

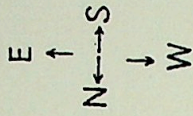
Becky Deja

Mendocino Folklore Camp



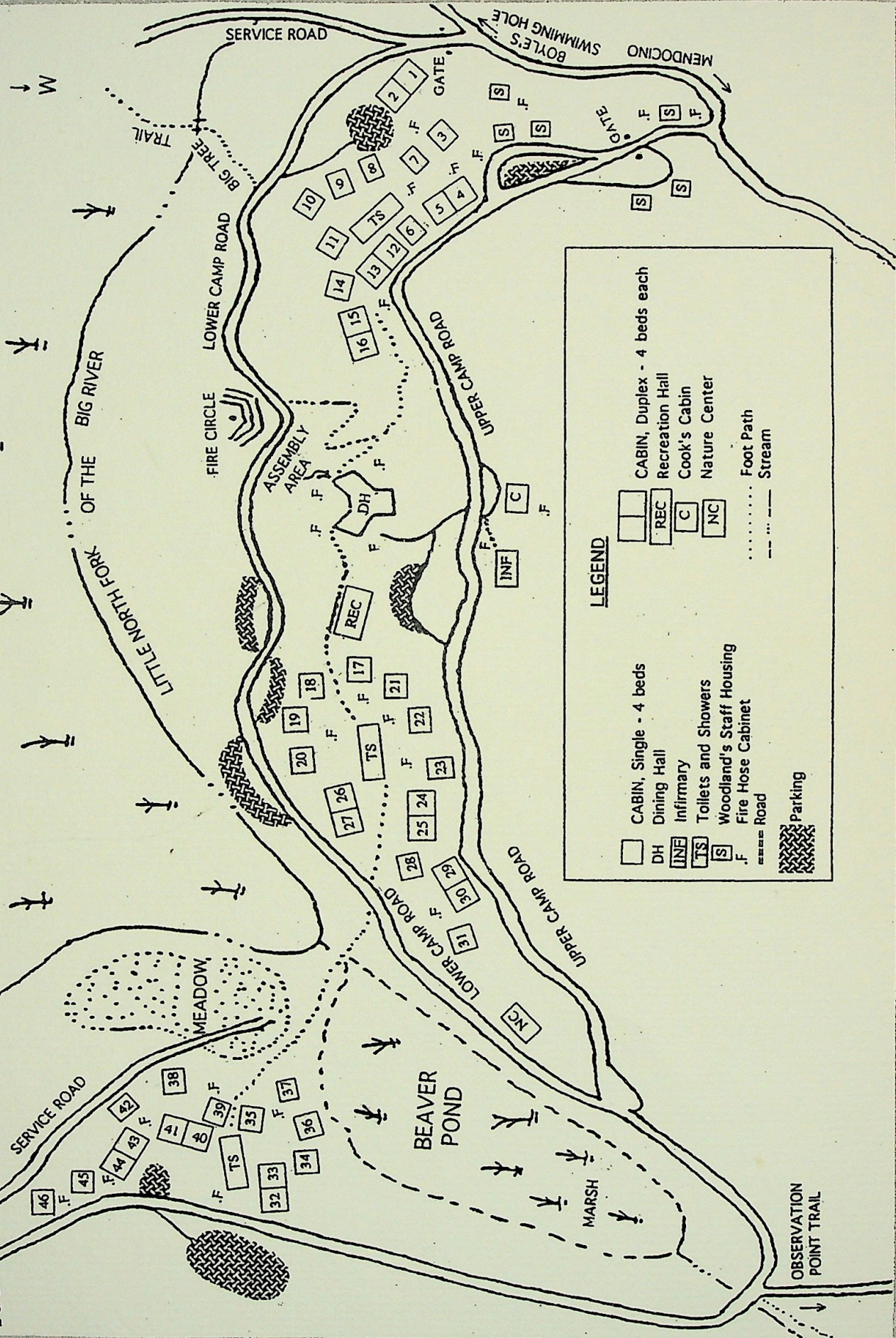
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June 22 - June 29, 2002



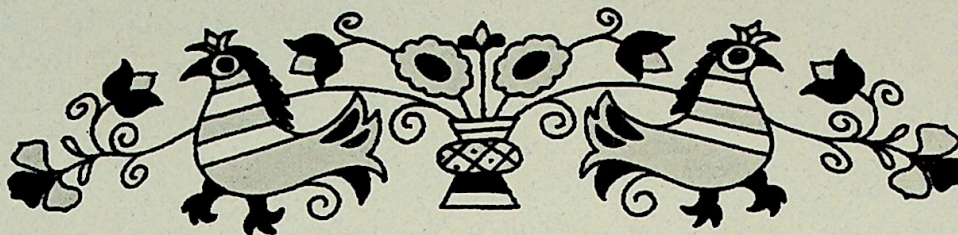
MENDOCINO WOODLANDS - CAMP 1

CAMPS 2 & 3



LEGEND

	CABIN, Single - 4 beds		CABIN, Duplex - 4 beds each
	Dining Hall		Recreation Hall
	Infirmary		Cook's Cabin
	Toilets and Showers		Nature Center
	Woodland's Staff Housing		Foot Path
	Fire Hose Cabinet		Stream
	Road		Parking



Dear Folklore Friends,

Welcome to Folklore Camp! This pioneer of folk dance camps began as a weekend in the town of Mendocino in 1962. Madelynne 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 Madelynne moved the camp to the Mendocino Woodlands and it flourished under her creative direction as The Madelynne Greene Folklore Camp. The youngest dancer in those years was Billy Burke, who has been coming to the camp ever since, and is now one of our Directors. In 1970, Madelynne's death left the camp in the care of Stewart Smith, Gordon Engler and Nora Hughes and they 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, Jeff O'Connor, Marilyn Smith, Mary Korn, Mark Wegner, Sharon Fisher, Dave Charlebois, and Bev Mann, 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. Attending since 1970, and directing for many years, Bev Mann has retired but will still add her creative touch to the parties, decorations, name badges, etc.

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 and 3. Russell Linscott, who virtually grew up coming to camp with his parents, was the first Woodlands naturalist and developer of the Nature Center and trails in Camp 1.

True to Madelynne's dream, the camp remains one of the most unique experiences of international 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 Folklore Camp. There is an ever growing emphasis to dance to live music at camp, and we are very fortunate to have the very talented Becky Ashenden lead an incredible group of musicians.

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 our fundraising to keep the camp going. We are here because of you!

One cannot talk of Folklore Camp without mentioning the fabulous food. Jeff O'Connor, who has been our master chef for many years is taking a well earned year off. Debbie Dawson will be ably taking his place and preparing a wide 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, Billy, Debbie, Emma and Phyris

The Mendocino Woodlands Outdoor Center

Dear Campers,

We hope that each of you will take a few minutes to read this short introduction to the Mendocino Woodlands. This very unique and well-loved camp is in a special redwood forest with historic buildings and a wealth of flora and fauna.

The Mendocino Woodlands Outdoor Center (MWOC) is a 720-acre unit of the State Park System, located in the Jackson State Forest, nine miles inland from the town of Mendocino. It is comprised of three separate camp-grouping facilities that can accommodate from 30 to 440. The redwood buildings and the extensive hiking trails were constructed in the 1930s under

President Roosevelt's Civilian Conservation Corps (CCC). Since that time the camp's landlord has changed from National Park Service to the State of California's Department of Parks and Recreation, then to the Dept. of Agriculture, Division of Forestry. In 1976, The Friends of the Woodlands was formed when a number of campers were concerned about the logging plans of the California Division of Forestry (CDF). After some active letter writing to the State Legislature, SB 1063 was passed putting the MWOC back under the State Parks and Recreation Department. This bill reduced the Woodlands acreage from over 2200 acres to the present 720 acres. In 1997, the Woodlands received National Historic Landmark status.

Although the ownership of the camps has changed hands several times, the operation and maintenance has been successfully carried on for the past 51 years by the Mendocino Woodlands Camp Association (MWCA). This organization is a nonprofit association made up of several member groups, themselves yearly renters of the facilities. The MWCA manages the three-camp Outdoor Center for California State Parks. They rent the camps to groups from all over the country. These renters include schools, colleges, youth and spiritual retreats, and a wide range of organizations specializing in the study and enjoyment of American and foreign folk cultures, dance, music, and nature. In fact, the MWOC has become a West Coast center for the study of international folklore.

Along with this broad appeal to all kinds of people, MWOC does have a more specific function as a center for outdoor education. The unique forest location of the camps provides a wide variety of learning experiences for any level of student, from primary grades to university graduates. The year-round stream and ponds at the site help sustain an unusually diverse collection of wildlife. The resident naturalists report that at least six species of fish, two dozen reptiles and amphibians, 67 bird species, and more than two dozen mammal species inhabit the park and surrounding state forest. Animals frequently encountered by visitors to the Woodlands include river otters, beavers, deer, raccoons, steelhead trout, wood ducks, osprey, Virginia rails, and screech owls. The unmanaged, second-growth forest provides an excellent look at the ecology of a redwood community.



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WELCOME TO THE 2001 MENDOCINO FOLKLORE CAMP

Here is some general information that you may find helpful while you are at camp. Please read.



Announcements: General announcements will be posted on the white board at the entrance to the Dining Hall. Brief announcements will be made at lunch and/or dinner.

Smoking & Fires: No smoking, candles or open flame lights are allowed in any area of camp. These woods are a literal tinderbox and your cooperation in protecting them, and us, is appreciated. You may, however, use the fireplaces. Firewood is available outside the Dining Hall, next to the driveway. We pay for the wood used so, please return all unused wood to the pile at the end of camp. If you smoke, be extra careful to extinguish your cigarette butts properly. There are butt cans outside the Dining and Dance Halls. Your fellow campers will appreciate it if you do not smoke too close to the doors of the Dining and Dance Halls and don't leave your cigarette butts on the ground.

Auction: Items and funds donated are tax deductible. See Billy Burke about entering your item or service in the auction. Talk to Phyris if you need a receipt for your donation.

Flora & Fauna: Beware of and keep a respectable distance from:

- (1) Poison Oak (see specimen plants near Dining Hall);
- (2) Skunks (keep Dance & Dining Hall doors closed after activities have finished for the night;
- (3) Bugs & Other Small Critters, such as (ak!) ticks, scorpions and centipedes (use bug repellent, and check your shoes, bedding and body now and then for unwanted guests).

Storage: There are cubicles which provide storage for each individual cabin. These are located just outside the kitchen/serving area.

General Store: List of items available is in the lounge. If you want to make purchase, see Emma or put a note in cubicle for cabin #19.

Lost & Found: Boxes for lost items & for outgoing mail are located on top of the cubicles.

Meals: If you wish to eat vegetarian, make sure you are signed up. If you did not request this prior to camp, see Phyris. It is possible to make arrangements with the kitchen staff. No selective vegetarians, please! You must stick with your omnivorous vs. vegetarian decision all week.

