

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2010

price \$5

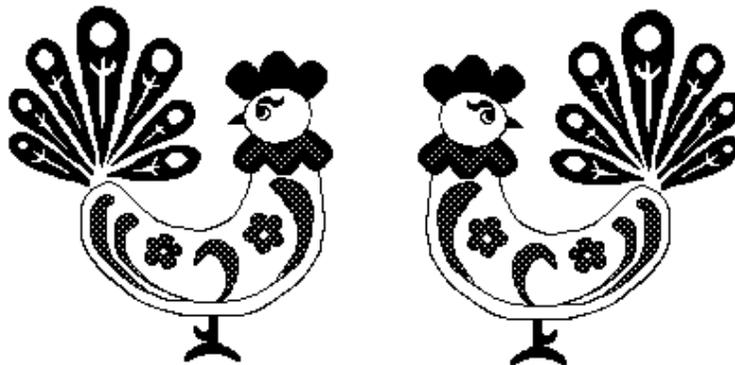
LAGUNA FOLKDANCERS FESTIVAL 2010 SYLLABUS

Tom Bozigian

Beejo	5
Daldala-Chandrozhee	6
Dzaner Bar (Hooroom Havasee)	7
Lalvan	8
Shahrokh	8
Sheikhan-Eeshkhan	9
Chaldean Sheikhani	10
Tehran Eeshkhan	11
Pan Assyrian Sheikhani	11
Zurnee Bar	12

Richard Powers

Bizourka and Freestyle Flemish Mazurka	13
Charleston Madison	16
Dengozo Maxixe	17
The Hully Gully	19
Bande À Part Madison	20
Le Madison	21
Hot Chocolate	21
Tango Mixer	22
Veleta Mixer	23



NOTE: The teachers will decide at the festival workshops which of these dances will be taught.

OUR TEACHERS

Tom Bozigian

Tom Bozigian (Armenian) has an extensive knowledge of Armenian dances from the pre-1915 period of Anatolya and the Caucasus. Each year he travels to Armenia to continue his research, working with various institutions and dance specialists. With these dance specialists he travels to selected regions of Armenia to film and record.

He has taught at major camps throughout North America, Asia and Europe. Teaching tours have taken him to five continents. Tom also specializes in new Armenian folk dances and is an award-winning choreographer who has set suites on numerous ensembles including Aman Folk Ensemble, the Duquesne University Tamburitians and various Armenian ensembles around the world. He is also a professional percussionist, keyboardist, vocalist and leads a folklore orchestra which has produced numerous recordings.

Born of Armenian immigrant parents, Tom teams with Professor Artush Karabetyan of the Yerevan State Institute to collect rural dance data and study theory. He graduated from the Sayat Nova State Choreographic School and also holds an MA in education and a BA in Russian Area studies. Tom is assisted by his wife, Sheree King, who is a professor of dance and chair of the Theatre, Dance and Film Department at Long Beach City College.

Richard Powers

Richard Powers is one of the world's foremost experts in American social dance. He has been researching and reconstructing contemporary and historic social dances for thirty years and is currently a full-time instructor at Stanford University. Selected by the Centennial Issue of Stanford Magazine as one of Stanford University's most notable graduates of its first century, he was also awarded the Lloyd Dinkelspiel Award for exceptional contributions to education at Stanford. In addition to his Stanford responsibilities, Richard is busy teaching workshops across the country, in Europe, and Japan, where he has returned twenty times to teach.

Angela Amarillas has assisted Richard in his classes and workshops for the past sixteen years. She was Stanford University's first Dance Minor. Angela is a graceful dancer who shares Richard's passion for historical and vernacular social dance. Richard and Angela have taught and performed in Paris, Rome, Prague, Venice, London and St. Petersburg as well as across the U.S. and Canada.

ABBREVIATIONS

(Tom Bozigian)

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cpl(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	foot
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left
LOD	line of direction
M	man, men man's
meas	measure
opp	opposite
pl	place
PDB	pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
shldr	shoulder
T-pos (arms)	arms joined in shoulder hold
tch	touch
tog	together
twd	toward
V-pos (hands)	hands joined down
W	women, woman, women's
W-pos (hands)	hands joined at shldr ht, usually slightly fwd
wt	weight
x	across or times

TERMINOLOGY

(Tom Bozigian)

All steps in either 2/4 or 6/8 described in 2 cts

CHASSE	2-step cha cha cha
KRNKATAHP	Facing diag R hop on L as R heel touches fl (ct 1) Leap on R as L lifts behind (ct &) Leap L ahead of R as L lifts behind (ct 2)
KERTSEE	Same as KRNKATAHP except R stamps on cts 1 &
APTAK	Facing ctr hop on L as R toe touches fl over L (ct 1) Hop on L as R kicks fwd (ct &) Leap on R as L scissors fwd (ct 2)
PROMENADE–KAEEL	Walking steps
MAHKREECH	Windshield wiper movement of arms
DHOL	Double face Armenian hand drum
KERDZE	Skipping step: Facing ctr and moving R hop on L as R knee raises (ct &) Note: when using arms they swing bk. Step R to R as L knee raises (ct 1) Note: when using arms they swing fwd–when using torso it snaps bkwd (GAGH) Step L over R (ct 2) Note: when using arms they swing fwd–when using torso it returns to orig pos
ISHKHAN	Means prince. Refers to family of dances of the Assyrian people called SHEIKHANI
KOCHAREE	Family of Armenian dances depicting movements of the goat from the Persian word GHOOCH. Any Armenian step w/plies followed by double bounce (ct 1–2–&)
MALALOOE	Meaning unknown. Refers to steps involving KOCHAREE movements
PTOOEET	Any type of turn
VER VERI	Facing and moving R hop on L as R leg extends ahead over fl (ct &) Note: when using arms in solo dance movement L hand raises overhead and R hand extends to R at shldr ht. Leap R ahead as L lifts behind (ct 1) Hop on R as L lifts behind (ct 2)
PLIE	Bend 1 or both knees
YEGHNEEK	Women’s finger/hand pos w/middle finger and thumb rounded while other fingers curved above forming facial profile of deer which is the translation.
KHACH	Means cross
VOTNAZARK	Bicycle motion of leg
VER	Means up
VAR	Means down
POKR	Means little or small
YERGAR	Means long

