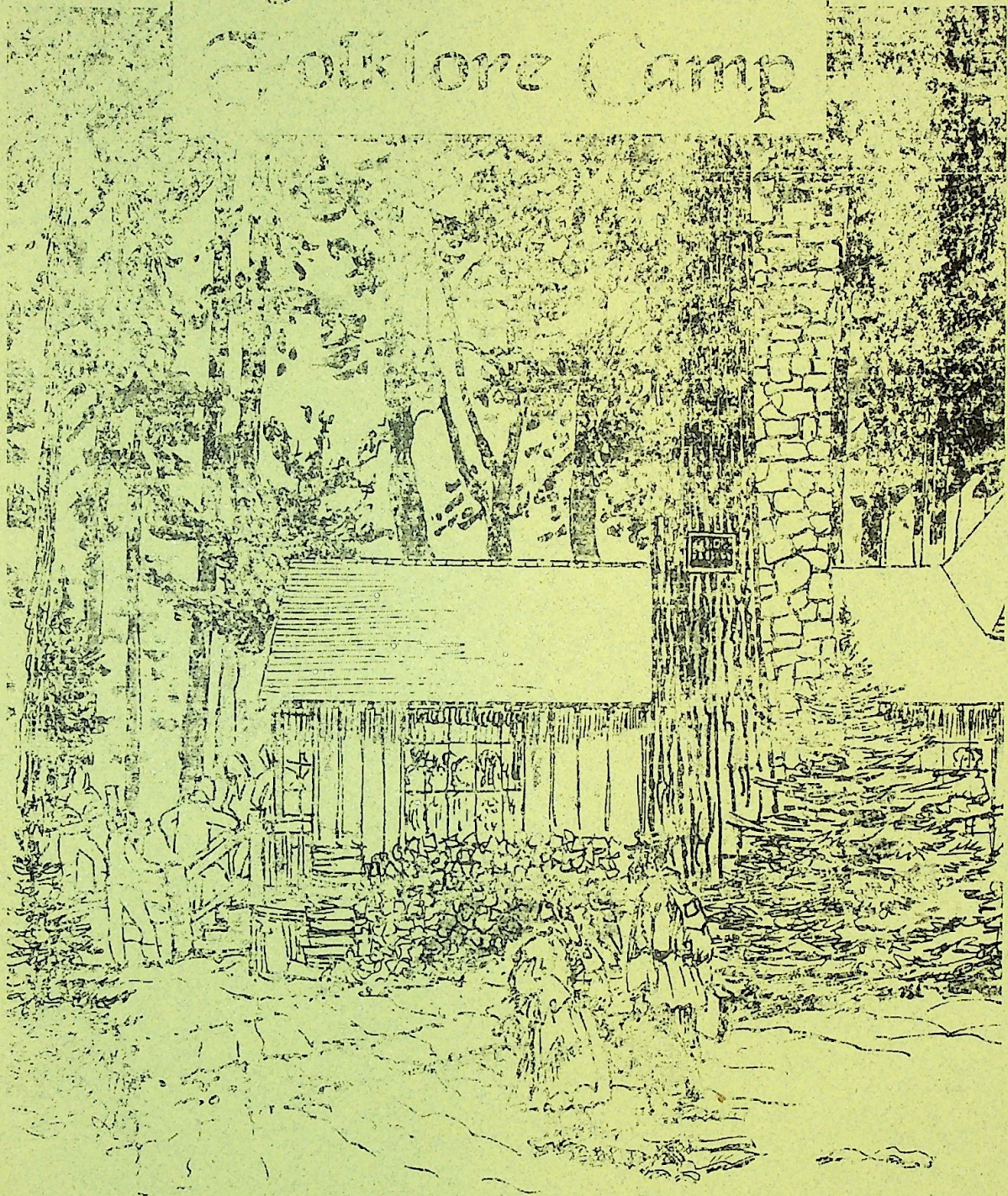


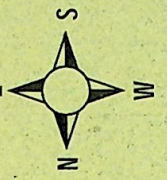
