


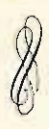


31ST annual
**FOLK DANCE
CAMP**


UNIVERSITY
OF THE
PACIFIC
STOCKTON, CALIFORNIA



1978



**JULY 23-
AUGUST 5**

**Syllabus of
Dance Descriptions**

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PageClarification

- 1 THE ARMENIAN TURN
 The name of the song is "Ambee Dageets" and it means "Under the Clouds"
 Add: 5 meas introduction.
 Meas 1-2: The Two-steps are done smoothly, arms remaining in pos. Leader serpentines line around the room.
 Meas 4-5: Hand movements for W. With thumb and middle finger of each hand pointed twd each other, arms raised above head level, turn hands at the wrist inward twd each other (ct 1); gradually turn palms outward (ct 2) and finally upward (ct 1 of meas 5); clap hands at chest level
- 2 TEEN
 Alternate name for dance, "Khumkhuma", means "nuts".
 Formation: 7-10 dancers in a line. Free hand of end dancers may be on hip, outstretched at a 45° angle; behind back; or behind head.
 Meas 1: Do one Two-step. Line 2: The swing is a small sharp kick fwd, straightening knee.
 Meas 4: Should read Step sdwd on R, turning to face ctr (Ct 1); close L to R, no wt (ct 2).
 Meas 5: L leg is straight on (ct 1). Line 2: Delete no wt. After (ct 1) insert release R ft and kick it fwd slightly (ct &); Line 3: Change (ct 2) to (cts 2,&)
 Meas 6-8, line 2: Change touch ball of to stamp R beside L, no wt.
- 3 EENCH EEMANAEE
 Pronunciation: EENCH ee-mah-nah-EE
 Variation II, meas 1, line 1:.....and swing leg fwd with straight knee (ct 1).
 The leader may change from Variation I to Variation II at any time but once Variation II is started, do not return to Variation I.
- 5 HEENG OO MEG
 Pronunciation: HEENG oo MEG
 Variation I, meas 2, line 1: Change hop to chug
 Meas 5: Insert at beginning Turning to face ctr, step R.....
 Variation II, meas 1-4: Add at end, alternating lead ft
- 6 Meas 5, line 1: Change in place to to R. Line 3: step R in place (ct 4); delete as; change (cts 4-6 to (ct 6).
 Meas 7: After Variation II insert but without the kick.
 Meas 8: Change meas 5 to meas 6.
 Meas 9, lines 1 and 2: Delete both references to forearms.
 Meas 10, line 1: Change hop to bounce. Line 2 should read lifting L behind R (cts 4-6)
 Meas 11, lines 2 and 3. Delete both references to arm movements.
 Meas 12: Delete all after (meas 11) insert stamp R beside L (ct 4); hold (cts 5-6).
- 7 JO JON
 Introduction: 1 meas of 9/8, 1 meas of 7/8; repeated
 Part I, meas 7, line 1: Change leap to step. Delete from slight plie through behind; insert with accent and shout "hey".

Line 2: Change leap to step.
 Line 3: Delete all. Insert with accent and shout
"hey" (ct 2).
 Meas 8, line 3: Add shout "hey" on ct 2.

9 KOCHAREE

Pronunciation: ko-chah-REE

No introduction.

Fig I, meas 3 and meas 4: Delete slight.

10 Fig II, meas 2, line 2: After raises insert and kicks down.

Meas 4: The R ft kicks down on ct 4.

11 LOREE

Pronunciation: lo-REE

Preamble, line 8: Delete last sentence.

Introduction: 4 meas.

Variation I, meas 2: Turn to face RLOD and step R bkwd (ct 1).

Meas 3, line 1: Insert and swing arms back a little (cts 1-2)

Line 3: Insert (ct 3) after peddling motion.

Line 5: Arms describe a circular motion fwd and up.

Meas 4, line 2: Change at to above.

Note: Add (Through ct 4 of meas 3, then step back on L quickly)

12 Variation II, meas 1, lines 2-3: Delete hop slightly R in
place as

Meas 4, cts 5-6: This is a bkwd bicycle motion.

Meas 5: The actions described should be done with even timing

Meas 6: Shout "ooh" on ct 1; "hah" on ct 4.

Meas 7: L palm faces away from ctr, R palm faces up. Ftwk
 should be done with even timing (cue: cha-cha-cha).

Meas 8: On ct 1 the hands are at an interim point out to
 sides, upper arms parallel to floor, elbows bent and hands
 up. On ct 2 grasp shldr of neighbors.

Repeat Variation II until music ends.

13 MEDAX TASHGINAG

Pronunciation: meh-DAHKS tahsh-gee-NAHG

Meas 1, line 2: Delete parallel. After to L insert forearms
remaining parallel.

Meas 2, line 4: Add at end arms stay L.

Meas 3, line 2: Add at end arms end in orig pos.

Meas 4, line 1: Change closing to with.

15 TAMZARA-POMPOOREEG

Pronunciation: tahm-zah-RAH pom-poo-REEG

Introduction: 4 meas.

TAMZARA, Meas 1, line 5: Delete hop slightly on R as.....

Meas 2, line 3: Delete slight hop on L as.....

Meas 4, line 2: L heel comes up as in meas 3 (cts 3-4).

Repeat Tamzara until there is a break in the music then do
 TRANSITION: Step bkwd R,L,R,L and take shldr hold. May shout
 "Hey Pompooreeg" on the 4 steps.

16 POMPOOREEG, 2/4 meter, meas 2, line 1: Delete hop R in place as

Meas 3, line 1-2: Delete as R makes small hop in place.


Line 2: Change leap to step.

POMPOOREEG 6/8 meter, meas 1, line 3: Change (ct 1) to (ct 6-
of previous meas). Line 4: Change (cts 2-3) to (cts 1-3).
The 6/8 meter begins during meas 5 of the 2/4 meter the
last time it is played.

- 17 KANÁSZTÁNC
Pronunciation: Change to read KAW-nahs TAHNTS
18 THE DANCE, Sequence B: Should read Bokazos Cifra #4 four times;
Gyors Lengeto #5 four times; Bokazos Cifra #4 four times;
Ugros Bokazo #6 four times.

- 19 PALÓC CSÁRDÁS
Pronunciation: Change to PAW-lohts CHAR-dahsh.
Introduction: 2 meas.
Formation: Couples in shldr-shldr blade pos at random.
In the description reference is made to a turn to the R. This
is a CW turn.
20 SLOW CSÁRDÁS is done six times in all.
FAST CSÁRDÁS is done four times.

- 21 PALÓC TÁNCOK
Pronunciation: Change to read PAW-lohts TAHNTS-ohk.

- 25 SZATMÁRI KÖRCSÁRDÁS
Pronunciation: Change to read SAWT-mahr-ree KOOR-char-dahsh
FAST Sequence, meas 17-24: At the start of the Rida steps
we began to form a back basket. 
Boot Slapping Pattern:
1 Hop on the L ft and hit with R hand the R boot top inside.
& Hit with the L hand the L thigh.
2 Step on the R ft and hit with R hand the R thigh.
& Hit with the L hand the L thigh.
3 Hop on the R ft and hit with R hand the L boot top inside.
& Hit with the L hand the L thigh.
4 Step on the L ft and hit with R hand the R thigh.
& Hit with the L hand the L thigh.
5-8 Repeat above exactly.
When learning the above pattern, it is suggested that the action
of the L hand be omitted until the action of the R hand becomes
automatic.

- 27 SZEGÉNY CSÁRDÁS
Pronunciation: 3rd syllable should be ny (as in canyon)
28 Martogato: This describes a CCW turn for cpls. Use opp ftwk
for a CW turn.
Dancers are at random about the room.

- 29 BRIUL DREPT
Pronunciation: BRIH-wool DREPT
No introduction.
Part I: Change meas in margin as follows: 1-4 to 1-8; 5-8 to 9-16.
9-16 is done only when dance repeats.
Meas 1-8, line 2: Change (cts 1-16) to (1-32)
Meas 9-16, line 2: Change 14 to 30. Line 3: change 16 to 32.

Part II, meas 1-2: Beginning with (ct &) through (ct 2) of meas 2 change all cts: Hop on L ft (ct 1); stamp R fwd (ct &); step L fwd (ct 2).....etc. Numbered cts become & cts, & cts become numbered cts. Cts 3 and 4 of meas 2 are correct.

Meas 1, new cts 2,3,4: L ft steps to R heel.

Part III, meas 1: Renumber cts as in Part II, meas 1. Ct 4 is correctly numbered, but should read: step on L in place.

Meas 2: Add at end for clarification (backward bicycle).

In margin delete meas 4. Change meas 5 to 4. Meas 3 now consists of 5 lines of description and the cts must be renumbered. Each action takes one-half ct as: 1,&,2,& etc through ct 4.

New meas 4 cts are correct.

30 Change meas in margin as follows: 6 to 5; delete 7; 8 to 6; 9-40 to 7-30. New meas 5 now consists of 4 lines of description and must be renumbered so that each action takes one-half ct as: 1,&,2,&, etc. through ct 4.

New meas 6 is counted correctly. On line 3 change bounce to hop

Meas 7-30: Repeat action of meas 1-6 four

Repeat of dance begins with meas 9-16, Part I.

31 BRIULETUL brih-wool-LET-sool

In title add a comma under the T

No introduction.

Part I, meas 8, last line: Add The knee of the free ft is bent.

Part II, meas 1, ct 4: Add bring L ft up in back, knee bent, as fall on R ft occurs.

Meas 3, ct 2: Change to fall on R beside L. Ct 4: fall on L beside R.

All of Part II is done with hops on supporting ft and sharp, noisy steps on falls.

Part III: In margin delete meas 9.

Meas 1-7: Add at end, but jump with ft apart on ct 4 of meas 7.

Meas 8: Change to read: Slide both ft together (ct 1); hold (cts 2-3); fall fwd on L, R raised in back (ct 4).

Delete last two lines of Part III description.

32 HORA DE LA GORJ HO-rah day lah GORZH

Formation: Closed circle.

Fig I, meas 1-2: Delete touch L. Insert pivot on R to face RLOD raising L along R calf (ct 2, meas 2).

Meas 3-4: Delete Turn to face RLOD. Should read: Still traveling LOD, walk bkwd L,R,L,pivot on L to face LOD.... raising R along L calf (cts 1,2-1,2).

Meas 5-16: Add On last ct touch R next to L

Fig II, meas 7: Step R diag R of ctr (ct 1); The brush on ct 2 is a heel scuff.

Meas 8: stamp L, with wt, ft pointed twd ctr (ct 2)

Fig III, meas 1-2: Change Leap onto to Hop on L (ct 1)

Line 2: Insert flexing knee before extending leg on each ct. Line 3: Delete landing.

Meas 5-16: Delete but beg hop L (ct 1)

FIG IV, meas 1: Slap R fwd (ct 2).

Meas 2: slap R diag R (ct 2)

Meas 3: Change fwd to in back of L (ct &). Add at end step on R in back of L (like rocking step) (ct &).

Meas 4: Delete through rocking fwd. Insert Hold (ct 1);
chug fwd on R (ct &) .

Add: On final note of music bring joined hands down sharply.

33

HORA DE MÎNĂ

Add diacritical mark on title. Mina means hand.

Pronunciation: HO-rah day MUH-nuh

Formation: Closed circle.

Fig I: There is a slight movement of arms up on the ct and
 down on the & ct during meas 1-16.

Fig III, meas 3 and 4: Supporting ft stays flat on floor.

34

HORA PE BATAIE

HO-rah pay buh-TIGH-yay

No introduction

Part I. After Traveling insert diag R. Add at end a saw-tooth
pattern.

Meas 1: After (ct 3) insert, pivoting on L to back out,
touch R beside L, no wt (ct 4).

Meas 2: After (ct 3) insert, pivoting on R to face in, touch
L next to R, no wt (ct 4)

Transition, meas 1: Delete straight ; insert diag R in ... (ct 1);
step on R fwd on the same R diag (ct 3); pivoting on R
to back out, touch L beside R (ct 4).

After in RLOD, insert repeating saw-tooth pattern; this time
begin by stepping.....

Repeat saw-tooth pattern in RLOD until leader signals change.

Part II, line 2: Delete from It comes to the end of line 3.

Preceded by a Transition Step moving on a R diag in twd ctr
 and backing out stepping R,L,R, touch L, do the following:

Meas 1: Repeat action of meas 1, Part I (L,R,L, touch R

Meas 2: Step bkwd R, L (cts 1,2); turning slightly R of
 ctr, fall on R (ct 3); brush L ft fwd, no wt (ct &); hop
 on R (ct 4); stamp L beside R, no wt (ct &).

Meas 3: Turning slightly L of ctr, fall on L (ct 1);
 brush R ft fwd, no wt (ct &); hop on L (ct 2); stamp R
 beside L, no wt (ct &); turning slightly to R of ctr,
 fall on R (ct 3); brush L ft fwd, no wt (ct &); hop on
 R (ct 4); stamp L beside R, no wt (ct &).

Meas 4: Facing ctr, fall on L (ct 1); hop on L (ct 2);
 small step fwd on R (ct &); small step fwd on L (ct 3);
 stamp R fwd, no wt (ct 4).

Meas 5-7: Repeat action of meas 2-4 (Part II).

Meas 8: Step bkwd R,L,R, touch L (cts 1-4).

Repeat dance from beginning. On final ct of dance stamp L.

As done in class, Part I was danced 4 times in LOD; Transition
 Step and Part I 3 times in RLOD; Transition Step and Part II;
 then repeated from Part I.

35

SÎRBA DE LA BELCEȘTI

Correct spelling to above.

Pronunciation: Change to SEER-bah day lah bel-CHESH-tee

Formation: Mixed lines. End dancers put free hand on waist.

Introduction: 16 meas.

Fig I, meas 5-8: Curve twd ctr during meas 5-6 and travel diag L bkwd out of ctr during meas 7-8.

Fig II: In margin change 9-16 to 9-32. At end of sentence add 3 more times (4 in all).

Fig III: Add description for meas 3-16 as follows:

- 3 Jump with ft together, heels twisted to R (ct 1).
jump with ft together, heels twisted to L (ct 2).
- 4 Repeat action of meas 3 (Fig III).
- 5 Step bkwd (out of circle) R,L,R (cts 1,&,2)
- 6 Step bkwd on L (ct 1); stamp R, no wt (ct 2).
- 7-8 Jump with ft apart, together, apart, together (cts 1,2,1,2)
- 9-16 Repeat action of meas 1-8 (Fig III).
Repeat dance till music ends. On final repeat meas 16 of Fig III becomes jump fwd, ft together, knees bent (ct 1) hold (ct 2).

36 SÎRBA DIN SLATINA SEER-bah deen SLAH-tee-nah

Title: Add diacritical mark.

Formation: Mixed lines. End dancers put free hand on waist.

Fig II, meas 1, line 3: Delete to side; insert in front of L shin.

In margin add 9-16: Repeat action of meas 1-8 (Fig II)

Last line add twice (3 times in all).

37 TREI PĂZEȘTE TRAY puh-ZESH-tay

Title: Add diacritical marks.

Introduction: In margin change 1-4 to 1-2. Ftwk during Introduction is: step on R (ct 1); touch L heel fwd, no wt (ct 2); step on L beside R (ct 3); touch R heel fwd, no wt (ct 4). Flex knees on each & ct. Repeat action of cts 1-4

In margin change meas as follows: 5 to 1; 6 to 2; 7 to 3; 8 to 4; 9 to 5; 10 to 6. Delete 11.

Fig I, meas 1: After R side insert knee bent; delete R heel should be close to L ft.

Meas 2: Delete all. Insert Stamp R ft to R side, knee bent, toe pointing in LOD (ct 1); click R to L, taking wt (ct 2) step L to L (ct &); repeat action of cts 2,& twice more for cts 3,&,4,&.

Fig III, meas 4, line 2: After R side insert flicking L heel up and twd ctr, knee bent (ct &)

Meas 5, line 2: Change (meas 8) to (meas 4).

Fig IV, meas 6: Each step takes one-half ct. Renumber cts all the way through 1,&,2,&,3,&,4,&.

Repeat dance from Fig I.

39 LA ADELITA

Although this description calls for many of the patterns to be done facing "front", the patterns can be done facing a ptr.

40 Fig III, meas 2, ct 1; and meas 8, ct 1: Instead of stamping R beside L, dancers may jump onto both ft.

Fig V: Instead of Taconazo steps, dancers may do 16 pas de basque steps.

Dance may be done in the sequence given in the description or danced Fig I thru VI, then Fig I thru V (on the repeat omit Fig VI instead of Fig I).

43

LA BRUJA

Introduction: Record used in class had 4 notes introduction.
 Fig I, meas 1-16: Should read Stamp R in place (ct 1);
hold (cts 2-3)

Fig I is used only at the beginning.

Fig II: Change to read:

Meas 1 Step to L on L (ct 1); swing R over L (cts 2-3).

Meas 2 Step to R on R (ct 1); hold (ct 2); step L
next to R (ct 3).

Meas 3-16 are correct. Skirt is moved in opposition to swinging ft.

Fig III: Skirt moves in opposition to swinging ft.

44

Fig IV, meas 16: Step R,L in place (cts 1,2); hold (ct 3).

Fig V, meas 1: Step three times in place, L,R,L.....

Fig VI, meas 2-16: Change to read:

3-14 Repeat action of meas 1-2 (Fig VI) six more times.

15 Stamp R in place (ct 1); hold (ct 2); stamp L in
place (ct 3).

16 Stamp R in place (ct 1); hold (cts 2-3).

Note: Delete all.

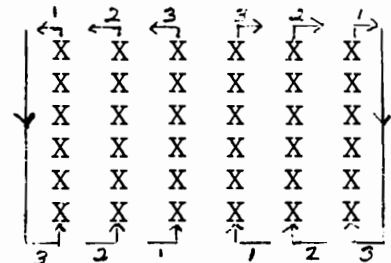
Dance is repeated from Fig II-VI until music ends.

Bow: Taking glass off head, step on R to R side; touch toe of L ft across and behind R and bow.

As the notes say, there are many ways to choreograph this dance. The following is the one used in class:

"Front"

Dancers were lined in rows of six, all facing "front". Dancers progressed fwd about 10 ft. The first row split in the middle and cast off in single file down the sides of the formation. Each successive row follows the one ahead to maintain the single line. When reaching the foot the dancers reform their line again. This continues until the end of the music.



45

LA CAPSULA

This dance was not taught this year.

47

CHIAPANECAS

See page 47 (revised) included in this Errata.

48

POLKA ALEGRE

Part II: Variation - Head M and Foot W do R elbow turn. Then Head M and his ptr do a L elbow turn.

Part III: The 1st Heel-Toe each time is really Heel-Step. Instead of touching the toe, step on full ft.

49

JACARANDAS

Music has 2 melodies of 16 meas each, which are played alternately for a total of 9 times. Each of the 9 Figures uses one melody (16 meas). There is no Introduction.

Formation: Add Done in a single circle of cpls, facing LOD.
Hands free at sides.

Fig II: Arms are straight so when body bends fwd, the arms go bkwd. Straighten body on even numbered meas. Progress slowly fwd during the hops. Turns were not taught but can be used if desired.

Fig III, meas 1-4, line 3: Should read R ft fwd (ct 2); swing R ft across in front of L ft (meas 3, ct 1);

Change rest of Fig to read thusly:

Meas 5-8 Hopping 7 times on R ft, swing L ft as follows:
bkwd (ct 1); fwd (ct 2); across in front of R ft (ct 3);
fwd (ct 4); bkwd (ct 5); fwd (ct 6); bkwd (ct 7);
jump onto both ft (ct 8).

Meas 9-12 Repeat action of meas 5-8 with opp ftwk.

Meas 13-16 Repeat action of meas 5-8.

50 Fig IV: Fig starts facing ctr. Delete all of 5-16. Insert the following:

Meas 1-2 The closing step on meas 2, ct 2 is actually a little jump onto both ft

Meas 5-8 Repeat action of meas 1-4. Make a full turn on meas 8 to still face outward.

Meas 9-16 Repeat action of meas 1-8 and return to orig place.

Fig V was not taught.

Fig VI: Hook back of ankles and put R arm on ptr R shldr.

Tilt body to outside and let free arm hang down.

The following is the routine used in class. 1-Knee Lifts; 2-Foot Circling; 3-Knee Lifts; 4-Foot Swinging; 5-Half Turns; 6-Foot circling;(face ctr); 7-Hooking Heels; 8-Foot Circling (face ctr); 9-Knee Lifts (face LOD).

The first 5 patterns are done facing LOD and dancers move slowly fwd while dancing them.

52 JARABE DE LA BOTELLA

Fig I, meas 16: Stamp L (ct 1); hold (cts 2-3) .

INTERLUDE, meas 19: Stamp R,L,R (cts 1,3,4).

meas 20: Stamp L (ct 1); hold (cts 2-6).

meas 21-24: Dance 4 Jarabe steps beg R.

53 Fig III, meas 33-40: Dance 8 Stamp-Hop-Steps making one CCW circle around the bottle.

Figs V, VI are an older version of the dance. Following are the figures taught in class:

Fig V, meas 1-6: Beg R walk 7 steps to ptrs place passing R. shldrs and turning 1/2 CW. Last step is a stamp. Hold (meas 6, ct 2). Turn once CCW in place with 3 steps to face ptr.

Meas 7-12: Repeat action of meas 1-6 to return to place.

54 Fig VI, meas 1-8: 16 push steps CCW around bottle, facing ptr.

Meas 9-16: 8 Atole steps CW around the bottle and back to pos.

Chords Both stoop to pick up bottle in M R, W L hands.

W turns once CW under the joined hands.

55 CIGANSKI ORIJENT

TSEE-gahn-skee OH-ree-ent

Formation: M and W in lines of 8-10 dancers. Delete a half circle

Fig I, meas 2,3: Tilt head to R on ct 2 of meas 2; to L on ct 1 of meas 3; to R on ct 2 of meas 3. W shout "ee hah" on meas 3. M shout "Hop sah sah" on meas 4.

Fig II, meas 1: Change hand hold as you move in LOD.

Line 2: Change step to leap; change to R side of to behind R ft (ct &)

All steps in Fig II are running steps. Hands go up to less than shldr level on meas 1 and down on meas 2.

Fig III: Resume back basket hold as quickly as possible:

The lead dancer must take small steps to let the line close up.

Meas 2:L in front touching floor.....

Dance sequence continues: to clarify insert and between II, III; put parentheses around last 3 words on each line.

56

CUCERSKO ORO

CHOO-chair-sko OH-ro

Formation: The open circle can be composed of cpls and non-partnered dancers intermixed. In cpls the W is to R of M. Handkerchief is held between dancers.

Introduction: May start at beg of any 8 meas phrase. In class a 16 meas introduction was taken.

Meas 1, ct 2 should read: hop on R, lifting L ft up along R calf.

Meas 3-4: These are running steps.

Meas 6: L leg circles around on ct 2 to step behind R (ct 3).

Meas 7, line 2: step R in place (ct 3).

Meas 8: Should read Step L beside R (ct 1); step R across in front of L (ct 2); step L in place (ct 3).

Meas 9: Raise hands above shldr level, elbows almost straight and Delete in place, step fwd on R (ct 1); lift L behind while hopping on R (ct 2).

Meas 10: Delete in place; insert beside L (ct 1)

Slight turn of body to L during meas 9; to R during meas 10.

CPL TURNING VARIATION. When used it is danced every alternate Ftwk as above: repeat of the dance. Free hand on hip.

Meas 1-7 Same as meas 1-7 above

8 Turn to face ptr

9 W turns once CW under raised handkerchief

10 Dance in place.

11 W turns once CCW under raised handkerchief

12 Dance in place

13 W turns once CW under raised handkerchief

14 Dance in place

15-16 W turns 1/2 or 1 1/2 CCW to reform single circle

Non-partnered dancers dance alone during Cpl Turning Variation.

57

IVANOVO ORO

EE-vah-no-vo OH-ro

Named in honor of Ciga's father.

Introduction: 2 meas. Begin with drum beat.

M's movements are broad, strong and sharp. W's soft.

Meas 1, line 1: After lifting L insert up and beg to move it fwd (cts 1-2). M open hip and lift L high to bring leg fwd. W bring L thru close to R leg. On ct 5 M's step is accented with a sharp heel sound.

Meas 4: L across in front with plie....(ct 3); lift R behind L knee (ct 4); the flex on ct 5 comes on the & ct.

58

MAKEDONSKO DEVOJCE

mah-keh-DOHN-sko DEH-voy-cheh

PODRIMSKO ORO

PO-dreem-sko OH-ro

Introduction: In class we waited 4 meas and did Fig I only 3 times. M's movements are broad and large. W's soft

Fig I: Add for Women on same line

Meas 1, line 1: ...around to front and bounce twice (cts 2,&) Handkerchief pattern for lead W: Flutter it to indicate start of dance. Meas 1: R hand dips in wave-like motion and comes back up high. Meas 2: R hand curved out in front (elbow out) at face level, handkerchief hanging, head bowed slightly. Meas 3-4: R hand free but held up and outstretched. On last repeat of Fig I flutter it to indicate start of Fig II.

Fig I Variation for M. Delete Variation. M do this pattern

Meas 1: Bring L leg wide and high on ct 2.

Meas 4: Lift R up in back on ct 2.

Meas 5-16: Delete (Variation for M).

Note: In class another kneeling variation was shown (sitting on R ft with L extended fwd), but Ciga said it should not be done except possibly in an exhibition.

Fig II: Add for Women

Delete first 2 sentences.

Line 3: Delete twirl it as it is brought back; insert bring it back (ct 2)

Line 6: Add if turning in place; otherwise twirl it as it is brought back on ct 2.

Meas 1-4: All steps are done on balls of ft and are bouncy.

Meas 4: Delete In place; insert move in LOD with small running steps R,L,R.....

Fig II for Men needs to be added as follows:

Meas 1-8 Face ctr, ft widespread. Sway R and L alternately, bending knees deeply as wt shifts from side to side, hips pushed fwd. One sway per meas.

Fig III: Ftwk is same for M and W but M dance with broad, strong, dynamic movements. Trace the top half of a CW circle, as follows:

Meas 1: Move in twd ctr, stepping on R almost across in front of L. Meas 2: move sdwd, L crossing in front of R.

Meas 3: move bkwd on a R diag. Cover space during pattern.

Fig IV for M, meas 1-3: Steps are done reaching fwd, torso leaning bkwd.

Meas 4: After knee (ct 1) insert pivoting on R to face RLOD (ct 2).

Meas 9-18: Sways are same as in Fig II.

Meas 19: Should read Sway to R (ct 1); close L to R with wt (ct 2). Delete hold (ct 2).

Fig IV for W

Meas 1-16: Add at end, dancing Turning Variation during meas 9-16 as follows: L hand on hip, R hand high fluttering handkerchief. Meas 12: turn CCW to finish facing R of ctr. Meas 16: turn CW to finish facing L of ctr.

Meas 19: Should read Step R across in front of L, bending fwd (ct 1); straightening up, step back on L, turning to face LOD and rejoin hands (ct 2).

- 61 PORODINKA KOLO po-ro-DEEN-kah KO-lo
 Formation: Closed circle of about 30 dancers - if less use lines.
 Introduction: In class 16 meas were taken and we began with Fig II.
 Fig I, meas 1-2, ct 2: Free ft comes up along calf.
 Meas 3-4: ...hop on R, turning sharply to face RLOD (ct 2).
 Meas 9-16: End facing ctr.
 Fig II, meas 1, ct 1: Turn R side of body twd ctr and bring straight arms up about shldr level. L ft comes up behind R knee, L knee bent.
 Meas 3-4: Delete in opp direction and
 Fig III, meas 4: Bend fwd from waist and shout "ee" "ha" (cts 1,2).
 Meas 5-8: Straighten up as you step back on R (ct 1).
 On final meas 16 leap onto L (ct 1); slap R ft fwd, knee straight (ct 2).

- 63 RETKO KOLO RET-ko KO-lo
 Retko means moving steps in contrast to Sitno which means small steps done almost in place.
 No introduction.
 Meas 2, ct 2: The L ft steps slightly back of the plane the R ft is on and not very far from its previous pos.
 Line 2: Delete in place; insert across in front of L (ct &)
 Meas 5:step L, R with plie, lifting L up in back slightly.

A Variation for meas 5-6 was taught as follows:

Meas 5: Step fwd on L (ct 1); bring R ft fwd to circle CW around to back of L calf (ct 2).

Meas 6: Bend L knee (ct 1); step bkwd R,L (cts 2,&).

The leader signals the change to the Variation. Usually done twice when the 2nd melody is played, but it is not a set pattern.

- 64 TOIČEVO KOLO TOI-cheh-vo KO-lo
 Formation: Closed circle of about 30 dancers is also possible.
 Introduction: In class 8 meas were used and we began with Fig II.
 Fig I, meas 1-3: bouncing a little means bend knees on & ct and straighten them on the beat as heels shift from side to side.
 Meas 4: Delete L behind. Change (ct &) to (ct 2); Delete R in place. Change (ct 2) to (ct &).
 On ct 2 the L ft steps slightly back of the plane the R ft is on and not very far from its previous pos.
 On ct & the R ft steps well across in front of L
 Fig II, meas 1: Change ft placement of ct 2 and ct & to correspond to that given above for meas 4.
 Fig III, meas 3, ct 1: Lift R heel as L knee raises. Ct 2: Lift L heel as R knee raises.
 Fig IV, meas 1-4: Beg immediately to move in twd ctr to assume escort hold comfortably and move in LOD. Turn to face RLOD and beg to move bkwd on 7th and 8th heel steps, maintaining new perimeter of circle.
 Meas 8: Change step to stamp. Bend fwd while stamping.
 Meas 9-16: Resume erect posture with 1st Heel step.
 After turning to face LOD, beg to move out to original perimeter. Release escort hold, rejoin hands and face ctr with the 3 stamps.

65 [√]ZENSKA [√]ŠIPTARSKA IGRA ZHEN-skah SHEEP-tar-skah EE-grah
(ZH as in azure)

Formation: Add W has a scarf looped around the middle finger of R hand.

Introduction: 8 meas.

Meas 2, ct 2: Delete all. Insert step fwd on R (ct 2);.....

Meas 3, cts 2-3: Delete all. Insert step on ball of L ft beside R (ct 2); shift wt onto R (ct 3).

Meas 4, ct 2: Delete all. Insert step on ball of R ft beside L (ct 2); shift wt onto L (ct 3)

There is a very slight, subtle hip movement during meas 3-4 . Hips move R,L,R on meas 3; L,R,L on meas 4 as wt shifts.

Meas 5: Cover only a small distance.

Meas 6:step R a little bkwd and face LOD (cts 2-3).
Delete action described for ct 3.

Hand Movements: meas 1-2: hands to L of body; meas 3-4: hands at ctr; meas 5-6: hands to R.

Leader signals when Variation (turn) on meas 5 is to be done, by lowering and raising scarf on meas 2. W then release joined hands and hold L hand up at head level, palm facing out; R arm curved in front of face, palm out, during meas 3-4. During turn on meas 5, lower R hand and shake scarf, L hand extended high and twd back. Rejoin hands during meas 6.

67 [√]BACKO KOLO

Fig I, meas 3: The swing of L leg is relaxed.

Meas 5-16, line 2: Delete all after stamp. Insert R beside L, taking wt (ct 4).

Fig II, meas 1, line 2: Delete and stamp lightly

Meas 8: Change step to stamp.

Meas 10:step L across in front of R (ct 2).

68 MANGUPSKO

Fig I, meas 1: Delete all. Insert Step fwd in LOD on R, L ft comes up in back (cts 1-2); bounce on R as L leg comes fwd in a low circular motion (cts 3-4)

Fig II, meas 1:with wt on balls of both ft....

Meas 2-3: Delete -2. Travel fwd in LOD during meas 1-3.

Fig III, meas 1: Delete to; insert diag fwd. Delete across L.
Line 2: Change L to R.

Meas 2: Hop on R (ct ah). Delete while touching; insert step L slightly..... Line 2 should read: Chug bkwd on L.....

Meas 5-16: Delete all from jump onto; insert step back R,L.

69 STARA OSMICA

Preamble: Put diacritical mark over S in [√]Sumadija.

Fig I, meas 8: Take wt on L stamp.

Fig II, meas 1, line 2: Should read: 2); step R to R bringing L ft behind R calf (ct 3); hold (ct 4). Delete rest of description.

Fig III, meas 2:step R bkwd (ct 2); step L in place (ct 3)

Meas 4, cts 3-4: Change jump again to leap

Meas 9-16; line 2: Should read meas jump onto both ft with slight plie (cts 1-2); hold (cts 3-4).

- 70 VRANJANSKI CACAK
 Introduction: 2 meas
 Fig II, meas 7: Delete all. Insert Turning to face diag
L of ctr, step fwd on L (cts 1-2); step fwd on R (cts 3-4).
 Meas 8: End facing ctr.
 Fig III, meas 4: Change Jump to Leap. Delete (ct ah 1,2)
 Meas 6: Delete action described for ct 4. Ct 4 is a hold.
 Meas 7, line 1: hop on R lifting L alongside R calf (ct 1).
- 79 ANNA MAZURKA AH-nah maht-SOOR-kah
 Formation: M back is not directly back to ctr as the ballroom
 pos is opened up a little so dancers can easily look to LOD.
 Mazurka Step: Fall fwd on L ft, toe pointed in direction of
 travel (ct 1); step L near R, straightening body (ct 2);
 hop on R bringing L ft (toes down) back across R ankle (ct 3).
 Step repeats exactly.
 Fig IV: W L arm is over M R arm. Person not crossing moves
 in or out to adjust the circle.
 Add at end of description: Meas 1-8 Repeat action of Fig I
1-8 rptd
- 81 DER NAGELSCHMIED dehr NAH-gull-shmeet
 Additional record: Dances of Switzerland DS-678 S-1, B-2
 Introduction: 4 meas. Delete No Introduction
 Fig I, meas 3-4: The gallops are done in even rhythm.
 Fig II, meas 9-10: Inside hands joined at shldr level.
 Meas 13-16: end side by side with ptr, R hips adj.
 Hands on hips: Fingers are fwd, thumb back. This
 applies to all the Swiss dances we learned at this Camp.
- 82 Fig IV, meas 25-28 and 31-32: Change step-together-step-hop to
hop-step-together-step (Western polka).
 Add at end: Repeat dance once more. At end of the repeat,
M stay with ptr. Do not reform the circle.
- 83 GEISSELI SCHOTTISCH GICE-lee SHOH-teesh
 Music: Change 4/4 meter to 2/4 meter.
 Fig I, meas 3-4: Should read Step (ct 1); hop (ct 2); step (ct &);
step (meas 4, ct 1); touch (ct 2).
 Meas 3-4: Add at end: ...both hands with ptr at shldr
level, elbows down.
 Meas 5-6: Gallop steps are done in even rhythm.
 Fig II, meas 3-4: W finishes to R of M. M R arm over W L arm.
- 84 Fig III, meas 1-2: Change step-together-step-hop to hop-step-
together-step (Western polka).
 Dance is repeated once.
- 85 IL SOT DA LA QUATTER PERA ill SOHT dah lah KWAH-ter PEHR-ah
 Fig II, meas 10: Add at end Step R fwd, passing R shldrs with M
 Meas 11-12: Change to read Repeat action of meas 9-10, but
join L hands and pass L shldrs.
 Meas 13-14: Delete passing by L shldr.
 Fig III: Each time W goes ahead of M through the arches.
- 87 SCHNEEWALZER SHNAY-valts-er
 Additional record: Dances of Switzerland DS 678 S-1, B-1

- 89 SELBVIERT salb-FEERT
 Introduction: 4 meas.
 Fig I, meas 1-2: Step sdwd on meas 1, ct 3 and meas 2, ct 1.
 Stamps have no wt (meas 2, cts 2,3).
 Fig II, meas 9: Release ptrs hand momentarily. Rejoin hands
 as soon as possible on meas 10.
 Dance is repeated once.
- 88 TITTERTER SCHOTTISCH TEE-ter-ter SHOH-teesh
 Music: Change 4/4 meter to 2/4 meter.
 Fig I, line 1: Change 15 walking steps to 14 walking steps.
 Delete the last four figs on the page.
 Add at end: Dance repeats from the beginning and ends with
 another repeat of Fig I. Finish in a circle, all facing ctr.
- 91 WECHSEL-POLKA VEK-sull POHL-kah
 Additional Record: Dances of Switzerland DS 678 S-2, B-1
 Fig II, last line: Delete (repeated) in margin.
- 92 Fig III, meas 33-34: Add at end to face corner.
 Last line: Margin should read: 25-40
25-40 (rptd)
- 93 ALEKOKI
 Formation and Styling: When L hand is not being used in
 "Figure" action hand is placed on hip, knuckles to hip
 bone; i.e. Floor Fans, Shoulder Fans.
 Fig I. Vamp: Meas 1: Hit shldr (ct 4).
 Meas 2: Beg repeat of meas 1 with L hand extended to R.
 Pages 94 and 95 are reversed. Change numbers.
- 95(new) Diamonds (2 meas): Reach fwd and slightly L, L elbow extended,
 hit outside of L wrist (ct 1); hold, keeping arm extended
 and body fwd (ct 2); hit L wrist again (ct 3); hit R shldr
 (ct 4). Hit L wrist again (ct 1); hit R shldr bringing L
 hand quickly in to ctr of body and extended out to R,
 forming a V in the movement (ct 2); hit outside of L wrist
 (ct 3); hit R shldr (ct 4).
 For CUE PATTERN see page 15.
- 97 HOE ANA Was not taught.
- 101 TANKO BUSHI
 Meas 4, ct 1, line 2: Delete (palm fwd).
- 103 TOKYO DONTAKU TO-kyo DOHN-tah-koo
- 106 BIG CIRCLE FIGURES
Ocean Wave was used in class. Add this explanation to syllabus.
 Do as if doing a Grand Right and Left but keep 2nd and
 3rd hands. Take 4 steps to each hand.
Call: Lady in lead, gents behind. Ladies turn back for an
 Ocean Wave.
 W in front of M in a single circle. W turn L to face ptr.
 Give ptr R hand, all walk fwd 4 steps. Drop R hand and give
 next person L hand; walk fwd 4 steps. Keep L hand and take next
 R hand; walk 4 steps to have M facing in, W facing out; walk
 4 steps fwd and 4 steps bkwd. Repeat from beginning.

- 111 CLOGGING
Chug on one foot: On ct & (both times) change to read:
 Straighten knee sharply and chug bkwd.
- 112 Lift Step: Should read (ct &,ah,1) Basic Step. (ct &)
Straighten knee sharply and chug bkwd. At same time lift
other leg with knee straight. (ct 2) Chug fwd on same ft,
 lifting the knee of the free ft sharply in bent pos
 ("lift" pos). (ct &) Straighten knee of supporting ft
 sharply and chug bkwd.
- 93 ALEKOKI CUE PATTERN 4/4 meter
 Measures
- 1-10 Introduction: Sitting with puili stick lying on floor
 about 6" from knees, split end pointed to L. Hands rest
 on knees. Pick up stick in R hand on last meas.
- I. Water, Mountains
- 1-2 2 Vamps
 3-4 2 Waters
 5-6 2 Vamps
 7-8 2 Mountains
 1-8 rpt Repeat action of meas 1-8
 9-10 BREAK
- II. Hand-Elbow, Hesitation
- 1-2 2 Vamps
 3-4 2 Hand-elbows
 5-6 2 Vamps
 7-8 2 Hesitations
 1-8 rpt Repeat action of meas 1-8, Fig II
 9-10 BREAK
- III. Floor-Fans, Shoulder-Fans (Interlude: Instrumental)
- 1-2 2 Vamps
 3-4 2 Floor-fans
 5-6 2 Vamps
 7-8 2 Shoulder-fans
 9-10 2 Vamps
- IV. Body, Flower, Waterfalls
- 1-2 1 Body
 3-4 2 Flowers
 5-6 2 Vamps
 7-8 2 Waterfalls
 1-8 rpt Repeat action of meas 1-8, Fig IV
 9-10 BREAK
- V. Diamonds, Water
- 1-2 2 Vamps
 3-4 1 Diamond
 5-6 2 Vamps
 7-8 2 Waters
 1-8 rpt Repeat action of meas 1-8, Fig V.
 9-10 BREAK (see variation)

- 113 BULBUL OY BULL-BULL oy
 Formation: Hands are in "W" pos and bounce down on the beat
and up on the & ct.
 Step I, cts 1-2, 3-4 are Two-steps.
 Cts 5-8 are done almost in place.
 Add in margin: 9-16 Repeat action of cts 1-8.
 Step II, cts 1-2: ...step on L across in front of R (ct 2).
 Cts 3-4 and 5-6: Delete twice.
 Add in margin: 9-16 Repeat action of cts 1-8, Step II.
- 114 DOKUZLU DOHK-kooz-loo
 No introduction.
 Fig I, cts 1-6: Add keeping heel on floor
 Cts 7-8:in place (ct 7)....in back while hopping...
 Ct 9:sharply across L, toe touching floor....
 Cts 23-24: Delete last sentence. Insert Leap onto L in place,
lifting R beside L calf (ct 23) hop on L (ct 24).
 Fig II, cts 25,26,27: Steps are small leaps. Add at end
of ct 27 knee bent. Ct 28: Step L across in front of body.
 Fig V, cts 71-72: Add after ft, knees straight.
 Dance ends in middle of Fig IV on ct 55.
- 115 ÇITÇIT CHIT CHIT
 Translation: Add comma under each "c" in title.
 Formation: Delete all from with little.....insert W to L of M.
 Hands joined and held down.
 Steps and Styling, line 2: After W add in R hand.
 Fig I: Lead M serpentines the line around the floor.
 Line 1 and 2: Change cts as follows: 2 to &, 3 to 2; 4 to &.
 Line 3: Delete from with cpls through hop. Should read
The line moves in LOD until the....
 Put a comma under the "s" in Eşler (ESH-lah)
 Fig II, W: Raise hands to shldr height, handkerchief
stretched between both hands. Lines 2 and 3: Delete
last L insert cts 1,2,3,4. Add ct 5: Bending fwd,
handkerchief in R, step on L twd ptr. Line 5: change
(ct 5) to (ct 6).
 Line 7:in place with R hand up in the air, L hand on hip,...
 Fig II, M, line 2: Delete alternating M and W.
 Line 3: L on ct 5 is a step fwd twd ptr, bending fwd.
- 116 Line 1: Man steps L,R,L,R, turning 1/2 CCW to face LOD (cts 9-12)
 and reform single line in front of ptr.
- 117 DELILO DEL-lee-loo
 Line 1: Add diacritical mark to Elazig.
 Formation: No more than 12 in a line; back basket hold:
 L arm over, R arm under and hands around neighbor's waist.
 More comfortable to have dancers of same height in a line.
 Fig I, meas 4,5,7,8; Ct 2 in each of these meas is a small
 bounce on supporting ft.
 Meas 4: Should read Touch L toe across in front of R (ct 1).
 Fig II: Note that this Fig is written in cts in margin.
 Cts 1-2 should read: Moving ft fwd and then diag R....
 Add at end in front of neighbor (ct 1); hold (ct 2).

Cts 3-4: Step on L in same manner.

Ct 7: Touch L toe.

Ct 8: Add at end bounce on R.

Add in margin: 9-16 Repeat action of cts 1-8 (Fig II) with opp ftwk.

118 Fig III, meas 1: Jump fwd on both ft (ct 1) delete body turned 45° angle to R.

Meas 1-4: End dancers move inward twd middle of line.

Meas 5-8: End dancers move bkwd to reform original line.

