



Holiday Camp

Dance Syllabus

1978

HOLIDAY CAMP 1978

December 26, 1978 - January 1, 1979

Pilgrim Pines
Oak Glen, California

Directors: Diki Shields
 Dick Oakes

DON ALLEN

American Dances

Square Dance Basics

41 Basics from Callerlab's Mainstream Program

Square Dance Calls

12 Calls from Don Allen's repertoire

American Round Dance

Angus Reel Mixer

Mason's Apron

Shindig In the Barn

American Contra Dance

OXO

SQUARE DANCE BASICS

(Selected)

The following selected basic square dance calls are from the listing that is continually being added to by Callerlab (the Nader's Raiders of square dancing). In the "National Square Dance Callerlab Mainstream Basics" list there are four categories: "Basic Program" which includes basics 1-38; "Extended Program" which includes basics 1-54; "Mainstream Program" which includes basics 1-69, and a final separate category "Callerlab Experimentals" -- a group of ten or more calls undergoing testing to see whether they may later be included in the "Mainstream Program."

In a square dance group, Callerlab suggests that all basics be taught in their standard set-up first and then as each program is completed, the variations be taught. To teach all 69 Mainstream Program basics and, in some cases, their multiple variations, will take many weeks in a square dance group. The selected basics listed below, along with their Callerlab numbers, will serve to give folk dancers a rounded base from which to extend their square dance knowledge (possibly by joining a square dance group and taking their classes) or simply to experience square dancing for the fun of it all in a folk dance setting.

Don Allen of BYU, Provo, Utah, has made the following selection especially for Holiday Camp's 1978-79 season.

- | | |
|--|----------------------------|
| 1. Circle Left and Right ✓ | 23. See Saw (Taw) ✓ |
| 2. Forward and Back ✓ | 24. Grand Square ✓ |
| 3. Do Sa Do ✓ | 25. Box the Gnat ✓ |
| 4. Swing ✓ | 26. Square Thru Family |
| 5. Promenade Family ✓ | 27. California Twirl ✓ |
| 6. Allemande Left/Arm Turns ✓ | 28. Dive Thru ✓ |
| 7. Grand Right and Left/Weave ✓ | 29. Cross Trail ✓ |
| 8. Pass Thru ✓ | 32. Allemande Thar ✓ |
| 9. U Turn Back ✓ | 33. Shoot That Star ✓ |
| 10. Split the Couple/Ring ✓
(Around One, Two) | 37. Star Thru ✓ |
| 11. Couples Separate/Divide ✓ | 41. Eight Chain Thru (1-8) |
| 12. Courtesy Turn | 42. Ocean Wave/Balance ✓ |
| 13. Chain Family | 43. Swing Thru Family |
| 15. Right and Left Thru ✓ | 48. Trade Family |
| 16. Star Family (2-8) | 49. Circulate Family |
| 17. Star Promenade ✓ | 52. Zoom |
| 18. Inside Out-Outside In | 53. Wheel and Deal |
| 19. Couples Lead Right/Left | 54. Double Pass Thru |
| 20. Circle to a Line | 55. Centers In/Out |
| 21. Bend the Line | 56. Cast Family |
| | 57. Cloverleaf |

Taught by: Don Allen

SQUARE DANCE CALLS

These are a few selected calls from the repertoire of caller Don Allen of BYU, Provo, Utah.

Circle L
 Circle R Single File
 Men Turn, Do Sa Do Corner
 See Saw Partner
 Men Star R
 Men Star L
 Pick up partner, Star Promenade
 Inside Out/Outside In
 Back Out and Circle L
 Left Allemande

Head Ladies Chain
 Side Ladies Chain
 All Four Ladies Chain
 Circle L
 Left Allemande

Heads Pass Thru
 Separate Around One
 Into the Middle, R and L Thru
 Pass Thru
 Left Allemande

Allemande L like an Allemande Thar
 Go R and L and Form a Star
 Shoot the Star, R and L to Next
 and Star
 Shoot the Star
 R and L Grand

Heads (Sides) Pass Thru
 U Turn Back
 Box the Gnat
 R and L Thru
 Cross Trail Thru
 Left Allemande

(from promenade)
 Heads (Sides) Wheel Around
 R and L Thru
 Cross Trail Thru
 Left Allemande

Heads (Sides) to R
 Circle Four to a Line
 Pass Thru
 Bend the Line
 Pass Thru
 California Twirl
 Square Thru 3/4
 Cross Trail
 Left Allemande

Heads (Sides) Square Thru
 R and L Thru
 Dive Thru
 Pass Thru
 R and L Thru
 Dive Thru
 Pass Thru
 Left Allemande

Heads (Sides) Square Thru
 Do Sa Do to an Ocean Wave
 Swing Thru
 Swing Thru
 R and L Thru
 Left Allemande

Heads (Sides) Star Thru
 Do Sa Do to an Ocean Wave
 Swing Thru
 Swing Thru
 All Circulate
 All Circulate
 Men Trade
 Women Trade
 Change Hands
 Left Allemande

Continued...

SQUARE DANCE CALLS (Cont'd) - Pg. 2

Heads (Sides) to R
Circle Four
Break to a Line
Pass Thru
Wheel and Deal
Cloverleaf
Double Pass Thru
Cloverleaf
Double Pass Thru
First Go L
Next Couple R
R and L Thru
Star Thru
Pass Thru
Left Allemande

Heads (Sides) lead R
Circle Four
Break to a Line
Pass Thru
Wheel and Deal
Double Pass Thru
Zoom
Centers In
Cast Off 3/4
Star Thru
Double Pass Thru
First Go L
Next Go R
R and L Thru
Star Thru
Pass Thru
Left Allemande

Called by: Don Allen

ANGUS REEL MIXER

American Round

This couple mixer was learned from Vyts Beliajus who was taught the dance by Jack Hunter. Mr. Beliajus, who is sometimes referred to as "Mr. Folkdancing," is the editor of Viltis, a folklore magazine.

RECORD: Folkraft 1512 "Eightsome Reel"

FORMATION: Couples in a circle, facing CCW in LOD, lady to R of gent, inside hands joined and held fwd at waist level with the gent's palm upward. Free hands are at sides.

Music 2/4

PATTERN

Meas

INTRODUCTION

1-4 Walk 8 steps in LOD
 5-6 Facing ptr, back up 4 steps
 7 Stamp 3 times
 8 Clap 3 times
 9-12 Do Sa Do ptr
 13-16 Swing new R-hand ptr

Repeat entire dance from beginning, starting with new ptr.

Taught by: Don Allen

MASON'S APRON

American Round

This excellent progressive dance for sets of three was learned from Vyts Beliajus, editor of Viltis folklore magazine, who is sometimes referred to as the "father of folkdancing in America."

RECORD: Folkraft 1512 "Star of Edinburgh"

FORMATION: Circle of trios; the sets of three alternate facing CCW in LOD and CW in RLOD. Inside hands of each set of three are joined and held fwd at waist level, center person's hands with palms upward. Free hands are at sides.

Music 2/4

PATTERN

Meas

INTRODUCTION

- 1-8 Facing sets of three join hands in a ring and circle six to the L once around ending in lines of three
- 9-10 Center M balance R and L with R-hand lady
- 11-12 Same two R elbow turn
- 13-14 Center M balance R and L with L-hand lady
- 15-16 Same two L elbow turn
- 17-20 R-hand star with R-hand lady
- 21-24 L-hand star with L-hand lady
- 25-28 Lines of three fwd and back
- 29-32 Lines pass thru to meet new lines of three

Repeat entire dance from beginning.

Taught by: Don Allen

SHINDIG IN THE BARN

American Round

This is a couple mixer.

RECORD: Wagon Wheel WW-206 (Ftwk noted for M, W dance opp.)

FORMATION: Couples in a circle, facing CCW in LOD, lady to R of gent, inside hands joined and held fwd at waist level with the gent's palm upward. Free hands are at sides.

Music 4/4

PATTERN

Meas

INTRODUCTION

- 1 Walk fwd 4 steps beginning M L, W R
- 2 Walk bwd 4 steps
- 3 Facing ptr, back up 4 steps, clapping hands on last ct
- 4 Walk fwd 4 steps
- 5 Assuming closed ballroom dance pos, step swd L; step R across in back of L; step swd L; touch R beside L
- 6 Step swd R; step L across in back of R; step swd R; touch L beside R
- 7 Dance 2 two-steps making 1 full CW turn
- 8 M raise joined hands and lead W under the arch and fwd to next M with 4 steps

Repeat entire dance from beginning, starting with new ptr.

Taught by: Don Allen

OXO

American Contra

This is a contra for sets of six couples. The title reads 'oh-eks-oh' and refers to the cir-star-cir formation in meas 9-12 as described.

RECORD: Any contra or square dance record.

FORMATION: Longways set of six couples, ptrs facing across set, hands joined in the lines and held fwd at waist. Free hands are at sides.

Music 4/4

PATTERN

Music	INTRODUCTION - As played on selected record, no action.
1-2	Fwd and bow (curtsy), back to place
3-4	Do Sa Do ptr and back to place (pass R shldrs first)
5-6	Fwd and bow (curtsy), back ot place
7-8	See Saw your ptr and back to place (pass L shldrs first)
9-10	First two cpls join hands in a ring ("O"); middle two cpls form R-hand star ("X"); last two cpls join hands in a ring ("O"), and all revolve CW
11-12	Repeat action of meas 9-10 ("OXO") in opp dir (middle two cpls form L-hand star
13-14	First cpl sashay down the set and become new sixth cpl
15-16	All swing ptr

Repeat entire dance from beginning.

Taught by: Don Allen

MARTIN KOENIG

Balkan Dances

Batuta

Dobrudja, Romania

Chukanoto

Thrace, Bulgaria

Čuješ Mala

Serbia, Yugoslavia

~~Dobrolushko Horo~~ ↓

Thrace, Bulgaria

Gaida Avasi

Macedonia, Yugoslavia

Juta ↓

Serbia, Yugoslavia

Pleskavač ↓

Serbia, Yugoslavia

Radikalko

Serbia, Yugoslavia

Srpkinja ↓

Serbia, Yugoslavia

BATUTA

Dobrudja, Romania

This Batuta (bah-TOO-tah) is also known as Hora la Bataie, and is presented by Martin Koenig as danced in the village of Fagaraş de Nou, Dobrudja, Romania.

RECORD: Balkan-Arts 1H (NOTE: SLOW THIS RECORD DOWN)

FORMATION: Lines of mixed M and W with hands joined and held down at sides in "V" pos.

STEPS AND Step; Stamp (without wt);

STYLING: Chukche: This is similar to a low hop; it is a hop in which the ft does not leave the floor.

