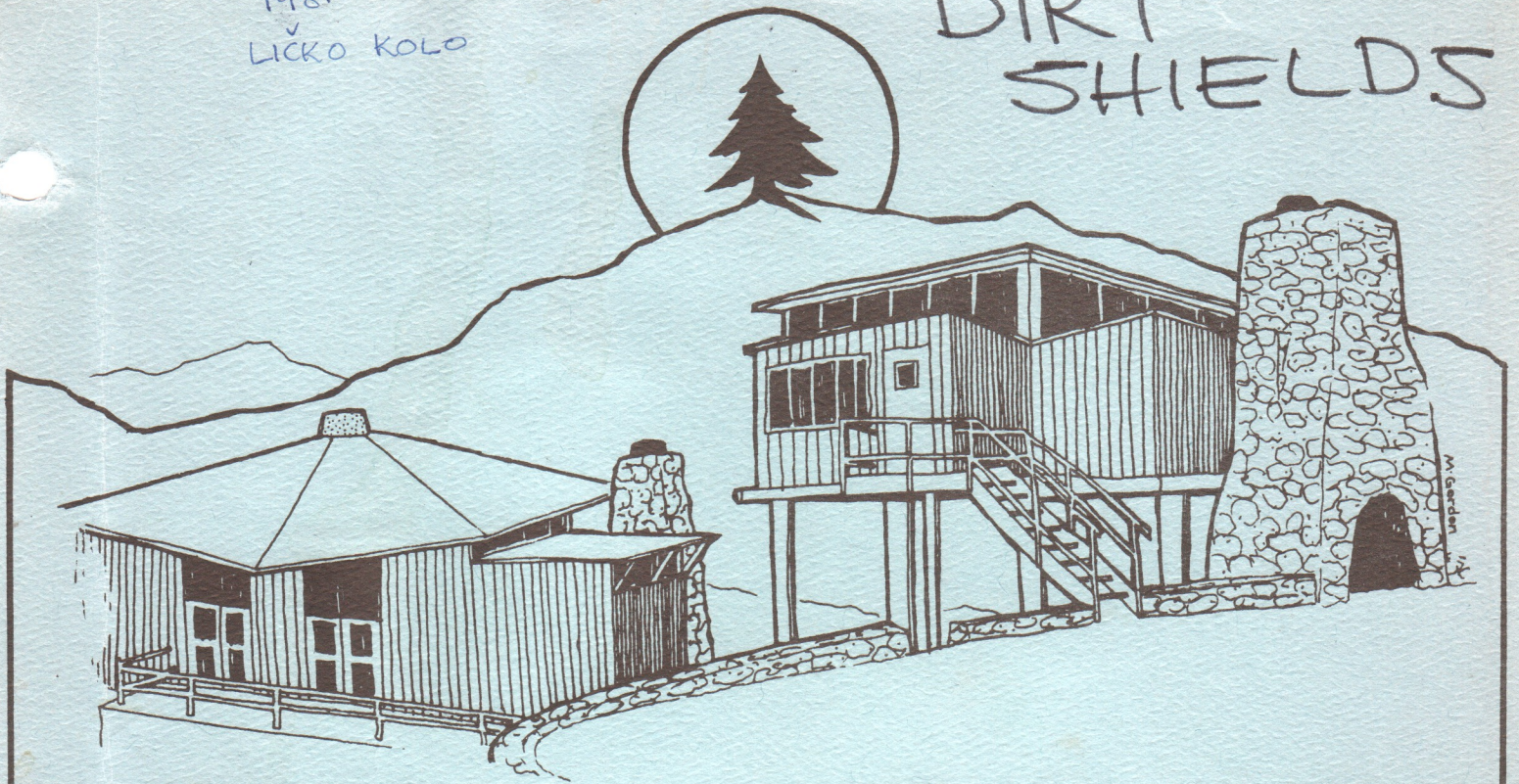


1981
LICKO KOLO



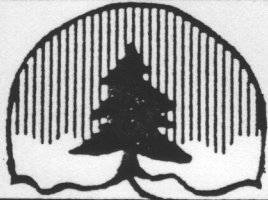
DIKI
SHIELDS



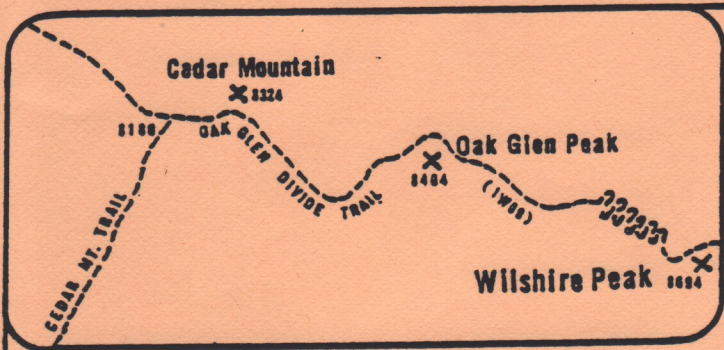
Holiday Camp

Dance Syllabus

Holiday Camp Schedule

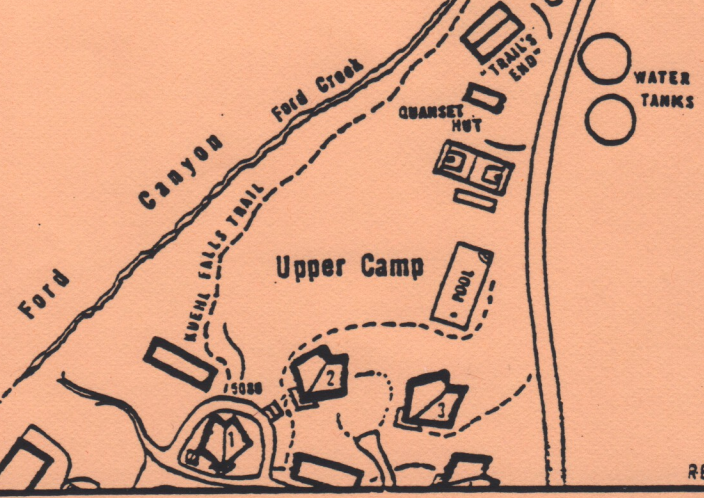
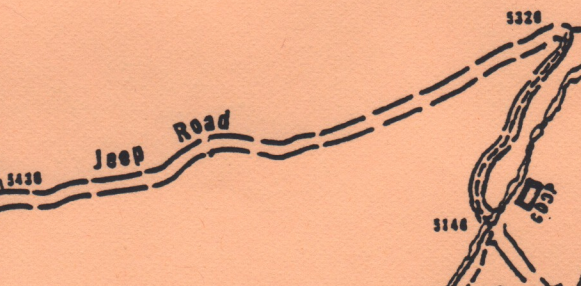
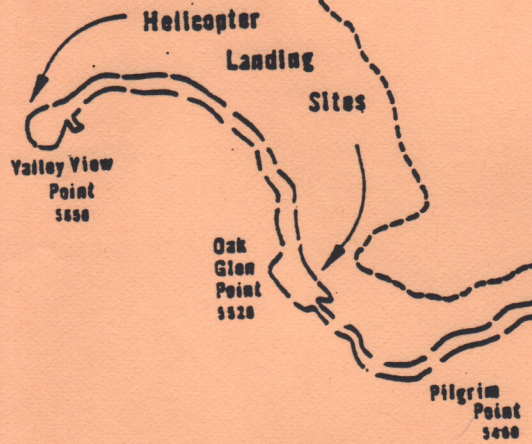
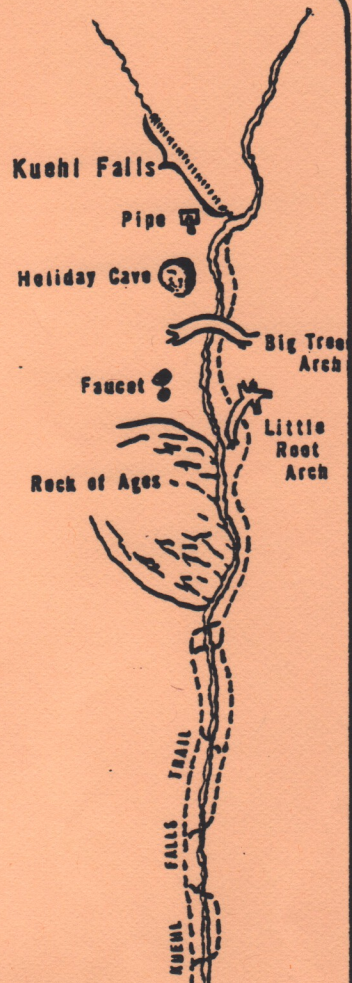
1981-82		Dec. 27 SUN	Dec. 28 MON	Dec. 29 TUE	Dec. 30 WED	Dec. 31 THU	Jan. 1 FRI	
8:00--8:30	BREAKFAST		BREAKFAST				SLEEP	
8:45--9:00	WARM-UP		Staff	Staff	Staff	Staff	PACK	
9:00--9:55	SESSION I		Marcus	Ya'akov	Dick	Katina		
10:00-10:55	SESSION II		Ya'akov	Dick	Marcus	Ya'akov	BRUNCH	
11:00-11:55	SESSION III		Dick	Marcus	Ya'akov	Marcus	CLEAN-UP	
12:00-12:30	FREE TIME	FREE				HAPPY NEW YEAR!		
12:30--1:00	LUNCH	LUNCH						
1:00--4:00	FREE TIME	FREE *			RECORDS			
4:00--4:55	SESSION IV	2:00 pm REGIS- TRATION TIL 6	REVIEW	REVIEW	REVIEW	REVIEW		
5:00--5:55	SPECIALS		SLIDES MOVIES	SLIDES MOVIES	SLIDES MOVIES	PARTY		
6:00--6:45	DINNER	DINNER				SOUP		
6:45--7:30	FREE TIME	FREE				FREE		
7:30-10:30	EVE PROGRAM	EVENING PROGRAM				PROGRAM, BUFFET, PROGRAM, AND NEW YEAR'S EVE PARTY		
10:30--?:??	AFTER PARTY	AFTER PARTIES						
		<h2>Holiday Camp</h2>						

*** notes:** MON-THU 1:00 - CHILDREN'S FOLK DANCE CLASS (½ HR)
 MON-THU 1:00 - VOLLEYBALL (WEATHER PERMITTING)
 TUE 2:00 - HIKE #1 TO OAK GLEN VISTA AND BUENA VISTA
 WED 2:00 - HIKE #2 TO HOLIDAY CAVE AND KUEHL FALLS VIA KUEHL FALLS TR.
 THU 1:00 - RECORD AND BOOK SALES



Cont'd - see inset

SAN BERNARDINO NATIONAL FOREST



PILGRIM PINES Trails Map
Holiday Camp



Quite
NOT TO SCALE

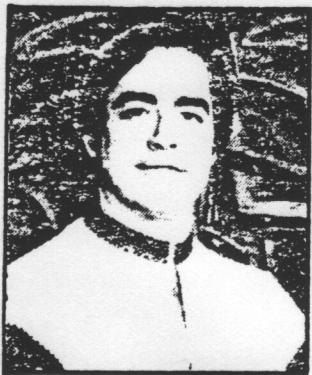
PRESENTING
THE 1981 HOLIDAY CAMP TEACHING STAFF



Marcus Moskoff began learning folk music and dance at the age of 12 from Bulgarian immigrants living on the U.S. west coast. Five years later he made his first of many trips to Bulgaria to study folklore and choreography as a guest of the Bulgarian government. There he performed with the State Youth Ensemble in Sofia and the Jambol Folklore Ensemble in Thrace. Presently he is performing on the Gâdulka but is an accomplished Gajda player as well.



Ya'akov Eden started dancing at the age of 11 with the Youth Movement in Israel. He danced with the national Lahakat Kibutz Troupe, "Hachativa", and then joined the "Students of Haifa" dancers. Coming to the U.S. in 1966, Ya'akov studied dance at the U. of Oregon and later became an instructor of folk dance at Ball State U. in Muncie, Indiana. He was the director of the Folk Dance Repertory "The Banevolks" and is the current director of the Blue Star Israeli Dance Camp.



Dick Oakes started folk dancing in San Diego, California, at the age of 18. Among his performing credits are Betyarok, G.T.V. d'Oberlandlers and the Aman Folk Ensemble. Because of his unique teaching style he has been asked to teach in over 100 cities in the U.S. and Canada and has completed a successful tour of the Orient where he taught hundreds of Chinese folk dancers dances of the Balkans. Dick has just returned from a trip through Bulgaria, Romania and Yugoslavia.



Katina Savvidis has a B.A. degree in ethnic arts and a M.A. in dance anthropology from U.C.L.A. In Greece she danced as a member of the Dora Stratou Dance Theatre, the Parthenon Dance Ensemble and the Iraklia Folklore Group on the island of Crete. Katina has served on the judging committee on Greek folk dance for the Western Diocese of the Greek Orthodox Church of America. She has served as a teaching assistant and lecturer at U.C.L.A and has taught dance at folk dance camps all over the western U.S.

PLEASE MEET SOMEONE SPECIAL
ON OUR HOLIDAY CAMP STAFF

Diki Shields is the co-founder and co-director along with Dick Oakes (see teaching staff) who began dancing as a child at festivals and weddings with her Greek parents. She later began expanding her repertoire of international folk dance as an undergraduate at UCR. Because she was usually the only person from Riverside who attended workshops or dance camps in the Santa Barbara, Los Angeles or San Diego areas, Diki began teaching folk dance at UCR. Diki is now instructing workshops in children's dances for school teachers and has been a teacher of folk dancing in the San Bernardino-Riverside county areas for the past 13 years.

Not content with helping to run just one camp, Diki has collaborated with Dennis Boxell as of a year ago to put on the successful Washington State Northwest Balkan Camp located on Whidbey Island in the Puget Sound.

Diki is the proud parent of twin boys (Richard and Tim) who are attending college, and a girl (Katina - see teaching staff).

