

32ND annual

Folk Dance Camp

UNIVERSITY
of the
PACIFIC
STOCKTON, CALIFORNIA



McGault



JULY 22 -
AUGUST 4
1979

Syllabus of Dance Descriptions

ERRATA AND ADDENDA FOR 1979 FOLK DANCE CAMP SYLLABUS

- | <u>Page</u> | <u>Clarification</u> |
|-----------------|---|
| 43,44,
45,46 | These dances were not taught. |
| 47 | <p><u>KUČEVAČKO KOLO</u>
 Pronunciation: KOO-cheh-vahch-ko KO-lo
 Fig I: Change meas numbers in margin as follows: <u>1-4 to 1-2;</u>
 <u>5-8 to 3-4;</u> <u>9-32 to 5-16.</u> Delete <u>Notice one step per meas in</u>
 <u>Pattern I.</u>
 New meas 1-2: change as follows: Moving fwd diag R...
 (meas 1,2) to (cts 1,2) (meas 3, ct 1) to (meas 2, ct 1)
 step on L beside R (ct 2); step R, turning to face L of ctr
 (ct &).
 New meas 3-4: change as follows: Moving bkwd diag R...(cts 1,2)
 (meas 7, ct 1) to (meas 4, ct 1); step R beside L (ct 2);
 step L, turning to face R of ctr (ct &).
 New meas 5-16: change meas 1-8 to 1-4.
 Fig II, meas 1: Delete <u>Changing to hands down and.</u> After <u>hop on R</u>
 insert <u>bring L ft along R calf, toes pointed down.</u> On line 2
 change cts to 1,2,&.
 Meas 2: After (ct 1); insert <u>close L to R and....</u>
 Meas 7: Add: <u>joining hands in "V" pos on ct 2.</u>
 Meas 8,9,10: Body tilts in opp direction from stepping ft on
 ct 1 of each meas. Arms swing bkwd on meas 8, fwd on meas 9,
 quite far bkwd on meas 10 in preparation for meas 11.
 Meas 11-12: Delete all. Insert Meas 11: Long step fwd twd
 ctr on L ft, bringing hands fwd (ct 1); hop on L (ct 2);
 step R across in front of L (ct &). Meas 12: Step diag
 bkwd L on L (ct 1); close R to L and bounce twice (cts 2,&).
 Meas 15-16: Should read: <u>Repeat action of meas 11-12 with</u>
 <u>opp ftwk.</u></p> |
| 48 | <p><u>MIRKOVO</u>
 Pronunciation: MEER-ko-vo
 Introduction: In class a 16 meas introduction was taken.
 I. Meas 1: After to R: should read: <u>step R to R side, cross</u>
 <u>L in back, R to R side, cross L in front.</u> Grapevine steps
 should be done in prancing manner -lift knees high.
 Meas 2-3: add <u>2 more times.</u>
 Meas 4: Delete all. Insert <u>In place stamp R (ct 1); hop on</u>
 <u>R (ct &); step L beside R (ct ah); stamp R (ct 2);</u>
 <u>stamp L, no wt (ct &).</u>....
 II. meas 2, line 2: the touch of R ft in front occurs simul-
 taneously with step on L (ct 2).</p> |
| 49 | <p><u>MOROVAC</u>
 Change spelling in title to <u>MORAVAC</u></p> |
| 50 | <p><u>PAJDUSKO</u>
 This was not taught.</p> |
| 51 | <p><u>OP SA SA</u>
 Pronunciation: OPE-sah-sah
 Formation: Usually done with belt hold.
 I. meas 1, line 1....step R toe <u>beside L instep.</u>
 II. meas 3-4, line 2: Insert at beginning <u>While hopping on R,</u>
 lift L knee....At end of line change <u>ctr to LOD.</u></p> |

OP SA SA (continued)

Meas 5-6: Delete all. Should read: Step fwd on L (ct 1); hop on L turning to face RLOD (ct 2); step fwd on R (meas 6, ct 1); hop on R turning to face ctr (Ct 2).

Meas 7-8: Delete all after (ct 1). Insert: hop on L, turning to face RLOD (ct 2); stamp R beside L (ct &). Hold (meas 8, ct 1); hop on R, turning to face ctr (ct &); stamp L fwd (ct 2).

III., meas 1: Change stamp R to R without wt to jump on both ft.

Meas 2,3: Add bring R up behind sharply on ct 1. Move to the R on each meas.

Meas 4: The step on R, ct 1, is a long leap.

52 IV, meas 13-16: Change opp direction to moving bkwd.

V. meas 4: The chug is diag R fwd and back to place

1-16 Repeat action of Pattern II: Add with Variation II B as described here:

meas 1-3 Repeat action of Fig I, meas 1-3.

4 Facing diag R, leap onto R (ct 1); stamp L fwd, no wt (ct &); hop on R (ct 2); stamp L, no wt (ct &).

5 Repeat action of meas 4 (Var. II B) with opp ftwk.

6 Repeat action of meas 4 (Var. II B) but omit last stamp.

7-8 Repeat action of Fig II, meas 7-8.

Finale: Assume a pose on final ct - i.e., extend L heel fwd; down on R knee; or any other sharp movement.

53 PODRIMSKO ORO

This was not taught.

Change country of origin to Albania.

55 ✓ SESTORKA

This was not taught.

56 SVEKRVINO ORO

Pronunciation: SVEK-kur-vee-no O-ro

Formation: Lines of dancers, hands joined in "V" pos; face LOD; wt on L ft.

Meas 1. Bend R knee before taking first step to give a down-up movement. Raise and lower R heel during ct 2; step fwd on L (ct 3).

Meas 3, line 1: change behind to to. Line 2: the twist of torso is done on ct 2. Ct 3 is a hold.

Meas 4, line 1: change behind to to. Twist on ct 2, hold ct 3.

Meas 5, line 2: L ft steps in place (where it was) - not to L on ct 3. Bring R ft behind L knee before the flex on meas 6.

Meas 8: Last step on L is taken across R in LOD to prepare for repeat of dance.

57,58 These dances were not taught.

59 VASKINO ORO

Pronunciation: VAHS-kee-no O-ro

Formation: Lines of dancers, hands joined in "W" pos; face LOD, wt on L ft.

No introduction - begin dance with music.

Line 14 should read: Repeat meas 1-16 twice (3 times in all).

Transition: Delete all: Insert Repeat action of meas 1-2, then repeat action of meas 1-16 twice, but in opp direction and with opp ftwk (move in RLOD).

VASKINO ORO (continued)

New sequence to be added and counted as meas 17-24:

- 17 Moving RLOD, low lift on R, step on L (cts 1,2); low lift on L, step on R (ct ah 3); step L,R (cts 4,5).
 18 Lift L ft up in back (cts 1,2); step on L (ct 3); place R ft flat on floor in front of L (ct 4); lift R, knee bent (ct 5).
 19-20 Repeat action of meas 17-18 in opp direction with opp ftwk.
 21-24 Repeat action of meas 17-20.

Following the repeat of meas 1-16 twice beginning RLOD, dance meas 17-24; then meas 9-16; meas 17-24 and finish with meas 9-16.

61

AMBOSPOLKA SCHUHPLATTLER

Background Notes: Delete last line. Add: Austrian men traditionally plattle in 2/4 and 4/4 meter. The Bavarian couple form of the dance is always done in 3/4 meter.

Record: Phillips LP, Side B, Band 6. The Festival record is BZS 7904, Side 1, Band 2.

Fast Plattle: If the Slow Plattle is given 4 cts, the Fast Plattle should be counted 1,&,1,&,3,&,4,&. The Double Schlag should be counted 1,ah,&,2,& (finish with cts 3,&,4,& of the Fast Plattle).

Sequence for Festival BZS-7904:

- 16 meas March - 32 steps
 32 meas Plattle - Slow Plattle once and Fast Plattle 3 times.
 Repeat Slow Plattle and Fast Plattle combination but cut last meas to end with 3 stamps.
 Repeat whole sequence.
 8 meas March - 16 steps
 16 meas Plattle: Do slow and Fast Plattle combination only twice.

63

FINSTERAUER LANDLER

Record: Festival FEP 502, Side A, Band 1.

Formation: Should read: Cpls at random about the floor, ptrs facing with inside hands joined and held back (twd RLOD). M has back to ctr.

Steps: Single step: A walking step taken on ct 1 of a meas.

Introduction: 4 meas.

Part I, meas 5-8: Add at end On meas 8 M step on R beside L. Both M and W end with it together.

As W makes one circle around M she is also making 2 CCW turns. She may start on either ft and take 1 step per ct, or step on cts 1 and 3 of each meas. M swing their joined hands in a vertical CCW (as he looks at it) circle 3 times, always coming down and across the bottom of the circle on ct 1 of meas 5,6,7.

Part III: Clapping pattern given takes 2 meas (1 clap per ct).

Repeat the pattern 3 more times but on the last one stop on ct 4 (hold cts 5,6).

Part II: Both start L ft.

64

KRUMMAUER LANDLER

Background Notes: Should read: The dance is from the village of Krummau which is now in southwest Bohemia but was at one time in Austria.

Formation: Delete crossed.

Fig II, Promenade: Handhold: M R and W L hands are joined.

With elbow bent, M puts his forearm over W forearm. Forearms are parallel to floor, with inside of forearms touching. Hands are palm to palm.

KRUMMAUER LANDLER (continued)

Fig III: Clapping pattern given takes 4 meas. Repeat pattern for meas 5-8. On meas 8 clap ptrs hands (ct 1); hold (cts 2,3).

INTERLUDE: After Fig III and Fig IV there is an interlude of 4 meas. During the first one (after Fig III) face ptr and repeat the action of the Introduction. During the second interlude (after Fig IV) cpl 1 takes 2 meas to turn CW back to orig pos.

Fig IV: Should read:hit hands with ptr and corner.

65

NIEDER BAYERISCHE MAZURKA

Title: Change to read: Nieder-Bayerische (Add a hyphen).

Record: Add: FEP 502 Side 1, Band 1 and 2. Band 2 is Band 1 played twice through. The introduction occurs again in the middle of the band. During this interlude just swing joined hands fwd and bkwd.

Formation: Change to read: Cpls at random about the floor, M with back

Steps: Add at end: Bend body fwd (ct 1); straighten body (ct 2).
Add: 4 meas Introduction.

Fig I, meas 3-4: W has hands on hips.

Meas 5-6: Start M L, W R ft.

Meas 7-8: Change to read:in place with six walking steps.

66

PONGAUER WALTZ

Title: Change to read: Pongauer Walzer

Formation: Cpls side by side at random about the floor, W to R of M. Inside hands are joined and M has L shldr twd ctr. W free hand on hip, fingers fwd.

Introduction: 2 cts

Meas 1-4: Arms swing naturally fwd and back

Meas 3-4: After turn, join new inside hands.

Meas 25-28: W turns twice.

67

SCHNUFTABAC

Title: Change spelling to SCHNUPFTABACK.

Record: Festival FEP 502 Side A, Band 3 3/4 meter

Formation: Arms are held about shldr level.

68

STEIEREGGER

Formation: Dance works best with about 10 - 12 cpls in the circle. Add: Joined hands are held down. W free hand on hip, fingers fwd.

Introduction: 4 meas.

Fig III: M should free the L hand on last meas of Fig II.

Fig VI: Add: W makes 2 CW turns as M circles 1/2 CW.

69

S'SUSERL

Title: When printed in upper and lower case the first S is small - s'Suserl

Record: Festival BZS-7904 Side 1, Band 1.

71

WATTENTALER MAZOLKA

Title: Change spelling to Wattentaler Masolka.

Formation: M R arm is above W L arm.

Introduction: One meas

WATTENTALER MASOLKA (continued)

Meas 1-2, line 2: Change CCW to CW.

Meas 12: M puts the joined hands at his R side (near has armpit) as he starts to turn CCW.

Meas 15-16: Cpls in shldr-shldr blade pos make 2 CW turns with 4 pivots. On last 2 cts return to starting pos.

79 BIG CIRCLE MOUNTAIN SQUARE DANCE

Add the following record list to your syllabus.

AR 52 Educational Activities "Big Circle Mountain Square Dancing"

AR 53 Appalachian Clog Dancing and Big Circle Mtn. Square Dancing

AR 81 Friday Night At the Barn

AR 82 Mountain Dance Music Comes Alive

AR 107 "Boil Them Cabbage Down/Little Liza Jane"

AR 108 Lonesome Road Blues/Mountain Dew

Folkraft 36 Big Circle Mountain Dance Music

Small Circle Figures: Add to your syllabus

Gents Turn With The Right Elbow

Gents turn with the right elbow
turn your opposite with the left elbow

Gents turn with the right elbow
turn your partner with the left elbow

Swing your opposite

Swing your own

Men turn one full turn hooking right elbows, turn one full turn with opposite woman, men turn one-half turn with right elbows hooked, turn partners one full turn, men continue to turn alone 3/4 turn to face opposite

Swing your opposite, swing your own, odds move on.

Clogging: Optional swing for clogging (touch swing)

Both cpls swing 1/2 turn placing opposite on right hand side.

Swing partner one time around, place partner on right and odds move on.

81 h. Queen's and King's Highway, line 5: Delete to follow the W immediately in front of him. Insert and moves in opp.....

89 BERDE OYUN HAVASI

Steps and Styling: Delete last sentence.

Meas 1, line 2: Delete while raising hands to shldr level

Meas 3: Add, except on ct 1 place L ft fwd, no wt. Hands raised to shldr level by ct 2.

Meas 4, line 2: Delete lifting hands to shldr level.

Meas 5: Shift wt onto L on ct 1.

Meas 6, line 2: Delete about waist level; insert sides.

Meas 7: Arms are at shldr level, R arm straight, L elbow bent.

Meas 8: Add: end facing ctr.

90

ÇEÇENO

Pronunciation: cheh-CHEH-noh

Record: Should be speeded up to 47 rpm.

Formation, line 1: Add at end L hand over neighbor's R.Ct 9: Delete in place; insert beside LCt 10: Add body turns twd ctr.Ct 11: Delete in place; should read Step on L beside R, turning body to face LOD; look twd R; begin to move own L and neighbor's R hand to small of own back. Hands reach that pos by ct 12.Cts 13-16: Add at end Bring arms down on ct 13 and up again on ct 15.Ct 21: Change in place to beside L.Ct 22: Delete all. Should read Touch L heel twd ctr.Ct 23: Change to Take wt on full L ft.Ct 24: Delete all from and raise hands.....Ct 25: Should read Step on R in place and with L ft in front of R, dip in place by bending both knees.Ct 26: Delete hands bounce twice.Ct 31: Delete all. Insert Fall on both ft, knees straight.

91

ÇEPIKLİFormation: Add: W palms facing twd ctr; M palms facing out.Basic Step: Delete Hop L. Delete the "&" sign in parentheses. Should read Step R,L (cts 1,2). Add: Hands swing fwd and back on cts 1,2.Introduction: Delete all. Insert Dance begins at the discretion of the leader.

Throughout description change (cts 1,&,2) to (cts 1,2).

Part I, meas 2, line 1: Delete , toes. Line 3: Delete all of Note:.....Meas 3,4,5: Add: Hop on supporting ft on ct 1 of each meas.Part II, meas 2: Add: Arms swing up high and hands are released on ct 1.

92

Meas 6: M grasp ptr's hand after clap but do not lock fingers.

Line 2: leap onto L beside R ft (ct 2)

Meas 8: Arms swing up on ct 1.

Meas 9: M grasp ptr's hand after clap but do not lock fingers.

Meas 2,5,8: Whenever a hand is free it swings down before it comes up for next hit.

93

GARZANE

Pronunciation: change to gar-ZAH-neh

Introduction: Change 1-3 to 1-8.

Step I: Add in margin below meas 3: 4-12 Repeat Step I three....Next line put 13 in margin for the transition. Lean body bkwd on ct 1.Step II, meas 1, line 2: Delete all. Insert Walk with toes touching floor first. After (ct 2) of meas 1 add: R kicks out slightly to R, pigeon-toed (ct &).Meas 2: Delete all. Insert Close R to L (ct 1); hold (ct 2).Add in margin meas 7-8 Repeat action of Step II.....Line 2: Delete -step...On ct 2 of meas 8, fall on R ft, keeping knees together and extending lower L leg to L side.

94

Step III, meas 1, line 1: Delete bend knees and. Change sideways to diag bkwd. Line 3: Delete straightening knees.Meas 3: Delete -step.Add in margin meas 4-12 Repeat Step III.....

GARZANE (continued)

Step IV, meas 1, line 1: Delete hammer-. Line 2: L fwd no wt (ct 1)
 Change bring to slide; after knees insert (ct &).
 Add in margin meas 4-12 for Repeat Step IV.... Add at end no wt
on last stamp.

Step V, meas 1: Turn head to L on ct 1. Pump R leg twice while
hopping on L. Delete toes pointed down.

Meas 3, line 2: Change bring to slide; after R insert (ct &)
 Add in margin meas 4-24 Repeat action of Step V, meas 1-3
7 more times (8 in all).

Delete: Repeat this step as many times as leader wishes.

95

GÜN OLA

Fig I, line 1: Should read: Moving LOD, body facing slightly
R of ctr, step L across in front of R....; Line 2: Delete
points RLOD; insert toe turns twd RLOD.

Meas 3, line 1:fwd on L keeping R in place

Meas 4: Repeat action of meas 3.

Fig II, meas 3: Delete Moving LOD. Should read: Step L beside
R (ct 1).....

Meas 4: Should read stamp L beside R (ct 1);fall on R in
place while

96

GÜZELLEME

Pronunciation: gooz-EL-eh-meh

Record: Speed Bozok 105 up to 47 rpm.

Formation: Add: Arms straight down at sides, fingers inter-
locked with neighbors'.

Meas 1: Delete In place. Change LOD to slightly R of ctr.

Meas 2: Delete and facing. On step L, toes point twd ctr.

Meas 3: Delete in place. Bend body back on ct 2.

Meas 4: Delete Still in place.

97

İŞTİP

Line 1: Correct spelling to Yusuf.

Record: Add: Side B, Band 2.

Formation: Add Hands joined in "V" pos. When a hand is free
it is placed on hip, palm out.

Introduction: Delete all. There is no introduction.

Step I, cts 9-16: Add: end facing ctr.

Cts 37-38: Change to Step-hop on R.

Add in margin cts 41-80 opp Repeat action of Step I, cts 1-40

Step II, cts 9-16, line 2: Change R to L and L to R.

Cts 17-28: Delete all. Should read Turn CW with ptr with
6 step-hops, beg R.

Cts 29-40: Change to cts 29-36. Delete all of text. Insert:
Reverse direction and arms (L straight, R bent) so ptrs
L sides are adjacent. Turn CCW with 4 step-hops.

Add in margin cts 37-40 Repeat action of Step I, cts 37-40
as original line is reformed.

Add in margin cts 41-80 Repeat action of Step II, cts 1-40

Step III, cts 9-16: Delete all of 2nd sentence. Insert
Release hands, hook R arms at the elbows, forearms up at
chest level.

Delete entire sentence beginning with At the end.....

Add in margin cts 41-80 - Repeat action of Step III, cts 1-40.

İSTİP (continued)

Last line should read Repeat cts 1-40 of each Step. Delete twice throughout the dance.

Add the following: Repeat cts 1-40 of Step I. Finish dance with a stamping-step fwd on R, keeping L ft on floor while raising arms fwd and above head, yelling "hey".

98

KONYALÍ

This was not taught.

99

KEÇİKO

Pronunciation: KECH-ee-ko

In class a 4 meas introduction was taken.

INTRODUCTION, meas 2, ct 1: Delete next to; insert a little fwd of L (R instep at ball of L ft). L knee is pushed fwd and straightened on the & of ct 1.

Line 3: Push and straighten L knee on ct 2. Hold (ct &).

Meas 3: Shift wt onto L (ct 1); push and straighten R knee (ct &); push and straighten R knee again (ct 2); hold (ct &).

Beginning with Upon the order and continuing through must be moving LOD, delete all. This action was not taught.

The 3 meas of INTRODUCTION are done until the leader calls a change.

Fig I, meas 2: The jump is into a wide stride pos, toes turned out.

Meas 3, line 1: Change step to jump; change L to both ft; delete and touching L knee.

Fig I is done until leader calls a change.

FIGURE II: Delete all at bottom of page 99.

100

Rewrite all on this page as follows: This is a set pattern.

Meas

FWD TRANSITION

1 Moving fwd, hop on L, step R,L (cts 1,&,2).

FIGURE II

1 Jump on both ft (ct 1); lift L, extending L heel fwd (ct 2).

2 Touch L heel fwd (ct 1); scissors-fashion, bring L back while kicking R fwd and across L (ct 2)

3 Wt on L, touch R heel fwd and to the L of L (ct 1); touch R heel fwd (ct 2).

4-12 Repeat action of meas 1-3 (Fig II) 3 more times (4 in all).

BKWD TRANSITION

1 Moving bkwd, hop on L, step R,L (cts 1,&,2)

FIGURE II

1-6 Repeat action of Fig II, twice

Repeat dance beginning with INTRODUCTION.

101

VEYSEL BARI

This was not taught.

102

YENİ YOL

Line 2: Correct spelling to Yusuf.

Formation: Joined hands are in "W" pos.

Leader may begin dance at the start of any musical phrase.

Cts 6,7,8 can also be danced as step back on R, close L to R, step fwd on R.

"weaving across" means to serpentine.

103

YAVUZ

Pronunciation: YAH-vooz

Record: Horon # is 101 - not 102Style note: Add Knees flex constantly throughout the dance.
Shouting and shimmying are appropriate.Step I, ct 2: Delete and step L.Ct 4: Delete and step R.Cts 5-6: Add take wt on step L.Ct 8: Change Close to Step; delete and step L.

Step II, cts 1-4 are a repeat of action of Step I, cts 1-4.

Ct 5: Change in place to fwd.Ct 9: Change in place to bkwd.Ct 29: Change leap to R to step on R as hands begin to comeCts 30,31,32: Change Leap to Step bkwd.

115

THE GENTLE SHEPHERD

Music: Cabbage Records #402, Side 1, Band 2.

Meas 5-8: R hands are joined.

Meas 13-16: Add at end: End in promenade pos, cpl behind
cpl, facing the head of the hall.Meas 17-24: Join nearer hands to lead to the top of the set.

116

I'LL MAK' YE FAIN TO FOLLOW ME

Record: Side 2, Band 2. Slow to 31 1/2.

Introduction: Chord - Bow and curtsy.

Meas 4: At end W turns 1/2 CW into M line.

Meas 8: At end M turns 1/2 CW into M line.

Meas 11-12: Cpl 2 move up.

Meas 16: At end Cpl 1 are back-to-back facing 1st corners.

Meas 17-24: Pas de Basque steps throughout.

Meas 17: Pas de Basque R facing 1st corner.

Meas 18: Pas de Basque L moving in an arc to L to start
CW turn with 1st corner. Join 2 hands across at end.Meas 19-20: Finish the CW turn with 1st corner with 2 Pas de
Basque. Cpl 1 finish back-to-back facing 2nd corner.Meas 21-24: Repeat action of meas 17-20 with 2nd corner.
End with Cpl 1 in 2nd place; M 1 on W side facing
W 3; W 1 on M side facing M 2. Cpl 2 face down
and Cpl 3 face up ready to start a Reel of Three.Meas 25-32: Reel of Three takes only 6 meas (25-30) and
starts by passing L shoulders. Meas 31-32: Cpl 1 give R
hands and dance 2Skip Change of Steps to own side, down one
place. Progression: On meas 31-32, Cpl. 1, giving R hands
in passing, crosses over on the inside of the set to the
bottom.

117

THE PRINCESS ROYAL

Record: #402, Side 2, Band 1.

Introduction: On the chord bow or curtsy to ptr.

Meas 1-8: Active cpl dance Pas de Basque steps throughout.Meas 13-16: Add with 8 Slip Steps.Meas 17-20: Add with 4 Skip Change of Steps.Meas 32-33: Change to read: Meas 21-22. Add at end: Using a
two-hand hold with ptr, dance 2 Pas de Basque (1/2 turn CW).

Meas 23-24: Claps are done on the musical cts 1,&,2 of each meas.

Meas 25-28: Add with 8 Slip Steps.Note: Add at end: to the bottom, passing behind cpl 4.

A TRIP TO TOBERMORY

Record: Cabbage Records #402 S/2, B/3.

Formation: Change to read: 4 cpls in longways formation.

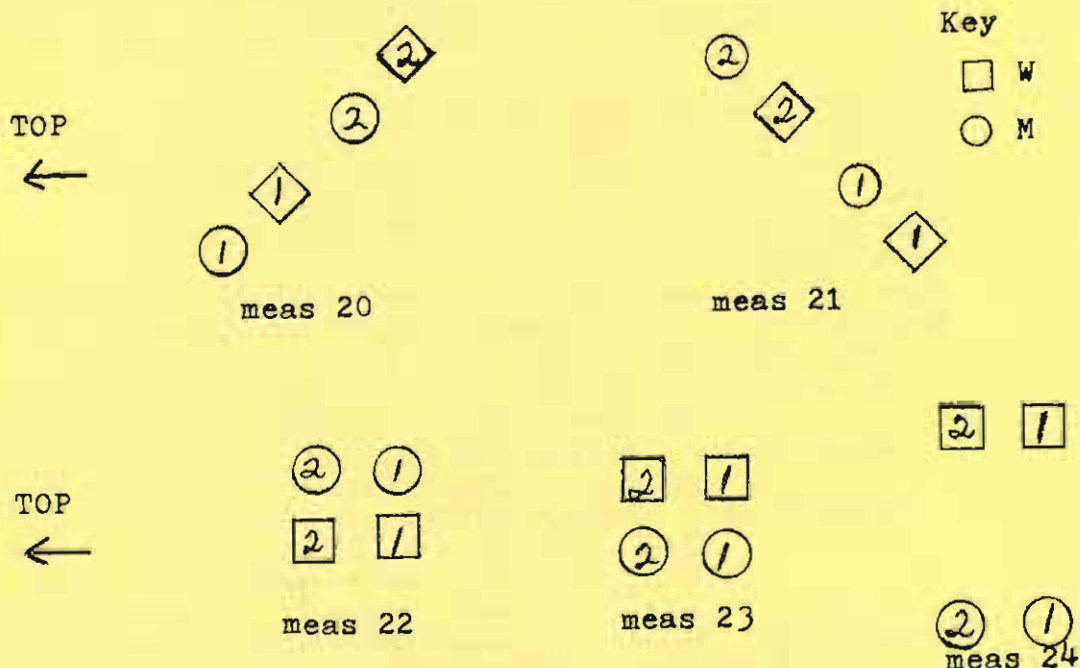
Meas 21-25, Half Pousette: At the end of meas 20, dancers are in a diag line with 1st W and 2nd M back to back in the ctr facing own ptr. Join hands straight across and hold them comfortably out to sides, elbows bent and down. Turns as a cpl are CW and ptrs are on opp ft.

Meas 21: Cpl 1 dancing down the set and Cpl 2 dancing up, dance 1 strathspey setting step to the side turning to momentarily form the other diag with 1st M and 2nd W back to back.

Meas 22: Dance 1 strathspey setting step turning to form a line of cpls down the center of the set. Cpl 2 is nearest the top and dancers are facing their own side.

Meas 23: Dance 1 strathspey step turning 1/2 CW to reform the line of cpls with dancer's backs to their own side.

Meas 24: Dance 1 strathspey step bkwds into place.



Last line of description: Delete all. Add: Repeat dance with Cpl 1 dancing with Cpl 3. Third time: Cpl 1 dance with Cpl 4 and Cpl 2 dance with Cpl 3. Dance is repeated until Cpl 1 is again at the top of the set.

Meas 9-16: Diagrams in the syllabus have the top of the set twd the bottom of the page.

ADAMA ADMATI

This was not taught.

AL SADENU

Pronunciation: AHL sah-DAY-noo

Record: CP #29 S/A, B/2

Formation:joined high in "W" pos.....

Introduction: 2 meas.

AL SADENU (continued)

Part A, meas 1-2, cts 1-6: Double tcherkessia: With slight body lift, step R to R (ct 1); step L across R (down feeling) (ct 2); step back on R (ct 3); step L sdwd to L (ct 4); step R across L (ct 5); step back on L (ct 6). Pattern has an up-down feeling.

Meas 4, ct 1: Add R, bending L knee.

Part B, meas 1, cts 1-2: Add R,L. Ct 3 add: Straighten L knee and point R toe downward (ct &).

Meas 5, ct 3 &: Add Rejoin hands, R hand reaching fwd to join with person on R (ct &).

Meas 7-8, cts 1-6: Should read Grapevine: step R to R side (ct 1); step L across R (ct 2); step R to R side (ct 3); step L across behind R (ct 4); step R to R side (ct 5); step L across R (ct 6). "up" on R (cts 1,3,5); "down" on L (cts 2,4,6).

121

AHAVA ATIKA

Pronunciation: ah-hah-VAH ah-tee-KAH

Record: The labels on Blue Star 79 are reversed. This is S/B, B/2.

Formation: Hands joined in "V" pos.

Basic Step: Meas 1: change skip to step-hop.

Introduction: 3 meas (long note) plus 10 meas.

Throughout description change skip to step-hop.

Part 1, meas 3, ct 3: Add hands raise easily.

Part 2, Section A, meas 1, ct 2: add L forearms touch lightly. meas 5-8: add finish with R hands joined momentarily.

Section B: Delete first sentence. Insert: Take cross-back pos: link R elbows and reach behind ptr's back to join R hand with ptr's L hand at small of back.

On 4th Basic Step W "escapes" by releasing her R hand, raises R arm high and turns CCW to face LOD, ending ahead of ptr in LOD.

Section C: W looks at ptr whenever possible.

122

Transitional Section: Add in margin meas 9-12 and text should read: Repeat action of meas 1-4.

Add to description: Repeat dance from beginning and do Transitional Section twice. Repeat dance again.

Dance ends on ct 2 of meas 3 of the Transition.

123

AYELET AHAVIM

Pronunciation: ah-YEL-let ah-hah-VEEM

Record: Label is reversed. This is S/B, B/1. 4/4 meter.

Formation: Delete his hands crossed in front of chest.

Insert M arms in open pos, curved and extended about head level.

Introduction: 8 meas.

Part 1, cts 3-4: Cross hands and snap fingers (ct 4).

Ct 7: Change on to of.

Part 2, cts 1-8: Add lift L knee slightly, rising on R toe (ct 4). Lift R knee slightly, rising on L toe (ct 8).

Cts 9-12: Change close to cross; change beside to over. Add The last step to R is a small lunge.

124

Part 3, Sec. A, cts 1-2: Delete deep and with. Add at end bending both knees.

Sec. B, ct 5: Delete Deep and with. Add at end bending both knees.

Ct 6: Delete high in the air to L side; insert fwd about 12" from floor. Line 2: Delete same front CW; insert RLOD.

Cts 13-16: W's Steps: Delete without leaving the joined hand; insert releasing joined hands.

125

BAREKH ALEINU

This was not taught.

126

DEBKA LA'EMEK

Pronunciation: DEB-kah lah-EM-ek

Record: S/A-B/6. Slow to 32 rpm

Formation: Add Inside hands joined and down.

Introduction: 2 meas.

Part A, meas 1, cts 1-2: See Errata for p. 127 for Debka Step.

Meas 2, ct 3: Change on ball of to strongly on L fwd.Ct 4: Delete fwd; add sharply beside L heel, lifting L knee slightly.Meas 8, ct 1: Delete R shldr in; insert to face.Part B, meas 1, ct 2: Delete Lift. Should read Kick L fwd in LOD, with straight leg.Cts 3-4: Should read Brush L back (ct 3); chug bkwd on R (ct 4).Meas 5, cts 1-2: Delete "s" on knees. R knee is bent, L ft extended diag fwd L, knee straight. All done on ct 1. hold (ct 2).Meas 8, cts 3-4: Insert after 1/2 to face RLOD. Add at end Hands joined and arms thrust up, elbows straight.Part C, meas 7-8: Change B to A.

127

EL HA'AYIN

Pronunciation: ELL hah-AH-eeen

Record: CP #29, S/B-B/8. Speed up to 35½ rpm.

Formation: Delete in a simple hold. Add Inside hands joined at shldr level. All hands held fwd of body.Steps: Yemenite Step L: Step on L ft to L, bending knees (ct 1) step on R toe next to L heel, straightening knees (ct 2); step on L across in front of R, bending knees (ct 3); hold, straightening knees easily (ct 4). Do not turn hips. Also done to R; fwd; bkwd.Debka Step: Touch L heel to floor (ct 1); small leap onto L, transferring wt to whole ft (land with bent knee) (ct 2). There should be an easy bend of knees and continual bounce throughout the step. Free ft is released behind.

Introduction: 4 meas (slow 2/4).

Part A, cts 1-16: Gaze is fwd, NOT twd ptr.Ct 4: Delete Lift R; insert Lift on L.Ct 17: Add: Free arm extended sdwd; look at hand.Ct 19: Delete: Touch L in front of R; insert Turn to face ptr and touch L beside R and snap....Cts 21-24: Delete face ptr.Cts 25-28: Add reversing ftwk.Cts 31-60: Delete second line. Add On ct 59 step L; close R to L (ct 60) (no turn).Part B, M: Add: Hands held slightly above head levelCt 7: Change of to off.W: ct 1: Should read: Step fwd on R heel, hands to R side at hip level, fingers snapping, turn head sharply to R.Ct 2: Delete all. Insert Take wt on R ft.Cts 3-4: Add and hand and head movements.Cts 9-16: Add hands fwd about shldr level.Both: cts 33-64: On cts 57-64 turn only until M faces LOD, W RLOD.Interlude: W pivots on L to face LOD and touches R beside L, no wt.

- 128 ELIYAHU HANAVI
Done at Lawn Party - not taught in class.
- 129 EREV TOV
This was not taught.
- 131 HORA CHADASHAH
Pronunciation: HOH-rah hah-dah-SHAH
Record: CP #29 S/A-B/1. Should be slowed slightly-close to 32 rpm.
Introduction: 1 meas.
Part A, meas 2, cts 1-4: The two-steps are like pas de basques.
Part B, meas 4, cts 1-4: Grapevine is R to R; cross L over
R in front; R to R; cross L in back of R.
- 132) These were not taught.
133)
- 135 MEKHOL HAMITPAKHAT
Pronunciation: meh-HOLE HAH-meet-PAH-haht
Record: Label is reversed. This is S/B-B/3 and should be
speeded up slightly. 4/4 meter.
Formation: Add Debka Hold: L hand at small of back; R hand
joined with L of person ahead.
Introduction: 6 cts plus 4 meas.
Part 1, cts 5-6: Should read: Stamp L ft, no wt, slightly
ahead of R and bend R knee.
Part 2, Sec. A done in Debki Hold: Arms held fwd, elbows bent
at waist level; L arm over R of person to L, hands joined.
Sec. B, cts 3-4: Change to read Step R beside L and hold.
Cts 11-12: Delete R side; insert face LOD.
Ct 13: Change Jump to Leap.
Sec C, cts 7-12: Ft are about 8" apart to do stamps.
- 136 VESHUV ITKHEM
Pronunciation: veh-SHOOV eet-HEM
Record: Labels reversed. This is S/B_B/6. 4/4 meter (fast)
Introduction: 8 meas.
Part 1, cts 7-8: Should read: Moving in LOD, step on R
across in front of L (ct 7); step on L across in front
of R (ct 8).
Cts 21-22: Add moving twd ctr.
Cts 23-24: Delete Squat all the way down; insert Land hard,
wt on both ft, R ahead of L, knees bent.
Part 2, cts 11-12: Add at end (ct 11); fall onto R, L leg
extended (ct 12).
Cts 13-16: Add at end with fall onto L (ct 16).
- 137 ZOT YERUSHALAYIM
Pronunciation: ZOTE yeh-roosh-ah-LIME
Record: S/B-B/5. Slow to 32 rpm.
Formation: Delete in a simple hold: Add inside hands joined
and held a little fwd about shldr level, outside hands also
at shldr level.
Introduction: 4 meas
Introduction Figure, cts 1-2: Touch L heel fwd
Ct 7: This is a soft brush and is used several times,
giving a distinctive quality to the dance.
Part A, cts 1-6: Yemenite Step (see Errata for p.127) here

ZOT YERUSHALAYIM (continued)

has only 3 cts - no hold.

Ct 10: The step on L is a lunge: M body face twd ctr, W face out; arms extended strongly at chest level, palms push outward, fingers extended up.

Cts 12-14: The turn is CW for the M, CCW for the W.

Cts 15-16: Should read Brush L heel softly to open to LOD, rejoin inside hands (ct 15); hold (ct 16).

Part B, meas 1, cts 1-2: Delete all: Insert Step sdwd L, free arm extended sdwd at chest level (ct 1); step R in place (ct 2).

Ct 3: M's L hand touches....

Meas 2, ct 4: Add Release joined (arch) hands and join inside hands.

Part C, meas 1, cts 3-4: This is a buzz step in place. Knees bend easily (ct 3); straighten (ct 4). Ptrs side by side.

138 Part C, meas 4, cts 1-2: Delete bend body over and back.
Add: Arched arms come fwd as body bends fwd. Keep action very soft.

Finish dance with 3 heel touches as in Introduction.

139 - 153 Will be found at end of Errata.

155- RUSSIAN DANCES

163 Correct spelling of the Ensembles mentioned as follows:

Piatnitsky Beryozka

155 PRIALITZA

Pronunciation: PREE-ah-leet-sah

Record: S/1-B/5.

Introduction: Change meas 1-3 to 1 meas.

Throughout dance lift knees high in preparation for all stamps.

Fig II, meas 4-6: Add at end ,but only to orig "V" pos.