Music 2/4

PATTERN

Meas INTRODUCTION

I. FIGURE ONE

- 1 Facing CCW, step fwd onto RF (ct 1), stamp fwd LF (ct &), step fwd onto LF (ct 2), stamp fwd RF (ct &),
- 2 Step fwd onto RF (ct 1), step fwd onto LF (ct &), step fwd onto RF (ct 2), stamp fwd LF (ct &),
- 3 Repeat pattern of meas 2, but with opp ftwk (this meas should be danced such that you make a semi-circle traveling CCW and ending up facing CW --it is like travelling up a clock, CCW, from 6 o'clock to 12 o'clock),
- 4 Facing CW, repeat pattern of meas 2,
- 5 Turning to face ctr, step swd to L onto LF (ct 1), step swd to L onto RF, moving it behind LF (ct &), step swd L onto LF (ct 2), pause (ct &),
- 6 "Chukche" in place on LF (ct 1), step heavily in place onto RF (ct &), step heavily in place onto LF (ct 2).

II. FIGURE TWO

- 1-3 Repeat pattern of meas 1-3, Fig I,
- 4 Turning to face ctr, repeat pattern of meas 6, Fig I,
- 5 "Chukche" in place on LF (ct 1), step onto RF directly behind LF (ct &), "Chukche" in place on RF (ct 2), step onto LF directly behind RF (ct &),
- 6 Repeat pattern of meas 6, Fig I.

Repeat entire dance from beginning.

Notes by: Larry Weiner

Taught by: Martin Koenig

CHUKANOTO (ALINEZUL?)

Thrace, Bulgaria

Chukanoto (CHOO-kah-noh-toh) was learned by Martin Koenig in Bulgaria in 1967 where he saw it performed at the Yambol Folk Festival.

RECORD: Balkan-Arts 701 EP

FORMATION: Lines of mixed M and W with joined hands held at shoulder height in "W" pos.

Music 4/4

PATTERN

Meas INTRODUCTION

I. FIGURE ONE

- 1 Facing ctr, step R to R bringing arms down from "W" pos and extending them in front of chest (ct 1), step L crossing behind (or in front of) R continuing to swing extended arms down in front of waist (ct 2), step R to R swinging extended arms back past hips (ct 3), step L crossing behind (or in front of) R swinging extended arms back and upward (ct 4), swing extended arms down and fwd (ct &),
- 2 Step R to R continuing to swing extended arms fwd and up to original "W" pos (ct 1), stamp L next to R without wt pumping arms down in "W" pos (ct 2), stamp L next to R without wt pumping arms down in "W" pos (ct 3), pause (ct 4).
- 3-4 Repeat action of meas 1-2, reversing dir and ftwk.

II. FIGURE TWO

- 1 Step R to R, bringing arms down from "W" pos and extending them in front of chest (ct 1), stamp L next to R without wt continuing to swing extended arms down in front of waist (ct 2), step L to L swinging arms back past hips (ct 3), stamp R next to L swinging extended arms back and upward (ct 4), swing extended arms down and fwd (ct &),
- 2 Step R to R continuing to swing extended arms fwd to original "W" pos (ct 1), stamp L next to R without wt pumping arms down in "W" pos (ct 2), stamp L next to R without wt pumping arms down in "W" pos (ct 3), pause (ct 4).
- 3-4 Repeat action of meas 1-2, reversing dir and ftwk.

ČUJEŠ MALA

Serbia, Yugoslavia

Čuješ Mala (CHOO-yesh MAH-lah), an easy kolo, or circle dance, is also known in Serbia as Cigančica (TSEE-gahn-chee-tsah) and Šušu Mile (SHOO-shoo MEE-leh), and may be done to a variety of tunes. It has been taught in the U.S. by noted Balkan dance authority, Dick Crum.

RECORD: Folk Dancer MH 1008
Folk Dancer MH 1010

FORMATION: Mixed M and W in a cir, facing ctr with hands joined and held low in "V" pos.

STEPS AND Step; Hop;

STYLING: Bounce: Similar to a low hop, it is a lifting and lowering of the heel without losing floor contact with the ball of the ft.

There is a pronounced flexing or plié of the knees throughout the dance.

Music 2/4

PATTERN

Meas

INTRODUCTION

- 1 Facing and moving diag R, step R bending knee (ct 1), hop R (ct 2), step L across in front of R (ct &);
- 2 Facing ctr, step slightly swd R (ct 1), hop or bounce twice on R in place (cts 2,&);
- 3 Reverse action of meas 2 to L with opp ftwk;
- 4 Repeat action of meas 2.

5-8 Reverse action of meas 1-4 with opp ftwk.

Repeat entire dance from beginning.

NOTE: At the whim of each dancer, the free ft may be touched fwd to the floor on cts 2,& of meas 2-4 or 6-8. The native dancer improvises on the steps within the Serbian style.

Notes by: Dick Oakes

Taught by: Martin Koenig

DOBROLUSHKO HORO 6000 (PCAVO)

Thrace, Bulgaria

Dobrolushko Horo (doh-broh-LOOSH-koh hoh-ROH) is an arrangement of steps learned by Martin Koenig from members of the Koutev Ensemble of Bulgaria.

RECORD: Balkan-Arts 701 EP

FORMATION: Short lines of mixed M and W in a belt hold, R arm under. Free hand of end dancer may be on hip with thumb fwd, fingers back.

STEPS AND Step;

STYLING: Hop;

Chukche: Similar to a low hop; it is a hop in which the ft does not leave the floor.

Music 2/4

PATTERN

Meas INTRODUCTION

I. BAVNO

- 1 Facing ctr, step swd to R onto R ft (ct 1), step onto L ft slightly to the L of and in front of R ft (ct 2),
- 2 Step swd to R onto R ft (ct 1), raise L ft bringing it back in the air (ct 2),
- 3 Step onto L ft slightly to the L of and in back of R ft (ct 1), raise R ft (ct 2).

II. DAI GO ZHIVO

- 1-3 Repeat meas 1-3, Fig I, with animation, hopping on ct 2 of meas 2 and 3.

III. TRI NA DESNA

- 1 Step swd to R onto R ft (ct 1), step onto L behind R ft (ct 2),
 - 2-3 Repeat action of meas 1 two more times,
 - 4 In place step onto R ft (ct 1), step onto L ft beside R ft (ct &), step onto R ft beside L ft (ct 2),
 - 5-8 Repeat meas 1-4 in opp dir with opp ftwk.
- HISFIRLI:
- 9 Step fwd onto R ft (ct 1), bring L ft fwd raised in front (ct 2),
 - 10 "Chukche" on R ft while bringing L ft, still raised, back (ct 1), step onto L ft in place (ct 2).

Continued...

IV. DESNO, LEVO

- 1 Step swd to R onto R ft (ct 1), step onto L ft beside R ft (ct 2),
- 2 Step onto R ft (ct 1), hop on R ft (ct 2),
- 3-4 Repeat meas 1-4 in opp dir with opp ftwk.

V. "SLUSH" (Note: This is not a Bulgarian word!)

- 1 "Chukche" on L ft in place while bringing raised R ft fwd (ct 1), bring R ft back sweeping in front of L ft (ct &), step onto R ft raising bent L knee (ct 2),
- 2 Extending L leg in front, hop on R ft (ct 1), bring L ft back sweeping in front of R ft (ct &), step onto L ft raising bent R knee (ct 2).

VI. NAPRED/NAZAD

- 1 Step to ctr onto R ft (ct 1), step onto L ft (ct 2),
- 2 Close R to L (without wt) with a "click" (ct 1), hold (ct 2),
- 3 Step back out of ctr onto R ft (ct 1), step onto L ft (ct 2),
- 4 Close R to L (without wt) with a "click" (ct 1), hold (ct 2),
- 5-6 Repeat meas 9-10, Fig III.

Repeat Figures I-VI.

Notes by: Martin Koenig

Taught by: Martin Koenig

GAIDA AVASI

Macedonia, Yugoslavia

Gaida Avasi (GAEE-dah ah-VAH-see) was learned by Martin Koenig as he saw the dance performed in villages of the Gevgelia area of Macedonia during 1968.

RECORD: Nonesuch Records 72042 "Village Music of Yugoslavia"

FORMATION: Either short lines of mixed M and W with hands joined at shoulder level in "W" pos, or separate lines of M and W, with M hands on neighbors' shoulders in "T" pos and W hands joined and held at shoulder level in "W" pos.

STEPS AND Step; Jump; Hop;
 STYLING: Stamp (taking wt).

Music 2/4

PATTERN

Meas INTRODUCTION

I. FIGURE ONE

- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2),
- 2 Facing ctr, step R to R (ct 1), raise L across in front of R (M high) with knee bent (ct 2),
- 3 Step on L in place (ct 1), raise R across in front of L (M high) with knee bent (ct 2).

II. FIGURE TWO

- 1-3 Same as Fig I, except that first two steps become running steps, and the step-raises become: jump on both, hop R; jump on both, hop L.

III. FIGURE THREE

- 1-3 Same as Fig II, except that dancers remain facing and moving in LOD and replace meas 3 with three stamps (taking wt) LRL (cts 1,&,2).

Notes by: Marcel Vinokur and Ruth Miller Taught by: Martin Koenig

JUTA

Serbia, Yugoslavia

Juta (YOO-tah) is from East Serbia and is presented by Martin Koenig as danced in the village of Halova.

RECORD: Balkan-Arts 704 EP

FORMATION: Long lines or shorter lines of mixed M and W in a belt hold, R arm under, leader at R end.

STEPS AND Step;

STYLING: Stamp (without wt); Stamp (taking wt).

As with other dances from the very eastern part of Serbia, this dance is done on the whole foot rather than the ball of the foot. The steps are small and close to the floor. Each figure is done as many times as the leader of each line desires.

Music 2/4

PATTERN

Meas INTRODUCTION

I. FIGURE ONE

- 1 Facing ctr, step swd to R onto RF (ct 1), step onto LF beside RF (ct 2),
- 2 Step swd to R onto RF (ct 1), touch LF beside RF (ct 2),
- 3 Step fwd onto LF with L knee slightly bent and RF remaining in its orig pos (ct 1), step in place onto RF (ct 2),
- 4 Step onto LF beside RF (ct 1), touch RF slightly fwd (ct 2),
- 5 Touch RF slightly swd to R (ct 1), touch RF slightly fwd (ct 2).

NOTE: There is a slight knee-flex or plie before each step in this Fig on the "&" ct.

II. FIGURE TWO

- 1 Facing fwd, hop in place on LF (ct &),
Turning to face CW, step bwd onto RF (ct 1), step onto LF beside RF (ct &), small step bwd onto RF (ct 2),
step onto LF beside RF (ct &),

Continued...

