

30TH ANNUAL

FOLK DANCE CAMP

UNIVERSITY
of the
PACIFIC

STOCKTON, CALIFORNIA

JULY 24 - AUGUST 6

1977

SYLLABUS of
Dance Descriptions

McQuatt



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Video of Bloland demonstrating these dances is available on the Stockton Folk Dance Camp website.

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ERRATA FOR 1977 FOLK DANCE CAMP SYLLABUS

- | <u>Page</u> | <u>Clarification</u> |
|-------------|--|
| 1 | <u>ALUNELUL DE LA BĂILEȘTI</u>
Fig III, meas 12: Change <u>Step</u> to <u>small leap</u> . |
| 3 | <u>DAMUL</u>
Record: Slow record down a bit.
Fig II, meas 9: Delete <u>across</u> . Change to R side to <u>in front</u>
turning heel to R. Meas 10: <u>Change next to L to in front</u>
Fig III, meas 17: Brush straight R leg <u>forward</u> .
Meas 18: Brush straight R leg <u>backward</u> .
Meas 19: Step <u>on R behind L</u> (ct 1)
Meas 20: Step <u>on L behind R</u> (ct 1).
Fig IV, meas 35: Twizzle: Small step bkwd on ball of R ft,
twisting heels to R (ct 1). L heel twists over instep of
R ft. Repeat action but step on ball of L ft and twist
heels to L (ct 2).
Meas 37-40: Repeat action of meas <u>33-36</u> with..... |
| 5 | <u>DE-A LUNGUL</u>
First paragraph: The set of Roman numerals starting on line 12
refers to this former description and does not correlate
with this dance description.
Record: May be speeded up slightly.
Introduction: Add: <u>Joined inside hands swing gently during</u>
<u>the walking steps. End facing ptr, ft together (shldrs</u>
<u>parallel) and joined hands in "W" pos.</u>
Fig I, Meas 1, M: Delete: <u>Changing joined hands to "W" pos.</u>
<u>Change fwd to sdwd. Line 3: Change bkwd to sdwd.</u>
Meas 2, line 2: Change <u>up to "W" pos to fwd and up in an arc</u> (ct 2).
6 Fig V. Change <u>POINT to PONT</u> .
M meas 3: Change to read: <u>Bend knees (plie) in preparation</u> (ct 1);
<u>hop on L extending.....</u>
W meas 2: Walk R, L, R.
7 Fig VI, W, meas 4: Change <u>CW to CCW</u> .
Fig VII, meas 2: Should read: <u>Step fwd L (ct 1); step fwd R (ct 2);</u>
<u>pivot CW in place to face RLOD and keeping hands held to end</u>
<u>in Reverse Varsouvienne pos. W on M L (ct &); step L beside</u>
<u>R (ct 3).</u>
Meas 3, line 4: Delete <u>with R slightly fwd</u> . Insert: <u>together</u> .
Meas 4: Should read: <u>Moving in RLOD, step fwd R,L (cts 1,2);</u>
<u>pivot CCW in place to end facing LOD and keeping hands held</u>
<u>to end in Varsouvienne pos, W on M R (ct &); step R beside</u>
<u>L (ct 3).</u>
Note: This write-up is a description of the figures. The sequence
for the dance is listed on pg 5 in the 2nd set of Roman numerals.
8 Make following corrections in song text: verse 1, line 3, change
<u>pe to de</u> ; verse 3, line 1, change <u>cuida to ciuda</u> ; line 2, change
<u>Cind to Cind</u> ; line 4, change <u>ti to țî</u> . |
| 9 | <u>HORA MARE MOLDOVENEASCA</u>
Part II, meas 2, line 4: Change <u>down</u> to <u>middle</u> . |
| 10 | Part II, meas 5-6, line 7: M <u>backs up</u> a little on the first
two-step and goes under the joined hands on the second.
Meas 7: On the seventh step the knee bends in preparation
for a change of direction. |

- 11 HORA NUTII
 Meas 3: On ct 1 the arms start their downward swing to "V" pos.
On ct 2 arms start their upward swing; Arms in "W" pos on ct &.
 Meas 8: Add: Elbows are pulled down sharply on the stamps.
- 12 SĂLCIOARĂ
 Meas 5; line above: Arms vibrate down and up in "W" pos.
 Meas 9-10: Arm movements: In both meas, arms start to swing down (ct 1); complete downward arm swing (ct 2); arms start to swing up (ct 3); arms into "W" pos (ct 4).
- 13 JIANA DE LA JINA
 Fig I, meas 2: Delete (as in ct 1, meas 1).
- 15 ȚIGĂNEASCA DIN GIUBEGA
 Record: Slow down to about 26 rpm.
 Part II, meas 4: Should read: Facing diag L of ctr, step on L sdwd to L with a straight leg (ct 1); step on R across in front of L, bending knees (ct 2).
 Meas 6: Step sdwd on L away from ctr (ct 1); turning to face ctr, step bkwd on R ft (ct 2)
 Meas 7: Continue to move bkwd on L (ct 1); turning to face LOD, step fwd on R (ct 2).
- 16 Clarification, line 4: Should read:.....twd the L, back out of ctr for 2 steps, then turn to
 Line 5: Change (meas 6, ct 2) to (meas 7, ct 2).
- 17 ȚÎNȚĂROIUL
 Part I, meas 1-2, line 2: Delete as R heel touches floor in front
 Part III, meas 21: Add at end: moving twd ctr.
 Meas 31-32: Take 5 small steps bkwd, leap onto L, stamp R ft, no wt, next to L (ct 2).
- 19 VLĂSCENCUTA
 Part I, meas 1, line 1: At end, delete heel.
 Line 2: Delete all except (Q). Insert: Step fwd on L.
 Note: This meas could be stated thusly:
 Meas 1 Moving and turning to face twd LOD, take 3 running steps starting R (Q Q S).
- 25 LICKI TANAC
 Formation: Contra formation. Add at end: one above the other; may be clenched or with open palm
 Variation C: Add at end: Turn to face orig place on 4th step-hop.
- 28 PREPLET
 Variation III, meas 4, line 6: Delete in its pos in front of.
 Insert: beside.
- 29 SESTINSKI DRMES
 Line 6: Add " marks after ling (Crum's request!)

31-40 In all Finnish dances when hands are on hips they are fisted.

PRONUNCIATION FOR FINNISH DANCES

Hylkeenhyppely	HOOL-cane-HOOP-peh-loo (oo as in book)
Lanssi	LAHN-see
Oravaisten Menuetti	OR-ah-vy-sten MEN-oo-et-tee
Ja Polska	yah POLE-skah
Hyllytysta	HOO-loo-toos-tah (oo as in book)
Sappo	SAHP-poh
Pilkistysta	PIL-kiss-toos-tuh

31 HYLKEENHYPPELY

Steps: Delete Polka Mazurka. Insert Kick Mazurka (1 to a meas):

Step fwd L,R (cts 1,2); hop on R, at same time giving a kick with L ft (ct 3). Step repeats exactly. Also done beg with R.

In dance description change Polka Mazurka to Kick Mazurka wherever it occurs.

On all jumps, land with heels together and toes turned out.

Fig I, meas 1-3: Move fwd in LOD during these meas.

Meas 32: Do not jump but turn to face ptr and take pos described at start of Fig II.

Fig II, meas 2: The correct pos is for the W to place forearms on top of M forearms, W hands hanging down inside.

Meas 9: Three sliding steps twd ptr.

Meas 10: Step on R (ct 1); jump (ct 2); hold (ct 3).

Meas 12: Shift wt onto L ft (ct 1); jump (ct 2); hold (ct 3).

32 Meas 13-14: Hands are joined as in Fig II, meas 2.

Note: The jump is done on ct 2 of meas 10 and 12, not on last ct.

33 LANSSI

Steps: Add (2 per meas).

Note: In description "ballroom pos" refers to "open ballroom pos."

Fig I, meas 33-64: Change return to to stand in.

All turns for the W under joined hands are CW and are done on the last 3 cts of the meas involved, except in Fig II, meas 21-24.

35 ORAVAISTEN MENUETTI JA POLSKA

Record: Suomen Nuorison Liitto SNL 38 (45 rpm)

Styling: During the minuet M may look at his ptr, but she should look at the floor just beyond where she is dancing.

Steps: Crossover step, ct 9: Change horizontal to perpendicular.

36 Add: 2 meas - Introduction

Pattern I, meas 9-10 rptd: In margin delete rptd.

Pattern II, (at bottom of page) meas 9-16, line 4: Should read bringing joined hands up, over, and down.

37 Pattern III, meas 1-4: Add at end On the last ct of meas 4, raise L hand, palm up, out to L side about shldr level in preparation to grab neighbor's arm.

Note: If more room is desired for the Polska, the star may move out of the formation during the walking steps.

38

HYLLYTYSKÄ Change spelling to HYLLYTYSTÄPronunciation: Change to HOO-loo-toos-tah (oo as in book).Formation: Add Face in LOD.

Steps: Delete polka; insert Finnish Polka (R): Jump off of L ft (ct ah); land on both ft, R toes a little fwd of L ft (ct 1); step on L (ct &); step on R (ct 2); hold (ct &). Wt is always on balls of ft. Step alternates. Finnish Polka (L): Use opp ftwk, landing with L toes a little fwd of R (ct 1).

Delete stop-waltz; insert Hylltyys step: step R in indicated direction, starting to rise on ball of ft (ct 1); step on ball of L beside R (ct &); lower heels sharply to floor (ct 2); hold (ct &). Step alternates.

Fig I, meas 1-8:.....in the circle, begin outside ft.

Meas 9-16: Delete stop-waltz; insert Hylltyys. Add: to move in LOD, M begins stepping fwd on L, W bkwd on R.
Start turning on meas 16 (M R, W L).

Meas 17-24: Delete stop-waltz; insert Hylltyys. Turn 1/2 CW on ct 1 of each meas. On last meas do not turn, but move fwd in LOD.

Fig II, meas 9-16: The 8 polka steps are done face-to-face and back-to-back. M starts Finnish Polka (L), W opp.

Fig III, meas 1-8: M does 8 polka steps moving in LOD, beg Finnish Polka (L). On meas 8 M passes his ptr on the inside of circle and turns to face RLOD, (W facing LOD).

Meas 9-16: Both M and W polka

39 SAPPO

Diagrams: The 2 diag on pg 39 and the top diag on pg 40 are done with the head of the hall twd the top of the page.

Steps: Heel and toe: Turn 1/4 to the L and hop seven times on L ft, at the same time touching the heel and toe of the R ft alternately, twd opp. Heel and toe are put in the same spot.
With a leap onto R, turn 1/2 to the R, bringing the L ft behind R calf with knee turned out (meas 2, last & ct). While hopping on the R ft seven times make the same heel and toe steps sdwd twd ptr with the L ft. Leap onto L to face ctr and close R to L, taking wt (meas 4, last & ct).

Jig step: Change to Reel step wherever it appears.

Fig I, meas 5-6: Beg L ft, turn 1/2 CW on third step, close L to R on fourth step.

Meas 13-24: On the last 4 walking steps M walk to pos for Fig II (see diag above Fig II).

Fig II, meas 1: Rear dancers may also wave with the L hand.

Meas 3-8: On meas 8 the rear dancers give ptr a little shove to help them get out of the way.

Meas 13-24: Add On meas 24 form a straight line, ptrs facing and M back to back in middle. Fists are on hips.

40

Fig III, meas 9-15: This figure is a Reel of Four started by passing R shldr with ptr. The diag at the side of the page are inaccurate and should be ignored. During the Reel of Four, hands are down at sides. Following is a description of the action during Reel of Four:

- Meas 9 - Pass ptr by R shldr.
 10 - W pass L shldr in middle as M circle CW to face in.
 11 - Pass person facing you by R shldr.
 12 - M pass L shldr in middle as W circle CW to face in.
 13 - Pass ptr by R shldr.
 14 - W pass L shldr as M circle CW to face in.
 15 - Stop facing ptr, W back to back and M facing ptr.
 16 - Four steps with appels in place.
 17-32 - Repeat action of meas 1-16, Fig III, but start with the W back to back. End in orig places.

47 KUJAWIAK NO. 3

Part I, meas 5-7: Add at end turning CCW on meas 7 to end back-to-back.

Meas 8: Delete all. Insert Stamp R,L (no wt) (cts 1,2); hold (ct 3).

Meas 9-15: M turns CW, W CCW, on meas 15 to end facing each other, M facing LOD.

Meas 16: Delete all. Insert Take shldr-shldr pos, M stamping R,L; W R, L (cts 1,2); hold (ct 3).

Part II, meas 1, line 3: Change lead to lean.

Part III, meas 1, line 3: This in place means underneath the body.

Part IV: Change Melody D to Melody C.

Meas 1-3: Side balance step: M step sdwd L on L (ct 1); step on ball of R ft near L heel (ct 2); step on L in place (ct 3). W use opp ftwk.

At end of description add: taking shldr-shldr pos during the introductory music. M face LOD.

56 POLONEZ STAROPOLSKI

Fig III, meas 1, line 2: After L ft add into ctr.

57 Fig IV, meas 1: Add at end in 1st Arm Pos.

Fig VII, meas 2, line 1, M: Should read Turning 1/4 CW, place....

58 Fig VIII, meas 5-6: End with M back to ctr of large circle.

59 PONIEWIERANY

Steps and Styling, 3rd paragraph; line 1: Delete first five words. Insert When not holding his ptr M's hands are free.
 Change next wording to W's L hand is held on

60 Fig I, meas 1, W: Change 1 1/4 to 1.

64 POWOLNIAK

Last paragraph, line 4: second word should be Kadzidko.

Line 5, address: Katherine Road

67-77 PRONUNCIATION FOR ISRAELI DANCES

Et Dodim Kala

Ga'aguim

Hahelech

Ki Hivshiloo Eshkolot

Lema'ana

Mishal

Tfillat Hashachar

Ylelat Haruhach

ET doh-deem kah-LAH

GAH-ah-goo-EEM

hah-HEH-leh

KEE heev-SHEE-loo esh-ko-LOTE

LEH-mah-ah-NAH

mish AHL

tuh-fee-LOT hah-SHAH-har

yee-lay-LOT hah-ROO-hah

67

ET DODIM KALA

Music: 4/4 meter

Part One, ct 13: Change 1/2 to 1/4.

Cts 17-20: Use thumb grasp.

Cts 29-31: Add as leg circles fwd, free hand comes fwd
to shldr level with elbow bent and down.Part Two, cts 9-16: L arm is around ptr's waist during cts 9-12
and changes to R arm during cts 13-16.Cts 17-24: R arm is around ptr's waist during cts 17-20 and
changes to L arm during cts 21-24.

Cts 29-32: On ct 31 close R to L, no wt.

68

Note; line 3: Delete waist. Add shldr level. The other arm
circles out and down to waist. Both circlesAdd at end of last sentence: The 2nd and 4th times dance is
done, M starts Part One facing the ctr.

69

GA'AGUIM

Record: 4/4 meter

Formation: Joined hands are held low.

Part Two, cts 1-2: Insert step R fwd

Cts 7-8: Take wt on both ft.

Cts 9-12: Turn to L is done on cts 9-10. Hold pos for ct 12.

Part Three, cts 1-4: Bkwd Yemenite: Step bkwd on L (ct 1);
close R to L (ct 2); step fwd on L (ct 3); hold (ct 4).

Ct 5: Close ball of R next.....

Ct 7: Add, no wt.

Cts 9-16, line 2: Delete big. W steps diag bkwd on R (ct 13).

Ct 15 M takes wt on L. W does not take wt on R. At the
end of ct 16 there is an inner circle of M and an outer
circle of W.

Part Four, cts 1-32: Add dancing individually with hands down.

70

Part Five, cts 9-16: taking other hands.....W end behind
ptr, facing ctr.Part Six, cts 1-16, line 1: Delete big. Line 2: Change to to twd.
Line 3: close R to L, no wt.

71

HAHELECH

Record: Side 2, Band 5.

Add: 16 cts for Introduction - no action

Introduction: Bend knees slightly as L closes to R on the & cts
of ct 7 and ct 11.Part One, ct 6: Should read Cross R over L.

Ct 18: Jump high, bending knees in air.

Part Two, ct 1: Delete Face ctr. Insert Face diag R of ctr.Last paragraph: Last time dance is done hold ending pos for a
couple of seconds.

73

KI HIVSHILOO ESHKOLOT

Record: 4/4 meter

Formation: join hands low. Can also be done in lines.

Part One, cts 5-8: Turn 1/4 L to face RLOD on hop.

Ct 11: On hop turn to face ctr.

Ct 12: Add turning to face LODCts 13-16: On ct 16 leap onto L next to R to face ctr,
raising R knee

Cts 31-32: Place hands on neighbors' shldrs

- 73 Part Two, cts 31-32: Release shldr hold and rejoin hands low.
Cts 1-4: Balance steps are done in quick, quick, slow rhythm.
On final repeat of dance last balance step is replaced with
a step L, stamp R.
- 74 LEMA'ANA
This is a mixer
Record: 4/4 meter
Part One, ct 3: The two steps are taken on cts 3,&
Cts 17-32: Change in place to fwd.
Part Two,, cts 2,3,11, and 15 involve two actions. The second
one is done on the & of the ct involved.
- 75 MISHAL
Formation: Delete all. Insert: Dancers in a circle (or
short lines), facing LOD. Hands joined low.
Part One, ct 4: Brush is very slight.
Part Two: Hands are raised as leap is taken on ct 1.
Ct 3: Hop on L (ct 3); run R to R (ct &).
Ct 4: Add crossing L in front of R.
Ct 8: Add with accent.
- 76 TFILLAT HASHACHAR
Formation: Change to read Lines of dancers, facing LOD,
hands joined low.
Part One, cts 1-2: Change to read: Step R in LOD and turn
1/4 CW, back is turned to ctr.
Cts 5-6; Add Bend knees as body bends fwd, keep back straight
Cts 33-64: Since cts 31 and 32 are done facing ctr, on
cts 33-34 step R to R side and turn 1/2 to the R to face out.
- 77 YLELAT HARUHACH
Line 1, phonetic spelling: change LAT to LOT
Formation: Delete and held down. Insert about waist level.
Fig II (thruout): On each odd numbered meas step on ct 1,
pivot on cts 2,3. On each even numbered meas touch
free ft, no wt, next to supporting ft on ct 1 as fingers
are snapped; hold (cts 2,3). The only exception is on
meas 8 when wt must be taken on ct 1 (W L and M R) to free
inside ft for repeat of pattern in RLOD.
Meas 7-8: Change CCW to CW.
- 78 Fig III, meas 2: Delete beside L. Insert in place.
Meas 4: Step on ball of L ft behind R (ct 1); pivot 1/2
CCW (cts 2,3). Delete close R to L (no wt) (ct 3)/
Meas 17-32: On ct 3 of meas 32 straighten L knee, but do
not close R to L.
- 93 LA BASTRINGUE
Pronunciation: Change luh to lah.
Record: Slow it down a little.
First line:wait through five meas of foot-tapping.
Fig III, meas 10-12: At end of line 1 add shldrs parallel
Buzz step swing is done with inside of R ft adjacent.
Add at end: Outside hands down at sides.

LA BELLE CATHERINE

Formation: Add Both M side by side, R shldr to music; W facing ptr.

Steps: Men's Clogging Step (Gigue - zheeg) Fig VII

Change description to the following:

Preceding Light brush fwd with ball of R ft (ct &);
 measure Light brush bkwd with ball of R ft (ct ah);
 Meas 1: heavy step onto R ft (ct 1); light brush fwd with ball of L ft (ct ah); light brush bkwd with ball of L ft (ct &); heavy step in place with L (ct ah); heavy step with R (ct 2); raise L leg, bent knee (high), clap both hands above raised L leg (ct ah); clap both hands under raised leg (ct &); L leg still raised, clap both hands above L leg (ct ah).

Meas 2 Step onto L ft (ct 1); hold (ct 2).
 (Gigue Step is not repeated).

Rhythmic pattern of Gigue Step:

	Meas 1										Meas 2		
foot	R	R	R	L	L	L	R				L		
count	&	ah	1	ah	&	ah	2	ah	&	ah	1		
action	brush	brush	STEP	brush	brush	step	STEP	clap	clap	clap	STEP		

Travelling Step: With a preparatory hop (slight) on L ft (ct ah); step fwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2). Step alternates.

Fig I, meas 1: Joined hands are held about waist level.

Line 5: Change in back, to next to L heel.

Fig II, line 1: M starts with L ft

Meas 2-3: Repeat action of meas 1, Fig II, twice.

Fig III: Change meas in margin as follows: 1-2 to 1-4; 3-4 to 5-8; 5-6 to 9-12; 7-8 to 13-16.

Meas 1-4: Turn star CW with 4 travelling steps.

Fig IV: Change meas in margin as follows: 1-2 to 1-4; 3-4 to 5-8; 5-8 to 9-12; 7-8 to 13-16.

Meas 5-8: Repeat action of meas 1-4 (Fig IV).

Fig V: Change meas in margin as follows: 1-2 to 1-4; 3-4 to 5-8; 5-6 to 9-12; 7-8 to 13-16.

Meas 1-4: Beg travelling step with hop on R ft, step fwd on L ft (ct 1) to facilitate passing back to back with ptr during meas 2.

Meas 5-8: Repeat action of meas 1-4 (Fig V) but pass L shldr and beg with hop on L ft and step fwd on R (ct 1).

Fig VI: Change meas in margin as follows: 1 to 1-2; 2 to 3-4;
3-4 to 5-8; 5-6 to 9-12; 7-8 to 13-16.

Use thumb grasp during meas 1-8.

Meas 1-2: Ptrs come close together while crossing by bending elbows and bringing forearms close on meas 1. Extend arms when dancing into ptr's place on meas 2.

Meas 3-4: Ptrs must be very close together and M can help cpl to turn quickly by holding W elbow with his free hand

Meas 5-8: Repeat action of meas 1-4 (Fig VI).

Meas 9-12: Delete change places. M 1 and W 2 turn by the R and return to own places.

Meas 13-16: Delete change places. M 2 and W 1 turn by the L and return to own places.

Fig VII: Change meas in margin as follows: 1 to 1-2; 2 to 3-4;
3-4 to 5-8; 5-8 to 9-16.

Meas 1-2: M 1 and W 2 pass R shldrs as they change places.

Meas 3-4: M 2 and W 1 stand in place while M 1 and W 2 Clog.

Meas 5-8: Repeat action of meas 1-4 (Fig VII) but M 2 and W 1 pass R shldrs during meas 5-6 and dance the Clog on meas 7-8.

Meas 9-16: Repeat action of meas 1-8 (Fig VII) but pass L shldrs to return to own places

Add: FIGURE IX Clogging in place
1-8 Repeat action of meas 1-8 (Fig II).

97

LA CONTREDANSE

Pronunciation: Change DOWNs to DOUNCE

Record: Slow record about 30%!

Steps: Clogging Step (1 per meas): Change cts as follows:
1 to 4; 2 to 1; 3 to 2; 4 to 3. Repeat of step begins
begins with hop on R (ct 4).

Introduction: Always done with walking steps - never clogging.

Fig III: Use thumb grasp when turning.

Fig V: Cpls move down the set while turning and cpl 4 separates so cpl 1 can pass between them to dance into 4th place at end of meas 40; cpl 4 moves into 3rd place as other cpls move up.

99

LE COTILLON DE BAIE STE-CATHERINE

Formation: Cpls are numbered CCW as in American squares.

Cpl 1 has back to head of hall.

Steps: Swing in Quebec style: ptrs in closed ballroom pos, face to face and shldrs parallel; inside of R ft are adjacent and stay in that relationship during the buzz turn, which is done smoothly.

Fig I, meas 1-8: Hands are joined about shldr level. Circle L with 8 walking steps and circle R with 8 walking steps.

Fig II, meas 17-24, line 1: Add at end 4

Line 4: The pivot is done on the hop at the beginning of the 5th polka step. New inside hands are joined in back-to-back pos to return to original place. Cpl 1 releases hands and separates during 2nd and 3rd polka steps to allow cpl 3 to slide through. Hands are rejoined as soon as possible.

Line 6 should read: cpl 3 has crossed over and back with.....
 Cpl 3 retains ballroom pos on return to original place.

Fig III: Change meas in margin as follows: 33-36 to 33-34;
37-40 to 34-36; 40-48 to 37-40; 49-56 to 41-48.

Presentation: moving in the indicated direction do
 two slide-close steps followed by a step and two light
 stamps in Q, S rhythm.

Line 3: Change 33-40 to 33-36.

Fig IV: Change meas in margin as follows: 57-60 to 49-52;
61-64 to 53-56; 65-72 to 57-64.

Line 3: Change R to L The W turns CCW under M's R arm.
 Delete last two paragraphs. Insert: Repeat Fig II and III
with cpls 2 and 4 active. On repeat of Fig IV the M star
R and L and when returning joins R hand with ptr's L hand
and turns CW under the joined hands.

101 GALAONA

Music: Slow the record a little.

Formation: Mixed short lines. If no belt worn, join hands down.

Introduction: 16 fast drum beats.

Fig II, meas 4: The leap on ct 1 is fwd.

Meas 5: Delete from jump to (ct 1). Insert: chug bkwd,
straightening knees (ct 1). After (ct 2) add: Body
may bend at waist twd L side .

Meas 6, line 2: swinging L leg with knee straight, across.....

102 HORA DE LA VRĂV

No introduction.

The rhythm thruout meas 1-16 is Q, S, Q, S, S (2 meas).

Meas 9: Change (ct 2) to (ct &). Insert: hold (ct 2).

Meas 24, line 2: Delete directly. Ft may be crossed in
 back of R, or just behind it.

Meas 25-32: Add: except that last step on L is slightly
fwd of R to prepare for repeat of dance.

103 (LE) LARIDÉ: Add an accent mark over the last E.

105 PORUNCEASCA

Meas 1: Add at end: Raise L heel slightly on & cts.

Meas 9: Bend body fwd from hips as you move twd ctr.

Meas 13-~~14~~. Lift R leg fwd, not too high, knee straight,
 on ct 1 of each meas.

Meas 16: Do not lift R on ct 1.

Meas 19: Ct 1 and ct 2 are small leaps.

107 SILISTRENSKA TROPANKA

Arm Movements, meas 6: Pull of hands is done on ct 1.

II. Variation, meas 6, line 2: Should readremains
 on ground, R knee slightly bent.

112 LOS CONCHEROS

Fig VI, meas 3-8: Delete With backs to ctr. Insert Turning
1/4 CW on each step sdwd L.

Meas 9-16: Should read Repeat action of meas 1-8, Fig VI.
 Delete all other wording.

- 113 IBO
Formation: Basically a non-ptr dance; an inner circle of M and an outer circle of W. The number of M and W should be fairly equal.
- 114 Fig II; In margin change meas to read: 1-4. Each stamp takes 2 cts. Step back on R ft (meas 4, ct 3).
Fig III, meas 1: The turn CCW may be either a full turn or a half turn. If the latter, the balance of the dance is done facing out of the circle.
- 115 KLINČEC STOJI POD OBLOKOM
Fig II, meas 9-10, lines 1 and 2. Change R,L,R to L,R,L.
- 117 MI REINA
Fig II, meas 8: Insert at beginning of description:
M and W each do 1 more step-hop before doing the
3 stamps in place.
Change M stamps to L,R,L,hold; W to R,L,R, hold.
There are two extra musical beats in meas 8.
- 121 ZAPLANJSKI CACAK
Additional record: Kola K 407.
- 123 ETHNIC DANCES OF GREECE
Last paragraph, end of line 2: Delete and 4's.
- 127 LÁHANA
Additional record: Nina 24836. Use Side A, not B.
- 131 OMÁL TRAPEZOUNTEÏKON
Music: Record: Folkraft LP-6 Side B, Band 4. Side B jacket is mislabelled.
Additional record: Panivar YPA 5038 Side B, Band 1.
- 133 SOUSTA RODOU
Additional record: Olympic OL 1057.
Formation: A variation: Arms linked in "W" pos with next person in line, knuckles up and elbows bent.
- 135 ESPERANZA
Steps and Styling, Mincing step, line 2: Final word is many.
At end add: When moving L, L ft is in front (2 per meas).
Galop, line 4 should read: This is also executed with L.....
Fig I, meas 1-2: tap L toe close to R heel (ct 2)
- 136 Fig II, meas 17-32, line 1: Delete R about. Insert 1/2 CCW.
Fig VI, meas 1-12, line 2: Delete from swinging sdwd to end of
sentence. Insert: Free ft kicks fwd on a diag and back
across shin of supporting ft during each meas.
- 137 HIMIG SA NAYON
Music: The Mico record has no Saludo music.
Additional record: Villar Records 4-2319 (45 rpm).
Steps and Styling: Sway Balance with a raise: Delete letters enclosed in parentheses. Delete description for first 3 cts.

Insert: Step R diag fwd R (ct 1); bring L leg across from L to R in a small semi-circle close to the floor (ct 2); step L across in front of R (ct 3).

Fig I, meas 1-4, line 2; Should readand point R behind L heel.

138 Meas 13-16, line 1: Beginning R, four Native Waltz.....
Line 2: Turn L about to.....
Line 4: Change L to R and R to L.

Fig IV, meas 5-8: Don't travel very far sdwd during this pattern.

Meas 9-16: Because ptrs are offset to R side, move quite a bit sdwd L and very little sdwd R on the Native Waltz steps so as to bring ptrs nearly opp each other by end of meas 10.

139 LUBI-LUBI

Music: Correct spelling to Mico.

Steps & Styling, Sway balance: Delete letters enclosed in parentheses. Delete description for first three cts.
Insert: Step R diag fwd R (ct 1); bring L leg across from L to R in a small semi-circle close to floor (ct 2); step L across in front of R (ct 3).

Line 6: Open arms sdwd at chest level.....

Line 8: Add: Arm movements should flow smoothly.

Fig I, meas 5-8: Do 1 1/2 waltz turns.

140 Fig II, meas 9-12 M, line 1: Delete halfway. Line 3: Change hands to fists.

W: Turn 1/2 CW on ct 1 of meas 11 to face new ptr. Clap hands out at shldr level to the same side as leading ft.

Fig III, meas 13-16, line 2: Change hands to fists.

Note: At end of dance, during Coda, make a slight bow to ptr, bending fwd from hips with ft together; M fists on waist, W hold skirt.

Note: M begins each pattern with R ft. W, when dancing with ptr begins L ft; when dancing alone she begins R ft.

141 SAKUTING

Music: Additional record: Villar Records MLP 5000 S. This is the current Villar recording and has only 16 meas of music for Fig VII. Do the action facing your ptr twice, and facing away from your ptr twice.

Fig I, meas 1-8: Cpl 1 goes between cpl 2, W circles CCW around M 2 and M circles CW around S 2. Cpl 2 does a bouncy change step in place.

Fig II, meas 6: W hold hands fairly low with sticks up and out and M does the hitting on ct 1.

143 Fig III, meas 5: Delete with opp ftwk; Insert but M raise L leg.
Meas 9-16, line 2: Strike sticks under L leg first and.....

Fig IV, meas 1-2: Repeat stick action of meas 1-2, Fig II.

Meas 6-8: Ad at end: of meas 6 and 7.

Fig meas 1-2: Repeat action of meas 3-4, Fig II

Meas 7-8: Turn CW with Native Waltz steps into ptr's place.

144 Fig VIII, Ftwk: Use 4 Native Waltz steps to reach next corner of the set. On Meas 15 and 16 form a diag line across the set with the W back to back in the ctr, facing their own corners, M facing ptr.

45 Fig IX, meas 3-8: On meas 8, W 2 turn 1/2 CW to face same as W 1.

157-163 Each Scottish dance begins and ends with bows and surtseys.

158 BONNIE ANNE

Fig II, meas 1: 1st W dances across to M side and a little below ptr, who turns to face her

Meas 3-4: Turns are done with pas de basque. W 2, 3, 4 dance twd top of set with 1 skip change of step and a step on L, close R to face across the set.

Meas 13-16: Add W facing down the set.

159 Fig VI, meas 1-4: Action described for W at bottom of pg 159 as beginning with Fig VII actually begins with Fig VI and continues through Fig VII.

Meas 5-8, line 5: After level; add only if dancing high cuts.
Delete last sentence and ignore diag. M remain in square formation to begin Reel of Four.

160 Fig VIII: M beg L ft.

Fig IX, meas 16: End with R hands joined and bow and curtsy in that pos.

161 THE CAMP OF PLEASURE

Steps: Add: Allemande and Rights and Lefts. See Glossary, pg 154.

Position for Allemande is started from Promenade Pos with Handshake hold, but the Varsouvienne Pos is assumed on ct 1 of meas 9.

Meas 5-8: Add: M 2 moves up with 1 Strathspey on meas 7 and dances in to meet ptr with 1 Strathspey on meas 8.
W 1, beg L, dances twd ctr to join M 2 for Allemande on meas 8.

Meas 17-20: R hands are joined.

Meas 21-24: Add: First cpl finishes in 2nd place.

Meas 25-32: Change R and L to Rights and Lefts.

Repeats of dance are done as follows: Cpl 1 with cpl 3;
cpl 1 with cpl 4 while cpl 2 dances with cpl 3. A
new top cpl begins to dance whenever an inactive cpl is below them.

162 THE FRISKY

In the diag M are represented by circles; W by squares. Correct numbers in each column to read from "TOP" 2 3 1 4.

Steps: Add Slip Step (2 per meas): Danced in a circle of 6 with hands joined at shldr leve, elbows bent and down.
Step sdwd L to L, heels raised, toes turned out (ct 1);
step R close to L, heels meeting and toes still turned out (ct 3); repeat above action (cts 4,6): Step alternates by not taking wt on the final step on R.

Meas 9-16: Six hands round and back is done with 8 Slip Steps, 4 to the L and 4 to the R, finishing in lines on the side of the set, retaining hand hold only until lines are straight.

Insert in margin: 17-20 With inside hands joined first cpl lead up to the top. Second and third dancers join inside hands and Move Down on meas 19-20.

~~Meas 21-24: Delete and second. First cpl sets twice.~~

Meas 25-32: Change R and L to Rights and Lefts. Inside hands are joined during the Setting Steps.

First cpl repeats the dance with cpls 3 and 4. On meas 31 and 32 4th cpl Moves Up as cpl 1 crosses to own side, W going in front of ptr.

Repeat dance until original cpl 1 is again in first place.

THE RED HOUSE

In the diagrams the squares represent W; the circles represent M.
Meas 17-24: First M and First W each turn to their R to
begin the Reel of Three.

Meas 25-32: Second M at end of reel turns 1/4 CW into first
place (short turn).

Meas 33-40: Second W at end of reel turn 1/4 CCW into first
place (short turn).

A new top cpl begins to dance whenever there is an inactive cpl
below them.

We want to take this opportunity to thank the teachers
for their invaluable help and patience in the preparation
of these Errata. We strive to have this syllabus reflect
the dances as they were taught here, and we are indebted
to members of the Research Committee of the Folk Dance
Federation, and those scholarship recipients who have helped
with the clarifications. If you use these notes, along with
your own, they will help to maintain the dances as presented.

Ruth Ruling, Editor
Ginny Wilder, Assistant

PREFACE

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

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

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

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

ABBREVIATIONS USED IN THE SYLLABUS

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

FOLK DANCE COMMITTEE

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

FOLK DANCE CAMP - 1977

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

FACULTY BIOGRAPHIES

SUNNI BLOLAND - Dances of Romania

Sunni Bloland was born in New York City. She received her B.S. in Physical Education from Sargent College of Boston University, and her M.A. in Dance from the University of Wisconsin. As a Physical Education Major she had a great interest in all sports, especially tennis, swimming, figure skating and skiing.

Sunni learned to dance watching her mother and father who were ace dancers in their youth. Her first love was tap dancing, and then modern dance which she pursued at Wisconsin. When she came to California she was a student of Ann Halprin, and a member of the original Dancers' Workshop.

She began folk dancing in earnest when she joined the faculty at the University of California in 1960. In 1967 Sunni had a Fulbright to study dance folklore in Romania. Her travels have taken her to all the countries of Europe, but it is in Romania that she has focused her interest and attention.

At U.C. Berkeley Sunni teaches Elementary Folk Dance, Intermediate Couple Dance, Balkan Dance, Advanced Folk Dance and Dance of the British Isles.

DICK CRUM - Dances of the Balkans

A perennial favorite among folk dancers, Dick Crum has been active in Balkan dance since 1951, a period of 26 years. In that time, he has made seven trips to the Balkan countries, doing field work as well as formal research with all types of groups, from village dancers to exhibition ensemble choreographers.

For 20 years, Dick was associated with the Duquesne University Tamburitzans, first as a dancer, then as choreographer and technical adviser. He has taught Balkan dance at all major folk dance camps in the United States and Canada and for innumerable master classes at colleges and universities.

Dick's interest in Balkan dance is threefold:

- 1) ethnographic recording dances as they are done by native dancers, studying dances in their cultural context.
- 2) choreographic presenting dances on stage, involving esthetics and dance adaptation for the stage and for non-dancing audiences.
- 3) recreational United States and Canadian type recreational folk dance, utilizing dances from the above two groups for recreation, physical education, and FUN.

DICK CRUM - Dances of the Balkans (Continued)

Among the most popular and enduring dances Dick has introduced to American folk dancers are Setnja, Cačak, Orijent, Kriči Kriči Tiček, Alunelul, and Godečki Cačak. In addition, Dick has consulted for and supervised the recording of ethnic dance music on the Folk Dancer, Xopo, and Du-Tam labels. Dick is an editor in Los Angeles for Agnew Tech-Tran, a foreign-language service agency.

SUSANNA DALEY - Dances of Finland

When Susanna was a student in Physical Education at the University of Helsinki she studied the teaching of Finnish folk dancing, and was a member of the University competing and performing team, which traveled to Germany and Turkey.

In 1968, 1969 and 1970 she taught physical fitness and swimming at Brigham Young University in Provo, Utah.

At present she belongs to Karjalien Nuoret, judged in the last competition to be the best performing group in Finland. Susanna is the leader of the group, which has performed throughout Europe and in the United States. This year they performed in Puerto Rico. The group's teacher is Sirkka Viitanen, Cultural Secretary of the Yough Association of Finland.

Susanna works for the city of Helsinki in the Department of Sports and Outdoor Activities, where she is a supervisor of teachers. This year she also taught a folk dance course for retired people, and another for anyone under 60. Last fall she began teaching Finnish folk dancing at Helsinki University, one class in the fall, two after Christmas, and next fall they are planning three classes.

ADA & JAS - Dances of Poland

ADA DZIEWANOWSKA was born and raised in Poland. Since early childhood she was exposed to the culture, folk traditions and customs of her country. She knows not only the language, but also songs, legends, proverbs, as well as children's games of Poland. She had learned Polish national dances as part of the curriculum in school. With her husband, Kamil, now a professor of history at Boston University, she came to live in the United States in 1947. She studied dance at the Boston Conservatory of Music, and since 1961 teaches courses in "Movement and Rhythm" and "Exercise" at the Cambridge Center for Adult Education. In 1955-1957 she had a program for Polish children at a Boston radio station and also led a children's Polish dramatic club. Then, for nine years (1963-1972), she was dance director and choreographer of the Boston Krakowiak Polish Dancers. Her group gave many performances and concerts both in America and Europe, and also appeared on T.V. The "Krakowiaks" were among the

ADA & JAS - Dances of Poland (Continued)

first-prize winners at the International Festivals in Rzeszów, Poland, in 1969 and 1972. Both her children, Basia and Jaś, were members of this ensemble.

