

DIKI SHIELDS



Holiday Camp

Dance Syllabus

1979

HOLIDAY CAMP 1979

December 27, 1979 - January 1, 1980

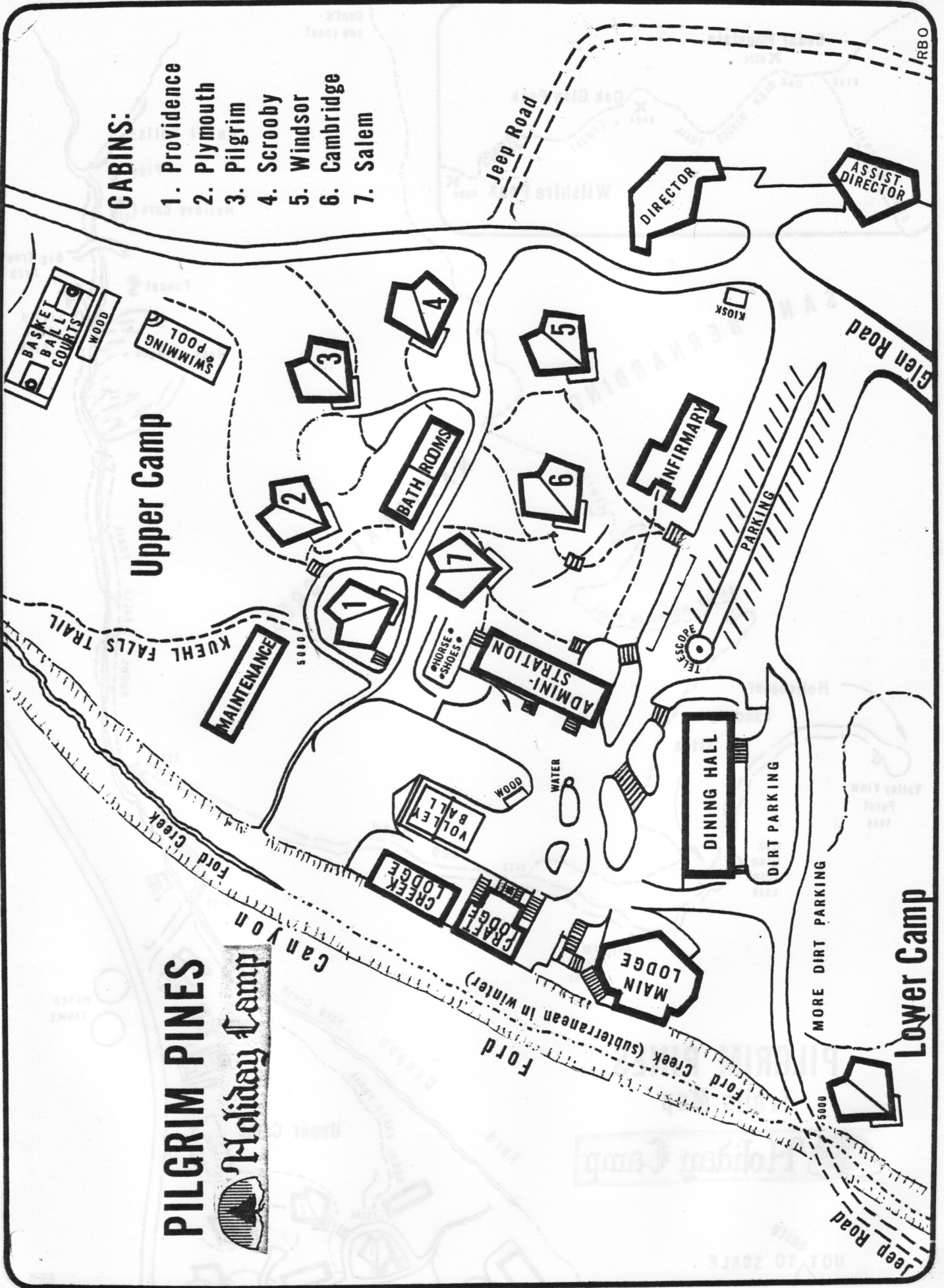
Pilgrim Pines
Oak Glen, California

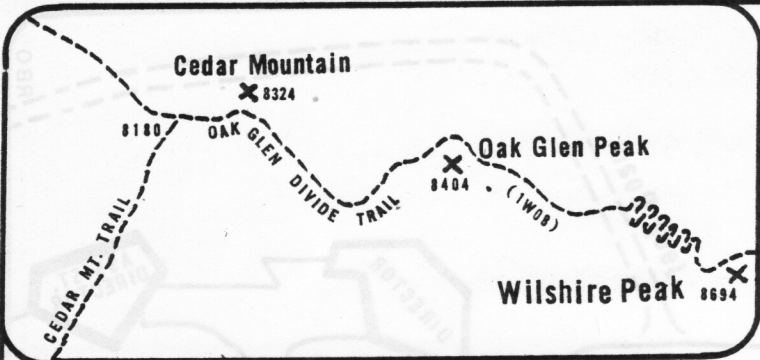
Directors:

Dick Oakes and Diki Shields

CABINS:

- 1. Providence
- 2. Plymouth
- 3. Pilgrim
- 4. Scrooby
- 5. Windsor
- 6. Cambridge
- 7. Salem





Cont'd - see inset

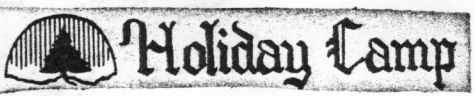
SAN BERNARDINO

NATIONAL FOREST

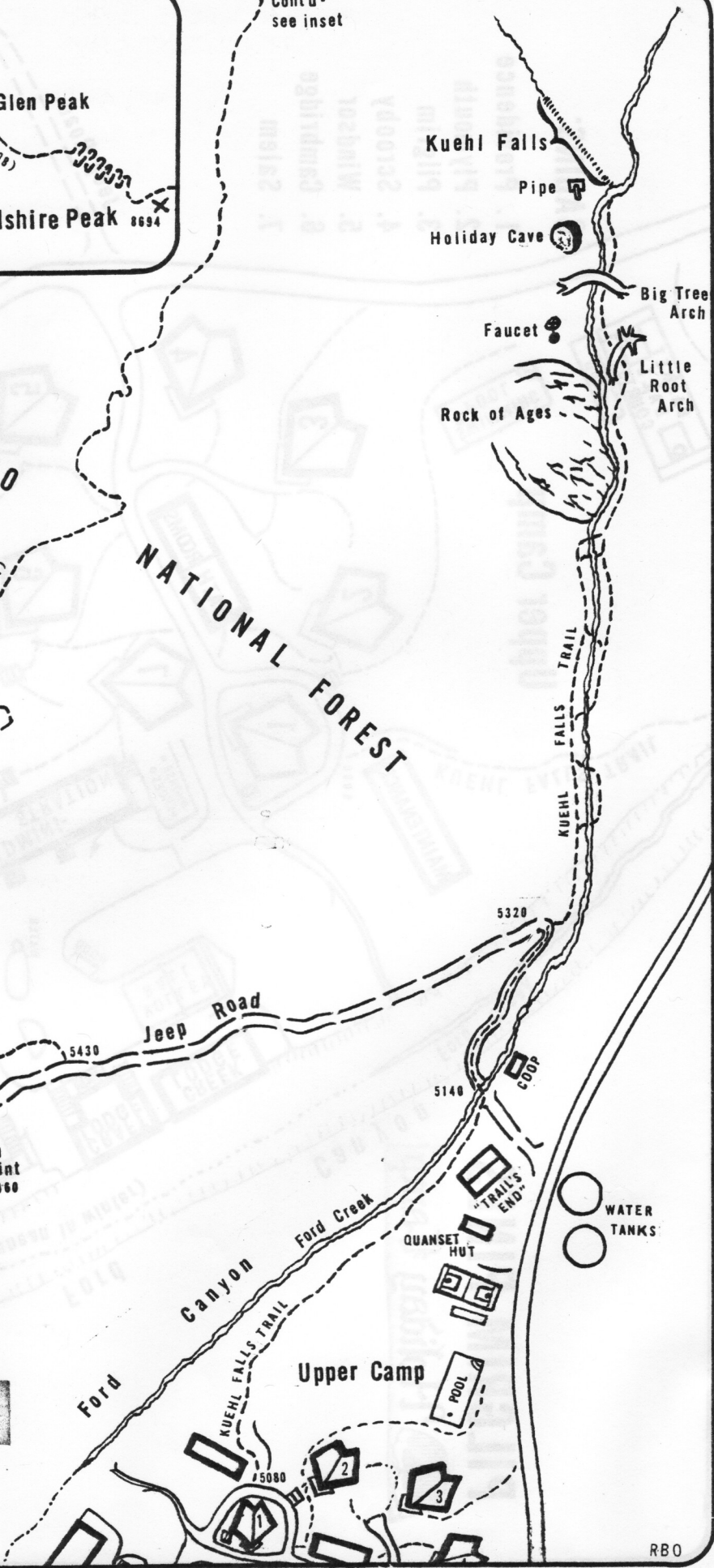
Kuehl Falls
 Pipe
 Holiday Cave
 Big Tree Arch
 Little Root Arch
 Faucet
 Rock of Ages

Helicopter Landing Sites
 Valley View Point 5650
 Oak Glen Point 5520

PILGRIM PINES Trails Map



quite
 NOT TO SCALE



DANCES TAUGHT PREVIOUSLY
AT HOLIDAY CAMP

As an aid in requesting dances from previous years at the evening programs and after parties we list the following:

HOLIDAY CAMP 1976

SUNNI BLOLAND

Bugeacul
De-a Lungul
Ghimpele Dobrogean
Hora Munteneasca
Hora Nuții
Jiana de la Jina
Florica Munteneasca
Pomulețul
Vlăscencuța

YA'AKOV EDEN

Boi Tama
Hineh Lanu Nigun Yesh
Mi Yitneni Of
Nitsanim Niru Ba'arets
Od Ishama
Orcha Bamidbar
Shnei Shoshanim
Sisu Et Yerushalayim
Sisu Vesim'chu
Vayenikehu

DICK OAKES

A Ja Tzo Saritsa
Ciganski Orijent
Glamoč
Highlife
Kačerac
Katia
Pookie
Vlaško Oro
Žabarka

JERRY DUKE

Appalachian Clog

HOLIDAY CAMP 1977

SUNNI BLOLAND

Alunelul de la Bailești
Coasa
Hora Mare Moldovenesc
Poloxia
Rustemul de la Gorj
Sălcioara
Tîntăroiul

YA'AKOV EDEN

Debka Hashalom
Debka Oud
Mi Li Yiten
Orcha Bamidbar
Shir Same'ach
Shtu Adarim
U'vau Ha'ovdim
Zemer Bagilboa

DICK OAKES

Divčibarsko Kolo
Novozagorsko Horo
Pinosavka
Piperana
Šopsko Horo
Strumička Petorka
Tresenica
Vlaško Oro

BORA OZKOK

Berde
Derhule
Dokuzlu
Garzane
Gün Ola
Kiz Oyunu
Rençber
Üç Ayak
Yavuz
Yalalar

Also in 1977, several Chinese dances were taught by:

CHANG CHING SHAN

Beautiful Lady of Da Ban City
Catch Fish
Harvest Dance
Mio Moon Dance
Mountain Moon Dance
Tea Dance

KATINA SAVVIDIS

Kastrinós
Kótchari
Kritiko Syrto
Moustambéikos
Nizámikos
Pentozáli
Zagorísios

HOLIDAY CAMP 1978

DON ALLEN

Angus Reel Mixer
Beckett's Reel
March Contra
Mason's Apron
OXO
Shindig in the Barn
Squares

MARTIN KOENIG

Batuta
Chukanoto
Dobrolushko Horo
Juta
Pljeskavac
Srpkinja

DICK OAKES

Bakmes från Transtrand
Familjevalsen
Gammal Polska
Hambopolska
Rørospols
Slängpolska från Skåne
Snoa

MARGALIT OVED

Ahavat Hadassah (Love of Hadassah)
Debka Kalla (Soft Debka)
Debka Yeshaya-Margalit
Hine Achalela (Shepherd's Dance)
Im Hashahar (At Dawn)
Waal Azab Gaal (Bachelor's Dance)
Yadayim Medabrot (Hands Talk)
Yesh Li Ima (I Have a Mother)

Don Allen

American Dances

Flash of Fire	American Square Dance	
Gone at Last	" " "	
Grand Square	American Quadrille	12/28
Happy Heart	American Square Dance	12/29
Jesse Polka	" " "	12/28
Just Because	" " "	12/28
King of the Road	" " "	
Last Thing on My Mind	" " "	12/30
Night Train to Memphis	" " "	12/28
Sun Coming Up	" " "	
Angus Reel Mixer	American Round Dance	12/28
Jiffy Mixer		12/27
Tennessee Wig Walk		
Beckett's Reel	American Contra	
Maple Leaf Jig	" "	12/29

SQUARE DANCE RECORD LIST

The following list includes square dance hash or pattern records and singing call records often used by caller Don Allen of BYU, Provo, Utah.

The singing call records all have a call sheet included and most have the call on one side with only the instrumental on the other. Some of the older singing call records were published with two separate calls notated and, in those instances, had instrumentals on both sides.

HASH OR PATTERN RECORDS:

Back up and Push	Sunny Hills	AC 150
Boil 'em Cabbage	Kalox	K 1119
Brandy	Rhythm	RR 302
Earl's Hoedown	Blue Star	135 1521
Handy	Scope	SC 312
Jessie James	Square Tunes	ST 155
Marlden	Top	25233
Sluicagate	Top	25051
Something Else	MacGregor	1100
Southern Banjo	Square Dance USA	USA 515
Take One	Chaparral	C-101
Wildcat	Windsor	4186

SINGING CALLS:

Flash of Fire	Chaparral	C-402
Gone at Last	Chaparral	C-301
Grand Square	SIO	F 102
Happy Heart	Blue Star	BS 1919
Jessie Polka	Blue Star	BS 1998
Just Because	Windsor	4144
King of the Road	Chaparral	C-303
Last Thing on My Mind	Lou Mae	LM 102
Night Train to Memphis	Red Boat	RB 173
Sun Coming Up	Wagon Wheel	WW 901

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

Heads square thru 4 hands
Curlique, Walk & Dodge
California Twirl
Right & Left Thru
Flutter Wheel
Star Thru, LA

Heads square thru 4 hands
Do Sa Do to an ocean wave
Spin Chain Thru, Girls circulate twice
Spin Chain Thru, Men circulate twice
Spin Chain Thru, Girls circulate twice
Spin Chain Thru, Men circulate twice
Change hands with the comer, LA

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 1979-80 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 Thru |
| 8. Pass Thru | 32. Allemande Thar |
| 9. U Turn Back | 33. Shoot That Star |
| 10. Split the Couple/Ring
(Around One, Two) | 35. Half Sashay |
| 11. Couples Separate/Divide | 37. Star Thru |
| 12. Courtesy Turn | 39. Eight Chain Thru (1-8) |
| 13. Chain Family | 40. Ocean Wave/Balance |
| 15. Right and Left Thru | 41. Swing Thru Family |
| 16. Star Family (2-8) | 42. Trade Family |
| 17. Star Promenade | 48. Circulate Family |
| 18. Inside Out-Outside In | 51. Zoom |
| 19. Couples Lead Right/Left | 52. Wheel and Deal |
| 20. Circle to a Line | 54. Double Pass Thru |
| 21. Bend the Line | 55. Centers In/Out |
| | 56. Cast Off 3/4 |
| | 57. Cloverleaf |
| | 61. Spin Chain Thru |
| | 64. Curlique |
| | 65. Waltz & Dodge |

Taught by: Don Allen

FLASH OF FIRE

American Square Dance

CALLER: Beryl Main
 RECORD: Chaparral C-402
 FORMATION: Square of four couples

Music 4/4

PATTERN

INTRODUCTION, BREAK & ENDING

Walk all around your corner, come home & do paso
 Turn your partner by the left and your corner by the R
 you know
 Slip the clutch L allemande, weave on down the line
 I thought you were a friend of mine, I thought you
 were my buddy
 Do Sa Do once around and promenade your honey
 Now you may think that I'm a fool and sometimes that is true
 So I'm going to heaven in a flash of fire with or without you.

