

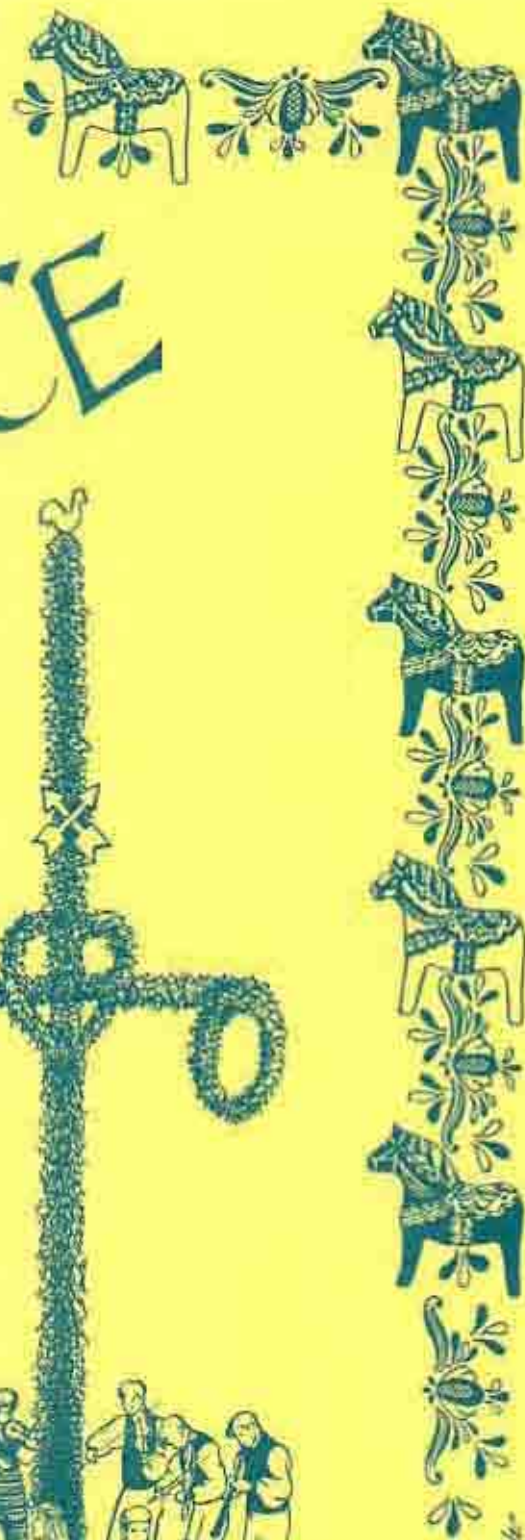
42nd annual
**STOCKTON
FOLK DANCE
CAMP**

University of the Pacific
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California

July 23-29 and
July 30-
August 5

1989

Syllabus of dance descriptions



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.

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ABBREVIATIONS USED IN THE SYLLABUS

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

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- 14 BONDPOLSKA
 Pronunciation: boond-POHLS-skah
 Cassette: RC 216 Side B/4. Melody consists of 16 and 14 meas phrases played on a key harp.
 Formation: Polska hold but M L forearm is behind W back and his L hand is on W R shoulder-cap.
 Execution: Dance an uneven number of Step A followed by an uneven number of Step B. (3 meas of Rest Steps and 5 meas Polska; 5 meas of Rest Steps and 11 meas of Polska; etc.) On last meas of Polska turn, stop with M facing LOD, gently bent knees (cts 1,3).
- 15 BYTAR'N
 Pronunciation: BEE-tarn.
 Cassette: RC-216 Side A/1.
- 16 HAMBOPOLSKA MED VALS FRÅN JÄRVSÖ
 Pronunciation: HAHM-boh-POHL-skah mehd vahls frohn YEHRV-sur
 Cassette: RC-216 B/8.
 Hambo: Stothambo is the hambo with a little knee bend, not a dip.
- 17 GAMMELSCHOTTIS FRÅN LINGBO
 Pronunciation: gah-mehl-SHOH-tis frohn LING-boh
 Cassette: RC-216 A/2.
- 19 LÅNGDANS FRÅN SOLLERÖN
 Pronunciation: LOHNG-dahns frohn SOHL-lehr-roon
 Cassette: RC-216 B/10.
 Steps: Foresteg (FUR-stayg).
- 20 SENPOLSKA FRÅN TORP
 Pronunciation: Change to SEE-en-POHL-skah frohn TORP
 Cassette: RC-216 B/10.
 Omdansning: The rotation is CW.
- 21 SLÄNGPOLSKA FRÅN BJURÅKER
 Pronunciation: SLENG-pohl-skah frohn byoor-OH-ker
 Cassette: RC-216 B/7. (May also be used for Slangpolska fran Enanger).
 Position: When dancing the forestep, turn a little twd LOD but still in ballroom pos. ML, WR hands are joined palm-to-palm. When dancing the polska, the joined hands are close to ML, WR shldr.
- 22 SLÄNGPOLSKA FRÅN ENÅNGER
 Pronunciation: SLENG-pohl-skah frohn EE-ah-nohn-gehr
 Position: Change shoulder-waist to shoulder-shoulder blade.
 Forestep, meas 1: Delete: with somewhat rocking steps.
- 23 SNURRBOCKEN FRÅN MEDELPAD
 Pronunciation: SNOOR-book-en frohn MEH-del-pahd
 Cassette: RC-216 B/12.
 Fig III, Bow and Curtsey: With hands on hips, fingers fwd, W bends knees.

- 24 TRESTEGVALS FRÅN HEDESUNDA
 Pronunciation: TRAY-staygs-vahls frohn HEH-deh-sun-dah
 Cassette: RC-216 A/3
 Positions: Back of L hand may be on hip if floor is not too crowded.
 If it is, then let arm hang at side.
 Steps: Three-step Waltz: Takes 2 meas per turn. Steps are small, on the full ft, and waltz has no closing step.
 Sequence: Dance Step A for 16 turning CW. On meas 16 M stop facing LOD and step R (cts 1-2); touch L with no wt (ct 3).
 Beginning ML, WR dance Three-step Waltz (step B) for 8 meas turning CW, moving in LOD.
 Beginning ML, WR dance Three-step Waltz (Step B) for 8 meas turning CCW, moving in LOD. On meas 1, ct 1, the M stamps (with wt) on the L ft to signal a direction change. On meas 8 end with M facing LOD ready to start Step A again. Both have R ft free.
- 25 KÄRNTNER DREISTEIRER
 Introduction, meas 1-2: M swing both hands bkwd (meas 1), then fwd (meas 2).
 Meas 3-4: M swing both hands bkwd again, turning both W once (RW-CCW, LW-CW) in place under the joined hands
- 26 Fig III, Yokes, meas 1-2, line 3:.....M arms are straight.
W bend outside elbow and put hand behind own neck, W are facing opp direction to M.
- 26-27 Figs IV-IX Break: Direction for the Break (bottom of p.25) allow one meas to "undo" the Figure but sometimes it takes longer. If that happens, just follow with meas 10-12 of the Break and finish by circling CW on whatever music is left.
- 28 EINFACHER DREHER
 Fig II, meas 3-4, last line: Unless there is a great difference in height, M should reach under W L arm to join L hand with W R hand behind her back.
- 34 FIEBERBRUNNER
 Fig I, meas 5-8: In margin, change 5-8 to 5-16. Add to text: Repeat meas 1-4 three times.
 Fig II, meas 1-2, line 1: Change to read: Take 2 waltz balance steps fwd....
- 35-49 All the Greek dances are on the cassette "Greek Folkdances Stockton '89".
- 35 ARVANITOVLACHA
 Pronunciation: ahr-vah-nee-TOH-vlah-kha
 Cassette: A/8.
 Step Variants, after "OR" in margin: Meas 4 should read: Step bkwd L,R,L (cts &,1,2); touch R across L (ct 3); hold (ct 4).
- 36 BROS PISO This dance was not taught.

37 FEZODHERVÉNAGHAS

Pronunciation: fehz-oh-dehr-VEHN-an-ghahs

Cassette: A/3.

Part A, meas 1-8, line 3: Change 7 to 3.

Part B and Transition: Delete all and substitute the following which is written in 2/4 meter:

Meas

- 1 Step L across R, R,L (cts 1,&,2).
- 2 Step R to R (ct 1); touch L heel diag fwd L (ct 2).
- 3-8 Repeat meas 1-2 three times.
- 9 Repeat meas 1.
- 10 Step R (cts 1-2).
- 11 Lift L up in front of R (cts 1-2).
- 12-13 Repeat meas 10-11 with opp ftwk.
- 14-15 Repeat meas 10-11.
- 16 Step L to L (ct 1); hold (ct 2).
- 17 Step R ft behind L (ct 1); step L to L (ct &); step R behind L (ct 2).
- 18-23 Repeat meas 16-17 three times.
- 24 Repeat meas 16.
- 25 Step R ft behind L (ct 1); pivoting to face slightly R of ctr, step L ft fwd (ct 2).

Note: Ignore first 3 lines.

38 ISSIOS

Pronunciation: EES-yohs

Cassette: B/1.

Variation 1, meas 2, line 2: Change first bkwd to fwd.39 HANIOTIKOS SYRTOS

Pronunciation: hahn-NYOH-tee-kohs seer-TOHS

Cassette: B/4B

Meas 2: Change diag fwd to sdwd.40 Variation-Shoot Forward, meas 1, line 2: Change bkwd to slightly fwd and across R.41 KLEISTÓS

Pronunciation: klees-TOHS hoh-ROHS

Cassette: A/1.

Introduction: Can start anyplace but is easiest to start at beg of melody line. In class we started with the vocal.

Part 1: Put 6/8 meter in margin.

Meas 4: Change back and slightly L to L and slightly back.

Part 2: Put 2/4 meter in margin.

43 KOUTSÓS HORÓS

Pronunciation: koot-SOHS hoh-ROHS

Cassette B/8.

Basic: Arms: Arms are fully back on ct 1, fwd on ct 3.

45 MARINA

Pronunciation: MAH-ree-nah

Cassette: A/4

Formation: Add at end and meas 3.

Part II; Any or all meas of this part can be synchopated.

- 46 OLA TA MELACHRINA
Pronunciation: OH-lah tah meh-LAH-khree-NAH
Cassette: B/6.
- 47 RAİKOS
Pronunciation: RAH-ee-kohs
Cassette: A/6.
Version 1 Basic and Version 2 Basic: At end of meas 6 add:
turning to face R of ctr.
Version 1 Variant, meas 4 and meas 6, line 1: Change ct 1 to
ct &. Line 2, change ct & to ct 1.
Meas 5: Face diag L of ctr.
NOTE: Arm Swings, line 2, meas 1-4: Should read: fwd on ct 1,
bkwd on ct 2.
Meas 5: Bring arms to "W" pos.
Meas 6: Swing arms down and back on last ct.
- 48 Verson 2 Variant: Steps could also be done on cts ah,1,2.
- 49 ZAGHORISIOS
Pronunciation: zah-ghoh-REE-syohs
Cassette: A/2.
Variation for meas 1: Step L to L (ct 1); rock back onto R (ct 2).
The listed music ends with a Sta Dyho in 2/4 meter. In "W" pos,
facing ctr:
Meas 1 - Step R to R (ct 1); step L behind R to R (ct 2);
step R to R (ct &).
Meas 2 - Step L across R to R (ct 1); step R to R (ct 2);
step L across R (ct &).
Repeat meas 1-2 to end of music.
- 65 ALUNELUL CA LA SADOVA
Record: Change number to 0185.
Formation: Open circle
Introduction: Change to 16 meas
Fig A, meas 1, line 2: After (ct 2) change text to read: leap
fwd on L (ct &)
Meas 3: In class we danced bkwd 3 steps and a pause.
Fig C, meas 2-3: The & cts are taken on full ft.
Meas 4 and meas 5: Change the first (ct 2) to (ct 1).
- 67 AOLEANUL DE LA PETREȘTI
Country of origin: Put a ",," under the t in Dimbovita.
Pronunciation: ah-oh-lay-AH-nool day lah peh-TRESHT
Introduction: In class we waited through 16 meas then began the
dance with Fig B.
Fig A: Add a diacritical on plié' each time it appears.
Meas 3: Bring L ft behind R calf on the plié' (bend of R knee).
Fig B, meas 7: Stamp R to R with wt (ct 1).
Fig C, meas 11, line 1: Change step to leap onto L (ct 1).....
- 69 CARABAȘIU DIN CARAS
Pronunciation: kah-rah-bah-shee-OO deen KAH-rahs
Formation: Free hand may also hang at side. 8 to 14 in a line
is comfortable.
Fig B, meas 1, line 4: Change R to L.
Meas 3-4: Add: Change hand pos to R shldr.
Dance goes through 3 times.

- 70 GEAMPARALELE DE LA VADUL OII This dance was not taught.
Record number should be corrected to 0185.
- 71 HORA DE LA MEDGIDIA Fig III, meas 5: The kick with R is done with the inner edge of the foot up.
- 73 HORA MARE
Pronunciation: Change ray to reh.
- 74 POSOVOIACĂ Change spelling to POSOVOAICĂ
Pronunciation: poh-shoh-VWIGH-ee-kuh
Formation: Open circle.
Fig A, meas 1: Beg to turn to face LOD on the two bounces.
Meas 2: Beg to turn to face RLOD on the two bounces.
Meas 8: Stamp R fwd, full ft, no wt, bending L knee (ct 2).
Fig B, meas 1: Change step L to leap onto L.
meas 10,11,12,13: heel fwd means twd supporting ft.
- 75 PE BATUTE
Pronunciation: Change tay to teh. Also pronounced pay bah-TOOT
Fig A, meas 3, line 2: ...step L behind R turning to face RLOD and bring arms to "W" pos (ct 2).
During meas 1-2, move in slightly on a R diag and return to rim of circle on meas 3.
During meas 4-6 move in slightly on a L diag and return to rim of circle on meas 7.
Meas 4: Delete and travelling bkwd. Should read: Travelling in RLOD, step R (ct 1).....
Meas 5: Take wt on the stamp (ct 2).
Meas 7: Delete bringing arms down to bent elbows. Insert turning to face ctr, step L to L (ct 2).
Fig B, meas 1: The step on L can be taken beside R, rather than behind R on ct 1, &
Meas 5,6,7: Lean fwd during leaps. Straighten up on meas 7.
Meas 8: Close R to L, no wt (ct 2).
- 77 PRIPOIANCĂ This dance was not taught.
- 79 SIRBA DE LA DRAGAȘANI
Pronunciation: SUHR-bah day lah drah-gah-SHAHN
Fig A: In margin add meas 17-32. Text should read: Repeat meas 1-16.
Meas 14: Repeat stamp, no wt (ct 1); hold (ct 2).
On the 3rd repeat (4th time), the dance ends on ct 1 of meas 3 with a strong step on R ft.
- 81 ARZU ÎLE KAMBER-GARAGUNA
Pronunciation: ahr-ZOO ee-LEH kahm-BEHR gah-rah-GOO-nah
Fig 1,2,3 are in 7/8 meter: 2 dance beats per meas
Fig 4,5 are in 4/4 meter: 4 dance beats per meas.
Fig 1 is done 6 times.
Fig 2A, line 3: Change (ct 6) to (ct 5). Insert touch R toe to L (ct 6).
Fig 3, ct 2, line 2: After kick R, insert straight leg.
Ct 7, line 7: Change bring R down next to L to jump onto both ft (ct 7).
Fig 4, line 6: Change and put it there to flat on floor, no wt (ct 7).
- 82 To Finish: Change step on R in place to chug back on both ft.

- 83 BASSO
 Pronunciation: BAH-soh
 Formation: Change to "W" pos.
 Introduction: Add: Or can beg with music and do Fig 1 two more times.
 Fig 1A: Add at beginning, Facing ctr.
 84 Fig 3B: Add: Say "BAH-soh" on cts 1,2.
 Fig 4B: Add: Clap hands instead of saying "BAH-soh."
- 85 ÇİMENÇİÇEK
 Pronunciation: chee-MEHN-chee-chehk
 Rhythm is Q,Q,S.
 Formation: Should read: forearms parallel to floor, elbows bent.
 Add: Styling - steps are smooth, not bouncy.
 Introduction: 8 meas.
 Fig 1A: Should read: ...L elbow behind waist, not touching back....
 Ct 2: Add Look to R.
 Fig 1B, ct 2: Add Look to L.
 Fig 1D: Takes 2 meas, each counted Slow, Slow. Text should read: Turning to face ctr, step on L in place, bending knee, arms fwd with....
 Fig 2F: Takes 2 meas, each counted Slow Slow. Change each kick and lift to brush.
 Line 2: Change the first ct & to (ct 2); (ct 2) to (ct 1); (ct &) to (ct 2).
 86 Fig 2I: Add at beginning: Bring arms to "W" pos (not parallel to floor.
 Fig takes 2 meas, counted Slow, Slow.
 Change ct 3 to ct 1 and ct 4 to ct 2. On the second ct 2, lower arms fwd and down.
 To Finish: To do the bicycle turn, raise R knee, push ft fwd before closing R ft to L.
- 87 GAYDA
 Pronunciation: GIGH-duh
 Fig 1: In margin change 4 to 12. At end of Fig after ** change 4 to 6.
 Line 1: Take wt on full R ft on ct & of ct 1.
 Line 2: Take wt on full L ft on ct & of ct 2.
 Last line: Change cts 6,7,8 to 6,&,7,&,8,&
 Fig 2: This Fig was not taught.
- 89 HİR HİR
 Pronunciation: HUHR HUHR
 Formation: For Fig 1 the R hand is over L. Between 1C and 1D change to little finger hold, arms down.
 Fig 1A, line 3: Change (ct 2) to (cts 2,&).
 Fig 1B, line 3: Change (ct 4) to (ct &).
 Line 4: Change (ct &) to (ct 4), repeat cts 3,&,4 for two....
 The rhythm for the Fig is Q,Q,S.
 Fig 1C: Change action for ct 8 to turn 1/2 CW.
 Fig 1D, line 5: Should read....complete turning CCW to ctr..(ct 8).
- 91 İZZET HOCA
 Pronunciation: ee-ZEHT hoh-JAH

93 KELEKVAN

Pronunciation: keh-LEHK-vahn

Formation: Straight line.Line 2 should read:....behind body, L shldr slightly in front of R.

Add Introduction: 4 meas.

Fig 1,3,5,7 varied in length. Fig 2,4,6,8 were done 4 times each.

Part 1, Fig 1: At beginning, add: Facing ctr.Meas 1, ct 3: Add Step bkwd on R.94 Change Figure; Ct 3: Add at end (LOD). Bend fwd at waist.Fig 5: At beginning add: During this Fig, M yell "hey" followed by the W ulalating (lulululu).Ct 1: Add Facing LOD and bent fwd at waist as though looking in the water.

To Finish: Meas 1-4 are done 4 times, followed by meas 5.

95 NARE This dance was not taught.97 ŞAVŞAT BARI

Pronunciation: shahv-SHAHT bahr-RUH

Introduction:

Part 1 is 5/8 meter. Transition and Part 2 are 4/4 meter.

Part 1, Fig 1 is done 5 or 6 times depending on where dance is started.

Fig 2 is done 4 times.

Part 2, Fig 1 is done 6 times. Line 3: ...lift L knee up,....

Fig 2 and 3 are done 4 times.

98 To Finish: Should read....Fig 3 and jump back on both ft,
swing arms down.....99 TESI-DÜZ-HALAY

Pronunciation: teh-SHEE DOOZ hah-LAHee

In the village, during the first figure, the W dance in front of the M, L hand held in front as if holding a spindle, R hand pulling the thread down (2 pulls per meas). M dance in line behind W, fingers locked, elbows straight, moving shldr up and down loosely with the step. In class, M and W dance in mixed line, very close together, fingers locked, elbows straight, arms behind hips, L shldr in front of R.

Introduction: Change to 2 drum beats.

Sequence: Fig 1 - 4 meas; Fig 2 - 4 meas; Fig 1 - 4 meas;

Fig 2 - 4 meas; Fig 3 - 4 meas; Fig 4 - 12 meas (8 times through);

Fig 5 - 6 meas (4 times through).

Fig 1: *Do this step for 16 times (4 meas)Fig 3: *Do this step for 8 times (4 meas).Fig 4: M say "TAY-----", then W ululate (lululu).100 To Finish: Change bring R ft to the side of L ft to jump back on both ft and say "HEY."101 DOBRA, NEVESTO

Cassette: A/I.

Basic Pattern, meas 1: Add Facing and moving in....

Meas 9: Should read: Facing slightly diag R of ctr, step fwd on R.

Meas 10, line 1: Delete in LOD.

Meas 11: Should read: Turning to face slightly diag L of ctr, step back.....

The movement during meas 9-12 forms a very shallow inverted "V" - not a pie-shaped wedge.

- 102 KULSKA ŠIRA
Cassette: A/2.
I. Basic, meas 8: no wt on ct 2.
Meas 7: take wt on ct 2.
Meas 8: no wt on ct 2.
II, meas 4-8: Meas 4 is step to L (ct 19); close R, no wt (ct 2).
Meas 5: Repeat meas 4 with opp ftwk.
Variation for Fig III, meas 1-2: Light leap onto ball of R ft (ct ah); step on L in front of R (ct 1); leap onto ball of R ft (ct ah); step on L behind R (ct 2). Repeat for meas 2.
Leader determines number of repetitions for each Fig, but always in sequence given.
- 103 DOBRUDŽANSKI RAČENIK
2. Bird, meas 1, line 5: Delete quick and and.
Line 6: Delete up.
3. Stretch: The arm circles described in meas 1 actually take 2 meas to complete, not 1 meas as written. Make the action smooth and continuous throughout the 8 meas (4 circles).
- 104 4. Sickle, meas 2, line 3: Change no to with.
In margin add meas 3-4: Text should read: Repeat meas 1-3 with opp ftwk and arm movements.
In margin change 3-8 to 5-8: Text should read: Repeat meas 1-4. Delete three times.
- 105 10. Chicken Step, meas 1: Take small jump onto both ft close together on ct 1 as pos described is assumed. The chugs are small, close to the floor with ft together. The hand clap is done with R hand going down and L up.
Meas 5-8: The hand clap is reversed as are the arm pos as the jumping turn is done to the R (CW).
- 106 13. Squat and turn, meas 1: Hop on L, point R toe... (ct 1).
Line 2, change chug to hop. Delete and R toe turns inward.
Meas 8, line 2: Change chug to jump onto both ft....
- 107 RADOMIRSKA LESA
Cassette: B/3.
Formation: Belt hold with L over R, or hands joined in "V" pos.
Meas 1, 13, 17: Change second leap (ct 2) to step.
- 109 RAZLOŽKO HORO
Cassette: B/2.
Rhythm: Add: Part 2: 4/4 - counted 1,2,3,4.
- 110 1. Slow Pattern, meas 3: Cts 2 and 4 move in LOD.
2. Medium Pattern, meas 2: Facing and moving LOD, hop....
3. Fast Pattern, meas 3, line 3: Change front to back.
- 111 RUSENSKO HORO
Cassette: B/1.
Pattern 1, meas 16: Change step to stamp, no wt.
Pattern 2 through 6: Hands are held in "V" pos.
- 112 Pattern 6, meas 29: Should read: Repeat meas 5.
Meas 30: These should be scissor steps.
Meas 31: Delete all. Should read: Hop on R, sending L ft fwd (ct 1); step on L sending R fwd (ct 2).

113 ŠOPSKI LAZARKI

Cassette: A/3.

I. Slow Pattern: In margin change 9-24 to 9-32. In text, change two to three.

115 TRAKIJSKA RÂČENICA

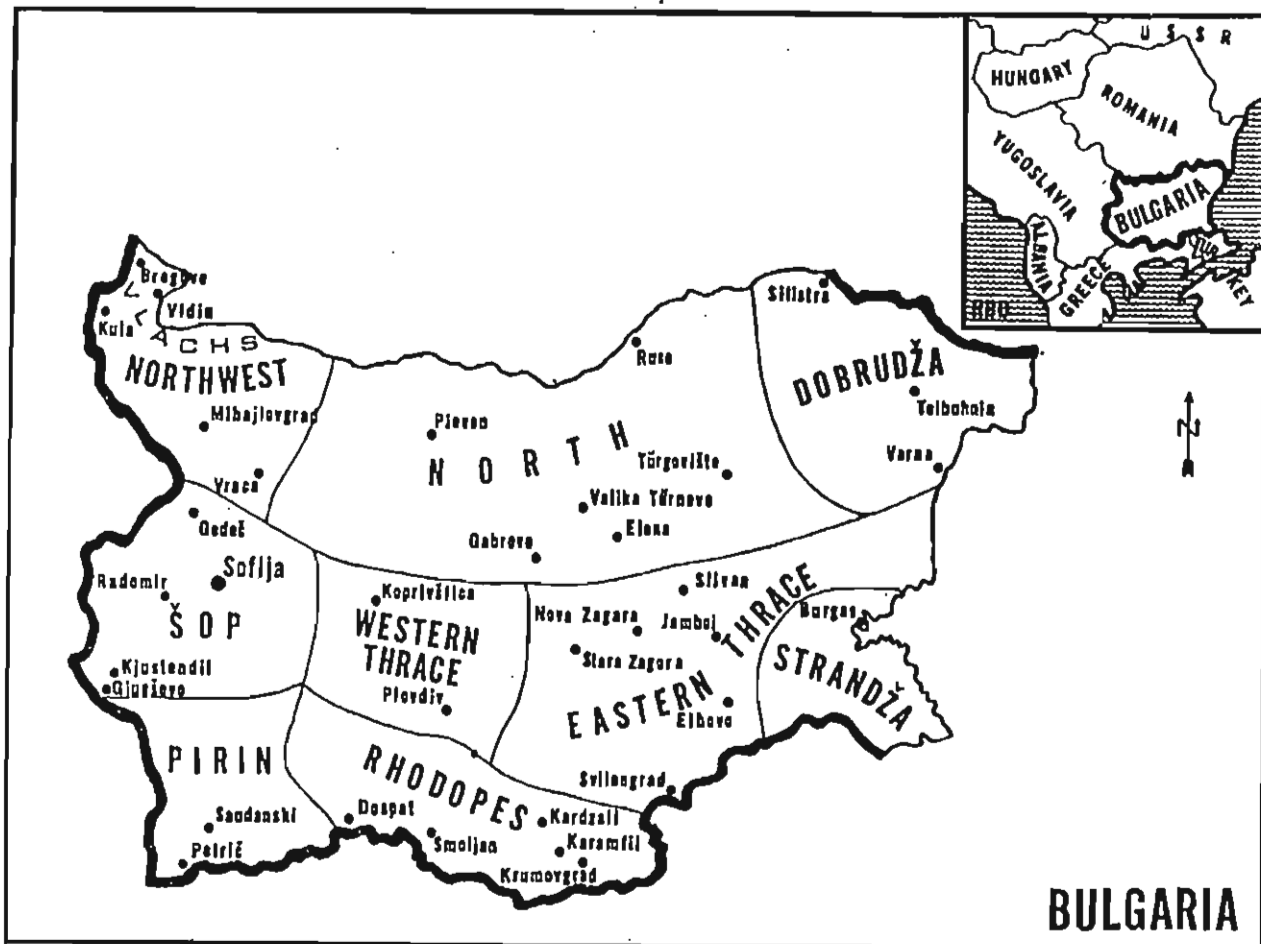
Line 1: Add diacriticals to râčenica.

Cassette: B/4.

Formation: Lines should be long, with leader at R end.

Meas 5, ct 1: Large step fwd....Meas 6, ct 1: Stamp is done beside L.

Add: Arm movements: In 4 cts (1,2,3;1) arms describe a small circle by bringing hands twd body, down slightly, and circle up and around again to push fwd and up slightly on ct 1 of meas 6; hold pose for cts 2-3. The hands return to "W" pos at beg of meas 7.



- 121 LA HUNGROISE
 Pronunciation: Add: lah ung-WAHZ-eh. Either is acceptable.
 Music: A/2
 The Turning Redowa: Pronunciations possible: REH-doh-wah;
 ray-DOH-vah; ray-doh-VAH. Powers usually said REH-doh-wah.
 The Turning Redowa step is described for the woman; man
 begins with second half, then does the first half.
 Variation A, line 5: Change fall to full.
 Line 7: Change complexes to completes.
 Variation B and Variation D (p. 121) were not taught.
 In class, Variation A and Chorus alternated.
- 123 MAXIXE
 Pronunciation: Change to mah-SHEESH; mahk-SHEESH; mah-CHEE-chee
 Music: A/10.
 Introduction: Wait 4 meas before beginning to walk.
 Fig I, add: To get into the Scorpion Pose (shown in the picture
 on right hand side of page), step to side (LOD) on meas 7;
 point the other ft (heel on floor, toe up) on meas 8.
- 124 Final ending as follows was taught. Fig IV, second time through,
 end meas 6 both facing LOD.
 Meas 7: M takes W R hand in his L and steps L,R as W beg
 CW turn moving away from ptr and stepping L,R (cts 1,2).
 Meas 8: With arms fully extended M steps back on L, with
 R heel on floor, toes up, while W steps back on L, R
 leaving L heel on floor, toes up. Free hand (M L, W R)
 either on hip or extended overhead in a graceful curve.
- 125 THE ONE STEP
 Music: A/4.
 Steps taught in class were: One-Step, Polka Skip, Lame Duck,
 Yale Walk, Promenade, Pomander Walk, Promenade Turnout, Double
 Hesitation, Basic Grapevine, Marcel Wave, Serpentine, 2-Step,
 Drag Step.
 Yale Pos referred to in Yale Walk is ballroom pos with R hips
 adjacent.
- 126 THE CASTLE SCHOTTISCHE
 Music: A/5.
 Line 5: Change simple to simply.
 Position: Skater's Pos is illustrated by the figures of Vernon
 and Irene Castle on right side of page. In class the M R
 hand was at W R waist and her R hand was on top of his,
 rather than extended to the rear as in the illustration.
 Add: Introduction, 16 meas.
- 129 PARISIAN TANGO
 Music: A/6 - or other tango music.
 El Corte, line 2: Should read:....step back R, with a dip
(M R knee bent, W L knee bent), holding for 2....
 Line 3: closed promenade pos is ballroom pos but opened
twd LOD, lead hands joined.
 El Chasse, line 2: Change promenade 2 to promenade 1.

12

131 SKATER'S TANGO

Music: A/6 - or other tango.

Position: See note for Parisian Tango

El Ocho, line 1: The cross R sweeping around in front of L is
with wt.

Maurice Bend Step, line 2: Same as above.

HESITATION WALTZ

Music: A/9

When dancing the steps described for Skater's Tango in 3/4 meter
the QQ steps are taken on cts 1,3 of a meas; the S steps are
taken on ct 1. Cts 2,3 are held.

HESITATION WALTZ IN 5/4 meter, known as HALF AND HALF

Music A/11

When there are 2 steps to a meas, step on cts 1 and 4.

When there are 3 steps to a meas, step on cts 1, 4 and 5.

132 TRIPLET GALOP QUADRILLE

Pronunciation: GAL-uhp

Music A/3.

Formation: Square numbered as follows: #1 back to music;
#2 facing #1; #3 to right of #1; #4 facing #3.

Chorus: Any type balance is acceptable.

Fig 3, line 3: Should read: cpl #2 splits cpl #1 as both
return to home pos.

We wish to thank the teachers for their invaluable help and
patience in the preparation of this Errata and Addenda. We
are indebted to the following Federation Research Committee
members who have helped with the clarifications: Elsa Bacher,
Vina Cera, Bob Gardner, Stan Isaacs, Larry Miller, Jack Peirce,
Suzanne Rocca-Butler, Dorothy Tamburini, Joyce Ugla,
Bruce Wyckoff and Bob Young.

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

Ruth Ruling, Editor - Ginny Wilder, Assistant

FACULTY BIOGRAPHIES

SUSAN CASHION - Dances from Chile and Mexico

Susan Cashion has been on the faculty of Stanford University's Dance Division since 1972. She received a Master of Arts degree from UCLA's Dance Department in 1967 and a second Master of Arts degree in anthropology in 1982. Her doctoral studies were in bilingual/bicultural education, and her dissertation focused on dance ritual and cultural values in the Mexican village of San Juan de Ocotan.