JAS DZIEWANOWSKI began his dance training at the age of 13 under his mother's instruction as a member of the Krakowiak Polish Dancers. Shortly afterwards he made his first trip to Poland, with the "Krakowiaks," to dance in the International Festival in Rzeszów. Since then he has made 8 trips to Poland, including 3 summers at the Course for Instructors of Polish Dance. At age 18, Jas started to pursue the career of a professional ballet dancer and studied for 1 year at the Cambridge School of Ballet and for 2 years at the Joffrey Ballet School in New York City. He has performed and choreographed for numerous folk dance ensembles and has appeared with the Joffrey Ballet. Jas is currently a film student at Boston University.

Since 1967, Ada represents Poland in the nationwide folklore movement. With Jaś as her partner they gave numerous workshops in Polish dance, mainly in the United States, but also in Canada, Belgium, and Germany. They were also on the staff of the leading international folk dance camps, teaching not only Polish dancing, but also songs, customs, traditions, and folk art. They also instruct American and Polish-American ensembles, arranging choreography, singing, music and costuming.

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

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

Ned and Marian are directors of Ensemble International, an outstanding performing group from Sunnyvale, California, and have for many years taught all levels of folk dancing for San Jose Adult Education Department, and have taught many institutes, seminars, and teacher training programs throughout California. Ned, formerly an electronic engineer, now teaches high school chemistry. Marian teaches junior high school and has designed the Stockton Folk Dance Camp Syllabus cover since 1966. They both have many hobbies and talents which are applied and used in their many activities.

MOSHIKO HALEVY - Dances of Israel

Moshe Itzhak-Halevy, known to the folk dancing public as MOSHIKO, is the son of an old Yemenite family in Israel. He was born in Jaffa, Israel (then Palestine) and his introduction to dance was at the studio of Mia Arbatova, where he studied classical ballet and

MOSHIKO HALEVY - Dances of Israel (Continued)

character dance for five years. Moshiko did his military service with a military entertainment troupe, and upon termination of his service, was invited to appear in a number of musical programs as lead dancer.

Moshiko danced for many years as one of the principal dancers of Inbal, the Yemenite dance theatre of Israel. He was also the founder-director-choreographer of "Hapa-amonim" the Israeli folk dance company which toured in Israel and Europe.

For the past few years, Moshiko has been teaching in the United States.

Moshiko has created more than 40 Israeli folk dances. Some of these are Ya Abud; Ylelat Haruhach; Betof Utzlil; Debka Uriya; Mishal; Ga'aguim; and Et Dodim Kala.

JERRY HELT - American Squares

1977 marks Jerry's 22nd consecutive appearance at Stockton. Jerry began his square dance activities in the early 1940's and has been a professional caller since 1953. He conducts callers' clinics and workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada and Europe. He also 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, Ohio, and the surrounding areas.

Jerry has recorded numerous albums and singles on several square dance labels. He has conducted exhibition groups and has taught dancing to the mentally retarded, wheelchair groups, and to children. The Jerry Helt Fan Club's national membership contributes to the American Cancer Society. Among Jerry's many hobbies are sculpturing and collecting antiques. Jerry lives in Cincinnati with his wife, Kathy, and their three daughters.

YVES MOREAU - Dances of Bulgaria

Yves Moreau makes his home in Montreal, Quebec, Canada. His interest in folk dancing dates back to 1959 when he began dancing with a group in Montreal.

In 1966 he made his first trip to Bulgaria and the Balkans where he spent six months touring the country and familiarizing himself with the various aspects of folklore. Since then, Yves has visited Bulgaria and Yugoslavia almost every year and has spent a total of two years on location, learning dances from villagers and specialists as well as filming and taping.

Since 1968 he has been a teacher at all major camps and festivals in North America including Stockton, San Diego, Mendocino, Kolo

YVES MOREAU - Dances of Bulgaria (Continued)

Festival, Maine Camp. He has conducted workshops in all major areas of Canada as well as in Mexico, West Germany, Holland and Japan (twice).

Yves is presently on the staff of the Canadian Folk Arts Council, and is chief editor for THE TROUBADOUR.

In 1973 he received a grant from the Canadian Government to research Bulgarian folk customs among the communities in Canada. Since 1972 he has been artistic director of "LES GENS DE MON PAYS", a performing group which specializes in the dances of French-Canada.

GRACE NICHOLS - Multicultural Workshop

When Grace Nichols was attending Fresno State College in preparation for a teacher's credential, a physical education instructor presented folk dance in its entirety - the history, costumes and culture of the people - and this course made international folk dance one of Grace's consuming interests. Upon graduation she taught folk dance (and other subjects) in schools and community centers, and pursued her interest in folk dance by studying with many dance teachers in San Francisco, and Mexico and Hawaii. The Folk Dance Federation of California gave her an opportunity to teach folk dance professionally to adults. Under Grace's enthusiastic and joyful leadership the exhibition group "Folk Arts" was for 10 years one of the finest performing groups in Northern California. That group was responsible for the first Federation Festival in a Civic Building - the Civic Auditorium of San Francisco. Grace's present group, the Terpsichoreans (Terps) is a favorite performing group at Federation Festivals. For many years Grace has taught Folk Craft at Camp, specializing each year, (in an appropriate setting done by Grace and her husband, Nick,) in a different Folk Craft - corn husk dolls, yarn painting, folk toys, God's Eyes, hand weaving.

This year Grace is the leader for the Multicultural Ethnic Workshop, especially designed for Elementary School Teachers.

JOHN PAPPAS - Dances of Greece

John was born in San Francisco, but he spoke no English until he was five years old. His father came from the Greek village of Kandyla, and his family retained their Greek customs, including dancing and music. John began playing the shepherd flute at the age of 9, and the bouzouki at 15. His dancing began when he started to walk.

In 1966 he spent three months in Greece visiting relatives, and in 1970-1971 he and his wife, Paula, spent a year in Greece "living the Greek life," as well as researching dances and folklore.

JOHN PAPPAS - Dances of Greece (Continued)

John has been teaching dance professionally since 1967. He has been choreographer and musical director for ethnic Greek groups, and has given workshops across the United States and in Montreal. He has had his own orchestra since 1962, composed of his brother, his Koubaros (best man), Paula and himself.

Last fall John was invited to take part in the Smithsonian Institute's Bicentennial program, The Festival of American Folk Life. John was one of the few Greek-Americans chosen to represent "Old Ways in the New World." He performed as a dancer, singer and musician, working with dancers and musicians from Greece.

John has an M.A. in English Literature, and is presently teaching English, Greek Civilization, Ethnic Dance, and Soccer at Delta College in Stockton. John and Paula's little daughter, Kaliopi, is a Folk Dance Camp member - her badge has three years on it. She is a true Pappas in her facility in dance, and in the Greek Language.

BERNARDO PEDERE - Dances of the Philippines

Bernardo T. Pedere is from the province of Leyte, the Philippines. He was Dance Consultant and male lead dancer of the LEYTE FILIPINIANA DANCE COMPANY which toured the United States in 1965 as cultural representatives of the Philippine government. He has done extensive work on the many cross-cultural folk dances and coordinated his research with Mrs. Francisca Reyes Aquino, the foremost authority on Philippine folk dances. He now resides in California, is an elementary school teacher, and directs the FILIPINIANA DANCE TROUPE. He possesses a broad experience in teaching the dances of the Philippines.

PIRKKO ROECKER - Fundamentals of Movement

Pirkko, who is coming to Stockton for the second time as a faculty member, has a wealth of experience in the field of dance. She studied modern dance at the Sargent School of Boston University, the University of Iowa and Bennington School of the Dance. At Bennington she worked mainly with Martha Graham. From 1937 to 1942 she was head of the Dance Department at the University of Oregon, where she taught modern, folk, social and tap dancing, children's rhythms and exercises, and spent much time on teacher training. In the early 50's she became enthusiastic about Folk Dancing, and founded the Eugene, Oregon Folk Dancers. Later she became president of the Oregon Folk Dance Federation. While in Oregon she also had a private studio at which she taught many forms of dance.

Pirkko says that her career has gone up and down as she has moved to various universities with her professor-husband. When they moved to Grinnell, Iowa, she started a folk dance group for university students,

PIRKKO ROECKER (Continued)

teaching as a volunteer. The group grew from eight to one hundred students in three years, and Pirkko was asked to join the Grinnell faculty as a folk dance specialist, a position she held for ten years. Now that the Roeckers have moved to Escondido, she is again starting as a volunteer for the city recreation department. Again the class started with eight, and is growing in its second year. In addition this spring Pirkko started teaching twice weekly in the Joselyn Senior Center, an outcome of her "stalwart" class putting on a show at the Center.

C. STEWART SMITH - Dances of Scotland

Stewart says he has been involved in Scottish dancing since the tender age of 3. His first teacher was Mr. D.G. McLennan in Edinburgh under whose firm tutelage he remained until the difficult age of 13 when he rebelled. He gave up competitive dancing, spent time with Scottish Country Dancing, but returned to competitive dancing at the age of 19 in the United States, and has been involved ever since.

In addition to teaching his classes, Stewart has taught at summer schools and workshops throughout Canada, Scotland, Mexico and Holland. This summer he will be judging in Vancouver, teaching on Vancouver Island, Pinewoods, Mass., Stockton, and then on to Mexico.

Stewart is a Fellow and Examiner in Highland dancing with the British Association of Teachers of Dancing, and is a member of the Scottish Official Board of Highland Dancing Adjudicators Panel. He has judged at most of the major Highland Games in Canada, United States and Scotland. He has been training teachers for the R.S.C.D.S. for 20 years, and was instrumental in forming the Los Angeles Branch of the R.S.C.D.S., now the largest in the United States.

Stewart is now on the faculty of St. Thomas Episcopal School in Houston, Texas. There, for 8 to 10 hours a day, he teaches Highland dancing to 600 children.

Video of Bloland demonstrating this dance is available on the Stockton Folk Dance Camp website.

ALUNELUL DE LA BAILEȘTI
(Oltenia, Romania)

Translation: Alunelul (the little hazelnut[tree]) from Băilești (a town in southern Romania).

Pronunciation: ah-loo-NEH-loo deh lah buh-ee-LESHT

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012, side 2, band 2. 2/4 meter.

Formation: Short lines of M and W (mixed). Hands are in "V" pos; face ctr.

Meas

Pattern

16 meas INTRODUCTION.

I. STEP KICKS.

- 1 In place, step on R (ct 1); small bounce on R, kicking L fwd (ct 2).
- 2 Repeat action of meas 1 with opp ftwk.
- 3-4 Repeat action of meas 1-2.

II. GRAPEVINE.

- 5 Moving to the R, step sdwd on R (ct 1); step on L across behind R (ct 2).
- 6 Step on R sdwd to R (ct 1); step on L heel in front of R (ct 2).
- 7 Repeat action of meas 5.
- 8 Step sdwd on R to R (ct 1); step slightly fwd on L (ct 2).

III. TWO-STEPS.

- 9 Step on R heel fwd (ct 1); close L to R ft, but L remains behind R (ct &); small step on R fwd (ct 2).
- 10 Continuing fwd, repeat action of meas 9 with opp ftwk.
- 11 Repeat action of meas 9.
- 12 Step bkwd on L (ct 1); step bkwd on R (ct 2).

IV. SINGLE CROSSES.

- 13 Dancing in place, step on L to L (ct 1); step on R across in front of L, heel turned in slightly (ct &); step back on L in place* (ct 2); step on R slightly diag fwd to R (ct &).
- 14 Step on L in place (ct 1); step on R across in front of L, heel turned in slightly (ct &); step back on L in place (ct 2).
- 15-16 Repeat action of meas 13-14 using opp ftwk.

V. STAMPS AND DOUBLE CROSSES.

- 17 Dancing in place, step on L beside R or slightly sdwd to L (ct 1); stamp R ft beside L (ct &); step on R in place (ct 2); stamp L ft beside R (ct &).

ALUNELUL DE LA BĂILEȘTI (continued)

- 18 Step on L sdwd slightly to L (ct 1); step on R across in front of L (ct &); step back on L in place (ct 2); step on R sdwd slightly to R (ct &).
- 19 Step on L across in front of R (ct 1); step back on R in place (ct &); leap onto L beside R with accent, swinging R leg across in front of L (ct 2).
- 20-21 Repeat action of meas 18-19 with opp ftwk.

VI. "TEN-BEAT - DOUBLE CROSSES AND STAMPS.

- 22 Repeat action of meas 18.
- 23 Step on L across in front of R (ct 1); step back on R in place (ct &); step on L beside R or slightly diag bkwd to L (ct 2); stamp on R in place (ct &).
- 24 Step on R in place (ct 1); stamp L beside R (ct &).

VII. CLICKS AND STAMPS.

- 24 Moving to the L and turning to face slightly L of ctr, (cont.) step sdwd on L (ct 2); click R ft to L taking wt (ct &).
- 25 Step on L to L (ct 1); click R ft to L taking wt (ct &); facing ctr, step on L beside R (ct 2); stamp R beside L (ct &).
- 26-29 Repeat action of meas 24-25 twice.
- 30 Step on R in place (ct 1); stamp L beside R (ct &).

VIII. "TEN-BEAT" -- LEAP, HOP AND CLICKS.

- 30 Leap slightly fwd onto L, swinging R leg out and behind (cont.) with bent knee (ct 2).
- 31 Hop on L in place, turning to face slightly L of ctr (ct 1); bring R leg fwd and click R ft to L taking wt (ct &); step on L to L (ct 2); click R to L taking wt (ct &).
- 32 Step on L to L (ct 1); click R to L taking wt (ct &); step on L to L, facing ctr (ct 2); hold (ct &).

* In this description, "in place" means at approximately the same spot where the previous step on that same ft was taken.

Presented by Sunni Bloland

DAMUL
(Bucova, Caras Severin-Banat, Romania)

Pronunciation: DAH-mool

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012, side 1, band 5. 2/4 meter.

Formation: M or M and W in short lines, shldr hold, "T" formation.

Meas

Pattern

NO INTRODUCTION.

I. SCHOTTISCHE.

- 1-2 Facing ctr, moving sdwd to the R, step R (ct 1); step L behind (ct 2); step R (ct 1); hop R (ct 2).
3-4 Repeat action of meas 1-2 in opp direction, with opp ftwk.
5-8 Repeat action of meas 1-4.

II. HEEL-TOE-HEEL-LEAP.

- 9 Hop L in place, touch R heel across in front (ct 1); touch R toe to R side (ct 2).
10 Touch R heel next to L (ct 1); leap R in place (ct 2).
11-12 Repeat action of meas 9-10 with opp ftwk.
13-16 Repeat action of meas 9-12.

III. BRUSHES AND STEP-HOPS.

- 17 Swing and brush straight R leg diag across in front (ct 1); hop on L (ct 2).
18 Swing and brush straight R leg diag back to the R (ct 1); hop L (ct 2).
19 Step back R (ct 1); hop R (ct 2).
20 Step back L (ct 1); hop L (ct 2).
21-32 Repeat action of meas 17-20 three more times.

IV. PAS DE BASQUE AND TWIZZLE.

- 33-34 In place on balls of ft, two Pas de Basque R, L (cts 1,&,2, 1,&,2).
35 Starting R "twizzle" back two times (cts 1,2).
36 Pas de Basque R in place (cts 1,&,2).
37-40 Repeat action of meas 33-40 with opp ftwk.
41-48 Repeat action of meas 33-40

V. HOP-STEP-STEP-JUMP-CLICK.

- 49 With small displacement, moving sdwd to the R, hop L (ct 1); step R (ct &); step L (ct 2).
50 Jump with ft slightly apart (ct 1). Click both ft together (ct 2).
51-64 Repeat action of meas 49-50 seven more times.

Presented by Sunni Bloland

FOLK DANCE CAMP - 1977

DE-A LUNGUL
(Romania)

De-a Lungul (DEH-ah LOON-gool) means "along the line," yet it is a cpl dance that traditionally opens a suite of dances at the Sunday Hora, due probably to its slow, stately formal character. Sunni Bloland saw the dance done by mature married cpls during a Market Day in Tîrgu Mureş, in central Transylvania. The youth of a nearby village, Hođoc, explained that they too do the dance, but only when it is "led" by elders. It seems, at least in that village, De-A Lungul is the province of one age group nowadays, although that was not the case in the past. Sunni presented the first four variations originally in the following order with no musical introduction:

I I, II II, III III, IV IV,
I I, II II, III III, IV IV,
I, II, III, IV

With the addition of three figures plus a walking ("plimbare") introduction, try the following:

I	two times	V	two times
II	two times	VI	two times
III	two times	VII	two times
IV	two times	I	four times

Record: Roemeense Volksdansen (LP) Nevofoon 12153, side 2, band 5. 3/4 meter.

Formation: Cpls in a circle facing LOD, inside hands joined and held down in "V" pos, free hands hanging loosely at sides.

Meas

Pattern

1-8 INTRODUCTION. "Plimbare" -- 24 walking steps; start M L, W R.

FIGURE I. INSIDE HANDS HELD (M R, W L).

- 1 M: Changing joined hands to "W" pos, rock fwd L bringing joined hands down in front as body leans fwd (ct 1); step bkwd R coming upright and bringing hands to "W" pos (ct 2); close L to R without wt (ct 3).
- 2 Step fwd L bringing joined hands down to "V" pos (ct 1); step fwd R bringing joined hands up to "W" pos (ct 2); turning to face ptr, step sdwd L in LOD and assume Reverse Social Dance pos (ct 3).
- 3 Rock sdwd R (ct 1); rock sdwd L (ct 2); close R to L without wt (ct 3).
- 4 Moving in RLOD, step R, L angling slightly away from ptr (cts 1,2), step fwd R pivoting CCW to face LOD and closing L to R without wt (ct 3).
Note: To repeat Fig. I, maintain inside "W" pos hand hold. To dance Fig. II, assume Varsouvienne pos.

1-4 W: Same as M but with opp ftwork.

DE-A LUNGUL (continued)FIGURE II. BOTH HANDS HELD (Varsouvienne pos).

- 1 M: Step fwd L bending knee (ct 1); step bkwd R (ct 2); close L to R without wt (ct 3).
 - 2 Step fwd L, R,L (cts 1,2,3).
 - 3 Step R to R (ct 1); step L in front of R (ct 2); step R across in front of L (ct 3).
 - 4 Step diag bkwd L (ct 1); step diag bkwd R (ct 2); close L to R without wt (ct 3). M leads W around him as he faces fwd.
- 1-2 W: Same as M.
 - 3 Keeping both hands joined, walk CCW around in front of and behind M with R,L,R (cts 1,2,3).
 - 4 Step L twd M R side (ct 1); step on R pivoting CCW in place (ct 2); close L to R to end facing LOD in Varsouvienne pos (ct 3).

FIGURE III. LEFT HANDS HELD.

- 1-4 Repeat action of meas 1-4, Fig. II, except that R hands are released.

FIGURE IV. RIGHT HANDS HELD.

- 1-2 M: Repeat action of meas 1-2, Fig. II.
 - 3 Releasing L hands, step sdwd R (ct 1); step L in front of R (ct 2); step bkwd R (ct 3).
 - 4 Step sdwd L (ct 1); step fwd R (ct 2); close L to R without wt (ct 3). M leads W around him as he faces fwd.
- 1-2 W: Repeat action of meas 1-2, Fig. II.
 - 3 Releasing L hands, walk CW around in back of and in front of M with R,L,R (cts 1,2,3).
 - 4 Step L twd M R side (ct 1); step on R pivoting CW in place (ct 2); close L to R to end facing LOD in Varsouvienne pos.

FIGURE V. MAN'S POINT ("SLAP").

- 1 M: Step fwd L bending knee (ct 1); step bkwd R (ct 2); step L beside R (ct 3).
 - 2 Releasing R hands, step sdwd R (ct 1); step L in front of R (ct 2); close R to L without wt (ct 3).
 - 3 Hold (ct 1); leap onto L extending R leg fwd slapping R thigh at knee with R palm (ct 2); hold, slightly lowering R leg (ct 3); small leap sdwd R (ct &).
 - 4 Step sdwd L (ct 1); step R in front of L (ct 2); close L to R without wt (ct 3). M leads W across in front of himself on meas 2, and back to his R side turning her under raised joined hands to end in Varsouvienne pos.
- 1 W: Same as M.
 - 2 Releasing R hands, walk three steps across in front of M to end standing at his L side but facing RLOD (cts 1,2,3).
 - 3 Hold in place giving firm support with L hand to M if needed (cts 1,2,3).
 - 4 Walking across in front of M and turning 1/2 CCW under joined hands to face fwd in LOD, step L,R (cts 1,2); close L to R without wt and assuming Varsouvienne pos (ct 3).

DE-A-LUNGUL (continued)FIGURE VI. WOMAN'S FULL TURNS, MAN'S PONT ("SLAP")

- 1 M: Repeat action of meas 1, Fig. II.
 - 2 Releasing R hands, step bkwd L (ct 1); step R beside L (ct 2); large step fwd L (ct 3).
 - 3 Raise extended R leg fwd slapping R thigh at knee with R palm (ct 1); step bkwd R snapping fingers of R hand (ct 2); step bkwd L snapping fingers of R hand (ct 3).
 - 4 Step R fwd across in front of L (ct 1); step L diag fwd L (ct 2); step R beside L to end in Varsouvienne pos (ct 3).
-
- 1 W: Same as M.
 - 2 Releasing R hands, making 1-1/2 CCW pirouettes in front of M, and ending at M L side facing RLOD, step L, R (cts 1,2); close L to R without wt (ct 3).
 - 3 Hold in place, no action (cts 1,2,3).
 - 4 Beginning L, making 1-1/2 CW pirouettes in front of M under joined L hands, and ending on M R side facing LOD, step L,R (cts 1,2); close L to R without wt to end in Varsouvienne pos (ct 3).

FIGURE VII. MAN'S JUMP-CLICK.

- 1 M: Same as meas 1, Fig. II.
 - 2 Step fwd L (ct 1); step fwd R (ct 2); step fwd L pivoting CW in place to face RLOD and keeping hands held to end in Reverse Varsouvienne pos, W on M L (ct 3).
 - 3 In place, two small jumps in place with ft together (cts 1,&); small jump with ft apart and knees bent (ct 2); jump into air clicking ft together (ct &); land on both ft with R slightly fwd (ct 3).
 - 4 Moving in RLOD, step fwd R,L (cts 1,2); step R pivoting CCW in place to end LOD and keeping hands held to end in Varsouvienne pos, W on M R (ct 3).
-
- 1-2 W: Same as M.
 - 3 Hold in place, no action (cts 1,2,3).
 - 4 Same as M.

Presented by Sunni Bloland

WORDS FOR DE-A LUNGUL

Mindra mea de la Ciubud.

Mindra mea de la Ciubud
 Multe vorbe-n sat se-aud
 Spune lumea pe la noi
 Că fac seara drum pe voi, măi...

Spune lumea, bat-o vina,
 C-ar fi ochii tăi pricina,
 ochii tai ca doua mure,
 Inima vor să mi-o fure.

Dar eu lumii-n, cuidă-i fac
 Cind le spun că ochii-nu plac
 Si-oi veni mai des la voi
 Să-ti dau, mindră, buze moi, măi
 Si-am să te cer de mireasă,
 Mindra mea, floare aleasă.

My sweetheart from Ciubud
 Rumors are flying in the village.
 The world is saying that I keep going too often
 in the evening to your place.

God bless the world.
 They say that your eyes may be the reason.
 Your eyes are like two black berries.
 They want to steal my heart.

But in spite of them (the world)
 I keep telling them I like your eyes;
 That I will come to visit you more often
 To kiss you my sweetheart, with my soft lips,
 And I will ask you to be my bride, my sweetheart,
 my chosen exquisite flower.

Presented by Sunni Bloland

HORA MARE MOLDOVENEASCA
(Moldavia, Romania)

Translation: The big Moldavian hora (dance).

Pronunciation: HAW-rah MAH-rey mole-doh-veh-neh-AHS-kuh

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012, side 2, band 7. 4/4 meter (slow).

Formation: Closed circle of cpls, W on M L side, hands joined in "W" pos, all facing slightly R of ctr.

Meas

Pattern

NO INTRODUCTION.

PART I. BIG CIRCLE FIGURE.

- 1 Moving diag fwd R into the circle, touch ball of L ft slightly fwd, L knee bent slightly (ct 1); step fwd on L (ct 2); touch ball of R ft slightly fwd, R knee bent slightly (ct 3); step on R fwd and across in front of L with plie, turning to face L of ctr (ct 4).
- 2 Walk out from ctr and diag bkwd to the R with four steps starting on L ft (cts 1,2,3,4). On the last step turn to face R of ctr.
- 3-8 Repeat action of meas 1-2 three times. On the very last ct, all face ctr and W touch R (no wt) beside L, instead of stepping on R.
The floor pattern of meas 1-2 is a wedge-shaped figure.

PART II. COUPLE FIGURE.

- 1 M release R handhold (retain hold with ptr). M dancing more or less in place, step slightly bkwd with L,R,L (cts 1,&,2) and slightly fwd with R,L,R (cts 3,&,4) while leading W fwd twd ctr and around in wide CW arc to face him. W step twd ctr and turn slowly 180° to the R to face ptr with two two-steps beg. on R ft (cts 1,&,2, 3,&,4).
- 2 Assuming closed social dance pos and moving twd ctr of circle, W with backs to ctr and going bkwd, dance four smooth gliding steps beg. M L, W R (cts 1,2,3,4) while extended arms move up, down, up, down in rhythm and bodies sway sdwd (bending slightly from waist) away from the ft that is stepping; i.e., if stepping onto L, sway to the R.
- 3 Turning 1/4 CW so that M L side and W R side are twd ctr and turning slightly to face ctr but retaining handhold, M step fwd on L, W step fwd on R in plie twd ctr as the extended arms and the torsos are tilted down and twd ctr (ct 1). Coming upright, dance three steps approximately in place beg. on M R, W L while turning as a cpl 180° CCW (cts 2,3,4).

HORA MARE MOLDOVENEASCA (continued)

- 4 In semi-closed dance pos (same as closed pos except turn slightly to face out), move fwd out of circle in this meas. M take six steps fwd always leading with L heel and closing R to L (cts 1,&2,&3,&); then step slightly fwd on L and hold (ct 4). W take eight steps fwd always leading with R heel and closing L to R (cts 1,&2,&3,&4,&).
- 5-6 Change to open pos holding inside hands (M R, W L hand). All dance four two-steps beg. R (cts 1,&2; 3,&4; 1,&2; 3,&4) while M leads W in a fairly wide 3/4 circle CCW around him and then twd ctr, ending with W back to ctr, facing ptr. M dances more or less in place while making approximately a 1/2 turn CW under raised joined hands to end facing ctr, thus: M dances the first two-step in place (facing out), the second slightly diag fwd L, the third slightly to his R and turning 1/2 CW, and the fourth completing CW turn and fwd into ctr twd ptr. Assume shldr-shldr blade pos.
- 7 Both starting on R ft and turning in place CCW as a cpl, dance seven steps sdwd to the R, always stepping sdwd on R and closing L to R (cts 1,&2,&3,&4).
- 8 Both starting on L ft and turning in place CW as a cpl, dance eight steps sdwd to the L, always stepping sdwd on L and closing R to L (cts 1,&2,&3,&4,&). On the last two steps, W turn about 1/2 to own R to end on R side of orig ptr. All end facing ctr, with wt on R. Rejoin hands in big circle.

Repeat entire dance from beg. with new ptr.

Presented by Sunni Bloland

HORA NUTII
(Muntenia, Romania)

The diminutive for the girl's name Elena or Ileana or Anca is Elenuța, Ilenuța, or Ancuța, or Nuța. The genitive form is Nutii, i.e., Nuta's Hora.

Pronunciation: HAW-rah NOOT-see

Record: "Romeense Volksdansen," Nevofoon 12153, side 2, band 4. 2/4 meter.

Formation: Closed circle of M and W, hands joined in "W" pos.

Meas

Pattern

NO INTRODUCTION, or 16 meas.

- 1 Facing ctr and moving diag fwd L, step R (ct 1); step L (ct &); step R (ct 2); stamp L (ct &).
- 2 Moving diag bkwd R, step L (ct 1); step R (ct &); step L (ct 2); stamp R (ct &).
- 3 Facing ctr, step fwd R (ct 1); hop R (ct &); step bkwd L (ct 2); hop L (ct &).
- 4 Moving sdwd R, step R (ct 1); step L in back (ct &); step R (ct 2); stamp L (ct &).
- 5 Repeat action of meas 4, reversing ftwk and direction.
- 6 Repeat action of meas 4.
- 7 Moving L (RLOD), step L (ct 1); close R (ct &); step L (ct 2); stamp R, no wt (ct &).
- 8 Stamp R, no wt (ct 1); stamp R, no wt (ct 2).

Presented by Sunni Bloland

Video of Bloland demonstrating this dance is available on the Stockton Folk Dance Camp website.

SĂLCIOARĂ
(Romania)

Sălcioară means "the little wife," partner, or companion.

Pronunciation: SUHL-chee-wahr-uh

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012, side 1, band 2. 6/4 and 4/4 meter.

Formation: Circle of M and W with hands held in "W" pos.

Meas

Pattern

4/4 8 meas INTRODUCTION.

- 6/4 1 Facing slightly to R, step R (ct 1); closing step L (ct 2); step R (cts 3,4); hop on R (ct 5); step L across in front (ct 6).
- 2 Step R (ct 1); cross L in front of R (ct 2); step R (ct 3); cross L in front of R (ct 4); step R (ct 5); stamp L (ct 6).
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction.
- 4/4 5 Arms vibrate up and down in "W" pos. Facing fwd and moving sdwd to the R, step R (ct 1); step L across in front (ct 2); step R (ct 3); step L across in back (ct 4).
- 6 Step R (ct 1); step L across in front (ct 2); step R (ct 3); hop on R (ct 4).
- 7-8 Repeat action of meas 5-6 with opp ftwk and direction.
- 9 In place and facing ctr, arms swing down, step R fwd (ct 1); hop on R (ct 2); arms swing up to "W" pos, step back L (ct 3); hop on L (ct 4).
- 10 Arms swing down, step back R (ct 1); step back L (ct 2); step fwd R (ct 3); arms swing up to W pos, hop on R (ct 4).
- 11-12 Repeat action of meas 9-10 with opp ftwk.

Repeat dance four times.

Presented by Sunni Bloland

JIANA DE LA JINA
(Transylvania, Romania)

Jiana refers to Ianca Jianu who was a kind of "Robin Hood" type of outlaw. The dance comes from the region around Sibiu, Transylvania. There are many variants of the dance. Sunni Bloland learned this dance from Theodor Vasilescu.

Pronunciation: ZHEEAH-nah deh la ZHEE-nah

Record: "Roemeense Volksdansen," Nevofoon 12153, side 1,
band 6. 2/4 meter.

Formation: Cpls scattered at random around dance area in open dance pos with W on M R, inside hands joined and held at shldr level in "W" pos, free hands hanging loosely at sides.

Character: Smooth style.

Meas

Pattern

NO INTRODUCTION, or wait eight meas.

I. W TURNS.

W uses opp ftwk through Fig. I.

- 1 Turning slightly away from ptr and leaning away from ptr, step fwd on outside ft, as joined hands move fwd and slightly downward (ct 1); turning slightly twd ptr and leaning twd ptr, continue fwd on inside ft, as joined hands move bkwd to shldr level, "W" pos (ct 2).
- 2 Turning to face ptr, take three steps in place beginning on outside ft (cts 1,&2), as joined hands move slowly fwd and slightly downward (as in ct 1, meas 1).
- 3 Turning to face almost twd reverse direction (i.e., opp to orig direction), M turns W once CCW under his raised R hand as he steps fwd in the reverse direction on R (ct 1), and L (ct 2). W turns once CCW under joined hands by stepping on L (ct 1); and R (ct 2), with the steps taken twd the reverse direction (defined above).
- 4 Turning to face ptr, take three steps in place beginning on inside ft (cts 1,&2), as joined hands return to "W" pos.
- 5-8 Repeat action of meas 1-4 except that, if dancing Fig. II next, W do the last meas as follows: turning to face ptr, step in place on L (ct 1); R (ct &); and close L to R but without wt (ct 2) to prepare for Fig. II.

II. COUPLE TURNS.

W uses same ftwk as M through Fig. II.

Assume shldr-shldr blade pos.

- 1 Rock sdwd on L, leaning slightly L with bent knees (ct 1);
 rock sdwd on R. leaning slightly R with bent knees (ct 2).

JIANA DE LA JINA (continued)

- 2 Shifting pos slightly so that R hips are adjacent and turning CW as a cpl, walk three steps around ptr beg. on L (cts 1,&,2).
- 3 Continuing to turn CW, step fwd around ptr with slightly larger steps on R (ct 1), and L (ct 2); M only, slap outside of R heel with palm of R hand (ct &).
- 4 Still turning CW, continue with three more steps around ptr beg. on R ft (cts 1,&,2).
- 5-8 Shifting back to squarely-facing pos, repeat action of meas 1-4, Fig. II.

Repeat dance from beginning, or do any Figure any number of times as desired. Note: Musical sequence is A A B, where each letter represents eight meas; therefore, each Figure is not always done to the same melody.

Presented by Sunni Bloland

TIGANEASCA DIN GIUBEGA
(Muntenia, Romania)

Translation: Gypsy dance from Giubega.

Pronunciation: tsee-guh-neh-AHS-kah deen YOO-beh-gah

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012, side 1, band 6. 2/4 meter.

Formation: Open or closed circle of M and W (mixed) with joined hands held down in "V" pos.

Steps: The two-steps in this dance are always done stepping fwd onto the heel on the first step (ct 1); on the closing step, the trailing ft remains slightly behind, ft almost parallel (ct &); then step slightly fwd onto leading ft (ct 2).

Meas

Pattern

NO INTRODUCTION.

PART I.

All steps in this Part are taken in LOD.

- 1-2 Facing diag R and moving in LOD, start with R ft and dance two two-steps fwd (cts 1,&,2; 1,&,2).
- 3 Turning to face L (RLOD), leap bkwd onto R ft in LOD (ct 1); step bkwd on L (ct 2).
- 4 Step bkwd on R (ct 1); hop on R (ct 2).
- 5 Step bkwd on L (ct 1); hop on L (ct 2).
- 6 Repeat action of meas 4.
- 7 Step bkwd on L (ct 1); turning to face R (LOD), step onto R fwd in LOD (ct 2).
- 8 Step on L directly fwd in LOD (ct 1); hop on L (ct 2).
- 9-16 Repeat action of meas 1-8.

PART II.

The floor pattern of Part II is sort of an ellipsoid.

- 1 Facing R and starting with R ft, dance one two-step diag fwd R (cts 1,&,2).
- 2 Dance straight twd ctr with one two-step beg. L ft (cts 1,&,2).
- 3 Beg. R, dance one two-step slightly diag fwd L (cts 1,&,2).
- 4 Facing diag L of ctr, step on L sdwd to L (ct 1); step on R across in front of L (ct 2).
- 5 Repeat action of meas 4, Part II.
- 6 Step sdwd on L away from ctr (ct 1); turning to face R, start in LOD with a step fwd onto R ft (ct 2).
- 7 Facing LOD, step fwd on L (ct 1); step fwd on R (ct 2).

TIGANEASCA DIN GIUBEGA (continued)

- 8 Step fwd on L (ct 1); hop on L, bringing R leg up fwd,
R knee bent (ct 2).
9-16 Repeat action of meas 1-8, Part II.

Clarification: In Part II, start facing almost completely twd LOD and gradually turn to face slightly L of ctr as you do the three two-steps. During the two step-crosses, turn even more twd the L, then turn to face completely R (i.e., LOD) at the point indicated (meas 6, ct 2).

Presented by Sunni Bloland

TÎNTĂROIUL
(Suceava, Moldavia, Romania)

Translation: The big mosquito.

Pronunciation: tsin-tsuH-ROY-ool

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012, side 2, band 4.
2/4 meter, counted here as S Q S Q S (two meas) for meas 1-16:



Formation: Closed circle of M and W (mixed), joined hands held down in "V" pos.

Meas

Pattern

NO INTRODUCTION.

PART I.

- 1-2 Facing completely to R and moving fwd in LOD, hop on L as R heel touches floor in front (fwd) with R leg extended and knee straight (S); hop on L (Q); step lightly fwd on R (S); hop on R as L clicks to R ft (Q); step fwd on L in LOD (S).
- 3-8 Repeat action of meas 1-2 three times.

PART II.

- 9-10 Facing ctr but moving sdwd in LOD, step on R to the R (S); close L to R (Q); step R to the R (S); close L to R (Q); dropping hands, step on R turning 180° to the R to face out (S). Rejoin hands in "V" pos.
Note: there is no hop after the last ct S.
- 11-12 Beg. facing out, repeat action of meas 9-10 with opp ftwk but continue in LOD. On last step, turn 180° to the L to face ctr.
- 13-16 Repeat action of meas 9-12.

PART III.

- 17 Small jump in place, heels out, toes in, ft not far apart (ct 1); small jump in place, clicking both together (ct 2).
- 18 Repeat action of meas 17.
- 19 Step on L to the L (ct 1); hop on L, kicking R ft diag across in front of L and downward with a straightening of the knee (ct 2).
- 20 Repeat action of meas 19 with opp ftwk and direction.
- 21 Repeat action of meas 19.

TÎNȚĂROIUL (continued)

- 22 Step fwd onto R heel (ct 1); close L to R with a slight knee-bend (plié), both feet flat and parallel (ct 2).
- 23-24 Moving fwd, seven small steps into ctr beg. R ft (cts 1,&,2,&,1,&,2).
- 25-30 Repeat action of meas 17-22, same ftwk and direction.
- 31-32 Moving bkwd, six small steps out from ctr beg. R ft (cts 1,&,2,&,1,&); stamp R ft, no wt, next to L (ct 2).

Repeat dance from beginning.

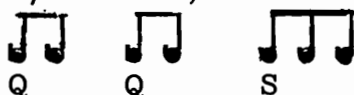
Presented by Sunni Bloland

VLĂȘCENCUȚA
(Muntenia, Romania)

Translation: Dance from Vlaşcea.

Pronunciation: vlush-chen-KOO-tsah

Record: "Roemeense Volksdansen Deel 3," Nevofoon 12153,
side 1, band 9.
7/8 meter, counted here as Q Q S;



Formation: Closed or open circle of M and W (mixed). Hands joined down in "V" pos.

Meas

Pattern

NO INTRODUCTION.

PART I.

- 1 Moving and turning to face twd LOD, step fwd on R heel (Q); close L to R ft, but L remains somewhat behind R (Q); step fwd on R (S).
- 2 Continuing in LOD, repeat action of meas 1 with opp ftwk.
- 3 Turning to face ctr, leap sdwd on R to the R (QQ*); step on L across behind R (S).
- 4 Step on R sdwd to the R (QQ); stamp L beside R (S).
- 5 Still facing ctr, fairly large step on L sdwd to the L (Q); close R beside and slightly behind L ft as arms start to swing bkwd (Q); step on L sdwd to the L as arms are now fully back (S).
- 6 Step directly fwd on R as hands swing fwd and upward (QQ); small hop on R ft (L ft is kept back behind R calf with L knee bent) as arms finish upswing and, on the beat, tuck downward into a "W" pos (S).
- 7 Step bkwd on L as arms start to move up (QQ); close R beside L as arms start to move fwd (S).
- 8 Step bkwd on L as arms swing downward into "V" pos (QQ); stamp on R heel beside L ft (S).
- 9-16 Repeat action of meas 1-8.