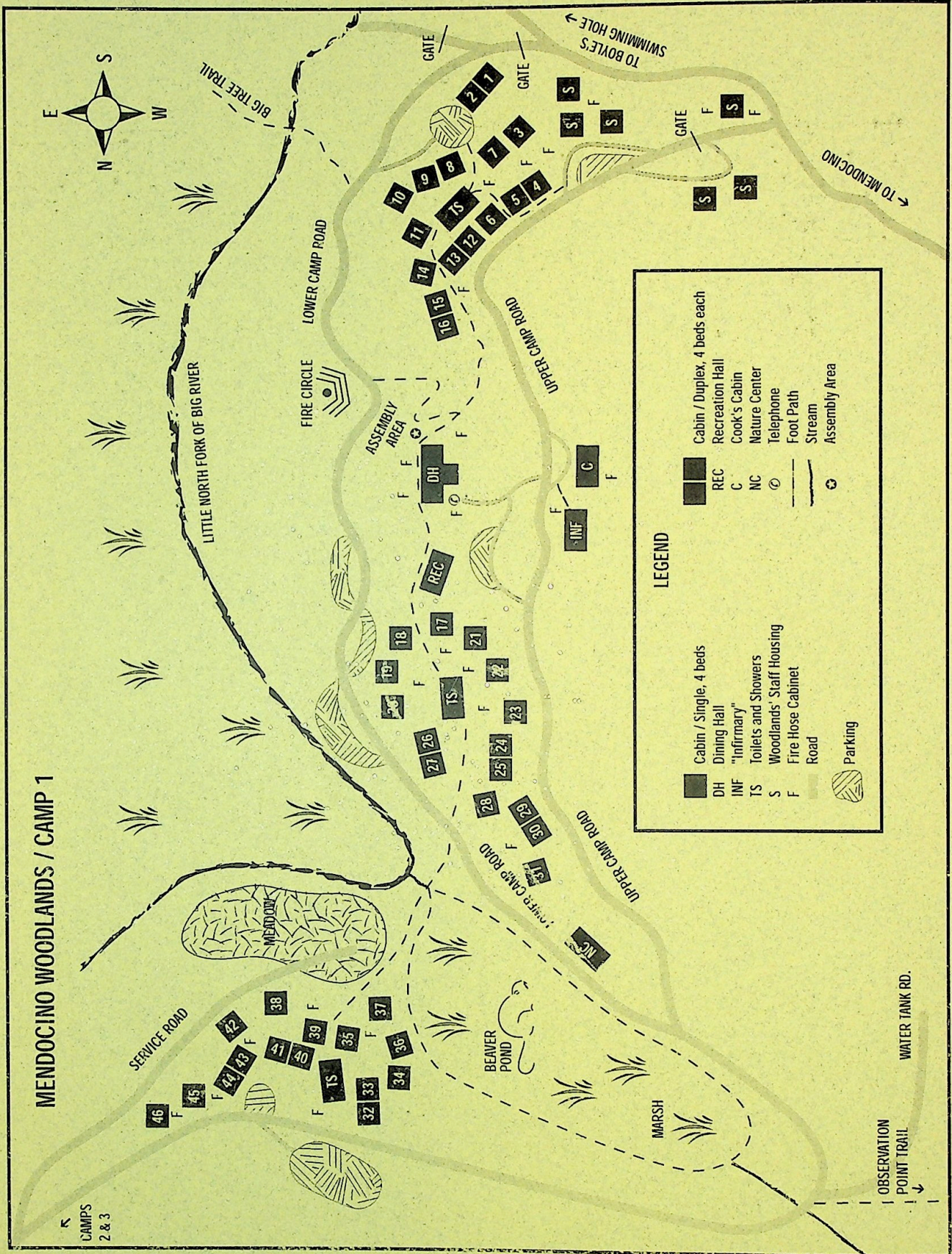
Manitou
Folklore Camp