Messages: Telephone messages will be posted in the telephone booth behind dining hall; other messages may be pinned to the large bulletin board outside of the Dining Hall. If you're expecting a message, check these locations often; if you see a message for someone you know, let them know.

Off Limits!: Please do not enter the Kitchen work area or use the Kitchen Staffs bathroom.

General Courtesy: Please be considerate of others noise wise, especially late at night and early in the morning.

Trails: Please keep to the trails to minimize erosion to the fragile Woodlands hillsides.

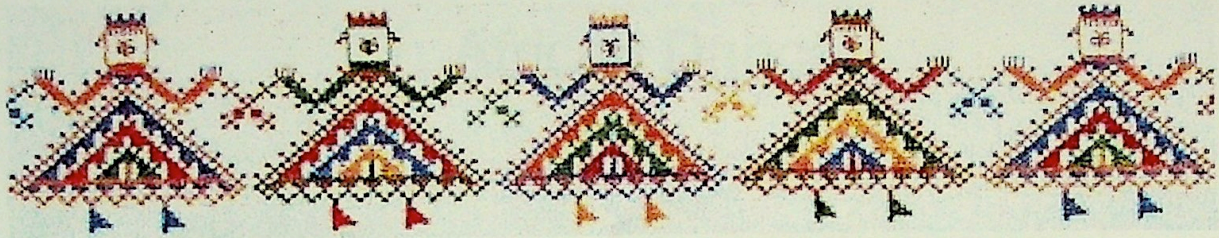
Final Cleanup: Everyone is responsible for cleaning their own cabins before leaving camp.

AND: If you have any questions, please don't hesitate to ask! We are here to help you.

Mendocino Folklore Camp - Board of Directors'
Billy Burke, Emma Charlebois, Debbie Evenich, Phyris Tobler



Got Questions? Ask Me!!



Camp Nurse

Abe Evenich

**Accounting
Registration / Housing**

Phyris Tobler

**Music Liaison / Evening Program
Announcements
Facility Problems**

Debbie Evenich

**Bar Coordinator
Auction
Barbecue**

Billy Burke

**Kitchen Liaison
Volunteer Coordinator**

Emma Charlebois

**Teachers Party Coordinator
Party Planning / Decorations**

Bev Mann

Party / Decoration Staff

**John Parrish
Norm Tiber
Billy & Susie Burke**

Scholarship

Dave Charlebois

Bar

Tom Adams

**Camp Bazaar
Donations
T-Shirts / Sweatshirts
Vending**

Susie Burke



African Dance


	Page
Map of Africa.....	1
Fanga.....	2

Yves Moreau



Bulgarian Dances

Ethnographic Regions of Bulgaria.....	8
Devojko Mari Hubava.....	9
Vâlčidolska Kucata.....	10
Lazarska Râceničã.....	11
Tervelska Râka	13
Mãžki Buenek.....	15
Zizaj Nane.....	16
Radimirska Lesa.....	18
Krivo Ihtimansko Horo.....	19
Pravo Čapraz.....	20
Sedi Donka.....	22
Proletno Horo.....	23
Dimitrija.....	24
Krivo Plovdivsko Horo.....	25
Katušhe Mome.....	26

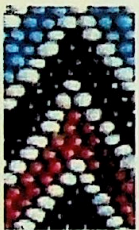
Dean Linscott 

European Couple Dances

	Page
Newcastle.....	27
Ada's Kujawiak No. 3	28
Mazurka De Samatan.....	29
Malhao.....	30
Atabakspolska.....	31
Lepa Anka.....	32
Jiana De La Jina.....	33
Szelely Friss.....	34
Sønderhoning.....	35
Poydyom Miliy.....	36
Dudacka Polka.....	37

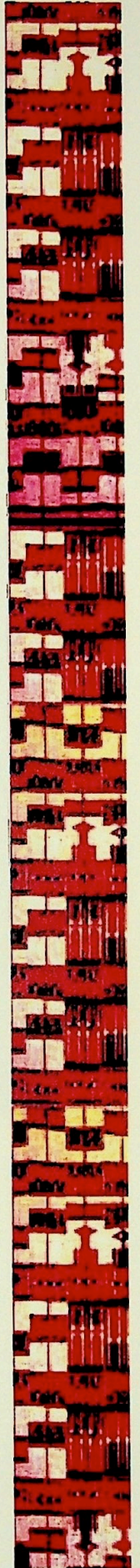
presented by:
Sarah Marshall

african Dance



presented by:

Sarah Marshall





FANGA

Background: When the Europeans first came to Liberia, West Africa, they could not speak the native language and the Liberians could not speak English. Liberians, being very warm and welcoming people, opened their homes and hearts to their visitors. Like all Africans, welcoming visitors involves food, music and dance. They did a welcoming dance called FANGA.

Fanga is a dance that says:

We welcome you with all our hearts. Mother Earth, where we all come from and eventually will return to, helps us welcome you. The sky above and all the elements, help us welcome you. When it is time for you to leave, wherever you have come from - east, west, north or south, we will bid you a pleasant and safe farewell.

FANGA

A West African song and dance from Liberia, W. Africa

Song

Fanga Alafia Ashe Ashe

Fanga Alafia Ashe Ashe

Kawo Ile kawo Ashe Ashe

Kawo Ile kawo Ashe Ashe

Entrance Step

- 1 *This is a moving step - you will be moving forward at a diagonal.*

Legs/Feet: Open right leg then close (bring legs together)
 Open left leg then close (bring legs together)

Hands/Arms: Put your arms together, then open them with palms facing up, as you step right. Close with palms facing down, as you step left

Head: Look right as you step right. Look left as you step left

While this step is going on, the song "Fanga" is to be sung.

- 2 Legs/Feet: Four steps forward - lead with the right leg

Hands/Arms: Palms open and facing you, fingers together. Put hand near your mouth with tips of fingers facing each other. When torso contracts, extend arms

at an upward diagonally forward facing wall. When torso releases, arms come back near mouth.

Head: Slightly facing up, you can see your palms as they extend towards the heavens

Torso: Contract and release with every step. Release on "and" - i.e., 1 and 2 and 3 and 4

Do this step moving backward

Legs/Feet: Moving at a diagonal to the right, take three small steps: right, together, right.

Moving at a diagonal to the left, take three small steps: left, together, left

Hands/Arms: Palms up, arms stretched out in front close together. When traveling to the right, arms extend slowly and on 3 they should be fully extended. When traveling to the left arms extends slowly and on 3 they should be fully extended.

Head: When traveling to your right, look at your hands, when traveling to the left, look at your hands.

Torso: Contract your torso until "and"- example: right, left, right "and" left, right, left "and" etc... torso releases on "and."

3 Legs/Feet: Step right, step left.

Torso: Contract your torso, as you step right, and release your torso on "and". Contract your torso, as you step left, and release your torso on "and".

Legs/Feet: Move at a diagonal to the right, take three small steps: right, together (left), right.

Moving at a diagonal to the left take three small steps: left, together (right), left

Torso: Contract your torso as you step right, left, right, release it on "and". Then contract your torso as you step left, right left, release it on "and".

Head: Look right when stepping right, Look left, when stepping left.

4 Legs/Feet: Four steps forward - lead with the right leg. Four steps back - lead with the right leg

Hands/Arms: Palms open and facing you, fingers together. Put hand near your mouth with tips of fingers facing each other. When torso contracts, extend arms upward Palms up, arms stretched out in front close together, diagonally forward, facing wall. When torso releases, arms come back near mouth.

Torso: When moving forward, torso is upright - when moving back, torso is bent over

Head: Look at the palm of your hands, at all times.

5 Legs/Feet: Step right, step left, step right
Step right, step left, plié, jump and face back
Step right, step left, step right
Step right, step left, plié, jump and face front
Step right, step left, step right
Step right, step left, plié, jump all the way around

Hands/Arms: Palms face down. When stepping right, press arms together in front of you - when stepping left, press arms out to your sides. In the jump, swing arms to the right and up, swing arms from down to above your head.

Torso: Bend over until the jump, then during the jump torso is straight.

Head. Look at the floor until the jump.

6 *Women move backwards, men move forward, and end up in front of the women..*

Legs/Feet: Step right, step left

Hands/Arms: Palms face down. With stepping right, press arms together when stepping left, press arms out

Ladies:

Legs/Feet: Open right leg (step to the right, with right leg), cross left leg in front of right leg. Open left leg (step to the left with left leg), cross right leg in front of left leg.

Hands/Arms: When you step to the right, arms open. When you cross your left leg over the right leg, right arm crosses our stomach in a hug and left arm crosses behind you in a hug. When you step to the left, arms open. When you cross your right leg over the left leg, left arm crosses our stomach in a hug and right arm crosses behind you in a hug

(Ladies continue to do this step while the men do their solo steps in front of you)

7 Men:

Legs/Feet: Open legs in second position - sitting position. Step right, step left for 8 counts.

Hands/Arms: Put both arms behind your back with open hands and palms facing out. Open right arm to your side - elbows close to your side - fingers open - when stepping to the right. Left arm stays behind your back. Open left arm to your side - elbows close to your side - fingers open - when stepping to the left. Right arm returns behind you back.

Repeat this eight times.

Legs/Arms: Open in second position, in sitting position. Prance step - This step starts on the "and" example "and" 1 "and" 2 "and" 3.... Right leg steps on the "and", then left leg steps on the "and" for 8 counts.

Hands/Arms: Palms open rubbing together, above your head for 4 counts. Then rub palms together facing down between legs for 4 counts.

Torso: First 4 counts straight up. Last 4 counts bend down.

Head: First 4 counts look up at hands. - last 4 counts look down at hands.

Repeat this step 4 times

8 *Men move backward and women move forward ending up in front of the men*

Legs/Feet: Four steps forward - lead with the right leg. Moving at a diagonal to the right, take three small steps: right, together, right. Moving at a diagonal to the left take three small steps: left, together, left

Hands/Arms: Right palm to mouth and left hand to heart. When torso contracts, extend arms out. Right arm goes up above head. Left arm goes straight out in front of you. When torso releases, arms come back. When traveling to the right, both arms extend to the right. When traveling to the left, right arm extends to the left, but left arm remains by the heart. *Repeat this step 3 full times.*

On the 4th time - Four steps forward - lead with the right left. Moving at a diagonal to the right, take three small steps: right, together, right. Then step to the left, with right arm extended and left arm remaining at your heart, hold this position for 4 counts.

Head: Look up at palms when traveling forward, Look to your right when traveling right, Look to your left when traveling left.

- 9 Legs/Feet: Moving at a diagonal to the left, take three small steps, left, together, left, right, together, right. Moving at a diagonal to the right, take three small steps, right, together, right, left, together, left.
- Hands/Arms: When traveling to the left, right arm extends to the left, and left arm stays at the heart. On the count of three, right arm should be fully extended. When traveling to the right, both arms extend to the right. On the count of three, they should be fully extended.
- Torso: When traveling to the left, stay in contraction until “and” i.e. left leg steps, right leg steps, left leg steps “and.” Right leg steps, left leg steps, right leg ~ steps “and,” etc... Torso releases on the “and.”
- Head: When traveling to the left, head looks left; when traveling to the right, head looks right.

