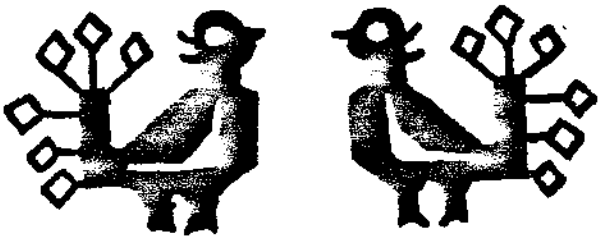
1979

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE
SAN DIEGO, CALIFORNIA - AUGUST 12 - 19, 1979



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SAN DIEGO STATE UNIVERSITY
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SAN DIEGO, CALIFORNIA

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Sponsored by the San Diego State University, the San Diego State Department of Physical Education, and the Folk Dance Federation of California, South

ABBREVIATIONS USED IN THIS SYLLABUS

bwd	backward
CCW	counter-clockwise
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand
L	left(side or direction)foot,arm or hand
LOD	line of direction
M	man,men, mans'
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman, women, womans'
wt	weight

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1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

CEÇENO
Turkey

The dance was learned by Bora Özkök from various members of the Turkish National Ensemble in Ankara, Turkey. The dance is from Diyarbakir in Southeastern Turkey.

RECORD: HORON 101. Side 2, Band 2. (45 rpm)
Romun! Cheb-cheb-neh

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

METER: 2/4 (medium fast) PATTERN

~~Meas.~~
Cts

INTRODUCTION: 8 Cts

STEP I:

1 Facing ctr, moving LOD, stamp L in front of R.
2 Step L across R, bend both knees.
3 Step R to R, knees straight.
4 Step L across R, bend both knees.
5-8 Repeat meas 3-4.
9 Step R ~~in~~ place.
10 Touch L heel to ctr.
11 Step in place on L, turning body to face LOD.
12 Touch R heel to R.
13-16 Repeat meas 9-12.

STEP II:

1-4 Facing LOD and moving bkwds, step R,L,R,L.
5 Step in place on R, facing ~~to~~ ctr.
6 Touch L ~~toe~~ heel in place under body.
7 ~~Step L fwd.~~
8 Touch R toe in place under body ~~and raise hands to shldr ht, elbows bent.~~
9 With L ft in front of R and wt on balls of ft, dip in place by bending both knees.
10 Bounce twice in place on balls of ft, ~~hands bounce twice.~~
11-14 Repeat meas 9-10.
15 Swing hands down to sides ~~as you~~ step Full on on both ft,
16 Pause.

Repeat dance from beginning until end of music.

Presented by Bora Oakok

ÇEPİKLİ
Turkey

Çepikli (cheh-peek-lee) means, "dance with claps." This is a very old Kurdish dance from the city of Gaziantep in Southeastern Turkey, and was learned by Bora Özkök from Orhan Vildiz in Berkeley, 1968.

RECORD: BOZOK 106, Side 1, Band 1. (45 rpm)

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

STEPS & STYLING: When there is an exchange of hand slaps between ptrs, there must be a definite tension felt. The "hits begin from behind the head with back arched.

Basic Step: ~~Hop~~ L, step R, step L (cts 1,&,2). Hands [illegible] and [illegible] arch [illegible]

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Instrumental. Dance begins after vocal.

FIGURE I:

1 Moving and facing LOD, dance 1 basic step (cts 1,&,2).

2 Jump onto both ft, toes together, knees bent, twisting to face L of ctr (ct 1), leap onto R, again facing LOD, lifting L leg behind, L knee bent (ct 2). Note: Hands raise on cts 1,&,2 of meas 1 and are back in on cts 1,&,2 of meas 2.

3 Turning body to face ctr, extend L heel twds ctr, simultaneously clapping hands high over head (ct 1), leap onto L ft, turning R to face out of circle (ct 2).

4 Extend R heel outside circle, clap hands high over head (ct 1), leap onto R ft, toe pointing LOD (ct 2).

5 Turn body twd ctr, extend L heel twd ctr, clap hands high over head (ct 1), close L to R (ct 2). Note: Hands remain high during meas 3,4,5.

FIGURE II: (Leader calls EŞLER, meaning "cpls.")

1 Releasing hands with dancer on R, M leads out in front of ptr turning CCW with 1 basic step, while W dances 1 basic step in place (cts 1,&,2).

2 Both do jump as in Fig. I, meas 2, facing each other (ct 1), releasing hands, hop on R, lifting L sharply behind R, knee bent (ct 2).

3 Touch L heel diag L, simultaneously clapping hands of ptr above head as described in styling notes above (ct 1), clasping fingers above head with ptr, leap onto L raising R behind L knee (ct 2).

4 Retaining joined hands make half-turn CCW with 1 basic step (cts 1,&,2).

5 Jump as in meas 2 (ct 1), hop on R, lifting L sharply, knee bent. M releases W's L hand (ct 2).

6 While clapping M's R and W's L hands sharply, touch L heel diag L (ct 1), leap L to R (ct 2).
7 M turns W CCW under his R arm (M's L and W's R hands are released), dancing 1 basic step in place (cts 1,&,2).
8 Jump on both ft (ct 1), hop on R, lifting L sharply, knee bent (ct 2).
9 Clap M's L and W's R hands sharply while L heel touches diag L (ct 1), leap L to re-form single circle, W to L of ptr (ct 2). Rejoin all hands in a circle to begin Fig. I again.
Note: M takes W's R hand firmly to help her back into the line behind him.

Steps & Styling:

Note: Basic step may be done wtih "Turkish style" (hop-step-step) instead of ~~xxxx~~ step-step. Hops may be added on ct 1 of each meas 3,4,5 of Part I.

Presented by Bora Özkök

DERHULE
Turkey

Derhule (Dehr-hoo-luh) is a "girls' name." It is a man's dance from Artvin in Northeastern Turkey. The dance was learned by Bora Özkök in 1970 from Güneş Ataş, of the University of Istanbul's performing group.

RECORD: BOZOK 107. Side 1, Band 1. (45 rpm)

FORMATION: Short (6 or less) segregated lines. Little fingers hooked, held down at sides to start.

STEPS & STYLING: This is a man's dance of the LAZ people, who live in Northeastern Turkey. It is a fishermen's dance. Women can dance in their own lines. Lines should be tight, and shimmy whenever possible.

Rhythm throughout is counted: S,Q,Q
1,2,3 4,5 6,7
S Q Q

METER: 7/8 PATTERN

Meas.

STEP I: SALYA (Fisherman's term: "let's start")
Do the following step until the singing starts.
Begin at start of music: first 2 cts are actually an upbeat (QQ) before meas 1. In this step, lines are very tight, hands down at sides, facing ctr, knees flexing, body rocking in place from side to side; ft may leave floor slightly.

upbeat Bounce twice on L (QQ).
1 Shift wt to R (S), bounce twice more on R (QQ).
2 Shift wt to L (S), bounce twice more on L (QQ).
3-16 Repeat meas 1-2, 8 more times. On QQ of meas 16, in preperation for Step II, turn to face 1/4 twd LOD and hop twice on L (QQ). On S of meas 16, bring hands sharply up to shldr ht.

STEP II: HAGITHA (Let's go)
When hopping (on balls of ft), other leg is held in front, toes pointed down. Step moves slowly LOD.

1 Small leap onto R (S), hop twice on R (QQ).
2 Small leap onto L (S), hop twice on L (QQ).
3-16 Continue repeating meas 1-2, moving arms as follows: on S of meas 4, arms go sharply down; on S of meas 8, arms come sharply up; on S of meas 12, arms go sharply down; on S of meas 16, arms go sharply up.

STEP III: HA GEL HA (Let's come)
Face ctr and move fwd and bkwd. Arms remain up throughout step.

1 Leading in with R shldr, move fwd with step on R (S), hop R (Q), step L (Q).

2 Repeat meas 1, continuing to move slightly fwd, and on the L step, bend fwd slightly so that L shldr points fwd.

3-4 Repeat meas 1-2, moving bkwd, leading bkwd with L shldr.

5-8 Repeat meas 1-4.

Presented by Bora Özkök

GARZANE
Turkey

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

PRONUNCIATION: Gar-zah-~~ay~~ neh

RECORD: BOZOK 109, Side 1, Band 1. (45 rpm)

FORMATION: M and W in separate lines of six (6) maximum; end people hold handkerchiefs. Back basket hold - hands may hold neighbors' belts or waists. People of approx equal ht should stand next to each other.

STEPS & STYLING: Steps are done in sequence to the call of the leader, who calls "Geç, geç" (getch, getch: change, change). Step I through IV are done 4 times each; Step V is done 8 times. Dancers should make certain they pull neighbors twd selves to keep lines tight. This is a halay style of dance. The lines should assume concave shape so that all can see the leader.

METER: 2/4 PATTERN

Meas.

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

STEP I: BEND BOUNCE

1 Facing ctr, ft and knees together, bend knees and straighten (ct 1), repeat ct 1 (ct 2).

2 With stiff knees, raising heels off floor, bounce twice on balls of ft (ct 1,&), bend knees and straighten (ct 2).

3 Repeat meas 2.

4-12 Repeat Step I, 3 more times, after which there is a 1 meas transition: Bend knees (ct 1), straighten knees and bend bodies fwd uniformly at about 70° angle from waists (ct 2).

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

1 Moving fwd, bodies still bend fwd, step R (ct 1), step L (ct 2). This is a bouncy walk, bending knees slightly.

2 R kicks out slightly to R, pigeon-toed, ~~and~~ closes next to L (ct 1), hold (ct 2).

2-8 Repeat Step II, 3 more times. At end of last time, instead of hold on last ct, drop on R in place, taking wt on R, and bend knees slightly.

STEP II: IN PLACE (Remain bent over throughout step)

1 Keeping knees together, bend knees and touch L toes ~~sdwd~~ about 8" to the L of R (ct 1), bring L next to R and take wt on it, ~~straightening knees~~ (ct 2).

2 Touch R heel fwd (ct 1), touch R toes in place next to L heel (ct &), brush R quickly fwd in upward circle (ct 2).

3 Stamp in place on R (ct 1), drop on R, taking wt (ct 2).

4-12 Repeat Step III, 3 more times.

STEP IV: BODY STRAIGHTENS

1 Leaning bkwd and bending both knees slightly, hammer-stamp L fwd (ct 1), ~~bring~~ L back next to R, straighten knees and step on L, taking wt (ct 2).

2-3 Repeat meas 2-3, except that body is now straight.

4-12 Repeat Step IV, 3 more times.

STEP V:

1 Facing ctr amd moving LOD, hop twice on L, pump R twice (cts 1-2). R thigh is at 90° angle to body, knee bent, ~~toes pointed down~~.

2 Jump in place on both ft together (ct 1), hop in place on R as you lift L in front, reaching fwd with it, bending bkwd (ct 2).

3 Slap L fwd, leaning back, wt on R, R knee bent, L leg straight (ct 1), ~~close~~ L to R with wt, straighten body (ct 2).

4-24 Repeat this step 7 more times.

Repeat dance from beginning in sequence, except Step V is done only 5 times.

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

ÇITÇIT
Turkey

Çitçit (CHIT-CHIT) is a couple dance from the Balikesir-Bursa area in Western Turkey. The title translates to, "sounds made from two hard objects being knocked together." Bora Özkök learned the dance from Cent Karacaoğlu in 1972.

RECORD: Folklore Dances and Music of Turkey, BOZ-OK 104, Side 2, Band 2. (45 rpm)

FORMATION: Cpls facing LOD in an open circle with hands joined in "V" pos, W to M's L. In addition to the handkerchief held in the R hand of the male dancer leading the line, each W holds one in her R hand.

STEPS: Running schottische, Buzz.

METER: 2/4 PATTERN

Meas.

INTRODUCTION:
Leader may signal to start ~~to~~ dance at ~~the~~ beg of any musical phrase.

STEP I: SERPENTINE

1 Beginning L, dance 1 running schottische step fwd in LOD (L-R-L-hop) (cts 1,&,2,&).

2 Repeat meas 1, with opp ftwk.
Repeat meas 1-2 with lead M winding the line around the floor in a serpentine manner until he calls "Eşler" (Esh-lah), which means "couples" and indicates the start of Fig II. Dancers release hands.

STEP II: COUPLES

M's Part:

1-2 Each M loop CCW twd ctr of circle with 4 steps, L,R,L,R (cts 1-2, 1-2), moving in twd ctr a distance of about 3 ft and turning on last ct to finish facing ptr.

3 Step fwd on L twd ptr, bending fwd a little from waist, hands low in back (ct 1), straighten body and step back on R, raising hands back to sides of head (ct 2).

4 Slap hands straight across with ptr twice (cts 1-2).

5-6 Each M moves fwd in front of ptr completing CCW loop with 4 steps, L,R,L,R, to finish in orig starting pos for repeat of the dance (cts 1-2, 1-2).
Throughout meas 1-2 and meas 5-6, M swing hands naturally at sides in opposition to ftwk.

W's Part

1-2 ~~Hold ends of~~ handkerchief in ~~each~~ hand ~~so that it is spread out in front at eye level.~~ With ft spread slightly apart, dance 4 steps in place, L,R,L,R, moving handkerchief sdwd with ft ~~to~~ L,R,L,R (cts 1-2, 1-2).

3-4 ~~Release~~ L hand from handkerchief ~~and hold it in R hand, and~~ dance M's Part, meas 3-4, Step II.

5-6 Beginning L, turn CCW in place with 4 buzz steps, R hand high waving handkerchief, L hand on hip. Turn twice, or even 4 times if you want. Finish facing LOD to resume starting pos.

Repeat dance from beginning.

Dance notes by Folk Dance Federation of Calif, Dance Research Committee.

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

İŞTİP
Turkey

Bora Özkök learned İştip (Ish-tip) from Yusuf Dener, in Ankara, Turkey, 1977. The dance is from Southern Yugoslavia and is done and shared by the large Turkish minority there.

RECORD: HORON 106 (45 rpm)

FORMATION: Partner dance performed in a line. W is on M's R.

METER: 4/4 PATTERN

~~Meas.~~

INTRODUCTION: ~~Hold for 1 meas.~~

STEP I: STEP-HOPS IN LOD AND RLOD

1	Step R in LOD.
2	Hop on R.
3	Step L in LOD.
4	Hop on L.
5-7	Step R,L,R in LOD.
8	Hop on R, lift L as body turns to face RLOD.
9-16	Repeat meas 1-8 in RLOD, with opp ftwk.
17-18	Step R behind L ~~and bounce~~, ~~swing~~ L ~~across~~ R.
19-20	" L " R ~~"——"~~ " R " L.
21-22	Repeat meas 17-18. 2 leg swings.
23-24	" " 19-20.
25-26	" " 17-18. 2 leg swings.
27-28	" " 19-20.
29-36	" " 17-24. 4 leg swings
37-38	Hop twice on R.
39-40	Step L, stamp R.
41-80	Repeat meas 1-40.

STEP II: PARTNERS HOLD BOTH HANDS, TURN

1-8	Repeat Step I, meas 1-8.
9-16	" " I, meas 9-16 (step-hops), hold both hands with ptr, L arms straight, R arms bent.
17-28	Repeat Step I, meas 17-28, but turn along with ptr 1 turn, everyone moves CCW.
29-40	Reverse dir and arms (R arm straight, L elbow bent), repeat ~~Step II, meas 29-40~~, turning CW.
41-80	Repeat meas 1-40.

STEP III: ELBOW TURNS

1-8	Repeat Step I, meas 1-8.
9-16	Repeat Step I, meas 9-16. Release M's L and W's R hand, hook R elbows below the waist, with ptr and
17-28	Repeat Step II, meas 17-28.
29-40	" " " " 29-40.

41-80 At the end of this step, M swing sharply to face LOD and continue with Step I, meas 1-8, etc.

Repeat each step twice throughout the dance.

KEÇIKO
Turkey

Keçiko (Ketch-ee-koe) means, "Beautiful Girl." This dance is from Central Eastern Turkey (Elazig) and was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. It is a dance of the Kürds, a tribal minority in eastern Turkey, speaking a language of Assyrian origin, who have adapted to the Turkish way of life.

RECORD: BOZOK 104, Side 2, Band 1.

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

NOTE: Call Geç, Geç when going from one figure into the next figure.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 4 meas (no action)

FIG. I:

1 Facing and moving LOD, step R (ct 1), step L (ct 2).

2 Step R slightly fwd of L while keeping L toe on floor and bending and pushing L knee fwd, then straightening it (ct 1,&), keeping wt on R, again do a knee push with L knee (cts 2,&).

3 Shift wt and push R knee fwd and straighten (ct 1,&), repeat cts 1,& (cts 2,&).

FIG. II:

1 Facing and moving LOD, step R,L (cts 1-2).

2 Jump onto both ft with L in front of R - land facing RLOD (ct 1), retaining pos, bounce twice (ct 2,&).

3 Jump onto both ft (ct 1), hop in place on L while twisting body to face LOD and bend R straight back at knee, toe pointed down (ct 2).

FIG. III:

NOTE: This figure has 2 transition steps, the first moving fwd, the second bkwd. The step is danced in this manner:

Transition Step Fwd
Step in Place
Transition Step Bkwd
Step in Place

Transition Step Fwd twd Ctr

1 Repeat meas 1, Fig. II, facing ctr and moving fwd (walk, walk).

Step in Place

1 Jump onto both ft (ct 1), small leap onto R while lifting and extending L heel fwd (ct 2).

2 Touch L heel to floor (ct 1), in place leap onto L lifting R (scissors-like) (ct 2).

3 With wt on L and leaning back, small touch R heel diag L (ct 1), touch R heel straight fwd (ct 2).

4-12 Repeat meas 1-3, 3 more times (4 in all).

Note: When jumping onto both ft lean fwd slightly, when leap-into one ft and extending the other, lean bkwd slightly.

Transition Step Bkwd away from Ctr

1 Repeat meas 1, Fig. II, facing ctr and moving bkwd.

Step In Place

1-6 Repeat meas 1-3, twice.

Presented by Maria Reisch
1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

KEÇIKO
Turkey

Keciko (Ketch-ee-koe) means, "Beautiful Girl." This dance from Central Eastern Turkey (Elazig) was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. It is a dance of the Kurds, a tribal minority in eastern Turkey, speaking a language of Assyrian origin, who have adapted to the Turkish way of life.

RECORD: BOZOK 104. Side 2, Band 1.

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

NOTE: Call Geç, Geç when going from one figure into the next figure.

2/4 PATTERN

Meas.

FIGURE I

1 Facing and moving LOD, step R (ct 1), step L (ct 2).

2 Step R ~~next~~ to L while keeping L toe on floor and bending and pushing L knee fwd, then straightening it (ct 1,&), keeping wt on R, again do a knee push with L knee (ct 2,&).

3 Shift wt and push R knee fwd and straighten (ct 1,&), repeat cts 1,& (cts 2,&).

FIGURE II

1 Facing and moving LOD, hop on L, at the same time bring R ft acrossL and slightly to the L of L, step R-L (cts 1,&,2).

2 Jump onto both ft with L in front of R - land facing RLOD (ct 1), retaining pos, bounce twice (cts 2,&).

3 Jump onto both ft (ct 1), hop in place on L while twisting body to face LOD and bend R straight back, toe pointed down (ct 2).

FIGURE III

NOTE: This figure has 2 transition steps, the first moving fwd, the second bkwd. The step is danced in this manner:

Transition Step Fwd
~~Figure III~~
Transition Step Bwd
~~Figure~~ III

Transition Step Fwd twd Ctr

1 Repeat meas 1, Fig. II, facing ctr and moving fwd.

~~Figure III~~ - In Place

1 Jump onto both ft (ct 1), leap onto R while lifting and extending L heel fwd (ct 2).

2 Touch L heel to floor (ct 1), in place leap onto L (scissors-like) (ct 2).

3 With wt on L and leaping back, touch R heel diag L (ct 1), touch R heel straight fwd (ct 2).

Note: When jumping onto both ft lean fwd, when leaping onto one ft and extending the other, lean bwd. slightly

Transitition Step Bwd away from Ctr

1 Repeat meas 1, Fig. II, facing ctr and moving bwd. step R, L

Figure ~~III~~ - In Place

1-~~36~~ Repeat ~~Fig. III~~ ~~as noted above~~ (twice)
meas. 1-3

Presented by Bora Özkök

MANI
Turkey

Mani (Mah-nee) is from Gaziantep in south-central Eastern Turkey. The dance was learned by Bora Özkök from Yener Can in Turkey, 1974. Mani means "poem".

RECORD: HORON 106 (45 rpm)

FORMATION: Cpls in short lines, with W on M's L. Interlocked fingers ~~held at~~ chest leve, bent elbows.

METER: 2/4 PATTERN

Meas.

STEP I: STAMP CROSS

1 Facing ctr and moving to R, stamp L at side, no wt (ct 1), step L across R, bending R knee (ct 2).
2 Step R to R (ct 1), step L across R, bending R knee (ct 2).
3 Step R to R (ct 1), "pump" L across R (ct 2).
5-12 Repeat meas 1-4, 2 more times (3 in all).

STEP II: HOP WITH HEEL

1-2 Hop 4 times on L, traveling to R, R heel touches in front of L (ct 1), touches diag R (ct 2); touches in front of L (ct 1), touches diag R (ct 2).
3 Jump on both ft (ct 1), hop on R lifting L (ct 2).
4 ~~Stamp~~ L next to R, taking wt (ct 1), hold (ct 2).
5-12 Repeat meas 1-4, 2 more times (3 in all).

STEP III: ROCKING

1 Moving slightly to R with small steps, ~~leap to L~~ across R, lean slightly fwd (ct 1), ~~leap back~~ onto R, leaning slightly bkwd (ct 2).
2 Repeat meas 1.
3-4 Repeat, Step II, meas 3-4 (jump, hop, stamp).
5-12 Repeat meas 1-4, 2 more times (3 in all).

STEP IV: JUMPING

1-2 Leaning slightly ~~fwd and bkwd~~, jump on both ft fwd (ct 1), jump bkwd (ct 2); jump fwd (ct 1), jump bkwd (ct 2).
3-4 Repeat Step II, meas 3-4 (jump, ~~hop, stamp~~).
5-12 Repeat meas 1-4, 2 more times. During the last 4 meas widen the ~~lines~~ spacing. (Drop hands at end, M's hands on back of waist, palm out; W's hands on waist, palm down, fingers ~~fwd~~. On last ct, keep L ft free instead of taking wt. (Do a total of 3 times.)

STEP V: PARTNERS

Movement 1 (hands and ... in errata)

1-8 Step on L; step quickly on R (meas 1); step on L (meas 2); point R (ct meas 3), step on R (meas 4), point L (meas 5); step on L (meas 6), ~~jump and fall flat on both ft (meas 7)~~; pause (meas 8). While doing Step V, initially, partners let hands go and place them on hips.

Movement 2
Men go in the circle, turning 1-1/2 times doing Step V, Movement 1, land facing ptrs with their back to the ctr (W repeat Step V in place).

Movement 3
Everyone repeat Step V, Movement 1, in place

Movement 4
Everyone exchange places doing Step V, Movement 1, turning CCW. (Now W's back to ctr, M in their orig place in line.) While turning eyes meet ptr when brush-passing by.

Movement 5
W return to orig line with Step V, Movement 1, while M repeat Step V, Movement 1, in place.

After W return to place, leader takes small Step I's until the line is close again.

Dance is repeated twice. The second time W go to the ctr initially. Steps I-IV are repeated three (3) times total throughout the dance.

Movement 5-A

[illegible]

Presented by Bora Özkök

YAVUZ
Turkey

Yavuz (Yah-vooz) was learned by Bora Özkök from Ugur Kavas, a member of the Turkish National Ensemble in Ankara, Turkey, 1977. The dance is from Trabzon in the eastern Black Sea area and the tune is popular throughout Turkey. The song tells of love and the wanderings of the lover on the coast and in the cities of the Black Sea.

RECORD: HORON 101. Side 2, Band 1. (45 rpm)
Pronun: Yah-vooz
FORMATION: M and W in a line. In Step I, hands are held down at sides, arms straight, L hand in front of neighbor's R. In Step II, hands are raised to above shldr ht, your R hand supporting neighbor's L hand. Forearms remain in contact, and hand is hanging loose from the wrist.

METER: 4/4 (medium fast) PATTERN

~~Meas~~. cts

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

STEP I:

1	Facing ctr, small step R to R.
2	Close L next to R, ~~with~~ wt.
3	Small step L to L.
4	Close R next to L, ~~with~~ wt.
5-6	Repeat ~~meas~~ cts 1-2.
7	Small step R to R, arms bend quickly upward from the elbow.
8	Close L next to R, ~~step on R~~ as arms quickly swing back down to original pos.
9-32	Repeat meas 1-8, 3 more times (4 in all).

STEP II: (d c w/soft bounce flat cat)
During ~~meas~~ cts 1-4, hands raise slowly to shldr ht - see above.

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

YAVUZ

Ha buradan ukadi
Dağa çikalim dağa
Oturda konuşalim
Birşey diyeyim sana

Arakli Yolunadan nelerniyemi geçtim
Işsiz kapatin bizi
Zonguldagi, yarseçtim

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

Gökteki yildizlari sayarim yedi yedi
Şerefli Trabzonu kabul etti besbelli

Kemençemin üstünde oynar parmaciklarim
Bana bakan hergünden varsin maynaciklarin

Kirazlaciklar oldu çiplandim ayaklari
Bize sebepolanin yikilsin ocaklari

Yaylanin çimeninde beri bagirir beri
Oturda konuşalim sevdadir bunin yeri

Repeat every line twice.

Presented by Bora Özkök

YENI YOL
Turkey

This is a traditional wedding dance among the Turkish minority of Skopje, Jugoslavia. This dance was learned by Bora Özkök from Yusef Dener in 1977.

RECORD: HORON 106. Side 2, Band 1. (45 rpm)

FORMATION: Mixed lines. Hands joined at shldr ht.

METER: 4/4	PATTERN
Cts.	
1	Facing and moving LOD, ~~slightly~~ lift R.
2	Step R fwd.
3	~~Slightly~~ lift L.
4	Step L fwd.
5	Lift R.
6	Turning to ctr, step R in place.
7	Step L in place.
8	Step R in place.
9	Lift L slightly.
10	Step L in place, starting to turn twd LOD.
11	Step R in place.
12	Step L slightly across R in LOD

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

Begin dance at start of musical phrase.

Note: Cts 6, 7, 8 may be danced as: step R sideward, close L to R, step R fwd.

RECORD LIST FOR JERRY HELT

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STANDING ROOM ONLY	BLUE STAR 1909
BLUE STARS AND STRIPES	BLUE STAR 1917
HAPPY HEART	BLUE STAR 1919
WHAT IS TO BE	BLUE STAR 1928
IT'S A LONG WAY TO HOUSTON	BLUE STAR 1938
SQUARE DANCE MUSIC IN MY SOUL	BLUE STAR 1943
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LONG PLAY RECORDINGS BY JERRY HELT

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CONTRA DANCES	BLUE STAR LP 1029
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TUNNEL OF LOVE CONTRA	E-Z 722
CIRCLE AND STAR CONTRA	E-Z 723
CELITO LINDO CIRCLE MIXER	E-Z 724
PRETTY BABY QUADRILLE	E-Z 725

Presented by Jerry Helt

FERRIS WHEEL
CENTERS SWEEP 1/4
By Jerry Helt

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, FERRIS WHEEL, CENTERS SWEEP 1/4
(EQV. TO HEAD LADIES CHAIR)
HEADS STAR THRU, PASS THRU
(EQV. TO HEADS LEAD RIGHT)
CIRCLE FOUR, HEAD GENTS BREAK LINE UP FOUR
LINES PASS THRU, WHEEL & DEAL
CENTERS PASS THRU, SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, FERRIS WHEEL, CENTERS SWEEP 1/4
SAME FOUR CROSSTRAIL THRU, LEFT ALLEMANDE

1/2 TAG FIGURES
By Jerry Helt

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, 1/2 TAG, CAST RIGHT 3/4
CENTERS TRADE, BOYS RUN RIGHT
LINES FORWARD, STAR THRU, PASS THRU
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE, FACE IN
LINES PASS THRU, 1/2 TAG TO A CURLIQUE OR TOUCH 1/4
(BOX 1-4 OCEAN WAVE)

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES FORWARD CURLIQUE, COORDINATE
1/2 TAG TO A CURLIQUE, BOYS RUN RIGHT
WHEEL & DEAL, DRIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS PASS THRU, SEPARATE AROUND ONE, LINE UP FOUR
LINES PASS THRU, 1/2 TAG, CAST RIGHT 3/4, BOYS RUN RIGHT
LINES FORWARD, SLIDE THRU, LEFT ALLEMANDE

HEADS PASS THRU, SEPARATE AROUND ONE, CAST OFF 3/4
LINES PASS THRU, HALF TAG, EVERYBODY "U" TURN
LEFT ALLEMANDE

Presented by Jerry Helt

TWO STEPS AT A TIME
By Lee Kopman

Starting from columns, the lead TWO dancers will do a normal peel off then as a couple extend (move ahead) to the middle of the column and bend to face in. They will become the trailing couple in a double pass thru formation when the action is completed...The Trailing TWO dancers in the column will move ahead to a 1/2 tag position then trade & Roll to end as the leaders in a Double pass thru formation... A helpful hint might be to start in columns with two girls as leaders and two boys as followers so in your teach you can explain the parts to the girls do this as the boys do that.... If your dancers are weak with peel off then you may wish to review and dance some peel off routines for a couple of dances prior to trying Two Steps at a Time....

HEADS PASS THRU..AROUND ONE TO A LINE.... CURLIQUE....
TWO STEPS AT A TIME....BOYS PASS THRU.....STAR THRU....
COUPLES CIRCULATE....WHEEL & DEAL.....LEFT ALLE....sd box 1-4.
HEADS PASS THRU..AROUND ONE TO A LINE....CURLIQUE...
TWO STEPS AT A TIME....BOYS PASS THRU....DO SA DOE TO A WAVE....
BOYS RUN....PASS THRU....WHEEL & DEAL....ZOOM....SQUARE THRU 3/4...
LEFT ALLE....sd box 1-4.

HEADS (sides) PASS THRU AROUND ONE TO A LINE....PASS THRU U TURN BACK
....CURLIQUE....TWO STEPS AT A TIME....GIRLS PASS THRU.....
CURLIQUE balance BOYS TRADE....BOYS RUN....BEND THE LINE....
SLIDE THRU....SQUARE THRU 3/4....TRADE BY....LEFT ALLE.

1P-2P....CURLIQUE.....TWO STEPS AT A TIME....
SWING THRU....TURN THRU.....LEFT ALLE.

Presented by Jerry Helt

TWO STEPS AT A TIME FIGURES
By Jerry Helt

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
GIRLS "U" TURN, TWO STEPS AT A TIME
BOYS PASS THRU, DO SA DO TO AN OCEAN WAVE
BOYS RUN RIGHT, LINES PASS THRU, WHEEL & DEAL
GIRLS "U" TURN, TWO STEPS AT A TIME
BOYS PASS THRU, SWING YOUR OWN

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, GIRLS "U" TURN
TWO STEPS AT A TIME, GIRLS SQUARE THRU 3/4
STAR THRU WITH THE BOYS, BEND THE LINE
(LINES OF FOUR WITH YOUR PARTNER)

HEADS SQUARE THRU FOUR HANDS
ALL THE GIRLS "U" TURN
TWO STEPS AT A TIME
DOUBLE PASS THRU, TRACK IT
RE-CYCLE, VEER TO THE LEFT
WHEEL & DEAL, LEFT ALLEMANDE

FOUR LADIES CHAIR 3/4
HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU PARTNER TRADE
LINES FORWARD CURLIQUE
GIRLS PEEL OFF, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
ALL THE GIRLS "U" TURN
COORDINATE- - - - - -
BEND THE LINE, STAR THRU, PASS THRU
LEFT ALLEMANDE

HEADS STAR THRU, PASS THRU
ALL THE GIRLS "U" TURN
SINGLE FILE CIRCULATE ONE PLACE
BOYS RUN RIGHT, STAR THRU
(LINES OF FOUR WITH YOUR PARTNER)

HEADS STAR THRU, PASS THRU
GIRLS "U" TURN, BOYS RUN AROUND THE GIRL
TRADE BY, LEFT ALLEMANDE

Presented by Jerry Helt

AS COUPLES
By Jerry Helt

SIDE LADIES CHAIN ACROSS
HEADS PASS THRU SEPARATE AROUND ONE, LINE UP FOUR
(HE, HE, SHE, SHE LINES)
AS COUPLES SO SA DO TO AN OCEAN WAVE
AS COUPLES SWING THRU
AS COUPLES BOYS RUN RIGHT
AS COUPLES WHEEL & DEAL
AS SINGLES STAR THRU
ALL DOUBLE PASS THRU
FIRST COUPLE LEFT NEXT COUPLE GO RIGHT
(LINES OF FOUR WITH PARTNER)

SIDE LADIES CHAIN ACROSS
HEADS PASS THRU SPEARATE AROUND ONE LINE UP FOUR
(HE, HE, SHE, SHE LINES)
AS COUPLES DO SA DO TO A OCEAN WAVE
AS COUPLES SPIN THE TOP
AS COUPLES BOYS TRADE
AS COUPLES BOYS RUN RIGHT
AS COUPLES BEND THE LINE
AS SINGLES STAR THRU
ALL DOUBLE PASS THRU
FIRST COUPLE GO LEFT NEXT COUPLE GO RIGHT
(LINES OF FOUR WITH PARTNER)

FLUTTER WHEEL QUADRILLE
By Jerry Helt

RECORD: #E-Z 45-719-B QUEENS QUADRILLE

8-HEADS FORWARD UP & COME BACK
8-HEADS FLUTTER WHEEL
8-SIDES FORWARD UP & COME BACK
8-SIDES FLUTTER WHEEL
8-ALL JOIN HANDS CIRCLE 8 LEFT
8-CORNER SWING
8-) ALL PROMENADE ONCE AROUND
8-)
FIGURE DANCES THRU FOUR TIMES

Presented by Jerry Helt

GRAND TURN THRU

From a static square: All face partner, Dosado 1-1/4 (boys in center R-forearm grip).
All R-arm turn half (girls in ctr-boys outisde).
Girls star left 3/4, boys Prom 1/4 meet same partner (1/4 way).

All dosado 1-1/4 (girls in ctr R-arm grip).
All R-arm turn half (boys ctr-girls outside).
Boys star left 3/4, girls prom 1/4 meet same ptr (1/2 way).

REPEAT 2 more times - Dosado last time.
4 times thru = 64 beats. Can also use it half way thru and follow next call. Call it half way in place of Grand Square, etc.

GRAND TURN THRU can be called directionally all the way thru, eliminating a new name. But it times out very well in a singing call and flows very smooth when name is used and all dancers know their part.

GRAND WEAVE
By Ross Crispino

FROM A STATIC SQUARE, 4 LADIES WALK TO THE RIGHT (SPLITTING THE CORNER) CROSSING IN FRONT OF THEIR CORNER AND FOLD DIRECTLY BEHIND HIM TO BECOME 4 SINGLE FILE COLUMNS AT RIGHT ANGLES. ALL EIGHT WILL DO A WEAVE THROUGH THE CENTER AS A TAG THE LINE MOVEMENT -- EACH MAN ALLOWS THE MAN ON HIS LEFT TO PASS IN FRONT BUT CUTS RIGHT BEHIND HIM AND IN FRONT OF THE LADY FOLLOWING HIM. THE LADIES PASS IN SIMILAR FASHION, ALLOW THE LEFT HAND LADY TO CROSS IN FRONT. MEN MAKE A RIGHT FACE U-TURN BACK AND STAR THROUGH (ORIGINAL WAS WRITTEN AS SLIDE THROUGH) WITH THE LADY THAT FOLLOWED HIM COMING INTO PROMENADE POSITION AND ALL PROMENADE EXACTLY ONE-FOURTH (ONE POSITION) AND WHEEL IN AS A COUPLE TO REFORM THE SQUARE. FOUR MEN HAVE PROGRESSED 1/4 TO THEIR LEFT. THIS IS 1/4 OF THE FIGURE AND HAS TAKEN 16 BEATS. REPEAT SAME ACTION 3 MORE TIMES FOR A 64 BEAT MANEUVER. THE LADIES FOLLOW IN THEIR OWN FOOTSTEPS 4 TIMES.