- 2 Small step bwd onto RF (ct 1), step onto LF beside RF (ct &), small step bwd onto RF (ct 2), facing fwd, hop in place on RF as free LF swings slightly fwd and close to floor (ct &),
- 3 Step in place onto LF (ct 1), hop in place on LF as free RF swings slightly fwd and close to floor (ct &), step in place onto RF (ct 2), hop in place on RF as free LF swings slightly fwd and close to floor (ct &),
- 4 Step in place onto LF (ct 1), step heavily fwd onto RF (ct &), step in place onto LF (ct 2), step heavily swd R onto RF (ct &),
- 5 Step in place onto LF (ct 1), step heavily fwd onto RF (ct &), step in place onto LF (ct 2).

III. FIGURE THREE

- 1 Facing ctr, hop in place on LF (ct &), Step in place, accented down, on RF (ct 1), step in place, without accent, on LF (ct &), step in place, accented down, on RF (ct 2), step in place, without accent, on LF (ct &),
- 2 Step in place, accented down, on RF (ct 1), step in place, without accent, on LF (ct &), step in place, accented down, on RF (ct 2), stamp LF without wt slightly diag fwd to R (ct &),
- 3 Step in place onto LF (ct 1), stamp RF without wt slightly diag fwd to L (ct &), step onto RF in place (ct 2), stamp LF without wt slightly diag fwd to R (ct &),
- 4 Step in place onto LF (ct 1), step heavily fwd onto RF (ct &), step in place onto LF (ct 2), step heavily swd R onto RF (ct &),
- 5 Step in place onto LF (ct 1), step heavily fwd onto RF (ct &), step in place onto LF (ct 2).

NOTE: Meas 4-5 (and the preceding "&" ct in meas 3) are danced even more heavily than in Fig II.

When changing from Fig II to Fig III, do cts &,2, meas 4 and 5 (all of Fig II) in place in the same manner as in cts &,2, meas 1 and 2 (Fig III).

Notes by: Larry Weiner

Taught by: Martin Koenig

PLESKAVAČ

Serbia, Yugoslavia

Pleskavač (PLES-kah-vahch) is an easy kolo (circle dance) for beginners. It has been taught in the U.S. by Dick Crum.

RECORD: Folk Dancer MH 1009

FORMATION: Mixed M and W in an open cir, facing ctr with hands joined and held low in "V" pos, leader at R end.

STEPS AND Walk; Stamp (with wt);

STYLING: Threes: In place and facing ctr, dance three quick steps (cts 1,&,2), hold (ct &).

The knees are relaxed on the walking steps and there is a slight bending or plié of the supporting knee after a step. The upper body is held proudly erect.

Music 2/4

PATTERN

Meas INTRODUCTION

I. WALK AND THREES

- 1-2 Facing and moving diag R, step R, L
- 3-4 Facing ctr, dance two "Threes" in place beginning R
- 5-8 Repeat action of meas 1-4.

II. STAMPS AND CLAPS

- 1 Facing ctr, step R,L fwd toward ctr (cts 1,2)
- 2 In place, stamp R,L,R, taking wt each time (cts 1,&,2)
- 3 Facing ctr, step R,L bwd away from ctr (cts 1,2)
- 4 In place, clap own hands three times (cts 1,&,2)
- 5-8 Repeat action of meas 1-4.

Joining hands in low "V" pos handhold, repeat entire dance from beginning.

Notes by: Dick Oakes

Taught by: Martin Koenig

RADIKALKO

Serbia, Yugoslavia

Radikalko (rah-dee-KAHL-koh) is an easy kolo (circle dance) that is so popular it is also done to another tune called Haj, Haj, Bože Daj (haee haee BOH-zeh daee). It has been taught in the U.S. by noted Balkan dance authority, Dick Crum.

RECORD: Folk Dancer MH 1009 (Radikalko)
Folk Dancer MH 1006 (Haj, Haj, Bozhe Daj)

FORMATION: Mixed M and W in an open cir, facing ctr with hands joined and held low in "V" pos, leader at R end.

STEPS AND Walk

STYLING: Threes: In place and facing ctr, dance three quick steps (cts 1,&,2), hold (ct &).

The knees are relaxed on the walking steps and there is a slight bending or plié of the supporting knee after a step. The upper body is held proudly erect.

Music 2/4

PATTERN

Meas

INTRODUCTION

- 1 Facing and moving diag R, step R, L
- 2 Facing ctr, dance one "Threes" in place beginning R
- 3 Still facing ctr and moving directly bwd, step R, L
- 4 Still facing ctr, dance one "Threes" in place beginning R

Repeat entire dance from beginning.

NOTE: The leader serpentines the line of dancers around the dance area. He may, in his exuberance, change the walking steps into step-hops, encouraging the dancers to do so also, and later flow smoothly back into walking steps as he desires. Dancers may occasionally give a shout such as "Veselo" (VEH-seh-loh -- meaning "happily") or "Hopacup" (HOH-pah-tsoop).

Notes by: Dick Oakes

Taught by: Martin Koenig

SRPKINJA

Serbia, Yugoslavia

Srpkinja (SERP-keen-yah) is a city dance for couples that was created in the late 1800s in an attempt to introduce the Serbian folk element into the urban ballroom dances of the time such as the "imported" quadrilles and mazurkas. It appears to have been quite popular, having percolated down into the rural areas where it may be seen today in a lively peasant form danced in a circle as described below. The original ballroom version was in a quadrille formation for four couples with joined hands held at shoulder height. It has been taught in the U.S. by noted Balkan dance authority, Dick Crum.

RECORD: Folk Dancer MH 1008

FORMATION: Cpls in a circle with W to M LEFT. In this peasant form, hands are joined and held LOW in "V" pos.

STEPS AND STYLING: Steps are taken in an elegant ballroom style with the body held proudly erect.

Music 2/4

PATTERN

Meas

INTRODUCTION

I. VISITING

- 1-2 Facing slightly R and moving in LOD, walk three steps R, L, R (cts 1,2,1), touch L beside R (ct 2);
- 3-4 Reverse action to L with opp ftwk;
- 5-6 Facing ctr, walk fwd three steps R, L, R (cts 1,2,1), touch L beside R (ct 2);
- 7-8 Still facing ctr, walk bwd three steps L, R, L (cts 1,&,2), touch R beside L (ct 2).
- 9-16 Repeat action of meas 1-8.

II. BALANCES

- 1 Step R (ct 1), touch L beside R (ct 2);
- 2 Step L (ct 1), touch R beside L (ct 2);
- 3-4 Walk three steps in LOD R, L, R (cts 1,2,1), touch L beside R (ct 2);
- 5-8 Reverse action of meas 1-4 to L with opp ftwk.
- 9-16 Repeat action of meas 1-8.

Continued...

III. CURTSIES AND BOWS

- 1 With two steps, W walk in front of M;
- 2-3 W curtsy;
- 4 With two steps, W back into cir on RIGHT side of M.

- 5 With two steps, M walk in front of W;
- 6-7 M bow;
- 8 With two steps, M back into cir on RIGHT side of W.

- 9 Rejoining hands, step swd R (ct 1), step L beside R (ct 2),
- 10 step swd R (ct 1), touch L fwd on floor (ct 2);
- 11-12 Reverse action of meas 9-10 to L with opp ftwk;
- 13-16 Repeat action of meas 9-12.

- 17-32 Repeat action of meas 1-16.

Repeat entire dance from beginning.

Notes by: Dick Oakes

Taught by: Martin Koenig

DICK OAKES

Scandinavian Dances

Scandinavian Information

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SCANDINAVIA

Some Interesting Bits and Pieces of Information...

SOME PRONUNCIATION HINTS

The Scandinavian languages share many characteristics. In all of them the letter "J" is pronounced like "Y" in English, and "W" is like "V." The letter "Ø" in Norwegian and Danish, like "Ö" in Swedish, is pronounced like the "U" in "turn," and in Swedish "G" after "R" is usually silent (Hälsingborg is HELL-sing-bor). In Norwegian and Swedish "SKJ" and "SJ" are both "SH" (Bingsjö is BING-shuh). The "Å" in all three (sometimes written as "AA" in Norwegian and Danish) is like the "O" in "ford" (Skåne is SKOH-nuh). The "Æ" in Danish is usually pronounced like "A" in "able," but "Æ" in Norwegian is like "A" in "cat." The "Ä" in Swedish is pronounced like the "E" in "end" (Älvsborg is ELVS-bor).

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THE VIKING AGE

If Scandinavians today are peaceable, using their energy for the public good, their ancestors were among the most feared men of the sword that the world has ever seen. First in small bands and then in large disciplined striking forces, the Vikings completely subjugated a good part of France and England and pillaged and terrorized much of the rest of the then known world. Little enough remains of the Vikings' impressive and warlike culture, but what there is conjures up visions of brawny, bearded warriors of the sea braving death for plunder and power.

Viking raids and explorations ranged far and wide in the Eighth to Tenth Centuries. Most of these expeditions originated in the Scandinavian settlements of Nidaros (now Trondheim) and Skiringssal (near Oslo) in Norway, Birka (near Stockholm) in Sweden, and Hedeby (near Sønderborg) in Denmark. Some of the voyages were plundering raids, particularly in southern England and what is now France. Others -- particularly those in eastern Europe and beyond -- were for the purpose of setting up trade routes. Sometimes the warriors and traders stayed only a short time. But in Ireland, eastern England ("Danelaw"), the coastal regions of Germany and the Netherlands ("Frisia"), a large portion of northern France ("Normandy") and around the areas of Novgorod in Russia and Kiev in the Ukraine they stayed for protracted periods, in time merging into and influencing the native populations.

In the end the rapacious Vikings faded into the history of other peoples. They were merchant adventurers on the grand scale, and it is this, as much as their fearlessness as seafarers and explorers, that gives the Viking Age its memorable place in history.

NORWAY'S TWO LANGUAGES

The Norwegians carry their sense of individuality even into language. When the country was ceded by Denmark to Sweden in 1814, its official language was Riksmål, a Danish dialect mostly spoken by upper class townspeople. Many of the dialects spoken in rural areas stemmed, however, not from Danish but Old Norse, the language of the 13th Century sagas. These dialects had no written forms. While literary figures were urging that Riksmål be made "more Norwegian" by incorporating more Norwegian words into it, a patriotic philologist invented Landsmål, a language based on the rural dialects, and gave written forms to it. Spurred by nationalistic fervor, Landsmål quickly caught on, and the government was forced to make it, too, an official language. Today, both languages are taught in the Norwegian schools, and Norway periodically simmers over the question of changing or modifying one or the other of them.