Fig IV: Release hands. At end of line 1 insert individually.

Meas 1-4, line 2: Change 2 to 3. Add at end Meas 4 done in place

Note, line 3: Delete with an angle.

119 KIZ OYUNU KUZ OY-yoo-noo

Add: Formation: Mixed line of dancers close together. Hands joined and held down, L palm over neighbor's R hand.

The leader serpentines line around floor.

Introduction: Add: start with vocal.

Fig I, ct 2: Add straightening hips and knees.

Ct 6: Change next to behind

Cts 9-32: Change shldr to chest. Add and out in front, fingers down and hands relaxed.

Fig II, ct 8: Change shldr to chest.

Fig III: Travel in LOD with small steps.

Ct 1: Delete Facing and moving LOD. Should read: Bending both knees, stamp L diag L, twisting R shldr twd ctr.

Ct 2: Change step to leap onto.

Ct 4: Add at end and face ctr

Dance ends with Fig II with an extra meas.

121 KÖROĞLU DAGLARI KER-6h-1oo DAH-lah-ruh

Ct 4: Should read Step R beside L (still face LOD).

123 RENÇBER RENCH-behr

Paragraph 2, line 2: Change Shopsko to Šopska. Add diacritical marks to Šopska and Músko. Line 4: Delete s on Tanec

Formation: M and W dance in separate lines.

Slow Part-Chug Twists, Ct 1: Chug-twist means sharp, heavy step onto R, twisting body slightly to L, ft apart, knees straight.

Ct 2: Delete to face R; insert body slightly to R.

Ct 3: Delete step, thrusting L low in front. Delete and lift

Ct 5: Delete step, thrusting R low in front. Delete as you lift

Ct 6: Bring R around....

Add in margin: 7-42 Repeat action of cts 1-6 six more times (7 in all).

During 7th pattern grasp belt of R neighbor on ct 4; and grasp belt of L neighbor on ct 6.

Slow Part - Knee Touches: Delete all ~~to bottom of page~~ as it was not taught.

124 Tiny Forward Moves: Cts 2 and 4: Add flexing knees.

Ct 17: Delete step; after R add beside L.

Ct 19: Delete step; after L add beside R.

Cts 23-24: Delete twice. Should read Step-hop on L, lifting....

Basic Step: Cts 1,2,3 are done in place.

Ct 4: Delete high. Add from knee, while hopping on R. L ankle is relaxed.

Ct 5: Add knee at 90° angle.

Ct 6: Change Bounce to Hop.

Cts 7-24 in margin: Change to 7-18. Change three to two; four to three. Add comma under s in La Simdi.

Slow 1-2-3 Stamps: Cts 1-4: Change Moving to Turning to

Quick 1-2-3's: Steps are 3 pas de basques.

Inside Leg Lifts, Ct 1, line 2: Change CCW to to R.

Ct 2, line 2: Change CW to to L.

125 Stamp 1-2-3's: The turnings are done gradually. End facing ctr.

Transition to Center: Ct 6: Delete high; add from knee, while hopping on R.

Ct 8: Change Bounce to Hop. Add yell "Hey".

Fig I, Kes cts 1-4, line 1: Delete -hop. Line 2: kicking

Ct 5: Delete Slap

Ct 6: Change Step to Hop on

Ct 7: With L knee flexed, slap full R ft fwd on floor.

Ct 8: Delete all. Insert Lift R ft.

Cts 9-12: Should read: Slap and lift R ft two more times.

Ct 13, line 1: After front insert knee bent, toes pointed down. Line 3: insert start to before fall fwd.

Lines 4-5: Delete and yell "hey" as you. Change lift to lifting. Dancers also yell "hoop, hey" as on the record.

Basic Step three times. Change cts in margin to 1-18.

126 Basic Step four times. Change cts in margin to 1-24.

Fig II, Kaz, Cts 7-10: Delete all from but R slaps....to end.

Cts 17-28: Steps are done with ft apart.

Ct 30: Add as in Basic Step.

Ct 31: After front insert knee bent, toes pointed down.

Ct 32: Change Bounce to Hop.

Fig III, Kir, Ct 3: Change toe to in place..

Ct 4: Delete toe.

Ct 5: Add across in front of R.

Ct 6: Delete toe.

Cts 9-16, line 2: Change seven to six.

Ct 17: After front insert knee bent, toes pointing down

Ct 18: Change Bounce to Hop.

127 Fig IV. Topla, Ct 7-10: Moving RLOD, L knee bent, bending fwd slightly.....Steps on R are taken on heel with knee straight

Ct 25: Insert Straighten up before Face. After front insert knee bent, toes pointed down.

Ct 26: Change Bounce to Hop.

Fig V, Biç: Cts 1-4: After step fwd R, insert hop on R with L lifted in front.

Ct 13: Change Step to Leap onto L; after front, insert knee bent, toes pointed down.

Ct 14: Change Bounce to Hop.

1-14 in margin: Put a comma under the C in BIÇ.

1-24 in margin: Add Command DUR after times.

Finale: Add DUR on same line.

Cts 1-4: Delete -hop

Ct 5: Should read: Step fwd on L.

Ct 6: Change Step to Hop on.

All Commands are given on the final ct of Basic Step when a change is to be made.

- 128 UÇ AYAK FROM KARS OUCH EYE-yahk KARSS (oo as in foot)
 Add comma under the C in title.
 Throughout dance torso remains generally facing ctr; "Look" refers to turning head in indicated direction.
 Fig I, ct 3: After hands insert return to "W" pos and
 Ct 4: After front insert L knee bent....still looking to R.
 Ct 6: After front insert R knee bent....still looking to L.
 Fig II: Arms are straight throughout.
 Ct 1: At beginning insert Facing ctr and....leap onto R....
 Ct 2: Leap onto L slightly across in front of R as hands....
 Ct 6: After about 3", insert knee bent....
- 129 YAYLALAR YIGH-lah-lar
 Introduction: Lean R,L,R,L,R, and finish at ctr.
 Basic Step, ct 2: Add with straight leg.
 Ct 3: Change in place to to R.
 Ct 4: Point L toe diag fwd L.
 Ct 6: Point R toe diag fwd R.
 Turning Step, ct 2: Change completing to continuing.
 Ct 3: Delete in place. Insert to R side completing turn.
- 131 BA-INGLES
 Introduction: A pick-up of 3 notes precedes the Three-step turn.
 132 Between Fig III and Fig IV there is a 3 ct interlude. Stand in place.
 Fig IV, meas 3: pivot on L ft as you step sdwd R (ct 1). Ptrs stand side by side with R shldrs adjacent.
 Meas 4: Pivot on R ft as you step sdwd L (ct 1). Point R across in back of L and bend knees (ct 2). Kumintang L hand.
- 136 MANANG BIDAY
 Line 1: Change pronunciation to read (MAH-nahng bee-DIGH)
 Formation, line 3: Change make to may.
- 139 PUKOL
 Sway Balance with a Hop, lines 3 and 4: Change to read:
 obliquely bkwd R (ct 1); raise L ft across R (ct 2); hop on R and strike coconut shells (ct 3).
 Costume, lines 1 and 2: M wears barong Tagalog and white....
 140 Fig II: Add at end: 9-16 Repeat action of meas 1-8 (Fig II) but moving CCW around ptr.
 Fig IV, meas 1, line 5: Should read elbows up and down twice as if flapping wings on cts 1,3.
 Fig V, Heading: Change to Fig VI CROSS WALTZ STEPS (Ptrs face. Ptrs do movements simultaneously). The description that follows is for Fig VI. Below is the missing Fig V.
 Fig V. SWAY BALANCE WITH A HOP. (ptrs face)
 1-16 Repeat action of Fig I but doing Sway Balance Steps with a Hop. Strike shells on ct 3.
- 143 TACON Y PUNTA DANZA
 Steps and Styling - Heel and Toe Change Step, line 2:Touch R toe across L in front (ct 2).....
 Abresete: W grasps M R arm at the elbow.
 144 Introduction, line 2: W hold skirt, M hands on waist. When hands are on waist in any of the Philippine dances in this syllabus, it means an open fist with knuckles on waist.

150 FUNDAMENTALS OF MOTION

E, 2, a. Irish reel promenade: step: Change quick, quick, slow
to slow, quick, quick.

155 BOGAREASCA bo-gah-RASS-kah

156 BRANLE a' SIX

Action, Part A, line 3: Should read They then back up.....

158 CARMENCITA

Song Words, 1st verse: Lines 1,2,5,6 no change. Lines 3 and 4
should read: Turn and turn, like a top (2 X)
'Til you, 'til you stop
Hoy! Turn like a whirlwind,
Until you stop.

159 CIRCUS HORSES

Dutch pronunciation: SEER-koos PIRE-dun (oo as in foot).

165 GRINDING MEAL

Dutch Pronunciation: BEE-er-chuh BROW-un

167 MINUSHKA

mee-NOOSH-kah

Line 1, should be: Femke van Doorn.

168 PIETER JAN VAN STRAATEN PEE-ter yahn fahn STRAH-tun

170 SLEIGH-RIDE

Dutch pronunciation: duh AH-ruh-slay

Line 2: Add at end Dance composed by Femke van Doorn; Music
by Hans Peters.

171 TEENY TINY TILLY

Dutch pronunciation: ICK-uhl-chuh MAR-ick-uhl-chuh

Words of Song, part B, 2nd line: She there saw two.... coming
down.

173 THREE GROOVY GUYS

Dutch pronunciation: DREE BOOR-uh-YUNG-unz

174 TRAVELLER FROM FRANCE

Dutch pronunciation: un boor-IN-eh-chuh out FRANK-un

175 TUMBA

TOOM-buh

Change title to TOEMBA

Action, part C, line 2: Change to read:clapping above their
heads.

176 THE YELLOW BUS

Dutch pronunciation: duh OH-toh-boos (oo as in foot).

We wish to thank the teachers for their invaluable help and
patience in the preparation of these Errata. We are indebted
to members of the Research Committee of the Folk Dance Federation
who have helped with the clarifications. If you use these notes,
along with your own, they will help to maintain the dances as
presented.

Ruth Ruling, Editor

Ginny Wilder, Assistant

LAS CHIAPANECAS
(Mexico)

Las Chiapanecas (lahs chee-ah-pah-NAY-kus) is a couple dance from Chiapas, Mexico. This arrangement was done by Alura Flores de Angeles and was presented by her at the 1978 Stockton Folk Dance Camp.

Music: Record: Peerless M/S 2024 or 45-4188B. Other records are available but may require some adjustment in pattern. 3/4 meter

Formation: Ptrs side by side, W to R of M, facing "front" (a designated wall). M holds hands behind back and W holds skirts at sides.

Steps and Stamp Ending (2 meas): Meas 1: In place, stamp R (ct 1); Styling: hold (ct 2); stamp L (ct 3). Meas 2: Stamp R (ct 1); hold (cts 2-3).

Skirts: During Waltz figures (Introduction, Fig II and IIA), skirts are held out to sides and moved naturally. On the other patterns the skirt moves with the working foot. When the R ft goes fwd, the R hand and skirt go fwd; when R ft goes bkwd, the R hand and skirt go bkwd. At the same time L hand and skirt move in opposition.

MEASPATTERNINTRODUCTION

8 meas In place, dance 7 small waltz steps beg R ft. On meas 8 step L (ct 1); step R (ct 2); hold (ct 3).

FIGURE I

A 1 Step on L (ct 1); hop on L while lifting R leg, knee bent (ct 2); step on R in front of L (ct 3).
2 Step on L in place (ct 1); hop on L while lifting R leg, knee bent (ct 2); brush R ft bkwd (ct 3).
3-4 Repeat action of meas 1-2 with opp ftwk.
5-6 Repeat action of meas 1-2.
7-8 In place, stamp R,L,R,L (one to a ct); hold (meas 8, cts 2-3).
9-16 Repeat action of meas 1-8 with opp ftwk.
17-32 Repeat action of meas 1-16. Put no wt on last stamp on R.

FIGURE II

B 1-2 Moving to R side, make a CW circle with 2 waltz steps.
3-4 Facing "front", do stamp ending. Clap hands twice at R side about shldr level and shout "Ole" on the last 2 stamps.
5-8 Repeat action of meas 1-4 (Fig II) with opp ftwk and direction.
9-16 Repeat action of meas 1-8 (Fig II).

FIGURE III

C 1 Step on L in place (ct 1); hop on L while lifting R leg, knee bent and heel turned in across L ankle (ct 2); step fwd on R (ct 3).
2 Repeat action of meas 1 (Fig III) but turn R heel out on ct 2.
3 Repeat action of meas 1 (Fig III). Note: Turning the heel in, out, in, during meas 1-3 is optional styling and may be omitted.
4 Step on L in place (ct 1); hop on L while lifting R leg, knee bent (ct 2); brush R ft bkwd (ct 3).
5-8 Repeat action of meas 1-4 (Fig III) with opp ftwk.
9-16 Repeat action of meas 1-8 (Fig III).

FIGURE IV

- C 1 During the next 4 meas move fwd twd "Front".
Small step fwd on L (ct 1); hop on L while lifting R leg,
knee bent (ct 2); small step fwd on R (ct 3).
2-4 Repeat action of meas 1 (Fig IV) three more times.
5-10 Make 1/2 turn CW and travel away from "Front" on the next
6 meas. Repeat action of meas 1 (Fig IV) six times.
11-12 Repeat action of meas 1 (Fig IV) two more times. Make a
half turn CW and return to orig pos.
13-14 In place, turn CW with 2 waltz steps and end facing ptr.
M turn 1/4 or 1 1/4 times and W 3/4.
15-16 Facing ptr, do Stamp Ending.

Dance is repeated facing ptr. Ftwk remains the same with
the following additions:

FIGURE I-A

- A 1-2 Repeat action of meas 1-2 (Fig I) but on 1st step make
1/8 turn to L so R shldr are adj.
3-4 Repeat action of meas 3-4 (Fig I) but on 1st step make
1/4 turn to R so L shldr are adj.
5-6 Repeat action of meas 1-2 (Fig I-A)
7-8 Repeat action of Fig I, meas 7-8 (4 stamps in place).
9-16 Repeat action of meas 1-8 (Fig I-A) with opp ftwk and direction.
17-32 Repeat action of meas 1-16 (Fig I-A).

FIGURE II-A

- B 1-16 Repeat action of Fig II. Each turn to own R.

FIGURE III-A

- C 1-4 Repeat action of meas 1-4 (Fig III) but with R shldr adj.
5-8 Repeat action of meas 5-8 (Fig III) but with L shldr adj.
9-16 Repeat action of meas 1-8 (Fig III-A).

FIGURE IV-A

- C 1-12 Repeat action of meas 1-12 (Fig IV) but circle CW twice
around with ptr, R shldr adj. End facing ptr.
13-14 In place make 1 CW circle with 2 waltz steps.
15-16 Facing ptr do Stamp Ending.

FIGURE V

- C 1-16 With 16 waltz steps circle CW once around with ptr.
17-32 Repeat action of Fig IV-A. Do the final stamps facing
"front". Clap on the last 2 stamps.

Presented by Alura Flores de Angeles

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PREFACE

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They cannot be reproduced in any form without permission. Specific permission of the instructors involved should be secured. Camp is normally satisfied if a suitable by-line such as "Learned at Folk Dance Camp, University of the Pacific" is included.

Ruth Ruling has served as Editor of this syllabus, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing. Marian Gault designed the art work for the cover.

We are indebted to members of the Dance Research Committee of the Folk Dance Federation (North) -- Dorothy Tamburini, Chairman, for assistance in preparing any errata.

June McKay, Ph.D., Linguistics, University of California, Berkeley, has served as our consultant for many of the phonetic pronunciations in the syllabus.

ABBREVIATIONS USED IN THE SYLLABUS

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

FOLK DANCE CAMP COMMITTEE

Jack McKay, Chairman
Walter Grothe, Vera Holleuffer, Bruce Mitchell, John Pappas
Ruth Ruling, A. C. Smith, Bev Wilder, and Jan Wright

FOLK DANCE CAMP - 1978

FOUNDER AND DIRECTOR OF FOLK DANCE CAMP 1948-1967 -- LAWTON HARRIS

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FACULTY BIOGRAPHIES

TOM BOZIGIAN - Dances of Armenia

Tom Bozigian was raised in the Armenian community of Fresno where he learned the dances and the music of the Armenian immigrants. Tom studied at Fresno State University, and until the summer of 1973, he used his Master of Education to teach the Russian language in the Los Angeles and Fresno schools. An athlete throughout high school and college, he achieved highest honors in power volleyball for which in 1967 he was voted Player of the Year and placed on the All American Team. He is especially interested in coordinating the Armenian community with the non-ethnic community. He has given many dance workshops around the United States, Canada, Europe and the Soviet Union, and taught at several folk dance camps. He has worked closely with CAHPER, a physical education organization in California. The Brigham Young University and Duquesne University Dance Ensemble, along with the Amsterdam Dance Theater have been presented choreographic suites by him, and his annual U.C. Santa Barbara Folk Dance Symposium during Labor Day Week has been highly successful. While living in Los Angeles Tom was a solo dancer with the Armenian Folkloric Ensemble. He is also a professional percussionist and has mastered the very complicated rhythmic meters of the Balkans and the Middle East. Tom has recorded for several musical groups and also has several records of his own. Tom studied ballet for ten years while in Los Angeles.

He has recently returned from Soviet Armenia, where he went to study Armenian dance and folklore under a grant from the Soviet Armenian Cultural Committee. While there he graduated from Sayat Nova Choreographic School.

ANDOR CZOMPO - Dances of Hungary

Andor Czompo, Assistant Professor of Dance at SUNY (New York State University) Cortland, New York, is recognized as the leading authority on Hungarian folklore and dance in the western hemisphere. Although born in Budapest, he was raised in Turkeve in Eastern Hungary, a small agricultural town where a traditional "folkloristic" life prevailed well into the 20th century. Here he became a good natural dancer which enabled him to join several amateur dance groups and later one of the Professional Hungarian Folk Dance Ensembles. He also passed a comprehensive examination and was certified by the Institute of Folk Art as a professional folk-ethnic dance instructor. Before coming to the U.S.A. he was a district Folk Art Supervisor in Borsod County.

In the United States he organized the very successful Hungarian Ethnic Dance Group of New York. They appeared on television and in numerous concerts. In 1963 Mr. Czompo was a dancer-choreographer-technical advisor of the Kovach-Rabovsky Hungarian Ballet Rihary (Columbia Artists). In the following years he taught at major colleges

ANDOR CZOMPO - Dances of Hungary (Continued)

and universities in the United States and Canada, and has served on the staff at major folk dance camps. He choreographed dances for the Duquesne University Tamburitzans, for Matteo's Indo-American Dance Company, and for other groups and ensembles. With his wife, Associate Professor of Dance, and a noted jazz dance educator, he joined the SUNY faculty in 1968.

ALEXANDRU DAVID - Dances of Romania

Alexandru David was born in Kishinev, Russia. At the age of five he moved with his family to Bucharest, Romania. He was inspired by his parents and relatives in Russian and Romanian folklore. At the age of ten he started to learn Romanian and Russian dancing and music in the Pioneers Palace in Bucharest. One year later he entered the ballet school, The Lark, where he studied Romanian and Russian folk dancing. At fourteen he joined the Romanian State Ensemble, Perinitza, and danced with them for ten years. After he was drafted in the army for two years, Alexandru entered the Grand Music Hall of Bucharest as soloist where he performed modern, jazz and tap dance. In 1972 he left Romania and came to the United States to stay. Here he joined his brother, Mihai David, in dancing and teaching folk dance around California.

Alexandru gives workshops and choreographs Russian and Romanian dances for various performing groups. As a main occupation, Alexandru David is a general building contractor.

ALURA FLORES DE ANGELES - Dances of Mexico

Alura Flores de Angeles was born in Cuernavaca, Mexico. She graduated in physical education from the Universidad Nacional Autónoma de México, and has been researching, dancing, teaching and choreographing Mexican dances since the late 20's. As early as 1928 she was going into remote villages as a member of a government-sponsored cultural mission to collect unrecorded dances. For the last 22 years she has taught for three weeks each year at the University of Mexico's affiliate campus in San Antonio, as well as at San Antonio College. For 25 years she coached women's basketball and volleyball teams. Her volleyball team, representing Mexico City, won six national championships, and three of her players were on the Mexican team in the 1968 Olympics. Her government asked her to act as a cultural representative at the Olympic games in Rome (1960), Tokyo (1964), Mexico (1968), and Munich (1972).

Currently Alura is head of the Department of Dance of the Temporary Courses division of the Universidad Nacional Autónoma de México in Mexico City. She is also director of the Festivales Folclóricos Internacionales, a folk dance camp held twice yearly in the Centro Vacacional of

ALURA FLORES DE ANGELES - Dances of Mexico (Continued)

of Oaxtepec, Morelos, as well as choreographer and director of an exhibition called "Yolo Xochitl" made up of students from the University of Mexico. The group recently performed at three statewide folk dances in California.

In 1977 Alura was in Spain with the Charro Federation, and they danced for King Juan Carlos and Queen Sophia. A postcard received from Alura in April, 1978, says, "Here I am in Munchen, teaching my Mexican dances on a tour. I have been in Hamburg, Stuttgart, Munchen, and will go to Zurich and Vienna."

MIODRAG DESPOTOVIĆ - "CIGA" - Dances of Yugoslavia

Ciga is one of the best known former dancers of Ansambl "KOLO", the Yugoslav State Folk Ballet. He is one of the original members who started KLO in 1948. He toured throughout the world with that famous troupe for many years, including the United States in 1956. Even after he married and left Yugoslavia over ten years ago, he has remained active in the folk dance field. Ciga currently directs "ORO", an exhibition group, in Amsterdam, Holland. He travels extensively in the Netherlands, teaching many sessions and workshops each month. He and his wife, Ivon, (a professional ballet teacher), also arrange folklore study tours to Yugoslavia and Bulgaria.

Ciga has traveled in most countries in Europe and visits Yugoslavia several times each year. Ciga, Ivon and their young daughter live in Amsterdam.

BORA GAJICKI - Dances of Serbia

Vojvodina, Yugoslavia, was the birthplace of Bora Gajicki.

As a young boy he went to Belgrade, where he began dancing with an amateur group. After completing his military service, he auditioned for Ansambl KOLO and was accepted. He danced professionally and traveled extensively in Yugoslavia and most countries in Europe with this world-renowned ensemble, until he came to California in 1967.

Presently, Bora owns and operates "The Folk Motif" in Long Beach, a shop specializing in opanke, folk dance costumes, and related folk items. Bora also plays the accordion and directs the Borino Kolo Folk Orchestra, which plays at various ethnic and folk dance festivals. He has appeared throughout California as guest teacher at many folk dance institutes.

Bora is ably assisted by his wife Margarita (Marge), who runs the shop at Camp, and teaches beautiful embroidery.

NED & MARIAN GAULT - Teaching Techniques & 101 Easy Folk Dances

On the Stockton staff since 1963, Ned and Marian Gault of Monte Sereno, California, offer instruction in teacher training to help campers bring new and old dances back to their groups at home. They also teach a class of easy international dances from their books, "101 Easy Folk Dances" and "101 MORE Easy Folk Dances", and Ned has an enviable background in sound, video, and public address equipment.

Ned and Marian are directors of Ensemble International, an outstanding performing group sponsored by the City of Sunnyvale, California, and last summer did dance research in Austria, Bavaria, and for many years taught all levels of folk dancing for San Jose Adult Education Department, and have taught many institutes, seminars, and teacher training programs throughout California. Ned, formerly an electronics engineer, now teaches high school chemistry. Marian teaches elementary and junior high school and has designed the Stockton Folk Dance Camp Syllabus cover since 1966. They both have many hobbies and talents which are applied and used in their numerous educational and dance-related activities.

JERRY HELT - American Squares

Jerry Helt and Square Dancing at UOP Folk Dance Camp are synonymous. 1978 marks the 23rd consecutive year that this nationally known caller has been on our faculty. Jerry began his square dance activities in his elementary school years, and was calling for groups in his teen-age years. He has been a professional caller since 1953. He travels throughout the United States, Canada and Europe, conducting callers' clinics and workshops, and serving on the teaching faculty of universities, institutes and camps. He also serves the American Square Dance Workshop, Inc., and is a member of the Callerlab, and conducts a program of classes and clubs in Cincinnati, Ohio, and the surrounding areas.

He has recorded many albums and singles on several square dance labels. There must be thousands of people who love square dancing because Jerry Helt has brought them the best in calling.

Jerry lives in Cincinnati with his wife, Kathy, and their three daughters.

CARMEN IRMINGER - Dances of Switzerland

The first time Carmen Irminger left her native Switzerland to visit the United States, she came as a Camp Counselor with a Student Exchange Program. Since then she has returned several times to teach delightful Swiss dances and to bring information about Swiss culture to Folk Dance Camps in Maine and at UOP. In addition to folk dance

CARMEN IRMINGER - Dances of Switzerland (Continued)

activities in Switzerland and other parts of Europe, she has made various trips as Recreation Director on ships with the Council of Student Travel, New York.

Carmen received degrees from the Zurich School of Social Work, Kindergarten Teacher's College and Music School. Her work has been in Children's Homes, Day Care Centers and Schools.

LAMBERT KNOX - Round Dances

A San Franciscan now (he started life in Santa Rosa), Lambert Knox is a leading teacher of Round Dancing. He comes from a Square Dance family, and started square dancing early in his life. He became serious about Round Dancing in 1969, and since then has taught classes each year through 1975. He is a member of ROUNDALAB (National Association of R/D teachers), taught at the California State Square Dance Conventions in Anaheim and in Sacramento, was at the first Round Dance National Convention in 1977 in Kansas City. This is his fourth year at Stockton.

He works in the real estate business, in San Francisco and on the Peninsula.

GRACE NICHOLS - Multicultural Workshop

Grace's great interest in International Folk Dance - the dances, history, costumes and culture of the people - began with her studies at Fresno State College, preparing for a teacher's credential. She taught folk dance in schools and community centers, and continued studying with dance teachers in San Francisco, Mexico and Hawaii. The exhibition group, "Folk Arts", led by Grace, was for ten years one of the finest performing groups in Northern California. Grace's present group, the Terpsichoreans (Terps) is a favorite performing group at Federation Festivals.

In addition to teaching folk dances, Grace studies the folk culture, the costumes and the crafts of countries. For many years she has taught Folk Craft at Camp, specializing each year (in an appropriate setting done by Grace and her husband, Nick) in a different Folk Craft, yarn painting, God's Eyes, hand weaving, corn husk dolls. And for many years she has taught a class in Castanets at Camp, culminating the class lessons with a scintillating performance at the Talent Show.

Again this year Grace is the leader for the second Multicultural Ethnic Workshop, especially designed for elementary school teachers.

JEFF O'CONNOR - Clogging and Big Circle Dances

Jeff has been a part of UOP Folk Dance Camp for the past ten years, first as an eager camper, then as a grounds crew member (a "go-fer"), and now as a teacher. He danced and taught with groups in the Stockton area, and later in the Bay area. In 1971, while on a European tour, he was able to study with both amateur and professional dance companies in Yugoslavia. A member of WESTWIND International Folk Ensemble since 1972, he was appointed dance director of the company in October, 1976, and toured with that group in Europe in the summer of 1977.

Jeff's primary interest is in clog dancing, an American dance form still widely practiced in the southern United States. He has spent considerable time researching and collecting material in North Carolina. Since clogging is enjoying a renewed popularity throughout the country, his knowledge is in demand among folk dance groups.

Jeff lives in Palo Alto, and is employed as house manager for the President of Stanford University.

BORA ÖZKÖK - Dances of Turkey

Bora, (a Jugoslavian wind, meaning strong hurricane wind in Turkish) was born in Adana, Turkey, and grew up there. His father is a doctor and mother a school teacher. He has represented his country, as a member of the Turkish Olympic Swim Team, on numerous occasions, and has broken records in both the backstroke and free style. Bora came to the United States on an athletic scholarship granted by the University of California, Berkeley, where he was also an all-American in soccer in 1968. He graduated in 1971 with a degree in architecture. He was also honored as an outstanding foreign student, selected among the nominees of 500 U.S. colleges and universities.

He began folk dancing at Berkeley, then became involved in the music and folklore of his native Turkey. Bora has returned there several times, travelling throughout the country, researching Turkish folk music and dance. He plays many folk instruments, Zurna, Tulum (bagpipe), Kaval (flute), Davul (drums), Mandolin, Clarinet, Spoons and others, but his love is the Zurna. He has recorded numerous folk dance tunes for Turkish dance presentations.

Bora has danced with the Turkish National Ensemble, and taught at camps and workshops all across the United States, Canada and Japan. He also organized and directed the 22 City North America tour of Fotem Ensemble from Istanbul in 1976.

He has returned to live permanently in the United States after fulfilling his military requirements to Turkey in 1976, and has moved to Austin, Texas to make it his home.

BERNARDO PEDERE - Dances of The Philippines

Bernardo T. Pedere was Dance Consultant and male lead dancer of the LEYTE FILIPINIANA DANCE COMPANY which toured the United States in 1965 as cultural representatives of the Philippine government. He now resides in California, is an elementary school teacher, and directs the FILIPINIANA DANCE TROUPE.

Pedere's involvement in folk dancing dates back to his elementary school years in the Philippines. He participated in numerous folk dance exhibitions on the national level. It was through this experience that Mrs. Francisca Reyes Aquino, the foremost authority on Philippine folk dances, noted his potential as a student leader and teacher. She encouraged him to pursue a special study in Physical Education with emphasis in Philippine folk dances at the National College of Physical Education in Manila. Pedere is responsible for popularizing the little known dances of his town of Burawen and bringing them to national attention. Now that he is permanently residing in the United States, he still makes trips to the Philippines almost every other summer to continue his research work and also to collect authentic costumes, musical instruments, folk dance props which his performing group utilizes to the best advantage.

Pedere has taught at numerous teacher-training institutes, master classes, and folk dance workshops. This is his seventh year of teaching at the University of Pacific Folk Dance Camp.

PIRKKO ROECKER - Fundamentals of Movement

Pirkko (the name is Finnish) has a background in the whole field of Dance. She studied modern dance at the Sargent School of Boston University, the University of Iowa and Bennington School of the Dance, where she worked mainly with Martha Graham. She left Bennington to go with her professor husband to the University of Oregon. There she taught modern, folk, social and tap dancing, children's rhythms and exercises, became head of the Dance Department, and devoted much time to teacher training. In the early 50's, when folk dancing was becoming strong in Oregon, Pirkko founded the Eugene, Oregon, Folk Dancers. When her husband moved to Grinnell, Iowa, Pirkko started a folk dance group for university students. When the group grew to one hundred students, Pirkko was asked to join the Grinnell faculty as a folk dance specialist, a position she held for ten years. Now that she has "retired" to Escondido, Pirkko is again starting as a volunteer with the city recreation department, and again the classes are growing.

Every camper has the opportunity to enjoy Pirkko's teaching in the "Warm-up Exercises", every morning at 7:40! In addition to giving a great start to a day of dancing, Pirkko teaches "the exercise" - something to carry on all year.

FEMKE VAN DOORN - Children's Dances

Femke Van Doorn started dancing in a Children's Theatre, directed by her mother in Amsterdam. She planned to study agriculture in College, but her strong folk dancing interest led her to a degree in Physical Education. As a Physical Education Teacher she worked in a teacher-training institute and school for social workers and she included folk-dancing as part of that training. Since 1954 Femke has worked for NEVO (Dutch Folkdance Society) in the field of educating folkdance leaders, organizing courses, programs and examinations.

In 1974 the Rotterdam Dans Academy accepted folkdance as one of the main subjects, and she was made head of that department. Because the other two folkdance teachers specialize in Balkan dances, she teaches mainly West-European dances.

She edited a book of children's dances in 1954, and since 1972 she collects each year a series of six children's dances for an educational record firm.

Femke lives in Amsterdam, is married to a folkdancer and has two daughters, both folkdance enthusiasts. The eldest is a Physical Education teacher, and the youngest has a folkdance-leader's diploma and is studying to be a teacher of arts, crafts and needlework.

THE ARMENIAN TURN
(Armenia)

This dance, along with "SEEROON AGHCHEEK," is a popular "turning" line dance (body makes a 360° revolution in either or both directions) among Armenian-American youth. At any particular Armenian function, one can discover this dance danced to any number of melodies performed by the live orchestra. It was learned and danced by Tom Bozigian during the late '50s at various Armenian gatherings in California.

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People," Vol. II, GT 4001. 2/4 meter

Formation: Mixed line dance with little fingers grasped at above shldr height and away from chest and dancers facing ctr with leader at R.

<u>Meas</u>	<u>Pattern</u>
1-2	Turning to face diag R and moving R, do two Two-steps (see the dance "HEENG OO MEG" for a description and discussion of Armenian Two-steps) (cts 1,&,2, cts 1,&,2).
3	Turning to face ctr, step R to R, as hands begin to lower (ct 1); step L behind R, as lowering of hands to side completed to behind body (ct 2).
4-5	With three walking-pivoting steps, beg. R (each 1/3 revolution and moving R), execute 360° turn of the body CW (cts 1,2,1). Facing ctr with wt on R and L touching floor to L, clap hands at chest level to R side (ct 2). Note: Upon turning, dancers release little finger hold: <u>M</u> raise their hands to beg. height pos beyond shldr width; <u>W</u> raise hand above head at shldr width and turn their hands at wrist inward twd each other to execute 360° turn.
6-7	Repeat action of meas 4-5 in opp direction, rotation, and ftwk.

Presented by Tom Bozigian

TEEN
(Armenian-Kurdish)

The name is taken in part from the title of another folk melody. The dance was learned by Tom Bozigian in the early '60s from Jimmy Haboian of Detroit, Michigan. Mr. Haboian learned the dance in his youth from the Kurdish minority of that city. The dance is now extremely popular throughout the various Armenian communities of the United States.

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People," Vol. II, GT 4001. 2/4 meter.

Formation: Mixed line dance with dancers side by side, facing ctr, elbows bent with hands clasped and fingers interlocked and leader at R. Note: Arms can also be straight.

MeasPattern

- 1 Facing slightly diag and moving LOD, do Two-steps, starting R (cts 1,&,2); swing L in front and across R (ct &).
- 2 Step L across R with plie (ct 1); step R ahead (ct 2); once again swing L in front and across R (ct &).
- 3 Repeat action of ct 1 (meas 2); bounce twice on L as R heel lifts behind at calf level (cts 2,&).
- 4 Step R ahead (ct 1); close L, no wt, to R, pivoting to face ctr (ct 2).
- 5 Moving bkwd step L as R toes turn out ahead about 45° (pivoting on R heel), no wt (ct 1); continuing bkwd, repeat this movement on opp ft (ct 2).
- 6-8 Repeat action of meas 5 three more times, except on ct 2, meas 8, touch ball of R beside L.

Presented by Tom Bozigian

EENCH EEMANAEE
(Armenia)

The first variation evolved from "Lorke Lorke," a dance brought by Armenian immigrants from Daron, Western Armenia, during the early 1900s. The second variation came about as a result of an almost identical pattern done to what second and third generation Armenian-Americans called the "Greek Misirlou." Both variations were learned by Tom Bozigian during the late '50s and early '60s at Armenian youth functions held throughout California.

Pronunciation:

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People," Vol. II, GT 4001. 4/4 meter

Formation: Mixed line dance with little fingers grasped at above shldr height and away from chest, and dancers facing ctr with leader at R.

Meas Pattern

Note: Either or both of these variations can be danced.

VARIATION I.

- 1 Cross L over R, touching L toes on floor (ct 1); lift toes from floor (ct 2); touch L toes on floor to L (ct 3); lift toes from floor (ct 4).
- 2 Repeat action of meas 1.
- 3 Pivoting on R, step L with wt across R to face diag LOD (cts 1-2); repeat this action with opp ftwk and motion (cts 3-4).
- 4 Repeat action of ct 1 (meas 3); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4). Meas 4 is "grapevine" step.

VARIATION II.

- 1 Brush L on floor beside R and swing fwd (ct 1); slight hop on R as L continues to swing with CCW movement to behind R (ct 2); step on L (ct 3); step R to R (ct 4).
- 2 Step L over R (ct 1); pivot on L to face diag RLOD as R knee is raised slightly (ct 2); moving RLOD, step R across L (ct 3); step L to L, facing ctr (ct 4).
- 3 Step R behind L (ct 1); slight hop on R as L swings fwd and CCW (ct 2); L continues to swing with CCW movement to step L behind R (ct 3); step R to R (ct 4).
- 4 Step L across R (cts 1-2); slight stamp R beside L with wt, pivoting to face ctr (cts 3-4).

When and number of times to dance the variations is left to the leader's discretion.

Presented by Tom Bozigian

EENCH EEMANAEE (continued)EENCH EEMANAEE

AEEN ORVANEETS VOR GUNATSEEER
 BARDEZUS E AMAEE
 BADJARNEL EENZ CHASATSEER
 VOR EEMANAEE

CHE VOR YES MEESHT BEROOM EEE
 KEZ DZAGHEEKNER
 ANGEHDZ SRTOV ASOOMEER
 SEERO KHOSKER

YEV KUNKSHOREN SHOYOOM EEE
 KO NOORP VARSERU EEM SER
 EENCH VOR LEENER BADMOOM EEE
 EENCH EEMANAEE

AEEN ORVANEETS VOR GUNATSEEER
 GYANKUS SHAD E DARNATSEL
 DZAGHEEKNERUS EL EENZ HED
 DUKHRELEN LATSEL

SEERELEES TE YED DARNAYEER
 KEZ GASEEE
 SEEROOS BES PORD OO CHERM
 KHOSKER
 EEM SER EEM SER

ARSHALOOEESSEEN GU BEREEE
 KEZ ANTARAM DZAGHEEKNER
 SRDEED KHORKOOM GU TOGHNEEE
 KHOR ANCHEENCH YERKER

How Could I Know

From that very day that you left
 My garden has been empty
 And you didn't give any reason
 So I couldn't have known

Isn't it so
 I used to bring you flowers
 And with a sincere heart
 I expressed words of love

I touched you delicately
 Your fine hair, my love
 Whatever happened,
 I would say so.

From that very day that you left
 I became bitter toward life
 And even the flowers
 Cried and were sad with me

If only, my love, you had returned
 I would have said to you
 You are my love with passion
 and fire
 My true love

Dawn arrived
 For you unfading flowers
 Also in the depth of your heart
 Penetrating and indelible songs

HEENG OO MEG
(Armenia)

HEENG OO MEG means "Five and One." During the mid-1950s and even before, interest in Armenian folk dance and song increased tremendously among the first and second generation Armenian-Americans. Orchestras were formed throughout the major Armenian communities of the U. S. and an increase in weekend functions (dances, picnics) developed. In reality, the Armenian youth realized the rich culture their immigrant parents had brought. This realization occurred among other ethnic groups also. However, by the mid-50s, as a result of the immigrants growing old, unfortunately many original dances had dissolved. What evolved, then, was the creation of a series of dances using many original steps fitted to older, traditional folk melodies and even songs. HEENG OO MEG was one of those dances. Others were "Sweet Girl," "California Hop," "Armenian Turn," "Detroit Hop," "New York Shuffle," "Guneega," etc. These dances have now become standard at most Armenian gatherings, and done to a wide variety of melodies, even newly-written ones.

Pronunciation:

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People," Vol. II, GT 4001. 6/8 meter

Formation: Mixed line dance with the leader at R and dancers facing ctr with little fingers grasped at above shldr height and away from chest.

Meas

Pattern

- VARIATION I. (Sometimes called "California Hop," and can be danced with shldr hold.)
- 1 Facing slightly LOD, step R to R (cts 1-3); step L across R (cts 4-6).
 - 2 Facing ctr, step R across L (cts 1-3); hop bkwd on R as L heel lifts behind, knee fwd (cts 4-6).
 - 3 Step bkwd on L (cts 1-3); step R to R (cts 4-6).
 - 4 Moving LOD, step L across R (cts 1-2); step R beside L (ct 3); step L across R (cts 4-6). Note: Meas 4 is running "Two-step."
 - 5 Step R to R (cts 1-3); kick L across R (cts 4-6).
 - 6 Step L in place (cts 1-3); kick R across L (cts 4-6).

- VARIATION II. (Five and One.)
- 1-4 Facing diag LOD, with little fingers grasped and down at side: Step R ahead (cts 1-2); step L ahead of R (ct 3); step R ahead of L (cts 4-6). Do this Armenian Two-step four times.

HEENG OO MEG (continued)

Note: The Two-step is a very important item in the Armenian dance vocabulary and is present in many line and solo patterns. Several count values are evident as, for example, in the 6/8 meter which is described above and in meas 4. There are also other variations of the Two-step which differ in count value, stress, and style-application. The 2/4 meter also utilizes this step. It is probably one of the first steps an Armenian youngster learns.

- 5 Facing ctr, step R in place, as grasped little fingers raise to shldr height and forearms bend to slightly R (cts 1-2); step L in place (ct 3); step R in place as L kicks in front above floor (cts 4-6).
- 6 Repeat action of meas 5 (Variation II) with opp ftwk, direction, and arm movements.
- 7 Moving slightly fwd, repeat ftwk of meas 5 (Variation II) as grasped fingers are lowered again to side.
- 8 Moving slightly bkwd, repeat ftwk of meas 5 (Variation II) as grasped fingers are raised once again to shldr height.
- 9 Facing ctr, step sdwd R as forearms bend R (cts 1-3); close L to R as forearms bend (cts 4-6).
- 10 Repeat action of cts 1-3 (meas 9); slight hop R in place touching L beside R (cts 4-6).
- 11 Moving bkwd, step on L, pivoting on R heel to turn toes out about 45° while forearms bend L (cts 1-3); repeat this action with opp ftwk and direction of arms (cts 4-6).
- 12 Repeat action of cts 1-3 (meas 11) and cts 4-6 (meas 10).

Presented by Tom Bozigian

JO JON
(Armenia)

This dance was originally taught by Tom Bozigian throughout the U. S. during the early 1970s and was learned from Zhora Makarian, director of the California Folkloric Ensemble. Mr. Markarian did the dance as a child in his native region of Speetak, situated in the northern part of the Armenian SSR. The dance was originally taught under the title of Zhora Bar, and in Armenia it is performed as a men's dance.

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People." Vol. II, GT 4001. 2/4 meter

Formation: Line dance with the leader at R end and dancers' arms resting on adjoining dancers' shldrs and facing ctr. Optional hold is front basket (arms extending to each side, over abdominal area of adjoining dancers, where the hands grasp the outreached hands of the second dancer on each side).

MeasPatternPART I.

- 1 Facing ctr, leap R in place as L knee raises at waist level in front (ct 2); step L (wt on ball of ft) ahead of R as R lifts slightly off floor (ct &); step R in place as L knee raises in front (ct 2). This step is called "Pas de Basque."
- 2 Repeat Pas de Basque step of meas 1, but with opp ftwk.
- 3-6 Repeat action of meas 1-2 two more times.
- 7 Moving fwd, leap R to R of ctr with slight plié as L heel lifts off floor behind (ct 1); leap L to L and slightly fwd and in slight plié as R heel lifts off floor (ct 2).
- 8 Step bkwd on R as L knee raises slightly up (ct 1); leap bkwd on L as R knee raises in front at waist level and R ft (extended) ahead of L shin (ct 2).
- 9-12 Repeat action of meas 1-2 two more times.

PART II.