BEEJO

Armenia

Source: Beejo is from a group of dances from the region of Sepastia, Ancient Western Armenia. It was learned by Mr. Bozigian during Spring, 1977 research trip in Armenian communities of eastern seaboard states. A version was taught to him by Arsen Anoushian, an original member of the Armenian Folk Dance Society of New York. Beejo to this day is still danced consistently by groups of Armenians in the eastern U.S.

Music: Tom Bozigian Songs & Dance of the Armenian People CD Volume 5 Track #21

Formation: Mixed closed circle dance with little finger hold

Rhythm: 6/8 described in 2 cts.

METER: 6/8 described in 2 cts

PATTERN

Meas

Measure described in 2 cts
Each Variation is done 8 x's

Variation #1 (Body faces ctr throughout)

- 1 Step R sideward R as arms swing fwd (ct 1) step L across R as arms swing bkwd (ct 2)
- 2 Step R, L, R in pl turning body slightly diag LOD while arms swing fwd & bkwd (cts 1 & 2)
- 3 Stamp L beside R as arms swing fwd (ct 1) L heel raises with slight hop on R as arms swing bkwd (ct 2)
- 4 Step L, R, L in pl while arms swing fwd & bkwd (cts 1 & 2)
- 5 Stamp R beside L as arms swing fwd (ct 1) R heel raises with slight hop on L as arms swing bkwd,(ct 2)

Variation. II "TSERKER MECHKEEN" (Hands on waist)

- 1-5 Same as Fig. I except hands on waist and at meas 3 clap on ea ct (2 claps)
(cts 1-2 x 5)

Variation III "BUDOOEET" (Turn)

- 1 Same as Fig. II except at meas 1 body makes full CW turn moving R (cts 1-2 x 5)

Variation IV (to L)

- 1 Repeat Fig. I meas 1 cts 1-2 (cts 1-2)
- 2 Repeat Fig. I meas 2 cts 1-2 (cts 1~2)
- 3 Repeat Fig. I meas 3 cts 1-2 (cts 1-2)
- 4 Moving sdwd L with large steps, step L to L as arms swing fwd (ct 1) Close R to L (ct &) Large step L to L as arms swing bkwd (ct 2)
- 5 Hop L in pl as R stamps beside L & arms swing fwd (ct 1) Hop L in pl as R raises in front & arms begin to lower (ct 2)

Presented by Tom Bozigian at the Laguna Folkdancers Festival 2010

DALDALA-CHANDROZHEE

Western Armenia

Source: From the series of dances learned by Tom Bozigian during his research in Detroit during the 1990's. Michigan Armenian community and taught by Yenovk Kazarian to Mr. Bozigian. Mr. Kazarian learned a large group of dances from his father who was an acknowledged specialist in regional folk dances of his native VASPOORAKAN-VAN. With this list of dances Mr. Bozigian has done a comparative study with "VANETSEE" Armenians living in "OKTEMBERIAN" Soviet Armenia at that time.

Music: Tom Bozigian Presents Songs & Dances of the Armenian People CD Volume 5 Tracks 13-14

Formation: Mixed lines. leader at R end. little finger hold shoulder ht.

METER: 5/8 & 2/4

PATTERN

Meas

5/8 DALDALA means up and down also one following the other in the dialect of GAREEN province to which area the dance was originally traced with the various figures connected to the family of dances called "TAMZARA" Each measure described in 5 cts.

- 1 Facing ctr throughout step bkwd on R (cts 1-2) Hop R in pl as L knee raises (cts 3-4- 5)
- 2 Step ahead on L lifting R behind (cts 1-2) Step R in pl as L kicks ahead (cts 3-4-5)
- 3 Repeat meas 1 with opp ftwk (cts 1-5)
- 4 Step R to R (cts 1-2) step L behind R (cts 3-5)
- 5-6 Tap R toe to pt diag R (cts 1-2) Tap R toe to pt ahead (cts 3-4-5) Do twice.
- 7 Moving ctr step ahead on R as hands lower to sides (cts 1-2) Hop twice on R as L lifts behind (cts 3-4) hold (ct 5)
- 8 Step ahead on L as hands raise to orig pos (cts 1-2) Stamp R beside L (cts 3-4-5)

VARIATION II

- 1 Moving bkwd hop on L as R knee raises & steps behind (kerdze) (cts 1-2) Hop on R as L makes outward half circle CCW from fwd to behind (ct 3) Leap on L as R kicks fwd (cts 4-5)
- 2 Repeat meas 1 (cts 1-5)
- 3 Moving fwd skip L to R with R straight as arms swing down to side (ver veri) (cts. &1) Hold (ct 2) Hop on R as L lifts behind (ct 3) step ahead on L while arms raise to orig pos (ct 4) Hold (ct 5)
- 4 Stamp R with no wt ahead (cts 1-2) Leap-stamp R in pl as L lifts slightly (cts 3) stamp L in pl with wt as R lights slightly (cts 4-5)

