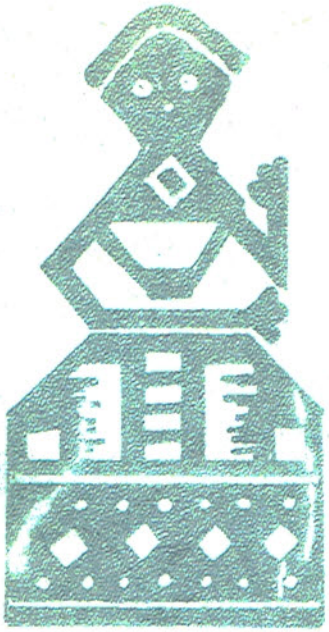
x-tra errata

1968

13th

SANTA BARBARA FOLK DANCE CONFERENCE

1968



University of California, Santa Barbara
August 11-18, 1968

Thirteenth Annual

F O L K D A N C E C O N F E R E N C E

Sponsored by

Department of Dance

and

University Extension

University of California, Los Angeles

In Cooperation with

The Folk Dance Federation of California, South

August 11 - 18, 1968

at

Santa Barbara, California

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[illegible] USED IN THE [illegible]

[illegible]	backward
[illegible]	[illegible]
[illegible]	[illegible] of body
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	clockwise
[illegible]	diagonal
[illegible]	down
[illegible]	foot
[illegible]	forward
[illegible]	hand
[illegible]	left
[illegible]	line of direction
[illegible]	man
[illegible]	[illegible]
[illegible]	opposite
[illegible]	position
[illegible]	partner
[illegible]	right
[illegible]	reverse line of direction
[illegible]	sideway
[illegible]	toward
[illegible]	woman
[illegible]	weight

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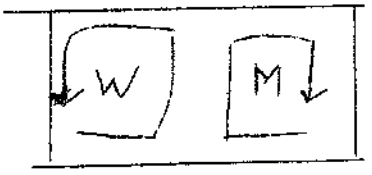
ERRATA

page 6 — VELAKHODNA HAILKA

✓ FIG III DOUBLE CHAIN — Line one, W run to ctr of circle passing L shoulders.

✓ FIG IV THREAD THE NEEDLE — Third line from bottom of page, Read as "As the M line is free weaving and - - - -

Page 7 — ✓ FIG V DOUBLE CIRCLES — Floor pattern diagram is:



Downstage

✓ FIG VI THREE FORWARD BOWS — Bow with head only. Delete in third line from last, "as you bow from waist"

Page 13 — ✓ PRIGLAZENIE — Delete "Ukrainian" Insert N. Ocetian

✓ BASIC STEP — Delete Meas 2" Counts are 4,5,6

Page 17 — ✓ DIAGRAMS — ▽ stands for M ⌣ stands for W

Pafe 19 — ✓ SARAJEVKA

✓ Meas 4 Read as "Hop or lift on R---"

✓ Meas 8 Read as "Hop or lift on L--"

Page 20 — ✓ TRUSA

FIG II Jumps are flat-footed on cts 4,5, and 6

Page 21 — ✓ LIČKO KOLO

✓ Line 10 Read as "Leader: STOJ! HOČEMO LI LIČKO KOLO?

✓ Line 13 Read as "Dancers: DA, HOČEMO! (Dah, ho-cheh-moh!)

Page 22 — ✓ STOJ MEVALJA Read as "STOJ ! NEVALJA"

✓ Third line from bottom Read as "step out of circle"

Page 34 — WETROJNIK

✓ Under "Formation" Read as " 1 cpl, 4 cpls needed for set or 2 W and 1 M----etc"

✓ STEP: Last of Meas 1 . Read as about 4 in from floor (ct 3)

✓ Meas 3 Read as Repeat Meas 1

✓ FIG I STEP-LIFTS Meas 9=16. Add at end of sentence"Cpls 3 & 4 reverse FIG II.

Page 35 — ✓ Meas 9-15 Read as " Repeat FIG II, Meas 1-8------"

Page 36 — RAZ DWA

✓ Formation: Add Inside hands holding, all face LOD (CCW) Delete , Ballroom dance pos.

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Errata. - ~~cont.~~ 2

Page 36 ✓RAZ DWA Add: INTRODUCTION 8 meas

✓FIG I Meas 2. Add "Free hand on hip, with loose fist

✓FIG II POLKA STEP -Add " BALLROOM DANCE POSITION"
✓FIG III PIVOT STEP- Add " BALLROOM DANCE POSITIO N"

Page 37 OSMA RANO
✓ Add : NO INTRODUCTION
✓Last line on page, ad (32 meas)

Page 38 WRONA GAPA
✓ BASIC STEPS: POINTS, Read as "Point R diag fwd and to R, etc"

✓Add: INTRODUCTION 16 meas
✓ FIG I Add" Meas 3-4"
✓FIG II- Meas 2 Read as " Kick R ft fwd and R, allowing knee to bend. Kick R bwd and to L"
✓FIG III- Last line on page Add: REPEAT from beginning until end of music.

Page 39 POLKA
✓MUSIC: Read as Band 2, Side 1
✓STEP: 4th line, 2nd section Read as"Cpls move LOD. When turning CCW sct.

✓ INTRODUCTION: 8 meas
✓FIG I Meas 1 Read as" M hops on L while crossing R in front and touching toe to floor on L side of L ft. (ct 1&). M hops on L while kicking R out low in front etc.
✓ Meas 2- Read as" polka step turning R (CW)

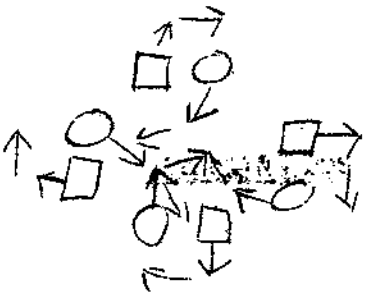
Page 40 FIG V POLKA WITH OPEN ARMS
✓Meas 2- end reads"at the beg of figure"
✓ Meas 9-16 Read as" Repeat Meas 1-8 moving CCW
✓ FIG VI Meas 1-16 Read as" Repeat FIG II, meas 1/16. On last meas raise W R hand, W places L on hip." Deleate "M raises R, / Etc--" Add: M puts R hand on hip
✓ FIG VII W TURN UNDER Read as" W turns under M arm turning in place CW etc"
2nd line , same fig. Read as Varsouvienne pos as in Beginning of dance"

Page 51 DALDALAR
✓ FIG BASIC Meas 3 Read as: " Step fwd R (long step)(cts 1,2). Hold on R (ct 3)

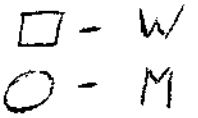
Page 56 DODI DODI
✓Add: SOURCE: Choreographed by Sonny Newman

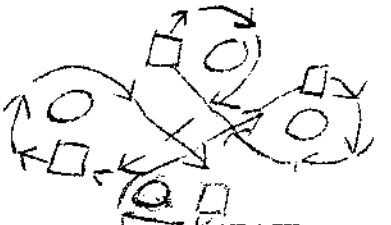
Page 50 X 1314
Add: NOTE: Schiehallion Reel
All m follow W to their far R throughout the 16 steps that

Page 50 * 1814 - cont
this part of the dance takes, while all W follow their partners.
Bars 1-2 All m into the center for one step, then out to their R for one step, finishing in the place that was occupied by the W on their far R (Quarter of the square). Meanwhile W dance one step facing directly out of the square, turn R and dance one step into own partners original place.
Bars 3-4 M repeat Bars 1-2 as for W, while W repeat Bars 1-2 as for M. Repeat all of the above three more times which will bring you back to original places.

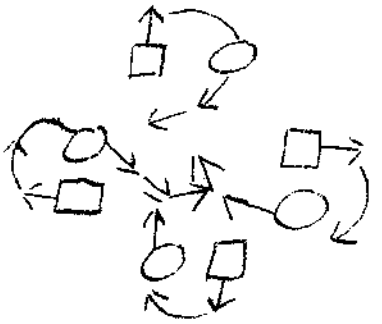


STARTING POS





WOMEN'S TRACK



MAN'S TRACK

Page 9 HUTSULKA
* PRECID as described under STEPS if for the "Haidook Krootj" in FIG IV. Shoulders are turned in opp direction to knees.

* Add to steps:
STRAIGHT PRECID: Drop to squat pos, knees apart and arms out for balance- (cts 1-2). Come to errect pos (cts 3-4)

Page 10 ✓ 4th paragraph: All of the W place their R hand on their own R shoulder. Their L hand is placed on the R hand of the W to L. All lean their heads to own L shoulder.
✓ FIG III. All do "dribooahka z pretoop " in place 16 times slowly bending fwd from waist twd ptr.

✓ In meas 9-12, W does a CW turn with 4 PIDCKOK steps.

Page 11 * FIG IV should be written as:
x 1-4 The 2 ctr cpls repeat meas 13-16 of FIG II
x 5-8 The next 2 cpls advance to ctr doing "crooked step"
✓ 9-12 The W place their hands in the armholes of their jackets

1968 SANTA BARBARA FOLK DANCE CONFERENCE

Errata- cont page 4

page 11 cont and do "dribooshka z pretoob" in place. The M do "haidook krootj".

√ 13-16 The remaining 2 cpls doing the "crooked step" advance to ctr, the cpls that were in the ctr return to the line.

√ 17-20 This cpl now does "dribooshka z pretoop" in place bending fwd from waist twd ptr. On 20th meas, cpls return to line, except for M on stage L.

√ 21-24 Now follow directions as given under meas 13/16

X FIG V, Meas 5-8: M in ctr of circle has arms straight up and fists clenched.
Meas 9-10: M finish facing to R in line
Meas9-16: W do "crooked step"

✓ FIG VII has only 8 meas.

Page 15 PRIGLAZENIE
✓ FIG V has only 16 meas.

page 9	✓HUTSULKA	MUSIC	AMAN 1002	Vince Evanchuk
page 5	✓VELAKHODNA HAILKA		NATIONAL 4527-8	Vince Evanchuk
X DEBKAT HASHALOM,ZION, HAYA ZE BASSADEK			HED-ARIZ EMN 581	Rivka Sturman

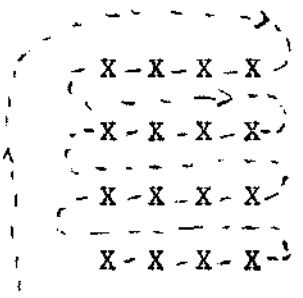
HUTZULSKI ARKON

X p 1 STEPS
PRECID WITH MOVEMENT TO THE R, L OR FRONT: Step as taught is:

Meas 1 - Down on both feet, knees together (ct 1), ½ up, R ft up and behind (ct 2). Meas 2 - Leap to R ft, L ft up and slightly fwd (ct 1), feet together (ct 2).

VELAKHODNA HAILKA

X p 8 FIG 8 WEAVING THE BOWING LINE Diagram for this fig is:



x represents one dancer
As line moves from R to L dancers drop off.

↓
Downstage

1968 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by: VINCE EVANCHUK

HUTZULSKI ARKON
(Ukraine)

SOURCE: This fast version of the Arkon is done by the Hutzuls in the Carpathian Mountains. There seems to be as many versions as there are Hutzuls. I Have seen four or five in Canada, and in a couple of the books I have found, there are about 10 more, and all different. These all have the same general structure but the sequencing and types of steps vary.
This dance was done by the men, and I therefore could never do it. But with the help of my father and a couple of books, I have described a version that a man called "Chootro" taught, and which he collected in the Ukraine in about 1925.

MUSIC: 2/4 time. Ethnic Folkways Library, FE 4535-B, Band 2

STEPS: ARKON STEP (3 meas.) Meas 1, Step to R with R ft (head straight) (Ct 1), Step behind R with L (head straight) (ct 2); Meas 2, Step to R with R ft (ct 1), Swing L ft across front of R ft (no hop) head turns R (ct 1); Meas 3, Step to L with L ft (ct 1), Swing R ft across front of L ft (no hop) head turns L (ct 2).

ZMINE (2 meas.) Can start with R or L ft.
Meas 1- Step across R (to R side) with L ft (ct 1), Step across front of L (to L side) with R ft (ct 2.):Meas 2-Bring L ft up behind R and put weight on L (1), Swing R ft around to either;(beside L if next step starts with L or behind L if next step starts with R) (ct 2).

PIDBIVKA (2 meas.) Meas 1- Jump to R ft, leave L in air slightly to the rear of R (ct 1), Hold (ct 2); Meas 2- Bring R and L together with click (ct 1), Land on L (ct 2)

PIDKIVKA: (1 beat) One foot is in the air slightly in front of the other, knee is straight. On the beat the feet are brought together with a click (slap)

SVERDLOK: (1 meas) Meas 1- Hop on L, at same time bring R knee across to L, R instep behind L knee (ct 1), Hop on L, open R knee to R side (ct 2)

PIDSKOK: (1 meas) Lift R ft and hop on L (ct 1), Step on R ft and shift wt on R (e), Step on L ft and shift wt on L (ct &), Hold (Ct a)

See Errata for step as taught

PRECID With movement to the R, L or Front (2 meas.) Meas 1- Down on both feet, knees together (ct 1), 1/2 up, L ft up (ct 2); Meas 2-Leap to L ft, R ft up with heel up in back (ct 1), Feet together, or coming together (ct 2)
PRECID WITH JUMP: (2 meas.) Meas 1- Jump (land), knees together (ct 1), Touch heels to behind (ct 2); Meas 2-Land & Precid (down) (ct 1), L ft up, R on ground (ct 2)

Hutzulski Arkon -2

PATTERN

Measures	FIGURE I
1-24	PIDSKOK, start with R ft lifting, body slightly back, R hand with ax held high, L hand is a fist at small of back or thumb hooked to back of belta. (On meas 24, leader calls "Hey do Kola" and leads into circle.
	FIGURE II
1	Feet come together with a slap of hands to shoulders L over (behind) neighbors R
2	Step to R with R ft (parallel)
3	Close to R ft with L ft
4-11	Continue (on Meas 11, leader calls "Arkon"
12	Weight on L, stamp R ft on floor
	FIGURE III
1-21	7 basic Arkon steps with R ft
22-24	3 foot stamps
	FIGURE IV
1-2	Arkon start R ft (1st 2 meas)
3-4	Zmine start L across
5-6	Arkon start R ft (1st 2 meas)
7-8	Zmine start L across with R leg down at end
9-10	Zmine start L across R to back of L leg
11-12	Clock-wise turn, one big stamp, and two small with R ft
	FIGURE V
1-2	Pidbivka, jump land on R (meas 1), jump hit L and R land on L (meas 2)
3	Jump to R ft to R, L in or at L (ct 1), Pidkivka to L, land on R (ct 2).
4	Pidkivka to L, land on R (ct 1), Stamp L together to R (ct 2)
4-8	Repeat 1-4
9-10	Pidbivka, jump land on R, jump jot L and R, land on L ft. (On beat 2 of Meas 10, bring R ft to the front.)
11	Two Pidkivka's to R
12	Bring ft together (ct 1), Hold (Ct 2)

Hutzulski Arkon-3

13-24	Four Arkon steps
	FIGURE VI
1-2	Zmine with R ft crossing
3-4	Precid with movement oto the R side
5-8	Repeat 1-4
9-10	Zmine
11	Straight Precid with R ft, up on Beat 2
12	Stamp on Beat 1 (On Meas 12, leader calls "Batko Spet")
	FIGURE VII
1-12	Four Arkon steps head down
13-16	Four stamps (On meas 16 leader calls "Balko Stav")
	REPEAT FIGURE II (12 measures)
	FIGURE VIII
1	Sverdlok
2	Feet together on floor (ct 1), Rest (ct 2)
3-16	Repeat Meas 1 & 2 (8 Sverdlok's)
17-22	2 Arkon steps (On meas 22, step down with L ft and bring R to it)
23-24	Repeat Meas 1-2
	FIGURE IX
1-10	Do same as Meas 1-10. of FIG VI
11	Jump to L ft straight out of circle (Ct 1), Jump to R ft facing center of circle (i.e. turn around) (ct 2)
12	Step to L ft to L side (ct 1), Bring R ft to L and transfer wt (ct 2)
	FIGURE X
1-12	4 Arkon steps
	REPEAT FIGURE XI
1-10	5 Precid's moving to the side (see Meas 3-4, FIG VI)
11	Jump to R ft bringing L across and behind (ct 1), Hold (ct 2)
12	Same as Meas 11, only to the L

Fig XI (continued)

13-24 4 Arkon steps

FIGURE XII

1-4 2 Precid with jump, 2 meas for each

5-6 Do first 2 meas of Arkon

7-8 Zmine

9-10 Precid with jump

11 Sverdlok

12 Bring R ft down beside L (ct 1) Rest (ct 2)

13-24 Repeat Meas 1-12

2 Arkon steps, 2 Sverdlok's, 2 Arkon Steps (16 measures)

FIGURE XIII

1-3 Arkon

4 Pidkivka to R ft (ct 1), Start Arkon (ct 2) To end at Beat 1 of Meas 7

7 Pidkivka (ct 2)

8 Pidkivka (ct 1), Start Arkon to end on Ct 1 of Meas 11

11 Pidkivka (ct 2)

12 Pidkivka (ct 1), Pidkivka (ct 2)

13-15 Arkon

16-17 4 Pidkivka's

18-20 Arkon

21-22 4 Pidkivka's

23-24 Break and back into line

25-36 Pidckoks backing into line

REPEAT FIGURE VIII (24 meas)

FIGURE XV

1-11 Precid moving to front (See Meas 3-4, FIG VI)

12 Stamp R ft next to L with R hand and ax up, L on neighbor's shoulder(ct 1), Rest (ct 2

FIGURE XVI (36 meas) Off stage Pidkivkas

1968 SANTA BARBARA FOLK DANCE CONFERENCE Presented by: VINCE EVANCHUK

VELAKHODNA HAILKA

Velakhodna (Great Easter or Spring) Hailka (Dance) is usually done on the church lawn or "green" at Easter time.

The Easter ritual goes generally as follows (differs slightly from area to area or village to village):

Sunday morning all go to church.
Eggs and food are brought to be blessed.
After services, all go home and the traditional dinner is prepared.
Sunday afternoon all go back to church.
At the end of the service, when all have filed out of the church, "Velakhodna Hailka" is begun.

On Monday after Easter "Ob livaney Ponedyelok" is observed (Translation: Poured, or watered Monday)
Boys visit girls with containers of water. As girls hold their hands out, water is spilled on them by the boys, three times, (with each girl present). Each time the water is poured the boy says "Christos Voscres" (Christ has risen).
Girls then give boys Pisanki (Ukrainian Easter eggs).
In some villages the variation of this ritual has the boys pouring water on the necks of the girls instead of their hands.
This whole ritual many times goes to extremes, and ends in a water fight.

As this dance is done on Easter Sunday, the mood while doing it is generally majestic and dignified.

National 4527-8 Vince Evanchuk

MUSIC: 6/8 time, 5 measures per melody, one melody repeats throughout dance.

FORMATION: In couples, holding inside hands which are raised to shoulder height. Outside hands are on hips with fingers extended.

BASIC STEP OF DANCE: A lilting run, with small steps and feet kept close to the floor.

STEPS:

1. CIRCLE RUN

Dance begins in a circle with couples facing c.c.w. Girl is on the man's right with inside hands held, and raised to shoulder height. Outside hands on hips. All couples on sound of bells BREAK HANDS, KNEEL DOWN AND TOUCH HEADS TO THE FLOOR, THEN GET UP AGAIN AND RESUME THEIR COUPLE FORMATION. At the beginning of the first melody all run c.c.w. for 4 measures. On 5th measure swing inside hands back and turn ½ turn toward each other, woman facing inside circle, man facing outside.

[illegible]

[illegible] and [illegible] hands and [illegible] each. THE END [illegible].

[illegible]

One opl [illegible] chosen before the dance begins breaks the circle [illegible] by again taking hands, and with M leading, W by L [illegible] [illegible] through arches in front of him [illegible] and through all other arches [illegible] the circle. They are followed immediately by the [illegible] that was directly in front of them. M & 2 cutting R hand of W & L as they [illegible]. This second opl do exactly as 1st opl, then, the 3rd opl, and so on, until all have gone under the arches, taking hands as they go [illegible], as each opl returns to place in circle, they reform the circle. After returning to place, all keep moving feet in time to music. [illegible] and move through arches and finishes the pattern, all keep time in place until the END OF THE MELODY. This will vary in time depending upon how many people are in the dance.

At the beginning of a new melody, the same couple repeats FIG 2, but at [illegible], one by one, the opls find no one passing through arches, their [illegible] [illegible] shoulder hgt, still holding hands. Feet keep time in place. On [illegible] all hands down to shoulder height. As the last couple finds [illegible] remain, use last beats of ending melody (will vary in time) to raise arms [illegible] [illegible] hands, palms down, fingers closed.

[illegible] CHAIN

At the beg of next melody, W, ~~who are facing ctr~~, run to ctr of circle, [illegible] raising L shoulders still raised and then drop into outside basket hold. (2 meas)

At the same time M make 1/2 turn in place CW and move fwd ctr slightly [illegible] elbows, forming a chain facing ctr, just outside the W circle. (2 meas)

[illegible] W [illegible] 3, W run circling L (CW) and M run R (CCW) till end of melody. [illegible] next melody in reverse direction.