Her honors include a Fulbright grant recipient (1968), Clifornia Arts Council grant recipient (1976), award from the Mexican government for significant contributions to the culture and teaching of Mexican folklore in the United States (1980), an American Association of University Women Fellowship recipient (1981), past president of the California Dance Educators Association (1985), membership chairperson for the Congress on Dance Research (1987-1990), and grant recipient to Chile through the Council for International Exchange of Scholars (1988).

She has been a judge for the San Francisco Ethnic Dance Festival and is currently a member of a grants panel of the Peninsula Community Foundation. Since 1980 she has been a choreographer for Theatre Works, a community theatre group of Palo Alto.

ED CIRIO - West Coast Swing

Ed Cirio has been co-owner and instructor for Top of Beardsleys - Swing Dancers Delight in San Mateo for the past eleven years. He has taught workshops for the Capital Swing Dance Club in Sacramento; for the Greater Phoenix Swing Dance Club in Phoenix, Arizona; for the U.S. Open Swing Dance Championships in Anaheim and will be teaching at the United States Swing Dance Council's Convention in Oklahoma City, Oklahoma.

He is also on the Advisory Board of the U.S. Open Swing Dance Championships and on the Board of Directors of the United States Swing Dance Council.

FACULTY BIOGRAPHIES (Cont'd)

TOMMY AND EWA ENGLUND - Dances from Sweden

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

In addition to their group in Gästrikland which meets weekly, they have given workshops in many parts of Sweden. They are members of Högbo Folkdansgille in Sandviken, and with them went to Austria this year to dance with Austrian folkdancers, and to teach them some Swedish dances.

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

They have been to the United States three times:

1986-Scandia Festival, San Francisco. Workshop in Seattle

1987-Mendocino Folk Dance Camp. Buffalo Gap Camp

1988-Workshop in New York

MARIAN AND NED GAULT - Dances from Austria

The Gaults have an extensive background in teaching all levels of international folk dance. This year marks their 31st year of teaching together in classes, workshops, institutes, and teacher-training programs, and their 26th year as teaching faculty of the UOP Folk Dance Camp. They have taught in Switzerland, Holland, Austria, Germany, Northern Italy, and Japan.

Ned, formerly an electronics engineer, now teaches high school chemistry and computer programming. Marian recently left her teaching career and is now a free-lance artist and calligrapher.

Over the past twelve years they have visited dance groups in Austria, and have attended seminars given by the Austrian Folk Dance Association. They have collected dance material from all over Austria. Dancing with groups, attending festivals, and staying in the homes of Austrian friends has given them an understanding of the people and their dances.

Since 1977, they have organized the visits to the USA of five dance groups from Austria. Their performing group, the Ensemble International, has made two performing/study tours to Austria.

Recently Ned has become interested in the folk music and dance tunes of the Alpine region. Instruments were brought back from Austria and a small orchestra has developed, playing dance music from Austria and Central Europe. They have completed their third tape of dance music, which will be used for the Gaults' teaching this year.

FACULTY BIOGRAPHIES (Cont'd)JOSEPH KALOYANIDES GRAZIOSI - Dances from Greece

Joe is a well-known authority on Greek dance, music and folklore in the U.S. Born and raised in the Greek American community of greater Boston, he specialized in Near Eastern and Balkan History at Brandeis University. He directed and performed with the Meraklides Dance Troupe of Massachusetts 1978-1980. In 1982 he directed the Greek Music Tour under the co-sponsorship of the Ethnic Folk Arts Center and the National Endowment for the Arts. Since 1984 he has taught at numerous camps and workshops in Hawaii, Texas, California, Illinois, New York, Colorado, and elsewhere. Joe has done extensive dance research in Greece and in Greek American communities. He has worked closely with the Greek American Folklore Society of Astoria, New York and currently is a judge and consultant for the Greek Orthodox Folkdance Federation of the Western Diocese.

JERRY HELT - American Squares

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

Some of his square dance accomplishments are:

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

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

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

Featured as caller and choreographer on stage and television shows.

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

Among his many hobbies are sculpture and antique collecting.

FACULTY BIOGRAPHIES (Cont'd)

NICOLAAS HILFERINK - Dances from Romania

Nico Hilferink received his dance training in Amsterdam at Terpsichore and at Scapino Dance Academy. Later he studied at Juilliard School, New York, and at Harkness House of Fine Arts. For 15 years he was principal dancer at International Folkloristisch Danstheater, Amsterdam. He danced in Dutch television and opera productions, in the National Ballet of Canada, the Theatre Ballet of Canada, and at the National Arts Centre of Ottawa. He has choreographed productions for the Ottawa Dance Theatre, for the International Dance Ensemble of Ottawa, and for several other Canadian groups. His teaching experience in Ottawa has been in International Folkdancing, in Character Dance, Jazz and Ballet. He has taught workshops in Canada, in the eastern United States, in Ohio, New Mexico, and at the Kolo Festival in Berkeley, California. He was the recipient of the Canada Council grant for choreography in 1981.

AHMET LULECI - Dances from Turkey

Ahmet, a native of Turkey, is a folk dance teacher, performer, musician, singer, and researcher of Turkish folk culture. From 1973 to 1985 he taught in ensembles in Ankara, Istanbul and Eskishir, and was director of dance for Hoy-tur, one of Ankara's leading folk dance associations. His ensembles have appeared in more than 60 programs broadcast nationally. Since coming to the United States in 1985 he has taught at workshops in the States and in Canada.

Baglama, dumbek, davul and kasik are the folk instruments Ahmet plays, and he also has a wide repertoire in folk songs.

His research work in the historical, social and cultural background of dances of Turkey resulted in a 400-page study for which he was awarded first place in the 1985 competition in research on folk dances of Turkey.

BARBARA McOWEN - Live Music

Originally from Berkeley, California, Barbara was active as a folk dance teacher and musician in the 60s and 70s. She attended Stockton Folk Dance Camp for the first time on a U.C Folk Dance Club Scholarship in 1968. It was then she was inspired by C. Stewart Smith and went on to gain her R.S.C.D.S. Scottish country dance teaching certificate, form a dance band, and record three record albums. In 1979 she moved to the Boston area and continued her main interest in Scottish fiddling with her current band, Tullochgorum. Barbara also teaches Scottish music workshops, is active in several New England dance music organizations, and is presently a member of a Yugoslav Folk orchestra. She attends local and out-of-town Scottish and folk dance parties and workshops, and visits the West Coast as often as possible.

FACULTY BIOGRAPHIES (Cont'd)RICHARD and MELANIE POWERS - Vintage Dances

Richard Powers is a researcher, performer and teacher of American Social Dance. His principal focus is on the Social Dance of the 19th Century, and 20th Century Ragtime Dance.

He is the founder and director of the Flying Cloud Academy in Cincinnati, Ohio where he and his wife, Melanie, teach Vintage Dancing.

He has taught at the School for the Creative and Performing Arts at Xavier University, Northern Kentucky University, and Ohio University. Currently he teaches renaissance through ragtime dance at the University of Cincinnati.

His Flying Cloud Dance Troupe has performed period dance for theater, films and television. Workshops and demonstrations of period dance have been sponsored by the National Endowment for the Humanities, by several historical societies, by the Ethnic Dance Theatre, and several other sponsoring bodies.

The Powers have taught at numerous dance camps throughout the United States, Europe and Japan, among them Pinewoods Camp, Maine Folk Dance Camp, Mendocino Folklore Camp, and Centrum International Folk Dance Week.

YVES MOREAU - Dances from Bulgaria

Yves Moreau, from Montreal, Quebec, is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He travels almost yearly to Bulgaria, researching dance and recording music throughout the country.

Yves has lectured and conducted workshops throughout Canada, the United States, Western Europe, Mexico, Japan, Taiwan, Hong Kong, Australia and New Zealand. He has been a featured teacher at all major folk dance camps in North America.

He is the director of the Montreal-based "Les Gens de Mon Pays" folk ensemble which performs Bulgarian and French-Canadian dances. Formed in 1972, the group has performed in North America and in Europe.

From 1975 to 1985 Yves was special projects coordinator for the Canadian Folk Arts Council. He is now a consultant to Folklore Canada International in Montreal, active in international festival and exchange programs for amateur folk performing groups.

In 1980 Yves was awarded the St. Cyril & Methodius Order, Bulgaria's highest decoration in the cultural field, for his work popularizing Bulgarian folklore in North America.

Yves has choreographed several stage suites for performing groups in North America, Asia and Europe and has produced many records of Bulgarian music. Among Yves' most popular dances are: Vlasko Horo, Sitna Zborenka, Sandanska Horo, Dospatsko Horo, Kucinata, Gavotte d'Honneur and La Bastringue.



IN MEMORIAM - GORDON TRACIE - 1920-1988

Gordon Tracie was born and raised in Seattle, Washington. Following his service in the Coast Guard (1942-1945), he went to Scandinavia and in the 1940s and early 1950s studied extensively there, with emphasis on language, folklore, dance and music. He returned to Seattle with a desire to build interest in all things Scandinavian. He organized the Skandia Folkdance Club and later the Nordiska Folkdancers, the first of several exhibition dance teams.

In subsequent visits to Scandinavian countries, Gordon arranged recording sessions and acquired the rights to authentic Scandinavian dance music for pressing and release in the United States. He produced many longplay records of Nordic music and wrote innumerable discourses on Scandinavian music, history, and culture for dance workshops throughout the United States.

In 1962 King Gustav VI of Sweden awarded Gordon the Order of Vasa. In 1978 Sweden gave him the Gold Medal of Merit.

Because of his knowledge of Scandinavian folklore and his fluency with Scandinavian languages, the Smithsonian Institute retained Gordon as Folklore Consultant from 1973 to 1976 for its Folklife Festival.

Gordon first came to Stockton Folk Dance Camp in 1953 and became one of our favorite faculty members, returning in 1954, 1956-1957, 1962, 1964, 1966, 1980 and 1981. There were other years when he was invited to come but could not because he was leading tours to Scandinavia. Gordon brought to us his sincere love of Scandinavian culture and folklore. We remember him with appreciation and affection.

CHOCOLATE
(Chiloe, Chile)

Source: A danza from the island of Chiloe in Southern Chile learned by Susan Cashion from Hiranio Chavez, 1987.

Pronunciation: choh-koh-LAH-tay

Music: Susan Cashion special cassette 6/8 meter

Formation: Cpls facing each other about 3 ft apart. Both hold a handkerchief in R hand. Cpls at random in dance space.

Basic Step: Skip.

Patterns and steps taken from the words of the song, not from organized measures and counts.

Lyrics

Action

Introduction

28 meas

instrumental M invites W to dance, takes her to dance space. They face each other, take out handkerchiefs and wait for song.

20 meas

CHOCOLATE ME HAN PEDIO
CHOCOLATE VOY A DAR
AL OLELE TOMAREMOS
CHOCOLATE

Pattern I - "V" pattern

M and W wave handkerchief over head. On the word "DAR" M beg to skip 4 skips R fwd diag to L side of W; 4 skips bkwd to place.

CHOCOLATE AL MEDIO DIA
CHOCOLATE ALMORZAR
AL OLE TOMAREMOS
CHOCOLATE

W joins M skipping. Both 4 skips L fwd diag, R shldr opp, and back to place. Repeat 2 times more, R diag and L diag.

20 meas

VIVA EL BATE CHOCOLATE
VA BATIENDO
Y ASI CALIENTE
LO IRA BEBIENDO
UNO LO TOMA
AGUA DE ROMA
QUE ME MORIRE SAMBITA
QUE ME MORIRE MANANA
TIA MANUELA
QUE NO HUELA
QUE NI SABE
VOY POR ELLA

Pattern II - CCW turn and 1 circle

On the word "viva" both M and W make small individual CCW circle/turn in place, handkerchiefs circling over head. Next a large CCW circle (both on periphery of same circle). When arrive back in place, one more individual CCW circle/turn. Resume "V" pattern, L fwd diag, back to place, R fwd diag, back to place.

CHOCOLATE (Cont'd)

7 meas
VIVA ESPANA
Y EN LA GUERRA
VOY POR ELLA

Pattern III - CCW turn and "V" pattern
Repeat individual CCW circle/turn
Repeat 1 "V" pattern to L fwd diag, and
return to place.

23 meas
QUIEN ENVISTE
ENVISTE ENVISTE
QUIEN ENVISTE
EL TORO BRAVO

Pattern IV - CCW turn and 1 1/2 circles
Repeat individual CCW circle/turn
Repeat large CCW circle, this time
making 1 1/2 revolutions to end in ptr
place.
Repeat one more individual CCW circle/turn.
Resume "V" pattern, beginning to L fwd
diag, and continue it until

QUIEN ENVISTE
ENVISTE ENVISTE
QUIEN ENVISTE
EL TORO BRAVO

.
.
.
.
.
.

TIRA TIRANA SACARAS
LE DARE TODO SU ALMA
TU GLORIA SERA MANANA
CUIDARE BIEN A ESA DAMA
Y A TU LUGAR CABALLERO.

"Cuidare". W stops in place. M continues
"V" pattern until "Caballero" and then
jumps fwd on both ft to end in front
(nose to nose) with W.

Presented by Susan Cashion

EL BARRETERO
(Zacatecas, Mexico)

A chotis from Zacatecas, Mexico learned at the 1983 Conference of Asociacion Nacional de Grupos Folkloricos.

Pronunciation: el bahr-ray-TAY-roh

Music: Susan Cashion special cassette 4/4 meter

Formation: Ptrs in ballroom position. Norteno style.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
A		I. <u>BASIC CHOTIS</u>
		Description for M, W opp ftwk.
	&	Small heel touch L
1	1	Step on L.
	&	Small heel touch R.
	2	Step on R in place.
	&	Small heel touch L.
	3	Step on L.
	&	
	4	Heel drop L.
	&	Small heel touch R.
2	1-4	Repeat meas 1, with opp ftwk.
3	1	Step on L.
	2	Heel drop L.
	&	Heel touch R.
	3	Step on R.
	4	Heel drop R.
	&	Heel touch L.
4	1-4	Repeat meas 3 (During meas 3-4, ptr turns CW)
5-16		Repeat meas 1-4, 3 more times.
B		II. <u>JUMP/KICK STEP</u>
		Same ftwk, M and W.
1	1	Jump onto L, lift R leg front - small outward rotation.
	2	Jump onto R, lift L leg front - small outward rotation.
	3	Jump onto L, lift R ankle to back.
	4	Hop on L.
	&	Heel touch R.
		(During meas 1, slightly to R side of ptr)
2	1	Step on R.
	&	Heel touch L
	2	Step on L.
	&	Heel touch R.
	3	Step on R.
	4	Hop on R.
	&	Heel touch L.
3	1	Step on L.
	2	Heel drop L.
	&	Heel touch R.
	3	Step on R.
	4	Heel drop R.
	&	Heel touch L
		(During meas 3-4, ptr CW turn)

EL BARRETERO (Cont'd)

- 4 1 Step on L.
 2 Jump onto both ft, R ahead of L.
 3 Jump onto both ft, L ahead of R.
 4 Hold.
 5-16 Repeat meas 1-4, 3 more times.
- A III. BASIC
 1-8 Repeat Pattern I, meas 1-8.
- C IV. TWO-STEP
 Ptr, ballroom pos. Description for M, W opp ftwk and
 direction in space.
 1 1 Step fwd on L.
 2 Close R to L.
 3 Step fwd on L.
 4 Small heel lift (hop) L.
 2-16 Repeat meas 1, 15 more times alternating ftwk.
- D V. JUMP/KICK STEP
 Ptr stand side-by-side, W to R of M.
 Back waist hold: M R hand on W R waist, W L hand on
 M L waist, other hands on hips.
 1-16 Repeat Pattern II, meas 1-16.
- A VI. BASIC CHOTIS
 1-8 Repeat Pattern I, meas 1-8.

Presented by Susan Cashion

FLORECITAS
(Tamaulipas, Mexico)

A chotis from Tamaulipas, Mexico that was taught to Susan Cashion by Andres Saenz of Ciudad Victoria, Tamaulipas, 1971. Susan has arranged this dance.

Pronunciation: floh-ray-SEE-tahs

Music: Susan Cashion special cassette 4/4 meter

Formation: Ptrs in a double circle, M facing out, W facing M.
M have thumbs in belt, W fists on waist.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
	I.	<u>CLAPPING</u>
1	1-3	Hold - Introduction.
	&	Clap and stamp R ft, no wt.
	4	Clap and stamp R ft, no wt.
2	1	Step on R.
	2	Stamp L, rotating shldrs CCW.
	3	Step on L.
	&4	Repeat cts &4 of meas 1, rotating shldrs CW.
3-4		Repeat meas 2, twice more (3 times total)
5	1	Brush R heel fwd.
	&	Step fwd on R.
	2	Touch L toe behind R ft, rotating shldrs CCW.
	&	Step bkwd on L.
	3	Pause.
	&	Stamp R, rotating shldrs CW.
	4	Stamp R.
6-8		Repeat meas 5, three more times (4 times total).
	II.	<u>ANKLE TWIST</u>
		M facing CW in circle and progressing to second W.
		W facing CCW in circle and progressing to second M.
		L shldr to new ptr at beg and end of the turn.
	ah	Heel drop L.
1	1	Step fwd on R.
	&	Close L to R.
	2	Step fwd on R.
	&	Heel drop R.
	3-4	Repeat cts 1-2, opp ftwk.
2	1	Place side of R ft down, leaning fwd.
	2	L steps over R ft.
	&	Heel drop L.
	ah	Stamp R.)
	3	Step on R.)
	&	Step on L.)
	4	Stamp R.)
	ah	Heel drop L.
3-8		Repeat meas 1-2, three more times (4 times total) ending with 8th person from orig ptr. M and W facing CCW in circle.

NAVE
(Chiloe, Chile)

Source: A danza from the island of Chiloe in Southern Chile learned by Susan Cashion from Hiranio Chavez, 1987.

Pronunciation: NAH-vay

Music: Susan Cashion special cassette 3/4, 6/8 meter

Formation: Small circle of W and M, representing "the community." One M is given a hat to begin the dance. He places the hat on a lady's head, thus inviting her to dance with him in the ctr of the circle. After dancing a bit, the M retreats to outer circle leaving the W to dance a short solo and choose another M from circle of dancers to dance with her in the ctr by placing the hat on his head. In the next sequence, the W retreats leaving the M to dance the solo and select a new female partner. This exchange of partners continues until everyone at the party has a chance to dance, or musicians become tired of playing. In the case of this dance arrangement, there are only 4 musical themes of exchange. Therefore, it is suggested that several M take hats to begin the dance so that everyone gets to dance. However, traditionally, only one cpl at a time dances in center space.

Footwork is composed of waltz step in 3/4 and zapateado step in 6/8.

Meas

Pattern

INTRODUCTION.

- | | |
|-------|--|
| 1-12 | <u>Verse, slower tempo to make circles.</u> |
| 1-14 | Instrumental, faster tempo. M takes hat, sweeps it in front of W of his choice, places it on her head, thus inviting her to dance. They walk to ctr of circle and face each other a few ft apart, waiting for verse to indicate beg of dance sequence. |
| 6/8 | <u>I. COUPLE SEQUENCE</u> |
| 1 | Step R, small knee bend and sound accent (ct 1); step L (ct 2); step R (ct 3); repeat cts 1-3, reversing ftwk (cts 4-6). |
| 2-4 | Repeat meas 1 a total of 4 times, making 1 small CW turn. |
| 5-8 | Repeat meas 1-4 making 1 small CCW turn. |
| | M puts both hands on W waist, W has arms in air and moves them side to side in next 4 meas as W moves bkwd and M fwd. Step description for M; W opp ftwk and direction. |
| 9 | Step fwd on R (ct 1); hold (ct 2); step on L in place (ct 3); step fwd on R (ct 4); hold (cts 5,6). |
| 10 | Repeat meas 9, reversing ftwk. |
| 11-12 | Repeat meas 9-10. |
| | W turns to face same direction as M, is to his R, both light back waist hold and free arm extended up and swaying from side-to-side. |
| | Both use same ftwk. |
| 13-16 | Repeat meas 9-16. |

NAVE (Cont'd)

- 1-6 II. M DISAPPEARS INTO CROWD
M leaves W and returns to outer circle of dancers. M and W can use either of steps in Pattern I, or simple walking or light running.
- 1-16 III. W SOLO
Solo dancer can repeat either step of Pattern I, or invent/improvise such steps as deep knee bends, fwd step with toe touch behind, turns, etc. During improvised solo, dancer is miming looking for a new ptr, shading eyes with hand to look into distance, dancing around circle to see who might be available, etc.
- 1-6 IV. THE SELECTION - BUSCALO
W dancer in ctr of circle, chooses new ptr by placing hat on a M head and leading him to ctr of space.
- 1-16 V. COUPLE SEQUENCE
Repeat Pattern I.
- 1-6 VI. W DISAPPEARS INTO CROWD
Repeat Pattern II, but W leaves M to dance solo.
- 1-16 VII. M SOLO
Repeat Pattern III, but M solos in ctr space.
- 1-6 VIII. THE SELECTION
Repeat Pattern IV: M selects W to dance by placing hat on her head.

IX-XVI. Repeat Patterns I-VIII.

SONG TEXT:

Pattern I - Corra la nave, corra la vida
Corra y mas ande
Repeat
Que la misericordia la vida
de Dios es grande
Repeat

Pattern II - Instrumental interlude of 6 meas

Pattern III Busca tu vida moza la vida
por los estrados
Repeat
Saca a ese, nina la vida
Que no ha bailado
Repeat

Pattern IV Buscalo, buscalo, buscalo
Repeat
Repeat

Pattern V A la primera vuelta la vida
Sube a una rama
Repeat
A la segunda vuelta la vida
Sientese dama
Repeat

NAVE (Cont'd)

- Pattern VI Instrumental
- Pattern VII Busca la vida mozo la vida
Por los rincones
Repeat
Porque esta tapa usa la vida
Como la tomes
Repeat
- Pattern VIII Buscala, buscala, buscala
Repeat
Repeat
- Pattern IX A la primera vuelta la vida
Subete a un roble
Repeat
A la segunda vuelta la vida
Sientese el hombre
Repeat
- Pattern X Instrumental
- Pattern XI Same as III (nina)
- Pattern XII Same as IV (buscalo)
- Pattern XIII Same as V (sientese la dama)
- Pattern XIV Instrumental
- Pattern XV Same as I
- Pattern XVI Same as VIII (buscala)

Presented by Susan Cashion

VALS CHILOTE
(Chiloe, Chile)

Source: A vals (waltz) from the island of Chiloe in Southern Chile learned by Susan Cashion from Hiranio Chavez, 1987.

Pronunciation: VAHLS chee-LOH-tay

Music: Susan Cashion special cassette 3/4 meter

Formation: Cpls in ballroom formation, random placement on floor. Community slowly moves around dance space CCW, W moves with back to LOD, M facing LOD.

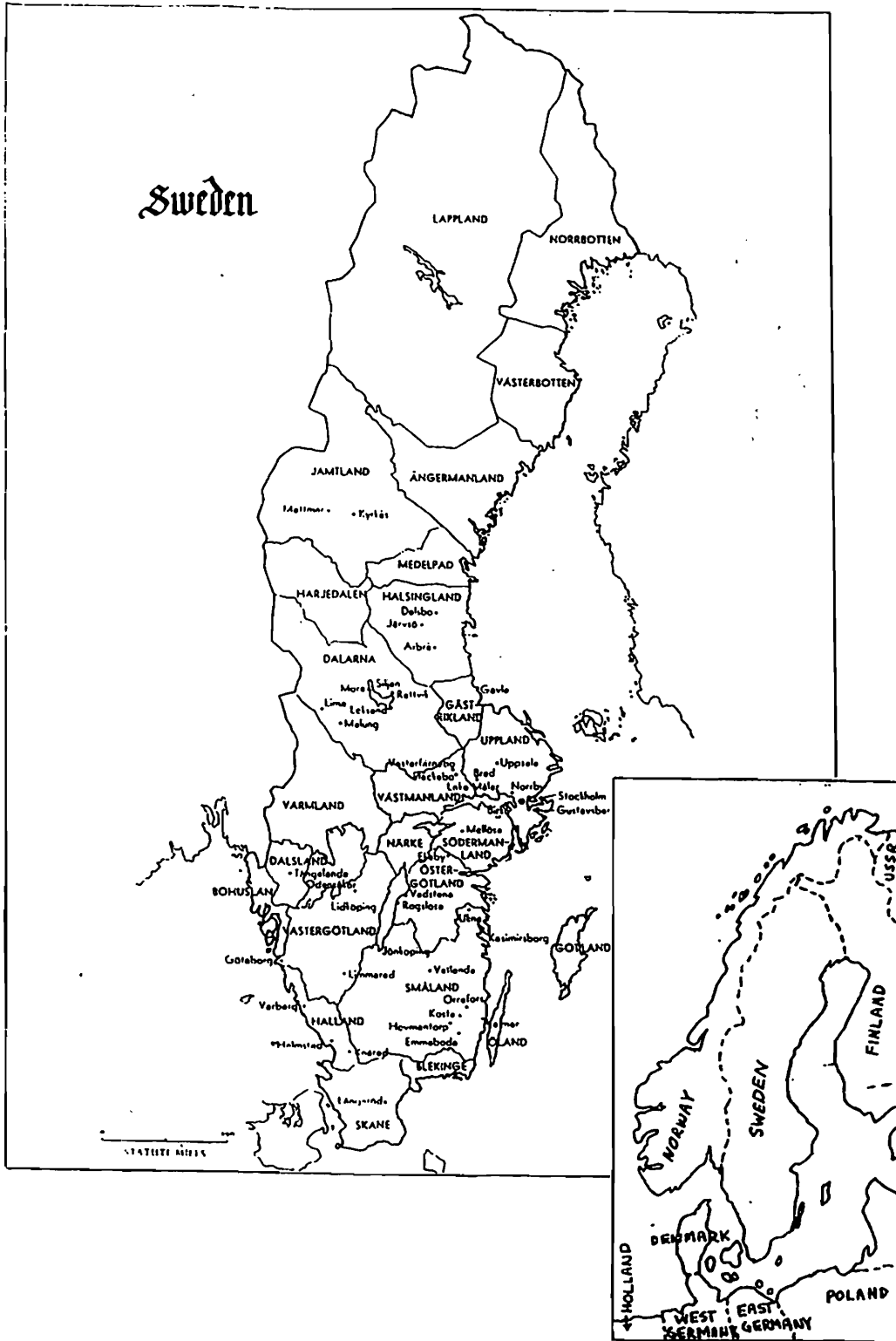
Style: Knees flexed, rocking of torso.

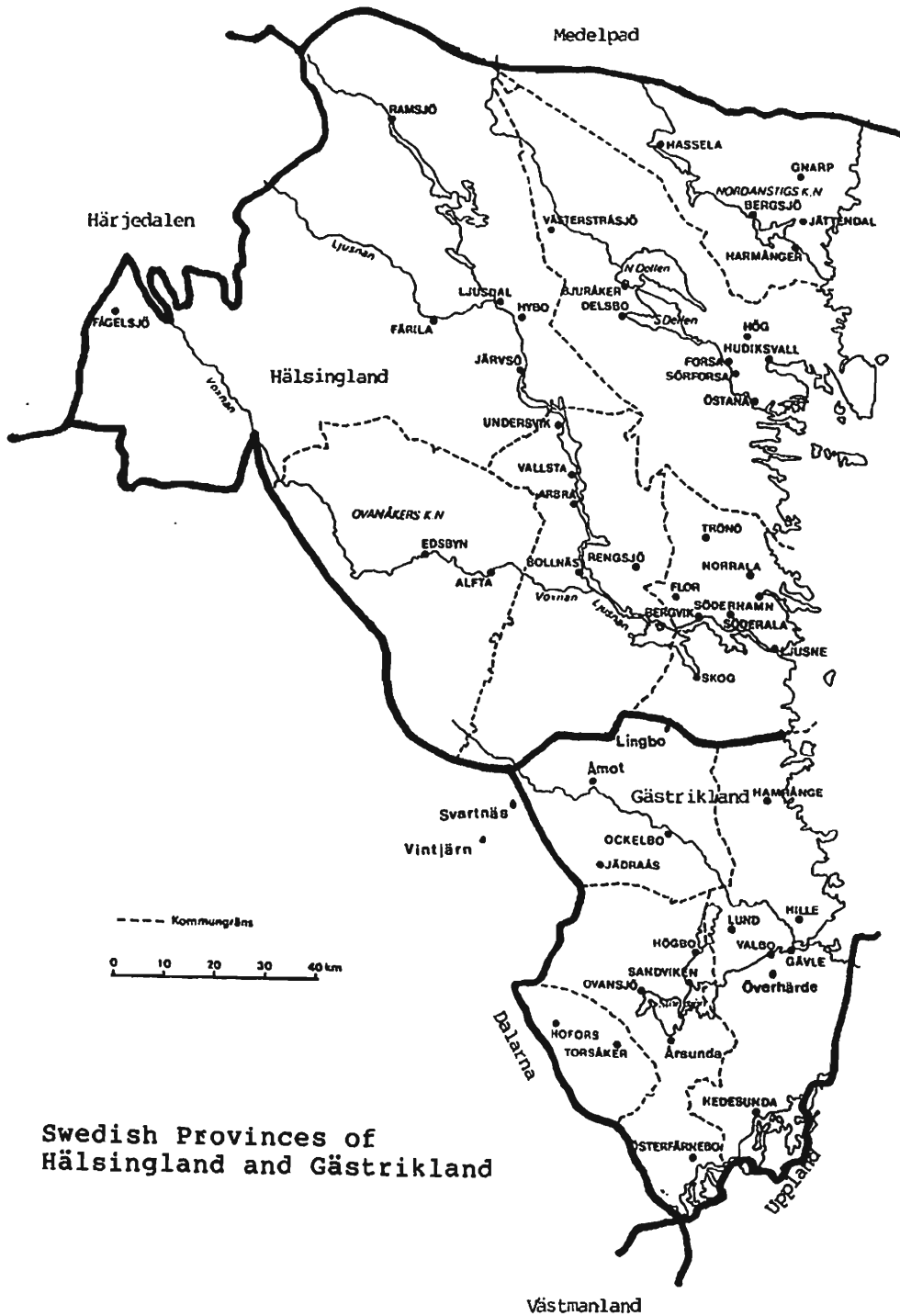
Sequence: M and W can select from any of the three steps. They can change the step at will, they do not have to be dancing the same step at the same time.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>Step I</u>
1	1	Step fwd R.
	2	Close L to R.
	3	Step fwd R.
2		Repeat meas 1, reversing ftwk.
		<u>Step II</u>
1	1	Step R.
	2	Stamp L.
	3	Stamp L.
2		Repeat meas 1, reversing ftwk.
		<u>Step III</u>
1	1	Step R.
	2	L heel.
	&	L ball (rest of ft taking wt)
	3	Step R
2	1	Step L.
	2	Stamp R.
	3	Stamp R.
3-4		Repeat meas 1-2

Step III can be performed with opp ftwk.

Presented by Susan Cashion





Swedish Provinces of Hälsingland and Gästrikland

SWEDISH DANCE POSITIONS1. POLSKA

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

2. REVERSE POLSKA

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

3. HAMBO

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

4. WALTZ

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

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

5. SHOULDER-WAIST

Ptrs facing, M place hands on W back just above waist. W place hands on M shldrs. Arms are slightly rounded.

BONDPOLSKA
(Sweden)

Bondpolska is a polska variant from Överhärde.

Pronunciation:

Cassette: Englund special cassette; Bygdedansmusik RC -206 Side B/6
3/4 meter

Formation: Ptrs face each other, W back twd LOD. Cpls in polska hold.

Step:

A. M: L (ct 1); R (ct 2); L next to R (ct 3);
R (ct 1); L (ct 2); R next to L (ct 3); etc.
W: R (ct 1); L (ct 2); R next to L (ct 3);
L (ct 1); R (ct 2); L next to R (ct 3); etc.

B. M: R sole (ct 1); L (ct 2); R heel (ct 3).
W: L (ct 1); both (ct 2); R (ct 3).

Sequence: Step A, rest step.
Step B, polska.

