

thirty-fifth annual

# Folk Dance Camp



Syllabus of Dance  
Descriptions

University  
of the Pacific  
Stockton, California



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Cover design - McGault

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ERRATA AND ADDENDA FOR 1982 FOLK DANCE CAMP SYLLABUS

Some of the clarifications are long and difficult to incorporate into the dance descriptions. We suggest that you zerox such material and staple it on the appropriate page. This method can also be used when clarifications are printed back to back.

The Editor

- | <u>Page</u> | <u>Clarification</u>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1.          | <p><u>ALUNELUL CA LA CÎRNA</u><br/>           First line of text: put a ^ over the i in Bîrca.<br/>           Pronunciation: ah-loo-NEH-loo kah-lah-KER-nah<br/>           Record: Side A/3<br/>           Formation: Delete reference to basket hold. Use "V" pos.<br/>           No introduction.<br/>           Meas 1-6: Arms swing back on ct 1, fwd on ct 2 of each meas.<br/>               Just prior to ct 1 of meas 1, raise arms fwd, ready to swing down and bkwd on ct 1.<br/>           Meas 7: Add diacritical mark over the "e" in pli  on line 2 and line 3.<br/>               Line 2: After pli , insert <u>leave R ft in place</u>.<br/>               Line 3: Step R <u>in place with pli , leaving L in place (ct 2)</u>.<br/>           Meas 8-9: Ct 1 of meas 8 should read: <u>Leap onto L, extending R fwd (ct 1); swing R ft fwd in a CCW arc (ct &amp;)</u>.<br/>           Meas 10 and ct 1 of meas 11: All steps move twd ctr.<br/>           Meas 12: Add: <u>Slight lift on L, hands swing fwd (ct &amp;)</u>.</p> |
| 2.          | <p><u>BR U BĂTR N DIN BANAT</u><br/>           Pronunciation: BRIH-oo buh-TRIN<br/>           Introduction: 8 or 16 meas. Begin with the musical phrase.<br/>           Meas 1: Opening L fwd means to raise knee and extend ft twd ctr.<br/>           Meas 3 through ct 1 of meas 5: Move in LOD.<br/>           Meas 5-6: Delete <u>with pli  on line 1 and line 2</u>.<br/>           Meas 7, ct 2: Step <u>L in RLOD with pli </u>. (A long step).<br/>           Meas 8: Step R <u>in back of L (ct 1); step L to L side and face ctr (ct 2)</u>.<br/>           Move in RLOD from meas 6 (ct 1) through meas 8 (ct 1).</p>                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 3.          | <p><u>COTITA</u><br/>           This dance was not taught.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| 4.          | <p><u>CR I ELE</u><br/>           Title means "beautiful lady".<br/>           Pronunciation: kruh-EET-seh-lay<br/>           Record: Slow to a comfortable speed.<br/>           Formation: Change <u>Circle to Lines</u>.<br/>           No introduction.<br/>           Fig I, meas 2: Delete <u>hold</u>. Add <u>at end brush L ft diag fwd L, striking heel on floor in passing</u>.<br/>           Fig II, meas 1 and 2: Change <u>across to in front of</u>. At end of meas 2 add <u>hop on R (ct &amp;)</u>.<br/>           Meas 7-8: Instead of hop on last ct &amp;, <u>brush R ft diag fwd R</u>.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| 5.          | <p><u>FETELE DIN CRIHALMA</u><br/>           Replace page 5 with page 5 (Rev).</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |

7. HORA DREAPTĂ  
 Pronunciation: HOH-rah DRAP-tuh  
 Formation: Open circle.....  
 No introduction.
8. POLOCSIA  
 Pronunciation: poh-lohk-SEE-ah  
 Record: Should be slowed a little.  
 Introduction: 2 meas.  
 Meas 1: There is a slight lift on supporting ft on final ct &, raising free ft beside calf.  
 Meas 2, final ct &: Raise R knee up and extend ft fwd a little.  
 Meas 3: Change to read: Step on R in place (under body) (ct 1); raise L knee up and extend ft fwd (ct &); step on L in place (ct 2).  
 Meas 4: Hop on L ft throughout meas. Keep knees close together on final ct &.  
 Meas 5: Delete with opp ftwk. Meas 5 and 6 begin with leap onto L ft while touching R heel in front (ct 1).  
 Meas 7: Delete all. Should read: Repeat cts 2, & of meas 4, twice (cts 1, &, 2, &).  
 Meas 8: Delete all.  
 In margin meas 9, 10, 11, 12 renumber as 8, 9, 10, 11. This is an 11 meas dance.  
 New meas 9: In text change meas 9 to meas 8.  
 New meas 10, cts 2, & should read: Turn to face L of ctr and step L in RLOD (ct 2); step R in RLOD (ct &).  
 New meas 11: Step back on L (ct 1); leap onto R, facing ctr (ct &); step fwd twd ctr on L (ct 2).
9. TREI PĂZEȘTE  
 Pronunciation: tray puh-ZESH-tay  
 Record: Slow it a little.  
 Formation: Short lines; backbasket hold with L over R; or "V" pos. Do not use belt hold. Delete 2 diag in V.  
 No introduction.  
 Fig I: Delete diag L. Bring R knee twd L knee (ct 2). Twisting on ball of L ft helps to give the correct look to the movement.  
 Fig II, meas 1:.....step L beside R (ct &).....  
 Fig IV, meas 2: Delete all. Should read: Step R to R (ct 1); step L in front of R (ct &); step R in place (ct 2).  
 Meas 5-8: Delete all. Insert Repeat meas 1-4.
10. Fig VI, meas 1: Change to read: Hop on L (ct 1); stamp full ft (R) out to R side, no wt (ct &); drag R to L (ct 2).  
 Meas 3-4: Repeat meas 1-2 but beg with fall onto L (ct 1).
22. STAR THE ROUTE: Additional Square Dance Figure.  
 From a static square, those designated (heads or sides) will complete the call. Example: the heads will right hand star three quarters to meet the couple on their right with a left hand star one full turn.....heads will meet back in the center of the set to star right halfway to meet the other sides with a left hand star, one full turn.....Heads meet in the center for a right hand three quarter star back to home position.  
 It takes 32 beats to execute STAR THE ROUTE. (See Square Dancing Magazine, November, 1980, Style Lab.)

31. ČEKIĆ  
 Pronunciation: CHEH-kich  
 Record: BA-1J is recorded too fast according to Marty.  
 Formation: Hands joined in "W" pos.  
 Introduction: Beg with any musical phrase.  
 Fig II, meas 3-4: Add but hold last ct &, no action.
33. DOBROLUSHKO HORO  
 Pronunciation: doh-broh-LOOSH-koh hoh-ROH  
 Introduction: Beg with a musical phrase.  
 The leader calls the figures by name, and the repetitions are determined by him. Normally changes from I to II and from II to III are called. However, III is usually done only once and is followed by IV (2 meas) once, followed by any number of repetitions of V, without being called. The leader, of course, can change the number of times III and IV are done but if he says nothing the above is what's understood. It's nice to do III, IV, and V as a package. A similar situation arises in VII where meas 1-2 comprise Napred (forward) and meas 3-4, Nazad (backward). Napred can be done any number of times in a row followed by any number of Nazad and not necessarily the same number of each. Nazad is followed by Hisferli once if the leader doesn't say anything; this in turn is followed directly by Desno/Levo. It's nice to time things so that Bavno can be repeated when melody A returns.  
 Fig II: Steps become runs and more distance is covered.  
 Fig III, meas 4, ct 1: Step sdwd R on R.  
 Fig IV, meas 2, ct 2: Step may also be bkwd or across behind R.  
 Fig V, meas 1, ct 2: Step L behind R.  
 Fig VI: Delete all. Replace with:  
 Meas 1, ct 1: Displace L ft with R ft in a bkwd cutting motion, bringing L ft up in back with bent knee.  
 ct 2: Hop on R, extending L ft fwd.  
 Meas 2: Repeat meas 1 with opp ftwk.  
 Fig VII + Last line: Delete before closing with a click.  
 Delete Repeat Fig I - VII. Sequence of dance is determined by leader.
37. PATRUSHA  
 Pronunciation: pah-TROO-shah  
 Record: BA-1J is also suitable.  
 Rhythm: 7/8 meter is Q,Q,S  counted 1,2,3  
 Formation: "V" pos and stand close to neighbors.
44. TODORKA  
 Pronunciation: toh-DOR-kah  
 Introduction: Begin with any musical phrase.  
 Meas 1-3: The steps are actually little, close-to-the-floor, leaps. Ct 2 is in front of R ft.  
 Meas 4-6: Move away from ctr slightly.  
 The dance moves freely.

35 NEGOTINKA

Pronunciation: neh-goh-TINK-ah

Record: BA-1J is recorded too fast according to Marty.

No introduction.

Change meas and cts to read:

Meas Ct

I.

- 1 1 Facing ctr, step fwd onto R ft.  
& Step fwd onto L beside R ft.  
2 Step fwd onto R ft.  
& Hold.
- 2 Repeat meas 1 with opp ftwk. On last ct &, hop on L.
- 3 1 Step fwd onto R ft.  
& Hop on R ft.  
2 Step bkwd onto L ft.  
& Hop on L ft.
- 4 1 Step bkwd onto R ft.  
& Hop on R ft.  
2 Step bkwd onto L ft.  
& Hop on L ft.
- 5-6 Repeat meas 4 two times. End with R leg raised.
- 7-8 Dance 7 brushes (scissors). Beg by stepping on R and extending L ft. Hold last ct &.
- 9-16 Repeat meas 1-8 with opp ftwk.

II

- 1 1 Facing ctr, step sdwd R onto R ft.  
& Step onto L ft beside or behind R ft.  
2,& Repeat cts 1,&.
- 2 Repeat meas 1. On last ct &, hop on R.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

III - Description is correct.

37 POLOSKA

Pronunciation: poh-LOH-skah

Record: BA-1J is recorded too fast according to Marty.

Formation: Delete all. Close escort pos: hook arms with neighbors on each side and stay very close together so line moves as a unit,

Steps: Add "Step/bend": step and bend that knee sharply for accent.

Style: Take very small steps, wt shifts are barely perceptible; much flexion of knees; raise R ft up in back prior to stepping (usually accompanied by a flex of the L knee) (ct 1).

Note: Line 1: Zaječar

Fig I: May move fwd, be done almost in place, or move to the R quite a bit as long as the line moves as a unit.

Fig II, meas 3: Change ct 2 to ct &; change in place to fwd.

Meas 4: Change ct 1 to ct 2 of meas 3. Change ct 2 to ct 1.  
Add ct 2: Raise R beside L very slightly.

Fig III: Keep knees and ft close together on the leaps. Very little distance is covered.

When proceeding to Fig IV, stamp on R ft on last ct & of meas 4.

POLOSKA (continued)

Note: Figs I, II, or III can be danced by adjacent dancers in any sequence without interfering with neighbors' movement.

38 Fig IV, V, VI, VII, VIII: The stamp described on the & ct at the beginning of each Fig is done on the preceding meas. Meas 1 begins with ct 1, as does each succeeding meas.

Fig IV, meas 2; Fig V, meas 4; Fig VI, meas 3: In each case in margin change ct & to ct 2. Delete Hold.

Fig VII, meas 4 ct 2: Delete Hold. Insert Chukche on L, raising R ft near L calf.

39 Fig VIII, meas 1-2: Should read: Repeat Fig IV, meas 1, twice.  
Meas 6, ct 1: Change in place to diag fwd L  
After moving fwd with a Fig, move bkwd with the stamps.

41 STARA VLAINA

Pronunciation: STAR-ah VLY-nah

Record: BA-1J is recorded too fast according to Marty.

Introduction: An 8 meas introduction was taken in class.

Fig I, meas 1-3: Can be done in place, or moving to R.

Bend knees on closing step on ct 2.

Meas 4, ct 2: Change to Bounce on R with knee flex.

Meas 8, ct 2: Add at end behind.

Fig II, meas 1, ct 1: R ft is placed just fwd of, and close to L ft as wt is taken on R. Bend knees on ct 2.

Meas 7: Change ct 2 to &.

Meas 8: Change ct 1 to ct 2 of meas 7. Ct 2 of meas 8 becomes ct 1;

Add: Ct 2, Chukche on L in place, raising R ft behind slightly.

42 FIG III. The supporting ft hops on each ct. In all cases delete Step on R(L) on last ct. The change of wt occurs at the beginning of the following meas and is done by leaping onto the appropriate ft. This also occurs when repeating Fig III or proceeding to Fig IV.

Fig IV: Hop on supporting ft throughout.

Meas 4: Delete ct 2 in margin and in text. Change ct & in margin to 2.

Meas 5, ct 2: After circling L leg, leap onto L.

Meas 6, ct 2: After circling R leg, leap onto R.

Meas 8: In "ct" column insert "1" Leap onto L....

Insert ct 2: Hop on L, raising R in front.

Repetition of Fig IV begins with a hop instead of a leap.

Fig VI, meas 4, ct 2: Small chukche on R in place. Delete Hold.

43 Fig VIII, meas 1: Face RLOD and move bkwd.

Changes for Meas 2, 3, 4: Meas 2, ct 1: Hop on L while turning 1/2 CW to face LOD; ct 2: large step in LOD on R.

Meas 3, ct 1: Hop on R, L leg extended fwd, ft flexed;  
ct 2: Large step in LOD on L.

Meas 4; ct 1: Hop on L, turning 1/2 CCW to face RLOD.  
ct 2: Step on R beside L.

Meas 5-8: Move gradually in RLOD.

Meas 8, ct 1: Should read: Repeat meas 5, cts 2,&.

ct 2: Jump onto both ft, knees bent, facing LOD.

Fig IX, meas 1: Begin to face ctr on ct 2 to repeat Fig V beginning with meas 2.

Fig X, meas 5, ct 1: Torso leans fwd a little and L ft points diag R

Meas 8, ct 1: Resume erect posture.



- 45 DEDO MILI DEDO  
 Pronunciation: DEH-doh MEE-lee DEH-doh  
 Introduction: 8 meas.  
 In margin after meas 6 insert: 7-12 Repeat meas 1-6.
- 46 DRAGANOVO KOLO  
 Pronunciation: drah-GAH-noh-voh KOH-loh  
 Leader determines number of repeats of each Fig.  
 Fig I, meas 4: Change cip to dip.  
 Fig II, meas 3, ct 3: Raise L in front as R ft steps.  
 Meas 4: Change to: Leap onto L, raising R in front (cts 1,2).....
- 47 GOSTIVARSKO ORO  
 Pronunciation: gohs-TEE-var-skoh OH-roh  
 Rhythm: Steps are taken on cts 1,3,5,7,8. The obvious pause in the music is ct 9.  
 Formation: Preferable to have one open circle in "W" pos.  
 Use the first two meas of music as an introduction and begin the dance with meas 3.
- 48 IMATE LI VINO  
 Pronunciation: EE-mah-teh lee VEE-noh  
 Record: Side A/4  
 Introduction: 8 meas. Begin with vocal.  
 Fig I, meas 1: Delete cukce on R.  
 Meas 3: Add flexing R knee on each ct (cts 2,3).  
 Fig II, meas 2: Facing ctr, step on L with deep knee bend across in front of R, delaying full wt until final eighth note of ct 1.  
 Fig III, meas 7: Change behind and to to to L.  
 Meas 8: Step L in LOD (ct 1); raise R, knee bent, beside L (cts 2,3)  
 NOTE: Delete the NOTE completely.
49. KOPAČKA  
 Replace page 49 with 49 (Rev).
- 51 KUMANOVSKO ORO  
 Introduction: 4 meas.  
 This is really a two Fig dance, each consisting of 6 meas.  
 Fig I consists of the 4 meas described for Fig I and the first 2 meas described for Fig II. Fig II consists of the first 2 meas of Fig III and the 4 meas described for Fig IV. In order to correct the syllabus to fit the above, the following is suggested: Delete Roman numeral II and in the meas column for that Fig, change 1 to 5 and 2 to 6; delete 3-4 and the action described. Now Fig I is the first 6 meas described and can be titled IN PLACE AND MOVING IN LOD. Change Roman numeral III to II which can be titled MOVE IN LOD AND IN PLACE, and correct it as follows: Meas 1: Change ct 2 to cts 2,3; delete small cukce on R (ct 3). Meas 2: Delete small lift on R (ct ah). Delete 3-4 in margin and action described.
- 52 Delete Roman numeral IV and in meas column change 1 to 3; 2 to 4; 3-4 to 5-6. In meas 4 change 1 to 3. In meas 5-6 change 1-2 to 3-4. Delete all of Fig V as this was not taught.  
 The repetitions of each Fig are determined by the leader.  
 A squat/recover-turn variation for M to be done on Fig II was demonstrated but not notated.

53 LAPOVO KOLO

Pronunciation: LAH-poh-voh KOH-loh

Fig I: The ftwk described is correct as written, but the meas and cts need to be changed as follows: The first 3 lines belong to meas 1 (2 skipping steps). Line 4 is meas 2. Lines 5 and 6 are meas 3. On line 5 delete hold (ct 2). On line 6 change ct 1 to ct 2.

Lines 7 and 8 are meas 4 and should read: Step R to R (ct 1); step L slightly across R (ct &); step R to R (ct 2).

Line 9: Put in margin 5-8: Repeat meas 1-4 with opp ftwk and direction.

Fig I is an 8 meas Fig. Ignore the meas designations in the margin.

Fig II, meas 1-3: Change in margin and in text to meas 1-2.

In margin change meas 4 to 3; 5 to 4 (the 7 little steps fwd and back); change 6 to 5; 7 to 6; 8-9 to 7-8: In text - Repeat meas 5-6 with opp ftwk.

Fig III, meas 1-6: Change in margin and in text to meas 1-4.

Change meas 7 to 5; 8 to 6; 9 to 7; 10 to 8.

New meas 7 should read: Hop on L, raising R to R and clicking ft together (ct 1); step R beside L (ct &); hold (ct 2); hop on R, raising L to L and clicking ft together (ct &).

Figs II and III are 8 meas Figs. Ignore the meas designations in the margin.

55 OHRIDSKO

Pronunciation: OH-reed-skoh

Record: Side A/5

Introduction: 4 meas. No action.

Fig II, meas 3: Change opp to same.

Fig III, meas 4: M move into ctr in preparation for meas 5.

56 Meas 6: M come up hopping on R to turn.

In margin add 9 16: Repeat meas 1-8.

The sequence of the dance as done in class:

Begin with IB, then dance IA, IB, IA, IB, IA, IB, Fig III and repeat with same sequence.

57 STARA VRANJANKA

This dance was not taught.

58 VASILICE

Pronunciation: vah-SEE-leet-seh

Record: Side A/1.

Introduction: 8 meas.

Fig I, meas 3: Hold the first Q, step R to R on the 2nd Q.

Fig II: Add in margin 5-8: Repeat meas 1-4.

59 VELEŠKO ORO

This dance was not taught.

61 KARAGOUNA

This is a dance from Thessaly.

Additional record: Folkraft (45) 1461.

Fig II, meas 1-3: Delete all. Insert Step on L to L with the toe turned out about 90° (ct 1); turn on ball of L ft to face ctr while stepping R next to L (ct 2).

Meas 5-6, line 2: Change 3 to 2. Delete all beginning with 1 of meas 6. Insert Step R across L (ct 1); close L to R (ct 2).

Fig III Add: In class a straight syrto was danced to the fast music.



62 LETSÍNA

Pronunciation: let-SEE-nah

Record: Change to read: VASIPAP L VAS-233 Side A/3

On Folkraft 6 Letsina is spelled "Letchina".

Rhythm: Meter is 7/8, counted Slow (2/8 + 2/8), Quick (3/8).

Meas 5: Change Step to Leap. After hop or chug on R, add:  
bringing L ft up behind R.

Arms: Change to read: Arms swing throughout meas 1-3. Arms swing fwd (S); bkwd (Q). Arms remain overhead throughout meas 6-8.

63 MALEVIZIÓTIKOS

Pronunciation: mah-leh-vee-zee-OH-tee-kohs

Record: Change to read: MRS 9089 (Margo 8158) Original Cretan

Additional records: WWFL-8001 Side B/4

EMI-70158 Side B/6

Formation: May be done in "T" pos.

Replace body of the dance with the following:

Meas	Pattern
1	Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct &).
2	Repeat meas 1 with opp ftwk.
3	Heavy step on L slightly fwd (ct 1); hop on L raising R behind (ct 2).
4	Step back on L (ct 1); step back on R (ct 2); step back on L (ct &).
5	Repeat meas 4 with opp ftwk.
6	Step back on R, kicking L lower leg to L (ct 1); hop on R swinging L ft in front of R ankle (ct 2).

Variation: Cts 2,&amp;,1 of meas 1-2 and meas 2-3 can be scissors steps; or the middle step (ct &amp;); can be behind the other ft.

64 MILÍ TSA

Pronunciation: mee-LEET-sah

Record: Change to BEPAN VER 1004 Side A/1  
or VASIPAP L VAS 233 Side A/6  
or Pontiaka Tragoudia Side A/5

Replace body of the dance with the following:

Meas	Pattern
1	Facing LOD moving fwd, step R, L (cts 1,2).
2	Repeat meas 1.
3	Step on R turning to face ctr (ct 1); hop on R (ct 2).
4	Touch L diag behind R bringing hands up to "W" pos (ct 1); hold (ct 2).
5	Step fwd on L lowering hands slightly from elbows (ct 1); step back on R returning hands to "W" pos (ct 2).
6	Repeat meas 5.
7	Step on L beside R bringing hands down (ct 1); step on R in place, hands in "V" pos (ct &); step on L in place (ct 2).

65 OMÁL TRAPEZOUNTÉIKON

Pronunciation: oh-MAHL trah-peh-zoon-DAY-ee-kohn

Record: VASIPAP L VAS 233 Side B/4.

Additional records: BEPAN VER 1003 Side A/3 (used in class, but difficult to find).  
WWFL 8001 Side B/1

Rhythm: 9/8: Q,Q,Q,S (2/8+2/8+2/8+3/8) counted 1,2,3,4.

Style: Very bouncy, flexing knees, small steps, loose body and arms.

OMÁL TRAPEZOUNTEÍKON (continued)

Use the following description:

- | <u>Meas</u> | <u>Pattern</u>                                                                                                                      |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------|
| 1           | Touch ball of R ft to R and slightly fwd (ct 1);<br>step on R in place (ct 2); step on L behind R (ct 3);<br>step on R to R (ct 4). |
| 2           | Touch ball of L ft in front of R (ct 1); step on L in<br>place (ct 2); step on R to R (ct 3); step on L in front of<br>R (ct 4).    |
- Variation: Bring arms down to "V" pos: Dance above sequence  
in place with no crossings nor progression to the R.  
Leader at R end of line can do Syrtos variations also.

66 PENTOZÁLI

Line 1: Delete slow.

Pronunciation: pen-toh-ZAH-lee

Record: Change number from 9081 to MCTS 9089; change Gretan to  
Cretan. Additional records: MARGOPHONE MARGO 8155 Side A/1 (fast)  
WWFL-8001 Side A/3  
EMI-70158

Meas 1, ct 2: Delete all. Insert touch L beside R.

Variation: Patia: Line 2 should read....L kicking fwd (ct &).  
Slap L fwd with straight leg (ct 1) of next meas which  
replaces ct 1 of the next Variation.

Variation: Triarakia: Same as fast Pentozali except substitute  
two scissors in meas 3, cts 2,& plus meas 4, ct 1 (L,R,L);  
and meas 4, cts 2,& plus ct 1 of next meas (R,L,R).

67 PONTIAN HASAPOSÉVIKO

Pronunciation: hah-sah-poh-SEHR-vee-ko

Record: PANIVAR MAK 30022 Side B/1

Additional record: National N-4537-B (fast Hasapiko)

Replace body of the dance with the following:

- | <u>Meas</u> | <u>Pattern</u>                                                                                                                                                                 |
|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4           | Introduction.<br><u>Basic</u>                                                                                                                                                  |
| 1           | <u>Pas-de-bas</u> R,L,R (cts 1,&,2).                                                                                                                                           |
| 2           | Repeat with opp ftwk.                                                                                                                                                          |
| 3           | Hop on L (ct ah); step (tuck) R behind L under heel (ct 1);<br>hop on R (ct ah); step (tuck) L behind R under heel (ct 2).<br>Repeat several times - usually 4, 6, or 8 times. |
|             | <u>Variation I</u>                                                                                                                                                             |
|             | Repeat meas 3 only, for 16 meas.                                                                                                                                               |
|             | <u>Variation II</u>                                                                                                                                                            |
| 1           | <u>Pas-de-bas</u> R,L,R (cts 1,&,2).                                                                                                                                           |
| 2           | Step L (ct 1); swing R across L ankle then around behind L (ct 2).                                                                                                             |
| 3           | Repeat Basic, meas 3.                                                                                                                                                          |

68 SARÍGOUZ

This dance is from Pontos.

Pronunciation: sah-REE-gooz

Record: VASIPAP Side B/5. Change meter to 5/8 = Q,Q,S.

Pattern: 1st paragraph Add in margin, meas 1-2. Delete Repeat  
2nd paragraph Add in margin, meas 3-4.  
3rd paragraph Add in margin, meas 5-6. Delete from  
beginning.

SARIGOUZ (continued)

Variation: Lines 1 and 2 Add meas 1-2.

Lines 3 and 4 Add meas 3. Delete hands quickly lowered and raised. Add both knees bent (Q,Q); straighten knees, wt on L (S).

Lines 5 and 6 Add meas 4. Delete all after...on R ft. Insert both knees bent and hands lowered to "V" pos (Q,Q); straighten knees, wt on R and hands raised.

Line 7 Add meas 5-7. At end Add last L,R,L done in place.

69 LAS ALAZANAS

Replace page 69 with page 69 (Rev).

71 EL HUIZACHE Add to 72 (Rev) Additional record: Arriba AES-011 B/3  
Replace page 71 with page 72 (Rev).75 JALISCO STYLING

Pronunciation for heading: sah-pah-tay-AH-dohs hah-lee-see-EN-sace

77 VALSE DE LOS PAÑOS

Pronunciation: VAHL-say day lohs PAHN-yohs

Record: Side A/2/

Basic Step: Easy waltz steps (waltz balances in place), beg R.

Fig I, meas 1-16: change to 1-8; line 2: change meas 9 to meas 5.

Fig II, meas 1-16: change to 1-8; line 2-change meas 9 to meas 5.

Add: Sets 1 and 2 dance in place.

After Fig II Add: 1-16: Repeat Figs I and II.

79 LA VARSOVILLANA

Pronunciation: lah var-soo-vee-YAH-nah

Formation: line 1-change CW to CCW.

The description on pg 79 is for the usual form of the Varsouvienne. The following describes the dance as taught in class.

MeasPatternI. LONG PATTERN

- 1 Step back onto R ft, lifting L knee and crossing L ft over R lower leg, slightly (cts 1-2); step fwd onto L leg (ct 3).  
2-3 Repeat meas 1 twice.  
4 Step fwd onto R ft (ct 1); hold (cts 2-3).  
5-8 Repeat meas 1-4 with opp ftwk.

II. SHORT PATTERN

- 1 Repeat Part I, meas 1. On ct 3 W steps to L side of M, crossing in front, keeping hands joined. M steps more or less in place but accommodates the W.  
2 Step fwd on R (ct 1); hold (cts 2-3).  
3-4 Repeat meas 1-2 with opp ftwk and direction.  
5-8 Repeat meas 1-4.

81 AHRNTALER LANDLER

A landler set together from several forms from the Ahrn Valley. It has a close relationship to Zillertaler Landler, a dance from the next valley. It is a form of courting dance.

Pronunciation: ARN-tah-ler LAHND-ler

Record: Special recording

Formation: Change to Ptrs facing, M facing LOD, both hands joined, R in L, at waist level.

Part I: Replace fwd and bkwd with inside and outside. Keep hands close together.

Part II: Insert MR WL in front of hands. Place free hand on hip.

Part III: Add at end M walks fwd inscribing a small circle.

Part IV: Change CW to CCW.

Part V: After his R ft insert then L ft.

Part VI: At end of first sentence, add under his own R arm.

82 Part VIII: Add at end of third sentence, preparatory to lift, W straighten R arm. Insert W before arms. Add: Those unable to perform lift-waltz may finish Part VIII with a standard waltz.

83 BOARISCH

Also known as "Bayerisch-Polka", forms of this dance are found all over Austria and Bavaria. The dance always begins with the general form, but other forms are done in any order at the whim of the couple.

Pronunciation: BOHR-ish

Formation: Add Free hands on waist or suspenders for M.

Parts I, II, III, IV, meas 3-4: change to cpl turns with 4 pivot steps, CW.

Part III, meas 1: M: line 3: Insert ct 2 after under. Insert ct & at end of sentence.

W: Change turns to pivots. Add(ct 2) at end of sentence.

Part IV: Replace in butterfly pos with facing, both hands joined.

Meas 1: After once insert under joined hands. Add end in window pos, R upper arms adjacent.

Part V, meas 4: Insert at end of first sentence W straightens arms on M shldr as M lifts and turns to place her on his R (ct 4).

Polka Step: Same as American two-step or flat-footed schottische without the lift on ct &.

Progressive Option: Done in Austria at the option of the man. On meas 1 and 2 of the general form, the man leaves his ptr and takes another. M always dances first sequence (meas 1-8) with the lady he asked to dance.

The dance is begun without introduction. Change figures as the musical phrase changes. The listed recording allows each figure to be done four times.

84 FIEBERBRUNNER SAUTANZ

This "pig dance" from NE Tyrol is a combination of two dances: a Baorisch and a Neubayerisch.

Pronunciation: fee-ber-BROON-ner SOW-tahns

Record: Special recording

Formation: Add Hands on hips, fingers fwd.

Polka Step: Same as American two-step or flat-footed schottische without the lift on ct &.

FIEBERBRUNNER SAUTANZ (continued)

Meas 3-4: Change to with 4 pivot steps.

Meas 19-20: Change to M and W clap their own hands twice while closing with 2 small steps (ct 3; ct 1 of meas 20); hold (ct 2,3).

Can be danced as a mixer, M progressing fwd on first two meas of Boarisch. Only done after M has danced at least once with his own ptr.

85 ISELTALER MASOLKA

Pronunciation: EE-sulh-tah-ler mah-SOHL-kah

Record: Special recording

Formation: Cpls in semi-open ballroom pos facing LOD (CCW).

M L, W R hands joined.

Steps: Mazurka Step (for M, W opp): Fall fwd on L ft, swinging R ft back (ct 1); step fwd on R, swinging L leg fwd (ct 2); hop on R (ct 3). Step moves fwd in LOD, ft close to floor

Introduction: 4 meas. No action.

Meas 3, 7, etc.: Add M keeps arms underneath W arms.

Meas 4: Change to Touch ball of ft fwd (ct 1); touch flat foot next to other ft (ct 3).

Meas 8: Change as in meas 4.

86 KNOELEDRAHNER

Pronunciation: kuh-NAY-duhl DRAH-ner

Additional record: Austrian Dances F-EP-505

87 MERANER DREIERTANZ

Pronunciation: meh-RAH-ner DRY-er-tahns

Additional record: F-EP-507 Side A/1 - slow down to 39.

Formation: Trios at random, facing and moving CCW around the room.

Steps: Change to read: Basic Step: Three smooth even steps on the full ft for each meas. Step L (ct 1); close R to L (ct 2); step L (ct 3). Step alternates.

Introduction, meas 1-2: Change two waltz steps to two basic steps.

Fig I. add: All face fwd, W lean away from M.

Interlude Figure, meas 1-2: Add at beg With 2 basic steps in place...

Fig II, III, meas 3-14: Add M supports near W around waist.

88 Fig VI, meas 1-2, line 1: After in place add release hands and rejoin...Add at end All face LOD (CCW)

Fig XII, meas 5-16: Should read Repeat Fig I, meas 1-12.

91 NEUKATHOLISCH

This dance is found all over Austria. In Eastern Austria it is called "Krebspolka" meaning "crab" polka

Pronunciation: NOY-kah-toh-lish

Record: Additional record: Austrian Dances F-EP-507 A/2

Meas 3-4: Change to turn once with 3 pivot steps and 1 stamp (no wt) for M, close (no wt) for W.

Polka Step: Same as American two-step or flat-footed schottische without the lift on ct &.

92 PUCHBERGER SCHOTTISCH

Dance comes from Puchberg Am Schneeberg (Lower Austria/East).

Pronunciation: POOK-behr-ger SHOWT-teesh

Additional Records: Austrian Dances F-EP-507; Tanz EP 58614

Introduction: 4 meas

PUCHBERGER SCHOTTISCH (continued)

Younger Form: Meas 1: Spring Step: Leap lightly onto outside ft (ct 1); close with inside ft (ct 2); repeat (cts 3,4)

Meas 2: Add Hold (ct 4).

Meas 3: Turn CW with 4 steps beg outside ft.

- 93 TOPPORZER KREUZPOLKA Additional Record: Austrian Dances F-EP-507  
Pronunciation: TOHP-port-ser KROYTS-pohl-kah

94 WATTENTALER MASOLKA

This dance from Northeast Tyrol is a set of Landler figures done to a Masolka melody.

Pronunciation: VAHT-ten-tah-ler mah-SOHL-kah

Steps: Steps are flat Landler-like steps, very smooth and even. No introduction.

Meas 1: Add Begin with outside ft. M always moves slightly fwd on pivot, never backs up.

Meas 9: After R hands add to form a window.

Meas 10: Add at end of 2nd sentence to form a window.

Meas 11: After CCW add under both joined hands.

Meas 12: After bkwd add under both joined hands.

Meas 15-16: Change 6 steps to 4 pivot steps (meas 15, cts 1,2,3; meas 16, ct 1); hold (meas 16, cts 2-3) preparing to start dance again from the beg. Add Pivot steps can be done in shldr-waist pos.

Repeat dance from beg until end of music.

99- SCOTTISH DANCES

- 112 Introductory Chord: Bow or curtsey to ptr unless otherwise noted. Final Chord: Same action. See Glossary for styling.

105 MISS ALISON ROSE

Additional Record: Robin Hood RH-EP-103b (45 rpm).

Bars 1-4: Move Up in on bars 3-4.

Bars 9-12: Turn star one full turn

Bars 17-22: Face ptr at end of meas 22.

Bars 23-24: On meas 24 W turns under joined hands into Allemande pos (Varsouvienne pos).

Allemande: Bars 1-4 First cpl turn L and lead cpls down M side of dance.

5 All turn as a cpl to face W side of dance.

6 Dance twd ctr and turn W 1/2 CCW to end facing ptr.

7-8 Release hands and dance bkwd to own side.

107 MONY MUSK

Bars 1-4: 2nd cpl move up on bars 3-4.

Bars 9-12: On bars 11-12, 1st cpl turns individually to own R to finish in 2nd pos on wrong side of set. On bar 12 each of the inactive dancers turn to face the new direction.

Bars 31-32: Give R hands in passing.

At the end of the second time through: Cpl 1, after crossing, casts down to 4th pos while cpl 4 moves up.

109 REST AND BE THANKFUL

Additional record: Express E-243.

Bars 13-16, line 2: Change 1 1/4 to 1 3/4. When learning the dance, the turn may be 3/4 around.

Bars 21-24: Add at end Turn 1 1/4 times.

Last paragraph: Add at end As an alternate, cpl 1 may pass by L hands and cast down below cpl 4 who move up.

111 ROTHSAY RANT

Title: Change to read ROTHESAY RANT.

Rothesay Rant was devised by Anna Holden, a leading teacher and examiner of the Royal Scottish Country Dance Society. It was published as part of a collection by the Birmingham (England) Branch of the R.S.C.D.S. in celebration of the Society's Jubilee in 1973.

Introduction: Bow or Curtsey is made to opp, not ptr.

Bars 7-8: W turn CCW (L) to face ctr on bar 8.

Bars 9-16: Refers to dancers now in head pos (new heads). On bar 9, M turns L to make a CCW arc into W place.

Bars 17-24: Refers to dancers now in side pos (new sides).

Bars 25-32: Should read Eight hands around.....

112 TRIUMPH

Bars 1-4: Turn twd ptr on bar 4.

5-8: First M presents W on bar 7 and moves up to place on bar 8.

17-24: Other cpls move up on bars 23 and 24.

Poussette: All turns are CW. Bar 5: Progress down the dance.

Dance is done 4 times, each time lead by a new cpl.

8 POLOCSIA

The leader often shouts calls on meas 1 which the dancers repeat on meas 2. Mihai supplied the following calls with phonetic pronunciations alongside:

I-AUZI UNA I IAR ASA	YOW-wooz (as in foot) OO-nah yar ah-SHAH
I-AUZI DOUA TOT ASA	YOW-wooz DOH-wuh toht ah-SHAH
I-AUZI TREI SI ZII SI ZII	YOW-wooz TRAY shee ZEE shee ZEE

76 LA RASPA

Additional Records: Coast 45-7018; Arriba AES-011.

We wish to thank the teachers for their invaluable help and patience in the preparation of these Errata. We are indebted to the following people who have helped with the clarifications: Omega Andreola, Vina Cera, David Chan, Alana Hunter, Stan Isaacs, Vera Jones, Jack Peirce, Dorothy Tamburini, Kate Till, Joyce Ugla, and Bruce Wyckoff.