- 1 Extend R ahead (leg straight and ft extended) above floor and swing to point diag LOD (ct &); leap R to R as L kicks ahead (leg straight and ft extended) above floor and swing to point diag LOD across R (ct 1); leap L to R, across R ft, as R heel lifts off floor behind L (ct 2); hop on L off floor to slightly R as R extends to diag LOD (leg straight and ft flexed) (ct &).
- 2 Landing on L in place, knee flexed, bend bottom half of extended R leg across L (R ft flexed and above floor while R knee points to diag LOD) (ct 1); hop on L off floor to slightly R as R extends to diag LOD (leg straight and ft flexed) (ct &); repeat action of cts 1, &, but place R ft behind L on ct 2 (cts 2, &).
- 3 Repeat action of meas 2 (Part II).
- 4-12 Repeat action of meas 1-3 (Part II) three more times, except at meas 12, execute cts 1, &, 2, but then hold ct &.

JO JON (continued)PART III.

- 1 Twisting to face diag RLOD and moving bkwd, hop on L, heel pivoting inward, raising R knee in front with heel behind (ct &); step bkwd on R (ct 1); repeat this action with opp ftwk, but still moving bkwd (cts &,2).
- 2 Repeat action of meas 1 (Part III).
- 3 Twisting to face diag LOD and moving ahead, pivot on L raising R knee in front with heel at inside of L calf (ct &); step ahead on R (ct 1); repeat this action with opp ftwk (cts &,2).
- 4 Twisting to face diag RLOD, hop bkwd on L as R, straight leg and ft extended, kicks above floor ahead on L (ct 1); twisting once again sharply to diag LOD, leap R ahead as L heel lifts sharply behind at R calf level (ct &); step L ahead of R (ct 2).
- 5-8 Repeat action of meas 1-4 (Part III).

Note: Complete dance is done four times in all, and ends sharply on ct 2, meas 8, Part III, with L heel touching floor ahead of R instead of stepping.

Presented by Tom Bozigian

KOCHAREE
(Armenia)

This dance is also called "HALE" or "HALAEE" by original Armenian immigrants from Western Armenia, which today takes up much of the eastern part of Turkey. It is one of the most popular Armenian dances and is done throughout the world. There are many regional styles and figures. This particular KOCHAREE was researched in several northwestern regions of Soviet Armenia - Leninkan, Spitak, Artic, Talin - but has spread throughout the republic. In the higher mountain areas where the shepherds -- "Hooveev" in Armenian -- are grazing their herds during the hot summer, KOCHAREE is the most popular dance. The orchestra consists of two Zurna -- a double-reeded, conical pipe with one producing the melody and the other holding the main drone or "Dam," and one double-skinned drum called "Duhol." Some of the more complex movements are called "Ghoch," from the butting of the mountain ram and the "Krachadzev," learned from the jumping style of the mountain deer. The dance was learned by Tom Bozigian as a youngster in Los Angeles during the summer, early 1950s.

Pronunciation:

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People." Vol. II, GT 4001. 2/4 and 6/8 meter

Formation: Mixed line dance with the dancers facing ctr and drawn closely side by side with palms grasped and fingers interlocked, plus arms straight down at sides. Leader, called "Paree-Glookh," is at R and waves a handkerchief with free hand over the head throughout the dance.

Meas

Pattern

2/4 meter FIGURE I.

- 1 Moving sdwd, step R to R (ct 1). (Note: As the dance gets on, the participant has the option to make the initial R step a small double-bounce (cts 1,&).) Step L beside R as R lifts slightly off floor (ct 2).
- 2 Step R to R with slight pli   (ct 1); double-bounce twice in place with R as L remains to L, touching floor (cts 2,&).
- 3 Switch body wt to L with slight pli   (ct 1); switch body wt again to R with double-bounce (cts 2,&).
- 4 Switch wt again to L with slight pli   (ct 1); slight hop on L in place as R knee raises in front and heel lifts behind (ct 2).

KOCHAREE (continued)6/8 meter FIGURE II.

- 1 Quickly switching arm hold to grasp shldrs of adjoining dancers, hop on L to R as R knee raises in front and R heel is pulled sharply behind to calf level (ct &); step R to R with slight plié (cts 1-3); leap L across R still in slight plié (cts 4-6).
- 2 Leap R to R as ball of L touches beside R (cts 1-3); hop R in place as L ft raises in front above floor, knee at waist level (cts 4-6).
- 3 Leap L in place as ball of R ft, with heel turned in, touches floor in front of L (cts 1-3); repeat this action with opp ftwk (cts 4-6).
- 4 Repeat action of cts 1-3 (meas 3, Fig. II); hop on L in place as R knee, bent, raises in front, waist level, not across (cts 4-5). Note: The dance begins on ct 6 as described in meas 1, ct & of Fig. II.

Presented by Tom Bozigian

LOREE
(Armenia)

LOREE is the name of one of the folk regions in Eastern or Caucasian Armenia (Soviet Armenia since 1920), and is situated in the northern part of the republic. The dance was learned by Tom Bozigian in Feb. 1974 in Yerevan, capital of the Armenian SSR, as a performer at the Gabelee Gordzaran Barakhoomb (Wire Factory Amateur Dance Ensemble). It is one of many dances researched by Azat Gharibyan, now choreographer of the Armenian State Song and Dance Ensemble. LOREE is a men's dance.

Pronunciation:

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People," Vol. II, GT 4001. 6/4, 6/8 meter

Formation: Line dance with the leader at R end and with little fingers joined and arms down at side. Dancers face ctr and bodies aligned side by side.

Meas

Pattern

6/4 meter VARIATION I.

1 Step sdwd R to R (cts 1-3); close L to R (cts 4-6).

2 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); turning to face diag LOD, touch toes of L to floor in front of R, L knee bent and facing diag LOD (ct 4); hold (cts 5-6).

3 Turning to face ctr once again, step bkwd on L (cts 1-2); kick R straight fwd, then up and around (simulating reverse bicycle peddling motion) to touch ball of ft at ct 4 on floor beside L as hands (little fingers grasped) are raised to shldr height pos (cts 3-4); hold (cts 5-6).

4 Step fwd on R as hands, thrusting up and outward, clap at face level (as if trying to smack at a fly) (ct 1); arms continue down to side and little fingers rejoined (cts 2-3); close L to R and bounce twice on both ft, legs straight and together (cts 4,5); hold (ct 6).
Note: Dance Variation I the final time as far as the music permits.

6/8 meter VARIATION II. (Note: Variation II is introduced by a transition step, done only once, which finds the dancers changing to shldr hold and executing the following step:

Meas 1: Facing diag LOD, step R to R (cts 1-3); step L across R (cts 4-6).

Meas 2: Step R to R (cts 1-3); pivoting on R to face diag RLOD, touch ball of L beside R (cts 4-6).

Meas 3-4: Repeat action of meas 1-2, but with opp ftwk and directions, except on cts 4-6 (meas 4), step R with wt beside L.

LOREE (continued)

- 1 Facing ctr, extend L straight leg, to touch heel on floor ahead while R is in slight pli  (cts 1-3); hop slightly R in place as L knee raises to almost waist level in front and flexed L ft is drawn to inner side of R knee (cts 4-6).
- 2 Twisting waist to slightly RLOD, touch heel of extended L to floor in diag RLOD (cts 1-3); turning to slightly diag LOD, step L across R in slight pli  as R remains on floor behind L (cts 4-6).
- 3 While L remains in slight pli , touch R heel, leg extended to floor in diag LOD (cts 1-3); pivoting on L to face ctr, touch R heel, leg extended, on floor ahead (cts 4-6).
- 4 Execute four scissor kicks ahead and above floor with L kicking first (L,R,L,R), legs straight and each kick receiving one ct (cts 1-4); raise R knee ahead at almost waist level as R ft, extended, is drawn to beside L calf (cts 5-6).
- 5 Hop L in place as R kicks ahead and above floor, leg straight and ft extended (cts 1-2); leap R beside L as L scissor-kicks ahead with leg straight and ft extended (ct 3); repeat action with opp ftwk (cts 4-6).
- 6 Drawing R ft, knee remaining extended, beside inner L calf, pivot on L to face RLOD with R knee raised to almost waist level and pointed diag RLOD (cts 1-3); with body remaining in same pos, pivot on L to face beyond diag LOD (cts 4-6).
- 7 Releasing hands from shldr hold and turning body to face L diag R beyond LOD as L arm lowers to side, step R ahead while L hand (straight arm, palm facing away), raises above head, and R hand extends to side (straight arm with palm facing away) (cts 1-2); step L beside R as arms remain same (ct 3); step R ahead as arms remain same (cts 4-6).
- 8 Turning to face R of ctr, step L ahead diag R as hands once again grasp shldrs (cts 1-3); leap both ft in place with stamp, slight pli , and legs together (cts 4-6).

Presented by Tom Bozigian

MEDAX TASHGINAG
(Armenia)

In 1915, because of religious and political differences in Western Armenia, from 1-1/2 to 2 million Armenians were massacred by the Ottoman Turks. A diaspora (dispersion) resulted, and hundreds of thousands of Armenians found new homes in other parts of the world. Discovering similar homeland conditions in Fresno, California, thousands of Armenians elected to make this town their "home away from home." The Fresno Armenian community has, through the decades, continued to thrive through its pride in the preservation of the Armenian language, the history, the songs, and the dances. MEDAX TASHGINAG was brought to Fresno by Armenian immigrants from Yeringa in the region of Karin, western Armenia (now in eastern Turkey). It was originally one of a list of dances from Yeringa researched and collected by Frances Ajoian of Fresno, California. The title means "Silk Handkerchief," a very important item in the Armenian women's folk apparel.

Pronunciation:

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People." Vol. II, GT 4001. 4/4 meter.

Formation: Line dance utilizing little finger hold at shldr height with dancers facing ctr and leader at L end.
Note: The "W" Armenian arm pos finds fingers or hands grasped at around shldr height and slightly beyond shldr width apart with the wrists in a plane beyond that of the elbows.

Meas

Patterns

- 1 Step L sdwd to L as hip and torso twist slightly R and R fore-arms bend parallel to L (simulating windshield wiper) (ct 1); close R to L as L toe pivots off floor slightly L and arms, hip, and torso repeat opp action (ct 2). Repeat this action (cts 3,4).
- 2 Repeat actions of cts 1-2. Step bkwd on L as arms, hips, and torso repeat ct 1 (meas 1)(ct 3); hop slightly L in place (heel only leaves floor) as R knee raises in front with R ft above floor and across (ct 4).
- 3 Repeat action of meas 1, but with opp direction, body motion, and ftwk.
- 4 Closing ft and knees together, make a demi-plié, maintaining erect torso as arms lower to side (cts 1-2); straight legs as arms return to orig pos (cts 3-4).
- 5 Moving ctr, step fwd on R as arms begin lowering once again (cts 1-2); continue fwd on L as arms lower to side (cts 3-4).

MEDAX TASHGINAG (continued)

- 6 Stamp R, no wt, beside L as arms return to orig pos (ct 1);
kick R fwd above floor, hopping slightly on L in place (ct 2);
step bkwd on R (ct 3); repeat action of ct 4 (meas 2), but
with opp ftwk (ct 4).
- 7 Repeat action of meas 2.
- 8 Repeat action of meas 2, but with opp direction, ftwk, and
arm, hip, and torso motion.

Presented by Tom Bozigian

MEDAX TASHGINAGSilk Handkerchief

MEDAX TASHGINAGUS KEZ GU NUVEEREM	I want to give you as a gift a silk handkerchief
KEESHER TSOREG YES KOO SEEROV GU MASHEM	Day and night my love for you is overwhelming
AKH YERANEE YES KEZ DESA CHULLAYEE KEESHER TSOREG MEETKUS KHAGHAGH BAHEYEE	How I wish I had never seen you So that day and night I could have peace of mind
ANKOOT AGHCHEEK EENCHOO KOVUS HERATSUR SEERDUS SEERDUS GODRETSEER OO HERATSAR	Unmerciful girl, why did you leave me Why did you leave me and break my heart
AMEN ADEN YES KEZ GUHEESHAM SURDEES KHOREN AKH OO VAKH	I think of you every time My heart gives a sign

TAMZARA-POMPOOREEG
(Armenia)

This is a medley consisting of two of the most popular dances done by the Armenian people both in Soviet Armenia and in the Armenian Diaspora. The versions of these two dances were brought by Western (Anatolian) Armenians to the U. S. during the last decade of the 19th century and early part of the 20th century. Several other versions exist from the various folk regions of both Eastern and Western Armenia, having been taken there by travelers and having evolved into other variations. Tom Bozigian danced these two variations as a child in Fresno, California.


Pronunciation:

Record: "Tom Bozigian Presents Songs and Dances of the Armenian People," Vol. II, GT 4001.
9/8, 2/4, 6/8 meter

Formation: Mixed line dance with leader at R end and dancers grasping little fingers of adjoining dancers at shldr height. This is called "W" pos.

Meas

Pattern

- 9/8 meter TAMZARA ()
- 1 Facing ctr throughout, step bkwd on R (cts 1-2); slight hop R in place as L knee raises in front of R leg, L ft ahead of R shin (cts 3-4); step slightly fwd on L as R lifts slightly off floor behind (cts 5-6); repeat action of cts 1-2 (cts 7-8); hop slightly on R as L ft kicks a little fwd still above floor (ct 9).
 - 2 Repeat action of cts 1-4 (meas 1) but with opp ftwk (cts 1-4); step R to R as L remains on floor to L (cts 5-6); step L behind R (cts 7-8); slight hop on L as R ft raises slightly off floor (ct 9).
 - 3 Moving twd ctr, step ahead on R as hands (little fingers remaining grasped) are lowered to sides (cts 1-2); hop on R in place as L knee raises in front and L heel lifts behind to inside of calf (cts 3-4); step ahead on L as hands are raised to orig pos (cts 5-6); stamp R, no wt, twice beside L (cts 7,8); hold (ct 9).
 - 4 Step bkwd on R as arms are lowered to sides (cts 1-2); hop R in place (cts 3-4); step fwd on L as hands are raised to orig pos (cts 5-6); stamp R, no wt, twice beside L as hands clap twice at chest level (cts 7,8); hold (ct 9).

Note: In Armenian line dances where the little fingers are grasped with adjoining dancers and where there are no definite vertical, horizontal, sdwd, or rotating arm movements described, there still exist slight arm punctuations or bobbings as guided by the rhythm and speed of the music.

TAMZARA-POMPOOREEG (continued)2/4 meter POMPOOREEG.

- 1 Changing to hands on shldrs of adjoining dancers, arms straight and dancers continuing to face ctr throughout, step R sdwd to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); hop R in place as L knee raised in front of R and L heel is lifted to inside of R calf (ct 2).
- 3 Touch ball of L in front on floor, leg straight, as R makes small hop in place (ct 1); small leap L beside R as R knee raises in front of L and R heel lifts sharply to inside of L calf (ct 2).
- 4 Touch ball of R, straight leg, on floor ahead of L as L makes slight hop (ct 1); touch ball of R, straight leg, to diag LOD as L makes another slight hop (ct 2).
- 5 Step R, no wt beside L (ct 1); hold (ct 2).

6/8 meter POMPOOREEG.

- 1 Continuing to face ctr throughout, hop on L sdwd to R as R knee raises in front and R heel lifts sharply off floor (ct 1); leap R to R as L heel lifts sharply off floor (cts 2-3); leap L across R as R heel lifts sharply to inside of L calf, knee in front (cts 4-6).
- 2 Leap R to R as ball of L touches floor beside R (cts 1-3); hop R in place as L heel lifts to inside of R calf, knee in front (cts 4-6).
- 3 Hop R in place as ball of L, straight leg, touches floor in front (cts 1-3); leap L beside R as R knee raises in front of L and R heel lifts sharply to inside of L calf (cts 4-6).
- 4 Hop L in place as ball of R, straight leg, touches on floor ahead of L (cts 1-3); hop L in place as R, straight leg, is extended to diag LOD above floor (cts 4-6).
- 5 Leap to both ft in place, ft together in slight plié (ct 1); hold (cts 2-6).

OPTIONAL VARIATION: (First meas 6/8)

Leap to both ft to R (ft and knees together) (ct 1);
 leap R in place as L kicks fwd above floor (cts 2-3);
 leap L across R as R heel lifts behind (cts 4-6).

Presented by Tom Bozigian

KANÁSZTÁNC
(Hungary)

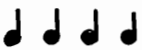

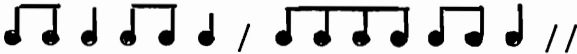

Swineherder's dance of Karád (Somogy County).

Pronunciation: KAH-nahz TAHNTS

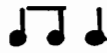
Source: Lányi-Pesovár-Czompo.


Record and Music: Qualiton LPX 18007, "Kanásztánc" or any other good Kanásztánc music. Ex: VRLP 401, "Kanásztánc," or Unidisc 230, "Danse des Batons." 4/4 meter

Steps and Motifs:

- cts 1. Lengető (leg swing) 
- 1 Hop on (or leap onto the) L ft and at the same time lift the R leg fwd low.
- 2 Hop on the L ft and bend the knee slightly; at the same time swing the lower R leg back or back/diag R.
- 3 With a small jump, close both ft together.
- 4 Leap onto the R ft and at the same time swing the L lower leg back or back/diag L.
Repeat with opp ftwork (Symmetrical).
- 1-2 2. Lengető Cifrával (leg swing with "cifra") 
- 3 Repeat action of cts 1-2, Step 1.
- & Step in place with R ft.
- 4 Step in place with L ft.
- 4 Step in place with R ft with slightly bent knee. At the same time lift the L lower leg back or back/diag L.
Repeat with opp ftwork (symmetrical).
- 1 3. Cifra és Oldalazó (cifra and side steps) 
- 1 Step/leap to the R side with R ft.
- & Step/leap with the L ft behind the R ft.
- 2 Step/leap to the R side with R ft and bend the knee.
- 3-4 Symmetrical repeat of cts 1,&,2 (Step 3).
- 5 Step to the R side with the R ft, with slightly bent knee.
- & Step on the L ft (heel) in place with straight knee.
- 6,&,7,& Repeat action of cts 5,&, (Step 3) two more times.
- 8 Step to the R side with R ft with bent knee.
Repeat the whole motif with opp ftwork (symmetrical).
- 1 4. Bokázós Cifra (cifra with heel click) 
- 1 Leap to the R with R ft, at the same time lift L lower leg back/diag L.
- & Step with L ft in place clicking the heels together.
- 2 Step with R ft to R with a slight knee bend; in the meantime, lift L leg to L side low.
Repeat with opp ftwork (symmetrical).

KANÁSZTÁNC (continued)

5. Gyors Lengető (fast leg swing) 
- 1 Starting pos: wt on the L ft, the R ft is fwd low.
Hop on L ft; at the same time swing R lower leg to R diag back.
- & Leap onto R ft in place; at the same time lift L lower leg to L diag back.
- 2 Hop on the R ft, bending the knee, and at the same time swing the L leg to fwd low pos.
Repeat with opp ftwork (symmetrical)

6. Ugrós Bokázó (jump, heel click) 
- 1 Hop on the L ft.
- & Step with R ft to L fwd diag (in front and across the L ft).
- 2 With a small jump to the L, close both ft together (heel click).
Repeat with opp ftwork (symmetrical).

THE DANCE

Formation: Individual dancers, hands on hips or short lines with hands on shldr (T pos). The described steps and motifs can be danced in any comfortable order or any one of them can be done as many times as the individual wishes.

Recommended Sequences:

- A Lengető (leg swing) #1 two times.
Lengető Cifrával (leg swing with "cifra") #2 two times.
Cifra és Oldalazó (cifra with side steps) #3 two times.
- B Bokázós Cifra (cifra with heel click) #4 four times.
Note: On the last ct, arrive at the starting pos of Motif #5.
Gyors Lengető (fast leg swing) #5 four times.
Ugrós Bokázó (jump, heel click) #6 four times.

Each sequence can be done repeatedly or alternately.

Presented by Andor Czompo

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PALÓC CSÁRDÁS
(Hungary)

Couple dance from North Central Hungary.

Pronunciation: PAH-lohts CHAR-dahsh

Source: Timár, Martin, Lányi, Czompo.

Formation: Couples

Record and Music: Qualiton LPX 18007, "Palóc Csárdás," B-9.
Slow 4/4, fast 2/4 meter.

Steps, Motifs, and Sequences:

- cts 1. Double Csárdás (local variation) ♪ ♪ ♪ ♪ / ♪ ♪ ♪ ♪
- 1 Step with L ft to L sdwd.
- 2 Step (close) with R ft in place.
- 3 Step with L ft to L sdwd.
- 4 Close R ft to L ft, no wt.
- 5 Step with R ft to R sdwd.
- 6 Step (close) with L ft in place.
- 7 Step with R ft to R sdwd.
- 8 Bounce on the R ft.
Note: This motif is slightly bouncy (downbeat).
2. Preparation for turning ♪ ♪ ♪ ♪
- 1 Step with L ft to L diag fwd direction.
- 2 Step with R ft in front of L (3rd pos), and start to turn to the R.
- 3 Step with L ft to L diag fwd (R ft remains in its previous place with some wt on it).
- 4 On the balls of both ft, turn about 1/3 to the R (downbeat).
3. Rida (closed) ♪ ♪
- 1 Step with R ft in front of the L ft with a slight knee bend.
- 2 Step with L ft to L diag fwd.
4. Bukós (single) ♪ / ♪ / ♪ ♪ / ♪ ♪ / ♪ ♪ / ♪ ♪ / ♪ ♪ / ♪ ♪ //
- 1-2 Step with R ft to R (sdwd).
- 3-4 Close L ft to R without taking wt.
- 5 Step with L ft to L sdwd.
- 6 Step with R ft in place (beside L ft).
- 7 Step with L ft into a small second pos (ft apart), and at the same time, bend both knees.
- 8 Pause.
- 9-12 Repeat cts 5-8 (Step 4) with opp ftwork and direction.
- 13 Step with L ft to L sdwd.
- 14 Step with R ft in place (beside L ft).
- 15 Step with L ft to the L sdwd, turning slightly to the L.
- 16 Pause.

PALÓC CSÁRDÁS (continued)

5. Bukós (turning) ♪ ♪ / ♪ ♪ //
- 1 Step with R ft fwd.
 - 2 Step with L ft beside R ft.
 - 3 Step with R ft fwd, at the same time bend both knees.
 - 4 Pause.
Repeat with opp ftwork, but the same direction.
6. Bukós (double) ♪ ♪ / ♪ ♪ //
- 1 Step with L ft into a small 2nd pos with knee bend.
 - 2 Straighten the knees.
 - 3 Bend the knees.
 - 4 Pause.

THE DANCE

- Meas SLOW CSÁRDÁS
- Ptrs face each other in shldr-shldr-blade pos.
- 1-4 #1 Double Csárdás two times (identical ftwork).
 - 5 #2 Preparation for turning.
 - 6-8 #3 Rida (cpls turn to R around each other) six times.
On the last ct, close L ft to the R with a heel-click.
Repeat action of meas 1-8 seven more times, to the end of the slow music.

- FAST CSÁRDÁS
- 1-8 #4 Bukós (single).
 - 9-14 #5 Bukós (turning) three times. Cpls turn around each other to the R.
 - 15-16 Cpls face each other and do #6 Bukós (double).
 - 17-21 #3 Rida five times, cpls turn around each other to the R.
 - 22 Step with R ft in front of the L ft and pause.
 - 23-24 #6 Bukós (double).
Repeat meas 1-24 (Fast Csárdás) several more times to the end of the music.

Presented by Andor Czompo

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SOMOGYI TÁNCOK
(Hungary)







Pronunciation: SHOH-moh-dyee TAHNTS-ohk

Source: Traditional dances of Somogy, Hungary. Arranged for recreational dancing by Andor Czompo.

Music: Hungariton LPX 18033; Táncház IV, Kolinda.

KARIKÁZÓ

Steps and motifs

- cts Séta (walk) 
Regular walking step to the ♩ note of the music.
- Csárdás step (asymmetrical) 
1 Step with L ft to the L side.
2 Step/close R ft beside the L ft.
3 Step with L ft to the L side.
4 Bend L knee.
5 Step with R ft to the R side.
6 Bend the R knee.
- Step-bounce. 
1 Step with R ft fwd.
2 Bounce on the R ft.
3 Step back on the L ft.
4 Bounce on the L ft.
- "Cifra" to the L. 
1 Leap/step with the R ft in place.
& Step with L ft in place.
2 Step with R ft in place.
3 Leap onto the L ft to the L side.
& Step with R ft in place.
4 Step with L ft in place.
- Stamp and Cifra. 
1-2 Stamp on the R ft in place
3 Leap onto the L ft to L side.
& Step with R ft in place.
4 Step with L ft in place.
- Futó. (running) 
1 Step/run with R ft in front of (across) the L ft with a slight knee bend.
2 Step/run with L ft to the L side.

SOMOGYI TÁNCOK (continued)THE DANCEKARIKÁZÓ:

Melody A With regular walking steps, starting with L ft to RLOD, the dancers circle L. Handhold is simple and low. For the repeat of the second half of the melody, face the ctr of the circle and do the asymmetrical Csardas step four times.

Solo shout: No movement.

Melody B 1 Step-bounce three times.
 "Cifra" to the L three times.
 Stamp and Cifra three times.
 Futó (running) six times.
 B 2 Repeat action of Melody B 1 + Stamp and Cifra three times and the Futó six times.

SOMOGYI TÁNCOK.

Karikázó.

Melody A. Azért jöttem ide karikázni
 Ha a rózsám itt találna lenni
 /: Keze lába kitalálna törni
 Nékem kéne arról számot adni :/

Málé legény kerülget
 Pukkadjon meg ha szeret !

Melody B. Vadgesztenye fehérét virágozik
 Az én rózsám lakodolmást játszik
 Én is elmegyek a lagzijára
 Vigye el a kánya vólegény korára

Presented by Andor Czompo

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SZATMÁRI KÖRCSÁRDÁS
(Hungary)

Circle Csárdás of Szatmár.

Pronunciation: SAHT-mahr-ree KOOR-char-dahsh

Record: Any good Slow and Fast Csárdás of Szatmár.
Hungariton LPX 18033; Táncház #1, Sebő.

Formation: Mixed circle of 10 - 20 people, simple, shldr,
or back-basket hold.

Steps: Double Csárdás ♪ ♪ ♪ ♪
cts
1 Step with R ft to R side.
2 Step close L ft to the R ft.
3 Step with R ft to the R side.
4 Close L ft to the R ft with partial wt.
Repeat with opp ftwork.

Open Rida ♪ ♪
1 Step with R ft R-fwd-diag on the ball
of the ft.
2 Step with L ft in front of the R ft
(5th pos), with knee bent.
Repeat the same way.

Sequence SLOW
1 Double csárdás to R,L,R + three steps L,R,L to the L.
Repeat.
2 Two steps R,L to the R + three light stamps in place
R,L,R (Q,Q,S).
Two steps L,R to the L + one light stamp on the L.
Repeat.
3 Four Open Rida steps to the R.
4 Repeat action of Sequence #2.
Repeat the Slow Csárdás until the end of the Slow
Csárdás music.

FAST
5 Four hop-steps in place L,R,L,R (M can do simple or
complex boot-slapping).
Two hop-step-step (L,R,L L,R,L) in place.
Two running steps R,L in place + a sharp close (ft
together).
6 Repeat action of Sequence #5.
7 Eight Open Rida steps to R + Sequence #2 twice.
8 Repeat action of Sequence #7.
Repeat the Fast Csárdás until the end of the music.

Presented by Andor Czompo

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SZEGÉNY CSÁRDÁS
(Hungary)







Couple dance from Madocsa (Tolna County), Central Hungary.

Pronunciation: SEH-gaiñ (my as in canyon) CHAR-dahsh


Source: Pesovár-Lányi-Czompo


Record and Music: Qualiton LP 18007, "Szegény Csárdás" (Poor Csárdás), B-5. Slow 4/4, fast 2/4 meter.

Motifs and Sequences.

- cts 1. Csárdás with heel click - Man 
- 1 Step with L ft in place clicking L heel to the R heel.
- 2 Step with R ft to R side.
- 3 Close L ft to R ft with heel click.
- 4 Standing on the L ft lift R ft slightly off the floor as a preparation for the next movement.
Repeat with opp ftwork.
2. Double Csárdás - Woman 
- 1 Step with R ft to R side.
- 2 Step close L ft to the R ft.
- 3 Step with R ft to the R side.
- 4 Close L ft to the R ft with partial wt.
Repeat with opp ftwork.
3. "Zig Zag" Csárdás 
- 1 Step with L ft back-diag-L.
- 2 Step close R ft to the L ft.
- 3 Step with L ft back-diag-L.
- 4 Close R ft to the L ft with partial wt.
Repeat with opp ftwork to back-diag-R.
4. Lippentő 
- 1 Ft together, small jump onto the balls of the ft with straight knees.
- 2 Small jump in place bending the knees.
Repeat the same way.
5. Run and Stamp 
- 1-2 Two running steps in place with R and L ft.
- 3&4 Three running steps in place with slight stamping, R,L,R. Repeat with opp ftwork.
6. Open Rida 
- 1 Step with R ft R-fwd-diag on the ball of the ft.
- 2 Step with L ft in front of the R ft (5th pos), with knee bent.
Repeat the same way.

SZEGÉNY CSÁRDÁS (continued)

7. Hop step step 
- 1 Hop on the L ft.
 & Small step with R ft fwd.
 2 Small step with L ft in front of the R ft.
 Repeat the same way.

8. Mártogató 
- 1 Turning to your L, step with R ft to R sdwd.
 2 Step with L ft in front of the R ft with a slight knee bend.
 3 Still turning to your L, jump into 2nd pos (ft apart), with both knees bent.
 4 Pause.
 Repeat with opp ftwork and direction.

THE DANCESLOW CSÁRDÁS

Cpls (ptrs) face each other. Shldr-waist or shldr-shldr-blade hold. Individual cpls can begin the dance at the beginning of any musical phrase.

Meas.

- 1-4 M do #1 Csárdás with heel click four times.
 W do #3 Double Csárdás four times.
 5-8 M do #3 Zig Zag Csárdás four times bkwd.
 W do Zig Zag Csárdás four times fwd with opp ftwork (starting with the R ft).
 9-12 Repeat action of meas 1-4.
 13-16 Repeat action of meas 5-8, but this time M move fwd and W bkwd.
 Repeat the Slow Csárdás until the end of the Slow Csárdás music.

FAST CSÁRDÁS

- 1-4 #4 Lippentó, four times.
 5-6 #5 Run and Stamp.
 7-8 #5 Run and Stamp with opp ftwork.
 9-16 Repeat action of meas 1-8, Fast Csárdás.
 17-20 #6 Open Rida, four times. The ptrs turn around each other in place CCW.
 21-22 #7 Hop-step-step, two times. Still turning
 23-28 #8 Mártogató, three times. Ptrs face each other.
 29-40 Repeat action of meas 17-28 (Fast Csárdás), with opp ftwork and direction.
 Repeat the Fast Csárdás from the beginning.

Presented by Andor Czompo

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BRIUL DREPT
(Romania)

Pronunciation:

Translation: Straight Briul

Record: Romanian Tour 77, RT 77-5011, Side 1, band 5.
4/4 meter.

Formation: Open lines, low hand hold or belt hold.

Meas

Pattern

- PART I. Traveling in LOD, CCW -- to the R, fast moving steps.
- 1-4 Walk to R with 16 fast walking steps, starting with the R ft, moving in LOD, facing LOD (cts 1-16).
- 5-8 Facing ctr, moving in LOD, moving sdwd step R to R (ct 1); close L next to R (ct 2). Repeat these steps for 14 more cts (a total of 16 cts).
- PART II. Facing ctr.
- 1 Hop on L ft (ct &); stamp R fwd (ct 1); step L fwd (ct &); stamp R fwd (ct 2); step on L fwd (ct &); stamp on R fwd (ct 3); step on L fwd (ct &); lift R (ct 4).
- 2 Hop on L in place (ct &); step on R bkwd (ct 1); hop on R bkwd (ct &), step on L bkwd (ct 2); jump both ft together to R side (heels are pointing to R (ct 3); jump both ft together to L, heels pointing to L (ct 4).
- 3-8 Repeat action of meas 1-2 three more times, four in all.
- PART III.
- 1 Hop on L ft bkwd (ct &); step R bkwd (ct 1); hop on R bkwd (ct &); step on L bkwd (ct 2); hop on L bkwd (ct &); step on R bkwd (ct 3); fall on L fwd, while raising R up (ct 4).
- 2 R ft is still up, hop on L in place (ct 1); step on R next to L (ct &); step on L in place next to R (ct 2); (a hop step, step). Repeat action of cts 1,&,2 of meas 2 (cts 3,&,4). While doing the two hop step steps, R ft is kicked fwd in a circular action.
- 3 Hop on L ft, R comes up at the same time (ct 1); cross and step on R in front of L (ct 2); step L in place (ct 3); step on R back in place (ct 4).
- 4 Cross and step on L over R (ct 1); step R in place (ct 2); step L in place while lifting R fwd (ct 3); hold (ct 4).
- 5 Hop on L in place (ct 1); R ft is still up and does a bkwd circular motion. Step on R in place next to L (ct &); step L in place next to R (ct 2). Repeat action of cts 1,&,2 (cts 3,&,4). (Two hop step, steps, with R ft swinging fwd and bkwd in a circular motion.)

BRIUL DREPT (continued)

- 6 Hop on L in place (ct 1); step on R in place (ct 2);
step on L in place (ct 3); step on R in place (ct 4).
- 7 Step on L in place (ct 1); step on R in place (ct 2);
fall on L in place lifting R (cts 3,4).
- 8 Hop on L ft in place (ct 1); step on R in place (ct &);
step on L in place (ct 2); hop on L kicking R fwd (ct 3);
bounce on L in place, still kicking R fwd (ct 4).
- 9-40 Repeat action of meas 1-8 four times, five in all.

Repeat dance from beginning.

Presented by Alexandru David

^
BRIULETUL
 (Romania)

Pronunciation:

Translation: Little Belt Dance

Record: Romanian Tour 77, RT 77-5011, Side 1, band 3.
 4/4 meter.

Formation: Circle or lines, low hand hold.

Meas

Pattern

- PART I. Moving in and out of ctr.
- 1 With light running steps, step R ft fwd (ct 1); step L fwd (ct 2); step - hop on R fwd (cts 3,4).
 - 2 Moving out of circle, step on L bkwd (ct 1); step on R bkwd (ct 2); step - hop on L bkwd (cts 3,4).
 - 3-6 Repeat action of meas 1-2 twice; for a total of three times.
 - 7 Step and hop on R in place (cts 1,2); step and hop on L in place (cts 3,4).
 - 8 Repeat action of meas 7.
 Swing free ft in front while doing the step hops.

- PART II. Facing ctr, steps are done in place.
- 1 Wt on L ft, cross and touch R in front of L (ct 1); touch R to R side (ct 2); touch R across in front of L (ct 3); fall on R ft in place next to L (ct 4). While touching R in front and to side of L, hop on L ft.
 - 2 Repeat action of meas 1 with opp ftwk.
 - 3 Touch R ft in front of L (ct 1); step on R (ct 2); touch L in front of R (ct 3); step on L (ct 4).
 - 4 Repeat action of meas 1.
 - 5-8 Repeat action of meas 1-4 with opp ftwk, starting with L.

Repeat PART I.

- PART III. Facing ctr, steps are done in place.
- 1-7 Repeat action of meas 1-7 (Part II).
 - 8 Jump both ft apart (cts 1-2); slide both ft together (cts 3-4).
 - 9 Hold (cts 1-2); fall on L ft fwd (cts 3-4).
 In Part III last touch step done with L ft is eliminated; in its place the steps described above are done.

Repeat PART I.

The dance is done as follows: Parts I, II, I, III, I, II, I, III, and repeat.

Presented by Alexandru David

HORA DE LA GORJ
(Romania)

This dance was learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation: HO-rah day lah GORZH

Music: Gypsy Camp Vol. 3, Side 1, band 3. 2/4 meter.

Formation: Hands held at shldr height with elbows down.
CLOSED CIRCLE

Meas Pattern

1-16 INTRODUCTION.

FIGURE I. Travel LOD on slight diag into ctr and diag out.

- 1-2 Face LOD walk R,L,R, (cts 1,2, 1,2) pivot on R to face R LOD
 3-4 still traveling LOD, walk bkwd L R L pivot on L to face LOD... raising R along L calf (cts 1,2-1,2)
 5-16 Repeat action of meas 1-4 three more times traveling on diag. On last ct touch R next to L

FIGURE II. In place facing ctr.

- 1 Jump landing with ft apart facing L diag (ct 1); jump landing ft together facing ctr (ct 2).
 2 Jump ft apart facing R diag (ct 1); jump together to face ctr (ct 2).
 3 Step R (ct 1); cross L in front of R (ct 2).
 4 Step R in place (ct 1); step L in place (ct 2).
 5 Cross R in front of L (ct 1); step L in place (ct 2).
 6 Step R to R (ct 1); cross L behind (ct &); step R to R (ct 2); cross L behind (ct &).
 7 Step R diag. R of ctr (ct 1); Brush L fwd with heel scuff (ct 2)
 8 Hop on R bringing L knee up (ct 1); stamp L (ct 2) with wt, ft pointed tow ctr.
 9-16 Repeat action of meas 1-8.

FIGURE III.

- 1-2 Hop on L (ct 1); do three hops on L, R leg circling from L diag to R diag (cts 2, 1,2), extending leg on each ct. Flexing knee before
 3 Step R bkwd (ct 1); step L in front of R (ct 2).
 4 Step R bkwd (ct 1); step L in front (ct 2).
 5-16 Repeat action of meas 1-4 three more times,

FIGURE IV. Facing ctr.

- 1 Wt on L, hop L (ct 1); slap R Fwd on floor (ct 2).
 2 Hop on L (ct 1); slap R diag. R on floor (ct 2).
 3 Hop on L (ct 1); step on R in back of L (ct 2) step on L in place (ct 2). STEP ON R IN BACK OF L (Like rocking step) (ct &).
 4 Hold (ct 1) (ct &)
 step bkwd on L (ct 2).
 5-6 Repeat action of meas 3-4.
 7-8 Repeat action of meas 7-8 (Fig. II).
 9-16 Repeat action of meas 1-8.

Repeat dance from beginning.

ON FINAL NOTE OF MUSIC bring joined hand down sharply
 Presented by Alexandru David

Dance notes by Sherry Cochran

FOLK DANCE CAMP - 1978

HORA DE MINA
(Romania)

This dance was learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation:

Music: Gypsy Camp Vol. 3, Side 1, band 6. 2/4 meter

Formation: Hands held at shldr height, elbows down

Meas

Pattern

1-16 INTRODUCTION.

FIGURE I. In and out of ctr.

- 1-2 Travel into ctr R,L,R, touch L (cts 1,2, 1,2).
3-4 Travel out of ctr, back L,R,L, touch R (cts 1,2, 1,2).
5-16 Repeat action of meas 1-4 three more times.

FIGURE II. Travel LOD.

- 1-2 Facing RLOD, back up in LOD R,L,R,L (cts 1,2, 1,2).
3-4 Turning to face LOD, two running triplets, R,L,R (cts 1,&,2); L,R,L (cts 1,&,2).
5-16 Repeat action of meas 1-4 three more times. On last triplet bring arms down.

FIGURE III. In and out of ctr.

- 1-2 Travel into ctr, bring arms up to W-hold, step R,L,R,L (cts 1,2, 1,2).
3 Step R (ct 1); raise L bent knee (ct 2).
4 Step L (ct 1); raise R bent knee (ct 2).
5-6 Back out of ctr R,L,R,L (bringing arms down) (cts 1,2, 1,2).
7 Step R (ct 1); stamp L no wt (ct 2); bring arms up.
8 Step L (ct 1); stamp R no wt, bring arms down (ct 2).
9-16 Repeat action of meas 1-8 but on last ct leave arms up.

Repeat dance from beginning.

Presented by Alexandru David

Dance notes by Maria Reisch

HORA PE BATAIE
(Romania)

Pronunciation:

Record: Romanian Tour 77, RT 77-5011, Side 1, band 1. 4/4 meter.

Formation: Circle or open lines, "W" hand hold, arms moving slightly up and down with body motion.

Meas

Pattern

PART I. Traveling into circle, in LOD, CCW.

- 1 Step L across in front of R (ct 1); step R to R (ct 2); step L fwd (ct 3); touch R next to L, no wt (ct 4).
 - 2 Traveling diag out of circle in LOD, step back on R (ct 1); step back on L (ct 2); step back on R (ct 3); touch L next to R, no wt (ct 4).
- Repeat action of meas 1,2 until leader calls for change.

The same step is done traveling in RLOD; there is a transition step before change of direction.

TRANSITION:

- 1 Step on L ft straight twd ctr (ct 1); touch R next to L (ct 2); step on R fwd (ct 3); touch L next to R (ct 4).
- 2 Back out of circle with three steps L,R,L (cts 1,2,3); touch R next to L (ct 4).

Start traveling in RLOD, this time by stepping R ft across in front of L. Same Transition step is done with opp ftwk when changing to travel in LOD.

PART II. Only when traveling to the R in LOD can one go into Part II. It comes as a continuation of Part I, meas 1, cts 1,2 (step L in LOD in front of R, step L fwd).

- 1 Fall on R in place (ct 1); stamp L heel in place (ct 2); wt is on R ft, L ft free. Lift R heel (ct 3); stamp L heel in place while bringing R heel down at the same time (ct 4). No wt on L ft.
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Repeat action of meas 1.
- 4 Fall onto L ft (ct 1); hold (ct 2); hop on L in place (ct 3); step R next to L (ct 4).
- 5 Step L ft next to R (ct 1); step R ft fwd, no wt (ct 2); take two steps bkwd, R,L (cts 3,4).
- 6-10 Repeat action of meas 1-5 with same ftwk.

In order to get back to Part I, back up four steps, R,L,R,L and repeat dance from beginning.

Presented by Alexandru David.

SIRBA DE LA BELCHESTI
(Romania)

This dance was learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation: SIR-buh deh lah bel-CHEST

Music: Gypsy Camp Vol. 3, Side 1, band 5. 2/4 meter

Formation: Shldr hold.

Meas

Pattern

FIGURE I. Face ctr.

- 1 Step R (ct 1); hop on R raising L in front (ct 2).
- 2 Step L (ct 1); hop on L raising R in front (ct 2).
- 3 Step R to R (ct 1); step L behind R (ct 2).
- 4 Step R to R (ct 1); step L behind R (ct 2).
- 5 Facing slightly LOD, step R (ct 1); hop on R (ct 2).
- 6 Step L (ct 1); hop on L (ct 2).
- 7 Facing ctr, cross R in front of L with pli  (ct 1); step to L on L (ct 2).
- 8 Cross R in front with pli  (ct 1); step L to L (ct 2).
- 9-32 Repeat action of meas 1-8 three more times.

FIGURE II.

- 1 Step R (ct 1); stamp L, no wt (ct 2).
- 2 Step L (ct 1); stamp R, no wt (ct 2).
- 3 Step R to R (ct 1); cross L behind (ct 2).
- 4 Step R to R (ct 1); cross L behind (ct 2).
- 5 Step R (ct 1); hop on R raising L in front (ct 2).
- 6 Step L (ct 1); hop on L raising R bringing it to back (ct 2).
- 7 Step R back (ct 1); hop on R bringing L to back (ct 2).
- 8 Step L back (ct 1); hop on L raising R in front (ct 2).
- 9-16 Repeat action of meas 1-8 (Fig. II).

FIGURE III. In and out of ctr.

- 1 Step on R heel into ctr (ct 1); close L behind R (ct &); fall onto R in place (ct 2).
- 2 Step on L heel fwd (ct 1); close R behind L (ct &); fall onto L in place (ct 2).

