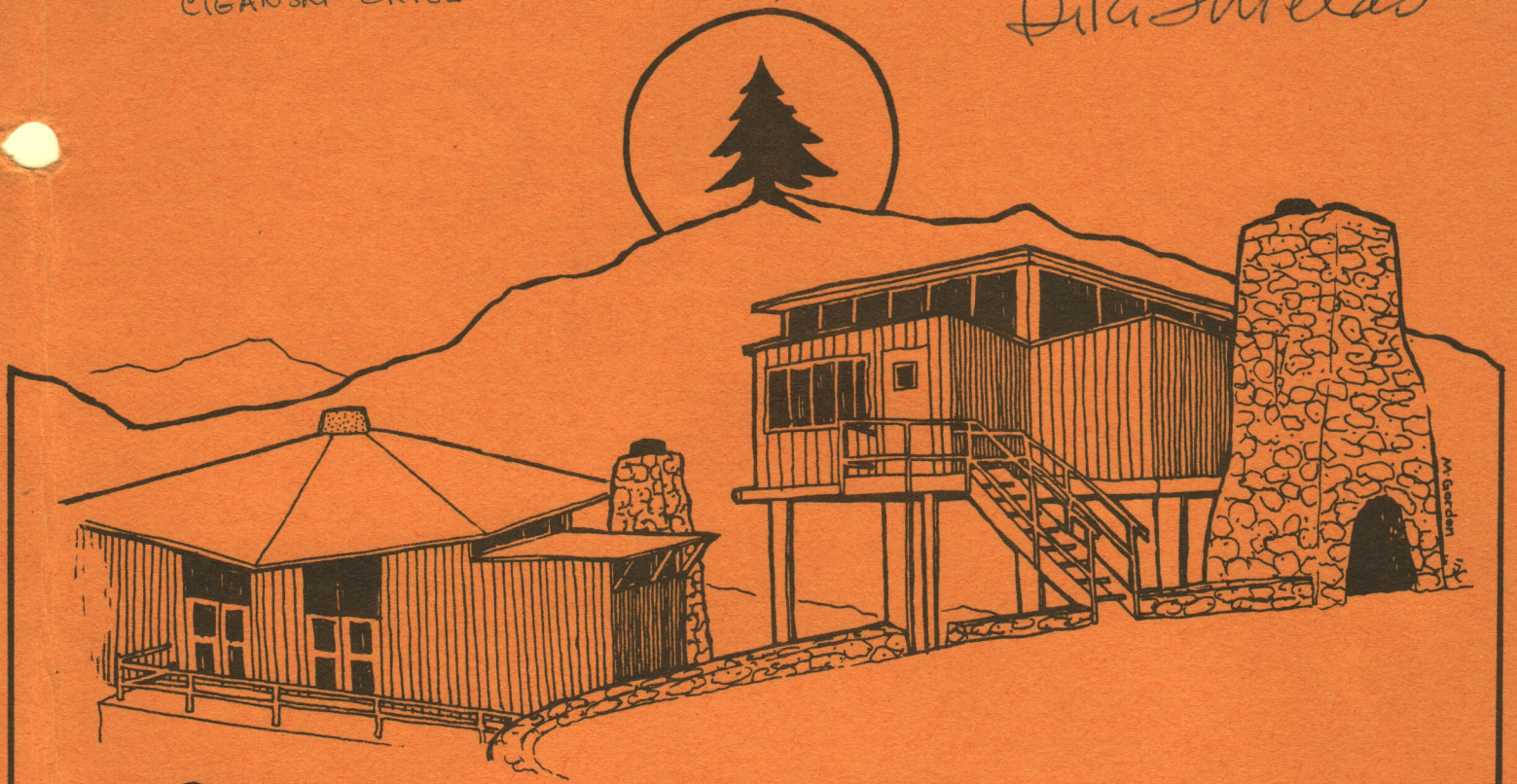


CIGANSKI ORIZENT

Dila Shields



Holiday Camp

Dance Syllabus
1976

HOLIDAY CAMP 1976

December 26, 1976 - January 1, 1977

Pilgrim Pines
Oak Glen, California

Directors: DIKI SHIELDS
DICK OAKES

ROMANIAN DANCES

Presented by SUNNI BLOLAND

Bugeacul - *circle*

De A Lungul - *couple*

Ghimpele Dobrogean - *circle*

Hora Munteneasca *line/circle*

Hora Nuții *circle*

Jiana De La Jina *couple*

✓ Floricica Munteneasca *circle*

✓ Pomulețul *circle*

✓ Vlăscencuta *circle*

BUGEACUL

(boo-jack-ool)
Romania

This dance from Muntenia is in the Rustem class of dances. Sunni Bloland learned the dance from Marius Korpel.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 2, Band 10

FORMATION: Open circle of mixed M and W with joined hands held high overhead in "U" pos, arms straight.

Music 6/8

PATTERN

- Meas INTRODUCTION - 16 meas, no action.
Hop L (ct 6 of meas 16)
- 1 Step R slightly swd R (ct 1), hop R swinging L leg low with slightly bent knee across in front of R (ct 4),
- 2 Hop R (ct 6),
Step L slightly swd to L (ct 1), hop L swinging R leg low with slightly bent knee across in front of L (ct 4),
- 3 Hop L (ct 6),
Step R slightly swd R (ct 1), hop R swinging L leg low with slightly bent knee across in front of R (ct 4),
- 4 Hold (ct 6),
Hop R swinging L leg out swd to L (ct 1), hop R swinging L leg low with slightly bent knee across in front of L (ct 4),
- 5 Hold (ct 6),
Bringing hands down to "V" pos at sides, step L across in front of R (ct 1), hop L (ct 3), step bwd R (ct 4),
- 6 Hop R (ct 6),
Step swd L (ct 1), hop L (ct 3), step R across in front of L (ct 4),
- 7 Hop R (ct 6),
Step swd L (ct 1), step R beside L (ct 3), step swd L (ct 4), step R beside L (ct 6),
- 8 Step swd L (ct 1), stamp R beside L twice (cts 3,4),
Hop L as part of next repeat of dance (ct 6).
Repeat entire dance from beginning.

Taught by: Sunni Bloland

DE A LUNGUL

(deh-ah loon-gool)
Romania

De A Lungul means "along the line", yet it is a couple dance that traditionally opens a suite of dances at the Sunday Hora due probably to its slow, stately formal character. Sunni Bloland saw the dance done by mature married couples during a Market Day in Tîrgu Mureş in central Transylvania. The youth of a nearby village, Hodoc, explained that they, too, do the dance but only when it is "led" by elders. It seems that, at least in that village, De A Lungul was the province of one age group nowadays, although that was not the case in the past. Sunni presented the first four variations originally in the following order with no introduction: I I, II II, III III, IV IV,

I I, II II, III III, IV IV,
I, II, III, IV.

With the addition of three figures plus a walking ("plimbare") introduction, try the following: I, II, III, IV, V, VI, VII,

I, II, III,
IV IV, V V, VI VI, VII VII.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 2, Band 5

FORMATION: Couples in a circle facing to R (LOD), inside hands joined and held down in "V" pos, free hands hanging loosely at sides.

Music 3/4

PATTERN

Meas

1-8 INTRODUCTION - "Plimbare" - 24 walking steps, both M and W start with L, and assume Varsouvienne Pos on last meas.

I. BOTH HANDS HELD

- 1 MAN: Beginning with vocal, step fwd L bending knee (ct 1),
- 2 step bwd R (ct 2), close L to R without wt (ct 3),
- 2 Step fwd L, R, L (cts 1,2,3),
- 3 Step R to R (ct 1), step L in front of R (ct 2), step R
- 4 across in front of L (ct 3),
- 4 Step diag bwd L (ct 1), step diag bwd R (ct 2), close L to
- R without wt (ct 3). M leads W around him as he faces fwd.

1-2 WOMAN: Same as M,

- 3 Keeping both hands joined, walk CCW around in front of and
- behind M with R, L, R (cts 1,2,3),
- 4 Step L toward M R side (ct 1), step on R pivoting CCW in
- place (ct 2), close L to R to end facing LOD in Varsou-
- vienne Pos.

II. LEFT HANDS HELD

1-4 Repeat action of meas 1-4 except that R hands are released.

III. RIGHT HANDS HELD

- 1-2 MAN: Repeat action of meas 1-2, Part I,
3 Releasing L hands, step swd R (ct 1), step L in front of
4 R (ct 2), step bwd R (ct 3),
Step swd L (ct 1), step fwd R (ct 2), close L to R without
wt (ct 3). M leads W around him as he faces fwd.
- 1-2 WOMAN: Repeat action of meas 1-2, Part I.
3 Releasing L hands, walk CW around in back of and in front
4 of M with R, L, R (cts 1,2,3),
Step L toward M R side (ct 1), step on R pivoting CW in
place (ct 2), close L to R to end facing LOD in Varsou-
vienne Pos.

IV. MAN'S PONT ("SLAP")

- 1 MAN: Step fwd L bending knee (ct 1), step bwd R (ct 2),
2 step L beside R (ct 3),
Releasing R hands, step swd R (ct 1), step L in front of
R (ct 2), close R to L without wt (ct 3),
3 Hold (ct 1), leap onto L extending R leg fwd slapping R
4 thigh at knee with R palm (ct 2), hold, slightly lowering
R leg (ct 3), small leap swd R (ct &),
Step swd L (ct 1), step R in front of L (ct 2), close L
to R without wt (ct 3). M leads W across in front of him-
self on meas 2, and back to his R side turning her under
raised joined hands to end in Varsouvienne Pos.
- 1 WOMAN: Same as M,
2 Releasing R hands, walk three steps across in front of M
to end standing at his L side but facing RLOD (cts 1,2,3),
3 Hold in place giving firm support with L hand to M if
4 needed (cts 1,2,3),
Walking across in front of M and turning $\frac{1}{2}$ CCW under
joined hands to face fwd in LOD, step L, R (cts 1,2),
close L to R without wt and assuming Varsouvienne Pos.