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

Ruth Ruling, Editor

Ginny Wilder, Assistant



FETELE DIN CRIHALMA  
(Romania)

Fetele din Crihalma comes from the south of Ardeal, Crihalma village, Brasov zone. It was originally a couple dance, now a girl's dance. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation: FEH-teh-lay deen cree-HAHL-mah

Record: Gypsy Camp Vol. IV Side B/3 "Crihalma". 2/4 meter

Formation: Circle, or line, of W (M may also dance) facing LOD. Arms are free. During Fig I and III arms are low, swinging across body. During Fig II, IV, V, VI arms are held out to sides and move freely.

MeasPattern

1-4 INTRODUCTION. No action.

I. TRAVEL FACING LOD; ARMS DOWN, SWING ACROSS BODY.

1 Step fwd on L (ct 1): click-close R to L twisting on L (ct 2); step R (ct &).

2-3 Repeat meas 1 twice.

4 Click-close L to R twisting on R (ct 1); step L (ct &); click-close R to L twisting on L (ct 2); step R (ct &).

5-16 Repeat meas 1-4 three times, but replace final click-close step with jump on both ft facing ctr (ct 2).

II. GRAPEVINE; HEEL TOUCHES AND JUMPS; ARMS MOVE FREELY

1 Step R behind L (ct 1); step L to L side ( &); step R across in front of L (ct 2); step L to L side (ct &).

2 Hop on L throughout meas. Touch R heel out to R side (ct 1); touch R toe in same place, knee turned in (ct &); touch R heel again (ct 2); step R beside L (ct &).

3-4 Repeat meas 1-2 with opp ftwk and direction.

5 Step R behind L (ct 1); jump to stride pos (ct &); jump with ft together (ct 2); step R to R side (ct &).

6 Step L behind R (ct 1); jump to stride pos (ct &); jump with ft together (ct 2); jump to stride pos (ct &).

7 Jump-click\* (ct 1); land in stride pos (ct &); jump-click (ct 2); land on L (ct &).

8 Stamp R ft fwd (ct 1); step R,L in place (cts 2,&).

9-16 Repeat meas 1-8 but hold (ct 2).

\*Jump-click means to jump up in air and click ft together on one ct.

III. INTO CENTER; ARMS DOWN, SWING ACROSS BODY.

1 Moving twd ctr, leap onto L, R leg bent behind, knee out to R (ct 1); twist body to L, pivoting on ball of L ft (ct 2); twist body to ctr and extend R ft fwd, knee straight (ct &).

2 Repeat meas 1 with opp ftwk.

3-6 Repeat meas 1-2 twice, but omit last extention and jump with ft together on last ct &.

FETELE DIN CRIHALMA

- 7 Hold (ct 1); step bkwd R,L,R (cts &,2,&)  
 8 Jump to stride pos (ct 1); jump-click (ct &); land with ft together (ct 2); small jump in place (ct ah); fall on R (ct &).  
 9-16 Repeat meas 1-8.

IV. BRUSH STEPS; ARMS MOVE FREELY

- 1 Step on L, turning to face L of ctr (ct 1); brush R ft bkwd alongside L (ct &); step on R (ct 2); step on L behind R (ct &).  
 2 Repeat meas 1 with opp ftwk, facing R of ctr on ct 1.  
 3-6 Repeat meas 1-2 twice, but jump with ft together on last ct &.  
 7-8 Repeat Fig III, meas 7-8.  
 9-16 Repeat meas 1-8, but land in stride pos facing LOD (ct 2); hold (ct &).

V. JUMPS; ARMS MOVE FREELY

- 1 Jump-click, turning to L of ctr (ct 1); land on L, bringing R around in front (ct &); step on R heel in front of L (ct 2); jump to stride pos (ct &).  
 2 Repeat meas 1 with opp ftwk but land with ft together facing LOD.  
 3-4 In S Q S Q S rhythm, jump to face L of ctr, then a little to R on each succeeding jump. On the last jump land in stride pos facing LOD.  
 5-16 Repeat meas 1-4 three times, but on last jump, land on L facing ctr.

VI. GRAPEVINE: ARMS MOVE FREELY

- 1 Travelling sdwd L, step on R heel in front of L (ct 1); step L to L (ct &); step R behind L (ct 2); step L to L (ct &).  
 2-3 Repeat meas 1 twice.  
 4 Slight hop on L and touch R in front (ct 1); jump to stride pos (ct &); jump with ft together (ct 2); fall on R (ct &).  
 5-8 Repeat meas 1-4 with opp ftwk and direction (travel sdwd R).  
 9-16 Repeat meas 1-8.

After the break in music dance, repeats from Fig I with no introductory music.

Presented by Mihai David

Notes revised by Alana Hunter and Virginia Wilder

## KÁLMÁN AND JUDITH MAGYAR

Kálmán Magyar was born in Kiskunhalas, Hungary. He received his formal training in dance at the Hungarian National Ballet Institute in Budapest. In 1962 he came to the United States and joined the Hungária Folk Dance Ensemble in New York, one of the oldest and best known performing folk dance groups in North America.

Judith was born in Budapest, Hungary. She studied the literature, art and music of Hungary. In 1963 she came to the United States, continued her studies and received a degree in Interior Decoration. She too, joined the Hungária Ensemble, where she and Kálmán worked together on dance performances. They were married in 1968 and continued their serious involvement in Hungarian Folk Culture.

Kálmán established PONTOZÓ, Hungarian Folk Dance Festival, which now has some 30 groups participating in a continent wide movement, with regional events across North America, and a Summit Festival held biennially.

The Magyars have produced records which they use in their teaching of Recreational Dance. Judith, in addition to working with adults, works with the education of children in the ethnic community. In 1976 she founded the UJ VAR Children's Dance Group in Passaic, New Jersey. The Magyars were invited by the Smithsonian Institute in 1976 to perform at the Festival of American Folk Life. In 1978 the Magyars organized the American Hungarian Folklore Centrum, a division of the American Educators Association.

Kálmán has a Master's Degree in Business Administration, and has a managerial position in a pharmaceutical company.

## NIKOS SAVVIDIS

Nikos was born in Chrysoupolis, Macedonia, and started dance training there at the age of seven, when he became a member of the Pontian performing group. In 1962 he moved to Athens where he joined Pontian organizations and played in Pontian Folklore Theatricals. Dora Stratou invited him to join the National Folklore Ensemble of Greece, and with them he toured Greece, Europe and Asia. Nikos is now in the United States and is on the staff of the Intersection Folk Dance Center in Los Angeles. He is very active as a dance director, performer and teacher at Institutes. During this past year he has been in Greece, collecting material.

DR. LORENZO TRUJILLO

Lorenzo Trujillo is an Executive Associate with Inter-America Research Associates, Chairman of the Board of the Chicano Humanities and Arts Council of Colorado. He received his Doctorate Degree from the University of San Francisco. His Masters Degree in Dance is from the University of Colorado at Boulder, with special studies in Mexico City at the Universidad Nacional Autonoma de México. He was a recipient of a National Endowment for the Arts - Artist in Residency Grant in 1975-76. Dr. Trujillo has lectured and performed internationally, and has published books and articles on folklore, dance, and in cultural and psychological anthropology.

DR. KLAUS TSCHURTSCHENTHALER

Klaus Tschurtschenthaler is a well known dance instructor in his native Austria. He had his wife Monika teach evening classes in the Tyrol throughout the year. They arrange, together with Monika's parents (her father had learned dances from the oldtime farmers, and had written them down), weeks of dancing, singing, and playing music during the holidays in summer and winter.

This is the first teaching tour in the United States for Klaus.

JOE WALLIN

Joe Wallin, a teacher and performer and a judge of Scottish Dance, lives in Nova Scotia, where he has several dance schools. He received his dance training in Halifax, Dartmouth, London (Ont), and London (Eng.). He also studied at the National Ballet of Canada, and attended the Scottish Dance Summer School at St. Andrew's in Scotland. There he was one of eight students chosen for the Scottish Country Demonstration Team, the only one from outside Great Britain.

His teaching qualifications are many. Among others he is a Fully Certified Teacher of the Royal Scottish Country Dance Society; a member of the Scottish Official Board of Highland Dancing Judges' Panel; a Fellow and Examiner of the Canadian Dance Teachers Association. In Canada he danced with the Buchta Dancers (Don Messer Show), and was lead dancer and choreographer for the CBC, TV "Ceilidh" show. He was the choreographer for the '79, '80, and '81 Nova Scotia Tattoos.

He has taught at many camps in Canada and the United States, among them Nova Scotia Dance Camp, Folklore Village Christmas Festival in Wisconsin, Main Folk Dance Camp, and Ralph Page's Fall Camp.

He has been a judge at many Highland Dance Competitions, including the San Francisco Scottish Gatherings.

## PREFACE

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

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

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

## 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, cpls	couple(s)	orig	original
ct, cts	count(s)	pos	position
ctr	center	ptr, 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

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## FACULTY BIOGRAPHIES

### MIHAI DAVID

Mihai David who was born in Bucharest, Romania, began dancing at the age of eight at the Pioneers Palace, and attended a School of Choreography in Bucharest for eight years. He danced with the Romanian State Ensemble, and toured Europe with them. Mihai came to the United States in 1967, danced with the Boston Ballet Company, and had his own exhibition group in the Romanian Community in Detroit. He has taught at Camps and Workshops in the United States and Canada. He taught Romanian Dance at Stockton Folk Dance Camp in 1973, 1974 and 1979. Currently, Mihai is based in Los Angeles where he operates a Coffee House, and along with his teaching, also conducts tours to Romania.

### Marian and Ned Gault

Marian and Ned have been on Camp Staff and Faculty since 1963. Their class on Teaching Techniques is of great value to all dance teachers. They also teach a class of "tried and true" folk dances based on their books, "100 and 1 Easy Folk Dances", and "100 and 1 MORE Easy Folk Dances". The Gaults teach folk dance for the Santa Clara Valley Folk Dancers, for West Valley College, and are directors of Ensemble International, a performing group sponsored by the city of Sunnyvale. This group performed for two weeks in June, 1982, at Festivals in Salzburg, Vienna, Bolzano and Munich. Marian and Ned spent the summers of 1977, 1980 and 1982 in Austria and Bavaria studying Austrian Dances.

Marian teaches in Junior High School, and Ned teaches High School Chemistry. Ned, with his knowledge of sound, video and public address equipment, keeps Camp equipment in running order. Marian has designed the delightful covers for the Syllabus since 1966 -- that's 17 years of covers!

### JERRY HELT

Jerry Helt, whose superb calling makes enthusiastic square dancers of Stockton Folk Dancers, returns to Stockton for the 27th year. Jerry, one of the first callers to go into Square Dance Leadership as a fulltime vocation, has conducted classes, workshops, callers' clinics, and called for the enjoyment of large groups of square dancers in the United States, Canada and in Europe. He has written many singing calls, contras and rounds, and has recorded on several labels. This past year he led a Square Dance Tour to Spain, and another to Germany. Jerry lives in Cincinnati with his wife, Kathy and three daughters. He conducts regular classes there.

## LAMBERT KNOX

Lambert Knox of San Francisco, a nationally known Round Dance teacher, is returning for his eighth year at Stockton. He has taught classes in Round Dancing in the San Francisco area since 1969. He is a member of ROUNDLAB (National Association of R/D Teachers), and has taught at Square Dance Conventions, State and National, as well as at the Round Dance National Conventions.

LEILA PENNELL has danced with Lambert since 1976 as the other half of their teaching team.

## MARTIN KOENIG

Martin Koenig is co-director of the Ethnic Folk Arts Center located in New York City. He has done extensive research in the traditional music and dance forms in the Balkans and with European immigrant communities in the United States and Canada. He has taught Balkan dance in dance programs at Barnard, Sarah Lawrence and Hunter College, and has given master dance classes at schools and universities throughout the United States.

## ATANAS KOLAROVSKI

Atanas was born in Skopje, Macedonia into a family of expert dancers and musicians. He was selected by the Yugoslav Army Folk Dance Ensemble to be a member of its performing group, and traveled all over Yugoslavia, studying the regional dances and styling. For 19 years he was the leading solo dancer, and the choreographer of Tanec, the Yugoslav Macedonian State Folk Dance Ensemble. With Tanec he made several world tours, including performances in the United States. In 1964 Atanas made his first teaching tour in the United States, and in 1966 joined the Faculty at Stockton Folk Dance Camp, teaching Yugoslav-Macedonian dances.

Atanas and his family moved to the United States in the mid 70's, and are now settled in the Seattle area, where they have a restaurant.

This is the eighth appearance at Stockton of Atanas and his accordion.

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ALUNELUL CA LA CÎRNA  
(Romania)

Alunelul ca la Cîrna is a dance from Birca, Dolj in southern Oltenia. The dance was learned by Alexandru David from Costea Constantin of the Research House of Bucharest. It is an alunelul dance type.

Pronunciation:

Record: Gypsy Camp Vol V. 2/4 meter

Formation: Line, or semi-circle, of dancers in front or back basket hold.

Meas

Pattern

- |     |                                                                                                                                               |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 1-2 | In LOD walk R,L (cts 1,2); step R,L,R turning to face RLOD (cts 1,&,2).                                                                       |
| 3-4 | Repeat meas 1-2 with opp ftwk and direction.                                                                                                  |
| 5-6 | Repeat meas 1-2.                                                                                                                              |
| 7   | Circling bent L knee fwd and to L side, step L to L with plie (ct 1); circling bent R knee fwd and to R side, step R to R with plie (ct 2).   |
| 8-9 | Step L (ct 1); hop on L (ct &); cross R in front (ct 2); step L (ct &). Step R (ct 1); cross L in front (ct &); step R (ct 2); step L (ct &). |
| 10  | Step R twd ctr (ct 1); scuff L (ct &); step L (ct 2); scuff R (ct &).                                                                         |
| 11  | Step R (ct 1); scuff L (ct &); face RLOD, step L to L out of ctr (ct 2); close R to L (ct &).                                                 |
| 12  | Step L to L (ct 1); close R to L (ct &); face ctr, step L (ct 2).                                                                             |

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David

BRÎU BĂTRÎN DIN BANAT  
(Romania)

Brîu Bătrîn din Banat is from zone Caraș-Severin. It is danced in all of Banat. It is from the family brîul. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV Side B/4 2/4 meter

Formation: Circle, or semi-circle, of dancers in "T" pos.

Meas

Pattern

- |     |                                                                                                                            |
|-----|----------------------------------------------------------------------------------------------------------------------------|
| 1   | Facing ctr, step R (ct 1); opening L fwd (ct 2).                                                                           |
| 2   | Step L (ct 1); opening R fwd (ct 2).                                                                                       |
| 3-4 | Step R to R (ct 1); step L in front of R with pli  (ct 2). Step R to R (ct 1); step L in front of R (ct 2); step R (ct &). |
| 5-6 | Step L with pli  (ct 1); step R diag back R (ct 2).<br>Step L (ct 1); step R fwd with pli  (ct 2); step L (ct &).          |
| 7-8 | Step R (ct 1); step L diag back L (ct 2). Step R (ct 1); step L (ct 2).                                                    |

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David



COTITA  
(Romania)

Cotita comes from Muntenia, the village of Mavrodin. Alexandru David learned this dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol V Side B/1 2/4 meter

Formation: Circle of dancers. Hands joined in "W" pos.

Meas

Pattern

I. SIDE TO SIDE

- 1 Step R to R (ct 1); close L to R (ct &); step R to R (ct 2); close L to R, no wt (ct &).  
 2 Repeat meas 1 with opp ftwk and direction.  
 3-16 Repeat meas 1-2, seven times.

II. IN AND OUT OF CENTER

- 1 Walk twd ctr R,L,R (cts 1,&,2); lift L (ct &).  
 2 Walk out of ctr L,R,L (cts 1,&,2); lift R (ct &).  
 3-16 Repeat meas 1-2, seven times.

III. TRAVEL LOD, RLOD

- 1 In LOD step R,L,R (cts 1,&,2).  
 2 Step L,R,L (cts 1,&,2).  
 3 Step R,L,R (cts 1,&,2).  
 4 Leap L,R face ctr (cts 1,2).  
 5-8 Repeat meas 1-4 with opp ftwk and direction.  
 9-16 Repeat meas 1-8.

Dance notes by Maria Reisch  
 Edited to fit syllabus format

Presented by Mihai David

CRĂIȚELE  
(Romania)

Crăițele is a type of rustemul from the region of Oltenia, the villages of Poiana and Polovraci. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol V. Side B/3 2/4 meter

Formation: Circle of dancers in "T" pos. Originally done by W.

Meas

Pattern

I. TRAVEL SDWD LOD

- 1 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); step L behind R (ct &).
- 2 Repeat meas 1 but hold on last ct &.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

II. CROSSING STEPS

- 1 Step R across L (ct 1); step L (ct &); step R to R (ct 2); step L (ct &).
- 2 Step R across L (ct 1); step L (ct &); step R to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Repeat meas 2.
- 6 Repeat meas 2 with opp ftwk.
- 7-8 Repeat meas 5-6.

Dance notes by Maria Reisch  
Edited to fit syllabus format.

Presented by Mihai David

FETELE DIN CRIHALMA  
(Romania)

Fetele din Crihalma comes from the south of Ardeal, Crihalma village, Brasov zone. It was originally a couple dance, now a girl's dance. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV Side B/3 "Crihalma". 2/4 meter

Formation: Circle, or line, of W. Arms are free. During Fig I and IV, arms are low, swinging across body. During Fig II, III, V, arms are held out to sides.

<u>Meas</u>	<u>Pattern</u>
1-2	<u>INTRODUCTION.</u> No action.
	I. <u>TRAVEL FACING LOD; ARMS DOWN, SWING ACROSS BODY.</u>
1	Step L (ct 1); click-close R to L twisting on L (ct 2); step R (ct &).
2-3	Repeat meas 1, twice.
4	Click-close L to R twisting on R (ct 1); step L (ct &); click-close R to L twisting on L (ct 2); step R (ct &).
5-16	Repeat meas 1-4, three times. Finish facing ctr, fall on L, lifting R on last ct.
	II. <u>GRAPEVINE; ARMS OUT TO SIDES</u>
1	Travelling sdwd L, step R heel in front of L (ct 1); step L to L (ct &); step R behind L (ct 2); step L to L (ct &).
2-3	Repeat meas 1, twice.
4	Slight hop on L and touch R in front (ct 1); jump with ft apart (ct &); jump with ft together (ct 2); fall on R (ct &).
5-8	Repeat meas 1-4 with opp ftwk and direction (travel sdwd R).
9-16	Repeat meas 1-8.
	III. <u>FACE CENTER</u>
1	Turn slightly to L, brush R in front (ct 1); step R,L,R turning to face R (cts &,2,&).
2	Repeat meas 1 with opp ftwk and direction.
3-6	Repeat meas 1-2, twice. Jump with ft together on meas 6, last ct &.
7	Backing up, step back R, twisting L heel in front (ct 1); step back L, twisting R heel in front (ct &); step back R, twisting L heel in front (ct 2); jump with ft apart (ct &).
8	Jump into air (ct 1); click ft together in air (ct &); land with ft together (ct 2); small jump in place (ct uh); fall on L (ct &).
9-16	Repeat meas 1-8.

FETELE DIN CRIHALMA (continued)IV. INTO CENTER; ARMS DOWN, SWING ACROSS BODY.

First movement wt already on L - pli e more on ct 1.

- 1 Leap on L, R leg bent behind L (ct 1); swing bent R leg out to R, pivoting on L heel (ct 2); bring R fwd (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-6 Repeat meas 1-2, twice. Jump with ft together on last ct.
- 7-8 Repeat meas 7-8, Fig III.
- 9-16 Repeat meas 1-8. Fig IV.

V. ARMS OUT TO SIDES

- 1 Jump, bending both knees, legs out to side R (ct 1); land on both, R in front, heels twisting L (ct &); twist heels R (ct 2); fall on both (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-6 Repeat meas 1-2, twice.
- 7-8 Repeat meas 7-8, Fig III, finish with wt on both ft.
- 9-16 Repeat meas 1-8, Fig V.

Dance notes by Maria Reisch  
 Edited to fit syllabus format

Presented by Mihai David

HORA DREAPTĂ  
(Romania)

Hora Dreaptă comes from the villages of Bilca, Fundul, Moldovei, Gura Humorului, Ilisesti - from all of Moldavia. It is of the family of hora. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV Side B/7 2/4 meter

Formation: Circle of dancers in "W" pos.

Meas

Pattern

I. IN LOD AND RLOD

1	Step L in LOD (ct 1); touch R to L (ct 2).
2	Step R in LOD (ct 1); touch L to R (ct 2).
3	Walk L,R (cts 1,2).
4	Step L in LOD (ct 1); touch R to L (ct 2).
5-8	Repeat meas 1-4 with opp ftwk but continue in LOD.
9-16	Repeat meas 1-8 in RLOD.

II. IN AND OUT OF CENTER

1	Step L twd ctr (ct 1); touch R beside L (ct 2).
2	Step R bkwd (ct 1); step L beside R (ct 2).
3	Step R twd ctr (cts 1-2).
4	Step L twd ctr (cts 1-2).
5	Step R bkwd (cts 1-2).
6	Step L twd ctr (cts 1-2).
7-8	Step bkwd R,L,R (cts 1,2,1); touch L beside R (ct 2).
9-16	Repeat meas 1-8.

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David

POLOCSIA  
(Romania)

Polocsia is from Bîrca, Dolj in southern Oltenia. It is a type of briuletul - "little briul" - from Oltenia. This dance was learned by Alexandru David from Costea Constantin of the Research House of Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV. Side A/4 2/4 meter

Formation: M, or mixed line of dancers, in back basket hold, facing ctr.

<u>Meas</u>	<u>Pattern</u>
1	Step twd ctr R,L,R (cts 1,&,2).
2	Step bkwd out of ctr L,R,L (cts 1,&,2).
3	Rock fwd on R, back on L (cts 1,2).
4	Touch R heel across L (ct 1); touch R heel out to side (ct &); touch R heel across L (ct 2); fall on R, lifting L out to L (ct &).
5	Repeat meas 4 with opp ftwk.
6	Repeat meas 4.
7	Step L behind R (ct 1); fall on R (ct 2).
8	Repeat meas 7.
9	Step L in front of R (ct 1); step R (ct &); step L to L (ct 2); step R (ct &).
10	Repeat meas 9.
11	Step L in front of R (ct 1); step R (ct &); step L to L (ct 2); step R in front of L (ct &).
12	Step L (ct 1); step R (ct &); step L (ct 2).

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David

TREI PĂZEȘTE  
(Romania)

Trei Păzește comes from Bistreț-Băilești, Oltenia. There are several hundred varieties of Trei Păzește - each village in Oltenia having its own. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV Side A/7 2/4 meter

Formation: Line, semi-circle, 2 diag in V, men's dance; backbasket hold

Meas

Pattern

I.

- 1 Bending knee on each ct, wt on L, kick R leg diag L fwd (ct 1); bring R ft to L knee (ct 2).  
2-4 Repeat meas 1, three times, but stamp R, no wt on meas 4, ct 2.

II.

- 1 Step R back (ct 1); step L (ct &); step R fwd (ct 2); brush L (ct &).  
2 Step L (ct 1); stamp R, no wt (ct 2).  
3-4 Repeat meas 1-2.

III.

- 1 Travel sdwd L, step on R heel in front of L (ct 1); step L to L (ct &); step on R heel in front of L (ct 2); step L to L (ct &).  
2-4 Repeat meas 1, three times, but stamp R on meas 4, ct 2.  
5-6 Travel sdwd R, repeat meas 1 with opp ftwk and direction, twice, but stamp L on meas 6, ct 2.  
7-8 Repeat meas 1 twice, but stamp R on meas 8, ct 2.

IV.

- 1 Leap fwd L (ct 1); bring R leg around and step R across L (ct 2); step L back (ct &).  
2 Step R across L (ct 1); step L back (ct &); close R to L (ct 2).  
3-4 Repeat meas 1-2.  
5 Step L (ct 1); step R in front of L (ct &); step L (ct 2); step R (ct &).  
6 Step L in front of R (ct 1); step R (ct &); step L (ct 2); step R in front of L (ct &).  
7 Step L (ct 1); step R (ct &); step L in front of R (ct 2); step R (ct &).  
8 Step L (ct 1); stamp R (ct 2).



TREI PĂZEȘTE (continued)

- V.  
 1-8 Repeat Fig III with opp ftwk and direction.
- VI.  
 1 Fall on L (ct 1); stamp R, no wt (ct &); step R (ct 2).  
 2 Hold.  
 3-4 Repeat meas 1-2.  
 5-6 Fall on L (ct 1); stamp R, no wt (ct &); step R (ct 2);  
 step L (ct &). Step R (ct 1); step L (ct &); step  
 R (ct 2).  
 7-8 Hold.
- VII.  
 1 Fall on L (ct 1); step R out (ct &); step L (ct 2);  
 step R to L (ct &).  
 2-7 Repeat meas 1, six times.  
 8 Fall on L (ct 1); stamp R, no wt (ct &); close R  
 to L (ct 2).

Dance notes by Maria Reisch  
 Edited to fit syllabus format

Presented by Mihai David

# The Basic Movements of Square Dancing

## FOR RECREATIONAL DANCING

1. **Circle Family**
  - a. Right
  - b. Left
2. **Forward & Back**
3. **Dosado**
  - a. *Reverse Dosado*
4. **Swing**
5. **Promenade Family**
  - a. **Couples (full,  $\frac{1}{2}$ ,  $\frac{3}{4}$ )**
  - b. **Single file**
  - c. *Wrong Way*
6. **Allemande Family**
  - a. Left
  - b. Right
  - c. Left arm turn
  - d. Right arm turn
7. **Right & Left Grand Family**
  - a. Right and left grand
  - b. Weave the ring
  - c. *Wrong way grand*
8. **Star Family**
  - a. Right
  - b. Left
9. **Star Promenade**
10. **Pass Thru**
11. **Split Family**
  - a. Outside couple
  - b. Ring (one couple)
12. **Half Sashay Family**
  - a. Half Sashay
  - b. Rollaway
  - c. Ladies in, men sashay
13. **Turn Back Family**
  - a. U turn back
14. **Separate Family**
  - a. Separate
  - b. Divide
15. **Courtesy Turn**
16. **Ladies Chain Family**
  - a. Two Ladies (reg. &  $\frac{3}{4}$ )
  - b. Four ladies (reg. &  $\frac{3}{4}$ )
17. **Lead Right**
18. **Right and Left Thru**
19. **Circle to a Line**
20. **Bend the Line**
21. **Double Pass Thru**
22. **Grand Square**

(1) CIRCLE FAMILY: Starting formation - two or more dancers. (a) CIRCLE LEFT, (b) CIRCLE RIGHT. Dancers join hands to form a circle, face slightly left or right as directed and move forward around the circle the distance directed. When left or right is not specified for circle, it is a circle to the left.

STYLING: All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above the elbow. TIMING: Standing or static square (SS) 8 people, full around, 16 steps; three quarters, 12 steps; one half 8 steps; one quarter, 4 steps.

All join hands circle eight to the left  
 Circle eight right back to place 1 & 3 forward circle four to the left  
 Circle right back to place  
 Head men take the corner lady by the hand  
 Go forward circle four left  
 Circle right back to place  
 Number one couple lead right to couple two  
 Circle four to the left  
 Number one man open out by the left hand  
 Pick up couple number three  
 Circle six to the left  
 Number one man open out by the left hand  
 Pick up couple number four  
 All circle eight to the left back to place  
 1 & 3 lead to the right  
 Circle four to the left  
 1 & 3 men open out by the left hand  
 All circle eight to the left back to place  
 1 & 3 forward circle left 3/4  
 Same four circle right 3/4 to home

(2) FORWARD AND BACK: Starting formation - single dancer. Each dancer steps forward three steps and pauses while bringing the

free foot forward and touching it to the floor without transferring weight. Each steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot. From facing lines of four or similar situations where eight counts are not appropriate, each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: Couples have inside hands joined. As couples meet in the center, outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts), it should remain on the floor. TIMING: SS(static square) all, 8 steps, heads or sides, 8 steps; rock forward and back, 4 steps; balance, 4 steps.

Everybody go forward up to the middle and come back  
 All the ladies forward up to the middle and come back  
 All the gents forward up to the middle and come back  
 1 & 3 couples up to the middle and come back  
 1 & 3 gents take the corner lady by the hand  
 Go forward up to the middle and come back again.

(3) DO SA DO: Starting formation - facing dancers. Dancers advance and pass right shoulders. Without turning, each dancer moves to the right passing in back of the other dancer. Then moving backwards, each passes left shoulders returning to starting position.

STYLING: Men - arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Ladies - both hands on skirt, moving skirt

forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass.  
**TIMING:** SS with corner, 6 steps; with partner, 6; from a Box formation (see Dancer Tips at Basic #20), 6 SS across the set 8.

Everybody face your partner  
do-sa-do

Everybody face your corner  
do-sa-do

1 & 3 ladies forward do-sa-do

1 & 3 gents forward do-sa-do

1 & 3 with the opposite person  
do-sa-do

1 & 3 as couples forward do-sa-do

1 & 3 forward join both hands with  
the opposite

Wheelbarrow do-sa-do, gents back  
to back

(All of the above can be danced  
as reverse do-sa-do)

**(4) SWING:** Starting formation -  
facing dancers (man and lady).

Dancers step forward ending right  
side to right side and move around  
each other turning in a clockwise  
direction four or more counts.

Dancers break out of the swing.

The lady continues turning to her  
right until facing the same direc-  
tion as the man, they form a couple.

**STYLING:** Men - left arm bent at  
the elbow, palm slightly up, right  
hand on lady's back slightly above  
the waist, posture should be erect.  
Ladies - right hand palm down on  
man's left hand, left hand on man's  
right shoulder, arm resting on  
man's right arm. **Footwork:** WALK  
AROUND - use short walking or shuf-  
fling steps around the central point.

**BUZZ STEP** - right foot moves in  
small steps around the pivot  
point between the two dancers,  
while the left foot pushes, as in  
a scooter motion. Ending position:  
Lady rolls off man's right arm  
blending smoothly to position for  
the next call. **TIMING:** Advanc-  
ing skill, usually 4 to 8 beats of  
music, used at caller's discretion.

Everybody swing your partner

Everybody swing your corner

Go back and swing your own

1 & 3 men swing your corner

Go back and swing your own

1 & 3 go forward swing your  
opposite

Go home and swing your own.

**(5) PROMENADE FAMILY** (Full, 1/2, 3/4).

(a) **Couple Promenade:** Starting forma-  
tion - promenade. As a unit the  
couple walks forward around the  
circle counterclockwise. Unless  
otherwise specified, they promen-  
ade until reaching the man's home  
position. At the end of the prom-  
enade the couple turns, as a unit,  
to face the center of the set.

If promenading to the man's home  
position, the couple always goes  
at least one quarter around the  
square. If need be, they continue  
past the man's home position for  
another full time around. (b)

**Single File Promenade:** Starting  
formation - single file promenade.  
Dancers move forward in single  
file counterclockwise or clock-  
wise around the circle, as directed.

(c) **Wrong Way Promenade:** Like  
promenade, except that the couples  
promenade clockwise.

**STYLING:** In promenade position  
the man's hands are palm up,  
right forearm over the lady's  
left arm. Lady's hands are palm  
down in the man's hands. Joined  
hands should be positioned equal-  
ly between partners. In single  
file promenade man's arms are  
held in natural dance position;  
lady's hands on skirt, working  
with the natural swinging motion.

**TIMING:** SS, couples promenading  
full around, 16; three quarters,  
12; one half, 8; one quarter, 4;  
4 people promenading inside, 8.

Everybody promenade your partner  
Put the lady in the lead

Promenade single file back home

1 & 3 couples outside 1/2 promenade

2 & 4 couples inside 1/2 promenade

1 & 3 couples inside promenade 3/4

2 & 4 couples outside promenade

3/4

1 & 3 couples outside promenade  
3/4  
2 & 4 couples inside promenade  
3/4  
All the ladies inside promenade  
back to place  
All the gents inside promenade  
back to place  
All the gents outside promenade  
back to place  
All the ladies outside promenade  
back to place

(6) ALLEMANDE FAMILY: Starting formation - any position where dancers can conveniently turn 90° or less to face their corner.

(a) Allemande Left: Dancers face their corners and turn by the left forearm. Releasing armholds and stepping forward, each dancer ends facing his partner. (b) Allemande Right: Like allemande left, but dancers turn with the right forearm. (c) Left Arm Turn: Starting formation - facing dancers. Dancers join left forearms and walk forward around each other the distance specified, e.g., half (180°), three quarters (270°), full (360°), etc. (d) Right Arm Turn: Like left arm turn except dancers turn with the right forearm.

STYLING: The arms are held past the wrist but not past the elbow joint. Each dancers places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other. TIMING: Full around, 8; three quarters, 6; one half, 4; one quarter, 2.

Left allemande your corner  
Right allemande your partner  
1 & 3 couples forward  
Turn your opposite by the right  
Turn your partner by the left  
Everybody turn your corner by  
the right  
Everybody turn your partner  
by the left

1 & 3 gents forward  
Turn by the right, turn your  
partner by the left  
1 & 3 ladies turn by the right  
Turn your partner by the left  
Allemande left your corner  
Turn your partner right full  
around  
Gents turn your right hand lady  
by the left  
Turn your partner right full  
around  
Allemande left your corner

(7) RIGHT AND LEFT GRAND FAMILY  
Starting formation - square or circle or any position where dancers are facing opposite sex, men facing counterclockwise, ladies clockwise. (a) Right and Left Grand: Partners face, join right hands and pull by. Each moves ahead, around the circle (men counterclockwise, ladies clockwise) and each gives a left hand to the next, a right to the next and a left to the next until each dancer meets his partner. (b) Weave the Ring: A right and left grand without touching hands. (c) Wrong Way Grand: Like right and left grand, but men move clockwise and ladies move counterclockwise.

STYLING: In the right and left grand for all dancers, hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In the weave the ring, ladies will work their skirt with both hands as they move around the square, not exaggerated but with both hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass the dancer on the

right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer. **TIMING:** Until you meet your partner on the other side, 10 steps.

Everybody face your partner  
Go right and left grand  
Meet your partner, weave the ring  
Meet your partner right hand turn back  
Wrong way right & left grand  
Meet your partner weave the ring (wrong way)  
Meet your partner right hand turn back  
Gents stand, ladies right & left grand with the gents  
Meet your partner, ladies stand  
Gents go right & left grand with the ladies

**(8) STAR FAMILY:** Starting formation - facing dancers, facing couples, square, circle.

(a) Right Hand Star, (b) Left Hand Star. The directed dancers step forward and extend designated hands to form a right or left hand star. Dancers turn the star by walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

**STYLING:** In a forward moving star inside hands should be joined in a "palm star" position (hands of those making the star at about average eye level - palms touching), arms bent at elbow. Man's outside arms in natural dance position, ladies' outside hands work skirt.

**TIMING:** 4 people, full around, 8; three quarters, 6; one half, 4; one quarter, 2. 8 people full around, 16; three quarters, 12; one half, 8; one quarter, 4.

Everybody put the right hand in, star right

Other way back a left hand star  
All the ladies right hand star  
Back by the left a left hand star  
All the gents right hand star  
Back by the left a left hand star  
1 & 3 go forward right hand star  
Back by the left a left hand star  
Everybody face your partner  
Make a right hand, two hand star  
Back by the left, a left hand star  
With the left hand lady  
Make a right hand, two hand star  
Back by the left a left hand star  
Swing your partner.

1 & 3 gents forward

Make a right hand two hand star  
Back by the left a left hand star  
With your partner right hand star  
Back by the left a left hand star  
Swing your own.

**(9) STAR PROMENADE:** Starting formation - star, promenade. Directed dancers form a star and place the other arm around the waist of another directed dancer. Turn the star and promenade the distance specified.

**STYLING:** Men's inside hands joined the same as in a right or left hand star, outside arm around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt. **TIMING:** 4 couples full around, 12; three quarters, 9; one half, 6; one quarter, 3. 4 couples full around with back out at home, 16.

Everybody swing your partner  
Keep your arm around your partner  
Star promenade once around to home  
Gents back out & square your set  
1 & 3 swing your partner  
Keep your arm around your partner  
Star promenade once inside to home  
Gents back out & square your set  
1 & 3 forward right hand star  
Back by the left a left hand star  
Pick up your corner with an arm around  
Star promenade once around  
Inside back out, circle 8 (same sex)  
With the nearest lady left allemande  
Swing your partner, star promenade to home.

(10) PASS THRU: Starting formation - facing dancers. Dancers move forward, passing right shoulders with each other. Each ends in the other's starting position but neither dancer changes facing direction.

STYLING: Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Ladies work skirts with hands, right hand leading as right shoulders pass.

TIMING: From a static square (SS), heads or sides passing thru across the set, 4; Box, 2.

