

DOROTHY DAW  
LAKEWOOD, CA  
(COMMITTEE)

81E P2

**FOLK DANCE CONFERENCE**



**1981**

**SAN DIEGO STATE UNIVERSITY  
SAN DIEGO, CA**

AUGUST 9-16, 1981



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SAN DIEGO STATE UNIVERSITY  
FOLK DANCE CONFERENCE

SAN DIEGO, CALIFORNIA

AUGUST 9-16, 1981

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

1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

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SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

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ABBREVIATIONS USED IN THIS SYLLABUS

1/13

b.g.  
bwd or bkwd

begin or beginning  
backward

CCW counter-clockwise

cpl couple

ct or cts count(s)

ctr center

CW clockwise

diag diagonal

ft feet or foot

ftwk footwork

fwd forward

H hand

ht

height

L left (side or direction) foot, arm or hand

LOD line of direction (ccw)

M man, men, man's

meas measure

opp opposite

pos position

ptr partner

R right

RLOD reverse line of direction (ccw)

sdwd or swd sideward

Toy

together

twd

toward

W woman, women, woman's

wt weight



AUSTRIA

HUNGARY

ITALY

Slovenia

Croatia

ROMANIA

Bosnia -  
Hercegovina

Beograd

Serbia

ADRIATIC

SEA

Montenegro

BULGARIA

YUGOSLAVIA

ALBANIA

Macedonia

GREECE





YUGOSLAVIA

BULGARIA

ALBANIA

ITALY

GREECE

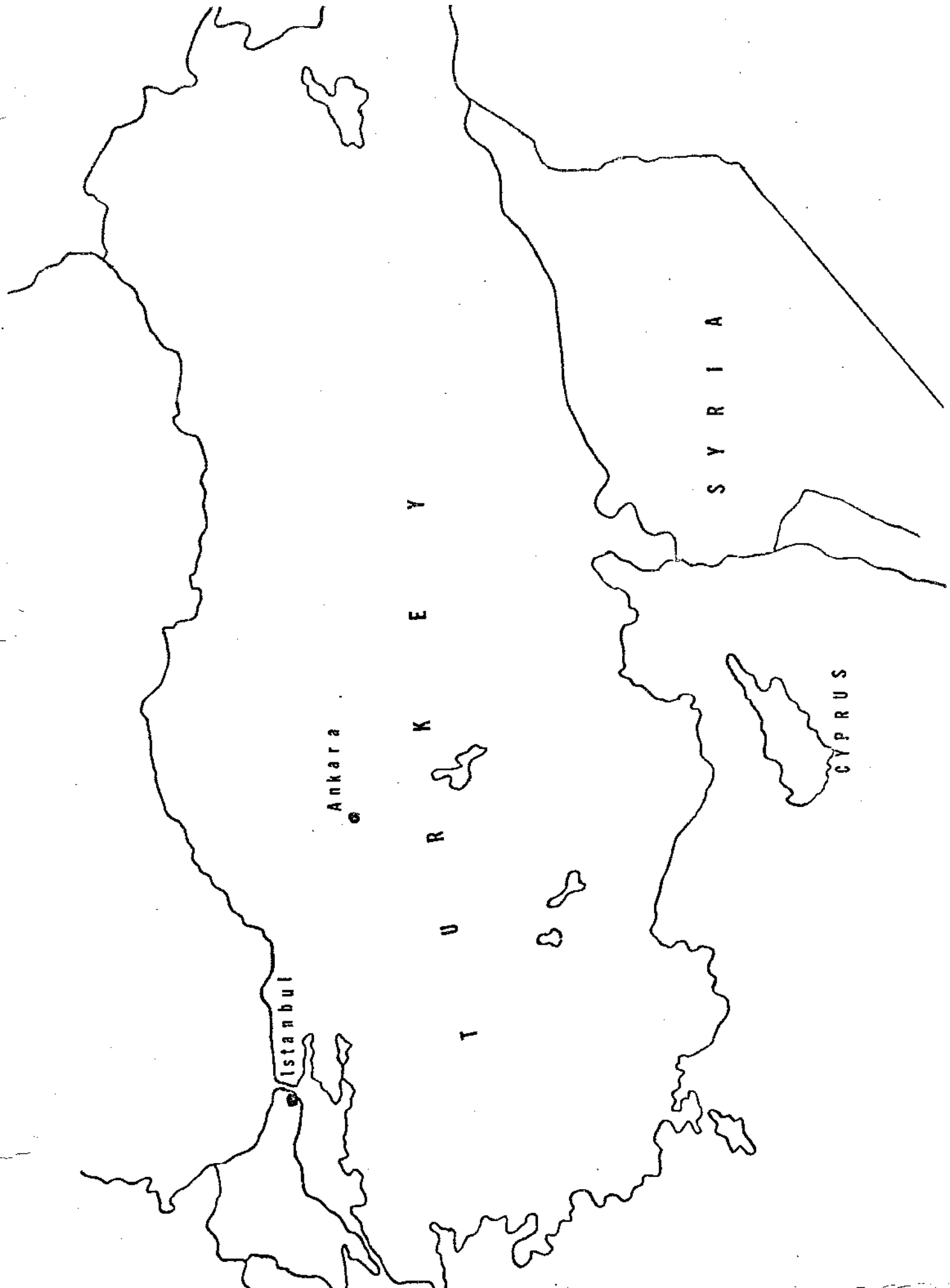
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AEGEAN SEA

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Athens

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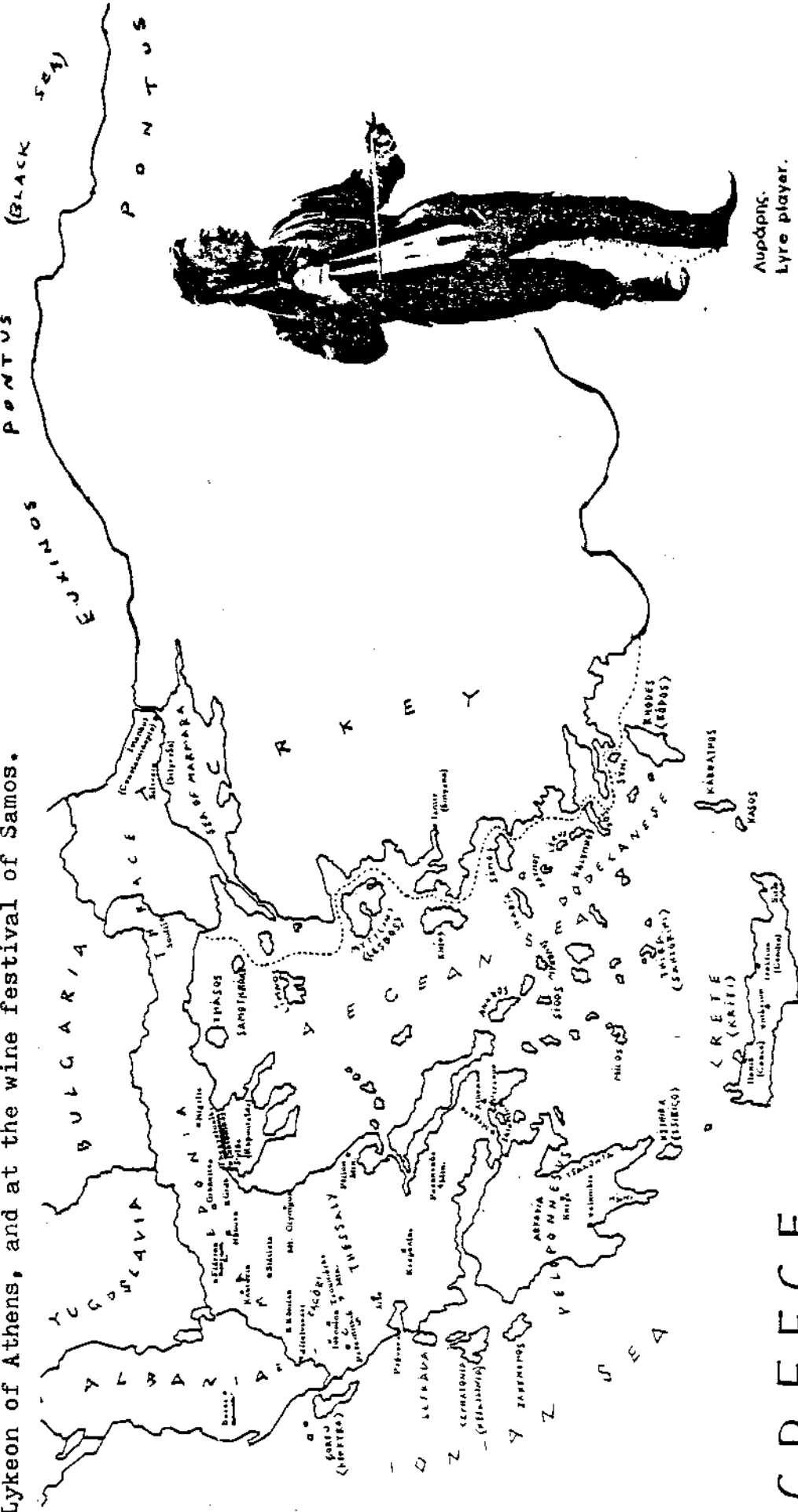
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# PONTUS

An ancient 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 Lesxi. 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.



Αυπάρις.  
Lyre player.

GREECE

## THE SOUSTA FAMILY

Characterized by the up and down movements of the Cretans, these dances reminded the Venetians of a carriage bouncing on its' springs, hence the name SOUSTA (spring). Dance authorities believe that the great grand-daddy of these soustas was the ancient Pyrrhic war dance. There is an element of opposition in most of these dances.

When the Turks occupied Crete in the early 1800's, many Cretans fled the island in two directions. Some went northwest by way of Anti-Kythera and Kythera to the Mani Peninsula of the Peloponessus. Others took the northeasterly route to Kassos, Karpathos, Rhodes and the other islands of the Dodecanese. There is little doubt that the Cretans influenced the dances of the areas where they landed. The Syrto Rhodou is a thinly disguised Cretan Syrto (but no Rhodian will ever admit it!).

When Cretan chieftans were invited to help the Macedonians during the Balkan Wars, they left their mark. In the village of Bufi, near the Albanian border by Lake Prespa, they do a dance called Bufiotiko, better known by its' Macedonian name, Bufchansko. It is the Cretan Syrto with Macedonian styling. And, of course, there is the ever popular Miserlou, another dance derived from the Cretan Syrto.

The musical instruments of Crete are the Cretan lyra and the laouto. The lyra provides the melodic line and the laouto, the rythmic structure. The fact that there are only two musicians allows them to become involved with the dancers and to feel the mood and increase the tempo or whatever else it takes to create that moment of exhilaration when the music and dancers are one.

As we move further away from Crete, the dances begin to reflect the influence of the Venetians and the more 'western' sounds of the violin and guitar. The dances are smoother and less 'clipped', and 'nervous'. From 1400 to the 1800's the mercantile empire of the Venetian Republic held strongholds on strategic islands throughout the Ionian Islands and some of the Aegeans. Their fortresses or "Kastros" guard the approach to many of the harbors and the high ramparts overlooking important passageways. We will experience this influence in the dance of Kythera, whose residents proudly claim that no Turk ever set foot on their island, but fail to mention that they were vassals of Venice for 400 years!



CERIGÓTIKOS  
(Tsirigótikos)

Presented by Ted Sofios

Cerigo is the Venetian name for Kythera, the ancient birthplace of Aphrodite, who sprang forth from the sea foam of the waves washing the shores of the island. Its' only other claim to fame is a painting that hangs in the Louvre by Watteau called 'Embarquement Pour Kythere' and expressing the quintessence of romantic love. Alas, poor Kythera is all rock and little water with food imported from the mainland to sustain life on the island. Shortly after the turn of the century the population numbered 12,000 people. In a few years 10,000 left to go to Australia or to America, leaving mostly an elderly population on the island. Fortunately one of my distant relatives was still able to show me the steps to the sousta dance of Cerigo.

Record: Voyage to Greece, directed by Simon Karras, LYRA 3201, side 1, band D.

Rhythm: 2/4 (slow-quick-quick)



Starting Position: W hold, right foot free.

Walking Step-(with a courtly air)

Measure

- |   |  |   |
|---|--|---|
| 1 |  | Walk to the Rt. with the Rt. ft. (slow)   |
|   |  | Walk to the Rt. with the L ft. (slow)   |
| 2 |  | A small leap onto the Rt. ft. turning to face center and swinging the L ft. across in front of the Rt. The upper torso leaning back to make a straight line with the L leg. |
|   |  | Repeat above on the L ft. (slow)  |

Leap Step

- |   |  |  |
|---|--|--|
| 1 |  | As 1 & 2 above.  |
| 2 |  | Leap onto Rt. ft. turning to face center and bringing L ft. behind the Rt. knee, bending slightly and slapping the L ft. with the Rt. hand occasionally for emphasis (slow). |
|   |  | A quick step-close to the left, left-right (quick-quick)   |
| 3 |  | Step L with the L ft. swing Rt. across in front of L (slow-slow).  |

(The leap step is similar to a dance step in a school routine called Chiotikos from the island of Chios and done to the music of 'Ena Karave Ap Tyn Chio' - A Boat From Chios.)

Sousta

- |   |  |  |
|---|--|--|
| 1 |  | A slight leap onto Rt. ft. swinging L leg across in front of the Rt. (slow)  |
|   |  | Hop on Rt. ft, swinging left ft. around in back (quick)  |
|   |  | Step on L ft. in back of Rt. (quick)   |
| 2 |  | Step on the Rt. ft. twisting the lower torso so that the fougoula (bag) of the island vraka (pantaloon like you see on pirates) will sway out to the Rt. (slow). |
|   |  | Step on the L ft. next to the Rt. twisting so that the fougoula sways to the L. (quick).   |
|   |  | Step back onto the Rt. ft. twisting again (quick).   |

CERIGÓTIKOS (cont'd)

Measure

OR Scissors variation for measure 2



3 scissors steps in place of the twisting steps (slow=quick-quick).



Step to center on L ft. swinging Rt. ft. across in front of L. (slow-slow).

Cross-over variation for measure 2

1

Same

2



Step on Rt. ft. (slow)

Cross L ft. over in front of Rt. twisting and bending low over the L ft. so that Rt. leg can come up behind the L, and the body is along the line (quick-quick).

3



Step back onto Rt. ft. (slow)

Scissors L (slow)

The Sousta basic step is similar to the Ikariótikos of Ikaría, taught by Athan Karras. The music is on Soul Dances of the Greeks, PILPS 33, Side 2, band 2.

The walking step and leap step are done interchangeably to the slower tempo of the first music and is up to the whim of the leader. The Sousta steps and variations can only be done to the faster Sousta music.



KASTRINOS

Presented by Ted Sofios

This dance is mostly found in the Iraklion region of Crete. The name Kastro denotes the Venetian name of the fort that guards the entrance to the harbor. Another name for the dance is PEDEKHTO, meaning leaping, hopping or jumping. It is a line dance that moves diagonally right and almost straight back out of the circle. It is the wildest of the Cretan dances, and the leader improvises with footslaps and high leaps.

Records: P<sup>2</sup>ILPS 940, Record 3 Side 4-1  
Folkraft 1463

Rhythm: 2/4 Slow, quick, quick

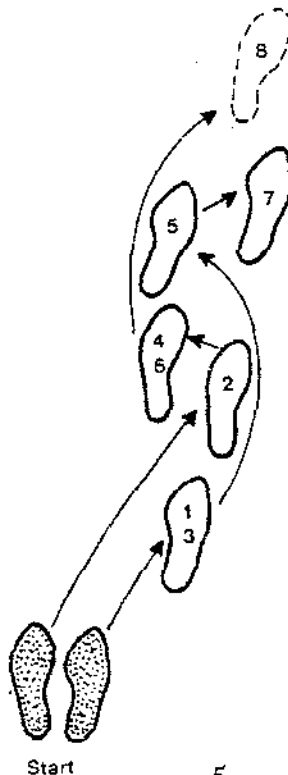
Starting Position: w-hold, line dance, no partners



Basic Step-drop, quick-quick

<u>Measure</u>	<i>Chs</i>	
1	1	Step on ball of R ft. bending knee slightly (drop, count 1)
	2-3	2 small quick steps (left, rt.) raising slightly on balls of feet (counts 2-and).
2	4	Step of ball of L ft., bending knee slightly (drop, count 1)
	5-6	2 small quick steps (rt. left) raising slightly on balls of feet (counts 2-and). <i>Maybe syncopated occasionally</i>
3	7	Step-hop right forward on ball of foot, bending knee
	8	slightly and swinging left foot across in back (or front) on the hop (counts 1-2).
4=6		Repeat above pattern reversing footwork and backing out of the circle.

Ted Petrides' version of the dance has a 'PAS DE GRECOUE' right and left and is included here for comparison.



NOTE: Leader may add or do many variations: Leaps, turns, backing up, circling, etc. Traditionally leaders keep changing so that everyone gets a chance to lead for awhile, so try to dance in short lines, and let everyone lead. The recording is long to facilitate this.

Some possible variations: Turns " individual turns, fwd on first 3 meas then basic; fwd turn on first 3, bkwd turn on 4 to 6, around in place on first 3, or all 6, etc." Basic step away from line and rejoin; bkwd from line; "leap R on ct 5; hold L toe fwd on cts 6-8; leap on ct 7."

Style: Second person is important, he must keep the basic step going so that the leader can rejoin line. Keep an upright posture, chin up (or as Dick would say "earlobes upright"), proud carriage.

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Presented by Ted Sofios

LETCHINA-Pontus

Record: Folkraft LP-6, volume 2, Side A, Band 6













Rhythm: 7/16 (slow-quick)

Starting position: V position (arms down). Rt. ft. free.



Measure

Basic pattern-8 measures

- 1  Facing slightly and moving L, step forward on R ft. (slow).  
A small step forward on L ft. with a small knee bend (quick)
- 2  Repeat above.
- 3  Step forward on R ft. swinging hands slightly forward (slow)
- 4  Step backward on L ft. swinging hands backward (quick)
- 5  Step backward on R ft. swinging hands forward (slow)
- 6  Step backward on L ft. swinging hands backward (quick)
- 7  Turning to face center, step sideward R on R ft. swinging hands forward and up into inverted V (slow)
- 8  Bounce on R ft. (quick)
- 9  Bounce again on R ft. bringing L ft. forward (slow)
- 10  Step on L ft. in place with slight bounce (quick)
- 11  Repeat measure 6, reversing footwork.
- 12  Repeat measure 6, lowering hands on quick.



I learned this dance originally from Ricky Holden, but didn't really feel it until I went to Greece and danced with the Pontians there. I think that Ricky Holden and Mary Vouras did an outstanding job on their booklet of Greek Dances and the Folkraft series of records that accompanies the book. Mary is now working with Simon Karras and the Society for the Dissemination of Greek Music in Athens, Greece.

Bibliography: Greek Dances and How to do Them, Ted Petrides, Peters International, Inc., NY, NY, 1976

Greek Folk Dances, Mary Vouras & Ricky Holden, Folkraft Press, Newark, NJ, 1965

Records: Greek Folk Dances, volumes 2 & 3, Folkraft Records, a division of Frank L. Kaltman Ent., Newark, NJ.

Greek Dances and How to do Them, PILPS 940, 3 record set with instructional booklet listed above.

Voyage to Greece, directed by Simon Karras, LYRA 3201

SITIAKOS

The dance that most reflects its' polemic origin is the sousta of eastern Crete. Ted Petrides calls it SETEIAKO PEDEKHTO (hopping dance of Sitia). It is related to the sousta of Kassos and Karpantos and to the Dodecanesian Sousta of Athan Karras with its' many military maneuvers. The introductory or warm up steps of the dance are from the SOUSTA DODECANISOU of Mary Vouras and Ricky Holden's Greek Folk Dances, p. 80.

Records: PILPS- 94 Q Greek Dances, record 3, side 4-2  
Fez 706 A or B

Rhythm 2/4

Starting position: Front chain position, right foot free.



Introduction-Basic step

Measure

- |   |  |   |
|---|--|---|
| 1 |  | Step sideward Rt. on Rt. foot, Step sideward Rt. on L ft. |
| 2 |  | Step sideward Rt. on Rt. foot, Touch L ft. to Rt. ft.     |
| 3 |  | Step to center on L ft. Touch Rt. ft. to L ft.            |

Variation I

- |   |  |   |
|---|--|---|
| 1 |  | Step sideward Rt. on Rt. ft. (count 1)                            |
|   |  | Facing slightly left, step backward on L ft. (count 2)            |
| 2 |  | Turning to face center, a small step-together step Rt. (cnt. 1&2) |
| 3 |  | As basic above.   |

Variation II

- |   |  |   |
|---|--|---|
| 1 |  | As basic above.   |
| 2 |  | A small step-together step R (counts 1 & 2)             |
| 3 |  | A small step-together step L (to center) (counts 1 & 2) |

Traveling step-obliquely to Rt.

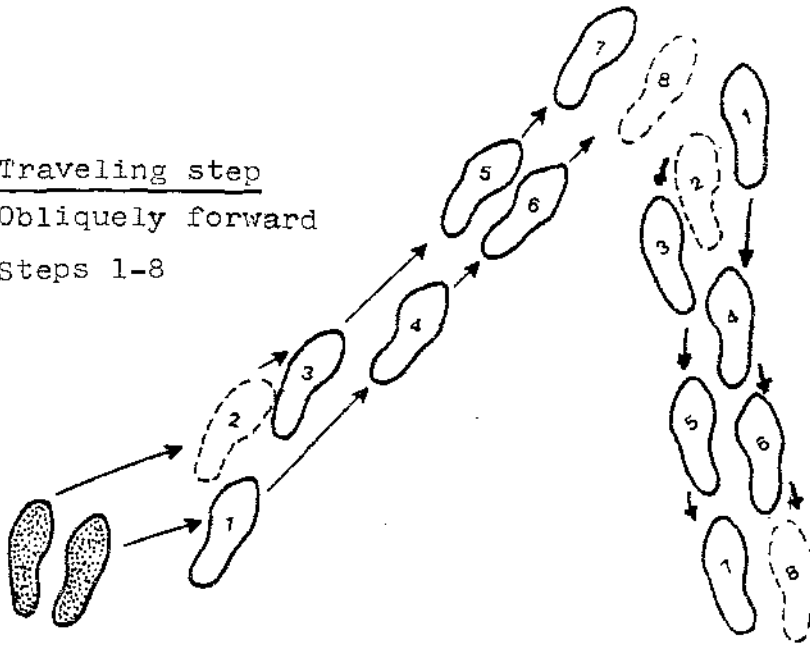
- |   |  |   |
|---|--|---|
| 1 |  | Step obliquely forward on ball of Rt. ft. bending knee (slow) |
|   |  | A small quick hop-step obliquely Rt. (quick-quick)            |
| 2 |  | Step obliquely Rt. on Rt. ft. (slow)                          |
|   |  | Step obliquely Rt. on L ft. (quick)                           |
|   |  | Step obliquely Rt. on Rt. ft. (quick)                         |
| 3 |  | Step on L ft. (slow)  |
|   |  | Hop on L ft. swinging Rt. ft. out, knee bent (slow)           |

OR Limping Variation (for measure 3)

- |   |  |  |
|---|--|--|
| 3 |  | Same   |
|   |  | Bring ball of Rt. ft. to meet heel of L ft. and push weight onto L ft. sliding slightly forward. (quick-quick) |

- 4-6 Repeat measures 1-3 traveling backward out of the circle and reversing the footwork.

Traveling step  
Obliquely forward  
steps 1-8

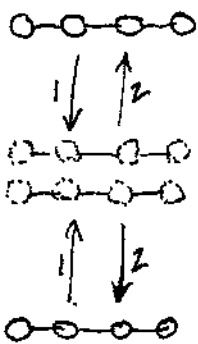


Traveling step  
Backing out of circle  
Steps 9-16

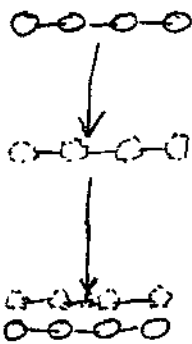
(Arthur Murray "feet" courtesy of Ted Petrides)

The polemic maneuvers use the traveling step in many ways, moving straight ahead then backing up, chasing, retreating, pivoting and a wild rush of pairs at each other, pivoting and narrowly missing a collision. These movements were taught by Athan Karras, and performed in the Oakland Greek Festivals.

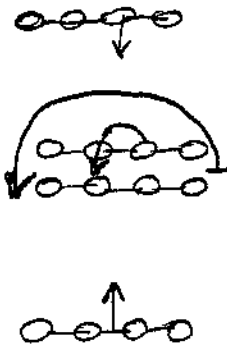
These maneuvers are for two lines opposite, 4 people to a line.



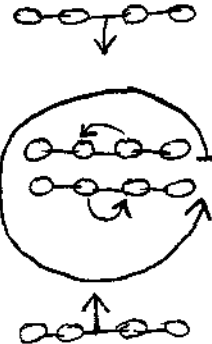
AdvAnce & Retreat



Advance & Advance



180 degree turn



360 degree turn



Rush and pivot turn

Presented by Ted Sofios

SOUSTA

Couple Dance

Couple dances are rare in Greece as most of the traditional dances are line dances. Besides this one there is the Karsilamas (Anti-krystos Makedonikos), the Ballos and the Tsiftitelli, more a Turkish harem dance.

This is certainly a courtship dance with its' advances and beckonings and rejections. All the elements of the oldest war in history are present in this flirtatious sousta.

In its' pure form as done in the villages, the man and woman face each other about 6 feet apart and using 8 measure sequences build themselves a dance based on the intensity of their feelings and their virtuosity.




Record: PILPS 940, record 3, side 3, band 5  
Panhellenion, Athan Karras and Chris Tasulis, side 2, band 7.

Rhythm: 2/4 quick-quick-slow (quick-quick-drop)

Starting position: *From* Hands on hips, right foot free.

Basic step in place




Measure

- 1  Step to the right on the Rt. ft. (quick)
- 2  Step to the right on the L ft. (quick)
- 3  Step back to the original starting position on the Rt. ft. (slow or drop)

4-6 Repeat to the left starting on the left ft.

This 2 measure sequence repeats 4 times, for a total of 8 measures.

Traveling step

- 1  Step forward on the Rt. ft. (quick)
- 2  Step forward on the L ft. (quick)
- 3  Step forward on the Rt. ft. (slow or drop)

4-6 Repeat above starting on L ft.

Repeat 4 times for a total of 8 measures.

Any number of basic square dance and round dance movements can be used by the couples, including do-si-do, arch, wind-mill, circle clockwise, join hands and pas de basque, or scissors in place, and change places, and 'wring the dishrag'.

*Additional Digs: (optional) ...*  
*... do circle ...*  
*... of 4 ...*



TIK

(Upright-Pontus)

The most popular of the dances of Pontus, it can be done slow in 5/8 time or in the faster 5/16. The 5 in the 5/8 is divided 3/2 or slow-quick. The 5 can also be divided 2/1/2 or slow-quick-slow.

Record: PILPS-940, Record 3, side 3, band 2.  
Folkraft LP-8, Vol. 3, Side A, Band 4.



Rhythm: 5/8 for single Tik, 5/18 for double Tik

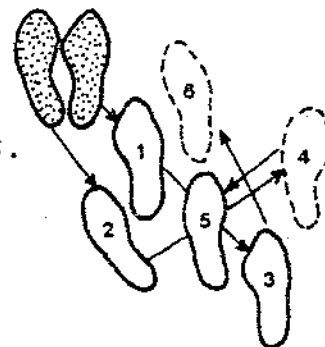
Starting position: V hold or inverted V hold. *preferred*



Measure

Single Tik

- 1-slow Step on the Rt. ft. back and slightly Rt.
- quick Step on the L ft. back of the Rt.
- 2-slow Step to the Rt. on the Rt. ft.
- quick Swing the L leg slightly out in front of Rt.
- 3-slow Step to the L on the L ft.
- quick Swing Rt. leg slightly out in front of L



Variation I

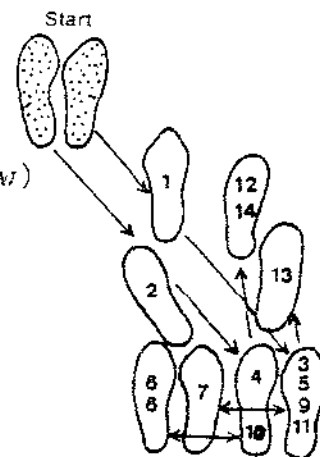
- 1 Same
- 2 Two-step right sideward (slow-quick-slow)
- 3 Two-step left diagonally forward (slow-quick-slow)

Double Tik

- 1 Same as single Tik
- 2 Same as single Tik
- 3 Same as single Tik
- 4 Step to the Rt. on the Rt. ft. (slow)
- Swing the L leg slightly out in front of Rt. (quick)
- 5 Step diagonally left forward with the L ft. (slow)
- Swing R ft. slightly forward of L (quick)

Double Tik-Variation I

- 1 Same
- 2 Two-step sideward R (slow-quick-slow)
- 3 Two-step sideward L (slow-quick-slow)
- 4 Two-step sideward R (slow-quick-slow)
- 5 Two-step L diagonally forward (slow-quick-slow)



*Handwritten notes:*  
16  
17  
18  
19  
20

AGRI OYUNU  
Turkey

SOURCE: Learned from TÜFEM Ensemble, Ankara, Turkey 1975  
 RECORD: HALAY 301, Side 1, Band 2,  
 Music played by Bora Özkök, John Burroughs, Allison Snow  
 FORMATION: Pinkie hold with arm swing.  
 RHYTHM: 5/8 Meter, counted  $\frac{1-2}{1}$   $\frac{3-4}{2}$   $\frac{5}{3}$  (S,S,Q)

METER: 5/8 PATTERN

Meas.

INTRODUCTION: *No intro*

FIG. I: TRAVEL STEP

- 1 In LOD step R, hands swing fwd (ct 1); bounce on R (ct 2); quickly step on L, swing hands bkwd (ct 3).
- 2-3 Repeat meas 1, twice more (3 in all)
- 4 Turning to ctr, stamp-step R in place (hands continue to swing fwd)(ct 1); stamp-step L in place, hands swing back (cts 2-3).
- 5-8 Repeat meas 1-4.

FIG. II: TO CENTER

- 1 Twd ctr, stamp-step R, hands swing fwd-back (ct 1); with L fwd (no wt) bounce on R (ct 2); step on L, hands are now at shldr ht (ct 3).
- 2 Stamp-step R in place, hands still shldr ht (ct 1); stamp-step L in place, hands swing down (cts 2-3).
- 3-4 Repeat meas 1-2, twd ctr.
- 5-8 Repeat meas 1-2, bkwd to original starting place.

Alternating do Fig. I in LOD and Fig. II twd ctr and back.

*Note: B.H. to B. ...  
 B.H. to B. ... as seen by on the recording ...*

Presented by Bora Özkök

BIR MUMDUR  
Turkey

Bora Özkök learned the steps from Nezihe Özkök, his mother who is Kurdish, and she learned them from her father. The dance is adapted to music from Southeastern Turkey.

RECORD: HALAY 302, Side 1, Band 2

FORMATION & STYLE: Mixed lines. Bodies very close with R shldr behind L shldr of person to R. Fingers gently clenched, a slight tension should be exerted at the hands by all participants, horizontally. Arms are bent at the elbow 90°. Short lines. Same size people should dance next to each other.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Wat 1 long meas of 24 cts and start the dance when the instrument "zurna" joins the rest of the instruments.

FIG. I: BASIC STEP

1 Facing ctr, step R in place (ct 1); step L across R, L leg straight (ct 2).

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

5 Step R in place (ct 1); chug on R in place bending body bkwd, Lift L fwd (ct 2).

6 Step L in place (ct 1); slightly lift L fwd, point toe down and step R in place (ct 2).

7 Repeat meas 6.

8 Step L in place (ct 1); lift R (ct 2).

9 Step R in place (ct 1); lift L (ct 2).

10-11 Repeat meas 6, twice more.

12 Step L in place (ct 1); stamp R in place (ct 2).

Repeat twice more (3 in all) after allowing 24 cts for Intro. Total 4 X 12 from the very beginning of the record.

FIG. II: TRAVEL STEP (Begin with singing)

1-8 Repeat Fig. I, meas 1, 8 times in LOD. Leader does small steps to keep line close

9-20 Repeat Fig. I, meas 1-12, 3 more times, the last two to the instrumental part.

When the singing starts again, repeat the exact same dance routine again, starting with the 8 meas (16 cts) of traveling step.

Presented by Bora Özkök

BITLİSTE BEŞBİN HANE  
Turkey

SOURCE: Learned from TÜFEM Ensemble, Ankara, Turkey 1975  
 RECORD: HALAY 301, Side 1, Band 1  
 Music played by Bora Özkök, John Burroughs, Alison Snow  
 FORMATION: Short lines, bodies of same ht, dancing very close, R shldr behind L shldr of person to R, fingers clenched gently, slight tension in hands by all dancers in a horizontal direction

METER: 3/8 PATTERN

Cts.

INTRODUCTION:

Bag pipe music, wait 16 cts until other instruments join in.

FIG. I: SLOW TRAVEL STEP

1-3 In LOD, step R <sup>L x R (2-3)</sup> across ~~L~~ (ct 1); ~~repeat cts 1-2~~ (cts 2-3).

4-5 Step R in place (ct 1); turn body slightly L (ct 2); touch L toe to L (ct 3).

7-9 Step L in place (ct 1); turn body slightly R (ct 2); touch R toe to R (ct 3)

10-18 Repeat cts 1-9.

FIG. II: FWD TO CTR AND BACK

1-2 Twd ctr with small steps, step R fwd (ct 1); slight bounce on R (ct 2).

3-4 Twd ctr, step L; slight bounce on L.

5-6 Repeat cts 1-2.

7-8 Touch L toe in front of the body; lean body slightly bkwd with R knee bent slightly.

9-10 Continue fwd, step L; small bounce on L.

11-12 Repeat cts 9-10 with opp ftwk.

13-16 Step L fwd; bounce on L; touch R toe fwd in front of body, L knee bent slightly, body leaning bkwd.

17-32 Repeat cts 1-16 moving bkwd. Cue: Bkwd R, L, R, touch L, step L bkwd, step R bkwd, step L bkwd, touch R toe to R,

Alternated Fig. I-II to end of music.

Note: This is a slow dance. The tempo is slow. The music is bag pipe music. Bora Özkök is the leader. The recording is by Bora Özkök. The title is "Bitlište Beşbin Hane".

Presented by Bora Özkök

DE GET BAYBURT  
Turkey

A popular tune in Turkey. The dance was choreographed by Bora Özkök with authentic steps from Bayburt.

RECORD: HALAY 303, Side 2, Band 2

FORMATION: Mixed lines, bodies very close, R shldr behind L shldr  
& STYLE of the person on the R, fingers gently clenched and a slight tension should be exerted at the hands by all participants, horizontal, arms bent at 90° at the elbows, short lines. Same size people should dance next to each other.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: No Intro, begin with music

FIG. I: SIDE DIPS

- 1 Step-dip L to L, body bent slightly.
- 2 Quickly step R,L in place, turning body to face LOD.
- 3 Step-dip R to R, body bent slightly.
- 4 Quickly step L,R in place, turn body twd ctr.
- 5 Repeat meas 1.
- 6 Repeat meas 2, face ctr.
- 7-8 Stamp-step R in place; repeat with opp ftwk.
- 9-16 Repeat meas 1-8.

FIG. II: STEP, HOP-STEP, FWD & BACK

- 1 Step L fwd (ct 1); hop on L (ct 2).
- 2 Touch R heel fwd (ct 1); step R (ct 2).
- 3-4 Step L,R fwd.
- 5 With wt on R, dip in place touching L toe fwd.
- 6 Bounce twice quickly on voth ft.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8 moving bkwd.

1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CLUB

Presented by Bora Özkök

DOKUZLU  
Turkey

Bora Özkök learned this dance from Günes and Ayşe Ataç, in the summer of 1971. It is from Gaziantep, Southeast Turkey. The name of the dance means "The one with nine."

This dance was presented in 1971 under the name "Dokuzlu-Antep."

RECORD: HALAY 304, Side 1, Band 2. Music played by Bora Ozkok and Alison Snow. Recorded in 1981.  
Also: FLDT (Folklore Dances of Turkey)(45EP), Side B, Band 4.

RHYTHM: 6/8 Meter, counted 1,2,3 4,5,6  
  1  2

FORMATION: Short lines of M and W in shldr hold.

---

METER: 6/8

PATTERN

---

Meas.

INTRODUCTION:

A long introduction. Bodies initially straight, lean to the L,R,L,R, shifting wt to L,R,L,R. Then bodies bend fwd and lean to the L,R,L. When bodies are swaying to R, all dancers yell a long "heeeey," as bodies bend back. Do the same on the fourth sway to the L and yell "heeeey" and bend body bkwd and continue the circular sway. A final "heeeey" twd the R and come up on L, ready to start the dance when the 6/8 rhythm starts. Tap R fwd 6 times and start dance.

FIG. I: JUMPS IN PLACE

- 1 Jump on both ft in place (ct 1); hop L in place, bend R back sharply (ct 2).
- 2 Hop L in place and touch R toe fwd (ct 1), hop on L and swing R to R (ct 2). The R knee is straight in meas 2.
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-6 Repeat meas 1-2.
- 7 Jump on both ft in place (ct 1); hop on R in place, bend L back sharply (ct 2).
- 8 Hop on R and touch L toe fwd (ct 1); leap onto L in place (ct 2).

FIG. II: GRAPEVINE TO LOD

- 1 Step R, bend body fwd and kick-swing L bkwd (ct 1); step L and straighten body with R toe pointing downward.(ct 2).
- 2 Step R, point L toe down and bend body back (ct 1); step L and straighten body.
- 3-8 Repeat meas 1-2, 3 more times in LOD (4 in all).



FIG. III: SQUAT-KICKS

- 1 Squat on both ft (ct 1); come up 1/2 way on L and kick R fwd (ct 2).
- 2-4 Repeat meas 1, 3 more times (4 in all). The music slows slightly.

FIG. IV: MAKING A #9 WITH TWO-STEPS

- People in middle of line do steps in place
- 1-3 Starting R, leader moves fwd to make a #9 with 3 two-steps.
  - 4-5 With wt on R, stamp L twice yelling "hey, hey."
  - 6-8 Starting L, leader moves back with 3 two-steps.

FIG. V: JUMP-LIFTS

- 1 Jump on both ft (ct 1); hop on R, lift L twd R (ct 2).
- 2 Jump on both ft (ct 1); hop on L, lift R twd L (ct 2).
- 3-6 Repeat meas 1-2, twice more (3 in all)

Start dance from introductory taps again, only 2nd and 3rd times around, there are only 4 taps with R. Dance is done 3 times complete, except on 3rd repeat of dance after Fig. V, meas 1-4 (4 jump-hops); jump on both ft (ct 1); hop on R and lift L (ct 2); slap L fwd on floor...the end.

1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

DÜZ HORON  
Turkey

This dance was presented in Bora Özkök's annual siminar-symposium at Lake Abant, Turkey, 1980. The dance is from the Black Sea costal city of Akçaabat. Another dance was taught in 1975 under the same name. The name means "Basic Horon."

RECORD: HALAY 303 (45 EP), Side 1, Band 2. Music played by Bora Özkök, John Burroughs and Alison Snow.

FORMATION: M and W in short lines of 5-8 people. Hands joined and down, but held at fingertips.

RHYTHM: *1 2 3 4 5 6 7 8*  
7/8

METER: 7/8

PATTERN

Cts.

INTRODUCTION: 8 cts, no action

FIG. I: BASIC STEP

- 1-2 Hop R in place
- 3-4 Hop L in place.
- 5 Step R in place
- 6 Flick L ft L
- 7 Step L slightly fwd
- 8 Lift R fwd slightly
- 9 Step R bkwd
- 10 Step L bkwd.
- 11-20 Repeat cts 9-10

FIG. II: HOP-BRUSH STEP

- 1-8 Hopping L fwd, brush R toe fwd and extend hands twd ctr, 8 times.
- 9-16 Moving bkwd, hop on L and touch R toe to L and R of ctr, alternately 8 times. Hands still extended fwd in front of shldr.

FIG. III: JUMP-DIPS

- 1 Jump on both ft in place with knees bent, while pulling hands so that "elbows are bent in front of shldr" pos.
- 2 Jump-dip in place, straighten knees, hands start up.
- 3 Jump fwd on both ft, bend knees, hands start to swing down.
- 4 Jump-dip in place, straighten knees, hands are now in back of body, having completed swing.
- 5 Jump fwd on both ft, bend knees, hands swing fwd with bent elbows.
- 6 Jump-dip in place, straighten knees, hands swing quickly down next to body.
- 7-9 With wt on L and hands at sides, bend L knee 3 times while touching R toe slightly fwd, Shake shldr 3 times.
- 10 Turning L to face RLOD, hop-chug L in place while bending R elbow to help with turning of body.
- 11-13 Repeat cts 7-9, facing RLOD.