V. WOMAN'S FULL TURNS, MAN'S PONT ("SLAP")

- 1 MAN: Repeat action of meas 1, Part I,
2 Releasing R hands, step bwd L (ct 1), step R beside L
(ct 2), large step fwd L (ct 3),
3 Raise extended R leg fwd slapping R thigh at knee with R
palm (ct 1), step bwd R snapping fingers of R hand (ct 2),
4 step bwd L snapping fingers of R hand (ct 3),
Step R fwd across in front of L (ct 1), step L diag fwd
L (ct 2), step R beside L to end in Varsouvienne Pos (ct 3).

- 1 WOMAN: Same as M,
- 2 Releasing R hands, making $1\frac{1}{2}$ CCW pirouettes in front of M, and ending on M L side facing RLOD, step L, R (cts 1,2), close L to R without wt (ct 3),
- 3 Hold in place, no action (cts 1,2,3),
- 4 Beginning L, making $1\frac{1}{2}$ CW pirouettes in front of M under joined L hands, and ending on M R side facing LOD, step L, R (cts 1,2), close L to R without wt to end in Varsouvienne Pos (ct 3).

VI. MAN'S JUMP-CLICK

- 1 MAN: Same as meas 1, Part I,
- 2 Step fwd L (ct 1), step fwd R (ct 2), step fwd L pivoting CW in place to face RLOD and keeping hands held to end in Reverse Varsouvienne Pos, W on M L (ct 3),
- 3 In place, two small jumps in place with ft together (cts 1&), small jump with ft apart and knees bent (ct 2), jump into air clicking ft together (ct &), land on both with R slightly fwd (ct 3),
- 4 Moving in RLOD, step fwd R, L (cts 1,2), step R pivoting CCW in place to face LOD and keeping hands held to end in Varsouvienne Pos, W on M R (ct 3).
- 1-2 WOMAN: Same as M,
- 3 Hold in place, no action (cts 1,2,3),
- 4 Same as M.

VII. INSIDE HANDS HELD (M R, W L)

- 1 MAN: Changing to Open Pos with inside hands joined and held up in "W" pos, rock fwd L bringing joined hands down in front as body leans fwd (ct 1), step bwd R coming upright and bringing hands to "W" pos (ct 2), close L to R without wt (ct 3),
- 2 Step fwd L bringing joined hands down to "V" pos (ct 1), step fwd R bringing joined hands up to "W" pos (ct 2), turning to face ptr, step swd L in LOD and assume Reverse Social Dance Pos (ct 3),
- 3 Rock swd R (ct 1), rock swd L (ct 2), close R to L without wt (ct 3),
- 4 Moving in RLOD, step R, L angling slightly away from ptr (cts 1,2), step fwd R pivoting CCW to face LOD and closing L to R without wt (ct 3).
NOTE: To begin dance with Part I, assume Varsouvienne Pos. To repeat Part IV, maintain inside "W" pos hand hold.
- 1-4 WOMAN: Same as M but with opp ftwk.

Taught by: Sunni Bloland

GHIMPELE DOBROGEAN

(geem-peh-leh doh-broh-zhahn)
Romania

This dance, meaning thorn of Dobrogea, was learned by Sunni Bloland from Theodor Vasilescu.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 1, Band 2

FORMATION: Open circle of mixed M and W with joined hands held down in "V" pos, facing slightly to R (LOD).

Music 2/4

PATTERN

Meas INTRODUCTION - none.

1-2 I. Beginning with R dance two two-steps in LOD with the wt
taken on the heel on the first step (cts 1&2, 1&2),
3 Still facing LOD, jump to both ft apart (ct 1), hop L
bringing raised R across in front of L with R heel in front
of L knee (ct 2),
4 Step R,L,R in place (cts 1&2),
5-6 Repeat action of meas 3-4 with opp ftwk,
7 Repeat action of meas 3,
8 Leap onto R turning in air to face RLOD bringing raised L
across in front of R with L heel in front of R knee (ct 1),
hold (ct 2).

9-16 Repeat action of meas 1-8 in opp dir with opp ftwk except
that on meas 16 end facing ctr.

1 II. Facing ctr and moving diag R toward ctr, dance one two-step
RLR (cts 1&2),
2 Moving directly toward ctr, dance one two-step LRL (cts 1&2),
3 Moving diag L, dance one two-step RLR (cts 1&2),
4 Jump to both ft apart (ct 1), hop R bringing raised L across
in front of R with L heel in front of R knee (ct 2),
5 Moving away from ctr, dance bwd one two-step diag to L with
LRL (cts 1&2),
6 Moving directly bwd from ctr, dance bwd one two-step RLR
(cts 1&2),
7 Moving diag bwd to R, dance bwd one two-step LRL (cts 1&2),
8 Jump to both ft apart (ct 1), hop L bringing raised R across
in front of L with R heel in front of L knee (ct 2).

NOTE: These 8 meas resemble an ellipse in floor pattern.

9-16 Repeat action of meas 1-8.

Repeat entire dance from beginning.

Taught by: Sunni Bloland

HORA MUNTENEASCA

(hoh-rah moon-ten-ehs-kah)
Romania

This dance from Muntenia is also known as Hora de la Vîrtoape.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 1, Band 10

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

Music 2/4

PATTERN

Meas INTRODUCTION - none.

- 1 I. Facing ctr, step swd R swinging hands down and back (ct 1),
step L across in front of R swinging hands up to "W" pos
(ct 2),
2 Step swd R lowering elbows (ct 1), step L in front of R
raising elbows (ct &), step R in place lowering elbows
(ct 2),
3 Step swd L (ct 1), step R almost beside L (ct &), step
swd L (ct 2),
4 Stamp R in place twice (cts 1,2),
5-16 Repeat action of meas 1-4 three more times.

- 1 II. Facing ctr, small hop L (ct 1), small step swd R (ct &),
step L beside R (ct 2),
2 Stamp R twice (cts 1,2),
3-8 Repeat action of meas 1-2 three more times,
Small hop L bringing hands fwd and down (ct &),
9 Step swd R swinging hands in back (ct 1), step L across in
front of R (ct &), step R in place swinging hands fwd (ct 2),
Hop R (ct &),
10 Repeat action of meas 9 with opp ftwk (cts 1&2&),
11-16 Repeat action of meas 9-10 three more times holding the
last ct & of meas 16 and bringing hands up to "W" pos.

Repeat entire dance from beginning.

Taught by: Sunni Bloland

HORA NUȚII

(hor-ah noot-zee)
Romania

The diminutive for the girl's names Elena, Ileana or Ana are Elenuța, Ilenuța or Anuța ... or Nuța. The genitive form is Nuții. Thus, this is "Nuța's Dance". Sunni Bloland learned this dance done in Muntenia, Romania from Theodor Vasilescu.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 2, Band 4

FORMATION: Closed circle of mixed M and W with joined hands held at shoulder level in "W" pos.

Music 2/4

PATTERN

- Meas INTRODUCTION - None or wait 16 meas.
- 1 Facing ctr and moving diag fwd L, step R (ct 1), step L (ct &), step R (ct 2), stamp L (ct &),
- 2 Moving diag bwd R, step L (ct 1), step R (ct &), step R (ct 2), stamp R (ct &).
- 3 Facing ctr, step fwd R bringing joined hands down toward sides (ct 1), hop R swinging joined hands bwd (ct &), step bwd L swinging joined hands fwd (ct 2), hop L bringing joined hands up to "W" pos (ct &),
- 4 Moving swd R, step R (ct 1), step L in back of R (ct &), step swd R (ct 2), stamp L (ct &),
- 5 Repeat action of meas 4 to L with opp ftwk,
- 6 Repeat action of meas 4 to R.
- 7 Push off of R onto a swd step L (ct 1), step R beside L (ct &), step L (ct 2), stamp R (ct &),
- 8 Stamp R, lowering elbows (ct 1), raise elbows (ct &), Stamp R, lowering elbows (ct 2), raise elbows (ct &).

Repeat entire dance from beginning.

NOTE: Arms "jiggle" dn-up, dn-up, etc. during meas 1, 2 and 4 through 7.

Taught by: Sunni Bloland

JIANA DE LA JINA

(zheeah-nah deh lah zhee-nah)
Romania

Jiana refers to a Robin Hood type outlaw named Ianca Jinu. The dance comes from the region around Sibiu, Transylvania. There are many variants of the dance. Sunni Bloland learned the dance from Theodor Vasilescu.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 1, Band 6

FORMATION: Couples scattered at random around dance area in Open Dance Pos with W on M right, inside hands joined and held at shoulder level in "W" pos, free hands hang loosely at sides.

Music 2/4

PATTERN

Meas INTRODUCTION - none or wait 16 meas.

- 1 I. MAN: Turning slightly away from ptr and leaning away from ptr as hands move fwd, step fwd L (ct 1), turning slightly toward ptr and leaning toward ptr as hands move bwd, continue fwd R (ct 2),
2 Facing ptr, step in place LRL (cts 1&2),
3 Turning to face almost toward RLOD and turning W CCW under raised R hand, step R, L (cts 1,2),
4 Facing ptr, step in place RLR (cts 1&2),

5-8 Repeat action of meas 1-4.

- 1-2 WOMAN: Same as M with opp ftwk,
3 Moving RLOD and turning CCW under raised L hand, step L, R (cts 1,2),
4 Facing ptr, step in place LRL (cts 1&2),

5-8 Repeat action of meas 1-4 except that on ct 2 of meas 8 close L to R without wt to prepare for Part II.

- 1 II. MAN: Assuming Shoulder-shoulder blade Pos, rock swd L leaning slightly L with bent knees (ct 1), rock swd R leaning slightly R with bent knees (ct 2),
2 Walk LRL around ptr turning CW (cts 1&2),
3 Continuing to turn CW, step R across L (ct 1), step L (ct 2), slap outside of R heel with palm of R hand (ct &),
4 Continuing to turn CW, step RLR (cts 1&2),

5-8 Repeat action of meas 1-4.

1-8 WOMAN: Same ftwk as M without heel-slap.

Repeat entire dance from beginning.

Taught by: Sunni Bloland

FLORICICA MUNTENEASCA

(floh-rih-chee-kah moon-ten-ehs-kah)
Romania

Floricica means "little flower" and the dance comes from Muntenia.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 1, Band 8

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

Music 2/4

PATTERN

Meas INTRODUCTION - none.