[illegible]

[illegible] begin the step. M circle break elbows and hold hands, [illegible]

[illegible] basket hold and take 1 step fwd, taking hands and raising them [illegible] high. W keep [illegible] time in place. (Beg melody)

At end of breaks elbow chain and all M take hands with leader breaking [illegible] with L hand free. Leader weaves in and out of W raised hands in circle [illegible] (CW). He moves completely around circle, weaving in and out of [illegible] and returns to his place, he comes out of the circle completely, [illegible] his line out with him, and does some free weaving of his line till he [illegible] at the end of a melody in a straight line. (If done on a stage, it [illegible] be a line on stage L, with leader down stage)

At When last M has gone through arches and has left the circle, all of the W [illegible] come down to the sides and the lead W breaks the circle. (Her R hand free)

As the M line is free weaving and moving into place, the W line is led CCW [illegible] in circle, until the lead W is in pos to move down and form a line facing M (on opp side of stage)

[illegible]

[illegible] ALL M FACE [illegible] THE [illegible] AND [illegible] SHOULD FORM A [illegible] CENTER.

V [illegible]

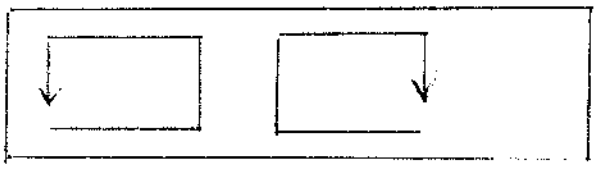
After [illegible] M and W have their lines on each side at the beginning of a new melody. They run toward each other, pulling their lines, [illegible] up steps, making individual circles, then back to place. (See their pattern diagram).

[illegible]

When lines have reformed, M and W drop hands and put them on their [illegible] lines face each other.

At the beginning of a new [illegible] - both lines run to each other and bow with head only for one measure (count of [illegible]). Bow begins on last 3 beats (4,5,6). [illegible] moving fwd (on count 1,2,3.) drop hands to sides as you [illegible] the waist. As the run backward begins, hands are placed [illegible].

Floor Pattern of W



Both lines then run backwards (back out) for six counts. (no bow at end of step.)

Both lines repeat running in toward each other, this time for nine counts ($1\frac{1}{2}$ measures) then back out for 9 counts ($1\frac{1}{2}$ measures). The bow is executed on the last three beats (this time on 7,8,9) of the running in sequence only.

On the third time the lines meet, smaller steps are taken and the lines meet after 2 measures (two counts of 6). As lines move toward each other, arms are extended in front as if pleading with each other. No bow.

When the two lines meet, hook right elbows with partner and do a right elbow swing, until the end of the melody.

7. UNDER THE ARCHES

At the beginning of a melody arches are formed as in figure #2 of the dance. This time in a line instead of a circle and with the last woman in the line leading through to the front.

All stand still until time for going through.

As leading woman comes through from the rear to the front and goes under the last arch she begins "free weaving" until all have gone under the arches.

The "under the arches" step is done through only once.

8. WEAVING THE BOWING LINE -*See errata for diagram

When all couples have gone under the arches, lead woman steps the free weaving and begins moving the line back and forth in a shuttle fashion (see diagram) until vertical lines are formed. The number of vertical lines as well as how many melodies it will take will again depend on the number of people involved in the dance.

When all lines are formed, mark time in place till the end of a melody.

At the beginning of a melody, the bows are executed. Feet stop marking time.

Bow #1
Hands out to sides (shoulder height) palms up, head drops and then raises. (this bow should suggest the Christ figure)
Bow #2
Hands cross on breast and head bows again (down and up)
Bow #3
Hands open out and come slowly down to the sides and head bows again.

Head then raises with eyes straight front, hands come up to a little higher than shoulder height with palms out to side.

[illegible]

[illegible]

[illegible]

MUSIC: AMAN [illegible] - Dance Evachuck

SETTING: UPCOUNTED POLE - Light short skip on the R ball ft. to front. The girl [illegible] slightly in front of R, slightly above the floor, and with [illegible] straight arms (in R upheld). The left L ft is placed on the floor, the L hand is resting on the floor, (ct 1). The R ft is brought to L [illegible] L, (ct 2). Man [illegible] ft starts again. (Ct 3)

DALLAS: [illegible] a short step fwd onto the L ft to the R side, bringing the R ft up behind the L, knee bent. (Ct 1), Small step to the R [illegible] the R ft, (ct 2), a short step forward onto the L ft to the R side, bringing the R ft up in front of the L (ct 3), bring the R ft beside the L (ct 4).

DEBROCHKA ZIPTEROOP: Leap onto R ft to R side (ct 1), Stamp L ft next to R (ct 2), Leap onto L ft to L side (ct 3), Stamp R ft next to L (ct 4)

MEADOW WITH FOOTBENDING: (This can be done with the R ft behind or the L). Do a basic pretzel (squat) on both feet, knees apart (ct 1), Come up with a leap onto L ft, turning 1/4 turn C.W. and bringing the R ft up behind with the knee bent, and the body bent at the waist (ct 2).

PRECIDE: *SEE ERRATA A slight jump on both feet (ct 1), do [illegible] again onto both feet, knees out, and both knees pointed 45° to the R. Shoulders straight fwd. (ct 2) Come 1/2 way up with a slight jump and turn both knees 45° to the L. Shoulders straight forward. (ct 2)

STRAIGHT PRECIDE: *SEE ERRATA

PIROGOK: Lift the R knee to a right angle with the body, and hop onto the L ft, (ct 1), Step onto the R ft (ct 2), Bring the L ft even with the R (bth Pos), (Ct 2).

UNDER THE WINGS: Couples start in Ok pos facing each other, both L, and the W R hand extended and clasped.

1 Both leap onto R ft bringing L knee up to rear knee, bent as high as possible. Both turn slightly to their L. The M brings his torso and head down, so that his head is under the arm of the W (under the wing). At the same time he extends his R hand to her L hip and she holds his waist with her L hand. Both turn their heads to the audience. The W leans slightly fwd. (ct 1), Small leap onto L ft, bringing the R ft up in rear as high as possible with the knee bent (R attitude) (ct 2)

2 (R attitude) (ct 1), (R attitude), (ct 2).

3 (R attitude) M turns erect and turns to look at W, both lean back slightly (ct 1), (Right attitude) (ct 2).

4 (Left attitude) (ct 1), (R attitude) (ct 2)

[illegible]

[illegible]

[illegible] *place on* [illegible] **R** [illegible] **L** [illegible]

[illegible] Circle (3 times)

[illegible]

[illegible] *16 times slowly bending fwd from waist. Last ptr.*

[illegible]

Be does a Cu Turn with 4 Pickback steps

[illegible]

[illegible]

FIGURE IV (~~7~~ 24 meas) *SEE ERRATA

1-4 The ctr. center cpls. doing the "crooked step" advance to the ctr. of the circle and center meas 13-16 of FIG II.

5-9 The next 2 cpls come to ctr doing "crooked step", and the first 2 return to the semi-circle. The W place their hands in the armholes of their jackets and do "driboosha z pretoop" in place. The M do "haidook knock".

10-12 The remaining 2 cpls, doing "crooked step" advance to ctr and do "driboosha z pretoop" in place, the cpls that were in ctr return to line. On 12th meas, the cpls return to place except for the M on stage L. He remains in ctr with his hand behind his back.

13-16 M from the line advance to encircle CCW the M out front. All do the "crooked step". The center M does "driboosha z pretoop" in place. (Sketch 3) End with hands on each others shoulders in a complete circle.

FIGURE V (16 meas)

1-4 ~~M in circle do "pidchok" to R continuing CCW. W in semi-circle, their arms out at 45 - with elbows bent, do a "driboosha z pretoop" then CW. The 2 ctr. cpls repeat meas 13-16 of FIG. II.~~

5-8 ~~M and W reverse directions and repeat meas 1-4. The center M does "driboosha z pretoop" all this time. At the end of the 8th meas, in semi-circle and place hands behind their backs, W place hands in armholes. The next 2 cpls advance to ctr doing "crooked step".~~

*SEE ERRATA

9-10 ~~M come to place doing "crooked step". The W place their hands in the armholes of their jackets I do "driboosha z pretoop" in place. The M do~~

11-16 ~~in face front and do 4 "pracida" while W circle CW around them doing "crooked step"~~

~~(11-20) SEE ERRATA~~

FIGURE VI (16 meas)

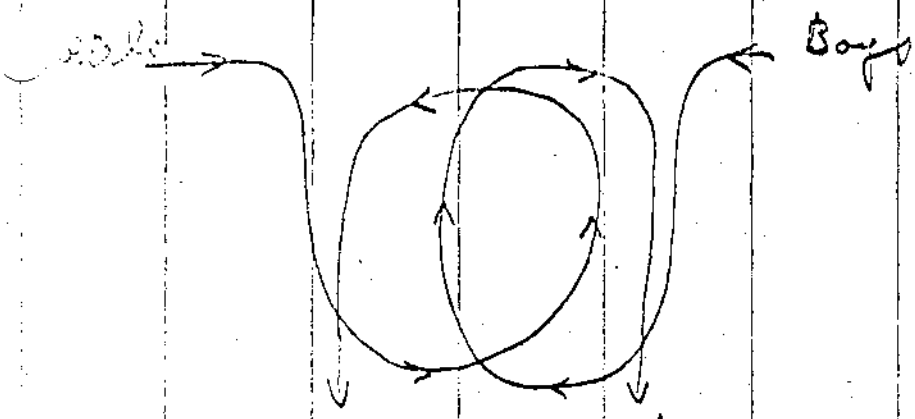
1-8 M go into a circle and form a star with R hand. W face CW. M take W's L hand in R, place own L on hip and whole star moves CW. W do "driboosha z pretoop" moving fwd and M do "pracid with R bent behind" At the end of 8th meas, all drop hands.

9-12 Opt that is stage R in semi-circle lead out of the circle CW into another semi-circle, doing "crooked step" and end facing the audience with arms folded

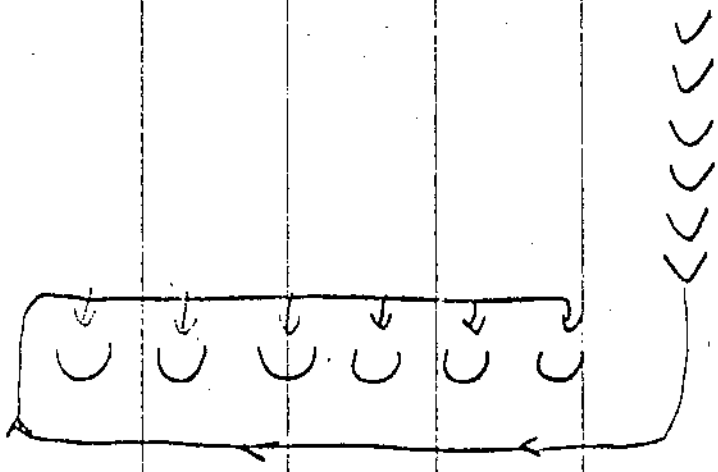
13-16 All do "under the wing" step. At the end of the 16th meas, W places her L hand on M L hip, M places his R hand on W R hip, both facing CCW.

FIGURE VII (~~X~~ 8 meas)

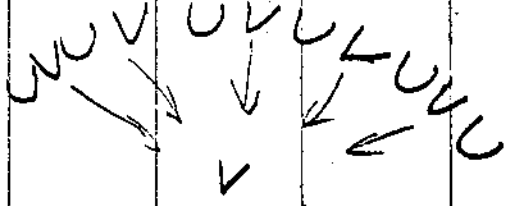
All do two complete orbits of circle CCW doing "crooked step" and then exit to rear of stage out the L wing.



Sketch # 1



Sketch # 2



Sketch # 3

Presented by: Vince Evanchuk

PRIGLASENIE
(The Invitation)

~~Ukrainian~~ N. Ocetian

This is a North Ocetian Dance of lyrical character. A feature of this dance is the great restraint with which it is done and its rigid manner during the execution of the dance.

MUSIC: Record: Aman 1002 6/8 Tempo

STYLING: The woman dances, "like a great soaring white bird". She moves herself flowingly, with a slightly bent head; moving her arms softly and placidly. Her eyes look straight ahead and only now and then does she throw a glance at the Man.

The dance style of the man is strong willed and energetic; movements are executed precisely, with great attention focused upon the woman.

FORMATION: This arrangement is for four couples

Arm Movement: M-Initial pos of hands is down at their sides in a loose fist with thumb to the front.
Meas 1- Bending R arm at the elbow, bring it to a R angle and turn the fist so that the palm is to the floor (ct 1); Lower the hand to waist level (cts 2,3)
Meas 2- Turn hand so little finger is to floor and palm is to L (ct 1); lower hand to initial pos (cts 2-3)
On the next meas, do the same with the L hand
W-- Initial pos of hands is down at sides. Hands open, fingers tog and palms to the rear.
Meas 1- Move R hand slightly away from the body and turn hand CW. Bring palm slightly upward (ct 1); Turn hand CCW, return to orig pos

Body Movement: The bodies of both M and W during the entire dance remain smartly pulled up and motionless.

STEPS: BASIC STEP: Beg pos of ft. 6th pos 6/8 time

Meas 1- Step onto R to front on 1/2 point (ct 1); Bring L to R and transfer wt (ct 2); Pause (ct 3)

~~Meas 2~~- Small step on R to front (ct 4); Small step on L to front (ct 5) Pause (ct 6)

KEY STEP: Start ain 6th pos (takes 4 meas)
Meas 1- Step to front on R toe (1/2 point) (ct 1); L lifts from floor (ct 2); Step to front onto L toe (1/2 point) (ct 3)
Meas 2- R lifts from floor (ct 1); Step to front onto R toe (ct 2); Bring L to R toe (ct 3)
Meas 3-- Step to rear onto L toe (ct 1); R lifts from floor (ct 2); Step to rear onto R toe (ct 3);
Meas 4-- L lifts from floor (ct 1); Step to rear onto L toe (ct 2); Bring R to L toe (ct 3)
The first step to the front and the first step to the rear are greater than the following two steps. Arms as in the basic step.

STEP ON HALFPOINT Start in 6th position
Meas 1- Step to front onto R (on 1/2 point) (ct 1); step to front onto L (on 1/2 point (ct 2); lowering arms

STEP — STEP TO THE SIDE R-o/-1/2 [illegible] R/L/R
Meas 1- Step to front onto R (on 1/2 point) (ct 1); Carry L behind R (ct 2); Step to rear onto L (on 1/2 point) slightly behind R (ct 3)
Meas 2; Place R in line (tog) with L (ct 1); Carry L in front of R (ct 2); Step across front of R onto L (ct 3)
Arms are as in Basic Step.

FORMATION: Dancers stand one behind other in last R wing. M are in front; then 4 W. (Stage directions are from audience point of view)

6/8 time	PATTERN
Meas	FIGURE I ENTRANCE (16 meas) Performed to first section of music
1-8	From R rear wing, doing the "Basic Step", one after another, 4 M enter and go diag line to the lower L side of stage. On the 1st 2 meas, 1st M enters, 2nd M on 2nd 2 meas, 3rd on 3rd 2 meas, 4th on 4th 2 meas. On the last 1/4 of the 8th meas, each M stands facing the audience in direction of the R upper stage (to girls)
9-16	From R rear wing, doing same "Basic Step", one after the other, 4 W enter, every two meas the same as M. They move to a line ending with a ptr on the M R side, and with the W R side to the M. While the W are entering, the M doe "Key Step" in place and look at each W as she passes. (DIAGRAM # 1)
	FIGURE II (48 meas) *Begin 2nd part of music
1-8	M and W , each cpl turn in the "Basic Step" CW, ending R side to R side (DIAGRAM # 2) On the last 1/4 of the 8th meas, they turn to face each other and in so doing form 2 lines.
9	M and W in cpls do "Key Step" advancing to R so that L shldrs approach each other.
10	Do 2nd part of the "Key Step" and return to place
11	Do 1st part of "Key Step" advancing to L, so that R shldrs approach each other.
12	Do 2nd part of "Key Step" and return to place.
13-16	Repeat 9-10 meas , and on last 1/4 of 16th meas, all turn to face the down L of the stage.
17-24	W doing "Basic Step", go one after another twd down L stage and then turn to R, head twd the upper L wing. (SEE DIAG # 3) W stay in place n and do "Key Step"

25-32 W move across back of stage with "Basic Step". M start after W moving to down L stage and then twd L rear wing.

33-40 *repeat 3rd prt 1st W turns to her L and reverses the direction of motion so that she and the rest of W following, move across upper rear of stage to L. M pass the W on their R side as they move across the stage to R upper wing (DIAG # 4)

41-48 M move to R side of stage in a line and W move to L side in a line. On the last 1/4 of the 48th meas, they all face to ctr of stage.

FIGURE III (64 meas) (Walk couples) Beg 4th part of music 1-4 meas

1-4 1st M and Lst W move twd each other doing "Basic Step" until they face each other at front ctr stage. The remaining M and W do "Key Step: in place. (DIAG # 5)

5-8 All do "Key Step" with center cpls facing each other, the ones on the sides do "Key Step" diag to front

9-16 1st cpl do "Key Step" moving to rear of stage, and moving 1st to L shldrs and then to R shldrs. Others continue doing "Key Step" diag to ffont. (4th part of music repeats)

1-4 1st cpl turns and moves to their respective lines doing "Basic Step", 2nd cpl moves to front ctr stage facing each other doing "Basic Step"

5-16 Repeat as the 1st cpl did for above meas.

1-16 5th part of music beg: 3rd cpl do as the 1st cpl did.

1-16 5th part of music repeats 4th cpl do as 1st cpl did., except they take the 15th and 16th meas to move to respective lines.

FIGURE IV 32 meas (walk lines) 1st part of music begins

1-8 Both lines doing "Step on 1/2 Point) move to ctr of stage (DIAG # 6)

9-16 Continue the "Step on 1/2 Point" each executes a turn in place with W turning CW, M turning CCW
After finishing the turn they end facing ctr. W extends her R arm to side, palm down, on a level with with the shldr. L arm is held across chest with palm down, fingers tog, at shldr ht. M are symm. opp, but with hands clenched in loose fists.

1-16 * Begin 6th part of music
Doing the "Step on Half Point" all turn and move to stage front, and split, with M going to stage R and W to L. Each side moves to the middle sides of stage along theri respective sides and then across the middle of the stage until 1st two meet in the ctr. (DIAG # 7))

FIGURE V ~~32~~ 16 meas (Turns and step around)

1-4 All do "Key Step in place

FIG V- Cont

5-8 Leading W and M assume a pos to R of each other i.e. M facing stage L and W on his R facing stage R. They turn CW doing "Basic Step" one complete turn and end with 1st W facing 2nd M, and 1st M facing 2nd W (DIAG # 8). The other dancers do "Key Step" in place.

9-12 All do "Key Step" in place

13-16 1st M and 2nd W, also 1st W and 2nd M repeat the turn as in 5th-8th meas. (DIAG # 9) The others do "Key Step" in place.

1-4 *Begin 4th part of music ---- All do "Key Step" in place

5-8 Center three sets do turn as in 5-8 meas i.e. #1 M and #3 W, #2 M and #2 W, #3 M and #1 W, #4 W and #4 M do "Key Step" in place

9-12 All do "Key Step" in place

13-16 All couples do turn as in 5-8 meas.

17-32 Repeat Meas 1-16

FIGURE VI (40 meas) (line walk and end

1-16 *Start 1st part of music
All in a line facing each other do "Key Step" alternating L and R in their approach to each other. While this is going on, the whole line moves to the rear of the stage (DIAG # 10)

1-8 *Repeat 1st part of music
All turn and move fwd to stage front doing "Step on Half Point" with W in front of M. (DIAG # 11)

9-16 All turn over R shldr CW and move to rear of stage with backs to audience, M in front of W doing "Step on Half Point"
When they reach rear of stage they again turn to face audience but now they are in a line.

1-16 *Start 2nd part of music
Doing "Step to the Side" they exit in a line facing front and moving to R and out the rear L wing.