10 Do same step as above, with no triplets. Just step right, left, right, left... for 16 counts.

- 11 Legs/Feet: Four steps forward - lead with the right leg
 Four steps back - lead with the right leg

 Hands/Arms: Palms open and facing you, fingers together. Put hand near your mouth with tips of fingers facing each other. When torso contracts, extend arms upward
 Palms up, arms stretched out in front close together.
 diagonal forward facing wall. When torso releases, arms come back near mouth.

 Torso: When moving forward, body is upright. When moving back, body is bent over.

 Head: Look at the palm of your hands at all times.

12 **This step is called “the four corners of the world”.**

 Legs/Feet: Step right, step left... for 16 counts.

 Hands/Arms: With open palms, fingers together, step to the right with torso bent over, keep looking at your hands. Point both arms to the floor on your left. Step to your left, with torso bent over, looking at your hands, point with both arms to the floor on the right. Step to your right with your torso straight, looking at your hands. Point with both arms to the sky on your

left. Step to the left with your torso straight, keep looking at your hands. Point with both arms to the sky on your right. Repeat this four times.

- 13 Legs/Feet: Jump with both feet up leading with the right foot, and land on your left knee in kneeling position with the right leg up.

Hands/Arms: Swing arms all the way around your side towards the back and ending up in front of you in an offering position with palms facing up.
Hold this position for three counts. On the second count, shout out "FANGA." Get up on the fourth count.

- 14 Legs/Arms: Step right, step left, step right, turn to your right and land on your left.

Hands/Arms: Put your left hand on your waist. Push away to the left with your right hand, push away to the right with your right hand, push away to the left with your right hand and when you turn, make a circle to the right above and around your head with your right hand.

Torso: Push your torso to the right, push your torso to the left, push your torso to the right. As you turn, your torso stays center.

Head: Look to the left, look to the right, look to the left. As you turn, head stays center.
Repeat this four times.

- 15 Legs/Arms: Step right, step left... 8 times.

Hands/Arms: With both arms towards the floor in front of you, flick your wrist out for 4 steps. Then with arms above your head, flick your wrists out for 4 steps

Torso: Bend your torso over for 4 counts, straighten your torso for 4 count,

Head: Look at the floor for 4 count, look up at your hands for 4 counts.
Repeat this four times

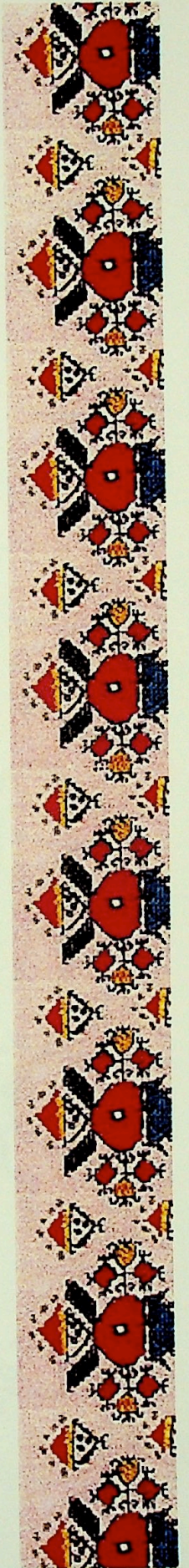
- 16 **Exit step** Same as above – except you will be traveling with the step

Bulgarian Dances

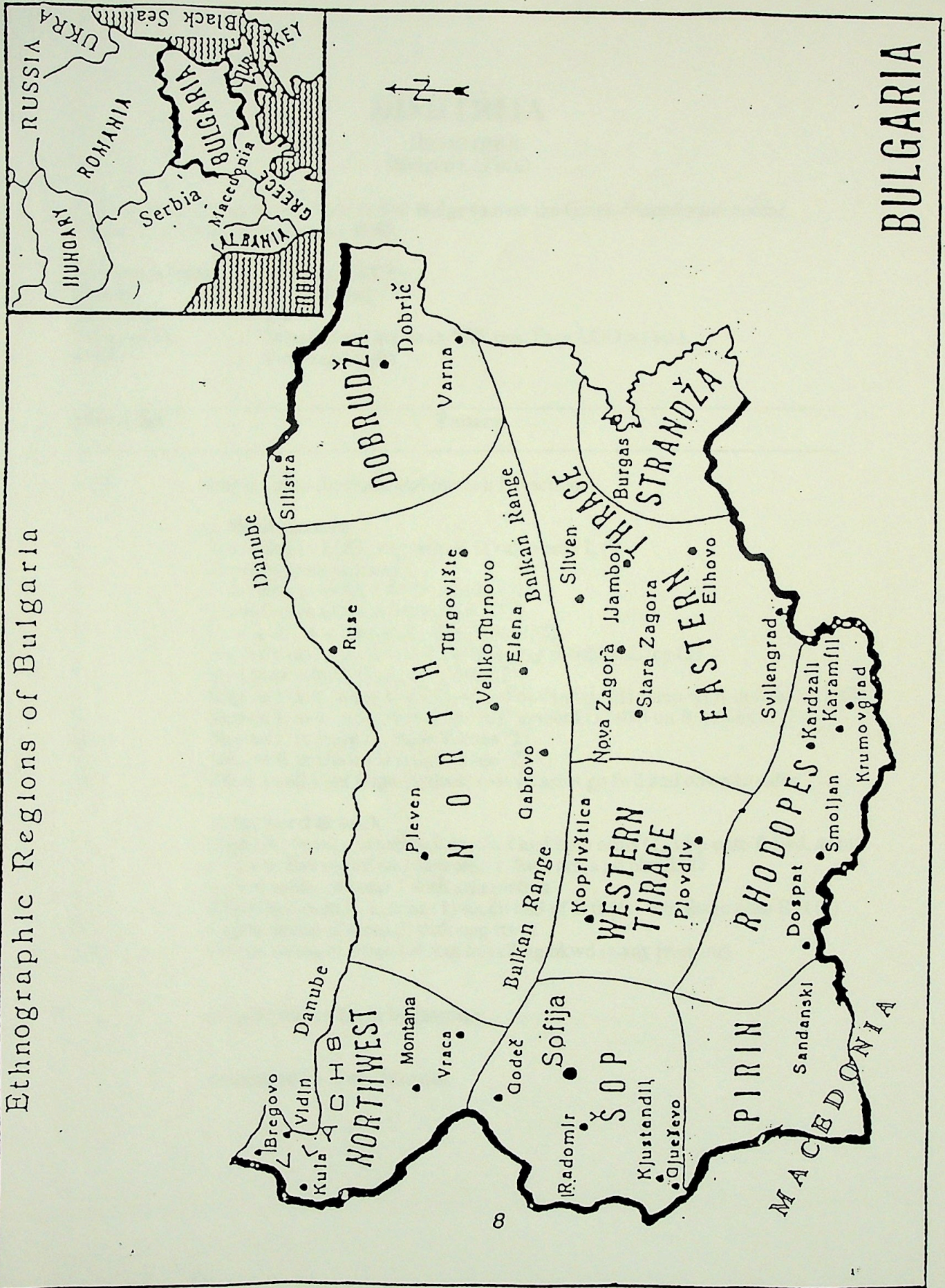


presented by:

Yves Moreau



Ethnographic Regions of Bulgaria



BULGARIA

DEVOJKO MARI HUBAVA

Девойко мари хубава
(Rhodopes-Bulgaria)

A basic 10 measure "Pravo" from the Rhodopes done to a well-known and loved folk song

Music: Yves Moreau CD

Meter: 2/4

Formation: Mixed lines or open circle; hands joined up in W pos; wt on L, face R of ctr.

Meter 2/4

Pattern

Introduction: 20 meas (instrumental). Start dance with song.

Fig. 1: Basic step - Melody A - song

- 1 Facing LOD, step fwd on R (1) step fwd on L (2)
- 2 Step fwd on R (1) lift L ft slightly across R (2)
- 3 Step fwd on L (1) lift R ft behind L calf (2)
- 4 Facing ctr, sway to R onto R (1) hold (2)
- 5 Facing ctr, step back onto L onto L (1) hold (2)
- 6-30 Repeat pattern of meas 1-5, five more times

Fig. 2: In and out diagonally - melody B - instrumental

- 1 Facing ctr, step fwd diag R onto R (1) step diag fwd on L (2)
- 2 Step diag fwd onto R (1) slight lift onto R raising L knee (2)
- 3 Step fwd onto L beginning to face diag fwd L (1) slight lift onto L raising R knee (2)
- 4 Facing diag fwd L, back out with two walking steps, R-L (1,2)
- 5 Facing diag fwd L, step back onto R (1) slight lift onto R raising L knee (2)
- 6-10 Repeat pattern of meas 1-5, with reverse direction and footwork

Repeat dance from beginning

Presented by Yves Moreau

DEVOJKO MARI HUBAVA

Девойко мари хубава
(Rhodopes-Bulgaria)

A basic 10 measure "Pravo" from the Rhodopes done to a well-known and loved folk song

Music: Yves Moreau CD

Meter: 2/4

Formation: Mixed lines or open circle; hands joined up in W pos; wt on L, face R of ctr.

Meter 2/4

Pattern

Introduction: 20 meas (instrumental). Start dance with song.

Fig. 1: Basic step - Melody A - song

- 1 Facing LOD, step fwd on R (1) step fwd on L (2)
- 2 Step fwd on R (1) lift L ft slightly across R (2)
- 3 Step fwd on L (1) lift R ft behind L calf (2)
- 4 Facing ctr, sway to R onto R (1) hold (2)
- 5 Facing ctr, step back onto L onto L (1) hold (2)
- 6-30 Repeat pattern of meas 1-5, five more times

Fig. 2: In and out diagonally - melody B - instrumental

- 1 Facing ctr, step fwd diag R onto R (1) step diag fwd on L (2)
- 2 Step diag fwd onto R (1) slight lift onto R raising L knee (2)
- 3 Step fwd onto L beginning to face diag fwd L (1) slight lift onto L raising R knee (2)
- 4 Facing diag fwd L, back out with two walking steps , R-L (1,2)
- 5 Facing diag fwd L, step back onto R (1) slight lift onto R raising L knee (2)
- 6-10 Repeat pattern of meas 1-5, with reverse direction and footwork

Repeat dance from beginning

Presented by Yves Moreau

VĀLČIDOLSKA KUCATA

Вълчидолска Кучата
(Bulgaria-Dobrudža)

Variations on the popular Kucata-Pandalaš type of dance. From the area around Vălčidol, N.E. of Varna. Source: Julian Stanev, 1998.