Now expanding her horizons, Diki is working to obtain a degree in computer technology. Don't, however, expect all work and no play to be the clarion call of this versatile lady, as you'll find this vivacious, fun loving person helping herself to generous portions of pure enjoyment while serving the same helpings to many others all around her.

Diki Shields is truly "someone special" on our Holiday Camp Staff.

BULGARIAN

Bulgarian uses the "Ćirilica" (Cyrillic) alphabet. It is similar enough to Serbo-Croatian that for our proposes, Ćirilica has been transliterated into "Latinica" (Latin alphabet), the official Slavic phonetical Latin alphabet proclaimed at the La Haye Slavistic Conference, 1955. For the transliteration of Bulgarian one additional sound is symbolized with diacritical marks.*

Letters not listed are pronounced approximately as in English.

- A - a as in father
Ă - u as in sun (used mostly in map making; see Ů)*
E - e as in let; also e as in prey
I - i as in pin; also i as in machine
O - o as in note; also o as in gone
U - u as in duke
Ů - u as in sun*
- C - c as in dance
C - c as in cello
- DŹ - dg as in edge
G - g as in go
H - kh (gutteral) as in loch
J - y as in yes
LJ - ly as in halyard
NJ - ny as in canyon
R - slightly rolled; when used as a vowel as er in pert
Š - s as in sugar
Ž - z as in azure

The following diphthongs may be used:

- AJ - ay as in kayak
EJ - ey as in grey
OJ - oy as in toy
-

BULGARIAN (TURKISH) COFFEE (Tursko kafe)

- 1 tsp very finely ground coffee
1 tsp sugar
1 džesve of water

Place coffee powder and sugar with enough cold water to fill up a Turkish pot with handle (džesve). Boil up; pour foam into mocha cups. Boil up coffee again; pour into cups. Serve 1 glass water with each cup of coffee.

BULGARIAN YOGURT WATER (Airan)

- 1/2 cup plain yogurt 1 cup water ice cubes (optional)

Mix yogurt and water until smooth. Serve with ice if desired.

GERMAN

The German alphabet consists of the same 26 letters as English. There is also the addition of a diacritical mark, the "umlaut". The Gothic or German script (Fraktur) slowly gave way to the Latin script (Antiqua) after Gutenberg invented the moveable type. After World War II, the use of Fraktur was given up almost entirely.

Letters not listed are pronounced approximately as in English.

- A - a as in father
E - e as in grey; also e as in let
I - i as in machine; also i as in pin
O - o as in note
U - u as in duke
- B - p as in tap when in final position
C - ts as in tsar
D - t as in pat when in final position
G - k as in kin when in final position (except -ig pronounced -ich)
J - y as in yes (the sound spelled "j" in English not found in German)
S - z as in zip before vowels; s as in sit in all other positions
V - f as in far (as English "v" in foreign words only: television)
W - v as in vivid
Y - oo as in foot; also ue as in gruel (foreign words only: gymnasium)
Z - ts as in tsar

Other symbols and peculiarities:

- Ä - a as in bake
Ö - ur as in burn approximate only as these sounds not in English
Ü - ue as in gruel
CH - kh (gutteral) as in loch
CHS- x as in box when part of the word stem
CK - kh (gutteral) as in loch
EI - ei as in reign
IE - as in belief
SS - ss as in lessen
SCH- sch as in schottische (always pronounced with rounded lips)
SP - shp when in initial pos GN - as in eggnog
ST - sht when in initial pos KN - as in acknowledge
TION is pronounced "tsion" PF - as in helpful
TZ - tz as in quartz PS - as in lopsided

H - after a consonant is not pronounced. There is no "th" sound.

BAVARIAN HOT SPICED WINE (Bayerischer Glühwein)

1 quart dry red wine $\frac{1}{2}$ sliced lemon $\frac{1}{4}$ teaspoon allspice
juice of $\frac{1}{2}$ orange 8 whole cloves 2 sticks cinnamon
juice of $\frac{1}{2}$ lemon $\frac{1}{2}$ teaspoon cinnamon $\frac{1}{2}$ sliced unpeeled orange

Combine all ingredients except orange slices in saucepan. Heat over low heat but do not allow to boil. Serve hot in cups garnished with half an orange slice. Serves 4.

GREEK

The Greek alphabet has 24 letters. Two of the letters, X χ and $\Gamma\gamma$, have no clear English equivalent, the sounds of which should be heard from a Greek to mastered. For our purposes we transliterate into Latin phonetics.

Letters not listed are pronounced approximately as in English.

A - a as in father
E - e as in let
EI - ei as in receive
I - i as in machine
O - o as in note
OU - ou as in through (sometimes shown as OO)
DH - th as in that (sometimes shown as IH or TH)
H - kh (gutteral) as in loch
TH - th as in think
TS - ch as in charge

BAKLAVA - makes 2 to 3 dozen pieces

1/2 cup superfine sugar
3/4 cup finely chopped walnuts
3/4 cup finely chopped pistachio nuts
1/2 cup finely chopped toasted almonds
1 tsp cinnamon
1 tsp nutmeg
1-1/4 pound sweet butter, melted
1 pkg filo pastry sheets

Combine sugar, nuts, cinnamon and nutmeg. Brush a 13x9x2 baking pan well with butter. Separate 25 filo pastry sheets from the package. Place under a smooth (not terrycloth), damp towel to prevent drying. Wrap remaining filo well. Freeze for future use. Place one filo sheet in pan. Trim to fit. Brush generously with melted butter. Repeat procedure until there are 5 layers of buttered filo in the pan. Sprinkle 1/4 of nut mixture over buttered sheets. Repeat this procedure two more times, ending with filo. Drizzle any remaining butter over the top. Bake in 300^oF oven 1-1/2 hours or until golden brown. Remove the baklava from oven. Using a sharp knife, immediately cut long, diagonal lines from corner to corner, forming an "X". Follow these guidelines to cut baklava into serving-sized diamonds. While still hot, pour cooled syrup over baklava.

2-1/2 cups sugar	5 whole cloves
1-3/4 cups water	1 cinnamon stick
finely grated rind of 1 orange	1 cup honey
finely grated rind of 1 lemon	

Combine sugar, water, orange and lemon rinds, cloves and cinnamon stick in saucepan. Bring to boil. Simmer, uncovered, about 5 minutes to thicken syrup slightly. Remove from heat. Discard spices. Stir in honey. Cool at room temperature. Pour over hot baklava. Allow to stand overnight before serving.

Dick Oakes

HEBREW

Hebrew has been transliterated into English for Israeli dance names for ease in pronunciation.

Letters not listed are pronounced approximately as in English.

A - a as in father
E - e as in let
I - i as in machine
O - o as in note
U - u as in duke

EE - ee as in geese
EU - eu as in Teutonic
CH - ch as in loch
GG - gg as in eggs
SS - ss as in lessen

ISRAELI FRUIT-NUT STUFFING (Memule perot-yeveshim Israeli)

1 medium onion, minced
4 to 6 tablespoons oil
1 tablespoon chopped parsley
1 teaspoon cinnamon
1 portion freshly ground black pepper
3 cups mixed dried fruit, such as
 currants, raisins, chopped dates,
 prunes, apricots
 $\frac{1}{2}$ cup chopped walnuts
 $\frac{1}{2}$ cup salted almonds, chopped
1 portion thin lemon peel, chopped
 $\frac{1}{4}$ cup chopped candied orange peel or
 preserved ginger
1 cup chopped peeled apples
2 cups diced dried bread crumbs
 $\frac{1}{2}$ teaspoon salt
1 tablespoon brandy

Sauté onion in oil until soft. Add parsley, cinnamon and pepper. Soak dried fruit in boiling water 5 minutes; drain. Combine all of the ingredients in a large bowl and mix well. Use to stuff both cavities of a 10 or 12-pound turkey (or divide measures by half to use only for the breast cavity). Makes approximately 8 cups.

ISRAELI ROAST STUFFED TURKEY (Tarnagolodu memule mevushal Israeli)

Preheat oven to 450°. Draw, singe, stuff and truss a 10 or 12-pound turkey. Put the bird on a rack, uncovered, in the oven and reduce the heat AT ONCE to 350°, allowing about 25 minutes to the pound. Baste frequently with pan drippings. Makes 10 or 12 servings.

MACEDONIAN

Macedonian, like Bulgarian, uses the "Ćirilica" (Cyrillic alphabet). It is similar enough to Serbo-Croatian that for our purposes, Ćirilica has been transliterated into "Latinica" (Latin alphabet), the official Slavic phonetical Latin alphabet proclaimed at the La Haye Slavistic Conference, 1955. For the transliteration of Macedonian two different sounds are utilized with the addition of diacritical marks: ġ and k.*

Letters not listed are pronounced approximately as in English.

- A - a as in father
E - e as in let; also e as in prey
I - i as in pin; also i as in machine
O - o as in note; also o as in gone
U - u as in duke
- C - c as in dance
Ć - c as in cello
- DŽ - dg as in edge
G - g as in go
Ġ - gu as in argue*
H - kh (gutteral) as in loch
J - y as in yes
K - cu as in acute*
LJ - ly as in halyard
NJ - ny as in canyon
R - slightly rolled; when used as a vowel as er in pert
Š - s as in sugar
Ž - z as in azure

The following diphthongs may be used:

- AJ - ay as in kayak
EJ - ey as in grey
OJ - oy as in toy
-

CUCUMBER SOUP WITH YOGURT (Tarator od krastavaca)

- 4 medium cucumbers, peeled and sliced
Salt and pepper to taste
1 green hot pepper, chopped fine
1½ cups yogurt
3 cloves garlic (optional)

Sprinkle cucumbers with salt and let them stand 15 minutes. Press them with the hands to squeeze out liquid. Add a little pepper and the green hot pepper. Put the yogurt into a soup bowl and mix with cucumbers. To some tastes this dish seems greatly enhanced if finely chopped garlic is added. Cool thoroughly. Serve with pita bread. This dish sometimes serves as a complete meal during hot weather in Macedonia.

ROMANIAN

The Romanian (Român) language is quite phonetic and uses accents on some vowels and on some consonants.

Letters not listed are pronounced approximately as in English.

A - a as in father
Ă - a as in around
Â - i as in girl
E - e as in let
I - i as in machine*
Î - i as in girl
O - o as in note; also o as in gone
U - u as in duke

C - c as in cello when before E or I; otherwise c as in cat
CH - ch as in chaos
G - g as in germ when before E or I; otherwise g as in go
GH - gh as in ghost
J - z as in azure
Ș - s as in sugar
Ț - tz as in quartz

The romanian language has many diphthongs which are pronounced separately but in rapid succession. The weaker vowel almost becomes semiconsonantal.

The letter "i" at the end of a word is silent unless preceded by another letter "i".

Other letter combinations are:

ci - chi as in chief
ce - che as in chess
chi - chi as in Chianti
ghe - ghe as in ghetto
ghi - gee as in geese
ge - ge as in genesis
gi - gi as in giraffe

MILK CREME WITH CARAMELIZED SUGAR (Crema de vanilie caramelizata)

1 quart milk	4 whole eggs
10 tablespoons sugar	4 egg yolks
½ vanilla bean	2-3 tablespoons sugar for caramel

Boil up milk with sugar and vanilla bean. Stir yolks and eggs in a double boiler; add milk and stir until a cream is formed. In heat-resistant dish boil sugar to caramel. While still liquid, divide into individual dishes; pour in egg-milk-cream mixture and quickly cool. Serves 6 to 8.

NOTE: This is THE dessert for guests in Romania and has also become popular all over the Balkan countries.

Dick Oakes

SERBO-CROATIAN

The Serbo-Croatian alphabet consists of 30 Latin (or Roman) letters and is referred to as "Latinica". This alphabet is in general use in Western Yugoslavia while in parts of Eastern Yugoslavia the "irilica" (Cyrillic alphabet) is used. For our purposes, Ćirilica has been transliterated as Latinica, the official Slavic phonetical Latin Alphabet proclaimed at the La Haye Slavistic Conference, 1955.

Letters not listed are pronounced approximately as in English.

A - a as in father
E - e as in let; also e as in prey
I - i as in pin; also i as in machine
O - o as in note; also o as in gone
U - u as in duke

C - c as in dance
Č - c as in cello
Č - tch as in catch
D - g as in germ
DŽ - dg as in edge
G - g as in go
H - kh (guttural) as in loch
J - y as in yes
LJ - ly as in halyard
NJ - ny as in canyon
R - slightly rolled; when used as a vowel er as in pert
Š - s as in sugar
Ž - z as in azure

The following diphthongs may be used:

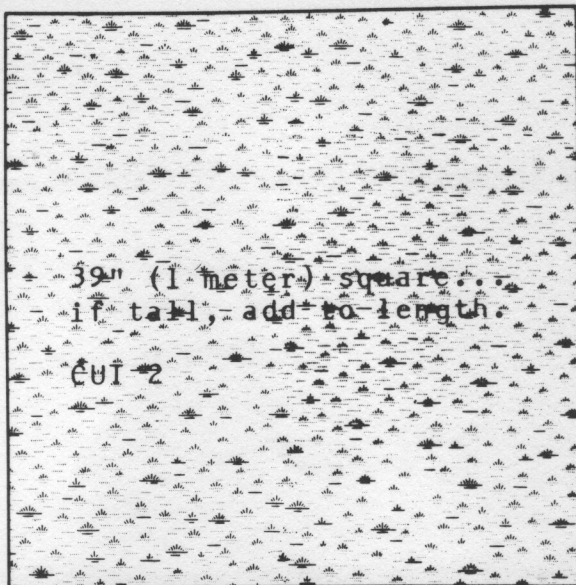
AJ - ay as in kayak
EJ - ey as in grey
OJ - oy as in toy

In addition, when vowels are combined they are pronounced separately. Thus "hodio" is pronounced hoh-DEE-oh and "čuvao" is pronounced choo-VAH-oh. The letters "k" and "p" are not aspirated and the letters "d", "n", and "t" are dental.