Meas 7-12, line 2: Change 1/4 to 3/4. Line 4: Delete with back to; insert facing. Delete W's free fist at waist; insert join R hands with ptr, W reaches fwd to place L hand on L shldr of W ahead.

Fig III, meas 1, M: ...lifting L ft up behind (ct 1); fall on L, lifting R ft up behind (ct 2).

Meas 1, W: Change bkwd to fwd.

Fig IV, meas 1-3: W remove L hand from shldr. M leads ptr across in front of him, turning her 1/2 CCW under the joined R hands to face him. W ends on outside of circle, ptrs R shldrs opp each other.

156 Fig V, W, meas 3-21: Delete taking an extra step on L at end.

Meas 22-24: M starts R ft, W starts L ft.

Line 6: W places index finger on cheek.

Dance ends with 2 very slow stamps.

157 QUADRILLE

Pronunciation: kah-DREEL

Record: S/A - B/6.

Above diagram write in Head of Hall

Fig I: When moving fwd, touching ft is near heel of supporting ft; when moving bkwd, touching ft is near toe of supporting ft.

Fig II, meas 5-16, line 2: Delete ending with wt on last turn.
Add at end Do not make 1/4 turn on meas 16.

Fig III, line 2: Add M #2 and M #4 must turn to the R on first step to face twd opp M.

QUADRILLE (continued)

Meas 5: brush R ft twd L leg.

Meas 6:in back of L ft (ct 2).

Fig III, meas 25-27: Change to 25-26: Change six to four

In margin change meas 28 to 27: Delete first sentence.

Insert M steps on R with plie at W L side (ct 1);
extend L heel diag fwd to touch floor, R arm up, L arm
down (ct 2)

Add in margin meas 28: Close L to R, placing hands at small
of back, palms out. Posture erect.

158 Fig IV, meas 3: Action for ct 2 should read: touch L behind
R (ct &); hold (ct 2); touch L again (ct &).

Meas 5-6: Delete shake hands with W; insert M and W place
R hand on own chest (meas 6, ct 2)

Meas 7: Delete Both bring R arm in front of chest. Add at
end of line (ct 1); shake hands (ct 2).

Meas 8: Add at beginning: Shake hands again (ct 1).

Meas 9-16 in margin change to 9-15: change meas 1-8 to 1-7 .

Text should read: returning to place passing R shldr.
Delete last sentence.

In margin add meas 16: Cpls assume ballroom pos ready to
travel CCW around square. Bend fwd at hips.

Fig V, meas 5-8: Change ct 2 to (ct &). Line 2: Change four to
eight times, alternating ftwk. Shake bodies up and down
thruout meas 5-8.

Fig VI, meas 1-6: W remain erect while turning. Travel CCW
with 6 two-step CW turns.

Meas 7-8: Add and pos.

Dance repeats 4 times.

159 SIBERIAN GIRL

Record: S/A-B/7

Introduction: 8 meas.

CHORUS: Each time the Chorus is done the original pos is assumed.

Meas 16: Step R (ct 1); hold (ct 2) to free L ft.

Fig I, meas 1: Should read Leap onto L (ct 1); brush R
diag out to R side, knee straight (ct 2).

Meas 2: Addacross in front of L, heel leading (ct 2).

Meas 3-4 should read: Repeat action of meas 1-2 with opp
ftwk and direction.

CHORUS, 2nd time, meas 16: Stamp R, no wt (ct 1); lift on L (ct 2)
in preparation for Fig II.

Fig II, meas 2, ct 2: Should read lift on R.

Meas 8: Insert no wt before (ct 1); meas 2 is lift on L.

Meas 16: Stamp R, no wt (ct 1); hold (ct 2).

CHORUS, 3rd time, meas 16: Stamp R, no wt (ct 1); lift on
L (ct 2) in preparation for Fig III.

160 Fig III. Do not back up during this Fig.

161 ROMANCE See end of Errata.

139

ANDULKA

Pronunciation: AHN-dool-kah

Additional record: Panton 01-0221 S/1,B/5Formation: Hands on hips, fingers fwd.

No Introduction

Fig I, meas 1: M step bkwd L (ct 1); R (ct &); close L to R (ct 2); hold (ct 3). W do sameMeas 2: M move fwd R (ct 1); L (ct &); close R to L (ct 2); hold (ct 3). W do same.Fig II: W L arm is over M R in the promenade pos.Meas 9-16: Dance seven Mazurka steps and turn to face RLOD with 2 steps.Meas 17-24: Dance seven Mazurka steps and turn to face LOD with 2 steps.Fig III: The turn is done in shldr-waist pos. It is a walking turn and ct 1 of each meas is accented a little.

140

ČERESŇIČKY

Pronunciation: CHAIR-esh-neeck-kee

Records: Worldtone 1003. There is also a Danish recording listed only as DDGU which has been ordered but has not arrived as yet. At the moment it can be listed only by its initialsDDGU 2/4 meterFig I, meas 1-4: Counts are: step on L (m 1, ct 1); close R to L (ct 2); repeat action (meas 2); step on L, leaving R where it was (m 3, ct 1); touch R about where it was (ct 2); close R to L (m 4, ct 1); hold (ct 2). Knees are straight on each side step and bent on each closing step.Chorus: Each step takes 1 ct. Meas 20, ct 2 and meas 24, ct 2 are both held.Sequence usually done was: Fig I, Chorus, Fig II, Chorus and repeat all. Worldtone record ends at this spot.DDGU was used in class and the following Coda danced.Coda: Join hands in one circle. Moving in RLOD, step hop on R (meas 1); step-hop on L (meas 2); step R across in front of L (m 3, ct 1); step L in RLOD (ct &); step R across in front of L (ct 2); step L in RLOD (ct &); repeat action of meas 3 (meas 4). This pattern was danced 4 times in all (16 meas). If desired, pattern could be: Step on R (ct 1); hop on R (ct &); step on L (ct 2); hold (ct &); repeat exactly (meas 2). Meas 3 and 4 are same as orig pattern.Variation: Dance pattern twice in big circle. Take shldr-waist pos, R hips adj with ptr and turn CW for 2 patterns. Those without ptrs may still dance the circle pattern.

141

DUDACKÁ

Pronunciation: DOO-dahts-kah POHL-kah

Change title to read: Dudacka PolkaRecord: Panton 01-0221 S/1, B/I 2/4 meterFormation: Should read: Cpls at random, M facing LOD, closed pos. When free, hands are on hips, fingers fwd.

Most of the time, the routine was as written except Part I was omitted. If that is done, there would be 18 meas of Introduction. Or - you could wait 10 meas and dance Part II 1 1/2 times.

DUDACKÁ (continued)

Part II, meas 1-4, line 3: Delete while turning to face LOD again.

Line 4: Add at end unfolding arms.

Part III, meas 1-4, line 1: Should read....turning side to side, both turn 1/2 R, then L. Note: the polkas on meas 1-4 have very little hop in them.

Part V, meas 1-8: We also used a plain buzz step for the turn.

Meas 9-16, line 3: Change step-hops to skips. W turned CW and M moved CCW. W used a buzz step.

142 Part VI, meas 1-4: Meas 1-2 are in ballroom pos. Meas 3-4 are in shldr-waist pos. We usually did step-lifts (not step-hops) instead of polkas.

Note: While dancing Part II, meas 1-4 and Part IV, meas 1-4, dance Czech polkas. These were cued as "Chasse, step and hop". "Chasse" is the same as "slide-close". The major difference between an American polka and the Czech polka is the timing of the hop. We hop on the last sixteenth note and the hop in the Czech polka is on the last eighth note.

Czech Polka (L): Slide L ft, taking wt (ct 1); close R to L (ct &); step L (ct 2); hop (ct &).

143 MRÁKOTÍN

Pronunciation: MRAH-ko-cheen

Record: DDGU (See Errata for Čerešničky) 2/4 meter

Formation: Add: M face LOD and W face ptr. When free, hands on hips, fingers fwd.

Part I, B¹, meas 17-20: Polka has very little hop.

Part II, meas 17-18: Delete (Still on anacrusis).

Meas 17-24: Rhythm of claps and stomps - cts 1,2,1,hold.

144 Part III, meas 3-4: Usually we did two polkas instead of step-hops.

Meas 25-28: Should read....2 two-steps and 2 steps moving in a CCW circle, finishing with 3 steps in place
(meas 28, cts 1,&,2) Change meas in the margin to 17-20.

Meas 29-32: Change meas in margin to 21-24.

Meas 33-38: This time we did the step-lifts (not step-hops).
Change meas in the margin to 25-30

Meas 39-40: Change meas in margin to 31-32.

145 KALINA

Pronunciation: KAH-lee-nah

Usual routine done in class:

1. Instrumental - no action

2. Vocal - 12 smooth traveling steps (Fig I): 2 small Bell steps and key (Fig III). Repeat all. 16 meas

3. Instr.-Step R across in front of L (slow); step diag L bkwd on L (slow) (meas 1); repeat meas 1 twice as fast (meas 2); repeat all (meas 3,4); grapevine as described in Fig II (meas 5,6); 2 small Bell steps and key (Fig III) (meas 7,8).

Repeat part 1 and 2 of the above description.

146 POLONEZ

Pronunciation: PO-lo-nez

Not taught this year.

147

TROJÁK

Pronunciation: TROY-yahk

Record: DDGU (see Errata for Čerešničky) 3/4 and 2/4 meter
Worldtone 1003 EP S/B, B/1 (phrasing is different)Fig II, Part A, meas 3-4: The R W turns CCW; the L W turns CW.

Fig III, Part A was not taught. Instead we did the following;

TRIANGLE (Move CW and CCW)

W step fwd of M in LOD and turn to face him, joining hands.

meas 1 Step daig fwd L on R ft (cts 1,2); close L to R (ct 3).

2 Step bkwd on a L diag on R ft (cts 1,2); close L to R (ct 3).

3-4 Repeat action of meas 1-2, freeing L ft at end of meas 4.

5-8 Repeat action of meas 1-4 with opp ftwk, moving CCW.

9-16 Repeat action of meas 1-8.

149

STUDÁNKA

Pronunciation: STU-dahn-kah

Formation: Delete Use long step polka.

Dance starts with vocal.

Meas 1-8: One basic step is described. Repeat 3 more times.

17-32: Repeat action of meas 1-16 in opp direction. On meas 32 turn to face with 1 stamp.

32-33: In margin, change to 33 only. Take Kolečko pos.

34-42: Buzz with R hips adj.

43-50: Raise joined hands. W buzz CW and M skips CCW.

151

CARDÁŠ

Pronunciation: CHAR-dahsh

Record: DDGU (see Errata for Čerešničky)

Introduction: 2 meas

This is the final pattern danced in class:

I. Slow Čardáš - hands joined

Čardáš Turn - CW plus key CCW plus key

Note: Each half of Čardáš Turn ends with the key.

This will be implied for remaining turn patterns.

II. Slow Čardáš - shldr-shldr blad

Čardáš Turn - CW and W turn CW while M circles ptr CCW with heel slap

III. Medium Čardáš - shldr-shldr blade Both start L ft.

Čardáš Turn - CW with 2 low step-lifts Same CCW

IV. Medium Čardáš - same as III

Čardáš Turn - CW with 1/2 turn on step-lifts Same CCW

V. Toe-Heel Step - Hands joined high

Čardáš Turn - Same as III

VI. Same as V.

VII. Pas de Basque and "Twig"

Čardáš Turn CW with 2 step-lifts

W turns alone as M stands and claps

153

WREATH

Change the name to Věvec which is the Moravian word for Wreath.

Pronunciation: VEE-yen-ets

Record: DDGU (see Errata for Čerešničky) 3/4 and 2/4 meter

Part II A: Should read Repeat action of Part I A

Part II B: Conversation pos is promenade pos W L over M R

Part II B, line 4: ...hop (mazurka) twice and then 6 steps.

Part III A, line 3: Should read: CCW. Repeat with W turning CW.

Delete lines 4 and 5.

Part III A 1: Used the pattern of 2 two-steps and 4 walks.

End by all jumping in place twice per meas. Hands down.

- 165 BRÎULEȚUL
This was not taught
- 166 CRIHALMA
Title misspelled: CRIHALAMA kree-HAHL-ah-mah
This was not taught
- 167 DAMA
Pronunciation: DAH-mah
Record: Romania, Romania Vol 1, 6565 S/B, B/3
Additional Record: Gypsy Camp 75-165-M) "Jocuri Populare Romanesti" 7" 33 1/3 rpm; S/1,B/1
Fig I, meas 2: Ct 1 can be a small leap onto R ft.
Fig II, meas 1: Ct 1 on R should be a low leap.
Meas 2: Cts 1 and 2 should be low leaps.
Fig III, meas 2: Add at end: on ct 4.
- 168 RUSTEMUL DE LA ÎNTOARSA
Pronunciation: roos-TAY-mull day lah in-TWAR-sah
Formation: Open or closed circle.
Meter: The dance is described in 4/4 meter but it is actually 6/8 meter. Rather than try to renumber everything it may be helpful to know that each measure as written equals two meas of 6/8 meter. Steps are taken on cts 1,3,4,6 - the latter begins each Figure and in the text is the first & ct.
Introduction: 4 meas of 6/8 music.
Fig II, meas 1, line 3: Delete all for ct 2 and 3. Insert: Take a long step fwd on L (ct 2); close R to outside of L heel (ct 3).
Fig III, meas 1: Insert at beg: Moving in LOD, hop on L (ct &);
Line 2: change first leap to step. Line 3: change first word to step.
Meas 2: Delete Coming back. Movement continues in LOD
Line 2: hop on L to face ctr (ct &); step twd ctr on R (ct 3).
Add at end of line bkwd
- 169 SÎRBA OLTENEASCĂ
Pronunciation: change to SEER-bah ohl-teh-NAS-kuh
Formation: Either an open or closed circle, hands joined.
Fig IV: In margin add meas 9-64. Text should read: Repeat action of meas 1-8 (Fig IV) seven more times (8 in all).
Dance ends with Figure III.
- 170 HORA LUI CHISAR
Pronunciation: HO-rah LOO-ee key-SIR
Formation: Closed circle.
Fig III, meas 1 insert a comma after diag.
meas 6,7,8 have been omitted. Copy the following:
6 Step back on R (ct 1); step L across in front of R (ct &) step bkwd on R (ct 2); hold (ct &).
7 Repeat action of meas 5 with opp ftwk.
8 Step bkwd on L (ct 1); stamp R beside L twice, no wt (cts 2,&).
9-40 Repeat action of meas 1-8 (Fig III) 4 more times (5 in all).
- 171 SCHIOAPA
Pronunciation: shkew-AH-pah
Record: S/A-B/6 2/4 meter
Cts in the margin refer to steps taken, not to musical cts.

SCHIOAPA (continued)

The 2/4 music is phrased in are done on half a ct - i.e., either the ct or the & ct. Before renumbering as explained below, the following additions should be made:

Pattern II, ct 12: Add crossed over in front of L.

Add below that in margin: ct & Step heavily on L twd ctr.
ct 8 Step fwd on R ft a little to R side

To renumber to correspond to musical cts only the following steps receive a full ct of music; others are all half cts:

Pattern I, cts 1-4 are correct. 5 becomes &, 6 becomes 5, 7 becomes &, etc. Ct 12 becomes ct 8.

Pattern II, ct 1, & is correct. The new number 8 added as above is a full ct.

Pattern III, cts 1 and 2 are correct.

172 Pattern IV, cts 7 and become ct 3, a full ct.

Pattern V, ct 5 change to ct 6; cts 6 and become ct 7 and is a leap, not a step; cts 7 and become ct 8 and is a leap, not a step.

Pattern VII, ct 9 becomes ct 8; cts 10 and become ct 1, a full ct.

173 Pattern VIII, ct 11 becomes ct 7, a full ct
ct 12 and becomes ct 8.

175 SÎRBA MUNTENEASCĂ

Pronunciation: SEER-bah moon-teh-NAS-kuh

Record label has bands 2 and 4 reversed on Side 1. Record jacket information is correct. This dance is band 4 - not band 2. The dance was not taught.

NOTE: Doudlebska Polka was published in Footnotes for Saturday, July 28 without the phonetic pronunciation. It is

DOHD-leb-skah POHL-kah.

161 ROMANCE
Record: Side A, Band 3 3/4 and 2/4 meter

Meas Pattern
3/4 meter

5 beats Introduction

REVERENCE

- 1 Step bkwd L, R heel remains on floor (upbeat); bending L knee, start to sweep R arm out to side about shldr level (ct 1); arm continues movement to side (ct 2); start to bring R arm in (ct 3).
2 Close R ft to L as R arm crosses in front of chest (ct 1); extend R hand from chest to full extension over head (cts 2,3).
3 Bend from waist until R hand is near floor (cts 1,2); resume erect posture (ct 3).
4 Step twd ptr on R (ct 1); close L to R and join M R, W L hands (ct 2).

FIGURE I (W use opp ftwk)

- 1 Step L to L (upbeat); cross R in front of L (cts 1,2); step L to L (ct 3).
2 Close R to L, no wt (cts 1,2); step R to R side (ct 3).
3 Cross L over R (cts 1,2); step R to R side (ct 3).
4 Close L to R (ct 1); hold (ct 2); M step R twd W to face LOD, W step L twd M to face LOD (ct 3). M R arm around W waist. M L hold W L hand. W R fist at waist.

INTERLUDE

3 slow notes and 4 quick notes. NO ACTION

2/4 mtr. FIGURE II. Travel in LOD.

- 1 Step R (ct 1); brush L diag fwd (ct &); step L (ct 2); brush R diag fwd (ct &).
2 In place, step R,L,R (cts 1,&,2); hold (ct &).
3-4 Repeat action of meas 1-2 with opp ftwk.
5-16 Repeat action of meas 1-2 three more times. Tempo increases.
2 notes M turns W CW to end facing ptr in shldr-waist pos.

3/4 mtr. FIGURE III Turn CCW, lean away from ptr, tilt head to R

- 1 Step R to R (upbeat); cross L in front (ct &); step R to R (ct 1); cross L in front (ct 2). Music retards.
2-4 Repeat action of meas 1 three times. At end, close L to R.
5-8 Repeat action of meas 1-4 with opp ftwk and direction. Turn CW and tilt head to L. End with M back to ctr, W facing ctr off on M L. M R hand holds W L in front of M R shldr, M L at W waist. W R fist on her waist.

2/4 mtr FIGURE IV Turn CCW one complete turn

1-16 Correct as written

FIGURE V

- 1-16 Correct except for following:
Meas 4, line 2: Delete hold. Insert L to L (ct 2).
Meas 5-16: Dance as written except meas 5, 9, 13 will be: Step R across L (ct 1); lift L to side and around to front (ct 2).

ROMANCE (continued)

- FIGURE VI M turns W CCW, buzz step
 1-4 Step on R to R (ct 1); step on L behind R (ct &). Repeat
 for a total of 8 times. M travel CCW around W. W turn
 CCW in place.
 5-8 In shldr-waist pos turn CW twice. On meas 8 end ft
 together, face to face with M back to ctr. Both have
 fists at waist.

- FIGURE VII
 1-8 Correct footfalls but change cts to match new meas in margin.

- FIGURE VIII
 1-8 Correct footfalls but change cts to match new meas in margin.

- FIGURE IX and FIGURE X
 1-16 Correct as written
 1-16

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

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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 - 1979

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

CONTRAS ARE SOMETHING SPECIAL

Contras provide a unique form of dancing variety. Within themselves they are enjoyed in at least eight separate formations and to an almost unlimited supply of music from many different sources, including Scotland, Ireland, England, Spain, Germany, France, Canada, and all sections of the United States. The use of contras in contemporary square dance, folk dance, physical education, recreation or special education programs enables the participants to enjoy a change of pace, formation, dance timing, dance style and response to caller. Most important of all, contras permit the dancer to enjoy dancing with the melodic musical phrase rather than just the cadence of the beat and the caller's voice. (Dancers recognize the melody in square dance music but, even in singing calls, their dancing is actually done only to the beat and not the melodic phrase.) In addition to all this, contras also create an awareness of our heritage and an appreciation of music not normally found in our current square dance program.

Contras do not need complexity -- they provide a relaxing interlude in an already complex environment. Contra timing does not need "modernizing" -- the very nature of the dance is destroyed when timing is varied. Contras do not need contemporary square dance "new movements" -- they are used to provide something different -- something special -- and they should not dance like square dances; they should remain identifiable as contras in the way they are danced. Contras should provide the best possible music for the dancers' enjoyment. Singing call music, used prudently, may be of value, but only when used infrequently and wisely. Music normally used for square dance calling should be avoided if the caller is sincerely trying to give the dancers the very best he can.

Contras can enhance any dance program. But to get the maximum benefit from the use of contras they should not be changed to resemble square dancing, or danced to music that sounds like square dancing. Contras are great just as they are. They stand alone, on their own merits. Contras are something special.

Among the most useful contra dance reference books is the "CALLER/TEACHER MANUAL FOR CONTRAS," written by Don Armstrong, published by and available from, the American Square Dance Society, 462 North Robertson Blvd., Los Angeles, CA 90048 (\$5.00). (Also available from the Lloyd Shaw Foundation.)

Excellent contra recordings are available from the:

Lloyd Shaw Foundation	Write for their Catalog and
Educational Mailings Division	ask about the "CONTRA Kit,"
1480 Hoyt	a COMPLETE RECORD CASE (25
Lakewood, Colorado 80215	flip-records, a GREAT buy!)

ASTON POLKA CONTRA
By John Findlay

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

Music: Shaw 187

<u>Cts</u>	<u>Actions and explanations</u>
1-8	HEEL, TOE, OUT; HEEL, TOE, IN -- Actives face the cpl below (down the set), as the inactives face them (up the set), join both hands, start with ft on the outside of the set, move away from ctr with a "heel and toe, and step, close, step," then with the other ft move twd the ctr with the same action.
9-16	HEEL, TOE, OUT; HEEL, TOE, LADIES IN -- Dance away from the ctr as above, then repeat only the last "heel and toe," drop hands and as the M take three steps in place the ladies dance alone twd the ctr with a "step, close, step," all continuing to face as they did at the start in four separate lines, two lines of ladies (facing opp directions) in the ctr, two lines of M on the outside of the set (facing opp directions), actives facing down the set, inactives facing up the set.
17-24	ALL MARCH AND TURN ALONE -- All march in the direction they are facing six short steps, turning to face the opp direction with a "step, close, step" on the 7th and 8th cts.
25-32	COME BACK TO HER AND ALLEMANDE LEFT -- Dancers return in four normal steps to the person with whom they did the "heel and toe," and using four more steps, do an allemande L with a Pigeon Wing handhold.
33-40	LADIES CHAIN ACROSS THE SET -- The ladies chain across to the other M.
41-48	CHAIN BACK -- Ladies chain back to orig lines. <u>Progression</u> has been made, actives have moved down one place, inactives up one place, all in orig lines.
49-56	SAME FOUR LEFT HAND STAR -- Star L exactly once around.
57-64	RIGHT HAND STAR BACK TO YOUR LINES -- Star R exactly once around to end in orig long lines but facing a new person below, actives facing down, inactives facing up, to start.

To prompt this dance:

Intro	- - - -, <u>All</u> get <u>set</u> for the <u>heel</u> and <u>toe</u>
1-8	(<u>Heel</u> , <u>toe</u> , <u>out</u> , - , <u>heel</u> <u>toe</u> <u>in</u> , -) (Cadence calls, not prompts)
9-16	(<u>Heel</u> , <u>toe</u> , <u>out</u> ,) -, <u>ladies</u> <u>in</u> , <u>all</u> <u>march</u> (Cadence calls. Last four cts prompts.)
17-24	- - - -, <u>Turn</u> <u>cha</u> <u>cha</u> <u>come</u> <u>back</u> <u>to</u> <u>her</u>
25-32	- - <u>Allemande</u> <u>left</u> , - - <u>Ladies</u> <u>chain</u>
33-40	- - - -, - - <u>Chain</u> <u>back</u>
41-48	- - - -, <u>Same</u> <u>four</u> <u>left</u> <u>hand</u> <u>star</u>
49-56	- - - -, <u>Right</u> <u>hand</u> <u>star</u> <u>come</u> <u>back</u> <u>to</u> <u>your</u> <u>lines</u> *

*Caller indicates CROSS OVER every second and alternate sequence through the dance.

ASTON POLKA CONTRA (continued)

As the dancers learn the figure, less prompting is necessary.
For example:

57-64 - - - -, All get set for the heel and toe.
 1-8 - - - -, - - - Again
 9-16 - - - -, Ladies in all march
 17-24 - - - -, - Turn - come back
 25-32 - - - Allemande, - - - chain
 33-40 - - - -, - - - Back
 41-48 - - - -, - - Left star
 49-56 - - - -, - - - Right

Presented by Don Armstrong

BROKEN SIXPENCE
By Don Armstrong

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

Music: Shaw 155

<u>Cts</u>	<u>Actions and explanations</u>
1-8	WITH THE ONE BELOW YOU DO SA DO -- Actives face the cpl below (down the set), as inactives face them (up the set) to do a do sa do and end facing the same way.
9-16	NOW JUST THE MEN DO SA DO -- Still facing the same way (actives facing down, inactives facing up) the M do sa do in the ctr with the only other M whose R shldr they can naturally pass, active M with inactive M below, and back to place in line facing the ctr. While the M dance, the ladies turn to face the ctr of the set.
17-24	NOW JUST THE LADIES DO SA DO -- Each lady dances straight fwd into the ctr to do sa do with the only other lady whose R shldr she can naturally pass, active lady with the inactive lady below, to end back in place.
25-32	ACTIVE COUPLES SWING IN THE MIDDLE -- Actives swing twice around in the ctr of the set to end with lady on her ptr's R facing down the set, moving into the line of four pos.
33-40	DOWN THE CTR FOUR IN LINE -- The line of four is formed with the actives in the ctr and those with whom they did the do sa do on each end, all facing down the set. They dance down the set with six short steps, each turning individually in place on the seventh and eighth steps in anticipation of
41-48	TURN ALONE COME BACK TO PLACE -- The line of four (actives in the middle) dance up the set with four normal steps to start to "bend the line" on the fifth step, ending with the two cpls facing each other across the set. <u>Progression</u> has been made, actives have moved down one place in line, inactives up one place, all dancers in orig lines.
49-56	BEND THE LINE AND CIRCLE FOUR -- The "bend the line" is done in anticipation of the circle four (which takes 8 cts), so the same four dancers circle L exactly once around.
57-64	STAR BY THE LEFT THE OTHER WAY BACK -- The same four dancers L hand star exactly once around to end in their orig long lines but facing a new person below (corner), actives facing down, inactives facing up, to start.

To prompt this dance:

Intro - - - -, With the one below you do sa do
 1-8 - - - -, Now just the men you do sa do
 9-16 - - - -, Now just the ladies do sa do
 17-24 - - - -, Active cpls swing in the middle
 25-32 - - - -, Down the center four in line
 33-40 - - - -, Turn alone come back to place
 41-48 - - - -, Bend the line and circle four
 49-56 - - - -, Star by the left the other way back*

* Caller indicates CROSS OVER every second and alternate sequence through the dance.

BROKEN SIXPENCE (continued)

As the dancers learn the figure, less prompting is necessary.
For example:

57-64 - - - -, - - Do sa do below
 1-8 - - - -, - - Men do sa do
 17-24 - - - -, - - Ladies do sa do
 25-32 - - - -, - - Down in fours
 33-40 - - - -, - - Back to place
 41-48 - - - -, - - Circle four
 49-56 - - - -, - - Star left

Presented by Don Armstrong

THE CALLER'S WIFE

By Ted Sannella

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

Music: Grenn 16005. Instrumental on one side and prompted by Don Armstrong on the flip side of the record.

Cts

Actions and explanations

- 1-8 WITH THE ONE BELOW, ALLEMANDE LEFT, ONCE AND A HALF AROUND -- Actives and the dancers below them (down the set) do an allemande L with a pigeon-wing hand hold, once around plus a little bit more so that the W are in pos to chain across the set on the next action.
- 9-16 LADIES CHAIN ACROSS THE SET -- The two ladies chain across the set (do not chain back).
- 17-24 THOSE FOUR GO FORWARD AND BACK -- The cpls that just danced the ladies chain dance four short steps into the ctr (bowing to the person they face on ct 4), then four short steps back into the long lines.
- 25-32 CIRCLE FOUR, THREE QUARTERS ROUND, THEN PASS THRU -- The same four dancers circle to the L, three quarters round (actives facing down, and inactives facing up the set) and then pass thru (individually, R shldr to R shldr). The first of two progressions has now occurred, actives have moved down one place in line, inactives up one place, all in orig lines.
- 33-40 DO SA DO -- Actives and this new one below do sa do.
- 41-48 SAME GIRL SWING -- The dancers that did the do sa do swing twice around to end with the W on the M's R hand side, facing across the set. The second progression has now taken place, actives have moved down the set another pos, inactives up the set, all in orig lines.
- 49-56 HALF PROMENADE -- In promenade (or skirt-skaters') pos the dancers that swung half promenade to the other line by passing to the R (M pass L shldrs) of the cpl to the opp line and courtesy turn to face across with that W on the M's R hand side.
- 57-64 RIGHT AND LEFT THRU -- The same four dancers cross the set with a R and L thru.

Note: This dance incorporates a double-progression in each sequence of the dance so it is necessary for the dancers who reach the head (or foot) of the set to cross over to the other line during the half promenade or the R and L thru actions of the other cpls. (There is no "waiting at the head or foot of the set.")

To prompt this dance:

- Intro - - - -, With your corners allemande left
- 1-8 Once around and a little bit more, two ladies chain across the floor
- 9-16 - - - -, Those four forward and back

THE CALLER'S WIFE (continued)

17-24 - - - -, Those four circle left
 25-32 Three quarters round you go, pass thru then do sa do
 33-40 - - - -, - - - Swing her
 41-48 - - - -, - - Half promenade
 49-56 - - - -, - - Right and left thru

As the dancers learn the figure, less prompting is necessary.
 For example:

57-64 - - - -, - - Allemande left
 1-8 - - - -, - - - Chain
 9-16 - - - -, - - Forward and back
 17-24 - - - -, - - Circle three quarters
 25-32 - - - -, Pass thru and do sa do
 33-40 - - - -, - - - Swing
 41-48 - - - -, - - Half promenade
 49-56 - - - -, - - Right and left thru

Ted Sannella and his charming wife Jean are from Wellesley, Massachusetts, and have been Contra, Folk and Square dance leaders for many years. This is one of many excellent Contras Ted has written.

Presented by Don Armstrong

CAYMAN ISLAND CONTRA
By Don Armstrong

Formation: Contra lines, 1,4,7, etc. cpls active but not crossed over.

Music: Shaw 191

<u>Cts</u>	<u>Actions and explanations</u>
1-8	ACTIVES SWING -- Active cpls swing in the ctr, ending with W on ptr's R, facing down the set, inside hands joined.
9-16	ACTIVES DOWN AND WHEEL TURN -- Actives dance down four steps and wheel turn as a cpl in four more steps to face up, W on ptr's R.
17-24	BACK TO PLACE AND CAST OFF -- Actives dance up to place in four steps and cast off with the persons below in four more steps. The actives then take the persons on each side of them (the ones they cast off with and the one now below). <u>Progression</u> has been made, actives have moved down one place in line.
25-32	FORWARD SIX AND BACK -- With the actives in the ctr of the trios, with hands joined, trios dance three short steps fwd, bow to ptrs on fourth, and back up four steps into lines, then release hands.
33-40	ACTIVES DO SA DO -- Just the actives do sa do in the ctr.
41-48	OTHERS DO SA DO -- The inactives then do sa do in the ctr as the actives get set to
49-64	TURN CONTRA CORNERS -- The actives, facing across the set, have their ptrs directly across from them, a "R opp person" to their R of their ptr, and a "L opp person" to their L of their ptr. Actives dance by their ptr, joining R hands momentarily as they do so, to turn their R opp by the L hand. Actives then dance by their ptr again joining R hands momentarily as they do so, to turn their L opp by the L hand. Actives then return to place without touching their ptrs. The active M is always using R hands to pass by his ptr, and L hands to the R or L opp person. The "Pigeon Wing" handhold is a very comfortable one for this action, which normally takes 16 steps.

To prompt this dance:

Intro - - - -, Active couples swing in the center
 1-8 - - - -, Put her on the R go down in twos
 9-16 - - Wheel turn, - - come back to place
 17-24 - - Cast off, with them and another forward six and back
 25-32 - - - -, Just the actives do sa do
 33-40 - - - -, Now the others do sa do
 41-48 - - - -, Turn contra corners -
 49-56 (Partner right right opp left, - - partner right)* (Cadence calls)
 57-64 (Left opp L)- -, - - actives swing (Start of next sequence).
 * Caller indicates ON AT THE HEAD every third sequence through the dance.

CAYMAN ISLAND CONTRA (continued)

As the dancers learn the figure, less prompting is necessary.
For example:

57-64 - - - -, - - Actives swing
 1-8 - - - -, - - Actives down
 9-16 - - - Wheel, - - - come back
 17-24 - - - Cast off, - - - forward six
 25-32 - - - -, - - Actives do sa do
 33-40 - - - -, - - Others do sa do
 41-48 - - - -, - - Turn contra corners

Note: This dance was written especially to teach the action of "Turn Contra Corners," and it does this very effectively. It is also a smooth flowing dance which most dancers thoroughly enjoy.

Presented by Don Armstrong

THE DOUBTFUL SHEPHERD
(A Study in Counterpoint)

Formation: Contra lines, 1,4,7, etc. cpls active but not crossed over.

Music: LS 1009, "Dusty Bob's Jig," and "Mouse in a Cupboard," played by Dudley Laufman and the Canterbury Orchestra. From the Front Hall Record 03 "Swinging on a Gate."

<u>Cts</u>	<u>Actions and explanations</u>
1-16	THREE LADIES MARCH AROUND AS MEN BALANCE AND CIRCLE -- W, starting with their <u>R</u> ft, with the active W leading, cross the set just above the active M, go down the outside of the set below the third M, cross the set and up to their orig places. While the W are doing so, the M, starting with their <u>L</u> ft, balance to their L and R twice for a total of 8 cts. The M then join hands and circle three, to their L, once around.
17-32	THREE MEN MARCH AROUND AS LADIES BALANCE AND CIRCLE -- As in cts 1-16 the counterpart is danced. M start march with L ft, W balance to their R and W circle to their R.
33-40	ACTIVE COUPLE DOWN THE CENTER OF THE SET -- Active cpls dance down the ctr of the set for six short steps, turning individually to face up the set on cts 7 and 8.
41-48	BACK TO PLACE AND THEN CAST OFF -- Actives dance up the set in four steps and then cast off in four steps. Progression has been made.
49-64	CIRCLE SIX FULL AROUND -- Actives join near hands with the person on each side and circle L full around using 16 short steps.

To prompt this dance:

Intro - - - -, Three ladies march men balance in line
 1-8 - - - -, - - Men circle left
 9-16 - - - -, Three men march ladies balance in line
 17-24 - - - -, - - Ladies circle right
 25-32 - - - -, Actives down the center of the set
 33-40 - - - -, Turn alone come back to place
 41-48 - - Cast off, - - Circle six
 49-56 - - - -, - - All the way around*

*Caller indicates ON AT THE HEAD every third sequence through the dance.

As the dancers learn the figure, less prompting is necessary. For example:

57-64 - - - -, Ladies march men balance
 1-8 - - - -, - - Men circle left
 9-16 - - - -, Men march ladies balance
 17-24 - - - -, - - Ladies circle right
 25-32 - - - -, - - Actives down
 33-40 - - - -, - - Back
 41-48 - - Cast off, - - Circle six
 49-56 - - - -, - - Full around

THE DOUBTFUL SHEPHERD (continued)

Note: For the first 32 cts, M start each action with the L ft while W start each action with their R ft.

Notes on the dance:

This dance is based on five old-time country dances, i.e.: "What A Beau Your Granny Was," in Saltator Manuscript, 1807; Otsego Manuscript, 1808. "The Doubtful Shepherd," in Merrill Manuscript, Pejepsot, Maine, 1795; Muzzy Manuscript, Plainfield, Vermont, 1795. "Half Moon," Otsego Manuscript. "L'Allegrant," Otsego Manuscript. "Memory," Otsego Manuscript.

Presented by Don Armstrong

DOUBLE WEAVE MIXER
Mixer in 3/4 time

Formation: A couple facing a couple around the hall in open pos.

Record: Shaw No. 3318 - 33-1/3 rpm 3/4 meter.
By Donna Fresh, Bella Vista, Arkansas

Footwork: Opp (M's L, W's R)

Meas

Pattern

- 1-4 BALANCE FORWARD; BALANCE BACK; SOLO TURN (away); TO FACE PARTNER. In open pos, cpls balance fwd and back twd each other, drop hands and solo turn away (M L ft, W R ft) from ptr 3/4 to end facing ctr of hall or wall, and a different cpl. M join hands with W on R who is momentarily his new ptr (now facing orig ptr).
- 5-8 BALANCE FORWARD; BALANCE BACK; STAR THRU with orig ptr.
- 9-16 Repeat action of meas 1-8, except cpls face opp direction from where they started. Star thru again with orig ptr to end in starting pos.
- 17-20 STEP TO BANJO; APART; STEP TO SIDECAR; APART. In butterfly pos with opp person, step to banjo pos (R hips together), step apart, step to sidecar pos (L hips together). Step apart and drop hands.
- 21-24 WEAVE - PASS R SHOULDERS (with opp); L SHOULDERS WITH NEXT; R SHOULDERS WITH NEXT; L SHOULDERS WITH NEXT. Count the person you are facing as No. 1, pass 4 and take the 5th person. (Stay in your own circle -- inside or out).
- 25-28 Repeat action of meas 17-20.
- 29-32 Repeat action of meas 21-24, to end with orig ptr in open pos and facing a new cpl.
Repeat the whole dance for a total of six times through.
Bow to your ptr.