1 & 3 pass thru

Promenade your partner home

1 & 3 pass thru

Single file promenade (to the left) home

Face in, pass thru, face right

Single file promenade home, face in

1 & 3 pass thru

1 & 3 gents outside half promenade

Swing a new lady at home

1 & 3 pass thru

1 & 3 ladies to the right

Single file 1/2 promenade

Swing your partner, face in

1 & 3 pass thru

Swing your own at home

(11) SPLIT FAMILY: (a) Split the Outside Couple. Starting formation - facing couples. The active or directed couple moves forward between the outside couple who sidesteps slightly to let them through then sidesteps back together again. (b) Split the Ring (one couple). Starting formation - square. Like split the couple, except only one couple out of the four may be active.

STYLING: Men's arms in natural dance position; ladies may work skirts. The couple that is separated by the active couple simply moves out of the way so that the active couple may move

between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again. TIMING: SS, couple one splits couple three, goes around one to a line, 8 steps. Heads or sides pass thru around one to a line, 8; around two to a line, 10; to home, 12. From a Box, insides split the outsides to a line, 4 steps; to home position, 6.

Number one couple forward, split number three couple

Number one couple promenade 1/2 to home

Number three couple forward split number one couple

Number three swing your own Promenade 1/2 way to home

1 & 3 forward, with your partner stand back to back

Split couples 2 & 4

1 & 3 swing your own

Promenade 1/4 to home

(12) HALF SASHAY FAMILY:

(a) Half Sashay. Starting formation - couple. Partners exchange places without changing facing directions. Dancer on the right sidesteps to the left, while the other dancer on the left steps back, sidesteps to the right, then steps forward to rejoin partner. (b) Rollaway. Starting formation - couple. The directed dancer, or if not specified the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he sidesteps to the right - to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men. (c) Ladies In, Men Sashay: Starting formation - circle or line with alternating men and ladies. With all dancers facing in, the ladies step forward and pause, while the men move to the left behind and past one lady.. Ladies step back and rejoin hands with the men. If the circle is moving to the right, the men sashay to the right.



STYLING: Hands held in normal couple handhold. Man and lady each use a slight pulling motion toward each other as they initiate the sashay movement. Rollaway: Handhold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot to the side and across. Ladies In, Men Sashay: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to the circle. TIMING: Half sashay, 4 steps; Rollaway, 4; Ladies in, men sashay, 4.

Everybody with your partner  
half sashay  
All join hands circle eight  
to the left  
Ladies rollaway a half sashay  
Ladies in, men sashay  
Ladies in, men sashay  
Men in, ladies sashay  
Men in, ladies sashay  
Ladies roll away with a half  
sashay  
Ladies roll away a half sashay

(13) TURN BACK FAMILY: (a) U Turn Back. Starting formation - single dancer. The dancer does an in-place about-face turn (180°), turning toward partner unless the body flow dictates otherwise. If alone (i.e., no partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the center of the set, he may turn in either direction.

STYLING: Arms in natural dance position. TIMING: 2 steps.

Everybody "U" turn back  
Ladies "U" turn back  
Gents "U" turn back

Heads pass thru "U" turn back  
Sides pass thru "U" turn back  
Heads pass thru  
Sides pass thru  
Gents "U" turn back  
Left allemande, swing your own.

(14) SEPARATE FAMILY: Starting formation - couple. (a) Separate: The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call. (b) Divide: The dancers in the couple turn away from each other and walk forward one quarter around the outside of the square to wait for the next call.

STYLING: Those not active will move forward to get out of the way so that those moving will not have so far to go. Men's arms in natural dance position; ladies' skirt work optional. TIMING: 2 steps.

Number one couple with your partner  
back to back  
Separate go all the way around  
to home  
Swing your own at home  
(The above can be used with 1,2,  
3,4 couples)  
Number two couple go forward  
Split the ring, separate to home  
Heads go forward stay there  
Sides divide, sides swing your  
opposite  
Same couples divide & swing your  
own  
Same sides separate half way around  
Swing your own at home

(15) COURTESY TURN: Starting formation - couple facing dancers. The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up) and places his right hand in the small of the lady's back. Working as a unit, the couple turns around with the left hand

dancer backing up and the right hand dancer walking forward. Unless otherwise specified, the couple faces the center of the set or the center of the formation in which it is working.

STYLING: Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the lady's back. Ladies use the right hand to work the skirt.  
TIMING: 4 steps.

Heads courtesy turn your partner  
Heads promenade half way around  
Heads pass thru courtesy turn  
your partner.

(16) LADIES CHAIN FAMILY: (a)

Two Ladies Chain: Starting formation - facing couples (man on left, lady on right). The ladies step forward, extend right hands to each other and pull by. Each man steps forward and to the right, turning left to face the same direction as the lady beside him. The lady extends a left hand to the man for a courtesy turn. Couples end facing each other.

(b) Four Ladies Chain: Starting formation - square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their opposite men. All courtesy turn to face the center of the set. NOTE: Two (or Four)

Ladies Chain Three Quarters: Starting formation - facing couples, a square or circle of 8 dancers. The directed ladies step to the center, form a right hand star and turn the star 3/4. All courtesy turn to face the center of the set.

STYLING: Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of the call, step back with

the left foot. Ladies use hand-shake pull by for two ladies chain. No skirt work except as part of courtesy turn. Three quarter and four ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives. TIMING: SS, two ladies across set, 8 steps; three quarters, 10; four ladies across set, 8; three quarters, 10.

Head ladies chain across  
Side ladies chain across  
All four ladies chain across  
All four ladies 3/4 chain  
All four ladies 3/4 chain  
Head ladies 3/4 chain  
Side men courtesy turn 'em  
Same ladies 3/4 chain  
Head men courtesy turn your own  
Side ladies 3/4 chain  
Head men courtesy turn 'em  
Same ladies 3/4 chain  
Side men courtesy turn your own.

(17) LEAD RIGHT: Starting formation - couple. Directed couple(s) take a step forward, and as a unit turn to the right 90° and move forward.

STYLING: Normal couple handhold between the man and lady, outside hands in normal dance position.  
TIMING: 4 steps

Number one couple lead right  
Number one couple split number  
two couple  
Number one couple promenade 3/4  
Back to home position  
Number two couple lead right  
Circle four to the left  
Make a left hand star  
Number two couple promenade 3/4  
Back to home position.

Head ladies chain across  
Heads promenade half way around  
Heads lead right, left allemande  
Everybody swing your own.

(18) RIGHT AND LEFT THRU:

Starting formation - facing couples. Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

STYLING: Each dancer takes regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that basic (15).

TIMING: SS, heads or sides across the set, 8 steps. Box (couples standing closer together), 6; OW (within an ocean wave - a formation that appears in basic 35), 6 steps.

Heads right & left thru  
Sides right & left thru  
Heads right & left thru  
With a full courtesy turn to face out

Sides right & left thru  
With a full courtesy turn to face out

Everybody promenade once around  
Back to home position

Heads right & left thru  
With a full courtesy turn to face out

Heads promenade half way around

Back to home position.

(19) CIRCLE TO A LINE: Starting formation - facing couples. Couples circle left one half (180°). The lead dancer in the couple who started on the inside (man's position) releases the left handhold, but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under a raised arm arch to become the right end dancer in the line.

STYLING: The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line.

TIMING: 8 steps.

Number one couple lead right  
Circle to a line of four  
Number three couple lead right  
Circle to a line of four  
All join hands circle left  
Once around to home position.

Sides lead right, circle to a line

Swing your partner  
Promenade home.

Heads promenade half way around  
Heads lead right, circle to a line

Everybody right and left thru  
With a full courtesy turn to face out

Promenade your partner home.

(20) BEND THE LINE: Starting formation - any line with an even number of dancers. Dancers in each half of the line must be facing in the same direction. The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing.

STYLING: As ends move forward, centers back up equally. Use

normal couple handhold and in the event a new line is formed, immediately join hands in the new line. TIMING: Lines of four, six or eight, 4 steps.

Number one couple forward  
 Split couple number three  
 Separate around one person  
 Make a single line of four  
 Single line forward  
 Bend the line  
 Heads right hand star once around  
 Left allemande  
 Swing your own at home  
 Heads lead right, circle to a line  
 Lines forward up to the middle  
 And come on back  
 Bend the line  
 Lines up to the middle  
 And come on back  
 Lines pass thru  
 Bend the line  
 Lines pass thru  
 Promenade your partner home.

(21) DOUBLE PASS THRU: Starting formation - double pass thru. Dancers move forward, passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.

STYLING: Same as in pass thru. Dancer leads slightly with right shoulder and therefore the lady could use her right hand to work her skirt by putting it in front of her as she passes.

TIMING: 4 steps.

Heads right & left thru  
 Sides promenade 3/4 round the outside  
 Everybody double pass thru  
 Promenade your partner home  
 Head couples forward  
 Circle four left 3/4  
 Everybody double pass thru  
 Promenade your partner home

Number one couple forward  
 Split couple number three  
 Separate around one person  
 Make a single line of four  
 Single line forward  
 Bend the line  
 Everybody double pass thru  
 Everybody "U" turn back  
 Everybody double pass thru  
 Lead couples "U" turn back  
 Left allemande etc.

Heads right & left thru  
 Heads pass thru separate  
 Around one person  
 Come into the middle  
 Everybody double pass thru  
 Everybody "U" turn back  
 Everybody double pass thru  
 Everybody "U" turn back  
 Centers pass thru  
 Left allemande etc.

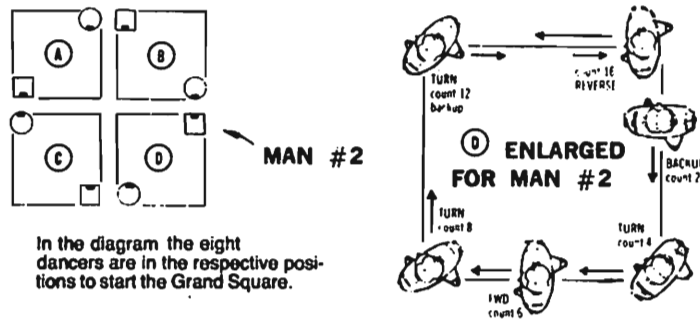
Heads promenade outside 3/4  
 Everybody double pass thru  
 First couple go left next go right  
 Lines of four pass thru  
 Promenade your partner home

Heads promenade 3/4  
 Sides right & left thru  
 Everybody double pass thru  
 Everybody "U" turn back  
 Everybody double pass thru  
 Everybody "U" turn back  
 Centers pass thru  
 Circle four with the outside two  
 Side gents break by the left  
 All circle eight to the left  
 Back to home position.

(22) GRAND SQUARE: Starting formation - square. A call that has the sides doing one part while at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90°) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90°) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90°) to face original partners and walk forward to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90°) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps). Turn one quarter (90°) to face opposites and back up to home (total: 32 steps).

While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

STYLING: Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired. TIMING: 32 counts



Presented by Jerry Helt

PRETTY BABY QUADRILLE  
(United States)

Choreography by Jerry Helt.

Record: E-Z Record 725

Formation: 4 cpls in a square.

Cts

Pattern

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

Figure is danced four times through.

Presented by Jerry Helt



MEGUNTICOOK REEL  
(United States)

Probably this contra comes from the State of Maine, since there is a mountain, a stream and a village by the name of Megunticook.  
References: American Squares v5n3 Nov. 49, p 51; Briggs 1953 p 61-62; Carville 1926 p 10; Northern Junket v3n8 Nov. 52, p 25; Washburn 1862, p 10.

Record:

Formation: Contra lines - cpls 1, 4, 7, etc. active. Cpls in a column, M L shldr twd music or head of hall, W facing ptr.

MeasPattern

A <sup>1</sup> 1-4	Cross right over down the outside	● ■
5-8	Down below two couples	● ■
9-12	Into the center and meet your own	○ □
13-16	Allemande right with your partner	● ■
A <sup>2</sup> 17-20	Allemande left with the couple above	● ■
21-24	Allemande right with your own	○ □
25-28	Allemande left with the next above	Head
29-32	Allemande right to place	
B <sup>1</sup> 33-48	Down the center, same way back and cast off	
B <sup>2</sup> 49-64	Right and left with the couple above	

Presented by Jerry Helt

ROUND DANCE GLOSSARYI. DANCE SYMBOLS and ABBREVIATIONS IN DESCRIPTIONS (as published in "ROUND DANCER" magazine).

- CP - Closed Position  
 SCP - Semi-Closed Position  
 OP - Open Position  
 PT - Point  
 Ptr - Partner  
 Tch - Touch  
 Fwd - Forward - usually a progression in LOD - or to face fwd  
 Bk - Back - to step back - or to indicate -(example) M's bk to COH  
 LF - Left Face - (to turn LF)  
 RF - Right Face - (to turn RF)  
 Bwd - Backward - to move backward  
 Vine - Grapevine - (example) - SIDE,BK,SIDE,FRONT  
 XIB - Cross in back or XRIB - cross R in back (Cue sheet will specify ftwk)  
 XIF - Cross in front - or cross R in front (Cue sheet will specify ftwk)  
 L - Left - could be L hand or L ft  
 R - Right - could be R hand or R ft  
 Ft - Foot (example) Point R ft  
 Ct - Count - (example) Hold one ct  
 Swd - Sideward  
 Hgt - Height  
 Wgt - Weight  
 Manuv - Maneuver - to smoothly assume position for next pattern of dance  
 Bfly - Butterfly - facing ptr with arms extended to side and palms touching  
 Bjo - Banjo position - Ptrs stand together so that R hips are adjacent  
 Scar - Sidecar position - Ptrs stand together so that L hips are adjacent  
 Intro - Introduction - introductory meas of music leading into dance pattern  
 Meas - Measures - 2/4 time (2 cts) - 4/4 time (4cts) - 3/4 time (3 cts)  
 W - Woman  
 M - Man  
 Tog - Together - to step together  
 LOD - Line of dance (or direction) - usually to face CCW around hall  
 RLOD - Reverse line of dance (or direction) - usually to face or step CW around hall  
 CW - Clockwise - or a movement in RLOD around hall - or a turning movement  
 CCW - Counter-Clockwise - the opposite to CW  
 Thru - Through - to step thru  
 Ack - Acknowledge - to face ptr and bow or SMILE while stepping apart  
 / - Symbol splitting a meas or ct - example - STEP/CLOSE,STEP, STEP/CLOSE, STEP



ROUND DANCE GLOSSARY (continued)

- , -; Dash, meaning a hold ct  
 ; - Semi-colon - indicates end of measure  
 , - Comma divides measures into cts  
 M's - Man's - example M's L hand  
 W's - Woman's - example Woman's R hand  
 Twd - Toward - example - to step toward LOD or together  
 Pos - Position - example - take Closed Pos  
 Diag - Diagonal(ly) - to face or move diagonally  
 COH - Center of Hall  
 Pas de Basque - (Example - Step side L, in bk of L on R,  
 step in place L, hold 1 ct;)  
 Bal - Balance - a movement more or less in place  
 S - Slow - to indicate movement or kind of step (as in Latin  
 Rhythm)  
 Q - Quick - to indicate movement or kind of step (as in  
 Latin Rhythm)  
 Prog - Progress - to move either fwd or bk  
 Hitch - a Change of direction step - example FWD, CLOSE, BK-;  
 Check - Also a change of direction step - either fwd or bk  
 example - FWD, BK, BK, -; to stop mvmt  
 1---4 - Numbers at L hand of description indicates amount of  
 meas in pattern

II. BASIC STEPS and MOVEMENTS

Following information courtesy of  
 Roundalab (The International Assoc.  
 of Round Dance Teachers, Inc.)

TWO STEP RHYTHM STEPS

- A. Basic Two Step In designated position step, close, step,  
 hold; (stp, cl, stp, -:).  
 B. Forward Two Step In designated position forward, close,  
 forward, hold; (fwd, cl, fwd, -;).  
 C. Side Two Step In designated position side, close, side,  
 hold; (sd, cl, sd, -;).  
 D. Back Two Step In designated position back, close, back,  
 hold; (bk, cl, bk, -;).  
 E. Two Turning Two Steps A right face turning figure consisting  
 of six steps and generally using two measures of music.  
 In Closed Position using a blending action step side left,  
 close right to left, side and diagonally across line of  
 progression left and pivoting 1/2 right face on left, hold;  
 step side right, close left to right, side right pivoting  
 1/2 right face on right, hold; (sd, cl, trn, -; sd, cl, trn, -;).  
 (Woman) Step side right, close left to right, side right  
 pivoting 1/2 right face on right, hold; step side left, close  
 right to left, side and diagonally across left and pivoting  
 1/2 right face on left, hold;  
 Ending position and facing direction may change with chore-  
 ography - i.e., SCP, SCAR, etc.

ROUND DANCE GLOSSARY (continued)

- F Face-To-Face and Back-To-Back A two measure figure, side left, close right to left, side left turning away from partner (Man left face and Woman right face) to a back-to-back position. hold; side right, close left to right, side right turning toward partner (Man right face, Woman left face) to designated position, hold;
- G Box A two measure figure partners facing. Man steps side on left, closes right to left, steps forward on left, hold; side on right, close left to right, back on right, hold; (sd,cl, fwd,-; sd,cl,bk,-;). Woman does counterpart.
- H Reverse Box A two measure figure partners facing. Man steps side on left, closes right to left, steps back on left, hold; side on right, close left to right, forward on right, hold; (sd,cl,bk,-; sd,cl,fwd,-;). Woman does counterpart
- I Hitch A step in direction of movement, followed by a close step, followed by a step in opposite direction, followed by a hold; (fwd,cl,bk,-; or bk,cl,fwd,-).
- J Hitch Four The basic step can be modified by adding the word "four" to indicate an additional close on the fourth beat. (fwd,cl,bk,cl; or bk,cl,fwd,cl;).
- K Limp A four count movement similar to a vine, but cross behind on each alternating step. (sd,behind,sd,behind;).
- L Limp (Front) Same as Limp except crosses will be in front. (sd,front,sd,front;).
- M Slow Right Face Couple Pivot With a blending motion, from Closed Position Man steps back left turning on ball of foot approximately 1/2 right face (Woman step forward right between Man's feet), hold one count, Man step forward right between Woman's feet (Woman step back left) continuing right face turn to end in position and facing direction as indicated, hold one count. (Pivot,-,2,-;).
- N Balance (Two Step) A three step action in any direction or position with each step on the beat and a hold on the fourth count. Examples:  
 Balance Left or Right - side, behind, in place, hold;  
 Balance Forward - forward, close, in place, hold;  
 Balance Back - back, close, in place, hold;
- O Away Step Step Step diagonally away, in place step, step,hold.
- P Together Step Step Step diagonally together, in place step, step, hold.
- Q Scissors A figure in which partners cross free foot past the other on the third count. Instructions will indicate which partners cross in front and which cross in back as they change to Sidecar, Banjo or other position. (sd,cl,cross,-;).
- R Thru Scissors Same as Scissors except BOTH partners cross in front.

ROUND DANCE GLOSSARY (continued)

- S Progressive Scissors Same as Scissors but partners progress in direction indicated.
- T Forward Lock Forward A step forward followed by crossing the other foot in back of the supporting foot and taking weight on the crossing foot, then stepping forward again, followed by a hold.
- U Back Lock Back A step backward followed by crossing the other foot in front of the supporting foot and taking weight on the crossing foot, then stepping backward again, followed by a hold.
- V Scoot A series of forward, close steps (can be done in any number of counts). Scoot four (in any position) - fwd,cl,fwd,cl;

## III WALTZ RHYTHM STEPS

- A Standard Waltz Three foot movements to a three beat musical measure done by two steps and closing on the third step.
- B Away and Together Movement away from partner then back toward partner with progression in a given direction.
- C Balance (Waltz) Same action as in two step rhythm but in waltz time.
- D Forward Waltz See Standard Waltz.
- E Right Turning Waltz Starting in Closed Position step on free foot (back on left or forward on right) turning 1/4 right face, continue to turn right face on next foot continuing progression started on first step, close free foot to supporting foot having completed a 1/2 turn.
- F Twinkle A figure in which partners cross free foot past the other on the first count. Instructions will indicate which partners cross in front and which cross in back as they change to Sidecar, Banjo or other position. (Cross,sd,cl;).
- G Thru Twinkle Same as Twinkle except both partners cross in front.
- H Progressive Twinkle Same as Twinkle but partners progress in direction indicated.
- I Thru Side Close See separate definitions for each word.
- J Turn Face Close See separate definitions for each word.
- K Box (Waltz) Forward on Man's left foot, step side on right foot, close left foot to right foot; back on right foot, step side on left foot, close right foot to left foot.

## IV MULTI-RHYTHM STEPS

- A Breakaway A three step figure starting with partners facing. The first step is to the side, turn to open or left open rocking backward on second step, recovering to facing position on third step.

- B Circle Away and Together In prescribed rhythm, partners release contact and move away from each other and together in a circular pattern.
- C Maneuver Any type of turn necessary to end in Closed Position Man facing Reverse Line of Progression with Man's left and Woman's right foot free.
- D Pickup The action in which the man leads the woman in front of him, commencing on the inside foot, to end in closed position. (The usual movement is from Semi-Closed Position leading the Woman to Closed Position as the man moves forward.)
- E Rocking Steps A series of steps with a rocking action transferring the weight from one foot to the other by stepping either forward, backward or sideward. The number of steps as indicated.
- F Run A series of fast steps taken without closing the feet.
- G Solo Roll A right face or left face individual turn progressing in designated direction to end in designated position. The number of steps used determined by rhythm and choreography.
- H Twirl A progressive right face turn by the Woman under her right hand and Man's left hand.
- I Reverse Twirl Same as Twirl except change right face to left face turn.
- J Vine Three Side right or left, following with a cross in back, with another side in same direction.
- K Vine Four Side right or left, following with a cross in back, with another side in same direction, with a cross in front. (sd,bhnd,sd,front;).
- L Vine Eight Do a Vine Four two times in succession. (sd,bhnd,sd,front;sd,bhnd,sd,front;).
- M Twisty Vine Same as the Vine except Woman crosses opposite from Man.
- N Vine (Open) Same action as regular Vine except both Man and Woman turn to left Open or Open Position as they take the crossing steps. Can be used for both two step or waltz.
- O Twirl Vine Woman twirls as man moves along with her in a Vine figure.
- P Reverse Twirl Vine Woman twirls left face as man moves along with her in a Vine figure.
- Q Wheel A series of steps in a side by side position, partners turn as a couple with the inside feet as a common pivot point.
- R Wrap From an open position retain the inside hand hold at waist level as Woman makes a complete left face turn to face the same direction as the Man, resulting in wrapping the Woman's left arm in front of her waist and Man's right arm behind her waist. Join the free outside hands in front at chest height.
- S Unwrap Reversing the conditions of a Wrap to a designated position.

ROUND DANCE GLOSSARY (continued)

## V MOVEMENTS OTHER THAN STEPS

- A Brush The ball of the free foot is moved lightly on the floor in the direction indicated without taking weight.
- B Chug A short backward movement with weight on both feet, bend knees and straighten quickly causing feet to slide.
- C Close A step bringing feet together and parallel changing weight.
- D Face A step turning to face partner.
- E Heel Touch heel to floor slightly diagonally forward and sideward.
- F Hop With supporting foot or feet rise slightly from the floor returning to the floor on the same foot or feet.
- G Kick Lifting the knee, then quickly straightening the leg, toe pointed down.
- H Lift A slight rise on the ball of the supporting foot. The free foot moving forward, leg straight and toe pointing forward.
- I Point The toe of the free foot touching the floor in the direction indicated.
- J Recover Returning weight to original supporting foot.
- K Rock and Recover Transferring weight from supporting foot to free foot in direction indicated, then returning weight to original supporting foot. No progression is involved in either action. (roc,-rec,-; or roc,rec,roc,rec;).
- L Thru Both partners bring foot between each other taking weight.
- M Toe Touch toe to floor at the instep of supporting foot.
- N Together Movement toward partner.
- O Touch Toe of free foot touches floor at the instep of supporting foot.
- P Turn Change of direction as indicated.

## VI EXPLANATORY TERMS

- A Bridge A short figure between parts of a dance or between repeats of a dance.
- B Interlude Same as Bridge except normally used to designate a longer passage of music.

Presented by Lambert Knox

ˇ  
 CEKIC  
 (Serbia)

Martin Koenig saw this danced by a small performing group from the village of Popovica in eastern Serbia, in 1970.

Pronunciation:

Record: Balkan Arts 702 EP (formerly BA 1J) "Folk Dances of East Serbia" Side A/2 2/4 meter.

Formation: Short lines; hand hold.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		I.
1	ah	Facing slightly to R of ctr and moving CCW, hop on L ft.
	1	Step in LOD onto R ft.
	ah	Hop on R ft.
	2	Step in LOD onto L ft.
2	ah	Hop onto L ft.
	1	Step in LOD onto R ft.
	&	Step fwd twd ctr onto L ft.
	2	Step in place onto R ft.
3	&	Step sdwd to L onto L ft.
	1	Step in place onto R ft.
	&	Step fwd to ctr onto L ft.
	2	Step in place onto R ft.
4		Repeat meas 3.
5-8		Repeat meas 1-4 with opp ftwk and direction.
		II.
1	1	Facing ctr, leap slightly sdwd to R onto R ft, simultaneously swinging free L ft up behind R knee.
	2	Repeat ct 1 with opp ftwk and direction.
2	1	Step heavily in place onto R ft, bending knees.
	&	Stamp in place onto L ft straightening knees.
	2&	Repeat cts 1,&.
3-4		Repeat meas 2, two more times.
5-8		Repeat meas 1-4 with opp ftwk and direction.

Presented by Martin Koenig

Dance notes by Larry Weiner

CHUKANOTO  
(Thrace, Bulgaria)

Martin Koenig saw the dance performed at the Yambol Folk Festival in the town of Yambol, Bulgaria in 1967.

Pronunciation:

Record: Balkan Arts 701-EP "Folk Dances of Bulgaria" Side B/1  
2/4 meter

Formation: Lines, hands joined in "W" pos.

Note: This dance is found throughout Thrace, as well as other regions of the Balkans, and is known by many different names. I have seen this dance done with the dancers joined in shoulder-hold position, and although I haven't seen it done with swinging arms, I have chosen to add that element since there are dances from this area done that way.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>I.</u>
1	1	Facing ctr and moving R, step onto R ft bringing arms down from "W" pos extending them in front of chest.
	2	Step onto L ft crossing behind (or in front) of R, continue swinging extended arms down in front of waist.
2	1	Step onto R ft to R, swinging extended arms back past hips.
	2	Step onto L ft crossing behind (or in front) of R, swinging extended arms back and up.
3	&	Swing extended arms down and fwd.
	1	Step onto R ft to R, continue swinging extended arms fwd to orig "W" pos.
	2	Stamp L ft next to R, pump arms down, retaining "W" pos.
4	1	Stamp L ft, pump arms down, retaining "W" pos.
	2	Hold.
		<u>II.</u>
1	1	Step onto R ft to R, bringing arms down from "W" pos extending them in front of chest.
	2	Stamp L ft next to R, continue swinging extended arms down in front of waist.
2	1	Step onto L ft to L, swinging extended arms back past hips.
	2	Stamp R ft next to L, swinging extended arms back and up.
3	&	Swing extended arms down and fwd.
	1	Step onto R ft to R, continue swinging extended arms fwd to orig "W" pos.
	2	Stamp L ft next to R, pump arms down, retaining "W" pos.
4	1	Stamp L ft next to R, pump arms down, retaining "W" pos.
	2	Hold.

Presented by Martin Koenig

DOBROLUSHKO HORO  
(Thrace, Bulgaria)

Martin Koenig learned the different steps from members of the Koutev National Ensemble of Bulgaria. This version choreographed and arranged by Martin Koenig.

Pronunciation:

Record: Balkan Arts 701 EP "Folk Dances of Bulgaria" 2/4 meter.  
Side B/2

Formation: Chain formation, long line, belt hold, L arm over R.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
I. <u>BAVNO</u>		
1	1	Facing ctr and moving R, step sdwd to R onto R ft.
	2	Step onto L ft slightly to L of and in front of R ft.
2	1	Step sdwd to R onto R ft.
	2	Lift L ft bringing it bkwd.
3	1	Step onto L ft slightly to the L of and in back of R ft.
	2	Lift R ft.
		Repeat meas 1-3 as often as desired.
II. <u>DAI GO ZHIVO</u>		
1-3		Repeat meas 1-3, Fig I, with animation and where there are step/lifts they become step/hops.
III. <u>TRI NA DESNO</u>		
1	1	Step sdwd to R onto R ft.
	2	Step onto L ft behind R ft.
2-3		Repeat meas 1 two times.
4	1	Step onto R ft in place.
	&	Step onto L ft in place.
	2	Step onto R ft in place.
5-8		Repeat meas 1-4 with opp ftwk and direction.
9		Repeat meas 1.
10		Repeat meas 4.
11-12		Repeat meas 9-10 with opp ftwk and direction.
13-16		Repeat meas 9-12.
IV. <u>HISFERLI</u>		
1	1	Step fwd onto R ft, raising L leg behind ready to kick fwd.
	2	Throw L ft fwd.
	&	Raise L ft in front of R knee.
2	1	Chukche* on R ft while bringing L ft, still raised, bkwd.
	2	Step onto L ft in place
V. <u>DESNO/LEVO</u>		
1	1	Step sdwd to R onto R ft.
	2	Step onto L ft beside R ft.
2	1	Step sdwd to R onto R ft.
	2	Hop on R ft.
3-4		Repeat meas 1-2 with opp ftwk and direction. Repeat as often as desired.

\* Chukche - a Bulgarian word which is a hop that doesn't leave the ground.



DOBROLUSHKO HORO (Continued)

Meas Ct

VI. KRSHI

- 1 1 Chukche on L ft in place while bringing raised R ft fwd.  
 2 Bring R ft bkwd sweeping in front of L ft, leaving ground with bent knee raised and L ft coming back.  
 2 1 Kick extended L leg in front while hopping on R ft.  
 2 Bring L ft bkwd sweeping in front of R ft, leaving ground with bent knee raised and R ft coming back.  
 Repeat as often as desired.

VII. NAPRED-NAZAD+

- 1 1 Step fwd onto R ft.  
 2 Step fwd onto L ft.  
 2 1 Close R ft next to L with a click.  
 2 Hold.  
 3 1 Step bkwd onto R ft.  
 2 Step bkwd onto L ft.  
 4 1 Close R ft next to L with a click.  
 2 Hold.  
 5-6 Repeat Fig IV, meas 1-2.  
 7-10 Repeat Fig V, meas 1-4.  
 Repeat as often as desired.  
 + Leader of the line calls how many steps fwd and how many steps back before closing with a click.

Repeat Fig I - VII.

Presented by Martin Koenig

NEGOTINKA  
(East Serbia, Yugoslavia)

Martin Koenig learned the dance from Zivorad Petrovic in the village of Jaenica in 1969.

Pronunciation:

Record: Balkan Arts 702-EP (formerly BA-1J) "Folk Dances of  
East Serbia" Side B/3 2/4 meter

Formation: Short line; belt hold, L arm over R.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>I.</u>		
1	1	Facing ctr, step fwd onto R ft.
	2	Step fwd onto L ft beside R ft.
2	1	Step fwd onto R ft.
	2	Hold.
3-4		Repeat meas 1-2 with opp ftwk.
5	1	Chukche* onto L ft in place.
	2	Step onto R ft coming fwd.
6	1	Chukche onto R ft in place.
	2	Step onto L ft bkwd.
7-12		Repeat meas 6 six times, beg with chukche on L ft and alternate ftwk. End with R leg raised.
13	1	Brushes in place - starting by bringing R ft back as L ft comes fwd.
	2	Repeat ct 1 with opp ftwk.
14-16		Repeat meas 13 three times.
17-32		Repeat meas 1-16 with opp ftwk.
<u>II.</u>		
1	1	Facing ctr, step sdwd to R onto R ft.
	2	Step onto L ft beside or behind R ft.
2-3		Repeat meas 1, two times.
4	1	Step sdwd to R onto R ft.
	2	Hold.
5-8		Repeat meas 1-4 with opp ftwk and direction.
9-16		Repeat meas 1-8.
<u>III.</u>		
1	ah	Hop on L ft in place
	1	Step onto R ft in place.
	ah	Hop on R ft in place
	2	Step onto L ft in place.
2	ah	Hop on L ft in place.
	1	Step onto R ft in place.
	&	Step onto L ft in place
	2	Step onto R ft in place.
3-4		Repeat meas 1-2 with opp ftwk.
5-8		Repeat meas 1-4.

Repeat Fig I - III.

\*Chukche - A Bulgarian word which is a hop that doesn't leave the ground.

Presented by Martin Koenig



POLOSKA  
(East Serbia, Yugoslavia)

Martin Koenig saw this danced in the village of Halovo in 1967.

Pronunciation:

Record: Balkan Arts 703-EP "Vlach Dances of East Serbia" 2/4 meter.

Formation: Long line, belt hold, L arm over R.

Steps: \*Chukche: a Bulgarian word which is a hop that doesn't leave the ground.

Note: This village, as so many others in the area of Zajecar (the largest nearby town), is inhabited by Vlachs, a Romanian speaking ethnic minority group who settled here many years ago. It is situated in Yugoslavia, right on the Bulgarian border, and near Romania. The area has seen much exchange between the peoples living on different sides of the borders, and, in fact, the borders have changed many times. The dances are characterized by small steps, high energy, twisting of the body and lots of wild stamping. Other dances from this village are Dansa, Ora, Patrusha, Todorka and Yuta.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>I.</u>
1	1	Facing ctr, step sdwd to R onto R ft.
	2	Step L ft beside R.
2	1	Step slightly sdwd to R onto R ft.
	2	Lift L ft next to R.
3	1	Step slightly sdwd to L onto L ft.
	2	Step R ft beside L.
4	1	Step slightly sdwd to L onto L ft.
	2	Lift R ft next to L.
		<u>II.</u>
1-2		Repeat Fig I, meas 1-2.
3	1	Chukche* in place on R ft.
	2	Step onto L ft in place.
4	1	Accented step onto R ft in place.
	2	Step onto L ft in place.
		<u>III.</u>
1	1	Small leap to R onto R ft.
	2	Small leap to L onto L ft.
2	1	Small leap to R onto R ft.
	2	Lift L ft next to R.
3-4		Repeat Fig II, meas 3-4.

POLOSKA (Continued)

<u>Meas</u>	<u>Ct</u>	
		<u>IV.</u>
1	&	Stamp onto R ft in place.
	1	Step onto R ft in place.
	&	Stamp onto L ft in place.
	2	Step onto L ft in place.
2	&	Stamp onto R ft in place.
	1	Step onto R ft in place.
	&	Chukche in place on R ft, free L ft is lifted, knee bent.
	2	Hold.
3-4		Repeat meas 1-2 with opp ftwk and direction.
		<u>V.</u>
1		Repeat Fig IV, meas 1.
2	&	Stamp onto R ft in place.
	1	Step onto R ft in place.
	&	Touch/step onto L ft (ball of ft) in place.
	2	Step onto R ft in place.
3	&	Stamp onto L ft in place.
	1	Step onto L ft in place.
	&	Stamp onto R ft in place.
	2	Step onto R ft in place.
4	&	Stamp onto L ft in place.
	1	Step onto L ft in place.
	&	Chukche in place on L ft, free R ft is lifted, knee bent.
	2	Hold.
		<u>VI.</u>
1-2		Repeat Fig V, meas 1-2.
3	&	Stamp onto L ft in place.
	1	Step onto L ft coming slightly fwd.
	&	Accented step/bend onto R ft coming slightly fwd.
	2	Hold.
4	1	Step onto L ft coming slightly fwd.
	2	Chukche in place on L ft, free R ft is lifted, knee bent.
		<u>VII.</u>
1-2		Repeat Fig V, meas 1-2.
3	&	Stamp in place on L ft.
	1	Step slightly fwd onto L ft.
	2	Chug fwd onto both ft, knees slightly flexed.
4	1	Chug bkwd onto both ft, knees straight.
	2	Hold.

POLOSKA (Continued)VIII.

- 1-2 Repeat Fig V, meas 1-2.  
 3 & Stamp onto R ft in place.  
 1 Step onto R ft in place.  
 & Touch/step onto L ft (ball of ft) in place.  
 2 Step onto R ft in place.  
 4 & Stamp onto L ft in place.  
 1 Step onto L ft in place.  
 2 Chukche in place on L ft, free R ft is lifted, bent knee.  
 5 & Stamp onto R ft in place.  
 1 Step onto R ft in place.  
 & Touch/step onto L ft (ball of ft) in place.  
 2 Step onto R ft in place.  
 6 & Stamp onto L ft in place.  
 1 Step onto L ft in place.  
 2 Stamp onto R ft in front coming fwd slightly.  
 7 1 Shift wt, step onto R ft coming fwd.  
 2 Stamp onto L ft in front coming fwd slightly.  
 8 1 Step onto L ft coming slightly fwd.  
 2 Chukche in place on L ft, free R ft is lifted, bent knee.

IX.

- 1-5 Repeat Fig VIII, meas 1-5.  
 6 & Stamp onto L ft in place.  
 1 Step onto L ft in place.  
 2 Accented step/bend onto R ft in place.  
 7 1 Step onto L ft coming slightly fwd.  
 2 Accented step/bend onto R ft coming slightly fwd.  
 8 1 Step onto L ft coming slightly fwd.  
 2 Chukche in place on L ft, free R ft is lifted, bent knee.