SERBIAN SALAD (Srpska salata)

1 pound tomatoes	3 tablespoons oil
4 green peppers	2 tablespoons vinegar
2 cucumbers	chopped parsley
1 large onion	salt and pepper to taste

Cut tomatoes into round slices. Remove seeds from peppers; then cut into rings or strips. Cut cucumbers (peeled or unpeeled) into fine slices and onion into fine rings. Mix everything and dress with oil and vinegar. Sprinkle with parsley, salt and pepper. Serves 4.



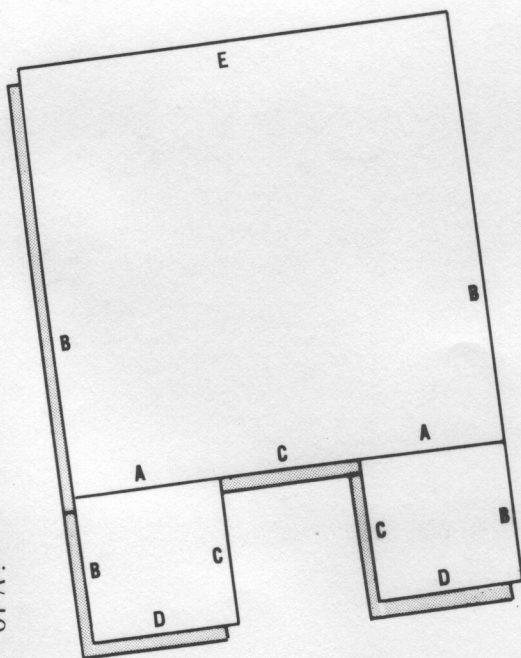
Material for large squares is plain or (more often) has large flower design. Smaller squares may differ.

13" sq.
CUT 4

As seen in Višegrad, Sarajevo and Mostar (above) by members of OPA! Tours Balkan II group during August, 1981, in Bosnia, Yugoslavia.

Designed by Dick Oakes for
Rae Tauber. Special thanks
to Sophia Kulich for her
information gathering.
Copying encouraged!

OPA!



- A. Stitch 2 small squares to the bottoms of each large square.
- B. With right sides together, stitch sides of both parts.
- C. Stitch inside of "legs" and notch.
- D. Form elastic casings and install elastic at bottoms of "legs".
- E. Form drawstring casing and install drawstring at the waist.
- F. Turn outside in, don, tie drawstring, tuck up "legs".



Bosnian women's "Shalvare"



ISRAELI DANCES

Presented by Ya'akov Eden

Ahavat Po'aley Habinyan

- tape

couple, easy
mixer

Ba'ah Menucha

* Erev Shel Shoshanim

Hagva'ot Hakhulot - couple

* Halleluyah

Lashir Yalda

* Me'ever Lanahar

* Mi Hayish

Yam Ushki'ah

AHAVAT PO'ALEY HABINYAN

Israel

Pronunciation: ah-hah-VAHT poh-ah-LEI hah-bihn-YAHN
 Translation: The Love of the Construction Workers
 Dance: Musa Ashkenazi Record:
 Meter: 4/4
 Formation: Couples in a low "V" hand hold, W on M's R, facing LOD

MEAS CTS DESCRIPTION

Part A

1	1-4	4 steps fwd R,L,R,L
2	1-4	4 slides diag fwd to R beg R
3-4	1-8	Repeat meas 1-2, Part A, opp ftwk and dir
5-8	1-16	Repeat meas 1-4, Part A



Part B (Face ptr, M has back to ctr)

1	1-4	Hook R elbows, make 1 full turn with 4 walking steps R,L,R,L
2	1-4	Continue turning with 4 skips
3-4	1-8	Repeat meas 1-2, opp elbows and dir

Part C (M has back to ctr, W beg R, M beg L)

1	1-4	4 steps fwd
2	1-4	4 slides LOD, facing ptr with both hands joined
3-4	1-8	Repeat meas 1-2, Part C, opp ftwk and dir

Note: Ptrs move away from each other on last 2 slides

Part D (M and W beg R)

1	1-4	4 steps twd ptr R,L,R,L
		Note: On last ct touch ptr's palms
2	1-4	4 skips away from ptr
3-4	1-8	8 skips with ptr hooking R elbows, turning CW
		Note: On last 4 skips ptrs separate
5-8	1-16	Repeat meas 1-4, Part D, opp elbows and dir

Presented by Ya'akov Eden

MIXER: Go toward to Ptr - skip 4 then -
 on last skips man goes back to W behind
 W to M cheat
 E

BA'AH MENUCHA

Israel

Pronunciation: bah-AH meh-noo-KHAH
 Translation: The Worker Got a Rest
 Dance: Musa Ashkenazi Record:
 Meter: 4/4
 Formation: Circle in a low "V" hand hold, facing LOD (CCW)

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
<u>Part A</u> (Face LOD (CCW))		
1	1-4	4 steps fwd R,L,R,L
2	1-2	Cross R over L
	3-4	Cross L over R
3	1	Cross R over L, moving twd ctr
	2	Step L to L, L remains behind R
	3	Cross R over L, moving twd ctr
	4	Hold
4	1-4	Repeat meas 3, Part A, opp ftwk and dir
5-8	1-16	Repeat meas 1-4, Part A
<u>Part B</u> (Face ctr)		
1	1	Sway R to R
	2	Hold
	3	Sway L to L
	4	Hold
2	1-4	Sideway two-step R to R, step R to R close L beside R, step R to R and hold
3-4	1-8	Repeat meas 1-2, Part B, opp ftwk and dir
5	1	Step R to R
	2	Touch L behind R
	3	Step L to L
	4	Touch R behind L
6	1-3	3 step turn to R (CW), R,L,R
	4	Close L beside R
7-8	1-8	Repeat meas 5-6, Part B, opp ftwk and dir
<u>Part C</u> (Face ctr)		
1	1-2	2 steps fwd R,L
	3	Step R fwd while bending knees and raising arms
	4	Step L back
2	1-4	Repeat meas 1, Part C, opp dir
3-4	1-6	Double Cherkessia with R
	7	Close R beside L
	8	Hold
5-8	1-16	Repeat meas 1-4, Part C

Presented by Ya'akov Eden

EREV SHEL SHOSHANIM

Israel

Pronunciation: EHR-ehv shehl shoh-shah-NEEM

Translation: Evening of Roses

Dance: Eliyahu Gamliel Record: *Dance - Eliyahu Gamliel*

Meter: 4/4 *B-3*

Formation: Circle in a low "V" hand hold, facing CCW

MEAS CTS DESCRIPTION

Part A

1	1-2	Step R fwd and bend R knee
	3-4	Shift weight back to L and step R fwd
2	1-2	Step L fwd and brush R fwd
	3-4	2 steps fwd R,L
3-4	1-8	Repeat meas 1-2, Part A, end <u>facing ctr</u>
5	1-2	Step R to R and bend knee
	3-4	2 sways L,R
6	1-2	Step L fwd and lift R with bent knee
	3-4	Step R back and lift L with bent knee
7-8	1-8	Repeat meas 5-6, Part A, opp ftwk and dir

LOD

*whole body sway
Left leg stays in back*

Part B

1	1-4	Repeat meas 5, Part A
2	1-2	Cross L over R and hold
	3-4	Cross R over L while turning $\frac{1}{4}$ to L and step L fwd
3	1-2	Step R fwd while pivoting on R to face ctr (L is raised)
	3-4	2 steps L,R fwd - or squat + raise
4	1-2	Step L fwd while lifting R with bent knee - high lift
	3-4	Close R to L while bending and straightening knees
5	1-2	Step R diag back and hold while snapping fingers
	3-4	Repeat cts 1-2, meas 5, Part B, opp ftwk and dir
6	1-4	Repeat meas 5, Part B
7-8	1-8	2 Yemenite steps R,L

** step, sway, sway*

*low & straight
knee bent*

** **

Presented by Ya'akov Eden

** Starts like the ending of part I*

** * walk back & turn to look in direction of foot*

HAGVA'OT HAKHULOT

Israel

Pronunciation: hahg-vah-OHT hak-hoo-LOHT
 Translation: Blue Hills
 Dance: Ya'akov Meriyomah Record:
 Meter: 3/4
 Formation: Couples in a circle with low "V" hand hold, move CCW,
 W on M's R

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
<u>Part A</u> (Circle, beg L)		
1-2		2 waltz steps fwd L,R moving CCW
3-4		Double Cherkessia step beg with L crossing over R, facing ctr
5		1 waltz step with L moving CCW
6-7		2 waltz steps fwd R,L
		Note: During 2nd waltz step, turn to R, facing out of ctr, join hands
8-9		Double Cherkessia step beg with L crossing over R
10		1 waltz step fwd CCW beg with R turning to face ctr
<u>Part B</u> (Face ctr of circle, beg L)		
1		1 waltz step twd ctr with L
2		Turn R with 1 waltz step, facing out, join hands
3-4		Double Cherkessia beg with L
5-8		Repeat meas 1-4, Part B, moving away from ctr
		Note: Transition: On 3rd ct of meas 8, M starts turning to R with R twd ctr of circle, completing 1½ turns to end facing ptr with back to ctr
		Note: W 1 full turn to R, end facing ptr
<u>Part C</u> (Beg R)		
1		1 waltz step twd ptr, touch palms with R
2		1 waltz step away from ptr with L
3		1 waltz step R making ½ turn to R passing L shoulder
4		1 waltz step in place with L crossing over R touching L palms
5-8		Repeat meas 1-4, Part C, couples return to starting pos, M has back to ctr
<u>Part D</u>		
1-2		Repeat meas 1-2, Part C
		Note: On meas 2, M holds W's L hand
3		W makes complete turn to R under joined hands moving in LOD while M moves fwd (1 waltz step), end facing LOD side by side with L hands joined, M's R hand on W's waist and W's R arm down at side

Continued...

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
4-7		Continue with 2 double Cherkessia (12 cts) moving CCW
8		Transition: W turns to R under joined hands with 2 steps L,R, hold on ct 3
		M takes 2 steps in place L,R, couples are now in single circle in original pos

Presented by Ya'akov Eden

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
		<u>Part A (Circle, beg L)</u>
	1-2	2 waits steps fwd L,R moving CCW
	3-4	Double Cherkessia step beg with L crossing over R, facing ctr
	5	1 waits step with L moving CCW
	6-7	2 waits steps fwd R,L, Notes: During 2nd wait step, turn to R, facing out of ctr, join hands
	8-9	Double Cherkessia step beg with L crossing over R
	10	1 waits step fwd CCW beg with R turning to face ctr
		<u>Part B (face ctr of circle, beg L)</u>
	1	1 waits step fwd ctr with L
	2	Turn R with 1 wait step, facing out, join hands
	3-4	Double Cherkessia beg with L
	5-8	Repeat meas 1-4, Part B, moving away from ctr Notes: Transition: On 5th ct of meas 5, M starts turning so R with R end ctr of circle, completing 1/2 turns to end facing ptr with back to ctr Notes: W 1 full turn to R, end facing ptr
		<u>Part C (beg R)</u>
	1	1 waits step fwd ptr, toward partner with R
	2	1 waits step away from ptr with L
	3	1 waits step R making 1/2 turn to R passing L shoulder
	4	1 waits step in place with L crossing over R touching L partner
	5-8	Repeat meas 1-4, Part C, couples return to starting pos, M has back to ctr
		<u>Part D</u>
	1-2	Repeat meas 1-2, Part C
	3	Notes: On meas 3, M holds W's L hand W makes complete turn to R under joined hands moving in LOD while M moves fwd (1 wait step), end facing LOD side by side with L hands joined, W's R hand on W's wrist and W's R arm down at side

Continued...

HALLELUYAH

Israel

Pronunciation: hah-leh-LOO-yah
 Translation: Praise God
 Dance: Masko Record:
 Meter: 2/4 (Counted in 4 dancer's beats accumulated by figure)
 Formation: Circle, facing ctr, low "V" hand hold

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
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Part A

Figure I

1	1-2	Step-hop fwd R
	3-4	Step-hop with L crossing in front of R (move to R)
2	5-8	2 step-hops bwd R,L
3	9-12	Yemenite R with hop
4	13-16	Repeat cts 9-12 with L

Figure II

5	1-4	Grapevine (crossing R over L), move CW
6	5	Cross R over L
	6	Step in place with L
	7	Step to R side with R
	8	Step in place with L
7-8	9-16	Repeat cts 1-8
9-16		Repeat Part A

Part B

Figure I

1-2	1-8	4 "Haroa Haktana" steps turning R, end with back to ctr
3-4	9-16	Repeat cts 1-8, turning L, ending facing ctr

Figure II (Moving CCW)

5	1	Step fwd R
	2	Step L in place
	3	Step R to R side
	4	Cross L over R
6-7	5-12	Repeat cts 1-4 two more times
8	13-16	Yemenite R
9-16		Repeat Part B with opp ftwk

Presented by Ya'akov Eden

LASHIR YALDA

Israel

Pronunciation: lah-SHEER yahl-DAH
 Translation: To Sing, Girl
 Dance: Eliyahu Gamliel Record:
 Meter: 4/4
 Formation: Couples in Varsouvienne pos
 Note: Ftwk is the same for both M and W during Parts A, B, and C; during Part D, M's steps are described, W does opp

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
<u>Part A</u>		
1	1-4	4 steps fwd R,L,R,L
2	1	Step R to R
	2	Cross L over R while turning to R (CW)
	3	Step R back
	4	Step L fwd
3	1-4	Repeat meas 1, Part A
4	1	Cross R over L while turning to L
	2	Step L back
	3	Step R to R
	4	Step fwd L
5	1-4	Repeat meas 1, Part A
6	1-4	M repeat meas 1, Part A W 4 step turn R,L,R,L to R (CW) under M's arms without letting go of hands End with hands crossed over in front
7-8	1-8	Repeat meas 5-6, Part A Note: W's turn is to L, end in original pos