- 14 Hop-chug<sup>en</sup> L in place, turn to face ctr, lift R fwd and hands are down at sides.
- 15 Touch R heel fwd
- 16 Step R in place
- 17 Touch L heel fwd
- 18-20 Do 3 scissors in place: step L in place and kick R fwd; step R in place and kick L fwd; step L in place and kick R fwd. Hands swing up on 2nd scissors and down on 3rd.
- 21-24 Repeat cts 7-20

FIG: IV:

- 1-10 Repeat basic step, but begin with meas 5: R (1), flick L (2), L fwd (3), bounce L, slight lift R (4), R bkwd (5), L bkwd (6), R in place (7), lift L (8), L in place (9), lift R (10).
- 11-30 Repeat cts 1-10, twice more (3 in all).

Repeat Fig. II-III again.

*Handwritten notes:*  
Start with...  
...  
...  
...  
... (3x) ...

ESMER  
Turkey

TRANSLATION: Brunette

RECORD: HALAY 304, Side 1, Band 1 2/4 Meter

FORMATION & STYLE: Arms down, bodies touching-close, R shldr behind next person's L shldr, hands clenched with neighbors', firm but not overpowering. Same size people should dance next to each other. A horizontal tension should be exerted at the hands to keep the whole line firm. Dance is bouncy thru-out. Add shldr shimmies as desired.

Meas.

PATTERN

INTRODUCTION: None; begin with the first note, or wait 8 cts (4 meas) & do meas 1-3, 4 times in all, deleting meas 16 1st time.

FIG. I: BASIC STEP

- 1 Stamp R fwd (ct 1); step R in place (ct 2).
- 2 Step L, R in place (cts 1, 2).
- 3 Stamp L fwd, bend body a bit bkwd (ct 1); step L in place, Bow body fwd (in place) (ct 2).
- 4-15 Repeat meas 1-3, 4 more times (5 in all).
- 16 Dip-bend knees again in place, bend body a bit back (ct 1); bend fwd slightly, straightening the knees (ct 2).

FIG. II: TRAVEL STEP

- 1 Stamp R fwd (ct 1); step R in place (ct 2).
- 2 Step L across R, arms coming up, elbows bent 90°(ct 1); step R in LOD (ct 2).
- 3 Repeat meas 2
- 4 Stamp L twd ctr (ct 1); step L and bend body fwd (ct 2).
- 5-8 Repeat meas 1-4. Hands come down on ct 2 of meas 8.  
Repeat dance from beginning.

Verse 1

Esmerim bicim bicim  
(I have got all kinds of  
brunettes)  
Ölürem esmer için  
(I'll die any day for my  
burnettes)  
Alem bana düşmandır  
(The whole world simply  
hates my guts)  
Esmer sevdiğim için,  
ay, ay  
(Because I succeed with all  
my plots, ay, ay)

Chorus

Hele loy, loy, loy, kibar  
yarım esmerim loy//  
(C'mon loy, loy, loy my  
pretty burnettes, loy)

Verse 2

Bir taş attım habaya  
(I threw a rock and made it  
sail)  
Düştü mahpushanaya  
(But it fell into the city  
jail)  
Onbes kızı kandırdım  
(I fooled fifteen girls to  
their doom)  
Bir sise lavantaya, ay, ay  
(With only one bottle of  
perfume, ay, ay)

Chorus

Verse 3

Esmer bugün ağlamış  
(My brunette had cried  
today)  
Cigerimi daglamış  
(That hurt me in the worst  
way)  
Kara kasın üstüne  
(over her pretty black  
eye-brows)  
Siyah pusi bağlamış,  
ay, ay  
(She had put a black scarf  
now, wow!)

Chorus

Verse 4

Esmerin adı gerek  
(Just you name me the brunette)  
Alnında takı gerek  
(I will rise up to decorate)  
Yarı esmer olanın  
(Him who is partial to a brunette)  
Zincirden bağı gerek, ay, ay  
(Needs strong chains, instead  
of a belt, ay, ay)

Chorus

Verse 5

Gidersen uğur ola  
(If brunette and I ever depart)  
Taş bağla yolun ola  
(I will always be hers in heart)  
Benden başka seversen  
(But if she loves somebody else)  
İki gözün kör ola, ay, ay  
(For me, life will make no more  
sense, ay, ay)

Chorus

Translation and verses by: yours  
truly a brunette lover,

Bora Ozkok

Note: There are "s, ş; o, ö; u,  
ü; c, ç; i, ı;" in the Turkish  
alphabet.

## BIOGRAPHY'S

JEFF O'CONNOR A native of California, has been dancing from the age of 5. He comes from a family where music and dance play an important role. While growing up in Stockton he performed as a child and later taught Highland School and college folk dance groups. During high school he joined Camtia Ensemble of Sacramento. After graduating he toured Europe observing the various cultures and performing groups. Upon returning to the USA he was invited to join Westwind International Folk Ensemble in San Francisco. In 1976 was appointed as Artistic Director. Under his direction Westwind performed throughout the bay area and in 1977 toured Southern France and Northern Spain performing their collection of American material.

For many years Jeff has been active at the University of the Pacific Stockton Folk Dance Camp, teaching Big Circle Mountain Clog dance and singing. It is at Stockton Folk Dance Camp that he met the Bannerman's who sparked his interest in Big Circle dance. He has made several trips to North Carolina to study and research the Appalachian mountain culture with the Bannerman family. Jeff has developed his own teaching techniques in Big Circle Mountain Clog Dance and has taught workshops throughout Northern California. In 1979-80 he was hired by Stanford University as a specialist in teaching American Dance.

Jeff's professions are many. In July of this year he completed working at Stanford University, managing the "Lou Henry Hoover House," the Presidents residence, where he was in charge of all the formal events. His other interests are: carpentry, art, nordic skiing, wind surfing and cooking. He has cooked at Mendocino Woodlands for English and American camps. In addition to weddings and other special events. He is now in the process of moving to Eureka in Northern California to open a catering business.

STEPHEN KOTANSKY He grew up in California, in the area near Palo Alto. After high school he moved to Southern California, and danced for some time with AMAN. Some nine years ago he went to Germany, and based there studied dance in many parts of Europe. He taught classes, gave dance concerts, and taught in workshops and camps in several European countries. In the winter of 1979-80 he made his first trip back to the United States and taught in several workshops and camps. He now lives in New York, making that his headquarters while expanding his teaching in the United States.

Presented by Bora Özkök

HALAY  
Turkey

Bora Özkök learned the dance in Berkeley, Calif., 1970, from Turks who had learned it from Cavit Kangöz. The dance style is from Eastern Turkey.

RECORD: HALAY 302, Side 2, Band 2 (Music played by Bora Ozkok and Alison Snow.)  
Bozok 106 (45 EP), Side \_\_\_\_\_, Band \_\_\_\_\_.

FORMATION: Mixed lines with bodies very close, R shldr behind L shldr of person on R, fingers gently clenched, a slight tension should be exerted at the hands by all participants, arms bent 90° at the elbows. Short lines. Same size people should dance next to each other.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: No Intro, or start after 1 meas or 14 cts

FIG. I: DIP BOUNCES

- 1 Facing ctr, step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); with wt on R, touch L toe slightly fwd (ct 2).
- 3 Push both knees fwd and dip in place, as body leans back (ct 1); bounce twice quickly in place and straighten body (cts 2,&).
- 4 Repeat meas 3, except step L in place on ct (&).

FIG. II: KNEE BENDS

- 1-2 Repeat Fig. I, meas 1-2.
- 3 Bend knees and circle them CW from L to R, heels raise slightly.
- 4 Repeat meas 3.

FIG III: JUMP, BOUNCES

- 1-2 Repeat Fig. I, meas 1-2
- 3 Slight jump fwd on both ft, knees bent, both arched bkws (ct 1); bounce twice (quickly) in place (cts 2,&).
- 4 Repeat meas 3, except jump bkwd on both ft (no bounces) on ct 2.

FIG. IV: YELL "HEY"

- 1-2 Repeat Fig. I, meas 1-2.
- 2 Stamp L fwd (ct 1); quickly step L,R in place (cts 2,&).
- 3 Stamp-step L in place.
- 4 Lift R, knee bent at 90°, toe pointing down and yell "hey".

SEQUENCE:

Step I: 4x	Step II: 4x;	Step III: 4x;	Step IV: 4x
" " 2x	" " 2x	" " 2x	" " 2x

Presented by Bora Özkök

İSTİP  
Turkey

Bora Özkök learned İstip (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 EP), Side B, Band 2.

FORMATION: Partner dance performed in a line, W on M's R. Hands in "V" pos. When a hand is free it is placed on hip, palm out.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: No Intro., begin with music.

STEP I: STEP-HOPS IN LOD AND RLOD

- 1 Step-hop R,L in LOD.  
 2 In LOD step R,L,R (cts 1-3); hop on R, lift L as body turns to face RLOD.  
 3-4 Repeat meas 1-2 in RLOD, with opp ftwk. End facing ctr.  
 5 Step-chug R behind L, swing L behind R (cts 1-2); repeat cts 1-2 with opp ftwk (cts 3-4). Do step in place.  
 6-9 Repeat meas 5, 4 more times (8 leg swing, 10 in all).  
 10 Hop twice on R (cts 1-2); step L (cts 3); stamp R, no wt (ct 4).  
 11-20 Repeat meas 1-10.

STEP II: PARTNERS HOLD BOTH HANDS, TURN

- 1-2 Repeat Step I, meas 1-2.  
 3-4 Repeat Step I, meas 3-4 (step-hops), end holding both hands with ptr, R arms straight, L arms bent and R sides adjacent.  
 5-7 Turn CW with ptr with 6 step-hops, begin R.  
 8-9 Reverse direction and arms (L arm straight, R elbow bent), repeat meas 5-7 turning CW with 6<sup>1/2</sup> step-hops, begin R.  
 10 Repeat Step I, meas 10, to reform orig line.  
 11-20 Repeat meas 1-10.

STEP III: ELBOW TURNS

- 1-2 Repeat Step I, meas 1-2.  
 3-4 Repeat Step I, meas 3-4. Release hands, hook R elbows at shldr ht.  
 5-10 Repeat Step II, meas 5-10 (turns with step-hops). At end of this Step, M swing sharply to face LOD and continue with Step I, meas 1-2, etc.

To repeat dance, repeat each step one more time. then repeat Step I, meas 1-10. Finish dance with extra strong stamp fwd on R and raise arms fwd above head yelling "hey."



Presented by Bora Özkök

KALAYCI  
Turkey

Bora Ozkok learned the dance from Yusuf Dener in Izmir, Turkey, 1977. Kalayci translates "pot polishing man with tin," polishing copper utensils, etc. The dance was originally done by the Turkish minority of Macedonia.

PRONUNCIATION: Kah-lahy-cuh

RECORD: HORON-106 (45, EP), Side 1, Band 2

FORMATION: Fig. I-II hands are on shldr. Fig. III, release hands and do Fig individually (no hands).

RHYTHM: 9/8 Meter, Karsilama

METER: 9/8

PATTERN

Meas.

INTRODUCTION: 2 meas, no actionFIG. I:

- 1 With wt on L, lift R and raise on ball of L ft (cts 1-2); step R (cts 3-4); step L (cts 5-6); bounce on L (ct 7); step R (ct 8); hold (ct 9).
- 2 Repeat meas 1 with opp ftwk.
- 3 With wt on L, point R toe in LOD (ct 1); hold (ct 2-4); point R toe twd ctr (cts 5-6); point R toe to R (cts 7-9).
- 4 Pivot on ball of L ft and bring R next to L while twisting L (cts 1-2); twist R (cts 3-4); twist L (cts 5-6); twist R (cts 7-9).
- 5-32 Repeat meas 1-4, 7 more times (8 in all).

FIG. II:

- 1-2 Repeat Fig. I, meas 1-2.
- 3 With wt on L, turn twd ctr and bend L knee quickly to lower R knee downward (do not touch floor, but come close (cts 1-4); straighten L knee (ct 5); quickly touch R toe fwd (ct 6); with wt still on L, touch R toe to R (cts 7-9).
- 4 Repeat Fig. I, meas 4, twists.
- 5-16 Repeat, meas 1-4, 3 more times (4 in all).

FIG. III:

- Release hands and face LOD, hands and feet move in opposition.
- 1-2 Repeat Fig. I, meas 1-2.
  - 3 Squat down with hands in front of body and stretched, palms facing down, knees touching (cts 1-4); jump up, ft apart, hands stretched to sides with palms up, look up (cts 5-6); jump to close ft, bring hands to hips and hold (cts 7-9).
  - 4 Individually with hands on hips, repeat Fig. I, meas 4 (twists).  
~~until end of dance.~~

*Repeat the dance (8 in all), 7 times in all. 4  
full "top-hy" on the 1st.*

1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

KOÇERI  
Turkey

Bora Özkök learned this dance from Günes, Ataç, Istanbul, Turkey 1970. It was introduced in Bora Ozkok's Tour of Turkey 1980 in Artvin, Northeast Turkey.

RECORD: HALAY 303, Side 1, Band 1  
Music played by Bora Özkök, John Burroughs, Alison Snow

FORMATION Shldr hold, short lines of 8-10 people, mixed lines.  
& STYLE: Please keep elbows straight and hold shldrs up on own power and do not press down on neighbor's shldrs. Same size people should dance next to each other.

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METER: 2/4 PATTERN

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Meas.

INTRODUCTION: 8 cts (4 meas) no action

- FIG. I: BASIC TWIST STEP
- 1-2 In LOD, step R,L,R (cts 1-3); lift L, point toe down (ct 4).
- 3 Turning to face RLOD, step L in place and point R knee in RLOD (ct 1); turning to face LOD repeat ct 1 with opp ftwk (ct 2).
- 4 Step L and lean slightly to L (ct 1); lift R slightly and point R toe down (ct 2).
- 5-12 Repeat meas 1-4, 3 more times (4 in all).  
Note: When repeating dance do Fig. I, 4 times (16 meas).

- FIG. II: HOP-SKIP IN LOD
- 1 Hop-skip R,L in LOD.
- 2 Jump in place on both ft (ct 1); bounce on R, lift L and point toe down (ct 2).
- 3 Return to ~~orig~~ pos by backing up with 2 scissors: step L bkwd and kick R fwd, repeat with opp ftwk.
- 4 Jump in place on both ft (ct 1); bounce on R, lift L and point toe down (ct 2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all)

- FIG. III: HOP-BRUSH TO CTR
- 1 Turning to face ctr, hop on L (small)(ct 1); brush R toe fwd (ct 2).
- 2 Repeat meas 1.
- 3-4 Repeat Fig. II, meas 3-4.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

STEP III: TOUCH-BRUSH THE LEFT

- 1-2 Repeat Step II, meas 1-2.
- 3 Hop on R and touch L toe in front of R (ct 1); brush L back next to R, bending body quickly fwd (ct 2).
- 4 Lift L fwd quickly straightening body (ct 1); step L in place (ct 2).
- 5-6 Repeat Step II, meas 5-6, without yells.

Do Step III, a total of 6 times.

Leaders of each line gives the change signal by either yelling "gec,gec, gec, gec" loudly 4 times in rhythm with the music, or simply yelling "change" in the language understandable to the dancers.

Presented by Bora Özkök

OGUZLU  
Turkey

Oguzlu (O-ooz-loo) is a dance from the "Oguz" tribe that started the Ottoman empire, 1300 A.D. Bora Özkök learned the dances from various ensembles in Istanbul, Turkey, 1970. This is one of the oldest known dances in Turkey. Perhaps 700 years old.

This dance was taught in 1971 under the name "Oguzlu-Antep," and the steps are slightly different.

RECORD: Bozok (45 EP), Side 2, Band 2.  
FLDT-1 (Folklore Dances of Turkey), Side A, Band 3,  
slow record slightly.

FORMATION: Mixed, short lines, with bodies very close. R shldr behind L shldr of person on R. Fingers gently clasped. A slight tension should be exerted at the hands. Arms are bent at 90° angles. Same size persons should dance next to each other, because of the length of elbows being crucial for a comfortable hold.

RHYTHM: 6/8 Meter, counted:  $\frac{1,2,3}{1}$   $\frac{4,5,6}{2}$

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METER: 6/8                      PATTERN

---

Meas.

INTRODUCTION: Begin on meas 2 or meas 6

STEP I: BOW-STEP

- 1 Moving in LOD, step L across R bending body fwd, knees straight (ct 1); step R, bending body bkwd and touching L toe fwd, both knees bent (ct 2).
  - 2 Repeat meas 1, ct 1 (ct 1); step R next to L while bending both knees together (ct 2).
  - 3 Bend both knees again, in place (ct 1); step L,R in place (cts 2,&).
- Do Step I a total of 4 or 6 times (leader decides).

STEP II: HEY-HEY-HOPPA

- 1 Hop on R in place and touch L toe across R (ct 1); step L next to R, bending R sharply in back, turn body slightly in RLOD (ct 2).
  - 2 Repeat meas 1, with opp ftwk and direction.
  - 3 Repeat meas 1
  - 4 Stamp R in place twice, leader yelling "hey-hey."
  - 5 Step R in place (ct 1); lift L fwd in reverse bicycle motion, all dancers yell "hoop pa."
  - 6 Step L in place with emphasis finishing the "pa" part of the yell (ct 1); step R (ct 2).
- Do step twice in place, once fwd, once bkwd and twice twd LOD.  
Do a total of 6 times.

Presented by Bora Özkök

ÜÇ AYAK  
Turkey

Bora Özkök learned this dance from Ercument Kilic of the Turkish National Ensemble in Ankara, Turkey, 1977. The dance is from the villages of Kars (not the city) in Northeastern Turkey on the Russian border.

RECORD: HORON 102, Side 2, Band 1

FORMATION: M and W in a line with little fingers joined at shldr ht.

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METER: 4/4                                  PATTERN

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Cts.

INTRODUCTION: Bounce in place for 8 cts or start immediately.

FIG. I: SLOW WALK

- 1 Facing ctr, moving and looking R, step R as hands move R.
- 2 Step L across R, hands move L and look L.
- 3 Step R to R, hands bounce in place, look R.
- 4 Touch L toe across L as hands bounce in place, look R.
- 5 Step L in place, hands bounce in place, look L.
- 6 Touch R across L, hands bounce in place, look L.
- 7 Extend R heel to R, hands bounce in place, look R.
- 8 Touch R toe across L, hands bounce in place, look L.

Cts 1-8 are done until the music gets fast. On the last ct 8, hands are swung down and back quickly.

FIG. II: RUN, HOPS

- 1 Moving in LOD, run on R, hands swing fwd.
- 2 Run on L, hands swing bkwd.
- 3 Face ctr, jump on both ft in place, hands begin to swing fwd.
- 4 Hop on R while lifting L under body, hands move overhead.
- 5 Small hop on R, touch L toe twd ctr.
- 6 Small hop on R, lift L toe 3" from floor (point down)
- 7 Repeat ct 5.
- 8 Leap onto L beside R as you lift R slightly in back, hands swing down.

Cts 1-8 are done 10 times total. On last ct 8 (10th time), all stop, hands down. Ct 9 - stamp R in place yelling "Hey."

Presented by Bora Özkök

YAYLALAR  
Turkey

Bora Özkök learned this dance from Hamit Celimli in Istanbul, Turkey, 1977. The dance is a choreography of music from Elazig and is known throughout Turkey. It represents the happy atmosphere of a village wedding. The tune is also well known.

PRONUNCIATION: Yigh-lah-lar

RECORD: HALAY 301, Side 2, Band 1

FORMATION: M and W in lines or circle, standing very close together, so that arms are straight down and touching neighbors' arms, L shldr in front of R shldr. Fingers should be gently interlocked and tension is maintained in the line by pressing your own arms close to yourself. *4. My father's body.*

METER: 2/4

PATTERN

Cts.

INTRODUCTION: (Lean R,L,R,L,R and finish at ctr)

The introductory movement, getting ready for the dance, is done while zurna plays. Start dance with the drum. With bodies close, ft together (4 cts); press R hands down and raise L hand as you lean to R (4 cts); reverse hand pressure and lean L (4 cts). Repeat leaning to R and to L for duration of intro.

BASIC STEP:

- 1 Step R to R.
- 2 Lean fwd slightly and step L across R with straight leg.
- 3 Step R to R, turning body slightly L.
- 4 Point L toe diag fwd L.
- 5 Step L in place, turning body slightly R.
- 6 Point R toe diag fwd R.

Repeat until end of singing and start of zurna solo.

TURNING STEP:

- 1 Leader calls "haydi" or "hoppa" and everyone releases handhold and steps outside of circle to make room for turning. Step R, starting to turn to R, and clap hands at shldr level.
- 2 Step L continuing turn and clap hands.
- 3 Step R to R completing turn, turning body slightly L, clap.
- 4 Point L toe fwd L and clap.
- 5 Step L in place, turning body slightly R, and clap.
- 6 Point R toe fwd R and clap.

Repeat turning step 3 times, 4 in all until singing starts, then you resume the close hand hold and start dance over. It is important that the dancers stay close together during the turning step and move twd the ctr to a closer hold once the Basic Step resumes.

1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Ozkok

ZİOĞS

ZİOGS  
Turkey

This dance is from Kirklareli, a Turkish-Thracian town on the Bulgarian border. The dance was learned from Mehmet Erturk, Ankara,



RECORD: HALAY 909, Side 2, Band 1

FORMATION: M and W in lines in shldr hold.

METER: PATTERN

Cts.

INTRODUCTION: Zurna plays a musical intro, begin dance with Davul (drum).

Step R, brush L slowly up to knee, flex on 4th beat of drum.

FIGURE: (Fand and move in LOD throughout dance)

1 Step L fwd, Lift R to L ankle.

2 Flex L knee.

3 Step R to R.

4 Step L across R

5 Step R to R.

6 Hold, flex R knee,

7 Step L across R

*Handwritten notes:* ... R ... L ...

Presented by Jerry Helt

**CLOVERLEAF:** From a completed double pass thru position, the lead dancers step forward slightly, separate, and move independently one quarter of the way around the outside of the square until they make contact with another dancer coming toward them. With this person they turn to face the square and step forward toward the center. Those dancers second in line simply follow the person in front of them by first moving forward, then dividing and moving one quarter around the square until they meet the person coming toward them. They turn, and as a couple, face directly behind the others to end in starting double pass thru position. **(Single Couple):** The couple separates and each dancer moves in an arc to the next designated position or to follow the next call.

**STYLING:** *It is important to move forward first before turning away. This will help to avoid a "jam-up" and allow everyone to move with comfort. It should be a flowing pattern, not a stop and go series of jerky movements. The trailing dancers should also step forward before looping back and around to follow the lead person. COUNT: A minimum of 4 steps is required.*

CLOVERLEAF EXAMPLE

HEADS PASS THRU & CLOVERLEAF  
EVERYBODY DOUBLE PASS THRU & CLOVERLEAF  
CENTERS PASS THRU, LEFT ALLEMANDE  
PROMENADE YOUR PARTNER HOME

**TURN THRU:** Start with two facing dancers. Each takes the right forearm of the other and moving clockwise they turn 180°. Having exchanged places they move directly forward passing right shoulders, releasing arm-holds and ending back to back with that person they formerly faced.

**STYLING:** *Remember the principle of an arm turn. It should be a comfortable movement with the hand on the inside of the arm of the person with whom you are going around. hand flat against the forearm of that person, past the wrist but not past the elbow joint. The elbow is bent at about a 45° angle. The center of the turn will be at the joined arms, so that each*

TURN THRU EXAMPLE

HEADS FORWARD, TURN THRU  
SEPARATE AROUND ONE  
INTO THE MIDDLE LEFT TURN THRU  
WITH THE OUTSIDE TWO TURN THRU  
EVERYBODY "U" TURN, LEFT ALLEMANDE

**EIGHT CHAIN THRU:** Four couples are lined up across the square, two are on the outside facing in while the two on the inside are back to back, each one facing an outside couple. Couples in the center do a right and left thru movement by giving a right to the one they face on the outside, moving by and giving a left to their partner for a courtesy turn to face the set. The ones starting on the outside having given a right to the first, walk straight ahead, left to the next and walk by, give a right to the couple on the outside for a right and left thru movement. This action is continued for approximately 21 steps or until all couples, working simultaneously, have taken eight hands and finish at their starting point.

**STYLING:** *It is well to remember that the "pull by" is not a "jerk" and is simply a help each person extends to the other as he moves past. Your caller may show you some easy ways to do an equivalent to the courtesy turn portion of this movement. It is important that a courtesy turn or an equivalent type of movement be used here to avoid taking on the appearance of a grand right and left. COUNT: From a standing position it will require 21 steps. It can be done by utilizing fewer steps but for comfortable styling the movement should not be rushed.*

EIGHT CHAIN THRU EXAMPLE

HEADS SQUARE THRU FOUR HANDS  
EIGHT CHAIN THRU EIGHT HANDS

- - - -  
- - - -  
CORNER SWING, PUT HER ON YOUR RIGHT  
CIRCLE EIGHT IN A RING  
HEADS WHEREVER YOU ARE  
FORWARD SQUARE THRU FOUR HANDS  
EIGHT CHAIN THRU SEVEN HANDS  
- - - -  
LEFT ALLEMANDE, PROMENADE HOME

HEADS RIGHT & LEFT THRU  
SQUARE THRU FOUR HANDS  
EIGHT CHAIN THRU SIX HANDS  
DO SA DO ALL THE WAY AROUND  
EIGHT CHAIN THRU FIVE HANDS  
EVERYBODY CALIFORNIA TWIRL  
EIGHT CHAIN THRU FOUR HANDS  
DO SA DO ALL THE WAY AROUND  
EIGHT CHAIN THRU THREE HANDS  
EVERYBODY CALIFORNIA TWIRL  
EIGHT CHAIN THRU TWO HANDS  
DO SA DO ALL THE WAY AROUND  
EIGHT CHAIN THRU ONE HAND  
EVERYBODY CALIFORNIA TWIRL  
LEFT ALLEMANDE



**SWEEP A QUARTER:** Facing couples with inside hands joined with partner will continue a 90° circling movement either right or left depending upon previous body flow direction.

*STYLING: Remember that this is a circling movement so a slight bend of the arms is all that is necessary. If one person bends the arm more than the other, it will result in a strain on the arm and wrist and will restrict the movement of the other person. COUNT: Since the movement is only a one-quarter circle and is never done from a static position, most dancers accomplish it in 4 steps.*

SWEEP A QUARTER EXAMPLE

HEADS FORWARD, VEER LEFT  
BEND THE LINE, SWEEP A QUARTER (LEFT)  
TO THE RIGHT VEER, BEND THE LINE  
SWEEP A QUARTER (RIGHT)  
LEFT ALLEMANDE

**PASS TO THE CENTER:** From an eight chain thru formation all dancers will pass thru. Those reaching the outside of the square will do a partner trade while those reaching the center are ready to react to the next call. From two parallel ocean wave formations those facing out, away from the center of the square, release handholds, move forward and do a partner trade. Those facing into the center of the square move forward to follow whatever call comes next.

*STYLING: Those who are "outsides" must remember to trade. Those who move into the center must listen for the follow-up command and not make the mistake of doing a pass thru with the dancers they are facing. Once this happens you'll find it is impossible to recover and go on to complete the next movements. COUNT: For comfort allow at least 4 beats for the blended pass thru and partner trade.*

PASS TO THE CENTER EXAMPLE

HEADS SQUARE THRU FOUR HANDS  
PASS TO THE CENTER  
CENTERS PASS THRU  
PASS TO THE CENTER  
CENTERS PASS THRU, LEFT ALLEMANDE  
PROMENADE HOME

**SPIN THE TOP:** From an ocean wave formation of four people (facing in alternating directions) the formation will break in the center and ends will turn the adjacent dancer halfway around. The new center two will then take a handhold and turn in a forward direction three quarters around. While the centers are turning, the outside two (end) dancers will move forward one quarter of the way around and join the inside two in another ocean wave formation of four, at right angles to the original formation. At the completion of the movement dancers will be adjacent to the same person with whom they started. Ends become centers; centers become ends.

*STYLING: As in any ocean wave - swing figures, remember that the turns are equal movements for both persons involved in the action. This is a flowing movement and should be entered into without a stop from the preceding movement and should just as effortlessly blend smoothly into the follow-up movement. COUNT: Depending on the preceding action, it will take from 6 to 8 steps.*

SPIN THE TOP EXAMPLE

HEADS FORWARD RIGHT & LEFT THRU  
HEADS SPIN THE TOP  
SPIN THE TOP AGAIN  
SPIN THE TOP, BOYS RUN RIGHT  
WHEEL & DEAL, PASS THRU  
LEFT ALLEMANDE

**CENTERS IN:** When two couples are facing in the same direction and one is directly behind the other, the leading couple will step apart and the couple coming from behind will move in between ending in a line of four. When two couples are facing each other, those on the outside or perimeter of the square will step apart. Those on the inside of the square will move in between ending in a form of two-faced line.

**STYLING:** Remember when you are the lead couple that you must step apart and away from each other to allow room for the other couple to move in between you. **NOTE:** When you hear the call Centers In, if there is no couple in front of you, it is your responsibility to step apart so that the other couple may move in between you. "Centers" refers to those couples who are nearest to the center of the set. Centers In calls for the centers to squeeze in between the lead couple.

#### CENTERS FAMILY EXAMPLE

HEADS PASS THRU & "U" TURN  
SIDES FORWARD STAR THRU  
ALL DOUBLE PASS THRU  
CENTERS IN, ALL CALIFORNIA TWIRL  
LINES FORWARD, STAR THRU  
CENTERS IN, ENDS FORWARD STAR THRU  
THE OTHERS CALIFORNIA TWIRL  
LEFT ALLEMANDE, PROMENADE HOME

**CENTERS OUT:** When two couples are facing out in the same direction and one is directly behind the other, the lead couple will remain in place as the couple coming from behind (centers) will separate slightly and move forward to form the ends of a line of four with the other couple. When two couples are facing each other, those on the outside or perimeter of the square will remain in place. Those on the inside of the square will separate slightly and move forward to form the ends of a line of four, centers facing in and ends facing out.

**STYLING:** Most of the action falls to the centers who must do the dividing and moving forward. Inactives must be alert to the follow-up call.

#### CENTERS OUT EXAMPLE

FOUR LADIES CHAIN ONE QUARTER  
HEADS FORWARD, STAR THRU & ROLL A HALF SASHAY  
ALL DOUBLE PASS THRU, CENTERS OUT  
BEND THE LINE, STAR THRU  
CENTERS OUT, ENDS RUN  
CIRCLE EIGHT TO THE LEFT HOME

**CAST OFF:** From a line of four dancers, those in the center release handholds and working as a couple with those on the ends of the lines, with the ends holding the pivot and the centers moving forward, the couple turns the designated distance. The distance to be covered in the Cast Off is determined by the call (three quarters or 270°; one half or 180°; one quarter or 90°).

**STYLING:** The person on the end serving as a pivot must remember that his turning speed will be considerably slower and he will take smaller steps than the person working beside him. This is one of a long family of "non-sex" figures where it's just as common for two men or two ladies or a man and lady in reverse setup to work together. The person on the end will have the arm from shoulder to elbow in a vertical position, but extended a few inches out and away from the side, the forearm and hand directed straight ahead. The person on the inside who will do the moving will simply take his (or her) adjoining hand. This handhold, while offering security in making any follow-up

#### CAST OFF EXAMPLE

HEADS LEAD RIGHT, CIRCLE TO A LINE  
LINES PASS THRU, CASTOFF 1/4  
ALL CALIFORNIA TWIRL  
LINES PASS THRU, CASTOFF 1/2  
LINES PASS THRU, CASTOFF 3/4  
ALL CIRCLE EIGHT LEFT TO HOME

**WALK AND DODGE:** From identical, parallel waves or from two identical, parallel couples, with partners facing in opposite directions, dancers facing in walk across the square (circulate) to take the place of the person who was directly in front of them. Those facing out side-step (dodge) to fill the spot vacated by the "walker" who was formerly beside them.

**STYLING:** Dancers facing out (dodgers) must move as soon as the dancer beside them begins to move across the set so that their spot is vacated in time for the person walking across the set to move into position. Those facing out must also remember to remain facing out and not turn back. **COUNT:** It will take the person moving across the set about 4 steps to move into position.

#### WALK & DODGE EXAMPLE

HEADS PASS THRU, BOYS RUN RIGHT  
BOYS WALK, GIRLS DODGE  
BOYS RUN RIGHT  
BOYS WALK, GIRLS DODGE  
GIRLS "U" TURN  
GIRLS WALK, BOYS DODGE  
GIRLS RUN RIGHT  
GIRLS WALK, BOYS DODGE  
HEADS "U" TURN  
LEFT ALLEMANDE

**SLIDE THRU:** Two facing dancers will move past each other, passing right shoulders. Each will then immediately turn one quarter. A man always turns right. A lady always turns left.

**STYLING:** *This always starts with two facing dancers and ends with those same two dancers standing side by side. Ladies will always turn left, men will always turn right, having passed right shoulders with their opposite. Two men or two ladies doing the Slide Thru will end adjacent to each other but facing in opposite directions.* NOTE: *It is important to understand that a Slide Thru is not a star thru without hands.* COUNT: *Like a star thru, this will take 4 steps.*

#### SLIDE THRU EXAMPLE

HEADS FORWARD, SLIDE THRU  
SAME HEADS, SLIDE THRU  
HEADS ROLL AWAY A HALF SASHAY  
HEADS SLIDE THRU  
LEFT ALLEMANDE

**FOLD:** In any line, those indicated by the call will move forward and turn to face the adjacent dancer. (**Girls Fold — Boys Fold**): Whenever a man and lady are working together as partners, either from a normal position or from a half sashayed position, they can Fold a boy or Fold a girl by joining inside hands and maneuvering the designated partner around to face them. (**Ends Fold**): In any line, those dancers on each end of the line move forward. The person coming from the right end does a half left face turn 180° while the one on the left end does a half right face turn 180°. When done from a line of four, dancers doing the fold will end side by side facing the couple who had previously been in the center of the line with them. (**Centers Fold**): From lines of four, the centers step forward and fold in front of the ends. Folds can also be done from an ocean wave formation. The dancer doing the Fold movement would end directly behind the person originally adjacent to him.

**STYLING:** *It is important to immediately recognize whether or not you are an end person or a center. There should be little difficulty in establishing whether you are a man or a lady.* COUNT: *While this can be done in fewer steps, it's best to allow 4 for comfort.*

#### FOLD FAMILY EXAMPLE

HEADS PASS THRU, HEAD BOYS FOLD  
STAR THRU, BEND THE LINE  
HEADS PASS THRU, HEAD GIRLS FOLD  
STAR THRU, BEND THE LINE  
SWEEP A QUARTER, PASS THRU  
CIRCLE FOUR WITH THE OUTSIDE TWO  
HEAD GENTS BREAK, LINE UP FOUR  
LINES PASS THRU, ENDS FOLD, STAR THRU  
CENTERS FOLD, STAR THRU  
LINES PASS THRU, GIRLS FOLD  
SWING YOUR PARTNER, PROMENADE HOME

**DIXIE STYLE:** Two couples facing in single file. Lead dancers give a right to each other and pull by. All give a left to the next and follow the next call. (**Dixie Style to an Ocean Wave**): Begins with two facing couples in single file. Those in the lead give a right and pull by. Giving a left to the next, they all pull by still retaining left handholds. The two reaching the center take right hands and all adjust to face in alternating directions in a left-handed ocean wave formation.

**STYLING:** *Remember to use the proper handholds and flow into the next movement.* COUNT: *For maximum comfort allow 4 steps.*

#### DIXIE STYLE TO AN OCEAN WAVE EXAMPLE

HEADS RIGHT & LEFT THRU  
GIRLS LEAD, DIXIE STYLE TO AN OCEAN WAVE  
BOYS RUN, BEND THE LINE  
BOYS LEAD, DIXIE STYLE TO AN OCEAN WAVE  
GIRLS RUN, BEND THE LINE  
LEFT ALLEMANDE

**SPIN CHAIN THRU:** From two identical parallel ocean wave formations, those in the centers will release handholds with each other and all four couples will turn with their joined hands, moving halfway around. Next, the two in the center of each ocean wave will turn three quarters around to make an ocean wave across the set. Without stopping, the two in the center of this new wave will turn halfway around (trade) to form the wave across the set once more. Still without a stop, the ocean wave across the center will break in the middle and the two pairs will turn three quarters to finish in two similar parallel ocean waves.

**STYLING:** *Ends remember to "stay put" unless you are given a specific command (U turn back, circulate, etc.).* COUNT: *16 steps will get you through in fine shape.*

#### SPIN CHAIN THRU EXAMPLE

HEADS SQUARE THRU FOUR HANDS  
DO SA DO THE OUTSIDE TWO TO AN OCEAN WAVE  
SPIN CHAIN THRU - - - -  
SPIN CHAIN THRU - - - -  
SPIN CHAIN THRU - - - -  
SPIN CHAIN THRU - - - -  
CHANGE HANDS, LEFT ALLEMANDE

**PEEL OFF:** In a formation where one couple is directly behind another, both facing in the same direction, the lead couple moves forward slightly and the dancers turn away from each other making a 180° turn to face in the opposite direction and form the ends of a new line. At the same time, the trailing couple will step forward slightly, moving between the other two. The dancers turn away from each other to make a tight 180° turn, reversing their facing direction and ending as the center couple in the newly-formed line.

**STYLING:** *Don't forget to take a short step forward before you start your "peeling" motion. If you learn the basic rule and remember to always turn away from your partner you should have no problem in executing the movement from a number of different positions. Peel Off can start from other setups that do not necessarily end in lines of four and remember that this is a "no-sex" movement. COUNT: It takes 2 to 4 steps, depending upon your preceding action.*

PEEL OFF EXAMPLE

HEADS FORWARD, STAR THRU  
ALL DOUBLE PASS THRU, PEEL OFF  
ALL FORWARD, STAR THRU, PEEL OFF  
ALL FORWARD, STAR THRU  
LEADERS PEEL OFF  
OTHERS CALIFORNIA TWIRL  
EVERYBODY SWING YOUR PARTNER

**TAG THE LINE:** From any even numbered line of four, six or eight dancers in any facing direction or combination of facing directions, dancers turn to face the center point in the line. Taking a short side-step to their left they move forward, passing right shoulders as they move beside the other dancers. The movement ends with dancers in single file position facing forward unless they're given a follow-up command which will tell them the direction to turn individually. **(Right):** After having passed by the other dancers each dancer will turn one quarter right to end in a two-faced line. **(Left):** Each dancer will turn independently one quarter left into a two-faced line. **(In):** All dancers will face in toward the center of the set. **(Out):** All dancers will face out away from the center of the set.

**STYLING:** *Because an ocean wave formation is not a line, Tag the Line or its derivations cannot be done from an ocean wave. Don't make a march or drill out of this movement, but move through the pattern rhythmically with the music. COUNT: Better allow 4 steps.*

**PARTNER TAG:** Starting with one couple standing side by side, the dancers turn to face each other and move forward, passing right shoulders to end back to back. At this point they will turn to face in, out, right, left, or as directed by the caller.

**STYLING:** *When partners turn to face each other they should take a short maneuvering step to their own left to allow clearance when moving forward.*

TAG FAMILY EXAMPLE

HEADS LEAD RIGHT, CIRCLE TO A LINE  
LINES PASS THRU, TAG THE LINE, FACE IN  
LINES PASS THRU, TAG THE LINE, FACE IN  
LINES PASS THRU, 1/2 TAG  
FINISH THE TAG, FACE IN  
LINES PASS THRU, 1/2 TAG  
FINISH THE TAG, FACE IN  
LINES PASS THRU, BEND THE LINE  
LINES PASS THRU, PARTNER TAG  
LEFT ALLEMANDE

**CURLIQUE:** A facing man and lady touch raised right hands. The lady turns three quarters left face under the touching hands as the man walks forward and turns one quarter right face. Dancers end right shoulder to right shoulder, facing in opposite directions and at right angles to their original starting position.

**STYLING:** *This is another of the turn under movements that requires no grip. A light*

CURLIQUE EXAMPLE

HEADS FORWARD, CURLIQUE, GIRLS "U" TURN  
 HEADS CURLIQUE, GIRLS "U" TURN  
 HEADS PASS THRU SEPARATE AROUND ONE  
 INTO THE MIDDLE, CURLIQUE  
 LEFT ALLEMANDE

**SCOOT BACK:** From identical, parallel ocean waves or from two identical, parallel couples with partners facing in opposite directions, dancers facing in step forward to meet in the center and do a turn thru. Dancers facing out fold into the spot vacated by the person who was formerly beside them. Those in the center finish the turn thru and step forward into the spot vacated by the dancer doing the fold. When done from a right hand wave or with dancers right shoulder to right shoulder with their partner, the turn thru in the center is done with the right forearm and the fold is also to the right. When reversed, i.e. a left hand wave or partners left shoulder to left shoulder, a left turn thru is required, with the facing out dancers folding to the left.

**STYLING:** *The movement also involves a turn thru in the center and a caution concerning arm turns should be applied. The "folding" dancers must remember to do a true fold and not simply a U turn back in place or the dancers doing the turn thru will not be able to move into the proper position and ocean wave*

SCOOT BACK EXAMPLE

HEADS SQUARE THRU FOUR HANDS  
 DO SA DO THE OUTSIDE TWO TO AN OCEAN WAVE  
 SCOOT BACK - - - -  
 SCOOT BACK - - - -  
 CAST RIGHT 3/4  
 SCOOT BACK - - - -  
 SCOOT BACK - - - -  
 EVERYBODY "U" TURN  
 LEFT ALLEMANDE

**FAN THE TOP:** From an ocean wave (right or left hand) or a two-faced line, centers turn three quarters while the end dancers release handholds and move up one quarter to reform an ocean wave or two-faced line perpendicular to the original formation.