Presented by Alexandru David

Dance notes by Sherry Cochran

SIRBA DIN SLATINA
(Romania)

This dance was learned by Mihai David while he was performing with the Romanian State Folk Ensemble Perinita.

Pronunciation:

Music: Gypsy Camp Vol. 3, Side 2, band 4. 2/4 meter

Formation: Shldr hold.

Meas

Pattern

1-16 INTRODUCTION.

FIGURE I. Facing ctr.

- 1 Step R (ct 1); stamp L (ct &); step L (ct 2); stamp R (ct &) in place.
- 2 Step R (ct 1); step behind with L (ct &); step R to R (ct 2); step behind with L (ct &).
- 3 Step R (ct 1); lift L leg as R heel lifts (ct &); step L (ct 2); lift R leg as L heel lifts (ct &).
- 4 Step R (ct 1); stamp L no wt (ct &); stamp L no wt (ct 2); hold (ct &).
- 5-8 Repeat action of meas 1-4 in opp direction and with opp ftwk.

FIGURE II.

- 1 Jump astride (ct 1); jump with L ft cross in front of R (ct &); jump astride (ct 2); jump with wt on L and R ft in air lifted to side (ct &).
- 2 Step R to R (ct 1); step behind on L (ct &); step R to R (ct 2); hop on R (ct &).
- 3 Grapevine to R with L over (ct 1); R to R (ct &); L behind R (ct 2); R to R (ct &).
- 4 Step L across in front on R (ct 1); stamp with R no wt (ct &); stamp again with R, no wt (ct 2); hold (ct &).
- 5-8 Repeat action of meas 1-4 in opp direction and with opp ftwk.

Repeat dance from beginning.

Presented by Alexandru David.

Dance notes by Sherry Cochran.

TREI PAZESTE
(Romania)

Pronunciation:

Record: Romanian Tour 77, RT 77-5011, Side 2, band 1.
4/4 meter

Formation: Mixed lines, low hand hold

Meas

Pattern

1-4 INTRODUCTION.

FIGURE I. Facing ctr.

5 Wt on L ft. Stamp R ft to R side, R heel should be close to L ft, R toe points in LOD, CCW (ct 1); drag R ft next to L (ct 2); repeat action of cts 1,2 (cts 3,4).

6 Repeat action of cts 1,2 (meas 5) (cts 1,2) for a total of three times. Fall on L ft to L (ct 3); step on R next to L (ct &); fall on L to L (ct 4).

FIGURE II.

7 Wt on L ft, step on R across in front of L (ct 1); fall back on L ft, knee bent (ct &); step R to R (ct 2); fall on L in place (ct &); step on R across in front of L (ct 3); fall on L in place (ct &); fall onto R to R (ct 4).

FIGURE III. Facing slightly to the R, moving in LOD.

8 Wt on R ft, L free. Step L across in front of R (ct 1); fall onto R to R side (ct &); repeat cts 1,& two more times (cts 2,&,3,&), a total of three times. Fall on L ft (ct 4) changing directions.

9 Facing slightly in RLOD moving L, repeat with opp ftwk action of cts 1,& (meas 8) four times for a total of four times.

FIGURE IV. Facing ctr.

10 Step R across in front of L (ct 1); step back on L in place (ct 2); step R to R (ct 3); step L across in front of R (ct 4).

11 Step back on R in place (ct 1); step L to L (ct 2); step R across in front of L (ct 3); step L back in place (ct 4). Figure IV is done on the balls of the feet, lightly.

Repeat dance from the beginning.

Presented by Alexandru David

LA ADELITA
(Mexico)

La Adelita (lah ah-deh-LEE-tah) is a cpl dance from Northern Mexico.

Music: Record: Peerless 45/3248A. 2/4 meter.

Formation: Ptrs side by side, W to R of M. No formal arrangement of cpls but all face front (a designated wall). M hooks thumbs in belt front; W holds skirt out to sides.

Steps: Side-Close (takes one full ct): To move to R, step sdwd R on R (ct 1); close L to R, taking wt (ct &). To move to L, use opp direction and ftwk.

Heel-Toe (one to a meas): Hopping on L, place R heel fwd (ct 1); hopping on L, place R toe in back (ct 2). Step may be done hopping on the R and doing the Heel-Toe with the L ft.

Heel-Toe (Variation) (one to a meas): Action is the same as in Heel-Toe step, but place R heel out to R side (ct 1); and R toe across in front of L (ct 2); turn head and shldrs to look to the R during the Heel-Toe. Step may be done hopping on the R and doing the Heel-Toe with the L ft.

Taconazo (Tah-coh-NAH-zoh) (one to a meas). This is a northern zapateado (sah-pah-tay-AH-doh) step. Leap onto R in place (ct 1); step on L heel beside R (ct &); step on R in place (ct 2); strike L heel in place, no wt (ct &). Wt stays predominantly over R leg, with R knee bent. Repeat of step would start with a leap onto L ft.

Styling: Movement of skirts: W hold skirt comfortably out to sides during Figs. I and V. During the Heel-Toe steps, on the "Heel" the skirt is wide to the sides, and on the "Toe" the hands (still holding skirt), are brought twd each other. Arms remain gently rounded. On the action that follows, start to return the skirt to orig pos. Dance is light-hearted, done with spirit. Ftwk is same for both M and W.

Meas

Pattern

3 notes & INTRODUCTION.
10 meas

I. STAMP AND SIDE-CLOSE (Facing front)
1-2 Stamp R ft in place (ct 1); do two Side-Close steps to R (2 cts); step sdwd R on R (meas 2, ct 2).
3-4 Repeat action of meas 1-2 but with opp ftwk and direction.
5-16 Repeat action of meas 1-4 three more times. On last step (L), turn 1/4 to face ptr.

LA ADELITA (continued)

- II. HEEL-TOE AND SIDE-CLOSE. (Facing ptr)
- 1 Hopping on L, dance one Heel-Toe (Variation) step.
 2 Do one Side-Close step to R (cts 1,&); step sdwd R on R (ct 2).
 3-4 Repeat action of meas 1-2 (Fig. II), but with opp ftwk and direction.
 5-16 Repeat action of meas 1-4 (Fig. II) three more times. On last step (L) turn 1/4 to face front.
- III. HEEL-TOE, STAMP, AND TURN. (Facing front)
- 1 Hopping on L, dance one Heel-Toe step.
 2 Stamp R beside L, no wt (ct 1); hold (ct 2).
 3-4 Repeat action of meas 1-2 (Fig. III).
 5-8 Hopping on L, dance three Heel-Toe steps making one turn CW on the spot. End facing front and stamp R beside L taking wt (meas 8, ct 1); hold (ct 2).
 9-16 Repeat action of meas 1-8 (Fig. III) but with opp ftwk and direction.
- IV. HEEL-TOE AND RUN. (Facing front)
- 1 Hopping on L, dance one Heel-Toe step.
 2 Run three steps fwd, beg. R (cts 1,&,2).
 3-4 Repeat action of meas 1-2 (Fig. IV) but with opp ftwk and move bkwd to place on the three runs.
 5-16 Repeat action of meas 1-4 (Fig. IV) three more times.
- V. TACONAZO. (Facing front)
- 1-16 Beg. with leap onto R, dance 16 Taconazo steps. M dance in place. W dance 12 steps in place, travel fwd and turn 1/2 CCW to face ptr on last four steps.
- VI. SQUARES.
- 1-8 Ftwk is same as for Fig. IV but always move fwd on the three running steps. Ptrs will each describe a square as they move around each other. On start of pattern turn 1/4 CW to put L shldr twd ptr. Dance four Heel-Toe and Run patterns (beg. R) and make 1/4 turn L (CCW) on the third running step each time. This will complete one square.
 9-16 Repeat action of meas 1-8 (Fig. VI). On last pattern end in orig pos, facing front to start repeat of dance.
- Repeat dance exactly from Fig. II through Fig. VI, meas 12.

LA ADELITA (continued)

FINALE: Fig. VI, meas 13-16:

- Meas 13-14: Move diag across own square with Heel-Toe and Run pattern to resume orig side by side pos facing front.
- Meas 15: Dance one Heel-Toe in place as M puts R arm around W waist. L hands are joined and W R hold skirt.
- Meas 16: Stamp L, R (cts 1,2) and pose.

Presented by Alura Flores de Angeles

Notes by permission of Folk Dance Federation of California:
written by Ruth Ruling and Virginia Wilder.

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LA BRUJA
(Mexico)

Alura Flores de Angeles arranged this dance from traditional material learned at the Academia de la Danza and first presented it in the United States in 1973. The difficulty of this dance does not lie in its ftwk, but rather in its choreography and in the skill required to balance a glass of water, perhaps with a flower floating in it, on your head. The glass business requires a little practice. The choreography is subject to so many variables that no effort is made here to describe it. La Bruja (lah BROO-hah) means "the witch.

Costume: Veracruz - Jorocho.

Music: Eco 49, Sones Jorochos: B-3, La Bruja
RCA Camden CAM 108, Que Bonito es Veracruz: A-2,
La Bruja, or any good recording. 3/4 meter

Formation: Single circle of M and W, all facing CCW. W holds skirts out to sides, M hands hang freely at sides.

MeasPattern

INTRODUCTION. No action.

FIGURE I. Step-brush-step step

- 1 Step fwd onto L ft (ct 1); brush or scuff R ft fwd, no wt (ct 2); step fwd onto R ft (ct 3).
- 2-7 Repeat action of meas 1 for a total of seven times.
- 8 Take three steps fwd, L,R,L (cts 1,2,3).
- 9-14 Repeat action of meas 1-6 using opp ftwk.
- 15 Stamp R ft in place (ct 1); stamp L ft in place (ct 3).
- 16 Stamp R ft in place (ct 1); step to L onto L ft (ct 2); swing R ft over L ft (ct 3). Cts 2-3 of meas 16 start Fig. II.

FIGURE II. Step-close-step-swing step.

- 1 Step to R onto R ft (ct 1); close L ft to R (ct 3).
- 2 Step to R onto R ft (ct 1); swing L ft diag fwd to R over R ft (cts 2,3).
- 3-4 Repeat action of meas 1-2 (Fig. II), using opp ftwk and moving in opp direction.
- 5-16 Repeat action of meas 1-4 (Fig. II) three times, for a total of four times.

FIGURE III. Step-swing step

- 1 Step to L onto L ft (ct 1); swing R ft over L ft (cts 2,3).
- 2 Repeat action of meas 1 (Fig. III) using opp ftwk and moving in opp direction.
- 3 Repeat action of meas 1 (Fig. III).
- 4 Step in place onto R ft (ct 1); step in place onto L (ct 3).
- 5-8 Repeat action of meas 1-4 (Fig. III), using opp ftwk and moving in opp direction.
- 9-16 Repeat action of meas 1-8 (Fig. III).

LA BRUJA (continued)FIGURE IV. Step-Brush-Brush step

- 1 Step in place onto L ft (ct 1); brush R ft fwd (ct 2);
brush R ft bkwd (ct 3).
- 2 Repeat action of meas 1 (Fig. IV) using opp ftwk.
- 3-16 Repeat action of meas 1-2 (Fig. IV) for a total of eight
times.

FIGURE V. Cepillo (brush) or hauchapeo (brush) step

- 1 Step three times in place, L,R,L (cts 1,2,3).
- 2 Step in place onto L ft (ct 1); brush R ft fwd (ct 2);
brush R ft bkwd (ct 3).
- 3-4 Repeat action of meas 1-2 (Fig. V) using opp ftwk.
- 5-16 Repeat action of meas 1-4 (Fig. V) for a total of four times.

FIGURE VI. Zapateado sencillo veracruzano (scuff step)

- 1 Step fwd onto R ft (ct 1); scuff L ft fwd (ct &); step
fwd onto L ft (ct 2); scuff R ft fwd (ct &); step fwd
onto R (ct 3); scuff L ft fwd (ct &).
- 2 Repeat action of meas 1 (Fig. VI) using opp ftwk.
- 2-16 Repeat action of meas 1-2 (Fig. VI) for a total of eight
times.

Note: Describe a small CCW circle during this step.

FIGURES VII, VIII, IX, X.

Repeat action of Figures II, III, IV, and V.

FIGURES XI, XII, XIII, XIV, XV. (some records have 10
phrases; some have 15)

Repeat action of Figures VI, VII, VIII, IX, and X.

Presented by Alura Flores de Angeles

LA CÁPSULA
(Mexico)

La Cápsula (lah CAHP-soo-lah) is a polka from northern Mexico (Polka Nortena).

Record: ECO 347, Side B, band 1. Peerless 45/8302.
2/4 meter.

Formation: Cpls in ballroom pos: M with back to ctr.
Directions are for M, W uses opp ftwk throughout.

MeasPattern

PART I. Cue words: Side, close; side, close, turn the girl
1-16 Step to side with L ft in LOD, close R ft to L. Repeat side, close. M continues to take two more side-close steps to his L (smaller) and at same time turns W under his L, her R hand. (W may turn once or twice around, as they choose.) Do this figure four times (or three times if you wait out the first time as an Introduction). Part I should be done in Merengue style: Place L ft to L, knee bent, R knee straight, wt still on R (ct 1). Shift wt to L, straighten knee, closing R to L, R knee bent (ct 2). Steps are small. Rotation of the hip upward occurs on the side of the "straight knee." Shldrs stay relatively level throughout.

PART II. Northern Zapateado (Taconazo). This step is done entirely in place, except for the turn, describing a very small circle.
1-2 Step (or slight leap) onto L ft, stamp on R heel, step on L ft, tap R heel (no wt). Repeat, starting on R ft.
3-4 Repeat action of meas 1-2 (Part II) (do four of these altogether).
5-8 Turn away from ptr with eight steps (M to L, W to R). As you step on L ft, turn the R heel 'way out (and in the air, but leave the toes on the ground). When stepping on R ft, turn L heel out. Hands on waist for W; M hold thumbs in belt. Look over shldr and down to heel as you turn; hips move slightly, as in Merengue.
9-16 Repeat action of meas 1-8 (Part II).

PART III. Open ballroom pos facing LOD. Cue words: fwd, fwd, stamp fwd, stamp back.
1-6 Step fwd in LOD with L ft, then with R ft. Keep wt on R and stamp L ft fwd, then back. Repeat all two more times; last time end with a bounce on both ft.
7-8 Slide bkwd four slides (against LOD).
9-16 Repeat action of meas 1-8 (Part III). On final & ct of meas 16, hop on R and leave L ft extended fwd in preparation for next step.

LA CÁPSULA (continued)

- PART IV. Face ctr of circle.
- 1-8 Brush L ft diag bkwd across R shin (ct 1).
 Brush L toe fwd (ct 2); brush L ft back on outside of R ft (ct 3). Tap L toe behind R, looking over inside shldr at tapping ft (ct 4). During this hop on R ft. Do four slides fwd, eight stamps in place, thus: LEFT accented, R (heel only and slightly), LEFT, right, LEFT, right, LEFT, right. Four slides back to place.
- 9-16 Repeat action of meas 1-8 (Part IV).

- PART V. In ballroom pos and turning CW.
- 1-4 Stamp L, heel R, stamp L, heel R, stamp L, heel R (and five more of these, making eight in all). Lower joined hands and lean twd wt-bearing ft.
- 5-8 Do eight more in CCW (opp direction). Raise joined hands and lean twd wt-bearing ft.
- 9-16 Repeat action of meas 1-8 (Part V).

- PART VI.
- 1-16 Repeat action of Part IV, twd ctr.

- PART VII.
- 1-8 Slide fwd four in LOD, slide back four in RLOD; slide fwd four in LOD, slide back four in RLOD, ending each time with a bounce.
- 9-16 Repeat action of meas 1-8 (Part I). On final turn (meas 15) W turns on two cts. Meas 16 resume ballroom pos, M stamps in place L,R; W bounces on both ft then steps L in place and kicks R up sharply behind.

Presented by Alura Flores de Angeles

LAS CHIAPANECAS
(Mexico)

Las Chiapanecas (lahs chee-ah-pah-NAH-kahs) is a couple dance from Chiapas, Mexico.

Music: There are many records available: RCA Victor #MKL 1448; RCA Victor 76-1651 (45 RPM); Peerless LPL 334.
3/4 meter

Formation: Ptrs side by side, facing "front" (a designated wall). W holds skirt out to sides and moves it from side to side to accentuate steps. M holds hands behind his back.

MeasPatternFIGURE I.

- 1 Step on R (ct 1); hop on R while lifting L leg, knee bent (ct 2); step on L in front of R (ct 3).
- 2 Step on R (ct 1); hop on R while lifting L leg, knee bent (ct 2); slap or brush L ft bkwd (ct 3).
- 3-4 Repeat action of meas 1-2 with opp ftwk.
- 5-6 Repeat action of meas 1-2.
- 7-8 In place stamp L,R,L,R (one to a ct); hold (meas 8, cts 2-3).
- 9-16 Repeat action of meas 1-8 with opp ftwk.
- 17-32 Repeat action of meas 1-16.

FIGURE II.

- 1-2 Moving to R side, make a CW circle with two waltz steps.
 - 3 In place, step R (ct 1); hold (ct 2); stamp L (ct 3).
 - 4 Stamp R (ct 1); hold (cts 2-3).
 - 5-8 Repeat action of meas 1-4 (Fig. II) with opp ftwk and direction.
 - 9-16 Repeat action of meas 1-8 (Fig. II).
- Note: This step may also be done with ptrs moving away from each other.

FIGURE III.

- 1 Step on R (ct 1); hop on R while lifting L leg, heel turned in across R ankle and toe pointing down (ct 2); step on L near R (ct 3).
- 2 Repeat action of meas 1 but turn L heel out on ct 2.
- 3 Repeat action of meas 1 (Fig. III).
- 4 Step on R (ct 1); hop on R while lifting L leg, knee bent (ct 2); brush L ft bkwd (ct 3).
- 5-8 Repeat action of meas 1-4 (Fig. III) with opp ftwk.
- 9-16 Repeat action of meas 1-8 (Fig. III).

FIGURE IV.

- 1 Circling with ptr, step on R (ct 1); hop on R while lifting L leg, knee bent and toe pointing down (ct 2); step on L (ct 3).
- 2-7 Repeat action of meas 1 (Fig. IV) six more times.
- 8 Stamp R (ct 1); hold (cts 2-3).
- 9-16 Reversing the direction of the circling, repeat action of meas 1-8 (Fig. IV) with opp ftwk.

Repeat dance from the beginning but face ptr, not front.
End dance with two stamps, facing front.

Presented by Alura Flores de Angeles

POLKA ALEGRE
(Mexico)

Polka Alegre (POHL-kah ah-LAY-greh) is a Mexican Polka from Northern Mexico.

Record: ECO #207: Polkas Alegres (L.P.) Side B, band 1.
6/8 meter.

Formation: Contra formation with four cpls in each set. M has thumbs in belt; W holds skirt at side and moves it freely.

MeasPattern

- Part I.
- A 1-16 Basic step: A pas de basque step, lifting knees high, thus: leap onto R ft, diag R; place L heel in front of R ft; step on R. Repeat to the L, starting L.
Everyone: Fwd four, back four, fwd four, back four.
- Part II.
- B 1-8 Head M, ft W do a R elbow turn (or swing) and return to place.
Head W, ft M do the same. Use skipping steps throughout.
- Part III.
- B 1-8 Head cpl hold hands straight across. With outside ft (M L, W R) do a Heel-Toe. With inside ft do a Heel-Toe. Slide four slides to the ft of the set. Repeat Heel-Toe starting with M R, W L. Slide to the top of the set.
- 32 meas Repeat the dance, but during the first eight pas de basques, head cpl casts off around the outside and to the bottom of the set. As head cpls casts off, the others repeat Part I, advancing twd top of set during the first fwd and back. Cpl 2 is now head cpl. Original head cpl, now in 4th pos, joins in the 2nd fwd and back.
- 64 meas Repeat dance twice more (until all four cpls have been head cpl).
- Ending:
- A 1-8 Repeat Part I with cpl 4 casting off, others moving up.
9-16 All go fwd again to end R shldr adjacent to ptr (four pas de basques). Circle around ptr CW (four pas de basques), and end facing head of hall (W turns 1/2 CW).
1-8 Join inside hands with ptr and skip off floor, cpl 1 leading.

Presented by Alura Flores de Angeles

JACARANDAS
(Mexico)

Source: Luis Jorge Ruiz H. This dance comes from the mountain area of Tamaulipas, and is generically called "picota." Usually done bare foot, the dance is done with sandals on stage to avoid splinters.

Pronunciation: hah-cah-RAHN-dahs

Music: ECO 842 "Música y Danzas Folklóricas Tamaulipeecas," Side B, band 4, Jacarandas. This tune is the same as that for "La Cápsula." 2/4 meter.

Formation: This is a cpl dance and can also be done as a non-ptr circle dance.

MeasPattern

4 meas INTRODUCTION.
No action.

I. Foot Circling.

- 1-2 Hopping on L ft, one hop to each ct, touch R toe to floor in front of body (ct 1); touch R toe to R side (ct 2); touch R toe to floor behind body (meas 2, ct 1); jump on both ft in place (ct 2).
3-4 Repeat action of meas 1-2, using opp ftwk.
5-8 Repeat action of meas 1-4.
9-16 Repeat action of meas 1-8.

II. Knee Lifts.

- 1 Hop twice on both ft (cts 1,2). Body is bent fwd from waist.
2 Hop twice on L ft, lifting R knee high (cts 1,2). Turn 360° CW in place.
3-4 Repeat action of meas 1-2 (Fig. II) using opp ftwk and direction of turn.
5-8 Repeat action of meas 1-4 (Fig. II).
9-16 Repeat action of meas 1-8 (Fig. II).

III. Foot Swinging.

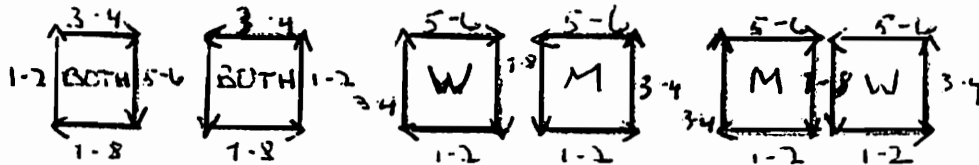
- 1-4 Hop twice on both ft (meas 1). Hopping on L ft, one hop to each ct, swing R ft bkwd (meas 2, ct 1); swing R ft fwd (ct 2). Swing R ft bkwd across L ft (meas 3, ct 1); swing R ft fwd (ct 2). Swing R ft bkwd (meas 4, ct 1); jump on both ft in place (ct 2).
5-7 Repeat action of meas 2-4 with opp ftwk.
8-13 Repeat action of meas 2-7.
14-16 Repeat action of meas 2-4.

JACARANDAS (continued)IV. Half Turns.

- 1-2 Step to R on R ft (ct 1); step behind R ft onto L ft (ct 2). Step to R onto R ft (meas 2, ct 1); close L ft to R ft, turning 180° CW in place (ct 2).
- 3-4 Repeat action of meas 1-2 (Fig. IV) using opp ftwk.
- 5-16 Repeat action of meas 1-4 (Fig. IV) three more times.

V. Box Step.

- 1-16 Repeat action of Fig. II describing the following figures:

VI. Hooking Legs.

- 1-4 Hook R leg with your ptr and turn CW with eight hops.
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8 (Fig. VI).

VII. Foot Circling.

- 1-16 Repeat action of Fig. I.

Presented by Alura Flores de Angeles

JARABE DE LA BOTELLA
(Mexico)

This version of Jarabe de la Botella (hah-RAH-beh day la boh-TAH-yah) was introduced to California folk dancers at University of the Pacific Folk Dance Camp, Stockton, California in 1967 by Senora Alura Flores de Angeles of Mexico City. The Jarabe of the Bottle, from the state of Jalisco, is a mestizo dance of Spanish origin, which comes from sones or songs of ancient jarabes. During the dance the M places a bottle of native liquor, tequila, on the floor. Both M and W demonstrate their agility by performing over and around it. One verse relates that anyone spilling the bottle must refill its contents. Both make "passes" at the bottle, and W is seemingly the victor. However, at the conclusion both possess the bottle. Early stories describe the M in roguish character as drinking part of the contents and then later balancing the bottle on his head.

Music: Record: Peerless 45/5325-A; Orquesta Vernacula Carlos Robledo Los Amigos MAA 10043-B, "Jarabe de la Botella." Played and recorded by several Mariachis, the arrangement of the various melodies and the number of times a melody is repeated will vary. This description was arranged to fit the Peerless record. 6/8, 3/4, 2/4 meter.

Formation: Lines of cpls in longways formation, M with L shldr twd music. Ptrs face each other, standing about 5 ft apart, R ft free. M has hands clasped in back, one hand holding the bottle. W holds skirt at sides. Unless otherwise specified, ftwk is the same for both M and W.

Steps and Styling: Jarabe Step (one meas of 6/8 music): Stamp fwd on R heel (ct 1); step on ball of L ft next to R ft (ct 2); step on ball of R ft in place (ct 3); repeat action of cts 1,2,3, using opp ftwk (cts 4,5,6). When danced in a series, begin each step on the same ft.

Atole Step (one meas of 6/8 music): Step fwd on R ft (ct 1); hold (ct 2); step on ball of L ft behind and a little to R of R ft (ct 3); step fwd on R (ct 4); hold (cts 5,6). Begin the next Atole Step on the L ft.

(one meas of 2/4 music): Step fwd on R ft (ct 1); step on ball of L ft behind and a little to R of R ft (ct &); step fwd on R (ct 2).

Modified Pas de Basque Step (as used in dancing around the bottle). (one meas of 3/4 music): Swing R ft over the bottle as preparation for leap to the R onto R ft (ct 1); close L ft to R, keeping L ft close to the floor as it moves behind the bottle (ct 2); stamp slightly bkwd on R ft (ct 3). The step alternates, the next one beginning with a leap to L over the bottle.

JARABE DE LA BOTELLA (continued)

Stamp-Hop-Step (one meas of 3/4 music): Stamp fwd on L ft (ct 1); hop on L ft, swinging R across in front of L leg, R knee bent (ct 2); step R in place (ct 3). The step does not alternate.

Rocking Step (one meas of 2/4 music): Step on L ft, lifting R ft across in front of it, toe near the ground (ct 1); step fwd on R near L, lifting L ft across in back of R, toe near the ground (ct 2). The step is repeated in the same manner and does not alternate. Ft remain crossed, R in front of L, throughout the figure. Movement is slightly fwd.

Pas de Basque Steps*, Push Step*

*Described in volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 1275 "A" St., Room 111, Hayward, CA 94541.

Meas.PatternINTRODUCTION.

2 chords Stamp R ft in place (1st chord); stamp L in place (2nd chord).

I. JARABE CROSS OVER.

6/8 The melody consists of three meas of 6/8 meter followed by one meas of 3/4 meter.

A 1-3 Beginning with R ft, move fwd twd ptr with three Jarabe Steps.

3/4

4 Stamp R (ct 1); stamp L (ct 2); stamp R (ct 3).

5-8 Repeat action of meas 1-4, using opp ftwk and passing ptr by R shldr, move fwd to ptr pos. Turn to face ptr on meas 8.

9-16 Repeat action of meas 1-8, passing ptr by R shldr and returning to orig pos. Turn R to face ptr on meas 16.

II. ATOLE CROSS OVER, INTERLUDE, AND CROSS OVER.

B 1-8 Beg. R, cross over to ptr place with eight Atole Steps, passing ptr by R shldr. Turn R to face ptr on meas 8.

9-15 Return to own pos with seven Atole Steps, passing ptr by R shldr and turning R to face ptr on meas 15.

16 Stamp L (ct 1); hold (cts 2-6).

INTERLUDE.

17 Stamp R in place (ct 1); hold (cts 2-6).

18 Stamp L in place (ct 1); hold (cts 2-6).

19-24 (Drums) Dance six Jarabe Steps in place, beg. R.

1-16 Repeat action of meas 1-16 (Fig. II), M places bottle (repeated) on floor between his ptr and himself as he returns to his orig pos.

JARABE DE LA BOTELLA (continued)

- 3/4 III. AROUND THE BOTTLE (modified Pas de Basque steps).
 C 1-4 W approach the bottle with four Pas de Basque steps, beg. R.
 5-14 W dance ten modified Pas de Basque steps, beg. R and moving slightly L, completing a CW circle around the bottle in ten steps.
 NOTE: During meas 1-14, M dance 14 Pas de Basque steps in place, facing W.
 15 Both turn R (M in place, W moving away from bottle twd her orig pos) with three steps, R (ct 1); L (ct 2); R (ct 3).
 16 Facing ptr, stamp L in place (ct 1); stamp R in place without wt (ct 2); hold (ct 3).
 17-32 Repeat action of meas 1-16 (Fig. III) but M dance the pattern described for W, while W does the action described for the M. Take wt on last stamp R.
 33-35 Facing the bottle and moving fwd twd it, both dance three Stamp-Hop-Steps, with stamp on L ft.
 36 Stamp L in place (ct 1); stamp R in place (ct 2); stamp L in place (ct 3).
 37-40 Moving bkwd to orig pos, repeat action of meas 33-36 (Fig. III), with opp ftwk. Do not take wt on last stamp R.
- 3/4 IV. AROUND THE BOTTLE (Variation).
 C 1-4 Repeat action of meas 1-4 (Fig. III).
 5-14 Facing the bottle, W dance a CW circle around it with ten of the following steps: Jump onto both ft (ct 1); hop twice on L ft as R describes a CW circle in the air over the top of the bottle (cts 2,3). R ft moves inward, fwd, outward, then back and in twd L. Hop only on the L throughout the figure -- do not alternate R and L.
 NOTE: During meas 1-14 M dance 14 Pas de Basque steps in place, facing W.
 15-16 Repeat action of meas 15-16 (Fig. III), (turn in place and stamp).
 17-32 Repeat action of meas 1-16 (Fig. IV), with M dancing the variation around the bottle and W dancing Pas de Basque steps in place. R ft takes wt on stamp R, meas 32.
 33-40 Repeat action of meas 33-40 (Fig. III). Take wt on stamp R.
- 2/4 V. PICKING UP BOTTLE.
 D 1 Walk fwd twd ptr with two steps, L,R (cts 1,2).
 2-3 Complete pirouette turn L as follows: Step on L ft (ct 1); cross R in front of L and place R toe on L side of L ft (ct 2); with wt on both ft complete a 3/4 turn CCW, ending with L shldr twd ptr (ct 1, meas 3); hold (ct 2). W pick up the bottle with R hand during the turn.

JARABE DE LA BOTELLA (continued)

- 4-6 Dance six Push Steps to R, returning to own pos.
 7-9 Repeat action of meas 1-3 (Fig. V) but extending the turn to finish facing ptr.
 10-12 With R shldr twd ptr, both holding the bottle in R hands about head high, turn together CW with six Push Steps to R.
- 2/4 VI. FINALE.
 E 1-8 Still holding bottle in R hands, dance eight Atole Steps beginning L, turning together CW.
 9-16 Continue turning together CW with eight Rocking Steps, beg. L.
- Chords Keeping the bottle and transferring it to her L hand, W kneel, bending low. Simultaneously, M swing R leg over W and complete a pirouette turn L as in meas 2-3 (Fig. V), (chords 1-2). M offer R hand to W, who rises beside him. With inside hands holding the bottle shldr high, both face up the line (chords 3-4). Raise the bottle high (chord 5).

Presented by Alura Flores de Angeles

Notes used by permission of Folk Dance Federation of California: written by Bernice Schram, Ruth Miller, Larry Miller.

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CIGANSKI ORIJENT
(Serbia)

Gypsies who live in Serbia danced in temperamental gypsy style.

Pronunciation:

Formation: M and W in a half-circle in a back basket hold with R arm over.

Record: Ciga & Ivon Vol. I, Side B, band 6. 2/4 meter

Meas

Pattern

1-16 INTRODUCTION.

FIGURE I.

- 1 Facing ctr and moving slightly to R, hop on L (ct 1); step R,L (cts &,2).
- 2 Repeat action of meas 1.
- 3 Step R, lifting L to ankle and lean to R (ct 1); step L lifting R to ankle and lean to L (ct 2).
- 4 In place, step R,L,R (cts 1,&,2).
- 5-8 Repeat action of meas 1-4 in opp direction and with opp ftwk.
- 9-16 Repeat action of meas 1-8.

FIGURE II.

- 1 Change to hands joined and down at sides and face and move LOD: Large step fwd R (ct 1); bring L to R side of R ft (ct &); step R fwd (ct 2).
- 2 Step L,R,L (cts 1,&,2).
- 3-16 Repeat action of meas 1-2 (Fig. II) for a total of eight times.

FIGURE III.

- 1 Facing ctr, step R to R (ct 1); L behind (ct &); R with flexed knee (ct 2).
- 2 Jump to wt on both with L in front and knees flexed (ct 1); step L with flexed knee (ct 2).
- 3-12 Repeat action of meas 1-2 (Fig. III) for a total of six times.

Dance sequence continues:

Figures I, II, III for 16 meas, or eight times.

Figures I, II, III for 12 meas, or six times.

Figures I, II, III for 16 meas, or eight times.

Presented by Ciga Despotović

^Y
CUCERSKO ORO
 (Macedonia)

The dance is done in Macedonian style.

Pronunciation:

Formation: M and W in an open circle, hands joined and down.

Record: Ciga & Ivon Vol. I, Side A, band 8.

Rhythm: 7/8, counted as 123, 12, 12
 Dancers' counts 1 2 3 or SQQ

Meas

Pattern

- 1 Facing and moving LOD, step R (ct 1); lift L by ankle (ct 2); step L (ct 3).
- 2 Repeat action of meas 1.
- 3 Step R,L,R (cts 1,2,3).
- 4 Step L,R,L (cts 1,2,3).
- 5 Repeat action of meas 1.
- 6 Repeat action of meas 1 in place, turning to face ctr.
- 7 In place, step R (ct 1); L across in front (ct 2); R (ct 3).
- 8 In place, step L (ct 1); R across in front (ct 2); L (ct 3).
- 9 Raise hands and in place step R (ct 1); lift L behind (ct 2); step L slightly behind (ct 3).
- 10 Step R in place (ct 1); touch L in front (ct 2); lift L (ct 3).
- 11-12 Repeat action of meas 9-10 in opp direction and with opp ftwk.
- 13-16 Repeat action of meas 9-12.

Lower hands and repeat from beginning.

Presented by Ciga Despotović

IVANOVO ORO
(Macedonia)

These are authentic motifs from Polog in Macedonia. The title translates "Ivan's Dance."

Pronunciation:

Formation: M in a line in shldr hold. W in a separate line outside the M's line, hands joined and up.

Record: Ciga & Ivon Vol. I, Side B, band 1.

Rhythm: 11/16, counted as 12, 12, 123, 12, 12
Dancers' counts: 1 2 3 4 5 or QQSQQ

Meas

Pattern

- 1 Facing and moving LOD, step R lifting L (cts 1-2); lift on R heel with L in front (ct 3); step L in front (ct 4); step R behind lifting L sharply (ct 5).
- 2 Step L fwd (cts 1-2); lift R as you pivot on L to face ctr (ct 3); step R to R (ct 4); hold (ct 5).
- 3 With wt on R, touch L flat fwd (ct 1); hold (ct 2); lift L (ct 3); hold (cts 4-5).
- 4 Moving bkwd, step L,R (cts 1,2); L across in front to turn to LOD (ct 3); lift R behind L (ct 4); flex L knee (ct 5).

Variation of meas 2 - M only:

Step L fwd (cts 1-2); jump in the air on ct 3 and land on both ft (cts 4-5). To resume meas 3 as written, give a small jump and end in pos with L flat fwd.

Presented by Ciga Despotović

MAKEDONSKO DEVOJČE^y
(Macedonia)

This is a popular Macedonian dance in lesnoto style. Title translates "Macedonian Girl."

Pronunciation:

Formation: M and W in an open circle, hands joined and up.

Record: Ciga & Ivon Vol. I, Side B, band 7.

Rhythm: 7/8, counted as 123, 12 12
Dancers' counts 1 2 3 or SQQ

Meas

Pattern

BASIC:

- 1 Facing and moving LOD, step R (ct 1); lift L by ankle (ct 2); step L (ct 3).
- 2 Repeat action of meas 1.
- 3 Facing to ctr, step R to R (ct 1); step L across in back (ct 2); step R in place (ct 3).
- 4 Step L to L (ct 1); lift R (cts 2-3).

Variation:

On leader's signal call "Opa," dance changes to:

- 1 Keeping hands up at shldr height, step R (ct 1); with wt on R pivot to own R in a full circle (ct 2); step L (ct 3).
- 2 Repeat meas 1 of Variation.
- 3 Facing ctr, step R to R (ct 1); step L as you turn once to own L (ct 2); step R (ct 3).
- 4 Step L to L (ct 1); lift R (cts 2-3).

Variation is done only once and then return to Basic.

Presented by Ciga Despotović

PODRIMSKO ORO
(Albania)

This is a Shiptar courtship dance with men displaying their strength and skill as dancers. Style is very fine, with soft bouncing steps. Title refers to the River Drim in Yugoslavia and Albania.

Pronunciation:

Formation: M in a line with shldr hold. W in a separate line, hands joined and up with handkerchief in R hand. W's line is outside M's line.

Record: Ciga & Ivon Vol. I, Side A, band 2. 2/4 meter

Meas

Pattern

FIGURE I.

Dance begins without introduction on record. Same step for M and W, but W dance in a feminine style.

- 1 Facing half R and moving LOD with light bouncing steps, step R (ct 1); bring L around to front (ct 2).
- 2 Step L in front (ct 1); hold with R lifted in back (ct 2).
- 3 Touch R in front (ct 1); lift R in front (ct 2).
- 4 Step R behind (ct 1); step L behind (ct 2).
- 5-16 Repeat action of meas 1-4 three more times.

FIGURE I. VARIATION FOR M.

- 1 Same as meas 1 above.
- 2 Step L and drop to R knee (ct 1); hold (ct 2).
- 3 Rise enough on L to be able to touch R knee to floor again (ct 1); stand up with wt on R (ct 2).
- 4 Step L behind (ct 1); hold (ct 2).
- 5-16 Repeat action of meas 1-4 (Variation for M) three more times.

FIGURE II.

Ftwk is same for M and W. M dance dynamically. W do solo using handkerchief. Holding handkerchief in both hands at waist height, push it fwd (ct 1); twirl it as it is brought back (ct 2); repeat for meas 2-3 (cts 1,2, 1,2). On meas 4 (cts 1,2) twirl handkerchief overhead in R hand, L hand on own hip.

- 1 Facing slightly L, step R across in front (ct 1); step L in place with small bounce (ct 2).
- 2-3 Repeat action of meas 1 (Fig.II) twice.
- 4 In place, step R,L,R (cts 1,&,2); ending facing slightly R.
- 5-8 Repeat action of meas 1-4 (Fig. II), using opp ftwk and moving in opp direction.

PODRIMSKO ORO (continued)FIGURE III. Ftwk same for M and W.

- 1 Facing and moving LOD, step R lifting L fwd (ct 1); hop twice on R (cts 2,&).
- 2 Step L,R,L (cts 1,&,2).
- 3 Face ctr and move bkwd, R,L (cts 1,2).
- 4 In place, step R,L,R (cts 1,&,2).
- 5-8 Repeat action of meas 1-4 (Fig. III) using opp ftwk and moving in opp direction.
- 9-16 Repeat action of meas 1-8 (Fig.III).

FIGURE IV.M Only:

- 1 Moving in LOD with broad steps, step R (ct 1); lift L high and fwd with tiny kick (ct 2).
- 2 Step L (ct 1); lift R high and fwd (ct 2).
- 3 Repeat action of meas 1 (Fig. IV).
- 4 With wt on R, circle L to back of R knee (cts 1-2).
- 5-8 Repeat action of meas 1-4 (Fig.IV) using opp ftwk and moving in opp direction.
- 9 Face ctr and sway to R (cts 1-2).
- 10 Face ctr and sway to L (cts 1-2).
- 11-18 Repeat action of meas 9-10 (four more times).
- 19 Transition: Close L to R, ending wt on L (ct 1); hold (ct 2).

W:

- 1-16 Repeat action of Figure II twice.
- 17-18 Repeat action of meas 1,2 (Fig. II).
- 19 Transition: Step R,L (cts 1,2) and rejoin hands.

The following sequence continues to end of music:

- 1-16 Figure I for M and W.
- 1-16 Figure III for M and W.
- 1-16 Figure IV for M; Figure II for W.

Presented by Ciga Despotović

PORODINKA KOLO
(Serbia)

These are typical Serbian dance steps, lively in temperament.

Pronunciation:

Formation: M and W in line, hands joined and down.

Record: Ciga & Ivon Vol. I, Side A, band 1. 2/4 meter

Meas

Pattern

FIGURE I.

- 1-2 Facing and moving LOD, step R (ct 1); hop on R (ct 2);
step L (ct 1, meas 2); hop on L (ct 2).
3-4 Step R,L,R (cts 1,2,1); hop on R (ct 2).
5-8 Repeat action of meas 1-4 with opp ftwk and in opp direction.
9-16 Repeat action of meas 1-8.

FIGURE II.

- 1 Facing ctr, and dancing in place, step R across in front
(ct 1); L in place (ct 2).
2 In place, step R,L,R (cts 1,&,2).
3-4 Repeat action of meas 1-2 (Fig. II) in opp direction and
with opp ftwk.
5-16 Repeat action of meas 1-4 (Fig. II) three more times.

FIGURE I.

- 1-16 Repeat action of Figure I.

FIGURE III.

- 1-3 Facing ctr and moving fwd with twisting body, step R across
in front (ct 1); hop on R (ct 2); L across in front (ct 1,
meas 2); hop on L (ct 2); R across in front (ct 1, meas 3);
hop on R (ct 2).
4 Step L fwd (ct 1); hold (ct 2).
5-8 Moving bkwd with reeling steps, step R (ct 1); hop on R
(ct 2); step L (ct 1, meas 6); hop on L (ct 2); step R
(ct 1, meas 7); hop on R (ct 2); step L (ct 1, meas 8);
hop on L holding R in front (ct 2).
9-16 Repeat action of meas 1-8 (Fig. III); at end turn body to
face LOD to begin Figure I again.

Dance sequence continues, I, II, I, III to end of music.

Presented by Ciga Despotović

POZIV KOLO
(Serbia)

This is a Serbian dance in popular style. The title means "Invitation."

Pronunciation:

Formation: M and W in Serbian-style escort hold. Line can move in any direction.

Record: Ciga & Ivon Vol. I, Side A, band 5. 2/4 meter

Meas

Pattern

FIGURE I.

- 1-2 Facing and moving LOD, walk R,L,R (cts 1,2,1 of meas 2); step L behind and face ctr (ct 2).
- 3 Facing ctr and moving slightly bkwd, step R,L,R (cts 1,2,&).
- 4 In place step L (ct 1); turn to LOD and step R,L (cts 2,&).
- 5-16 Repeat action of meas 1-4 in same direction and with same ftwk three more times.

FIGURE II.

- 1 Facing and moving LOD, wt on L, lift R (ct 1); step R (ct &); lift L (ct 2); step L (ct &).
- 2 Continuing lift R (ct 1); step R (ct &); lift L as you face ctr (ct 2); step L behind (ct &).
- 3-4 Repeat action of meas 3-4 (Fig. I).
- 5-16 Repeat action of meas 1-4 (Fig.II) in same direction and with same ftwk three more times.

Dance continues alternating Figures I and II.
Each Figure has specific music.