2/4 CHANDROZHEE described in 10 cts

- 1 Facing diag LOD do chasse (R-L-R) to R (cts 1 & 2)
- 2 Cross L over R as R lifts behind (ct 3) Step R in place as L kicks ahead (ct 4)
- 3 Repeat cts 3-4 (cts 5-6)
- 4 Step bk on L as R ft in a ft attitude swings across L (ct 7) Swing bent R ft to R (ct 8)
- 5 Repeat ct 7 (ct 9) Repeat ct 8 (ct 10)

Presented by Tom Bozigian at the Laguna Folkdancers Festival 2010

DZANER BAR (HOOROOM HAVASEE)

Armenia

- Source: Dzaner Bar was brought by Armenian and Assyrian immigrants from the region of Kharpert, eastern Anatolya, during the early 1900's and settled in central CA-San Joaquin valley. Tom Bozigian learned the dance at Kharpert gatherings during the early 1950's.
- Music: Tom Bozigian presents Songs & Dances of the Armenian People CD Vol. 5, Track 20
- Formation: Mixed line, little finger hold at shoulder ht and leader at R
- Rhythm: 9/8 or 1-2, 1-2-3, 1-2, 1-2

METER: 9/8

PATTERN

Meas

Variation #1 - Begin dance on 3rd measure

- 1 Moving LOD step R to R as arms begin circle CW 3/4 (cts 1-2, 1-2-3) touch L beside R as arms complete 3/4 CW circle (cts 1-2, 1-2)
- 2 Step L across R as arms square up (cts 1-2, 1-2-3-) step R to R as arms Mahrkreech R (cts 1-2) step L across R as arms Mahkreech L (cts 1-2)
- 3-4 Repeat meas 1-2
- 5 Step fwd on R as arms Mahkreech R (cts 1-2, 1-2-3)continue fwd L-R with arms (cts 1-2, 1-2)
- 6 Repeat meas 3 with opp ftwk and arms
- 7-8 Repeat meas 5-6 but moving bkwd to orig perimeter
Do Variation #1 5 times

Variation #2 with hands free

- 1 Moving LOD step R to R then turn to face ctr (cts 1-2, 1-2-3) touch L beside R with clap (cts 1-2, 1-2)
- 2 Turning LOD step L ahead (cts 1-2, 1-2-3) turning R to face diag out step R ahead as L arms raises above head & R arm extend out (cts 1-2) step L ahead (cts 1-2)
Do Variation #2 4 times

Variation #3

- 1 Holding fingers again & facing ctr step R to R (cts 1-2, 1-2-3) touch L beside R (cts 1-2, 1-2)
- 2 Repeat meas 1 with opp ftwk & dir (cts 1-2, 1-2-3, 1-2, 1-2)
- 3 Repeat meas 1 (cts 1-2, 1-2-3, 1-2, 1-2)
- 4 Do chasse to L (L-R-L) (cts 1-2, 1-2-3, 1-2, 1-2)

Variation #4

- 1-3 Moving R do 8 chasse to R beg R with Mahkreech (cts 1-2, 1-2-3, 1-2, 1-2 x 8)

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LALVAN

Armenia

Source: This dance is from Van and is from the list of dances learned. by Ton Bozigian from YENOVK KAZARIAN of Detroit, Michigan, whose father, KHACHIG, was a recognized specialist or dance from the VASPOORAGAN region east of Lake Van, The .senior Mr. Kazarian brought the dances with him to the U.S. escaping the Ottoman massacres of the Armenians during W.W.I.

Music: Tom Bozigian presents Songs & Dance of the Armenian People CD Volume 5, Track 22

Formation: Little finger hold held at shoulder ht w/leader at R

Rhythm: 2/4 described in 16 cts

METER: 2/4

PATTERN

Meas

- 1 Little finger hold held at shoulder ht. Leader at R w/dancers facing ctr, touch R flat ft on fl to R (ct 1) touch R. beside L (ct 2).
- 2 Touch R. to R (ct 3), slight leap R fwd as hands begin to lower (ct 4).
- 3 Turning to face diag. LOD touch L heel on fl sdwy L as arm. complete lowering w/L hand at lower bk (ct 5) I step L across R as body faces LOD (ct 6).
- 4 Touch R heel on fl to R (ct 7) turning L to face ctr as arms raise to orig pos. step on R as l pivots out on heel(ct 8).
- 5 Touch L ball of ft; on fl beside R (ct 9), kick L ahead above fl (ct 10).
- 6 Turning to diag RLOD step L in pl (ct 11), step ball of R beside L (ct and) step L in pl (ct 12).
- 7 Repeat meas. 6 w/opp ftwk and dir. (ct. 13-and-14),
- 8 Repeat Meas. 6 once again (ct. 15-and-16).

SHAHROKH

Armenia

Source: This dance is from the same list of dance. perpetuated by the N.Y. Armenian Folk Dance Society. It is from VAN.

Music: Tom Bozigian presents Songs & Dance of the Armenian People CD Volume 5 Track 23

Formation: Little finger hold held at shoulder ht w/leader at R and dancers facing ctr throughout,

Rhythm: 6/8 described in 12 cts

METER: 6/8

PATTERN

Meas

- 1 Touch L flat foot fwd on fl w/small plie on R (ct 1), touch L beside R (ct 2).
- 2 Repeat Meas 1 (cts 3-4).
- 3 Hop on R touch L heel on fl ahead (ct 5) leap fwd on L as R lifts behind (ct 6).
- 4 Touch R heel on fl 45 degrees to R (ct 7) touch R heel straight fwd on fl (ct 8).
- 5 Moving bkwd leap to R in pl as L kicks fwd heel touching fl and arms bend diag L (ct 9) repeat ct 9 w/opp ftwrk, arms & dir (ct 10).
- 6 Repeat ct 9 (ct 11) hop on R in pl as L lifts behind L (ct 12).