1 Facing ctr and moving in LOD, step R (ct 1), step L across in back of R (ct &), step R (ct 2), step L across in back of R (ct &),

2 Step R (ct 1), step L across in back of R (ct &), step R (ct 2), stamp L (ct &),

3 Moving RLOD, step L (ct 1), step R across in back of L (ct &), step L (ct 2), stamp R (ct &),

4 Repeat action of meas 3 in opp dir with opp ftwk,

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

9 Moving twd ctr step R, swinging hands twd ctr (ct 1), hop R (ct &), step bwd L swinging hands back (ct 2), hop L (ct &),

10 Moving LOD step R (ct 1), step L beside R (ct &), step R (ct 2), hop R (ct &),

11 Moving RLOD step L with a little push out to side with R heel (ct 1), step R beside L (ct &), step L (ct 2), step R beside L (ct &),

12 Step L in place (ct 1), stamp R (ct &), step R fwd with slight lunging action (ct 2),

13-16 Repeat action of meas 9-12 with opp dir and ftwk.

Repeat entire dance from beginning.

Taught by: Sunni Bloland

POMULEȚUL

(poh-moo-leh-tsool)
Romania

Pomulețul means "the little tree" and the dance comes from the village Balta in Muntenia, Romania.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 1, Band 3

FORMATION: Closed circle of mixed M and W with joined hands held at shoulder in "W" pos. Arms jiggle dn-up throughout dance.

Music 2/4

PATTERN

Meas INTRODUCTION - none or wait 8 meas.

- | | |
|---|--|
| 1 | Step R (ct 1), hop R (ct &), step L in front of R (ct 2),
hop L (ct &), |
| 2 | Step back R (ct 1), hop R (ct &), step in place L (ct 2),
hop L (ct &), |
| 3 | Step R in front of L (ct 1), hop R (ct &), step in place
L (ct 2), hop L (ct &), |
| 4 | Step R in place (ct 1), hop R (ct &), step L in place (ct 2),
hop L (ct &), |
| 5 | Step R in place (ct 1), hop R (ct &), step L in place (ct 2),
stamp R fwd (ct &), |
| 6 | Moving fwd, step R (ct 1), stamp L (ct &), step L (ct 2),
leaning to L with bent L knee, stamp diag fwd R (ct &), |
| 7 | Stamp R fwd (ct 1), stamp R fwd (ct 2), hop L (ct &), |
| 8 | Step R behind L (ct 1), hop L (ct &), step L behind R (ct 2),
hop L (ct &). |

Repeat entire dance from beginning.

Taught by: Sunni Bloland

VLĂSCENCUȚA

(vlahss-ken-koo-tsah)
Romania

Vlăscencuța means "girl from Vlăs", a suburb of București, Muntenia.

RECORD: Roemeense Volksdansen (LP) Nevo 12153, Side 1, Band 9

FORMATION: Closed circle of mixed M and W with joined hands held down in "V" pos, facing to R (LOD). Q - 2 cts, S - 3 cts.

Music 7/8, QQS

PATTERN

Meas INTRODUCTION - none.

- 1-2 I. Moving in LOD, dance two two-steps leading each with the heel RLR, LRL (cts QQS, QQS),
3 Facing ctr, leap swd R (cts QQ), step L behind R (ct S),
4 Step in place R (cts QQ), stamp L diag to L (ct S),
5 Facing and moving RLOD, step L (ct Q), step R beside L (ct Q), step L (ct S),
6 Large step fwd R swinging hands fwd and up (ct QQ), plie R knee with bent L leg extended bwd as hands finish upswing and drop into "W" pos (ct S),
7-8 As hands arc up and fwd step back L (cts QQ), step R beside L (ct S), with hands down in "V" pos step back L (cts QQ), stamp R (ct S).

9-16 Repeat action of meas 1-8.
- 1 II. Bringing joined hands high overhead in "U" pos, lift on L raising bent R knee high in front (ct Q), step R with slight turn to R (ct Q), bending R knee stamp L (ct S),
2 Lift on R raising bent L knee high in front (ct Q), step L (ct Q), stamp R (ct S),
3-4 Repeat action of meas 1-2,
5 Facing and moving LOD, hop L raising bent R knee high in front (ct Q), step R (ct Q), step L (ct S),
6-7 Repeat action of meas 5 two more times,
8 Hop L (ct Q), step R (ct Q), stamp L (ct S).

9-16 Repeat action of meas 1-8 in with opp ftwk and dir.

Repeat entire dance from beginning.

Taught by: Sunni Bloland

ISRAELI DANCES

Presented by YA'AKOV EDEN

- BEG Hineh Lanu Nigun Yesh - ^{2 couples facing} Effi Netzer
- JNT Mi Yitneni Of - Effi Netzer
- INT Nitsanim Niru Ba'arets - ^{Effi Netzer} ~~Satu Tama~~
- BEG Od Ishama - Effi Netzer - YEMENITE
- ADV Orcha Bamidbar - Effi Netzer - couple
- I-A Shnei Shoshanim - Garden of Eden
- ADV Sisu Et Yerushalayim - Effi Netzer
- BEG Sisu Vesim'chu
- BEG Vayenikehu - Effi Netzer
- BEG Boi TAMA

6 line/circle

4 couple

5 Beg

3 Int

2 Adv

HINEH LANU NIGUN YESH

Israeli Couple Dance

Translation: Here, we have a melody
Dance: Yonatan Gaba'i
Record: Israel Folk Dances (Vol. 3) Effi Netser MM 30922
Basic Steps: Walk
Formation: Sets of 2 couples (1 couple facing another couple)
Meter: 4/4

Meas.

Description

Part A

- | | |
|------|--|
| 1 | 3 steps to R - R, L, R and lift L |
| 2 | 3 steps to L - L, R, L, and lift R |
| 3 | 4 steps Fwd. passing opposite couple, M on the outside |
| 4-5 | 8 steps Do-si-do with new couple |
| 6-10 | Repeat Meas. 1-5, Part A. |

Part B

- | | |
|-----|---|
| 1 | <u>Men</u> - 2 slow steps toward each other R, L
<u>Women</u> - Hold |
| 2 | <u>Men</u> - Back to back in 4 steps R, L, R, L
<u>Women</u> - Hold |
| 3-4 | <u>Women</u> - 8 steps do-si-do
<u>Men</u> - Hold in place and clap |
| 5-6 | R hand star with 2 slow steps, R, L, and
4 steps R, L, R, L |
| 7-8 | Repeat Meas. 5-6, Part B, reverse direction. |

Presented by Ya'akov Eden

MI YITNENI OF
Israeli Circle Dance

Translation: Who will build a house
Dance: Yo'av Ashriel
Record: Israeli Folk Dances (Vol 3) Effi Netser MM 30922
Basic Steps: Walk, Brush, Yemenite
Formation: Circle in simple hold
Meter: 4/4

<u>Meas.</u>	<u>Cts.</u>	<u>Description</u>
<u>Part A</u>		
1	1	Step R to R
	2	Brush L fwd.
	3	Lift L while bending R knee
	4	Hold
2	1-4	Bkwd. yemenite L
3	1	Step R over L (turn to face L)
	2	Hold
	3	Step bwd. with L, with bent knee
	4	Step R to R (Face LOD)
4	1-3	3 steps fwd., L, R, L
	4	Hold
5-8		Repeat Meas. 1-4, Part A
<u>Part B</u>		
1	1	Cross R over L while turning L
	2	Lift L fwd. with bent knee
	3-4	Hop twice on R while turning to R and circling L in front with bent knee
2	1	Cross L over R while turning to R
	2-3	2 steps fwd. R, L
	4	Hold
3-4		Repeat Meas. 1-2, Part B
5	1-2	2 steps toward center R, L
	3	Step R fwd while going down to L knee
	4	Hold
6	1-3	3 steps bkwd. L, R, L
	4	Hold
7-12		Repeat Meas. 1-6, Part B

Presented by Ya'akov Eden

NITSANIM NIRU BA'ARETS
ISRAELI CIRCLE DANCE

Translation:	Buds Were Seen in the Land
Dance:	Ts'vi Fridhaver
Record:	Israeli Folk Dances (Vol. 3) Effi Netser MM 30922
Formation:	Circle in a simple hold
Meter:	6/4, 7/4, 4/4

<u>6/4</u>		
<u>Measure</u>	<u>Counts</u>	<u>Part A</u>
1	1-6	6 running steps R,L,R,L,R,L
<u>7/4</u>		
2	1	Jump on both feet apart
	2	Leap on L while crossing over R
	3-4	Repeat cts. 1-2 Meas. 2 Part A
	5	Leap to R forward
	6-7	Jump on both feet and land on L back
3-4		Repeat Meas. 1-2 Part A
<u>4/4</u>		
		<u>Part B</u>
1	1-2	Step-hop R while swinging L fwd
	3-4	Step-hop L while swinging R back
2		Repeat Meas. 1 Part B
3	1	Sway R to R
	2	Step L to L
	3	Place R heel fwd while bending L knee
	4	Hop on L
4	1-4	4 step turn in LOD (CCW) R,L,R,L
5-8		Repeat Meas. 1-4 Part B

Presented by Ya'akov Eden

*Yemenite
body alignment up*

OD ISHAMA
ISRAELI CIRCLE DANCE

Translation: IT WILL BE HEARD
Dance: Yonatan Gaba'i
Record: Israeli Folk Dances (Vol. 3) Effi Netser MM 30922
Basic Steps: Walk, sway, lift
Formation: Circle in a simple hold
Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Part A</u>
1	1-2 3-4	2 steps R,L in LOD (CCW) step-hop R while lifting L
2		repeat meas. 1 Part A, reverse footwork and direction
3		4 sways R,L,R,L
4	1-3 4	3 step turn CCW R,L,R shift weight to L
5-8		repeat meas. 1-4 Part A

*) turn toward
R LOD*

		<u>Part B</u>
1	1-4	2 slow step R,L R to R, L behind R
2	1-2 3-4	step R to R step R to R and lift L in front
3-4		repeat meas. 1-2 Part B, reverse footwork and direction
5	1-3 4	3 steps R to R, L behind R, R to R lift L in front of R
6		repeat meas. 5 Part B, reverse footwork and direction
7	1-2 3-4	step R to R, lift L in front of R step L to L, lift R in front of L
8	1-3 4	3 step turn R,L,R in LOD (CCW) shift weight to L

heavy step

presented by Ya'akov Eden

ORCHA BAMIDBAR
Israeli Couple Dance

Translation: Caravan in the Desert
Dance: Yonathan Karmon B-5 Yemen Usemo!
Record: Israeli Folk Dances (Vol. 3) Effi Netser MM 30922
Meter: 4/4
Basic Steps: Yemenite, R, L and Back, Brush, Buzz, Squat

Note: This dance was choreographed for the Kamon Dance Troupe. It has become a favorite among folk dancers in Israel and abroad. The dance is being danced in different versions. On my last trip to Israel I have seen 3 versions. The one I liked best is the following. (Incidentally it is the one I have been teaching in my workshops in the U.S.)