CAN BE USED AT "1/4 GRAND WEAVE" OR "1/2 GRAND WEAVE."

Presented by Jerry Helt

MAKE ME A COLUMN
By Dick Bayer

From parallel two-faced lines:

Center dancer walks straight ahead, infacing end dancer trails behind that dancer. Outfacing center dancer then turns the corner and follows, as the outfacing end dancer in turn joins in and all walk ahead to form columns

MAKE ME A COLUMN FIGURES
By Jerry Helt

HEADS FLUTTER WHEEL, SWEET 1/4 PASS THRU
ALL THE COUPLES VEER LEFT TO A TWO FACED LINE
GIRLS LEAD MAKE ME A COLUMN
SINGLE FILE CIRCULATE ONE PLACE
BOYS RUN RIGHT, SWING THRU, TURN THRU
LEFT ALLEMANDE

HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
GIRLS LEAD MAKE ME A COLUMN
SINGLE FILE CIRCULATE ONE PLACE
BOYS RUN RIGHT, LEFT ALLEMANDE

HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
GIRLS LEAD MAKE ME A COLUMN
RIGHT HAND TRADE & ROLL
(LINES OF FOUR WITH PARTNER)

Heads Star Thru, Pass Thru,
Swing Thru, Boys Run,
MAKE ME A COLUMN
Single File Circulate, Boys Run
Swing Thru, Boys Run,
MAKE ME A COLUMN
Single File Circulate, Boys Run,
Dive Thru, Square Thru 3/4 (B14)
Left Allemande.

Heads Star Thru, Pass Thru,
Star Thru, Flutter Wheel,
Sweep 1/4, Veer Left,
MAKE ME A COLUMN, Boys Run,
Trade By, Slide Thru, Pass Thru,
Wheel and Deal, Zoom, Curly Q,
Left Allemande.

Presented by C. Stewart Smith

THE GENTLE SHEPHERD
Scotland

RECORD: Cabbage Records LP-402, Heather & Yon Side 1, Band 2.

MUSIC: 32 Bar slow "jig"

FORMATION: 4 cpls in "longways" (contra) formation.

STEPS: Basic step, "skip-change-of-step": The step is done just as the words tell you to do it. Take a little hop on the L, lifting as you hop, the R in front with a straight knee and a well stretched toe - this is the skip. Step fwd on the R (cts 1-2), close the ft together by bringing the L up behind - L instep close to R heel (cts 3-4), step fwd again with the R (cts 5-6). Repeat with opp ftwk.

Setting Step, same as Pas de Basque: Take a small step to the R. Step L over in front of R - heel of L is a little above the big toe joint of the R. Step back on to the R as the L is flicked outward with straight knee and ankle. Repeat with opp ftwk.

Promenade for 3 cpls: The 3 cpls face the top of the dance with both hands crossed and joined in front (W L under M R). 1st cpl, closely followed by 2nd and 3rd cpls dance out to the R (diag), turn L and dance across the dance, then down on the M side, into the middle and up to orig places. This takes 8 travelling steps and 1st cpls must be careful to turn and come up the dance in time to let the 3rd cpl dance out to their places on the last meas.

FIG. 1

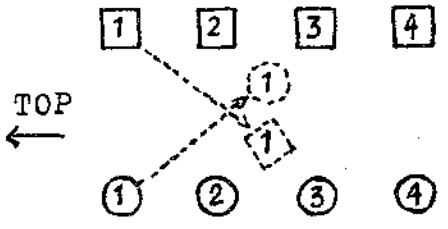
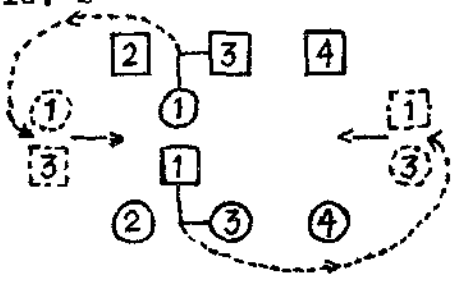


FIG. 2



METER: 6/8 PATTERN

Meas.

1-4 Cpl (1) move down the set and cross over with 2 skip-change-of-steps. Then set to cpl (3). Fig. 1.

5-8 M(1) leads W (3) behind W (2) ~~and~~ up to the top of the set, while W (1) is lead by M (3), behind M (4) and down to the bottom of the set. Fig. 2.

9-12 M (1) with W (3) and W (1) with M (3) do 2 skip-change-of-steps fwd to meet each other, then both M lead own ptr to orig places.

13-16 Cpls (1,2,3) turn ptr with L hands into the middle.

17-~~32~~ 24 Cpls (1,2,3) promenade: Cpls face the top of the set with both hands joined (W L under M R) in front. Cpls make one complete circle to the L.

25-32 Cpl (1) cast off 2 places, lead up the middle to the top of the set and cast down to finish at the bottom of the set.

All other cpls move up on meas 31-32.

Repeat from the beginning with a new top cpl.

Presented by C. Stewart Smith

I'LL MAK' YE FAIN TO FOLLOW ME
Scotland

RECORD: Cabbage Records LP-402, Heather & Yon

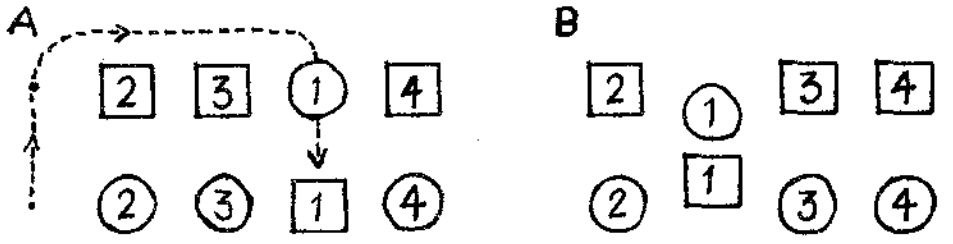
MUSIC: 32 bar "jig"

FORMATION: 4 cpls in "longways" (contra) formation.

STEPS: Setting Step, same as Pas de Basque: Take a small step to the R. Step L over in front of R -heel of L is a little above the big toe joint of the R. Step back on to the R as the L is flicked outward with straight knee and ankle. Repeat with opp ftwk. Counted 1,&,2.

Skip-change-of-step: The step is done just as the words tell you to do it. Take a little hop on the L, lifting as you hop, the R in front with a straight knee and a well stretched toe - this is the skip. Step fwd on the R, close the R together by bringing the L up behind - L instep close to the R heel, step fwd again with the R. Counted 1,&,2,&.

Set to and turn corner: 1st M sets to 3rd W, who sets to him; then joining both hands with her, M turns W R round with 2 setting steps (R,L), leaving her in her place and facing his 2nd corner - 2nd W. M repeats this with 2nd W and finishes standing between 3rd and 2nd W. Meanwhile the 1st W is doing the same with 2nd and 3rd M.



METER: 6/8	PATTERN
Meas.	
1-4	1st W cast off two pos on her own side, followed by 1st M to pos as in Fig. A.
5-8	1st M cast up followed by 1st W and back to places at the top of the set.
9-12	1st cpl cross over giving R hands and cast off one pos below.

13-16 1st cpl crosses over again giving L hands and cast off one pos below. Lead up to position as in Fig. B.

17-24 Set to and turn corners.

25-32 Reel-of-three down the sides; cross over to own sides; move one place down.

Repeat from beginning until end of music.

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

THE PRINCESS ROYAL
Scotland

RECORD: Cabbage Records, LP-402, Heather & Yon, Side 2, Band 1

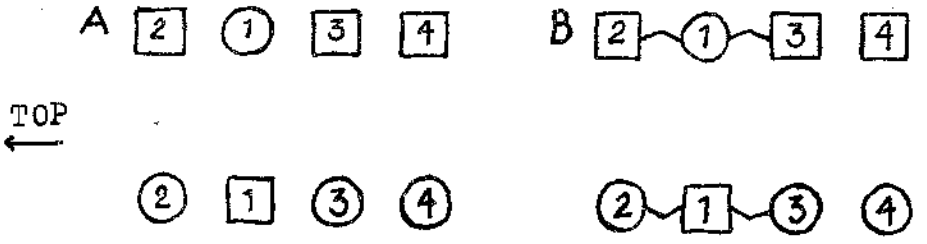
MUSIC: 28 Bar "reel"

FORMATION: 4 cpls in "longways" (contra) formation.

STEPS: Basic step, "skip-change-of-step": The step is done just as the words tell you to do it. Take a little hop on the L, lifting as you hop, the R in front with a straight knee and a well stretched toe - this is the skip. Step fwd on the R (ct 1), close the ft together by bringing the L up behind - L instep close to R heel (ct &), step fwd again with the R (ct 2). Repeat with opp ftwk.

Setting step, same as Pas de Basque (PDB): Take a small step to the R. Step L over in front of R - heel of L is a little above the big toe joine of the R. Step back on to the R as the L is flicked outward with straight knee and ankle. Repeat with opp ftwk.

Slip step: Join hands in a circle, step L on L, bring R up to L - heel to heel with toes turned out. The step becomes " step together, step together". This is the only correct step for circles in reel time.



METER: 2/4	PATTERN
Meas.	Intro: Wait Bar 1 only
1-2	Cpl (1) with 2 PDB, do 1 complete turn to the R and end in the ctr of the set facing (M face up, W down the set).
3-4	Cpl (1) set R and L, while cpl (2) move up.
5-6	Cpl (1) with 2 PDB, do 1 complete turn to the R and end with the W between the 2nd and 3rd M and the M between the 2nd and 3rd W. See Fig. A.
7-8	Cpl (1) set to one another.

9-12 First 3 cpls dance six hands around with 8 slip steps, circling L.

13-16 Reverse meas 9-12, circle R. w/s slip steps.

17-20 First 3 cpls with hands joined advance and retire. See Fig. B.

21-22 Cpl (1) turn by R hands and exchange places - 1st W between 2nd and 3rd W, 1st M between 2nd and 3rd M. as they in my [illegible] the middle w/ pl B

23-24 First three cpls clap their hands, counting one, two, three; one, two, three. Clap [illegible]

25-28 The first 3 W on their own sides and the 3 M on their side, dance 3 hands around to the L. w/ 8 slip steps.

Cpl (1) repeat the dance from their new position with cpls 3 and 4. When the lead cpl arrive at the bottom of the dance and there is only one cpl below them, they slip to the bottom of the set. passing [illegible] cpls.

Repeat dance from beginning until end of music.

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

A TRIP TO TOBERMORY
Scotland

RECORD: Cabbage Records LP-402, Heather & Yon Side 1, Band 3

MUSIC: 24 bar "strathspey"

FORMATION: 4 cpls in "longways" (contra) formation.

STEPS: Basic step, "Strathspey": With toes somewhat turned out, step (reach) fwd on R (ct 1), close L up behind R with L instep close to R heel (ct 2), step fwd with R (ct 3), bring L slowly through bending the knee as the ft passes the R ankle, then gradually stretch it straight fwd and step on it, while the carry through is being done you hop softly on the R (ct 4). Repeat with opp ftwk.

Setting Step: Step R to R (ct 1), close L to R and behind it, L instep close to R heel (ct 2), step R to R (ct 3), hop softly on R while L is lifted behind R leg with the side of the L against the back of the R leg and the toe just above the heel (ct 4). Repeat with opp ftwk.

Half Pousette: Basic step used is a setting step also known as "common schottische." 1st M begins with R as does 2nd W, while 1st W and 2nd M begin with L. They dance in the diamond formation, 1st cpl 1 step diag out to the M's side, one down into the middle then pulling the R hand they turn round to their own side of the dance and fall back into line on the 4th step. 2nd cpl at the same time dance diag out to the W's side, up and into the middle, round to their own sides and fall back into the lines of the dance. 1st and 2nd cpls have now changed places.

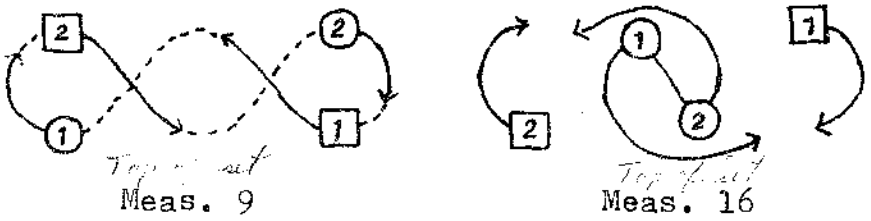


Diagram shows top of set and bottom of page.

METER: 4/4 PATTERN

1-4 1st cpl do 2 setting steps twd each other, then change places giving R hands with 2 strathspey steps.

5-8 1st M ~~does~~ + 2nd W do 2 setting steps ~~twd 2nd W~~, then with 2 strathspey steps turns her R round by the R hand; while 1st W sets ~~to 2nd M~~ and turns ~~him~~ by the R hand.

9-16 A reel of four across the dance: The W dance in to pass L shldrs, while 1st M dances down on the side and 2nd M up on the side to enter the reel. At the end of the reel, when they meet in the ctr for the second time, the M turn each other by the L hand to finish facing their own ptrs. On meas 16, 1st W dances up on the M side to top place, while 2nd W dances down on the W side to her orig place, with both W ready to meet their ptrs.

17-20 1st cpl turn by the R hand 1-1/2 times, while 2nd cpl turn by the R hand twice (once if preferred) to finish in a diag line (with 1st W and 2nd M back to back) ready for a half pousette.

21-24 1st and 2nd cpls half pousette.

Repeat dance from beginning, having passed a cpl. The progression is as follows:

1 2 3 4 - cpl 1 active
2 1 3 4 - cpl 1 active + dancing w/ cpl 3
2 3 1 4 - cpls 1 & 2 active + 1 dn w/ 4, 2 w/ 3
3 2 4 1 - cpl 2 active + dancing w/ cpl 4

Presented by Ada Dziewanowska

ADA'S KUJAWIAK NO. 3
Poland

The Kujawiak (koo-yahv-yahk) originated in the Kujawy region of central Poland. Its melodies, in 3/4 time, are romantic, lyrical, and slightly sad. There are 3 styles in which the Kujawiak can be done: the disappearing style of the peasants and country folk; the more polished style as done at elegant parties by the gentry; and the stylized version done my performing ensembles on stage. The 3 styles often mesh, as they do in this arrangement; the same applies to the way the music is played. Ada Dziewanowska choreographed this arrangement of steps and patterns and introduced it in 1970. The following description is from the 1977 University of the Pacific Folk Dance Camp. (Folk Dance Federation of Calif., Dance Research Committee: Virginia Wilder, Ruth Ruling). (For more information about the Kujawiak see Let's Dance, Dec. 1974.)

RECORD: Muza XL-0203 "Pozegnanie Ojczyzny", Side B, Band 6.

FORMATION: Cpls at random but oriented with W's back to ctr, facing ptr; fists on own waist just in front of hip bones; elbows slightly fwd.

STEPS: Waltz; Side Balance Step: step on L to L (ct 1); step on ball of R ft behind L heel (ct 2); step on L in place (ct 3). Repeat with opp ftwk.

METER: 3/4 PATTERN

Meas.

INTRODUCTION: 4 meas (Sway slightly in place.)

FIG. I: HEEL TOUCH

1 With 3 small steps starting R, both turn 1/4 CW so L shldr is twd ptr (cts 1-3).

2 With small preliminary knee flex, place L heel diag fwd L and look at ptr over L shldr; M tilt chin up slightly (ct 1); hold (cts 2-3).

3-4 Repeat meas 1-2, but opp ftwk and direction, except make 1/2 turn on meas 3.

5-6 Repeat meas 3-4, with opp ftwk and direction.

7 Starting L, both turn 3/4 CCW with 3 steps, ending back-to-back (cts 1-3).

8 Stamp R,L (cts 1-2); hold (ct 3). W keep wt on R ft.

9-14 Repeat meas 1-6, but move sdwd with 3 steps; M start R, W L. Turn body to look over shldr at ptr on meas 10, 12 & 14.

15 M make small CW arc with 3 steps to end facing LOD; W turn CCW with 3 steps to end facing ptr.

16 Take shldr-shldr-blade pos and stamp twice (M R-L; W L-R) hold on ct 3.

FIG. II: SWAYS; WALTZ

1 Described for M, W use opp ftwk. Step R on R, bending knees deeply (ct 1); straightn knees, leave L ft touching floor, body leaning over R ft (ct 2); hold (ct 3).

2 Shifting wt onto L ft, repeat meas 1 with opp ftwk.
3-4 Repeat meas 1-2.
5-7 Move fwd in LOD with 3 waltz steps, making one CW turn. M begin stepping diag fwd R, W diag bkwd L. Precede ct 2 of each meas with a semi-circular sweep of free ft close to the floor.
8 With M again facing LOD, stamp L-R (no wt); hold (ct 3).
9-16 Repeat meas 1-8; take wt on R with final stamp.

FIG. III: CROSS THROUGH; MOVE FWD

1 Described for M; W use opp ftwk. Step L across in front of R, bending knees, moving fwd in LOD with 3 steps, M starting R; first step is longer, with slight bending of knees.
3-6 Repeat meas 1-2, 2 more times (3 in all).
7 With R sides adjacent, maintaining shldr-shldr-blade pos, turn CW with 3 steps.
8 Resume face-to-face pos, M facing LOD, stamp twice in place R-L (no wt).
9-15 Repeat meas 1-7.
16 Separating, W turn 1/2 CW with 2 stamps to end facing LOD slightly fwd of ptr and at his R side; R hands joined over W's R shldr. M stamps in place.

FIG. IV: SIDE BALANCE

1-3 Described for M, W use opp ftwk. Move fwd very little in this Fig. Move away from ptr with 1 Side Balance Step starting L; change placss on a second such step (W passing in front of M); return to orig pos on meas 3 with a third such step, W again passing in front of M; maintain eye contact.
4 M take 3 steps in place while W, with knees bent, make 1 complete turn CCW under joined R hands, with 3 steps.
5-7 Repeat meas 1-3.
8 Facing LOD, stamp R-L (no wt); hold.
9-16 Repeat meas 1-8.

Repeat entire dance from beginning, using introductory music to resume orig pos: M turns to face ctr with small walking steps as W walks in small CCW arc to face ptr.

At end of repeat of dance, use introductory music to resume shldr-shldr-blade pos, M facing LOD, and repeat Fig. II, meas 1-8.

KUJAWIAK NO. 3

Arranged by Ada Dziewanowska.

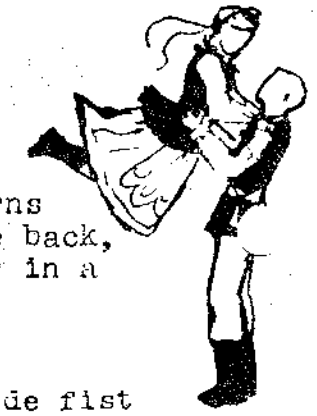
Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), side B, band 6 "Czerwone korale" (Red Corals).

Kujawiak (koo-YAH-vyahk) is a couple 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, as they do in this arrangement. The same applies to 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 p. 7.)

Starting Position: Couples around the room (Woman's back to center), partners facing. Fists on own waist just in front of hip bone, elbows slightly forward.

Measures	PATTERN
	INTRODUCTION
1-4	Sway slightly in place.
	I. HEEL TOUCH (Melody A: 8 meas played twice)
1	Both beginning R ft, with 3 small smooth steps turn 1/4 CW so that L shoulders are toward each other.
2	With small preliminary flex of both knees, place L heel diagonally forward L, straightening knees, and look at partner over L shoulder, Man tilt chin up slightly (ct 1); hold (cts 2,3).
3-4	Repeat action of meas 1-2 with opposite footwork and direction but make a 1/2 turn during meas 3.
5-6	Repeat action of meas 3-4 with opposite footwork and direction.
7	Both beginning L ft, with 3 steps turn 3/4 CCW to end back-to-back.
8	Stamp R,L (cts 1,2); hold (ct 3). Woman keep weight on R ft.
9-14	Repeat action of meas 1-6, but move sideways with the 3 steps, Man beginning R ft, Woman beginning L ft. Turn body to look over the shoulder at partner on meas 10, 12, and 14.
15	With 3 steps Man make a small CW arc to end facing LOD, Woman turn CCW to end facing partner.
16	Take shoulder-shoulder blade position and stamp twice (Man-RL, Woman-LR) (cts 1,2); hold (ct 3).
	II. SWAYS; WALTZ (Melody B: 8 meas played twice)
	Footwork described for Man. Woman use opposite footwork.
1	Step on R ft to R side, bending knees deeply (ct 1); straighten knees, leave free ft touching floor, body leaning over supporting ft (ct 2); hold (ct 3).
2	Shift weight onto L ft to repeat action of meas 1 (Fig II).
3-4	Repeat action of meas 1-2 (Fig II), shifting weight on ct 1.
5-7	Moving forward in LOD, with 3 waltz steps complete one CW turn. Man begin stepping diagonally forward on R ft, Woman diagonally backward on L ft. Ct 2 of each meas is preceded by a semi-circular sweep of the free ft close to the floor.
8	Man again facing LOD, stamp L,R (no weight) (cts 1,2); hold (ct 3).
9-16	Repeat action of meas 1-8 (Fig II, but take no weight on final stamp.

(cont.)



PART III (Melody A: 8 meas. played once)

1-8 Repeat pattern of Part I [or: keeping the shoulder-waist position Man starting Lft, Woman Rft, couple turns CW moving in LOD; at meas. 7-8 (or also 3-4) Man picks up Woman (she helps by jumping up) and turns her in the air (as she kicks up her bent legs in the back, holding them together) and deposits her on the floor in a new spot].

PART IV (Melody C: 8 meas. played twice)

1-4 In open shoulder-waist position, outside fist on own hip, Man starting Lft, Woman Rft, couple turns CW with 4 modified bouncy oberek steps, moving in LOD.

5-7 Man does 3 kneels around Woman (alternating knees, RLR), Woman is backing around and supports Man by his R arm.

8 Two stamps.

9-16 Repeat pattern of meas. 1-8.

PART V (Melody D: 8 meas. played twice)

Couple keeps the same position of hands, or as on → picture, and continues turning CW moving in LOD; Woman starting Lft keeps doing the modified oberek step and supporting the Man, while he:

1 Ct 1: step Rft; ct 2: hold; ct 3: click heels (holubiec - hoh-woo-byets) not too high in the air.

2 Modified oberek step, starting with Lft.

3-7 Repeat pattern of meas. 1-2 three-and-a-half more times.

8 Both do 2 stamps.

9-10 Man starting Rft, Woman Lft, couple continues turnin CW with 2 oberek steps, moving in LOD.

11 Crossing with Rft in front of the Woman, Man leaps as high as he can, klicking his heels in the air and extending his L arm up; Woman supports the Man without moving much herself.

12 Man lands on both feet, knees deeply bent, in front of Woman [or: lands on Lft only, R leg bent in a kneel]; Woman repeats pattern of meas. 11.

13-16 Repeat pattern of meas. 9-12.

In Part V, couple can dance only either the pattern of meas. 1-8, or of meas. 9-16, repeating them more times.

PART VI (Melody C: 8 meas. played once)

1-8 Repeat once pattern of Part IV (4 turns and 3 kneels); or of Part III (picking up of the Woman) [or: in shoulder-waist position couple turns CW moving in LOD; meas. 1, 3, 5, 7: ct 1: step, Man Lft, Woman Rft, bending body toward it; ct 2: lift to side other straight leg; ct 3: jump on, Man Lft, Woman Rft; meas. 2, 4, 6: reverse footwork and body movement; meas. 8: two stamps].

Repeat the dance twice more; the second time it ends on Part III. In Part I, the following variation can be done, using small running steps (3/meas.): meas. 1-3: in shoulder-waist position, moving in LOD, Man, starting Lft, runs forward, while Woman, starting Rft, moves backward; meas. 4: with half a CW turn change direction; meas. 5-7: repeat pattern of meas. 1-3 in opposite direction; meas. 8: change direction, and so on.

Dance introduced in 1968 by Ada Dziewanowska. Assistance in writing the directions by Conny Taylor.

III. CROSS THROUGH; MOVE FORWARD (Melody A: 8 meas played twice)
Footwork described for Man. Woman use opposite footwork.

1 Step L ft across in front of R ft (Woman also cross in front), bending knees, to move away from center (ct 1); step R ft to R side (ct 2); step L ft beside R ft (ct 3).
2 Move forward in LOD with 3 steps, Man beginning R ft; the first step is longer with a slight bending of the knees.
3-6 Repeat action of meas 1-2 (Fig III) two more times.
7 With R sides adjacent and maintaining shoulder-shoulder blade position, turn once CW with 3 steps.
8 Resume face-to-face position, Man facing LOD, and do 2 stamps in place R,L (no weight) (cts 1,2); hold (ct 3).
9-15 Repeat action of meas 1-7 (Fig III).
16 Release shoulder-shoulder blade position. With 2 stamps Woman turn 1/2 CW to end facing LOD slightly forward of partner at his R side. R hands joined over Woman's R shoulder, Man place L fist on own hip, Woman hold skirt. Man stamp in place.

IV. SIDE BALANCE (Melody C: 8 meas played twice)
Side Balance Step: step on L ft to L side (ct 1); step on ball of R ft in back of L heel (ct 2); step on L ft in place (ct 3). Step alternates.
Very little forward movement in this Fig. Footwork described for Man. Woman use opposite footwork.
1-3 With 3 Side Balance Steps (Man beginning L ft, Woman R ft), maintaining eye contact, move away from partner on meas 1; change places with partner (Woman passing in front of Man) on meas 2; return to original position on meas 3, Woman again passing in front of Man.
4 Man take 3 steps in place while Woman, with kness bent, make 1 complete CCW turn under joined R hands with 3 steps.
5-7 Repeat action of meas 1-3 (Fig IV).
8 Facing LOD, stamp R,L (no weight) (cts 1,2); hold (ct 3).
9-16 Repeat action of meas 1-8 (Fig IV).

Repeat dance from the beginning, using introductory music to resume original position, i.e. Man turns to face center with small walking steps as Woman walks in a small CCW arc to face partner. At end of the repeat of dance, use introductory music to assume shoulder-shoulder blade position, Man facing LOD, and repeat action of Fig 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.

Translation

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, Virginia Wilder and Ruth Ruling. Please do not reproduce them without Ada's permission.

ADA'S POLKA MIXER

Arranged and taught by Ada Dziewanowska.
Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), side B, Band 2 "Dziadek" (Grandpa), 2/4 time.

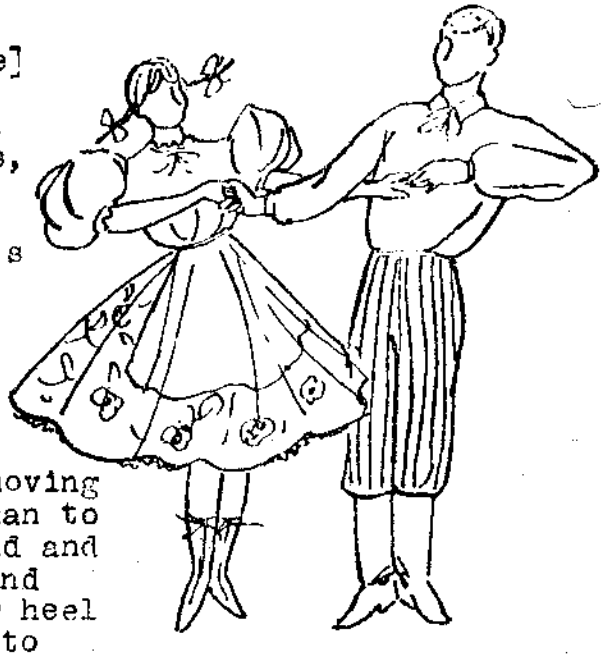
The polka is of Czech origin, but every nationality dances it in their own style and with their own figures. It came to Poland in the beginning of the 19th century and was used in many dances, but is not a Polish national dance.

Starting position: Couples facing LOD, Man behind the Woman, his hands on her shoulders, her fists on her hips.

Measures
1-2 Intro music.

PART I - "A kuku" [ah-koo-koo](Peekaboo) - 16 meas.
1 With one polka step Man moves to L and Woman to R looking at each other; Man starts with Lft, Woman with Rft.
2 Reverse.
3-4 With 2 polka steps making half a circle, Man moves to L & in front of Woman, she moves to R and in back of Man, and puts her hands on his shoulders.
5-6 Repeat pattern of meas. 1-2.
7-8 Repeat pattern of meas. 3-4 only Man moves to L and in back of Woman and Woman moves to R and in front of Man.
9-16 Repeat pattern of meas. 1-8, at end join hands in skater's position, R hand over.

PART II - "Nierozłączki" [nye-rohz-wonch-kee] (Inseparable) - 16 meas.
1 Both starting with L polka step, move in LOD.
2 Man makes a full CCW turn under joined hands, Woman polka step in place.
3 Repeat meas. 1.
4 Without separating hands Man moves to Woman's place and Woman to Man's.
5-8 Repeat pattern of meas. 1-4, but Woman turning under and crossing over.
9-16 Repeat pattern of meas. 1-8.



PART III - Polka around the room - 16 meas.
1-14 In ballroom position polka around the room moving in LOD. (It is characteristic for Polish man to shrug his shoulders before ct 1 of 1st, 2nd and 3rd (or just 1st) meas. and for both Man and Woman to pick up their knee and kick their heel in the back before ct 1 of each meas. and to stamp 3 times on meas. 4th and 8th or just 8th.)
15-16 Man thanks his partner and moves to the Woman in front of him, stands behind her and puts his hands on her shoulders...
...and repeats the entire dance with her. After the second time there are 2 meas. of intro music and the dance is repeated twice more with a new partner each time. Man, however, does not leave his last partner at the end.

Dance introduced in 1968 by Ada Dziewanowska. Assistance in writing the directions by Conny Taylor and Mary K. McKenna. Please do not reproduce them without Ada's permission: 41 Katherine Road, Watertown, Mass. 02172, tel.(617)923-9061.

THE SONG

Polish (in the old "gwara")

Oj, siano, siano, siano zielune
Przewracaj dziewce na drugom strune,//
Na jednom strune, na drugom strune
Przewracaj dziewce siano zielune.//

Siano grabiła, snopki wiązała,
Po tej robocie trzy dnie leżała.//
Oj, lezy, lezy, bolom ją kości
Nie od roboty, ino od złości.//

Oj, siano, siano, pod sianem woda,
Wczoraj desc padoł, dzisiaj pogoda.//
Oj, lezy, lezy, bolom ją zęby,
A jesce woła: daj, Jasiu, gęby.//

Translation

Oh, hay, hay, hay, green hay,
Turn it over to the other side, girl,
To one side, then to the other side
Turn the green hay to the other side, girl.

She was raking the hay and tying it up in sheaves.
After that labor for three days she lay in bed.
Oh, she lays, she lays and her bones ache
Not from the labor but from anger.

Oh, hay, hay, and under the hay there is water,
Yesterday it rained, today there is good weather.
Oh, she lays, she lays and her teeth ache
But she is still calling: Johnny, give me a kiss.

Pronunciation

Oy shah-noh shah-no shah-no zyeh-loo-neh
psheh-vrah-tsaay geh-ftseh nah droo-gom stroo-neh
nah yeh-dnom stroo-neh nah droo-gom stroo-neh
psheh-vrah-tsaay geh-ftseh shah-noh zyeh-loo-neh

Shah-noh grah-bee-wah snoh-pkee vyon-zah-wah
poh tey roh-boh-cheh tchih dnyeh leh-zah-wah
oy leh-zih leh-zih boh-lom yom kosh-chee
nyeh ot roh-boh-tih ee-noh ot zwoh-shchee

Oy shah-noh shah-noh pot shah-nehm voh-dah
fchoh-raay dehstz pah-dow jee-shaay poh-goh-dah
oy leh-zih leh-zih boh-lom yom zem-bih
ah yes-tzeh voh-wah daay yah-shoo gem-bih

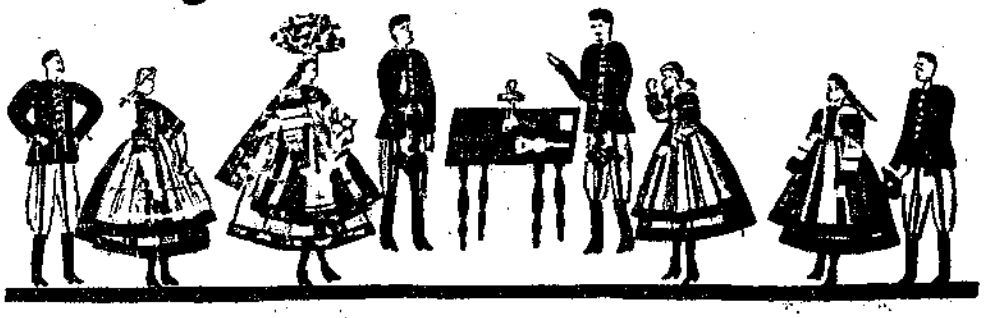


(cont.)

Presented by Ada Dziewanowska

Chodzony i Oberek od Łowicza

"Before the Wedding,"



a cut-out by Maria Kołaczyńska

Pronunciation: hoh-DZOH-nih ee oh-BEH-reck oht woh-VEE-chah
Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side A, band 10, available from Ada Dziewanowska.

These are two couple dances from the region of Łowicz: the Chodzony, or walking dance, and the Oberek. Łowicz is the name of a picturesque town in central Poland, about 50 miles from Warsaw. Łowicz gave the name to the surrounding region which is part of Mazowsze (Mazovia). In early Polish history this whole territory was covered with forest and was the property of the Mazovian prince. The prince and his court held big hunting parties ("łowy"), and the common folks caught fish in the forest's brooks and lakes ("łowić ryby" = to fish). That is how the name of the region probably came about. In the beginning of the XII century prince Konrad I of Łowicz killed the local priest in a quarrel. As penance he offered the territory to the Church. In this way the Łowicz region came under the control of the Archbishop of Gniezno. Later in the course of the turbulent Polish history the Łowicz province became the property of several masters, some native, some foreign. The end of World War I brought independence to Poland, including Łowicz. Because of their relatively early emancipation from fiefdom the Łowicz peasants were wealthier than the ones in other districts of Poland. This is one reason that the Łowicz folk dress, richly embroidered and made out of colorful striped woven material, is one of the most beautiful and best known folk costumes in Poland. It can still be seen in the town of Łowicz on festive occasions.

The name of the dance Chodzony derives from "chodzić" = to walk. Chodzony is the precursor of the Polish grand march - the Polonez. The Chodzony was danced first to music in 4/4 time, and only later it changed into 3/4 time. It was originally part of the wedding ceremony and was done with singing. The marching line was led by a "wodzirej" (voh-JEE-ray, the leader) and his partner. Sometimes the "kapela" (kah-PEH-lah, the folk orchestra), or just a fiddler, would walk in front of the leading couple. It is characteristic for the Kujawy and the Łowicz regions that dance partners do not join hands but hold the opposite corners of a handkerchief. The music to the Łowicz Chodzony is in 3/4 time. There are several versions of its song. On next page are three selected stanzas.

Many students of Polish dance are familiar with the bouncy Oberek step with a kick of one foot in the back. This step, which originated in the Kielce and Opoczno regions, is used in the national Oberek style which incorporates the prettiest Oberek's steps and figures from all over Poland. But peasants in individual regions of Poland most commonly dance an Oberek with small flat steps and simple figures. This "flat" Oberek, like Oberek od Łowicza, is danced turning to the right or to the left while moving in either direction around the room. The music for Oberek od Łowicza is played in 3/8 time and is composed of three melodies. In this arrangement the Oberek follows immediately after the Chodzony.

(cont.)

Chodzony od Łowicza

Chodzony Step: Step R ft, bending knees slightly (ct 1); step L ft (ct 2); step R ft (ct 3). Repeat of Step is done with opp ftwk. The Chodzony is danced with flat feet and slightly bent knees. M places his free hand (in a fist) on the fwd part of his hip. W holds her skirt out to side. Ptrs maintain eye contact throughout the whole dance.

Formation: Cpls around the circle, facing LOD; with inside hands ptrs hold opp corners of a white handkerchief at shldr level and slightly in front, arms relaxed. Both beg all Figs with R ft.

PATTERN

INTRODUCTION

1-2 No action.