PART II.

- 1 Face ctr and raise joined hands overhead in "U" pos, lift on L ft, turning to face slightly R of ctr (Q); step R near L (Q); stamp L heel, no wt, beside R (S).
- 2 Repeat action of meas 1, Part II, with opp ftwk, turning to face slightly L of ctr.
- 3-4 Repeat action of meas 1-2, Part II.

VLASCENCUTA (continued)

- 5 Facing diag R and moving in LOD, lift on L ft (Q);
step on R fwd in LOD (Q); step L beside R (S).
6-7 Repeat action of meas 5, Part II, twice.
8 Lift on L in place, turning to face ctr (Q); step
R next to L (Q); stamp L heel beside R, no wt (S).
9-16 Repeat action of meas 1-8 with opp ftwk and direction.

* This means the action occurs on the first ct Q;
hold the second ct Q.

Presented by Sunni Bloland

DOIUL
(Romania)

Doiul (DOY-oo or DOY-ool) is a trio dance from around Caransebes in the Banat region of Romania. Its name, meaning "the pair," is interpreted by some natives as referring to the fact that the M dances with two W, while others maintain that the name is a holdover from the days when the dance was done by one cpl. In many parts of the Banat and Transylvania, dances which are essentially cpl dances are very often done in little circles of three or more people.

Folk dancers familiar with the Austrian-Bavarian Dreisteyrer will perhaps be surprised to see its resemblance to Doiul. A large German-speaking minority formerly inhabited the Banat, and it is not wholly impossible that there is some historical connection between the two dances; however, the subject has not yet been thoroughly researched.

In its native setting, Doiul is improvised according to the whim and creative skill of the man, hence the number of its "figures" is almost infinite. The four figures given below are typical and have been chosen by Dick Crum as a representative sequence which will introduce the dance to U. S. and Canadian recreational folk dancers.

Music: Folkraft F-LP-32, side B, band 7. 2/4 meter.

Basic Step: Used throughout the dance without exception, by both M and W. Takes four meas, with each alternating Basic Step starting with alternating ftwk.

meas	1	2	3	4
cts	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &
ftwk	R L R -	L R L -	<u>dip on</u> - L -	R L R -
			R	

The next Basic Step starts with L and has reversed ftwk. Basic Step may be done in any direction as indicated in text. All steps are done with the flat foot. The "dip" may be as pronounced as the individual wishes.

Formation: Two W facing one M, W face LOD, M facing RLOD. M holds W inside hands with all straight arms. W hold outside hands joined over inside arms. Trios at random around the room -- not all in a single circle -- utilize the floor space. The action of each Figure should be maneuvered so that at the end of the Figure the M has his back to LOD, and the W face LOD.

Music Meas

Pattern

No Introduction: start with first meas of music.

DOIUL (continued)FIGURE I. W's Dishrag.

- A 1-2 Starting R, all move in LOD with first two meas of Basic Step (R,L,R; L,R,L).
- 3 Dancing almost in place or slightly LOD, do meas 3 of Basic Step. M pulls joined hands twd himself, then out around W, over their heads and back down to orig pos. W raise joined hands, turn to own outside a full turn, "dishragging" under own arms, then bring hands down. End with W's joined hands underneath.
- 4 All do meas 4 of Basic Step moving LOD.
- 5-8 Repeat action of meas 1-4, reversing arm action and turns, and starting Basic Step with L.
- 9-16 Repeat all of meas 1-8. At end, slide hands to nearest neighbor's shldr.

FIGURE II. Circle R and L.

- B 1-8 Circle R (CCW) with two Basic Steps, starting R.
- 9-16 Circle L (CW) with two Basic Steps, starting R. On last ct, W place inside arms around each other's waists -- they are now hip-to-hip, and join outside hands with M.

FIGURE III. M's Dishrag.

- A 1-2 All do first two meas of Basic Step, W in place, starting R. M raises his R hand and joined W's L to form an arch and begins to turn CCW and move twd this arch.
- 3 On "Dip" M dips under arch moving bkwd and moves across the circle of three to rest his back against the R arm of his orig L W. He lowers the arch.
- 4 All do meas 4 of Basic Step, end W moves fwd, ctr W turns as a pivot, and M backs up. On this meas he may actually complete the action of meas 3.
- 5-6 Group of three turns CW (M backing up, both W moving fwd) doing the first two meas of Basic Step (starting L).
- 7-8 M lets go with L hand, and with R pulls W into a full CW turn, and rejoin free hands. During this action the last two meas of Basic Step are done.
- 9-16 Repeat action of meas 1-8 (Fig. III), with same ftwk, but with reversed action and turns; i.e., M raises L hand, turns CW, and ends up against orig R W's arm.

FIGURE IV. M around W.

- B 1 All do the first meas of Basic Step starting R. W release arms from around each other and let free hand hang down at side. M swings own hands (joined with W's) outward to separate the W.
- 2 All do second meas of Basic Step. M moves between two W, turning W inward to all face RLOD, at the same time M raises the joined hands to form an arch, joins the W's hands together in the arch, releasing his own hands from the arch.

DOIUL (continued)

- 3 On "Dip" M ducks under the arch, placing his R arm around R W's waist. M starts to turn R W as a cpl CW. During this meas 3, and meas 4-6 that follow, L W dances Basic Step in place, watching M and R W; (among native dancers, L W may use these meas to make a CCW turn or even two. Without much practice, this can be awkward and uncomfortable). W do not release the arch during this whole figure.
- 4-6 M completes the full turn with R W and releases her, so that all face RLOD at end of meas 6. During these three meas all have done meas 4 of the Basic Step, plus the first two meas of another Basic Step starting L.
- 7-10 Repeat action of meas 3-6 (Fig. IV), but with mirror image, M turning L W CCW.
- 11-14 Repeat action of meas 3-6 (Fig. IV), exactly.
- 15 On "Dip" M ducks under the arch, placing his L arm around L W's waist. M starts to turn L W as a cpl CCW.
- 16 M and L W turn CCW until L W faces LOD, M releases his arm from around her waist and continues his turn to face RLOD. R W turns to face LOD. All join hands in pos to start Figure I at end of meas 16.

Repeat dance once through, then repeat Figure I to end the dance.

Notes prepared by B. B. Wilder Jr. and Dick Crum.





Presented by Dick Crum

CIGANSKOTO
(Bulgaria)

Ciganskoto (tsee-GAHN-skoh-toh, "Gypsy horo") was, up until very recently, one of the favorite dances of the Bulgarian/Macedonian ethnic communities in the U. S. I first learned it in 1951 from Mrs. Diana Jordanoff, one of the finest dancers among the older immigrants in West Mifflin, PA. Later I danced it many times at ethnic picnics and večerinki (evening dance parties) in Pennsylvania and Ohio, often to the playing of the late Kime Nanchoff and his band. (Nanchoff's Ciganskoto is preserved on the recording below.)

U. S. and Canadian folk dancers will recognize the dance as a variant of the well-known Eleno mome. Both dances belong to a family of Bulgarian horos that originated in northern Bulgaria and spread to all parts of that country and Macedonia in the period between World Wars I and II.

As played by Nanchoff, Ciganskoto may be notated in 7/8 meter, each measure having four dancer's beats in a slow-slow-quick-slow pattern:

Dancer's beats (counts)	1	2	3	4
Rhythm	S	S	Q	S
7/8 notation				

Music: XOPO 313 (45 rpm), "Ciganskoto"; (incidentally, the flip side is mislabelled "Skudrinka"; it is actually the Macedonian "Skopska crnogorka.") 7/8 meter.

Formation: Open circle or line, integrated (M and W), hands joined down at sides. Leader and end dancer have free hand on hip or small of back, or leader may flourish handkerchief.

Meas

Pattern

NOTE: All "steps" below are in a running style.

- 1 Facing slightly R of ctr, step R ft fwd in this direction (ct 1); step L ft fwd in this direction (ct 2); facing ctr, step R ft R (ct 3); step L ft behind R ft (ct 4).
- 2 Repeat action of meas 1, continuing to move to R.
- 3 Facing ctr, step R ft sdwd R (ct 1); hop on R ft in place (ct 2); step L ft sdwd L (ct 3); step R ft behind L ft (ct 4).
- 4 Facing slightly L of ctr, step L ft fwd in this direction (ct 1); step R ft fwd in this direction (ct 2); facing ctr, step L ft L (ct 3); step R ft behind L ft (ct 4).
- 5 Facing ctr, step L ft sdwd L (ct 1); hop on L ft in place (ct 2); step R ft sdwd R (ct 3); step L ft behind R ft (ct 4).

Start above sequence with any measure in the music and repeat whole pattern until music ends.

Presented by Dick Crum

✓
LICKI TANAC
 (Croatia - Yugoslavia)

Lički tanac (LEECH-kee TAH-nahtz, "ptr dance from Lika"), also known as Mišnjača or Hrvatski, was a cpl dance that could be seen as late as the early 1930's at weddings and spinning bees in villages of the rugged karst region of Lika in western Croatia. (Many U. S. and Canadian dancers already are familiar with another dance from this region, Ličko kolo.) Lički tanac is no longer danced there today, but old-timers in the area have been able to recall enough of it to enable us to reconstruct it. The sequence below is an arbitrary selection of authentic figures set to the first recording listed below.

Music: Jugoton LSY 61203, side B, band 6, "Lički tanac";
 Jugoton LPVS-Y-767, side A, band 8, "Lički tanac";
 Aman 104, side 1, band 4, "Mišnjača." 2/4 meter.

Formation: Ptrs face each other about three ft apart. M holds back of his hands on hips; W holds back of her hands at small of her back.

Meas

Pattern

Variation A (8 meas).

M and W have same ftwk.

- 1 Step onto flat L ft across in front of R ft (ct 1); step R ft in its own place (ct &); step onto flat L ft beside R ft (ct 2).
- 2 Repeat action of meas 1 but with opp ftwk.
- 3-8 Repeat action of meas 1-2 three more times.

Variation B (8 meas).

M and W have different ftwk.

M:

- 1-4 With eight heavy step-hops in place, beginning with L ft, dance facing W, raising free knee high in front on each hop.
- 5-8 Repeat action of meas 1-4 (Variation B), but raising free knee out to side on each hop.

W:

- 1-4 With eight low step-hops (really step-lifts!), make one full turn L (i.e., CCW); on the 8th, stamp loudly onto R ft and omit the hop. (Begin this series of step-hops with L ft.)
- 5-8 With eight low step-hops as above, make one full turn R, again beginning with L ft and stamping R ft loudly on 8th step-hop.

Variation C (8 meas).

M and W have same ftwk.

- 1-2 Beginning with L ft, take four low step-hops to change places with ptr, passing R shldr, and raising hands and snapping fingers once on first step; immediately bring hands back down to beginning pos.

LIČKI TANAC (continued)

- 3-4 In ptr's place make one full turn R with four step-hops beginning with L ft. (Actually, natives used to turn either R or L during this variation, and some didn't turn at all!).
- 5-8 Repeat action of meas 1-4 (Variation C) exactly, returning to home pos.

Variation D (8 meas).

M and W have same ftwk; this figure is done in place, facing ptr.

- 1 Hop in place on R ft with L ft extended fwd near the floor (ct 1); hop again in this pos (ct &); fall onto flat L ft beside R ft and kick R ft up behind (ct 2); hop in place on L ft, keeping R ft up in back (ct &).
- 2 Jump onto both ft together in place (almost a chug) (ct 1); hop on L ft in place, kicking R ft up behind (ct &); jump onto both ft together in place again (ct 2); hop on R ft in place, kicking L ft up behind (ct &).
- 3-8 Repeat action of meas 1-2 (Variation D) three more times.

Variation E (8 meas).

M and W have same ftwk, but W turns while M does not.

- 1-4 Ptrs join R hands high, M does eight step-hops in place, beginning L ft, while W turns CCW under joined R hands with eight step-hops, beginning L ft.
- 5-8 Repeat action of meas 1-4 (Variation E), but hands are released: W replaces hands at small of her back and continues her turn CCW in place, while M waves his hand above her head in a CCW motion as if still leading her turn.

Presented by Dick Crum.

PREPLET
(Serbia - Yugoslavia)

Preplet (PREH-plet, "intertwining") as described here was learned in Yugoslavia by Dick Crum in 1954 from Miodrag Vuković, a fine young dancer from the village of Brus in Serbia. It is actually a fixed sequence of typical local "U šest" variations as done by the village "guys" ("mangupi"), and hence is sometimes called "Mangupsko (MAHN-goop-sko) Kolo."




Record: KP 406-B, "Preplet (Mangupsko kolo)." 2/4 meter.

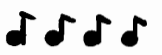

Formation: Dancers (originally M only) in open circle or line, hands joined down at sides in "V" formation. Leader's and end-man's hands held either at small of back, in a pocket, or grasping vest.

Styling: Preplet is done in a style typical of the Sumadija region of Serbia. This includes very erect posture from the knees up, constant gentle flexions of the knees, predominance of steps on toes and balls of feet over those involving the heels, and preference for vertical, up-and-down movements rather than covering a lot of ground.



<u>Meas</u>	<u>Rhythm</u>	<u>Pattern</u>
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Note: No Introduction; start with first meas of music.

1-2		<p><u>VARIATION I. Running steps and hold.</u> Eight tiny running steps R, as follows: facing slightly R of ctr, low short leap onto R toe to R, straightening R knee (ct 1); lightly stepping on ball of L ft, close L ft to R ft a bit fwd, slightly bending L knee (ct &); repeat above action three more times for total of eight running steps, ending with wt on L ft on last ct & of meas 2.</p>
3		Facing ctr, step (on ball of) R ft, flexing R knee emphatically (ct 1); hold (ct &); step L ft in place (ct 2); step R ft in place (ct &).
4		Bring heels together (no "click!") and down with emphasis (ct 1); hold for rest of meas.
5-8		Repeat action of meas 1-4 to L with opp ftwk.
9-16		Repeat action of meas 1-8.

1		<p><u>VARIATION II. Grapevine and three's.</u> Facing ctr, step R ft to R, slightly stiffening R knee (ct 1); step L ft behind R ft, slightly flexing L knee (ct &); step R ft to R (ct 2); step L ft in front of R ft (ct &).</p>
2		Again step R ft to R (ct 1); step L ft behind R ft (ct &); step R ft to R (ct 2).

PREPLET (continued)

- 3  Step L ft in place beside R ft (ct 1); step R ft behind L ft (ct &); step L ft in place (ct 2).
- 4  Step R ft in its pos behind L ft (ct 1); step L ft in its pos in front of R ft (ct &); again step on R ft in its pos behind L ft (ct 2).
- 5-8 Repeat action of meas 1-4 (Variation II) to L, with opp ftwk.
- 9-16 Repeat action of meas 1-8 (Variation II).

- VARIATION III. Hop-step-steps and "slice."
- 1  Facing slightly R of ctr and moving R, low light hop on L ft (ct 1); short step with R ft in this direction (ct &); close L ft to R ft a bit fwd (L arch to R toe) (ct 2).
- 2-3 Repeat action of meas 1 (Variation III) two more times for a total of three times, continuing to move R.
- 4  Facing ctr, and bringing R ft from a preliminary pos high out to side where R knee was bent (Charleston" pos), sharply "slice" R ft down into a pos in front of L ft and put wt on R ft (ct 1); step L ft in its pos behind R ft (ct &); step R ft in its pos in front of L ft (ct 2).
- 5-8 Repeat action of meas 1-4 (Variation III) with opp ftwk.
- 9-16 Repeat action of meas 1-8 (Variation III).

Note on sequence: The sequence given above will fit the recommended recording. In its native setting, Preplet is not, however, done in a fixed sequence; any of the dancers may do any of the above variations, even while his neighbors are doing others, the only "rule" being that his dancing should not interfere with theirs.

Presented by Dick Crum

ŠESTINSKI DRMEŠ
(Croatia - Yugoslavia)

The drmeš (DRR-mesh, "shaking dance") is the most typical traditional dance in the northwestern part of Croatia. Formerly each village had at least one (and often several) melodies to which the dancers did the same local drmeš movements. A typical drmeš consisted of a circle of dancers who alternated some sort of "traveling steps with various types of "shaking" steps, either in place or moving in one direction or the other. The time devoted to each of these movements was indefinite, determined by the momentary, general mood of the dancers or the initiative of one acknowledged "leader."

In those rare cases where the drmeš is still done today (occasionally at a wedding or other celebration, usually by older people) it is danced in cpls or small circles of three or four men and women. For the most part, however, the drmeši are seen nowadays only when presented by village amateur performance groups at regional folk festivals as preserved "living museum pieces." In preparing their dances for such festivals, the villagers usually rehearse a fixed sequence of the traditional movements and select one old drmes tune for the purpose.

Šestinski drmeš (SHESS-teen-skee DRR-mesh) comes from the village of Sestine in the Prigorje district. Prigorje is the home of a number of other dances known to U. S. and Canadian folk dancers (Kriči, krički, tiček, Sukačko kolo, and Prigorska polka).

Music: Monitor MF 344; Jugoton LSY 61203 (both LP's),
"Šestinski drmeš." 2/4 meter.

Formation: Small circles (can be done in large circles, but better momentum is achieved with four or five dancers), M and W, hands joined in back basket. There is no "rule" about which arms are over or under those of the neighbor, though when the circle alternates exactly M, W, M, W, etc., W's hands tend to be joined over M's arms. The dance can also be done in cpls, in which case W places hands on M's shldr, he places hands at her shldr blades.

Meas

Pattern

Note: No Introduction; start with first meas of music.

PART I. Walking steps left.

- 1-7 Take 14 very "proud" walking steps facing and moving L (RLOD) beginning with L ft. These steps are "walking-race" type steps, walking fast and as far as possible without actually becoming a run; body remains perfectly even throughout (no up or down movement whatsoever).
- 8 Without stopping the RLOD movement, stamp L ft, R ft.
- 9-16 Repeat action of meas 1-8 exactly, continuing to move in RLOD.

✓
SESTINSKI DRMEŠ (continued)

PART II. "ker-PLOP" steps.

- 17 With a very slight preliminary hop on R ft ("ker-"), land on both ft, flat and apart ("PLOP") with L ft fwd bearing main wt, continuing to move in RLOD (ct 1); close R ft to L ft, taking wt on R ft (ct 2). The R ft actually passes fwd of L ft when the circle is moving rapidly.
- 18-23 Six more "ker-PLOP" steps continuing in RLOD.
- 24 Continuing in RLOD, stamp L ft, R ft.
- 25-31 Seven more "ker-PLOP" steps continuing in RLOD.
- 32 Stamp L ft (taking wt), R ft (no wt), turning to face in LOD.

PART III. Walking steps right.

- 1-16 Repeat action of Part I, moving in LOD, with reverse ftwk.

PART IV. "ker-PLOP" steps.

- 17-32 Repeat action of Part II, continuing in LOD, with reverse ftwk.

Presented by Dick Crum

HYLKEENHYPPELY
(Finland)

Seal dance from southwest Finland.

Pronunciation:

Music: Suomen Nuorisori Liitto, side A, band 6. 3/4 meter.

Formation: Cpls, W on M's R, inside hands joined and outside hands on hips, stand one behind the other in a circle facing CCW (or in two lines).

Steps: Polka mazurka, walking, sliding, and jump.

Meas

Pattern

2 meas INTRODUCTION.

FIGURE I.

- 1-3 Cpls, beginning with outside ft, dance three polka mazurka steps (step, step, hop: M - L,R,R, W - R,L,L in 3/4 time).
- 4 Step on outside ft and then bring ft together with a jump, bending knees and pausing to face each other.
- 5-8 Repeat action of meas 1-4, but on jump turn away from ptr.
- 9 One polka mazurka step with outside ft.
- 10 Step and jump to face each other.
- 11 One polka mazurka step.
- 12 One step and jump turning away from ptr.
- 13-15 Three polka mazurka steps.
- 16 Step and jump to face each other.
- 17-32 Repeat action of meas 1-16. During the last four meas move away from ptr, finishing about four steps apart.

FIGURE II. Throughout this Figure all hold their arms on shldr level with hands hanging slackly down from wrist in front of chest as representing fins of a seal. Sliding steps are done as galop without jumping and always beginning with R ft.

- 1 Three sliding steps to meet own ptr.
- 2 Joining both hands (still on shldr level), cpls turn CW three sliding steps.
- 3 Return to place with three sliding steps bkwd.
- 4 Ft together, sway up and down on balls of ft, as long as the musician plays last note of meas.
- 5-8 Repeat action of meas 1-4 (Figure II).
- 9-10 All take four sliding steps to meet ptr, then jump with ft together, M turning to L, W R, finishing back to back.
- 11 Pause.
- 12 Jump again with ft together, M turning R, W L, to face each other.

HYLKEENHYPPELY (continued)

- 13-14 Joining both hands, cpls turn CW with six sliding steps.
- 15 Return to place with three sliding steps bkwd.
- 16 Sway up and down with ft together as long as the musician plays the last note of meas 16.
- 17-32 Repeat action of meas 1-16 (Figure II).

Note: The jump must be done on the last note of meas 10 and 12.

Presented by Susanna Daley

LANSSI
(Finland)

Lanssi is a Finnish square dance.

Pronunciation:

Record: Suomen Nuorison Liitto, side 2, band 2. 2/4 meter.

Formation: Four cpls in a square. M have ptr on R. Inside hands are joined, outside hands free. Cpls are numbered CW with cpl 1 facing the head of hall.

Steps: Running steps.

<u>meas</u>	<u>Pattern</u>
-------------	----------------

2 chords INTRODUCTION.

FIGURE I.

- | | |
|-------|--|
| 1-4 | Fwd and back, cpls 1 and 3: Both begin with L ft, take four steps running fwd and four bkwd, acknowledging ptr when leaving, and opp when meeting. |
| 5-8 | Take ballroom pos, W going bkwd, turn CW twice around. |
| 9-16 | Turn CCW with 16 steps ending in original pos. At the end W pass one turn beneath joined hands CW. |
| 17-24 | Corner ptrs turn in the ballroom pos (W going bkwd) CW, 16 steps, and |
| 25-32 | CCW 16 steps; at the end W turn beneath the joined hands. |
| 33-64 | Cpls 1 and 3 return to original pos, while cpls 2 and 4 repeat action of meas 1-32. |

FIGURE II.

- | | |
|-------|---|
| 1-8 | Nos. 1 and 3 M dance karkelo: eight steps twd each other's L shldr (to the R), passing each other briefly, stop and reverse bkwd and pass each other with R shldr into each other's places, with eight steps. Hold arms folded. |
| 9-12 | M turn 1-1/2 times around with the opp W CCW (M R hand on W waist, L hands joined), with eight steps. |
| 13-16 | With eight steps M run back to original place with the opp W, W pass between ptrs. |
| 17-20 | Turn with eight steps 1-1/2 times around CCW. |
| 21-24 | W turn beneath the joined hands and run back to original places, passing each other with R shldr, eight steps. |
| 25-32 | In ballroom pos (W going bkwd), turn CW eight steps, CCW eight steps. At the end W turn beneath the joined hands. |
| 33-64 | Cpls 2 and 4 dance action of meas 1-32, Fig. II. |

LANSSI (continued)FIGURE III.

- 1-8 All cpls run with 16 steps once around the circle CCW,
M with R hand on W waist, and L hands joined.
9-16 Turn with ptr CCW with 16 steps, and at the end W turn
beneath the joined hands.
17-24 Dance 16 steps once around the circle CW.
25-32 Turn CCW with ptr 16 steps.

Presented by Susanna Daley

ORAVAISTEN MENUETTI JA POLSKA
(Finland)

Pronunciation:

Record:

Music: In 3/4 meter, counted with six counts to a meas.

Formation: An even number of cpls standing in two lines, W and M facing each other (W in one line and M in the other). Count off into odd and even cpls. M take ptr's L hands in their R hands, with arms somewhat bent at the elbow. Free hands hang loosely at sides.

Steps: Minuet step and Crossover step, buzz steps, walking.

Minuet Step #1:

- ct 1 Step with the L ft diag fwd in a 45° angle, L shldr slightly leading.
- 2 While rising somewhat onto the ball of the L ft, bring R ft alongside the L ft (toes pointed downward and almost touching the floor). No change of wt.
- 3 Bring R ft a step back to approximately its original pos, taking wt.
- 4 Start bringing L ft back alongside R.
- 5 Complete this movement, stepping on L.
- 6 Step R in place, while turning body diag fwd twd the R.

Minuet Step #2: Done using the same ftwk, although starting from the pos reached at the end of ct 6, turned at about a 45° angle to the R. End this step during cts 5 and 6, turning the body straight fwd.

Crossover step: Ptrs change places passing each other from the L (R shldrs) in two meas.

- ct 1 Step fwd with L ft.
- 2 Bring R toe alongside L ft, without taking wt.
- 3 Step fwd with R ft.
- 4 Bring L toe alongside R ft.
- 5 Step fwd with L ft.
- 6 Bring R ft alongside the L taking wt.
- 7 Step fwd with L ft.
- 8 Bring R toe alongside the L ft, not taking wt.
- 9 Step with the R ft horizontal in front of the L.
- 10 Starting to turn CCW, bring the L toe alongside the R ft.
- 11 Step fwd with the L ft twd ptr.
- 12 Step with the R ft alongside the L.

Ftwk is identical for M and W.

ORAVAISTEN MENUETTI JA POLSKA (continued)MeasPatternPATTERN I.

- 1 Minuet step #1, with handhold.
 2 Minuet step #2 releasing handhold on ct 5.
 3-4 Crossover step to ptr's place.
 5-6 Minuet steps #1 and #2 without handhold.
 7-8 Crossover step to return to original pos.
 1-8 rptd Repeat action of meas 1-8.
 9-16 Repeat action of meas 1-8, with stamping and clapping pattern as described below:

- 9-10 rptd Action is same as meas 5-6.
 11 Action is same as meas 3, except that lead M -- as a signal to the other M that a new pattern is about to start -- stamps with his R ft on ct 3.
 12-14 Action is same as meas 4-6.
 15 As the M return to their original places, this time they all stamp R and L on cts 3 and 5.
 16 While turning round on the R ft (ct 3), all M clap hands once. While clapping, M hands are held at shldr height.

PATTERN II.

- 9-10 rptd All dance Minuet steps #1 and #2, without handhold. On the 3rd ct of each meas, M clap once.
 11-12 Ptrs pass each other with R shldr giving R hands to each other. Begin this step as in the Crossover, after passing one another begin turning around each other, ending in each other's places. Cts 5 and 6 (step L and R) turning to the R with hands still joined. The steps on cts 1-6: step L to the L (ct 1); bring R alongside the L (ct 2); step R to the R (ct 3); bring L alongside R (ct 4); steps on cts 5-6 in place.
 13-14 Minuet steps #1 and #2, retaining handhold.
 15-16 With ftwk similar to that used in the Crossover step, ptrs now go around each other CCW to own places. In meas 16, M bow slowly and W curtsey to ptrs (cts 3,4), rising on cts 5,6, and release handhold (ct 6).

PATTERN I.

- 1-8 Repeat action of meas 1-8, Pattern I, twice, with the following change on second sequence: During meas 3, lead M gives signal stamp on ct 3 (as in meas 11), and during meas 7-8 all M stamp and clap as originally danced in meas 15-16. (Pattern I).

PATTERN II.

- 9-16 Repeat action of Pattern II, but after turning together CW, and while turning CCW, W release their R handhold and give M their L hands instead. The minuet ends with the M bringing the joined hands up and down in a slow CW circle, then bowing deeply while the W curtsies deeply to him (meas 16, cts 1-6).

ORAVAISTEN MENUETTI JA POLSKA (continued)PATTERN III. THE POLSKA.

The polska is danced immediately after the minuet in fours. As soon as the minuet is finished, W release their L handhold and give R hands to ptr with a thumb grasp. Odd W pass behind even W to form a star in which odd cpl's hands are joined over the even cpl. L hands are hanging freely at sides.

- 1-4 Starting with R ft walk 12 steps CW (all described above happens on the first ct). Lead M stamp on cts 2,3 of meas 4, to signal start of the polska turn.
- 5-6 Twelve flat buzz steps, with the R ft twd the ctr of the star. The thumb hold is retained but dancers grab with L hands from underneath the upper arm of the dancer ahead (ct 1).
- 9-16 All turn CW to re-form star, this time with a L hand thumb grip facing CCW. Do the same walking and polska as before, but starting with L ft.
- 17-32 Repeat action of meas 1-16, Pattern III, ending the dance with a jump onto both ft in the final measure.

Presented by Susanna Daley

HYLLYTYSKÄ
(Finland)

Finnish polka with a special polka step; cpl dance from east Finland.

Pronunciation: HYL-ly-tsy-ta (y = French "eu")

Record: Suomen Nuorison Liitto, side A, band 4. 2/4 meter.

Formation: Any number of cpls in a circle. Open ballroom pos with outside hands in a fist on hips.

Steps: Hop, polka, stop-waltz

meas

Pattern

1 meas INTRODUCTION.

FIGURE I.

- 1-8 Do 16 skips fwd in the circle. On step 16, the W crosses to a pos in front of her ptr, facing him in waltz pos.
- 9-16 Eight stop-waltz steps in LOD, not turning.
- 17-24 Eight stop-waltz steps in LOD, turning CW as a cpl four times, in waltz pos.

FIGURE II.

- 1-8 As a cpl, hands joined, 16 skips in LOD, the W going bkwd and the M fwd.
- 9-16 Inside hands joined, outside hands on hips, as a cpl, eight polka steps in LOD, the joined hands swinging bkwd and fwd.
- 17-24 Waltz pos, eight polka steps in LOD turning CW as a cpl.

FIGURE III.

- 1-8 R hands joined, M L hand on his hip, W L hand holding her skirt, 16 skips in LOD with the W turning CW under the M's raised R arm. (Four turns.)
- 9-16 Repeat action of meas 1-8 (Figure III), but the M turns under the W's raised R arm. Use eight polka steps instead of skips.
- 17-24 Repeat action of meas 17-24 (Figure II).

The record has enough music for one time through the dance.

Presented by Susanna Daley

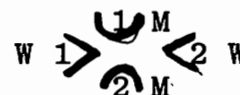
SAPPO
(Finland)

Sappo is often danced as a continuation to the Koiviston Polska.

Pronunciation:

Record: Suomen Nuorison Liitto, side 2, band 1. 2/4 meter.

Formation: Two cpls form a square.



Steps: Walking, skipping, heel and toe, running, and jig steps.
Heel and toe: Turn to the L and hop eight times on L ft, at the same time touching the heel and toes of the R ft fwd alternately four times. With a hop face to the R, and while hopping on the R ft make the same heel and toe step fwd with the L ft.
Jig step: Step-hop on L ft behind the R heel while bringing the R ft behind the L. Step-hop on R ft behind the L while passing the L ft behind the R. Alternate.

Meas

Pattern

2 meas INTRODUCTION.

- FIGURE I.
- 1-4 Heel and toe steps, turning to the L, turn turning to the R. Fists on hips.
 - 5-6 W clap hands on the first ct and pass each other with R shldr, four walking steps.
 - 7-8 M repeat action of meas 5-6, changing places.
 - 9-12 Repeat action of meas 5-8.
 - 13-24 Repeat action of meas 1-12. At the end form the next figure.

- FIGURE II. 1> 1) <2 (2
- The one in front places fists on hips, the one behind places hands on the shldr of the one in front.
 - 1 The one behind peeps over the ptr's L shldr at the rear dancer of the opp cpl, shading the eyes with the L hand.
 - 2 The one behind repeats action of meas 1, Fig. II, over the R shldr.
 - 3-8 The rear dancer repeats action of meas 1-2 three more times. On meas 8, the last two counts, the dancers in front take one step to the L.
 - 9-10 The dancers in back clap their hands on the first ct, then join hands and turn around CW with eight skipping steps.
 - 11-12 Eight skipping steps CCW, ending so that the dancers in back who have just been standing in front, now stand behind.
 - 13-24 Repeat action of meas 1-12, Fig. II.

SAPPO (continued)

- FIGURE III.
- 1-3 Dance six jig steps starting with the L ft stepping behind R.
- 4 Four ordinary steps with appels (stamps).
- 5-7 Six jig steps.
- 8 Four steps with appels.
- 9-15 The M run around own ptr to the L. W run to the L pass the ptr.

1 W
X M
2 M
2 W

When the M come to the opp W pass each other to the R.

1 W
X M
2 M
2 W

And to the L passing the other M.

1 W
X M
2 M
2 W

Turn around to the R

1 W
X M
2 M
2 W

Pass own ptr to the L.

1 W
X M
2 M
2 W

Pass the approaching W to the R.

1 W
X M
2 M
2 W

Finish at your ptr's place.

1 W
X M
2 M
2 W

- 16 Use 28 running steps to the run.
- 16 Four steps with appels in place.
- 17-32 Repeat action of meas 1-16, Fig. III.

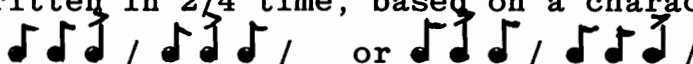
Presented by Susanna Daley

KRAKOWIAK "NA KRAKOWSKĄ NUTĘ"
(Poland)

Pronunciation: krah-KOH-vyahk nah krah-KOF-skem NOO-teh

Krakowiak, which originated in the Kraków region, is one of the five Polish national dances, the other four being: Polonez, Mazur, Kujawiak, and Oberek. Of all the Polish dances it is the most expressive of the Polish character. It is a cpl dance done in a group, led by the M of the first cpl. After the Polonez it is Poland's oldest dance. Records show that it was done during the Jagiellonian period, in the beginning of the 16th century, although it was probably danced as early as the middle of the 14th century. It has roots in the peasantry of the Kraków region, in southern Poland, but was later taken over by nobility, who shaped and embellished it. Occasionally the Krakowiak was used as a warriors' dance, done by M alone. The Krakovians are more sunny, vivacious, and carefree than the inhabitants of other parts of Poland. It is said that the Krakovians like their week to be made of three work days and four days of rest. Because of the gaiety and liveliness of their dance, the Krakowiak spread all over Poland. Every Polish child knows the basic steps and the familiar tunes. It became also popular abroad, and is danced throughout eastern Europe, and also in Israel. The famous 19th century Viennese ballerina, Fanny Elssler, included it in her repertoire and performed it both in Europe and America.

Polish sentiment for the horse may have inspired the music and steps of the Krakowiak. The characteristic feature of the dance is its fast gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps, done almost in place. The W's style of dancing does not differ much from the M's, contrary to other Polish national dances, where the M is given more opportunity to show off. The music of Krakowiak is joyful and bouncy, written in 2/4 time, based on a characteristic syncopated form:



One can hear in it the gallop of a horse. There are many tunes of the Krakowiak, both ancient and modern, some anonymous and some written by famous composers. The tunes often derive from folk songs, which speak about love and war, or praise the richness of the costume, the strength of the M, the charm of the W, and the beauty of Polish landscape. These couplets (przyspiewki -- pshih-SHPYEF-kee) are very often part of the dance. The colorful Krakowski costume is very much part of the dance too. The jingling of the ringlets on the M's belts and the flying of W's ribbons and M's peacock feathers attached to their hats enhance the effect. Any teaching of Polish folk dancing usually starts with the Krakowiak. It is always a part of the repertoire of all Polish professional and amateur folk ensembles both in Poland and abroad.

This arrangement of the dance, prepared by Jaś Dziewanowski to the music of the Krakowiak "Na krakowską nutę" (On a Cracovian Note), introduces less known steps and figures of the Krakowiak. (For more steps and figures see Ada's Krakowiak in "National Dances of Poland.")

KRAKOWIAK "NA KRAKOWSKA NUTE" (continued)

Record: ZM-46729 "Tańce ludowe z Polski - Vol. 2" (Folk Dances from Poland), side B, band 1, available from Ada Dziwanowska.

Formation: Cpls in a circle, hands on own hips, both ptrs facing LOD, M slightly behind and diag across from W; ptrs maintain eye contact.

Styling and Steps: General styling is proud and crisp. Head and torso almost always remain uplifted, arm, when extended, is straight, with palm up, unless otherwise noted. When placed on hips, hands should be in a fist on the fwd part of the hip, elbows fwd and shldr down. As always in the Polish national dances, the M is very attentive to his ptr.

Galop (GAH-lohp) or cwał (tsfau) -- two per meas -- slightly bouncy sdwd step-close, beginning M L, W R.

Zeskok (ZEHS-kohk) -- takes 1/2 meas -- an accented jump landing on both ft, knees slightly bent, ft together.

Porebianśka (poh-reh-BYANEE-skah -- the name means "from Porebiany") -- takes two meas -- step described moving to L: Start with hands on own hips; bring R arm diag down to side, as you step L ft to L (ct 1 of meas 1); while sweeping R arm from R to L at waist level and bending fwd from waist, torso straight, step R ft across to L bending knees sharply, L ft coming slightly off floor in back of R ft (ct 2 of meas 1). Maintaining pos, step L ft in back of R ft (ct 1 of meas 2); while bringing torso erect, straight R arm overhead, and R thigh parallel with floor, toes pointing down, do a large hop on L ft (ct 2 of meas 2). Repeat of step is done with opp ftwk and direction.

Starokrakowska (stah-roh-krah-KOHF-skah -- means "old Kraków"). Figure takes four meas. (Note: There exist several variations of the second part): Face ptr, M in LOD, W in RLOD, hands on own hips, ptrs approximately 4 ft apart.

M: Beginning a 1/4 CW turn, do an accented step fwd R ft, leaving L ft in place, knees bent (ct 1 of meas 1); completing the 1/4 CW turn, straighten knees, as you sweep L leg straight, ft extended, in a semi-circular motion along floor until it faces



KRAKOWIAK "NA KRAKOWSKĄ NUTĘ" (continued)

LOD (you are now facing out of circle (ct 2 of meas 1). Beginning a 1/2 CCW turn, do an accented step fwd L ft, leaving R ft in place, knees bent, (you are now facing LOD) (ct 1 of meas 2); completing the 1/2 CCW turn to L, repeat action of ct 2 of meas 1 with opp ftwk and direction, except R leg will still sweep to face LOD (ct 2 of meas 2); facing LOD, drop onto R ft with an accent, knees deeply bent, L shin parallel to floor and behind R leg, L ft extended, as you clap hands, brushing them vertically, and then extend arms to sides and slightly fwd (ct 1 of meas 3); hold (ct 2 of meas 3). Moving fwd, returning hands to hips, and straightening knees, do three accented steps (L,R,L) (cts 1,&,2 of meas 4); hold (ct & of meas 4).

W: Making a 1/4 CW turn, step R ft bkwd, leaving L ft in place, knees bent (you are now facing ctr) (ct 1 of meas 1); straighten knees as you extend L ft, toe touching floor (ct 2 of meas 1). Repeat action of cts 1,2 of meas 1 with opp ftwk, doing a 1/2 CCW turn instead of a 1/4 CW turn (cts 1,2 of meas 2). With three steps (R,L,R) do a full CW turn in place on straight knees (cts 1,&,2 of meas 3); hold (ct & of meas 3). While opening slightly rounded arms to sides at waist level, palms facing fwd, and bowing fwd slightly, do three steps (L,R,L) moving bkwd, on deeply bent knees (cts 1,&,2 of meas 4); hold (ct & of meas 4).



