

30th Anniversary
MENDOCINO FOLKLORE CAMP
 JUNE 27 - JULY 4, 1992



Teachers

Barry Glass Croatian
 Jaap Leegwater Bulgarian
 Jacek & Bozena Marek Polish
 Tony Parkes New England Squares and Contras

Workshops on teaching dances
 in schools Billy Burke

Musicians

Barbara Mc Owen, Director
 Rebecca Ashenden, Chuck Corcoran,
 Janette Duncan, David MacFaire, Don Sparks

Camp Directors

Sharon Fisher, Mary Korn, Bev Mann
 Marilyn Wathen, Mark Wegner

Crafts

Bev Mann
 Erica Tanner

Costumes

Heidi Green
 Edith Cuthbert

Party Staff

Billy &
 Susie Burke
 Bev Mann

Narm &
 Anne Tiber
 Wendy Zukas

Kitchen Staff

Jeff O'Connor
 & Crew

Scholarship

John Parrish

Becky & Greg Deja

Cabin 25

MENDOCINO FOLKLORE CAMP



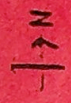
June 27 - July 4, 1992

MENDOCINO WOODLANDS - CAMP ONE

Mendocino Woodlands - Camp One

- OF - Fire Mass Cabinet
- - Foot Path
- S — - Stream
- [Hatched Area] - Parking Area

- [Cabin Icon] Cabin, Duplex - 4 Beds
- [Cabin Icon] Cabin, Single - 4 Beds
- [TS Icon] TS - Toilet and Shower
- [T Icon] T - Toilet
- [D Icon] D - Dining Hall
- [A Icon] A - Recreation Hall
- [IA Icon] IA - Infirmary
- [C Icon] C - Cook's Cabin
- [Gen. Icon] Gen. - Generator
- [Ad. Icon] Ad. - Administration Bldg (Stamps House)
- [CA Icon] CA - Corral/Herb's Residence



Observation Point Trail (2.5 mi. one way) Service Road 731

Boyle's Swimming Hole

Big Tree Trail

LITTLE NORTH FORK BIG RIVER

Marsh Creek Trail

FINE CIRCLE

main road

lower road

main road

730

720

Camps 273

Trail sign

MARS II

Remover

teepee

MEADOW

Service Road

Dining Hall

Assembly Area

Dance Hall

Recreation Hall

Infirmary

Cook's Cabin

Generator

Administration Bldg

Corral/Herb's Residence

Dear Campers,

Thank you for joining us in our 30th Anniversary year! This pioneer of folk dance camps began as a weekend in the town of Mendocino in 1962. Madelynnne Greene, the founder, had taught at Maine Folk Dance Camp that year and decided with Stewart Smith to try a West Coast camp. She wanted it to have a woodsy setting and, like Maine Camp, to be a place where not only international folk dances were presented, but where music, customs, folklore and ethnic foods set the scene for a truly unique experience.

Two years later Madelynnne moved the camp to the Mendocino Woodlands and it flourished under her creative direction as The Madelynnne Greene Folklore Camp. The youngest dancer in those years was Billy Burke, who has been coming to the camp ever since! In 1970 Madelynnne's death left the camp in the care of Stewart Smith, Gordon Engler and Nora Hughes, who managed the camp that year and the next. Then Honora Clark organized a group to continue the camp; in 1972, she, Dean and Nancy Linscott and Joan and Dale Donleavy became directors of the Mendocino Folklore Camp.

The directors have evolved through the years with Leon Pinsker, Knute Fisher and Jeff O'Connor to the present group. After nearly two decades of dedicated leadership which saw the camp improve in every possible way, Dean and Nancy Linscott retired in 1988.

The camp is a member of the Mendocino Woodlands Camp Association which has worked through the years to preserve and protect the natural beauty and rustic charm of our Camp, as well as Camps 2 & 3. Russell Linscott, who virtually grew up coming to Camp with his parents, was the first Woodlands naturalist and he developed the Nature Center and trails in Camp 1.

True to Madelynnne's dream, the camp remains one of the most unique experiences of folk culture in the United States. Superb dance teachers from all over the world have taught here and many teachers have made their premiere appearance in North America at Mendocino Folklore Camp. There is an ever growing emphasis on live music at Folklore Camp and we are very fortunate to have the talented and energetic Barbara McOwen again as our music director. She was an avid camper and music director in the 1970's as well.

We owe heartfelt thanks to our many supporters over the years--staff and campers who always perform their "special" jobs which make the camp run smoothly and enjoyably, people who endlessly donate their time, talents and creativity to add the magic to our parties, our friends who constantly promote the camp, and people who have been so generous in their donations through the auction and in our fundraising year to keep the camp going--we're here because of you!

One cannot talk of Folklore Camp without mentioning the fabulous food. Jeff O'Connor, our master chef for many years as well as one of the directors, prepares an amazing variety of gourmet ethnic foods. So fill up on the beauty, the serenity, the dances, music, folklore and food--enjoy and have a great week!

The Directors,

Sharon, Mary, Bev,
Marilyn and Mark

Rebecca Ashenden plays Bulgarian accordion, Cape Breton and contra dance piano and Swedish fiddle. She studied accordion with Alan Bern and plays with the wild electric New York Balkan band known as Gypsy Cab and has her own Swedish fiddle band and contra dance band. Becky is a weaver by trade and lives in the country about 2 hours west of Boston where she gives annual Barn dances which have turned into great events attended by people from 7 states. She writes Bulgarian racenicas and lesnotos and likes serving big breakfasts.

Chuck Corman plays guitar, bass, prim, brach, kontra and drums. He danced with the North Country Folk Ensemble from 1981-1985 and was fundamental in the formation of two tamburica-based orchestras in Northern California. He is currently a musician with the Aman Folk Ensemble and conducts music workshops in Los Angeles area schools.

Janette Duncan plays fiddle and also mandolin, tambourine, triangle, rebec and sings vocals. She learned country fiddling from her father and she is a strong leader in Swedish, Cajun, Mexican, swing, contra, Scottish, English and French music and can accompany most everything else. She has attended a number of workshops and camps, plays regularly for dances in her area as well as occasionally further afield, leads five ethnic bands and is a fiddle teacher of repute. She resides in Santa Rosa with her husband Greg, son Ian and daughter Carleen and this year is a proud graduate of the music program at Sonoma State University. Outside of music, she loves gardening and is involved with Greg's circus design and restoration business.

Barbara McOwen plays fiddle and some bass and piano. She was active as a folk dance teacher and musician in Berkeley in the '60s and '70s and attended Mendocino Folklore Camp for the first time in 1969. Propelled by the inspiration of C. Stewart Smith, one of the camp directors, she went on in the next ten years to gain her R.S.C.D.S. Scottish country dance teaching certificate, form a dance band and record three record albums. In 1979 she and her husband Robert moved to the Boston area and she continues her main interest in Scottish fiddling with her current bands, Tullochgorum and Pipes Awa. Barbara and Robert have taught at numerous Scottish dance, folk dance, and music workshops across the U.S. and Canada and have toured in Scotland. Barbara keeps up with her other interests in classical music plus Swedish, swing, tamburica and Bulgarian music and dance whenever possible. In her spare time she tries to think of something to do in her spare time.

David Skidmore plays clarinet, vocals, tupan, dumbek and bass. He is also one of the Boston area's best dancers and dance teachers. He started folk dancing about the same time he started walking, growing up in New York State in a folk dancing family. David is a 20-year veteran of Mandala, an international ensemble based in Boston, has played for many years in the Cambridge Folk Orchestra which does a huge variety of great dance music and is also presently a member of Zdravets, a Bulgarian instrumental and vocal performing group.

Don Sparks has been playing or dancing to international folk music for over 15 years. Currently with the Aman Folk Ensemble as Director, he has during the last ten years served the company as a vocal soloist, dancer, musician, dance director, music coordinator, associate artistic director and artistic director. Don has danced professionally in ballet and theater and choreographed for film and television, but also returns to his first love of the ethnic material. One of his areas of greatest interest is that of the Hungarian dance and music traditions, and he has studied and traveled extensively in that area and speaks Hungarian. He has been on the teaching staff of Mendocino Balkan Camp, the California Traditional Music Society Festival and Centrum in Port Townsend and performed internationally as well as nationally as a musician. Don currently divides his playing time between accordion, bass, violin, bracsza and tamburica. In his past lives, he was a professional gardener, a ferrier and a building remodeler.