Presented by Tom Bozigian at the Laguna Folkdancers Festival 2010

SHEIKHAN-EESHKHAN

Armenian-Assyrian

- Source: Tom Bozigian learned variations #1-3 during the 1950's at summer Armenian picnics in Fresno, Ca. home of one of the largest populations of Armenians outside of the homeland. Within the San Joaquin Valley, especially Turlock, live also a large community of Assyrians, an ancient Semitic group of people who share a common religion and history with Armenians. Eeshkhan is the same word in Armenian meaning prince
- Music: Tom Bozigian presents Songs & Dances of the Armenian People CD Volume 5 Track #1
- Rhythm: 2/4 described by counts in this description
- Formation: Line dance w/little finger hold and leader at R w/dancers facing LOD while L hand rests on lower back.

METER: 2/4

PATTERN

Counts

VARIATION #1

- 1 &2/3&4 Moving LOD do 2 two-steps begin R
5 Stamp R beside L with weight
6 Pivot L 1/4 on R to face center as L points beside R and hands raise to shoulder height
7& 8 Do 1 two-step toward center begin L
9-10 Stamp R beside L twice no weight
11&12 Moving bkwd run R-L-R
13 Touch L beside R
14 Hop R in pl as L knee raises in front
15 Turning 1/4 R to face LOD plie L to L as arms lower to orig position
16 & Double bounce L in pl

VARIATION #2

- 1-4 Repeat cts 1-4
5 Step sdwy R as body rocks to R
6 Repeat ct 5 w/opp ftwk and motion
7&8 Turning diag R to face and move outside as little fingers remain grasped and lower to waist (R in front & L behind) do two-step beg w/R
9 Stamp L no weight beside R
10 Pivot on R CCW to face center as hands raise to shoulder height
11 & 12 Moving center do two-step beg w/L
13 Cross step R w/weight over L
14 Step back w/L as body turns R to face LOD and hands lower to orig position
15 & 16 Do 1 Krnkahtahp beg R moving LOD

VARIATION #3

- 1-4 Repeat cts 1-4
5-7 Stamp R beside L no wt. 3 x's
8 Pivot on left CCW 1/4 to face center, R toes remain on floor as arms raise to shldr
ht
9 & 10 Two-step center w/R
11 Stamp L beside R no wt.
12 Kick L fwd low
13 Step back L as R toe turns out & R heel stays on floor
14 Reverse ct. 13
15 Repeat ct 13
16 Stamp R no wt beside L

CHALDEAN SHEIKHANI

- Source: Learned by Tom Bozigian during 1970's in Detroit's Chaldean community.
Music: Tom Bozigian presents Songs & Dances of the Armenian People CD Volume 5
Track #1
Formation: Arms and elbows locked with adjoining dancers and fingers clasped down to side
Rhythm: 2/4 described in 12 cts

METER: 2/4

PATTERN

Meas

- 1 Facing and moving to center, step L-R-L (cts 1 & 2)
2 Stamp R beside L twice (cts 3-4)
3 Step bkwd on R (ct 5) Touch L toe beside R (ct 6)
4 Step fwd on L with plie as R remains behind (ct 7)
5 Step R to R as L kicks fwd and torso leans bkwd (ct 9) Cross L over R (ct 10)
6 Step R to R (ct 11) Hop R in pl as L lifts behind (ct 12)

TEHRAN EESHKHAN

Source: Learned by Bozigian during 1960's Armenian dance functions.
Music: Tom Bozigian presents Songs & Dances of the Armenian People CD Volume 5
Track #1
Formation: Arms "W" position, pinkie hold, R under L shoulder ht
Rhythm: 2/4 described in 18 cts

METER: 2/4

PATTERN

Meas

- 1 Facing ctr, step L fwd (ct 1) Run fwd R-L (ct 2&)
- 2 Run fwd R (ct 3) hop on R as L leg crosses in front of R (ct 4) hop on R as L leg kicks fwd (ct &)
- 3 Run bkwd L-R (ct 5&) jump together on both feet in plie as hands lower to side (ct 6)
- 4 Moving LOD step L over R with plie as arms go up and body bends slightly bkwd (ct 7) step on R with straight leg to R as arms lower to side (ct 8)
- 5-6 Repeat cts 7-8 two more times (cts 9-12)
- 7 Facing & moving LOD lower L arm to small of back step ahead L with plie (ct 13) run fwd R-L (ct 14&)
- 8 Repeat cts 13-14& with opp ftwk (cts 15-16&)
- 9 Repeat ct 13 (ct 17) jump on both ft in plie while pivoting to face ctr and arms raise to orig pos (ct 18)

PAN ASSYRIAN SHEIKHANI

Source: Learned by Bozigian in Fresno/Turlock during the 1950's.
Music: Tom Bozigian presents Songs & Dances of the Armenian People CD Volume 5
Track #1
Formation: Arms "W" position, pinkie hold, R under L shoulder ht
Rhythm: 2/4 described in 12 cts

METER: 2/4

PATTERN

Meas

- 1 Facing & moving ctr step L ahead (ct 1) continue fwd step R-L (ct 2&)
- 2 Step R ahead (ct 3) touch L heel ahead (ct 4)
- 3 Step bkwd on L as body turns to LOD bringing L arm still grasped to lower back (ct 5)
- 4 Chasse to LOD begin L with slight zigzag toward ctr (cts 7 & 8)
- 5 Repeat meas 4 with opp ftwk & zigzag (cts 9 & 10)
- 6 Step L across R (ct 11) close R to L turning to face ctr bringing hands to orig pos (ct 12)

Presented by Tom Bozigian at the Laguna Folkdancers Festival 2010

ZURNEE BAR

Armenia

Source: This dance is performed at various carnivals and other gatherings to celebrate various events. Brought by immigrants from Shirag Province during the early 1900's, Bozigian danced it at weddings in southern CA during the early 1950's. This recording features the Bozigian Trio with the famous duduk player, Jivan Gasparyan, playing the clarinet.