Presented by Martin Koenig

STARA VLAINA  
(East Serbia, Yugoslavia)

Martin Koenig saw this danced by a small performing group from the village of Popovica in 1970.

Pronunciation: STAP-sh VLY-nah

Record: Balkan Arts 702-EP and BA-1J "Folk Dances of East Serbia" Side A/1 2/4 meter

Formation: Short lines; belt hold, L arm over R.

Steps: \*Chukche - a Bulgarian word which is a hop that doesn't leave the ground.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		I.
1	1	Facing ctr and moving R, step sdwd R onto R ft.
	2	Step onto L ft beside R.
2-3		Repeat meas 1, twice. <i>Bend knees on closing step of 2</i>
4	1	Step sdwd to R onto R ft.
	2	<del>Touch L ft in front of R.</del> <i>Bounce on R on second step</i>
5	1	Step diag fwd to R onto L ft.
	2	Slight chukche on L ft, free R ft lifts slightly from ground.
6	1	Step straight bkwd onto R ft.
	2	Slight chukche on R ft, free L ft lifts slightly from ground.
7	1-2	Repeat meas 1 with opp ftwk and direction.
8	1	Step sdwd to L onto L ft.
	2	Slight chukche on L ft as free R ft is lifted slightly, <i>bounce</i> .
		II.
1	1	Step onto R ft in place. <i>Left foot placed just behind R and touch L ft</i>
	2	Accented step onto L ft in place. <i>as with 1st step on R. Bend knees and 2</i>
2-3		Repeat meas 1, twice.
4	1	Chukche on L ft in place.
	2	Step onto R ft to R.
5	1	Chukche R ft in place.
	2	Step onto L ft fwd.
6	1	Chukche L ft in place.
	2	Step onto R ft bkwd.
7	1	Chukche in place on R ft.
	2	Step onto L ft to L.
8	2	Step onto R ft beside L.
	1	Step onto L ft in place.
	2	Chukche on L in place raising R ft behind slightly.

STARA VLAINA (Continued)

<u>Meas</u>	<u>Ct</u>	
		<u>III.</u> <i>Supporting ft hops on each ct.</i>
1	1	Straight R leg with flexed ft swing 1/2 circle in front of L leg, as L knee bends (accented).
	2	Straight R leg with flexed ft swing 1/2 circle away from L leg, as L knee bends (accented).
2-4		Repeat meas 1, three times. <del>Step on R on last ct.</del>
5	1	Straight L leg with flexed ft swings 1/2 circle in front of R leg, as R knee bends (accented).
	2	Straight L leg with flexed ft swings 1/2 circle away from R leg, as R knee bends (accented). <del>Step on L on last ct.</del>
6		Repeat meas 1. Step on R on last ct.
7-8		Repeat meas 5 twice. <del>Step on L on last ct.</del>
		<i>Change of foot occurs at the beginning</i>
		<u>IV.</u>
1	1	Hop on L bringing R heel in front of L knee (slight kicking motion).
	&	Move R ft slightly fwd.
	2,&	Repeat cts 1,&.
2-3		Repeat meas 1 twice.
4	1,&,2	Repeat meas 1, cts 1,&,2.
	&	Step onto R ft in place.
5		Repeat Fig III, meas 5.
6		Repeat Fig III, meas 1.
7	1	Hop on R bringing L heel in front of R knee.
	&	Move L ft slightly fwd.
	2,&	Repeat cts 1,&.
8		Step onto L ft in place.
		<u>V.</u>
1		Repeat Fig I, meas 1. <i>Step R onto R - L to R</i>
2		Repeat Fig I, meas 4. <i>Step Sld to R onto R Bounce on R w/ knee</i>
3		Repeat Fig I, meas 5. <i>Step diag. Fwd to R on Lft. Chukche on L flexed</i>
4		Repeat Fig I, meas 6. <i>Step straight bkwd onto R Free L lifted slightly from ground</i>
5-7		Repeat Fig I, meas 7. <i>Three times. Face ctr move L. step ground</i>
8		Repeat Fig I, meas 8. <i>Step L onto L step R to L chukche on L as R is lifted slightly</i>
		<u>VI.</u>
1	1	Step onto R ft in place.
	&	Stamp onto L ft in place.
	2	Step onto L ft in place.
	&	Stamp onto R ft in place.
2	1	Step onto R ft in place.
	2	Chukche in place on R ft while bringing L leg fwd flicking L ft.
3	1	Step onto L ft fwd.
	2	Chukche on L ft in place.
4	1	Step onto R ft bkwd.
	2	Hold.
5		Repeat meas 1 with opp ftwk.
6	1	Step onto L ft in place.
	&	Stamp onto R ft in place.
	2	Step onto R ft in place.
	&	Stamp onto L ft in place.



STARA VLAINA (Continued)

Meas   Ct   (Fig VI-continued)

7      1      Step onto L ft in place.  
       &      Stamp onto R ft in place.  
       2      Step onto R ft in place.  
       &      Stamp onto L ft in place.  
 8      1      Step onto L ft in place.  
       2      Chukche in place on L ft while bringing R leg fwd  
             flicking R ft.

VII.

1-8      Figure V.

VIII.

1      1      Hop on L moving R.  
       &      Step onto R ft moving R.  
       2      Step onto L ft next to R.  
 2      1      Large step onto R ft moving R.  
       2      Hop on R ft moving R, L leg extended with flexed ft  
             to R.  
 3      1      Large step onto L ft moving R.  
       2      Hop on L ft moving R.  
 4      1      Large step onto R ft moving L.  
       2      Hold.  
 5      1      Hop on R ft moving L  
       &      Stamp on L ft with straight leg in place.  
       2      Stamp on R ft with bent knee moving L beside L ft.  
       &      Step onto L ft with straight leg moving L.  
 6-7      Repeat meas 5 twice.  
 8      1      Jump onto both ft slightly to L.  
       2      Hold.

IX.

1-8      Repeat Fig V starting with a hop, step, step.

X.

1-3      Repeat Fig II, meas 1-3.  
 4      1      Step onto R ft in place.  
       2      Lift L leg in front.  
 5      1      Slap L ft with straight L leg, twisting hips to L.  
       2      Hold.  
 6      1      Twist hips to R.  
       2      Hold.  
 7      1      Twist hips to L.  
       2      Twist hips to R.  
 8      1      Bring L ft back to place.  
       2      Hold.

Presented by Martin Koenig

TODORKA  
(East Serbia, Yugoslavia)

Martin Koenig learned the dance after seeing it done in the village of Halovo, in 1967.

Pronunciation:

Record: Balkan Arts 702-EP and BA-1J "Vlach Dances of East Serbia" 2/4 meter

Formation: Long line; belt hold, L arm over R.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Facing slightly to the R of ctr and moving CCW step onto R ft.
	2	Step onto L ft beside R.
2-3		Repeat action of meas 1 twice.
4	1	Hop on L ft in place.
	2	Step onto R ft in place.
5	1	Hop on R ft in place.
	2	Step onto L ft.
6	1	Hop on L ft in place.
	2	Step onto R ft.
7-12		Repeat meas 1-6 with opp ftwk and direction.

Presented by Martin Koenig

DEDO MILI DEDO  
(Macedonia)

A folk dance originating from Gradmanci in the Kumanovo region of Macedonia, the Dedo Mili Dedo was first notated by Ljupka Kolorova. It is common practice in Macedonia for musicians and singers to use many different melodies for the same dance. The Dedo Mili Dedo is one such dance that uses elements which have been adapted to the rhythms and melodies of the Kumanovo region. It is also a multi-occasion dance.

Pronunciation:

Record: AK-008 Side B/1

4/4 meter

Formation: Open circle; hands joined in "W" pos; wt on L ft.

Meas

Pattern

I.

- |   |                                                                                                                                                                                      |
|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Facing and moving in LOD, step R, L,R (cts 1,&,2); step L,R,L (cts 3,&,4).                                                                                                           |
| 2 | Facing ctr, step R (ct 1); lift on R, raising L in front (ct 2); step L to L (ct 3); step R in place (ct 4).                                                                         |
| 3 | Lift on R, raising L in front of R (ct 1); slight leap onto L, raising R at the same time (ct 2); step on R slightly fwd (ct 3); step L in place (ct &); step on R next to L (ct 4). |
| 4 | Lift on R, raising L in front of R (ct 1); lift on R, raising L to L (ct 2); step L next to R (ct 3); step R in place (ct &); step L in place (ct 4).                                |
| 5 | Lift on L, touch R toe behind (ct 1); touch R toe to R (ct 2); lift on L, raising R in front to R (cts 3,&,4).                                                                       |
| 6 | Step R,L,R in place (cts 1,2,&); step L (ct 3); lift on L, raising R in front (ct 4).                                                                                                |

II.

- |   |                                                                                                                                                |
|---|------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Repeat meas 1, Fig I.                                                                                                                          |
| 2 | Step R to LOD, both knees bent, wt on both ft (ct 1); lift on R, raising L behind (ct 2); step L,R,L (cts 3,&,4).                              |
| 3 | Facing ctr, step R (ct 1); lift on R, raising L in front of R (ct 2); repeat with opp ftwk (cts 3,4).                                          |
| 4 | Step R slightly fwd (ct 1); step L in place (ct 2); step R in place (ct &); step L in place (ct 3); lift on L, raising R in front of L (ct 4). |

Presented by Atanas Kolarovski



GOSTIVARSKO ORO  
(Macedonia)

This line dance is from the Gostivar region of Macedonia and has been performed there for many years and on all sorts of occasions from weddings and birthdays to communal gatherings and religious holidays. Our dances can be named for geographical areas (cities, villages, regions), religious holidays, famous dancers or musicians, or even for a particular craft. Gostivarsko Oro is a perennial favorite at the Bitola folk festival held every year on St. Iliya's Day - the Macedonian independence day.

Pronunciation:

Record: AK-008 Side B/5

Rhythm: 9/8: 1,2 3,4 5,6 7 8,9 (S,S,S,Q,S)

Formation: Lines; dancers hands joined in "W" pos.

Meas

Pattern

- |   |                                                                                                                                            |
|---|--------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Facing and moving LOD, step R,L,R (S,S,S); leap onto L (Q); step R (S).                                                                    |
| 2 | Continuing in LOD, step L,R,L (S,S,S); face ctr and lift on L (Q); step R to R (S).                                                        |
| 3 | Lift on R, raising L in front of R (S); lift on R, raising L to L (S); step L (S); leap onto R (Q); step L (S).                            |
| 4 | Repeat meas 3 with opp ftwk.                                                                                                               |
| 5 | Lift on R, raising L in front of (S); step slightly fwd on L (S); step R in place (S); lift on R, raising L in front of R (Q); step L (S). |
| 6 | Repeat meas 5 with opp ftwk except on ct 7 (Q) leap onto R to R; step L across in LOD (S).                                                 |

Dance begins with meas 3.

Presented by Atanas Kolarovski

IMATE LI VINO  
(Macedonia)

This is a popular song from the Strumica region of Eastern Macedonia. It is sung in succession with other melodies of the same 7/8 rhythm, using the same dance in a way similar to the Lesnoto Kolo. This is a slow, serene dance performed with a sense of pride. Elegance, agility, and flexibility are evidenced in the undulating steps. The dance is an expression of the total harmony of the dancers', musicians' and singers' feelings toward the music.

Pronunciation:

Record: AK 209

Rhythm: 7/8  S Q Q 1 2 3.

Formation: Open circle; "W" pos.

Meas

Pattern

- I.
- 1 Facing and moving to R, step R (ct 1); čukče on R, raise L, knee bent, next to R leg (cts 2,3).
- 2 Step L (ct 1); step R, L (cts 2,3).
- 3 Facing ctr, step R to R (ct 1); raise L in front of R (cts 2,3).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4.
- II.
- 1 Facing ctr, step R to R (ct 1); step L behind (ct 2); step R to R (ct 3).
- 2 Facing to R, step L and bend knee (ct 1); čukče on L, raise R, knee bent, next to L leg (cts 2,3).
- 3-4 Repeat meas 3-4, Fig I.
- 5-16 Repeat meas 1-4, three times.
- III.
- 1 Facing and moving to R, step R (ct 1); step L (ct 2); step R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step R (ct 1); step L (cts 2,3).
- 4 Step R (ct 1); facing ctr, raise L in front of R and facing RLOD (cts 2,3).
- 5 Facing and moving to L, step L (ct 1); step R,L (cts 2,3).
- 6 Repeat meas 5 with opp ftwk.
- 7 Step L behind and facing ctr (ct 1); step R to R, facing to R (cts 2,3).
- 8 Step L to R (ct 1); raise R in front of L (cts 2,3).

Repeat dance from Fig I.

NOTE: The pattern in Fig III may move to ctr and back if you wish.

Presented by Atanas Kolarovski

KOPAČKA  
(Macedonia)

Kopačka symbolizes how the men work on the farm and "kopačke" means "hoe". It is the most popular dance from eastern Macedonia and reflects "village" style in steps and techniques. Originally it was a dance for men only and was used widely by exhibition groups. The dance is from the Delčevo-Berovo district. It was originally taught by Atanas Kolarovski when Tanec, the Macedonian State Folk Ensemble, toured the United States in 1956.

Pronunciation: KOH-pahch-kah

Record: AK 008 Side A/3. Should be slowed a little. 2/4 meter

Formation: Lines of M; belt hold, L arm over R. Last dancer may tuck thumb in own belt or hold hand behind back. Leader carries handkerchief in R hand.

Style: Posture erect, proud carriage. All steps are done precisely.

MeasPattern

Introduction. Anytime before the singing starts, the lines can start walking to the right. On the last meas, sway R and L preparatory to beginning the dance with the vocal.

- I. Danced to "Dimna Juda Mamo"
- 1-2 Facing slightly R, walk R,L,R,L.  
3 Face ctr, step R in place (ct 1); lift L fwd (ct 2)  
4-5 Repeat meas 3 twice, alternating ftwk.  
6 Facing L, and bending fwd, walk L,R (cts 1,2).  
7 Step L to L facing ctr and straightening body (ct 1);  
step R behind L (ct 2).  
8 Step L in place (ct 1); lift R fwd (ct 2).  
9 Repeat meas 8 with opp ftwk  
10 Step L fwd twd ctr, bending over (ct 1); lift R close  
in front of L ankle, straighten body (ct 2).  
Repeat meas 1-10 to end of slow music. With the recommended record, it ends on meas 4.
- II. Fast "Kopačka" step danced to "Derviško Viško Mome"
- 1 Hop on L (ct 1); step R to R (ct &); step L next to R (ct 2).  
2 Repeat meas 1.  
3 Step R in place, extend L fwd low to floor (ct 1);  
repeat ct 1 alternating ftwk (cts &,2).  
4 Repeat meas 3 with opp ftwk.  
5 Small leap onto R, extending L out sharply to L side,  
knee bent (ct 1); hop on R, swinging L across R (ct 2).  
6-7 Repeat meas 1-2 with opp ftwk and direction.  
8 Small leap onto L in place (ct 1); kick R fwd (ct 2).  
9-10 Repeat meas 3-4 with same ftwk.

KOPAČKA (continued)III. KOPAČKA AND MOVE FORWARD

- 1-8 Repeat Fig II, meas 1-8.  
 9-10 Move fwd with two sets of "running threes": R,L,R (cts 1,&,2). L,R,L (cts 1,&,2).  
 On repeats of Fig III, meas 1,2 (hop-step-steps) are done backing out of the ctr and moving slightly to the R.

IV. TWISTS

- 1-5 Facing ctr, repeat Fig II, meas 1-5.  
 6 Jump on balls of both ft, both heels turned to L (ct 1); leap onto R in place, heel straight, raising L behind R calf (ct 2).  
 7 Step on L in place, or slightly back, turning or twisting R heel inward (ct 1); step on R in place, or slightly back, turning or twisting L heel inward (ct 2).  
 8 Step on L in place, raising R behind slightly (ct 1); hop on L, bringing R ft fwd (not a sharp kick) and turning diag L (ct 2).  
 9 Step R across in front of L (ct 1); step L back in place (ct &); step R in place (where it was) (ct 2).  
 10 Hop on R in place, swinging L across R and turning to R (ct 1); step L across R in LOD and face diag R (ct 2).

V. "EE-AH"

- 1-2 Repeat Fig II, meas 1-2.  
 3-4 Jump onto both ft (ct 1); hold (ct 2); Shout "ee-ah" (meas 4, cts 1,2).  
 5-10 Repeat Fig IV, meas 5-10.

VI. KOPAČKA (Hoe)

- 1-2 Repeat Fig II, meas 1-2.  
 3 Jump onto both ft (ct 1); hold (ct 2).  
 4-7 Repeat Fig IV, meas 5-8.  
 8 Facing ctr, step fwd on R (ct 1); step L back in place (ct &); step fwd on R, brushing L ft fwd (ct 2).  
 9 Hop on R while L circles fwd, up and back (ct 1); brush L ft fwd and continue circling up again (ct 2).  
 10 Hop on R, bringing L around behind R in a CCW arc (ct 1); step on L behind R (ct 2).

VII. KOPAČKA (Hoe)

- 1-8 Repeat Fig VI, meas 1-8.  
 9 Hop on R, bringing L ft straight fwd (ct 1); slap L from front to back (ct 2).  
 10 Hop on R (ct 1); step L behind R (ct 2).

Note: Repetitions of each Fig are determined by the leader.

Presented by Atanas Kolarovski

Notes revised by Stan Isaacs and David Chan.



KOPAČKA  
(Macedonia)

Kopačka symbolizes how the men work on the farm. It is the most popular dance from eastern Macedonia and reflects "village" style in steps and techniques. Originally it was a dance for men only and was widely used by exhibition groups. The dance is from the Delcevo-Berovo district. It was originally taught by Atanas Kolarovski when Taneć, the Macedonian State Folk Ensemble, toured the United States in 1956.

Pronunciation:

Record: AK 008

2/4 meter

Formation: Lines of M; belt hold, L arm over R. Last dancer may tuck thumb in own belt or hold hand behind back. Leader carries handkerchief in R hand.

Style: Posture erect, proud carriage. All steps are done precisely.

Meas

Pattern

I. (Danced to "Dimna Juda Mamo")

- |     |                                                                     |                |
|-----|---------------------------------------------------------------------|----------------|
| 1-2 | Facing slightly R, walk R,L,R,L.                                    |                |
| 3   | Face ctr, step R in place (ct 1); lift L fwd (ct 2).)               | 3 step         |
| 4-5 | Repeat meas 3, alternating ftkw.                                    | ) lifts        |
| 6   | Facing slightly L, walk L,R (cts 1,2).                              | )              |
| 7   | Walk L (ct 1); step R behind L, body faces ctr (ct 2).)             | Grapevine      |
| 8   | Step L in place (ct 1); lift R fwd (ct 2).)                         | ) 2 step lifts |
| 9   | Repeat meas 8 with opp ftkw.                                        |                |
| 10  | Step L fwd twd ctr (ct 1); lift R close in front of L ankle (ct 2). |                |
- Repeat meas 1-10 to end of slow music.

II. (Fast "Kopačka" step danced to "Derviško Viško Mome")

- |      |                                                                                             |              |
|------|---------------------------------------------------------------------------------------------|--------------|
| 1    | Hop on L (ct 1); step R to R (ct &); step L next to R (ct 2).                               |              |
| 2    | Repeat meas 1.                                                                              |              |
| 3    | Step R in place, extend L fwd low to floor (ct 1);) repeat ct 1 alternating ftkw (cts &,2). | ) 3 scissors |
| 4-5  | Repeat meas 3, twice, alternating ftkw (9 scissors in all).                                 |              |
| 6-7  | Repeat meas 1-2 to L, opp ftkw.                                                             |              |
| 8-10 | Repeat meas 3-5 (scissors) moving to L, then fwd, making a semi-circle moving twd R.        |              |

Repeat Fig II until leader calls change, except during meas 1-2, use hop-step-steps to return to original pos.

III.

- |     |                                                                                                    |
|-----|----------------------------------------------------------------------------------------------------|
| 1-4 | Repeat meas 1-4, Fig I (4 walks, 2 step-lifts).                                                    |
| 5   | Small leap onto R, extend L out sharply to L side (ct 1); swing L across R and bounce on R (ct 2). |
| 6-7 | Repeat meas 1-2, Fig I (4 walks), with opp ftkw.                                                   |
| 8   | Face ctr, small leap onto L in place (ct 1); lift R fwd (ct 2).                                    |
| 9   | Step R,L in place (cts 1,&); step R fwd (ct 2).                                                    |
| 10  | Hop on R (ct 1); swing L out to L and around (ct &); step L across R (ct 2).                       |

KOPAČKA (continued)

11-20 Repeat meas 1-10.

IV.

- 1-2 Repeat meas 1-2, Fig I (4 walks).  
 3-4 Jump on both ft to face ctr on ct 1 of meas 3 and hold.  
 5 Leap onto R in place and swing L out sharply to L (ct 1);  
 swing L across R (ct 2).  
 6 Touch L toe to L, heel turned out (ct 1); raise L behind  
 R calf, with slight lift on R (ct 2).  
 7 Step L bkwd with twist (ct 1); step R bkwd with twist (ct 2).  
 8 Step L in place (ct 1); lift R fwd (ct 2).  
 9 Moving slightly fwd step R,L,R (cts 1,&,2).  
 10 Hop on R in place (ct 1); swing L across R (ct &); step L  
 across R in LOD and face slightly R (ct 2).  
 11-20 Repeat meas 1-10.

V.

- 1-2 Repeat meas 1-2, Fig I (4 walks)  
 3 Jump on both ft to face ctr (ct 1); hold (ct 2).  
 4-8 Repeat meas 5-9, Fig IV.  
 9 Bicycle: hop on R, circle L fwd, up, bkwd and down.  
 10 Repeat bicycle, ending with step L.  
 11-20 Repeat meas 1-10.

This description meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be described adequately in writing.

Dance notes by R & S Committee, Folk Dance  
 Federation of California (South).  
 Edited to fit syllabus format

Presented by Atanas Kolarovski

KUMANOVSKO ORO  
(Macedonia)

The dance takes its name from Kumanovo, a town northeast of Skopje, and it is popular in the villages in that area. Itinerant orchestras go from village to village celebrating slavas (patron saint days), weddings and other festive occasions. The music for this dance on the listed record is by Ilma Jašarov and his brass band. Ensembles of brass instruments became popular in the Balkans after World War I, as a result of exposure to western European military bands, and that type of instrumentation is still popular and is now usually played by professional gypsy musicians.

Pronunciation: koo-MAH-nohv-skoh OH-roh

Record: AK-007, Side A/3 "Krstačko." Side B/4 is entitled "Kumanovsko," but the correct music is Side A/3

Rhythm: 13/16: 1-2, 3-4, 5-6, 7-8-9, 10-11, 12-13.  
Counted: 1 2 3 4 5 6

Formation: Originally danced in separate lines, M using "T" pos, W use "W" pos. When done in mixed lines, use "W" pos.

Steps: Čukče: Raise and lower heel of supporting ft, coming down on the full ft on the ct.

MeasPattern

Each Figure is repeated until a change is called by the leader.

I. IN PLACE

- 1 Facing ctr, čukče on L, raising R leg, knee bent (ct 1); place R ft down beside L and beg to take wt on it (ct 2); transfer full wt onto R ft (ct 3); raise L leg in front, knee bent (ct 4); bend and straighten R knee (cts 5,6).  
2 Repeat meas 1 with opp ftwk.  
3-4 Repeat meas 1-2.

II. MOVE SLIGHTLY IN LOD

- 1 Turning to move in LOD, čukče on L, raising R leg in front (ct 1); step in LOD on R and hold (cts 2,3); čukče on R, raising L leg in front (ct 4); step on L and hold (cts 5,6).  
2 Čukče on L, raising R leg in front (ct 1); step on R and hold (cts 2,3); leap onto L (ct 4); step on R beside L (ct 5); leap lightly onto L (ct 6).  
3-4 Repeat meas 1-2.

III. MOVE IN LOD

- 1 Čukče on L (ct 1); step R (ct 2); small čukče on R (ct 3); step L (ct 4); step R and hold (cts 5,6).  
2 Small lift on R (ct ah); step on L (ct 1); step on R and hold (cts 2,3); step on L (ct 4); step R,L (cts 5,6).  
3-4 Repeat meas 1-2.

KUMANOVSKO ORO (continued)IV. IN PLACE

- 1 Čukce on L twice (cts 1,2); step on R (ct 3); step  
slightly fwd on L (ct 4); step on R and hold (cts 5,6).  
2 Repeat meas 1 with opp ftwk.  
3-4 Repeat meas 1-2.

## V.

- 1 Čukce on L twice, R raised in front, knee bent (cts 1,2);  
Step R,L (cts 3,4); step R and hold (cts 5,6).  
2 Čukce on R twice (cts 1,2); step on L to L (ct 3);  
step on R in LOD (ct 4); step L,R in LOD (cts 5,6).  
3 Slight leap onto L (ct 1); step R and hold (cts 2,3);  
step L (ct 4); step R and hold (cts 5,6).  
4 Repeat meas 2.

Presented by Atanas Kolarovski

LAPOVO KOLO  
(Serbia)

This dance originated in the central Serbian area of Šumadija. Šumadija is a region rich with lots of forests. The dance is named after the town, Lapovo. The characteristics of this dance are similar to many variations of "Ušest". It is danced at many occasions - weddings, name days, gatherings, and parties.

Pronunciation:

Record: AK-008 Side B/3

2/4 meter

Formation: Open circle; hands joined in "V" pos.

Meas

Pattern

I.

- 1 Moving in LOD, slight hop on L (ct & of previous meas);  
step R (ct 1); L ft close to R (ct 2).  
2 Repeat meas 1 with opp ftwk.  
3 Step R (ct 1); step L next to R (ct &); step R (ct 2).  
4 Facing ctr, step L to L (ct 1); hold (ct 2).  
5 Step R to R (ct 1); step L slightly across R (ct &);  
repeat cts 1,& (cts 2,&).  
6 Step R to R (ct 1); hold (ct 2).  
7-12 Repeat meas 1-6 with opp ftwk and direction.

II.

- 1-3 Repeat Fig I, meas 1-3.  
4 Step L,R twd ctr (cts 1,&); step L slightly to L (ct 2);  
step R next to L (ct &).  
5 Step bkwd L,R,L (cts 1,&,2).  
6 Hop on L (ct 1); step on R heel twd ctr (ct &); step  
L in place (ct 2).  
7 Three small steps in place R,L,R (cts 1,&,2).  
8-9 Repeat meas 6-7 with opp ftwk.

III.

- 1-6 Repeat Fig I, meas 1-6.  
7 Hop on R (ct 1); step on L heel twd ctr (ct &); step  
R in place (ct 2).  
8 Three small steps in place L,R,L (cts 1,&,2).  
9 Hop on L, raising R to R at same time (ct 1); step R  
next to L (ct 2); hop on R, raising L to L (ct &).  
10 Step L next to R (ct 1); step in place R,L (cts &,2).

Presented by Atanas Kolarovski

OHRIDSKO  
(Macedonia)

A traditional Macedonian dance from the regions of Resen and Bitola, it has been performed in many local festivals. In this dance men and women can either dance together or separately. The music is "Ohridsko" with arrangement by Gorji Dimcevski.

Pronunciation:

Record: AK 209

Rhythm: 11/16:  S,Q,Q,Q,Q 1,2,3,4,5

Formation: Open circle. If M dance together, use "T" pos; if W dance together use "W" pos. If mixed lines, use "W".

Meas

Pattern

IA

- 1 Facing and moving to R, lift on L (ct 1); step R (cts 2,3); čukče on R, raising bent L knee (cts 4,5).  
2 Step L (ct 1); step R (cts 2,3); lift on R (ct 4); step L (ct 5).  
3-4 Repeat meas 1-2.

IB

- 1 Facing ctr, in place lift on L (ct 1); lift on L (ct 2); step R to R (ct 3); step L across R (ct 4); step back to R (ct 5).  
2 Repeat meas 1 with opp ftwk.  
3-4 Repeat meas 1-2.  
Repeat IA, IB three times.

II

- 1 Facing and moving to R, lift on L (ct 1); step R (cts 2,3); leap onto L (ct 4); step R (ct 5).  
2 Step L (ct 1); step R (cts 2,3); leap onto L (ct 4); step R (ct 5).  
3 Repeat meas 2 with opp ftwk.  
4 Step L (ct 1); step R (cts 2,3); lift on R (ct 4); step L (ct 5).  
5 Facing ctr, in place lift on L (ct 1); step R to R (cts 2,3); raise L in front of R (cts 4,5).  
6 Čukče on R (ct 1); step L next to R (cts 2,3); step R in place (ct 4); step L in place (ct 5).  
7-8 Repeat meas 5-6.  
9-16 Repeat meas 1-8.

III

- 1-4 Repeat Fig II, meas 1-4.  
5 W: Facing ctr, lift on L (ct 1); step R to R (cts 2,3); step L across R (ct 4); step back on R (ct 5).  
M: Facing ctr, lift on L (ct 1); step R to R (cts 2,3); bending both knees, squat (cts 4,5).

OHRIDSKO (continued)

- 6 Making 1 CCW turn, hop on R twice (cts 1,2); step in place on L (ct 3); step R across L (ct 4); step back to L (ct 5). When turning, W place hands on waist.
- 7-8 Repeat meas 5-6.

Presented by Atanas Kolarovski

STARA VRANJANKA  
(Macedonia)

Pronunciation: STAH-rah VRAHN-yahn-kah

Record: AK-007, Side B/2

Rhythm: 7/8: 1,2,3 4,5 6,7 (S,Q,Q)  
                  1       2       3

Formation: Lines with hands joined in "W" pos.

Meas

Pattern

- |   |                                                                                                                 |
|---|-----------------------------------------------------------------------------------------------------------------|
| 1 | Facing and moving in LOD, step R (ct <u>1</u> ); step L (cts 2-3).                                              |
| 2 | Face ctr and step on R, L lifts up behind R calf (ct <u>1</u> ); bounce on R (cts 2-3).                         |
| 3 | Retaining wt on R (no bounce), lift L leg in front of R (ct <u>1</u> ); swing L leg to back of R leg (cts 2-3). |
| 4 | Step a little back and to L on L (ct <u>1</u> ); step R to R (ct 2); step L next to R (ct 3).                   |

Repeat dance from beginning.

Presented by Atanas Kolarovski



VASILICE  
(Macedonia)

This wedding dance tells about the bride "Vasilice", for whom it is named. The words of the song describe her. The dance comes from the river valley of the region of Negotino, and the same melody and song is also used for many other "Lesnoto" type dances. You can see this dance done at weddings, village gatherings, village patron day celebrations and many other occasions.

Pronunciation:

Record: AK 209

Rhythm: 7/8  S Q Q

Formation: Open circle, "W" pos, or "T" pos.

Meas

Pattern

- I.
- 1 Step R in LOD (S); lift on R, bringing L in front of R (Q); step L in LOD (Q).
  - 2 Step R to R (S); stand on R, raise L in front of R (Q Q).
  - 3 Step L back slightly in RLOD (S); step R to R (Q Q).
  - 4 Step L to R (S); stand on L, raise R in front of L (Q Q).
  - 5-16 Repeat meas 1-4 three times.

- II.
- 1 Step R in LOD (S); step L (Q); step R(Q).
  - 2 Repeat meas 1 with opp ftwk.
  - 3 Facing ctr, step R to R (S); raise L in front of R (Q Q).  
May cukće on R.
  - 4 Repeat meas 3 with opp ftwk.

Presented by Atanas Kolarovski

VELEŠKO ORO  
(Macedonia)

Pronunciation: VEH-lesh-koh OH-roh

Record: AK-007 Side A/2

Rhythm: 9/8:  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5,6}{3}$   $\frac{7,8,9}{4}$  (Q,Q,Q,S)

Formation: Lines; hands joined in "W" pos; wt on L ft.

Meas

Pattern

- I.
- 1 Facing and moving LOD, lift on L (ct 1); step fwd R,L,R (cts 2,3,4).
- 2 Continuing in LOD, step L,R,L,R (cts 1,2,3,4).
- II.
- 1 Face ctr and in place, lift on R (ct 1); step L in place (ct 2); hold (ct 3); step R slightly fwd, step L back (ct 4).
- 2-3 Repeat meas 1, alternating ftwk, twice.
- REPEAT Fig I, II until leader calls change.
- III. (arms down in "V" pos)
- 1 Facing and moving LOD, lift on L (ct 1); step fwd R,L (cts 2,3); step fwd R,L (ct 4).
- 2 Repeat meas 1.
- 3 Small leap fwd onto R (ct 1); step fwd L,R (cts 2,3); step fwd R,L (ct 4).
- 4 Repeat meas 3 with opp ftwk.
- IV.(in place)
- 1 Lift on L, raising R leg fwd (ct 1); step R in place (ct 2); step L fwd, raising R behind L calf (ct 3); lift on L, step back on R (ct 4).
- 2-4 Repeat meas 1, alternating ftwk, three times (4 in all).

Presented by Atanas Kolarovski

KARAGOÚNA

(Greece)

A dance from Thesaly.

Pronunciation: kah-rah-GOO-nah

Record: Folkraft LP 3 Side B/1 2/4 meter

Formation: Open circle, dancers hands joined in "W" pos.

MeasI.PatternI.

- 1 Moving in LOD, step R,L (cts 1,2).  
 2 Step R, facing ctr (ct 1); point L fwd (ct 2).  
 3 Step on L beside R (ct 1); point R bkwd (ct 2).  
 4 Point R fwd (ct 1); point R bkwd (ct 2).  
 5-16 Repeat meas 1-4, three times (4 in all), closing R  
 beside L on ct 2 of meas 16.

II.

- 1-3 Turn on L heel, stepping to R on R ft (ct 1); step  
 L beside R (ct 2). Repeat for meas 2,3.  
 4 Touch L fwd, step together (cts 1,2).  
 5-6 M squat all the way down, W bend knees slightly (ct 1);  
 M come up and both hop on L ft, 3 times (cts 2,&,1 of  
 meas 6); touch R across L (ct &); close ft together (ct 2).  
 7-8 Repeat meas 5-6 with opp ftwk.

III.

- 1-8 Move in LOD, walking in S,Q,Q rhythm, beg R ft,  
 alternating ft for 8 meas (fast music).

Presented by Nikos Savvidis

LETSINA  
(Greece)

This dance comes from Pontos.

Pronunciation:

Record: LP VAS 233 "Ta Horeftika Tou Sotiraki"  
Folkraft LP 6

Formation: Open circle, dancers hands joined in "V" pos, R  
ft free.

Meas

Pattern

1-2	Travelling to the L, step R across L (S); step L to L (Q). Repeat for meas 2.
3	Step R in front of L (S); step bkwd on L (Q).
4	Step bkwd R,L (S,Q).
5	Step sdwd on R (S); hop or chug on R (Q).
6	Hop on R, touching L fwd (S); step on L (Q).
7	Hop on L, touching R fwd (S); step on R (Q).
8	Hop on R, touching L fwd (S); step on L (Q).

Arms swing throughout meas 1-3.

Repeat from beginning.

Presented by Nikos Savvidis

MALEVIZIÓTIKOS  
(Greece)

Also known as Kastrinos of Crete.

Pronunciation:

Record: 8 X MRS 9081 "Original Gretan Music by Kostas  
Mountakis" 2/4 meter

Formation: Open circle, dancers hands joined in "W" pos.

Travelling forward:

R hop - step L; R,L,R (S,Q,Q).

L,R,L (S,Q,Q); both ft together - R hop.

Travelling backward:

Step R; L,R,L (S,Q,Q); R,L,R (S,Q,Q);

Step together -R hop.

Repeat.

Presented by Nikos Savvidis

MILÍ TSA  
(Greece)

Also known as Kokinógly of Pontos.

Pronunciation:

Record: LP VAS 233 "Ta Horeftika Tou Sotiraki" 2/4 meter

Formation: Open circle, dancers hands joined in "V" pos.

Meas

Pattern

- |     |                                                                          |
|-----|--------------------------------------------------------------------------|
| 1-3 | Travelling to R, one step per ct, step R,L,R,L,R, hop R, (L back point). |
| 4-6 | Step L fwd, R back, three times, swinging arms back and forth.           |
| 7-8 | Step L,R,L, hold.                                                        |

Repeat.

Presented by Nikos Savvidis

OMAL TRAPEZOUNTEIKON  
(Greece)

This dance is from Pontos.

Pronunciation:

Record: LP VAS 233 "Ta Horeftika Tou Sotiraki" 9/8 meter.

Formation: Open circle, dancers hands joined in "W" pos.



R forward - L,R slightly behind  
 L forward - R,L slightly behind

Presented by Nikos Savvidis

PENTOZÁLI  
(Greece)

This is a slow Pentozáli from Crete.

Pronunciation:

Record: 8 X MRS 9081 "Original Gretan Music by Kostas  
Mountakis" 2/4 meter

Formation: Open circle, dancers in "T" pos.