BARRY GLASS - DANCES OF CROATIA

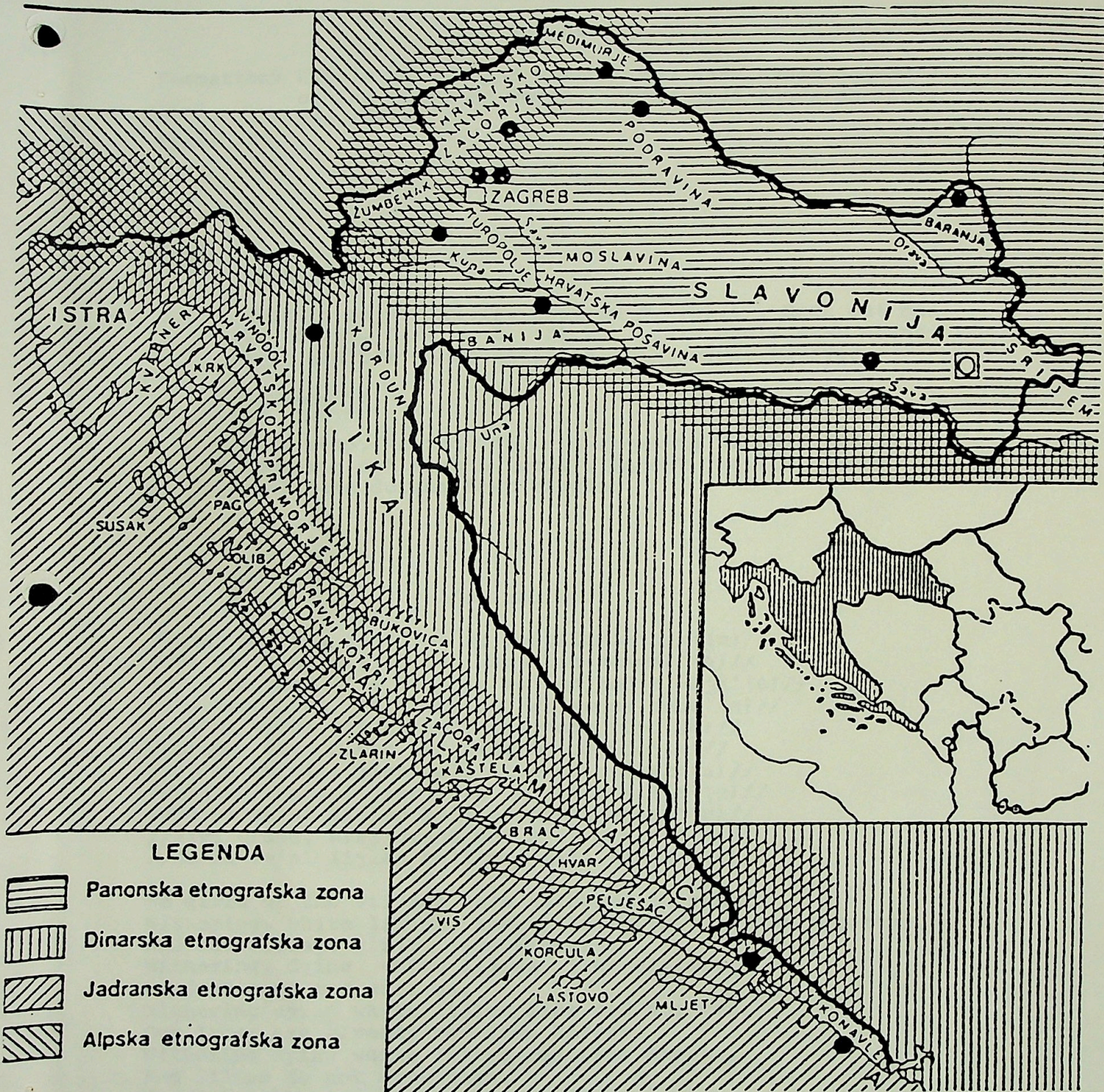
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LEGENDA

-  Panonska etnografska zona
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ALAJ SMO SE

Formation: Circle of men and women. Men have hands joined behind backs of women. Women rest hands on men's shoulders.

Time: 2/4

Meas.Pattern I

- 1 Rock in on R. (ct.1). Lift on R. (ct.&). Rock out on L. (ct.2). Lift on L. (ct.&). This whole step moves left and continues until the slow verse is over.

Pattern II

- 1 Buzz step, moving lft. and crossing R. over (ct.1). Stepping out with L (ct.&). Repeat (ct.2,&). This continues during fast singing.

ALAJ SMO SE

//Alaj smo se, alaj smo se zestale selank'(e)//
 //Se'ni ve'ni lijlan beli zestale selank'(e)//
 //S'e selanke, s'e selanke ko' od jedne majk'(e)//
 //Ne treba nam, ne treba nam crlenoga rupc'(a)//
 //Se'ni ve'ni lijlan beli crlenoga rupc'(a)//
 //Crleno nam črleno nam lice od polupc'(a)//
 //Se'ni ve'ni lijlan beli lice od polupc'(a)//
 //Lijlan ruzo, lijlan ruzo ne rasti visin'(u)//
 //Se'ni ve'ni lijlan beli ne rasti visin'(u)//
 //Širi grane, širi grane moj mili dragan'(e)//
 //Se'ni ve'ni lijlan beli moj mili dragan'(e)//

We girls of the village have gathered together.
 Withering, white lilies, the village girls gather together.
 All the village girls, like sisters.
 Withering, dying white lilies, like sisters.
 We dont need red scarves.
 Withering dying white lilies like red scarves.
 Our faces are already red from kisses.
 Withering dying white lilies red from kisses.
 Red lilies do not grow high.
 Nor do) withering dying white lilies.
 The branches of my dear one widen and grow .
 Withering dying white lilies widen and grow.

BAROŠ OJ BARICA-Page 2Meas.Figure III-(cont.)

5

MAN: Same as meas. 3.WOMAN: Same ftwk. and arm position as Meas. 3, but takes 1st 3 steps to make 1 solo turn CCW in place.

6

Same as meas 4., but open into the circle again on cts. 4-5 and finish the last part of the step in the circle. Take no wt. on last step. This leaves the L free to begin the pattern again.

Presented by Barry Glass at Mendocino Folklore Camp 1992.

BAROŠ OJ BARICA
(Međimurje)

PRON: BAH-rosh oy BAH-ree-tсах

FORMATION: Circle of couples, W on M's R, hands joined down in circle

METER: 8/8

PATTERN

Meas.

Figure I

- 1 Moving L, step on-L (ct. 1); step across on R (ct. 2); step on L (ct. 3); hit R next to L (ct. 4); hold (ct. 5) step diag. back on R, bending R knee (ct. 6); touch L beside R, straightening R knee (ct. 7); hold (ct. 8).
Repeat meas. 1.
- 2 Same ftwk as meas 1, but dancers release hands and clap on ct. 1, beginning a full CCW turn in place on the first 4 cts. Remainder of meas 3 is the same as meas. 1. Rejoin hands at the end of the turn.
- 3 Repeat meas. 1.
- 4 Repeat meas. 1.
- 5-6 Repeat meas. 3-4.

Figure II

- 1-2 Repeat Fig. I, meas 1-2.
- 3 Same ftwk as meas. 1, but dancers release hands and clap on ct. 1, beginning a half turn CCW in place on the first 4 cts. Remainder of meas. 3 is the same as meas. 1. Dancers are now facing out of the circle. Rejoin hands at end of turn.
- 4 Repeat meas. 1, facing out of the circle.
- 5-6 Repeat meas. 3-4 to end facing into the circle.

Figure III-Couple turn

- 1-2 Repeat Fig. I, meas. 1-2.
- 3 MAN: Stamp L in place, clapping once (ct. 1); Stand in place, hands on hips (cts. 2-5); Stamp R, taking wt., (ct. 6); Stamp L taking wt. (ct. 7); Hold (ct. 8).
WOMAN: Claps once on ct. 1 and takes 3 steps (L-R-L) to move in front to face partner with L arm raised, bent at elbow (cts 1-2-3); Hit R next to L (ct. 4) Hold (ct. 5); Step on R bending R knee (ct. 6); Step on L next to R, straightening R knee (ct. 7); Hold (ct. 8).
In closed position, (M's R on partner's shoulder blade, his L on her upper arm, W's L hand on partner's R shoulder blade, her R on his L shoulder), take 4 steps to make one turn CW. Begin with R (cts. 1-4). Hold (ct. 5); Step on R bending R knee (ct. 6); Step on L beside R, straightening R knee (ct. 7); Hold (ct. 8).
- 4

CIGANČICA

(Bačka and Baranja)

PRON: TSEE-gahn-chee-tсах

FORMATION: Partners, side-by-side, woman on man's R. Man's R arm is around his partner's waist. Woman's L hand rest on her partner's R shoulder. Free hands are down. Dance can also be performed in small circles. In this case, the Variations are done with joined hands down. The chorus is performed with back basket hold.

METER: 2/4PATTERNMeas.Variation I

- 1 Slight leap side R, closing L to R without touching floor (ct. 1); Repeat, opp. dir. and ftwk. (ct. 2).
 2 Three tiny steps in place with relaxed knees (all three bounces show), R-L-R (ct. cts 1 and 2).
 3-4 Same as meas. 1-2, but opp. dir. and ftwk.
 5-8 Repeat meas. 1-4.

Chorus

- 1 Shoulder-waist position. Step-hop-step turn. Step on R (ct. 1); Hop on R (ct. 2); Step on L (ct. and)
 2-8 Same as meas. 1, continuing couple turn. On last meas., a stamp-stamp (R-L) can be substituted for the last step-hop-step. Also during the chorus, the man may let go with the L hand. In this case, the turn happens with the R hips adjacent. The man's L hand may be left down or be raised up during the turn. He may take off his hat and hold it in his raised L hand.

Variation II

- 1 Partners face and join both hands across. Slight leap R, bringing L up behind (ct. 1); Repeat, opp. dir. and ftwk. (ct. 2).
 2 Same as meas. 2, Variation I.
 3-4 Repeat meas. 1-2, opp. dir. and ftwk.
 5-8 Repeat meas. 1-4.

Variation III

- 1 Same position as Var. II. Hop on L, touching ball of R slightly fwd. (ct. 1); Hop again L, touching R heel slightly fwd. (ct. 2).
 2 Hop twice on L bringing R around to the back (cts. 1 and); Step on R behind L (ct. 2).
 3-4 Repeat meas. 1-2, opp. ftwk.
 5-8 Repeat meas. 1-4.

Presented by Barry Glass at Mendocino Folklore Camp 1992.

KOLO IZ VALPOVA
(Slavonija)

PRON: KOH-loh eez VAHL-poh-vah

FORMATION: Circle of dancers, joined hands down or alternating M and W with M's hands behind, W's hands resting on M's shoulders.

METER: 2/4

PATTERN

<u>Meas.</u>	<u>Variation I</u>
1	Step in place on R (ct. 1); Step side L and bounce twice on heels (ct. 2 and).
2	Repeat Meas. 1.
3	Fall on R in place (ct. 1); Hit L next to R (ct. and); Hop on R (ct. 2); Step on L (ct. and).
4	Fall on R in place (ct. 1); Bounce twice on both feet (ct. 2 and).
5-8	Repeat meas. 1-4, opp. dir. and ftwk.
	<u>Variation II</u>
1-3	Same as Meas. 3 of Variation I.
4	Step in place on R (ct. 1); Bounce twice on balls of both feet, L in front of R (ct. 2 and).
5-8	Repeat meas. 1-4, opp. ftwk.
	<u>Variation III</u>
1-2	Same as meas 3 of Variation I.
3	Stamp R in place (ct. 1); Stamp L in place (ct. 2).
4	Twist both heels out (ct. 1); Bring both heels back in together (ct. 2).
5-8	Repeat meas. 1-4, opp. ftwk.
	<u>Variation IV</u>
1-4	Same as meas 1-4 of Variation II.
5-6	Same as meas. 5-6 of Variation II.
7	Step on L (ct. 1); Hit R beside L (ct. and); Lift on L (ct. 2); Hit R beside L (ct. and).
8	Hop on L (ct. 1); Hit R beside L (ct. and); Step slightly back on R (ct. 2); Step in place on L (ct. and).