©jimbrown

June 19 - June 26, 2004

MENDOCINO WOODLANDS / CAMP 1



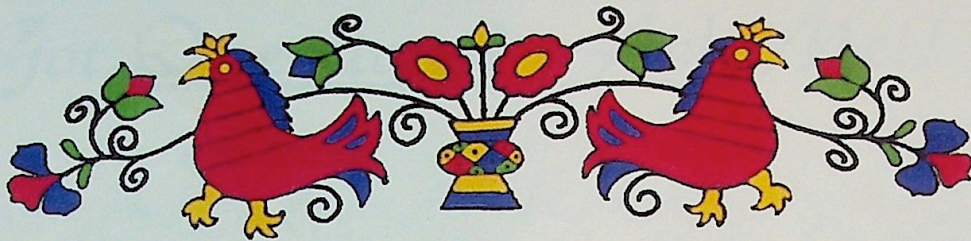
LEGEND

	Cabin / Single, 4 beds
	Dining Hall
	"Infirmary"
	Toilets and Showers
	Woodlands' Staff Housing
	Fire Hose Cabinet
	Road
	Parking
	Cabin / Duplex, 4 beds each
	Recreation Hall
	Cook's Cabin
	Nature Center
	Telephone
	Foot Path
	Stream
	Assembly Area

← CAMPS 2 & 3

↓ OBSERVATION POINT TRAIL

↑ WATER TANK RD.



Dear Folklore Friends,

Welcome to Folklore Camp! 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 C. 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, and is now one of our Directors. In 1970, Madelynnne's death left the camp in the care of C. 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 Horn, 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.

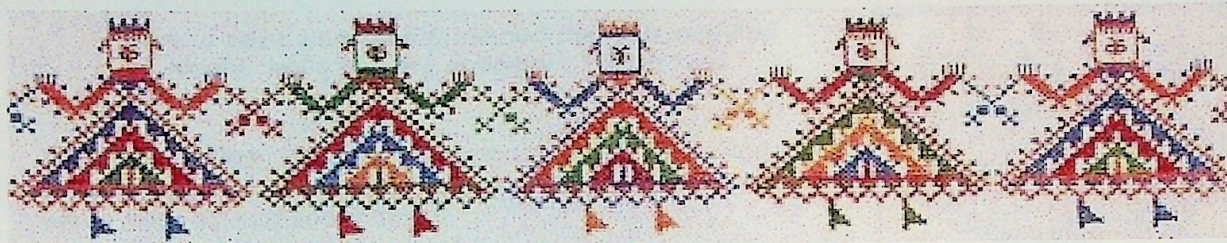
True to Madelynnne's dream, the camp remains one of the most unique experiences of international folk culture in the United States. Superb dance teachers from all over the world have taught here and many teachers have made their premiere appearance in North America at Folklore Camp. There is an ever 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!

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

Got Questions? Ask Me!!



Camp Nurse - (cabin 20)

Abe Evenich

Accounting
Registration / Housing

Phyris Tobler

Music Liaison for Evening Program
Announcements
Facility Problems

Debbie Evenich

Auction
Historian
Barbecue

Billy Burke

Kitchen Liaison
Volunteer Coordinator
Vending

Emma Charlebois

Crafts
Teachers Party Coordinator
Party Planning / Decorations

Bev Mann

Camp Bazaar
Donations
Kafana Coordinator
Bar Planning / Decorations

Susie Burke

Party / Decoration Staff

Billy & Susie Burke
Yanika Chemerisov
John Parrish
Norm Tiber

Scholarship Coordinator

Daniel Tuutau

Bar

Tom Adams

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.