Pronunciation: VAHL-tcheeh-dohl-skah KOOH-tsah-tah
Music: Yves Moreau CD
Rhythm: 7/8 counted here as q-2. 1-2. 1-2-3, or 1,2,3 or q-q-S
Formation: Individual dancers in line or circle formation, hands behind lower back, Face R of ctr, wt on R
Style: Dobrudzan. Earthy and proud.

Meter: 7/8

Pattern

Introduction, 8 meas. of fast music. No action.

1. Solo travel

- 1 Facing LOD, point ball of L toe fwd (1) pause (2) step fwd on L (3)
- 2 Repeat same action as in meas. 1 but starting with R
- 3 Three "heavy" low running steps fwd, L-R-L
- 4 Close R to L, bending both knees (1) pause (2) step fwd on R (3)
- 5-16 Repeat same action three more times ending to face ctr on last count and bringing hands up in W pos to connect with neighbours to begin Fig. 2

2. Right and left with circular motion of R

- 1 Facing ctr with wt on L, step on L, crossing in front of R (1) pause (2) step on R to R (3)
- 2 Close L to R (1) pause (2) step on L to L (3)
- 3-4 Repeat pattern of meas 1-2 with reverse dir and ftwrk
- 5 Facing ctr, with wt on L, come up slightly onto L heel, while sending R leg out and around to R (1) step on R next to to L (2) small step on L next to R (3)
- 6 Repeat pattern of meas 5
- 7 Three low running steps in place, R-L-R
- 8 Close R to L, bending both knees (1) pause (2) step on R to R (3)
- 9-16 Repeat pattern of meas. 1-8

3. Right and left with stamp and arm motions

- 1 Facing ctr with wt on L, step on L, crossing in front of R and swinging arms bkwd, straight elbows (1) pause (2) step on R to R, arms swing fwd (3)
- 2-3 Repeat pattern of meas. 1, two more times, arms swing up to W pos on last ct of meas. 3
- 4 With arms in w pos, sharp low stamp with L next to R, no wt (1) pause (2) step on L to L, arms begin to swing fwd and down (3)
- 5-8 Repeat pattern of meas 1-4, with opp dir and ftwrk
- 9-16 Repeat pattern of meas 1-8.

Repeat dance from beginning.

Presented by Yves Moreau

Presented by Yves Moreau at the 2002 Mendocino Folklore Camp

LAZARSKA RÂČENICA

Лазарска Ръченица
(Trakia-Bulgaria)

A women's dance connected with the Lazaruvane Springtime folk custom. These traditional steps are from the region of Stara Zagora.

Music: Yves Moreau CD

Meter: 7/8. Q-Q-S or 1-2, 1-2, 1-2-3

Formation: Women in line or open circle. Face ctr; wt on L ft. Arms in W pos.

Meter: 7/8

Pattern

No introduction. Start dance with song.

Fig. 1: Travel to R (Melody A - song)

- 1 Step on R to R, arms extend fwd & down (1) pause (2) step on L crossing behind R, arms continue moving down and back (3)
- 2 Step on R to R, arms begin to move fwd & up (1) pause (2) lift L ft bending L knee, arms extend up to W pos (3)
- 3 With arms in W pos, small step fwd twds ctr on L (1) pause (2) bring R ft behind L calf (3)
- 4 Repeat pattern of meas 1-3, five more times

Fig.2: Travel R and L (Melody B - song)

- 1 Facing LOD (R of ctr) three small running steps R-L-R.
- 2 Still moving LOD, three small running steps L-R-L.
- 3 Repeat pattern of meas 1-2
- 4 Repeat pattern of meas 1-3, Fig. 1 with same arm motions
- 5 Facing ctr, step back onto R ft (1) pause (2) left L knee (3)
- 9-16 Repeat pattern of meas. 1-8 with reverse direction & ftwrk (RLOD)

Fig. 3: Forward and turn (Melody C - instrumental)

- 1 Facing ctr, do three small running steps fwd twds ctr, R-L-R
- 2 Step on L crossing in front of R with body turning to face R (1) pause (2) bring R ft behind L calf (3)
- 3 With body facing ctr, step away from ctr with three small steps R-L-R
- 4 3 small steps in place L-R-L
- 5-8 Repeat pattern of meas 1-4
- 9 Moving twds ctr, three small running steps R-L-R
- 10 Still moving twds ctr, three small running steps L-R-L
- 11 With feet together, bend knees and clap hands extended to R (1) pause (2-3)
- 12 Repeat pattern of meas 11 but hands clap extended to L

Lazarska Râčenica (cont'd) p.2

13-16 Letting go of hands, travel alone out to R, moving away from ctr (CW) and gradually coming back to face ctr using small running steps R-L-R, L-R-L, R-L-R, L-R-L. Note: while doing this pattern, the hands do special motion: close fist inwards (1) pause (2) extend fingers & hands stretched out (3)

Dance repeats from beginning

Presented by Yves Moreau

TERVELSKA RĀKA

Тервелска Рѣка
(Dobrudža-Bulgaria)

A variation on the popular Rāka widespread throughout Dobrudža. This version comes from the area around the town of Tervel. Observed by Yves Moreau in 1972.

Music: Yves Moreau CD

Meter: 2/4

Formation: Mixed lines or open circle; hands joined up in W pos; wt on L, face R of ctr.

Meter 2/4

Pattern

Introduction: 32 meas (instrumental). Start dance with song.

Fig. 1: Travel step - Melody A - song

- 1 Facing LOD, step fwd on R (1) low fwd scuff with L next to R (2)
- 2 Same action as in meas 1 but begin with L ft
- 3-4 Repeat pattern of meas 1-2
- 5 Two small steps fwd in LOD, R-L (1-2)
- 6 Small step on R (1) low fwd scuff with L next to R (2)
- 7-8 Same action as in meas 5 but begin with L ft
- 9 Facing ctr, small light leap to R onto R raising L knee (1) hold (2)
- 10 Same action as in meas 7 but with reverse ftwrk
- 11 Step on R to R (1) strong scuff fwd with L ft across R, simultaneously rotating elbows back (2)
- 12 Strong step onto L across R, simultaneously extending both arms diag fwd, straight elbows (1) hold (2)
- 13 Facing ctr, step on R to R, arms start moving down (1) step on L behind R, arms continue moving down (2)
- 14 Step on R to R, arms move up to W pos (1) stamp with L next to R, no wt (2)
- 15 Step on L in place (1) stamp with R next to L, no wt, with a slight "pull" motion of the arms in W pos
- 16 Stamp again with R next to L, no wt, with another "pull" motion of the arms (1) hold (2)
- 17-32 Repeat pattern of meas 1-16

Fig. 2: In and out - melody B - instrumental

- 1 Facing ctr, step fwd on R, arms begin extending fwd and down (1) scuff with L fwd next to R (2)
- 2 Same action as in meas 1, but starting with L, still moving fwd, arms continue extension down and back & fwd
- 3 Moving bkwd two steps R-L, arms move back

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Tervelska Râka (Cont'd) p.2

- 4 Step fwd onto R, arms move fwd (1) low stamp with R next to L, arms are in W pos (2)
- 5 Step onto L in place (1) low stamp with R next to L, no wt (2)
- 6 Large step back onto R simultaneously extending L leg fwd , straight knee and both arms (1) hold (2)
- 7 Step on L in place, arms are back to W pos (1) low stamp with R next to L, no wt, arms do a "pull" motion (2)
- 8 Stamp again with R next to L, no wt, arms do another "pull" motion (1) hold (2)
- 9-32 Repeat pattern of meas 1-8, three more times

Repeat dance from beginning

Presented by Yves Moreau

MĀŽKI BUENEK

МЪЖКИ буенек
(Bulgaria)

Traditional men's dance from the region of Elhovo in Eastern Thrace. It was usually danced in winter or early springtime. Women also do similar "buenek" dances for the St. Lazarus Day ritual.

Pronunciation: MUSH-skee Boo-eh-neck
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines, belt hold, L over R or hands joined down at sides. Wt on L (bent knee). Face R of ctr (LOD)
Style: Earthy heavy steps, slight knee bend.

Meter: 2/4

Pattern

1-16 Introduction . No action.

1. Basic "buenek" travel

1 Step on R, straightening L knee (1) step onto L with slight knee bend (2)
2-16 Repeat pattern of meas. 1

2. Strong step to center

1 Face ctr, strong stamping-like step to R and slightly fwd (1) bring L ft
along side of R calf (2)
2 Repeat pattern of meas 1, with opp ftwrk (still moving fwd)
3-8 Repeat pattern of meas 1-2, three more times
9 Step bkwd and slightly R onto R ft (legs apart, in half-sitting pos) (1)
light bounce onto R ft (2)
10 Repeat pattern of meas 9 with opp ftwrk, still moving bkwd
11-16 Repeat pattern of meas 9-10, three more times

3. Travel step with stamp and click

1 Facing ctr, sharp stamping-like step onto R to R (1) small hop onto R (2)
2 Small crossing step onto L in front of R (1) small hop onto L, picking up R ft
in back (2)
3 Two small steps bkwd, R-L
4 Click R ft sharply to L (1) pause (2)
5-16 Repeat pattern of meas 1-4, three more times

Dance repeats from beginning

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ZIZAJ NANE

Зизай Нане
(Bulgaria - Šopluk)

Typical variations of the Dajčovo Horo popular in West Bulgaria (Šopluk) and East Serbia. This dance is also known under various other names such as *Lile Lile*, *Ile Ile*, and *Târno Mome*. These variations were learned from Michel Cartier who learned them in Bulgaria in 1958.

Pronunciation: ZEE-zeye NAH-neh
Music: Yves Moreau CD
Rhythm: 9/8 meter, counted here as 1-2, 1-2, 1-2, 1-2-3 or 1,2,3,4 or quick-quick-quick-slow
Formation: Mixed open circle or line. Face ctr, wt on L. Hands joined down in "V" pos (down at sides)
Style: Light and bouncy

Meter: 9/8

Pattern

1-8 INTRODUCTION. No action

1. Basic (also chorus step between figures) «Dajčovo»

1 Hop on L, raising R knee high (1) three steps in place R-L-R (2,3,4)

2 Repeat pattern of meas 1, with reverse ftwrk

3-4 Repeat pattern of meas 1-2

5-8 Repeat pattern of meas 1-4, four more times

Note: Arms swing freely fwd & back in this figure

2. Stamps «Čukni Nane»

1 Wt on L, lean body to L and stamp R ft 4 times, next to L (1,2,3,4)

2 Repeat pattern of meas 1, Fig. 1 (basic step)

3-4 Repeat pattern of meas 1-2 with reverse ftwrk

5-8 Repeat pattern of meas. 1-4

3. Forward + Stamps «Četri napred, četri čukni»

1 Facing ctr and leaning upper body fwd, step fwd on R in front of L (1) sharp flat step in place on L (2) step back on R ft (3) step on L in place (4)

2-4 Repeat pattern of meas 1, three more times

5-8 Repeat pattern of meas 1-4, Fig. 2

Note: after this figure, basic step is done moving bkwd, back to place

4. Describing "circle" or "wave" «Lulaj Nane»

1-8 Describe eight (8) basic *Dajcovo* steps (Fig. 1) but using large steps and travelling fwd on meas 1, moving R of ctr on meas 2, diag bkwd R on meas 3, and moving sdwd L on meas 4 (returning to starting point).