To cue this dance:

Cts

- Intro -; - - -; Cpls facing in; Open pos:
- - -; Balance fwd and back.
- 1-12 - - -; Turn away three quarters;
- - -; Balance fwd and back
- 13-24 - - -; Star thru -; - - -; Balance fwd and back
- 25-36 - - -; Turn away three quarters;
- - -; Balance again -;
- 37-48 - - -; Star thru -; Butterfly Banjo; Balance - ;
- 49-60 - - To; Sidecar Balance;
- - Double; Weave to number five;
- 61-72 - - -; - - -; - - -; Butterfly Banjo;
- 73-84 - - -; Side car -; - - -; Double Weave again;
- 85-96 - - -; To number five; - Open pos; Balance fwd & back.

Presented by Don Armstrong

HERE'S TO THE FIDDLER

By Tony Parkes

Formation: Contra lines, 1,3,5, etc., active and crossed over.
This is a double progression dance.

Music: Shaw 309, "Kitty Magee's Jig," (traditional), played
by the Fireside String Band: Peggy Duesenberry,
Dave Fuller, Donna Hinds, Cal Howard, Tony Parkes,
John Ward.

<u>Cts</u>	<u>Actions and explanations</u>
1-8	ACTIVES SWING THE ONE BELOW -- Actives face down, inactives up; all swing the person they face.
9-16	PUT HER ON THE RIGHT, GO FORWARD AND BACK -- Each M puts the W he swung on his R, facing across the set; all join hands in their long lines and dance fwd and back. The <u>first progression</u> has now been made.
17-24	WITH YOUR RIGHT HAND COUPLE, A RIGHT HAND STAR -- Disregarding their ptr, actives form a R hand star with the inactive cpl on their <u>own</u> R. For the active W, this will be the cpl below; for the active M, the cpl above. Inactives form the star by extending their hands straight across the set to their ptr. The star moves once around.
25-32	ACTIVES CENTER, DO SA DO -- As the actives approach the pos from which they began the star, they do sa do their ptr, ending in that same pos.
33-40	WITH YOUR LEFT HAND COUPLE, A LEFT HAND STAR -- Without stopping, actives form a L hand star with the cpl on their <u>own</u> L, again disregarding their ptr.
41-48	ACTIVES CENTER, SWING YOUR OWN -- Actives again move into the ctr to meet ptr and swing, ending with the W on the R facing down the set.
49-56	ALLEMANDE LEFT THE ONE BELOW -- Each active dancer does an allemande L with the person below in his or her own line. These two people have worked together already in <u>one</u> of the stars. They turn "once around then a little bit more" to put the two M in the ctr of the set and the 'W on the outside. Actives are facing down, inactives up.
57-60	BALANCE FOUR IN LINE -- Retaining the L hand hold, the two M join R hands in the ctr, and all balance fwd and back in four steps (fwd, touch, back, touch).
61-64	STEP THRU -- All release hand holds and dance fwd in four steps to meet the next person in their own line, whom they will swing to begin the dance again. The <u>second progression</u> has now been made.

To prompt this dance:

Intro - - - -, Actives swing the one below
 1-8 - - - -, Put her on the right, go forward and back
 9-16 - - - -, With your right hand couple, a right hand star
 17-24 - - - -, Actives center, do sa do
 25-32 - - - -, With your left hand couple, a left hand star
 33-40 - - - -, Actives center, swing your own
 41-48 - Cross at the head -, With the one below, allemande left
 49-56 Once around, a little bit more, Two men in the middle and balance four
 57-64 - - Step thru, - - Swing below

Note the extra line at the end, necessary because the dance ends with a 4 ct action.

Presented by Don Armstrong

HAPPY WANDERER
By Bob Howell

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

Music: Shaw 185

Cts Actions and explanations

- 1-16 ACTIVES ROLL OUT WEAVE DOWN BELOW THREE -- Actives turn up twd the head of the hall and continue to turn so as to roll out and face down the set. They then zig-zag or weave down the lines of inactive dancers by passing outside the one immediately below, cutting inside to pass the next, cutting back outside to pass the third (12 steps), then cutting in again to face up the set to join inside hands with ptr (4 steps, a total of 16 steps).
- 17-28 BALANCE FORWARD AND BACK COME UP CENTER TO PLACE -- Actives rock fwd and back (4 cts) and dance up the set to place (8 cts, total 12 steps).
- 29-32 CAST OFF -- Actives cast off with the cpl who was below them when they started to weave down the set (the first cpl they passed) using four steps. Progression has been made; actives have moved down one place, inactives up.
- 33-40 SAME FOUR CIRCLE LEFT -- Actives and the ones they cast off with circle L once around.
- 41-48 STAR LEFT -- Same dancers L hand star once around to orig lines.
- 49-56 RIGHT AND LEFT THRU -- Cross the set with a R and L thru.
- 57-64 RIGHT AND LEFT THRU BACK -- Return with a R and L thru to start again.

To prompt this dance:

Intro - - - -, Actives roll out weave down below three

1-8 - - - -, - - - -

9-16 - - - -, Cut in face up rock balance -

17-24 - - Up the center, - - - -

25-32 - - Cast off, with them circle left

33-40 - - - -, Same four left hand star

41-48 - - - -, - - Right and left thru

49-56 - - - -, With the music right and left back*

*Caller indicates CROSS OVER every second and alternate sequence through the dance.

As the dancers learn the figure, less prompting is necessary.
For example:

57-64 - - - -, - - Actives weave

1-8 - - - -, - - - -

9-16 - - - -, In - - rock

17-24 - - - Up, - - - -

HAPPY WANDERER (continued)

25-32 - - Cast off, - - - circle
 33-40 - - - -, - - - Star
 41-48 - - - -, - - Right and left thru
 49-56 - - - -, - - - Back

Note: This is an unusual contra, fun to dance, and far easier to prompt than it appears. This is because the music makes it easy for the caller to get the commands across at the proper time. The use of singing call music for contras should be very limited.

Presented by Don Armstrong

HILLS OF HABERSHAM
by Mary and Fred Collette

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

Music: Shaw 181 3/4 meter.

Note: This contra is in Waltz rhythm; instructions are in measures, not in counts.

Meas Actions and explanations. All start on RIGHT ft.

- 1-4 ALL PASS THRU BALANCE RIGHT AND LEFT -- All pass thru across the set (six steps), join hands and facing out, balance first to R, then to L (six steps), using either a step-touch or a step-swing balance.
- 5-8 SOLO TURN FACE IN BALANCE RIGHT AND LEFT -- Drop hands, each turns R in a small circular pattern of about four feet in diameter (six steps) to face in. Rejoin hands, balance R and L as above.
- 9-12 ALL PASS THRU AND BALANCE -- As in Meas 1-4 above.
- 13-16 SOLO TURN AND BALANCE -- As in Meas 5-8 above. All are back in orig lines.
- 17-20 ACTIVES DOWN OUTSIDE BELOW TWO AND IN -- Actives turn up and roll out to dance down the outsides of the set, pass two inactive persons, cut into the ctr, face up, and join inside hands with ptr (12 steps).
- 21-24 UP THE CENTER MAKE LINES OF FOUR BALANCE RIGHT AND LEFT -- As always, starting R ft, actives dance up ctr to stand alongside the inactive cpl who was immediately below them as they started down the outside (six steps), these four dancers make a line of four facing up to balance R and L.
- 25-28 ACTIVES WHEEL FULL AROUND FOURS BALANCE RIGHT AND LEFT -- Inactives release the actives' hands and continue to face up. Actives, staying close to each other, wheel turn full around (M backing up W moving fwd) to rejoin the line all facing up (six steps), all balance R and L.
- 29-32 ACTIVES CAST OFF BALANCE RIGHT AND LEFT -- Actives release each other and cast off (six steps) into the long lines. Progression has been made, actives have moved down one place in line, inactives up. All join hands in long lines, balance R and L.

Note: Any dancer momentarily inactive maintains rhythm and motion by dancing small balance steps first to R and then to L. Callers should give the "cross at the head" call during meas 25 and not at end of dance.

To prompt this dance:

Intro - - -; - - -; - - -; All pass thru
 1-4 - - -; - Balance right; - and left; - solo turn
 5-8 - - -; - Balance right; - and left; all pass thru
 9-12 - - -; - Balance right; - and left; - solo turn
 13-16 - - -; - Balance right; - and left; - actives down outside
 17-20 - - -; - Below two; - - in; - up center
 21-24 Lines of four; - balance right - and left; - actives wheel
 25-28 - - -; - Balance right; - and left; cast off and balance*
 *Caller indicates CROSS OVER every second and alternate sequence through the dance.

HILLS OF HABERSHAM (continued)

As the dancers learn the figure, less prompting is necessary.
For example:

29-32 - - -; - - -; - - -; Pass thru -
 1-4 - - -; - - Balance; - - -; - - - turn
 5-8 - - -; - - Balance; - - -; - pass thru
 9-12 - - -; - - Balance; - - -; - - turn
 13-16 - - -; - - Balance; - - -; - actives down
 17-20 - - -; - - -; - - in; - - up
 21-24 - - -; - Lines balance; - - -; - actives wheel
 25-28 - - -; - - Balance; - - -; cast off and balance

Note: The Collettes have contributed a "classic" dance to American Folk Dancing. Named for the Hills of Habersham in northern Georgia, this is a magnificent dance.

Presented by Don Armstrong

INFLATION REEL
By Tony Parkes

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

Music: Any well-phrased 64-count Reel

<u>Cts</u>	<u>Actions and explanations</u>
1-8	WITH THE ONE BELOW DO SA DO -- Actives and ones below (corners) do sa do.
9-16	SWING HER INTO LINES OF FOUR -- Swing same girl, end with lady on that M's R, facing down the set in lines of four.
17-24	DOWN IN FOURS AND WHEEL TURN -- Lines dance four steps down the set and each half of the line wheel turns in four steps to face up the set.
25-32	BACK TO PLACE AND BEND THE LINE -- Lines dance up the set four steps, bend the line in four steps, backing into the long lines. <u>Progression</u> has been made, actives have moved down one place in line, inactives up one place.
33-40	RIGHT AND LEFT THRU -- Those cpls who were in the line of four R and L thru across the set.
41-48	LADIES CHAIN -- The ladies chain across.
49-60	CIRCLE FOUR AND A QUARTER MORE -- Same four dancers circle L exactly once around plus exactly one-quarter more to end with the actives facing down the set, inactives facing up the set. (Progression has very momentarily reversed, but following the next call, Pass Thru, the progression will be reinstated and dancers will be ready to start dance.)
61-64	PASS THRU -- Dancers pass thru the cpl they face in four steps, actives moving down, inactives up, to end facing a new one below to start.

To prompt this dance:

Intro - - - -, With the one below do sa do
 1-8 - - - -, With the same girl swing
 9-16 - - - -, Put her on right go down in fours
 17-24 - - Wheel turn, - - come back to place
 25-32 - - Bend the line, - - right and left thru
 33-40 - - - -, With the music ladies chain
 41-48 - - - -, - - Circle four
 49-56 - - - -, Once - and a quarter more*
 57-64 - - Pass thru, new corner do sa do (Start of new sequence)
 * Caller indicates CROSS OVER every second and alternate sequence through the dance.

As the dancers learn the figure, less prompting is necessary.
For example:

57-64 - - Pass thru, new corner do sa do
 1-8 - - - -, - - Corner swing
 9-16 - - - -, - - Down in fours

INFLATION REEL (continued)

17-24 - - - Wheel, - - - back
 25-32 - - - Bend it, - - right and left thru
 33-40 - - - -, - - - Chain
 41-48 - - - -, - - Circle four.
 49-56 - - - -, Once - and a quarter more

Note: Callers should note that there is an "extra" line in the first prompting sequence as the last line, cts 57-64, normally is the same as the introduction. However, when there is a 4-ct action on the last 4 cts of a dance (actually danced on cts 61, 62, 63, 64), it must be prompted BEFORE ct 61, or spoken on cts 59 and 60 as above. This is an excellent dance. Use it!

Presented by Don Armstrong

KADIE'S CONTRA (continued)

Note: This dance incorporates a double-progression in each sequence of the dance so it is necessary for the dancers who reach the head (or foot) of the set to cross over to the other line during the half promenade or the half square thru actions of the other cpls. (There is no 'waiting' at the head or foot of the set.)

To prompt this dance:

Intro - - - -, Face the corner and do sa do
 1-8 - - - -, Pass her by and allemande left
 9-16 - - - -, Across the set two ladies chain
 17-24 - - - -, - - Chain them back
 25-32 - - Turn a quarter more, promenade up and down the floor
 33-40 - - - -, - - Wheel around come back
 41-48 - - - -, - - Half promenade
 49-56 - - - -, Slow half square thru

As the dancers learn the figure, less prompting is necessary. For example:

57-64 - - - -, New corner do sa do
 1-8 - - - -, Pass her by and allemande left
 9-16 - - - -, - - Ladies chain
 17-24 - - - -, - - - Back
 25-32 - - - -, - - - Promenade
 33-40 - - - -, - - - Back
 41-48 - - - -, - - Half promenade
 49-56 - - - -, - - Half square thru

This dance is named for Kadie Allyn Graham of Port Richey, Florida, Don's smiling granddaughter. The dance was written and first danced at the Florida Folk Dance Holiday at Avon Park, Florida in December 1978.

Presented by Don Armstrong

LONG VALLEY
By Don Armstrong

Formation: Contra lines, 1, 4, 7, etc., cpls active but not crossed over.

Music: Try English Country Dancing music.

Cts Actions and explanations

- 1-8 ACTIVES CROSS GO DOWN THE OUTSIDE -- Actives cross the set, passing R shldrs, dance down the outside of the other line, below two inactives, into that place in line and join with the cpl now above to
- 9-16 WITH THE COUPLE ABOVE CIRCLE FOUR* -- Actives and the cpl above circle L exactly once around.
- 17-24 LADIES CHAIN -- Those ladies chain.
- 25-32 CHAIN BACK -- Ladies chain gack.
- 33-40 ACTIVES CROSS PASS TWO INTO PLACE -- Actives cross the set, passing R shldrs, dance up the outside of the other line, passing the same two inactives, into starting places joining hands with the cpl now below to
- 41-48 WITH THE COUPLE BELOW CIRCLE FOUR ** -- Actives and cpl below circle L exactly once around.
- 49-56 ACTIVES CENTER BELOW TWO TURN OUT -- Actives go down the ctr with near hands joined, passing the same two inactives, and turn out to face up the outside of their own lines.
- 57-64 PASS ONE WEAVE IN CAST OUT AND DOWN -- Actives pass the first inactive on the outside, weave in to pass the second inactive on the inside, turn out through their orig places in line to cast out and down (cast off) one place in their lines. Progression has been made, actives are now down one place in line.

Note:* In 9-16 above -- after the dancers learn the figure, callers may wish to change this circle to a "R hand star."

** In 41-48 above -- Similarly, callers may change this to a "L hand star."

To prompt this dance:

- Intro - - - -, Actives cross go down the outside
- 1-8 - - - -, Below two, with the couple above circle four
- 9-16 - - - -, Once around then ladies chain
- 17-24 - - - -, With the music chain them back
- 25-32 - - - -, Actives cross go up past two
- 33-40 - - - -, With the couple below circle four
- 41-48 - - - -, Actives down center below two turn out *
- 49-56 - - - -, - - Up pass one
- 57-64 (- Weave in, - cast off, actives cross go down the outside)
(Start of next time).

* Caller indicates ON AT THE HEAD every third sequence through the dance.

LONG VALLEY (continued)

As the dancers learn the figure, less prompting is necessary.
For example.

57-64 - Weave in - cast off, - - actives cross and down.
 1-8 - - - Below two, - - circle four above
 9-16 - - - -, - - Ladies chain
 17-24 - - - -, - - - Back
 25-32 - - - -, - - Actives cross and up.
 33-40 - - - -, - - Circle four below
 41-48 - - - -, - - Actives down and out
 49-56 - - - -, - - Weave up cast off

Note: This dance is more fun if the tempo is not faster than
124 MBPM.

Presented by Don Armstrong

THE MARKET LASS

Formation: Contra lines, 1,4,7, etc., cpls active but not crossed over.

Music: LS 1008, "Glenn Towle." Played by Dudley Laufman and the Canterbury Orchestra. From F & W Record "Mistwold."

- | <u>Cts</u> | <u>Actions and explanations</u> |
|------------|---|
| 1-8 | ACTIVES DOWN THE OUTSIDE BELOW TWO COUPLES -- Active cpls turn out (M turns L, W turns R) and go down outside of the set below two cpls and head twd the ctr. |
| 9-16 | CROSS OVER PASSING LEFT SHOULDERS UP THE OUTSIDE PAST ONE COUPLE -- Actives cross the set passing <u>L</u> shldrs and come up the outside of the set passing <u>one</u> cpl and head twd the ctr. |
| 17-24 | FORWARD SIX AND BACK -- Actives join near hands with the person on each side and dance fwd four and back four steps. |
| 25-32 | ACTIVES GIVE RIGHT HAND TO PARTNER AND TURN THREE-QUARTERS AROUND -- Actives join R hands, remaining fairly apart from each other, and turn 3/4 around so that the active M is facing down and the active W is facing up the set. |
| 33--40 | FORWARD SIX AND BACK -- As in cts 17-24 with dance action up and down the set. |
| 41-48 | RIGHT HAND TO PARTNER AND TURN THREE-QUARTERS AROUND -- As in cts 25-32 except that actives end up in their orig lines, <u>down one pos</u> from where they started. <u>Progression</u> has been made. |
| 49-56 | WITH THE COUPLE ABOVE RIGHT AND LEFT THROUGH ACROSS -- M with M and W with W, R and L thru across. (In this form of R and L thru, the action is similar to that of "pass thru the wheel as a cpl" and no hands are used.) |
| 57-64 | RIGHT AND LEFT THRU BACK -- Return as in cts 49-56. |

To prompt this dance:

- Intro - - - -, Actives roll out and down the outside
 1-8 - - - -, Below two couples and cross the set
 9-16 - Pass one take both couples forward six and back
 17-24 - - - -, Right hand to partner turn three quarters
 25-32 - - - -, - Forward six and back
 33-40 - - - -, Right hand to partner turn three quarters
 41-48 - - - -, With the couple above right and left thru
 49-56 - - - -, - - Right and left back*

* Caller indicates ON AT THE HEAD every third sequence through the dance.

As the dancers learn the figure less prompting is necessary.
 For example:

- 57-64 - - - -, - - Actives down outside
 1-8 - - - -, - Below two and cross

THE MARKET LASS (continued)

- 9-16 - - - , Up one forward six
- 17-24 - - - , - - Turn three quarters
- 25-32 - - - , - - Forward six
- 33-40 - - - , - - Turn three quarters
- 41-48 - - - , - - Right and left thru
- 49-56 - - - , - - - Back

Presented by Don Armstrong

THE MARKET LASS

Traditional tune



MAVERICK WALTZ
 Circle Waltz Contra
 By Ede Butlin, Toronto, Canada

Formation: A large circle of cpls facing cpls, one cpl with their back to ctr of hall, the other cpl facing ctr of hall.

Record: Shaw No. 3302 - 33-1/3 rpm. 3/4 meter.

Footwork: Opp throughout. M start with L, W with R.

MeasPattern

4 meas Wait two meas; acknowledge ptr, acknowledge opp.

- 1-4 BALANCE FWD, -,-; BALANCE BACK, -,-; STAR THRU, 2,3,4,5,6; Cpls with inside hands joined; balance fwd on M's L, hold 2 cts, balance back on M's R, hold 2 cts. Star Thru in 6 cts. W gives her L hand into opp M's R and turns R-face under his R arm in six steps, to change ptrs and end facing along the circle instead of across it.
- 5-16 Repeat action of meas 1-4 three more times, progressing around the small square 1/4 each time, until cpls are back in orig pos.
- 17-20 CIRCLE LEFT for 4 meas (12 steps), joining hands with opp cpl.
- 21-24 STAR LEFT; All four L-hand star 4 meas, back to orig pos.
- 25-28 HALF PROMENADE - SWEEP WIDE. In Skirt Skaters' pos, cpls exchange places with each other. (M pass L shldrs), sweeping out so as to take up the full 4 meas of music to come into pos to face in opp direction from where they started.
- 29-30 FACE THOSE TWO AND PASS THRU. Each person passes R shldrs with the person he is facing, as each cpl goes back to their orig circle.
- 31-32 TURN ALONE AND TAKE A NEW GIRL. As the cpls end the "pass thru" each dancer turns individually away from his ptr to face either ctr of hall or the wall again -- the direction they were facing at the beginning of the dance. Each W is now on the other side (the L side) of her orig ptr, so the M on her L becomes her new ptr, ready to repeat the dance. A "Cast-off" has taken place. In the outside circle, the W progress CW and the M CCW. In the inside circle this is reversed.

Sequence: The entire dance is done four times with a change of ptrs each time. It is not necessary to waltz; a running step will do. Expert dancers may waltz throughout.

MAVERICK WALTZ (continued)

To cue this dance:

Cts

Intro - - -; - - -; - - -; - Balance
 1-12 - - -; - Star Thru; - - -; - Balance
 13-24 - - -; - Star Thru; - - -; - Balance
 25-36 - - -; - Star Thru; - - -; - Balance
 37-48 - - -; - Star Thru; - - -; - Circle left
 49-60 - - -; - - -; - - -; - Star left
 61-72 - - -; - - -; - - -; - Half promenade
 73-84 - - -; - Sweep wide; - - Turn; - Pass Thru
 85-96 - - -; - - -; - Turn alone; - Balance

Teaching Hints: Be sure the dancers use the full count on the half promenade and the turn. Near the end of the dance when cpls pass thru, they will be thoroughly confused as to where the new ptr is. Simply tell them to turn their back on the present ptr and they will be looking at the new one. This is a circle contra and may be prompted in much the same way as a contra.

Note: In order to keep orig ptrs opp each other throughout the entire dance, have the ladies chain before starting the dance.

Presented by Don Armstrong

OCEAN VIEW REEL

By Tony Parkes

Formation: Contra lines, 1,3,5, etc., cpls active and crossed over. This dance has a double progression so each set should have an even number of couples. The cross-overs at the head and foot of the set are automatic and need not be called.

Music: Shaw 307, "Ocean View Reel," (by Donna Hinds); "Flowers of Edinburgh," and "My Love Is But a Lassie Yet," (both traditional). Played by the Fireside String Band: Peggy Duesenberry, Dave Fuller, Donna Hinds, Cal Howard, Tony Parkes, John Ward.

CtsActions and explanations

- 1-8 DO SA DO THE ONE BELOW -- Actives face down, inactives up; all do sa do the person they face, ending with a slight bow.
- 9-16 SWING THAT ONE -- All swing the same person.
- 17-20 PUT HER ON THE RIGHT, GO DOWN IN FOURS -- Each M puts the W he swung on his R, facing down the hall. Actives are on the ends, inactives in ctr. The four people join hands and go down the hall four steps.
- 21-28 WHEEL IN, PASS THRU, WHEEL UP -- The line breaks in the ctr and each cpl wheels twd the other. The action is similar to "bend the line" except that the ctr people do not back up. On cts 24-25 the cpls pass thru each other, and on cts 26-28 each cpl continues its wheeling motion to face the head of the hall. Each cpl has described a semicircle; the actives are still at the ends of the line.
- 29-32 COME BACK TO PLACE -- Cpls again join hands four in line and dance up the hall in four steps, ending where they were on ct 17 but facing up the set.
- 33-36 ARCH IN THE MIDDLE, THE ENDS DUCK THRU -- Without releasing hands, the ctr two in each line (inactives) make an arch with their joined hands. The outside people (actives) walk twd each other and under the arch, releasing hands and ending below the arching cpl, facing down and temporarily on the "wrong" side of the set. The first progression has now been made. The cpls at the head and ft of the set are temporarily "dead," but need not cross over, as the "pass thru" has put them on the correct side to begin the dance in their new roles.
- 37-48 SWING THE NEXT -- All swing the person they face (12 cts or about three times around), ending with the W on the R of the M, facing across the set.
- 49-56 HALF PROMENADE -- Cpls exchange places in promenade pos, keeping to the R as they cross the set, then wheel to face the other cpl. The second progression has now been made.
- 57-64 LEFT HAND STAR -- The same two cpls form a L hand star and move once around, ending the star where they began it, but with the actives facing down and the inactives up, ready to do sa do the next person in line.

OCEAN VIEW REEL (continued)

To prompt this dance:

Intro - - - -, Do sa do the one below
 1-8 - - - -, Bow, - Swing that one
 9-16 - - - -, Put her on the right, go down in fours
 17-24 - - Wheel in, pass thru, wheel up
 25-32 - - - -, - - Arch in the middle
 33-40 Ends duck thru, swing the next, - - - -
 41-48 - - - -, Put her on the right, half promenade
 49-56 - - - -, With the music left hand star

Presented by Don Armstrong

QUEEN VICTORIA
Traditional

Formation: Contra lines, 1,3,5, etc., cpls active but not crossed over.

Music: Shaw 174

<u>Cts</u>	<u>Actions and explanations</u>
1-8	ACTIVES TURN PARTNER RIGHT -- Using the pigeon wing hand-holds throughout, the actives turn ptr by R and back into own lines.
9-16	ACTIVES TURN PARTNER LEFT ONCE AND A HALF TO GIVE RIGHT TO CORNERS -- Actives turn ptrs L once and a half, and without releasing ptrs L, join R hands with the ones below (corners) in a line of four (Ocean Wave). The M are facing up, the W facing down.
17-24	BALANCE FORWARD AND BACK TWICE -- Either a fwd and back balance, or pas de basque balance steps may be used twice (8 cts).
25-32	TURN CORNERS RIGHT ONCE AROUND MEN TURN ALONE ALL FACE DOWN -- Actives turn corners R exactly once around, drop hands with corners and M turn half (R face) so all four are facing down the set.
33-40	DOWN IN FOURS ACTIVES WHEEL ENDS TURN ALONE -- Lines dance four steps down the set with actives in the ctr. Actives release corners and wheel turn as a cpl in four steps as the ends (corners) turn alone in four steps, ending with all four facing up the set and with hands rejoined in lines of four.
41-48	COME BACK TO PLACE AND CAST OFF -- Lines dance four steps up to place, actives release each other and cast off. <u>Progression</u> has been made, actives have moved down one place in line, inactives up one place.
49-56	RIGHT AND LEFT THRU -- Cross the set with a R and L thru.
57-64	RIGHT AND LEFT BACK -- Return with a R and L thru to start again.

To prompt this dance:

Intro: - - - -, Active couples turn partner right
 1-8 - - - -, Now by the left once and a half
 9-16 - - - -, Right to corners balance four in line
 17-24 - - - -, Balance again turn corners right
 25-32 - - Men turn alone, - - down in fours
 33-40 - - Actives wheel ends turn, - - fours come back
 41-48 - - Cast off, with them right and left thru
 49-56 - - - -, With the music right and left back*

* Caller indicates ON AT THE HEAD every second and alternate sequence through the dance.

QUEEN VICTORIA (continued)

As the dancers learn the figure, less prompting is necessary.
For example:

57-64 - - - -, - - Actives right
 1-8 - - - -, - Left once and a half
 9-16 - - - -, - - Balance four
 17-24 - - - -, - - Turn corners right
 25-32 - - Men turn, - - - down
 33-40 - - Wheel and turn, - - - back
 41-48 - - Cast off, - - right and left thru
 49-56 - - - -, - - - Back

Note: This is truly a "classic" dance, perfectly timed, well matched to the music, traditional in style, beautiful to dance and to watch.

Presented by Don Armstrong

ROUNDELAY CONTRA
By Don Armstrong

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

Music: Grenn 16006. Instrumental on one side and prompted by Don Armstrong on the flip side of the record.

- | <u>Cts</u> | <u>Actions and explanations</u> |
|------------|---|
| 1-8 | <u>ACTIVES AS-A-COUPLE DO SA DO THE INACTIVE MAN</u> -- The actives face down the set, join hands with each other, and acting as one person dance a do sa do with the inactive M just below them. (two around one.) |
| 9-16 | <u>THOSE THREE CIRCLE LEFT</u> -- The actives and the M with whom they did the do sa do join hands in a circle of three and circle to the L (CW). |
| 17-24 | <u>ACTIVES AS-A-COUPLE SASHAY AROUND THE INACTIVE LADY</u> -- The actives, still facing down the set with the same near hands joined, and again acting as one person, dance a <u>L shldr</u> do sa do with the inactive W. |
| 25-32 | <u>THOSE THREE CIRCLE RIGHT</u> -- The actives and the W with whom they did the do sa do join hands in a circle of three and circle R (CCW). |
| 33-40 | <u>ACTIVES WHEEL FULL AROUND IN THE CENTER AND PASS DOWN ONE COUPLE</u> -- As the three finish the circle to the R, the actives drift into the ctr of the set and wheel-turn <u>full around</u> (CCW) and then pass those with whom they danced the do sa do circle, to end with the active W facing the <u>next</u> inactive M and the active M facing the <u>next</u> inactive W. (While 'wheeling' the pivot-point is <u>between</u> the M and the W, so the M courteously backs around as the W moves fwd and around with near hands still joined.) While the actives finish the wheel-turn, the inactives prepare to move slightly <u>up</u> the set, passing the wheeling cpl with whom they just completed the do sa do and circle, in order to swing the next cpl coming twd them. The first of two <u>progressions</u> has now occurred, the actives have moved down one place in line, inactives up one place, all in orig lines. |
| 41-48 | <u>SWING THE NEXT BELOW</u> -- The actives swing the <u>next</u> inactive dancer (<u>not</u> the ones with whom they danced the do sa do and circle), to end with that W on the M's R hand side facing across the set. The second <u>progression</u> has now taken place, the actives have moved down one place in line, inactives up one place, all in orig lines. |
| 49-64 | <u>STAPT ACROSS THE SET A SLOW SQUARE THRU</u> -- Giving R hands to ptrs across the set, and only dancing with ptrs or the dancers they swung, dance a slow (4 cts per hand), nicely "squared" square thru. This action, in Contras, takes a full 16 cts. This slow square thru ends with the actives facing down the set, inactives up, facing ready to begin the 'two-around-one do sa do' with the next (new) inactive M. |

Note: This dance incorporates a double-progression in each sequence of the dance so it is necessary for those dancers who reach the head (or foot) of the set to cross over to the other line during the time other dancers are completing the 'slow square thru.' Also remember that the actives have the same near hand joined during the first five actions (cts 1 through 40).

ROUNDELAY CONTRA (continued)

To prompt this dance:

Intro - - Actives as a couple, do sa do the inactive man.
 1-8 - - - -, Those three circle left
 9-16 - - Actives as a cpl, sashay with the inactive lady
 17-24 - - - -, Those three circle right
 25-32 - - - -, Actives center and wheel full around
 33-40 - - - -, Pass them by and swing the next
 41-48 - - - - Put her on right then slow square thru
 49-56 - - - -, - - - -

As the dancers learn the figure, less prompting is necessary.
 For example:

57-64 - - - -, - - Do sa do man
 1-8 - - - -, - - Circle left
 9-16 - - - -, - - Sashay lady
 17-24 - - - -, - - Circle right
 25-32 - - - -, - - Actives wheel
 33-40 - - - -, - - Pass them and swing
 41-48 - - - -, - - Slow square thru
 49-56 - - - -, - - - -

"Roundelay" - a simple song (dance) with a refrain recurring frequently or at fixed intervals...(Webster's New Collegiate Dictionary, 1975).

Presented by Don Armstrong

SERENATA QUADRILLE

Quadrille in $3/4$ time by Carlotta Hegemann

Formation: Four cpls in regular square dance formation.

Music: "It Happened in Monterrey," Lloyd Shaw Record #3305.
33-1/3 rpm. "A Flip to a Side."
Played by Fred Bergin's Marimba Trio
Spoken instruction by Don Armstrong

Pos: Skirt Skaters', all facing ctr of hall.

Footwork: Identical. All start with the L ft.

MeasPattern

- 4 meas INTRODUCTION: Wait 2 meas; holding L hands, step back on L; step fwd on R into skirt skaters' pos.
- 1-4 Waltz Balance Fwd; Waltz Balance Back; Waltz Balance L; Waltz Balance R.
One waltz balance fwd; one waltz balance bkwd; one pas de basque balance to the L; one pas de basque balance to the R -- all done moving as a cpl in skirt skaters' pos.
- 5-8 Balance Fwd; Balance Back; Balance L; Balance R.
Repeat action of meas 1-4, taking varsouvienna pos twd the end of the last meas.
- 9-12 Head Cpls out to R, side cpls out to L; progress; around; back to place. Head cpls turn out to the R and face side cpls who turn to the L, and the two cpls progress full around each other, passing M's L shldr, back to back, taking 12 steps in all, maintaining varsouvienna pos.
- 13-16 Heads out to L; sides out to R; progress; around; back to place. Repeat action of meas 9-12, except that head cpls lead to the L, and side cpls to the R, passing W's R shldr, completing a natural "figure 8."
- 17-20 Ladies Promenade Inside; -; -; Turn L-face in place.
As M waltz balance in place, W promenade in single file inside the square, CCW, for four meas (12 cts), turning L-face on the last measure to form a R-hand star (W four-hand star).
- 21-24 R-hand star; Around; Ptrs by the L hands; Sweep to place.
W turn star CW for six steps; on third meas, ptrs join L hands, and, in skirt skaters' pos, cpls sweep L-face in place - out of hall.
- 25-32 Paseo* on Around the Square, Reach home, Ptrs Sweep to place.
*On the cue "Paseo," drop hands, as head cpls lead out to the R, side cpls to the L, promenade through each other as individuals, cpl splitting cpls -- each person passing another with the R shldr. Continue around the square until orig ptrs emerge in orig home pos. Join L hands with ptr and sweep L-face in skirt skaters' pos to face ctr of hall. There are 8 meas (24 cts) for this action. (Note: Square dancers will recognize this paseo figure as related to a "double pass thru" except that it is in a circle.)

SERENATA QUADRILLE (continued)FIGURE II.

Repeat routine, except that in meas 17-24 the M take the action, using shorter steps.

FIGURE III.

Repeat routine with this variation:

- 17-20 Head cpls turn a L-hand star in the ctr for 6 cts; head M join L hands with the own ptrs and sweep L-face to home pos in skirt skaters' pos in 6 cts to end facing ctr of hall.
- 21-24 Repeat the same for the side cpls. Inactive cpls balance in place.

FIGURE IV.

Repeat routine with this variation:

- 17-20 All eight star R; -; -; turn to star L.
Star by the R in nine steps; take three steps to turn.
- 21-24 All eight star L; -; turn ladies; to place.
Star by the L in six steps; take six steps to turn.

At end of dance, ptrs step back and acknowledge ("float apart") keeping L hands joined.

Presented by Don Armstrong

SHADRACK'S DELIGHT

By Tony Parkes

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

Music: Any well-phrased 64-count jig.

<u>Cts</u>	<u>Actions and explanations</u>
1-8	WITH THE ONE BELOW DO SA DO -- Actives do sa do with corners, once around and a little bit more to end in a line of four with hands joined (corners by R) as in an Ocean Wave, actives facing down, inactives facing up.
9-16	BALANCE AND TURN RIGHT HALF -- Balance (4 cts), release L hands in ctr, corners turn by R half way to reform the line, actives facing up, inactives facing down.
17-24	BALANCE AND TURN LEFT HALF -- Balance (4 cts), release R hands and men turn half by the L.
25-32	SWING YOUR OWN -- Each now swing own ptr (on opp side of set), to end in a line of four facing down the set, each M with his ptr on R.
33-40	DOWN IN FOURS AND WHEEL TURN -- Lines dance down the set four steps and each half of the line does a wheel turn in four steps to reform lines, all facing up, W still on ptr's R.
41-48	BACK TO PLACE AND CAST OFF -- Lines dance back to place in four steps and cast off in four more steps.
49-56	RIGHT AND LEFT THRU -- Cross the set with a R and L thru. <u>Partial progression</u> has been made, the active M are down one place but the W are still in the "wrong" line.
57-64	TWO LADIES CHAIN -- Ladies chain across <u>completing the progression</u> to start.

To prompt this dance:

Intro - - - -, With the one below do sa do
 1-8 - - - -, R to the corners and balance four
 9-16 - - Turn right half, - - balance four
 17-24 - - Men turn left half, - - swing your own
 25-32 - - - -, Put her on right go down in fours
 33-40 - - Wheel turn, - - come back to place
 41-48 - - Cast off, - - right and left thru
 49-56 - - - -, With the music ladies chain*

*Caller indicates CROSS OVER every second and alternate sequence through the dance.

As the dancers learn the figure, less prompting is necessary. For example:

57-64 - - - -, New one below do sa do
 1-8 - - - -, - - - Balance
 9-16 Turn right, - - - balance
 17-24 - - Men turn left, - - - swing

SHADRACK'S DELIGHT (continued)

25-32 - - - -, - - Down in fours
 33-40 - - - Wheel, - - - back
 41-48 - - - Cast off, - - right and left thru
 49-56 - - - -, - - - Chain

Note: This is a fine dance utilizing the action now called "Ocean Wave" as it was originally intended to be danced -- with a 4-ct balance. Try a Scottish Jig (Jimmy Shand's band for example) at the recorded tempo and it is a delight.

The dance was named for Betty and "Shadrack" McDermid.