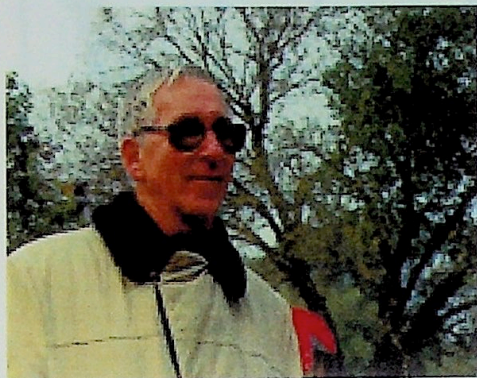
Although the ownership of the camps has changed hands several times, the operation and maintenance has been successfully carried on for the past 51 years by the Mendocino Woodlands Camp Association (MWCA). This organization is a nonprofit association made up of several member groups, themselves yearly 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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IN LOVING MEMORY OF DEAN LINSCOTT



William "Dean" Linscott was born in Bakersfield, Ca on April 23, 1930, and died of cancer at his Santa Rosa home March 24, 2004. Dean attended Junior College in Bakersfield, received his PhD at UCLA and did his postdoctoral work in Miami, FL. He then worked at Scripps

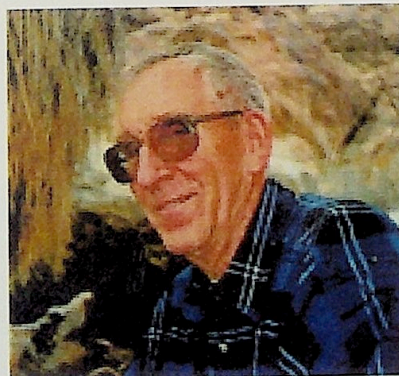
Institute in La Jolla for a few years before moving to the Bay Area in 1964 to teach and do research at UCSF Medical School.

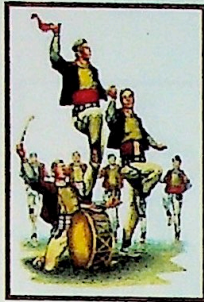
These facts do not tell the story of the Dean we all knew and loved. These are the other parts of his life, his academic world. Our connection to him is through dance. Dean was a folk dancer and dance teacher since his junior college days. He and his ex-wife Nancy formed the Kopachka Dancers in Mill Valley, CA in 1965-a group that meets every Friday to this day.

Dean and Nancy took over the directorship of Mendocino Folklore Camp along with several other directors in 1972. They kept this camp, which started in 1962, alive for many years, and caused a multitude of improvements to occur. (Remember when there was a generator for electricity?) They retired from this position in 1988.

After his directorship of Folklore, Dean continued to exert his influence in the Woodlands, from participating in work weekends with his new wife Anita to upgrade the facility, to encouraging new dancers to come to camp and "try their wings" in the world of dance. Many of the dancers at camp today are here because of Dean's encouragement, or learned much of their dance repertoire in one of his many classes. He last taught at Folklore Camp two years ago. We are so glad we got to have him one last time. Dean was a huge presence in the world of dance. At Folklore Camp we thought so much of him we dedicated the dance hall to him- during our camp it is called Linscott Hall.

For many of us, it is hard to imagine Folklore Camp without Dean being on the dance floor, saying, "You can all do this one, it's easy!" We see him leading the line, encouraging people to join him. We see those big shoes dancing so gracefully. They will be hard shoes to fill.





Larry Weiner



Balkan Dances

Amoliti Gaida

Čačak

Chetvorno Horo

Dolgoto Oro

Drachevka

Dvata Puti

Dzhanguritsa

Kucano Oro

Dances from Resia, Italy

Staro Zhensko Krsteno

Svrljiski Čačak

Zetovskoto

Sarah "Anindo" Marshall



West African Dancing

& Drumming

"KPANLOGO"

Background

Drum Patterns

Storyline

Basic Steps

(continued)