Part B

1-8 1-32 Note: Part B is the same as Part A with the addition of 2 two-steps instead of 4 walking steps; end with W turning $1\frac{1}{4}$, ptrs facing, L hands joined

Part C (Facing ptr)

1	1	Step R to R (letting go of hands)
	2	Cross L over R
	3	Step R to R
	4	Close L to R without weight
2	1-3	3 steps fwd twd ptr L,R,L
	4	Touch ball of R beside L (ptrs in one circle, M facing LOD, W facing RLOD)
3	1-4	4 steps R,L,R,L turning $1-3/4$ to R (M moving away from ctr, W moving in, end facing ptr)
4	1-4	4 steps fwd R,L,R,L (close on 4th step with bent knees and touching hands)
5-8	1-16	Repeat meas 1-4, Part C, end in original place

Continued

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
		<u>Part D</u> (Ptrs facing, butterfly pos, steps described for)
1	1	Step L to L
	2	Cross R over L
	3-4	Repeat cts 1-2, meas 1, Part D
2	1-2	Repeat cts 1-2, meas 1, Part D, cross with bent knee
	3	Step L back while turning to R, raise M's R and W's L hands, M's L and W's R shoulders adjacent, holding M's L and W's R hands low
	4	Step fwd R
3	1-4	4 steps fwd L,R,L,R
4	1	Step fwd L, bending knee
	2	Step R back
	3	Step L back while turning to L to face ptr in butterfly pos
	4	Close R to L without weight
5-8	1-16	Repeat meas 1-4, Part D, opp ftwk and dir Note: During cts 3-4, meas 8, W turns full turn to L under M's L arm in 2 steps L,R; both return to original Varsouvienne pos

Presented by Ya'akov Eden

Continued

ME'EVER LANAHAR

Israel

Pronunciation: meh-eh-VEHR lah-nah-HAHR
 Translation: Across the River
 Dance: Eliyahu Gamliel Record:
 Meter: 4/4
 Formation: Short lines in shoulder hold

*Rt hand fwd
 Left back-over L
 Shoulder*

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
<u>Part A</u> (Lines in shoulder hold)		
1	1-2	2 steps fwd R,L in LOD
	3-4	Two-step R to R
2	1-2	2 steps fwd L,R
	3-4	Fast bwd Yemenite L
3-4	1-8	Repeat meas 1-2, Part A
<u>Part B</u> (Low "V" hand hold, facing ctr)		
1	1	Step R fwd while bending body fwd and arms down
	2	Cross L over R while body straightens and arms come up
	3-4	Repeat cts 1-2, meas 1, Part B
2	1-2	Fast Yemenite R with hop
	3	Step L to L and cross R over L
	4	Hop on R and step L to L
3-4	1-8	Repeat meas 1-2, Part B
<u>Part C</u> (Face ctr)		
1	1-2	2 steps fwd R,L
	3-4	Two-step R fwd while raising arms
2	1	Step L to L
	2	Cross R over L
	3-4	Two-step L to L
3	1-2	2 steps bwd R,L
	3-4	Two-step R bwd while lowering arms
4	1	Step L to L while turning $\frac{1}{4}$ to R (CW)
	2	Close R to L
<u>Part D</u> (Ending)		
1		Step-hop (strong step) fwd while turning $\frac{1}{2}$ to R (CW) and lifting L fwd
2		Step L to L and close R to L
3-4		Repeat cts 1-2, Part D, opp ftwk
5-7		2 steps R,L while turning $1\frac{1}{2}$ to R, progressing in LOD (CCW)

Presented by Ya'akov Eden

turn: 3-step turn = last a touch instead of step

MI HAYISH

Israel

Pronunciation: mee hah-YEESH
Translation: Who Is the Man
Dance: Eliyahu Gamliel
Meter: 4/4
Formation: Circle in a low "V" hand hold

Dance = Eliyahu
Gamliel

Record: 17-3

Start + end =
2 walks

MEAS CTS DESCRIPTION

Part A (Face CCW)

- 1 1-2 2 steps fwd R,L in LOD
- 3-4 } Cherkessia step R in LOD
- 2 1-2 } 2 steps fwd R,L
- 3-4 } Repeat meas 1-2, Part A
- 3-4 1-8 2 steps fwd R,L in LOD
- 5 1-2 2 sways R,L facing ctr
- 3-4 Cross R over L, swing L to L
- 6 1-2 Cross L over R, step R to R
- 3-4 Repeat meas 6, Part A, opp ftwk and dir
- 7 1-4 Stamp R fwd while body bends fwd
- 8 1 3 steps back L,R,L
- 2-4 Repeat meas 1-8, Part A
- 9-16 1-32

2 walks
yemenite

Part B (Face ctr)

- 1 1-4 2 step-bends in place R,L
- 2 1-2 Stamp R fwd and swing L fwd with bent knee
- 3-4 2 steps back L,R
- 3 1-4 Repeat cts 1-4, meas 2, Part B, opp ftwk
- 4 1-2 2 steps R,L turning 1/2 to R (CW)
- 3-4 Step-bend R back
- 5-8 1-16 Repeat meas 1-4, Part B

down on R, up on L
swing L fwd
swing R fwd

Part C (Moving in and out)

- 1 1-4 4 step-bends R,L,R,L in Chassidic style, ^{*}accenting steps 1 and 3
- 2 1-2 Step-bend R fwd while arms are stretched fwd
- 3-4 Step R back while turning 1/4 to R, stretching arms to R, and hold
- 3 1-4 Repeat meas 2, Part C, opp ftwk and dir
- 4 1-4 4 steps R,L,R,L while turning 1/2 to R (end facing out)
- 5-8 1-16 Repeat meas 1-4, Part C

Presented by Ya'akov Eden

* Chasidic hands reach out

Rt fwd *, L, R, back, hold
Lt, R, L " , hold

YAM USHKI'AH

Israel

Pronunciation: YAHM oosh-kee-AH
 Translation: Ocean and Sunset
 Dance: Eliyahu Gamliel Record:
 Meter: 4/4
 Formation: Couples in Social Dance pos, both facing LOD
 Note: Steps described are for M, W do opp

<u>MEAS</u>	<u>CTS</u>	<u>DESCRIPTION</u>
<u>Part A</u>		
1	1-2	Step L fwd and hold
	3-4	Step R fwd and hold
2	1-2	Step L fwd while rising and raise arms
	3-4	Step R in place
3-4	1-8	Repeat meas 1-2, Part A Note: Ptrs turn $\frac{1}{2}$ (M to R, W to L), end facing CW during meas 5
5	1-2	Step L fwd and hold
	3-4	Step R fwd and hold
6	1-2	Brush L fwd while turning $\frac{1}{4}$ to L, end facing ptr in butterfly pos
	3-4	Step L behind R and hold
7	1-2	Buzz R while turning R
	3-4	Repeat cts 1-2, meas 7, Part A
8	1-2	M repeat cts 1-2, meas 7, Part A
		W full turn to R (CW) L,R
	3-4	Step R fwd and hold
<u>Part B</u> (Side by side, low "V" hand hold)		
1	1-2	Step L fwd and hold
	3-4	Step R fwd and hold
2	1-2	2 sways L,R
	3	Leap L to L
	4	Step R fwd
3	1-4	Repeat meas 1, Part B, end facing ptr
4	1-2	2 sways L,R
	3-4	Leap L to L and cross R over L
5-6	1-8	Repeat meas 1-2, Part B

Presented by Ya'akov Eden

BULGARIAN DANCES

Presented by Marcus Holt Moskoff

Dramskoto Horo

Mecheto - Children's Dance - Scissors

* Mladezhko Horo - line dance like Beljavina

Pernishko Horo

* Sitno Vlashko Horo

Strandzhansko Horo

* Vrapcheto - Great Music

* Yankinata - Belt Hold - 2 Patterns

Yambolska Ruchenitsa - Couple Dance

MECHETO

This dance, presented by Marcus Moskoff, is from the repertoire of the Children's Pioneer Ensemble of Sofia, Bulgaria.

Record: "M. Moskoff Introduces Song and Dance from Bulgaria" Vol. I "Mecheto"
Music: 2/4 (one and two and)
Formation: Lines with hands joined down at sides. (Dance begins after 12 meas. of instrumental introduction)

MEAS. PATTERN "RIGHT AND LEFT"

- 1 Facing and moving R LOD, run fwd. on R ft. (ct. 1), run fwd. on L ft. (ct. 2).
- 2 Step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. "and"), step fwd. on R ft. (ct. 2).
- 3 Facing R LOD, step bkwd. on L ft. (ct. 1), step bkwd. on R ft. (ct. and), step in plc. on L ft. (ct. 2).
- 4 Repeat action of meas. 2
- 5 Facing R LOD, run bkwd. on L ft. (ct. 1), run bkwd. on R ft. (ct. 2)
- 6 Repeat action of meas. 3.
- 7 Facing and moving twd. center, repeat action of meas. 2 .
- 8 Facing ctr., but moving bkwd., repeat action of meas. 3.
(Repeat meas. 1-8 once again)

PATTERN "IN PLACE"

- 1 Facing ctr., hop on L ft. swinging R ft. fwd. (ct. 1), step on R ft. next to L ft., swinging L ft. fwd. (ct. and), step on L ft. next to R ft., swinging R ft. fwd. (ct. 2), step on R ft. next to L ft. swinging L ft. fwd. (ct. and)
- 2 Step on L ft., next to R ft. swinging R ft. fwd. (ct. 1), step on R ft. next to L ft. swinging L ft. fwd. (ct. and). Step on L ft. next to R ft. swinging R ft. fwd. (ct. 2). (Pause during ct. "and") (From ct. "1 and" of meas. 1, this action may be described as six scissors steps).
- 3 Repeat action of meas. 1., but pause during ct. (2) "and".
- 4 Repeat action of meas. 3.
- 5-8 Repeat action of meas. 1-4.
(Repeat meas. 1-8 once again).

Presented by Marcus Holt Moskoff

MLADEZHKO HORO

This dance, presented by Marcus Moskoff is from the repertoire of the Children's Pioneer Ensemble of Sofia, Bulgaria.

Record: "M. Moskoff Introduces Song and Dance of Bulgaria" Vol. I "Mladezhko Horo"
Music: 2/4 (one and two and)
Formation: Lines with front basket hold

MEAS. PATTERN "ON THE RIGHT"

- 1-16 Facing and moving R LOD, walk 32 steps beginning with R ft.
- 17-18 Facing ctr., walk 4 steps fwd. beginning with R ft.
- 19 Step to R on R ft. (ct. 1), swing L ft. in front of R ft. (ct.2)
- 20 Step to L on L ft. (ct. 1), swing R ft. in front of L ft. (ct.2)
- 21 Step bkwd. on R ft. (ct. 1), step bkwd. on L ft. (ct. 2)
- 22 Step to R on R ft. (ct. 1), swing L ft. in front of R ft. (ct. 2)
- 23 Hop on R ft., leaving L ft. in front (ct. 1), step to L on L ft. (ct. and),
step on R ft. next to L ft. (ct. 2)
- 24 Step to L on L ft. (ct. 1), stamp R ft. next to L ft., taking no weight
(ct. 2)
(Repeat meas. 17-24 once again)

Presented by Marcus Holt Moskoff

PERNISHKO HORO

This dance, presented by Marcus Moskoff, is from the repertoire of the Shopski Folkloren Ensemble of Sofia, Bulgaria.

Record: "M. Moskoff Introduces Song and Dance of Bulgaria" Vol. I "Pernishko Horo"
Music: 2/4 (one and two and)
Formation: Lines with hands joined down at sides.

MEAS. PATTERN "INTERLUDE"

- 1 Facing and moving R LOD, touch ball of R ft. fwd. (ct. 1), hop on L ft. lifting R ft. in plc. (ct. and), step on R ft. fwd. (ct. 2)
- 2 Touch ball of L ft. fwd. (ct. 1), hop on R ft., lifting L ft in plc. (ct. and), step on L ft. fwd. (ct. 2)
- 3 Hop on L ft. while pumping R ft. up in front of L (ct. 1), repeat action of ct. 1 (ct. 2)
- 4 Facing ctr. step to R on R ft. (ct. 1), hop on R ft. while lifting L ft. across R leg, (ct. 2)
- 5 Step to L on L ft. (ct. 1), hop on L ft., lifting R ft., in plc. (ct. and), cross and step on R ft. in front of L ft (ct. 2)
- 6 Hop on R ft., lifting L ft. fwd (ct. 1), dance two scissors steps in plc. (L,R) (ct. 2, "and")
- 7 Leap onto L ft. while immediately lifting R ft. up with thigh parallel to floor (ct. 1). Pause for ct. 2.
- 8 Turning to face R LOD, hop on L ft. (ct. 1). Step bkwd. on R ft. (ct. and), step on L ft. in plc. (ct. 2)
(Repeat Meas. 1-8 once again)

PATTERN "BASIC WALK"

- 1 Facing and moving R LOD, walk two steps fwd. (R,L) (ct. 1,2).
- 2 Facing ctr., step to R on R ft. (ct. 1), step on L ft. next to R ft. (ct. 2)
- 3 Step to L on L ft. (ct. 1), step on R ft. next to L ft. (ct. 2)
- 4 Leap on R ft. to R, while swinging L ft. in front of R leg with straight knee (ct. 1), leap on L ft. to L, while swinging R ft. in front of L leg with straight knee (ct. 2)
- 5 Hop on L ft. while pivoting body to R and swinging R ft. back (ct. 1), step on R ft. behind L ft. (ct. and), step on L ft. in plc. (ct. 2)
- 6 Hop on L ft. in plc. while lifting R ft. (ct. 1), leap on R ft. fwd (ct.2)
- 7-8 Repeat action of meas. 7-8 of Pattern "Interlude"
- 9-10 Repeat action of meas. 1-2 of Pattern "Interlude"
- 11-18 Repeat action of meas 1-8 of Pattern "Basic Walk"

Presented by Marcus Holt Moskoff

SITNO VLASHKO HORO

This dance, presented by M. Moskoff, is a combination of two village dances from the Vlach region of Bulgaria.