Execution: No set sequence. During Step A, M can lead W to the L and to the R on the first beat of each meas.

Character: Emphasis is a down movement on ct 1, up on ct 2, and down on ct 3.

Presented by Tommy and Ewa Englund

BYTAR'N
(Sweden)

A progressive schottis danced in a closed circle of couples. The dance was found in both Enånger and Rogsta. It is obvious that it was also known around the area of Hudiksvall. The dance was found in the fall of 1976 and recorded by Knuth Lehman, Rogsta.

Pronunciation:

Music: Any appropriate schottis 2/4 meter

Formation: Closed circle of cpls in gammel vals (old waltz) pos facing in LOD (CCW).

Forestep: Beg with outside ft, step in LOD (ct 1); step on inside
"Forsteg" ft near but not passing the outside ft (ct &); step fwd on outside ft (ct 2); make a light "svikt" (spring) on the outside ft as the inside ft moves fwd (ct &). Repeat of step starts with the inside ft.

Turning step: Step-hop (2 to a meas).
"Omdanssteg"

Execution: The spelman (fiddler) calls: "Now we take (do) the
"Utförande" Changer (Bytar'n) and he does not play at once, but waits until everyone has a partner and forms a closed circle, then the dance can begin. Every cpl dances two forsteg and four step-hops. Then every man dances fwd to the next W with two forsteg, while the W stays in place. With the new ptr they do four step-hops and continue the dance with the men moving fwd to the next woman with the two forsteg.

Translation from the Swedish by
Nancy and Kristina Linscott

Presented by Tommy and Ewa Englund

HAMBOPOLSKA MED VALS FRÅN JÄRVSÖ
(Sweden)

Pronunciation:

Dassette: Englund special tape; any appropriate hambopolska music.

Positions: Forestep: Simple hand hold ("W" pos), with free hands on hips, fingers fwd.
Hambo and Vals: Hambo pos.

Forestep: Meas 1: Step fwd on outer ft (cts 1-2); step on inner ft, close to outer ft (ct 3).
Meas 2: Turning twd each other, step back on inner ft (cts 1-2); step on outer ft, close to inner ft (ct 3).
Meas 3: Walk 3 steps fwd, starting on outer ft (cts 1,2,3).

Hambo: After forestep, dance hambo (stothambo is suggested) to end of phrase, at which point M's back is to LOD.

Transition to Vals: M: Step L slightly to the side (ct 1); step R, placing ft beside L, no wt (cts 2-3).
W: Mirror image of M's step.

Vals: Dance CCW, M starting bkwd on R and W fwd on L. Turn CCW while progressing in LOD. Finish with M facing LOD.

Transition to Hambo: Same as above transition, except M is now facing fwd. Then continue into hambo.

Progression of dance: Start with forestep, but do not repeat it after that. Alternate hambo and vals every phrase, using the transition described.

Original notes by Ken Seeman

Presented by Tommy and Ewa Englund

GAMMELSCHOTTIS FRÅN LINGBO

(Sweden)

Gammelschottis is a variant from Lingbo, Gästrikland. Following is a description of the history of the dance as recorded by Benne Erikson and Tony Wrethling on October 17, 1986 and January 16, 1987.

"At Brolin's house in Slattlandet, Lingbo, there was often dancing in one of the rooms. Pappa Anton, who was born in 1875, was fond of dancing and continued to dance even when he was older. When he was 87 years old he danced in 'the Park' in Lingbo and had his picture in the newspaper. His sons, John, Bror, and Knut, told that when they were 12-15 years old, around 1915-1925, sometimes it happened that they had a dance at home as often as twice a week, Wednesdays and Saturdays. At one time there were as many as eighteen couples. John Sundquist from Vrånge played accordion. Anton danced polska and gammelschottis, and often he danced with his daughter, Gerda. The Schottis is much as it is now, but the lady should turn under the man's arm. Elin Johansson was born in 1909, and she could remember how the Schottis was danced. She was a friend of Gerda's. Elin wanted to try the dance and 'feel' how it should be, and after one and a half hours practice in the kitchen, she danced until she had it the most likely way. After she turned under the man's arm she always continued the schottis steps. This same day, we video-filmed the dance at Lingbogården."

Pronunciation:

Music: Englund special cassette; any appropriate schottis.

Formation: Ptrs facing in waltz or polska hold with M facing LOD.

Character: To be danced "close to the floor" with small, soft "svikt" (springs).

Step/Svikt
Pattern:

SCHOTTISSTEG
(schottis step)

| L R L R L R |
| 1 & 2 & 1 & 2 & | and so forth

GANGSTEG
(walking step)

| L R | and so forth
| 1 & 2 & |

Dance Order:	Dance forward	Schottis step
	Dance around	Walking step
	Dance forward	Walking step
	Dance under the arm (for the lady)	Walking step

GAMMELSCHOTTIS FRÅN LINGBO (Cont'd)

Execution: Dance the parts in the order given. Every part takes 2 meas. During the schottis step the W is led somewhat in and out of the circle. The dance around is done with 2 walking steps per meas. The first 2 parts can be repeated. When the dance goes fwd with the walking step, the cpl turns fwd and "opens", but keeps the same hold. The number of walking steps during the last 2 parts can vary. After turning the W under the arm, continue with the schottis step. Use the same waltz/polska hold for the dance fwd and around. During the W turn the M holds the W R hand with his L, the free arms are hanging.

Translation from the Swedish by
Nancy and Kristina Linscott

Presented by Tommy and Ewa Englund

LÅNGDANS FRÅN SOLLERÖN
(Sweden)

This long-dance comes from the island of Solleron in Lake Siljan, Dalarna, Sweden. It is a continued development of the early medieval dances from the southern part of France. A dance description and information is published in Beskrivning av Svenska Folkdanser, Part 2, Svenska Ungdomsringer fro Bygdekulter, 1971.

Pronunciation:

Cassette: Englund special cassette; Bygdedansmusik RC-206 Side A/1
3/4 meter

Formation: Dancers in a closed circle or line facing L of ctr. Join hands with R hand on top of neighbor's L. Lift own R arm and rest it on R side just below chest. L hand is still held in R hand of person to L.

Steps: **Föresteg:** Step L in RLOD (CW) (ct 1); pause (ct 2); step on R beside L (ct 3). Step repeats exactly.

Step-hop: Step on L in RLOD (ct 1); pause (ct 2); hop (small) on L while R ft (R knee bent) is lifted straight up (ct 3). Repeat of step would be on R ft.

Meas

Pattern

A 1-16 I. CIRCLE TO LEFT
Dance 16 Föresteg moving in RLOD (CW). If dancers are in a line, leader may wind irregularly.

B 1-4 II. STEP-HOPS
Continuing, dance 4 Step-hops beg L.
5-6 Dance 2 Foresteg steps.
7-12 Repeat meas 1-6.

Repeat dance from beginning until end of music.

Presented by Tommy and Ewa Englund

SENPOLSKA FRÅN TORP
(Sweden)

Senpolska från Torp is also known in some circles as Medelpad Senpolska. Medelpad is the province from whence it comes.

Pronunciation: SEHN-pohl-skah frohn TORP

Record: Viking SMF 201 Side A/5; Viking SMF 200 Side B/3.

Cssette: Englund special cassette 3/4 meter

Position: Hambo pos throughout dance. Similar to Polska pos (pos #1), except the M's L arm and W's R are slightly further down the ptr's arm. M back to ctr.

Forestep: Ct 1,&,2,&,3 (one meas). Step outer ft (ct 1); toes pointed in LOD. Draw inner ft fwd, close to floor, toes pointed twd ptr (cts &,2,&). Step inner ft in front of outer ft (ct 3).

Omdansning: M: Cts 1,&,2,&,3 (one meas = 1 rotation). Step L (ct 1): Turn approximately 1/2 rotation on L sole (ct &); step R behind L, first on sole, then on whole ft (ct 2); turn on both heels (ct &); place soles on floor (ct 3).
W: Cts 1,&,2,&,3,& (one meas). Step R between M's legs (ct 1); small step back on L (ct &); small step again on R between M's legs (ct 2) (the W has now turned approximately 1/2 rotation); large step on L (ct 3); turn on L sole, while R ft is brought around in an arc, close to the floor (ct &).

General Comments: As is typical of senpolskor, this dance is slow, with gentle, gradual movements, the ft kept close to the floor.

Execution: Turning upper body so as to face LOD (CCW), dance forestep as long as desired. Facing ptr, turn CW with polska step as long as desired.

Original notes by Ken Seeman

Presented by Tommy and Ewa Englund

SLÅNGPOLSKA FRÅN BJURÅKER
(Sweden)

Pronunciation:

- Cassette: Englund special cassette; Bygdedansmusik RC-206
Side A/11 3/4 meter
- Position: Waltz pos, W R hand in M's L. Maintain hold through-
out dance.
- Forestep: Step fwd in LOD, beg on outside ft (ct 1); inner ft
moves fwd (ct 2); step a foot length fwd on inner
ft (ct 3); outer ft moves fwd (ct &).
- Step: M: Polska turn. Step fwd on L ft (ct 1); pivot on
L ft (ct &); step on R ft a foot length behind L
ft (ct 2); pivot on L sole and R heel (ct &); R sole
touches floor (ct 3).
- W: Polska turn. Sole of R ft placed near L instep
(ct 1); step on R ft between M's ft (ct 2); step
around M on L ft and pivot on ball of L ft (ct 3).
- Execution: No set sequence.

Presented by Tommy and Ewa Englund

SLÄNGPOLSKA FRÅN ENÅNGER
(Sweden)

Pronunciation:

Cassette: Englund special cassette; Bygdedansmusik RC-206 Side B/10
3/4 meter

Position: Forestep: Waltz pos (M L palm against W R).
Polska: Closed shoulder-waist.

Forestep: Both have same step, starting on outer ft. Ct 1-2-3.
M's step:
Meas 1: Step fwd with somewhat rocking steps on L,R,L
(cts 1,2,3).
Meas 2: Step R in place (ct 1); step fwd on L,R (cts 2,3).
Meas 3: Step fwd on L (ct 1); step in place on R (ct 2);
step fwd on L (ct 3).
Meas 4: Step fwd on R,L (cts 1,2); step in place on
R (ct 3).
W does opp ftwk from M.

Polska: Ct 1-2-3. M: Long step on L and turn half rotation on
sole (ct 1); step on R ft a foot length behind L heel
(ct 2); turn on both heels (ct 3).
W: Place R toe to L heel (ct 1); step R ft between
M's legs (ct 2); light leap around M onto sole of L ft
(ct 3) and start turning on L sole.

Continue polska as long as desired.

Original notes by Ken Seeman

Presented by Tommy and Ewa Englund

SNURRBOCKEN FRÅN MEDELPAD
(Sweden)

Snurrbocken from Medelpad is known to have been danced spontaneously as late as 1895, but the tune was not noted until 1930. A complete description was not written until 1956, after a fiddler interviewed an elderly couple who danced it in their youth. Its present revival is credited to Göran Karlholm of Jamtland. The name comes from two Swedish verbs: "snurra", meaning to whirl or rotate, and "bocka", meaning to bow. Dance is progressive.

Pronunciation:

Record: Viking SMF 201 Side A/6; Viking SMF 200 Side B/4.

Cassette: Englund special cassette 3/4 meter

Formation: Cpls in circle in polska pos, M back to ctr.

- I. POLSKA TURN
8 meas Moving in LOD (CCW) dance Medelpad senpolska step for 8 meas. See "Senpolska från Torp" for description.
- II. TURN IN PLACE
8 meas Beg ML and WR ft, turn in place with walking steps, 1 to a ct with a slight knee bend on ct 1 of each meas. Turn CCW for 4 meas in reverse polka pos with L hips adjacent. Turn CW in place for 4 meas in polska pos with R hips adjacent. End in single circle, ptrs facing and M facing LOD. Hands on hips, fingers fwd.
- III. BOW AND CURTSEY
3 meas M bows and W curtsies: to each other on meas 1, twd ctr on meas 2, to ptr on meas 3.
- IV. PROGRESSION
1 meas M walk R,L,R in LOD to W ahead (hands hang at sides). Take polska pos with M back to ctr to begin dance again.

Presented by Tommy and Ewa Englund

TRESTEGSVALS FRÅN HEDESUNDA
(Sweden)

Pronunciation:

Cassette: Englund special cassette; any appropriate waltz 3/4 meter

Positions: A: Link R elbows, L arms hanging or with L hands on hips. Start with ptrs to the L of each other, side by side, and M facing LOD, W with back in LOD.

B: Polska or waltz pos.

Steps: A: Both M and W step R (cts 1-2); L (ct 3). Dance only CW.

B: Three-step waltz. Step evenly on each step. Dance either CW or CCW as desired.

Sequence and character of the dance:

The dance is typically danced in the following order: Step A (CW), Step B (CW), Step B (CCW), changing with the phrases.

The first beat of the first meas is often marked by stamping in Step B. The last meas is usually danced in place.

Step A is somewhat broad and gliding, while Step B is lighter and shorter but still with the smoothness maintained.

Notes by Ken Seeman

Presented by Tommy and Ewa Englund

KÄRNTNER DREISTEIRER
(Austria, Kärnten (Carinthia))

The dreisteirer is a dance for three, two women and one man. The figures are twisting, landler figures which allow the man to flirt with both women. The dreisteirer form is found all over Austria, especially in the South, from Carinthia across to the Tirol. The figures are always similar, but the dances are local or regional. This one is from the region around the Worthersee, near the border to Slovenia.

Pronunciation: CARE-nt-nur DRY-sty-rur

Cassette: "Austrian Style", EIO-103 3/4 meter

Formation: Sets of 3 (1M between 2W), scattered on floor. Each set dances for itself, without a "front", or a "LOD."
Inside hands are joined. When free, W hands are at waist, fingers fwd.

Basic Step: Landler step: a flat, walking step, 3 steps per meas.
It is used throughout the dance, except in meas 3-8 of the CLOVER, Part IV

Meas

Pattern

INTRODUCTION

- 1-2 M swing both joined hands fwd (meas 1), then back (meas 2).
W do 1 landler step in place beg outside ft, turning slightly away from M, then back to face him.
- 3-4 M swing both hands fwd again, turning both W once (RW CW, LW CCW) under the joined hands. End as in orig pos.

I. R WOMAN UNDER; L WOMAN UNDER

- 1-4 M leads RW under the arch formed by ML and LW R hands. LW dances in place as RW ducks under, goes CCW around M, then back to her place, turning M CCW on the spot to untangle arms.
- 5-8 Repeat meas 1-4, M leading LW under other arch. At end, W join free hands to make a circle.
- 9-17 Use landler steps to turn circle CW.

II. WRAP UP BOTH WOMEN

- 1-2 W dance in place as M bring both joined hands into ctr of circle, then fwd over W heads, lowering hands in front of W. W will make 1/2 turn (RW CW, LW CCW) to face same direction as M. W hold joined hands fwd at waist level, arms rounded.
- 3-8 Use landler steps to rotate CW as a group on the spot.

BREAK

- 9 M raise hands back over W heads, returning to circle.
- 10-12 W dance in place as M raise L hand and turn 1/2 turn CW to face out. M then bends slightly and backs under W joined hands, straightening to pull RW through after him. LW turns once CCW under joined hands on the spot to return to a circle.

KÄRNTNER DREISTEIRER (Cont'd)

13-17 Turn circle CW. NOTE: Hands will remain joined in a circle until the interlude after Part V.

III. YOKES

1-2 W raise their joined hands as M moves to middle of circle and puts his head under the W hands. (W hands go behind M neck). M arms are straight; W outside elbows are bent; so that W are facing opp direction to M.

3-8 Rotate CW on the spot as a group. At end, M duck head back out of yoke.

9-16 Repeat meas 1-8, except the RW is the ctr person, putting her head under the yoke.

17-24 Repeat meas 1-8, except the LW is the ctr person, putting her head under the yoke.

25-32 BREAK: Repeat BREAK as above. (Note: only 8 meas instead of 9).

IV. CLOVER

1-2 W dance in place as M raise L hand and turn 1/2 turn CW to face out. M then bends slightly and backs under W joined hands. All lean back slightly, arms straight.

3-8 Use short, fast sliding steps (3 per meas) to turn the clover CW on the spot. Keep steps as smooth as possible, trying not to bounce.

9-17 BREAK: M duck out of clover, turning CCW to return to circle (meas 9), then repeat BREAK, meas 10-17 as above.

V. TRAIN

1-2 M and LW raise L hands and turn 1/4 CW, then bring own L hand fwd over own head, then down to shldr height. End nearly in a column, M in front, then LW, then RW.

3-8 M lead the "train" CCW around a small circle.

9-17 BREAK: Undo the "train" (meas 9), then repeat BREAK, meas 10-17 as above.

INTERLUDE

1-4 Release the W joined hands and REPEAT the INTRODUCTION, meas 1-4, exactly as above. W rejoin hands at end, back into circle.

NOTE: Hands remain joined in a circle until Part IX.

VI. WRAP-UP ONE WOMAN

1-2 W dance in place as M brings MR hand in, then over RW head to "wrap-up" pos beside him. LW bend R elbow. ML arm is straight and held at shldr level in front of LW.

3-8 Rotate CCW (M fwd) on the spot as a group. M flirt with RW. LW "cries" at being ignored.

9-17 BREAK: Repeat BREAK, meas 9-17, as above.

18-25 Repeat meas 1-8 Part VI, except M wrap up the LW and rotate CW.

26-34 BREAK: repeat BREAK, meas 9-17, as above.

KÄRNTNER DREISTEIRER (Cont'd)VII. ROLL WINDOW

- 1-2 M use "scooping" motion to bring his hands fwd and under the W joined hands, then up, turning the W (RW CW, LW CCW) once in place. The W raise their joined hands and bend at the elbows. The M hands, still joined with W, rest on the W upper arms. W outside elbows are bent, arms held at shldr level.
- 3-8 W raised, joined hands and arms form a "window", through which the M looks at the two W, alternately, as the group rotates CW on the spot.
- 9-17 BREAK: M "unwind" window, turning the W the opp way to untangle arms (meas 9), then repeat BREAK, meas 10-17, as above.

VIII. ROLL DOUBLE WINDOW

- 1-2 M repeat the same "scooping" motion and turning the W as in meas 1-2 of Part VII, but this time M raises his hands, elbows bent, and W joined hands rest on M upper arms to make two windows.
- 3-8 M look through one window, then the other, at the two W as the group rotates CW on the spot.
- 9-17 BREAK: M "unwind" window, turning the W the opp way to untangle arms (meas 9), then repeat BREAK, meas 10-17, as above.

IX. STAMP, TURN WOMEN OUT

- 1-2 M step to ctr of circle with L ft (cts 1,2); stamp R beside L (ct 3). Jump onto both ft (stamp) (meas 2, ct 1); hold (cts 2,3). On jump, bring joined hands in, close to body, elbows bent.
- 3-4 W release their joined hands and M turn W (RW CCW, LW CW) once in place under the other joined hands. W rejoin hands in circle at end.
- 5-8 Turn circle CW in place.
- 9-12 Repeat meas 1-4, Part IX, as above.
- 13-16 Turn circle CW 1 meas, then repeat BREAK, meas 10-12
- 17-20 Turn circle CW 1 meas, then repeat BREAK, meas 10-12.
- 21-22 Turn circle CW 2 meas. On second meas, M swing hands into ctr.
- 23 W release joined hands. M turn W (RW CCW, LW CW) once in place. W end facing M.
- 24 M kneel on R knee, hands still joined with W.
- 25 Hold

NOTE: In Austria, Part IX is danced by the young men this way:
 1-2 M give a light spring upward with both ft and "flip" over the W joined hands, landing with a stamp on both ft on ct 1 of meas 2. Then the W release the joined hands and the rest of the figure is the same.

Notes by Ned Gault.

Presented by Marian and Ned Gault

EINFACHER DREHER
(Austria, Tirol)

This dance, translated as "simple turning dance", is from Ebbs in the lower Inn valley of the Tirol. It is now done in most dance groups all over the Alpine area. Danced by Marian and Ned Gault in Austria in summers 1977-89.

Pronunciation: INE-fah-kur DRAY-ur

Cassette: "Austrian Style"; EIO-103 3/4 meter

Formation: Cpls around the floor. Pos: with L shldrs adjacent, both reach with L hand under ptr L arm and join L hands (straight elbow) with ptr R hand behind ptr back. M are facing OUT, W facing IN.

Basic Step: Walking steps, three per measure.

Meas

Pattern

1-4 INTRODUCTION. No action

I. COUPLE ROTATE

1-8 Using walking steps, three per meas, rotate CCW as a cpl on the spot, ending with M facing OUT, W facing IN.

II. DREHER

1-2 Release MR, WL hands. Using 6 walking steps, W makes 1 1/2 turns CW on the spot under the joined ML, WR hands to face OUT. At the same time, M walks in a half-circle CCW around the W face the CENTER. (M put free R hand behind own back, palm out, while walking around.) On last step, W join L hand with M R hand behind his back.

3-4 Release ML, WR hands. Using 6 walking steps, M makes 1 1/2 turns CW on the spot under the joined MR, WL hands to face OUT. At the same time, W walks in a half-circle CCW around the M to face the CENTER. (W put free R hand behind own back, palm out, while walking around.) On last step, M join L hand with WR hand behind her back.

REPEAT meas 1-4 (Part II) until the music ends.

NOTE: It is important that the person walking around makes exactly a half circle, on exactly 6 steps, and ends exactly facing the ctr.

Notes by Ned Gault

Presented by Marian and Ned Gault

NEPPENDORFER LANDLER
(Austria)

This dance, an old landler form, was first written down in the 1930s by Richard Wolfram, one of the prominent dance researchers in Austria. It is originally from Neppendorf, a small town in what is now Transylvania.

Pronunciation: NEP-pen-door-fur LAHND-lur

Cassette: "Austrian Style" EIO-103 3/4 meter

Formation: Couples around circle. M inside, facing ptr. R hands joined at chest height. ML hand at waist, fingers fwd; WL hand behind L hip, palm out.

Basic Steps: Landler step: A flat, walking step, 3 steps per meas.

<u>Meas</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u>
1-2	Beg ML, WR, do 2 small step-closes, first in LOD, then in RLOD. The joined hands can swing fwd and back slightly with the body movement.
3-4	W repeat meas 1-2 as M stamp in place L,R,L (meas 3, cts 1,2,3); stamp R (meas 4, ct 1); hold (cts 2,3).
	<u>I. M CIRCLES W</u>
1-8	Beg ML, WR, W uses landler steps to turn slowly 4 turns CCW on the spot under the joined hands as M, using landler steps, makes one circle CW around W, back to place, ptrs facing. At end of meas 8, swing joined hands back twd RLOD.
	<u>II. DOUBLE TURN</u>
1	Moving in LOD, M does 1 landler step, turning W once CW under the raised, joined R hands with 3 steps. Lower arms to waist level as W finished turn.
2	Continue in LOD, W using 1 landler step, as M bends fwd, moving his L hand to middle of back, palm out, and makes one turn CCW under the joined hands, straightening at end of turn.
3-6	Repeat meas 1-2, two more times.
7	Repeat meas 1, keeping joined hands raised at end.
8	Use 1 landler step to turn W to both face LOD and take Rheinländer Pos (like Varsouvienne Pos, but joined R hands rest on WR shldr).
	<u>III. FORWARD</u>
1-7	Using landler steps, beg ML, WR, move fwd in LOD. Move slightly in twd ctr on first, slightly out on second, etc.
8	Keep the hands joined and use 1 landler step to stop the fwd movement, bringing the R hands over W head to face ptr. Hands crossed at chest level.

NEPPENDORFER LANDLER (Cont'd)IV. DISHRAG

- 1-2 Raise hands and use 2 landler steps to both simultaneously turn (M CCW, W CW) once fwd under the joined hands, lowering hands at end of turn to about shldr level. Turn is very smooth.
- 3-8 Repeat meas 1-2, three more times. On meas 8 release L hands, putting ML hand on waist, fingers fwd, WL hand behind back, palm out. M face LOD at end; W face ptr.

V. WOMAN AROUND, 2-HAND TURN

- 1 M springs onto L ft twd ctr (still facing LOD) with a sharp stamp, lifting R beside L leg. At same time, W use 1 landler step to beg to move CW around M.
- 2-4 M dance in place facing LOD as W continue to move CW around M, joined R hands going over M head. W end in front of ptr, facing him. At end, release R hands and join both hands across, R hand to ptr L hand.
- 5-8 Both bend L elbow, keeping R arm straight at shldr level. Rotate 1 1/4 turns CW in place with 4 landler steps. At end of meas 8, smoothly change to Closed Ballroom Pos, M facing out.

VI. WALTZ TURN

- 1-8 Regular turning waltz, 8 meas, moving in LOD

SEQUENCE: Join R hands and repeat whole dance exactly 2 more times. After last waltz, M turn W out under joined ML WR hands and bow to ptr.

Notes by Ned Gault

Presented by Marian and Ned Gault

WALDHANSL STEIRISCHER
(Austria, Steiermark)

This form of the "Steirische Walzer", with the singing and clapping, is from the area of the Salzkammergut in Central Austria. It is danced in groups all over the Steiermark and in other areas of Austria as well. Danced by Marian and Ned Gault in summers 1977-1989

Pronunciation: VALD-hahn sel STY-rish-ur

Cassette: "Austrian Style" EIP-103 A,1; B,1 (with singing/clapping)

Formation: Cpls in circle, inside hands joined at shldr level, both facing LOD.

Basic Steps: Step-hop: step fwd L (ct 1); bring R ft fwd close to floor (ct 2); hop on L, raising R ft, knee bent (ct 3).
Waltz: normal Closed Pos turning waltz.

3/4 meter

Meas

Pattern

1-4 INTRODUCTION. No action.

I. WALDHANSL

1 Beg ML, WR do 1 step-hop fwd in LOD, bringing joined hands slightly fwd at shldr level.

2 Beg MR, WL do another step-hop fwd in LOD, keeping hands in same pos.

3-4 M do 2 more step-hops, as before, but almost on the spot. At same time turn W once CCW under the joined hands. W use 4 steps, then touch R (no wt) to make the turn. At end, take Closed Ballroom Pos, M facing out.

5-8 4 waltzes, normal CW-turning waltz. End facing LOD for repeat of Figure.

9-16 Repeat meas 1-8

17-32 Repeat meas 1-16.

II. SINGEN

1-16 Release ptr. The M face ctr and walk (1 step per meas) with very small steps in LOD while singing one of the four-line verses (see "verses", below). W take small steps as necessary to remain behind their ptr. Note: sometimes (especially if the singing goes on for a long time) the W will join in a shldr-hold in pairs on the outside of the circle and waltz around together while waiting for the M.

III. PASCHEN

1-16 M, still facing ctr, do a rhythmic clapping. At end take inside hands with ptr for repeat of the dance. CLAPPING (See Clapping cues on the music, below). Probably two-thirds of the M do Part 1, which consists of clapping on each beat of the music. It is Part 2 which gives the particular rhythm for this dance, and is the harder part of the two.

WALDHANSL STEIRISCHER (Cont'd)

REPEAT whole dance two more times, then . . .

IV. CLAPPING WITH STOPS

1-16 Repeat meas 1-16, Fig III, except that the claps on
cts 2 and 3 of meas 4, 6, 8, and 12 are omitted.

V. WALDHANSL

1-16 Repeat Fig I, meas 1-16.

HERE ARE SOME FOUR-LINE VERSES FOR WALDHANSL STEIRISCHER

I geh in Wald eini, i geh in Wald zua ...
i bin in Waldhansl sei lustiga Bua ...

Weil i i'n Waldhansl sei Lustiga bi ...
drum schickt si' koa traurigs Mensch a net fur mi ...

Bist gestern da gwesn, heut ah schon wieda ...
wannst alle Tag kimst, wirds ma ah schon zwida ...

Zan Zaun zuahigsschmissn hat mi oft schon oana ...
aber übern Zaun drüber mein Liebttag koana ...

Mein Schuah, meine Schuah san von Fuchsleder gmacht ...
die schlafn ban Tag und gehn aus bei der Nacht ...

Auf d'Alm aufigehn und an Buda (Butter) essn ...
und aufs Almdirndl halsen, derfst nit vergessn ...

Aber Kraxnweib, Kraxnweib, bleib a weng stehn ...
i schau da in 'd Kraxen nei, dann kannst wieda gehn ...

Notes by Ned Gault

Presented by Marian and Ned Gault

STEIRISCHER WALZER (WALDHANSL)

I geh in Wald eini und i geh in Wald zua, drei holli

o holla rei holli o und i bin in Wald-hansl sein lustiger

Bua, drei holli o und schneid's o.

FIEBERBRUNNER
(Austria, Tirol)

This dance is a Tirolean form of the common dance, "Neubayrischer", found all over Austria and Bavaria. Danced by Marian and Ned Gault in summers 1977-1989.

Pronunciation: FEE-ber-broo-ner

Cassette: "Austrian Style"; EIO-103 2/4, 3/4 meter

Formation: Cpls facing LOD in circle, M inside. Inside hands joined.

Basic Steps: Two-step; Pivot; Waltz

Meas

Pattern

2/4 meter

1-4 INTRODUCTION. Acknowledge ptr.

I. BASIC BOARISCHER

- 1 Beg outside ft, take 1 two-step diag fwd away from ptr.
2 Beg inside ft, take 1 two-step diag fwd twd ptr. Join in Closed Turn Pos (like shldr-waist pos, but M's arms are rounded, hands at W shldr blades. W arms rest on M arms, hands just behind M shldr).
3-4 Use 4 pivot steps (beg ML, WR) to turn twice CW, moving fwd in LOD.
5-8 Release turn pos and Repeat meas 1-4. At end, release turn pos and join inside hands, facing LOD, M inside.

3/4 meter

II. SWING HANDS, WALTZ PARTNER

- 1-2 Take 2 waltz steps fwd in LOD swinging joined inside hands fwd, then back, elbows straight.
3 Take 1 step fwd in LOD, swinging joined hands through and fwd again, releasing hands (ct 1); touch inside ft beside the other (ct 2); clap hands in front (ct 3).
4 Take wt on inside ft and clap hands again (ct 1). Rejoin hands for repeat.
5-8 Like meas 1-4 (Part II), but use 2 stamps instead of the claps, stamping inside ft (no wt), then inside ft again with wt.
9-12 Like meas 1-4 (Part II), but instead of the claps, M do 2 sharp whistles.
13-14 Repeat meas 1-2, Part II
15-30 Take ptr in regular Closed Pos and do 16 waltzes, turning CW and moving in LOD, as usual. At end, both face LOD for repeat of dance.

Notes by Ned Gault

Presented by Marian and Ned Gault

ARVANITOVLAGHA
(East Epirua, West Macedonia, Greece)

The name Arvanitovlacha or Arvanitovlachiko refers to the ethnic minority popularly called "Arvanitovlachs" i.e., Albanian Vlachs. A former transhumant sheepherding population which spoke a language based from Latin and akin to Romanian, they used to have their summer pastures in the plains of Thessaly. They were distinguished from the other main grouping of Greek Vlachs, the so-called Koutsovlachs, who lived a more sedentary life, because they originated from the regions of southern Albania near Frasherri. In general the Vlachs usually refer to themselves as Arumani; the majority are bilingual, speaking Greek as well as Vlach. The dance Arvanitovlacha is found in the border regions of Epirus-Macedonia. The tune, however, is more widespread and is found throughout Epirus, Thessaly and Macedonia usually danced as either a simple Sta Tria or a Sta Dhio, depending on local preference. Source is as learned from Ted Petrides and the local dance troupe from the Vlach village of Samarina, where the dance is also called Karavlacha.

Pronunciation:

Cassette: Greek Dance Sum '87 4/4 meter

Formation: Open circle, simple "W" hand hold or "klisto" hold with elbows bent, forearms close together (L over R).

Meas

Pattern

- 1 Facing slightly R of ctr, step R fwd in LOD (ct 1); hold, with slight bounce (ct 2); touch L fwd (slightly past R) (ct 3); hold (ct 4).
- 2 Repeat meas 1, same direction, opp ftwk.
- 3 Step R fwd (ct 1); low swing L up and fwd, generally straight legged (ct 2); step L bkwd RLOD (ct 3); step R bkwd (ct 4).
- 4 Step L bkwd (ct 1); hold, with slight bounce (ct 2); touch R near L or over and next to L (ct 3); hold (ct 4).