**STYLING:** *As in any swing figures, the turns in the center are equal movements for both persons involved. Although the ends are moving only one third of the distance required for the centers, they will reach their destination at the same time since the ends must travel further an the rim. If dancers move to the music, both ends and centers will complete the movement at the same time so there is no need to rush.*  
**COUNT:** *It will take 6 steps.*

FAN THE TOP EXAMPLE

HEADS FORWARD DO SA DO TO AN OCEAN WAVE  
 FAN THE TOP, RIGHT HAND SWING HALF  
 FAN THE TOP, GIRLS TRADE  
 BOYS RUN RIGHT, WHEEL & DEAL  
 LEFT ALLEMANDE

**HINGE (Couples Hinge)** From a line of four, the couple on the right end of each line wheels one quarter to the left as the couple on the left wheels one quarter to the right — as in bend the line. At the same time each couple moves slightly to the left to end in a two-faced line at right angles to the original starting position. From a two-faced line the line will turn intact 90° with those in the center of the line holding the pivot. When the turn is completed the line will be at right angles to its starting position. (**Partner Hinge**): With two dancers facing in the same direction, as partners, each turns independently one quarter. The person on the left turns right, the person on the right turns left to end side by side, facing in opposite directions and at right angles to their original facing direction. (**Single Hinge**): A pair of dancers side by side but facing in opposite directions remain adjacent and turn forward 90°, ending at right angles to their original starting position.

*STYLING: When done from two facing lines of four or from identical, parallel two-faced lines, the action will end in a long line of alternately facing couples, shoulder to shoulder and at right angles to their original facing line. You can think of Hinge as one half of a trade (either individually or as couples). From the different formations to which this basic can be applied, it is one that needs to be learned in depth. Because it is a "na-sex" figure, dancers should learn it from any position. It provides real challenge for one who is studying All Position Dancing.*

#### HINGE FAMILY EXAMPLE

HEADS LEAD RIGHT, CIRCLE TO A LINE  
 LINES PASS THRU, BEND THE LINE  
 LINES PASS THRU, COUPLES HINGE  
 COUPLES HINGE, BOYS RUN RIGHT  
 RIGHT HAND SINGLE HINGE  
 BOYS RUN RIGHT, LINES PASS THRU  
 PARTNER HINGE, BOYS RUN RIGHT  
 ALL PROMENADE HOME

**RECYCLE:** Starting from an ocean wave, the ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them on around to face in as a pair.

*STYLING: Dancers will all step forward to clear each other before starting the cross fold and fold action. As soon as the ends of the wave have started the cross fold, the centers will fold behind them and "follow" the leader. As the ends complete the cross fold, the centers will turn back to end beside them and facing the same direction as a couple (or pair). Those who do the cross fold will end facing opposite to their original facing direction, while the centers (those who do the fold and follow) will be in the same facing direction as they started, having made a 360 degree turn.*

#### RECYCLE (WAVES ONLY) EXAMPLE

HEADS RIGHT & LEFT THRU, HEAD LADIES CHAIN  
 HEADS DO SA DO TO AN OCEAN WAVE  
 RECYCLE, DO SA DO TO AN OCEAN WAVE  
 RECYCLE, SWEEP 1/4, PASS THRU  
 LEFT ALLEMANDE

Presented by Jerry Helt

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# Dances of Poland

by Ada Dziewanowska

## Introductory Notes

As in most countries, Polish folk culture finds its origin mainly in rural regions where the majority of Poland's peasant population has lived. These hard-working people earned their living as farmers, shepherds and fishermen. Over the 1000 years of Polish history these people have developed and established an array of traditional folk celebrations and customs. Among the most beautiful and best known of these customs is that of Polish folk dancing.

Polish folk dancing was traditionally done: (1) As a part of a seasonal ritual, for instance, for the early Spring - Marzanna, for the transition between Spring and Summer - St. John's Eve (Sobótka), for the end of Summer - the Harvest Festival (Dożynki), and for the Winter - Christmas caroling (Herody). (2) At family celebrations: weddings, christenings, and burials. (3) For general social gatherings. Some customs had their origin in pagan times. After the acceptance of Christianity in Poland, in 966, several of them have been slowly adopted by the church.

In recent times Poland has lost much of its rural population as a result of industrialization and modernization, as is the case in most developing countries. This "falling away" from the peasant life has diminished the traditional practice of folk culture, including dancing, to a large extent. There are only a few isolated areas of nearly undisturbed Polish folk culture still remaining in Poland. One example is the Podhale region, located in the southern mountainous part of Poland, where ancient wedding celebrations have been preserved, and the traditional songs and dances are still being performed by the people in their native traditional garbs. Another example is the forest and swamp region of Kurpie, north-east of Warsaw. Otherwise, the many once customary folk songs and dances of Poland are being re-enacted or re-created only for the sake of tourist attractions, or to teach the younger generation of Poland about their own past.

There has been, however, a tremendous effort undertaken in Poland, since the end of World War II, to revive and preserve the old but vanishing folk culture of the land. The effort has relied heavily on the older population where native artists are encouraged to show their skills, whether it be dancing, singing, costume making, pottery, wood carving, painting, etc., and to teach it to the young. To guarantee the perpetuation of these beautiful and precious Polish customs, research teams have been formed to perform this ambitious task. Annual festivals are arranged to encourage talented artists, young and old, to display their crafts or abilities and compete for prizes. Numerous schools, universities, and factories have organized clubs or even folk song and dance ensembles, in which individuals are specifically trained for this purpose. For the singers and dancers there are also competing festivals on a national and international level.

The preservation and continuation of Polish folklore is avidly undertaken by some 10 million Poles living abroad. The United States is well represented by many Polish cultural organizations. Many of them have joined the ranks of the ACPCC (American Council of Polish Cultural Clubs) where they form a forum for Polish culture.



MAP OF POLAND



Regional Polish Folk Dances

Polish folk dancing can be separated into two different categories: the regional dances and the national dances.

The different regions of Poland had begun to take shape in pre-historic times. When the first settlers came to the land which is now Poland, they had to clear it by cutting through the thick forests and by draining the swamps to make the soil suitable for farming and raising animals. They had only crude tools for which to work with, so many hands were needed. Several families joined the effort and from these families evolved the first tribes of Poland. They inhabited the lands which they cleared. Often rivers, mountains, thick forests, or swamps defined the boundaries between the different tribes, therefore intra-tribe communication was somewhat limited. As a result individual cultural traits evolved in all ways of life, from language, to architecture, to working habits and even in folk dancing styles. As the centuries progressed, these natural boundaries which shielded these regions from

outside influences, helped to maintain these folk cultures in relatively pure form. As was stated before, the Podhale region as well as the Kurpie region best exemplify this trait. On the other hand, regions in which the transfer of communication was greater, clearly display the results of interchange of certain cultural features between neighboring regions. Consequently, it was difficult for these regions to maintain purity in their folklore. That is why we see evidence of the same dance patterns in differing regions, as for instance is the case with Cygan in the Lublin region and Krzyżok in the Rzeszów region. Songs and melodies have also had a tendency of wandering from place to place.

In addition to these inter-regional influences, Polish folk dancing was also subject to interchange with foreign countries. 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. To quote a few examples of foreign penetration: the Dutch had left their mark on the dances of the Kurpie region, as a result of the importing of Dutch workers into the Kurpie region who were skilled in draining swamps. Hungarian influence is seen in the Rzeszów region from Hungarians working in oil wells in the south of Poland. Many more influences came from the intermingling of Polish and foreign merchants, and also from Polish people serving in foreign military forces, especially those of the partitioning powers: Russia, Prussia, and Austria.

The strongest evidence of foreign influence is seen in the mountainous area of Poland, situated in the southern part of the country. The nomadic Wallachian shepherds who in the 15th and 16th centuries wandered from the Balkans through the Carpathian Mountains, left the imprint of their lively, strong pastoral cultural on all the people whose lands they crossed. As a result, the folk culture and dances of the Polish mountaineers are different from those of the rest of Poland, resembling those of the Slovaks, Rumanians, Hungarians, and even the Serbs.

In its very beginning, Polish dancing was done in the old Slavic style of a circle (koło). However, couple dancing, coming from Western Europe was later adopted, as Poland always looked toward the West for influence. The 3/4 and polka rhythms became the most favorite.

### The National Dances of Poland

To the second category, the national dances, belong the chodzony (the walking dance) or the polonez (its French name), the mazur (from Mazowsze region), the krakowiak (from the Kraków region), 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.

Most of the Polish national dances spread to Western and Eastern Europe and America, especially during the 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. The music of the national dances, especially of polonez and mazur, has impressed many foreign composers and through their work has penetrated into opera and ballet.

Yes, numerous and varied are the Polish dances. To know them all takes a lifetime. To love them, not quite so long!

KOSEDER  
Poland

Pronunciation: koh-SEH-dehr

Record: ZM-40591 "Tańce Ludowe z Polski - Volume 1" (Folk Dances From Poland), side B, band 6, available from Ada Dziewanowska.

Koseder is a couple dance in 2/4 time from Kaszuby [kah-SHOO-bih] in the eastern part of Pomorze [poh-MOH-zeh] (Pomerania), the Baltic Sea region, Poland's window on the maritime world. In their music, dances, and costumes 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 velvet bonnets 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.

The name of the dance Koseder is derived either from an old word "kosej" or "kusej," which means a banquet, or from the word "kosić" (to mow), as this dance might have been done in the fields during harvesting, or from the word "na ukos" (diagonally), as there is a diagonal movement of the leg in the main step. The Kaszuby people consider the Koseder as their most representative dance. Another version of it, known as "kosejder," is done in the region of Warmia and Mazury. And and Jaś have learned the Kaszuby version in 1970, in Tuchola, Poland, from Kazimierz Przybylski, an expert Kaszuby dancer. There exist, however, other ways of doing it. See Paweł Szeferka, Tańce Kaszubskie, Zeszyt I (Gdańsk, 1957 and 1978). The music of Koseder is composed of two parts: melody A (Koseder step) and melody B (polka step).



Steps and Styling

Koseder Step (takes 2 meas): Beg L ft, dance 1 flat polka step fwd (cts 1, & 2 of 1st meas); hop on L ft, extending R leg diag fwd L (ct 1 of 2nd meas); leap in place onto R ft, slightly back, bend L knee and cut bkwd with L ft across R ankle, body hinges strongly fwd (ct 2 of 2nd meas). Repeat of Step is done with the same ftwk. Szeferka's version: Dance the Koseder Step the same way, except cross bent R leg in front of L (ct 1 of 2nd meas) and extend L leg fwd (ct 2 of 2nd meas).

Polka With a "Knyks" (pronounced knihx, a word of German origin, meaning a curtsy): Beg R ft, dance a flat polka step fwd; on ct 2 step R ft with a quick vertical drop ("knyks"), free L ft flicks up in back. Repeat of Step is done with opp ftwk.



(cont.)

Steps and Styling (cont.)

Turning Polka is danced in closed social dance position, with flat steps (no hops and fairly smooth):

Beg M-L, W-R, make a 1/2 CW turn with each polka step; on ct 1 of each odd meas bend torso sdwd (M-L, W-R) in LOD, dipping joined hands down, and on ct 1 of each even meas bend torso sdwd (M-R, W-L) in LOD, bringing joined hands overhead.

Przytup [PSHIH-toop] - done on last meas of a phrase: Dance 2 stamps (cts 1, 2).

Note: the above steps may be used in several different variations of figures. The following description is one of them.

Formation

Circle of cpls, facing LOD, W in front of M; hands on own hips (fingers and elbows fwd).

PATTERN

Measures

Music 2/4

INTRODUCTION

1-4 No action

I. KOSEDER SINGLE FILE (Mel A - 8 meas repeated)

1-14 Dance 7 sets of the Koseder Step, moving in LOD.

15 Dance 1 flat polka step fwd.

16 Dance the Przytup (RL).

II. POLKA WITH A "KNYKS" (Mel B - 8 meas repeated)

1-8 All join hands in a ring, and moving in LOD, dance 8 Polkas

With a "Knyks," changing dir with the last one.

9-15 Dance 7 Polkas With a "Knyks," moving in RLOD.

16 Dance the Przytup (LR), changing dir to face LOD and joining hands with ptr in skater's pos.

III. KOSEDER WITH PTR (Mel A - 8 meas repeated)

1-14 Dance 7 sets of the Koseder Step, moving in LOD.

15-16 Repeat action of meas 15-16 (Fig I), except M: no wt on 2nd stamp (L).

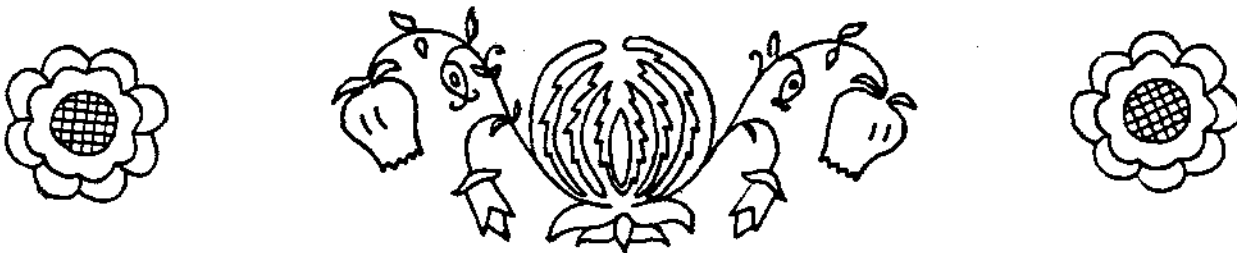
IV. TURNING POLKA (Mel B - 8 meas repeated)

1-14 Acquiring closed social dance pos, dance 14 Turning Polka Steps.

15 Repeat action of meas 15 (Fig I).

16 Dance the Przytup: M-RL(no wt), W-LR, moving in front of ptr.

Repeat the entire dance one more time.



Dance introduced in 1971 and presented by Ada Dziewanowska at the 1974 and 1981 Stockton Folk Dance Camp and at the 1981 San Diego Folk Dance Camp in California. Please do not reproduce these directions without Ada's permission.

Presented at the S.D.S.U.F.D.C. 1981 After-Party by Gene Ciejka

KOWOL  
Poland

Presented by Ada Dziewanowska

Pronunciation: KOH-vohlRecord: JA-222 "Tańce Ludowe z Polski - Volume 3" (Folk Dances From Poland), side B, band 3, available from Ada Dziewanowska.

Kowol is a couple dance in 3/4 time from the region of Opoczno [oh-POH-chnoh], situated south of Łódź [wooch], over the Pilica [pee-LEE-tsah] river. Opoczno is part of the Mazowsze [mah-ZOF-sheh] region in central Poland. The Opoczno inhabitants make their living mainly from cultivating crops and raising livestock. The region has also some ceramical industry. The spacious meadows over the Pilica river provide excellent grazing ground for sheep.

Their wool supplies plenty of material for weaving. Heavy woven woolen cloth with multicolored narrow stripes is used for making the traditional Opoczno peasant attire. The color combinations are very bold. For instance, a green vest is matched with purple pants, or an orange one with wine-colored pants. The predominant color of a woman's apron will contrast, even almost clash, with that of her dress. There are endless varieties of the color combinations as each weaver

follows his or her instinct and imagination. The final touch to the man's and woman's costume is a white shirt or blouse with full sleeves, richly ornamented with cross-stitch embroidery.

The artistic craftsmanship of the Opoczno people is also seen in the decorations of the interior of their homes: the furniture is ornamented with carving, the walls with paper cut-outs, and the ceiling with chandeliers ("pajak" - spider), made out of straw and colored tissue paper. The clay floors, as well as the outside walks, are decorated with yellow sand in geometrical and floral patterns. (Illustrations by M.H. Czurkova, the cut-out by Janina Przyborek, from the book Folklór Regionu Opoczyńskiego (Warsaw, 1974) by J.P. Dekowski and Z. Hauke.)



The Opoczno people love to sing and dance. They are also fond of making music, the so-called "muzykowanie." The most characteristic instruments are: the fiddle, the "harmonia" (Polish accordion), bass, trumpet, and drum. The predominant rhythms, as in other parts of central Poland, are in 3/4 and in 3/8 time. There exist in the Opoczno region several amateur village and factory ensembles, who practice the old music, songs, and dances.

At a special festival in Kazimierz-on-the-Vistula, held every summer in order to promote and encourage the preservation of the work of folk artists (often passed on from parents to children and grandchildren), Ada met this old Opoczno folk band from the village of Rzeczyca [zheh-CHIH-tsah]. She taped their music and they showed her the dance Kowol. The name means a blacksmith. The spelling is in "gwara" (peasant talk), in literary Polish it should be "kowl." Contrary to other trade-dances this one does not imitate the work of a blacksmith. The music of Kowol has an interesting changeable tempo. A funny little song goes with it:

<u>Polish text</u>	<u>Pronunciation</u>
:Zagrajta my kowolika, kowola, Beđe ja se tańcowała dokoła.:	Zah-gry-tah mih koh-voh-lee-kah koh-voh-lah beh-deh yah seh tahnee-tsoh-vah-wah doh-koh-ah
:Za kuźniom, przed kuźniom, Panie Boże, odpuść nom, Kowolika, kowola.:	zah kooz-nyohm psheht kooz-nyohm pah-nyeh boh-zeh oht-pooshch nohm koh-voh-lee-kah koh-voh-lah.

Translation

Play me the blacksmith tune and I'll dance around,  
behind the forge and in front of the forge; oh, Lord, forgive us.

PATTERN

Formation

Cpls around a circle, M facing out, ptrs facing each other in closed social dance pos, joined arms extended to side.

Measures

Music 3/4

INTRODUCTION

1-4 No action.

I. SDWD ROCKING (Mel A - 6 meas repeated)

1 Beg outside ft, step sđwd in LOD, bending torso sharply in the same dir (ct 1); close inside ft to the other, straightening torso (ct 2); hold (ct 3). Note: Do not lower or raise the joined arms; bending in waist will bring them down and up.

2 Repeat action of meas 1, except do not put wt on the last step.

3 Using 2 small, low running steps, cross inside ft in front of the other (ct 1) and step sđwd in LOD with outside ft (ct 2); close inside ft to the other ft (ct 3).

4-12 Repeat action of meas 1-3 three more times (4 times in all).

Variation to Fig I

1-2 Repeat action of meas 1-2, except put wt on the last step.

3 With 3 small running steps do a 1/2 CW turn in place (cts 1,2,3) -  
M ends facing in, W out.

4-6 Repeat action of meas 1-3 (Var) with opp ftwk, but same dir.

7-12 Repeat action of meas 1-6 (Var).

CHORUS: SPIN AND BOW (Mel B - 6 meas repeated)

Faster tempo

1-4 With torso erect, beg M-L, W-R, spin in place with 12 small, flat steps, making as many revolutions as you wish; end cpl facing out.

Slow tempo

5 With ft slightly apart, knees straight, bend diag in waist in a big bow, bringing joined arms down.

6 Straighten torso and bringing joined arms overhead, bend diag bkwd.

7-12 Repeat action of meas 1-6 (Chorus), except do the big bow twd ctr.

II. TRAVEL FWD AND BKWD (Mel A - 6 meas repeated)

1-2 Facing M-LOD, W-ROD, acquire round shldr-shldr blade hold and beg M-R, W-L, with 6 small, low running steps move in LOD.

3 Do 3 stamps in place (M-RLR, W-LRL). Note

4-5 With one step (M-L, W-R) do a 1/2 CW turn (ct 1 of meas 4) and with the remaining 5 small running steps continue moving in LOD (M-bkwd, W-fwd) (cts 2,3 of meas 4 and cts 1-3 of meas 5).

6 Repeat action of meas 3 (Fig II) with opp ftwk.

7-12 Repeat action of meas 1-6 (Fig II).

REPEAT CHORUS

Repeat the entire dance once more.

Dance introduced in the Summer of 1981 at the Stockton and the San Diego Folk Dance Camps in California by Ada Dziewanowska. Please do not reproduce these directions without her permission. 44

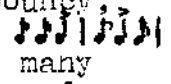
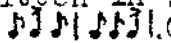
Presented by Ada Dziewanowska

KRAKOWIAKI  
Poland

Pronunciation: krah-koh-VYAH-kee (This is the plural of the word "krakowiak," as this arrangement prepared by Ada Dziewanowska is made to a medley of popular traditional krakowiak tunes.)

Record: XM-46755 "Easy Dances from Poland," side A, band 1, available from Ada Dziewanowska.

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

Polish sentiment for the horse may have inspired the music and steps of the Krakowiak. The characteristic feature of the dance is its fast gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps, done almost in place. The woman's style of dancing does not differ much from the man's, contrary to other Polish national dances, where the man is given more opportunity to show off. The music of the Krakowiak is joyful and bouncy, written in 2/4 time, based on a characteristic syncopated form:  or . One can hear in it the gallop of a horse. There are many tunes of the Krakowiak, both ancient and modern, some anonymous and some written by famous composers. The tunes often derive from folk songs, which speak about love and war, or praise the richness of the costume, the strength of the boys, the charm of the girls, and the beauty of Polish landscape. These couplets (przyśpiewki - pshih-SHPYEF-kee) are very often part of the dance. The colorful Kraków costume is very much a part of the dance too. The jingling of the ringlets on the men's belts and the flying of girls' ribbons and men's peacock feathers attached to their hats enhance the effect. Any teaching of Polish folk dancing usually starts with the Krakowiak. It is always a part of the repertoire of all Polish professional and amateur folk ensembles both in Poland and abroad.

STYLING AND STEPS

Krakowiak should be danced with vigor and in an erect posture. Head and torso almost always remain uplifted, arm, when extended, is straight, with palm up. When placed on hips, hands should be in a fist on the forward part of the hip, elbows forward and shoulders down.

Galop [GAH-lop] or cwał [tsfau] - 2 per meas - slightly bouncy sđwá step-close.

Zeskok [ZEHS-kohk] - takes 1/2 meas - in preparation step in the dir you are moving (ct 1); do a Zeskok, i.e., an accented jump landing on both feet, knees slightly bent, feet together (ct 2). Used to end a phrase.



Krzesany z półobrotem [ksneh-SAH-nih spooow-oh-BROH-tehm] - Scuffing Step with a 1/2 turn - takes 2 meas: With R side adjacent to ptr, hold ptr in waist with R arm and place L fist on own hip. With wt on R ft, bend both knees and raise L ft in back in preparation (ct & of previous meas); sharply scuff L heel fwd, straightening both knees, and extend L arm dias upward with upper body leaning slightly to the L (ct 1 of 1st meas); brush L ft bkwd with toes, knees relaxed (ct 2 of 1st meas); with 3 steps (LRL) make a 1/2 CW turn in place, ending with L side adjacent to ptr, hold ptr in waist with L arm and place R fist on own hip (cts 1, & 2 of 2nd meas); bend knees, etc. in preparation (ct & of 2nd meas). Repeat of Step is done with opp ftwk, arm pos, and dir of lean.

*with hand down to R & extend it*

Krok chođu [krohk HOH-doo] - Walking Step: Beg L ft, dance 3 steps per meas (cts 1, & 2); 1st step is done on full ft, 2nd on the ball of the ft, 3rd with a slight accent; hold (ct &). Repeat of Step is done with opp ftwk.



Hołubiec [hoh-WOO-byets] Step - takes 2 meas: Start with fists on own hips. Extending R arm dias upward, do 2 hops on L ft, moving to the R and click heels together at the height of each hop, legs straight & feet extended during clicks (cts 1, 2 of 1st meas); return R fist back to hip, do 3 stamps (RLR) in place on slightly bent knees, and bow (cts 1, & 2 of 2nd meas). Repeat of Step is done with opp ftwk, arm, and dir.



Porebiańska [poh-ren-BYANEE-skah - the name means "from Porebiany"] - takes 2 meas - Step described moving to R: Start with fists on own hips. Bring L arm out to L side, as you step R ft to R (ct 1 of 1st meas); while sweeping L arm from L to R at waist level and bending fwd from waist, torso straight, step L ft across to R, bending knees sharply, R ft coming slightly off floor in back of L ft (ct 2 of 1st meas); maintaining pos, step R ft in back of L ft (ct 1 of 2nd meas); while bringing torso erect, straight L arm overhead, and L thigh parallel with floor, toes pointing down, do a large hop on R ft (ct 2 of 2nd meas). Return L fist back to hip and repeat the Step with opp ftwk, arm, and dir.



Krok biegu [krohk BYEH-goc] - Running Step: 2 light running steps (cts 1, 2 of each meas) with thighs vertical and lower legs kicking up slightly in back.

FORMATION

Cpls in a circle, ptrs in open shldr-waist pos facing each other, outside fists on own hips, M back to ctr.

Measures

PATTERN

INTRODUCTION

1-2 No action.

I. COUPLE GALLOP (Melody A)

1-8 Beg M-L, W-R, dance in LOD 14 Gallop Steps and a Zeskok.  
9-16 Repeat action of meas 1-8. End with R side adjacent to ptr and with your R arm hold ptr in waist. W: place L fist on own hip.



II. KRZESANY AND TURN (Repeat of Melody A)

- 1-8 Dance 4 sets of the Scuffing Step.  
9-15 Keeping same arm hold, extend L arm diag upward and leaning away from ptr, turn CW in place with 7 sets of the Walking Step.  
16 Release ptr, place fists on own hips and do 2 stamps (RL), facing ptr, M's back to ctr.

III. HOŁUBIEC W KWADRACIE [hoh-WOO-byets vkfah-DRAH-cheh] CLICKS IN A SQUARE (Melody B)

- 1-2 Hołubiec Step to R, face to face, 1/4 CW turn on the 3 stamps.  
3-4 Hołubiec Step to L, back to back, 1/4 CW turn on the 3 stamps.  
5-8 Repeat meas 1-4 (Fig III) completing square.  
9-16 Repeat meas 1-8 (Fig III), ending in two circles - M facing out, W facing in, not quite facing ptr but slightly to the R.

Variation to Fig III (easier):

Preparation: face ptr, M's back to ctr, and extending arms to sides, join hands with ptr at chest level, M's palms underneath W's hands. Beg hopping M on L ft (W on R) and moving M to R (W to L), dance 8 sets of the Hołubiec Step omitting the arms movements.

IV. CIRCLE GALLOP AND POREBIAŃSKA (Done to the old 14-meas song, "Płynie Wisła, płynie"- see words below.)

W: extend your arms to sides. M: cross your arms and join your R hand with ptr's L hand and your L hand with R hand of W on your R. (Easier Variation: Place fists on own hips.)

- 1-6 Beg M-R, W-L, dance 12 Gallop Steps in RLOD.  
7-14 Beg M-R to R, W-L to L, dance 4 Porebiańskas.  
15-28 Repeat action of meas 1-14 (Fig. IV).

Variation to Fig. IV (easier):

During meas 7-14 and 21-28 do not release ptrs and dance the Porebiańskas omitting the movements of the arms.

V. RUN AROUND THE CIRCLE (Done to the 1st part of the old "Lajkonik Song" - see words below. For the story of the Lajkonik see Dziewanowska's "Bawmy się - Let's Play".)

- 1-8 Place fists on own hips, do a 1/4 CCW turn and beg M-R, W-L, run with 8 sets of the Running Step M in LOD, W in RLOD.  
9-16 Make a 1/2 M-CCW, W-CW turn and repeat action of meas 1-8 (Fig V) in opp dir. Moving to a clear space on the floor, end facing ptr and take cross-hand hold. M: take no wt on the final step (L ft).

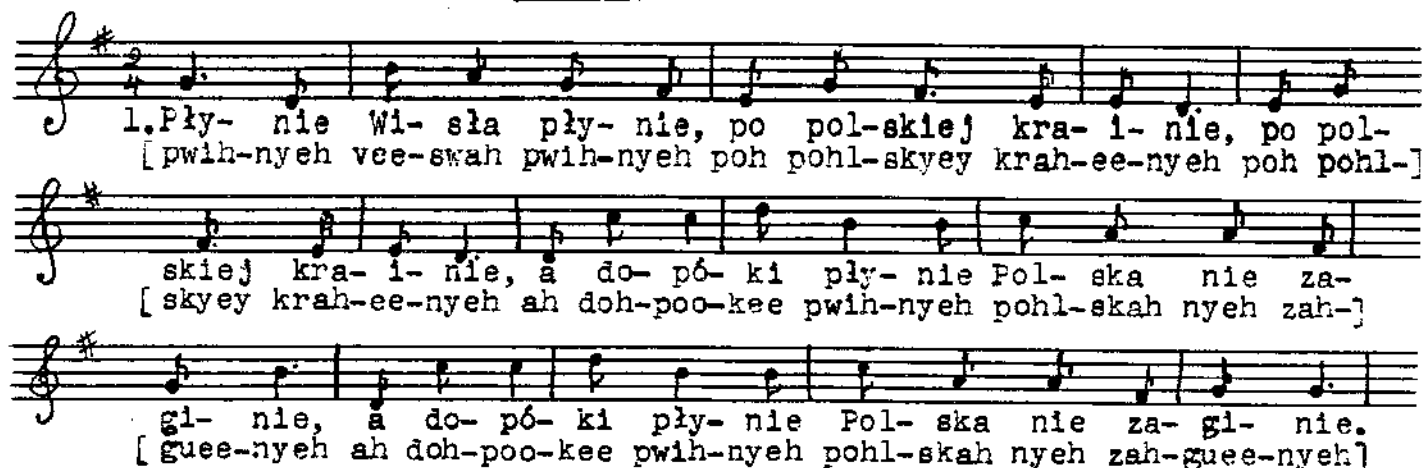
VI. GALLOP SPIN (Done to the 2nd part of the "Lajkonik Song." This Fig is called "Drobna kaszka" [DROHB-nah KASHH-kah] - small kasha.)

- 1-16 Beg L ft, with 31 small smooth Gallop Steps and a Zeskok spin CW in place in the following manner (Note: keep ft close to ptr's and lean back at shldr with arms out straight):  
8 gallops - both standing straight  
8 " - W squatting  
8 " - M squatting  
6 " - both standing straight and doing Zeskok on the last ct, extending straight L arm diag up.



(cont.)

PŁYNIE WISŁA, PŁYNIE



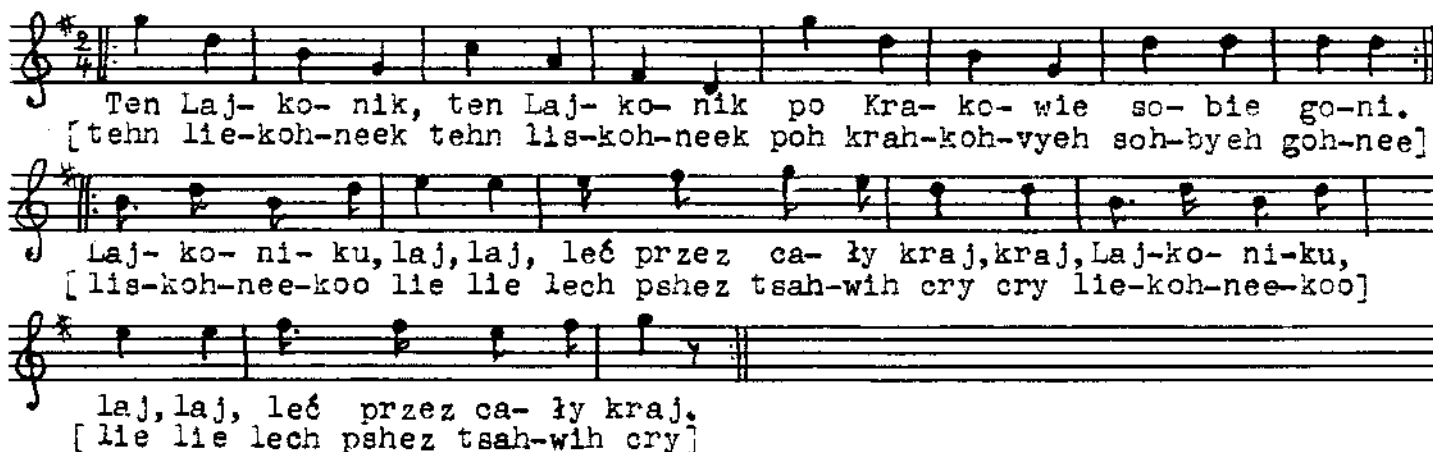
1. Pły- nie Wi- sła pły- nie, po pol- skiej kra- i- nie, po pol-  
[pwih-nyeh vee-swah pwih-nyeh poh pohl-skyey krah-ee-nyeh poh pohl-]  
skiej kra- i- nie, a do- pó- ki pły- nie Pol- ska nie za-  
[skyey krah-ee-nyeh ah doh-poo-kee pwih-nyeh pohl-skah nyeh zah-]  
gi- nie, a do- pó- ki pły- nie Pol- ska nie za- gi- nie.  
[gnee-nyeh ah doh-poo-kee pwih-nyeh pohl-skah nyeh zah-gnee-nyeh]

2. Zo- ba- czy- ła Kra- ków, wnet go po- ko- cha- ła, wnet go po- ko- cha- ła  
[zoh-bah-chieh-wah krah-koo' vneht goh poh-koh-hah-wah vneht goh poh-koh-hah-wah]  
i w do- wód mi- łoś- ci wstę- ga o- pa- sa- ła i w do- wód mi- łoś- ci  
[ee vdoh-voot mee-wosh-chee vsten-gom oh-pah-sah-wah ee vdoh-voot mee-wosh-chee]  
wstę- ga o- pa- sa- ła.  
[vsten-zom oh-pah-sah-wah]

Translation

1. Vistula is flowing through the Polish land, and as long as she is flowing, Poland will not perish.
2. She saw Kraków and soon she fell in love with him and as a proof of her love she encircled him like with a ribbon.

LAJKONIK'S SONG



Ten Laj- ko- nik, ten Laj- ko- nik po Kra- ko- wie so- bie go- ni.  
[tehn lie-koh-neek tehn lis-koh-neek poh krah-koh-vyeh soh-byeh goh-nee]  
Laj- ko- ni- ku, laj, laj, leć przez ca- ły kraj, kraj, Laj- ko- ni- ku,  
[lis-koh-nee-koo lie lie lech pshez tsah-wih cry cry lie-koh-nee-koo]  
laj, laj, leć przez ca- ły kraj.  
[lie lie lech pshez tsah-wih cry]

Translation

This Lajkonik runs through Kraków. Lajkonik, run through the countryside.

Dance introduced in the Winter 1977/78 during Ada Dziewanowska's trip to Israel. Do not reproduce these directions without Ada's permission.

Presented by Ada Dziewanowska

Pronunciation: poh-FI-dohkRecord: JA-222 "Tańce Ludowe z Polski - Volume 3" (Folk Dances from Poland), side B, band 11, available from Ada Dziewanowska.

Pofajdok is a polka from the region of Warmia in north-eastern Poland. This part of Poland, often called by the Polish ethnographers by the joint name of Warmia and Mazury [VAHR-myah, mah-ZOO-rih] has a very complex history. From the early Middle Ages these lands were inhabited by the Baltic tribes of Prussians, composed among other people of Warmians. In the XIII century, the Teutonic Knights, under the pretext of bringing Christianity, invaded Prussia. After a long struggle the Knights conquered and almost extinguished the Prussians, but the land continued to be called Prussia. In turn, in a final battle of 1410, the Teutonic Knights were defeated by the Polish-Lithuanian armies, and Pomerania together with Warmia were incorporated into the Polish Kingdom. The inhabitants of Mazovia in central Poland, called the Mazury, came to settle in these parts. After them the region south of Warmia became known as Mazury. In the course of further history, as a result of Poland's partitions at the end of the XVIII century, these lands came under the dominance of the Prussian Germans. Finally, in 1945, as the result of World War II, the region of Warmia and Mazury, with its capital in Olsztyn, became part of the present-day Poland. Because of this complex history, the folklore of Warmia and Mazury is also a complex one, full of various ethnic components. In the general picture of Polish folklore this region represents a bridge between Kaszuby and Kurpie. Elements of Warmia costume exist only in museums, otherwise only reproductions are used in folk dance ensembles.

In Warmia the most popular music is in 2/4 or 2/8 time. There are several ways of dancing the Pofajdok. The description below is based on instructions of Cecylia Rożnowska from Olsztyn, a Warmia folklore authority, and on the books Tańce i Zabawy Warmii i Mazur (Warsaw, 1960) by Maria Drabecka and Folklor Warmii i Mazur (Warsaw, 1978) by Drabecka, Krzyżaniak and Lisakowski. The music of Pofajdok is composed of a 4-meas first part and a 6-meas second part. Both are repeated. There are several versions of the accompanying song. Here is one stanza:

Miała baba pofajdoka, raz, dwa, trzy,  
 Wsadziła go na prosioka, raz, dwa, trzy.  
 :Prosiok lata jak szalony, bo ma ogon zakrecony, raz, dwa, trzy.:

Pronunciation

Myah-wah bah-bah poh-fi-doh-kah rahs dvah tchih  
 fsah-jee-wah goh nah proh-shoh-kah rahs dvah tchih  
 proh-shohk lah-tah yahk shah-loh-nih boh mah oh-gohn zah-kren-tsoh-nih  
 rahs dvah tchih

Translation

An old woman had a "pofajdok" (a Warmia word meaning a good-for-nothing lad), one, two, three,  
 She sat him on a piglet, one, two, three.  
 The piglet is running like mad, because its tail is curled, one, two, three.

Steps and Styling

The Turning Polka with ptr is done with 3 small, slightly accented steps on bent knees. The first step of each polka is accented the most. This is accomplished by slightly lifting, in preparation, the shldr and the ft which will start the polka, and then bringing them down on ct 1.



Trompanie [trom-PAH-nyeh] is a Warmian word for special kind of stamps. There are 3 of them, done with the same ft, in closed social dance pos, and they take 2 meas: bending the knee of the inside leg, stamp with the edge of the heel of the outside ft, knee straight, bending torso sdwd twd the outside leg and bringing the joined hands down (ct 1 of 1st meas); straighten slightly the inside knee and the torso, bring the joined arms to starting pos, and bending the outside knee stamp with whole ft closer to the other (ct 2 of 1st meas); straighten the inside knee, and



bending torso the other way and bringing joined hands overhead, stamp again with whole ft close to the other (ct 1 of 2nd meas); hold (ct 2 of 2nd meas). Note: with each stamp sing "raz, dwa, trzy" [rahs, dvah, tchih].

Formation:

Cpls around a circle in closed social dance pos, facing M-out, W-in.

PATTERN

Measures

Music 2/4

- 1-6 INTRODUCTION (Mel B - 6 meas)  
No action
- 1-2 FIGURE I (Mel A - 4 meas repeated)  
Dance 2 Turning Polka Steps, making 1 full CW turn and moving in LOD.
- 3-4 Dance Trompanie.
- 5-8 Repeat action of meas 1-4.
- 1-4 FIGURE II (Mel B - 6 meas repeated)  
Dance 4 Turning Polka Steps, making 2 full CW turns and moving in LOD.
- 5-6 Dance Trompanie.
- 7-12 Repeat action of meas 1-6 (Fig II).

Repeat the whole dance 3 more times (4 times in all).

Dance introduced in the Summer of 1981 at the Stockton and the San Diego folk dance camps, in California, by Ada Dziewanowska. Please do not reproduce these directions without Ada's permission.

Presented by Ada Dziewanowska

POLKA HURRA  
Poland

Pronunciation: POHL-kah HOOR-rah

Record: JA-222 "Tańce Ludowe z Polski - Volume 3" (Folk Dances from Poland), side B, band 8, available from Ada Dziewanowska.

Polka Hurra is a couple dance in 2/4 time from the region of Rzeszów in south-eastern Poland. Rzeszów region, named after the main town, has been inhabited by Polish people since early Middle Ages. However, being situated near the border, the region has absorbed some influences from its neighbors and from other ethnic groups (Ukrainians, Hungarians, and Jews). Polka Hurra, from the village of Machów, is one of the dances of the Lasowiak people. They were the inhabitants of central Poland who came to the northern part of the Rzeszów region (around Tarnobrzeg) mainly in order to clear the Sandomierz virgin forests. Their name is derived from the word las (forest). All the Rzeszów dances have certain common characteristics: they are lively and dynamic; they are punctuated with squeaking and shouting calls and vigorous arm movements; dancing is often intermingled with teasing songs. Music in 2/4 time is more popular than in 3/4 time. A typical Rzeszów orchestra consists of 2 violins, a clarinet, a cymbały (a dulcimer), and a 3-string bass. The music for Polka Hurra on this record is played by such a folk band, the "Stachy" from Krosno. (Stachy is plural of Stach or Stanisław, as several members of this band happen to have this first name.) Ada taped their music in Poland, in the Summer of 1979.

The description of the dance is based on the instructions of Leokadia Magdziarz, noted authority of Rzeszów folklore, and on the book, Tańce z okolic Rzeszowa (Warsaw, 1967) by Lidia Nartowska.



Steps and Styling

The polka in this dance is done with flat steps, on bent knees: the Traveling Polka with long steps, and the Turning Polka with small steps.

Zeskok [ZEH-skohk]: accented jump, landing on both feet, knees bent, feet together (ct 1); straighten knees slightly (ct 2).

Przysiad [PSHIH-shaht]: squat, landing on the balls of your feet, knees and feet together (ct 1); come up to standing pos (ct 2). Note: W's Przysiad is less low.