Record: "M. Moskoff introduces songs and dances of Bulgaria. Vol. I
" SITNO VLASHKO HORO"

Music: 2/4 (one and two and)

Formation: Lines with hands joined in upward "W" position. Dance begins after 8 meas. introduction--both patterns are repeated twice.

Meas. PATTERN "BASIC"

1 facing and moving r lod, step fwd on l ft. (ct.2)
2 continuing r lod, step fwd on r ft (ct.1), step quickly
 next to r ft. on L ft. (ct. and) step fwd on r ft. (ct.2)
3 pivoting to face L lod, hop on r ft. while swinging L ft
 in an arc and stepping behind r ft. (ct.1, "and") turning
 to face center step on r ft. (ct. 2) ("hop-step-step,
 bkwd")
4 Pivoting to face r lod, hop on r ft. while swinging L ft.
 in an arc and stepping in front on r ft. (ct.1 "and") turning
 to face center step on r ft. (ct.2) ("H-S-S fwd)
5 repeat meas. 1 with opp. ftwrk and direction
6 facing center jump on both feet together (ct.1), hop on
 L ft. while kicking r ft. (leg straight) across Lft. (ct.2)
7 reel r ft. to step behind L ft., hop simultaneously on L
 ft. (ct.1), reel L ft. to step behind r ft., hop
 simultaneously on r ft. (ct. 2)
8 repeat meas. 3 with opp. ftwrk and direction--(step
 bkwd on r ft) (ct.1 and 2)

Meas. "PATTERN "FORWARD"

1 facing center, step fwd on r ft. (ct.1), step directly
 behind r ft. on L ft. (ct. "and"), step fwd on R ft. (ct.2).
2 facing center, step fwd on L ft. (ct. 1), step directly
 behind L ft. on r ft. (ct. "and"), step fwd on L ft. (ct.2).
3 repeat action of meas. 1.
4 jump with both feet together in place (ct.1), kick r ft.
 fwd (leg straight) hopping on L ft. (ct.2), hands are
 swung down to a straight elbow position bkwd.
5 repeat action of meas. 7, pattern "BASIC", while hands
 are swung fwd (ct.1) and back to previous position (ct.2)
6 jump with both feet together in place (ct.1), hop on r ft.
 while lifting L knee up (ct.2), hands are swung upward
 to original position.
7 step sdwd L on L ft. (ct.1), step in frnt of L ft on R ft.
 (ct. "and") step on L ft. in plc (ct.2) step sdwd R on R ft
 (ct. "and")
8 step in front of r ft. on l ft. (ct.1) step on r ft. in
 plc (ct. "and") step sdwd L on L ft. (ct.2), scuff r heel
 fwd (ct. "and").

STRANDZHANSKO HORO

This dance was learned by Marcus Holt from the Strandzha Folklore Ensemble in Bourgas, Thrace, during the summer of 1978.

Record: "XOPO" LP #5, Strandzhansko Horo"
Music: 6/8, but counted in 2/4 (ct. 1, 2)
Formation: Long lines with belt hold.

MEAS. PATTERN "INTERLUDE"

- 1 Facing and moving R LOD, step fwd. on R ft.(ct. 1), hop on R ft., lifting L ft. slightly (ct. 2)
- 2 Repeat action of Meas. 1, with opp. ftwrk.
- 3 Facing fwd. and moving fwd., step fwd. on R ft.(ct. 1), close L ft. next to R ft.(ct. 2).
- 4 Step fwd. on R ft.(ct. 1), hop on R ft., lifting L ft.(ct. 2).
- 5 Facing R LOD, jump on both feet with L ft. fwd.(ct. 1), facing center, jump on both feet with L ft. slightly fwd. and legs spread slightly apart(ct. 2).
- 6 Hop on R ft., lifting L ft. slightly(ct. 1), step bkwd. on L ft. (ct. 2).
- 7 Step bkwd. on R ft.(ct. 1), hop on R ft., lifting L ft. slightly (ct. 2).
- 8 Step bkwd. on L ft.(ct. 1), hop on L ft., lifting R ft. slightly (ct. 2).

PATTERN "BASIC"

- 1 Facing center and moving R LOD, step to R on R ft.(ct. 1), step on L ft. behind R ft.(ct. 2).
- 2 Step sdwd. R on R ft.(ct. 1), step on L ft. behind R ft.(ct. 2).
- 3 Step sdwd. R on R ft.(ct. 1), hop on R ft., lifting L ft. slightly (ct. 2).
- 4 Step sdwd. L on L ft.(ct. 1), hop on L ft., lifting R ft. slightly (ct. 2).
- 5 Step sdwd. R on R ft.(ct. 1), hop on R ft., lifting L ft. slightly (ct. 2).
- 6 - 7 Repeat action of Meas. 1-2, Pattern "Basic", with opposite footwork and direction.
- 8 - 10 Repeat action of Meas. 3-5, Pattern "Basic", with opposite footwork and direction.

Presented by Marcus Holt at Totem Folkdancers 1981 Festival

VRAPCHETO

This dance, presented by Marcus Moskoff, is from the repertoire of the children's Pioneer Ensemble of Sofia.

Record: " M. Moskoff introduces song and dance from Bulgaria" Vol. I
"VRAPCHETO"

Music: 2/4 (one and two and)

Formation: Lines with front basket hold. (dance begins after introduction of 6 chords.)

Meas. PATTERN "BASIC"

- 1-3 (facing and moving diag. fwd r, walk fwd 6 steps starting with r ft.
- 4 facing center step sdwd r on r ft. (ct.1) swing L ft in front of r ft. (ct. 2)
- 5 step sdwd L on L ft (ct. 1) swing r ft. in front of L ft. (ct.2)
- 6 step directly bkwd on r ft. (ct.1), step directly bkwd Lft. (ct.2)
- 7 step sdwd r on r ft. (ct.1) swing L ft. in front of r ft. (ct.2)
- 8 facing diag. fwd L step sdwd L on L ft. (ct. 1), step on r ft. crossing in front of L ft. (ct. 2)
- 9 facing diag. fwd r., step sdwd L on L ft. (ct. 1) step on r ft. crossing in back of left ft. (ct.2)
- 10 repeat action of meas. #5
- 11 repeat action of meas. #4
- 12 step sdwd L on L ft. (ct. 1), stamp r ft. next to L ft. taking no weight. (ct.2)

** makes a total of 7 walking steps*

SONG -

KAZATSITE - THE COSSACKS

Ending:
2 step back - close
2 " to side "
2 " back "
2 " fwd & bow

YANKINATA

This dance, presented by Marcus Moskoff, is from the repertoire of Ensemble Trakiya from Plovdiv, Bulgaria.

Record: "M. Moskoff Introduces Song and Dance of Bulgaria" Vol. I "Yankinata"
Music: 11/16 (quick, quick, slow, quick, quick)
Formation: Lines with belt hold.

MEAS. PATTERN "INTERLUDE"

- 1 Facing and moving R LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), step fwd. on R ft. (ct. 3), hop on R ft. while lifting L ft. (ct. 4), step fwd. on L ft. (ct. 5).
- 2 Step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), step fwd. on R ft. (ct. 3), hop on R ft. in plc., while lifting L ft. (ct. 4), stamp L ft. fwd., taking no weight (ct. 5).
- 3 Step on L ft., pivoting body to face ctr. (ct. 1), stamp R ft. fwd. facing ctr., taking no weight (ct. 2), step on R ft. pivoting body to face R LOD (ct. 3), hop on R ft. in plc., while lifting L ft. (ct. 4), slap L ft. fwd., taking no weight (ct. 5).
- 4 Still facing R LOD, step bkwd. on L ft. (ct. 1), step bkwd. on R ft. (ct. 2), step bkwd. on L ft. (ct. 3), dance two scissors steps in plc. (R,L) (cts. 4,5)
(Repeat meas. 1-4 once again.)

PATTERN "BASIC"

- 1 Facing and moving diag. fwd. R, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), step fwd. on R ft. (ct. 3), hop on R ft. while lifting L ft. (ct. 4), step fwd. on L ft. (ct. 5).
- 2 Facing diag. fwd. L, step bkwd. on R ft. (ct. 1), step bkwd. on L ft. (ct. 2), step bkwd. on R ft. (ct. 3), bring L ft. next to R ft. and bounce twice on both feet (cts. 4,5).
- 3-4 Repeat action of meas. 1-2 but with opposite ftwrk. and direction.
(Repeat meas. 1-4 once again)

Presented by Marcus Holt Moskoff

YAMBOLSKA RUCHENITSA

This dance, presented by Marcus Moskoff, is from the repertoire of the Strandzha Folklore Ensemble of Burgas, Bulgaria.

Record: "M. Moskoff Introduces Song and Dance from Bulgaria" Vol. I "Yambolska Ruchenitsa"

Music: 7/16 (quick, quick, slow)

Formation: Couples joined with front basket hold facing counterclockwise circle-formation

MEAS. PATTERN I "TRAVEL"

- 1-2 Couples facing and moving counterclockwise dance two Ruchenitsa steps fwd. (R-L-R) (L-R-L).
- 3 Leap on R ft. fwd., leaving L ft., still on ground (ct. 1), hop on R ft., while lifting L ft. fwd. (ct. 3).
- 4 Leap on L ft. fwd., leaving R ft. still on ground (ct. 1), hop on L ft., while lifting R ft. fwd. (ct. 3).
- 5-6 Repeat action of meas. 1-2.
- 7-8 Dance two scissors-Ruchenitsa steps in place. (R-L-R) (L-R-L).
(Repeat Pattern I 3 more times, on last set of scissors before moving on to Pattern II, dance 2 basic Ruchenitsa steps instead. Man backs away to face partner with back to center, woman backs away to face partner while facing center. Couples drop hands.)

PATTERN II "FLIRT"

- 1 Facing diag. fwd. L step fwd. with one Ruchenitsa step. (R-L-R)
- 2 Facing diag. fwd. R step fwd. with one Ruchenitsa step (L-R-L)
- 3 Facing diag. fwd. L step bkwd. with one Ruchenitsa step (R-L-R).
- 4 Facing diag. fwd. R step bkwd. with one Ruchenitsa step (L-R-L)
(The above movement should describe a diamond with rounded edges on the floor)
(Repeat Pattern II 3 more times.)

PATTERN III "CROSS-OVER"

- 1 (Facing each other, partners exchange places passing L shoulders). Step fwd. on R ft. bending R knee (ct. 1), step on
- 2 L ft. next to R ft. (ct. 3). Step fwd. on L ft. bending L knee (ct. 1), step on R ft. next to L ft. (ct. 3). Turning to
- 3-4 Face partner dance two Ruchenitsa steps in place (R-L-R) (L-R-L).
- 5-8 (Women repeat action of meas. 1-4, pattern II). Men strike R heel fwd. in front of L ft. (ct. 1), step on R ft. next to L ft. (ct. 2), strike L heel fwd. in front of R ft. (ct. 3).
- 6 Dance one basic Ruchenitsa step in place (L-R-L).
- 7-8 Repeat action of meas. 5-6.
(Repeat Pattern III 3 more times)
(Repeat Pattern II 4 times and start dance from beginning)

HANDWORK OF PATTERN II FOR WOMEN

Hands being held fwd. (about one foot out and one foot apart, palms facing fwd., fingers up but not spread apart, fingertips being held at eye level) are lowered to waist level (ct. 1), turn palms inward to face body, bring fingers in to cup hands, turn palms outward, raise hands slightly (ct. 2), flip up fingers to straighten hands while bringing hands to original starting position (ct. 3). Each movement (cts. 1-3) is applied to one Ruchenitsa step (cts. 1-3) of Pattern II.

YAMBOLSKA RUCHENITSA

(CONTINUED)

HANDWORK OF PATTERN III FOR WOMEN

Dance first four meas. with hands on hips. Dance following four meas. executing four repetitions of "Handwork of Pattern II for women", only using R hand while L hand remains on hip.

HANDWORK OF PATTERN II FOR MEN

Arms being held at chest level are placed as follows: R arm is bent at elbow with forearm horizontally across chest, hand held straight, fingers are not spread, palm faces outward fwd., hand bends back slightly at wrist. L arm is held with elbow straight back to L side at 45° angle from body (facing down), hand held straight, fingers are not spread, palm faces down to floor, hand bends back slightly at wrist. Maintaining fluid motion bring hands and arms across front of body to exchange places at L side of body. (Bend L arm at elbow while swinging across in front to end up at chest level/straighten R arm to end up at 45° angle from R side of body). (Meas. 1-2) continuing fluid motion pretend to paddle a canoe first on the right side of body then on the left side of body. (Meas. 3-4).

HANDWORK OF PATTERN III FOR MEN

Placing hands on hips dance first four meas. of Pattern III. Dance following four meas. while placing R hand on back of head (imitating man tipping fur cap to woman) and L hand on hip.

Presented by Marcus Holt Moskoff

Dances Presented by

DICK OAKES

* Briul Romanesc	Romania
Cotton Eyed Joe	U.S.A. - <i>children's class</i>
* Kopacka	Macedonia - <i>Int - Adv</i>
Licko Kolo	Croatia
Niska Banja	Yugoslav American
* Pidichtos Tsamikos	Greece
* Politikos Syrtos	Greek American
* Sirba Pe Batate	Romania
Trava Trava	Greek American
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Zweifacher	Bavaria

Back Basket Hold or
Belt Hold

BRÎUL ROMÂNESC

Oltenia, Romania

Brîul Românesc (BREUL roh-muh-NEHSK) means "the belt (dance) of Romania". The brîu was originally named for the way the dancers were linked together holding each other's belts (literally "girdle" in Romanian). Today, however, dances in this class may also be seen with low hand holds or shoulder holds. They are also characterized by their powerful dynamism.

It is interesting to note that these dances are performed exclusively to melodic music. Dances supported only by the rhythm of some percussion instruments--as in some parts of the Balkans--are unknown in Romania.