Stig & Helen Erikssons



Swedish Dances

Åtabakspolska från Föllinge

Bakmes från Haverö

“Enbenspolska” från Bingsjö

Gammalkilspolska från Östergötland

Hamburgska - Sörmland

Polskor från Bingsjö

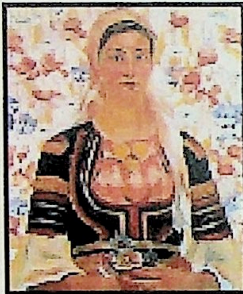
Springpolska från Bingsjö

Schottis från Klockarnäs

Trisspolska

Västerviks Jubileumsvals

Tzvetanka Varimezova



Bulgarian Singing

Ja Daj Mi, Buljo

Jankino Deverče

Malka Moma Dvori Mete

Minka e Rano Stanala

More Izgrejala, Izgrejala

Oreh Se S Liste Razviva

Prala Rada

Sluntzeto Treperi

Vila J Moma, Lazare

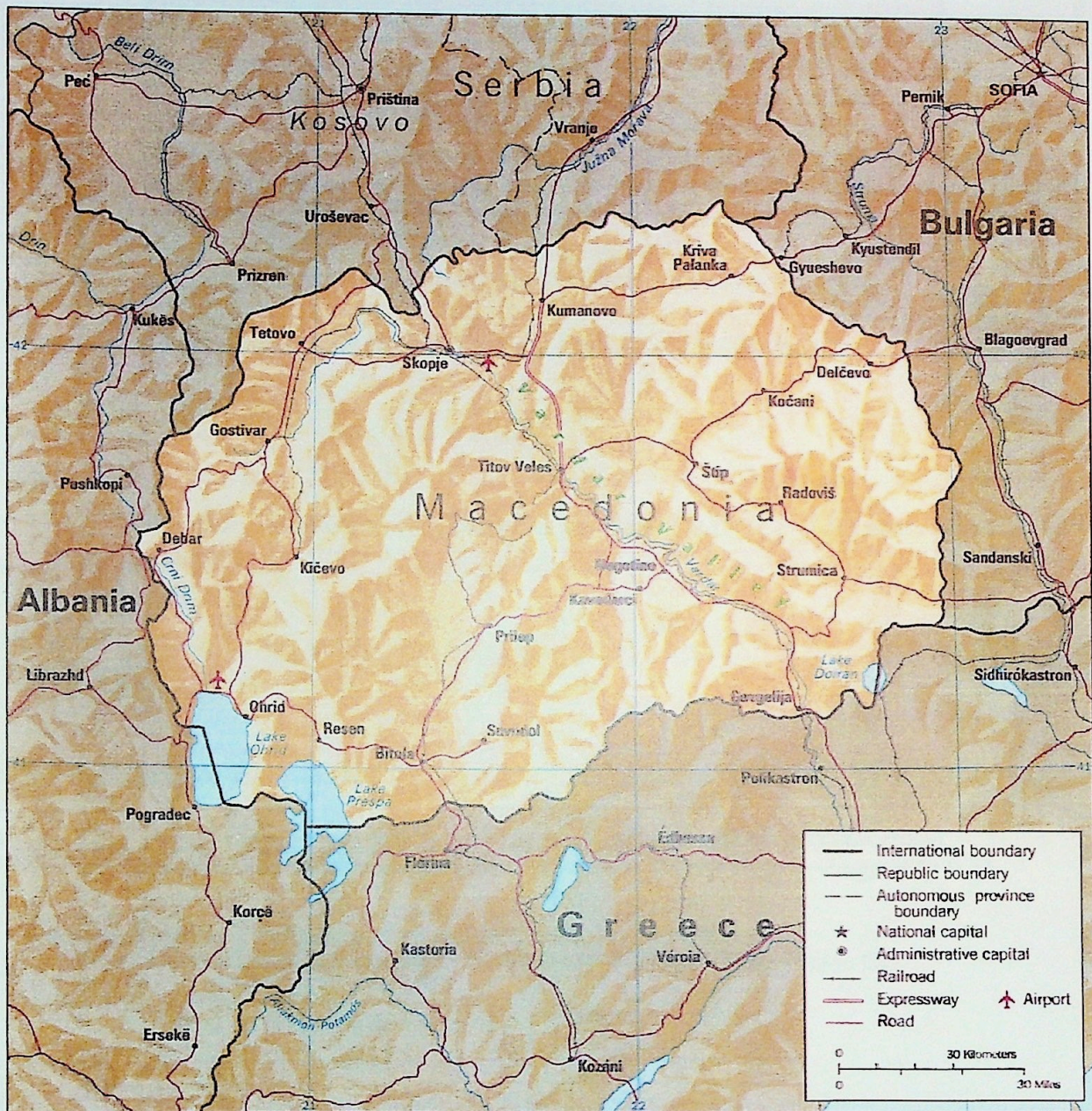
Zaigra se Horo



*Dances
of the
Balkans*

presented by:

Larry Weiner



802051 (800452) 6-92

Macedonia has proclaimed independent statehood, but has not been formally recognized as a state by the United States.