STYLISTIC VARIANTS

- 1 Step R fwd LOD (ct 1); slightly bounce on R, bring L knee close to R leg (ct 2); touch L slightly fwd and out (on balls of ft) (ct 3); hold (ct 4).
 - 2 repeat meas 1, same direction, opp ftwk.
- OR
- 1,2 Take full wt on ct 3 and then rock back onto opp ft on ct 4.

STEP VARIANTS

- 3 Step R fwd (ct 1); slightly bounce on R, low swing L up and fwd (ct 2); step L across in front of R (ct 3); rock back onto R (ct 4).
- 4 Step bkwd L,R,L (cts 1,2,3); lift R slightly up and near L (ct 4).
- 4 OR
4 Step bkwd L,R,L (cts 1,&,2); step R back and slightly out (ct 3); rock back onto L (ct 4).

Presented by Joseph Kaloyanides Graziosi

BROS PISO
(Limnos, North Aegean, Greece)

Limnos, located in the northern Aegean, is an island noted for its large shepherd population known collectively as Kehayiadhes. Their most common dance is the Kehayiadhikos and resembles the open circle free form mainland dances, Kangelli and Beratis Syngathistos. The most common line dance is probably the Bros Piso meaning "Forward Back", a Syrto type dance which strangely is more "mainland" in style than "island." This dance is also known by the title of the accompanying song Ta Tsimandriana Koritsia meaning "The Girls of Tsimandria", which is the village where the dance originated.

Pronunciation:

Cassette: Greek Dance Sum '88 2/4 meter

Formation: Open circle, mixed lines, "W" pos.

Meas

Pattern

- | | |
|---|---|
| 1 | Facing slightly R of ctr, step R fwd in LOD (ct 1); step L fwd and slightly behind R (ct 2); step R fwd (ct &). |
| 2 | Step L fwd across and in front of R (ct 1); step R fwd (ct 2); step L fwd across and in front of R (ct &). |
| 3 | Step R fwd (ct 1); touch L beside R (ct 2). |
| 4 | Step L bkwd in RLOD (ct 1); touch R beside L (ct 2). |
| 5 | Repeat meas 3. |
| 6 | Step L bkwd in RLOD (ct 1); step R bkwd next to or across in front of L (ct 2). |
| 7 | Step L bkwd (ct 1); touch R beside or gently swing it in front of L (ct 2). |

Note: Meas 3-7 can also be performed facing ctr in which case all bkwd or fwd steps can be described as "sideward."

Variant: Meas 3,4,5 and 7: Pas de Basques (SQQ) in which the crossing step can be performed either in front or behind, can be substituted for the simple step-touch pattern at any time.

Presented by Joseph Kaloyanides Graziosi

FEZODHERVENAGHAS
(Epiros, Greece)

This is one of several "composed" dances which have more recently become popular through the teaching of "folk" dance within the school system and the formation of numerous local village youth dance troupes. This dance can now be seen being requested and danced at village festivals predominantly by the younger generation. The song, however, is older, supposedly from the regions of Arta and Yiannina in Epiros. The name is a composite of dherven-aghass (one who was given the command of armed men responsible for the safety at mountain passes) and fezi, the popular red fez of Ottoman times.

Pronunciation:

Cassette: Greek Dance Sum '87 4/4 meter

Formation: Mixed lines, semi-circular; "V" or "W" open arm hold.

Meas

Pattern

A - FAST PART

1-8 Facing R of ctr, step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2); step L fwd in front of R (ct 3); step R next to L (ct &); step L fwd (ct 4). Repeat 7 times; pivot on L.

9-15 Repeat meas 1-7 to the L.

16 Step L, step R behind L (face ctr).

B - SLOW PART

1-8 Step fwd L,R,L (cts 1,&,2); step R (ct 3); touch L heel (ct 4).

Repeat meas 1 five times (5th time no heel touch).

Lift L up and in front of R (ct 1); hold (ct 2); step L back in place (ct 3); hold (ct 4).

Lift R up and in front of L (ct 1); hold (ct 2); step on R (hold); lift L (hold); step L to L and hold.

9-16 Step R ft behind L (ct 1); step L to L (ct &); step R ft to the R behind L (ct 2); step L to L (ct 3); hold (ct 4). Repeat meas 9-16 four times. Step L, hold.

TRANSITION

Step R ft to the L behind L (ct 1); pivoting to face slightly R of ctr, step L ft fwd (ct 2).

Repeat from beginning.

Note: The lift-steps in meas 6-8, B section, can be performed as touch-steps and in some versions of the dance ct 3 of meas 7 is performed stepping across and behind the L ft.

Part A can be performed with arms down in the V hold, while Part B can be performed with arms up in the W hold.

Presented by Joseph Kaloyanides Graziosi

ISSIOS
(Kalymnos, Leros, Greece)

Issios or Issos means "even" or "straight", and the dance is found throughout the Dodecanese Island group in the Aegean Sea. It can also be danced as an introduction to the livlier Sousta.

Source: The Kalymnian communities of Tarpon Springs, Florida and New York City, and the Lerian community of New York City.

Pronunciation:

Cassette: Greek Dance Sum '87

Rhythm: Variable, depending on the instruments and region

2/4: 2,1,1 = S Q Q. Dancers ct 1,2,3

8/8: 3,3,2 = S S Q. Dancers ct 1,2,3

7/8: 2,2,3 = Q Q S but dancers start on third beat so
dance S Q Q

Formation: Open circle with V hold or front basket, L over R.

Meas

Pattern

BASIC

- 1 Facing slightly L of ctr, step bkwd to R on R (ct 1);
step L behind R (cts 2,3).
- 2 Step bkwd to R on R (ct 1); touch L next to R (cts 2,3).
- 3 Step L twd ctr (ct 1); touch R next to L (cts 2,3).

VARIATION 1

- 1 As described above.
- 2 Step ~~bkwd~~^{twd} to R on R, bringing L knee close to R (ct 1);
rock back on L (ct 2); rock to R on R (ct 3)*
- 3 Long step fwd on L twd ctr (ct 1); step fwd R (ct 2);
step L next to or slightly behind R (ct 3)*.

VARIATION 2

- 1 As described above.
- 2 Ctl as in meas 2 of Variation 1; step L slightly diag
bkwd to L (ct 2); step R slightly bkwd (ct 3).
- 3 Long step fwd on L twd ctr (diag R) (ct 1); step fwd R
to the R of L (ct 2); step L next to or slightly behind
R (ct 3).

*There is often a slight push-off from the foot once the step is completed, as a preparatory step for the next movement.

Presented by Joseph Kaloyanides Graziosi

HANIOTIKOS SYRTOS
(Crete, Greece)

The Syrτος is probably the most popular dance on the island of Crete. Often called Haniotikos because it was originally most associated with the district of Hania, the dance is performed with slight variations depending on the local tradition. The term "Syrτος" is found throughout Greece as a designation for several different dances which are "pulled" by a leader (Serno--Syro = to pull, drag along). The Cretan Syrto is different in that the semi-circle formation is retained throughout and the rhythmic pattern is Q,Q,S and not the more usual S,Q,Q. Crete is also one of the few areas of present day Greece where traditional music and dance is still very much alive even among the youngest generations.

Pronunciation:

Cassette: Greek Dance Sum '87 2/4 meter

Rhythm: 2/4: 1, &, 2 or 1, &, 2, &
 Q Q S Q Q Q Q

Formation: Semi-circle, open W arm hold, mixed line.

Meas

Pattern

Facing ctr, wt on R, hold (cts 1, &); brush swing L fwd (ct 2).

- 1 Step L back and behind R (ct 1); step R back next to L (ct &); step L fwd and across in front of R (ct 2).
- 2 Step R diag fwd to the R (ct 1); step L next to R (ct &); step R slightly fwd and L (ct 2).
- 3 Step L to the R across and behind R (ct 1); step R to the R (ct &); step L to the R across and behind R (ct 2).
- 4 Step R to the R (ct 1); hold (ct &); brush swing L fwd (ct 2).

OR

Slight bounce on L, lift R up or tap it lightly to the R (ct 1); step R to the R (ct &); brush swing L fwd or across R (ct 2).

VARIATIONS

- 1,2 Direction can be modified so that meas 1 and 2 are performed first straight back, then straight fwd, with the fwd Two Step of meas 2 being executed with either small or large steps.

("6" steps)

- 3 Step L to the R across and behind R (ct 1); step R to the R (ct &); repeat ct 1 (ct 2); repeat ct & (ct &).
- 4 Step L to the R across and behind R (ct 1); step R to the R (ct &); brush swing L fwd (ct 2).

OR:

Cts 1 and & executed fwd; ct 2 same as above.

HANIOTIKOS SYRTOS (Cont'd)SYNCOPATIONS

In meas 1 and especially 2, the step usually taken on ct 2 can be delayed a half count, with a bounce or scuff step substituted in ct 2, e.g.:

- 2 Step R diag fwd to the R (ct 1); step L next to R (ct &);
scuff R slightly fwd (ct 2); small leap onto R fwd (ct &).

VARIATION - SHOOT FORWARD

- 1 (Small) step L bkwd (ct 1); step R next to L (ct &);
step L bkwd (ct 2).
2 Large step R fwd (ct 1); close L next to R (ct &);
large step R fwd or perform a Syncopation as above (ct 2).
3-4 Same as Variation "6" Steps as above but performed diag.
back.

STYLISTIC NOTES

Swings: there is a tendency when swinging the foot fwd as in meas 4, ct 2 to flick the foot and bounce on the supporting leg at the end of the swing, i.e., on ct &.

Usually there is preference not to stop movement abruptly after the placement of weight on ct 2 in meas 1 and 2, but to continue with a slight bounce on what would be a following ct &. Often this is accompanied in meas 2 by a quick swing and flick of the free L ft.

Presented by Joseph Kaloyanides Graziosi

KLEISTÓS
(Thessaly, Greece)

"Kleistós" means "closed", and refers to the hand hold used in the first part of the dance, where the dancers are spaced very close to each other. Kleistós is the most unique dance of the Argitheia area of the Agrafa mountains of Thessaly. Because the region was so inaccessible (primarily the haunt of shepherds and Klephts), the Ottoman authorities never bothered to register the villages for tax purposes, hence the name "Aghrafa" ("the unwritten ones"). A tradition still extant in the region is the "official" start of a public celebration signaled by the local priests who would lead the Kleistós dance for a short while. The dance is in two parts: 1) "Tsamiko"-like, in 6/8 meter, and 2) "Sta Dhio"-like, in 2/4 meter.

Cassette: Greek Dance Sum '87 6/8 and 2/4 meter

Meter: Part 1 is in 6/8 (4 2) Part 2 is in 2/4

Formation: Open circle, facing just slightly R of ctr, elbows bent, forearms close together (L over R), hands joined with fingers clasped (optional) or R arm hooked in neighbor's crooked L elbow.

MeasPatternPart 1 BASIC PATTERN

Dancers' cts 1-2 (S-Q).

- 1 Step R fwd LOD (ct 1); step L fwd across in front of R (ct 2).
- 2 Step R fwd (ct 1); lift-swing L (knee bent) up and in front of R (ct 2).
- 3 Lean back and rock onto L, lifting ball of R (leg straight) with heel remaining on ground, toe up (ct 1); roll onto R and draw L knee to R knee (L toe can touch next to R) (ct 2).
- 4 Touch L (toe) back and slightly L (ct 1); step L across and in front of R (ct 2).

Part 2 BASIC PATTERN

(Hands gradually open to W pos and circle opens.)

Rhythm: S-Q-Q.

Transition: Step R fwd LOD (ct 1).

- 1 Step L across and in front of R (ct 1); swing R leg (knee bent) around and in front of L (ct 2); bounce on L, swinging R around in back of L (ct &).
- 2 Step R to the back of L (ct 1); step L across and behind R (ct 2); step R fwd LOD (ct &).

Presented by Joseph Kaloyanides Graziosi

KLEISTÓS HORÓS
(Aryitheia, Aghrafa, Thessaly)

Ai simera the' (more the') na katevo (2x)
Kato se kria vrisi

Ai yia na vro tin (more tin) aghapi mu (2x)
Na tin periskaniaso

— — — — —
(Ai) tin ivra (ke more) ke tin skaniasa (2x)
nisafi dhen tis kano

(Ai) n'igho ivra (ki'more) ki'arravoniasa (2x)
na vris ki'esi na paris

(Ai) ki'an thelis (ke'an more) ke'an katadhehtis (2x)
nuna na stefanosis

Translation:

Today I want to go down to the cool well in order
to find my love and tease her to no end.

I found her and I teased her, I didn't give her
a break

"I've found someone and have gotten engaged,
you should find someone also
And if you wish and if you accept,
you can be our wedding sponsor

KOUTSÓS HORÓS
(Orestiadha, Evros County, Thrace, Greece)

The Koutsós Horós, meaning "limping", is typically Thracian in its brisk tempo and characteristic arm movements. It is one of the few dances from Greek Thrace in 7/8 meter which is a line dance, the more typical formation being an improvised face to face couple dance i.e., Mandilátos or Syngathistós. Source is as performed by dancers from Kryós village. The third section with its extended measures is a performance choreography.

Pronunciation:

Cassette: Greek Dance Sum'88 7/8 meter

Meter: 7/8: 2-2-3 Q Q S. Counted as 1,2,3

Formation: Open circle, traditionally M at front, W at end of line. Arms (see below) start in down "V" pos.

Suggested Sequence (to music): I 3x, II 3x, III 2x,
I 3x, II 3x III 3x, I 1x

Meas

Pattern

I. BASIC (Koutso)

- 1 Facing slightly R of ctr, moving somewhat diag into ctr of circle; wt on L ft, slight hop on L, raising low and moving R fwd LOD (ct 1); step R fwd (ct 2); step L fwd in front of R (ct 3).
- 2 Repeat meas 1.
- 3 Turning to face ctr of circle (or slightly L of ctr), step R to R (ct 1); hold, with slight bounce (ct 2); lift L up and slightly behind (ct 3).
- 4 Step L back (ct 1); hold, with slight bounce (ct 2) lift R up and slightly behind (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4 with same ftwk, facing slightly R of ctr on ct 3.
ARMS: Meas 1-2: From "V" pos, swing back (ct 1); swing fwd (ct 2); swing back to alignment with body (ct 3).
Meas 3: Arms swing back (ct 1); swing fwd, bending at elbow (ct 2); complete swing up to open "W" pos. Arms are held there until ct 3 of meas 6.

II. RUNNING STEPS (Trecháta)

- 1 Facing slightly R of ctr, moving somewhat diag into ctr of circle, arms in open "W" hold: Step R fwd LOD (ct 1); close L slightly behind R (ct 2); step R fwd (ct 3).
- 2 Step L fwd (ct 1); close R slightly behind L (ct 2); step L fwd, arms swing abruptly fwd and down (ct 3).
- 3 Turning to face ctr of circle (or slightly L of ctr), step R to R, swinging arms back (ct 1); hold, with slight bounce on R, swinging arms fwd (ct 2); raise L up and slightly behind, arms swing up and fwd (ct 3).

KOUTSÓS HORÓS (Cont'd)

4-6 Repeat Fig I, meas 4-6, arms held in "W" pos.

III. SQUATS AND STAMPS (Paties')

- 1 Facing slightly R of ctr, moving diag into ctr of circle, arms in open "W" pos: Step R fwd LOD (ct 1); hold, with slight bounce (ct 2); hop on R (small movement fwd), swinging L up and fwd (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Turning to face ctr of circle, step R to R (ct 1); hopping off R, kick L ft out and up (ct 2); leap onto L in place, begin to squat (ct 3).
- 4 Shift wt onto R in squat pos (ct 1); hold (ct 2); slight hop from R, kick L slightly out (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4, rise from squat on ct 3.
- 7 Stamp L in place (fwd of R) (ct 1); hold (ct 2); stamp R back in place (ct 3).
- 8 Step L back (ct 1); hold with slight bounce (ct 2); lift R up and slightly back (ct 3).
- 9 Repeat meas 8 with opp ftwk.
- 10 Repeat meas 8, pivot to face R of ctr on ct 3.

Presented by Joseph Kaloyanides Graziosi

MÁRINA
(Central Macedonia, Greece)

"Marina" (a village name) is one of the more popular dances performed in the villages of central Macedonia centered around the town of Edhessa. A common term used for this type of dance is "Molayevo." Other more specific names are Stánkina, Lipochoritiko and Anastasiá, each associated with either a tune or a village. This version is as performed in the village of Hariessa in Imathia County.

Pronunciation:

Cassette: Greek Dances Sum '87 11/8 and 11/16 meter

Formation: Semi-circle, facing slightly R of ctr. "V" hold for meas 1 and ct 1 of meas 2; "W" hold for ct 2 of meas 2.

Meas

Pattern

Part I - Slow music. 11/8 meter: 4,3,4 counted as 1,2,3.
1 Step fwd R (ct 1); step L in front of R (ct 2); touch R next to and slightly behind L, pivoting to face ctr, or hook R behind L ankle or lower calf (ct 3).
2 Step to R on R (ct 1); step L in front of R (ct 2); step back on R, lifting L up to swing behind (ct 3).
3 Step L behind R (ct 1); step slightly to R on R (ct 2); step L in front of R (ct 2); touch R slightly behind L ankle (ct 3).

Part II - Fast music. 11/16 meter: 2,2,3,2,2 = dancers
cts 1,2,3,4,5
1 Hands in "V" pos, facing slightly R of ctr: slight hop on L (ct 1); small step fwd on R (ct 2); hop on R, swinging L around and fwd (ct 3); step fwd onto L, bring-R close to L ankle (ct 4); hold (ct 5).
2 Slight hop on L (ct 1); small step fwd on R (ct 2); step L in front of R (ct 3); step back onto R, lifting L slightly (ct 4); hold (ct 5).
3 Step back on L (ct 1); step R near L (ct 2); step L in front of R (ct 3); hop on L, bringing R up to L (ct 4); hold (ct 5).

Note: The "steps" on ct 3 are actually small jumps

Presented by Joseph Kaloyanides Graziosi

OLA TA MELACHRINA
(Thassos, North Aegean, Greece)

Thassos, located just off the coast of Macedonia in the northern Aegean Sea has a dance and music culture with both mainland and island influences. Popular on the island are several dance-songs of relative simple structures which are known by the title of the accompanying song. Such dances are the "Ahi-Vahi", "Ola Ta Poulakia", "O Orkos" and the present "Ola Ta Melachrina" which translates as "All the Brunettes." The dance has the light and lyric feel of many island dances. Source is as learned from Ted Petrides.

Pronunciation:

Cassette: Greek Dance Sum '88 2/4 meter

Formation: Open circle, mixed lines, open "W" hold.

Meas

Pattern

- | | |
|---|--|
| 1 | Facing ctr, step R ft to R (ct 1); touch ball of L next to R (ct 2). |
| 2 | Step L ft to L (ct 1); touch ball of R next to L (ct 2). |
| 3 | Repeat meas 1. |
| 4 | Step L slightly diag fwd L (ct 1); touch (close) R next to L (ct 2). |
| 5 | Step R obliquely bkwd to R (ct 1); step L back and behind R (ct 2). |
| 6 | Touch close (stamp) R next to L (ct 1); hold (ct 2). |

NOTE: Dancers can substitute cross-behind Pas de Basque steps in the rhythm of Q-Q-S in meas 1-3, and substitute a step (R)-together (L)-step (R) fwd in meas 4.

Presented by Joe Kaloyanides Graziosi

RAIKOS
(Macedonia, Greece)

A popular line dance from the Edessa-Yiannitsa region of Central Macedonia, Raikos (a man's name) is also found in parts of the Florina district of western Macedonia. The dance is basically a Sta Tria type, modified with hops to fit the tempo and 7/8 meter. Version 1 below is found more in upland villages while Version 2 is found in the lowland plains villages.

Pronunciation:

Cassette: Greek Dance Sum '87 7/8 meter

Meter: 7/8: 3-2-2. Dancer's cts: 1,2

Formation: Mixed line; semi-circle; open arm hold "W".

Meas

Pattern

VERSION 1 BASIC

- 1 Facing slightly R of ctr, step R ft fwd in LOD (ct 1); hopping on R slightly fwd, swing L ft up and slightly fwd (ct 2).
- 2 Step L fwd (ct 1); hopping on L slightly fwd, swing R slightly fwd (ct 2).
- 3 Step R fwd (ct 1); step L fwd and in front of R (ct 2).
- 4 Rock and step back onto R ft (ct 1); slight hop on R, pivoting to face ctr, swinging L up and slightly fwd (ct 2).
- 5 Step L ft to L (ct 1); turning slightly to face L of ctr, step R fwd and across L (ct 2).
- 6 Rock back onto L (ct 1); hopping on L, swing R ft up and slightly fwd (ct 2).

VERSION 1 VARIANT

- 3 Step R fwd (ct 1); hopping on R, lift L up (ct 2).
- 4 Quick-step L ft fwd and in front of R (ct 1); quick-step back onto R ft (ct &); hopping on R, swing L up and slightly fwd (ct 2).
- 5 Step L to the L (ct 1); hopping on L, lift R up (ct 2).
- 6 Quick-step R fwd and in front of L (ct 1); quick-step back onto L (ct &); hopping on L, swing R up and slightly fwd (ct 2).

VERSION 2 BASIC

- 1-2 Same as meas 1-2 of Basic above.
 - 3 Step R fwd (ct 1); step L fwd (ct 2).
 - 4 Step R fwd (ct 1); hopping on R, swing L fwd (ct 2).
 - 5 Pivoting to face more ctr of circle, step L ft bkwd (ct 1); step R bkwd (ct 2).
 - 6 Step L bkwd (ct 1); swing R slightly fwd, hopping on L (ct 2).
- NOTE: ARM SWINGS: Arms are swung continuously during meas 1-4 - bkwd on cts 1,2; fwd on cts &

RAIKOS (Cont'd)VERSION 2 VARIANT

- 1 Step R fwd (ct 1); step L ft next to and behind R (ct 2);
step R ft fwd (ct &).
- 2 Repeat meas 1 with opp ftwk.

Presented by Joseph Kaloyanides Graziosi

ZAGHORISIOS
(Epirus, Greece)

The Zaghori region of Epirus is an area northwest of the town of Yannina, on the west slopes of the Pindus mountain range. During Ottoman times the Zaghori was given special semi-autonomous privileges and its inhabitants, both Greek and Vlach, developed a mixed economy based on emigrant traders, muleteers and animal husbandry.

Pronunciation:

Cassette: Greek Dance Sum '87 5/4 meter

Meter: 5/4: 1,1,1,2 counted here as 1,2,3,4.

Formation: Open circle with "W" arm hold.

Meas

Pattern

- | | |
|---|---|
| 1 | Facing ctr, wt on R, swing L ft low fwd (ct 1); lift L slightly back and up from thigh (ct 2): step L slightly fwd or diag fwd R (ct 3); bring R ft up and hook it behind L calf (M only), or L ankle (W and M) (ct 4). |
| 2 | Turning to face slightly R of ctr, step fwd R (ct 1); step L in front of R (ct 2); step fwd R (ct 3); step L in front of R (ct 4). |
| 3 | Turning to face ctr, swing R up in front of L leg (ct 1); swing R around and behind L leg (ct 2); step onto R (ct 3); lift L ft up or touch it slightly fwd (ct 4). |
| 4 | Step to L on L (ct 1); step R behind L (ct 2); step to L on L (ct 3); close R to L (ct 4). |

- Variations in meas 3:
- 1) on ct 4 swing L ft behind and next to R leg.
 - 2) on ct 1 swing R around and step on it in front of L; rock back onto L (ct 2); swing R around and step on it just behind L, facing ctr (ct 3); lift L and swing it behind and next to R leg (ct 4).

"TSAKISTOS"

Usually musicians will play a "break" (tsakisma) between the Zaghorisios (or any other slow dance) and the "yirisma" (=turning), which is usually the Sta Dhyo. Although this music resembles the Tsamiko, it is danced differently:

Facing ctr, step R on R (ct 1); swing L across in front of R (ct 2); leap back onto L, swinging R out straight-legged to the L (ct 3).
OR jump onto R, swinging L out in front of R straight-legged (ct 1); small leap onto L ft (ct &); small leap back onto R (ct 2); leap back onto L, swinging R out in front of L (ct 3).

Presented by Joseph Kaloyanides Graziosi

WHERE DO YOU FIT INTO SQUARE DANCING AT FOLK DANCE CAMP?

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

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

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

- | | |
|--------------------------------|------------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. RIGHT | a. "U" TURN BACK |
| b. LEFT | 14. SEPARATE FAMILY |
| 2. FORWARD AND BACK | a. SEPARATE |
| 3. DO SA DO | b. DIVIDE |
| a. REVERSE DO SO DA | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. TWO LADIES (REG. & 3/4) |
| a. COUPLES (FULL, 1/2, 3/4) | b. FOUR LADIES (REG. & 3/4) |
| b. SINGLE FILE | 17. LEAD RIGHT |
| c. WRONG WAY | 18. RIGHT & LEFT THRU |
| 6. ALLEMANDE FAMILY | 19. CIRCLE TO A LINE |
| a. LEFT | 20. BEND THE LINE |
| b. RIGHT | 21. DOUBLE PASS THRU |
| c. LEFT ARM TURN | 22. GRAND SQUARE |
| d. RIGHT ARM TURN | 23. CALIFORNIA TWIRL |
| 7. RIGHT AND LEFT GRAND FAMILY | 24. DIVE THRU |
| a. RIGHT & LEFT GRAND | 25. STAR THRU |
| b. WEAVE THE RING | 26. SQUARE THRU FAMILY (1-5 HANDS) |
| c. WRONG WAY GRAND | a. SQUARE THRU |
| 8. STAR FAMILY | 27. ALL AROUND THE LEFT HAND LADY |
| a. RIGHT | 28. SEE SAW (TAW) |
| b. LEFT | 29. BOX THE GNAT |
| 9. STAR PROMENADE | 30. DO PASO |
| 10. PASS THRU | 31. CROSSTRAIL THRU |
| 11. SPLIT FAMILY | 32. ALLEMANDE THAR |
| a. OUTSIDE COUPLE | 33. SHOOT THE STAR |
| b. RING (ONE COUPLE) | 34. SLIP THE CLUTCH |
| 12. HALF SASHAY FAMILY | 35. COUPLES WHEEL AROUND |
| a. HALF SASHAY | |
| b. ROLLAWAY | |
| c. LADIES IN, MEN SASHAY | |

WHO SQUARE DANCES? Square dance participants include people of all ages, from small children to nonagenarians; all walks of life; all nationalities and races; all phases of health, from those who walk confidently to those in wheelchairs; all mental capabilities, from those in challenge clubs to the special steppers. Square dancing is open to anyone who wishes to participate.

WHAT IS SQUARE DANCING? Square dancing is the name given to the activity which encompasses dancing in square formations, contra dancing in long lines, round dancing (couple dancing in specific patterns) and, in some areas, clogging.

Square dancing is eight people moving to music and following the commands of a caller. It's good exercise. It brings people together for fun and fellowship. It relieves stress and tensions. It creates friendship.

WHEN DOES SQUARE DANCING TAKE PLACE? In cities, square dancing might be found any evening. In small towns, square dancing may only be available on weekends, although where towns are clustered, clubs will endeavor not to compete on the same night.

WHERE DO SQUARE DANCES TAKE PLACE? Many towns and cities across our nation now have square dance halls built by clubs and federations for the enjoyment of their own activity. In many other places, square dancing is enjoyed in churches, schools, gyms, social halls, malls -- wherever there is ample room. Wood floors are best, but not always available. In summer, many square dances are held outdoors.

WHY DO PEOPLE SQUARE DANCE? We mentioned some of those reasons under "what." Another reason that couples enter the activity is that they can square dance together, rather than participating in separate hobbies. Others are attracted by the fact that square dancers have an agreement not to partake of alcohol before or during a dance. A dancer feels confident that the others in the square are working together to complete the calls for the maximum enjoyment of all.

HOW DOES ONE GET INTO SQUARE DANCING? September is designated Square Dance Month, and classes usually begin at this time of year. In some areas, classes are also started in January. For most club square dancing, it is necessary to take basic lessons.

AMERICAN SQUARES

LOAD THE BOAT - Starting formation: Lines of four, with centers facing in, and the ends of each line facing the same (in or out) direction. Timing - 12.

The end dancers move forward around the outside, passing right shoulders with three moving end dancers, and turn 1/4 in (90°) to stand beside the third person passed, facing the ctr of the set as a cpl. Simultaneously, the ctr 4 dancers Pass Thru, turn their backs to their momentary ptrs, Partner Trade with their new ptrs, and Pass Thru.

Styling: Load the Boat - The end dancers, while moving on the outside, leave enough room for the ctr dancers to work comfortably. Arms are held in natural dance pos throughout the action, blending into the appropriate hand position for the next call.

- - - - -

TEACUP CHAIN - Starting formation: Static Square, or proceeding from everyone doing a Left Arm Turn with ptr. Timing - 32

The caller will specify two ladies to move to the ctr at the start of the call, e.g., "Head ladies center for a Teacup Chain." For the rest of the definition, these two ladies will be called the "specified ladies."

The specified ladies (both Head ladies or both Side ladies) move to the ctr and Star Right 3/4 to meet their corners for a Left Arm Turn. At the same time, the other two ladies move to the right around the perimeter of the square to their corners, and do a Right Arm Turn.

Following the Arm Turns, the specified ladies move around the perimeter of the square to their new corners for a Right Arm Turn, while the other ladies go to the ctr and Star Left once and a quarter to meet their new corners for a Right Arm Turn.

The specified ladies then move to the ctr and Star Left once and a quarter to their new corners for a Right Arm Turn, while the other ladies move to their new corners (around the perimeter of the square) for a Left Arm Turn.

Finally, the specified ladies move to their new corners (their original partners) for either a Courtesy Turn or a Left Arm Turn leading into the next command, while the other ladies move to the ctr and Star Right three-quarters to meet their new corners (their original partners) for either a Courtesy Turn or a Left Arm Turn leading into the next command. Everyone finishes with his/her original partner.

If the caller desires the men to execute the ladies part and vice versa, as described above, the starting formation is a Static Square with all couples half-sashayed, or proceeding from everyone doing a Left Arm Turn with their partner. The proper call is the "Head/Side Men Center for a Teacup Chain."

TEACUP CHAIN (Cont'd)

STYLING: TEACUP CHAIN - Center dancers turning in star patterns use hands up styling. All turns with outside dancers are forearm turns. When not leading into another command, a courtesy turn, as previously described, is used at the conclusion of the call. Outside dancers (usually the gents) dance with arms swinging naturally from one forearm turn to the next, being as graceful as possible in a movement that offers little other than pivot movements. Ladies may enhance the styling of this basic through skirt work with outside hand.

CLOVERFLO

(Author unknown)

Starting formation: Trade By Ending formation: Eight Chain Thru

Action: Those facing out Cloverleaf and then Pass Thru as those facing in Pass Thru and then Cloverleaf. Timing: 6 beats

Teaching tip: Eventually, everyone will Cloverleaf, but the centers have to Pass Thru first. After the Cloverleaf, the new centers will Pass Thru. It may help to suggest that dancers look for a new partner to hold hands with after the Cloverleaf.