I. MAN CROSSES IN FRONT OF PARTNER

1-3 Dance 3 Chodzony Steps moving in LOD.
4 Facing LOD, change places with ptr, M moving in front of W, M with 3 stamps, W with 3 steps.

II. MAN CROSSES IN BACK OF PARTNER

5-7 Repeat action of meas 1-3.
8 Repeat action of meas 4, except M move in back of W.

III. WOMAN TURNS

9-11 Repeat action of meas 1-3.
12 M: with L ft do a wted stamp in place (ct 1), hold (cts 2-3);
W: with 3 steps (LRL) do one full CCW turn under the joined arms.

IV. PARTNERS TURN AND CHANGE DIRECTION

13-14 Dance 2 Chodzony Steps moving in LOD.
15 With 3 steps (RLR) ptrs do one full turn (M-CW, W-CCW) in place under the joined arms.
16 M: with 3 steps do a 1/2 CCW turn in place leading ptr around you;
W: with 3 steps walk a 1/2 CCW circle around ptr. Both end facing RLOD.

Repeat the entire dance moving in RLOD, end facing LOD.
Repeat the dance again, moving in LOD; music is played in a faster tempo.

Oberek od Łowicza

Flat Oberek Step (described for M turning CW): Step R ft to R, bending knees slightly, and beg to turn CW (ct 1); step on ball of L ft to side of R ft without completely transferring body wt, and partially straighten knees, while continuing CW turn (ct 2); step on R ft slightly bending knees and completing a 1/2 CW turn. Repeat of Step is done with opp ftwk, turning in the same dir. W does the same Step but starts with L ft. Reverse of Step (CCW) is done with the same ftwk turning in opp dir. Beg all Figs M with R, W with L ft.

PATTERN

(cont.)

Mel. INTRODUCTION (Oberek is done without the handkerchief)

A 1-4 While moving to music, get into ballroom pos with M's L palm on top of the back of W's R hand; W's palm on M's L hip; turn so that M faces out of the circle.

I. SEVEN HALF TURNS AND A STAMP

1-7 With 7 Oberek Steps cpl make 3 1/2 CW turns moving in RLOD (CW around the circle); end with M facing ctr.

8 With a small preliminary bend of knees, do a wted stamp in place (M-L, W-R), extending joined arms to the side (ct 1); hold (cts 2-3).

9-16 Returning joined hands to M's L hip, repeat action of meas 1-8 turning CCW and moving in LOD; end with M facing out.

II. THREE HALF TURNS AND A STAMP

B 1-3 Returning joined hands to M's L hip, dance 3 Oberek Steps making 1 1/2 CW turns, moving in RLOD; end with M facing ctr.

4 Repeat action of meas 8 (Fig I).

5-8 Repeat action of meas 1-4 (Fig II) turning CCW and moving in LOD; end with M facing out.

9-16 Repeat action of meas 1-8 (Fig II).

III. SEVEN HALF TURNS AND A STAMP

A 1-16 Returning joined hands to M's L hip, repeat action of meas 1-16 (Fig I).

INTERLUDE

C 1-2 Cpl lift joined hands, ~~at head level~~ M upper arm parallel to floor, M still holding back of W's hand, ptrs' elbows together. This pos is called "ze szklaneczką" (zeh shklah-NECH-kom - with a small glass, probably filled with vodka). Cpl will now turn in place smoothly as if not to spill the contents of the glass.

IV. TURN IN PLACE

1-7 With 7 Oberek Steps done very smoothly cpl turn CW in place, completing approximately a 1/2 turn with each Step.

8 Do a wted stamp in place (M-L, W-R).

9-16 Repeat action of meas 1-8 (Fig IV) turning CCW.

INTERLUDE

A 1-4 Repeat action of meas 1-4 (Introduction), except face M-LOD, W-RLOD.

V. OUT-AND-IN AND TURN

1 M: extending joined arms to side and leading ptr firmly to R, step R ft in place (ct 1); moving L ft ~~slightly~~ fwd do a wted stamp on it (ct 2); hold (ct 3). W: do a horizontal leap to L with L ft, making a 1/8 CW turn (ct 1); place ball of R ft in back of L ft (ct 2); hold (ct 3).

2 Repeat action of meas 1 (Fig V) with opp ftwk and dir.

3-4 Returning joined hands to M's L hip, make one CW turn with 2 Oberek Steps, moving in LOD.

5-16 Repeat action of meas 1-4 (Fig V) three more times (4 times in all).

Dances introduced in November, 1978, at a workshop for the Folk Arts Center of New England, in Cambridge, Mass., and at the August 1979 San Diego State University Folk Dance Conference, in Calif., by Ada and Jaś Dziewanowski, who learned them in Łódź from a Polish dance authority, Irena Kik. Do not reproduce these directions without the Dziewanowskis' permission.

Presented by Ada & Jas Dziewanowski

MARUSZKA (Little Mary)

Pronunciation: mah-ROOSH-kah
Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances From Poland), side B, band 8, available from Ada Dziewanowska; also DR-8310.

Couple dance in 3/4 time from Kaszuby, in Pomorze (Pomerania), the Baltic Sea Region, Poland's window on the maritime world. In their music, dances and cosutmes the Kaszuby people have assimilated into the native Slavic elements influences from other nations on the Baltic, the Germans and the Scandinavians. Like the Swedes the men wear yellow trousers. The women ornament their costumes with embroidery done with a golden thread and wear necklaces made of amber which is plentiful on the Baltic shores. The Kaszuby people make their living from farming, cattle breeding and fishing.

Starting Position: Man and Woman face each other, Woman's back to center of circle, their hands on own hips (fingers and elbows forward).

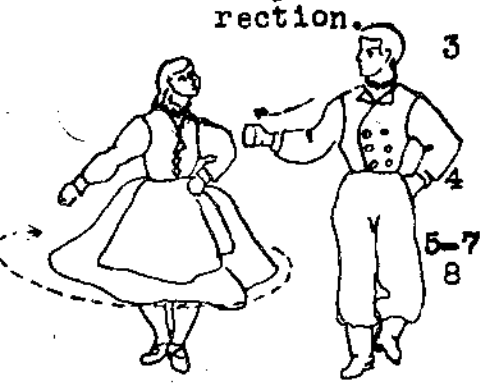
Measures

1-4 Introduction.

FIGURE I (Melody A)
On first beat Man takes Woman's L hand in his R hand.

1 Man steps to L with Lft, brings Rft to it, hold; Woman does the same with opposite footwork and direction. Their joined hands swing in line of movement.

2 Same pattern as Meas. 1, with opposite footwork and direction.



3 Man does same pattern as Meas. 1, while Woman makes a full turn R (CW) with 3 steps (RLR); Man helps by pushing her into the turn, then they momentarily release hands.

4 Same pattern as Meas. 2, the Man "catching" Woman's hand and swinging joined hands to his R.

5-7 Same pattern as Meas. 1-3.

8 Two stamps in place (Man: RL, Woman: LR), replacing hands on own hips.

FIGURE II (Melody B) - We called it the "Minuet"
On first beat partners join both hands (each joining R hand with partner's L hand).

1 Partners balance toward each other, both stepping forward with Lft (Rft remains touching floor in its place); then end up side-by-side (L hip to L hip), joined hands outstretched to sides.

2 Both step back onto Rft and close Lft beside Rft, taking weight momentarily on both feet.

3-4 Repeat pattern of Meas. 1-2, with opposite footwork (i.e., balance together with Rft, R-hip to R-hip, etc.).

5 ("Airplane step"): Man step-close L (knee bent, other leg straight, body bende R); Woman does the same but with opposite footwork and direction. Couple moves in RLOD.

6 Repeat pattern of Meas. 5.

7 Release hands, each dancer makes a full turn in place (Man LRL, CCW, Woman RLR, CW).

8 Two stamps in place (Man: RL, Woman LR), facing, hands on own hips.

Music repeats; Fig. II is repeated with opposite footwork and direction.

(over)

FIGURE III (Melody A)

On first beat Man takes Woman's L hand in his R hand.

1 Step-close in RLOD while joined arms gently swing in that dirsction and body bends in that direction.

2-3 Repeat pattern of Meas. 1 two more times.

4 Each makes a full turn in 3 steps (Man: LRL, CCW, Woman: RLR, CW).

5-7 Repeat pattern of Meas. 1-3 with opposite footwork and direction.

8 Two stamps in place (Man: RL, Woman: LR), facing, hands on hips.

FIGURE IV (Melody B)

1-4 "The Minuet," exactly as in Figure II.

5-6 "Tango" position: Man's R (Woman's L) elbows bent, joined hands are held in front at chest level (her L hand is over his R); his L, her R hands are joined and extended straight forward in RLOD (his L hand is held palm-up, her R hand resting in it);dancers are facing RLOD. Both do two step-closes, the 1st beginning with outside foot, the 2nd beginning with inside foot.

7 Three steps in RLOD (Man LRL, Woman RLR).

8 Two stamps in place, facing each other again (RL for Man, LR for Woman).

Music repeats; Fig. IV is repeated with opposite footwork and dirsction.

Repeat entire dance once more.

THE SONG

Polish (Kaszuby dialect)	Translation
Juch, Maruszka, pójc do tónca,	Quick, Maruszka, come dance,
niechże spiewom nie mdze kónca,	let the singing nevsr end,
szoc, Maruszka, tramptnij nóżką,	come, Maruszka, stamp your foot,
bądz-że dla mie dobrą wróżką.	bs my good fairy.
Z tobą, Maruszko, chcełbem pracowac,	With you, Maruszka, I'd like to work,
z tobą, Maruszko, chcę so radowac,	with you, Maruszka, I want to be happy,
z tobą pracowac, z tobą radowac,	to work with you, to be happy with you,
z tobą cały swiat chcę przewandrowac.	with you I want to wandsr throughout the whole world.

Pronunciation

Yooh mah-roosh-kah pooyts doh toon-tsah
nyeh-zheh spysh-vchm nyeh mdzeh koon-tsah
shots mah-roosh-kah trumpt-neey noosh-kohm
bonds-zheh dlah myeh doh-brohm vroosh-kohm

Stoh-bohm mah-roosh-koh htsew-behm prah-tsoh-vahts
stoh-bohm mah-roosh-kok htseh soh rah-doh-vats
stoh-bohm prah-tsoh-vahts stoh-bohm rah-doh-vats
stoh-bohm tsah-wih svyaht htseh psheh-vahn-droh-vahts

Dance introduced at the 1971 Maine Folk Dance Camp by Ada & Jaś Dziewanowski, who learned it in Tuchola, Poland, from Kazimierz Przybylski, an expert Kaszuby dancer. Notes prepared with aesistance of Dick Crum. Please do not reproduce them without the Dziewanowskis' permission.

OBEREK NA LEWO

Pronunciation: oh-BEH-rehk nah LEH-voh
Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side A, band 8, available from Ada Dziewanowska.

Oberek, a Polish national couple dance in 3/8 time, has its origin in Mazowsze in central Poland. It is lively, spectacular, and almost acrobatic. From Mazowsze it spread all over the country and in some regions (f. inst., in Opoczno, Lublin or Poznań) it has some special characteristics. It is danced not only by peasants, but also by town people at parties, together with ballroom dances, although in a less exhuberant style. In olden times it was called the obertas, wyrwas, drygant, zwijacz, drobny, or okrągły. The name oberek is derived from the verb obracać się (to turn, to spin), and truly so, as it is composed mainly of spinning and twirling around the room. It usually starts with couples running around the room, as if they wanted to outline the space in which they will be dancing, or, if it was danced outdoors in the fields, to flatten down the grass. Although done in a group, each couple may dance it in their own way. The leader might only call a change of direction, f. inst., "na lewo!" (to the left), hence the name of this oberek. The woman's role seems less important, as the man has harder feats to accomplish, but he cannot do them without her help. The men try to outdo each other, and often the whole group stops to admire a "show-off." It is a wild and noisy dance, with stamps, and swishes, and shouts, the most popular of which are "oj, dziś, dziś" (oy jeesh, jeesh) or "uha" (oo-hah). It has many steps and figures, out of which only several of the most characteristic ones from central Poland have been chosen for this arrangement done by Jaś Dziewanowski.

STEPS AND STYLING

Running Step: 3 long steps, done smoothly on very bent knees, with no and-down motion; the first step (ct 1) is longer and done with an accent, the next 2 steps (cts 2,3) are slightly smaller. Repeat of Step is done with reverse ftwk.

Basic Oberek Step which can be done running fwd or bkwd or turning. The movement in any given direction occurs mainly on ct 1: Do a small leap onto R ft, bending knees slightly (ct 1); step on ball of L ft near the heel of R ft, momentarily put wt on both feet, bending knees some more, push off the ground with both feet (ct 2); land on R ft, flicking L knee bent and L ft back and off ground (ct 3). Repeat of Step is done with opp ftwk. When turning CW, step fwd with R ft, bkwd with L ft. The Step can be modified to make it smoother by bending the knees less, making the leap smaller, and flicking the ft lower.

Oberek Kneels (done only by M): First Kneel (done from standing pos): From L ft do a small leap onto R ft, bending knees fully and keeping them almost together, R knee slightly lower than L knee, top of L ft flat on floor near R ft, wt shared by both feet, torso erect (cts 1,2); rise slightly by straightening knees a little bit (ct 3). Consecutive Kneels: Exchange pos of the two legs, stepping slightly fwd onto other ft (cts 1,2); rise slightly by straightening knees a little bit (ct 3).

Fist on own hip: Place closed (not clenched) hand on own hip, slightly fwd, with wrist straight and elbow also slightly fwd.

Round Position: In open ballroom pos, facing slightly twd ptr, bend knees and keeping torso straight, bend slightly fwd from waist; join outside hands, arms rounded, palms facing in, M's hand on outside of W's.

Supporting Position: In open ballroom pos, facing slightly t ptr, M's L fist on his L hip or L arm extended to side straight; W: support ptr by holding his R hand in your R hand on back of your hip, and hold him under his R upper arm with your L forearm or hand, lean slightly away from ptr.

(cont.)

FORMATION: cpls in a single circle, facing LOD, in Round Pos. Begin all figs M with R, W with L ft.

Measures PATTERN

INTRODUCTION

1-4 No action.

I. RUNNING FIGURE (Bieg dookoła sali - BYEHG doh-oh-KOH-wah SAH-lee)

1-7 Do 7 Running Steps in LOD.
8 With 2 stamps (M-LR, W-RL) do 1/2 CCW turn.
9-15 Repeat action of meas 1-7 with opp ftwk and dir ("na lewo!")
16 Repeat action of meas 8 with opp ftwk.

II. TURNS AND KNEELS (Obroty z przyklękami - oh-BROH-tih z pshih-klen-KAH-mih)

1 Acquire ballroom pos, M with back to ctr, and with 1 Oberek Step do a 1/4 CW turn.
2-12 Dance 11 Oberek Steps, moving in LOD and making 1/2 CW turn with each Step. Acquire Supporting Pos with last Step.
13-16 Do 1 or 2 CW turn, M with 4 Oberek Kneels moving around ptr, W with 12 small steps in place.

INTERLUDE 1

1-4 Dance 4 Oberek Steps in place, getting into ballroom pos, M facing LOD.

III. SMALL HOŁUBCE (Hołubczyki - hoh-woop-CHIH-kee)

1 Cpl will do 1/2 CW turn, moving in LOD. M: step fwd with an accent, knee slightly bent (ct 1); brush L heel diag to side, ft flexed (ct 2); do a small hop on R ft, clicking heels in the air, feet flexed, knees straight (ct 3). W: do 1 Oberek Step.
2 Cpl will do another 1/2 CW turn, moving in LOD, repeating ptr's action of meas 1 (Fig III). W's styling will be smaller.
3-16 Repeat action of meas 1-2 (Fig III) 7 times (8 times in all).

IV. MEN'S JUMPS (Skoki chłopców - SKOH-kee HWOHP-teoof)

1 Make 1/2 CW turn with 1 Oberek Step while acquiring Supporting Pos, M's L arm extended to side straight.
2 Make a 1/2 or less CW turn with 1 Oberek Step.
3 M: step on R ft in front of ptr, knee bent, as you begin to strongly swing L leg straight, ft pointed, fwd and slightly to R (ct 1); continuing swing of L leg as high as you can and using its momentum, jump from R leg and bring R ft to back of L knee, R knee bent. L leg should be as vertical as possible (ct 2); hold pos in air (ct 3). W: with 3 very small steps, knees slightly bent, continue the CW turn, supporting ptr and helping him in his elevation.
4 M: land from jump on L ft in Oberek Kneel pos (ct 1); hold (ct 2); begin to rise by straightening knees (ct 3). W: stand in place, wt on both feet, knees slightly bent, and support ptr (cts 1,2); help ptr to rise (ct 3).
5-16 Repeat action of meas 1-4 (Fig IV) 3 times (4 times in all).

INTERLUDE 2

1-4 Repeat action of Interlude 1.

(cont.)

V. RUNNING FWD AND BKWD (Figura niesiona - fee-GOO-rah nyeh-SHOH-nah)

1-7 Run in LOD M-fwd, W-bkwd, with 7 small Running Steps.
8 Do 2 stamps in place (M-LR, W-RL).
9-15 Repeat action of meas 1-7 (Fig V) with opp ftwk and dir.
16 Repeat action of meas 8 with opp ftwk.

VI. MEN KNEEL, WOMEN TURN (Przyklęki chłopców i obroty dziewcząt - pshih-KLEN-kee HWOHP-tsoof ee oh-BROH-tih JEHF-chont)

1-7 M: release ptr and do 7 solo Oberek Kneels, move with the leap of the First Kneel into circle and face out and twd ptr; on ct 1 of each meas clapp hands, brushing them vertically. W: with fists on own hips, do 7 Oberek Steps in place, making 1/2 to one CW turn with each step.
8 Do 1 accented jump, landing with both feet together, facing ptr, M: place fists on own hips (ct 1) hold (cts 2,3).
9-12 Acquiring Round Pos, with 4 Oberek Steps move fwd to a clear space on the floor.
13-16 Assuming upright pos, with 4 Oberek Steps do 2 CW turns in place. W: place L forearm or hand under ptr's R upper arm.

VII. MEN'S SWISHES (Zawijany - zah-vee-YAH-nih)

Cpl continues turning CW in place throughout this Fig, making approx 1/2 revolution per meas.

1 M: drop onto ball of R ft, R knee fully bent, torso erect, as you extend L leg straight, ft pointed, knee facing ceiling, fwd and diag (45°) to L. L ft should not touch floor (ct 1); sweep L leg fwd as you pivot on R ft (ct 2); continuing pivot, rise a little by slightly straightening R knee (ct 3). W: with 3 small steps, knees slightly bent, continue turn in place and support ptr, keeping your R arm firmly in place.
2 M: step fwd and around ptr onto L ft into Oberek Kneel pos (ct 1); hold (ct 2); begin to rise by straightening knees (ct 3). W: repeat action of meas 1 (Fig VII) helping ptr to rise on ct 3.
3-4 Beg M-R, W-L ft, do 2 Oberek Steps.
5-16 Repeat action of meas 1-4 (Fig VII) 3 times (4 times in all).

VIII. SPINNING ON A TALER (an old German silver coin) (Na talarku - nah tah-LAHR-koo)

1-7 In shldr-waist pos turn CW in place, as quickly as you can, with 21 small even steps.
8 Changing into open ballroom pos, end with 2 stamps (M-LR, W-RL), both ptrs facing ctr, extending outside arm diag up and yelling "uha!" (oo-hah) (cts 1,2); hold (ct 3).

Variation: If you want a more spectacular ending, turn "na talarku" for only 4 meas. Then, do a preparation by bending knees, W feet together (meas 5); M: lift ptr over head, W: spring off both feet, bend knees so that shins are parallel to floor, and support yourself on M's shldrs with straight arms (meas 6); M: place ptr down (meas 7); on meas 8 take same pose described above in meas 8.

Dance introduced at 1976 Stockton Folk Dance Camp, University of the Pacific, California, by Jaś and Ada Dziewanowski. Do not reproduce these directions without their permission.

Presented by Ada & Jas Dziewanoski

Poniewierany

Pronunciation: poh-nyeh-vyeh-RAH-nih

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

Poniewierany is a mixer in 2/4 time from the region of Szamotuły [shah-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 woman'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. Man often dances with a big whip, held in his either right or left hand, also ornamented with a big white handkerchief. In some dances, when not dancing with a partner, he snaps it.

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

Styling and Steps

When danced not holding your partner the Polka Step in this dance is 3 flat steps done on bent knees and the whole foot, the styling is heavy and down to earth, especially for the Man. The third step is accented for the Man by stamping and for the Woman by an extra bending of the knees. Man's arms are free. Woman's L hand is held on own hip, fingers forward, thumb back, elbow slightly forward. In her R hand she holds a handkerchief 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.

When danced with partner do a plain flat polka.

The Pivot in this dance, called the "okroczak" [oh-KROH-chahk], done with 2 steps per meas, is smooth and has the same style as the Polka.

Formation

Cpls around the circle, ptrs facing, approximately 1 ft apart, M's back to ctr. Beg all Figs M-L ft, W-R ft.

Measures	PATTERN
	INTRODUCTION
1-2	No action.
	PART I
Mel A	
1	M: turning to face LOD, do 1 Polka Step twd ctr. W: making 1 CW turn, do 1 Polka Step away from ctr.
2	M: do 1 Polka Step away from ctr and return to orig place, facing ptr. W: do 1 Polka Step into circle and end facing ptr.

(cont.)

Mel A Part I (cont.)

3-4 Assume round shldr-waist pos and do 4 Pivot steps, moving in LOD, making 2 CW cpl turns.
5 Repeat action of meas 1.
6 M: do 1 Polka Step away from ctr and diag bkwd to reach next W in RLOD. W: do 1 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.

Mel B
1-8 Repeat action of meas 5-8 (Part I) twice.

PART II

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

Repeat dance twice (3 times in all), except on meas 1-2 (Part I) of each repetition dance pattern of meas 5-6 (Part I).

Dance introduced in June 1977, at the Folk Arts Center of New England Pinewoods Folk Dance Weekend, by Ada and Jaś 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.

Stara baba

Pronunciation: STAH-rah BAH-bah
Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side A, band 7, available from Ada Dziewanowska.

Stara baba is a couple dance in 2/4 time from the region of Kurpie zielone [KOOR-pyeh zyeh-LOH-neh] in northeast Poland. It came to Kurpie from the neighboring region of Warmia and Mazury [VAHR-myah & mah-ZOO-rih], where another version of this dance also exists. The title, which means "an old woman," derives from the words of a song which goes with the dance.

Stara baba, dziad młody
pędzą byczki do wody,
:od wody do siana,
pokaż, baba, kolana.:

Translation	Pronunciation
An old woman and a young guy	Stah-rah bah-bah jiaht mwod-dih
are driving young bulls to water,	pen-dzom bich-kee doh voh-dih
from water to the hay,	ohd voh-dih doh shah-nah
old woman, show your knees.	poh-cahsh bah-bah koh-lah-nah

Originally, the dance was done at parties and weddings by four couples dancing from four corners of the room, moving in and out of the center and changing partners. Here the dance has been adapted to two lines to fit the American folk dancing situation.

Styling and Steps:

Stara Baba Step (in this description will be referred to as the Basic Step) done in closed social dance pos, ptrs facing each other:

Part (a) Slightly bend knees and lean in the dir of travel (ct & of previous meas).

1-2 Move in the dir of the joined hands with three small step-tohethers (cts 1,&,2,& of 1st meas and cts 1,& of 2nd meas) and one step-hold (cts 2,& of 2nd meas).

3-4 Repeat action of meas 1-2 with opp ftwk and dir.

Part (b)

5 Dance three steps (M-LRL, W-RLR) in place on bent and springy knees (cts 1,&,2); hold (ct &). M: call "ozwij się" [oh-zveey sheh] (means: say something).

6 Repeat action of meas 5 with opp ftwk. W: call "u-ha-ha" [oo-hah-hah].

7-8 With four smooth, flat steps (M-LRLR, W-RLRL) dance one full cpl CW turn in place.

9-12 Repsat action of meae 5-8. (Note: the CW turn done during meas 11-12 will often be adjusted.)

Variations to meas 5-6

1. With the three steps make a 1/4 CW cpl turn (meas 5) and a 1/4 CCW turn (meas 6).

2 With a preliminary flex of the knees stamp with outside (M-L, W-R) ft (meas 5); repeat action with inside ft (meas 6).

(cont.)

Formation:
Pairs of cpls across from each other in two lines approx 15 ft apart, cpls in closed social dance pos, M's back to ctr, W faces ptr.

Measures	PATTERN
	INTRODUCTION
1-2	No action.
	I. UP AND DOWN THE SET
1-4	Dance part (a) of the Basic Step, cpls moving up and down the set (note: the two lines will move in opp dir).
5-12	Dance part (b) of the Basic Step, except with the second pivot make only a 3/4 CW turn.
	II. IN AND OUT
1-12	Dance the Basic Step, moving with part (a) twd and away from the other cpl in your pair.
	III. CHANGE PARTNERS
1-4	Dance part (a) of the Basic Step, moving twd and away from the other cpl in your pair, except during cts 2,& of the 2nd meas "swap" ptrs, i.e., W make a 1/2 CW turn, passing back to back, while M "send off" your orig ptr and join in social dance pos with your new ptr. The remaining side-together steps are then done with your new ptr, M returning to his orig place (meas 3-4).
5-12	Dance part (b) of the Basic Step with your new ptr. With the second pivot end with M's back to ctr.

Repeat the dance with the new ptr. At the beg of Fig III orig ptrs will return to each other.

Dance introduced in the Fall of 1977, at the Fourth Annual North-South Folkdance Teachers' Seminar in Ben Lomond, California, by Ada and Jaś Dziewanowski, who learned it in Ostrołęka and Myszyniec, Poland. Do not reproduce these directions without the Dziewanowskis' permission.

 Presented by Ada & Jas Dziewanowski

SUWIEC

Pronunciation: SOO-vyets
Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side A, band 4, available from Ada Dziewanowska.

Suwiec is a couple dance in 2/4 time from Jasło in the Rzeszów region in southeastern Poland. It represents the typical spirit and character of the Rzeszów dances, which often require unusual positions and movements of the body. The story has it that it was inspired by the sweeping motion of the farmer's scythe (Part I). The name is derived from the verb "suwać" - to shuffle, to slide (Part II).

Formation: Any number of cpls around a circle, ptrs about 3 ft apart facing each other, M faces LOD.

Measures	PATTERN
	INTRODUCTION
1-2	M put your R hand on ptr's waist and W your L hand on ptr's R shldr; M with your L hand take hold of the back of ptr's R hand and place it on your L hip holding it there; both with own feet parallel and about 12" apart bend knees desply and bend fwd from waist so that your backs are straight and almost parallel to the floor; put your head on ptr's R shldr so that your R ear is resting on it.
	PART I (slower tempo of music)
	Cpls will move in LOD in a zigzag pattern.
1	M's step: Keeping kness bent all the time, step slightly fwd on R ft making a 1/8 CW turn to face diag out of circle (ct 1&); step on L ft parallel and about 12" apart from other ft and shifting wt onto both feet (ct 2) bounce slightly (ct &). While doing these steps lead ptr to move to your R.
	W's step: With knees bent make a long step with L ft diag bkwd, twd outside of circle (ct 1&); straightening knees bring R ft near other ft, shifting wt onto both feet (ct 2&). Keep directly facing ptr the whole time.
2	Both repeat action of meas 1 with opp ftwk and dir, however, on ct 1& M has to make 1/4 turn (rather than 1/8) to face diag into circle, and W's diag bkwd step has to be longer.
3	Repeat action of meas 2 with opp ftwk and dir.
4	Repeat action of meas 2.
5-8	Repeat action of meas 3-4 two more times (8 times in all), except on ct 2& of meas 8 straighten body and knees and turn so that M faces ctr
	PART II (faster tempo of music)
1-4	In social dance pos sharply bend and have wt on M-R, W-L leg, and with 7 small hops (2/meas) move sdwd in LOD dragging other leg behind straight. On ct 2 of meas 4 straighten knee and do a wtless stamp with M-L, W-R ft, near other ft.
5-8	Repeat action of meas 1-4 (Part II) with opp ftwk and dir.
9-16	Repeat action of meas 1-8 (Part II), except on ct 2 of meas 16 turn so that M faces LOD, W still facing M.

Repeat the dance twice (3 times in all). As there is no intro music, the starting pos has to be acquired with the first step of Part I.

Dance introduced in the Spring of 1975, at the New England Folk Festival in Natick, Mass., by Ada and Jaś Dziewanowski, who learned it from Leokadia Magdziarz, a noted Rzeszów region folklorist. Do not reproduce these directions without the Dziewanowskis' permission.

 Presented by Ada & Jas Dziewanowski

WALCZYK LUBELSKI

Pronunciation: VAHL-chik loo-BEHL-skee

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side A, band 1, available from Ada Dziewanowska.

Walczyk lubelski (i.e., Lublin Waltz) is a couple dance which is done to different melodies and with different arrangements of figures all over the Lublin region in eastern Poland. This version comes from the area of Osmolice. Walczyk is derived from a mazur rhythm (one of Polish national dances). When, in the XIX century, the fashion for dancing the waltz came from western Europe to the Polish villages, the peasants started to dance the mazur in a slower tempo. Walczyk lubelski has two hand holds atypical of Polish folk dancing (see meas 13, Fig II, and meas 24, Fig III), which probably have their origin in some old forms of the chodzony (walking dance). Walczyk is the most lyrical, romantic and melancholic of the Lublin dances. The melody, the lyrics, and the way it is danced all convey the tenderness of young people in love and a little of the bride's sadness over leaving the carefree life of her maidenhood. The dance was usually done at the end of the wedding celebrations when the guests were already exhausted after having danced to their heart's content. It was accompanied by singing or humming (see text at end of the description). The tune is composed of 16 meas with a repeat of the last 8 meas (24 meas altogether).

STEPS AND STYLING: The main characteristic of the dance is smoothness and simplicity. Ptrs maintain eye contact as much as possible. M places his free hand(s) on own hip(s), fingers fwd, thumb(s) back, while W holds her skirt out to sides.

Biłgoraj [beew-GOH-ri] Step (i.e., step from Biłgoraj): Step fwd with R ft, bending knees deeply (cts 1,2); straighten knees slowly, extending gradually L leg fwd and about 3" above floor (ct 3). Repeat of Step is done with reverse ftwk.

Waltz Step (done in turning or moving in any direction). Step is done on flat feet: With R ft step with slightly bent knee (ct 1); smaller step on L ft (ct 2); small step with R ft near other ft (ct 3). Repeat of Step is done with reverse ftwk.

FORMATION: Circle of cpls, W on M's R, all facing LOD, hands joined shldr high.

Measures	PATTERN
	INTRODUCTION
1-4	No action.
	I. CIRCLE FIGURE
1-7	Beg R ft, move in LOD with 7 Biłgoraj Steps.
8	With 1 Biłgoraj Step make 1/2 CCW turn, pivoting on L ft to face RLOD. Note: the R leg stays extended, as in the description of the Step.
9-15	Move in RLOD with 7 Biłgoraj Steps.
16	M: with 1 Biłgoraj Step make 1/2 CW turn to face ptr, W: do 2 steps (LR) in place; ptrs acquire shldr-waist pos, arms relaxed, M's hands are at the sides of the W's waist.
17-23	Beg M R ft fwd, W L ft bkwd, dance 7 Waltz Steps, moving in LOD and making 1/2 CW turn with each step.
24	Releasing ptr, both turn to face ctr, M CW with 2 steps, W CCW with 1 Waltz Step; end with W in front of M. M: put your hands on ptr's waist, W: hold skirt to sides.

(cont.)

II. "SZUFLADKI" [shoo-FLAHT-kee] FIGURE

1-2 Beg L ft, move sdwd to L with 1 step-together-step-together, without wt on last step (cts 1,2,1,2). W: turn head to R to look at ptr (meas 2).

3-4 Repeat action of meas 1-2 (Fig II) with opp ftwk and dir, except on meas 4, M: release ptr (ct 1) and put wt on L ft (ct 2). W: with 2 steps (RL-cts 1,2) make 1/2 CCW turn to face ptr, about 2' apart; both extend arms fwd, M palms up, W palms down, placing her finger tips on ptr's finger tips.

5 Beg R ft, with 1 Waltz Step move twd ptr, sliding arms fwd as far as ptr's shldrs (hence called "szufladki" - the drawers).

6 Repeat action of meas 5 (Fig II) with opp ftwk and dir.

7-8 Repeat action of meas 5-6 (Fig II), except M: dance only 2 steps instead of 1 Waltz Step (LR-cts 1,2 of meas 8) and ptrs join both hands (R with L).

Move sdwd (M to L with L ft, W to R with R ft) with one step-together (no wt)-hold, gently swinging arms, at waist level, in dir of movement.

10 Repeat action of meas 9 (Fig II) with opp ftwk and dir.

11-12 Repeat action of meas 9-10 (Fig II), except M: shift wt onto L ft (ct 2 of meas 12).

13-15 Release ptr, M: place hands on own hips, W: place R hand on ptr's R shldr, arm extended, and with L hand hold skirt to side. Beg R ft, with 3 Waltz Steps ptrs move CW around each other, around a 2' diam circle, making one full revolution.

16 Release ptr and with 1 Waltz Step move away from ptr into "szufladki" pos (see end of meas 4, Fig II).

17-20 Repeat action of meas 5-8 (Fig II), except on meas 20, M: dance 1 Waltz Step (instead of 2 steps), and ptrs: do not join hands.

21-23 Repeat action of meas 13-15 (Fig II).

24 Release ptr and with 1 Waltz Step W: join hands shldr high to form a circle, M: place your L hand on ptr's L wrist and your R hand on own hip; all face LOD.

III. COGWHEEL FIGURE

1-16 Repeat action of meas 1-16 (Fig I) in this formation. Note: with the change of dir (meas 8) M: place your hand on ptr's L wrist and your L hand on own hip.

17-23 Repeat action of meas 17-23 (Fig I).

24 M: dance 1 Waltz Step in place, W: with 2 steps (RL) make 1/2 CW turn to stand on R of ptr, both facing RLOD, join R hands, arms extended fwd, M's palm turned away from ctr, W lightly rests her R hand on it, palm down; M place your L hand on own hip, W place your L hand on ptr's R shldr, elbow bent, and put left side of your head on your L hand ("sleepy" pos).

(cont.)

IV. "SLEEPY" FIGURE

1-8 Beg R ft, move in RLOD with 8 Biłgoraj Steps.

9 M: (as if to awake ptr) with 3 steps (RLR) walk fwd in a semi-circle in front and around W to her R side and make 1/2 CW turn to face RLOD. W: standing in place, raise your head, remove your L hand from ptr's shldr and take hold of skirt.

10 Do 2 stamps (LR) in place, ending with wt on both feet (cts 1,2); hold (ct 3).

11 W: repeat M's action of meas 9 (Fig IV); M: stand in place.

12 Repeat action of meas 10 (Fig IV).

13-16 Resuming the "sleepy" pos (see end of meas 24, Fig III), beg R ft, move in RLOD with 4 Biłgoraj Steps.

17 W: repeat action of meas 11 (Fig IV) with same ftwk but opp dir; M: stand in place.

18 Repeat action of meas 10 (Fig IV).

19 M: repeat action of meas 9 (Fig IV) with opp ftwk and dir; W: stand in place.

20 Do 2 stamps in place, M-RL, W-LR (cts 1,2); hold (ct 3).

21 Acquire shldr-waist pos, arms relaxed, M facing ctr, W facing ptr and beg M-R, W-L, with 1 Waltz Step make 3/4 CW turn, moving in LOD.

22-24 With 3 Waltz Steps dance three 1/2 CW turns, moving in LOD.

THE SONG

Polish (in the old "gwara")	Pronunciation
Świć miesiunoku w okno moje,	Shveeoh myeh-shoon-tskoo v ohk-noh moh-yeh
wyńdź, Marysiu, syroe moje.	vihnj mah-rih-shoo sihr-tseh moh-yeh
:Una wysła i wyjrzała,	:oo-nah vih-swah ee vih-yee-zhah-wah
siwe oceńka zapłakała.:	shee-veh oh-tsen-kah zah-pwah-kah-wah:
Cego płaces, cego dumos,	Tseh-goh pwah-tsehs tseh-goh doo-mohs
cyli do mnie syrca ni mos?	tsih-lee doh mnyeh sihr-tsah nee mohs
:Nie wydumos nic inacyj,	:nyeh vih-dóo-mohe neets ee-nah-tsih
ino co ci som Bóg przeznacy.:	ee-noh tsoh tsih sohm boog psheh-znah-chih:

Translation

Moon, shine into my window,
come out, Marysia, my sweethsart.
She came out, peered about
and with her gray eyes she cried.