Traveling Hořubiec (hoh-WOO-byets) -- takes two meas -- step described moving to L: Start with hands on own hips; as you sweep straight R arm in front and diag overhead, do two hops on R ft, moving to L and click heels together at the height of each hop, legs straight and ft extended during clicks (cts 1,2 of meas 1). As you bring R hand back to hip and lean slightly fwd from waist, do three accented running steps on slightly bent knees, continuing movement in same direction and making a 1/2 CCW turn (cts 1,&,2, of meas 2); hold (ct & of meas 2). Repeat of step is done with opp ftwk and arm, turning CW and continuing movement in same direction.

MeasPattern

1-4 INTRODUCTION.
No action.

KRAKOWIAK "NA KRAKOWSKĄ NUTĘ" (continued)I. PROMENADE.

- 1-8 Beginning R, do 16 walking steps in LOD.
 9 M: Do two more walking steps.
 W: Turning to face ctr, do two Galops, moving in LOD.
 10 M: Do one more walking step (ct 1); do a Zeskok with very bent knees, as you clap hands, brushing them vertically, and quickly extend arms to sides and slightly fwd (ct 2); hold (ct &).
 W: With two steps (R,L) do a full CW turn, still moving in LOD.
 11-20 Repeat action of meas 9-10 five times (six times in all).

II. POREBIAN'SKA.

- 1-8 Turning to face ptr with first step, do four Porębian'skas, starting M L, W R.

III. GALLOP.

- 1 Assuming open shldr-waist pos, ptrs facing each other, M facing out of circle, outside hands on own hips, do two Galops, moving in LOD.
 2-4 Do five more Galops and a Zeskok.
 5-8 Do seven Galops and a Zeskok, moving in LOD.
 9-16 Repeat action of meas 5-8, (Fig. III) two times (four times in all), except with the last Zeskok release ptr and turn so that M faces LOD, W RLOD, hands on own hips.

IV. STAROKRAKOWSKA FIGURE.

- 1-16 Moving in LOD, do four Starokrakowska Figures; on meas 16 move within about 2 ft of ptr.

V. GALLOP AND TURN.

- 1 Repeat action of meas 1 (Fig. III).
 2 Do two more Galops.
 3-4 Cpl: Do a full CCW turn in place with four Galops, leaning back slightly, M bending knees deeply and extending L arm to side.
 5-6 M returning hand to hip, cpl: do four Galops, moving in LOD.
 7-8 Repeat action of meas 3-4 (Fig. V).
 9-16 Repeat action of meas 5-8 two times (four times in all), except on ct 2 of meas 16 release ptr and do a Zeskok. (Note: ptrs still facing, M facing out of circle.)

VI. TRAVELING HOŁUBIEC.

- This figure moves continuously in LOD.
 1-16 Do eight Traveling Hołubiec Steps, M's first step begins moving to L, W's first step begins moving to R.

KRAKOWIAK "NA KRAKOWSKĄ NUTĘ" (continued)VII. FINALE.

- 1-8 Still facing ptr, beginning M L, W R, do four Porebiańskas.
- 9 With three steps (M L,R,L -- W R,L,R) do a full (M CCW -- W CW) turn in place, hands on own hips (cts 1,&,2); hold (ct &).
- 10 Do two stamps (M R,L -- W L,R) in place.
- 11 M: Do one more stamp (R) in place and sweep straight R arm in front and diag over head (ct 1); hold (ct 2).
W: Do one more stamp (L) in place (ct 1); hold (ct 2).

VARIATION FOR FINALE.

- In place of meas 10-11, M may do:
- 10 Kneel back onto R knee, top of R ft on floor, leaving L ft in place as you bend fwd from waist, torso straight, and bring R arm in back of you straight (ct 1); start to lift torso as you sweep straight R arm fwd (ct 2).
- 11 Bring torso fully erect as you sweep straight R arm diag overhead and slightly behind you (ct 1); hold (ct 2).



Dance introduced in 1977 by Ada and Jaś Dziewanowski. Do not reproduce these directions without their permission: 41 Katherine Road, Watertown, Mass. 02172, tel. (617) 923-9061.

Presented by Ada and Jaś Dziewanowski

Dances of Poland



KUJAWIAK NO. 3
(Poland)

Arranged and taught by Ada Dziewanowska.

Kujawiak (koo-YAH-vyahk) is a cpl dance which originated in the villages of the Kujawy region, in central Poland. Its melodies, in 3/4 time, are romantic, lyrical, and slightly sad. Generally speaking, there are three styles in which it can be done: the disappearing style of the peasants and country folk; the more polished style inherited from the gentry, as done at elegant parties and balls; and the stylized version as done by performing ensembles on stage. The three styles often mesh. The same applies for the way the music is played. Kujawiak has a number of steps and figures. Only a few have been chosen for this arrangement. (For more information on Kujawiak see *LET'S DANCE*, December 1974 issue.)

Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), side B, band 6, "Czerwone korale" (Red Corals).

Formation: Cpls around the room (W's back to ctr), facing ptr, fists on own waists in front of hip-bones, elbows slightly fwd.

Meas

Pattern

- INTRODUCTION.
- 1-4 Sway slightly in place.
- PART I. (Melody A: eight meas played twice)
- 1 With three steps, beginning R ft, turn slightly CW.
- 2 With small preliminary flex, place L heel to L diag, looking at ptr over L shldr.
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction.
- 5-7 Repeat action of meas 1-3.
- 8 With two stamps turn back to back, turning CCW (cts 1,2); hold (ct 3).
- 9-15 Repeat action of meas 1-7: There are two changes: the three steps are done to the side, turning body slightly when the heel is placed to look at ptr, and the W begins L ft instead of R ft.
- 16 With two stamps M turn CW and W CCW, moving to face ptr, with M facing LOD, and take shldr-shldr pos (cts 1,2); hold (ct 3).
- PART II. (Melody B: eight meas played twice)
- 1 Step sdwd, M to R with R ft, W to L with L ft, bending knees deeply (ct 1); straighten knees, free ft touching floor and with torso straight lead M R, W L (ct 2); hold (ct 3).
- 2 Repeat action of meas 1 (Part II) with opp ftwk and direction.



KUJAWIAK NO. 3 (continued)

- 3-4 Repeat action of meas 1-2 (Part II).
 5-7 Do one complete CW turn in three waltz steps:
M: Begin fwd diag R, W: begin back L, and the second step of the waltz is preceded each time by a semi-circular sweep of the ft over the floor.
 8 Do two stamps, M again facing LOD.
 9-16 Repeat action of meas 1-8 (Part II).

PART III. (Melody A: eight meas played twice)

- 1 M with L ft, W with R ft cross over in front of other ft (ct 1); do two steps in place (cts 2,3).
 2 Do three steps in LOD, beginning M with R ft and moving fwd, W with L ft and moving bkwd.
 3-6 Repeat action of meas 1-2 (Part III) twice more (three times in all).
 7 Turning R side to ptr, with three steps do a full CW turn in place.
 8 Finish with two stamps, facing ptr (M faces LOD again) (cts 1,2); hold (ct 3).
 9-16 Repeat action of meas 1-8 (Part III) with W doing 1/2 CW turn on last two stamps to face LOD, slightly to M's R and ptrs joining R hands over W's R shldr.

PART IV. (Melody D: eight meas played twice)

- 1-3 With three side balance steps, M starting L ft, W R ft, balance away from ptr; then balance in, with W crossing in front of ptr, looking over R shldr at him; then balance away again.
 4 Still slightly to R of ptr, with three steps on bent knees, W do one full CCW turn under joined R hands; M do three steps in place.
 5-7 Repeat action of meas 1-3 (Part IV).
 8 Do two stamps in place (cts 1,2); hold (ct 3).
 9-16 Repeat action of meas 1-8 (Part IV).

Repeat the entire dance from the beginning, using introductory music to get into starting pos. On the third repetition do only Part II, meas 1-8.

THE SONG

Coraz krótsze są dni, pola srebrne od mgły,
 lato chyli się ku jesieni, jarzębiną się las czerwieni.
 To robota w sam raz, na wesele już czas,
 będę szukał, do serca pukał, może zechcesz mnie.

Nie bogaty ja, wiesz, ale jeśli mnie chcesz,
 na gościniec dla mojej żony koralików dam sznur czerwony.
 Spójrz, wystroił się las na jesienny ten czas,
 tyś się miła też przystroiła w koralików mych sznur.

KUJAWIAK NO. 3 (continued)Translation (with kind assistance of Linda Adams)

The days are getting shorter, the fields are all silvery with mist, summer is leaning toward the autumn, and the forest is blushing from the rowanberries.

The work is done and it's time for the wedding,
I will search, I will knock on the door of your heart,
maybe you'll have me.

I am not rich, you know, but if you'll have me
as a present for my wife I will give a string of corals.
Look, the forest got all dressed up for that autumn season,
and you, my darling, also got dressed up in my string of corals.

Dance introduced in 1970. Assistance in writing the directions by Marianne Taylor. Please do not reproduce them without Ada's permission.

Presented by Ada and Jaś Dziewanowski

POLKA CIĘTA
(Poland)

Polka cięta (POHL-kah CHEN-tah) is a cpl dance in 2/4 time from Podegrodzie in the Nowy Sącz region, in southeast Poland. The settlers in the Nowy Sącz region came from two different ethnic elements: the farmers from the ancient, culturally rich Kraków region and the shepherds from the Carpathian mountains. As a result, the Nowy Sącz region contains two folk cultures: one, of the Lachy (LAH-hih), the inhabitants of the plains in the picturesque valley of the Dunajec river, and the other, of the Górale (goo-RAH-leh), the inhabitants of the Beskid mountains. This mixture created a very interesting and rich folklore; an obvious example of it is the M's costume, which is royal blue like that of the Kraków people, and ornamented with patterns of embroidery similar to that of the Podhale mountaineers.

Polka cięta is one of the dances of the Lachy people. Although it is called a polka, it contains almost no polka steps. The name is derived from the verb "ciąć" (chonch) -- to cut or to snip, because of a very fast moving step it contains. So maybe Polka cięta could be called "Snappy Polka" in English.

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2," Folk Dances from Poland, side B, band 8, available from Ada Dziewanowska.

Formation: Cpls around the circle in social dance pos, M's back to ctr, W facing ptr; own ft about 10 inches apart, ptr's joined hands (M L, W R) raised above the level of their heads, arms slightly rounded.

Meas

Pattern

INTRODUCTION.
1-2 No action.

I. STAMPS AND SLIDES.
The whole Figure is danced on knees deeply bent.

1 With head turned slightly in LOD, standing M on R ft, W on L ft, torso erect, do a wtless stamp (M L, W R), slightly increasing bend of the supporting leg, toes of the stamping ft facing LOD (ct 1); slightly straighten the supporting leg (ct 2).

2-4 Repeat action of meas 1 three more times (four wtless stamps in all).

5-8 Beginning M L, W R, do eight small, accented sliding step-togethers; end with wt on both ft.

9-16 Repeat action of meas 1-8 with opp ftk and direction, except lean slightly in RLOD.



POLKA CIĘTA (continued)II. TURN WITH THE "CIĘTA" STEP.

- 1-7 Assume shldr-waist pos and beginning M R, W L, turn CW in place with 14 light running steps, thighs vertical and lower legs kicking up in back. Do as many revolutions as possible.
- 8 Do one more running step (ct 1); jump, landing with both ft close together, knees bent (ct 2).
- 9-16 Repeat action of meas 1-8 (Fig. II), with same ftwk but opp direction; end, releasing ptr, M facing LOD, slightly rounded arms extended to sides and slightly fwd, W facing ptr, hands on own hips, fingers fwd, thumbs back, elbows slightly fwd.

III. CHASING FIGURE.

- M will dance this figure with knees bent and upper body facing LOD.
- 1 M: Standing on L ft, do a wtless stamp with R ft, near other ft (ct 1); do an accented step with R ft fwd and diag to outside (ct 2).
W: Beginning on R ft, do a 1/2 CW turn with a small flat polka step, keeping eye contact with ptr as long as possible.
- 2 M: Repeat action of meas 1 (Fig. III) with opp ftwk, stepping fwd and diag to inside.
W: Repeat action of meas 1 (Fig. III) with opp ftwk.
- 3-16 Repeat action of meas 1-2 (Fig. III) seven more times (16 stamp-steps for M and 16 polka steps for W, in all).
W: End with no wt on L ft. (M may clap his hands on ct 1 of meas 1, 5, and 9.)

IV. TURN WITH "CIĘTA" STEP.

- 1-16 Repeat action of Fig. II.

Dance introduced in 1977 by Ada and Jaś Dziewanowski, who learned it in Poland from Jacek Marek, a teacher of Polish dance. Do not reproduce these directions without their permission: 41 Katherine Road, Watertown, Mass. 02172, tel. (617) 923-9061.

Presented by Ada and Jaś Dziewanowski

POLONEZ STAROPOLSKI
(Poland)

Pronunciation: poh-LOH-nehz stah-roh-POHL-skee

Polonez, the Polish national "Grand March," is Poland's oldest dance in 3/4 time, dating back to the 15th century, and is derived from the peasant walking dance, the Chodzony. The music for Chodzony was simple, slow and even in rhythm, which made the dance dignified, serious but almost monotonous. It was first written in 2/4 time. Later on, the rhythm was changed to 4/4: one step on each of the first three beats of the meas with a pause on the fourth beat. The peasant Chodzony, sometimes also called Wolny (slow), Okrągły (round), or Polski (Polish), was usually done with singing. It was always part of wedding and other family rituals, and various communal ceremonies. It was an honor to be the leader, the Wodzirej (voh-JEE-ray), and usually an older man was chosen. He played an important role, as he led the cpls into intricate, moving, winding, serpentine patterns.

From Poland the peasant Chodzony migrated to neighboring countries: to Morawy (Moravia, presently part of Czechoslovakia) and to Łużyce (Lusatia, presently in East Germany), where it became almost its national dance.

In Poland from the village folk the Chodzony was taken up by the nobility. First it was done as a slow, triumphant procession of knights, with all the elements of a medieval marching dance. It is said that in 1574, during the coronation of King Henry Valois, in the royal castle of Kraków, it was danced for the first time with ladies. In this way dignitaries of the state and their wives were introduced to the new French King, who came to rule Poland. This was also the first time that the Polonez was danced in 3/4 time. From that time on, it became a court dance and was used to open all great, stately balls. The music became more elaborate, livelier, and acquired a wider range, the steps became embellished, and numerous new figures choreographed; singing was eliminated, but facial expression and hand gestures became important. The Polonez reached the peak of its development by the end of the 16th and the beginning of the 17th centuries. The lovely music and the graceful movement of the dancing enchanted foreigners and it spread all over Europe under its French name, Polonaise. Practically all great composers and choreographers tried their hand at it, and, of course, Chopin made it famous. It also reached Sweden during the reign of the Swedish dynasty of Waza kings in Poland.

The tradition of Polonez survived all the political and social changes that took place in Poland throughout the centuries, and it has remained the queen of Polish dances to this day. It is still danced in present-day Poland: older people remember it, young people learn it through participation in numerous folk dance groups. Research on the old figures is continued and even contemporary music is composed. The Polonez has its triumphant hour every year, when literally thousands of cpls in folk costumes dance it in a stadium during the annual harvest celebrations, the all-Poland Dożynki (doh-ZHIN-kee) held in a different city each year.

POLONEZ STAROPOLSKI (continued)

This arrangement of the dance, prepared by Ada Dziewanowska to the music of "Polonez staropolski" (Polonaise of Old Poland), aims at teaching many various Polonez figures. However, during a folk dance party, or a similar occasion, using another Polonez tune, a Wodzirej may lead a traditional grand march, interspersing it with some of these figures, by calling them. (For more traditional figures of the Polonez, see Ada Dziewanowska, "Polish National Dances.")

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2," Folk Dances from Poland), side A, band 1, available from Ada Dziewanowska.

Formation: Cpls around the room, M facing out, W facing ptr, both have fists on own hips. Unless otherwise noted, move with one Polonez Step to each meas, begin all Figures M L ft, W R ft. (Note: After the name of each Figure in English, the Polish name, its pronunciation, and literal translation will be given in parentheses.)

Styling and Steps: The Polonez should be danced smoothly, with pride, dignity and grace. Torso is erect and head held high. With each step, ft should be extended and slightly turned out. Arms, when extended, are straight but not rigid. M's free hand(s) should be in a fist(s) placed on the fwd part of his hip(s), elbow(s) fwd and shldr(s) down. With her free hand(s), W holds her skirt out to side(s).

Polonez Step: takes one meas: Do a preparatory bending of the knees as you release wt from outside ft (M L, W R) and begin to straighten outside leg as you move it fwd just off the floor (ct & before ct 1). Continue motion of outside leg and end by stepping onto it, knee straight, as you rise from inside leg (ct 1); do two steps fwd (cts 2,3). Repeat of step is done with opp ftwk.

Polonez Step Moving Bkwd -- takes one meas: Do a preparatory bending of the knees as you release wt from ft about to step (ct & before ct 1). Take one step bkw (ct 1); take two small steps bkw (cts 2,3).

M's Bow -- takes two meas: As you lift head slightly, take a small step L ft sdwd to L, leaving R ft extended on floor (ct 1, meas 1); hold (ct 2, meas 1); close R ft to L ft, wt on both ft (ct 3, meas 1). Bow head (cts 1,2, meas 2); straighten head (ct 3, meas 2).



POLONEZ STAROPOLSKI (continued)

W's Bow: takes two meas: Step R ft sdwd to R, leaving L ft extended on floor (ct 1, meas 1); hold (ct 2, meas 1); step L ft close to R ft (ct 3, meas 1). Curtsy with R ft in back (cts 1,2, meas 2); straighten up (ct 3, meas 2).



First Arm Pos -- (although it appears second in this arrangement, it is commonly called "First Pos of the Arms" in Poland.)

Cpl stands side by side, W on M's R, both facing LOD.

M: Extend R arm fwd, at waist level, palm facing L.

W: Place L hand, palm down on M's R hand.



Second Arm Pos: Cpl stands side by side, W on M's R, both facing LOD but M's upper body turned twd ptr.

M: Extend L arm fwd, at waist level, palm up, and extend R arm diag up and diag in back of ptr.

W: Place L hand, palm down, on M's L hand.



Notes on changing Arm Pos:

M: When assuming 2nd Arm Pos, always do a large upward sweep of straight R arm; when changing from 2nd to 1st Arm Pos, do a large downward sweep of straight R arm.

MeasPatternINTRODUCTION.

- 1 No action.
2 M: Standing in place, with a slight bow of head assume 2nd Arm Pos.
W: Making a 1/4 CW turn, step R ft and assume 2nd Arm Pos (ct 1); bring L ft to R, wt on both ft (ct 2); hold (ct 3).

I. PROMENADE AROUND THE ROOM. (Para za parą -- PAH-rah zah PAH-rohm -- cpl following cpl)

- 1-6 Move in LOD.
7-8 Dance your respective Bow, M staying in place and W making a 3/8 CCW turn to face ptr, with first step of bow.

POLONEZ STAROPOLSKI (continued)

- II. GRAND RIGHT AND LEFT. (Lańcuch -- WAHNEE-tsooh -- chain) Both begin R ft, M will move in LOD, W in RLOD.
- 1-7 Starting with ptr, dance the Grand Right and Left Figure, using one Polonez Step to pass each new dancer. Movements of the arms are large, each grasping of hands is like a hand shake, acknowledged with a slight bow of the head.
- 8 M: When you meet the 8th W, step L ft sdwd to L, as you turn to face ctr and lead her in the opp direction (ct 1); hold (ct 2); close R ft to L ft, wt on both ft (ct 3).
W: Making a 1/2 CW turn, start moving in LOD and twd ctr.
- III. THE CROWN FIGURE. (Korona -- koh-ROH-nah)
- 1 M: Leaving R ft in place and R leg straight, lunge fwd onto L ft, L knee deeply bent, upper body erect and facing 45° to R, as you clap hands in a large vertical motion, R hand moving up, L hand moving down, and place L hand in a fist on hip, elbow twd ctr, and sweep straight R arm fwd and up, and end with it diag up, head facing ctr (ct 1); hold (cts 2,3)
W: Move in LOD and slightly twd ctr in a circle with other W.
- 2-4 M: Hold.
W: Continue moving in LOD and end in front of ptr, facing LOD.
 (Note: Depending on the amount of cpls participating and the size of the dancing area, covering that distance has to be adjusted.)
- 5 M: As you place R fist on hip and turn upper body to face ptr, close L ft to R ft, wt on both ft (ct 1); hold (cts 2,3).
W: Make a 1/4 CW turn, moving twd ptr.
- 6 M: Step bkwd on R ft (ct 1); close L ft to R ft, wt on both ft (ct 2); hold (ct 3).
W: Continue moving twd ptr.
- 7 M: Leaping fwd onto L ft, go into a kneel on R knee, top of R ft on floor and well back, torso erect and bent fwd from the waist, back almost parallel with floor, R arm in back of you straight (ct 1); begin slowly straightening torso and sweeping R arm fwd (cts 2,3).
W: Do a full CW turn in place with three steps (R,L,R), extending slightly curved R arm in front at waist level.
- 8 M: Using all three cts, continue motion of cts 2,3, meas 7 (Fig. III), ending with upper body in pos of cts 2,3, meas 1 (Fig. III).
W: Step L ft sdwd to L (ct 1); curtsy with R ft in back (ct 2); begin to straighten up (ct 3).
- 9-12 M: Remain in kneeling pos and offer your R hand to ptr, leading her while she moves around you.
W: Holding M's R hand with your L hand, make a 3/4 CCW circle around him with 24 small steps (six per meas), high on the balls of your ft.
- 13-14 Still holding ptr's hand, dance your respective Bow, except M get up from kneeling pos during the first two cts of meas 13.



POLONEZ STAROPOLSKI (continued)IV. CHANGING PLACES FIGURE. (Zmiana miejsc -- ZMYAH-nah MYEYSTS).

- 1 Turning to face LOD, move fwd.
- 2 M: Close R ft to L ft, wt on both ft, while leading ptr in front of you.
W: With three steps (L,R,L) walk fwd in a semi-circle in front and around ptr to his L side and make a 1/2 CCW turn to face LOD.
- 3 Move in LOD.
- 4 M: Move slightly fwd, leading ptr in front of you.
W: Move fwd and across to R in front of ptr to return to his R side.
- 5 Move in LOD.
- 6 Assuming 2nd Arm Pos, move bkwd in RLOD.
- 7-8 Cpl dance a full CCW turn in place.
- 9-16 Assuming 1st Arm Pos, repeat action of meas 1-8 (Fig. IV), except end with M slightly fwd of ptr.

V. TRIANGLE FIGURE. (Trójkąt -- TROOY-kont)

On ct & before ct 1 assume 1st Arm Pos.

- 1 M: Step L ft across to R in front of ptr, bending knees very deeply (ct 1); with two steps (R,L) move slightly to R (cts 2,3).
W: Dance in place.
- 2 Releasing ptr, move M bkwd, W fwd.
- 3 M: Move fwd at a L diag.
W: Extending slightly curved R arm fwd at waist level, make a full CW turn with three steps (R,L,R).
- 4 Assuming 2nd Arm Pos, cpl move in LOD.
M: On ct 1, clap hands in a large vertical motion, R hand moving up, L hand moving down, head held high.
- 5-16 Repeat action of meas 1-4 (Fig. V) three more times, (four times in all).

VI. FORM CIRCLE AND MOVE IN LOD. (Kółeczko w prawo -- koo-WEHCH-koh FPRAH-voh -- circle to R)

- 1-2 Move in LOD.
- 3 M: With one Polonez Step bkwd make a 1/4 CW turn and move twd ctr; still holding ptr's L hand, join hands (R to R) at waist level with W on your R.
W: Continue moving in LOD and turning your upper body twd ctr, give your R hand to the M on your R.
- 4-8 Move in LOD.

VII. COGWHEEL. (Koło zebate -- KOH-woh zehm-BAH-teh)

- 1 M: Releasing hold of the two W, step fwd between them and away from ctr.
W: Making a 1/2 CCW turn, start moving twd ctr and in RLOD, forming a circle with other W, hands held shldr high.
- 2 M: Place R hand on ptr's L wrist and with a sweeping motion extend straight L arm diag up and away from ctr. All move in RLOD.

POLONEZ STAROPOLSKI (continued)

- 3-7 Move in RLOD.
8 With W releasing hold of other W in the circle and making a 1/2 CCW turn, ptrs face each other and form an individual circle by holding R hand with ptr's L hand.

VIII. FINAL BOW. (Zakończenie -- zah-kohnee-CHEH-nyeh -- ending)

- 1-4 Individual circles move CW.
5-6 Reverse the direction and individual circles move CCW.
7-8 Dance respective Bow, holding the final pos a few seconds after the music has stopped.

Dance introduced in 1977 by Ada and Jaś Dziewanowski. Do not reproduce these directions without their permission: 41 Katherine Road, Watertown, Mass. 02172, tel. (617) 923-9061.

Presented by Ada and Jaś Dziewanowski

PONIEWIERANY
(Poland)

Poniewierany (poh-nyeh-vhey-RAH-nih) is a mixer in 2/4 time from the region of Szamotuły (sha-moh-TOO-wih) in the western part of Poland, called Wielkopolska (vyehl-koh-POHL-skah) (Great Poland). Wielkopolska, with Poland's first capital, Gniezno (GNYEHZ-noh), was the cradle of the Polish state. It is an important agricultural district, and rich in varied folklore traditions. Some of the old costumes have been preserved there and are still worn on special occasions. Among them is the Szamotuły costume, which is characterized by the blue color of the unmarried W's dress, a very elaborate white bonnet made out of starched tulle, which in one form or another is a part of many other Wielkopolska costumes, and her indispensable small white handkerchief pleated in the shape of a fan, which she adroitly uses while dancing. M often dances with a big whip, held in either his R or L hand, and which is also ornamented with a big white handkerchief. In some dances, when he is not dancing with a ptr, he snaps the whip.

The name of the dance is derived from the verb "poniewierać" -- to ill treat somebody, or "poniewierać się" -- to be knocked about, which describes the fate of the W in this dance, where she cannot find a place of her own.

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" Folk Dances from Poland), side A, band 4, available from Ada Dziewanowska.

Formation: Cpls around the circle, ptrs facing, approximately 1 ft apart, M's back to ctr. Begin all Figures with M L ft, W R.

Steps and Styling: The Polka Step in this dance is flat, danced on bent knees and the whole ft, and the styling is rather heavy and down to earth. When not danced holding your ptr, the third step of the Polka is accented, for the M by stamping, and for the W with an extra bending of the knees.

The Pivot in this dance, called the "okroczak" (oh-KROH-chahk), done with two steps per meas, is smooth and has the same style as the Polka.

Whenever free, M's hands and W's L hand are held on own hips, fingers fwd, thumbs back, elbows slightly fwd. W holds a handkerchief in her R hand and whenever it is comfortable to do so, fans herself with it using mostly wrist action, and holding it a few inches from her bust, elbow down.

Meas

Pattern

1-2 INTRODUCTION.
No action.

FIGURE I.

- A 1. M: Turning to face LOD, do one Polka Step twd ctr.
W: Making 1-1/4 CW turn, do one Polka Step away from ctr.
 2. M: Do one Polka Step away from ctr and return to orig place, facing ptr.
W: Do one Polka Step into circle and end facing ptr.
 3-4 Assume round shldr-waist pos and do four Pivot steps, moving in LOD, making two CW cpl turns.
 5 Repeat action of meas 1.
 6 M: Do one Polka Step away from ctr and diag bkwd to reach next W in RLOD.
W: Do one Polka Step diag fwd and into circle to reach next M in LOD; new ptrs end facing each other.
 7-8 Repeat action of meas 3-4 with your new ptr.
- B 1-8 Repeat action of meas 5-8 (Fig. I) twice.

FIGURE II.

- C 1-2 Do two Polka Steps, moving in LOD, making 1 CW cpl turn.
 3-4 Do four Pivot steps, moving in LOD, making two CW cpl turns.
 5-8 Repeat action of meas 1-4 (Fig. II).

Repeat dance twice (three times in all), except on meas 1-2 (Fig. I), of each repetition, dance pattern of meas 5-6 (Fig. I).



Dance introduced in 1977 by Ada and Jas Dziewanowski, who learned it in Poznań from Jacek Marek, a teacher of Polish dance in Poland, and a noted specialist of Wielkopolska dances. Do not reproduce these directions without the Dziewanowskis' permission: 41 Katherine Road, Watertown, Mass. 02172, Tel. (617) 923-9061.

Presented by Ada and Jas Dziewanowski

POWOLNIAK
(Poland)

Powolniak (poh-VOHL-nyahk) is a cpl dance from the region of Kurpie zielone (KOOR-pyeh zyeh-LOH-neh), in northeast Poland, in the part of the country called Mazowsze (mah-ZOHF-shoh) (Mazovia). This part of Kurpie is called "zielone" (green), because of the swampy, green undergrowth of its once dense virgin forests (puszcza -- POOSH-chah), in contrast to Kurpie biale (BYAH-weh -- white), the southern part of the Kurpie region, where forests grew on drier, sandy ground. The inhabitants of Kurpie zielone, until the end of the XIX century, were engaged in forest and river industry; pitch burning, digging iron ore and amber from bogs, hunting, fishing, and collecting wild bees' honey. Later, when the swampy grounds were drained and the thick forests cut down, farming became their main occupation. However, the soil was not very good, and cultivating it did not provide enough of a livelihood. As a result, a lot of Kurpie people have emigrated, some to the United States.

These special geographic conditions created an isolation of the Kurpie zielone region, delaying the process of modernization. This, in turn, helped to preserve the old folklore. That is why, even today, the old costumes are worn in some villages (mainly by women), and old customs, old ways of speech, and old songs and dances are still alive. The isolation of the villages also encouraged the preservation of local variations in the costumes and dances. There are, for instance, several ways of dancing the Powolniak. There are many tunes to which it can be done, some in 3/4 and some in 2/4 time. The tune used here is in 2/4 time, which makes it more challenging to dance to, as the turning pattern uses three beats. The name of the dance means "a slow dance," which it is not at all. Traditionally, it would start with all the cpls lined up against a wall, dancing the preparatory, warming-up stamps and steps in place; then cpls would take their turn in doing the quick turns around the room, and then returning to the "resting-up" spot against the wall. This, however, is not practiced in the American folk dancing situation.

In Kurpie dancing many steps are done on springy knees, with torso erect and a straight neck. This may be because the W, when in full costume, is wearing on her head a "czółko" (CHOOW-koh), an 8-inch high crown, tied in the back, made out of cardboard, covered with black velvet and ornamented with colored tapes, flowers, and sequins, and she has to dance carefully so that the "czółko" does not become displaced. The "czółko" is worn by unmarried girls only, while the married W wear a starched kerchief tied in a very special way. While wearing the "czółko," the girls get so used to that rigid posture that they keep it even when they start wearing a kerchief.



POWOLNIAK (continued)

One cannot help but notice the similarity of the Powolniak with some of the Swedish turning dances. During the XVII century, after the invasion of Poland, the Swedish soldiers brought home some of the Polish dances, steps, and tunes, and there are many other examples of cultural interaction between the two countries. This also resulted from the fact that Poland, at that time, had three kings from the Waza dynasty of Sweden.

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2," (Folk Dances from Poland), side B, band 3, available from Ada Dziwanowska.

Formation: Cpls around the room in open shldr-waist pos, both facing LOD and slightly twd ptr; M is slightly leaning twd ptr and his free (L) hand is in a fist, placed on the fwd part of his own hip, elbow slightly fwd; with her free (R) hand W holds her skirt, spreading it out to the side. (Note: ptrs may also join the outside hands at waist level, elbows slightly bent.)

Styling and Steps: The Powolniak Turning Step -- one full CW turn takes 1-1/2 meas. Step is done on slightly bent knees.
M: Step R ft fwd through the heel, starting a CW turn (ct 1 of meas 1); step L ft bkwd, continuing the CW turn (ct 2 of meas 1); place toes of your R ft on the floor behind your L heel, and complete the turn (ct 1 of meas 2). Repeat of step is done on ct 2 of meas 2 and cts 1,2 of meas 3.
W: Do the step identically to the M, except start the sequence by stepping L ft bkwd (ct 1 of meas 1); then placing toes of yur R ft behind your L heel (ct 2 of meas 1), etc.
 (Note: The cue is M: R, L, touch R. W: L, touch R, R; see diagram on last page of the Powolniak.)

MeasPatternINTRODUCTION.

1-4 No action.

I. PREPARATION. (Melody A, six meas played twice)

1-11 Beginning M L, W R, move smoothly in LOD with 11 small, sliding, flat polka steps.

12 With two accented steps (M R,L -- W L,R) ptrs face each other and assume closed social dance pos, straight arms joined and extended to sides.



POWOLNIAK (continued)VARIATIONS TO FIG. I.

- 1-11 Done in place -- be careful not to be in the way of the moving cpls:

1. With wt on inside ft, both knees bent, do a wtless stamp with outside ft on ct 1 and ct 2 of each meas.
 2. Beginning with outside ft, and with bent and springy knees do two steps per meas.

Done moving in LOD:

3. Beginning with outside ft, moving in LOD with two small steps per meas, done on bent and springy knees, barely lifting the soles of your ft off the floor.
 4. For M only: Still in original pos move in LOD with 11 small sliding step-togethers, with L ft facing in LOD.

- 12 In all four variations, with three steps (cts 1,&,2, M L,R,L -- W R,L,R) or with one step-hold (cts 1,2, M L, W R), get into the pos of meas 12 (Fig. I).

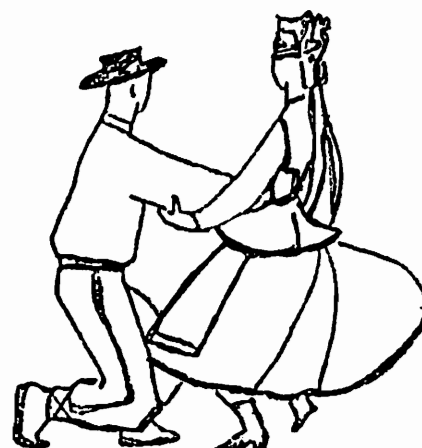
Note: Ptrs do not have to move with the same step-variations. For instance, M can use the polka step (meas 1-11, Fig. I) while W uses the walking step (No. 3), or M can use the sliding step (No. 4), while W uses the polka step.

II. TURNING AROUND THE ROOM. (Melody B -- 16 meas, see diagram below).

- 1-12 Dance eight Turning Steps, moving in LOD, but make only 3/4 of a turn with the first one, as M is facing out of circle instead of LOD.
 13 Start one more Turning Step (M R,L; W L, touch R).
 14 Complete the last Turning Step (M, touch R; W R) (ct 1); releasing hold of inside arms (M R, W L), raise the joined outside hands (M L, W R) overhead and step M R ft, almost in place, W L ft, starting to turn CW under the joined hands.
 15-16 With four more steps M (L,R,L,R) move slightly in LOD, helping ptr to turn; W (R,L,R,L) continue and complete one or two CW turns.

VARIATIONS TO FIG. II.

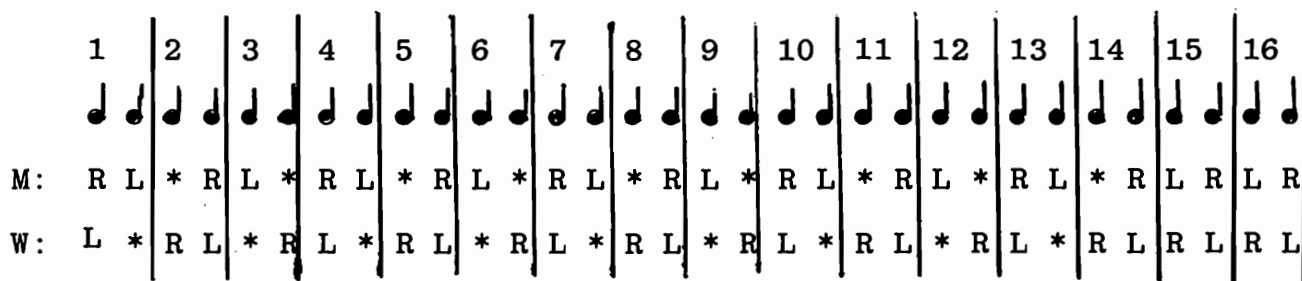
1. For M only: On 3rd beat of Turning Step place R ft further in back of L heel and momentarily kneel, R knee close to floor; do this not more than three times per set of Turns; ptrs continue holding the outside hands, or they may release them, placing fists on own hips. W may support ptr by placing her L hand under his R arm.



POWOLNIAK (continued)

2. In 7-1/2 meas dance five Turning Steps; with the remaining 8-1/2 meas turn CCW in place with 17 steps, beginning M R, W L. You can move either with a step (M R, W L) bending the knees as you step, followed by a step (M L, W R), or with scissors-kick steps.

Repeat the whole dance five more times (six times in all).

Diagram

* place R ft behind L heel

Dance introduced in 1977 by Ada and Jaś Dziewanowski, who learned it from Teresa Stusińska, dance teacher of the Regional Ensemble "Kurpie" from Ostrołęka, and from the local people in Myszyniec and Kadzikło. Do not reproduce these directions without the Dziewanowskis' permission: 41 Catherine Road, Watertown, Mass. 02172, tel. (617) 923-9061.

Presented by Ada and Jaś Dziewanowski

WALC RZESZOWSKI
(Poland)

Walc rzeszowski is a couple dance from the area of Zańcut in the Rzeszów region in southeastern Poland. The name means just that: "a waltz from the Rzeszów region" ("rzeszowski" is an adjective). The tune has two parts, each composed of two 3-meas phrases; the second part is repeated; as a result each stanza has 18 meas.

Pronunciation: VAHLTS zhe-SHOF-skee

Record: ZM-40591 "Tańce ludowe z Polski," (Folk Dances from Poland), side A, band 3, available from Ada Dziewanowska.

Formation: Cpls around the circle in social dance pos, M facing LOD.

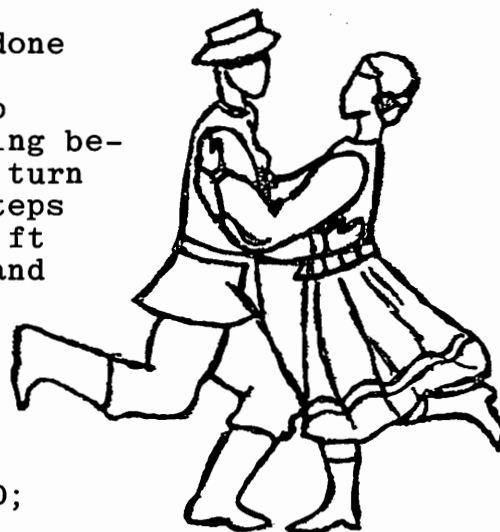
Steps and Styling:

Step A takes two meas and is done moving in LOD.