Presented by Ciga Despotović

RETKO KOLO
(Serbia)

This is a popular Serbian dance. Typically the men pay the musicians and begin the dance, and then invite women to join.

Pronunciation:

Formation: M and W, hands joined and down. Line can serpentine in any direction.

Record: Ciga & Ivon Vol. I, Side A, band 3. 2/4 meter (slow)

Meas

Pattern

- 1 Facing and moving LOD, step R, L (cts 1,2).
- 2 Facing ctr, in place step R to R with knee bend (ct 1); step L behind (ct 2); step R in place (ct &).
- 3 Repeat action of meas 2 in opp direction and with opp ftwk.
- 4 Repeat action of meas 2.
- 5 Facing and moving RLOD, step L, R (cts 1,2).
- 6 Facing RLOD and moving bkwd, step L behind with knee bend (ct 1); step bkwd R,L (cts 2,&).
- 7 Repeat action of meas 6 with opp ftwk.
- 8 Step L behind with knee bend (ct 1); change direction to LOD, stepping R,L (cts 2,&).

Presented by Ciga Despotović

TOIČEVO KOLO
(Serbia)

The dance is in syncopated style, typical of many Serbian dances. Title translates "Toiče's Dance."

Pronunciation:

Formation: M and W in an open circle, hands joined and down.

Record: Ciga & Ivon Vol. I, Side B, band 4. 2/4 meter.

Meas

Pattern

FIGURE I.

- 1-3 Facing ctr with ft together and bouncing a little, shift heels to R,L,R,L,R,L (cts 1,2, 1,2, 1,2).
4 In place, step R to R (ct 1); L behind (ct &); R in place (ct 2).
4-8 Repeat action of meas 1-4 in opp direction, with opp ftwk.

FIGURE II.

- 1 In place, step R to R (ct 1); L behind (ct 2); R in place (ct &).
2 Repeat action of meas 1 (Fig.II) in opp direction and with opp ftwk.
3 Step R to R (ct 1); L behind (ct 2); R fwd with R knee bent (ct &).
4 Straighten R knee as you bring ft together (ct 1); flex knees down, up, down (cts &,2,&).
5-8 Repeat action of meas 1-4 in opp direction, with opp ftwk.

FIGURE III.

- 1-2 Facing half R and moving R, step R toe close behind L (ct 1); step L with flat foot (ct &); continue thus R,L,R,L (cts 2,&,1,&); step R to R with R knee flexed (ct 2).
3 Lift L knee (ct 1); step L next to R (ct &); lift R knee (ct 2); step R next to L (ct &).
4 Repeat action of meas 4, Fig. II) (up,down,up,down).
5-8 Repeat action of meas 1-4 (Fig. III) in opp direction and with opp ftwk.
9-16 Repeat action of meas 1-8 (Fig. III).

FIGURE IV.

- 1-4 Change to escort-hold and move diag fwd R with R heel in front, stepping R,L for 16 steps (cts 1,&,2,& of each meas).
5-7 Move diag bkwd R, still stepping on R heel as in previous meas with 12 steps (cts 1,&,2,&, 1,&,2,&, 1,&,2,&).
8 In place, step R,L,R (cts 1,&,2); hold (ct &).
9-16 Repeat action of meas 1-8 (Fig. IV) in opp direction and with opp ftwk.
Repeat dance from beginning to end of music.

Presented by Ciga Despotovic

ŽENSKA ŠIPTARSKA IGRA
(Albania)

The title translates "Women's Shiptar Dance."

Pronunciation:

Formation: W only in an open circle, hands joined and up.

Record: Ciga & Ivon Vol. I, Side B, band 6.

Rhythm: 7/8, counted as 123 12 12
Dancers' counts 1 2 3 or SQQ

Meas

Pattern

- 1 Facing and moving LOD, step L (ct 1); step R (cts 2-3).
- 2 Step L with knee bent (ct 1); close R to L (ct 2); step fwd L (ct 3).
- 3 Face ctr, step R to R (ct 1); close L to R (cts 2-3).
- 4 Step L fwd (ct 1); touch R to R side (cts 2-3).
- 5 Moving to L, step R across in front (ct 1); close L to R (ct 2); step R across in front (ct 3).
- 6 Face ctr, step L to L (ct 1); step R behind facing to LOD (ct 2); lift L (ct 3).

Variation:

On meas 5, W can turn once to own L with three steps, R,L,R (cts 1,2,3).

Presented by Ciga Despotović

BAČKO KOLO
(Serbia)

The steps of Bačko Kolo (BAHCH-koh Kolo) are done in the province of Vajodina. Both the music and dance were composed by Bora Gajicki.

Record: Borino Kolo Folk Ensemble, BK 678 (LP). 4/4 meter

Formation: A line in shldr hold pos, facing ctr.

MeasPattern

1-16 INTRODUCTION. (No action)

FIGURE I.

- 1 Moving to R, hop on L (ct 1); step R to R (ct 2); step L next to R (ct 3); hold (ct 4).
- 2 Repeat action of meas 1.
- 3 In place, step on R with pli^é, lifting L leg, L ft moves diag bkwd L (cts 1,2); hop on R and swing L ft across R (cts 3,4).
- 4 In place, step L,R,L (cts 1,2,3); hold (ct 4).
- 5-16 Repeat action of meas 1-4 three more times, except on ct 4, meas 16, stamp L next to R end with wt on R.

FIGURE II.

- 1 Step L next to R with pli^é (ct 1); step R to R with straight knee and stamp lightly (ct 2); repeat action of these cts (cts 3,4).
- 2-7 Repeat action of meas 1 (Fig. II) six more times.
- 8 In place, step L,R without wt (cts 1-2, 3-4).
- 9 Step on R with pli^é and swing L leg behind R knee (cts 1,2); repeat action of these cts with opp ftwk (cts 3,4).
- 10 Step R to R (ct 1); step L across R (ct 2); step back on R (ct 3); hold (ct 4).
- 11-12 Repeat action of meas 9-10 (Fig. II) with opp ftwk.
- 13-16 Repeat action of meas 9-12 (Fig. II).

Repeat dance from beginning until end of music.

Presented by Bora Gajicki

MANGUPSKO
(Serbia)

Mangupsko (MAHN-goop-skoh) is a traditional dance from the Sumadija region in Central Serbia. The dance was learned by Bora Gajicki when he was a member of Kolo.

Record: Borino Kolo Folk Ensemble, BK 678 (LP). 4/4 meter

Formation: A line facing LOD, with hands joined and down.

MeasPattern

1-16 INTRODUCTION (No action)

FIGURE I.

- 1 Step fwd on L with a bounce, R begins upward motion (cts ah-1); continue low fwd circular motion with R (ct 2); step R fwd with straight leg (cts 3-4).
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Step fwd on R and slightly across L, knees bent slightly (cts 1-2); repeat action of cts 1-2 with opp ftwk (cts 3-4).
- 4 Turning twd ctr, close R to L with click (ct 1); hold (cts 2-4).
- 5-8 Repeat action of meas 1-4 with opp ftwk and in opp direction.

FIGURE II.

- 1 Facing LOD, step R in front of L with wt on both ft (R heel twisted to L and L heel to R (ct 1); shift wt onto R, L flairs diag bkwd (ct 2); repeat action of these two cts with opp ftwk (cts 3,4).
- 2-3 Repeat action of meas 1-2 (Fig. II), two more times (six twisting steps in all). Note: The twisting steps (meas 1-3) are done with bent knees and on balls of ft.
- 4 Repeat action of meas 4 (Fig. I).
- 5-8 Repeat action of meas 1-4 (Fig. II), with opp ftwk and in opp direction.

FIGURE III.

- 1 Facing ctr, step L to L (ct 1-2); step R across L diag L into circle (cts 3-4).
- 2 Hop on R while touching L slightly across R (cts 1-2); leap diag R bkwd onto L, R ft lifted behind L calf (cts 3-4).
- 3 Step bkwd R,L (cts 1-2, 3-4).
Note: During meas 1,2,3 form the top half of a CW circle.
- 4 Small leap in place onto R with plié, flick L ft next to R ankle (ct 1); flick L ft slightly twd ctr and a little further to L (ct 2); flick L ft straight out to side slightly in twd ctr with straight leg (ct 3); hold (ct 4).
- 5-16 Repeat action of meas 1-4 (Fig. III) three more times (four in all), except on meas 16, cts 1,2,3,4 jump onto both ft, then leap on to L.

Repeat dance from beginning until end of music.

Presented by Bora Gajicki

STARA OSMICA
(Serbia)

The steps of Stara Osmica (STAH-rah OHS-mee-tsa) are from the Sumadija region in Central Serbia; the dance was arranged by Bora Gajicki.

Record: Borino Kolo Folk Ensemble, BK 678 (LP). 4/4 meter

Formation: Lines facing ctr, with hands joined and down.

MeasPattern

1-8 INTRODUCTION. No action.

FIGURE I.

- 1 Moving LOD, step R to R (ct 1); close L to R (ct 2); repeat action of cts 1,2 (cts 3,4).
 2-7 Repeat action of meas 1 six more times (14 step-closes in all).
 8 In place, stamp R,L (cts 1,2,3,4).
 9-16 Repeat action of meas 1-8.

FIGURE II.

- 1 Still moving LOD, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); hold on R with L heel behind R calf-ankle.
 2 Repeat action of meas 1 (Fig. II) with opp ftwk and in opp direction.
 3 Moving LOD, step R to R (ct 1); close L to R (ct 2); repeat action of these cts 1,2 (cts 3,4).
 4 Repeat action of meas 1 (Fig. II).
 5-8 Repeat action of meas 1-4 (Fig. II) with opp ftwk and in opp direction, except on last meas stamp L,R (cts 1,2,3,4), end with wt on L.
 9-16 Repeat action of meas 1-8 (Fig. II).

FIGURE III.

- 1 Hop on L (ct 1); step R in front of L (ct 2); step L in place (ct 3); pause (ct 4).
 2 In place hop on L (ct 1); step R,L (cts 2,3); pause (ct 4).
 3 Repeat action of meas 1 (Fig. III).
 4 Jump on both ft with plie' (cts 1-2); jump again, landing on R, with L ft in back of R (cts 3-4).
 5-8 Repeat action of meas 1-4 (Fig. III) with opp ftwk.
 9-16 Repeat action of meas 1-8 (Fig. III) except on last meas jump onto balls of both ft.

Repeat dance from beginning, until end of music.

Presented by Bora Gajicki

VRANJANSKI ČAČAK
(Serbia)

The steps of Vranjanski Čačak (VRAHN-yahn-ski CHAH-chahk) are from Vranja in the South Serbia area; the dance was arranged by Bora Gajicki.

Record: Borino Kolo Folk Ensemble, BK 678 (LP). 4/4 meter

Formation: A line facing ctr in belt hold (L over R).

- | <u>Meas</u> | <u>Pattern</u> |
|-------------|---|
| | No Introduction. |
| | <u>FIGURE I.</u> |
| 1 | Stepping R to R (leave L in place), rock onto R with a double bounce (cts 1-2, 3-4). |
| 2 | Rock onto L with a double bounce (cts 1-2, 3-4). |
| 3-4 | Bending fwd slightly, do four small running steps: Step R to R (cts 1-2); step L across R (cts 3-4); repeat cts for meas 4. |
| 5-16 | Repeat action of meas 1-4 three more times (four in all). |

- | | |
|------|--|
| | <u>FIGURE II.</u> |
| 1 | Moving and facing LOD, jump on both ft, wt mainly on R (ct 1); step fwd L, R (cts 2,3); hold (ct 4). |
| 2 | Repeat action of meas 1 (Fig. II) with opp ftwk. |
| 3 | Step fwd R,L (cts 1,2,3,4). |
| 4 | Face ctr and in place step R,L,R (cts 1,2,3); hold (ct 4). |
| 5 | Repeat action of meas 4 (Fig.II) with opp ftwk. |
| 6 | In place step R,L,R, hold. |
| 7 | Step L to L (ct 1-2); step R across L (cts 3-4) |
| 8 | In place step L,R,L, hold. |
| 9-16 | Repeat action of meas 1-8 (Fig.II). |
| | Note: Ftwk is almost flat-footed during this Figure. |

- | | |
|------|---|
| | <u>FIGURE III.</u> |
| 1 | Facing ctr and moving slightly to R, hop on L (ct 1); step R to R (ct 2); step L next to R (ct 3); hold (ct 4). |
| 2 | Repeat action of meas 1 (Fig. III). |
| 3 | Facing ctr, in place jump on both ft (ct 1); hold (cts 2-4). |
| 4 | Jump onto R as L moves up and thrusts fwd (cts ah,1,2); in place, step L,R (cts 3,4). |
| 5 | In place, step on L (cts 1-2); bounce on L as R moves up and thrusts fwd (cts 3,4) |
| 6 | In place, step R,L,R (cts 1,2,3); hold on R as L moves twd back of R calf (ct 4). |
| 7 | In place, hop on R (ct 1); stamp L, no wt (ct 2); stamp L with wt (ct 3); hold (ct 4). |
| 8 | Hop on L (ct 1); hold (ct 2); stamp R without wt (ct 3); hold (ct 4). |
| 9-16 | Repeat action of meas 1-8 (Fig. III). |

Repeat dance from beginning until end of music.

Presented by Bora Gajicki

DOUBLE STARS
By Jerry Helt

Side Ladies Chain across
No. 1 cpl back to back
With your corner Box the gnat
Sides Pass Thru, Separate
around one, Line up four
Lines fwd to the middle and back
*Gents Star L, Girls Star R
Turn those Stars once around
Gents pick up your ptr with
an arm around
Star Promenade back home

*Gents Star R, Girls Star L
Turn those stars once around
Girls step in behind your men
Star all eight with a L hand in
Girls "U" Turn, L allemande

Sides Flutter Wheel across the floor
No. 1 cpl back to back
With your corner, Box the gnat
Heads Cross Trail Thru
Separate around one, Line up four
Lines fwd, Pass Thru, Bend the line
Gents Star L, Girls Star R
Once around in the middle of
the night
Pick up your ptr with an arm around
Star promenade back home

3 & 4 the Ladies Chain
3 & 2 R and L Thru
No. 1 back to back
With your corner Box the gnat
Head positions Square Thru four hands
Curlique with the outside two
Boys Run R, Ends Circulate twice
Girls Star L, Gents Star R
Gents pick up your ptr with an
arm around
Star promenade back home

HANG A RIGHT (LEFT)
Author unknown

From a completed Double Pass Thru formation, the lead cpl goes R and does a Cpls Circulate; the second or trailing cpl goes R and stops, forming a two-faced line. Easy to teach and easily learned. You could say "Call it directional," but I have never heard that action called before. The name is catchy also. To "Hang a Left," the lead cpl goes L and Circulates, as the trailing cpl goes L and stops, forming the L-hand two-faced line.

Heads lead R circle to a line
Pass Thru, Wheel & Deal
Double Pass Thru...Hang a R
Bend the line...Cross Trail
L allemande

Heads lead R circle to a line
Pass Thru...Wheel & Deal
Double Pass Thru...Hang a R
Ferris Wheel...Zoom...Swing Thru
Turn Thru...L allemande

By Jerry Helt

Heads lead R circle to a line
Lines Pass Thru, Wheel & Deal
Double Pass Thru, Hang a R
Cpls Circulate, Bend the line
Lines Pass Thru, Wheel & Deal
Double Pass Thru, Hang a R
Cpls Circulate, Ferris Wheel
Ctrs Swing Thru, Turn Thru
L allemande

Heads Star Thru, All Double Pass Thru
Hang a R, Cpls Circulate
Ferris Wheel, Ctrs Pass Thru
L allemande

SQUARE DANCES (continued)RUN FIGURES
By Jerry Helt

Heads Pass Thru, Boys Run R	Heads Square Thru four hands
Heads Walk & Dodge	Do sa do the outside to to an
Heads Cloverleaf,	Ocean Wave
all Double Pass Thru	Girls Trade, Girls Cross Run
First cpl go L, next cpl R	L allemande
(zero lines of four with ptr)	
Lines Pass Thru, Boys Run R	Heads Pass Thru, Head men Run R
Scoot back, Boys Run R	Boys Turn Thru, Girls Cloverleaf
Star Thru, Pass Thru, L allemande	Boys Cloverleaf
	All Double Pass Thru
Four Ladies Chain across the set	Ctrs in, Ctrs Run
Allemande L in the Alamo Style	Ends fwd Slide Thru
All the boys Run R	The other boys Run R, L allemande
Heads Cloverleaf, L allemande	
	R & L Thru
Heads fwd step to an Ocean Wave	Swing Thru, Boys Run R
Boys Run R, Boys Fold	1/2 Tag (equivalent to Curlique)
(zero)	
Heads fwd, step to an Ocean Wave	Heads Pass the Ocean
Girls Run R, Girls Fold	Cast R 3/4 round
(zero)	Boys Run R
	(equivalent to Heads R & L Thru)
	Heads Pass the Ocean
	Cast R 3/4 round
	Finish your Tag, 1/4 R
	Wheel & Deal, Pass Thru
	(equivalent to Heads Square Thru
	four hands)

By Jerry Helt

Heads Star Thru, Pass Thru	All join hands circle L
Split the sides around one	Ladies Roll away a half sashay
line up four	Head men with the corner girl fwd
Ends Box the gnat	Box the gnat, Go R & L Thru
Ctrs Star Thru	Same Ladies Chain, all circle 8
All Pass Thru, L allemande	same sex
	Four girls Pass Thru & Cloverleaf
Heads lead R circle to a line	Touch the man on the shldr
Lines Pass Thru, Girls Fold	Gents "U" Turn, L allemande
Curlique, Boys Run, Cast off 3/4	
(lines of four with ptr out	Heads Square Thru four hands
of order)	Swing Thru with the outside two
	Swing Thru again, Girls Trade
Head men with your corner	Girls Run R, Half Tag
Fwd, Box the gnat	Everybody "U" Turn, L allemande
R & L Thru	
Circle eight, Four boys Square	
Thru four hands	
Curlique with the girls	
Boys Run R	
All Promenade, Heads Wheel around	
Star Thru, Dive Thru	
Square Thru 3/4, L allemande	

SQUARE DANCES (continued)

Stroll and Cycle
(Carl Wamsley, Picayune, Mississippi)

From a two-faced line between cpls facing in: From normal positioning the Ctr Girls in the two-faced line Trade, while the four Boys step ahead. The Boys stepping to the Girls on the outsides perform a RECYCLE and veer slightly L to face in as a cpl. The Boys stepping to the ctr of the set join the Girls who Traded to form a momentary two-faced line, and then step ahead as a cpl. The movement ends in parallel two-faced lines.

Examples

Heads Pass the Ocean
Swing Thru, Boys Run
Stroll & Cycle
Girls Trade, Wheel & Deal
Dive Thru, Square Thru 3/4
Allemande L

Heads Slide Thru
Swing Thru, Boys Run
Stroll & Cycle
Bend the line
R & L Thru
Slide Thru, Allemande L

The following article appeared in SQUARE DANCING, June 1978.

Here's a new one...Take this one written this past winter by Jerry Helt, Cincinnati, Ohio. His unusual "slant" is to take a figure as simple as a Do sa do and approach it from a slightly different angle. In this instance he has a cpl doing a Do sa do around a single individual. The contra is a duple crossed (some refer to it as an improper duple) which simply means that the long line of dancers (men on the caller's right and ladies on the caller's left) number off, starting at the head of the hall. Then the first, third, fifth, and every other cpl exchange places with their ptr and are active.

All the men will face L and all the ladies will face R so that the dancers in both lines are facing their corners. The actives have their backs to the callers, while the inactives are facing up or facing the caller. The actives will step together so that they can join hands and then angle slightly to the L to face the inactive lady and these three will do a Do sa do. The active cpl, acting as one person, moves back to back around the single lady.

Having finished this in eight steps, the three will join hands and circle to the L. As the circle is completed the inactive lady will be released to return to her place in the line, and the cpl will angle slightly to their R to face the inactive men. It may be that the active lady, in maneuvering slightly so that the active cpl will face the inactive men, will turn under her ptr's raised R arm. Angling slightly so that the active cpl is facing the inactive man, the three do a Do sa do -- the active cpl as before working as one person.

Completing the Do sa do the three will circle to the L and on the 7th and 8th beats the active man and inactive man will release hands and form a line facing down away from the caller. At the same time, the active men will pick up the inactive lady so that they are in a line of four ready to go.

SQUARE DANCES (continued)

The balance of the dance is fairly standard. The four dancers will move down the hall six short steps, then each will turn independently to face up, join hands again in a line of four, and move toward the head of the hall. After four steps they'll Bend the line and do a slow Square Thru.

This slow Square Thru is a standard Square Thru except that each dancer gives a R to his opp, pulls by (this pull by is a smooth, non-jerk, non-yank movement) and then, in a turn-Cha-Cha, each dancer will give a L to the next and continue this walk and turn Cha Cha rhythm until the Square Thru is completed, the dancers are facing their new corner, and the active man and lady have joined hands are ready to do a Do sa do with the next inactive lady. Here's the way the call goes.

OHIO RIVER CONTRA

By Jerry Helt, Cincinnati, Ohio

Formation: 1, 3, 5 and every other cpl active and crossed over.

Music: The author recommends a good 6/8 tune.

cts

Intro	- - - - Actives Do sa do with inactive Lady
1-8	- - - - Same three circle to the L
9-16	- - And you let her go With the inactive gent Do sa do
17-24	- - - - Same three circle to the L
25-32	- - Break to a line, pick up the lady go down in fours
33-40	- - - - Turn alone - - come back
41-48	- - - - Bend the line do a slow Square Thru
49-56	(Right two cha cha cha), (left two cha cha cha)*
56-64	(Right two cha cha cha), actives Do sa do with inactive lady.

* (Cadence calls, not prompts)

A crossover will occur every other time through the dance.

Incidentally, the dance was written during the extremely cold season of winter 1977, when the Ohio River froze over and residents of the area were confined to their homes for a long period of time, allowing folks like Jerry Helt ample time to put his creative talents to good use.

SQUARE DANCES (continued)DOE CONTRA
By Jerry Helt

Formation: 1, 3, 5, etc. active and crossed over.

Music: Any 64-count sequence

Intro With the one below slow Square Thru

- - - - -
- - - - - Cross Trail out
- - - - - U-turn back, come back
- - - - - Wheelbarrow Do sa do
- - - - -
- - - - - Ptr Do sa do
- - - - - Single circle half
- - Star Thru*, new one below slow Square Thru

* or better yet, Slide Thru

The Wheelbarrow Do sa do is a figure done by a cpl with both hands joined. As a cpl they Do sa do the cpl with whom they have been working. Ladies begin by backing up.) Go completely around that cpl. On the single circle one half, simply turn your ptr half way around in a two-hand turn.

LITTLE RED WAGON
By Jerry Helt

Square Dance Singing Call
Blue Star Record

INTRO: BREAK: ENDING:

Walk all around your corner
See Saw your pet
All the men R hand Star
Once inside the set
L allemande your corner
Ptr Box the gnat
Ladies promenade once
inside the set
When you meet your ptr swing
All promenade around the ring
Won't you ride in my little
red wagon
Down the hill we will go
you and me.

FIGURE:

Head cpls promenade half way
the square
Side cpls R & L Thru,
Turn your lady there
Sides Flutter Wheel and
Sweep 1/4 more
Pass Thru, with the outside
two Curlique
Cast R 3/4 to an Ocean Wave
All eight Circulate Double
Corner swing and Promenade
Won't you ride in my little
red wagon
Down the hill we will go
you and me.

SQUARE DANCES (continued)PRETTY BABY
By Jerry Helt

Square Dance Singing Call
Blue Star Record

INTRO: BREAK: ENDING:

Allemande L your corner
Do sa do your own
Swing your Baby Pretty Baby
Gents L hand Star once around
Ptr Box the gnat
Girls promenade inside
When you meet your ptr
swing her there
Promenade your ptr
'round the square
I want a lovin' baby and it
might as well be you
Pretty Baby of Mine.

FIGURE:

Heads R & L Thru with a
full turn face out
Promenade 3/4 round - - -
Everybody Double Pass Thru
First cpl go L, next one R
All join hands circle L
round the ring
Corner lady swing & promenade
I want a lovin' baby and it
might as well be you
Pretty Baby of mine.

By Jerry Helt

Heads Pass Thru
Separate around one line up four
Lines Pass Thru, Wheel & Deal
Girls Square Thru 3/4
Star Thru, Cpls Circulate
Wheel & Deal, L allemande

Heads Pass Thru
Separate around one line up four
Lines Pass Thru, Wheel & Deal
Girls lead Dixie Style to an
Ocean Wave
Boys Cross Run, Girls Trade
Recycle, L allemande

Heads Pass Thru
Separate round one line up four
Lines Pass Thru, Wheel & Deal
Girls Square Thru 3/4
Courtesy turn the girls
Lines Pass Thru, Wheel & Deal
Ctrs Square Thru 3/4
L allemande

Heads lead R circle to a line
Lines Pass Thru, Wheel & Deal
Double Pass Thru, Ctrs in
Cast off 3/4
Lines Pass Thru, Wheel & Deal
Girls Pass Thru
Star Thru with the boys
Cpls Circulate, Bend the line
Star Thru, Pass Thru
L allemande

Head Ladies Chain
Heads Square Thru four
Swing Thru with the outside two
Boys Run R, Tag the line
Girls go L, Boys go R
L allemande

Heads lead R circle to a line
Lines Pass Thru 1/2 Tag
Trade & Roll (facing same sex)
Circle four, Gents break line up
four
Lines Pass Thru, Tag the line
Ladies go L, gents go R
L allemande

SQUARE DANCES (continued)PRETTY BABY QUADRILLE

By Jerry Helt

E-Z Record

countsFigure

8 Heads fwd up to the middle and come on back
 8 Heads R & L Thru
 8 Sides fwd up to the middle and come on back
 8 Sides R & L Thru
 8 All join hands and circle L
 8 Corner swing
 8 All promenade all the way around
 8 Everybody loves a baby, that's why I'm in love with you
 8 Pretty Baby of mine.

Figure is danced four times thru.

CIELITO LINDO MIXER (Circle Mixer)

By Jerry Helt

E-Z Record

All join hands in one big circle with lady on
 M's R side.

countsFigure

8 Everybody fwd up and come on back
 8 With your ptr Do sa do
 8 All join hands circle L
 8 Corner swing

Put her on M's R, face the middle of the circle,
 repeat the dance seven more times.

ANNA MAZURKA
(Switzerland)

Music: Record: Basilisk St-7502. 3/4 meter.
 Formation: Ptrs in ballroom pos, facing in LOD, M back to ctr.
 Step: Three-step: One three-step means three small equally-weighted steps.

<u>Meas</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u>
	<u>FIGURE I. (Mazurka and step-swings)</u>
1-2	Beg. M L, W R, two mazurka steps in LOD.
3-4	One turn CW with two three-steps.
5	Join R hands. <u>M</u> : Step-hop sdwd L, swinging R across in front. <u>W</u> : Step-hop sdwd R, swinging L across in front.
6	Repeat action of meas 5 with opp ft.
7-8	<u>M</u> : Stands still. <u>W</u> : One turn CW with two three-steps under joined R hands.
1-8 (repeated)	Repeat action of meas 1-8.
	<u>FIGURE II. (Slow waltz)</u>
	Beg. M L, W R, in ballroom pos:
9-16	Four turns CW in LOD with eight waltz steps.
9-16 (repeated)	Repeat action of meas 9-16.
	<u>FIGURE III. (Mazurka and three-step turns)</u>
17-20	Two mazurka steps in LOD. One turn CW with two three-steps.
21-24	Repeat action of meas 17-20.
17-24 (repeated)	Repeat action of meas 17-24.
	<u>FIGURE IV. (Mazurka and changing places)</u>
	Ptrs side by side, facing LOD, cross arms in front of each other, M below, begin M L, W R.
25-26	One mazurka step fwd. <u>M</u> : One three-step in place. <u>W</u> : One three-step moving from M R side to his L.
27-28	One mazurka step fwd. <u>M</u> : One three-step, moving from W R side to her L. <u>W</u> : One three-step in place.
29-32	Repeat action of meas 25-28.
33-34	One mazurka step fwd. <u>M</u> : One three-step, moving from W L side to her R. <u>W</u> : One three-step in place.
35-36	One mazurka step fwd. <u>M</u> : One three-step in place. <u>W</u> : One three-step, moving from M L side to his R.
37-40	Repeat action of meas 33-36.

Presented by Carmen Irminger

DER NAGELSCHMIED
(Switzerland)

Pronunciation:

Music: Record: Columbia 3 E 062-33522X E chüschti
Choschtprob. 2/4 meter

Formation: Cpls in a closed circle, all holding hands at
shldr height.

Step: Cross step L: Step L sdwd to L, touch R before L.

Meas Pattern

No Introduction.

FIGURE I. (Circle)

- 1 One Cross step L.
2 One Cross step R.
3-4 Three side gallops to the L and one step L sdwd to L.
5-6 Three small steps fwd to ctr of circle (R,L,R),
small hop on last R.
7 Two steps bkwd (L, R).
8 Light jump on both ft.
1-8 Repeat action of meas 1-8 but start with one Cross
(repeated) step R and reverse direction.

FIGURE II. (Women turning)

- 9-10 Cpls stand side by side, facing LOD, inside hands
joined, outside hands on hips. Both begin with L
ft, two step-together-steps fwd.
11-12 M: Four walking steps fwd.
W: Two turns CW with four steps under joined inside
hands.
13-16 Repeat action of meas 9-12, except W turns CW with
four steps only 1-1/2 turn, ending side by side with
ptr; M facing LOD, W RLOD, hands on hips.

FIGURE III. (Heel and toe polka)

- 17-18 Both beg. with L ft, Heel and toe plus one step-
together-step sdwd L away from ptr.
19-20 Both begin with R ft, Heel and toe plus one step-
together-step sdwd R twd ptr.
21-22 Both begin with L ft, three small steps fwd to a new
ptr (L,R,L), small hop on last L.
23-24 Change places with new ptr, passing R shldrs with
two steps (R,L), and a small jump on both ft.
17-24 Repeat action of meas 17-24, returning to orig ptr
(repeated) and place. Finish facing ptr in ballroom pos.

DER NAGELSCHMIED (continued)FIGURE IV. (Polka)

- 25-28 Begin M L, W R, two turns CW with four step-together-step-hops, moving in LOD.
- 29-30 Two turns CW with four steps, moving in LOD.
- 31-32 One turn CW with two step-together-step-hops. Finish with ptrs side by side, W on M's R, his R arm is around her waist, her L hand is on his near shldr, free hands on hips, both face LOD.
- 33-34 Begin M L, W R, three small steps fwd, hop on last step.
- 35-36 Two steps bkwd and one light jump on both ft.
- 37-38 Both hands on hips, 3/4 turn with two steps away from ptr. M turn CCW, W CW, jump on both ft.
- 39-40 Two steps fwd twd ptr, jump on both ft.
- 25-40 Repeat action of meas 25-40. Ending:
- (repeated) M: Jump with 1/2 turn CCW, to form a big circle to repeat dance.

Presented by Carmen Irminger

GEISLI SCHOTTISCH
(Switzerland)

Pronunciation:

Music: Record: Columbia 3 E 062-33610 Schwyzer^öregliduo
Rees Gwerder Echo vom Geisshimmel. 4/4 meter.

Formation: Cpls in a circle, M back to ctr. M R hand holds
W L hand at shldr height. Free hands are on hips.

Meas Pattern

No Introduction.

FIGURE I. (Away and together)

- 1 Beg. M L, W R, 1/4 turn away from each other with
three steps in place, swing joined hands fwd.
2 With three steps in place, 1/4 turn twd each other
in place, swing joined hands bkwd.
3-4 Step, Hop-step, Step-touch: With this step com-
bination, M and W do one complete turn away from
each other. Finish facing each other, join both
hands.
5-6 Beg. M R, W L, two side gallop steps, one step to
side, jump on both ft.
7-8 Beg. M L, W R, repeat action of meas 5-6 in reverse
direction.
9-16 Repeat action of meas 1-8 in opp direction and
with reverse ftwork. M faces CCW, W faces ptr at end.
1-16 M R hand holds W L hand at shldr height. Repeat
(repeated) action of meas 1-16, moving twd and away from ctr
of circle.

FIGURE II. (Turns)

- 1-2 Join R hands, M faces LOD, W RLOD. Two step-
together-steps, M moving fwd, starting with L; W
moving bkwd, starting with R ft, moving in and out
of circle.
3-4 M: Start L, four steps fwd.
W: Start R, 2-1/2 turns CW with four steps. Finish
side by side with M, both facing LOD. Take cross
hand hold in front, M hand below.
5-6 M start L fwd, W start R bkwd, do 1/2 turn CW with
four steps. Facing RLOD, pull arms and finish
facing LOD.
7-8 M start L, four steps bkwd. W start R, four steps
fwd. Do 1/2 turn CW, end by joining R hands,
facing each other. M faces RLOD, W LOD.
9-16 Repeat action of meas 1-8 (Fig. II), in opp direction.

GEISSELI SCHOTTISCH (continued)

- FIGURE III. (Schottisch)
- 1-2 Ballroom pos, M back to ctr, begin M L, W R,
1/2 turn CW with two step-together-step-hops.
- 3 Join M L with W R hand, M stands still, W turns
once CW with two steps.
- 4 W stands still, M turns once CCW with two steps.
- 5-8 Repeat action of meas 1-4 (Fig. III), but reverse
direction.
- 9-16 Repeat action of meas 1-8 (Fig. III).
(repeated)

Presented by Carmen Irminger and Francis Feybli

IL SOT DA LA QUATTER PERA
(Switzerland)

Pronunciation:

Music: Record: Columbia 3E 016-33507. 3/8, 2/4, 3/4 meter

Formation: Four cpls in a circle, cpl 1 opp cpl 3, cpl 2 opp cpl 4.

Meas

Pattern

4 meas INTRODUCTION Join hands at shldr height. M and W of each cpl turn back to back, to face corner.

3/8 meter

FIGURE I. (Circle)

1-4 Beg. M L fwd, W R bkwd, 12 walking steps CW. On last two steps turn to face own ptr.

5-8 With 11 walking steps CCW, close ft on step 12 and turn back to back with own ptr again. Drop hands: M faces CW, W CCW.

FIGURE II. (Ladies Chain)

9 During this Fig. M stand in place. W weave CCW in and out of M's circle, holding skirt with free hands.

10 W: Three steps fwd to next M (L,R,L). Join R hands. Bend L knee slightly, place R toes behind L ft.

Pause, drop hands.

11 With three steps fwd, passing R shldrs with next M (R,L,R), join L hands.

12 Bend R knee slightly, place L toes behind R ft. Pause, drop hands.

13-14 Repeat action of meas 9-10, passing by L shldr.

15-16 Repeat action of meas 11-12.

9-16 (repeated) Repeat action of meas 9-16. W have circled twice around.

2/4 meter

FIGURE III. (Arches)

Cpls 1 and 3 make arches, holding both hands, M back to ctr.

17-20 Cpls 2 and 4 join inside hands, free hand at side, W free hand at skirt. Walk under arches CCW with six steps, close ft on 7th step and on ct 8 make arches as cpls 1 and 3 in opp pos.

21-24 Repeat action of meas 17-20, with cpls 2 and 4 making arches, 1 and 3 walking under arches.

25-32 Repeat action of meas 17-24.

33-40 Repeat action of meas 17-24. Each cpl should now be in opp place, having walked and made arch three times.

IL SOT DA LA QUATTER PERA (continued)FIGURE IV. (Elbow turn and pass on)

Link L elbow with ptr, M free hand on hip, W hold skirt. Beg. L ft.

- 41-44 Turn CCW in place with six steps, then take two steps on to next ptr. M move CCW, W CW.
- 41-44 (repeated) Repeat action of meas 41-44, linking R elbows, turn CW.
- 41-44 (repeated) Repeat action of meas 41-44.
- 41-44 Repeat action of meas 41-44 repeated. Finish in orig pos facing ptr (M CCW, W CW in circle).

FIGURE V. (Threatening and turning girls)

- 45-48 Beg. M L fwd, W R bkwd, four steps CCW, shaking fists at each other, start R fist.
- 49-52 Continue four steps M fwd, W bkwd, but hold forearms horizontally fwd, R over L, and make four pushing movements against each other (R,L,R,L).
- 53-56 Continue four steps in LOD, this time shaking forefinger at ptr.
- 57-60 Join R hands, free hands on hips.
M: Start L, eight small steps fwd CCW.
W: Start R, turn CW twice with eight steps moving to orig pos in big circle.

FIGURE VI. (Circle)

- 61-64 Repeat action of meas 1-4 (Fig. I), but eight steps only CW
- 65-68 Eight steps CCW.
- 69 Joining R hands with ptr, M move with one step L into ctr of circle, close R ft, face CCW.
- 70 Honor ptr.

FIGURE VII. (Second Ladies Chain)

- M: Stand in place, W weave CW around. M hands at side, W hold skirt.
- 71-72 W: Three steps (L,R,L) CW to next M, join L hands, bend L knee slightly and put R toes behind (L,R,L, bow).
- 73-74 Pass L shldrs, move to new ptr as in meas 71-72, but giving R hands and doing R,L,R, bow.
- 75-78 Repeat action of meas 71-74 back to own ptr.
- 79-80 Take ballroom pos and honor ptr.

- 3/4 meter FIGURE VIII. (Waltz)
 Free waltz.

Presented by Carmen Irminger

SCHNEEWALZER
(Switzerland)

Pronunciation:

Music: Record: Columbia 3 E 062-33522X E chüsch^ütigi
Choschtprob As het appägschniit. 3/4 meter.

Formation: 1 M and 2 W, hands joined, small circles.

Meas

Pattern

FIGURE I. (Bergwandern)

1-8 Begin L, eight waltz steps to L.
9-16 Continue L with seven step-swings and one stamp R.
1-16 Repeat action of meas 1-16 to R with R ft.
(repeated)

FIGURE II. (Slalom)

Open out into line of three, M in the middle, inside hands joined, W outside hands on hips, all face LOD.
17-20 M: Four waltz steps fwd, swinging hands fwd and back, beg. R.
WR: Beg. R, two waltz steps fwd, turning away and twd
M: Two waltz steps with one turn CW under M's R arm.
WL: Beg. R, two waltz steps fwd turning away and twd
M: Two waltz steps with one turn CCW under M's L arm.
21-24 M: Four waltz steps in place.
WR: Four waltz steps across in front of M to his L side.
WL: Four waltz steps behind M, to his R side.
25-32 Repeat action of meas 17-24 (Fig. II), going to orig places again.
17-32 Repeat action of meas 17-32 (Fig. II).
(repeated)

FIGURE III. (Fun on the ski slopes)

33-36 M: Chase WR with four waltz steps, arms crossed in front of chest, start R.
WR: Four waltz steps bkwd away from M, start R.
WL: Follow M with four waltz steps, start R.
37-40 M and WR hook R elbows, one turn CW with four waltz steps.
WL: One turn CW in place.
41-48 Repeat action of meas 33-40 (Fig. III), M chasing WL and hooking L elbows, turning CCW.
WR: One turn CCW in place.
41-48 Repeat action of meas 33-48 (Fig. III).
(repeated)

16 meas Repeat action of Fig. II, one time only.
16 meas Repeat action of Fig. III, one time only.
32 meas Repeat action of Fig. II, complete.
32 meas Repeat action of Fig. I, complete.
At end, M kisses R and L hand W.

Dedicated to Stockton Folk Dance Camp
by Carmen Irminger

TITTERTER SCHOTTISCH
(Switzerland)

Music: Record: Basilisk St-7502. 4/4 meter.

Formation: Cpls in a closed circle, all holding joined hands down. W are to R of M; all face L (CW).

MeasPattern

- 1-4 INTRODUCTION.
- 1-7 FIGURE I. (Circle to L and R)
Start with L ft, 15 walking steps to L.
8 Step L, close R to L without wt.
- 1-8 W: 16 walking steps to R, start with R ft.
M: 14 walking steps to R, start with R ft, and
step-together-step (R,L,R). Finish facing ptr;
assume ballroom pos, M back to ctr.
- 9-12. FIGURE II. (Misttráppeler=Dung treading)
Begin M L, W R, eight light stamping steps, one turn
CW in place. Upper body moves from side to side with
each step.
- 13-16 Two turns CW with four polka steps.
- 9-16
(repeated) Repeat action of Fig. II.
- 17 FIGURE III. (Step hops)
Cpls stand side by side, face LOD, inside hands
joined, outside hands on hips.
- 18 Begin M L, W R, two step hops fwd in LOD, inside
arms swing fwd and bkwd.
- 19-20 M: Two step hops fwd.
W: One turn CW with two step hops under joined
inside hands.
- 21-24 In ballroom pos, two turns CW with four step-hops
Repeat action of Fig. III.
- 17-24
(repeated) Repeat action of meas 17-24 (Fig. III).
- 1-8 FIGURE I. (Circle to L and R)
Repeat action of meas 1-8 repeated.
- 9-16 FIGURE II. (Misstráppeler)
Repeat action of meas 9-16 repeated.
- 17-24 FIGURE III. (Step hops)
Repeat action of meas 17-24 repeated, W ending touch L.
- 1-8 FIGURE I. (Circle to L and R)
Repeat action of meas 1-8 repeated.

Presented by Carmen Irminger

SELBVIERT
(Switzerland)

Pronunciation:

Music: Record: Au von vieux temps, "Ephrem danse la polka." Frontier FS 33-09 4/4 meter

Formation: Two cpls facing, W to R of ptr.

Meas

Pattern

FIGURE I. (Away and together)

- Both hands on hips, M start L to L, W R to R.
 1-2 Touch (ct 1); lift (ct 2); step (ct 3); together (ct 4); step (ct 1); stamp (ct 2); stamp (ct 3); pause (ct 4).
 3-4 Repeat action of meas 1-2 moving back to place, M start R, W L. Take ballroom pos.
 5-6 With two step-together-step-hops (cts,1,2,3,4) and making 1/4 turn each meas, cpls change places CCW.
 7-8 In opp place, make two turns CW with four step-hops, finish facing same cpl.
 1-8 Repeat action of meas 1-8 returning to place.
 (repeated) End facing LOD, cpl 2 behind cpl 1. M join L hands, W join R hands, inside hands joined with ptr.

FIGURE II. (Coach and horses)

- 9 Beg. M L, W R. Separate with one step-together-step-hop sdwd.
 10 One step-together-step-hop back to place.
 11-12 Change places: Cpl 1 drop inside hands joined with ptr while outside hands remain joined. With four step-hops, M circles to L, W to R, to end behind cpl 2.
Cpl 2: Four step-hops fwd.
 13-16 Repeat action of meas 9-12 with cpl 2 moving around behind cpl 1.
 9-10 Repeat action of meas 9-10.
 (repeated)
 11-12 Change places: All hands remain joined. Cpl 1: With four step-hops move bkwd under arch formed by joined inside hands of cpl 2.
Cpl 2: Four step-hops fwd, turning once under own joined hands on last two step-hops.
 13-16 Repeat action of meas 9-12 with cpl 2 moving bkwd under arch formed by cpl 1. At end take ballroom pos, cpls close together, W back to back.

SELBVIERT (continued)

- FIGURE III. (Bell polka)
- 17-18 Beg. M L, W R, take two step-together-step-hops.
M dance almost in place, leading W across to M's L
on first meas, and back to place on 2nd.
- 19-20 With four step-hops, W change places, passing L
shldrs and turn twice CW with new M in ballroom pos.
- 21-32 Repeat action of meas 17-20 three times (four in all).

Presented by Carmen Irminger.