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THE PREVENTION OF DISTRESS

Swedes talk of making their country into a "home for the people," and their social-welfare programs have attracted worldwide attention. There are, in fact, similar programs in Denmark and Norway. Danes speak of "the greatest possible happiness for the greatest number of people," and Norwegians of guaranteeing "security regardless of individual success."

The emphasis is on the prevention of distress rather than on its cure. Whereas in the U.S. aid is granted to indigent families with children to prevent the breakup of families for financial reasons, in Scandinavia mothers receive annual cash payments for each child under 16, regardless of the family's circumstances. There are no means tests for any of the important benefits.

Using Sweden as an example, there is also free health supervision and preventive medicines to infants and children up to primary-school age. Books and meals are supplied through primary and secondary school; tuition is free through college. Employed pregnant women receive six months maternity leave at two thirds pay. And there are many cash benefits which may be applied for if needed. All Swedes belong to a government-administered health insurance plan and there are many free hospital and retirement benefits.

Denmark and Norway spend about 13 percent of their net national incomes on welfare, Sweden a trifle more. The United States, by comparison, spends about 6 percent. Despite their size, the welfare programs in Scandinavia are conducted with a minimum of friction due to mutual trust and honesty in administrators and recipients of the aid.

BAKMES FRÅN TRANSTRAND

(BAHK-mehs frohn TRAHN-strahnd)
Sweden

Bakmes från Transtrand means "reverse dance from Transtrand". Transtrand is a small town in the western part of the Dalarna area of Sweden. It is one of the oldest forms of the polska and is related to the Rørospols of Norway. This Bakmes was introduced by Per and Margareta Jennische of Sweden.

RECORD: Viking (LP) SMF 200, Regional Folkdances from Sweden

FORMATION: Cpls facing CCW around the dance area with W to M R side, outside arms hanging loosely at sides, inside arms around ptrs waist with W L under M R. This is sometimes referred to as "Peasant Position".

STEPS AND Open Polska: Both M and W step fwd L (ct 1), hold (ct 2),
STYLING: step fwd R (ct 3). The movement is smooth and flowing and resembles an ordinary, natural walking step with the heel making contact first and with the wt rolling fwd onto the ball of the ft in LOD.

Reverse Polska: The entire step takes two meas to complete. The step is the same for M and W except that the M either holds in place or dances an Open Polska step in place on the first meas, beginning the Reverse Polska step one meas after the W. The W, on the first meas, dances across in front of the M into turning pos. Step fwd L turning L toe slightly outward (ct 1), pivot CCW on L (ct 2), step R perpendicularly to the L in front of the toes of the L (ct 3); step L perpendicularly to the R in back of the R heel (ct 4), pivot CCW on R (ct 5), step R in LOD (ct 6). The movement is smooth and flowing with a rocking "lilt".

Music 3/4

FREESTYLE

The dance starts with an unlimited number of Open Polska steps. When the M determines, the Reverse Polska is begun by the W as she dances across to the M L side and the cpl assumes the Reverse Polska turning pos: W to M L side and facing in the opp (RLOD) dir, R hand around ptrs waist, M L hand on W upper arm, W L hand on M upper back. (Note that this is different from the Reverse Pols pos in Rørospols because the W L arm was originally under the M R.)

Continued...

When the M determines, the cpl may stop turning and continue in LOD with Open Polska steps.

If the M prefers, he may keep the W at his L side in the closed pos so that the W dances the Open Polska steps bwd in LOD. When this is the case, the M begins the Reverse Polska step with meas one and the W with meas two.

VARIATIONS

During the Reverse Polska step the M may slap his R heel with the palm of his R hand on ct 2, or he may make a "dip" on cts 1 or 4 so that his knee touches the floor once per meas for several meas.

During the Open Polska step the M may separate from the W and dance a cartwheel next to the W who continues to dance the Open Polska step in LOD.

Taught by: Dick Oakes

SWEDISH GLÖGG

GLÖGG (8 servings)

- 1 (26 ounce) bottle dry red wine or Swedish Aquavit
- 1 cup sugar
- 1 stick cinnamon
- 5 cloves
- 6 cardamom seeds, crushed
- 1 orange peel spiral
- ½ cup slivered almonds
- ½ cup raisins, seedless

Combine wine, sugar, cinnamon, cloves, cardamom and orange peel in a saucepan; stir to blend. Let stand 3 to 4 hours. Heat, but do not boil. Light with a match and pour burning into heat-proof cups containing a few almonds and raisins.

FAMILJEVALSEN

(fah-MILL-yeh vahl-sehn)
Sweden

Familjevalsen means "family waltz". Although the variant described here is Swedish, this lively circle mixer has long been a favorite throughout the Northern Countries. Familjevalsen was introduced by Gordon Tracie of Seattle.

RECORD: Musica (LP) 214, Osa plays Old Time Dance Melodies; Tanz (EP) 58 401; Aqua Viking (45rpm) V 830; or any of several Scandinavian vals selections

FORMATION: Cpls in a cir facing ctr, W on M R, with hands joined at shoulder height in "W" pos.

STEPS AND STYLING: Waltz Balance: Step swd (ct 1), close free ft while raising heels slightly off the floor (ct 2), lower the heels (ct 3). May be done to R or L.
Waltz Turn: This step takes two meas to complete and is described for the M (W begins the two meas with meas 2). Step fwd L turning L toe slightly inward (ct 1), turning $\frac{1}{2}$ CW, step R (ct 2), turning $\frac{1}{2}$ CW, close L to R taking wt (ct 3); step fwd R turning R toe slightly outward (ct 1), turning $\frac{1}{2}$ CW, step L (ct 2), turning $\frac{1}{2}$ CW, close R to L taking wt (ct 3).

The styling is lively but with gracefulness.

Music 3/4

PATTERN

Meas I. BALANCE TO CORNER AND PARTNER

- 1 Beginning M L and W R, dance one Waltz Balance turning to face corner (W on M L, M on W R) with a smile,
- 2 Beginning M R and W L, dance one Waltz Balance turning to face ptr with a smile,
- 3-4 Repeat action of meas 1-2.

II. WALTZ TURN WITH CORNER

- 5-8 Breaking the cir formation but retaining hand hold with corner, assume closed pos (Swedish style is with M L and W R joined hands held straight out from shoulder, W R hand palm down, M L hand grasping her fingers over the top of her hand) and dance 4 waltz steps (2 complete Waltz Turn

Continued...

steps) CW while moving CCW around the dance area (LOD).

At the end of the 4th waltz step each cpl opens to face the ctr of the cir with W on M R and the dance is repeated with new corner, changing ptrs on each 8 meas.

Taught by: Dick Oakes

SWEDISH SALADS

VÄSTKUSTSALLAD - Westcoast salad (4 servings)

- 1 (6½ ounce) can lobster
- 1 (10 ounce) can whole clams, drained
- 1 cup cooked shrimp, peeled
- 1 (3 ounce) can sliced mushrooms
- ¼ cup mayonnaise
- ¼ cup sour cream
- 1 tablespoon lemon juice
- ½ teaspoon salt
- 2 tomatoes, quartered
- Lettuce leaves

Drain lobster and remove membranes. Combine lobster, clams, shrimp, mushrooms, mayonnaise, sour cream, lemon juice and salt; toss lightly until mixed. Arrange salad on lettuce leaves. Garnish with tomato wedges.

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KRABBSALLAD - Crab salad (4 servings)

- 1 (6½ ounce) can crabmeat
- 2 stalks celery, chopped
- 1 teaspoon grated onion
- 1½ tablespoons lemon juice
- ¼ teaspoon dill weed
- ½ cup sour cream
- Freshly ground black pepper (to taste)
- Lettuce leaves

Drain crabmeat and remove membranes. Combine crabmeat, celery, onion, lemon juice, dill, sour cream and pepper. Toss lightly until mixed. Arrange salad on lettuce.

GAMMAL POLSKA

(GAH-mahl POHL-skah)
Sweden

Gammal Polska means "old polska" and may well be the archetype of the couple-turning dance from in Scandinavia. Both as a musical and rhythmical form, the polska (known as pols in Norway) has been known in Scandinavia since the Middle Ages, and had been called Sweden's "national dance" for over two centuries, up to the middle 1800's, when the waltz first made its appearance.

Today, except for the Hambo which still survives as an oldtime dance and a few specialized folk dances preserved by the societies, the traditional polska is virtually gone as a popular dance form in Sweden. Only the country fiddlers have retained a significant part of the incredibly rich treasure of polska music. Fortunately, during the past few years -- thanks to a number of devoted fiddlers and other folklore-oriented persons -- a number of all-but-forgotten variations of polska dances have been brought to light through field research among old folks by such researchers as Gordon Tracie.

Gammal Polska contains the most fundamental of the polska steps as used in a partner turn and in effect is just an extension of a forward-moving promenade type walking step done in treble time with two movements to a count of three. The open step with its "one, ---, three; one, ---, three" weight-shift pattern is merely adapted to a closed turn, easy and naturally, without losing the basic rhythm.

As in nearly all Swedish dancing, the man is the master of the dance and must lead it firmly, thoroughly and unerringly. The woman simply follows the lead of the man.

The Gammal Polska is also known as Polska från Bingsjö, Polska från Delsbo, or simply Left-foot Polska.

RECORD: Telestar (LP) TRS 11101, Dalabröllop, side 2, bands 2,7; Odeon (LP) E 054-34262, Dans I Dalom, side 1, bands 1,5 and side 2, band 4; Aqua Viking (45rpm) V 830; or any of several old time Swedish polska selections.

FORMATION: Cpls facing CCW around the dance area with W to M R side in Open Pos, outside arms hang loosely at sides (NOT with hands on hips), M R arm around W waist, W L hand on M R shoulder.

STEPS AND STYLING: Open Polska: Beginning M L and W R, step fwd with outside ft (ct 1), hold (ct 2), step fwd with inside ft (ct 3). The movement is smooth and flowing and resembles an

Continued...

ordinary, natural walking step with the heel making contact first and with the wt rolling fwd onto the ball of the ft in LOD.

Closed Gammal Polska: The step takes one meas to complete.
M: Step fwd L, turning L toe inward around ptr (ct 1), pivot CW on L keeping R close to L (ct 2), step fwd R in LOD with R toe turned slightly outward.
W: Retaining the same rhythmic pattern as in the Open Polska, step fwd R in LOD with R toe turned slightly outward (ct 1), pivot CW on R (ct 2), step L around ptr turning L toe inward (ct 3). One complete revolution is made in one meas, and is very smooth and without too much bounce or dip yet not lifeless and stilted either.