Music: Tom Bozigian presents Songs & Dances of the Armenian People CD Vol. 5, Track 25

Formation: Mixed lines, leader at R, hand or little finger hold at shoulder ht

Rhythm: 6/8

METER: 6/8

PATTERN

Meas

Variation #1 (described in 16 cts)

- 1-2 Moving R do 2 chasse beg R with Mahkreech turning to face ctr with arms swinging down and R heel lifting bkwd on ct 4 (cts 1 & 2, 3 & 4)
 - 3 Stamp R fwd as L lifts behind with arms swing fwd (ct 5) step L bkwd lifting R as arms swing bk (ct 6)
 - 4-6 Making full CW circle do 3 chasse begin with R with solo Mahkreech (cts 7 & 8, 9 & 10, 11 & 12)
 - 7 Grasping hands at rig pos do Aptahk with L but kicking R across L (cts 13 & 14)
 - 8 Moving sdwy R leap R to R as L kicks across R (ct 15) leap L across R as L lifts back (ct 16)
- Do Variation #1 twice

Variation #2 (described in 16 cts)

- 1-4 Moving fwd and back do 4 chasse beg R (2 ea dir) with Mahkreech lowering hands to side on final chasse (cs 1 & 2 x 4 = 8 cts)
- 5-8 Moving sdwy R do Aptahk beg R (cts 9 & 10) continuing sdwy R step L over R (ct 11) step R to R as L kicks fwd step L over R (ct 12) repeat cts 9-12 but hands up on ct 15 (ct &) (cts 13-16)

Variation #3 (described in 6 cts)

- 1 Turning to face RLOD but moving LOD do Krnkahtahp with arm swings (cts 1 & 2)
 - 2 Turning to face LOD step R to R as arms swing up (ct 3) hop R in pl as L lifts behind (ct 4)
 - 3 Continuing R do 1 chasse beg with l but turning to face RLOD on last L of chasse as R lifts behind and hands lower sharply (cts 5 & 6)
- Do Variation #3 four times

Presented by Tom Bozigian at the Laguna Folkdancers Festival 2010

BIZOURKA

AND FREESTYLE FLEMISH MAZURKA

(Flanders - Northern France - Belgium)

Richard Powers

These are easygoing contemporary Flemish mazurka variations from northern France and Belgium. As a living tradition of evolving folk mazurkas, these variations show some influences from salsa and tango. These steps were collected by Renaat Van Craenenbroeck (1937-2001).

MUSIC: Kamazurka, Het Poortje, Mazurka Trois Monts and other Flemish mazukas.

RHYTHM: 3/4, often with the traditional Polish mazur cadence on cts 4-5.

TEMPO: 144 BPM, with a typical range from 136 to 162 BPM.

FORMATION: Cpls, in Ballroom pos.

STEPS: Ftwk described for M; W use opp ftwk.

Flemish Mazurka Step: Step side L LOD with wt; replace wt on R; bounce on R closing L to R without wt.

Grapevine and Twist: Step side L, cross R behind L, step side L, cross R forward (cts 1-4); closing feet together, twist on the balls of the feet to the R then L diagonals (cts 5-6).

Short Grapevine: Cross L behind R with wt, step side R; cross L over in front of R with wt.

Rotary Waltz: This is usually the standard folk CW turning waltz, traveling LOD. But other kinds of waltz are occasionally seen, such as La Java simple stepping in place as you rotate.

Running Mazurka Step: Step fwd L; step fwd R; bounce onto R while slightly lifting L fwd.

STYLING: A wide variety of stylings are done, from smooth to bouncy; very close to partner to far apart, standing tall to slouched over. All steps tend to be small. Resist the urge to standardize true folk dances! Dancers come in all shapes, sizes and ages, and manifest their different dance backgrounds.

PATTERN

Measures

1-4 Introduction, no action. Different tunes will have different length intros, or no introductory music.

1. Mazurka steps and Grapevines

1-2 2 Flemish Mazurka Steps toward LOD.

3-4 Grapevine and Twist toward LOD.

- 5-6 1 Flemish Mazurka Step toward LOD then Short Grapevine RLOD.
7-8 Repeat Flemish Mazurka Step and Short Grapevine with opp ftwk in opp direction.
8 **Repeat Part 1.**

2A. Waltz to Cradle Position

- 1-2 One Rotary Waltz traveling LOD.
3 W turns CW under M's raised L arm with a waltz step.
4 W rotates extra to end facing LOD at his R side. W folds her L arm across her belly, under her R arm, and M takes it with his R hand, lowering his L arm to end in Cradle Position with W at the M's R side, closing feet together without wt on ct. 6.

2B. Berceuse and Wheel

- 5 M steps side R as W steps side L, to opposite-side Cradle Position, close feet, step in place with feet still closed (waltz balance), looking at ptr.
6 Repeat opp, to return to original Cradle Position, W on M's right side.
7-8 W wheels backing up (beginning L) as M wheels advancing (beginning R), light running steps. Stop on ct. 4 and close on 5. So M steps R-L-R-L and closes R to L on ct. 5.