Presented by Barry Glass at Mendocino Folklore Camp 1992.

Krecavi Ketuš (Vojvodina)

Krecavi Ketuš (KREH - tsah - vee KEH - toosh) was learned at a seminar on Yugoslav dance on Badija, a small island in the Adriatic Sea. The name of the dance, a mixture of Serbo-Croatian and Hungarian meaning "double sawtooth" refers to the steps of the first figure. Vojvodina is an autonomous province in Northeastern Yugoslavia. The dance was presented by Barry Glass at the 1991 University of Pacific Folk Dance Camp.

RECORD: FR-4105A, Aman 101 Side A/5 2/4 meter

FORMATION: Open circle of dancers, facing ctr. Hands down in "V" pos.

STEPS and Bounce*, lift*, hop*.
STYLING: Steps are small and light. Hips always face center.

*Described in Steps and Styling, published by Folk Dance Federation of California., Inc.

MUSIC	2/4 meter	PATTERN
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Measures

INTRODUCTION None

I. SIDE STEPS

- 1 Moving to R side (LOD), step lightly onto R beside L, bringing L ft up in back (ct 1); step onto L beside R, bringing R ft up in back (ct &); repeat (cts 2,&). Note: The feet are raised by an amount that matches the energy and enthusiasm of each dancer.
- 2-4 Repeat meas 1 three times.
- 5 Still moving R, step with accent on R fwd twd ctr of circle (ct 1); small step sdwd on L in LOD (ct &); step on R slightly twd outside of the circle (ct 2); small step sdwd on L in LOD (ct &).
- 6-7 Repeat meas 5 twice.
- 8 With ft together bounce three times (cts 1,&,2); hold (ct &).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

II. LIFT STEP

- 1 Lift on L and come down gradually onto R (cts uh,1) (Note: this is the same kind of step found in the Veliko Kolo); repeat with opp ftwk (from R to L)(cts uh,2). Lift again on the L (ct uh).
- 2 Bounce three times on both ft (cts 1,&,2); hold (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

III. HOP TOUCH

- 1 Hop on L and touch ball of R ft beside L (cts uh,1); hop again on L and touch R heel beside L (cts uh,2).

- 2 Hop twice on L, bringing R around L (cts 1,&); step on R behind L (ct 2); hold (ct &). (Note: in order to remain in place during the Figure, move very slightly fwd on L during the hops.)
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 3-4.

DANCE SEQUENCE: Dance pattern as written, six times total.

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Presented by Barry Glass at Mendocino Folklore Camp 1992.

MISNJACA
(Lika)

Meter: 2/4

Record: AMAN LP-104

Formation: Men facing Women in Contra type sets ,
back of hands on waist, or hips.

Measure: Step I

- 1 Facing Rt. step L. over R. (ct.1) Step R close behind L. (ct.&) Step L. over R. (ct.2) Pivoting on L. turning $\frac{1}{2}$ turn CCW to face R. (ct.&)
- 2 Repeat measure 1 opposite footwork opposite direction.
- 3-8 Repeat measures 1-2

Step II

- 1 MEN; Step L. in place (ct.1) Hop on L. (ct.2).
- 2 Step R. in place (ct.1) Hop on R. raising hands slightly above shoulder level and snapping fingers (ct.2)
- 3-8 Repeat measures 1-2
- 1-4 WOMEN; Starting L. take 7 flat-footed steps to turn 1 complete turn CCW stamping R. on eighth count.
- 5-8 Starting R. 7 flat-footed steps to turn 1 complete turn CW stamping on 8.

Step III

- 1 Both with L foot touching in front , hop on R. (ct.1) hop again same pos. (ct.&) Place full weight on L, R. up and back (ct.2) Hop on L. (ct.&)
- 2 Weight on both feet tog. (ct.1) Leap on L. bringing R. up in back (ct.&) weight on both (ct.2) Leap on R. bringing L. up (ct.&)
- 3-8 Repeat measures 1-2 Step III.

Step IV

- 1 Step center L leading with Lft. shoulder (ct.1) Step tog. R. (ct.&) Step L to center (ct.2) turn $\frac{1}{2}$ turn CCW (ct.&)
- 2 Step center R leading Rt. shoulder (ct.1) Tog. (ct.&) Step R to center (ct.2) Turn $\frac{1}{2}$ turn Cw (ct.&)
- 3-4 Repeat measures 1-2 so that you are facing your partner on measure 4.
- 5-6 Continue moving across to face center on eighth measure.

MIŠNJACA
(continued)

Measure: Step V

- 1 MEN; Step L in place (ct.1) take weight on R. (ct.&) R. is flung out on counts 1 and 2 as you are putting weight on L. The heel is leading in this fling. Step may turn slightly Lft.
- 2-8 Repeat measure 1
- 1-8 WOMEN; either take four little flat-footed steps to turn $\frac{1}{4}$ Lft. and then 4 to go Rt. or 8 steps to make 1 complete turn and 8 to turn back.

Step VI

Repeat Step IV snapping fingers on count 2 of first measure and raising **arms** so that palms are fwd. on every second. Moving back to original position alternately snapping and just raising arms.

Step VII

- 1-2 All step L in place (ct.1) Hop on L. (ct.2)
Step on R (ct.1) Hop on R. (ct.2)
- 3-4 Women continue to step-hop men do 3 walks on last measure (4) to make 1 complete circle CW (cts, 1&2).

Step VIII

Same as Step III.

Step IX

- 1-8 All do step-hops as in measures 1-2 of step VII, to move slowly to center and face partner.

Step X

Man holds women's Rt. hand in his Rt. hand as she does pivot turns CW weight on Rt. Men then stand for 4 meas. while lady still turns. Man still has Rt. hand raised and this he flicks as if to help lady.

Step XI

Step IV out to place and clapping 1 & 2.

Step XII

- 1-4 Hop on L touching R in front 8 times
5-8 Hop on R touching L 8 times

Step XIII

Repeat step III

Presented by Barry Glass at Mendocino
Folklore Camp 1992

POSAVSKI DRMEŠ
(Posavina)

Time: 2/4

Position: Mixed circle of men and women. Back basket hold. Circles should be fairly small

Record: LP AMAN-102

Measure: Step I - Walk

1 Turning slightly Lft., but keeping shoulders on circumference of circle, step R. in RLOD (ct.1) Reaching with L. step Lft. onto ball of L. (ct.2) This should a very smooth walking movement.

2-16 Repeat meas. 1.

Step II - Run

1 In the same position as Step I, leap out on R. in RLOD (ct.1) With a low, smooth movement, leap on L. (ct.2) This should produce an "up" then "smooth" movement.

2-16 Repeat meas. 1.

Step III - Drmeš

1 Facing center, step in place with R. (ct.1) Hop on R. (ct.&) Land on R. (ct.2) Step L. slightly to Lft. (ct.&).

2-16 Repeat meas. 1.

Step IV - Fast turn

1 Still facing center and bending knees into a sitting position, step R. well into the center and across L. (ct.1) Reach well out to the Lft. with the L. and step (ct.2)

2-16 Repeat meas. 1.

Speed is obtained by keeping pressure against the arms and reaching with the L.

Dance repeats to end of music.

Presented by Barry Glass at Mendocino Folklore Camp 1992.

PRESJEKÁČA
(Podravina)

PRON: prehss-YEH-kah-chah

FORMATION: Circle, joined hands down. Or, M join hands in a circle and W are in an outer circle with their hands resting on the M's shoulders.

METER: 2/4

PATTERN

Meas.

Step I

1 Wt. on both, bend both knees (ct. 1 and); Small
bend on both (ct. 2). Repeat small bend (ct. and).
2-8 Repeat meas. 1.

Step II

1 Step fwd. using light running steps, L-R (cts.1,2);
2 Continuing running steps, step together with L
(ct. 1); Step back on R (ct. 2).
3-4 Repeat meas 1-2 of Step I.
5-8 Repeat meas. 1-4.

Step III

1 Wt. on both, slight bend of knees (ct. 1); Sharper,
slightly deeper bend (ct. 2).
2 Bend both knees twice (ct. 1,2).
3-4 Repeat meas. 1-2 of Step I.
5-8 Repeat meas 1-4.

Step I-Variation I

1 Step L in place (ct. 1); Hit R next to L (ct. and);
Hop on L (ct. 2); Step R in place (ct. and).
2-8 Repeat meas 1.

Step II-Variation I

1-2 Same as Step II.
3-4 Same as Step I-Variation I.
5-8 Repeat meas. 1-4.

Step III-Variation I

1 Step L in place (ct. 1); Making approx. 1/8 turn to
L, jump fwd. slightly ont both ft. which are slightly
apart and parallel (ct. 2).
2 Step back to place on L (ct. 1); Step in place on
R (ct. 2).
3-4 Same as meas. 1-2 of Step I-Variation I.

PRESJEKAČA-Page 2

<u>Meas.</u>	<u>Step I-Variation 2</u>
1-8	Repeat Step I-Variation I
	<u>Step II-Variation 2</u>
1	Slight leap onto L in place bringing R up behind (ct. 1); Repeat on R side (ct. 2).
2	Repeat meas. 1.
3-4	Repeat meas. 1-2 of Step I, Variation I.
5-8	Repeat meas. 1-4.
	<u>Step III-Variation 2</u>
1	Step L in place (ct. 1); Making approx. 1/8 turn to L, jump lightly onto both ft. which are slightly apart and parallel (ct. 2).
2	Step back to place on L (ct. 1); Step back slightly on R (ct. and); Step in place on L (ct. 2).
3	Making approx. 1/8 turn to L, jump lightly fwd onto both ft. which are slightly apart and parallel (ct. 1); Step back to place on L (ct. 2); Step in place on R (ct. and).
4	Repeat meas. 1 of Step I-Variation I.
5-8	Repeat meas. 1-4.