M's part: With one waltz step starting fwd with R ft, stepping between ptr's ft, make a 1/2 CW turn (meas 1). Note: The three steps of the waltz are done on flat ft and with knees slightly bent and bouncy. Continuing the CW turn step bkwd in LOD on L ft (ct 1 of meas 2); circle R leg CW to the side, then to the back, ending with shin parallel to the floor and begin bringing R ft fwd in LOD; this motion adds momentum to complete the CW pivot (cts 2,3 of meas 2).

W's part is done with reverse ftwk, except during cts 2,3 of meas 2 just lift leg to the same parallel-to-the-floor pos but without any circular motion.

Step B takes one meas and is done in place, described for M, W does the same with opp ftwk and direction. Step sdwd to R with R ft (ct 1); bending knees, with the heel of flat L ft do two wtless stamps (cts 2,3) near other ft, slightly leaning erect body sdwd to L. Repeat of step is done with opp ftwk and direction.



WALC RZESZOWSKI (continued)MeasPattern

1-6 INTRODUCTION. No action.

FIRST STANZA

1-12 Waltz around the room in LOD, using six sets of Step A.
13-18 Dance six Steps B.

Music repeats five more times. Continue dancing, switching back and forth at will from Step A to Step B; the changing should occur, however, at the beginning of either part 1, or part 2, or the repeat of part 2.

Dance introduced in March 1975, at a workshop for the Mid-North Folk Dancers of Chicago, Ill., by Ada and Jaś Dziewanowski, who learned it from Leokadia Magdziarz, the noted Rzeszów folklorist. Do not reproduce these directions without the Dziewanowskis' permission: 41 Katherine Road, Watertown, Mass. 02172, tel. (617) 923-9061. Assistance in writing the directions by Conny and Marianne Taylor.

Presented by Ada and Jaś Dziewanowski

ET DODIM KALA
(Israel)

Et Dodim Kala (Time to Love) was choreographed by Moshiko to a folk melody.

Pronunciation:

Music: "Dance with Moshiko," MIH-1A, side 1, band 2.

Formation: Cpls in a circle, facing. (M back to ctr.) Join L hands and hold down, outside hands down. Dance is done in a shy, restrained manner.

Counts

Pattern

16 INTRODUCTION.

PART ONE.

- 1-4 Yemenite R.
- 5-8 Yemenite L.
- 9 R to R side.
- 10 L to L side.
- 11 R fwd, knees bent, body bending twd ptr.
- 12 L bkwd.
- 13 R bkwd and 1/2 turn to R, leaning away from ptr.
- 14 L fwd and 1/4 turn to L side, back to face ptr.
- 15 R closes to L.
- 16 Hold.
- 17-20 Yemenite R. Change hands; join R hands and hold high (on ct 19).
- 21-24 Yemenite L.
- 25-27 Yemenite R and move 1/4 turn CCW on ct 25. W R shldr is to ctr, M L shldr to ctr.
- 28 L taps in back of R.
- 29-31 L leg circle fwd, knee and ft are bent. On last ct L heel touches floor straight fwd. Knees are bent.
- 32 Raise L heel off floor.

PART TWO. (Supporting leg is always bent; look at ptr.)

- 1 L heel touches floor, hold L arm out at shldr level, curved, and snap fingers.
- 2 Lift L heel.
- 3-4 Repeat action of cts 1-2, Part Two.
- 5-8 Yemenite L. At the same time, release hands, move to R side of ptr and bring L arm to ptr's waist, R arms to shldr level. (See note.)
- 9-16 Repeat action of cts 1-8, Part Two, but with opp ftwk and with R arm around ptr's waist.
- 17-24 Repeat action of cts 1-8, Part Two, but with R arm around ptr's waist.
- 25-28 Repeat action of cts 9-12, Part Two.
- 29-32 Yemenite R in place, turn 1/4 CCW. End M facing ctr, W back to ctr, L hands joined. Free hands come down.

ET DODIM KALA (continued)

Note: The arms are moved as follows: The arm that is at ptr's waist (or joined the first time) circles in front of the body, around, and up to waist. Both circles are roughly in the plane parallel to the body.

Repeat dance three more times.

Presented by Moshiko Halevy

ISRAELI GLOSSARY OF STEPS

Yemenite L: Step on L to L side, bending knees (ct 1); step on R toe behind or near L straightening knees (ct 2); step on L in front of R, bending knees (ct 3); hold (ct 4).

Yemenite R: Reverse action of Yemenite L, starting with R to R side.

Yemenite Hop: Dance Yemenite step as written but on ct 4 hop on wt-bearing ft.

GA'AGUIM
(Israel)

Ga'aguim (Longing) was choreographed by Moshiko to music he composed.

Pronunciation:

Record: "Dance with Moshiko," MIH-2B, side 4, band 3.

Formation: Cpls in a circle, W on M's R. All join hands.
This is a changing ptr dance.

<u>Counts</u>	<u>Pattern</u>
16	<u>INTRODUCTION.</u>
	<u>PART ONE.</u>
1-3	Yemenite R.
4	L bkwd.
5	Lift R in front of L, flex ft and bounce on L.
6	R to R side.
7	L crosses in front of R.
8	Hold.
9-32	Repeat action of cts 1-8 three more times.
	<u>PART TWO.</u>
1-2	Face CCW, R fwd.
3-4	L, R fwd.
5-6	L fwd.
7-8	R touches to L of L ft. Ball of R ft touches floor.
9-12	Half turn on balls of both ft to L side. On ct 11, bend both knees, face CW.
13-16	Repeat action of cts 9-12 but reverse action, and only 1/4 turn to R side. End up facing ctr.
	<u>PART THREE.</u>
1-4	Yemenite L bkwd.
5	Close R next to L without wt.
6	R to R side.
7	Close L to R.
8	Hold.
9-16	Repeat action of cts 1-8, Part Three. On ct 13, W releases hand and takes a big step bkwd on R. On ct 14, she moves L bkwd. On ct 15, she closes R to L. On ct 16, she holds. She ends up behind and slightly to R of ptr. Her L shldr should be in line with M's R shldr.
	<u>PART FOUR.</u>
1-32	Repeat action of Part One.

GA'AGUIM (continued).PART FIVE.

- 1-8 Repeat action of Part Two, ptrs facing CCW and joining inside hands.
- 9-16 Release hands and repeat action of cts 9-16, Part Two, taking hands again briefly on cts 11-12. End up behind each other, facing ctr.

PART SIX.

- 1-16 Repeat action of Part Three. On ct 13, W takes big step fwd to her ptr's L side. On ct 14, L fwd. On ct 15, close R to L. On ct 16, hold. W has changed ptrs.

Repeat dance from beginning.

Presented by Moshiko Halevy

HAHELECH
(Israel)

Hahelech (The Wanderer) was choreographed by Moshiko to this folk music.

Pronunciation:

Record: "Dance with Moshiko," MIH Vol. 1.

Formation: Line, face and move CCW. Join hands.

Counts

Pattern

INTRODUCTION.

- | | |
|-------|---|
| 1-7 | Seven slow steps, starting R. On 'and' of ct 7, close L to R. |
| 8 | Hold. |
| 9-11 | Three slow steps, start R. On 'and' of ct 11, close L to R. |
| 12 | Hold. |
| 13-24 | Repeat action of cts 1-12. |
| 25-26 | Bend and stretch knees. |
| 27-28 | Bend and stretch both knees. |

PART ONE.

- | | |
|------|---------------------------------------|
| 1 | R fwd. |
| 2 | Kick L fwd. |
| 3 | L in place. |
| 4 | Kick R bkwd. |
| 5 | Kick R fwd. |
| 6 | R bends over L in front. |
| 7 | Kick R fwd. |
| 8 | R fwd (leap). |
| 9-12 | Two step-hops fwd: L and R. |
| 13 | Leap L fwd. |
| 14 | Tap R toe bkwd. |
| 15 | Hop L fwd. |
| 16 | R leap fwd. |
| 17 | L fwd. |
| 18 | Jump with ft together, bending knees. |

PART TWO.

- | | |
|-------|---|
| 1 | Face ctr. Step-hop on R and travel to R side. (Stamp on step.) |
| 2 | L crosses in front of R. |
| 3-8 | Repeat action of cts 1-2, Part Two, three more times. |
| 9-12 | Repeat action of cts 1-4, Part One. |
| 13 | R fwd. |
| 14 | Kick L fwd. |
| 15-16 | Step-hop on L in place (release hands), and 1/2 turn to L side. Face CW. Clap on last ct. |
| 17-24 | Repeat action of cts 9-16, Part Two. |

Repeat Part One and Part Two. On last ct, jump with ft together, body bends fwd, head down and clap.
Dance repeats from beginning.

Presented by Moshiko Halevy

KI HIVSHILOO ESHKOLOT
(Israel)

Ki Hivshiloo Eshkolot (For the Vines have Blossomed) was choreographed by Moshiko to music composed by Cohen-Melamed.

Pronunciation:

Record: "Dance with Moshiko," MIH Vol. 1, side 1, band 3.

Formation: Circle, face ctr, join hands.

Counts

Pattern

16 INTRODUCTION.

PART ONE.

- 1-4 Yemenite R with hop.
- 5-8 Yemenite L with hop.
- 9 R crosses in front of L with a slight stamp. Body is bent down with shldr turned twd ctr.
- 10-11 Step-hop bkwd on L, body up.
- 12 R to R side.
- 13-16 Repeat action of cts 9-12 with opp ftwk.
- 17 Release hands, R fwd and 1/2 turn to L (with back to ctr), with a slight stamp.
- 18 L fwd(moving out of the circle).
- 19-20 Step-Hop R fwd.
- 21 L fwd.
- 22 R fwd.
- 23-24 Step-hop L fwd.
- 25 R stamps fwd with a 1/2 turn to L (face ctr of circle).
- 26-32 Repeat action of cts 18-24, but moving into the circle.

PART TWO. (Arms on each other's shldrs, facing ctr.)

- 1-2 Balance step R (R,L,R in place).
- 3-4 Balance step L (L,R,L in place).
- 5-6 Run two steps to R (remain facing ctr).
- 7-8 Balance step on R ft.
- 9-16 Repeat action of cts 1-8, Part Two, with opp ftwk.
- 17-32 Repeat action of cts 1-16, Part Two.

Repeat dance three more times.

Presented by Moshiko Halevy

LEMA'ANA
(Israel)

Lema'ana (To Her) was choreographed by Moshiko to a Ladino melody.

Pronunciation:

Record: "Dance with Moshiko," MIH-1B, side 2, band 2.

Formation: Cpls face CCW, M inside, W outside, join inside hands at elbow level, bent and extended fwd. Outside hands are on hips. Start with outside ft (M L, W R). M's step described.

<u>Counts</u>	<u>Pattern</u>
16	<u>INTRODUCTION.</u>
	<u>PART ONE.</u>
1	L fwd.
2	R fwd.
3	L and R fwd.
4	L fwd.
5-8	Repeat action of cts 1-4, with opp ftwk.
9-16	Repeat action of cts 1-8. On cts 13-16, M walks in place, W moves fwd and meets a new ptr.
17-32	Repeat action of cts 1-16 but don't change ptrs (both walk in place on cts 13-16).
	<u>PART TWO.</u>
1	Leap on L to L side (with bent knees).
2	Leap on R to R side and cross L in front of R.
3	R bkwd and lift L flexed in front of R.
4	Clap back of R hand on L palm (W reverse).
5-8	Repeat action of cts 1-4, Part Two.
9	L fwd.
10	R fwd, turning in to face ptr.
11	Release hands. L & R in place, continue turn to R side to face CW.
12	L in place.
13	R bkwd, continue turning.
14	L in place, finishing turn. A complete turn has been made in cts 10-14.
15	R and L in place. Join inside hands again, facing CCW.
16	R in place.
17-32	Repeat action of cts 1-16, Part Two.

Repeat dance four more times.

Presented by Moshiko Halevy

MISHAL
(Israel)

Mishal (Arabic dance) was choreographed by Moshiko to this Arabic folk music.

Pronunciation:

Record: "Dance with Moshiko," MIH Vol. 1, side 4, band 1.

Formation: Line up, close to each other. Join hands with L arm bent bkwd and R extended fwd. Face CCW.

Counts

Pattern

16 INTRODUCTION.

PART ONE.

- 1 Stamp L in place.
- 2 Stamp L in place.
- 3 L bkwd.
- 4 Stamp R in place and immediately brush it fwd, bending down.
- 5-7 Three steps fwd, R,L,R, body up.
- 8-28 Repeat action of cts 1-7 three more times.
- 29-30 Repeat action of cts 1-2.

PART TWO. (Facing ctr.)

Raise joined hands high.

- 1 Leap onto L ft to L with R ft crossed over it close to floor.
- 2 Hop on L (R stays crossed over).
- 3 Hop on L and run R to R.
- 4 Run on L ft to R.
- 5-6 Repeat action of cts 3-4, Part Two.
- 7 Leap R to R side.
- 8 L closes to R.
- 9-32 Repeat action of cts 1-8, Part Two, three more times.

Repeat dance three more times.

Presented by Moshiko Halevey

TFILLAT HASHACHAR
(Israel)

Tfillat Hashachar (Prayer at Dawn) was choreographed by Moshiko to Oriental folk music.

Pronunciation:

Record: "Dance with Moshiko," MIH Vol. 1, side 1, band 4.

Formation: Circle, arms down, face ctr.

Counts

Pattern

16 INTRODUCTION.

PART ONE. (This part is danced 'flowingly'.)
 1-2 R to R side and 1/2 turn to R side, back is turned to ctr.
 3-4 L to L side.
 5-6 R crosses behind L and clap hands low in front of body, bending body fwd.
 7-8 L to L side, starting 1/2 turn to L side.
 9-13 Ft together, facing ctr of circle, with arms on neighbors' shldr: bounce five times. The last bounce is somewhat deeper than the others.
 14 Hold
 15-16 Bounce twice.
 17-18 Small leap on R ft to R side.
 19-20 L cross in front of R.
 21-22 R closes to L (wt on both).
 23-24 R to R side.
 25-26 L touches next to R.
 27-30 Repeat action of cts 23-26, with opp ftwk and direction.
 31 Arms down.
 32 Hold.
 33-64 Repeat action of cts 1-32.

PART TWO. (This part is stacatto.)
 1-4 Face CCW. Join hands. Yemenite L. Leap on first step.
 5-6 Brush R fwd.
 7-9 Three steps fwd (step R, bring L next to it, step R).
 10 Hold.
 11-12 L fwd.
 13-14 R closes to L.
 15-16 Hold.
 17-18 R fwd.
 19-20 L closes to R (no wt).
 21-22 L fwd.
 23-24 R closes to L.
 25-26 L to L side.
 27-28 R closes to L (no wt).
 29-30 R to R side
 31-32 L closes to R.
 33-64 Repeat action of cts 1-32.

Repeat dance twice more (three in all).

Presented by Moshiko Halevy

YLELAT HARUHACH
(Israel)

The name Ylelat Haruhach (yee-lay-LAT ha-ROO-hah) means "the wind is whistling." This dance was choreographed by Moshiko (Moshe Itzhak-Halevy) and presented by him at the 1975 Mendocino Folklore Camp.

Record: MIH-3, "Dance with Moshiko," side 2, band 4.
3/4 meter.

Formation: Cpls in circle facing LOD, W to M R, inside hands joined and held down.

Steps: Two-Step: Meas 1, step fwd (cts 1,2); close (ct 3); Meas 2, step fwd (cts 1,2); hold (ct 3).

Styling: Free hands are held slightly away from body, but below waist, arm curved unless otherwise noted in description. Steps are written for M; W does counterpart. Opp ftwk and opp turn throughout the dance.

<u>Meas</u>	<u>Pattern</u>
1-8	INTRODUCTION. No action.
	<u>I. STEP, TURN, TWO-STEP.</u>
A 1	Step R in LOD (cts 1,2); hold (ct 3).
2	Step L (cts 1,2), pivot 1/2 CW to face RLOD, drop hands and join opp hands (M L, W R); hold (ct 3).
3-4	Begin R, dance one two-step in RLOD.
5-8	Repeat action of meas 1-4. Begin L and use opp ftwk.
9-16	Repeat action of meas 1-8. Finish facing LOD with inside hands joined and held at chest height.
	<u>II. STEP, TURN, SNAP.</u>
B 1	Step R in LOD (ct 1); pivot 1/4 CW on R (cts 2,3) to face ptr and close L to R with knees slightly bent.
2	Snap fingers of free hand with hands held at chest height (cts 1,2); hold (ct 3). Join M L and W R hands which remain held through meas 9 (Fig. II).
3	Step L in LOD (ct 1); pivot 1/2 CW on L and close R to L with knees slightly bent (cts 2,3); end back to back.
4	Snap fingers of free hand with hands held at chest height (cts 1,2); hold (ct 3).
5-6	Repeat action of meas 1-2 (Fig. II), but M pivot 1/2 CCW to face ptr. Retain hand hold.
7-8	Repeat action of meas 3-4 (Fig. II), but M pivot 1/4 CCW to end beside ptr and facing RLOD.
9-16	Repeat action of meas 1-8 (Fig. II) in opp direction with opp ftwk and turns to end facing LOD with inside hands joined.

YLELAT HARUHACH (continued)III. AWAY, TOGETHER AND BACK UP.

Note: Free arm moves naturally with movement of the body. Use no exaggerated arm waving.

- C 1 Step L to L on slightly bent knee (cts 1,2); step R in place on straight knee (ct 3).
 2 Step L across R on slightly bent knee (cts 1,2); step R beside L on straight knee (ct 3).
 3 Repeat action of meas 1 (Fig. III).
 4 Drop inside hand and step on ball of L ft behind R and pivot 1/2 CCW to face RLOD (cts 1,2); close R to L, no wt (ct 3). Join inside hands, M L, W R.
 5 Step bkwd R on bent knee (cts 1,2); close L to R, stepping on ball of ft with straight knee (ct 3).
 6-8 Repeat action of meas 5 (Fig. III) three times.
 9-16 Repeat action of meas 1-8 (Fig. III) with opp ftwk, turns, and directions.
 17-32 Repeat action of meas 1-16 (Fig. III). On ct 3 of meas 32 close R to L (no wt) to begin Fig. I.

Dance repeats twice (three times in all).

Presented by Moshiko Halevy

Notes prepared by Mary and Bruce Wyckoff for Folk Dance Federation of California Dance Research Committee. Notes published with Federation permission.

SQUARE DANCESMAINSTREAM BASICS

- | | |
|------------------------------|-----------------------------------|
| 1. Circle Left and Right | 19. Couples lead Right/Left |
| 2. Forward and Back | 20. Circle to a Line |
| 3. Do Sa Do | 21. Bend the Line |
| 4. Swing | 22. All Around the Left Hand Lady |
| 5. Promenade Family | 23. See Saw (Taw) |
| (Full, 1/2, 3/4) | 24. Grand Square |
| A. Couples | 25. Box the Gnat/Swat the Flea |
| B. Single file | 26. Square Thru Family |
| C. Wrong-Way | (Full, 3/4, 1/2) |
| 6. Allemande Left/Arm Turns | A. Standard |
| 7. Grand Right and Left/ | B. Left |
| Weave | C. Mixed Sex |
| 8. Pass Thru | D. Same Sex |
| 9. "U" Turn Back | 27. California Twirl |
| 10. Split the Couple/Ring | 28. Dive Thru |
| (around one, two) | 29. Cross Trail Thru |
| 11. Couples separate/Divide | 30. Couples Wheel Around |
| 12. Courtesy Turn | 31. Single File Turnback |
| 13. Chain Family | 32. Allemande Thar/Wrong Way Thar |
| A. Two Ladies | 33. Shoot that Star |
| B. Four Ladies | (1/2, 3/4, Full) |
| C. 3/4 Chain | 34. Slip the Clutch |
| 14. Do Paso | 35. Half Sashay Family |
| 15. Right and Left Thru | A. Standard |
| 16. Star Family (2-8) | B. Roll Away |
| A. Right Hand | C. Ladies In, Men Sashay |
| B. Left Hand | 36. Alamo Style/Balance |
| 17. Star Promenade | 37. Star Thru |
| 18. Inside Out -- Outside In | 38. Couples Backtrack |

The above constitute the Basic Program

- | | |
|------------------------------|----------------------|
| 39. Turn Thru | C. Ends |
| 40. Pass to the Center | D. Centers |
| 41. Eight Chain Thru (1-8) | E. Couples |
| 42. Ocean Wave/Balance (R/L) | F. Partner |
| 43. Swing Thru Family | 49. Circulate Family |
| A. Right | A. Boys |
| B. Left | B. Girls |
| C. Alamo | C. All eight |
| 44. Flutterwheel/Reverse | D. Ends |
| 45. Sweep a 1/4 | E. Centers |
| 46. Veer Left/Right | F. Couples |
| 47. Run Family (R/L) | G. Box |
| A. Boys | H. Single File |
| B. Girls | I. Split |
| C. Ends | 50. Spin the Top |
| D. Centers | 51. Trade By |
| E. Cross | 52. Zoom |
| 48. Trade Family | 53. Wheel and Deal |
| A. Boys | 54. Double Pass Thru |
| B. Girls | |

All the above constitute the Extended Basic Program 1-54.

SQUARE DANCES (continued)

- | | |
|---------------------------------|----------------------------|
| 55. Centers In/Out | 60. Dixie Style |
| 56. Cast Family (3/4, 1/2, 1/4) | 61. Spin Chain Thru |
| A. Off | 62. Peel Off |
| B. In | 63. Tag Family (Full, 1/2) |
| C. Right | A. Line |
| D. Left | B. Partner |
| 57. Cloverleaf | 64. Curlique |
| 58. Slide Thru | 65. Walk and Dodge |
| 59. Fold Family | 66. Scootback |
| A. Boys | 67. Fan the Top |
| B. Girls | 68. Hinge Family |
| C. Ends | A. Couples |
| D. Centers | B. Single |
| E. Cross | C. Partner |

All the above constitute the Mainstream Program 1-68.

CALLERLAB Approved Mainstream Experimentals:

1. Ferris Wheel
2. Recycle
3. Pass The Ocean
4. Touch
5. Coordinate
6. Track II
7. Roll
8. Chase Right
9. Extend the Tag
10. Crossfire

Presented by Jerry Helt

QUEENS QUADRILLE

By Jerry Helt

Formation: Square set, four M, four W.

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

ctsActions and Explanations

1-8 Heads R and L Thru
 9-16 Same Head Ladies Chain
 17-24 Sides R & L Thru
 25-32 Same side Ladies Chain
 33-40 All join hands and circle L
 41-48 Corner swing (keep this person as a new ptr)
 49-64 Cpls promenade all the way around.

Note: The dance routine goes thru four times.

Presented by Jerry Helt

CIRCLE AND STAR CONTRA

By Jerry Helt

Formation: Contra lines, 2 and 4 cpls cross over, limited to lines of four, two cpls on a side; your ptr will be across from you.

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

ctsActions and Explanations

1-8 Head and Foot Do Sa Do your ptr (or ends of the line)
 9-16 Heads down the ctr to the Foot, Foot up the outside to the Head
 17-24 Heads and Foot Do Sa Do your ptr
 25-32 New Head down the ctr to the Foot, new Foot up the outside to the Head
 33-40 Circle and star: The top four fwd, circle four to the L while the bottom four make a Four-hand Star R hand star and turn star.
 41-48 And back again: The top four circle four to the R back to place, while the bottom four make a Left hand, Four hand Star, turning the star, backing up to place.
 49-64 Lines fwd, Pass Thru, everybody turn alone, Head cpl down the ctr to the Foot (this is the progression of the dance).

Note: The dance routine goes thru four times.

Presented by Jerry Helt

PASS THE OCEAN

The action in Pass the Ocean starts with facing cpls. The dancers Pass Thru, then turn to face their ptr and step into an Ocean Wave. The figure is smooth and easily used to set up a desired Ocean Wave. When used by facing cpls in lines of four, the square ends in two parallel Ocean Waves; when started from an Eight Chain Thru pos the set ends with the Ocean Waves end to end in what has been referred to as a "Tidal" Wave. If the dancers are in a normal boy-girl cpls, then the action of Pass the Ocean equals a Star Thru and step into a Wave. Examples:

Heads lead R	Heads Square Thru four
Circle to a line	Pass the Ocean
Pass the Ocean	Swing Thru, Spin the Top
Girls Trade, Swing Thru	R and L Thru, Dive Thru
Turn Thru, L allemande	Square Thru 3/4, L allemande

FERRIS WHEEL

The action starts from two parallel, two-faced lines such as those resulting when dancers in an Eight Chain Thru pos do a Swing Thru and Ctrs Run. The cpl facing out in each two-faced line will do a normal Wheel and Deal action for that pos, and when the figure is completed will be the trailing cpl in a Double Pass Thru formation. The cpls facing in, in the two-faced line, will move fwd to a cpls 1/2 Circulate pos and for a moment form a new two-faced line in the ctr of the set; then the ctr two-faced line will Wheel and Deal and the ctr cpls will end as the lead cpls in a Double Pass Thru formation. Examples:

Heads Square Thru four	Heads Square Thru four
Swing Thru	Swing Thru, Boys Run
Boys Run	Cpls Circulate
Ferris Wheel	Ferris Wheel, Zoom
Ctrs Pass Thru	Ctrs Square Thru 3/4
L allemande	L allemande

Presented by Jerry Helt

EXTEND (THE TAG)

The present use of Extend The Tag is best described as the ability to move from one Ocean Wave formation to another Wave formation. All dancers in the Ocean Wave will Step Thru and form an Ocean Wave with the cpls they are facing. If your extension leaves you facing out, then remain facing out. The action is most common from a Wave between two cpls as in the formation set up by having the Heads Pass the Ocean. It may also be used after a fractional Tag the Line figure to extend into a different formation. Get acquainted examples:

Heads Pass the Ocean, Extend (to a Wave)
Girls Trade, Recycle, Pass to the ctr
Pass Thru, L allemande

Heads Pass Thru, Around one to a line
Pass Thru, Wheel and Deal, Girls Swing Thru
Extend to a Wave, Scoot back
Boys Run, Pass Thru, Bend the line
R and L Thru, Flutter Wheel, Cross Trail (to the corner)
L allemande

Heads Square Thru Four, Swing Thru, Boys Run
1/2 Tag the line, Balance, Swing Thru
Extend the Tag, Ctrs Swing Thru, Turn Thru
Ctrs in, Cast off 3/4, L allemande

WALK AND DODGE

From any four hand or two hand Ocean Wave, the dancers facing in will walk fwd taking the place of the dancer directly across the set. The dancer facing out will slide or step into the vacated spot of the adjacent dancer. Examples:

Heads lead R, Circle to a line
Curlique, Walk and Dodge (boys walk, girls dodge)
Trade by, Swing Thru, Turn Thru
L allemande

Heads lead R, Circle to a line
Pass Thru, Wheel and Deal
Ctrs Curlique, Walk and Dodge
Separate around one to a line
Star Thru, Substitute, Square Thru 3/4
L allemande

Heads Curlique
Heads Walk and Dodge
Swing Thru, Turn Thru
L allemande

Presented by Jerry Helt

RECYCLE

The figure starts in an Ocean Wave and the end result is that the dancers have done a R and L Thru and Two Ladies Chain, so you can see the Wave is back to a facing box and the two boys have exchanged places. The action of the figure is as follows: From the basic Wave, the ctrs (girls) Fold behind the end boys adjacent to them, and as the ends (boys) Cross Fold, the girls follow and end back in their original starting spot (almost).

The dancers have again found an even smoother way to move into a Recycle from the Ocean Wave. From a standard Wave the girls eliminate the Fold and merely turn and follow the adjacent boy into the Recycle action. This saves the necessity to Fold, then move, and adds to the danceability of the Recycle. Examples:

Heads lead R, Circle to a line, Do Sa Do to a Wave
Recycle, R and L Thru, Flutter Wheel
Cross trail, L allemande

Heads lead R, Circle to a line, Curlique
Cast off 3/4, Girls Trade
Recycle, Cross trail
L allemande

Heads Square Thru four
Do Sa Do to a Wave
Recycle, R and L Thru
Two Ladies Chain, L allemande

Heads Square Thru four
Do Sa Do to a Wave
Girls Trade, Recycle
Dive Thru, Square Thru 3/4
L allemande

Presented by Jerry Helt

FOLLOW YOUR NEIGHBOR

Follow Your Neighbor starts from R or L hand parallel Ocean Waves. On the call, the dancers facing in step straight ahead to join adjacent forearms and Cast 3/4. At the same time, the dancers facing out "follow" into their neighbor's pos with a 3/4 looping turn (270 degrees) to rejoin the same neighbor with the other hand. R Hand Waves change into L Hand Waves and vice versa.

It is easy to get into sloppy habits when executing this figure since some callers incorrectly teach the dancers facing out to Run or Fold into the adjacent slot. In the original concept of this call the author was quite emphatic in describing the action: we quote from the source:

"Be sure you realize the correct routine is for the dancers facing OUT to walk in a circular path, actually coming around 3/4 of a full circle and should arrive at the 'finish line' just as the ctrs are completing their Cast 3/4. The dancer can time the loop so as not to arrive too soon or too late. Often times we've seen dancers making a little spot turn almost right in place, then having to stand there and wait for the ctrs to come around on the Cast 3/4. That is NOT the proper way to Follow Your Neighbor. The 'Loop' method of dancing the call is the way it was designed."

The author also noted that the dancers facing IN should step directly fwd to join inside forearms exactly as we now do in Scoot back. This can be either a R or L forearm depending upon the starting set-up. From a Right Hand Ocean Wave, all action is R handed -- dancers facing IN meet with the R hand and dancers facing OUT loop to their R. From L Hand Waves all action is L handed.

Practice routines for Follow Your Neighbor:

Start from squared-up set

Heads Square Thru four hands
Curlique (or Touch 1/4)
Follow Your Neighbor
L allemande

Start from squared-up set

Heads Square Thru four hands
Step to a Wave (or Touch)
Follow Your Neighbor
Boys Run, Box Gnat,
Slide Thru, L allemande

Presented by Jerry Helt

CROSSFIRE

The action starts from a two-face line. The ends of the line will Cross Fold as the ctrs will Trade, then Extend (step ahead) to join hands with the dancer who has completed the Cross Fold.

A suggested teaching sequence:

From normal two-face lines set up with boys on the ends and girls as ctrs, such as those set up with a Swing Thru, Boys Run, have the boys Cross Fold to stand behind the girl who is in the furthest ctr pos. Next have the girls Trade, then Extend (step ahead) to join R hands with the awaiting M. The action is now complete. Practice the action so as to have both dancers react at the same time and the action will work out well.

From parallel Ocean Waves, Swing Thru, Boys Run, Crossfire. The ending formation will be columns.

From end to end two-face lines the ending formation will be parallel Ocean Waves.

Examples:

Heads Square Thru four
Swing Thru, Boys Trade,
Boys Run, Crossfire
Girls Run, Box the Gnat,
R and L Thru, Dive Thru,
Square Thru 3/4,
L allemande

Heads Square Thru four
Do Sa Do to a Wave
Girls Trade, Swing Thru, Boys Run
Crossfire
Eight Circulate, Boys Run
Star Thru, Cross trail, L allemande

Figure with girls on the end of the two-face line:

Heads Square Thru four, Swing Thru
Boys Run, Tag the line R
Crossfire
Boys Run, Do Sa Do to a Wave
Recycle, Dive Thru
Square Thru 3/4, L allemande

From end to end two-face lines:

Heads lead R
Circle to a line
Swing Thru, Boys Run
Crossfire
Walk and Dodge, Ptr Trade
Cross trail, L allemande

Heads lead R, Circle to a line
Swing Thru, Boys Run
Crossfire
Hinge, Boys Trade
Boys Run, Bend the line
Cross trail, L allemande

Presented by Jerry Helt

CHASE RIGHT

The action starts from cpls back to back. On the command Chase Right, those in the girls' pos do a large (but not wide) Zoom action moving to the place of the girl's pos in the cpl behind them. The Zoom action brings the girl to a facing-in pos. The persons in the boys' pos will Run or Fold into the vacated girls' pos and then Circulate one pos. These persons will end facing out. From normal lines of four facing out, the Chase Right call will place the square in two parallel Ocean Waves with the girls facing in and the boys facing out. When the action takes place where the cpls are back to back in a Trade By formation, the result is a column formation. All the flow is to the RIGHT as the dancing action takes place, thus the name Chase Right. (It is possible to Chase Left or Left Chase. However, for Main-stream dancing the basic Chase Right is suggested.)

Note: A simple zero figure will allow you to become acquainted with the actions easily:

Normal facing cpls: Pass Thru, Chase Right
Boys Run, Zero (back to original starting pos)

Examples:

Heads lead R	Heads lead R
Circle to a line	Circle to a line
Pass Thru, Chase R	Pass Thru, Chase R
Boys Run	Scoot back, Girls Run
R and L Thru	Curlique, Boys Run
Cross trail, L allemande	Pass Thru, L allemande

Note: The above figures move from Chase Right into a Wave.

Heads lead R	Heads lead R
Circle to a line	Circle to a line, Star Thru
Star Thru, Pass Thru	Pass Thru, Chase R
Chase R, Boys Run	Single file Circulate one spot
Square Thru 3/4	Girls Run, Box the gnat
L allemande	R and L Thru, L allemande

Note: The above figures move from Chase Right into a column.

Presented by Jerry Helt

DIXIE STYLE TO A WAVE

The action starts with facing cpls in motion or in single file. The girls extend R hands and move by to extend L hands to the waiting man. The L hands are joined and, as the dancers move by, the L hands remain joined and the M reach to join R hands with each other, causing all dancers to turn as a L handed Ocean Wave is formed. The nature of the action leads to the suggestion that Dixie Style be preceded with a R and L Thru or Square Thru 3/4 courtesy turn to help lead into the starting action of the girls leading for the Dixie Style. This type of start smooths out the entry into the figure for better dancing. Here are some examples:

Heads lead R	Heads lead R
Circle to a line,	Circle to a line, Square Thru 3/4
R and L Thru	Courtesy turn your ptr
(Ladies lead) Dixie style to	(Ladies lead) Dixie style to a
a Wave	Wave
Boys Trade	Boys Trade, Boys Run
Boys Cross Run to the far end	Bend the line, Box the gnat
Swing Thru, Boys Run	R and L Thru, Cross trail
Bend the line, L allemande	L allemande

TRACK II

The action starts from a completed Double Pass Thru formation. The normal formation is easily set up by having the head cpls lead R and Circle to a line. The lines Pass Thru, Wheel and Deal and Double Pass Thru. The boys are in the L track and the girls in the R track.

The dancers will work together in tandem, i.e., the trailing boy will follow in behind the lead boy and the girls will do the same (trailing girl will follow the lead girl). The dancers will do what amounts to a tandem Ptr Trade with the two boys walking single file to the R around the circle. The girls will move single file to the L inside the boys to end still in a Double Pass Thru formation. The movement continues as the dancers progress single file to a Half Tag formation, ending in two parallel Ocean Waves, boys on the end, girls in the ctr of the Wave. Here are two basic teaching examples:

Heads lead R	Heads lead R, Circle to a line
Circle to a line	Pass Thru, Wheel and Deal
Pass Thru, Wheel and Deal	Double Pass Thru
Double Pass Thru	Track II, Girls Trade
Track II	Swing Thru, Spin the top
Swing Thru, Turn Thru	R and L Thru, Cross trail
L allemande	L allemande

Presented by Jerry Helt

TOUCH 1/4, 1/2, 3/4

The action starts with facing cpls. Touch means to step fwd and touch R hands palms up in the Curlique pos. Touch stops here with the Ocean Wave formed. The 1/4, or 1/2 means to turn by the R the designated amount. Touch 1/4 equals a Curlique ending. Touch 1/2 equals a Swing Half, etc. The figure can be used with same sex facing with no dancer hesitation as well as being used as Left Touch 1/4 to indicate a starting L hand pos.

Basic examples:

Heads Touch 1/4, Walk and Dodge	Heads lead R, Circle to a line
Swing Thru, Turn Thru	Touch 1/4, Eight Circulate
L allemande	Boys Run, Touch 1/2, Boys Trade
	Boys Run, Wheel and Deal
	Touch 3/4, Boys Run
	Square Thru 3/4, L allemande

ROLL

Roll is a figure that does not stand alone, but is added to a basic and will change the ending formation; Roll 1/4 turn in direction of motion set up by the primary figure. Roll is an individual movement even when tacked onto a figure performed by cpls. The figure has become part of Mainstream dancing as part of the 1/2 Tag, Trade and Roll combinations. We now suggest the usage of Roll as part of other basics. A few possible combinations include Curlique and Roll, Ptr Trade and Roll, Peel Off and Roll, Touch 1/4 and Roll.

Basic examples:

Heads lead R, Circle to a line	Heads lead R, Circle to a line
R and L Thru, Pass Thru	Touch 1/4, Eight Circulate
Ptr Trade and Roll	Trade and Roll, Box the gnat
Grand R and L	Slide Thru, L allemande

Presented by Jerry Helt

AN DRO
(France)

This dance is very popular in the regions of Nantes and Vannes in Bretagne (Brittany) France. This particular version was observed by a group of folk dancers from Montreal who spent three weeks in Brittany learning folk dances as part of a special cultural exchange programme.

Pronunciation: ahn droh

Record: EXPRESS 2/4 meter.

Formation: Mixed open circle with leader at L end. Little fingers interlocked ("pinky" hold). Hands fwd of body at waist level, with forearms parallel to floor, and parallel to neighbors'; care should be taken that dancers in the circle remain close together, but not bumping. All face very slightly L of ctr of hall.

Style: Light and bouncy and bouyant. Mostly on the balls of the ft, with free ft brought up sharply 4 to 8" off the floor. The line moves constantly RLOD.

Meas

Pattern

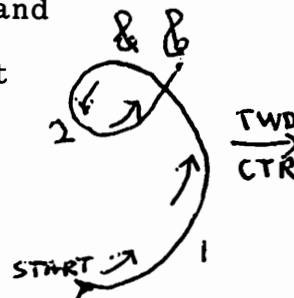
Dance only takes two meas of music to perform; these are repeated throughout the dance. There is no introduction; leader may start at the beginning of any musical phrase.

FOOTWORK.

- 1 Step fwd L slightly L of ctr on ball of ft (ct 1); close ball of R to side of L heel (ct &); still moving slightly L of ctr, step fwd L on flat of ft to produce a small accent (NOT a stamp), bringing R ft up sharply behind (ct 2); hold (ct &).
- 2 Maintaining same body pos, moving either straight bkwd or slightly RLOD, step bkwd R (ct 1); close ball of L along, but slightly fwd of R (ct &); step bkwd R with slight accent, at same time bring L ft up sharply in back (ct 2); hold (ct &).

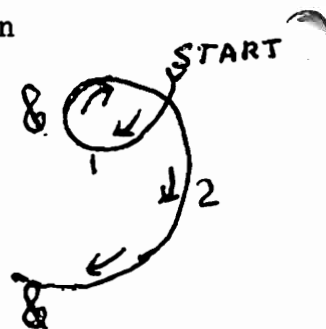
HAND AND ARM WORK. (Simultaneous with FOOTWORK above).

- 1 Push fwd and upward with emphasis in a circular motion (ct 1); loop hands upward and twd body to continue large arc (ct &); continue looping hands down and fwd (ct 2); raise hands up and fwd to complete a small loop, ending the loop about shldr height (ct &).