FIGURE

One & three (2 & 4) flutter wheel, move it around in time.
 Sweep a quarter, Pass Thru, R & L thru in time.
 Do sa do around this girl & make an ocean wave.
 Swing & Whirl & promenade her home.
 Now you don't have to see my side, or share my point of
 view
 So I'm going to heaven in a flash of fire, with or without you.

Taught by: Don Allen

GONE AT LAST
American Square Dance

CALLER: Gary Shoemake
RECORD: Chaparral #C-301
FORMATION: Square of four couples

Music 4/4 PATTERN

INTRODUCTION, BREAK, & ENDING

Four ladies promenade, go inside the ring
Get back, swing your man around
Join all of your hands & circle left and then
Left allemande that corner, weave the ring
Gone at last, gone at last, do sa do
You promenade around you go
I've had a long streak of that bad luck
But I pray its gone at last

FIGURE

Heads (sides) promenade, halfway you go
2 & 4 (1 & 3) do the right & left thru (same two)
Square thru four hands around
(Everybody) Pass Thru, L allemande, weave the ring
Gone at last, Gone at last, do sa do
Promenade around you go.
I've had a long streak of that bad luck
But I pray its gone at at last

Taught by: Don Allen

GRAND SQUARE
American Quadrille

CALLER: Bob Osgood
RECORD: Sets In Order SIO F102
FORMATION: Square of four couples

Music 4/4

PATTERN

This dance is prompted during the end of a musical phrase instead of called as a singing call.

Routine for the Dance

- A. Grand Square as opener
- B. First chorus
 - Head couples R & L thru across and back
 - Side couples R & L thru across and back
 - Head couples to the right, R & L thru and back
 - Side couples to the right, R & L thru and back
- C. Grand Square as a break
- D. Second chorus
 - Ladies chain (in same order)
- E. Grand Square as break
- F. Third chorus
 - Half Promenade and R & L thru back home (in same order)
- G. Grand Square as closer

Taught by: Don Allen

HAPPY HEART

American Square Dance

CALLER: Jerry Helt

RECORD: Blue Star #1919

FORMATION: Square of four couples

Music 4/4

PATTERN

INTRODUCTION, BREAK, & ENDING

All four men promenade once inside the ring
Home you go and swing your own, everybody swing
All join hands and circle to the L around the square
Allemande L your corner and weave the ring right there
I've got a happy heart, I think that I could fly
Do sa do your ptr, promenade I'll tell you why
Just find someone to live for, to love and then you'll
see,
Why I've got this happy heart inside of me.

FIGURE

Head two cpls promenade half way around the square
Side two couples R & L thru, then turn the lady there
Flutter wheel in the middle, sweep a quarter round the
floor
I've got a happy heart, I think that I could fly
Swing number five, promenade and I'll tell you why
Just find someone to live for, to love and then
you'll see,
Why I've got this happy heart inside of me.

Taught by: Don Allen

JESSIE POLKA

American Square Dance

CALLER: Vaughn Parrish
RECORD: Blue Star BS-1998
FORMATION: Square of four couples

Music 4/4

PATTERN

Side couples arch and the head couples dive under
Dip and you dive, go home and don't you blunder
Allemande left your corner, put your arm around your ptn.
Star Promenade and do the Jessie Polka dance.
With a heel and a toe you can start that room a jumping
When the ladies turn back you can hear the bustles bumpin
We'll dance through the night as though it were a minute
Our hearts are really in it, do the Jessie Polka dance
See that corner gal, as she comes around
Take her in your arms and swing her round and round
Then promenade her home and keep her for your ptn.
Get home and swing her till the music starts again.

Repeat three more times.

Taught by: Don Allen

JUST BECAUSE
American Square Dance

CALLER: Don Allen
RECORD: Windsor 4144
FORMATION: Square of four couples

Gary Shoemaker

CALLER:

Capitani C-203

RECORD:

Music 4/4

PATTERN

Music 4/4

INTRODUCTION, BREAK, & ENDING

Walk all around your corner, she's the gal from Arkansas
See saw your partner, men make a right hand star
When you meet your corner, do a left allemande
Now walk around that circle with a R & L Grand
When you meet your honey do a do sa do
Step right up and swing her high and low
Then promenade that ring, throw your heels right back and sing
Because, just because

FIGURE

Head two ladies chain right on over
Same two ladies chain back again
Side two ladies chain right on over
Same two ladies chain back again
Allemande L your corner, do sa do your partner
Go back and swing that corner gal
Than promenade that corner, and everybody sing
Because, just because.

Taught by: Don Allen

Taught by: Don Allen

KING OF THE ROAD
American Square Dance

CALLER: Gary Shoemake
RECORD: Chaparral C-303

Music 4/4

PATTERN

INTRODUCTION, BREAK & ENDING

Walk around your corner, see saw your partner
Join hands and circle to the left around you bet
Men star R and roll it one time around
Left allemande your corner, then weave that ring
Pass 'em by you go one by one.
Do Sa Do then promenade on down
Cause I'm a man of means by no means
King of the Road.

FIGURE

Head (side) two cpls promenade 1/2 way round you go
Down the middle with a R & L thru, take your body home
Square thru four hands around in the middle of the set you do
Right and Left thru, turn your girl, and then roll away
Pass thru, U turn back, swing that corner there
Left allemande new corner, then promenade the square
Cause I'm a man of means, by no means
King of the Road.

Taught by: Don Allen

LAST THING ON MY MIND

American Square Dance

CALLER: Mac Letson
RECORD: Lou Mac LM-102
FORMATION: Square of four couples

Music 4/4

PATTERN

INTRODUCTION, BREAK & ENDING

Four ladies chain across the ring now
Roll away and circle to the left
Circle left you roll away once more now
Allemande left then weave the ring
Well, are you going away with no word of farewell
Do Sa Do your own and promenade
I could have loved you better, didn't mean to be unkind
You know that was the last thing on my mind.

FIGURE

Heads lead right, circle up four now
Make a line go up and back
Pass thru, wheel and deal, do a double pass thru
First two left, next two right, do a R & L thru
Turn your girl cross trail thru, corner lady swing
Swing this girl around and promenade
I could have loved you better, didn't mean to be unkind
You know it was the last thing on my mind.

Taught by: Don Allen

NIGHT TRAIN TO MEMPHIS

American Square Dance

CALLER: John Hendron
RECORD: Red Boot RB-173
FORMATION: Square of four couples

Music 4/4

PATTERN

INTRODUCTION, BREAK & ENDING

All four ladies promenade, go once inside the ring
Get back home and swing your own and everybody swing
Join up hands and circle to the left
Allemande left your corner and weave that ring
Pass them by go one by one around that square
Do Sa Do your own and promenade her home
For we'll have a jubilee down in Memphis, Tennessee
And we'll all shout halleluiah every day.

FIGURE

Head (side) two couples promenade, halfway around you go
Down the middle with a R & L thru, turn your lady there
Go up to the middle and back with you
Up to the middle with a right hand star go once around
Allemande left your corner, partner do sa do
Swing your corner, then promenade
For we'll have a jubilee in Memphis, Tennessee
And we'll all shout halleluiah every day.

Taught by: Don Allen

SUN COMING UP

American Square Dance

CALLER: Goylon Shull
 RECORD: Wagon Wheel WW901
 FORMATION: Square of four couples

Music 4/4

PATTERN

INTRODUCTION, BREAK & ENDING

All four ladies promenade once around the ring
 Pass your partner, swing the corner, everybody swing
 Join hands circle left around the ring
 Ladies roll away and weave the ring you go
 It's that time of the morning when the sun starts to shine
 Do Sa Do your partner and promenade in time
 I'm standing on the corner with my guitar and my cup
 Cause it made my sun come up this morning.

FIGURE

Head couples lead to the R and circle four you know
 Heads break and make a line, up and back you go
 Pass thru, wheel and deal, double pass on thru
 Track two, boys outside, the girls inside you do
 Swing thru, when you're there, turn thru my friend
 Swing the corner lady and promenade again
 I'm waiting for somebody to come by and fill it up
 To make my sun come up this morning.

Taught 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

JIFFY MIXER

By Jerry Helt

RECORD: Windsor 4684

FORMATION: Double circle, partners facing, hands joined in Butterfly Position

FOOTWORK: Opposite throughout dance, steps described for men

Music 2/4

PATTERN

Meas

INTRODUCTION

1-2 Touch L heel to L, Touch L toe beside R ft, repeat
 3-4 Step L to L, Step R behind L, Step L to L, Touch R next to L

5-8 Repeat meas 1-4 opposite footwork

9-12 Jump back away from ptn (1) clap own hands (2) repeat 3 more times

13-16 Walk diagonally to own R to new partner with 4 walking steps L,R,L,R

Repeat dance from beginning with new partner

Taught by: Don Allen

THE TENNESSEE WIG WALK

This couple mixer was learned from Vyts Beliajus. Mr. Beliajus is the editor of "Viltis," a folklore magazine.

RECORD: MCA Records MCA-60051

FORMATION: Double circle, partners facing, no hand contact

Music 2/4

PATTERN

Meas	INTRODUCTION
1-2	Step R to R, step L next to R, step R to R Touch L to R and clap hands
3-4	Repeat opposite direction & footwork
5-8	Repeat meas 1-4
9-12	Hands are up palms fwd, move them in and out 4 times at the same time the feet do a Charleston type move- ment to the R moving over to the next person who be- comes new partner
13-14	Turn R in two steps R,L
15	Slap knees with both hands (1) clap hands (2)
16	Slap both hands with partner (1) hold (2)
	Repeat dance from beginning

Taught by: Don Allen

BECKETT'S REEL

American Contra

RECORD: Any contra dance music (there is one marketed with the name Beckett's Reel if preference is for the one dance to one record theme used by some groups)

FORMATION: Contra lines of couples facing couples.

Music 4/4

PATTERN

Meas

INTRODUCTION

- 1-2 Allemande L your corner (the W by M L side), end people
allemande L with the one across
- 3-4 Swing the ptr
- 5-6 Ladies chain and courtesy turn
- 7-8 Ladies chain back and courtesy turn
- 9-10 Diagonally to the L with a R and L thru and courtesy turn
(the one head cpl and the one ft cpl wait two meas)
- 11-12 Everyone R and L thru straight across
- 13-14 L-hand star with the cpl across (4-hand star)
- 15-16 R-hand star the other way back ending in lines

Repeat entire dance from beginning.

Taught by: Don Allen

MAPLE LEAF JIG

By Ralph Page

American Contra

RECORD: Any good 64 count well phrased Jig

FORMATION: Contra lines with numbers 1,3,5, etc., active and crossed over

Music 4/4

PATTERN

Meas

INTRODUCTION

- 1-2 Actives do sa do to the middle
- 3-4 Allemande left with the one below
- 5-6 Four in line go down the set
- 7-8 Turn alone, come back to place
- 9-10 Same four circle to the left
- 11-12 Circle to the right
- 13-14 Ladies chain
- 15-16 Ladies chain back to place

Taught by: Don Allen

Dennis Boxell

* 1.	Bilati	Assyria	-	MON	12/31
* 2.	Djurdjevica	Serbia	-	SAT.	12/29
3.	Drhtavac	Croatia			
4.	Makedonikos Horos	Greek Macedonia		FRI	12/28
5.	Nebesko	Croatia			
6.	Ovčepolsko ORO	Macedonia		- MON	12/31
7.	Pargarusa	Croatia			
8.	Rukavica	Croatia			
9.	Sarajevka	Serbia			
* 10.	Sheikhani	Assyria	-	SUN	12/30
11.	Zita	Croatia	-	SUN	12/30
12.	Ekizlijsko Horo	Bulgaria		THU	12/27
13.	Pleškavac	Serbia			
14.	Shopsko Pravo	Bulgaria	-	SAT	12/29
15.	Zaječarka	Serbia	-	SUN	12/30
16.	Kofto Sta Tria	Greece		SUN	12/30
17.	PINOSAVKA	SERBIA		SAT	12/29
18.	KALAMATIANOS	GREECE		FRI	12/28

BILATI
(Assyria)

Record: Folkraft LP-4 "Tanzara"
Formation: Arms straight down, fingers interlocked, shoulders close to neighbor's, Kurdish style.

Meter: 2/4. PATTERN

Measure

- | | |
|---|---|
| 1 | Facing center, step-hop frwd on L ft (ct. 1);
step-hop bkwd on R ft (ct. 2). |
| 2 | Touch L heel frwd (ct. 1);
step-hop on L ft frwd (ct. 2). |
| 3 | Step-hop on R frwd (ct. 1);
touch L heel frwd (ct. 2). |
| 4 | Step bkwd on L ft (ct. 1);
touch R heel frwd (ct. 2). |
| 5 | Step-hop frwd on R (ct. 1);
step-hop bkwd on L (ct. 2). |
| 6 | Step-hop bkwd on R ft (ct. 1);
touch L heel frwd (ct. 2). |

Frequent variation for meas. 1 and 2, ct. 1:

Turning to face R, step-hop on L ft in pl., tucking L hand into small of back (ct. 1).

Turning to face center, step on R ft in pl. (ct. 2).

Touch L heel frwd (ct. 1).

Notation by Dennis Boxell

Presented by Dennis Boxell

Record: Folklorist 101

DJURDJEVICA

South Serbia

RECORD: Folklorist

FORMATION: "W" position. Right foot free.

MUSIC: 2/4 PATTERN

Measure FIGURE I (Music A)

- 1 Facing slightly and moving R, step fwd. on R. ft. with double bounces.
- 2 Step fwd. on L with double bounces.
- 3 Two quick steps fwd. (R, L) (cts. 1, 2).
- 4 Step fwd. on R ft. with double bounces.
- 5-6 Same as measures 3-4, but with opposite footwork.
- 7-8 Same as measures 3-4.
- 9-12 Turning slightly and moving L, repeat pattern of meas. 1-4, reversing direction and footwork.
- 13 Turning and moving R, step fwd. on R ft. (ct. 1); step fwd. on L (ct. 2).
- 14 Turning to face ctr., step sdwd. R on R ft. with double bounces.
- 15-16 Repeat pattern of measures 13-14, reversing direction and footwork.

FIGURE II (Music B)

- 1-3 Facing slightly and moving R, three Hop-step-steps (L).
- 4 Facing ctr., three stamps (R, L, R) in pl.
- 5-8 Repeat pattern of meas. 1-4, reversing direction and footwork.
- 9-16 Repeat pattern of meas. 1-8.

(Cont'd)

DJURDJEVICA (cont'd)

- Measure FIGURE III (Music C)
- 1 Facing ctr., hop on L (ct. 1); cross and step on R heel in front of L (ct.&); step bk. on L in pl. (ct. 2)
- 2 Hop on L in pl. (ct. 1); cross and step on R heel in Back of L (ct.&); step on L in pl. (ct. 2).
- 3 Repeat pattern of measure 1.
- 4 Three stamps (R, L, R) in pl.
- 5-8 Repeat pattern of measures 1-4, reversing footwork.
- 9-16 Repeat pattern of measures 1-8.
- FIGURE IV
- 1-2 Facing and moving R, two Hop-step-steps (L) fwd.
- 3 Turning to face L, two steps bkwd. (R, L).
- 4 Three stamps in pl. (R, L, R).
- 5-8 Reverse pattern and footwork of measures 1-4.