Presented by Barry Glass at Mendocino Folklore Camp 1992.

ŠROTĚS
(Prigorje)

Record: Folk Dancer MH 45-3021B

Time: 2/4

Position: Circle of couples facing LOD. Woman is on man's Rt. Inside hands are joined and down.

Measure: Step I

- 1 Beginning man L. and Woman R., step forward (ct. 1). Chug back slightly (ct. &). Repeat with opposite footwork. (ct. 2 &).
- 2 Repeat meas. 1.
- 3 Beginning Man L. and Woman R. take 3 steps to turn and face each other, still holding inside hands. (ct. 1 & 2). Chug (ct. &).
- 4 Return to place with footwork opposite of meas. 3.
- 5-7 Repeat meas. 1-3.
- 8 Using 3 steps, partners take a "shoulder-shoulder" type ballroom position.

"Polka"

- 1 Beginning Man R., Woman L, step on flat foot to side, leaning somewhat in direction of movement. (ct. 1). Still leaning in same direction, step L in place (ct.&). Step R. in place. (ct. 2). Hold (ct. &).
- 2 Repeat meas. 1 with opposite footwork.
- 3-6 Repeat meas. 1-2. Note: During these 6 steps, couple rotates one complete circle CW.
- 7-8 Bounce 7 times on both ft. Hold on last & ct.
- 9-16 Repeat meas. 1-8.

Step II

- 1 Both man and Woman beginning R., step in place (ct. 1). Chug (ct. &). Repeat on L. (ct. 2 &).

ŠROTES
(continued)

Measure: Step II (continued)

- 2 Step side R. (ct. 1). Close L to R. (ct. &).
Step side R. (ct. 2). Chug (ct. &).
- 3 Repeat meas. 2 with opp. direction and footwork.
- 4 Repeat meas. 2.
- 5 Repeat meas. 1 with opp. footwork.
- 6 Repeat meas. 3.
- 7 Repeat meas. 2.
- 8 Repeat meas. 8 of Step I.

Suggested Sequence: Step I, Polka, Step II, Polka--Repeat whole dance from beginning.

Presented by Barry Glass at Mendocino Folklore Camp 1992.

TUROPOLJSKI DRMEŠ[✓]
(Turopolje)

Time: 2/4 one meas. herein will be counted 1&2& II&2&

Record: LP AMAN-102

Position: Mixed circle, back-basket hold.

Measure:

- 1 Facing center, step on R. in place (ct.1)
Raise up on ball of R. (ct.&) Land on heel
of R. and whole of L. (ct.2) Step L
Slightly to Lft. (ct.&)
Repeat for II&2&.
- 2-7 Repeat meas. 1.
- 8 Repeat 1&2& of meas.1 Step on R. (ct.II)
Hold on (ct.&2) Step fwd. on L. (ct.&).
- 9 Step on R. (ct.1&) Step L. (ct.2&) Step
on R. (ct.II&2) Step on L. (ct.&)
- 10-15 Same as meas. 9
- 16 Same as meas. 9 but do not step on last
& count. The next 8 meas. are in 3/4 time.
- 17 Step on L. (ct.1) Lift on ball of L. (ct. &2)
Land on heel of L. (ct.&) Step R. (ct.II&)
Step L. (ct.2&) Step R. (ct.III&) Step L. (ct.2&).
- 18 Repeat meas. 17 with opposite footwork.
- 19-23 Alternate first meas. 17, then meas. 18.
- 24 Same as meas. 18, but put no weight on
R. on last step.(ct. 2&).

Dance Repeats Until End of Music.

Presented by Barry Glass at Mendocino Folklore Camp 1992.

VUKOMERIČKI DRMEŠ
(Turopolje)

PRON: voo-koh-MEH-reech-kee DUHR-mesh

FORMATION: Circle of dancers, cross-hand hold (R over L), or joined hands down, or men hold women's sashes and women rest their hands on men's shoulders if men and women alternate in the circle.

METER: 2/4

BASIC DRMEŠ STEP: This step can move in various directions, into the circle, out of the circle, in place, to the L or to the R depending upon the dance pattern. It has a distinctive style. All movements are small, light, quick and subtle. Basically, this step consists of a step on the L (ct. 1), then two bounces with wt. remaining on the L (cts. 2 and). It then repeats with the R. During the step, the free foot tends to touch the ground on the bounces, but is there "just for balance". It does not carry the wt.

PATTERN

<u>Meas.</u>	<u>Step I-"Long Drmeš"</u>
1	One basic step diagonally into circle, beginning L.
2-3	Two small basic steps back to place (begin L, then R). These steps move diagonally.
4	Small light step R (ct. 1). Repeat with L (ct. 2).
5-8	Repeat meas. 1-4, opp. ftwk.
	<u>Step II-"Short Break"</u>
1	One Basic step side L
2	Repeat meas. 1, opp. dir. and ftwk.
3	Step side L (ct. 1). Stamp lightly with R slightly fwd. (ct. 2).
4	Stamp lightly again slightly fwd. (ct. 1). Hold (ct. 2).
	<u>Step III- "Short Drmeš"</u>
1	One basic step on L.
2	One basic step on R.

NOTE: In this sequence, the first 4 "short drmeš" steps (2 complete, L and R) are in place, slightly moving back; then, they continue to move slowly to the L.

VUKOMERIČKI DRMEŠ-Page 2

<u>Meas.</u>	<u>Step IV-"Long Break"</u>
1-4	Same as Step II.
5	Step side L (cts. 1-2).
6	Close R to L, bending R knee slightly (cts. 1-2).
7-8	Repeat meas. 5-6.

In Turopolje, the dancers dance with the music and adjust their steps according to musical changes which they know very well. Although the sequence for this recording may appear complicated, it is quite easy to remember after dancing to the music a few times.

DANCE SEQUENCE FOR THIS MUSIC

3 complete Step I (i.e. both sides)
 Step II
 16 Step III (or 8 complete, both R and L)
 Step IV
 3 complete Step I
 Step II
 8 Step III (or 4 complete)
 Step II
 8 Step III (or 4 complete)
 Step II
 16 Step III (or 8 complete)
 Step IV
 2 complete Step I until music ends

Presented by Barry Glass at Mendocino Folklore Camp 1992.

T R A M B L A N K A
(Tram-blank-ah)

A couple dance from the region of Opoczno in the Mazowsze Region (Central Poland). Its most popular version was introduced for the first time by the State Ensemble "Mazowsze". Music in 3/4 meter.

Steps and Styling: The dance consists of "mazurka-step" preceded by 'running' of the couples. The body is held erect and proud. Steps are small, light and bouncy. Do not kick feet up in back, but keep them close to the floor and don't prance. Occasionally the Man may typically move his head back and forth sideways rhythmically.

Formation: Couples around the circle in escort position, facing LoD. Woman to the Right of partner puts her Left arm under Man's folded Right arm. Outside hands free. All facing LoD.

Intro: 4 meas. - no action.

Part I - Running on the circle.

Meas

- 1 - 3 Beginning with outside foot (M-L, W-R) couple runs in LoD, 3 steps per meas, 9 steps in all. At the same time outside fists move rhythmically fwd/bkwd, with 3 movements per meas.
- 4 With 3 accented steps couple makes 1/2 CCW turn in place (Man bakward, Woman forward).
- 5 - 7 Another 9 running steps (3/meas) in RLoD.
- 8 With 3 accented steps couple makes 1/4 CW turn in place (M fwd, W bkwd) end facing center.
- 9 3 running steps forward (toward center).
- 10 3 accented steps in place, lean fwd.
- 11-12 3 running steps backward ended with 2 accented steps facing partner, Woman back to LoD.

Part II - social dance position.

- 1 - 3 Leaning into direction of movement do three sliding "mazurka - step" (1 per meas) toward center.
- 4 Three accented steps in place (M-L,R,L; W-R,L,R). Remain in closed position; joined M-L, W-R hands curved overhead.

- 5 - 7 Repeat action of meas 1-3 symmetrically, toward outside of the circle. Start M-R, W-L ft.
- 8 With 3 accented steps do 1/4 CW couple turn in place. (M ends back to ctr).
- 9 -11 Repeat action of meas 1-3 in LoD.
- 12 2 accented steps away from partner. End with M-R, W-L hands on hips, and other arm bent with thumb up.

Part III - Do-si-do.

- 1 - 3 With 9 running steps (3/meas) move diagonally forward to your Left, then make do-si-do in CW direction around partner passing R shoulders first and backing up passing L shoulders. Move M-L, W-R arms as in Fig.I
- 4 Three accented steps in place.
- 5 - 8 Repeat action of meas 1-4 in CCW direction passing L shoulders first then backing up passing R shoulders.
- 9 -12 Hook R elbow with partner and turn once CW in place with 9 running steps, both moving L arms as in Fig.I. On last meas dance 2 stamping steps to end in closed ballroom position, Man back to center.

Part IV - "Mazurka" with 1/2 turns.

- 1 - 2 Leaning into LoD couple makes one sliding "mazurka-step" (M begins with L, W-R ft), then makes 1/2 CW turn in place with 3 'running' steps. (W ends back to ctr).
- 3 - 4 Repeat action of meas 1-2 beginning with M-R, W-L ft.
- 5 - 8 Repeat action of meas 1-4. End up in open pos facing ctr of the circle.
- 9 -10 Three running steps twd ctr followed by 3 accented steps in place.
- 11-12 Three running steps bkwd towd outside of the circle, followed by two accented steps.

Repeat the whole dance from the beginning two more times.

Presented by Jacek & Bozena Marek at Mendocino Folklore Camp 1992.