5. Right foot on left knee «Desna noga na koleno»

1 Place R ft on top (or in front) of L knee and twist it to L (1,2) twist it out to R (3,4)

2 Repeat pattern of meas 1

3-4 Repeat pattern of meas 1-2, Fig. 1 (basic *Dajcovo*)

5-8 Repeat pattern of meas 1-4

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Meter: 9/8

Pattern

6. Right foot behind left knee «Desna noga zad koleno»

- 1 Place R ft behind L knee and twist it out to R (1,2) twist it across to L (3,4)
- 2 Repeat pattern of meas 1
- 3-4 Repeat pattern of meas 1-2, Fig. 1 (basic Dajcovo)
- 5-8 Repeat pattern of meas 1-4

7. Touch and brush «Zizaj Nane»

- 1 Wt on L and turning to face L, touch ball of R ft sharply (1) pause (2) facing ctr, "kick-brush" R ft fwd, straight leg (3) pause (4)
- 2 Do one basic Dajcovo step (Fig. 1)
- 3-4 Repeat pattern of meas 1-2, with reverse ftwrk
- 5-8 Repeat pattern of meas 1-4

8. "Digging" heels «Kopaj Nane»

- 1 Facing ctr, wt on L, hop on L (1) step on R in place (2) step on L in place (3) extend R leg out diag fwd, straight knee, and tap R heel sharply on ground (4)
- 2 Three steps in place R-L-R (1,3) extend L leg out diag fwd and touch heel as in previous measure
- 3 Repeat pattern of meas 2 with reverse ftwrk
- 4 Repeat pattern of meas repeat pattern of meas 4
- 5-8 Do 4 meas of Dajcovo steps (but starting on the R ft)
- 9-12 Repeat pattern of meas 1-4, with opp ftwrk

Note: Leader calls figures at will. Number of basic steps between figures can vary from 4 to 8. If there is music left, sequence repeats from beginning until end of music

Calls: (L= leader; D = dancers)

1. Leader: Dajcovo (optional call)

2. (L): Čukni nane! (D): Čukam, čukam! (L): Asegade! (D): Ajde Nane !
3. (L) Četri napred, četri čukni! Asegade! (D): Ajde Nane!
4. (L) Lulaj Nane! (D) Lulam, lulam! (L): Asegade! (D): Ajde Nane !
5. (L) Desna noga na koleno! Asegade! (D): Ajde Nane!
6. (L) Desna noga zad koleno! Asegade! (D): Ajde Nane!
7. (L): Zizaj nane! (D): Zizam, Zizam! (L): Asegade! (D): Ajde Nane !
8. (L): Kopaj nane! (D): Kopam, Kopam! (L): Asegade! (D): Ajde Nane !

Presented by Yves Moreau

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RADOMIRSKA LESA

Радромирска Леса
(Bulgaria)

Dance from the [✓]Šopsko-Graovsko region of West Bulgaria, from the area around the town of Radomir. Source: Anastasia Moskova, 1985. This dance has 10 or 11 meas. depending on melody used. In the 10 meas version, meas. 1-5 of Fig. 1 get repeated in the other direction. This 11-meas version goes to the popular Sop song, *V selo djulgere dojdoa*.

Pronunciation: Rah-doh-MEER-skah Leh-SSAH
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines in "V" pos. or belt hold, L over R. Face LOD, wt on L
Style: Light and proud

Meter 2/4

Pattern

1-16 Introduction music (instrumental). No action.

1. Basic pattern (vocal)

1 Facing LOD, small leap onto R (1) step onto L crossing in front of R (2)
2-3 Repeat action of meas. 1, two more times
4 Facing ctr, do a little "threes" (step R-L-R) sideways R (1&2)
5 Repeat pattern of meas 4 with opp dir & ftwrk
6 Repeat pattern of meas 4
7-8 Repeat pattern of meas 1 with opp dir & ftwrk (2 times)
9-11 Repeat pattern of meas 4-6 with opp dir & ftwrk
12-22 Repeat pattern of meas 1-11

2. Forward and back (instrumental chorus)

1 Facing ctr, small leap fwd onto R (1) small step fwd onto L (2)
2 Repeat action of meas 1
3 Small stamp with R, no wt, slightly fwd and next to L (1) stamp again (2)
4 Stamp again with R ft, no wt (1) pause (2)
5-8 Repeat pattern of meas 1-4 with opp dir & ftwrk (away from ctr)
9-16 Repeat pattern of meas 1-8

Repeat dance from beginning

Description by Yves Moreau

KRIVO IHTIMANSKO HORO

Криво Ихтиманско хоро
(Bulgaria - West Trakia & Sopluk)

A type of "Krivo" (mixed rhythm) dance from the region of Ihtiman in West Thrace close to the Šop area where such dances are also widespread. The steps are similar to the ones found in such forms as *Petrunino Horo*, *Cone Milo Cedo* and *Jove*. The tune used here is a well-known song called "Sede Sedenkja".

Pronunciation: KREE-voh Ikh-tee-MAHN-skoh Hoh-ROH

Music: Yves Moreau CD

Rhythm: Combinations of 8/8 (qSS), 5/8 (qS) and 13/8 (qSSqS)

Formation: Short lines, belt hold, L over R. Wt on L. Face slightly R of ctr.

Style: Small and light steps

Measure	Pattern
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Introduction: Wait for entire instrumental part. Start with singing (Melody A)

- 1. Travel part (singing- Melody A) (qSSqS, qSSqS, qSSqS, qSS, qSS)**
- 1 Facing LOD, step on R to R (q) step on L (S) small hop on L (&) large step fwd onto R to
R (S) hop onto R (&q) step onto L (S)
- 2 Repeat pattern of meas 1, Fig. 3
- 3 Facing ctr, Step on R to R (q) step on L behind R (S) step on R to R (S) touch L heel diag
fwd L (q) touch L heel again fwd (s)
- 4 Step on L to L (q) step on R behind L (S) step on L to L (S) point R heel to R (q) point R
heel fwd (S) point R heel to R (S)
- 5-8 Repeat pattern of meas 1-4, Fig. 3
- 2. LONG basic (qSS, qSqq, qSS, qSS)**
- 1 Hop on L swinging L leg across in front of L (q) step on R in front of L (S) hop on R,
simultaneously kicking L ft around and across R (S)
- 2 Hop on R (q) step L on in LOD (S) two quick steps R-L (qq)
- 3 Step on R (q) step on L (S) facing ctr, step back onto R, simultaneously "twisting" onto
ball of L ft, pointing L (S)
- 4 Facing ctr, step on L to L (q) step onto R behind L (S) step on L to L (S)
- 5-8 Repeat pattern of meas 1-4, Fig. 1
- 9 Repeat pattern of meas. 1, Fig. 1
- 10 Hop on R (q) step L on in LOD (S)
- 11-12 Repeat pattern of meas 3-4, Fig. 1
- 13-114 Repeat pattern of meas. 1-2, Fig. 3
- 15 Two small steps in LOD, R-L (qS) "kick" R leg in front of L to L (RLOD) (ct S)
- 16 Hop on L (q) step on R (S) sharp leap onto L ft, crossing R ft slightly in front
of L (S)

Description by Yves Moreau

Presented by Yves Moreau at the 2002 Mendocino Folklore Camp

PRAVO ČAPRAZ

Право Чапраз
(Bulgaria)

Dance from the region of Jambol based on the widespread Pravo Trakijsko. When the Pravo gets into faster and more exciting tempos, then men often go into a series of in place variations using percussive fancy steps and patterns with calls. This type of dance has also been known under "Cesto". Steps observed by Yves Moreau and learned from various sources in Bulgaria, summer 1966.

Pronunciation: TCHAP-rahz
Music: Yves Moreau CD
Rhythm: 2/4
Formation Lines, belt hold, L over R. Wt on L. Face slightly R of ctr.
Style: Slight knee bend, "earthy" style.
Steps: "Tropoli": "Fall" onto R in place, raising L knee (1) tap ball of L slightly fwd
(ct &) "fall" again onto R ft, raising L knee (2) full stamp with L, no wt (ct &)
same action repeats with reverse footwork. Total step has 2 measures.

Measure	Pattern
	No special intro. Start at beg of any musical phrase
	1. "Bavno" or "Trakijka" (Thracian Pravo)
1	Heading diag. fwd. step on R to R (1) step on L (2)
2	Larger step on R with marked knee flexion (1) pause (2)
3	Large step on L with marked knee flexion (1) pause (2)
4-6	Same as meas 1-3, but moving straight back, body facing ctr.
	2. "Udari" Pravo with "Thracian stamp"
1	Sharp heavy stamping step with R, diag fwd. R (1) close L to R (2) sharp low stamp again with R (&)
2	Stamp again with R (1) lift or light hop on R (2)
3	Larger step fwd on L (1) lift or light hop on L, at same time bring R ft up behind L calf (2)
4-6	Same as in meas. 4-6, Fig. 1
	3. "Udari" with jump
1-2	Repeat pattern of meas 1-2, Fig. 2
3	Step on L leg diag fwd R, (1) jump onto both feet sharply tog, bending knees (2)
4-6	Repeat pattern of meas 4-6, Fig. 1
	4. "Tropoli" or "Daj na mjasto" (tapping steps in place) -chorus
1-2	Do a "tropoli" step on each side as described in introduction text above
3-8	Do six more "tropoli" steps

Note: "Tropoli" figure is done from now on (8 meas) between each of the following variations OR the number of times required to get back to the beg of a musical phrase

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20

- 5. "Iz hvârli" (with a kick)**
1 Step fwd on R (1) pump L heel fwd in air (2)
2 "Chug" back on R ft, raise L knee high and out to L (1) step bkwd on L (2)
- 6. "Iz hvârli, dva pati"**
1-4 Execute Fig. 5, two times
- 7. "Iz hvârli, tri pati"**
1-6 Execute Fig. 5, three times
- 8. "Hlopka"**
1 Facing ctr, two small running steps fwd, R,L (cts 1,2).
2 Click R to L (ct 1); hold (ct 2).
3-4 Repeat meas 1-2.
5 Bending fwd from waist, slap R ft diag R (straight knee) (ct 1); hold (ct 2).
6 Repeat meas 5.
7 Slap R ft diag R (straight knee) twice (cts 1,2).
8 Slap R ft again (ct 1); hold (ct 2).
9-16 Straighten body and repeat meas 1-8, FIG. V (tropoli) moving bkwd
- 9. "Seči"**
1 Repeat pattern of meas 1, Fig. 8
2 Come up onto ball of L ft, simult. croasing R ft in front of L (1) pause (2)
3-4 Repeat pattern of meas. 1-2
5 Step onto R slightly fwd and to R (ct 1); step on L next to R, turning to face R (L shldr to ctr) and raising R ft sharply up behind L calf (ct 2).
6 Still facing R, quick step on R to R (ct 1); close L to R (ct &); step on R to R (ct 2); quick stamp with L next to R, no wt (ct &).
7 Facing ctr, step on L turning slightly to L (ct 1); sharp stamp with R next to L (ct 2).
8 Step on R fwd turning slightly to R (ct 1); small sharp jump onto both ft slightly apart (body is facing R of ctr)(ct 2).
9 Facing ctr, two steps back R,L (cts 1,2).
10-11 Repeat meas. 1-2, of Fig. VI (iz hvarli)
12-15 Move back to place with 4 basic "tropoli" steps

Note: The above described figures can be called or re-arranged in the order you wish. The number of "tropoli" steps between figures is determined by leader and will depend greatly on the music and figures used.