Dance notations by Dennis Boxell

NAME: Drhtavac

RHYTHM: 2/4

REPUBLIC: Croatia

HAND HOLD/FORMATION: Circle

REGION: Slavonia

Baskethold

VILLAGE: Gundinci

NOTES: The 3 measure parttern of this


RECORD: KF-7221


dance indicates it is one of the

oldest type of Slavonian dances.


MEAS CTS


(Note: Measure one is danced only once to begin the dance.)

1  Facing center, feet together, bounce on both heels in place (ct 1).


2  Two quick bounces on both heels (cts 2, 2&).


2 Same as measure 1.

3  Bounce on R heel only, extending L ft sideward left near ground (ct 1).

 Stepping on L ft about 10" apart from R ft, Two quick bounces on both heels (cts 2, 2&).

Note: This measure takes the place of Meas 1 during the dance.

4  Bounce on L heel only (ct 1).

 Closing R ft to L ft, two quick bounces on both heels (cts 2, 2&).

MAKEDONIKOS HOROS
(Greek Macedonia)

Record: Kleftes KL-101 A

Formation: Line dance, men and women. "W" position.

Meter: 2/4.

PATTERN

<u>Measure</u>	<u>Count</u>	<u>PART I (Slow)</u>
1	1-2	Two small steps diagonally backward (R ft, L ft).
2	1	Facing center, a small step sideward right on R ft.
	1 &	Close and step on L ft next to R ft.
	2	A small step sideward right on R ft.
3	1	A small step forward on L ft.
	1 &	Close and step on R ft next to L ft.
	2	A small step forward on L ft.
		<u>PART II (Fast) "Skipping"</u>
1	&	Facing diagonally backward right, hop on L ft.
	1	Step backward on R ft.
	&	Hop on R ft.
	2	Step backward on L ft.
2	&	Turning to face center, hop on L ft.
	1	Step sideward right on R ft.
	&	Close and step on L ft. next to R ft.
	2	Step sideward right on R ft.
3	&	Hop on R ft.
	1	Step forward on L ft.
	&	Close and step on R ft.
	2	Step forward on L ft.

✓
OVCEPOLSKO
Macedonia

RECORD: Folklorist 104

FORMATION: "V" position (hands joined down at sides)

Note: after reaching Fig. IV in progression, rpt. Fig. IV to end.

METER: 11/16 (counted 1,2,3,4,5 or Q-Q-S-Q-Q)

PATTERN

Measure

1 FIGURE I - warming up
Facing slightly R, step sdwd. R on R ft. (ct.1); crouch (ct.2); cross and step on L ft. in front of R ft. (ct.3); hop on L ft, straightening up (ct.4); continuing step slightly R, step frwd. on R (ct.5).

2 Hop on R ft. (ct.1); step frwd. on L ft. (ct.2); hop on L ft., turning to face ctr. and kicking R ft. sharply frwd. close to floor, stopping frwd. momentum of R ft. abruptly to end kick "like kicking a wall" (ct.3); hop on L ft. (ct.4); step back on R ft. (ct.5).

3 Step bk. on L ft. (ct.1); step frwd. on R ft. (ct.2); hop on R ft. kicking L ft. sharply close to floor as above (ct.3); hop on R ft. (ct.4); step back on L ft. (ct.5).

repeat pattern of meas. 1-3 until music begins to speed up.

1 FIGURE II - running
Facing slightly R, step frwd. on R ft. (ct.1); step frwd. on L ft. (ct.2); step frwd. onto R ft., bending both knees (ct.3); hop on R ft. (ct.4); step frwd. on L ft. (ct.5).

Slight leap frwd. onto R ft. (ct.1); step frwd. on L ft. (ct.2); hop on L ft., turning to face ctr. and kicking R ft. sharply frwd. as in Fig. I (ct.3); hop on L ft. (ct.4); step back on R ft. (ct.5).

3 Step bk. on L ft. (ct.1); step bk. on R ft. (ct.2); hop on R ft., kicking L ft. sharply frwd. as above (ct.3); hop on R ft. (ct.4); step back on L ft. (ct.5).

repeat pattern of meas. 1-5, Fig. II for a while.

1-2 FIGURE III - traveling to the L
Same as meas. 1-2, Fig. II.

3 Step back on L (ct.1); step frwd. on R (ct.2); kick L ft. sharply as above (ct.3); hop on R ft., turning to face slightly L (ct.4); continuing to L, step frwd. on L ft. (ct.5).

4 Hop on L ft. (ct.1); continuing L, step frwd. on R ft. (ct.2); kicking L ft. sharply frwd. as above and turning to face ctr., hop on R ft. (ct.3); hop on R ft. (ct.4); step back on L ft. (ct.5).

repeat this variation for a while.

1 FIGURE IV - turning
as in Fig. II

2 cts. 1-2 as in Fig. II; hop on L ft., turning to face ctr., releasing hands and placing on hips, kicking R ft. sharply frwd. as above, this begins 360 deg. turn CCW (L) (ct.3); cont. turn (CT), hop on L (ct.4). CT, step on R ft. next to L (ct.5).

3 CT, step on L ft. (ct.1); CT, step on R ft. (ct.2), Completing turn to face ctr., hop on R ft., kicking L ft. as above (ct.3); hop on R ft., turning to face slightly L (ct.4); Cont. to L, step frwd. on L ft. (ct.5)

4 As in Fig. III, returning hands to hips.

Rukavica

SLAVONIA

CROATIA

I			
STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE
Facing center, Step-bounce-bounce* sideward L.	%	%	%
	CIRCLE DANCE		

*Step-bounce-bounce (L)
Step sideward L on Lft (ct 1) closing R to Lft, bounce twice on both heels (cts 2, 2&).

Note: Repeat pattern of measures 1-4 only with opposite footwork and directions (measures 5-8).

FLING-FLING	STEP-BEHIND-STEP	1 2 3 4	5 6 7
Small leap on Lft in place flinging Rft behind L (ct 1). Small leap on R in place flinging Lft behind R (ct 2).	Small step sideward L on Lft (ct 1). Cross and step on Rft behind L (ct 1&). Small leap sideward L on Lft bending L knee and flinging Rft behind L.	7 little stiff-kneed step-closes sideward R (R, L, R, L, R, L, R) bend right knee on 7th step (ct 2, measure 4).	

RUKAVICE S'PRSTIMA, CURA ŠIŠKE SPUSTILA.
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAJ.

A ŠTA ĆE MI JED POMOĆI, 'KAD MI DRAGI NE ĆE DOĆI.
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAJ.

SARAJEVKA
(Serbia)

Record: Folkraft 1496 x 45.
Formation: Line dance. Part I "W", Part II, "V".

Meter: 2/4 PATTERN

<u>Measure</u>	<u>PART I. (Fast).</u>
1	Facing slightly R, step on R ft sideward R. Hop on R ft.
2	Cross and step on L ft in front of R ft. Hop on L ft.
3	Turning to face center, step sideward R on R ft. Cross and step on L ft behind R ft.
4	Facing center, 3-step (R,L,R) in place.
5	3-step (L,R,L) in place.
6	3-step (R,L,R) in place.
7	Turning to face slightly L, step sideward L on L ft. Cross and step on R ft in front of L ft.
8	Turning to face center, step on L ft sideward L. Hop on L ft.
	Repeat four times.
	<u>PART II. (Slow).</u>
	Facing slightly R, step sideward R on R ft. Cross and step on L ft in front of R ft.
2	Facing center, step sideward R on R ft. Close and step on L ft next to R ft. Step sideward R on R ft. Touch L ft next to R ft.
3	Step sideward L on L ft. Touch R ft next to L ft. Step sideward R on R ft. Touch L ft next to R ft.
4	Turning to face slightly L, step sideward L on L ft. Cross and step on R ft in front of L ft. Turning to face center, step sideward L on L ft. Touch R ft next to L ft.
	Repeat two times.

SHEIKHANI
(Assyria)

Record: Folkraft LP-4; Folkraft 1547 "Aino Kchume" "Sheikhani"
 Information: Arms straight down, shoulders close to neighbor's, fingers interlocked, Kurdish style.

Meter: 2/4 PATTERN

Measure

- 1 Facing center, step frwd. on L ft. (ct. 1); step-close R, L (cts. 2, 2&).
- 2 Step frwd on R ft. (ct. 1); touch L heel frwd. (ct. 2).
- 3 Step bkwd. on L ft., pivoting to face R, tucking L hand and neighbor's R hand into small of back (ct. 1); continuing R, step frwd. on R ft. (ct. 2).
- 4 Step frwd. on L ft. (ct. 1); step-close R, L (ct. 2, 2&).
- 5 Step frwd. on R ft. (ct. 1); step-close L, R (ct. 2, 2&).
- 6 Step frwd. on L ft. (ct. 1); turning to face center, step bkwd. on R ft. and bring hands straight down to begin dance steps.

NOTE:

The walking in measures 3 and 4 (ct. 1) can also be step-hops. Same in measure 5 (ct. 1) and measure 6 (ct. 1).

Notation by Dennis Boxell

SOURCE:

Sheikhani is the national Assyrian dance. The Assyrians today are a minority living in Iraq and parts of Iran. Sheikhani is a boy's name, and it is derived from the ancient Assyrian ta-ka'-ni, which means "come, be happy".

Record: Folklorist FL 102-45A

ŽITA

Croatia - Slavonija

RECORD:

FORMATION: Closed circle, front basket hold, joining middle fingers,
R arms over, L arms under.

MUSIC: 2/4 PATTERN

<u>Measure</u>	<u>PART I</u> (Music A)
1-4	Four step-bounce-bounces sdwd. L.
5-8	Four step-bounce-bounces sdwd. R.
	<u>PART II</u> (Music B)
1	Touch L heel diag. frwd. L (ct. 1); touch L heel across in front of R (ct. 2).
2	Same as measure 1.
3	Two quick step-close-steps sdwd. L.
4	One quick step-close sdwd. L (cts. 1,1&); step sdwd. L on L ft. (ct. 2).
5-8	Repeat pattern of measures 1-4, reversing footwork and direction.

Notation by Dennis Boxell

EKIZLIJSKO HORO

(Bulgaria)

Record: Folkraft 1548 x 45, MH 3052, MH LPI.

Formation: Line dance. Belt hold, R arm in front, L arm behind.

Note: Dance came from village of Lulin near Yambol in Thrace. The village was originally known as Ekizlii.

Meter: 2/4 PATTERN

PART I

Measure

- 1 Facing center, step sideward R on R ft.
 Cross and step on L ft behind R ft.
- 2 Step sideward R on R ft.
 Cross and step on L ft in front of R ft.
- 3 Same as Measure 1.
- 4 Step sideward R on R ft.
 Hop on R ft, lifting L knee slightly.
- 5-8 Repeat pattern of Measures 1-4, reversing footwork and
 direction.
- 9-16 Repeat pattern of Measures 1-8.

PART II

- 1 Facing center, step sideward R on R foot.
 Cross and step on L ft behind R ft.
- 2 Step sideward R on R ft.
 Hop on R ft, lifting L knee slightly.
- 3 Step sideward L on L ft.
 Cross and step on R ft behind L ft.
- 4 Step sideward L on L ft.
 Hop on L ft, lifting R knee slightly.
- 5-6 Same as Measures 1-2.
- 7 Facing center, step forward on L ft.
 Close and step on R ft next to L ft.
- 8 Stamp forward on L ft.
 Hop on L ft.

PLEŠKAVAC
(Serbia)

Record: Folkdancer MH 1009.
Formation: Line dance, "V" position.

Meter: 2/4. PATTERN

<u>Measure</u>	<u>PART I</u>
1	Facing slightly right, step sideward right on R ft (ct. 1). A slight jiggle* (ct. 2).
2	Cross and step on L ft in front of R ft (ct. 1). A slight jiggle (ct. 2).
3-4	A 3-step sideward R (R,L,R) (Q,Q,S).
5	Turning to face center, step back on L ft (ct. 1). A slight jiggle (ct. 2).
6	Step back on R ft (ct. 1). A slight jiggle (ct.2).
7-8	A 3-step in place (L,R,L) (Q,Q,S).
9-16	Repeat pattern of Measures 1-8.
	<u>PART II</u>
1	Facing center, step forward on R ft (cts. 1 & 2 - no jiggle).
2	Step forward on L ft (cts. 1 & 2 - no jiggle).
3-4	Three stamps in place (R,L,R).
5	Step backward on L ft (cts. 1 & 2 - no jiggle).
6	Step backward on R ft (cts. 1 & 2 - no jiggle).
7-8	Three stamps in place (L,R,L).
9-16	Repeat pattern of Measures 1-8.

Note: All jiggles can become slight hops at discretion of dancer.

CALLS:

- 1) Leader : Tri su babe jedan zub!
Dancers: Opa, Opa, Opa, zub!

- 2) Leader: Haj, Haj, Bože daj!
Dancers: Lijepša cura nego raj!

Record: Folkways LP FD6501
Folklorist FL 103-45A

SHOPSKO PRAVO

Bulgaria

RECORD: The Folklorist.

FORMATION: "V" position or belt hold. Right foot free.

MUSIC: 2/4 PATTERN

Measure

- 1 Facing slightly and moving R, step-hop on R ft. (cts. 1,2).
- 2 Continuing R, step-hop on L ft. (cts. 1,2).
- 3 Turning to face center, step sdwd. R on R ft. (ct. 1); cross and step on L ft. behind R ft. (ct. 2).
- 4 Facing center, step-hop on R ft. (cts. 1,2).
- 5 Step-hop on L ft. in place (cts. 1,2).
- 6 Step-hop on R ft. in place (cts. 1,2).
- 7 Turning slightly and moving L, two quick steps frwd (L, R) (cts. 1, 2).
- 8 Turning to face center, step-hop on L ft. in place (cts. 1,2).

This pattern repeats, over and over, until the dancers or the musicians can't dance any more (or until the record ends).

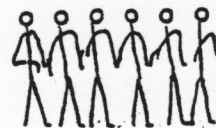
Native dancers do a certain amount of embellishment of these steps, for example, dancing three quick steps in place instead of any or all of the step-hops, especially as the music picks up in tempo and the dancers "warm-up".

In this particular Pravo variation, as the dance picks up, the dancers often carry the line into an elliptical movement clockwise on the floor, moving to the right and into the center on measures 1 and 2, curving around the right end of the ellipse on measures 3 and 4, and so on.

Notation by Dennis Boxell

ZAJEČARKA -- Serbia
(Line dance, no partners)

Translation: from town of Zaječar.
Starting Position: "V" position. Right foot free.



* * *

Music 2/4
Measure

PART I ^{fast} (Music AA)

- 1 Facing slightly and moving right, two running steps (right, left) forward.
- 2-4 Turning to face center, three PAS DE BASQUES* (right, left, right) in place.
- 5-8 REPEAT pattern of measures 1-4 reversing direction and footwork.

PART II ^{slow} (Music BB)

- 9 Facing slightly and moving right, two walking steps (right, left) forward.
- 10-12 Turning to facing center, three STEP-TOUCHES**sideward (right, left, right).
- 13-16 REPEAT pattern of measures 9-12 reversing direction and footwork.