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P O L O N E Z
(poh-LOH-nez)

The Polonez (Polonaise), considered to be the dance of Polish nobility originated from an old folk dance known as "Chodzony" (Walking Dance). Chroniclers of the 17th century described it as a distinguished, graceful dance used at the opening and closing of grand balls in Poland as well as throughout Europe. The character of the Polonaise is its attempt to imitate courtly conversation. This is achieved through gesture and mimic accompanied by brisk step done to the music in 3/4 time.

The Basic Step of the Polonaise begins with an up-beat: Ct "&" - bend slightly the knee of R leg; ct 1 - long step with L ft; ct 2 - shorter step with R ft; ct 3 - same short step with L ft. Begin the second measure with bending knee of L leg, then start long step with R foot, etc... On the beginning of each measure turn slightly the head and torso toward the leading leg. Do not lean torso in any direction.

Formation: Couples in a circle, partners facing. Man back to center, hands down, Woman holds the skirt. Before the dance begins number the couples from 1-4 (See: Part III).

Meas Pattern

Intro - 4 measures

- 1 - 2 No action.
- 3 Step sideward in LoD: M-L, W-R
- 4 Step-together with other foot, acknowledge (Woman bend knees,
Man nod the head).

Chorus: - 16 measures

- 1 - 4 Beginning with outside ft (M-L, W-R) do 4 Basic steps in LoD. Inside hands joined, arms slightly rounded, W's L hand on top of M's R - (First Hold) M's L hand moves slowly up to the waist level and then to the side (meas 1-2); in meas 3-4 again to the front.
- 5 - 6 Do another 2 Basic Steps in LoD, except Man changes hold by joining his L hand with W's L in front while his rounded R arm moves behind partner. (Second hold)
- 7 - 8 With 2 "Polonez-like" steps couple makes CCW turn in place. After 3/4 turn, Man stops back to the center while Woman continues with 1/2 circle (without releasing L hands) ending on a circle and facing its center.
- 9 -12 All close the circle by joining hands with all Women facing in, Men - out. Beginning with W-R foot, M-L, circle moves with four Basic Steps in LoD. In Meas 12th release hold and do individual 1/2 turn (M-CCW, W-CW, so M facing in, W-out; join hands again
- 13-15 Rejoin hands and do another 3 Basic Steps in LoD.
- 16 Release hold and with the first step M-R ft, W-L do 1/4 individual turn to face the partner (M-CW, W-CCW), step-together with other foot, acknowledge.

Part I Chain (16 measures).

During this figure you change partners 7 times while moving on the circle away from your original partner, then, after reversing direction, you move back toward your original partner. In every measure do one Basic Step.

- 1 Beginning with R foot join R hand with partner and change places with 1/2 CW circle by moving: M in LoD, W-RLoD.
- 2 Beginning with L foot and joining L hand with the next facing partner change places with 1/2 CCW circle still moving in the same direction on the circle (M-LoD, W-RLoD).
- 3 - 6 Repeat action of meas 1-2 two more times.
- 7 - 8 Join R hands with the next partner and do 1 full CW circle in place; end facing opposite direction: M-RLoD, W-LoD.
- 9 -13 Join L hands with next partner and chain back to orig. partn.
- 14-16 Join R hand with partner and do 3/4 CCW circle in meas 14-15. (M back to ctr). In the last measure release hold; acknowledge

Part II - Man leads Partner.

- 1 - 2 With First Hold couple moves in LoD beginning with outside foot
- 3 Man with 3 steps, turning CW, moves in front of Woman and back to the LoD (inside hands still joined). W dances forward.
- 4 Man gradually moves his L arm diagonally up, backward, while both continue Basic Step in LoD (Man backing up).
- 5 - 6 With 1/2 CW turn while moving in LoD Man leads his partner to his Left with the same hands joined. M's L arm behind W's head. Both end facing LoD, Woman to the Left of partner.
- 7 While W moves almost in place, Man steps forward to front of ptr under joined hands (L hand on waist). Stamp on L ft on ct 1 and then L sideward .
- 8 Both move backward (M with longer steps).
- 9 -14 Repeat action of meas 1-6.
- 15-16 Repeat action of meas 7-8 symmetrically (W does not stamp as she crosses over).

Part III - Circles of the Sets

- 1 - 4 Each group of couples 1-4 join hands to make a line. W of cpl #1 lead the line in a CCW arc to join hands with M#4 and make a small circle of four couples.
- 5 - 6 All step toward the center of their circle (meas 5), then backward, enlarging the circle again (meas 6).
- 7 - 8 Repeat the action of meas 5-6.
- 9 -12 M#4 of each small circle release hands with W#1 and lead the line CW to reform the large circle.
- 13-14 All join hands and with 2 Basic Steps all move toward the ctr.
- 15-16 Dance backward with 2 Basic Steps but turn to face partner at the end and acknowledge partner.

Repeat Parts I, II, and III.

Repeat Chorus.

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M A Z U R
(MAH-zoor)

Polish national dance known throughout the country since Warsaw became the capital of Poland in 1596. In the 19th century Mazur was one of the most popular ballroom dances throughout Europe.

Four couples sets participate in this arrangement and it is necessary to appoint them as couples # 1,2,3,4, before the dance begins.

Steps and figures.

Steps start with an up-beat (in the description: "ah").

1. BIEG MAZUROWY (byeg mah-zoo-RAW-vee)
Step described below is done by Man in meas 1. W begins with opposite foot.
Ct "ah": bent slightly knee of R leg
Ct 1: short forward step with L ft (leap-jump)
Ct 2: long forward step with R foot
Ct 3: long forward step with L foot, end on slightly bend kneel
Start next measure with opposite footwork.

2. KROK POSUWISTY (crock poh-soo-vis-tyh).
(Meas 1 for Man; Woman begins with opposite foot).
Ct "ah": low hop on R foot
Ct 1: land on R foot
Ct 2: slide forward onto L foot, R leg behind straight, foot turned out.
Ct 3: low hop on L foot, sweep R foot forward.
Start next measure with opposite footwork.

3. HOLUBCE (hoh-WOOB-tseh) - "Click-steps".
 - A. In side motion:
Ct "ah": M hops on R foot, W-L, and clicks heels together in the air. Legs straight, L foot (W's R) extended during click.
Ct 1: Land on R foot (W - L)
Ct 2: Make side step to the Left with L foot (Woman to the Right with R foot). Foot is turned outside, almost toward direction of movemnt.
Ct 3: Cross R foot (W-L) in front of Left foot in LoD.

 - B. In whirl motion with partner:
Side to side position, Right hips together. Right hand on partner's L hip. L arm sideward and diagonally overhead with palm up; torso uplifted with tendency to outside deviation. Look at partner. Couple makes 1/2 turn per measure.
Ct "ah": Hop on R foot starting CW turn and click heels together in the air.
Ct 1: Land on R foot.
Ct 2: forward movement with outside (Left) foot, continuing CW turn in place.
Ct 3: Another forward step with R foot, end 1/2 CW turn.

4. KLEK (Clenk) - "Kneeling".

KLEK is done by Man only while Woman circles her partner with BIEG MAZUROWY.

Meas 1 M: Ct "ah": leap on L foot.

Ct 1: kneel on R knee (R knee close-together to L heel, foot extended). At the same time put your L hand on hip. Ct 2-3: hold.

W: beginning with R foot move with BIEG MAZUROWY around kneeling partner in CCW direction.

Meas 2-3 M: no action. Look at partner

W: continue movement around partner with two more BIEG MAZUROWY steps; make one CCW circle (with 9 steps in all). Both look at each other.

Meas 4 M: get up with two accented steps: R-L weightless.

W: bow to partner.

5. BLYSKAWICZKA (bwis-kah-VEETSH-kah) - "Lightning".

This figure is done within two measures and is usually preceded by BIEG MAZUROWY.

Meas

1 - 2 W to the right of M, both facing LoD, join inside hands. Beginning with outside foot (M-L; W-R) do two BIEG MAZUROWY steps in LoD.

3 - 4: BLYSKAWICZKA - without releasing hold partners change places with BIEG MAZUROWY steps. With the first step M is facing outside of the circle, raises his L arm as if trying to catch his partner; W "runs away" under his L arm toward the center of the circle, leaning forward. In meas 4th, without releasing hold, both turn in place (M - 1/2 CCW; W - 1/2 CCW); both facing each other, Woman back to the center.

Formation: couples in a circle, partners facing. Man back to center hands down, W holds the skirt.

MeasPattern

Intro - 4 measures, bow.

1 - 4 Man's arms straight out to sides, at about waist level. M's R hand joined with W's L. Woman holds skirt with R hand.

Mel A Part I - Holubce, Bieg Mazurowy

See: #1 - Bieg Mazurowy, #3 - Holubce

1 - 2 Beginning with M-L, W-R, do 2 Bieg Mazurowy steps (#1) in LoD.

3 - 4 Continue with Krok Posuwisty (#2).

5 - 8 Repeat action of meas 1-4; end facing partner, M back to ctr.

Man's arms straight out to sides, at about waist level (M's R still joined with W's L). W holds skirt with R hand.

9 Cts "ah", 1: beginning with M-L, W-R, do 1 click step.

Cts 2,3 - two accented steps (M-L,R, W-R,L) in LoD.

10 Bieg Mazurowy in LoD with turning to almost back-to-back position (joined hands move forward).

11-12 Repeat action of meas 9-10 with opposite footwork and turn; end facing LoD.

13-16 4 couples lead by couple #1 make circle in CCW direction, ending facing center, W to the R of partner.

Mel B Figure I - The Star

See - Steps and Figures #1, #3, and #4.

- 1 - 4 Women: Using Bieg Mazurowy run toward center and join R hands, then make 1 full circle around in CW direction.
Men: with both arms extended to sides do 4 Holubce Steps to the Right; do 1/2 circle in CCW direction.
- 5 - 8 Men: Kneeling on the R knee (see #3) /Get up in meas 4/.
Women: Circle opposite side partner (W #1-M #3; W #2-M #4; etc) with 1 full circle in CCW direction, joining hands: M-R, W-L.
- 9 -16 Repeat action of meas 1-8, Women circle original partners, except make only 3/4 CCW circle around partner. End facing ptr.