Music 3/4

FREESTYLE

The dance starts with an unlimited number of Open Polska steps. When the M determines, the Closed Gammal Polska step is begun by the M as he steps L across in front of W and assumes a closed Swedish Folkdance Hold (also called Hambo Hold): Ptrs almost facing with M R arm around W waist, W L hand on M R shldr, M L arm sharply bent and forearm parallel to floor with palm upward and holding W upper arm near elbow, W R arm nearly straight out from her shldr with her hand holding his upper arm near his elbow.

When the M determines, cpl may open into the Open Pos by the M allowing the W to open outward, stopping her outward rotation by firm pressure with his R hand in the small of her back. Dance repeats at M discretion.

Taught by: Dick Oakes

SWEDISH SALAD

MOROTS-OCH ÄPPELSALLAD - Carrot and Apple salad (4 servings)

- 2 large carrots, grated
- 2 medium apples, grated
- 1 tablespoon lemon juice

Combine carrots, apples and lemon juice; toss lightly until mixed. Chill thoroughly. Serve with fish dishes.

GAMMAL SCHOTTIS

(GAH-mahl SHOH-tees)
Sweden

Gammal Schottis means "old schottische" and is from the province of Dalarna, district of Bingsjö. It was learned in Sweden by Gordon E. Tracie from Swedish ethnic dance authority Johan Larsson, a retired schoolteacher from Dalarna. Gammal Schottis is a traditional regional dance and a variant of the many "bygdedansar", or regional ethnic dances, collected by Johan Larsson on field trips to various "folklore pockets" of the area and annotated from living tradition bearers-- elderly rural folk who had actually danced them in years past.

As in all regional ethnic dances, the importance of proper music cannot be overstressed. It must reflect the smooth, relaxed (legato) playing style. Thus the Dalarna fiddle music, with which this music grew up, is essential to providing the appropriate esthetic atmosphere in which the dance "lives and breathes".

RECORD: ODEON (LP) E 054-34262, Dans I Dalom, side 1, band 1 and side 2, bands 1,5; Viking (LP) SMF 200, Regional Dances from Sweden, side A, band 3 and side B, band 5; EMI (LP) SCLP 1021, side B, band 1; RCA (LP) YSJM 1-504, side A, band 6; ODEON (LP) E 54-34342, side A, band 3; or any of several old time Swedish schottis selections of the Dalarna fiddle music.

FORMATION: Cpls facing CCW around the dance area with W to M R side, inside hands joined and held fwd at waist level, M R hand grasping W L hand from above so that both palms face downward, free hands hang loosely at sides.

STEPS AND STYLING: Soft Schottis: Step fwd with outside ft (ct 1), close inside ft to outside ft (ct &), step fwd with outside ft (ct 2), small lift on outside ft (ct &); repeat is with opp ftwk. While structurally the same as the "int'l folkdancer's" schottische step with its run-run-run-hop, the Soft Schottis is less flamboyant -- more elegant and reserved -- yet still retains a lilting springiness or "svikt" as the Swedes would call it.

Soft Hopsa: Step fwd with outside ft (ct 1), small lift on outside ft (ct &), step fwd with inside ft (ct 2), small lift on inside ft (ct &); repeat is with opp ftwk. Kinesthetically rather than structurally akin to the regular Danish hopsa (which is a waltz step in duple time), the Soft Hopsa has the same springy dignity of the Soft Schottis step.

Continued...

Soft Hopsa Turn: Using the Soft Hopsa steps, the M begins the turn by stepping across in front of his ptr and the cpl makes two complete CW revolutions in two meas while progressing CCW around the dance area in LOD. The torque of the turn comes on the first ct of the music, allowing the balance of the step to follow naturally. The lilt is still present even in the cpl turn giving the feeling of reserved power.

As in nearly all Swedish dancing, the M is the master of the dance and must lead it firmly, thoroughly and unerringly. The W simply follows the lead of the M, getting, as it were, a "free ride".

Music 2/4

FREESTYLE

Meas The following figures are traditionally not looked upon as set routines in a sequence dance, but may be used either selectively or freely alternated as determined at will by the M.

BASIC FORM

- 1-2 In open handhold as described under "Formation", dance 2 Soft Schottis steps fwd in LOD,
3-4 The cpl assumes a closed Swedish Polska Hold (slightly different from Swedish Folkdance Hold): Ptrs almost facing with M R arm around W waist, M L hand on W upper arm just below shldr, W hands holding M shldrs around sides rather than on top, her arms both over top of his arms. Dance 4 Soft Hopsa Turn steps CW while progressing CCW around the dance area in LOD.

ALTERNATE FORM

- 1-2 Same action as meas 1-2 of Basic Form,
3-4 Cpl turns CCW instead of CW while progressing CCW around the dance area in LOD.

VARIATION WITH W TWIRL

- 1-2 In open handhold as described under "Formation", M dances 2 Soft Schottis steps fwd in LOD as W dances 2 Soft Schottis steps turning 2 revolutions CCW under M raised R arm,
3-4 Assuming closed Swedish Polska Hold, dance 4 Soft Hopsa Turn steps in either Basic Form or Alternate Form above.

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MINI-MIXER FORM

2 cpls line up, one in front of the other, each facing LOD:

- 1 In open handhold as described under "Formation", both W and the second M dance fwd one Soft Schottis step as the first M dances obliquely fwd and outward one Soft Schottis step,
- 2 Dropping joined hands, both W dance one Soft Schottis step in place, the first M dances one Soft Schottis step bwd as second M dances one Soft Schottis step fwd thus switching places,
- 3-4 Assuming closed Swedish Polska Hold, dance 4 Soft Hopsa Turn steps with new ptr in Basic Form while progressing in LOD,
- 5-8 Repeat action of meas 1-4 to get back to and turn with original ptr.

The Soft Hopsa fwd in open handhold is almost never used except to get out of a tight spot and move to a more open spot of the dance area, or to better align cpls for the Mini-Mixer Form of the dance.

Taught by: Dick Oakes

SWEDISH SOUP

ÖLSUPA - Bread soup (4 servings)

- 3 tablespoons butter (or margarine)
- 1 tablespoon flour
- 4 cups beef bouillon
- 1½ cups dry pumpernickel bread crumbs
- 1 tablespoon sugar
- 4 small cooked sausages, chopped
- ¼ cup heavy cream

In a heavy saucepan melt butter; stir in flour. Gradually add hot bouillon, stirring constantly. Add pumpernickel bread crumbs and sugar. Cook over low heat about 30 minutes. Warm sausage in the soup during the last 5 minutes of cooking. Stir in the cream; serve immediately.

HAMBOPOLSKA or GAMMALHAMBO

(HAHM-boh-pohl-skah or GAH-mahl-hahm-boh)
Sweden

As with dances everywhere, there are many versions of the Hambo to be found in the land of its origin -- all of them equally "authentic" if not equally "traditional". The variant described here is said by many folkdancers and fiddlers in Sweden to be a comparatively old one. To this day it is a common way of dancing the Hambo in the Lake Siljan and Dal River districts of Dalarna which is often called "the cultural heart" of Sweden. In Hälsingborg, Skåne, in the southern tip of Sweden, a similar version of this dance is known and is now called "Gammalhambo" (meaning old hambo). Since an earlier designation for the hambo was its full name, "Hambopolska", it seems appropriate to so entitle this elder version of the dance in order to distinguish it from the common "Dal step" variety widely known today as simply "the Hambo".

In this older version of the Hambo, as learned and danced in Dalarna by Gordon E. Tracie, the turn may be continued indefinitely, employing the Triple Steps of the Föresteg (meaning foregoing) Pattern only when the M desires. Since the dancers move fwd in LOD in both Part A and Part B, it is not necessary for all couples to dance the same part simultaneously (as in the case of the regular Hambo, where they might otherwise bump into each other on the Dal step swings). Continuous dancing of the closed polska turning steps, once standard practice with the Swedish polska, is still to be found in certain sections of Sweden, notably Dalarna from where this version comes.

RECORD: Electra (LP) INTS 1359, Dans På Svenska, side 2, band 3;
Toni (LP) TLPL 507, Blånn-Olles Spelmanslag, side 1, band 4;
Musica (LP) MUS LP 214, Osa plays Old Time Dance Melodies,
side 1, band 7; or any of several old time hambopolska
selections.

FORMATION: Cpls facing CCW around the dance area with W to M R side,
inside hands joined and held at shoulder height, free hands
on hips or hanging loosely at sides.

STEPS AND PATTERN A (Föresteg):
STYLING:

(1) Triple Steps: Beginning on outside ft, dance three
steps fwd per meas (not in place!) bringing joined hands
fwd during the first meas so that ptrs turn slightly back-
to-back; bringing hands bwd during second meas so that

Continued...

ptrs turn slightly face-to-face where they exchange a nodded "acknowledgement", bringing hands fwd again during the third meas so that ptrs turn slightly back-to-back.

NOTE that cpls continue to progress FWD during the second meas so that they do not obstruct the progress of the other cpls behind them.

(2) Transition Step: M stamp R with wt ("appell"), turning twd ptr so as to begin taking closed pos; W step small step L twd M so as to begin taking closed pos (ct 1), M step swd and slightly fwd on L with L toe turned slightly inward, completing closed pos; W touch R toe behind L ft but retain wt on L, completing closed pos (ct 2), M touch R ft next to L heel without shifting wt; W step R (ct 3). (NOTE that there is NO DIP in Transition Step!)

PATTERN B (Omdansning):

(1) Hambopolska Step: Cpls assume Swedish Folkdance Hold (also called Hambo Hold): Ptrs almost facing with M R arm around W waist, W L hand on M R shldr, M L arm sharply bent and forearm parallel to floor with palm upward and holding W upper arm near elbow, W R arm nearly straight out from her shldr with her hand holding his upper arm near his elbow.

MAN'S STEP:

Step R in LOD, turning toe to R to begin CW pivot, and bending knee in a "dip" in a natural movement (ct 1), Step L swd and fwd and continue CW pivot on ball of L ft (ct 2), Continuing pivot, bring R next to L with only momentary wt on both (ct 3).

(Dip R, Step L, Both)

WOMAN'S STEP:

Step L, following (not initiating) M "dip" (ct 1),

Describing an arc with R ft behind L close to floor, touch R toe behind L (ct 2), Leap lightly fwd onto R, completing full CW turn with ptr (ct 3).

(Step L, Touch R, Leap R)

(2) Adjusting Step: Ptrs dance one step in LOD opening out of closed pos into open pos with M applying strong pressure to small of W back with his R hand to stop her pivot (ct 1), both take two steps in LOD as W brings her L hand down in front of M shldr and M brings his R hand up to take her L hand and give her support (cts 2,3).

Continued...

Music 3/4

FREESTYLE

Cpls begin the dance with the three Triple Steps, then do the Transition Step followed by the Hambopolska Step for an unlimited number of turns. When the M determines, he continues fwd in LOD as he opens the W out into open pos with the Adjusting Step. Because the dancers are always moving fwd, it is not necessary to dance the various parts at the same time.