Formation

Cpls around a circle, in open social dance pos, both ptrs facing LOD, outside arms extended to side, fingers straight, palms down.



PATTERN

Measures

Music 2/4

INTRODUCTION  
1-2 No action.

I. TRAVEL AROUND THE CIRCLE (Mel A - 4 meas repeated)

- 1-3 Beg inside ft, dance 3 Traveling Polka Steps, moving in LOD; on ct 1 of 1st and 3rd meas bend the outside arm sharply, bringing the extended palm to your chest, palm down, and look at ptr; on ct 1 of 2nd meas return outside arm to starting pos, and look away from ptr.
- 4 Dance the Zeskok, extending (on ct 1) the outside arm diag upward, palm facing the ceiling, and look in this dir.
- 5-8 Repeat action of meas 1-4.



II. TURN AROUND PARTNER (Mel B - 8 meas repeated)

- 1-3 Acquiring round upper arms hold (i.e., hold ptr's upper arm muscles) and R hips adjacent pos, beg L ft, turn CW around ptr with 3 Turning Polka Steps, making 1 full circle; during this fig, with a pumping motion of the elbows move the joined arms up and down 6 times (up on cts 1, 2, down on cts "&").
- 4 Switching with a 1/2 CW turn to L hips adjacent pos, dance the Przysiad (or the Zeskok, for an easier version).
- 5-8 Repeat action of meas 1-4 (Fig II) with opp ftwk and dir.
- 9-16 Repeat action of meas 1-8 (Fig II), except instead of the last Przysiad dance the Zeskok, ending in the starting pos.

Repeat the entire dance 3 more times (4 times in all).

Dance introduced in the Summer of 1981 at the Stockton and the San Diego Folk Dance Camps in California by Ada Dziewanowska. Please do not reproduce these directions without Ada's permission.

Presented by Ada Dziewanowska

# Polonez staropolski

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

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

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

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

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

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

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

STYLING AND STEPS

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

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

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

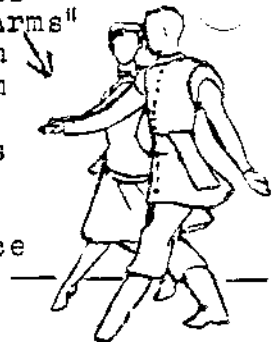
M's Bow - takes 2 meas: As you lift head slightly, take a small step L ft sdwd to L, leaving R ft extended on floor (ct 1 of 1st meas); hold (ct 2 of 1st meas); close R ft to L ft, wt on both ft (ct 3 of 1st meas); bow head (cts 1-2 of 2nd meas); straighten head (ct 3 of 2nd meas).

W's Bow - takes 2 meas: Step R ft sdwd to R, leaving L ft extended on floor (ct 1 of 1st meas); hold (ct 2 of 1st meas); close L ft to R ft (no wt) (ct 3 of 1st meas); leaving R ft in place and R leg straight, step back with L ft, bending knee (ct 1 of 2nd meas); hold (cts 2-3 of 2nd meas).

First Arm Pos - (Although it appears second in this arrangement, it is commonly called "First Pos of the Arms" in Poland.) Cpl stands side by side, W on M's R, both facing LOD. M: extend R arm fwd, at waist level, palm facing L. W: place L hand, palm down on M's R hand.

Second Arm Pos - Cpl stands side by side, W on M's R, both facing LOD but M's upper body turned twd ptr. M: extend L arm fwd, at waist level, palm up, and extend R arm diag up and diag in back of ptr. W: place L hand, palm down, on M's L hand.

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



FORMATION

Cpls around the room, M facing out, W facing ptr, both have fists on own hips. Unless otherwise noted, move with 1 Polonez Step to each meas, beg all Figs M-L ft, W-R ft. (Note: After the name of each Fig in English, the Polish name, its pronunciation and literal translation will be given in parentheses.)

Measures

PATTERN

INTRODUCTION

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



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

- 1-6 Move in LOD.  
7-8 Dance your respective Bow - M: stay in place and at the beg of Bow place R fist on hip, W: with 1st step of Bow make a 3/8 CCW turn to face ptr.

II. GRAND RIGHT AND LEFT (Zańcuch - WAHNEE-tsooh - chain)

Both beg R ft, M will move in LOD, W in RLOD:

- 1-7 Starting with ptr, dance the Grand Right and Left Figure, using one Polonez Step to pass each new dancer. Movements of the arms are large, each grasping of hands is like a hand shake, acknowledged with a slight bow of the head.  
8 M: when you meet the 8th W, step L ft sdwd to L, as you turn to face ctr and lead her in the opp dir (ct 1); hold (ct 2); close R ft to L ft, wt on both ft (ct 3). W making a 1/2 CW turn, start moving in LOD and twd ctr.

III. THE CROWN FIGURE (Korona - koh-ROH-nah)

- 1 M: leaving R ft in place and R leg straight, lunge fwd onto L ft *into ctr*, L knee deeply bent, upper body erect and facing 45° to R, as you clap hands in a large vertical motion, R hand moving up, L hand moving down, and place L hand in a fist on hip, elbow twd ctr, and sweep straight R arm fwd and up, and end with it diag up, head facing ctr (ct 1); hold (cts 2-3). W: Move in LOD and slightly twd ctr in a circle with other W.  
2-4 M: hold. W: continue moving in LOD and end in front of ptr, facing LOD. (Note: Depending on the amount of cpls participating and the size of the dancing area, covering that distance has to be adjusted.)  
5 M: as you place R fist on hip and turn upper body to face ctr, close L ft to R ft, wt on both ft (ct 1); hold (cts 2-3). W: make a 1/4 CW turn, moving twd ptr.  
6 M: step bkwd on R ft (ct 1); close L ft to R ft, wt on both ft (ct 2); hold (ct 3). W: continue moving twd ptr.  
7 M: leaping fwd onto L ft, go into a kneel on R knee, top of R ft on floor and well back, torso erect and bent fwd from the waist, back almost parallel with floor, R arm in back of you straight (ct 1); begin slowly straightening torso and sweeping R arm fwd (cts 2-3). W: do a full CW turn in place with 3 steps (RLR), extending slightly curved R arm in front at waist level.  
8 M: using all 3 cts, continue motion of cts 2-3, meas 7 (Fig III), ending with upper body in pos of cts 2-3, meas 1 (Fig III). W: step L ft sdwd to L (ct 1); curtsy with R ft in back (ct 2); begin to straighten up (ct 3).  
9-12 M: remain in kneeling pos and offer your R hand to ptr, leading her while she moves around you. W: holding M's R hand with your L hand, make a 3/4 CCW circle around him with 24 small steps (6 per meas), done high on the balls of your ft.  
13-14 still holding ptr's hand, dance your respective Bow, except M get up from kneeling pos during the first two cts of meas 13.



(cont.)

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

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

V. TRIANGLE FIGURE (Trójkąt - TROOY-kont)

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

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

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

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

- 1 M: releasing hold of the two W, step fwd between them and away from ctr. W: making a 1/2 CCW turn, start moving twd ctr and in RLOD, forming a circle with other W, hands held shldr high.
- 2 M: place R hand on ptr's L wrist and with a sweeping motion extend straight L arm diag up and away from ctr. All move in RLOD.
- 3-7 Move in RLOD.
- 8 With W releasing hold of other W in the circle and making a 1/2 CCW turn, ptrs face each other and form an individual circle by joining R hand with ptr's L hand.

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

- 1-4 Individual circles move CW.
- 5-6 Reverse the dir and individual circles move CCW. End with M's back to ctr of large circle.
- 7-8 Dance respective Bow, holding the final pos a few seconds after the music has stopped.

Dance introduced in July 1977, at the University of the Pacific Stockton Folk Dance Camp by Ada and Jaś Dziewanowski. Do not reproduce these directions without their permission.

Presented by Ada Dziewanowska

WALCZYK LUBELSKI

Poland

Pronunciation: VAHL-chik loc-BEHL-skeeRecord: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), Vol. 1, 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.

Bilgoraj [beew-GOH-ri] Step (i.e., step from Bilgoraj): 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.

MeasuresPATTERN

INTRODUCTION  
1-4 No action.

I. CIRCLE FIGURE  
1-7 Beg R ft, move in LOD with 7 Bilgoraj Steps.

8 With 1 Bilgoraj 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 Bilgoraj Steps.

16 M: with 1 Bilgoraj 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.



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 shldr (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).

9 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). 58 (cont.)

IV. "SLEEPY" FIGURE

- 1-8 Beg R ft, move in RLOD with 8 Bilgoraj Steps.  
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 Bilgoraj 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")

Świć miesiuncu w okno moje,  
 Źdź, Marysiu, syrcie moje.  
 :Una wysła i wyjrzała,  
 siwe oceńka zapłakała.:

Pronunciation

Shveech myeh-shoon-tskoo v ohk-noh moh-yeh  
 vihñj mah-rih-shoo sih-r-tseh moh-yeh  
 :oo-nah vih-swah ee vih-yee-zhah-wah  
 shee-veh oh-tsen-kah zah-pwah-kah-wah:

Cego płaczes, cego dumos,  
 cyli do mnie syrcia ni mos?  
 :Nie wydumos nic inacyj,  
 ino co ci som Bóg przeznacy.:

Tseh-goh pwah-tsehs tseh-goh doo-mohs  
 tsih-lee doh mnyeh sih-r-tseh nee mohs  
 :nyeh vih-doo-mohs neets ee-nah-tsih  
 ee-noh tseh tsih sohm boog psheh-znah-chih:

Translation

Moon, shine into my window,  
 come out, Marysia, my sweetheart.  
 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.

## WIWAT KAROLINKA

Presented by  
Ada Dziewanowska

Pronunciation: VEE-vaht kah-roh-LEEN-kah

Record: XM-46755 "Easy Dances from Poland," side B, band 1, available from Ada Dziewanowska.

Wiwat Karolinka (Long Live Little Caroline) is a couple dance in 2/4 time from the region of Wielkopolska. In the olden times, the valleys of the rivers Odra and Wisła were inhabited by Slavic tribes. The tribe which settled on the Warta river (a tributary of Odra) was called Polanie. The Polanie united most of the tribes between the Oder and the Vistula. From them Poland took her name. Later, the part in which the Polanie lived became known as Wielkopolska (Greater Poland). For centuries Wielkopolska was a bordering region of Germany, hence considerable German influences in her folklore. Wielkopolska is composed of several folklore regions, each having a characteristic costume of their own. This dance comes from Biskupizna [bee-skoo-PEEZ-nah], which means bishop's estates. Since the beginning of the XIII century, this province was the property of the Poznań bishop, who had his summer residence in Krobia. A characteristic and unusual part of the traditional attire of a man from Biskupizna is a whip, ornamented with a kerchief. Even when dancing with a partner he holds it in his right hand. Loud cracking of the whips is a very impressive part of some of men's dances. The use of the whip in dancing and even in some family rituals is explained by the love of the horse by the people from that region. There are several dances from Wielkopolska called "wiwat" (from the polonized Latin word "vivat"). Ada learned this one in Poznań, in the Winter of 1976/77, from Jacek Marek, noted authority of Wielkopolska folklore.

Formation

Cpls around a circle, M facing out, ptrs facing each other, in closed social dance pos, with the traditional roles reversed: M - place your R arm on ptr's upper back (shldr blades region), W - with your L arm hold ptr in waist; outside hands joined the regular way and extended to side.

## PATTERN

MeasuresMusic 2/4INTRODUCTION

- 1-2 No action.
- I. MOVE SDWD IN LOD AND RLOD (Mel A - 5 meas repeated)
- 1 With a preliminary small flex of both knees and a slight sdwd bent of torso in LOD, beg outside ft, dance sdwd in LOD one step-together (cts 1,2).
- 2-4 Repeat action of meas 1 three more times (4 times in all).
- 5 With 1 stamp and 1 step (M-LR, W-RL) make a 1/2 CW turn in place (M will now face in, W - out) (cts 1,2).
- 6-9 Repeat action of meas 1-4 with same ftwk but moving in RLOD.
- 10 Repeat action of meas 5 (cpl returns to starting pos).
- II. POLKA AROUND THE ROOM (Mel B - 6 meas repeated)
- 1-12 Beg outside ft, with small, flat steps dance 12 turning polkas, moving in LOD, and making a 1/2 CW turn with each polka step; after several turns M may add a stamp (L ft) on ct 2 of each odd meas (5, 7, 9, etc.).

Repeat the entire dance 3 more times (4 times in all).

Dance introduced in the Summer of 1981 at the Stockton and the San Diego Folk Dance Camps in California by Ada Dziewanowska. Please do not reproduce these directions without her permission.

Presented by Morry Gelman

ALTE HOPFENSCHNUPFER (Zwiefacher)

RECORD: Festival 7905, Side 2, Band 2

FORMATION: Cpls in <sup>social dance pos</sup> social dance pos, except M-L and W-R hands are straight down. <sup>hands inverted</sup>

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METER: 2/4 & 3/4

PATTERN

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D = Dreher (pivot), 2/4 meter

W = Waltz (flat footed two-step), 3/4 meter

D D W W / D D W W / D W W W W / D D D W W / D D D W W\*

At this point dancers will have wt on lead ft (M-L, W-R), therefore they must start the dance the second time with the M-R and W-L.

Lyrics:

1. E bin a oida Schmeizlerschnupfa  
Geh alle Jahr zum Hopfazupfa  
Da gibts a Geld, hab allwei mei Freid auf da Welt  
Da gibts a Schweiners und a Knödl grad gnua  
Und dann auf d'Nacht zum Bier a Musi dazua
2. E bin a dida Schmeizlerschnupfa  
Geh alle Jahr zum Hopfazupfa  
Steh' alle Tag net weit weg vom Hopfamarkt auf  
Hap<sup>o</sup> i mein zehnten Metz'n zam bracht  
Wia da der Bauer lacht und Baurin auf d'nacht.

Presented by Morry Gelman

BAUERNMADEL MIT WALTZ  
Bavaria, Germany

PRONUNCIATION: Bow-urn-ma-dill mit waltz

RECORD: Tanz (LP) 58133

FORMATION: Cpls facing LOD in skaters pos. W on M's R side.

METER: 2/4 and 3/4 PATTERN

Meas.

INTRODUCTION: *4 meas in 3/4 meter*

2/4

FIG. I:

1-8 Beginning on outside ft, walk 7 steps fwd in LOD. Turn twd ptr to face RLOD on ~~7th step~~ and stamp. *Stamp*

9-16 Repeat meas 1-8, in RLOD. End facing LOD.

FIG. II:

1-4 Beginning on outside ft, walk 3 steps in LOD. Turn twd ptr to face RLOD on 3th stsp.

5-8 Repeat meas 1-4 in RLOD. End facing LOD.

FIG. III:

1-8 M walk 8 steps in LOD while W turn CW under raised joined R hands (release L hands) with pivot steps. M start L, W-R.

3/4

PART IV:

1-32 With cpls in social-dance pos, do 32/waltz's in LOD. *Note: 32 waltz's in 3/4 meter*

*To do this as a mixer, a 1st meas M turn W & W under just to the left of W now fwd in LOD to next M.*



AMBOSPOLKA SCHUHPLATTLER  
(Bavaria)

**SOURCE:** This plattler, for men only, was learned by Morry Gelman at the Schuhplattler Club in Rosenheim, Upper Bavaria. It is the type of dance that is performed by men at fests and club dances. Austrian men traditionally plattle in 2/4 and 3/4 meter. The Bavarian couple form is always danced in 3/4 meter. **PRONUNCIATION:** AHM-bos-pohl-kah SHOO-plot-ler

**MUSIC:** Record: Festival 45 BZS 7904 Side 1, band 2 4/4 meter  
Phillips LP 841823 Psy Side B, band 6. If Phillips is used, put needle down about halfway through last band, for 32 meas of marching before plattle music starts.

SEQUENCE FOR FESTIVAL RECORD BZS 7904

**METER:** 4/4

**PATTERN**

Meas.

MUSIC A MARCH

1-32 M march single file in LOD with occasional CW pivoting turns. Strike closed fist of L hand with flat of R hand to produce loud popping noises; M also whistle and shout intermittently.

MUSIC B PLATTLES

M face center of circle and plattle in unison as follows:

Slow Count Plattle (one time)

Ct 1 Jump onto both ft

Ct 2 Simultaneously hit L hand on R thigh and R hand on R ft (sole) behind

Ct 3 Hit R hand on L ft (sole) behind

Ct 4 Hit R hand on L ft (sole) in front.

Fast Count Plattle (three times)

Music ct Morry ct

1	1	Hit R hand on R thigh
&	2	Hit L hand on R thigh
2	3	Hit R hand on R ft behind
&	4	Hit L hand on R thigh
3	1	Hit R hand on L ft behind
&	2	Hit L hand on L thigh
4	3	Hit R hand on L ft in front
&	4	Hit L hand on L thigh

Simple form  
Double Schlab (hit)  
can be used as an  
alternate plattle

AMBOSPOLKA SCHUHPLATTLER (Cont'd)

Repeat Slow and Fast Count Plattle (as above)

except cut last meas to end with stamp, stamp, stamp, hold.

Repeat Whole Plattle Sequence (slow, 3 fast, slow, 3 fast)

MUSIC C MARCH

M march single file in LOD, turning occasionally with CW pivot steps and popping hands.

MUSIC B PLATTLES

Men do slow and fast count plattle combination only twice, ending with stamp, stamp, stamp, hold.

\*ALTERNATE DOUBLE SCHLAG (hit) for first four counts of fast plattle

Music ct    Morry ct

1	1	Hit R hand on R thigh
ah	2	Hit R hand on R thigh
&	3	Hit L hand on R thigh
2	4	Hit R hand on R ft (sole) behind
&	5	Hit L hand on R thigh

Presented by Morry Gelman  
Idyllwild Conference, 1981

Presented by Morry Gelman

BOHMERWALD LANDLER  
Austria

Morry Gelman learned this dance from Herman Derschmidt of Wels Austria. The dance is from the Bohmerwald region of Upper Austria. Krummau is a town in Bohemia, now part of Czechoslovakia.

PRONUNCIATION: Beem-er-vald Lahnd-ler

RECORD: Alpine Dances, F (EP) 504, Side 1, Band 2  
Tanz (EP) 58611 "Bohmerwald Landler"

FORMATION: Cpls in a circle with M back to ctr, Hands joined ML, WR and MR, WL. Cpls numbered 1,2,1,2, etc.

STEPS: Even flat-footed walking waltz. M free hand with thumb in waist band, W fist on hip.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

1-4 Facing ptr with both hands joined and swing joined hands slowly fwd and back, twice with a step-close in LOD, RLOD, LOD, RLOD.

FIG. I: W TURNS UNDER, CPLS EXCHANGE PLACES

1 Cpls move in LOD with 3 steps, bringing joined hands fwd and up as W turns CW under raised hands. M start with L stamp, W start R (no stamp)

2 Cpls continue in LOD with 3 steps, bringing hands fwd.

3 Ptrs now exchange places with 3 steps, M move to outside 1/2 turn CW, W move inside turning CCW under joined raised hands. M begin L, WR.

4 Ptrs facing, do 1 step fwd and 1 step bwd, pulling arms out to sides (cts 1-2), close and lower arms (ct 3). M begin R, WL

5-8 Repeat meas 1-4, moving in RLOD. M end on inside of circle, W on outside.

FIG. II: PROMENADE

1-8 WL arm hooks MR arm and cpls promenade in LOD, small steps with slight accent on ct 1 of each meas. Face ptr on meas 8.

FIG. III: CLAPPING WITH PTR.

T = Thighs; O = Clap own hands; P = clap ptrs hands.  
Three claps per meas.

1-8 M: T O O: P O P: T O O: P O P: etc.  
W: O O O: P O P: O O O: P O P: etc.

FIG. IV:

1-16 Repeat Fig. I-II. On last meas of Fig. II, #1 cpl rotate CW to face #2, keeping W on R side on M.

REPEAT FIG. I-II

- 1-8 FIG. V: CLAPPING WITH CORNER (2nd clapping sequence)  
Repeat clapping sequence of Fig. III, but hit hands with corner person. Cpl L turn CW to face LOD again for arm swinging.

REPEAT FIG. I-II - End with everyone facing ctr(W on MR side) in one large circle.

- 1-8 FIG. VI: CLAPPING WITH CORNERS LARGE CIRCLE (3rd sequence)  
Repeat clapping sequence of Fig. III, clapping hands of adjacent dancers.

Retain hands at end and bow twd ctr.

Presented by Morry Gelman

FINSTERAUER LANDLER  
Germany

Finsterauer Landler is a couple dance from lower Bavaria and can be seen at the local fests and community dances. It was learned by Morry Gelman from folk dance groups in Munich. This form of landler with the woman turning under joined hands while the man circles the woman is found in various forms in the Bayerischer Wald, a region in lower Bavaria along the Czech and upper Austrian borders.

PRONUNCIATION: Fin-ster-ow-er Lahnd-ler

RECORD: Alpine Dances F-EP 502, Side 1, Band 1

FORMATION: Cpls facing in a circle with M back to ctr and R hands joined and down. When hands are free M tuck thumb in waist band; W have fist on hip.

STEPS: Single step: Walking steps done in 3/4 rhythm.

Simple Balance Step: Step L to L (ct 1); touch R next to L without wt (ct 2); hold (ct 3). W use opp ftwk.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 meas.

PART I: W TURN UNDER: M AROUND W

1 Cpls swing joined R hands fwd and do 1 Simple Bal step in LOD.

2 Repeat meas 1, with oppftwk and hand motion.

3-4 Cpls swing joined R hands fwd as W turns (pivots) twice CW stepping on cts 1,3 under joined raised hands (begin R). M step L,R in LOD.

5 W finishes turn by stepping R, close L to R with wt and M step L. Finish facing ptr.

6 Cpls swing joined R hands down in RLOD, then raise them as W turns once under while moving on R ft to inside of circle; M with a single R ft-step moves to outside of circle (to place W just left).

7 Cpls raise joined hands again W continues pivoting turn <sup>once</sup> CCW and moves twd outside of circle while both step L; M continues twd inside of circle.

8 W makes "adjusting move" (step R, close L) while returning to starting place as M takes single R step to starting place. Cpls again face each other with hands joined twd RLOD.

9-16 Repeat meas 1-8.

- INTERLUDE: *to a small*  
1-2 Balance and swing <sup>to a small</sup> joined R hands fwd (meas 1), and back (meas 2).  
3-4 Swing hands fwd again while W turns  $1\frac{1}{2}$  CW to Varsouvienne pos (L arms straight fwd). M is slightly behind W off to her L shldr.

- PART II: WALTZING FWD *to a small*  
1-8 Beginning L, cpls waltz fwd in LOD moving slightly in to L and out to R. Drop hands at end and turn to face each other.

- PART III: CLAPPING  
1-8 Hit own hands 3 times (cts 1-3); ptrs hands (ct 1), own hands (ct 2), ptr (ct 3). Repeat ~~to end of meas.~~ *to a small*

Repeat dance from beginning. Do 4 times to this recording.

VARIATION: When doing the dance the first time do as described, on second repeat for a large circle during Part III and do as follows: Clap own hands together 3 times, hit neighbors hands, own hands, neighbors hands. Do the 3rd and 4th repeat the same as the first and second times.

Presented by Morry Gelman

NEIDER-BAYERISCHE LÄNDLER  
Germany

This dance is done in the villages of the lower Bavarian forest (Bayerischer Wald) area along the Czech border, where "dishrag-turn" figures take many different forms. This sequence is from the village of Nottau as recorded in 1930. It was learned by Morry Gelman from folk dance groups in Munich. The dancers sing two line verses that reflect their heritage and regional way of life.

PRONUNCIATION: Nee-der - Buy-rish-eh Lahnd-ler

RECORD: Tanz (LP) 58-107, Side B, Band 2

FORMATION: Cpls facing LOD, W on M's R with inside hands joined and down on Meas 1-4 of Intro., then M hooks R arm over W-L arm and hands are held fwd during Fig. I.

STEPS: Cpls begin each figure with M-L and W-R, unless otherwise noted, and there are 3 steps per meas ~~whether noted or not.~~

METER: 3/4 PATTERN

Meas.

INTRODUCTION:

1-4 Cpls do 4 slow walking (strolling) steps fwd in LOD, both start L. Inside hands are joined and down.

FIG. I: CPLS WALK AND SING *(m. stamp ...)*

1-8 Do 8 slow step-swings fwd starting L and sing:

DES LÄNDLERISCH TANZEN KON NET A JEDA

(Not everyone can dance the landler)

KONS SELBER NET RECHT ABER MEINE BRÜADA

(I can't dance it right, but my brother can)

FIG. II: W TURN, M WALK AND CLAP

1-8 Releasing hands and beginning R, W turn CW in LOD with dreher (pivoting) turns (16 steps, 8 turns).

M beginning L follows close to W walking 1 step per meas (free ft is raised on ct 2,3 parallel to floor). M also clap as they follow W, some on ct 1, others on ct 2,3.

FIG. III: CPL TURNS

1-6 Cpls face each other quickly (M with sharp jump on both ft), L hip to L hip, and both hands are joined at sides pointed down twd floor. Turning CCW, beginning L, M do three steps per meas, beginning R, W do 3 small steps per meas (total 18 steps ea).

7-8 With W on outside of circle and releasing fwd hands (M-L, W-R) M turns quickly CW under his R arm and ends up facing ptr with both hands joined and stamps.

FIG. IV: DISHRAG TURNS

1-5 Cpls do a series of "dishrag" turns: W turns first CW (meas 1); then M turns CCW (meas 2); W turns CW (meas 3); cpls swing arms fwd (meas 4); cpls swing arms fwd (meas 5).

- 6-8 With 3 steps per meas and releasing fwd hands (M-L, W-R) M twirls W  $3\frac{1}{4}$  times CCW under R arm and into his R arm which then rests on W-R shldr. *on 1st meas*  
NOTE: This Fig. is done with very little movement in LOD

FIG. V: MORE DISHRAG TURNS

- 1-5 W turns CW away from hold to end facing M, joining both hands again with ptr and swings both hands fwd (meas 1); swing both hands bkwd (meas 2); W does dishrag turn CW (meas 3); M does dishrag turn CCW (meas 4); cpls swing arms fwd (meas 5).  
6-8 Cpls swing arms bkwd while releasing fwd hands; W twirls 3 times CCW under joined raised hands (M-R, W-L) into M-R arm, when then rests on W-R shldr. *on 1st meas*

INTERLUDE:

- 1-4 W turns away from ptr as cpls take 4 walking steps (as in Intro) in LOD.

Repeat dance 2 more times (3 in all).

Additional verses:

2. ✓ WOM WOID SAN MA AUSSA, SAMA LUSTIGE BUAM <sup>ys</sup>  
(We are from the woods, we are hearty busy)  
ABER HERGWACHEN SAMA AS WIE DIE GELBN RUBM  
(We grew up together like a bunch of yellow carrots)
3. ZWISCHEN NOTTAU UND RACHLING DA WACHST DA ROUD LOAM  
(Between Nottau and Rackling there is red earth)  
SO LANG MA A ZWANZGERL (20 pfennig piece) HAM GEMA NED HOAM  
(As long as we have some money we won't go home)



Presented by Morry Gelman

S'SUSERL (Zwiefacher)  
Germany

A zwiefacher learned from folk dance groups in Munich, Bavaria. It's danced in villages and towns in the Lower Bavaria area of Germany. When printed in upper and lower case the first "s" is small - s'Suserl.

PRONUNCIATION: Soo-zer-elRECORD: RCA LP PJL 1-4187  
Festival BZS-7904, Side 1, Band 1

FORMATION: Cpls at random in closed pos or shldr waist pos. Note - when in closed pos M-L and W-R hands are joined and straight down.

STEPS: Drehers (turns) in 2/4 and 3/4 meter. Rotation is uniform, i.e., no dips, flat-footed.

D = pivots in 2/4 meter

W = flat footed two-steps (waltz) in 3/4 meter

---

METER: 2/4 and 3/4 PATTERN

---

Phrase A: D D W D D W D D W W

Phrase B: D D W D D / D D W D D

~~Verse 1~~  
(instrumental) A A B A B AVerse 2 /  
(vocal) A A B A B AInterlude  
(instrumental) AVerse 3  
(vocal) A A B A B AEnding  
(instrumental) A B ALyrics:

1. Tanzn taat i gern wenn i no dös deandl hätt  
(I'd like to dance, if only I had a girl)  
s'Suserl will gor net hörn s'Suserl dös nett  
(Susie won't hear of it, susie the nice one)

Tanzn taat i gern wenn i no dös deandl hätt  
s'Suserl will gor net hörn s'Suserl dös nett

Wei's net därf net an loa furt geh därf  
(Because she's not allowed, not allowed to go out alone)  
Wei's net därf net an loa furt geh därf

Dös waar schö hon i glei d'Muatta g'fragt  
(That would be nice, I asked her mother right away)  
Därf i mi'n s'Suserl geh ja hot sie g'sagt  
(Can my Susie go, Yes she said)

Weis net därf net an loa furt geh därf

Weis net därf net an loa furt geh därf

Dös waar schö hon i glei d'Muatta g'fragt

Därf i min s'Suserl geh ja hot sie g'sagt

2. Auf gehts heit weil i no dos deandl ho  
(We dance today, because I have my girl)

s'Suserl is hoit mei freid weis' tanzn ko  
(Susie is my joy today because she can dance)  
Auf gehts heit weil i no dös deandl ho

s'Suserl is hoit mei freid weis' tanzn ko

d'Musi spöit heit reuht me gor koa göid  
(The music is playing, today I'm not sorry for any money (spent))

d'Musi spöit heit reuht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht  
(Dear boy now we'll turn so long)

Bis da hoh' in da fruah s'erste moi kraaht  
(Until in the see hours the first cock crows)

d'Musi spöit heit reuht mi gor koa göid  
(The music is playing, today I'm not sorry for any money (spent))

d'Musi spöit heit reuht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht

Bis da hoh in da fruah s'erste moi kraaht

Presented by Morry Gelman

UNTERSTEIRER LÄNDLER  
Austria

The retired federal official Johann Joch, who died in August 1940, told Anton Novak about a year and a half before his death, that he had learned this dance in his home town Halbenrain near Radkersburg, in the 1880's, where it was known and danced as a "Steirischer." This "Steirischer" was also widespread in the vicinity of Mureck, Klöch, Tieschen and Unterpurkla at that time. Joch, who in 1885, resettled in Graz, in the nineties returned almost yearly to visit his hometown, however, could no longer remember, if he saw the "Steirischer" still danced there at that time. People still dance the polka and the waltz, while the "Steirischer" our "Untersteirer Ländler", had come to be forgotten. Anton Novak who wrote down the description of the dance made it public in his book, "Steirische Tänze." Erzherzog Johann Verlag, Graz, was able to learn in 1941 in a string of places in the district of Radkersburg, that the "Steirische" in its time had been danced there, partly until shortly before the second World War. The same thing was said by Landlandy Kainz, as well as by the farmer Josef Wagner from Seibersdorf near St. Veit on the Vogau according to information gotten from farmer Johann Grabsl. Emmerich Raggam, farmer in Rohrback near Wettersdprd in Sastal told the same thing, that this dance was known in the entire region as well as in the province of St. Peter on the Ottersbach, however, to be sure, with paschen only, therefore, without singing. The brother and sister Rosa and Josef Lebner from Wiersdorf near St. Peter on the Ottersbach, like the farmers Maria and Anton Koller from Halsbach near Straden danced the "Steirischen" for Anton Novak as it was danced there, and in which likewise only paschen was done. Apart from small or slight deviations in the doing of the dance, The Untersteirer Ländler was danced relatively fast everywhere.

All of the towns mentioned are in the far south-eastern corner of Austria's Steiermark province, only a few miles from the Slovenian/Yugoslav border and close by the Hungarian border.

PRONUNCIATION: Uhn-ter-schtyr-er Lahnd-ler

RECORD: Austrian Dances F (LP) 504, Side 1, Band 1

FORMATION: Cpls facing (in a circle), with inside hands joined  
(MR, WL)

STEPS: Short running steps; walking in 3/4 rhythm

STYLE: Each figure, with the exception of Fig. IV takes 8 meas, with 3 short running steps per meas. At the end of the 8th meas of each figure, the dancer can finish off with a light jump on both ft. The running step is controlled and is done without accented knee action. The running step is not interrupted at all until the singing and paschen. The figure change is accomplished rather quickly; however it should not be done hectically (i.e., the quick figure change should be smooth rather than overdone).

METER: 3/4

PATTERN

INTRODUCTION: 2 beats

FIG. I: TURNING IN AND OUT, CATCHING THE HAND

1 With MR and WL hands joined, M raises his R hand over W head drawing W slightly fwd in front of him and turns W once CCW (L).

2-3 M turn W CW (R) twice.

Note: During the turning in and out of the W the M does short running steps in place.

4 M turns  $1/2$  L and lowers his R hand (WL hand) in front of his chest. W puts her R hand in the middle of her back and they join ML and WR hands under the other joined hands.

NOTE: L hips are adjacent with inside hands (MR, WL) joined and stretchec across the M chest, ML and WR hands behind W back.

5-8 In this pos they move fwd turning CCW.

NOTE: Hands remain joined until the end of the 4th fig.

FIG. II: JUMPING THROUGH

1-2 1-4 On meas 1, ct 1, M jump on both ft then make  $1/2$  turn R, bending fwd and backing under W joined L arm and through in back of W, stretches his head under WR arm and remains in a slightly bowd pos with ML and WR sides adjacent. Both face same direction. Joined hands rest on L hips of dancers. W rests her R upper arm on L upper arm of M.

3-4 5-8 In this pos they do the running steps CCW (W bkwd, M fwd.)

FIG. III: TURNING-IN YO KNOT

1 M pulls L hand (WR) fwd and turns W out to L  $1/2$  turn (CCW), so that ptrs face.

2 M places his L (WR) hand on WL hip while he raises his R hand (WL) over head; simultaneously the W bends fwd and turns CW in place  $3/4$  turn under raised R hands of M while the M lowers his R hand (WL) and places it on his L hand. Now all 4 hands, M two hand, W two are resting on WL armpit.

3-4 W still bent over turns  $1-1/4$  times CW in place under M stretched arms to end with L sides adjacent and W straightens.

NOTE: The turning into the knot is done in one progression, the M circling the W CCW to form a double knot in meas 2-4.

FIG. IV: UNTIEING THE KNOT (Kadenz-Cadence)

1-2 3 With M dancing in place, W bend fwd, draw head back under stretched arms of M and turns CCW twice under M arms and straightens.

3-4 Repeasing ML and WR hands, W turn once move CCW. The Cadence is played slightly slower than the other parts

REPEAT FIG. I-IV.

FIG. V: SINGING AND PASCHEN (CLAPPING)

1-8	"Is ma nix um a sechserl,	I don't give a damm about a 6-pence
	Is ma nix um a göld,	" " " " " " gold
	Is ma nix um a dirndl,	" " " " " " a girl
	San gnua auf da wolt."	There are enough of them in the world.

1-8 Clapping Sequence  
Clap 1,2,3 (on the ct) or on the "&" ct, and walk in LOD.

1-8	"Schean rund is mei huat,	My hat is nice and round,
	Schean hoat is mei bluat.	My blood is nice and hot.
	Kann nix als wia tanzen,	I can't do much else than dance,
	Oba dos kann i guat."	But I can do that well.

1-8 1/2 Clapping Sequence  
Cpls walk with short steps in LOD and clap as shown above.

After the last Paschen, one of the dancers can call out "Huah," whereupon the dancing cpls while doing the paschen with short sliding steps run in LOD. The paschen is done with the hands in front of the M chest clapping alternately high and low, while the W hands are on her hips.

REPEAT FIG. I-IV.

FIG. VI: WALTZ AROUND DANCE IN CLOSED POS (Chorus - 16 meas. 1-16)  
1-16 Cpls do 16 waltz steps in LOD. On the last meas (meas 16) with ML and WR hands joined M turns W out CCW (L) once.

*Ending: Heut so / (Chorus fig) ...*  
*1-16 Cpls do 16 waltz steps in LOD. On the last meas (meas 16) with ML and WR hands joined M turns W out CCW (L) once.*

Presented by Morry Gelman

WALDHANSL (STEIRISCHER WALZER)  
Austria

The following dance variation (without clapping sequence - see background notes) is documented in Ausseerland of the Salzkammergut under the name Waldhansl and has now spread throughout Steiermark.

In the "Steirischer walzer" you dance around in the ordinary way. After a time one male dancer, as in the Ausseer Landler, steps into the middle and sings a four line verse, upon which the other male dancers step into the middle and join in the melody. On meas 15-16 (after the Chneids-o) the clapping (paschen) takes over. Paschen goes on for 16 meas, then another four-liner is sung, then more paschen. During the paschen and singing the girls stand behind the boys and they can waltz around in pairs. After the paschen, the dance is begun again.

Morry has adapted this old Steirischer waltz for use by American folk dancers by leaving out the clapping and having the girls join in the singing of the four line verses, while the couple moves in LOD.

For American folk dancers who have some musical knowledge and others who know German, Morry has included the music with paschen sequence. The sequence to use with the Festival record is: Dance - 16 meas; sing - 16 meas; clap 16 meas; and repeat dance, sing, clap and finish the dance.

PRONUNCIATION: Vald-hann-sell

RECORD: Alpine Dances A(EP) 7906, Side 2, Band 1

FORMATION: Cpls in a circle with inside hands joined at shldr ht and facing LOD

METER: 3/4

PATTERN

Meas.

INTRODUCTION: *Handwritten notes*

FIG. I: *(Sara)*

- 1 Beginning on outside ft (M-L, W-R), step-hop fwd in LOD. The inside ft are not swung fwd, they are lifted lightly, and the joined hands are gently brought fwd. The body posture is upright with no violent turning, and the hopping is light and springy. *lift*
- 2 Repeat meas 1 with opp ftwk.
- 3-4 M do 2 light step-lifts in place, while W turn CCW once under raised joined inside hands. M start with L and W-R and finish in social dance pos. *lift*
- 5-8 Cpls turning CW, waltz in LOD.
- 9-16 Repeat meas 1-8.

1-16 PART II: (Sing)  
Cpls release dance pos and move in LOD side by side with strolling steps, while singing a four line verse as follows:

Verse A

"I go into the forest, I go there with joy  
(Drei holli o holla rei holli o)  
I am a brave woodsman, I'm one happy boy  
(Drei holli o and schneids o)"

REPEAT FIG. I (DANCE)

REPEAT FIG. II, sing verse B.

"My shoes of fox leather, they are very light  
(Drei holli o holla rei holli o)  
They sleep all the day and go out by the night  
(Drei holli o and schneids o)"

REPEAT FIG. I ( DANCE)

REPEAT FIG. II, Sing verse A again

REPEAT PART I ( DANCE)

REPEAT PART I ( DANCE)

Lyrics:

Verse A

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

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

Bis<sup>t</sup> gestern da gwesn, heut ah schon wieda ...  
wannst alle Tag kimst, wirds ma ah schon zwida ...

Zan Zaun zuahigschmissn hat mi oft schon oana ...  
aber übern Zaun druber mein Lebtag koana ....

Verse B

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

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

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

# STEIRISCHER WALZER (WALDHANSL)

I geh in Wald eini und i ge<sup>t</sup> in Wald zua, drei holli

CLAPPING:

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

CLAPPING:

Bua, drei holli o und schneid's o.

CLAPPING:

THE LEAD CLAPPERS  
 1 = Part des Vorpaschers    2 = Part der Zuawipascher

SYNCOPIATED OR  
 SECOND CLAPPERS



WATTENTALER MASOLKA

Austria

This is a couple dance as done in the village of Watten, Austria. It was learned from a folk dance group in Innsbruck by Morry Gelman.

PRONUNCIATION: Vah-ten-tahl-er Mah-zohl-kah

RECORD: Tanz (LP) 58614 3/4 Meter

FORMATION: Cpls at random about the floor facing LOD in promenade pos; W to R of M, hands joined in front: MR with WR over ML with WL.

STEPS: Small unaccented walking steps; cpls pivot in shldr-shldr blade pos.

Meas. PATTERN

INTRODUCTION: 2 beats

- 1 M turns sltly to L and leads W across in front of him twd L side with 3 walking steps. W begins L. Hands are held about shldr ht, fairly close together.
- 2 M takes 3 steps in place, W on M's L side turns CW to face LOD with 3 steps under raised hands.
- 3-4 Repeat meas 1-2 with W walking across to R of M and turning CCW under hands to face LOD.
- 5-8 Repeat meas 1-4.
- 9 Raising joined hands, M leads W in front to face him with 3 steps.
- 10 W turns CW once under raised hands with 3 steps.
- 11 M turns CCW once under raised hands with 3 steps.
- 12 M turns CCW once again with 3 steps, putting joined hands under his R armpit as he turns, dipping under W arms, finishing by straightening up, facing ptr and raising joined hands.
- 13 W turns CW once with 3 steps under raised hands.
- 14 Releasing L hands, W turns CW once again under raised R hands with 3 steps.
- 15-16 Cpls in shldr-shldr blade pos do 2 CW turns with 4 pivot steps (cts 1,2,3,1); use the last 2 cts to return to beg pos.

Repeat dance from beginning.

Note: whenever M or W do not move, they mark time in place (i.e., M in meas 2, 4, 9, 10; W meas 11, etc.)