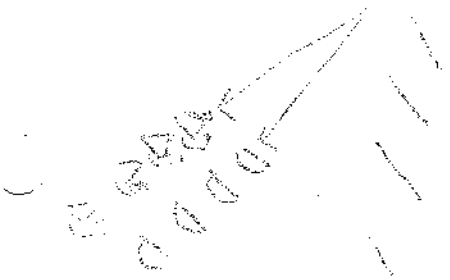
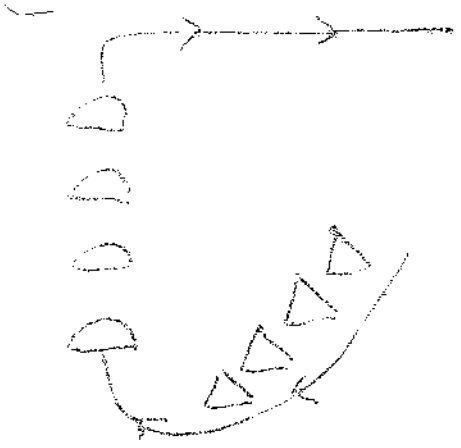


DIAGRAM # 1

DIAGRAM # 2



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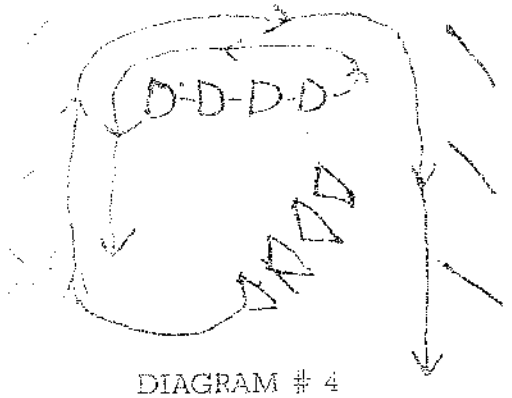

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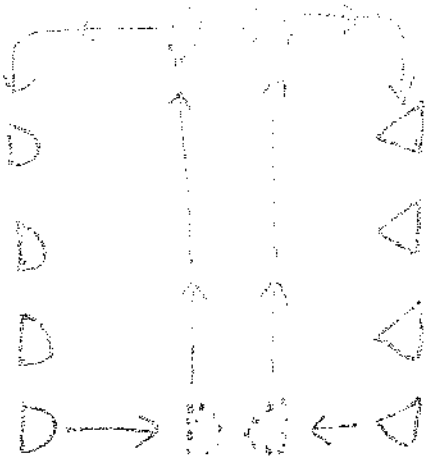


DIAGRAM # 5

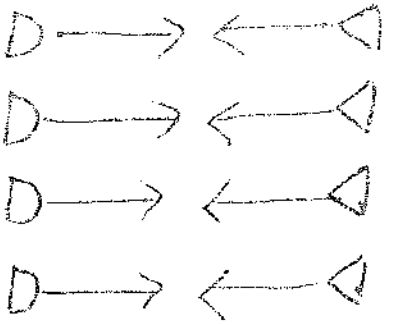
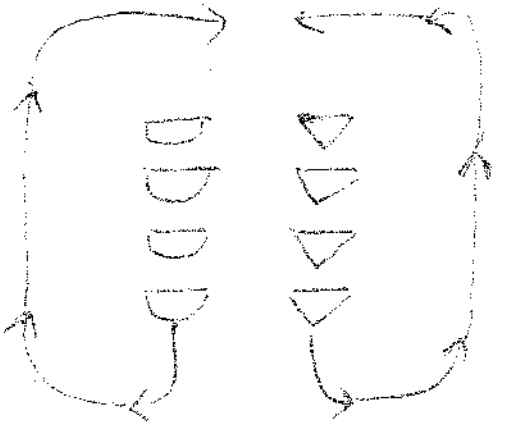


DIAGRAM # 6



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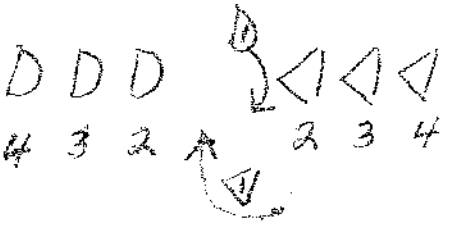


DIAGRAM # 8

▽ - Stands for M

▽ - Stands for W

DIAGRAM # 9

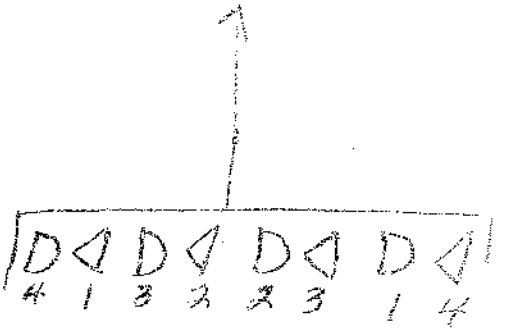


DIAGRAM # 10

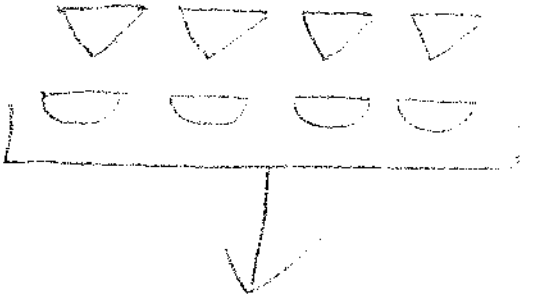


DIAGRAM # 11

Presented by: Elsie Dunin

SHUMKA
Serbia, Yugoslavia

HISTORY: Learned by Elsie Dunin from D. Dordevic in Yugoslavia, 1967. This dance is from the central part of Serbia, known as Šumadija. As with many other dances in this area, it is danced only with figures. The first is found in many central Serbian dances.

MUSIC: Chikari 1-14

FORMATION: Open or closed circle, low hand hold

2/4	PATTERN
Meas.	FIGURE I
1-2	Facing slightly to R, do two step-hops beg R ft
3	Step fwd on R (ct 1), step fwd on L (ct 2)
4	Step fwd on R, (ct 1), Hop on r, turning to face opp direction (ct 2)
5-8	Repeat Meas 1-4 with opp ftwrk.
	FIGURE II
1	Turning out, step on R in front of L (ct 1), step back on L behind R (ct 2)
2	Step R next to L (ct 1), hop on R (ct 2)
3-4	Repeat meas 1-2 on opp ft
5-8	Repeat meas 1-4

(Pattern is performed three time in all)

Presented by: ELSIE DUNIN

SPANTEVER
Serbia, Yugoslavia

SOURCE: Learned by E. Dunin from D. Dordevic in Yugoslavia, 1967. There are many variations to this dance, but the basic step of most of these variations is typical to many dances found in Central Serbia. Written description: Dordevic, Dj. F., Narodne Igre I Beograd, 1984, p33-35 (in Serbian)

MUSIC: Polkrulit 1496; Polkdancer

FORMATION: Open or closed circle, low hand hold.

M/S	PATTERN
Music:	
1	Facing slightly to R, step fwd with R ft (ct 1), hop on R (ct 2)
2	Step fwd with L (ct 1), hop on L (ct 2)
3	Step fwd with R (ct 1), Step fwd with L (ct 2)
4	Step fwd with R (ct 1), Hop or lift on R, turning to face ctr, swing L ft fwd diag to R (ct 2)
5	Step L to L (ct 1), Close R to L ft, without weight on R (ct 2)
6	Step R to R (ct 1), Close L to R, without weight on L (ct 2)
7	Turning to face slightly L, step fwd with L (ct 1), Step fwd with R (ct 2)
8	Step fwd with L (ct 1), Hop fwd on L, turning to face R, swing R ft fwd diag to L (ct 2)

Presented by: Elsie Dunin

TRUSA

(Bosnia, Yugoslavia)

SOURCE: Learned by Elsie Dunin from Jelena Dopuda at a seminar on Dinaric Mountain Dances in Yugoslavia, 1967

A "silent dance" (no vocal or instrumental accompaniment)

FORMATION: Open circle, with leader on R end. Joined hands are held down at sides. Each Figure is repeated until the leader changes to a new figure in any order. Style note: Steps are large and wide, and all movements are performed heavily and deliberately.

PATTERN

6/4

Ct	FIGURE I
1	Facing slightly R LOD, leap fwd R
2	Leap fwd L
3	Leap fwd R
4	Hop on R, swinging L leg fwd diag to R
5	Facing ctr, leap L to L side
6	Hop on L, swinging R fwd diag to L

	FIGURE II
1-2	Repeat Fig I cts 1-2
3	Leap onto both ft, traveling R
4	Jump on both ft in place
5	Jump on both ft facing diag L of ctr
6	Jump in place (Jums are flat-footed)

Jumps are flat-footed

	FIGURE III
1-2	Repeat Fig I, cts 1-2
3	Leap fwd onto R, step L ft to R ft (ct &)
4	Step R ft in place next to L
5	Turning to face diag L, leap onto L ft in place, step R ft in place next to L(Ct &)
6	Step L ft in place (Steps are flat-footed)

Presented by: Elsie Dunin

LIČKO KOLO
Croatia (lika), Yugoslavia

SOURCE: Learned by Elsie Dunin from Prof. I. Ivančan at seminar on Dinaric Mountain Dances in Yugoslavia, 1967. The following dance figures are only several of many variations on this "silent dance" found in the Lika area of Croatia.

MUSIC: "Silent Dance" (No vocal or instrumental accompaniement)

FORMATION: Closed circle. A leader (kolovoda) calls the figure changes

---

PATTERN

---

ct Introductory Figure.
Front basket hold or belt hold, R arm over; circle moves CW; all steps are flat-footed and heavy.

1 Facing ctr, step diag L with L

2 Step diag L with R

3 Step diag L with L

4 Step back out of circle with R, leaving L lifted just off floor in front

This figure is performed slowly and deliberately, and is repeated until the leader sees that all dancers are moving in unison.

Leader: STOJ' HOĞEMO LI LIČKO KOLO? (stohyee' hoh-chah-moh lee leech-koh koh-loh?) Stop! Do we want Licko?

At the command, circle stops moving
Dancers: DA, HOĞEMO! (Dah, ho-cheh-moh!) Yes, we do!

Leader: RASTEGNI! (rahs-tehg-nee) Spread out!

Dancers break into low hand hold, step back to make a larger circle.

PAZI NA MOJ KOMANDU! (pah-zee- nah moyee koh-mahn-duh) Watch for mycommand!

Leader begins lifing his R ft

DESNA! (dehs-nah) Right foot!

Leader makes this call just before stamping his R ft into ctr. All other dancers must anticipate this command and stamp R ft into ctr at same moment. If too many dancers miss, leader will repeat the PAZI and DESNA calls until everyone stamps together.

NA LEVO! (nah leh-vo) To the Left! (Basic step)

Facing slightly to L, circle moves CW
1 Step fwd with L
2 Step fwd with R
3 Step fwd with L
4 Hop on L, lifting R lower leg horizontally to floor
5 Step fwd with R
6 Step on R, lifting L lower leg horiz. to floor.
Continue the basic step until the next call. (3-4 times)

JEDAN! (yeh-dahn) One !

1 Step fwd with L
2 Step fwd with R
3-4 Step fwd with L, then pivot to face ctr
5-6 Stamp R into ctr
In order to repeat this figure, it must receive some sort of verbal cue, such as JEDAN, HOPA, JOS (yosh), for each repeat; if there is no call, the dancers resume the basic step.

Serpentine Figure
While performing the basic step (Na Levo), the leader breaks the circle and leads line in a serpentine fashion and eventually turns the circle inside out. He forms a closed circle by taking the hand of the last dancer. The circle is turned right side in with the Vrati call.

VRATI! (vrah-tee!) Turn back!

1 Step L fwd
2 Step R fwd
3 Step L fwd
4 Drop hands, pivot CCW on L (1/2 turn) to face L, LOD
5-6 Stamp R fwd, taking hands to form closed circle.

Continue with Basic Step, until the next call

HOP! DESNA GORE! (hope dehs-nah go-reh) Ha! right foot up!

1 Facing L LOD, step L fwd
2 Step R fwd
3 Step L fwd
4 Hop on L, turning to face ctr, and swing R fwd into ctr. M attempt to raise leg as high as possible.
5 Step R in place next to L , step L next to R (ct &)
6 Step R in place next to L

STOJ! NEVALJA (stoyee neh-vahl- yah) Stop! No good!
The leader may call this out whenever he notices dancers who keep missing his cues. The dance stops and he points out the bad dancers, and they must stop out of ~~the~~ circle. Leader continues the dance with any call.

STOJ! DOSTA (stoyee doh-stah) Stop ! Enough

The dance ends.

Presented by: Elsie Dunin

BISERKA
(Bee-sehr-kah)

Serbia, Yugoslavia

SOURCE: Learned by Elsie Dunin from Desa Djordjević at a folk dance seminar in Yugoslavia, 1967.
Dance description: Lj and D. Janković, Narodne Igre I. Beograd, 1964. pp. 34-35.

MUSIC: Jugton LTM 5

FORMATION: Open circle, any number of W & M. Clasped hands are held at shoulder level with straight arms held diag out in front of body.

Mrs. Djordjevic stated that this dance was performed at elegant balls at the turn of the century in towns and cities of Serbia. The dance style reflects the influence of fashinable dress of that era.

3/8 PATTERN

Meas.	Ct.	
1	1-3	Facing diag R, step r fwd
2	1-3	Step L fwd
3	1	Step R fwd
	2-3	Step L to R ft
4	1-3	Step R to R
5	1-3	Facing ctr, step L to L, bringing R to Lft
6	1-3	Step R to R, bringing L ft to R ft
7	1	Step L to L
	2-3	Step R ft to L ft
8	1-3	Step L to L

Presented by: Eugene Clajke

VITROJNIK (Vih-troy-nyook)

A Kaszubian Dance for Three

SOURCE: Taught to Eugene Clajke by Frances Moselewska, Dance Director for Polish National Alliance, New York City

RECORD: Polish Country Dance Party in Hi-Fi. Bruno # 50137, Side A, Band 5

FORMATION: 2 W and 1 M. 4 trios needed for 1 set. Trio facing music and with backs to music, are cpls 1 & 2. Remaining cpls are #'s 3 & 4. W on either side of M holding hands. W free hand holds skirt, free hand are held shoulder high

Note: There are 2 FIG in this dance. Cpls 1 & 2 beg with FIG I. Cpls 3 & 4 beg sith FIG II.

STEP: Basic Step: The following is used throughout the dance: Only direction of ft movement and placement of free ft changes from fig to fig. M and W use same ftwk throughout.

Meas 1. Step fwd R (ct 1), ~~Relevé on~~ R flat (not too high), while bringing L ft fwd and almost in front of R (ct 2), hold ~~and relevé~~ on R and ~~raise~~ lift L leg from knee with a point on L to a height about 4" ~~in~~ from floor (ct. 3)

Meas 2 Step L (ct 1) R (ct 2), L (Ct 3) LOD

Meas 3 Repeat Meas 1 lifting

Meas 4 Step L (ct 1) ~~Relevé~~ L (ct 2); bring R in front with point on R (ct 3) (The above is used to move fwd, to move bwd, ft that is raised and pointed behind supporting ft)

3/4 PATTERN

INTRODUCTION ~~8 meas~~

Meas BOWS

1 Holding hands with ptr, M turns to W on L while L W turns toward him.

2 W curtsies, L behind R and M bows to W

3 M and W straighten up

4 M and W turn to face front (free W stands and waits)

5-8 M and W on R repeat above meas 1-4

FIGURE I, STEP-LIFTS

1-4 Cpls 1 & 2 do Basic Step twd each other. meas 1-4 Cpls 3 & 4 are doing FIG II

5-6 Repeat meas 1-2 only

7 Step on R (ct 1) Bring L next to R cts, hold cts

8 M bow and W curtsy (ct 1) M and W straighten on cts 2 & 3

9-16 Repeat meas 1-8 moving away from opp trio using opp ftwk. Cpls 3 and 4 reverse Fig. II.

FIGURE II SMALL CIRCLES

1-4 Trios turn slightly R and form small circle doing Basic Step moving CCW

FIG II Cont
(~~Repeat FIG I, meas 1-4~~

5-6 Repeat FIG II, meas 1-2 only.

7 Step on R (ct 1), bring L next to R (ct 2)

8 M bow and W curtsy (Ct 1) M and W straighten and turn to L (ct 2-3)

9-16 Repeat FIG II meas 1-8, traveling in small circle CW, beg with L. At end of 16 meas, W break hand hold and dance next meas in place in order to allow M to come between them and straighten the line. M always finishes on the 8th and 16th meas, in pos, facing M opp him.

Repeat the dance from the beginning three more times.

Presented by Eugene Ciejka

RAZ DWA
Poland

SOURCE: Frances Wesolowska. Director. Polish National Alliance. New York City. The dance is from the Kaszubi area.

TRANSLATION: One two

PRONUNCIATION: rahs dvah

RECORD: Polish Country Dance Music. Bruno # BR 50137. side A. band 1. "Leczycka Polka"

FORMATION: Cpls (W on M R side) in a circle facing LOD (CCW). Inside hands joined in "V" pos. outside hands on hip in loose fist.

Ftwk described of M. W use opp ftwk

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 8 meas

DANCE:

Walk

1 Walk L-R fwd in LOD.

2 Repeat meas 1.

Polka

3-6 Joining in ballroom pos - do 4 polka steps turning in LOD. M beg R.

Pivot

7-8 Beg M L. do 4 pivots in place. M end on inside of circle.

Repeat from beg until end of music.

Presented by Dug [illegible]

RAZ DWA (Rahz dvah) [illegible]

A Kaszubian Polka

SOURCE: Frances Masolowska, Director, Polish National Alliance, New York

MUSIC: Polish Country Dance Music in Hi-Fi, Side A, Band 1. (Oczyska Polka) Bruno # BR 50137

BASIC STEP: Polka: Hop on R (ct 1), step on L (ct &), step on R (ct 2), step L (ct&)

FORMATION: Circle of couples with M on inside, ~~ballroom dance pos.~~ all facing LOD (ccw). Inside hands joined.

PATTERN

Introduction - 8 Meas.

MEAS

FIGURE I WALKING STEP (All dance for M, W use opp ftwk)

Free hand on hip with index first

1 Step on L in LOD (ct 1 &), step on R in LOD (ct 2 &) ~~Ballroom dance pos.~~

2 Repeat Meas 1

FIGURE II POLKA STEP

Ballroom dance pos.

3-6 Do 4 Polka Steps turning CW while traveling LOD. M starts with R. One polka per meas.

FIGURE III PIVOT STEP

Ballroom dance pos.

7-8 Take 4 pivot steps in place, M beg L, r, ending on inside of circle, end of 7 and in beg pos at end of 8.

Repeat from beg until end of music

Presented by: Eugene Ciejka

OSMA RANO

(Oos-mah rah-no)
(Eight O'clock in the Morning)

a Kaszubian Polka

SOURCE: Taught to Eugene Ciejka by Frances Wesolowska, dance director for Polish National Alliance in New York City.

RECORD: Polish Country Dance Party in Hi-Fi, Bruno -BR 50137; Side A, Band 3

FORMATION: Couples. M & W facing LOD with W inside. Promenade pos

STEP: This dance is composed of entirley one step, with minor steps for changing direction. Hop on R (ct 1), step on L (ct &), step R (ct 2), step L (ct &) Step desc. is for M, W use opp ftwk

PATTERN

Meas

FIGURE I POLKA AND JUMP TURN

No Introduction

1-3 Do three polka steps in LOD

4 Small jump fwd on both ft (ct 1) push off on both ft and make 1/2 turn twd ptr (M move CW) to face RLOD (ct &), land on R while picking up L from knee so that sole of shoe is visible (ct 2), hold (Ct &)

5-8 Repeat meas 1-4 traveling RLOD and turning twd ptr again on meas 8, face LOD

FIGURE II POLKA AND KICK

Hand hold is changed so that M holds W L in his R.

1-3 Do 3 polka steps LOD, Both face LOD (free hands hold loosly to side)

4 Kick R fwd from hip (ct 1) hop on L (ct &) swing R bwd (ct 2) and hop on L while making 1/2 turn twd ptr to face RLOD (ct &)

5-8 M now holds W R in L hand. Repeat meas 1-4 in RLOD, ending on meas 8 facing LOD using opp ftwk

FIGURE III POLKA STEP TRAVELING LOD TURNING CCW

1-16 Shoulder waist pos. Dance 16 Polka Steps LOD turning CCW. M ends on inside of circle. Meas 1 of Fig I is used to return to proper hand hold .

Repeat FIG I, meas 1-8

Repeat FIG II, Meas 1-8

Repeat FIG III, Meas 1-8 (One polka per meas)

Repeat entire dance from beg, FIG. I,II, & III (32 meas)

Repeat FIGS I,II, and 8 meas of III.

Repeat entire dance from beg, FIG I,II, & III (32 meas.)

Presented by: Eugene Chujko

VRONA GAPA
(The Crow) (vroo-nah gah-na)

A Kaszubian Polka

SOURCE: Frances Waselowska, dance director, Polish National Alliance, New York City.

MUSIC: Record: Polish Country Dance Music in Hi-Fi; Side B, Band 6 (Warmijski Szot), Bruno Record # BR 50137

FORMATION: One large circle, M facing LOD W facing RLOD. M holding W hands at R holding W L.

BASIC STEPS: POLKA: Hop on R (ct 1), step on L (ct &), step on R (ct 2), step L(ct &)

SKIP STEP: Step on L (ct 1), push off floor with L (ct &), step on R (ct 2) push off floor with R (ct &)

POINTS: Point R diag fwd and to ~~L~~ R between yourself and ptr, leg and ft relaxed but not sloppy. Allow ball of ft to touch floor (ct 1 &), point R ft diag bkwds to R away from body with knee slightly turned to R (ct 2&)

NOTE: Step description is for M, W are opposite

PATTERN

Introduction - 16 meas

Meas; FIGURE I POLKA AND POINT (16 meas)

1 Polka LOD (W moving bwd) M start hop with R. Ptrsn are as far apart as arms allow.

2 Dance one complete pointing step

3 - 4 Repeat meas 1-2 with opp ftwk

FIGURE II POLKA AND KICK

1 Repeat Fig 1, meas 1 beg with hop on R

2 Kick R ft fwd and ~~L~~ R ~~between you and ptr~~, allowing knee to bend. Kick R bwd and to ~~R~~ L.

3-4 Repeat meas 1-2, Fig 2, beg meas 5 with hop on L and reversing ftwk.