Meas

Pattern

- |   |                                                             |
|---|-------------------------------------------------------------|
| 1 | Step sdwd on R (ct 1); touch L beside R (ct 2).             |
| 2 | Step fwd on L (ct 1); touch R beside L (ct 2).              |
| 3 | Step bkwd on R (ct 1); cross L in front of R, no wt (ct 2). |
| 4 | Step L to L (ct 1); touch R beside L (ct 2).                |

Fast Pentozali:

- |   |                                                                                                                                                      |
|---|------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Step sdwd on R (ct 1); hop on R, swinging L ft across R (ct 2).                                                                                      |
| 2 | Step sdwd on L (ct 1); hop on L, swinging R ft across L (ct 2).                                                                                      |
| 3 | Leap onto R to R side, bending R knee and kicking L fwd (ct 1); step to L on L ft (ct 2); step on R across in front of L, leaving L in place (ct &). |
| 4 | Step in place on L (ct 1); step sdwd on R (ct 2); step on L across in front of R (ct &).                                                             |

Variation: Patia

Same as Fast Pentozali above except on meas 4, ct 2 jump on R with L kicking fwd; tap L fwd (ct &).

Variation:

Same as previous Variation but add a fwd brushing motion to meas 3, cts 2,&.

Presented by Nikos Savvidis



PONTIAN HASAPOSERVIKO  
(Greece)

A dance of Pontos.

Pronunciation:

Record: Kostikas Tsakalidis 1980 No 30022                      2/4 meter

Formation: Lines of dancers in "T" pos.

Meas

Pattern

- |   |                                                                                                                               |
|---|-------------------------------------------------------------------------------------------------------------------------------|
| 1 | Travelling to the R, step sdwd R (ct 1); step behind R with L ft (ct 2).                                                      |
| 2 | Continuing to R, step R, L behind R, R (cts 1,&,2).                                                                           |
| 3 | Step L,R,L (cts 1,&,2).                                                                                                       |
| 4 | In place, hop on L (ct ah); step on R behind L (ct 1); hop on R (ct ah), step on L behind R (ct 2).<br>Repeat from beginning. |

Variation:

R,L,R; L - kick R fwd and swing in a circle to back.  
Then L - hop on L, step R behind; hop on R, step with L.  
Repeat from beginning.

Presented by Nikos Savvidis

SARIGOUZ  
(Greece)

This is from Podos.

Pronunciation:

Record: LP VAS 233 "Ta Horeftika Tou Sotiraki" 9/16 meter

Formation: Open circle, dancers hands joined in V pos.

Pattern

Moving in LOD, beg with R, step R,L,R (Q,Q,S);  
L,R,L (Q,Q,S). Repeat

Face ctr and step in place bending knees, R,L,R  
(Q,Q,S); L,R,L (Q,Q,S).

Repeat from beginning.

VARIATION:

Raise joined hands arms outstretched fwd, face ctr.  
Travel fwd R,L,R (Q,Q,S); L,R,L (Q,Q,S).

Step fwd on R ft, both knees bent, hands quickly  
lowered and raised.

Step bkwd on R ft, both hands quickly lowered and  
raised.

Travel bkwd L,R,L; R,L,R; L,R,L - all in Q,Q,S rhythm.

Repeat from beginning

Presented by Nikos Savvidis

LAS ALAZANAS

(Mexico)

Choreography by Dr. Lorenzo A. Trujillo.

Pronunciation: lahs ah-lah-SAH-nahs

Translation: Dance of the Showhorses

Record: Arcano DKL1-3251 LXXV Aniversario Mariachi Vargas de Tecalitlan; Arcano DKL1-3036 El Mejor Mariachi del Mundo B/2 (used in class); ASP Records 6004-A (45) 6/8 meter

Formation: M and W facing, M turned slightly to L, W to R. Wt on ML, WR, ball of MR, WL rests on floor in front of other ft. M clasp hands behind waist, W hold skirt above shldr ht with R hand, L arm bent with skirt held near waist. Upper body bent slightly fwd twd ptr.

Steps: Variations of traditional dance steps of Jalisco.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1-4		<u>INTRODUCTION.</u> No action.
		<u>I. ALAZANAS SEQUENCE.</u> Ftwk given for M, W do opp., face to face with ptr.
1	+ 1	Step on ball of R
	+2+3	Fall on L with L knee bent.
	4	Repeat cts +1 two more times.
	+ 4	Step R
	+ 5	Step on ball of L. } Can substitute steps on heel (M).
	+ 6	Step on ball of R. }
	+ 6	Step on ball of L. } Can substitute steps on heel (M).
2	1	Step R.
	+ 2	Step on ball of L. } Can substitute steps on heel (M).
	+ 2	Step on ball of R. }
	+ 3	Step L.
	+ 3	Step on ball of R. } Can substitute steps on heel (M).
	+ 4	Step on ball of L. }
	4	Stamp R. }
	5	Stamp L. }
	6	Stamp R. } Straighten upper body.
3-4		Repeat meas 1-2 omitting preparatory "+" ct.

LAS ALAZANAS (continued)II. ZAPATEADO BORRACHO (Face to face, moving side to side)

- Same ftwk for M and W.
- |     |      |                                     |
|-----|------|-------------------------------------|
|     | +    | Scuff R heel to R.                  |
| 1   | 1    | Fall on R to R.                     |
|     | +    | Brush L toe diag bkwd.              |
|     | 2    | Drop R heel.                        |
|     | +    | Tap L toe behind R.                 |
|     | 3    | Drop R heel.                        |
|     | +4-6 | Repeat cts +1-3 with opp ftwk.      |
| 2-3 |      | Repeat meas 1 two more times.       |
| 4   | 1    | Hop on L, extend R leg fwd.         |
|     | 2    | Leap onto R, extend L leg fwd.      |
|     | 3    | Leap onto L, extend R leg fwd.      |
|     | 4    | Step R across in front of L.        |
|     | 5-6  | Pivot on balls of both ft once CCW. |
| 5-8 |      | Repeat meas 1-4.                    |

III. ALAZANAS SEQUENCE

- |     |  |               |
|-----|--|---------------|
| 1-4 |  | Repeat Fig I. |
|-----|--|---------------|

IV. ZAPATEADO BORRACHO (Crossing to ptrs pos.)

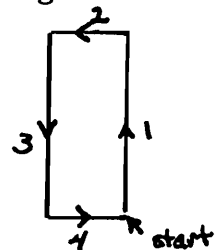
- |     |  |                                                                                                                                                                     |
|-----|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1-4 |  | Repeat Fig II., meas 1-4. Pass ptr by L side during meas 1-2 of pattern; curve in a circular path $\frac{1}{2}$ CCW to face ptr during meas 3; face ptr for meas 4. |
| 5-8 |  | Repeat meas 1-4 crossing back to original side.                                                                                                                     |

V. ALAZANAS SEQUENCE WITH LEAP & CROSSOVER VARIATION

- Same ftwk for M and W.
- |     |   |                                                                                                                                           |
|-----|---|-------------------------------------------------------------------------------------------------------------------------------------------|
| 1-2 |   | Repeat Fig I. through meas 2, ct 3.                                                                                                       |
| 2   | 4 | Turn slightly L and pushing off from both ft, leap on R to R, extend L leg low to L side, changing places with ptr, passing face to face. |
|     | 5 | Step L behind R) Continue turning L to complete                                                                                           |
|     | 6 | Step R to R ) $\frac{1}{2}$ turn to face ptr.                                                                                             |
| 3-8 |   | Repeat meas 1-2 three more times.                                                                                                         |

VI. SCUFF STEP

- Same ftwk for M and W.
- |     |     |                                                                                           |
|-----|-----|-------------------------------------------------------------------------------------------|
| 1   | 1   | Turn body to face L, bend slightly fwd at waist, stamp L.                                 |
|     | +   | Scuff R heel slightly in front of L, lift L heel.                                         |
|     | 2   | Lower L heel, straighten body, turn $\frac{1}{4}$ CW, R leg describes a bkwd circle.      |
|     | 3   | Scuff R heel fwd.                                                                         |
|     | 4   | Step R fwd.)                                                                              |
|     | 5   | Step L fwd.) Ptrs change sides, passing L shldr.                                          |
|     | 6   | Scuff R heel fwd.                                                                         |
| 2   | 1-2 | Repeat meas 1, ct 1-2 with opp ftwk, except on ct 2 turn $\frac{1}{4}$ L (CCW).           |
|     | 3-6 | Repeat meas 1, ct 3-6 moving bkwd and completing $\frac{1}{2}$ turn CCW.                  |
| 3-4 |     | Repeat meas 1-2 to return to original pos.<br>Floor pattern is a narrow rectangular path: |



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LAS ALAZANAS  
(Mexico)

Choreography by Dr. Lorenzo A. Trujillo.

Pronunciation:

Record: Arcano DKL1-3251 LXXV Aniversario Mariachi Vargas  
de Tecalitlan 6/8 meter.

Formation: M and W dance side by side, or facing one another,  
and can add movements of crossing sides.

Steps: Variations of traditional dance steps of Jalisco.

Meas

Pattern

- 1-2 I. INTRODUCTION. No action
- 3-10 II. Alazanas Sequence  
\*1 - Step on ball of L ft.  
2 - Step on R ft.  
3-6 - Repeat 1-2, twice.  
7 - Step on L ft.  
8 - Step on ball of R ft.  
9 - Step on ball of L ft.  
10 - Step on R ft.  
11-16 - Repeat 8-10, alternating ftwk.  
17-18 - Step L,R.  
Repeat from \* three more times.
- 11-18 III. \*1 - Leap onto L ft.  
2 - Brush ball of R ft diag back and tap floor twice.  
Repeat three more times.  
Spin once to L.  
Repeat from \*, ending with spin.
- 19-22 IV. Do Alazanas sequence two times.
- 23-30 V. Repeat step sequence of Fig III.
- 31-38 VI. Alazanas sequence with variation:  
Do step as shown in Fig II except for the following:  
16 - Leap to the R stepping on R ft.  
17 - Step on L ft.  
18 - Step on R ft.
- 39-46 VII. 1 - Step on L ft.  
2 - Hop up, hit-brush with R heel crossing it diag  
in front of L ft.  
3 - Hit-brush R heel bringing it back to its place.  
4 - Step on R ft.  
5 - Walk on L ft.  
6 - Walk on R ft.  
Repeat three more times.

LAS ALAZANAS (continued)

- 47-50 VIII. Alazanas sequence with variation
- 1 - Step on ball of L ft.
  - 2 - Step on R ft.
  - 3 - 6 Repeat 1-2, twice.
  - 7 - Spin to L.
  - 8 - Spin to L.
  - 9 - Step on L ft.
  - 10 - Step on R ft.
  - 11 - Step on L ft.
- Repeat once
- 51-58 IX.\*1 - While hopping on L ft, raise R knee and move R ft in a small circle keeping knee bent.
- 2-3 Repeat above.
- 4-6 While hopping on R ft, raise L knee and move L ft in a small circle keeping knee bent.
- Repeat two more times.
- Continue hopping on L ft and spin to R, holding R ft in front of L knee.
- Repeat from \*, except beg with hopping on R ft.
- 59-64 X. Do Alazanas sequence (Fig II) three times.
- 65-66 XI. Ending:
- 1 - Step on ball of L ft.
  - 2 - Step on R ft.
- Repeat two more times.
- 1 - Pause
  - 2 - Spin to L.
  - 3 - Pose and end with step on R ft.
  - 4 - Step on L ft.

Presented by Lorenzo Trujillo

LAS ALAZANAS (continued)

5-8 Repeat meas 1-4.  
Variation: Step can be done moving side to side,  
face to face with ptr.  $\longleftrightarrow$

VII. ALAZANAS SEQUENCE WITH TURN VARIATION FOR W

1-4 M: Repeat Fig I.  
1 1-3 W: Repeat Fig I., meas 1, cts 1-3.  
4-6) Turn two times CCW in place with six buzz steps  
2 1-3) (or six walking steps).  
4-6 Repeat Fig I., meas 2, cts 4-6.  
3-4 Repeat meas 1-2.

VIII. "ATOLE" STEP

Same ftwk for M and W.  
1 1 Step L, raise R knee and move R lower leg from the  
knee in small circle CW.  
2-3 Hop twice on L, continue to circle leg.  
4-6 Repeat cts 1-3 with opp ftwk and dir.  
2-3 Repeat meas 1 two more times.  
4 1-3 Repeat meas 1, cts 1-3 turning  $\frac{1}{2}$  CW in place.  
4-6 Hop three more times on L, complete CW turn.  
5-8 Repeat meas 1-4 with opp ftwk and direction.

IX. LAS ALAZANAS SEQUENCE WITH ENDING

Ftwk given for M; W opp.  
1-6 Repeat Fig I., meas 1-2 three times.  
7 1-3 Repeat Fig I., meas 1, cts 1-3.  
4-6 Pause in music, hold pos.  
8 1 Step L across in front of R, bending upper body  
slightly fwd.  
2-3 Pivot on balls of both ft  $\frac{3}{4}$  CW, straighten body.  
4 Step L across in front of R (moving sdwd twd ptr).  
5 Stamp R to R, striking pose (M slightly behind W,  
he bends slightly fwd to look around at W, she  
looks at M).  
6 Hold.

Use of Skirt: On side to side steps (Figs II, IV, VI), hand follows leading ft in "up and over" motion  $\curvearrowright$ . On the 3 stamps that end each Alazanas sequence, both hands come in, up, and out together:  $\curvearrowleft$ . On full turns (pivot in Fig II, Fig VII), the arms are held out to the sides and moved in a windmill fashion. On the first half of a L turn, the L arm leads the body up and slightly back, and on the second half of the turn, the R arm leads the body downward. The visual result is a full circle of billowing skirt behind the head and arms of the dancer. On Fig VIII and final pose, both hands are held at or above shldr ht.

Presented by Lorenzo Trujillo

Notes revised by Alana Hunter and Vina Cera.

EL HUIZACHE  
(Mexico)

This dance from Jalisco has a definite Indian character, reflecting the belief that by imitating the movement of animals, their spirit can be assimilated. The dancers imitate the hypnotizing circling of mating hens and roosters as they dance around the Huizache, or cactus tree. Choreography by Rafael Zamarripa.

Pronunciation: ehl wee-SAH-chay

Record: Oasis OA-209 "Mi Gusto es Mariachi Nuevo Tecalitlan"  
B/5 6/8 meter

Formation: M and W face and circle around each other during the dance. M holds his hands on his waist with his serape held over his arms to simulate wings. W holds skirt.

Steps: Variations of traditional dance steps of Jalisco.  
Scuff-step: Scuff heel of ft (ct &); step on same ft (ct 1). Alternate ft.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1-3		<u>INTRODUCTION.</u> Percussion--no action.
		<u>I. ENTRADA (Entrance)</u>
		In place facing ptr or as entrance step (M and W enter from opp sides or from same side, W to R of M).
1	1	Scuff-step R ft diag fwd R.
	2	" L behind R.
	3	" R in place.
	4-6	Repeat cts 1-3 with opp ftwk and direction.
2-4		Repeat meas 1 three more times.
		<u>II. BRINCO (Leap)</u>
		In place facing ptr.
1	1	Leap L sdwd L.
	2	Step R crossing over L.
	3	Step L in place.
	4-6	Repeat cts 1-3 with opp ftwk and direction.
2	1	Leap onto L, kick R leg fwd low.
	2	" " R, " L " " " .
	3	" " L, " R " " " .
	4	Golpe: jump fwd on both ft.
	5	Rock back on both heels, bend fwd at waist.
	6	Hold.
3-4		Repeat meas 1-2.



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EL HUIZACHE  
(Mexico)

Choreography by Rafael Zamarripa.

Pronunciation:

Record: Oasis OA-209 "Mi Gusto es Mariachi Nuevo Tecalitlan"  
6/8 meter.

Formation: M and W face each other during the dance and do the  
dance in a circle formation.

Steps: Variations of traditional dance steps of Jalisco.

Meas

Pattern

1-3 INTRODUCTION. Percussion - no action.

4-5 I. 1 - Lunge fwd with the R leg, R shldr fwd.  
2 - Lunge bkwd with the L leg.  
3 - Lunge bkwd with the R leg.  
4 - Lunge fwd with the L leg, L shldr fwd.  
5 - Lunge bkwd with the R leg,  
6 - Lunge bkwd with the L leg.  
Continue above 3 more times.

6-12 II. 1 - Facing L, step on ball of L ft.  
2 - Cross over with R leg and step on ball of R ft  
lifting L ft to back.  
3 - Step on ball of L ft turning body to face R.  
4 - Step on ball of R ft.  
5 - Cross over with L leg and step on ball of L ft  
lifting R ft to back.  
6 - Step on ball of R ft turning body to face front.  
7 - Step on L.  
8 - Kick R.  
9 - Kick L.  
10 - Kick R.  
11 - Golpe (both ft stamp together at once)  
12 - Golpe on heels.  
13 - Golpe  
Repeat one more time.

13-16 III. 1 - With R ft pointed, brush ft up diag in front of  
L leg.  
2 - Step on R ft.  
3 - With L ft pointed, brush ft up diag in front of  
R leg.  
4 - Step on L ft.  
Repeat two more times.

EL HUIZACHE (continued)IV. Huizache Sequence

17-24

- +1 - Step on L ft.  
 2 - Step on ball of R ft and push wt of body off floor moving L.  
 3 - Take wt on L ft while R leg extends R.  
 Repeat two more times - then R ft quickly brushes diag back and lifts off floor.  
 \*1 - Step on R ft.  
 2 - Step on ball of L ft and push wt of body off floor moving R.  
 3 - Take wt on R ft while L leg extends L.  
 Repeat from \* two more times - then L ft quickly brushes diag back and lifts off floor.  
 1 - double step on L ft  
 2 - double step on R ft  
 3 - double step on L ft  
 4 - double step on R ft  
 5 - double step on L ft  
 6 - double step on R ft
- } grapevine style crossing  
 one ft over the other
- Repeat from + starting on R ft, then do from + starting on L ft, then from + again starting on R ft.  
 The Huizache sequence in IV above is repeated several times throughout the dance.

25-32

- V. \*1 - Step flatfooted with the L ft and hit-brush with the R heel and slightly raise the leg.  
 2 - Step flatfooted with the R ft and hit-brush with the L heel and slightly raise the leg.  
 3-9 Repeat 1-2, alternating ftwk.  
 10 - Golpe in place  
 11 - Golpe to front  
 Repeat one time adding at end another golpe to back.  
 Repeat from \*.

VI. Huizache Sequence

33-40

Repeat Huizache Sequence (17-24).

41-48

- VII. 1 - Step on L ft.  
 2 - With wt on ball of L ft, raise and lower L heel with a snap. At the same time raise R ft diag across in front of L leg.  
 3 - Step on R ft.  
 4 - With wt on ball of L ft, raise and lower L heel with a snap. At the same time raise R ft diag across in front of L leg.  
 5 - Double step on L ft.  
 6 - Double step on R ft.  
 7 - Double step on L ft.  
 8 - Double step on R ft  
 Repeat three more times.

VIII. Huizache Sequence

49-56

Repeat Huizache Sequence.

EL HUIZACHE (continued)III. CRUZADO (Crossing)

- Face ptr, move  $\frac{1}{2}$  around circle CW.  
 Step L.  
 1        1  
          2-3    Toe pointed, brush R ft across in front of L and  
                  lift leg, knee slightly bent and turned out. Upper  
                  body twists to R.  
                  4-6    Repeat cts 1-3 with opp ftwk.  
 2-3        Repeat meas 1 two more times.

IV. HUIZACHE SEQUENCE

- Move CW around circle on meas 1-2, CCW on meas 3-4.  
 1        &1    Push-step to L; push off with ball of R ft (ct &);  
                  fall on L to L (ct 1).  
                  &2&3    Repeat cts &,1 two more times.  
                  4        Step on R to R.  
                  5-6    Repeat meas 1, cts &,1 two times with opp ftwk.  
 2        &1-6    Grapevine pattern to L: 6 Scuff-steps, beg L.  
                  Does not matter whether crossing step begins in  
                  front or behind (depends where wt is as step begins).  
                  Can also do 6 Scuff-steps to L in straight path.  
 3        Repeat meas 1.  
 4        Repeat meas 2 to the R, same ftwk.  
 5-8     Repeat meas 1-4.

V. GOLPE (Stamp)

- Move CW around circle, approximately  $\frac{1}{4}$  revolution  
 on each 2 meas.  
 1        Repeat Fig I, meas 1.  
 2        1-3    Repeat Fig I, meas 2, cts 1-3.  
                  4        Golpe: jump fwd on both ft.  
                  5        Rock back on heels, bending fwd at waist.  
                  6        Hold.  
 3-4     Repeat meas 1-2, but end with jump fwd on meas 4, ct 6.  
 5-8     Repeat meas 1-4.

VI. HUIZACHE SEQUENCE

- 1-8     Repeat Fig IV.

VII. PASO QUEBRADO ("Broken Step")

- Face ptr for meas 1, move bkwd (CW) around circle  
 during meas 2.  
 1        1        Hop L, touch R toe to R side, knee turned in.  
                  2        Hop L, touch R heel to R side, toe up.  
                  3        Leap onto R, touch L toe to L side, knee turned in.  
                  4        Hop R, touch L heel to L side, toe up.  
                  5        Golpe: jump fwd on both ft.  
                  6        Rock back on heels, bend fwd at waist.  
 2        1        Step bkwd on R, leave L ft in front and roll to  
                  outer edge of L ft (no wt on L).  
                  2        Repeat ct 1 with opp ftwk.  
                  3-6    Repeat cts 1-2 two more times.  
 3-8     Repeat meas 1-2 three more times.

EL HUIZACHE (continued)VIII. HUIZACHE SEQUENCE

1-8 Repeat Fig IV.

IX. PLANTA LERANTA (Step-lift)

1 1-2 Face ptr on meas 1, move  $\frac{1}{2}$  around circle on meas 2.  
Step L (ct 1); hop on L and brush up with R (ct 2).  
(See Fig III for styling).  
3-4 Repeat cts 1-2 with opp ftwk.  
5-6 Stamp L (ct 5); stamp R (ct 6).  
2 1-6 Dance six Scuff-steps fwd moving CW around circle,  
beg L.  
3-4 Repeat meas 1-2 moving CCW around circle on meas 4  
(same ftwk).  
5-8 Repeat meas 1-4.

X. ZAPATEADO

M remove hat and put it on floor between M and W.  
Travel CW around circle on meas 1-2.  
1 1 Step L.  
& Scuff R heel.  
2 Step on ball of R slightly fwd.  
&3& Repeat cts 1,&,2.  
4-6& Repeat cts 1-3&.  
2 1-3 Repeat meas 1, cts 1-3.  
4 Stamp R.  
5 Stamp L. } Turning  $\frac{1}{2}$  CW in place  
6 Stamp R, no wt.  
3-4 Repeat meas 1-2 with opp ftwk and direction.  
5-8 Repeat meas 1-4.

XI. BRINCO

1-8 Repeat Fig II two times.

XII. BORRACHO ("Drunken Step")

W pick up hat, hold it up in R hand, travel "offstage."  
1 1 Lunge on R diag fwd R.  
2 Step L directly behind R.  
3 Leap R diag fwd R.  
4-6 Repeat meas 1-3 with opp ftwk and direction.

Repeat meas 1 until music fades.

Presented by Lorenzo Trujillo

Notes revised by Alana Hunter and Vina Cera

EL HUIZACHE (continued)

- 57-64 IX. \*1 - Extend R leg to R and touch toe.  
2 - Turn R ft to touch heel.  
3 - Hop to L leg extended to L and touch toe.  
4 - Turn L ft to touch heel.  
5 - Golpe  
6 - Golpe on heels.  
7 - 10 Walk bkwd on sides of ft.  
Repeat starting on L.  
Repeat from \*.
- 65-72 X. \*1 - Step on L ft.  
2 - Hit-brush the R heel.  
3 - Step on ball of R ft in front of the L ft.  
4 - Step on L ft.  
5 - Hit-brush the R heel.  
6 - Step on ball of R ft returning it to its place.  
Repeat three more times, then  
1 - Step on R ft.  
2 - Step on L ft.  
3 - Step on R ft.  
Repeat from \* three more times.
- 73-76 XI. Repeat step sequence from Fig II.
- 77-80 XII. Repeat step sequence from Fig I until music fades.

Presented by Lorenzo Trujillo

JALISCO STYLINGZapateados Jaliscienses

- Men - body: The body position of the male dancer has been the topic of great controversy in the Mestizo dance of Jalisco. Traditional folklorists feel that the traditional bent-over body position be maintained. This position is explained as an extension of the buttocks to the back and bending forward with a straight back to make an angle of approximately 135°. Modern folklorists, such as Amalia Hernandez of the Ballet Folklórico de Mexico, believe that the dance should be performed at an erect vertical stance. According to Dr. Campa, the traditional stance represents the suppressed and inferior feeling of Mexico. The vertical stance represents a proud Mexico that has come of age. Therefore, the dance is performed in both body positions and the individual choreographer must choose the desired position.
- arms: The men traditionally dance with their arms to the back with the hands joined in the back. In recent years, many Mexican dance groups including the Ballet Folklórico de Mexico, have dances choreographed in which the men dance with their arms up front with the hands joined at the waist. This new style is usually choreographed with dances that are danced in the erect vertical body stance. This aspect of the dance is also a topic of controversy between the traditional folklorists and the modern folklorists of Mexico.
- Women-body: The women traditionally dance in a vertical body position.
- arms: The arms are used for embellishment of movements through manipulation of the skirt and/or rebozo.

Presented by Lorenzo Trujillo

LA RASPA  
(United States)

This is a popular Spanish Colonial dance of New Mexico, danced as a ballroom dance in Santa Fe and other cities.

Pronunciation: lah RAHS-pah

Record: Ambos; Recordando El Pasado y Nuestra Cultura  
MORE MO-0807 2/4 meter

Formation: Random formation, ptrs facing and holding hands straight across.

Steps: La Raspa, skip.

MeasPattern

INTRODUCTION. Varies with the recording.

- I. LA RASPA (Done in place)
- 1 Leaping onto L, extend R ft fwd, heel touching the floor (ct 1); leaping onto R, extend L ft fwd, heel touching the floor (ct 2).
- 2 Repeat meas 1, ct 1 (ct 1); hold (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-16 Repeat meas 1-4 three times.
- II. SKIPS
- 1-8 Hooking R elbows with ptr, skip 16 steps turning CW.
- 9-16 Hooking L elbows with ptr, skip 16 steps turning CCW.

Note: Lengths of Figs I and II may vary with recording used.

Presented by Lorenzo Trujillo

VALSE DE LOS PAÑOS  
(United States)

Valse de los Paños is a unique example of how the Hispanic tradition still survives today. This dance and music originated in the court dance of Spain. Although the dance is of the 16th century, it is popular today among the people of the villages of New Mexico and Colorado.

Valse de los Paños means the waltz of the scarves. During the Dark Ages and early renaissance in Spain, it was forbidden for physical contact to occur between a man and a woman. Therefore, an acceptable way for a man to dance with a woman, without touching her, was to have a material scarf bond the dancers together. The dance was traditionally and is still performed at the initiation of a ball.

Pronunciation:

Record: MORE 8027 El Redondo Largo, "Redondo del Paño." 3/4 meter

Formation: Four sets of 1 M and 2 W in a square formation:

		Set 1		
		O-X-O		
	O		O	
Set 3	X		X	Set 4
	O		O	
		O-X-O		
		Set 2		

Each W has two scarves, one in each hand. The M holds the scarf of the W next to him and ptrs do not touch throughout the dance. Arms are raised halfway. The scarf was traditionally of a special color of particular liking to the W, and it represented her special qualities - especially if she chose to give it to a M.

Meas

Pattern

- I. FORWARD AND BACK (Heads)  
1-16 Sets 1 and 2 dance to ctr from meas 1 through the first note in meas 9. They bow to each other and beg to return to their original place, still facing the ctr. During this time, sets 3 and 4 are dancing the step in place.
- II. FORWARD AND BACK (Sides)  
1-16 Sets 3 and 4 dance to the ctr from meas 1 through the first note in meas 9. They bow to each other and beg to return to their original place, still facing ctr.



VALSE DE LOS PAÑOS (continued)III. R WOMAN UNDER - L WOMAN UNDER

1-16

Meas 1 through the second note in meas 9, all W on the R side of the M go under the L side scarf of the M and the M in the ctr turns under following the woman as she travels around him. On ct 3 of meas 9 all W on the L side of the M go under the R side scarf of the M and the M in the ctr turns under following the W as she travels around him.

Presented by Lorenzo Trujillo

LA VARSOVILLANA  
(United States)

This form of Varsouvienne comes from New Mexico and is prevalent throughout the Southwest. Most authorities agree that the dance form "Varsouvienne" originated in Poland and has spread throughout the world, each area lending its own characteristics to the dance.

Pronunciation:

Record: MORE 8027 El Redondo Largo. 3/4 meter

Formation: Cpls in a circle facing CW in varsovienne pos: W to R and slightly in front of M; hands joined: M R with W R, M L with W L. M R arm extended across in back of W shldr; joined hands held at about W head level.

Steps: Ftwk same for M and W. Records vary in their phrasing and patterns must be adjusted to fit each recording.

Meas

Pattern

INTRODUCTION. Varies with recording. On ct 3 of last meas, sweep L ft (heel leading) across in front of R.

I. LONG PATTERN

- 1 Step diag fwd L on L ft with a long gliding step (ct 1); close R ft to L, taking wt (ct 2); sweep L ft (heel leading) across in front of R (ct 3).
- 2 Repeat meas 1.
- 3 M step L,R,L almost in place while W cross in front of M; L,R,L to end at M L side (cts 1,2,3).
- 4 Both point R ft diag fwd R (ct 1); hold (ct 2); sweep R ft (heel leading) across in front of L (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

II. SHORT PATTERN

- 1-2 Repeat meas 3-4 of Fig I.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Presented by Lorenzo Trujillo

AHRNTALER LANDLER  
(Austria)

A dance from the Tyrol.

Pronunciation:

Record:

Formation: Ptrs side by side, facing LOD. M R hand joined with W L.

Steps: Three small steps in each meas at a steady pace throughout the whole dance, but not waltz-steps! 8 meas for each figure.

Meas

Pattern

- 1-8 I.  
Cpls move fwd in LOD, hands softly swinging fwd and bkwd.
- 1-8 II.  
Cpls raise joined hands, M moving fwd in LOD, W turn CW. Join other hands at the end of meas 8.
- 1-8 III.  
M raises R hand, W turn 1/2 CW going to M left side. M R hand and W L hand are stretched forward. Cpl turns CW, M is axis.
- 1-8 IV.  
Cpl turns out, M raises L hand, W 1/2 turn CW going to M R side. M L hand and W R hand are stretched fwd. Cpl turns CCW, M is axis.
- 1-8 V.  
Cpl turns out. W goes down on R knee. M climbs over the W R arm with his R ft, turning CCW 1/2 turn. W gets up. M puts the joined hands on his back; bent over he turns furter CCW 1/2 turn and comes up between the W arms. Cpl dances waltz in this pos.
- 1-8 VI.  
M bends and turns CW 1/2. Now joining M R hand with W R hand at his waist and M L hand with W L hand. M raises L hand and turns CW 1/2. M now raises both hands and W turns once CW to the "window": put the R upper arms together horizontally, shldr to elbow; R forearms vertical, the joined L hands within the window. Cpl turns CW.
- 1-8 VII.  
M raises both hands. W turns 3 times CCW to the "window": put the L upper arms together horizontally, shldr to elbow, L forearms vertical; the joined R hands within the window. Cpl turns CCW.

AHRNTALER LANDLER (continued)

- 1-8 VIII.  
M raises both hands. W turns once CW. Assume ballroom pos and M lifts W up with his R hand while W pushes against M R shldr with her L hand; W R hand in M L hand, both arms straight. M dances waltz CW in this pos and lets W down at the end of the phrase.

Presented by Klaus Tschurtschenthaler

BOARISCH  
(Austria)

A dance from the Tyrol.

Pronunciation:

Record: Tanz EP 58129

2/4 meter

Formation: Ptrs side by side, facing LOD. Hands released.

Meas

Pattern

I. GENERAL FORM

- 1 M beg L, W R, one polka fwd, moving apart.  
 2 One polka fwd, coming together.  
 3-4 In ballroom pos, cpl turns with 4 steps twice, CW.  
 5-16 Repeat meas 1-4, three times.

II. FORM OF GALLZEIN

- Ptrs facing each other, M facing LOD.  
 1-2 M join L hand to W R hand and raises it. M, beg L, dance 2 polkas fwd almost in place, while W, beg R, turns with one polka CW and one polka CCW.  
 3-4 In ballroom pos, cpl turns with 4 steps twice, CW.  
 5-16 Repeat meas 1-4, three times.

III. FORM OF SARNTAL

- Ptrs side by side, facing LOD. Hands released.  
 1 M moves twd ctr, stepping L,R. Remaining on the R ft he raises the L leg and claps his hands first under, then above the L leg.  
 W moves away with one polka and turns quickly once CW on her R ft.  
 2 M and W dance one polka coming together.  
 3-4 In ballroom pos, cpl turns with 4 steps twice, CW.  
 5-16 Repeat meas 1-4, three times.

IV. FORM OF VOGELSBERG

- Ptrs in butterfly pos, hands raised, M facing LOD.  
 1 M, beg L, polka fwd almost in place; W turn once CW with one polka, beg R.  
 2 M turn with one polka CCW; W one polka fwd almost in place.  
 3-4 M and W put their R hands (joined to ptrs L) on the ptrs L waist. Cpl turns with 4 steps twice, CW.  
 5-16 Repeat meas 1-4, three times.

V. FORM OF THIERSEE

- 1-3 Repeat Fig I, but use shldr-waist pos and make a 1/2 turn CW with 2 steps on meas 3.  
 4 M turns 1/2 turn CW, lifting W with both arms straight. At the end let W down softly.  
 5-16 Repeat meas 1-4, three times.

Presented by Klaus Tschurtschenthaler

FIEBERBRUNNER SAUTANZ  
(Austria)

A dance from the Tyrol.

Pronunciation:

Record: 2/4 and 3/4 meter

Formation: Ptrs side by side, facing LOD. Hands released.

<u>Meas</u>	<u>Pattern</u>
1	M beg L, W R, one polka fwd, moving apart.
2	One polka fwd, coming together.
3-4	In ballroom pos, cpl turns with 4 steps twice, CW.
5-16	Repeat meas 1-4, three times.
17-18	Ptrs side by side, facing LOD, inside hands joined, M beg L, W R 2 waltz-steps: open - close, almost in place.
19-20	Open with one step (ct 1); hold (ct 2); M and W clap their own hands twice (ct 3; ct 1 of meas 20); close with 2 small steps.
21-22	Repeat meas 17-18.
23-24	Repeat meas 19-20, but instead of clapping the M stamps twice, and the W takes 2 small steps.
25-26	Repeat meas 21-22.
27-28	Repeat meas 19-20, omitting claps, ending with 2 small steps, M whistling twice.
29-30	2 waltz steps: open - close, almost in place.
31-46	In ballroom pos, waltz.

Presented by Klaus Tschurtschenthaler

ISELTALER MASOLKA

(Austria)

A dance from the Tyrol, using mazurka steps.

Pronunciation:

Record:

3/4 meter

Formation: Ptrs side by side, arms in ballroom pos.

MeasPattern

- |       |                                                                                                                                          |
|-------|------------------------------------------------------------------------------------------------------------------------------------------|
| 1-2   | M beg L, W R, 2 mazurka steps: spring-step fwd, the other ft follows, springing in place with that following ft. Repeat for meas 2.      |
| 3     | M crosses over to outside in front of W with one waltz step, turning once. Ballroom pos but M R hand holding W L hand. W waltz in place. |
| 4     | Tiptoe touching fwd and back (M R, W L).                                                                                                 |
| 5-6   | 2 mazurka steps, M beg R, W L.                                                                                                           |
| 7     | W crosses over to outside in front of M with one waltz step, turning once. Ballroom pos. M waltz in place.                               |
| 8     | Tiptoe touching fwd and back ( M L, W R).                                                                                                |
| 9-16  | Repeat meas 1-8.                                                                                                                         |
| 17-18 | Repeat meas 3-4.                                                                                                                         |
| 19-20 | Repeat meas 7-8.                                                                                                                         |
| 21-24 | Repeat meas 17-20.                                                                                                                       |
| 25-28 | Waltz.                                                                                                                                   |

Presented by Klaus Tschurtschenthaler

KNÖDELDRÄHNER  
(Austria)

A cpl dance from the Tyrol.

Pronunciation:

Record:           Tanz SP 23-067                                 3/4 meter

Formation:       Ptrs side by side, facing LOD, in promenade pos:  
Hands joined, R with R, L with L, M arm above W.

Meas

Pattern

1-4	M beg L, W R, move fwd in LOD with 12 steps, stressing ct 1 of each meas. Cpl makes a half-turn (M CW, W CCW) with the last three steps.
5-8	Facing RLOD, move bkwd in LOD with 12 steps. Cpl makes a half-turn (M CCW, W CW) with the last three steps.
9-10	Cpl turns CW with 6 steps, M fwd, W bkwd, axis between the 2 ptrs. At the end make a quick half-turn, M CW, W CCW.
11-12	Cpl turns CW with 6 steps, M bkwd, W fwd, axis between the 2 ptrs. At the end make a quick half-turn, M CCW, W CW.
13-14	Keep only R hands joined, M back to ctr, W on outside of circle, M turns W twice CW under the joined raised hands (2 waltz).
15	M turns once CCW under the joined raised hands (1 waltz), resuming original promenade pos.
16	M stamps twice R,L,hold.