Presented by Morry Gelman

WOAF  
Austria

PRONUNCIATION: Wah-ff

RECORD: Alpine Dances F (EP) 503, Side 2, Band 1

FORMATION: Cpls in varsouvienne pos, facing LOD. *mostly behind a P & hands extend fwd*

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 measFIG. I: DIAG L & R

- 1 Starting with L, cpls move in LOD diag L twd ctr of room as follows: Step L fwd (ct 1); close R to L (ct 2); a quick up-down on balls of ft (ct 3).
- 2 Repeat meas 1.
- 3-4 Repeat meas 1-2, with opp ftwk and moving diag R.
- 5 With both stepping L,R,L, W turns  $1/2$  turn CCW and looks at ptr over L shldr, M dance in place.
- 6 Both stepping R,L,R, W turns approx  $3/4$  turn CW and looks at ptr over R shldr. M dance in place.
- 7-8 With 6 small walking steps fwd, starting R, cpls release L hands and W makes 1 full turn CCW, under joined R hands. Cpls rejoin hands at end of meas. *rejoin*
- 9-16 Repeat meas 1-8.

FIG. II: W CCW AROUND M

- 1-4 Repeat Fig. I, meas 1-4.
- 5-8 Without releasing hands, W do 3 waltz steps once CCW around M and end on outside of circle (on M's R side), then turn CCW once in place with 1 waltz. *W holds in place, M moves out*
- 9-16 Repeat meas 1-8. *Waltz*

FIG. III: W CW AROUND M

- 1-4 Repeat Fig. I, meas 1-4.
- 5-8 Repeat Fig. II, meas 5-8, except W moves CW around M and does  $1/2$  turn in place on last waltz. *(M holds in place, W moves out)*
- 9-16 Repeat meas 1-8. *Waltz*

FIG. IV: FINAL DANCE VARIATION

- 1-4 Alternate Fig. I, meas 1-2 and 3-4 by moving diag L (meas 1), diag R (meas 2), diag L (meas 3), diag R (meas 4).
- 5-8 Repeat Fig. II, meas 5-8 (W CCW around M).
- 9-12 Repeat meas 1-4. (Diag zig-zag)
- 13-16 Repeat Fig. III, meas 5-8 (W CW around M).

*Note: meas 5-8 of Fig. I-III are done, as that gives a feeling more 5-8 of Fig. I-III.*

Presented by Morry Gelman

ZWIEFACHER  
Bavaria, Germany

This mixed 2/4 - 3/4 rhythm dance of lower Bavaria is extremely popular with folk dancers.

throughout Bavaria and Austria, the recent revival is credited to Michael Eberwein of Dellnhausen in the Hallertau region of lower Bavaria. This is an important hop growing area of Bavaria about 50 miles north of Munich. Last year Michael celebrated his 80th birthday, and was honored by the Bavarian government.

He was recently published a book of over 100 Zwiefacher songs collected during his lifetime. The song/dances, range from the simple Alte Kath (Old Kate) to the complicated s'Suserl. Each Zwiefacher song gives us an insight into the life style and people of Bavaria, and adds to the enjoyment of the dance.

The easy 2,4,6 and Tricky Alte Hopfenschnufer are good examples of Zwiefachers. Hopfenschnufer tells us about the life of an old hop picker.

2,4,6 (Zwiefacher)  
Bavaria, Germany

RECORD: Festival 7905, Side B, Band 2

FORMATION: Cpls in <sup>like a waltz</sup> social dance pos, except M-L and W-R hands are straight down.

METER: 2/4 & 3/4

PATTERN

D = Dreher (pivot) 2/4 meter

W = Waltz (flat footed two-step) 3/4 meter

D D W W / D D D D W W / D D D D D W W

Presented by Stephen Kotansky

MÉHKERÉKI DANCE-CYCLE  
Hungarian

Méhkerék is a village in Southeastern Hungary near Békéscsaba inhabited by a Romanian speaking minority. Their most popular dance-cycle is built up around four dances in the following order:

1. Minintelul; 2. Ardelenescu; 3. Chîmpinescu; 4. Bătuta; a repeat of 5. Minintelul.

These dances start off as a couple dance, often in a contra-type line, but leave many moments open for the men to break off and do slapping, leaping and even squatting figures. Often it may seem as if one has little connection to his or her partner, but periodically during the dance contact is renewed.

From the above mentioned dances, I have chosen only several of the many variations for the dances Minintelul and Ardelenescu. Women keep to a basic step while the men perform variations.

Presented by Stephen Kotansky

VLACH DANCES FROM THE VILLAGE OF OSNIĆ (EAST SERBIA)

Osnić is a village in East Serbia near the town of Boljevac which is inhabited by a Yugoslav minority known as "Vlasi". The word "Vlasi" (or "Vlah" in the singular) has obscure, complex origins dating back to the early Greek form "Vlachoi". It refers not only to a Romanian-related linguistic group, but through the centuries has been used in the Balkans to denote, sometimes even in a derogatory sense, that which is foreign ("not one of us"), "primitive," pastoral, nomadic, etc. My informants in Osnić, a mountain village, refer to themselves as "Ungurijani," a meaning related to "the Hungarian," and call the neighboring "Vlasi" lowlanders, "Carani," meaning "peasants," or those who work the earth.

When the Slavs arrived in the Balkan Peninsula during the sixth and seventh centuries, the "Vlasi" were already established as a primarily pastoral people scattered throughout the area as far south as Thessaly, and were speaking a language related to Latin.

DANCE CHARACTERISTICS

Typical characteristics of Vlach dances in this general area are: stamping, shaking-bouncing, and twisting. The dance names often refer to movements characteristic of the dance, for example: Batuta or Ropota - stamping, Tramuriša - shaking, and also to names of animals, for example: Šok'c - the rat, Jepura - the hare, Vakarijaca - heard of cattle.

STYLISTIC NOTES FOR THE DANCES OF OSNIĆ

The women are often being sharply twisted by the men in the direction of each step, i.e., stepping on R, R hip twists back on a horizontal plane. This movement is instigated by the men who yank on the women's belts with each step. Dancing is done on the whole foot.

Presented by Stephen Kotansky

ARDELENESCU  
Hungarian

TRANSLATION: "The Transylvanian" - probably refering to the popular dancers beat: S,Q,S,Q,S

RECORD: Hungaraton SLPX 18031-32, 18033

FORMATION: Cpls with both or inside hands joined and down, anywhere on dance floor or in contra-type lines.

RHYTHM: 4/4: This is often thought of as 8 = 3 + 3 + 2  
This organization of the rhythm may vary widely to fit the dancer's steps depending on the musicians, dancers and overall dance mood and context.

METER: 4/4

PATTERN

Meas. Cts.

WOMEN'S STEP:

The W's step maintains the basic dancers beat: S,Q,S,Q,S. Unlike Minintelul, where the cpls move on a circle around each other, in this dance cpls move together linearly in the same direction with opp ftwk: E.g., as the M go to their R, the W go to their L.

- |   |   |   |
|---|---|---|
| 1 | S | Step L to L and face slightly L                 |
|   | Q | Step R next to or in front of L.                |
|   | S | Step L to L - begin to turn twd M.              |
|   | Q | Step R bkwd on a slight L diag, prep to go to R |
|   | S | Step back L to L - turn diag R.                 |

NOTE: This step continues for the W throughout the dance.

MEN'S BASIC STEP:

NOTE: Because of the syncopations involved in the M's steps, the following notation will employ a count system based on 8 one-eight notes in 4/4 time.

Counted: 1,2,3,4,5,6,7,8

- |   |            |                                |
|---|------------|--------------------------------|
| 1 | <u>123</u> | Facing slightly R, step R to R |
|   | <u>456</u> | Step L across R                |
|   | <u>78</u>  | Step R to R                    |

- 2 Repeat meas 1 with opp ftwk

NOTE: Variations are many. E.g., one can dance bkwd to the L or turn on cts 7,&,8 of meas 1 to reverse direction. One can also turn in the direction of movement, often turning under one of the W's hands.

MEN'S VARIATIONS:

Variation I:

- |   |     |                                |
|---|-----|--------------------------------|
| 1 | 1   | Facing slightly R, step R to R |
|   | 2   | Stamp L next to R              |
|   | 3   | Step L next to R               |
|   | 456 | Repeat cts 1-3.                |

- Solo II:
- 1 1 Jump on both ft slightly apart, knees slightly bent.
  - 2 Click heels together in the air, clapping hands
  - 3 Land on L lifting R to R side, slap R upper thigh with R hand.
  - 4 Click/close R to L, clapping hands
  - 5-8 Repeat cts 1-4.
  - 2 1-4 Repeat cts 1-4, meas 1.
  - 5 Lift L to L side, slapping L hand on L upper thigh
  - 6 Click/close L to R, clapping hands
  - 7 Lift R to R side, slapping R hand on R upper thigh.
  - 8 Click/close R to L, clapping hands.
  - 3 Repeat meas 1
  - 4 Reel Step:
  - 1 Hop on L in place, bring R up and behind L
  - 2 Step R behind L, clapping hands behind back
  - 3 Hop on R in place, bring L up and behind L.
  - 4 Step L behind R, clapping hands in front.
  - 4-8 Repeat meas 1-4.

Notes by Janet Reineck and Stephen Kotansky

1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Stephen Kotansky

BATRNA (The Old Dance)  
(Vlach Dance)  
East Serbia

*met. 1/2*

RECORD: FEP 110 B

FORMATION: Short lines alternating M,W,M,W, lead by a M. Belt hold, L over R.

PHRASING: This dance is related to the "Vlahina" type. In Batrna however, the fourth meas is omitted, leaving a 7 meas structure which is danced across an 8 meas musical phrase.

STYLE: W are twisted on each step. (See stylistic notes)

METER: 2/4

PATTERN

Meas. Cts.

		<u>INTRODUCTION:</u>	<u>W's Twisting</u>
1	1	Facing ctr, step L fwd	=
	2	Hold	=
2	1	Step R back	-
	2	Hold	-
3	1	Step L to L	-
	2	Close R to L	-
4	1	Step L to L	-
	2	Hold.	-
		<u>DANCE:</u>	
1	1	Facing ctr, step R to R	Twist R
	2	Close L to R.	" L
2	1	Repeat meas 1.	" R
	2	" " "	" L
3	1	Step R to R	" R
	2	Hold	No Twist
4	1	Step L fwd (Variation: heavy, accented step for M)	Twist L
	2	Hold	No twist
5	1	Step R back (Variation: heavy accented step for M)	Twist R
	2	Hold	No Twist
6	1	Step L to L	Twist L
	2	Close R to L	" R
7	1	Step L to L	" L
	2	Hold	No Twist

Notes by Janet Reineck & Stephen Kotansky.



BATUTA DE LA ADINCATA  
Romania, Suceava Region

PRONUNCIATION: Buh-too-tah deh lah ah-din-kah-tah

RECORD: Dances of Romania, DR-792, Side 1, Band 2 (EP)  
"Batuta (de la Adincata)" 2/4 Meter

FORMATION: Circle with hands joined in "V" pos, facing LOD

Meas.

PATTERN

INTRODUCTION: 8 cts (4 meas)

FIG. I:

- 1 Moving diag R in LOD, step R, L, R (cts 1,&,2).
- 2 Stamp L twice beside R (cts 1-2).
- 3-16 Repeat meas 1-2 alternating ftwk, 7 more times (8 in all).

FIG. II:

- 1 Moving in LOD, leaning fwd slightly, step R (ct 1); scuff L next to R (ct &); step L (ct 2); stamp R (ct &).
- 2-3 Repeat meas 1 twice more (3 times in all).
- 4 Step R fwd (ct 1); stamp L twice next to R (cts &,2).
- 5-8 Continuing in LOD, repeat meas 1-4 with opp ftwk.
- 9-16 Repeat meas 1-8.

FIG. III:

- 1 Facing ctr, moving sdwd R, step R to R while tilting body sdwd R (ct 1); close L to R, straightening body (ct 2).  
Movements are bouncy.
- 2 Repeat meas 1.
- 3 Continuing sdwd, step R to R (ct 1); close L to R (ct &); step R to R (ct 2); close L to R (ct &).
- 4 Step R next to L (ct 1); stamp L (ct 2).
- 5-8 Repeat meas 1-4 moving sdwd L with opp ftwk.
- 9-16 Repeat meas 1-8.

(continued)

FIG. IV:

- 1 Still facing ctr, moving sdwd R, step R to R (ct 1); close L to R (ct &); step R to R (ct 2); stamp L beside R (ct &).
- 2-8 Repeat meas 1 alternating ftwk and direction, 7 more times (8 in all).
- 9 Moving sdwd R - release hands and raise R hand up high, L hand free and down - step R to R (ct 1); close L to R (ct &); step R to R (ct 2); swinging L ft across R with diag bent knee, slap top of L boot using a downward motion with R hand (ct &).
- 10 Moving sdwd L, raise R hand high again and step L to L (ct 1); close R to L (ct &); step L to L while doing a sharp, short cut R across L and snapping fingers of R hand (ct 2).
- 11-16 Repeat meas 9-10, 3 more times (4 in all); end facing LOD.
- 1-16 Repeat FIG. I.

FIG. V:

- 1 Moving and facing LOD, lean fwd slightly and step R fwd (ct 1); stamp L beside R (ct &); step L fwd (ct 2); stamp R beside L (ct &).
- 2 Step R fwd (ct 1); stamp L twice next to R (cts 1,&,2).
- 3-16 Repeat meas 1-2 alternating ftwk, 7 more times (8 in all).

FIG. VI:

- 1-14 Repeat meas 1-14 of Fig. III.
- 15 Moving sdwd L, step L to L (ct 1); close R to L (ct &); step L to L (ct 2).
- 16 Stamp R diag fwd (ct 1); hold (ct 2).

Presented at the S.D.S.U.F.D.C. 1981 After-Party by Cindy Schwartz

Presented by Stephen Kotansky

BRIUL PE OPT  
Muntenia, Rumania

Briul or Briule (plural form) is found throughout Rumania in various forms, but mainly in the south. This particular Briul de opt is a collection of steps from Muntenia that was learned between 1972 and 1980 from various village and amateur groups and from a very close friend, profesor Leonte Socaciu of Bucharest, Rumania.

TRANSLATION: Briul (belt dance) in eight

PRONUNCIATION: Bree-oow peh Ohpt

RECORD: Any good Briul in an eight melody, i.e. Balkan Arts 707b.

FORMATION: Shoft lines in belt hold (L over R), facing ctr. R ft free.

METER: 4/4

PATTERN

Meas.

INTRODUCTION or GETTING UP THE COURAGE:

- 1 Step R to R (ct 1), close L to R (ct 2), repeat step-close (cts 3-4).
- 2-8 Repeat meas 1 to R. During this period of getting into the music whitty "strigaturi" or verses are usually shouted. Either in unison or antiphonally; i.e.:
- Si la briu, la briu, la briu  
Si la secera de griu  
Cire so lâsa de briu  
Sa dea ciofa cu rachiu

FIG. I: WARM UP OR SIDE STEP

- 1 Step R to R (ct 1), close L to R (ct 2), step L to L (ct 3) close R to L (ct 4).
- 2 Repeat meas 1 of Intro (step-close to R)
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. II:

- 1 Turning to face diag L of ctr, lift on L and extend R straight and low in front of L (ct 1); step R (accent) diag L of ctr lifting L up and behind R (ct &); hold (ct 2); step L back in place turning to face ctr (ct &); Leap R on R (cts 3,&); step L across R (ct 4).
- 2 Facing slightly R of ctr and moving LOD, hop on L and lift R knee up and in front of L (ct 1); step R to R (ct &); step L across R (ct 2); repeat cts 1,&,2 (hop-step-step) (cts 3,&,4).  
Note: This hop-step-step will now be referred to as the "Closing Motif" and will reappear in various forms.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. III:

- 1 Turning slightly L of ctr, lift on L and flick R to side (ct 1); Close R to L (ct &); step L diag bkwd L (ct 3); close R to L (ct &); step L bkwd (ct 4); hold (ct &).

- 2 Repeat meas 2, Fig. II (Closing Motif), moving diag fwd to orig pos.  
3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. IV:

- 1 Facing ctr, jump onto both ft about 19-3/4" or approx 49 cm or shldr width in preparation for a click (ct 1); click both heels together in the air (ct &); land on L (ct 2); step R behind L (ct &); step L to L (ct 3); step R in front of L (ct &); step L in place (ct 4).  
2 Hop on L in place lifting R knee up (ct 1); stamp R to R with wt (ct &); close L to R (ct 2); stamp R heel to R (ct &); close L to R (ct 3); stamp R heel to R (ct &); close L to R (ct 4).  
3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. V:

- 1 Facing ctr, hop on L and lift R knee up in front of L (ct 1); step R across L (accented) (ct &); step L bkwd (ct 2); step R fwd (ct &); hold (ct 3); hop on R and bring L knee up in front of R (ct &); step L in place (ct 4).  
Cue: Hop, step, step, step hop, step.  
2-4 Repeat meas 1,  
5-8 Moving bkwd in "reel" fashion repeat meas 1-4

FIG. VI:

- 1 Hop on L lifting R knee up (ct 1); stamp R slightly in front of L (12 noon)(ct &); step L in place (ct 2); stamp R slightly R of where you last stamped (1 P.M.)(ct &); step L in place (ct 3); stamp R still further R and to side (2 A.M.)(like an arch)(ct &); step L in place (accent) (ct 4).  
2 Hop L in place, lifting R knee up (ct 1); stamp R in front of L (ct &); step L in place (ct 2); hop on L in place lifting R knee up (ct 3); stamp R slightly R of L (ct &); step L in place (ct 4).  
3-8 Repeat meas 1-2, 3 more times (4 in all).


FIG. VIIa

- 1 Flick or kick L across R (ct 1); step R across L (ct &), step L back in place (ct 2); step R to R (ct &); step L across R (ct 3); step R back in place (ct &); step L to L (ct 4).  
2 Repeat meas 2, Fig. II (closing motif) in place adding the flick of R on ct 1,&.  
3-4 Repeat meas 1-2.

FIG. VIIb: Double Crossing

- 1 Repeat meas 1, Fig. VIIa adding: step R across L on ct 4.  
2 Step L back in place (ct 1); step R to R (ct &); step L across R (ct 2); step R back in place (ct &); step L to L (ct 3); step R across L (ct &); step L back in place (ct 4); step R to R (ct &).  
3 step L across R (ct 1); step R back in place (ct &); step L to L (ct 2); step R across L (ct &), step L back in place (ct 3); step R to R (ct &); close L to R (accented)(ct 4).  
4 Repeat meas 2, Fig. IIa (closing motif with flick).

REPEAT Fig.VIIa, VIIb up to meas 4 of VIIb

- 4 Add this ending on second repeat. In a "can can" like fashion with the R knee bent, kick the R leg 4 times (cts 1,2,3,4), starting to the L of the L leg and moving slightly R with each additional kick. 

FINALE

- Repeat Fig. V moving fwd 4 meas and back 3 meas, adding at the end (meas 4).
- 4 Leap onto both heels with heels together and toes turned out (ct 1); fall onto both ft, knees slightly bent (ct 2). Repeat cts 1-2 of meas 4 above.

Presented by Stephen Kotansky

CĂLUȘARII  
Oltenia, Romania

This dance was learned by Martin Koenig as he saw the dance steps here arranged, being performed in different villages in the province of Oltenia.

PRONUNCIATION: Kah-loo-sha-ree

FORMATION: M dancing individually in a semi-circle (sometimes circle, sometimes line) facing LOD, holding stick in R hand and a fist on L hip. *or hand on at side*

RECORD: Balkan-Arts LP, Cintec Si Jocuri Populare Rominesti, BA 6H *2/28/77*

NOTE: "The Calus is one of the oldest rituals in traditional Romanian culture." So starts an article on The Calus written by folklorist Ance Giurchescu in Traditions magazine, 1974. Ms. Giurchescu has done extensive research on the dances of "the Calus" in her work with the Institute of Ethnography and Folklore in Bucharest.

STYLE: During stride steps, stick is either in R hand and out to side, over shldr, behind neck, etc. When doing the stride steps there is a slight rocking of the upper body.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION:FIG. I:

- 1-6 Do 12 deliberate striding steps fwd in LOD, beginning R, with a marked accent on first step.
- 7 1 Hop L in place.  
& Stamp R heel fwd, no wt.  
2 Leap onto R.  
& Stamp L heel fwd, no wt.
- 8 1 Jump onto both ft with ft apart  
& Jump up clicking ft together in the air and make 1/2 turn L to face RLOD  
2 Land on L  
& Click R to L, no wt.
- 9-32 Repeat meas 1-8, 3 more times (4 in all).

FIG. II:

- 1-4 Repeat meas 1-4, Fig. I (8 stride)
- 5 Repeat meas 7, Fig. I (stamps)
- 6-8 Repeat meas 8, Fig. I (jumps), 3 times. The first two facing LOD - no turn; the third 1/2 turn L.
- 9-32 Repeat meas 1-8, Fig. II, 3 more times (4 in all).

FIG. III:

- & Prep for ct 1: Begin to lift R sharply to R.
- 1 1 Lift on L in place, raising R up high and slightly out, R knee bent and turned slightly in.
- & Stamp R heel fwd, no wt
- 2 Step slightly fwd on R.
- 2 Repeat meas 1, with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 1 Turning to face slightly L of ctr, hop on L, extending R leg out to R.
- & Click R to L, displacing L slightly to L.
- 2 Step L to L.
- & Click R to L, displacing L slightly to L.
- 6 1 Step L to L
- & Stamp R fwd, no wt.
- 2 Accented step fwd on R, begin to turn twd LOD.
- 7-8 Turning to face LOD, repeat meas 5-6, with opp ftwk and direction, moving out of the ctr.
- 9-16 Repeat meas 1-8.

FIG. IV: (Place bottom on stick on floor and hold top.)

- 1 1 Facing diag L of ctr, lift on L.
- & Step R to R with accent
- 2 Hold.
- & Close L to R with click.
- 2 1 Step R to R with accent.
- & Turning 1/4 CW (R) to face diag R of ctr, step L to L
- 2 Close R to L with click.

FIG. V: SIRBA

- 1 1 Facing ctr, leap slightly R to R, extending L to L to begin CW circling motion.
- & Close L to R with click.
- 2, & Repeat cts 1, &, with opp ftwk
- 2 1 Step R to R.
- & Step L to L.
- 2 Close R to L with click
- 3-16 Repeat meas 1-2, 7 more times (8 in all).

FIG. VI: SIRBA SUS

- 1 Repeat meas 1, Fig. 5.
- 2 1 Jump onto both ft, ft apart.
- & Jump up and click ft together in air.
- 2 Land on L and extend R to R to begin CCW circling motion.
- & Hop on L, clicking R to L.
- 3-4 Repeat meas 1-2, Fig. V.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

MUSIC SPEEDS UP

FIG. VII: (Stick in air)

- 1 1 Moving fwd, hop on L, lift R knee across L leg.
- & Step R in front of L with accent.
- 2 Hold
- & Hop on R.
- 2 1 Step L fwd.
- & Step R fwd
- 2 Step L fwd.

- 3-4 Repeat meas 1-2.  
 5 1 Hop on L.  
 & Slap R fwd with straight leg  
 2 Hold  
 6 1 Step R to R.  
 & Step L behind R.  
 2 Step R to R  
 & Stamp L heel next to R  
 7 1 Step L to L  
 & Step R behind L  
 2 ~~Step L to L~~ *jump to ...*  
 & Jump up clicking ft together in the air.  
 8 1 Land on L, extending R to R to begin CCW circling motion  
 2 Click R to L  
 9-12 Repeat meas 1-4, but move <sup>to</sup> bkwd, *at heel*  
 13-36 Repeat meas 1-12, twice more.  
 37-47 Repeat meas 1-11  
 48 1 Leap L in place  
 2 Stamp R fwd, no wt. and put bottom <sup>of</sup> ~~on~~ stick on floor.

Original notes by Martin Koenig, Ruth Miller and Marcel Vinokur  
 Revised by Dorothy Daw, Idyllwild 1981



Presented by Stephen Kotansky

HORA LA BATAIE  
Romania

Presented by Martin Koenig as danced in the village of Fagaraș De Nou, Dobrudja, Romania.

FORMATION: Lines with hands joined and down.

RECORD: Balkan Arts 1H (Batuta, Briul pe Opte), slow record

STYLING: Flat-footed and lively

METER: 2/4

PATTERN

Meas.

INTRODUCTION:FIG. I:

- 1 Facing LOD, step R fwd (ct 1); stamp L fwd (ct &), step L fwd (ct 2), stamp R fwd without wt (ct &).
- 2 Moving fwd step R,L,R (cts 1,&,2); stamp L fwd (ct &).
- 3 Repeat meas 2 with opp ftwk.  
NOTE: This meas should be danced such that you make a semi-circle traveling LOD and end up facing RLOD. Like traveling up the clock, CCW from 6 P.M. to 12 A.M.
- 4 Facing RLOD repeat meas 2.
- 5 Face ctr and step L to L (ct 1); step R behind L (ct &); step L to L (ct 2).
- 6 "Čukče" L in place (lift and drop the heel)(ct 1); step R,L in place with accent (ct &,2).

FIG. II:

- 1-3 Repeat meas 1-3, Fig. I.
- 4 Face ctr and repeat meas 6, Fig. I. (Čukče)
- 5 "Čukče" L in place (ct 1); step R directly behind L (ct &); "čukče" R in place (ct 2); step L directly behind R (ct &).
- 6 Repeat meas 6, Fig. I (čukče)

Notes by Larry Weiner.

Presented by Stephen Kotansky

KOPČETO  
BulgariaPRONUNCIATION: Kope-ch-toh

SOURCE: A Bulgarian men's dance from the town of Kyustendil. These steps are a number of steps done by the Koutev State Dance Ensemble. This dance was originally learned by Dick Crum

RECORD: Any moderate speed "Ruchenitsa" may be used. An excellent one is "Ruchenitsa from Briagovo", MH LP-109

RHYTHM: 7/16 meter counted  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5,6,7}{3}$  (Q,Q,S)

FORMATION: M in a line, using the regular Balkan belt-hold; grasp the nearest part of neighbor's belt, your R arm under, L arm over. Leader (M on R end of line) carries a handkerchief in his raised R hand which he waves intensely during the dance.

METER: 7/16

PATTERN

Meas. Cts.

INTRODUCTION:FIG. I: VODI (Basic traveling step)

- |    |   |   |
|----|---|---|
| 1  | 1 | Facing diag L, bounce on both ft.                                     |
|    | 2 | Bounce again on both ft.  |
|    | 3 | Step bkwd in LOD stepping on L  |
| 2  |   | Repeat meas 1.  |
| 3  | 1 | Face ctr and leap R on R  |
|    | 2 | Leap on L in front of R.  |
|    | 3 | Leap R back in place.   |
| 4  | 1 | Leap L on L.  |
|    | 2 | Leap R in front of L.   |
|    | 3 | Leap L back in place.   |
| 5  |   | Repeat meas 3.  |
| 6  | 1 | Facing ctr, hop on R, moving sdwd L while kicking L quickly across R. |
|    | 2 | Step L to L.  |
|    | 3 | Step R across L.  |
| 7  |   | Repeat meas 6, except step R behind L on ct 3.                        |
| 8  | 1 | Close L to R, wt on both ft.  |
|    | 2 | Bounce on both ft.  |
|    | 3 | Shift wt onto L, sending R slightly to R.                             |
| 9  |   | Repeat meas 8 with opp ftwk.  |
| 10 | 1 | Close L to R, wt on both ft.  |
|    | 2 | Bounce on both ft.  |
|    | 3 | Step L fwd twd ctr.   |

Repeat Fig. I until the leader calls for another Fig.

FIG. II: CETIRI NAPRED, CETIRI NAZAD (4 fwd & 4 back)

- 1 1 With wt on L and R thigh almost horizontal, hop L fwd.  
 2 Repeat meas 1, ct 1.  
 3 Step R fwd and raise L leg to pos held by R leg earlier.  
 2 Repeat meas 1 with opp ftwk.  
 3-4 Repeat meas 1-2.  
 5-8 Repeat meas 1-4, moving back to place.

FIG. III: RITNI (kicks)

- 1-4 Repeat Fig. II, meas 1-4, moving fwd.  
 5 1 Standing on L, bring R knee up.  
 2 Hold.  
 3 Kick R fwd.  
 6 1 Leap R in place, bring L knee up.  
 2 Pause.  
 3 Kick L fwd.  
 7 1 Hop on R in place.  
 2 Small step L to L  
 3 Step R across L.  
 8 1 Step L back and to R of where the R is now.  
 2 Step R next to L.  
 3 Step L across R.  
 9 Repeat meas 8 with opp ftwk.  
 10 Repeat meas 8

RITNI DVA

- 11-12 Repeat meas 5 twice.  
 13-14 Repeat meas 6 twice.  
 15-18 Repeat meas 7-10.

RITNI TRI

- 19-21 Repeat meas 5, 3 times.  
 22-24 Repeat meas 6, 3 times.  
 25-28 Repeat meas 7-10.

FIG. IV: SVIJ KOLENO (heel and cross)

- 15 1 With straight R leg, strike R heel diag R.  
 2 Hold.  
 3 Bending R knee abruptly, cross R up in front of L leg.  
 26 1 Hop on L in place.  
 2 Small step R on R.  
 3 Step L across R  
 37 1 Step R back and L of where the L is now.  
 2 Step L next to R.  
 3 Step R across L  
 4-6 Repeat meas 1-3 with opp ftwk.

FIG. V: GREBNI (Scissors and Kick)

- 1-4 Repeat Cetiri Napred (4 fwd), Fig. II, meas 1-4.  
 5 1 Scuff R fwd and up high in front  
 2-3 Leap on R and scuff L up so that they pass in the air in front; when landing on R bend fwd and extend L leg straight fwd in front.  
 6 1 Slap L on ground fwd.  
 2 Hold.  
 3 Raise L off ground.  
 7 1 Slap L on ground fwd.  
 2 Hold.

- 3 Leap on L in place while bending diag fwd L from waist and bending R knee so that the R lower leg is extended out diag bkwd to R.
- 8 1-2 Hold.  
3 Abruptly scuff R heel fwd out R in an arc, straighten body sharply.
- 9 1-2 Hop twice on L, bring R around in an arc.  
3 Step R in back of L.
- 10 Repeat meas 9 with opp ftwk.
- 11-12 Repeat meas 9-10.

Steps are called by the leader of each line and need not be in any specific order.

Notes by Dick Crum

Presented by Stephen Kotansky

MÎNÎTELUL  
Hungarian

TRANSLATION: Refers to something small, fast, tight, such as in "small change", equivalent to the Slavic, "sitno", "često", and the Hungarian "aprózó".

RECORD: Hungaraton SLPX 18031-32, 18033.

FORMATION: Cpls in social dance pos, either anywhere on the dance floor or in close contra-type lines.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: (Same for M and W)

(Warming up, getting up the courage....)

- |   |   |  |
|---|---|--|
| 1 | 1 | Step R to R.                               |
|   | 2 | Close L to R                               |
|   | 3 | Step R to R                                |
|   | 4 | Hold or lift L slightly                    |
| 2 |   | Repeat meas 1 with opp ftwk and direction. |

Note: The feeling is loose and the intro. is done 2-3 times.

WOMEN'S BASIC STEP

(Do throughout the dance except during the cpl turn)

- |   |   |  |
|---|---|--|
| 1 | 1 | Step L to L with accent                                  |
|   | 2 | Jump onto both ft, slightly apart with slight knee bend. |
|   | 3 | Close L to R (slight displacement).                      |
|   | & | Step R to R.   |
|   | 4 | Close L to R   |
| 2 |   | Repeat meas 1 with opp ftwk and direction.               |

MEN'S VARIATIONS - VARIATION I:

- |   |   |  |
|---|---|--|
| 1 | 1 | Hop on L, raising R slightly fwd<br>(Variation: Slight twist to L) |
|   | 2 | Stamp R slightly fwd   |
|   | 3 | Step R to R  |
|   | & | Close L to R   |
|   | 4 | Step R to R.   |
| 2 |   | Repeat meas 1 with opp ftwk and direction.                         |

VARIATION II:

- |   |   |  |
|---|---|--|
| 1 | 1 | Click-close R against L                    |
|   | 2 | Click-close L against R                    |
|   | 3 | Step R to R                                |
|   | & | Close L to R                               |
|   | 4 | Step R to R                                |
| 2 |   | Repeat meas 1 with opp ftwk and direction. |

VARIATION III:

- |   |   |                                   |
|---|---|-----------------------------------|
| 1 | 1 | Step R in place, or slightly to R |
|   | & | Click-close or stamp L next to R. |
|   | 2 | Step L in place or slightly to L. |
|   | & | Click-close or stamp R next to L. |
|   | 3 | Step R to R with down accent      |

- & Close L to R  
4 Step R to R with down accent  
& Hold, click-close, or stamp L next to R  
2 Repeat meas 1 with opp ftwk and direction.

FIG. IV:

- 1 1-4 Seven(7) small accented push steps to R and hold (accent last R step). With hands approx chest ht, clap hands when stepping on R (ct 1); hit L thigh with L hand on push (ct &).  
2 Repeat meas 1 with opp ftwk and direction.

COUPLE TURN

- Cpls turn CW with a buzz step  
1 Step R fwd with plie (this movement is accented)  
2 M stap L to L; W step L to L

Note: The direction of the buzz step may be reversed with or without reversing ftwk. Whatever feels right. Usually the dancers travel 2 meas in one direction then reverse direction.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky

PROMOROACA  
Romania

PRONUNCIATION: Pro-mo-rroah-kah

RECORD: Dances of Romania, DR-792 (LP), Side 2, Band 1

STYLE: Bouncy throughout; second figure heavy, like a bear in the woods.

FORMATION: <sup>Circle</sup> Lines with hands joined in "V" pos, facing LOD.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

1-8 Do ftwk of Fig. I and repeat it again in Fig. I (16 meas in all)

FIG. I:

1-8 Do 8 sharp two-steps in LOD, beginning with R and lead with heel on ct 1 of each meas. Body is bent very slightly fwd and shldr sways slightly in direction of leading heel.

FIG. II:

1 Facing ctr, step R to R (ct 1); close L to R (ct 2). Tilt body sdwd R (ct 1); straighten (ct 2).

2 Repeat meas 1.

3 Continuing sdwd R, step R to R (ct 1); close L to R (ct &); step R to R (ct 2).

4 Brush L fwd (ct 1); bring L back twd R - do not brush ft bkwd (ct 2).

5-7 Repeat meas 1-3 with opp ftwk and direction

8 Stamp R twice (no wt) and bend body slightly fwd with each stamp (cts 1-2).

Repeat dance from Fig. I. Music ends with Fig. I, and instead of the last two-step, end with a stamp fwd on L.

Dance notes by Karen Wilson

Presented by Stephen Kotansky

PRORUPTA (Interrupted)  
 (Vlach Dance)  
 East Serbia

RECORD: FEP 111, Side A

FORMATION: Short lines alternating M,W,M,W, lead by a M. Belt hold, L over R.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION:

- 1 1 Facing ctr, step L fwd
- 2 2 Hold.
- 2 1 Step R back.
- 2 2 Hold
- 3 1 Step L to L
- 2 2 Close R to L.
- 4 1 Step L to L
- 2 2 Hold.
- 5-6 Repeat meas 3-4 with opp ftwk and direction.

DANCE:

- 1 1 Step L fwd
- 2 2 Step R next to L
- 2 1&2 With ft slightly apart bounce 3 times on both ft.
- 3 Repeat meas 2, but accent L ft slightly fwd on last bounce.
- 4 1 Step L back
- 2 2 Step R next to L.
- 5 Repeat meas 2 (3 bounces)
- 6 1 Step R to R
- 2 2 Close L to R

VARIATION:

- 1 - Step L fwd
- & - Stamp/scuff R next to L
- 2 - Stamp close.
- (W twist R)
- (W twist L)

VARIATION (meas 6)

- 1 - Step R to R
- & - Step L next to R
- 2 - Stamp/close L next to R.
- 7 Repeat meas 2 (3 bounces)

Notes by Janet Reineck and Stephen Kotansky



1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Stephen Kotansky

SOJANCA  
(Vlach Dance)  
East Serbia

RECORD: FEP 110, Side B

FORMATION: Short lines facing ctr and alternating M,W,M,W, lead by a M. Belt hold, L over R.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION:

1 1 Facing ctr, step L fwd.  
2 Hold.  
2 1 Step R back  
2 Hold.  
3 1 Step L to L  
2 Close R to L.  
4 1 Step L to L  
2 Hold.

DANCE:

W's Twisting

1	1	Step R to R	Twist R
	2	Close L to R	" L
2		Repeat meas 1	
3	1	Step R to R	" R
	2	Hold.	
4	1	Step L fwd.	
	&	Stamp/scuff R slightly behind L.	
	2	Stamp/close R next to L	
5	1&2	With ft slightly apart and parallel, bounce 3 times on both ft, accenting L ft slightly fwd on last bounce.	
6	1	Step L back	
	2	Step R back	
7-8		Repeat meas 5 twice without accent.	

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky

TOBOŠANKA (Like a drum being beaten)

(Vlach Dance)

East Serbia

RECORD: FEP 110, Side A

FORMATION: Short lines facing ctr alternating M,W,M,W, lead by a M. Belt hold, L over R.

METER: 2/4

PATTERN

Meas. Cts.

- 1 1 Slight leap R in place  
& Stamp L next to R  
2 Slight leap onto L in place.  
& Stamp R next to L  
2-6 Repeat meas 1.  
7 1 Step R to R turning slightly and lift or kick L across R.  
(W twist R)  
2 Hold or slight lift  
8 Repeat meas 7 with opp ftwk and direction (W twist L).

TOBOSANKA (From the village Bacevica, just a stone's throw away)

- 1 1 Step R to R  
2 Close L to R  
2 Repeat meas 1  
3 1 Step R to R turning slightly; lift or kick L across R.  
(W Twist R)  
2 Hold or slight lift on R  
4 Repeat meas 3 with opp ftwk and direction  
5-6 Repeat meas 3-4  
7 1 Stamp R slightly fwd.  
2 Hold  
8 1-2 Stamp R twice slightly fwd

Notes by Janet Reineck and Stephen Kotansky

1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Stephen Kotansky

TRIPAZASCE ("Watch out!", "Take care!" ... "3 Times!")  
 (Vlach Dance)  
 East Serbia

RECORD: FEP 110, Side B

FORMATION: Short lines facing ctr, alternating M.W, M,W, lead by a M. Bel hold, L over R.

METER: 2/4

PATTERN

Meas. Cts.

			<u>W's Twisting</u>
1	1	Step R to R	Twist R
	&	Step L next to R	" L
	2	Step R to R	" R
	&	Hop on R, lifting L up in front (Variation: Kick L)	No Twist
2		Repeat meas 1 with opp ftwk and direction	
3-6		Repeat meas 1-2, twice more. (3 in all)	
7	1	Step R fwd	
	2	Step L fwd	
8	1&2	Stamp R 3 times in place.	
9-10		Repeat meas 7-8	
11-12		Repeat meas 9-10, moving bkwd.	

Dance notes by Janet Reineck and Stephen Kotansky

KIRČINO ORO  
Macedonia

SOURCE: *Stranica 49*RECORD: G.T. 104, Side A, Band 3.

FORMATION: A line of mixed M and W.

RHYTHM: 11/16 meter; counted - 1,2 3,4 5,6,7 8,9 10,11  
(Q,Q,S,Q,Q)                    1    2       3       4       5

METER: 11/16

PATTERN

Meas.

1-7 No action

INTRODUCTION:

1 Facing ctr, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); hop on R (ct 4); step L across R (ct 5).

2 Step R to R (ct 1); step L across R (ct 2); step R to R, extending L in front of standing leg (ct 3); step L to L (ct 4); step R behind L (ct 5).

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

5-8 Repeat meas 1-4.

FIG. I:

1-2 Repeat meas 1-2 of Intro.

3 Step L to L (ct 1); step R behind L (ct 2); step L in place, extending R to start reverse bicycle (ct 3); hop on L, finish bicycle with R (ct 4); step R in place (ct 5).

4 Spring onto L in place, holding R ft low in front of standing leg, with R knee turned out (ct 1); repeat meas 1, 4 more times alternating ftwk (5 in all) (cts 3-5).

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

FIG. II:

1 Repeat meas 1 of Intro.

2 Step R to R (ct 1); step L across R (ct 2); facing diag R, step R next to L and start to extend L fwd (ct 3); hop on R while raising L knee high and circling L ft behind R (ct 4); step L directly behind R (ct 5).

3 Hop on L while raising R knee high and circling R ft behind L (ct 1); step R directly behind L (ct 2); step L to L, turning to face ctr (ct 3); hop on L (ct 4); step R across L and face diag L (ct 5).

- 4 Step L to L (ct 1); step R across L (ct 2); jump L, landing on both ft, knees bent (ct 3); jump in place, ~~land on R~~ (ct 4); step L behind R (ct 5). *hop on R*
- 5-8 Repeat meas 1-4.