5-8 Repeat Figs 1 & 2

FIGURE III POLKA & SKIP

1-2 Dance two polka steps while turning CW and moving LOD, shldr wstst pos, M beg with R.

3-4 Dance two complete Skip Steps.

5-16 Repeat FIG 3 three more times finishing with M facing LOD

Repeat from beginning until end of music.

Presented by: Eugene Ciejka

POLKA

SOURCE: Eugene Ciejka (Composed)

MUSIC: Zatanczmy Polka; Eurotone Record ELP 106. Band 2, Side ~~X~~ Z (Biala Roza Polka)

FORMATION: Couples in a circle, M on inside. However, since the object of this dance is to allow those of you who would like to try to polka socially, the placements indicated in these notes will be regarded as suggestions.

STEP: This polka step is from a region found further south than the other polka steps taught this year. My own relatives use this step and they are from the area south and east of Krakow. So at the least, I can say that the style is 77 years old.
Step desc. is for M. W use opp ftwk.
Hop on R (ct 1), touch L toe (or heel) to floor without wt (ct &), hop on R (ct 2) hop from R to L (ct &).

In turning (with or without ptr); all odd meas are done on a straight line, and even meas the R is placed behind L and remains there while dancing the step and turning CW (approx 1/2 revolution). Cpls move LOD. When ~~moving~~ turning CCW couples travel RLOD revsing ftwk. Any stops are placed at the end of a phrase and will use one entire meas, M will have wt on R. Stamp may be for 1-4 beats, keeping L free for beg of next meas. Steps are kept light and constant.

PATTERN

Meas. INTRODUCTION: 8 meas

FIGURE I THE DOMINO STEP
M on inside of circle, cpl facing LOD in varsouvienne pos.

1 M hops on ~~R~~ L while crossing R in front and touching toe to floor on L side of L ft. (ct 1 &) M hops on L while kicking R out low in front (ct 2 &)

2 M and W do one polka step ~~traveling~~ turning R (CW) and facing RLOD

3 Repeat Meas 1 using opp ftwk

4 cpl do one polka step turning CCW to face LOD

5-8 Cpl dance four polka steps in LOD

9-12 Repeat Meas 1-4

13-16 Cpl dances four polka steps turning CCW in place with M moving bkwds and finishing inside the circle.

FIGURE II POLKA STEP IN BALLROOM POSITION

1-7 Couple dances seven polka steps turning CW moving CCW, finishing with M on inside.

8 Hop on L (ct 1), stamp RLR (cts & 2 &)

9-15 Repeat Meas 1-7, in reverse direction

16 Repeat Meas 8 of FIG II

FIGURE II HEEL & TOE STEP

M R hand at W waist, her L hand on M shoulder. Free hands on hips, facing LOD

1 M hops on R, placing L so that heel touches floor diag to L front (ct 1&) M hops on R and brings L across to R of R foot so that the toe touches floor (cts 2 &)

2 Couple dance one polka step in place

3 Couple repeat Meas 1 reversing ftwk

4 Couple dance one polka step in place

5-8 Couple dance four polka steps in LOD

9-16 Repeat Meas 1-8

FIGURE IV POLKA IN BALLROOM POS

1-16 Repeat FIG II, meas 1-16. M finishing on inside of circle

FIGURE V POLKA WITH OPEN ARMS

Couples now face each other, M holding W R hand in his L and W R in R

1 Couple dances one polka step moving twd each other while moving arms and hands, still joined, up and out at the sides.

2 Couple change places moving CW. Cpls back away to take position as at the beg of figure.

3-8 Couple repeat Meas 1-2 three more times

9-16 Repeat Meas 1-8 moving CCW, ~~finishing with M on inside~~

FIGURE VI

1-16 Repeat FIG II, meas 1-16 On last meas ~~release~~ raise W R hand, ~~which she~~ he puts L hand on hip. ~~M raises R,~~ still holding L L up high. M puts R hand on hip.

W TURN UNDER FIGURE VII

1-8 W turns under M arm turing in place CW with basic polka finishing facing LOD in Varsouvienne pos as in beg of dance. Dance repeats once more.

Presented by : Eugene Ciejka

KRAKOWIAK
(krra - kov-yak, accent on KOV)

SOURCE: Frances Wesolowska, instructor, Polish National Alliance, New York City.

MUSIC: ABC Paramount, Polka Melody Time, # ABC 127
ABC Paramount, The Big 15 Polkas, # ABC (S) 359 (S)
Warner Bros records, Polka Party # W 1299 (8299) or any other rendition of a krakowiak with 192 measures.

FORMATION: Couples in a circle, M on outside with R hand on ptrs L waist, W L hand on ptrs R shoulder, leading arms extended fwd and high, not joined.

NOTE: The Krakowiak is not a particular piece of music although here in America, it has come to mean just that. A dance can abe a krakowiak without bearing the name, and a dance called a krakowiak does not necessarily have to be one if it is played in the character of the polka. The difference is slight. The krakowiak always have , for the dancer, the feeling of being on horseback. Not jerky, but an even, galloping action.

STEPS: Steps are desc for M, W use opp ftwk.
SLIDE: There are 2 slides per meas. Step L onto ball of ft taking a small hop off R (ct 1), draw R instep to L heel and transfer wt to R, with a slight hop off L, remining on balls of feet (ct &). Repeat for cts 2 &. (Free H is extended and raised over the head and fwd of the body. When dancing alone, Trailing hand is on hip with loose fist.
CRIPPLE STEP: One cripple step per meas. Step onto R (ct 1), hop on R while swing L around CCW and behind , placing L near R (ct &); Step on L (ct 2); pick up R and hold (ct &). L leg bends at the knee and is kept close to body line. L assists in making turn by pushing off in Beat 1, ct &. Turn 1/2 turn for each meas. (M R arm is around W waist and on W R hip. W L hand is on M L shldr, fingers fwd over top of shldr, free arms as in slide step. W always moves fwd.

CLICK STEP: Two meas for each click step. Meas 1-- Extend leading ft to side with a straight leg about 3 inches off floor. Supporting ft is brought up to s leading ft by hopping slightly off supporting ft and bringing heel of ft to heel of extended ft. (ct 1). supporting leg returns to floor (Ct &); repeat cts 1 &. Meas 2--Stamp RLR (cts 1 & 2) hold ct & stamp. To move L, reverse ftwk. (leading arm passes in front of body and up and around reaching the side on (Ct 2) body bends slightly away from ptr and is followed by a held pos during stamps of 2nd meas. Trailing arm is placed on hip . arms reverse with reverse of direction during the first meas (cts 1 & 2) and hold for 2nd meas (cts 1 & 2 &) while stamps are done.

POLKA STEP: One polka step per meas. Hop on L slightly (ct 1): touch R toe to floor without wt (Ct &). hop on L (ct 2), hop from L to R, taking wt on R and bending L at knee so that sole of L is perp to floor (ct &). Reverse ftwk for next meas.

STEP HOP: One step-hop per meas. This step has same feel as the [illegible]

[illegible]

cripple step, holding ptrs hands with arms stretched, but not strained, out to sides. Step on R (ct 1). hop, slightly, on R, while bringing L fwd (ct &). step on L (ct 2) and bring R fwd to L and hold (ct &).

Meas 1 HORSE STEP: Horse step takes 2 full meas. Holding ptrs hands with arms stretched , as above, hop step with ptrs facing each other. Stand on L, bend body sideways so that R hand is lower than L. Eyes are cast in direction of R ft. Extend R diag fwd to R (ct 1); flex ankle and brush toe on floor twd yourself (ct &) extend foot again (ct 2), brush R toe bkwd (ct &) leave R in that pos. Ft when extended should not touch floor. (Overall effect is that of a horse pawing the ground)

Meas 2 Body is straightened and bent to L side . Please look at ptr. Stamp RLR (cts 1 & 2) hold ct & Repeat opp direction with opp ftwk.

CABRIOLLE: Extend leading ft R to R while hopping off the L, bringing L heel to R heel (ct 1); Land on L (ct &); step on R to R (ct 2); step on L next to R (ct &). Repeat sequence for next meas.

PATTERN

INTRODUCTION: Two meas

Meas	FIGURE I SLIDE STEP
1-11	22 slide steps
12	Extend leading ft in LOD (ct 1), bring trailing ft to L without touching floor and open up to face LOD (ct &); hopping into air off leading ft, both feet tog with slight bend at knees (ct 2); land on both ft with wt on outside ft, M L. and hold (ct &)

FIGURE II CRIPPLE STEP

1-4	Dance four cripple steps, finishing LOD, releasing ptr on Ct 2 and stepping apart (four feet) and dropping arms down in front (ct &) not taking wt on outside ft (Ct &)

FIGURE III BALANCE STEP

1	Balance in place facing LOD LRL . Arms are swung down and around and up away from ptr to shldr ht, head turns to watch hands.
2	Repeat Meas 1 with opp ftwk
3-4	Repeat Meas 1-2

FIGURE IV CLICK STEP

FIGURE XVI CRIPPLE STEP

1-8 Dance 8 cripple steps with M ending on outside of circle. On meas 8 neither takes wt on leading ft. on Ct 2, touch leading ft to floor for stability but do not take wt.

FIGURE XVII SLIDE STEP

1-7 Dance 14 slides in LOD

8 All open up into one large circle holding hands with dancers on either side of you. Ptr should be on R. All facing ctr, M taking pos while moving slightly ahead of ptr in LOD. M make 1/2 turn CW to face ctr. Both ptrs stamping three times while taking pos. M stamp LRL. W opp. Don't take wt on last stamp. (Note: it is important that entire circle come to a full stop before beg the next figure.)

FIGURE XVIII CABRIOLLE

1-7 Holding hands a littleabove hip line , dance seven cabriolles to R-CCW

8 Stamp RLR on cts 1 & 2. holding ct & of beat 2

9-15 Repeat meas 1-7 in opp direction

16 Repeat meas 8, stamping LRL

FIGURE XIX POLKA STEP

1 Dance one polka step while moving unto ctr with a sharp bend fwd from waist and bringing arms up and around from the back and down in front

2 Repeat Meas 1, moving out of circle. as in above meas

3-4 Repeat meas 1-2

5-8 Dance a R waist turn using polka stepas in FIG X using last meas to release hold and return to pos in large single circle.

9-16 Repeat Meas 5-8 .On last meas M facing RLOD facing their ptr.

FIGURE XX STAR

1 All dance two slides to R and diag fwd. so that M L shldr and W R are in line. Use arms as in boxs step. M moving RLOD in larger, outside circle.

2 All stamp RLR

3 Repeat meas 1 moving L and passing next person face to face so that M R and L L shldr are in line. M on inside

4 All stamp LRL

5-7 Repeat Meas 1-3

8 All stamp LRL while turning CCW to face opp direction. M now face LOD Do not take wt on L at end of stamp

9-10 Passing face to face with W on L (4th lady met during meas 1-8), move L (meas 9) and stamp RLR (meas 10)

11-16 Moving fwd on diag with 2 slides and a stamp per move, advance one pos at a time until you come to your original ptr on meas 15. Do not pass him. Stamp RLR (meas 16). M does not take wt on R at end of meas.

FIGURE XXI CRIPPLE STEP

1-8 Dance 8 cripple steps in place finishing so that M is on outside of circle, making the adjustment by making 1st cripple step take you 1/4 turn around, placing M on inside for Meas 1 while turning CCW with ptr.

FIGURE XXII SLIDE STEP

1-3 Dance 14 slide steps LOD with ptr

4 Extend leading ft in LOD; bringing trailing ft to L without touching floor and opening up to face front LOD (ct &); hop into air off of L ft, both feet tog with slight bend at knees (ct 2)1 ; land on both ft with wt evenly distributed. The arms are held high to side and slightly bent at lbow (ct &).

Presented by: Stewart Smith

THE ST. JOHN RIVER

(Strathspey) Scottish

SOURCE: This dance was the winning dance in the competition to select a Scottish Country Dance to commemorate Canada's Centennial in 1967. Composed by Prudence Edwards, Fredericton, NB.

MUSIC: The Bonnie Lass o' Bon Accord (Scott Skinner)
The Singing Bird

4/4 PATTERN

Bars
1-8 W 1 casts off one place, crosses ~~and casts~~ behind 3 M, crosses ~~and casts~~ behind 4 W and crosses to finish below 4 M on opp side of the dance; 1 M follows his ptr to finish below 4 W on opp side of the dance.

9-16 1st Cpl, nearer hands joined, dance up under arch formed by 4th cpl, turn each other one and a half times with two hands, then dance up under arch formed by 2nd cplt, finishing in 1st place on own side of the dance.

17-24 1st couple lead down the middle and up, followed by 2nd, 3rd, and 4th couples. 2nd couple dances up for 2 bars, lead down for 2 bars up for 2 bars and dance down to place for 2 bars. 3rd cpl dance up for 3 bars, lead down for 1 bar and dance down to place for 3 bars; 4th cpl dance up for four bars to meeat top of the dance but do not join hands, then cast out and dance down to place for 4 bars.

25-28 All four cpls dance back to back (dos-a-dos)

29-32 1st couple wdne their way down own sides of the dance (Grand R & L), changing place with 2nd cpl with R hands, 3rd cpl with L hands and 4th cpl with R to finish in 4th place. 1st M and 4th W making polite turns.

Explanation of the figures:
1-8
1-8 The Chase- desc the meandering course of the river.
9-16 The Bridges & Pools - is explained by its title.
17-24 The Reversing Falls- dwc the reversing falls at St John; when the tide is ebbing, the River runs downstream over a shallow waterfall, and when the tide comes, in, it forces the River to flow upstream up the falls.
25-32 The River Meets the Sea-desc in the wave-like back-to-back movement of all four c0ls, and 1st couple wending their way down to the 4th place desc the River disappearing into the sea.

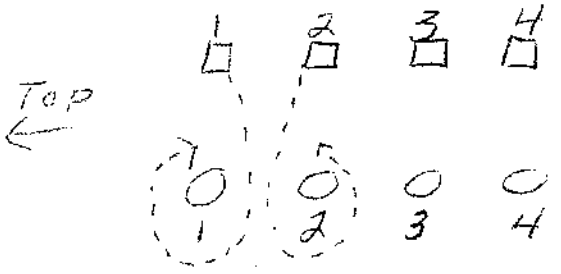
PRESENTED by: Stewart Smith

LADY AUCKLAND'S REEL
(Strathspey)

MUSIC: Parlaphone X-1144 "Jimmy's Fancy

PATTERN

Music Bars	
1-8	1st and 2nd W dance between 1st and 2nd M, cast round own ptrs, the two W turn each other with both hands to face partners, then turn ptrs with both hands. (Fig.)
9-16	1st and 2nd M repeat bars 1-8 dancing between 1st and 2nd Woman, as in Bars 1-8.
17-24	1st couple lead down the middle and up again.
25-32	1st and 2nd couples allemande.
	Repeat, having passed a couple.



[illegible] (THIRTY-SEVENTH)

SOURCE: [illegible] first performed in Stirling on the 24th June, 1967, the [illegible] Anniversary of the Battle of Bannockburn.

FORMATION: Strathspey (64 bars) and Reel (64 Bars) for 4 couples in a square set.

MUSIC: "Bonnie Bridge" (32 bars) "Scottish Country Dance Music"
Stirling Castle (32 bars) Kerr's Collection of Reels and Strathspeys
The Old Bog Hole (32 Bars) Kerr's Modern Dance Album
Soldier's Joy (32 Bars) Kerr's Modern Dance Album

PATTERN

STRATHSPEY

Bars	
1-8	Interlocking reels of four in a circle, i.e. All pass ptrs by R shldr on 1st step, next person by the L shldr on 2nd step, the 3rd person by the R shldr on the 3rd step, then on the 4th step, all turn to face in opp direction, pulling R shldr back. All pass the person, whom they passed on the 3rd step, again on the 5th step by the R shldr, the next person by the L shldr on 6th step, [illegible] by the R shldr on the 7th step then on 8th step curve into original place to finish facing ptr.
9-10	1st and 3rd cpls turn by the R hand three quarters round, then join L hands top in promenade hold to face CW round the st, M outside plcs. Meanwhile 2nd and 4th cpls turn Petronella-wise so that the W are back-to-back in ctr of the set, and the M are on the outside, facing ctr.
11-12	2nd and 4th cpls set to ptrs. Meanwhile 1st cpl promenade between 2nd cpl, while they are setting, and 3rd cpl promenade between 4th cpl
13-4	1st cpl curve around twd 3rd cpl place, and 3rd cpl curve similarly twd 1st cpl place. Meanwhile 2nd & 4th cpls turn Petronella wise into their pas orig place
15-16	1st and 3rd cpls, dropping L hands, give R hands across in a wheel and return to orig pos. Meanwhile 2nd and 4th cpls turn ptrs half-way round by the R to return to orig places.
17-24	Repeat Bars 1-6 with 1st and 3rd cpl doing Petronella, and 2nd and 4th doing the Promenade.
25-32	Eight hands round and back
33-40	All set to ptrs and turn them by the R, then set to corners and turn them by the L to finish with W facing out and M facing in.

1-56
49-56 Schiehallion Reels (N.t.)

57-64 All turn pts by the R, corners by the L, partners by the R and corners by the L.

RELL

1-56 Repeat the same figures as in Bars 1-56 of the Strathspey, with skip-change-of-step instead of strathspey.

57-64 All turn pts by R arm (elbow grip) for four bars, and by L arm for four bars). (If preferred, all may turn by the R for full eight bars)

NOTE: The tunes were chosen to illustrate the battle. Bonnybridge is to the South of the battlefield, and Stirling Castle, which the English army was trying to reach, is to the north. The "Bog Hole" repesents the pits dug by the Scots beside the Bannock Burn, in which the English cavalry were trapped, and "Soldier's Joy" depicts the jubilation of the Scots at their victory.

See Errata

[illegible]
Dolgay

This dance comes from the city of [illegible] in the southeast portion of Turkey.

Music: [illegible]

Formation: One of between 2 V's, arms around each other's waists. Outside free hand of W held on hip by M. Occasionally done by 3 M. One line of 3 faces another line of 3 anywhere in the room.

Measures	Pattern
	I. BASIC
1	Step back on R (cts 1,2). Hop R (ct 3). Step back on L (cts 4, 5).
2	Repeat action of meas 1.
3	Step fwd R (long step) (cts 1, 2). ~~Hop~~ Hold on R, ~~moving fwd~~ (ct 3). Step fwd L (cts 4, 5).
4	Stamp R beside L (cts 1,2). Hold (cts 3,4,5).
	II. TURN
1-2	Revolve line of 3 1/2 CCW, using action of meas 3-4 (Fig I), but adjust direction of steps to accomplish turn, i.e., R W steps fwd on L (cts 4,5), L W steps bwd on L (cts 4,5). Most of the distance to be covered during the turn is accomplished on the hop (ct 3). On the hop all L legs swing fwd before step is taken on L (cts 4,5).
3-4	Repeat action of meas 1-2 (Fig II) to complete one CCW turn.

Sequence is usually called by one M. Most commonly this is what we did:

BASIC 4 times at beg of dance, from then on only twice.
TURN - once.
Continue alternating BASIC and TURN as above until leader indicates 2 lines should join. Lines of 3 may join together at either end. Do one Basic and end in a V formation. At the end of the second Basic, lines are joined and in a straight line. Start again with Basic and then do the turn which should now revolve 1/4 of a circle on each 4 meas.

Presented by: Çavit Kangöz

1968 S B [illegible]

[illegible]

[illegible]
(Turkey)

[illegible] (dial. pront. lev) comes from [illegible] of Turkey - the only section of the country in which shepherd dances are [illegible]. It is a very old dance.

Record: SLA 1001

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

Measures 2/4

Pattern

I.

1 Facing LOD, move fwd with 2 light running steps, R, L (cts 1, 2).
2 Jump on both ft, toes together, knees bent, facing L of ctr (debka jump) (ct 1). Leap onto R, facing LOD, lifting L behind, knee bent (ct 2).
Turning body to face ctr, extend L heel (or toe) twd ctr, simultaneously clapping hands high over head (ct 1). Leap onto L ft, turning R to face out of circle (ct 2).
4 Extend R heel (or toe) outside circle, clap hands high over head (ct 1). Leap onto R, toe pointing LOD (ct 2).
5 Turn body twd ctr, extend L heel (or toe) twd ctr, clap hands high over head (ct 1). Close L to R (ct 2).
NOTE: Hands remain high during meas 3, 4, 5.