Why do you weep, why do you ponder,
don't you have any heart for me?
Your pondering won't change
what God will fate for you.

Dance introduced at the 1976 Stockton Folk Dance Camp, University of the Pacific, California, by Ada and Jaś Dziewanowski, who learned it in Poland from Ryszard Kwiatkowski, noted Polish folk dance authority. Do not reproduce these directions without the Dziewanowskis' permission.

Presented by Ada & Jas Dziewanowski

Wiwat z Posadowa

Pronunciation: VEE-vaht spoh-sah-DOH-vah

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side B, band 6, available from Ada Dziewanowska.

There are several dances from Wielkopolska, in the western part of Poland, called wiwat. Wiwat is a polonized Latin word vivat which means "hail," or "long live." Many Latin words have been incorporated into the Polish language from the Middle Ages, when Latin, because of the Church, was almost an international language. The fact that a Latin word has been used to name these dances proves their ancient origin. The music for the wiwats is written either in 2/4 and 2/8 time or in 3/4 and 3/8 time. The dances usually include a walking or slow running step and often a pivot. They traditionally are the first dance at a wedding reception in Wielkopolska. The tune is often chosen by the best man, or someone else from the wedding party, who leads the orchestra into the song by singing the first stanza in front of them. Usually some younger and bolder couples will encourage the others by starting the dance. Sometimes partners dance with the man holding a bottle of wódka [VOOT-kah] and the woman waving a handkerchief. At times men do it alone, but it then acquires a more show-off character and would more likely be done during a break in the general dancing.

The wiwat presented here, written in 2/4 time, comes from Posadowo, hence it is called "z Posadowa." This village is situated south of Poznań in a region whose old name was Biskupizna [bse-skoo-PEEZ-nah], which means property of the bishop. Since the beginning of the XIII century this province was the property of the Poznań bishop, who had his summer residence in Krobia. Wiwat z Posadowa is typical of the wiwats.

Formation:
Cpls around the circle in social dance pos, M's back to ctr, arms of the joined hands (M-L, W-R) extended at shldr level, M's hand on top and outside of W's; ptrs turn 45° twd LOD. Beg each Ftg M-L, W-R ft.

PATTERN

Mel.	Measures	
		INTRODUCTION
	1-2	No action.
		I. MOVE IN LOD
A	1-8	With knees slightly bent move smoothly and quickly in LOD with 16 steps.

(cont.)

Dzierżacki costume: the unmarried girl's lacs and tulle bonnet.

Mel.	Measures	
		II. SPIN IN PLACE
		M: continue holding W's R hand and place her palm on your L hip, ptrs fully facing each other, M's back to LOD.
B	1-8	With 16 smooth steps dance 4 full CW turns in place, end M facing RLOD. (Note: In Wielkopolska [vyehl-koh-POHL-skah] this pivot is called "okroozak" [oh-KROH-chahk] - to step around somebody.)
		III. MOVE IN RLOD
A	1-8	In shldr/shldr pos (arms rounded, M supports W's arms) with 16 smooth steps dance in RLOD, M moving fwd, W bkwd.
		IV. SPIN IN PLACE
B	1-8	Repeat action of meas 1-8 (Fig II).

Assume the orig pos and repeat the whole dance 2 more times (3 times in all).

Embroidery on tulle.

Dance introduced in May 1978, at the Buffalo Gap International Folk Dance Camp in Capon Bridge, W.Va, by Ada and Jaś 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.

P O N T U S

An anceint region of Northern Turkey whose shores are washed by the Black Sea. Greeks lived there for over 2500 years. The treaty of Lausanne deprived the Pontians of their homeland and they came to Greece as refugees in the population exchange with the Turks. The Pontians preserve their customs, dances and language, a dialect full of words and phrases of the ancient Greeks.

In 960 A.D. the Arabs were expelled from Crete by the Byzantine forces of Nicephorus II and Pontians were settled there to restore the Greek Orthodox faith and the language. Villages still bear Pontian names and the dances and music of Crete and Pontus have many similarities. Most Pontians settled in Macedonia near Thessaloniki, after the population exchange. Every Aug. 15th they gather at Kastanea, Veria, to honor the icon of Panayia Soumela brought from its old site in Pontus. Groups from many villages compete and prizes are awarded the best dancers.

The Pontian dances were learned from Niko Somatarides at the Euxinos Laxi. A Pontic organization in Thessaloniki, and from Theodoros Constantinidis of Athens, whose dancers performed with the Lykeon of Athens, and at the wine festival of Samos.

Λυράρης.
Lyre player.

1979 SAN DIEGO STATE UNIERSITY FOLK DANCE CONF.

Presented by Ted Sofios

Berátis

Epirus, Greece

TRANSLATION: Beráti, also called Antipatria (now Berat, Albanai), is a town in northern Epirus.

PRONUNCIATION: ber-AH-tees

MUSIC: Folkraft, LP 6, Side B/3

FORMATION: Face ctr with hands in W-pos.

Note: The Greeks usually listen to the music awhile and get into the dance initially on meas 1, ct 6.

METER: 8/4 PATTERN

Meas. Cts.

INTRODUCTION:

DANCE:

1	1	Step R behind L
	2	step L in front of R with bent knee
	&	kick L fwd with straight knee
	3	step L fwd
	4	bend R knee and curl R around L calf
	5	hold
	6	step R to R on ball of ft
	7	step L across R
	8	step R on R on ball of ft
2	1	Step L across R
	2	circle R fwd and across L, bend R knee
	3	circle R bkwd and behind L calf, bend L
	4-5	hold
	6-7	step back on R as L extends slightly fwd
	8	small leap on L to L

VARIATION: Meas 1

5	Hop on L as R ft moves fwd to L knee
6-7-8	Turning in LOD - step R,L,R

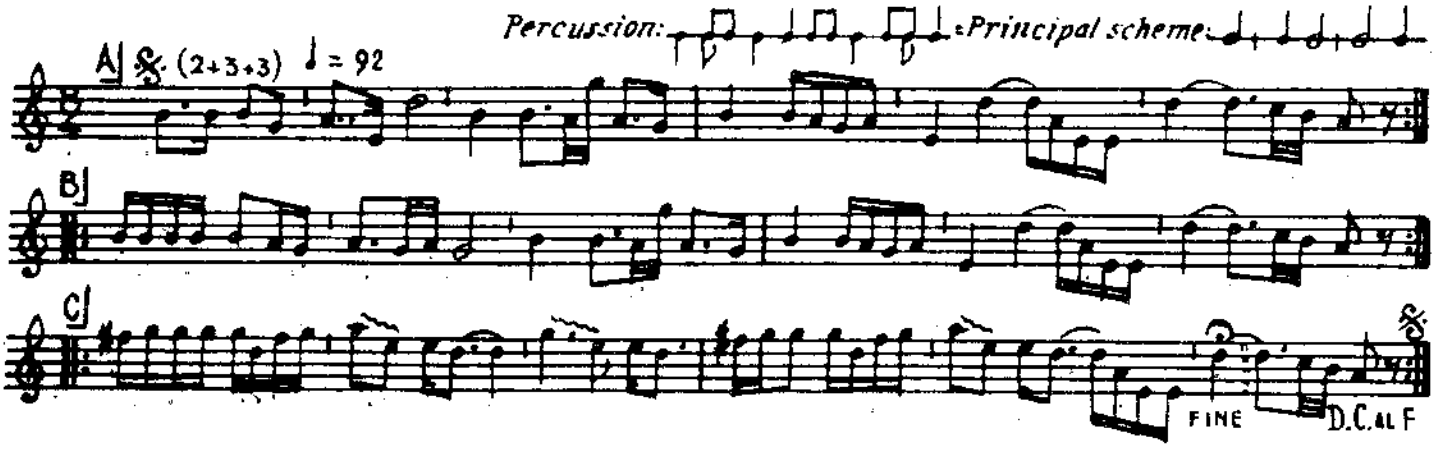
Original dance notes from "Greek Folk Dances" by Rickey Holden, 1965.
Revised 6-00 by dd as presented by Ted Sofios.

Presented by Ted Sofios

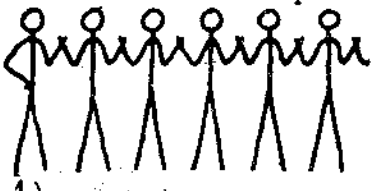
BERÁTIS — Epirus

Μπεράτης

(Line dance, no partners)



Translation: Beráti, also called Antipatría (now Berat, Albania), is a town in northern Epirus.
Rhythm: 8/4 (♩ ♩. ♩.) counted 1-2, 3-4-5, 6-7-8.
Record: Folkraft LP-6 (2:05)
Starting Position: "W" formation. Right foot free.



Measure

1 ♩ CROSS AND STEP on RIGHT foot in BACK of left (count 1),
♪ With left foot across in front of right ankle, left knee bent, KICK LEFT foot FORWARD slightly, straightening left knee then bending it again to resume same position (counts 2-and),
♩ Straighten left knee and ROCK FORWARD on LEFT foot (count 3),
♩ Bend right knee forward and CURL RIGHT FOOT around left calf (count 4),
PAUSE (count 5),
♩ A slight LEAP SIDEWARD RIGHT on ball of right foot (count 6),
♩ CROSS AND STEP on LEFT foot in FRONT of right (count 7),
♩ A slight LEAP SIDEWARD RIGHT on ball of right foot (count 8).

2 ♩ CROSS AND STEP on LEFT foot in FRONT of right (count 1),
♩ SWING RIGHT foot around in a small outward arc and across in front of left, bending right knee (count 2),
♩. SWING RIGHT foot around to BACK, bending right knee forward, and CURL RIGHT FOOT around left calf (count 3),
PAUSE (counts 4-5),
♩ ROCK BACK on RIGHT foot extending left leg slightly forward (count 6),
PAUSE (count 7),
♩ A slight LEAP SIDEWARD LEFT on left foot (count 8).

Note: The Greeks usually listen to the music awhile and get into the dance initially on count 6 of measure 1.

35 CHODZONY I OBEREK OD ŁOWICZA
Fig. III, Interlude, line 1, correct to read: Cpl lift joined hands M upper arm parrallel to floor; delete at head level

Fig. V, M, line 1, change to read: ptr firmly to R turning upper body 1/4 R, step.....
Line 2, delete: slightly

37 MARUSZKA
Fig. III, meas 1, add twd end of sentence:....gently swing moving at approx waist ht , hands move fwd dipping down slightly then move bkwd parallel to floor in..

Fig. IV, meas 7, change to read: Three slightly elongated....

38 OBEREK NA LEWO
Steps and Styling, Running step, add to end of line 2: when moving fwd

Fist on own Hip, line 2, should read: fwd with thumb bk, wrists....

40 Fig. VI, add to end of meas 1-7: Note - W may do 1 Oberek step without turn, then do 6 turns in place.

41 PONIEWIERANY
Part I, M, meas 1, should read: ...do 1 Polka Step sdwd twd ctr on ct 3 M may call "hey"
Meas 2, M do 1 polka step sdwd; W do 1 polka step fwd

52 BERATIS
Meas 1, ct 1, delete: Cross and
2,&, line 2-3, delete from: then bending it .....
3, change Rock to step
6, correct beginning of ct to read Step sdwd R, delete A slight leap
8 Delete A slight leap, change to Step sdwd R
Meas 2, ct 6-7, chage rock to step

Delete Note at bottom of page.

Variation:
Meas 1, ct 5, Hop on L while bringing R ankle to L knee and sit on L
ct 6-7-8, Turn in LOD stepping R,L,R

53 KASTORIANÓS
Taught in class as line dance

Part II, meas 13-14, line 1, change ptr to R
2, change to read:...stamp R ft or L ft (as done in class).....
Meas 15-16, line 2, delete turning back on ptr; change other person to L

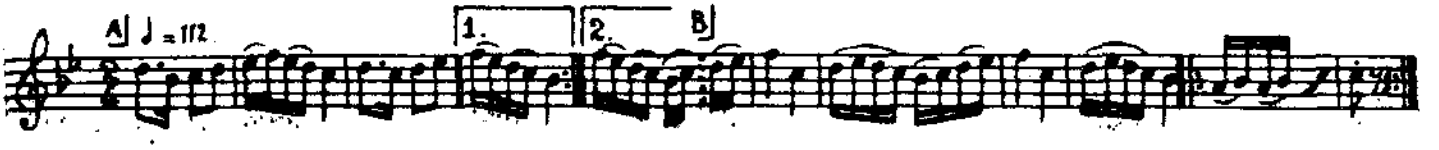
Presented by Ted Sofios

KASTORIANÓS — Macedonia

Καστοριανός

(Line dance for couples)

Taught in class as line dance



Translation: from the town of Kastoriá.
Record: Folkraft 1022. Fez 709-B (45)
Formation: Open or broken circle, or line, of couples, woman on partner's left, leader at right end.
Starting Position: "V" position. Right foot free.

Rhythm: 2/4

Measure

PART I (Music A)

1-2 Facing slightly and moving right, TWO TWO-STEPS* (right, left).
3 ♫ Turning to face slightly left, ONE TWO-STEP* (right) BACKWARD.
4 ♪♪ STEP-HOP on LEFT foot, turning on the hop to face slightly right.
5-8 REPEAT pattern of measures 1-4.

PART II (Music B)

9-10 Turning to face center, TWO PAS de BASQUE STEPS* (right, left).
11-12 REPEAT pattern of measures 9-10.
13-14 ♫ Turning toward ~~partner~~ R, STRIKE LEFT FIST FIVE TIMES on open right palm, ♫ AND simultaneously STAMP RIGHT foot without taking weight (counts 1-and-2-♪♪ and-3), PAUSE (count and), STEP on RIGHT foot IN PLACE, turning to face ♩ center (count 4). R L as in class
15-16 REPEAT pattern of measures 13-14 reversing direction, footwork and handwork, turning back on partner to face ~~other person~~ L, striking right fist on open left palm, etc.

*See Glossary.

Note: It is said this was originally a Macedonian hunters' dance in which hands were clapped to make noise and scare animals out of hiding. Or, perhaps small cymbals known as *zília* (ζίλια) were used to make the noise. *Zília*, spelled differently (ζήλεια) in Greek, also means "jealousy"; hence, the change to a flirtatious, fist-pounding, "You can't do this to me!" dance.

Presented by Ted Sofios

K O T S

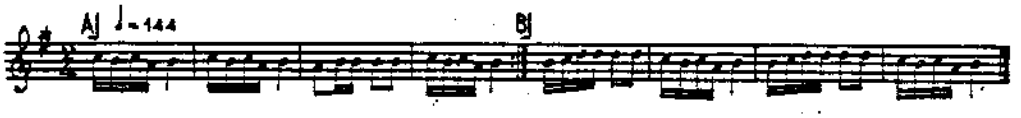
Pontus, Greece
(Ankle Bone)

RHYTHM: 2/4
RECORD: Festival EP - "PONTIC DANCES" No. 1234
STARTING POSITION: "W" position. Right foot free. Circle or line dance, no partners.

MEASURE:	STEP:	BASIC:
I	♩ 1	A slight leap sideward right on right foot, turning to face slightly left, bending left knee slightly to touch left heel beside right foot (count 1)
	♩ 2	Hop on ball of right foot in place, raising left heel slightly (Count 2)
II	♩ ♩ 3-4	Hop on ball of right foot in place touching left heel as in measure I (counts 1-2)
III	♩ ♩ 5-6	Repeat pattern of measure II, turning to face center on the second hop
IV-VI	7-12	Repeat pattern of measures I-III reversing direction and footwork, except on the last hop stay facing slightly right and lower hands to "V" position with knees bend and body bent slightly forward.
VII-VIII	♩ ♩ 13-14	Facing slightly and moving right, two step hops (right, left) forward, turning to face center and raising hands to "W" position on the last hop.
	♩ ♩ 15-16	

VARIATION-TURN (For measures VII-VIII)

VII-VIII	13-16	As VII & VIII of basic, making a complete turn to the right, body bent, arms flared out for balance.



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BASIC STEP

Meas 2, step 3 - Step on R

4 - touch L toe next to R ft.

ALTERNATE BASIC STEP

Meas 2, Step 3 - leap adwd to R on R, lifting R ft to L calf

4 - step on L

& - step on R

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VARIATION FOR MEAS 1-2

Meas 1, Step 1 - leap on R, twisting to face L, with L ft kicking up behind calf

2 - Repeat step 1 with opp ftwk.

Meas 2, Step 3 - Repeat step 1 ~~with opp~~

4 - Hop on R

COUNCIL MEETING AGENDA

Call meeting to order

Quorum

Introduction of guests

Approval of previous minutes

OFFICERS

1. Treasurer
   a. Presentation of Bills
2. Director of Extension
   a. Directory
3. Director of Publicity
4. Vice President
   a. Calendar of Events
   b. Festival Advisory
5. Recording Secretary
6. Corresponding Secretary
   a. Publications Representative
7. Historian

APPOINTED OFFICERS

8. Folk Dance Scene Editor
9. Parliamentarian
10. Sergeant-At-Arms

STANDING COMMITTEES

11. Archives
12. Costume
13. Federation Sponsored Festivals
    a. Beginners
    b. 4th of July

14. Idyllwild Workshop
15. Institute
16. Insurance
17. Librarian
18. North-South Coordinating
19. Research & Standardization
20. San Diego S.U.F.D. Conference
21. Scholarship
22. Teacher Training

SPECIAL COMMITTEES

23. By-Laws
24. Finance
25. Gateways
26. Nominating
27. Statewide
    a. Advisroy
    b. Statewide '79

AD-HOC COMMITTEES

28. Sound Equipment
29. Office

Old Business

New Business

Next Council Meeting

Announcements

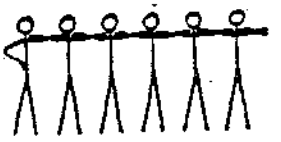
Adjournment

Presented by Ted Sofios

K O T S A R I

Ankle Bone (Pontus, Greece)

RHYTHM: 2/4
RECORD: Folkraft L.P.6, "PONTIC DANCES" EP No. PD-1234
L.O.D. Right, circle or line
STARTING POSITION: T - Right foot free



INTRODUCTION

MEASURE		STEPS	
I	♩♫	1-&	Step-bend, sideward right on right foot (counts 1 and)
	♫♩	2-&	Close and step-bend on left foot beside right (counts 2 and)

BASIC

I	♩	1	A slight leap sideward right on right foot (count 1)
	♩	2	Cross and a slight leap on left foot in back of right (count 2)
II	♩	3	A slight leap sideward right on right foot (count 1)
	♩	4	Close and touch left foot in place beside right (count 2)
OR	♫	4-&	or two quick steps (left, right) in place (counts 2 and)
III	♩	5	A slight leap on left foot in place, bending right knee to swing right foot slightly backward (count 1)
	♫	6-&	A quick hop step left (counts 2 and)
IV	♩	7	A slight leap on left foot in place, bending right knee to swing right foot slightly backward (count 1)
	♩	8	Hop on left foot in place swinging right foot forward, knee straight (count 2)

VARIATION (For measures I,II) Step close

MEASURE I-II	1-4	Step close, Step touch, Sideward right.

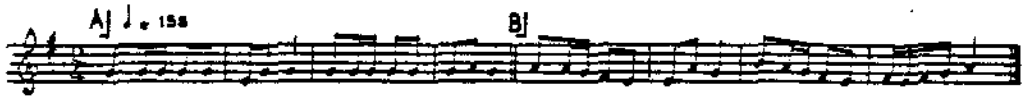
VARIATION (For measures I,II)

I	1	Turning to face slightly right, a slight leap on right foot in place, bending left knee slightly (count 1)
	2	and repeat, reversing direction and footwork (count 2)
II	3	Turning to face slightly right, a slight leap on right foot in place, bending left knee slightly (count 1)
	4	Turning to face center, a slight hop on right foot in place, swinging left foot slightly forward (count 2)

	STEPS	VARIATION (For measures II, III, IV)
II	3	A slight jump on balls of both feet bending knees slightly
	4	Lower heels and straighten knees
III	5	Repeat above (for steps 5 & 6)
	6	
IV	7	Repeat above
	8	Hop on left foot in place swinging right foot forward, knee straight.

		VARIATION (For measures II-IV)
III	5	Bring left foot across in front of right foot &
	6	Bend left knee, bring left back and across
IV	7	Step on left foot next to right
	8	Hop on left foot in place swinging right foot forward, knee straight.

		VARIATION (For measures I-~~VIII~~)
I	1	Cross right foot over left displacing left foot backwards in a rocking motion
	2	Left foot forward displacing right foot in a rocking motion
II	3	Repeat step 1
	4	Repeat step 2
III	5, 6, 7	Stamp right foot 3 times to right of left foot
IV	8	Hop on left foot in place swinging right foot forward, knee straight.



"P O N T I C D A N C E S"

(DANCES OF THE PONTIC GREEKS)
4 Pontic Dances on one EP

1. SERENITSA
2. TRIGONA
3. KOTS
4. KOTSARI

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ted Sofios

LEVÉNTIKOS
Greek-Macedonia

Leventiá = Top quality; is also known as Beranče refering to Berat in Albania, and Dihovsko Oro in Yugoslavia, Macedonia. This dance is from Florina, Greek-Macedonia.

RECORD: "DANCES OF GREECE" No 7901 (~~EP~~ 45) "Leventikos Horos"

RHYTHM: 12/8, counted: slow, quick, quick, slow, quick
1,2,3 (1) 1,2 (2) 1,2 (3) 1,2,3 (4) 1,2 (5)

FORMATION: Open line (mixed), facing ctr with hands joined at head level. R ft free.
Start at beg of phrase

METER: 12/8		PATTERN
Meas.	Steps	
1	1-2	Lift R ft twice (S,Q).
	3	Step R to R (Q).
	4	Step L behind R (S).
	5	Step on R, face LOD (Q).
2	1	Step on L (S).
	2	Lift on L (Q).
	3	Step on R, turning slightly to face ctr (Q).
	4	Step L across R (S).
	5	Step back on R and face ctr (Q).
3	1-2	Lift L ft twice (S,Q).
	3	Step L to L, facing slightly L (Q).
	4	Step R across L (S).
	5	Step back on L (Q).
		Variation on Meas 2 (As the music gets livelier & faster)
2	1	Skip on R as you step on L (S). Lifting R ft to L calf
	2	Hop on L (Q).

* *

ADDITIONAL RECORDS:

Songs of Western Macedonia
Society for the Dissemination of National Music
Ersis 9 & Pulcherias, Athens 707
Simon Karras & Mary Vouras SDNM-109

Folklore Dances of Greece-Makedonia
Intersection Records: IR-012-11 331/3 (LP)
by Simos Kostandinou
Supervised by Athan Karras
Recorded in Florina, Greece

GREEK MACEDONIA

Greek Macedonia is a remnant of the ancient empire of Alexander the Great and since then has been part of the Roman Empire, the Byzantine Empire, the medieval Bulgarian and Serbian Empires, and the Ottoman Empire. It became part of modern Greece after the Balkan Wars. It stretches from Mt. Olympus and Albania eastward to Thrace, and is bounded on the north by Bulgaria and Yugoslavia. It is an area much sought after by its neighbors because of its access to the sea. It is quite fertile and well-watered, producing grains, tobacco and fruit. Thessaloniki is the main seaport and has long been a city of commerce since Roman times when it was a principal stop on the Egnatian Way which stretched from the Albanian seacoast to Byzantium (now Istanbul). Thessaloniki was also important in the Byzantine Empire, second only to Constantinople.

Florina is both a city and county (Eparchía) in the northwestern corner of Greek Macedonia near the Albanian and Yugoslav borders. We are indebted to Simos Co stantinou of Florina, an outstanding dancer formerly with the Dora Stratou dance group of Athens and also lead dancer with Taneç Dance group of Skopje, Yugoslavia. He toured the United States in 1971 and presented these dances in a workshop at Aitos Taverna in Berkeley.

* *

BIBLIOGRAPHY: Kolo Festival Institute Syllabus (16th)
Dennis Boxell: "Berance" Nov. 1967

Greek Folk Dances, Mary Vouras, Ricky Holden
Folkraft Press, Newark, N.J. 1965, pp. 56, 57

I am indebted to the following people for their help, instruction, guidance, spirit and good will in sharing their knowledge. I have borrowed much from GREEK FOLK DANCES (unfortunately, now out of print) and am grateful for the fine job that Mary Vouras did on that volume of dances. Because everyone in Greece was so generous with time and talent, I pass this material on in the same spirit.

MARY VOURAS, SIMON KARRAS-ATHENS, S.D.N.M.
STATHI METALLINOS-THESSALONIKI (Now deceased)
JOHN DOUKAS-THESSALONIKI, LYKEON ELLINITHON
SIMOS KO STANDINOU-FLORINA
DIMITRI VALKANOFF-SAN FRANCISCO

* *

MAKEDONIKOS HOROS

KONSTANDINOU

Presented by:
Ted Sofios

(MACEDONIAN DANCE OF
SIMOS KOSTANDINOU)

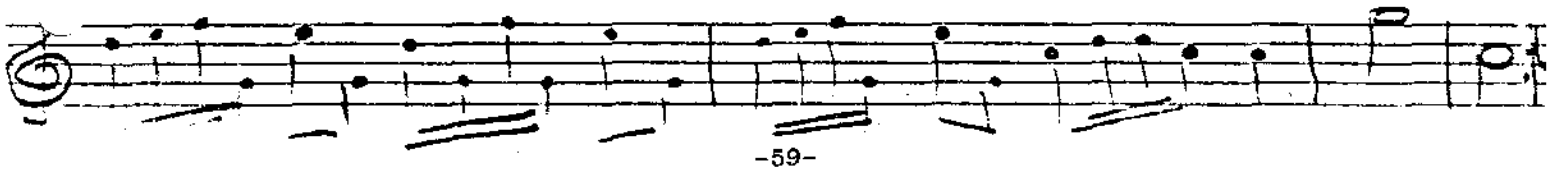
FLORINA, GREEK MACEDONIA

RHYTHM: 2/4 Slow, quick, quick
RECORD: Festival
STARTING POSITION: "T" shoulder hold. L.O.D. right facing L.O.D. right foot free

MEASURE:		STEP:	MUSIC I
I		1,2	Walk to right, right, left
II		3,4, and	Turning to face center, step sideward on right foot and "pull" over right foot to face left. Bend knee to "bounce" twice in place
III		5,6, and	Pull to left over left foot, bend left knee to "bounce" twice in place.

			MUSIC II
I		1	Facing right step to right on right foot
		2	Hop on right foot
		3	Step on left foot
II		4	Step forward on right foot
		5	Step on left foot next to right
		6	Step on right foot in place
III		7	Step back on left foot
		8	Step on right foot
		9	Step on left foot in place

			MUSIC III
I		1	Skip right
		2	Skip left
II		3	Skip right
		4	Lift left foot around to front of right, knee high
III		5	Bring left foot back of right
		6	Bring right foot back of left
IV		7	Step on left foot in place
		8	Step on right foot in place
		9	Step on left foot in place



Starting pos, Note: for comfort, M should be at both ends of line.

Part II, ~~xxxxx~~ delete entirely and replace with:

Meas 13. Widuck under M arms on step R fwd, hop - swing L ft

fwd. M: step on R (1), hop ~~xx~~ in place (ct 2). lift arms high on ct 1, lowering them to "V" hold after W move fwd.

Meas 14 - ~~StepxRxtoxRxxhopxx(1)xxhopxonxRx(2)~~ Leap on L, ~~xxi xxinxxxxxRxLxxxxxftxxRxxwing~~ & swing R (ct 1), leap R, swing L (ct 2).

Meas 15 - ~~Stepx~~L Leap on L (ct 1), hop on L and swing R fwd (ct 2).

Meas 16 - Repeat meas 15, with opp ftwk.

Meas 17 - Repeat meas 14.

~~Repeatxxxx~~

Meas 18 - Repeat meas 15.

19 - Repeat meas 16.

20 - Repeat meas ~~20~~ 14

21 - Repeat meas 15

22 " " 16

23 " " ~~17~~ 14

24 - Step on L

To repeat dance, W duck back under M/lifted arms on meas 1

COUNCIL MEETING AGENDA

Call meeting to order

Quorum

Introduction of guests

Approval of previous minutes

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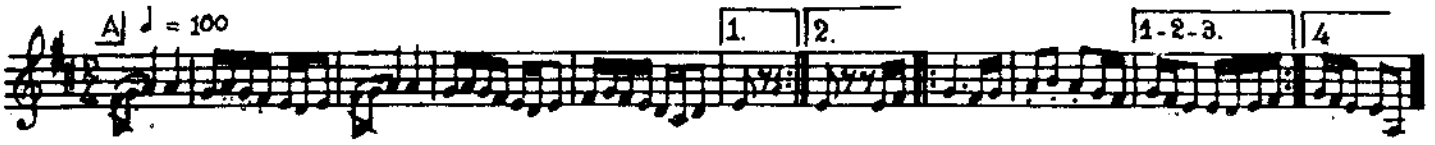
Presented by Ted Sofios

MÉRMINGAS KEFALLINÍAS or KOUTSO-STAMATISTÓS — Ionian Is.

Μέρμηγκας Κεφαλληνίας ἢ Κουτσο-σταματιστὸς

(Line dance for couples)



Translation: Mérmingas from the island of Cephalonia, or Catch-Step-Stop Dance. **Rhythm:** 2/4
Record: Folkraft LP-6 (2:02)

Formation: Open or broken circle, or line, of couples, alternating man, woman, man, woman, etc. from right end.

Starting Position: Front basket hold: women step forward slightly and join hands then duck back under joined hands of men. See Fig. 1. ("T" position, also, may be used.) Right foot free.

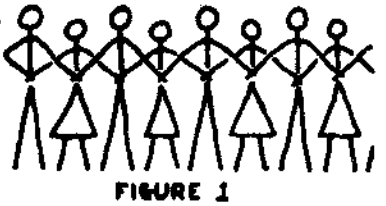


FIGURE 1

Measure PART I — (Music A)

1 ♩ STEP SIDEWARD RIGHT on right foot (count 1),
♩ CROSS AND STEP on LEFT foot in BACK of right (count 2),
2 ♩ STEP SIDEWARD RIGHT on right foot (count 1),
♩ TOUCH LEFT TOE slightly FORWARD and very quickly, raising it almost immediately by bending left knee slightly (count 2).
3 ♩♩ REPEAT pattern of measure 2 reversing direction and footwork.
4-12 REPEAT pattern of measures 1-3 three more times (four times in all).

PART II — Quick (Music B)

13 ♩♩ REPEAT pattern of Part I measure 1.
14 ♩ Women duck forward under joined hands of men so women are slightly in front, as in Fig. 2. A slight LEAP on ball of RIGHT foot IN PLACE, turning body slightly left and swinging left foot forward (count 1),
♪ A slight LEAP on ball of LEFT foot IN PLACE, turning body slightly right and swinging right foot forward (count 2),
♪ A slight LEAP on ball of RIGHT foot IN PLACE, turning body slightly left and swinging left foot forward (count and).
15 ♩ A slight LEAP on whole LEFT foot IN PLACE, turning body to face center and swinging right foot forward (count 1),
♩ HOP on LEFT foot bending right knee so right foot is in front of left leg (count 2).
16-24 REPEAT pattern of measures 13-15 three more times (four times in all).

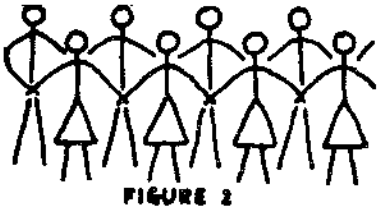


FIGURE 2

REPEAT entire sequence, resuming original starting position on measure 1 count 1.

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

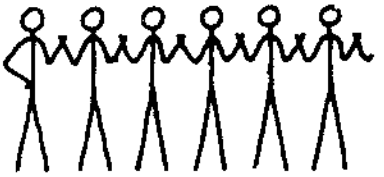
PIDIKHTÓS EPÍROU — Epirus

Πιδηχτός Ήπείρου Presented by Ted Sofios

(Line dance for men, no partners)

Translation: Pidikhtós (Leaping) dance, from Epirus.
Record: Folkraft LP-8 (2:03)
Starting Position: "W" position. Right foot free.

Rhythm: 4/4



Measure

VARIATION I — Basic

1 ♩ Facing slightly and moving right, STEP FORWARD on RIGHT foot (counts 1-2),
♩ A slight LEAP FORWARD on LEFT foot (count 3),
♩ HOP slightly FORWARD on LEFT foot (count 4).
2 % REPEAT pattern of measure 1.
3 ♩ Turning to face center, STEP SIDEWARD RIGHT on right foot (count 1),
♫ BEND AND STRAIGHTEN RIGHT KNEE (counts 2-and),
♩ CROSS AND TOUCH LEFT HEEL, leg straight, in FRONT of right foot (count 3),
♫ BEND AND STRAIGHTEN RIGHT KNEE (counts 4-and).
4 ♩ STEP SIDEWARD LEFT on left foot (counts 1-2),
♩♩ HOP TWICE on LEFT foot IN PLACE bending right knee to raise right foot up in back (counts 3-4).

VARIATION II

1 ♩ Facing slightly and moving right, JUMP forward and way DOWN on BOTH feet, squatting (counts 1-2),
♩♩ Stand up and HOP TWICE slightly FORWARD on LEFT foot (counts 3-4).
2 % REPEAT pattern of measure 1.
3-4 As I above.

VARIATION III

1 ♩ Facing slightly and moving right, STEP FORWARD on RIGHT foot (counts 1-2).
♩ JUMP forward and way DOWN on BOTH feet, squatting (counts 3-4).
2 ♩♩ Stand up and HOP TWICE slightly FORWARD on RIGHT foot (counts 1-2),
♩ STEP FORWARD on LEFT foot (counts 3-4).
3 ♩ JUMP forward and way DOWN on BOTH feet, squatting (counts 1-2),
♩♩ Stand up and HOP TWICE slightly FORWARD on RIGHT foot (counts 3-4).
4 ♩ STEP FORWARD on LEFT foot (counts 1-2),
♩ Turning to face center, CLOSE AND TOUCH ball of RIGHT foot beside left (counts 3-4).
5-6 REPEAT pattern of measures 1-2.
7-8 REPEAT pattern of Variation I measures 3-4.

VARIATION IV

1-2 As I or II above except PAIRS of men join right hands and TURN counterclockwise while facing each other, left hand in small of own back.
3 ♩ STEP SIDEWARD RIGHT on right foot (counts 1-2),
♩♩ HOP TWICE on RIGHT foot IN PLACE, bending left knee to raise it high in front (counts 3-4).
4 % REPEAT pattern of measure 3 reversing direction and footwork.

Variation on ct 8 - do ct 8 as notated, add ⅛ note as follows: slight stamp R, no wt, added for emphasis. (8+)

Page 62, O YATROS

VARIATION I:

XX@ 1-2 ~~XIXX~~ turn CW stepping RL in LOD. M arms up "like eagles", W hands on hips, fingers fwd.

VARIATION II:

on cts 5, pivot turn to L on L. "On ct 6 lift R".

VAR. III:

7-8 R knee lowers ~~to~~ almost to ground, for bounce (keep back straight.

VAR IV:

~~Slowxturnxl@Rxonxcts1x2x3.~~

ct 7-8 Dip on ~~knee~~ knee and turn bkwd to R, raising on ct 8.

VAR V.

1-3 ~~(Greekxwalk)~~ "Greek Walk" to R, Dipping knee almost to floor, straighten up to lift L (ct 4).

VAR VI

PDB with leaps - Step R,L (1-2), PDB R (3-4+), PDB L (5,6+), large leap on R (n), cross L (8) (legs high in air on leaps and cross) (cts 1-8.

Variations may be used in almost any combination. Many other combinations may be added within basic frame work.

STYLING: All dips and squats, etc. are done with straight backs. In Basic Step, M lift legs almost parallel to floor. W touch toe in front instead of lift.