Mel A Part II

- 1 - 4 Led by couple #1 all 4 couples return on a large circle with 4 Bieg Mazurowy steps.
- 5 - 6 Do another 2 Bieg Mazurowy in LoD.
 Blyskawiczka (See: Steps and Figures #5, meas 3-4).
- 9 -16 Holubce in whirl motion CW, CCW (See: #3B). End all facing center of the circle, Woman to the R of partner.

Mel C General Circle - Part III

- 1 - 3 All join hands at about a shoulder level and with R foot do 3 Holubce Steps (See: #2A) to the Right, With the first click all shout: "Uha !"
- 4 2 accented steps in place: R,L (ct 3-hold) with "uha !" ^{1m}_n
- 5 - 6 With 2 Bieg Mazurowy Steps all move toward center of a circle.
- 7 - 8 All move backward from the center. End up in facing position, M back to center.

Mel A Repeat Part I

Mel B Figure II - The Trios

- All facing center of a 4 couples circle. Make the Trios: W #2 joins hand with M #1, W #4 with M #3. Men #2,4 - no partners. All figure is done with Bieg Mazurowy Step.
- 1 - 4 Trios: W2-M1-W1 and W4-M3-W3 move toward each other in meas 1, bow opposite side trio (meas 2); move backward (meas 3) and face your 'corner' in meas 4th (W #1 moves toward M #4; W#3-M#2)
Men 2,4: no action.
- 5 - 8 Holubce in whirl motion (see: Steps and Figures #3B) with your 'corner' in CCW direction. M1/W2, M4/W1, M3/W4, M2/W3.
- 9 -12 Repeat action of meas 1-4 with new trios: W1-M4-W4 and W3-M2-W2
Men 1,3: no action.
- 13-16 Holubce in whirl motion with your partner in CW direction.

Mel A Repeat Part II

Mel C Repeat Part III

Repeat the whole dance from the beginning.

NADRENCZYK - RHEINLANDER
(Nah-DREHN-chyhk)

The origin of NADRENCZYK comes from Germany, when in the turn of the century, masses of Wielkopolska natives were migrating to look for a job. After creating their own version of the dance, they brought it back to Poland, where it was widely adopted. The dance is popular in that region of western Poland even today.

NADRENCZYK is a 2 part dance; music in 2/4 meter.

Formation: Couples around the circle, partners facing, Women back to LoD. Partners in social dance position.

Meas. Pattern

1 - 4 Intro - no action.

Part I - Mel A (2 x 8 measures) consists of 2 kind of steps repeated 4 times. Step 1: a kind of 'running' step done either toward center or outside of the circle with 3 steps to measure - cts 1-and-2. Step 2: a kind of pivot done with 2 steps per meas and full CW turn in LoD.

- 1 M: stamp in place with L foot (ct 1) and pull at the same time your partner toward center of the circle. Cts 2,3 - no footwork
W: beginning with R foot do Step 1 toward the center ending back to center.
- 2 M: makes 3 steps in place (R,L,R) while "bringing" his partner toward outside of the circle, ending back to center facing ptr.
W: beginning with L foot do Step 2 toward outside of the circle
- 3 - 4 Beginning with M-L, W-R, do two Step 2 in LoD with 1 and 3/4 CW turns. Woman ends back to LoD.
- 5 -16 Repeat the action of meas 1-4 three more times; the last time in meas 16th, release hold and end up both facing LoD, Woman in front of partner, with joined hands above the shoulders' level: R/R, L/L.

Part II - Mel B

- 1 - 2 Beginning with L foot both make Step 1 toward the center of the circle. Joined R hands higher, L hands about the waist level (meas 1). In meas 2 the opposite action: Step 1 toward outside of the circle, with Left joined hands higher, R hands about a waist level. Partners look at each other all the time: first from the L side, then Right.
- 3 Ct 1: turning bodies toward the center and raising joined Right hands (L hands down) place the heel of the L foot (with toes upward) on the floor. Look at each other.
Ct 2: step on L foot and bring joined L hands up (R hands down)
- 4 Repeat action of meas 3 toward outside of the circle with opposite foot- and arm-work.
- 5 - 6 Repeat action of meas 1-2.
- 7 - 8 Without releasing hold Woman do 2 Step 1 behind the partner ending facing LoD.
- 9 -14 Repeat action of measures 1-6
- 15-16 M: moving slightly backward, without releasing hold bring partner in front with 2 Step 1.
W: return with Step 1 (meas 15) followed with 2 accented steps (R,L) in meas 16th in front of partner, ending in facing position and back to LoD.

Repeat the whole dance 2 more times.

KERCHIEF'S KUJAWIAK

KUJAWIAK is a Polish national dance originated in the Kujawy region. It is done in a slow tempo in 3/4 meter, accompanied by lyrical melodies. In its different phases of development Kujawiak featured many variants and ways of dancing.

Kujawiak steps (Kuj/step) are done smoothly, without accents, forward, backward, or with turns either to the right or left with 3 steps per measure beginning from the toes. Step alternates.

A kerchief (optional) may be used in this arrangement as a typical "prop" used often in its "authentic" version.

Formation: Couples in a circle, partners facing, Man back to center. Kerchief on Woman's shoulder.

Intro: 4 measures.

<u>Meas</u>	<u>Pattern</u>
1 - 2	no action
3 - 4	with joined hands (L/R, R/L) do Kuj/step away from each other with arms extended to sides (meas 3), then return toward partner to shoulder-shoulder blade position ("closed position").

Part I - Kujawiak Turns, Walk.

- 1 - 4 Beginning with M-L, W-R, do 4 Kujawiak turns in LoD (1/2 CW turn in each meas, 2 full turns in all). Ct 2 of each meas is preceded by a semi-circular sweep of the free foot, close to the floor.
- 5 - 8 Both facing LoD, M's L hand and W's R joined in front. W to the R of partner. Beginning with outside foot (M-L, W-R) do 3 Kujawiak steps forward, then, in meas 8, step backward on inside foot and turn to face the partner (Man back to center).
- 9 -16 Repeat action of meas 1-8, except in the last (16th) measure both step away and slightly to the Left of partner (M back to center).

Part II - "Spiaca", Man claps thigh, heel.

"Spiaca" (shpee-OHN-tsay) = sleepy.

- 1 - 4 Woman places both hands on M's R shoulder and rests head on them. Man takes the kerchief to his L hand, with L arm straight sideward. Beginning with M-L, W-R both circle in place in CW direction with one step per meas in meas 1-2, and 3 steps in meas 3 (as if to "pick-up" the tempo). In meas 4 both end facing LoD, W to the R of partner with L hand still on his shoulder, R on her waist.
- 5 In an open position do 1/2 CW couple turn moving slightly in LoD with 1 Kuj/Step. M puts the kerchief on his L shoulder
- 6 Woman continues Kuj/Step with another 1/2 CW couple turn and moving in LoD. Man begins turn with R foot (ct 1); raise L knee high and clap thigh (ct 2); continue turn in this position do not step (ct 3).
- 7 Another 1/2 CW couple turn as in meas 5. M's L arm sideward.
- 8 Repeat action of meas 6th, except M claps his raised L heel.

- 9 -12 Repeat action of meas 1-4 beginning with the same foot, except in CCW direction. W's head on M's L shoulder (and kerchief).
13-16 Repeat action of meas 5-8. On meas 16, ct 3, M step on L foot.

Part III - Toward and away from Partner, Balance and Turns.

- 1 - 2 With joined R hands overhead (holding kerchief between), do 3 short steps forward to the Right of partner beginning with R ft (meas 1), L fist on own hip, then away from partner (meas 2).
3 - 4 Embrace partner with L arm and with 3 steps do 1/2 CCW couple turn in place (kerchief still overhead). Woman ends back to center. In meas 4 step away from partner and to his/her Left. Change hold (kerchief) to L hands.
5 - 8 Repeat action of meas 1-4 in opposite direction (same ftwk). In the last meas Man puts kerchief around W's neck.
9 In closed position (Man back to center) both step into LoD (to M-L, W-R) while leaning slightly in opposite direction (ct 1); Stamp slightly twice with opposite foot (M-R, W-L) in cts 2,3.
10 Repeat action of meas 9 in RLoD beginning with opposite foot.
11-12 Beginning with M-L, W-R couple turns CW in LoD with 2 Kuj/steps
13-16 Repeat action of meas 9-12. In the last meas do only 3/4 couple turn followed by an extra 1/2 CW Woman turn, so both end facing LoD, W in front of partner.

Part IV - Flirt, Back-to-Back.

- 1 - 2 With hands joined (R/R, L/L) at shoulders level, partners move with Kuj/Step in opposite direction looking flirtatiously at each other. Woman begins with L foot and moves diagonally forward toward center of the circle. Man with R foot toward outside (meas 1); in meas 2 do opposite footwork and direction.
3 - 4 With L hands joined in front, R above head level, do 1 CCW couple turn in place with 2 Kuj/Step. End facing LoD.
5 - 6 Repeat action of meas 1-2
7 - 8 As in meas 3, do 3/4 CCW couple turn in place; in the last meas step away from each other to facing position (M back to center) and join inside hands (M-R, W-L). Kerchief in W's R hand.
9 -10 With "outside" arms straight out to sides, at about waist level beginning with M-L, W-R, move forward in LoD with 3 steps, turning back-to-back. Inside hands move forward to about waist level (meas 9). In next meas do 3 more steps in LoD (begin M-R, W-L), return to facing position.
11-12 Woman turns under joined hands. Raise joined hand. Man travels forward in LoD with 2 Kuj/Steps (6 steps beginning with L foot). Woman makes two CW turns with 6 steps under joined hands M's L arm is still forward, curved as if protecting partner. W places R fist (with the kerchief) on her hip.
13-16 Repeat action of meas 9-12, except Woman turns only once (meas 15); in meas 16th both partners bend/straight knees.