II. CIRCLING

Releasing hands with dancer on R, M leads out in front of ptr turning CCW with 2 light running steps, R, L (cts 1, 2). W dances same step in place.
2 Both do debka jump, facing each other (ct 1). Releasing joined hands, hop on R, lifting L sharply, knee bent (ct 2).
3 Touch L toe to L side, simultaneously clapping ptrs hands head high and wide apart (ct 1). Retaining joined hands, cross L ft over R (ct 2).
4 Retaining joined hands circle 1/2 CCW with 2 light running steps (cts 1, 2).
5 Debka jump (ct 1). Hop on R, lifting L sharply, knee bent, M releases W L hand (ct 2).
6 Clapping M R and W L hands sharply together, touch L toe to L side (ct 1). Close L to R (ct 2).
7 M turns W under his R arm, stepping R, L in place (cts 1, 2). W makes one full CCW turn stepping R, L on cts 1, 2.
8 Debka jump (ct 1). Hop on R, lifting L sharply, knee bent, M releases W R hand (ct 2).
9 Clapping M L and W R hands sharply, touch L toe to L side (ct 1). Step L to reform single circle, W to L of ptr (ct 2). Rejoin all hands in circle to begin Fig I again.

SEQUENCE: Fig I - 4 times at beg of dance, from then on only dance pairs. Fig II - once. Continue alternating the Figs.

Presented by: David Hunt 1963

Presented by: Sunny Newman

SIRO
(She' - roh)
Men's Line Dance from Siirt City

SOURCE: Cavit Kangoz as taught at Folk Dance Center, New York City

MUSIC: Slavjani 1001 "Folklore Dances of Turkey"

METRE: 2/4 NOTE: Each step takes 3 meas of music and can most easily be counted 1,2,3,4,5, & 6. The 3rd meas has 3 parts (5 & 6) instead of two as meas one and two (1,2,3,4)

FORMATION: Line clasping hands palm to palm, fingers interlocked, arms extended down and back so that each man's body is adjacent from shldr to hip.

STYLE NOTE: Leader frequently leans heavily on 1st man who in turn leans on third. This part of the play that goes on in dance and is in no way serious.

NOTE I: The following arrangement is suggested for teaching, but when Cavit leads the dance spontaneously, he gives a signal prior to a change of pattern by squeezing hand of nex person in line. It is difficult for learners to concentrate upon the step and pass the signal quickly, hence the arranged sequence.

NOTE II: There are three patterns in dance, each pattern is comprised of three parts. Part I never varies and begins each new pattern of dance. Part II is the variable portion of pattern and always follows Part I. Part III ends each pattern. A variation at the end of the dance for Part III is desc at end of the dance.

PATTERN

Meas	cts	INTRODUCTION PART I
1	1	Touch L heel beside R toe
	2	Step L, flexing R knee leaving R toe on floor
2	3	Take wt on R , flexing L knee leaving L toe on floor
	4	Take wt on flat of both ft, bending both knees very deep and roll fwd and up to balls of both ft.
3	5	Bounce both heels to floor (knees tight tog)
	&	" " " "
	6	" " " "
		REPEAT 4 TIMES

		VERSE PART II
1	1	Touch L toe about 6 inches to L of R ft
	2	Step L fwd about 6 inches
2	3	Close R instep to L heel (ft parallel & fwd) shifting wt back onto R and

		raising L toe
	4	Step L ft heavily on floor bending both knees very deep
3	5	Step balls of both feet on floor. Knees flex slightly but never straighten
	&	Repeat ct 5
	6	" " "

NOTE: Cts 5-&-6 accomplished by rocking from both heels to both flat feet. REPEAT FOUR TIMES

ENDING PART III

1	1	Touch L toe straight fwd with L knee extended, R knee bent deeply
	2	Step L behind R, turning R heel sharply to L
2	3	" R " L, " L " " " R
	4	Takewt on flat of both ft, see Intro, ct 4
3	5	" " " " " " "
	&	" " " " " " "
	6	" " " " " " "

ONCE ONLY

STEP II
INTRODUCTION
Same as Step I _ - Verse

1	1	Touch L toe behind, but very close to R heel
	2	Step fwd on L in front of R, bring R fwd
2	3	Rise quickly on ball of L, raising R knee, swinging R straight back twd L shin
	4	Swing R ft fwd and rise and fall slightly on ball of L
3	5	Step back on R, extending L
	6	Hold L ft extended fwd, R knee is bent

REPEAT FOUR TIMES

Ending Same as in STEP I-_Verse

STEP III
INTRODUCTION _- Same as STEP I

1	1	Touch L toe behind, but very close to R heel
	2	Step on ball of L in front of R almost cutting it back
2	3	Step on R ball in front of L almost cutting it back
	4	Stamp R bending both knees ver deep falling fwd onto the balls of both ft.
3	5	Bounce both heels to flr (knees tight tog)
	6	" " " "
	&	" " " "
	7	" " " "

REPEAT FOUR TIMES

Ending Same as in STEP I

Variation for Ending of Step III

(By ct 2 , the arms are extended upward, palm to palm, fingers interlocked)

1	1	Touch L toe straight fwd as desc for ending.
	2	Spring back diag R onto oth balls with L behind R (knees straight

Presented by: Sonny Newman

DODI DODI

Couple Dance

MUSIC: Vanguard VRS 9069 "Songs of the Sabras" (Karmen)

FORMATION: Partners, d side by side, face center of dance area, W on R side

METRE: 4/4 Count 8 cts per meas. 1,&,2&,etc

SOURCE: Choreographed by Sonny Newman

4/4 PATTERN

Meas	Cts	STEP I
		For M (1st half)
1	~~1&2&~~	Step r.l.r.l., passing behind ptr to end on R side of W (1-4)
		For W (1st half)
		Flex knees and tap heels four times touching down on the beat as they swivel RLRL
		~~Second half~~
2	~~3&4&~~	W does M (1st half), M does W's
~~2~~ 3-4		Repeat Meas 1
		STEP II Same for both ptrs
1-2~~1~~	1-8	Shldr to shldr, walk in an arc to ctr and back to R, 8 steps clapping own hands 8 times.
		STEP III
~~1~~ 1	1-4	W does big leap to R (ct 1) close L to R (ct 2) M leap L R and closes on cts 3,4
~~1~~ 2		Repeat Meas 1
~~2~~ 3	1&2&3& 4&	Both tog, do small leaps R close L. 4 times to R (cts 1&2&) (twice as fast as big leaps)
4	~~5-6~~	Step R to R/ cross L over R/ step back on R/ leap L onto ~~L~~ both ft
		BEGIN DANCE OVER

Presented by: Sonny Newman

PAPURI
(Pah-poo-ree)

Turkish Line Dance from Bitlis City

SOURCE: Cavit Kargoz as taught at Folk Dance Center of New York City

MUSIC: Folk Dancer MH 016

FORMATION: Alternating M -W, hands on shoulders

4/4 PATTERN

Introduction: A long introduction is played during which the line sways with athe leader leaning very low to one side, then to the other. Feet are in a wide stance, enabling the dancers to nearly tough the floor with their knees. As the drum beats become prosominent , the line straightens upright to begin the dance at the leader's indication.

Meas

STEP I (Slow part)

1 Step R to R (ct 1), Step L to R across R (ct 2); Step R to R (ct 3); Hold wt on R, L ft up behind (ct 4).

2 Hopping on R, touch L heel on ct, in front of R, body to R (ct 1);; Leap onto L, turning to face ctr (ct 2); touch R heel diag in front and to L of L (ct 3); Pivot to R on L, touch R heel again slightly to R of last touch (ct 4)

3 Pivoting to R on L, touch L heel again slightly to R of last touch (ct 1); Hold(2) Close R to L (ct 3); Hold (ct 4)

STEP II (Fast)

1 Hop on L, at same time touching R heel to floor (ct 1); step R to R (ct &); step L across R (ct 2); spring to R onto both balls of feet (ct 3); Hop, landing on R on ct, L ft up behind (ct 4)

2-3 Same as Meas 2 & 3 of Step I

STEP III (Fast with claps- hands not held)

Do same ftwk as Step II. Clap hands on cts 1,3,4 of meas 2 and cts 1,3 of meas 3.

STEP IV (Fast- hands on shoulders)

1 Same as Step II Meas 1

2 Hopping on R,touch L heel on ct in front of R, begin inclining body to L(ct 1); Leap onto L, turning to face ctr (ct 2); hop on L to L, large hops, R extended low to R, not touching (ct 3)

3 Repeat Meas 2, Ct 3 (ct 1); Hold wt on L, bounce twice on L (ct 2), Close R to L (ct 3) hop on L bringing R up behind in preparation to repeat (ct 4)

Presented by: Sonny Newman

TAMZARA
(Turkish Line Dance from Erzurum City)

SOURCE: Cavit Kargoz, as taught at Folk Dance Center, New York City

MUSIC: Slavjani 1001. Musician, Cavit Kargoz

FORMATION: Alternating M & W

METRE: 9/16 (counted Q,Q,S or 1,2,3,4 - long 4th count)

Note: Starting pos is with hands clasped palm to palm/ after the W break away from the line, little fingers are held throughout the rest of the dance.

STEP: TAMZARA STEP:

Meas

1 Step R to R heel, toe slightly turned to L (ct 1); cross L behind R, letting R toe turn slightly R, (ct 2); Step R on R heel, toeing as Ct 1)(3) Cross L behind R, toeing as in Ct 2(4)

2 Jump to take wt on both ft (ctl); Hop taking wt on R (ct 2);touch L toe on floor in front of its pos with heel lifted high (ct 3);Tap L heel twice(4)

3 Reverse Meas 2 ftwk

9/16	PATTERN	
Introduction	Do meas 2 & 3 as introduction	once
Step I	Do Tamzara step moving R	twice
Step 2	SO Tamzara step moving L by crossing R in front of L on cts 1 & 3 and bringing L to open pos on 2&4	twice
Step III	Take little finger hold; W do Tamzara step moving fwd by reaching straight fwd with R on cts 1 & 3, and closing with L on cts 2 & 4 M at same time do Tamzara step in place	twice
Step IV	M and W do Tamzara step to R	once
Step	Repeat L and then R	once each
Note;	Dur ing step R, the M do this variation on meas 2 & 3	
Meas 2	Jump, taking wt on both ft (ctl); Hop taking wt on R and turn 1/4 turn R, (ct 2); Place L toe about 18 inches behind R taking some of wt and bend into afull knee bend (L knee about 3 in. from floor, R is supporting most of wt.(ct 3); Move L knee twice as if to tap it on floor but don't touch.(ct 4)	
3	Reverse Meas 2	
STEP V	W do Tamzara step moving bwd, ending between M twice. M do T step in place open line to get W twice.	
STEP VI	Do Tamzara step alternating dir at leaders will until end of music	

FAST PART II
(Same as slow part II)

VARIATION FOR FAST PART II

Instead of rocking fwd and back, stamp fwd with same ft per count as in basic step. Knees in a low crouch, body erect from knees.

NOTE: During Fast Part II, basin and variation, a fast "shimmy" of the shoulders may be done

FAST PART III
Same as Slow Part III, except that a hop is done on the supporting foot as the free leg swings forward

Presented by: Dick Oakes

CA LA USA CORTULUI
(Romania) (Kah Lah Oo-sha Kohr-too-loo-ee)

SOURCE: Ca La Usa Cortului (as at the gypsy tent) was presented at the 1966 Santa Barbara Folk Dance Conference by Larisa Lucaci.

MUSIC: Record (78) Folk Dancer MH 1123 A-Ca La Usa Cortului

FORMATION: Dancers facing ctr in a closed circle with joined hands held up high, elbows straight.

STEPS & STYLING: KICK: This is a heel-stamp in place with a slight brushing movement fwd
STAMP: This is a full-foot stamp
LEAP

PATTERN

INTRODUCTION (4 meas)

meas 1 Step (very small step) to R on R (ct 1); step on L in place (ct &); step on R in place (ct 2); kick L heel in place (ct &)

2 Repeat to L with opp ftwk

3 Repeat to R

4 Pause (ct 1); kick L heel in place (ct &); Stamp diag fwd to L taking wt on L (ct 2); pause (ct &)

5 Lead to R on R (ct 1); Step on L across in back of R (ct 2)

Repeat dance from the beginning

Counting Cue: 123 kick, 123 kick, 123 kick, -kick stamp-- R,L

Note: This music as is true of many Balkan tunes, is not exactly phrased with the dance steps.

Presented by: Dick Oakes

CIOCARLANUL
(Romania)
(Chyo-kahr'- lahn-ool)

SOURCE: Ciocarlanul, the lark, was presented at the 1966 Santa Barbara Folk Dance Conference by Larisa Lucaci.

MUSIC: Record: (78) Folk Dancer MH 1122 B, Ciocarlanul

FORMATION: Dancers facing ctr in a closed circle with joined hands held at shoulder level.

STEPS & STYLING: Ciocarlanul Step; Step fwd R (ct 1); step on L in place (ct 2); step bwd on R (ct 3); step on L in place (ct 4). In actual practice the steps are so fast that very little wt is taken on R ft making the step resemble two balance steps.
Stamp : During the Ciocarlanul steps the hands shoot straight fwd, on ct 1 and snap back to shldrs on ct 3.
During the fwd running steps to R (fig II), the hands swing down and bwd on Step 1 , fwd on Step 3, bwd on Step 5, and are held back during the stamps. To the L, the hands swing fwd on Step 1, bwd on Step 3, bwd on Step 5, and are held fwd on during stamps.

PATTERN

	INTRODUCTION 2 meas
Meas	FIGURE I CIOCARLANUL & THREES
1-3	Dance three Ciocarlanul steps in place
4	Dance 2 series of quick steps (RLR, LRL) in with a one-ct pause after each
5-8	Repeat meas 1-4
	FIGURE II SWD RUN & STAMPS
1-2	Dance 5 running steps swd to R, beg R with L ft, stepping behind and end with 2 stamps in place with L (no wt) and a one-ct pause.
3-4	Repeat to L using opp ftwk
5-8	Repeat meas 1-4
	Repeat dance from beginning NOTE: Part II is danced the same as 1st 8 meas of Alunciul. Also, see Steps & Styling for hand swings.

[illegible] Introduction by Carol Drexler

[illegible]

[illegible] have you been [illegible] [illegible] teaching, have you tried interpreting the dance descriptions with [illegible] what the style of the dance looks like? Then you may be interested in learning about an internationally accepted dance notation, Labanotation.

[illegible] of history was made possible by the written word. [illegible] through a standard notation of meters, staffs, and notes. [illegible] a twentieth century, a movement notation has been developed that will preserve [illegible] accurately describe dances.

[illegible] the 17th century attempts have been made to create a standard notation [illegible] for movement, but the common problem was the use of descriptive words or [illegible] symbols which led to ambiguity in reconstruction and interpretation. Further [illegible] probably discovered on your own, a system based on a particular [illegible] for describing that one style, but is unsuitable for another [illegible] individual system that describes Rumanian dances is not valid for [illegible] of dances, and it becomes unrealistic to learn separate systems for [illegible] folk dances.

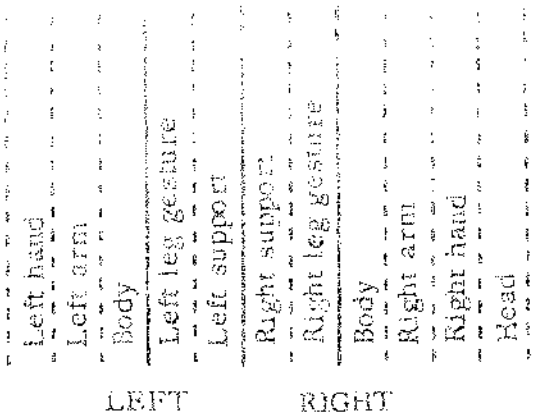
[illegible] developed by Rudolph Laban, describes human movement, and therefore [illegible] describes either ballet, modern, social, tribal, or folk. Within the [illegible] years, Labanotation has been recognized and used by dance notators throughout [illegible] world, and several international meetings are held in order to maintain a standard [illegible]

[illegible] individual or teacher is interested or involved with preserving, reconstructing or simply [illegible] folk dances, he should be acquainted with this system of notation, and the chapter which follows will introduce the fundamentals of Labanotation.

[illegible] OF COMMON ACTIONS, A SYSTEM FOR RECORDING MOVEMENT

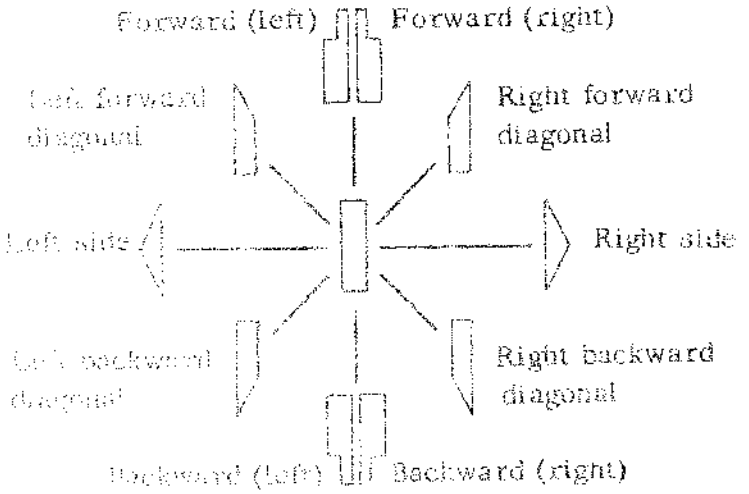
[illegible] as the placement on a staff the part of the body executing the movement by its [illegible] location of the movement by its distance, direction, and to its length, the duration of the movement [illegible]

THE STAFF



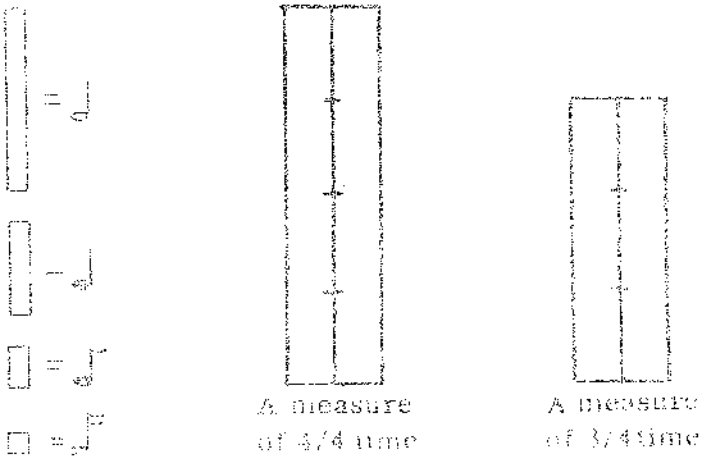
Read from the bottom up.

DIRECTION SYMBOLS

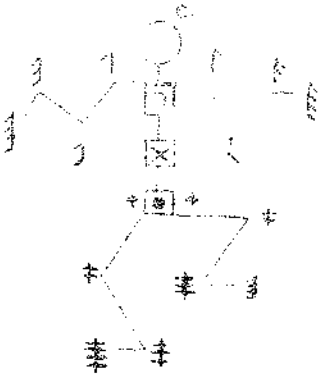


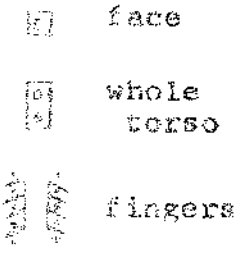
LEVELS

TIMING



Some Body Areas

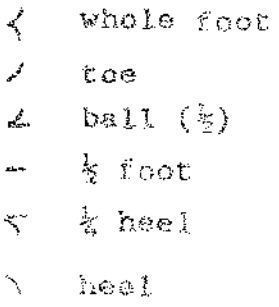




face

whole torso

fingers



whole foot

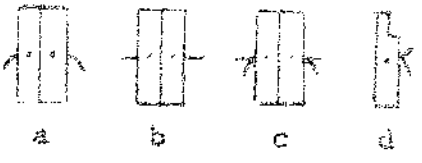
toe

ball ($\frac{1}{2}$)

$\frac{1}{2}$ foot

$\frac{1}{4}$ heel

heel



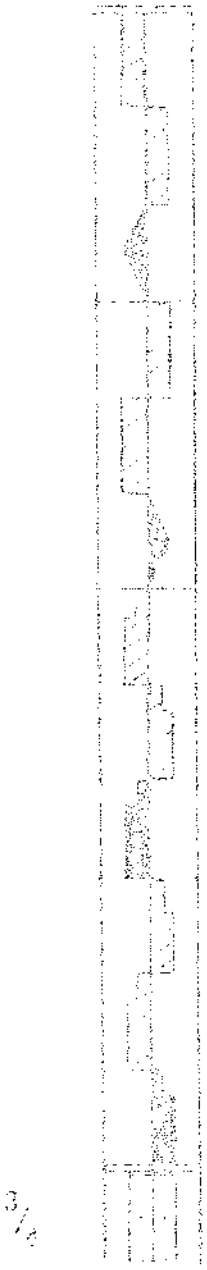
a b c d

a weight on the heel

b heels just off the floor

c toes just off the floor

d right foot step forward flat floor



3/4

Waltz step

4/4

Schottische

2/4

Polka

4/4

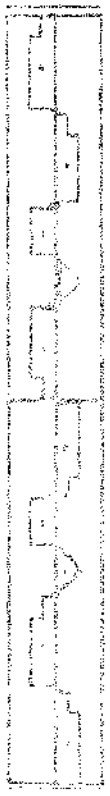
Tango

Fig. 3 of "Hydro-Electric"

v. Hohensee, Ann. Entwicklung p. 18

3/1

3/2



3/3

3/4

SARAJEVSKA
KOLO

[illegible]

[illegible]

[illegible]

Source: Couple dance from [illegible] on [illegible], Florida, this dance was learned from [illegible] at UCLA.