Presented by Don Armstrong

TERRY LYNN'S JIG
By Don Armstrong

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

Music: Shaw 167

<u>Cts</u>	<u>Actions and explanations</u>	(Use pigeon wing hand-holds cts 1 through 40)
1-8	WITH THE ONE BELOW ALLEMANDE LEFT -- Actives allemande L with corners to end in a line of four (Ocean Wave), the actives in the ctr with R hands joined, the inactives on the ends of the line with the L hands joined with the actives. All M face down, all W face up.	
9-16	BALANCE FORWARD AND BACK AND TURN RIGHT HALF -- All step, touch fwd and back (together and away) four cts, actives release corner's L (corners remain as they are), actives turn each other by R hands halfway to end with two M on one end of the line, two W on other end, joining L hands with the corner waiting there.	
17-24	BALANCE FORWARD AND BACK AND TURN LEFT HALF -- Balance as above, actives release each others R hands, all turn half by the L to rejoin the line. Actives are now on outside (across from starting place), inactives in the ctr with R hands joined, two M on one end, two W on other end of line.	
25-32	BALANCE FORWARD AND BACK AND RIGHT TURN HALF -- Balance as above, inactives turn half by the R in the ctr then rejoin L hands with the actives waiting at the ends of the line, end M facing down W facing up.	
33-40	BALANCE FORWARD AND BACK TURN LEFT AND KEEP HER -- Balance as above, then inactives release R hands so all can turn L and roll into promenade pos facing across the set.	
41-48	HALF PROMENADE -- All cross the set with a half promenade sweeping wide to use four cts to cross, four cts to courtesy turn. Progression has been made, actives have moved down one place in line, inactives up one place.	
49-56	LEFT HAND STAR -- As L hands are already joined, M simply place them into the L hand star pos to star exactly once around.	
57-64	RIGHT HAND STAR -- Star R exactly once around to end facing a new one below (corner) to start.	

To prompt this dance:

Intro - - - -, With the one below allemande left
 1-8 - - - -, Actives join right balance four in line
 9-16 - - Right turn half, -- balance in fours
 17-24 - - Left turn half, - - balance in fours
 25-32 - - Right turn half, - - balance in fours
 33-40 - - Left turn, keep her half promenade
 41-48 - - Sweep wide, - - left hand star
 49-56 - - - -, With the music star right*

*Caller indicates CROSS OVER every second and alternate sequence through the dance.

TERRY LYNN'S JIG (continued)

As the dancers learn the figure, less prompting is necessary.
For example:

57-64 - - - -, New corner allemande left
 1-8 - - - -, Actives join right balance four in line
 9-16 - - - Right, - - - balance
 17-24 - - - Left, - - - balance
 25-32 - - - Right, - - - balance
 33-40 - - - Left, - keep her promenade
 41-48 - - - -, - - Star left
 49-56 - - - -, - - - Right

Note: This dance was named for the author's daughter, Terry Lynn. The dance is also done with two variations, the first being a "twice around (tight)turn" in the initial allemande left. The second is that it is danced in waltz rhythm and is recorded with music on one side and calls on the other on Shaw 180. Try it!

Presented by Don Armstrong

RILEY'S REEL
By Don Armstrong

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

Record: LS #311 - 45 rpm (Shaw)

<u>Cts</u>	<u>Actions and explanations</u>
1-8	ACTIVE COUPLES DOWN THE OUTSIDE -- Actives dance down the outside of the set, passing below two inactive persons and cut into the ctr.
9-16	UP THE CENTER AND CAST OFF -- Actives dance up to place and cast off with the cpl who was below them. <u>Progression</u> has been made, actives have moved down one place in line, inactives up one place, all dancers in orig lines.
17-24	WITH THE COUPLE ABOVE RIGHT AND LEFT THRU -- Actives and the cpl with whom they cast off R and L thru across set.
25-32	RIGHT AND LEFT THRU BACK -- Same four R and L thru back.
33-40	ALL FORWARD AND BACK -- All take three short steps fwd, bow to ptr on 4th ct, four steps back to place in line.
41-48	WITH THE LADY ON THE RIGHT DO SA DO -- M turn 1/4 R-face to face the W on their R (W turn 1/4 L-face to face the M) and those dancers do sa do.
49-64	WITH THEM SLOW SQUARE THRU -- Those dancers (the same foursome that did the R and L thrus), using 4 cts per hand, do a full square thru (16 cts). The actives will end facing out to continue in motion down the outside of the set to start the next sequence of the dance, as the inactives simply turn in place.

To prompt this dance:

Intro	- - - -, <u>Actives down the outside</u>
1-8	- - Below <u>two</u> , <u>into the ctr</u> and <u>up</u>
9-16	- - <u>Cast off</u> , - - <u>right</u> and left <u>thru</u>
17-24	- - - -, - - <u>Right</u> and left <u>back</u>
25-32	- - - -, - - All <u>forward</u> and <u>back</u>
33-40	- - - -, Face <u>lady</u> on <u>right</u> and <u>do sa do</u>
41-48	- - - -, Face <u>her</u> and <u>slow square thru</u>
49-56	- - - -, - - - -.

As the dancers learn the figure, less prompting is necessary.

57-64	- - - -, - - <u>Down</u> the <u>outside</u>
1-8	- - - -, - - <u>In</u> and <u>up</u>
9-16	- - <u>Cast off</u> , - - <u>Right</u> and left <u>thru</u>
17-24	- - - -, - - - <u>Back</u>
25-32	- - - -, - - <u>Forward</u> and <u>back</u>
33-40	- - - -, <u>Right</u> hand <u>lady do sa do</u>
41-48	- - - -, - - <u>Square thru</u>
49-56	- - - -, - - - -.

Dedicated, with many thanks, to LaVerne Riley.

Presented by Don Armstrong

YUCCA JIG
By Don Armstrong

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

Music: Any well-phrased 64-count Jig.

Cts Actions and explanations

- 1-8 WITH THE CPL BELOW L HAND STAR -- Actives face the cpl below (down the set) and with them star L once around.
- 9-16 SAME FOUR R HAND STAR -- Star R to orig pos in orig lines.
- 17-24 ACTIVE CPLS DOWN THE CTR -- Actives dance down the ctr of the set with near hands joined. They usually pass two inactive cpls (seven steps), before turning out on ct 8 to
- 25-32 BELOW TWO THEN UP THE OUTSIDE -- Separate, go to the outside of the set to return to place.
- 33-40 ACTIVES DO SA DO IN THE MIDDLE -- Actives do sa do with ptrs in the ctr.
- 41-48 WITH THE ONE BELOW SWING -- Actives swing the one below (corner) (down the set) and finish with the lady on that M's R, facing the ctr of the set. Progression has been made, actives have moved down one place in line, inactives up one place, all dancers in orig lines.
- 49-56 PUT HER ON R AND HALF PROMENADE -- The cpls who have just finished swinging exchange places with a half promenade.
- 57-64 WITH THE MUSIC RIGHT AND LEFT THRU -- Without rushing the phrase, the same cpls R and L thru.

To prompt this dance:

- Intro - - - -, With the couple below left hand star
- 1-8 - - - -, Same four star right
- 9-16 - - - -, Active couples down the center
- 17-24 - - - -, Below two then up the outside
- 25-32 - - - -, Actives do sa do in the middle
- 33-40 - - - -, With the one below swing --
- 41-48 - - - -, Put her on right and half promenade
- 49-56 - - - -, With the music right and left thru*

*Caller indicates CROSS OVER every second and alternate sequence thru the dance.

As the dancers learn the figure, less prompting is necessary.
For example:

- 57-64 - - - -, - - Below star left
- 1-8 - - - -, - - Star right
- 9-16 - - - -, - - Actives down
- 17-24 - - - -, - - Up the outside
- 25-32 - - - -, - - Actives do sa do
- 33-40 - - - -, - - Corner swing
- 41-48 - - - -, - - Half promenade
- 49-56 - - - -, - - Right and left thru

Note: The "Yucca" is a cactus found in the Southwestern United States. This dance was written and first called while the author was teaching at the University of New Mexico at Albuquerque.

Presented by Don Armstrong

[✓][✓]
CACA
 K
 (Serbia)

Popular Serbian dance in typical asymmetric style. Many different combinations of steps exist.

Pronunciation: CHAH-chahk

Record: Ciga & Ivon Vol. 4, Side A, Band 8. 2/4 meter.

Formation: Men and women in lines with belt hold. Originally danced in separate lines.

Meas

Pattern

- | | |
|------|--|
| 1 | Facing ctr and moving R, step R (ct 1); L across in front (ct 2). |
| 2-3 | Repeat action of meas 1, twice. |
| 4 | In place, step R (ct 1); lift L (ct 2). |
| 5 | Step L (ct 1); lift R (ct 2). |
| 6 | Step R (ct 1); lift L (ct 2). |
| 7 | Moving L, step L (ct 1); R across in back (ct 2). |
| 8 | Repeat action of meas 7. |
| 9-10 | In place step L (ct 1); lift R (ct 2); step R (ct 1); lift L (ct 2). |
| 11 | Moving L, step L (ct 1); R across in back (ct 2). |
| 12 | Step L (ct 1); lift R (ct 2). |
| | OR: Step L, R, L (cts 1,&,2). |

Presented by Ciga Despotović

CIGANČICA
(Macedonia)

This is a Macedonian dance popular at wedding celebrations. The title translates "Gypsy Girl."

Pronunciation:

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

Formation: Men and women together in an open circle, hands joined and down. Men can do variations and squats when women do basic. Patterns change with leader's signal.

Meas

Pattern

INTRODUCTION

1-4 Hold.

PATTERN I.

- 1 Facing and moving LOD, running steps R, L (cts 1,&); longer step R (ct 2).
- 2 Running steps L, R (cts 1,&); longer step L (ct 2).
- 3 Facing ctr, in place, step R (ct 1); swing L across in front (ct 2).
- 4 Repeat action of meas 3 with opp ftwk.
- 5 Repeat action of meas 3.
- 6-10 Repeat action of meas 1-5 in opp direction with opp ftwk. During meas 3-5, M can do three squat-kick steps or three squat-turn and kick steps.

PATTERN II.

- 1 Face ctr and move to R, hop on L kicking R across in front (ct 1); step R to R (ct &); step L across in front (ct 2).
- 2 Repeat action of meas 1.
- 3-5 Repeat action of Pattern I, meas 3-5.
- 6-10 Repeat action of meas 1-5 (Pattern II) in opp direction and with opp ftwk.

Presented by Ciga Despotovic

^v
CUPERLIKA
 (Turkey)

The dance is of Turkish origin and is danced by Turks living in Macedonia.

Pronunciation:

Record: Ciga & Ivon Vol. 4, Side B, Band 4. 7/8 meter.

Formation: Women only, joined by little fingers and hands held at shldr level. Free hip movement is characteristic of the dance.

Rhythm: 7/8, counted as $\frac{123}{1}$ $\frac{12}{2}$ $\frac{12}{3}$ or SQQ
 Dancers' counts

Meas

Pattern

- 1 Facing ctr and moving to R, with wt on L, lift R in front (ct 1); step R bkwd lifting L fwd (ct 2); step L bkwd (ct 3).
- 2 Lift R fwd and step R (ct 1); step L, R (cts 2,3).
- 3 Walk fwd R, stepping L, R, L (cts 1,2,3).

Presented by Ciga Despotović

ČUČERSKO ORO
(Macedonia)

The dance is done in Macedonian style.

Pronunciation: CHOO-chair-sko OH-ro

Record: Ciga & Ivon Vol. I, Side A, Band 8 7/8 meter.

Formation: Dancers in an open circle, hands joined and down. Circle may also be composed of cpls and non-partnered dancers intermixed. In cpls W is to R of M and a handkerchief is held between them. Cpl version is given at end of description.

Rhythm: 7/8, counted as $\frac{123}{1}$, $\frac{12}{2}$, $\frac{12}{3}$ or S Q Q
Dancer's cts

<u>Meas</u>	<u>Pattern</u>
1	Facing and moving LOD, step on R (ct <u>1</u>); hop on R, lifting L ft up along R calf (ct 2); step on L (ct 3).
2	Repeat action of meas 1.
3	Small running steps R, L, R (cts <u>1</u> ,2,3).
4	Small running steps L, R, L (cts <u>1</u> ,2,3).
5	Repeat action of meas 1.
6	Turning to face ctr, step on R (ct <u>1</u>); hop on R while circling L leg around behind R leg (ct 2); step on L behind R (ct 3).
7	Step on R beside L (ct <u>1</u>); step on L across in front of R (ct 2); step on R in place.
8	Step on L beside R (ct <u>1</u>); step on R across in front of L (ct 2); step on L in place (ct 3).
9	Raise hands until elbows are almost straight and step fwd on R (ct <u>1</u>); lift L behind while hopping on R (ct 2); step on L slightly behind R (ct 3).
10	Step on R beside L (ct <u>1</u>); touch L in front (ct 2); lift L (ct 3).
11-12	Repeat action of meas 9-10 with opp ftwk and direction.
13-16	Repeat action of meas 9-12. Lower hands and repeat from the beginning.

COUPLE TURNING VARIATION

If there are cpls in the broken circle the following may be danced on the alternate repeats of the dance. Non-partnered dancers dance alone during the Cpl Turning Variation. If hand is free, put it on hip.

- 1-7 Same as original.
- 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.

Presented by Ciga Despotovic

KUČEVAČKO KOLO
(Serbia)

Authentic dance motifs from the town of Kučevo in Serbia.

Pronunciation:

Record: Ciga & Ivon Vol. 1, Side A, Band 7. 2/4 meter.

Formation: Men and women in Serbian-style escort hold:
R hand linked through bent L arm of R-hand neighbor.

Styling: Dance on full ft with knees slightly bent to cause Serbian style of fine bounce.

Meas

Pattern

I.

Moving fwd and bkwd in a zig-zag pattern, always progressing R or LOD. Notice one step per meas in Pattern I.

- 1-4 Moving fwd with a bouncing walk, step R, L (meas 1, 2); accented step fwd R (meas 3, ct 1); step L (ct 2); step R (meas 4).
- 5-8 Moving bkwd with a bouncing walk, step L, R (meas 5,6); accented step L (meas 7, ct 1); step R (ct 2); step L (meas 8).
- 9-32 Repeat action of meas 1-8, same direction, same ftwk, three times.

II.

- 1 Changing to hands down and moving LOD, step R, hop on R, step L (cts 1,&,2).
- 2 Facing ctr, in place, step R (ct 1); bounce twice on both (cts 2,&).
- 3-6 Repeat action of meas 1-2, same direction, same ftwk, twice.
- 7 Repeat action of meas 1.
- 8 In place, step R (ct 1); L across in front (ct 2); R in place (ct &).
- 9 Repeat action of meas 8, opp ftwk.
- 10 Repeat action of meas 8.
- 11-12 Repeat action of meas 1-2, opp direction, opp ftwk.
- 13-14 Repeat action of meas 8-9.
- 15-16 Repeat action of meas 1-2, same direction, same ftwk.

Change to escort-hold and continue alternating Patterns I and II.

Presented by Ciga Despotović

MIRKOVO KOLO
(Serbia)

Authentic motifs from Pažarevac in Serbia. Steps are light.
Title translates: "Mirko's Dance."

Pronunciation:

Record: Ciga & Ivon Vol. 1, Side B, Band 2, 2/4 meter.

Formation: Men and women in a closed circle, front basket hold, L arm over.

Meas

Pattern

- I.
- 1 Face ctr and grapevine to R: step R in front, L, R in back, L (cts 1,&,2,&).
 - 2-3 Repeat action of meas 1.
 - 4 In place, stamp R, L, R, hold (cts 1,&,2,&).
 - 5-8 Repeat action of meas 1-4, opp direction, opp ftwk.

- II.
- 1 Facing ctr and moving to R, step R to R, L across in back, R to R, hold with L lifted to L (cts 1,&,2,&).
 - 2 Moving to L, step L to L, R across in back, L to L, touch R flat in front (cts 1,&,2,&).
 - 3 Scissors-change, stepping R, L (cts 1,2).
 - 4 Step R to R, L across in back, R to R, hold (cts 1,&,2,&).
 - 5-8 Repeat action of meas 1-4, opp direction, opp ftwk.

Presented by Ciga Despotovic'

MOROVAC
(Serbia)

A popular Yugoslav dance.

Pronunciation: MOH-rah-vatz

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

Formation: Men and women in an open circle, M with thumbs in own belt, W with arms linked through M's elbows.

Meas

Pattern

I.

- 1-2 Facing ctr and moving fwd, step R, L, R (cts 1,2,1); close L to R without wt (ct 2).
 3-4 Moving bkwd, step L, R, L (cts 1,2,1); close R to L without wt (ct 2).
 5-8 Repeat action of meas 1-4.

II.

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

III.

- 1 Facing ctr and moving to R, step R to R (ct 1); close L to R with bounce (ct 2); bounce shifting wt to L (ct &).
 2-4 Repeat action of meas 1, three times.
 5-8 Repeat action of meas 1-4, opp direction, opp ftwk.
 9-16 Repeat action of meas 1-8.

Presented by Ciga Despotovic'

PAJDUSKO
(Macedonia)

A popular Macedonian dance.

Pronunciation: PIE-doosh-koh

Record: Ciga & Ivon Vol. 4, Side A, Band 3. 5/16 meter.

Formation: Men and women in an open circle, hands joined and down.

Rhythm: 5/16, counted as $\frac{12}{1}$ $\frac{123}{2}$ or QS
Dancers' counts

Meas

Pattern

- 1 Facing and moving LOD, lift on L (ct 1); step R (ct 2).
- 2 Lift on R (ct 1); step L (ct 2).
- 3-4 Repeat action of meas 1-2.
- 5 Facing ctr and moving to L, step R in front (ct 1); step L to L (ct 2), twice.
- 6-7 Repeat action of meas 5.
- 8 Lift on L (ct 1); step R (ct 2).
- 9 Lift on R (ct 1); step L (ct 2).
- 10 Step R across in front (ct 1); step L in place (ct 2).

Variation:

In some places, W sometimes clap hands on ct 1 of meas 5, 6, 7, 10, or whenever R ft is stepping in front.

Presented by Ciga Despotović

OP SA SA
(Serbia)

Vlach dance motifs from East Serbia.

Pronunciation:

Record: Ciga & Ivon Vol. 1, Side B, Band 8. 2/4 meter.

Formation: Men and women in an open circle, hands joined and down.

Meas

Pattern

INTRODUCTION.

Wait for call: "Op sa sa!"

I.

- 1 Facing ctr, step R toe behind L (ct &); step L in place (ct 1); kick R heel across in front of L ankle (ct 2).
- 2 Repeat action of meas 1.
- 3-4 Moving bkwd, step R, stamp L (cts 1,&); step L, stamp R (cts 2,&); step R, stamp L (meas 4, cts 1,&); step L (ct 2).
- 5-16 Repeat action of meas 1-4 three times.

II.

- 1-2 Repeat action of Pattern I, meas 1-2.
- 3-4 Moving bkwd, step R, L (cts 1,2); step R (meas 4, ct 1); lift L knee across in front of R knee and face to ctr (ct 2).
- 5-6 In place, step L across R (ct 1); pivot on L to face RLOD (ct 2); step R across L (meas 6, ct 1); pivot on R to face ctr (ct 2).
- 7-8 Stride-jump to both (ct 1); lift on L heel (ct 2); stamp R across in front (meas 8, ct 1); lift on R heel pivoting to ctr (ct &); stamp L fwd with wt (ct 2).
- 9-16 Repeat action of meas 1-8.

III.

- 1 Facing ctr, stamp R to R without wt (ct 1); kick R heel across in front of L (ct 2).
- 2 Hop on L (ct 1); step R, L (cts &,2).
- 3 Repeat action of meas 2.
- 4 Moving to R, step R to R (ct 1); step L across in back (ct &); R to R (ct 2).
- 5-8 Repeat action of meas 1-4, opp direction, opp ftwk.
- 9-16 Repeat action of meas 1-8.

IV.

- 1 Moving to R, with body leaning to R side but not twisting, step R, close L to R (cts 1,2).
- 2-3 Repeat action of meas 1, twice.
- 4 Step R to R (ct 1); hold (ct 2).

OP SA SA (continued)

- 5-8 Repeat action of meas 1-4, opp direction, opp ftwk.
 9 Step fwd R (ct 1-2).
 10 Step fwd L (ct 1-2).
 11-12 Moving diag R, step R, L (cts 1,2); R, hold (meas 12, cts 1,2).
 13-16 Repeat action of meas 9-12, opp direction, opp ftwk.
 17-32 Repeat action of meas 1-16.

V.

- 1 Facing ctr and moving R, hop on L (ct 1); step R, L (cts &,2).
 2-3 Repeat action of meas 1, twice.
 4 Chug fwd on both (ct 1); chug bkwd on both (ct 2).
 5-8 Repeat action of meas 1-4, opp direction, opp ftwk.
 9-16 Repeat action of meas 1-8.

VI.

- 1-2 Facing and moving half-R, step R, L (cts 1,2); step R (meas 2, ct 1); stamp L without wt (ct 2).
 3-4 Repeat action of meas 1-2, opp direction, opp ftwk.
 5 Turn to R as you step R, stamp L (cts 1,2).
 6 Turn to L as you step L, stamp R (cts 1,2)
 7-8 Repeat action of meas 1-2.
 9-16 Repeat action of meas 1-8, opp direction, opp ftwk.
- 1-16 Repeat action of Pattern I.
 1-16 Repeat action of Pattern II.

Call on Record, "Op Sa Sa."

Repeat action of Pattern I and continue sequence as written.

Presented by Ciga Despotović

PODRIMSKO ORO
(Yugoslavia)

A Shiptar courtship dance during which the men display their strength and skill as dancers with movements that are broad and strong. The women dance softly and in a very feminine manner.

Pronunciation: PO-dreem-sko OH-ro

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

Formation: M in a line in "T" pos: hands on nearest shldr of adjacent dancers, arms extended sdwd. W in a separate line behind the M in "W" pos: hands joined with adjacent dancers, elbows bent and close to own sides, hands at shldr level. Kerchief held in R hand.

Meas

Pattern

No introduction -- or wait 4 meas and do Figure I only three times.

FIGURE I - MEN

- 1 Facing R of ctr and moving in LOD, step fwd on R (ct 1); bring L leg fwd in a high, wide arc (ct 2).
- 2 Step fwd on L, dropping to R knee (ct 1); hold (ct 2).
- 3 Rise on L ft enough to be able to touch R knee to floor again (ct 1); rise, taking wt on R ft (ct 2).
- 4 Step on L behind R (ct 1); lift R ft behind L (ct 2).
- 5-16 Repeat action of meas 1-4 three more times.

FIGURE I - WOMEN

- 1 Facing R of ctr and moving in LOD, step fwd on R (ct 1); bring L ft around in front of R and bounce twice on R (cts 2,&).
- 2 Step on L in front of R, raising R in back of L (ct 1); hold (ct 2).
- 3 Touch R in front of L (ct 1); raise R in front (ct 2).
- 4 Step on R behind L (ct 1); step on L behind R (ct 2).
- 5-16 Repeat action of meas 1-4 three more times.

Kerchief pattern for lead W:

Flutter it to indicate start of dance.

Meas 1: Dip R hand in wave-like motion and raise it high.

Meas 2: R hand curved out in front at face level (elbow out, kerchief hanging, head bowed slightly).

Meas 3-4: R hand high and outstretched fwd. On last repeat of Figure I, flutter kerchief to indicate start of Figure II.

FIGURE II - MEN

- 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; shake shldr during sways.

PODRIMSKO ORO (continued)FIGURE II - WOMEN

- All steps are done on balls of ft and are bouncy.
- 1 Facing slightly L of ctr, step R across in front of L (ct 1); step on L in place, raising R up in front (ct 2).
- 2-3 Repeat action of meas 1 (Figure II), twice.
- 4 Move in LOD with small running steps R,L,R (cts 1,&,2) and end facing slightly R of ctr.
- 5-8 Repeat action of meas 1-4 (Figure II) with opp ftwk and move in opp direction.

Kerchief pattern for all W:

- Meas 1: Release hands and hold diag opp corners of kerchief in both hands at waist level: with a scooping motion push kerchief fwd (ct 1); and bring it back (ct 2). Repeat for meas 2-3.
- Meas 4: Twirl kerchief overhead.
- Meas 5-8: Repeat kerchief pattern of meas 1-4 (Figure II).

FIGURE III - MEN AND WOMEN

- W rejoin hands. Ftwk is same for M and W, but M move with large, broad steps covering much space. W also cover space but move more softly. All trace the top half of a CW circle.
- 1 Move twd ctr with large step on R (ct 1); lift L fwd and hop twice on R (cts 2,&).
- 2 Moving sdwd, L crossing in front of R, step L,R,L (cts 1,&,2).
- 3 Moving bkwd from ctr on a R diag step R,L (cts 1,2).
- 4 In place, step R,L,R (cts 1,&,2).
- 5-8 Repeat action of meas 1-4 (Figure III) with opp ftwk and direct.
- 9-16 Repeat action of meas 1-8 (Figure III).

FIGURE IV - MEN

- 1 Moving in LOD with broad, reaching steps, torso leaning bkwd, step fwd on R (ct 1); lift L high and fwd with tiny kick (ct 2).
- 2 Repeat action of meas 1 (Figure IV) with opp ftwk.
- 3 Repeat action of meas 1 (Figure IV).
- 4 With wt on R, circle L ft behind R knee (ct 1); pivot on R to face RLOD (ct 2).
- 5-8 Repeat action of meas 1-4 (Figure IV) with opp ftwk and move in RLOD.
- 9-18 Face ctr, repeat action of Figure II (sways) ten alternations R and L.
- 19 Transition: Sway to R (ct 1); close L to R with wt (ct 2).

FIGURE IV - WOMEN

- 1-8 Repeat action of Figure II.
- 9-16 Repeat action of Figure II again, but on meas 12 hold kerchief in R hand high overhead and flutter it, L hand on hip while turning CCW to end facing slightly R of ctr. On meas 16 repeat kerchief action but turn CW to finish facing slightly L of ctr.
- 17-18 Repeat action of meas 1-2, Figure II.
- 19 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).

SEQUENCE OF DANCE: FIGURES I, II, III, IV, I, III, IV.

Presented by Ciga Despotović

^v
SESTORKA
 (Serbia)

Serbian shepherds' dance. Leader tries to catch someone not following his step and when one is caught, he must buy a round of drinks, but then he gets to be the leader. This version is from the repertoire of Ansambl Kolo.

Pronunciation: shes-TOR-kah

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

Formation: Men in a line, belt hold.

Meas

Pattern

- | | |
|-------|---|
| 1 | Facing ctr and bent fwd at waist, with knees bent, step R to R (ct 1); step L across in front (ct 2). |
| 2-3 | Repeat action of meas 1. |
| 4 | With ft wide apart, rock R, L (cts 1,2). |
| 5-6 | Moving to R, step R, L, R (cts 1,2,1); and swing L leg high (ct 2). |
| 7 | Step to L (ct 1); fall fwd onto R (ct 2). |
| 8 | With ft wide apart, rock L, R (cts 1,2) |
| 9-10 | Repeat action of meas 7-8. |
| 11-12 | Standing erect, moving to R, step R, L, R (cts 1,2,1); and swing L leg high (ct 2). |
| 13-14 | Repeat action of meas 11-12, opp direction, opp ftwk. |

Presented by Ciga Despotović

SVEKRVINO ORO
(Macedonia)

Macedonian dance done at wedding celebrations. Title translates "Mother-in-law's Dance."

Pronunciation:

Record: Ciga & Ivon Vol. 1, Side B, Band 3

Rhythm: 7/8, counted as $\frac{123}{1} \frac{12}{2} \frac{12}{3}$ or S Q Q
Dancer's cts

Meas

Pattern

INTRODUCTION

Three times the drum goes boom-tak-tak.

- 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 as you start to raise hands and close L ft behind R (ct 1), body is still facing LOD; keeping wt on R, twist body sharply to face ctr as hands go straight up (cts 2-3).
- 4 Step fwd L and close R behind, body facing slightly L (ct 1); change wt to R as you twist body sharply to face ctr (cts 2-3).
- 5 With hands at shldr height, face RLOD, step fwd L (ct 1); R across in front (ct 2); L to L as you face ctr and bring R behind L (ct 3).
- 6 Flex L knee (ct 1); straighten L knee (ct 2); flex L knee (ct 3).
- 7 Hands coming down slowly on meas 7-8, stepping bkwd R, L, R (cts 1, 2, 3).
- 8 Step bkwd L, R, L (cts 1, 2, 3).

Repeat dance from beginning.

Pattern remains the same as music gets faster.

Presented by Ciga Despotovic

TI MOMO
(Serbia)

A Serbian dance from the area around Beograd.

Pronunciation: tee MOH-moh

Record: Ciga & Ivon Vol. 4, Side B, Band 7. 2/4 meter.

Formation: Men and women in an open circle, hands joined and up.

Meas

Pattern

I.
1-2 With hands up and fwd moving in rhythm, facing half R and moving to R, step R, L, R (cts 1,2,1); face ctr and touch L to L (ct 2).
3 Step L (ct 1); touch R to R (ct 2).
4 Step R (ct 1); touch L to L (ct 2).
5-8 Repeat action of meas 1-4, opp direction, opp ftwk.
9-16 Repeat action of meas 1-8.

II.
1 Lower joined hands down to sides, face ctr and move to R, step R (ct 1); close L to R with bounce (ct 2); bounce shifting wt to L (ct &).
2-4 Repeat action of meas 1, three times.
5-8 Repeat action of meas 1-4, opp direction, opp ftwk.

Presented by Ciga Despotović

TOIČEVO KOLO
(Serbia)

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

Pronunciation: TOI-cheh-vo KO-lo

Record: Ciga & Ivon Vol. 1, Side B, Band 4. 2/4 meter.

Formation: Men and women in an open circle, hands joined and down.

MeasPattern

- 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); step L slightly bkwd (ct 2); step R across in front of L (ct &).
- 5-8 Repeat action of meas 1-4, opp direction, opp ftwk.
- II.
- 1 Repeat action of Pattern I, meas 4.
- 2 Repeat action of meas 1, opp direction, 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, opp direction, opp ftwk.
- III.
- 1-2 Facing half-R and moving R, step R toe close behind L (ct 1); step L with flat foot (ct &); and 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 Pattern II, meas 4: up, down, up, down.
- 5-8 Repeat action of meas 1-4, opp direction, opp ftwk.
- 9-16 Repeat action of meas 1-8.
- IV.
- 1-4 Change to escort-hold by moving diag fwd R and continue in LOD with R heel in front, stepping R, L, for 16 steps (cts 1,&,2,& of each meas).
- 5-7 Move bkwd in LOD, still stepping on R heel as in meas 1-4, for 12 steps.
- 8 In place, stamp R, L, R, hold (cts 1,&,2,&).
- 9-16 Repeat action of meas 1-8, opp direction, opp ftwk, resuming orig circle and hand hold on meas 16.

Repeat dance from beginning to end of music.

Presented by Ciga Despotovic

VASKINO ORO
(Macedonia)

Steps are Macedonian in a popular Macedonian rhythm. Title translates "Vaska's Dance."

Pronunciation:

Record: Ciga & Ivon Vol. 1, Side A, Band 6

Rhythm: 11/16, divided into $\frac{12}{1}$ $\frac{12}{2}$ $\frac{123}{3}$ $\frac{12}{4}$ $\frac{12}{5}$ or Q Q S Q Q
Dancer's cts

<u>Meas</u>	<u>Pattern</u>
1	Hands joined and up, facing and moving LOD, step R (cts 1-2); step L (ct <u>3</u>); rock in place R, L (cts 4,5).
2	Face ctr and step R to R (cts 1-2); touch L in front (ct <u>3</u>); lift L in front (cts 4-5).
3-4	Repeat action of meas 1-2 in opp direction, with opp ftwk.
5-8	Repeat action of meas 1-4.
9	Hands down, facing and moving LOD, hop on L (ct 1); running steps R, L (cts 2, <u>3</u>); step R (ct 4); close L behind (ct 5).
10	Step R (ct 1); step L in front (ct 2); jump on both facing ctr (ct <u>3</u>); hop on R lifting L and turning to L (ct 4); hold (ct <u>5</u>).
11-12	Repeat action of meas 9-10 in opp direction, with opp ftwk.
13-16	Repeat action of meas 9-12.

Repeat meas 1-16 three times.

Transition: one meas of meas 1 above and start dance over beginning with meas 1 in RLOD with opp ftwk.

Presented by Ciga Despotović

AMBOSPOLKA SCHUHPLATTLER
(Germany)

This plattler, for men only, was learned by Morry Gelman at the Schuhplattler Club in Rosenheim, Upper Bavaria. It is the type of dance that is performed by men at fests and club dances. Plattlers are traditionally written in 2/4 or 4/4 meter.

Pronunciation: AHM-bos-pohl-kah SHOO-plot-ler

Record: Phillips LP 841823 Psy or
Festival 45 2/4 meter

Formation: Men in circle formation. No hands joined.

MeasPattern

If Phillips LP is used put needle down about half way through the last band.

MARCH

1-16 M march single file in LOD with occasional CW pivoting turns. Strike closed fist of L hand with flat of R hand to produce loud popping noises; M also whistle and shout intermittently.

PLATTLES

1-32 M face ctr of circle and plattle in unison as follows:

SLOW COUNT PLATTLE

- (1) Jump onto both ft.
- (2) Simultaneously hit L hand on R thigh and R hand on R ft (sole) behind.
- (3) Hit R hand on L ft (sole) behind.
- (4) Hit R hand on L ft (sole) in front.

FAST COUNT PLATTLE (2 sets of 4)

- | | | |
|-------------------------------|---|----------------------|
| (1) Hit R hand on R thigh |) | Simple form can be a |
| (2) Hit L hand on R thigh |) | Double Schlag (hit). |
| (3) Hit R hand on R ft behind |) | See * |
| (4) Hit L hand on R thigh |) | |
| (5) Hit R hand on L ft behind | | |
| (6) Hit L hand on L thigh | | |
| (7) Hit R hand on L ft front | | |
| (8) Hit L hand on L thigh | | |

Repeat Fast Count Plattle (2 sets of 4 hits) two more times.

1-32 Repeat Slow Count Plattle and Fast Count Plattle as above. End last meas with stamp, stamp, stamp.

AMBOSPOLKA SCHUHPLATTLER (continued)MARCH

1-32 Repeat marching in single file as above, turning with pivot steps and popping hands.

SLOW COUNT AND FAST COUNT PLATTLE

1-32 Repeat Slow Count and Fast Count Plattle sequence. End dance with stamp, stamp, stamp.

* Alternate Double Schlag (hit) for first four cts of Fast Plattle:

- (1) Hit R hand on R thigh.
- (&) Hit R hand on R thigh.
- (2) Hit L hand on R thigh.
- (3) Hit R hand on R ft (sole) behind.
- (4) Hit L hand on R thigh.

Presented by Morry Gelman

FINSTERAUER LANDLER
(Germany)

Finsterauer Landler is a couple dance from lower Bavaria and can be seen at the local fests and community dances. It was learned by Morry Gelman from folk dance groups in Munich. This form of landler with the woman turning under joined hands while the M circles the woman is found in various forms in the Bayerischer Wald, a region in lower Bavaria along the Czech and upper Austrian borders. In upper Austria the Innvierthler Landler is highly regarded by Austrian folklorists for the singing of verses, yodeling, and syncopated patsching (hand clapping) that accompanies the dance.

Pronunciation: FIN-ster-ow-er LAHND-ler

Record: Festival 45. 3/4 meter.

Formation: Cpls in circle, W to R of M, inside hands joined.

Steps: Single step: Walking steps done in 3/4 rhythm.

Meas

Pattern

- PART I. Woman Turn Under; Man around Woman
- 1-2 Cpls swing joined inside hands fwd (1 meas) and back (1 meas). Some body motion fwd and back is used but it is not a full Waltz Balance.
- 3-4 Cpls swing joined hands fwd as W turns once CW (1 meas) under joined hands which are swung to a fwd pos after W finishes her turn (1 meas). There is some fwd motion in LOD for the cpl during this maneuver.
- 5-8 Cpls swing joined hands in RLOD and then raises them as W turns once CCW under while moving to inside of circle. At same time, M with single step (start L ft) moves to outside of circle (actually to place W just left). As cpl raises joined hands again, W continues turning once CCW and moving twd outside of circle. M takes 2nd single step with R ft around W and continues twd inside of circle. W makes 3rd CCW turn under raised hands while returning to place; M takes 3rd single Left step to place and figure ends as cpl swings joined hands RLOD.
- 9-16 Repeat action of meas 1-8.

INTERLUDE.

- 4 meas Swing joined hands fwd (1 meas) and back (1 meas) and fwd again while W turns 1-1/2 CW to Varsouvienne pos.

PART II. Waltzing Forward

- 1-8 Cpls waltz in LOD moving some in to L and out to R. Drop hands at end and turn to face each other.

PART III. Clapping

- 1-8 Hit own hands three times, ptrs hands once, own once, ptr once.
Repeat to end of 8 meas.
Repeat dance from the beginning.

Presented by Morry Gelman

KRUMMAUER LANDLER
(Austria)

Learned from Herman Derschmidt, of Wels, Austria. The dance is from the village of Krummau in the Böhmerwald Region of Upper Austria.

Pronunciation: KROOM-mow-er LAHND-ler

Record: Tanz EP 58611 "Bohmerwald Landler. 3/4 meter.

Formation: Cpls in a circle, M back to ctr; crossed hands joined, R on top. Cpls numbered 1, 2; 1,2; etc.

MeasPattern

1-4 INTRODUCTION. Swing joined hands fwd and back twice.

FIGURE I.

- 1 Cpls move in LOD with three steps, swinging joined hands fwd and up; W turns CW under raised hands. M start with L ft stamp.
- 2 Cpls continue in LOD with three steps, swinging hands fwd.
- 3 Ptrs now exchange places with three steps, M move to outside, W to inside turning CCW under joined raised hands.
- 4 Ptrs facing, take small step twd each other, swinging arms out to sides and up (cts 1,2); take small step away and lower arms(ct 3).
- 5-8 Repeat action of meas 1-4 with opp ftwk and moving in RLOD. (M will end on inside of circle, W on outside.)