<u>Meas.</u>	<u>Count</u>	<u>Description</u>
<u>Part A</u>		
1	1-4	Yemenite R
2	1-4	Back Yemenite L
3-4	1-4	Repeat meas. 1-2, Part A
<u>Part A-1</u>		
1-3	1-6	Brush R, take 5 steps R,L,R,L,R while turning a half turn R (buzz style)
4-7	1-8	Brush L, take 7 steps L,R,L,R,L,R,L On last step raise both heels off ground and close
<u>Part B</u>		
1	1	Brush R forward
	2	Step R to R
	3	Step L in place
	4	Touch R heel
2	1	Touch R toe
	2	Step R back (knees bent)
	3	Step L in place
	4	Kick R forward
3-4		Repeat measures 1-2, Part B Note: On last count woman crosses R over L, man kicks R forward and holds
<u>Part B-1</u>		
Note: Man's steps are given, woman does opposite		
1	1-2	Step R to R
2	1-2	Cross L over R (arms cross, fingers snap)
3-4	1-4	Repeat meas. 1-2, Part B-1 (on ct. 4, meas. 4, turn CW a 1/2 turn and raise on ball of L foot)
5-7	1-6	6 steps forward R,L,R,L,R,L (buzz style) Note: woman takes only 5 steps L,R,L,R,L

ORCHA BAMIDBAR (cont.)

4/4

Part C

1-4

Repeat meas. 1-4, Part B

Note: On last ct. partners kick R foot forward

5

Repeat meas. 1, Part B (partners facing each other and join a conversation position) Brush, R, L, heel

6

1

Hop L

2-3

2 steps in place R, L (knees bent) hop, R, L, hold

4

Hold

7

1-4

3-step turn R, L, R (CW) and hold

8

1-4

Back Yemenite L

4/4

Part D

1

1-2

Step R to R

3-4

Close L to R while squatting

2

1-2

Turn both knees to L

3-4

Stand up on L while joining R hands under L

3

1-4

2 buzz steps R, L, R, L turning CW

4

1-2

Buzz step R, L keep turning CW

3-4

Step R and hold

5-8

Repeat measures 1-4, Part D, Reverse footwork and direction

Note: On last 3 counts man pulls on woman's L hand, turns her 1 1/2 turns to end up in original position.

Presented by Ya'akov Eden

SHNEI SHOSHANIM

Israeli Couple Dance

Translation: Two Roses
 Dance: Eliyahu Gamliel
 Record: Dances In The Garden Of Eden YE-1001
 Basic Steps: Walk, step-hop, grapevine
 Formation: Couples in a double circle
 Meter: 4/4
 Note: M's steps are described, W does opposite

<u>Meas</u>	<u>cts</u>	<u>Description</u>
		<u>PART A</u> (Partners facing, M's back to ctr, no hand hold)
1	1	Cross R over L, turning R shoulder toward partner
	2	Snap fingers of R hand
	3-4	Step L to L, facing partner
2	1	Step R behind L, turning L shoulder toward partner
	2	Snap fingers of L hand
	3-4	Step L to L, facing partner
3-4		Repeat meas 1-2, Part A
		<u>PART B</u> (Simple hold, face LOD)
1-2	1-7	Grapevine step-cross R over L, L to L, R behind L, L to L, cross R over L, L to L, cross R over L.
	8	Hold
3-4		Repeat meas 1-2, Part B, reverse ftwork direction and hand hold
		<u>PART C</u> (Partners face with R hands joined)
1	1-2	Step-hop with R while changing places
	3-4	Step L to L while turning a 1/4 turn to R and getting into a Varsouvienne position.
2	1-2	Step R to R (toward ptr)
	3-4	Step L to L (away from ptr)
3-4	1-8	Take 2 two-steps R, L, R L, R, L - turn 1/2 turn with ptr.
		<u>PART D</u> (simple hold)
1	1-2	Walk fwd 2 steps R, L
	3	Brush R fwd
	4	Step R fwd
2	1	Step L fwd
	2	Brush R fwd
	3-4	Walk fwd 2 steps R, L (Join both hands and face partner)

SHNEI SHOSHANIM (continued)

<u>Meas</u>	<u>cts</u>	<u>Description</u>
3	1-2	Step R to R and hold
	3-4	2 sways L, R
4	1-2	Cross L over R and hold (M's L hand joined with W's R)
	3	Step R back
	4	Step L to L
5-8		Repeat meas 1-4, Part D

Presented by Ya'akov Eden

1	1	Cross R over L, turning R shoulder toward partner
2	2	Snap fingers of R hand
3-4	3-4	Step L to L, facing partner
5	1	Step R behind L, turning L shoulder toward partner
6	2	Snap fingers of L hand
7-8	3-4	Step L to L, facing partner
	3-4	Repeat meas 1-2, Part A
1-2	1-2	Part B (Simple hold, two LHD)
3-4	1-2	Gravitate step-cross R over L, L to L, R behind L
5	8	L to L, cross R over L, L to L, cross R over L
6-8	3-4	Hold
	3-4	Repeat meas 1-2, Part B, reverse lower direction and hand hold
1-2	1	Part C (Partners face with R hands joined)
3-4	1-2	Step-hop with R while changing places
5-6	3-4	Step L to L while turning a 1/2 turn to R and settling into a Varsouvienne position.
7-8	1-2	Step R to R (forward pos)
9-10	3-4	Step L to L (away from pos)
11-12	1-2	Take 2 two-steps R, L, R, L - turn 1/2 turn with pos.
1-2	1	Part D (Simple hold)
3-4	1-2	Walk fwd 2 steps R, L
5-6	3	Brush R fwd
7-8	4	Step R fwd
9-10	1	Step L fwd
11-12	2	Brush R fwd
13-14	3-4	Walk fwd 2 steps R, L (Join both hands and face partner)

SISU ET YERUSHALAYIM

Israeli Couple Dance

Translation: Make Jerusalem Happy
Dance: Yaakov Eden
Record: Dances in the Garden of Eden YE-1001
Basic Steps: Debka, Yemenite
Formation: Couples in a circle facing LOD (CCW)
Note: Steps are described for the men, women use opposite foot.
Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
Part A--semi closed position		
1	1-4	2 Debka steps: L,R in LOD
2	1-4	Yemenite step L Note: cts. 3 and 4 are a Debka step L
3	1-4	2 Debka steps: R,L in LOD
4	1-4	Backward Yemenite step R Note: cts. 3 and 4 are a Debka step R
5-8		Repeat meas. 1-4, Part A
<u>Part B</u> - simple hold, W on M's R		
1-2		4 Debka steps: L,R,L,R in LOD
3	1-2	Leap L, close R
	3-4	Repeat cts. 1 and 2, meas. 3, Part B
4		Yemenite L while turning CW one half turn, change hands
5-8		Repeat meas. 1-4, Part B. Reverse footwork and direction
<u>Part C</u> - both hands joined, M with back to center, lady faces M.		
1	1	Jump with feet together to L
	2	Jump to R, 1 and on R
and	3	Bend R while placing L heel across R
	4	Hold
2		Repeat meas. 1, Part C, reverse footwork and direction
3-4		2 Yemenite steps: L,R
5-6		Grapevine step: L to L, R behind L, L to L, R in front of L Note: All steps are Debka steps
7-8		4 Debka steps, turning 1 turn away from partner, CCW

Presented by Yaakov Eden

SISU ET YERUSHALAYIM
ISRAELI LINE DANCE

Translation:	Rejoice in Jerusalem
Dance:	Yonatan Gaba'i
Record:	Israeli Folk Dances (Vol. 3) Effi Netser MM 30922
Formation:	Line in a simple hold
Meter:	4/4

<u>Measure</u>	<u>Counts</u>	<u>Part A</u>
1	1	Run forward with R
	2-3	Two-step L
	4	Run forward R
2	1-2	2 running steps L,R
	3-4	Two-step L
3-8		Repeat meas. 1-2 Part A, 3 more times

<u>Part B</u>		
1	1-2	Stamp R forward and hold
	3-4	Step-hop L across R while circling R to the side and forward.
2	1-2	Stamp R across L and hold
	3-4	Repeat ct. 3-4 meas. 1 Part B
3	1-2	Repeat ct. 1-2 meas. 2 Part B
	3-4	Step-hop in place
4	1-4	4 running steps back R,L,R,L
5	1	Step R forward
	2-3	Step-hop L across R
	4	Step R across L
6	1-2	Step-hop L across R
	3	Step R in place
	4	Leap into L in place
7-8	1-8	4 two-steps back R,L,R,L

Presented by Ya'akov Eden

SISU VESIM'CHU
ISRAELI LINE DANCE

Translation: BE HAPPY AND REJOICE
Dance: Yo'av Ashri'el
Record: Carmit
Basic Steps: Two-step, walk, grapevine
Formation: Short lines, arms hooked and fingers interlocking
Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Part A</u>
1	1-2 3-4	two-step R forward, as body sways back two-step L back, as body sways forward
2	1-2 3-4	step R to R, cross L over R as body sways back and forward repeat cts. 1-2 meas. 2 Part A
3-4		4 two steps in place from side to side R,L,R,L
5-8		repeat meas. 1-4 Part A
<u>Part B</u>		
1		3 steps toward center R,L,R and kick L forward
2		repeat meas. 1 Part B, reverse footwork and direction
3		grapevine step to R step R to R,L crosses over R, R to R, L behind R.
4		repeat meas. 3 Part B
5-8		repeat meas. 1-4 Part B

presented by Ya'akov Eden

VAYENIKEHU
Israeli Line Dance

Translation: And He Fed Him Honey From A Rock
Dance: Raya Spivaka
Record: Same
Basic Steps: Step Hop, Run, Scissors, Stamp
Formation: Line, hands in a simple hold
Meter: 4/4 - 5/4