*PAS DE BASQUE RIGHT (♩♩): A slight ~~max~~ leap sideward right on right foot (count 1), close and step on left foot beside right, or cross and step on left foot slightly in front or in back of right (count and), step on right foot in place, bending knees slightly (count 2), pause (count and). Repeat, reversing direction and footwork, for Pas de Basque Left.

**STEP-TOUCH RIGHT (♩♩): Step on right foot (count 1), close and touch left foot beside right without taking weight (count 2). Repeat, reversing footwork, for Step-Touch Left.

DANCE DESCRIPTION BY DENNIS BOXELL AND RICKEY HOLDEN

KOFTO STA TRIA

(Greece)

Record: Folklorist LP-1
Formation: Line dance, "W" position.

Meter: PATTERN

Measure

Variation I
Facing slightly right, two walking steps forward R L
(ct. 1 & 2).

Turning to face center, step sideward right on R ft (ct. 3).

Lift* on R ft, swinging L leg, knee bent in front of R leg
(ct. 4).

Step sideward L on L ft (ct. 1)

Lift* on L ft, swinging R leg, knee bent, in front of L leg
(ct. 2).

Crossing in back of L ft, step on R ft slightly to left of
L ft (ct. 3).

Lift on R ft, closing L ft to R ft (ct. 4).

VARIATION II

Facing slightly right, two walking steps forward
R,L, (ct. 1 and 2).

Turning to face center step side on right foot
(ct. 3).

Cross and step on L foot directly in front of
R foot (ct. 4).

Step back on R foot in place (ct.4 and).

Step sideways left on L foot (ct. 1).

Cross and step on R foot directly in front of L foot
(ct. 2).

Step back on L foot in place (ct. 2 and).

Quick step on R foot next to L (ct. 3).

Cross and step on L foot in front of R (ct.3 and).

Close R foot next to L foot (ct. 4)..

DICK OAKES

1	Čerešničky	Czechoslovakia	SUN 12/30
2	Dobrudjanska Růka	Bulgaria	< SAT 12/29 SUN 12/30
	Kačerac	Yugoslavia	
	Kokonješte	Serbia, Yugoslavia	
3	Maloj Mome	Macedonia, Yugoslavia	MON 12/31
4	Sedi Donka	Bulgaria	MON 12/31
5	Tetovsko Oro	Macedonia, Yugoslavia	FRI 12/28
6	Trite Půti	Bulgaria	FRI 12/28
	Staro Planinski	Yugoslavia	
7	U Šest	Serbia, Yugoslavia	SAT 12/29
	Vlaško Oro	Yugoslavia	

ČEREŠNIČKY

Czechoslovakia

Čerešničky (CHER-esh-neeck-kee) is a women's dance from Southeast Moravia (although men may participate). It was taught in the U.S. in 1979 by František Bonuš, professor at the academy of music and dance in Prague (Praha) in central Bohemia.

RECORDS: DDGU (7" EP) 114005, side B, band 1; SUPRAPHON (LP) SUA 52754, side 2, band 1; Worldtone (45rpm) WT 1003 (SUPRAPHON and Worldtone recordings are without Coda.)

FORMATION: W in an open or closed cir with hands joined and held down in "V" pos. If open cir is used, leader is at L.

METER: The music is written in 2/4 meter.

STEPS AND Key: Step R across in front of L (ct 1), step L diag
STYLING: bwd to L (ct &), quickly bring R to L with a stamp (ct 2), hold (ct &). The first step may be accented.

MEAS

PATTERN

INTRODUCTION: DDGU - 4 meas; SUPRAPHON - no introduction; Worldtone - no introduction.

I. SIDE TO SIDE

- 1 Step L to L (ct 1), close R to L (ct 2),
 - 2 Step L to L (ct 1), close R to L (ct 2),
 - 3 Step L to L, leaving R in place (ct 1), touch R out to side with entire ft (ct 2),
 - 4 Close R to L without wt (ct 1), hold (ct 2).
(Note: Head turns R and hands move fwd as step is made to L; head turns fwd and hands move back as each closing-step is made. In addition, each step is made onto a straight leg, and each closing-step is made with a bent knee.)
- 5-8 Repeat action of meas 1-4 to R with opp ftwk and bodywk.
9-16 Repeat action of meas 1-8 taking wt on last closing-step.

CHORUS

- 17 Step R across in front of L (ct 1), step swd L (ct 2),
- 18 Step R across in front of L (ct 1), step swd L (ct 2),
- 19-20 Key: See steps and styling above.

Continued...

- 21 Step R across in front of L (ct 1), step swd L (ct 2),
22 Step R across in back of L (ct 1), step swd L (ct 2),
23-24 Key: See steps and styling above.
25-32 Repeat action of meas 17-24.
(Note: Meas 17-18 are done smoothly; meas 21-22 are done with a low leaping action.)

II. SIDE TO SIDE WITH ORNAMENT

- 1 Step L to L (ct 1), close R to L (ct 2),
2 Step L to L (ct 1), close R to L (ct 2),
3 Hop on R swinging L heel across in front of R (ct 1),
hop on R swinging L heel out to side (ct 2),
4 Close L to R taking wt (ct 1), hold (ct 2),
5-8 Repeat action of meas 1-4 to R with opp ftwk.
9-16 Repeat action of meas 1-8.

CHORUS

- 17-32 Repeat action of chorus (meas 17-32) of Fig I.

III. Repeat action of Fig I.

IV. Repeat action of Fig II.

NOTE: On some recordings, the following fig will not be danced due to the length of the recording. One suggestion to remedy this situation if a longer recording is not available or cannot be used due to equipment limitations, is to make a tape or a local dub for educational use after purchasing one of the shorter versions. We cannot, of course, recommend this alternative, because, as in jay-walking, it is illegal.

V. CODA

- 1 Variation I: Moving to the L, step R across in front of
L (ct 1), hop R (ct 2),
2 Step L (ct 1), hop L (ct 2),
3-4 8 small quick steps to L beginning with R,
5-16 Repeat action of meas 1-4 three more times.
(Note: When hopping, bring other ft around in circular motion with heel out.)

- 1 Variation II: Moving to the L, step R across in front of
L (ct 1), hop R (ct &), step swd L (ct 2),
2 Step R across in front of L (ct 1), hop R (ct &), step
swd L (ct 2),
3-4 8 small quick steps to L beginning with R,

Continued...

- 5-16 Repeat action of meas 1-4 three more times.
(Note: The first step may be accented, and a twisting motion of the body used in meas 1-2 at the discretion of the leader.)
- 1-16 Variation III: Breaking into cpls with shldr-waist pos, of into trios with low "V" pos or back-basket hold, dance the same ftwk as in Variation II to end of music.
(Note: This var danced instead of Var II unless length of Coda is doubled to 64 meas.)

CERESNICKY

//Čerešničky, Čerešničky, čerešne,
Vy ste sa ňe rozypaly na cestě.//

//Kdo vás najde ten vás posbiera,
Já sem měla večera večer frajíra.//

Taught by: Dick Oakes

DOBRUDJANSKA RUKA

(doh-broo-dyahn-skah ruh-kah)

Bulgaria

Yves Moreau learned this dance from Camille Brochu of Montreal. Miss Brochu learned the dance in Sofia from the "Ansambl Sredec" during the summer of 1968. Yves later worked on the dance in Sofia himself and these notes reflect additions to the original description. Although choreographed for stage in Sofia, the steps and styling are based on those movements found in the Dobrudja area of Bulgaria. Yves also found that a Dobrudjan men's dance complimented this women's dance on stage.

RECORD: XOPO (45rpm) X-318; NAMA 2 (LP) 1002, Side 2, Band 1

FORMATION: Women in open circle (or in line if staged), hands joined at shoulder height in "W" position.

STEPS AND STYLING: The women of Dobrudja dance with much feeling but with much more calm and simplicity than the men. Head movements and slight twists of the shoulders are present in the dance and the hands are in constant motion which is why the dance is called "Ruka" meaning the hand. Women of Dobrudja often shout a rolling call: "lju-lju-lju-lju-lju....." and pronounced "lyoo-lyoo....." etc. Steps are soft, delicate and feminine at all times. Both recordings above should be slowed down.

Music 2/4

PATTERN

Meas

INTRODUCTION

1-4 No action during musical introduction.

BASIC STEP

1 Facing slightly and moving R, step up onto ball of R (ct 1), softly lowering R heel, lightly stamp L next to R (ct &), step up onto ball of L (ct 2), softly lowering L heel, lightly stamp R next to L (ct &).
2-16 Repeat action of meas 1 fifteen more times.

NOTE: All through this figure the hands are marking time with a slight down-up motion with the steps and the hips are swung from side-to-side over the active step.

Continued...

Meas I. HANDS ON HIPS

- 1 Facing ctr with hands on hips, fingers fwd: Step R turning to face diag R (ct 1), lightly stamp L next to R (ct &), still facing diag R, step slightly swd L (ct 2), lightly stamp R next to L (ct &),
 - 2 Still facing diag R, step slightly swd R (ct 1), lightly stamp L next to R (ct &),
Turning to face fwd, step L (ct 2), lightly stamp R next to L (ct &),
 - 3 Turning to face diag L, step R (ct 1), lightly stamp L next to R (ct &),
Turning to face ctr, step L (ct 2), lightly stamp R next to L (ct &),
 - 4 Still facing ctr, step slightly swd R (ct 1), lightly stamp L next to R (ct &),
Turning to face diag L, step L (ct 2), lightly stamp R next to L (ct &).
- 5-16 Repeat action of meas 1-4 making $\frac{1}{2}$ turn CW to again face diag R to start the figure three more times.

NOTE: As in the Basic Step, the hips are swung from side-to-side over the active step. In addition, the upper body tends to precede the lower body as the dancers to face a new direction giving the figure a fluidity of motion. For ease in remembering, the number of steps for each direction change are "3-1-1-2-1".

II. HANDS IN "V" POSITION

- 1 Facing ctr with hands joined down in "V" pos, step swd R swinging hands bwd (ct 1), step L across in front of R swinging hands low fwd (ct &), step swd R swinging hands bwd (ct 2), step L across in front of R swinging hands low fwd (ct &),
 - 2 Step swd R swinging hands bwd (ct 1), lightly stamp L next to R swinging hands low fwd (ct &), step swd L swinging hands bwd (ct 2), lightly stamp R beside L swinging hands low fwd (ct &).
- 3-16 Repeat action of meas 1-2 seven more times.

NOTE: The hips are swung from side-to-side over the active step on meas 2,4,6,8.

Continued...

Meas III. HANDS HIGH WITH STRAIGHT ARMS

- 1-2 Dance two meas of Basic Step fwd with hands moving as follows:
Bring hands fwd from shoulder level and down slowly (ct 1), continue bringing hands down so they are adjacent to hips on (ct &), swing hands bwd (ct 2), begin swinging hands fwd so they are adjacent to hips on (ct &); swing hands low fwd (ct 1), begin swinging hands bwd so they are adjacent to hips on (ct &), swing hands bwd (ct 2), begin swinging hands fwd so they are adjacent to hips on (ct &). (Arm movements are smooth throughout.)
- 3 Swinging hands quickly upward to about a 50 degree angle with straight arms (no bend to elbows), hop on L in place (ct 1), lightly stamp R next to L (ct &), step R in place (ct 2), lightly stamp L next to R (ct &),
- 4 step L in place (ct 1), lightly stamp R next to L (ct &), lightly stamp R next to L again bringing hands to shoulder level in "W" pos (ct 2), hold (ct &).
- 5-16 Repeat action of meas 1-4 three more times.

IV. HANDS HIGH WITH SWAYING ARMS

- 1 Bring hands up to about a 50 degree angle but this time with elbows slightly bent and, facing slightly and moving R, dance one Basic Step in LOD with hands swaying as follows:
Begin slight sway of hands to R (ct 1), complete slight sway of hands to R (ct &), begin slight sway of hands to L (ct 2), complete slight sway of hands to L (ct &).
- 2 Turning to face slightly to L but continuing in LOD, dance one Basic Step bwd with hands swaying as follows:
Begin slight sway of hands to R (ct 1), complete slight sway of hands to R (ct &), begin slight sway of hands to L (ct 2), bring hands to shoulder level in "W" pos (ct &),
- 3 Facing ctr, step slightly swd R bringing hands farther downward as elbows move bwd into "Low W" pos (ct 1), sharply brush L low fwd as hands as hands are brought fwd straight out from shoulders (ct &), step L in place as hands are brought down and bwd (ct 2), swing hands low fwd (ct &),
- 4 lightly stamp R in place as hands are swung bwd (ct 1), swing hands low fwd (ct &), lightly stamp R in place again as hands are swing bwd (ct 2), begin swinging hands upward (ct &).
- 5-16 Repeat action of meas 1-4 three more times.

Continued...

Meas V. HANDS EXTEND DIAG FWD TO L

- 1 Repeat action of meas 1, Fig 3,
 - 2 Step bwd R (ct 1), step L beside R (ct &), step fwd R (ct 2), lightly stamp L beside R (ct &),
(NOTE: hand movements for meas 1-2 are the same as for meas 1-2 of Fig 3.)
 - 3 Leap onto L in place bringing hands up high (ct 1), lightly stamp R next to L bringing hands down to shoulder level in "W" pos (ct &), step diag bwd R leaving L toe in contact with floor with L slightly turned inward (pigeon-toed) as hands are stretched fwd diag to L and head and eyes look out over hands diag L (ct 2), hold (ct &),
 - 4 Step L diag fwd to L bringing hands in an arc into "W" pos at shoulder level (ct 1), lightly stamp R next to L as hands are moved in a slightly down-up motion (ct &), lightly stamp R next to L again as hands are moved in a slightly down-up motion (ct 2), hold (ct &).
- 5-16 Repeat action of meas 1-4 three more times.

Repeat action of Fig I, II, III, IV, V to end of music.

NOTE: It is nearly impossible in this type of dance notation to fully describe and break down all the various hand, shoulder, and head movements which form part of the typical styling as danced by the women of Dobrudja.

Taught by: Dick Oakes

KAČERAC

Yugoslavia

Kačerac (KAH-cheh-rahts) is from Šumadija in northern Serbia just south of Beograd, the capitol of Yugoslavia. The following dance is essentially that performed by the Aman Folk Ensemble of Los Angeles, California.

RECORD: Folkraft (45rpm) 1567x45

FORMATION: Open cir of mixed M and W linked together by:

- A. Escort Pos: left hand on waist with fingers fwd and thumb back, right hand resting on the forearm of the person to the right, leader's R hand on or behind waist; or
- B. Modified Escort Pos: M thumbs in belt at front with elbows out, W hands resting on M forearms; or
- C. "V" Pos: hands joined and held down at the sides.

METER: The music is in 4/8 meter.

MEAS

PATTERN

INTRODUCTION - none.

I. IN PLACE

- 1 With wt on fwd portion of both ft, move both heels to R (ct 1), move both heels to L (ct 2), step RLR slightly swd to R (cts 3&4),
- 2 Reverse ftwk of meas 1,
- 3-8 Repeat action of meas 1-2 three more times.

II. HOP-STEP-STEP

- 1 Moving and facing R (LOD), lift on L and at same time place R fwd on floor (ct 1), step R (ct &), step fwd L (ct 2), repeat action of cts 1&2 (cts 3&4),
- 2 Repeat action of cts 1&2 of meas 1 (cts 1&2), step RLR in place turning to face L (cts 3&4),
- 3-4 Repeat action of meas 1-2 to L (RLOD) with opp ftwk,
- 4-8 Repeat action of meas 1-4.

Continued...

III. IN PLACE WITH BOUNCES

- 1-8 Repeat action of Fig I except that:
A. when heels move to R and L (or L and R) they do so with a double bounce.

IV. HOP-STEP-STEP

- 1-8 Repeat action of Fig II.