FIGURE II. PROMENADE.

- 1-8 Arm in arm, cpls promenade in LOD, small steps with slight accent on ct 1 of each meas. Face ptr on meas 8.

FIGURE III. CLAPPING WITH PARTNER.

T = thighs; O = clap own hands; P = clap ptr's hands.
Three claps per meas.

- 1-8 M: T O O; P O P; T O O; P O P; etc.
W: O O O; P O P; O O O; P O P; etc.

1-16 REPEAT ACTION OF FIGURES I AND II.

On last meas of Figure II, #1 cpls rotate CW to face #2 cpl, keeping W on R side of M.

FIGURE IV. CLAPPING WITH OPPOSITE.

- 1-8 Repeat clapping sequence of Figure III, but hit hands with opp person.

1-16 REPEAT ACTION OF FIGURES I AND II.

On last meas of Figure II, all cpls rotate CCW to face ctr in one large circle.

FIGURE VII. CLAPPING WITH CORNERS.

- 1-8 Repeat clapping sequence of Figure III, clapping hands of adjacent dancers.

Presented by Morry Gelman

NIEDER BAYERISCHE MAZURKA
(Germany)

This couple dance from Lower Bavaria was learned from folk dance groups in Munich. It is danced widely throughout the area.

Pronunciation: NEE-der BIGH-rish-eh mah-ZOOR-kah

Record: Tanz EP 58106. 3/4 meter.

Formation: Cpls in a circle, M with back to ctr, hands joined straight across with ptr.

Steps: Mazurka Step: Low leap onto R ft (ct 1); low leap onto L ft beside R ft (ct 2); hop on L ft (ct 3). Also done beginning with leap onto L.

Meas

Pattern

FIGURE I.

- 1 Step in LOD on lead ft (M L, W R) (ct 1); cross free ft over lead ft and touch toe to floor twice (cts 2,3).
- 2 Repeat action of meas 1 with opp ftwk and direction.
- 3-4 Release hands and place in small of own back, move in LOD with two 3-step pivoting turns. Finish in closed pos, facing LOD.
- 5-6 Two Mazurka Steps moving vigorously in LOD.
- 7-8 Cpl turn once CCW in place with five walking steps.
- 9-16 Repeat action of meas 1-8.

FIGURE II.

- 1-4 Repeat action of Figure I, meas 5-8: two Mazurka Steps in LOD and cpl turn CCW in place.
- 5-6 Release M R, W L hands and W walks twd ctr with three steps, makes a half turn CCW and walks out to place with three steps. (M marks time in place.)
- 7-8 W turns CW twice with six steps under joined hands (M L, W R).
- 9-16 Repeat action of meas 1-8, Figure II.

Presented by Morry Gelman

PONGAUER WALTZ
(Austria)

This couple dance from the province of Salzburg, Pongau Region of Austria, was learned from folk dance leaders there.

Pronunciation: PONE-gaw-er Waltz

Record: Tanz SP 23068. 3/4 meter.

Formation: Cpls facing LOD, inside hands joined, W to R of ptr.

Style: Smooth, 3-step waltz.

- | <u>Meas</u> | <u>Pattern</u> |
|-------------|---|
| 1-2 | Starting on outside ft, move in LOD with two open waltzes. |
| 3-4 | Release hands, turn twd ptr and do two open waltzes moving bkwd in LOD. |
| 5-8 | In closed pos do four turning waltzes CW, moving LOD. |
| 9-16 | Continue waltzing as in meas 5-8. |
| 17-24 | Repeat action of meas 1-8. |
| 25-28 | Cpls moving in LOD, W turns under joined raised hands (M L, W R) with four waltzes. W turns CW. |
| 29-32 | In closed pos, do four turning waltzes, moving in LOD. |

Presented by Morry Gelman

SCHNUFTABAC
(Austria)

Schnuftabac is a couple dance from Muhlviertal region of Austria and is danced in the villages at the local dances and fests. It was learned by Morry Gelman from Hermann Derschmidt of Wels, Austria.

Pronunciation: SHNOOF-tah-bahk

Record: Festival 45

Formation: Cpls facing in a circle, M with back to ctr.
Both have arms extended in a natural curve but are not touching ptr.

Meas

Pattern

- 1 Starting M L, W R waltz balance sdwd in LOD.
 - 2 With opp ftwk waltz balance sdwd in RLOD.
 - 3-4 M circles to his R (starting with L ft) with two waltzes making a complete circle while moving RLOD to W behind his orig ptr.
W circles to her R with two waltzes making a complete circle while moving LOD to M fwd of her orig ptr. Take ballroom pos.
 - 5-8 M waltzes with new ptr in LOD.
- Repeat dance from beginning.

Presented by Morry Gelman

STEIEREGGER
(Austria)

Learned from folk dance groups in Austria and Bavaria. This version is as danced in the village of Neudorf, Mühlviertel Region of Upper Austria.

Pronunciation: sh-TIER-ek-ker

Record: Tanz EP 58133 b. 3/4 meter.

Formation: Cpls in closed circle, W to R of ptr, inside hands joined, facing LOD. L hand of M on L shldr of M ahead.

Style: Small walking landler-type steps.

Meas

Pattern

- FIGURE I. (ARM SWINGS.)
1-8 Cpls move in LOD with landler-type walking steps (three per meas). Beginning on outside ft (M L, W R), swing joined hands fwd (meas 1) and down (meas 2). Continue arm swings meas 3-8.
- FIGURE II. (WOMEN TURN.)
1-8 Still in closed circle, cpls continue in LOD as W turns CW under raised inside hands four times (one turn takes 2 meas).
- FIGURE III. (MILL.)
1-8 M free L hands, turn L hip to L hip of W, cpls rotate CCW in place while M hooks W extended L arm with his L arm (inside hands still joined).
- FIGURE IV. (CIRCLING.)
1-8 Cpls release hands, W continues rotating CCW in place with small steps. M moves around ptr CW with walking steps while clapping hands in time to music, or syncopated. M can circle W twice and should end with back to ctr, crossed hands joined with ptr, R hands on top.
- FIGURE V. (WINDOW.)
1-8 Swing joined hands in LOD (meas 1); as joined hands swing in RLOD on meas 2, M turns W CCW under raised hands to L shldr small window, while he moves to outside of circle and faces LOD. Cpl moves LOD (M fwd, W bkwd) for 6 meas.
- FIGURE VI. (UNWIND AND WALTZ.)
1-8 M unwinds W from window as he moves to inside of circle with back to ctr (2 meas). In shldr-waist pos cpl turns CW moving in LOD (6 meas).

Presented by Morry Gelman

S'SUSERL
(Germany)

A zwiefacher learned from folk dance groups in Munich, Bavaria. It is danced in villages and towns in the Lower Bavaria area of Germany.

Pronunciation: SOO-zer-el

Record: RCA LP PJJ 1-4187. Mixed meter: 2/4 and 3/4.

Formation: Cpls at random in closed pos or shldr waist pos.

Steps: Drehers (turns) in 2/4 and 3/4 meter. Rotation is uniform: no dips, flat-footed.

D = pivot in 2/4 meter: W = pivot in 3/4 meter.

Phrase A: D D W D D W D D W W

Phrase B: D D W D D / D D W D D

Verse 1 A A B A B A
(instrumental)

Verse 2 A A B A B A
(vocal)

Interlude A
(instrumental)

Verse 3 A A B A B A
(vocal)

Ending A B A
(instrumental)

Lyrics:

1. Tanzn taat i gern wenn i no dös deandl hätt
(I'd like to dance, if only I had a girl)
s'Suserl will gor net hörn s'Suserl dös nett
(Suzie won't hear of it, Susie the nice one)

Tanzn taat i gern wenn i no dös deandl hätt
s'Suserl will gor net hörn s'Suserl dös nett

Wei's net därf net an loa furt geh därf
(Because she's not allowed, not allowed to go out alone)
Wei's net därf net an loa furt geh därf

Dös waar schö hon i glei d'Muatta g'fragt
(That would be nice, I asked her mother right away)
Darf i mi'n Suserl geh ja hot sie g'sagt
(Can my Susie go, Yes she said)

S'SUSERL (continued)

Weis net dārf net an loa furt geh dārf

Weis net dārf net an loa furt geh dārf

Dös waar schö hon i glei d'Muatta g'fragt

Dārf i min Suserl geh ja hot sie g'sagt

2. Auf gehts heit weil i no dös deandl ho
 (We dance today, because I have my girl)

s'Suserl is hoit mei freid weis' tanzn ko
 (Susie is my joy today because she can dance)

Auf gehts heit weil i no dös deandl ho

s'Suserl is hoit mei freid weis' tanzn ko

d'Musi spöit heit reuht mi gor koa goid
 (The music is playing, today I'm not sorry for any
 money (spent))

d'Musi spöit heit reuht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht
 (Dear boy now we'll turn so long)

Bis da hoh' in da fruah s'erste moi kraaht
 (Until in the wee hours the first cock crows)

d'Musi spöit heit reuht mi gor koa göid
 (The music is playing, today I;m not sorry for any
 money (spent))

d'Musi spöit heit reuht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht

Bis da hoh in da fruah s'erste moi kraaht

Presented by Morry Gelman

WATTENTALER MAZOLKA
(Austria)

A couple dance learned from a folk dance group in Innsbruck, Tirol, Austria as done in the village of Watten.

Pronunciation: VAH-ten-tahl-er mah-ZOHL-kah

Record: Tanz EP 58614. 3/4 meter.

Formation: Cpls in Promenade pos (W to R of M, hands joined in front: M R with W R, M L with W L). All facing LOD.

Steps: Small walking steps; Dreher: pivot with two steps.

<u>Meas</u>	<u>Pattern</u>
1-2	W walks to inside of circle with three steps (meas 1). W turns CCW under raised joined hands to face LOD again with three steps (meas 2). M marks time in place with slight rotation, acting as a pivot.
3-4	Repeat action of meas 1-2 with W walking to outside of circle, turning CCW under raised hands to face LOD again.
5-8	Repeat action of meas 1-4.
9	M, while raising joined hands, leads W to a pos in front of and facing him (three steps).
10	W turns CW once under raised hands (three steps).
11	M turns CCW once under raised hands (three steps).
12	Lower hands, M turns once CCW (backing under the lowered joined hands while bent over). Straighten up to face ptr at end of turn (3 cts).
13	W turns CW once under raised hands (three steps).
14	Releasing L hands, W turns CW once under raised R hands (three steps).
15-16	Cpl in closed pos dance three dreher (pivot) turns CW.

Presented by Morry Gelman

FERRIS WHEELS
CENTERS SWEEP 1/4
 By Jerry Helt

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run R, Ferris Wheel, Ctrs Sweep 1/4
 (Equiv. to Head Ladies Chain)
 Heads Star Thru, Pass Thru
 (Equiv. to Heads lead R)
 Circle four, Head gents break, line up four
 Lines Pass Thru, Wheel & Deal
 Ctrs Pass Thru, Swing Thru with the outside two
 Boys Run R, Ferris Wheel, Ctrs Sweep 1/4
 Same four Cross Trail Thru, L Allemande

1/2 TAG FIGURES
 By Jerry Helt

Heads Lead R, circle to a line
 Lines Pass Thru, 1/2 Tag, Cast R 3/4
 Ctrs Trade, Boys Run R
 Lines fwd, Star Thru, Pass Thru
 L Allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run R, Tag the line, Face in
 Lines Pass Thru, 1/2 Tag to a Curlique or Touch 1/4
 (Box 1-4 Ocean Wave)

Heads lead R circle to a line
 Lines fwd Curlique, Coordinate
 1/2 Tag to a Curlique, Boys Run R
 Wheel & Deal, Dive Thru, Square Thru 3/4
 L Allemande

Heads Pass Thru, Separate around one, line up four
 Lines Pass Thru, 1/2 Tag, Cast R 3/4, Boys Run R
 Lines fwd, Slide Thru, L Allemande

Heads Pass Thru, Separate around one, Cast off 3/4
 Lines Pass Thru, Half Tag, everybody U-Turn
 L Allemande

SQUARE DANCES (continued)TWO STEPS AT A TIME

By Lee Kopman

Starting from columns, the lead TWO dancers will do a normal Peel Off then as a cpl Extend (move ahead) to the middle of the column and Bend to face in. They will become the trailing cpl in a Double Pass Thru formation when the action is completed. The trailing TWO dancers in the column will move ahead to a 1/2 Tag pos, then Trade and Roll to end as the leaders in a Double Pass Thru formation. A helpful hint might be to start in columns with two W as leaders and two M as followers, so in your teaching you can explain the parts to the W do this as the M do that. If your dancers are weak with Peel Off, then you may wish to review and dance some Peel Off routines for a couple of dances prior to trying Two Steps at a Time.

Heads Pass Thru, Around one to a line, Curlique
Two Steps at a Time, Boys Pass Thru, Star Thru
Cpls Circulate, Wheel & Deal, L Allemande...sd box 1-4.

Heads Pass Thru, Around one to a line, Curlique
Two Steps at a Time, Boys Pass Thru, Do sa do to a Wave
Boys Run, Pass Thru, Wheel & Deal, Zoom, Square Thru 3/4
L Allemande...sd box 1-4

Heads (Sides) Pass Thru, Around one to a line, Pass Thru, U-turn back
Curlique, Two Steps at a Time, Girls Pass Thru
Curlique (balance), Boys Trade, Boys Run, Bend the line
Slide Thru, Square Thru 3/4, Trade By, L Allemande
1P-2P, Curlique, Two Steps at a Time
Swing Thru, Turn Thru, L Allemande

TWO STEPS AT A TIME FIGURES

By Jerry Helt

Heads lead R circle to a line
Lines Pass Thru, Wheel & Deal
Girls U-turn, Two Steps at a Time
Boys Pass Thru, Do sa do to an Ocean Wave
Boys Run R, Lines Pass Thru, Wheel & Deal
Girls U-turn, Two Steps at a Time
Boys Pass Thru, Swing your own

Heads lead R circle to a line
Lines Pass Thru, Wheel & Deal
Double Pass Thru, Girls U-turn
Two Steps at a Time, Girls Square Thru 3/4
Star Thru with the Boys, Bend the line
(Lines of four with your ptr)

Heads Square Thru four hands
All the Girls U-turn
Two Steps at a Time
Double Pass Thru, Track II
Re-cycle, Veer to the L
Wheel & Deal, L Allemande

SQUARE DANCES (continued)Two Steps at a Time Figure, continued

Four ladies Chain 3/4	Heads Star Thru, Pass Thru
Heads lead R circle to a line	All the Girls U-turn
Lines Pass Thru, Ptr trade	Single file Circulate one place
Lines fwd, Curlique	Boys Run R, Star Thru
Girls Peel Off, L Allemande	(lines of four with your ptrs)
Heads Square Thru four hands	Heads Star Thru, Pass Thru
All the Girls U-turn	Girls U-turn, Boys Run around
Coordinate	the Girl
Bend the line, Star Thru	Trade By, L Allemande
Pass Thru, L Allemande	

AS COUPLES

By Jerry Helt

Side Ladies Chain across	Side Ladies Chain across
Heads Pass Thru, Separate	Heads Pass Thru, Separate
around one	around one
Line up four	Line up four
(he, he, she, she, lines)	(he, he, she, she, lines)
As cpls Do sa do to an	As cpls Do sa do to an Ocean
Ocean Wave	Wave
As cpls Swing Thru	As cpls Spin the Top
As cpls Boys Run R	As cpls Boys Trade
As cpls Wheel & Deal	As cpls Boys Run R
As singles Star Thru	As cpls Bend the line
All Double Pass Thru	As singles Star Thru
First cpl L, next cpl go R	All Double Pass Thru
(lines of four with ptrs)	First cpl go L, next cpl go R
	(lines of four with ptrs)

FLUTTER WHEEL QUADRILLE

By Jerry Helt

Record # E-Z 45-719-B Queens Quadrille

8 - Heads fwd up and come back
 8 - Heads Flutter Wheel
 8 - Sides fwd up and come back
 8 - Sides Flutter Wheel
 8 - All join hands circle 8 L
 8 - Corner swing
 8 }
 8 } All Promenade once around

Figure dances thru four times.

SQUARE DANCES (continued)GRAND TURN THRU

From a static square:

All face ptr, Do sa do 1-1/4 (Boys in ctr R forearm grip)

All R-arm turn half (Girls in ctr, Boys outside)

Girls Star L 3/4, Boys promenade 1/4, meet same ptr(1/4 way)

All Do sa do 1-1/4, (Girls in ctr, R-arm grip)

All R arm turn half (Boys ctr, Girls outside)

Boys Star L 3/4, Girls promenade 1/4 meet same ptr (1/2 way)

Repeat two more times. Do sa do last time.

Four times thru = 64 beats. Can also use it half way thru and follow next call. Call it half way in place of Grand Square, etc.

Grand Turn Thru can be called directionally all the way thru, eliminating a new name. But it turns out very well in a singing call and flows very smoothly when name is used and all dancers know their part.

GRAND WEAVE

By Ross Crispino

From a static square:

Four W walk to the R (splitting the corner) crossing in front of their corner and Fold directly behind him to become four single file columns at right angles. All eight will do a Weave Thru the ctr as a Tag the Line movement -- each M allows the M on his L to pass in front, but cuts right behind him and in front of the W following him. The W pass in similar fashion, allowing the L hand W to cross in front. M make a R face U-turn back and Star Thru (original was written as Slide Thru), with the W that followed him coming into promenade pos and all promenade exactly 1/4 (one pos), and Wheel in as a cpl to reform the square. Four M have progressed 1/4 to their L. This is 1/4 of the figure and has taken 16 beats. Repeat same action three more times for a 64-beat maneuver. The W follow in their own footsteps four times.

Can be used as "1/4 Grand Weave," or "1/2 Grand Weave."

SQUARE DANCES (continued)MAKE ME A COLUMN

By Dick Bayer

From parallel two-faced lines: Infacing ctr dancer walks straight ahead, infacing end dancer trails behind that dancer. Outfacing ctr dancer then turns the corner and follows, as the outfacing end dancer in turn joins in, and all walk ahead to form columns.

MAKE ME A COLUMN FIGURES

By Jerry Helt

Heads Flutter Wheel, Sweep 1/4, Pass Thru
 All the cpls Veer L to a Two-faced line
 Girls lead, Make me a column
 Single file Circulate one place
 Boys Run R, Swing Thru, Turn Thru
 L Allemande

Heads lead to the R, Veer to the L
 Girls lead, Make me a column
 Single file Curculate one place
 Boys Run R, L Allemande

Heads lead to the R, Veer to the L
 Girls lead, Make me a column
 R hand Trade and Roll
 (lines of four with ptr)

Heads Star Thru, Pass Thru
 Swing Thru, Boys Run
 Make me a column
 Single File Circulate, Boys Run
 Dive Thru, Square Thru 3/4 (B14)
 L Allemande

Heads Star Thru, Pass Thru
 Star Thru, Flutter Wheel
 Sweep 1/4, Veer L
 Make me a column, Boys Run
 Trade By, Slide Thru, Pass Thru
 Wheel & Deal, Zoom, Curlique
 L Allemande

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 the 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)

1. Ocean Wave -- Do as if doing a Grand Right and Left but keep 2nd and 3rd hands. Take four 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 four steps. Drop R hand and give next person L hand; walk fwd four steps. Keep L hand and take next R hand; walk four steps to have M facing in, W facing out; walk four steps fwd and four steps bkwd. Repeat from beginning.

SMALL CIRCLE FIGURES

a. 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 the 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 swing 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.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)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.

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.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION AND CLOGGING

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.

j. Little Girl Steps 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 shldr, continue walking as M step through circle passing L shldr. 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 the ct &,ah. The shuffle is always part of the basic step.

CLOGGING (continued)

- (&,ah) Shuffle with R ft.
- (ct 1) Drop onto R ft, bending knee slightly.
- (ct &) Straighten R knee sharply, letting it 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.

Doubles:

A quick step may be added to the basic step to produce the double.

- (cts &,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.

- (cts &, ah,1) Basic step.
- (ct &) Straighten knee sharply and chug bkwd.
- (ct 2) Chug fwd on same ft, bending the knee slightly again.
- (ct &) Straighten knee sharply and chug bkwd.

CLOGGING (continued)

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.

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.

- (cts &,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.

This step (cts 1-2) may be executed on alternate feet but is more commonly done while doing the basic step. For example:

- (cts 1,&) Basic step on R ft.
- (ct^S 2,&) Basic step on L ft.
- (cts 3,&) Basic step on R ft.
- (cts 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 ct before beginning another step. For example:

- (cts 1,&) Lift and straighten as in lift step, cts 2,& above.
- (ct^S 2,&) Lift and straighten as in lift step, cts 2,& above.

CLOGGING (continued)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

BERDE OYUN HAVASI
(Turkey)

From Erzurum in Eastern Turkey. Learned from Orhan Yıldız in Berkeley, 1968. Translation: "Dance tune from Berde."

Pronunciation: BEHR-deh

Record: BOZOK 103, Side 1, Band 1. 2/4 meter.

Formation: Mixed line, little fingers hooked at shldr height. Ends of line hold a handkerchief in free hand.

Steps and Styling: Dance has one pattern repeated throughout. Yelling, shimmying, and women's ululating are encouraged, as is the case in many Turkish dances. Dance begins facing ctr with arms straight down at sides.

Meas

Pattern

1-8 INTRODUCTION

- 1 Step fwd on R, bending back slightly, leaving L toe on floor, L heel off floor; L knee bent while raising hands to shldr level (ct 1); step L in place and move hands fwd and downward to about waist height (ct 2).
- 2 Step R to R while swinging arms down and slightly behind body (ct 1); step L sideways bringing it next to R and swinging hands straight fwd (ct 2).
- 3 Repeat action of meas 2.
- 4 Step fwd on L, bending knees and leaving R on floor, lifting hands to shldr level (ct 1); straighten knees and bounce twice quickly with wt on R (cts 2,&).
- 5 Repeat action of meas 4, hands at shldr level throughout.
- 6 Step L, R, L in place while bringing hands fwd and down to about waist height (cts 1,&,2).
- 7 Moving RLOD, body facing RLOD and hands extended twd LOD, step R across L, step L, step R across L (cts 1,&,2).
- 8 Continuing moving RLOD, body facing RLOD and hands extended twd RLOD, step L, step R behind L, step L (cts 1,&,2).

Presented by Bora Özkök

ÇEĞENO
(Turkey)

Learned from various members of the Turkish National Ensemble in Ankara, Turkey. Dance is from Diyarbakır in Southeastern Turkey.

Pronunciation:

Record: Horon 101, Side II, #2. 2/4 meter, medium fast.

Formation: Bodies close, hands joined and down at sides. Dancers should arrange themselves by height.

cts

Pattern

INTRODUCTION, 8 cts.

- | | |
|-------|--|
| 1 | Facing ctr, moving LOD, stamp L in front, no wt. |
| 2 | Step L across R, bend both knees. |
| 3 | Step R to R, knees straight. |
| 4 | Step L across R, bend both knees. |
| 5-8 | Repeat action of cts 3-4 twice. |
| | |
| 9 | Step R in place. |
| 10 | Touch L heel to ctr. |
| 11 | Step in place on L, turning body to face LOD. |
| 12 | Touch R heel to R. |
| 13-16 | Repeat action of cts 9-12. |
| | |
| 17 | Facing LOD and moving bkwd, step on R. |
| 18 | Step L. |
| 19-20 | Repeat action of cts 17-18. |
| 21 | Step in place on R, facing to ctr. |
| 22 | Point L toe in place under the body. |
| 23 | Step L fwd. |
| 24 | Point R toe in place under the body and raise hands to shldr height, elbows bent. |
| | |
| 25 | With L ft in front of R and wt on the balls of ft, dip in place by bending both knees. |
| 26 | Bounce twice in place on the balls of ft, hands bounce twice. |
| 27-30 | Repeat action of cts 25-26, two more times. |
| 31 | Swing hands down to sides as you step on both ft. |
| 32 | Pause in place. |

Presented by Bora Özkök

ÇEPIKLİ
(Turkey)

This very old dance from the city of Gaziantep in Southeastern Turkey was learned by Bora Özkök from Orhan Yıldız in Berkeley, 1968. Translation: "Dance with claps " (Kurdish).

Pronunciation: cheh-PEEK-lee

Record: BOZOK 106, 45 rpm, EP, Side 1, #1. 2/4 meter.

Formation: An open circle of cpls, W to L of ptr. All hands are joined and down.

Steps and Styling: Basic Step: Hop L, step R (cts 1,&), step L (ct 2).
When there is an exchange of hand slaps between ptrs, there must be a definite tension felt. The "hits" begin from behind the head with back arched.

Meas

Pattern

INTRODUCTION: Instrumental. Dance begins after vocal.

PART I.

- 1 Moving and facing LOD, dance one basic step (cts 1,&,2).
- 2 Jump on both ft, toes together, knees bent, twisting to face L of ctr (ct 1); leap onto R, again facing LOD, lifting L leg behind, L knee bent (ct 2). Note: Hands raise on cts 1,&,2 of meas 1, and are back down on cts 1,&,2 of meas 2.
- 3 Turning body to face ctr, extend L heel twd ctr, simultaneously clapping hands high over head (ct 1); leap onto L ft, turning R to face out of circle (ct 2).
- 4 Extend R heel outside circle, clap hands high over head (ct 1); leap onto R ft, toe pointing LOD (ct 2).
- 5 Turn body twd ctr, extend L heel twd ctr, clap hands high over head (ct 1); close L to R (ct 2). Note: Hands remain high during meas 3, 4, and 5.

PART II. Leader calls EŞLER (ESH-lah) meaning "couples."

- 1 Releasing hands with dancer on R, M leads out in front of ptr turning CCW with one basic step, while W dances one basic step in place (cts 1,&,2).
- 2 Both do jump as in Part I, meas 2, facing each other (ct 1); releasing hands, hop on R, lifting L sharply behind R, knee bent (ct 2).
- 3 Touch L heel diag L, simultaneously clapping hands of ptr above head as described in styling notes above (ct 1); clasping fingers above head with ptr, leap onto L raising R behind L knee (ct 2).
- 4 Retaining joined hands make half-turn CCW with one basic step (cts 1,&,2).

ÇEPIKLİ (continued)

- 5 Jump as in meas 2 (ct 1); hop on R, lifting L sharply, knee bent. M releases W's L hand (ct 2).
- 6 While clapping M's R and W's L hands sharply, touch L heel diag L (ct 1); leap L to R (ct 2).
- 7 M turns W CCW under his R arm (M's L and W's R hands are released), dancing one basic step in place (cts 1,&,2).
- 8 Jump on both ft (ct 1); hop on R, lifting L sharply, knee bent (ct 2).
- 9 Clap M's L and W's R hands sharply while L heel touches diag L (ct 1); leap L to reform single circle, W to L of ptr (ct 2). Rejoin all hands in circle to begin Part I again.

Note: M takes W's R hand firmly to help her back into the line at his L side.

Presented by Bora Özkök

GARZANE
(Turkey)

Learned from Güneş and Ayşe Ataç, members of the University of Istanbul performance group, in 1970. Garzane is the name of an oil-producing town of about 10,000 inhabitants in the province of Bitlis in Eastern Turkey.

Pronunciation: gar-ZAN-ay

Record: BOZOK 109, Side 1, Band 1. 2/4 meter.

Formation: M and W in separate lines of six maximum; end people hold handkerchiefs. Back basket hold -- hands may hold neighbors' belts or waists. People of approximately equal height should stand next to each other.

Steps and Styling: Steps are done in sequence to the call of the leader, who calls "Geç, geç" (getch, getch: "change, change"). Steps I through IV are done four times each. Step V can be done longer. Dancers should make certain they pull neighbors twd selves to keep lines tight. This is a halay style of dance. The lines should assume concave shape so that all can see the leader.

Meas

Pattern

1-3 INTRODUCTION (or begin at start of any 3-meas phrase)

STEP I. BEND BOUNCE.

- 1 Facing ctr, ft and knees together, bend knees and straighten (ct 1); repeat (ct 2).
- 2 With stiff knees, raising heels off floor, bounce twice on balls of ft (cts 1,&); bend knees and straighten (ct 2).
- 3 Repeat action of meas 2.

Repeat Step I three more times, after which there is a 1-meas transition: bend knees (ct 1); straighten knees and bend bodies fwd uniformly at about 70° angle from waist (ct 2).

STEP II. MOVING FORWARD (Spirited exclamations should accompany this step.)

- 1 Moving fwd, bodies still bent fwd, step R (ct 1); step L (ct 2). This is a bouncy walk, bending knees slightly.
- 2 R kicks out slightly to R, pigeon-toed, and closes next to L (ct 1); hold (ct 2).

Repeat action of Step II three more times. At end of last time, instead of hold on last ct, stamp-step R in place, taking wt on R, and bend knees slightly.

GARZANE (continued)

- STEP III. IN PLACE. (Remain bent over throughout step.)
- 1 Keeping knees together, bend knees and touch L toes sideways about 8" to the L of R (ct 1); bring L next to R and take wt on it, straightening knees (ct 2).
 - 2 Touch R heel fwd (ct 1); touch R toes in place next to L heel (ct &); brush R quickly fwd in upward circle (ct 2).
 - 3 Stamp in place on R (ct 1); stamp-step on R, taking wt (ct 2).

Repeat Step III three more times.

- STEP IV. BODY STRAIGHTENS.
- 1 Leaning bkwd and bending both knees slightly, hammer-stamp L fwd (ct 1); bring L back next to R, straighten knees and step on L, taking wt (ct 2).
 - 2-3 Repeat action of Step III, meas 2-3, except that body is now straight.

Repeat Step IV three more times.

- STEP V.
- 1 Facing ctr and moving LOD, hop twice on L (cts 1,2). R thigh is at 90° angle to body, knee bent, toes pointed down.
 - 2 Jump in place on both ft together (ct 1); hop in place on R as you lift L in front, reaching fwd with it, bending bkwd (ct 2).
 - 3 Slap L fwd, leaning back, wt on R, R knee bent, L leg straight (ct 1); bring L back next to R and take wt, straightening body (ct 2).

Repeat this step as many times as leader wishes.

Repeat dance from beginning in sequence.

Presented by Bora Özkök

GÜZELLEME
(Turkey)

Typical Turkish step which can be danced to any of several tunes. One of them, Köroglu, from Northwestern Turkey, is the name of a folk hero and also means "son of the blind man."

Pronunciation:

Records: BOZOK 105, Side 1, Band 2
 BOZOK 110, Side 2, Band 1. 2/4 meter.

Formation: Mixed long lines, R shldr behind neighbor's L shldr.

Steps and The leader moves the line around the floor snake-
Styling: fashion. Lines should be tight and move as a
 unit. Begin at the start of any four-meas phrase.

Meas

Pattern

- 1 In place, facing LOD, bend knees and place R fwd, both ft on floor (ct 1); step back onto L (ct 2); step R (ct &).
- 2 Moving and facing LOD, cross and step L in front of R, bending knees (ct 1); straighten and walk R, L (cts 2,&).
- 3 Facing ctr, in place, step R (ct 1); place L heel fwd (ct 2).
- 4 Still in place, step L (ct 1); place R heel in front and slightly to R, preparing to move LOD again on next meas (ct 2).

Step repeats to end of music.

Presented by Bora Özkök

İŞTİP
(Turkey)

Learned from Yusef Dener, Ankara, 1977. The dance is from Southern Yugoslavia, done and shared by the large Turkish minority there.

Pronunciation: ish-tip

Record: Horon 106, 45 rpm extended play. 4/4 meter.

Formation: Ptr dance performed in a line. M is on the R.

cts

Pattern

INTRODUCTION: Start after one complete meas goes by.

STEP I. STEP-HOPS TO LOD, OPP LOD.

- 1-8 Step R to LOD (ct 1); hop on R (ct 2); step L to LOD (ct 3); hop on L (ct 4); step R to LOD (ct 5); step L to LOD (ct 6); step R to LOD (ct 7); hop on R, lift L as body turns to RLOD (ct 8).
- 9-16 Repeat action of cts 1-8 to RLOD. Reverse ftwk.
- 17-18 Step R behind L and bounce, swing L CCW.
- 19-20 Step L behind R and bounce, swing R CW.
- 21-22 Repeat action of cts 17-18.
- 23-24 Repeat action of cts 19-20.
- 25-26 Repeat action of cts 17-18.
- 27-28 Repeat action of cts 19-20.
- 29-36 Repeat action of cts 17-24.
- 37-38 Hop twice on R.
- 39-40 Step L (ct 39); stamp R (ct 40).
Repeat action of Step I, cts 1-40.

STEP II. PARTNERS HOLD BOTH HANDS, TURN.

- 1-8 Repeat action of Step I, cts 1-8.
- 9-16 Repeat action of Step I, cts 9-16, hold both hands with ptr, L arms straight, R arms bent.
- 17-28 Repeat action of Step I, cts 17-28, but turn along with ptr 360°, everyone moving CCW.
- 29-40 Reverse directions and arms (R arm straight, L elbow bent), repeat action of Step I, cts 29-40, turning CW.
Repeat action of Step II, cts 1-40.

STEP III. ELBOW TURNS.

- 1-8 Repeat action of Step I, cts 1-8.
- 9-16 Repeat action of Step I, cts 9-16. Let go M's L, W's R hand, hook R arms at the elbows below the waist, with ptr.
- 17-28 Repeat action of Step II, cts 17-28.
- 29-40 Repeat action of Step II, cts 29-40.
At the end of this Step, M swing sharply to face LOD and continue with Step I, cts 1-8, etc.

Repeat action of Step III, cts 1-40.
Repeat each Step twice throughout the dance.

Presented by Bora Özkök

KONYALI
(Turkey)

This dance is a popular near-Eastern step danced in Berkeley, California. The song, a well-known Turkish tune, comes from Konya, a city in Western Anatolia, famous for its spoon dances and the whirling dervishes. Translation: "The one (or man) from Konya."

Pronunciation: KOHN-yal-ee

Record: BOZOK 109, Side 1, Band 2. 2/4 meter.

Formation: Mixed lines, little fingers hooked at shldr height.

Steps and Styling: Arms are always moving, up and down or side to side, throughout the dance. Bodies should be close and each dancer should keep his hands and elbows in front of his own shldr.

Meas

Pattern

- 1-4 INTRODUCTION: Spoons. Dance starts when melody begins.
- 1 Facing and moving LOD, walk, in a bouncy fashion, hands moving up and down, R (ct 1); L behind R (ct &); R (ct 2).
- 2 Repeat action of meas 1 using opp ftwk.
- 3-4 Repeat action of meas 1-2.
- 5 Facing ctr and moving fwd, stamp-step on R and raise arms (ct 1); step L, R while bringing hands over and down (cts 2,&).
- 6 Step L and begin to bring hands up (ct 1); stamp R, keeping wt on L, while bringing hands back up to shldr height (ct 2).
- 7 In place, wt on L, R toes only touching floor, point R knee to R and move hands to R (ct 1); point R knee and move hands to L (ct 2).
- 8 Repeat action of meas 7.
- 9 Moving bkwd, in a bouncy fashion, walk R, moving hands to R (ct 1); walk L, moving hands to L (ct 2).
- 10 Repeat action of meas 9.

Repeat dance to end of music.

Presented by Bora Özkök

KEÇİKO
(Turkey)

This dance from Central Eastern Turkey (Elazığ), was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. It is a dance of the Kürds, a tribal minority in Eastern Turkey, speaking a language of Assyrian origin, who have adapted to the Turkish way of life. Translation: "Beautiful girl."

Pronunciation: KETCH-ee-koh

Record: BOZOK 104, Side 2, Band 1. 2/4 meter.

Formation: Mixed lines, shldr hold, arms kept straight.
Ends of line hold handkerchief in free hands.

Meas

Pattern

INTRODUCTION:

- 1 Facing LOD, step R (ct 1); step L (ct 2).
- 2 Step R next to L while keeping L toe on floor and bending and pushing L knee fwd, then straightening it (cts 1,&); keeping wt on R, again do a knee push with L knee (cts 2,&).
- 3 Shift wt and push R knee fwd and straighten (cts 1,&); repeat (cts 2,&).

Upon the order "haydi" from the leader, the line moves to face RLOD by doing the entire step once in place, that is without fwd movement, while turning in the three meas to face RLOD. Having changed direction, the step is then done, same ftwk, moving RLOD until the leader changes direction back to LOD in the same manner. Before starting Figure I the line must be moving LOD.

FIGURE I.

- 1 Moving LOD; hop L, at the same time bringing R ft across and slightly to the L of L, step R, step L (cts 1,&,2).
- 2 Jump on both ft, landing facing RLOD (ct 1); shift wt to R and bounce twice quickly on both ft (cts 2,&).
- 3 Still facing RLOD, step in place on L (ct 1); hop in place on L while twisting body to face LOD and bending R knee and placing R ft, toes pointed down behind and touching L knee (ct 2).

FIGURE II. This figure has two transition steps, the first moving fwd, the second bkwd. The step is danced in this manner:

Fwd Transition
Figure II
Bkwd Transition
Figure II

KEGIKO (continued)

FWD TRANSITION.

- 1 Moving fwd, hop L, step R, step L (cts 1,&,2).
- 2 Jump on both ft (ct 1); lift L, extending L heel fwd (ct 2).
- 3 Touch L heel fwd and to the R of R (ct 1); scissors-fashion, bring L back next to R while kicking R fwd and across L (ct 2).

FIGURE II.

- 1 Wt on L, touch R heel fwd and to the L of L (ct 1); touch R heel directly fwd (ct 2).
- 2 Bring R back next to L and stamp it (ct 1); hop in place on R while lifting L in front (ct 2).
- 3 Cross and touch L heel in front of and to the R of R (ct 1); scissors-fashion, bring L back to place while kicking R fwd and to the L of L (ct 2).