POINTS TO REMEMBER:

1. During the Triple Steps the movement is always FWD.
2. There is NO "lunge" on the first ct of the Transition.
3. The M applies STRONG PRESSURE to the small of the W back to stop the Hambopolska turn during the Adjusting Step.
4. The M is the master of the dance and must LEAD it firmly, thoroughly and unerringly. The W simply follows the lead of the M, getting, as it were, a "free ride".

Taught by: Dick Oakes

SWEDISH POTATOES

HASSELBACKSPOTATIS - Hasselback potatoes (4 servings)

- 12 oval-shaped potatoes, peeled
- 1 teaspoon salt
- 3 tablespoons butter (or margarine)
- 4 tablespoons grated Parmesan cheese
- 2 tablespoons bread crumbs

Cut potatoes into thin slices, but not quite through to the lower edge, so that the slices hold together. Place potatoes, with the slices upward, into a well-buttered casserole dish. Sprinkle with salt and dot with bits of butter. Bake in a very hot oven (450°) for 20 minutes; basting occasionally. Sprinkle with cheese and bread crumbs and bake another 25 minutes without basting.

RØROSPOLS

(RUHR-ohs-pohls)
Norway

Rørospols is a couple dance from the mining town of Røros in eastern Norway and is as genuine a folkdance as may be found in all of Scandinavia. It is one of those ethnic dance survivals known in Norwegian as "bygdedansar", or regional ethnic dances. Among the art treasures preserved in the Gropsholm Castle near Stockholm, Sweden, there is a wall textile from around the year 1500 showing a fiddler, a bagpipe player and four couples in various dance positions in which every detail corresponds to the figures of the Rørospols exactly as it is danced today. The musicians' instruments are not the same, however, as those used nowadays. The bagpipe, which was once in widespread use in the Northlands, has disappeared, and the fiddle pictured is quite different from the violin types now played by Scandinavian country fiddlers. Thus the Swedish tapestry indicates that this most ancient of couple dances, once common throughout northern Scandinavia -- it was danced in western Sweden up to around the early 1900s -- has managed to survive a span of 4 or 5 centuries in Norway without perceptible change.

Among Norse wedding customs was a widespread tradition of a bride's dance done to pols music. All the men, including the minister, took turns dancing with the bride -- clearly a pre-Reformation custom. The dance seems to have had two parts: a slow, dignified polonaise-like opening followed by a fast, gyrating "round dance". Scholars point out a definite similarity to the combination of Pavane and Gallard so common at the time of the Renaissance. Quite likely the Gammal Polska of Sweden and the Sønderhoning of Denmark are remnants of this same tradition. However, in all of these dances the slow fore-dance music has given away to the livelier after-dance music, leaving the introductory figures to be done to the same rhythm as the following fast turn. In most areas of Norway, the latter fast part, usually danced in closed position, is the only figure still danced -- for example the Springpols which is similar to the Hambo. Only in the district of Røros has the entire "original" sequence of figures survived in suite form.

Gordon E. Tracie has done extensive research on the Rørospols from which the above was condensed. At the original time of its writing it was the only written information and dance description available, either in Norway or the U.S., on this unique dance form.

RECORD: Viking (45rpm) V 307; Harmoni (45rpm) NGK TD-7; Karussell (LP) 2915058, Gammeldans frå Rørostraktom, side 1, bands 1,4,9 and side 2, bands 2,6,8; Polydor (LP) 2920 125, Sven Nyhus' Kvartett og Sekstett, side A, bands 2,8 and side B, bands 2,5,9; Polydor (LP) 2920 105, Med Hopp og Hiv til Sven Nyhus' Kvartett, side 1, bands 1,4,8 and side 2, bands 5,8.

Continued...

FORMATION: Cpls facing CCW around the dance area with W to M R side, inside hands joined and held down at sides, free hands hang naturally at sides.

STEPS AND Open Pols: Both M and W step fwd L (ct 1), hold (ct 2),
STYLING: step fwd R (ct 3). The movement is smooth and flowing and resembles an ordinary, natural walking step with the heel making contact first and with the wt rolling fwd onto the ball of the ft in LOD.

Transition "A": W crosses over in front of M as she twirls CCW under joined L hands (W ends on M R side). Dance pos now changes so that the M still holds W L hand with his L, but directly in front of them with elbows bent, in addition to which he places his R hand under her L forearm and grasps her L wrist with his R hand.

Transition "B": Preferably occurring on the LAST meas of a phrase, M stamp L in place without wt stopping his fwd movement and simultaneously leading W across to his L side (ct 1), W completes her $\frac{1}{2}$ CCW turn across in front of M to end in closed pos with a pivot on her L as M holds on his L (ct 2), both step R (ct 3).

Reverse Turn: This step takes 2 meas to complete. Cpl assumes a closed Reverse Pols turning pos: with L shldr somewhat adjacent, ptrs place L arms around each other's waist, R arms sharply bent with R hands holding ptrs upper arm.

MAN'S STEP:

Step fwd L turning L toe slightly outward (ct 1),
Hold on L (ct 2),
Pivoting CCW on L, step R next to L (ct 3),
Small lift onto R heel (ct &),
Step bwd L perpendicularly to R heel (ct 4),
Hold on L (ct 5),
Pivoting CCW on L, step R next to L in LOD (ct 6).

WOMAN'S STEP:

Step slightly bwd on L with toe turned slightly out (ct 1),
Step R next to L (ct 2),
Pivoting CCW on R, step fwd L, L toe turned slightly out (ct 3),
Small quick step fwd R (ct &),
Step fwd L with L toe turned slightly out (ct 4),
Hold on L (ct 5),
Pivoting CCW on L, step R next to L in RLOD.

Transition "C": As M steps bwd on ct 4 of Reverse Turn, he grasps W L hand with his R and twirls her one or more times CCW under raised joined hands with the following steps: M continues fwd with Open Pols steps as W holds on both (ct 1), steps L turning CCW (ct 2), steps R

Continued...

turning CCW (ct 3). As the M determines, he lowers their joined hands between them, stopping her turn, and assumes a semi-closed pols pos with M R arm around W waist, W L arm on M R shldr, M L and W R hands are joined and held fwd except that W R palm is down and M L hand grasps her fingers from the top.

Transition "D": Without pausing, M steps L across in front of W as she pauses on both and they assume closed pos dancing the Pols Turn.

Pols Turn: This step takes one meas to complete. Cpl assumes a Closed Pols turning pos: R hand on ptrs back slightly above waist, L hand on back of ptrs shldr with L elbows bent, ptrs slightly to L of each other.

MAN'S STEP:

Step L leading around W with toe turned in (ct 1), Pivot CW on L keeping R close by so that it trails around in contact with the floor and bending knees slightly (ct 2), Continuing to turn CW to complete one full revolution, step R in LOD (ct 3).

WOMAN'S STEP:

Hold on L touching R beside L as in "both" (ct 1), Step R between M ft with R toe turned outward and bending knees slightly (ct 2),

Step L leading around M with toe turned in (ct 3).

W ftwk is very close together and low to the floor and her turning is determined by the M as he leads her in the pols.

Transition "E": When the M determines, and with firm control in the process, he releases the W out to the R and the cpl separates -- the M continues fwd in LOD with Open Pols steps as the W makes a turn CW with another Pols Turn step falling behind the M and then trailing him with the Open Pols step.

Music 3/4

SEQUENCE

There is no fixed number of times each step of the sequence is danced to the music available but is determined by each M at his own pace.

Continued...

I. OPEN POLS

M takes his ptr by inside hand (M R, W L) as they progress CCW around the dance area in LOD. After a few meas, M changes her L hand into his L hand across behind his back as she trails behind and gradually comes up alongside M L side. The Open Pols step is used throughout.

II. TRANSITION "A"

The Open Pols step is used throughout.

III. OPEN POLS

In the wrist-hold pos ptrs changed into in Transition "A", continue in LOD with the Open Pols step.

IV. TRANSITION "B"

M leads into Transition "B" on the last meas of a phrase.

V. REVERSE TURN

This step is continued for an indefinite number of times as determined by the M.

VI. TRANSITION "C"

M continues in LOD with Open Pols steps as W dances both-L-R.

VII. OPEN POLS

In the semi-closed pos ptrs changed into in Transition "C", continue in LOD with the Open Pols step.

VIII. TRANSITION "D"

This quick transition is actually the first step of the Pols Turn which follows.

IX. POLS TURN

This step is continued for an indefinite number of times as determined by the M.

X. TRANSITION "E"

This transition concludes the Rørospols sequence.

SLÄNGPOLSKA FRÅN SKÅNE

(SLENG-pohl-skah frohn SKOH-nuh)
Sweden

Slängpolska från Skåne means "slinging dance from Skåne". Skåne is the area in the southern-most tip of Sweden. This dance is one of the older types (circa 18th century) which are danced on the spot to the three-beat polska rhythm.

RECORD: Viking (LP) SMF 200, side A, band 5

FORMATION: Cpls scattered anywhere on the dance area, ptrs facing each other, with two hands joined straight across, W R hand in M L, W R hand in M R.

STEPS AND STYLING: Slängpolska Step: To turn CW, step L leading around ptr (ct 1), step fwd R (ct 2), close L to R heel (ct &), step fwd R (ct 3). To turn CCW, use opp ftwk. The movement is relatively smooth and flowing and resembles an ordinary, natural walking step with the heel making contact first and with the wt rolling fwd onto the ball of the ft on the first step around the ptr. It's lively!

Music 3/4

PATTERN

Meas INTRODUCTION - 2 meas, no action.

I. FACING POS

1-7 With the handhold as described under Formation, dance 7 Slängpolska Steps CW,

8 Releasing handhold, M and W make one CCW turn individually with three steps, one per beat (L,R,L), clapping hands on the last two beats,

9-16 Assuming original handhold, reverse action of meas 1-8 with opp ftwk.

II. CLOSED POLSKA POS

1-16 Assuming a Closed Polska turning pos: R hand on ptrs back slightly above waist, L hand on back of ptrs shldr with elbows bent, repeat action of Fig I, meas 1-16, reversing the Closed Polska turning pos for meas 9-15. Repeat entire dance from beginning.

Taught by: Dick Oakes

SNOA

(SNOO-ah)

Sweden

Snoa, or pivot dance, is an old-time Swedish couple dance which has counterparts in Denmark, called Svejtrit, and Norway, called Rull or Rudl, and is a cousin to the Bavarian Dreher. Snoa, the term the dance is known by in southern Sweden, is known as Slunga in the north.

Around the Stockholm area at old-time dance gatherings, the orchestra often plays first a polka (or Polkett) followed by the Snoa.