Heads lead right, circle to a line
Lines forward, touch 1/4, boys run right
Cloverflo - - - - -
Star thru (1P-2P lines)

Four ladies chain 1/4
Heads lead right, circle to a line
Lines forward, touch 1/4, boys run right
Cloverflo - - - - -
Left Allemande

Heads lead right, circle to a line
Lines Pass Thru, Tag the line, face in
Everybody Star Thru, Cloverflo - - - -
Everybody Star Thru, lines Pass Thru
Tag the Line, face in, Star Thru
Cloverflo - - - - -
Star Thru (1P-2P lines)

Heads Right & Left Thru
Sides Right & Left Thru
Four ladies chain across
Heads Flutterwheel, Sweep 1/4, Pass Thru
Everybody Pass Thru, Cloverflo - - - -
Left Allemande, Swing your partner
(The square has rotated 1/4 right)

PLUS CALLS
(Variation of Load the Boat)

Heads promenade half way around
Lead to the right, circle to a line
Lines Pass Thru, Wheel & Deal
Double Pass Thru, centers in, castoff 3/4
Centers Square Thru Four Hands, ends Load the Boat
Everybody Swing Thru, Turn Thru, Left Allemande

Four ladies chain 1/4
Heads lead right, circle to a line
Lines forward up to the middle and back
Centers forward Box the Gnat and Square Thru Four Hands
Ends Load the Boat, Left Allemande

Heads Pass Thru, U Turn Back, Roll to face
Centers Square Thru Four Hands, ends Load the Boat
(Box 1-4)

Heads lead right, circle to a line
Lines forward up to the middle and back
Ladies Roll Away with a Half Sashay
With the couple across do the center part of Load the Boat
Left Allemande

Heads lead right, circle to a line
Centers Load the Boat, ends Star Thru
Do sa do same sex to a wave, Swing Thru
Ladies take a little peek and trade
(1P-2P lines of four)

Heads lead right, circle to a line
Lines forward up to the middle and back you float
Load the Boat - - - - -
Everybody Star Thru, do 2/3 of Load the Boat
Everybody Touch 1/4, center four Walk and Dodge
The others Walk and Dodge
(or everybody Walk and Dodge)
Gents "U" Turn, everybody Left Allemande

GRAND SWEEP

Author: Ross Crispino

STARTING FORMATION: Static Square

THE ACTION: Heads part: Flutterwheel, Sweep 1/4, Pass Thru, Partner Trade. Now do the Sides part. Repeat both parts to end at home
Sides part: Face your partner, back away three steps and turn on the fourth step to face the Head position, walk forward to meet the dancer coming at you with a Dosado (back to back) and then a Star Thru. Now do the Heads part. Repeat both parts to end at Home.

ENDING FORMATION: Static Square

TIMING: 64 beats

TEACHING HINTS: The action for the Sides begins like Grand Square. Callers will say, "Sides face, GRAND SWEEP." In the Heads part, when the dancers do the Pass Thru, they should move forward far enough so that the Partner Trade takes place in the Sides position.

SINGING CALL: Sides face, GRAND SWEEP! (Callers may wish to sing or direct the action!)

- - - - -

OLD MAN CONTRA

Author: Jerry Helt

2,4,6,8 etc. CROSS OVER. 1,3,5,7 etc ACTIVE

8 Actives down the center with your own
 8 Turn alone come back to place
 8 Inactives down the center with your own
 8 Turn alone come back to place
 8 Actives do sa do your own
 8 Inactives do sa do your own
 8 Everybody with your partner wheelbarrow do sa do
 8 Actives wheelbarrow do sa do down one
 (Everybody join both hands with partner
 gents do sa do keeping both hands joined with partner
 ladies go with your partner in the wheelbarrow do sa do
 on the completion of the movement start the wheelbarrow
 do sa do so that actives progress down one place,
 inactives come up one place)

BANJO CONTRA

Author: Jerry Helt

Formation: Contra lines - 1,3,5, etc. couples active and crossed over.
 Music: Old Joe Clark Blue Star-1739-A

8 Banjo with the one below (Banjo Butterfly position, men forward)
 8 Side Car back don't be slow, face the girl (backtrack to Sidecar
 Butterfly, men forward)
 8 Heel & toe here we go, heel & toe back you go
 8 Heel & toe here we go, heel & toe back you go
 8 Do sa do your own
 8 Swing your own
 8 Circle four to the left with the couple across
 8 Left hand star with the same four

- - - - -

CIRCLE & STAR CONTRA

Author: Jerry Helt

Formation: Contra lines, 2 & 4 couple crossover, limited to lines of four. Two couples on a side, your partner will be across from you.

Music: "Queens Quadrille" E-Z Record #45-719-B

<u>Counts</u>	<u>Actions & explanations</u>
1-8	Head and foot do sa do your partner (or ends of the line)
9-16	Head down the center to the foot, foot up the outside to the head
17-24	Head and foot do sa do your partner
25-32	New head down the center to the foot, new foot up the outside to the head
33-40	Circle and star (the top four forward, circle four to the left while the bottom four make a four hand right hand star and turn star)
41-48	And back again (the top four circle four to the right back to place, while the bottom four left hand, four hand star turning the star, backing up to place.
49-64	Lines forward pass thru, everybody turn alone, head couple down the center to the foot (this is the progression of the dance).

NOTE: The dance routine goes thru four times.

SPRECHEN SIE DEUTSCHBlue Star
Merrbach Record ServiceOPENER: BREAK: ENDING:

All four ladies chain straight across the set
 Ladies roll away with a half sashay and circle left
 Ladies roll away with a half sashay, circle left
 Left allemande and weave the ring
 Weave 'em in and out around the set
 Do sa do your own and promenade your pet
 Ein, Zwei, Drei
 (one), (two), (three)
 I wish I could sprechen sie deutsch
 (speak the German)

FIGURE:

Heads promenade half way around the square
 Sides right & left thru, turn your lady there
 Sides roll away a half sashay, sides pass thru around one
 Lines forward up and come back
 Flutter wheel across, reverse the flutter wheel
 All promenade, ein, zwei, drei
 (one, two, three)
 I wish I could sprechen sie deutsch
 (speak the German)

ALTERNATE SONG LINES:

Ein bier, Ein Wein, Ein fraulein
 (one beer) (one wine) (one young lady)

Ein, Zwei, Suffag
 (one, two, cheers)

Guten morgen, Guten tag, Grus Gott
 (good morning) (good day) (greetings God)

CINCINNATI WALTZ QUADRILLE

(Gibson House Waltz)

Composer/Prompter: Jerry Helt

Record: BS 2378

Formation: Four couples in a square

MeasPattern

4	All four ladies, right hand star
4	All four ladies, left hand star
4	Partner right hand turn
4	Partner left hand turn once and a half
4	All four gents, right hand star
4	All four gents, left hand star, pass your partner
8	Waltz promenade the next lady all the way back to the man's home position.

Waltz promenade may be done in ballroom position, turning CW and progressing CCW around the set, or in regular square dance promenade position.

Presented by Jerry Helt

CALLERLAB PROGRAMSBASIC PROGRAM (B) 1-49

T	1. Circle Family	'57	26. Square Thru Family (1-5 hands)
	a. Left		a. Square Thru
	b. Right		b. Left square thru
T	2. Forward & Back		
T	3. Dosado	'53	27. California Twirl
T	4. Swing	T	28. Dive Thru
T	5. Promenade Family	'40	29. Cross Trail Thru
	a. Couples (full, 1/2, 3/4)	'58	30. Wheel Around
	b. Single file	'38	31. Thar Family
	c. Wrong way		a. Allemande thar
T	6. Allemande Family		b. Wrong way thar
	a. Left	?	32. Shoot the Star (reg., full around)
	b. Right		
	c. Left arm turn	?	33. Slip the Clutch
	d. Right arm turn	T	34. Box the Gnat
T	7. Right & Left Grand Family	?	35. Ocean Wave Family
	a. Right and left grand		a. Right hand wave
	b. Weave the ring		b. Left hand wave
	c. Wrong Way Grand	'49	c. Alamo style wave
T	8. Star Family		d. Wave balance
	a. Left	'65	36. Pass the Ocean
	b. Right	'62	37. Swing Thru Family
T	9. Star Promenade		a. Swing thru
T	10. Pass Thru		b. Alamo swing thru
T	11. Split the Outside Couple		c. Left swing thru
T	12. Half Sashay Family	'63	38. Run Family
	a. Half Sashay		a. Boys
1950	b. Rollaway		b. Girls
	c. Ladies in, men sashay		c. Ends
	13. Turn Back Family		d. Centers
1954	a. U Turn back		e. Cross
	b. Gents or Ladies Back Track	'65	39. Trade Family
T	14. Separate Family		a. Boys
	a. Separate		b. Girls
	b. Divide		c. Ends
'52	15. Courtesy Turn		d. Centers
T	16. Ladies Chain Family		e. Couples
	a. Two Ladies (reg. & 3/4)	'60	f. Partner
	b. Four Ladies " "		40. Wheel & Deal Family
	c. Chain Down the Line		a. From lines of four
?	17. Do Paso	'56	b. From two-faced lines
T	18. Lead Right	'72	41. Double Pass Thru
T	19. Right and Left Thru	'70	42. Zoom
T	20. Grand Square		43. Flutterwheel Family
'60	21. Star Thru		a. Flutterwheel
T	22. Circle to a Line	'71	b. Reverse flutterwheel
'57	23. Bend the Line	'61	44. Sweep a Quarter
T	24. All Around the Left Hand Lady		45. Veer Family
			a. Left
			b. Right
?	25. See Saw	'69	46. Trade By

BASIC PROGRAM (Cont'd)

- '76 47. Touch 1/4
 '63 48. Circulate Family
 a. Boys
 b. Girls
 c. All eight
 d. Ends
 e. Centers
 f. Couples
 g. Box
 h. Single File (Column)
 8. Split
 '74 49. Ferris Wheel

MAINSTREAM PROGRAM

- '63 50. Cloverleaf
 '64 51. Turn Thru Family
 a. Turn Thru
 b. Left Turn Thru
 '57 52. Eight Chain Thru
 (1-8 hands)
 '66 53. Pass to the Center
 '64 54. Spin the Top
 ? 55. Centers in
 '59 56. Cast Off 3/4
 '67 57. Walk & Dodge
 '65 58. Slide Thru
 '63 59. Fold Family
 a. Boys
 b. Girls
 c. Ends
 d. Centers
 e. Cross
 '57 60. Dixie Style to an
 Ocean Wave
 '67 61. Spin Chain Thru
 '62 62. Peel Off
 '69 63. Tag Family
 a. Tag the Line
 b. Half Tag
 c. Partner Tag
 '69 64. Scoot Back
 '66 65. Fan the Top
 ? 66. Hinge Family
 '70 a. Couple
 b. Single
 '74 67. Recycle (waves only)

T = Traditional, author unknown, more than thirty years old.
 1950 = Year call created, author known.
 ? = Year unknown, not traditional

CALLERLAB PLUS PROGRAM

Revised 3-30-88

PLUS LIST TEACHING ORDER

Teacup Chain
 Linear Cycle (from waves only)
 Ping Pong Circulate
 Load the Boat
 Extend
 Coordinate
 Anything and Spread
 Spin Chain the Gears
 Track 11
 Anything & Roll
 Follow Your Neighbor
 Explode Family (from waves only)
 A. The Wave
 B. & Anything
 Relay the Deucey
 Remake the Thar
 Diamond Circulate
 Single Circle to a Wave
 Trade the Wave
 Flip the Diamond
 Grand Swing Thru
 Crossfile
 All 8 Spin the Top
 Triple Scoot
 Chase Right
 Dixie Grand
 Peel the Top
 3/4 Tag the Line
 Spin Chain & Exchange the Gears

Miscellaneous suggests for uses of
ANYTHING & ROLL

Star Thru & Roll
 California Twirl & Roll
 Run Family & Roll
 Trade Family & Roll (not cpls)
 Touch 1/4 & Roll
 Spin the Top & Roll
 Cast Off 3/4 (waves only) & Roll
 Slide Thru & Roll
 Fold Family & Roll
 Peel Off & Roll
 Fan the Top & Roll
 Single Hinge & Roll
 Flip the Diamond & Roll
 Peel the Top & Roll
 Trade the Wave & Roll

Please note: This does not imply that you must use these variations - only consider these appropriate for possible inclusion in a Plus Program Dance. Again, we suggest that the caller read the revised definitions prior to the start of using or teaching these figures or calls.

Please limit your calls to the advertised program. Do not use a call from a list other than advertised unless you walk it or workshop it first. If conducting a PLUS workshop, please use only PLUS CALLS. If conducting a workshop for Plus Dancers who want more, please label the workshop appropriately. Do not rush the dancers through the lists but rather allow them to enjoy the experience of variations within this list. Check the definitions before attempting to teach from this list. Please do not rush into the next grouping of calls.

These lists are furnished through CALLERLAB and your local CALLERLAB members and subscribers.

(Revised Plus List as of 4/15/88 with teaching order and uses of calls.)

ALUNELUL CA LA SADOVA
(Oltenia, Romania)

Pronunciation: ah-loo-NAY-lool kah lah SAH-doh-vah

Record: Electrecord ST-CS 1085 Side B/5 2/4 meter

Formation: Circle, hands joined and held down ("V" pos). Face ctr.

MeasPattern

8 meas Introduction.

Fig A.

- 1 Hop on L (ct ah); step R beside L (ct 1); step L over R (ct &); step R on spot (ct 2); step L to replace R while R kicks fwd (ct &).
- 2 Step R fwd (ct 1); kick L fwd (ct 2); hop on R (ct &).
- 3 Step back on L (ct 1); cross R over L (ct &); step back on L (ct 2); hop on L (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk.

Fig B. Facing ctr, travelling CCW (LOD).

- 1 Step R to R (ct 1); step L over R (ct &); step R to R (ct 2); step L beside R (ct &).
- 2 Step R to R (ct 1); step L over R (ct &); step R to R (ct 2); hop on R (ct &).
- 3 Repeat meas 2 with opp ftwk.
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4 with opp ftwk.

Fig C.

- 1 Step on ball of R ft in front of L (ct 1); step L on spot (ct &); step on ball of R ft behind L (ct 2); step L on spot (ct &).
- 2 Step on ball of R ft beside L (ct 1); step L on spot (ct &); step on ball of R ft (ct 2); step L on spot (ct &).
- 3 Step on ball of R ft (ct 1); step L on spot (ct &); step R beside L (ct 2).
- 4 Scuff floor as L swing fwd (ct 2); scuff floor as L swings bkwd (ct 2).
- 5 Step L bkwd (ct 2); step R beside L (ct &); step L bkwd (ct 2).
- 6 Step R fwd (ct 1); step L beside R (ct &); step R fwd, kicking L fwd (ct 2).
- 7 Leap onto L (ct 1); step R in front of L, turning to face RLOD (ct &); step L to L (ct 2); close R to L (ct &).
- 8 Step L to L (ct 1); close R to L (ct &); step L to L, turning to face ctr (ct 2).
- 9-16 Repeat meas 1-8.

Sequence: A B C A B C

Presented by Nicolaas Hilferink

Romania



AOLEANUL DE LA PETREȘTI
(Dimbovita, Muntenia, Romania)

Pronunciation:

Cassette: Romanian Folk Dances-N. Hilferink Side B/10 2/4 meter

Formation: Mixed lines; hands joined in "hora" hold ("W" pos).

Meas

Pattern

Introduction. None, or use Fig A. music as introduction.

Fig A.

- 1 Facing ctr, step R across L (ct 1); step L on spot (ct &); step R to R (ct 2); step L across R (ct &).
- 2 Step R on spot (ct 1); step L to L (ct &); step R across L (ct 2).
- 3 Plie on R (ct 1); step L on spot (ct 2).
- 4 Step R to R (ct 1); step L across R (ct 2); step R on spot (ct &).
- 5 Step L to L (ct 1); step R across L (ct &); step L on spot (ct 2); step R to R (ct &).
- 6 Step L across R (ct 1); plie on L (ct 2).
- 7 Step R on spot (ct 1); step L to L (ct 2).
- 8 Step R across L (ct 1); step L on spot (ct &); step R to R (ct 2); step L across R (ct &).
- 9 Step R on spot (ct 1); step L to L (ct &); step R across L (ct 2);
- 10 Plie on R (ct 1); step L on spot (ct 2).
- 11 Step R to R (ct 1); step L across R (ct 2); step R on spot (ct &).
- 12 Step L to L (ct 1); step R across L (ct &); step L on spot (ct 2); step R to R (ct &).
- 13 Step L across R (ct 1); plie on L (ct 2).
- 14 Travelling bkwd, skip onto R (ct 1); skip onto L (ct 2);.
- 15-16 Repeat meas 14 twice.

Fig B.

- 1 Facing and travelling LOD, arms swing down, step R (ct 1); arms swing up, step L (ct 2).
- 2 Step R (ct 1); close L to R (ct &); step R (ct 2).
- 3 Facing ctr and travelling L, step L (ct 1); close R to L (ct &); step L (ct 2); close R to L (ct &).
- 4 Step L (ct 1); close R (ct &); step L (ct 2).
- 5 Step R across L (ct 1); step L on spot (ct 2).
- 6 Step R beside L (ct 1); step L across R (ct 2).
- 7 Stamp R to R (ct 1); travelling L, step L (ct 2); close R (ct &).
- 8 Step L (ct 1); close R (ct &); step L (ct 2).
- 9-16 Repeat meas 1-8.

AOLEANUL DE LA PETREȘTI (cont'd)

- Fig C.
- 1 Facing ctr and remaining on the spot, step R (ct 1); stamp L, no wt (ct &); step L (ct 2); stamp R, no wt (ct &).
 - 2 Step R to R (ct 1); step L across R (ct &); step R on spot (ct 2); step L to L (ct &).
 - 3 Repeat meas 2.
 - 4 Step R across L (ct 1); step L on spot (ct &); step R beside L, kicking L across (ct 2).
 - 5-8 Repeat meas 1-4 with opp ftwk.
 - 9 Facing ctr and travelling fwd, step R (ct 1); scuff L (ct &); step L (ct 2); scuff R (ct &).
 - 10 Step R (ct 1); scuff L (ct &); hop on R (ct 2); stamp L, no wt (ct &).
 - 11 Facing L and travelling away from ctr, step L (ct 1); close R (ct &); step L (ct 2); close R (ct &).
 - 12 Step L (ct 1); close R (ct &); step L (ct 2).
 - 13-16 Repeat meas 9-12.

Presented by Nicolaas Hilferink

CARABAȘIU DIN CARAS
(Banat, Romania)

Pronunciation:

Cassette: Romanian Folk Dances - N. Hilferink Side B/1 7/16 meter

Rhythm: 7/16:  counted here as 1,2,3.

Formation: Line dance originally for M, but now danced by everyone.
Face CCW (LOD), R hand reaching to R shldr of person
in front, other hand in belt.

MeasPattern

16 meas Introduction.

Fig A.

- 1 Moving in LOD, step R to R but fwd (ct 1); bounce twice (cts 2,3).
2 Repeat meas 1 with opp ftwk.
3 Repeat meas 1.
4 Step L to L but fwd (ct 1); step R to R but fwd (cts 2-3).
5-8 Repeat meas 1-4 with opp ftwk.
9-16 Repeat meas 1-8.

Fig B.

- 1 Facing CCW (LOD), R hand reaching to R shldr of person in front, step R to face out of circle, dropping R hand hold (ct 1); step L to L facing out of circle, reach L hand to R shldr of same person (cts 2-3).
2 With back to ctr, step R to R (ct 1); step L beside R (ct 2); step R beside L (ct 3).
3-4 Repeat meas 1-2 with opp ftwk.
5 Turning to face LOD, keeping R hand on R shldr of same person, leap onto R (ct 1); step L across R (ct 2); step R on spot (ct 3).
6 Leap onto L (ct 1); step R across L (ct 2); step L on spot (ct 3).
7 Jump onto both ft (ct 1); travelling bkwd, hop on L (ct 2); step R (ct 3).
8 Step L,R,L (cts 1,2,3).
9-16 Repeat meas 1-8.

Fig C.

- 1 Still facing LOD, leap onto R (ct 1); step L across R (ct 2); step R on spot (ct 3).
2 Turning to face ctr of circle, step onto L (ct 1); travelling to L, hop on L (ct 2); step R beside L (ct 3).
3 Step L to L (ct 1); hop on L (ct 2); step R beside L (ct 3).
4 Step L to L (ct 1); stamp R across L, no wt (cts 2-3).
5-16 Still facing ctr of circle, repeat meas 1-4 three more times.

Presented by Nicolaas Hilferink

GEAMPARALELE DE LA VADUL OII
(Muntenia, Romania)

Pronunciation:

Record: Electrecord ST-CS 1085 Side B/10 7/16 meter

Rhythm: 7/16:  Counted as 1,2,3

Formation: Circle dance, hands joined and held down ("V" pos).

Meas Pattern

16 meas Introduction.

Fig A.

Facing ctr, travelling slightly to R diag:

- 1 Step fwd R,L,R (cts 1,2,3).
- 2 Close L to R (cts 1-3). Arms raised to shldr level.
- 3 Travelling back to orig pos, step bkwd L,R,L (cts 1,2,3).
- 4 Close R to L (cts 1-3). Arms lower to orig pos.
- 5-8 Repeat meas 1-4.
- 9-10 Repeat meas 1-2, but stronger diag, travelling to R.
- 11-12 Repeat meas 3-4, but travelling bkwd diag R.
- 13-16 Repeat meas 9-12.

Fig B.

- 1 Step R to R (ct 1); step L over R (ct 2); step R on spot (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step R to R (ct 1); hop on R (ct 2); step L over R (ct 3).
- 4-5 Repeat meas 1-2.
- 6 Leap onto R travelling to R (cts 1,2); step L behind R (ct 3).
- 7 Step R to R (ct 1); close L to R (ct 2); step R to R (ct 3).
- 8 Close L to R with stamp, no wt (cts 1-3).
- 9-16 Repeat meas 1-8 with opp ftwk.

Fig C.

- 1 Touch R toe (cts 1,2); lift R knee (ct 3).
- 2 Step fwd R,L,R (cts 1,2,3).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Step fwd R (cts 1,2); bounce on R (ct 3).
- 6 Step bkwd on L (cts 1,2); leap onto R (ct 3).
- 7 Step bkwd L,R,L (cts 1,2,3).
- 8 Close R to L with stamp, no wt (cts 1-3).
- 9-16 Repeat meas 1-8.

Sequence: A B C A B C A(first 1/2) A B C A B C

Presented by Nicolaas Hilferink

HORA DE LA MEDGIDIA
(Romania)

This dance was learned in both the Netherlands and Romania from Theodor Vasilescu in 1984.

Pronunciation: HAW-rah day lah mayd-jee-DEE-ah

Music: Romanian Folk Dances, Electrecord ST-CS 0185 Side A/5
2/4 meter

Formation: Circle, facing ctr, hands joined in "W" pos.

MeasPattern

No introduction.

Fig I

- 1 Face R of ctr and move in LOD. Touch L toe beside R, turn hips twd R in LOD (ct 1); step L fwd (ct 2).
2 Step fwd R,L (cts 1,2).
3-4 Repeat meas 1-2 with opp ftwk.
5-8 Repeat meas 1-4.

Fig II

- 1 Face L of ctr and move in RLOD. Two-step fwd L,R,L (cts 1,&,2).
2 Two-step R,L,R, beg curve twd ctr (cts 1,&,2).
3 Two-step L,R,L twd ctr (cts 1,&,2).
4 Step R in place (ct 1); kick L fwd (ct 2).
5 Step L in place (ct 1); kick R fwd (ct 2).
6-7 Step R,L,R,L slowly bkwd away from ctr (1 step to a ct).
8 Step R,L,R in place (cts 1,&,2).

Fig III

- 1 Facing and moving twd ctr. Step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L heel fwd (ct &).
2-3 Repeat meas 1 twice.
4 Step L fwd (ct 1); scuff R heel fwd (ct &) (7 step-scuffs in all); small bounce on L (ct 2); stamp R beside L, no wt (ct &).
5 Jump onto both ft apart (ct 1); bounce on L as R kicks across L (ct 2).
6 Step R bkwd (ct 1); close L to R (ct &); step R bkwd (ct 2).
7 Repeat meas 6 with opp ftwk.
8 Repeat meas 6.

Fig IV

- 1 Face L of ctr and move RLOD. Two-step fwd L,R,L (cts 1,&,2).
2 Two-step fwd R,L,R (cts 1,&,2).
3 Moving and facing twd ctr, step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L fwd (ct &).
4 Step L fwd (ct 1); scuff R fwd (ct &); small bounce on L (ct 2); stamp R beside L, no wt (ct &).
5 Moving away from ctr, step R bkwd (ct 1); bounce on R as L kicks fwd (ct 2).

HORA DE LA MEDGIDIA (cont'd)

6 Step L bkwd (ct 1); bounce on L as R kicks fwd (ct 2).
 7 Step R,L bkwd (cts 1,2).
 8 Two-step bkwd R,L,R (cts 1,&,2).

SEQUENCE: I II III IV - I II III IV
 2x 4x 2x 2x 2x 4x 2x 2x

Presented by Nicolaas Hilferink

HORA MARE
(Moldova, Romania)

Pronunciation: HAW-rah MAH-ray

Record: Electrecord ST-CS0185 Side A/4 6/8 meter

Rhythm: 6/8 counted as \downarrow \downarrow \downarrow \downarrow (2 meas of music)
1 2 3 4

Formation: Open circle, hands joined at shldr level, elbows bent ("W" pos).

These notes are for the set dance pattern. Otherwise follow directions from the leader.

<u>Meas</u>	<u>Pattern</u>
8 meas	Introduction.
	<u>Fig A.</u> Facing ctr and travelling fwd
1-2	Step fwd R, L, R (cts 1,2,3); touch L beside R (ct 4).
3-4	Step L bkwd (ct 1); touch R beside L (ct 2); step R fwd (ct 3); touch L beside R (ct 4).
5-6	Repeat meas 1-2 with opp ftwk and direction.
7-8	Repeat meas 3-4 with opp ftwk and direction.
	<u>Fig B.</u> Facing and travelling in LOD
1-2	Step R,L,R,L (cts 1,2,3,4).
3-4	Repeat meas 1-2.
5-6	Facing ctr and travelling in RLOD, do 2 complete grapevine steps: Step R across in front of L (ct 1); step L to L (ct 2); step R across behind L (ct 3); step L to L (ct 4).
7-8	Repeat meas 5-6.
	<u>Fig C.</u> Facing and travelling in LOD
1-2	Step R (ct 1); step L beside R (ct &); step R (ct 2); step L (ct 3); step R beside L (ct &); step L (ct 4).
3-4	Step R (ct 1); step L beside R (ct &); step R (ct 2); step L (ct 3); step R (ct 4).
5-8	Repeat meas 1-4 with opp ftwk.
Sequence:	Intro A B A C A B A C A 1x 1x 1x 2x 2x 1x 1x 2x 2x

Presented by Nicolaas Hilferink

POȘOVOIACĂ
(Banat, Romania)

Pronunciation: poh-shoh-VOY-ah-kuh

Record: Electrecord ST-CS0185 Side B/4 2/4 meter

Formation: Circle, hands joined and held down ("V" pos). Face ctr.

MeasPattern

16 meas

Introduction.

Fig A.

- 1 With wt on both ft, turn hips to face RLOD. Plie' (ct 1); turning to face LOD, bounce twice (cts 2,&).
 2 Facing LOD, plie' (ct 1); turning to face RLOD, bounce twice (cts 2,&).
 3 Facing and travelling CW (RLOD), step L, R (cts 1,2).
 4-6 Repeat meas 1-3.
 7 Step L fwd (ct 1); hop on L (ct 2); step R fwd (ct &).
 8 Step L fwd (ct 1); stamp R, no wt (ct 2).
 9-16 Repeat meas 1-8 with opp ftwk.

Fig B.

- 1 Facing ctr, step L to L (ct 1); step R across L (ct 2); step L on spot (ct &).
 2 Repeat meas 1 with opp ftwk.
 3 Travelling fwd, step L on plie' (ct 1); step R on plie' (ct 2).
 4 Hop on R lifting L (ct 1); step L (ct 2).
 5 Hop on L lifting R (ct 1); step R (ct 2).
 6 Hop on R lifting L (ct 1); step L (ct 2).
 7 Hop on L lifting R (ct 1); step R beside L (ct 2); step on L beside R (ct &).
 8 Step R beside L (ct 1); stamp L, no wt (ct 2).
 9 Hop on R (ct 1); step L beside R (ct 2); step R beside L (ct &).
 10 Step on L (ct 1); touch R toe, heel fwd (ct 2); touch R toe turning in (ct &).
 11 Touch R toe, heel fwd (ct 1); step R beside L (ct 2); step L beside R (ct &).
 12 Step R beside L (ct 1); touch L toe, heel fwd (ct 2); touch L toe turning in (ct &).
 13 Touch L toe, heel fwd (ct 1); step L beside R (ct 2); step R beside L (ct &).
 14 Step on L (ct 1); step R beside L (ct 2); step on L beside R (ct &).
 15 Step on R beside L (ct 1); hop on R (ct 2); step on L beside R (ct &).
 16 Step on R beside L (ct 1); stamp L, no wt (ct 2).
 17-24 Repeat meas 1-8 travelling bkwd.

Sequence: A B A B A B A B

Presented by Nicolaas Hilferink

PE BATUTE
(Moldova, Romania)

Pronunciation: pay bah-TOO-tay

Cassette: Romanian Folk Dances - N. Hilferink Side A/5 2/4 meter

Formation: Mixed lines; hands joined at shldr level ("W" pos).

MeasPattern

16 meas Introduction.

Interlude: 2 meas bridge

1 Facing LOD, stamp R beside L, no wt (ct 1); repeat (ct 2).
2 Repeat stamps (cts 1,&,2).

Fig A.

1 Facing and travelling LOD, step on R heel (ct 1); step
L beside R (ct &); step R (ct 2).
2 Repeat meas 1 with opp ftwk.
3 Turning to face ctr and lifting arms up straight, step
R to R (ct 1); step L behind R (ct 2).
4 Facing RLOD and travelling bkwd, step R (ct 1); step
L (ct &); step R (ct 2); scuff L heel (ct &).
5 Travelling RLOD, lift L leg (ct 1); touch L heel (ct &);
stamp onto L (ct 2).
6 Repeat meas 5 with opp ftwk.
7 Click L heel against R (ct 1); bringing arms down to bent
elbows and turning to face ctr, step L to L (ct 2).
8 Stamp R beside L, no wt, 3 times (cts 1,&,2).
9-16 Repeat meas 1-8.

Fig B.

1 Facing ctr and travelling R, step R to R (ct 1); step L
behind R (ct &); step R to R (ct 2); stamp L beside R,
no wt (ct &).
2 Repeat meas 1 with opp ftwk and direction.
3 Repeat meas 1.
4 Stamp L to L (ct 1); stamp R beside L (ct &); stamp L
to L (ct 2).
5 Facing and travelling LOD, leap onto R (ct 1); leap onto
L (ct 2).
6 Repeat meas 5.
7 Facing ctr and travelling R, step R to R (ct 1); close
L to R (ct &); step R to R (ct 2); close L to R (ct &).
8 Step R to R (ct 1); close L to R (ct &); close R to
L (ct 2).
9 Facing LOD, step R (ct 1); facing ctr, step L (ct &);
stamp R beside L, no wt (ct 2).
10 Repeat meas 9.
11 Facing ctr and travelling R, step R to R (ct 1); close L
to R (ct &); step R to R (ct 2); close L to R (ct &).

PE BATUTE (Cont'd)

- 12 Step R to R (ct 1); stamp L beside R, no wt (ct &);
turning to face RLOD, stamp L, no wt (ct 2).
13 Facing RLOD, step L fwd (ct 1); hop on L swinging R
fwd (ct 2).
14 Step R across L (ct 1); facing ctr and travelling L,
click L heel against R (ct 2).
15 Facing LOD and travelling diag bkwd, step L (ct 1);
step R (ct 2).
16 Step L (ct 1); stamp R beside L, no wt (ct 2).

Repeat dance from beginning, including Interlude.

Presented by Nicolaas Hilferink

PRIPOIANCA
(Moldova, Romania)

Pronunciation: pree-poy-AHN-kah

This couple dance comes from Bucovine, Moldova.

Cassette: Romanian Folk Dances - N. Hilferink Side A/4 2/4 meter

Formation: Stand in cpl dance formation with M L shldr twd ctr;
W R hand held in M L. Ftwk described for M, W do reverse
or as directed.

MeasPattern

16 meas Introduction.

Fig A.