Music: Mariachi Nacional de Arcadio Elias [illegible]

Rhythm: 2/4, 3/4, 4/4

Formation: Couple dance, m and w face each other, doing the same steps (unless indicated) and on the same foot. M dances with his hands clasped behind his back and wearing a sombrero. W dances holding her [illegible] and skirt out to the sides with each movement.

Measure	count	description
Introduction		m holds w's R hand in his R, with music m turns w to her L for one turn, they separate facing each other, w picks up her skirts
Fig 1		
4/4 1	1,2	hold
	3,4	R,L walking frwd
2	1	R frwd
	2,3,4	L, R, L walking back
3	1,2,3	R, L, R walking frwd
	4	L back
4	1,2	R, L walking back
	3	stamp R
	4	hold
Fig 2 Zapateado		
4/4 1	1,&,a	L flat, R heel, L ball of foot
	2,&,a	R flat, L heel, R ball of foot
	3-4	repeat cts 1,2
2-4		repeat meas 1

[illegible]

[illegible]

Fig 3 [illegible]

1/[illegible] 1	1,&	L, [illegible]
	1,,&	[illegible]
		[illegible]
2		
7	1,&,&	L, brush R heel, R heel
	2,1,&	repeat ct 1 of meas 7
8	1,2	L, hold
9-16		repeat meas 1-8

Fig 4 [illegible]

repeat fig 2

Fig 5 [illegible] y turnillo

1/[illegible] 1	1	leap R with L extended fwd
	2	leap L with R extended fwd
	3	R on outside of foot, turning ½ to R
2	1	L cross over R continue facing partner
	2	R in place
	3	hold
3-4		repeat meas 1-2
5	1,&	R heel brush leap, R
	2	L heel turning out
	&,3	R, L
6-8		repeat meas 5 going around partner clockwise
9	1	R heel brush leap
	2,3	stamp R, L
10	1	stamp R
	2,3	hold
11	1,&	R, push L ball one turn to R in place
	2,&	R, push L ball
	3,&	R, push L ball
12	1,2	R, stamp L
	3	hold
13-24		repeat meas 1-12

[illegible]

[illegible]

Fig. 1 [illegible]

[illegible]	[illegible]	[illegible]
	[illegible]	L [illegible]
		[illegible]
	[illegible]	[illegible] behind L in place
[illegible]		repeat meas 1-7

Fig. 2

1/4 1	1	leap R with L extended fwd
	2	leap L with R extended fwd
	3	leap R with L extended fwd
	4	land on both
	2,3	onto L circling R in front
		repeat meas 1-2 changing places with partner
[illegible]		
5	1,&	R, push L ball
	2,&	R, push L ball
	3	R
6		repeat meas 5 to other side
7	1,&,4	stamp R, L, R turning in place ½ to R
8	1	stamp L and facing partner
	2,3	hold

Fig. 3 [illegible]

1/4 1	1	L
	&	R heel cross in front keep L on floor
	4	R ball
	2	L
	&	R heel to side keep L on floor
	4	R ball
2	1,&,2	hold on L, stamp R, L
3-15		repeat meas 1-2 alternating sides

[illegible]

[illegible]

[illegible]	1	[illegible]
		[illegible]
		[illegible]
		[illegible]
3	1	[illegible]
	2	[illegible]
4	1	[illegible]
	2	leap R with L toe behind touching floor
5	1	leap L with R toe in front touching floor
	2	leap R repeating step moving back
6	1	repeat ct 1 meas 5 moving back
	2	leap R with L extended fwd moving fwd
7	1	leap L with R extended fwd
	2	leap R with L extended fwd
8	1	leap L with R extended fwd
	2	R on outside of foot
9	1,2	L cross over, brush R turning $\frac{1}{2}$ turn to L
10	1	leap R with L toe behind touching floor
	2	leap L with R toe in front touching floor
11-12		repeat meas 10 backing up to place

Fig 1.

WOMAN

[illegible]		repeat meas 10 of Fig 9 circling clockwise, m [illegible]
		reverse direction with L in front, m still [illegible]

MAN

[illegible]	1,2	L, [illegible] R ball, repeat
[illegible]		reverse direction

Fig 12

[illegible]		w bends down to pick up numbers, m circles his R leg over her head, m helps w up, w puts numbers on her head

Fig 12

[illegible]	1,2,3,4	[illegible]
		[illegible]
		on bar [illegible]
2	1,2,3,4	walk back R, L, R, L
3-4		repeat meas 1-2
5	1	L moving fwd
	2	brush R heel fwd keep L on floor
	3	R ball
	4,5,6	repeat ct 1
6-8		repeat mv & 5 moving fwd
9-12		repeat meas 1-5 no other foot
13-24		repeat meas 5-12
end		m turns w to L

Presented by Maria Ramos

LA ZAPATEADA
(Mexico)

Source: Couple dance from the north of Mexico, near the Rio Grande, an area developed in the beginning of this century. This dance was learned from Emilio Pulido at UCLA.

Music: Lalo Garcia y su Conjunto Dance Columbia [illegible]

Rhythm: 3/4

Formation: Couple dance, m holds w's hands out to sides, shoulder level, straight elbows, w holds skirt. m and w do same footwork, m starts to R, w to L, notes are written for m.

Measure	Count	Description
Fig 1		
1		hold
2	1,&	hop L, touch R
	2	stamp R
	3	L cross in front
3	1,2	R, hop R
	&,3	touch L, stamp L
4	1,2,3	R cross in front, L to side, R behind
5	1,2	L to side, R in front
	3,&	hop R, touch L
6	1,2	stamp L, R cross in front
	3	L
7	1	hop L
	&,2	touch R, stamp R
	3	L cross in front
8	1,2,3	R to side, L behind, R to side
9	1,2	L in front, hop L
	&,3	touch R, stamp R
10	1	L cross in front
	2,3	R, hop R
	4	touch L
11	1	stamp L
	2,3	R cross in front, L to side
12	1,2,3	R behind, L to side, R in front

LA ZAPATEADA (CONT'D)

13	1	hop R
	&,2	touch L, stamp L
	3	R cross in front
14	1,2	L, hop L
	&,3	touch R, stamp R
15	1,2,3	L in front, R to side, L behind
16	1,2,3	R to side, stamp L in front, stamp R in place

Fig 2 Grapevine

1	1,2,3	L behind, R to side, L in front
2	1,2,3	R to side, L behind, R to side
3	1,2,3	L in front, R to side, L behind
4	1	stamp R in place
	2,3	hold
5-8		repeat meas 1-4 to other side
9-16		repeat meas 1-8

Fig 3 (same as fig 1 but start immediately)

upbeat	3	hop L
1	&,1	touch R, stamp R
	2,3	L in front, R
2	1	hop R
	&,2	touch L, stamp L
	3	R in front
3	1,2,3	L to side, R behind, L to side
4	1,2	R in front, hop R
	&,3	touch L, stamp L
5	1	R in front
	2,3	L, hop L
	&	touch R
6	1,2,3	stamp R, L in front, R
7	1,2,3	L behind, R to side, L in front
8	1	hop L
	&,2	touch R, stamp R
	3	L in front
9	1,2	R, hop R
	&,3	touch L, stamp L

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LA ZAPATEADA (CONT'D)

10	1,2,3	R in front, L to side, R behind
11	1,2,3	L to side, R in front, hop R
	&	touch L
12	1,2,3	stamp L, R in front, L
13	1	hop L
	&,2	touch R, stamp R
	3	L in front
14	1,2,3	R to side, L behind, R to side
15	1,2	L in front, hop L
	&,3	touch R, stamp R
16	1,2	stamp L in front, stamp R in place
	3	hold

Fig 4 Taconeado laterales

1	1,&	L, R heel
	2,&	L, R heel
	3,&	L, R heel
2	1,&	R, L heel
	2,&	R, L heel
	3,&	R, L heel
3		repeat meas 1
4	1	stamp R no weight
	2,3	hold
5-8		repeat meas 1-4 to other side
9-16		repeat meas 1-8

Fig 5 Repeat fig 3

Fig 6 Taconeado laterales con punta (variation of fig 4)

1	1,&	L, R heel
	2,&	L, R <u>toe</u>
	3,&	L, R heel
2	1,&	R, L heel
	2,&	R, L <u>toe</u>
	3,&	R, L heel
3		repeat meas 1
4	1	stamp R
	2,3	hold
5-8		repeat meas 1-4 to other side

Fig 6 cont'd

9-16	repeat meas 1-8

Fig 7 Repeat fig 3

Fig 8 m repeats fig 2, w drops skirt, m turns w with L hand, dropping other hand then resuming handhold

1-2		w repeats meas 1-2 of fig 2
3	1,2,3	w does a 4 step turn to L
4	1	w finishes turn with a stamp L
	2,3	hold
5-8		repeat meas 1-4 to other side, w turning R, m still holding w's R hand
9-16		repeat meas 1-8

Fig 9

1-4	repeat fig 3
5- end	continue grapevine step
ending	m may turn w with L hand, w turning R

Presented by: Rivka Sturman

DEBKA DAYAGIM)
Fisherman's Debka
(Deb-ka Dah-yah-geem)

SOURCE: This lively and vibrant dance, in its original form, was implemented by the choreographer, Shalom Hermon, for performances throughout Israel. In it, networks of fishnets and riggings were used to add flavor to the stageing. The dance was received with wide acclaim and was later adapted into a folkdance which is one of the most poplilat of the day.

MUSIC: Gil Aldera HED-ARZI AN 18-28

FORMATION: Lines of dancers, facing CCW.. hands joined and down.

4/4 time PATTERN

Meas PART I MUSIC "A" 4/4 time

1 Bending from the waist, step fwd on R with stamp (ct 1); Continue with step fwd on L with a stamp (ct 2); Straighten up and take 3 step-hops fwd in LOD (cts 3-8) beg on R.

2 Repeat Meas 1 beg L, M Cts 1-16, On ct 16, turn to face .. ctr of circle

PART II MUSIC "B"

1 In place, step-hop on R, swing L straight fwd (cts 1-2); In place, step-hop on L, swinging R bwd (cts 3-4); In place, step-hop on R, swinging L diag in front of L (cts 5-6); step-hop on L, diag in front of R, swinging R bwd(7-8)

2 Repeat meas 1, cts 1-8

PART III MUSIC "C" Dancers face CCW

1-2 Repeat Part I in entirety (cts 1-16)

PART IV MUSIC D

1 Step with R diag in front of L (ct 1); step bwd on L in place (ct 2); Bring R next to L (ct 3); step with L diag in front of R (ct 4);

2 Step bwd on R in place (ct 5); Bring L next to R (ct 6); step-hop on R diag fwd in front of L (cts 7-8);

3 Step-hop on L swd in front of R (Ct 9-10); Step-hop bwd on R (cts 11-12)

4 Step-hop swd on L to L (cts 13-14); (Square pattern): Step-hop on R in place (cts 15-16)

5 Touch L toe diag in front of R (no wt)(Ct 17); Hop on L (ct 18); touch L toe behind R (no wt)(Ct 19); Hop on R (ct 20);

6 Stamp on L next to R, putting wt on it (ct 21); Hold (ct 22).

Presented by: Rivka Sturman

EZ VACHEVES
(The Goat and the Sheep are Shorn)

(Ehz Vuh-keh-vehs)

SOURCE: Ez Vacheves, created by the very talented and capable Yoav Ashriel, aptly expresses the fervor and vitaliity of the Israeli youth. One of the most successful of the couple dances, it is done with much expression and freedom of movement.

MUSIC: AN 18-28 HED ARZI

FORMATION: Coupledance with single circle of cpls facing each other (M CCW). (W CW), R hands joined, L hands upraised.

4/4/ time PATTERN

---

meas PART I MUSIC "A"

1 Both aptrs starting on R, M take 4 running steps fwd, W 4 running steps bwd

2 Take one running step on R twd ptr, (ct 5); ptrs now exchange places by running one step CW around each other on L (M now face CW, W-CCW) (6) Jump on both feet (ct 7); hop on L (ct 8)

3 Beg R, W take 4 running steps fwd, M 4 running steps bwd (cts 1-4)

4 Repeat cts 5-8, ending with cp;s in orig pos. (1-4)

PART II MUSIC "B" Since steps for M and W are markedly different in this dance, they are presented individually here:

M 's STEP

Release hands, This part of the dance is done in a proud erect fashion, body straight, shldrs and arms held stiffly. M looks over shldr at W.

1 Taking 1/4 turn L to face ctr of circle, stamp R sdw to R. (ct 1); Hold (ct 2); Leap lightly swd on L to L (ct 3); Close R to L with a heel stamp (no wt)(ct 4)

2 Step with R to R (ct 1); Remaining on R, turn 1/2 turn CW (ending with back to ctr (ct 2); Step with L to L (ct 3); Remaining on L, turn 1/2 CCW to face ctr once again. (ct 4)

3-4 Stamp R swd to R (ct 1); Repeat cts 2 through 8, ending facing W

W'S STEP

Release hands. (W is in her orig position). Place hands out in front of bpdy, waist high, palms up.

1 Step fwd on R, bending knee and keeping L in place (ct 1); Step bwd on L toe, elevating body slightly (ct 2); Repeat cts 1-2 (Cts 3-4)

2 Repeat cts 1-2, raising arms (cts 5-6); Step bwd on R, keeping L in place. At the same time, swing arms downward and beyond body (ct 7): step fwd on L toe, elevating body slightly (ct 8). Arms swing upward to orig waist-level pos

PART II W's step cont

3-4 Repeat meas 1-2

PART III MUSIC "C" Ptrs face each other. Join both hands and keep knees bent for this entire section of the dance.

1 W lightly leap fwd on R, W leaping lightly bwd on R (ct 1); close L to R(ct 2); Touch R heel in place (ct 3); Touch R toe in place (ct 4)

2-4 Repeat meas 1 three times (cts 5-11)

PART IV MUSIC "D" Ptrs straighten up and place R arms around each other's waist with R hips adjacent. Extend L arms upward.

1 Step fwd on R, bending knee (ct 1); Step fwd on L toe, elevating body (ct 2); Repeat cts 1-2, starting to move in a CW direction (cts 3-4)

2-4 Repeat meas 1 three times, continuing moving CW around ptr, but on ct 8, brush L fwd. (cts 5-8)

5-8 Ptrs place L arms around each other's waist with L hips adjacent, R arms extended upward and repeat Meas 1-2, but this time with opp ftwk

Presented by: Dick Oakes

ZDROBOLEANCA
(Romania)
(Zdroh-bol-yahn-kah)

SOURCE: This dance was presented by Larisa Lucaci at the 1966 Santa Barbara Folk Dance Conference.

MUSICL Record (78); Folk Dancer MH 1120- B Zdroboleanca

FORMATION: Dancers facing ctr in a closed circle with joined hands held at shoulder level.

STEPS & STYLING: Ciocarlanul Step (moving to L): Step on R in front of L (ct 1): step on L in place (ct 2); step on R across in back of L (ct 3); step on L in place. This step actually moves diag bwd to the L, thus widening the circle.
Hop:

PATTERN

Meas	INTRODUCTION 2 meas
1-3	Dance 3 ciocarlanul steps moving diag bwd to L expanding circle.
4	Step fwd twd ctr on R (ct 1); hop on R (ct 2); step fwd on L (ct 3); pause (ct 4). Hands swing down and bwd on ct 1, fwd and up on ct 3. The circle tightens abruptly during meas 4.

Repeat dance from the beginning.

Presented by: Dick Oakes

DURA

(Romania)
(Doo-rah)

SOURCE: Dura, or gliding along, was presented by Larisa Lucaci at the 1966 Santa Barbara Folk Dance Conference.

MUSIC: Record (78) Folk Dancer MH - 1121-B

FORMATION: Dancers in open circle facing slightly to R with hands joined down.

STEPS & STYLING: RUNNING TWO-STEP: Step fwd on R (ct 1); step fwd on L (ct &)& step fwd on R (ct 2); pause (ct &). While this step resembles three simple running steps, the second step (L on ct &) is actually shortened to give it the character of a legitimate two-step. The repeat is done with opp ftwk (RLR,LRL,RLR). Hands swing bwd on 1st two-step, fwd on 2nd, bwd on 3rd.
KICK: This is a heel-stamp in place with a slight brushing movement fwd.
STAMP: This is a full foot- stamp.

PATTERN

Meas	
	INTRODUCTION 4 meas
	FIG I TWO-STEPS AND BALANCE
1-3	Dance 3 running two-steps to R beg R.
4	Step diag into ctr on L taking very little wt. Hands swing fwd (ct 1): Step on R in place (ct 3)
	FIG II THREES WITH STAMP
1	Facing ctr with joined hands held up high, elbows straight, step (very small step_ swd to R on R (ct 1); step on L in place (ct &)1 step on R in place (ct 2); kick L heel in place (ct &)
2	Repeat to L using opp ftwk
3-4	Repeat meas 1-2
	FIG III SWD RUN AND STAMPS
1-2	Dance 7 running steps to L facing ctr and ending with a pause on L
3	With wt on L, stamp R (ct 1); stamp R (ct 2)
4	With wt remaining on L, stamp R quickly 3 times (cts 1&2); pause (ct &)

Repeat dance from the beginning.

NOTE: This music , as is true of many Balkan tunes, is not exactly phrased with the dance steps.

Presented by: Rivka Sturman

JONATI

My Dove

SOURCE: Composed by Rivka Sturman, music by S. Biederman. Dance descriptions written by Kenneth Spear. Approved by Rivka Sturman on her visit to the USA in 1965.

MUSIC: Tikva Record # 6 45-98-1

FORMATION: Double circle of ptrs, M on inside, facing out, W on outside of circle, facing in. M holding ptrs L hand with his R. Step desc, are for M, W use opp ftwk.

PATTERN

PART I. MUSIC A Meter 4/4,3/4,4/4. 3/4 and repeat pattern

meas	meter	
1	4/4	Step on R in place, bending knee slightly (ct 1); Turning to move CW W, take step with L, moving side by side (ct 2); Continue moving CCW, side by side, step with R. (ct 3); Step on L to L (CCW), turning to face to face with ptr (ct 4)
2	3/4	Facing ptr, take light leap on R to R (CW). (ct 5);cross L in front of R (ct 6); Bring R near L, bending both knees, and keeping R ft slightly off graound, ft parallel to floor. Head & body erect (ct 7)
3	4/4	Repeat cts 1-4, meas 1 (cts 8-11)
4	3/4 wi k	Take light leap bwd with R (Ptrs move away), bending R knee, with L touching ground, and extended (ct 12) transfer wt to L, straightening body over L ft. (ct 13); Bring R near L, bending both knees, keeping R slightly off floor, ft parallel to floor. Head & body erect. (ct 14)
5-8		Repeat meas 1-4. counts 1-14

PART II MUSIC B Music is 4/4 for first 4 meas, and 3/4 for 5th meas. Release hands, stand face to face with ptr.

1	4/4	Step on R, bending knee (ct 1); Step on L in place, strtg up (ct 2); Still face to face, take a crossing step with R in front of L, moving CCW (ct 3); Step to L on L toe (ct &); step on R, crossing in front of L, moving CCW. (Step-close-step) Finish with M R shldr adj to W R shldr, ptrs leaning twd each other. (ct 4);
2	4/4	Ptrs make full circle around each other, moving CW , beg with L: Step on L moving fwd, be to circle around ptr (ct 5); Step on R, cont. to circle ptr (ct 6); With cts 7 & 8, take 3 steps, LRL, completing circling round ptr, and end with M on inside and W outside again. Action is flirtatious and playful.
3	4/4	Repeat action of Meas 1, Part II, cts 1-4
4	4/4	Change places with ptr, passing face to face, moving CW-LRL (cts 13-15); extend R hand to ptr, and take small step bwd, M on R, in rocking manner (ct 16);
5	3/4	Still holding R hand, with 3 steps, return to orig place LRL. M on inside (cts 17-19)

Dance starts again from beginning, W giving her L hand to ptr.

Presented by: Stewart Smith

DRUMELZIER
(Scottish- Strathspey)

Figure 1

T		3	2	
O				
P	4			1
	4			1
		3	2	

Bar 16

Figure 2

T	1	3	2	4
O				
P				
	1	3	2	4

Bar 21

BARS:

1-2 All 4 couples, giving R hands, cross over to opp side of the dance.

3-4 1st & 2nd cpl and, at the same time, 3rd & 4th cpl, dance R hands across half way round to own sides but not original places.

5-6 Repeat Bars 1-2 but giving L hands in crossing

7-8 Repeat Bars 3-4, but this time making the half wheel with L hands to finish in original places.

9-10 All four cpls set.

11-14 All 4 cpls, joining hands in a circle, dance 8 hands round to the L, using 4 steps, to position shown in Fig 1.

15-16 Without dropping hands and while still in the circle, all set, now drop hands and the formation takes on the appearance of a square.

17-20 1st & 4th cpl dance half rights and lefts to original places

21-24 2nd & 3rd cpls dance half rights and lefts to original places (Fig 2)

25-28 All 4 cpls turn ptrs with R hands once around.