RECORD: Aqua Viking (45rpm) V 820, "Berslags Polka"; RCA (LP) INTS 1359, Dans På Svenska, side 2, band 1; ODEON (LP) E 054-34262, Dans I Dalom, side 1, band 2 and side 2, band 3; or any of several Swedish Snoa selections.

FORMATION: Cpls facing CCW around the dance area, W to M R in "Conversation" or Open Shoulder-Waist pos: M R arm around W waist, W L hand on M R shldr, outside hands hang freely at sides or are on hip, fingers fwd.

STEPS AND STYLING: Walk: Beginning outside ft, and taking two steps to a meas, walk fwd in LOD (CCW) with light springy steps.

Transition: On the first ct of any fourth meas in a phrase, M takes a short jump to both ft (stamping ft) instead of a step L (ct 1), M steps fwd R turning R toe outward to R (ct 2). W, during this meas, steps fwd R, L (cts 1-2).

Pivot: Assuming closed pos (see below), cpls make one revolution per meas with two pivoting steps, M L,R and W R,L. Knees are slightly bent, and there is a lilting lightness during the turn.

Music 2/4

FREESTYLE

The dance starts with an unlimited number of Walking Steps in LOD. When the M determines, and on the last meas of a four meas phrase, M dances the Transition into a closed Swedish Folkdance Hold: Ptrs almost facing with M R arm around W waist, W L hand on M R shldr, M L

Continued...

arm sharply bent and forearm parallel to floor with palm upward and holding W upper arm near elbow, W R arm nearly straight out from her shldr with her hand holding his upper arm near his elbow. Cpl now dances an unlimited number of Pivot Steps turning CW and moving CCW in LOD. When the M determines, cpl may open into the Open Shoulder-Waist Pos by the M simply continuing to Walk fwd in LOD and allowing the W to open outward, stopping her outward rotation by firm pressure with his R hand in the small of her back. Dance repeats at M discretion.

Taught by: Dick Oakes

SWEDISH MEAT DISH and DESSERT

KALVKYCKLING - Veal rollettes (8 servings)

- 8 slices ham approximately 6" x 4" x $\frac{1}{8}$ " thick
- 8 thin veal cutlets approximately $\frac{1}{8}$ " thick
- 4 tablespoons butter (or margarine)
- $\frac{1}{2}$ cup dry white wine or Swedish Aquavit
- 1 (8 ounce) package processed Swiss cheese, shredded

Place ham slices on veal; roll up and secure with wooden toothpicks. Melt butter in large heavy skillet over medium heat. Brown meat on all sides in butter. Add wine or Aquavit. Cover and cook over medium heat until meat is tender - about 8 to 10 minutes. Remove and keep warm. Add cheese. Cook over low heat, stirring constantly, until cheese is melted. Serve sauce over veal rolls.

* * *

VANILJSÅS - Vanilla custard (4 to 6 servings)

- 3 egg yolks
- $\frac{1}{2}$ cup sugar
- 1 $\frac{1}{2}$ cups heavy cream
- 1 teaspoon vanilla extract

In top of double boiler over boiling water, beat egg yolks, sugar, 1 cup heavy cream and vanilla. Cook until thick, beating constantly. Remove from heat; stir vigorously until the custard is cool. Whip remaining half cup of cream; fold into custard. Chill.

MARGALIT OVED

Israeli Dances

Bachelor's Dance

Debka Yabint Ishech

Debka Yeshaya - Margalit

Hand Talk

Sapari the Old

Sapari the Young

Sar Ha Memooneh

Soft Debka

KATINA SAVVIDIS

Greek Dances

Kastrínos	Crete
Kotchári	Póntos
Krítiko Syrto	Crete
Moustambéikos	Macedonia
Nizámikos	Macedonia
Pentozáli	Crete
Omál Dipát	Póntos
Omál Kerasoundéiko	Póntos
Zagorísios	Épirus

KASTRINÓS

Crete

Kastrinós (kah-stree-NOHS) is from the old Venetian Kástro (meaning fort) which still guards the port city of Iráklion. The dance was learned by Katina Savvidis from performers in the Dora Stratou Theatre when she was in Athens in 1973-74.

Crete is the largest of the Greek islands and was formally united with Greece in 1913 after the Balkan Wars. The tradition of heroism is cherished by the Cretans and the rest of the Greeks associate this quality with them. The melody of their music, played on the Cretan lyra, gives a clipped and nervous quality to their dancing. Kastrinós is one of the four most popular dances in Crete, along with Pentozáli, Kritisiko Syrto and Kritisiko Sousta, and is also known as Irakliótikos (from the city of Iráklion) and Malevisiótikos (from the area of Malevízi, near Iráklion).

RECORD: P.I. Records PI-LPS-33 "Soul Dances of the Greeks," side 2, band 4½ (this band is divided into two smaller bands -- the first being Kritisiko Syrto, the second Kastrinós); Folkraft (45rpm) 1463

FORMATION: Short lines of mixed M and W with hands joined and held at shoulder height in "W" pos.

STEPS AND STYLING: Step; Hop. (Note: dance may move fwd and bwd OR L and R) These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 2/4

PATTERN

Meas INTRODUCTION - 2 meas on the P.I. record.

1 Facing ctr, step fwd L (ct 1), step fwd R (ct 2), step fwd L (ct &),
 2 Step fwd R (ct 1), step fwd L (ct 2), step fwd R (ct &),
 3 Step fwd L (ct 1), hop L (ct 2).

4-6 Repeat action of meas 1-3 bwd with opp ftwk.

Variation:

1 Repeat action of cts 1,2 of basic (cts 1,2), still moving fwd, step L across in back of R (ct &),
 2-3 Repeat action of meas 2-3 of basic,
 4 Repeat action of meas 4 of basic,
 5 Moving bwd, hop R (ct 1), hop R (ct 2), step bwd L (ct &),
 6 Repeat action of meas 6 of basic.

Taught by: Katina Savvidis

KÓTCHARI

Greece (Pontos)

Kótchari (KOH-chah-ree) is derived from the Greek word "kótsi" meaning ankle or ankle bone, and refers in this case to the shock absorbed by the ankle when the heel is struck against the floor. It probably received this name due to its being only one of two Pontic dances that emphasize the heel. The "ch" sound in Kótchari (instead of the "s" as in "kótsi") is not found in the modern Greek language but remains in the Pontic dialect and in Turkish. The Pontic dialect, which has its basis in Ancient Greek, is found predominantly in Thrace and Macedonia, where the Pontic exchange refugees were settled after the 1923 Treaty of Lausanne between Greece and Turkey.

Kótchari was learned from performing members of the Dora Stratou Theatre by Katina Savvidis in Athens during 1973-74.

Melody instruments still used by the Greeks who formerly lived in Asia Minor are the kanonáki, a type of dulcimer played with finger picks, and the outi, a large-bellied stringed instrument resembling a lute, and the Pontic lýra (lyre) which is also called a kemenché.

RECORD: Folkraft LP-6 "Greek Folk Dances Vol. II," side A, band 3; Pontic Dances PD-1234 (7"EP)

FORMATION: Circle or lines of mixed M and W grasping neighbors' shoulders in "T" pos, leader at R end.

STEPS AND Step; Hop.

STYLING: These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 2/4

PATTERN

Meas INTRODUCTION - 6 cts.

1 Facing ctr, step swd R (ct 1), step L across in back of R (ct 2),

2 Step swd R (ct 1), hop R (ct 2),

3 Step in place L (ct 1), hop L (ct 2), step in place R (ct &),

4 Step in place L (ct 1), hop L (ct 2).

Repeat entire dance from beginning.

VARIATIONS

The following variations are normally seen only during

Continued...

performances and not in a social context.

Variation I - Émbrikes (EHM-bree-kehs)

1-2 Move fwd OR bwd on the first three cts (1,2,1)...

Variation II - Alásha (ah-LAH-shah)

1 Step R across in front of L (ct 1), step L behind R (ct 2),
2 Step R beside L (ct 1), slap extended L ft heavily in
front (ct 2),
3 Hold (cts 1,2),
4 Step L in place (ct 1), hop L (ct 2).

Variation III - Son Tópon (sohn TOH-pohn)

1 Step R across in front of L (ct 1), step L behind R (ct 2),
2-3 Stamp both ft simultaneously (ct 1), hold perfectly still
(cts 2,1,2),
4 Stamp both ft simultaneously (ct 1), hop L (ct 2).

Variation IV - Son Mitín (son mee-TEEN)

2 Same as variation III, except that on ct 1 of meas 2,
land on balls of ft with heels raised and hold.

Variation V - Son Kótch (son KOHCH)

2 Same as variation III, except that on ct 1 of meas 2,
land on heels with toes raised and hold.

Variation VI - Aukameréan (ahf-kah-meh-REH-ahn)

2-3 Same as variation III, except that all of the dancers
drop into a kneeling pos on R knee with head down (ct 1),
hold (cts 2,1,2),
4 Jump up to both ft (ct 1), hop L (ct 2).

Taught by: Katina Savvidis

KRÍTIKO SYRTÓ

HAVE

Crete

Krítiko Syrtó (KREE-tee-koh seer-TOH) means pulling or leading dance from Kríti (Crete). The Syrto is the most traditional of all of the folk dances of Greece, and this one from Crete has its own particular style. Katina Savvidis learned this dance in Athens, 1973. The music for dances of Crete is nearly always played on the Cretan violin, called a lyra, played with a bow across strings which are stopped with the nails instead of the pads of the fingers. Krítiko Syrtó is also known as Haniótiko Syrtó (from the city of Hania on the western end of the island). Through its derivative Misirlou, which begins the sequence on meas 4, it is probably the best known Greek folk dance in the world.

RECORD: Folkraft LP-6 "Greek Folk Dances Vol. II," side B, band 2;

FORMATION: Open circle or lines of mixed M and W with hands joined and held at shoulder height in "W" pos.

STEPS AND STYLING: The syrto category of dances in Greece is done with the feet close to the floor and without leaps. Other styling points have been omitted from the description below and these notes are meant to be used only as a refresher cue sheet.

Music 2/4

PATTERN

- | | |
|------|--|
| Meas | INTRODUCTION - none (or wait for beginning of a phrase) |
| 1 | Facing ctr, touch ball of L beside R (ct 1), small step bwd L (ct 2), step R beside L (ct &), |
| 2 | Step fwd L (ct 1), step fwd R with toe diag to L (ct 2), pivoting slightly on R in an open stance and turning to face to L, step L in RLOD (ct &), |
| 3 | Still facing L, step fwd R in RLOD (ct 1), step bwd L (ct 2), step R beside L (ct &), |
| 4 | Step bwd L in LOD (ct 1), pivoting to face ctr touch ball of R beside L (ct 2), step R beside L (ct &). |

Repeat entire dance from beginning.