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SEDI DONKA

Седи Донка
(Bulgaria)

A typical "krivo"-type of dance from Western Thrace (around town of Pazardžik). Other names for this dance include Sedi Dimka, Sedi Petko and Iztarsi Kalci. First three variations were introduced to North American folk dancers by Richard Crum in 1968. Last variation was learned in Bulgaria by Yves Moreau.

Music: Yves Moreau CD

Rhythm: 25/16 (7/16 + 7/16 + 11/16) a mixture of two "cetvorno"-type measures and one "kopanica". Counted here as S-Q-Q + S-Q-Q + Q-Q-S-Q-Q

Formation: Short mixed lines, belt hold, L over R. Face slightly R of ctr, wt on L

Style: Sharp and bouncy steps.

Meter: 7/8 + 7/8 + 11/8

Pattern

No special introduction. Dance may start at beginning of any musical phrase

1. Travel

- 1 Facing LOD, step on R (1) step on L (2) hold (3) Repeat patterns of cts 1-3;
step on R (1) step on L (2) step on R (3) step on L (4) pause (5)

2. Side to side

- 1 Step on R in LOD (1) small lift onto R, L ft moving across R (&) step on L across R (2)
hold (3) Repeat same movement as first 3 cts (1,2,3)
Facing ctr, step on R to R (1) step on L behind R (2) step on R to R (3) bounce twice
in place, ft together (4,5)
- 2 Repeat pattern of meas. 1 with reverse direction and ftwrk

3. Side to side with stamps

- 1-2 Same pattern as in Fig. 1 but instead on 2 bounces on last two cts, replace with
"bicycle stamps": hop on R raising L knee (ct 4) sharp stamp, no wt with L (ct 5)
and also in reverse direction

4. Forward and back with stamps

- 1 Step on R fwd (1) hop on R, (&) step on L fwd (2) hold (3)
Repeat same movements as first 3 cts (1,2,3)
Two little steps in place R-L (1,2) stamp with R, no wt (3) step on R in place (4) stamp with L
no wt (5)
- 2 Same pattern as in meas 1 but moving away from center

5. Twists in place

- 1 Step on R in place turning sharply to face R and raising L knee high across R (1) hop
on R keeping L knee high (2) step on L next to R (3) repeat same movement (1,2,3)
Two quick steps in place R-L (1,2) touch R heel diag fwd R (3) touch R heel again
straight fwd (4) hold (5)
- 2 Repeat pattern of meas 1 with reverse footwork

Suggested sequence: Do each figure twice . Leader may also call figure change.

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PROLETNO HORO

Пролетно Хоро
(Bulgaria - Thrace)

This is a variation on the popular *Pravo Trakijsko Horo*. Often done at springtime in several villages of the Elhovo area in Eastern Thrace. Source: Dimitâr Petkov, 1970.

Pronunciation: PROH-let-noh Hoh-ROH
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines. L hand at waist and R hand hooked into L elbow of person to the R. Wt on L, face slightly R
Style: Proud and "earthy" (slight knee bend).

Meter: 2/4	Pattern
1-16	Introduction: Bagpipe (<i>gajda</i>) music. No action. Start with song
	1. Slow Pravo (song)
1	Step on R (1) hold (2)
2	Step on L (2) hold (2)
3	Step on R (1) Step on L (2)
4	Step on R, turning to face ctr (1) hold (2)
5	Step bkwd on L (1) hold (2)
6	Step bkwd R (1) step bkwd on L (2)
7	Step fwd on R (1) hold (2)
8	Close L ft to R with a slight bounce (1) hold (2)
9-16	Repeat action of meas
	2. Pravo with stamps (<i>gajda</i>)
1	Travelling diag fwd R, sharp heavy step onto R (1) heavy lift onto R, L knee is raised (2)
2	Still travelling diag fwd, same movement as meas. 1 with opp ftwrk
3	Sharp low step fwd onto R (1) sharp low step fwd onto L (&) sharp low step fwd onto R (2)
4	Facing ctr, sheavy step onto L (1) low stamp onto R, no wt (2)
5	Still facing ctr, large step back onto R (1) lift L knee (2)
6	Still moving bkwd, large step onto L (1) lift R knee (2)
7	Small step onto R (1) small step onto L next to R, extending R ft out to R (2)
8	"Click" R next to L sharply (1) Pause (2)

Suggested sequence to match music:

Intro (wait), Fig. 1 (six times), Fig. 2 (six times), Fig.1 (twice)

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DIMITRIJA

Димитрия
(Bulgaria - Pirin)

A dance from the region of Petric in SW Bulgaria near the Greek-Macedonian border.
Source: Kiril Andonov, summer 1970.

Pronunciation: Dee-mee-TREE-ya
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines, hands in "W" pos. Face LOD wt on L.
Style: Proud and light.

Meter: 2/4

Pattern

1-12 Introduction (instrumental music): No action.

1. Basic pattern

- 1 Travelling in LOD, step onto R (1) step onto L (2)
- 2 Repeat pattern of meas 1
- 3 Travelling in LOD, 3 little steps R-L-R
- 4 Travelling in LOD, 3 little steps L-R-L
- 5 Facing ctr, step onto R (1) raise L knee (2)
- 6 Step fwd on L (1) raise R knee, bringing it behind L leg (2)
- 7 Step back onto R (1) raise L knee (2)
- 8 Step on L to L, arms extend fwd and downward (1) step on R in front of L (2)
- 9 Step on L to L, arms extend fwd and upward (1) step on R behind L (2)
- 10 Step on L in place (1) raise R knee (2)
- 11 Step on R in place (1) raise L knee (2)
- 12 Three small light steps in place, L-R-L, arms go fwd and down to sides

2. Forward & back

- 1 Slight lift onto L, extending R leg fwd and both arms (1) step onto R fwd, arms continue downward (&) step onto L fwd, arms go bkwd (2)
- 2 Repeat action of meas 1 with arm motion
- 3 Step down onto R, L knee (1) touch ball of L ft (&) step down onto R ft (2)
- 4 Repeat action of meas 3, with opp ftwrk
- 5-8 Repeat action of meas 1-4, but travelling bkwd (away from ctr)

Repeat dance from beginning

Presented by Yves Moreau

Presented by Yves Moreau at the 2002 Mendocino Folklore Camp

KRIVO PLOVDIVSKO HORO

Криво Пловдивско Хоро
(Bulgaria)

A variation on the popular Kopanica or Gankino dance type found in Western Bulgaria. Learned from the "Zdravets" group from the town of Peštera, Western Thrace, July 1992.

Music: Yves Moreau CD
Rhythm: 11/8; quick-quick-SLOW-quick-quick
Formation: Short lines, belt hold, L over R. Wt on L. Face slightly R of ctr.
Style: Small and light steps

Meter	Pattern
1-8	Fast music intro. No action.
	1. Basic walk
1	Moving in LOD, step on R (1) step on L (2) step on R (3) step on L (4) hold (5)
2-8	Repeat pattern of meas. 1, seven more times. Leader can wind the line in various directions on floor.
	2. Fast travel step with "hook"
1	Moving in LOD, small step on R (1) small step on L (2) small hop on L, lifting R ft up and in front of L in "hook" motion (3) small step on R (4) small step on L (5)
2-8	Repeat pattern of meas. 1, seven more times. Leader can wind line around room.
	3. Fast travel step with "bloop-bloop"
1	Moving in LOD, small step on R (1) small step on L (2) small sharp leap onto ball of R (&) small sharp step on ball of L (3) small step on R (4) small step on L (5)
2-8	Repeat pattern of meas. 1, seven more times. Leader can wind line around room.
	4. Sideways with stamps
1	Repeat pattern of meas 1 Fig. II
2	Facing LOD, step on R (1) step on L (2) facing ctr, step diag. back on R, simultaneously touching and twisting ball of L ft out to L (3) step on L to L (4) step on R behind L (5)
3	Facing ctr, step on L to L (1) step on R behind L (2) step on L to L (3) cross R in front of L (4) step on L in place (5)
4	Repeat pattern of meas. 3 with reverse direction & ftwork
5	Repeat pattern of meas. 3
6	Step on R in place (1) step on L next to R (2) sharp touch with ball of R ft slightly fwd (3) step on R in place (4) sharp touch with ball of L ft slightly fwd (5)
7	Same as meas. 6 with opp. footwork
8	Three small steps in place R-L-R, leap on L (4) sharp touch with ball of R ft

Sequence: FIG. 1, FIG. 2, FIG. 1, FIG. 3, FIG. 1, FIG. 4

Description by Yves Moreau

Presented by Yves Moreau at the 2002 Mendocino Folklore Camp

KATUSE MOME

(Bulgaria)

This Macedonian dance is part of a widespread family of dances which uses various names: Krsteno, Pusteno, etc. The song Katuse Mome uses the same melody as a version of "Sto Mi e milo". This recording was made in 1958 by Michel Cartier of Montreal with the Gotse Delchev Macedonian group of Sofia.

Music: Yves Moreau CD

Rhythm: 9/8 as 1-2, 1-2-3, 1-2, 1-2 or q-S-q-q- or 1,2,3,4

Formation: Open mixed circle, hands in W pos, Face ctr, wt on L ft

Style: Light steps

Meter 9/8

Pattern

No special introduction. Start at beginning of any musical phrase

Basic pattern

- 1 Facing center with wt on L ft, slight lift onto L (1) step on R to R (2) step on L in LOD (3) step on R in LOD (4)
- 2 Step on L in LOD (1) step on R in LOD (2) step on L in front of R (3) step onto R in place (4)
- 3 Light lift on R in place (1) step onto L next to R (2) step onto R in front of L (3) step onto L next to R (4)
- 4 Repeat pattern of meas 3 with reverse direction and ftwrk
- 5 Repeat pattern of meas 3

Repeat dance from beginning

Description by Yves Moreau

Presented by Yves Moreau at the 2002 Mendocino Folklore Camp

European Couple Dances



presented by:

Dean Linscott



NEWCASTLE

This English Country Dance is done in a square, with cpls numbered clockwise 1-4. Cpls 1 and 3 are "head" cpls; 2 and 4 are "side" cpls. Take special note of which are the "heads" and "sides" of the square, for Figure III.