Presented by Klaus Tschurtschenthaler



MERANER DREIERTANZ  
(Austria)

A dance for three from the Tyrol.

Pronunciation:

Record: Tanz SP 23067 3/4 meter

Formation: 1 M between 2 W, inside hands joined, facing LOD.  
The group forms a straight line for Figs I and XII.

Steps: One waltz-step for each meas.

Meas

Pattern

INTRODUCTION

1-2 Two waltz steps fwd in LOD; hands swing fwd on meas 1,  
bkwd on meas 2.

3-4 Swinging hands fwd, then releasing, M waltz in LOD,  
W turn once: LW CCW, RW CW.

I.

1-16 M arm in arm with the W: LW R arm, RW L arm; L wheel CCW.

INTERLUDE FIGURE

The group forms a circle.

1-2 In place, swing hands fwd and bkwd.

3-8 Circle moves CW.

9-16 Circle moves CCW.

II.

1-2 LW raises L hand, turns once CW, stands between M and  
RW, then lowers L hand.

3-14 The group turns CW: M is axis, W go bkwd.

15-16 Turn out to pos as in meas 1 (circle).

III.

1-2 RW raises R hand, turns once CCW, stands between M and  
LW, then lowers R hand.

3-14 The group turns CCW: M is axis, W go bkwd.

15-16 Turn out to pos as in meas 1 (circle).

INTERLUDE FIGURE

1-16 Repeat Interlude Figure.

IV.

1-2 M raises L hand, LW turns once CW, M lowers L hand.

RW goes between M and LW (she is now facing opp direction).

3-14 The group turns CW: M is axis, LW goes fwd.

15-16 Turn out to pos as in meas 1 (circle).

MERANER DREIERTANZ (continued)V.

- 1-2 M raises R hand, RW turns once CCW, M lowers R hand.  
LW goes between M and RW (she is now facing opp direction).  
3-14 The group turns CCW, M is axis, RW goes fwd.  
15-16 Turn out to pos as in meas 1 (circle).

INTERLUDE FIGURE

- 1-16 Repeat Interlude Figure.

VI.

- 1-2 Swinging hands fwd, in place, join hands in the following way: M L hand joins LW L hand; M R hand joins RW R hand; W join their free hands across on top.  
3-16 The group turns CW, M is axis, LW goes fwd, RW goes bkwd.

VII.

- 1-2 M and LW raise their L hands, LW turns 1/2 CCW to the "window": put the L upper arms together horizontally, shldr to elbow, the L forearms vertically, the W joined hands within the window.  
3-14 The group turns CCW, M is axis.  
15-16 Turn out to pos as in meas 1.

VIII.

- 1-2 M and RW raise their R hands, RW turns 1/2 CW to the "window": put the R upper arms together horizontally, shldr to elbow, the R forearms vertically, the W joined hands within the window.  
3-14 The group turns CW, M is axis.  
15-16 Turn out to pos as in meas 1.

IX.

- 1-2 All hands up, turn to the "double window": LW the same as Fig VII, RW the same as Fig VIII.  
3-14 The group turns CCW, M is axis.  
15-16 Turn out to pos as in meas 1.

X.

- 1-2 LW raises R hand, turns 1/2 CCW to the "big window": her L hand remains at her waist.  
3-14 The group turns CCW, M is axis.  
15-16 Turn out to pos as in meas 1.

XI.

- 1-2 RW raises L hand, turns 1/2 CW to the "big window": her R hand remains at her waist.  
3-14 The group turns CW, M is axis.  
15-16 Turn out to pos as in meas 1.

INTERLUDE FIGURE

- 1 In place, swinging hands fwd, release and join in a circle.  
2 In place, swing hands bkwd.  
3-16 Repeat Interlude Figure meas 3-16.

MERANER DREIERTANZ (continued)

- XII.  
1-4 Circle opens, M between the two W, all facing LOD,  
repeat Introduction, meas 1-4.  
5-16 Repeat Fig I.

Presented by Klaus Tschurtschenthaler

NEUKATHOLISCH  
(Austria)

A couple dance from the Tyrol.

Pronunciation:

Record: Tanz EP 58103 "Krebspolka". 2/4 meter

Formation: Ptrs in ballroom pos, M back to ctr.

Meas

Pattern

1	M beg L, W R, one step sdwd in LOD, other ft follows.
2	Repeat meas 1.
3-4	Cpl turn once CW with 4 steps.
5-8	7 galopp-steps (and one step more) in RLOD: M beg R, W L, 7 small steps, the other ft following.
9-16	Repeat meas 1-8.
17-32	Polka.

Presented by Klaus Tschurtschenthaler

PUCHBERGER ..SCHOTTISCH  
(Austria)

Pronunciation:

Record: Tanz EP 58129 4/4 meter

Formation: Described for each of the two forms below.

MeasPattern

YOUNGER FORM: Ptrs side by side, facing LOD; arms crossed in back: M joins his R hand to W R hand at her R waist, W crosses L arm above M R arm and joins her L hand with his L hand at his L waist.

- 1 Beg M L, W R, 2 spring-steps fwd, the other ft follows.
- 2 Bouncing on supporting ft (M R, W L), touch the free ft (tiptoe) fwd and then sdwd, and bring free ft to supporting ft.
- 3 Cpl turn CW with 3 steps, axis between ptrs.
- 4 Repeat meas 2.

Do meas 1-4 only 4 times if you want to continue with the

ANCIENT FORM: M on inside of circle, W facing ptr, R hands joined.

- 1 Beg M L, W R, 2 steps sdwd in LOD, the other ft follows.
- 2 Touch toe of free (M L, W R) ft fwd and then sdwd, bring free ft to supporting ft.
- 3 Release hands, each turns once with 4 steps, M CCW, W CW.
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Presented by Klaus Tschurtschenthaler



WATTENTALER MASOLKA  
(Austria)

A dance from the Tyrol.

Pronunciation:

Record: Tanz EP 58614 3/4 meter.

Formation: Ptrs side by side facing LOD, W to R of ptr, in promenade pos: Hands joined in front, M R with W R, M L with W L, M R arm above.

Steps and Styling: Three small steps in each meas at a steady pace throughout the whole dance, but not waltz!

<u>Meas</u>	<u>Pattern</u>
1	Cpl turn 1/2 CCW, M is axis.
2	Raise hands up, each ptr turn 1/2 CW in place.
3	Cpl turn 1/2 CW, M is axis.
4	Raise hands up, each ptr turn 1/2 CCW in place.
5-8	Repeat meas 1-4.
9	Raise joined R hands, M takes 3 steps in place while W turns 1/2 CCW to end facing M.
10	M takes 3 steps in place while W makes one CW turn with 3 steps. M lets down R hand and raises the L hands. W is again in front of the M, both face to face.
11	Raise hands up, W takes 3 steps in place while M turns once CCW with 3 steps.
12	Hands to the R side of M waist, W takes 3 steps in place while M bends, one more turn CCW bkwd with 3 steps.
13	M erect takes 3 steps in place with hands up while W turns once CW with 3 steps.
14	R hands remain up, release L hands, M takes 3 steps in place while W turns once more CW with 3 steps.
15-16	In ballroom pos, cpl turns twice with 6 steps, but not waltz!

Presented by Klaus Tschurtschenthaler

SCOTTISH GLOSSARY

I. 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 balls of the feet 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 level. 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.

II. STEPS	METER AND			STEP DESCRIPTION
	COUNT FOR ACTION			
<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 daig fwd L; M step R across in front of L; step L daig bkwd L; step R beside L.
"SIDE STEP" (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>	Leap onto R, knee and toe turned out; Leap onto R, knee and toe turned out; step on ball of L ft beside R with L heel to R instep and L toe turned out; step on R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out. Step alternates.
	1		1	
	&		3	
	2		4	
<u>SET</u> (2 meas)				Pas de Basque R and L. Whenever someone sets to you, you set also.
<u>SKIP CHANGE</u>	<u>2/4</u>		<u>6/8</u>	Hop on L lifting R fwd with toe pointing down, knee turned out; step fwd on R; step L close behind R, L instep close to R heel; step fwd on R. Step alternates.
<u>OF STEP</u>	&		6	
	1		1	
	&		3	
	2		4	
<u>SLIP STEP</u>	<u>2/4</u>		<u>6/8</u>	Usually danced in a circle. Step sdwd L to L, heels raised and toes turned out; step R close to L, heels meeting and toes still turned out; repeat above action. Movement should be light and easy, with no shuffling noise. May also begin R to R.
(Slide)	1		1	
(2 per meas)	ah		3	
	2, ah		4, 6	



SCOTTISH GLOSSARY (continued)

<u>STRATHSPEY STEP</u>	<u>4/4</u>	
<u>"TRAVELLING"</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>4/4</u>	(2 meas)
<u>SETTING STEP</u>	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 on 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.

III. STEP PATTERNS

ADVANCE AND RETIRE: Care must be taken to cover the same distance in going backward as in going forward. There is a tendency to shorten the step in moving backward. Join nearest hands at shldr level, elbows bent downwards. All begin with R ft and dance fwd and bkwd the required number of steps.

ALLEMANDE (4 cpls) Led by first cpl, followed by cpls 4,3,2 in that order.

Phrasing for cpl #1:

1st bar - out to W side of dance	5th bar - dance down and finish facing W side
2nd bar - turn L and start moving across dance	6th bar - dance twd ctr, finish facing ptr
3rd bar - continue moving across dance	7th and 8th bars - release hands and dance bkwd to own side lines.
4th bar - dance down M side	

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

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

W take a tiny step sdwd (or fwd) on R ft, 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 kep almost straight, and wrist bent fwd a little.

SCOTTISH GLOSSARY (continued)

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.

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.

HANDS ACROSS "WHEEL" "STAR": Join indicated hand with opposite person at shldr level, elbows slightly bent, and move as directed.

HANDS ROUND AND BACK: Cpls join nearest hands, forming a circle, hands at shldr level and elbows practically straight.

- (a) In Reel time, all begin with L ft and dance 8 Slip steps round to L. Change direction on 8th step and dance 8 Slip steps round to R, finishing in own places.
- (b) In Strathspey time, all begin with R ft and dance round CW 4 progressive Strathspey steps. Turn at end of 4th step and dance back to own places.

Note: Hands are held without break throughout the movement.

LADIES CHAIN: 8 meas. A pattern for 2 cpls facing each other with W on M R.

Meas

- 1-2 W cross over, giving R hands in passing, M loop 1/2 CCW, dancing into ptrs place.
- 3-4 M turn opp W with L hand 1/2 CCW.
- 5-8 Repeat meas 1-4 back to place.

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.

PROMENADE POS: Ptrs side by side facing in same direction, W to R of M. Hands joined in front: M R with W R, M L with W L. M R arm above W L arm unless otherwise specified in dance description.

POLITE TURN: (long turn): The turn made by the dancers moving CW at the end of a movement such as a Rights and Lefts pattern. On the last count, those passing on the inside of the set must turn CCW into their own L arm to face center.

SCOTTISH GLOSSARY (continued)

REEL OF FOUR: 8 meas. Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2, who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shldrs with facing dancer.	Pass R shldrs with facing dancer.
2	Curve to turn 1/2 CW and face in opp direction.	Pass L shldrs in ctr.
3	Pass R shldrs with next dancer.	Pass R shldrs with next dancer.
4	Pass L shldrs in ctr.	Curve to turn 1/2 CCW and face in opp direction.
5-8	Repeat meas 1-4 back to original place	Repeat meas 1-4 back to original place.

REEL OF THREE: 8 meas. A dance figure for three people in a line. 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."

RIGHTS AND LEFTS: 8 meas. Usually danced as a small Grand R and L for two cpls, done in a floor pattern similar to a square, two steps for each side.

<u>Meas</u>	
1-2	Give R hand to person across the dance and change places.
3-4	Give L to next person and change places; two M on W side of the dance and two W on M side.
5-8	Repeat action of meas 1-4. On meas 8, two dancers make "polite" turn.

WRONG SIDE: M on W side of the dance, W on M side.

The above information is taken from "Steps and Styling" published by the Folk Dance Federation of California, 1977.

DAVY NICK NACK  
(Scotland)

This slow hornpipe was devised by Robert M. Campbell of Oakville, Ontario, Canada in 1965. It was presented by John and Jennifer Kelly at the 1980 Statewide Institute in Fresno.

Records: Angus MacKinnon and the Scots Canadian AJM 001  
Side A/4  
Tacsound TAC001 - SideA/5 4/4 meter

Piano Music: Geneva Park Dances, Part I

Formation: 4 cpls in longways formation.

Steps: Skip change of step; Cast; Set; Move up  
Use Skip change of step throughout unless otherwise noted.

<u>Meas</u>	<u>Pattern</u>
Chord	<u>INTRODUCTION.</u> M bow, W curtsey
	<u>I. CROSS OVER AND SET</u>
1-2	Cpls 1,2,3 cross over to opp side, giving R hands in passing. Turn 1/2 CW on last step.
3-4	Cpls 1,2,3 join hands in lines on the sides and set to ptr.
5-8	Repeat meas 1-4 returning to place.
	<u>II. TURN AND CAST</u>
1-4	Cpl 1 turn 1 1/2 CW with R hands joined.
5-6	Cast off one place on opp side. Cpl 2 move up.
7-8	Dance into the middle of the set and turn ptr with L hands to finish back to back facing 1st corners (M 1 to W 3, W 1 to M 2).
	<u>III. TURN FIRST CORNER</u>
1-2	Cpl 1 change places with 1st corners by turning them 1/2 CW with R hands joined to finish with 1st corners back to back in the middle.
3-4	Cpl 1 set to corners.
5-6	Cpl 1 turn 1st corners with R hand 1/2 CW to leave them back in place.
7-8	Cpl 1 turn 1 1/4 CCW with L hands to finish back to back in the middle facing 2nd corners (M 1 to W 2, W 1 to M 3).
	<u>IV. TURN SECOND CORNER</u>
1-8	Cpl 1 and 2nd corners repeat Fig III. Cpl 1 finish in 2nd place on own side.
	Repeat dance from beg with cpl 1 active in 2nd place. On the last 2 meas cpl 1 cross to the bottom on the inside of the set, giving L hands in passing. Cpl 4 move up.
	Repeat dance from beg with cpls 2,3 and 4 active in turn.
Chord	M bow, W curtsey.

Folk Dance Federation of California  
Dance Research Committee:  
Larry and Ruth Miller

Presented by Joseph Wallin

FOR LACK OF SILVER  
(Scotland)

A 2 couple, 32 bar reel.

Record: Tacsound TAC002 "The Blooms of Bon-Accord" 4/4 meter

Formation: 4 cpls in longways formation.

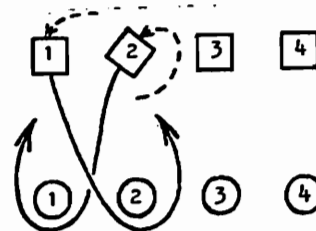
BarsPattern

1-8 1st and 2nd cpls dance Rights and Lefts.  
9-12 1st and 2nd W dance a half figure of eight round  
1st and 2nd M, 1st W passing in front of 2nd W.

○=M

□=W

TOP



Bars 9-12

13-16 1st and 2nd W turn by R hands once round.  
17-20 1st and 2nd M dance a half figure of eight round 2nd  
and 1st W, 1st M passing in front of 2nd M.  
21-24 1st and 2nd M turn by R hands once round.  
25-32 2nd and 1st cpls dance four hands round and back.

Repeat having passed a couple.

Presented by Joseph Wallin

THE FOREST PRINCE  
(Scotland)

A 2 couple 32 bar jig.

Record: E.M.I. SZLP 2122 Jigtime with Jimmy Shand  
"Larkhill Welcome." Side A/3 6/8 meter

Formation: 4 cpls in longways formation.

Bars

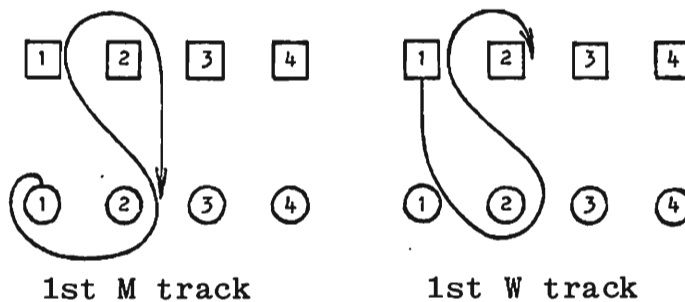
Pattern

1-8 1st and 2nd cpls dance four hands round and back.  
9-16 1st cpl dance a Chase round 2nd cpl - 1st W following her ptr. 2nd cpl move up on bars 15-16.

□ = W

TOP

○ = M



17-24 2nd and 1st cpls dance R hands across and back with  
L hands to finish in the middle, facing up with hands  
crossed in promenade hold.  
25-32 2nd and 1st cpls promenade.

Repeat having passed a couple.

Presented by Joseph Wallin

HIGHLAND REEL  
(Scotland)

This is a 19th century elaboration of the much older "Scotch" reel.

Record: E.M.I. SZLP 2122 Jigtime with Jimmy Shand Side B/2  
"The Black Dance". 6/8 meter.

Formation: Sets of three (1 M between 2 W) facing each other -  
one set facing CW, the other CCW.

MeasPattern

1-8	Advance and retire twice.
9-16	Reels of three, the M dancing a L shldr reel with the W on his R and the W diag to his R.
17-24	The M with the same two 2 W circle with 8 slip steps to the L, then 8 slip steps to the R to finish in original positions.
25-32	Advance and retire once, then advance, dropping hands to pass R shldr with the person opp, to meet a new group of 3 people.

Presented by Joseph Wallin

JAZZ IN A CHAIR  
(Scotland)

Choreography by Joseph Wallin.

Record: Phase II Records-ULP 21 Goin' For Another One-  
Bohannon. "The Happy Dance".

Formation: Whole dance is done sitting in a chair.

<u>Bars</u>	<u>Cts</u>	
1	1,2	R leg kick, close.
	3&4	3 snaps R,L,R.
2	5-8	Repeat bar 1 with L leg.
3	1-4	R arm push diagonally out to R fwd corner, push head diagonally fwd to R fwd corner, pull head back, pull R hand to R shldr.
4	5-8	Repeat bar 3 with L arm.
5-8		Repeat bars 1-4.
9	1-4	2 claps, kick R leg and place ankle on L knee.
10	5-8	R hand slap R thigh with an outward movement; snap both hands in a V-shape above head; kick R leg; close R ft to L ft.
11-12	1-8	Bring both hands to shldrs; snap R hand down at side; repeat using L hand on the snap. Repeat all again.
13-16		Repeat bars 9-12 using L leg to start.

Repeat whole dance again.

Presented by Joseph Wallin



THE MAYFLOWER  
(Scotland)

A 32 bar jig progressive dance devised by Pat Kent.

Record: E.M.I. SZLP 2122 Jigtime with Jimmy Shand 6/8 meter  
Side B/5 "Asludie Rant"

Formation: Circle of cpls, M on the inside, W on the outside,  
facing ptrs.

Steps: Skip Change of Step.

Bars

Pattern

1-4 Set; change places, giving R hands with ptr.

5-8 Repeat bars 1-4.

9-16 W dance a figure of 8: Pass R shldr to M on the R,  
dance around him, pass between that M and ptr, dance  
behind ptr and back to place.

17-24 M dance a figure of 8: Pass R shldr to W on the R,  
dance around her, pass between that W and ptr, dance  
behind ptr and to the inside of the circle to finish  
alongside ptr (W on M R) both facing CCW.

25-28 Promenade around the circle with ptr in promenade pos.  
M stop at the end of this 4 bars and stand facing out  
of the circle.

29-32 W continue dancing in the same direction for 4 bars  
and finish facing the 2nd M ahead of her ptr, having  
passed one M between her original ptr and this new ptr.

Dance repeats seven more times, each time with a new ptr.

Presented by Joseph Wallin

MISS ALISON ROSE  
(Scotland)

A strathspey for four couples in longways sets. 4 couples dance 32-bar sequence.

Record: Thistle Records BSLP104S. Rob Gordon & His Band  
"Caledonian Ball" 4/4 meter

Formation: Longway set of 4 cpls

Steps: Strathspey Travelling Step; Strathspey Setting Step

Bars ( Pattern

- 1-4 1st cpl lead down the middle and curve outward (as if to cast up) into 4th places on own sides. 2nd, 3rd and 4th cpls take hands at the sides and move up.
- 5-8 All 4 cpls, with nearer hands joined at the sides, set and dance 8 hands round but moving only 2 places to the L; 3rd dancers releasing from 4th to form new side lines.
- 9-12 The 4 M dance L hands across whilst the 4 W dance R hands across (note that the leading cpl lead the direction of these figures by dancing twd the ctr of the set to begin) (See Diagram)
- 13-16 INTERCHANGE  
All continue to dance with the same hands across but each cpl in turn, following 1st cpl (i.e., in the order 1,4,3,2) as they meet ptrs on the M side of the set cross with ptr, W passing in front, to give the other hand across into the opp figure (See Diagram)
- 17-22 Continue to dance with the same hands across but this time as each cpl meet they join R hands with ptr and without breaking the grouping of the M figure, lead round to the R and up the middle of the set into two lines facing ptrs (all on opp sides). (See Diagram)
- 23-24 All turn ptrs by R hands halfway round and into Allemande pos.
- 25-32 All 4 cpls Allemande.

Repeat the dance with a new leading cpl each time.

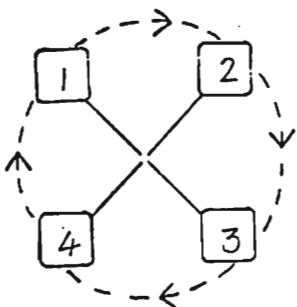
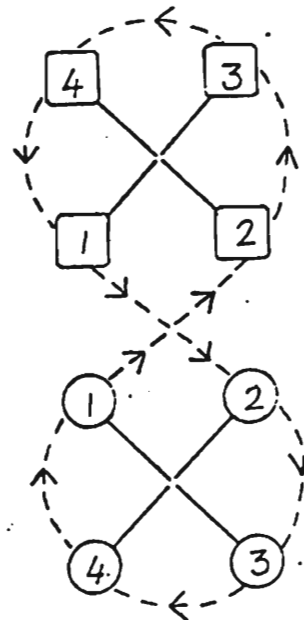
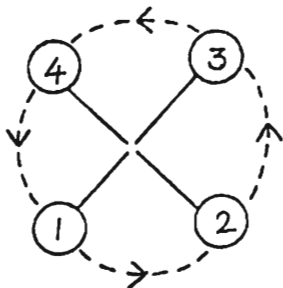
NOTE: The intermediate phrasing between bars 9-22 should be kept fluid to allow the flow of the dance to proceed naturally. Any time gained during the 1st hands across can be carried over and usefully added to the final lead round.

DIAGRAMS: See following page.

MISS ALISON ROSE (continued)

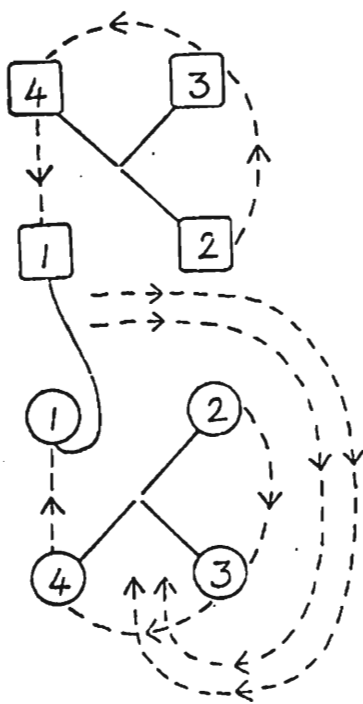
Diagrams:

Legend: ○ = M      □ = W      TOP

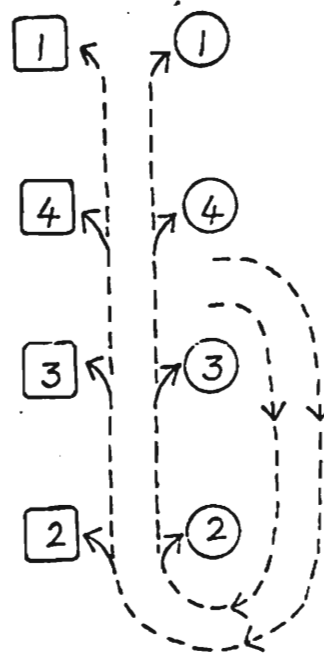


BARS 9-12

BAR 16



BARS 17-20



BARS 21-22

Presented by Joseph Wallin

MONYMUSK  
(Scotland)

A 32 bar Strathspey for 4 cpls. Described in Preston, circa 1786.

Record: Tacsound TAC001 4/4 meter

Formation: 4 cpls in longways formation.

Steps: Strathspey Travelling Step; Strathspey Setting Step.

BarsPattern

- |       |                                                                                                               |
|-------|---------------------------------------------------------------------------------------------------------------|
| 1-4   | 1st cpl turn with R hands and cast off one place.<br>2nd cpl move up.                                         |
| 5-8   | 1st cpl turn with L hands 1 1/4 times to position as in Diagram I.                                            |
| 9-12  | Set three and three twice, finishing as in Diagram II.                                                        |
| 13-16 | Set three and three twice.                                                                                    |
| 17-24 | 1st, 2nd and 3rd cpls six hands round and back.                                                               |
| 25-30 | Reels of three at the sides. 1st cpl begin the reel by giving R shldr to the person on their R (Diagram III). |
| 31-32 | 1st cpl cross over to own sides, one place down.                                                              |

Repeat, having passed a cpl.

Diagram Legend: ○ = M    □ = W

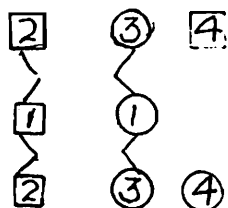


Diagram I

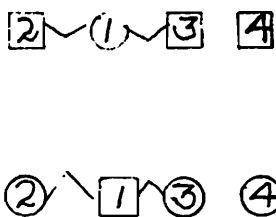


Diagram II

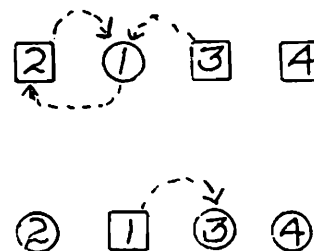


Diagram III

Presented by Joseph Wallin

OVER THE RAINBOW  
(Scotland)

A 2 couple, 32 bar reel.

Record: Thistle Records BSLP 104S "New Waterloo Reel" 4/4 meter

Formation: 4 cpls in longways formation.

Bars

Pattern

1-8	1st and 2nd cpls dance four hands across and back.
9-12	1st M and 2nd W turn by R hands once round.
13-16	1st W and 2nd M turn by <u>L</u> hands once round.
17-20	1st cpl turn by R hands and cast off one place on own sides. 2nd cpl move up on bars 19-20.
21-24	1st cpl turn by L hands once round.
25-32	2nd and 1st cpls dance Rights and Lefts.

Repeat having passed a couple.

Presented by Joseph Wallin

REST AND BE THANKFUL  
(Scotland)

A 32 bar reel for 3 cpls.

Record: Tacsound TAC002

Steps: Skip Change of Step throughout

Formation: Longways sets of 4 (or 5) cpls.

<u>Bars</u>	<u>Pattern</u>
1-4	1st cpl, giving R hands, cross over and cast off one place on the opp side. 2nd cpl move up on bars 3-4.
5-8	1st cpl, giving L hands, cross over and 1st W casts up around 2nd W, while 1st M casts off round 3rd M, to finish beside their 1st corner.
9-12	1st cpl, holding their 1st corner in promenade pos on their R, leads them round behind their 2nd corner and places them in the opp 1st corner pos. At the same time, the 2nd corners advance twd each other and retire. (Diagram I).
13-16	1st cpl turn each other with L hands to finish beside their 2nd corner. (Turn strongly for 1 1/4 times.)
17-20	1st cpl, holding their 2nd corner in promenade pos on their R, leads them round behind their 1st corners (who are on the wrong side) and places them in the opp 2nd corner pos. At the same time, the 1st corners advance twd each other and retire.
21-24	1st cpl turn each other with L hands to finish facing their usual 1st corner pos (1st W faces 3rd W while 1st M faces 2nd M).
25-28	1st cpl dance a half Reel of Four diagonally across the set with their 1st corners - 1st cpl, passing corners by the R to begin, curve by their R round the 1st corner pos, while the corners pass each other by the L in the middle to their own sides.
29-32	1st cpl, passing each other by the R in the middle, dance a half Reel of Four diagonally across the set with their 2nd corners - again passing by the R to begin, then crossing over by the R to finish in 2nd place on their own sides (Diagram II).

1st cpl repeat from 2nd place and cross by the L, down between the 4th cpl, to the bottom. Each cpl repeat in turn as 1st cpl.

DIAGRAMS: See following page.

REST AND BE THANKFUL (continued)

Legend: ○ = M.    □ = W.

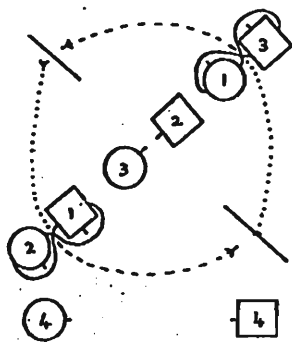


Diagram I  
Bars 9-12

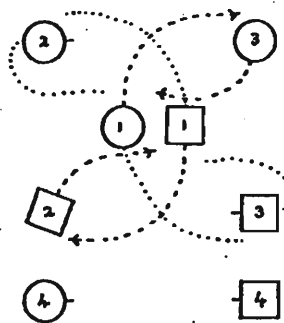


Diagram II  
Bars 29-32

Presented by Joseph Wallin

ROTHSAY RANT  
(Scotland)

A 32 bar jig for 4 cpls.

Record: Tacsound TAC002 Don Bartlett and the Scotians  
Play Favourites 6/8 meter

Formation: 4 cpls in a square.

Steps: Skip Change of Step; Pas de Basque

Bars

Pattern

1-2	All change places with ptr, giving R hands; retain R hands and give L hands to the person you will now meet.
3-4	All set with hands joined in a circle, M facing out, W facing in.
5-6	All change places with L hands and join R hands with person you now meet.
7-8	All set with hands joined in a circle, M facing in, W facing out. On the second pas de basque, the W turn to face the ctr of the set.
9-12	Head W do 1/2 ladies chain.
13-16	Head cpls do 1/2 right and left.
17-24	Side cpls repeat bars 9-16.
25-32	Right hands round and back.

Repeat all of above three times, each time starting in a different place but ending (the fourth time) in your original starting position.

Presented by Joseph Wallin



TRIUMPH  
(Scotland)

A 24 bar reel for four couples.

Record: Tacsound TAC001 - Don Bartlett and the Scotians  
"In Triumph" 2/4 meter

Formation: 4 cpls in longways formation.

Steps: Skip change of step; Pas de Basque

BarsPattern

1-4 1st M leads the 1st W down the middle.  
5-8 And up again, presenting her to the 2nd M.  
9-12 2nd M leads the 1st W down the middle, joining  
nearest hands, 1st M following.  
The W now turns round by the R, retaining the 2nd M's  
L hand in her R hand. She crosses her arms, giving  
her L hand to her ptr.  
The 1st M with his L hand takes the 2nd M's R hand and  
raises the joined hands as high as possible behind the  
W head.

13-16 All three lead up the middle in Triumph.  
2nd M breaks off and returns to his own place.

17-24 1st cpl poussette to the bottom of the dance where  
they stand. All other cpls move up.

2nd cpl now REPEATS the dance.

NOTE: The poussette is done as follows (use Pas de Basque  
step throughout - M beg L ft, W R):

1st M is still on the wrong side of the dance to start.  
(1) 1/4 turn (M pulls all the time with R hand)  
(2) Progress down the dance.  
(3) 1/4 turn  
(4) 1/4 turn  
(5) Progress  
(6) 1/4 turn  
(7) 1/2 turn to own side of dance  
(8) Fall back

Presented by Joseph Wallin

## PRONUNCIATION KEY FOR HUNGARIAN

Stress, or accent, is one the first syllable of the word.  
Both vowels and consonants can be long or short. Long vowels are accented; short vowels are unaccented.

Letters which represent the same, or almost the same, sounds as they represent in English: b, d, f, h, k, l, m, n, p, t, v, z

Letters which represent different sounds from those they represent in English:

### VOWELS

a	aw	as in	<u>awful</u>
á	a		<u>father</u>
e	e		<u>bed</u> (actually halfway between <u>bed</u> and <u>bad</u> )
é	a		<u>ate</u>
i	i		<u>it</u>
í	ee		<u>see</u>
o	o		<u>poke</u>
ó	o		<u>so</u>
ö	ur		<u>fur</u>
ő	o	German	<u>shön</u>
u	u		<u>tunic</u>
ú	u		<u>dune</u>
ü	u	German	<u>über</u>
ű	u	German	<u>glücklich</u>

### CONSONANTS

c	ts		<u>cents</u> , <u>tsetse</u>
cs	ch		<u>church</u>
g	g		<u>go</u> (always "hard")
gy	d'y		"d'ya wanna <u>go</u> ?" "would <u>you</u> ?" said fast
j	y		<u>yes</u>
ly	y		<u>yes</u>
ny	ny		<u>canyon</u> (Spanish ñ)
r	r		<u>Betty</u> (general Amer., spoken fast) (Spanish <u>r</u> )
s	sh		<u>shore</u> ; also <u>s</u> in <u>sure</u> , <u>sugar</u>
sz	s		<u>sing</u> ; also <u>sz</u> as in <u>Liszt</u>
ty	ty		<u>titular</u> (tit-tyoo-ler); also Southern <u>Tuesday</u>
zs	z		<u>azure</u> or <u>treasure</u>

JÖJJ ÁLTAL  
(Hungary)

This group dance is based on the favorite game of Hungarian village youngsters when one couple or more hold a "gate" with their arms and pass underneath, making various formations: Kapuzó játék means gate-holding game. This arrangement for 16 couples is by Judith Magyar.

Pronunciation:

Record: HRLP-002 Side A/2 2/4 meter

Formation: Ptrs holding hands. One "leading cpl" holds "gate" (arms up, holding hands). Other cpls will pass under this "gate" and form their own gate, cpl by cpl. Diag 1.

Steps: Walk: 2 steps per meas.  
Ugros (Jumping step): 2 meas to complete:  
Meas 1: Leap onto R ft in place, bending knee (ct 1);  
          leap onto L ft in place, bending knee (ct 2).  
Meas 2: Jump onto both heels, straighten knees (ct 1);  
          in this pos, lower onto both ft, bend knees (ct 2).

Meas

Pattern

- A1 1-15 Cpls form "gates", using walking steps: 1st cpl stands, arms up, 2nd cpl passes under, using 4 steps, arrives facing fwd, arms go up; 3rd cpl uses 8 steps, etc. At the end of meas 15 cpls have formed a circle, facing CCW. Diag 2.
- 16 Those on the inside circle turn in to face ctr, arms down, release hands. Those on the outside turn in to face ctr also, but arms are up and hands joined.
- A2 1-2 Inside circle: 4 walking steps R,L,R,L bkwd passing under a "gate" formed by 2 people in the outside circle. (singing; Jöjj által) During this, arms are gradually raised fwd and up, at end of meas 2 inside circle has become the outside circle, holding "gate".
- Outside circle: 4 walking steps fwd to ctr. After they pass inside circle, which is moving out, arms go down and release hands. Outside circle has become the inside circle ready to move out again in next meas. Diag 3.
- 3-15 Repeat changing of circles continuously, using 4 steps to move out or in. A nice waving motion results.
- 16 Use this meas to finish in-out movement. On ct 2 inside circle face CCW, arms down and hands joined; outside circle face ctr, arms up and hands joined. Diag 4.
- B1 1-28 Outside circle: Do Ugros (jumping step) in place 14 times. Inside circle: Will weave through outside circle with running steps. By the end of meas 28 everyone in inside circle should be in between two people in outside circle, thus forming one circle. Leader is one of the first gate-holding cpl at the beg of the dance.

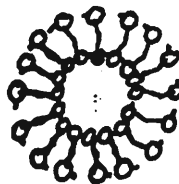
JÖJJ ÁLTAL (continued)

- 29-30 Stamping 4 times make a single circle and end with all facing CCW. Leader remains the same. Diag 5.
- B2 (Singing: Bújj, bújj zöldág.....)  
 1-29 Using running steps, circle will snake in, travelling CCW. At the end of meas 29 leader is in ctr of the "snake". Diag 6.  
 30 Use this meas to stop, circle becomes motionless.
- C1 1-4 Leader in the ctr signals those in front of him or her to form a "row" of gates. They raise arms and a passage is formed leading to the outside.  
 5-8 Leader starts through the passage to the outside, using running steps. Others, holding hands, follow. When leader arrives outside he or she will lead circle in CCW direction. Diag 6.
- C2 (Singing: Bújj, bújj medve .....)  
 1-14 Continue with running steps until one big circle is formed.  
 15-16 All face ctr and finish dance with Ugros (jumping step). Diag 7.