3A. Unwind and Waltz

- 1 Travel LOD with 1 waltz step (M begins L, W R) as M raises his L arm to let her unwind CW out of Cradle Position. She turns 360° in 3 steps, stepping fwd R, back L, fwd R.
2 Continue to travel LOD with 1 waltz step as M raises his R arm to turn W under CW again. W starts this measure backing (or side) L. Completely let go of hands for a moment, facing partner, to re-take Waltz Position.
3-4 One Rotary Waltz traveling LOD.

3B. Woman's Solo and Tour sur Place

- 5 Both to 1 Flemish Mazurka Step. On the ct-3 bounce, W swings her free R foot back, behind her L.
6 W alone does Short Grapevine, crossing R behind L, side L, cross R over L; while M stands in place for 3 cts. The couple is now in R-Side Position (partner by your R pocket).
7 Both Running Mazurka Step forward L as both travel forward around each other, wheeling CW.
8 Both step forward L (ct 1), close R to L (ct 2) and hold, facing ptr (ct 3).

SEQUENCE: Repeat from Part I until music ends. Or change to Freestyle Flemish Mazurka.

FREESTYLE FLEMISH MAZURKA

This is mazurka as danced today in northern France into Belgium, at carnival festivities, weddings and other social gatherings.

A video of freestyle Flemish mazurka, shot by Richard in a small town near Dunquerque, is on YouTube at <http://www.youtube.com/watch?v=7rAullj4QaQ>

- 4 2 Flemish Mazurka Steps then 1 full Rotary Waltz. (the most common variation)

- 2 1 Flemish Mazurka Step then 1 bar CW waltz, turning halfway around.
- 2 1 Flemish Mazurka Step beg opp ft ("over the elbows") then 1 bar CW waltz, turning halfway around.

- 2 1 Flemish Mazurka Step then 1 bar CCW waltz (M casts W toward the center).
- 2 1 Flemish Mazurka Step beg opp ft ("over the elbows") then 1 bar CW waltz, turning halfway around.

- 4 3 Flemish Mazurka Steps then 1 bar CW waltz, turning halfway around. Repeat opposite.

- 4 2 Flemish Mazurka Steps then both roll away from each other, releasing waltz pos, M rotating CCW as W rotates CW, while traveling LOD.

- 4 4 Flemish Mazurka Steps.

Any elements from Bizourka. Part 1 is most commonly done in freestyle mazurka.

CHARLESTON MADISON

(United States)
Richard Powers

"Madison" is the French term for line dances. This 3-part Charleston line dance is based on a 2-part Charleston line dance that Richard learned in France, which in turn was an inverted variation of the Cowboy Charleston line dance.

MUSIC: "Shake That Thing", a 12-bar Charleston

RHYTHM: 4/4

TEMPO: 100 BPM.

FORMATION: Line Dance, individuals all facing the same direction.

PATTERN

Measures

- 1 Lightly stamp R ft twice toward the R side with a downward push of the hands.
- 2 Cross R behind L, step side L, cross R over L. Timing: QQ-S.
- 3-4 Repeat with opposite feet to the opposite side.
- 5-6 Tap Charleston: Tap R fwd, step R back, tap L back, step L forward.
- 7-8 Repeat.
- 9 Knock That Door: Stamp R foot 3 times forward, the third time with wt. Timing: QQ-S.
- 10 Step back L then rock back R and replace forward L. Timing: S-QQ.
- 11-12 Tailspin: Turn 1/4 CCW and tap R ft to the R side, to 12:00 on the clock dial; replace weight back on the L in place. Repeat another 1/4 CCW turn, to 9:00 on the clock dial; then 6:00, then 3:00. Possible styling: hold the arms out to the sides like airplane wings, tilting to the left.

Repeat the pattern from the top, facing the wall to your left. Repeat 8 times.

At the very end (music gets big and facing the front again) finish by spinning CCW a 2nd time.

DENGOZO MAXIXE

(Brazil -France-United States)

Richard Powers

Maxixe (Mah-SHEESH) is Africanized polka, meaning it was an Afro-Brazilian styling of the polka brought to Brazil by European immigrants. The Maxixe as done in the U.S. was not the original Brazilian form since it was modified by Parisian dancers when it was first introduced there in 1906 (it didn't catch on) and was modified again when it was successfully re-introduced in Paris by Brazilian expatriate Monsieur Duque (1912), with further revisions by English and American dancers. The Maxixe soon evolved into the Samba.

Richard has introduced two different Maxixes at Stockton and elsewhere: Maxixe 1 in 1989 and Maxixe 2 in 2001. Some dancers found them to be a little difficult, so Dengozo Maxixe combines the easier first half of Maxixe 1 with the easier second half of Maxixe 2. It fits within the floor pattern of other couples doing either of the originals. Doing an easier version matches the easygoing party feel of both Maxixe and Samba.

MUSIC: "Dengozo" by Ernesto Nazareth. There are many recorded versions. Other tunes also work.

RHYTHM: 2/4 Brazilian Maxixe compositions have a fast Habanera rhythm. U.S. versions usually don't.

TEMPO: Maxixe recordings from the era vary widely in tempo, from very slow to a normal polka / samba tempo. Vernon and Irene Castle preferred a lively, sunny interpretation of the Maxixe, about 110-116 bpm.

FORMATION: Cpls, in Ballroom pos.

STEPS: Ftwk described for M; W use opp ftwk.