FIG. III: IV

- 1-2 Repeat meas 1-2 of Intro.
- 3 Step L to L (ct 1); step R behind L (ct 2); spring onto L in place, holding R ft low in front of standing leg with R knee turned out (ct 3); repeat ct 3 with opp ftwk (ct 4); hold (ct 5). *hold on L*
- 4 Leap onto L in place (ct 1); stamp R lightly, no wt (ct 2); strike L heel on floor (ct 3); immediately stamp R lightly, no wt (ct &); strike L heel on floor (ct 4); stamp R lightly, no wt (ct 5). *stamp on right of foot on acts 3, 4, 10*
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

DANCE SEQUENCE: Intro., Fig. I, II, I, II, III, II, III  
  1 2 1 2 3 2 3

KOLJINO ORO  
Macedonia

SOURCE: Strumica region

PRONUNCIATION: Kohl-yee noh Oh-roh

TRANSLATION: Koljo's dance (girl's name). Dedicated to Koljino.

RECORD: George Tomov GT (LP) 104, Side B, Band 1

FORMATION: Mixed lines with hands joined in "W" pos.

RHYTHM: 9/16 meter, counted:  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5,6}{3}$   $\frac{7,8,9}{4}$  (Q,Q,Q,S)

STYLING: In Fig. I, movements are soft, restrained, and smooth.  
In Fig. II and III, they are sharper and more vigorous.

Meas.PATTERN

INTRODUCTION: 8 meas; dance begins with vocal

FIG. I:

- 1 Facing center and moving sdwd in LOD, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); lift on R (ct 4); step L across R (ct &). During cts 3,4,& body turns sltly to R.
- 2 Repeat meas 1.
- 3 Repeat meas 1, cts 1-3 (cts 1-3); close L to R while lifting on both ft (ct 4); come down softly on both ft tog (ct &).
- 4 Facing ctr, step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); close R to L while lifting on both ft (ct 4); come down softly on both ft (ct &).
- 5-8 Repeat meas 1-4.

FIG. II:

- 1 Facing ctr and moving sdwd in LOD, small leap on R to R (ct 1); small leap on L behind R (ct 2); small leap on R to R (ct 3); hop on R (ct 4); small step L across R (ct &).
- 2 Step R to R (ct 1); step L behind R (ct 2), step R to R (ct 3); close L to R, wt on both ft (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, taking wt on R ft ct 4, meas 8.

(continued...)

FIG. III:

- 1 Facing and moving LOD, step fwd on L, bringing arms down (ct 1); chug slightly bkwd on L while bringing R fwd ahead of L (ct &); step R fwd (ct 2); repeat cts 1,&,2 (cts 3,&,4).
  - 2 Repeat meas 1.
  - 3 Turning to face ctr, leap L fwd (ct 1); step R back (ct 2); hop on R twice (cts 3,4); step L to L (ct &).
  - 4 Repeat meas 3, cts 1-4 (don't step L to L).
  - 5-8 Repeat meas 1-4. On ct 4,& of meas 8, step L to L and raise R leg fwd, raising arms back to "W" pos.
- Repeat Fig. I-III, 3 more times (4 in all).

Presented at the S.D.S.U.F.D.C 1981 After-Party by Maria Reisch

Presented by George Tomov

JANINO ORO  
MacedoniaSOURCE: *Discovered by George Tomov in Macedonia - San Diego Folk Dance*TRANSLATION: Yah-knee-noh Oh-roh

RECORD: George Tomov, GT-104 (LP), Side B, Band 2.

FORMATION: A mixed line with hands joined above head. *Style: flat and flatland*

METER: 2/4

PATTERN

Meas.

INTRODUCTION:FIG. I:

- 1 Facing ctr and moving sdwd in LOD, step R to R (ct 1); step L behind R (ct 2);  
NOTE: This is a small movement, with L being placed almost immediately in back of R. Upper arms are parallel to ground, forearms dip down on ct 1 and return on ct 2.
- 2 Repeat meas 1.
- 3 Three quick step R,L,R in place (cts 1,&,2). Hands describe a small circle.
- 4 Repeat meas 3 with opp ftwk, but step slightly fwd on ct 1.
- 5-24 Repeat meas 1-4, 5 more times (6 in all).

FIG. II:

- 1-2 Beg R do, four (4) light steps in LOD. Arms are outstretched and parallel to ground.
- 3 Step R fwd (ct 1); hold (ct 2). Still face LOD.
- 4 Leap L,R fwd (cts 1-2).
- 5 Three (3) quick step L,R,L in place (cts 1,&,2).
- 6 Step R bwd, rising on ball of ft (ct 1); step L bkwd (ct 2). This is a up-down movement.
- 7 Repeat meas 6.
- 8 Step R bkwd (ct 1); hold (ct 2).
- 9 Leap L,R fwd (cts 1-2).
- 10 Three (3) quick step L,R,L in place (cts 1,&,2).
- 11 Repeat meas 1-9.



20 Leap L fwd (ct 1); hold (ct 2).

21 Leap R-L fwd (cts 1-2).

FIG. III:

1 Arms still up and traveling in LOD, step R fwd (ct 1); close L to R (ct &); step R fwd (ct 2). Hands describe a small circle.

2 Three (3) quick steps in LOD L,R,L (cts 1,&,2). Hands describe a small circle.

3 Turning diag ~~L~~ of ctr, sway R,L (cts 1-2).

4 Sway R (ct 1); lift L (ct 2). Arms sway R,L,R on meas 3,4.

5 Moving sdwd in RLOD, step L to L (ct 1); step R behind L (ct 2)

6 Repeat meas 5.

7 Three (3) quick step L,R,L (cts 1,&,2), stepping to L on 1st step and in place for the last two. Hands describe a small circle.

8 Repeat meas 7 with opp ftwk moving fwd ctr ~~ctr~~ on first step.

9 Repeat meas 7, moving bkwd out of ctr on first step.

10 Repeat meas 8, stepping on R on first step and turning to R to face LOD on last step.

11 Hop on R, swinging L fwd (ct 1); step sharply on L in place R coming up in back (ct 2).

12-17 Repeat meas 1-6.

18 Step L to L (ct 1); close R to L, no wt (ct 2).

Repeat dance from beginning.

Presented by George Tomov

POVRATENO  
Macedonia

SOURCE:

PRONUNCIATION: Pohv-rah-tay-noh

TRANSLATION: Forward and back

RECORD: Yugoslavia Dance and Song (LP) M GT 101, Side B, Band 1

FORMATION: Mixed lines in shldr hold (T) with wt on L.

Figures are done any number of times. They are called by leader.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Either begin with music or at beginning of any 8 meas phrase.

FIG. I:

- 1 Facing LOD, step R fwd, keep L toe on float (ct 1); hold (ct 2).
- 2 Step L back in place, lift R leg fwd (ct 1); hold (ct 2).
- 3 Step R fwd (ct 1); lift L across R (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Repeat meas 3 except face ctr.
- 6 Bend R knee (ct 1); straighten R knee, circle L behind R knee (ct 2).
- 7 Dip (bend and straighten) R twice (cts 1-2).
- 8 Step L back (ct 1); face LOD and lift R across L (ct 2).

FIG. II:

- 1-2 Repeat Fig. I, meas 1-2.
- 3-4 Beginning R, do 2 running two-steps in LOD (cts 1,&2 - 1,&2).
- 5-8 Repeat Fig. I, meas 5-8.

FIG. III:

- 1-2 With wt on L, do 2 hop-steps in LOD.
- 3-4 Repeat Fig. II, meas 3-4 (two-step)
- 5-8 Repeat Fig. I, meas 5-8.

FIG. IV:

- 1-2 Repeat Fig. III, meas 1-2 (hop-steps).
- 3-4 Repeat Fig. II, meas 3-4 (two-steps)
- 5 Leaping on R and face ctr, lift L across R (ct 1); hold (ct 2).
- 6 Boucne twice on R (cts 1-2); leap L in place (ct &).
- 7 Step R,L in place (cts 1-2); step R in place (ct &).
- 8 Leap on L in place, lift R across L (ct 1); hop on L and face LOD (ct 2).

FIG. V:

- 1-2 Repeat Fig. III, meas 1-2 (hop-steps)
- 3-4 Repeat Fig. II, meas 3-4 (two-steps)
- 5 Leap on R and face ctr, lift L across R (ct 1); leap on L in place, lift R leg across L (ct 2).
- 6 Leap on R in place, Lift L across R (ct 1); hop on R (ct 2).
- 7 Hop on R again (ct 1); step L,R in place (cts &,2).
- 8 Step L,R in place (cts 1,&); leap L in place, lift R across L and turn to face LOD (ct 2).

Notes by John Wagner

SONG:

Gore jasna mesecina,  
Dolu vreva vo seloto.

Djafer Begovata kula,  
Grabena se do na Turcin.

Gore jasna mesecina,  
Dolu vreva vo seloto.

Djafer Begovata Kula,  
Grabena se do na Turcin.

Kaddni i pesni peat,  
Sejmeni i brajka macat.

# Ravno oro

Macedonia

The dance is done generally in the Skopje area, but is also done in other areas with slight changes.

This version was presented by George Tomov at the 1981 San Diego S.U. Folk Dance Conf.

TRANSLATION:

PRONUNCIATION: RAHV-noh OHR-oh

RECORD: George Tomov, GT 104 (LP), side A/2

RHYTHM: 2/2 increasing in tempo to 2/4.

FORMATION: M and W in separate lines. M in shldr hold ("T" pos), W in "W" pos with pinkies joined.

---

METER: 2/2 & 2/4

PATTERN

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Meas.

**INTRODUCTION:** See below

**2/2**

**FIG. 1: Music A (slow music)**

Note: Dance begins with meas 5. Continue to end of music A, which ends on meas 8.

- 5 Facing ctr - step L fwd and slightly diag L (ct 1); lift R leg in front of L (ct 2).
- 6 Step R bkwd and slightly diag L (ct 1); cut L bkwd across R (ct 2).
- 7 Step L fwd and slightly diag L (ct 1); leap diag R in front of L, tuck L ft behind R knee (M, W calf) - say "opa" (ct 2).
- 8 Step L bkwd (ct 1); lift on ball of L ft while R leg lifts in front of L (ct 2).
- 9 Facing R of ctr and moving in LOD - step R fwd (ct 1); bounce on R as L lifts fwd (ct &); step L fwd in LOD (ct 2).
- 10 Repeat meas 9.
  
- 1 Turning to face ctr - step R to R (ct 1); lift on ball of R ft as L lifts in front of R (ct 2).
- 2 Repeat meas 5. (step L, lift R)
- 3 Repeat meas 6. (step R, cut L bkwd x R)
- 4 Repeat meas 7. (step L, leap R)

**2/4**

**FIG. II: Music B (slow music)**

- 1-2 Facing R of ctr and moving in LOD (R) - do 4 running steps fwd R,L,R,L (1-2, 1-2).
- 3 Turning to face ctr - step R to R, leave ball of L ft in place (ct 1); bounce twice on R (cts 2-&).
- 4 Step L in place where it touched (ct 1); bounce twice on L (cts 2-&).  
Note: Meas 3-4 are done in stride pos.
- 5 Repeat meas 4 with opp ftwk (step R, bounce R 2x)
- 6 Facing L of ctr and moving in RLOD (L) - do 2 running steps R,L. Note: Steps are lifted high.
- 7 Turning to face ctr - scissors step: step L to L as R moves quickly fwd close to floor (ct 1); repeat scissors with opp ftwk (step on R in place) (ct 2).
- 8-9 Repeat meas 4-5. (bounces in stride pos)
- 10 Run L,R in RLOD (L) (cts 1-2).
- 11 While turning to face L of ctr - step L to L (ct 1); hop on L as R lifts bkwd (ct 2).

Continue with Fig II to end of music.

**ENDING:**

M: With wt on R, lift L ft fwd (high), then circle L behind R knee in large arc. Finally squat on R in this pos. Ftwk is large and exaggerated.

W: Simply lift L fwd, then circle L bkwd behind R ankle in small arc. Ftwk is small and dainty.



Presented by George Tomov

SLAVONSKO KOLO  
Croatia

PRONUNCIATION: Slah-vohn-skoh Koh-loh

SOURCE: *2 vols. Yugoslav dance*

RECORD: Yugoslav Dance &amp; Song, M GT (LP) 101, Side A, Band 3

FORMATION: A mixed circle with front basket hold (R over L).

Movement in RLOD (to L), except as noted. *Hand? index?*

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas (instrumental), begin with vocal.FIG. I:

1-8 Beg R, do 16 even walking steps - no up-down movement.

FIG. II:

1 Step R across L, bend knees (ct 1); <sup>hop</sup> step on ball of L ft to L, straighten knees (ct 2). Like a Hungarian closed "rida".

2-8 Repeat meas 1, 7 more times (8 in all).

FIG. III:

1-8 Beg R, do 8 step-hops, free ft swings across shin on hop.

FIG. IV:

1 Stamp R, slightly fwd (ct 1); hop on R, twist body to R and keep knees close together (ct &); close L to R (ct 2).

2-8 Repeat meas 1, 7 more times (8 in all).

NOTE: Fig's I-II move rapidly, Fig. II less so. Fig. IV is done almost in place.

FIG. V:

1 Facing ctr with wt on R, raise and lower R heel sharply, L ft swings to L (ct 1); step L to R, taking wt equally on both ft, and bounce twice (cts 2,&).

2 Raise and lower L heel sharply (ct 1); step R parallel and approx 6" from L, taking wt equally on both ft and bounce twice (cts 2,&).

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

9-16 Beg R, do 4 step-hops twd ctr and 4 out, swinging free ft across shin on hop (except on meas 12 - swing R behind L calf).

17-32 Repeat meas 1-16.

FIG. VI:

1 Jump down on both ft together, bending knees (ct 1); bounce twice on both ft (ct 2,&).

2-8 Repeat meas 1, 7 more times (8 in all)

9-16 Repeat meas 9-16, Fig. V (4 step-hops in and out)

17-32 Repeat meas 1-16.

REPEAT FIG. I-VI

REPEAT FIG. I-II

REPEAT FIG. I

REPEAT FIG. II, gradually slowing movement during the last 4 meas and stopping with ft together and facing ctr at end of music.

Dance notes by John Wagner



ZALNA MAJKA

ZALNA MAJKA V SEBE PLACE  
VNUCITE GI TESI  
BOL VO GRADI LUD JA MIE  
A NIV IM SE SMESI

AH SPIJTE VNUCI MOJ  
PAK PAK KE DOJDE TOJ  
KE NI PEE ZA BITOLA  
ZA NAS RODEN KRAJ

SPIJAT VNUCI MAJKA PLACE  
OCI SOLZI LEAT  
KAJ SI SINKO DA GI VIDIS  
TVOJTE MILI DECA

AH TIE DECA TVOJ  
ZVON GO SLUSA TVOJOT ZBOR  
STANI SINKO DA GI VIDIS  
STANI SINE MOJ

MAJKA PLACE SOLZI TECAT  
SINOT SVOJ GO ZALI  
BLAGOJ PETROV KARAGULE  
VO MISLI GO GALI

AH TAGI NESNOJCI  
GRAD BOLKA SI MISLI  
STANI CEDO PEJ NI PESMA  
STANI NEMISLI

ЖАЛНА МАЈКА

ЖАЛНА МАЈКА В СЕБЕ ПЛАЧЕ  
ВНУЦИТЕ ГИ ТЕШИ  
БОЛ ВО ГРАДИ ЛУДЈА МИЕ  
А НИВ ИМ СЕ СМЕШИ

АХ СПИЈТЕ ВНУЦИ МОЈ  
ПАК ПАК КЕ ДОЈДЕ ТОЈ  
КЕ НИ ПЕЕ ЗА ВИТОЛА  
ЗА НАШ РОДЕН КРАЈ

СПИЈАТ ВНУЦИ МАЈКА ПЛАЧЕ  
ОЧИ СОЛЗИ ЛЕАТ  
КАЈ СИ СИНКО ДА ГИ ВИДИШ  
ТВОЈТЕ МИЛИ ДЕЦА

АХ ТИЕ ДЕЦА ТВОЈ  
ЗВОН ГО СЛУША ТВОЈОТ ЗБОР  
СТАНИ СИНКО ДА ГИ ВИДИШ  
СТАНИ СИНЕ МОЈ

МАЈКА ПЛАЧЕ СОЛЗИ ТЕЧАТ  
СИНОТ СВОЈ ГО ЖАЛИ,  
БЛАГОЈ ПЕТРОВ КАРАГУЛЕ  
ВО МИСЛИ ГО ГАЛИ

АХ ТАГИ НЕСНОЈЦИ  
ГРАД В БОЛКА СИ МИСЛИ  
СТАНИ ЧЕДО ПЕЈ НИ ПЕСМА  
СТАНИ НЕ МИСЛИ

POVRATENO      Macedonia

Gore jasna mesecina,  
Dolu vrema vo seloto.

Djafer Begovata kula,  
Grabena se do na Turcin.

Gore jasna mesecina,  
Dolu vrema vo seloto.

Djafer Begovata kula,  
Grabena se do na Turcin.

Kaddni i pesni peat,  
Sejmeni i brajka macat.

# Zalna Majka Oro

Macedonia

The dance is from the Skipje area and is several hundred years old, while the song is a relatively new song dedicated that was dedicated to Glagoj Petrov Karagule (5<sup>th</sup> vurse) a famous singer who died in the 1963 earthquake in Skopje. This is now considered his song and dance. George Tomov presented the dance at the 1981 San Diego Folk S.U. Folk Dance Conference.

TRANSLATION:

PRONUNCIATION: Z AHL-nah MAHY-kah OH-roh

MUSIC: George Tomov GT (LP 104, side A/1)

RHYTHM: 7/8 meter counted:  $\frac{1-2-3}{1} \quad \frac{4-5}{2} \quad \frac{6-7}{3}$  (S,Q,Q)

FORMATION: Mixed line facing ctr with hands joined in W-pos and slightly fwd.

STYLE: M lift legs so that they are parallel for floor; W ftwk much smaller and lower.

Note: This is a 3 meas done to a 4 meas phrase, which means you do not follow the phrasing of the music.

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METER: 7/8

PATTERN

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Meas.

**INTRODUCTION:** Beg with vocal

**DANCE: (Vocal)**

- 1 Step R to R (ct 1); lift L across R with bounce while bouncing on R (ct 1); step L across R (ct 3).
- 2 Step R to R (ct 1); lift L across R (ct 2-3). NO bounces
- 3 Quickly circle and step L close behind R with slight knee bend (ct 1); flex L knee twice as R lifts in front of L (cts 2-3).

Repeat to end of vocal phrase of music.

**INTERLUDE: (Instrumental)**

- 1 Repeat meas 1 of "Dance." (R to R; bnc R; LxR)
- 2 Step R to R (ct 1); step L diag fwd and across R (ct 2); step R back to place (ct 3). Kind of a "pas-de-basque."
- 3 Repeat meas 2 with opp ftwk.

**LYRICS**

Zalna majka v seve place  
Vnucite gi tesi  
Bol vo gradi Lud Ja Mie  
I niv im se smesi

An spijte Vnuce moj  
Pak pak de dojde toj  
ke ni pee za Bitola  
Za nas roden Kraj

Spijat vnuci majka place  
Oci solzi Leat  
Kaj se sinko da gi vidis  
Tvojte mili deca

Ah tie deca tvoj  
Zvon go slusa tvojot zbor  
Stani sjnko da gi vidis  
Stani sine moj

Majka place solzi tecat  
Sinot svoj go zali  
Blagoj Petrov Karagule  
Vo misli go gali

Ah ta gi nesnojci  
Grad bolka si misli  
Stani cedo pej ni pisma  
Stani nemisli

Please note there are no diacritical marks, as none were given at the time this dance was originally presented.

R&S'd by dd, 10-01

Presented by George Tomov

ZALNA MAJKA ORC  
Macedonia

SOURCE:

PRONUNCIATION: *Zal-na ma-ja - ma-ke-ja*

RECORD: George Tomov GT (LP) 104, Side 4, Band 1.

FORMATION: A mixed circle facing ctr with hands joined in W pos. *at 11:30 - 12:00*

RHYTHM: 7/8 meter counted: 1,2,3 4,5 6,7 (S,Q,Q)  
*1 2 3*

METER: 7/8

PATTERN

Meas.

INTRODUCTION: *9-10 meas*

DANCE:

- 1 Step R to R (ct 1); lift L across R (ct 2); step L across R (ct 3).
- 2 Step R to R (ct 1); lift L fwd (cts 2,3).
- 3 Step L behind R (ct 1); bounce on L twice (cts 2-3).

Repeat until end of vocal phrase in music.

INTERLUDE:

- 1 Repeat meas 1 of "Dance."
- 2 Step R to R (ct 1); step L diag fwd and across R (ct 2); step back on R (ct 3).
- 3 Repeat meas 2 of "~~Dance~~", with opp ftwk

SONG:

ZALNA MAJKA V SEVE PLACE  
VNUCITE GI TESI  
BOL VO GRADI LUD JA MIE  
I NIV IM SE SMESI

AH TIE DECA TVOJ  
ZVON GO SLUSA TVOJOT ZBOR  
STANI SINKO DA GI VIDIS  
STANI SINE MOJ

AH SPIJTE VNUCI MOJ  
PAK PAK KE DOJDE TOJ  
KE NI PEE ZA BITOLA  
ZA NAS RODEN KRAJ

MAJKA PLACE SOLZI TECAT  
SINOT SVOJ GO ZALI  
BLAGOJ PETROV KARAGULE  
VO MISLI GO GALI

SPIJAT VNUCI MAJKA PLACE  
OCI SOLZI LEAT  
KAJ SI SINKO DA GI VIDIS  
TVOJTE MILI DECA

AH TAGI NESNOJCI  
GRAD BOLKA SI MISLI  
STANI CEDO PEJ NI PESMA  
STANI NEMISLI

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION  
Presented by Jeff O'Connor

Welcome to Big Circle Square Dancing! I have found Big Circle Square Dancing in many parts of the country. It is not necessary at this time to trace its background -- just to say that it has been danced for many years and is truly our own American dance. The important thing to remember is that it has come to us by way of folk who have enjoyed dancing and being together. The dance is simple enough for everyone to enjoy it, yet even in its simplicity, is beautiful to watch.

The past few years have been great years for the Big Circle Dance. The Bannermans are keeping the dance alive on the East coast, and on the West coast myself and others do the same. We all keep the toes tapping, the hands clapping, and the feet flying around the Big Circle. Because of our love of the dance, we share the following hints to the caller and to the dancer.

TO THE CALLER

Enjoy the dance yourself.  
Demonstrate the figures, early in the evening.  
call from the floor, if possible.  
Call loud and clear. Keep it simple.  
Call in rhythm with the music.  
Keep one jump ahead of the dancers.

TO THE DANCER

Listen to the caller and the music.  
Use a smooth walking shuffle. (Please, not hopping, skipping, or jumping steps).  
Remember, it takes team work.  
Enjoy the calling, the music, and especially the fellowship of your fellow dancers.

The Big Circle Dance consists of two basic formations -- BIG CIRCLE FIGURES and SMALL CIRCLE FIGURES. A dance is usually put together in the following manner:

1. OPENING -- Big Circle Figures
2. BODY -- Small Circle Figures
3. CLOSING -- Big Circle Figures

For the Big Circle Figures or opening and closing figures, eight or more couples form a single circle, hands joined, man with his partner on his right. The lady on the man's left is his corner lady. From this formation, any of the calls listed as Big Circle figures may be danced.

Small Circle Figures or the body of the dance, are figures done by two couples dancing together. These couples have been designated as odd and even couples before the dance begins, by counting off, beginning with the lead gent, counterclockwise around the ring.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

As you design your Big Circle Dance, keep in mind the following, sample pattern:

OPENING or BIG CIRCLE FIGURES

Circle Left	Promenade
Circle Right	Queen's Highway
Single File, Lady in the Lead	King's Highway
Grand Right and Left	Circle Left
Swing	Circle Right

BODY or SMALL CIRCLE FIGURES

Odd Couple Out to the Even Couple  
 Birdie in the Cage  
 Odd Couple on to the Next  
 Birdie in the Cage

CLOSING -- BIG CIRCLE FIGURES

Promenade	Swing
Circle Left	Promenade
Circle Right	London Bridge
Make a Basket	Swing

DESCRIPTION OF FIGURES

BIG CIRCLE FIGURES

- a. Circle Left -- Dancers join hands, M with his ptr on his R and dance to the L.
- b. Circle Right -- Dancers join hands, M with his ptr on his R and dance to the R.
- c. Single File, Lady in the Lead -- Single circle with gent's ptr in front Dance CCW around the circle.
- d. Grand Right and Left -- Sing circle of cpls, ptrs facing, M CCW, W CW. Ptrs join R hands, pull by passing R shoulders, then join L hands with the next person, pull by, passing L shoulders. Continue R and L around the circle until you meet your original ptr.
- e. Swing -- Ptrs face. Assume ballroom pos. Each take one step to the L. Walk fwd around each other. This is known as a walk-around swing.
- f. Promenade, Over the Shoulder -- Cpls, facing CCW, W on M's R. M extends R arm across the back of ptr's shoulders to take her R hand in his R hand above her R shoulder. L hands are joined in front of M's L shoulder. In this pos, dance around the circle, CCW. This is known as a courting promenade.
- g. London Bridge -- From a promenade, the lead cpl reverses direction, M holding W's R hand with his L hand, to form an arch over the heads of the other dancers. Each cpl in turn follows the cpl in front. When lead cpl reaches the end of the line, they turn and duck under archs, followed by the other cpls, until they are back to the head of the line and then promenade.

## BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

h. Queen's and King's Highway -- From a promenade, the lead W turns R, leaving her ptr, and dances in opp direction around circle followed by the other W in succession. When she meets her ptr, she promenades with him. King's Highway -- The lead M steps out behind his ptr, turning R, to follow the W immediately in front of him in opp direction around the circle. Each successive M follows him out, around and back to his ptr for a promenade. (M steps in behind his ptr from the promenade.)

i. Roll the Ladies In -- From an over-the-shoulder promenade pos, keeping hands joined, W do a L face turn ending up on the inside of the ring (to her ptr's L). Roll the ladies Out -- W do a R face turn back to place, M assisting in the same manner.

j. Shoo Fly Swing -- Lead cpl out to the middle of the ring, Turn your ptr R -- then L at the ring. Back to the middle with a R ahnd swing, Back with a L at the outside ring.

The lead cpl moves inside the circle and swing a ptr with a R hand around. The lead W leaves her ptr and turns her corner with a L hand around, returns to ptr with a R hand around and continues L to next M and R to ptr. When first cpl begins figure with the fourth couple, the #2 M takes his ptr and begins the R and L reel. Each cpl continues the figure until they are back at home. (NOTE: While in the middle of the circle, M turns no other W but his ptr.)

k. Basket -- Promenade  
Ladies to the ctr and circle L,  
Gents keep going, circle R,  
The other way back.  
Gents step to the L of ptr  
Raise hands and make that basket  
Ladies bow, gents know how,  
Circle L and away you go.  
Reverse the basket and away you go,  
Break and swing your ptr.

W drop hands with M, move twd ctr of circle, join hands and circle to the L. M join hands and circle R. Reverse circles, M going L and W R. M step to ptr's L, raise joined hands over W heads and in front of W waists. Circle continues to move L. M raise hands over W heads and back to place while W raise joined hands over M heads and behind their backs. Circle continues to move L. Bread and swing your ptr.

## SMALL CIRCLE FIGURES

a. Odd Couple Out to the Even Couple --

Odd Couple out to the even couple,  
Circle L, now the other way back.

Single circle of cpls, numbered off or having been designated odd or even before dance begins. Odd cpls move out to cpl on the R, join hands and circle to the L. Reverse circle, move back to pos.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

b. Right Hands Across -- Right hands across and howdy do  
Back with the L and how are you?  
M join R hands, W join R hands and walk fwd. Reverse direction,  
joining L hands.

c. Duck for the Oyster -- Duck for the oyster, dive for the clam,  
Duck right through and roll it around,  
Circle L, once around  
Swing your opp lady  
Swing your own.

Hands joined with even cpl, odd cpl ducks under arch formed by  
the even cpl and back to place. Even cpl dives under arch formed  
by the odd cpl and back to place. Odd cpl ducks under arch again,  
odd M drops R hand (this is the only hand hold that is broken),  
odd M goes L, odd W goes R pulling even cpl through under their  
own arms. Circle L once around, swing the opp W, then swing ptr.

d. Take a Little Peek -- Circle to the L, circle to the R,  
'Round that cpl and take a little peek,  
Back to the ctr and swing your sweet,  
'Round that cpl and peek once more,  
Back to the ctr and swing all four.

Circle L, circle R. Odd cpl separate, peek at each other around  
the even cpl. Return to place and swing ptr. Separate and peek  
once more, back to place and both cpls swing ptrs.

e. Birdie in the Cage -- Circle to the L, and back to the R,  
Birdie in the cage, six hands around.  
Birdie hop out, crow hop in,  
Six hands up and you're gone again.  
Crow hops out and hops on a limb,  
Circle to the L,  
You're gone again.

Circle L, circle R. Odd W moves into the middle of the circle,  
six hands joined around her, circling L. Odd W moves back into  
her pos in the circle while odd M (crow) moves to ctr of circle.  
M moves out to pos and all circle L.

f. Four Leaf Clover -- Circle L and back to the R,  
Odd, duck right under for a four leaf clover  
and turn on over  
Odd arch and even go under  
Circle L  
Swing your opp lady  
Now swing your own.

Circle L, circle R. Even cpl makes an arch. Odd cpl ducks under  
arch and turns away from each other passing their joined hands  
over their own heads, forming the clover leaf. Odd cpl arch and  
even cpl ducks under and all circle L. Swing the opp lady, the  
swing your ptr.



BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

g. Chase that Rabbit -- Circle to the L, now back to the R,  
Chase that rabbit, chase that squirrel,  
Chase that pretty girl around the world,  
Chase that 'possum, chase that 'coon,  
Chase that big boy 'roun the room.  
Circle to the L,  
Swing your opp, then swing your own.

Circle L, circle R. Odd W leads out, in between the even cpl,  
around and behind the even W, Back between the even cpl, around  
behind even M, odd M following all the way. Then the odd M leads  
out, following the same pattern with the odd W chasing behind.  
Circle L, swing the opp, swing your ptr.

h. Basket -- Circle to the L and back to the R,  
Eight hands across,  
Ladies bow, gents know how,  
Break and swing your opp  
Now swing your own.

Circle L, circle R. M reach across joining hands. W join  
hands under gents. M raise hands over the W heads and W raise  
hands over the M heads, forming a basket with hands joined at  
waist level. Circle continues to move L throughout figure.  
Break and swing your opp, swing your ptr.

i. Ladies Chain -- Circle L and back to place,  
Two ladies chain,  
Chain them over and chain right back,  
Swing your opp,  
Swing your own.

W move to the ctr, joining R hands and passing by. W joins L  
hands with the opp M, who places his R hand in the small of her  
back and moving fwd. turns her around to place. W chain back,  
turning to place in the same manner with ptr. Swing the opp. W,  
swing your ptr.

j. Little Girl Step Through -- Circle to the L and back to the R,  
Little girl step through  
Little boy, too,  
Swing the lady on the right.  
Circle to the L and back to the R,  
Little girl step through  
Little boy, too,  
Swing your ptr.

Circle L and back to the R. Drop hands. M and opp W join R hands  
W step through the circle passing L shoulders, continue walking  
as M step through circle passing L shoulders. All join hands and  
circle CW. M swings the W on his R, put her on his R and circle  
L, then circle R. Repeat entire figure, ending up swinging with  
original ptr.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

k. Georgia Rang Tang -- this figure is called by different names in various parts of the country. This as done in class.

Circle L, circle R.

At home pos, turn opp with R hand all the way around

Turn ptr with L hand

Repeat turn with opp and turn with ptr

Swing opp -- Swing your ptr.

CLOGGING

(Western North Carolina)

Clogging consists of a basic walk enhanced with embellishments according to the desire and skill of the dancer. The feet are kept under the body, knees slightly bent, toes and knees turned out a little. Steps are done flat-footed, with one foot always on the floor (no leaps, jumps, etc.)

Basic Step (Singles): For the R ft.

A "shuffle" is a short, quick movement of the foot, brushing the ball of the ft fwd and back prior to stepping on it, and is done prior to the beat of the music, that is on ct &,ah. The shuffle is always part of the basic step.

(&,ah) Shuffle with R ft.

(ct 1) Drop onto R ft, bending knee slightly

(ct &) Straighten R knee sharply, letting ft slide bkwd (chug) slightly. (Note: the chug should not be emphasized as such, but occur naturally as an accompaniment to the straightening of the knee)

At the same time, the L ft does a shuffle on cts &,ah.

(ct 2) Drop onto L ft, bending knee slightly

(ct &) Straighten L knee sharply. If dancer wishes to continue with the basic step the shuffle is done with the R ft while the L knee straightens.

The basic step is done on alternate ft moving fwd. The arms swing freely at the sides or may be raised as the dancer desires, unless they are joined with a neighbor.

Doubles

A quick step may be added to the basic step to produce the double.

(ct &,ah,1) Basic step on R

(ct &) Step on L toe behind the R ft

## BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

(ct 2) Step onto R ft again (no shuffle) with slight knee bend.

(ct &) Straighten R knee sharply.

The step may then be repeated with the opposite ft, or the dancer may continue with basic steps.

Basic steps and doubles may be intermixed throughout the dance, with additional variations or embellishments at the desire of dancer. Some of the variations possible are noted below.

### Chug with both feet

This step may be used as a resting step or as preparation for the chug on one ft (described later). Some Southern Appalachian dancers also use it as a traveling step.

(ct 1) Chug fwd on both ft, ft apart, toes turned out

(ct &) Chug bkwd on both ft, closing ft together a little.

This step may be repeated until the dancer is ready to do another step.

### Chug on one foot

After a basic step the dancer may continue to chug fwd and bkwd on that foot keeping the other foot free.

(ct &,ah,1) Basic Step

(ct &) Straighten knee sharply

(ct 2) Chug fwd on same ft, bending the knee slightly again

(ct &) Straighten knee sharply.

This step may be executed as often on that foot as desired; the change the dancer begins with a basic step onto the other foot. The free foot may do anything the dancer desires (within reason) Characteristic positions are as follows:

- a) touching the toe in front or side
- b) lifted to ankle height
- c) lifted in back
- d) shuffle as in basic step

The dancer is free to do as he feels - there is no fixed way of moving the free foot.

### Backing step

The backing step is characteristic variation on the chug on one foot.

(ct 1) Step on one foot behind the other, bending knees

(ct &) Straighten the supporting leg sharply

(ct 2) Chug fwd on same foot

## BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

(ct &) Straighten the knee sharply

The step may now be repeated starting on the other ft. This step would normally be used when dancing in place although the dancer may also travel forward or backward while doing the step. The free foot is still free to be placed anywhere.

### Lift step

The lift step is also a characteristic variation of the chug on one foot.

(ct &,ah,1) Basic step

(ct &) Straighten knee sharply

(ct 2) Chug fwd on same ft, lifting the knee of the free ft sharply in bent position, foot held under the body ("lift" position)

(ct &) Straighten knee of supporting ft sharply.

This step (cts 1-2) may be executed on alternate feet but is more commonly done while doing the basic step. For example:

(ct 1,&) Basic step on R ft

(ct 2,&) Basic step on L ft

(ct 3,&) Basic step on R ft

(ct 4,&) Cug and straighten on R, lifting Lknee as in cts, 2,&above

The dancer may then execute the same sequence but starting on the other foot. The "lift" position itself may be repeated for more than one count before beginning another step. For example:

(ct 1,&) Lift and straighten as in lift step, cts 2,& above.

(ct 2,&) Lift and straighten as in lift step, cts 2,& above.

### Brush Step

This step is another characteristic variation on the chug on one ft described above.

(cts 1,2) Lift step as described above, cts 1,2

(ct 3) Brush free ft bkwd, ending in back

(ct &) Straighten knee as in basic step, ct &

(ct 4) Brush free ft fwd, ending in "lift" position

(ct &) Straighten knee sharply as in basic step

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

Again the free ft is free to move in any direction, not necessarily fwd and back.

Presented by Jeff O'Connor  
Adapted from Glenn Bannermans  
notes Stockton Folk Dance  
Camp 1973

Music

Any good hoedown music. Big Circle Mountain Dance Music,  
Folkraft LP 36, RCA 447-0569 "Down Yonder"  
Jewel J153B "It's Going to Take a Little Longer"  
AR108 "Mountain Dew" & "Lonesome Road Blues"  
AR 107 "Little Liza Jane" & "Boil them Cabbage Down"  
WRS 175 Traditional American Folk Music

For learning purposes I suggest AR53 Appalachian Clog Dancing  
and Big Circle Square Dancing By Glenn Bannerman

Presented by Ada Dziewanowska

POWOLNIAK  
(Poland)

Pronunciation: poh-VOHL-nyahk

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

These special geographic conditions created an isolation of the Kurpie zielone region, delaying the process of modernization. This, in turn, helped to preserve the old folklore. That is why, even today, the old costumes are worn in some villages (mainly by women), and old customs, old ways of speech, and old songs and dances are still alive. The isolation of the villages also encouraged the preservation of local variations in the costumes and dances. There are, for instance, several ways of dancing the Powolniak. There are many tunes to which it can be done, some in 3/4 and some in 2/4 time. The tune used here is in 2/4 time, which makes it more challenging to dance to, as the turning pattern uses 3 beats. The name of the dance means "a slow dance," which it is not at all. Traditionally, it would start with all the cpls lined up against the wall, dancing the preparatory, warming-up stamps and steps in place; then cpls would take their turn in doing the quick turns around the room, and then returning to the "resting up" spot against the wall. This, however, is not practical in the American folk dancing situation. In Kurpie dancing many steps are done on springy knees, with torso erect and a straight neck. This may be because the woman, when in full costume, is wearing on her head a "czołko" (CHOOW-koh), an 8 in high crown, tied in the back, made out of cardboard, covered with black velvet and ornamented with colored tapes, flowers and sequins, and she has to dance carefully so that the "czołko" does not become displaced. The "czołko" is worn by unmarried girls only, while married women wear a starched kerchief tied in a very special way. While wearing the "czołko", the girls get so used to that rigid posture, that they keep it even when they start wearing a kerchief. One cannot help but notice the similarity of the Powolniak with some of the Swedish turning dances. During the XVII century, after their invasion of Poland, the Swedish soldiers brought home some of the Polish dances, steps and tunes, and



there are many other examples of cultural interaction between the two countries. This also resulted from the fact that Poland, at that time, had 3 kings from the Waza dynasty of Sweden.

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

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

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

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METER: 2/4

PATTERN

Meas

1-4 INTRODUCTION- No action

FIG I: PREPARATION (Mel A-6 meas played twice.)

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

12 With 2 accented steps (M-RL, W-LR) ptrs face each other and assume closed social dance pos, straight arms joined and extended to sides.

VARIATIONS TO FIG I

1-11 DONE IN PLACE- be careful not to be in the way of the moving cpls:

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

DONE MOVING IN LOD:

3. Beg with outside ft,move in LOD with 2 small steps per meas, done on bent and springy knees, barely lifting the soles of your ft off the floor.
4. For MEN only: still in original pos move in LOD with 11 small sliding step-together's, with L ft facing in LOD.

12 In all 4 variations, with 3 steps (cts 1,&2 M-LRL, W-RLR) or with 1 step-hold (ct 1-2,M-L, W-R) get into the pos of meas 12 Fig I.

Note: Ptrs do not have to move with the same step-variation: for instance, M can use the polka step (meas 1-11, Fig I) while W uses the walking step(vr 3) or M can use the sliding step (vr 4) while W uses the polka step.

FIG II: TURNING AROUND THE ROOM:(Me1 B-16 meas, see diagram below)

1-12 Dance 8 turning steps, moving in LOD, but make only 3/4 of a turn with the first one, as M is facing out or circle instead of LOD.

13 Start one more Turning Step (M-R,L;W-L, touch R).

14 Complete the last Turning Step (M-touch R; W-R) (ct 1) releasing hold of inside arms (M-R,W-L), raise the joined outside hands (M-L,W-R) overhead and step M-R ft, almost in place, W-L ft, starting to turn CW under the joined hands.

15-16 With 4 more steps M (LRLR) move slightly in LOD, helping ptr to turn, W (RLRL)continue and complete 1 or 2 CW turns.

Variations to FIG II:

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

2. In 7 1/2 meas dance 5 Turning Steps; with the remaining 8 1/2 meas, turn CCW in place with 17 steps, beg M-R, W-L; you can move either with a step (M-R, W-L) bending knees as you step, followed by a step (M-L, W-R), or with scissors-kick steps.

Repeat the whole dance 5 more times (6 times in all.)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
M:	R	L	* R	L	* R	L	* R	L	* R	L	* R	L	* R	L	* R	L	R
W:	L	* R	L	* R	L	* R	L	* R	L	* R	L	* R	L	* R	L	R	L

\*) place R ft behind L heel

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



# 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 Dziewanowaka.

Stara baba is a couple dance in 2/4 time from the region of Kurpie zielone [KOOH-pyah zyeh-LOH-nah] 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

An old woman and a young guy  
 are driving young bulls to water,  
 from water to the hay,  
 old woman, show your knees.

## Pronunciation

Stah-rah bah-bah jiaht mwod-dih  
 pen-dzom bich-kee doh voh-dih  
 ohd voh-dih doh shah-nah  
 poh-cahah 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-togethers (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-heh].

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

9-12 Repeat action of meas 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).



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 opl in your pair.

III. CHANGE PARTNERS

1-4 Dance part (a) of the Basic Step, moving twd and away from the other opl 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 dances 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.