FIGURE I. All join hands and walk 4 steps twd ctr and 4 steps back, starting on R ft. Set to ptr; set to corner. Repeat fwd and back and setting.
Arm R with ptr; M star L in ctr while W skip once CW around the set.
Arm L with ptr; W star R in ctr while M skip once CCW around the set.

FIGURE II (Siding and Arches): Do siding step with ptr and back to place; step to R and honor ptr; then move fwd to next person, passing ptr with L shldr. Repeat all with next person. Original head cpls will now be in side posn, with new ptrs.

These original head cpls now join inside hands with current ptr; walk 4 steps twd ctr, turn and walk 4 steps back to place, and raise joined hands to make an arch. Original side cpls now cast out and away from current ptr, skip through the nearest arch from the outside twd the inside of the set and back to place. Immediately these original side cpls repeat the arch formation as done previously by the original head cpls, followed by them casting out and through the arches and back to place.

FIGURE III. (Slow Arming, and Lines Falling Back): All dancers arm R and L with current ptr, taking 8 steps to go around ptr CW and 8 to return. Pass on to next person and repeat arming R and L. On the last 2 steps of arming L, the M all keep this W on their L side and form lines of 4 people along both original "sides" of the square. At this point there are two lines of 4 people, with hands joined at shldr height, facing each other across the square.

The lines fall back 4 steps; move fwd 4 steps; each person turns single (one turn CW in place with 4 steps; and cross through the opposite line (passing R shldr with opp person) with 4 steps. At this point, each M orients so that the W who was on his L side is now on his R side, making new lines of 4 along both original "heads" of the square. The lines now fall back, move fwd, turn single, and cross through as above, at which point each person should be in original home position. Face ptrs and honor.

Presented by Dean Linscott and Anita Engberg at the 2002 Mendocino Folklore Camp.

ADA'S KUJAWIAK No. 3 (Poland)

This dance was choreographed and introduced by Ada Dziewanowska in the 1970s.

Formation: cpls around a circle, W's backs to ctr; M facing ptrn. Fists on hips, elbows slightly fwd.

Meas Pattern

- 1-4 **INTRODUCTION:** Sway slightly in place
- 1-2 **Figure I.** Step R, L, R in place, turning a bit CW; put L heel diag fwd L, look at ptrn over L shldr.
- 3-4 Repeat meas. 1-2 with opp ftwk and direction.
- 5-6 Same as meas. 1-2.
- 7-8 Step L, R, L in place, turning $\frac{1}{2}$ CCW so back is twd ptrn; stamp R, L; hold.
- 9-14 Same as meas. 1-8, but the 3 steps are done to the side; and W now start L.
- 15-16 M turn $\frac{1}{2}$ CW with 3 steps L, R, L, then stamp R, L. W opp direction and ftwk. End in shldr-shldr position.
- 1 **Figure II.** M step on R to R (W opp), bending knees deeply (ct 1); straighten knees and lean to R, L toe touching floor (2); hold (3).
- 2 Same as meas. 1 but opp direction and ftwk.
- 3-4 Repeat meas. 1-2.
- 5-7 Moving LOD, make 1 CW turn in 3 waltz steps M starting R; sweep free ft wide before ct 2 of each waltz step..
- 8 Stamp twice; M now facing LOD.
- 9-16 Repeat meas. 1-8.
- 1 **Figure III.** M step L ft across R (W opp) with sl. knee-bend; step R, L in place.
- 2 Travel 3 steps in LOD.
- 3-6 Repeat meas. 1-2 two more times.
- 7-8 With R side twd ptrn, turn once CW in place with 3 steps; stamp twice.
- 9-16 Repeat meas. 1-8. End both facing LOD, R hands joined high over W's R shldr.
- 1-3 **Figure IV.** Do 3 side balance steps (M start L; W opp): step away from ptrn; step R behind L heel; step L in place. Take large step twd ptrn, W passing in front of M and looking at him over her R shldr; step behind supporting heel; step in place; then balance away again as in meas. 1.
- 4 W turn CCW once in place with 3 steps, knees bent; M take 3 steps in place
- 5-8 Repeat meas. 1-4, but W do not turn on 4th meas. Instead, both stamp twice in place.
- 9-15 Repeat meas. 1-8.

Repeat the entire dance from the beginning, using the introductory music to move into starting position. On the **next** repetition, do only Figure II, meas. 1-8.

Presented by Dean Linscott and Anita Engberg at the 2002 Mendocino Folklore Camp.

MAZURKA DE SAMATAN (France)

Introduced in the U.S. by Pierre Corbefin at the 1989 Mendocino Folklore Camp.

MUSIC: special tape (6/8 meter)

FORMATION: couples at random, in social dance position

The musical emphasis occurs on ct 2 of each 6 cts, but the first dance step still begins on ct 1, which sounds like a "pick-up note."

Steps described for M; W uses opposite ft.

Meas.

- 1 Step L with slightly bent knee (1); step R in place with straight knee (2); lift or bounce on R (3), starting to turn CCW in place. Step bwd on L, turning some more (4); step bwd on R (5); bwd on L (6).
- 2 Step in place on R (1); step fwd on L, starting to turn CW (2); bounce on L (3), turning more CW; 3 steps R L R (cts 4 5 6) turning CW.

Continue to end of music, alternating meas 1 and meas 2. A couple dances more or less "on the spot," without moving around the room. The amount of turning CCW in meas 1 is usually less than the amount of CW turning in meas 2, but there can be much individual variation.

Presented by Dean Linscott and Anita Engberg at the 2002 Mendocino Folklore Camp.

MALHÃO (mahl-i-oh)

(Portugal)

Learned from films of a group directed by Manuel Duarte Pereira Vale, from Vila Nova de Gaia (north-west Portugal). This dance has been preserved in essentially the same form for more than a hundred years, and the song that goes with it tells about a lazy character (the malhão) who never worked, but led an easy life of singing, dancing, eating and drinking. Introduced by Dean and Nancy Linscott at the 1978 Mendocino Folklore Camp.

Music: Festival FEP-501 (4/4 meter; 2 meas introduction)

Formation: A line of couples, partners facing each other about 4 feet apart, M's L shldr twd music; hands at sides, relaxed.

Meas. Figure I (described for M; W use opp ft)

- 1 Step fwd on L (ct 1); step on R beside or slightly ahead of L (2); step L in place (&); step bwd on R (3); step bwd on L (4); step in place on R (&). Clap own hands together fwd at about face height, 3 times (cts 2 & 3). Drop hands back down at sides after clapping.
- 2-4 Repeat meas 1 three more times.

Figure II (described for M; W use opp ft and turn opp way)

- 5 Bringing arms up so that elbows are about shldr ht and hands about head ht, elbows sticking straight out to sides, turn once CW in place: step on L across in front of R (1); step R (2); step L (&); step R, completing turn (3); bringin hands down to sides, step bwd (away from ptr) on L (4); step fwd (into place) on R (&).
- 6 Same as meas 1 of Figure I.
- 7-8 Repeat meas 5-6 once more.

Repeat dance from beginning.

Presented by Dean Linscott and Anita Engberg at the 2002 Mendocino Folklore Camp.

ÅTABAKSPOLSKA (Sweden, Föllinge district)

As learned by Dean Linscott from Ernst Grip and Beret Bertilsdotter at the San Francisco Bay Area Scandia Festival, February, 1995. Pronounced OH-tah-bahks-pohl-skah.

FORMATION: Cps in a circle, M's back twd ctr, social dance posn except that M hold W's R hand from the top; both palms are down.

MUSIC: special tape (3/4 meter)

FIG. 1 (POLSKA): Starting on outside ft, and partially facing ptr, step in LOD (ct 1); bringing the inside ft fwd, step on it past the other ft (ct 3). Repeat two more times (meas. 1-3). Then take a very close polska hold and travel in LOD while turning 5 times CW with ptr (meas. 4-8). Polska hold is similar to social dance posn but closer, with M holding W's upper R arm with his L hand, elbows relaxed. In each turn both step on cts 1 and 3 (M start L, W start R). When W takes her second step (on ct 3), it is on the BALL of her L ft. Note that if you stand too far apart, it is much harder to complete each turn.

FIG. 2: M facing and moving in LOD, still in close polska posn, swing W a little twd ctr with a step, close, step (M start L; W opp); swing W a little away from ctr with a second step, close, step; travel in LOD while turning CW 3 times as a cpl with step, close, steps (2 meas. for each turn). On the last (eighth) meas. don't complete the turn, but stop while M is on outside of circle; M pivot about 1/2 CW to face LOD, and slap outside of R ft with R hand on last ct, then immediately assume REVERSED polska posn. (W is now to M's L, facing RLOD while he is facing LOD).

FIG. 3 (BAKMES): During 8 meas., cpl moves in LOD while turning CCW 4 times with ptr. M and W use same bakmes step, but out-of-phase, so while M is doing first part W is doing second part: M walk fwd & twd ctr R, L, R (meas. 1); then step on L closely beside and slightly behind R so wt is now on both ft (ct 1); pause (ct 2); pivot on both heels to bring toes around completing turn (ct 3). When M starts to walk on ct 1 of meas. 1, W starts on ct 1 of second meas., by placing her L ft beside and slightly behind her R, with wt on both; then pauses; then pivots on both heels, etc. On meas. 8, M open up as they finish the 4th bakmes turn and take the modified social dance posn preparatory to starting the dance over with Fig. 1.

Presented by Dean Linscott and Anita Engberg at the 2002 Mendocino Folklore Camp.

LEPA ANKA (leh-pah ahn-kah)
(Croatia)

A slow, easy couple dance done at Croatian weddings.

Source: Barry Glass, who learned it in Yugoslavia.

Music: Festival Records FR-4108; Aman LP 101 (2/4 meter).

Formation: Circle of cpls, all facing CW, W on R of M; M's thumbs tucked in
front of belt; W hook L hand through M's R elbow, place R hand over L.

Meas.

1-4 Introduction; end with R ft fwd, heel resting on floor.

Figure I

- 1-2 Roll wt fwd onto R ft, bending R knee (ct 1); touch L heel fwd, both knees straight (2); roll wt fwd onto L, bending L knee (1); touch R heel fwd, both knees straight (2).
- 3-4 Repeat meas 1-2.
- 5-6 Repeat meas 1-2, but this time W step bwd and M step fwd, thus pivoting 1/2 turn CW around ptrnr by end of meas 6.
- 7-8 Hold posn (R heel is fwd on floor).
- 9-12 Repeat meas 5-8; should finish facing same way as at beginning of dance.
- 13-24 Repeat meas 1-12.