Basic pattern ct 7 - should be done with bent knees (dip).

er

Standard Form 50—5 Part
Rev. July 1957
Promulgated by U. S. Civil Service Commission—FPM-R-1

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1. EMPLOYEE COPY

Presented by Ted Sofios

O YATROS
Epiros, Greece

Ted Sofios

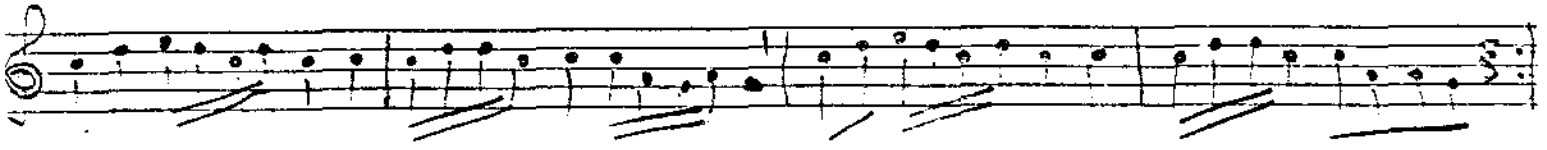
I learned this dance from Ioanni Doukas, Dance Instructor of the Lykeon Ellinithon of Thessaloniki. He learned it from the leader of the Lykeon Ellinithon of Ioannina, Epiros. (The Lykeon Ellinithon is a society of Greek women whose purpose is to preserve traditional costumes and dances and present them to the public.)

John Pappas has taught a similar 6-step dance called Sta Tria, 3/4 time.

RHYTHM:	4/4
RECORD:	"DANCES OF GREECE" EP No. 7901 S1, B2 (45)
MUSIC	Then Boro Mandula
L.O.D.	Right
HOLD:	"W", slow, proud, restrained.

Nobody does or says it better than John Pappas when it comes to Epiros. This quote is from the Stockton Dance Syllabus of 1976. "Like most dances of Epiros, the movements are generally slow and stately. The feeling is proud and the dance should reflect this in the style of the dancers. There is a tension in the movements--this is not to say they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately there is usually a slight delay to each movement."

MEASURE:		STEP:	BASIC:
I			Facing Right + moving LOD
	♩	1	Step L.O.D. on right foot
	♩	2	Step L.O.D. on left foot
	♩	3	Step to right on right foot and face ctr.
	♩	4	Lift left foot in front of right
II	♩	5	Step to left with left foot
	♩	6	Lift right foot in front of left
	♩	7	Step on right foot around behind and to left of left foot. Both knees bent
	♩	8	Step on left foot next to right (close)



Presented by Ted Sofios

SERENITSA

or

IKOSI ENA

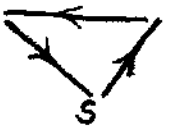
Greece

Serenitsa (Little girl from Seres) also known as Ikosi Ena (21) is from Pontus, Greece

RECORD: Folkraft LP-8, Pontic Dances (EP) No. 1234

RHYTHM: 7/16, counted: 1, 2, 3, 4, 5, 6, 7
1 & 2 & 3 & ah

FORMATION: "V" hold, close. R ft free, facing slightly R. The pattern moves in a triangle



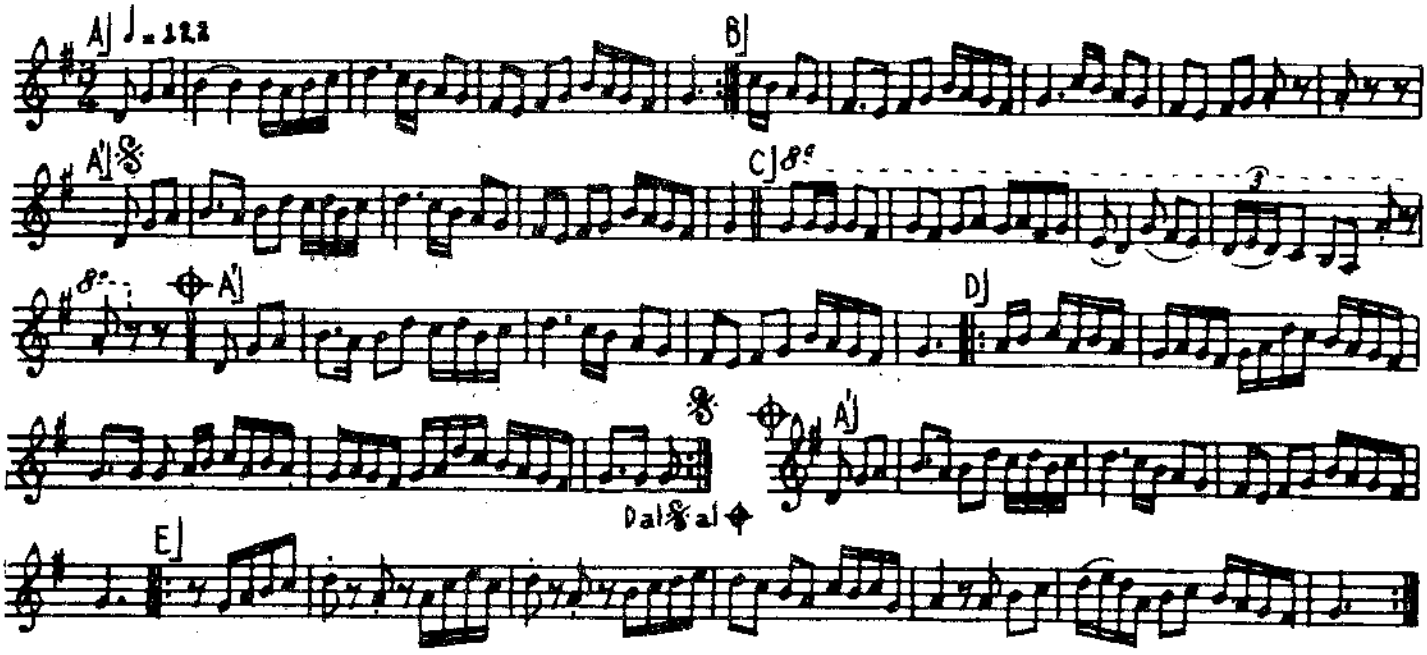
METER: 6/16		PATTERN
Meas.	Steps	
		BASIC:
1	1	Step R to R (cts 1-2).
	2	Slide and close L to R (ct 3).
2	3-4	Repeat meas 1.
3	5	Step R across L (cts 1-2).
	6	Slide slightly L on L (ct 3).
4	7-8	Repeat meas 3.
5	9	Step bkwd on R and raise arms (cts 1,&).
	10	Step L next to R (cts 2,&).
	11	Step R in place (cts 3,&,ah).
6	12-14	Reverse ftwk of meas 5.
7	15-17	Repeat meas 5.
8	18-20	Repeat meas 6 (lower arms on ct 3).
		VARIATION: Meas 1
1	1	Stamp R in front of L.
	2	Stamp R to R of L ft
2	3-4	Ftwk same, but drop R shldr and shimmy.
		VARIATION: Meas 1 and 2
1	1	Step R across L, bending knees and crouch slightly to face L (cts 1-2).
	2	Pivot on R, hop on R to face LOD while L crosses over R (ct 3).
2	3	Step on L (cts 1-2).
	4	Pivot on L to face L, crossing R over L (ct 3).
3-8	5-20	Repeat as in Basic.

SYRTÓS KEFALLINÍAS — Ionian Is.

Συρτός Κεφαλληνίας

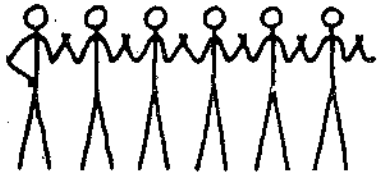
Presented by Ted Sofios

(Line dance, no partners)



Translation: Syrtós from the island of Cephalonia.
Record: Folkraft LP-6 (2:20)
Starting Position: "W" position. Right foot free.

Rhythm: 3/4



Measure

VARIATION I — Basic

1-2 ♩ STEP SIDEWARD RIGHT on right foot (count 1),
♩ CROSS AND STEP on LEFT foot in BACK of right (count 2),
♩♩♩ Turning to face slightly right, FOUR WALKING STEPS FORWARD starting with right foot (counts 3-6). *Note:* Sometimes there is a slight HOP on right foot just before the second walking step (left).

3 ♩ Turning to face center, LEAP SIDEWARD RIGHT on right foot swinging left across in front (count 1),
♩ Moving left, STEP SIDEWARD LEFT on left foot (count 2),
♩ CROSS AND STEP on RIGHT foot in FRONT of left (count 3).

4 ♩ STEP SIDEWARD LEFT on left foot (count 1),
♩ POINT RIGHT TOE ACROSS in front of left (count 2),
♩ CHUG* LEFT foot BACKWARD, brushing right heel forward (count 3).

VARIATION II (Music E, only)

1-3 As I above.

4 ♩ STEP SIDEWARD LEFT on left foot (count 1),
♩ POINT RIGHT TOE ACROSS in front of left (count 2), PAUSE (count 3).

5 ♩ STEP SIDEWARD RIGHT on right foot (count 1),
♩ STEP on ball of LEFT foot just in BACK of right foot (count 2),
♩ CROSS AND STEP on RIGHT foot in FRONT of left (count 3).

6 As I above, measure 4.

*CHUG: a sudden, very slight slide of the foot. The feeling of the dance is such that it seems to begin with this chug.

Variation II as done in class ~~xxxxxx~~ "Repeat"

Meas 1, step back R

2, back L

3, fwd R

a4, fwd L, with slight lift on R

5, cross R toe over L
Note: some times done once and sometims twice

TURNING VARIATIONS

Variation I:

Meas 1-3, turn to R in LOD (meas 1-3, 4-6 and 8-10, may be done individually or in any combination)

4-6, repeat meas 1-3.

8-10, Turn to L in RLOD

Variation II:

Meas 1-2, Turn R and move out of circle

OR 1-2, Turn to L backing out of circle, with same ftwk.

PATTERN OF DANCE:

Intro - 4 meas, 1 Syrto, ~~Basic~~ (Basic, Variation I); Variation II twice, Var I, 4 times; Var. II, once; Var I, once; ~~Var~~ Var II, once; Var I, twice, Var II, twice; Var I, 4 times; Then alternate one of each Var until end of dance.

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1977

~~1797~~ SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Frantisek Bonus

ANDULKA
Czechoslovakia

A Bohemian couple dance, which is a combination of the Minuet and Mazurka.

RECORD: Worldtone Records WT-MBH 1003 (~~LP~~ 45), "Dances from Czechoslovakia.

Pronunciation: An-dul-kah

FORMATION: Double circle, ptr facing, close stance. M back to ctr, W faces M.

Ftwk described for M, W use opp ftwk.

METER: 3/4 PATTERN

Meas.

INTRODUCTION:

A 1-2 M move bkwd L,R,L, close, then fwd ~~L,R,L, close~~. W move bkwd and fwd with opp ftwk.

~~2-3~~ 3-4 Cpls hook R elbows with M starting L, W R, they do 5 steps and close to starting pos. L hands on hip, fingers fwd.

5-8 Repeat meas 1-4.

B 1 Mazurka fwd (skaters or promenade pos) movine CW, start with outside ft, step-step-hop (lower leg swings across other ankle, knee bent).

2-4 Repeat meas 1, ~~3~~ 6 more times (~~4~~ 7 in all). Keep hands joined and turn twd one another during turn.

5-8 9-16 Repeat meas 1-4 in opp direction (CCW).

C 1-16 Czech dances often end with a special coda. 16 meas, swift tempo, "Koletschko" pos - dancers face, take ~~an embracing~~ social dance pos and to 8 meas turn CW with accent on R leg (both start R). Repeat turning CCW for 8 meas.

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Frantisek Bonus

ČERESMIČKY
Czechoslovakia

Čeresmičky (tshereshnitshki) is a women's dance from Southeast Moravia.

RECORD: DDGU, Denmark

FORMATION: W in a circle.

METER: 2/4 PATTERN

Maas.

INTRODUCTION:

FIG. I:

A 1 Step L to L, close R to L with dip.
2 Step L to L, close R to L.
3-4 Step L to L, touch R next to L.
Note: Move head from side to side, meas 1-4.
5-8 Repeat meas1-4.
9-16 Repeat meas 1-8.

B 17-20 Step R across L - dip; step L to L - straighten; step R across L - dip; step L to L - straighten; step R across L - dip; step L to L.
+ key: step R across L; step L to L; stamp R next to L.
21-24 1 grapevine CW + key.
25-32 Repeat meas 17-24.

FIG. II: Same as Fig. I.

FIG. III:

A With ornament
1 Moving to L, step L to L, close R to L.
2 Step L to L, close R to L.
3 Step L to L, touch R in front of L toe with R heel turned out.
4 Touch L toe to R toeing in, close R to L.
5-8 Repeat meas 1-4, to R.
9-16 Repeat meas 1-8.

B 17-32 Repeat Fig. I-B, meas 17-32.

FIG. IV:

A 1-2 Repeat Fig. I-A, meas 1-2.
3-4 Repeat Fig. III-A, meas 3-4. During meas, L ft stays off floor at about ankel ht.
5-8 Repeat meas 1-4, to R.
9-16 Repeat meas 1-8.

B 17-32 Repeat Fig. I-B, meas 17-32.

CONCLUSION:

Part I:

1-2 Moving to L (CW), do 2 Step-hops (R,L).
3-4 Do 8 small steps starting R (1,&,2,&,1,&,2,&).
5-6 Repeat meas 1-2 step-hops.
7-8 Do 4 small steps, starting R + "key". Small steps have accent on beat.

Part II:

1 Step-hop on R, step L.
2 Repeat meas 1.
3-4 Repeat meas 3-4, Part I, 8 small steps.
5-8 Repeat meas 1-4.

Part III: Face neighbor or dance alone.

1-8 Do steps from either Part I or II in Czardas pos and turn to R (ct 8 closing pos = key).
9-16 Repeat meas 1-8, turning to L.

Presented by Frantisek Bonus

ČESKÝ POLONEZ
Czechoslovakia

A Polonez dance from Northeast Bohemia

RECORD: Kogler 56430-b (LP)

FORMATION: Cpls in a double circle, facing LOD with W on R of M. Inside hands joined and held fwd at shldr ht, elbows slightly bent.

STEPS: Pononez Step - Basic Step: Ct 4 of previous meas, bend supporting outside leg and extend inside leg fwd. Meas 1 - move fwd on inside, outside, inside ft (cts 1-3), bend supporting inside leg and extend outside leg fwd (ct 4). Repeat with opp ftwk.

METER: 4/4	PATTERN
Meas.	
	INTRODUCTION:
	FIG. I: (Start with outside ft)
A 1-3	Do 3 Basic Steps fwd in LOD.
4	Turn and face ptr with 3 steps in place (M-RLR, W-LRL)
5-8	Repeat meas 1-4, except on ct 8 turn to face ptr and place hands on hip.
9-12	Hook R elblows and turn with 3 Basic Steps, then do 3 steps in place and end facing LOD.
13-14	Repeat meas 5-8.
15-16	Ptrs facing both bal to L - away from ptr, and both bal together - R.twd ptr.
	FIG. II: (W use opp ftwk)
A 1	Cpls face. Step L to L (ct 1), close R to L (ct &), step L to L (ct 2), hop on L and lift R (ct &), step R-L in place (cts 3,&), hold (ct 4).
2	Reverse meas 1.
3-6	Repeat meas 1-2, twice more (3 in all).
7-8	M circles L (6 steps) and W circles R (6 steps) to place - M start L, W R.
B 9-10	Always turning sideways to face ptr, open balance step to R then L.
11-12	Change places passing R shldrs with 5 steps + close - both start R.
13-14	Repeat meas 1-2
15-16	Change places, both start L and L shldrs.
	FIG. III:
A 1-11	Repeat Fig. I-A, meas 1-11.
12	All move and join hands in a circle - W on M R.
13-15	Moving to L, do 3 Basic Steps, starting L (both)

16	In place, step R-L.
17	Close ft and lift arms
18	Hold.
19	Reverance
20	Return to standing pos.

Presented by Frantisek Bonus

DUDACKÁ - BIBOVÁ POLKA
Czechoslovakia

Dudacká - Bibová Polka (Bagpipe), is a couple dance from Plzeň.

RECORD: Panton 11 0221 Stereo, České lidové písně/ Czech Folk Songs.

FORMATION: Cpls at random in closed social dance pos.

Ftwk described for M, W use opp ftwk.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: No action.

FIG. I: (Warm-up, accent on CCW)

1-4 M step L to L. Close R to L. Step R to R. Close L to R. W use opp ftwk. Do very soft and smoothly.

5-8 Repeat meas 1-4.

9-16 Do 8 polka steps hopping on last beat. Turn in LOD, stamp.

FIG. II: One Stamp Polka

1-4 Moving in to ctr and out: Move into ctr with outside ft (M L, W R) with step-close-step-stamp. Joined arms move down + fold in on stamp. Repeat above moving out of ctr ~~and end facing LOD~~.

5-8 Do 4 polka steps in LOD.

9-16 Repeat meas 1-8.

FIG. III: Polka Rejdovacka

1-4 Both put hands on hips - W fingers fwd. Cpls face, M move fwd with L in LOD and W bkwd with R doing 4 polka steps while turning sdwk 1/2 turn per 2 polka steps - W R shldr bkwd and M L shldr fwd for 2 polkas, ~~then reverse~~.

5-8 Repeat meas 1-4.

9-16 Reverse direction ~~and turning only~~ for meas 1-8, M start L, W R.

FIG. IV: Stamp Polka

1-16 Repeat Fig. II, except stamps are done twice (3 & 4).

FIG. V: Kolecko (turning)

Both start R, closed social dance pos, but arms are stretched down M hand over W.

1-8 Kolecko Step = S,S,Q,Q,Q, similar to "buzz" step. 2 "Kolecko" sequences, closing ft together on last ct.

9-16 W turns CW under M arm: M move around W (15 steps + closing), while W turn in place with 2 "Kolecko" steps.

FIG. VI: Center + Back

1 Cpls move into ctr with step-close-step-hold (polka) (M start L, W R).

2 Reverse meas 1.

3-4 Do 2 polkas turning LOD.

5-16 Repeat meas 1-4, 3 more times (4 in all).

Note: For turning polka, 4 turning step-hops may be substituted.

Presented by Frantisek Bonus

KALINA
Czechoslovakia

Kalina (Karička) is traditionally a women's dance from Slovakia (men may participate.

RECORD: Worldtone, WT-MBH 1003 (~~LP~~), "Dances from Czechoslovakia"

FORMATION: Circle of W (M may participate).

METER:	PATTERN
Meas.	
	FIG. I:
8	Arms swinging freely and moving to L, step R across L, step back on L. Repeat 4 times.
	FIG II:
2	Grapevine to L: Step R across L, step L to L, step R behind L, step L to L, ~~close~~.
	FIG. III:
	Malź zvon (Small bell): Cross R over L and extend L to L off floor. Reverse ftwk. Do fig. twice.

MRAKOTIN
Czechoslovakia

Mrakotin is the name of the village where the dance comes from in Northeast Bohemia. It is a schottische style of dance with 3 parts.

PRONUNCIATION: Mrah-ko-cheen

RECORD: DDGU DDSG&I 114005 (Denmark), side A2

FORMATION: Cpls anywhere on floor holding both hands straight across. M faces LOD, W faces M.

METER: 2/4	PATTERN
Meas.	
	INDTRODUCTION: Begin dance with singing.
	FIG. I: (Ftwk described for M, W use opp ftwk)
A1-4	With hands joined and down (arms stiff) do 4 step-closes twd ctr of circle (M L, W R): Step L to L - hands swing to L (ct 1), close R to L - hands swing to R (ct 2). Repeat 3 more times.
5	Step L to L - hands swing to L (ct 1), hold (ct 2).
6	Stamp R next to L w/out wt - hands still to L (ct 1), hold (ct 2).
7-12	Repeat meas 1-6, reversing all movements.
B13-14	Step L to L - hands swing to L (ct 1), close R to L - hands swing to R (ct 2). Step L to L - hands swing to L (ct 1), stamp R next to L w/out wt - hands still to L (ct 2).
15-16	Repeat meas 13-14, reversing all movements.
17-20	Join R elbows and do 4 two-steps turning CW (M L, L R).
21-28	Repeat meas 13-20.
A1-12	Repeat "A" above, except do in closed social dance pos with shldrs and arms accenting direction of movement on first beat.
B13-16	Repeat meas 13-16 as in "B" above, except do in closed social dance pos.
17-20	Do 4 two-steps turning in LOD.
21-28	Repeat meas 13-20.
	FIG. II:
A1-2	In open pos, side by side and facing LOD (W L hand on M L shldr, M R arm around W waist, outside hands on hips with fingers fwd).
	Both starting on outside ft, do 1 schottische fwd: Step-step-step-hop.
3-4	Starting on inside ft, do 2 step-hops fwd.
5-8	Starting on inside ft, cpls turn (M fwd, W bkwd), with 7 small steps (one step per ct), and close on 8th step.
9-12	Repeat meas 1-4 (1 schottische and 2 step-hops).
13-16	Release hand hold and turn in circle away from ptnr (M CCW, W CW), with 7 steps, closing on 8th step to face ptnr. End with M bk to ctr, W facing M.

B17-28	M do 3 stamps (RLR) in place, W no action.
19-20	W do 3 stamps (RLR) in place, M no action.
21-22	M do 3 hand claps, W no action.
23-24	W do 3 hand claps, M no action.
	Note: Clapping rhythm - cts 1,2,1,hold
A1-8	Repeat meas 9-16

FIG. III:

A1	In semi-open social dance pos, and both starting on outside ft, do 1 vigorous polka fwd in LOD with a long step and accent on ct 1.
2	Starting on inside ft, do 1 small polka step bkwd in RLOD.
3-4	In closed social dance pos and turning in LOD do 2 polkas or 4 step-hops.
5-16	Repeat meas 1-4, 3 more times (4 in all).
B17-20	M starting L and circling CCW do 2 two-steps (cts 1,&,2-1,&,2) + 2 walks (cts 1-2); M finish in front of W with 3 stamps in place (cts 1,&,2). W no action.
21-24	W repeat meas 17-20, reversing all movements. M no action.
25-32	Repeat measA1-4, twice, except do 4 springy step-lifts in shhldr-waist pos instead of 2 polkas.

Presented by Frantisek Bonus at
1979 San Diego S.U.F.D. Conference

Presented by Dave & Fran Slater at
1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

Presented by Frantisek Bonus

MRAKOTIN
Czechoslovakia

Mrakotin is the name of the village where the dances comes from in Northeast Bohemia. It is a schottische style of dance with 3 parts.

RECORD: DDGU, Denmark

FORMATION: Cpls anywhere on floor holding both hands.

Ftwk described for M, W use opp ftwk.

METER: 4/4 PATTERN

Meas.

INTRODUCTION:

FIG. I:

A Stiff arm swing

1-6 Cpls move sdwd in ~~LOD~~ and do 4 step-close steps: ~~close R to L,~~ step L to L, hold, close R to L strongly.

7-12 Reverse meas 1-6.

B 13-14 Step L to L, close R to L, step L to L, close R to L with stamp.

15-16 Reverse meas 13-14.

17-20 With R elbows joined, cpls do 4 polkas.

21-28 Repeat meas 13-~~16~~.20

A 1-12 Same as "A" above except done in close position - first beat shldrs and arms accent in direction of movement.

B 13-16 Same as "B" above except done in closed position (sides).

17-20 ~~Polka~~ round dance.

21-28 Repeat meas 13-20.

FIG. II:

A 1-4 Open position side by side facing LOD (W L hand on M shldr, M R arm arm around W waist, outside hands on hips. Start on outside ft and do one schottische fwd: 2 steps - hops.

5-8 Both turning (M fwd, W bkwd), do 7 small steps, close on 8.

9-12 Repeat meas 1-4, schottish fwd; 2 steps - hop. Drop hands.

13-16 Turn away from ptr with 7 steps closing on 8 to face ptr (M turn L, W R).

B 17-18 M do 3 stamps in place, W no action.

19-20 W " " " " " M " "

21-22 M do 3 hand claps, W no action.

23-24 W " " " " M " "

A 1-4

5-8 Turn Away as in meas 13-16 (A).

Fig. III:

A	1	In semi open social social dance pos and standing on outside ft, do a vigrous polka fwd with a long step and accent on ct 1.
	2	Standing on inside ft, do a small polka bkwd.
	3-4	Cpls turn CW with step-hops.
	5-8	Repeat meas 1-4.
	~~9-15~~	
	~~16-24~~	Repeat meas 1-8.
B	25-28	M only starting L, do 2 two-steps + 3 steps (long, short, short), close leg circle. W no action.
	29-32	W repeat meas 25-28, with reverse ftwk. M no action.
	33-38	Repeat meas 1-6.
	39-40	Coda: W turns with skips under M arm.

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Frantisek Bonus

STUDÁNKA POLKA
Czechoslovakia

Studánka Polka (The Well) is a coupld ance from Plzeň.

RECORD: Panton 11 0221 Stereo, České lidové písně/Czech Folk Songs.

FORMATION: Cpls in a double circle facing LOD, W on R of M. Inside hands joined at shldr ht, outside hands on hip - ~~W~~ fingers fwd. ~~Long step~~ polka.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION:
1-~~8~~ 2	Starting on outside ft, do a long ~~and short~~ step, then 2 steps in place, ~~8 times~~.
9-14	Repeat meas 1-~~8~~, except ~~M~~ lifts R arm and stamps on the 1st fwd step.
15-16	With 3 stamps turn and face RLOD - M turn R, W L.
17-32	Repeat meas 1-16, in RLOD.
~~33~~	~~With 3 stamps~~ face ptr and take "Kelecko" pos - social dance pos.
~~34-42~~	Turning ~~to~~ R do "Kolecko" step: S,S,Q,Q,Q - ~~similar to~~ "buzz" step.
~~43-50~~	W turns CW under M arm: M move arnd W with 15 step-hops + closing, while W turns in place with "~~Kelecko~~" step.

Presented by Frantisek Bonus

TROJAK
Czechoslovakia

This dance is from Northeast Bohemia, and is for 3 people (Trojak), 2 women and 1 man. Women have kerchiefs in inside hands.

RECORD: DDGU, Denmark

FORMATION: 2 W 1 M (W-M-W). W inside hands have kerchiefs in hands are are joined with M hand and held low. W outside han on hip with fingers fwd.

M Starts R, W L.

METER: 3/4 PATTERN

Meas.

INTRODUCTION:

FIG. I:

Slow waltz step: step (long), step (short), close.

A 1 Doing 1 "slow waltz step" fwd, M L arm swings fwd and R back so that he faces R W (face to face).

2 Reverse meas 1, M faces L W.

3-8 Repeat meas 1-2, 3 more times (4 in all).

B 1-2 M dance in place and make a R arm arch. L W goes under arch and M turns under own arm.

3-4 Reverse meas 1-2, R W goes under arch.

5-16 Repeat meas 1-4, ~~3 more times~~ (4 in all).

C 1-4 All moving fwd with inside arms fwd, do 3 polks steps and ~~close~~ (M start R, W L).

5-8 Repeat meas 1-4, except start with opp ftwk.

9-16 Repeat Fig. I-B, meas 1-4, twice (arches).

FIG. II:

A 1-2 Repeat Fig. I-A, meas 1-2 (M faces R W then L W).

3 R W turns CCW under raised joined hands.

4 Reverse meas 3, L W turns under.

5-16 Repeat meas 1-4, twice more (3 in all).

B (Wide + close arches, both W more)

1-4 L W passes outside, while R W passes inside; simultaneously M turns around himself with 3 polka steps + 3 stamps in place (group has reversed its position).

5-8 Repeat meas 1-4, with R W passing inside and L W outside (end in orig pos).

9-16 Repeat meas 1-8.

FIG. III:

A (Wrapping in and out)

1-2 Balance R fwd, L bkwd (arms swing).

3 R hand W turns into M, while M step R to R, close L to R.

4 L hand W turns into M, while M steps L to L, close R to L.

5-6 Repeat meas 1-2.

7 R hand W turns out (unwinds), ftwk as in meas 3.

8 L " " " " " " " " " 4.

B 1-16 Arches as Fig. II-B. M kneel on L knee (kerchiefs will stay free). M starts on last ct of previous meas, and watches inside and outside patterns of W and claps as W go around M. W polka their patterns without holding M hand and also without kerchief.

C 1-8 M in closed social dance pos with R hand W, polkas around L W who turns CW with polka steps in place and swings kerchief high. On meas 8 M releases R hand W.

9-16 M repeats measl-8 with L hand W.

17-18 Coda: M holds both hercheifs of both W who turn in twd him.

CIGANSKY ORIJENT

FIG. IV (Basket hold)

MEAS 1 - Long step to R (ct 1), step L behind R (ct &), step on R bending knee (ct 2),

Meas 2 - extend L heel diag L fwd, whild lifting on R (ct 1), lift L heel across R (ct 2).

meas 3 - Hop on R (ct 1), step L behind R & lift on R (ct &), step on R (ct 2).

meas 4 - Leap on L across R and kick R behind L (ct 1), hop on L, kicking R out to side (ct 2).

Repeat meas 1-4, 3 timtes (4 in all)

COUNCIL MEETING AGENDA

Call meeting to order

Quorum

Introduction of guests

Approval of previous minutes

OFFICERS

1. Treasurer
   a. Presentation of Bills
2. Director of Extension
   a. Directory
3. Director of Publicity
4. Vice President
   a. Calendar of Events
   b. Festival Advisory
5. Recording Secretary
6. Corresponding Secretary
   a. Publications Representative
7. Historian

APPOINTED OFFICERS

8. Folk Dance Scene Editor
9. Parliamentarian
10. Sergeant-At-Arms

STANDING COMMITTEES

11. Archives
12. Costume
13. Federation Sponsored Festivals
    a. Beginners
    b. 4th of July
    c. L.A. Dept of Parks & Rec.
14. Idyllwild Workshop
15. Institute
16. Insurance
17. Librarian
18. North-South Coordinating
19. Research & Standardization
20. San Diego S.U.F.D. Conference
21. Scholarship
22. Teacher Training

SPECIAL COMMITTEES

23. By-Laws
24. Finance
25. Gateways
26. Nominating
27. Statewide
    a. Advisroy
    b. Statewide '79

AD-HOC COMMITTEES

28. Sound Equipment
29. Office

Old Business

New Business

Next Council Meeting

Announcements

Adjournment

Presented by Ciga Despotović

CIGANSKI ORIJENT

Gypsies who live in Serbia danced in temperamental gypsy style.

PRONUNCIATION: Tsee-gahn-skee Or-ree-ent

RECORD: Ciga & Ivon Despotović, Vol. I, Side B, Band 6

FORMATION: M and W in a back basket hold with R arm over L. Lines of 8-10 dancers.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION: 16 meas.
	FIG. I:
1	Facing ctr amd moving slightly to R, hop on L (ct 1), step R,L (cts &,2).
2	Repeat meas 1. Tilt head to R on ct 2.
3	Step R, lifting L to ankle and lean to R (ct 1), step L lifting R to ankle and lean to L (ct 2). Tilt head to L on ct 1, to R on ct 2. W shout "ee hah".
4	In place, step R,L,R (cts 1,&,2). M shout "hop sah sah".
5-8	Repeat meas 1-4, with opp ftwk and direction.
9-16	Repeat meas 1-8.
	FIG. II:
1	Change to hands joined and down at sides as you face and move LOD: Large leap fwd R (ct 1), bring L behind R (ct &), step R fwd (ct 2).
2	Step L,R,L (cts 1,&,2).
3-16	Repeat meas 1-2 for a total of 8 times. Note: All steps in Fig II are running steps. ~~Hands~~ move up just below shldr level on meas 1 and down on meas 2.
	FIG. III:
1	Facing ctr, step R to R (ct 1), step L behind R (ct &), step on R with flexed knee (ct 2).
2	~~Jump to wt on both~~ with L in front touching floor and knees flexed (ct 1), ~~step~~ L with flexed knee (ct 2).
3-12	Repeat meas 1-2, for a total of 6 times.

DANCE SEQUENCE CONTINUES:
Fig. I, II, ~~III~~ IV for 16 meas (or ~~8~~ 4 times).
Fig. I, II, III for 12 meas (or 6 times).
Fig. I, II, ~~III~~ IV for 16 meas (or ~~8~~ 4 times).

Presented by Ciga Despotovič

LJILJINO KOLO
Jugoslavia

PRONUNCIATION:

RECORD: RTB, Ciga Despotovič, Vol. 2, Side B, Band 4

FORMATION: Mixed line, with hands in "V" pos. Face ctr throughout.

METER: 2/4	PATTERN
Meas.	
	No Introduction.
	FIG. I: TO RIGHT & LEFT Knees flex on (ct &), and straighten on the beat.
1	Step R to R (ct 1), close L to R (ct 2).
2	Repeat meas 1.
3-4	Repeat meas 1-2, to L with opp ftwk.
5-6	Repeat meas 1-2.
7	Hop on R (ct 1), step L (ct &), hop on L (st 2), step on R (ct &).
8	Hop on R (ct 1), step on L (ct &), stamp R fwd, no wt, both knees bent (ct 2).
9-16	Repeat meas 1-8.
	FIG. II: TWD CTR AND BACK
1	Step on R (ct 1), swing L across R, knee flexed (ct 2).
2	Repeat meas 1, with opp ftwk.
3-4	Moving twd ctr, step R,L,R (cts 1,&,2). Step L,R,L (cts 1,&,2). Raise hands gradually to shldr level.
5-8	Repeat meas 1-4, moving bkwd away from ctr. During meas 7 and 8, gradually lower hands.
9-16	Repeat meas 1-8.
	Repeat dance until music ends.

Presented by Ciga Despotovič

MEŠOVITO ORO
Jugoslavia

PRONUNCIATION: Mesh-oh-vee-toh Oh-roh

RECORD: RTB, Ciga Despotovič, Vol. 2, Side B, Band 3.

FORMATION: M and W in separate lines. M joined hands raised high, arms fairly straight. W in "W" pos. Same steps for both, but style is very different.

METER: 2/4	PATTERN
Meas.	
	FIG. I:
1-2	Step R to R (ct 1-2). Step L fwd (cts 1-2).
3	Pivoting on L to face slightly RLOD, step R fwd (ct 1), step on L in back of R (ct 2).
4-24	Repeat meas 1-3, 7 more times (8 in all).
	FIG. II:
1-2	Repeat meas 1-2, Fig. I.
3	Pivoting on L to face RLOD, step fwd on R (ct 1), step on L (ct 2).
4	Step R,L in place.
5	Step twd ctr on R with plie (ct 1), step back on L (ct 2).
6-40	Repeat meas 1-5, 7 more times (8 in all).
	FIG. III:
1-2	Repeat meas 1-2, Fig. I.
3	Lift on L, raising R in front, knee bent (ct 1), step on R in place (ct &), lift on R, raising L in front, knee bent (ct 2), step on L in place (ct &).
4	Step fwd on R (ct 1), step back on L (ct 2).
5-32	Repeat meas 1-4, 7 more times (8 in all).
	Repeat dance from beginning

DANCE SEQUENCES:

Fig. I, II, III, I, II, I (8 meas only), III
" " " " " " " " " "
Fig. I, II, III, I, II

MIRKOVO KOLO
Serbia

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

RECORD: Ciga & Ivon Despotović, Vol. 1, Side B, Band 2.

PRONUNCIATION: Meer-koh-voh

FORMATION: M and W in a closed circle, front basket hold (L over R).

METER: 2/4	PATTERN
Meas.	
	INTRO: 16 meas
	FIG. I:
1	Face ctr and grapevine to R: Step R to R; step L behind R; step R to R; step L in front of R. Steps are done in a prancing manner - lift knees high. (cts 1,&,2,&)
2-3	Repeat meas 1, twice more (3 times in all).
4	Stamp R in place (ct 1),hop on R (ct &), step L beside R (ct ah), stamp R (ct 2), stamp L, no wt (ct &).
5-8	Repeat meas 1-4, with opp ftwk and direction.
	FIG. II:
1	Facing ctr and moving to R, step R to R, step L behind R, step R to R, lift L to L (cts 1,&,2,&).
2	Moving to L, step L to L, step R behind L, step L to L, touch R flat in front of L and bend fwd from hips (cts 1,&,2,&).
3	Scissors-change, stepping R,L remain bent over.
4	Straightening body, repeat meas 1 to R.
5-8	Repeat meas 1-4, with opp ftwk and direction.