- 1 Step L to L, dipping upper body 15° to L (ct 1); close
R to L standing erect (ct 2).
2 Repeat meas 1.
3 Turning 1/4 to L, step L (ct 1); step R (ct &); step
L (ct 2).
4 Facing with W back to ctr, stamp R, with a dip to R (ct 1);
stamp L, with a dip to L (ct 2).
5 While leading W around you to R with L hand, step R (ct 1);
step L (ct &); step R (ct 2).
6 Step L,R,L (cts 1,&,2).
7 Step R,L,R (cts 1,&,2).
8 Turning to finish phrase in orig cpl formation with M L
shldr to ctr, step L, R (cts 1,2).
9-12 Repeat meas 1-4.
13-16 Repeat meas 5-8 but maintain cpl formation so both M and W
rotate around each other, finishing phrase in orig cpl
formation with M L shldr to ctr.

Fig B.

- 1 Moving twd ctr of circle, facing diag twd each other,
step L (ct 1); close R (ct &); step L (ct 2); close
R (ct &).
2 Step L (ct 1); close R (ct &); step L (ct 2).
3 Stamp R, no wt (ct 1); stamp R again (ct 2).
4 Stamp R 3 times (cts 1,&,2).
5 Facing ctr, swing W from R side to L side, stepping R to
R (ct 1); close L (ct 2).
6 Step R,L,R (cts 1,&,2).
7-8 Swing W from L side to R side, repeat meas 5-6 with
opp ftwk.
9-12 Repeat meas 5-8.
13 Changing the holding arm, turning twd each other to
face away from ctr, leap onto R (ct 1); step L (ct &);
step R (ct 2).

PRIPOIANCA (Cont'd)

- 14 Changing the holding arm, repeat meas 13 with opp ftwk.
- 15 Changing the holding arm, turning twd each other to face away from ctr and travelling away from ctr, leap onto R (ct 1); run fwd with small steps L,R,L (cts &,2,&).
- 16 R, L, R (cts 1,&,2).

Presented by Nicolaas Hilferink

SIRBA DE LA DRAGASANI
(Oltenia, Romania)

Pronunciation:

Cassette: Romanian Folk Dances - N. Hilferink Side B/5 2/4 meter

Formation: Mixed lines. Hands joined at shldr level, elbows bent ("W" pos); or shldr hold "T" pos).

Meas

Pattern

16 meas

Introduction.

Fig A.

- 1 Facing ctr, step on R across L (ct 1); step L on spot (ct 2).
- 2 Facing and travelling LOD, step R,L (cts 1,2).
- 3 Step R,L (cts 1,2).
- 4 Step R (ct 1); hop on R (ct 2).
- 5 Turning to face ctr, step L (ct 1); hop on L (ct 2).
- 6 Touch R heel (ct 1); hop on L, lifting R knee (ct 2).
- 7 Step R to R (ct 1); step L behind R (ct 2).
- 8-11 Repeat meas 4-7.
- 12 Facing ctr, step R to R (ct 1); close L to R (ct 2).
- 13 Step R to R (ct 1); stamp L beside R, no wt (ct 2).
- 14 Repeat stamp (cts 1,2).
- 15 Step L fwd (ct 1); close R to L (ct 2).
- 16 Step L fwd (cts 1,2).

Fig B.

- 1 Facing and travelling LOD, lift R knee (ct 1); step R (ct 2).
- 2 Lift L knee (ct 1); step L (ct 2).
- 3 Lift R knee (ct 1); step R (ct 2).
- 4 Step L across R (ct 1); step R on spot (ct 2).
- 5 Turning to face ctr, lift L (ct 1); step L to L (ct 2).
- 6 Step R across L (ct 1); step L on spot (ct 2).
- 7 Lift R knee (ct 1); step R to R (ct 2).
- 8 Step L across R (ct 1); step R on spot (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.
- 17-24 Repeat meas 1-8 facing ctr and travelling fwd.
- 25-32 Repeat meas 9-16 facing ctr and travelling bkwd.

Presented by Nicolaas Hilferink

ARZU İLE KAMBER-GARAGUNA
(Turkey)

The dance is about a young couple in love with each other but could never get together. It comes from Silivri, Istanbul (Northwest-Thrace) and is in the Hora or Karsilama style.

Pronunciation:

Cassette: Tamara 89, AL 003 Side B/1 7/8 and 4/4 meter

Formation: Shoulder hold for Arzu ile Kamber; straight arms and wrap fingers for Garaguna.

Meas

Pattern

2 meas INTRODUCTION. Drum beats

Fig 1A Arzu İle Kamber

8 Step on R to R (ct 1); touch L toe in the side of R (ct 2); step on L to L (ct 3); touch R toe in the side of L (ct 4); step on R to R (ct 5); touch L toe in the side of R (ct 6); step on L in place (ct 7); hold (ct 8).

Fig 1B

8 Repeat Fig 1A with opp ftwk.

**** Do Fig 1A + 1B for 4 times****

Fig 2A

8 Step on R to R (ct 1); step on L across R (ct 2); step on R to R (ct 3); touch L toe next to R (ct 4); step on L to L (ct 6); step on R in place (ct 7); hold (ct 8).

****Do Fig 2 for 6 times****

Fig 3

8 Jump onto both, open legs to the sides (ct 1); hop on L in ctr and kick R to diag L (ct 2); leap onto R in ctr (ct 3); step on L toe in front of R (ct &); leap onto R in place, lift L up just a little (ct 4); leap onto L in place (ct 5); step on R toe in front of L (ct &); leap onto L in place, lift R up just a little (ct 6); bring R down next to L (ct 7); hold (ct 8).

****Do Fig 3 for 4 times****

Fig 4 Garaguna

2 Hop on L in place, lift R up (ct 1); leap onto R in place, lift L up (ct 2); leap onto L in place, lift R up (ct 3); leap onto R in place, lift L up (ct 4); another hop on R in place and lift L up (ct 5); leap onto L, lift R up (ct 6); bring R to the L side of L (like crossing) and put it there (ct 7); hold (ct 8)

ARZU İLE KAMBER-GARAGUNA (Cont'd)

At the beg of Fig 4, drop arms down, wrap the fingers and get closer.

****Do Fig 4 for 4 times****

Fig 5

- 2 Hop on L, lift R up 90° and say "Hey" (ct 1); step on R in place (ct 2); leap onto L, lift R up 90° and say "Hey" (ct 3); step on R in place (ct 4); hop on R, lift L just a little (ct 5); leap onto L, lift R just a little (ct 6); bring R to the L side of L ft (crossing) and put it there (ct 7); hold (ct 8)

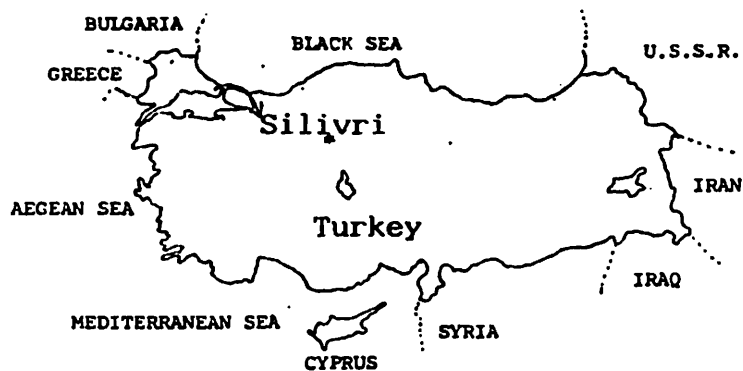
****Do Fig 5 for 4 times****

Return to Fig 4 and do it for 4 more times, in the end of 4th time finish the dance.

TO FINISH: Do Fig 4 until ct 7. On ct 7 instead of bringing R to the L side of L, step on R in place and say "Hey."

Original notes by
Ahmet Lüleci

Presented by Ahmet Lüleci



BASSO
(Turkey)

Dance comes from Agri (Eastern Turkey) and is in the Halay style.

Pronunciation:

Cassette Tamara 89, AL 003 Side B/9 4/4 meter

Formation: Semi-circle or circle, little fingers joined; hands in "V" pos.

Meas

Pattern

INTRODUCTION. 2 complete turns of melody.

Fig 1A

- 1 Step on R to R, move arms R from the elbows (ct 1); step on L to R, move arms L (ct 2); step on R to R, move arms R (ct 3); touch L toe next to R, arms in ctr (ct 4). All the steps are bouncy and very small and moves diag R.

Fig 1B

- 1 Step back on L, arms move L (ct 1); step back on R, arms move R (ct 2); step back on L, arms move L (ct 3); touch R toe in place next to L (ct 4). All the steps are bouncy and very small.

****Do Fig 1A + 1B for 4 times****

Fig 2A

- 1 Exactly the same as Fig 1A except on ct 4 instead of touching L toe, lift L up from the knee.

Fig 2B

- 2 Step on L fwd, lean body fwd, move arms fwd and say "Basso" (ct 1); lift R back, bounce arms in ctr (ct 2); step back on R, straight body, bounce arms in ctr (ct 3); lift L up, bounce arms in ctr (ct 4).

Do the same thing one more time

Fig 2C

- 1 Exactly the same as Fig 1B.

****Do Fig 2 for 4 times****

Transition from Fig 2 to Fig 3

Do Fig 2A and 2B exactly the same.

2C: Leap onto L in place, lift R back diag L, arms move L (ct 1); leap onto R, lift L to diag R, arms move R (ct 2); jump on both, arms in ctr (ct 3); hop on L in place, lift R up and pump it down, swing arms down (ct 4).

BASSO (Cont'd)Fig 3A

- 1 Hop on L to R, swing arms fwd (ct 1); leap onto R to R, arms fwd (ct 2); leap onto L across R, swing arms back (ct 3); jump on both, swing arms up and bend from elbows (ct 4); hop on R in place and lift L up, hold arms in pos (ct 4).

Fig 3B

- 2 Leap onto L fwd, lift R back, lean body fwd (ct 1); another hop on L in same pos (ct 2); leap onto R in place, lift L up (ct 3); hop on R, hold L up (ct 4). Arms move fwd on cts 1,2 and come back on cts 3,4.
*Repeat 3B one more time.

Fig 3C

- 1 Leap onto L, lift R back diag L, arms move L (ct 1); leap onto R, lift L back diag R, arms move R (ct 2); jump on both in place, arms in ctr (ct 3); hop on L, lift R up and pump it down, swing arms down (ct 4).

Do Fig 3 for 4 times

Fig 4: Ftwk is exactly the same as in Fig 3.

Fig 4A

- 1 Make arms free and keep moving them just like in Fig 3.

Fig 4B

- 2 Straight elbows and clap hands fwd two times (cts 1,2); put hands on waist (cts 3,4).
*Repeat same thing one more time.

Fig 4C

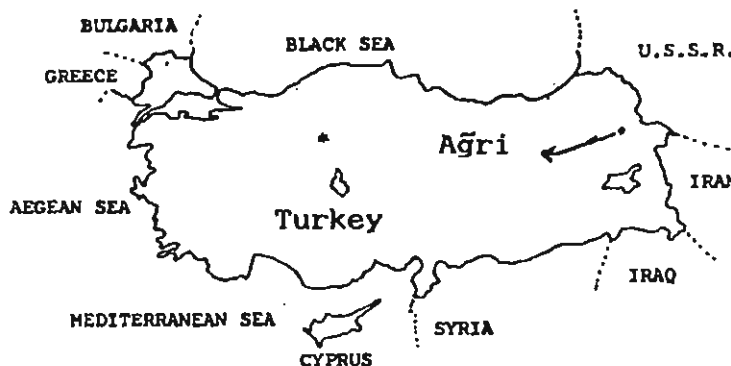
- 1 Keep hands on waist (cts 1,2); arms move up, bend elbows (ct 3); swing arms down (ct 4).

Do Fig 4 for 4 times

TO FINISH: Complete Fig 4 and after Fig 4C, bring R down, put it side of L, swing arms down and say "HEY."

Original notes by
Ahmet Lüleci

Presented by Ahmet Lüleci



ÇİMENÇİÇEK
(Turkey)

Çimeniçiçek is a name of a girl in Agri. Dance comes from Agri (Eastern Turkey), and is in the Halay style. "Cimen" means grass; "cicek" means flower.

Pronunciation: chee - MEHN chee - chehk

Cassette: Tamara 89, AL 003 Side A/3 6/8 meter

Formation: Semi circle, little fingers joined (R pinky under, L pinky over), arms up and elbows bent. *Fore arms parallel to floor elbows bent*

Rhythm style
Meas

Q Q S
Smooth, not bouncy Pattern

INTRODUCTION: 2 complete turn of melody. 8 measures

Fig 1A

1 Turn LOD, drop arms down, R elbow straight, ~~L elbow behind and bent~~. Step on R diag R (ct 1); step on L toe, diag R to behind R (ct &); step on R to diag R (ct 2). Look to R
L elbow behind waist, not reaching back

Fig 1B

1 Step on L to diag L (ct 1); step on R toe to diag L to behind L (ct &); step on L to diag L (ct 2). Look to L

Fig 1C

1 Repeat Fig 1A exactly.

Fig 1D *Takes 2 meas. each counted Slow Slow, Turning to face ctr*
1 Step on L in place, turn to the ctr, ~~arms fwd with~~ *step on L in place bending knee;*
elbows straight, 45° to the floor (ct 1); step on R in place (ct 2); step on L in place (ct 3); touch R toe in place (ct 4).

**Do this step 4 times.

Fig 2A

1 Repeat Fig 1A exactly.

Fig 2B

1 Repeat Fig 1D exactly.

Fig 2C

1 Step on R fwd, straight elbows, 45° to the floor (ct 1); step on L toe fwd (ct &); step on R fwd (ct 2).

Fig 2D

1 Step on L fwd (ct 1); step on R toe (ct &); step on L fwd (ct 2).

Fig 2E

1 Repeat Fig 2C exactly.

Fig 2F *Takes 2 measures each counted Slow Slow*

1 *Brush* ~~step~~ L fwd from the knee (ct 1); ~~step~~ *Brush* L back from the knee (ct 2); ~~step~~ *Brush* L fwd again (ct 3); ~~step~~ *Brush* L back again (ct 4).

ÇIMENÇİÇEK (Cont'd).

1 Fig 2G 1
Step back on L toe (ct 1); step back on R (ct &);
step back on L (ct 2).

1 Fig 2H
Step back on R toe (ct 1); step back on L (ct &);
step back on R (ct 2).

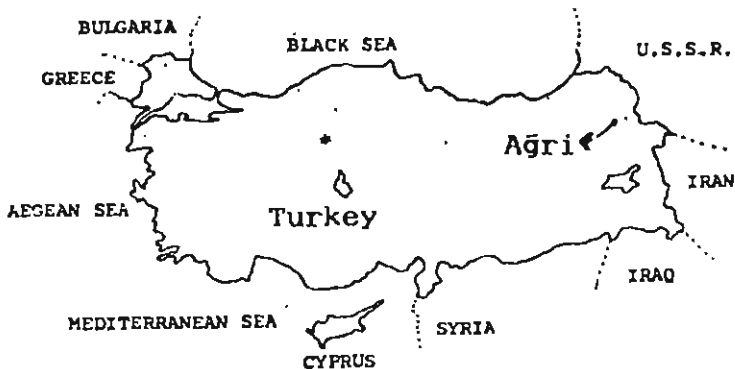
1 Fig 2I ^{Figure take 2 meas. of step slow}
Step on L in place, move arms L (ct 1); step on R
in place, move arms R (ct 2); step on L in place,
arms move ctr (ct/3); touch R toe in place (ct/2). ^{lower arm fwd and down}

**Do this step for 2 times, then repeat everything from the beginning one more time.

TO FINISH: In the end of Fig 2I instead of touching R toe in place, lift R up, make a bicycle turn and put it next to L. To do the bicycle turn raise knee, push ft fwd before closing R ft to L.

Original notes by
Ahmet Lüleci

Presented by Ahmet Lüleci



GAYDA
(Turkey)

The dance comes from Silivri (Northwest-Thrace) and is in the Hora or Karsilama style.

Pronunciation:

Cassette: Tamara 89, AL 003 Side B/2 4/4 meter

Formation: Shoulder hold (R shldr under, L shldr over); semi-circle.

Meas

Pattern

INTRODUCTION. Dance begins right after the drum beat.

Fig 1

- 4 Step on R heel to R, body turns R (ct 1,&); step on L toe behind R, body is on R (ct 2,&); step on R heel to R, body is on R (ct 3); make R flat and from knee, lift L bring and touch it to R shank, body is still on R (ct &); step on L to L, turn body L (ct 4); leap onto R to R, lift L up (ct &); step on L across R (ct 5); lift R up, turn to the ctr (ct &); bring R heel to in front of L knee, bent L knee, hold it there and make small bounces for each ct (cts 6,7,8).

****Do Fig 1 for 4 times****

Fig 2

- 4 Exactly the same as Fig 1, except for ct 5.
Ct 5: Step on L to R and squat down cross R.

****Do Fig 2 for 2 times****

Fig 3

- 4 Exactly the same as Fig 1, except for cts 8,&.
Ct 8: Leap onto R in place, lift L up to Diag R and say "Hey."
Ct &: Leap onto L in place, lift R up to diag L and say "Hey."

****Do Fig 3 for 2 times****

Fig 4

- 1½ Hop on L, touch R heel in place (ct 1); hop on L in place, lift R up to diag L (ct 2); jump on both in place (ct 3); hop on R in place, lift L up (ct 4); leap onto L in place, lift R back (ct 5); touch R toe behind L (ct &); hop on L, lift R up in place (ct 6).

****Do Fig 4 for 7 times****

GAYDA (Cont'd)

TO FINISH: Do Fig 4 until ct 4, then bring L down
next to R and say "HEY."

Original notes by
Ahmet Lüleci

Presented by Ahmet Lüleci



HIR HIR
(Turkey)

The dance is about a young villager from Van who is going to join the army. Dance comes from Van (Eastern Turkey) and is in the Halay style.

Pronunciation:

Cassette: Tamara 89, AL 003 Side B/11 4/4 meter

Formation: Straight line. Locked fingers, arms straight down (for Fig 1 only); for Fig 2 and Fig 3, arms up parallel to the ground and join little fingers.

Meas

Pattern

2 meas INTRODUCTION. Drum beats.

Fig 1A

2 Jump on both, L in front; bend and bounce on knees (ct 1); two quick jumps on both, straight knees, L is still in front (ct 2); repeat cts 1,2 twice (cts 3-6); then jump on both, L in front, bend and bounce knees (ct 7); jump on both, L still in front, straight knees (ct 8).

Fig 1B

2 Touch L toe next to R, lean body fwd (ct 1); step fwd on L, bend knees, straight body (ct 2); hop on L fwd (ct 3); step on R fwd (ct 4); step on L fwd, bend knees (ct &); repeat cts 3,4,& two more times (cts 5-8,&).

Fig 1C

2 Repeat Fig 1A, cts 1,2 for three times, then: jump on both, L in front, bent knees (ct 7); hop on L, lift R up and turn back, elbows bent (ct 8).

Fig 1D

2 Hop on L fwd (ct 1); step on R fwd (ct 2); step on L fwd, bent knees (ct &); repeat same two more times (cts 3-6,&); (you should be facing back going back to orig place); jump on both, start turning ctr (ct 7); hop on R, lift L up, complete turning to ctr and drop arms down (ct 8).

**Do Fig 1 for 2 times. At the end of second repetition of Fig 1, join pinkies and bring arms up (straight elbows) parallel to the ground.

Fig 2A (sarhos-drunk)

2 Repeat Fig 1A exactly.

HIR HIR (Cont'd).

2 Fig 2B
 Touch L toe to the side of R (ct 1); step on L to diag R, head follows ftwk (ct 2); step on R to diag L, head follows ftwk (ct 3); repeat cts 2,3 twice (cts 4-7); step on L fwd (ct 8).

2 Fig 2C
 Repeat Fig 1C in place. On ct 8 drop arms down, bent elbows.

2 Fig 2D
 Repeat Fig 1D. When you turn to the ctr arms go up, parallel to the ground again.

**Do Fig 2 for 2 times.

2 Fig 3A (asker-soldier)
 Repeat Fig 2A exactly.

2 Fig 3B
 Same as in Fig 2B but instead of going fwd with diag steps, this time go fwd with straight (soldier) steps and look fwd.

2 Fig 3C
 Repeat Fig 2C.

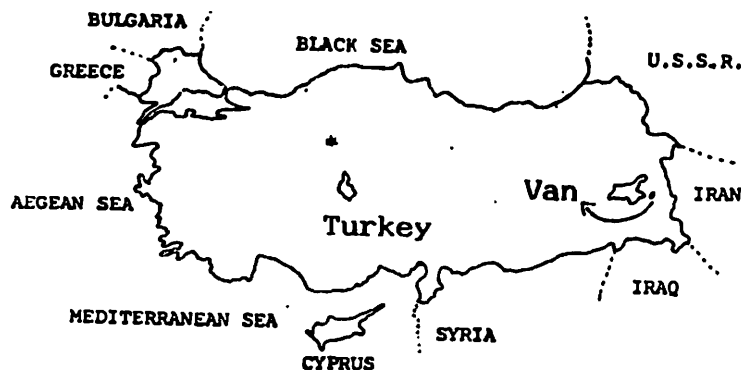
2 Fig 3D
 Repeat Fig 2D.

**Do Fig 3 for 2 times.

TO FINISH: In the end of Fig 3D, bring L down and put it next to R, hold arms down, and say "HEY."

Original notes by
 Ahmet Luleci

Presented by Ahmet Lüleci



İZZET HOCA
(Turkey)

İzzet Hoca originates from Kirklareli, Thrace. It is danced in the Hora (Karsilama) style. A girl is kidnapped the night before her wedding. When her kidnapers find out that she is the daughter of a very rich powerful man they panic, take her gold, and kill her. Meanwhile her father sends out a search party only to learn of his daughter's death.

Translation of title: The teacher, İzzet

Pronunciation:

Cassette: Tamara 89, AL 003 Side A/4 7/8 (3,2,2) meter

Formation: Line or half circle, Hands joined in "V" pos.

Cts

Pattern

Fig 1

- 1 Step diag back R on R, hands swing back, straight elbows.
- 2 L crosses in front of R (step on L), arms swing out fwd.
- 3 Bring R fwd and step on it beside L, Arms continue to swing up to pos.
- & Step on ball of L, changing wt. Arms are up.
- 4 Step on R, changing wt again to R. Arms swing down



Fig 2

Repeat Fig 1 with opp ftwk and direction.



***To change into Fig 3: At the end of Fig 2 add another quick step on the R, getting ready to lift L ft.

Fig 3

- 1 Arms are down. Hop on R, lift L leg in front of R, bent from the knee, L shldr comes fwd.
- & Step on L in place starting to lift R at same time.
- 2 Lift R leg, bent at knee, in front of L, L shldr goes fwd.
- & Step on R (return to place) starting to lift L again.
- 3 Again lift L in front of R, again R shldr fwd.
- & Step on L in place, R ft does a straight small kick fwd, L shldr fwd.
- 4 Step on R, L does a little straight kick fwd, R shldr fwd.
- & Step on L, kicking R fwd, larger than the last 2. L shldr fwd.



İZZET HOCA (Cont'd)

Fig 4

Same as Fig 3, but start by kicking R in front of L.
Everything exactly opp.

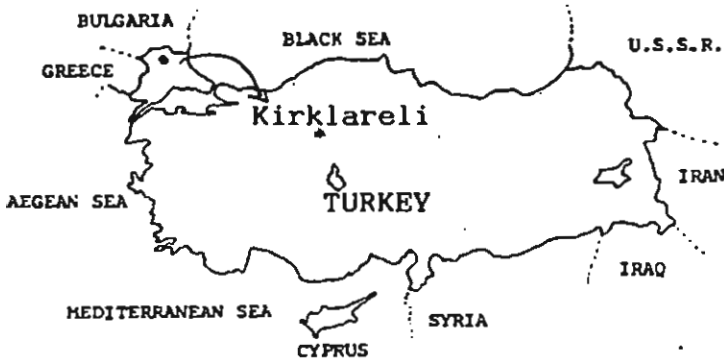


(Kicks are scissor fashion)

TO FINISH: On Fig 4 on the last kick, instead of kicking the leg fwd, bend it from knee (lifting bkwd) then stamp it down beside the L ft and yell "HEY."

Original notes by
Ahmet Lüleci

Presented by Ahmet Lüleci



KELEKVAN
(Turkey)

Pronunciation:

Kelekvan is from Van in East Anatolia. There is a wedding on the shore of the lake. To get to the ceremony, the bride and her family cross the turbulent water on a raft. Though the trip is dangerous, everyone is in high spirits in anticipation of the wedding. When the group reaches their destination, they retell their story in a dance demonstrating the motion of the water, the raft, and how they watched to make sure that no one had fallen into the lake.
Translation: Raft on Van. Van is the name of a lake and a city on that lake. Kelek (Kellek) is a raft. The dance is in the Halay style.

Cassette: Tamara 89 AL 003 Side A/5 4/4 meter

Formation: Line. Arms are in halay pos: arms down straight, shldrs touching with hands hidden behind body. Hands joined by locking fingers together. R under L.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>PART 1</u>
		<u>Fig 1</u>
1	1	Step fwd on L. Body remains back
	2	Bring ball of R fwd to meet L heel. Push slightly on ball of R helping to move hips in a small fwd/up and back/down motion.
	3	Return to orig pos.
	4	Draw L back to meet R, L heel up so that toe is touching ground.
		<u>Fig 2</u>
1	1	Fwd walking step on L.
	2	Lift R.
	3	Fwd walking step on R.
	4	Lift L.
2	5-8	Repeat cts 1-4.
		<u>Fig 3</u>
1	1-4	Repeat Fig 1.
		<u>Fig 4</u>
1	1	Step fwd on L, pivot to R on ball of L to turn body full 180° (facing bkwd). If hands are held correctly, R under L, there will be no finger breakers. When you turn R, R hand will be across your stomach, and L hand will be behind back. It should be comfortable.
	2	Lift R.
	3	Step fwd on R.
	4	Lift L.
2	5-8	Repeat cts 1-4, but walking in opp direction (to the back).

KELEKVAN (Cont'd)

CHANGE FIGURE

- 1 1 Step fwd on L (facing bkwd still).
- 2 Lift R.
- 3 Step onto R turning to the L 90° to face L.
- 4 Slide L on ball of ft so that heel meets R arch.

Fig 5

- 1 1 Step L to L. Head turns L.
- 2 Slide R on ball of ft so that heel meets L arch.
- 3 Step R to R. Head turns R.
- 4 Slide L into R in same manner as ct 2.

Return to Fig 1 again. When first stepping on L turn to L to face fwd again.

PART 2 (from Fig 1)Fig 6

- 1 1 Step fwd on L bending deeply at the knee.
- 2 Step on R beside L.
- 3 Step fwd again on L bending deeply at the knee.
- 4 Hop on L lifting R and bringing it fwd.
- 2 5-8 Repeat cts 1-4 with opp ftwk.

Return to Fig 1.

Fig 7

- 1 1 Step fwd on L and pivot to the R 180° as in Fig 4, but this time bending deeply at the knee.
- 2 Hop on L, lifting R
- Don't ct 3-4B.
- 5-8 Repeat Fig 6 cts 5-8.

Fig 8

Repeat Fig 5 but start by stepping R to the R and sliding L. (The CHANGE FIG is the same too).

TO FINISH:

- 1 Step on R to R.
- 2 Slide L into R like before.
- 3 Step on L, turning to L to face fwd, bending deeply at the knee.
- 4 Lift R back.
- 5 Step R beside L (ft together) and yell "HEY"

Original notes
by Ahmet Lüleci

Presented by Ahmet Lüleci



NARE
(Turkey)

Pronunciation: nah-REH

Nare is a name of a beautiful village girl in Van. Dance comes from Van (Eastern Turkey), and is in the Halay style.

Cassette: Tamara 89, AL 003 Side B/8 6/4 meter

Formation: Line, little finger hold. "W" pos.

MeasPattern

2 meas INTRODUCTION.

Fig 1A

1 Facing ctr, touch L heel half ft fwd (ct 1); step on L, turn LOD, bring arms down, R elbow straight, bent L elbow on the back (ct 2); touch R heel (ct 3); step on R fwd (ct 4); touch L heel (ct 5); step fwd on L (ct 6).

Fig 1B

1 Touch R toe fwd (ct 1); step back on R (ct 2); step back on L (ct 3); step back on R (ct 4); step back on L start turning to ctr (ct 5); step on R in place, turn ctr, drop arms down (ct 6).

Fig 1C

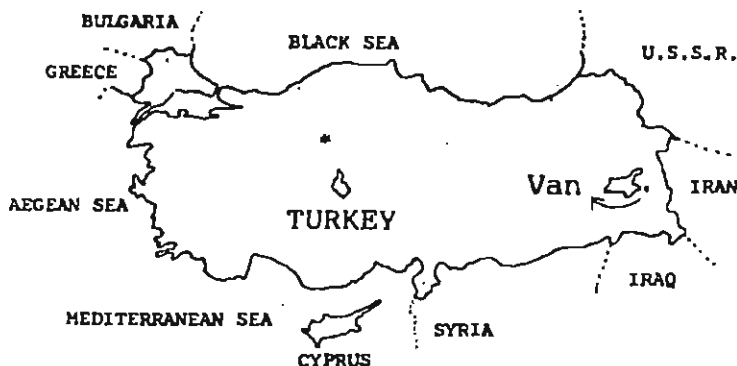
1 Touch L toe back, swing arms back (ct 1); step on L fwd, bring arms fwd parallel to the ground, straight elbows (ct 2); touch R toe fwd (ct 3); step R back (ct 4); touch L toe in the side of R (ct 5); bring L fwd and step on it bouncy, both knees bent (ct 6).

Fig 1D

1 Two quick jumps on both ft, L is in front (cts 1,&); bend both knees and bounce in place (ct 2); repeat cts 1,&,2 (cts 3,&,4); jump on both in place, bring back to the orig place, bent elbows (ct 5); stay in pos (ct 6).

To finish the dance on ct 5 bring L back to side of R and say "HEY".

Presented by Ahmet Lüleci



ŞAVŞAT BARI
(Turkey)

Pronunciation:

Şavşat is the name of a town in Artvin; bar is a name of one of the dance styles in Turkey. Dance comes from Artvin (Northeastern Turkey) and is in the Bar-Horon style

Cassette: Tamara 89, AL 003 Side B/7 5/8, 4/4 meter

Formation: Semi circle, wrap the fingers (R over, L under), elbows bent parallel to the ground.

Meas

Pattern

INTRODUCTION: 1 complete melody.

Part 1

Fig 1

Facing ctr step on R to diag R, move arms R from elbows (ct 1); step on L across R, move arms L from elbows (ct 2); step on R to R, move arms R from elbows (ct 3); touch L toe in the side of R, hold arms in pos (ct 4); step back on L with small step, move arms L (ct 5); step back on R, move arms R (ct 6); step back on L, move arms L (ct 7); touch R toe in the side of L, hold arms in pos (ct 8).

Fig 2

Step on R heel to R (ct 1); slide L behind R and step on L toe (ct 2); step on R heel to R (ct 3); slide L behind R and step on toe (ct 4); step on R to R (ct 5); touch L toe in the side of R (ct 6); repeat Fig 1, cts 5-8 (cts 5-8).

Transition from Part 1 to Part 2:

Complete Fig 2 and on ct 8 touch R toe and lift L up kick it down, swing arms down.

Part 2

Fig 1

Step on R to R, swing arms fwd, straight elbows (ct 1); step on L across R, swing arms back (ct 2); step on R to R, swing arms fwd (ct 3); lift L up, bring arms up bent elbows (ct 4); step back on L, twist R from toe, move arms L from elbows (ct 5); step back on R, twist L from toe, move arms R from elbows (ct 6); step back on L, bring arms ctr (ct 7); lift R up and kick it down, swing arms down (ct 8).

Fig 2

Hop on R to R swing arms fwd, straight elbows (ct 1); hop on L across R swing arms back, straight elbows (ct 2); jump on both and arms start going up (ct 3); hop on R, lift L up and kick it down, arms up bent elbows (ct 4); hop on L, kick and touch R to diag L, arms move L from

ŞAVŞAT BARI (Cont'd)

elbows (ct 5); hop on R, kick and touch L toe diag R, arms move to ctr (ct 7); hop on L, lift R up and kick it down, swing arms down (ct 8).