BKWD TRANSITION.

- 1-3 Repeat fwd transition except move bkwd with a hop-step-step in meas 1 instead of fwd.

Presented by Bora Özkök

VEYSEL BARI
(Turkey)

This dance from Bayburt in Northeastern Turkey was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970.

Pronunciation: vey-SEL BAHR-uh

Record: BOZOK 103, Side 2, Band 2. 2/4 meter.

Formation: Mixed line, little fingers hooked at shldr level. Ends of line hold handkerchief in free hand.

Steps and Styling: This is a very happy dance. Shimmying is very much a part of the dance. There is a basic step with two variations; the leader calls which variation to do. The basic step is done through twice, a variation is done once, the basic done twice more, a variation once, and so on throughout the dance. The music for the variation differs from the basic step.

Meas

Pattern

BASIC STEP

- 1 Facing ctr, step R in place, lift L fwd, toes pointing down (cts 1,&); cross L in front of R and touch L toe on floor, lift L (cts 2,&).
- 2 Repeat action of meas 1, using opp ftwk.

VARIATION I: Leader calls "yürü" which means "walk."

- 1 Moving LOD, walk, R, L, R, L (cts 1,&,2,&).

VARIATION II: Leader calls "dön" which means "turn."

- 1 Moving LOD, release handhold and make two CW turns while walking R, L, R, L and clapping with each step (cts 1,&,2,&). Also clap a fifth time, which will be on the first count of the basic step as it follows the turn variation. Hands are rejoined immediately after the last clap.

Presented by Bora Özkök

YENİ YOL
(Turkey)

Traditional wedding dance among the Turkish minority of Skopje, Yugoslavia. Learned from Yusef Dener in 1977.

Pronunciation:

Record: Horon 106, Side II, #1, 45 rpm. 4/4 meter.

Formation: Mixed lines. Hands held shldr height.

cts

Pattern

- | | |
|-------|--|
| 1-2 | Facing LOD, slightly lift R (ct 1); step R twd LOD (ct 2). |
| 3-4 | Facing LOD, slightly lift L (ct 3); step L twd LOD (ct 4). |
| 5-6 | Facing LOD, lift R (ct 5); turning to ctr step R in place (ct 6). |
| 7-8 | Step L in place (facing ctr) (ct 7); step R in place (ct 8). |
| 9-10 | Lift L slightly, facing ctr (ct 9); step L in place, starting to turn twd LOD (ct 10). |
| 11-12 | Step R in place (ct 11); step L slightly across R to LOD (ct 12). |

Continue throughout the dance, weaving across, having people come face to face, socialize and enjoy.

Presented by Bora Özkök

YAVUZ
(Turkey)

Learned from Ugur Kavas, a member of the Turkish National Ensemble in Ankara, Turkey, 1977. Dance is from Trabzon in the Eastern Black Sea area, and the tune is popular throughout Turkey. The song tells of love and the wanderings of the lover on the coast and in the cities of the Black Sea.

Pronunciation: yah-vooz

Record: Horon 102, Side 2, Band 1. 4/4 meter, medium fast.

Formation: M and W in a line. In Step I, hands are held at the sides, arms straight, L hands in front of neighbor's R. In Step II, hands are raised to above shldr height, your R hand supporting neighbor's L hand. Forearms remain in contact, and hand is hanging loose from the wrist.

cts

Pattern

INTRODUCTION:

Wait in line with hands held at sides, R ft tapping, for 32 cts. Dance starts with singing.

STEP I.

- 1 Facing ctr, small step R to R.
- 2 Close L next to R and step L.
- 3 Small step L to L.
- 4 Close R next to L and step R.
- 5-6 Repeat action of cts 1-2.
- 7 Small step R to R and arms bend quickly upward from the elbow.
- 8 Close L next to R and step L as arms quickly swing back down to orig pos.
- 9-32 Repeat action of cts 1-8 for a total of four times.

STEP II.

During cts 1-4, hands raise slowly to shldr height. See above.

- 1 Step R in place.
- 2 Point L toe in place next to R.
- 3 Step L in place.
- 4 Point R toe in place next to L.
- 5 Step R in place.
- 6 Softly kick L to fwd L, close to floor.
- 7 Step L slightly in front of R.
- 8 Stamp R next to L, without wt.
- 9 Step R in place.
- 10 Step L slightly bkwd.
- 11-20 Repeat action of cts 1-10.
- 21-28 Repeat action of cts 1-8.
- 29 Moving slightly bkwd, leap to R as hands come down.
- 30 Leap to L.
- 31 Leap to R.
- 32 Leap to L and reform line with hands down for Step I.

YAVUZ (continued)YAVUZ

Ha buradan ukadi
Daga çikalim daga
Öturda konuřalim
Birřey diyeyim sana

Arakli yolunadan nelerniyemi geçtim
İřsiz kapatın bizi
Zonguldagi, yarseçtim

A zonguldak zonguldak, vardim sende oynarim
Topragina bereket olsun da bu yollarim

Gökteki yildizlari sayarim yedi yedi
řerefli Trabzonu kabul etti besbelli

Kemençemin üstünde oynar parmaciklarim
Bana bakan hergünden varsin maynaciklarin

Kirazlaciklar oldu çiplandim ayaklari
Bize sebepolanin yikilsin ocaklari

Yaylanin çimeninde beri bagirir beri
Öturda konuřalim sevdadir bunun yeri

Repeat every line twice.

Presented by Bora Özkök

FUNDAMENTALS OF MOTION

I. Dancer's Stance

- A. Ribs up
- B. Knees relaxed
- C. Weight slightly fwd
- D. Hips "tucked"
- E. Head up
- F. Smile

II. Movement classified according to base

A. Axial (done in place)

- 1. Claps in Hava Nagilla
- 2. Sways in Tzadik Katamar

B. Locomotor fundamentals

1. Walk

a. Heel-toe

- (1) Normal
- (2) Ivanice
- (3) Strut
- (4) Ciuleandra

b. Toe-heel, Dancer's walk, Tzadik

c. Gliding Walk, Waltz

d. Folk dance steps

- (1) Three-step turn) Tzadik
- (2) Grapevine) Kadamar

2. Run)

3. Leap)

4. Hop) Extend ankles on takeoff, land with knees bent.

5. Jump)

6. Skip)

a. Hop Waltz, Kreuz Koening

b. Change to even rhythm

- (1) Change directions, Caballito Blanco
- (2) Moja Diridika, grapevine
- (3) Cross in back, Russian reel

7. Slide

a. Change 7-1/2, 3-1/2, 1-1/2 Two-step

8. Gallop

a. Change 7-1/2, 3-1/2, 1-1/2 Polka

FUNDAMENTALS OF MOTION (continued)

III. Combinations of Fundamentals

- A. Jump, Hop, Caballito Blanco, Sirba din Slatina
 B. Step, Step, Hop, Mazurka
1. Variation 1: Step R, L, pull back on L hop, R ft crossed in front of L leg.
 2. Variation 2: Step R, L, on L hop make a small ronde de jambe with R ft outward.
 3. Finnish Social Dance mazurka.
 - a. Open pos, inside hands joined, starting outside ft. Dance three mazurkas; on three plain steps to change, cross W over to L side. M steps back L on first of three steps. Repeat other side.
 - b. Dance just one mazurka and cross lady over. Four times in all.
 - c. Add two-step or waltz turn.
- C. Step, Step, Step, Hop
1. Plain schottische.
 2. Cross L ft in front, back R, side L, hop L, "Israeli."
 3. Cross R in front, rock back L, rock fwd R, hop R extending L fwd: all done small, Romanian Kolo.
 4. Side L, cross R back, side L, hop L, extending R across in front. (Add step-hop to R, Hora.) Sirba din Slatina.
 5. Scottish strathspey setting step.
- D. Hop, Step, Step, Step (uneven rhythm)
1. Regular polka
 2. Finnish Polka, Raatikoon
 3. Turns with polka
 4. Scottish jig skip change-of-step
- 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 R in place.
 - c. Simple pas de basque: leap side R, cross L ft in front of R, step R in place.
 - d. "Irish," leap side R, step L toe across R in front, step R in place with L thigh parallel to floor.
 - e. "Scottish" leap side R, step on L toe close to R ft so heel is over instep, small leap R extending L knee so L toe is pointed close to floor.

FUNDAMENTALS OF MOTION (continued)

2. Forward

- a. Irish reel promenade
- b. Jota pas de basque: even rhythm, leap side R, step L heel fwd, close R behind L.

F. Step, Hop, Step

1. Three step, hop, steps fwd, three walking steps to change.
2. In place: step L, hop L, step R fwd
step L, hop L, step R back
step L, hop L, step R fwd
step L, R, L to change ft
3. Sideward: cross L in front, hop L, step side R
4. As in 3, adding 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; step-swing
2. Sustained: continuous controlled impulse
3. Vibratory: impulse and follow through simultaneous; Drmes, Bora Özkök's Turkish
4. Percussive: all impulse with minimal follow-through, Teen
5. With Suspension: a moment of "hanging" in the air
 - a. Strike
 - b. Two-beat swing rising on toes
 - c. Leap vs. run
 - d. Small moment in Yemenite
 - e. Small moment in upbeat Rida

B. Tempo: rate of speed

1. Walk 1, 2, 3, 4: twice as fast 1&2&3&4&: twice as slow 1--3
2. Increase in tempo, Ciuleandra

C. Duration: how long the movement continues

1. One hop vs. 16 hops in Polyanka
2. Alunelul 5-3-1

D. Dimension: how much space does the movement cover?

1. Arms in Ha'eer Beafor vs. Karoun
2. Big and little hop-step-step
3. Two steps in Sepastia Bar. small R and L
long R, small L
4. Step-hop
 - a. Kreuz Koenig vs. Bela Rada
 - b. Russian reel variations

FUNDAMENTALS OF MOTION (continued)

E. Level: vertical space used

1. Knee bends

- a. Prysiadkas
- b. Erev Ba last step
- c. Balkan: bend, stretch, bounce, bounce
- d. Camel sway Sham Hareh Golan

2. Claps in Hava Nagilla

F. Direction

- 1. Corrido continuous grapevine vs. Tzadik Katamar
- 2. Turn back second step of Kreuz Koenig
- 3. Characteristic Israeli

- a. Yemenite
- b. Erev Ba: start R come right back
- c. Abrupt changes in Ken Yovdu
- d. Haroa Haktana turn R, L, L, R, R, R

4. Element of focus

- a. Too often on the floor
- b. Eye contact with ptr or group

- (1) Inside hands joined, face to face, back to back
- (2) Grand right and left

- c. Sepastia Bar: down on small, up on large

G. Rhythm

- 1. Even and uneven locomotor fundamentals
- 2. Basic steps: Examples:

- a. Even 3 count: waltz waltz run, mazurka, etc.
- b. Even 4 count: schottische, strathspey setting, grapevine, etc.
- c. Uneven 4 count: quick, quick slow

- (1) Slow tempo: two-step, three-step-turn, etc.
- (2) Fast tempo: pas de basque, Irish reel promenade, etc.

3. Dalcroze exercise

- a. Walk three steps in four counts
1,2,3-: 1,2,-,4: 1,-,3,4: -,2,3,4
- b. Folk dance example: Jota step 1,-,3,4,5,6.
Jump (1), in air(2), land L (3), cross R in back (4), side L (5), cross R in front (6)

FUNDAMENTALS OF MOTION (continued)

V. Theory of Turns: part of the movement is bkwd and part fwd. Direction of the turn is determined by the fwd ft.

A. Slow stepping turn:

1. Step fwd R, back L, turn R (CW)
2. Step fwd L, back R, turn L (CCW)

B. Polka turn (done III,D,3)

C. Waltz turn

1. CW: M's back to ctr of circle
Turning 1/4 R step back L, LOD
Turning 1/4 R side-close R, L, LOD
Turning 1/4 R step fwd R, LOD
Turning 1/4 R side-close L R, LOD
2. CCW:
Turning 1/4 L step fwd L, LOD
Turning 1/4 L side-close R, L, LOD
Turning 1/4 L step back R, LOD
Turning 1/4 L side-close L, R, LOD

D. Two-step turns: M's back to ctr of circle

1. CW:
Side-close L, R, LOD
Turning 1/4 R step back L, LOD
Turning 1/4 R side-close R, L, LOD
Turning 1/4 R step fwd R, LOD
2. CCW: (as in 1, but turn L and step fwd on L and back on R)

E. Making other turns easy

1. Three-step turn: turn almost 1/2 on first step
2. Tour de basque: big crossover

VI. Dancing vs. Step-Doing: a flow of movement is necessary for dancing. This is difficult to define, but the following factors enter in

A. Natural follow-through: don't let feet "solo."

1. Step-hops: step side R, hop R, cross L ft in front, hop L, step back R, hop R; L shldr "dips" on cross.
2. Sway side to side with "giving" knees.
3. Balance: side R, cross L in back, step R in place. Upper torso twists slightly R on side R.

FUNDAMENTALS OF MOTION (continued)

4. Face-to-face and back-to-back: ptrs inside hands joined, face ptr, on outside ft two-step: back to ptr on inside ft two-step.
 5. Contrapusto is achieved by turning back to ptr on outside ft two-step, and facing ptr on inside ft two-step.
 6. Grapevine
 - a. Natural follow-through: hips and shldrns turn with crossing steps. Toe leads on front cross, heel on back cross.
 - b. Rigid: hips and shldrns stay facing ctr. Heel leads on both crosses.
- B. Anacrusis: Accenting the previous count to emphasize the first count; e.g., Tzadik Katamar, Sham Hareh Golan
- C. Body leads
1. Shldr leads
 2. Wrist leads
 3. Hip leads

N.B. In folk dancing natural follow-through does not always apply. Be aware that often just the opposite gives that "ethnic" touch.

Presented by Pirkko Roecker

SCOTTISH GLOSSARY

GENERAL STYLING: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first two fingers. All dancing is done on the toes with knees turned out. Ptrs dance with each other, communicating by means of tension in arms, and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos), but be alert and ready to assist active cpl.

STYLING FOR TURNS: Joined hands are held at shldr height. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

<u>STEPS</u>	<u>METER AND</u>			<u>STEP DESCRIPTION</u>	
	<u>COUNT FOR ACTION</u>				
<u>MOVE UP</u>	<u>2/4</u>	<u>4/4</u>	<u>6/8</u>	Described for M: W dance counterpart. M step L diag fwd L; M step R across in front of L; Step L diag bkwd L; step R close to L.	
<u>"SIDE STEP"</u>					
(2 meas)	1	1	1		
	2	3	4		
	1	1	1		
	2	3	4		
<u>MOVE DOWN</u>					Same movement as MOVE UP, but reversing ftwk and direction.
<u>PAS DE BASQUE</u>	<u>2/4</u>		<u>6/8</u>		
	1		1	Leap onto R, knee and toe turned out; step ball on L beside R with L heel to R instep and L toe turned out; step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out. Step alternates.	
	&		3		
	2		4		
<u>SET (2 meas)</u>				Pas de Basque R and L. Whenever someone sets to you, you set also.	
<u>SKIP CHANGE OF STEP</u>	<u>2/4</u>		<u>6/8</u>	Hop L lifting R fwd with toe pointing down, knee turned out; step fwd R; step L close behind R, L instep close to R heel; step fwd R. Step alternates.	
	&		6		
	1		1		
	&		3		
	2		4		

SCOTTISH GLOSSARY (continued)

<u>SLIP STEP:</u> (Slide)	<u>2/4</u>	<u>6/8</u>	(2 per meas) Usually danced in a circle.
	1	1	Step sdwd L to L, heels raised and toes turned out.
	ah	3	Step R close to L, heels meeting and toes still turned out.
	2, ah	4, 6	Repeat above action. Movement should be light and easy, with no shuffling noise. May also begin R to R.

<u>STRATHSPEY STEP:</u> <u>"TRAVELLING"</u>	<u>4/4</u>		
	1		Keeping ft close to floor, step fwd on ball of R;
	2		step L close behind R, L instep to R heel;
	3		keeping ft close to floor, step fwd R, bending R knee slightly;
	4		hop R, bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out. Next step begins L.

<u>STRATHSPEY</u> <u>SETTING STEP:</u>	<u>4/4</u>		(2 meas)
	1		Step R sdwd R, knee and toe turned out;
	2		Step L close behind R, L instep to R heel;
	3		step R sdwd R again;
	4		hop R bringing L up behind R ankle, L knee turned out and toe pointing down. Repeat action beginning L sdwd L. A complete Setting Step moves to R, then L.

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W take a tiny step sdwd (or fwd), bring the toe of the L close to the heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos taking wt on L to prepare for dance movement. Skirt may be held between thumb and middle finger, elbows kept almost straight, and wrist bent fwd a little.

CAST OFF or CAST DOWN: An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

SCOTTISH GLOSSARY (continued)

CAST UP: The same movement (as CAST OFF) back to place, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The two dancers that the active cpl faces when back to back with ptr in the ctr, M facing W line, and W facing M line. 1st corner is to your R, and 2nd corner is to your L.

LONGWAYS FORMATION: Designated number of cpls in two lines, a line of M facing a line of W, ptrs facing, M L shldr twd music or head of line. Cpls are numbered, with cpl 1 at head of line.

POUSSETTE: (8 meas). Join both hands at shldr height. Begin M L, W R, cpls 1 and 2 dance Poussette to change places with eight Pas de Basque steps. Cpl 1 move down on M side of the dance, and cpl 2 move up on W side.

Meas

- 1 Take a step away from the ctr (M 1 pulling ptr as he dances bkwd, and M 2 pushing ptr as he dances fwd).
- 2 Ptrs turn 1/4 CW so that M have their backs to top of the set.
- 3 Take one step, cpl 1 moving down and cpl 2 moving up.
- 4 Ptrs turn 1/4 CW so that M have their backs to W side of the dance.
- 5 Take a step into the ctr.
- 6 Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.
- 7-8 Release hands, and all dance individually two steps bkwd to place.

REEL OF THREE: (8 meas). A dance figure for three people in a line, ctr dancer facing out, and outside dancers facing in. All three people are active and describe on the floor a pattern of a Figure of 8, consisting of two loops, one loop made CW and the other CCW. All three dancers go around the Figure of 8 in the same direction as in "follow the leader."

The above information is taken from the new Steps and Styling Volume soon to be published by the Folk Dance Federation of California.

THE GENTLE SHEPHERD
(Scotland)

This jig is from an old book of Scottish-Irish Dances, the title page of which has been lost.

Music: Cabbage Records #402, Side Band 6/8 meter.

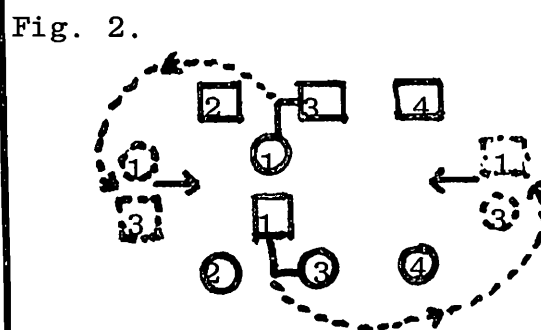
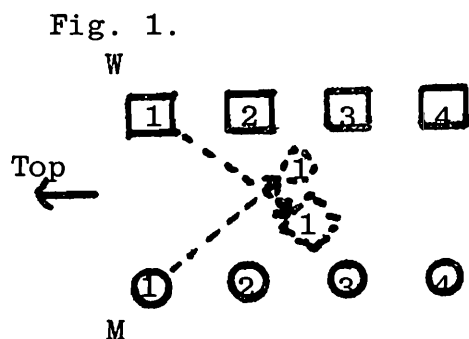
Formation: Four cpls in longways formation.

Steps: Skip Change of Step; Cast; Move up.
See Glossary, page 111.

MeasPattern

- 1-4 1st cpl leading down cross over and set to 3rd cpl. Fig. 1.
5-8 1st M leads 3rd W behind the 2nd W and up to the top, while 1st W is led by 3rd M behind the 4th M and down to the bottom. Fig. 2.
9-12 1st M with 3rd W, and 1st W with 3rd M dance two steps to meet each other, then both M lead own ptrs to orig places.
13-16 1st, 2nd, and 3rd cpls turn ptrs with L hands into the middle.
17-24 1st, 2nd, and 3rd cpls promenade.
25-32 1st cpl cast off two places, lead up the middle to top, and cast down to finish at bottom of set.
All the other cpls move up on meas 31-32.

Repeat, with a new top cpl.



Presented by C. Stewart Smith

I'LL MAK' YE FAIN TO FOLLOW ME
(Scotland)

Published in Campbell's 13th Book of New and Favourite Country Dances and Strathspey Reels, 1803. Also in Boag's Reels and Country Dances, 1797. "The Braes of Auchtertyre," a dance to a tune of the same name, is very similar.

Music: Cabbage Records #402, Side Band 2/4 meter.

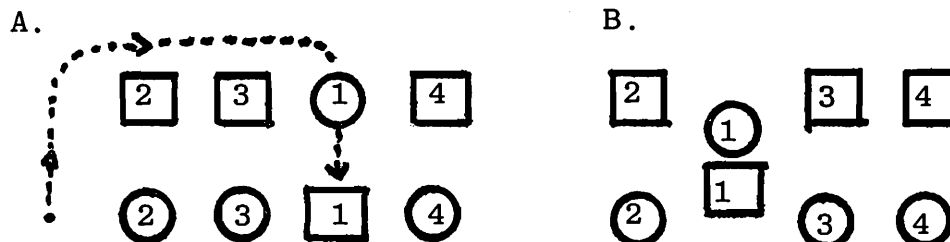
Formation: Four cpls in longways formation.

Steps: Skip Change of Step; Cast; Set; Corners;
Reel of Three. See Glossary, page 111.

MeasPattern

- 1-4 1st W casts off two on her own side, followed by 1st M to pos as in Fig. A.
5-8 The 1st M casts up followed by 1st W and back to places at the top.
Cross over two cpls, i.e. :
9-12 1st cpl cross over giving R hands and cast off one.
13-16 Cross over again giving L hands and cast off one. Lead up to pos. (Fig. B).
17-24 Set and turn corners.
25-32 Reel of three at the sides, trip across to own sides, one place down.

Repeat.



Presented by C. Stewart Smith

THE PRINCESS ROYAL
(Scotland)

This reel comes from the published works of the Royal Scottish Country Dance Society.

Music: Cabbage Records #402, Side Band 2/4 meter.

Formation: Four cpls in longways formation.

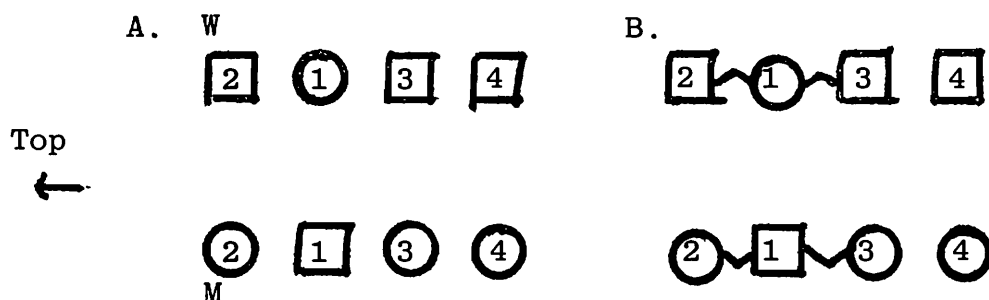
Steps: Skip Change of Step; Pas de Basque; Set; Slip.
See Glossary, page 111.

MeasPattern

- 1-2 1st cpl with two Pas de Basque steps, turn round to the R, as in "Petronella," the M facing up the dance and the W facing down.
- 3-4 They set to one another. 2nd cpl move up.
- 5-6 1st cpl turn round again to the R, the W between the 2nd and 3rd M, and the M between the 2nd and 3rd W. (Fig. A.)
- 7-8 They set to one another.
- 9-12 First three cpls dance six hands round, with 8 Slip Steps.
- 13-16 And back again.
- 17-20 Advance and retire (three and three). (See Fig. B.)
- 32-33 The 1st M turns his ptr to her own side, between the 2nd and 3rd W, and takes his own place between the 2nd and 3rd M.
- 23-24 First three cpls clap their hands, counting one, two, three; one, two, three.
- 25-28 The three W on their own side and the three M on their side dance three hands round to the L.

Repeat, having passed a cpl.

Note: When the leading cpl arrive at the bottom of the dance, and there is only one cpl below them, they slip to the bottom.



Presented by C. Stewart Smith

A TRIP TO TOBERMORY
(Scotland)

This strathspey for two cpls was composed by John Drewry of Aberdeen, Scotland to a tune called "Tobermory Bay," by Winifred M. Carnie.

Music: Cabbage #402, Side Band 4/4 meter.

Formation: Cpls, as many as will, in longways formation, numbered 1, 2; 1, 2; etc.

Steps: Strathspey Setting Step; Pousette.
See Glossary, page 111.

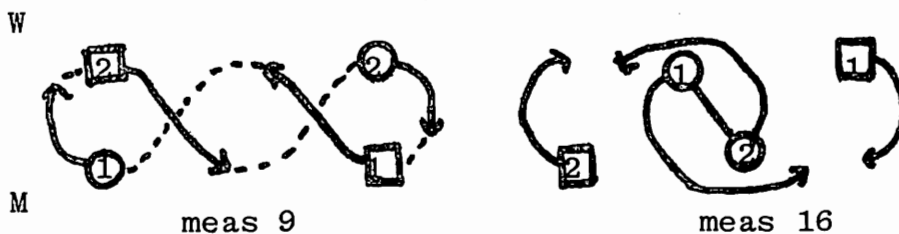
MeasPattern

- 1-4 1st cpl set to each other, and change places giving R hands.
5-8 1st M sets to 2nd W and turns her right round by the R hand, while 1st W sets to 2nd M and turns him by the R hand.
9-16 A reel of four across the dance.

The W dance in to pass L shldr, while 1st M dances down on the side and 2nd M up on the side to enter the reel.

At the end of the reel, when they meet in the ctr for the second time, the M turn each other by the L hand to finish facing their own ptrs.

On meas 16, 1st W dances up on the M's side into top place, while 2nd W dances down on the W's side to her orig place ready to meet their ptrs.



- 17-20 1st cpl turn by the R hand one and a half times, while 2nd cpl turn by the R hand twice (once if preferred), to finish in a diag line (with 1st W and 2nd M back to back), ready for a half pousette.
21-24 1st and 2nd cpls half pousette.

Repeat, having passed a cpl.

Presented by C. Stewart Smith

ADAMA ADMATI
(Israel)

This is a couple dance which translates as "Earth, My Earth."
It was choreographed by Se'adya Amshi.

Pronunciation:

Record: Blue Star 78 4/4 meter.

Formation: Cpls in a circle, all join hands in a simple hold, W on M's R, face LOD.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>Part A.</u>
1	1-4	Four running steps R,L,R,L in LOD.
2	1	Hop on L while R touches across L.
	2	Hop on L while R kicks diag fwd to R.
	3	Repeat action of ct 1, meas 2.
	4	Repeat action of ct 2, meas 2, turn 1/2 CW while hopping, end facing RLOD.
3-4	1-8	Repeat action of meas 1-2, reversing direction.
5-8		Repeat action of meas 1-4.
		<u>Part B.</u>
1	1-4	Two step-hops R,L twd ctr, arms are raised with movement.
2	1-4	Four running steps bkwd R,L,R,L.
3-4		Repeat action of meas 1-2.
		<u>Part C.</u>
1	1	Cross R over L, R arm crosses in front of body to L.
	2	Step L in place.
	3	Step R to R, face ctr.
	4-)	Repeat action of cts 1-3, reversing ftwk.
2	1-2)	
	3-4	Repeat action of cts 1-2, meas 1.
3	1-4	Four-step turn CW R,L,R,L; end with arms on shldrs.
4	1-4	Four bounces in place.
5-8		Repeat action of meas 1-4. On ct 4, meas 8, M turns 1/4 CW and W turns 1/4 CCW; ptrs face each other.
		<u>Part D.</u>
1	1	Step R to R away from ptr (M steps out).
	2	Close L beside R.
	3-4	Repeat action of cts 1-2.
2	1	Run R to R.
	2	Cross L over R.
	3-4	Jump on both ft and land on R.
3	1-4	Repeat action of meas 1, reversing ftwk and direction.
4	1-2	Two-step turn CCW L,R (high leap with R).
	3-4	Jump on both feet and land on L.
5	1-4	Four running steps twd ptr R,L,R,L.
6-7	1-8	Eight buzz steps with R.

Presented by Ya'akov Eden

AL SADENU
(Israel)

This is a circle dance which translated means "On Our Field."
It was choreographed by Bentsy Tiram.

Pronunciation:

Record: CBS 3/4 meter.

Formation: Circle with hands joined high, facing ctr.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Part A</u>		
1-2	1-6	Double tcherkessia (R to R).
3	1-3	Three sways R,L,R.
4	1	Cross L over.
	2-3	Two steps in LOD R, L.
5-8		Repeat action of meas 1-4.
<u>Part B</u>		
1	1-2	Two steps into ctr.
	3	Brush R heel fwd while lifting on L.
2	1-3	Repeat action of meas 1.
3-4	1-6	Double tcherkessia (R to R).
5	1-3	Three-step turn R,L,R; turn CW away from ctr and end facing LOD.
6	1	Step L fwd while bending knees.
	2	Step R in place.
	3	Step L back while bending knees.
7-8	1-6	Grapevine R to R.
9-16		Repeat action of meas 1-8.

Presented by Ya'akov Eden

AHAVA ATIKA
(Israel)

This is a couple dance which is translated as "Ancient Love." The music is by Nava Gefen, and the dance was choreographed by Eliyahu Gamliel.

Pronunciation:

Record: Blue Star 79.
Rhythm: 7/8, counted as 123, 12, 12
Dancers' cts 1 2, 3

Formation: Cpls in one circle, W on M's R side, all facing ctr, moving CCW.

Basic Step:

Meas 1 Skip on R fwd (ct 1); step on L fwd (ct 2); step on R fwd (ct 3).
2 Repeat action on opp ft.

Meas

Pattern

Part 1. Face ctr, move to R, CCW
1 Skip on R ft to R side (ct 1); cross with L in back of R (ct 2); step with R to R side (ct 3).
2 Facing LOD, Basic step with L ft.
3 Skip on R twd ctr turning to face ctr (ct 1); step on L twd ctr with bent knee (ct 2); step on R bkwd (ct 3).
4 Basic step on L bkwd away from ctr.
5-16 Repeat action of meas 1-4 three more times (four in all).

Part 2.

Section A. Ptrs turn to face each other in one circle, not joining hands, arms are raised high to the sides.

1 Skip on R ft to R (ct 1); deep cross with L in front of R turning slightly to R side (ct 2); step on R bkwd (ct 3).
2 Repeat action of meas 1 with reversed ftwk and direction.
3 Skip on R fwd, R shldr of ptrs adjacent, R hands joined and bent at shldr level (ct 1); cross L slightly in front of R with a big step and turn slightly to R, as L palms of ptrs touch high above heads and as ptrs look at each other (ct 2); step on R in place (bkwd) (ct 3).
4 Basic step with L bkwd to end in former pos.
5-8 Repeat action of meas 1-4.

Section B. Ptrs cross hands in back, R hands at waistline, L hands at ptr's L hip.

1-4 With four Basic steps starting with R, cpls make two complete turns CW in place.

Section C. W "escapes," M follows her in the circle in LOD (CCW).

1 Basic step with R ft, the W makes a complete turn CW, the M fwd.
2 Basic step with L ft, the W fwd, M makes a complete turn CW.
3-4 Repeat action of meas 1-2.

AHAHA ATIKA (continued)

Transitional Section: One circle, face ctr, hands joined, tempo slows down.

- 1 Step on R to R (ct 1); cross L in front of R (ct 2); step on R in place (bkwd) (ct 3).
- 2 Repeat action of meas 1 reversing ftwk and direction.
- 3 Step on R fwd twd ctr (ct 1); step on L fwd twd ctr with bent knee (ct 2); step on R in place (bkwd) (ct 3).
- 4 Step on L bkwd (ct 1); step on R bkwd (ct 2); step on L bkwd (ct 3).
- 5-8 Repeat action of meas 1-4.

Presented by Ya'akov Eden

AYELET AHAVIM
(Israel)

This is a couple dance done to music by Khagidakis, and choreographed by Eliyahu Gamliel. Title translates to "The Beloved Maiden."

Pronunciation:

Record: Blue Star 79

Formation: Cpls in a circle, face to face, hands not joined, M inside with back to ctr, his hands crossed in front of chest; W outside, hands together behind her back.

Cts

Pattern

	<u>Part 1.</u> Cpls in above formation.	
	<u>M's Steps</u>	<u>W's Steps</u>
1-2	Step on R to R side, hold.	Step on L to L side, hold.
3-4	Cross L in front of R, snap fingers of both hands.	Cross R behind L, hold.
5	Step on R in place (bkwd).	Step on L in place (fwd).
6	Step on L to L side.	Step on R to R side.
7	Cross with R in front on L.	Cross with L in back of R.
8	Step on L in place (bkwd).	Step on R in place (fwd).
9-13	Repeat action of cts 1-5.	Repeat action of cts 1-5.
14-16	With three steps L,R,L make a whole turn CCW alone.	With three steps R,L,R make a whole turn CW alone.
17-32	Repeat action of cts 1-16.	Repeat action of cts 1-16.
	<u>Part 2.</u> M's R hand and W's L hands are joined.	
1-8	With two schottische steps bkwd R,L,R; L,R,L moving twd ctr.	Two schottische steps fwd L,R,L; R,L,R moving twd ctr.
9-12	Step R to R side, close L beside R, R to R side with bent knee and hold.	Step L to L side, R ft closes beside L, L ft to L side with bent knee and hold.
13-16	With three steps L,R,L and hold, make a whole turn CCW.	With three steps R,L,R and hold, make a whole turn CW.
17-24	Repeat action of cts 1-8 in reverse direction, moving away from ctr fwd, both hands joined (same ftwk).	Repeat action of cts 1-8 in reverse direction, moving away from ctr bkwd (same ftwk).

A short pause in the music; repeat Parts 1 and 2 once more, another pause in music.

Part 3. Ptrs face each other, both hands joined, arms sdwd; steps are described for M; W do opp ftwk and direction.

AYELET AHAVIM (continued)

- Section A: Cpls move on circle CW, M inside with back to ctr, W outside.
- 1-2 Step on R ft to R side, deep cross with L in front of R.
- 3-4 Repeat action of cts 1-2.
- 5-6 Repeat action of cts 1-2 again with accent on the crossing, while bending body slightly fwd and bringing hands together.
- 7-8 Step on R in place (bkwd), step on L to L side, straightening body and opening arms sdwd.
- 9-16 Repeat action of cts 1-8.
- Section B; Cpls move on circle first CCW then CW and change places.
- 1-2 Cross R deeply in front of L, step on L to L side.
- 3-4 Repeat action of cts 1-2, moving CCW.
- 5 Deep cross with R in front of L with accent.
- 6 Swing L leg high in the air to L side, turn to R, cpls face same front CW, M's L shldr and W's R adjacent, inside hands joined down, outside hands joined forming a high arch over head.
- 7-8 Two steps fwd moving CW, L,R.
- 9-10 Accented step with L ft fwd, swinging R leg fwd in air.
- | | | |
|-------|---|---|
| | <u>M's Steps:</u> | <u>W's Steps:</u> |
| 11-12 | Step bkwd on R ft and go down on R knee. | Step bkwd on L with bent knee, step on R fwd. |
| 13-16 | Stay on R knee "following" the W with his face. | Circle around M half a circle CW, with four steps fwd beginning with L, ending in inside circle, without leaving the joined hand. |

The whole Part 3 is repeated once more, but the pos of the ptrs is reversed: M begin in outside circle, W in inside circle, cpls move first CCW, then CW, ending in orig face-to-face pos, M inside with back to ctr, W outside. The ftwk does not change.

Presented by Ya'akov Eden

BAREKH ALEINU
(Israel)

This is a circle dance which translates to "Bless Us." The music is by Khitman, and the dance was choreographed by Shlomo Maman.

Pronunciation:

Record: Blue Star 79

Formation: Circle, hands joined above shldr with bent elbows, moving CCW.

Cts

Pattern

Part 1. Face LOD, CCW

- 1-2 Two running steps fwd beginning with R ft.
- 3-4 Jump on both ft together, hop on L.
- 5-8 Repeat action of cts 1-4.
- 9-12 Balance fwd on R, bent-knee, step on L in place, body bends slightly bkwd, step on R bkwd, step on L in place, bending body slightly fwd.
- 13-16 In place, step on R to R side, step L in place (to L), close R beside L, jumping on both ft together, land on L.
- 17-32 Repeat action of cts 1-16.

Part 2. Face ctr.

Section A.

- 1-2 Cross R in front of L, step on L in place (bkwd).
- 3-4 Wide step on R to R side, close L beside R.
- 5 Drop hands, step on R to R side.
- 6-8 Three light hops on R, making a whole turn CW, in place, while L leg is raised in air with bent knee.
- 9-16 Repeat action of cts 1-16 in opp direction and reverse ftwk (beginning with L crossing in front of R).

Section B. Face ctr, move twd and away from ctr, hands dropped.

- 1-2 Two running steps twd ctr, beginning with R.
- 3-4 Step-hop on R fwd.
- 5-6 Touch with the whole L ft crossing slightly in front of R, turning the body slightly to R side, hands stretched upward, raise L leg slightly off the ground.
- 7-8 Repeat action of cts 5-6 touching with L ft to L side and end with back to ctr.
- 9-16 Repeat action of cts 1-8, with reverse ftwk moving away from ctr, beginning with L ft, turning L shldr outward.

Transitional Section: Face ctr, hands joined.