V. IN PLACE WITH BOUNCES

- 1-8 Repeat action of Fig I except that:
A. when heels move to R and L (or L and R) they do so with a double bounce, and
B. there is also a double bounce on ct 4.

VI. FWD AND BWD

- 1-2 Move twd ctr of cir with a momentary step on ball of R ft (ct & of previous meas),
Continue twd ctr of cir with step L (ct 1), move twd ctr of cir with momentary step on ball of R (ct &), continue twd ctr of cir with step L (ct 2), repeat action of cts &2 four more times (cts &3, &4, &1, &2),
Bounce on both heels together three times (cts 3&4),
3-4 Repeat action of meas 1-2 with same ftwk but moving bwd out of the cir and leading with the ball of the R ft,
5-8 Repeat action of meas 1-4.

VII. REST STEP

- 1 Facing ctr, step swd R (ct 1), step L across in back of R on ball of ft (ct 2), close R to L turning to face slightly to L and lowering heels to floor (ct 3), hold (ct 4),
2 Repeat action of meas 1 to L with opp ftwk,
3-8 Repeat action of meas 1-2 three more times.

VIII. TINY GRAPEVINE

- Moving very slightly to R, step on ball of R in front of L (ct & of previous meas),
1 Step L in back of R (ct 1), step on ball of R in back of L (ct &), step on L across in front of R (ct 2),
Repeat action of cts &1, &2 (cts &3, &4),
2 Repeat action of cts &1, &2 of meas 1 (cts &1, &2),
Bounce on both heels together three times (cts 3&4),
3-4 Repeat action of meas 1-2 to L with opp ftwk,
5-8 Repeat action of meas 1-4.

Continued...

IX. TOE-TOUCH

- 1 Leap onto L in place and at same time touch R toe fwd with R heel rotated slightly inward to L (ct 1), leap onto R in place and at same time touch L toe fwd with L heel rotated slightly inward to R (ct 2), bounce on both heels together in place three times (cts 3&4),
- 2 Reverse ftwk of meas 1,
- 3-8 Repeat action of meas 1-2 three more times.

X. TINY GRAPEVINE AND ENDING

- 1-7 Repeat action of meas 1-6 of Fig VII and then stop "dead" on ct 4 of meas 7 with wt on R,
- 8 retard Step L twd ctr; rise on ball of L; close R to L; lower both heels together to floor.

Taught by: Dick Oakes

KOKONJEŠTE

Serbia, Yugoslavia

Kokonješte (koh-kohn-YESH-teh) is also known as Kokonješče, Kukunješte, Kukunješče or Kukunješ and comes from the Romanian word "coconeste" meaning "in the style of a young nobleman." Many different tunes were used for Kokonješte, but the one that became most popular, and is associated most with the dance as brought to the U.S. by Serbs who lived in the Austro-Hungarian Empire, is titled "Arapsko (meaning "Arabian" as in the horse) Kokonješte."

RECORD: Balkan Records (45rpm) 576B "Kokonješte Kolo";
Nama 2 (LP) 1002, side B, band 2 "Kokonješte";
Folk Art (10" EP) LP-107 "Kokonješte";
Folk Dancer (78rpm) MH 1007 b "Kukunješče Kolo".

FORMATION: Open cir of mixed M and W with hands joined and held down in "V" pos, end dancers have free hands at small of back.

METER: The music is written in 2/4 meter.

MEAS

PATTERN

INTRODUCTION

1-12 No action during the first "Arapsko" theme.

I. KOKONJEŠTE

1 Facing slightly to R and moving in LOD, run R (ct 1),
run L (ct 2),

2 Facing ctr, step slightly swd R with R heel slightly
turned outward (ct 1), step L next to R (ct &), step
R next to L (ct 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 to L with opp ftwk.

9-32 Repeat action of meas 1-8 three more times.

Note: On meas 1, some dancers exaggerate the 2 running steps by stepping outward from the ctr on the first and twd the ctr on the second, keeping the ft close together and giving a zig-zag movement to them.

Continued...

II. ARAPSKO

- 1 Facing slightly to R and moving in LOD, step R (ct 1),
step L (ct 2),
- 2 Facing ctr, step slightly swd R with R heel slightly
turned outward (ct 1), touch L beside R (ct 2),
- 3 Reverse action of meas 2 with opp ftwk,
- 4 Repeat action of meas 2,
- 5-8 Reverse action of meas 1-4 to L with opp ftwk,
- 9-12 Repeat action of meas 1-4.

Note: Some dancers like to raise their arms fwd to just
below shldr height, elbows relaxed and rounded during
this fig.

Repeat entire dance from beginning except that dance
starts to L this time and is done with opp ftwk.

Taught by: Dick Oakes

MALoj MOME

Macedonia, Yugoslavia

Maloj Mome (MAH-loy MOH-meh) originates from the area around Kumanovo, a town in north-central Macedonia, and can be seen at weddings, holidays and other special occasions. Maloj Mome translates as "young woman."

RECORD: Festival Records (45rpm) 4015-A; Radio-Televizije Beograd (10" EP) LP 029, side A, band 2 "Sevdalino, Maloj Mome"

FORMATION: Open cir of mixed M and W with hands joined and held down in "V" pos. The dance may also be done in a belt hold, especially when only M are dancing together.

METER: The music is written in 2/4 meter.

STEPS AND STYLING: Lift: A low hop except that the ball of the ft does not leave the floor.

MEAS

PATTERN

INTRODUCTION

1-8 No action (or begin walking 2 steps per meas beg R),
9-14 Walk 2 steps per meas in LOD beg R (12 steps in all),
15 Step fwd R (ct 1), Lift on R (ct 2),
16 Step LRL (cts 1&2).

I. MOVING R, L (Vocal)

1 Facing LOD, Lift on L placing R heel fwd (ct uh),
2 Roll wt fwd onto full R ft (ct 1), step fwd L (ct 2)
3-4 Step RLR (cts 1&2)
5 Repeat action of meas 1-2 in same dir with opp ftwk,
6 Pivoting to face ctr, Lift on L kicking R fwd with
7 slightly bent knee (ct 1), leap R next to L raising
8 bent L knee in front of R (ct 2),
9-16 Step LRL in place (cts 1&2),
7 Jump to both in place, ft slightly apart (ct 1), hop L
bringing R ft near L calf with knee bent (ct 2),
8 Turning to face RLOD, step RLR in place (cts 1&2),
9-16 Reverse action of meas 1-8 to L with opp ftwk turning
to face ctr on last meas.

Continued...

II. TO CTR, BACK (Instrumental)

- 1 Facing ctr, step R in front of L raising extended arms fwd to just below shldr height, elbows slightly relaxed (ct 1), step L in place behind R heel (ct &), step slightly fwd R (ct 2),
- 2 Repeat action of meas 1 twd ctr with opp ftwk,
- 3-4 Repeat action of meas 1-2,
- 5-6 Facing ctr and moving bwd slightly, repeat action of meas 5-6, Fig I,
- 7 Step bwd R twisting L heel to R ("twizzle") across R instep (ct 1), step bwd L twisting R heel to L ("twizzle") across L instep (ct 2),
- 8 Hop L (ct 1), turning twd LOD, step slightly bwd R (ct &), step L across in front of R to end facing LOD (ct 2).

Repeat entire dance from beginning.

Taught by: Dick Oakes

SEDI DONKA

Bulgaria

Sedi Donka (SEH-dee DOHN-kah) originates in the area of Thrace around the towns of Pazardzhik and Plovdiv in south-central Bulgaria. About twenty variations of the dance exist in this region. Three are described below.

RECORD: Xopo (LP) X-LP-4, side 1, band 3; Bruno (LP) BR 50163, side A, band 6 "Horo"; Monitor (LP) MF 384, side 2, band 3 "Horo of Sofia"; Bay Records (LP) 205, side 2, band 4; Du-Tam (45rpm) 1001 B.

FORMATION: Short lines (5-6 dancers) of mixed M and W grasping neighbors' belts, R arm under.

METER AND RHYTHM: The music is written in a combination of two meas of 7/16 and one meas of 11/16 meter. The rhythm is slow-quick-quick, slow-quick-quick, quick-quick-slow-quick-quick (3-2-2 = 7, 3-2-2 = 7, 2-2-3-2-2 = 11) for a total of 11 accented beats and will be counted below as 1-2-3, 1-2-3, 1-2-3-4-5. We can show the counts of longer duration as ONE-two-three, ONE-two-three, one-two-THREE-four-five.

MEAS

PATTERN

INTRODUCTION - None.

I. TO SIDE WITH BOUNCES

- 1 Step swd R (ct 1), hop R (ct 2), step L across in front of R (ct 3),
- 2 Repeat action of meas 1,
- 3 Step swd R (ct 1), step L across in back of R (ct 2), step swd R (ct 3), closing L to R, bounce twice on both with wt predominately on R (cts 4,5),
- 4-6 Reverse action of meas 1-3 to L with opp ftwk.
- 7-12 Repeat action of meas 1-6.

II. TO CTR WITH STAMPS

- 1 Step fwd R (ct 1), hop R (ct 2), step fwd L (ct 3),
- 2 Repeat action of meas 1,
- 3 Step fwd R (ct 1), small step fwd L (ct 2), stamp R

Continued...

- heel lightly beside L (ct 3), small leap in place R (ct 4), stamp L heel lightly beside R (ct 5),
4-6 Reverse action of meas 1-3 bwd with opp ftwk,
7-12 Repeat action of meas 1-6.

III. TO R WITH STAMPS AND TO L WITH SCISSORS

- 1 With ft parallel and wt evenly distributed, "chug" fwd with both ft (ct 1), hop R (ct 2), step L across in front of R (ct 3),
2 Step swd R (ct 1), hop R (ct 2), step L across in front of R (ct 3),
3 Step swd R (ct 1), step L in back of R (ct 2), stamp R heel lightly beside L (ct 3), small leap in place R (ct 4), stamp L heel lightly beside R (ct 5),
4-5 Repeat action of meas 4-5, Fig I,
6 Step swd L (ct 1), step R across in back of L (ct 2), step swd L extending R ft low fwd (ct 3), step R in place extending L ft low fwd (ct 4), step L in place extending R low fwd (ct 5),
7-12 Repeat action of meas 1-6.

IV. TO CTR WITH STAMPS

- 1-12 Repeat action of meas 1-12, Fig II.

Repeat entire dance from beginning.

Taught by: Dick Oakes

TETOVSKO ORO

Macedonia, Yugoslavia

Tetovsko Oro (TEH-tohv-skoh OH-roh), meaning "dance from Tetovo" (a town in Macedonia), is also known as Makedonsko Oro and is related to the large family of Balkan dances known as the "Beranče." It was introduced by Rubi Vučeta.

RECORD: NAMA 1 (LP) 1101, side 1, band 7 "Tetovsko Oro" (speeds up); London International (LP) SW 99448, side 1, band 1 "Makedonski Oro" (fast); Radio-Televizija Beograd (LP) LPV 175, side B, band 5 "Gina Moma Kruši Brala" (slow).

FORMATION: Open cir or lines of mixed M and W with hands joined and held down in "V" pos, leader at R end. End dancers' hands are at small of back, or leader may "flourish" a handkerchief in R hand.

METER AND RHYTHM: The music is written in 9/8 (and 9/16) meter. The rhythm is slow-slow-slow-quick-slow (2-2-2-1-2 = 9) and is counted below as S-S-S-q-S in the first and third measures. The steps described in the second measure are done across the basic rhythm and are counted as S-q-q-S-q-S (2-1-1-2-1-2 = 9).

STEPS AND STYLING: Step; hop; rock; step (in this case bwd) "in place" where the weight was taken previously with the same foot. Leg action is with a soft flexion of the knees and the weight tends to be predominately on the forward portion of the foot.

MEAS

PATTERN

INTRODUCTION

Because the dance and musical phrases do not coincide, the dance may start at any meas the leader desires.

THE DANCE

- 1 Facing ctr, step R in front of L (ct S), rock back onto L in place (ct S), hop L with R at L ankle (ct S), small hop L as R extends low twd LOD (ct q), turning to face slightly to R, step R in LOD (ct S),
- 2 Facing slightly and moving to R, step L across in front of R (ct S), hop L bringing R low by L ankle (ct q), step

Continued...

R in LOD (ct q), step L across in front of R (ct S),
hop L bringing R low by L ankle (ct q), step R in
LOD (ct S),

- 3 Facing ctr, step L in front of R (ct S), rock back onto
R in place (ct S), hop R with L at R ankle (ct S), small
hop R as L extends low twd RLOD (ct q), small step swd
L (ct S).

Repeat entire dance from beginning.

Taught by: Dick Oakes

TRITE PŪTI

Bulgaria

Trite Pŭti (TREE-teh PUH-tih), meaning "three times," is a dance type that is found in much of eastern Thrace. The steps described below are typical of those found in the Nova Zagora and Jambol area. The leader ("baš") may call out the figures or do 2 each as below.

RECORD: Nasha Pesen (LP) N.P. 595, side 1, band 2 "Trite P'ti";
Nama 2 (LP) 1002, side B, band 4 "Kableskovo Horo";
Danssa (LP) 001, side 2, band 7 "Vurtyano Horo";
Festival Records (LP) Aman 103, side 1, band 4 "Trite Pâti";
Festival Records (LP) Aman 106, side 2, band 1 "Trite Pŭti";
Xopo (LP) X-LP-3, side 1, band 1 "Trite Pâti";
Vitoshka (LP) VIT 001, side 1, band 3 "Trite Pŭti";
Atanas Kolarovski (LP) AK-003, side A, band 2 "Triti Pâti";
Folkdancer (LP) 104 MH, side A, band 4 "Trite Pâti";
Folkdancer (45rpm) MH 45-3043 b "Trite Pŭti".

FORMATION: Lines or open cir of mixed M and W with hands joined and held down in "V" pos. End dancers have free hand on hip, thumb fwd, fingers back, or down at sides.

METER: The music is written in 2/4 meter.

STEPS AND STYLING: Throughout the dance the arms are swung fwd 45° on ct 1 and bwd 45° on ct 2. Steps are small but with enthusiasm.

MEAS

PATTERN

INTRODUCTION - Varies.

Dance may begin with any meas of the music.

I. BAVNO (BAHV-noo) "Slow"

- 1 Facing ctr, step fwd R (ct 1), step fwd L (ct 2),
- 2 Step swd R (ct 1), touch L beside R (ct 2),
- 3 Step bwd L (ct 1), step bwd R (ct 2),
- 4 Step swd L (ct 1), touch R beside L (ct 2),
- 5 Step fwd R (ct 1), touch L beside R (ct 2),
- 6 Step bwd L (ct 1), step slightly bwd R (ct 2),
- 7 Step swd L (ct 1), close R to L taking wt (ct 2),
- 8 Step swd L (ct 1), touch R beside L (ct 2).

9-16 Repeat action of meas 1-8.

Continued...

II. NAPRED, NAZAD (nuh-PREHT, nuh-ZAHT) "Fwd, Bwd"

- 1 Facing and moving slightly diag to R, low hop L (ct 1), step fwd R (ct &), low hop R (ct 2), step fwd L (ct &),
 - 2 Low hop L (ct 1), step fwd R (ct &), turning to face ctr, step L slightly fwd bending L knee slightly (ct 2), step slightly bwd R (ct &),
 - 3 Facing slightly diag to L and moving slightly bwd diag to R, low hop R (ct 1), step bwd L (ct &), low hop L (ct 2), step bwd R (ct &),
 - 4 low hop R (ct 1), step bwd L (ct &), turning to face ctr, step R beside L (ct 2), step L next to R (ct &),
- 5-8 Repeat action of meas 1-4.