Meas. Cts. Description

Part A (4/4 and 2 ct. musical tag)

1		2 step-hops to R: R,L
2		4 running steps R,L,R,L (while turning back and running in LOD)
3		2 step-hops to R: R,L
		Musical Tag 2 Scissor kicks R, L
4-6 & Tag		Repeat Meas. 1-3 & Tag, Part A

Part B (3 meas, of 5/4 & 1 meas of 4/4)

1	1	Stamp R to R
	2-3	Cross L behind & stamp R to R
	4-5	Shift weight to L & hold
2-3		Repeat Meas. 1, Part B
4	1-2	Step R to R & hold
	3-4	Step L to L & hold
5-8		Repeat Meas. 1-4, Part B

Presented by Ya'akov Eden

INTERNATIONAL DANCES

Presented by DICK OAKES

A Ja Tzo Saritsa	Cpl Int
Ciganski Orijent	Cir Int
Glamoc	Cir Int
Highlife	Int
Kačerac	Cir Adv
Katia	Cir Int
The Pookie	Beq
Vlaško Oro	Cir Adv
Zabarka	Cir Adv

Beq - 1
Int - 5
Adv - 3

A JA TZO SARITSA

(ah yah tso sah-reet-sah)

Czechoslovakia

A Ja Tzo Saritsa comes from Moravia, the central region of Czechoslovakia (the western region is Bohemia and the eastern is Slovakia). The title above refers to the first words of the song, "A Ja Zo Šariša", (ah yah zoh shah-ree-shah) which mean "and I (am) from the Šariš (area)" which is an area around Prešov, a large town in eastern Slovakia. The dance was described in "Folk Dances, Art Edition: Vol I, Part II", USSR State Edition, Moscow, 1954. It was introduced by Anatol Joukowsky in the summer of 1959.

RECORD: National (45rpm) N-4534, "A Ja Tzo Saritsa"

Folk Art (LP) FALP-1, Side 2, Band 2, "A Ja Zo Šariša"

FORMATION: Lines of 6 couples, ptrs facing, M backs to music. M join hands in line and hold down in "V" pos - end M free hand behind hip, palm out. W join hands in line and hold down in "V" pos - end W free hand on hip, fingers fwd. Lines about six ft apart.

STEPS AND STYLING: CPL TURNS Take a modified shoulder waist pos with W L and M R hands joined, palm to palm, and held on W L hip. W R hand on M L shoulder. M L hand on W R forearm. R hips are adjacent. Step fwd on R and bend knee slightly (ct 1), bring L ft up to R heel taking wt on ball of L (ct &), Repeat action of cts 1& (cts 2&). Cpls usually take 1 meas to make 1 full turn CW.

Music 3/4 and 2/4

PATTERN

3/4 METER

Meas INTRODUCTION - None

I. PASSIVE PATTERN (Both Lines)

- 1 Turning to face R, walk R,L,R (cts 1,2,3),
 - 2 Turning to face L, walk L,R,L (cts 1,2,3),
 - 3 Turning to face ctr, walk R,L,R bending knee on last step with R (cts 1,2,3),
 - 4 Walk bwd to place L,R,L (cts 1,2,3).
- 5-12 Repeat action of meas 1-4 two more times.

Continued

II. WOMAN'S ACTIVE PATTERN (Vocal)

- 1 Woman: With hands on hips, fingers fwd, and walking diag fwd twd M line, step R (ct 1), step L (ct 2), step R (ct 3), stamp L next to R no wt (ct &).
Note: As L is brought fwd to be stepped on for ct 2, bend R knee a little (looks as if L ft were brushed on the floor).
- 2 Walking diag fwd L twd M line, reverse action of meas 1.
- 3 Moving slightly fwd twd M line, step R (ct 1), step L (ct &), step R (ct 2), stamp L next to R, striking bottom of R fist against top of L fist as if to say, "I want my way!" (ct 3),
- 4 Making $\frac{1}{2}$ turn to R and returning hands to hips, step LRL (cts 1&2), hold (ct 3). W back is now to M.
- 5-8 Moving away from M line repeat action of meas 1-4.
- 9-12 Repeat action of meas 1-4.

Man: During the 12 meas of W Active Pattern, continue the Passive Pattern (Fig I) dancing it three more times.

III. MAN'S ACTIVE PATTERN

- 1 Man: With jands just behind hips, palms out, walk diag fwd R twd W line, step R (ct 1), step L (ct 2), step R (ct 3), bringing L up behind to knee level, slap outside of L heel with L hand (ct &),
- 2 Walking diag fwd L twd W line, reverse action of meas 1.
- 3 Moving slightly fwd twd W line, step R (ct 1), step L beside R bending knees (ct 2), jump spreading legs apart, knees straight, toes pointed (ct &), land with ft together in place (ct 3),
- 4 Making $\frac{1}{2}$ turn to R and slapping back of R hand into palm of L hand with each step as if to say, "Why must that be so?" (cts 1&2), hold (ct 3). M back is now to W.
- 5-8 Moving away from W line repeat action of meas 1-4.
- 9-12 Repeat action of meas 1-4.

Continued

Woman: On meas 1-2 walk 6 steps starting R to beginning pos of line, hands still on hips. On meas 3-4 walk 6 more steps turning R to face M line and join hands. On meas 5-12 dance Passive Pattern (Fig I) two times.

IV. WOMAN'S ACTIVE PATTERN (Vocal)

1-12 Woman: Repeat action of Fig II.

Man: On meas 1-2 walk 6 steps starting R to beginning pos of line, hands just behind hips, palms out. On meas 3-4 walk 6 more steps turning R to face W line and join hands. On meas 5-12 dance Passive Pattern (Fig I) two times.

V. MAN'S ACTIVE PATTERN

1-11 M and W repeat action of Fig III, meas 1-11,

12 Join hands with ptr straight across. Cpls at both ends of line curve around so as to form a double circle, ptrs facing, M back to ctr. All cpls adjust to form circle. Because of the retardation in meas 12 and the succeeding pause in the music, there is time to form the circle without a scramble if the lines are not too long.

2/4 METER

VI. COUPLE TURNS AND PROGRESSION

1-2 Take modified shoulder-waist pos as described in Steps and Styling and make 2 CW turns with ptr,

3 Using joined hands (M R, W L) for lead, M turn W $\frac{1}{2}$ turn to R as both step RLR (cts 1&2), hold (ct &),

Note: Do not drop joined hands. Ptrs end side by side and should both have backs to ctr of circle with free hands on hips or at sides.

4 M turn W one full turn L to again end side by side, W to R of M, both with backs to ctr of circle, joined hands encircling W waist without capturing W R arm at her side

Continued

- 5 Repeat action of meas 3 except that W makes full turn R (cts 1&2), hold (ct &),
- 6 Releasing hand hold, W move in small half-circle CW to face M at her R thus moving up one place as both step LRL (cts 1&2), take modified shoulder waist pos with new ptr (ct &).
- 7-42 Repeat action of meas 1-6 six more times (7 in all) except that on meas 42 do not progress to new ptr but instead repeat action of meas 4 to end side by side, joined hands encircling W waist.

Taught by: Dick Oakes

CIGANSKI ORIJENT
(tsih-gahn-skee or-yent)
Jugoslavia

Ciganski Orijent means Gypsy Orient and probably refers to the Orient Express that passed through this area on its way to Istanbul. From Šumadija, an area directly south of Beograd, Orijent is danced in various forms all over Serbia. The dance described here is a variant of an Orijent introduced by Zoran Vasiljević in 1966 as done by the Aman Folk Ensemble of Los Angeles and the Duquesne University Tamburitzans of Pittsburgh.

RECORD: Festival Records (45 rpm) FR-4018

FORMATION: Open circle of mixed M and W with hands in either of two positions:

1. L hand on hip, fingers fwd, thumb back; R hand through elbow of person to R, hand relaxed with wrist on lower forearm of person to R; or
2. Joined hands held down in "V" pos, free hand is held on hip on both ends of line.

STYLING: Danced in typically Serbian style, the body is held erect and the footwork is small. Leg action is with a soft flexion of the knees ("makano koleno") and weight, although seemingly on the entire foot, tends to be predominately on the forward portion while heel contact with the floor is incidental.

Music 2/4

PATTERN

Meas INTRODUCTION - None.

I. STEP-BOUNCE-BOUNCE

- 1 Facing slightly R, step swd R (ct 1), close L and bounce on both twice (cts 2&).
- 2-32 Repeat action of meas 1 thirty-one more times (32 in all).

II. ORIJENT

- 1 Facing ctr, step slightly diag fwd R taking wt momentarily on ball of ft (ct & of previous meas, thus leaving out the second bounce of meas 32, Fig I),
Step L behind R (ct 1), step swd R (ct 2),
- 2 Facing slightly R, touch L toe across in front of R (ct 1),
step on L across in front of R (ct 2).

Continued

NOTE: After ct 2 of meas 1 bent L knee is raised in front in preparation to touch, and after ct 2 of meas 2 bent R knee is raised in front in preparation for the quick step on ct &.

3-16 Repeat action of meas 1-2 seven more times (8 in all).

III. HOP-STEP-STEP

- 1 Facing ctr, dancing in place, and keeping ft close to the floor, hop on L (ct 1), step R (ct &), step L (ct 2),
- 2 Step R (ct 1), hop on R bringing L heel across R shin (ct 2),
- 3 Hop on R (ct 1), step L (ct &), step R (ct 2),
- 4 Touch L toe across in front of R (ct 1), step on L across in front of R (ct 2).

5-12 Repeat action of meas 1-4 two more times (3 in all).

IV. SHAKE-SHAKE

- 1 Step fwd R twd ctr (ct 1), step fwd L twd ctr (ct 2),
- 2 Step fwd R twd ctr (ct 1), hop on R (ct 2),
- 3 Step bwd L (ct 1), step bwd R (ct 2),
- 4 Step bwd L (ct 1), leaning slightly L shake R out low to R twice (cts &2).