- 1-2 Step on R fwd with bent knee, step on L in place.
- 3-4 Close R beside L jumping on both ft together, land on L in place.

Presented by Ya'akov Eden

EL HA'AYIN
(Israel)

This is a couple dance which translated means "To The Spring."
It was choreographed by Bentsy Tiram.

Pronunciation:

Record: CBS 4/4 and 2/4 meter.

Formation: Cpls in a simple hold, face LOD.
Steps are described for M, W does opp.

<u>Cts</u>	<u>Pattern</u>
<u>Part A (slow music)</u>	
1-3	Three steps fwd L,R,L.
4	Lift R.
5-8	Bkwd Yemenite R.
9-16	Repeat action of cts 1-8.
17	Touch L to L and snap fingers of L hand.
18	Hold.
19	Touch L in front of R and snap fingers of L hand.
20	Hold.
21-24	Yemenite L, join both hands, face ptr.
25-28	Repeat action of cts 17-20, ptrs facing each other.
29	Step R while turning 1/4 turn CW.
30	Close L beside R (end facing RLOD).
31-60	Repeat action of cts 1-30, reversing ftwk and direction. Note: End facing ptr.
<u>Part B (fast music)</u>	
<u>M:</u>	
1-6	Three debka steps fwd L,R,L.
7	Leap onto R (very sharp landing on a bent R knee) and L fwd of the ground.
8	Hold.
9-12	Yemenite L, hop with L on ct 12.
13-16	Yemenite R, hop with R on ct 16.
17-22	Three step-hops bkwd L,R,L.
23-24	Repeat action of cts 7-8 in reverse direction.
<u>W:</u>	
1	Step R fwd.
2	Snap fingers to R.
3-4	Repeat action of cts 1-2, reversing ftwk.
5-8	Repeat action of cts 1-4.
9-16	Two Yemenite steps R,L
17-24	Repeat action of cts 1-8 in reverse direction.
<u>Both:</u>	
25-32	Two two-steps L,R; holding R hand and turning CW 1/2, end facing in ptr's place.
33-64	Repeat action of cts 1-32.
<u>Interlude:</u> Touch L beside R without wt and hold.	
Note: The interlude is one long note which is a continuation of ct 64, Part B.	

Presented by Ya'akov Eden

ELIYAHU HANAVI
(Israel)

This is a circle dance which translates to "The Prophet Elijah." The music is by Nehemya Sharabi, and the dance was choreographed by Eliyahu Gamliel.

Pronunciation:

Record: Blue Star 79

Formation: Dancers in a circle, moving CCW, face ctr.

Cts

Pattern

Part 1. Face ctr, move CCW.

- 1-2 Step on R ft to R side, bounce slightly.
- 3-4 Cross L ft behind R ft, bounce slightly.
- 5-6 Step on R ft to R side, cross L in front of R.
- 7-8 Step on R ft to R side, cross L behind R.
- 9-10 Step on R ft to R side, cross L in front of R.
- 11-12 Step on R ft in place (bkwd), circle L leg high in the air with bent knee fwd and to L side, bounce R ft slightly.
- 13-16 Repeat action of cts 9-12 in opp direction and reverse ftwk (begin with L ft to L side).
- 17-32 Repeat action of cts 1-16.

Part 2. Face ctr, move CCW.

- 1-2 Step on R to R side and hold.
- 3-4 Deep cross with L in front of R and hold.
- 5-8 Repeat action of cts 1-4.
- 9-10 Step on R to R side and cross L in front of R (deep).
- 11-12 Repeat action of cts 9-10.
- 13-14 Step on R to R side, bounce slightly.
- 15-16 Close L next to R, bounce slightly.

Part 3. Face ctr, moving twd and away from ctr; all slow steps are done with slight bounces.

- 1-2 Step on R diag fwd twd ctr, snapping fingers of both raised hands to R side.
- 3-4 Repeat action of cts 1-2 with L ft to L side.
- 5-8 With three steps and hold, beginning R ft, make half turn CW, moving twd ctr, end up facing outside of circle.
- 9-10 Step on L diag bkwd twd ctr, bounce.
- 11-12 Repeat action of cts 9-10 with R ft.
- 13-16 Yemenite step with L (bkwd to the ctr).
- 17-32 Repeat action of cts 1-16, moving away from ctr.
Repeat the whole Part 3 once more (twice in all).

Transitional Part;

- 1-16 Four Yemenite steps beginning with R moving slightly twd the ctr, on ct 16 clap hands fwd.
- 17-20 Four steps bkwd beginning with R ft, away from ctr.
- 21-24 Step-bend on R ft bkwd, close L next to R, bounce.

The dance begins again.

Presented by Ya'akov Eden

EREV TOV (continued)

4 1-4 Repeat action of meas 3.
5-8 Repeat action of meas 1-4.

1-8 Part F.
 Repeat action of meas 1-8, Part C.

Presented by Ya'akov Eden

HORA CHADASHAH
(Israel)

This is a circle dance which translated means "New Hora."
It was choreographed by Bentsy Tiram.

Pronunciation:

Record: CBS 4/4 meter.

Formation: Circle in a simple hold, face ctr.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Part A.</u>		
1	1	Stamp R without wt.
	2	Hop on L.
	3-4	Two steps to R: R,L.
2	1-4	Two two-steps R,L (in place).
3-4	1-8	Repeat action of meas 1-2.
<u>Part B.</u>		
1	1-2	Jump on both ft apart to R and land on L to L.
	3	Cross R over L while body bends over.
	4	Step L in place while straightening body.
2	1	Leap R in LOD.
	2	Run with L in LOD.
	3-4	Repeat action of cts 1-2, meas 2.
3	1-4	Repeat action of meas 1.
4	1-4	Running grapevine to R (knees are high).
5-8		Repeat action of meas 1-4.

Presented by Ya'akov Eden

HORA YERUSHALAYIM
(Israel)

This is a circle dance which translated means "Hora Jerusalem."
It was choreographed by Sha'ul Rozenfeld.

Pronunciation:

Record: Blue Star 78 4/4 meter.

Formation: Circle in a simple hold, face LOD.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Part A.</u>		
1	1-4	Four running steps fwd R,L,R,L.
2	1	Hop on L while clicking R to L.
	2-4	Three-step turn CW, R,L,R.
3	1-2	Step-hop L while clicking R to L on hop.
	3-4	Two running steps R,L.
4	1	Hop on L while clicking R to L.
	2	Run R fwd.
	3-4	Step-hop fwd L, click R to L on hop.
5-8		Repeat action of meas 1-4.
<u>Part B.</u>		
1	1	Step R twd ctr while raising arms.
	2	Leap with L turning CW 1/2 while lowering arms.
	3-4	Two steps bkwd R, L (facing out).
2	1-4	Two pas-de-basques steps R, L.
3	1	Step R fwd.
	2	Hold and clap hands to R.
	3-4	Repeat action of cts 1-2, meas 3, reversing ftwk.
4	1-4	Repeat action of meas 3.
5-8		Repeat action of meas 1-4.
<u>Interlude.</u>		
1-2	1-8	Two grapevine steps starting with R to R. Note: Leap on cts 1,3,5,7 (whenever R is active).
<u>Part C.</u>		
1	1-2	Step-hop R facing ctr, swing L fwd on hop.
	3-4	One two-step L in place.
2	1-2	Two sways R, L.
	3-4	Two-step turn CW R,L; end facing LOD.
3	1-4	Two two-steps fwd R,L.
4	1	Leap R fwd.
	2	Step L fwd with bent knee.
	3-4	Two steps bkwd R,L.
5-8		Repeat action of meas 1-4.

Presented by Ya'akov Eden

PIZMON HA'AGUDA
(Israel)

This is a couple dance which translated means "The Re-union Hymn." It was choreographed by Se'adya Amshi.

Pronunciation:

Record: Blue Star 78 4/4 meter.

Formation: Cpls in a simple hold, ptrs side by side, facing LOD.

Cts

Pattern

Part A.

1-2 Step R fwd and hold.
3-4 Step L bkwd and hold.
5 Step R fwd.
6 Step L bkwd
7-12 Three step-hops fwd R,L,R.
13-16 Yemenite L with 1/2 turn CW, end facing RLOD.
17-28 Repeat action of cts 1-12.
29-32 Yemenite L.

Part B.

1-8 Two two-steps R,L; turning once CW, end facing ptr,
 M with back to ctr.
9-16 Two Yemenite steps R,L; both hands joined.
17-32 Repeat action of cts 1-16.

Interlude

	<u>M:</u>	<u>W:</u>
1-4	One two-step fwd R.	One two-step L in LOD.
5	Close L beside R while turning 1/2 CCW, face ctr.	Close R beside L while turning 1/4 CCW, face ctr.
6	Hold.	Hold.

Part C. (Note: Both use same ft.)

1-2 Stamp R to R and hold.
3-4 Stamp L to L and hold.
5-12 Two Yemenite steps R,L.
13-16 Bkwd Yemenite step R (close ft at end of Yemenite).
17 Raise and lower heels twice.
18-34 Repeat action of cts 1-17.

Part D.

1-6 Three step-hops fwd R,L,R.
7-10 Yemenite L with hop on L on ct 10.
11-20 Repeat action of cts 1-10 in reverse direction.

PIZMON HA'AGUDA (continued)Part E (face LOD).

- 1-2 Debka step R.
 3-4 Close L beside R and hold.
 5-12 Repeat action of cts 1-4 two more times.
 13-16 Yemenite R.
 17-28 Repeat action of cts 1-12, reversing ftwk and direction.
- | | |
|--|--|
| <p><u>M:</u>
 29-32 Yemenite L while turning
 1/4 turn CW.</p> | <p><u>W:</u>
 29-30 Two sways L,R while
 moving to R.
 31-32 Close L beside R
 and hold.</p> |
|--|--|

Interlude.

- 1-2 Two sways R,L (with first sway turn 1/4 turn CW).
 3-4 Close R beside L and hold.
 5-6 Two sways R,L.

Presented by Ya'akov Eden

MEKHOL HAMITPAKHAT
(Israel)

This line dance is done to a folk song. It was choreographed by Bentzi Tiram.

Pronunciation:

Record: Blue Star 79

Formation: Line, moving to R.

Cts

Pattern

- Part 1. Dancers one behind the other moving in LOD.
- 1-4 Two step-bend fwd beginning with L ft.
5-6 Step with L ft next to R and bend R knee.
7-8 Repeat action of cts 5-6.
9-10 Step with L to L side and bend knees.
11-12 Close with R next to L and bend knees.
13-16 Repeat action of cts 9-12 with opp ft and direction.
17-28 Repeat action of cts 1-12.
29-32 Repeat action of cts 13-16, turning 1/4 turn on ct 29 on R to face front.
- Part 2.
- Section A: Face front, all steps are done with knee bends.
- 1-2 Step bend on L fwd.
3-4 Cross bend with R in front of L.
5-6 Step-bend on L bkwd.
7-8 Close R to L leaving wt on L, bend knees.
9-16 Reverse steps and direction of cts 1-8, beginning with R.
- Section B: Face LOD diag.
- 1-2 Put L heel fwd and step on L in place.
3-4 Close R to L and hold.
5-8 Repeat action of cts 1-4.
9-10 Jump on both ft turning slightly to L and hold.
11-12 Repeat action of cts 9-10 to R side.
13 Jump on R ft.
14-15 Two stamps with L next to R.
16 Hold.
17-32 Repeat action of cts 1-16.
- Section C: Face LOD, move to L side.
- 1 Step on L heel moving diag to L side.
2 Close with R behind L heel.
3-6 Repeat action of cts 1-2 two more times (three in all).
7-8 Stamp with L ft fwd and hold.
9-10 Stamp with L diag bkwd to L side, and bend R knee.
11-12 Stamp with L fwd in front of R, and hold.
13-16 Repeat action of cts 9-12
17-24 Four step-bends bkwd beginning with L (facing front).
Repeat action of Sections A, B, and C of Part 2 once more.
- Transitional Section:
- 1-8 Repeat action of Part 2, Section B, cts 9-16.
9-16 Repeat action of cts 1-8, end facing LOD to begin the dance.

Presented by Ya'akov Eden

VESHUV ITKHEM
(Israel)

This is a circle dance which translates to "Again Together." The music is by Nurit Hirsh, and it was choreographed by Yonatan Gabai.

Pronunciation:

Record: Blue Star 79

Formation: Circle, hands joined and down.

Cts

Pattern

- Part 1. Face CCW.
- 1-2 Step hop on R ft fwd.
3-4 Two running steps fwd, L,R.
5-6 Step hop on L fwd.
7-8 Cross with R over L, cross with L over R.
9-10 Step hop on R turning to face ctr.
11-12 Two running steps L,R moving slightly bkwd.
13-16 Repeat action of cts 9-12 with reversed ftwk (without the turn on the hop).
17-20 Repeat action of cts 1-4, moving fwd twd ctr.
21-22 High step hop on L fwd.
23-24 Squat all the way down bringing R ft in front of L, moving twd ctr.
25-26 Get up and step hop on L bkwd (moving away from ctr).
27-28 Two running steps bkwd R,L (moving away from ctr).
29-32 Two step hops bkwd R,L.
Repeat all of Part 1 once more.
- Part 2. Facing ctr.
- 1-2 With legs apart jump on both ft, hop on R bringing L leg bkwd with bent knee.
3-4 Repeat action of cts 1-2 with reversed ftwk.
5-6 Repeat action of cts 1-2.
7-8 With legs apart bounce twice in place.
9-10 With two steps R,L make a whole turn CW, pivoting on R ft, bending L ft bkwd.
11-12 Bounce on both ft in place.
13-16 Repeat action of cts 9-12, reverse the turn, pivoting on L ft CCW.
Repeat action of cts 1-16 three more times, four in all.

Note: In some recordings, the second part is repeated only twice.

Presented by Ya'akov Eden

ANDULKA
(Czechoslovakia)

This is a couple dance from Bohemia.

Pronunciation:

Record: Worldtone MBH 1003. 3/4 meter.

Formation: Double circle, ptrs facing with M back to ctr;
close stance.

Meas

Pattern

Figure I.

- 1 M step bkwd L,R,L, close. W do same but start R ft.
2 M move fwd R,L,R, close. W do same but start L ft.
3-4 Hook R elbows and turn with five steps and close. M
start L and W R. L hands on hips, fingers fwd.
5-8 Repeat action of meas 1-4.

Figure II.

- 9 In skaters' or promenade pos do a Mazurka step in LOD.
Start with outside ft (step, step, hop as free lower leg
swings across other ankle, knee bent).
10-14 Repeat action of meas 9 five times.
15-16 Keeping hands joined turn in twd ptr to face in RLOD in
five steps.
17-24 Repeat action of meas 9-16 in RLOD.

Figure III.

- Czech dances often end with a special coda in swift tempo.
Ptrs face and take an embracing social dance pos.
1-8 Twirl CW, both starting R ft and accenting R.
9-16 Twirl CCW, both starting L ft and accenting L.

Dance repeats from beginning.

Presented by František Bonuš

CERESNICKY
(Czechoslovakia)

Dance from Southeast Moravia.

Pronunciation:

Record:

Formation: Circle, hands joined and held down.

Meas

Pattern

- Figure I.
- 1-4 Moving to L side, step on L; close R to L; step on L; close R to L; step on L; touch R; close R to L. Bend knee sharply on each close. Movements are sharp and sudden. W move head from side to side matching the moving ft.
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8.

- Chorus.
- 17-20 Step R in front of L; step on L to L side; repeat. Stamp R across L; step L to L; close R to L with a click.
- 21-24 One grapevine CW and stamp; step L; close R to L.
- 25-32 Repeat action of meas 17-24.

- 1-32 Repeat action of Figure 1 and Chorus.

- Figure II.
- 1-4 Same as Figure I except that on meas 3 and 4 hop three times on R while swinging L heel across, then out, close.
- 5-8 Repeat action of meas 1-4 (Figure II) with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8 (Figure II).

- 17-32 Repeat action of Chorus.

- 1-32 Repeat action of Figure I and Chorus.

Presented by František Bonuš.

DUDACKA
(Czechoslovakia)

A cpl dance from Plzeň.

Pronunciation:

Record: Panton 11-0221

Formation: Cpls at random, closed pos.

Meas

Pattern

INTRODUCTION. No action

PART I. Bibová Polka

- 1-8 Warm-up accent on CCW move:
M step L Close R to L Step R Close L to R W do opp ftwk.
1 2 3 4 Repeat
done very soft and smoothly.
- 9-16 Polka with hop on last beat, turning to LOD stamp.

PART II. One-Stamp Polka

- 1-4 To ctr and out. To ctr with outside ft step close step stamp. Joined arms move down and fold in on stamp, out while turning to face LOD again. Step, close, step, stamp while moving out of ctr.
- 5-8 Four polka steps turning in LOD.
- 9-16 Repeat action of meas 1-8.

PART III. Polka Rejdovacka

- Drop hands and put on hips, cpls face in single circle, M facing in LOD. M start fwd L, W bkwd R, moving CCW (LOD).
- 1-4 Two polka steps while turning side, both turn 1/2 R, next L. Two steps in LOD, and rock, W bkwd and M fwd, then W fwd and M bkwd.
- 5-8 Repeat action of meas 1-4.
- 9-16 Repeat action of meas 1-8 moving CW (RLOD), M starts L, W R; rock reverse.

PART IV. Two-Stamp Polka

- 1-16 Exactly like Part II but stamps are done two times quickly in place of one time.

PART V. Kolecko (whirling)

- Both start R, closed pos but arms are stretched down, M hand over W.
- 1-8 Kolecko step: slow, slow, quick, quick, quick, similar to "swing" in square dance. To R: One Kolecko sequence, other Kolecko sequence three quick, closing on fourth.
- 9-16 W turn under M's arm. M move around W who dance in place with the Kolecko step. M starting L do 15 step-hops and close R to L.

DUDACKÁ (continued)PART VI. Center and Back

- 1-4 Step close step to ctr (polka). Polka out. Two polkas turning LOD.
- 5-16 Repeat action of meas 1-4 three times (four in all). For turning polka, four turning step-hops may be substituted.

Presented by František Bonuš

MRAKOTIN
(Czechoslovakia)

Mrakotin is named after a village in Northeast Bohemia. It is a schottische-type dance in three parts.

Pronunciation:

Record:

Formation: Cpls anywhere on floor, holding both hands.

Meas

Pattern

- PART I. Stiff arm swing
- A 1-6 To M L, four times step L side, close R. Step L side, hold (meas 5); close R strong (meas 6).
7-12 Reverse direction and ftwk.
- B 13-14 Side L, close R, side L, close stamp R.
15-16 Reverse ftwk and direction.
17-20 Hook R elbows and do four polka steps.
21-28 Repeat action of meas 13-20.
- A¹ 1-12 Same action as A 1-12 but done in closed pos. On first beat, shldr and arms accent in direction of movement.
- B¹ 13-16 Same action as in B 13-16 but done in closed pos (sides).
17-20 Polka round dance.
21-28 Repeat action as above (meas 13-20).
- PART II. Part open pos side by side, W L on M shldr, M R around W waist, outside hands on hips.
- A 1-4 Start outside ft, one schottische fwd, two step-hops.
5-8 Both turning 7 small steps, close on 8, M fwd, W bkwd.
9-12 Repeat schottische fwd, two step-hops, drop hands.
13-16 Turn singly away from one another 7 steps and close on 8 facing ptr.
- (Still on anacrusis)
- B 17-18 M three stomps in place, W still.
19-20 W three stomps in place, M still.
21-22 M three hand claps, W still.
23-24 W three hand claps, M still.
- A 1-4 Repeat action of Part IIA, meas 1-4.
5-8 Repeat action of Part IIA, meas 13-16.

MRAKOTIN (continued)

- PART III. Semi-closed pos
- A 1 Outside ft start a vigorous polka with long step and
accent ct one fwd.
- 2 Inside ft, small polka back.
- 3-4 Turning with step-hops.
- 5-8 Repeat action of meas 1-4.
- 9-16 Repeat action of meas 1-8.
- B 25-28 M only step L, 2 two-steps and 3 steps (long, quick,
quick) close leg circle.
- 29-32 W start R same.
- 33-38 As in A 1-6.
- 39-40 Coda: W turns with skips under M arm.

Presented by František Bonuš

KALINA
(Czechoslovakia)

A line dance from Slovakia. Originally a girl's dance but M can participate.

Pronunciation:

Record: Worldtone MBH-1003

Formation: Circle with hands joined.

Meas

Pattern

Figure I.

Moving in RLOD, step on R across in front of L; step diag bkwd L on L. Repeat three times.

Figure II.

Eight-step grapevine starting with R across in front of L.

Figure III.

Small Bell Step. Step on R across in front of L with a slight knee bend; hop on R and click heels together. Repeat all starting with L ft. Stamp R across L; step diag bkwd L on L; close R to L.

Presented by František Bonuš

POLONEZ
(Czechoslovakia)

A cpl dance from Northeast Bohemia.

Pronunciation:

Record:

Formation: Cpls in double circle, W outside. Inside joined hands held at shldr level, not quite extended (slightly bent).

Meas

Pattern

- PART I. Starting with outside ft.
- 1-4 Three even length steps fwd, dip on ct 1. All steps are accented. Do three times, and then dance three steps in place.
- 5-8 Repeat action of meas 1-4, but on meas 8 turn to face ptr, hands on hips.
- 9-12 R elbows hooked, one step-close-step, one step (done three times); three steps in place.
- 13-16 Ptrs next to each other CCW repeat 5-8 -- 2 meas introduction. Ptr facing both balance to L - away and both balance together R.
- PART II. Ftwk for M; W do opp.
- 1 L side, close R. L side, hop (lift R). R, L in place
ct 1 ct 2 ct 3
- 2 Reverse to R.
- 3-6 Repeat action of meas 1-2 twice.
- 7-8 M circle L (six steps), W circles R (six steps) to place.
- 9 Both R, open balance step (always turn sdwd facing ptr).
- 10 Both L, open balance step
- 11-12 Change places, both step R (five steps and close) R shldrs leading.
- 13-14 Repeat action of meas 1-2.
- 15-16 Change places, L ft starts, L shldr leads.
- PART III.
- 1-11 Repeat action of Part I, meas 1-11.
- 12 Move to single circle, all holding hands on three steps.
- 13-15 CW L st 2, L, repeat 2 X.
dip
- 16 Step R, L.
- 17 Close, all lift arms.
- 18 Hold
- 19 Reverence.
- 20 Return to standing pos.

Presented by František Bonuš

/ TROJAK
(Czechoslovakia)

This is a dance for a man and two women and comes from Northeast Bohemia.

Pronunciation:

Record: 3/4 meter.

Formation: Trios face in LOD. M is in ctr and holds a kerchief in each hand. W are on outside with inside hand holding the end of a kerchief and outside hand on hip.

Steps: Unless otherwise stated, basic step is a slow waltz. The long step and accent is on ct 1 and the closing step is on ct 3.

Meas Pattern

Figure I.

Part A. Face to Face, Back to Back.

- 1 M start R, W L, move in LOD. M swing L arm fwd and R arm bkwd so M and R W face. One waltz step.
2 Reverse arm swing so M faces L W. One waltz.
3-8 Repeat action of meas 1-2 three times.

Part B. Arches.

- 9-10 M and R W raise joined hands to make an arch. L W go under arch and back to home. M and R W go under arch.
11-12 Repeat action of meas 9-10 but M and L W make the arch and R W goes first.
13-16 Repeat action of meas 9-12.

Part C. Polka.

- 1-4 Move in LOD with three polka steps and a close. Start M R, W L.
5-8 Repeat action of meas 1-4 but M start L and W R.
9-16 Repeat action of Part I B Arches but use a polka step.

Figure II.

Part A.

- 1-2 Repeat action of Fig. I A, meas 1-2.
3-4 Repeat action of Fig. I A, meas 3-4 but instead of facing M, W make a full turn in place.
5-16 Repeat action of meas 1-4 three times.

Part B. Large Arches.

- 1-4 W change places, L W passing to outside. M turn 1/2 CCW under own L arm. All dance three polkas and three stamps. Trio now faces RLOD.
5-8 Repeat action of meas 1-4 to end in orig pos.
9-16 Repeat action of meas 1-8.

TROJÁK (continued)Figure III.A. Wrapping In and Out.

- 1-2 All balance fwd on R ft and back on L, swinging arms.
 3 R W make a CCW turn into M R arm as M step on R to R side and closes L to R.
 4 L W make a CW turn into M L arm as M step on L to L side and closes R to L.
 5-8 Repeat action of meas 1-4 but each W reverses turn to unwrap and resume orig pos.

B. Arches with M Kneeling.

- 1-16 M releases kerchiefs and kneels on L knee. W dance same pattern as in Large Arches. M claps for the W and stands on the last meas.

C. Polka Around Single Woman.

- 1-8 M and R W in closed pos polka around L W who turns in place with polka. M release R W on meas 8.
 9-16 Repeat action of meas 1-8 but M dances with L W around R W.
 17-18 Coda: M holds both kerchiefs of W who turn in twd him.

Presented by František Bonuš

STUDÁNKA
(Czechoslovakia)

A polka from Plzeň.

Pronunciation:

Record: Panton 11-0221

Formation: Cpls in double circle, W outside. Inside hands joined at shldr level, M holding W hand. Outside hands on hip. Use long step polka.

Meas

Pattern

- 1-8 Start outside ft long, short, in place two steps.
 9-14 Same steps but M lifts R arm and stamps on the first fwd step.
 15-16 Turning twd one another in the three stamp steps until facing CW.
 17-32 Repeat in opp direction.
 32-33 Both turn to face one another with three stamps. Kolecko pos as in Dudacká (closed pos but arms are stretched down, M hand over W.)
 34-42 Whirling to R.
 43-50 W whirls under M arm.

Presented by František Bonuš

ČARDÁŠ
(Czechoslovakia)

This is a basic Slovak Čardáš.

Pronunciation:

Record:

Formation: Couples at random about the dancing area.

Meas

Pattern

PART I A. (slow)

Ptrs facing, both joined hands held low, M's hands over W, very erect posture, ft closed and parallel.

1-4 M start L, W R; (up ride).

Step-close, step-close.

Reverse direction, step-close, step-close.

5-8 Repeat action of meas 1-4.

PART I B. (Čardáš pos: Ptrs facing slightly to R, W R hand on M L shldr and L hand on M R upper arm. M L hand on W R shldr and his R on her waist.)

9-12 Čardáš turning step (four of them). Step R (accent and dip), step L (R-L, R-L, R-L, R-L).

13-18 Čardáš slide-turning step.

Step on entire R ft and turn while lifting L with flexed knee about 10" off floor; repeat on L ft; add 3-ct key (step, step, close, pause).

19-28 Repeat action of meas 9-18 to the L. Change grip: M grasp W L hand and places it on his shldr, ready to lift it.

PART I A 1.

9-18 Repeat action of Part I B.

19-28 While W continues with the same step as in Part I B, M grasps W R hand in his lifted L and she turns under M arm while he moves around her with these steps: Step hard on R heel while dipping (and take wt on entire ft), step L and lift R leg back and slap it at lower side near heel, step L, repeat. Continue with four more heel-steps (no lift) and end with key.

PART II A. (allegretto-medium fast).

Shldr waist pos, but M arms and hands are in a straight line and touch W at side of upper rib cage.

1-8 Both step L, close R, step L, dipping on ct 2, close R.

Reverse. M has option of giving W a "twist" on the last dip of each sequence.

PART II B.

9-14 Turning as in Part I B.

15-16 Key.

17-24 Repeat action of meas 9-16 to L.

CARDAS (continued)

PART II A 1.

1-8 Repeat action of Part II A.

PART II B 1.

9-12 Repeat action of Part II B.

13-14 Turning to change direction with two soft step-hops.

15-16 Key.

17-24 Repeat action of meas 9-16. On meas 23 and 24 while doing key, change pos by stepping away sharply to face ptr, both straight arms joined high.

PART III A. (Allegro)

+1-4 Start on anacrusis (toe-heel step). Both start by touching L toe to floor behind (turned IN) and dip (ct +); L heel touch front, toe OUT (ct 1); and straighten. Jump on L and place R toe back, dipping (ct +); heel touches in front (ct 2); and straighten. Jump on to R, touching L to back (ct +); straightening and touching L heel front (ct 3); close (ct 4).

5-8 Repeat action of meas 1-4. Wt should always be kept on heels of wt-carrying ft.

PART III B.

9-16 Repeat action of Part II B to R.

17-24 Repeat action of Part II B to L.

PART III.

1-24 Repeat action of Part III identically.

PART III A 1.

1-2 Pas de basque (step L, cross R in front, step L);

pas de basque step R, (cross L, step R).

3 "Twig." Step R front, swinging L out and dipping on R (rond da jamb enl'air).

4 Repeat action of meas 3, stepping L front.

5-8 Repeat action of meas 1-4.

1-16 Repeat action of Part II B.

17-24 Release hold.

W: Repeat action of meas 9-16 alone while turning in place.

M: L to L and R close, R to R and close L, clapping on each beat. Repeat sequence three more times.

Presented by František Bonuš

WREATH
(Czechoslovakia)

A dance from Moravia done by cpls or W only.

Record:

Formation: Single circle facing ctr.

Form: I AA BB
II AA B1 B1
III AA BB AA1

During introduction cpls turn to face one another.

PART I A.

Grand R and L, R to ptr, L to next, R to next, L to 4th. All start R, three steps per hand, dipping on step one of each meas. With 5th person, join R elbows, L hand on hip, turning with same steps 1-1/2 times to end facing in opp direction (M CW, W CCW). Repeat action of Part A. On last cts end with a closing step to face ctr, all hands joined low.

PART I B.

Start L, CW, step, step, hop (mazurka) twice, six steps with accent on ct 1. On repeat end with a closing step while reversing. Repeat sequence CCW starting R ft.

PART II A.

Repeat action of Part I AA.

PART II B. Cpls face CCW -- for W conversation pos, for cpls semi-closed pos.

Mazurka, accent on step one, while leaning fwd. Cpls start with outside ft, step, step, hop (mazurka) twice. Accent on one, no lean. On last two steps cpls turn CW, W keep hold, cpls reversing hold. Repeat sequence CW. On the last two beats the M move fwd to face ptrs (single circle, ptrs facing).

PART III A. Cross hand hold, M L over R, M starts L fwd, W R bkwd. Two smooth polka steps, four skips while W turns under joined hands, CW. Repeat. Repeat CCW, W moving fwd, M bkwd, W turns M under loosely joined arms. On repeat end with a closing step.

PART III B. Cpls facing, L hands on hips, R elbows hooked. M starts L, W R. Two smooth polkas, four skips, repeat and end with closing step. Repeat sequence with L elbows hooked, R on hips.

PART III A. Repeat A from III.

PART III A 1. All join hands in single circle all facing CW, hands low, all skip, following whoever the leader is.

Presented by František Bonuř

PRIALITZA
(Russia)

Prialitza was learned by Alexandru David from the Berioska Ensemble and Piapnitsky Ensemble in Moscow in 1979.

Pronunciation:

Record: Barinya - Russian Folk Dances. 2/4 meter.

Formation: Cpls in a circle, W on M's R, back basket hold.

MeasPattern

1-3 INTRODUCTION. Hold.

FIGURE I. Grapevine LOD.

1-3 Traveling sdwd LOD, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 1); step L in front of R (ct 2); stamp R (ct 1); stamp L (ct 2).

4-36 Repeat action of meas 1-3 for a total of 12 times.

FIGURE II. Out and in of circle.

1-3 Release hands into low handhold, back out of circle six steps starting R (cts 1,2,1,2,1,2). Arms swing slowly bkwd.

4-6 Six steps twd ctr starting R (cts 1,2,1,2,1,2), arms swing fwd.

7-12 Repeat action of meas 1-6; on last two steps release hands as M faces LOD and M turns W 1/4 CCW with shaking handhold so W ends with back to LOD, M's free fist behind back, W's free fist at waist. M lean fwd slightly.

FIGURE III. Travel LOD.

1 M: Falling on R lifting L behind (ct 1), fall on L lift R behind (ct 2).

2-12 Repeat action of meas 1 for a total of 24 steps.

1 W: Moving bkwd in LOD, two-step R, L, R (cts 1,&,2).

2 Two-step L, R, L (cts 1,&,2).

3-12 Repeat action of meas 1-2 for a total of 12 times.

FIGURE IV. Travel LOD, W turning.

1-3 M: Moving fwd, two-step R,L,R (cts 1,&,2); two-step L,R,L (cts 1,&,2); stamp R (ct 1); stamp L (ct 2).

4-24 Repeat action of meas 1-3 for a total of eight times. M moves to inside of circle as he turns W CCW diag in front.

W: Moving bkwd, same step as M, making one turn CCW, arms coming back down for stamps.

Ending pos for M and W: arms held and extended straight out to side.

PRIALITZA (continued)FIGURE V.

- 1 M: Moving fwd, step R (ct 1); fall on L lifting R knee (ct &); step R, L (cts 2,&).
 2-21 Repeat action of meas 1 for a total of 21 times.
- 1 W: Moving bkwd, two-step R,L,R (cts 1,&,2).
 2 Two-step L,R,L (cts 1,&,2).
 3-21 Repeat action of meas 1-2 for a total of 21 two-steps, taking an extra step on L at end.

Both:

- 1 Arms only tilt to inside of circle.
 2 Arms tilt to outside.
 3-21 Repeat arm movement.
- 22-24 Into shldr-waist hold, cheek to cheek, leaning fwd; six steps starting R, do 3/4 turn CW ending with M facing ctr forming a M's circle, hands held straight out. W end facing out with L arm bent, forearm resting on M's R, W's R elbow on W's L hand, W's chin resting on R hand, finger on cheek.

FIGURE VI.

- 1 M travel sdwd LOD: step R to R (ct 1); L crosses in front (ct 2).
W travel sdwd LOD: step L to L (ct 1); R crosses in front (ct 2).
 2-12 Repeat action of meas 1 for a total of 12 times.
 At the end for W on last L (meas 12), turn 1/2 CCW, hold.ct 2.
 M release hands, let W in circle into low handhold.

Repeat entire dance from Figure II through VI, then repeat Figure I (W turning into back basket hold).

Dance notes by Maria Reisch.

Presented by Alexandru David.

QUADRILLE
(Russia)

The Quadrille was learned by Alexandru David from the Berioska Ensemble and Piapnitsky Ensemble in Moscow in 1979.

Record: Barinya - Russian Folk Dances. 2/4 meter.

Pronunciation: Head of Wall
Kah DREEL

M 1	W 1		M 2	M in corners of square. M's R shldr and W's L to ctr, handshake hold, W's L hand either down or on skirt. M's L fist is behind back, leaning slightly fwd.
	→	↓		
W 4			W 2	
M 4	W 3		M 3	

MeasPattern

FIGURE I. M fwd, W bkwd, relating to ptr.
1-2 M move fwd R,L,R (cts 1,2,1); touch L (ct 2).
3 Step L bkwd (ct 1); touch R (ct 2).
4 Step fwd R (ct 1); touch L (ct 2).
5-8 Reverse action of meas 1-4 with M moving bkwd.
On touch, toe touches either front or back naturally, knee is turned out.

9-16 Repeat action of meas 1-8.

NOTE

When moving fwd touching floor is near heel of supporting ft; when moving bkwd touching floor is near the 1st supporting ft.

FIGURE II. Cpls advance CW around square.

1-3 M start R, six steps fwd (cts 1,2,1,2,1,2).

4 R,L,R (cts 1,&,2), turning 1/4 CW into new direction.

5-16 Repeat action of meas 1-4 for a total of four times, alternating R,L,R,L, ending with wt on last turn. M leave W in corner. *Do not make 1/4 turn on meas. 16.*

1-4 W back up eight steps, start R, turning 1/4 turn CW on 7th step, new direction on 8th.

5-16 Repeat action of meas 1-4 (for W) three more times, four in all.

FIGURE III. M's figure -- W stand in corner. M No. 1 and 2 move together, M No. 3 and 4. *M's 2 and M's 4 must turn to the R on first step to face the opp. M.*

1 Step R (ct 1); stamp L, no wt (ct 2).

2 Step L (ct 1); stamp R, no wt (ct 2).

3-4 Step R,L,R (cts 1,2,1); hold (ct 2).

5 Fall diag fwd L, R extends to side (ct 1); brush ~~A~~ back *at end of L leg* (ct 2).

6 Hop L (ct 1); touch R toe in back ~~(ct 2)~~ *L FT (ct 2)*

7-8 Hop L (ct 1); step R, L (cts 2,1) hold (ct 2).

9-16 Repeat action of meas 1-8. As M meet, join L arm in shldr hold, R arm out to side, palm up.

17-22 Starting R, six steps, knees very bent. Make 1-1/2 CCW turns. On last two steps, R arm comes behind head.

23 Full squat.

24 Come up on L.

~~26-25-27~~ M return to orig place ending on W's L with ^{four} ~~six~~ steps starting R. *on step on R, M at W's L side (ct 1) extend L heel diag fwd to touch floor. R arm up, L arm down (ct 2)*

27 ~~28~~ Fall on R, extend L heel to touch floor, R arm up, L arm down. W acknowledges with a bow by leaning fwd from waist.