Figure II

- 1 W: drop hands and take large step fwd R in front of M (1); rise and drop on R heel (&); turning 1/4 to R (CW) to face cntr, take large step bwd L (2); rise and drop on L heel (&), at same time placing R hand on ptrnr's L shldr and L hand on R shldr of next M to the L.

M: use same ftwork as W; as soon as ptrnr has moved out of the way, all M join hands fwd and low to make a circle. M's steps are smaller than W during meas 1, because they don't move very far.

- 2-4 M and W move slowly to the L around circle with same steps; fwd on R (1); rise and fall on R heel (&); bwd on L (2); rise and fall on L heel (&). Do not swing arms in and out; keep movements controlled.
- 5-6 M reach up with L hand and take ptrnr's L (elbow straight); M place R hand on own hip, or tuck thumb in belt again; W leave R hand on ptrnr's shldr. Walk 3 steps R, L, R; M pivots 1/4 turn CW in place; as he leads W into circle (ct 1, 2, 1); place L heel slightly fwd on floor (2). W is now with L shldr twd cntr. turn
- 7-8 W back out of circle and M pivot CCW in place 1/4 with 3 steps L, R, L (1, 2, 1); touch R heel to floor (2). All are now facing cntr.
- 9-12 Repeat meas 5-8.
- 13-22 Repeat meas 1-10.
- 23-24 M pull W's L hand, leading her into a 1/2 turn CW while he makes 1/2 CCW (that is, M and W turn twd each other) with 3 steps L, R, L; place R heel fwd on floor, link up as at start of dance.

Repeat entire dance from beginning.

Words to song; try them--they're really easy:

Lepa Anka kolo vodi. (4 x) (leh-pah ahn-kah koh-loh voh-dee)
Kolo vodi i govori. (4 x) (koh-loh voh-dee ee goh-voh-ree)
Alaj su mi oči čarne. (4x) (ah-ly soo mee oh-chee chahr-neh)
Oči čarne usne male. (4 x) (oh-chee chahr-neh oos-neh mah-leh)

(Pretty Anka leads the kolo; leads the kolo and speaks; but I have dark eyes; dark eyes and small lips)

JIANA DE LA JINA (zheeah-nah deh lah zhee-nah)
(Romania)

Introduced by Sunni Bloland. The dance comes from around Sibiu, in Transylvania, and the name Jiana refers to a "Robin Hood" type of outlaw named Ianca Jianu.

Music: Nevofoon 12153 (2/4 meter)

Formation: Cpls scattered at random, M's R and W's L hands joined at shldr ht, other hand hanging loosely at side; M and W facing same direction.

Meas. Part I (W Turns)

- 1 M step fwd L, W R, turning slightly away from ptr, moving joined hands fwd and slightly down and leaning away slightly (ct 1); step fwd on other ft, turning slightly twd ptr, moving hands back up to orig. posn (2).
- 2 Turn to face ptr with 3 steps (M start L, W opp) as hands move fwd and slightly down again.
- 3 Turning to move in the opp direction from that in meas 1-2, M walks fwd R, L while turning W once CCW under his raised R hand; W moves in same direction as M as she turns with two steps, L, R.
- 4 Turn to face ptr with 3 steps, (M start R, W opp) as hands return to orig. "W" posn.

Repeat all again, or as many times as desired. On the last time, W does not take wt on the very last step, so she is free to begin Part II with her L ft.

Part II (Cpl Turns)

- 1 Taking a shldr-shldr blade posn, both rock sideward to own L, bending L knee and turning R shldr slightly out (1); reverse by rocking to R (2).
- 2 Shifting posn so that R hips are adjacent, turn quickly CW as a cpl by walking 3 steps fwd around ptr starting L (1 & 2).
- 3 Continue to turn CW around ptr with 2 slower and slightly larger steps fwd R, L (1, 2). M may slap outside of R heel with palm of R hand on ct "&" after second step.
- 4 Continue turning CW with 3 more quick steps starting R (1 & 2).

Repeat meas 1-4 again or as many times as desired. On the last time, W must take 4 quick steps instead of 3 in order to be ready to start Part I on her R ft. (Or she may not take wt on the third step; same result).

Presented by Dean Linscott and Anita Enfborg at the 2002 Mendocino Folklore Camp.

SZÉKELY FRISS (SAY-kee FREESH)

Hungary

A fast csardas variation from Transylvania, done by the Székelys. Presented at the 1983 Mendocino Folklore Camp by Andor Czompo.

Music: Folk Dancer MH-2082 (4/4 meter)

Formation: Couples at random, in social dance posn except M's L and W's R joined hands are held up high and slightly to the side. M & W same ftwork.

Meas. PART I

- 1 Leap onto R ft in place, turning slightly to R & bending R knee slightly (1); step on L heel in place, knee straight (&); step flat on R ft in place, knee slightly bent (2); step on L heel in place, knee straight (&); step flat on R ft in place, knee slightly bent (3); step on L heel in place, knee straight (&); step flat on R ft in place, knee slightly bent (4).
- 2 Same as meas 1 but opp ftwork and face slightly to L of ptrn.
- 3-4 Same as meas 1-2 except that after ct 3 of meas 4 there is a pause with w̄ still on L ft (&); then on ct 4 stamp R in place.

PART II

- 1 Shifting to turn posn (R hips adjacent; M's L hand at W's R shldr, travel fwd CW around ptrn with open Rida steps: step fwd on R, knee straight (1); step fwd R, knee slightly bent (2); repeat cts 1 & 2.
- 2 Repeat cts 1 & 2 of meas 1; then stamp L,R,L, as M bends fwd and to L.
- 3-4 Walk bwd CCW around ptrn with 7 small even steps starting R; pause on last ct &.
- 5-8 Repeat meas 1-4, except that on last ct & of meas 8 step L in place and resume posn for repeating Part I.

VARIATIONS

On meas 4 and/or 8 of Part II, M can take W's R hand with his L and give her a CW turn under these joined hands (no change in ftwork).

Presented by Dean Linscott and Anita Engberg at the 2002 Mendocino Folklore Camp.

SØNDERHONING (Denmark)

Sønderhoning (SOON-dehr-hoh-ning) comes from Sønderho on the island of Fanø. The dance is somewhat unusual in that the turn requires 3 counts, but the music is in 2/4 meter..

FORMATION: Cpls facing LOD, W to M's R; W's L arm extended fwd; M holds W's L wrist with his R hand, from above.. Free hands hang naturally at sides.

The dance pattern consists of promenading fwd around the room in LOD with a walking step, starting on outside ft, and a CW turning step. Begin with the promenade, but more time should be spent turning than promenading.

When the M wants to switch from walking to turning, he steps across in front of his ptrn, reaching over her R shldr with his L hand as she places her R hand under the M's L arm and up on his L shldr. Still holding the W's L wrist with his R hand, the M moves these joined hands behind the W's back, then places his L hand over them. This places you very close to your ptrn, making the following turn much easier.

TURNING: M's step: Starting to turn CW, M step L around and outside W's R ft (ct 1); pivoting on ball of L ft, place R next to L (2), so wt is now on both ft equally. Then step fwd in LOD on R (3).

TURNING: W's step: W step fwd R between M's ft (1); quickly close L to R (&); step fwd again on R (2); small, low leap onto L (3). Alternatively, W may do a basic polska step: wt on both ft (1); step fwd R (2); step fwd L (3).

Note that although the music is in 2/4 time, the turn takes 3 counts so it may feel at first as though you are "off the beat." Don't rush the music; it's a fairly slow turn. There is a little up-and-down movement with each count.

When you end the turn and go back to the walking promenade, you may have to pause a beat or two, depending on just when you make the change, so that both ptrns can start walking fwd on their outside ft.

Taught by Dean Linscott and Anita Engberg at the 2002 Mendocino Folklore Camp.

DUDACKA POLKA (D00-dahts-kah)
Czechoslovakia (Plzen)

Presented by Dean and Nancy Linscott at the International Folkdance Workshop in New Orleans, October 21-13, 1983. Introduced by František Bonuš at the 1979 Mendocino Folklore Camp. (Please note the proper pronunciation of Dudacka (see above); it is often mispronounced.)

RECORD: Pantan 11-0221 (cover says 01-0221), side 1 band 1 (2/4 meter).

FORMATION: couples in closed social dance posn, M's L shldr twd center.

STYLE: when free, hands are placed on hips, fingers fwd; the polka step is light, with a lift but not a real hop. This lift gets a full 1/4 of the measure, not 1/8 as in some polka styles. M and W on opp ft unless otherwise indicated.

MEAS.

1-2 INTRODUCTION (bagpipe music only)

PART I (Step-close and polka)(M's step given; W opposite)

- 1-2 Step to M's L (W's R); close R to L softly and smoothly.
3-4 Repeat meas 1-2 opp ftwork.
5-8 Repeat meas 1-4.
9-16 Polka around room in LOD, turning CW around ptr in usual manner.

PART II (One-stamp polka)

- 1 Moving twd cntr, joined hands (M's L, W's R) held down and to the side, M step to L on L (ct 1)(W opp); close R to L (&); step to L on L (2).
2 Stamp in place (M R, W L), bringing joined hands up above head and bending body away from cntr (ct 1); hold (2).
3-4 Same as meas 1-2 but opp ft, moving away from cntr and bending twd cntr. on the stamp.
5-8 Polka around room in LOD, turning CW around ptr as in Part I.
9-16 Repeat meas 1-8 of Part II.

PART III (Twist step)

- 1-2 Facing ptr (M's L shldr twd cntr), both hands on own hips, W move bwd and M fwd with 2 polka steps (M start L, W R), each twisting body $\frac{1}{4}$ to R and then $\frac{1}{4}$ to L.
3-4 M walk fwd 2 steps and W bwd, again with twisting motion; then M rock fwd on L while twisting to R while W rock bwd on R while twisting to R; then M rock back on R without twisting, W fwd on L.
5-8 Repeat meas 1-4.
9-16 Repeat meas 1-8 moving in opp direction with opp twists; M start back on L, W start fwd on R.

PART IV (Two-stamp polka)

- 1-16 Same as Part II, but stamp on both cts 1 and 2.

PART V (Whirling)

- 1-8 In closed dance posn, joined hands extended down and to side with W's R hand held between M's L thumb and fingers (both palms down), turn CW in place with 2 slow and 4 fast buzz steps (wt on R ft for both); repeat again.
9-16 M raises L hand high and skips fwd CCW around the W starting L and waving his R hand high; W holds M's L hand with her R and turns CW in place with 16 buzz steps, wt on R ft. Time turns so can assume social dance posn at end, with M's L shldr twd cntr.

PART VI (Polka and pivot)

- 1-2 Take 1 polka step twd cntr and 1 away from cntr.
3-4 Shifting M's L hand to W's R shldr, her R to his L shldr, pivot twice CW around ptr moving in LOD with 4 step-lifts (not hops).
5-16 Repeat meas 1-4 of this Part three more times, ending the dance.