AN DRO (continued)

- 2 Exact reverse trace of path of hands and arms as in meas 1, except at the end (ct &): Pull hands down and twd body to begin a small loop (ct 1); raise hands up and start them fwd to continue loop (ct &); push hands fwd and down with emphasis in a larger arc (ct 2); pull hands bkwd twd body so that the forearms are parallel to the floor (and to neighbors') and elbows have moved as far back as comfortable -- hands will come back almost to the waist (ct &).



Throughout the dance, the forearms remain parallel to neighbors' forearms; do NOT let elbows become separated.

Notes by Bev Wilder.

Presented by Yves Moreau

LA BASTRINGUE
(French - Canada)

This dance is also often called "La Bistringue" or "Les Confitures" and is usually danced as the fifth or sixth part of a long Quebec Quadrille, particularly in Eastern and Northeastern regions of the province. The "mixer" form enables every man to dance with the bride or the partner of his choice. The dance was collected by Jean Trudel and first taught at Year End Camp, 1975 by Yves Moreau.

Pronunciation: luh bast-RANG

Record: LEGACY (Elektra) 120 4/4 meter

Formation: Cpls in a single circle, facing ctr, W on ptr's L, hands joined, shoulder height.

Style: Happy and light. Do not pick up feet off ground too much. There is NO CLOGGING in this dance.

Meas

Pattern

To start with music, wait through ten meas of foot-tapping.

FIGURE I. Forward and Back

- 1 Moving twd ctr, step fwd on R ft (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); touch ball of L ft next to R (ct 4).
- 2 Reverse action of meas 1.
- 3-4 Repeat action of meas 1-2.

FIGURE II. "Two-steps to L and R"

- 5-6 Turning to face CW and moving in RLOD (CW), dance four "two-steps" starting with R ft. Turn to face LOD on 4th "two-step."
- 7-8 Dance four "two-steps" moving LOD (CCW), face ctr on last "two-step."

FIGURE III. "Swing"

- 9 M release R hands and W release L hands to separate into cpls. M raise L hands and turn ptr once under joined hands and lead ptr CW in front of him (cts 1-4).
- 10-12 Swing your ptr. Quebec style: ptrs facing each other, hold ptr in closed pos. Buzz step swing. End swing with both ptrs facing LOD with W on outside of circle, M on inside, W place L hand on M's R shldr, M place R arm around W's waist.

LA BASTRINGUE (continued)FIGURE IV. "Promenade"

13-16 Cpls promenade with "two-step" movements beginning with R ft. On the 8th two-step, M sweep W fwd, turning 1/4 turn CCW themselves, so that all are again in a single circle. W have progressed one M fwd in LOD (M's new ptr is now on his L side).

Repeat entire dance from the beginning.

Mademoiselle voulez-vous danser La Bastringue, La Bastringue?
Mademoiselle voulez-vous danser La Bastringue va commencer!

Oui monsieur je voudrais danser, La Bastringue, La Bastringue,
Oui monsieur je voudrais danser, c'est pour vous accompagner!

Presented by Yves Moreau

LA BELLE CATHERINE
(French - Canada)

This dance is a popular "contredanse" type found in Eastern and Northeastern Quebec. It is danced by two cpls and often includes some "gigue" steps (clogging). Based on research by Guy Thomas.

Pronunciation: lah bell CAT-reehn

Record PHILO F1-2003, side A, band 8. 2/4 meter.
(slow down music)

Formation: Two cpls in contra dance pos. M facing W.

Style: Very light and happy steps.

Steps: Men's Clogging Step (Gigue), Fig. VII.
 meas 1: Light brush with ball of R ft fwd (ct &);
 light brush bkwd with ball of R ft (ct "ah");
 heavy step onto R ft (ct 1); light brush
 with ball of L ft fwd (ct &); light brush
 bkwd with ball of L ft (ct ah); heavy step
 in place with L (ct 2).
 meas 2: Raise R leg, bent knee (high), clap both
 hands above raised R leg (ct &); clap
 both hands under raised leg (ct 1); R leg
 still raised, clap both hands above R leg
 (ct &); step onto R ft (ct 2).
Women's "Spandy" Step. This step is very popular
 in a type of dance known as "Espandy" in Eastern
 Quebec.
 meas 1: Hop on L ft and simultaneously brush ball
 of R ft lightly fwd (ct 1); hop again on
 L ft, simultaneously brushing ball of R ft
 lightly bkwd (ct &); small jump onto both
 ft together (ct 2).
 meas 2: Small sharp jump onto both ft with L ft
 crossed in front of R (ct 1); small sharp
 jump onto both ft with R ft crossed in front
 of L (ct 2).

Meas

Pattern

1-4 INTRODUCTION.

- 1 FIGURE I. Sideways travelling step.
 Ptrs are facing each other. The two cpls join hands fwd in
 front, hands crossed. M starts with L ft, W with opp ftwk.
 Step heavily onto L ft (ct 1); step on ball of R ft in front
 of L with wt, body rises slightly (ct &); repeat action of
 cts 1, & but R ft steps in back of L (cts 2,&).
 2-3 Repeat action of meas 1 but in meas 3 on last ct (&) omit
 last step.
 4 Three stamps in place, R,L,R (no wt on last stamp).
 5-8 Repeat action of meas 1-4 reversing direction and ftwk.

LA BELLE CATHERINE (continued)FIGURE II. Clogging in place.

- M starts with R ft, W with opp ftwk.
- 1 Hands are now down at sides (ptrs separated); step onto L ft (ct &); touch ball of R ft sharply slightly in front of L, no wt (ct "ah"); small light leap onto ball of R ft (ct 1). Repeat action of cts &, ah, 1 (cts &, ah, 2).
 - 2-3 Repeat action of meas 1, Fig. II.
 - 4 Repeat action of meas 1, cts &, ah, 1 (Fig. II); two small sharp stamps in place, L,R, no wt on last stamp (cts &, 2).
 - 5-8 Repeat action of meas 1-4 (Fig. II), but with opp ftwk.

FIGURE III. Star and Circle.

- 1-2 Both cpls make a R hand star using a "hop-step-close-step" movement.
- 3-4 Come back to orig place doing a L hand star.
- 5-6 Both cpls join hands to form a small circle and circle to L with same travelling step as above.
- 7-8 Come back to orig place with circle to R.

FIGURE IV. "Crochets," (Elbows).

- 1-2 Both cpls will simultaneously do a R elbow and come back to place using same travelling step as above.
- 3-4 Repeat action of meas 1-2 (Fig. IV), but with L elbow.
- 5-8 M 1 and W 2 will do a R elbow.
- 7-8 M 2 and W 1 will do a L elbow.

FIGURE V. "Dos-a-dos!"

- 1-2 Both cpls will do a "dos-a-dos" Fig. simultaneously, first passing R shldr, using same travelling step.
- 3-4 Repeat action of meas 1-2 (Fig. V), but passing L shldr.
- 5-6 M 1 and W 2 will do a "dos-a-dos" passing R shldr.
- 7-8 M 2 and W 1 will do same passing L shldr.

FIGURE VI. "Grand bras p'tit bras," (long arm, short arm).

- 1 Both cpls give R hand to ptr simultaneously and will cross over with same travelling step as in previous variations.
- 2 Still holding R hands, ptrs get very close together and with a tight hand hold will do a complete turn.
- 3-4 Repeat action of meas 1-2 (Fig. VI), but reversing direction and using L arm.
- 5-6 M 1 and W 2 change places with a regular R hand hold.
- 7-8 M 2 and W 1 change places with a regular L hand hold.

FIGURE VII. "Gigue" and "Spandy" step.

- 1 M 1 and W 2 change places with usual step.
- 2 "Gigue" step in place for M (see description).
"Spandy" step in place for W (see description).
- 3-4 Repeat action of meas 1-2 (Fig. VII) but with M 2 and W 1.
- 5-8 Repeat action of meas 1-4 (Fig. VII).

FIGURE VIII. Sideways travelling step.

- 1-8 Repeat action of meas 1-8 (Fig. I).

Dance is done once through in the above sequence.

Presented by Yves Moreau

LA CONTREDANSE
(French - Canada)

This "contredanse" is quite popular in the Saguenay area of Quebec Province. It is strongly influenced by Scottish and Irish tradition.

Pronunciation: lah KOHN-truh-DOWNS

Record: PHILO F1-2003, side A, band 5. 4/4 meter (slow down music)

Formation: Four cpls in longways formation.

Steps: All patterns can be done with simple walking steps, however, the people from the area generally do this type of dance with a "pas gigue," or "clogging step."

Clogging Step: Hop on L ft (ct 1); touch ball of R ft briskly next to L (ct &); step on ball of R ft (ct 2); touch ball of L ft briskly next to R (ct &); step on ball of L ft (ct 3); touch ball of R ft briskly next to L (ct &); step on ball of R ft (ct 4).

Meas

Pattern

1-4 INTRODUCTION. Everyone walk twd ptr and bow, R,L,R, touch and reverse.

FIGURE I. Presentation.

1-4 Cpl 1 present as in Introduction.
5-8 Repeat action of meas 1-4.

FIGURE II. Promenade down and back.

9-12 Cpl 1 promenade down the set (Skater's pos).
13-16 Make an about-face and walk back up to place.

FIGURE III. Right hand.

17-20 M 1 and W 4 meet in ctr of set and do a R hand turn and come back to place.
21-24 M 4 and W 1 do same figure.

FIGURE IV. Right elbow.

25-32 Repeat action of Fig. III but with R elbow instead of R hand.

FIGURE V. Right hand star.

33-40 Cpls 1 and 4 do a R hand star in ctr of set and come back with L hand star. When completing this figure cpl 1 moves down to cpl 4's place and others move up.

The dance then repeats with the new first cpl. This music enables each cpl to be cpl 1 once.

Presented by Yves Moreau

LE COTILLON DE BAIE STE-CATHERINE
(French - Canada)

This dance is based on the old French cotillons and quadrilles. It is from Charlevoix County, Quebec and is one of the few remaining cotillons found today in Quebec.

Pronunciation: luh KOH-tee-yawn duh BAY saint-kaht-REEHN

Record: PHILO F1-2003, side A, band 3. 6/8 meter.

Formation: Four cpls in a square formation.

Steps: Steps include walking, polka-steps, and swing.

Meas

Pattern

1-4 INTRODUCTION. Everyone bows to ptr and to everyone else in the set.

FIGURE I. Circle left.

1-8 Everyone joins hands and circles L and back.

9-16 Everybody swings.

FIGURE II. Face-to-face and back-to-back.

17-24 Cpl 1, join inside hands and face each other, and with polka-type "hop-step-together-step" cross over to cpl 3's pos, alternating face-to-face and back-to-back. On the 4th one pivot twd inside one complete turn and return to orig place starting with "back-to-back" etc. Meanwhile cpl 3 has crossed over with a "galop-slide" step in ballroom pos.

25-32 Repeat action of meas 17-24, but cpl 3 does "face-to-face" action and cpl 1 slides through.

FIGURE III. Presentation.

33-36 Same two cpls ballroom pos present to ctr with slide step.

37-40 Slide back to place.

40-48 Repeat action of meas 33-40.

49-56 Same two cpls swing.

FIGURE IV. Ladies Star to R.

57-60 All four ladies star R.

61-64 Come back to place with L star.

When W comes back to ptr after Star, she gives M R hand and makes one small turn under M's arm.

65-72 Everybody swings.

At this point, cpls 2 and 4 go through all the patterns of meas 17-56.

Then, instead of a ladies star (57-72) it is the M's turn to star R and L, coming back to ptr with the same kind of turn under arm.

LE COTILLON DE BAIE STE-CATHERINE (continued)DANCE CONCLUSION.

- 1-8 All four cpls present to ctr with slide step as in Fig. III.
9-16 Everybody swing.
17-32 R hand to ptr and "Grande chaine" all the way back to place.
When you meet ptr, swing until end of music.

Presented by Yves Moreau

GALAONA
(Bulgaria - Vlach)

This dance comes from the village of Bojnica, Vidin district, in Northwest Bulgaria and is typical of dances done by Vlachs there and in nearby East Serbia. It is related to the Stara Vlach type. This version was learned in Bulgaria by Yves Moreau during the Fall of 1971.

Pronunciation: gah-lah-OH-nah

Music: WT BG 1002, side A, band 2. 2/4 meter.

Formation: Mixed lines. Belt hold, L over R. Face ctr. Wt on L.

Styling: Knees bent slightly. Steps are fairly small and close to the ground.

Meas

Pattern

I. Basic ("Vlachna") Pattern.

- 1 Facing ctr, step on R to R with slight down accent with knee-bend (ct 1); slide L ft sharply closing it to R ft, at the same time picking up R ft off ground sharply (ct 2).
- 2 Repeat action of meas 1.
- 3 Step on R to R (ct 1); pick up L ft and point it slightly fwd and across R (ct 2).
- 4 Step on L straight fwd to ctr (ct 1); raise R ft off ground behind L (ct 2).
- 5 Facing ctr, step on R straight bkwd (ct 1); raise L ft sharply in front of R (ct 2).
- 6-7 Reverse action of meas 1-2.
- 8 Step on L to L (ct 1); swing R leg sharply across L. A small hop on the L ft may accompany this action (ct 2).

II. "Chug" Variation.

- 1-2 Repeat action of meas 1-2 (Fig. I).
- 3 Facing slightly R of ctr, step onto R diag fwd (ct 1); hop on R sharply sending L leg fwd in a kicking fashion not too high off ground (ct 2).
- 4 Still facing diag R, small leap onto L ft (ct 1); sharp low jump fwd onto both ft bending knees (ct 2).
- 5 Still facing diag R, jump back onto both ft together with slight knee bend (ct 1); small leap onto L turning to face L and twisting R knee up and across L (ct 2).
- 6 Facing ctr, small step on R to R (ct 1); small hop on R swinging L leg across R close to ground (ct 2).
- 7-8 Repeat action of meas 7-8 (Fig. I).

Note: No set sequence to dance. Follow directions of person leading line.

Presented by Yves Moreau

HORA DE LA VRĂV
(Bulgaria-Vlach)

This dance comes from the village of Vráv, Vidin district, North-west Bulgaria. It was collected by Yves Moreau in the fall of 1971. The dance is related to the "Breaza" type of dance which is widespread in the region of Oltenia, Romania.

Pronunciation: HOH-rah dayh lah VRUFF

Music: WT BG 1002, side 1, band 1. 2/4 meter.

Formation: Mixed lines or open circles. Hands are joined down at sides; wt on L ft.

Styling: Knees bent slightly. Steps are small and close to ground with certain heaviness.

Meas

Pattern

- 1 Facing ctr, hop on L ft simultaneously bringing R ft around from behind to a fwd pos close to the ground (ct 1); facing slightly L of ctr, stamp sharply, with wt on R ft (ct &); hold (ct 2). Still facing slightly L of ctr, stamp sharply with wt on L ft (ct &).
- 2 Still facing same direction, stamp sharply with wt with R ft (ct 1); still facing same direction, stamp sharply with wt with L ft (ct 2).
- 3 Facing ctr, hop on L ft simultaneously bringing R ft around from a fwd pos to a bkwd pos close to the ground (ct 1); facing slightly R of ctr, stamp sharply with wt with R ft (ct &); hold (ct 2); still facing slightly R of ctr, stamp sharply with wt with L ft (ct &).
- 4 Still facing same direction, stamp sharply with wt with R ft (ct 1); still facing same direction, stamp sharply with wt with L ft (ct 2).
- 5-8 Repeat action of meas 1-4 exactly.
- 9 Facing ctr, hop on L ft (ct 1); step onto R ft to R (ct 2); still facing ctr, close L ft to R ft sharply (ct &).
- 10 Step onto R to R (ct 1); stamp with L ft next to R, no wt (ct 2).
- 11-12 Reverse action of meas 9-10.
- 13-16 Repeat action of meas 9-12.
- 17 Facing ctr, leap onto R ft to R simultaneously picking up L ft behind R calf (ct 1); leap onto L ft to R behind R ft (ct 2).
- 18-21 Repeat action of meas 17, four more times.
- 22 Still facing ctr, small leap onto R ft to R (ct 1); leap onto L ft to R in front of R ft (ct 2).
- 23 Sharp stamp with wt onto R ft turning to face slightly L (ct 1); step onto L ft sideways L (ct 2).
- 24 Facing ctr, step straight back onto R ft (ct 1); step onto L ft to R directly behind R ft (ct 2).
- 25-32 Repeat action of meas 17-24 exactly.

Repeat dance from the beginning until end of music.

Presented by Yves Moreau

FOLK DANCE CAMP - 1977

(LE) LARIDE
(France)

This dance is very popular in the regions of Nantes and Vannes in Bretagne, (Brittany) France. This particular version was observed by a group of folk dancers from Montreal who spent three weeks in Brittany learning folk dances as part of a special cultural exchange programme.

Pronunciation: (luh) lahr-ee-DAY

Record: EXPRESS 2/4 meter

Formation: Mixed lines of M and W, leader at L end, little fingers interlocked ("pinky" hold), hands down but elbows not locked; bodies close but not bumping -- take care that people do NOT separate so that hands are pulled out from sides of body. All face ctr.

Style: Light and bouncy -- taking care not to rush the ft and arm actions.

NOTE: It is easier to learn the dance by counting it straight through, than by using counts within the measures. Thus the dance counts become: 1,2,3,4,5-&-6,7-&-8.

Meas PATTERN

FOOTWORK: There are four meas of ftwork, repeated throughout the dance.

No Introduction -- leader may start at the beginning of any musical phrase.

- 1-2 Step L to L (ct 1); close R to L (ct 2); step L to L (ct 1); close R to L (ct 2).
- 3 Start to rise on balls of both ft by bending knees slightly fwd (ct 1); complete the rise on the balls of both ft (ct &); lower heels lightly to floor (ct 2).
- 4 Swing L ft fwd without pointing toes, knee straight -- this is a "soft" not vigorous action (ct 1); rise on ball of R ft (ct &). This is one smooth continuous action, not two separate sequential ones. Lower R heel to floor, bringing L ft alongside R without touching floor (ct 2).

HAND AND ARM WORK -- simultaneous with FOOTWORK above.

- 1 With relatively straight arms, swing arms and hands comfortably fwd -- but not up to straight fwd (ct 1); swing hands and arms bkwd to reflex pos, just behind sides of body.
- 2 Repeat action of meas 1, exactly.

(LE) LARIDE (continued)

- 3 Push hands and arms fwd and up in a large arc -- with its highest about chin height (ct 1); complete the arc by bringing the hands bkwd and down to end in a tuck between the chest and shoulder height, the elbows move bkwd to produce this motion (ct 2).
- 4 This meas reverses the action of meas 3. Push hands and arms up and fwd in an arc and start down -- the emphasis is on the "push" (ct 1); continue the arc swinging hands down and back (ct 2), finishing with arms at full length (slightly bent elbows) and hands at reflex point behind body on ct &.

Note: The dance pattern is only four meas long and is continuously repeated. The dance moves RLOD during the first two meas, and then in place for the last two meas. The dancers face ctr throughout the dance.

Notes by Bev Wilder.

Presented by Yves Moreau

PORUNCEASCA
(Bulgaria)

This dance was learned by Yves Moreau from Village Dance Group in Rabrovo, Vidin district, Northwest Bulgaria, in the Fall of 1971. This dance is popular among the Vlachs living in Northwest Bulgaria. The Vlachs originally came from Southern Romania and settled in parts of Northwest Bulgaria and Northeast Serbia (along the Danube also). They speak a dialect of Romanian and their folklore combines Romanian and local elements.

Pronunciation: poh-roohn-CHEEAHS-kah

Music: WT BG 1002, side B, band 3. 2/4 meter.

Formation: Short lines, about eight people, mixed. Belt hold, L over R. Face ctr, wt on L ft.

Style: Knees bent slightly. Steps are small and close to ground with certain heaviness. Upper part of body is usually proud and erect.

Meas

Pattern

No Introduction. Start with music, preferably.

- 1 Facing ctr, with wt on L ft, raise R leg slightly with bent knee (ct &); extend R leg fwd with push-like motion (ct 1). Repeat same action (cts &,2).
- 2 Moving sdwd R, step onto R ft (ct 1); step on L crossing behind R (ct &); step on R to R (ct 2).
- 3-4 Repeat action of meas 1-2 reversing direction and ftwk.
- 5-8 Repeat action of meas 1-4 exactly.
- 9 Facing ctr, step onto R twd ctr (ct 1); step on L crossing slightly behind R (ct &); step onto R slightly fwd again (ct 2).
- 10 Repeat action of meas 9 reversing ftwk.
- 11-12 Repeat action of meas 9-10 exactly.
- 13 Wt on L ft, small hop on L (ct 1); step onto R ft moving straight back away from ctr (ct &); step straight back on L (ct 2).
- 14 Repeat action of meas 13 exactly.
- 15 Hop on L ft (ct 1); step onto R next to L (ct &); step onto L next to R (ct 2); sharp stamp, no wt, with R ft, next to L (ct &).
- 16 Repeat action of meas 15, leaving out last ct & (stamp).
- 17 Still facing ctr, small step sdwd R on R (ct 1); small step on L next to R (ct &); small step on R to R (ct 2); small sharp stamp on L next to R, no wt (ct &).
- 18 Repeat action of meas 17 reversing direction and ftwk.
- 19 Facing ctr, step onto R with R (ct 1); stamp on L next to R (ct &); step onto L with L (ct 2); stamp onto R next to L, no wt (ct &).

PORUNCEASCA (continued)

- 20 Repeat action of meas 17, exactly.
21-24 Repeat action of meas 17-20 reversing direction and ftwk.

Note: Doing meas 24, leave out the last stamp (ct &).

Presented by Yves Moreau

SILISTRENSKA TROPANKA
(Bulgaria)

This type of dance is widespread throughout Dobrudža, in Northeast Bulgaria. This particular version is especially popular in and around the small town of Silistra situated on the Danube River.

Pronunciation: SIH-lihs-trehn-skah TROH-pahn-kah

Music: REQUEST SRLP 8142, side 1, band 5. 2/4 meter.

Formation: Mixed or segregated lines of M and W. Hands joined at shldr height ("W" pos), face slightly R of ctr, wt on L ft.

Style: Rather heavy, definite knee bend. Movements are proud and strong. Arm movements are rather strong as well as stamps.

Meas

Pattern

No Introduction. Dance may begin at beginning of any musical phrase.

I. Basic Step.

- 1 Step on R (ct 1); low, heavy brush-like stamp with L ft, no wt (ct 2).
- 2 Repeat action of meas 1 but with opp ftwk.
- 3 Turn to face ctr, small step back onto R ft (ct 1); small step back on L ft (ct 2).
- 4 Small step fwd onto R ft (ct 1); small stamp with L ft next to R, no wt (ct 2).
- 5 Step in place onto L ft (ct 1); stamp sharply and heavily with R next to L, no wt (ct 2).
- 6 Stamp again sharply with R ft next to L, no wt (ct 1); hold (ct 2).

Arm Movements.

- 1 Arms extend up and fwd straight elbows and then down.
- 2 Arms swing bkwd straight elbows.
- 3 Arms swing fwd straight elbows.
- 4 Arms swing bkwd straight elbows.
- 5 Arms swing fwd and come back up to "W" pos (ct 1); pull hands strongly downward in "W" pos on first stamp (ct 2).
- 6 Pull hands again in same fashion on second stamp.

II. Variation.

- 1-5 Repeat action of meas 1-5 (Fig. I), (ft and arms).
- 6 Take fairly large and heavy step bkwd and slightly to R onto R ft (ct 1); hold (ct 2). L ft remains on ground, knee slightly bent.

SILISTRENSKA TROPANKA (continued)

- 7 Repeat action of meas 5 (Fig. I).
- 8 Repeat action of meas 6 (Fig. II).
- 9-10 Repeat action of meas 5-6 (Fig. I).

Arm Movements.

- 1-5 Same as in meas 1-5 (Fig. I).
- 6 Extend arms smoothly up and fwd to a parallel pos with floor.
- 7 Hands come back to "W" pos.
- 8 Same as meas 6 (Fig. II).
- 9-10 Same as meas 5-6 (Fig. I).

Presented by Yves Moreau

THE BRIDGE OF ATHLONE
(Ireland)

This Irish reel was taught by Una Kennedy of Ireland.

Music: National 45 rpm N-4531 2/4 meter
 Folkraft F1068A "Rakes of Mallow"
 Columbia 33505F; Celtic 1008; Imperial 1041A

Formation: Six cpls arranged in longways formation.

Steps: Sidestep: (4 meas) Consists of a Seven and two Threes.
 Seven: (2 meas) Moving sdwd to R, take a small leap onto L behind R (ct 1); step on ball of R ft to R (ct &); step on L behind R (ct 2); step on ball of R ft to R (ct &). Step on L behind R (meas 2, ct 1); step on ball of R ft to R (ct &); step on L behind R (ct 2). Reverse ftwork to move L. Takes seven foot falls to do one step and is usually counted that way.
 Three: Danced in place. Small leap onto R behind L (ct 1); step on L in place (ct &); step on R in place (ct 2). Step alternates.
 Promenade (Reel time): May be danced in any direction. Leap onto R (ct 1); step on L (ct &); step on R (ct 2).

Meas

Pattern

FIGURE I. HEADS DOWN CTR AND BACK.

- 1-4 With R hands joined at shldr height (W's hand on top), elbows bent, head cpl dances down ctr of the set with one Seven and two Threes.
5-8 Head cpl returns up ctr of set to place with one Seven and two Threes.

FIGURE II. HEADS CAST OFF, FORM A BRIDGE.

- 9-24 Using promenade step, head cpl casts off, M following head M to L, and W following head W to R. Head cpl meets at ft to form a bridge by joining both hands high as they face each other. The other cpls meet and joining inside hands at shldr height, all pass under the bridge formed by first cpl. As the second cpl moves fwd to the head pos, all the other cpls follow in due order. (First cpl is now at the ft.)

FIGURE III. UNDER THE BRIDGE.

- 25-28 All cpls, except No. 1, join both hands (at head height) to form long bridge. While No. 1 W trails fwd under the bridge to the top of the set with four promenade steps, No. 1 M dances up the outside of the set behind the M's line, with four promenade steps.
29-32 With four promenade steps No. 1 W returns to the ft traveling down the outside behind the W's line, while No. 1 M returns to the ft traveling under the bridge.

First cpl is now at the ft of the set, second cpl now become head cpl, and dance is repeated. Repeat dance until end of music or until all couples have acted as head cpl.

Presented by Grace Nicholes

LOS CONCHEROS
(Mexico)

Los Concheros (lohs kohn-CHAY-rohs) is an ancient dance of Aztec Mexico. Los Concheros is a religious military organization, formed shortly after the conquest of Indians who had been defeated by the Spaniards and had accepted Christianity and performed dances to cover their pagan beliefs and practices. The organization is still in existence and tries to keep the old traditions alive, therefore the costumes and dance steps are rather primitive. They are called concheros (meaning "those of the shells") because many of their musical instruments are made of armadillo shells. This dance was taught by Al Pill at the 1973 Idyllwild Folk Dance Workshop.

Music: "Los Concheros," National 4541, 45 rpm;
LP album, RCA Lado CAM 5/399 2/4 and 4/4 meter

Formation: Dancers one behind the other in a large circle; there can be a smaller circle in the ctr.

Styling: Steps are vigorous but dancers are serious in respect of old traditions.

MeasPattern4/4 INTRODUCTION.

1-8 Dancers stand in place -- no vocal in this music.

FIGURE I. Chorus. (Starts when vocal starts. Dancers ft are facing LOD, but bodies are turned to face twd ctr at about a 45 degree angle.

- 1 Step fwd R (ct 1); step and close L to rear of R ft (ct 2);
step fwd R (ct 3); step and close L to rear of R (ct 4).
- 2 Step fwd R (ct 1); step and close L to rear of R (ct 2);
step fwd R (ct 3); hold (ct 4).
- 3-4 Turn to own R with six hops on R ft (1,2,3,4, 1,2), L ft
is held straight down and out to L side. Jump down on
both ft with ft astride and bodies turned a 45 degree angle
twd outside of circle (ct 3); hold (ct 4).
- 5-8 Repeat action of meas 1-4, but bodies are turned away from
ctr, step starts on L, hops on L, and jump with bodies turned
twd ctr as at beginning.
- 9-16 Repeat action of meas 1-8. On final jump face ctr with
ft astride.

2/4 FIGURE II. Toward the center. (No vocal.)

- 1 Hit R heel (ct &); hit R heel (ct 1); hit R heel (ct &);
stamp R ft fwd (ct 2); (may wait out this meas to get ct
and start on meas 2.)
- 2 Hit L heel (ct &); hit L heel (ct 1); hit L heel (ct &);
step L ft fwd (ct 2).
- 3-8 Repeat action of meas 1-2 (Figure II) three times more
moving twd ctr.
- 9-16 Repeat action of meas 1-8 (Figure II) moving bkwd away
from ctr.

LOS CONCHEROS (continued)

4/4 FIGURE III. Chorus. (With vocal.)

1-16 Repeat action of meas 1-16 (Figure I). Finish all facing LOD.

FIGURE IV. The Running Step. (No vocal.)

1 Run fwd in LOD with R,L,R (cts 1,2,3); hit L heel (ct 4).

2 Run bkwd in RLOD with L,R,L (cts 1,2,3); hit R heel (ct 4).

3 Turn around once CW running R,L,R (cts 1,2,3); hit L heel (ct 4).

4 Jump up and down three times on both ft with ft astride (cts 1,2,3); hold (ct 4).

5-16 Repeat action of meas 1-4 (Figure IV) three more times.

FIGURE V. Chorus. (With vocal.)

1-16 Repeat action of meas 1-16 (Figure I). Finish all facing LOD.

FIGURE VI. The Hops. (No vocal.)

1 Step fwd and hop on R ft, hands fwd (cts 1,2); step bkwd and hop on L ft, hands down (cts 3,4).

2 Step sdwd and hop on R ft, hands to R side (cts 1,2); step sdwd in LOD and hop on L ft, hands to L side (cts 3,4). All now have backs to ctr.

3-8 With backs to ctr repeat action of meas 1-2,(Fig. III) three more times.

9-16 Turn to face ctr and repeat action of meas 1-8 (Fig. VI). On first step and hop sdwd on L ft, step sdwd twd ctr and face LOD for remainder of step.

FIGURE VII. Chorus. (With vocal.)

1-16 Repeat action of meas 1-6 (Figure I). On final jump, land in a slight crouch with L arm raised upward, fist closed, and R hand at jaw as though drawing a bow to shoot an arrow; eyes look up twd L hand.

Presented by Grace Nicholes

IBO
(Africa)

Ibo (EE-boh) is a dance derived from the Ibo tribe of Africa. Mary Joyce Strahlendorf has adapted the dance for school use, and choreographed the native steps for a teaching process.

Music: African Heritage Dances, Educational Activities, Inc., LP, AR 36.
Drum Beat, 45 rpm #1001. 4/4 meter

Formation: Double circle, M backs to ctr, W facing ctr.

Styling: M dance staccato steps with strength and hold a bright colored scarf. W dance proudly and with vigor.

Meas

Pattern

W dance during the singing phrase while M watch them, standing with ft wide apart and holding a scarf overhead by diag corners; raise and lower heels with accent on each ct. (If no scarf is used, put hands on hips.)

8 meas INTRODUCTION.
of drum
beats

FIGURES FOR W:

FIGURE I. (W begin when the singing begins. Arms are bent, elbows at waist, arms fwd palms facing. Cut downward with both hands to R side of body when step starts R (cts 1,3), and to L side when step starts L)
1-2 Small step on R to R, close L to R, small step on R to R, lift L knee slightly (1 ct for each movement). Repeat starting L.
3-8 Repeat action of meas 1-2 three more times.

FIGURE II. (Arms bent in front, elbows at chest level. Bring L elbow downward on cts 1,2 when R ft is fwd, return to chest level on cts 3,4. R elbow goes down and back to chest level when L ft fwd.)
1-2 Step fwd R, step in place L, step R beside L, hold; repeat starting L.
3-4 Repeat action of meas 1-2, Fig. II.

FIGURE III. (Knees bent, extend arms wide at shldr height.)
1-2 Step wide to the R on R ft (2 cts); three-step turn to the L (CCW) stepping L,R,L (2 cts for each step). Keep arms wide, knees bent, body low; this step does not repeat.

FIGURE IV. (In place, arms extended wide.)
1 Stamp ball of R ft into floor as though digging, and bend L knee (ct 1); raise R ft and straighten L knee (ct 2); repeat these actions for cts 3,4).
2 Repeat action of meas 1, Fig. IV.

IBO (continued)

W now watch M dance, arms at side. W step sdwd R, close L to R (1 meas), repeat to L and continue alternating ft.

FIGURES FOR M:

As W dance digging step, M turn to face ctr holding scarf in front of body at knee level. (If no scarf is used, put hands on knees.) Start Figure I when W are finished, and singing ends.

FIGURE I. (Ft wide apart, body crouched fwd.)

- 1 Small step on R to R, small step on L to R, small step on R to R, hold.
- 2 Repeat action of meas 1, starting L.
- 3-8 Repeat action of meas 1-2 three more times.
Feet never come together; keep knees bent and body low.

FIGURE II. (Ft wide apart, knees bent, scarf in R hand at shldr height.)

- 1-2 Stamp R ft in place seven times (1 ct for each stamp), then step back on R ft (1 ct). Scarf flicks upward on each stamp.

FIGURE III.

- 1 Step L (2 cts); swing R ft fwd and twd L to turn around CCW on L ft (2 cts).
- 2 Step on R ft (facing fwd, ft apart, knees bent), hold pos. Swing scarf overhead on turn; turn may be done with a jump.

FIGURE IV. (Ft wide apart, knees bent, arms extended to sides, scarf in R hand.)

- 1-2 Jump on both ft four times in place (2 cts for each jump); feet barely leave the floor.

M now face out and watch W dance, heels stamping as indicated at beginning of dance.

W dance to every singing phrase, and M dance to the drums.

The first introduction of drum beats is never repeated.

Note: The drumming: African drumming is difficult to count because often various drums interpose rhythms upon each other. I have chosen a 4/4 meter (am not sure if this is musically correct) in order not to write "1,2,1,2" for steps which require 4 cts.

This dance could be taught to drumming alone, without using the record. Simply drum rhythm for Ibo: 1,&,2,&,3,&,4,&.

Presented by Grace Nicholes

✓
KLINČEC STOJI POD OBLOKOM
 (Croatia)

Klinčec Stoji Pod Oblokom (KLEEN-chets STOH-yee pohd OH-bloh-kohm) is usually called Klinčec. Directions were obtained from Aman School Series, Vol. 1, Institute of Yugoslav Dances of Badija 1971. Edith Cuthbert gave advice on techniques.

Music: Dances for Children, Aman LP 201, side 2, band 5.
 Festival record, 45 rpm #4115. 2/4 meter.

Formation: Cpls facing LOD in a circle in Varsouvienne pos (M behind ptr and slightly to her L, both hands joined at shldr level, his R arm behind his ptr's shldr).

Styling: Done rather sedately; although each looks at his ptr it is not a flirtatious dance.

Meas

Pattern

1-6 INTRODUCTION.

FIGURE I. (Moving in LOD (CCW) in circle.)

1-2 Four walking steps, both start R ft, each step requires 1 ct.

3 Stamp R ft in place (no wt); hold 1 ct.

4-6 Repeat action of meas 1-3.

7-12 Ten walking steps in LOD, both start R and stamp R ft as in meas 3.

13-18 Repeat action of meas 7-12.

FIGURE II. (Do not travel on this step; it is done on the spot.)

1-6 Repeat action of meas 1-6, Fig. I.

7-8 Still holding hands, M steps R,L,R in place, W steps R,L,R making 1/2 turn to her R (CW) under joined hands to face ptr and point L ft twd ptr.

9-10 Still holding hands, M steps R,L,R in place, W steps R,L,R making 3/4 turn to her L (CCW) to face ctr and point R ft twd ctr, looking at ptr.

11-12 Both step R,L,R,L, M steps in place, he releases ptr's L hand and turns her 1-1/4 to her R (CW) to finish in Varsouvienna pos.

13-18 Repeat action of meas 7-12, Fig. II.

Repeat Figures I and II. Figure II is optional; Figure I may be done four times.

KLINČEC STOJI POD OBLOKOM (continued)

Verbal cues for teacher:

Figure I meas
1-3 Step R,L,R,L, stamp R.
4-6 Repeat cues for meas 1-3.
7-12 Step 1,2,3,4,5,6,7,8,9,10, stamp R.
13-18 Repeat cues for meas 7-12.

Figure II 1-6 Repeat cues for meas 1-6, Fig. I.
7-8 Turn R, 2, 3, point L.
9-10 Turn L, 2, 3, point R.
11-12 Turn R, 2, 3, 4.
13-18 Repeat cues for meas 7-12, Fig. II.

Presented by Grace Nicholes

MI REINA
(Mexico)

Mi Reina (mee ray-EE-nah) is a schottische from northern Mexico. It was taught by Al Pill at the 1973 Idyllwild Folk Dance Workshop.

Music: "Mi Reina," National 4543, (45 rpm);
RCA Camden, CAM 490, Polkas, side 3, band 3. 4/4 meter

Formation: Cpls facing, upper arm hold, in double circle, M backs to ctr.

Styling: Steps are vigorous and sharp; it is a happy dance as would be done at a party.

Steps: Schottische (chotis): Step L, R, L (cts 1,2,3) moving sdwd, fwd, or bkwd; hop on L ft (ct 4); repeat starting R ft.
Note: Schottische may be danced hitting L heel on the floor before the first step on L ft; hit R heel when starting on R ft.

Meas

Pattern

No Introduction.

FIGURE I. The Progression.

- 1-2 Cpls dance two schottische sdwd, in LOD, and RLOD (M start L, W R ft).
- 3-4 Cpls make one turn CW with four step-hops; bodies sway in direction of hopping ft.
- 5 Ptrs back away from each other with four walking steps (M start L, W R).
- 6 Continue bkwd one more step, hit heel fwd two times (M R, W L); hold 1 ct.
- 7 Move fwd four walking steps (M start R, W L); W moves fwd, M moves diag L fwd to meet next W in circle to his L.
- 8 Continue fwd one more step, hit heel fwd two times (M L, W R); hold 1 ct.
- 9-32 Repeat action of meas 1-8 three more times. M moves to new ptr at his L at each repeat of meas 7-8.

FIGURE II. The figure. (Cpls take open pos, side by side, M R hand at ptr's waist, L hand at his back; W's L hand on his R shldr, her R hand holding skirt.)

- 1-4 Dance four schottische fwd in LOD (M start L, W R).
- 5-6 Release ptr: M turns to his L with three step-hops and step R (no wt) as W turns to her R with three step-hops and step L (no wt); finish side by side facing LOD.
- 7 M turns to his R with two step-hops (start R), as W turns to her L with two step-hops (start L).
- 8 Three stamps in place facing ptr (M stamps R,L,R, hold; W L,R,L, hold).
- 9-16 Repeat action of meas 1-8, Fig. II.

Repeat dance from the beginning and repeat Figure I again.

Folk Dance Federation of California
 Research Committee: Omega Graham,
 Mildred Coburn, Dorothy Tamburini

TANT' HESSIE
 (South Africa)

Tant' Hessie -- Aunt Esther's White Horse, a recreation dance from South Africa, was presented at the University of the Pacific Folk Dance Camp by Huig Hofman of Antwerp, Belgium in 1962.