Presented by Maria Reisch
1979 Camp Hess Kramper Institute, Oct. 12-14, 1979

Presented by Ciga Despotović

MIRKOVO KOLO
Serbia

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

RECORD: Ciga & Ivon Despotović, Vol. 1, Side B, Band 2

FORMATION: M and W in a closed circle, front basket hold, L arm over R.

METER: 2/4	PATTERN
Meas.	
	FIG. I:
1	Face ctr and grapevine to ~~L~~ R: ~~Step R in front of L, step L to L, step R behind R, step L to L~~ (cts 1,&,2,&).
2-3	Repeat meas 1, twice.
4	In place, ~~stamp R,L,R,~~ hold (cts 1,&,2,&).
5-8	Repeat meas 1-4, with opp ftwk and direction.
	FIG. II:
1	Facing ctr and moving to R, step R to R, step L behind R, step R to R, ~~hold with~~ L ~~lifted~~ to L (cts 1,&,2,&).
2	Moving to L, step L to L, step R behind L, step L to L, touch R flat in front of L (cts 1,&,2,&).
3	Scissors-change, stepping R,L.
4	~~Step R to R,~~ step L behind R, step R to R, hold (cts 1,&,2,&).
5-8	Repeat meas 1-4, with opp ftwk and direction.

Presented by Ciga Despotović

PORODINKA KOLO

These are typical Serbian dance steps, lively in temperament.

PRONUNCIATION: Poh-row-deen-hak Ko-lo

FORMATION: M and W in a line with hands joined and down. If more than 30 dancers form a circle.

RECORD: Ciga & Ivon Despotović Vol. I, Sice A, Band 1.

METER: 2/4	PATTERN
Meas.	
	No Introduction
	FIG. I:
1-2	Facing and moving LOD, step R (ct 1), hop on R, lift L to calf (ct 2). Step L (ct 1, hop on L (ct 2).
3-4	Step R,L,R (cts 1,2,1), hop on R (ct 2).
5-8	Repeat meas 1-4 with opp ftwk and in opp direction.
9-16	Repeat meas 1-8. End facing ctr.
	FIG. II:
1	Facing ctr, and dancing in place, raise arms to shldr level and step R across in front L, lift L behind R knee (ct 1), L place (ct 2).
2	In place, step R,L,R (cts 1,&,2).
3-4	Repeat meas 1-2 with opp ftwk and direction
5-16	Repeat meas 1-4, 3 more times (4 in all).
	FIG. I:
1-16	Repeat all of Fig. I.
	FIG. III:
1-3	Facing ctr and moving fwd with twisting body, step R across L (ct 1), hop on R (ct 2). Step L across R (ct 1), hop on L (ct 2). Step R across L (ct 1), hop on R (ct 2).
4	Step L fwd (ct 1), hold (ct 2). Bend fwd from waist and shout "ee ha" on cts 1-2.
5-8	Straighten and move bkwd with reeling steps; step R (ct 1), hop on R (ct 2). Step L (ct 1), hop on L (ct 2). Step R (ct 1), hop on R (ct 2). Step L (ct 1), hop on L holding R fwd (ct 2).
9-16	Repeat meas 1-8, at end turn body to face LOD to begin Fig. I again.

DANCE SEQUENCE: I, II, I, III to end of music. On final meas 16 leap onto L (ct 1), slap R fwd with knee straight (ct 2).

Presented by Ciga Despotovič

PRESPANSKO ORO
Macedonia

Prespa is a lake in Southern Macedonia.

PRONUNCIATION: Pahn-skoh Oh-roh

RECORD: RTB, Ciga Despotovič, Vol. 2, Side A, Band 2.

RHYTHM: 7/8 meter, counted: $\frac{1,2,3}{1}$ $\frac{1,2}{2}$ $\frac{1,2}{3}$

FORMATION: Mixed line with leader at R. Hands in "V" pos. Face R of ctr.

METER: 7/8	PATTERN
Meas.	
1	Face and move in LOD. With wt on L, touch R fwd (ct 1), raise and lower L heel, rising R knee-leg in front (ct 2), step on R fwd (ct 3).
2	Repeat meas 1 with opp ftwk.
3-4	Repeat meas 1-2.
5	Raise hands high and outstretched. Pivot on L to face RLOD, closing R to L (ct 1), pivot on R to face LOD, twisting L leg, with knee bent, crossing R leg (ct 2), step L beside R and face ctr (ct 3).
6	Plie on L, touching R in front (ct 1), lift R ft to L shin (ct 2), step R beside L (ct 3).
7	Repeat action of meas 6, with opp ftwk.
	Note: When tempo increases, steps become small hops.

Presented by Ciga Despotović

SPLET SRPSKIH IGARA
Serbia

A Serbian medley of dances consisting of of following dances: Rakijica Rako; Divna Divna; Ersko Kolo; Ruzmarin; Kolenika; Ciganski Orijent; Mangupsko; Prelaz; Čačak

RECORD: RTB Diga Despotović, Vol. 2, Side A, Band 1

FORMATION: A musical interlude of 5-7 meas phrases is played during which the dancers gather, choosing their neighbors and sing the song which is entitled "Visnjicica" which means cherry. End facing ctr with hands joined

METER: 2/4	PATTERN
Meas.	

RAKIJICA RAKO

1-8	INTRODUCTION: Move twd ctr with 14 very small stamping steps, 2 per meas. Beg R. On meas 8 stamp on R, no wt (ct 1), hold (ct 2).
	FIG. I: BKWD & IN RLOD, SLOW TEMPO
1-4	In escort pos (R hand linked through neighbor's L elbow) move bkwd away from ctr R,L,R, lift L in front knee bent - 1 step per meas.
5-8	Repeat meas 1-4, with opp ftwk. On ct 1 of meas 8 turn to face RLOD, lifting R ft next to L calf.
9-10	Move fwd in RLOD with 4 steps (2 per meas) R,L,R,L pivoting on L to face LOD (on meas 10, ct 2).
11-12	Move bkwd twd RLOD with 4 steps R,L,R,L pivoting on L to face RLOD and raising R ft beside L calf.
13-16	Repeat action of meas 9-12 ending with stamp on R ft, no wt, (meas 16, ct 1), hold (ct 2). End facing slightly L of ctr.
	FIG. II: IN AND OUT ON A DIAG.
1	Move diag R twd ctr. Step fwd on R heel (ct 1), close L to R (ct 2).
2-3	Repeat meas 1, 2 more times (3 in all).
4	Step fwd on R, lifting L in back (ct 1), hold (ct 2).
5	Move diag L out of ctr, L shldr leading. Step on ball of L slightly back of R (ct 1), step on R in front of L (ct 2).
6-7	Repeat meas 5, 2 more times (3 in all).
8	Step on full L ft (ct 1), hold (ct 2).
9-32	Repeat meas 1-8, 3 more times (4 in all).
	FIG. III: TWD CTR & BACK
1-4	Facing and moving fwd twd ctr, repeat meas 1-4, Fig. II, except swing L leg across in front of R on ct 1, meas 4.
5	Large step bkwd on L, turning R heel twd L toe (ct 1), hold (ct 2).
6	Repeat meas 5, with opp ftwk.
7	Step bkwd L,R.

8 Step bkwd on L, with plie, R heel across L ft (ct 1), hold (ct 2).
9-48 Repeat meas 1-8, 5 more times (6 in all).

DIVNA DIVNA

1-8 INTRODUCTION: In escort pos move fwd twd ctr with 15 small steps (2 per meas), beg R ft. No wt on final step on R (ct 1, meas 8), hold (ct 2). Lower hands to "V" pos at end of Intro.

FIG. I: BKWD AND IN LOD (2 steps per meas). Knees flex on each step.
1-2 Move bkwd away from ctr: Step RLR touch L fwd.
3-4 Continue bkwd step L,R,L, touch R fwd.
5-6 Move in LOD; step R,L,R, touch L beside R.
7-8 In place step L,R,L, touch R beside L.
Note: Arms are gradually raised in front to shldr level during meas 1-8 and stay outstretched for rest of dance.

FIG. II: LOD AND IN & OUT
1-4 Move in LOD with 7 walking steps, beg R. Close L to R at ankle level on ct 2 of meas 12.
5-6 Move twd ctr on a L diag with a two-step (L, close R, L), repeat on a R diag stepping R, close L, R.
7-8 Move straight bkwd out of circle, stepping L,R,L, close R to L.
9-32 Repeat Fig. I (moving in LOD on meas 1-4 rather than bkwd) and Fig. II, 2 more times (3 in all).

ERSKO KOLO

FIG. I: IN & OUT & LOD
1-4 Move twd ctr R,L,R, hold (meas 1-2), move bkwd away from ctr L,R,L, hold (meas 3-4).
5-8 Face and move in LOD, R,L,R, hold (meas 5-6). Continue to face LOD and move bkwd L,R,L, hold (meas 7-8).
9-16 Repeat meas 1-8.

FIG. II: LOD AND RLOD
1-14 Face ctr and move sdwd in LOD with 28 steps beg stepping on R heel, knee straight (ct 1), step on L in back of R with slight plie (ct 2).
15-16 Stamp R to R side (meas 15). Stamp L beside R, no wt (meas 16).
17-32 Repeat meas 1-16, with opp ftwk and direction.

RUZMARIN

FIG. I: TWD CTR AND BACK
1 Mvoing fwd twd ctr, step R across in front of L (ct 1), hop on R (ct 2).
2-3 Repeat meas 1, twice more, alternating ftwk.
4 Step on L across with accent, bending fwd a little (ct 1), hold (ct 2). Shout "ee-ha".

5 Step on R behind L (ct 1), hop on R, circling L leg to finish behind R (ct 2).
6-7 Repeat meas 5, twice more, altermating ftwk.
8 Step on L behind R (ct 1), hop on L (ct 2).
9-16 Repeat meas 1-8, but end with R knee raised in front and body turned to face LOD.

FIG. II: LOD & RLOD

1-2 Facing LOD, step fwd R,L (1 step per meas).
3-4 Continue to move in LOD and step R,L (meas 3). Step R fwd, turning to face RLOD (meas 4, ct 1), hold (ct 2).
5-8 Facing and moving in RLOD, repeat meas 1-4, with opp ftwk. End facing ctr.

DANCE SEQUENCE: I, II, I, II.

KOLENIKA

FIG. I: BOUNCES IN PLACE

"W" pos, hands well fwd from shldrs, elbows rounded.
1 With wt on balls of both ft and R ft slightly fwd on L, bounce twice (cts 1,&). jump to land with L ft slightly fwd of R and bounce twice (cts 2,&).
2 Jump with R ft fwd and bounce (ct 1), jump with L ft fwd and bounce (ct &), jump with R ft fwd and bounce twice (cts 2,&).
3-4 Repeat meas 1-2, with opp ftwk.
5-7 Repeat meas 1-3.
8 Jump with L ft fwd (ct 1), jump to stride pos (ct &), jump with ft together (ct 2).

CIGANSKI ORIJENT

FIG. II: TO SIDE WITH BOUNCES

"V" pos, face ctr.
1 Step R to R (ct 1), step L behind R (ct &), step R to R with plie (ct 2).
2 Close L to R and bounce 3 times on both ft, taking wt on L on ct 2 (cts 1,&,2).
3-8 Repeat meas 1-2, three more times (4 in all).

FIG. III: TRAVEL IN LOD

1 Facing R of ctr, move in LOD with running steps : Step R to R, L behind R, step R to R (cts 1,&,2). Arms swing fwd about shldr level.
2 Continue in LOD L,R,L (cts 1,&,2). Arms swing down and back.
3-8 Repeat meas 1-2, 3 more times (4 in all)

FIG. IV: SDWD

Assume back-basket hold as soon as possible, i.e. lead dancer must take small steps so others may move twd R neighbor with larger steps.
1 Repeat meas 1, Fig. II.
2 Small jump in place landing with L touching in front of R - knees bent (ct 1), take wt on L in place (ct 2).
3-24 Repeat meas 1-2, 11 more times (12 in all).

FIG. V: TRAVEL IN LOD WITH HOP

1-3 Repeat meas 1-3, Fig. III, traveling in LOD.
4 Hop on R, L ft raised beside R calf (ct 1), step fwd on L (ct 2).
5-16 Repeat meas 1-4, 3 more times (4 in all).

MANGUPSKO

FIG. I: LOD & RLOD

1 Move in LOD, step R (ct 1), lift L and beg to move it fwd (ct 2).
2 Repeat meas 1, with opp ftwk.
3 Step fwd on R (ct 1), step fwd on L, pivoting to face RLOD (ct 2).
4 Step on R beside L (ct 1), hold (ct 2).
5-8 Repeat meas 1-4, with opp ftwk and direction.

FIG. II: FACE CTR & MOVE SDWD

1 Step on ball of R ft to R side (ct 1), step on L behind R with small plie (ct 2).
2 Step on ball of R ft to R side (ct 1), step on L in front of R with small plie (ct 2).
3 Repeat meas 1.
4 Click-close R to L (ct 1), hold (ct 2).
5-8 Repeat meas 1-4, with opp ftwk in RLOD.

Repeat dance from beginning once more.

PRELAZ

1-8 Leader, having paid the orchestra more money, leads the line in and out of the circle, or in LOD, for 7 meas (14 small steps): step on R heel (ct 1), close L to R (ct 2). On meas 8, stamp R,L,R no wt (cts 1,&,2) and prepare for Čačak

ČAČAK

Front-basket or belt hold; L arm over neighbor's R arm.

STEPS: Hop-step-step: Hop L (ct 1), step R to R (ct &), step L beside R (ct 2). May beg with hop on R and move to L.

FIG. I: BASIC

1-4 With wt on L, do 4 Hop-step-steps moving to R.
5-7 Step on R raising L knee (ct 1), kick L fwd from knee (ct 2). Repeat for meas 6 and 7, alternating ftwk.
8 With wt on R, 1 Hop-step-step to L.
9-10 Repeat meas 6-7 (step L, kick R, step R, kick L).
11 With wt on R, 1 Hop-step-step to L.
12 Small leap onto L (ct 1), stamp R, no wt (ct 2).

FIG. II: SIDE STEPS IN LOD

1-12 Face ctr, move in LOD stepping sdwd on R (ct 1), step L across R (ct 2). Repeat 11 more times (12 in all).

FIG. III: BASIC

1-12 Repeat Fig. I, meas 1-12.

FIG. IV: TWISTING

1-2 Move twd ctr: Step R across L (meas 1), step L across R (meas 2).
3-4 Continuing twisting action, step fwd R,L,R,L.
5-6 Step fwd on R lifting L in back (meas 5). Step back on L (meas 6).
7-8 Repeat meas 5-6.
9-12 Move bkwd from ctr, step R, hop R; step L, hop L (meas 9-10). Step bkwd R,L,R,L (meas 11-12).

FIG. V: LEG SWING

1-2 With wt on L, do 2 Hop-step-steps to R.
3 Step R to R, turning to face RLOD (ct 1), swing L leg in a wide arc (ct 2).
4 Step on L well behind R, raising R ft beside L calf (ct 1), hold (ct 2).
5 Step fwd on R (cts 1-2).
6 Step back on L (ct 1), pivot on L to face LOD (ct 2).
7 Move in LOD, R,L,R (cts 1,&,2).
8 Face ctr, step in place L,R,L (cts 1,&,2).
9-48 Repeat meas 1-8, 5 more times (6 in all).
On last repeat (meas 48): step L to L (ct 1), slap full R ft twd ctr on floor (ct 2).

Presented by Ciga Despotović

SVEKRVINO ORO
Maceodnia

Macedonian dance done at wedding celebrations. Title translates "Mother-in-law's Dance." Pronunciation: Sve-kir-vee-noh Oh-roh

RECORD: Civa & Ivon Despotović, Vol. 1, Side B, Band 3.

RHYTHM: 7/8 meter, counted: $\frac{1,2,3}{1}$ $\frac{1,2}{2}$ $\frac{1,2}{3}$

FORMATION: M and W in a circle, hands joined and down.

METER: 7/8	PATTERN
Meas.	
	INTRODUCTION: Three times the drum going boom-tak-tak.
	FIGURE:
1	Facing amd moving LOD, step R (ct 1), lift L ~~by ankle~~ (ct 2), Step on L (ct 3).
2	Repeat meas 1.
3	Step on R as you start to raise hands and close L behind R (ct 1), body is still facing LOD; keeping wt on R, twist body sharply to face ctr as hands go straight up (cts 2-3).
4	Step fwd L and close R behind, body facing slightly L (ct 1), change wt to R as you twist body sharply to face ctr (cts 2-3).
5	With hands at shldr ht, face RLOD, step fwd L (ct 1), R across in front (ct 2), L ~~to L~~ as you face ctr and bring R behind L (ct 3).
6	Flex L knee (ct 1), straighten L knee (ct 2), flex L knee (ct 3).
7	Hands coming down slowly on meas 7-8, stepping bkwd R,L,R.
8	Step bkwd L,R,L.

Pattern remains the same as music gets faster.

Presented by Ciga Despotovič

TURSKI ČOČEK
Jugoslavia

A Turkish gypsy dance for women; improvised by each individual dancer.

PRONUNCIATION: Tur-skee Choh-check

RECORD: RTB, Ciga Despotovič, Vol. 2, Side B, Band 7.

FORMATION:

METER: 4/4	PATTERN
Meas.	
	INTRODUCTION: Long Intor. Begin dance after full orchestra is heard.
	FIG. I: IN PLACE
1	With wt on L, extend R ft fwd off floor (ct 1), step in place R,L,R (cts 2-4).
2	Repeat meas 1 with opp ftwk.
3-8	Repeat meas 1-2, 3 more times (4 in all).
	FIG. II: TWD CTR AND BACK Hands on hips, fingers fwd; shake shldrs.
1	Moving twd ctr, step on R in front of L with plie (cts 1-2), step on L in front of R (cts 3-4).
2	Repeat meas 1, leaving R ft in back (on cts 3-4).
3-4	Move bkwd away from ctr stepping R,L,R,L (2 steps per meas).
5-8	Repeat meas 1-4.

Presented by Ciga Despotović

KUČEVAČKO KOLO
Serbia

Authentic dance motifs from the town of Kučevo in Serbia. Dance on full foot with knees slightly bent to cause Serbian style of fine bounces.

PRONUNCIATION: Koo-cheh-vach-koh Koh-loh

RECORD: Ciga & Ivon Despotović, Vol. 1, Side A, Band 7.

FORMATION: M and W in Serbian-style escort hold.

METER: 2/4	PATTERN
Meas.	
	FIG. I: Moving fwd and back in a zig-zag pattern, always progressing R or LOD. ~~Notice 1 ct per meas in Fig. I.~~
1-~~4~~2	Moving fwd with a bouncing walk, step R,L (cts 1-2), accented step R (ct ~~3~~), step L,R (cts &,~~4~~).
~~5~~-8 3-4	Repeat meas 1-~~4~~2, with opp ftwk and direction.
9-~~32~~ 5-16	Repeat meas 1-~~8~~4.
	FIG. II:
1	~~Changing hands to "V" pos~~ and moving LOD, step R,hop on R, step L (cts 1,~~&,2~~,2,+)
2	Facing ctr, in place, step on R (ct 1), bounce twice on both ft (cts &,2).
3-6	Repeat meas 1-2.
7	Repeat meas 1, join hands in "V" pos w ctr.
8	In place, step on R (ct 1), step L across R (ct 2), step R in place (ct &).
9	Repeat meas 8, with opp ftwk.
10	Repeat meas 8.
11-12	~~Repeat meas 1-2, with opp ftwk and direction.~~
13-14	Repeat meas 8-9.
15-16	Repeat meas ~~1-2~~. 11-12 w/ opp ftwk.

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

Presented by Francisek Bonus

ČARDÁŠ
Czechoslovakia

This dance is a basic style of Slovakian Čardáš.

RECORD: DDGU, Denmark

FORMATION: Cpls at random on the floor with ptr facing. Both hands are joined and down, M hands over W. The posture is very errect, ft are closed and parallel.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION:
	FIG. I: Slow
A 1-2	Do an up beat rida (step-close, step-close). M start L, W R.
3-4	Repeat meas 1-2, with opp ftwk.
5-8	Repeat meas 1-4.
B	Cardas pos: Ptrs facing slightly to R, W R hand on M L shldr and L hand on M R upper arm. M L hand on W R shldr and his R hand on W waist.
9-12	Do 4 Cardas turning steps (step R fwd (accent & dip), step L fwd, repeat 3 more times).
13-18	Cardas slide-turning step to R (CCW): Step on entire R ft and turn while lifting L with flexed knee about 10" off floor, repeat with L ft (add 3 ct "key" - step-step-close, pause).
19-28	Repeat meas 9-16, with opp ftwk, direction and hand pos.
"A"	Repeat Fig. I, A and Fig. I, B, meas 9-18.
19-28	W repeat ftwk as in Fig. I-B, while M grasps W R hand in his as she turns under his arm, and the M moves around the W the with following steps: Step hard on R heel while dipping (take wt on entire ft), step on L and lift R leg bkwd and slap it at lower side near heel. Repeat start with L ft. Continue with 4 more heel-steps (no lifts) and end with the "key" - step-step-close-pause.
	FIG. II: Allegretto-medium fast
A 1-8	In shldr shldr-blade pos, except M arms and hands are in a straight line and touch W at side of upper rib cage. Both step L, close R to L, step L (dip on ct 2 - close R). Repeat with opp ftwk. Note: M has option of giving W a twist on the last dip of each sequence.
B 9-14	Repeat Fig. I-B, meas 9-14.
15-16	Do "key" (step-step-close-pause).
"A" 1-8	Repeat Fig. II-A.

"B" 9-12 Repeat Fig. II-B.
13-14 Turn and change directions with 2 soft step-hops.
15-16 Do "key" - step-step-close-pause.
17-24 Repeat ~~Fig. II-B~~, meas 9-16.
23-24 While doing "key" change pos by stepping away sharply. Face ptr and both raise joined straight arms high.

FIG. III: Allegro

A &-1-4 Start on anacrusis (toe-heel step). Both start by touching L toe to floor behind (turned in) and dip (ct &), touch L heel fwd with toe out (ct 1), straighten while jumpong onto L and place R toe back, dipping (ct &), R heel touches in front (ct 2). Straighten and jump onto R and touch L to back (ct &), straighten and touch L heel fwd (ct 1), close (ct 2).
5-8 Repeat meas 1-4. Note wt should always be kept on heels of wt carrying ft.

B 9-16 Repeat Fig. II-B to R.
17-24 Repeat Fig. II-B to L.

Repeat Fig. III

"A" 1-2 Pas de basque ~~R,L~~ L,R: (To L: step on L, step R across L, step L in place).
3 "Twig": Step fwd R, L circles out while dipping on R.
4 Repeat meas 3, with opp ftwk.
5-8 Repeat meas 1-4.

1-16 Repeat Fig. II-B.
17-24 Release hand hold.
W - repeats meas 9-16 alone while turning in place.
M - step L to L, close R to L, step R to R, close L to R. Clap on each beat. Repeat sequence 3 more times.

VÍTR
Czechoslovakia

Vítr (Vee-ter), meaning "the wind" is from southwest Bohemia, Plzensko region. The dance was presented at the 1979 San Diego S.U.F.D. Conference by František Bonuš.

RECORD: Panton 01-0221 (LP), Side 2, Band 2 (Fouká Vítr Vod Hor)

FORMATION: Cpls in double circle, W on M's R, both facing LOD (to begin Fig. I, Promenade). Inside hands joined and held low, outside hand on hips with fingers fwd.

STEPS: Traveling Waltz: 3 walking steps per meas, accenting ct 1 of each meas with a slight bend of the knee.

METER: 3/4 PATTERN

Meas.

INTRODUCTION: There are several options. No action for 16 meas; everyone may join hands in a circle and walk into and then back out of the circle or they may walk into circle and do steps-lifts out. This part of the dance is basicly free style.

FIG. I: PROMENADE (Steps described for M, W use opp ftwk)

1 Cpls facing LOD and beginning L, step diag fwd in LOD turning slightly away from ptr as hands swing fwd (ct 1); step R beside L (no wt) (ct 2); rise and lower heels (ct 3).
2 Continuing in LOD, use upp ftwk and swing hands bkwd.
3 Repeat meas 1.
4 Facing ptr, stamp R,L (no wt), with knees slightly bent (cts 1-2); hold (ct 3).
5-8 Repeat meas 1-4.

FIG. II: WOMEN'S TURN

1-8 Move fwd in LOD, W turn slowly CW under joined hands once per meas, 3 steps per meas, beg R. M dance 1 step per meas, beg L

1-16 Repeat Fig. I, II.

FIG. III: COUPLE TURN

1-3 In shldr shldr-blade pos with R hips adjacent and beginning R, turn CW with 3 Traveling Waltz steps.
4 Stamp L,R,L, while continuing to turn CW. Upper body has slight rocking motion.
5-7 Repeat meas 1-3.
8 Face ptr, stamp L,R (cts 1-2); hold (ct 3).
9-16 Repeat meas 1-8, with opp ftwk turning CCW (L hips adjacent).

Repeat dance from beginning.

Presented by Dorothy Daw
1979 San Diego S.U.F.D. Conference After Party, Sept. 15, 1979

100
Fri
12100

Presented by Francisek Bonus

VÍTR
Czechoslovakia

A couple dance from the region of Plzeňsko in Southwest Bohemia.

RECORD: Panton 11 0221 (Stereo LP)

FORMATION: Cpls in a double circle with M on inside of circle and W on outside, facing ~~LOD~~. Inside hands are joined and down, outside hands on hips with fingers fwd.

METER: ~~2/4~~ & 3/4 PATTERN

Meas.

INTRODUCTION:

~~2/4~~
A 1 FIG. I: (Start on outside ft) Step diag fwd on outside ft, (1) close inside ft to outside ft, (2) lift to balls of ft, sink relaxing slightly. (3) Joined hands swing fwd.

2 Repeat meas 1, with opp ftwk and arms swing bkwd.

3 Repeat meas 1.

4 Ptrs facing, do 2 light stamps with bent knees. + hold

5-8 Repeat meas 1-4.

B 9-16 With joined inside hands raised and moving fwd, W turn CW under M arm. M take 1 step per meas (8 steps), w/ 3 dips per meas

FIG. II:

A-B Repeat Fig. I, A and B.

~~3/4~~

C 1-3 In shldr shldr-blade pos w/ R hips adjacent ~~and facing slightly~~ R, turn ~~C~~CW as follows:

Meas.	1	2	3	(Dip on first ct of ea meas)
	R,L,R	L,R,L	R,L,R	

4 Stamp L,R,L while continuing to turn. + ft to slightly

5-7 Repeat meas 1-3.

8 Stamp L,R and turn to face opp direction.

9-16 Repeat meas 1-8, with opp ftwk and direction.

Repeat dance from beginning.

Presented by C. Stewart Smith

THE CUMBERLAND REEL
Scotland

RECORD: My Scotland, Capitol T10014 (LP), Side 2, Band 2

MUSIC: 32 Bar reel

FORMATION: 6 cpls in "longways" (contra) formation.

BASIC STEP: Skip- change-of-step

METER: 6/8	PATTERN
Meas.	
1-8	Cpls 1 and 2 wheel, giving R and L hands.
9-16	Cpl L leand down the middle and up with L hands.
17-28	Cpl 1 cast off on own side to the bottom, followed by the other 5 cpls and dance up the ctr with nearer hand joined
29-32	All make arch, cpl 1 lead down the ctr with nearer hands joined.
	Repeat dance from beginning with new cpl #1.

Presented by Ciga Despotović

VLAŠKO ZA POJAS
East Serbia

The Vlach people are a ethnic minority who live in Eastern Serbia

RECORD: Ciga & Ivon Despotović, Vol. 3, Side 1, Band 3.

FORMATION: Mixed lines in belt hold (L over R), facing ctr.

METER: 4/4	PATTERN
Meas.	
	INTRODUCTION - 4 meas.
	FIG. I:
1	Step R to R (ct 1), close L to R (ct 2), repeat cts 1-2 (cts 3-4).
2	Repeat meas 1, cts 1-2 (3 step closes in all) (cts 1-2), Step R to R, lift L bkwd.
	Note: R shldr moves fwd on cts 1,3,1 and straightens on cts 2,4,2. When stepping on R, R knee bends, when stepping on L straighten and face ctr.
3	Step L fwd (ct 1), Lift R bkwd (ct 2), step R across L (ct 3), lift L bkwd (ct 4).
4	Moving bkwd step L,R,L.(cts 1-3),hold (ct 4).
	Note: Meas 3-4, arms have strong bounce movement.
	FIG. II:
1	Lift L fwd (ct 1), step R fwd, knee bent (ct 2), double bounce on R - touch L diag L fwd on first bounce - bend slightly sdwd from hip to face diag L.(ct 3,&), step L in place, straightening (ct 4).
2-3	In place step RLR LRL. Face diag L on the first 3 steps and diag R on the second 3 steps.
4	Repeat Fig. I, meas 1 (2 step-closes).
5-8	Repeat meas 1-4.
	FIG. III:
1	Turning to face slightly R of ctr, step R in place (ct 1), Stamp L in place with no wt and lift R heel (ct &), drop on R in place (ct 2) stamp L with no wt (ct &), repeat cts 1,&,2,& facing slightly L with opp ftwk (cts 3,&,4,&).
2	Facing slightly R, stamp R to R side with no wt (ct 1), hold (ct &), step R straight fwd (ct 2), step L in place (ct &).
3-8	Repeat meas 1-2, 3 more times (4 in all).
	FIG. IV:
1-2	Facing ctr, with ft astride, double bounce R,L,R,L.
	Note: Do dance with flat styling, lots of body movement, added lifts, almost hops, etc.
	DANCE SEQUENCE
	Fig. 1,2,3,4 -1,2,3, - 1 (do 4 times), 2,3,4 - 1,2,3 - 1

Step) step ~~[illegible]~~ (1) touch [illegible] on the heel
2 [illegible] ball of the ft (almost a [illegible]) (2)

MUX CHING

~~INTRODUCTION~~ & INTERLUDE (18 or 20 beats):

W hold both hands straight and high in a "V" pos, beginning about face
R ~~and~~ do 4 Step-touchs fwd & 5 bkwd turning 1/8 turn on each step-touch (~~touch is on the full ball~~ of the ft and is placed hard on the floor).

M with R ft off 2 ft in front of L (form the top of a "T with the R ft - R heel to L R) about 8 inches. With wt on L tap R heel to music. Bend knees, both hands out stretched from leg ht raise to over head - watch hands.

Note: Interlude is sometimes 20 beats, when this happens hold for the last 2 beats.

1 Step-point diag R on R, to with palms in, both hands are curved up and R (R hand is approx shldr ht, L hand curved high)

2 Reverse all of meas 1 (to L), except M bends slightly while hands move downward and clap on on ct 2.on L side.

3-4 Repeat meas 1-2.

5-7 With 3 long jumps fwd, ~~(cts 1-3)~~ pass R shldrs to end in ptr place (On 3rd jump turn R to face ptr). Hands are thrown at sides-fwd, back fwd either hand (cts 1-3), Then do 3 hops in place on R ft, L is lifted (turn to R) and curved to L side - the R hand is raised to R side above head, L hand to next to L side, fist closed.

er

Standard Form 50—5 Part
Rev. July 1957
Promulgated by U. S. Civil Service Commission—FPM-R-1

NOTIFICATION OF PERSONNEL ACTION

1. NAME (LAST [CAPS]—First—Middle—Mr.—Miss—Mrs.)	2. DATE OF BIRTH	3. IDENTIFICATION (optional)
DAW, Albert T. (Mr.)	5-31-25	Badge No. 49876

4. THIS IS AN OFFICIAL NOTICE OF THE PERSONNEL ACTION DESCRIBED BELOW, WHICH AFFECTS YOUR EMPLOYMENT. GENERAL INFORMATION CONCERNING YOUR EMPLOYMENT APPEARS ON THE REVERSE SIDE OF THIS FORM.

5. NATURE OF ACTION (standard terminology must be used)	6. EFFECTIVE DATE OF ACTION	7. CIVIL SERVICE OR OTHER LEGAL AUTHORITY
Termination of Detail	2-3-59(cob)	

FROM—		TO—
PD 21330 Engineering Aid (Electronics) GS-802-7	8. POSITION TITLE AND NUMBER 9. SERIES, GRADE, SALARY	Electronics Mechanic $2.94 per hour, Step 3 Group III
LONG BEACH NAVAL SHIPYARD Planning Department Design Division Assistant Chief Design Engineer for Electrical & Electronic Engineering Electronics Branch Radar Section Long Beach 2, California	10. NAME AND LOCATION OF OFFICE BY WHICH EMPLOYED 11. DUTY STATION	Same Production Department Shop 67 Same
[ ] Yes	12. APPORTIONED POSITION	[ ] Yes [ ] Apportionment Waived STATE: [ ] Proved

13. VETERAN PREFERENCE				14. TENURE GROUP	15. POSITION OCCUPIED IS IN THE:	
No	5-pt.	10-pt. Disab.	10-pt. Other		Competitive Service	Excepted Service
	X			I-A	X	

16. APPROPRIATION	17. PAYROLL DEDUCTIONS			18. DATE OF APPOINTMENT AFFIDAVITS (occasions only)
From: To:	CSR	FICA	FEGLI	
	X		X	

19. REMARKS:

[ ] a. Subject to completion of 1 year probationary (or trial) period commencing

[ ] b. Service counting toward career (or permanent) tenure from:

Separations: Show reasons below, as required. Check, if applicable: [ ] c. During probation [ ] d. From appointment of 6 months or less

NOTICE
THIS PAPER IS IMPORTANT TO YOU
KEEP FOR FUTURE USE

20. EMPLOYING DEPARTMENT OR AGENCY	22. SIGNATURE (or other authentication) AND TITLE
DEPARTMENT OF THE NAVY	JAMES T. HOUSTON Head, Employment Division
21. OFFICE MAINTAINING OFFICIAL PERSONNEL FOLDER (if different than item 10, above)	23. DATE: 2-3-59

☆ U. S. GOVERNMENT PRINTING OFFICE: 1958-498886

1. EMPLOYEE COPY

MU CHING

8-9 Repeat ~~Reverse~~ all of meas 1-2 (step-point L,R).

10 Step L on L (ct &), bending over, step R across L, lifting L bkwd and clap hands down on L side (ct 1), step L in place and straighten (ct 2).

11 Fade Slightly R of ctr, step on R and swing L across R. M hands swing fwd across chest (R over L) (ct 1), and bkwd with the elbows bent (ct 2). W hands are high over head in "V" pos.

12 Repeat ~~Reverse all of~~ meas 11,

13-14 Repeat meas 11-13 (4 step swing in all).

15-18 Repeat ftwk of meas 11-14, but with more strength. arms are bent at the elbow, hands palms down are pushed fwd and back (pushing action starts fwd at waist level and curves up to shldr level, then returns to waist with same action).

Begin dance from beginning without Interlude. Interlude occures every other time.

Albert T. Daw
5-31-25

Continuation Sheet 20-2

Vibration

In the vibration section I was responsible for development of instrumentation methods and for the performance of all tests done on the different vibration machines we used. This includes, but is not limited to, setting up the machines, installing test items, running the machines and doing the instrumentation on test items. Then correlating the test results for acceptance or failures. - This involved programing, controlling, recording and indicating complex vibration parameters of acceleration, velocity and amplitude. Also analysis and evaluation of the parameters of the vibration signature requirements. Did upgrading of the different systems by research and pricing new components to maintain and/or exceed the testing abilities. Made a cost and capabilities study for a new vibration system and in turn made recommendation to the engineer in charge. Then maintained the systems by repairing and calibrating all equipment.

TAI FU ~~EXXXXX~~ CHU'SN

1-2 M: Begining with R do a step-slose-step, moving fwd, ~~slightly diag~~ R ~~with~~ upper body tilting slightly to R - w/hands closed thru move ~~Hands~~ ~~xxxx~~fwd and bkwd twice ~~in~~ w/a slight oval movement ~~with hands closed~~ ~~xx~~ as if rowing a boat.

W: Beginning R do a step-close-step, moving bkwd, ~~and~~ tilting body slightly to R - ~~with~~ both hands on R side do 2 rowing movements, hands close.

3-4 ~~Rxxxxxx~~ Reverse, all ~~of~~ ~~meas 1-2~~.

5-8 Repeat meas ~~1x2~~ 1-4, with M doing W movements and W ~~xxix~~ ~~Mxxxx~~ M movements.