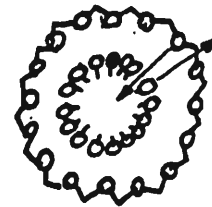
Diagrams: Note: Black dot "●" denotes leader.



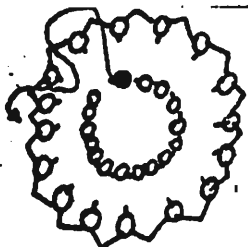
Diag 1



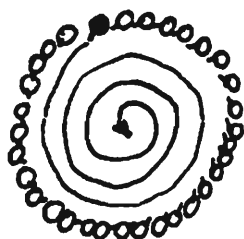
Diag 2



Diag 3



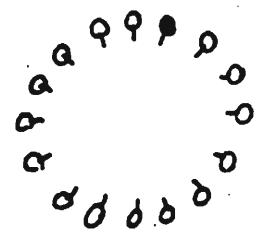
Diag 4



Diag 5



Diag 6



Diag 7

Presented by Judith Magyar

JÖJJ ÁLTAL (Continued)

A2 Jöjj által, jöjj által  
Te szép aranybúza!

Által mennék által,  
Hogyha megnyílana!

// Nyitva van, nyitva van,  
Csak jöjj által rajta //

B2 //Bujj, bujj, zöldág, zöld levelecske,  
Nyitva van az aranykapu, csak bujj által rajta.//  
Nyisd ki asszony kapudat, kapudat,  
Had' kerüljem váradat, váradat,  
Szita, szita péntek, szomorú csütörtök, zabszerda.

C2 Bujj, bujj medve, gyere ki a gyöpre,  
Ha kijöttél, légy csendesen, hogy a vadász meg ne lessen.

KÓRTÁNC  
(Hungary)

The music of Kórtánc (KER-tants) is from Nyitra county (Felvidék or Uplands) now politically part of Czechoslovakia. The dance was arranged by Kálmán Magyar and was presented by him and his wife, Judith, at the 1981 University of the Pacific Folk Dance Camp.

Record: Gólya, Gólya, Gilice HR-LP 002 SideA/5 "Várbá  
Harangoznak". 4/4 meter

Formation: Single circle, all facing LOD (CCW). Hands joined in "V" pos.

MeasPattern

4½ meas INTRODUCTION No action.

I. WALKING IN LOD

- 1 Step fwd on R (cts 1-2); step fwd on L (cts 3-4).  
2 Step fwd on R (ct 1); step on L behind and to the out-  
side of R ft (ct 2); step fwd on R (ct 3); hold (ct 4).  
3-4 Repeat meas 1-2 with opp ftwk.  
5-8 Repeat meas 1-4. At end turn to face ctr.

II. STAMPS INTO CENTER

Note: Stamps in meas 1-2 are done in a deliberate manner. Before each stamp bend the knee and raise the ft. Stamp on the full ft with toes pointed twd ctr.

- 1 Stamp fwd on R ft (slightly diag R) (ct 1); hold (ct 2);  
stamp fwd on L ft (slightly diag L) (ct 3); hold (ct 4).  
2 Stamp fwd on R ft (slightly diag R) (ct 1); stamp fwd  
on L ft (slightly diag L) (ct 2); stamp fwd on R ft  
(slightly diag R) (ct 3); hold (ct 4).  
3 Moving away from ctr, step bkwd on L (ct 1); hold (ct 2);  
step bkwd on R (ct 3); hold (ct 4).  
4 Move bkwd with 3 smaller steps (or light stamps) beg L  
to reform orig size circle (cts 1,2,3); hold (ct 4).

Presented by Kálmán and Judith Magyar

SZENNAI KARIKÁZÓ  
(Hungary)

Circle dance from Szenna, a village in Somogy county, southwest of Kaposvár, in the heart of Transdanubia. The dance is done authentically by both men and women in a close shldr-to-shldr pos. (See drawing.) Arranged by Judith Magyar.

Pronunciation: SEN-nah-yee KAW-ree-kah-zoh

Record: HRLP-002 Side A/4 2/4 meter.

Formation: Dancers in a closed circle or circles, M and W alternately if possible. Arms are around shldr of adjacent dancers. (See drawing.) Face ctr.

MeasFIGURES1. STEP-CLOSE TO LEFT (Slow)

- 1 Step on L to L, bending knee (ct 1); straighten knee in this pos (ct &); step R next to L ft, bend both knees (ct 2); straighten both knees in this pos (ct &).

2. TWO TO THE LEFT, ONE TO THE RIGHT - BASIC (Faster beat)

- 1 Step on L to L, bending knee slightly (ct 1); straighten knee in this pos (ct &); step R next to L ft, bending both knees slightly (ct 2); straighten both knees in this pos (ct &).
- 2 Repeat meas 1.
- 3 Repeat meas 1 with opp ftwk and direction.

3. VARIATION 1 of BASIC (STEPPING IN)

- 1 Step on L to L (ct 1); step on R in front of L, bending both knees slightly (ct 2).
- 2 Repeat Figure 2, meas 1 (to L).
- 3 Repeat Figure 2, meas 1 with opp ftwk and direction (to R).

4. VARIATION 2 OF BASIC

- 1 Repeat action of Figure 3, meas 1.
- 2 Step on L to L, bending knee slightly (ct 1); straighten knee in this pos (ct &); raise R ft to L ankle, while bending and straightening L knee (cts 2,&).
- 3 Repeat meas 2 with opp ftwk and direction (to R).

5. CIFRA

- 1 Leap to L onto L (ct 1); step R next to L (ct &); step in place on L (ct 2).
- 2 Repeat meas 1 to R, but without leaping on ct 1. Take a small step sdwd R on R (ct 1).

6. UGROS STEP

- 1 Making a small jump sdwd R, land on both ft and bounce (cts 1,&); settling onto full R ft, kick L ft fwd close to floor with knee straight (ct 2); swing L ft to L side (ct &). Cts 2,& together make a circular motion which is the start of a large sdwd jump to the L.

SZENNAI KARIKÁZÓ (continued)

- 2 Making a large jump sdwd L, land on both ft and bounce (cts 1,&); settling onto full L ft, kick R ft fwd close to floor with knee straight (ct 2); swing R ft to R side (ct &). Cts 2,& together make a circular motion which is the start of a small sdwd jump to the R.

7. RIDA

- 1 Step on R in front of L, knees bent (ct 1); step on L to L, straighten knees (ct 2).  
 2-4 Repeat meas 1 three more times.  
 5 Step on R in front of L, knees bent (ct 1); step on L to L, straighten knees (ct &); repeat cts 1,& (cts 2,&).  
 6-8 Repeat meas 5 three more times.

SEQUENCEINTRODUCTION

- 1-16 Do Figure 1 sixteen times.

MELODY A1

- 1-2 Pause.  
 3-14 Do Figure 2 four times.

MELODY B1

- 1-18 Do Figure 3 six times.

MELODY B2

- 1-18 Do Figure 4 six times.

MELODY B3

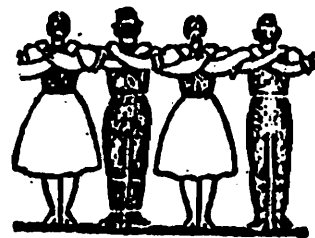
- 1-18 Do Figure 5 nine times.

MELODY B4

- 1-18 Do Figure 6 nine times. Dance first 2 meas in place and then move as directed. On last ct & omit circular motion.

MELODY C (Duda improvisation)

- 1-24 Do Figure 7 three times.  
 Note: Actually finish Figure on ct 2 of meas 24, with wt on R ft, to be ready to start above sequence again.



Repeat above sequence again from Figure 2 through Figure 5.

Hármát tojott a fekete kánya,	Akármilyen szegény legény vagyok,
Engem szeret a kend barna lánya,	A kend lánya szeretője vagyok,
Lipityembe, lapatyomba,	Lipityembe, lapatyomba,
Bokréta a kalapomba	Gyere rózsam, a kocsimba

Presented by Kálmán and Judith Magyar



ZÖLD FŰ  
(Hungary)

Zöld Fű (ZERLD fyoo) is a double-progression dance based on a Hungarian children's dance. This arrangement, by Sandor Timár, was taught at the Second Hungarian Folk Dance Symposium by Erzsébet Timár. It was presented at the 1981 University of the Pacific Folk Dance Camp by Kálmán and Judith Magyar. Translated "Zöld Fű" means "green grass".

Record: Gólya, Gólya, Gilice HR-LP 002 Side A/3 2/4 meter

Formation: Single circle of cpls, W to R of M, all facing RLOD (CW). Hands joined in "V" pos.

Steps and Styling: Walk: 2 steps per meas. Step fwd on R (ct 1); step fwd on L (ct 2). When walking, step out briskly.

Limping Step: 2 per meas. Stamp on R ft to R side, bending knees (ct 1); step on L heel beside R, straightening knees (ct &); repeat (cts 2,&). To move to L side, beg with stamp on L ft.

Cifra: 1 per meas. Danced on full ft and with a definite sdwd movement. Leap sdwd L onto L ft (ct 1); step on R beside L (ct &); step on L in place (ct 2); hold (ct &). Repeat of step would start sdwd R onto R ft. When turning around, leap in desired direction omitting the sdwd movement.

Hands: When hands are joined with ptr, it is L with R (straight across) at about hip level. When on hips, W has fingers fwd. M may do same or have fists on hips. When clapped, hands are at about chest level.

Meas

Pattern

Upbeat +  
12 meas

INTRODUCTION No action.

I. WALKING IN LARGE AND SMALL CIRCLES

Throughout Fig I walking steps beg with R ft.

- A 1-12 Walk 24 steps in RLOD (CW). Walk briskly so that the circle moves.
- 13-16 Release neighbor's hand and join with ptr. Walk 6 steps CW (almost a full circle); step on R beside L, starting to turn to own R; facing CCW step fwd on L (8 steps in all).
- 17-20 With 8 walking steps circle CCW. End in double circle facing ptr (M facing ctr, W with back to ctr).
- 21-22 Releasing hand-hold and turning away from ptr, make a CW circle with 4 steps. Hands hang freely at sides.
- 23-24 Rejoin hands with ptr and circle once CW with 4 steps. To make it easier to get around, ptrs may hold upper arms instead of hands. End in double circle (M facing ctr, W with back to ctr). Release hands.
- 25-26 Turn alone once CCW almost on the spot with 3 light stamps (R,L,R) clapping hands on each step. Hold meas 26, ct 2 but M take wt onto L ft. Rejoin hands with ptr.

ZÖLD FÚ (continued)II. LIMPING STEP

- Throughout Fig II ptrs use opp ftwk.
- B 1-4 Beg M R, W L and moving sdwd in LOD (CCW), dance 7 1/2 Limping Steps (hold meas 4, last ct &). On last step (meas 4, ct 2) swing joined hands twd LOD in preparation for the turn that follows.
- 5-6 Beg M L, W R and releasing hands, make 1 turn (M CCW, W CW) in RLOD with 4 steps. Swing joined hands through at the start of the turn before releasing them. First step of the turn covers space but the other 3 are almost on the spot.
- 7-8 Rejoin hands and stamp 3 times in place (M: L,R,L; W: R,L,R); hold (meas 8, ct 2). Put no wt on last stamp.
- 9-16 Repeat meas 1-8 with opp ftwk and direction. End with wt on R ft.

III. CIFRAS AND DOUBLE PROGRESSION

- C 1-4 Beg with leap sdwd L onto L ft, dance 4 Cifra steps.
- 5-6 With hands on hips, turn once CCW while moving to face new ptr (M move in RLOD, W LOD) with 2 Cifra steps.
- 7-8 Dance 2 Cifra steps facing new ptr.
- 9-10 Turn in place once CW with 2 Cifra steps.
- 11-12 Dance 2 Cifra steps facing same new ptr.
- 13-24 Join hands with new ptr and repeat meas 1-12. No wt on last step on R (meas 24, ct 2). Dancers have progressed 2 places.
- 132 REPEAT DANCE TWICE. To reform large circle (Fig I): As walking starts, join hands with new ptr (M R, W L only). W walk into circle to R of new ptr. Join hands with neighbor as soon as possible.

IV. ENDING - CIFRAS IN A SINGLE CIRCLE

- C 25-36 Repeat ftwk of Fig III, meas 1-12 but in a single circle. In preparation, on meas 24 of Fig III, W start to turn CW and move bkwd into circle to R of new ptr.
- Meas 25-28: All hands joined in one circle.
- Meas 29-34: Hands are on hips.
- Meas 35-36: Hands rejoined in the circle. Cifra step in meas 36 becomes 3 stamps.

Notes published by Folk Dance  
Federation of California Dance  
Research Committee: Let's Dance,  
January/February 1982

Presented by Kálmán and Judith Magyar

SÁRKÖZI KARIKÁZÓ

(Hungary)

A girl's dance from Sárköz, lower Danube region of Hungary. It was presented by Sándor and Erzsébet Timár at the 3rd Hungarian Folkdance Symposium at Fairleigh Dickinson University, New Jersey, in 1982.


Pronunciation: SHAR-ker-zee KAW-ree-kah-zoh

Record: The dance was taught without recorded music. It is to be sung by the dancers and the lyrics are printed on the following page. One strong-voiced leader begins each melody and then all dancers join in.

Formation: Closed circle of W in back-basket hold: R arm over L. If circle is too large to move easily, form another circle inside the first. If M dance, they should be outside the W circle, in short lines in "T" pos.

Meas

Pattern

A Melody - Lépő. 5/8 meter  counted here as 1,2.  
 Leader starts singing on meas 3. Vocal ends on meas 26.  
 1 Step on R twd ctr (ct 1); step sdwd L on L (ct 2).  
 2-27 Repeat meas 1.  
 28 Close R ft to L, no wt. (ct 1); hold (ct 2).

B Melody - Csárdás. 4/4 meter  
 Leader starts singing on meas 1.  
 1 Double csárdás to R, small steps.  
 2 Double csárdás to L with larger steps.  
 3-6 Repeat meas 1-2, twice.  
 7 Repeat meas 1.  
 8 Double csárdás to L. Cross R behind L (ct 2) with plié.  
 9 Repeat meas 1.  
 10-19 Repeat meas 8-9, five times.  
 20 Repeat meas 8.  
 Note: During meas 8-9, release hand hold, lower hands to sides, bring them fwd and rejoin in front basket, R over L.

C Melody - Futó. 2/2 meter  
 Leader starts singing on meas 1.  
 1-8 Closed Rida moving CW: Step on R across in front of L (ct 1); step on L to L side (ct 2).  
 9 Step on R across in front of L, bending knee (ct 1); step on L to L side in stride pos, straightening knees and rising on balls of ft (ct &); take wt on both full ft, bending knees (ct 2); straightening knees, chug bkwd on R ft, as L ft is extended fwd (ct &).  
 10 Repeat meas 9 with opp ftwk and direction.  
 11-16 Repeat meas 9-10, three times. Finish with ft together, wt on both.

SÁRKÖZI KARIKÁZÓ (continued)

- 17 Chug fwd on a R diag (ct 1); chug bkwd to place (ct &).  
 18-23 Repeat meas 17, six times.  
 24 Repeat meas 17, cts 1,& (cts 1,&); step in place R,L  
 (cts 2,&).

Presented by Judith Magyar

## Lyrics

LÉPŐ

Báta vize ziheg zuhog a gáton  
 Most jött erre a szeretőm lóháton  
 Tilosba jár mert tilos a szerelem  
 Senki se lássa meg mikor ölelem.

Három alma egy tányérba mind piros  
 A legénynek lányhoz járni nem tilos.  
 Tilos volna, még akkor is eljárna  
 Míg egy igaz szeretőre találna.

Ödd meg fene valahol egy legény van  
 Valahol egy szegény leány család van  
 Ödd meg fene verd meg Isten mindnyáját  
 Ki kívánja megcsalni a babáját.

THE WATERS OF BÁTA ARE GUSHING DOWN THE DAM  
 MY SWEETHEART IS COMING THIS WAY ON HORSEBACK  
 HE IS ON FORBIDDEN GROUNDS, BECAUSE LOVE IS FORBIDDEN  
 NOBODY SHOULD SEE IT WHEN WE EMBRACE EACH OTHER.

THREE APPLES ON A PLATE, ALL ARE RED  
 IT IS ALL RIGHT FOR THE LAD TO SEE THE GIRL  
 EVEN IF IT WAS FORBIDDEN HE WOULD SEE HER  
 UNTIL HE WOULD FIND A TRUE LOVER.

DARN IT, THERE IS A LAD SOMEWHERE  
 THERE IS A CAJOLING LAD  
 PUNISH THEM GOD, ALL OF THEM  
 WHO ARE TEMPTED TO DECEIVE THEIR LOVER.

CSÁRDÁS

Kiskertemben szedik a virágot, én is szakajtok róla.  
 Azt mondja a kedves kisangyalom, hogy vigyek neki róla.  
 //:Viszek neki édesanyám, mer' én szeretem,  
 Ne mondják a kisöcsényi lányok, hogy én csak hitegetem.

Udvaromban van egy rezgő nyárfa  
 Földre hajlik az ága.  
 Rászállott egy sárgalábú madár  
 Mindig csak úgy sírdogál  
 //:Mindig csak azt sirja-rija  
 hogy árva vagyok  
 Bejártam a széles e világot,  
 szeretőt nem találok.://

IN MY SMALL GARDEN THEY ARE PICKING FLOWERS, I WILL PICK ONE, TOO  
 MY DEAR ANGEL TELLS ME TO TAKE SOME OF IT TO HIM  
 I WILL DO IT, MOTHER, BECAUSE I LOVE HIM  
 THE GIRLS OF KISÖCSÉNY SHOULD NOT SAY THAT I ONLY ALLURE HIM

IN MY YARD THERE IS A SHAKING POPLAR  
 ITS BRANCHES ARE BENDING TO THE GROUND  
 A YELLOW LEGGED BIRD FLEW ON IT  
 IT IS ALWAYS JUST WEeping SO  
 IT IS ALWAYS CRYING  
 HOW LONELY I AM  
 I HAVE TRAVELLED ALL CORNERS OF THIS WORLD  
 YET FOUND NO LOVER FOR MYSELF.

FUTÓ

Ez a bajor ennivaló, nem csizmára kennivaló  
 A szép kislány arra való, este reggel csókra való.

Én ültettem a rózsafát, más szedi le a rózsáját  
 Én szerettem szőkét, barnát,  
 Más éli vele világát.

THIS BAVARIAN IS TO EAT, NOT TO BE SPREAD ON BOOTS  
 THIS NICE LITTLE GIRL IS TO BE KISSED DAY AND NIGHT.

I PLANTED THE ROSETREE, SOMEONE ELSE PICKS ITS FLOWERS  
 I LOVED BLOND ONES, BRUNETTE ONES  
 YET SOMEONE ELSE IS ENJOYING THEM.

lépő

## Sárközi Karikázó

Bá-ta vi-ze zihog zuhog a gá-ton

Most jött erre a szere-töm lö-há-ton

Tilos-ba jár mert ti-los a szer-e-lem

Senki se lás-sa meg mikor öle - lem

Csárdás

kis-ker-tem-ben szedik a vir-á-got én is szataj-tok ró-la  
Azt mond-ja a kedves kisangy-a-lom hogy vigyek ne-ki ró-la

Viszek neki édes - an-yám mer'én szere-tem

Futó

1. Ez a ba-jor enni - va-ló, nem csizmára kenni - va-lo

A szép kislány arra való este reggel csókra va-ló

2. Én ültettem a rózsafát, más szedi le a rózsáját  
En szerettem szőkét, barnát, más éli vele világát.

transcribed by Martha Holmes  
as sung by Judith Magyar 7/82

DUNÁNTULI UGRÓS  
(Hungary)

Ugrós (jumping) dance is one of the characteristic dances of Western Hungary (Transdanubia-Dunántul). It has preserved the elements of the old style line and chain dances. The dance described below can still be found in Sárköz, close to the western bank of the Lower Danube (Duna) River. Dunántuli Ugrós was introduced to America by Sándor and Erzsébet Timár at the Third Hungarian Folkdance Symposium at Fairleigh Dickinson University, New Jersey, in 1982. The sequence described was arranged by Kálmán Magyar. In its authentic form the dancers follow the improvisation of the leader. During the dance the couples move inside the circle and dance the figures in an improvised manner. After a few melodies the couples rejoin the circle and others move inside.

Pronunciation: DOO-nahn-too-lee OO-grohs

Record: HRLP-004, Side A/Band 1b 4/4 meter

Formation: Dancers in a closed circle, hands joined in "V" pos.

Meas                                    STEPS (all move RLOD (CW))

- I. CSÁRDÁS  
1        Step sdwd L on L (ct 1); close R to L (ct 2); click L to R, raising and lowering R heel (ct 3); hold (ct 4). Step repeats exactly.
- II. KIRAKÓS  
1        Touch outside of ball of L ft on floor in front of R, slight bounce on R ft (ct 1); small leap onto L ft, extending outside of ball of R ft on floor in front of L, slight bounce on L ft (ct 2); jump to ft together (ct 3); hold (ct 4). Step repeats exactly.
- III. HÁROMUGRÓS  
1        Raise L leg sdwd to L, knee bent (ct & of previous meas). Swing L in front of R, knee still bent, hopping on R (ct 1); swing L to L side, hopping on R (ct 2); step sdwd L on L (ct 3); step R near L (ct &); step sdwd L on L (ct 4).  
2        Repeat cts 1,2 with R ft (cts 1,2); click R heel to L (ct 3); hold (ct 4).
- IV. CIFRA VARIATION  
1        With a preparatory sdwd lift of lower L leg, step sdwd L on L (ct 1); step R near L (ct &); step sdwd L on L (ct 2); touch outside of ball of R ft fwd on floor, hopping on L (ct 3); light leap onto R, touching outside of ball of L ft fwd on floor (ct 4).  
2        Hopping on R, raise L ft diag back L, knee bent (ct 1); small leap onto L, raising R ft diag back R, knee bent (ct 2); click R to L (ct 3); hold (ct 4).

DUNÁNTULI UGROS (continued)V. UGRÓS

Raise hands to "W" pos.

Grapevine (plain):

- 1 Moving RLOD (CW), step on R across in front of L (ct 1); step sdwd L on L (ct 2); step on R across in back of L (ct 3); step sdwd L on L (ct 4). Hands move fwd a little on cts 1-2; return to "W" pos on cts 3-4.

Grapevine (variation):

- 1 Same as Grapevine (plain) except that steps on R ft become stamp-hops (cts 1,& and cts 3,&).

VI. DOBOGÓ

Release hands and raise to about head level, palms facing fwd.

- 1 With wt on L ft, stamp R ft fwd, toe turned to L (ct 1); hop on L (ct &); step R beside L (ct 2); repeat with opp ftwk (cts 3,&,4).

SEQUENCE OF THE DANCEMeasPATTERNFIGURE I

- 1-12 Wait one meas as an Introduction. Dance Step I eleven times.

FIGURE II (vocal)

- 1-12 Dance Step II twelve times.

FIGURE III (vocal)

- 1-12 Dance Step III six times.

FIGURE IV

- 1-6 Dance Step I six times.

FIGURE V (vocal and instrumental)

- 1-24 Dance Step IV twelve times.

FIGURE VI (vocal)

- 1-8 Dance Step I eight times.  
9-16 Dance Step II eight times.  
17-24 Dance Step III four times.

FIGURE VII

- 1-9 Dance Step I nine times.  
10-12 Raise hands to "W" pos. Dance Step V (plain) three times.  
13-15 Dance Step V (variation) three times.  
16-18 Dance Step V (plain) three times.  
Release hands and raise to about head level, palms fwd.  
19-21 Dance Step VI three times.  
22 Wt on L, stamp R ft fwd, toe turned to L (ct 1); hop on L, turning 1/2 CW (ct &); facing out, step on R (ct 2); wt on R, stamp L ft fwd, toe turned to R (ct 3); hop on R (ct &); step L beside R (ct 4).



DUNÁNTULI UGRÓS (continued)

- 23 Wt on L, stamp R ft fwd, toe turned to L (ct 1);  
hop on L (ct &); step R beside L (ct 2); wt on R,  
stamp L ft fwd, toe turned to R (ct 3); hop on R,  
turning 1/2 CCW (ct &); step on L beside R (ct 4).
- 24 Dance Step VI once.
- 25-27 Repeat meas 22-24.

FIGURE VIII (vocal)

- 1-9 Rejoin hands in "W" pos. Repeat Fig VII, meas 10-18.  
(Grapevine and variation). On last ct, click L to R.
- 10-18 Lower joined hands to "V" pos. Dance Step I nine times.

Dance notes by Ruth Ruling.

COUPLE VARIATIONS

At any point in the dance cpls may leave the circle, go inside and dance as an individual cpl. Sequence does not have to follow that used by the big circle but it is preferable to arrange steps so that the rest step (Fig I) alternates with jumping figures. Cpls may return to the circle at any time but preferably during the rest step. Following are some general directions for dancing the couple Dunántuli Ugrós:

1. Facing ptr, one or both hands may be joined (R with L). Ptrs can exchange places by releasing hands and passing by R shldr. Exchange can also be made by M turning W under one of the joined hands (release the other). Can be done at any convenient time, usually with 3 steps.
2. Steps can be done solo with no hands joined. On solo turns hands may be clapped.
3. While W continues with basic steps, M may do clapping pattern such as: Hopping on R, clap hands under L leg (ct 1); stepping onto L, clap hands about chest level (ct 2); hopping on L, clap hands under R leg (ct 3); stepping onto R, clap hands about chest level (ct 4).
4. M leads, initiating all turns and place changes. However, W does not necessarily use the same steps at the same time as the M.

Presented by Kálmán and Judith Magyar

DUDALAS  
(Hungary)

Dudalas (DOO-dah-lahsh) means "bagpiping" and consists of unembellished melodies as well as improvisational sections. It is done before the Ugros and is the introductory part of the Sarkoz dance cycle.

Record: HRLP-004 Side A/Band 1a 2/4 meter

Formation: Dancers in a tight, closed circle holding their neighbors around the waist.

Steps: Cifra L: Stamp on L with wt, slightly to L (ct 1); stamp on R with wt beside L (ct &); stamp on L with wt beside R (ct 2).  
Cifra R: Same as Cifra L but with opp ftwk and direction.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>I. SWAY</u> (Starts with the bagpipe melody)
1	1-2	In place, all lean or sway to L.
2	1-2	In place, all lean or sway to R.
3-18		Repeat meas 1-2 eight times.
		<u>II. BASIC</u> (Singing begins here)
		During the first couple of repetitions gradually enlarge the circle and assume "W" pos.
1	1	Facing slightly to L, step on L to L.
	2	Step on R across in front of L.
2	1	Step on L to L.
	2	Close R to L, no wt.
3	1	Step on R bkwd on a slight R diag.
	2	Close L to R, no wt.
4-18		Repeat meas 1-3 five times.
		<u>III. ONE CIFRA</u> (Melody repeats)
1		Repeat Fig II, meas 1 (walk L,R).
2		Dance 1 Cifra L.
3		Repeat Fig II, meas 3.
4-18		Repeat meas 1-3 five times.
		<u>IV. TWO CIFRAS</u> (Bagpipe solo)
1-2		Repeat Fig III, meas 1-2.
3		Dance 1 Cifra R. First step on R is bkwd on a slight R diag.
4-15		Repeat meas 1-3 four times.
16 meas		Repeat meas 1 (walk L,R).
36 meas		<u>REPEAT FIG II and III.</u>
1-18		Repeat Fig IV, meas 1-3 six times.
19-20		Repeat Fig IV, meas 1-2.

Dance notes by David Chan.

SZÉKELY VERBUNK

(Hungary)

The Székely people (Secklers) live in communities scattered through Southeastern Transylvania. Their culture is distinct from the other Hungarian communities in Transylvania. Their táncrend (dance cycle) includes: Verbunk, Lassú Csárdás, Szóktető, Forgatos. This recruiting dance was presented by Sándor Timár at the 3rd Hungarian Symposium, Fairleigh-Dickinson University, 1982.

Pronunciation: SAY-ka-ee VEHR-boonk (a as in hat)

Record: Hungaria Records HRLP-004 Side B/1 4/4 meter  
(The dance has been arranged to fit this particular recording exactly.)

Formation: Circle of men facing LOD (CCW).

MeasPatternI. SÉTA (Introduction)

- 1 Hold.  
2-7 Walk LOD (CCW), arms raised diag fwd high; snap fingers.  
Form evenly spaced circle.  
8 Face ctr, close ft together (ct 1); hold (cts 2-4).

II. LÁB CSAVARÓ (Leg Circles Traveling)

- 1 Turning to face LOD (CCW), step fwd onto L ft; extend R leg diag fwd R (ct 1); lift on L, circle R lower leg fwd, then bring ft under the body and bring knee fwd; R lower leg makes a CCW circle in the air (ct 2). Continuing to move in LOD (CCW), step fwd onto R ft; extend L leg diag fwd L (ct 3); lift on R, circle L lower leg fwd, then bring ft under the body and bring knee fwd; L lower leg makes a CW circle in the air (ct 4).  
2-4 Repeat meas 1 three more times.  
5 Step onto L ft in place (ct 1); hop on L ft, clicking heels together in the air, legs straight, to R side (ct &); land on L ft (ct 2); repeat cts 1,&,2, opp ftwk and direction, (click heels to L), turning to face ctr (cts 3,&,4).  
6 Close L to R, lower arms to sides (ct 1); hold (cts 2-4).

III. LÁB CSAVARÓ (Leg Circles in Place)

- 1-6 Raise arms diag fwd high. Repeat Fig II, meas 1-6, in place, facing ctr; do not travel fwd on cts 1 and 3.

SZÉKELY VERBUNK (continued)IV. CIFRA (Cifra Variation Traveling)

- 1 Raise arms diag fwd high. Turning to face LOD (CCW), leap diag fwd R (ct 1); step L behind R (ct &); step R diag fwd R (ct 2); leap L diag fwd L (ct 3); step R behind L (ct &); step diag fwd L (ct 4).
- 2-3 Repeat meas 1 two more times, continuing to move in LOD (CCW).
- 4 Turning to face ctr, put fists on hips, hop on L ft moving to R, click R ft to L (ct 1); repeat ct 1 three more times, continuing to move in LOD (CCW) (cts 2,3,4).
- 5-7 Turning to face LOD (CCW), repeat meas 1-3.
- 8 Turning to face ctr, put fists on hips, hop on L ft moving to R, close R ft to L with click (ct 1); hold (cts 2-4).

V. PÁROS LÁBU UGRÓS

- 1 Continuing to face ctr, place fists on hips. Jump onto both ft, about hip width apart, wt on balls of ft, toes pointed in slightly (ct 1); with ft parallel, take wt on full ft (ct &); with toes turned out, ft apart, knees bent, take wt on full ft (ct 2); repeat cts 1,&,2 (cts 3,&,4).
- 2 Repeat meas 1.
- 3 Raise hands diag fwd high. Leap onto R ft behind L, moving to L (ct 1); step on L to L (ct &); step on R behind L (ct 2); repeat with opp ftwk and direction (cts 3,&,4).
- 4 Repeat meas 3.
- 5 Place fists on hips. Hop on L moving to R, click R to L (ct 1); repeat two more times (cts 2,3); hold (ct 4).
- 6 Repeat meas 5, opp ftwk and direction--to L.
- 7 Low leap bkwd on L, touching R fwd (ct 1); low leap bkwd on R, touching L fwd (ct 2); repeat cts 1,2 (cts 3,4).
- 8 Close L to R (ct 1); hold (cts 2-4).

VI. CIFRA (Cifra Variation Traveling)

- 1-8 Turning to face LOD (CCW), repeat Fig IV.

VII. CSAPÁS (Boot Slaps)

- 1 Jump onto both ft, ft about hip width apart. Bend body fwd, slap outsides of boots from front to back with both hands (ct 1); slap outsides of boots from back to front with both hands (ct 2); straighten body and clap twice (cts 3,4).
- 2 Repeat meas 1, omitting jump onto both ft on ct 1.
- 3 Raising L lower leg diag back L, slap L outside boot heel with L hand (ct 1); step onto L, raise R lower leg diag back R, slap outside boot heel with R hand (ct 2); step onto R, both ft about hip width apart, bending over, clap (ct 3); hit L inside boot top with L hand (ct &); hit R inside boot top with R hand (ct 4).

SZÉKELY VERBUNK

(Hungary)

The Székely people (Secklers) live in communities scattered through Southeastern Transylvania. Their culture is distinct from the other Hungarian communities in Transylvania. Their táncrend (dance cycle) includes: Verbunk, Lassú Csárdás, Györs Csárdás, Sző Forgatos. This recruiting dance was presented by Sándor Timár at the 3rd Hungarian Symposium, Fairleigh-Dickinson University, 1982, and has been arranged for recreational dancing by Kálmán Magyar.

Pronunciation:

Record: Hungaria Records HRLP-004 Side B/1 4/4 meter  
(The dance has been arranged to fit this particular recording exactly.)

Formation: Circle of men facing LOD (CCW).

MeasPatternI. SÉTA (Introduction)

- 1 Hold.  
2-7 Walk LOD (CCW), arms raised diag fwd high; snap fingers.  
Form evenly spaced circle.  
8 Face ctr, close ft together (ct 1); hold (cts 2-4).

II. LÁB CSAVARÓ (Leg Circles Traveling)

- 1 Turning to face LOD (CCW), step fwd onto L ft; extend R leg diag fwd R (ct 1); lift on L, circle R lower leg fwd, then bring ft under the body and bring knee fwd; R lower leg makes a CCW circle in the air (ct 2). Continuing to move in LOD (CCW), step fwd onto R ft; extend L leg diag fwd L (ct 3); lift on R, circle L lower leg fwd, then bring ft under the body and bring knee fwd; L lower leg makes a CW circle in the air (ct 4).  
2-4 Repeat meas 1 three more times.  
5 Step onto L ft in place (ct 1); hop on L ft, clicking heels together in the air, legs straight, to R side (ct &); land on L ft (ct 2); repeat cts 1,&,2, opp ftwk and direction, (click heels to L), turning to face ctr (cts 3,&,4).  
6 Close L to R, lower arms to sides (ct 1); hold (cts 2-4).

III. LÁB CSAVARÓ (Leg Circles in Place)

- 1-6 Raise arms diag fwd high. Repeat Fig II, meas 1-6, in place, facing ctr; do not travel fwd on cts 1 and 3.

SZEKELY VERBUNK (continued)IV. CIFRA (Cifra Variation Traveling)

- 1 Raise arms diag fwd high. Turning to face LOD (CCW), leap diag fwd R (ct 1); step L behind R (ct &); step R diag fwd R (ct 2); leap L diag fwd L (ct 3); step R behind L (ct &); step diag fwd L (ct 4).
- 2-3 Repeat meas 1 two more times, continuing to move in LOD (CCW).
- 4 Turning to face ctr, lower arms to sides, hop on L ft moving to R, click R ft to L (ct 1); repeat ct 1 three more times, continuing to move in LOD (CCW) (cts 2,3,4).
- 5-7 Turning to face LOD (CCW), repeat meas 1-3.
- 8 Turning to face ctr, lower arms to sides, hop on L ft moving to R, close R ft to L with click (ct 1); hold (cts 2-4).

V. PÁROS LÁBU UGRÓS

- 1 Continuing to face ctr, place fists on hips. Jump onto both ft, about hip width apart, wt on balls of ft, toes pointed in slightly (ct 1); with ft parallel, take wt on full ft (ct &); with toes turned out, ft apart, knees bent, take wt on full ft (ct 2); repeat cts 1,&,2 (cts 3,&,4).
- 2 Repeat meas 1.
- 3 Raise hands diag fwd high. Leap onto R ft behind L, moving to L (ct 1); step on L to L (ct &); step on R behind L (ct 2); repeat with opp ftwk and direction (cts 3,&,4).
- 4 Repeat meas 3.
- 5 Place fists on hips. Hop on L moving to R, click R to L (ct 1); repeat two more times (cts 2,3); hold (ct 4).
- 6 Repeat meas 5, opp ftwk and direction--to L.
- 7 Low leap bkwd on L, touching R fwd (ct 1); low leap bkwd on R, touching L fwd (ct 2); repeat cts 1,2 (cts 3,4).
- 8 Close L to R (ct 1); hold (cts 2-4).

VI. CIFRA (Cifra Variation Traveling)

- 1-8 Turning to face LOD (CCW), repeat Fig IV.

VII. CSAPÁS (Boot Slaps)

- 1 Jump onto both ft, ft about hip width apart. Bend body fwd, slap outsides of boots from front to back with both hands (ct 1); straighten body, slap outsides of boots from back to front with both hands (ct 2); clap twice (cts 3,4).
- 2 Repeat meas 1, omitting jump onto both ft on ct 1.
- 3 Raising L lower leg diag back L, slap L outside boot heel with L hand (ct 1); step onto L, raise R lower leg diag back R, slap outside boot heel with R hand (ct 2); step onto R, both ft about hip width apart, bending over, clap (ct 3); hit L inside boot top with L hand (ct &); hit R inside boot top with R hand (ct 4).