2 Repeat meas 1

3-4 Stamp R 3 times to R of L ft (cts 1,2,1); hop on L in place and swing R fwd knee straight.

Presented by Ted Sofios

KOTSARI  
Pontus, Greece

TRANSLATION: Ankle Bone

PRONUNCIATION: Koht-sahr-ree

RECORD: Folkraft LP-6  
"Pontic Dances" (EP) PD1234FORMATION: Either a circle or line of dancers facing ctr in shldr  
(T) pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

1 Step-bend R to R (cts 1,&amp;); close L to R (ct 2); bend knees (ct &amp;).

BASIC STEP (Note - Leader calls changes and steps)

1 Slight leap sdwd R to R (ct 1); slight leap L behind R (ct 2).

2 Step on R (ct 1); touch L toe next to R (ct 2).

3 Small leap on L in place, small swing of R ft bkwd (ct 1); a quick hop and step (L-R) (cts 2,&amp;)

4 Slight leap on L in place, small swing of R ft bkwd (ct 1);  
Hop on L in place and swing R fwd, knee straight (ct 2).ALTERNATE BASIC STEP: (Only meas 2 changes)

2 Leap sdwd to R on R, lifting R to L calf (ct 1); step on L (ct 2); step on R (ct &amp;).

VARIATION FOR MEAS 2,3,42 Slight jump on balls of both ft, bending knees slightly (ct 1);  
lower heels and straighten knees (ct 2).

3 Repeat basic step meas 3

4 slight leap on L in place, small swing of R ft bkwd (ct 1);  
hop on L in place and swing R fwd with straight knee.VARIATION FOR MEAS 3,43 Swing L across R (ct 1); bend L knee and bring it back and across  
(ct 2).4 step L next to R (ct 1); hop on L in place and swing R fwd with  
straight knee.VARIATIONS FOR MEAS 1-41 Step R across L displacing L bkwd in a rocking motion (ct 1);  
step L fwd displacing R in a rocking motion.

2 Repeat meas 1

3-4 Stamp R 3 times to R of L ft (cts 1,2,1); hop on L in place and swing R fwd knee straight.

Presented by Ted Sofios

MAKEDONIKOS HOROS  
Florina, Greek Macedonia

PRONUNCIATION: Mah-kay-dohn-koh<sup>s</sup> Hoh-roh<sup>s</sup>

SOURCE: Macedonian dance of Simo<sup>s</sup> Ko<sup>s</sup>tandinou

RHYTHM: 2/4 <sup>s</sup>,Q,Q - 1,&--2--&

RECORD: Festival 11-B (45)

FORMATION: Lines in shldr hold (T), facing LOD.

METER: 2/4

PATTERN

Meas.

MUSIC I:

1 Walking to R, step R,L (ct<sup>s</sup> 1,2).

2 Turning to face ctr <sup>s</sup>step R to R and "pull" over R ft to face L (ct 1); Bounce twice in place (ct<sup>s</sup> 2-&).

3 "Pull" to L over L ft (ct 1); bounce twice in place (ct<sup>s</sup> 2-&).

MUSIC II:

1 Facing R, <sup>s</sup>step R to R (ct 1); hop on R (ct 2); <sup>s</sup>step on L (ct &).

2 <sup>s</sup>Step R fwd (ct 1); <sup>s</sup>step L next to R (ct 2); <sup>s</sup>step R in place (ct &).

3 <sup>s</sup>Step back on L (ct 1); <sup>s</sup>step back on R (ct 2); <sup>s</sup>step L in place (ct &).

MUSIC III:

1 Skip R,L (ct 1-2).

2 Skip R (ct 1); Lift L in front of R, knee high and hop on R (ct 2).

3 Small chug bkwd on L (ct 1); small chug bkwd on R (ct 2).

4 Step L in place (ct 1); step R bkwd (ct 2); step L in place (ct &).

VARIATION FOR MUSIC I:

1 Turn R in LOD, stepping R,L (ct<sup>s</sup> 1-2), OR do 4 "pull" bounce bounces instead of walks and 2 bounces (phrase is now 8 <sup>s</sup>steps long).

VARIATION TO MUSIC II: Turn R in LOD

VARIATION TO MUSIC III: Turn R in LOD on 3 skip step<sup>s</sup>.

NOTE: Music modulate<sup>s</sup> to higher key and get<sup>s</sup> fa<sup>s</sup>ter to signal change in <sup>s</sup>step. You may have to finish Music II <sup>s</sup>step to Music III before starting Music III xstep.

Presented by Ted Sofios

MAKEDONIKOS HOROS<sup>18/9</sup>  
Florina, Greek Macedonia

PRONUNCIATION: Mah-kay-dohn-koh<sup>s</sup> Hoh-roh<sup>s</sup>SOURCE: Macedonian dance of Simo<sup>s</sup> KostandinouRHYTHM: 2/4 <sup>s</sup>,Q,Q - 1,&--2--&

RECORD: Festival 11-B (45)

FORMATION: Lines in shldr hold (T), facing LOD.

METER: 2/4

PATTERN

Meas.

MUSIC I:1 Walking to R, step R,L (cts 1,2).2 Turning to face ctr step R to R and "pull" over R ft to face L (ct 1); Bounce twice in place (cts 2-&).

3 "Pull" to L over L ft (ct 1); bounce twice in place (cts 2-&amp;).

MUSIC II:

1 Facing R, step R to R (ct 1); hop on R (ct 2); step on L (ct &amp;).

2 Step R fwd (ct 1); step L next to R (ct 2); step R in place (ct &amp;).

3 Step back on L (ct 1); step back on R (ct 2); step L in place (ct &amp;).

MUSIC III:

1 Skip R,L (ct 1-2).

2 Skip R (ct 1); Lift L in front of R, knee high and hop on R (ct 2).

3 Small chug bkwd on L (ct 1); small chug bkwd on R (ct 2).

4 Step L in place (ct 1); step R bkwd (ct 2); step L in place (ct &amp;).

VARIATION FOR MUSIC I:1 Turn R in LOD, stepping R,L (cts 1-2), OR do 4 "pull" bounce bounce<sup>s</sup> instead of walks and 2 bounce<sup>s</sup> (phrase is now 8 steps long).VARIATION TO MUSIC II: Turn R in LODVARIATION TO MUSIC III; Turn R in LOD on 3 skip step<sup>s</sup>.NOTE: Music modulates to higher key and get<sup>s</sup> fa<sup>s</sup>ter to signal change in step. You may have to finish Music II step to Music III before starting Music III step.



DUNANTULI CSÁRDÁS  
(DOON-on-too-lee CHAR-dash)

Presented by Steve Kotansky at San Diego Folk Dance Conference 1981

Source: Sandor Tímár

Music: Hungaroton SLPX 1832, Side B Band 3  
Folkraft LP 52, Side B Band 3  
Hungaroton SLPX 18033 Side A Band 2

The following variations may be selected for freestyle dancing, at the option of the dancers. The dance begins in a double circle, M facing out, W facing ctr. Hands joined with ptr at waist level, or in shldr-waist posit. Circle moves slowly CCW.

Steps described below are for M; W do opp ftwk & dir.

Lassu (Slow) Csárdás

Var 1

ct 1 Facing sl L, step L to L;  
ct 2 step R fr;  
ct 3 step L to L;  
ct 4 swing R ft low fr,  
ct 5 step R to bk R;  
ct 6 step L behind;  
ct 7 step R to bk R;  
ct 8 close L w/o wt.

Var 2 (M only; W continue Var 1)

cts 1-2 same as Var 1;  
cts 3&4 accented cifra: stomp LRL in pl;  
cts 5-8 same as Var 1.

Var 3 (M only; W continue Var 1)

cts 1-2 same as Var 1;  
ct 3 jump both sl fwd;  
ct 4 leap onto L, swinging R low fwd;  
cts 5-8 same as Var 1.

Var 4 (M only; W continue Var 1)

cts 1-6 same as Var 3;  
cts 7&8 accented cifra (RLR).

Friss (Fast) Csárdás: when music changes tempo, cpls may move to random positions. Hands as above.

Var 1

ct 1 Ft sl apart, sm plie (accent on dn)  
ct 2 straighten;  
cts 3-4 repeat cts 1-2.

Dunantuli Csárdás, cont.

Var 2

ct 1 Sm jump on both in pl (accent on dn);  
ct 2 straighten R knee as swing L to L, knee str;  
ct 3 same as ct 1;  
ct 4 repeat ct 2, opp ftwk.

Var 3

ct 1 Plie, ft tog;  
ct 2 straighten, and step L sl to bk L;  
ct 3 step R sl fwd;  
ct 4 close.

Var 4 (R hips adjacent, CW turn)

ct 1 Step R fwd, knee bent;  
ct 2 step L fwd, knee str;  
repeat cts 1-2 as desired, then do Var 5.

Var 5

ct 1 Wt on both, ft sl apart, plie; body leans sl bk; ptr is sl to  
one's R, facing one;  
ct 2 straighten sl;  
repeat cts 1-2 as desired, then do Var 6, and 7.

Var 6 (L hips adjacent, CCW turn)

Repeat Var 4, opp ftwk & dir.

Var 7

Repeat Var 5, opp ftwk & dir.

Var 8 (Cifra)

ct 1 Step L;  
ct & step R;  
ct 2 step L;  
cts 3&4 repeat cts 1&2, opp ftwk.

Var 9 ("Dishrag")

cts 1-6 Holding ptr's both hands, 3 cifras turning in pl M CW, W CCW;  
cts 7-8 cifra in pl;  
cts 9-16 repeat, turning opp direction.

Var 10

ct 1 Step L in pl, knee bent;  
ct 2 step R in pl, knee str;  
ct & step L in pl, knee str;  
cts 3,4& repeat cts 1, 2&, opp ftwk.

DUNANTULI CSÁRDÁS  
(DOON-on-too-lee CHAR-dash)

Presented by Steve Kotansky at San Diego Folk Dance Conference 1981

Source: Sándor Tímár

Music: Hungaroton SLPX 1832, Side B Band 3

Folkraft LP 52, Side B Band 3

Hungaroton SLPX 18033 Side A Band 2

The following variations may be selected for freestyle dancing, at the option of the dancers. The dance begins in a double circle, M facing out, W facing ctr. Hands joined with ptr at waist level, or in shldr-waist posit. Circle moves slowly CCW.

Steps described below are for M; W do opp ftwk & dir.

Lassu (Slow) Csárdás

Var 1

ct 1 Facing sl L, step L to L;  
ct 2 step R fr;  
ct 3 step L to L;  
ct 4 swing R ft low fr,  
ct 5 step R to bk R;  
ct 6 step L behind;  
ct 7 step R to bk R;  
ct 8 close L w/o wt.

Var 2 (M only; W continue Var 1)

cts 1-2 same as Var 1;  
cts 3&4 accented cifra: stomp LRL in pl;  
cts 5-8 same as Var 1.

Var 3 (M only; W continue Var 1)

cts 1-2 same as Var 1;  
ct 3 jump both sl fwd;  
ct 4 leap onto L, swinging R low fwd;  
cts 5-8 same as Var 1.

Var 4 (M only; W continue Var 1)

cts 1-6 same as Var 3;  
cts 7&8 accented cifra (RLR).

Friss (Fast) Csárdás: when music changes tempo, cpls may move to random positions. Hands as above.

Var 1

ct 1 Ft sl apart, sm plie (accent on dn)  
ct 2 straighten;  
cts 3-4 repeat cts 1-2.

Dunantuli Csárdás, cont.

Var 2

ct 1 Sm jump on both in pl (accent on dn);  
ct 2 straighten R knee as swing L to L, knee str;  
ct 3 same as ct 1;  
ct 4 repeat ct 2, opp ftwk.

Var 3

ct 1 Plie, ft tog;  
ct 2 straighten, and step L sl to bk L;  
ct 3 step R sl fwd;  
ct 4 close.

Var 4 (R hips adjacent, CW turn)

ct 1 Step R fwd, knee bent;  
ct 2 step L fwd, knee str;  
repeat cts 1-2 as desired, then do Var 5.

Var 5

ct 1 Wt on both, ft sl apart, plie; body leans sl bk; ptr is sl to  
one's R, facing one;  
ct 2 straighten sl;  
repeat cts 1-2 as desired, then do Var 6 and 7.

Var 6 (L hips adjacent, CCW turn)

Repeat Var 4, opp ftwk & dir.

Var 7

Repeat Var 5, opp ftwk & dir.

Var 8 (Cifra)

ct 1 Step L;  
ct & step R;  
ct 2 step L;  
cts 3&4 repeat cts 1&2, opp ftwk.

Var 9 ("Dishrag")

cts 1-6 Holding ptr's both hands, 3 cifras turning in pl M CW, W CCW;  
cts 7-8 cifra in pl;  
cts 9-16 repeat, turning opp direction.

Var 10

ct 1 Step L in pl, knee bent;  
ct 2 step R in pl, knee str;  
ct & step L in pl, knee str;  
cts 3,4& repeat cts 1, 2&, opp ftwk.

DUNANTULI UGRÓS  
(DOON-on-tool-ee OO-grosh)

Presented by Steve Kotansky at San Diego Folk Dance Conference 1981

Source: Sándor Timár

Music: Hungaroton SLPX 1832, Side B, Band 2  
Folkraft LP 52, Side B, Band 2  
Hungaroton SLPX 18033

The following motifs may be selected for freestyle dancing, at the option of the dancers. The dance begins in circle formation, alternating men and women all facing center of circle, low hand hold; the circle moves slowly CW (to L) throughout.

Var 1 (Rest step/basic)

ct 1 Step L on L;  
ct 2 close with R, feet parallel, R ft sl behind;  
ct 3 bring L bk even with R  
ct 4 hold; OR fall onto R and swing L to L.

Var 2

cts 1-2 Same as Var 1;  
ct 3 bring L even with R while tapping both heels;  
ct & tap heels;  
ct 4 tap heels.

Var 3

cts 1-2 W does a 2 step CCW turn; M same as Var 1;  
cts 3&4 join hands and tap heels three times (see Var 2);  
cts 5-8 same as Var 1.

Var 4

ct 1 Jump on both feet, landing with L crossed in front;  
ct 2 jump on both feet, landing with R crossed in front;  
ct 3 close ft together (R moves more than L),  
ct 4 hold; OR swing L to L; OR  
cts 3-4 cifra: step LRL in pl; OR jump in pl on heels, ft tog, knees straight, then plie on whole foot.

Var 5

ct 1 Swing L in front of R;  
ct 2 swing L to L, wt on R;  
cts 3&4 cifra: step LRL;  
cts 5-8 repeat cts 1-4, opp ftwk OR close and hold on cts 7-8.

Dunantuli Ugrós, cont.

Var 6

cts 1-2 Cifra: step LRL;  
ct 3 jump on both ft, R crossed fr;  
ct 4 jump on both ft, L crossed fr;  
ct 5 leap on R, swing L to L;  
ct 6 leap on L, swing R to R;  
ct 7 close R to L;  
ct 8 hold.

When music changes, the large circle breaks into smaller circles of 8-10 dancers, all facing center; hands held sl fwd at shldr level.

Var 7

ct 1 Large step twd L fwd diag on R ft, pressing hands fwd;  
ct 2 step L to L;  
ct 3 small step str back on R ft, hands return to orig posit;  
ct 4 step L to L.

Var 8

ct 1 Large accented step to L fwd diag on R ft, pressing hands fwd;  
ct 2 hop on R;  
ct & step L to L;  
ct 3 small accented step str bk on R ft, hands return to orig posit;  
ct 4 hop on R;  
ct & step L to L.

Var 9

ct 1 Turning sl to L, stamp R in fr of L (accent on down);  
ct 2 returning to face ctr, hop on L;  
ct & step R in pl;  
cts 3, 4& repeat cts 1,2& opp ftwk & dir.

At will, circles may break into cpls, trios, or fours. All above variations may be repeated. Hand hold may be: R hands joined at waist level; OR both hands joined at waist level. Cpls may break apart for solos, including turns for W, clapping & slapping for M, then rejoin.

Var 10

ct 1-2 Cifra: step LRL;  
ct 3-4 repeat, opp ftwk. Body may turn sl side to side with each cifra.

Var 11 ("dishrag")

cts 1-6 Holding ptrs both hands, take 3 cifras to turn in pl M CW and W CCW;  
cts 7-8 cifra in pl;  
cts 9-16 repeat, turning opp direction.

DUNANTULI UGRÓS  
(DOON-on-tool-ee OO-grosh)

Presented by Steve Kotansky at San Diego Folk Dance Conference 1981

Source: Sándor Timár

Music: Hungaroton SLPX 1832, Side B, Band 2

Folkraft LP 52, Side B, Band 2

Hungaroton SLPX 18033

The following motifs may be selected for freestyle dancing, at the option of the dancers. The dance begins in circle formation, alternating men and women all facing center of circle, low hand hold; the circle moves slowly CW (to L) throughout.

Var 1 (Rest step/basic)

ct 1 Step L on L;

ct 2 close with R, feet parallel, R ft sl behind;

ct 3 bring L bk even with R

ct 4 hold; OR fall onto R and swing L to L.

Var 2

cts 1-2 Same as Var 1;

ct 3 bring L even with R while tapping both heels;

ct & tap heels;

ct 4 tap heels.

Var 3

cts 1-2. W does a 2 step CCW turn; M same as Var 1;

cts 3&4 join hands and tap heels three times (see Var 2);

cts 5-8 same as Var 1.

Var 4

ct 1 Jump on both feet, landing with L crossed in front;

ct 2 jump on both feet, landing with R crossed in front;

ct 3 close ft together (R moves more than L).

ct 4 hold; OR swing L to L; OR

cts 3-4 cifra: step LRL in pl; OR jump in pl on heels, ft tog, knees straight, then plie on whole foot.

Var 5

ct 1 Swing L in front of R;

ct 2 swing L to L, wt on R;

cts 3&4 cifra: step LRL;

cts 5-8 repeat cts 1-4, opp ftwk OR close and hold on cts 7-8.

Dunantuli Ugrós, cont.

Var 6

cts 1-2 Cifra: step LRL;  
ct 3 jump on both ft, R crossed fr;  
ct 4 jump on both ft, L crossed fr;  
ct 5 leap on R, swing L to L;  
ct 6 leap on L, swing R to R;  
ct 7 close R to L;  
ct 8 hold.

When music changes, the large circle breaks into smaller circles of 8-10 dancers, all facing center; hands held sl fwd at shldr level.

Var 7

ct 1 Large step twd L fwd diag on R ft, pressing hands fwd;  
ct 2 step L to L;  
ct 3 small step str back on R ft, hands return to orig posit;  
ct 4 step L to L.

Var 8

ct 1 Large accented step to L fwd diag on R ft, pressing hands fwd;  
ct 2 hop on R;  
ct & step L to L;  
ct 3 small accented step str bk on R ft, hands return to orig posit;  
ct 4 hop on R;  
ct & step L to L.

Var 9

ct 1 Turning sl to L, stamp R in fr of L (accent on down);  
ct 2 returning to face ctr, hop on L;  
ct & step R in pl;  
cts 3, 4 & repeat cts 1,2 & opp ftwk & dir.

At will, circles may break into cpls, trios, or fours. All above variations may be repeated. Hand hold may be: R hands joined at waist level; OR both hands joined at waist level. Cpls may break apart for solos, including turns for W, clapping & slapping for M, then rejoin.

Var 10

ct 1-2 Cifra: step LRL;  
ct 3-4 repeat, opp ftwk. Body may turn sl side to side with each cifra.

Var 11 ("dishrag")

cts 1-6 Holding ptrs both hands, take 3 cifras to turn in pl M CW and W CCW;  
cts 7-8 cifra in pl;  
cts 9-16 repeat, turning opp direction.



1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jeff O'Conner

ELVIRA

SOURCE: Choreographed by Neal and Kay Pugsley of Fort Worth, Texas. Presented by Glen Bannerman at the 1981 University of the Pacific, Folk Dance Camp, Stockton.

RECORD: Elvira MCA 51084 4/4 Meter

FORMATION: Cpls in a double circle facing LOD, W to R of M, inside hands joined.

Meas.

PATTERN

- 1-2 Beginning ML, WR dance 2 two-steps in LOD.  
Note: A variation is done by crossing the closing ft behind the supporting ft (ct 2). Gives a "face-to-face, back-to-back" motion but don't over do it. End facing LOD.
- 3 M: Moving sdwd away from ptr, step L to L (ct 1); step on R behind L (ct 2); step L to L side (ct 3); slap hands to L side about shldr level (ct 4).  
W: Move sdwd away from ptr with opp ftwk. Clap to R side.
- 4 Repeat meas 3, cts 1-3 with opp ftwk and direction moving back to ptr (cts 1-3); touch R palms together in preparation for the next action (ct 4).
- 5-6 Push off from ptr's hand and make a circle (W,CW - M CCW) with four (4) slow strutting steps (one step to 2 cts).
- 7-8 Join both hands with ptr and pulling away to create tension, circle once CW with 6 steps (1 per ct). On last 2 cts get ready to start again by opening up, backing up 2 steps in RLOD or turning the W CW under joined hands (M-R, W-L).

Dance may be used as a mixer on Meas 5-6 with the W pushing off to a CW circle to the M behind her.

Presented at the S.D.S.U.F.D.C. 1981 After-Party by Audrey Silva

Presented by Jeff O'Conner

ELVIRA

- SOURCE: Choreographed by Neal and Kay Pugsley of Fort Worth, Texas. Presented by Glen Bannerman at the 1981 University of the Pacific, Folk Dance Camp, Stockton.
- RECORD: Elvira MCA 51084 4/4 Meter
- FORMATION: Cpls in a double circle facing LOD, W to R of M, inside hands joined.

Meas.

PATTERN

- 1-2 Beginning ML, WR dance 2 two-steps in LOD.  
Note: A variation is done by crossing the closing ft behind the supporting ft (ct 2). Gives a "face-to-face, back-to-back" motion but don't over do it. End facing LOD.
- 3 M: Moving sdwd away from ptr, step L to L (ct 1); step on R behind L (ct 2); step L to L side (ct 3); slap hands to L side about shldr level (ct 4).  
W: Move sdwd away from ptr with opp ftwk. Clap to R side.
- 4 Repeat meas 3, cts 1-3 with opp ftwk and direction moving back to ptr (cts 1-3); touch R palms together in preparation for the next action (ct 4).
- 5-6 Push off from ptr's hand and make a circle (W,CW - M CCW) with four (4) slow strutting steps (one step to 2 cts).
- 7-8 Join both hands with ptr and pulling away to create tension, circle once CW with 6 steps (1 per ct). On last 2 cts get ready to start again by opening up, backing up 2 steps in RLOD or turning the W CW under joined hands (M-R, W-L).

Dance may be used as a mixer on Meas 5-6 with the W pushing off to a CW circle to the M behind her.

1981 ERRATAPAGE    DANCE

III    In Index, change the names of the following dances:  
UNTERSTEIRER; WALDHANSL (STEIRISCHER WALZER); BIR MUMDUR.

5        KASTRINOS  
 Add to right of "Meas":-Cts, line 1 is ct 1; line 2 is cts 2-3;  
 line 4 is ct 4; line 5 is cts 5-6; line 7 is ct 7; line 8 is  
 ct 8

Add to bottom of page: STYLE - The second person is important,  
 he must keep the basic step going so that the leader can re-  
 join line. Keep an upright posture, chin up, proud carriage.

Add to bottom of dance: NOTE: Leader may add or do many  
 variations, such as leaps, turns, backing up, circling, etc.  
 etc. Traditionally leader keeps changing so that everyone gets  
 a chance to lead for awhile, so try to dance in short lines,  
 and let everyone lead. Recording is long to facilitate this.

Add to bottom of dance: Some Possible variations: Turns "  
 individual turns, forward on first 3 meas then basic, fwd on  
 first three, back turn on 4 to 6, around in place first 3,  
 or all 6, etc, etc." Basic step away from line and rejoin;  
 bkwd from line; leaps "leap R ct 5 and hold L toe fwd on cts  
 6-8; leap on ct 7."

6        LETCHINA  
Pronunciation: Let-see-nah  
Starting Pos, add to end of line: short lines  
Style: Meas 1-4, do a limping step on each "Q" ct.  
 Meas 1, line 1 should read:.....moving L, bent fwd at waist,  
step diag fwd on R.....  
 Add to end of meas 2 - Repeat above, meas 1  
 Meas 3, delete: swinging-hands-slightly-forward  
 Meas 5, add to beginning of meas: Straight body and  
 " ", line 3, add to end of line: , bring L ft bwd.

7        STIAKOS  
Rhythm: add the following S,Q,Q counted 1,& 2 &  
Introduction-Basic Step, add to end of meas 1: or L behind R  
Variation I, add to bottom of Var: Note: meas 2-3 maybe done  
as small bounces, rather than steps.  
Traveling Step, meas 1, line 2 should read...hop-step on L  
obliquely.....

8        Add under "Advance & Retreat": 1 Travel step fwd, 1 travel step  
bwd.  
 Add under "Advance & Advance": 2 Travel Steps  
 Add under "180 degree turn:": 1 travel step fwd, 1 travel step  
turn, 1 travel step back.  
 Add under "360 degree turn:": 1 travel step fwd, 2 travel steps  
turn, 1 travel step back.  
 Add under "Rush and pivot turn": 1 Travel step fwd, pivot on  
step -hop

- 9 SOUSTA  
 Starting pos, add to beginning of sentence: Free hands....  
 Under Starting position add the following: Sousta meas spring or bouncing, steps are bouncy throughout. A constant Q,Q, drop.....Arms: When in cpl formation arms are held out to sides at shldr ht and a Q,Q, drop is from shldr..... Steps are done on the balls of the ft.  
 Add to bottom of page: Additional Fig's - Cpls turns: W turns under in either direction, fast or slow; chase, individual circles, etc.....All figures should be done in 4 or 8 meas phrases with extra emphasis on drop of every 4th meas.
- 10 TIK  
 Pronunciation: Teek  
 Style: Loose hand hold, head and body move freely  
 Starting Position, add to end of sentence: Closed circle preferred.  
 Add to right of meas: Cts - line 1 is ct 1; line 2 is ct 2; line 3 is ct 3; line 4 is ct 4; line 5 is ct 5; line 6 is ct 6 (Single Tik only)  
 Single Tik, meas 2, ct 4, delete and replace with: Touch L toe beside R.  
 Single Tik, meas 3, ct 5 change ~~to-the-L~~ to fwd  
 " " " " ct 6, delete and replace with: Touch R toe beside L  
 Double Tik, meas 4 line 2, delete the following: Swing....leg.....out-in-front-of.... change to read, Touch the L toe slightly beside R (Q).  
 Double Tik, meas 5, line 2, delete the following: Swing....slightly-fwd-ef..... change to read, Touch R ft slightly beside L (Q)  
 Add to bottom of page: Long Variation of Tik:  
 Meas 4, Ct 7 - Step R to R  
 8 - Touch L beside R  
 5 9 - Step L fwd  
 10 - Touch R beside L
- 11 AGRI OYUNU  
 No Introduction  
 Fig. II, meas 5-8 should read: Repeat meas 1-2 twice, bkwd.....  
 Add to end of dance: Note - Bitliste Besbin Hane and Agri Oyunu are done together with Bitliste Bisbin Hane done first. Both dances are done together on this recording and should be referred to as "Bitlis-Agri."
- 12 BIR MUMDUR  
 Fig. I, meas 7, add below meas: Note - move slightly fwd during meas 7-8.  
 Meas 7, add to end of ct 2: in reverse bicycle.  
 Meas 9, change Step to Stamp  
 Meas 10-11, add to end of line: moving bkwd.


- 13 BITLISTE BESBIN HANE  
 Fig. I, meas 1-3, ct 1, change ~~across-L~~ to to R  
 " " " 2-3, delete and replace with: Step L across R (cts 2-3).  
 Fig. II, meas 17-32, line 2 should read: step L bkwd, step R bkwd, step L bkwd.....  
 Add to end of dance: Note - This dance and Agri Oyunu are done together as one dance on this recording with Agri Oyunu being the second dance. Both dances as done together on this recording should be referred to as "Bitlis-Agri."
- 14 DE GET BAYBURT - not taught  
 15 DOKUZLU " "
- 17 DUZ HORON  
 Fig. I, meas 1-2, Hop on R in place; meas 3-4, Hop on L in place  
 Meas 11-20 - Repeat cts 1-10  
 Fig. II, meas 9-16, change end of line to read:..... R toe to R and then L of ctr ....delete last L and R of line  
 Fig. III, meas 1, change to read: Jump flat on both.....  
 On meas 2,4, and 6 delete dip-in-place, and change to read: slightly fwd on balls of ft  
 On meas 3 & 5, change to read as follows: Jump fwd on flat of both ft.....  
 Meas 2 change ~~start~~ to move  
 Meas 7-9, \*line 2 change to read:....fwd, and shake R shldr 3 times.  
 Fig. IV was not taught  
 Sequence of dance is as follows: Fig. I, cts 1-20; Fig II-III; Fig. I, cts 1-30 (3 times); Fig. II-III; Fig. I, cts 1-30 (3 times); Fig. II-III.
- 19 ESMER  
 Formation, line 1, should read:....touching- close - R shldr behind next person's L shldr, hands .....
- Add to end: Dance is bouncy throughout and is also done with shldr shimmies.  
 Introduction, add to end of sentence: note, or wait 8 meas and do meas 1-3, 4 times in all and delete meas 16 when doing dance first time thru.  
 Fig. II, meas 1, ct 1, add: arms come up, bent 90° at elbows.  
 Meas 5-8, add to end of meas: (arms come down on ct 1 of Fig. I.  
 Add to end of dance: Note - "Basic Step" not taught in class, sequence was Fig. I-II repeated until end of dance.
- 20 HALAY - Not taught
- 21 ISTIP  
 Formation, change line 1 to read:.....a line or circle W.....  
 Hands down in.....  
 Step II, meas 8-9, line 2, change 6 to 4
- 22 KALAYCI  
 Pronunciation: Kah-lahy-juh  
 Fig. I, line 2, meas 1, ct 7, add to end of ct: , lift R  
 Fig. III, meas 3, change ~~hands~~ to arms; change ~~stretched~~ to extended

- 22 Fig. III, meas 4, delete line 2.  
 Add to end of Fig. III: Meas 5-20 - Repeat meas 1-4, 4 more times (5 in all), except on 5th repeat no twists and yell "hop-hey" on last 2 dance beats.
- 23 KOCERI  
 Fig. I, meas 3, add to end of line 1: RLOD, keep toe on floor  
 Fig. II, meas 3, line 1, change orig to orig
- 24 OGUZLU - not taught  
 26 UC AYAK - not taught
- 27 YAYLALAR  
 Formation, add to end of paragraph: and slightly behind body  
 Basic Step, ct 4, change tee to heel  
 Bottom paragraph, line 1, change 3 to 4 and 4 to 5
- 28 ZIGOS - not comma at bottom of "\$"  
 Introduction, line 2, change to read: ....L fwd slowly up to knee ht, flex.....  
 Figure, change Fand to Fwd  
 Ct 2, change Flex to Bounce  
 Ct 6, delete and change to read: Rise on R, lift L bkwd with lower leg almost parallel to ground, knees together.  
 Ct 9, at to beginning of ct: With wt on L, flex.....  
 Symmetrical repeat, ct 1, delete: L lift to ankle  
 Ct 2, delete and change to read: Bounce on R, lift L ft bkwd with lower leg almost parallel to ground, knees together.  
 Ct 6, delete and change to read: Repeat ct 2.  
 Add to end of line 2 at bottom of page: become softer and ftwk becomes smaller.
- 41 KOSEDER  
 Koseder Step, line 3, should read: ....diag fwd to L.....  
 Line 4, add to end of line: cut bkwd...  
 Turning Polka, end of line 1, add: ....steps - no hops and fairly smooth:
- 44 KOWOL  
 Fig. I, meas 1, line 1, should read: ....bending torso as much as possible sharply.....  
 Faster tempo, meas 1-4, add to end of line: ...flat step-close  
 Slow tempo, meas 5, line 1, should read: ....bend diag fwd from waist in....  
 Fig. II, meas 1-2, line 1, should read: ....acquire a high round.....; line 2 should read:....6 small bouncy, low....  
 Meas 3, add to end of line: Note - arms bounce
- 45 KRAKOWIAKI  
 Meter 3/4
- 46 Krzesany z polobrotem, line 3 change in to around  
 Line 3-5: Delete from and place L fist.....previous meas).  
 Should read - In preparation (ct & of previous meas), bend both knees and raise L ft in back, bring L arm out low to side, palm facing bkwd.

- 46 Krzesany z polobrotem, line 6, delete extend-L-arm-diag, and replace it with: sweep L arm down to R and extend it diag straight upward.....  
 Line 8, delete ft bkwd-with, should now read: L toes bkwd knees.....  
 Line 10, change in to around  
Holubiec, line 2, change Extending-R-arm-diag-upward to: sweep L arm down to R and extend it diag upward  
Fig. I, meas 9-16, line 2, change in to around, then delete: W+place-L-fist-on-own-hip.
- 50 POFAJDOK  
Trompanie, line 6, should read: ...with the back edge of....  
 Line 7, change to read: ....knee straight and extend leg in LOD, bending.....  
 Add to end if description: Movements are exaggerated.
- 53 POLONEZ STARAOPOLSKI - not taught
- 57 WALCZYK LUBELSKI  
Fig. I, meas 16, line 2, change arms-relaxed to W arms on top of M in relaxed pos
- 58 Fig. II, meas 3-4, last line, add to end of sentence: W bk to ctr M face W.
- 59 Add to end of dance description: Repeat dance once more.
- 60 WIWAT KAROLINKA  
 Record, add: (EP)  
 Introduction, add to end of meas 1-2: Flex both knees, bend torso slightly sdwd in LOD (Meas 2, ct 2).  
Fig I, meas 1, delete and replace with: Beginning ML, WR, step sdwd in LOD, straighten torso (ct 1); close MR, WL, repeat preparation as in Intro, meas 2, (ct 2).
- 61 ALTE HOPENSCHNUPFER  
 Formation, change to read: Cpls in shldr-shldr blade or social ..... straight down and inverted.
- 62 BAUERNMADEL MIT WALTZ  
 Style: Very smooth and flat footed  
 Introduction: 4 meas in 3/4 meter  
Fig. I, line 1, change to read: ....LOD and stamp on 7th step with wt.....  
 Line 2, delete 7th-step,-and-stamp; replace with, 8th meas.  
 Part IV, change social-dance to shldr-shldr blade.....change end of line to read: do 32 smooth waltz's.....  
 Add: Note - Brief pick-up notes before each waltz.  
 Add at end of dance: To do the dance as a mixer, on the last 2 meas M turn W CW under joined (ML, WR) hands and W move fwd in LOD to next M.
- 65 BOHMERWALD LANDLER  
 Introduction, change line 1 to read: ....joined with small swing, swing joined.....  
Fig 1, meas 3, add to end of line 1: 1/2 of circle and  
 Meas 4, add to end of line 1: ...out some what out  
 " " , change line 2, ct 3 to read: close ft and.....

- 65 Fig. II, change line 1 to read: WL forearm hooks under MR forearm with joined hands and cpls.....
- FINSTERAUER LANDLER
- 67 Part I, meas 1, change to read: Cpls do a small swing of joined...  
 Meas 3-4, line 3, change step to step then add to end of line: on ct 1 of each meas, and on ct 2-3 of each meas  
M do very small lifts fwd on unweighted ft.  
 Meas 6, line 2, change to read: ....moving fwd on.....  
 add to end of line - and pivots 1/2 CCW  
 Meas 6, line 3, delete ft-step then change line to read:  
M with a single R-lift moves fwd to outside.....  
 Meas 7, change end of line 1 to read: ...pivoting turn approx 1/2 (delete enee)
- 68 Interlude, meas 1-2, change to read: Balance and do a small swing of joined.....  
 Part II, line 1, change to read: ....waltz swiftly fwd.....  
 Part III, mread 1-8, line 2, change to end of music to 3 more times (4 in all).
- 69 NIEDERBAYERISCHER LANDLER (note correction of spelling and hyphen  
 Steps, line 2, delete whether-noted-or-not, then add new sentence: When W have a free hand, fist on hip, M tuck thumb in front side of pants.  
 Fig. I, line 1, change to read: ....fwd (M stamp R on last ct) starting L and sing - hands joined at waist level, M R forearm over W L forearm:  
 Fig. II, add to end of last line: W hands in small of back palm out  
 Fig. IV, line 1, change to read: ...."dishrag" turns (arms make large circle): W turns.....
- 70 Meas 6-8, line 2 change 3 to 4  
 " " , line 3, add to end: on last meas.  
 Fig. V, meas 6-8, add to end of line 3: on last meas.  
 Additional verses, 2., line 1, correct spelling of WOM to VOM  
 Line 2, change last word from bosy to boys  
 #3., line 1, correct spelling of RACHLING to RACKLING
- 71 S'SUSERL - not taught  
 Formation, change shldr waist pos to shldr-shldr blade  
 Add to end of line 3: and inverted.  
 Delete first Verse 1, then change Verse 2 to Verse 1 and Verse 3 to Verse 2  
 Lyrics, #1, paragraph 2, line 2 change first word s"Surerl to s'Suserl  
 #2., line 7 change me to mi  
 ' 12, change druah to fruah
- 73 UNTERSTEIRER LANDLER (note correction of spelling)  
 Style, add to end of paragraph: W are constantly turning in one direction or another during the dance, while the M almost always are moving also.  
 Line 3, change danceer to M  
 Fig. I, change the following meas: Meas 2-3 to 3-4; meas 4 to 5; meas 5-8 to 6-8.  
 Meas 1, line 2, change as follows: ....fwd (balance) in front.....turns W approx 1/4 CW (R) (delete, enee CCW-(L))



- 74 Fig. I, under meas 1 add: Meas 2 - M turn W CCW (L) once  
 Meas 3-4, line 2, last word, change short to small  
 " " , line 3, add to end of sentence: on meas 1-2, then  
run 1/2 CCW around W meas 3-4.  
 Meas 5, line 1, delete turns-1/2-L, then change to read:  
Still facing CCW M lowers his.....
- Fig. II, change meas 1-4 to 1-2 and meas 5-8 to 3-8.  
 Meas 1-2, line 1, change to read:.....both ft - no stamp .....  
 " " , line 5, delete of-dancers, then change first  
 sentence to read: Joined hands rest on M-L and W-R  
hips.
- Fig. III, change meas 2 to 2-4; delete meas 3-4.  
 Meas 2-4, line 2, delete ever-head; change fwd to over;  
 add to end of line, turns CW once  
 Line 3, delete 3/4-turn  
 Paragraph 2, line 1, change 1-1/4 to once  
 Add under meas 2-4, 2nd paragraph: Meas 5-8, Rotate CCW  
in this pos.
- Fig. IV, change meas 1-2 to 1-3; change meas 3-4 to 4
- 75 Fig V, first Clapping Sequence, change to:....."&" ct with  
rhythmic claps, and walk.....  
 Second Clapping Sequence, delete paragraph which starts:  
After the last Paschen.....on her hips.
- Fig. VI, lines 1-2 delete last sentence: On the last.....  
(L) once.
- Add at end of dance: Ending, -Hertzel (hart Fig) - Cpls face  
with both hands joined. Raise MR and WL hands. M pulls  
W 1/2 CW into him with raised hands, W ends on M-L side  
with W-R and M-L arm on W-L waist, M-R and W-L hand are  
joined and fwd.
- 76 WALDHANSL (STEIRISCHER WALZER) (note correction of stepping  
 in second word)  
 Introduction: 4 meas  
 Fig. I: (Dance)  
 Meas 1, line 1, change hee to lift  
 " " 4, change hepping to lifting  
 Meas 3-4, change to read:.....CCW once in place under  
 Meas 5-8, change to read:.....CW, do 4 waltz in.....
- Part II: (Sing)  
 Verse A, line 3, change last word from bin to bi  
 " " " 5, change first word from Bis to Bist  
 Verse B, line 1, change mein to meine  
 " " last line, change waida to wieda
- 78 WATTENTALER MASOLKA (note correction of spelling on second word)  
 Meas 1, line 1-2, delete making time in.....slight rotation,  
 change to read: M turn slightly to L and leads W.....  
 Line 2, change te to twd  
 Line 3, add to end: Hands are held approx at shldr height  
and are somewhat close together.
- Meas 2, line 1, delete 1/2 and in, now change to read:....  
 place, W on ML side turn CW to face LOD with.....  
 Add diagram under meas.
- 
- Meas 3-4, line 2 should read: CCW to face LOD.  
 Meas 9, line 1, change ef-and-facing to them to face  
 Line 2, change making to marking

Meas 10, add to end of meas: M mark time in place  
 Meas 11, add to end of meas: W mark time in place.  
 Meas 12, " " " " " " " "

79 WOAF

Formation, change to read:....pos (M slightly behind W and L hands extended fwd), facing.....

Style: Flat footed steps, even and smooth

Fig. I, meas 5, change 1/2 to 1/4

Meas 7-8, line 1, delete fwd

" " " 2, change to read:.....turn CCW in place under....

Fig II, meas 5-8, line 1, delete waltz

Meas 5-8, line 3, change 1-waltz to 3 steps, then add:  
 (M hold in place, no ft movement).

Fig. III, meas 5-8, line 2, change waltz to 3 steps, then add:  
 (M hold in place, no ft movement).