This brîu was learned by Gordon Engler from Gabrielle Patraule, a Romanian dance leader from Montreal, Québec.

RECORD: Woodlands (45 rpm) W-6901

FORMATION: Short lines of 4 to 6 mixed M and W holding neighbors' belts with R arm under. If all the dancers don't have belts, substituting a back-basket hold will give the line the same solidity and not leave a dancer out due to the lack of a belt. Lines face CCW around the dance area.

METER: 2/4

STEPS AND STYLE: Two-steps are done flat-footed and without any up and down movement. The crossing steps are done with an up motion when stepping on the ball of the foot to side and front.

MEAS

MOVEMENT DESCRIPTION

1-4 INTRODUCTION - no action.

1 One two-step fwd: Step fwd R (ct 1), close L to back of R (ct &), small step fwd R (ct 2),
2 Repeat action of meas 1 fwd with opp ftwk,
3 Repeat action of meas 1,

4 Step bwd L (ct 1), step bwd R (ct 2),
5 Step bwd L,

Momentarily step on ball of R swd to R (ct &), step L in place (ct 2), momentarily step on ball of R in front of L (ct &),

6 Step L in place (ct 1), momentarily step on ball of R swd to R (ct &), step L in place (ct 2), momentarily step on ball of R in front of L (ct &),

7 Step L in place (ct 1), momentarily step on ball of R swd to R (ct &), step L in place (ct 2), hold (ct &),

8 Step R across in front of L (ct 1), hop on R extending L low out to L (ct 2),

Continued...

- 9 Momentarily step on ball of L in front of R (ct &),
Step R in place (ct 1), momentarily step on ball of L
swd to L (ct &), step R in place (ct 2), momentarily
- 10 step on ball of L swd to L (ct &),
Step R in place (ct 1), momentarily step on ball of L
in front of R (ct &), step R in place (ct 2), momentarily
- 11 step on ball of L swd to L (ct &),
Step R in place (ct 1), momentarily step on ball of L
in front of R (ct &), step R in place (ct 2), hold (ct &),
- 12 Step slightly bwd L (ct 1), step slightly bwd R (ct &),
Step slightly bwd L bringing R slightly up in back (ct 2).

NOTE: These last three steps may accented with a light stamping action.

Repeat entire dance from beginning.

Taught by: Dick Oakes

COTTON-EYED JOE

Texas, U.S.A.

Cotton-eyed Joe (KAH-tuhn-aid JOH) is one of the most popular country western tunes ever played with over 450 recordings made to date. The fellow Joe, so the story goes, would take a "cotton to" (or liking to) other fellows gals he would see and so the term "Cotton-eyed Joe". The words shown below are those on the Bellaire recording and were written by Isaac Payton Sweat (The Sweat Band) and D. Howard. As sung at the famous kicker bar Gilley's in Pasadena, Texas, the song goes:

Now I'd o' been married a long time ago
If it had not o' been for Cotton-eyed Joe.

CHORUS

Where did 'e come from, where did 'e go,
Where did 'e come from, Cotton-eyed Joe?

I gotta ball-peen hammer and a two-by-four.
Gonna whip the hell out o' Cotton-eyed Joe.

CHORUS

The dance described below was learned by Dick Oakes at the country western get-togethers in Houston, Austin and San Antonio, Texas. It has also been taught to U.S. folkdancers by Nelda Drury of San Antonio as well as others.

The dance with many variations is done in lines, open circles and in couple formations. This is the line version.

RECORD: Bellaire (45 rpm) 5081. Also found on Kik-R (45 rpm) K-202 without vocal.

FORMATION: Short lines of mixed M and W all facing LOD (CCW around the dance area) like spokes of a wheel, hands joined in a back-basket hold.

METER: 2/4

STEPS AND STYLE: Dancers should get their kicks during this dance, and don't be afraid to let out an occasional "Ee-haw" or "Ya-hoo"! Incidentally, the Bellaire recording has a modest vocal on one side and a B.S. version on the flip. (However, even visiting Russians in Texas don't say Bolshoi!)

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - No action.

8 meas on the Bellaire recording, 4 meas on the Kik-R one.

Continued...

I. KICK 'N' SHOUT

- Facing CCW, pull R leg up twd body bending knee in preparation for a kick to the R (ct &),
- 1 Kick R diag fwd to R with toe up (ct 1), pull R leg up twd body bending knee (ct &), kick R diag fwd to R with toe up (ct 2),
 - 2 Step R in back of L (ct 1), small step swd L (ct &), step R across in front of L (ct 2).
- 3-4 Repeat action of meas 1-2 to L with opp ftwk.
- 5-8 Repeat action of meas 1-4.

II. FWD PROMENADE

- 1 Two-step fwd: Step fwd R (ct 1), close and step L next to R heel (ct &), step fwd R (ct 2),
 - 2 Repeat action of meas 1 fwd with opp ftwk.
- 3-8 Repeat action of meas 1-2 three more times.
- Repeat entire dance from beginning.

Taught by: Dick Oakes

MOVEMENT DESCRIPTION

MEAS

INTRODUCTION - No action.

2 meas on the Bellaire recording, 4 meas on the Kix-R one.

Continued...

KOPAČKA

Macedonia, Yugoslavia

Kopačka (KOH-pahtch-kah) is a farmer's dance from the Delčevo-Berovo district of eastern Macedonia. Originally a dance for men only, the various figures mimic tasks of the farmer, in particular hoeing (kopačka means hoe). With its village style of steps and technique it is quite popular in Eastern Macedonia and widely used by exhibition groups there. The entire dance is actually a suite of two dances which take their names from the first lines of their respective songs Dimna Juda, Mamo and Derviško Viško, Mome.

Versions of the dance have been taught in the U.S. by Atanas Kolarovski who toured here with TANEC, the Macedonian State Folk Ensemble, in 1956. John Filcich learned the dance from Atanas and taught it in 1958. In 1957, Elsie Dunin learned the dance from members of TANEC in Skopje and subsequently taught the dance here. The version below is a compilation of several steps as being danced in the U.S. at this time. According to Dick Crum, who also learned the dance in Yugoslavia, there are many figures done by various groups in Eastern Macedonia of which these are only a portion.

The following dance is composed of a slow part which consists of a basic walking figure with two variations and a fast part that has six figures. The six figures in the second part may be considered to be three pairs for ease in remembering them as the figures in each pair are very similar. This version of the dance was taught to members of the Aman Folk Ensemble by Stanimir Visinski of Macedonia. Dick Oakes learned the dance from Mitch Allen, a performer with the Ensemble which makes its home in Los Angeles, California.

RECORD: Festival (45 rpm) F-4001 (2nd part very fast);
Jugoton (45 EP) EPY-3009 (2nd part very fast);
A. Kolarovski (LP) AK008 (2nd part very fast);
Fiesta (LP) FLP-1362 (2nd part very fast);
RTB (LP) LP-1394 (2nd part slow to very fast);
Nevofoon (LP) 15016 (2nd part medium-fast);
AMAN (LP) A-106 (2nd part medium)

FORMATION: Originally lines of 8 to 10 M although usually not restricted in U.S. Dancers use belt-hold with R arm under. End dancer may tuck thumb in belt or hold free hand behind back. Leader often flourishes a handkerchief in R hand.

METER: 4/4 and 2/4

STEPS AND STYLE: All steps are done with precision. In the slow part the steps are clear and are not scraped along the floor. In the fast part the steps are kept tiny and precise. The bearing is proudly erect yet relaxed.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - varies. Some recordings have none, some have 1 meas of 4/4 music, others have an extended gajda solo.

Continued...

SLOW PART - 4/4 METER

I. WALK

1-10 Facing slightly to R of ctr and beg R, take 40 walking steps in LOD (4 per meas).

II. BALANCE

1 Continuing in same dir walk 4 more steps beg R,
 2 Facing ctr, balance swd R (ct 1), slight bounce on R (ct 2),
 balance swd L (ct 3), slight bounce on L (ct 4),
 3 Balance swd R (ct 1), slight bounce on R (ct 2), facing
 slightly to L of ctr step swd L in RLOD (ct 3), step R
 across in front of L (ct 4),
 4 Step swd L (ct 1), step R across in back of L (ct 2),
 balance swd L (ct 3), slight bounce on L (ct 4),
 5 Balance swd R (ct 1), slight bounce on R (ct 2),
 balance swd L (ct 3), slight bounce on L (ct 4).
 6-10 Repeat action of meas 1-5.

III. WALK

1-10 Repeat action of meas 1-10, Fig I.

IV. STEP-LIFTS

1 Continuing in same dir walk 4 more steps beg R,
 2 Facing ctr, step swd R (ct 1), raise L leg in front of
 R with bent knee and a slight bounce on R (ct 2),
 step swd L (ct 3), raise R leg in front of L with bent
 knee and a slight bounce on L (ct 4),
 3 Step swd R (ct 1), raise L leg in front of R with bent
 knee and a slight bounce on R (ct 2), facing slightly
 to L of ctr step swd L in RLOD (ct 3), step R across in
 front of L (ct 4),
 4 Step swd L (ct 1), step R across in back of L (ct 2),
 step swd L (ct 3), raise R leg in front of L with bent
 knee and a slight bounce on L (ct 4),
 5 Step swd R (ct 1), raise L leg in front of R with bent
 knee and a slight bounce on R (ct 2), step swd L (ct 3),
 raise R leg in front of R with bent knee and a slight
 bounce on L (ct 4).
 6-10 Repeat action of meas 1-5.

Repeat action of Fig I-IV to end of slow music.

FAST PART - 2/4 METER

I. SCISSORS/SCISSORS

1 Facing ctr, small hop L (ct 1), small step swd R (ct &),
 step L next to R (ct 2), hold (ct &),
 2 Repeat action of meas 1, extending R low fwd on ct 2 in

Continued...

- preparation for next step,
 3 Step in place R extending L low fwd (ct 1), step in place L extending R low fwd (ct &), step in place R extending L low fwd (ct 2), hold (ct &),
 4 Repeat action of meas 3 with opp ftwk,
 5 Leap in place R simultaneously touching L swd to L with partial wt and a slight twist of body (ct 1), hop R bringing L up across in front of R with bent knee as body straightens fwd (ct 2),
 6-7 Repeat action of meas 1-2 to L with opp ftwk,
 8 Step L next to R raising bent knee slightly in front (ct 1), push R heel fwd and down with a "dig" motion without touching floor (ct 2),
 9-10 Repeat scissor action of meas 3-4.
 11-20 Repeat action of meas 1-10.

II. SCISSORS/RUNNING THREES

- 1-8 Repeat action of meas 1-8, Fig I,
 9 Facing slightly to R of ctr run R diag R twd ctr (ct 1), run L diag R twd ctr (ct &), run R diag R twd ctr (ct 2), hold (ct &),
 10 Repeat action of meas 9 in same dir with opp ftwk.
 11-20 Repeat action of Fig II, moving diag bwd during meas 11-12.

III. DOUBLE TOUCH

- 1-5 Repeat action of meas 11-15, Fig II,
 6 Hop R simultaneously touching touching L swd to L with partial wt (ct 1), hop R bringing L up across in back of R (ct 2),
 7 Step back in place L next to R heel and simultaneously extend R low fwd (ct 1), step R next to L and simultaneously extend L low fwd (ct 2),
 8-9 Repeat action of meas 8-9, Fig I,
 10 Hop R (ct 1), step L diag across in front of R (ct 2),
 11-20 Repeat action of meas 1-10.

IV. JUMP-HOLD

- 1-2 Repeat action of meas 1-2, Fig III,
 3 Jump to both in place with ft together (ct 1), hold (cts &, 2, &),
 4 Hold (cts 1, &, 2, &),
 5-10 Repeat action of meas 5-10, Fig III.
 11-20 Repeat action of meas 1-10.

V. BICYCLE

- 1 Repeat action of meas 1 only, Fig III,

Continued...

- 2-8 Repeat action of meas 3-9, Fig III,
 9 Hop R bringing L up beside calf in a bwd "bicycle" motion (ct 1), continuing down in "bicycle" motion brush L fwd on floor (ct 2),
 10 Hop R bringing L up beside calf in a bwd "bicycle" motion (ct 1), continuing down in "bicycle" motion step L next to R heel (ct 2),
 11-20 Repeat action of meas 1-10.

VI. SLAP

- 1-8 Repeat action of meas 1-8, Fig V,
 9 Hop R bringing L up fwd with straight leg (ct 1), slap L fwd onto floor bending supporting R knee (ct 2),
 10 Repeat action of meas 10, Fig V.
 11-20 Repeat action of meas 1-10.
 Repeat action of FAST PART from beginning to end of music.

SONG WORDS

Dimna Juda, Mamo

/Dimna juda mamo grad gradila/³
 /Na planina mamo na Vlaina/

/Što je holje mamo pobivala
 Sve ergenji mamo za glavenje/
 Sve ergenji mamo za glavenje

/Što je priče mamo zapričala (This third verse is
 Se devojke mamo za maženje/ omitted on some recordings.)
 Se devojke mamo za maženje

Repeat first verse

Derviško Viško, Mome

/Derviško viško mome, derviško dušo/³

Rob će ti bidam mome, rob će ti bidam
 /Rob će ti bidam mome, vremen tri godini/

Samo da ti vidam mome, samo da ti vidam
 /Samo da ti vidam mome, beloto liko/

I da go vidiš ludo, i da go vidiš
 /I da go vidiš ludo, fajda si nema/

Repeat entire song, then first two verses again.

Taught by: Dick Oakes

LIČKO KOLO

Croatia, Yugoslavia

Ličko Kolo (LEECH-koh KOH-loh), or dance from Lika, is one of the "nijemo" (silent) dances found in the Dinaric Mountain area of western Yugoslavia. They are termed silent because they are danced without instrumental accompaniment; the only sounds being that when the feet make contact with the ground, the rhythmic "chink, chink, chink" of the women's coin necklaces and the dancers' voices. Though not often danced these days, these silent kolo dances are well remembered by the older "Ličani".