Maxixe Two-Step (turning): While starting to rotate CW (as a cpl), step L to L side, starting to bend body to R, starting to raise clasped hands (ct 1); close R to L (or cross R slightly behind L) continuing to turn and bend (ct &); step L to L side, completing 180° turn and ending with body leaning to R side, M L (and W R) hands arched overhead (ct 2). Repeat to R side, continuing CW rotation, but leaning to L side, clasped hands coming down in a smooth sweep (cts 3 & 4).

Heel-and-toe figure: M steps on L heel (toe raised) diagonally across the line of LOD as W points R toe with wt to the right of that line (ct 1); both close rear foot up to first foot with wt (ct &); M points L toe to the left of the line of LOD as W steps on R heel diagonally across the line of LOD (ct 2); both close rear foot up to first foot with wt (ct &). Repeat.

Step-Kick: Step L fwd (ct 1); briefly bend R knee then kick R straight fwd into the air, matching ptrs elevation (ct 2); step R slightly behind L, beginning to turn CW as a cpl (ct 3); close L to R (ct &); step R in place, continuing to turn CW (ct 4).

STYLING: The body should be very flexible, with graceful bends and arm-sweeps, and smooth turns of the Two-Step without bouncing.

PATTERN

Measures

1-4 Introduction, no action.

I. Turning two-steps, Heel-and-Toe Figure

- 1-4 Maxixe Two-Steps turning, traveling LOD
- 5-6 Heel-and-Toe Figure three times, traveling LOD, bodies facing somewhat fwd toward LOD.
- 7 Side step toward LOD, facing partner and raising arm into Scorpion Position
- 8 Hold, looking down at the rear foot and raising that toe.

II. Turning two-steps and Sunburst in RLOD

- 1-4 Two-Step turning, traveling RLOD, beg M R ft, W L ft. On meas 1 and 3, lower clasped hands, raising them on meas 2 and 4.
- 5-7 6 Sliding Steps to M's R side, traveling RLOD. After the first 2 slides, release Ballroom pos to touch fingertips of opened hands together, palm-to-palm with ptrs palms, about eye level. Then open arms up (on count 5) and out to both sides in a "sunburst" arc, while continuing the sliding steps.
- 8 M steps R foot to R side without closing L to R, leaning body and tilting outstretched arms toward his L side and raising L toe, L heel to the floor. W mirrors this pose.

III. Face-to-face, back-to-back

- 1 Single Two-Step to the side without turning, beg M L (toward LOD) releasing M L (W R) hand but keeping the other hand. Optional styling: Take the 1st step of each Two-Step with a strong heel-lead.
- 2 Two-Step, turning individually away from ptr, swinging held hands fwd toward LOD.
- 3 Two-Step oscillating back to face ptr, swinging held hands back toward RLOD again.
- 4 Two-Step turning away from ptr again, but release hands and turn a full 360° with this Two-Step (M turning CCW, W to CW) to face ptr again. Note: Take all 3 steps of this Two-Step, not 2 pivot steps.
- 5-8 Two-Steps turning, in Ballroom pos, as in Part I.

IV. Step-kicks

- 1-2 Step-Kick toward LOD, then turn as a cpl 120° (1/3 turn) CW.
 - 3-8 Repeat 3 more times. The 4th Step-Kick is again toward LOD.
- Final 7-8 If the music is ending, hold the kick of the last Step-Kick for 2 full counts (counts 2 and 3), then drop fwd onto the kicking foot and the supporting knee.

SEQUENCE: Repeat from Part I until music ends.

THE HULLY GULLY

(United States)
Richard Powers

Early line dances like the Shim Sham (late 1920s, 1930s) and The Madison (1957-58) featured a group of dancers all facing in one direction, performing a sequence of steps together as a group. Both dances were very long series of step patterns (about a dozen) performed in a specified order. The Shim Sham was memorized, while the Madison's steps were called out by a DJ or recording (Ray Bryant's "Madison Time," 1959).

Watch Frankie Manning's version of the Shim Sham here: <http://www.youtube.com/watch?v=bjfM4Wrj9UI>

Watch the Madison from John Waters' original version of "Hairspray" here:
<http://www.youtube.com/watch?v=5MiMrtI3aQ4>

The Hully-Gully from the early 1960s was a line dance with two new innovations. It's believed to be the first line dance to turn a quarter, then repeat facing a different wall. And it was a single short pattern of steps, instead of a long sequence of step combinations.

The following is based a 1965 description by Dick Blake:

MUSIC: Any popular early 1960s tune, *not* necessarily "The Hully Gully" by The Olympics.

RHYTHM: 4/4

TEMPO: 130-140 BPM.

FORMATION: Line Dance, individuals all facing the same direction.

PATTERN

Measures

- 1-2 Step R ft to the R side; cross L behind R; step side R; kick L across in front of R.
3-4 Repeat opp with opp ftwk.
- 5-6 Step back R ft; close L back to R with wt; step fwd R; scoot fwd on R ft while bringing up L knee.
- 7 Step fwd L; scoot fwd on L ft while bringing up R knee.
8 Step fwd R; scoot fwd on R ft while bringing up L knee while turning 1/4 CW.
- 9-10 Step L ft to the L side; cross R behind L; steps side L; kick R across in front of L.

Repeat the pattern from the top, facing the wall to your right.

Variation 1: Dick Blake began the pattern with the side-left phrase, measures 9-10 above.

Variation 2: Some dancers hitched the left hip up and forward on the 6th measure, instead of scooting the right foot forward. Repeat opposite.

Variation 3: Another side step pattern was side-close-side, without crossing behind.