Dance learned from A. Aenis

WECHSEL - POLKA
(Switzerland)

Pronunciation:

Music: Record: Pick 10-029 Am Bergbach. 4/4 meter.

Formation: Cpls side by side in circle, all facing LOD.
M has R hand on W R shldr, W holds skirt with both hands.

Steps: Bourrée L: (two meas) Step-hop L diag across in front of R (cts 1,2); Step-hop R in place (cts 3,4); side-together-side-hop to L (cts 1,2, 3,4).

Meas

Pattern

FIGURE I. (Promenade)

- Both begin L ft.
1-2 One step-together-step-hop diag fwd L.
One step-together-step-hop diag fwd R.
3-4 M drop R hand from W shldr, and with two step-together-step-hops turn once CCW. W continue fwd as meas 1-2 to a new ptr.
5-16 Repeat action of meas 1-4 three times (four in all).

FIGURE II. (Looking at ptr)

- Varsouvienne pos, both beg. L ft.
17 One step-together-step-hop sdwd L.
18 One step-together-step-hop sdwd R.
19 W: Look at M over L and R shldr.
20 Drop L hand, R hands joined. W make 1/2 turn CCW with four steps, face ptr.
21 Hands on hips, both start L ft, one step-together-step-hop fwd. M move CCW, W CW.
22 One step-together-step-hop diag fwd R to new ptr, join R hands at chest level.
23-24 One turn CW in place with four step-hops.
Assume Varsouvienne pos.
17-24 Repeat action of meas 17-24 (Fig. II).
(repeated)
1-8 Repeat action of meas 1-8 (Fig. I).
(repeated)

FIGURE III. (Bourrée)

- Ptrs side by side, W L arm stretched to L, R hand on hip. M hold W L hand with his L, R hand holds her R.
25-26 Both start L ft, one Bourree-step L.
27-28 One Bourree-step R.
29-30 Cpl turns once CCW in place with four step-hops. Drop R hands, L hands remain joined.
31-32 M do four step-hops in place. W make 1-1/2 turn CCW with four step-hops under joined L hands, to finish facing ptr.

WECHSEL - POLKA (continued)

- 33-34 Hands on hips, both do one Bourrée-step L, making
1/2 turn CCW.
- 35-36 Both do one Bourrée-step R, making 1/2 turn CW, end
facing ptr.
- 37 One step-together-step-hop diag fwd L.
- 38 One step-together-step-hop diag fwd R to new ptr.
Join hands as for beginning of Fig. III.
- 39-40 Cpl turns once in place with four step-hops.
- 25-40 Repeat action of meas 25-40 (Fig. III).
(repeated)
- 1-8 Repeat action of meas 1-8 (Fig. I).
- 25-40 Repeat action of meas 25-40 (Fig. III with repeat).
(repeated)

Presented by Carmen Irminger and Francis Feybli.

Dance learned from A. Aenis.

ALEKOKI
(Hawaiian Puili (stick) Dance)

Most Hawaiian dances tell a story, each movement having a specific meaning. This one is of two lovers under a waterfall. The M gives the W flowers which she throws into the water and watches float downstream. This is a fun dance, and if there is more to the story, the teacher hesitated to say; perhaps it is a little risqué.

Pronunciation: ah-leh-KOH-kee

Source: Taught by Miriam Lidster at Folk Dance Camp in 1956; she learned it from Sally Phillips Angove.

Record: Alekoki - National, 4563 B (45 rpm);
Bell, LKS 222. 4/4 meter

Formation and Styling: The entire dance is performed on the knees. Dancers face a common front. It may be done in cpls, in which case ptrs face each other and strike ptr's stick during vamp and break, instead of floor. Puili is held in R hand and is hit on the part cut into strips, which makes a pleasing sound. The arm motions are flowing, the body may bend gracefully above the waist.

MeasPatternINTRODUCTION.

1-10 Dance starts when singing starts.

FIGURE I. VAMP.

- 1 Hit inner L wrist (ct 1); hit floor (ct 2); hit back of L wrist (ct 3); hit floor (ct 4). L arm moves across to R as vamp is executed.
- 2 Repeat action of meas 1, bringing L hand to L side to start.

WATERS

- 3 Hit back of L wrist (cts 1,2,&3) as L hand moves across in front of body to R side; hit R shldr (ct 4).
- 4 Repeat action of meas 3; L hand moves across in front of body to L side (cts 1,2,&3).
- 5-6 Repeat action of meas 1-2 (Vamp).

MOUNTAINS

- 7 L hand is held high up to L as dancer rises up on knees (ct 1); hit back of L wrist (ct 2); hit R shldr (ct 3); move L hand high up to R and hit back of L wrist (ct &); hit R shldr and return to sitting pos (ct 4).
- 8 Repeat action of meas 7.
- 1-8 Repeat action of meas 1-8.
- (repeated)

BREAK

- 9 Hit L shldr (ct 1); hit floor (ct 2); hit R shldr (ct 3); hit floor (ct 4).
- 10 Hit L shldr (ct 1); hit floor (ct 2); hit floor with butt of puili (ct 3); hold (ct 4).

ALEKOKI (continued)FIGURE IV. BODY.

1 With the R arm held high, hold the puili with the cut end pointing downward and circle head CCW (cts 1,2,3,4).

FLOWERS.

2 Hit palm of L hand (ct 1); hit back of L wrist (ct 2); repeat (cts 3,4).

3 Repeat action of meas 2 (Fig. IV.)

VAMP.

4-5 Repeat action of meas 1-2 (Fig. I).

WATERFALL.

6 Rise up on knees, hold L hand very high and gradually bring it down twd body while hitting L wrist (cts 1,2,&3); hit R shldr (ct 4).

7 Repeat action of meas 6 (Fig. IV); start with L hand held high to R.

VAMP.

8 Repeat action of meas 1 only of Fig. I.

1-8 Repeat action of meas 1-8 (Fig. IV).

(repeated)

BREAK.

9-10 Repeat action of meas 9-10 (Fig. I).

FIGURE V. VAMP.

1-2 Repeat action of meas 1-2 (Fig. I).

DIAMONDS

3 Extend L hand to L and hit back of L hand (ct 1); hold (ct 2); hit L hand again (ct 3); hit R shldr (ct 4).

4 Hit L hand (ct 1); hit R shldr (ct 2); extend L hand to R and hit L hand (ct 3); hit R shldr (ct 4).

VAMP.

5-6 Repeat action of meas 1-2 (Fig. I).

WATERS.

7-8 Repeat action of meas 3-4 (Fig. I).

1-8 Repeat action of meas 1-8 (Fig. V).

(repeated)

BREAK.

9 Hit L shldr (ct 1); hit floor (ct 2); hit R shldr (ct 3); hit floor (ct 4).

10 Hit L shldr (ct 1); hit floor with butt end of stick (ct 2); sit slightly fwd on knees and place stick across top of L hand (cts 3,4).

Presented by Grace Nicholes

ALEKOKI (continued)

- FIGURE II. VAMP.
 1-2 Repeat action of meas 1-2 (Fig. I).
- HAND-ELBOW.
 3 Arms outstretched to L, hit L hand (ct 1); hit R shldr (ct 2); bend L arm (palm down and parallel to L shldr), hit L elbow (ct 3); hit R shldr (ct 4).
 4 Repeat action of meas 3 (Fig. II). Start with arms outstretched to R; on ct 3 bend L arm so palm is down and elbow pointing to the R.
 5-6 Repeat action of meas 1-2 (Fig. I).
- HESITATION.
 7 Hit L wrist (ct 1); hold (ct 2); bend L arm bringing hand close to body (palm may be up or down) (ct 3); hit R shldr (ct 4).
 8 Repeat action of meas 7 (Fig. II). Start with L hand outstretched to R; on ct 3 bend L arm bringing it across body, fingers pointing to the R.
 1-8 Repeat action of meas 1-8 (Fig. II).
 (repeated)
- BREAK.
 9-10 Repeat action of meas 9-10 (Fig. I).
- FIGURE III. MUSICAL INTERLUDE (no singing)
VAMP
 1-2 Repeat action of meas 1-2 (Fig. I).
- FLOOR FANS.
 3 Hit floor on L side (ct 1); hit floor on R side (ct 2); repeat (cts 3,4).
 4 Repeat action of meas 3 (Fig. III). (Hips move in opposition to puili, shldrs stationary.)
- VAMP.
 5-6 Repeat action of meas 1-2 (Fig. I).
- SHOULDER FANS.
 7 Hit L shldr (shldr moves with a fwd thrust to meet puili) (ct 1); hit R shldr (with a fwd thrust) (ct 2); repeat (cts 3,4).
 8 Repeat action of meas 7 (Fig. III). There is no hip movement in this Fig.
- VAMP.
 9-10 Repeat action of meas 1-2 (Fig. I).

HOE ANA
(Tahiti)

Hoe Ana (HOE-ay AH-nah) is an apa-rima wherein the voyage of the great canoes is told with hand and upper body motion. This simple classic apa-rima was presented by Iris Dragan at the workshop, Dance for Educators, co-sponsored by California State University at Sacramento and the National Dance Association of the American Alliance of Health, Physical Education, and Recreation.

Music: RCA LPM 2995, James Michner's Favorite Music of the South Seas, or Tahiti Records, EL 1031, All Time Tahitian Favorites, Vol. I. Records may be ordered from House of Music, Ltd., 1340 Ala Moana Blvd, Shop 1116, Honolulu, Hawaii 96814. 3/4 and 2/4 meter.

Formation: On knees, hands on hips about 6" below waist, palms facing out and to the back. Remain on knees throughout dance. Note: Whenever hand is placed on hip, assume palm-out pos.

Steps and Styling: PADDLE R: Hands fisted as though grasping a paddle, L slightly above R. Move from upper diag R (head height), to lower diag R (beyond the hip) (cts 1,2,3).

PADDLE L: Reverse action of Paddle R (cts 1,2,3).

CALL WIND R: R arm extends to upper diag R, R palm twd face and slightly above head height. Beckon twice twd head with wrist relaxed, hand slightly cupped with fingers and thumb together. L hand is on hip, palm out (cts 1,2,3, 1,2,3).

CALL WIND L: Reverse action of Call Wind R.

COME TO ME: Hands slightly cupped at all times. Open arms out to sides circling fwd and back twd chest, finishing 2 - 4 inches from chest (cts 1,2,3). Turn hands downward, wrists rotating so that palms face outward with back of hands together, but NOT touching. Push hands, finger tips leading, straight fwd (cts 1,2,3), and back to hips, palms out (cts 1,2,3); hold (cts 1,2,3).

LOOK FOR LAND L TO R: Lean to L with R hand at forehead, palm down. Move from L to R as though looking out to sea. L hand is low at hip, palm out (cts 1,2,3, 1,2,3).

LOOK FOR LAND R TO L: Reverse action of Look for Land to R.

HOE ANA (continued)

BOAT: Hands form a boat by cupping slightly, palms facing but not touching and hands extended fwd at chest level, L hand above R, elbows bent comfortably. Turn hands from R to L (CCW) so that R hand is above L (cts 1,2,3). Reverse action, L to R (CW) (cts 1,2,3); R to L (CCW) (cts 1,2,3); and L to R (CW) (cts 1,2,3). Keep movement soft and flowing.

BIRD R: Bend body fwd at waist, arms parallel to floor with R arm diag fwd, L diag back, elbows straight, head resting on R upper arm. Arms lift up and down twice in a flying motion (cts 1,2,3, 1,2,3); keep R arm low diag fwd and to R side and L arm low diag back on L side.

BIRD L: Reverse action of Bird R (cts 1,2,3, 1,2,3).

MOON: Circle arms sdwd and upward to form a circle overhead (cts 1,2,3, 1,2,3, 1,2,3); hold (cts 1,2,3).

MeasPattern

3/4 meter
3 meas &
call

INTRODUCTION.

No action.

CHORUS: CALL, PADDLING, CALL WIND, COME TO ME.

1-2	Paddle R twice.	<u>Hoe ana</u>
3-4	Paddle L twice.	<u>Hoe ana</u>
5-8	Paddle once on R,L,R,L.	Hoe te vaka te vaka nei
9-10	Call wind R.	Haere mai na
11-12	Call wind L.	Haere mai na
13-16	Come to me.	Haere mai e ine mai

I. CALL "NAPU ARIKI," LOOK FOR LAND, BOAT.

1-2	Look for land L to R.	<u>Napu ariki te-</u>
3-4	Look for land R to L.	<u>Vata o rua</u>
5-8	Boat.	Tai tere mai nei Hawaiki nei
1-8	Repeat action of Fig. I.	

(repeated)

II. CALL "E RERE," BIRD, MOON.

1-2	Bird R.	<u>E rere tu na</u>
3-4	Bird L.	<u>I o ne</u>
5-8	Moon.	I uta tapiri fenua

III. LOOK FOR LAND, BOAT.

1-2	Look for land L to R.	Na ta vaka-
3-4	Look for land R to L.	Tau fenua tapiri mai
5-8	Boat.	To tatou fenua.

CHORUS: CALL, PADDLING, CALL WIND, COME TO ME.

1-16	Repeat action of Chorus twice
1-16	

HOE ANA (continued)

<u>2/4 meter</u>	<u>ENDING.</u> (tempo quickens)	
1-2	Lean fwd (cts 1,&,2) and back to orig pos (cts 1,&,2); R hand is slightly cupped, palm out to touch land, L hand at lower hip, palm out.	Hoe ana Hoe ana, te vaka nei
3-4	Repeat action of meas 1-2 (Ending), reversing so that L hand is ex- tended and R hand is low at hip.	Hoe ana Hoe ana, ite pa
5-8	Come to me (cts 1,&,2) instead of 1,2,3).	Na te pa e a wewe Haere ine mai
1-8	Repeat action of meas 1-8 (Ending).	

Note: This dance may be presented to children and is fun for adult groups too. It is a simple introduction to the dances of Tahiti.

Presented by Grace Nicholes

Notes courtesy of FOLK DANCE FEDERATION OF CALIFORNIA.
Written by Miriam Lidster and Dorothy Tamburini.
Published in LET'S DANCE, January 1978.

TANKO BUSHI
(Japan)

This Coal Miner's Dance is known all over Japan and differs slightly in various sections. It is a dance that Japanese teach to Americans; it is a pantomime of a coal miner's activities. There are various Tanko Bushi tunes.

Source: Presented at Maine Folk Dance Camp and taught at Stockton Folk Dance Camp by Madelynn Greene in 1959.

Music: Tanko Bushi - Folk Dancer, MH 45-2010B. 4/4 meter.

Formation: Dancers stand in a single circle facing CW; no ptrs. Each dancer solos following each other around the circle.

Styling: Knee soft on each step; movements rather restrained and stylized.

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>
1-4 +	1 ct	<u>INTRODUCTION.</u> Stand in place; dance starts when singing starts.
1	1	Lift R knee as though placing R ft on shovel and raise both hands as though holding shovel (L hand higher than R).
	2	Push shovel into ground touching R toe diag fwd R, and move hands downward diag fwd R as though digging; L ft remains stationary.
	3-4	Repeat action of cts 1-2. Take wt on R ft on ct 4.
2	1-4	Repeat action of meas 1 with opp ftwork and hand pos.
3	1	Touch R toe fwd and throw coal over R'shldr.
	2	Take wt on R ft.
	3-4	Repeat action of cts 1-2 (meas 3), starting with L ft
4	1	Touch R toe in back and extend R hand low twd back while raising L hand (palm fwd) in front of forehead as though shading eyes.
	2	Take wt on R ft.
	3-4	Repeat action of cts 1-2 (meas 4) with opp ftwork and R hand shading eyes.
5	1-2	Step fwd on R ft and push both hands fwd at chest level, palms fwd, fingers pointing up as though pushing the coal cart.
	3-4	Step fwd on L ft and push cart.

TANKO BUSHI (continued)

- 6 1 Step fwd R ft with knee bend, bring both hands down
and out to sides.
- 2 Step fwd L ft and straighten knee.
- 3-4 Step R ft beside L ft and clap hands in front of
body, hold (ct 4).
- 7 1-4 Stand in place and clap hands three times, hold (ct 4).
8-14 Repeat action of meas 1-7.
- 1-10 INTERLUDE (no singing).
 Five slow hand claps (two cts for each clap).

Repeat entire dance four times (five in all).

Presented by Grace Nicoles

TOKYO DONTAKU
(Japan)

Madelynn Greene introduced this Bon Dance at the 1961 University of the Pacific Folk Dance Camp. It was learned in Honolulu. There the Japanese community celebrates the Feast of the Dead with weekend dance festivals on the swept ground in front of their temples. The musicians play on a raised stand in the ctr of the circling dancers. The stand is decorated with banners, bunting, and prayer scrolls. A huge drum stands beside the band stand and is performed upon occasionally by gyrating experts. The dancers wear cotton kimonos (yukata), tabi, and go-aheads; the men dance more vigorously than the women, and bind their foreheads with the little cotton towels given by each temple to those who dance there.

Pronunciation:

Music: National - 4563A.
Star 8414. Dance begins with a vocal.
Folk Dancer MH 2050 - 8 meas introduction.
4/4 meter.

Formation: Single circle of individual dancers facing CCW.

Steps and Styling: Walk: Because the kimono is tight and restricting, the steps are small, and done slightly pigeon-toed. Knees are close together and slightly bent at all times. Hands are graceful and flowing. Fingers are kept together with straight thumb tucked under index finger.

Meas

Pattern

- | <u>Meas</u> | <u>Pattern</u> |
|-------------|--|
| | <u>INTRODUCTION</u> |
| 1-8 | No action. |
| 1 | Step fwd in LOD on R (cts 1,2); continue in LOD with L (cts 3,4). Clap hands in front of chest on each step. |
| 2 | Step fwd R, with R knee bent, back straight, leave L ft in place behind (ct 1); hands are separated with a sweeping motion downward and out to sides, palms down. Step back on L, resuming erect posture, clap hands in front of chest (ct 2). Step R next to L, clap hands in front of chest (ct 3); hold (ct 4). |
| 3 | Step fwd L, move arms down and from front to back on L side as though paddling a boat, palms bkwd (cts 1,2); step fwd R, moving both hands from front to back on R side (cts 3,4). |

TOKYO DONTAKU (continued)

- 4 Step fwd L, bring L hand in front of L ear, palm facing back, R arm extended stiffly fwd from shldr, hand upright, palm facing fwd (ct 1); step fwd R, reversing handwork (ct 2); step fwd L, reversing handwork (ct 3); hold (ct 4).
- 5 Step fwd on R, toes pointed to outside of circle and face to outside of circle, bend knees deeply, arms rounded, fingers touching below knees, palms up (cts 1,2); as body resumes erect posture draw L ft up next to R ankle as arms swoop outward and up above head where fingers again meet, palms up (cts 3,4). Arms are making a "tree."
- 6 Repeat action of meas 5 to L side.
Note: In order to maintain balance, it may be necessary to keep trailing ft on floor on cts 3-4 of above meas 5-6, but with practice the dancer should stand on the supporting ft only.
- 7 Turn 1/2 to 3/4 R with flat-footed three-step turn - R,L,R, (cts 1,2,3); hold (ct 4). Turn may be as far around as comfortable. R arm is bent at elbow, palm facing back at head level, L hand below R elbow as though keeping kimono sleeve from swinging.
- 8 Turn to L, reversing ftwork and arm pos, to finish facing LOD.

Repeat dance from the beginning.

Presented by Grace Nicholes

Notes courtesy of FOLK DANCE FEDERATION OF CALIFORNIA.
Written by Virginia Wilder and Sue Lemmon.
Published in LET'S DANCE June/July 1962.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION

Presented by Jeff O'Connor

Welcome to Big Circle Square Dancing! I have found Big Circle Square Dancing in many parts of the country. It is not necessary at this time to trace its background -- just to say that it has been danced for many years and is truly our own American dance. The important thing to remember is that it has come to us by way of folk who have enjoyed dancing and being together. The dance is simple enough for everyone to enjoy it, yet even in its simplicity, is beautiful to watch.

The past few years have been great years for the Big Circle Dance. The Bannermans are keeping the dance alive on the East coast, and on the West coast I and others do the same. We all keep the toes tapping, the hands clapping, and the feet flying around the Big Circle. Because of our love of the dance, we share the following hints to the caller and to the dancer.

TO THE CALLER.

Enjoy the dance yourself.
 Demonstrate the figures, early in the evening.
 Call from the floor, if possible.
 Call loud and clear. Keep it simple.
 Call in rhythm with the music.
 Keep one jump ahead of the dancers.

TO THE DANCER.

Listen to the caller and the music.
 Use a smooth walking shuffle. (Please, not hopping, skipping, or jumping steps.)
 Remember, it takes team work.
 Enjoy the calling, the music, and especially the fellowship of your fellow dancers.

The Big Circle Dance consists of two basic formations -- BIG CIRCLE FIGURES and SMALL CIRCLE FIGURES. A dance is usually put together in the following manner:

1. OPENING -- Big Circle Figures
2. BODY -- Small Circle Figures
3. CLOSING -- Big Circle Figures

For the Big Circle Figures, or opening and closing figures, eight or more couples form a single circle, hands joined, man with his ptr on his right. The lady on the man's left is his corner lady. From this formation, any of the calls listed as Big Circle figures may be danced.

Small Circle Figures or the body of the dance, are figures done by two couples dancing together. These couples have been designated as odd and even couples before the dance begins, by counting off, beginning with the lead gent, counterclockwise around the ring.

As you design your Big Circle Dance, keep in mind the following sample pattern:

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)OPENING or BIG CIRCLE FIGURES

Circle Left	Promenade
Circle Right	Queen's Highway
Single File, Lady in the Lead	King's Highway
Grand Right and Left	Circle Left
Swing	Circle Right

BODY or SMALL CIRCLE FIGURES

Odd Couple Out to the Even Couple
 Birdie in the Cage
 Odd Couple on to the Next
 Birdie in the Cage

CLOSING -- BIG CIRCLE FIGURES

Promenade	Swing
Circle Left	Promenade
Circle Right	London Bridge
Make a Basket	Swing

Music: Any good hoedown music. Big Circle Mountain Dance Music, Folkraft LP 36.
 AR 108 "Mountain Dew," and "Lonesome Road Blues"
 AR 107 "Little Liza Jane" and "Boil Them Cabbage Down"
 WRS 175 Traditional American Folk Music

For learning purposes I suggest AR 53, Appalachian Clog Dancing and Big Circle Square Dancing by Glenn Bannerman

BIG CIRCLE FIGURES

- a. Circle Left -- Dancers join hands, M with his ptr on his R and dance to the L.
- b. Circle Right -- Dancers join hands, M with his ptr on his R and dance to the R.
- c. Single File, Lady in the Lead -- Single circle with gent's ptr in front, CCW around the circle.
- d. Grand Right and Left -- Single circle of cpls, ptrs facing, M CCW, W CW. Ptrs join R hands, pull by passing R shldr, then join L hands with the next person, pull by, passing L shldr. Continue R and L around the circle until you meet your orig ptr.
- e. Swing -- Ptrs face. Assume ballroom pos. Each take one step to the L. Walk fwd around each other. This is known as a walk-around swing.
- f. Promenade, Over the Shoulder -- Cpls, facing CCW, W on M's R. M extends R arm across the back of ptr's shldr to take her R hand in his R hand above her R shldr. L hands are joined in front of M's L shldr. In this pos, dance around the circle, CCW. This is known as a courting promenade.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

g. London Bridge -- From a promenade, the lead cpl reverses direction, M holding W's R hand with his L hand, to form an arch over the heads of the other dancers. Each cpl in turn follows the cpl in front. When lead cpl reaches the end of the line, they turn and duck under arches, followed by the other cpls, until they are back to the head of the line and then promenade.

h. Queen's and King's Highway -- From a promenade, the lead W turns R, leaving her ptr, and dances in opp direction around circle followed by the other W in succession. When she meets her ptr, she promenades with him. King's Highway -- the lead M steps out behind his ptr, turning R, to follow the W immediately in front of him in opp direction around the circle. Each successive M follows him out, around and back to his ptr for a promenade. (M steps in behind his ptr from the promenade.)

i. Roll the Ladies In -- From an over-the-shldr promenade pos, keeping hands joined, W do a L face turn ending up on the inside of the ring (to her ptr's L). Roll the Ladies Out -- W do a R face turn back to place, M assisting in the same manner.

j. Shoo Fly Swing --

Lead cpl out to the middle of the ring.

Turn your ptr R -- then L at the ring.

Back to the middle with a R hand swing.

Back with a L at the outside ring.

The lead cpl moves inside the circle and swings ptr with a R hand around. The lead W leaves her ptr and turns her corner with a L hand around, returns to ptr with a R hand around and continues L to next M and R to ptr. When first cpl begins the figure with the fourth cpl, the #2 M takes his ptr and begins the R and L reel. Each cpl continues the figure until they are back at home. (NOTE: While in the middle of the circle, M turns no other W but his ptr.)

k. Basket -- Promenade.

Ladies to the ctr and circle L,

Gents keep going, circle R,

The other way back.

Gents step to the L of ptr

Raise hands and make that basket

Ladies bow, gents know how,

Circle L and away you go.

Reverse the basket and away you go,

Break and swing your ptr.

W drop hands with M, move twd ctr of circle, join hands and circle to the L. M join hands and circle R. Reverse circles, M going L and W R. M step to ptr's L, raise joined hands over W heads and in front of W waists. Circle continues to move L. M raise hands over W heads and back to place while W raise joined hands over M heads and behind their backs. Circle continues to move L. Break and swing your ptr.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)SMALL CIRCLE FIGURESa. Odd Couple Out to the Even Couple --

Odd couple out to the even couple

Circle L, now the other way back.

Single circle of cpls, numbered off or having been designated odd or even before dance begins. Odd cpls move out to cpl on the R, join hands and circle to the L. Reverse circle, move back to pos.

b. Right Hands Across --

Right hands across and howdy do

Back with the L and how are you?

M join R hands, W join R hands and walk fwd. Reverse direction, joining L hands.

c. Duck for the Oyster --

Duck for the oyster, dive for the clam,

Duck right through and roll it around,

Circle L, once around

Swing your opp lady

Swing your own.

Hands joined with even cpl, odd cpl ducks under arch formed by the even cpl and back to place. Even cpl dives under arch formed by the odd cpl and back to place. Odd cpl ducks under arch again, odd M drops R hand (this is the only hand hold that is broken), odd M goes L, odd W goes R pulling even cpl through under their own arms. Circle L once around, swing the opp W, then swing ptr.

d. Take a Little Peek --

Circle to the L, circle to the R,

'Round that cpl and take a little peek,

Back to the ctr and swing your sweet,

'Round that cpl and peek once more,

Back to the ctr and swngng all four.

Circle L, circle R. Odd cpl separate, peek at each other around the even cpl. Return to place and swing ptr. Separate and peek once more, back to place and both cpls swing ptrs.

e. Birdie in the Cage --

Circle to the L, and back to the R-

Birdie in the cage, six hands around.

Birdie hop out, crow hop in,

Six hands up and you're gone again.

Crow hops out and hops on a limb,

Circle to the L.

You're gone again.

Circle L, circle R. Odd W moves into the middle of the circle, six hands joined around her, circling L. Odd W moves back into her pos in the circle while odd M (crow) moves to ctr of circle. M moves out to pos and all circle L.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)f. Four Leaf Clover --

Circle L and back to the R,
 Odd, duck right under for a four leaf clover
 and turn on over
 Odd arch and even go under
 Circle L
 Swing your opp lady
 Now swing your own.

Circle L, circle R. Even cpl makes an arch. Odd cpl ducks under arch and turns away from each other passing their joined hands over their own heads, forming the clover leaf. Odd cpl arch and even cpl ducks under and all circle L. Swing the opp lady, then swing your ptr.

g. Chase that Rabbit --

Circle to the L, now back to the R,
 Chase that rabbit, chase that squirrel,
 Chase that pretty girl 'round the world.
 Chase that 'possum, chase that 'coon.
 Chase that big boy 'round the room.
 Circle to the L,
 Swing your opp, then swing your own.

Circle L, circle R. Odd W leads out, in between the even cpl, around and behind the even W, back between the even cpl, around behind even M, odd M following all the way. Then the odd M leads out, following the same pattern with the odd W chasing behind. Circle L, swing the opp, swing your ptr.

h. Basket --

Circle to the L and back to the R,
 Eight hands across,
 Ladies bow, gents know how,
 Break and swing your opp
 Now swing your own.

Circle L, circle R. M reach across joining hands. W join hands under gents. M raise hands over the W heads and W raise hands over the M heads, forming a basket with hands joined at waist level. Circle continues to move L throughout figure. Break and swing your opp, swing your ptr.

i. Ladies Chain --

Circle L and back to place,
 Two ladies chain,
 Chain them over and chain right back,
 Swing your opp,
 Swing your own.

W move to the ctr, join R hands and pass by. W joins L hands with the opp M, who places his R hand in the small of her back and moving fwd turns her around to place. W chain back, turning to place in the same manner with ptr. Swing the opp W, swing your ptr.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued) and CLOGGINGj. Little Girl Step Through --

Circle to the L and back to the R,
 Little girl step through
 Little boy too,
 Swing the lady on the R.
 Circle to the L and back to the R.
 Little girl step through
 Little boy, too.
 Swing your ptr.

Circle L and back to the R. Drop hands. M and opp W join R hands, W step through the circle passing L shldrs, continue walking as M step through circle passing L shldrs. All join hands and circle CW. M swings the W on his R, puts her on his R, and circles L, then circles R. Repeat entire figure, ending up swinging with orig ptr.

k. Georgia Rang Tang -- this figure is called by different names in various parts of the country.

Circle L, circle R.
 At home pos, turn opp with R hand all the way around
 Turn ptr with L hand
 Repeat turn with opp and turn with ptr
 Swing opp -- Swing your ptr.

CLOGGING

(Western North Carolina)

Clogging consists of a basic walk enhanced with embellishments according to the desire and skill of the dancer. The feet are kept under the body, knees slightly bent, toes and knees turned out a little. Steps are done flat-footed, with one foot always on the floor (no leaps, jumps, etc.).

Basic Step (Singles): For the R ft.

A "shuffle" is a short, quick movement of the foot, brushing the ball of the ft fwd and back prior to stepping on it, and is done prior to the beat of the music, that is on ct &,ah. The shuffle is always part of the basic step.

- (&,ah) Shuffle with R ft.
- (ct 1) Drop onto R ft, bending knee slightly.
- (ct &) Straighten R knee sharply, letting ft slide bkwd (chug) slightly. (NOTE: The chug should not be emphasized as such, but occur naturally as an accompaniment to the straightening of the knee.) At the same time, the L ft does a shuffle on cts &,ah.
- (ct 2) Drop onto L ft, bending knee slightly.
- (ct &) Straighten L knee sharply. If dancer wishes to continue with the basic step, the shuffle is done with the R ft while the L knee straightens.

The basic step is done on alternate ft moving fwd. The arms swing freely at the sides or may be raised as the dancer desires, unless they are joined with a neighbor.

CLOGGING (continued)Doubles:

A quick step may be added to the basic step to produce the double.

- (ct &,ah,1) Basic step on R.
- (ct &) Step on L toe behind the R ft.
- (ct 2) Step onto R again (no shuffle) with slight knee bend.
- (ct &) Straighten R knee sharply.

The step may then be repeated with the opp ft, or the dancer may continue with basic steps.

Basic steps and doubles may be intermixed throughout the dance. with additional variations or embellishments at the desire of the dancer. Some of the variations possible are noted below.

Chug with both feet:

This step may be used as a resting step or as preparation for the chug on one ft (described later). Some Southern Appalachian dancers also use it as a traveling step.

- (ct 1) Chug fwd on both ft, ft apart, toes turned out.
- (ct &) Chug bkwd on both ft, closing ft together a little.

This step may be repeated until the dancer is ready to do another step.

Chug on one foot:

After a basic step the dancer may continue to chug fwd and bkwd on that ft keeping the other ft free.

- (ct &,ah,1) Basic step.
- (ct &) Straighten knee sharply.
- (ct 2) Chug fwd on same ft, bending the knee slightly again.
- (ct &) Straighten knee sharply.

This step may be executed as often on that foot as desired; to change the dancer begins with a basic step onto the other ft. The free ft may do anything the dancer desires (within reason). Characteristic positions are as follows:

- a) touching the toe in front or side
- b) lifted to ankle height
- c) lifted in back
- d) shuffle as in basic step

The dancer is free to do as he feels -- there is no fixed way of moving the free ft.

Backing Step:

The backing step is a characteristic variation on the chug on one ft.

- (ct 1) Step on one ft behind the other, bending knees.
- (ct &) Straighten the supporting leg sharply.
- (ct 2) Chug fwd on same ft.
- (ct &) Straighten the knee sharply.

CLOGGING (continued)

This step may now be repeated starting on the other ft. This step would normally be used when dancing in place although the dancer may also travel fwd or bkwd while doing the step. The free foot is still free to be placed anywhere.

Lift Step:

The lift step is also a characteristic variation of the chug on one ft.

- (ct &,ah,1) Basic step.
- (ct &) Straighten knee sharply.
- (ct 2) Chug fwd on same ft, lifting the knee of the free ft sharply in bent pos, ft held under the body ("lift" pos).
- (ct &) Straighten knee of supporting ft sharply.

This step (cts 1-2) may be executed on alternate feet but is more commonly done while doing the basic step. For example:

- (ct 1,&) Basic step on R ft.
- (ct 2,&) Basic step on L ft.
- (ct 3,&) Basic step on R ft.
- (ct 4,&) Chug and straighten on R, lifting L knee as in cts 2,& above.

The dancer may then execute the same sequence but starting on the other ft. The "lift" pos itself may be repeated for more than one count before beginning another step. For example:

- (ct 1,&) Lift and straighten as in lift step, cts 2,& above.
- (ct 2,&) Lift and straighten as in lift step, cts 2,& above.

Brush Step:

This step is another characteristic variation on the chug on one ft described above.

- (cts 1,2) Lift step as described above, cts 1,2.
- (ct 3) Brush free ft bkwd, ending in back.
- (ct &) Straighten knee as in basic step, ct &.
- (ct 4) Brush free ft fwd, ending in "lift" pos.
- (ct &) Straighten knee sharply as in basic step.

Again the free ft is free to move in any direction, not necessarily fwd and back.

Presented by Jeff O'Connor
Notes based on writings of
Glenn Bannerman, with his permission.

BÜLBÜL OY
(Turkey)

This dance comes from provinces of Kars and Artvin in Northeastern Turkey. Bülbul Oy means "Nightingale how beautifully you sing," and was learned in Istanbul, 1970.

Pronunciation:

Record: BOZ-OK 110, Side 1, band 2. Davul-Zurna
and Ud. 6/8 meter

Formation: Dance for cpls. M on R, W on L, everyone holds little fingers forming one continuous line. Hands are in bouncy fashion (Step I), and windshield wiper fashion (Step II).

Cts

Pattern

STEP I. Travel and wind, snaking the lines, moving to LOD, SMILES.

- 1-2 Step R, step quickly L (ct 1); step R (ct 2) in LOD.
3-4 Step L, step quickly R (ct 3); step L (ct 4) in LOD.
5-6 With M turning body and head to face ptr on L and W continuing to face LOD, repeat action of cts 1-2 - smile to ptr, bow the head slightly (cts 5-6).
7-8 Repeat action of cts 3-4 ftwk. M turn head and body to face LOD, W opp LOD. Smile and bow to the neighbor, whom everyone is now facing.



STEP II. Face ctr, moving sdwd to LOD. Music: High Note.

- 1-2 Step R, hands move R (ct 1); cross L, hands move to L (ct 2).
3-4 Step R and lean hands and body to R, bounce twice in place (cts 3,4).
5-6 Step L and lean hands and body to L, bounce twice in place (cts 5,6).
7-8 Step R, hands and body lean R (ct 7); step L, hands and body lean R (ct 8).

Repeat action of Steps I and II every time with music twice.

Presented by Bora Özkök

DOKUZLU
(Turkey)

This dance is from Gaziantep in Southeast Turkey, and was learned in 1970. The translation is "The dance with nine."

Pronunciation:

Record: FOTEM L.P. 1976. 2/4 meter

Formation: Shldr hold. Line dance. M and W in mixed lines.

Cts

Pattern

FIGURE I. Jump-Bends in place.

- 1-6 Tap R three times in place.
7-8 Jump on both ft in place, bend R sharply in back, hop on L (ct 8).
9 Hop on L, swing R fwd sharply, toe pointing ctr.
10 Hop on L, swing R to the R, R toe pointing R.
11-14 Repeat action of cts 7-10 with opp ftwk.
15-18 Repeat action of cts 7-10.
19-22 Repeat action of cts 7-10 with opp ftwk.
23-24 (Transition from Fig. I to Fig. II). Hop twice in place on the L.

FIGURE II. Grapevine to LOD, facing ctr, move sdwd.

- 25-26 Step on R bend fwd (ct 25); step on L behind R, body straight (ct 26).
27 Step on R to the LOD, body leans back, L raised in front.
28 Cross L, straighten body.
29-40 Repeat action of cts 25-28 three times (total of four times).

FIGURE III. Squat or Dip Kicks.

- 41-42 Squat down legs closed (ct 41); raise on L slightly, kick R fwd (ct 42).
43-44 Repeat action of cts 41-42.
45-46 Repeat action of cts 41-42.
47-48 Repeat action of cts 41-42.

FIGURE IV. Two-Steps (Dancers in the middle of the line dancing in place, the ends moving fwd.)

- 49-54 Dance three two-steps fwd, starting with R.
55-56 Wt on R, stamp step L in place (ct 55); hold (ct 56).
57-58 Repeat action of cts 55-56.
59-64 Dance three two-steps moving bkwd, starting with L.

FIGURE V. Jump Lifts.

- 65-66 Jump in place (ct 65); lift L (ct 66).
67-68 Jump in place (ct 67); lift R (ct 68).
69-70 Jump in place (ct 69); lift L (ct 70).
71-72 Land on both ft (ct 71); pause (ct 72).

Repeat dance, starting with the taps on R ft.

Presented by Bora Özkök

CITCIT
(Turkey)

This couple dance from Western Turkey, Balikesir-Bursa area, was learned by Bora Öskök from Cent Karacaoğlu in 1972.

Pronunciation:

Translation: "Citcit" -- as the sound created from two hard objects being knocked together.

Record: BOZ-OK 104, Side II, band II. 2/4 meter

Formation: Cpls in an open circle with little fingers hooked about shldr level, arms bent, bodies close.

Steps and Styling: Handkerchiefs are essential, usually held by the W. (The male dancer leading the line is the one exception.) Start the dance with L ft at the beginning of any 8-measure phrase.

FIGURE I. Quick steps, start with L.

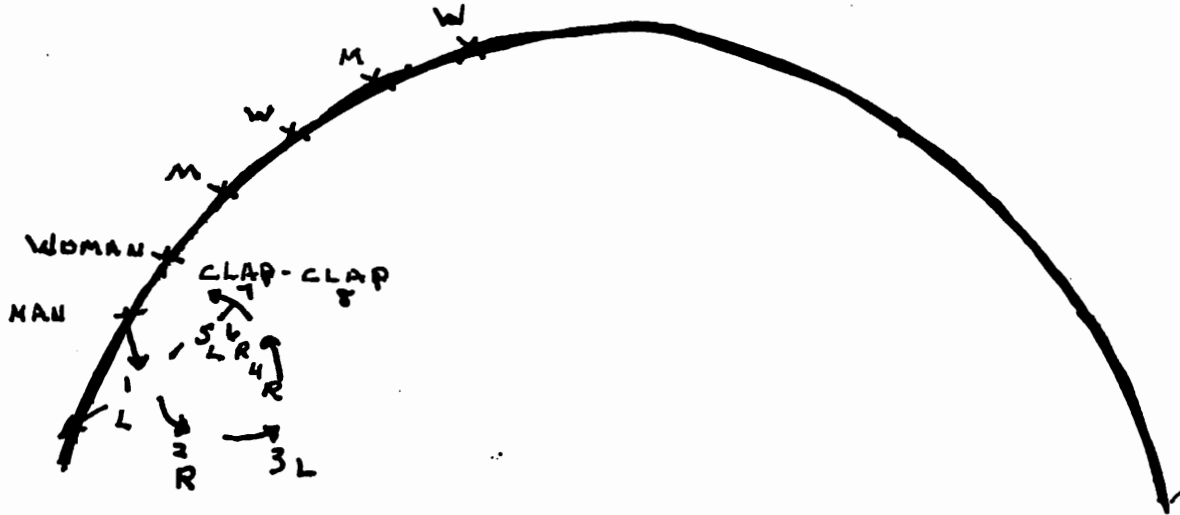
Start with L (ct 1); R (ct 2); L (ct 3); hop on L (ct 4).
R (ct 1); L (ct 2); R (ct 3); hop on R (ct 4).

The line with cpls' hands hooked at shldr level moves on with 1,2,3 hop; 1,2,3 hop, until the leader calls "Esler," which means "couples."

FIGURE II. Ptrs.

W: Raise hand to shldr height, bent at the elbow and swinging the handkerchief to L,R,L,R,L with each step taken at the same time -- in place -- L,R,L,R,L. On the sixth ct arms go back behind the head, hands straight up, reaching back. Bending body back, step back on R (ct 5); swing both hands fwd, clapping both palms with ptr twice (cts 7,8). Then very quickly turn CCW twice in place with hands up in the air, swinging the handkerchief. (While turning, L ft is kept as pivot and R ft as a tool to help the turn.) This is done for four counts and at the end of the four counts, the W must stop her turning, return to line formation, and resume Fig. I.

M: M have it easy. In Figure I a M leads the cpls' line, alternating M and W. With the "Esler" command, each M cuts twd the ctr of the large circle, making a small circle (3 ft in diameter) with L (ct 1); R (ct 2); L (ct 3); R (ct 4); L (ct 5). Step back away from ptr on R, reaching back with hands ready to clap (ct 6). Clap with ptr's hands twice (cts 7,8).

GITGIT (continued)

Walk back to the line in four steps (4 cts) while the W is turning twice. Swing R hand fwd with every L step, and L hand fwd with every R step.

Remember to bring handkerchiefs.

Presented by Bora Özkök

DELILO
(Turkey)

This dance from the province of Elazig in Central Eastern Anatolia was learned by Bora Özkök from Güneş Ataç in Istanbul in 1970. Delilo means "wonderfully crazy fellow."

Pronunciation:

Record: FOTEM LP 1976. 2/4 meter

Formation: Mixed lines, back basket hold. Dancers at ends of line hold handkerchief in free hands. Dance also done with little fingers linked. Either is correct.

Steps and Styling: Start at the beginning of any 8-meas phrase. It is suggested that the introductory figures can be danced for 16 meas, after which the leader calls the figures in order.

Meas

Pattern

INTRODUCTORY FIGURE.

- 1-4 With the call of the leader, wt on L, R heel touching floor, tap R to the R, tap R to the ctr and repeat three or more times.
5-8 With the call of the leader, cross R across L and touch toe to the L, touch R toe to the R, and repeat three or more times.

FIGURE I.

- 1 Moving fwd and facing ctr, step R (ct 1); step L bringing it behind R (ct 2). Body leans slightly fwd on ct 1 and slightly bkwd on ct 2.
- 2 Repeat action of meas 1.
- 3 Step R (ct 1); lift L leg in front of R leg, pointing toes down (ct 2).
- 4 Cross L and point toe in front of R (ct 1); lift L leg high, knee bent (ct 2).
- 5 Moving bkwd, step L (ct 1); lift R leg and slightly push fwd, knee bent (ct 2).
- 6 Repeat action of meas 5 using opp ftwk.
- 7 Step L (ct 1); lift R leg in front of L leg, and slightly push fwd, pointing toes down (ct 2).
- 8 Touch R in front of L(ct 1); lift R leg knee bent (ct 2).