NOTE: On meas 2 dancers may jump to both on ct 1.

5-16 Repeat action of meas 1-4 three more times (4 in all).

V. ORIJENT

1-16 Repeat action of meas 1-16, Fig II.

Repeat entire dance one more time. Dance ends with 16 meas of Fig I.

Dance notes by: Dick Oakes
Taught by: Dick Oakes

GLAMOČ

(glah-moch)
Jugoslavia

Glamoč originated in the Glamočko Polje, or plains of Glamoč, in Bosnia. It is a "silent dance", meaning there is no instrumental accompaniment and therefore it is considered silent ("gluho njemo"). There are many such "silent dances" throughout the Dinara Planina (Dinaric Mountains) region which includes parts of the republics of Croatia, Bosnia-Hercegovina, and Montenegro. Glamoč was introduced by Elsie Dunin who learned the dance in Yugoslavia in 1957.

A caller improvises the sequence and may continue the dance as long as he wishes. After the call, each figure is continued until the next call with the exception of the figure 'Vrati' which is done once with each call during the 'Hajde' figure. The basic 'Hajde' (meaning come along) figure usually is called between each of the other figures.

RECORD: Being a "silent dance", there is no musical accompaniment.

RHYTHM: 3/4, 5/4, 6/4, 6/8, 8/4. The dance begins with a slow tempo which gradually increases. The leader dictates tempo.

FORMATION: Closed circle ("kolo") of mixed men and women, hands joined, held forward at shoulder level with elbows bent. Bodies are held quite erect and feet are shoulder width apart and parallel. The dance begins when absolute silence reigns. A leader ("kolovoda") calls the figure changes.

PATTERN

Counts I. I (ee) "And" which signals 'begin'

Leader begins arm movement slowly to L and R, first straightening L arm to L while bending R arm across chest, and then straightening R arm to R while bending L arm across chest. The head does not follow the arm movement but faces toward ctr of cir. The next call is usually made after the leader is satisfied that all dancers are ready and as the arms are moving to the R.

(6/4) II. KRENI KOLO (kreh-nee koh-loh) "Begin the dance"

Arms stay at shoulder level and during the two walk steps R arm is straightened to the R and L arm is bent across the

Continued

chest. Arms then move in opposition during the pivots.

- 1 Facing and moving to the L, step L
- 2 Step R
- 3-4 Step L, pivoting to face diag R (R stays in place while wt is maintained on L)
- 5-6 Shift wt onto R, pivoting to face to the L (L stays in place)

Repeat action of cts 1-6 until next figure is called.

(3/4) III. HAJDE (haee-deh) "Come along" (basic step)

Joined hands come down to "V" pos.

- 1 Facing and moving to the L, step L
- & Step R
- 2 Step L
- & Hop on L, swinging R up in front
- 3 Step R
- & Hop on R, swinging L up in front

As tempo becomes faster, leave out the hops. Remember, the CALLER dictates the tempo.

Repeat action of cts 1-3 until next figure is called.

(3/4) IV. JEDAN U KOLO (yeh-dahn oo koh-loh) "One in the circle"

Joined hands held down in "V" pos.

- 1 Facing and moving to the L, step L
- & Step R
- 2 Step L
- & Face twd ctr
- 3 Stomp R twd ctr with bent knee taking wt, hands slightly fwd
- & Hold pos

Repeat action of cts 1-3 until next figure is called.

(3/4) V. DVA U KOLO (dvah oo koh-loh) "Two in the circle"

Joined hands held down in "V" pos.

- 1-3 Repeat action of cts 1-3, Fig IV
- 4 Shift wt back onto L raising R
- 5 Stomp R twd ctr again with bent knee taking wt, hands fwd
- & Hold pos

Repeat action of cts 1-5 until next figure is called.

Continued

(8/4) VI. TRI U KOLO (tree oo koh-loh) "Three in the circle"

Joined hands held down in "V" pos.

M 1-3 Men: Repeat action of cts 1-3, Fig IV
 4-7 R knee only leans to L, R, L, R
 8 R ft cuts sharply back displacing L as L comes up
 to cross behind R ankle

W 1 Women: Step L
 & Close R to L pivoting to face ctr
 2-8 Heels move L, R, L, R, L, R, L (seven times) while
 toes stay in place (the heels barely come off floor
 and knees bend slightly when heels come down)

Repeat action of cts 1-8 until next figure is called.

(3/4) VII. VRATI (vrah-tee) "Turn back"

This call is usually made on the first count of a basic
'Hajde' figure. Joined hands held down in "V" pos.

1 Facing and moving to the L, step L
& Step R
2 Step L
& Pivot $\frac{1}{2}$ turn CW, releasing hands but keeping L hand in front
3 Stomp R taking wt and resuming handhold
& Hold pos

Resume 'Hajde' figure until next figure is called. Circle
is now moving CCW and does so until another 'Vrati' figure
is called.

(6/8) VIII. PUZA (pooh-zah) "Crawl"

Joined hands held down in "V" pos.

1 Facing and moving to the L, step L
2 Step R
3&4 Step LRL in place
5&6 Step RLR in place

Repeat action of cts 1-8 until next figure is called.

Continued

(6/8) IX. SARUKE (sah-roo-keh) "Shake"

- 1 Facing ctr, hands in original Formation pos and shaking vigorously, step L in place
- 2 Step R in place
- 3&4 Step LRL in place
- 5&6 Step RLR in place

X. STOJ (stoe) "Stop"

- 1 All dancers freeze instantly into original Formation pos.

Dance may continue if leader so desires or it may end there of leader may put in several false stops (for instance, if a dancer errs in "Vrati" whereupon leader may advance to the poor performer and say something like, "Ti, ne valja" ("you, no good"), causing that dancer to leave the circle. Or, another leader may begin the kolo again. Should a leader feel that the dance has continued for a sufficient amount of time, he stops the kolo and calls out,

DOSTA (doh-stah) "Enough"

and the dance is ended. The above represent only a portion of the figures that may be done.

Taught by: Dick Oakes

Stoj Nevala (Stop No Good.)

HIGHLIFE

Ghana

These notes are reproduced by permission of Vyts Beliajus from the September, 1963, issue of Viltis Magazine.

During the colonial period from the latter part of the 19th Century to the mid-20th Century, the West African local cultures were strongly influenced by the European colonizers. The amalgam of European social dance and the indigenous folk dance inevitably arose and is called by the general term "Highlife." Dances of this genre occur in a variety of tempos and rhythms — the common denomination is that Western instruments are combined with African instruments to get a new hybrid music not much different in many cases from types evolved under similar circumstances in the West Indies.

Pandogo is a village form of "Highlife" from South Ghana which is composed principally of elements from the folk dances of the Ewe, Ga and Ashanti tribes of Ghana, with an admixture of Yoruba elements. The songs given here were learned from Kwasi Badu, lecturer in music of Ghana at UCLA, and former member of the dance performance group of the University of Ghana. These songs are essentially those used by that company. The stress on drums and absence of European instruments is characteristic of the village situation in Ghana. (Background notes by Tony Shay)

RECORD: Festival Records FR-4113 (45 rpm), "Highlife"

FORMATION: Individuals in circle(s) facing ctr, bent elbows about one hand's width fwd of ctr of sides, forearms approximately parallel to floor, index fingers of hands loosely pointed fwd and down at floor.

MUSIC: 8/16. This dance follows a "Bell Pattern" heard in the music as 8 counts accented 1 2 3 4 5 6 7 8. Music is by the Eastern Section of the Aman Orchestra, Philip Harland, Director.

STEPS AND STYLING

LEGS: On straight L leg, touch R heel fwd, toe up (ct 1), Step R beside L in place bending knees (ct 3), Straighten R leg, touch L heel fwd, toe up (ct 5), Step L beside R in place bending knees (ct 7).

TORSO: Drop R shoulder while raising L shoulder and thrust chest fwd while pulling shoulders bwd (ct 1), Relax chest and shoulders while beginning to square shoulders (ct 2), Square shoulders, thrust chest fwd while pulling shoulders bwd (ct 3), Relax chest and shoulders while beginning to drop L shoulder and raise R shoulder (ct 4), Drop L shoulder while raising R shoulder and thrust chest fwd while pulling shoulders bwd (ct 5), Relax chest and shoulders while beginning to square shoulders

ARMS:

(ct 6), Square shoulders, thrust chest fwd while pulling shoulders bwd (ct 7), Relax chest and shoulders (ct 8).

Hold hands loosely with forefingers extended, bent elbows about one hand's width fwd of ctr of sides of body, forearms roughly parallel to floor, forefingers pointing fwd and down:

Bring L elbow bwd to ctr of side and point R forefinger approximately one meter in front of extended R ft (ct 1), Return to neutral starting pos (ct 3), Bring R elbow bwd to ctr of side and point L forefinger approximately one meter in front of extended L ft (ct 5), Return to neutral starting pos (ct 7).

HEAD:

Keeping head vertical, jut chin slightly fwd (ct 1), Return to neutral pos (ct 2), Repeat cts 1-2 three more times (cts 3-4, 5-6, 7-8).

SAWING:

With ft together, place hands slightly in front of lower end of sternum (breast bone), palms flat and down, L hand directly over R but not touching, drop R shoulder, stretch arms fwd to R keeping L hand over R, and bend both knees (ct 1), Return hands to original position at start of sawing, straighten knees but continue to keep shoulder dropped (ct 2). Repeat cts 1-2 three more times (cts 3-4, 5-6, 7-8).

Repeat cts 1-8 but with L shoulder dropped and sawing fwd to L for second "bell pattern."

PRAYING:

With hands in prayer formation and making slight cycle motion fwd and bwd, do same body action as in sawing figure (either going down to squat pos or back up to standing pos).

EGG BEATING

With R elbow diag out to R and R hand held loosely straight up, do a "mixing" motion under R elbow with L hand. Repeat to L with opp armwork for second "bell pattern."

DRUM BEATING — SMALL

LEGS:

Step R, L, R in place (cts 1, 3, 5), Lift L beside R ankle (ct 7).

Repeat with L for second "bell pattern."

TORSO:

Same as basic step but somewhat subdued.

ARMS:

Place hands slightly in front of lower end of sternum, palms flat and down

(Continued)

but separated on same plane: Lower L hand while raising R hand slightly (ct 1), Reverse hand pos (ct 3), Repeat cts 1-3 (cts 5-7).