III. LJULKA (LYOOL-kuh) "Zig-zag"

- 1 Facing and moving diag to R, low hop L (ct 1), step fwd R (ct &), step fwd L (ct 2), step fwd R (ct &),
 - 2 Repeat action of meas 1 in same dir with opp ftwk,
 - 3 Turning to face ctr, low hop L (ct 1), step bwd R (ct &), step bwd L (ct 2), step bwd R (ct &),
 - 4 Low hop R (ct 1), step swd L (ct &), step R next to L (ct 2), step swd L (ct &),
- 5-8 Repeat action of meas 1-4.

IV. NA MJASTO (nuh MASS-too) "In place"

- 1 Facing ctr, hop L in place raising bent R knee fwd (ct 1), step R next to L (ct &), hop R in place raising bent L knee fwd (ct 2), step L next to R (ct &),
 - 2 Hop L in place raising bent R knee fwd (ct 1), step R next to L (ct &), step L in front of R (ct 2), step R in place in back of L (ct &),
 - 3 Hop R in place raising bent L knee fwd (ct 1), step L next to R (ct &), step R in front of L (ct 2), step L in place in back of R (ct &),
 - 4 Hop L in place raising bent R knee fwd (ct 1), step R next to L (ct &), hop R in place raising bent L knee fwd (ct 2), step L next to R extending R leg fwd in preparation for "scissors" kicks (ct &),
 - 5 Step R in place next to L extending L leg fwd (ct 1), step L next to R extending R leg fwd (ct &), step R next to L extending L leg fwd (ct 2), step L next to R extending R leg fwd (ct &),
- 6-10 Repeat action of meas 1-5.

Repeat entire dance from beginning.

STARO PLANINSKO

Yugoslavia

Staro Planinsko (STAH-roh PLAH-noon-skoh), means "from old mountains," and is a Serbian dance taught by members of the Aman Folk Ensemble.

RECORD: Festival Records (45rpm) FR-4102

FORMATION: Open cir of mixed M and W with joined hands held down in "V" pos.

METER: The music is written in 2/4 meter.

MEAS

PATTERN

1-4 INTRODUCTION - no action.

I. "REST" FIGURE

- 1 Facing ctr with wt on L, touch R slightly swd R (ct 1), touch R beside and slightly fwd of L (ct 2),
2-3 Repeat action of meas 1 two more times,
4 With wt on balls of ft, pivot heels to R (ct 1), pivot heels to L (ct 2),
5 Step R twd ctr (ct 1), hold (ct 2),
6 Step L twd ctr (ct 1), hold (ct 2),
7 Stamp R beside and slightly fwd of L (ct 1), hold (ct 2),
8 Stamp R beside and slightly fwd of L (ct 1), hold (ct 2),
9 Moving bwd, hop L (ct 1), hop L (ct 2), step bwd R (ct &),
10 Step bwd L (ct 1), step bwd R (ct 2),
11-12 Repeat action of meas 9-10 bwd with opp ftwk.
13-24 Repeat action of meas 1-12.

II. STAMPING FACING CTR

- 1 With wt on L and with a quick but slight bend of the L knee, drop onto L as if it were a low hop without the preparatory upward movement (ct 1), strike R heel in place straightening knees and giving the body a very slight lifting movement (ct &), repeat action of cts 1& (cts 2&),
2-3 Repeat action of meas 1 two more times,
4 With wt on balls of ft, pivot heels to R (ct 1), pivot heels to L (ct 2),

Continued...

- 5 Step R twd ctr (ct 1), step on ball of L in back and slightly to R of R (ct &), step fwd R (ct 2),
- 6 Repeat action of meas 5 fwd with opp ftwk,
- 7 Repeat action of meas 5 with an additional step fwd L on final ct &,
- 8 Stamp R beside and slightly fwd of L (ct 1), stamp R again (ct 2),
- 9-12 Repeat action of meas 9-12, Fig I.
- 13-24 Repeat action of meas 1-12.

III. STAMPING FACING TO L

- 1-24 Turning to face to the L, repeat action of Fig II.

Repeat entire dance from beginning.

Taught by: Dick Oakes

U ŠEST

Serbia, Yugoslavia

U Šest (oo-SHEST) is short for U Šest Koraka, meaning "in six steps." According to Dick Crum, noted Balkan dance researcher, the Serbian definition of a "step" (korak) is "a shift of wt onto a given foot plus whatever follow-up movement of the other foot." The step pattern described here as "sedam" along with its accompanying "syncopated threes" is the basis for the naming of this "kolo" which is the most popular dance type in Serbia. U Šest is also known as "Moravac" after one famous U Šest melody due to its popularity.

RECORD: Nama 1 (LP) 1001, side B, band 5; Nama 2 (LP) 1002, side A, band 3; Festival Records (LP) FLP 1505, side 1, bands 2, 6; Folkraft (45rpm) 1497x45 B; Folkraft (45rpm) 1547 x45 A, B; Folkraft (45rpm) 1563x45 A, B; Folkraft (45rpm) 1562x45 A, B; Balkan Records (45rpm) 566B, or any other U Šest music.

FORMATION: Open cir or line of mixed M and W with hands joined and held down in "V" pos, or linked arm-in-arm in "escort" pos, or (especially when danced only by M) on neighbors' shldrs in "T" pos. End dancers may place free hand at small of back, hold lapel of vest or coat, or even put it in a trouser pocket. The end person at the R is the leader.

METER: The music is written in 2/4 meter.

STEPS AND STYLING: In Serbia, this dance is freely improvised by each dancer within the symmetrical pattern of 4 meas to the R and 4 meas to the L using the arms as flexible shock absorbers. The selected steps described below may be danced in any order and for any number of repetitions depending upon the whim of each individual dancer.

Syncopated Threes: Turning to face slightly L step slightly swd R with the heel slightly turned out and bending knee slightly (ct 1), hold (ct &), step L next to R (ct 2), step R next to L (ct &). For next meas repeat with opp ftwk.

(NOTE: The Syncopated Threes may also be danced with bounces instead of steps on cts 2,&.)

Styling varies considerably from dancer to dancer--from the easy, relaxed soft rolling walk of the elderly or the tired, to the highly energetic leaping and bouncing of the young or the "hot shots."

Continued...

MEAS

FREESTYLE

I. KOKONJEŠTE (or HAJDE!)

- 1 Facing slightly and moving R, step R (ct 1), bend R knee slightly (ct &), step L across in front of R (ct 2), bend L knee slightly (ct &),
- 2 Turning to face slightly L of ctr, step slightly swd R with the heel slightly turned out (ct 1), bend R knee slightly (ct &), touch L heel next to R instep (ct 2), bend R knee slightly (ct &),
- 3 Repeat action of meas 2 to L with opp ftwk,
- 4 Repeat action of meas 2.
- 5-8 For repeat of fig dance Kokonješte to L with opp ftwk.

II. ČUJEŠ

- 1 Facing slightly and moving R, step R bending R knee slightly (ct 1), low hop R (ct 2), step L across in front of R (ct &),
- 2-4 Dance 3 Syncopated Threes in place.
- 4-8 For repeat of fig dance Čuješ to L with opp ftwk.

III. ČETIRI

- 1 Step swd R (ct 1), step L across in back of R (ct &), step swd R (ct 2), step L across in back of R (ct &),
- 2-4 Dance 3 Syncopated Threes in place.
- 5-8 For repeat of fig dance Četiri to L with opp ftwk.

(NOTE: If the dancer prefers, he may dance the first meas crossing in front or even alternating back and front or front and back.)

IV. TRI SKOČI

- 1 Step swd R bending R knee slightly and at the same time bringing L heel to R instep (ct 1), hop R (ct 2), step L across in back of R (ct &),
- 2-3 Repeat action of meas 1 two more times,
- 4 Dance 1 Syncopated Three in place.
- 5-8 For repeat of fig dance Tri Skočī to L with opp ftwk.

Continued...

V. SEDAM (U Šest)

- 1 Step swd R (ct 1), step L across in back of R (ct &),
Step swd R (ct 2), step L across in back of R (ct &),
2 Step swd R (ct 1), step L across in back of R (ct &),
Step swd R bending R knee slightly (ct 2), hold (ct &),
3-4 Dance 2 Syncopated Threes in place beg L.
5-8 For repeat of fig dance Sedam to L with opp ftwk.

(NOTE: If the dancer prefers, he may dance the first two meas crossing in front or even alternating back and front or front and back.)

VI. TAČKA (or Čekaj)

- 1 Step swd R extending slightly bent L leg fwd (ct 1),
hold (ct 2), quick shift of wt momentarily onto ball of
L in front of R (ct &),
2-4 Dance 3 Syncopated Threes in place.

There are many other steps available to the native dancer, and, since this is a "still living" dance form, its variations are constantly evolving and changing. For instance, combinations may be made from just the above steps to further enhance the dance such as:

Čuješ-Skoči-Čuješ plus 1 Syncopated Three
Skoči-Čuješ-Skoči " " "
Četiri-Skoči-Skoči " " "
Skoči-Skoči-Četiri " " "
Čuješ-Četiri-Skoči " " "
Skoči-Čuješ-Četiri " " "
Skoči-Četiri-Čuješ " " "
Četiri-Skoči-Čuješ " " "
Čuješ-Skoči-Četiri " " "
Četiri-Čuješ-Skoči " " "
etc.

By adding in Tačka in place of any one of the above the list extends even further.

Taught by: Dick Oakes

VLAŠKO ORO

(vlahsh-koh oh-roh)
Jugoslavia

Vlaško Oro is a dance done by the Vlach minority in the Homolje area of East Serbia. The Vlachs were originally of Bulgarian origin who were driven by invaders into southern Romania's Wallachian area and who later settled in the Homolje region near the Homoljske Planina.

RECORD: Folkraft (45rpm) 1568A "Oro Vlaška"

FORMATION: Belt hold, L hand over R, or hands joined and held down in "V" pos. Body is bent fwd at the waist. Open circle.

STEPS AND STYLING: Fig I -- As each step is made that whole side of the body moves with it. Example: With step to R the upper body swings to L while the R shoulder is thrown fwd and dnwd, and the knees flex heavily as if trying to push through the floor. Reverse of above happens as the L is stepped beside R.

Fig II -- Body is held upright during this Fig and the hips and legs do the twisting this time. Example: Upper body faces in LOD, and as dancers leap onto the R ft the toe is pointed diag out of the circle and the stamp that follows is beside R; upper body continues to face LOD, and as dancers leap onto the L ft the toe is pointed diag into the circle and the stamp that follows is beside the L.

Fig III -- Body is again bent fwd at the waist, but the shoulders move up and down as the knees flex. The style of each step looks like a horse "pawing" or a cyclist "pedalling" or a marionette "walking". The heels do not kick up in back.

Music 2/4

PATTERN

Meas INTRODUCTION - None

I. PUSHING

1 Step swd R to R with heel slightly to R of toe (ct 1),
Step L next to R (ct 2).

2-3 Repeat action of meas 1 two more times.

Continued

Meas

- 4 Step swd R to R with heel slightly to R of toe (ct 1),
Close L to R without wt (ct 2).
- 5 Step L swd into ctr turning to face LOD (ct 1),
Close R to L without taking wt (ct 2).
- 6 Step R swd to R in LOD turning to face ctr (ct 1),
Close L to R without taking wt (ct 2).
- 7-8 Repeat action of meas 3-4 with opp ftwk to L.
- 9-16 Repeat action of meas 1-8.

II. STAMPING

- 1 Facing LOD, leap R (ct 1), stamp L next to R (ct &),
leap L (ct 2), stamp R next to L (ct &).
- 2-3 Repeat action of Fig II, meas 1 two more times.
- 4 Leap R (ct 1),
Close L to R without taking wt (ct 2),
Stamp L twd ctr (ct &),
- 5 Step on L facing twd ctr (ct 1),
Close R to L without taking wt, flexing knee (ct 2),
Stamp R twd outside of cir (ct &),
- 6 Step on R facing twd outside of cir (ct 1),
Close L to R without taking wt, flexing knee (ct 2),
- 7 Facing RLOD, leap L (ct 1), stamp R next to L (ct &),
leap R (ct 2), stamp L next to R (ct &).
- 8 Leap L (ct 1),
Stamp R next to but slightly fwd of L (ct 2).
- 9-16 Repeat action of Fig II, meas 1-8.

III. RESTING

- 1 Facing ctr, step R in place (ct 1),
Step L in place (ct 2),
 - 2-16 Repeat action of Fig III, meas 1 fifteen more times.
- Repeat entire dance from beginning.

NOTE: Fig III may be omitted and Figs I and II danced alternately.

Taught by: Dick Oakes

Katina Savvidis

Greek:

Hasapikos	SAT 12/29
Hasaposervikos	THU 12/27
Kotchari	FRI 12/28
Miteritsa	

Contemporary Clogging:

Boogie Fever

Boogie Grass Band

Le Freak

MacNamaras Band

Night Fever

SUN 12/30

Square Dancin'

Back Dancin'

FRI 12/28

Hasapikos
Greek American Favorite

Hasapikos gets its name from the Greek word for Butcher (Hasapis). It is believed to have originated with the Greeks of Asia Minor, being done at gatherings of the butcher's guild. Today in Greece it is done as a choreographed presentation by performing groups. When done at social gatherings, it is usually done by friends who will do a choreographed version they are familiar with.

Hasapikos is a favorite dance among the Greek Americans and is done both as a performed choreographed dance, and socially where the leader improvises the steps and patterns according to his whim.

The following are variations which I learned in Greece and in the United States.

RECORD: There are many good Hasapiko recordings, "Soul Dances of the Greeks" "The Roadway" Trio Bel Canto (has a 10 minute version which is good for practicing).

FORMATION: Lines, long or short; short are easier when following the leader; shoulder hold with the leader at the right.

MUSIC: 2/4 or 4/4

BASIC PATTERN - As currently found in both Greece and the United States.

Begin with feet together.

Dancers Count:

- 1 Step fwd on L
- 2 Tap R behind L
- 3 Swing R to front
- 4 Extend R as if pushing something with heel
- 5 Step on R behind Left
- 6 Lift L (in front of R)
- 7 Step to Left with Left
- 8 Cross R over L and touch
- 9 Step to R with Right
- 10 Step fwd with L
- 11 Step back with R
- & Lift L
- 12 Touch L heel to Right of R

Taught by: Katina Savvidis

Hasapiko Variations

Three to Left, etc. Part of Standard "Intersection" repertoire.
Learned in 1969.

Do Basic Step up to and including Ct 4

Three steps to Left:

- 5 Step R to Left (in front of left)
- 6 Step L to Left
- 7-9 Repeat 5, 6, 5
- 10 Swing L around and in front of Right

Three steps to Right:

- 11-16 Repeat 5-10 with opposite footwork

Two Steps to Left:

- 17 Step R to Left (in front of left)
- 18 Step L to Left
- 19 Repeat 17
- 20 Swing L around and in front of Right

Two Steps to Right:

- 21-24 Repeat 17-20 with opposite footwork

Single cross overs

- 25 Cross R in front of L
- 26 " L " R
- 27 " R " L
- 28 Step Left beside Right

Repeat Basic Step from here

PSEFTIKO (Fake-out, or I'll bet you thought I was going to do something else.)
"Intersection" repertoire, 1969.

Do Basic Step up to and including Ct 4

- 5 Step R over L
- 6 Lean fwd, lifting Left in back
- 7 Straighten up, placing Left behind R
- 8 Lift R and extend

Continue with count 5 of Basic Step

(over)

Hasapiko Variations (cont.)