Research into these dances has been done by Dick Crum in Lika, 1952 and 1954, and Elsie Dunin, 1967. The three figures below are only a few of the many available to the native dancer. They are the ones first presented by Mr. Crum along with the song which is sung by the dancers as they amble around the floor during the first figure. Actually, according to Mr. Crum, the first figure is not part of the dance in the minds of the Ličani. It is simply stylized walking while the singing is going on.

FORMATION: Open cir of mixed M and W linked arm-in-arm in "escort" pos with leader at left, or with hands joined and held down at sides in "V" pos. (In the old days dancers sometimes used belt-hold or front-basket hold with L arm under. When M only danced, a shldr hold, or "T" pos, was used.)

METER: 2/4

STEPS AND STYLE: During the first figure the steps are a simple casual walk. During figure two and three the footwork is generally heavy, or "rugged", and the movements of the foot and leg are often sharp and angular.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - None. Movement begins when leader starts to stroll to the L gathering dancers into an open cir.

I. ŠETNJA (SHET-nyah) "stroll" in RLOD

1 Facing diag L, step L (ct 1), step R in same dir (ct 2),
2 step L (ct 1), turning to face ctr, step R away from ctr (ct 2).

Leader continues above movement and begins singing at the repetition of the fig when dancers are in unison leaving two meas between each verse.

Transition from Fig I to Fig II

Leader continues to dance Fig I for a while in in silence, gradually increasing tempo and joining hands in a low "V"

Continued...

pos. At leader's shout of "OP!" (OHP) or "OTSKOČI!" the dancers go into Fig II.

II. OTSKOČI (oht-SKOH-chee) "Get hopping"

- 1 Facing to L in RLOD, take a running step with L (ct 1), take a running step with R in same dir (ct 2),
- 2 Leap onto L (ct 1), hop L, swinging R fwd (ct 2),
- 3 Leap onto R (ct 1), hop R, swinging L fwd (ct 2).

Leader continues action of Fig II, zig-zagging and serpentineing the line all over the dance area. At leader's shout of "OP!" or "PUŠKA!" the dancers go into Fig III.

III. PUŠKA (POOSH-kah) "Like a gun"

- 1 Repeat action of meas 1, Fig I,
- 2 Take three accented (stamping) running steps beginning L (cts 1,&,2),
- 3 Repeat action of meas 2 with opp ftwk (cts 1,&,2).

Leader continues action of Fig III, zig-zagging and serpentineing the line all over the dance area. Leader may alternate between Fig I and II until all seem to have had enough whereupon the leader leads the line off the dance area.

SONG WORDS

Continued...

Ličko Kolo is begun during the first part of the dance when the leader at the left end of the line sings the first two meas alone, then the rest of the dancers join in and sing the verse to the end. There follow two meas of the strolling without any singing, before going on to the next verse.

/Pjevaj mi, pjevaj, sokole,/	Šalaj sokole.
/K'o što si sinoć pjevao,/	Šalaj pjevao.
/Pod moje drage pendžerom,/	Šalaj pendžerom.
/Moja je draga zaspala,/	Šalaj zaspala.
/Studen joj kamen pod glavom,/	Šalaj pod glavom.
/Ja sam joj kamen izmak'o,/	Šalaj izmak'o.
/A svoju ruku podmak'o,/	Šalaj podmak'o.

Sing to me, sing, oh falcon.
 Sing the way you sang last night,
 Underneath my sweetheart's window.
 My sweetheart fell asleep.
 The stone under her head was cold.
 I removed the stone,
 And replaced it with my hand.

Taught by: Dick Oakes

Continued...

LIČKO KOLO

(Pjevaj mi, pjevaj)

LIČKO KOLO is a song from Lika, a town in the Dinaric Mountain region of Croatia, western Yugoslavia. This area is known for its silent dances; that is, they have no instrumental accompaniment. In Lika this song is sung as a prelude to dancing. During the song the (soon to be) dancers amble in a circular direction to the left about the dance area linked arm-in-arm.

The lead singer at the left end of the line sings the first two measures alone, then the rest of the line joins in and sings the verse to the end. There follow two measures of silence without any singing before going on to the next verse.



1. Pje - vaj mi, pje - vaj, so - ko - le,
2. K'o što si si - noć pje - va - o,
3. Pod mo - je dra - ge pen - dže - rom,
4. Mo - ja je dra - ga za - spa - la,
5. Stu - den joj ka - men pod gla - vom,
6. Ja sam joj ka - men iz - ma - k'o,
7. A svo - ju ru - ku pod - ma - k'o,



1. pje - vaj mi, pje - vaj, so - ko - le,
2. k'o što si si - noć pje - va - o,
3. pod mo - je dra - ge pen - dže - rom,
4. mo - ja je dra - ga za - spa - la,
5. stu - den joj ka - men pod gla - vom,
6. ja sam joj ka - men iz - ma - k'o,
7. a svo - ju ru - ku pod - ma - k'o,



1. ša - laj, so - ko - le.
2. ša - laj, pje - va - o.
3. ša - laj, pen - dže - rom.
4. ša - laj, za - spa - la.
5. ša - laj, pod - gla - vom.
6. ša - laj, iz - ma - k'o.
7. ša - laj, pod - ma - k'o.

NIŠKA BANJA

Yugoslav American

Niška Banja (NEESH-kah BAHN-yah) refers to the mineral spring baths about 10 kilometers east of the town of Niš in south-east Serbia. The song on the recording listed below is from the film "Skupljača Perja" (gatherers of goose feathers) which was shown in the U.S. in the late 1960s with the English title "I even met happy gypsies". The film, made in the Bačka area of Vojvodina in the town of Sombor, offers a poignant look into the lives of the gypsies of this area.

The dance described below was learned by Dick Oakes in 1980 from the Serbian community of Los Angeles, California, where it had been danced to this song for many years.

RECORD: Festival (45 rpm) DY-8405

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

METER: 9/8 The rhythm is quick-quick-quick-slow (2-2-2-3) counted here in 4 dancer's beats as 1,2,3,4.

STEPS AND STYLE: The dance is spirited and lively. During figure II adjacent M and W may turn twd each other and interact by dancing fwd and bwd facing each other or moving close to to one another's shldrs. Often two W will do the same, and in some cases an individual may move down the line of dancers to dance with another but returns to place before figure I begins again. W may slowly shake their shldrs during this figure as the spirit moves them. Usually only a few cpls will dance together in this manner and not during each repetition of the figure.

MOVEMENT DESCRIPTION

INTRODUCTION

- 1-8 No action or dance Fig I.
9-16 No action or dance Fig II.
17-18 This is a two-meas drum solo on the Festival recording.
No action or continue to dance the action of Fig. II.

I. GRAPEVINE

- 1 Facing slightly to R, step swd R in LOD (ct 1), step L across in back of R (ct 2), step swd R (ct 3), small hitch-hop on R (ct &), step L across in front of R (ct 4).
7-8 Repeat action of meas 1 seven more times.

II. CLAPPING

- 1 Releasing hand hold and swinging arms bwd, step diag R

Continued...

twd ctr (ct 1), step fwd R swinging hands fwd (ct 2), step fwd L swinging hands up in front (ct 3), touch R heel fwd and clap hands about 6 to 8 inches in front of face (ct 4).

2 Facing ctr, step bwd R swinging hands down and back (ct 1), step fwd L swinging hands fwd (ct 2), step fwd R swinging hands up in front (ct 3), touch L heel fwd and clap hands about 6 to 8 inches in front of face (ct 4).

3 Repeat action of meas 2 fwd with opp ftwk.

4 Repeat action of meas 2.

5-8 Repeat action of meas 3-4 two more times.

Repeat entire dance from beginning.

SONG WORDS

Niška Banja is a place about which many off-color song verses are sung due to its reputation as the Mustang Ranch of Yugoslavia. On the Festival recording, some of the verses are sung in Rom (the language of the Gypsies) and so we have not managed to obtain them as of this writing. However, singing the following verses will make up for the omission we hope.

/Niška Banja topla voda
Za mangupe život zgodna./

/Niška Banja ti si kriva
Što me žena ostavila./

/Mi cigani meraklije
Ne možemo bez rakije./

/Bez rakije, život ide
I bez mlade cigančice./

/Jedan, dva, tri, četir, pet, šest,
Sedam, osam, devet, deset./

Deset, devet, osam, sedam,
Šest, pet, četir, tri, dva, jedan.
Deset, devet, osam, sedam,
Šest, pet, četir, tri, dva, nula.

Duj, duj, duj, duj, ti ne luduj
Tebe dragi pamet mući.
Ostavila, ti si kriva
Što me žena ostavila.

At Niška Banja's warm waters
A rascal's life is very good.

Niška Banja it's your fault
That my wife left me.

Continued...

We gypsies enjoy euphoria
We cannot go on without whiskey.

Without whiskey life just goes on
And without young gypsy girls.

One, two, three, four, five, six,
Seven, eight, nine, ten.

Ten, nine, eight, seven,
Six, five, four, three, two, zero.

Duj, you drive me crazy,
You, my sweetheart, torture my head,
She left me; its your fault
That my wife left me.

Taught by: Dick Oakes

PIDICHTOS TSAMIKOS

Epiros, Greece

The Tsamikos (TSAH-mee-kohs or TCHAH-mee-kohs) is a Panhellenic dance; that is to say, it is done in all areas of the country. It is thought that the dance originated with a nomadic Epirot tribe called the Tsamides who settled in the area of Tsamouria. The Pidichtos (pee-dheek-TOHS), or leaping, form described here is more complicated than the common Tsamikos and it is said to have been the version from which the common dance evolved.

Madelynn Greene learned the dance from Agoritsa Kokkinou in Québec in 1964. Miss Kokkinou taught many variations, some of which were later introduced by John Pappas and David Henry. The two variations described below are those that Ms. Greene taught to U.S. folkdancers in 1965 which she referred to as the "16-count Tsamikos".

RECORD: Kefi (EP) KER-101 or any classic Tsamikos such as Ilios.

FORMATION: Open cir of mixed M and W (although originally M lines were separated from the W lines) with hands joined and held at shldr height and comfortably back near the shldrs. Starting pos is with wt on L and R across in front of the L with toe touching floor next to the outside of L and R knee turned out. A handkerchief may be held between the lead dancer to the R and the second dancer in line.

METER: 3/4 with the accented beats being 1 and 3.

STEPS AND STYLE: This is a "leaping Tsamiko" and has higher and larger movements than the common Tsamiko. However, W steps are never as large as the M due to the limitations of the long heavy costumes traditionally worn by the W.

MEAS

MOVEMENT DESCRIPTION

- 1-8 INTRODUCTION - No action.
- 1 Step swd R (ct 1), hold (ct 2), step R across in front of L (ct 3),
- 2 Touch R toe diag fwd to R (ct 1), hold (ct 2), step R in back of L (ct 3),
- 3 Touch L toe diag fwd to L (ct 1), hold (ct 2), step L across in front of R (ct 3),
- 4 Step swd R (ct 1), hold (ct 2), lifting R heel from floor, raise L ft in front, or in back of R leg--M at knee level, W at ankle level (ct 3),
- 5 Step swd L (ct 1), hold (ct 2), step R across in front of L (ct 3),
- 6 Step swd L (ct 1), hold (ct 2), lifting L heel from floor, raise R ft in front of L leg--M at knee level, W at ankle level (ct 3),

Continued...

- 7 Step swd R (ct 1), hold (ct 2), step L across in front of R (ct 3),
- 8 Touch R diag fwd to R (ct 1), hold (ct 2), touch tip of R toe across and to L of L as in formation pos.

Repeat entire dance from beginning.

Rocking Variation - Meas 1,5,7

- 1 Step swd R (ct 1), rock onto L in place (ct &), rock onto R in place (ct 2), step L across in front of R (ct 3).
- 5 Dance same action as in meas 1 to L with opp ftwk.
- 7 Dance same action as in meas 1.

Taught by: Dick Oakes

MOVEMENT DESCRIPTION

MEAS

MEAS	DESCRIPTION
1-8	INTRODUCTION - No action.
1	Step swd R (ct 1), hold (ct 2), step R across in front of L (ct 3).
2	Touch R toe diag fwd to R (ct 1), hold (ct 2), step R in back of L (ct 3).
3	Touch L diag fwd to L (ct 1), hold (ct 2), step L across in front of R (ct 3).
4	Step swd R (ct 1), hold (ct 2), lifting R heel from floor, raise L ft in front, or in back of R leg-M at knee level, W at ankle level (ct 3).
5	Step swd L (ct 1), hold (ct 2), step R across in front of L (ct 3).
6	Step swd L (ct 1), hold (ct 2), lifting L heel from floor, raise R ft in front of L leg-M at knee level, W at ankle level (ct 3).

Continued...

POLITIKOS SYRTOS

Greek American

Politikos Syrtos (poh-LEE-tee-kohs seer-TOHS) is a line dance done in ballos style. The ballos dances, usually done in couples, are found in the Aegean Islands. Politiko refers to Konstantinoupolis (now Istanbul) and names several dances from the Aegean (Aegean) area. Syrtos means "dragging dance" and is characterized by its slow-quick-quick rhythm within its 2/4 meter. The dance described below was a particular favorite of the late Mike Tzavaras. Dick Oakes learned the dance from Mr. Tzavaras as they danced it in the Greek community of Los Angeles, California.

RECORD: Kefi (45 EP) KER-101

FORMATION: Lines of mixed M and W with hands joined and held at shldr height and comfortably back near the shldrs.

METER: 2/4

STEPS AND STYLE: The dance has a soft rolling nature to it which reminds one of the Aegean Sea.

MEAS

MOVEMENT DESCRIPTION

1-8 INTRODUCTION - No action.