Transition - 4 meas.

- 1 - 4 In meas 1-2 circle away from partner with 2 Kujawiak Steps: M-CCW toward center, W-CW. In meas 3-4 repeat Intro.

Repeat the whole dance from the beginning.

Presented by Jacek & Bozena Marek at Mendocino Folklore Camp 1992.

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J A C O K
(YAHT-sok)

JACOK is a couple dance in 2/4 meter from Rzeszow (ZHE-shoov) region in south-eastern Poland.

Formation: Couples around the circle facing center; Woman to the Right of partner. Man embraces partner from behind, Woman's L hand on partner's R shoulder. Outside hands free, and held down.

Basic Step and Styling: All steps are done in a rather heavy way, so the knees most of the time are bent; yet, as the steps are bouncy, make down-up movements without straightening the knees. In each measure take three steps only, but four bounces.

Rhythm of the steps: one - and - two - pause.

Rhythm of the bouncing: one - and - two - and.

Very characteristic is a leaning head movement done by Women, in corelation with the Basic Step: step "one" with R foot-lean R, "and" with L foot-lean L, "two"-R, "and"-no movement (with opposite footwork - opposite head movement). This "head work" contains of flirtatious element (See: Mel. B, measures 9-12).

Meas Pattern.

2 meas Introduction - no action.

Mel A In and Out

- 1 Beginning with outside foot (M L, W R), do 1 Basic step toward the center, moving diagonally forward in CCW direction.
- 2 Beginning with inside foot, go diagonally backward with one Basic step in the same CCW direction.
- 3 - 4 Couple makes one full CW turn in place with two Basic Steps. Man goes forward, Woman backward.
- 5 - 8 Repeat meas 1-4. Woman ends with 2 steps: L,R. Basket
- 9 -11 Beginning with L foot crossing in front of R, make 3 Basic Steps moving to the Right (CCW).
- 12 Two accented steps in place: R,L.
- 13-16 Repeat meas 9-12 with opposite footwork and direction.

Mel B Basket- continued.

- 1 - 4 Sides A and C of the circle advance with two Basic Steps toward center (meas 1-2), and return to circle (meas 3-4)
- 5 - 8 Same action done by sides B and D. End up on a single circle partners facing; M facing LoD, W-RLoD. W ends with 2 steps:R,L
Man Follows Partner
- 9 -12 M: Beginning with L foot do 4 Basic Steps in LoD. Raise L arm and shake the open L hand. R hand on the hip.
W: Beginning with R foot, stepping backward, do 4 Basic Steps in LoD with 1/2 CW turn per measure (2 full turns in all). Use "head work" as described on the beginning.
- 13-14 Place R hand on partner's R shoulder. M's L arm still up; W's L hand on own hip. Do 2 Basic Steps making full couple CW turn in place (M facing LoD, W - RLoD).
- 15-16 Release hold; Man embraces Woman from behind, Woman puts L hand on partner's R shoulder. M: With 2 Basic Steps do 3/4 CW couple turn in place.
W: Do 1/2 individual CW turn in place to face LoD stepping with R foot backward continuing CW couple turn in place.
Couple ends up facing center.

Repeat the whole dance from the beginning one more time.

Presented by Jacek & Bozena Marek at Mendocino Folklore Camp 1992.

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SQUARE DANCES (New England Style)
and CONTRA DANCES

Tony Parkes - June 1992

General Information

New England style square and contra dancing is a living folk tradition. This means that (1) it can and does change from one generation to the next, and (2) it may be done differently from one "village" to the next, even in these days of fast transportation and instant communication. Therefore, as with any folk dance, if you encounter forms that differ from those you learned here, they are not wrong, only different.

Like other ethnic styles, square and contra dancing is made up of basic "building blocks," which can be combined in many ways. Unlike some ethnic styles, these blocks are fairly large, generally requiring 16 walking steps (8 measures of music in 2/4 or 6/8 time). Almost all contra dances, and many New England squares, use four of these blocks in a routine, for a total of 64 steps (32 measures). Dance tunes are the same length as the typical routine: once through the dance equals once through the tune. (This is similar to Scottish country dancing, except that the Scots use other lengths, such as 40 and 48 measures, more than Yankees do.)

Contra dances are done in longways sets, with partners facing one another in parallel lines. (If the dancers faced the music, the lady would be on the gent's right.) Any number of couples may dance in a set; five is a suggested minimum. Most contras are "duple minor": the big set is divided into subsets of two couples. The "ones" or "actives" progress downward (away from the music) during the routine, and the "twos" or "inactives" move up. If the music lasts long enough, each couple dances with all the others in turn. (The "triple minor" formation has an additional inactive couple, the "threes"; inactives alternate being "twos" and "threes" on their way up the set.) A couple reaching either end of the line "shifts into neutral" for one round (two rounds in a triple minor) and re-enters the dance with a new number and a new role. Unlike Scottish country dances (which are generally danced eight times by four couples, giving each couple two chances to be active), contras may run as long as the caller, the musicians, or the dancers desire.

Square dancing, New England style, is similar to contra dancing. The music for both is strongly phrased, and the dance figures coincide with the musical phrases. The calls are usually prompted (given at the end of a phrase to direct the dancers during the following phrase). Unlike a contra dance, in which one routine is repeated many times, a square almost always combines a "figure" (done four times) with one or more "breaks" (inserted at the beginning, the end, and often in the middle). Breaks are traditionally improvised by the caller, who combines basic movements according to the mood of the moment.

New England style uses a limited number of movements; the challenge comes in the way they are put together. The following are widely accepted as truly basic:

Do-si-do	8 beats	Star	8 beats
Gypsy	8 beats	Pass through	4 beats
Hand turn (allemande)	4-8 beats	Ladies chain	8-16 beats
Swing	8-16 beats	Right and left (through)	8-16 beats
Promenade	8-16 beats	Cast off	4 beats
Balance	4-8 beats	Half figure eight	8 beats
Circle	8-16 beats	Hey	16 beats
Forward and back	8 beats	Turn contra corners	16 beats

Figures are emphasized over footwork: except for the balance and the swing, all these moves are done with a brisk walking step.

**SQUARE DANCES (New England Style)
and CONTRA DANCES**

Tony Parkes - June 1992

General Information (continued)

Following are "reminder" definitions of the basic movements and some other terms:

- Allemande:** A hand turn.
- Balance:** Step forward (or to right) on right foot, then bounce on it; step back (or to left) on left foot, then bounce on it.
- Cast off:** In a contra, actives coming up the center separate and dance out around the inactives, who usually assist them (hand in hand or arm in arm). End facing partners across the set, actives one place below their former position.
- Circle:** Three or more people form a ring and move clockwise (to the left) unless specified.
- Contra corners:** In a contra, the people next to your partner. Your first corner is diagonally to your right, your second corner to your left.
- Corner:** In a square, the lady clockwise from a gent, or the gent counterclockwise from a lady.
- Do-si-do:** Two people dance around each other without touching, passing right shoulders to start.
- Forward and back:** Facing people or lines move three steps forward and close the free foot, three steps backward and close.
- Gypsy:** Similar to do-si-do, but dancers maintain eye contact throughout.
- Half figure eight:** In a contra, actives cross over as they move up or down the set, then dance out and around the inactives (like an unassisted "cast off").
- Hand turn:** Two people join right (or left) hands chest-high (wrists straight, elbows bent and pointing toward floor) and dance around each other.
- Hey for four:** Four dancers each trace a floor pattern like a figure eight with an extra loop in the middle. Each person passes right and left shoulders alternately with those met. When leaving the hey, each person loops in direction of last shoulder passed, then comes in again passing the same shoulder.
- Ladies chain:** Two ladies in facing couples exchange places by giving right hands in passing, then left hands to the gent opposite, who turns them in promenade position.
- Neighbor:** In a contra, the person of opposite sex in your subset who is not your partner.
- Pass through:** Exchange places with the person opposite by passing right shoulders.
- Promenade:** Couples move to their own right around or across the set. Partners are side by side, gent's right arm around lady's waist. Right hands are joined at lady's right hip, left hands in front of gent's chest.
- Right and left (through):** Two facing couples pass through, then take promenade position and wheel (as in ladies chain) to face the other couple again.
- Star:** Four people join right (or left) hands and move in the direction they face. Each person holds the wrist of the one ahead, unless "hands across" is specified (or customary in the area), in which case each person holds the hand of the one directly opposite in the star.
- Swing:** A couple assumes a modified waltz position (your partner is slightly to your right) and revolves clockwise on the spot, using a buzz step (right foot leads, left foot pushes, in double time). They end side by side, lady on gent's right, facing a specified direction.
- Turn contra corners:** In a contra, actives turn partner by right hand, first corner by left, partner by right, second corner by left.

For more information, see my book *Contra Dance Calling: A Basic Text*, or the books *Balance and Swing* (by Ted Sannella) or *Zesty Contras* (by Larry Jennings). All are available from me in person or by mail (Hands Four Books, Box 641, Bedford, MA 01730).

Presented by Tony Parkes at Mendocino Folklore Camp 1992.

SQUARE DANCES (New England Style)

Tony Parkes - June 1992

DEER PARK LANCERS (Square) - Origin unknown

Music: marches (32 bars)

- A.1 Head couples promenade outside (all the way around)
- A.2 Heads face right, ladies chain (over and back)
- B.1 Keep facing that couple; sides arch, dip and dive (4 changes)
- B.2 Do-si-do the one you meet; swing partner back to place

Sequence: Second time, heads promenade to left, and do a right and left over and back with the left-hand couple. Then sides lead the figure, first to right and then to left (heads arch in the dip and dive). Breaks ad lib. (I always include a grand square).