Watch all three variations here, in a video Richard shot in Italy. The Hully-Gully is still very popular in Italy.
http://www.youtube.com/watch?v=G_-6rjySY8Q

EVOLUTION OF A DANCE

The original Madison made its way to France in the late 1950s, where young dancers loved doing the latest American fads. But it was no more than a brief novelty because most dancers found the long series of steps too difficult to memorize.

Harold Nicholas (1921–2000) took the new Hully-Gully to Paris and demonstrated it on a Paris pop music television program "Age tendre et tête de bois" on February 16, 1963. The next year filmmaker Jean-Luc Godard made "Bande à part" and used a slightly modified and faster version of the Hully Gully. His dancers replaced the Part 5 side step with stopping in place. (Then they invented a second part to make it more interesting). Here it is: <http://www.youtube.com/watch?v=I6pOXjQLh7Y>

BANDE À PART MADISON

PATTERN

Measures

- 1-2 Step R ft to the R side; cross L over in front of R; step side R; kick L across in front of R & clap.
3-4 Repeat opp with opp ftwk.
- 5-6 Step back R ft; close L back to R with wt; scoot fwd on R ft while bringing up L knee, snapping fingers.
- 7 Step fwd L; scoot fwd on L ft bringing up R knee, snapping fingers.
8 Step fwd R turning 1/4 CW; jump down onto both ft.
- 9-10 Hold for 3 quick cts then stamp down onto both closed feet on quick ct 4.
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More young French dancers saw the film than the television show, but the film didn't say what it was called. So moviegoers just assumed it was another Madison, and called it that, instead of the correct Hully Gully. It has been danced in France ever since, often at weddings and parties. In France the stop in place on part 5, from "Bande à part," was morphed into the final step of Part 4, squaring it to the music. French still call it The Madison instead of the Hully-Gully. Italians call it Hully-Gully and dance the unmodified original version.

LE MADISON

The French Madison of today

PATTERN

Measures

- 1-2 Step R ft to the R side; cross L behind R; step side R; kick L across in front of R.
3-4 Repeat opp with opp ftwk.
- 5-6 Step back R ft; close L back to R with wt; step fwd R; hitch the L hip up and fwd.
- 7-8 Step fwd L; hitch the R hip up and fwd; step fwd R turning 1/4 CW; drop down onto side L.

Repeat the pattern from the top, facing the wall to your right.

The disco line dance **Hot Chocolate** is very similar, 15 years after the Hully-Gully. Here are the steps as described by Steve Ramacher in LET'S DISCO, Minneapolis, MN, 1978.

HOT CHOCOLATE

(United States)

PATTERN

Measures

- 1-2 Step R ft to the R side; cross L behind (or in front of) R; step side R; touch L across in front of R.
3-4 Repeat opp with opp ftwk.
- 5-6 Step back R; step back L; step back R; kick L fwd.
- 7-8 Rock fwd L; rock back R; rock fwd L turning 1/4 CCW while lifting R knee.

Repeat the pattern from the top, facing the wall to your left.

The **Electric Slide** (1989) was literally nothing new – the identical step pattern as the Hot Chocolate, except dancing the last 2 rocking steps as slow instead of quick steps.

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TANGO MIXER

(France - United States)

Richard Powers

This is a very easy tango mixer based on a pattern by Patrick Nollio of Paris. It is much simpler than most folk dance patterns because of its different context. Instead of being learned and mastered in a class then performed, it's designed to be taught on-the-fly at a party, perhaps a wedding or informal dance party, possibly to non-dancers. A good rule of thumb is that if you're teaching a dance at a party, it should take less than five minutes. And if the party includes non-dancers, simple walking steps are best.

MUSIC: Johnston Brothers version of "Hernando's Hideaway"

RHYTHM: 4/4

TEMPO: 68 BPM.

FORMATION: Couples in Closed (Waltz) Position in a single circle, M facing LOD, W backing.

PATTERN

Measures

- 2 Introduction (8 quick counts)
- 1-2 M advances, W backs 4 slow steps, M beg. fwd L and W back R. On the 4th step roll open into:
- 3-4 Dramatically dance in Closed Promenade Position fwd LOD, 4 slow steps.
- 5 Quickly flip to Right Side Position and back the W 2 slow steps.
- 6 Turn as a couple 1/4 CW on the 3rd and 4th steps, still in Right Side Position.
- 7 When the M is in the outside lane, let go of partner and progress forward 2 slow steps to the next partner. W advance LOD to the next M as M travel RLOD in the outside lane.
- 8 Catch the next ptnr in closed Dance Position, rotating 1/2 CW with 2 slow steps to face original pos.

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VELETA MIXER

(England)

Source: Based on the Veleta by Arthur Morris, 1900

Rhythm: 3/4

Formation: Open Position facing LOD (line of direction) holding inside hands, lady on the right.

PATTERN

Measures

- 1-2 Travel fwd toward LOD with 6 running steps (he begins L, she begins R).
- 3-4 Facing partners, taking both hands opened, do a Double Boston sideways toward LOD. (He steps side L, closes R to L, and steps side L again. She steps opposite)
- 5-6 Turning to face against LOD, return to places with 6 running steps (he begins R, she begins L).
- 7-8 Facing partners, taking both hands opened, do a Double Boston sideways against LOD, taking waltz position by the end of this step.
- 9-10 Do one full turn of a clockwise rotary waltz.
- 11-12 Do 2 side-draws toward LOD (he steps L side, closes R to L, repeats both).
- 13-14 Do one full turn of a clockwise rotary waltz.
- 15-16 He raises his L arm to let her turn under, waltzing solo LOD on to the next gent ahead of her. He steps in place to receive the next lady who is progressing forward.

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