HEAD:

Same as basic step but somewhat subdued.

DRUM BEATING - LARGE

LEGS:

Step swd R to R (ct 1), Step L across in front of R (ct 3), Step R swd to R (ct 5), Kick L across R (ct 7).

Repeat to L with opp ftwork for second "bell pattern."

ARMS:

Continue as in DRUM BEATING - SMALL except that L hand crosses straight over front of body in line with the kicking L ft on ct 7 of first "bell pattern" and the L hand ALSO stretches out to the L when R ft crosses at end of second "bell pattern."

BIG CHICKEN

Feet apart, R shoulder toward ctr, knees bent, torso leaning fwd, hands on thighs, elbows out:

Thrust chest far fwd, shoulders and elbows bwd (ct 1), Thrust upper back bwd, caving in chest, shoulders and elbows fwd (ct 2), Repeat cts 1-2 three more times (cts 3-4, 5-6, 7-8).

For second "bell pattern" pivot CW one-half turn on R ft and repeat action of the first "bell pattern."

For third "bell pattern" pivot CCW on L ft (thus never turning your back to the ctr).

FLYING CHICKEN

In same body pos as for BIG CHICKEN simply raise elbows out to side with hands straight fwd and parallel to floor, palms down, and do same torso action as in BIG CHICKEN.

SWIMMING

With ft together again and facing ctr, bend knees on cts 1, 3, 5, 7 while alternate high overhead in a fwd-down-back-up motion (thus alternating first one "bell pattern" with R hand and one with L hand in exaggerated overhand swim stroke with hands fluttering slowly).

(When scooting twd ctr, keep ft together and travel only small distance on each of cts 1, 3, 5, 7.)

WAVING CHICKEN

In same body pos as for BIG CHICKEN except that R hand is held up palm twd ctr, waving slightly to R and back on cts 1, 3, 5, 7.

Pivoting is same as for BIG CHICKEN. Waving chicken is done twd ctr only, however.

POSE

Stop action in WAVING CHICKEN pos and stamp R on what would be ct 1 of the fourth "bell pattern."

NOTE: These figures as described may vary from individual to individual and should only be taken as approximations of actual movements and as refresher notes when learned from a qualified instructor. The following sequence should "not be considered definitive in any way; rather, (it) was arranged for ease in learning and performing by large groups of people. The movements and steps have... been culled from a reservoir of many possible combinations available to the native dancer." (Dance descriptions by Dick Oakes).

NO. OF BELL PATTERNS

- 2 INTRODUCTION (no action)
- 10B BASIC STEPS in place (or you may wish to do 4 "bell patterns" in place and 6 "bell patterns" moving slightly fwd) mentally marking each "bell pattern" with R.
- 4 SAWING in place
- 12 4 PRAYING going down
- 4 EGG BEATING staying down
- 4 PRAYING coming up
- 4 BASIC STEPS moving bwd
- 12 4 DRUM BEATING - SMALL in place
- 4 DRUM BEATING - LARGE moving swd
- 4 DRUM BEATING - SMALL in place
- 4 BASIC STEPS in place
- 12 4 BIG CHICKEN moving in
- 4 FLYING CHICKEN moving in for 2 and out for 2
- 4 BIG CHICKEN moving out
- 4 BASIC STEPS in place
- 12 4 SWIMMING in place (ft together)
- 4 SWIMMING scooting fwd
- 4 SWIMMING in place
- 4 BASIC STEPS moving bwd
- 4 WAVING CHICKEN moving in only
- 3 BASIC STEPS moving bwd

POSE with wave and stamp R ending dance

As taught by Dick Oakes at
1973 Viltis Anniversary Party and
1973 Lighted Lantern Folk
Dance Camp

Taught by: Dick Oakes

KACERAC

(kah-cheh-rahts)
Jugoslavia

Kačerac is from Sumadija in northern Serbia just south of Beograd.

RECORD: Folkraft (45rpm) 1567x45

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

- A. left hand on waist with fingers fwd, thumb back -
right hand resting on forearm of person to right -
leader's right hand on waist as above; or
- B. hands held in "V" pos - end person's hands behind
the back; or
- C. M thumbs in belt at front with elbows out -
W hands resting on M forearms.

NOTE: Alternate right hand pos for leading M is
holding middle of vest at center of chest.

Music 4/8

PATTERN

Meas NO INTRODUCTION

1 I. IN PLACE

- 1 Toes in place, 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 on R (ct &), step fwd L (ct 2),
Repeat cts 1&2 (cts 3&4).
- 2 Repeat cts 1&2 of meas 1 (cts 1&2),
step RLR in place turning to face L (RLOD) (cts 3&4).
- 3-4 Reverse ftwk of meas 1-2 in RLOD.
- 4-8 Repeat action of meas 1-4.

III. IN PLACE WITH BOUNCES

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

Continued

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 to L they do so with a double bounce, and
 B. there is also a double bounce on ct 4.

VI. FWD & BWD

1-2 Move twd ctr of cir with quick-step on ball of R (ct &),
 Continue twd ctr of cir with step on L (ct 1),
 Repeat action of cts &1 five more times (cts &2,&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 circle and leading with ball of R.
 5-8 Repeat action of meas 1-4.

VII. REST STEP

1 Facing ctr, step swd R to 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 Reverse ftwk of meas 1 to L (RLOD).
 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&),
 1 step on 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 cts &1&2 (cts &3&4).
 2 Repeat cts &1&2 of meas 1 (cts &1&2);
 Bounce both heels together in place three times (cts 3&4).
 3-4 Reverse ftwk of meas 1-2 to L.
 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 fwd to L (ct 1),
Leap onto R in place and at same time touch L toe fwd with L heel rotated fwd 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 & ENDING

- 1-7 Repeat action of Fig VII, meas 1-6 stopping "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

KATIA
(kaht-yah)
Russia

Katia (also "Our Katia") is a "horovodnaya pliaska" or circle dance. It was first taught by Anatol Joukowsky, and later by Vince Evanchuk.

RECORD: National (45rpm) N-4520

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

Music 2/4

PATTERN

Meas

INTRODUCTION - 20½ meas.

Facing L (RLOD) dance 2 Russian Polka (no hop) steps as follows:

- 1 Hold (ct 1),
Step fwd on heel of L leaning swd to L (ct 2), step R next to L (ct &),
- 2 step fwd on heel of L (ct 1), hold (ct &).
Step fwd on heel of R leaning swd to R (ct 2), step L next to R (ct &),
- 3 step fwd on heel of R (ct 1), hold (ct &).

Run 4 steps as follows:

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

5½-8 Repeat action of meas 1 (ct 2) through meas 4 (ct 2) turning to face ctr on the third running step (meas 9, ct 2).

- 9 Step R twd ctr bringing hands up fwd (ct 1), stamp L next to R no wt (ct 2),
- 10 Step L twd ctr (ct 1), stamp R next to L no wt (ct 2).

Continued

- 11 Step bwd R bringing hands down slowly (ct 1), step bwd L (ct 2),
 12 step bwd R (ct 1), step bwd L, hands ending in "V" pos (ct 2).
- 13-16 Repeat action of meas 9-12.
- 17-18 Repeat action of meas 9-10.
- 19-20 Release hands, extend arms to sides, L high, R low, elbows straight, and make 3/4 individual circle CW bringing hands down to hold hands with 4 steps (R-L-R-L),

- 1 On first count of next meas step fwd L (this count may be accented with a slight stomp).

Repeat entire dance from beginning.

VARIATION I (Meas 9-10 or 13-14 or 17-18)

- 9 Small leap onto R twd ctr (ct 1), stamp L beside R no wt (ct &), small leap onto L twd ctr (ct 2), stamp R beside L no wt (ct &),
 10 step fwd R (ct 1), step fwd L (ct &), stamp R beside L no wt (ct 2), hold (ct &).

VARIATION II (Meas 11-12 or 15-16)

- 11-12 Same as action in Variation I except moving bwd.

VARIATION III

- 11 Step bwd R (ct 1), step bwd L (ct &), step bwd R (ct 2),
 12 step bwd L (ct &),
 step bwd R (ct 1), step bwd L (ct &), stamp R beside L (ct 2), hold (ct &).

VARIATION IV

Upon the command of "Pashold" by anyone in the circle who wishes to lead this variation, the line breaks in front of this leader who then proceeds to snake the line all over the dance floor in a serpentine, never a spiral, using meas 1 (ct 2) through meas 5 (ct 1) over and over continuously til end of music.

Taught by: Dick Oakes

THE POOKIE
U.S.A.

This American fun dance was created in New York by Freddie Sverdllove. Dancers are encouraged to put as much of their own styling into the dance as they desire.

RECORD: Stoneway (45rpm) 1102 B, "The Pookie"

FORMATION: Individual dancers face head of hall.

Music 4/4

PATTERN

Meas

1-12 INTRODUCTION - No action.

I. SIDE-CLOSES & GRAPEVINE

- 1 Step swd R (ct 1), close L to R (ct 2), step swd L (ct 3), close R to L (ct 4),
- 2 Step swd R (ct 1), step L behind R (ct 2), step swd R (ct 3), close L to R (ct 4).
- 3-4 Repeat action of meas 1-2 with opp ftwk and dir.
- 5-8 Repeat action of meas 1-4.

II. SAMBA

- 1 Turning to face diag R, step R (ct 1), step bwd on ball of L, stretching L leg back comfortably (ct &), step R in place (ct 2).
- 2 Repeat action of meas 1 with opp ftwk and dir.
- 3-8 Repeat action of meas 1-2 three more times.

III. CHUGS

- 1 Step fwd R (ct 1), step L across in front of R (ct 2), hop, or "chug", bwd on L (ct 3), step bwd R (ct 4),
- 2 Step swd L (ct 1), step R across in front of L (ct 2), Stomp L,R,L in place (cts 3&4).
- 3-8 Repeat action of meas 1-2 three more times.

IV. HIP-THRUST

- 1 Step fwd R,L,R (cts 1,2,3), touch ball of L fwd twisting body to R and thrusting L hip fwd (ct 4),
- 2 Step bwd L,R,. (cts 1,2), step LRL in place (cts 3&4).
- 3-8 Repeat action of meas 1-2 three more times.