Fig 3

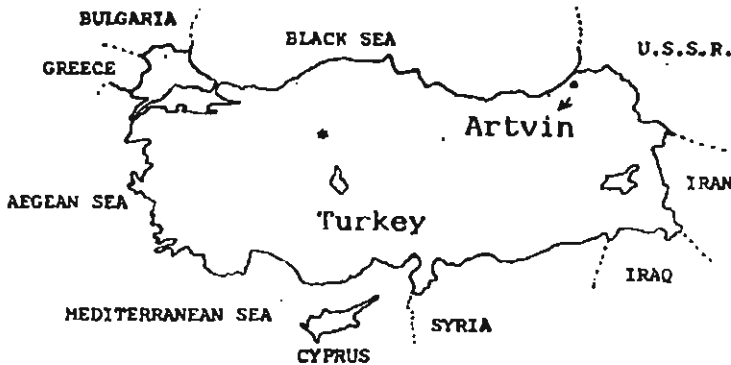
Hop on R to R, swing arms fwd (ct 1); hop on L across R, swing arms back (ct 2); jump on both to R, bent knees, arms move all the way up and straight elbows (ct 3); hop on R, lift L up and turn to the L, arms straight up (ct 4); jump on both to L three times (cts 5,6,7); hop on L, lift and kick R down, swing arms down (ct 8).

To finish the dance:

Complete Fig 3 and bring R to the side of L, swing arms down and say "HEY."

Original notes by
Ahmet Lüleci

Presented by Ahmet Lüleci



TEŞI-DÜZ-HALAY
(Turkey)

Pronunciation:

Tesi means wooden spindle, Düz means straight, Halay is the name of one of the dance styles in Turkey. The dance comes from Adiyaman (southeastern Turkey) and is in the Halay style.

Cassette: Tamara 89, AL 003 Side B/4 4/4 meter

Formation: Starts in a line, moves into a circle. Fingers locked and straight elbows. R palm is fwd, L is back.

Meas

Pattern

INTRODUCTION: 1 complete melody

Fig 1

- 1 Quick step on R flat in place and a small bounce (ct 1); quick step on L toe in place (ct &); do the same things 3 more times to complete the meas.
*Do this step for 8 times (2 meas).

Fig 2

- 1 Step on R in place (ct 1); lift L up (ct 2); step on L in place (ct 3); lift R up (ct 4).
Do the same thing one more time to complete the meas.
*Do this step 8 times (4 meas).

Return to Fig 1 and do it for 4 meas.

Return to Fig 2 and repeat 4 times.

Fig 3

- 1 Two quick bounces on both ft toes and in place (cts 1,&); hop on L, lift R back in place (ct 2).
*Do this step for 8 times.

Fig 4

- 1½ Step on R to R side (ct 1); step on L across the R and bend both knees (ct 2); step on R to R side (ct 3); lift L up in front and kick it down (ct 4); step on L in place (ct 5); lift R up in front and kick it down (ct 6).
*Do this step for 8 times (12 meas).

Fig 5

- 1½ Hop on L to R side, kick R from up to down (ct 1); leap onto R to R, lift L up (ct &); leap onto L across R (ct 2); jump on both (ct 3); hop on R, lift L up and kick it down (ct 4); jump on both (ct 5); hop on L, lift

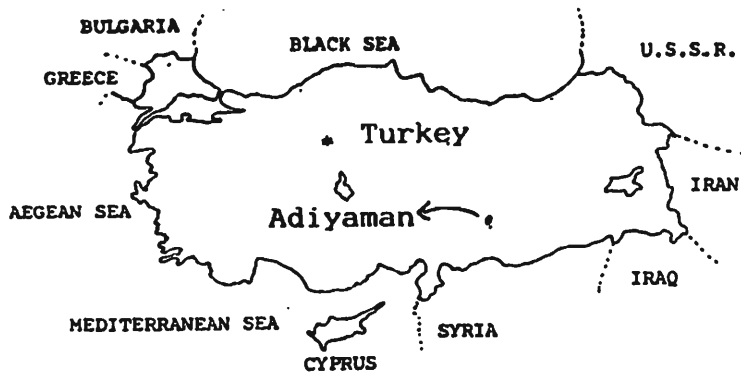
TEŞİ-DÜZ-HALAY (Cont'd)

R up and kick it down (ct 6).
*Do this step for 4 times (6 meas).

To finish the dance: Complete Fig 5 and bring R ft to the side of L ft and put them together and say "HEY."

Original notes by
Ahmet Lüleci

Presented by Ahmet Lüleci



DOBRA, NEVESTO
(Bulgaria)

A "horovodna" (dancing song) very popular in the area around the town of Petric in S.W. Bulgaria (Pirin region). This particular dance variation was observed at a wedding in the town of Sandanski, fall 1969.

Pronunciation: DOH-brah neh-VEHS-toh

Cassette: YM-UOP-89 7/16 meter

Rhythm: 7/16 meter, counted here as 1-2-3, 1-2, 1-2, or S-Q-Q, or 1-2-3.

Formation: Open circle or line, hands joined down at sides ("V" pos). Face R of ctr, wt on L ft.

Style: Proud and festive. Light steps.

Meas

Pattern

16 meas INTRODUCTION.

BASIC PATTERN

- 1 *Facing and* Moving in LOD step on R (ct 1); small lift on R, L leg moves fwd (2); step fwd on L (ct 3).
- 2 Repeat meas 1.
- 3 Three small running steps in LOD, R,L,R.
- 4 Three small running steps in LOD, L,R,L.
- 5-8 Repeat meas 1-4.
- 9 Step on R to R, simultaneously bring hands to "W" pos and extend L leg fwd (ct 1); come up slightly on ball of R ft (ct 2); hold (ct 3). *coming slightly dig R at ctr. Step fwd on R*
- 10 Step fwd on L ~~in LOD~~ (ct 1); come up slightly on ball of L ft (ct 2); pick up R ft behind (ct 3).
- 11 Turning to face ~~RLOD~~, step back onto R, arms start going fwd and down (ct 1); step back on L, arms continue path down at sides (ct 2); hold (ct 3).
- 12 Still facing RLOD, step back on R (ct 1); hold (ct 2); bring L ft up (ct 3).
- 13-16 Repeat meas 9-12 with opp ftwk and direction.

Repeat from beginning

Song: Snošti e Dobra, kâsno sedela (2)
Oj, Dobro, Dobro, Dobra nevesto (2)
Ta e naprela devet vretena (2)
Devet vretena tenka osnova (2)

Dobra sat very late last night. Dobra, the bride, spun nine spindles full of fine threads.

Description by Yves Moreau

Presented by Yves Moreau

KULSKA ŠIRA
(Bulgaria)

This dance comes from the region around Kula, a town in N.W. Bulgaria near the border with Serbia and Romania. It is related to an earlier variation of a Šira taught by Yves Moreau in 1972 and is also reminiscent of the popular Vlaško. Learned in 1974.

Pronunciation: KOOL-skah shee-RAH

Cassette: YM-UOP-89 2/4 meter

Formation: Mixed lines, belt or hand hold. Face slightly R of ctr. Wt on L.

Style: Steps are light, bouncy and proud

Meas Pattern

16 meas INTRODUCTION. No action.

I. BASIC

- 1 Moving in LOD, step R, L (cts 1,2).
- 2 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).
- 3 Step on R to R (ct 1); close L to R (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Repeat meas 3.
- 6 Heavy step on L slightly to L, bending L knee and sharply extending R leg across L, straight knee (ct 1); step on R across L (ct 2).
- 7 Facing ctr, step on L to L (ct 1); close R to L (ct 2).
- 8 Repeat meas 7.

II. BASIC WITH STOP

- 1-2 Repeat Fig I, meas 1-2.
- 3 Sharp leap onto R ft in place, simultaneously raising L knee high and with L leg crossed in front of R (ct 1); hold (ct 2).
- 4-8 Repeat Fig I, meas 4-8.

III. BASIC WITH STOP AND CROSSING STEPS

- 1-3 Repeat Fig II, meas 1-3.
- 4 Step on L to L (ct 1); step on R across in front of L (ct &); step on L in place (ct 2); step on R beside L (ct &).
- 5 Step on L across in front of R (ct 1); step on R in place (ct &); step on L beside R (ct 2); step on R across in front of L (ct &).
- 6 Step on L in place (ct 1); step on R beside L (ct &); step on L across in front of R (ct 2); step on R in place (ct &).
- 7 Step on L to L bending L knee (ct 1); slide R to L, taking wt (ct &); repeat cts 1,& (cts 2,&).
- 8 Repeat meas 7. Take no wt on last step on R (last ct &).

Leader determines number of times for each Fig.

Original description by Yves Moreau

Presented by Yves Moreau

DOBRUDŽANSKI RÂČENIK
(Bulgaria)

The "râčënik" is the most popular form of men's "râčënica" throughout Dobrudža. It is done usually as a solo dance or with several men dancing together. The movements are proud, strong, often humorous, even acrobatic and often describe field-work actions or other daily chores. The sequence described here is based on typical combinations of steps observed by Yves Moreau throughout Dobrudža during several trips there, 1969-1974.

Pronunciation: doh-brew-JAHN-skee ruh-cheh-NEEK

Cassette: YM-UOP-89 Side A/4 7/16 meter

Rhythm: 7/16: 1-2, 1-2, 1-2-3, or Q-Q-S. Counted here as 1,2,3.

Formation: Circle of dancers moving individually. Face R of ctr, wt on L.

Style: Heavy and proud.

Meas

Pattern

INTRODUCTION. None, start with music.

1. "Entrance" travel step

1 Large walking step fwd on R, R arm goes back and L arm goes fwd, elbows slightly bent (ct 1); pause (ct 2); low leap fwd on L, bending L knee, L arm goes back and R arm goes fwd, elbows slightly bent (ct 3).

2-8 Repeat meas 1 seven more times.
2. "Bird" travel step

1 Still travelling in LOD, R arm stretched back and L arm stretched fwd, elbows slightly bent, hop on L raising R knee, at same time both arms are raised a bit from upper arm (ct 1); stamp with R fwd, no wt, quick down and up movement of arms (ct 2); step fwd onto R, quick down and up movement of arms (ct 3).

2 Repeat meas 1 with opp ftwk still travelling in LOD.

3-8 Repeat meas 1-2 three more times. End facing ctr on meas 8.
3. "Stretch"

1 Facing ctr, hop on L raising R knee, both arms, fists clenched, stretch upwards above head (ct 1); stamp with R ft slightly R, no wt, arms stretch back and fwd with wrists "digging" and ending up close to armpits (ct 2); step on R slightly R, wrists continue "twisting" and pushing fwd (ct 3).

2 Repeat meas 1 with opp ftwk and same arm motions.

3-8 Repeat meas 1-2 three times.

DOBRUDZANSKI RAČENIK (Cont'd)

4. "Sickle" movement with R and L
 1 Facing ctr, hop on L, L hand is behind back, and R hand goes up and fwd to L (ct 1); step on R in front of L, body turns slightly to face L, R hand continues travel motion downward (ct 2); step on L in place, R arm pulls back slightly (ct 3).
 2 Bring R next to L and "chug" back onto both ft, R hand comes around to meet L hand behind back (ct 1); pause (ct 2); sharp stamp on R, no wt, at same time L hand goes up and fwd (ct 3).
 3-8 Repeat meas 1-2, three times.
5. Travel step with arms to R
 1 Facing LOD, step on R to R at same time both arms go to R, hands pointing down slightly, R arm is stretched more, L elbow is bent (ct 1); stamp with L next to R, no wt (ct 2); leap on L fwd, at same time both arms are pulled "in" slightly (elbows bend) (ct 3).
 2-8 Repeat meas 1 seven more times travelling fwd.
6. "Whip the horse"
 1 Large heavy step fwd on R, at same time clap R hand into L with large motion fwd and upward, L hand then rests on L hip, fingers fwd (ct 1); pause (ct 2); leap fwd onto L (ct 3).
 2 Repeat meas 1 but no clapping motion. Instead R hand does large "scooping" motion fwd and up.
 3-6 Repeat meas 2 four times.
 7 Turning to face ctr, large step fwd on R at same time clap R hand into L with large motion fwd and upward (look at palm of hand), L hand rests on L hip, fingers fwd (ct 1); come up onto ball of R ft (ct 2); rest onto R ft, beg to touch toe of L ft bkwd (ct 3).
 8 Come down onto L knee, keep R arm up, R knee is bent (ct 1); pause (cts 2-3).
7. "Mimics"
 1 Facing ctr, still down on L knee, wave both arms downward on R side (ct 1); wave arms upwards (ct 2); wave arms downward (ct 3).
 2 Repeat meas 1 with opp direction (arms only).
 3-4 Repeat meas 1-2.
Note: the above 4 meas are like an extra "break" in the music.
 5 Extend R leg diag fwd R, bend upper body and with both hands simulate a movement upward along leg as to straighten "leggings."
 6 Repeat meas 5.
 7 With upper body straightening and facing ctr, clap both hands together in front in a large circular motion (ct 1); in the meantime wt starts to shift from L to R knee (ct 2); arms continue path up and out (ct 3).
 8 Do another clapping motion with a large circular motion and transfer wt fully onto R knee (ct 1); arms continue path up and out (ct 2); extend L leg diag fwd (ct 3).

DOBRUDŽANSKI RĂCENIK (Cont'd)

- 9-12 Repeat meas 5-8 with opp ftwk and direction.
 13 Mimic act of "stretching" mustache looking to R, "pinching" mustache with thumb and index fingers moving from mouth to side.
 14 Repeat meas 13.
 15-16 Repeat meas 13-14 looking to L.
 17 Hold L wrist clenched against belly and with R clenched wrist do a "hammering" motion down.
 18 Repeat meas 17.
 19 Facing ctr, clap both hands in large circular motion while beg to stand up on R ft, L ft is up behind (ct 1); pause, arms continue to move up and out (ct 2); continue to stand up on R ft (ct 3).
 20 Clap both hands in large circular motion as above and step onto L (ct 1); pause (ct 2); beg to face LOD and send both arms to R (ct 3).
8. "Whip the horse"
 1 Repeat Fig 6, meas 1.
 2 Repeat Fig 6, meas 2.
 3-8 Repeat Fig 6, meas 2, six more times.
9. "Travel step" in a circle
 1-8 Facing ctr, do same travel step as in Fig 5 but describe circular path travelling fwd out to R then turning to L and keeping a L track to come back home.
10. "Chicken step" left and right
 1 Facing ctr, sharply clap R hand into L and then extend R arm straight back and bend L arm in front at belt level. While doing this knees are bent, upper body is bent fwd and head looks straight up (this pos has been nicknamed "chicken") (ct 1); pause (ct 2); start turning to face L quarter turn while doing sharp "chug" onto both ft (ct 3).
 2-4 In the "chicken pos" continue "chugging" to L with quarter turns until facing ctr again.
 5-8 Repeat meas 1-4 but do quarter turns to R.
11. "Sickle" movement with R and L
 1-8 Repeat Fig 4, meas 1-8
12. "Whip the horse"
 1-2 Repeat Fig 6, meas 1-2.
 3-7 Repeat Fig 6, meas 2, five times.
 8 Turning to face ctr, clap both hands together fwd and upward while stepping onto R (ct 1); stretch L arm fwd and up while extending R arm in back and slightly downward, straight elbow (ct 2); transfer wt onto L ft (ct 3).

DOBRUDZANSKI RACENIK (Cont'd)13. "Squat and turn"

- 1 Point R toe fwd and turned out, arms still in same pos as above meas (ct 1); pause (ct 2); chug on L ft, and R toe turns inward (ct 3).
- 2 Repeat meas 1 with reverse toe motion.
- 3 Large clapping motion of R hand into L fwd and up while stepping onto R (ct 1); come up onto ball of R ft while R arm bends in front and L arm is stretched back (ct 2); hop on R while L ft comes up behind (ct 3).
- 4 Squat down keeping same arm pos as above (ct 1); stay down (ct 2); come up onto L ft (ct 3).
- 5 Facing ctr, step on R to R while extending both arms to R (ct 1); touch L next to R and "wave" arms downward (ct 2); small hop on R, wave arms upward (ct 3).
- 6 Repeat meas 5 with opp ftwk, direction and arm movements.
- 7 Using arms to turn around, sharply turn around to R in place in 3 sharp running steps R,L,R to face ctr again.
- 8 Sharp squat down extending both arms bkwd (ct 1); beg to rise (ct 2); sharp "chug" on both ft, straight legs and stretching both arms up in air in "V" pos (ct 3).

Description by Yves Moreau

Presented by Yves Moreau

RADOMIRSKA LESA
(Bulgaria)

This dance is of the Sopsko-Graovsko Horo category of line dances from West Bulgaria. This particular version is from the Radomir region. Learned from Anastasia Moskova.

Pronunciation: rah-doh-MEER-skah lay-SAH

Cassette: YM-UOP-89. Any Sopsko type of horo tune. 2/4 meter

Formation: Belt hold in mixed lines.

Style: Small sharp movements. Light and proud.

<u>Meas</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION.</u> No action.
1	Facing R of ctr, leap to R on R (ct 1); leap onto L crossing in front of R (ct 2).
2-3	Repeat meas 1 twice.
4	Facing ctr, step to R on R (ct 1); step on L next to R (ct 2); step on R in place (ct 2).
5	Repeat meas 4 with opp ftwk.
6	Repeat meas 4.
7-12	Repeat meas 1-6 with opp ftwk and direction.
13	Facing ctr, leap fwd on R (ct 1); leap fwd on L (ct 2).
14	Repeat meas 13.
15	Stamp R ft slightly fwd and next to L, no wt (ct 1); stamp R ft slightly fwd, no wt (ct 2).
16	Stamp R ft slightly fwd, no wt (ct 1); pause (ct 2).
17	Leap bkwd on R (ct 1); leap bkwd on L (ct 2).
18	Repeat meas 17.
19-20	Repeat meas 15-16.

Presented by Yves Moreau

RAZLOŽKO HORO
(Bulgaria)

This dance comes from the region of Razlog, a small town at the foot of the Pirin mountains. It was traditionally done by men to the accompaniment of the "zurna", a musical instrument related to the oboe and played by Turks and Gypsies. The dance has three parts: a slow part in 11/8 meter, a medium part in 4/4, and a faster part in 11/16. The structure of the dance is somewhat related to the basic "krsteno" (crossing) family of dances found throughout Macedonia. Learned from the late "Baj" Toma Karaivanov, Petric, Bulgaria, 1969.

Pronunciation: rah-ZLOSH-koh hoh-ROH

Cassette: YM-UOP-89 11/8; 4/4; 11/16

Rhythm: Part 1: 11/8 - 1-2-3, 1-2-3, 1-2, 1-2-3 or SSQS
counted here as 1,2,3,4.
Part 3: 11/16 - 1-2-3, 1-2, 1-2, 1-2, 1-2 or SQQQQ
counted here as 1,2,3,4,5.

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

Style: Posture erect. Big movements in slow and mediueme parts, proud Macedonian style.

Meas

Pattern

There is a musical introduction with zurna and tapan (free meter): no action.

1. SLOW PATTERN (11/8)

- 1 No action.
- 2 "Cukce on L ft, simultaneously extending R leg fwd and then diag R (ct 1); "cukce" on L ft, simultaneously sending R leg behind L knee (ct 2); step on R behind L (ct 3); step on L in place, lifting R ft up behind L calf (ct 4).
- 3 "Cukce" on L ft, simultaneously extending R leg to R (ct 1); turning to face slightly R, step on R to R (ct 2); step on L in front of R (ct 3); step on R to R (ct 4).
- 4 Leap onto L in front of R (ct 1); facing ctr, step on R to R (ct 2); step on L in front of R simultaneously picking up R ft behind L calf (ct 3); step on R in place (ct 4).
- 5 Repeat meas 2 but with reverse ftwk.
- 6 Sharp transfer of wt onto L ft, simultaneously extending R leg fwd and then diag R (ct 1); "cukce" on L ft, simultaneously sending R leg behind L knee (ct 2); step on R behind L (ct 3); step on L in place, lifting R ft up behind L calf (ct 4).
- 7-11 Repeat meas 2-6.

RAZLOŽKO HORO (Cont'd)

2. MEDIUM PATTERN (4/4)
- 1 Turning to face L of ctr, step on R crossing in front of L with marked knee flexion, upper body bends fwd and hands swing fwd and down, L ft comes up behind R calf (ct 1); facing ctr, step on L in place, hands come back up to "W" pos (ct 2); small hop on L turning to face R (ct 3); step on R in LOD (ct 4).
- 2 Facing LOD, hop on R extending L leg fwd (ct 1); step on L (ct 2); hop on L extending R leg fwd (ct 3); step on R (ct 4).
- 3 Repeat meas 1 with opp direction and ftwk.
- 4 Repeat meas 1.
- 5 Repeat meas 3.
- 6-9 Repeat meas 1-4.
- 10 Turning to face R of ctr, step on L crossing in front of R with marked knee flexion, upper body bends fwd and hands swing fwd and down, R ft comes up behind L calf (ct 1); facing ctr, step on R in place, hands come up to "W" pos (ct 2); small hop on R turning to face ctr (ct 3); close L sharply to R (ct 4).
3. FAST PATTERN (11/16)
- 1 With hands coming down to sides, wt on L, point R ft in front of L (ct 1); point R ft to R and slightly fwd (ct 2); pause (ct 3); step on R behind L (ct 4); step on L in place (ct 5).
- 2 Facing and moving in LOD, step on R (ct 1); step on L (ct 2); pause (ct 3); small leap on R to R (ct 4); step on L (ct 5).
- 3 Step on R facing RLOD (ct 1); lift on R ft picking up L behind (ct 2); step on L behind R (ct 3); step on R in front of L (ct 4); step on L fwd (ct 5).
- 4 *Back* Still facing RLOD, large step fwd on R (ct 1); step fwd on L (ct 2); pause (ct 3); leap fwd on R (ct 4); step on L (ct 5).
4. FAST PATTERN (Optional variation)
- 1 Turning to face L, small sharp leap on R in front of L, picking up L behind R calf, upper body leaning slightly fwd (ct 1); facing ctr, step on L straightening body (ct 2); small lift on L, R leg goes to R (ct 3); step on R behind L (ct 4); step on L in place (ct 5).
- 2 Facing LOD, quick hop on L (ct ah); step fwd on R bending both knees (ct 1); step fwd on L (ct 2); hold (ct 3); leap fwd on R (ct 4); step fwd on L (ct 5).
- 3-4 Repeat Fig 3, meas 3-4.
 Note: Fig 4 is usually called by leader after doing Fig 3 several times.

Description by Yves Moreau

Presented by Yves Moreau

RUSENSKO HORO
(Bulgaria)

This dance comes from the region of Rousse', a major town on the Danube River in Northeast Bulgaria. The dances from this region and other communities along the Danube River (in Bulgarian, "Dunav") are often referred to as "Krajdunavsko" and reflect a strong Romanian influence. This arrangement is based on traditional steps and movements learned by Yves Moreau in Bulgaria from various sources.

Pronunciation: ROO-sen-skoh hoh-ROH

Cassette: YM-UOP-89

2/4 meter

Formation: Open circle or line, L hand resting on R shldr of left-hand neighbour (bent elbow), R hand free, stretched slightly fwd, fingers closed, palm of hand inward. Face ctr, wt on L ft.

Style: Posture erect. Sharp movements, small steps, Romanian style.

Meas

Pattern

No intro. Start dance with music.

1. Travel step with stamps
 - 1 Facing ctr, heavy stamping-step to R, R hand moves up sharply (ct 1); close L to R with marked flexion of L knee, picking up R knee sharply (ct 2).
 - 2-14 Repeat meas 1 thirteen times.
 - 15 Two sharp heavy steps in place R,L, both arms stretch fwd and down at sides (cts 1,2).
 - 16 Sharp heavy step on R in place (ct 1); hold (ct 2).

2. Travel step with "scuffs"
 - 1 Facing R of ctr, step on R fwd (ct 1); sharp "scuff" with L heel fwd next to R (ct 2).
 - 2-12 Repeat meas 1 with alternating ftwk.
 - 13 Turning to face ctr, hop on L (ct 1); step on R to R (ct 2).
 - 14 Step on L behind R (ct 1); step on R next to L (ct 2).
 - 15 Still facing ctr, hop on R (ct 1); step slightly to L on L (ct 2).
 - 16 Sharp stamp with R next to L, no wt (ct 1); hold (ct 2).

3. Right and Left travel step
 - 1 Facing ctr, step on R to R (ct 1); step on L behind R with marked flexion of L knee and sharply picking up R knee (ct 2).
 - 2-3 Repeat meas 1 twice.
 - 4 Sharp leap on R sdwd R, simultaneously picking up L knee in front of R leg (ct 1); hold (ct 2).
 - 5-8 Repeat meas 1-4 with reverse direction and ftwk.
 - 9-16 Repeat meas 1-8.

RUSENSKO HORO (Cont'd)4. Scissor-steps in place

- 1 Facing ctr, small sharp lift on L (ct 1); step on R next to L (ct 2).
 2 Same as in meas 1 with opp ftwk but end with R ft extended slightly fwd.
 3 Sharp transfer of wt from L to R, simultaneously extending L ft fwd close to floor, knees slightly bent (ct 1); sharp transfer of wt from R to L, simultaneously extending R ft fwd close to floor, knees slightly bent (ct 2).
 4 Repeat meas 3.
 5 Hop on L in place (ct 1); step on R to R (ct 2).
 6 Cross on L in front of R (ct 1); step on R in place (ct 2).
 7 Hop on R in place (ct 1); step on L next to R (ct 2).
 8 Sharp stamp on R next to L, no wt (ct 1); pause (ct 2).
 9-16 Repeat meas 1-8.

5. Forward and back

- 1 Facing ctr, step fwd onto R (ct 1); "scuff" with L heel next to R (ct 2).
 2 Still moving fwd, repeat meas 1 with opp ftwk.
 3 Repeat meas 1.
 4 Sharp jump onto both ft together (ct 1); pause (ct 2).
 5-8 Repeat Fig 4, meas 5-8.
 9-12 Four "reeling" hop-steps moving back away from ctr (starting with hop on L)
 13-16 Repeat meas 5-8.

6. Fast scissors in place

- 1 Hop on L in place, simultaneously kicking R slightly fwd (ct 1); step on R in place (ct 2).
 2 Step onto L in place (ct 1); pause (ct 2).
 3-4 Repeat meas 1-2.
 5 Hop on L in place, sending R ft fwd (ct 1); step on R sending L fwd (this is a "scissor motion").
 6-7 Do two "scissor-steps" L,R-L,R.
 8 Start "scissor" movement onto L (ct 1); hold (ct 2).
 9-16 Repeat meas 1-8.
 17-24 Repeat meas 5-8 two more times.
 25-28 Repeat meas 1-4.
 29 Hop on L (ct 1); step sharply on R next to L (ct 2).
 30 Step on L in place (ct 1); step on R next to L (ct 2).
 31 Step on L in place (ct 1); hold (ct 2).
 32 Stamp with R, no wt, next to L (ct 1); pause (ct 2).

Repeat dance from beginning.

Description by Yves Moreau

Presented by Yves Moreau

√
SOPSKI LAZARKI
 (Bulgaria)

"Lazarki" is the name given to young unmarried women who go from house to house in the village, singing and dancing for good health and happiness on St. Lazarus Day around Easter-time. This dance is based on traditional steps from the Sofia region. Learned from Radi Radev, Sofia, 1969.

Pronunciation: SHOHP-skee LAH-zahr-kee

Cassette: YM-UOP-89

7/16 meter

Rhythm: 7/16: 1-2,1-2,1-2-3; Q-Q-S; counted here as 1,2,3.

Formation: Closed circle, hands joined down at sides ("V" pos).
Face ctr, wt on L ft.

Style: Posture erect, small bouncy steps, demeanor is reserved and proud.

Meas

Pattern

There is a short musical intro with accordion and drum.

I. SLOW PATTERN

- 1 Step on R to R keeping wt on L (ct 1); small bounce with ft apart (ct 2); cross with L in front of R with slight flexion (ct 3).
- 2 Repeat meas 1 but on ct 3 cross L behind R without flexion.
- 3 Close R to L, and do 3 small bounces in place (cts 1,2,3).
- 4-6 Repeat meas 1-3.
- 7 Step fwd to ctr on R, bending R knee and with arms starting to swing up and fwd (ct 1); continue flexion and arms fwd and up (ct 2); arms reach shldr height, R knee is straight and L leg comes up behind R calf (ct 3).
- 8 Step back on L, bending L knee and with arms starting to swing back and down (ct 1); continue flexion and arms down and back (ct 2); arms reach down pos at sides, L knee is straight and R knee is up somewhat (ct 3).
- 9-24 Repeat meas 1-8, two more times.

II. FAST PATTERN

- 1-4 Let go of hand hold and rest both hands on hips with fingers fwd, face LOD and do 4 meas of running 1,2,3s beg with R. Face ctr on 4th meas.
- 5 Facing ctr, small hop on L, bringing R leg around and fwd (ct 1); step on R in front of L (ct 2); step on L in place (ct 3).
- 6 Small hop on L, bringing R leg out to R and back (ct 1); step on R behind L (ct 2); step on L in place (ct 3).
- 7-8 Repeat meas 5-6.
- 9 Three small running steps twd ctr (cts 1,2,3).

✓
SOPSKI LAZARKI (Cont'd)

- 10 Small jump onto both ft together in place with marked knee flexion (ct 1); hold (ct 2); release wt onto L, straightening knee simultaneously flicking R ft up behind (ct 3);
- 11-12 Repeat meas 9-10 but with running steps bkwd.
- 13-16 Repeat meas 9-12.

Repeat dance from beginning. Dance alternates with slow and fast parts 3 times and then continues only with fast part until end of music.

Song Words -Igrali sa kuklici, Lazare (2x)
 Po srebarni ulici, Lazare

Laletata padaja, Lazare (2x)
 Ergeni gi zbiraja, Lazare

Ergeni gi zbiraja, Lazare (2x)
 Na glavi gi kiceja, Lazare

Rough Translation: The dolls are dancing
 Through the silver streets
 The tulips are falling
 The boys pick them up and
 decorate the girls' heads

Description by Yves Moreau

Presented by Yves Moreau

TRAKIJSKA RÂČENICA
(Bulgaria)

This dance falls into the category of line racenica dances. From the repertoire of Ensemble Trakija, Plovdiv. Learned from Anastasia Moskova. It is often seen at weddings in the Plovdiv regions.

Pronunciation: truh-KEE-skah ruh-cheh-NEE-tsah

Cassette: YM-UOP-89 7/16 meter

Rhythm: 7/16: 1-2,1-2,1-2-3; counted here as 1,2,3.

Formation: Mixed lines. Hands joined at shldr height ("W" pos).

Style: Thracian: knees continually bent. Fairly smooth movements but mostly on full foot.

<u>Meas</u>	<u>Pattern</u>
1	Facing ctr, step on R to R, flexing R knee (ct 1); pause (ct 2); step on L behind R, flexing knee (ct <u>3</u>).
2	Repeat meas 1.
3	Step on R to R (ct 1); step on ball of L next to R (ct 2); step on R in place, flexing R knee (ct <u>3</u>).
4	Repeat meas 3 with opp ftwk and direction.
5	Step fwd on R flexing R knee (ct 1); pause (ct 2); leap fwd onto L, lifting R knee slightly (ct 3).
6	Stamp R fwd (ct 1); pause (ct 2); lift R ft slightly (ct <u>3</u>).
7	Step bkwd on R (ct 1); step on ball of L next to R (ct 2); step slightly back on R (ct 3).
8	Step bkwd on L (ct 1); step on ball of R next to L (ct 2); step slightly bkwd on L (ct <u>3</u>).

Song words on next page.

Presented by Yves Moreau

TRAKIJSKA RĂCENICA (Cont'd)

Song Words:

Stojne, Stojne, bjala Stojne
 zal jubila bjala Stojna
 zal jubila vak'l Ivan
 vak'l Ivan, vak'l ovcar

Stojna, fair Stojna!
 Fair Stojna fell in love
 with black-eyes Ivan
 black-eyed Ivan, the black-eyed
 shepherd.