Double Pseftiko (Ha! You thought you had it figured out, but I did it to you again!)
From the repertoire of Terry, the mustachiod Greek.
Learned in 1971.

Do Pseftiko up to and including Ct 7, but do not take wt on L

- 8 Step back with L
- 9 Replace R to Left of L
- 10 Step Right with R
- 11 Step fwd with L
- & Step back with R
- 12 Lift L and close to Right of R

KLISIMO (Closing)

From the Dora Stratou choreography, Athens, Greece, 1973.

Do Basic Step Cts 1 & 2

- 3 Close R beside L
- 4 Hold
- & Wt on both heels, turn toes to Left
- 5 Wt on balls of both feet, bend knees
- 6 Turning heels to Left, straighten knees
- 7 Put heels down
- 8-15 Repeat 4-7 two times

Continue with Basic Step, Count 9

MESA - EXO (In and Out)

Learned from Nikos Savvidis, Athens, Greece, 1974.

Do Basic Step to and including Ct 4

- 5 Step R to Left (in front of left)
- 6 " L "
- 7 " R behind L
- 8 Swing L around and behind R
- 9 Step L behind R
- 10 Step R to Right
- 11 Step L to Right (in front of right)
- 12 Swing R around and in front of L
- 13-19 Repeat Cts 5-11
- 20 Lift R to back, leaning torso fwd
- 21 Replace R to Left of L
- 22 Lift L
- 23 Place L to Right of R (as in ending of Basic Step)

TURN (Strofi)

Do Basic Step through Ct 8, Do one complete turn to R (9-11)
Continue with cts & 12 of Basic Step

HASAPOSERVIKOS

Greek and Greek-American Favorite

Greek Version: This version of the dance which I observed, both in social situations and in performances, is a basic step pattern that is found throughout the Balkan-Near East area. The Israeli Hora and the Les Noto, found in Yugoslavia, are two examples of this same step pattern.

Music: Any good Hasaposerviko recording; Trio Bel Canto has a long Hasaposerviko which is good for practicing.

Formation: Shoulder hold; short or long lines which move to the right.

Dance Pattern - Dancer's Counts:

- | | | |
|-----|----------------------|--|
| 1-3 | 3 runs to the right | This version as done in Greece is a quick tempo. |
| 4 | Kick L to the right | |
| 5 | Step in place with L | |
| 6 | Kick R to the left | |

Basic Pattern - Greek American Version, slow tempo.

- 1 Step R to right
- 2 Step L behind R
- 3 Step R to right
- 4 Step L beside R (no weight)
- 5 Step L to left
- 6 Step R beside L

Hasaposerviko Variations

Mesa (in or inside)

- 1-3 Same as 1-3 in Basic Pattern
- 4 Lift L to back
- 5 Step fwd with L
- 6 Lift R to front
- 7 Step back with R
- 8 Step back with L
- 9-12 Same as 3-6 of Basic Pattern, slow tempo.

Zorba

- 1-6 Same as Mesa
- 7 Step R to left, in front of L
- 8 Step L to left
- 9 Step R behind L
- 10 Step L to left
- 11 Step R to right
- 12 Step L behind R
- 13-16 Same as 3-6 of Basic Pattern, slow tempo

(Continued over)

Hasaposerviko Variation (cont)

Double Zorba

- 1-11 Same as Zorba
- 12 Step L to left
- 13-18 Same as 11-16 of Zorba

Little Triangles From Pete Knee's repertoire, "Intersection" 1972

- 1-3 Same as Basic Pattern
- 4 Lift L
- 5 Step L fwd
- 6 Lift R
- 7 Step R to left, in front of L
- 8 Step back to left with L
- 9 Step right with R
- 10 Step to right with L, in front of R
- 11-14 Repeat 7-10
- 15-17 Repeat 7-9
- 18-20 Same as 4-6 of Basic Pattern, slow tempo.

Turn & Slap From Southern California folk dancers' repertoire

Signal this step by dropping arms at end of preceding pattern.

- 1-3 Same as Basic Pattern
- 4 Lift L
- 5 Step fwd L, and clap hands
- 6 Slap outside of R ft with right hand while pivoting 1/2 turn to left
- 7 Step LOD with R
- 8-10 Same as 4-6 of Basic Pattern, slow tempo.

Nifty-Quick Traveling variation From Dora Stratou Choreography, learned in Athens, Greece by Katina Savvidis, 1973

- 1 Hop to right on L
- & Step to right on R
- 2 Step in place on L (L beside R)
- 3-6 Same as counts 3-6 in the quick tempo basic pattern.

Dance Notes by Katina Savvidis

Taught by: Katina Savvidis

Kó'tchari

Greece (Pontos)

Kó'tchari is derived from the Pontic word "kotch" meaning heel, and refers to the keel striking against the floor. Kó'tchari was learned by Katina Savvidis in Athens while performing with the Dora Stratou Theater in 1973-1974.

Record: Folkraft LP-6 "Greek Folk Dances Vol. II,"

Formation: Circle or lines with shoulder hold, leader at R end.

Social Version:

- 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 from beginning.

Performance Variations:

I - Embrikes

- 1-2 Run fwd or bwd on the first 3 cts (1,2,1)...

II - Alasha

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

III - Son Topon

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

IV - Son Mitin

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

V - Son Kotch

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

(continued over)

VI - Aumkamereán

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)

Jump up to both ft (ct 1, hop L (ct 2)

VII - Son Gonaton

Same as II

Step R in place (ct 1) hop on R, extend L to front (ct s)

Hop R, touch L heel to R knee (ct 1), Hop R, extend L leg to front.

VIII - Dósimon

Tuen body to L & stamp both feet on cts 1,2 of meas 1, & ct 1 of measure 2

Continue with Variation VII from measure 2, ct 2.

Taught by: Katina Savvidis

BOOGIE FEVER

Record: Capital 4179

(Begin after 20 beats of music)

(Begin on Right Foot)

Right Foot	-Double Step	Rock Step
Left Foot	-Double Step	Rock Step
Right Foot	-Double Step	Move Forward
Left Foot	-Double Step	Move Forward
Right Foot	-Double Step	Move Forward
Left Foot	-Rock	Rock Back
Right Foot	-Step	In Place
Left Foot	-Double Step	Move Backward
Right Foot	-Double Step	Move Backward
Left Foot	-Double Step	Move Backward
Right Foot	-Rock	Rock Back
Left Foot	-Step	In Place

Repeat Forward and Backward Steps Once More.

After the last double step rock step, turn $\frac{1}{4}$ turn to the left with either:

Stomp - Stomp - Stomp Stomp

OR

Stomp - Stomp - Bump - Bump

Start the sequence over again with Double Step Rock Step on Right Foot.

Repeat til end of record.

Taught by: Katina Savvidis

BOOGIE GRASS BAND

HOLIDAY CAMP 1979

Record: Rhythm Records RR 121-B

Introduction: 8 beats

Double Step Right Foot

Double Step Left Foot

Double Step Right Foot

Stomp Left Foot

Stomp Right Foot

Double Step Left Foot

Double Step Right Foot

Double Step Left Foot

Stomp Right Foot

Stomp Left Foot

Standing on LEFT FOOT:

With right foot point toe forward and at the same time click left heel

With right foot point toe toward left (cross over left foot) and at the same time click left heel

With right foot point toe forward and at the same time click left heel

With right foot point toe toward left (cross over left foot) and at the same time click left heel

NOTE: If you say this to yourself as you dance it would be:

"Point forward, Point Across, Point Forward, Point Across"

Double Step Right Foot

Rock Left Foot

Step Right Foot

Double Step Left Foot

On the last double step- rock-step
turn $\frac{1}{4}$ turn to your right.

Rock Right Foot

Step Left Foot

Repeat sequence through out entire record except for the ending is 2 double step rock steps.

Taught by : Katina Savvidis

LE FREAK

HOLIDAY CAMP 1979

(Begin when record says "Freak Out")

- Right Double Step - backward Standing on your LEFT FOOT. -
- Left Double Step - backward
- Right Double Step - backward Point with your RIGHT FOOT as
- Left Rock - in place follows:
- Right Step

- Left Double Step - forward Right Forward
- Right Double Step - forward Right Forward
- Left Double Step - forward Right Back
- Right Rock - in place Right Back
- Left Step Right Forward
- Right Step Right Back
- Left Step Right Side-as you point to

- Right Double Step - roll to right the side pivot on
- Left Double Step - roll to right left foot to make
- Right Double Step - roll to right 1/2 turn to left
- Left Rock - in place
- Right Step

- Left Double Step - roll to left
- Right Double Step - roll to left
- Left Double Step - roll to left (You should be in the starting
- Right Rock - in place position again)
- Left Step

- Right Double Toe - step slightly forward
- Right Heel - drop right heel and raise left heel
- Left Heel - drop left heel and raise right heel
- Right Heel - drop right heel
- Left Rock -bring left foot in close to right instep
- Right Step
- Left Double Toe - step slightly forward
- Left Heel - drop left heel and raise right heel
- Right Heel - drop right heel and raise left heel
- Left Heel - drop left heel
- Right Rock - bring right foot in close to left instep
- Left Step

- Right Double Toe - step out to the side (feet should be about 10" apart)
- Right Heel - drop right heel and raise left heel
- Left Heel - drop left heel and raise right heel
- Right Heel - drop right heel
- Left Rock - bring left foot in close to right instep
- Right Step
- Left Double Toe - step out to the side (feet should be about 10" apart)
- Left Heel - drop left heel and raise right heel
- Right Heel - drop right heel and raise left heel
- Left Heel - drop left heel
- Right Rock - bring right foot in close to left instep
- Left Step

- Right Double Step
- Left Rock
- Right Step
- Left Double Step
- Right Rock
- Left Step

Taught by: Katina Savvidis

MACNAMRA'S BAND

HOLIDAY CAMP 1979

2 Sets Scissors as follows:

Hop onto left foot and cross right foot over left and touch toe to floor
Hop onto left foot and point right foot to front and touch heel to floor

Hop onto right foot and cross left foot over right and touch toe to floor
Hop onto right foot and point left foot to front and touch heel to floor
(The above four movements makes one set of Scissor Steps)

1 Set Grasshopper as follows:

Standing on right foot hop to the left two spaces or slides and after the completion of each slide touch left foot to the floor.
Standing on left foot hop to the right two spaces or slides and after the completion of each slide touch right foot to the floor.
(The above two movements makes one set of Grasshopper Step)

4 Brush Slide Double Steps as follows:

Brush	Right Foot
Slide	Left Foot
Double Step	Right Foot
Brush	Left Foot
Slide	Right Foot
Double Step	Left Foot
Brush	Right Foot
Slide	Left Foot
Double Step	Right Foot
Brush	Left Foot
Slide	Right Foot
Double Step	Left Foot

2 Double Step Rock Steps as follows:

Double Step	Right Foot
Rock Step	Left Foot
Double Step	Right Foot
Rock Step	Left Foot
Double Step	Right Foot
Rock Step	Left Foot

As you do these two steps turn $\frac{1}{4}$ turn to the left and continue sequence from beginning and repeat throughout record.

Taught by: Katina Savvidis

NIGHT FEVER
(Contemporary Clogging)

(Begin after 20 beats of Music)

- | | | |
|--|--|---|
| 5 Basic Steps | Left Foot - Double Step
Right Foot - Rock
Left Foot - Step | |
| 4 Rocking Steps and
Brush Slide | Right Foot - Double Step
Left Foot - Rock
Right Foot - Step | Step slightly to
the right-opposite
direction from
your partner- |
| Alternate this sequence
first right then left
then right then left | Left Foot - Rock
Right Foot - Step
Left Foot - Brush Slide | |
| 4 Basic Steps | Right Foot - Double Step
Left Foot - Rock
Right Foot - Step | Face your partner
during this sequ-
ence |
| 4 Boogie Steps | Right Foot - Double Step
Left Foot - Rock (cross your foot to right
Side)
Right Foot - Step | |

Always cross your ROCK step toward the opposite direction of the foot you are standing on. (EXAMPLE: Standing on Left Foot to Double Step Your right foot would cross to the left for the Rock)

- | | |
|--------------|---|
| 4 Drag Steps | Cross right foot over left foot
and Double Step on Right Foot

Rock on Left Foot

Step on Right Foot |
|--------------|---|

Repeat entire sequence from beginning throughtout the record.

Taught by: Katina Savvidis

SQUARE DANCIN'

Mountain City, Ga. sty;e

The square dance as it is known in N.E. Georgia, (IN other parts of Ga. it is known as mt. style square dancin'), is done in couples in a large circle. The basic 'buck dance step is done underlying the 'figures' which are called by a caller. There are large circle figures and figures for circles of two couples.

(Note: it's just as fun to do when couples are mixed as not, theoretically.)

Record: Georgia Mountain Fair, Vol. 4, HS-0004

The Following is a sample of Mt. City Sq. Dance Variations.

Call: Everybody grab your partner. Make a ring. Make a great big ring.

Men put ladies to their right, all form a large circle with low hand hold.

Promenade: Men's R arm around ladies shoulders. Ladies R hand in gentleman's R. Her L hand in his L, held about shoulder height. Circle with basic Buck Dance St. CCW.

Circle Up Four: Take your partner and look for another couple.

When you find one all take a low hand hold and start circling L with basic (or improvising) until caller gives the next call. Nothing orderly about this call!

Shoot the Star: From circle of 4, whoever proclaims himself #1 man drops hold of lady to his left and passes thru the arch which lady to his left and her partner have formed, his partner and man to her right follow and pass under the arch.

Swing Your Opposite Lady: Gentleman swings lady to his L.

You Swing Yours and I'll Swing Mine: Gent swings his own partner.

(These last two are done after every small circle variation. they are followed by 'Circle up four'. Couples then separate and look for new couples to circle up with!)

Four Leaf Clover:

Gent # 1 (that is whichever of the two men is the more a aggressive) takes his lady and together they move under the arch formed by the opp. couple. Once through the arch they make an arch of their own and turning away from one another, move under that arch. The formation should now resemble a Los Angeles freeway interchange. (the caller then says:)

Now Turn it Back Over:

The # 2 couple (passive gent and his lady) makes an arch and the first couple moves under it. # 1 couples then makes an arch and turning away from each other go under that arch and the whole thing should look like a circle once again.

continued..

Georgia Rang Tang

Gentleman face their opp. lady and join R hands with her. From this position they are going to walk a figure 8 pattern around the ladies. They first walk once around the opp. lady and back to place, then they extend L hands to their partners and walk around them to complete the figure 8.

Birdie in the Cage

While circling L one woman jumps into the center of the small circle, the others keep on circling 'till the caller says-

The Red Bird out and the Blackbird in

The lady in the center goes back into the circle and her partner steps in, circle continues circling L.

Right Hand Up and the Other One Back

All put R hand into center with the index finger pointing to ceiling and circle to the L. As caller says 'the other one back', the left hand goes in and circle reverses direction.

Make a Ring, Make a Great Big Ring

Small circles break up into couples and all take hands in one large circle and start circling L.

Meet Me in the Center One Time

Pandemonium ensues as everyone in the circle, still holding hands, rushes headlong into the center whooping like wild banches all the while. The circle then opens out.

Swing your Partner and Promenade

In ballroom position the partners swing and then promenade ccw.

Swing your Partner, Swing All the Way 'Round

Partners swing once around then split and proceed to the next person. (Ladies travel cw and the gents ccw) They swing person in the circle 'till they get back to their own partners.

Swing Your Partner and Promenade

This call should (by now) be self explanatory!

Make a Ring

Often comes next followed by.