Repeat entire dance from beginning. 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.

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

*R close 4x Center-close nswt
R-close nswt*

I. PUSHING

1

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

R-close

2-3

Repeat action of meas 1 two more times.

3X

Continued

Meas

- R-close (no wt)* 4 Step swd R to R with heel slightly to R of toe (ct 1),
Close L to R without wt (ct 2).
- L ↑* 5 Step L swd into ctr turning to face LOD (ct 1),
Close R to L without taking wt (ct 2).
- close R (no wt)* 6 Step R swd to R in LOD turning to face ctr (ct 1),
Close L to R without taking wt (ct 2).
- R-close no wt* 7-8 Repeat action of meas 3-4 with opp ftwk to L.
- 9-16 Repeat action of meas 1-8.

II. STAMPING

- R-stamp L-stamp* 13X *R-st L-st - 3X* 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.
- R-close L ↑* 4 Leap R (ct 1),
Close L to R without taking wt (ct 2),
Stamp L twd ctr (ct &),
R-L 5 Step on L facing twd ctr (ct 1),
IN (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

ŽABARKA

(zhah-bahr-kah)
Jugoslavia

Žabarka was learned in Serbia by Anatol Joukowsky. It is one of the family of dances known as U Šest Koraka (in six steps). Žabarka may be described as a šalivo kolo (joking or kidding dance) because the last step is supposed to be imitative of a žaba or "frog".

RECORD: Jugoton (LP) C6210
National (45rpm) N-4517

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

Music 4/4

PATTERN

Meas INTRODUCTION - None.

I. "AJDE" (eye-deh)

- | | |
|------|--|
| 1 | Step R to R (ct 1), step L across in front of R (ct 3), |
| 2 | Repeat action of meas 1, |
| 3 | Step R to R (ct 1), close L heel to R instep turning to face ctr (ct 3), |
| 4 | Turning to face R, step bwd LRL (cts 123), hold (ct 4). |
| 5-16 | Repeat action of meas 1-4 three more times. |

II. "ČUJEŠ - SKOČI - ČUJEŠ" (choo-yesh skoh-chee choo-yesh)

- | | |
|-----|--|
| 1 | Facing ctr, step R swd to R bending knee (ct 1), raise L just in front of R (ct 2), hop R (ct 3), step L across in front of R (ct 4), |
| 2 | Step R swd to R bending knee and bringing L to R almost simultaneously (ct 1), hold (ct 2), hop R (ct 3), step L across in back of R (ct 4), |
| 3 | Step R swd to R bending knee (ct 1), raise L just in front of R (ct 2), hop R (ct 3), step L across in front of R (ct 4), |
| 4 | Step R in place (ct 1), hold (ct 2), step L in place (ct 3), step R in place (ct 4). |
| 5-8 | Reverse action of meas 1-4. |

Continued

ŽABARKA (Cont'd) - Pg. 2

III. "SKOČI - ČETIRI" (skoh-chee cheh-tih-ree)

- 1 Facing ctr, step R swd to R bending knee and bringing L to R almost simultaneously (ct 1), hold (ct 2), hop R (ct 3), step L across in back of R (ct 4),
- 2 Step R swd to R (ct 1), step L across in back of R (ct 2), step R swd to R (ct 3), step L across in back of R (ct 4),
- 3-6 Repeat action of meas 1-4 two more times,
- 7 Repeat action of meas 1,
- 8 Step R in place (ct 1), hold (ct 2), step L in place (ct 3), step R in place (ct 4).
- 9-16 Reverse action of meas 1-8.

IV. "SKOČI" (skoh-chee)

- 1 Facing ctr, step R swd to R bending knee and bringing L to R almost simultaneously (ct 1), hold (ct 2), hop R (ct 3), step L across in back of R (ct 4),
- 2-3 Repeat action of meas 1 two more times,
- 4 Step R in place (ct 1), hold (ct 2), step L in place (ct 3), step R in place (ct 4).
- 5-8 Reverse action of meas 1-4.
- 9-16 Repeat action of meas 1-8.

V. "AJDE" (eye-deh)

- 1-8 Repeat action of Fig I, meas 1-8, omitting the hold on final count...

VI. "ZABA" (zhah-bah)

- 1 Facing ctr, reach R toe swd to R momentarily taking wt on edge of toe (ct 4 of previous measure),
Close L next to R taking wt (ct 1), reach R to R (ct 2), close L next to R taking wt (ct 3), reach R to R (ct 4),
NOTE: Wt is predominately on L during this pattern.

Continued

2 Close L next to R taking wt (ct 1), high in place leap onto R (ct 2), step L next to or in front of R (ct 3), stamp R next to L (ct &), reach R to R (ct 4).

3-16 Repeat action of meas 1-2 seven more times with a hold on ct 4 of meas 16.

Repeat entire dance from beginning except that Fig V is omitted and dance "Žaba" immediately following "Skoči".

Dance only seven "Žaba" steps then:

Step R in LOD (ct 1), step L in LOD (ct 2), step R to R pivoting to face ctr and bringing L heel close to R (ct 3), hold (ct 4).

Taught by: Dick Oakes

Jerry Duke

appalachian Big Circle Clog

APPALACHIAN BIG CIRCLE CLOG

United States

Source: Researched by Jerry Duke in the Cumberland and Appalachian Mountain Regions

Formation: Cpls in a large circle, W on M R, hands held up, arms extended slightly to side giving much room between dancers.

Time: 2/4, broken-up here as &, a, 1; &, a, 2

Meas. Pattern

BASIC CLOG

- 1 Brush R toe fwd (ct &) allow toe to come back, still in front (ct a), step slightly fwd R (ct 1). Repeat Cts &,a,1 with opp fwtk. A heel tap may be added between the two toe brushes.
Note: It is important that the ft remains as relaxed as possible.

VARIATION I

- 1 Brush toe fwd (ct &) allow toe to come back, still in front (ct a), step fwd on R (ct 1) keeping L beside R step on ball of L (ct a), step in place on R (ct 2).
- 2 Repeat Meas 1, variation I with opp fwtk.
(step, step, step-ball-change)
Note: in general, the clog steps are done as flat-footed as possible. The feeling should be that of chugging fwd and into the ground on each step. Dancers should be careful not to let the clog interfere with the figures until you become fairly good at the variations.

VARIATION II

- 1 Same as meas 1, (cts &,a,1), brush L fwd (ct &), chug on R lifting L knee (ct 2).
- 2 Repeat opp fwtk.
Cts &,2 may be done more than once, 2 or 3 times in a row.

Presented by Jerry Duke

Appalachian Big Circle Clog - Patterns

Circle Left- Join hands and circle CW

Circle Right- Circle CCW

Center In, here we go - Move into circle and back out.

Promenade- Couples move LOD, Left hands joined below, Right hands joined above

Wring out the Dishrag - Both hands come up, W travels CCW around partner for 6 steps (Meas 1-3), W turns CCW under arms to face original direction (Meas 4). Repeat figure.

Gent down, Lady around - M go down on R knee, W travels CCW around holding Man's right hand in her Left. M comes up on Meas 4, back to promenade position.

Queen's (or King's) highway - Lead couple breaks, W follow lead W, who turns back along circle. Women do not turn until W in front of them has turned back. M continue circling LOD, when partner comes back join hands in promenade position. (On King's highway, M pass behind partner and travel RLOD outside of circle.)

London Bridges- Lead cpl forms an arch by turning back and joining inside hands, next couple ducks under arch, turns and forms arch, etc. Lead cpl ducks under and follows last cpl to promenade out of tunnel to form circle promenading LOD.

California Fruit basket- W break and spin to R to pass behind partner to ctr. W join hands and circle L 16 cts. M continue moving LOD 6 cts. Both lines reverse for 16 cts. M get back to partners side by ct 15, W lift their arms on ct 15, M ducks under, W bring arms down behind M ct 16. All buzz CW, R in front, break on ct 16 and join back in big circle backing up as you go.

Single file- (usually done only in CCW direction) Often done before Ocean Wave or Grand R and L. W moves in front of M from promenade position, circle travels for 16 or more cts, W turns to face ptr when caller indicates.

Ocean Wave- Done like a Grand R and L; start by turning W in front of M and join R hands, 2 meas to pass partner, and 2 for each hand continuing M LOD, W RLOD. Hold onto first L and second R with M doing 2 steps into circle and W 2 out. Continue 2 hands (R and L) and then in and out.

Appalachian Big Circle Clog - Patterns

SMALL CIRCLE FIGURES

Circle up four- Make circles of two cpls each around the floor, circle L (CW) 8 cts and R 8 cts, cpls who find themselves alone should go to ctr and find another cpl. If there is one extra cpl they become an even cpl, thus missing the first figure.

Everybody back up- Cpl with backs to ctr back up 8 cts and return to place 8 cts. This establishes them as odd cpls (traveling cpls).

Note: Another way to establish odds and evens is to count off around to the R before breaking into small circles.

Always circle 8 cts L and R before each figure.

On to the next- Odd cpls move CCW to next even cpl (8 cts) and begin to circle L.

Duck for the Oyster- Odd cpls duck under arch formed between even cpls and back out (4 meas). Even cpls do likewise. Odd cpls duck under again going thru arch breaking own hand hold, but holding onto even cpl and pulling them under own arch. Odd cpl travels around each end of even cpl and back to place (4 meas). Circle L 8 cts then to R.

Four leaf clover- Odd cpl travels under arch made between even cpl (don't release hands as in Duck for the Oyster). Odd cpls pass under arch made by their own hands over their heads, thus forming the figure. Travel L 8 cts, even cpl travels under odd cpl arch, then their own to form circle.

Take a little peek- Odd cpl travels to each side of even cpl 4 cts (M to L, W to R) odd cpl looks at each other behind even cpl then travels back to place 4 cts, swing partner and circle L 8 cts and R.

Birdie in the cage- The W of the odd cpl goes in the ctr while the circle travels CW around her 8 cts.

Birdie hop out. Crow hop in- M of odd cpl goes to ctr when his partner comes out, circle continues to L 8 cts.

Note: Calls may be in any order at discretion of leader. Most callers begin with big circle figures, change to small circle figures, then end with big circle figures.