Dokato se zaljubili
 toj pri stado ne otide :/
 stadoto si do obidi

While they were falling in love
 he didn't go to be with his flock
 to look over his flock.

Če otide vak'l Ivan
 stadoto si do obidi :/
 na ovčari hljab da nosi

Black-eyed Ivan went out
 to look over his flock
 and to bring bread to the shepherds.

Kuceta go ne pusnali
 ne pusnali, zalali go
 stadoto si razpr'snalo
 ovčari go zarjukali

The dogs didn't let him in
 and barked at him (kept him away by
 barking)

The flock scattered
 And the shepherds swore at him.

Če izvadi meden kaval
 ta zasviri žalno, milno
 ta osmiri kucetata
 ta zav'rna sivo stado.

Ivan brought out his honey-sweet kaval
 and began to play sweet, sadly.
 He calmed down the dogs
 and brought back the grey flock.

Transcribed by Martha Forsyth July 1988

DANCES OF THE NINETEENTH CENTURY

Following the fall of the Ancien Régime in 1789, social dancing started to become more natural and egalitarian. Both clothing and dancing styles became less elaborate and restrictive as the formalities of the ballroom began to ease. (Note: Since 19th century deportment hardly seems natural and egalitarian by modern standards, it is best to see the early changes from the viewpoint of the post-Baroque dancer, who was just emerging from the age of the Minuet.)

Many people today think of the nineteenth century as the "Age of the Waltz," with a fairly uniform dance style from 1800 to 1900. In actuality there were significant changes in clothing, manners, music and dances throughout the century. The changes came in phases, enabling us to divide the century into three eras, each with its own distinct character:

The Regency Era. This was the age of the Empire fashions and Beau Brummell. The favorite new dance of 1815 was the Quadrille, composed from older French Contradanse and Cotillon figures. The Quadrille, was performed with a wide variety of rapid, skimming steps, such as the chassé, jeté, assemblé and entrechats. English Country Dances and the Scotch Reel also features intricate steps, and added variety to an evening's dancing. These set dances (done in formations of squares and lines) were joined by a most unusual novelty performed by individual couples: The Waltz, which had risen from peasant origins to society assembly rooms. The Waltz was more often discussed than actually danced at first. After centuries of dancing at arm's length from one's partner, much of genteel society was not ready to accept the front-to-front, whirling, closed embrace of the Waltz.

The flowering of the Romantic Era. While the Waltz received a great deal of criticism, as "leading to the most licentious of consequences," it slowly made inroads into the ballroom, aided by the occasional performance by a notable society figure. Waltzing jumped ahead in acceptability when its inherent sensuousness was tempered with a playful exuberance, first by the Galop and then by the Polka. The Polka from Bohemia became an overnight sensation in society ballrooms, outshading the Waltz at the time. The Polka's good natured quality of clean fun finally made closed-couple turning acceptable, introducing thousands of dancers to the pleasure of spinning in the arms of another. Once they tasted this euphoria, dancers quickly developed an appetite for more. The Polka mania led to a flowering of other couple dances, including the Schottische, Mazurka, Redowa, Varsovienne and new variations on the Waltz and Galop. Meanwhile, the increasing love of ease and naturalness in dancing had eliminated the intricate steps from the Quadrille and country dances, reducing their performance to simple walking.

The overall spirit of this era's dancing (1840s-1860s) was one of excitement, exuberance and gracious romance. The dances were fresh, inventive, youthful and somewhat daring. Society fashions were rich and elegant, but continued an emphasis on simplicity. By the 1850s, the ballroom had reached its zenith.

DANCES OF THE NINETEENTH CENTURY (Cont'd)

The High Victorian Era. In 1870, the dances of the ballroom were similar to those of 1850, but the spirit was changing. The dances were now those of one's parents, or even grandparents. The ballroom was slowly becoming the domain of high society's Old Guard. As dancing became less exciting, fewer people devoted themselves to mastering the full repertoire of dances. One-by-one, the Mazurka, Scottische, Redowa and Polka began to fade. Dance masters formed professional associations in an attempt to save their trade, but these organizations mostly resulted in the standardization and codification of dance steps, which further dampened the public's enthusiasm. Dance masters invented dozens of new steps in an attempt to revive interest, but the public remained largely indifferent. Society balls shifted their emphasis to the "German" parlor cotillion games, featuring expensive favors (prizes). Middle class public balls saw the great variety of dances dwindle to just two: the Waltz and Two-Step. By the end of the century American and European society was ready for something completely different. They would not have guessed that the next wave of popular dance and music would come from America's lowest classes.

Notes by Richard Powers 1987

DANCES OF THE RAGTIME ERA

During the 19th century, most of America's dances were imported from Europe, as dance masters emulated the latest fashions of London and Paris. At the same time, the slaves from Africa were combining their native music and dance with European and Caribbean forms, resulting in the spirituals and "Ethopian Melodies" that were popularized by minstrel shows and American composers like Foster, Christy and Gottschalk. This new uniquely American music developed into Ragtime, with its characteristic syncopation.

At the end of the century, many Americans were becoming bored with the old music and dances, which were essentially those of their grandparents. The Twentieth Century was seen as a time to make great changes, so most people were ready for innovations, probably with the expectation that the changes would come from society's cultural leaders. But instead, many Americans began to find it "modern" to dance to the new Ragtime music from the rural South. Even a few high society ballrooms accepted the blacks' Cake Walk as "the popular fad of popular society." In the early 1900s, Ragtime music began to gain a wider acceptance, especially among the lower classes, who matched the exuberance and unpretentiousness of the new music with a spontaneous menagerie of "animal dances" such as the Grizzly Bear, Turkey Trot, Bunny Hug and Camel Walk. By 1910, a popular phrase was, "Everybody's Doin' It," but in face most of proper society could not yet accept the new music and dance because of its low-class association with blacks, bars and brothels.

At this time, the newlyweds Irene and Vernon Castle found themselves in the right place at the right time, exhibiting their versions of the new American dances in a Parisian dinner club. They became immensely popular in Paris, and their fame spread through Europe. When the Castles returned to Irene's New York home in 1912, their dancing set a new prototype for Americans to follow. The Castles were a young, elegant, attractive, wholesome, married couple who had become the rage of Parisian high society. In a word, they had class. If they could dance the new ragtime dances, then all of proper society could join the growing dance craze. The Castles were joined by other exemplars, such as Maurice Mouvét and Joan Sawyer, becoming catalysts in the ragtime dance mania of 1912 to 1915... the largest dance craze the world had ever seen. After two centuries of Americans dancing in the European manner, Europe was now importing the latest American dances and music.

During the ragtime dance craze, the ballrooms were dominated by a single dance, the One-Step, where a couple merely walked one step to each beat of the music. Its immense popularity was due primarily to its simplicity. But those who were especially fond of the new dancing had a wide variety of more complex steps and styles to choose from. The Argentine Tango, which had been greatly modified in Paris, was renowned for its flirtations with sensuality, previously forbidden in public dancing. In contrast, the Hesitation Waltz was characterized by an elegant, almost balletic grace. The Maxixe was a swaying Brazilian polka that was adopted as a Tango. Vernon and Irene danced the One-Step in a unique style that became known as the Castle Walk. The Half-and-Half was an unusual hesitation waltz in 5/4 time, accompanied by even more obscure experiments in 7/4 time. Finally, the Fox-Trot became the latest fad in the last months before the Great War.

DANCES OF THE RAGTIME ERA (Cont'd)

World War I brought an end to the ragtime era dance craze. The twenties saw a revival of social dancing with Classic Jazz music, the Charleston, Collegiate and Black Bottom. The Tango adopted a more "gaucho" style under the influence of Rudolph Valentino, and the kicking Fox-Trot started to become a smoother walking. Although the twenties saw a return of tremendous enthusiasm for dancing, it never quite reached the heights of originality, diversity and mass popularity seen in the ragtime era.

Notes by Richard Powers 1987

LA HUNGROISE

"The national waltz of the Hungarians is one of the most pleasing dances in Europe; and, in the country from which it takes its title, is performed on festive occasions with equal zest by the magnate and the peasant, its distinguishing movements being characterized by simplicity and elegance, which have deservedly placed it among the most favored and fashionable dances of the continent."

-Charles Durang in "The Ball-Room Bijou", 1847

Pronunciation: ung-WAHZ

Music: R. Powers special cassette

4/4 meter

THE TURNING REDOWA needed for Variations A and B:

Facing into the room, R ft free, turn 1/4 to the R (to face LOD) and step down onto the R, in place (ct 1); extend L fwd (reaching under your ptrs R leg) and step on it (ct &); turn 1/4 to the R, closing R to L (ct 2); pause.

Second half: Facing out of the room, L free, turn 1/4 to the R and step down onto the L, in place (ct 3); extend R straight back, stepping on it (ct &); turn 1/4 to the R, closing L to R (ct 4); pause. Repeat.

If the Redowa is done to 3/4 music, simply omit the pause at the end.

VARIATION A Howe, 1962 (one bar of music = 2 cts)

In waltz pos, with the gent facing out of the room, he raises his L leg to the L side (Preparatory ct &); hops on the R while clicking the heels together (ct 1); step L to L side (ct &); close R to L (ct 2). Repeat for cts 3, &, 4.

Execute a fall turning Redowa, beg with the second half (man backing) stepping L,R,L (cts 1, &, 2) for a half-turn, then the first half of the Redowa R,L,R (cts 3, &, 4). This completes the step (4 bars) and the man is once again facing out of the room. The lady starts with R ft to R side, doing the opp steps of the man, and beg with the first half of the turning Redowa.

VARIATION B Durant, 1856

The first 3 bars are the same as Variation A. The 4th bar replaces a half-turning Redowa with two jetes (leaps) in place, R and L for the gent, L and R for the lady. The two jetes are done either in place without turning at all, or (advanced version) with a full 360° turn, like a schottische. Unlike Variation A, the man is now facing into the room and the dance is to be repeated with the opp ft, beg to the gent's R and the lady's L.

CHORUS Howe, 1862

Galop around the room, then polka and reverse polka. For the short 8-bar break in the tune Lezginka, one may galop 4 slides and half-turn, galop 4 slides on the other ft and half-turn, then polka 4 bars.

LA HUNGROISE (Cont'd)VARIATION D Zorn, 1887

In waltz pos, both gent and lady step up on the L toe to the L side (ct 1); sink, crossing R over L (ct 2); repeat for cts 3,4. Jump in place (assemblée) (ct 1); separate heels away from each other while keeping toes together (ct 2); click heels together (ct 3). During these steps, dancers circle around each other as in a czardas.

Repeat to the R side with opp ft.

Variation: After the assemble, click heels together twice, (cts 2,3).

Notes by R. Powers 8/88

Presented by Melanie and Richard Powers

MAXIXE
(U.S.A.)



A Brazilian Tango popular in the Ragtime era.
Music: R. Powers special cassette 2/4 meter
Pronunciation: ma-SHEESH, mack-SHEESH or ma-CHEE-chee

Introduction: In waltz pos, back the lady as in a One-Step, with the M walking fwd 8 steps beg L, lady walking bkwd beg R.

I.

At the end of the introduction, lower clasped hands and start to turn CW so that the M faces out (to the wall): Do 4 swaying Two-Steps (polkas without hops) to complete 2 full CW turns, progressing in LOD. Sway away from the initial side step, so that clasped hands rise and fall gracefully (rising first).

"Les à Côte" fwd LOD in closed promenade pos: He crosses his L heel to the R, cutting in front of his ptr, as she points her R toe fwd diag to the R. Then these fwd ft take full wt and the rear ft chassé to close. He points his L toe to the L as she cuts her R heel in front of him, and trailing ft again chassé to close. Repeat this twice more for a total of 6 chassés, ending with a Scorpion pose: facing against LOD.

II.

Beg on his R and her L, do 4 CW Two-Steps (2 full turns) traveling against LOD. The clasped hands lower first, then rise.

Making sure that the M is facing out at the end of the Two-Steps, perform a long chassé against LOD, looking twd the direction of travel. The M slides 8 chassés to his R, stopping on his R on the 8th ct, as the lady slides 7 chassés to her L, stopping on her L on ct 7, then falling back onto her R on ct 8. Arms change gracefully during the chasse with the M placing her R hand behind her back and taking it with his R hand, then both dancers reach out and up with their free L arms, to take L hands overhead in an arch. On ct 8 both turn to face LOD in skater's pos (her L arm in front of him; his R arm around her waist) with L ft free.



III.

Chassé diag fwd to L with heel, close, heel, close, heel, stamp, stamp. Then fwd to the R with the same pattern, opp ft.

Fwd L: L heel, close, heel, stamp. Fwd R: R heel, close, heel, stamp.

Skate fwd with a smooth Two-Step to the L (without turning). Then he does a R Two-Step in place while assisting ptr in turning 360° to her R, with a R Two-Step. During this turn, he sweeps their L hands up and around in a CW arc. She finishes her turn directly (and closely) in front of him, her-back-to-his-front. To complete the arm linkage, she touches her fingertips together in front, elbows

MAXIXE (Cont'd)

raised somewhat (his L hand is now just under her L hand), and he slips his free R hand in under her R hand, all palms down.

IV.

In this Back Two-Step pos, step and sway to the L with a Two-Step, then R. Continue to sway L,R,L,R and L. Try to end up facing out (twd the wall) on this seventh bar.

On the eighth bar, she half-turns to her R with two steps, R,L to face him. At the same time, he does a Two-Step in place and assists her turn by sweeping their L hands in an arc up and around her.

When facing, change arms to waltz pos in order to repeat the Maxixe from part I.

Reconstructed by Richard Powers,
1982; revised 1985

Presented by Melanie and Richard Powers

THE ONE STEP
(U.S.A.)

Music: R. Powers special cassette

Brief descriptions of a few selected One-Step variations:

BASIC WALKS

- One-Step Simply walk, backing the lady, one step to each beat of music. Gent starts fwd L, lady back on her R.
- Castle Walk Step up onto balls of the ft with each step, legs stiffened a bit. Long steps.
- Polka Skip Backing the lady, do a quick little 1-2-3 polka step, then another. Possibly high kick behind in preparation.
- Lame Duck (Canter) Alternate high and dipping steps, as if limping.
- Bunny Hug One-step in a hugging hold.
- Dog Trot One-step in a brisk run, with stiffened legs.
- Turkey Trot Many variations. One is a dog trot interrupted with stops and kicks to the rear, possibly flapping arms.
- Pony Trot One-step skipping. Add a brief hop between each step. Brick and gliding.
- Fish Walk A slower, waddling pony trot. Step, hop, step, hop.
- Yale Walk A one-step in Yale Pos, standing to the side of ptr, usually R hip to R hip, sometimes L.
- The Snake (The Step Out) From a one-step, cross over into Yale Pos. Then back over. Snake alternates side to other side.
- One Step Cortez From a one-step, step into Yale for 2 steps, then step back to facing for 2 steps.
- Boat Swing Gent crosses L over to R side as lady crosses R behind L. Back lady 2 steps. Repeat to other side, swaying as a boat.
- Aeroplane Walk Same 1-2-3 pattern as the Boat Swing, but holding both arms out to sides like wings.
- Skaters Walk One-step in skaters pos, both walking fwd. A variation has the gent directly behind the lady, both starting R.
- Figure 8 One-step backing the lady in a large figure 8 pattern on the floor.
- Spiral Similar, but curve the floor pattern tighter into a spiral until you are turning in place.

TURNS

- Spin (Turn, Swing) Like a buzz-step swing, both starting R. No bouncing up and down. Castle photo shows R between ptrs legs.
- Chicken Scratch Similar, but as you step R, kick L to the rear at the same time, like a chicken scratching in the dirt.
- Egg Beater Face ptr and alternately kick ft to the rear. Do this while turning to look like an egg beater.
- Pomander Walk Both one-step fwd around each other in Yale Pos. Turn the other shldr in and walk the other direction.
- Traveling Turns A schottische spin without the hops. Each step is a half-turn, R between ptrs legs. Kick L back when free.

THE ONE STEP (Cont'd)

- Promenade Turnout Two walks fwd in promenade pos, beg with outside ft, then 2 steps of the Traveling Turn.
 Turning Fish Walk Just that...a Fish Walk turning in place, like a schottische.

HESITATIONS

- Dip Simple stop one-stepping with a dip (bending the legs but not necessarily the body).
 Single Hesitation After one-stepping, back the lady one more step and hold. Or back the man. Hold is usually for 2 cts.
 Double Hesitation After 4 steps backing the lady, back her 1 more, back the man 2, back the lady 1. Arms swing with steps.
 Triple Hesitation After 4 steps, back the lady 1, back the man 2, back lady 1, back man 2, etc., alternating ftwk.
 Castle Rocks As gent stands L, he swings R fwd, toe to ground; swing R back, swing R fwd; step R. Lady opp. Same, other side.

GRAPEVINES

- Basic Grapevine Step to the side, facing ptr, cross the 2nd ft in front of the first, side step, cross 2nd behind. Repeat.
 Marcel Wave (Yale Grapevine) As she crosses in front on the 2nd step, he crosses behind, vice versa on the 4th step. Repeat.
 Grapevine Dip With either of the above steps, dip on the 2nd and 4th steps.
 The Scissor Back the lady in Yale pos 4 steps; face and continue with 4 steps of the Marcel Wave. Repeat
 Crab Step Marcel Wave with no twisting of the body whatsoever. Variation: Cross-in-front follows ptrs cross-behind.
 Double Crab Crab Step done double time, 2 steps per beat.
 Sawtooth Crab Back the lady 2 steps, back the man 2 steps, etc., while progressing to the side, forming a sawtooth pattern.
 Picket Fence Back the lady 4 steps, back the man 4, etc. Sometimes done in a fast trot.
 Cross-8 Swing (Eight-Step) Walk 3 steps fwd in promenade pos; stop and turn in twd ptr to counter-promenade 3 steps. QQS.
 Snake Dip Cross-8 Swing (3 promenade steps and a hold while turning in) dipping in the 2nd of the 3 steps.
 Zig-Zag Back the lady 3 steps in left-hip Yale pos, pivot to right-hip Yale on ct 4. Back lady 3 steps, pivot to left-hip Yale.
 Serpentine Back the lady, gent crossing each step over the other while the lady crosses each step behind the other.

THE ONE STEP (Cont'd)OTHERS

- Glide A simple chassez (galop) smoothly.
- 4-Slide Series of 4 chassez, each ending with a half-turn, like an extended polka. Side,close,side,close,side,close,side,turn.
- 2-Step Polkas and 2-steps (a smoother polka without the hop) were included in one-step sequences.
- Grizzly Bear Many versions. A common one is a lumbering side-close-side-close. Half the tempo of the Glide (which was doubletime).
- Wallaby Jump Both dancers step to the same side, then hop 3 more steps to that side. Repeat to the other side.
- Drag Step He side-steps L, shooting the R out to the R. Side; then drags the R to the L. Lady does opp ftwk. Repeat.
- Get Over Sal Similar to the Drag Step. He steps L to the L side and leans and looks down to the R; draw R to L. Repeat other side.
- The Outer Edge Back the lady 2 steps shifting into R-hip Yale pos. Then turn to face ptr doing the Get Over Sal step.
- Camel Walk Many versions. An early one is to sway the hips fwd and bkwd, in unison with ptr, while stepping side.
- Flea Hop Many versions. One is to leap to the side, closing both ft together as you land. Repeat in same direction or reverse.
- Anderson Turn Back the man in Yale pos. Then the man stops while she continues fwd around him (he pivots on both toes).
- Wind-Up Push away from ptr for 2 steps, his L hand keeping her R. Then he pivots left for 3 steps while she walks CW around him (this wraps his L arm around his own neck). They meet closely, take ballroom hold and do Traveling Turns.

Presented by Melanïe and Richard Powers

Notes by R. Powers 1985



THE CASTLE SCHOTTISCHE
(U.S.A.)

Music: R. Powers special cassette 4/4 meter

Unlike most ragtime-era dances, which were usually improvised combinations of characteristic steps, this dance was taught as a specific sequence. It appeared simple as the "SCHOTTISCHE - as taught at the Castle School of Dancing," in the 1915 booklet "Victor Records for Dancing." Later that year it was described as THE CASTLE SCHOTTISCHE in the Philadelphia dance manual "Dancing Without a Master."



Position: Both dancers face LOD and take Skater's Position with the lady on the right. Both the gent and the lady commence with their right feet.

- A1 Do a Two-Step fwd to the R: Glide R fwd diag to the R; close L to R; glide R fwd diag again; swing L across the R.
 A2 The same Two-Step done fwd diag to the L, beg L.
- B Walk fwd R, swing the L fwd (low swing); walk fwd L, swing the R fwd; repeat both for a total of 4 step-swings. As you take the fourth step, keep L hands only and turn 1/4 twd ptr.
- C1 Facing ptr, do a Two-Step (R,close L,R) directly to your R side (not fwd), retaining ptrs L hand as they Two-Step away from you.
 C2 Two-Step to L side, beg L, dropping L hands and catching ptrs R hand with your own as you pass in front of each other.
- D Keeping R hands, both walk 3 steps fwd (R,L,R) to exchange places with each other. On the 4th ct, touch the L toe lightly to the floor without wt, to help prevent the tendency to take 4 steps here. On this last ct, the lady remains facing LOD while the man swivels a half-turn to his R, to fall in behind his ptr in reverse Skater's Pos (he is at her R, with his L arm behind her back).
- - - - -
- A&B Repeat the first two sequences, beg with the L. All ftwk will be opp from above.
- C Repeat the side Two-Step beg to L side with the L, then to the R and ending by catching L hands.
- D Keeping L hands both walk 3 step fwd (L,R,L) to return to orig pos. The gent pivots to his L on the last ct to regain Skater's Position.
- - - - -

Repeat the sequence. The style of dancing should be relaxed, with just a touch of elegance.

NOTE: This dance most likely evolved into the "Salty Dog Rag" that is done by folk dancers today.

Notes by R. Powers 2/88

Presented by Melanie & Richard Powers

PARISIAN TANGO
(U.S.A)

The nineteenth century Tango found its way from Buenos Aires to Paris in the first decade of the twentieth century. After being modified in the cabarets of Montmartre, the Tango became a tremendous craze in Paris (which was dubbed "Tangoville" by the press in 1912. Exhibitions dancers invented hundreds of "fantasy" steps which were beautiful to watch but overwhelming to those attempting to learn the Tango. In response to this apprehension, most teachers assured their students that less than a dozen steps were essential to the "true" Tango.

Comparing the most reliable sources from 1911 to 1915, we find that the European (especially Parisian) dance manuals were in close concordance with each other on these essential Tango figures. They often made clear distinctions between the original Tango steps and the diverse fantasies.

The following is a sampling of six of the most common "original" Tango steps. There were indeed varying interpretations of each step, but here we show the most typical forms. This sequence of steps is also typical of the original Parisian form, beginning with four steps backing the lady and concluding with a rotating step. The Europeans tended to commence the Tango with the man's right foot, while Americans usually began with the man's left. We will follow the latter custom here.

Although the Tango originated in Argentina, many Americans considered the Tango a sophisticated Parisian dance.

Music: R. Powers special cassette

As in most ragtime-era dance manuals, only the man's steps will be described. Unless otherwise noted, the lady is facing him and steps with the opposite foot.

LA MARCHA (la marche) - Back the lady 4 slow steps in waltz pos.
He begins fwd L, she starts back R.

MEDIA LUNA - Step fwd L; R to the R side; close L to R with wt (SQQ).
(demi-lune) The second of the 3 steps sweeps to the side in a half-moon shape.) Then step back R; L to the L side; close R to L with wt (SQQ).

EL MARCHA Back the lady 4 slow steps.

EL CORTE (pas de'arret) - Step fwd L; R to the R side; close L to R with wt; step back R, holding for 2 slow cts (SQQS).
During the hold, twist open into closed promenade pos, both facing LOD.

EL CHASSE (le chasse) - Promenade 2 slow steps fwd, L,R; facing ptr, step L to L side and close R to L; promenade 2 more step fwd L (SSQQS).

(Note: a longer chasse passage would have continued the SSQSSQSSQQ sequence.)

PARISIAN TANGO (Cont'd)

EL MEDIO CORTE (temps d'arrêt) - Promenade one more step fwd R, stopping and dipping; step back L; close R back to L with wt; promenade 2 more steps fwd L,R (SQSS).

Note that the combined chasse and medio corte create the classic SSQQSSQQSS pattern.

EL MOLINETE (le moulinet) - He sweeps her into waltz pos (facing squarely) as he steps fwd L at her; rock back and forth (not side to side) L and R as you slowly turn CCW. She faces him as she falls back onto her R, then continues to rock back and forth. Total of 8 slow steps completing one full turn. He finishes facing LOD, ready to recommence the sequence.

- - - - -

FOX TROT

A series of steps from 1915. One of the very first Fox Trot steps was a combination of two slow and four fast walks backing the lady (described by the Castles in 1914). Shortly thereafter, the Fox Trot began to borrow steps from the Tango. All of the above Tango steps were incorporated into the early Fox Trot, and some still survive today (such as the Media Luna and long version of the Chassé).

To create a typical sequence of early Fox Trot steps, replace each appearance of El March (SSSS) with the Castles' Fox Trot step (SSQQQQ), then continue the rest of the Tango sequence, danced in a relaxed, somewhat bouncy style.

Notes by R. Powers 1988

Presented by Melanie and Richard Plwers

SKATER'S TANGO
(U.S.A.)

A Skater's Position Tango from 1914.

Music: R. Powers special tape

Position: Skater's position, both facing LOD, lady on the right, with left hands taken in front of the gent and R behind the lady at her right side.



A MISTLETOE HESITATION (Corté)

Promenade LOD 4 slow steps, both beg L ft.
Then step fwd L (slow, dipping* slightly);
Corte back thusly: Step back R; close L beside R;
step fwd R (QQS timing), pivoting to the R (180°
CW) on the R ft, into reverse skater's pos (lady on the L).
Finally step back onto L ft (slow)

B Repeat the Mistletoe Hesitation back home with opp ftwk (beg with R). At the end, twist back into orig skater's pos by pivoting to the L, to face LOD again.

C EL OCHO

Step fwd (slow) on the L (possible stamping), then 1) cross R sweeping around in front of the L; step L to L side; step R straight back (QQS). Then 2) cross L in front of R; step R to R side; cross L in front of R again (QQS), sweeping the R around to the front to repeat parts 1 and 2 of the Ocho two more times.

D MAURICE BEND STEP

After 3 ochos (the last step was on the L crossed in front of the R, which may be stamped), sweep R around in front of the L, bending the L a bit (quick); step straight back L (quick); twist 1/4 to the right and step R to R side (slow); draw L to the R without wt (slow).
Twist 1/4 back to the L to repeat the sequence from the top.

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HESITATION WALTZ

Suggested music: Hesitation Waltz, or possibly other fast waltzes.

These particular Tango steps may be danced to a fast waltz (176 to 200 beats/min.), where you take one slow step to each 3 ct bar of music. The steps of the above sequence remain the same, but there are some style and rhythm changes when dancing as a waltz.

Dance smoothly and gracefully, without the sinuous tango "stalking." The QQS phrases are now "slow-quick-slower" (counting 2-1-3). The asterisked * dipping is now an elevated hesitation, before falling back into the corte.

Note: If using Hesitation Waltz, the last phrase of music has 10 bars instead of 8. For the extra 2 cts, slowly rock fwd L, back R (once) before repeating the dance from the top.

Presented by Melanie and Richard Powers

THE TRIPLET GALOP QUADRILLE

The first figure of "The Triplet", a three-part English quadrille recorded by Charles Durang in his Fashionable Dancer's Casket, 1856.

Music: R. Powers special cassette

Formation: 4 cpls in square formation.

CHORUS: All 4 cpls "aim" twd the cpl to the R and galop 4 slides to their places; balance one step into the set while turning 1/8 CW; balance one step away while turning another 1/8 CW. Looking over elbows, cpls galop 4 slides to the next place and double balance turning 1/4 CW. Repeat to home.

FIG. 1 Head cpls galop 4 slides up to R side cpl and quarter turn CW on 4th slide; galop 4 slides, over elbows, to the opp place. Repeat to the other side cpl and home. Side cpls dance as the head cpls did.

CHORUS: As before

FIG. 2 Head cpls advance with 4 setting steps, half-coupled (side-by-side) with ptrs. Gents pass L shldrs. On the 4th setting step, the lady turns L to face home (he doesn't) and they take waltz pos. Return to home with 4 turning galops (two-steps). Side cpls repeat this Fig.

CHORUS: As before.

FIG 3 Head cpl #1 galops down the set splitting bottom cpl #2 who are advancing to the head, 7 slides (à Tiroir). Then cpl #2 splits cpl #1. Side cpl #3 splits side cpl #4 and vice versa.

CHORUS: As before

The entire sequence may be repeated.

Presented by Melanie and Richard Powers

The figures are amended to fit the music "Schomberg Galop" by Charles D'Albert. Sheet music is available upon request - specify instruments you will use. Reconstruction by Richard Powers.

VICTORIAN ETIQUETTE of the BALL-ROOM

Quoted from Nineteenth Century Dance Manuals

We can only hint at certain violations of etiquette which are practised. These will be offered, not with oracular confidence, but respectful deference, to the consideration of our patrons.

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The appointed hour of a ball should be adhered to as nearly as possible. When you enter at a late hour, you appear to be of great importance in your own estimation.

On entering a ball-room, all thought of self should be dismissed. The petty ambition of endeavoring to create a sensation by either dress, loud talking, or unusual behaviour, is to be condemned.

Let your countenance be expressive of cheerfulness and gaiety, and let an agreeable smile ever play about your mouth.

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Do not cross the ball-room in an anxious manner, or force your way to a lady to merely receive a bow, as by so doing you attract the attention of the company to her. If you are desirous of being noticed by any particular persons, put yourself in their way as if by accident, and do not let it be seen that you have sought them out.

Don't be in a hurry to get to a chair. It is just as graceful and proper to stand.

In public balls, a gentleman offers his partner refreshments, but which she seldom accepts, unless she is well acquainted with him.

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Dance as others do, with ease. It has a very absurd look to take every step with dancing-school accuracy, and your partner will be the first one to notice it.

Pay attention to the dance, but not so marked as to appear as if that attention were necessary to prevent a mistake.

It is improper for two gentlemen to dance together when ladies are present.

There is perhaps no occasion in which the necessity of gracefulness is so important than in dancing. We do not, of course, allude to stage dancing, which would be beneath contempt without grace.

When invited to dance, the lady will hand her ball card to the gentleman, who will put his name in one of the vacant places.

It is not in conformity with the rules of etiquette for a young lady to dance with one gentleman repeatedly, to the exclusion of all others who may solicit her hand, even though the favored man be her suitor.

A gentleman may, however, without impropriety ask a lady to join him the second time in a dance. He should treat all courteously; and not manifesting preference for any one in particular, be ready to dance with whomever may need a partner.

VICTORIAN ETIQUETTE of the BALL-ROOM (Cont'd)

A lady who declines dancing with a gentleman should afford him some reason for her refusal, no matter how frivolous; and no gentleman should compromise his self respect by manifesting any displeasure, even if the lady by whom he was refused exhibits bad taste by immediately dancing with another, for in these matters ladies are exempt from all explanations.

If a lady has promised to be your partner for a dance, do not neglect her when the time comes, but be in readiness to fulfil your office as her cavalier, or she may think that you have studiously slighted her, besides preventing her from obliging someone else.

If you are so unfortunate as, forgetting a prior engagement, to engage yourself to two partners for the same dance, decline dancing it altogether, or you will surely offend one of them.

While dancing, a lady should consider herself engaged to her partner, and therefore not at liberty to hold a flirtation, between the figures, with another gentleman.

It is best at a ball, for a lady to dance only every other dance, as over-fatigue, and probably a flushed face, will follow too much dancing. Decline the intermediate dances on the plea of fatigue.

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Loud conversation, profanity, stamping the feet, writing on the wall, smoking tobacco, or throwing anything on the floor, are strictly forbidden.

The practice of chewing tobacco and spitting on the floor is not only nauseous to ladies, but is injurious to their dresses. They who possess self-respect will surely not be guilty of such conduct.

Etiquette requires both study and memory, as its rules are often arbitrary.

Compiled 1981 by R. Powers.