28 Close L to R placing hand at small of back palms out. Posture erect.

QUADRILLE (continued)

- FIGURE IV. W's Figure. W No. 1 and 2, W No. 3 and 4 meet L shldr and continue to other M.
- 1-2 Walk R,L,R,L (cts 1,2,1,2). *rect e) hold ct 2 touch L again (ct e)*
- 3 Step R (ct 1); touch L behind ~~twice~~ *twice (cts &, 2) R)*
- 4 Step L bkwd (ct 1); brush R across (ct 2).
- 5-6 W walk R,L,R,L (cts 1,2,1,2) to meet other M. *place R hand on own chest (meas 6 ct 2)*
M stamp R three times (cts 1,2,1), ~~shake hands with W (ct 2).~~ *shake hands (ct 1) shake hands (ct 2)*
- 7 ~~Both bring R arm in front of chest, R arm goes up and fwd~~ *passing R shldr*
- 8 Shake hands (ct 1). W hop on L, 1/2 turn CCW kicking R behind (ct 2). Release hands.
- 9-~~15~~ Repeat action of meas 1-~~8~~ returning to place. ~~After hand-shake and W's 1/2 turn CCW, end on M's R in open social dance pos.~~
- 16 *files assume ballroom pos ready to travel CCW around square Band find at tips*
- FIGURE V. Travel sdwd diag into ctr of square to form smaller circle.
- 1-4 M start L, W R. Eight steps (cts 1,2,1,2,1,2,1,2).
- 5-8 M step L (ct 1); stamp R (ct 2). W use opp ftwk. *alternating ftwk. Shake bodies up and down thru out meas 5-8. eight*
- FIGURE VI. Turn around circle. W with opp ftwk. *ccw with 6 two step turns (cw)*
- 1-6 M half way down, knees bent, turning CW with ptr doing two-step turns L,R,L (cts 1,&,2). Three complete turns. *we remain in place until 15 counts*
- 7-8 Walk four steps L,R,L,R (cts 1,2,1,2) back to orig place *and pass.*
- Repeat entire dance. *repeats 4 times*

Notes by Maria Reisch.

Presented by Alexandru David

SIBERIAN GIRL
(Russia)

Siberian Girl was learned by Alexandru David from the Berioska Ensemble and Piapnitsky Ensemble in Moscow in 1979.

Record: Barinya - Russian Folk Dances. 2/4 meter.

Formation: Circle dance, preferably M,W,M,W, facing LOD, hands joined, R arm extended in front, L arm bent behind back.

MeasPatternCHORUS.

- 1 Step R (ct 1); brush L (ct 2).
- 2 Step L, R (cts 1,2).
- 3 Leap in air (ct 1); land L (ct 2).
- 4 Step R, L (cts 1,2).
- 5-16 Repeat action of meas 1-4 for a total of four times.

FIGURE I. Face ctr, low hand hold.

- 1 Brush R diag (cts 1-2).
- 2 Hop on L (ct 1); brush R across (ct 2).
- 3-4 Step R brushing L diag (cts 1-2); hop on R (ct 1); brush L across (ct 2).
- 5 Turning slightly L and fall on L (ct 1); stamp R, no wt, next to L (ct 2).
- 6 Repeat action of meas 5 with reverse ftwk and direction.
- 7 Step L, face ctr (ct 1); hold (ct 2).
- 8 Jump on both ft (cts 1-2).
- 9-16 Repeat action of meas 1-8.

CHORUS.

- 1-16 Repeat action of Chorus.

FIGURE II. Face ctr, low hand hold.

- 1 Step R behind L (ct 1); step L heel diag L (ct 2).
- 2 Step R in place (ct 1); hold (ct 2).
- 3-4 Repeat action of meas 1-2 with reverse ftwk.
- 5 Repeat action of meas 1.
- 6 Step R to R (ct 1); step L behind R (ct 2).
- 7 Step R heel diag R (ct 1); step L behind R (ct 2).
- 8 Stamp R in place (ct 1); hold (ct 2).
- 9-16 Repeat action of meas 1-8.

CHORUS.

- 1-16 Repeat action of Chorus.

SIBERIAN GIRL (continued)

- FIGURE III. Face ctr, low hand hold.
- 1 Step R behind L (ct 1); hop R (ct 2).
 - 2 Step L behind R (ct 1); hop L (ct 2).
 - 3 Step R behind L (ct 1); step L fwd (ct 2).
 - 4 Step R bkwd (ct 1); hop R (ct 2).
 - 5-8 Repeat action of meas 1-4 with reverse ftwk.
 - 9-16 Repeat action of meas 1-8, ending with stamps R,L.

Repeat dance from beginning.

Notes by Maria Reisch.

Presented by Alexandru David

ROMANCE
(Russia)

Romance was learned by Alexandru David from the Berioska Ensemble and Piapnitsky Ensemble in Moscow in 1979.

Record: Barinya - Russian Folk Dances. 2/4 meter.

Formation: Cpls in circle, M with back to ctr, M's R holds W's L, M's fist behind back, W's free hand down.

MeasPatternREVERANCE.

- 1-2 Step L bkwd, R heel remains on floor, bow, release hands, R arm sweeps to side.
 3-4 R ft closes to L as R arm crosses in front of chest.
 5-6 R arm up and fwd and down as bend fwd.
 7 Come up.
 8 Step twd ptr R, close L, return to starting pos.

FIGURE I. Travel in LOD (sdwd). W use opp ftwk.

- 1-4 M in LOD step L to L (cts 1-2); cross R in front (cts 1-2); step L to L (cts 1-2); close R to L (cts 1-2).
 5-8 Repeat action of meas 1-4 reversing direction and ftwk.

TRANSITION.

M step R to W to face LOD, M's R arm around her waist, M's L holds W's L, W step L to M to face LOD, R fist at waist.

FIGURE II. Travel in LOD.

- 1 Step R (ct 1); brush L on diag (ct 2).
 2 Step L (ct 1); brush R on diag (ct 2).
 3-4 In place step R,L,R (cts 1,2,1); hold ct 2).
 5-8 Repeat action of meas 1-4 reversing ftwk.
 9-28 Repeat action of meas 1-8 five more times for a total of seven times, speed increases.
 29-32 M turns W CW taking W's L in M's R to end facing ptr in shldr waist pos.

FIGURE III. Turning CCW, leaning away from ptr, head tilts R.

- 1-2 Step R to R (ct 1); L cross in front (ct 2); R to R (ct 1 retarding); L cross in front (ct 2).
 3-8 Repeat action of meas 1-2 three times; at end close L to R.
 9-16 Repeat action of meas 1-8 reversing ftwk and direction, turn CW, head tilts L.
 End with M's back to ctr, W facing ctr off on M's L, M's R holds W's L in front of M's R shldr, M's L hand at W's waist, W's R fist at her waist.

ROMANCE (continued)FIGURE IV. Turn CCW one complete turn.

- 1 Fall on L (ct 1); touch R heel (ct 2). Stamp R with wt (ct &).
 2-5 Repeat action of meas 1 five times.
 6 Step L (ct 1); hold (ct 2), having completed one turn CCW.
 7 R lunges to R, L heel remains on floor. Change hand hold to L in L as R arm extends to side.
 8 Come back into reverse pos of Figure IV.
 9-16 Repeat action of meas 1-8 reversing ftwk and direction. End facing ptr with handshake hold, fist at waist.

FIGURE V. Turn CW one complete turn.

- 1 Lift L to side and around to front (cts 1-2).
 2 Step L across R (ct 1); touch R heel to side (ct 2).
 3-4 Step R across L (ct 1); L to L (ct 2); R across L (ct 1); hold (ct 2).
 5-16 Repeat action of meas 1-4 for a total of four times.

FIGURE VI. M turns W CCW, buzz step.

- 1-8 M: Step R to R (ct 1); step L behind (ct 2). Repeat for a total of eight times, travelling CCW around W.

W: Turn CCW in place; step L across (ct 1); R to R (ct 2). Repeat for a total of eight times to complete one whole turn.

- 9-16 Ftwk remains same for both, into shldr waist pos and turn CW twice. End face to face with M's back to ctr, release hold, both fists at waist.

FIGURE VII.

- 1 Brush R diag out (ct 1); brush R across (ct 2).
 2 Brush R diag out (ct 1); brush R back (ct 2).
 3-4 Step R,L,R in place (cts 1,2,1); hold (ct 2).
 5 Lunge R to R, L heel remaining on floor (ct 1); hold (ct 2).
 6 Come back on L (ct 1); hold (ct 2).
 7 Stamp R with wt (ct 1); hold (ct 2).
 8 Hold (cts 1-2).
 9-16 Repeat action of meas 1-8 with reverse ftwk.

FIGURE VIII. Fists still at waist, travel CCW around ptr.

- 1-2 Step R,L,R (cts 1,2,1), brush L (ct 2).
 3-4 Repeat action of meas 1-2 with reverse ftwk.
 5-16 Repeat action of meas 1-4 for a total of four times, ending in open social dance pos.

FIGURE IX. Travel and turn in LOD, slow. W use opp ftwk.

- 1-4 M move in LOD with four steps, L,R,L,R (cts 1-2, 1-2, 1-2, 1-2).
 5-8 Turn CCW with ptr, M moving bkwd, W fwd, four steps.
 9-16 Repeat action of meas 1-8.

ROMANCE (continued)

- FIGURE X. Travel and turn in LOD, faster. W use opp ftwk.
- 1-4 M take eight running steps L,R,L,R,L,R,L;R (cts 1,2,1,2,1,2,1,2).
- 5-6 Run four steps making one turn CCW with ptr.
- 7-8 Run four steps in place as W turns CCW with L hand.
- 9-15 Repeat action of meas 1-7.
- 16 End with stamp L (ct 1); hold (ct 2).

Dance notes by Maria Reisch.

Presented by Alexandru David

BRIULETUL
(Romania)

Line dance from Oltenia. Translated means "Little Bruil," or "Little Belt Dance."

Pronunciation: Brih-wool-LET-sool

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

Formation: Circle or lines, low hand hold.

Meas

Pattern

No Introduction.

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 ci-cle, 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, 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). Swing free ft in front giving a slight kick while doing the step-hops.

PART II. Facing ctr, steps are done in place.

- 1 Hopping 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 (L ft comes up in back, knees bent) (ct 4).
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Hopping on L, touch R ft in front of L (ct 1); step on R (ct 2); hopping on R, 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). Jump, ft apart, on ct 4 of meas 7.
- 8 Slide both ft together (ct 1); hold (cts 2-3); fall on L fwd (ct 4), R raised in back, knee bent.

Repeat PART I.

Repeat dance from beginning.

Presented by Mihai David

CRIHALMA
(Romania)

Mihai David learned Crihalma (CREE-hah-mah) when touring Romania in 1978 from Ion Vasiliu, director of Poenitza Ensemble from Brasov, Romania. The dance is from the region of Fagaras and comes from the village of Crihalma.

Record: Romania Romania, Vol. I. 2/4 meter.

Formation: Individual dancers in a line. Arm movements are free.

MeasPattern1-8 INTRODUCTION.FIGURE I.

- 1 Moving in RLOD, and facing ctr, do a grapevine step to the L by stepping: step R behind L (ct 1); step L to L (ct &); step R across L (ct 2); step L to L (ct &).
- 2-3 Repeat action of meas 1 two more times (11 steps in all, except on last (&) ct leap fwd diag L on L).
- 4 Jump diag fwd on both ft and land with knees bent (ct 1); bounce once on both ft (ct &); step on R while L lifts bkwd from knee (ct 2); hold (ct &).

FIGURE II.

- 1-2 In place, step on L (ct 1); with wt on L, extend R fwd and touch heel, toe, heel (cts &,2,&).
- 3-4 Reverse ftwk of meas 1-2.
- 5-8 Repeat action of meas 1-4.

FIGURE III.

- 1 In place, small leap on L (ct 1); touch R toe fwd (ct &); small leap on R (ct 2); touch L toe fwd (ct &).
- 2 Small leap on L as R moves fwd low to ground (ct 1); reverse ftwk of ct 1 (ct &); repeat action of cts 1,& (cts 2,&).
- 3-8 Repeat action of meas 1-2 three more times.

FIGURE IV.

- 1-2 Repeat action of meas 1-2, Figure III.
- 3 Moving into circle, leap fwd on L (ct 1); move fwd by stepping R,L,R (cts &,2,&). Knees and body bend fwd slightly when moving fwd.
- 4 Moving bkwd out of circle, step L,R,L,R. Straight while moving bkwd.
- 5 In place step on L (ct 1); extend R fwd and touch heel, toe, heel (cts &,2,&).
- 6-10 Reverse ftwk of meas 1-5.
- 11-20 Repeat action of meas 1-10 two more times (four in all - in, out, in, out).

Repeat dance from beginning.

Presented by Mihai David

DAMA
(Romania)

Dama, an open circle dance from the area of Gorj in Oltenia, Romania, was originally learned by Alexandru David from the Ensemble Perinita.

Record: Romania, Romania 4/4 meter.

Formation: Open circle, arms stay in W hold.

MeasPattern

No Introduction.

FIGURE I. Small circle CCW, CW.

- 1 Walk R to R (ct 1); cross L in front (ct 2); R fwd (ct 3); L fwd (ct 4).
- 2 Cross R in front (ct 1); L back (ct 2); R back (ct 3); stamp L, no wt (ct 4).
- 3-4 Reverse action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

FIGURE II. Travel LOD, RLOD, raise knees slightly on triplets.

- 1 Travel LOD, R, close L, R (cts 1,&,2), L close R, L (cts 3,&,4).
- 2 Face ctr, slight body lean to R side, step R to R (ct 1); cross L behind (ct 2); body up R,L,R in place turning to face RLOD (cts 3,&,4).
- 3-4 Reverse action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

FIGURE III. High knee lifts.

- 1 Repeat action of meas 1, Figure II.
- 2 Repeat action of cts 1,&,2 of meas 1, Figure III. Leap L, R lifting knees high (cts 3,4), turning to face RLOD.
- 3-4 Reverse action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

Repeat entire dance twice more.

Dance notes by Maria Reisch.

Presented by Mihai David

METER: The dance is described in 4/4 meter but is actually 6/8 meter. Rather than try to renumber everything it may be helpful to know that each measure as written equals two meas. of 6/8 meter. Steps are taken on cts 1, 3, 4, 6, the latter begins each Figure and in the text is the first & ct.

RUSTEMUL DE LA INTOARSA

(Romania)

Introduction: 4 meas of 6/8 music.

Learned by Mihai David while dancing with the Romanian State Folk Ensemble, Perinița. From Oltenia.

Pronunciation: Roos -TAY -mull day lah in-TWAR-sah

Record: Gypsy Camp Vol. 3, Side 1, Band 4.

Formation: Low handhold, lock elbows and swing arms fwd and back the entire time (fwd on &, back on 1).
Open or closed circle

Meas

Pattern

FIGURE I. Facing ctr, traveling to the R.

- 1 Hop L (ct &); step R (ct 1); together with L (ct &); step R (ct 2); together with L (ct &); step R (ct 3); hop on R (ct &); cross over with L (ct 4).
- 2 Hop on L (ct &), step on R behind L (ct 1); leap L (ct &); leap on R in front of L (ct 2); leap onto L to L (ct &); leap onto R behind L (ct 3); hop R (ct &); step-leap onto L in front on R (ct 4).
- 3 Repeat action of meas 2 except on (cts &, 4) swing L around the side and step on L behind R.
- 4-6 Repeat action of meas 1-3.

FIGURE II. Travel out, facing the inside.

- 1 Hop on L (ct &); step R behind L (ct 1); hop on R (ct &); step on L behind (ct 2); hop on L (ct &); step on R behind (ct 1); Take a long step fwd on L (ct 2); close R to outside of L heel (ct 3); hold (ct 4).
- 2 Repeat action of meas 1, reversing ftwk and direction.
- 3-4 Repeat action of meas 1-2.

FIGURE III. MOVING IN LOD hop on L (ct &)

- 1 Vstep R (ct 1); hop on R (ct &); step L (ct 2); hop on L (ct &); step onto R (ct 3); leap onto L (ct &); step onto R (ct 4); leap onto L (ct &).
- 2 Movement cont in LOD step R (ct 1); hop on R (ct &); step L (ct 2); hop on L to face ctr (ct 3); step toward center on R (ct &); step L BKW (ct 4); hop on L (ct &)
- 3-4 Repeat action of meas 1-2.

Repeat action of Figure II, then start from beginning and end with Figure II. (I, II, III, II, I, II, III, II.)

Dance notes by Sherry Cochran.

Presented by Mihai David

SÎRBA OLTENEASCĂ
(Romania)

Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation: SEER-bah Ohl-teh-NAHS-kah

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

Formation: Hands held down at side.

MeasPattern1-32 INTRODUCTION.

FIGURE I. In and out of circle.

- 1 Into ctr step R (ct 1); close L behind R (ct 2).
- 2 Step R fwd (ct 1); hop R bringing L behind R calf (ct 2).
- 3 Out of ctr step L bkwd (ct 1); close R in front of L (ct 2).
- 4 Step L bkwd (ct 1); hop L (ct 2).
- 5 Step R fwd (ct 1); hop R (ct 2).
- 6 Step L bkwd (ct 1); hop L (ct 2).
- 7 Step R to R (ct 1); cross L in front (ct 2).
- 8 Step R in place (ct 1); hop R raising L in front (ct 2).
- 9-16 Repeat action of meas 1-8 with opp ftwk.
- 17-32 Repeat action of meas 1-16.

FIGURE II. Travel LOD still facing ctr.

- 1 Step R (ct 1); cross L behind R (ct 2).
- 2 Repeat action of meas 1.
- 3 Step R into ctr (ct 1); hop R (ct 2).
- 4 Step L back (ct 1); hop L (ct 2).
- 5 Step R to R (ct 1); cross L in front of R (ct 2).
- 6 Step R in place (ct 1); hop R (ct 2).
- 7-8 Repeat action of meas 5-6 with opp ftwk.
- 9-32 Repeat action of meas 1-8 three more times.

FIGURE III. Facing ctr, travel in CW circle.

- 1-2 Start traveling on L fwd diag, stepping R,L,R, hop R (cts 1,2,1,2).
- 3 Travel to R cross L in front of R (ct 1); step R to R (ct 2).
- 4 Cross L in front of R (ct 1); hop L (ct 2).
- 5-6 Travel on back R diag stepping R,L,R, hop (cts 1,2,1,2).
- 7-8 Travel to L, step L, close R, step L, hop (cts 1,2,1,2).
- 9-32 Repeat action of meas 1-8 three more times.

FIGURE IV. Facing ctr, traveling in circle.

- 1-2 Step to R with R (ct 1); step behind with L (ct 2).
Repeat (cts 1,2).
 - 3 Step on R ft (ct 1); hop on R (ct 2).
 - 4 Cross over R with L (ct 1), step bkwd in place on R (ct 2).
 - 5 Step to L side with L (ct 1); step together with R (ct 2).
 - 6 Cross over R with L (ct 1); hop on L (ct 2).
 - 7 Step back on R (ct 1); hop on R (ct 2).
 - 8 Step back on L (ct 1); hop on L (ct 2).
- Repeat dance from beginning. Dance ends with Figure II.

Dance notes by Sherry Cochran. Presented by Mihai David

SCHIOAPA (continued)

Go out of circle diag to L, L shldr leading.

- 3 Step twd L with L ft.
- 4 Cross R ft over in front of L and step on it.
- 5 Step twd L with L ft.
- 6 A slight hop on L ft.

Crossovers (six steps before stamping)

- 7 Step on R.
- 8 Step on L crossed over in front of R.
- 9 Step on R.
- 10 Step on L.
- 11 Step on R crossed over in front of L.
- 12 Step on L.

PATTERN IV. Stamping step.

- 1 Step on R.
- 2 Stamp with L.
- 3 Step on L.
- 4 Stamp with R.
- 5 Step on R.
- 6 Stamp with L.
- 7 and Step on L - with a small bounce after.

PATTERN V. Crossovers. (Five steps before hold step.)

- 1 Step on R crossed over in front of L.
- 2 Step on L.
- 3 Step on R.
- 4 Step on L crossed over in front of R.
- 5 Step on R.

Hold step.

- 6 and Step on L and bend R knee inward and hold.
- 7 and Step on R and bend L knee inward and hold.

PATTERN VI. Go sdwd out of circle, L shldr leading.

- 1 Step L.
- 2 Close R.
- 3 Step L.
- 4 Close R.
- 5 Step L.
- 6 Slight hop on L.

PATTERN VII. Crossovers (nine; count is 9 steps before leap to L ft).

- 1 Step on R.
- 2 Step on L crossed over in front of R.
- 3 Step on R.
- 4 Step on L.
- 5 Step on R crossed over in front of L.
- 6 Step on L.
- 7 Step on R.
- 8 Step on L crossed over in front of R.
- 9 Step on R.
- 10 and Leap to L ft by first raising L ft, knee bent, Do scissors step.

SCHIOAPA (continued)

- PATTERN VIII. Crossovers (12 - 12th count is leap to L ft).
- 1 Step on R ft crossed over in front of L.
 - 2 Step on L.
 - 3 Step on R.
 - 4 Step on L ft crossed over in front of R.
 - 5 Step on R.
 - 6 Step on L.
 - 7 Step on R ft crossed over in front of L.
 - 8 Step on L.
 - 9 Step on R.
 - 10 Step on L ft crossed over in front of R.
 - 11 Step on R.
 - 12 and Leap to L ft by raising L ft, knee bent, do a scissors step by stretching L leg out in front and stretching R leg out in front and then land on L ft. (This is very fast and scissors is almost an illusion.)

Dance notations by Karila.

Presented by Mihai David

SÎRBA MUNTENEASCĂ
(Romania)

Pronunciation: SEER-bah Moon-teh-NAHS-kah

Record: Romanian Tour '77, Side 1, band 2.

Formation: Lines with shldr hold.

FIGURE I.

Moving CCW: step R, hop R, step L, hop L, R, L, R, hop R.
Reverse ftwk.

Repeat above sequence seven times.

FIGURE II. Facing ctr.

In place R, hop R, L, hop L.

Moving twd ctr R, L, R, hop R.

Moving bkwd L, hop L, R, hop R.

In place L, R, L, hop L.

Repeat above sequence three times.

FIGURE III.

With wt on L, kick R across L quickly three times, step R.

Reverse.

Repeat above.

Hop L, bring R heel down in front of L ft while turning R knee slightly twd body. Repeat.

Leap onto R, bring L heel down in front of R foot as above. Repeat.

Step L, slap R in front. Reverse.

Jump ft apart. Jump ft together. Jump apart. Jump together, but only landing on L ft while holding up R knee. Hold 4 cts.

FIGURE IV.

Grapevine step CW beginning crossing with R for 25 quick steps.

Stamp R beside L ft. Hold 1 ct.

FIGURE V.

Moving CCW, step R, step behind on L, R, behind on L, R, behind on L, R, behind on L, R, behind on L, R, step L in front of R.

Stamp-step R in front of L, move bkwd out of circle L, R, L.

Repeat sequence.

Repeat Figures III, IV, V. Then repeat from beginning.

Notes by Judy Silver.

Presented by Mihai David.

MOCĂNEASCA
(Romania)

Mocăneasca (moh-kuh-NAS-kah) is from Muntenia and was taught to Mihai David by a village performing group in 1978. The title refers to an ethnic group living in a particular area of Romania, and its use as an adjective has a derogatory flavor.

Record: Romania, Romania Side 1, Band 7. 2/4 meter

Formation: An open or closed circle, hands joined in "V" pos.

MeasPattern

No introduction

FIGURE I

- 1 Moving in LOD, walk R,L (cts 1,2).
- 2 Turning to face ctr, step R,L,R (cts 1,&,2).
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction.
- 5-8 Repeat action of meas 1-4.

FIGURE II

- 1 Facing ctr and moving LOD, leap onto R ft, thrusting L leg fwd (ct 1); leap onto L ft across in front of R (ct 2).
- 2 step R to R (ct 1); close L to R with heel click(ct &); step R to R (ct 2); stamp L beside R, no wt (ct &).
- 3 Step on L to L (ct 1); close R to L with heel click (ct &); step L to L (ct 2); stamp R beside L, no wt (ct &).
- 4 Repeat action of meas 2 (Fig II).
- 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

- 1 Facing ctr, jump onto both ft in stride pos (ct 1), jumping, click heels together in air (ct &); land on R ft (ct 2); leap onto L ft across in front of R (ct &).
- 2 Step on R ft near L (ct 1); step bkwd on L (ct &); step a little fwd on R (ct 2); step on L in place (ct &).
- 3 Hop on L (ct 1); step on R behind L (ct &); hop on R (ct 2); step on L behind R (ct &).
- 4 Jump onto both ft in stride pos (ct 1); jumping, click heels together in air (ct &); land on both ft in stride pos (ct 2); jumping, click heels together in air (ct &).
- 5-8 Repeat action of meas 1-4 (Fig III), but omit last heel click in air.

Repeat dance from beginning.

Presented by Mihai David

LĂMÎIȚA

(Romania)

Lămîița (luh-muh-EET-sah) means "little lemon". The dance is from northern Muntenia.

Record: Romanian Tour '77 Side 2, Band 7. 4/4 meter

Formation: A line in front basket hold (R under, L over) with leader at L end.

MeasPattern

No introduction

FIG I

- 1 Moving to L, step R across L with bent knee (dip) (ct 1); step L to L (ct 2); repeat cts 1-2 (cts 3,4).
 2-4 Repeat action of meas 1 three more times, but on last ct swing L ft in an arc across R.
 5-8 Repeat action of meas 1-4 with opp ftwk and direction.

FIG II

- 1 Moving diag L into ctr, step R across L (ct 1); step L to L (ct 2); step R across L (ct 3); swing L in an arc across R while making a low hop on R (ct 4).
 2 Repeat action of meas 1(Fig II) with opp ftwk moving diag R twd ctr.
 3 Moving fwd twd ctr, low step-hop on R in front of L (cts 1-2); low step-hop on L in front of R (cts 3-4).
 4 In place, stamp R twice, no wt (cts 1-2, 3-4).
 5-6 Moving bkwd away from ctr, do 2 two-steps: step bkwd on R (ct 1); close L to R (ct 2); step bkwd on R (ct 3); low hop on R (ct 4).
 7 Moving bkwd, dance 2 low step-hops (R,L).
 8 In place, stamp R twice, no wt (cts 1-2, 3-4).

Presented by Mihai David

HORA DE LA TITU
(Romania)

Hora de la Titu was originally done in the Muntenia region, but has now spread into the mountain area. Mihai David learned the dance when touring Romania in 1978 from Ion Vasiliu, director of Poenitza Ensemble from Braşov, Romania.

Pronunciation: HOH-rah day lah TEE-too

Record: Romania, Romania Vol. 1 Side 1, Band 4. 2/4 meter

Formation: Closed circle, hands joined in "W" pos.

MeasPattern

No introduction

I. TRAVEL IN AND OUT

- 1 Step twd ctr L, R (cts 1,2).
- 2 Step fwd on L (ct 1); close R beside L, no wt (ct 2).
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction.
- 5-16 Repeat action of meas 1-4, 3 more times (4 in all).

II. SIDE TO SIDE

- 1 Step on L to L (ct 1); close R beside L, no wt (ct 2).
- 2 Step on R to R (ct 1); close L beside R, no wt (ct 2).
Body turns slightly to R on meas 1; to L on meas 2.
- 3 Facing slightly L of ctr, step on L to L (ct 1); step on R across in front of L (ct 2).
- 4 Facing ctr, step on L to L (ct 1); close R beside L, no wt (ct 2).
- 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).

III. TRAVEL IN AND OUT WITH STAMPS

- 1 Moving twd ctr, leap onto L (ct 1); stamp R beside L, no wt (ct &); leap fwd onto R (ct 2); stamp L beside R, no wt (ct &).
- 2 Leap fwd onto L (ct 1), stamp R beside L twice, no wt (ct &,2).
- 3-4 Moving bkwd, step R,L,R, close L beside R, no wt (cts 1,2,1,2).
- 5-16 Repeat action of meas 1-4 (Fig III) 3 more times (4 in all).

IV. THREES AND SEVENS (Emphasize the "&" cts on meas 3 and 4)

- 1 Step on L to L (ct 1); step on R behind L (ct &); step on L to L (ct 2); stamp R beside L, no wt (ct &).
- 2 Repeat action of meas 1 (Fig IV) with opp ftwk and direction.
- 3 Moving to L, step on L heel (ct 1); step on R behind L (ct &); repeat for cts 2,&.
- 4 Continuing to L, step on L heel (ct 1); step on R behind L (ct &); step on L to L (ct 2); stamp R beside L, no wt (ct &).
- 5-8 Repeat action of meas 1-4 (Fig IV) with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8 (Fig IV), but omit last stamp with L ft in preparation for repeat of dance.

Repeat dance from beginning.

Presented by Mihai David

VÍTR
(Czechoslovakia)

Vítr (VEE-ter), meaning "the wind" is from southwest Bohemia, Plzensko region.

Record: Panton 01-0221 Side 1, Band 2. 3/4 meter

Formation: Cpls in double circle, W on M R, both facing LOD.
Inside hands joined and held low, outside hands on hips, fingers fwd.

Steps: Travelling Waltz: 3 walking steps per meas, accenting ct 1 of each meas with a slight bend of knee.

MeasPattern

1-16 INTRODUCTION

I. PROMENADE (Steps described for M, W use opp ftwk)

- 1 Beg L, step diag fwd in LOD turning slightly away from ptr as hands swing fwd (ct 1); step R beside L (no wt) (ct 2); raise and lower heels (ct 3).
2 Continuing in LOD, use opp ftwk and swing hands bkwd.
3 Repeat action of meas 1.
4 Facing ptr, stamp R,L (no wt) with knees slightly bent (cts 1,2); hold (ct 3).
5-8 Repeat action of meas 1-4.

II. WOMEN TURN

- 1-8 Move fwd in LOD, W turn slowly CW under joined hands once per meas, 3 steps per meas, beg R. M dance 1 step per meas, beg L.

1-16 Repeat action of Fig I and Fig II.

III. COUPLE TURN

- 1-3 In shldr-shldr blade pos (W hands on M shldr, M hold W at shldr blades) R hips adjacent. Beg R, turn CW with 3 Travelling Waltz steps.
4 Stamp L,R,L while continuing CW turn
5-7 Repeat action of meas 1-3 (Fig III).
8 Face ptr, stamp L,R (cts 1,2); hold (ct 3).
9-16 Repeat action of meas 1-8 (Fig III) with opp ftwk, turning CCW (L hips adjacent).

Repeat dance from beginning.

Presented by František Bonuš

^v
BRACNO ORO
 (Albania)

Bračno means marriage. This is a couple dance.

Pronunciation: BRAHCH-noh OH-roh

Record: Ciga & Ivon Despotović Vol 3, Side II, Band 7.
 7/8 meter: 1,2,3-1,2-1,2. Notated as cts 1,2,3.

Formation: Cpls in a single circle, W to R of ptr, hands joined in widespread "W" pos. Face R of ctr, wt on L ft. Can also be danced in an open circle (W would lead).

Meas

Pattern

1-16 INTRODUCTION

CHORUS

- 1 Move in LOD with long, reaching steps R,L,R (cts 1,2,3).
- 2 Step fwd (LOD) on L with pli^é (ct 1); continue fwd R,L (cts 2,3).
- 3 Step fwd (LOD) on R (ct 1); lift L leg fwd, knee bent, L ft hanging down naturally (M lift L leg high, W more modestly) (ct 2); hold (ct 3).
- 4 W: Bending R knee, beg to circle L leg vertically (ct 1); straighten R knee as L leg finishes circle (ct 2); hold (ct 3).
M: Bending R knee, keeping L ft in pos, turn L knee out (ct 1); return to pos as in ct 3 of meas 3 (ct 2); hold (ct 3).
- 5 W and M: Step twd ctr on L ft with pli^é, raising R ft to L calf (M higher) (ct 1); lift and lower L heel (ct 2); step bkwd on R ft (ct 3).
- 6 W - Hands: Release hands and extend arms fairly wide-spread, palms facing out. Turn palms up as though scooping up water, flex fingers turning palms downward letting water drip out. As body turns to R, L arm sweeps twd ctr and R arm moves to outside of circle.
Footwork: Step fwd on L ft, diag R of ctr, L ft pointed in LOD, turn body to R, but look to L, R ft at L calf (ct 1); step bkwd on R (ct 2); step L beside R (ct 3)
M: Release hands, face LOD, step bkwd on L with pli^é, leaving R ft in place, heel up (ct 1); hold (cts 2,3). Place R hand on chest, L hand behind back and look at W ahead in LOD on ct 1.
- 7 W: Repeat action of meas 6 with opp ftwk and direction. Same hand motion, but R arm sweeps twd ctr, L back.
M: Shift wt to R with pli^é, raising L heel. Reverse hand pos and look at W in RLOD.
- 8 W and M repeat action of meas 6.

BRACNO ORO (continued)

FIGURE

- 1 Hands joined in widespread "W" pos, face R of ctr, step fwd on R ft (ct 1); lift L leg, knee bent (cts 2,3).
- 2 Step twd ctr on L ft (ct 1); lift on ball of L ft (ct 2); step bkwd on R ft (ct 3).
- 3 Move in LOD L,R,L (cts 1,2,3).
- 4 Face ctr, step on R ft to R (ct 1); turning to face L of ctr step on L ft in back of R (ct 2); step on R ft in back of L (ct 3).
- 5-8 Repeat action of meas 1-4 (Fig) with opp ftwk and direction.

SEQUENCE OF DANCE: Dance Chorus during vocal; Figure during instrumental.

Dance notes by Virginia Wilder

Presented by Ciga Despotović

AGIMI
(Albania)

A dance for men and women in segregated lines.

Pronunciation: AH-gee-mee

Record: Ciga & Ivon Despotović, Vol 3, Side 2, Band 2.
7/8 meter counted 1,2 - 1,2 - 1,2,3.

Formation: M in "T" pos; W in "V" pos.

Basic Step: Used throughout dance unless otherwise indicated:
Wt on L ft, lift L heel (small hop) raising R
knee (cts 1,2); step on R (cts 1,2); step
L,R,hold (cts 1,2,3).

MeasPattern

Dance may begin at the beginning of any 4 meas phrase.
In class a 4 meas introduction was taken.

I. FACING CENTER

- 1 M: Do Basic Step swinging R leg in a wide CW arc (cts 1,2);
turn to face LOD and step fwd on R (cts 1,2); step on L
beside R, turn to face ctr and step R beside L, hold (cts 1,2,3).
- 2-4 Repeat Basic Step 3 more times, alternating ftwk and direction.
- 1-4 W: Dance 4 Basic Steps just as M do, but free ft comes to
calf of supporting leg on the heel lift (cts 1,2).
- 5-8 M and W: Face diag L of ctr, move bkwd in LOD with 4
Basic Steps. M lift free knee high on heel lifts.
- 9-16 Repeat action of meas 1-8.

II. M AND W VARIATIONS

- 1-4 M: move fwd with 4 Basic Steps.
- 5 Do full squat, knees together (cts 1,2); jump up to demi-
squat, ft widespread (cts 1,2); hop on L, turning CW one
full turn in air (ct 1); step R to R to stop turn (cts 2,3).
- 6 Repeat action of meas 5 (Fig II), reversing ftwk and
direction of turn
- 7-8 Repeat action of meas 5-6 (Fig II).
- 9-12 Move bkwd with 4 Basic Steps
OR: During meas 5-8 M sway R and L alternately, one sway
per meas, bending and straightening knees on each meas.

- W: Release hands. Hold hands in front of face just below
eyes, R hand closer to face, palms out.
- 1-4 Move twd ctr with 4 Basic Steps.
- 5 Hands: Move R hand up and over L (cts 1,2); continuing to
circle R hand around L, turn palms twd face, fingers
pointing up (cts 1,2); rotate palms inward to end with
hands in orig pos (palms out) (cts 1,2,3). Hand movements
are flowing.
- Footwork: With ft together, turn heels to R, body turns
slightly to L (cts 1,2); bend both knees (cts 1,2); straighten
knees and face ctr (cts 1,2,3).

AGIMI (continued)

- 6-8 Repeat action of meas 5 Fig II, 3 more times, alternating ftwk. Hand movements repeat exactly.
 9-12 Move bkwd with 4 Basic Steps, lowering hands and rejoining them in "V" pos on meas 12.

Repeat dance from beginning.

Dance notes by Virginia Wilder

Presented by Ciga Despotović

ŠUMADINSKO KOLO
(Serbia)

Serbian line dance.

Pronunciation: SHOO-mah-deen-skoh KOH-loh

Record: Ciga & Ivon Despotović Vol 3, Side II, Band 3. 2/4 meter

Formation: Escort pos, face R of ctr, wt on L ft.

MeasPattern

1-24 INTRODUCTION. (This is the music for Fig II).

I. CHUG BACKWARD; GRAPEVINE

- 1-2 Moving in LOD, step R,L,R (cts 1,&,2); L,R,L (meas 2 cts 1,&,2).
 3 Face ctr, jump onto both ft in stride pos, knees bent (ct 1); hop on R, lifting L ft in back (ct 2); step on L ft in back of R (ct &).
 4 Step on R ft to R side (ct 1); step on L ft in back of R (ct &); step on R ft beside L (ct 2).
 5-6 Chug bkwd 4 times (2 per meas).
 7 Moving sdwd RLOD, step on L ft to L (ct 1); step on R ft across in front of L (ct &); step on L ft to L (ct 2); step on R ft across in back of L (ct &).
 8 Continuing in RLOD, step on L ft to L (ct 1); step on R ft across in front of L (ct &); step on L ft to L with plié (ct 2); hold (ct &).
 9-32 Repeat action of meas 1-8, 3 more times (4 in all).

II. STEP-HOP FORWARD AND BACK Hands in "V" pos.

- 1-4 Repeat action of Fig I, meas 1-4, but much bigger - really move!
 5 Step diag fwd L on L ft (ct 1); hop on L (ct 2); step on R ft fwd of L (ct &).
 6 Step bkwd on L ft (ct 1); hop on L, circling R ft around behind L (ct 2); step on R ft behind L (ct &).
 7-8 Repeat action of Fig I, meas 7-8 (Grapevine)
 9-24 Repeat action of Fig II, meas 1-8, 2 more times (3 in all).

Repeat dance from beginning.

Dance notes by Virginia Wilder

Presented by Ciga Despotović