Serbia and Montenegro have asserted the formation of a joint independent state, but this entity has not been formally recognized as a state by the United States.

Amoliti Gaida

(Florina - Aegean Macedonia)

Source:

I first saw and learned this dance in 1967 from Simos Konstantinou, a very gifted dancer from the town of Florina (Lerin) in Greek Macedonia. Simos was a very flamboyant and creative dancer, full of expression, grace and power. Since first learning the dance from Simos, I haven't seen this dance danced in the immigrant Macedonian ethnic communities in the great lakes area, and other sources tell me that this dance is no longer part of the repertoire of dances currently dance in the Florina region. This dance is another variant in the group of dances often referred to as "*Beranche*", and found in area near Bitola and on south through Florina (Lerin) and the surrounding villages. What makes this particular dance unusual is its symmetrical 6 measure pattern as compared with the normal 3 measure pattern found in related dances like Pushtenu (Levendikos)/Bufsko.

Typically Beranche is played in a 12/8 (or 12/16) meter as follows:

$$\begin{array}{cccccc} \underline{S} & Q & Q & \underline{S} & Q & \\ (3/16 + 2/16 + 2/16 + 3/16 + 2/16) & & & & & \\ \underline{1} & 2 & 3 & \underline{4} & 5 & \end{array}$$

Whereas, Amoliti Gaida & Pushtenu are often played in a 16/16 meter as follows:

$$\begin{array}{cccccc} \underline{S} & Q & Q & \underline{S} & Q & \\ ((2/16 + 2/16) + 2/16 + 3/16 + (2/16 + 2/16) + 3/16) & & & & & \\ \underline{1} & \& 2 & 3 & \underline{4} & \& 5 \end{array}$$

Pronunciation:

Ah-mo-li-ti Guy-da

Formation:

Mixed lines of men and women, hands held up at shoulder height (most common) or hands joined as sides, wt on LF, facing slightly diagonally R of ctr.

Record:

Mendocino Folklore Camp 2004 -- Larry Weiner Balkan Dance CD
Florina FL-1C
Balkan Arts BA-705b

Meas. Ct.

Moving to CCW

- | | | |
|---|----------|---|
| 1 | <u>1</u> | Slight bounce on LF, lifting free RF slightly up in front of RF. |
| | 2 | Bounce again on LF, while moving free RF fwd in preparation for step CCW onto RF. |
| | <u>3</u> | Facing slightly diagonally R of ctr, step fwd onto RF. |
| | 4 | Slight bounce on RF, while moving LF next to, and behind RF. |
| | & | Moving CCW, step onto LF moving it behind RF. |
| | 5 | Moving CCW, step forward onto RF. |
| 2 | 1 | Moving CCW, Step fwd onto LF. |

- 2-3 Moving CCW, Step fwd onto RF.
- 4 Turning to face ctr, step fwd (towards ctr) onto LF.
- 5 Facing ctr, Step backwards in place onto RF.
- 3 1 Facing Ctr, slight bounce on RF, lifting free LF slightly up in front of LF.
- 2 Bounce again on RF, while moving free LF bkwd in preparation for step back onto LF.
- 3 Turning to face CW (L) , small step backwards onto LF.
- 4 Facing CW, small step backwards onto RF.
- 5 Step fwd (CW) onto LF.
- Moving CW
- 4 Repeat pattern meas 1 (with same footwork) but moving CW.
- 5 Repeat pattern meas 1 (with same footwork) but moving CW.
- 6 1 Facing Ctr, slight bounce on RF, lifting free LF slightly up in front of LF.
- 2 Bounce again on RF, while moving free LF bkwd in preparation for step back onto LF.
- 3 Small step backwards onto LF.
- 4 Still facing ctr, step sideways onto RF.
- 5 Turning to face R (CCW) cross and step fwd (CCW) onto LF.