Cts FIGURE II.

- 1-2 Moving fwd at 45° angle, body leaning and bent fwd, step R with both knees bent.
- 3-4 Step L with both knees bent.
- 5-6 Repeat action of cts 1-2.
- 7 Touch toe in front.
- 8 Raise L, toe pointing down, body straightens up.

DELILO (continued)Meas FIGURE III.

- 1 Jump on both ft, body turned 45° angle to R (ct 1); hop on R, lifting L leg high in front, L knee bent (ct 2).
- 2 Repeat action of meas 1 (Fig. III) with opp ftwk.
- 3 Repeat action of meas 1 (Fig. III).
- 4 Touch L in front of R (ct 1); hop on R lifting L leg, L knee bent (ct 2).
- 5-8 Repeat action of meas 1-4 (Fig. III), moving straight bkwd and using opp ftwk.

FIGURE IV.

- 1-4 Repeat action of meas 1-4 (Fig. III), but moving fwd, turning one complete turn CW during meas 1-2, and clapping on first beat of each meas (four claps in all).
- 5-8 Repeat action of meas 1-4 (Fig. IV), but with opp ftwk and moving bkwd and turning CCW.

Note: Throughout the dance, people in the middle of line take smaller steps than those at the ends. The ends move into ctr with an angle in all steps, but always come back to the starting point.

Any one step can be done as many times as the leader wishes.

Presented by Bora Özkök

KIZ OYUNU
(Turkey)

This dance was learned from Necati Türkmen, Ankara, Turkey, in April 1977. The dance is from Akçaabat and the name means "girls' dance." Steps are typical of the Black Sea area and shldr movements are important. When playing for dancing at all-women celebrations, as at a wedding, the male musicians would be seated behind a screen.

Pronunciation:

Record: Horon 105, Side II, band 1. 4/4 meter, medium fast

cts

Pattern

INTRODUCTION.

1-6 Stand in line facing ctr, wait six cts.

FIGURE I. Kiz Horonu "Girls' Dance."

- 1 Facing ctr, with wt on R and flexible knees, step L to L bending knees to the L and throwing hips to L.
- 2 Bouncy step on R in place.
- 3 With slight bounce on R, extend L heel fwd.
- 4 Bouncy step on L in place.
- 5 With flexible knees, small step R to R.
- 6 Bring L next to R.
- 7 Step R in place.
- 8 With a slight bounce on R, lift L slightly off floor.
- 9-32 Repeat action of cts 1-8 for a total of four times.
On last ct, raise hands to shldr height.

FIGURE II. Heel Touches.

- 1 With a slight bounce on R, extend L heel fwd.
- 2 Step L in place.
- 3 With a slight bounce on L, extend R heel fwd.
- 4 Step R in place.
- 5 With a slight bounce on R, extend L heel fwd.
- 6 Leap to the L and raise R under body as hands start to swing down.
- 7 Leap to the R and raise L under body as hands swing behind you.
- 8 Leap to the L and raise R under body as hands swing up to shldr height.
- 9-16 Repeat action of cts 1-8 (Fig. II) with opp ftwk.
- 17-32 Repeat action of cts 1-16 (Fig. II). On last meas, hands stay down at sides.

FIGURE III. Travel LOD.

- 1 Facing and moving LOD, step L to ctr as you twist body to ctr with both knees bent.
- 2 Push off L and step R as you twist body to R and face LOD.
- 3 Running step L in LOD.
- 4 Running step R in LOD.
- 5-32 Repeat action of meas 1-4 (Fig. III) for a total of eight times.

Repeat dance from beginning.

KIZ OYUNU (continued)

//Çeşme altında Kupak damla damla dolayı//
 //Kemençemun üstüne düz yediler oynayı//

//Kemençemun üstüne vururum yayı yayı//
 //İki gözün körolsun görmeyesin dünyayı//

//Kemençemun telleri bağirsak mi bağirsak//
 //Aşaya eşitlimi buralardan çağirsak//

//Nasil bağlayım nasıl şalının ışıkları//
 //Adami öldirii kibar gonişi gari//

//Ha buradan iyani Gürelle dir gürelle//
 //Başına gelenleri bir gelin ol görelle//

//Ayagonda yemeni olani yeni yeni//
 //Danıştığın güzellere dani yamadım seni//

//Hey gidi karadeniz dasti giyyadaşti//
 //Yarumun yanagunda gül çiçekleri açti//

//Gah gidelim gidelim haydi varip gidelin//
 //Yeşil çiçekler gibi çimenlerde bitelim//

Presented by Bora Özkök

KÖROĞLU DAGLARI
(Turkey)

This dance was learned in Istanbul, Turkey in 1970; Koroğlu means "mountain." "Sirtos" (Horos just as Karsilamas, and Zeybeks) are quite popular and a well known style in Western Turkey. This arrangement was set by Bora Özkök.

Pronunciation:

Record: BOZ-OK 110, Side 2, band 1. 4/4 meter.

Formation: M and W dance together. R shldr is behind the L shldr of the person ahead of you. Arms are straight down, fingers locked with the neighbors', a slight horizontal pull by all persons for slight tension in the arms. Bodies should stay close and the leader should snake the line. The knees should be flexible throughout.

Cts

Pattern

- 1-2 Moving to and facing LOD, step R, bend both knees, pause.
- 3 Step L in place.
- 4 Step R twd opp LOD (still face LOD).
- 5-6 Both knees bent (lowering the body by bent knees), cross L to LOD, pause.
- 7 Step R to LOD.
- 8 Step L to LOD.
- 9-10 Turn to ctr. Step in place on R.
- 11-12 Touch L heel to L of ctr.
- 13-14 Turn to LOD stepping on L.
- 15-16 Touch R heel to the LOD.

Repeat the step.

Note: There is an introduction. The dance begins with the singing.

Presented by Bora Özkök

RENÇBER
(Turkey)

Rençber (rench-behr), "Farmer," was learned from Remzi Turkolu and Yusuf Dener in Izmir, Turkey, 1977. Material was performed by The Sumoter Folk Ensemble of Izmir, and Tufem Folk Ensemble of Ankara. It was originally taught to them by Remzi Turkolu who emigrated to Turkey recently, as part of the population exchange from Yugoslavia.

The dance, in the original style of Thrace, is the Turkish version. Similar dances (Shopsko Petorka, Musko Troyno), have also been taught in North America by various teachers and previously performed by the famed Yugoslavian Folk ensemble, Tanecs. The dance represents various farming chores. In the introduction, the slow start represents the looking for a farmable piece of land. It is followed by the sowing of seeds and care of the seedlings, and finally the harvest.

Record: Horon 101, Side I, band 1. Father-son combination on Zurnas. Recorded by Bora Özkök 1977.
4/4 meter -- slow at first, fast later.

Formation: Straight lines of no more than six people, shldr hold with straight arms.

<u>Cts</u>	<u>Pattern</u>
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1-8 INTRODUCTION.
Wait with hands on shldr. Start dance with command of "hoppa" in the music.

SLOW PART - CHUG TWISTS.

- 1 Facing ctr, step R with a chug-twist CCW to face L.
- 2 Step L across to R, turning to face R.
- 3 Stamp-step R as you face ctr and lift L in front.
- 4 Bring L around and behind R.
- 5 Stamp-step L as you lift R.
- 6 Bring L around and behind L.

SLOW PART -- KNEE TOUCHES.

- 1-2 Repeat action of cts 1-2, Chug twists.
- 3 Step on R as you squat and touch L knee in LOD.
- 4 Rise on both, twisting toes to RLOD and facing RLOD.
- 5 Step on L as you squat and touch R knee in RLOD.
- 6 Rise on both, facing ctr.

Continue to alternate Chug-twists, Knee touches, Chug-twists, Knee touches, end with Chug-twists as music gets faster. On command "haydaaa," change to belt-hold.

RENCBER (continued)TINY FORWARD MOVES.

- 1 With barely visible steps, moving fwd, diag step R to R.
- 2 Slight bounce on R.
- 3 Diag step L to L.
- 4 Slight bounce on L.
- 5-16 Repeat action of these cts 1-4, four times in all.
- 17 Stamp-step R, yell "hop!"
- 18 Pause.
- 19 Stamp-step L, yell "hey!"
- 20 Pause.
- 21 Click-close R heel to L, yell "ha!"
- 22 Pause.
- 23-24 Hop twice on L, lifting R in front, toe pointing down, yell "hey, hey!"

BASIC STEP.

- 1 Running step R.
- 2 Running step L.
- 3 Running step R.
- 4 Kick L high fwd.
- 5 Step on L, lifting R in front, toe pointing down.
- 6 Bounce on L.
- 7-24 Repeat Basic Step three times (four in all) until the command "ha simdi."

HA ŞİMDİ - HIGH KICKS.

- 1-4 Repeat action of cts 1-4, Basic Step.
- 5 Step L in place.
- 6 Kick R to R.
- 7 Step R in place.
- 8 Kick L to L.
- 9-12 Repeat action of cts 5-8.

SLOW 1-2-3 STAMPS.

- 1-4 Moving RLOD, tiny step L, step R in place, step L in place, stamp R.
- 5-8 Turning to LOD, tiny step R, step L in place, step R in place, stamp L.
- 9-16 Repeat action of cts 1-8.

QUICK 1-2-3's. (Quick, quick, slow)

- 1-2 Facing ctr, step L in place, R toe across in front, L in place. (cw)
- 3-4 Step R in place, L toe across in front, R in place.
- 5-6 Step L in place, R toe across in front, L in place.

INSIDE LEG LIFTS.

- 1 Step sharply onto R in place as you lift L sharply in front twisting knee CCW and yell "hey!"
- 2 Step sharply onto L in place as you lift R sharply in front twisting knee CW and yell "hey!"
- 3-4 Repeat action of cts 1-2.

RENCBER (continued)QUICK 1-2-3's.

1-4 Repeat action of cts 3-6 of Quick 1-2-3's above.

INSIDE LEG LIFTS.

1-4 Repeat action of cts 1-4 of Inside Leg Lifts above.

TRANSITION TO L.

1 Step R, turning to face RLOD.
2 Step L in place.

STAMP 1-2-3's.

1-4 Facing RLOD, stamp R in place, step R to R turning to face LOD, step L in place, step R in place.
5-8 Stamp L in place, step L to L turning to face RLOD, step R in place, step L in place.
9-12 Repeat action of cts 1-4.

TRANSITION TO CENTER.

1 Face ctr and stamp L in place.
2 Pause.
3 Step bkwd on L.
4 Pause.
5 Step R.
6 Kick L high fwd.
7 Step L, lifting R knee with toe pointing down, yell "hey!"
8 Bounce on L.

From here, the Basic Step acts as a chorus step and each figure is done alternating with the chorus. Figures change on command signalled on record.

1-18 Basic Step, three times; command "KES."

FIGURE I. KES.

1-4 Step R bkwd, step L bkwd, step fwd R, chug-hop fwd R, kick L to ctr with straight knee.
5 Slap-step L fwd.
6 Step L as you kick R fwd with straight knee.
7 With both knees flexed, slap-brush R diag across L.
8 Kick R to R.
9-12 Repeat action of cts 7-8 (Fig. I) twice.
13 Step sharply onto R in place, lifting L in front, yell "hey!" HOLD this pos for 3-4 seconds while music is stopped. TRANSITION: On command "hoop, hey," fall fwd on L on "hoop," timing it to land on L on "hey" and yell "hey" as you lift R behind.

1-24 Basic Step four times. Yell "hey, hey, hey" on each cts 1,2,3.

1-13+ Repeat Fig. I, KES, plus Transition "hoop, hey."

RENCBER (continued)

1-30 Basic Step five times. Yell "hey, hey, hey" on each
cts 1,2,3.
Command "KAZ."

FIGURE II. KAZ.

1-6 Repeat action of cts 1-6 (Fig. I, KES).
7-10 Repeat action of cts 7-10 (Fig. I, KES), but R slaps to
ctr, not diag L.
11-12 Brushing the floor, swing R bkwd.
13-14 Brushing the floor, swing R fwd.
15-16 Squat on both and rise.
17-18 Moving fwd R,L,R. (Quick, quick, slow)
19-20 Moving fwd L,R,L. " " "
21-22 Moving fwd R,L,R. " " "
23-24 Moving bkwd L,R,L. " " "
25-26 Moving bkwd R,L,R. " " "
27-28 Moving bkwd L,R,L. " " "
29 Step R in place.
30 Kick L fwd.
31 Step L in place, lifting R in front and yell "hey!"
32 Bounce on L and yell "hey!"

1-18 Basic Step three times.

1-32 Repeat action of Fig. II, KAZ.

1-18 Basic Step three times. Command "KIR."

FIGURE III. KIR.

1-2 Small step bkwd R, small step bkwd L.
3 Step on R toe, body facing ctr.
4 Hop on R toe as you lift-swing L to LOD, and face LOD.
5 Facing LOD, step on L toe.
6 Hop on L toe as you lift-swing R to RLOD and face RLOD.
7-8 Starting facing RLOD, repeat action of cts 3-4 (Fig. III).
9-16 Repeat action of cts 5-8 (Fig. III) two times (for a total
of seven twists).
17 Face ctr, step on L, lifting R in front, yell "hey!"
18 Bounce in place on L, yell "hey!"

1-18 Basic Step three times.

1-18 Repeat action of Fig. III, KIR.

1-18 Basic Step three times. Command "TOPLA."

RENÇBER (continued)FIGURE IV. TOPLA.

- 1-6 Step R bkwd, step L bkwd, step fwd R, small hop fwd on R with L in front, step fwd L, hop on L in place with R in front.
- 7-10 Moving RLOD, knees bent and R toe pointed to ctr, L toe pointed L, step R,L,R,L, all looking to L.
- 11 Step R, still looking L.
- 12 Hop on R with L lifted in front and turn to face LOD.
- 13-18 Repeat action of cts 7-12 (Fig. IV) in opp direction and with opp ftwk.
- 19-24 Repeat action of cts 7-12 (Fig. IV).
- 25 Face ctr, step L in place lifting R in front, yell "hey!"
- 26 Bounce in place on L, yell "hey!"

1-24 Basic Step four times.

1-26 Repeat action of Fig. IV, TOPLA.

1-24 Basic Step four times. Command "BIC."

FIGURE V. BİÇ.

- 1-4 Step bkwd R, step bkwd L, step fwd R, lift L in front.
- 5 Step fwd L.
- 6 Swing R in 180° arc fwd CCW, sweeping the floor.
- 7 Step fwd R.
- 8 Swing L in 180° arc fwd CW, sweeping the floor.
- 9-12 Repeat action of cts 5-8 (Fig. V).
- 13 Step L in place lifting R in front, yell "hey!"
- 14 Bounce in place on L, yell "hey!"

1-24 Basic Step four times.

1-14 Repeat action of Fig. V, BİÇ.

1-24 Basic Step four times.

FINALE.

- 1-4 Step bkwd R, step bkwd L, step fwd R, chug-hop fwd on R as you kick L fwd with straight leg.
- 5 Slap-step toe fwd.
- 6 Step L as you kick R fwd with straight leg.
- 7 Slap R in front and freeze with body leaning fwd.

Presented by Bora Özkök

ÜC AYAK FROM KARS
(Turkey)

This dance was learned from Ercüment Kiliç of the Turkish National Ensemble in Ankara, Turkey, 1977. The dance is from the village of Kars (not the city) in Northeastern Turkey on the Russian border.

Pronunciation:

Record: Horon 102, Side II, band 1. 4/4 meter

Formation: M and W in a line with little finger hold, hands at shldr height.

Cts

Pattern

INTRODUCTION.

1-8 Bounce in place for eight cts, or start immediately without introduction.

FIGURE I. Slow Walk.

- 1 Facing ctr, moving and looking to R, step R as hands go R.
- 2 Step L across R as hands move to L and you look to L.
- 3 Step R to R as hands bounce in place, look to R.
- 4 Touch L toe across in front as hands bounce in place, look to R.
- 5 Step L in place as hands bounce in place, look to L.
- 6 Touch R toe across in front as hands bounce in place, look to L.
- 7 Extend R heel to R as hands bounce in place, look to R.
- 8 Touch R toe across in front, hands bounce in place, look to L.

Cts 1-8 are done until the music gets fast. On the last ct 8, hands are brought down and back quickly.

FIGURE II. Run-Hops.

- 1 Moving LOD, leap to R as hands swing fwd.
- 2 Leap to L as hands swing bkwd.
- 3 Jump on both in place as hands swing fwd.
- 4 Bounce on R and lift L under body, holding hands over head.
- 5 Bounce on R and touch L toe to ctr, hands are up.
- 6 Bounce on R and raise L toe about 3", hands are up.
- 7 Bounce on R and touch L toe to ctr, hands are up.
- 8 Leap onto L next to R as you lift R slightly in back, hands swing down.

Cts 1-8 are done for a total of ten times. On last ct 8, all stop, hands down.

Presented by Bora Özkök

YAYLALAR
(Turkey)

This dance was learned from Hamit Celimli in Istanbul, Turkey, 1977. The dance is from Elazığ and is done throughout Turkey. It represents the happy atmosphere of a village wedding. The tune is also well known.

Pronunciation:

Record: Horon 104, Side 1, band 2. 2/4 meter

Formation: M and W in a line or circle, standing very close together, so that your arms are straight down and touching neighbors' arms, L shldr in front of R shldr. Fingers should be gently interlocked and tension is maintained in the line by pressing your own arms close to yourself.

Cts

Pattern

INTRODUCTION.

The introductory movement, getting ready for the dance, is done while zurna plays. Start dance with the drum. With bodies close, ft together (4 cts); press R hand down and raise L hand as you lean to the R (4 cts); reverse hand pressure and lean to L (4 cts). Repeat leaning to R and to L for duration of introduction.

BASIC STEP.

- 1 Step R to R.
- 2 Lean fwd slightly and step L across R.
- 3 Step R in place, turning body slightly L.
- 4 Point L toe fwd L.
- 5 Step L in place, turning body slightly R.
- 6 Point R toe fwd R.

Repeat until end of singing and start of zurna solo.

TURNING STEP.

- 1 Leader calls "haydi" or "hoppa" and everyone releases handhold and steps outside of the circle to make room for turning. Step R, starting to turn to R, and clap hands at shldr level.
- 2 Step L completing turn and clap hands.
- 3 Step R in place, turning body slightly L, and clap.
- 4 Point L toe fwd L and clap.
- 5 Step L in place, turning body slightly R, and clap.
- 6 Point R toe fwd R and clap.

Repeat turning step three times, four in all, until singing starts, when you resume the close handhold and start dance over. It is important that the dancers stay close together during the turning step and move twd the ctr to a closer hold once the Basic Step resumes.

YAYLALAR (continued)YAYLALAR
(Mountain Meadows)

Ay aksamdan isiktir
 //Yaylalar yaylalar//
 //Yüküm simsir kasiktir
 Dilo dilo yaylalar//

Komsu kizini zapteyle
 //Yaylalar yaylalar//
 //Bizim oylan asiktir
 Dilo dilo yaylalar//

Ay aksamdan aska gel
 //Yaylalar yaylalar//
 //Torpak yola düste gel
 Dilo dilo yaylalar//

Eger anan koymazsa
 //Yaylalar yaylalar//
 //Vicdana dani-sta gel
 Dilo dilo yaylalar//

Ayin yolunda yildiz
 //Yaylalar yaylalar//
 //Hardan gelirsens baldiz
 Dilo dilo yaylalar//

--ooOoo--

Presented by Bora Özkök

BA-INGLES
(Philippines)

BA-INGLES (bah-eeng-LEHS) is derived from the words "Baile" and "Ingles" meaning English dance. This dance was supposedly brought to the Philippines in the early days by English tradesman. It has the nature and characteristics of some English dances except for the last figure, which is typical of the dances of the Ilocanos on the island of Luzon.

Costume: Any Ilocano peasant costume.

Music: Record: VILLAR RECORDS, Manila, Philippines, Philippine Folk Dances, Vol. IV, MLP-5063-S, Side 1, band 1.
Piano: Francisca R. Aquino, Philippine Folk Dances, Vol. I (Revised), Manila, Philippines, 1965. 2/4 meter

Formation: Ptrs stand opp each other about 6 ft apart. W stands at ptr's R when facing audience.

Hand Movement: Kumintang (koo-MEEN-tahng): Moving the hand from the wrist either CW or CCW direction.

Change step (one to a meas): This step may be done fwd or bkwd. Step R fwd (ct 1); close L to R (ct &); step R again fwd (ct 2); hold (ct &). This step is commonly called a Two-step.

MeasPatternINTRODUCTION.

1-2 Three-step turn CW in place and bow to ptr or audience. W holds skirt, M hands on waist.

FIGURE I. (Ptrs face each other.)

1-4 Beg. R, four Change steps fwd to meet ptr at ctr. Kumintang R and L alternately, free hand on waist.

5-8 Turn R about and repeat action of meas 1-4 going to orig place. Turn R about to face ptr.

9-16 Repeat action of meas 1-8.

FIGURE II. (Ptrs do movements simultaneously.)

1-4 M: Beg. R, four Change steps fwd to ptr's R side (take bigger steps to reach ptr's side), Kumintang hands as in Fig. I.

5-8 Turn R about and repeat action of meas 1-4 (Fig. II) returning to orig place. Turn R about to finish facing ptr.

9-16 Repeat action of meas 1-8 (Fig. II), but go to ptr's L side.

1-16 W: Clap hands three times to a meas (cts 1,&,2) throughout this figure.

BA-INGLES (continued)

FIGURE III. (Throughout this figure Kumintang R and L hand alternately as in Fig. I.)

- 1-2 Beg. R, two Change steps fwd to meet ptr at ctr.
 3-4 Change step turn CW (use two Change steps) in place. Finish the turn in front of ptr facing each other.
 5-6 Beg. R, two Change steps fwd to ptr's place passing by each other's R shldr.
 7-8 Change step turn R about (use two Change steps). Finish facing each other.
 9-16 Repeat action of meas 1-8, finishing in orig places.

FIGURE IV.

- 1-2 Beg. R, four steps fwd to meet ptr at ctr. W holds skirt, M hands on waist.
 3 Turn 1/4 L and step R sdwd (ct 1); point L across R in rear and bend knees slightly, Kumintang R hand, L hand on waist (ct 2). Ptrs stand side by side by L shldrs and look at each other.
 4 Step L sdwd (ct 1); turn R about and point R across L in rear. Bend knees slightly, Kumintang R hand, L hand on waist (ct 2). Ptrs stand side by side by L shldrs and look at each other.
 5-6 Face each other. Beg. R, four steps bkwd to orig pos. Hands as in meas 1-2 (Fig. IV).
 7-8 Beg. R, four steps in place. Hands as in meas 1-2.
 9-16 Repeat action of meas 1-8.

FIGURE V.

- 1-16 Repeat action of Fig. I.

FIGURE VI.

- 1-16 Repeat action of Fig. II. This time W goes to R and then to L side of ptr. M clap hands.

FIGURE VII.

- 1-16 Repeat action of Fig. III.

FIGURE VIII.

- 1-16 Repeat action of Fig. IV.

MUSIC FINALE.

- 1-2 Three-step turn R in place and bow to ptr. W holds skirt, M hands on waist.

Presented by Bernardo T. Pedere

PASO DOBLE BURAWENO
(Philippines)

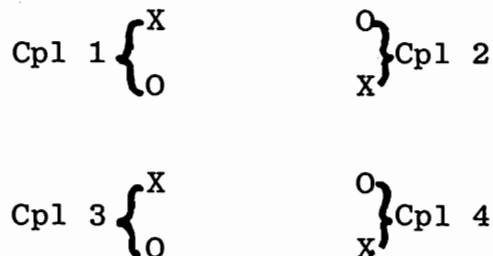
Paso Doble Buraweno (PAH-soh DOH-blai boo-rah-WAY-nyoh) is an old ballroom dance made popular in the Philippines by the Spaniards. Paso Doble translated literally means "double step." This version of the dance originated in the town of Burauen, province of Leyte. It is characterized by a march and plain walking steps. It is performed as a quadrille reflecting a marked European and Western style, typical of the multi-cultural fabric of Philippine folk dances. The research on this dance was done by Bernardo T. Pedere. These notes are based on his presentation of the dance at the March 1974 Camellia Festival, Sacramento, California.

Costume: "Old style" Philippine costume suitable for ballroom wear.

Music: Record: Filipiniana Records BTP-001 B (45 rpm).
2/4 meter

Formation: A set of four cpls (see diagram): cpl 1 face cpl 2;
cpl 3 face cpl 4. Approximately 3 ft between ptrs
and 6 ft between opp cpls. Arms at sides.

Head of Hall



Steps: Walking step: (two even steps per meas). Steps have a brisk, march-like quality, but are not heavy.

Step-Close step (R): Step R to R (ct 1); step L beside R (ct 2). May also be done to L side.

Dos-a-Dos (R): Advance to pass R shldrs with opp, step to R, pass L shldrs to move bkwd into orig pos.

Dos-a-Dos (L): Repeat action, but pass L shldrs first. May be done by two individual dancers, or by cpls, each cpl acting as a unit.

Courtesy Turn pos: With ptrs facing same direction, join L hands in front of M, join R hands at R side of W waist, M R arm around W.

Ftwk same for M and W unless otherwise noted.

PASO DOBLE BURAWENO (continued)

<u>Meas</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> March in place; Step-Close Step.
1-12	Beg. R, march in place 24 steps. W no wt on last ct. Arms at sides.
13-16 (vamp)	Dance four small Step-Close steps twd ptr, M beg. R, W L. On meas 16 assume Courtesy Turn pos. W no wt on last ct.
	<u>I. FWD AND BACK; PROMENADE.</u>
A 1-2	Beg. R, walk three steps fwd twd opp cpl; bend R knee and raise L ft slightly off floor (ct 2, meas 2).
3-4	Beg. L, repeat action of meas 1-2, moving bkwd.
5-8	Repeat action of meas 1-4.
9-15	Beg. R, all cpls promenade CW around set with 14 steps to finish in orig pos.
16	Step R, L in place.
17-32	Repeat action of meas 1-16, but all cpls promenade CCW.
	<u>II. CPLS DOS-A-DOS.</u>
B 1-4	Beg. R, cpls Dos-a-Dos R with eight steps, cpl 1 with cpl 2; cpl 3 with cpl 4. (Same working cpls as in Fig. I).
5-7	Each cpl turn CW in place with six walking steps to finish in orig pos.
8	Step R, L in place.
9-12	Repeat action of meas 1-4 (Fig. II) but Dos-a-Dos L.
13-15	Repeat action of meas 5-7 (Fig. II) but finish facing adjacent cpl (cpls 1 and 3 face; cpls 2 and 4 face).
16	Step R, L in place.
17-32	Repeat action of meas 1-16 (Fig. II) with new facing cpls and finish in orig pos (cpls 1 and 2 face; cpls 3 and 4 face).
	<u>III. INSIDE DANCERS DOS-A-DOS; OUTSIDES SAME.</u>
B 1-4	Release handhold. Beg. R, W 1 and M 2, W 4 and M 3 Dos-a-Dos R with eight steps. Arms free at sides. Outside dancers stand in place and clap on each ct.
5-8	Ptrs resume Courtesy Turn pos and repeat action of meas 5-8 (Fig. II).
9-16	Repeat action of meas 1-8 (Fig. III), but Dos-a-Dos L.
17-32	Repeat action of meas 1-16 (Fig. III) with outside dancers active; inside dancers clap.
	<u>IV. FWD AND BACK; TRADE PTRS.</u>
A 1-8	Repeat action of meas 1-8 (Fig. I). (Fwd and back twice.)
9-10	Beg. R, take four steps fwd to finish face to face with opp cpl. Release handhold.
11-12	W make 1/2 turn CW with four steps. M take new ptr in Courtesy Turn pos. Cpls now face W orig pos.
13-14	Beg. R, four steps fwd to W orig pos.
15-16	With four steps cpl turn 1/2 CW to finish facing opp cpl.
17-32	Repeat action of meas 1-16 (Fig. IV). Finish in orig pos with orig ptr.

PASO DOBLE BURAWENO (continued)

- V. W PROMENADE; M PROMENADE.
- B 1-8 Release hand hold. Beg. R, W promenade CW around inside of set with 16 steps. W turn R to face CCW on last step. Arms free at sides. M stand in place and clap on each ct.
- 9-14 With 12 steps, W promenade CCW to return to ptr and assume Courtesy Turn pos.
- 15-16 Turn CW in place with four steps.
- 17-30 Repeat action of meas 1-14 (Fig. V), but M promenade and W clap.
- 31 Turn CW in place with two steps.
- 32 Release hand hold. Stamp bkwd on R, looking at ptr, R arm above head, L hand on hip, for final pose.

Presented by Bernardo T. Pedere

Notes by permission of Folk Dance Federation of California (North); written by R. Ruling and V. Wilder.

Published in LET'S DANCE, October 1974.

MANANG BIDAY
(Philippines)

MANANG BIDAY (MAH-nahng bee-DAY) is a popular love song in the Ilocos region on the island of Luzon. Its lively melody makes it a favorite among the younger folks. BIDAY is a girl's name. Obviously, the song is an outpouring of affection by a gentleman admirer. The simplicity of this dance makes it suitable for children.

Costume: Dancers are dressed in typical Ilocano peasant costume.

Music: Record: VILLAR RECORDS, Philippine Folk Dances, Vol. XI, Side 1, band 6. 3/4 meter.

Formation: Ptrs stand about 6 ft apart, facing each other. W stands at R side of ptr when facing audience. Any number of cpls make take part in this dance.

Steps and Styling: Bleking Step: Touch R heel fwd (cts 1,2); step R close to L (ct 3); step alternates.
Native Waltz: Step fwd on R (ct 1); step L near R (ct 2); step fwd on R (ct 3). Step alternates. (This is similar to an ordinary Two-step.)
Touch Step: Point R diag fwd (cts 1,2); step R close to L (ct 3); step alternates.

Hand Movements: Arms in Lateral Position: Arms at one side, either sdwd R or L. This may be done at shldr, chest, or waist level.
Kumintang: Moving the hand from the wrist either in CW or CCW direction.

MeasPattern

FIGURE I. (Ptrs face each other.)

- 1-2 Two Bleking steps (R,L). W holds skirt, M hands on waist.
- 4-6 Beg. R, two Waltz steps fwd to meet ptr at ctr (two meas), and two Waltz steps bkwd to orig pos (two meas). Arms in lateral pos moving sdwd R and L alternately.
- 7-8 Three-step turn CW in place. Hands as in meas 1-2.
- 9-16 Repeat action of meas 1-8.

FIGURE II. (Ptrs face front.)

- 1-2 Beg. R, two Waltz steps fwd. Kumintang R hand, L hand on waist on the first meas. Reverse pos of hands on second meas.
- 3-4 Two Touch steps in front (R,L). Hands as in meas 1-2 (Fig. I).
- 5-6 Repeat action of meas 1-2 (Fig. II), moving bkwd to orig place.
- 7-8 Repeat action of meas 7-8 (Fig. I).
- 9-16 Repeat action of meas 1-8 (Fig. II).

Note: The dance may be repeated as many times as desired.

Presented by Bernardo T. Pedere

POLKA SA NAYON
(Philippines)

POLKA SA NAYON (POHL-kah sah NAH-yohn) means "polka in the village." This dance originated in the province of Batangas in the Tagalog region on the island of Luzon. It was usually danced at big social functions and during town fiestas.

Philippine polka, unlike its European counterpart, is slower and smoother. It is performed with less vigor and energy due to the climatic conditions of the country.

Costume: W wears Maria Clara or balintawak costume. M wears barong tagalog and black or white pants.

Music: Record: MICO Records, MX 342-A (45 rpm). 2/4 meter

Formation: Cpls are scattered informally around the room. When performed for a demonstration, dancers may be arranged in a set of four cpls in a square formation, each cpl occupying a corner; or, they may be in longways formation.

Steps and Styling: Polka: Step L fwd (ct 1); close R instep to heel of L (ct &); step L fwd (ct 2); hold (ct &). Bend body slightly twd side of leading ft. Step alternates and may be danced in any directin.

Heel and Toe Polka: Touch L heel diag fwd on floor toe up (ct 1); touch L toe to the rear (ct 2); Beg. L, take one Polka step (cts 1,&,2,&). This step may begin with either ft.

Galop: Step L ft in front (ct 1); cut L ft with R thus displacing and at the same time taking the wt of the body with R ft (ct ah). There are two Galops to a meas. This is done with L ft leading and may be done in any direction.

Jaleo: This is a Tagalog term but of Spanish origin. Ptrs turn around CW (with R elbows almost touching) or CCW (with L elbows almost touching), using walking or any dance step.

MeasPatternINTRODUCTION.

- 1-8 Ptrs face LOD, inside hands joined. Free hand of W holds skirt; M hands on waist. Tap toe (M L, W R) in LOD 16 times. (Omit first two taps if Introduction is needed.)
- 9-12 Ptrs take closed ballroom pos, M back to ctr.

POLKA SA NAYON (continued)FIGURE I. Polka and Point.

- 1-4 Beg. M L, W R, dance four Polka steps turning CW and moving in LOD. End with M back to ctr.
- 5-6 Point M L, W R sdwd (ct 1); point M L, W R close to M R, W L (ct 2). Dance one Polka step sdwd M L, W R (cts 1,&,2).
- 7-8 Repeat action of meas 5-6, with M R, W L.
- 9-32 Repeat action of meas 1-8 three more times.

FIGURE II. Heel and Toe Polka. (Face LOD, W on M R, inside hands joined. Free hand of W holds skirt; M on waist.)

- 1-4 Beg. on outside ft (M L, W R), dance two Heel and Toe Polka steps fwd.
- 5-6 Dance one Polka step sdwd away from ptr, then twd ptr with one Polka step.
- 7-8 Release inside hands. Dance two Polka steps to turn away from ptr (M L, W R). End facing RLOD.
- 9-16 Repeat action of meas 1-8 (Fig. II). Reverse directions on actions of meas 5-8.
- 17-32 Repeat action of meas 1-16 (Fig. II).

FIGURE III. Polka and Galop. (Ptrs in closed ballroom pos. Extend arms twd LOD.)

- 1-4 Repeat action of meas 1-4 (Fig. I).
- 5-6 With three Galop steps, move sdwd twd LOD (cts 1,2,1). Pause without putting wt on last closing step.
- 7-8 Beg. M R, W L, repeat action of meas 5-6 (Fig. III), moving away from LOD.
- 9-32 Repeat action of meas 1-8 (Fig. III) three more times. Finish facing LOD.

FIGURE IV. Point and Circle CW. (Face LOD as in Fig. II.)

- 1-2 Both beg. R, dance one Polka step sdwd R and one Polka step sdwd L.
- 3-4 Point R fwd R (ct 1); raise same ft across L in front, just above the ankle (cts 2,&). Point R in front (cts 1,&); step R close to L (cts 2,&).
- 5-8 Beg. L, repeat action of meas 1-4 (Fig. IV). Finish with both hands on waist, R elbows adjacent in "jaleo" pos.
- 9-16 With R elbows near each other, dance eight Polka steps fwd, circling with ptr CW twice (four Polka steps for each time around). Finish in orig places.
- 17-32 Repeat action of meas 1-16 (Fig. IV).

FIGURE V. Finale (Saludo). (Ptrs face LOD, inside hands joined. Free hands as in Fig. II.)

- 1-4 Beg. R, four Polka steps fwd.
- 5-7 W whirls CCW under arch of arms as many times as possible.
- 8 Release joined hands and bow to ptr. W holds skirt, M hands on waist.

Presented by Bernardo T. Pedere

PUKOL
(Philippines)

PUKOL (poo-kohl) means to strike or bump against each other. This folk dance is evidently derived from one of the oldest children's games in the Visayan islands called POKOE (pronounced poh-koi) in Aklan, Capiz province, and PUKOL in other parts of Panay island. The game is often associated with bathing in the river or at the sea.

Music: Record: MICO Record MX-518-A (45 rpm).
Piano: Francisca R. Aquino, Philippine Folk Dances,
Vol. III Manila, Philippines, 1956. 3/4 meter

Formation: Ptrs stand opp each other about 6 ft apart. W stands at ptr's R when facing an audience. Arms down at side.

Steps and Styling: Sway Balance with a point (using coconut shells); (two meas): Step R obliquely fwd onto R, both ft are on the floor (ct 1); L ft leaves floor and moves in a semi-circle from L to R and across R ft (ct 2); step onto L in front of R (ct 3). Step R obliquely bkwd R (ct 1, meas 2); point L ft diag fwd (cts 2,3). Open arms: arms move fwd, chest level with arms rounded and coconut shells back to back to an easy open pos (ct 1); arms move upward slightly above head level (fwd of head) (cts 2,3). Strike coconut shells together on ct 2. Immediately bring hands down to repeat Sway Balance (ct 1).

Cross Waltz: Step on flat of R ft across L (ct 1); lifting L ft slightly in rear, step on ball of L ft in orig place (ct 2); step fwd onto R (ct 3).

Cross Turn (two meas): Cross R in front of L stepping on ball of R ft (ct 1); making a full turn CCW on balls of R ft (ct 2); lower heels to floor (ct 3). Hold (cts 1,2,3). This turn may be done without a pause, in one meas.

Sway Balance with a hop (two meas): Step R obliquely fwd R (cts 1,2); step L across R (ct 3); step R obliquely bkwd R (ct 1); raise L ft across R, hopping on the R (ct 2); strike coconut shells together (ct 3).

Salok (hand movement used with Cross Turn): Swing the R arm downward and then upward passing in front of the body to end with R arm overhead. "Salok" is a Tagalog term.

Costume: W wears patadyong, caminsa, and soft panelo. M wears barontagalog and white or any colored pants. Each dancer holds two half-coconut shells, one in each hand.

PUKOL (continued)

- | <u>Meas</u> | <u>Pattern</u> |
|-------------|--|
| | <u>I. SWAY BALANCE STEPS WITH A POINT.</u> (Ptrs face) |
| 1-16 | Beg. R, dance eight Sway Balance steps with a point. Alternate R and L. Strike coconut shells together on ct 2 of every 2nd meas. |
| | <u>II. CROSS WALTZ STEPS.</u> (Ptrs turn R shldrs twd each other.) |
| 1-8 | Beg. R, dance eight Cross Waltz steps fwd moving CW. Strike coconut shells together three times to a meas (cts 1,2,3). <u>W</u> strikes coconut alternately, striking first in the rear (comfortable hip level) then fwd (eye level). <u>M</u> strikes coconut shells alternately but begins fwd at eye level. |
| | <u>III. SALOK.</u> (Ptrs face) |
| 1-2 | <u>Salok</u> crossing L ft over R with L hand sweeping down, R hand low and extended to R side, turning CW. Strike coconut shells together overhead (ct 1, meas 2). Hold (cts 2,3). |
| 3-4 | Repeat action of meas 1-2 (Fig. III). |
| 5-8 | Repeat action of meas 1-4 (Fig. III), reversing action of ft and arms and turning CCW. |
| 9-16 | Repeat action of meas 1-8 (Fig. III). |
| | <u>IV. HOP STEP.</u> (Ptrs face. Ptrs do movements simultaneously). |
| 1 | <u>W</u> : Hop on L placing R heel in front, knee straight (ct 1); pause (ct 2); hop on L moving sdwd R and keeping R heel in front (ct 3). Forearms are parallel to floor at comfortable shldr level, elbows bent, knuckles near each other. Move elbows up (ct &), down (ct 1); down (ct 3), as if flapping wings. |
| 2-8 | Repeat action of meas 1 (Fig. IV) seven more times, moving gradually sdwd R. |
| 9-16 | Repeat action of meas 1-8 (Fig. IV) in opp direction and with opp ftwk. Move sdwd L placing L heel in front and hopping on R. |
| 1 | <u>M</u> : Step R fwd, hands down at sides (ct 1); raise L knee in front and hop twice on R. Strike coconut shells together two times under L knee, bending trunk fwd (cts 2,3). |
| 2-8 | Repeat action of meas 1 (Fig. IV) seven more times, L and R alternately, moving around ptr CW. Finish in orig place. |
| 9-16 | Repeat action of meas 1-8 (Fig. IV), moving around ptr CCW. |
| | <u>V. SWAY BALANCE WITH A HOP.</u> (Ptrs face) |
| 1-14 | <u>W</u> : Beg. R, dance 14 Cross Waltz steps alternately sdwd R and L. Arms as in Fig. IV. |
| 15-16 | Bow to ptr or to audience. Bend fwd slightly at waist keeping ft together.
<u>M</u> : Repeat action of meas 1-14 (Fig. IV). During meas 15-16, Bow to ptr or to audience. Bend fwd slightly at waist keeping ft together. |

PUKOL (continued)

NOTE: M's part in Fig. IV is adapted for teaching purposes. However, the following traditional steps are suggested for exhibition or demonstration.

ALTERNATE FIGURE FOR M.

- 1-2 Assume sitting pos. Kneel on both knees and bend trunk fwd so that chest is close to knees. Clasp hands around knees. Roll on floor to R side (cts 1,2,3). Resume kneeling pos (cts 1,2,3).
- 3-4 Repeat action of meas 1-2 (Fig. VI), rolling to L side.
- 5-14 Repeat action of meas 1-4 (Fig. VI), doing movement alternately five more times.
- 15-16 Stand on the last two meas and bow to ptr or to audience.

Presented by Bernardo T. Pedere

TACON Y PUNTA DANZA
(Philippines)

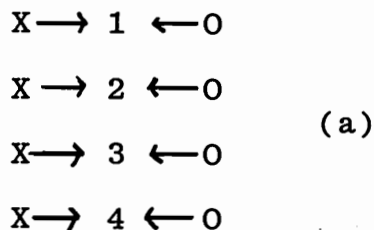
TACON Y PUNTA DANZA is a festival dance from the town of Oas, province of Albay in the Bicol region on the southern part of the island of Luzon. This dance was popular during the Spanish period. The name indicates the dominant ftwk used in the dance which is heel and toe, or the "tacon y punta." Pronunciation: tah-KOHN ee POON-tah DANH-zah.

TACON Y PUNTA DANZA is from one of Mrs. Francisca Reyes Aquino's latest research work which was published by the Division of Adult and Community Education, Bureau of Public Schools, Manila, prior to her retirement from public office. Bernardo T. Pedere learned this dance directly from Mrs. Aquino at the National College of Physical Education, Manila, during the summer of 1963.

Costume: In the old days, W wear Maria Clara style costume and M wear barong tagalog and black trousers. Nowadays, W wear the more common patadyong (wrap around skirt) and kimona (loose-fitting blouse), with soft kerchief over one shoulder or around the neck. M wear colored trousers and camisa de chino or barong tagalog. A large kerchief is loosely tied around the neck.

Music: Record: VILLAR RECORDS, Philippine Folk Dances, Vol. XI, Side 2, band 5. 2/4 meter.

Formation: Set formation of four cpls. Ptrs stand opp each other about 6 ft apart. When facing audience, W stand at R side of ptr. See diagram (a) below:



Steps and Styling: Change step (Two-step): Step fwd on R (ct 1); step L near R (ct &); step fwd on R (ct 2). Step alternates. Step may move in any direction.

Heel and Toe Change step: Touch R heel fwd, toes turned out (ct 1); touch R toe to the rear (ct 2); (one meas). Then execute Change step (one meas).

Abresete: This term is of Spanish origin. W at R side of M, hold R arm of ptr with her L, free hand down at sides.