1 Step L twd ctr bending supporting knee slightly (ct 1), swing R slightly out and fwd as supporting knee straightens (ct &), touch R heel fwd bending supporting knee (ct 2), raise R slightly across in front as supporting knee straightens (ct &),

2 Repeat action of meas 1 to ctr with opp ftwk,

3-4 Repeat action of meas 1-2 moving bwd on ct 1 of each meas.

5 Step L across in back of R bending supporting knee slightly (ct 1), straighten supporting knee (ct &), step swd R bending supporting knee slightly (ct 2), step L next to R straightening knees (ct &),

6 Step swd R bending supporting knee slightly (ct 1), swing L slightly out and fwd as supporting knee straightens (ct &), touch L heel fwd bending supporting knee (ct 2), raise L slightly across in front as supporting knee straightens (ct &).

Repeat entire dance from beginning.

Taught by: Dick Oakes

SÎRBA PE BĂȚAIE

Romania

Sîrba pe Bătaie (SEUR-bah pei buh-TAI-yeh, meaning "Stamping Sîrba" (literally "Serbian on stamps"), is the basic sîrba step found in many parts of Romania with the addition of a simple stamping variation.

The sîrbe, as a class of dances, are thought to have originated in either Oltenia or Muntenia in Southern Romania and are the dance type that have spread most widely to other parts of the country. They are characterized by the shoulder hold and by the fact that they are danced almost everywhere with the same style. The music to which they are danced may be vocal or purely instrumental.

The original source material for this sîrba was collected by Gordon Engler from the Romanian Folk Ensemble during their 1966 U.S. tour.

RECORD: Woodlands (45 rpm) W-6804

FORMATION: Closed cir of mixed M and W with hands on near shldr of neighbors in "T" pos.

METER: 2/4

STEPS AND STYLE: When leg is raised in front of supporting leg it starts fwd with extended knee and toe to about a 45 degree angle and then the knee is bent without raising the ft any farther. The swd steps are done with a straight-legged action although the ankles are very flexible.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - none.

I. SÎRBA

- 1 Step swd R (ct 1), raise extended L leg in front of R (ct &), step swd L (ct 2), raise extended R leg in front of L (ct &),
- 2 Step swd R (ct 1), step L across in back of R (ct &).
- 3 Repeat action of meas 1, cts 1, & (cts 2, &),
Repeat action of meas 1, cts 2, & (cts 1, &),
Repeat action of meas 2, cts 1, & (cts 2, &).
- 4-15 Repeat action of meas 1-3 four more times.
- 16 Repeat action of meas 1,

II. BĂȚAIE

- 1 Step swd R (ct 1), step L across in back of R (ct &), step swd R (ct 2), stamp L next to R without wt (ct &),
- 2 Repeat action of meas 1 to L with opp ftwk,

Continued...

- 3 Repeat action of meas 1,
 - 4 Step swd L (ct 1), stamp R next to L without wt (ct &), stamp R next to L without wt (ct 2), hold (ct &).
 - 5-8 Repeat action of meas 1-4 once more.
- Repeat entire dance from beginning.

Taught by: Dick Oakes

The original source material for this sîrba was collected by Gordon Engler from the Romanian Folk Ensemble during their 1966 U.S. tour.

RECORD: Woodlands (42 rpm) W-6802

FORMATION: Closed cir of mixed M and W with hands on near sides of neighbors in "T" pos.

METER: 2/4

STEPS AND STYLE: When leg is raised in front of supporting leg it starts fwd with extended knee and toe to about a 45 degree angle and then the knee is bent without raising the ft any farther. The swd steps are done with a straight-legged action although the ankles are very flexible.

MEAS MOVEMENT DESCRIPTION

INTRODUCTION - none.

I. SÎRBA

- 1 Step swd R (ct 1), raise extended L leg in front of R (ct &), step swd L (ct 2), raise extended R leg in front of L (ct &).
- 2 Step swd R (ct 1), step L across in back of R (ct &).
- 3 Repeat action of meas 1, cts 1, & (ct 2, &).
- 3 Repeat action of meas 1, cts 2, & (ct 1, &).
- 3 Repeat action of meas 2, cts 1, & (ct 2, &).
- 4-12 Repeat action of meas 1-3 four more times.
- 16 Repeat action of meas 1.

II. BĂTAIE

- 1 Step swd R (ct 1), step L across in back of R (ct &), step swd R (ct 2), stamp L next to R without wt (ct &).
- 2 Repeat action of meas 1 to L with opp ftwk.

TRAVA TRAVA

Greek American

Trava Trava (TRAH-vah TRAH-vah), meaning "go on, move on", is a single figure Hasaposerviko as learned by Vilma Matchette from the San Francisco Greek community. The name was taken from the first words of the song.

The Hasaposerviko dances form a branch of the Hasapikos family of dances so popular in the Greek tavernas. The Hasapikos, originally a fast light dance done by the guild of butchers (hasapi) at their feasts in the city of Konstantinoupolis (now Istanbul), was spread to the ports of Greece by Greek sailors. As the dances dispersed inland, they took on varying characteristics so that the Hasapika of Thraki (Thrace) differed from those of Makedonia which differed further from those of the Egeon (Aegean). In seaports around Athine (Athens) a slower heavier dance called Argos Hasapikos or Varis Hasapikos evolved and became very popular in the last 30 years. More recently a blending of these two elements has resulted in a mezzo-tempo dance called Hasaposerviko (referring to Serbian). In the last few years combinations of the Hasapikos tempos have resulted in the Syrtaki dances which have 2, 3 and even in one recorded instance 4 separate tempos.

RECORD: Festival (45 rpm) F-3510

FORMATION: Short lines of 6 to 8 mixed M and W with hands on near shldr of neighbors in "T" pos.

METER: 2/4

STEPS AND STYLE: Ft are kept close to the floor and directly under the body. Steps are small and are not performed vigorously but are smooth and flowing. The body is held erect.

MEAS

MOVEMENT DESCRIPTION

1-4 INTRODUCTION - no action.

- 1 Facing ctr, step swd R (ct 1), step L across in back of R (ct 2),
- 2 Step swd R (ct 1), step L across in front of R (ct 2),
- 3 Step back into place on R (ct 1), rock fwd L (ct 2), rock bwd R (ct &),
- 4 Rock fwd L (ct 1), lifting slightly on L, raise R fwd with slightly bent knee (ct 2).

Repeat entire dance from beginning.

Continued...

SONG WORDS (TPABA, TPABA, TPABA, KAPOTΣEPI TPABA)

Trava, Trava is a very popular tune for the hasaposerviko style of dance and has been included in the Trio Bel Canto hit album "Sing and Dance" as part of their hasaposervika suite with Pame Tsarka, Valentina and Ferte Mou Na Peeo.

The song has been transliterated from the Greek alphabet for ease in pronunciation.

Trava, trava, trava, karotseri trava,
/Ke sto Kalamaki, kopse yia ouzaki.
E, vre dounia./

Trava, trava, trava, sti Glyfadha trava,
/Yia kalo krasaki, ke yia barbounaki.
E, vre dounia./

Yirna piso trava, stin Athina trava,
/Y'akou bouzoukaki, apo to Yianaki.
E, vre dounia./

Go on, go on, go on, little carriage go on,
To the beach resort of Kalamaki and make a stop for ouzo.
Oh, what a great life.

Move on, move on, move on, to Glyfadha go on,
For a glass of wine and some fish.
Oh, what a great life.

Turn and go back, let's go to Athens,
For a little bouzouki music played by little John.
Oh, what a great life.

Taught by: Dick Oakes

ZWIEFACHER

Bavaria, Germany

Zwiefacher (TSVEE-fah-her), meaning "two sections", is one of the last living folk dances in Bavaria. "Zwie" is a variant of "Zwei" (two) as in the word "zwiegespräch" (dialogue). The dance is also known by several other names in Bavaria and Austria including "Bayerischer" (The Bavarian), "Heuberger" (Haystack - literally hay mountain) and "Übern Fuass" (Over the Foot).

The two sections to which the name refers are the "Walzer" (Waltz) and "Dreher" (Pivot - literally turner). Unentertaining as they may appear from a spectator's standpoint, the mathematical and ultimately symmetrical combinations of these two step patterns into various step sequences make the Zwiefacher dances exciting to their participants.

A recent increase in this dance type is credited to Michael Eberwein of Dellnhausen in the Hallertau hops growing area of lower Bavaria about 80 kilometers north of München (Munich). Herr Eberwein was honored by the Bavarian government in 1980 on his 80th birthday. His book, Das Eberwein Liederbuch: Eine Zwiefachen und Liedersammlung vom Eberwein-Vater, published the same year, has more than 100 Zwiefacher song/dances collected during his lifetime. Ranging from the simple "Alte Kath" to the complicated "'sSuserl", the Zwiefacher songs give us an insight to the life style of the people of Bavaria.

The major exponent of the zwiefacher song/dances in the U.S. is Morry Gelman.

Described below are dances which were selected due to the ready availability of recordings in the U.S. These records are listed below and assigned an arbitrary number. Corresponding numbers may be found in parentheses after the name of each dance.

- RECORD:
1. TANZ EP 56-906
 2. TANZ EP 56-908
 3. TANZ EP 56-909
 4. TANZ EP 56-910
 5. FOLKRAFT (45) FK-1506
 6. FOLKRAFT (45) FK-1507
 7. FOLKDANCER (45) MH-2014
 8. FOLKDANCER (45) MH-2017
 9. FOLKDANCER (45) MH-2018
 10. FESTIVAL (EP) DA-578
 11. FESTIVAL (EP) BZS-7904
 12. FESTIVAL (EP) BZ-7905

FORMATION: Cpls in social (ballroom) pos, except that M L and W R joined hands are held straight down to sides with palm of M L holding the back of W R. M R hand is on W back just above the waist, W L hand is around and in back of M R shldr.

METER: 3/4 and 2/4

STEPS AND STYLE: W = Walzer. A flat-footed two-step. $\frac{1}{2}$ turn per 3/4 meas.
D = Dreher. A single pivoting step. $\frac{1}{2}$ turn on one count of 2/4 meas.

Continued...

Knees are slightly flexed throughout and all steps are flat-footed with almost no bobbing up and down of the body.

MOVEMENT DESCRIPTION

Alte Kath (1,3,5,8,11,12)
(AHL-teh KAHT) "Old Kate"

WWDD

Bayerischer Bauer (4,5)
(BAI-rih-she BAU-ehr) "Bavarian farmer"

WWDD WWDD

WWWW

DDW DDWW

Böhmischer Wind (10)
(BEUR-mih-she VINT) "Bohemian-forest wind"

DW DW DWW

Deifi du dürer (2,11)
(DAI-fih doo DEU-rder) "You skinny devil"

WDD WDD WDD WDD

WDD WDD WDD WW

Der Virt vo stoa (1)
(dehr VEERT foh STO-ah) "The innkeeper's at the door"

WDD WDD WW

Eisenkeilnest (1,3)
(AIS-ehn-kail-nehst) "Iron-wedge nest"

DDWW DDWW

DW DW

DDWW

Hopfenschnupfer (12)
(HAWP-fehn-shnoop-fehr) "Hops sniffer"

DDWW DDWW

DWWWW

DDDWW DDDWW

Leit, Leit (3)
(LAIT-LAIT) "Lead, lead"

DDWWW DDWWW

DDWWW DDWW

Continued...

Nagelschmied (4)
(NAH-gehl-SHMEED) "Nail smithy"

WWWWWWW WWW DDWW
WWWWWWW WWW DDWW DDWW
WWWWWWW WWW DDWW DDWW DDWW
WWWWWWW WWW DDWW DDWW DDWW DDWW
WWWWWWW WWW DDWW DDWW DDWW
WWWWWWW WWW DDWW DDWW
WWWWWWW WWW DDWW

Neun Häuser (2)
(NOIN hoi-sehr) "Nine houses"

WWDDD WWDDD
WWDDD WWW

's Luada (2)
(sloo-AH-dah) "That Trollop"

DDWW DDWW DDWW DDWW
DDDDDDDDDDDDDDDDDD
DDDDDDDDDDDDDDDDDD

's Suserl (10,11)
(S00-zerl) "That Susie"

Pattern A: DDW DDW DDWW
Pattern B: DDWDD DDWDD
Sequence: Section 1: AABABA
Section 2: AABABA
Interlude: A
Section 3: AABABA
Ending: ABA

Saulocker (3)
(SAU-lah-kehr) "Funny pig"

DDDDWW

Schneider-Schneider (1)
(SHNAI-dehr SHNAI-dehr) "Tailor, tailor"

DDW DDWW
DDW DDWW
DDW DDDWW
DDW DDDWW

Schubkarrn (4)
(SH00B-kah-rdehn) "Wheelbarrow"

WWDD WWDD WWDD WWDD
DDDDDDDDDDDDDDDDDD

Continued...

Sechs Löffel (2)
(ZEHKS LEU-fehl) "Six spoons"

DDDDDDWW

Sechsendreissiger (4,9)
(ZEHK-soon-DRAI-sihg-hehr) "Thirty-sixer"

WWDD WWDD
WWDDDD
WWDD WWDD

Sommermichl (4,6)
(ZAW-mehr-mih-hel) "Summer playboy"

DDDDWW DDDDDW
WWWW
DDDDWW DDDDDW
WDD WDD WDD WW

Tauberer (3)
TAU-ber-ehr) "Pigeon keeper"

WWWW DDDDDW
WWWW DDDDDW
Wwww WWWWWWW DDDDDW
Wwww WWWWWWW DDDDDW

Wintergrün (3,7)
(VIHN-tehr-greuin) "Wintergreen"

WWWW
DDWW DDWW

Zwei Kapellen (10)
(TSVAI kah-PEHL-lehn) "Two bands"

DDDDWW (4X)
WWDDDD (4X)
WDD WDD WDDWW (4X)

DDDDWW (2X)
WWDDDD (2X)
WDD WDD WDDWW (2X)

Zwei-Vier-Sechs (12)
(TSVAI-VEER-zehks) "Two-four-six"

DDWW
DDDDWW
DDDDDDWW

Taught by: Dick Oakes