This 6 measure pattern forms the basic framework for the dance, and the form out of which the dance is created anew each time the dance is danced. Feel free to add bounces, syncopated steps etc. As with many Macedonian dances, the leader of the line may, at any time, add their most treasured 'ornaments' onto the dance. These would include turns, squats, leaps and other movements.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

Cacak

(South & Southeastern Serbia)

Source: As seen at various events (weddings, county fairs, holidays) in south Serbia in 1966, 1971, 1976 & 1981. Cacak was, and probably still is, one of the most popular "regional" dances and had many local variants. The most common form of Cacak in Serbia is a 10 measure dance, however, various local dance variations have 11 measures (Svrljiski Cacak), 12 measures (Zaplanski Cacak), 4 measures (Sitan Cacak), etc. A 17 measure version of Cacak is also popular amongst Serbian-Americans, however, this version seems not to be danced in Serbia.

Pronunciation: CHAH-chak

Formation: Mixed, open circle of men and women, dance generally moves to right with leader on the right. In the old days (a very relative term) it was common to use a belt-hold (holding onto the belt or sash of the person next to you), however, that formation seems to be uncommon today and instead people join with the person next to them in many different ways including, arms on neighbors shoulders, arms around waists, back basket hold, and hands held down at sides. Within the same line it is common to see many of the different "hand holds" at the same time.

Meter: 2/4

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Zlatne Uste Brass Band "In the center of the Village" ACCD-9903 "Jaws Cacak"
Balkan Arts BA 1J Side A, Band 1.

<u>Meas.</u>	<u>Ct.</u>	<u>Basic Pattern</u> - facing center of circle
1	<u>1</u>	Moving CCW, Step sideways to R onto RF.
	2	Moving CCW, Step onto LF crossing it in front of RF.
2		Repeat Pattern Meas. 1, this Figure.
3	<u>1</u>	Turning to face center, Step sideways to R onto RF.
	2	Bounce in place on RF.
4	<u>1</u>	Facing center, step in place onto LF.
	2	Bounce in place on LF.
5	<u>1</u>	Facing center, step in place onto RF.
	2	Bounce in place on RF.
6	<u>1</u>	Moving CW, Step sideways to L onto LF.
	2	Moving CW, Step onto RF crossing it in front of LF.
7	<u>1</u>	Facing center, step in place onto LF.
	2	Bounce in place on LF.
8	<u>1</u>	Facing center, step in place onto RF.
	2	Bounce in place on RF.
9	<u>1</u>	Moving CW, Step sideways to L onto LF.
	2	Moving CW, Step onto RF crossing it in front of LF.
10	<u>1</u>	Facing center, step in place onto LF.
	2	Bounce in place on LF.

NOTE: In this pattern there is lots of opportunity to substitute steps, hops or stamps that have greater (or

lesser) energy depending upon the mood of the dancer. Also, whether you cross in front, behind or together on a step seems to make no difference. For example Meas. 1, could be danced as:

- 1 1 Moving CCW, Step sideways to R onto RF.
- 2 Moving CCW, Step onto LF crossing it in back of RF (or next to RF).
- 2 1 Moving CCW, Step sideways to R onto RF.
- 2 Moving CCW, Step onto LF crossing it in front of RF (or next to RF).

Or the direction of movement may change as follows:

- 3 1 Turning to face center, step slightly backwards onto RF.
- 2 Hop in place on RF.
- 4 1 Facing center, step slightly backwards onto LF.
- 2 Hop in place on LF.
- 5 1 Facing center, and moving diagonally forward to L, cross and step fwd onto RF
- 2 Hop slightly fwd on RF.
- 6 1 Continuing diagonally fwd to Left, Step diagonally fwd to L onto LF.
- 2 Continuing diagonally fwd to Left, Step onto RF crossing it in front of LF.
- 7 1 Continuing diagonally fwd to Left, step slightly fwd onto LF.
- 2 Hop in place on LF.
- 8 1 Facing center, swing free RF across in front of LF and step onto RF.
- 2 HOP in place on RF.
- 9 1 Moving diagonally backwards to Left, step diagonally backwards to L onto LF.
- 2 Moving diagonally backwards to Left, step diagonally backwards to L onto RF.
- 10 1 Facing center, step in place onto LF.
- 2 Hop in place on LF.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