TACON Y PUNTA DANZA (continued)MeasPattern

INTRODUCTION. (Ptrs face each other.)

Wait (three notes). Three-step turn CW in place (three notes); ft together and bow to each other (chord). W hold skirt, W hands on waist.

FIGURE I. (Ptrs face each other. Throughout this figure W holds skirt and M places hands on waist.)

- 1-6 Beg. R, six Change steps fwd to ptr's place, passing by L shldr.
 7-8 Beg. R, two Change steps turning CW to face ptr.
 9-16 Repeat all movements of meas 1-8. Finish in orig places.

FIGURE II. (Ptrs face each other. Hands as in Fig. I.)

- 1-2 Place R heel in front (ct 1); point R toe across L in front (ct 2). Beg. R, Change step fwd (cts 1,&2).
 3-8 Repeat movement of meas 1-2 (Fig. II) three more times (L,R,L) going to ptr's place, passing by L shldr. Turn CW to face ptr on the last Change step.
 9-16 Repeat all movements of meas 1-8 (Fig. II), finishing in orig places.

FIGURE III. (Ptrs face each other)

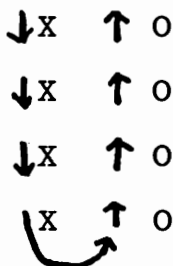
- 1-16 Repeat action of meas 1-16 (Fig. I).

FIGURE IV. (Music A played once. Ptrs face each other. Hands as in Fig. I.)

- 1-4 Beg. R, four Change steps fwd to meet ptr at ctr.
 5-8 Four Change step sdwd R and L alternately, beg. R.

FIGURE V. (Ptrs face front, standing side by side.)

- 1-16 Join inside hands, free hands down at sides. With cpl 1 leading, beg. R, all take 16 Change steps fwd, turning CCW at the head of column where cpl 1 orig started, and turn CCW again at the ft of the column where cpl 4 was, until all are back at orig places. See diagram (b):



(b)

TACON Y PUNTA DANZA (continued)

FIGURE VI. (Release hands. Ptrs stand about 4 ft apart, facing front. Hands as in Fig. I.)

- 1-16 Cast off: With cpl 1 leading, W turning R, M L, all execute 16 Change steps fwd, beg. R. Finish in orig places.

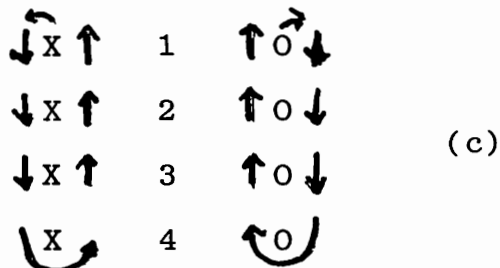


FIGURE VII. (Ptrs face each other)

- 1-2 Beg. R, two Change steps fwd to meet ptr at ctr. Hands down at sides.
- 3-16 Joinhands straight across and hold about shldr level. Beg. R, seven Heel and Toe Change steps sdwd R and L alternately as in Fig. II, with the toe pointing across in front.

EXIT.

- 1-16 In abrasete pos, beg. R, ptrs take 16 Change steps fwd to exit. to exit.

Presented by Bernardo T. Pedere

TIKLOS
(Philippines)

For centuries TIKLOS (Tee-KLOHS) has been a very important factor in the social life of the peasants in Leyte, Philippines. TIKLOS refers to a group of peasants who agree to work for each other one day each week to clear the forest, prepare the soil for planting, or to do any odd job on the farm, including the building of a house. At noontime the people gather to eat lunch together and to rest. During this rest period TIKLOS music is played and the peasants then dance with TIKLOS.

Music: Record: MICO Record MX 534 (45 rpm).
Piano: Francisca R. Aquino, Philippine Folk Dances,
Vol. II, Manila, Philippines, 1953. 2/4 meter

Formation: Ptrs stand opp each other about 6 ft apart. When dancing facing audience, W stands at ptr's R. Throughout the dance, unless otherwise indicated, M hands on waist, W holds skirt.

Steps and Styling: Change Step (one to a meas): This step may be done fwd or bkwd. Step R fwd (ct 1); close L to R (ct &); step R again fwd (ct 2); hold (ct &). This step is commonly called a Two-step.

Heel and Toe Change step (one step to two meas): Place R heel diag fwd to R, facing and bending upper body slightly twd upturned toe (ct 1); point R toe diag bkwd, straightening body and facing fwd (ct 2); do a Change step (cts 1,&,2).

Galop (two steps to a meas): Step sdwd R (ct 1); quickly close L to R (ct ah), taking wt on L. Repeat action (cts 2,ah). This step is commonly called a Slide.

Costume: Any Philippine working costume.

MeasPattern

1-2 INTRODUCTION. No action.

I. HEEL AND TOE CHANGE STEP. (Ptrs face front)

1-4 Beg. R, dance two Heel and Toe Change steps fwd.

5-6 Dance two Change steps, sdwd R and sdwd L.

7-8 Beg. R, move bkwd four walking steps to orig place.

9-16 Repeat action of meas 1-8.

TIKLOS (continued)II. ROCK AND GALOP. (Ptrs face front)

- 1 Rock fwd onto R raising L ft sharply behind calf of R leg, knee bent and turned out slightly (ct 1); rock bkwd onto L (ct 2).
- 2 Repeat action of meas 1 (Fig. II). Keep body erect.
- 3-4 Move sdwd R with three Galop steps (cts 1&,2&,1&); step sdwd R on to R (ct 2).
- 5-6 Beg. L, repeat action of meas 1-2 (Fig. II).
- 7-8 Moving sdwd L, repeat action of meas 3-4 (Fig. II).
- 9-16 Repeat action of meas 1-8 (Fig. II).

III. CLAP, CHANGE, AND TURN. (Face ptr throughout this pattern, clapping hands just above waist level in the following manner: clap three times (cts 1,&,2); and clap two times (cts 1,2).)

- 1-2 Beg. R, dance a Change step sdwd R (cts 1,&,2); simultaneously hop on R raising L ft obliquely across R, calf high (ct 1); L knee is bent sharply. Straightening L knee, extend leg diag fwd (ct 2).
- 3-4 Beg. L, repeat action of meas 1-2 (Fig. III).
- 5-6 Beg. R, do a three-step turn R (CW) in place (cts 1,&,2). Point L toe fwd (ct 1); point L toe close to R toe (ct 2).
- 7-8 Beg. L, turn L (CCW), repeat action of meas 5-6 (Fig. III).
- 9-16 Repeat action of meas 1-8 (Fig. III).

IV. TOUCH AND JUMP. (Ptrs face. Same hand pos as in Fig. I.)

- 1-2 Beg. R, touch R toe fwd, knee straight (ct 1); step R beside L (ct 2). Repeat touch and step with L.
- 3-4 Jump onto both ft crossing R in front of L (ct 1); jump crossing L in front of R (ct 2); jump crossing R in front of L (ct 1); jump closing R beside L (ct 2).
- 5-8 Beg. L, repeat action of meas 1-4 (Fig. IV).
- 9-16 Repeat action of meas 1-8 (Fig. IV).

Presented by Bernardo T. Pedere

FUNDAMENTALS OF MOTION

I. Dancer's Stance

- A. Ribs up
- B. Knees relaxed and slightly bent
- C. Hips tucked
- D. Weight forward
- E. Head up
- F. SMILE

II. Movement classified according to base

A. Axial -- any movement done in place

- 1. Claps in Hava Nagilla
- 2. First part of Tzadik Katamar for contrast

B. Locomotor fundamentals

1. Walk (step)

- a. Through foot from heel to toe (Ivanice)
- b. Dancer's walk: toe to heel

2. Run

- 3. Leap) Extend ankles on takeoff and
- 4. Hop) land with bent knees

5. Jump)

6. Slide

- a. To change feet, slide 7-1/2, 3-1/2, 1-1/2.
One and a half is a two-step.

7. Skip

8. Gallop

- a. Change feet as for slide -- add hop:
rudimentary polka

III. Combinations of Fundamentals

A. Step, Hop, even rhythm

- 1. Change directions, e.g., Caballito Blanco
- 2. Cross in back -- Russian reel
- 3. Change rhythm to long, short: hop waltz, e.g.,
Kreuz Koenig
- 4. Change rhythm to short, long: skip

B. Step, Step, Hop

- 1. Step R, L, hop L -- Mazurka
- 2. To change feet, dance three mazurkas and three plain steps
- 3. Variation: Step fwd R, L, pull back slightly on L hop
(R knee bent and R ft crossed in front of L leg).

FUNDAMENTALS OF MOTION (continued)

4. Variation: Step R, L -- on L hop, make a small ronde de jambe outward with R.
 5. Finnish-American social dance mazurka:
 - a. Open pos: inside hands joined. Starting outside ft, dance three mazurkas. On three steps to change, cross W to the L. M steps back L on first step.
 - b. Dance just one mazurka and change.
 - c. Add two-step turns.
- C. Step, Step, Step, Hop
1. Plain schottische.
 2. Cross L in front, back R, side L, hop: "Israeli Schottische," e.g., "Harmonica."
 3. Cross R in front, rock back L, rock fwd R, hop R, extending L fwd -- done small: "Romanian Kolo."
 4. Side L, cross R in back, side L, hop L, extending R across in front. (Add step-hop to R's "Hora.")
 5. Scottish Strathspey setting step: step side R, step L in back, with L instep close to R heel, step side R, hop R with L ft extended low behind R ft.
- D. Hop, Step, Step, Step, uneven rhythm
1. Regular polka
 2. Finnish Polka
- E. Leap, Step, Step
1. From side to side -- quick, quick, slow
 - a. "Israeli": leap side R, step L beside R, step R in place.
 - b. "Balkan": leap side R, step L fwd, step back R.
 - c. Rudimentary Pas de Basque: leap R, cross L ft in front of R, step back R.
 - d. "Irish": Dance high on toes, ft turned out. Leap side R, touch tip of L toe across in front, step back R, bringing L knee high.
 - e. "Scottish": leap side R, step on L toe close to R ft, so heel is over R instep, step R and extend L knee, so L toe is pointed close to floor.
 2. Forward
 - a. Irish reel promenade: step-quick, quick slow.
 - b. Jota Pas de Basque: even rhythm 1-2-3. Leap side L, step R heel fwd, step L close to and behind R.
 - c. Ballet Pas de Basque: leap side R, slide L ft fwd, toes out, bring R ft to L to "cut." (Even rhythm.)

FUNDAMENTALS OF MOTION (continued)

F. Step-hop-step: again make change to other ft with three plain steps.

1. Forward: (three + change)
2. In place: step L, hop L, step fwd R
step L, hop L, step back R, and change
3. Sideward: cross L in front, hop L, step side R
4. Sideward as in 3., add clicking R heel to L on hop

IV. Objective factors of movement. (Every movement has all these factors.)

A. Quality

1. Swinging - short impulse, long follow-through
2. Sustained - continuous controlled impulse
3. Vibratory - impulse and follow-through simultaneous
4. Percussive - all impulse with minimum follow-through
5. With suspension
 - a. Two beat swing, rising on toes on back swing and up swing
 - b. Strike - R ft back - push off floor with R ft - let that force carry your R leg fwd until you "fall" on R ft in front of L
 - c. Leap is run with added moment of suspension
 - d. Small moment in Yemenite step

B. Tempo - rate of speed

1. Walk: 1,2,3,4 - twice as fast: 1&2&3&4& - twice as slow: 1 - 2 -
2. At Va'ani
3. Arms in Hava Nagilla

C. Duration - how long the movement continues

1. One hop vs. 16 hops in Polyanka
2. Alunelul 5-3-1
3. Hamavdil 5 cts and 6 cts

D. Dimension: how much space does the movement cover?

1. Scottish vs. elaborate bow
2. Arms in Hæer Beafor vs. Karoun
3. Big and little hop-step-hop
4. Two steps in Sepastia Bar
5. Step hops
 - a. Kreuz Koenig
 - b. Russian reel (Variations)
 - c. Bela Rada

FUNDAMENTALS OF MOTION (continued)

E. Level: vertical space used

1. Knee bends
 - a. Prysiadkas
 - b. Step, cross, in At Va'Ani
 - c. Balkan bend, stretch, bounce, bounce
2. Camel sway in Sham Hareh Golan
3. Fwd bend -- second step of Orjent

F. Direction

1. Slide in all major directions
 - a. Fwd with L 3-1/2, back R 3-1/2
 - b. Diag fwd L 3-1/2, back diag R 4
 - c. Diag fwd R 3-1/2, back diag L 3-1/2
 - d. Circle R 8
2. Corrido grapevine vs. Tzadik Katamar
3. Haroa Haktana turn R, L, L, R, R, R
4. Turn back on second count of Kreuz Koenig
5. Yemenite step
6. Element of focus
 - a. Too often on the floor
 - b. Eye contact with ptr or group
 - (1) Grand R and L
 - (2) Back, face, and turn around
 - c. Abrupt changes in Ken Yovdu
 - d. Sepastia Bar: big and little, two steps, eyes down on little, up on big
7. Make changes abrupt to give emphasis, e.g., Tzadik Katamar

G. Rhythm

1. Even and uneven locomotor fundamentals
2. Basic steps
 - a. Even 4 ct, e.g., Schottische, Grapevine, Scottish Strathspey setting step, etc.
 - b. Even 3 ct, e.g., Waltz run, Mazurka, etc.
 - c. Uneven quick, quick, slow, e.g., slow tempo -- two-step, three-step turn, etc. -- fast tempo -- Pas de Basque, Irish Promenade, etc.

FUNDAMENTALS OF MOTION (continued)

3. Dalcroze exercise:

three steps in four beats: 1,2,3,-; 1,2,-,3;
1,-,3,4; -,2,3,4

four measures each

one measure each, e.g., Jota: 1,-,3,4,5,6

V. Theory of turns: predicated on the theory that part of the movement is fwd and part back. This does not apply to all turns.

A. Slow stepping turn

1. Step R fwd, L back, turn CW
2. Step L fwd, R back, turn CCW

B. Complete turn in two steps

1. Step R sdwd, turning 1/2 R, step L back, spinning on L to face original direction -- CW turn
2. Reverse ft and direction -- CCW turn

C. Waltz turns

1. CW -- step R fwd, turning 1/4 R, side close, turning 1/4 R, step L back, turning 1/4 R, side close, turning 1/4 R.
2. CCW -- Step L fwd, turning 1/4 L, side close, turning 1/4 L, step R back, turning 1/4 L, side close, turning 1/4 L.

NOTE: Usually when a waltz turn is called for, the M is facing LOD with L ft free, so he starts: step back L, turning 1/4 R and proceeds as above -- voila perfect turns!

D. Two-step turns

1. CW -- facing LOD, starting L -- side close, turning 1/4 R -- step back L, turning 1/4 R, side close, turning 1/4 R, step fwd R.
2. CCW -- facing LOD starting L -- side close, turning 1/4 L -- step fwd L, turning 1/4 L, side close, turning 1/4 L, step back R.

E. Making other turns easy

1. Three step turn: turn almost 1/2 on first step.
2. Tour de Basque turn: big crossover.

FUNDAMENTALS OF MOTION (continued)

VI. Folk Dancing vs. "Step Doing," (courtesy of Jack McKay's: "Square Dancing vs. Square 'Doing.'")

- A. Natural follow-through: don't let ft "solo" -- but be aware of variances of style. Very often just the opposite gives "ethnic flavor.
1. Step hops -- side R, cross L in front, back R:
L shldr should dip on cross
 2. Sway side to side with "giving" knees
 3. Grapevine
 - a. Natural follow-through: hip and shldrs turn with crossing step. Lead with toe front cross: heel back cross.
 - b. Contrapusto: "Twist" -- when hips twist R and shldrs twist L, e.g.,
 - (1) Oravaisten
 - (2) Face to face, back to back
 - c. Rigid hips: turn ft out to ease crossing. Lead with heel on front and back cross.
 4. Balance: side R, cross L in back, step R in place, shldr to R on first step.
 5. Vo-Sadu: as R arm comes across in front, twist L.
- B. Natural Opposition
1. Walking (running, leaping): as L ft steps fwd, R arm moves fwd.
 2. Dalcroze exercise as in IV-G-3: walking 1,2,3-, hold arms on 4.
 3. Exception: Irish hands easily at sides.
- C. Body leads
1. Shldr lead, e.g., Polyanka, Vo-Sadu
 2. Wrist lead, e.g., Vo-Sadu
 3. Hip lead, e.g., Grapevine
 4. Anacrusis: Accenting the previous ct to emphasize ct 1, e.g., Tzadik Katamar, Sham Hareh Golan

Dance as well as you can! But don't let striving for "perfection" or quantity spoil your enjoyment!

R E L A X ! ! ! ! !

Presented by Pirkko Roecker

BOGAREASCA
(Romania)

Pronunciation:

Music: Nevafoon LP 15024. 6/8 meter. Two running steps to a meas. Eight meas introduction.
Side 2, band 9.

Formation: Circle.

Action

Part A.

- 1-2 Facing CCW all do two step-hops fwd (R hop, L hop), making 1/2 turn on the last hop.
- 3-4 All continue bkwd in the same direction with three running steps (R,L,R) and stamp L (no wt).
- 5-8 Facing and moving CW, seven running steps fwd (beg. L) and a stamp R (no wt).
- 1-4 Again bkwd and CCW seven running steps (beg. R) and stamp L (no wt).
- 5-8 Then again fwd seven running steps (beg. L) and stamp R (no wt).

Part B.

- 9-12 Facing ctr and on the spot, seven running steps as follows: Step R, cross L over R, step back on R, step L beside R, cross R over L, step back on L, step R beside L, stamp L(no wt).
- 13-16 Still facing ctr, but moving bkwd, three step-hops (L hop, R hop, L hop).
- 9-12 Fwd: Two slow steps R and L, and three stamps taking wt, R,L,R.
- 13-16 And the same bkwd, L and R, and stamp L,R,L.

Note: It is important to let the children try the stamp without taking wt before starting to teach the dance. The ft that stamps must always be put down again on the next beat, so it must bounce off the ground.

The dance is much easier (but also less Romanian) when the stamps are left out and there is a pause taken instead.

Presented by Femke van Doorn

BRANLE a' SIX -- THE WOLF TROT
(France)

Branle a' Six (BRAHN-lah Cease) is also described in the 1962 Folk Dance Camp Syllabus, giving a version danced by the French Boy Scout Exhibition Group.

Music: Nevafoon 15024. Side 2, band 7. 2/4 meter
Two measure introduction.

Formation: Two triplets facing, the middle one taking the arms of the other two, about six meters apart.

3 2 1 3 2 1
Q Q Q Q Q Q

Action

- A The triplets meet with eight walking O O O O O O
steps. On the 7th ct, all clap 1 2 3 1 2 3
hands with opp. They they back up
eight steps. This is repeated
- B The middle one (No. 2) arms R with his R ptr (No. 3)
and they skip around twice. Then he arms L with his
L ptr (No. 1) once around and changes places with the
Opp (No. 2) to No. 1 of the opp side (four skipping
steps). Here the arming R and L with both ptrs is
repeated, but not the changing; they stay in the
middle of the opp line to repeat the dance.

Note: After two times, the Nos. 2 are back in their orig
places. We can now let them change with one of their ptrs
so that one of the other children gets the leading part,
and again so at the 5th time.

Words of song:

I'm afraid the wolf will come and get me.
I am afraid the wolf is in the woods
I am sure there is no wolf (twice) my dear, my dear, my darling
I am sure there is no wolf (twice) out yonder in the woods.

I am afraid, I want to go to mother;
I am afraid, please let me go and hide
I am sure there is no wolf, but if you see the wolf, then
just call for your brother.
I am sure there is no wolf, but if you see the wolf,
I'll be right by your side!

Presented by Femke van Doorn

CARMENCITA
(Netherlands)

Dance is by Femke van Doorn; music composed by Hans Peters.

Music: Nevafoon LP 15024. 3/4 meter. Side 2, band 8.
Four meas introduction.

Formation: Line of boys opp line of girls, about four meters distance.

MeasAction

A 1-4 The children dance on the spot three pas de basques (R,L,R) then stamp and clap twice (shouting "Oleh!"). With every pas de basque they swing an arm above their heads.

5-8 Repeat action of meas 1-4.

9-12 They turn CW with 12 little running steps, holding R arm high.

13-16 Repeat action of meas 9-12 turning CCW and L arm high.

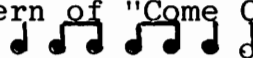
17-19 Stamp with the heels:



Repeat action of meas 1-19.

20-23 INTERLUDE MUSIC:

Clap the rhythmic pattern of "Come Carmencita, dance it" twice.



B24-31 With knees slightly bent and the arms raised fwd to shldr height, the heels click to every beat of the music, doing so the lines move slowly twd each other (24 beats).

32-39 Ptrs move around each other CW with the same heel clicking, R arm held above the head and looking over R shldr (24 beats).

40-47 Both lines move bkwd again to places (24 beats).

INTERLUDE MUSIC: Clapping of the rhythmic pattern.

Repeat action of A music (meas 1-19).

Order of dance: A A Interlude B Interlude A A

Variation: Instead of doing Pas de basque all the time in the A part, another step may be put in on the repetition: Step fwd on R ft (ct 1); step back on L (ct 2); step on R beside L (ct 3). Repeat beginning with step fwd on L ft. With this step the L hand may be brought fwd to shldr height when the R ft steps fwd, and vice versa. Castanets can be suggested by snapping fingers. This also may help to obtain a more "Spanish" carriage, especially when the head is held up well.

CARMENCITA (continued)Words of song:

Hè Carmencita, Hi Carmencita, Hoy Carmencita, swing it.
Hè Carmencita, Hi Carmencita, Hoy Carmencita, sing it!
Turn and turn and turn, like a top
Until you, until you stop
Come Carmencita, dance then.
Come Carmencita, dance then.

Who (long) cares what anybody says
I do like your pretty face, you are mine.
They are just making up some lies
I so love your pretty eyes, how they shine!
I must go, we will have another turn,
But now we have to return, back in line!

Presented by Femke van Doorn

CIRCUS HORSES
(Netherlands)

Dutch name is Circus paarden. Dance was composed by Femke van Doorn; music by Hans Peters.

Dutch Pronunciation:

Record: Nevofoon LP 15024. Side 1, band 3.

Formation: Free, or in circle, facing CCW, like horses in a circus ring.

Steps: "Horse steps," that fit to the music.

Simple form: The children move freely through the hall, trying to find the right "horse step" to the music (A- slow walking, lifting knees; B - Trot; C - galop).

Variations: On the A music, some variations in step are possible.

For example a double step -- again lifting knees on the "slow," - or two brushes, followed by a double step: Slow-slow-quick-quick-slow.

Variations in formation: The kids dance single file in a circle CCW and are numbered 1, 2, 3, 4. At the start of the 2nd A-music, Nos. 2 come beside Nos. 1 and 4 beside 3. At the 3rd A-music, 3 and 4 beside 1 and 2. The lines must keep together well.

Presented by Femke van Doorn

GRAND MARCH

Leading children (or adults) in a "Grand March" can be a good "warming up" for a dance session, especially when they are not yet quite sure whether they really want to and will be able to dance.

You just invite them to follow the cpl in front of them and they will find themselves moving to the music in some unexpected patterns. By means of your choice out of the possible figures, you can make it more or less long or complicated.

When a group of children has been doing several figures, they will like it very much to be left alone in doing them, the first cpl leading and choosing the order.

Very often they will be able to find out new possibilities themselves, so don't tell them all you know at once!

The following description will give you a number of figures in a rather logical order, but these are mostly too much for one time, so make your choice, and of course the order can be changed. Try to avoid to get the ptrs change places (so keep the girls on the R hand of the boys) and to get a circle facing out.

FIGURES

1. Serpentine. The leading cpl walks a serpentine through the hall, all cpls following exactly their trail.



2. Standing arches. The leading cpl walks along LOD and comes to a standstill at the beginning of one of the long sides, making an arch (with one hand). The next cpl ducks under their arch and stands beside them, making an arch too, and so on until one long archway is made, the 1st cpl standing at the rear end.



3. Alley. The leading cpl starts clapping, when all do so, an alley is formed. The 1st cpl dances through this alley with sliding steps, in butterfly pos. Coming to the end, they step apart and stand clapping. The other cpls follow them, a next cpl starting every four beats. When the leading cpl has to start again, they just walk through the alley, followed by the others, so re-establishing the original order.



GRAND MARCH (continued)

4. Walking arches. The 1st cpl raises inside hands to an arch, but keeps moving. When the whole file is walking as an arch, the 1st cpl turns in, changes hands and ducks through the whole archway, immediately followed by the 2nd and following cpls. At the end of the archway they turn back again, making an arch (so everybody keeps moving). When coming at the beginning again, they can repeat the ducking, or just walk on.

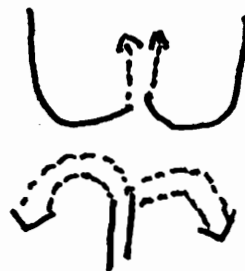
5. Separate to single file. The 1st cpl leads the file through the middle, up the hall. Coming to the end, they separate: the boy walking to the L, the girl to the R and leading their line along the long wall. (They must keep contact to move at the same pace.) When coming to the end of the long wall, there are several possibilities:

a. Crossing files. Both lead their file in a straight line over the diagonal. Both files will cross in the middle, where the boys let pass their ptr in front of them. Arriving at the corner, the files are led along the long wall again and the figure is repeated from the next corner, finishing again along the long wall.

b. Passing files. Both ptrs of the 1st cpl walk along the short wall twd each other and keep moving in this direction, the girls' file passing along the inside of the boys' file. When meeting again at the other side of the hall, the boys can pass at the inside, girls keeping the outside track.

c. Progressive chain. (Only when the grand R and L is known.) When meeting, ptrs of the 1st cpl pass each other giving R hands, then they pass the next giving L hands, and so on, thus starting a progressive grand chain. This will only be possible when the children walk in good distances. They must react correctly on the hand that is offered them by the 1st cpl. The figure can be repeated at the other side of the hall.

6. Buckle up two and spread. When meeting again, the 1st cpl marches through the middle again and coming to the end continues to the left, while motioning the next cpl to go to the right. The 3rd cpl must go to the L again, and the 4th to the R, and so on. Along both long walls there is walking a file of cpls now and when these meet (at the middle of the short side) there are again several possibilities.



GRAND MARCH (continued)

a. Under the arches. In one file all raise inside hands to make an archway, the other file passes below (all keep moving) at the next meeting this can be reversed.

b. Progressive dip and dive. The original 1st cpl makes an arch where the 1st cpl of the other file ducks under, then 1st cpl ducks under the arch of the next, over the 3rd, and so on. Every cpl that has passed the 1st goes on over and under, or under and over as the case may be.

c. Pass through. Instead of making arches, the two rows can also pass one going between the other. Either one whole file in between the other one, or the girls in between the file (that means, passing opp R shldr).

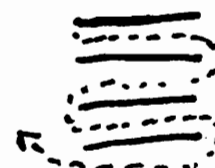


7. Buckle up four. When meeting again, the cpls of both files march up the hall in lines of four.

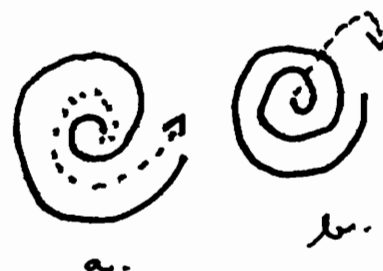


8. Buckle up eight. These lines of four can spread again. The 1st, 3rd, 5th, and so on going to the L, the even numbers to the R, and when meeting again, make lines of eight. (When dancing in a hall, you'd better not go farther, but if outside and with a great number of children, this could go on to lines of 16 or even 32.) These lines must come to a halt at about three meters' distance from each other.

9. "Snake." When the leading cpl did go to the L each time it will now be at the L side of the first line and can take the lead again. If not, the cpl standing there must do so. They lead the line through all following lanes and when the tail passes, it is always again the L side of the line that must join. (When the R side joins, this line will come in reversed.) At the end of the last lane the leader must take care to start moving in a circle CW, so that all will be facing in.



10. Winding. By moving CW a circle will be formed, and the line can be wound up by continuing inside the circle (but rather close to it). When the whole line is wound up to a spiral, there are different possibilities to get out again.



a. Unwinding. The 1st man turns L and walks back through the spiral lane. Everybody keeps going.

GRAND MARCH (continued)

b. Unwinding. All come to a standstill and the 1st man leads the line through arches straight out. There he continues going in a big circle CW and the spiral will be wound off from the inside.

11. Needle and thread. The leading man goes through an arch, made by the last cpl, the whole line following. Then reversed: The last girl through the arch of the 1st cpl.

12. Double needle and thread. Make a closed circle. The leading cpl makes a "needle" of their outside arms (stretching them forward and move, followed by their neighbors twd an arch opp them. As soon as they have come through, they let go of the ptr's hand and walk back to places along the own side of the circle, pulling the whole circle under the arch. This figure can be repeated with other cpls leading.



Presented by Femke van Doorn

GRINDING MEAL
(Netherlands)

This Dutch singing game is known in the Netherlands as Biertje brouwen.

Dutch pronunciation:

Music: Nevafoon LP 15024. 2/4 meter. Side 1, band 6.
Two meas introduction.

Formation: An even number of children in a circle, alternating boys and girls, or numbers 1 and 2. They make a big basket: The girls do a step fwd and make a ring, then the boys bring their arms over the arms of the girls and form a ring too.

Action

The circle moves CW, all starting with L ft; at the last sentence the boys come to a standstill and make arches. The girls duck under to the inside and out again through the next arch progressing CW. The music is speeding up at every repetition. After five times, there is an interlude music of two meas. During this, the girls let go of hands and bring their arms above the boys to remake their ring.

When the second melody starts, the wheel turns CCW and on the last sentence, the boys are now ducking (progressing CCW).

Words of song:

Come and help me turn the wheel, turn the wheel, turn the wheel,
Come and help me turn the wheel, to grind my meal.
The girls (boys) are ducking under to renew the wheel.

(second melody)

Come help me turn the wheel so I can grind my meal (twice)
The wheel is turning on, the wheel is turning and turning.
The boys (girls) are ducking under to renew the wheel.

Presented by Femke van Doorn

KINDER-MADISON
(Netherlands)

Dance was composed by Femke van Doorn; music by Lex van Tuyl Sr.

Music: Nevafoon 15024. 4/4 meter. Side 2, band 2.
Four meas introduction.

Formation: Free or in single file lines.

<u>Cts</u>	<u>Action</u>
1-4	Touch R heel sdwd (ct 1); R toe beside L ft (ct 2); R heel sdwd (ct 3); and step on R (ct 4).
5-8	Repeat action of cts 1-4 with L ft.
9-12	Turn both heels out and back (twice).
13	Jump on both ft apart with a 1/4 turn to the R.
14	Clap hands.
15	Jump on both ft together.
16	Clap hands.

Note: After four times, everybody has made a whole turn and can start a variation, for example:

No. 1 Variation: On cts 1,3,5,7 instead of touching heels sdwd, touch toe bkwd.

No. 2: Lift knee on cts 1,3,5,7.

No. 3: Lift knee on ct 1, swing leg on ct 3, and repeat (cts 5,7).

The music has two more repetitions for the children to find their own variations.

Presented by Femke van Doorn

MINUSHKA
(Netherlands)

Dance was composed by Femke van Doorn; music by Hans Peters.

Pronunciation:

Music: Nevafoon 15024. 4/4 meter. Side 2, band 1.
Two meas introduction.

Formation: Circle.

Action

A. Simple: One and a half slow "Mayim step" to the L, starting with R ft (in front, side, behind, side, in front, side) plus three stamps (R,L,R).
The same way back with reversed ftwk.

More difficult: One slow and one quick Mayim step, plus three stamps to the L and to the R.

B1. One child that has been appointed before as Minushka #1 comes into the circle and shows a "Russian" step. The others clap.

B2. All join in with the shown step.

As the introduction is repeated, Minushka goes back to place and the other children do: Step and swing to the R and step and swing to the L, leaving the R ft free to start again.

Note: The record has five repetitions so five Minushkas or Petrushkas can show a step.

Words of song:

Why are you so sad, Minushka,
On this pretty summer day?
The sun is so bright
And there are no clouds in sight!

(or: The flowers are blooming
And the sun is shining bright!)

Don't you hear the music playing?
Don't you hear the horses neighing?
You'll forget your grief and sorrow,
When you dance, Minushka!

Presented by Femke van Doorn

PIETER JAN VAN STRAATEN
(Netherlands)

Dance is by Femke van Doorn; music composed by Hans Peters.

Pronunciation:

Music: Nevafoon LP 15024. 6/4 meter.
Two meas introduction. Side 2, band 4.

Formation: This dance can be done in several formations:
Free (all facing the same side), or two opp
lines, or cpls in a circle, facing CCW.

Action

- A Two steps fwd (R,L) (cts 1,2); step to R and stamp L (no wt) and clap (cts 3,4); step to the L and stamp R (no wt) and clap (cts 5,6).
Repeat this action three times.
Grapevine to the R (side-behind-side-in front-side) and stamp L (no wt) & clap, and the same back with opp ftwk.
Repeat the grapevines.
- B The children improvise a dance for P.J., finishing facing the other way.
- C Moving back, they repeat part A, but softly, that means: Every stamp is now a touch, every clap a fingersnap. The finish again facing the orig direction, where they start again "loudly."

Order of the dance: A-B-C-A-B-C-A.

Note: Before starting to learn the dance, let the children try to stamp without taking wt.

The dance can be nicer, but a bit more difficult by alternating the movements of part A: Fwd-step-stamp-step-stamp twice, then sdwd and bkwd, and then repeating all this.

When working in two opp lines the children can move twd each other on the A-part; try to improvise two by two on B-part; then move back "softly," and so on.

When dancing with cpls in a circle, it is nice to begin with outward ft so moving sdwd away from and twd each other.

There is no need now to reverse direction; the B-part can be danced on the spot.

Presented by Femke van Doorn

THE PRETZEL
(Netherlands)

Dance was composed by Femke van Doorn; music by Lex van Tuyl Sr.

Music: Nevafoon LP 15024. 4/4 meter. Side 2, band 3.
Two measure introduction.

Formation: Four children in a line, the two middle ones
back to back, facing the outward two.

Action

- A. For 16 cts, the two middle children improvise some regular movement, then their ptrs join them for another 16 cts.



- B. The two middle children dance a "pretzel" around the other two. They dance a circle CW around their ptr, pass each other by the L shldr, then again a circle CW around the opp standing child, again pass each other L shldr, and to finish change places with ptr by R shldr.



Now the other two are in the middle and do the improvising and the pretzel.

Note: When the pretzel is well known, it can become a reel of four by moving all together.

Presented by Femke van Doorn

SLEIGH-RIDE
(Netherlands)

This Dutch singing game is known in the Netherlands as De arreslee.

Dutch pronunciation:

Music: Nevafoon LP 15024. 4/4 meter. Side 1, band 8.
Four meas of introduction.

Formation: Sleighs of two children, one in front, one behind, holding two hands, or four children; one cpl in front and one cpl behind. Both cpls hold inside hands with ptr and outside hands with the other cpl.

Action

The music has two phrases. A-music is "horse music" and is meant for "driving" in running steps lifting knees or heels, or alternating (16 in front, 16 behind, or 8/8/8/8 and so on).

The B-music can be used either to improvise "playing in the snow," or to do a "gliding around" movement, with a shuffle step making a circle of two or four, or holding R or L hand with ptr or four hands across (to get the gliding movement always mind to lean outward).

The children can make their own choice of figures or there can be a set sequence, for example:

- A1 Sleighs fwd, lifting knees.
- B1 R hand to ptr -- 16 gliding steps around -- back with L hand.
- A2 Sleighs fwd lifting knees for 16 steps, then heels 16 steps.
- B2 Two cpls, four hands around, 16 shuffle steps and back.
- A3 Like A2, changing every eight steps.
- B3 Two cpls R hand across 16 shuffle steps, and L hand across 16 shuffle steps.
- A4 Like A2, changing every four steps.

Words of song:

- A Jingle, jingle, jingle, here we go
For a sleigh ride in the snow
Oh, boy, how I like to ride
With my sweetheart by my side!
- B. Never was the snow so white,
Never was the moon so bright.
I could ride all through the night,
With my Sweetheart by my side!

Presented by Femke van Doorn

TEENY TINY TILLY
(Netherlands)

This is a Dutch singing game, also called Ikkeltje Marikkeltje.

Dutch Pronunciation:

Record: Nevofoon LP 15024. Side 1, band 2.

Formation: Two lines of children (facing). Before starting the dance, each cpl decides what profession they want to show.

Action

- A. Both lines go fwd (four cts) and back (four cts), twice.
- B. The top cpl walks through the "street" in the way they think somebody of their profession should arrive, for example carrying tools, and they come to a standstill in the middle.
- C. They mimic their profession, and all the other kids join in.

When singing: "That's what they did," they move to the bottom of the line, and the other kids move up one place, clapping.

The music is played six times, so, in lines of six cpls, all will have a turn.

Words of song:

- A. Teeny Tiny Tilly went to Trilby,
Teeny Tiny Tilly went to town.
- B. She there saw two..., two..., two...,
She there saw two..., walking down the street.
- C. And both of them went this way and that way and this way
And both of them went this way, that's what they did!

Presented by Femke van Doorn

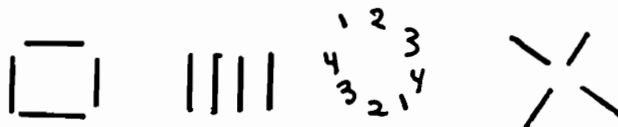
THREE DUCKLINGS IN THE YARD
(Netherlands)

This is a Dutch folksong. Dance was composed by Femke van Doorn.

Music: Nevafoon LP 10524. 3/4 meter. Side 2, band 5.
Introduction: Two meas; twice Unisone, three times in canon

This is again a canon dance, meant to be made by the children themselves (see Tumba). Now there must be four groups.

Possible formations:



Here is an example of a dance.

Action

- A All make a kind of twist movement on the spot: With bent knees, the hips are moved from one side to the other with an accent on the first beat of every meas: R,L,R, L,R,L, R,L,R, L,R,L.
- B Four big sneaking steps fwd, close ft on the last beat.
- C "He said" Bring hands to the mouth
"Hallo!" and stretch them along an imaginary horn,
diag to the R
"Hallo" to the middle
"Hallo" to the L
- D Little jumps on both ft bkwd.

Words of song:

- A Three ducklings in the yard
Waddled and quacked so hard
B Farmer came and chased them
And Oh my! They raced them
C He said, "Hallo, hallo, hallo,"
D These ducklings are a nuisance,
But I love them so!

Presented by Femke van Doorn

THREE GROOVY GUYS
(Netherlands)

This Dutch singing game is known in the Netherlands as Drie boerenjongens.

Dutch pronunciation:

Music: Nevafoon LP 15024. 4/4 meter. Side 1, band 5.
Two meas introduction.

Formation: A rather big circle, inside the three "groovy guys."

Action

- A. The circle moves CW in walking step, the three children inside CCW (each on his own) with the words: "Say, would you dance with me?" they try to invite a ptr but without success; so repeating this sentence, they grab somebody.
- B. Together they continue CCW. The circle is closed again and moves CW.
- C. The circle stops moving and claps. The cpls inside dance around in two-hand pos, turning on the spot: eight skipping steps CW and eight back.
- D. In butterfly pos, they move around the circle with sliding steps CCW. Then the new chosen children stay inside. The former "groovy guys" join the circle to start again.

Note: It is very well possible to let the cpls in the middle improvise their own way of dancing. But they are supposed to react to the different phrases of the music.

Words of song:

- A. Three groovy guys are dancing all around
Say, would you dance with me? (twice)
- B. And if I can have this dance with you,
Then we will be dancing the whole day through!
- C. And hulala, hulala, hulalalala, we sing hulalalala,
we sing hulalalala.
- D. The end of the music means the parting of us two;
So now I will leave and pass the turn to you!

Presented by Femke van Doorn

TRAVELLER FROM FRANCE
(Netherlands)

This Dutch singing game is known in the Netherlands as Een boerinnetje uit Franken.

Dutch pronunciation:

Music: Nevafoon LP 15024. 3/2 and 2/4 meter. Side 1, band 7.
Two meas of 3/2 introduction.

Formation: Line of 7 or 4 children, one child in front of the line, facing them (about 6 ft apart).

Action

- A. "The traveller" moves six small running steps twd the line and six bkwd.
- B. At this phrase the traveller stands still and invites one of the children, who steps fwd.
- C. The traveller forms two "arches" by holding his arms obliquely sdwd high and moves alternately four steps fwd and bkwd. The chosen child does the same but moving around the traveller, so passing for example under the R "arch" then moving fwd and under the L arch moving bkwd (kind of continued do sa do). At the last sentence of the song, the chosen child joins the traveller.

When repeating the dance, the new invited child will find three arches to go through, and so on.

When the original line is reduced to one child, this is the new traveller and the dance continues without break.

Words of song:

- A. Here is coming a traveller
From France all the way
- B. Will my darling . . . enter through my gate
See her (him) walking down the street
Without shoes upon her (his) feet
Shiny buttons on her (his) shirt
Pretty ribbons and some dirt
Everyone can tell
That fits our . . . well!

Presented by Femke van Doorn

TUMBA
(Netherlands)

This is a canon dance for three groups. The children are supposed to make their own dance on this music; a dance which can be danced as a canon. The following form is an example.

Pronunciation:

Music: Nevafoon LP 10524. 4/4 meter. Side 1, band 9.
Two meas introduction.

Formation: Three concentric circles.

Action

- A. The children make steps on the spot pressing their R and L palm down turn and about while they bend slowly fwd.
- B. Four side-close steps to the L, stretching up again slowly and moving the arms sdwd up and down, each time a little bit higher until they are obliquely sdwd high on the 4th step.
- C. Holding the arms like that, all move to the R with seven sliding steps and jump on 8, clapping above their hands.

Note: The record gives the music three times unisone, then the clarinet, accordion and flute start to play in canon, and each circle can follow its own instrument for three more times.

Presented by Femke van Doorn

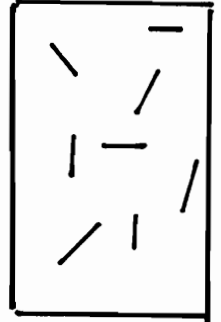
THE YELLOW BUS
(Netherlands)

Dutch name is De autobus. Dance was composed by Femke van Doorn; music by Hans Peters.

Dutch pronunciation:

Music: Nevofoon LP 15024. 4/4 meter. Side 1, band 4.

Formation: In a hall a number of "bus stops" are marked with chalk lines or jumping ropes. Around the "bus stops" are streets. The children are divided in little groups of 5-8 children that are standing in a line at the "bus stop." Together they represent a bus and the first of the line is the driver. There are busses number 1 and number 2.



Action

The busses are driving in time with the music: Busses No. 1 on the A-music, No. 2 on the B-music. The driver may pick his own way, but is responsible to have the whole bus at a stop when his phrase of music is at the end. Though not holding to each other, the "passengers" must try to keep the bus together. In the beginning they will only be able to do so when using a walking step. Later on they may try skipping step, which enables them to travel a greater distance, but they may find it more difficult to keep together.

After the 3rd time of the music, there is an interlude music of four meas, to change drivers. The "bus stops" can be used on both sides.

Words of song:

Riding, riding, riding in the yellow bus,
Driver, driver, driver, here's my dime;
Riding, riding, riding in the yellow bus,
Oh, driver, please let me get off in time!

Presented by Femke van Doorn