SZEKELY VERBUNK (continued)

- 4 Repeat meas 3.  
 5 Jump onto both ft, hip width apart, moving to R, clap hands while bending body fwd (ct 1); hit L inside boot top with L hand (ct &); hit R inside boot top with R hand (ct 2); repeat cts 1,&,2, but move to L (cts 3,&,4).  
 6 Extend R leg diag fwd R, leg straight, slap R boot with R hand (ct 1); close R to L with click (ct 2); click both heels together (ct 3); hold (ct 4).  
 7-12 Repeat meas 1-6.

VIII. LÁB CSAVARÓ ES CSAPÁS (Leg Circles & Boot Slaps)

- 1 Repeat Fig III, meas 1 (circle R leg, circle L leg).  
 2 Repeat Fig III, meas 1, cts 1,2 (circle R leg) (cts 1,2); extend R leg diag fwd R (ct 3); slap R boot top with R hand (ct 4); close R to L (ct &).  
 3-4 Repeat meas 1-2, opp ftwk and direction.  
 5 Extend L lower leg diag back R, behind R leg, slap L inside boot heel with R hand in the back (ct 1); leap onto L, extend R lower leg diag back L, behind L leg, slap R inside boot heel with L hand (ct 2); extend R leg fwd, slap R boot with R hand (ct 3); leap onto R leg, scissoring legs in air, extend L leg fwd, slap L boot-top with L hand (ct 4).  
 6 Repeat meas 5.  
 7 Repeat Fig. VII, meas 5.  
 8 Close ft (ct 1); hold (cts 2-4).  
 9-16 Repeat meas 1-8. Bow slightly on cts 2-4 of meas 16.

Dance description by Kathy Kerr

Presented by Kálmán Magyar

SZÉKELY VERBUNK (continued)

- 4 Repeat meas 3.  
 5 Jump onto both ft, hip width apart, moving to R, clap hands while bending body fwd (ct 1); hit L inside boot top with L hand (ct &); hit R inside boot top with R hand (ct 2); repeat cts 1,&,2, but move to L (cts 3,&,4).  
 6 Extend R leg diag fwd R, leg straight, slap R boot with R hand (ct 1); close R to L with click (ct 2); click both heels together (ct 3); hold (ct 4).  
 7-12 Repeat meas 1-6.

VIII. LÁB CSAVARÓ ES CSAPÁS (Leg Circles & Boot Slaps)

- 1 Repeat Fig III, meas 1 (circle R leg, circle L leg).  
 2 Repeat Fig III, meas 1, cts 1,2 (circle R leg) (cts 1,2); extend R leg diag fwd R and slap R boot top with R hand (ct 3); close R to L (ct 4).  
 3-4 Repeat meas 1-2, opp ftwk and direction.  
 5 Extend L lower leg diag back R, behind R leg, slap L inside boot heel with R hand in the back (ct 1); leap onto L, extend R lower leg diag back L, behind L leg, slap R inside boot heel with L hand (ct 2); extend R leg fwd, slap R boot with R hand (ct 3); leap onto R leg, scissoring legs in air, extend L leg fwd, slap L boot-top with L hand (ct 4).  
 6 Repeat meas 5.  
 7 Repeat Fig. VII, meas 5.  
 8 Close ft (ct 1); hold (cts 2-4).  
 9-16 Repeat meas 1-8. Bow slightly on cts 2-4 of meas 16.

Dance description by Kathy Kerr

Presented by Kálmán Magyar





# FOOT-NOTES

from

*Folk Dance Camp*



UNIVERSITY OF THE PACIFIC

STOCKTON, CALIFORNIA

XXXV

Tuesday, July 27, 1982

No. 3

## SCHEDULE CHANGE\*\*\*SCHEDULE CHANGE

Beginning with the review session tomorrow, Trujillo and Koenig will exchange classrooms in the morning, Trujillo moving to Long and Koenig moving to Quad. The move will affect only their 8:45 reviews and 10:20 classes.

### MONDAY LAWN PARTY DANCES

- Ersko Kolo, Folkraft 1498-B
- Šetnja, Folkraft 1490-A
- Alunelul, Electra 206-A2
- Körtánc, Hungaria HR002-A5
- Cotton Eyed Joe, Bellaire 5081 LH 19644
- Crăițele, Gypsy
- Dudálás, Hungaria HR004-A1
- Kostursko Oro, Sperry E3-KB 6105
- Arnold's Circle, Festival F801-A (AL)
- The Bird Dance, Avia Disk AD431-A

### ARTS AND CRAFTS DISPLAY

The 9th annual display of handmade folk arts and crafts will be held in the Quad lobby during the party tomorrow night.

If you brought any hand-crafted folk art that you would like to display, label it with your name and any interesting information about it and take it to Bee Mitchell in the Quad lobby tomorrow night between Lawn Party and Once Over Lightly.

## SCHOLARSHIP RECIPIENTS

- University of Oregon  
Daniel Alvarado, Eugene, Ore.
- Wayne State Folk Dance Club  
Ann Marie Curley, Birmingham, Mich.
- Kodiak Russian Dancers  
Meri Holden, Kodiak, Alaska
- James McCauley Memorial  
Linda Johanson, Corvallis, Ore.
- Festival Folk Dance Co-op  
John Lofgren, Seattle, Wash.
- Veselo Community F. D.  
Ann Mattson, Eugene, Ore.
- N. W. Folk Dancer, Inc.  
Judy & David Rolare, Seattle
- Peninsula F.D.C.  
Peggy Strange, Palo Alto
- Jean Frost Memorial  
Lilian Cohen, San Carlos
- Greater East Bay  
Cam Wolff, San Ramon
- UOP Folk Dance Camp  
Daniel Alvarado, Eugene  
Ken Kirkpatrick, Corvallis, Ore.  
Don Knutson, Corvallis, Ore.  
Cindy McDonnell, Santa Cruz  
Jay Thatcher, Corvallis, Ore.  
Mary Yeager, Eugene, Ore.

**ADDENDUM:** The record number of "Peanuts Polka," the music Ace Smith used for Western Trio Mixer at the Sunday night party is Ranwood 7010 or Ranwood 80F5.

## WEDNESDAY SCHEDULE

REVIEWS	35 minutes each	(Check your schedule.)	8:00-12:20
ETHNIC TALKS			
		<u>2:00</u>	<u>3:00</u>
	Quad	Tschurtschenthaler	Magyars
	Dining Hall Lawn	Trujillo	Kolarovski
	Anderson Dance Studio	Wallin	----
	Anderson Lecture	Koenig	----
	Quad Lawn near shops	----	Sivvidis
PARTY DECORATIONS WORKSHOP	Werner Basement	Anytime between 1:00-4:00	
PICNIC	Note time-----		→ 5:30
PARTY (ARTS & CRAFT DISPLAY)	Quad		8:00



IMATE LI VINO

IMATE LI VINO, IMATE LI VINO  
IMATE LI RUJNO VINO, DAJTE GO NA NAS  
// RUJNO LI E TOA, RUJNO ILI NE  
ŠTOM SE VIKAT RUJNO VINO, DAJTE GO NA NAS //

IMATE LI PARI, IMATE LI PARI  
IMATE LI EDRI PARI, DAJTE GI NA NAS  
// EDRI LI SE TIE, EDRI ILI NE  
ŠTOM SE VIKAT EDRI PARI, DAJTE GI NA NAS //

IMATE LI MOMI, IMATE LI MOMI  
IMATE LI MLADI MOMI, DAJTE GI NA NAS  
// MLADI LI SE TIE, MLADI ILI NE  
ŠTOM SE VIKAT MLADI MOMI, DAJTE GI NA NAS //

IMATE LI BABI, IMATE LI BABI  
IMATE LI STARI BABI, DRŽTE GI ZA VAS  
// STARI LI SE TIE, STARI ILI NE  
ŠTOM SE VIKAT STARI BABI, DRŽTE GI ZA VAS

DEDO MILI DEDO

DEDO ODI NA PAZAR  
KOJNA JAVA BEZ SAMAR

CHORUS

DEDO MILI SLATNI  
BABINA PRVA LJUBOV  
DEDO MILI SLATNI  
BABINO BONBONČE

BABA JAVA NA MULE  
DEDO PUŠE SO LULE

CHORUS

DEDO ODI NA BOSTANOT  
BABA PRAŠA ZA FUSTANOT

CHORUS

BABA IDE OD NIVATA  
DEDO GLEDA VO TAVATA

CHORUS

DIMNA JUDA MAMO

DIMNA JUDA, MAMO, GRAD GRADILA  
GRAD GRADILA, MAMO, NA PLANINA  
NA PLANINA, MAMO, ZA GLAVENJE

STO JE KOLJE, MAMO, POBIVALA  
POBIVALA, MAMO, SE ERGENJE  
SE ERGENJE, MAMO, ZA GLAVENJE

DEDO IDE NO RUČOK  
BABA PECE CEL PRASČAK

CHORUS

BABA PREDE NA VRETENO  
DEDO JADE PEČTNO

CHORUS

DEDO ODI ZA PEČENO  
BABA GALI DVETE KERKI

CHORUS

BABA JADE PIPERKA  
DEDO SVIRI NO ŠUPELKA

CHORUS

Songs presented by Atanas  
Kolarovski at UOP Folk Dance  
Camp 1982



# FOOT-NOTES

from

*Folk Dance Camp*



UNIVERSITY OF THE PACIFIC

STOCKTON, CALIFORNIA

XXXV

Wednesday, July 28, 1982

No. 4

SCHEDULE CHANGES

Magyar

Thursday: Sárközi Karikázó (W)  
Székely Verbunk

Friday: Dunántuli Ugrós  
(variations for cpls.)

David

Thursday: Fetele Din Crihalma

Friday: Trei Păzeste  
Brău Bătrîn

Kolarovski

Thursday: Gostivarsko Oro will  
replace Vasilice

RESEARCHERS HARD AT WORK

One of the plusses of coming to the UOP Stockton Folk Dance Camp is the accurate descriptions of the dances which you receive. To insure that the descriptions in your Syllabus match the way the dance is taught, a crew of people spend many hours during the first week of Camp comparing the two. The results of their labor are published second week as Errata and Addenda to the Syllabus and mailed to first week Campers later in the summer.

Working under the direction of Ruth Ruling, Editor of the Syllabus, and Ginny Wilder, Assistant Editor, the researchers are mainly members of the Research Committee of Folk Dance Federation of California, North. Members of the committee who are helping with this work are, in addition to Ruth and Ginny: Dorothy Tamburini, Chair, Omega Andreola, David Chang, Edith Cuthbert, Alana Hunter, Stan Isaacs, Vera Jones, Jack Peirce, Joyce Uggla and Bruce Wykoff. In addition to this group, Kate Till and Vina Cera are also helping.

**HOLE IN THE WALL**

SPECIAL TONIGHT

**MEXICAN BREAD PUDDING**

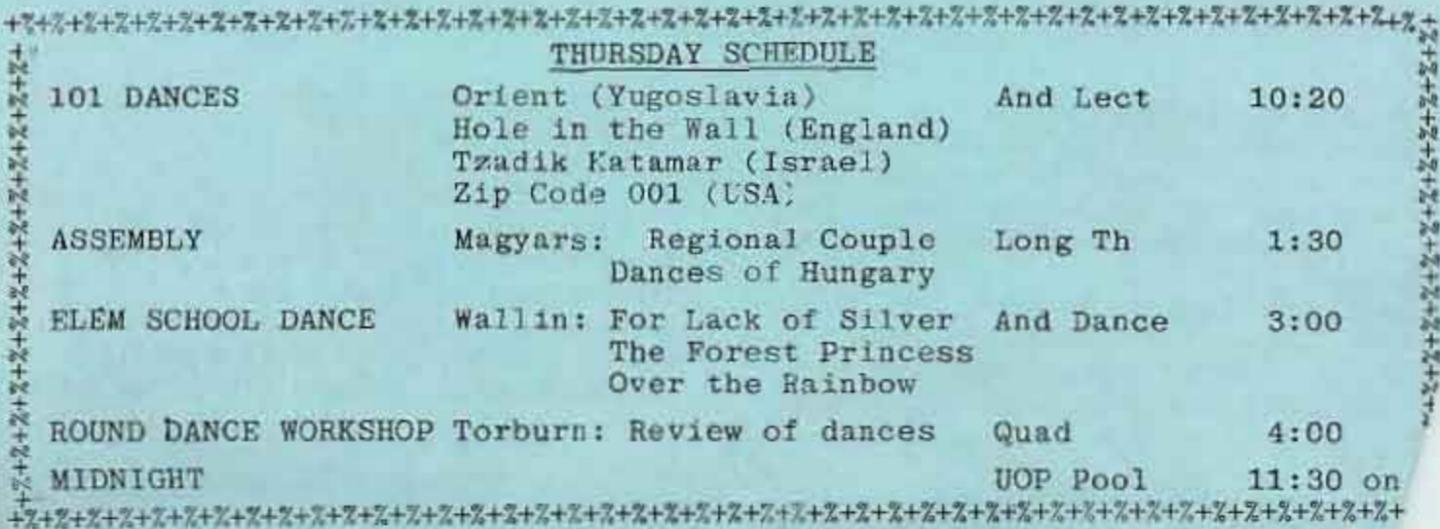
Cocinero:  
**DAN ALVARADO**

ATTENTION MEMBERS OF THE FEDERATION RESEARCH COMMITTEE: THERE WILL BE A LUNCHEON MEETING OF THE COMMITTEE IN THE COMMON'S ROOM (WHERE REGISTRATION TOO PLACE) THURSDAY AFTER THE LAST CLASS.

THANKS AGAIN, MABEL AND LEON DECARLI,  
FOR THAT DELICIOUS CORN YOU SO  
GENEROUSLY PROVIDED

THURSDAY SCHEDULE

101 DANCES	Orient (Yugoslavia) Hole in the Wall (England) Tzadik Katamar (Israel) Zip Code 001 (USA)	And Lect	10:20
ASSEMBLY	Magyars: Regional Couple Dances of Hungary	Long Th	1:30
ELEM SCHOOL DANCE	Wallin: For Lack of Silver The Forest Princess Over the Rainbow	And Dance	3:00
ROUND DANCE WORKSHOP	Torburn: Review of dances	Quad	4:00
MIDNIGHT		UOP Pool	11:30 on





Opening Night Party fun-contra, called by Bev Wilder.

### THE PRIDE OF DINGLE

Described in an early 1982 issue of Northern Junket. Choreographed by Chip Hendrickson in 1982.

A 4 couple longways, with no cross-over. One extra person, of either sex, stands at the foot between #4 couple. This extra person is the DINGLE.

The 4 couples start the dance each time facing DOWN the set; the Dingle faces UP. Use pigeon wing position for the hand turns. There are 8 beats to each line below. Line 1 is given before the music for the dance begins the first time. Dashes indicate beats.

1. -- -- -- --, All forward and back
2. -- -- -- --, Do it again, then face partner
3. -- -- -- --, Turn partner right, half way
4. Turn left half way, turn right half way
5. Turn left half way, face the middle, go forward and back
6. -- -- -- --, Forward and back again
7. -- -- -- --, All swing partners
8. -- -- -- --, -- -- -- --

Line 1: All move 4 steps forward, then 4 back. On repeats of the dance it is wise to cue the dancers a few times during the first 4 beats "All face down, Dingle face up"

Lines 3-4: Each couple turns with the correct hand half way around in 4 counts. The Dingle joins the #4 couple in a 3-hand right hand star, then the #3 couple in a 3-hand left hand star, then the #2 couple in a 3-hand right hand star, then the #1 couple in a 3-hand left hand star, ending at the top of the set.

Lines 5-6: All face across the set, the Dingle joins its sex's line at the top of the set and in the forward and back lines up opposite the #1 person in the other line, thus displacing a person at the foot of the 5 person line to become the new Dingle.

Lines 7-8: All swing the opposite person. The new Dingle joins couple #4 in a 3-person basket swing. This is a 16 count swing - it is long - get acquainted.

Jig music works well for this dance. I used "Come Under My Plaidie", Lloyd Shaw 168-45.

### CANDLELIGHT CEREMONY SONG

Later this evening we will have a candlelight ceremony to welcome those who are new to Folk Dance Camp. During the ceremony we will sing the Camp

ch candle lights anew  
flame of friendship true.  
joy we've had in knowing you  
last the whole year through.

### TUESDAY LAWN PARTY DANCES

Setna, Folkraft 1490-A  
Miseñlou, Festival F3505-A  
Tin, Tin Tini Mini Hanim, Festival FM4007-A  
La Bastringue, Laridaine ML-7902-A1  
Robin Ddiog (Grothe) Folkraft 1573-A  
Trgnala Rumjana, Xopo X-329-B  
Lucky Seven (Grothe) EFDSS Br3-B1  
Flying Ace (Mitchell) Elektra E45110-B  
Needham Special (Wilder) Lloyd Shaw 302





# FOOT-NOTES

from

Folk Dance Camp



UNIVERSITY OF THE PACIFIC

STOCKTON, CALIFORNIA

XXXV

Friday, July 30, 1982

No. 6

BY POPULAR DEMAND

Following are the square dance hoedown records used by Jerry Helt in Camp this week:

SQUARE TUNES: ST 300      CHAPARRAL: C-102-B  
                   ST 301                    C-107-B  
                   ST 302                    RED BOOT: RB-311-B

BLUE STAR: 2162

FDC SCHOLARSHIP INFORMATION

We made \$282.55 on the rummage sale last night.

Last chance to buy T-shirts tonight.

Don't forget to bring your raffle tickets to the party tomorrow night.

THURSDAY LAWN PART DANCES

Ersko Kolo, Folkraft 1498x45B  
 Tino Mori, Folkraft 1557x45A  
 Ali Paşa, Boz-Ok 102A  
 Adje Jano, Jugoton, 1024  
 Orijent, Do Tam 1001A  
 Spinnradl (Tschurtschenthaler)  
   Tanz EP58129B  
 Čerešničky, DDGU 114005B  
 Valse de los Paños (Trujillo)  
   MORE LP-8027-A2  
 Buj Buj Zöld Ág (Children's game)  
   (Magyar; Ildiko & Kalman Jr.  
   playing the violin)  
 Oláhok (Magyar) (live)  
 The Bird Dance, Avia Disk 831A  
 Crăițele (David) Gypsy Camp GCR101B3

RIDES AND RIDERS

The FDC van will take Campers to the airport and bus station on Sunday. If you need a ride, sign up on the RIDES AND RIDERS board in the lobby tonight or during reviews tomorrow. Departure times will be posted in the lobby Saturday night.

There will also be a board for those who want car rides home or who can give such rides. These people should then contact each other directly.

HOLE IN THE WALL

featuring

SAVVIDIS &amp; PAPPAS

playing Greek music nightly

KEEP DOORS LOCKED

Because there has been a theft of a camera, a calculator and some money, it is especially important that you keep the door to your room locked while you are away and that you not prop open any outside doors. If you see anyone in a dorm who doesn't seem to be a Camper, report the person to the office on one of the University phones (2395) or to a member of the Camp committee.

SATURDAY SCHEDULE

REVIEWS (35 min.)	8:00-12:30	
TALENT SHOW	2:00	Long Th.
HUNGARIAN WEDDING	6:00	Dining H.
HUNGARIAN BANQUET	6:30	Dining H.
HUNGARIAN PARTY	8:30	Quad

SHOPS OPEN ALL DAY

STUDENTENPOLKA

Tyrol/Austria

Record: Kögler EP 58103 3/4 and 2/4 meter

Formation: Dance for three, one M between two W. M's LH joined to LW's RH. M's RH joined to RW's LH.

Pattern

Meas

3/4 meter

- 1 All swinging R legs across L legs.  
2 All swinging L legs across R legs.  
3-4 Repeat meas 1-2.  
5-8 Repeat meas 1-4.  
9-16 Repeat meas 1-8.

2/4 meter

- 1-2 Joining R arms, M and RW turn CW with 4 steps. Single  
LW turns CW with 4 steps.  
3-4 Joining L arms, M and LW turn CCW with 4 steps. Single  
RW turns CCW with 4 steps.  
2-16 Repeat meas 1-4 three times.

Presented by Klaus Tschurtschenthaler  
at at the Sunday night party  
(UOP Stockton Folk Dance Camp, 1982)

LICKO KOLO (Silent Kolo)

//Pjevaj mi pjevaj sokole//  
Salaj sokole.  
  
//Kao sto si sinoc, pjevao//  
Salaj pjevao.  
  
//Pod mojim dragim, pendzerom//  
Salaj pendzerom.  
  
//Moja je draga, zaspala//  
Salaj zaspala.  
  
//Studen joj kamen, pod glavom//  
Salaj pod glavom.  
  
//Ja sam joj kamen izmak'o//  
Salaj izmak'o.  
  
//I svoju ruku podmak'o//  
Salaj podmak'o.



# FOOT-NOTES

from

*Folk Dance Camp*



UNIVERSITY OF THE PACIFIC

STOCKTON, CALIFORNIA

XXXV

Monday, August 2, 1982

No. 2

## DANCE DESCRIPTIONS COMING

The Errata you will receive next Saturday will include descriptions for the following Hungarian dances:

- DUDALÁS
- DUNÁNTULYI UGRÓS
- SÁRKÓZI KARIKÁZÓ (with lyrics and melody line)
- SZÉKELY VERBUNK

It will also include revised descriptions for:

- FETELE DIN CRIHALMA (p. 5)
- KOPAČKA (p. 49)
- LAS ALAZANAS (p. 69)
- EL HUIZACHE (p. 71)

## COSTUMES AVAILABLE

Edy Cuthbert has again brought over 100 of her women's costumes to Camp for those who would like to wear one for Picture Night Tuesday or the Balkan banquet and/or party Saturday.

If you would like to borrow one Tuesday, see Edy right after Mihai's assembly or slip her a note during the After Party. (She's the one playing the records, all of which are here. Her room is 315 Jessie Ballantyne.)

## LOST AND FOUND

If you find a lost article, please put it in the LOST AND FOUND box in the FDC office. There are still some items left from last year, including two pairs of men's shoes.

## SCHOLARSHIP RECIPIENTS

### Berkeley Folk Dancers

- Don Kennedy, Oakland
- Kathy Krentz, Oakland

### Peninsula Folk Dance Council

- Bob Stockwell, Sunnyvale

### Bernice Schramm

- Elsa Isaac, Fulton

### Jean Frost

- Dora Willoughby, Palo Alto

### UOP FDC

- Terry Cuff, Sacramento
- Edy Greenblatt, Los Angeles
- Taunja Lund, Eaton, Ind.
- Vickie Maheu, San Diego
- Kirsten MacNight, San Jose
- Weslie Ann Rodgers, Taos, N. M.
- Sjamsir Sjarif, Santa Cruz
- Jon Thurston, Rancho Cordova

## BALKAN BUFFS WANTED

The Balkan party decorations committee needs the help of Campers who know about or are simply interested in the Balkans. Come to Werner basement between 3:00 and 5:00 tomorrow and lend a hand.

## FDC SCHOLARSHIP NEWS

Camp pictures taken between 1974 and 1980 will be on sale in the Quad lobby Tuesday night. Prices will be 15¢, 25¢ and 75¢.

Camp T-shirts will also be on sale--men's at \$6.50 and women's at \$7.50. All proceeds go to the Camp Scholarship Fund.

## TONIGHT

AFTER PARTY HOST: John Filcich (Greg Lund was host last night)

## TUESDAY

101 DANCES 10:20 Hora din Giubega (Romania), Machar (Israel) And Lect  
Tennessee Wigwalk (US), Alexandrovka (Russia)

ASSEMBLY 1:30 David Long Th.

FOLK SINGING 4:00 Judith Magyar: Hungarian songs Gold Rm.

LAWN PARTY 6:15 Picture night. Wear a costume, bring a camera. Lawn

ONCE OVER L. 9:40 FDC T-shirts on sale. Quad lobby



SUNDAY NIGHT PARTY DANCES - SECOND WEEK - AUGUST 1, 1982

<u>LEADER</u>	<u>NAME OF DANCE</u>	<u>NATIONALITY</u>	<u>RECORD USED</u>
1.	Ersko Kolo	Serbia	Folkkraft 1498b
2.	Tino Mori	Macedonia	" 1557-A
3.	Ali Paša	Turkey	Boz-Ok 102
4.	Alunelul	Romania	Electra LP A/2
5.	Mayim	Israel	Folkkraft 1108-A
6.	Lesnoto	Macedonia	RTB-EP 12741-A
7.	Qrijent	Serbia	DuTam 1001
8.	Setnja	Serbia	Folkkraft 1490 A
9. Filcich	Kostursko Oro	Bulg-Maced.	Sperry 6105
10.	Hambo	Sweden	Capitol 10039 A/2
11.	Pinosavka	Serbia	Mediterranean 4003 A
12. Smith	Western Trio Mixer	U.S.A.	Ranwood 7010 or 8065
13. Savvidis	Dipat	Pontos	Veran 1003 A/1
14.	La Bastringue	Fr. Canada	Dances of Quebec 8003
15. Wallin	The Mayflower	Scotland	SZLP 2122 B/5 A1
16. Wilder	Contra "Pride of Dingle"	U.S.A.	Robin Hood 8001 A
17.	Čerešničky	Czech	DDGU 114 005 B/1
18.	Arnold's Circle	England	Festival F 801 A/1
19. Gaults	Swedish-Finn Mixer	Sweden	National 4575-A
20. Kolarovski	Imate Li Vino	Macedonia	AK 209 A/4
21.	Doudlebska Polka	Czech	MH 3016
22. Magyars	Körtánc	Hungary	Hungaroton SLPX 18042
23.	Dunántuli Ugrós	Hungary	HRLP-002 A/5 A1
24.	Divčibarsko Kolo	Serbia	BK 576 A/1
25. Koenig	Dobrolushko Horo	Bulgaria	BA 701 B/1
26. Trujillo	Valse de Los Paños	U.S.A.	MORE 8027
27. Gault	Mason's Apron	England	BAM EP 58205
28. David	Crăițele	Romania	Gypsy Camp V B/3
29. Tschurtschenthaler	- Studenten Polka	Austria	Tanz EP 58103
30. Helt	Bird Dance	Europe	Avia Disk 831-A
31. Helt	Squares	U.S.A.	

IMATE LI VINO

IMATE LI VINO, IMATE LI VINO  
 IMATE LI RUJNO VINO, DAJTE GO NA NAS  
 // RUJNO LI E TOA, RUJNO ILI NE  
 STOM SE VIKAT RUJNO VINO, DAJTE GO NA NAS //

IMATE LI PARI, IMATE LI PARI  
 IMATE LI EDRI PARI, DAJTE GI NA NAS  
 // EDRI LI SE TIE, EDRI ILI NE  
 STOM SE VIKAT EDRI PARI, DAJTE GI NA NAS //

IMATE LI MOMI, IMATE LI MOMI  
 IMATE LI MLADI MOMI, DAJTE GI NA NAS  
 // MLADI LI SE TIE, MLADI ILI NE  
 STOM SE VIKAT MLADI MOMI, DAJTE GI NA NAS //

IMATE LI BABI, IMATE LI BABI  
 IMATE LI STARI BABI, DRŽTE GI ZA VAS  
 // STARI LI SE TIE, STARI ILI NE  
 STOM SE VIKAT STARI BABI, DRŽTE GI ZA VAS

WHAT DO THE FOLLOWING PEOPLE  
 HAVE IN COMMON?

Prunella Barlow	Connee Mitchell
Tim Brown	Steve Modrcin
San Christopher	Elaine Moore
Dan Curtis	Lillian Preisig
Liz Goode	Albred Preisig
Donna Gordon	Joan Rennekamp
Holly Harris	Weslie Rodgers
Yvonne Heidrich	Bob Sarver
Fran Hunter	Mary Sarver
Ann Inha	Jack Seltzer
Linda Kastner	Richard Spratley
Jeffrey Koch	Leslie Tredway
Taunya Lund	Clarissa Valdez
Margot Malm	John Valdez
Gene McKeon	

A prize of a giant sandwich at  
 Hole in the Wall to the first Camper  
 (non-staff) who gets the answer and  
 reports it to the Foot-Notes editor  
 June McKay tonight before 11:30.



# FOOT-NOTES

from

*Folk Dance Camp*



UNIVERSITY OF THE PACIFIC

STOCKTON, CALIFORNIA

XXXV

Thursday, August 5, 1982

No. 12

FROM THE BALKAN NIGHT COMMITTEE...

August 15 is a great religious holiday for the peoples of the Balkan countries. It commemorates the dormition of the Virgin Mary. In many villages, this is their Saint's Day and is the occasion for the largest celebrations of the year. The Greeks call this a *panegyris* - a time of feasting, drinking, singing and dancing. The word also appears in other Balkan languages. The celebration is usually held outdoors and roast meats such as pork and lamb are typically served. Our Balkan party on August 7 will be an early *panegyris*. We hope you enjoy it.

*CORRECTION: There are 76 new 1st year Campers, not 34.*

HAMBO WORKSHOP

Those interested in learning to do or teach the hambo are cordially invited to the Gault's Teacher Training class in Anderson Dance Studio at 4:00 Friday. (The class will meet in Ander Lecture from 3:00 to 4:00 as usual and then move downstairs.)

TALENT SHOW INFORMATION

If you plan to take part in the Talent Show, you must fill out a sign-up sheet, available from MC Ace Smith or his wife Marge. Group presentations are especially desirable. Each act must:

- 1) be folk or Camp related
- 2) last no longer than 8 minutes
- 3) be appropriately costumed.

Remember: No sign-up sheet, no performance.

**HOLE IN THE WALL**

DELICACIES FOR TONIGHT

**BAKLAVA**  
**YOGHURT CREAM CHEESE PIE**  
**WITH STRAWBERRIES**

*Chef: Jeff O'Connor*

TONIGHT

RUMMAGE SALE	9:40 on	Lobby
AFTER PARTY HOST	11:25	And Dance
POLAR BEAR SWIM	11:30-12:30	Pool
Blue bus shuttle from FDC office begins at 11:30		

FRIDAY

101 DANCES	Ikariotikos (Greece) Troika (Russia), Erev Ba (Israel), Changier Quadrille (Germany)	10:20	And Lect
ASSEMBLY	Trujillo: ¡Viva México!	1:30	Long
FILMS	Koenig: Negotinka, Poloska, Stara Vlaina	3:00	W. Phillips 140
FOLK SINGING	Kolarovski	4:00	Gold Room
WORKSHOPS	Gaults: Hambo (see story)	4:00	And Dance
	Koenig: Poloska	4:00	Quad



## COURGETTES IN CREAM:

UNIVERSITY OF THE PACIFIC

TÖKFŐZELEK - (YELLOW SQUASH)

FOOD SERVICE

HUNGARIAN BUFFET: 1982 WORLD COOKERY: PG.149

INGREDIENTS	AMOUNTS	METHOD
COURGETTES (YELLOW SQUASH)	1½ lbs.	SCRUB UNPEELED COURGETTES WELL; CUT OFF ENDS; INTO BOWL, CUT REST IN LONG, THIN STRIPS, ABOUT ¼ INCH THICK. SPRINKLE WITH ½ TSP. SALT AND VINEGAR; LET STAND 15 MINUTES, THEN DRAIN. IN MELTED BUTTER IN SAUCEPAN SIMMER COURGETTES OVER LOW HEAT, COVERED, UNTIL JUST TENDER, BUT NOT SOFT, ABOUT 10 MINUTES, STIRRING OCCASIONALLY. STIR IN FLOUR, PAPRIKA, SALT, DILL. ADD CREAM GRADUALLY, AND COOK, STIRRING UNTIL MIXTURE IS SMOOTH AND THICKENED.
SALT	1 tsp.	
VINEGAR	2 Tbsp.	
BUTTER OR MARGARINE	2 Tbsp.	
FLOUR	2 Tbsp.	
PAPRIKA	1 tsp.	
FRESH DILL OR	1 Tbsp.	
GROUND DILL SEED	¼ tsp.	
SOUR CREAM	½ cup	
<u>THE BEST OF LAST WEEK</u>		
One of the most popular dishes served at the Hungarian banquet last week was tökfőzelék, or 'cooked, creamed squash'. So many asked for the recipe that we are printing it here and sending it to the first-week Campers with their errata.		

## CSÁRDÁS

Kiskertemben szedik a virágot, én is szakajtok róla.  
 Azt mondja a kedves kisangyalom, hogy vigyek neki róla.  
 // Viszek neki édesanyám, mer' én szeretem,  
 Ne mondják a Kisöcsényi lányok, hogy én csak hitegetem.//

In my small garden they are picking flowers, I will pick one too.  
 My dear angel tells me to take some of it to him  
 I will do it, mother, because I love him  
 The girls of Kisöcsényi should not say that I<sup>am</sup> only alluring him.

## FUTÓ

Ez a bajor enivaló, nem csizmára kennivaló  
 A szép kislány arra való, este reggel csókra való.

This Bavarian is to eat, not to be spread on boots.  
 This nice little girl is to be kissed day and night.

Én ültettem a rózsafát, más szedi le a rózsáját  
 Én szerettem szökét, barnát,  
 Más éli vele világát.

I planted the rosetree, someone else picks its flowers.  
 I loved blond ones, brunette ones,  
 Yet someone else is enjoying them.



# FOOT-NOTES

from

*Folk Dance Camp*



UNIVERSITY OF THE PACIFIC

STOCKTON, CALIFORNIA

XXXV

Friday, August 6, 1982

No. 13

## CAMP PICTURES

The pictures posted on the kiosk between the office and the Dining Hall were taken for publicity purposes, but are made available to Campers by Ace and Marge Smith.

If you want any of the pictures, you must leave your order, together with the money, before you leave Camp. You may either give it directly to Marge Smith or leave it in the FDC office. Checks are acceptable.

Each order must contain:

- Your name
- Your address
- Photo sizes
- Number of prints
- Postage (See sign for figuring amount)

## THURSDAY NIGHT LAWN PARTY DANCES

- Makedonsko Devojce, Radio-Televizija  
Beograd EP 12747-A
- Milanovo Horo, Stanchel SRC541-B
- Mayim, Israel Music Foundation, 114-A
- Eleno Mome, Xopo 303-A
- The Mayflower (Wallin) Waverley SZLP  
2122-B5 (Ashludie Rant)
- Spinnradl (Tschurtschentaler) Tanz  
EP58129-B1
- La Marcha de los Novios (Trujillo)  
Minority Owned Record 0807-B1
- Karagouna (Savvidis) Tape
- Oklahoma Mixer for Three (Smith) Tape
- Johnson's Special (McKay) Folk Dancer  
MR1067 (Petronella)

## RIDES AND RIDERS

If you need a ride to the airport or bus station Sunday or are looking for a ride home with someone or can give someone a ride, sign up on the RIDES AND RIDERS boards in the lobby tonight. The boards will be left in the lobby tomorrow and tomorrow night in order to give everyone a chance to sign up. At about 10:00 tomorrow night, the schedule for bus runs to the airport and bus station will be decided. The schedule will then be posted in the lobby, at the After Party and on the main door of Casa Jackson (where the FDC office is located.) Since the departure times of the bus will be based on the information given by those who sign up, it is important that you put your name on the board if you expect to get a ride to the bus or airport.

There is also a service in town called Airport Passenger, Inc. which makes daily runs to the Stockton and San Francisco airports. For information call 948-1369 or see the flyer next to the Rides and Riders board or the one in the FDC office.

## TONIGHT

T-SHIRTS FOR SALE (last time)	9:40	Lobby
AFTER PARTY HOST: Jim Shoemaker & Sacramento Gang	11:25	And D

## SATURDAY

REVIEWS (35 min. each)	8:00-12:30	
TALENT SHOW	2:00	Long Th
DANCING, LIVE MUSIC	5:30	Callison L.
BALKAN FEAST	6:30	Lawn
BALKAN PARTY	8:30	Quad

SHOPS OPEN ALL DAY (except during Talent Show)  
(SHOPS CLOSED SUNDAY)



#### A MESSAGE FROM BURT SCHOLIN

A wealth of information is available about the folk dance movement from the Folk Dance Federation of California, Inc. -- researched dance descriptions, costume designs, Let's Dance magazine, cultural articles, information on where to dance and much more.

Come join us; be involved. Your dancing experience will be enriched and you will enjoy it even more because you are supporting the whole movement.

For information about the Federation, send your name, address and phone number to

Folk Dance Federation of California, Inc.

Room 111 - 1275 "A" St.

Hayward, CA 94541

or call (415) 581-6000.

Burt Scholin, President

#### SCHOLARSHIP INFORMATION

There is still time to buy tickets for tomorrow night's raffle. They are 25¢ each or 5 for \$1.00. The drawing will be held during the party.

First prize is a \$25 deposit of FDC 1983 or \$25 in cash. Other prizes are donations from shops and individuals.

The rummage sale netted us \$205 for the scholarship fund. Thanks to those who bought and to those who brought.

#### LICKO KOLO (Silent Kolo)

//Pjevaj mi pjevaj sokole//  
Salaj sokole.

//Kao sto si sinoc, pjevao//  
Salaj pjevao.

//Pod mojim dragim, pendzerom//  
Salaj pendzerom.

//Moja je draga, zaspala//  
Salaj zaspala.

//Studen joj kamen, pod glavom//  
Salaj pod glavom.

//Ja sam joj kamen izmak'o//  
Salaj izmak'o.

//I svoju ruku podmak'o//  
Salaj podmak'o.