29-32 1st cpl lead down the middle to 4th place. AT THE SAME TIME. 2nd ,3rd & 4th cpl set and then, turning to face the top, dance up one place with 2 travelling steps.

Repeat with a new top couple

Drumelzier (Pronounced Drum-ell-yer) is a small village in Peeblesshire and the reputed burial place of Merlin the Wizard of Arthurian Legend.
Confusion seems to arise over the correct spelling of the name of the village as some sign-posts show DruMMelzier, but here the more common version has been used.

[illegible]

(Ja Tzo Tzo San rock ash)

Moravia

ORIGIN: A Ja Tzo Saritsa is a Moravian couple dance that takes its name from the first words of the song that is sung. The dance is described in "Folk Dances, Art Edition: Vol. I, Part II", USSR State Edition, Moscow, 1954.

MUSIC: Folk Art, FALP-I, side 2, band 2. A Ja Tzo Saritsa 2/4 & 3/4 time.

FORMATION: Lines of 5 or 6 cpls, ptrs facing, M back to music. M join hands in line, W same. Free hands of end M just behind hip, palms out. End W hands on hips, fingers fwd. Lines about 6 ft apart.

STEPS: Couple Turn: Take modified shoulder waist pos (W L and M R hands joined, palm to palm, and held on W L hip. W R hand on M L shoulder. M L hand on W R forearm). Step fwd on R and bend knee slightly (ct 1). Bring L ft to R heel, taking wt on ball of L (ct &). Repeat action for cts 2, &. Usually takes 1 meas to make 1 full turn CW.

MEASURES	PATTERN
3/4 time	No introduction.
	I. PASSIVE PATTERN (Both Lines)
1	Turning to face R, walk R, L, R. (All walking steps in Passive Pattern take 1 ct).
2	Making ½ turn to L, walk L, R, L.
3	Making ¼ turn R to face ptr, walk fwd R, L, R. On last step on R, bend knee.
4	Walk bkwd to place, L, R, L.
5-12	Repeat action of meas 1-4 (Fig 1) twice (3 in all).
	II. WOMAN'S ACTIVE PATTERN (Vocal)
1	Woman: Walking diag fwd R twd M line, step R (ct 1), L(ct 2), R(ct 3), stamp L next to R (no wt)(ct &). As L is brought fwd to be stepped on (ct 2), bend R knee a little. Hands on hips, fingers fwd.
2	Walking diag fwd L twd M line, repeat action of meas 1 (Fig II) but start with L.
3	Moving slightly fwd twd M line, step R(ct 1), L(ct &), R(ct 2). Stamp L next to R(no wt) (ct 3). As L is stamped, strike bottom of R fist against top of L fist as if to say, "I wave my way".
4	Make ½ turn to R, stepping L, R, L (cts 1, &, 2). Hands are returned to hips and W back is to M. No action rest of meas.
5-8	Starting with back to M, repeat action of meas 1-4 (Fig II). W will move away from M line. After ½ turn R on meas 8, W will again face M.

MEASURES	PATTERN
9-12	Repeat action of meas 1-4(Fig II). W end with back to M. Man: During 12 meas of W Active Pattern, continue Passive Pattern (Fig I), dancing it 3 more times.
	III. MAN'S ACTIVE PATTERN
1	Man: With hands just behind hips, walk diag fwd R twd W line, stepping R(ct 1), L(ct 2), R(ct 3). Slap outside of L heel with L hand(ct &). On the slap the L ft is brought up behind to knee level.
2	Walking diag fwd L twd W line, repeat action of meas 1 (Fig III) but start with L. Slap R heel with R.
3	Moving slightly fwd twd W line, step R(ct 1). Close L to R, bending knees in preparation for a jump(ct 2). Jump into air, spreading legs apart sdwd(ct &). Land ft together (ct 3).
4	Make ½ turn R, stepping L, R, L(cts 1, &, 2). On each step clap back of R hand against palm of L as if to say, "Why must that be so?". Hands are returned to pos and M back is to W. No action for rest of meas.
5-8	Starting with back to W, repeat action of meas 1-4 (Fig III). M will move away from W line. After ½ turn R on meas 8, M will again face W.
9-12	Repeat action of meas 1-4 (Fig III). M ends with back to W. Woman: On meas 1-2, walk 6 steps (starting R with back to M) to beginning pos. Hands are on hips. On meas 3-4 turn R to face M line and join hands. On meas 5-12 dance Passive Pattern (Fig I meas 1-4) two times.
	IV. WOMAN'S ACTIVE PATTERN (Vocal)
1-12	Woman: Repeat action of Fig II. Man: On meas 1-2 walk 6 steps (starting R with back to W) to beginning pos. Hands just behind hips. On meas 3-4 turn R to face W line and rejoin hands. On meas 5-12 dance Passive Pattern (Fig I meas 1-4) two times.
	V. MAN'S ACTIVE PATTERN
1-10	M and W repeat action of Fig III meas 1-10 as given for each.
11-12	M make R turn and walk (2 steps to a ct) to ptr. Join hands with ptr. Cpls at both ends of line curve around so as to form a double circle, ptrs facing, M back to ctr. All cpls adjust a little to help form circle.
2/4 time	VI. COUPLE TURN AND PROGRESS
1-2	Take modified shoulder waist pos as described and make 2 CW turns with ptr.
3	Using joined hands (M R, W L) for Lead, M turn W ½ turn R. Both step R, L, R(cts 1, &, 2). Hold ct &. Do not drop joined hands. Ptrs end side by side, W to R of M. Free hands on hips or at sides.
4	Both stepping L, R, L (cts 1, &, 2) M turn W one full turn L to again end side by side, W to R of M. Joined hands now encircle W waist. Hold ct &. Do not catch W R arm at her side.

A Ja Tzo Saritsa

MEASURES	PATTERN
5	Repeat action of meas 3 (Fig VI) but W makes one full turn R. During meas 3-5 M dances almost in place.
6	Both stepping L, R, L (cts 1, &, 2) M moves to W on his L. W moves to M on her R (M moves up one place (CCW) in circle).
7-42	Repeat action of meas 1-6 (Fig VI) six more times (7 in all). On meas 42 do not progress to new ptr. Instead repeat action of meas 4 (Fig VI).

Presented by Anatol Joukowsky at the 1959 Santa Barbara Folk Dance Conf erence

Presented by: Dick Oakes

CARDAS Z KOSICKYCH HAMROV
(Czardas from Ko zick ki Ham rehv)
SLOVAKIAN

SOURCE: The Slovakians have borrowed the Hungarian Czardas and given it flavor of their own. This particular Czardas has been danced by the Slovak State Company. It is described in their publication "Sluk" which was published in Paris.

RECORD: Volkstanz V-7801A No introduction

FORMATION: Double circle, M on inside, facing LOD (CCW). M R arm around W, holding W R hand at her waist. M L hand on hip. W L on M R shldr.

STEPS: Czardas: Step to R with R (ct 1). Close L to R, bending knees (ct 2). Step to R with R (ct 3). Close L to R, wt still on R (ct 4). Next step would start to L with L.

Close ft together: This usually results in a heel click if the shoes and the mood of the dancer permit it. The men particularly like to click their heels. Description is same for M and W unless otherwise noted.

Music is in 4/4 time. No introduction.

Measures FIGURE I

1 Step diag fwd R with R (ct 1). Close L to R, bending kees (ct 2) Repeat for cts 3-4.

2 Walk in LOD 4 steps starting R.

3-4 Repeat action of meas 1-2.

5-6 Czardas step to R and L.

7 Step to R with R (ct 1). Close L to R, bending knees (no wt) (ct 2). Step to L with L (ct 3). Close R to L, bending knees (no wt) (ct 4).

8 M: Step to R with R (ct 1). Close L to R (ct 2). Step R in place (ct 3). Hold ct 4.

W: With 3 steps (R L R) turn out to R, go behind M and end on L side of him. Close L to R (no wt) (ct 4). M puts L arm around W, holding WL hand at her waist. M R hand on hip. W R on M L shoulder.

9-11 Beginning L instead of R, repeat action of meas 5-7.

12 M: With 2 steps (L R) make ½ turn R to face RLOD. Close ft together (ct 3). Hold ct 4. Release W hands.

W: With 3 steps (L R L) turn out to L and end facing M. Close R to L (no wt) (ct 4). Cpls are in single circle, M facing RLOD, W LOD. Hands on hips.

Measures	FIGURE II (Vocal)
1	Csardas to R.
2	Bokazo: With little hop on R, cross L in front of R (ct 1). Touch L out to L side (ct 2). Close ft together (ct 3). Hold ct 4.
3-4	Repeat action of meas 1-2 to L. Bokazo done with hop on L and crossing R.
5	Join R hands, shoulder level (elbow also shldr level). L still on hips. Step R, taking a $\frac{1}{4}$ turn to L so M R side is to RLOD and W R side is to LOD (ct 1). Close L to R (ct 2). Step to R with R (ct 3). Touch L behind R, bending knees (ct 4). After $\frac{1}{4}$ turn on ct 1, M has back to ctr of circle, W faces ctr. Ptnrs are facing.
6	Release R hands. Make $\frac{1}{2}$ turn R on 2 steps thusly: Step bwd on L twd original pos (ct 1). Step R, completing $\frac{1}{2}$ turn R (ct 2). Close ft together and place L hand on ptnr L forearm, R hand on hip (ct 3). Hold ct 4. Note: Original pos refers to place where dancer stood at end of meas 4.
7	Change places on meas 7-8. Moving fwd to ptnrs place, step R (ct 1). Close R to L, bending knees (ct 2). Step fwd L (ct 3). Close R to L, bending knees (ct 4).
8	Walk L R (cts 1-2) into ptnrs place. Close ft together (ct 3). Hold ct 4. End single circle, W facing ctr, M back to ctr. R hands on hips. L on ptnrs L forearm.
9	Step to L on L (ct 1). Close R to L (ct 2). Step to L on L (ct 3). Touch R behind L, with bend of knees (ct 4). Elbows bend to enable ptnrs to face each other after ct 1. This pattern is similar to meas 5.
10	Release L hands. Make $\frac{1}{2}$ turn L on steps thusly: Step bwd on R twd original pos (ct 1). Step L, completing $\frac{1}{2}$ turn L (ct 2). Close ft together and place R hand on ptnrs R forearm, L hand on hip (ct 3). Hold ct 4. Cpls now in single circle, M facing ctr, W with back to ctr. Note: Original pos refers to place where dancer stood at end of meas 8.
11-12	Changing places, repeat action of meas 7-8 but starting with R. End single circle, ptnrs facing, M looking RLOD. Hands on hips.

Measures

13-24 Repeat action of meas 1-12. On meas 24, W makes ½ turn R to face RLOD. Cpls in single circle facing RLOD, M behind W. W hands on hips, M hands on W shoulders.

FIGURE III

1 Step fwd R (ct 1). Hop R (ct 2). L ft is crossed behind R about mid-calf on hop. Step fwd L (ct 3). Hop L (ct 4). R foot crosses behind L leg.

2 4 light runs in RLOD (R L R L).

3-4 Repeat action of meas 1-2.

5 Step to R side with R (ct 1). Close L to R, bending knees (ct 2). Step to R with R (ct 3). Touch L behind R, bending knees (ct 4).

6 M: Step L R (cts 1-2). Close ft together (ct 3). Hold ct 4. M starts W into her turn and then removes hands from her shldrs.

W: Make 1 turn R in front of M. Step L R (cts 1-2). Close ft together (ct 3). Hold ct 4. M puts hands back on W shldrs. at end of turn.

7-8 Repeat action of meas 5-6 but moving to L with L. W turns L.

9-10 Repeat action of meas 5-6 exactly except that W makes only ½ turn and ends facing ptnr. Both place hands on ptnrs shldrs.

11 Step to M L with L (W R) (ct 1). M close R to L (no wt), bending knees (ct 2). W close L to R. Repeat to M R (W L) (cts 3-4).

12 M shifts hands to W waist. Prepare to lift W (ct 1). Lift W (ct 2). Put W down (cts 3-4). End hands on hips, single circle, ptnrs facing (M facing RLOD).

FIGURE IV (Vocal)

1-5 Repeat action of Fig II meas 1-5.

6 M turns W to L 1½ times under joined R hands. Both step L R L (cts 1-2-3). Hold ct 4. M dances in place. W ends at M R side. M holds W R hand at her waist with his R hand. L hands on hips. Cpls facing RLOD.

7 Czardas step to L.

8 Click heels 3 times. Hold ct 4.

Measures

9 Step to L with L (ct 1). Close R to L, bending knees (ct 2). Step L with L (ct 3). Touch R behind L, bending knees (ct 4).

10 With joined R hands M turns W to R. W make 1 turn. Both step R L (cts 1-2). Close ft together (ct 3). Hold ct 4. W stops at M R but a little behind M. Hold joined R hands at shldr height with M R arm outstretched in front of W. W R arm bent, elbow shldr height. W L on M R shldr. M L on hip.

11 Moving RLOD, step R (ct 1). Close L to R, bending knees (ct 2). Repeat (cts 3-4).

12 M makes ½ turn R to face W. W dances in place. Both step R L (cts 1-2). Close ft together (ct 3). Hold ct 4. End single circle, M facing LOD. W facing M. Hands on hips.

13-23 Repeat action of meas 1-11 exactly. After meas 17 ptnrs will be facing LOD. In meas 22 movement is LOD.

24 Repeat meas 12 exactly but W also make ½ turn R to end with back to M. Cpls in single circle facing RLOD. M hands on W shldrs, W hands on hips.

FIGURES III (repeated)

1-12 Repeat action of Fig III. Dance ends with M lifting W.

Presented by Anatol Joukowsky
Notes by Ruth Ruling

Presented by Rivka Sturman

HASHUAL
(The Fox)
(Israel)

SOURCE: Dance: Rivka Sturman; Music: Emanuel Zamir; Lyrics: A. Weiner

MUSIC: Record: NM 529 Hed-Arzi

FORMATION: Single circle, without ptrs; facing CCW, hands joined and down. (When done as a cpl dance, single circle of cpls, W on ptr's R).

MUSIC: (Mixed)			PATTERN
MEAS	METER	CTS	
			PART I: Music A
1	4/4	1-4	Beginning with the R ft, take 4 bouncy walking steps, R.L.R.L. Clap hands 3 times on cts 3 & 4.
2	3/4	5-7	Con't with 3 more bouncy walking steps. R,L,R.
3	2/4		Four Ct Grapevine, as follows:
		8	Step on L ft, crossing in front of R ft
		9	Step on R ft to the R.
4	3/4	10	Step on L ft, crossing behind the R ft.
		11	Step on R ft, to the R, lowering hands gradually
		12	Step L ft crossing in front of R.
5	3/4	13	Close R ft to L.
		14	Turning to face ctr directly, step to L with L ft.
		15	Brush R ft across L ft, and turn to face R (CCW).
6-10		16-19	Repeat PART I, cts 1-14. Do not repeat action of ct 15 (the brush step), as Meas 10 has only 2 cts (2/4 meter).
			PART II: Music B 2/4 meter
1-4		1-8	(Turn to face ctr). Take 4 two-steps fwd, knees bent slightly, starting on the R ft, body bent fwd slightly. Swing R sho and R hand fwd, when the R ft begins the two-step; while swinging L hand and sho back. Snap fingers of both hands lightly. Reverse this when the L ft begins the two-step.
5-8		9-16	Stamp R ft fwd, knees bent and body bent. Clap own hands near R knee, on ct 9. Then straighten up, and take 7 walking steps moving back out of the circle, starting with the L ft. Gradually raise hands over own head in an arc, and then lower hands to sides.
9-16		17-32	Repeat Meas 1-8 of PART II. Then begin dance from the beginning.
			If done as a cpl dances, the action of PART I, Meas 1-10 is identical Description of the action for PART II, is as follows:
			PART II: (Couple Dance Pattern)
1-4		1-8	Face ptr. Same action as Meas 1-4, PART II, of the circle dance pattern, taking 4 two-steps circling CCW around ptrs once, returning to orig pos, glancing playfully at ptrs when circling
5-8		9-16	Repeat pattern of Meas 5-8, PART II, of the circle dance, but do-si-do around ptr CCW, con't the playful glancing. Return to orig. pos.
9-16		17-32	Repeat Meas 1-8 of PART II, couple dance. Finish facing CCW in a single circle, hands joined.
			Repeat dance from the beginning.

SHIBOLEY PAS (Golden Wheat)
(Israel)

This gay dance with its unusual rhythm was choreographed by Rivka Sturman. It gives joyful expression for the rich harvest in the field. The music was written by Jacob Sagi and the lyrics are by A. Kuper.

MUSIC: Record: Israel Dance, Hed Arzi MN 529
Mixed meter: 4/4, 3/4, 2/4

FORMATION: Circle, no ptrs. Face ctr, hands joined down

	Meas	Cts	Pattern
			INTRODUCTION and INTERLUDE
2/4	5	1 - 20	Step-bend 10 times; begin R and shift wt easily onto L.
			PART I
			Begin R and move LOD
4/4	1	1 - 4	2 step-hops fwd (R, L).
4/4	2	5 - 8	Step fwd R, bending both knees and leaving ball of L ft on floor. Body bends bkwd slightly from waist)ct 1); shift wt back onto L (ct 2); step back onto R bending body slightly fwd (ct 3); step L in place (ct 4).
4/4	3	9 -12	Repeat action of meas 1 (cts 1 - 4), Part I.
2/4	4	13 -14	Scissor step, kicking legs up in back (R,L); body leaning slightly fwd.
4/4	5-7	15 -26	Repeat action of meas 1 - 3, (cts 1 - 12).
2/4	8	27 -28	Take 2 steps in place (R,L) turning to face ctr.
			PART II
			Begin R and move twd ctr.
4/4	1-2	1 - 8	3 step-hops fwd twd ctr. On (ct 6) do a high jump into the air, releasing hands and throwing them high; land on both feet with L ft across R (both knees bent) (ct 7); pause (ct 8).
4/4	3	9	Straightening body, face LOD, and move out of the ctr (right shoulder leading) with a light leap onto R (reach out on leap).
		10	Cross L in front of R, stepping down with an easy bend of L knee.
		11 -12	Repeat action of cts 9 - 10, Part II.
3/4	4	13 -14	Again repeat action of cts 9-10, Part II, and
		15	Hop on L, turning CCW to face ctr of circle. Rejoin hands.
4/4	5-7	16 -27	Repeat action of meas 1-3 (cts 1 - 12), Part II
2/4	8	28 -29	Dance 2 steps in place (R,L), rejoining hands.
			Repeat action of Part I and II, 2 times.
			INTERLUDE (same as Introduction)
2/4	5	1 -20	Step-bend 10 times, moving fwd in LOD. Clap

hands (chest height) on every bend.

PART I and PART II
Repeat action of Part I and II, 2 times

Note: The dance is repeated in the following manner according to record MN 529, Hed Arzi:

1) INTRODUCTION

2) PART I and II - 2 times (vocal)
1 time(instrumental)

3) INTERLUDE

4) PART I and II - 2 times (vocal)

Presented by Rivka Sturman

CHISMAS DEL DIA

August 11, 1968 SANTA BARBARA FOLK DANCE CONFERENCE Vol. XIII, No. 1

WELCOME ...

to the 13th Annual Santa Barbara Folk Dance Conference. We sincerely hope that you will have an enjoyable, worthwhile dance vacation. If you have questions, problems, or comments, get in touch with one of the Santa Barbara Folk Dance Committee wearing "Ask Me" badges.

ORIENTATION MEETING ...

The Orientation Meeting for all participants and staff members will be held Sunday, August 11, at 6:45 p.m. in South Hall Auditorium. The participants will meet the staff, and hear plans for the week's classes, evening programs, requirements for credit, etc.

MEAL HOURS ... (At de la Guerra Commons)

Breakfast:	7:30-8:00 a.m.
Lunch:	12:30-1:00 p.m.
Dinner:	5:30-6:00 p.m.

No bare feet, bathing suits, shorts in Dining Room. Also, please no bathing suits, shorts, or capris on the dance floor.

SUNDAY, AUGUST 11th SCHEDULE ...

1:00 p.m. on	Registration
3:00 - 5:00 p.m.	Reception in Santa Rosa Lounge
5:30 p.m.	Dinner - de la Guerra Commons
6:45 p.m.	Orientation Meeting - South Hall
8:00 p.m.	Dance Program - Big Gymnasium

BADGES ...

Please wear your badges at all times.

BULLETIN BOARDS ...

Please check the bulletin boards in Santa Rosa Hall, the Dining Hall and Gymnasium for announcements, changes in class schedules, messages, etc.

MAIL ...

The mail is delivered once a day, in the later morning. Check your box for mail, messages, etc.

RECORD DEALERS ...

Two record shops are on campus for your convenience, in Santa Rosa. Check the bulletin board for hours.

LOST AND FOUND ...

Turn in stray articles at the desk, Santa Rosa Hall.

SWIMMING ...

The Campus Pool will be open from 12 m. to 6 p.m., daily, including weekends.

PHOTOGRAPHER ...

On Tuesday, August 13, at 3:00 p.m., a photographer will be on campus to take pictures of the folk dancers and staff attending the Conference. Please, everyone be there for pictures, and on time. Wear costumes if you have them. Bring your camera and take your own pictures of friends and the costumes. Pictures will be taken near Santa Rosa Hall, and proofs will be available by Wednesday, in case you would like to order prints.