Fig IV, add to bottom of Fig: Note - Meas 5-8 and 13-16 of Fig. IV as taught in class, is that you may do any meas 5-8 of Fig. I-III.

80 2,4,6

Formation, change line 1 to read: Cpls in shldr-shldr blade pos or social dance.....

Add to end of line 1: and inverted.

83 ARDELENESCU - not taught

86 BATRINA - not taught

87 BATUTA DE LA ADINCATA

Background: The dance comes from the Suceava region

Formation, change Lines to Circle

Fig. II, meas 1, line 1, change stamp to scuff

Fig. III, meas 1, add to end of ct 1: tilting body sdwd R

" " " " " 2: straighten body

Meas 1, line 2, delete Tilt body.....(ct 2). Change to read: Bouncy movements.

Meas 4, ct 1, change Stamp to Step

" " " 2, change held to stamp L

88 Fig. IV, meas 10, line 2, change (ct 2) to while doing a

Meas 10, line 3, change swing to cut and (ct &) to (ct 2).

Fig. VI, meas 15, line 2, delete: elose R to L (ct &).

89 BRIUL PE OPT

Introduction, meas 2-8, line 2, change whitty to witty

Meas 2-8, lines 4-7 is what the leader says, after each line the "mob" says - "to ta sa" or "op sa sa."

Fig I, meas 1, Cue words - WE like ice cold beer

" 2, " " Get it here, get it here

90 Fig IV, meas 1, " " Don't forget me, oh please

Meas 2, add to end of ct 1: - reverse bicycle

Fig. V, line 2, add to end of ct &: and face diag L

Line 4, add to end ct &, face ctr; change in-plae to fwd;  
 then add , face slightly R (ct 4).

Fig VIIb, meas 1, change ct 4 to &

91 Add to end of first paragraph: Shout HEY on ea ct.

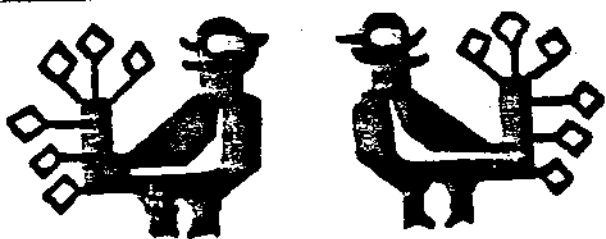
- 92 CALUSARII  
 Formation, add to end of line 3: or hand free at side  
 Record, record used in class was: Balkan Arts (LP) BAEU-2,  
Roman Folk Songs and Dances Vol. I, Side A, Band 1  
 Introduction: 2 beats  
 Fig I, meas 7: Hop or lift L in place  
 Add under meas 9-32: Note - Meas 9-15 moves in RLOD; 16-24  
in LOD; 25-32 in RLOD.
- 93 Fig. III, meas 5, ct 1 change extending to kicking  
 Fig IV, meas 2, ct 2, add to end of ct: with out wt.  
 Add to bottom of meas 2: Meas 3-4, repeat meas 1-2 with  
opp ftwk moving out of circle, then L.  
 Add "note" to bottom of Fig.: Note - When using record  
BA 6H add meas 5-16 and repeat meas 1-4, 3 times.  
 Fig V, meas 2, ct 2, add to end of ct: with out wt  
 Fig VII, meas 1, ct 1, change to read: ...hop or lift on L....  
 Meas 1, ct 2, &, change to read: Hop or lift on R turning  
slightly R.
- 94 Fig VII, meas 5, ct 1, add to end: facing ctr  
 Meas 7, ct 2 change Step-L-to-L to Jump to stride pos  
 Meas 9-12, change to read: ....but move straight back,  
small reel.  
 Meas 48, ct 2, change "bottom on stick" to "bottom of stick".
- 95 HORA LA BATAIE - not taught
- 96 KOPCETO  
 Pronunciation, correct to: Kope-cheh-toh  
 Record used in class was: Balkan Arts MK 6 G1, Side B, Band 7,  
 Formation, line 1, change M-in-a-line to short lines  
 Line 3, change to read: L arm over or "V" hold. Leader  
on either end (M on R end.....
- 97 Fig. I, Vodi pronounced: Voh-dee  
 Fig. II, calls pronunciation: Cheh-tree nah-pred, chch-tree  
Nah-zahd  
 Fig. III, calls pronunciation: reet-nee  
 Meas 6, ct 3, change to read: Kick L down and fwd.  
 Ritni Tri, add below meas 25-28: Meas 29-32, Repeat meas 5-8,  
Fig. II  
 Fig. IV, calls pronunciation: Sva Koh-leh-noh  
 correct spelling of call to: Svij Koleno  
 Change meas 1 to 5; meas 2 to 6; meas 3 to 7; meas 4-6 to  
8-10.  
 Add above meas 5: Meas 1-4, Repeat meas 1-4 of Fig. II  
 Add additional meas to bottom of Fig.: Meas 12-16, Repeat  
Fig. II, meas 5-8.  
 Fig V, calls pronunciation: Greb-nu  
 Meas 5, cts 2-3, line 1, change seuff to lift  
 Meas 9, ct 3, add to end of line: slight reel
- 98
- 99 MININTELUL - not taught
- 101 PROMOROACA  
 Background: From the Suceava region  
 Formation, change to read: Circle or lines with.....
- 102 PRORUPTA  
 Dance, meas 1, ct 2, should read: Step R next to L, bouncy.

- 104 TOBOSANKA  
Background: From Osnić
- 105 TRIPAZAŠĆE (note accents on top of Š and Ć)
- 106 KIRCINO ORO  
Source: Strumica region. The song is dedicated to the man names in the song, Kircino.  
Record: Side A, Band 3  
Formation: Hands in "V" pos  
Style: Light with softly bent knees throughout  
Introduction, meas 1, add to end of ct 2: - ft together  
Meas 2, ct 3 should read: Step R to R with bent knees and body bent to L while extending.....  
Fig. I, meas 4, line 2 change ct 1 to read: turned out and heel twisted in (cts 1-2).  
Delete lines 2-3 between repeat meas 1.....(cts 3-5) and replace with shift wt to twist L heel in (ct 3); twist R heel in (cts 4-5).  
Change Fig. II to III, then add note beside Fig III: Note - Body leans bkwd when moving in LOD and RLOD. Circle movements are from knees, not from hops.
- 107 Change Fig III to II  
Fig. II, add to end of ct 3: and heel twisted in (ct 3).  
Meas 4, add to end of meas: Stamps are syncopated; they occur on cts 3,7,10 in 11/16 meter.  
Dance Sequence, change II to III and III to II; change 2 to 3 and 3 to 2  
Fig. III, meas 4, ct 4, delete jump and land on R, change to read: hop on R in place, kick L out and around (ct 4).
- 108 KOLJINO ORO  
Source: Strumica region. The dance is dedicated to a girl called, "Koljino."  
Styling, change to read.... are soft restrained and smooth.  
In.....  
Fig. I, add to end of meas 1: During cts 3,4,&, body turns slightly to R.  
Fig. II, meas 1, line 1, change to read:....small high leaps.....
- 109 Fig. III, meas 1. line 3, delete jump on both.....fwd onto  
change to read Step R (ct 2).  
Meas 3, line 1, change ste to leap
- 110 JANINO ORO  
Source: The dance was originally a woman's dance from the Dvacevo region, Skopje. George Tomov originally learned the dance from Mile Kolarov.  
Formation, change above-head to arm almost straight out from shldr, bent almost 90°  
Style: Flat footed feel almost throughout.  
Fig. I, meas 1, NOTE, delete sentence that begins This is a small.....back of R.  
Note, line 2 change are to stay  
Fig. II, meas 1-2, change to read:....LOD leading with toe. Arms are.....ground, R arm slightly bent at elbows, body slightly R and look down under R arm.

- 110 Fig. II, meas 3, change Step to Leap  
 Meas 4, change L,R-fwd to L to L, R to R  
 Meas 5, add to end of meas - syncopated  
 Meas 8, change Step to Leap  
 Meas 9, change L,R-fwd to L to L, R to R  
 Meas 10, add to end of meas - syncopated
- 111 Meas 20, change fwd to to L  
 Meas 21, change R-L-fwd to R to R, L to L  
 Fig. III, meas 3, delete diag-l-ef and sway-R,L, change to  
 read: Turning to ctr, step R to R and close L to R ankle.  
L to L, close R to L ankle (cts 1-2).  
 Meas 3, add to end of meas: Arms sway from elbows (windshield  
wipers) R,L on meas 3.  
 Meas 4, ct 1, change to read: Step R in place  
 Add to end of meas 4: Lower arms (forearm) straight up.  
 Meas 11, line 1, change step to fall
- 112 POVRATENO - not taught
- 114 RAVNO ORO  
 Source: It is generally danced in the Skopije area, but is  
 also done in other areas with slight variation.  
 Record: Side A, Band 2  
 Formation: M in shldr hold, W in "W" pos with pinkies joined  
 Fig. I, meas 5, ct 1, change in-place to fwd  
 Meas 6, change end of meas to read: ...opp ftwk and direction  
(step R, lift L bkwd across R).  
 Meas 7, ct 1, change in-place to fwd  
 Meas 9, change ct 2 to & and change & to 2  
 Meas 9, ct &, change lift to bounce  
 Meas 1, change end of meas to read: ...opp ftwk (step R  
with small lift, lift L across R).  
 Fig. II, meas 3, add to end of ct 1: and leave L in place  
 Meas 6, change diag to ctr .....do 2 high running steps  
 Change meas 7-10 to 7-9  
 Meas 7-9 - Repeat meas 4,5,4 (delete 6)  
 Add meas 10: Do 2 high running steps to L, stepping L,R  
 Meas 11, ct 1, change face-ctr to R  
 " " " 2, delete and replace with: hop on L, lift R  
bkwd (ct 2).  
 Add to end of dance: Ending - M with wt on R, bring L fwd (high),  
then bring L behind R knee in large arc and finally squat  
on R in this pos. W simply bring L fwd then to in small  
arc to back of R ankle and hold. M ftwk large and exaggerated,  
W small and dainty.
- 115 SLAVONSKO KOLO  
 Source: Was learned from Prof. Zvonk Ljevaković  
 Formation, add: Hands - Index and middle finger; only middle  
finger; reg; or cuped fingers.  
 Style: For Fig. I and II the torso "waist up" faces ctr;  
 waist down lower body facing RLOD. R ft pointed twd ctr  
 throughout step.  
 Fig. II, meas 1, line 1 ct 2, change step to leap  
 Fig. III, change swings to lifts  
 Fig. IV, meas 1, add to end of ct 1: and across ("T")  
 Fig V, meas 1, ct 1, line 2, change swings to out  
 Meas 9-16, line 1, change swinging to lift

- 117 ZALNA MAJKA ORO (note addition of "ORO" to title)  
 Source: The dance is done in the Skopije area and is several hundred years old. The song which is being used for the dance is dedicated to "Blagoj Petrov Karagule" a famous singer who was killed in the Skopije earthquake in the mid 60's.  
 Record: Side A, Band 1.  
 Formation, change in-"W"-pos to at shldr ht and fwd from body  
 Style: M on lifts, thighs are parallel to floor; W ftwk lower  
 Introduction: 10 meas  
 Dance: (begin with singing)  
     Meas 1, change ct 1 to read: Bending very slightly twd ctr with L shldr, step R to R with bounce  
     Meas 1, add to end of ct 2 and 3: with bounce  
     Meas 2, change ct 1 to read: Stand straight and step R....  
     Meas 2, add to end of ct 2 and 3: no bounce  
     Meas 3, add to end of ct 1: with plié  
     " ", change cts 2-3 to read: bounce down on L twice  
 Interlude: (no vocal)  
     Meas 3, change "Dancee" to "Interlude"
- 172 POWOLNIAK (add to index)  
 128 Fig. I, meas 1-11, add to end of meas: (two-step)  
 Variations to Fig. I, #4, add to end of line 2: Heavy accent on L ft.  
 129 Fig. II, meas 14, line 5, add at end: (ct 2).
- 130 STARA BABA (Add to index)  
 132 KOTSARI (add to index)  
 134 MAKEDONIKOS HOROS (add to index)  
 135 DUNANTULI CSARDA (add to index)  
 317 DUNANTULI UGROS (Add to index)  
 139 ELVIRA (Add to index)

THE END



# CHISMES DEL DIA

AUGUST 9, 1981 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE VOL 13, NO. 1

## WELCOME...

to the 13th Annual San Diego State University Folk Dance Conference. We sincerely hope that you will have an enjoyable dance vacation. If you have any problems, questions, or comments, get in touch with one of the Folk Dance Committee people and let them know.

## SUNDAY, AUGUST 9 SCHEDULE...

Noon on	Registration at El Conquistador
3:00 - 5:00	Reception El Conquistador Sun Room
5:30	Dinner El Conquistador Dining Room
6:45	Orientation Meeting, Peterson West Gym No. 153
8:00	Dance Program, West Gym No. 153

## ORIENTATION MEETING, AUGUST 9...

This meeting is for all participants and staff members. This is an opportunity to meet the staff, other participants, and hear plans for the week's classes, evening programs, requirements for credit, etc.

## MEAL HOURS DAILY...

Breakfast	7:00 - 8:00 a.m.
Lunch	12:00 - 1:00 p.m.
Dinner	5:30 - 6:30 p.m.

## BADGES...

Please wear your badge at all times. This is one way to get to know each other.

## BULLETINS...

Check the bulletin boards at El Conquistador, at each floor elevator, and at the gyms for announcements, changes in class schedules, messages, etc.

## LOST & FOUND...

Turn in stray articles at the desk at El Conquistador, and check there if you have lost an item.

## PHOTOGRAPHS...

Pictures will be taken on Monday after lunch by a photographic who is also enrolled for the week, Barry Korn. We would like to have a group picture taken - with everyone in it. Also, pictures of the staff as a group and individually. This is an excellent chance for each one to take pictures. Please be on time so we don't make everyone wait.

## CLOTHING...

Please, no bare feet, bathing suits, or shorts in the Dining Room. Also, please no bathing suits or short shorts on dance floors.

## SHOES..

As our "FEET" letter requests - please help us protect the wooden gym floors by carrying your dancing shoes and changing shoes at the gym entrances.

## PARKING...

You do not need a parking pass if you park only at El Conquistador. If you intend to park on campus, do check prior to doing so, you may need a pass.

## SUGGESTION BOX...

We are inviting your comments, etc. A suggestion box is installed on the 5th floor bulletin board for your suggestions, comments and/or complaints.

DAILY SCHEDULE... (Monday through Sunday, August 9 through 16)... See Daily Schedule

SPECIAL ACTIVITIES...

Monday 8/10/81

PHOTOGRAPHS - Across the road from El Conquistador, on the Athletic Field.

Saturday 8/15/81

"HASTA LA VISTA" Festival.

WARM-UPS - Get limbered up for the day's dancing with Maria Reisch, West Gym 153, 8:00 a.m.

MAILING ADDRESS & TELEPHONE...

Folk Dance Conference  
% El Conquistador  
5505 Montezuma Road  
San Diego, CA 92115  
Phone: 714/286-2030

GUESTS - Since we have a full enrollment, we respectfully ask that you do not invite family members and friends to visit you at the Conference. No one except badged registrants is allowed in the classrooms and evening parties.

MEET THE STAFF...

ADA DZIEWANOWSKA, a recognized authority on Polish dance and folklore, was born and raised in Poland. From early childhood she was exposed to the culture, folk traditions, and customs of her country. She learned Polish national folk dances as part of the curriculum in school.

With her husband, Kamil, professor of East Central European History, she came to live in the United States in 1974. She taught Polish language courses at Harvard, studied dance at the Boston Conservatory of Music, for 17 years taught dance and exercise courses, had a program for Polish children at a Boston radio station and also led a children's Polish dramatic club, and for 9 years was dance director and choreographer for the Krakowiak Polish Dancers of Boston. The "Krakowiaks" were among the first-prize winners at the International Festivals in Rzeszow, Poland, in 1969 and 1972. Both of her children, Basia and Jas, were members of this ensemble. In 1979 the Dzewanowski's moved to Milwaukee, Wisconsin. Ada became artistic director and choreographer of the "Syrena Polish Folk Dance Ensemble."

Since 1967, she has given numerous workshops and has been on the staff of the leading international folk dance camps in the United States and Canada, Belgium, Germany, Switzerland and Israel. She has produced several Polish folk dance records with music taped in Poland, and continues to do the research on the folklore and dance of Poland. She has taken numerous trips to Poland.

MORRIE GELMAN - started his Folk Dancing avocation in Los Angeles in 1946 when he found the first Folk Dance Festival, sponsored by the fledgling Folk Dance Federation of California, South, in Griffith Park. A year, and 200 folk dances later, Morry moved to his home town of Minneapolis where with others he was instrumental in founding the Folk Dance Federation of Minnesota. He then taught International Folk Dancing full time for the next four years in the upper midwest. Morry attended the first three years of Stockton Folk Dance camp during this period.

In 1951 an engineering job with the U.S. Air Force in Europe took Morry and Nancy to Germany for seven years. First to an Air Base outside of Munich, Schuhplattler land, and then to Wiesbaden. During the four years in Bavaria Morry and Nancy danced as members of a Bavarian Schuhplattler Club, the first Americans ever to do so. They visited many parts of Bavaria and Austria in pursuit of local folk dance activity and attended numerous European Folklore Festivals and events.

Since their 1958 return to the United States, the Geimans started two Bavarian Schuhplattler Clubs, Los Angeles and Baltimore, and have taught Bavarian/Austrian couple dances at Folk Dance camps and workshops.

In the 1970's, Morry visited Bavaria and Austria six times to increase his knowledge of the dance heritage and folklore of these people. In 1973 the Geimans took part in an all Austrian Folk Dance Camp held in the So. Tirol. Morry's latest trips to Bavaria and Austria in 1976, 78 and 80 were mainly to Austria to attend folklore seminars and dance with old friends in Salzburg, Innsbruck, Vienna and Graz. He continues to work for NASA and lead the Bavarian Club in Baltimore.



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

Here are some of his square dance accomplishments:

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

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

Conducted exhibition groups and has taught dancing to mentally retarded, wheelchair groups, children and and is a Square Dance Leader for the YMCA.

Featured in articles in the National Square Dance Magazine "Square Dancing" and other magazines and publications.

Featured as caller and choreographer on stage and television shows.

Conducts tours for Square Dancers to Europe, Mexico and Hawaii.

Creator of "Sweep a Quarter." Among his round dance compositions is "Jiffy Mixer."

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

Inducted into the American Square Dance Society Hall of Fame.

Among his many hobbies is sculpturing and antique collecting.

JEFF O'CONNOR - See Errata

BORA OZKOK - Bora, meaning strong hurricane in Turkish, was born in Adana, Turkey and grew up there. His mother is a school teacher and his father a doctor. He came to the United States on an athletic scholarship granted by UC Berkeley. He graduated from the Department of Architecture.

He began to folk dance at Berkeley in 1967 and learned his turkish material during his several visits to Turkey since 1970, from the members of the Turkish National Folkdance Ensemble. He taught at the San Diego Conferences in 1971, 1972, 1973, 1975, 1977 and 1979, and in numerous major folk dance centers and colleges around the United States and Canada.

He was a member of the Turkish Olympic swim team in the Rome Olympics in 1960 and has represented Turkey in 9 different countries as a member of the national team. He has broken many records in the backstroke and the freestyle. One of his athletic accomplishments was to win the 20 mile Turkish Marathan Swim in 1966, in 8 hours, losing 28 pounds. At Berkeley, he was the All-American in Soccer in 1968 and won the Most Valuable Player award for that year.

In 1969 he was selected as one of the six most outstanding foreign students in America, chosen from 1000 nominees from 500 universities and college throughout the United States. Bora plays ethnic instruments such as the Zurna, Tulum (Turkish bagpipe), Davul (drums), Kaval, the harmonica, the saz, clarinet, banjo, mey, recorder, and has recorded his own records with the Zurna. He also organized, produced and directed the 22 city U.S.A./Canada Tour of FOTEM, Turkish Dance ensemble from Turkey in 1976.

Since 1973 Bora has toured back and forth across the world teaching at institutes, colleges, coffee houses, conferences, etc. In 1975 Bora was invited to Japan where he taught for two weeks, on his way to Turkey. Once there in Turkey, he finished his Military obligation. He has, since 1976, toured the world several times and taught in a good many countries. Bora plans to continue devoting his time to the spreading of Turkish culture, dance and music, and to continue his tours and symposiums in Turkey that he started in 1979.

TED SOFIOS, presently the proprietor of Sugar Mill Inn in Crockett, CA (and ex-proprietor of the no longer existing O Aitos Folk Dance Taverna) has been a dance instructor for the Oakland Recreation Department, Alameda Recreation Department and Pleasant Hill Recreation Department (1969-1970); John's Studio, San Francisco, and Ahepa Center, Oakland (1968-1970); Aitos Folk Dance Taverna (1971-1978); Oakland Unified School District, Renaissance School (1974) University of California Extension (June 1975); Kolo Festival (1978); Cal. State, Hayward (1979) and Ashkenaz (1977-79).

He was lead dancer of the Hellenic Folk Ensemble and co-director of the ~~Thiasos~~ Dancers and Aitos Dancers. He has performed at a great many events over the years in Oakland, San Francisco, College of Marin, Walnut Creek, Berkeley, etc. for Greek Independence Day Celebrations, United Nations Day Celebrations, etc.

He has travelled extensively - 6 months in 1970 - experienced customs and dances of Macedonia, Thessaly, Thrace, Crete, Rhodes and Samos. 6 months in 1972 - attended the Thessaloniki International Fair and learned dances and recorded the groups from all over Greece that performed. Learned the dances of Pontus and Kythera. Traveled to Mytilini (Lesvos), Florina, Macedonia, Kastoria, Meteora, Delphi, and climbed up to visit Zeus on Mount Olympus.

Spent 4 weeks in Greece in 1974, and visited Cephallonia in the Ionian Islands, Thira (Santorini) in the Cyclades, Crete, and Monastiraki in Roumeli. He has also traveled to France, Switzerland, Italy, Spain, Morocco, Austria, England, Belgium, Luxembourg, Germany, Yugoslavia, Turkey and British Honduras. He lived in Mexico while attending the University of Mexico, 1957-1959.

GEDRGE TOMOV - from Skopje, Macedonia, now makes his home in New York, He was the featured solo dancer of the Yugoslavian National Folk Ballet companies, Tanec and Lado, and has performed and instructed Yugoslavian Folk Dancing throughout the world.

Schooled not only in the art of performing, but also in the know-how of teaching, George Tomov's workshops and master classes at universities, clubs, schools, organization and with folk-dance groups, have won him international recognition. The frequent folkdance tours which he arranges and conducts have attracted hundreds of Americans and Canadians introducing them to the joys of folk dancing in the land where such self-expression is an everyday activity.

Mr. Tomov has earned degrees in both architecture and sculpture from the University of Skopje, and is fluent in 5 languages besides English. Deeply committed to expanding the popularity of folk dance in the United States, Mr. Tomov is the founder and head of the Folkdance Foundation, Inc., a non-profit organization chartered by the State of New York to support and promote the dance, song and folklore of other nations in the United States. His performing group, the George Tomov Yugoslav Folk Dance Ensemble is one of the leading Yugoslav folk dance companies in the United States.

THE SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE MEMORIAL SCHOLARSHIPS are awarded each year to deserving leaders or potential leaders in folk dance. Funds for the scholarships come entirely from collections at the Conference and from the annual Valentine fund-raising party in February. Some one hundred scholarships have been awarded to date.

Memorial scholarships are awarded for the following: Elizabeth Sanders was one of the two original founders of the Santa Barbara Folk Dance Conference. She died in December 1959 after a short illness. The other Frank Cole, passed away in 1962. Maude Sykes, a hard working and long time member of the committee passed away in 1976. And in 1979 another hard working long time member passed away, Marion Wilson.

When the conference moved from the University of California Santa Barbara campus in 1959, the name of the conference was changed and is now known as the San Diego State University Folk Dance Conference.

SCHOLARSHIPS - there are several different types of scholarships awarded each year - Folk Dance Federation; Group scholarships; and Memorial scholarships.

The 1981 SDSU Folk Dance Committee's Memorial scholarship winners are: Judy Healy (San Diego), Jane Iacovetti (Gardena), Linda Slater (Los Angeles) and Stig Sundholm (Sweden).

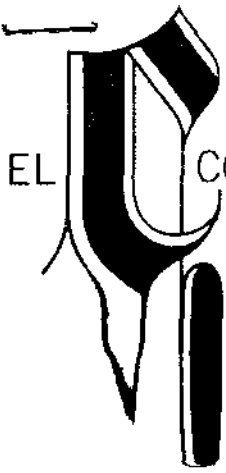
THE 12 FLAGS OF CALIFORNIA - We are pleased to again have on loan from the Automobile Club of So. California the 12 flags which have flown over California - during the Spanish Empire; English rule; Spanish; Russia's Russian-American Company; Privateer; and the official Bear flag.

MEET THE FEDERATION FOLK DANCE CONFERENCE COMMITTEE:

Perle Bleadon	Anthony Ivancich	Isabelle Persh	Alice & Archie Stirling
Dorothy & Tom Daw	Miriam Lubet	Evelyn Prewett	Valerie Staigh
Ed Feldman	Ted Martin	Maria Reisch	Avis Tarvin
Gerry Gordon	Bob Moriarty	Audrey Silva	Donna Tripp
	Freeman Odium	Dave & Fran Slater	Ed Wilson

If you have any questions or problems, check with the above committee members. We are here to serve you.

HAVE A GREAT FOLK DANCE VACATION!!!!



# EL CONQUISTADOR

RESIDENCE HALL FOR STUDENTS OF SAN DIEGO STATE UNIVERSITY • 5505 MONTEZUMA, SAN DIEGO, CALIFORNIA 92115 (714) 286-2030

## WELCOME TO

El Conquistador Residence Hall  
5505 Montezuma Road  
San Diego, California 92115  
(714) 286-2030

We hope your visit this summer will be most pleasant.

Our facilities include:

**Swimming Pool	Cafeteria
*Sauna Bath	*Piano
Study Room	Kitchenette
Conference Room	Ice Machine
Laundry Rooms on each floor	*Recreational Equipment
Weight Lifting Room	Televisions on Floor Lounges

\*Closes at 11:00 PM

\*\*Closes at 10:00 PM

## Cafeteria

The cafeteria will be open when we have a minimum number of boarding participants. Please watch for an announcement in the Lobby about the opening of the Cafeteria.

## Desk Receptionist Hours

The desk reception area is open Monday thru Friday, 8:00 AM until 11:30 PM. On weekends, the desk reception area remains open from 8:00 AM until 11:30 PM on Saturday, and from 11:00 AM until 11:30 PM on Sunday.

## Automobile Parking

You may use the parking lot during the summer months without charge. Our lot will accommodate 158 automobiles.

## Resident Advisor Staff

The Resident Advisor Staff is here to assist you on a daily basis. You will find posted on the desk window after 11:30 PM the name and the room number of the summer on-duty Resident Advisor. The R.A. Staff is also available to give tours of El Conquistador.

DAILY CLASS SCHEDULE	WEST BALCONY #251	WEST GYM #153	EAST BALCONY #1
MONDAY, (			
7:00 - 8:00 BREAKFAST	EL CONQUISTADOR DINING ROOM		
8:00 - 8:12 WARM UPS BY MARIA REISCH (WEST GYM #153)			
8:15 - 9:20 1ST PERIOD	STEVE KOTANSKY (Romanian) BRIUL PE OPT	ADA DZIEWANOWSKA (Polish) KOWOL, POFAJDOK, WIWAT KAROLINKA	MORRY GELMAN (Austrian-Bavarian) UNDERSTIERER LANDLER BAUERNMADEL MIT WALTZ
9:30 - 10:35 2ND PERIOD	JERRY HELT (American) SQUARE DANCE	GEORGE TOMOV (Macedonian) ZALNA MAJKA RAVNO	TED SOFIOS (Greek) SITIAKOS CERIGOTIKOS
10:35 - 10:55 COFFEE BREAK	PETERSON GYM PATIO		
10:55 - 12:00 3RD PERIOD	JEFF O'CONNOR (American) CLOGGING	BORA OZKOK (Turkish) TURKISH DANCES	ADA DZIEWANOWSKA (Polish) RETEACH - KOWOL, POFAJDOK, WIWAT KAROLINKA
12:00 - 1:00 LUNCH	EL CONQUISTADOR DINING ROOM		
1:30 SHARP	<p><b>PICTURES</b> - On the track field across road from El Conquistador. Wear a costume if you have one with you; if not, do come anyway. We would like a picture with everyone in it. BRING YOUR CAMERA.</p>		
2:40 - 3:40 5TH PERIOD	BORA OZKOK (Turkish) RETEACH	MORRY GELMAN (Austrian-Bavarian) RETEACH - UNDERSTIERER LANDLER BAUERNMADEL MIT WALTZ	GEORGE TOMOV (Macedonian) RETEACH - ZALNA MAJKA & RAVNO
5:30 - 6:30 DINNER	EL CONQUISTADOR DINING ROOM		
7:30 - 8:30 4TH PERIOD	JEFF O'CONNOR (American) RETEACH - CLOGGING	STEVE KOTANSKY (Romanian) RETEACH - BRIUL PE OPT	TED SOFIOS (Greek) RETEACH - SITIAKOS & CERIGOTIKOS
8:30 -	<p>* THEME - Wear costume from any nation</p> <p>EVENING PROGRAM (PUNCH BREAK) (WEST GYM) AFTERPARTY (EL CONQUISTADOR REC. HALL)</p>		
	SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE MONDAY 3/10/81		

7:00 - 8:00	BREAKFAST	EL CONQUISTADOR DINING ROOM	
8:00 - 8:12	WARM UPS BY MARIA REISCH (WEST GYM #153)		
8:15 - 9:20	1ST PERIOD	JERRY HELT (American) SQUARE DANCE	GEORGE TOMOV (Macedonian-Croatian) KALJINO ORO SLAVANSKO ORO
9:30 - 10:35	2ND PERIOD	ADA DZIEWANOWSKA (Polish) KRAKOWIAKI	STEVE KOTANSKY (Hungarian-Bulgarian) MEHKEREKI - (Cpl) KOPCETO - (Line)
10:35 - 10:55	COFFEE BREAK	PETERSON GYM PATIO	
10:55 - 12:00	3RD PERIOD	STEVE KOTANSKY (Hungarian-Bulgarian) RETEACH - MEHKEREKI & KOPCETO	JEFF O'CONNOR (American) CLOGGING
12:00 - 1:00	LUNCH	EL CONQUISTADOR DINING ROOM	
1:30 - 2:30	4TH PERIOD	GEORGE TOMOV (Macedonia-Croatian) RETEACH - KALJINO ORO & SLOVANSKO ORO	ADA DZIEWANOWSKA (Polish) RETEACH - KRAKOWIAKI
2:40 - 3:40	5TH PERIOD	JERRY HELT (American) RETEACH - SQUARE DANCE	TED SOFIOS (Greek) RETEACH - SOUSTA
3:50 - 4:50	6TH PERIOD		BORA OZKOK (Turkish) RETEACH - TURKISH DANCES
5:30 - 6:30	DINNER	EL CONQUISTADOR DINING ROOM	
7:00 - 7:30	SINGING	(WEST GYM)	
7:30 - 8:30	FOLKLORE	(WEST GYM)	
8:30	EVENING PROGRAM (PUNCH BREAK) (WEST GYM) * AFTERPARTY (EL CONQUISTADOR REC. HALL)		

\*THEME - Wear costume from Europe or Balkans, or any costume you wish  
Polish, German, Austrian, Macedonian

7/11/61

DAILY SCHEDULE  
WEDNESDAY, AUGUST 12, '81

WEST BALCONY #251

WEST GYM #153

EAST BALCONY #52

7:00 - 8:00 BREAKFAST EL CONQUISTADOR DINING ROOM

8:00 - 8:12 WARM UPS BY MARIA REISCH (WEST GYM #153)

8:15 - 9:20 1ST PERIOD	STEVE KOTANSKY (Romanian)	ADA DZIEWANOWSKA (Polish)	JEFF O'CONNOR (American)
	REVIEW	REVIEW	REVIEW
9:30 - 10:35 2ND PERIOD	JERRY HELT (American)	BORA OZKOK (Turkish)	TED SOFIOS (Greek)
	REVIEW	REVIEW	REVIEW

10:35 - 10:55 COFFEE BREAK PETERSON GYM PATIO

10:55 - 12:00 3RD PERIOD	STEVE KOTANSKY (Romanian)	MORRY GELMAN (Austrian-Bavarian)	GEORGE TOMOV (Macedonian)
	REVIEW	REVIEW	REVIEW

12:00 - 1:00 LUNCH EL CONQUISTADOR DINING ROOM

1:30 - 2:30 4TH PERIOD	ADA DZIEWANOWSKA (Polish)	JEFF O'CONNOR (American)	BORA OZKOK (Turkish)
	REVIEW	REVIEW	REVIEW
2:40 - 3:40 5TH PERIOD	JERRY HELT (American)	TED SOFIOS (Greek)	MORRIE GELMAN (Austrian-Bavarian)
	REVIEW	REVIEW	REVIEW
3:50 - 4:50 6TH PERIOD		GEORGE TOMOV (Macedonian)	
		REVIEW	

5:30 - 6:30 DINNER EL CONQUISTADOR DINING ROOM

7:00 - 7:30 SINGING (WEST GYM)  
7:30 - 8:30 FOLKLORE (WEST GYM)  
8:30 - EVENING PROGRAM (PUNCH BREAK (WEST GYM)\*  
AFTERPARTY (EL CONQUISTADOR REC. HALL))

\*THEME - American, or any costume you wish

SDSU FOLK DANCE CONFERENCE

WEDNESDAY, 8/12/81

DAILY CL	SCHEDULE	WEST BALCONY #251	WEST GYM #153	EAST BALCONY #1
THURSDAY, AUGUST 13, '81				
7:00 - 8:00	BREAKFAST	EL CONQUISTADOR DINING ROOM		
8:00 - 8:12	WARM UPS BY MARIA REISCH (WEST GYM #153)			
8:15 - 9:20	1ST PERIOD	TED SOFIOS (Greek) KASTRINOS <i>Conjuntos</i>	GEORGE TOMOV (Macedonian) JANINO ORO	MORRY GELMAN (German-Austrian) FINSTERAUER LANDLER BOHMERWALD LANDER
9:30 - 10:35	2ND PERIOD	JERRY HELT (American) SQUARE DANCE	BORA OZKOK (Turkish) TURKISH DANCE	X ADA DZIEWANOWSKA (Polish) POLONEZ STAROPOLSKI
10:35 - 10:55	COFFEE BREAK	PETERSON GYM PATIO		
10:55 - 12:00	3RD PERIOD	JEFF O'CONNOR (American) CLOGGING	X STEVE KOTANSKY (Romanian) <i>Kopetito</i> CALUSARII BATUTO DE LA ADINCATO	X GEORGE TOMOV (Macedonian) RETEACH - JANINO ORO
12:00 - 1:00	LUNCH	EL CONQUISTADOR DINING ROOM		
1:30 - 2:30	4TH PERIOD	TED SOFIOS (Greek) RETEACH - KASTRINOS	JEFF O'CONNOR (American) RETEACH - CLOGGING	MORRY GELMAN (German-Austrian) RETEACH - FINSTERAUER LANDLER BOHMERWALD LANDLER
2:40 - 3:40	5TH PERIOD	JERRY HELT (American) RETEACH - SQUARE DANCE	ADA DZIEWANOWSKA (Polish) RETEACH - POLONEZ STAROPOLSKI	BORA OZKOK (Turkish) RETEACH - TURKISH
3:50 - 4:50	6TH PERIOD		STEVE KOTANSKY (Romanian) RETEACH - CALUSARII BATUTO DE LA ADINCATO	
5:30 - 6:30	DINNER	EL CONQUISTADOR DINING ROOM		
7:00 - 7:30	SINGING	(WEST GYM)		
7:30 - 8:30	FOLKLORE	(WEST GYM)		
8:30 -	EVENING PROGRAM (PUNCH BREAK) (WEST GYM) * AFTERPARTY (EL CONQUISTADOR REC. HALL)			

\* THEME - Middle East, or any costume you wish  
Greek, Turkey, etc.

SDSU FOLK DANCE CONFERENCE

THURSDAY, 8/13/81

DAILY CL. SCHEDULE  
FRIDAY, AUGUST 14, '81

WEST BALCONY #251

WEST GYM #153

EAST BALCONY #252

7:00 - 8:00 BREAKFAST EL CONQUISTADOR DINING ROOM

8:00 - 8:12 WARM UPS BY MARIA REISCH (WEST GYM #153)

JERRY HELT  
(American)

STEVE KOTANSKY  
(Serbian)

TED SOFIOS  
(Greek)

8:15 - 9:20 1ST PERIOD

SQUARE DANCE

VLACH DANCES

TIK  
LETCHINA

9:30 - 10:35 2ND PERIOD

X ADA DZIEWANOWSKA  
(Polish)

BORA OZKOK  
(Turkish)

JEFF O'CONNOR  
(American)

WALCZYK LUBELSKI KOSEDER

TURKISH DANCES

CLOGGING

10:35 - 10:55 COFFEE BREAK PETERSON GYM PATID

JERRY HELT  
(American)

GEORGE TOMOV  
(Macedonian)

MORRY GELMAN  
(Austrian-German)

10:55 - 12:00 3RD PERIOD

SQUARE DANCE

KIRCINO ORO  
POVRATENO

WALDHANSL  
ZWIEFACHERS

12:00 - 1:00 LUNCH

EL CONQUISTADOR DINING ROOM

X GEORGE TOMOV  
(Macedonian)

TED SOFIOS  
(Greek)

STEVE KOTANSKY  
(Serbian)

1:30 - 2:30 4TH PERIOD

RETEACH - KIRCINO ORO  
POVRATENO

RETEACH - TIK  
LETCHINA

RETEACH - VLACH DANCES

2:40 - 3:40 5TH PERIOD

BORA OZKOK  
(Turkish)

MORRY GELMAN  
(Austrian-German)

JEFF O'CONNOR  
(American)

RETEACH - TURKISH DANCES

RETEACH - WALDHANSL  
ZWIEFACHERS

RETEACH - CLOGGING

3:50 - 4:50 6TH PERIOD

ADA DZIEWANOWSKA  
(Polish)

RETEACH - WALCZYK LUBELSKI  
KOSEDER

5:30 - 6:30 DINNER

EL CONQUISTADOR DINING ROOM

7:00 - 7:30 SINGING

(WEST GYM)

7:30 - 8:30 FOLKLORE

(WEST GYM)

8:30 - EVENING PROGRAM (PUNCH BREAK) (WEST GYM) \*

AFTERPARTY

(EL CONQUISTADOR REC. HALL)

\* THEME - International

SDSU FOLK DANCE CONFERENCE

FRIDAY, 8/14/81



DAILY CLASS SCHEDULE SATURDAY, AUGUST 15 '81	WEST BALCONY #251	WEST GYM #153	EAST BALCONY #252
7:00 - 8:00 BREAKFAST	EL. CONQUISTADOR DINING ROOM		
8:00 - 8:12 WARM UPS BY MARIA REISCH (WEST GYM #153)			
8:15 - 9:20 1ST PERIOD	JERRY HELT (American)	JEFF O'CONNOR (American)	GEORGE TOMOV (Macedonian-Serbian)
	REVIEW	REVIEW	REVIEW
9:30 - 10:35 2ND PERIOD	BORA OZKOK (Turkish)	TED SOFIOS (Greek)	X ADA DZIEWANOWSKA (Polish)
	REVIEW	REVIEW	REVIEW
10:35 - 10:55 COFFEE BREAK	PETERSON GYM PATIO		
	STEVE KOTANSKY	X MORRY GELMAN	JEFF O'CONNOR
10:55 - 12:00 3RD PERIOD	REVIEW	REVIEW	REVIEW
12:00 - 1:00 LUNCH	EL. CONQUISTADOR DINING ROOM		
	JERRY HELT	BORA OZKOK	X MORRY GELMAN
1:30 - 2:30 4TH PERIOD	REVIEW	REVIEW	REVIEW
	STEVE KOTANSKY	ADA DZIEWANOWSKA	GEORGE TOMOV
2:40 - 3:40 5TH PERIOD	REVIEW	REVIEW	REVIEW
3:50 - 4:50 6TH PERIOD			
5:30 - 6:30 DINNER	EL. CONQUISTADOR DINING ROOM		
8:00 EVENING PROGRAM PUNCH BREAK AFTERPARTY	THEME: International SAN DIEGO STATE UNIVERSITY FOLK DANCE CONERENCE		

8:00 EVENING PROGRAM  
PUNCH BREAK  
AFTERPARTY

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONERENCE

SATURDAY, 8/15/81

1981 SAN DIEGO FOLK DANCE CONFERENCE

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AZUSA, CA 91702

RAY & CHARLOTTE AUGUSTINE  
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CANDOGA PARK, CA 91307

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C/D FIRUZ VAURASTEH  
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EWA BEACH, HAWAII 96705

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K. C. COE  
2003-75 BAYVIEW HEIGHTS DR.  
SAN DIEGO, CA 92105

PAT COE  
2003-75 BAYVIEW HEIGHTS DR.  
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NINA COLLINS  
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