9 Both with palms straight fwd twd ptr (don't touch) M step fwd L, w/pt W bkwd R w/pt ~~xxxx~~ leaving other ft in place. ~~xxxxpush~~ ~~1xxxxxRxxxxxxxxxxxx~~ (M push fwd, W bkwd).

10 Reverse meas ~~1~~ 9 - W push fwd, M bkwd.

11-12 Repeat meas 9-10.

13-14 Mov~~ing~~e to own R stepping RLR ~~LIFTING~~ (cts 1,2,10) ~~xliftingxLxxlightly~~ lift~~ing~~ curved L leg fwd ~~xxxlxxxxxx~~ (ct 2).

~~1x1x1xxRepxxxxxxxxxx1x1xxxxRxxxxxxxxxx11xxfxxxxxx1x1x~~

15-16 Step fwd on ~~R~~ L, (wt mainly on R), and bend knees twice. M hands ~~xxxxxxxxxx~~ ~~W~~ R ~~sides~~ ~~as to~~ rwo, twice; W hands extended out to sides twice to R side ~~to L side~~ float up and down twice between hip and chest ht.

7 May 1956
mh (245)

MEMORANDUM

From: Code 242
To: Mr. Albert T. Daw, Badge No. 49876

Subj: Detail in the Design Division; completion of

Ref: (a) Standard Form 52 dated 2-20-56, requesting detail of Mr. Daw to the Design Division

1. On 15 May 1956 you will have completed the subject detail to which you were officially assigned by the personnel action requested in reference (a). Your work has been satisfactory, and you are commended for the cooperative spirit you demonstrated during this period. The Deputy Head Engineer and the Head of the Branch in which you worked join me in expressing our appreciation of your efforts.

2. You are to report back to your shop for reassignment on Wednesday, 16 May 1956.

P. Finkelstein
P. FINKELSTEIN

Copy to:
Codes 967
177
256
263

TAI FU CHU'USN

17-20 Reverse all ~~of meas 11-16~~.

21-28 ~~Both~~/step~~ping~~ RLR LRL/~~move~~/ circle.

M hands row twice on R side and twice on L side while

M W have a fist on R hip and L hand holds a braid at

~~the~~ L side of ~~her~~ head (~~head tilted to L~~).

Repeat dance from beginning 2 more times (3 in all)

STANDARD FORM 50
REV. APRIL 1951
PROMULGATED BY
U. S. CIVIL SERVICE COMMISSION
CHAPTER R1, FEDERAL PERSONNEL MANUAL

NAVY DEPARTMENT
er
NOTIFICATION OF PERSONNEL ACTION

1. NAME (MR.-MISS-MRS.-ONE GIVEN NAME, INITIAL(S), AND SURNAME)	2. DATE OF BIRTH	3. JOURNAL OR ACTION NO.	4. DATE
Mr. Albert T. Daw	5-31-25		11-14-58

This is to notify you of the following action affecting your employment subject to provisions on reverse par.

5. NATURE OF ACTION (USE STANDARD TERMINOLOGY)	6. EFFECTIVE DATE	7. CIVIL SERVICE OR OTHER LEGAL AUTHORITY
Detail (NTE 2-3-59)	11-6-58	

FROM		TO
Electronica Mechanic	8. POSITION TITLE	Engineering Aid (Electronics)
$2.94 per hour, Step 3 Group III	9. SERVICE, SERIES, GRADE, SALARY	GS-802-7
Production Department Shop 67	10. ORGANIZATIONAL DESIGNATIONS	Planning Department Design Division Assistant Chief Design Engineer for Electrical & Electronic Engineering Electronics Branch Radar Section
Badge No. 49876 LONG BEACH NAVAL SHIPYARD Long Beach 2, California	11. HEADQUARTERS	Same Same Same
[X] FIELD [ ] DEPARTMENTAL	12. FIELD OR DEPT'L	[X] FIELD [ ] DEPARTMENTAL

13. VETERAN'S PREFERENCE						14. POSITION CLASSIFICATION ACTION				
NONE	WWII	OTHER	5-PT.	10-POINT DISAB	10-POINT OTHER	NEW	VICE	I. A.	REAL.	To: PD 21330
			X							

15. SEX	16. APPROPRIATION	17. SUBJECT TO C. S. RETIREMENT ACT (YES—NO)	18. DATE OF APPOINTMENT AFFIDAVITS (ACCESSIONS ONLY)	19. LEGAL RESIDENCE
M	FROM: TO:	Yes		☐ CLAIMED ☐ PROVED STATE:

20. REMARKS: This action is subject to all applicable laws, rules, and regulations and may be subject to investigation and approval by the United States Civil Service Commission. The action may be corrected or canceled if not in accordance with all requirements.

1. RIF subgroup I-A.

NOTE
THIS PAPER IS [illegible]
KEEP FOR FUTURE USE

ENTRANCE PERFORMANCE RATING:

D. M. HENDRICKSON
Deputy Industrial Relations Officer
21. SIGNATURE OR OTHER AUTHENTICATION

1. EMPLOYEE COPY

☆ U. S. GOVERNMENT PRINTING OFFICE: 1987—443253

Presented by Mr. & Mrs. Ching Shan Chang

HUNG TS'AI MEI MEI
Chinese

TRANSLATION: Rainbow Sister (In China, young men always call their lover "young sister.")

RECORD: C.C.S 1003, Side B, Band 6

FORMATION: Cpls in a circle facing LOD, W on M's R. Hands are down at sides and sway natural when moving. This dance is a mixer.

STYLING: When doing hand movements fingers are always closed.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Begin dance with singing.

1 Beginning with inside ft take 2 light steps fwd.
2 Touch inside heel fwd and lean back slightly.
3 With 2 steps in place starting on inside ft, make 1/2 turn twd ptr to face RLOD.
4 In place stamp (M-R W-L) with wt.
5-8 Repeat meas 1-4, with opp ftwk and direction to end facing LOD.

9-10 Beginning with M-R and W-L face slightly in direction of movement, step-close-step- stamp, , M moving to outside of circle and W to inside of circle (M pass behind W). M hands arc with arms fully extended from L side to R, while W hands move in same manner from R to L. Upper body tilts slightly in direction of hand movement. Both [illegible]
11-12 Repeat meas 9-10, reversing all movements.

15-16 M: Open arms to sides and take 4 steps fwd (R,L,R,L)(as if to catch "lover") to next W.
W: Duck down and move bkwd (L,R,L,R or with 8 quick steps) to next M, arms down and slightly bkwd.

Repeat dance from beginning with new ptr.

13 M step twice R [illegible]

14 repeat meas 13 [illegible]

Presented by Mr. & Mrs. Ching Shan Chang

HEI SEN LIN

Chinese

TRANSLATION: Black Forest

RECORD: C.C.S. 1003, Side B, Band 1

FORMATION: Mixed circle, hands joined in "V" pos, facing LOD.

STYLING: When doing hand movements fingers are always closed.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION: Begin dance with singing.
1-3	Moving in LOD and beginning R take 3 steps fwd (cts 1-3), stamp L next to R, no wt (ct 4), step L bkwd (ct 5), stamp R next to L, no wt (ct 6). Bend fwd from waist on cts 5-6.
4-6	Repeat meas 1-3.
7-11	Dropping hands and facing ctr do 5 stamps-closes to R. Raise hands high above head and flick fingers (open fingers) upward when stepping on R.
12	Step R to R (ct 1), stamp L next to R, raise and clap hand on R side (ct 2).
13	Repeat meas 12, reversing all movements.
14	Step R in place while L kicks fwd. Throw hands out to side at hip ht.
15	Placing fists on hips, stamp L,R,L in place (cts 1,&,2).
16-17	Moving in LOD, join hands at shldr ht and beginning R do 4 Mountain side steps to R (step R across L while R lifts bkwd - arms swing down (ct 1), step L in place - hands swing up to "W" pos (ct 2), face LOD and step fwd R,L (cts 1-2). (2 meas per step)
18-23	Repeat meas 16-17, 3 more times (4 in all).
24-31	Face ctr and do 4 stamp-closes to R on R. Arms in "V" pos, do slight up-down movement.
	Repeat dance from beginning until end of music.

This dance in 1974 was voted the best dance in a contest in Taipei.

Presented by Mr. & Mrs. Ching Shan Chang

MU CHING
Chinese

TRANSLATION: Dear Heart

MUSIC: Tape, Side A, Music 3.

FORMATION: Cpls facing with M back to ctr, about 5-6 ft apart.

STYLING: When doing hand movements fingers are always closed.

STEPS: Step-point: Step on R (ct 1), touch L next to R hard on the ball of the ft (almost stamp)(ct 2). Repeat with opp ftwk.

METER: 2/4 PATTERN

Meas.

INTRODUCTION & INTERLUDE: (18 or 20 beats)
W: Hold both hands straight and high in a "V" pos above head, beginning R do 4 step-touches fwd and 5 bkwd turning 1/8 turn on each step-touch.
M: With R about 2 ft in front of L (form the top of a "T" with R ft - R heel twisted to L. With wt on L tap R heel heel to music. Bend knees, both hands out stretched from leg ht and raise to over head, watch hands. [illegible]
Note: Interlude is sometimes 20 beats, when this happens [illegible] hold for the last 2 beats.

1 Step-point diag R on R, both hands are curved up and to R side with palms in (R hands is approx shldr ht, L hand curved higher).
2 Reverse all of meas 1 (to L, except M bend slightly while hands move downward and clap on ct 2 on L side.
3-4 Repeat meas 1-2.

5-7 With 3 long jumps fwd pass R shldrs to end in ptrs place (on 3rd jump turn R to face ptr). Then do 3 jops in place on R ft (face ctr and lean to R), L is lifted and curved to L side - R hand is raised to R side above head, L hand is next to L side, fist closed.
8-9 Repeat meas 1-2, reverse all movements (step-point L,R).

10 Step on L to L (ct &), bending over, step R across L, lifting L bkwd and clap hands down on L side (ct 1), step L in place and straighten (ct 2).
11 Facing slightly R of ctr, step on R and swing L across R. M swing hands fwd across chest (R over L) (ct 1), and bkwd with elbows bent (ct 2). W hands are high over head in "V" pos.
12 Repeat meas 11, reverse all movements.
13-14 Repeat meas 11-12 (4 step swings in all).

15-18 Repeat ftwk of meas 11-14, except with more strength. Arms are bent at the elbow, hands palms down are pushed fwd and back (pushing action starts fwd at waist and curves up to shldr level, then returns to waist with same action).

Begin dance from beginning without Interlude. Interlude occures every other time.

Presented by Mr. & Mrs. Ching Shan Chang

TAI FU CH'UAN
Chinese

TRANSLATION: Tai Fu Ship

RECORD: C.C.S. 2001, Side A, Band 7

FORMATION: Cpls facing with M back to ctr.

STYLING: When doing hand movements fingers are always closed.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION: Bow and Curtsey (M bow from waist, hands are in front of chest, R hand (fist) into palm of L (which is flat, fingers straight up), arms parallel to floor. W hands parallel to floor also, with slightly cupped hands (L hand always palm down, R hand under L palm up or down).
1-2	M: Beginning with R do a step-close-step, moving fwd, upper body tilts slightly to R - with hands closed them move fwd and back twice with a slight oval movement as if rowing a boat. W: Beginning R do a step-close-step, moving bkwd, tilt body slightly to R - both hands on R side do 2 rowing movements, hands closed.
3-4	Repeat meas 1-2, reversing all movements.
5-8	Repeat meas 1-4, with M doing W movements and W doing M movements.
9	Both with palms straight fwd twd ptr (don't touch) M step fwd on R with plie, W bkwd R with plie, leaving other ft in place (M push fwd, W bkwd).
10	Repeat meas 9, reversing all movements (W push fwd, M bkwd).
11-12	Repeat meas 9-10
13-14	Moving to own R, step R,L,R (cts 1,2,1) lift curved L leg fwd (ct 2).
15-16	Step fwd on L (wt mainly on R), bend knees twice. M hands row twice on R side while W hands extend out to sides and float up and down twice between hip and chest ht.
17-20	Repeat meas 13-16, reversing all movements.
21-28	Cpls lightly step RLR LRL fwd in a CW circle (W bend knees slightly and tile to L). Men hands row twice on R side and twice on L side, while W have a fist on R hip and L hand holds a braid slightly out at L side of head.

Repeat dance from beginning 2 more times (3 in all). End dance with Bow and Curtsey as above.

Presented by Mr. & Mrs. Ching Shan Chang

YING PIN WU
Chinese

TRANSLATION: Dance of Welcome (At the Moon Festival (Aug. 15th) the A-Mei tribe people got together to celebrate the good harvest, dance and sing all day. Guests join the dancing. This dance is done at the beginning of the festival.)

MUSIC: Tape, Side A, Song 5

FORMATION: Closed circle of line of dancers in front basket hold (L over R)

STYLING: When doing hand movements fingers are always closed.

METER: 2/4 PATTERN

Meas.

INTRODUCTION & INTERLUDE: ~~Do 9~~ stamp in place, stamping R. Hands have slight up-down movement.

FIG. I:

1-2 Mountain side steps to R (step R across L ~~while~~ R lifts bkwd - arms swing down (ct 1), step L in place - hands swing up to "W" pos (ct 2), face LOD and step R,L (cts 1-2). (2 meas per step).

FIG. II:

1-2 Facing diag L, bending fwd from hips and moving to R do a step-close-stamp (L beside R). Hands ~~are thrown~~ R,L,R, hold.
3-4 Repeat meas 1-2, reversing all movements, back to place.
5-6 Repeat meas 1-2, twd ctr.
7-8 Making 1/2 turn to R on first step, repeat meas 3-4 twd ctr.
9-10 Repeat meas 1-2, out of circle.
11-12 Making 1/2 turn to L on first step, repeat meas 3-4, out of circle to orig place.

FIG. III:

1 Lightly step R to R and face slihtly R of ctr (ct 1), touch L toe in front of R - hands clap fwd and above head.
2 Repeat meas 1, reversing all movements.
3-28 Repeat meas 1-2, 13 more times (14 in all).

FIG. IV:

1-2 Continue to turn slight R of ctr, stepping R to R (ct 1), step on ball of R ft next to L (ct 2). Hands sweep to R to shldr level, ~~with~~ R slightly higher than L (ct 1), wrists break in a downward movement (ct 2).
~~3-4~~ Repeat meas 1-2, reversing all movements.
~~5~~-8 Repeat meas 1-4.

Repeat dance from beginning using interlude to reform line.

Presented by Bora Özkök

ÇAYDA ÇIRA
Turkish

PRONUNCIATION: Chay-day chur-ah

TRANSLATION: "Candles by the river"

SOURCE: This dance is from Elazig, was learned from Ayes Atac In Istanbul 1970.

RECORD: BOZOK 106, Side 2, Band 1

FORMATION: Mixed line. Arms at shldr ht and slightly fwd of body with little fingers joined.

METER: 5/8	PATTERN
Meas.	
	PART I:
1	Step R to R, hands move to R (cts 1-2), close L to R, hands move to R (cts 3-5).
2-4	Repeat meas 1, 3 more times (4 in all).
	PART II:
1	Moving diag bkwd to R stepping on R (cts 1-2), touch L slightly fwd of R (cts 3-5)
2	Step L fwd with a double bounce (cts 1,2 3,4,5)
3	Repeat meas 2, with opp ftwk and direction.
4	Repeat meas 2, except do not step diag bkwd.

Repeat dance from beginning until end of music.

Presented at the 1979 San Diego S.U.F.D. Conference by Bora Özkök

Presented by Maria Reisch
1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

Presented by Audrey Silva

12th STREET RAG
U.S.A.

American novelty dance by Glenn Bannerman

RECORD: Friday Night at the Barn, by Glenn Bannerman, AR81, Side 1, Band 5 (LP), or
Starline with Pee Wee Hunt Orchestra, 6001 (45)

FORMATION: May be done as a couple dance or with any number of dancers, up to six, side by side. Couples or groups progress CCW. It may be danced individually around the room, moving CCW.

METER: 4/4 PATTERN

FIG. I:
Holding hands, walk fwd 4 steps LRLR. Point L toe fwd, then to side, then take 3 steps moving away from ctr LRL....L ft going behind R to start. Repeat from beginning, starting on R ft.

FIG. II:
Take 7 steps sdwd to ctr, either as a step-together/step-together or step L/step R going behind L, etc. The second style is more popular. Repeat action going away from ctr.

FIG. III:
Charleston - step L fwd, point R toe fwd. Step back on R , point L toe back. Repeat.

FIG. IV:
Repeat dance from beginning.

Every second time through you have a break that goes like this: Jump fwd on both ft, throwing hands up in the air, jump bkwd on both ft and throw hands back. When doing it as a couple dance, turn away from your ptr with 2 walking steps ending up facing him again. Slap both hands on your own knees, clap your own hands and clap your ptr's hands. These 3 cts take only 2 meas of music, i.e., the same amount of time it takes to do the 2 walking steps. Therefore, the clapping will be faster. When doing it in a line of many people, turn to your own L 1,2,3 steps, clap your own hands on 4th ct.

Note: The Glen Bannerman recording ends with the jump fwd and back sequence; however, it is necessary to add one more Charleston sequence (step L, point R, step R, point L) before the jump break to come out evenly with the record.

Presented by Ciga Despotović

AJŠINO ORO

Shiptar Macedonia

RECORD: Ciga & Ivon Despotović, Vol. 3, Side 1, Band 4

FORMATION: Mixed lines with hands joined and down ("V" pos). Face LOD.

METER: 2/4

Meas.	PATTERN
	INTRODUCTION: 2 meas.
	All second touches have a flexing of the knee; when doing step-lifts, rise on supporting ft. These two things are done throughout the dance.
	FIG. I:
1	Lift R (ct 1), step fwd on R (ct 2), repeat meas 1-2, with opp ftwk (cts 3-4.
2	Repeat meas 1, cts 1-2 (cts 1-2), touch L fwd of R (ct 3), touch L diag L (ct 4).
3	Lift L (ct 1), step L bkwd (ct 2), touch R fwd of L (ct 3), touch R diag R (ct 4).
4	Lift R (ct 1), step R bkwd (ct 2), touch L fwd of R (ct 3), touch L diag L (ct 4).
5-8	Repeat meas 1-4, with opp ftwk.
	FIG. II: Raise hands to "W" pos.
1	Facing ctr, lift R (ct 1), step R to R (ct 2), step L across R with plie, facing slightly R (ct 3), step R bkwd (ct 4).
2	Lift L (ct 1), step L to L (ct 2), touch R fwd of L (ct 3), touch R diag R (ct 4).
3-4	Repeat meas 1-2.
	Repeat Fig. I,II. Release hand hold on last ct of Fig. II.
	FIG. III:
	With elbows bent, hands are fwd and in front of eyes, palms facing out, L hand in front of R.
1	Facing ctr, lift R (ct 1), step R to R (ct 2), step L behind R (ct 3), step R in place (ct 4).
2	Lift L and pivot on R 1/2 turn CW (R) to face out of circle - lean slightly fwd on pivot (ct 1), repeat meas 1, cts 2-4 with opp ftwk facing out of circle (cts 2-4).
3	Repeat meas 2, ct 1 (1/2 pivot) on opp ftwk turning CCW (L) to face ctr (ct 1), repeat meas 1, cts 2-4, facing ctr (cts 2-4).
4	Repeat meas 2, facing out of circle. End facing LOD on ct 4.
5	Touch R fwd of L (ct 1), touch R diag R (ct 2), lift R (ct 3), step R bkwd (ct 4)
6	Repeat meas 5, with opp ftwk.
7-12	Repeat meas 1-6.
	Repeat dance from beginning. Music speeds up at end of dance.

Presented by Ciga Despotović

AGIMI
Albania

PRONUNCIATION: Ah-gee-mee

RECORD: Ciga & Ivon Despotović, Vol. 3, Side 2, Band 2.

RHYTHM: 7/8 Meter, counted 1,2 1,2 1,2,3 (Q,Q,S)
1 2 3

FORMATION: Segrated lines. M in shldr hold; W hands joined and down.

BASIC STEP: Use throughout dance unless otherwise indicated: Wt on L, lift L heel (small hop) raising R knee (ct 1+2), step on R (cts 1-2), step L,R, hold (cts 1,2,3).

METER:	7/8 PATTERN
	Dance may begin at the beginning of any 4 meas phrase. In class a 4 meas introduction was used.
	FIG. I: FACING CTR
1	M: Do Basic Step swinging R leg in a wide CW arc (ct 1), turn to face LOD and step fwd on R (ct 2), step on L beside R, turn to face ctr and step R beside L, hold (ct 3)
2-4	Repeat Basic Step 3 more times, alternating ftwk and direction.
1-4	W: Dance 4 Basic Steps just as M do, but free ft comes to calf of supporting leg on the heel lift (ct 1)
5-8	W and M: Face diag L of ctr, move bkwd in LOD with 4 Basic Steps. M lift free knee high on heel lifts
9-16	Repeat action of meas 1-8.
	FIG. II: M & W VARIATIONS
1-4	M: Move fwd with 4 Basic Steps. Drop hands, arms swing naturally to help with turns.
5	Do full squat, knees together (ct 1), jump up to demisquat, ft widespread (ct 2), hop on L, turning CW one full turn in the air; then step R to R to stop turn (ct 3).
6	Repeat meas 5, with opp ftwk and direction.
7-8	Repeat meas 5-6.
9-12	Move bkwd with 4 Basic Steps and reform lines. OR: During meas 5-8 M sway R and L alternately, one sway per meas, bending and straightening knees on each meas.
	W: Release hands. Hold hands in front of face just below eyes, R hand closer to face, palms out.
1-4	Move twd ctr with 4 Basic Steps.
5	Hands: Move R hand up and over L (ct 1), continuing to circle R hand around L, turn palms twd face, fingers pointing up (ct 2), rotate palms inward to end with hands in orig pos (palms out) (ct 3), Hand movements are flowing.

<u>Footwork:</u> With ft together, turn heels to R, body turns slightly to L (ct 1), bend both knees (ct 2), straighten knees and face slightly R with small bounces (ct 3).

6-8 Repeat meas 5, 3 more times. Hand movements repeat exactly.
9-12 Move bkwd with 4 Basic Steps, lowering hands and rejoining them in "V" pos on meas 12.

Repeat dance from beginning.

ŠUMADINSKO KOLO
Serbia

PRONUNCIATION: Shoo-mah-deen-skoh Kolo

RECORD: Ciga & Ivon Despotović, Vol. 3, Side 2, Band 3.

FORMATION: Escort pos, face R of ctr in mixed lines.

METER: 2/4	PATTERN
Meas.	
1-24	INTRODUCTION: (This is music for Fig. II)
	FIG. I: CHUG BACKWARD; GRAPEVINE
1-2	Moving in LOD, step R,L,R (cts 1,&,2); L,R,L (meas 2, cts 1,&,2).
3	Face ctr, jump onto both ft in stride pos, knees bent (ct 1); hop on R, lifting L in back (ct 2); step L behind R (ct &).
4	Step on R to R (ct 1); step L behind R (ct &); step R next to L (ct 2).
5-6	Chug bkwd 4 times (2 per meas).
7	Moving sdwd to L, step L to L (ct 1); step R across L (ct &); step L to L (ct 2); step R behind L (ct &).
8	Continuing moving L, step L to L (ct 1); step R across L (ct &); step L to L with plie (ct 2); hold (ct &).
9-32	Repeat meas 1-8,3 more times (4 in all).
	FIG. II: STEP-HOP FWD AND BACK (Hands in "V" pos)
1-4	Repeat Fig. I, meas 1-4, but much larger - really move!
5	Step diag L fwd on L (ct 1); hop on L (ct 2); step R fwd on L (ct &).
6	Step L bkwd (ct 1); hop on L, circling R around behind L (ct 2); step R behind L (ct &).
7-8	Repeat Fig. I, meas 7-8 (grapevine).
9-24	Repeat meas 1-8, 2 more times (3 in all).
	Repeat dance from beginning

Presented by Maria Reisch
1979 Camp Hess Kramer Institute, October 12-14, 1979

Presented by Ciga Despotović at the 1979 San Diego F.D. Conference & Folk Dance Symposium, Santa Barbara.

Presented by Ciga Despotović

ŠUMADINSKO KOLO
Serbia

PRONUNCIATION: Shoo-mah-deen-sko Koh-loh

RECORD: Ciga & Ivon Despotović, Vol. 3, Side 2, Band 3.

FORMATION: Escort pos, facing ctr.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION: 4 meas
	FIG. I: CHUG BACKWARD: GRAPEVINE
1-2	Moving in LOD, step R,L,R (cts 1,&,2), L,R,L (meas 2 cts 1, &,2).
3	Face ctr, jump onto both ft in stride pos, knees bent (ct 1), hop on R, lifting L ft in back (ct 2), step on L in back of R (ct &).
4	Step on R to R side (ct 1), step on L in back of R (ct &), step on R beside L (ct 2).
5-6	Chug bkwd, 4 times (2 per meas).
7	Moving sdwd in RLOD, step on L to L (ct 1), step R across L (ct &), step L to L (ct 2), step R in back of L (ct &).
8	Continuing in RLOD, step L to L (ct 1), step R across L (ct &), step L to L with plie (ct 2), hold (ct &).
9-32	Repeat meas 1-8, 3 more times (4 in all).
	Repeat dance from beginning until end of dance.

Presented by Ciga Despotović

ŠUMADINSKO KOLO
Serbia

PRONUNCIATION: Shoo-mah-deen-sko Koh-loh

RECORD: Ciga & Ivon Despotović, Vol. 3, Side 2, Band 3.

FORMATION: Escort pos, facing ctr.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION: 4 meas
	FIG. I: CHUG BACKWARD: GRAPEVINE
1-2	Moving in LOD, step R,L,R (cts 1,&,2), L,R,L (meas 2 cts 1, &,2).
3	Face ctr, jump onto both ft in stride pos, knees bent (ct 1), hop on R, lifting L ft in back (ct 2), step on L in back of R (ct &).
4	Step on R to R side (ct 1), step on L in back of R (ct &), step on R beside L (ct 2).
5-6	Chug bkwd, 4 times (2 per meas).
7	Moving sdwd in RLOD, step on L to L (ct 1), step R across L (ct &), step L to L (ct 2), step R in back of L (ct &).
8	Continuing in RLOD, step L to L (ct 1), step R across L (ct &), step L to L with plie (ct 2), hold (ct &).
9-32	Repeat meas 1-8, 3 more times (4 in all).

Repeat dance from beginning until end of dance.

Presented by Ciga Despotović

ZAPLET KOLO
Serbia

RECORD: Ciga & Ivon Despotović, Vol 3, Side 1, Band 7.

PRONUNCIATION: Zah-plet Koh-łoh

FORMATION: Mixed lines with hands joined and down in "V" pos.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION: 4 meas
	FIG. I:
1	Moving in LOD, step R fwd (ct 1), hop on R (travel slightly sdwd twd ctr and L knee does small arc)(ct &), step L fwd (ct 2).
2	Repeat meas 1.
3	Step R fwd (ct 1), hop on R, while L kicks fwd low to ground (ct &), moving bkwd twd RLOD, step L.(ct 2).
4	Step R,L,R bkwd in RLOD, turning to face RLOD on cts &,2 (cts 1,&,2).
5-8	Repeat meas 1-4 with opp ftwk and direction. Note: Hop-chug is still into ctr.
9-16	Repeat meas 1-8, 3 more times (4 in all).
	FIG. II:
1-2	Repeat Fig. I, meas 1-2 (R,hop,step - twice)
3	Pas de Basque to R: step R in place (ct 1), step L across R (ct &), step R in place (ct 2).
4	Repeat meas 3, with opp ftwk. Note: The body leans L doing a R PDB and R when doing a L PDB.
5-7	Repeat meas 1-3 (step-hop-step twice, 1 PDB).
8	Fall on L while R crosses to side (ct 1), close R to L (ct 2).
9-16	Repeat meas 1-8 in RLOD with opp ftwk.
	FIG. III:
1	Facing ctr, moving sdwd, step R to R (ct 1), hop on R (ct 2), step L across R (ct &).
2	Step R in place (ct 1), close L to R, without wt (ct 2).
1-2	OR: Step R in place (ct 1), cross L over R (ct 2). In place step R,L (cts 1-2).
3	Moving sdwd to L, step on ball of L to L (ct 1), step flat R ft across L (ct &), Repeat cts 1,& (cts 2,&).
4	Step L to L (ct 1), step R behind L, leave L in place (ct &), step L in place (ct 2).
5-16	Repeat maas 1-4, 3 more times (4 in all).

Repeat dance from beginning until end of music.

Presented by Frantisek Bonus

MISTŘINSKA
Czechoslovakia

This dance is a Moravian Čardas

RECORD: Moravian Folk Songs, DV 10236, Side 1, Band 1.

FORMATION: A closed circle, hands joined and down.

METER: 2/4	PATTERN
Meas.	
	INTRODUCTION: 48 meas (begin dance with slow music)
	SLOW MUSIC
	FIG. I: DOUBLE ČARDAS, TOUCH, CLAP
1-2	Double Cardas to L: Step L to L (ct 1), close R to L with dip (ct 2). Repeat cts 1-2, (cts 1-2).
3-4	Double Cardas to R.
5-6	Step L to L, leave R in place (ct 1), touch full R ft in place (ct 2), Close R to L with dip (ct 1), hold (ct 2).
7-8	Clap hands 3 times (cts 1,2,1).
9-16	Repeat repeat meas 1-8.
	FIG. II: WALKING RIDA + KEY
1-6	Move to L (Step R across L, step L to L - walking rida), with 6 walking rida steps.
7-8	Key: Stamp R across L (ct 1), step L to L (ct 2). Close R to L (ct 1), hold (ct 2).
	Repeat Fig. I (meas 1-8), II (meas 1-8), Fig. I (meas 1-8)/
	FASTER MUSIC
	FIG. III: PDB & TWIG
1-2	Pas de Basque L and R (cts 1&2 1&2)
3-4	Twig: Step on L, R kicks across L (ct 1), reverse ct 1 (ct 2). Jump onto both ft in place (ct 1), hold (ct 2).
5-8	Repeat meas 1-4.
	FIG. IV: WALKING RIDA + KEY
1-16	Repeat Fig. II, twice, except do 4 walking rida, 2 step-hops + :key."
	Repeat Fig. III, IV.
	FAST MUSIC
1-8	Repeat Fig. III (PDB + Twig).
1-8	Repeat Fig. IV,
9-16	Repeat meas 1-8.

Presented by Ciga Despotović

SVADBENO ORO
Macedonia

RECORD: Ciga & Ivon Despotović, Vol. 3, Side 1, Band 6

FORMATION: Mixed lines with hands joined in a wide "W" pos, facing ctr.

RHYTHM: Meter 9/8, counted $\frac{1,2}{1}$ $\frac{1,2}{2}$ $\frac{1,2}{3}$ $\frac{1,2,3}{4}$ (Q,Q,Q,S)

METER: 9/8	PATTERN
Meas.	
	INTRODUCTION: 2 meas
	FIG. I:
1	Lift on L and raise R knee (ct 1), step on R (ct 2), facing diag R, cross L over R (sharply) lifting R behind (ct 3), lift on L, twist to face ctr and step R bkwd (ct 4).
2	Repeat meas 1, with opp ftwk and direction.
3-4	Repeat meas 1-2.
	FIG. II: Arms down, face LOD
1	Lift on L, bring R heel out in front of L calf (higher for M)(ct 1), step R fwd (ct 2), lift on R raising L knee (ct 3), quick step fwd on L and slightly to R; long step R fwd and slightly to L while leaning to R (ct 4).
2	Repeat meas 1, with opp ftwk and direction.
3-4	Repeat meas 1-2. Arms return to "W" pos at end of Fig. II.
	FIG. I: MEN'S VARIATION (done to fast music)
1	Dropping hands and moving into ctr, lift on L and raise R knee high (ct 1), drop to squat pos (ct 2), up on both ft (ct 3), pivot turn bkwd to R on L ft and end with wt on both ft (ct 4).
2	Repeat meas 1, with opp ftwk (start lifting L knee).
3-4	Repeat meas 1-2.

Move into line to begin Fig. II.

Styling: As music speeds up, you may add bounces, skips, twists, etc., with lots of embellishments as shown in class, if desired.

Dances of Poland

Introductory Notes

The folk dances of Poland, like those of other Slavic countries, had their deep roots in pagan rituals. Each movement and gesture was symbolic and had a magical meaning--whether to ensure a plentiful harvest, bring good luck to hunters and fishermen, return a sick person to health, bring victory in a battle, give blessing to newlyweds, help in making a wise decision in choosing a new leader or send off a soul on its final journey. Everyone understood these symbols and everyone knew that changing or distorting the canons of dance movements would bring severe consequences in the magic of the ritual. Who knows, whether, in the depth of people's memories, inherited from the forefathers of the forefathers, there is

implanted an awareness of these symbolic meanings of dance movements. Maybe this is one of the reasons ethnic teachers are so particular about the way the dances of their country are to be performed, the music is to be played, the singing is to be done, and the costume is to be worn. When they watch the dancing or listen to the music and singing, they go through a whole gamut of emotions--nostalgia and sadness, happiness and gaiety, and, above all, pride.

After Poland accepted Christianity, in 966, the next stage of the social development of these dances occured. While they were still performed as a ritual during family celebrations (weddings, christenings, funerals) and seasonal festivities (Christmas ,oncoming of Spring, harvest), they also acquired an element of merry making at social gatherings. Gradually, the symbolic magical meanings of the dances have been forgotten and they have become solely a form of entertainment at parties.

Throughout the centuries Polish folk dances have absorbed certain foreign elements (contredanse,ecosaise, waltz,polka), while de-emphasizing the Slavic round dance (kolo). Poland is situated exactly in the center of Europe. She has often been called the cultural "bridge" or a "crossroads" between Eastern and Western Europe, as well as between Scandinavia and the Danubian countries. As a result, she has enjoyed contact with a multitude of folk influences. This is especially visible in her dances. They contain a wide variety of steps, figures, costume designs, and music blended into them from ancient Slavic forms and from the influences of Poland's neighbors. To give two examples--in the south, we see a similarity between the folklore of Polish mountaineers (the Podhale and Beskid górale) and that of Czechs,Slovaks, Moravians,Romanians, and Hungarians--the imprint of the rich, lively culture of the Wallachian shepherds who in the 15th and the 16th centuries wandered through the Carpathian mountains. In the north, in the Baltic Sea region, we see German and Scandinavian influences on the folklore of the Kaszuby people.

Now Poland, being stubbornly fond of her native culture, language and traditions (she had to be, otherwise she would have been wiped off the map of Europe), and while readily assimilating foreign elements, created a style and mood which are uniquely Polish. Consequently, Polish dances became truly representative of the Polish character and nature--a combination of gaiety and melancholy, chivalry and flirtation, dignity and exhilaration, seriousness and exuberance, pride and sturdiness. When a Pole dances, he expresses his inner self and his whole body participates-legs, arms, head, and even eyebrows.

Polish tunes are mainly written in duple and triple time. They are often derived from folk songs. That is why dancing and singing often intermingle, and why the przyśpiewka (the couplet) is often part of the dance.

Polish dances are divided into two categories: national and regional. To the first category belong the chodzony (the walking dance) or the polonez (its French name), the mazur (from the Mazury region), the krakowiak (from the Kraków region), and the kujawiak (from the Kujawy region), and the oberek (from central Poland), whose name comes from the word obracać się, to turn,to spin. Although these dances originated

in specific districts of Poland, they are regarded as national dances because of their popularity all over the country, and because they truly reflect the Polish nature. They have many steps and figures, as each region which adopted them added its own characteristic variations and styles (Poles being a nation of individualists). As a result it is impossible to include all these steps and figures in one single arrangement--be it ring a festivity, or for a stage performance, or for the use of the American and the Canadian folkdancers. This is the reason that there exist several versions of Polish national dances. They can all be authentic in their character and style, even though they use different steps and figures.

Most of the Polish national dances spread to Western and Eastern Europe and America, especially during th 18th and 19th centuries. One of the reasons for this phenomenon was the popularity of Frederic Chopin whose music is largely based on Polish folk themes. Dolly Madison introduced the mazur into the White House; the famous 19th century Viennese ballerina, Fanny Elssner, included the krakowiak in her repertoire; and the polonaise is found frequently in concert programming.