SUGGESTION BOX ...

A suggestion box is installed on the bulletin board for your suggestions, comments and/or complaints. We are inviting your comments, etc.

PARKING ...WARNING...

Please display your parking slip in lower left hand windshield and park your car in designated parking lots, otherwise you'll get a ticket from the Campus Police. Also, make all stop signs and obey all traffic rules. Please get your parking permit from the desk attendant. The fee is $1.25 for the week.

DAILY SCHEDULE ...(Monday through Saturday)

7:30 - 8:00 a.m.	Breakfast
8:15 - 9:25 a.m.	First Period
9:35 - 10:45 a.m.	Second Period
10:45 - 11:05 a.m.	Coffee Break (Santa Rosa Patio)
11:05 - 12:15 p.m.	Third Period
12:30 - 1:00 p.m.	Lunch
1:00 - 1:45 p.m.	Free
1:45 - 2:55 p.m.	Fourth Period
3:05 - 4:15 p.m.	Fifth Period
4:15 - 5:30 p.m.	Leisuretime
5:30-6:00 p.m.	Dinner
7:00 - 8:00 p.m.	Folklore
8:15 - 10:00 p.m.	Evening Program (Big Gym)
10:00 - 10:20 p.m.	Coffee Break (Santa Rosa Hall)
10:30 p.m.	Afterparty (Santa Rosa Hall)

SUNDAY SCHEDULE ... August 18, 1968

8:15 - 8:45 a.m. Breakfast

SPECIAL EVENTS ...

Saturday ... August 17, INTERNATIONAL MEAL - 5:30 p.m.
de la Guerra Commons

"HASTA LA VISTA" FESTIVAL - 8:00 p.m.
Large Gym

INTRODUCING THE SANTA BARBARA FOLK DANCE CONFERENCE COMMITTEE ...

Valerie Staigh (Chairman)	Herb Hueg	Avis Tarvin
Perle Bleadon	Millie Hueg	Donna Tripp
Bob Bowley	Isabelle Persh	Doug Tripp
Elsie Dunin	Maude Sykes	Al Vincent
Ed Feldman	Lisl Reisch	Ed Wilson
Alice Hausarman	Maria Reisch	Marion Wilson

INTRODUCING THE UNIVERSITY OF CALIFORNIA ...

Miss Elizabeth Anderson-Department of Arts, Humanities & Social Sciences, UCLA
Dr. George H. Daigneault-Director, University Extension, University of California, Santa Barbara
Dr. Alma Hawkins - Chairman of Dance Department, UCLA
Mrs. Elsie Dunin-Lecturer in Dance, UCLA

INTRODUCING THE STAFF ...

G E N E C I E J K A

Eugene Ciejka was born inJersey City, N.J. He has been dancing with various Polish groups since he was five years old. In the 1950's he studied ballet, character and folk dance techniques under Frances Wesolowaska, Jan Matuscz, Lazowski, and Jan Cieplinski. He has danced as a part of the Polish American Folk Dance Group of New York, with the New York City Ballet Company in such productions as Merry Widow and Halka. He, and his partner in New York, competed and won bronze medals in the Harvest Moon Ball competitions in 1958 and 1959. Upon moving to California he began teaching children for the Polish National Alliance while studying modern dancing under Angiola Sartorio of Carona Del Mar.

At present he is attending school, evenings, with the intention of putting his talents and training to use as an instructor for children in special education classes. He also directs a group of Orange County dancers (Polskie Iskry) who demonstrate various Polish Dances.

Still attending school - California State College at Fullerton. Gene expects to go to Poland in 1969.

E L S I E D U N I N

Elsie learned her first kolo from her mother, and first csardas from her father; however, she didn't start folk dancing until her first semester at UCLA. Since then she has been active in various folk dance groups in Los Angeles, and was involved in many modern dance and folk dance performances during her UCLA student years.

She has taught at numerous institutes and folk dance clubs on the West Coast. She has taught and directed exhibition dances to Ansemble Morovac, Gandy Dancers, Sokoli, Westwind and Betyarok. Elsie directed or coordinated the first four International Folk Festival Programs (co-sponsored by the UCLA Committee on Fine Arts Production and International Student Center) held at UCLA Royce Hall Auditorium. For two years she had her own folk dance music radio program every other week on KPFK-FM in Los Angeles. In 1963, she co-produced an LP record, "Macedonian Songs and Dances" by Orce Nikiov Ensemble from Skopje, Yugoslavia. In 1966 Elsie directed the Teacher Training Workshop, co-sponsored by California State College at Los Angeles and Folk Dance Federation - South.

In 1957 Elsie completed a BA in Theater Arts and 1966 a MA in Dance Ethnology, both from UCLA. Presently, she is with the UCLA dance faculty teaching classes on Ethnic Dance.

Elsie has made two trips to Yugoslavia. In 1957 she collected information on dance and related material and, also, performed with "Tanec" (one of the three national folk companies, which toured the United States in 1956). Last year, with a United States Office of Education grant she spent eight months on a gypsy dance research project in the Balkans.

V I N C E N T E V A N C H U K

Vince Evanchuk, choreographer and expert in Ukrainian style and folklore, was born in the Ukrainian section of Winnipeg, Canada. At the age of three he started learning Ukrainian dances from his father, who had the largest dance studio in Winnipeg. While still in Canada he studied under Vasel Avramenko.

In 1948 his family came to the United States. Soon afterward he studied ballet with Eugene Loring and Belcher de Rey. In 1954 Vince joined the Gandy Dancers. Vince has been busy in recent years, dancing with different groups, instructing, directing and choreographing. He has been in much demand for teaching at Institutes and summer camps. He is at Santa Barbara Conference for the fourth time.

In the summer of 1963 he made a trip to Europe and visited Poland, the Ukraine, Adjurbaijan, Georgia and Moldavia where he collected many more dances and taught American material.

Vince is currently involved on Mariner 69 Project at Jet Propulsion Lab. He expects to receive his Masters degree in Systems Engineering in October 1968.

E D K R E M E R S

Ed, in his 13th year at Santa Barbara, has been a profeesional Folk, Square and Round Dance teacher and caller for the last 26 years in the San Francisco area. In addition to general folk and round dance teaching and square dance calling, he has conducted numerous institutes and clinics. He has been active in folk dance work in the Folk Dance Federation, North, and has the distinction of having been the second president of the Folk Dance Federation of California, in the early days before it was divided into the "North" and "South".

Ed is probably best known as the operator, with John Filcich, of the Festival Folkshop, located at 161 Turk Street in San Francisco, 94102 - a folk and square dance supply center.

Ed is moving a large part of his supplies to Santa Barbara for this week and is setting up shop. Drop in and browse around and have a chat with him.

S O N N Y N E W M A N

Sonny Newman, dance teacher from New York City, Los Angeles, Boulder, Colorado and lately, Seattle Washington, has been teaching folk dancing since 1953 as an amateur and since 1958 as a professional. He has danced professionally with different groups in New York and on tour. He has toured the country as a teacher several times, and as Director of the Folk Dance Center of New York City, one of the only schools, museums, and libraries in the country with a full time, year around curriculum. He is returning for a second time to the Santa Barbara Conference with interesting Turkish dances.

D I C K O A K E S

Dick Oakes born in Harrisonburg, Virginia, started folk dancing in 1958 in San Diego while in the Navy.

He is a member of numerous Folk Dance groups, held offices in these various groups, and has been Director of Publicity and Director of Extension of the Folk Dance Federation of California, South. Also, he has been the staff artist of Viltis Folklore Magazine, past editor of Folkdance Scene, and member of several exhibition groups - Gandy Dancers, G.T.V. D'Oberlandlers and Betyarok. He has taught at several Southland Folk Dance Institutes and groups, and at Zorba's the Greek Coffeehouse.

M A R I A R E I S C H

Maria is currently a graduate student of dance at UCLA - teaching during the 1968 summer session at UCLA.

She learned her Mexican dances from Emilio Pulido at UCLA, and she was his partner during the 1967 Folk Dance Conference.

She has performed Mexican, Scottish and Yugoslavian dances. She has taught in the various folk dance groups in the Los Angeles area, including a Federation beginners class in Culver City.

J O H N S K O W

John Skow, well known West Coast Balkan Dance teacher and dancer, brings to the folk dance profession a wide and varied experience; from first beginning in the early forties while attending school, performing in the top exhibition groups in San Francisco, forming his own performing group which is still active after 11 years, touring and teaching since 1958, to the present time operating a folk dance studio and supplying records throughout the world. This is John's second year at Santa Barbara. Visit John's Record Shop at Santa Barbara.

C. S T E W A R T S M I T H

Stewart Smith was born in Dundee, Scotland, and won his first medal at the age of four. He has been dancing ever since.

He came to the United States fourteen years ago. He first went to Boulder, Colorado. One year later he moved to San Francisco, California. He now teaches at the San Francisco School of Scottish Dancing Studio located at 340 Presidio Avenue.

Stewart holds teaching certificates from the Royal Scottish Country Dance Society and the British Association of Teacher of Dancing, Highland Branch. He has done choreography for Brigadoon, for the San Francisco Opera Ring. He has had the honor of dancing before the Queen, and has appeared on T.V. programs, both in the United States and the British Isles. He is best known as a judge of Highland Dancing throughout the United States and Canada.

He is much in demand for teaching at Folk Dance institutes and camps even traveling to Los Angeles to instruct the Los Angeles Scottish Country Dancers.

Stewart is the only qualified Highland Dancing Examiner in the U.S. and this Spring conducted a 10,000 mile tour of the United States and Canada holding teachers exams and graded tests for children. He also had the honour of judging the World Highland Dancing Championships in Scotland in 1966.

R I V K A S T U R M A N

Rivka Sturman,a renouned pioneer in the Israeli folk dance movement, is visiting the United States during the summer and fall of 1968. She has created more than 30 dances which reflect the rich heritage and modern temperament of the Israeli way of life. Her dances are not only among the most beloved in her country, but enjoyed throughout the world. Among her choreographies are: Dodi Li, Kol Dodi, Erev Ba, Ahavat Hadassah, Ve David, Hineh Ma Tov, Kuma Echa, etc. etc.

SCHOLARSHIP WINNERS FOR 1968

There are three types of scholarships awarded each year -- Folk Dance Federation, Group and the Elizabeth Saunders' Memorial Scholarships which are awarded by the Santa Barbara Folk Dance Conference Committee.

FEDERATION SCHOLARSHIP WINNERS:

Cindy Brown	Pomona
Lewis Smith	Santa Barbara
Ray and Thelma Garcia	San Diego

GROUP SCHOLARSHIP WINNERS:

Will be announced later

ELIZABETH SANDERS SCHOLARSHIP WINNERS:

Dorothy Cockburn (Singleton)	Long Beach
Karen & William Faust	University of Arizona
Andy Pearlman	Inter-Teens of Tarzana
Al Ogden	Garden Grove
Lynn Williams	Los Angeles

THE ELIZABETH SANDERS' 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 Fundraising Party in February. Thirty-three scholarships have been awarded to date.

Elizabeth Sanders was one of the two originators of the Santa Barbara Folk Dance Conference. She died in December 1959 after a short illness. Her memory is being perpetuated by these fine scholarships offered each year by the Committee. The other originator, Frank Cole, passed away in 1962.

Elizabeth Sanders, a folk dance leader in Santa Barbara by choice, and a teacher of Spanish in Santa Barbara High School from 1946 by profession, was born in Wallington, New Jersey. She began her teaching career in Orlando, Florida; then taught 18 years in New Jersey Schools before moving to Santa Barbara, California.

She was well known in the Folk Dance movement, not only in the Santa Barbara area, but throughout the State. She belonged to the Santa Barbara Folk Dance club, taught classes in folk dance, and organized and instructed a folk dance club at the Santa Barbara High School. She was active in many Folk Dance Federation activities.

She belonged to the Delta Kappa Gamma, an honorary sorority for outstanding women teachers, the City Teachers' Club, California Teachers Association and the National Education Association.

* * * * * * * * * * * * * * * * * *

REMEMBER ... if you have any questions or problems, check with the Committee wearing "Ask Me' Badges.

----HAPPY DANCING----

Valerie Staigh, Chairman
Santa Barbara Folk Dance Committee

THIRTEENTH ANNUAL FOLK DANCE CONFERENCE
August 11-18, 1968
University of California Extension, Santa Barbara

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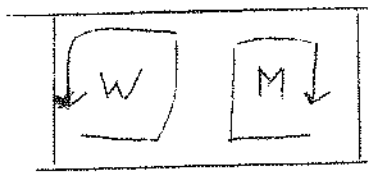
1960 SANTA BARBARA FOLK DANCE CONFERENCE

ERRATA

page 6 — VELAKHODNA HAILKA
FIG III DOUBLE CHAIN — Line one, W run to ctr of circle passing L shoulders.

FIG IV THREAD THE NEEDLE — Third line from bottom of page, Read as "As the M line is free weaving and - - - -

Page 7 — FIG V DOUBLE CIRCLES — Floor pattern diagram is:



Downstage

FIG VI THREE FORWARD BOWS — Bow with head only. Delete in third line from last, "as you bow from waist"

Page 13 — PRIGLAZENIE — Delete "Ukrainian" Insert N. Ocetian
BASIC STEP — Delete Meas 2" Counts are 4,5,6

Page 17 — DIAGRAMS — ▽ stands for M ⌣ stands for W

Pafe 19 — SARAJEVKA
Meas 4 Read as "Hop or lift on R---"
Meas 8 Read as "Hop or lift on L--"

Page 20 — TRUSA
FIG II Jumps are flat-footed on cts 4,5, and 6

Page 21 — LIČKO KOLO
Line 10 Read as "Leader: STOJ! HOČEMO LI LIČKO KOLO?
Line 13 Read as "Dancers: DA, HOČEMO! (Dah, ho-cheh-moh!)

Page 22 — STOJ MEVALJA Read as "STOJ ! NEVALJA"

Third line from bottom Read as "step out of circle"

Page 34 — WETROJNIK
Under "Formation" Read as " 1 cpl, 4 cpls needed for set or 2 W and 1 M----etc"
STEP: Last of Meas 1 . Read as about 4 in from floor (ct 3)
Meas 3 Read as Repeat Meas 1
FIG I STEP-LIFTS Meas 9-16. Add at end of sentence"Cpls 3 & 4 reverse FIG II.

Page 35 — Meas 9-15 Read as " Repeat FIG II, Meas 1-8------"

Page 36 — RAZ DWA
Formation: Add Inside hands holding, all face LOD (CCW)
Delete , Ballroom dance pos.

1968 SANTA BARBARA FOLK DANCE CONFERENCE

Errata.- cont.

Page 36 RAZ DWA Add: INTRODUCTION 8 meas

FIG I Meas 2. Add "Free hand on hip, with loose fist

FIG II POLKA STEP -Add " BALLROOM DANCE POSITION"
FIG III PIVOT STEP- Add " BALLROOM DANCE POSITIO N"

Page 37 OSMA RANO
Add : NO INTRODUCTION
Last line on page, ad (32 meas)

Page 38 WRONA GAPA
BASIC STEPS: POINTS, Read as "Point R diag fwd and to R, etc"

Add: INTRODUCTION 16 meas
FIG I Add" Meas 3-4"
FIG II- Meas 2 Read as " Kick R ft fwd and R, allowing knee to bend. Kick R bwd and to L"
FIG III- Last line on page Add: REPEAT from beginning until end of music.

Page 39 POLKA
MUSIC: Read as Band 2, Side 1
STEP: 4th line, 2nd section Read as"Cpls move LOD. When turning CCW sct.

INTRODUCTION: 8 meas
FIG I Meas 1 Read as" M hops on L while crossing R in front and touching toe to floor on L side of L ft. (ct 1&). M hops on L while kicking R out low in front etc.
Meas 2- Read as" polka step turning R (CW)

Page 40 FIG V POLKA WITH OPEN ARMS
Meas 2- end reads"at the beg of figure"
Meas 9-16 Read as" Repeat Meas 1-8 moving CCW
FIG VI Meas 1-16 Read as" Repeat FIG II, meas 1/16. On last meas raise W R hand, W places L on hip." Deleate "M raises R, Etc--" Add: M puts R hand on hip
FIG VII W TURN UNDER Read as" W turns under M arm turning in place CW etc"
2nd line , same fig. Read as Varsouvienne pos as in Beginning of dance"

Page 51 DALDALAR
FIG BASIC Meas 3 Read as: " Step fwd R (long step)(cts 1,2). Hold on R (ct 3)

Page 56 DODI DODI
Add: SOURCE: Choreographed by Sonny Newman

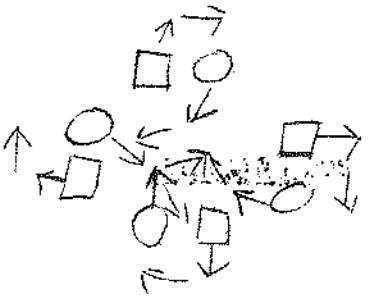
Page 50 1314
Add: NOTE: Schiehallion Reel
All m follow W to their far R throughout the 16 steps that

Page 50 1314 - cont

this part of the dance takes, while all W follow their partners.

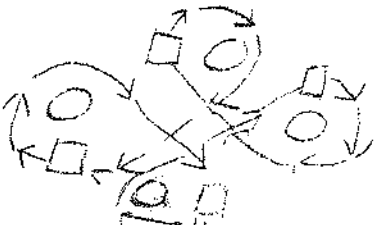
Bars 1-2 All m into the center for one step, then out to their R for one step, finishing in the place that was occupied by the W on their far R (Quarter of the square). Meanwhile W dance one step facing directly out of the square, turn R and dance one step into own partners original place.

Bars 3-4 M repeat Bars 1-2 as for W, while W repeat Bars 1-2 as for M. Repeat all of the above three more times which will bring you back to original places.

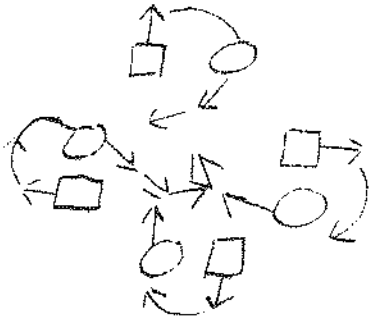


STARTING POS

□ - W
○ - M



WOMEN'S TRACK



MAN'S TRACK

Page 9 HUTSULKA

PRECID as described under STEPS if for the "Haidook Krootj" in FIG IV. Shoulders are turned in opp direction to knees.

Add to steps:
STRAIGHT PRECID: Drop to squat pos, knees apart and arms out for balance- (cts 1-2). Come to errect pos (cts 3-4)

Page 10 4th paragraph: All of the W place their R hand on their own R shoulder. Their L hand is placed on the R hand of the W to L. All lean their heads to own L shoulder.

FIG III. All do "dribooahka z pretoop " in place 16 times slowly bending fwd from waist twd ptr.

In meas 9-12, W does a CW turn with 4 PIDCHOK steps.

Page 11 FIG IV should be written as:

1-4 The 2 ctr cpls repeat meas 13-16 of FIG II
5-8 The next 2 cpls advance to ctr doing "crooked step"
9-12 The W place their hands in the armholes of their jackets

1968 SANTA BARBARA FOLK DANCE CONFERENCE

Errata- cont page 4

page 11 cont

and do "dribooshka z pretoob" in place. The M do "haidook krootj".

13-16 The remaining 2 cpls doing the "crooked step" advance to ctr, the cpls that were in the ctr return to the line.

17-20 This cpl now does "dribooshka z pretoop" in place bending fwd from waist twd ptr. On 20th meas, cpls return to line, except for M on stage L.

21-24 Now follow directions as given under meas 13/16

FIG V, Meas 5-8: M in ctr of circle has arms straight up and fists clenched.
Meas 9-10: M finish facing to R in line
Meas9-16: W do "crooked step"

FIG VII has only 8 meas.

Page 15 PRIGLAZENIE
FIG V has only 16 meas.

page 9	HUTSULKA	MUSIC	AMAN 1002	Vince Evanchuk
page 5	VELAKHODNA HAILKA		NATIONAL 4527-8	Vince Evanchuk
DEBKAT HASHALEM,ZION, HAYA ZE BASSADEK			HED-ARIZ EMN 581	Rivka Sturman

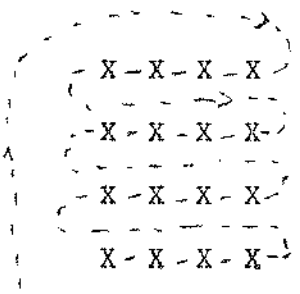
HUTZULSKI ARKON

p 1 STEPS
PRECID WITH MOVEMENT TO THE R, L OR FRONT: Step as taught is:

Meas 1 - Down on both feet, knees together (ct 1), ½ up, R ft up and behind (ct 2). Meas 2 - Leap to R ft, L ft up and slightly fwd (ct 1), feet together (ct 2).

VELAKHODNA HAILKA

p 8 FIG 8 WEAVING THE BOWING LINE Diagram for this fig is:



x represents one dancer
As line moves from R to L dancers drop off.

Downstage