Music: Record: Folkraft 337-006B, band 2. 2/4 meter.

Formation: Cpls in double circle, ptrs facing about 4 ft apart, M back to ctr.

Steps and Styling: Walking step*, buzz turn (tikiedraai)*, dos-a-dos*. Walk with light, springy steps, wt fwd over ball of ft; heels barely touch floor. Hands hang naturally at sides and swing easily fwd and bkwd with motion of ft and body.

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

Meas

Pattern

1-8 INTRODUCTION. (No action.)

I. ADVANCE AND RETIRE.

- 1-2 Both begin L. Walk fwd twd ptr with four steps, closing on fourth step. Form single circle, R shldrs adjacent. Nod to ptr.
- 3-4 Walk bkwd to place with four steps, closing on fourth step.
- 5-6 Repeat action of meas 1-2, to form single circle with L shldrs adjacent.
- 7-8 Repeat action of meas 3-4.

II. DOS-A-DOS.

- 1-4 With eight walking steps, dos-a-dos: pass R shldrs with ptr.
- 5-8 Repeat action of meas 1-4 (Fig. II): pass L shldrs with ptr.

III. SWING WITH PTR. (W place both hands on M shldrs, M place R hand on W waist, L hand on her upper R arm.)

- 1-8 With buzz turn (tikiedraai), swing slowly CW. (Note: If danced by children, an elbow turn may be used.) On completion of swing, ptrs separate to reform double circle facing each other.

Each progress to person at L on first walk. fwd, (Fig. 1, meas 1-2) to repeat dance with new ptr.

Presented by Grace Nicholes

WALLS OF LIMERICK
(Ireland)

This dance was taught by Sean and Una O'Farrell at the University of the Pacific Folk Dance Camp in 1963.

Music: Cynda LP-CNS 1002, side 2, band 3. 2/4 meter.

Formation: Sets of two cpls in a double circle, cpl 1 facing CCW, cpl 2 facing CW, ptrs holding inside hands at shldr height; when not held hands hang at sides.

Styling: Body is erect, steps are light; dance on toes or balls of ft.

Steps: Promenade step in reel time (2/4 meter).
 Small leap onto R ft (ct 1); step on L ft (ct &);
 step on R ft (ct 2); repeat, starting L ft. May be
 done in any direction -- in place, fwd, bkwd, or turning.
Sidestep in reel time (2/4 meter) (composed of 1 seven
 and 2 threes).
 seven: (ct 1) 1; (ct &) 2; (ct 2) 3; (ct &) 4;
 (ct 3) 5; (ct &) 6; (ct 4) 7; (ct &) hold
 (requires two meas)
 With slight leap, step on L in back of R ft (1);
 step on R to R (2); step on L in back of R (3);
 step on R to R (4); step on L in back of R (5);
 step on R to R (6); step on L in back of R (7).
 2 threes: (ct 1) 1; (ct &) 2; (ct 2) 3; (ct &) hold;
 repeat all (requires two meas).
 With slight leap step on R in back of L (1);
 step on L in place (2); step on R in place
 (3); repeat all starting L.

Meas

Pattern

FIGURE I. Advance and retire.

- 1-4 Two promenade steps fwd twd opp cpl, and two promenade steps back to place.
- 5-8 Repeat action of meas 1-4.

FIGURE II. Sidestep. (Ptrs release hands).

- 1-2 W turn L shldr to opp W and change places, passing face to face with a seven, starting R ft.
- 3-4 Face the set and dance 2 threes in place, starting L ft.
- 5-6 M turn R shldr to opp M and change places, passing face to face with a seven, starting L.
- 7-8 Face the set and dance 2 threes in place, starting R.

WALLS OF LIMERICK (continued)

FIGURE III. Sidestep away. (M join R hands with opp W.)

- 1-4 Each M and opp W dance 1 seven and 2 threes moving to M's L.
- 5-8 Return to place (moving to M's R) with 1 seven and 2 threes.

FIGURE IV. Swing around. (Original ptrs face and join R hands above joined L hands.)

- 1 Dance one promenade step in place, M starting R, W L ft.
- 2-8 With seven more promenade steps, cpls rotate CW while travelling CCW completely around the opp cpl to finish facing the next cpl in the circle with backs to orig opp cpl.

Repeat dance with new opp cpl.

Presented by Grace Nicholes

ZAPLANJSKI ČAČAK
(East Serbia)

Directions for Zaplanjski Čačak (ZAH-plahnye-skee CHAH-chahk) were obtained from Aman School Series, Vol. 1, Dick Crum.

Music: Dances for Children, Aman LP 201, side 1, band 6.
Dances of Serbia, Aman LP 104. 2/4 meter.

Formation: Dancers in a line, no ptrs, holding hands (low), or hooked elbows, or belt hold ("lesa").

Styling: All face fwd and step sdwd. Steps are small and exact. Bodies are close together and proudly erect -- a Serbian feels he "owns the world."

Meas

Pattern

NO INTRODUCTION, although it is not necessary to start with the music. The dance step is written in two Figures, for clarity.

FIGURE I.

- 1 Step to R on R ft, step on L in front of R.
- 2-3 Repeat action of meas 1 two more times.

FIGURE II.

- 4 Step to R on R ft, lift R heel as L swings in front of R.
- 5 Step to L on L ft, lift L heel as R swings in front of L.
- 6 Step to R on R ft, lift R heel as L swings in front of R.

FIGURE I. (This Figure now starts on L ft.)

- 7 Step to L on L ft, step on R in front of L.
- 8 Repeat action of meas 7 exactly.

FIGURE II.

- 9-10 Repeat action of meas 5-6.

FIGURE I.

- 11 Repeat action of meas 7.

FIGURE II.

- 12 Repeat action of meas 5.

Repeat action of meas 1-12 throughout the music. The music increases in speed, but the patterns do not change. The lifts in Fig. II may become hops as the speed increases.

Presented by Grace Nicholes

MANGUPSKO KOLO
(Serbia)

Mangupsko (MAHN-goop-skoh) Kolo is also known as "The Happy-go-Lucky Bachelor's Kolo." Directions were obtained from Aman School Series, Vol. 1, Dick Crum.

Music: Dances for Children, Aman LP 201, side 2, band 2.
Dances of Serbia, Aman LP 104. 4/4 meter.

Formation: Dancers in line holding hands low, no ptrs, facing fwd, stepping sdwd.

Styling: Steps are done with freedom, as a carefree bachelor would.

MeasPatternNO INTRODUCTION.

- 1 Step R ft to R (cts 1,2); step L ft over R (cts 3,4).
- 2 Step R ft to R (ct 1); step L ft over R (ct 2); jump on both ft (ct 3); hold (ct 4).
- 3-4 Repeat action of meas 1-2 with opp ftwork and direction.
- 5 Grapevine:
Step R ft to R (ct 1); step L ft behind R (ct &);
step R ft to R (ct 2); step L ft in front of R (ct &);
step R ft to R (ct 3); step L ft behind R (ct &);
step R ft to R (ct 4); step L ft in front of R (ct &).
- 6 Repeat cts 1,&,2,& of meas 5; jump on both ft (ct 3); hold (ct 4).
- 7-8 Repeat action of meas 5-6 with opp ftwork and direction.

Presented by Grace Nicholes

ETHNIC DANCES OF GREECE

Dancing has always been important to the Greeks. Dance and music were an integral part of ancient Hellenic drama. The Greek word, "XOPOS" (HOROS), referred to both dance and song. In English the words choir, chorus, and chorale all come from this same Greek word.

Traditionally, each area of Greece has been very proud of its own customs and institutions. It has been said that in ancient times, a Greek would usually say he was first a member of his city-state and second a Greek. This is true today. Rather than saying, "I'm a Greek," the Greek will probably say, "I'm a Kritan," or an Epirote, or an Arkadian, or a Macedonian, or whatever. Because of this strong local pride, and also because of the comparative isolation caused by the harsh, mountainous terrain, the customs and folkways of each area are usually somewhat different from each other.

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for men only, some are for women only. There are a few dances which are done in couples, such as Ballos, or Karsilamás; there are some dances which are for a solo dancer such as Zeibékikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even find the same footwork or dance step done to many different types of music so that it appears to be a completely different dance; an example of this is the step which is known as Hasápihos, Sta Tría, Sousta, 'Kariotikos, Gaída, Hiótikos, To Trío, Tsirigótikos, Pilalitó, Mermingas, Tráta, Spervéri, Zervós Karpáthou, Lefkadítikos, Karagouna, and the dance from Thásos.

Some dances are common to all Greeks. Examples of the pan-Hellenic dances are: Syrtós-Kalamatianós, Tsámikos, and Hasápihos. These dances, as well as many others, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance. Some Greek dances are done to only one melody.

Greek folk music is different from the music of the west. Whereas the average American is used to rhythms in 2's, 3's, and 4's and 4's, the Greek sings and dances to rhythms such as 2/4, 5/4, 6/4, 7/8, 9/8, 8/8, and 12/8. It has been determined that these so-called "mixed meters" came from the rhythm schemes of ancient Greek poetry and music. (A common pattern was one in which the first of three beats was one and one half times as long as each of the short beats: i.e., 3-2-2, or 7/8.) Furthermore, Greek music uses more than the major and minor scales of western music. The modal system of many scales has been in use in Greece since Classical and Byzantine times. The Greek musician uses intervals such as the quarter tone, and techniques in playing which a trained musician of western music could not duplicate. There are many

ETHNIC DANCES OF GREECE (continued)

different types of musical instruments used in Greece. Some of these instruments are: floyéra, karamoundza, gaida, Klarino (wind instruments); lyra violi, tambourá, lavóuto, bouzoúki, baglama, santóuri (stringed instruments); týmpano, daóuli, défi, daire, toumbeléki (percussion instruments). Most Greek musicians are self-taught and don't know how to read music. Often the art of music is passed down in the family from father to son. Just as the dances vary from area to area, the music and instrumentation in each area tend to be different.

On a very simple level, we can divide Greece into two main folkloric areas; the mainland and the islands. Each of these areas is further subdivided: the styling of dance and music within each of these subdivisions is similar. A third main area is sometimes mentioned; this is the coastal, or seaport area which includes the tavern dances such as Argó Hasápiko and the Zeíbekiko.

<u>Islands</u>	<u>Mainland</u>
Aegean	Épiros
Dodecanese	Macedonia
Ionian	Peloponisos and Roumeli
Kriti	Thessaly
Kypros	Thrace
	Pontos (Black Sea area)

Some notes on styling

In general all dancers stand straight and proud. Whereas men often have high leaps and large motions in the dance, women usually dance more sedately. They do not swing their legs very far; their feet do not usually lift very far from the ground. Some of the reasons for the "feminine" styling are: culturally, the women are expected to be lady-like and dance in a lady-like manner; another point is their costume; the women's costumes are usually multi-layered and quite heavy, and their skirts are quite long. When dressed in such clothes, it is not easy to kick your feet far or to make any large movements of the legs; because of the length of the costumes, these movements wouldn't be seen anyway.

What does one do when leading?

If you are dancing to the right end of the line or semi-circle (leading), your right arm never just hangs free. The right arm is either held straight out to the side at shoulder height, or it is placed on the right hip or behind the back. If you are at the left end of the line (the last dancer), you do the same thing with your free hand.

ETHNIC DANCES OF GREECE (continued)

There are some dances where only the leader can improvise turns, leaps, or slaps of the feet. Such dances are: Syrtós-Kalamatianos, or Tsámikos. Other dances, such as Hasápihos and Sta Tría allow all dancers to do simple variations such as turning, or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. And when leading, remember that the variations you do in Syrtós or Tsámiko need not be extremely fancy. The leader is not trying to impress anyone. This is a mistake the novice Greek dancer often makes. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). They should not be planned and mechanical. A simple turn or two is often more beautiful than 220 slaps of the feet and standing on one's nose to impress the people watching.

Some of the common handholds:



hands up



hands down



shoulder



front chain



"Tsakonikos"

Presented by John Pappas

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LÁHANA
(Greece - Póntos)

Láhana (LAH-hah-nah) is also called Omál Kerasountéikon (oh-MAHL keh-rah-soon-DAY-ee-kohn) after the city of Kerasoús. Another name is Kotsihtón Omál. This dance is popular among the Greeks of the Black Sea area of Asia Minor (Póntos). The word "Láhana," meaning "vegetables," or "cabbages," comes from a popular song that is often used for this dance.

Record: Folkraft LP-8
Phillips International LPS-73
NINA 24835-A
NINA 24836-B 9/8 or 9/16 meter
♩ ♩ ♩ ♩. or short, short, short, long

Formation: Dancers in a broken circle with the hands joined at shldr height, elbows bent and down. The hands should be comfortably back near the shldr. Dancers may also lower hands so that arms are down and straight.

Charac- Small steps with no large movement.
teristics:

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>
1	♩	Wt on R ft, step on L ft across in front of R.
	♩	Step to R on R ft.
	♩.	Step on L ft in front of R.
2	♩	Step sdwd to R on R ft.
	♩	Step on L ft behind R (or next to R).
	♩.	Step sdwd to R on R ft.
		Note: This step is like the Syrtós Sta Dyo or Pogonísios of Epiros.

VARIATION.

When the music is peppy or the mood is more vigorous, dancers can add a hop to the basic step.

1	♩	Hop on R ft.
	♩	Step on L ft in front of R.
	♩	As in basic above.
	♩.	As in basic above.
2	♩	Hop on L ft.
	♩	Step to R on R ft.
	♩	As in basic above.
	♩	As in basic above.

Note: Sometimes the steps are done in place without moving in LOD for awhile.

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MITERÍ TSA
(Póntos - Greece)



Source: The name of this dance, Miterítsa, (Mee-teh-REET-sah) comes from the words of the song to which it is done. It is a diminutive form of the word mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Póntos are from the Black Sea area. They were evicted by the Turks after over two thousands years of living in this area.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras & R. Holden
(New Jersey, 1965).

Music: Folk Dancer MH 4052B. 4/4 meter.

Formation: For greatest enjoyment, the Miterítsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately eight to ten men should be together at the R end of the circle; approximately eight to ten women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and woman to have a ptr. There may be more men than women, or vice versa. This dance is a mixer.





Characteristics: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

<u>Meas</u>	<u>cts</u>	<u>FIRST VARIATION (vocal melody)</u>
		(During this variation there should be slight flexes of the knees.)
I		Facing LOD, step fwd on the R ft (there may be a slight stamp).
		Step next to the R on the L ft.
		Repeat action of cts 1, 2.
II-IV		Repeat action of meas I to a total of 16 steps in LOD. Turn to face RLOD on last step.
V-VIII		Repeat 16 steps of meas I-IV in RLOD.

Note: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flex of the L knee when stepping on the L.

MITERÍ TSA (continued)SECOND VARIATION (instrumental melody).

All of the dancers drop hands and clap while the lead man dancer does the following step with his ptrs.)

- | | | |
|---------|--|---|
| I | 


 | <p>A small hop on the L.) This is a skip step.
 Step on the R ft.)
 A small hop on the R ft.
 Step on the L ft.
 Repeat action of cts 1 and 2.</p> |
| II-VIII | | <p>Repeat action of meas I to a total of 32
 hop-steps (skips).</p> |

The lead M does the skipping step over to the W and choosing a ptr, hooks R elbows with her and they turn together in a CW direction doing the skipping step for one meas. They then hook L elbows and do the skipping step turning together in the other direction for one meas. The M leaves the W and repeats the action with another W. The first W returns to place. The lead M may do this with several ptrs if he has time. There are eight meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated. After eight meas of the first variation, the second variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be the person to begin the second variation when it is later repeated for the third time.

The words to Miterítsa.

Miterítsa mou glikia, thelo mia 'gapitikia.	Sweet mother, I want
Miterítsa mou glikia, thelo mia 'gapitikia.	a loved one, with eyes
Mavramatia ke megala, zimomena me to gala.	dark and large and
Mavramatia ke megala, zimomena me to gala.	beautiful skin. (The
	idiom says, "Dark eyes
	kneaded with milk.")

Ithela na'rtho to vradi, m'epiase psili vrohi.	I wanted to come to
Ithela na'rtho to vradi, m'epiasa psili vrohi.	you last night, a
To Theo parakalousa, yia na se vro monahi.	light rain caught me.
To Theo parakalousa, yia na se vro monahi.	I asked God to let
	you be alone when I
	found you.

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OMÁL TRAPEZOUNTEÍKON
(Greece - Póntos)

Source: The Greeks who live near the Black Sea, in the area called the Póntos, were returned to Greece approximately 50 years ago in a populational exchange of nationals with Turkey. They lived in the Póntos for over 2,000 years. As Dora Stratou says, "They have retained their customs, dances, religion, and language. To this day, they still use many ancient Greek words, often speaking entire sentences in ancient Greek." Omál Trapezounteíkon (oh-MAHL trah-peh-zoon-DAY-ee-kohn) means "Smooth dance from the city of Trapezous." Other names are Diplón Omál (double Omál) or Lemóna (a girl's name).

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras, R. Holden
(New Jersey, 1965).

Music: The music is in 9/8









♩ ♩ ♩ ♩. or ♩ ♩ ♩ ♩ short, short,
short, long
Record: Folkraft LP-6

Formation: Dancers in a broken circle with the hands joined at shldr height, elbows bent and down. The hands should be comfortably back near the shoulders.

Characteristics: Small steps with no large movements.

<u>Meas</u>	<u>cts</u>	<u>Basic step</u>
1	♩	Step fwd on the R ft twd the ctr of the circle.
	♩	Step lightly fwd on the L.
	♩.	Stamp the R ft lightly next to L.
2	♩	Step back on the R.
	♩	Swing L across in front of R.
	♩	Step to L on L.
	♩	Step quickly to the R on R.
	♩	Swing L across in front of R.
3	♩	Step to L on L.
	♩	Swing R across in front of L.
	♩	Step to R on R.
	♩	Step quickly to L on L.
	♩	Swing R across in front of L.
<u>VARIATION I.</u>		
1		Same as meas 1 above.
2	♩	Step back on R.
	♩	step fwd on L.
	♩.	Step back on R.
3	♩	Step to L on L.
	♩	Touch R toe in front of L.
	♩	Touch R toe diag fwd to R.
	♩.	Touch R toe in front of L.

OMÁL TRAPEZOUNTEÏKON (continued)VARIATION II.

- 1 Same as meas 1 in basic step.
- 2  Step back on the R.
 Swing L ft across in front of R (small bounce on R heel).
 Step to L on L ft.
 Swing R ft in front of L (small bounce on L heel).
3  Step to R on R ft.
 Swing L ft across in front of R (small bounce on R heel).
 Step to L on L ft.
 Swing R ft in front of L (small bounce on L heel).

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SOÚSTA RÓDOU
(Greece - Ródos)

Sousta Ródou (SOOS-tah ROH-thoo) is a dance from the islands. The word "sousta" means "spring," a noun meaning the spring in a wagon or automobile. This particular sousta is from the group of islands called the Dodekánisa (12 islands) -- more particularly it is from the island of Ródos (Rhodes).

Biblio- Illiniki Hori, V. Papahristos, (Athens, 1960).
graphy: Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965).

Music: Dora Strautou LP #2 2/4 meter
His Master's Voice 3349
Any sousta with violin from Rhodes and the Dodecanese.

Formation: M and W in a broken circle with a front chain hold,
L arms over; or holding hands as in the dance Tsakónikos.

Charac- This is a form of the dance Hasápihos. It is lively
teristics: in spirit, and the steps are small.

Meas cts

1	1	Step to R on R.
	2	Step next to R on L.
2	1	Step to R on R.
	2	Touch L next to R.
3	1	Step fwd slightly on L.
	2	Touch R next to L.

VARIATION.


1	●	Step to R on R.	
	●	Hop on R in place.	
	●	Step on L behind R.	
2	●	Step to R (slightly fwd) on R.	
	●	Hop on R in place.	
3	● Q	Step fwd on L)	
	● Q	Step fwd on R)	two-step
	● S	Step fwd on L)	

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SYRTÓS SKÝROU
(Greece - Skýros)

Syrtós Skýrou (seer-TOHS SKEE-roo) is an island form of the Pan-Hellenic Syrtós. Often in the Sporades and Kyklades island groups, the Syrtós has a bouncy, hopping style. This form features the hopping style Syrtós from the island of Skýros in the Sporades off the coast of Western Greece.

Record: Society for the Dissemination of National Music,
Athens, Greece, 105, side B, band 2. 2/4 meter 


Formation: Dancers in a broken circle with hands joined at shldr height, elbows bent and down. The hands should be comfortably back near the shldr.

Charac- The styling is rather bouncy with a very characteris-
teristics: tic hop after the first long beat. Often the basic Pan-Hellenic Syrtós is done, and as the dancers get into the dance they begin to dance more vigorously, adding the hops and stamps. This Syrtós often breaks up into cpls and becomes a Báλλos with the same type of styling.

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>
		 slow and  quick quick
1	S 	Step sdwd to R on R ft.
	Q 	Step across in front of R on L ft (or step behind R on L ft).
	Q 	Step to R on R ft.
2	S 	Step across in front of R on L ft.
	Q 	Step to R on R ft.
	Q 	Step across in front of R on L ft.
3	S 	Step to R on R ft.)
	Q 	Step next to R on L ft)
	Q 	Step in place on R ft)
4	S 	Step in place on L ft) Facing ctr
	Q 	Step in place on R ft)
	Q 	Step in place on L ft)

The "special" style of the Syrtós and Báλλos is caused by the hop on the "and" beat after the slow count of each measure.



1		Step sdwd to R on R ft. Hop on R ft. Step across in front of R on L ft. Step next to L on R ft.
2-4		Repeat action of basic step.

Dancers will tend to be on the balls of the feet. You begin to feel as if you are skimming over the ground and barely touching it.

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ESPERANZA
(Philippines)

Esperanza (es-peh-RAHN-zah is a lady's name. This lively dance originating from the province of Camarines Sur on the southern part of Luzon must have been named after a lovely lady.

Costume: W wears balintawak or patadyong. M wears barong tagalog and white pants.

Music: Records: Mico Records, MX-536-A, or Villar Records, Philippine Folk Dances, Series #2, MLP 5004-S, side 1, band 3. 2/4 meter.
Piano: Francisca Reyes Tolentino, Philippine National Dances, Silver Burdett Co., New York, 1946

Formation: Ptrs stand side by side about three ft from each other, facing audience. W stands at ptr's R facing audience.

Steps and Styling: Three-step turn: (two meas): Make one CW turn in place with three steps beginning R, one step to a ct: (cts 1,2,1); hold (meas 2, ct 2).
Mincing step: R(L) slightly diag in front of L(R), heels raised. Execute tiny steps sdwd R(L) as many times as necessary.
Galop: Step R(L) in front (ct 1); and cut the R(L) with the L(R) thus displacing it and at the same time taking the wt of the body with the L(R) (ct ah). It takes two Galops to a meas. This is executed with L ft leading and may be done in any direction.
Arms in reverse "T": Arms are side horizontal, elbows bent at R angles, forearms parallel to head, palms fwd or facing inward, fists loosely closed.
Kumintang: Moving the hand from the wrist either in CW or CCW direction.
Arms in lateral pos: Both arms are at one side, either sdwd R or L. This may be done at shldr, chest, or waist level.
Change step: (one to a meas): Step R fwd (ct 1); close L to R (ct &); step R again fwd (ct 2); hold (ct &).

Meas

Pattern

- 1-2 INTRODUCTION. Three-step turn CW in place and bow to audience. W holds skirt, M hands open on the sides at shldr level.
- FIGURE I.
- 1-2 Beginning R, three steps fwd (cts 1,2,1), tap L close to R (ct 2), arms hanging loosely at sides swinging gracefully fwd and bkwd.
- 3-4 Beginning L, three steps bkwd to original places (cts 1,2,1), tap R close to L (ct 2). Arms as in meas 1-2.

ESPERANZA (continued)

- 5-16 Repeat action of meas 1-4 three more times, four in all.
On final ct, take wt on R.

FIGURE II.

- 1-12 Turn 1/4 R. With L leading, execute Mincing steps sdwd L.
(Take four tiny steps for each meas), L arm in reverse "T"
pos doing the kumintang at every meas, R hand on waist.
13-16 With R leading, seven Galop steps sdwd to original places.
Pause on the last ct. W holds skirt, M hands on waist.
(Take two Galops for every meas.)
17-32 Turn R about and repeat action of meas 1-16, Fig. II.
This time R is leading in meas 1-12, and L in meas 13-16.
Reverse pos of arms in meas 1-12. Finish facing audience.

FIGURE III.

- 1-16 Repeat action of meas 1-16, Fig. I. Finish with wt on L ft.

FIGURE IV.

- 1-12 Twelve small Change steps fwd. Arms in lateral pos mov-
ing sdwd R and L.
13-16 Turn R 1/4. Galop to original places as in meas 13-16,
Fig. II. Finish facing audience.
17-28 Repeat action of meas 1-12, Fig. IV.
29-32 Turn L 1/4 and repeat action of meas 13-16, Fig. IV.

FIGURE V.

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

FIGURE VI. Ptrs face each other.

- 1-12 W hops on L, M on R, 24 times going twd audience. The
knee of the other leg is raised in front swinging sdwd
R and L for W, L and R for M. W holds skirt, M places
hands on waist. Take one hop on each ct.
13-16 Galop sdwd to original places as in meas 17-32, Fig. II.
17-32 Ptrs turn R about to face away from each other. Repeat
action of meas 1-16, Fig. VI, hopping on the other ft
in meas 1-12.

FIGURE VII. Ptrs face audience.

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

FIGURE VIII. Ptrs face each other. Ptrs join hands
in crossed pos with R over L.

- 1-32 Repeat action of meas 1-16 of Fig. VI twice with hands
always joined.

FIGURE IX. Ptrs face audience.

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

MUSIC FINALE.

- 1-2 Three-step turn CW in place and bow to audience.
W hold skirt, M hands as in introduction.

Presented by Bernardo T. Pedere

HIMIG SA NAYON
(Philippines)

Himig sa Nayon (Hee-meehg sah NAH-yohn) means country folk tune. This dance is characterized by the graceful, simple, and expressive quality inherent in most Philippine rural dances.

Costume: W wears balintawak. M wears barong tagalog and any colored trousers.

Music: Records: Mico records, MX-640-A (45 rpm) or Villar Records, Philippine Folk Dances, Vol. XI, MLP/MLS 5133, side 1, band 4. 3/4 meter.
Piano: Francisca R. Aquino, Philippine Folk Dances, Vol. III, Manila, Philippines, 1956.

Formation: Ptrs stand opp each other about 6 ft apart. W stands at ptr's R when facing audience.

Steps and Styling: Three-step turn: (2 meas): Make one CW turn in place with three steps beginning R (cts 1,2,3); close L to R (meas 2, ct 1); hold (cts 2,3).
Sway balance with a raise: Step R(L) obliquely fwd R(L) (cts 1,2); step L(R) across R(L) in front (ct 3). Step R(L) obliquely bkwd R(L) (ct 1); raise L(R) knee in front (cts 2,3). Bend body slightly fwd on ct 1 and raise gradually upward to erect pos on cts 2,3. Open arms sdwd at shldr level on the first three cts (cts 1,2,3); bend forearms fwd and bring hands close to chest on the next three cts (cts 1,2,3).
Cross step: Step R(L) sdwd (ct 1); step or slide L(R) sdwd R(L) across the R(L) in front (cts 2,3). Put wt on the L(R) at the end of the third ct.
Waltz (Native Waltz): Step fwd on L (ct 1); step R near L (ct 2); step fwd on L (ct 3). Step alternates. (This is similar to an ordinary two-step.)

Hand Movement: Arms in lateral pos: Both arms are at one side, either sdwd R or L. This may be done at shldr, chest, or waist level.
Arms in reverse "T": Arms are side horizontal, elbows bent at R angles, forearms parallel to head, palms fwd or facing inward, fist loosely closed.

Meas

Pattern

2 meas INTRODUCTION. Three-step turn CW in place and bow to ptr. W holds skirt, M places hands on waist.

1-4 FIGURE I. Ptrs face each other.
Point R in front (cts 1,2,3). Circle R outward in air and point across L in rear (cts 1,2,3). Beginning R, three steps sdwd R (cts 1,2,3). Stamp L close to R without putting wt on it (ct 1); pause (cts 2,3); W holds skirt, M hands on waist.

HIMIG SA NAYON (continued)

- 5-8 Repeat action of meas 1-4, beginning with L.
 9-12 Repeat action of meas 1-4.
 13-16 Beginning L, four Native Waltz steps obliquely fwd L to ptr's place, passing by L shldr. Turn R about to face ptr on 4th waltz. Arms in lateral pos, moving sdwd L and R alternately.
 17-32 Repeat all action of meas 1-16, finishing in original places.

FIGURE II. Ptrs face each other.

- 1-2 Beginning R, three steps fwd to be in one line at ctr by L shldr. W holds skirt, M hands on waist (cts 1,2,3). Brush L fwd, R arm overhead, L arm held in front at chest level (cts 1,2,3).
 3-4 Repeat action of meas 1-2, Fig. II, beginning on L, moving bkwd to original place, L arm high when brushing R.
 5-8 Repeat action of meas 1-4, Fig. II, standing by R shldr in meas 1-2.
 9-12 Face L so that R shldr is twd each other. Beginning R, three Cross steps sdwd R to ptr's place. Pass facing each other. Pause (meas 12). W holds skirt, M hands on waist.
 13-14 Turn CCW to face each other. Native Waltz sdwd R and L. Arms in lateral pos moving sdwd R and L.
 15-16 Three-step turn CW in place, hands as in meas 9-12, Fig. II. Finish facing ptr.
 17-32 Repeat action of meas 1-16, Fig. II, finishing in original places.

FIGURE III. Ptrs face each other.

- 1-16 Beginning R, eight Sway balance steps with a raise, R and L alternately. Arms at shldr level, opening and closing to chest alternately. Turn both forearms before opening.
 17-32 Face front, and repeat action of meas 1-16, Fig. III.

FIGURE IV. Ptrs face each other.

- 1-2 Native Waltz sdwd R and L. Arms in lateral pos, moving R and L.
 3-4 Native Waltz R fwd, and L bkwd. R arm fwd with palm up at chest level, L hand on waist when waltzing fwd. Bring R hand close to chest when waltzing bkwd.
 5-8 Step sdwd (ct 1); brush L fwd (ct 2); step L close to R (ct 3). Repeat same movements (cts 1,2,3). Step R sdwd (ct 1); tap L in front three times (cts 2,3,1); pause (cts 2,3). R arm in reverse "T" pos, L arm bent fwd at shldr level.
 9-16 Repeat action of meas 1-8, Fig. IV, beginning L. Reverse pos of arms.
 17-32 Repeat action of meas 1-16, Fig. IV.

SALUDO.

- 1-2 Repeat action of Introduction.

Presented by Bernardo T. Pedere

LUBI-LUBI
(Philippines)

Lubi-Lubi (LOO-bee-LOO-bee) is a very popular ballroom folk dance that had its early origin in the provinces of Leyte and Samar. Lubi means coconut. This dance obviously derived its name from the song dancers and spectators customarily sing during the dance rendition. Its mass appeal is so widespread that many variations from it have evolved. This version was choreographed by Bernardo T. Pedere of the common steps he learned from the old people in the town of Burauen, province of Leyte. It is usually performed by a cpl or several cpls scattered informally around the room, following no definite movement pattern. In this version, the figures are arranged so that it is performed as a social mixer.

Costume: Any Philippine costume.

Music: Mica Records, MX-516-B. 45 rpm. 3/4 meter.

Formation: Cpls hold as in ordinary ballroom dance pos forming a circle set formation. M faces CCW, W CW. The whole set moves CCW as dance progresses. Any number of cpls may take part.

Steps & Styling: Sway balance with a raise: Step R(L) obliquely fwd R(L) (cts 1,2); step L(R) across R(L) in front (ct 3). Step R(L) obliquely bkwd R(L), (ct 1); raise L(R) knee in front (cts 2,3). Bend body slightly fwd on ct 1, and raise gradually upward to erect pos on cts 2,3. Open arms sdwd at shldr level on cts 1,2,3, bring R(L) hand overhead (cts 1,2,3), L(R) hand in front at chest level.
Dancers sway gracefully from side to side when doing the waltz steps in ballroom dance pos.

Meas

Pattern

1-2 INTRODUCTION.

FIGURE I.

A 1-4 Starting M R, W L, cpl takes four waltz steps fwd moving CCW in a set. M moves fwd, W bkwd.

5-8 Starting M R, W L, two waltz turns CW (two waltz steps for each turn) slowly moving fwd in LOD to finish with M's back to LOD, W faces LOD.

9-12 Repeat action of meas 1-4 with W moving fwd, M bkwd.

FIGURE II.

A 1-8 Release hold. Beginning R, four Sway Balance steps with a raise, R and L alternately, R and L arm high alternately.

LUBI-LUBI (continued)

- 9-12 M: Beginning R, four waltz steps fwd to go halfway around ptr moving CW passing R shldr to finish in front of next W in LOD. Hands on waist. Assume ballroom dance pos with new ptr on last ct.
- W: Two waltz steps in place, R and L, and two waltz steps R and L to turn about to face new ptr. Clap hands on cts 2,3 of every meas. Assume ballroom dance pos with new ptr on last ct.

FIGURE III.

- B 1-12 Repeat action of meas 1-12, Fig. I.
- 13-16 Release hold. Beginning R, four waltz steps R and L alternately. W holds skirt, M hands on waist.

FIGURE IV.

- B 1-12 Repeat action of meas 1-12, Fig. II.
- 13-16 Repeat action of meas 13-16, Fig. III with new ptr.

Repeat dance from the beginning two times.

Presented by Bernardo T. Pedere

SAKUTING
(Philippines)

Sakuting (sah-koo-TING) was discovered among the Christian Filipinos in Abra province on the island of Luzon. It is a percussive mock fight dance where performers hold one stick in each hand with which they produce rhythmic effects in time to music Chinese in influence.

It is customary in the Ilocos region at Christmas time to dance this in front of homes and in the town plaza. Groups of boys and young men go to the lowlands to perform from house to house for which they receive gifts of money, drinks, fruits, and typical Filipino delicacies especially prepared for the Christmas season. Traditionally, this dance used to be done by M only. Nowadays, it is more commonly performed by M and W.

Costume: W wears balintawak. M wears barong tagalog or camisa de chino and trousers of any color. Each dancer holds two sticks (one in each hand) about 1-1/2 ft long, 5/8 inch in diameter.

Music: Records: Mico Records, MX-536 (45 rpm). or Villar Records, Philippine Folk Dances, MLP-5000, side 1, band 7
2/4 and 3/4 meter.
Piano: Francisca Reyes Tolentino, Philippine National Dances, Silver Burdett Co., New York, 1946

Formation: A set of four cpls with ptrs standing opp each other about four ft apart. However, in this version, a set of two cpls is found to work more effectively. Dancers stand alternately in a set. See diagram:

Cpl 1	X	O
Cpl 2	O	X

Steps: Change step: (one to a meas): Step R fwd (ct 1); close L to R (ct &); step R again fwd (ct 2); hold (ct &).
Note: When hitting own sticks, it is always R over L, and L over R alternately.
Waltz (Native Waltz): Step fwd on L (ct 1); step R near L (ct 2); step fwd on L (ct 3). Step alternates. (This is similar to an ordinary two-step.)

Meas

Pattern

2/4 meter

1-2 INTRODUCTION.

SAKUTING (continued)ENTRANCE.

- 3-16 Begin R, march fwd to proper places. Hold R hand in front with R elbow bent; L hand placed at back of waist. One step for each ct. Face ptr on last meas.

FIGURE I. Weaving In and Out. (Ptrs facing.)

- 1-8 Cpl one weaves in and out of cpl 2: Leap fwd R (ct 1); close L to R (ct &); step R fwd (ct 2). This is like a Change Step except for the leap on the first ct. Meanwhile, cpl 2 does the following steps in place: Cut L fwd with R (ct 1); step L in place (ct &); step R close to L (ct 2). Hit sticks together in the following manner: hit sticks in front (R over L) (ct 1); hit again (L over R) (ct &); R over L (ct 2). Repeat hitting sticks alternately L over R, R over L, etc.
- 9-16 Repeat action of meas 1-8, with cpl 2 dancing action performed by cpl 1, and cpl 1 doing action previously danced by cpl 2.

3/4 meterFIGURE II. Basic Step. (Ptrs facing.)

- 1 Dancers bend down and hit sticks on floor (ct 1); rise and strike sticks in front (waist level) R over L (ct 2); L over R (ct 3).
- 2 Repeat action of meas 1, Fig. II.
- 3 One Native Waltz step sdwd R. Strike own sticks sdwd R, twice, strike in front once.
- 4 Repeat action of meas 3, Fig. II, in opp direction, striking sticks L over R.
- 5 With a spring, step R obliquely fwd R and place L heel in front. Ptrs are in one line by L shldrs. Strike ptr's L stick with own (ct 1); strike own sticks twice, R over L, L over R (cts 2,3).
- 6 Spring and step L obliquely fwd L and quickly close R to L. Ptrs are in back to back pos. At the same time, hit ptr's stick (W R with M L; W L with M R). The M's knuckles are in front and W's are behind (ct 1); hit own sticks together twice, R over L, L over R (cts 2,3).
- 7 Spring and step R bkwd and place L heel in front bringing ptrs side by side as in meas 5, Fig. II. Hit sticks as in meas 5, Fig. II.
- 8 One Native Waltz step bkwd L to original places. Hit own sticks together three times, R over L, L over R, R over L.
- 9-16 Repeat action of meas 1-8, Fig. II with opp ftwk and standing by R shldrs in meas 13.

FIGURE III. Under Leg. (Ptrs facing.)

- 1-2 Beginning R, two Native Waltz steps obliquely fwd R. Ptrs stand in one line by L shldrs at end of second waltz. Strike own sticks together three times to a meas.

SAKUTING (continued)

- 3 M: Raise R leg fwd, strike own sticks once under leg (ct 1); lower leg and strike own sticks together in front at about waist level (cts 2,3), R over L, L over R.
W: Bend and strike own sticks together slightly off the floor close to R ft (ct 1); rise and strike own sticks together in front at about waist level (cts 2,3), R over L, L over R.
- 4 Strike L stick once with L of ptr (ct 1); own sticks twice (cts 2,3), L over R, R over L.
- 5 Repeat action of meas 3, Fig. III with opp ftwk.
- 6 Repeat action of meas 4, Fig. III.
- 7-8 Repeat action of meas 1-2, Fig. III, moving bkwd to original places.
- 9-16 Repeat action of meas 1-8, Fig. III, beginning L. Ptrs stand by R shldrs. Strike sticks under L leg and strike R sticks with R sticks of ptr.

FIGURE IV. Silent.

- 1-2 Repeat action of meas 1, Fig. II. Begin R, take one small step fwd on ct 1 of each meas. Ptrs end near each other.
- 3 Hold own sticks together with R and L parallel to each other. One Native Waltz step sdwd R. Swing own sticks together from R side and strike ptr's sticks together (ct 1); strike own sticks together twice, R over L, L over R (cts 2,3).
- 4 One Native Waltz step sdwd L. Swing own sticks from L and strike ptr's sticks together (ct 1); strike own sticks together twice (cts 2,3).
- 5 With spring, step R obliquely fwd R placing L heel in front. Ptrs are in one line standing by L shldrs. Bend fwd slightly and open arms at sides without striking sticks (Silent, ct 1); strike own sticks together twice, trunk erect (cts 2,3).
- 6-8 Repeat action of meas 6-8, Fig. II. No strikes on ct 1.
- 9-16 Repeat action of meas 1-8, Fig. IV, beginning L and standing by R shldrs. Swing own sticks together from L in meas 11, and from R in meas 12.