DUCK THROUGH AND SWING (Square) - Tony Parkes, 1975

Music: reels (32 bars)

- A.1 Head couples right and left through
After 4 counts: Side couples right and left through
Head couples right and left back
- A.2 Head couples lead to the right and circle four with the right-hand couple;
head gents break with the left hand and form lines of four at the sides
Forward eight and back
- B.1 Forward again and pass through; join hands again, arch in the middle
and ends duck through
Swing the one you meet; those forming the arch swing each other
- B.2 Promenade to the gent's place

Sequence: Twice for heads, twice for sides

GENTS AND CORNERS (Square) - Ralph Page, early 1950s

Music: jigs (32 bars)

- A.1 Head gents with corner ladies, forward and back; same four circle left
- A.2 Same four left-hand star; all turn partner by right hand, corner by left
- B.1 Do-si-do partner; swing corner
- B.2 Promenade to gent's place

Sequence: Twice for head gents, twice for side gents

KITCHEN LANCERS (Square) - Origin unknown

Music: reels (48 bars)

- A.1 First couple promenade inside, end facing out in home place;
side couples fall in behind first couple to form a double column
- A.2 All forward and back; all chassey (slide) to the right and return
- B.1 Ladies dance in single file around the gents
- B.2 Gents dance in single file around the ladies
- C.1 All face partner, form lines, go back and forward; swing partner to place
- C.2 All join hands, go forward and back twice (or other filler, preferably not a promenade)

Sequence: Once for each couple.

Presented by Tony Parkes at Mendocino Folklore Camp 1992.

SQUARE DANCES (New England Style) – page 2

Tony Parkes - June 1992

PARISIAN STAR (Square) – Tony Parkes, 1970,
based on a dance from the 1870s

Music: marches (32 bars)

- A.1 Four ladies right-hand star
Left-hand star; give right hand to partner while keeping left hands joined
- A.2 All balance; move up (ladies star halfway while gents move one place to left)
Balance and move up again
- B.1 Balance and move up once more; swing the one you meet
- B.2 Promenade once around (nobody's home!)

Sequence: Four times through

- Notes: 1. On "move up," let go of partner, pass two others without touching, and take hands with the third.
2. At end of promenade, ladies will be across from home; gents will have moved one place to their right.

STAR BREAKDOWN (Square) – Tony Parkes, 1976,
based on a dance by Don Durlacher

Music: reels (32 bars)

- A.1 Four ladies right-hand star; turn partner by left hand, once and a half
- A.2 Four gents right-hand star; turn partner by left hand again, once and a half
(end facing in "grand right and left" direction)
- B.1 Balance and swing the next person ("right hand lady" for gents)
- B.2 Promenade to lady's place

Sequence: Four times through

STEAMBOAT LANCERS (Square) – from Marsden's Quadrille Guide, 1898;
re-created by Rod Linnell and Abe Kanegson, 1952

Music: reels (32 bars)

- A.1 First couple promenade outside (all the way around)
- A.2 Same couple do-si-do the right-hand couple (as individuals)
Right and left through with the opposite couple
- B.1 Do-si-do new right-hand couple; right and left home with opposite couple
- B.2 Side ladies chain (over and back)

Sequence: Once for each couple (if a side couple is active, head ladies chain at B.2)

SWING TWO LADIES (Square) – from Ralph Page

Music: jigs (48 bars)

- A.1 All forward and back; forward again, head gents bring two ladies home
- A.2 Head gents turn partner by right hand, corner by left
- B.1 Make a basket of three and swing in place
- B.2 Same three circle left; pop the corner lady home
- C.1 All swing partner; allemande left corner
- C.2 Promenade partner

Sequence: Head gents, side gents, head ladies, side ladies.
(It's more comfortable for the ladies to turn their corner first.)

CONTRA DANCES

Tony Parkes - June 1992

BRITISH SORROW (Contra, triple proper) - Saltator ms., 1807 **Music: marches (32 bars)**

- A.1 First couple down outside below two couples; up center, cast off with second couple
- A.2 Right-hand star with third couple (below); left-hand star with second couple (above)
- B.1 Circle six to the right, all the way around
- B.2 First and second couples right and left over and back

Note: In a triple-minor contra, inactive couples will alternate being a second couple and a third couple. Two couples at the foot of a line should dance the routine as best they can, so that a progression takes place. Otherwise the foot couple will never get back in!

CHORUS JIG (Contra, duple proper) - before 1800 **Music: title tune (32 bars)**

- A.1 First couple down outside and back
- A.2 Down center and back; cast off with second couple
- B.1 Turn contra corners (partner right, first corner left, partner right, second corner left)
- B.2 Balance and swing partner in center (end the swing facing up the set)

Note: Your contra corners are in the opposite line, standing next to your partner. Your first corner is diagonally to your right, your second corner diagonally to your left.

FLIRTATION REEL (Contra, duple improper) - Tony Parkes, 1985 **Music: reels (32 bars)**

- A.1 Down the hall four in line (ones between the twos); turn alone, return to place
- A.2 Face neighbor, hey for four (pass neighbor by right shoulder to begin)
- B.1 Gypsy and swing neighbor (end the swing facing across; join hands in long lines)
- B.2 All forward and back; ones swing partner in center (end facing down)

HULL'S VICTORY (Contra, duple proper) - early 19th century **Music: title tune (32 bars)**

- A.1 Ones turn partner by right hand, halfway; hold the right, give left hand to opposite, and balance in a wavy line
Turn opposite by left hand, twice around
- A.2 Ones turn partner by right hand in center, once around to same wave; balance again
Ones swing partner in center
- B.1 Ones down center; turn as a couple, return and cast off with twos
- B.2 Right and left over and back

LADY WALPOLE'S REEL (Contra, duple improper) - mid-19th century
Music: title tune (considered difficult to play; other 32-bar reels are often substituted)

- A.1 Balance and swing neighbor ("the one below")
- A.2 First couple down center; turn alone, return and cast off with second couple
- B.1 Ladies chain over and back
- B.2 Promenade across the set; right and left to place

Note: This is one of the easiest of the old-time contra dances. It was often the first number on an evening's program. Ralph Page said that dancers nicknamed it "The Married Man's Favorite" because you had so little to do with your partner.

MARY CAY'S REEL (Contra, Becket type) - Dave Kaynor, 1980s Music: reels (32 bars)

- A.1 Circle four to the left, three-quarters around; pass through
Allemande left the one you meet; return to original neighbor
- A.2 Balance and swing neighbor (end facing across; join hands in long lines)
- B.1 All forward and back
Two ladies turn by right hand 3/4 around; turn next lady by left hand 3/4 around
- B.2 Balance and swing partner (end facing across)

Note: The geometry of this dance is not quite perfect. Either the gents must sidle to their left while the ladies are in the center during B.1, or else each couple must sidle to its own left at the end of the routine, to find a new couple to circle with.

PETRONELLA (Contra, duple proper) - attributed to Nathaniel Gow, 1820
Music: title tune or "Green Mountain Petronella" (32 bars)

- A.1 First lady and gent each move 1/4 to own right ("first base" of a baseball diamond)
while making a solo turn 3/4 clockwise (end facing partner, lady at top of formation)
Balance there
Turn round to the right and balance again (facing partner, across from home)
- A.2 Turn round to the right and balance twice more, ending in original places
- B.1 First couple down center; turn alone, return and cast off with second couple
- B.2 Right and left over and back

Note: Present-day contra dancers usually let the second couple come along for the ride: during the first couple's first solo turn, the second couple sidle upward to form a perfect diamond when the first couple come to a halt. All four dancers balance, often with hands joined in a ring. From then on the twos move round with the ones. At the beginning of B.1, the twos should turn round to the right to place as the ones begin their trip down the center, to avoid a traffic jam.

SCOUT HOUSE REEL (Contra, duple improper) - Ted Sannella, 1979 Music: reels (32 bars)

- A.1 Down the hall four in line (ones between the twos); turn alone, return to place
- A.2 Ends close in, circle four to the left once around (be sure to go full around)
Ladies chain across (make sure you're chaining to your partner)
- B.1 Ladies do-si-do, once and a half around; cross the set and swing opposite gent
(end the swing facing across; join hands in long lines)
- B.2 All forward and back; ones swing partner in center (end facing down)

SHADRACK'S DELIGHT (Contra, duple improper) - Tony Parkes, 1972
Music: marches in 2/4, 4/4 or 6/8 (32 bars)

- A.1 Do-si-do neighbor, once around and a little bit more; take hands in a wavy line
Balance there
Turn neighbor by right hand, halfway around; gents join left hands in center
- A.2 Balance again; gents turn by left hand, halfway around
Swing partner (end facing down)
- B.1 Down the hall four in line; turn as couples, return and cast off
- B.2 Right and left across the set; ladies chain



1992 MENDOCINO FOLKLORE CAMP SCHEDULE



SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	BREAKFAST						
	8:00-8:30						Breakfast served 8:30-9:30
	8:45-9:45	Tony	Barry	Mareks	Jaap	Dance Reviews by all teachers, starting at 8:45am	Pack, clean cabins and camp area.
	9:45-10:45	Jaap	Tony	Barry	Mareks	1. Tony 2. Jaap 3. Mareks 4. Barry	Please leave camp by 10:00 am
	10:45	SNACKS					
11:30 am Registration	Barry	Mareks	Jaap	Tony	Barry		
	11:00-12:00	Tony					
	12:00-1:00	Barry	Mareks	Jaap	Tony		
1:00 pm Lunch	LUNCH						
2:30 - 4:30 Introductory Dance Class	CRAFTS:		NATURE HIKE		SINGING:		
	Folklore Sessions, Decorating, Skits, Swimming, Hiking, Sleeping...						
Happy Hour	HAPPY HOUR						
Dinner	DINNER						
DANCE PARTY Sr Valentine's Ball	Mendocino Memories	Bulgaria	Polish Harvest Festival	Cajun Auction	Croatian Vecerinka	New England Town Hall Dance	



THE PARK SERVICE REQUIRES THAT WE:

1. Park only in designated areas OFF the road (see Map) to keep roads clear for fire trucks.
2. Do NOT under ANY CIRCUMSTANCES use candles in cabins.
3. Do not put any paper products other than toilet paper in the toilets.

THE STAFF SUGGESTS:

1. Lock valuables (cameras, radios, etc.) in car trunk.
2. Keep snack foods in metal container or car to avoid mice, etc.