In addition to the national dances, there is an abundance of Polish regional dances which are simpler in forms, steps and figures. They seldom travel far beyond the district in which they originated, and hence many have distinctive local features. Like a popular song, legend, or game, which often have several versions, the same dance may be performed in a different way in different villages. On the other hand, the same name might be given to different dances in different regions. The regional dances are less known, one exception being the Silesian trojak (threesome), which has achieved a national popularity.

Nowadays, at seasonal celebrations, family and social gatherings in Poland, folk dancing is done on a limited scale as young people tend to prefer contemporary dances. The traditional folk costumes also are only worn by some people on Sundays or church and national holidays, the only exception being the górale (the mountaineer men) who use them on an everyday basis. But in spite of this, Polish folklore is not disappearing. On the contrary, during the last fifty years and especially after World War II, considerable care has been taken to revive and preserve it. There are being formed numerous folk dance and singing groups and folk orchestras, connected with schools, universities, houses of culture, factories and other working institutions. Folk culture teachers are especially trained, festivals and competitions are being organized for amateur groups, extensive research and publishing of books and other educational material on the subject is being encouraged by the State or local authorities. Help is also given to the Polish folk ensembles abroad in their studies of dances, the making of costumes and the taping of music. Audiences all over the world are able to see the two State folk ballet companies from Poland, the "Mazowsze" and the "Śląsk."

Yes, rich is the folklore of Poland and abundant and varied are her dances. To know all the steps, figures and variations takes a lifetime. To love them, not quite so long!

SCOTLAND


Istanbul
Ankara
T U R K E Y
SYRIA
CYPRUS

1979 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

ERRATA

Add the following dances to the Index:

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92	Čardas	Czechoslovakia	Bonus
94	Vítr	"	"

PAGE

1 ÇEÇENO (note correction on name)
Pronunciation: Cheh-cheh-noh

Formation, add to end of first sentence: R shldr behind neighbors L

Change all meas to cts.

Step I, ct 1, add to end of ct: no wt
ct 5-8, add to end of ct: Twice.
ct 9, delete in place and replace with: beside L and straight body. Turn and face LOD, look twd R, begin to move own L and neighbors R hand to small of own back, Hands reach that pos by ct 12.
13-16, add to end of ct: Arms move down on ct 13 and up on ct 15.

Step II, ct 5, add to end of ct: arms move down.
ct 6, replace toe with heel
ct 7, delete and replace with: Take wt on full L ft.
ct 8, delete: and raise hands to shldr ht, elbows bent.
ct 9, correct to read: With L ft diag in front.....
ct 10, delete: hands bounce twice.
15, delete Swing hands down to sides as you step, and correct to read as follows: Fall on both ft, knees straight

2 ÇEPIKLI
2 Add to end of Basic Step: Hands swing fwd and bkwd on cts 1-2.

DERHULE

4 Step II, meas 1-2, change leap to hop.
Corre meas 3 to meas 3-16.

5 Step III, meas 1, add to end of meas: Do step more or less flat footed.
meas 2, line 2, add at end of meas: twd ctr on last ct.

Add the following Figures (Step IV,V &VI)

Step IV: HA ÇÖK HA (Let's Squat)

1 Repeat meas 1, Step IIIand start to bring hands fwd and down in a circular fashion.
2 Bring arms down, squat on both ft (S) continuing to move arms bkwd and up behind body, come up with a stamp in place R,L (QQ).
3-4 Bring arms back up to shldr ht and repeat meas 3-4, Step III.
5-8 Repeat meas 1-4.

Step V: HA SEK HA (let's skip)

Face ctr and move alternately R and L.
1 Arms at shldr ht, step sdwd R to R (S), hop R (Q), step across R on L (Q).
2-3 Repeat meas 1.
4 Jump on both ft apart (S), stamp in place on L,R (Q,Q). Shimmy here.
5-8 Repeat meas 1-4, going L with opp ftkw.
On meas 8, be sure to stamp R,L.
9-16 Repeat meas 1-8

Step VI: HA ISLE HA (Let's get things moving smoothly)

This step moves L, but very little ground is covered.
1 Facing ctr, and moving L step with R across L to L while moving arms to R and pointing R toe to L so body twists to L (S), moving hands to L, hop on R, pointing R toe fwd and keeping L ft behind R (Q), step L next to R (Q).
2-8 Repeat meas 1.

Repeat dance from beginning in sequence, this time dancing Step I for 8 meas only. End dance by continuing Step VI, or, if tired, go back to Step I.

GARZANE

6 Introduction: meas 1-8

Step I, add cue to step: (down, down, up,up,down)
Meas 4-12, at end of ct 1 add: look up and lean bk slightly.

Step II, meas 1, line 1, correct to read:.....pigeon-toed (&), close R next to L.....
correct meas 2-8 to 3-8; AND add to end of meas: Keeping them together and extend L leg to L side.

7 Step II, meas 1, correct to read:....bend knees (&) and touch L toes diag bkwd about.....
Meas 3, add at end of ct 1: no wt
Meas 1, line 3, delete: straighening knees

7 Step IV, meas 1, line 2, correct to read: fwd, no wt (ct ct 1) slide L back .....knees and body (ct &), step
Meas 2-3, add to end of meas: and no wt on last ct.

Step V, meas 1, line 1, correct to read: Facing ctr turn head to L and moving LOD....
" , line 2, delete: toes pointed down.
Meas 2, add to end of ct 1: facing ctr
Meas 3, correct ct 2 to read: slide L to R with wt (ct &) straighten.....

Correct line 2 of ending of dance to read: only 4½ times, ending with loud slap on L ft (ct 2, meas 2) yelling "Opah".

ÇITÇIT
8 Step I, meas 1, add to end of meas: ....step fwd "turkish" style hooking R heel in on L hop in LOD

Step II) meas 3, line 2, add to end of line: back on R and lean
M's) back raising....
Part) " ", Line 3, delete: hands back to sides of head and replace with: arms high over head.
Meas 4, at at beginning of meas: Straightening.
Add at end of Part II, M's Part: Note: M's walk step Meas 1-2 and 5-6 are slow but with feeling, bend knees as you walk.

9 Step II, W's Part, meas 1-2, line 1, delete each and replace with R.
Meas 1-2, lines 1-2, delete: so that it is spread out in front at eye level
Meas 3-4, delete: Release L hand from handkerchief. Add to end of meas: (step fwd, bk, slap, slap).

10 ISTIP
Record: Side B, Band 4

Formation, correct to read: W is on M's R. Add: Hands in "V" pos. When a hand is free it is placed on hip, palm out.

Change all meas to cts.

NO Introduction

Step I, cts 17-18, correct to read: Step-chug R behind L; delete - and bounce; add at end - arcing R ft.
cts 19-20, correct to read: Step-chug L behind R; delete - and bounce; add at end - end facing ctr.
Add: Note - meas 17-20 are done in place.
cts 37-38, correct to read: Step hop-hop twice...
Ct 39-40 , add to end of cts: no wt.

10 Step II, delete cts 9-80 and replace with the following:

9-16 Repeat Step I, meas 9-16 (step-hops) end hold both hands with ptr R arms straight L arms bent with R sides adjacent.

17-28 Turn CW with ptr with 6 step-hops, beg R.

29-36 Reverse dir and arms (L arm straight R elbow bent), repeat cts 17-28 (6 step-hops).

37-40 Repeat action of Step I, cts 37-40, to reform orig line.

41-80 Repeat meas 1-40.

Step III, cts 9-16, delete Release M's L and W's R,..... etc., and replace with: Release hand, hoop R elbow at shldr ht.

At bottom of page, the line thatbegins <u>At the nd of this step</u> is <u>cts 41-80</u>

At bottom of page, delete <u>Repeat each step twice</u>, etc.... and replace with: To repeat dance, repeat each step one more time, then repeat Step I, cts 1-40. Finish dance with extra strong stamp fwd on R and raise arms fwd and above head yelling"hey".

11 <u>KEGIKO</u>
Introduction: 4 meas.

Fig. I, meas 2, line 1, correct to read: Step R <u>slightly fwd of</u> L while.....

Fig II, meas 1, line 2 add at end of cts 1,&,2: or just step R,L (cts 1-2).

Meas 2, change to read:.....In front or R <u>with both ft pointing diag L</u> - land facing.....

Meas 3, line to, change to read:....straight back <u>at knee</u>, toe pointed.....

Transition Step Fwd twd ctr, add to end of line: walk, walk.

Fig. III, meas 1, ct 2: <u>small</u> leap onto.....

Maas 2, ct 2, correct to:....leap onto L <u>lifting R</u> (scissors-like).....

Meas 3, change <u>leaping</u> to <u>leaning</u> and touch to <u>small</u> touch

12 Note, leans are <u>lean fwd slightly</u> and <u>leand bwd slightly</u>

Transition Step Bwd, etc... add to end of meas: Step R,L.

Fig. <u>II</u> is Fig. <u>III</u>

13 <u>MANI</u>
Record: Increase speed slightly

Formation, line 2, delete entirely and replace with: slightly above waist, elbows bent at R angels. R shldr behind neighbors L.

13 Step I, add Meas 4 as follows: Stamp R next to L, no wt (ct 1) hold (ct 2).

Step II, delete meas 4 and replace with: touch L heel (ct 1), leap onto L (ct 2).

Step III, meas 1, delete leap to L across R, replace with, step fwd onto R; delete leap back on R, leaning slightly bkwd, replace with, step L behind R straightening
Meas 3-4, delete hop, stamp and replace with, and touch step

Step IV, meas 1-2, change fwd and bkwd to bkwd then fwd.
" ", add to end of ct 1: and lean back.
Meas 3-4, delete hop, stamp and replace with and touch step).
Meas 5-12, delete sentence which beging: During the last 4 meas, etc.....
" " , line 3, correct to read:.....waist, palms out, fingers down point to floor.
" " , The sentence that starts Drop hands at end etc, belongs in Movement 1, page 14.

14 Add: Transition from line to ptrs during Movement 1. Lines move back and apart on Step V, using first 2 beats of movemment V. M then use movement 2 to rravel far into ctr, at leas 6 ft from ptr.

Step V, Movement 1, add: (hands on hips); then delete all of Movement 1 and replace with:
1 Step L fwd (ct 1), step R in place (ct &), step L in place(ct 2). After 1st jump, steps are done in place, L fwd of R.
2 Toch R heel fwd (ct 1), step on R (ct 2).
3 Touch L heel fwd (ct 1), step on L (ct 2).
4 Jump on full flat ft (both), L ahead of R (ct 1), Hold (ct 2).

Step V-A - change in basic step for turn:
1 Same as above
2 Jump (ct 1), lift L (ct 2), turning during meas.
3 Reverse meas 2.
4 Same as above.

Step V, Movement 4 & 5, line 1, change V to V-A

15 YAVUZ
Change all meas to cts.

Step I, cts 2 and 4, delete: with wt.

Step II, add (do with soft bounces thrughout)
ct 2 and 4, correct to read: Touch ball of L/R in place...
Ct 29, change leap to to step; then correct to read: .....hands begin to come down.
Ct 30-32, delete and replace with: Cts 30-32, Small step bkwd L,R,L.

17 YENI YOL
Ct 1 and 3, delete the word slightly

Sentence at end of dance should read:....weaving across floor....

Begin dance at start of any musical phrase

Add at end of dance: Note - cts 6,7,8 may be danced as: step R bkwd, close L to R, step R fwd.

25 THE GENTLE SHEPHERD
Record: Side 1, Band 2.

26 Meas 13-16, add to end: to face head of hall.

Change meas 17-32 to 17-24

Meas 25-32, line 1, correct to read:.... the middle with nearer hands joined to the top.....
Line 2, correct to read:....cast down out side...

Add to end of second-to-last sentence of dance: meas 31-32 joining nearer hands in a line.

27 I'LL MAK' YE FAIN TO FOLLOW ME
Record: Side 2, Band 2 (slow record to 31-1/2

Introduction: Chord: Bow and curtsey

meas 1-4, add to end: At end W turns 1/2 CW into M line.
5-8, " " " : At end M turn 1/2 CW into M line.
9-12, " " " : Cpl 2 move up one pos on last 2 cts.
28 13-16 " " " : 1st cpl end back to back facing 1st corner.
17-24 " " " : End with M facing down set on W side and W face up on M side, between cpl 2 and 3.
25-32, correct to read: 6 cts of Reel-of three (starting with L shldrs) down the sides; Cpl 1 cross over to own sides giving R hands; move one place down on last 2 cts.

29 THE PRINCESS ROYAL
Record: Side 2, Band 1

Intro: Chord - Bow and curtsey

30 Meas 13-16, add to end: with 8 Slip steps.
21-22, " " " : or they may turn with a two hand hold with a PDB.
23-24 " " " : Claps are done on cts 1,&,2.
25-28 " " " : with 8 Slip steps.

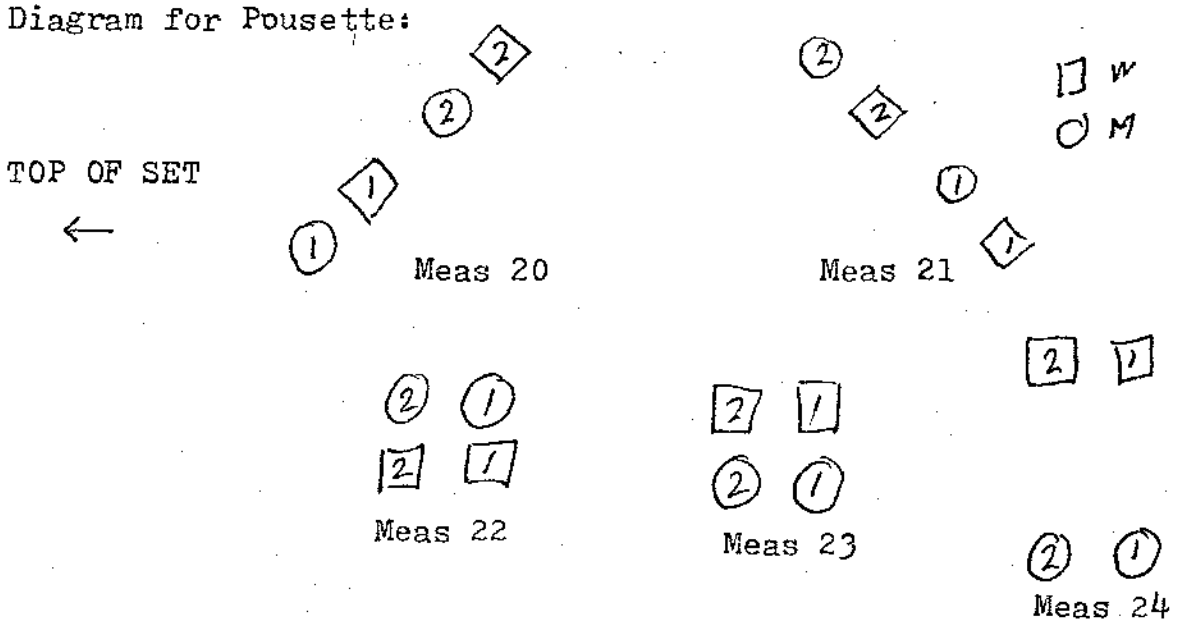
Add to end of dance that deals with repeat of dance: passing behind cpl (4).

31 A TRIP TO TOBERMORY
Record: Side 1, Band 3.

Diagrams - bottom of diagrams are the top of the set.

32 Meas 1-4, add to the of meas: end facing down the hall.
5-8, line 1, delete does and replace with and 2nd W do; then delete ~~twd 2nd W~~
2, add to end of line: and 2nd M.
3, delete: to 2nd M and him
9-16, line 5, correct to read:....finish back to back facing....

Diagram for Pousette:



32-A ADA'S KUJAWIAK (note correct spelling) NO. 3
Record: Slow record slightly

Fig. I; HEEL TOUCH, add: Melody A - 8 meas played twice.
Meas 9-14, correct to read:....with 3 steps (step-close-step); M start R.....
Line 2, add to end: as in meas 2.
16 , add to end of line 1: (cts 1,&,2)

Fig. II, Sways; Waltz, add: Melody B - 8 meas played twice.
32-B Meas 5-7, correct lines 3 and 4 to read:....semi-circular extended sweep of free ft close to the floor, and lean with full body in opposite direction of sweeping ft.

Fig. II, Cross through, Move fwd, add: Melody A, 8 meas played twice.
Delete meas 1, and replace with the following:
Ftwk described for M, W use opp ftwk.
1 Step L ft across in front of R ft (W also cross in front, bending knees, to move away from ctr (ct 1), step R to R side (ct 2), step L beside R (ct 3).
2 Move fwd in LOD with 3 steps, M gegin R the first step is longer with a slight bending of the knees.

55 KOTSARI

Before body of dance add: Leader calls changes and steps.

Basic, delete steps 3 thru 5.
Replace with:
Meas 2, step 3 - Step on R or touch L toe next to R.

Add: Alternate Basic Step as follows:
Meas 2, Step 3 - Lead sdwd to R on R, lifting R ft to L calf.
4 - Step on L
& - Step on R.

Variations at bottom of page not done in class.

56 Add to top of page, Variation for Meas 1-2.
Meas 1, step 1 - Leap on R, twisting to face L, with L ft kicking up behind calf.
2 - Repeat step 1, with opp ftwk.
Meas 2, Step 3 - Repeat step 1,
4 - Hop on R.

Change Variation (For meas II-IV to III-IV; in margin insert - Meas II, same as above.

Variation (For meas I-VIII, change to I-IV

57 LEVÊNTIDOS
Begin dance at start of any musical phrase.

Var. Meas 2, add to end of"step 1", lifting R ft to L calf.

59 KONSTANDINOU
Music II, Meas 3, ct 8, change to read: Step back on R

Music III, meas 3, cts 5-6, change Bring to Small chug
4, 8, delete in place change to back
Add:
Variation, Music I, meas 1: Turn R in LOD stepping R,L on cts 1-2.
Meas 1: do 4 "pull" bounce bounces instead of walks and 2 bounces (phrase is now 8 steps long).
Music II, turn R in LOD.
III, Turn R in LOD on 3 skip steps.

Add note to bottom of page: Note - music modulates to higher key and gets faster to signal change in step. You may have to finish Music II step to Music III before starting Music III step.

60 MERMINGAS KEFALLINIAS, ETC.
Starting Pos., add: Note - For comfort, M should be at both ends of the line.

Part I, meas 1, ct 2, add to end of ct: dipping on R knee.
2, line 1, should read: Touch L little toe....

Part II, delete entirely and replace with:
Meas 13 - W; Duck under M arms on step R fwd (ct 1), hop (ct 2) and swing L ft fwd.
M: Step on R (ct 1), hop in place (ct 2), lift arms high on ct 1, lowering them to "V" hold after W move fwd.
14 - Leap on L and swing R fwd (ct 1), leap on R, swing L fwd (ct 2).
15 - Leap on L (ct 1), hop on L and swing R fwd (ct 2).
16 - Repeat meas 15, with opp ftwk.
17-22 - Repeat meas 14-16, twice more.
23 - Repeat meas 14.
24 - Step on L
To repeat dance, W duck bkwd under M lifted arms on meas 1.

61 PIDIKHTOS EPIROU
Variation I, add at bottom of meas 2: Note - Meas 1-2 may be 2 turns in LOD.

Variation II, III, IV were not done in class.

62 O YATROS
Add the following variation to dance:

Variation on ct 8: do ct 8 as notated, add 1/8 note (ct &) as follows: slight stamp R, no wt, added for emphasis.

Var. I: Cts. 1-2 - Turn CW stepping RL in LOD. M arms up "like eagles", W hands on hips, fingers fwd.

Var.II: Ct 5 - Pivot turn to L on L.
6 - Lift R.

Var.III: Cts. 7-8 - R knee lowers almost to ground, for bounce (keep back straight).
Var. IV: Cts, 1-3 - "GreekWalk" to R, dipping knee almost to floor, straighten up to lift L (ct 4.
Var. VI: Cts 1-8 - PDB with leaps - Step R,L, PDB L, large leap on R, cross L (legs high in air on leaps and corss).

Note: Variations may be used in almost any combination. Many other combinations may be added within basic framework.

Styling: All dips and squats, etc., are done with straight backs. In Basic Step, M lift legs almost parallel to floor. W toucn toe in front instead of lift.

Basic Pattern ct 7 - should be done with bent knees (dip).

63 SERENITSA
Basic, step 9, change step to small leap

Var. Meas 1, step 3-4, should read: Ftwk same as Basic, but....

64 SYRTOS KEFALLINIAS
Starting Pos, change free to across L

Meas 3, ct 2, add to end: almost on floor facing ctr
3, add to end: face RLOD.
" 4 " 1, add to end: face ctr.
3, delete all of ct 3, and replace with: hold (ct 3), brush R toe across L (ct &).

Var. II, not done in class as published, replace it with the following:
Var. II: "Repeat"
Meas 1 - Step back on R.
2 - Step back on L
3 - Step fwd on R.
4 - Step fwd L, with slight lift on R.
5.- Cross R toe over L ft.
Note: Some times done once and sometimes twice.

Add the following turning Variations:
Turning Variations:
Variation I:
Meas 1-3 - Turn to R in LOD)
4-6 - Repeat meas 1-3.)
8-10 - Turn to L in RLOD)
(Meas 1-3, 4-6 & 8-10 may be done individually or in any combination.)

Variation II:
Meas 1-2 - Turn R and move out of circle.
OR - Turn to L backing out of circle, with same ftwk.

Pattern of Dance:
Intro - 4 meas; 1 Syrto; Basic (Variation I); Variation II twice; Var. I, 4 times, Var. II, once; Var. I, once; Var. II, once; Var. I, twice; Var II, twice; Var I, 4 times; then alternate one of each Var. until end of dance.

65 ANDULKA
Record, change (LP) to (45); also add - or Panton 01-0221, Side 1 Band 5.

Pronunciation: Ahn-dool-kah

Add to end of Formation: Hands on hips with fingers fwd.

NO Introduction.

A, meas 1-2, line 1, change to read as follows: Move bkwd L,R (delete L), close L to R, hold (cts 1,&,2,3); then fwd with opp ftwk (delete L,R,L, close)..... Add to end of line 2: Opp ftwk for meas 2.
Change meas 2-3 to 3-4.

65 B, meas 1, line 1, correct as follows: ....(Skaters or pro-pos - M R under W L arm) moving LOD, ...

Change meas 2-4 to 2-7; and change 3 to 6 and 4 to 7

Add: meas 8 - Do 2 steps in place and turn to face RLOD.

Change meas 5-8 to 9-16 and 1-4 to 1-8; add to end of meas: end facing LOD.

C, in margin add meas 1-16.
Delete an embracing social dance and replace with shldr-waist
Line 4, change to read: leg - slightly dip (both .....
for 8 meas starting L

66 ČERESNIČKY (note correct spelling of name)
Pronunciation: Chair-esh-neech-kee

Record: or Worldtone 1003 (45)(without coda); or Supraphon SUA 12754, Side 2, Band 1
Formation: Change to read W in a circle facing ctr. Hands joined in "V" pos.

Fig I, delete and replace with:
A 1 Step L to L, hands fwd, close R to L with dip, bahnds bk.
2 Step L to L, close R to L with dip, hands same as above.
3-4 Step L to L, leave R in place; touch R out to side; close R to L with dip.
Note: Move head from side to side (to R when steppingR). Movements very sharp and sudden.
5-8 Repeat meas 1-4, with opp ftwk and direction.
9-16 Repeat meas 1-8
Hands: When stepping on R hands move fwd slightly, and down when stepping on L.
B 17-20 Step R across L - dip; step L to L - straighten; step R across L - dip; step L to L + key: stamp R across L, step diag L to L, close R to L sharply.
21-24 1½ grapevine CW + key (grapevine - cross, behind cross with light leaps.
25-32 Repeat meas 17-24.

Fig. III-A, meas 3, delete and replace with: Hop on R while swinging L heel across R ft.
4, delete and replace with: Close R to L; hop on R while Lheel swings out.

Fig. IV, not done in class

67 Conclusion, Part I, change meas 5-6 to 5-16, and correct meas to read Repeat meas 1-4 (delete - step-hops)
Delete rest of figure.(meas 7-8)

Part II, meas 1, change to read: Stamp-hop on R, step L (cts 1,&,2), on ct & lift L knee across
Change meas 5-8 to 5-16

Part III, meas 1-8, change Czardas pos to shldr-waist pos.

67 Words to song:
Čeresničky, čerešničky, čerešne vy ste sa ňe
Rosypaly na cestě
Kdo vás najde
Ten vás posbiera,
Já sem měla
V čěra večer frajíra

70 BIBOVÁ DUDACKÁ POLKA (note correction of name)
Record: Side 1, Band 1

Add to end of Formation: with M facing LOD. When free hands are on hips fingers are fwd.

Introduction: 8 meas.

Fig. I, not done in class

Fig. II, meas 1-4, line 3-4, delete and end facing LOD; correct last sentence to read: Turning to face LOD repeat above moving out of ctr.
5-8 Change to read:...steps turning in LOD.
under meas 9-16 add the following: + meas 1-8, Repeat meas 1-8 only do 2 stamps.

Fig. III, meas 1-4, line 2, change 4 polka steps to 2 polka
3, change 1/2 to 1/4 and delete 2
4, delete: ~~then~~-reverse and replace with - moving LOD, do 3 step + 1 step in RLOD.

Fig. V, meas 1-8, add one more (Q) to Kolecko step -S,S,Q,Q,Q,Q.
line 2, change to read: sequences turning CW, closing .....on last ct. Note: Plain buzz step may be used.
Meas 9-16, line 1, correct to.....M move CCW around.. (15 step-hops, start L + closing)
2, add to end of meas: or a buzz step. W free hand down to and slightly out to side.

Fig. IV, add to beginning of meas 1: In social dance pos....
Meas 1, change to read:....step-close-stamp-hold....
3-4: done in shldr-waist pos.
Note, change to read: For turning polka (meas 3-4), 4 turning step-hops turning twice may be....

Repeat dance from beginning

Add: Czech Polka - There is a difference in the timming of hop. Americans hop on the last 16th note, while the Czech's hop on the last 8th note. Step to L: Slide on L (ct 1), close R to L (Ct &), step L (ct 2), hop (ct &).

Most of the time the routine was as written except Part I, which was omitted. If that is done, there would be 18 meas of Intro, or you could wait 10 meas and do Part II, 1½ times.

72 KALINA
Record, change (LP) to (45)

Formation, add to end: facing diag L with hands joined and down.

Introduction - begin dance with singing.

Fig. I is 8 meas, Fig. II is 4 meas, Fig. III is 4 meas.

Fig. I, change to read ...moving smoothly to L....Across L, step fwd and obliquely L on L. Repeat 4 times.

Fig. II, delete: close

Fig. III, delete and extend L to L off, etc..... and replace with: with slightly bend knees; turning 1/8 to L, hop on R clicking L to R (M wear spurs). Repeat with opp ft. Key: Stamp R across L, step L to L, close R to L.

Usual reutine in class as follows:
1. Instrumental - no action.
2. Vocal - 16 smooth traveling steps as in Fig. I + 2 small Bell steps + key as in Fig III. Repeat all. 16 meas.
3. Instr - Meas 1; Step R across L (slow), step on L diag bkwd (slow). Meas 2; Repeat meas 1, twice as fast. Meas 3-4; Repeat meas 1-2. Meas 5-6; do grapevine as described in Fig II. Meas 7-8; 2 small Bell steps + key as in Fig. III.

73 MRAKOTIN
Add to end of Formation: M face LOD, W face M. When free hands on hips, fingers fwd.

Change Meter from 4/4 to 2/4

Introduction: Start dance with singing.

Fig. I-A, meas 1-6, should read:....sdwd in LOD (ML WR) and.. delete close R to L and replace with on 5th step

I-B, meas 17-20, add to end of meas (Hops very small)

Fig. II-B, meas 21-22, add to end of meas: Note - Clapping rhythm is cts 1,2,1,hold.

II-A, meas 1-4, put in blank area: Repeat meas 9-12 (A)

74 Fig. III-A, meas 1, line 1, change standing to starting
2, change Standing to starting
3-4, add to end of meas: or 2 polkas.

Change the following meas in the margin: Delete meas 9-15; Change 16-24 to 9-16; 25-28 to 17-20; 29-32 to 21-24; 33-38 to 25-30; 39-40 to 31-32.

74 Fig. III, meas 17-20, change 3 to 2 and delete (Long, short, short), close leg circle and replace with + 2 steps - circling CCW, then finish with 3 stamps in place on meas 20, cts 1,&,2.
meas 21-24, change meas 28-28 to 17-20
25-30, add to end of meas: with step-lift in shldr-waist pos.

75 STUDANKA POLKA
Record: Side 1, Band 8.

Formation, delete Long step polka and replace with Handkerchief in inside hand.

Introduction, dance may begin with vocal or walking in and out of ctr

Meas 1-8, change a to 2; delete a short; and replace 8 times with Repeat 3 more times.
9-14, delete M and change R to outside
15-16, add to end of meas: change handkerchief to inside hand.
17-32, add to end of meas: On meas 32, turn and face ptr with 1 stamp.
34-42, add to beginning of meas: In social dance pos. change similar to with or
43-50, line 1, change to:....M move CCW arnd W....
2, change Kelecko to Buzz

To make mixer out of the dance W turn fwd to next M on last 4 meas.

76 TROJAK
Add, Styling: Inactive W dances in place.

Meter: 3/4 and 2/4; Fig. I,A-B is 3/4, C is 2/4; Fig. II, A is 3/4, B is 2/4; Fig. III, A is 3/4, B is 2/4

Introduction: 4 meas.

Fig. I-B, change meas 1-2 to 1-4; 3-4 to 5-8; 5-16 to 9-16.
Meas 5-8, change meas 1-2 to 1-4.
9-16, change meas 1-4 to 1-8 and delete 3 more times (4 in all).
I-C, meas 1-4, change and close to and 2 stamps in place

Fig. II-A, meas 3 change CW to CCW; and add to end of meas L W turns twd ptr.
4, add to end of meas: twd ptr.
II-B, meas 5-8, change R to L and L to R.

77 Fig. III-A, not done as printed, change to the following:
Triangle (move CW and CCW)
W step fwd of M in LOD and turn to face M, joining hands.
Meas 1 - Step diag fwd L on R (ct 1-2) close L to R (ct 3).
2 - Step diag bkwd L on L (ct 1-2) " " " " "
3-4 - Repeat meas 1-2, end with wt on R.
5-8 - Repeat meas 1-4, with opp ftwk and move CCW
9-16 - Repeat meas 1-8.

Fig. III-B meas 1-16, line 4, should read: W go around M (start with L W ducking under then R W under. Pattern done twice).

78 CIGANSKI ORIJENT
Fig. I, meas 3, line 3, add after to R on ct 2, hips move slightly in same direcetion as head.

Fig. II, meas 1, end of line 2 should read (ct &),long step..
2, add to end of meas: moving fwd, long step on ct 2.
Note, delete from Hands move up just ...to end of sentence.

Fig. III, change to back basket hold during ct 1.
meas 2, delete Jump to wt on both, and replace with;
Bounce on R
Line 2, change step to fall on

Fig. IV, ADD TO DANCE
Fig. IV (Back basket hold)
Meas 1 - Long step to R (ct 1), step L behind R (ct &), step on R bending knee (ct 2).
2 - Extend L heel diag L fwd, while lifting on R (ct 1), lift L heel across R (ct 2).
3 - Hop on R (ct 1), step L behind R and lift on R (ct &), step on R (ct 2).
4 - Leap on L across R and kick R behind L (ct 1), hop on L, kicking R out to side (ct 2).
Repeat meas 1-4, 3 more times (4 in all).

Dance Sequence, line 1, change III to IV;8 to 4
3 " " " " "

81 MIRKOVO KOLO
Introduction: 16 meas.
Fig. I, grapevine to R not L. Delete description of grapevine and replace with the following: Step R to R, L behing R, R to R, L in front of R. Steps are done in prancing manner - lift knees high.

Meas 2-3, to twice
4, delete stamp R,L,R,hold and replace with:
Stamp R (ct 1), hop on R (ct &), L beside R (ah), stamp R (ct 2), stamp L, no wt (ct &).

Fig. II, meas 2, line 2 should read:....front of L and bend fwd from hips.(cts 1,&.....
3, add to end of maas: remain bent over
4, add to beginning of meas: Straightening body....

89 SVEKRVINO ORO

Formation, add to end: Face LOD

Meas 1, ct 2, should read: Raise and lower R heel and lift L toe to approx ankle ht.

3, Step fwd on L

3, line 1 change behind to to

change cts 2-3 to ct 2; change ct 3 to hold

4, ct 1, change behind to to L

change ct 2-3 to ct 2.

line 2, should read:...twist entire body....

Add: Hold (ct 3).

Add to bottom of meas: Note - Twist with entire straight body, lots of tension

5, ct 3, change to read: step L in place (delete to L) .... R behind L knee (ct 3).

8, add to end of meas: across R in LOD.

91 KUČEVAČHO KOLO

Fig. I, delete sentence stat starts: notice L ct per.....

Change meas 1-2 to 1-4; 5-8 to 3-4; 9-32 to 5-16.

Meas 1-2, change to read: Moving LOD and facing diag R step with a.....

3-4, change 1-4 to 1-2

5-16, change 1-8 to 1-4

Fig. II, meas 1, delete Changing hands to "V" pos and; meas should read Moving LOD, step R, hop on R bringing L ft to R calf, toe pointed down, step L (cts 1,2,&).

2, add at beginning of(cts &,2): close L to R and...

7, add to end of meas: Join hands in "V" pos on ct 2.

8, add to end of meas: Arms swing bkwd

9, add to end of meas; Arms swing fwd.

10, add to end of meas: arms swing way back.

Add to end of meas: Note - on meas 8,9,10 body tilts in opp direction from stepping step on ct 1 on each meas.

11-12 Delete and replace with: Long step twd ctr on L, hands move fwd (ct 1), hop on L (ct 2), step R across L (ct &). Step bkwd L on L (ct 1), close R to L and bounce twice (ct 2,&).

15-16, delete 1-2, and replace with: 11-12 with opp ftwk.

92 ČARDAŠ

Introduction - 2 meas.

Fig. I-A, meas 1-2, delete and replace with: Double Cardas step (step-close with dip, step-close with dip). M start L,W R. Cpls move anywhere on floor.

3-4, add to end: move diag R

92 Change meas 9-12 to 9-16, 13-18 to 17-18

Fig. I, meas 9-16, change to: Do 8 turning steps (walking rides)....
line 2, change 3 to 7
17-18, line 2, delete: with flexed knees about 10" off floor.
line 3-4, delete: (add 3 cts "key" etc.....
and replace with; close R to L, hold
19-28, change meas 9-16 to 9-18
Fig. I"A", meas 19-28, line 4 delete: hard
5, Step on L fwd and lift

Fig. II-A, meas 1-8, line 3 should read: Double Cardas, both step L to L.....Step L to L.....
II-B, meas 9-14, change meas 9-14 to meas 9-12 (4 rida) then do 2 step-hops.
Add under meas 15-15
Meas 1-16, Repeat Fig. II-A and B.

93 Fig. II-" B ", meas 17-24, delete Fig. II-B

Fig. III-A, meas &,1-4 to &,1-2; 5-8 to 3-8.
meas 1-2, delete line 5, from Straighten and jump... to end of meas....replace with: Repeat meas 1, except close R to L on ct 2.

Fig. III-B, meas 9-16 and 17-24, delete to R and to L and replace with: with R/L hips adjacent.
"A", meas 1-2: PDB L,R not R,L
meas 3, delete and replace with: "Twig": Step on L with R heel kicking across L, repeat with opp ftwk
Meas 4, delete and replace with: jump and close both ft together.

94 VÍTR
Record: Side 2, Band 1.

Meter is only 3/4.

Fig. I-B, meas 9-16, add to end of meas: W 3 steps per meas.

Fig. II-C, meas 1-3, change and facing slightly R to with R hips adjacent
4, add to end of meas, upper body rocks slightly.

96 VLASKO ZA POJAS
Fig. II, meas 1, ct 1, should read: Lift R fwd
2, change fwd to in place
line 2-3, delete: bend slightly sdwd from hip to face diag L.
Add to end of meas: Tile slightly R on cts 1-2 and L on cts 3-4.
meas 2-3, delete the word: diag.

THE END