FIGURE V. Right and Left Sticks.

- 1-2 Repeat action of meas 1-2, Fig. III.
- 3-4 Beginning R, one Native Waltz turn CW (two waltz steps), moving obliquely fwd, ptrs finish facing in a single line at ctr. Strike own sticks three times to a meas while doing the turn.
- 5 Strike R sticks once with ptr (ct 1); strike own sticks together twice (cts 2,3), L over R, R over L.
- 6 Strike L sticks once with ptr (ct 1); strike own sticks together twice (cts 2,3), R over L, L over R.
- 7-8 Two Native Waltz steps fwd (R, L) to ptr's place. Strike own sticks three times, R,L,R. Finish facing ptr.
- 9-16 Repeat action of meas 1-8, Fig. V; finish in original places.

SAKUTING (continued)

2/4 meter

FIGURE VI. Combat.

Cpls 1 and 2 form a square. All face ctr of set.

- 1-2 W1 with W2: Two Change Steps fwd to ctr, beginning R, stand with R shldr turned to each other. Strike own sticks three times (cts 1,&,2) during each meas.
- 3-4 Strike R stick once with opp W (ct 1); strike own sticks twice (cts &,2). Repeat same movement (cts 1,&,2).
- 5-6 Turn L shldr to opp W. Repeat action of meas 3-4, Fig. VI striking with L stick of opp W (ct 1); strike own sticks twice (cts &,2).
- Note: W1 and W2 do Change Steps in place (R,L) as they hit each other's sticks.
- 7-8 Beginning R, two Change Steps bkwd to original places. Strike sticks as in meas 1-2, Fig. VI.
- M: Beginning R, eight Change Steps in place hitting own sticks three times in each meas (cts 1,&,2) as ptrs dance in ctr of set.
- 9-16 M1 and M2 repeat action of W1 and W2, while they repeat action of M1 and M2 as done in meas 1-8, Fig. VI.
- 17-24 Neighbors Together: Neighbors face each other. M1 and W2, W1 and M2 repeat action of W1 and W2 in meas 1-8, Fig. VI.
- 25-32 Ptrs Together: Ptrs face each other: repeat action of W1 and W2 in meas 1-8, Fig. VI.

FIGURE VII. Floor, Waist, Overhead, Back. (All face ptrs.)

Strike own sticks three times (cts 1,&,2) throughout this figure except in meas 1.

- 1 Bend down and strike own sticks on floor three times (cts 1,&,2).
- 2 Raise trunk and strike own sticks together three times at waist level in front (R,L,R).
- 3 Raise sticks overhead and strike own sticks three times (R,L,R).
- 4 Place hands behind the waist and strike own sticks three times (R,L,R).
- 5-16 Repeat action of meas 1-4, Fig. VII three more times, four in all.
- 17-32 Turn R about. Facing away from ptr, repeat action of meas 1-16, Fig. VII.

3/4 meter

FIGURE VIII. (Circle formation.)Ftwk:

- 1-16 Face CW in a circle. Beginning R, 16 Native Waltz steps fwd in the circle.

SAKUTING (continued)Stick rhythm:

- Meas 1: Strike own sticks three times at R side (R over L, L over R, R over L).
 Meas 2: Repeat action of meas 1, Fig. VIII to L side.
 Meas 3: Strike own sticks together four times to R side (cts 1,&,2,3), (R,L,R,L).
 Meas 4: Repeat action of meas 3, Fig. VIII to L side
 Meas 5-16: Repeat action of meas 1-4, Fig. VIII, three more times to finish in original places.

FIGURE IX. Lyre.

- W stands facing close to ptr, holding sticks horizontally and parallel to each other. The R stick is at head level, the L is at the level of chest. M1 stands in front of W1, M2 in front of W2. M hits W's sticks as if playing lyre with both hands (R hand up, L hand low). W hold sticks firmly (cts 1,&,2,&,3).
 1
 2 W: Beginning R, take three-step turn CW in place. Sticks are held in the same pos.
M: Beginning R, three-step turn CW moving twd next W. M1 to W2, M2 to W1. Sticks are held crossed; R over L overhead.
 3-8 Repeat action of meas 1-2, (Fig. IX) three more times. M finishes last meas standing behind ptr.

EXIT.

- 1-12 With W1 leading, all exit taking 12 waltz steps, beginning R. Hit own sticks at the R and L side alternately.
 Chord

Note: Villar recording has 11 meas and a chord.

Presented by Bernardo T. Pedere

FUNDAMENTALS OF MOTION

I. Dancer's Stance

- A. Ribs up
- B. Knees relaxed and slightly bent
- C. Hips tucked
- D. Weight forward
- E. Head up
- F. SMILE

II. Movement classified according to base

- A. Axial -- any movement done in place
 - 1. Claps in Hava Nagilla
- B. Locomotor fundamentals
 - 1. Walk (step)
 - a. Through foot from heel to toe (Ivanice)
 - b. Dancer's walk: toe to heel
 - 2. Run
 - 3. Leap) Extend ankles on takeoff and land
 - 4. Hop) with bent knees
 - 5. Jump)
 - 6. Slide
 - a. To change feet, slide 7-1/2, 3-1/2, 1-1/2.
One and a half is a two-step.
 - 7. Skip
 - 8. Gallop
 - a. Change feet as for slide -- add hop:
rudimentary polka

III. Combinations of Fundamentals

- A. Step, Hop
 - 1. Change directions, e.g., Caballito Blanco
 - 2. Cross in back -- Russian reel
 - 3. Change rhythm to long, short: hop waltz, e.g.,
Kreuz Koenig
- B. Step, Step, Hop
 - 1. Step R, L, hop L -- Mazurka
 - 2. To change feet, dance three mazurkas and three
plain steps
 - 3. Variation: Step fwd R, L, pull back slightly on L
hop (R knee bent and R ft crossed in front of L leg).

FUNDAMENTALS OF MOTION (continued)

4. Variation: Step R, L -- on L hop, make a small ronde de jambe outward with R.
 5. Finnish-American social dance mazurka:
 - a. Open pos: inside hands joined. Starting outside ft, dance three mazurkas. On three steps to change, cross W to the L. M steps back L on first step.
 - b. Dance just one mazurka and change.
 - c. Add two-step turns.
- C. Step, Step, Step, Hop
1. Plain schottische.
 2. Cross L in front, back R, side L, hop: "Israeli Schottische," e.g., "Harmonica."
 3. Cross R in front, rock back L, rock fwd R, hop R, extending L fwd -- done small: "Romanian Kolo."
 4. Side L, cross R in back, side L, hop L, extending R across in front. (Add step-hop to R's "Hora.")
 5. Scottish Strathspey setting step: step side R, step L in back, with L instep close to R heel, step side R, hop R with L ft extended low behind R ft.
- D. Leap, Step, Step
1. From side to side -- quick, quick, slow.
 - a. "Israeli": leap side R, step L beside R, step R in place.
 - b. "Balkan": leap side R, step L fwd, step back R.
 - c. Rudimentary Pas de Basque: leap R, cross L ft in front of R, step back R.
 - d. "Irish": Dance high on toes, ft turned out. Leap side R, touch tip of L toe across in front, step back R, bringing L knee high.
 - e. "Scottish": leap side R, step on L toe close to R ft, so heel is over R instep, step R and extend L knee, so L toe is pointed close to floor.
 2. Forward
 - a. Irish reel promenade: step-quick, quick slow.
 - b. Jota Pas de Basque: even rhythm 1-2-3. Leap side L, step R heel fwd, step L close to and behind R.
 - c. Ballet Pas de Basque: leap side R, slide L ft fwd, toes out, bring R ft to L to "cut." (Even rhythm.)

FUNDAMENTALS OF MOTION (continued)

E. Step-hop-step: again make change to other ft with three plain steps.

1. Forward: (three + change)
2. In place: step L, hop L, step fwd R
step L, hop L, step back R, and change
3. Sideward: cross L in front, hop L, step side R
4. Sideward as in 3., add clicking R heel to L on hop.

IV. Objective factors of movement. (Every movement has all these factors.)

A. Quality

1. Swinging - short impulse, long follow-through
2. Sustained - continuous controlled impulse
3. Vibratory - impulse and follow-through simultaneous
4. Percussive - all impulse with minimum follow-through
5. With suspension
 - a. Two beat swing, rising on toes on back swing and up swing
 - b. Strike - R ft back - push off floor with R ft - let that force carry your R leg fwd until you "fall" on R ft in front of L
 - c. Leap is run with added moment of suspension
 - d. Small moment in Yemenite step

B. Tempo - rate of speed

1. Walk: 1,2,3,4 - twice as fast: 1&2&3&4& - twice as slow: 1 - 2 -
2. At Va'ani
3. Arms in Hava Nagilla

C. Duration -- how long the movement continues

1. one hop vs. 16 hops in Polyanka
2. Alunelul 5-3-1
3. Hamavdil 5 cts and 6 cts

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

1. Scottish vs. elaborate bow
2. Arms in Ha'er Beafor vs. Karoun
3. Big and little hop-step-hop
4. Two steps in Sepastia Bar
5. Step hops
 - a. Kreuz Koenig
 - b. Russian reel (Variations)
 - c. Bela Rada

FUNDAMENTALS OF MOTION (continued)

E. Level: vertical space used

1. Knee bends
 - a. Prysiadkas
 - b. Step, cross, in At Va'Ani
 - c. Balkan bend, stretch, bounce, bounce
2. Camel sway in Sham Hareh Golan
3. Fwd bend -- second step of Orjent

F. Direction

1. Slide in all major directions
 - a. Fwd with L 3-1/2, back R 3-1/2
 - b. Diag for L 3-1/2, back diag R 4
 - c. Diag for R 3-1/2, back diag L 3-1/2
 - d. Circle R 8
2. Corrido grapevine vs. Tzadik Katamar
3. Haroa Haktana turn R, L; L, R, R, R
4. Turn back on second count of Kreuz Koenig
5. Yemenite step
6. Element of focus
 - a. Too often on the floor
 - b. Eye contact with ptr or group
 - (1) Grand R and L
 - (2) back, face, and turn around
 - c. Abrupt changes in Ken Yovdu
 - d. Sepastia Bar: big and little, two steps, eyes down on little, up on big
7. Make changes abrupt to give emphasis, e.g., Tzadik Katamar

G. Rhythm

1. Even and uneven locomotor fundamentals
2. Basic steps
 - a. Even 4 ct, e.g., Schottische, Grapevine, Scottish Strathspey setting step, etc.
 - b. Even 3 ct, e.g., Waltz run, Mazurka, etc.
 - c. Uneven quick, quick, slow, e.g., slow tempo -- two-step, three-step turn, etc. -- fast tempo -- Pas de Basque, Irish Promenade, etc.

FUNDAMENTALS OF MOTION (continued)

3. Dalcroze exercise:

three steps in four beats: 1,2,3,-; 1,2,-,4;
1,-,3,4; -,2,3,4

four measures each

one measure each, e.g., Jota: 1,-,3,4,5,6

V. Theory of turns: predicated on the theory that part of the movement is fwd and part back. This does not apply to all turns.

A. Slow stepping turn

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

B. Complete turn in two steps

1. Step R sdwd, turning 1/2 R, step L back, spinning on L to face original direction -- CW turn
2. Reverse ft and direction -- CCW turn

C. Waltz turns

1. CW -- Step R fwd, turning 1/4 R, side close, turning 1/4 R, step L back, turning 1/4 R, side close, turning 1/4 R
2. CCW -- Step L fwd, turning 1/4 L, side close, turning 1/4 L, step R back, turning 1/4 L, side close, turning 1/4 L.

NOTE: Usually when a waltz turn is called for, the M is facing LOD with L ft free, so he starts: step, back L, turning 1/4 R and proceeds as above -- voila perfect turns!

D. Two-step turns

1. CW -- facing LOD, starting L -- side close, turning 1/4 R -- step back L, turning 1/4 R, side close, turning 1/4 R, step fwd R.
2. CCW -- facing LOD starting L -- side close, turning 1/4 L -- step fwd L, turning 1/4 L, side close, turning 1/4 L, step back R.

E. Making other turns easy

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

FUNDAMENTALS OF MOTION (continued)

VI. Folk Dancing vs. "Step Doing," (courtesy of Jack McKay's: "Square Dancing vs. Square 'Doing.'")

A. Natural follow-through: don't let ft "solo" -- but be aware of variances of style. Very often just the opposite gives "ethnic" flavor.

1. Step hops -- side R, cross L in front, back R: L shldr should dip on cross
2. Sway side to side with "giving" knees
3. Grapevine
 - a. Natural follow-through: hip and shldrs turn with crossing step. Lead with toe front cross: heel back cross.
 - b. Contrapusto: "Twist" -- when hips twist R and shldrs twist L, e.g., Oravaisten
 - c. Rigid hips: turn ft out to ease crossing. Lead with heel on front and back cross.
4. Balance: side R, cross L in back, step R in place, shldr to R on first step.
5. Vo-Sadu: as R arm comes across in front, twist L.

B. Natural Opposition

1. Walking (running, leaping): as L ft steps fwd, R arm moves fwd.
2. Dalcroze exercise as in IV-G-3: walking 1,2,3,-, hold arms on 4.
3. Exception: Irish hands easily at sides

C. Body leads

1. Shldr lead, e.g., Polyanka, Vo-Sadu
2. Wrist lead, e.g., Vo-Sadu
3. Hip lead, e.g., Grapevine
4. Anacrusis: Accenting the previous ct to emphasize ct 1, e.g., Tzadik Katamar, Sham Hareh Golan

Dance as well as you can! But don't let striving for "perfection" or quantity spoil your enjoyment!

R E L A X ! ! ! ! !

Presented by Pirkko Roecker

SCOTTISH GLOSSARY

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

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

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

SCOTTISH GLOSSARY (continued)STRATHSPEY STEP
"TRAVELLING"4/4

1

Keeping ft close to floor,
step fwd on ball of R;

2

step L close behind R, L
instep to R heel;

3

keeping ft close to floor,
step fwd R, bending R knee
slightly;

4

hop R, bringing L fwd pass-
ing through close to R, toe
pointing down and close to
floor, knee turned out.
Next step begins L.SCOTTISH STEP PATTERNS AND STYLING.

ALLEMANDE: (8 meas) Danced by two cpls, first cpl followed closely by second cpl for first four meas. Cpls in varsouvienne pos, M hands raised from normal handshake hold so that W L on bottom and W R on outside.

meas

1 Dance diag fwd R;

2 Turn 1/4 CCW to face M side of the dance and move
fwd ctr.

3 Dance across the dance and turn 1/4 CCW to face down.

4 Dance a long step down on the M side.

5 Both cpls turn 1/4 CCW into ctr to form a line facing
W side.6 Dance twd ctr while W turns 1/2 CCW under M R arm
to face ptr, both hands still joined.

7-8 Release hands and dance bkwd into own place.

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

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

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

CAST OFF: An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

CAST UP: The same movement (as CAST OFF) back to place, except that M turn CW and W CCW to dance up behind own line.

SCOTTISH GLOSSARY (continued)

LONGWAYS FORMATION: Designated number of cpls in two lines, a line of M facing a line of W, ptrs facing, M L shldr twd music or head of line. Cpls are numbered, with cpl 1 at head of line.

POLITE TURNS: The long turns made in a Rights and Lefts pattern by the dancers moving CW. These turns are at the end of meas 8 after the dancers have changed places on the sides, giving L hands in passing. Those passing on the inside of the set must turn CCW into their own L arm to face ctr.

REEL OF THREE: (8 meas) A dance figure for three people in a line, ctr dancer facing out, and outside dancers facing in. All three people are active and describe on the floor a pattern of a Figure of 8, consisting of two loops, one loop made CW and the other CCW. All three dancers go around the Figure of 8 in the same direction as in "follow the leader."

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

meas

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

The above information is taken from the new Steps and Styling Volume soon to be published by the Folk Dance Federation of California.

BONNIE ANNE
(Scotland)

The story, steps and music were given to Mrs. MacNab by an elderly lady who came from Argyllshire to settle in Prince Edward Island, Canada.

The story goes that a band of gypsies stole a little girl from her home in England. She was brought to Scotland and reared with gypsy children. She always seemed to be different and kept much to herself, so the Highland folk called her "An Rioghal Leanabh" -- The Royal Child. As she grew to womanhood and was considered the best dancer in the village, one of the dances was named for her: Lagach Anna -- Bonnie Anne.

Music: Records: Parlophone PMD 1029-10" (33-1/3), side 1,
band 1. Beltona BL 2626. 6/8 meter.

Formation: Four cpls in longways formation. First lady is always "Bonnie Anne."

Steps: Cut Step* Balance: two cut steps, R displacing L bkwd, then L displacing R fwd.
Set (two meas): Pas de basque R & L. Whenever someone sets to you, you always set also.
Skip Change of Step: Hop L lifting R fwd with toe pointing down, knee turned out (ct 6 of preceding meas). Step fwd R (ct 1); step close behind R, L instep close to R heel (ct 3); step fwd R (ct 4); hop R, bringing L leg fwd passing through with a straight knee (ct 6). This is the start of next Skip Change of Step.
Pas de Basque: Leap onto R; knee and toe turned out (ct 1). Step ball of L beside R with L heel to R instep and L toe turned out (ct 3). Step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out (ct 4). Next step begins with leap onto L.
High-Cut: Start with wt on L, begin leap with high elevation during which both legs are spread out to the sides as far as possible, knees straight and toes pointed down (ct 6 of preceding meas). Land on R with L sharply hitting the back of R calf, toe pointing down and L knee turned out (ct 1). Repeat, landing L (cts 3,4).

* Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of Calif., Inc., San Francisco.

Always start R unless otherwise noted.

BONNIE ANNE (continued)MeasPatternChord INTRODUCTION.I. PETRONELLA.

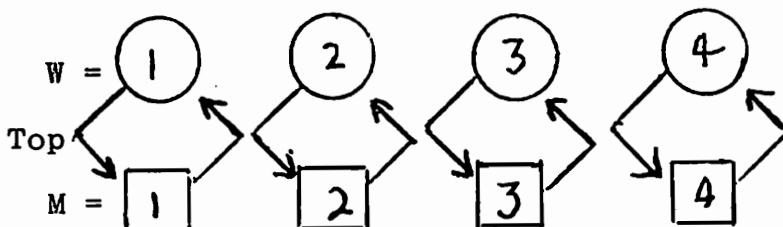
1-2 All dance two pas de basque R, L turning 3/4 CW and progressing 1/4 CCW around ptr to end facing ptr all in single line up and down the hall.

3-4 Set to ptr.

5-8 Repeat action of meas 1-4 progressing into ptr's place. (See diagram 1.)

9-16 Repeat action of meas 1-8 progressing CCW back to place.

Diagram 1

II. SET AND TURN.

1-2 Cpl 1 set to ptr, W moving in to face M.

3-4 Cpl 1 join both hands and turn once CW to end M in place, W facing M2. Meantime, W2, 3, and 4 dance two skip change of steps up twd top of set to move up one place.

5-8 Cpls 1 and 2 set to and turn, W1 with M2 and W2 with M1 to end M in place and W facing next M in line. Meantime, W3 and W4 move up one place as before.

9-12 Repeat action of meas 5-8 (Fig. II) each setting to and turning next person.

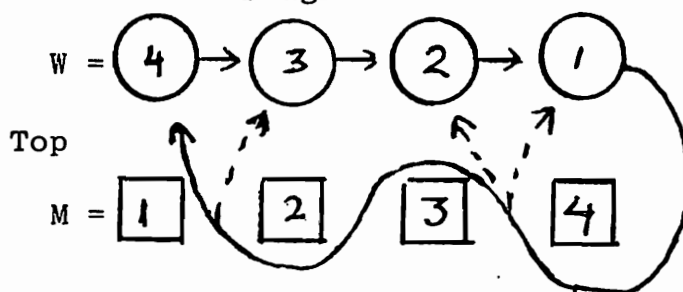
13-16 Repeat action of meas 5-8 (Fig. II) each setting to and turning next person ending with W in reversed order. (See diagram 2.)

III. LEAD AROUND (WEAVE).

1-6 W1 leading other W dance six skip change of steps CW around M4, in front of M3, and behind M2. W2 follows W1, W3 and 4 following down the set around M4 to end all in one straight line with W1 and 2 between M1 and 2 and W3 and 4 between M3 and 4.

7-8 Each two W join inside hands and dance two skip change of steps across set turning away from one another into own orig place. (See diagram 2.)

Diagram 2

IV. SET AND TURN.

9-16 All set twice to ptrs and turn ptr by R once around with four skip change of steps. On last meas W turn CW under M R arm to end in alle-mande pos (varsouvienne pos) facing up the set.

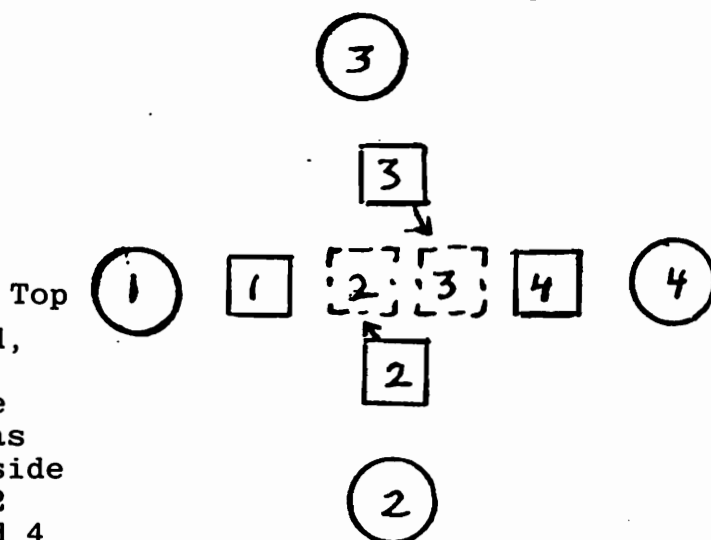
BONNIE ANNE (continued)V. FORMING SQUARE.

- 1-4 Cpl 1 only dance four pas de basque moving slightly fwd, turn 1/2 CW at top of set to finish side by side facing down.
- 5-8 Cpl 2 dance four pas de basque starting L out to L to M side of set, turning 3/4 CCW to end side by side facing in.
- 9-12 Cpl 3 dance four pas de basque out to R to W side of set turning 3/4 CW to end side by side facing in.
- 13-16 Cpl 4 dance four pas de basque turning CW in place to end side by side facing up.

Diagram 3

VI. MEN SOLO.

- 1-4 All M dance four pas de basque, two twd ctr and two turning CW to face ptr.
- 5-8 All set twice to ptr, M dancing high-cuts or pas de basque. M hands raised to the side & slightly above head level. The fingers are lightly grouped, the thumb being in contact with the first joint of the middle finger. On last meas M move into single line inside square for reel of four, M2 face M1, M3 face M4, M1 and 4 turn 1/2 CW to face in. (See diagram 3.)

VII. REEL OF FOUR.

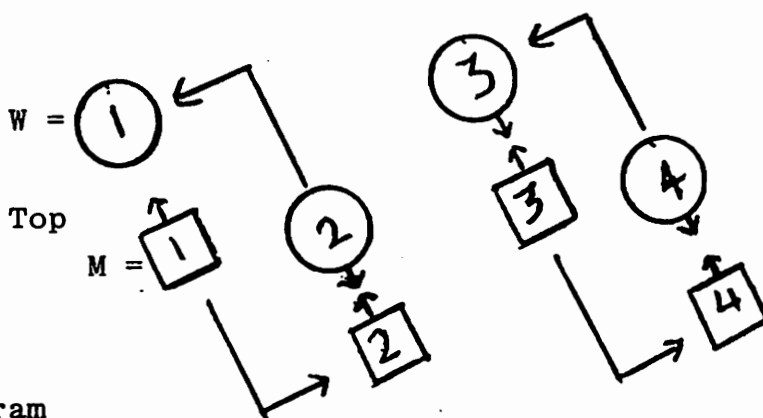
M dance reel of four with arms held overhead in "Stag" pos as in the solo with eight skip change of steps as follows:

- | | <u>M starting facing out</u> | <u>M starting facing in</u> |
|-------|---|---|
| 9 | Pass R shldr | Pass R shldr |
| 10 | Turn 1/2 CW | Pass L shldr in the middle |
| 11 | Pass R shldr | Pass R shldr |
| 12 | Pass L shldr in middle | Turn 1/2 CW |
| 13 | Pass R shldr | Pass R shldr |
| 14 | Turn 1/2 CW | Pass L shldr in the middle |
| 15-16 | Turn and dance out to face ptr, backs to ctr. | Turn and dance out to face ptr, backs to ctr. |
- During this step the W dance quietly in place so as not to take interest from the M solo. They either dance eight pas de basque or balance and pas de basque alternately.

BONNIE ANNE (continued)VIII. SET AND TURN PTRS.

- 1-8 All set twice to ptr and with both hands joined turn ptr once CW with four pas de basque to end in modified line formation slightly zig-zag. (See diagram 4.)

Diagram 4

IX. POUSSETTE.

There is no progression in this poussette. Cpls 1 and 2 dance around each other along a diamond pattern while cpls 3 and 4 do the same. (See diagram 4.) Keep facing ptr throughout and keep both hands joined. Dance eight pas de basques as follows: (Direction of steps are described for M, W do opp.)
M start L, W R.)

- 9 Travel M1 and 3 bkwd, M 2 and 4 fwd.
 10 1/4 turn CW.
 11 Travel M1 and 3 fwd, M2 and 4 bkwd.
 12 1/4 turn CW.
 13-15 Repeat action of meas 9-11 (Fig. IX).
 16 Turn and adjust pos to end in orig line formation.

Chord M bow, W curtsy.

Presented by C. Stewart Smith
 Notes by Larry and Ruth Miller

THE CAMP OF PLEASURE
(Scotland)

This strathspey comes from an old book of Scottish and Irish Dances, the title page of which is lost. The title of the dance is said to refer to the camp of courtesans which followed an army on the march.

Music: Cabbage Records #101, side 1, band 1. 4/4 meter.

Formation: Four cpls in longways formation.

Step: Strathspey. See Glossary, page 153.

meas

Pattern

- 1-4 First M turns ptr with R hands and returns to place.
 5-8 First M turns second W with L hands and finishes in second place and ready for Allemande. Second M Moves Up.
 9-16 Second M with first W, and first M with second W, Allemande. (See Fig. 1.)
 17-20 First and second cpls lead down the middle. First M dances down to join hands with ptr, while second M dances up to join hands with his ptr. (See Fig. 2.)
 21-24 Up the middle, second cpl leading to finish in first cpl's place.
 25-32 First and second cpls dance R and L.

Repeat, having passed a cpl.

Fig. 1.

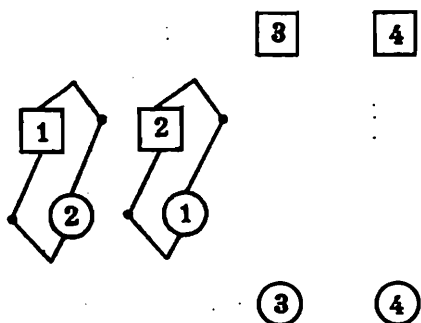
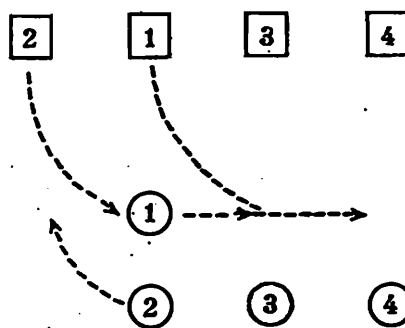


Fig. 2.



Presented by C. Stewart Smith

THE FRISKY
(Scotland)

This jig uses a traditional singing game tune, "Humber Jumber."

Music: Scottish Records 33SR 150. 6/8 meter.

Formation: Four cpls in longways formation.

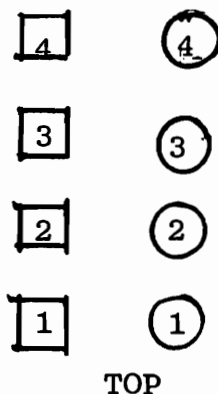
Steps: Skip Change of Step; Cast Off; Move Up; Set;
Rights and Lefts. See Glossary, page 153.

meas

Pattern

- 1-4 First cpl turn by the R hand and Cast Off one place.
Second cpl Move Up.
5-8 First cpl turn by the L hand and Cast Off another place.
Third cpl Move Up.
9-16 Second, third, and first cpls dance six hands round and
back. (See Fig.)
21-24 First and second cpls Set twice.
25-32 First and second cpls dance half R and L, Set on the opp
side, and giving R hands, cross over.

Fig. at
Meas 9



Presented by C. Stewart Smith

THE RED HOUSE
(Scotland)

This reel is from Walsh's Collection, 1731, and bears the subtitle, "Where Would Bonnie Annie Lie?"

Music: Cabbage Records #101, side 1, band 2. 2/4 meter.

Formation: Four cpls in longways formation.

Steps: Set; Skip Change of Step; Reel of Three; Cast.
See Glossary, page 153.

meas

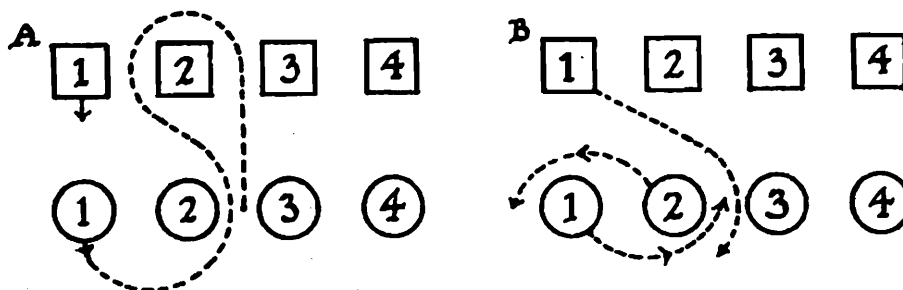
Pattern

- 1-4 First cpl Set and Cast Off one place.
5-8 First cpl Set again and Cast Up to places.
9-16 First M Casts Off below second M and dances above second W into place below second M, his ptr following him to finish below second W. (See Fig. A.)
17-24 First W Casts Up above second W and dances below second M into her own place, her ptr following her to his own place.
25-32 First cpl Reel of Three with the second M, on the M's side, the first M ending one place down. (See Fig. B.)
First and second M pass L shldr to begin Reel.
33-40 First cpl Reel of Three with the second W, on the W side, the first W ending one place down.

Repeat, having passed a cpl.

Note: On meas 31-32, first M again passes second M with L shldr, thus changing places and making his progression, while the first W crosses over to her own side.

On meas 33-40 first W passes second W R shldr, then L to her own ptr, who has crossed over to second W's place to enter the Reel; and at the last two meas W pass R shldr to change places, while M cross back into second place.



Presented by C. Stewart Smith

OLENDER
(Poland)

Olender (oh-LEHN-dehr) is a couple dance in 2/4 time from the region of Kurpie zielone (KOOR-pyeh zyeh-LOH-neh) in northeast Poland. It can also be done as a mixer. The name comes from the word "Holender" -- a Dutch man, as the tune and the dance have been brought from Holland by Dutch workers, who, being experts in this field, came to northeast Poland to assist in the draining of swamps. The dance, in slightly different versions, is done both in Kurpie and the neighboring regions in northern Poland: Warmia (VAHR-myah) and Mazury (mah-ZOO-rih). In Kurpie, there exist several ways of dancing it, depending on the locality and/or age group. The tune is composed of 16 meas but the pattern of the dance takes only 8 meas. Olender is played here by an old, well-known musician, Józef Mróz, who uses a very unusual instrument popular in Kurpie, a pedal accordion (harmonia pedakowa) (hahr-MOH-nyah peh-dah-WOH-vah), into which the player, who sits on a chair, pumps air through a pipe by means of two pedals. Mr. Mróz is accompanied by Józef Sobiech, who plays a fiddle, and Jan Kamiński, who plays a special Kurpie tambourine, called "bębenek" (behm-BEH-nehk) (a small drum).

Music: XM-46755 "Easy Dances from Poland," side B, band 3,
available from Ada Dziewanowska.

Formation: Cpls around the circle in open social dance pos,
M's back to ctr. Begin each Figure M with L ft, W
with R ft; W face ptr (shldrs parallel).

Meas

Pattern

INTRODUCTION.

1-2 No action.

I. IN PLACE.

- 1 Raising outside (M L, W R) arm diag over head, elbow slightly rounded, wrist loose, do a weighted stamp (ct 1); hold and slightly bend elbow of the raised arm (ct 2).
- 2 Repeat action of meas 1 with opp ftwk but with same arm movement.

Variation to Figure I.

Meas 1: In closed social dance pos, with three small accented steps, done on springy knees (cts 1,&,2), dance a 1/8 turn twd ptr (M CW, W CCW).

Meas 2: Repeat action of meas 1 (Var.) with opp ftwk and direction.

Note: This variation may be done without the 1/8 turn.

II. TURN WITH PARTNER.

- 3-4 Assume closed social dance pos and with four steps do one or two full CW cpl turns, moving in LOD.

III. IN PLACE.

- 5-6 Repeat action of meas 1-2 (Figure I).

OLENDER (continued)IV. WOMAN MOVES FORWARD.

- 7-8 Resume hold of outside hands, M: lead ptr to turn and to move in LOD, W: with four steps dance one full CW turn under the joined hands and move in LOD to the M in front of you. New ptrs assume open social dance pos.
- 9-16 Repeat action of meas 1-8 (Figures I-IV).

Repeat the pattern of the dance six more times (eight times in all). Note: Instead of Figure IV, Figure II may be repeated and the dance ceases to be a mixer.

Dance introduced in June 1977, at the Folk Arts Center of New England 2nd Annual Pinewoods Folk Dance Weekend, by Ada and Jaś Dziewanowski, who learned it in Poland from the local people in Myszyniec and Kadzidło. Do not reproduce these directions without the Dziewanowskis' permission.

KUJANEN
(Finland)

Kujanen is a dance from south Carelia.

Pronunciation: KOO-yah-nen

Music: Suomen Nuorison Liitto, Side B, Band 4 2/4 meter

Formation: Two lines, cpl facing cpl, W to R of ptr.

Steps: Slides (2 per meas); Finnish Polka, (R): start to jump off of L ft (ct ah); land on both ft, R toes a little fwd of L ft (ct 1); step on L (ct &); step on R (ct 2); hold (ct &). Wt is always on ball of ft. Step alternates. Finnish Polka (L): use opp ftwk, landing with L toes a little fwd of R (ct 1). Walk.

Meas

Pattern

2 meas INTRODUCTION.

FIGURE I.

Hands joined, shldr level, all along the lines. People on ends of line have fists on hips.
1-8 8 slides twd head of hall and 8 slides returning; no wt on last closing step in each direction.

FIGURE II

Own hands held behind back, R hand holds L wrist
1-4 Beginning with Finnish Polka (R) dance 4 steps, as follows: Turn 1/4 L to put R shldr in ctr; then 1/2 R to put L shldr in ctr; 1/2 L with R shldr in; and full turn to R to put R shldr in.
5-8 Beginning with 1/2 turn L, repeat meas 1-4 (Fig II), but putting R,L,R,R shldrs out from ctr.

FIGURE III

Opp cpls join hands at shldr level to make a circle of 4.
1-8 Start R, circle CW with 8 walking steps (2 per meas); circle CCW with 8 walking steps, again starting R.

Repeat dance 2 more times.

Presented by Susanna Daley

PILKISTYSTÄ
(Finland)

Music: Suomen Nuorison Liitto Side B, Band 6. 2/4 meter

Formation: Two cpls with W facing each other, fists on hips, two or three ft apart. M stand behind ptr with hands on ptr's waist. X→ O→ ←O ←X

Steps: Slide-close (2 per meas): Slide L ft sdwd (ct 1); close R to L (ct ah). Repeat exactly for cts 2, ah. Reverse ftwk to move sdwd R.

MeasPattern

2 meas Introduction

I. SLIDE-CLOSE STEPS

- 1-2 Cpls move to own L side with 4 Slide-Close steps, peeking at ptr over W R shldr. No wt on last step on R.
3-4 Repeat action with opp ftwk to return to orig place, peeking over W L shldr.
5-8 Repeat action of meas 1-4.

II. REEL OF FOUR

- 1-8 With 16 walking steps (2 per meas) dance Reel of Four with opp cpl thusly:

Meas 1 W pass L shldrs in ctr, M wait in place.
2 Pass R shldr with person facing you.
3 M pass L shldrs in ctr, W make a half circle CW to face in.
4 Pass R shldr with ptr
5 W pass L shldrs in ctr, M make a half circle CW to face in.
6 Pass R shldr with person facing you.
7 M pass L shldrs in ctr, W make a half circle CW to face in.
8 Reform set but with M in front of ptr, fists on hips. W places hands on M waist.

III. SLIDE-CLOSE STEPS

- 1-8 Repeat action of Fig I, but slide to R side and back.

IV. REEL OF FOUR

- 1-8 Repeat action of Fig II but with M passing L shldrs in ctr first. End with W in front of ptr to begin dance again.

Presented by Susanna Daley

VALKEALAN HIENO
(Finland)

This dance is from south Carelia.

Pronunciation: VAHL-kay-ah-lahn HE-ay-noh

Music: Suomen Nuorison Liitto, Side 2, Band 3 2/4 meter

Formation: Circle of cpls, M back to ctr.

Steps: Walk; Finnish Polka (R): Jump off of L ft (ct ah); land on both ft, R toes a little fwd of L ft (ct 1); step on L (ct &); step on R (ct 2); hold (ct &). Wt is always on ball of ft. Step alternates.
Finnish Polka (L): use opp ftwk, landing with L toes a little fwd of R (ct 1).
Foot-changing: small leap on L in place, at the same time extending R ft fwd, close to the floor. Repeat action, alternating ft. Each change takes 1 ct.

<u>Meas</u>	<u>Pattern</u>
2 Meas	INTRODUCTION
1-8	<u>FIGURE I FOOT-CHANGING</u> 8 Foot-changing steps (16 extensions), beginning by extending R ft.
1-8	<u>FIGURE II. 2 HAND WALKING TURN</u> Ptrs join both hands straight across and walk 8 steps CW, beginning L, then 8 steps CCW, again beginning L.
1-8	<u>FIGURE III: FOOT-CHANGING</u> Repeat action of Fig I.
1-8	<u>FIGURE IV. 2 HAND POLKA TURN</u> Ptrs join both hands straight across, beginning with Finnish Polka (L) dance 4 steps CW and 4 Finnish Polka steps CCW.
1-8	<u>FIGURE V. FOOT-CHANGING</u> Repeat action of Fig I.
1-8	<u>FIGURE VI. ELBOW POLKA TURN</u> Ptrs hook R elbows, beginning with Finnish Polka (L) dance 4 steps turning CW; hook L elbows and dance 4 Finnish Polka steps turning CCW.

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