Taught by: Katina Savvidis

MOUSTAMBÉIKOS

Macedonia, Greece

Moustambéikos (moo-stahm-BEH-ee-kohs) was learned by Katina Savvidis from Nikos Savvidis in 1975. The dance takes its name from the Greek word for "must", the sugary juice from pressed grapes before fermenting.

RECORD: Folklore LARS-2027 "Greece Is...", side 1, band 6

FORMATION: Lines of mixed M and W with hands joined and held at shoulder height in "W" pos, leader at R end.

STEPS AND Hop; Step.

STYLING: These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 7/8

PATTERN

The music is played in a 7-count rhythm grouped 3-2-2, or slow-quick-quick. However, the last quick is slightly lengthened. The grouping will be noted here as S-q-Q. The dance is done in three meas and thus overlaps the phrasing.

Meas INTRODUCTION - none

1 Small hop L (ct "uh" of previous meas),
Step swd R (ct S), hop R swinging L across in front (ct q),
Step L (ct Q),

2 Small hop L (ct "uh"),
Step swd R (ct S), step L across in front of R leaving R
in place behind L (ct q), step bwd in place on R (ct Q),

3 Step L beside R (ct S), hop L bringing R ft next to L calf
(ct q), hop L with R ft next to L calf (ct Q).

Repeat entire dance from beginning.

Taught by: Katina Savvidis

NIZÁMIKOS

Macedonia, Greece

Nizámikos (nee-ZAH-mee-kohs), from the Turkish words "nizam askeri" meaning an army in formation, leads us to the conclusion that it might have been a soldiers' dance. The dance was learned by Katina Savvidis in Athens during 1973-74 from members of the Dora Stratou Theatre. Greek Macedonia, which was formally united with Greece in 1913, includes a wide arc of territory, east to the Aegean Sea and inland west to the Pindus Mountains. The landscape is rough with many mountains separated by small valleys. Both the music and dance are heavier in quality than those of other areas of Greece with the *ouli*, or big drum, being important in setting the rhythm.

RECORD: Folkraft LP-3 "Greek Folk Dances (Vol. I)," side B, band 4

FORMATION: Open circle or lines of mixed M and W (originally only danced by M) with hands joined and held in "W" pos (often raised to head level), leader at R end.

STEPS AND Step; Hop.

STYLING: These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 2/4

PATTERN

- Meas INTRODUCTION - one pick-up beat
- 1 Turning to face slightly diag L in RLOD, step R in front of L (ct 1), moving bwd in LOD, step bwd L (ct 2), step R beside L (ct &),
 - 2 Continuing bwd in LOD, step bwd L (ct 1), turning to face ctr, step swd R (ct 2),
 - 3 Hop in place R (ct 1), step in place L (ct &), step in place R (ct 2),
 - 4 Hop in place R (ct 1), step in place L (ct 2).

Repeat entire dance from beginning.

Taught by: Katina Savvidis

OMÁL DIPÁT

Greece (Póntos)

Omál Dipát (oh-MAHL thee-PAHT), or smooth (dance) from Dipát, was learned by Katina Savvidis in Athens during 1973-74 from members of the Dora Stratou Theatre. The dance is done by the Pontic Greeks who originally lived by the shores of the Black Sea in what is now Turkey since at least the third century before the Christian era. During an exchange of population between Greece and Turkey in 1923 and 1924, many of these people came to live in Greece with the majority of them immigrating to Macedonia in the north. These people today have a strong sense of identity as Pontians. This is apparent in their dialect which utilizes whole phrases of ancient Greek. In addition, their music, much of which is played on a lyre known as a kemenché, and their dance, which is distinctively different from dances found in other areas of Greece, reflect their Pontic identity.

Omál Dipát is also known as Omál Trapezoundéiko (from the city of Trapezóús, now Trabazon, Turkey) and Lemóna (Lemon, a girl's name).

RECORD: Folkraft LP-6 "Greek Folk Dances Vol. II," side B, band 4

FORMATION: Circle or lines of mixed M and W, leader at R end, with hands joined and held at shoulder height in "W" pos.

STEPS AND STYLING: These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 9/8

PATTERN

The music is played in a 9-count rhythm grouped 2-2-2-1-2, or slow-slow-slow-quick-slow (here noted as S-S-S-qS).

- Meas INTRODUCTION - none (or wait 10 meas for vocal)
- 1 Facing ctr, step fwd R (ct S), swing L leg to ctr (ct S), step fwd L (ct S), touch R beside L (ct q), hold (ct S),
 - 2 Moving slightly diag bwd during this meas, step bwd R (ct S), raise L in front (ct S), step bwd L (ct S), step bwd R (ct q), raise L in front (ct S),
 - 3 Step swd L (ct S), raise R in front (ct S), step slightly swd R (ct S), step slightly swd L (ct q), raise R in front (ct S).

Repeat entire dance from beginning.

Taught by: Katina Savvidis

OMÁL KERASOUNDÉIKO

Greece (Póntos)

Omál Kerasoundéiko (oh-MAHL keh-rah-soon-DEH-ee-koh), or smooth (dance) from Kerasoús (now Giresun, Turkey) which is on the Black Sea, was learned from performers of the Dora Stratou Theatre by Katina Savvidis in Athens during 1973-74.

Pontos is an ancient region of northeastern Asia Minor which borders on the Black Sea. Under the treaty of Lausanne in 1923, the Greeks, who had lived there for over 2,500 years, were involved in a population exchange with Turks living in Greece, and they came to Greece essentially as refugees.

Most Pontic dances were originally done in the villages in a closed circular formation, but more recently the young Pontics are dancing them in open circles and even lines, having been influenced by the performing groups which find these formations more appealing to audiences. Pontic dances are the most difficult of the Greek dances because of the "alien" and monotonous rhythm and style of the music which is always played on the Pontic lyra (or kemenché). Many different tunes are played for this dance.

Omál Kerasoundéiko is also known as Omál Sampsoudéiko (from Sampsouís, now Samsun, Turkey) and Kotsikhtón Omál (lively or bouncy).

RECORD: Folkraft LP-8 "Greek Folk Dances Vol. III," side B, band 5

FORMATION: Circle or lines of mixed M and W, leader at R end, with hands joined and held at shoulder height in "W" pos.

STEPS AND STYLING: These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 9/16

PATTERN

The music is played in a 9-count rhythm grouped 2-2-2-1-2, or slow-slow-slow-quick-slow (here noted as S-S-S-qS).

Meas INTRODUCTION - none (or wait 4 meas)

- 1 Facing ctr, step swd R (ct S), hold (ct S), step L across in back of R (ct S), step swd R (ct q), hold (ct S),
- 2 Step L across in front of R (ct S), hold (ct S), step swd R (ct S), step L across in front of R (ct q), hold (ct S).

Variation: Hop on the last ct of previous meas (ct 9) and leave that ft in contact with the floor during the step on the first ct of the next meas.

Taught by Katina Savvidis

PENTOZALI

Crete

Pentozáli (pen-toh-ZAH-lee), with its small rapid footwork and its small leaps, is one of the most characteristic as well as most popular dances of its island of origin, Kríti (Crete). "Pénto" meaning five and "Záli" meaning dizzy, refer to the five "dizzying" movements of the dance. In the case of the variant described below, the movements are: 1- side (swing), 2- side (swing), 3- side (PDB), 4- side (PDB), 5- up (hop). NOTE: PDB = pas de basque. Katina Savvidis learned the dance in Athens during 1973-74.

RECORD: Folkraft LP-3 "Greek Folk Dances (Vol. I)," side B, band 2
 (The fast part only is played on the Folkraft album)
 Folklore LARS-2027 "Greece Is...", side 1, band 1
 EMI 70158 "Ta Pou Thimóúme Tragoudó", side , band

FORMATION: Lines of mixed (or separated) M and W grasping neighbors' shoulders in "T" pos, facing ctr.

STEPS AND Step; Hop; Leap.

STYLING: These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 2/4

PATTERN

Meas INTRODUCTION - varies from selection to selection.

SLOW LEAD IN

- 1 Step fwd L (ct 1), touch R beside L (ct 2),
- 2 Moving slightly in LOD, step bwd R (ct 1), touch L beside R (ct 2),
- 3 Step swd L (ct 1), touch R beside L (ct 2),
- 4 Step swd R (ct 1), touch L beside R (ct 2).

FAST PENTOZALI

- 1 Step in place L (ct 1), hop L swinging R leg across in front of L (ct 2),
- 2 Small leap in place R swinging R leg across in front of R (ct 1),
- 3 PDB { Small leap swd L (ct 2), step R across in front of L (ct &),
 step in place L (ct 1),
- 4 PDB { Small leap swd R (ct 2), step L across in front of R (ct &),
 step in place R (ct 1),
 Hop R (ct 2).

Taught by: Katina Savvidis

ZAGORÍSIOS

Épirus, Greece

Zagorísios (zah-goh-REE-see-ohs) is from Zagóri, an area containing 46 villages, which lies northeast of Ioánnina beyond the Mitsikéli Mountain near Albania. The area is rugged and mountainous. One of the unique characteristics of the Epirótica region is the polyphonic singing where the melodic line is sung against a droning bass voice. Katina Savvidis learned the dance from performers in the Dora Stratou Theatre in Athens, 1973-74. Diki Shields, observing the dance being done in the village of Métsovo at the festival in honor of St. Paraskeví in July, 1978, notes that it is still done there in segregated lines.

RECORD: Folkraft LP-6 "Greek Folk Dances Vol. II," side A, band 2

FORMATION: Lines of mixed M and W, leader at R end, with hands joined and held at shoulder height in "W" pos, facing ctr.

STEPS AND Leap; Walk.

STYLING: These notes are meant to be used as a refresher cue sheet and are not intended to convey styling.

Music 5/4

PATTERN

- Meas INTRODUCTION - none (or wait 4 meas)
- 1 Leap swd L swinging R in front (ct 1), turning to face slightly diag R, and walking in LOD, step R (ct 2), step L (ct 3), hold (cts 4,5),
 - 2 Continuing to walk in LOD, step R (ct 1), step L (ct 2), step R (ct 3), step L (ct 4), hold (ct 5),
 - 3 Turning to face ctr, step R fwd twd ctr (ct 1), step bwd L (ct 2), step bwd R (ct 3), raise L in front (ct 4), hold (ct 5),
 - 4 Turning to face slightly diag R, but walking bwd in RLOD, step bwd L (ct 1), step bwd R (ct 2), turning to face ctr, step swd L (ct 3), step R beside L (ct 4), hold (ct 5).

Repeat entire dance from beginning.

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