Wind it up

Caller will pick someone he knows and tell him to wind it up - at which point that gentleman drops hold of the lady to his L and starts circling inside the circle leading the line into a spiral, then back out - and about this time band and dancers alike are ready to take a break - so they do! (This figure is often done at the begining of the dance preceeding the circles of four.)

BUCK DANCIN'

N.E. Georgia

Buck Dancing, as I observed it this summer in Ga., is a free style dance done individually, though usually by several people at one time in no particular formation on the floor. The feet fairly fly while the arms and torso are comparatively passive.

During the summer months there is a public dance held every Saturday night in a large hall called the "Mountain City Playhouse." People from surrounding states vacationing in the nearby mt. resort areas, as well as local people, attend. I observed approximately 700 people in attendance in a single evening. Though heavily attended by young adults and teens, there were people there of all ages, including whole families. Reports are that the hall has held 1500 - 2000 people on a single Saturday night.

The playhouse has been used as a dance hall for more than 50 years. Lessons in Buck Dancin' are not taught at the playhouse. Local people learn the dances by growing up around them and emulating what others do. Many of the people from outside of the mountain area take courses in order to learn.

Record: Georgia Mountain Fair, Vol. 4, HS-0004.

Buck Dance Basic:

As learned by Katina Savvidis in N. E. Georgia, Summer '79.

A. Double St. Rock St.

Double - Weight on L brush R out and pull it back making two tap sounds as ball of ft. hits floor.

St - St on R

Rock - Take Wt. on ball of L

St. - St on R

- repeat with opposite ftwk - then R, L, R, ad infinitum.

B. Nanny's Shuffle

Same as above except on "double" the ball of R encribes a small CCW circle on the floor and comes back next to L before taking wt. Styling - all steps very close, almost caressing the ground.

Some N. E. Ga. variations:

Two Footed Chug

As seen at Mt. City, keeping both ft together slide forward and back.

continued ...

Brush Slide

A one footed chug. As supporting ft slides forward knee of gesturing leg comes up. With back slide gesturing ft touches ball next to sliding ft.

Lincoln Webb St.

A step done by an older gentleman in Clayton Ga. Mr. Webb died a few years ago but this step is recognized as his.

Chug - Wt on L ft slide forward R ft swings from knee to L

Touch - Hold L in place, touch ball of R beside R.

Chug - For slide on L, R swings to R.

Any number of chugs can be done in succesion, on wither ft.

Cody's Quick Step

As seen done by a man named Cody at Mt. City Playhouse.

(Cody is a cloggin' instructor with long and limber legs)

The quick step is 3 quick runs in place inserted between any other steps. (Sounds easy-looks slick!)

Young Whippersnapper's Windmill

While chugging on L, the R foot extends from the knee behind the L parallel to the floor and makes great windmill type circles in a cw direction. (Go ahead and try it with opp. ftwk - but good luck, I can't do it!)

taught by: Katina Savvidis

Madelyn Taylor

Israeli Dances

- | | | |
|---|----------------------------|-----------|
| 1 | Et Dodim Kala - couple | SAT 12-29 |
| | Harmonica | |
| | Hora Chassidit | |
| 2 | Hora Namtera - | SAT 12-29 |
| 3 | Hora Neurim - couple | FRI 12-28 |
| | Kuma Echa | |
| 4 | Oy Yossel Yossel -- single | SUN 12-30 |
| 5 | * <u>HaShir Sheli</u> | FRI 12-28 |
| 6 | * <u>Tsama Tsama</u> | THU 12/27 |
| 7 | Yellow River | SAT 12-29 |

ET DODIM KALA (Time to Love)

Dance: Moshe Levy

Music: Folk

Lyrics: Song of Songs

Record: Israel Sings: Karmon Israel Dancers & Singers
Vanguard Records VRS 9118
Israeli Folk Dances Tikva T104

Formation: Couples in a single circle, girl on boy's R
partners face each other

Part One Partners left hands joined straight down

- 1-4 Yemenite step R
- 5-8 Yemenite step L
- 9 Step on R to right
- 10 Step on L to left
- 11 Step on R fwd, bringing head and upper body straight fwd
- 12 Step on L bwd, bringing R shoulder bwd so that partners
L shoulders are adjacent
- 13 Step on R ft bwd, turning body towards R ft
- 14 Step on L ft fwd, face partner
- 15 Close R ft to L ft
- 16 Hold
- 17-20 Partners drop L hands, Yemenite step R ft, R hands
join gradually at head level
- 21-24 Yemenite step L ft
- 25 Step on R ft, making a 1/4 turn to the rt
- 26 Step on L ft, next to R ft
- 27 Cross with R ft, in front of L ft
- 28 Tap with L toe in back of R ft
- 29-31 With L knee bent, make a circular movement to bring L leg
from back to front, on count 31 put L heel fwd on floor
- 32 Take L heel off floor

Part Two Knees remain bent through entire figure. Partners face
each other, boys inside circle, R hands joined at head
level, L hands raised at head level.

- 1 Tap with L heel on floor fwd, snap with L hand
- 2 Pick L leg off floor (both knees remain bent)
- 3-4 Repeat 1-2
- 5-8 Yemenite step L, partners end up: L hands on partners waist,
R hands at head level, R ft up, knees bent
- 9-12 Same as 1-4, with R heel, and R hand snaps.
- 13-16 Yemenite step R, partners end up in reversed position to 5-8
Hands change gradually with a circular movement
- 17-20 With R hands on partner's waist, L hand at head level,
repeat steps of 1-4
- 21-24 Repeat 5-8
- 25-28 Repeat 9-12
- 29-32 With yemenite step R, partners come back to one circle,
having changed places with one another.

Taught by: Madelyn Taylor

HARMONICA

Dance: Rivkah Sturman

Music: Elkoni

Record: Tikva T-53, Folkraft 1109

Formation: Circle, hands joined & down, move CCW

Part One - Mayim and step-hop

1-4 Mayim step, start L over R in front
5-6 Face CCW, step-hop on L
7-8 Step-hop on R
9-32 Repeat 1-8, three more times

Part Two - Harmonica

1-4 Release hands, Harmonica step, start L.
Clap hands on first count
5-8 Harmonica step R
9-12 Harmonica step L
13-14 Face CW, step-hop on R
15-16 Step-hop on L
17-32 Reverse 1-16

Part Three - Sway and run

1 Face center, hands on each others shoulders,
Step on L to left
2 Hold
3 Step on R to right
4 Hold
5-8 Face CW, four running steps, start L
9-32 Repeat 1-8, three more times

Taught by: Madelyn Taylor

HORA CHASSIDIT

Dance: Rivka Sturman

Music: Folk

Record: Tikva T140 "Panorama"

Formation: Circle, face center, join hands.

Part One

1-4 Mayim L
5 L crosses in front of R
6 R R to right side
7 L to left side
8 R to right side
9-12 Mayim L
13-14 Step-bend L to left side. Arms up high
15-16 Step-bend R to right side. Arms up high.
17-48 Repeat 1-16 two more times

Part Two

1-4 Face CCW. Run four steps fwd LRLR
5-6 Face center. Balance step L
7-8 Balance step R
9-32 Repeat 1-8 three more times
33-36 Four running steps forward into center of circle LRLR
Lift arms gradually
37-40 Two balance steps LR. Snap fingers on each count, four times.
41-48 Repeat 33-40 but move bwd LRLR

Taught by: Madelyn Taylor

HORA MAMTERA (Sprinkler)

Dance: Shmuel Cohen (Vivky)

Music: Wilensky

Record: Tikva T69

Formation: Circle, hold hands, face CCW

Part One - Count 6

- 1 3 step-hops fwd, start R
- 2 Face center. Left in front of R, R to right side, L behind R,
R to right side, L in front of R, hop on L
- 3 5 sliding steps to right side, RLRLR, hop on R
- 4 Reverse 3, start to left side.
- 5-8 Repeat 1-4

Part Two - Count 4

- 9 Release hands
2 steps in place RL (at the same time take one complete turn
to right, end up facing center)
Jump on both feet, hop on L
- 10 R fwd, L bwd, jump on both feet, hop on L
- 11-12 Repeat 9-10
- 13 Face CCW, join hands, step-hop fwd R, step-hop fwd L
- 14 Jump on both feet, leap bwd R, step-hop bwd L.
- 15-16 Repeat 13-14
- 17 Face center, stamp on R to right, hold; L to left side,
R crosses behind left.
- 18 L crosses in front of R, 2 stamps in place RL, hold.
- 19-20 Repeat 17-18
- 21-24 Repeat 13-16

Taught by: Madelyn Taylor

HORA NEURIM

Dance: Shalom Hermon

Music: Nezer

Record: Tikva T69

Formation: Couples in one big circle. Girls on men's right.
Join hands, face and move CCW.

Part One

- 1 2 step-hops fwd, start LR
- 2 Mayim step L
- 3 2 step-hops fwd, LR
- 4 4 running steps fwd LRLR; while running, body bends fwd

Part Two

- 5 2 step-hops fwd, LR
- 6 2 step-hops bwd, LR
- 7-8 Couples release outside hands, Inside hands are extended fwd
at shoulder level.
8 running steps, start L
Men turn in place, girls around men, once around moving CCW

Music repeats. Repeat 5-8. On last measure, partners end up facing each other (men face CCW, girls CW) both arms are extended at shoulder level swd, join hands. Partners start Part Three with opposite feet.

Part Three - Men's step described, women use opposite

Couples move toward center of the circle.

- 9 L to left side, R closes to L, step-hop on L
- 10 Reverse measure 9
- 11-12 Release hands
Men: Lift arms, 4 step-hops start L, taking one complete turn in place CCW. On each step clap hands (4 claps)
Women: Keep arms extended shoulder level. 8 running steps around men, moving CCW
- 13-16 Repeat 9-12

Music repeats. Repeat Part Three a third time.
On last measure, girls must be ready to start dance with L.

Taught by: Madelyn Taylor

KUMA ECHA

Dance: Rivkah Sturman

Music: S. Postalsky

Record: Festival Records FS 201

Formation: Closed circle, hands joined and down

Part One - Running schottische, mayim

- 1 Running schottische toward center of circle, RLR hop R
Joined hands are raised gradually to eye level
- 2 Running schottische moving bwd from center, LRL hop L
Gradually lower hands to original position
- 3 Mayim step moving to the left, starting with R across in
front of L, ending with a light leap on L to left
- 4 Repeat 3
- 5-8 Repeat 1-4. The leap at the second mayim step must be
very small and controlled in order to be ready for the
quick change of direction and running step.

Part Two - Running to right

- 9 Facing CCW, hands joined waist high, beginning with R,
two running steps fwd in LOD, Facing CW, two running
steps bwd, continuing to move CCW.
- 10-12 Repeat 9, completing 16 running steps, and finish
facing the center of circle.

Taught by: Madelyn Taylor

Dance: Moshiko
 Music: Chassidic Melody
 Record: "Dance with Moshiko" MIH 4 .
 Formation: Facing the music. Each person dances alone.
 Arms at shoulder ht., elbows bent, fingers snapping.

This dance is based on Chassidic elements.

Part I

1-3 3 steps to rt (RLR)
 4 Touch L heel, turning body to left
 5-7 3 steps to left (LRL)
 8 Touch R heel, turning body to rt
 9-16 Repeat 1-8

Part II

1-4 4 steps bwd. (RLRL), body bends at waist, head down
 5-8 4 steps fwd (RLRL), body straightening up
 1-2 One half turn to rt in 2 steps (RL) to face back of room
 3 Touch R heel
 4 Hold
 5-6 One half turn to left in 2 steps (RL) to face music
 7 Close R to L
 8 Hold

PART III

1-4 Walk rt, 4 steps (RLRL), On the 4th step, turn to face fwd
 5-8 Walk 4 steps fwd (RLRL), On the 4th step, turn to face left
 1-4 Walk 4 steps left (RLRL)
 5 Cross R over L
 6 Step L to left
 7 Step R to rt (turning to face rt)
 8 Step L in front of R

Part IV

1 Step R to rt
 2 Step L behind R
 3 Step R to rt
 4 Bounce on R, kicking L out
 5-8 Reverse 1-4
 1-8 Move in circle to left in 8 steps beginning R,
 arms moving up and down
 1-16 Repeat Part IV

HASHIR SHELI (My Song)

DANCE: Moshe Eskayo
Music: Shlomo Shai
Record: KADIMA-I.F.C. 2
Notation: Madelyn Taylor
Formation: Circle; face CCW; hands held shoulder level

Step I:

Counts: 1-4 Walking R;L;R;L; LOD is CCW
4-8 Touch R to L; fall fwd R; step bwd L; close R to L
9-32 Repeat Step I 3 more times - Alternate beginning foot

Step II:

33-34 Face center of circle; Extend R leg to R side; Step
on R ft and pivot $\frac{1}{2}$ turn (drop hands on turn)
35-36 Face outside of circle; Extend L leg to L side; Step L
37-40 Cherkassiya step: Cross R over L; step L in place; R bwd;
L in place
41-48 4 Cross-over steps to L: Cross R over L; step L to L
($\frac{1}{2}$ pivot turn to L to face center of circle on count 8 -
weight is on L foot)
49-62 Repeat Step II

Step III:

63-64 Extend R to right side; hold (arms extend to sides)
65-66 L crosses in front of R, bend knees (arms cross in front
of torso)
67-68 Two-step complete turn to R side - R;L
69-70 Lean R, Lean L
71-72 Cross R over L to left side; step L in place; R to R side
73-74 Reverse 71-72
75-80 Repeat Step III

TZAMA, TZAMA

Dance: Elie Falach
Music: Traditional
Record: I Remember - Hadarim LP 4
Formation: Circle

Part One - Facing CCW

1-4 Run fwd, RLRL
5-8 Cherkessiya step starting R
9-12 Run fwd, RLR, hop fwd on L
13 Touch R heel next to L foot, while raising arms up
14 Hold
15-16 Repeat 13-14
17-32 Repeat 1-16

Part Two - Facing center of circle, holding hands

1-2 Cross-step-hop with R in front of L
3-4 Cross-step-hop with L in front of R
5 Step back with R
6 Step back with L
7-8 Step-hop fwd with R
9-16 Repeat 1-8 in reverse starting with cross-step-hop

Part Three - Facing Center, dropping hands

1 Step-cross with R heel in front of L
2 Step to left side with the L
3-6 Repeat 1-2 three more times
7 Step-cross with R foot in front of L
8 Hold
9-16 Repeat 1-8 in reverse starting with step-cross
on L heel in front of R
17-24 Repeat 1-16, Part II
25-32 Repeat 1-16, Part III

Notes by Dina & Shlomo Bachar

Taught by Madelyn Taylor

YELLOW RIVER

Dance: American Novelty
Music: J. Christie
Record: Yellow River - 45rpm
Epic 15-2315
Notation: Madelyn Taylor
Formation: Individuals; face front of room

Counts:

- 1-4 Cross R over L to L side; L to L; R crosses over L; L bwd
5-6 (full turn to right)
6-7 R to R side; L to R side -
7-8 "two-step" (R,L,R) in place - face front of room
- 9-16 Reverse 1-8
- 17-18 R fwd - pivot $\frac{1}{2}$ turn to L - end up facing back of room
L fwd.
- 19-20 2 hops L (like skipping rope - arm movements too)
- 21-24 R to R side; close L (clap to R)
L to L side; close R (clap to L)
- 25-28 * "Soupy Sales" R (2 counts); Repeat L
- 29-32 4 "soupy sales" (R;L;R;L)

Repeat entire dance - counts 1-17 is still facing back of room - each time through dance focal point alternates at count 18

* "S-S" step: skip step side to side; weight on L, drag to R side and close R; Reverse action to L with weight on R foot.