• Chetvorno Horo

(Shope Region, Western Bulgaria)

Source: This dance form is found in the Shope region of western Bulgaria. The step patterns included in this description include motifs from a number of sources. These include motifs used by the "Bistrice Babi" (the Bistrice grandmothers) in their song-dances, motifs presented by Dick Crum in "Razvrushtanata" (a Chetvorno variant), and from various village groups performing at the 1981 Koprivshitsa festival.

Pronunciation: chet-VOR-no ho_ro

Formation: Mixed lines of men and women holding onto neighbors belt or sash facing slightly R.

Rhythm: 7/8

$$\begin{array}{ccc} \underline{S} & Q & Q \\ (3/16 + 2/16 + 2/16) \\ \underline{1} & 2 & 3 \end{array}$$

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD or any other Chetvorno Horo

Meas.	Ct.	Most Basic Pattern - Figure I - Facing slightly R and moving CCW.
1	<u>1</u>	Moving CCW, Step fwd onto RF.
	2-3	Moving CCW, Step fwd onto LF.
2		Repeat Pattern Meas. 1, this Figure.
3	<u>1</u>	Turning to face center, step diagonally backwards to R onto RF.
	2-3	Bring free LF back next to RF. (Weight stays on RF).
4	<u>1</u>	Facing center, step diagonally backwards to L onto LF.
	2-3	Bring free RF back next to LF. (Weight stays on LF).
5	<u>1</u>	Turning to face center, step diagonally backwards to R onto RF.
	2-3	Bring free LF back next to RF. (Weight stays on RF).
6-10		Repeat patterns Meas 1-5, this figure, with opposite footwork and moving CW.

NOTE: In this pattern there is lots of opportunity to substitute steps that have greater (or lesser) energy depending upon the mood of the dancer. For example Meas. 1, 2 could be danced as:

1	<u>1</u>	Moving CCW, Step fwd onto RF.
	2	Moving CCW, Hop on RF.
	3	Moving CCW, Step fwd onto LF.

Or Meas 1&2 and 3&4 (with opposite footwork and direction) - "Threes"

"Threes"

1	<u>1</u>	Facing center, but moving CCW, Step sideways to R onto RF (R-Knee slightly bent).
	2	Facing center, but moving CCW, cross and step onto LF slightly in front of RF.
	3	Facing center, but moving CCW, Step sideways to R onto RF.
2	<u>1</u>	Facing center, but moving CCW, cross and step onto LF slightly in front of RF.

- 2 Facing center, but moving CCW, Step slightly sideways to R onto RF
- 3 Facing center, but moving CCW, cross and step onto LF slightly in front of RF.

Or Meas 1&2 and 3&4 (with opposite footwork and moving CW) - "Ankle Hits"

"Ankle Hits"

- 1
 - 1 Facing and moving CCW, wt on LF, Strike R-Ankle against L-Ankle
 - 2 Facing and moving CCW, Hop on LF.
 - 3 Moving CCW, Step fwd onto RF.

- 2
 - 1 Facing and moving CCW, wt on RF, Strike L-Ankle against R-Ankle
 - 2 Facing and moving CCW, Hop on RF.
 - 3 Moving CCW, Step fwd onto LF.

Or most characteristically in Chetvorno is the use of the "Sovalka" pattern in Meas 3, 4, 5 & 8, 9, 10 (with opposite footwork) as follows:

"Sovalka" (facing center) (kind of a backwards pas-de-basque)

- 3
 - 1 With weight on LF, simultaneously turning on ball of LF (from L to R) step backwards onto flat RF.
 - 2 Step slightly sideways to L onto LF (L-Knee not bent).
 - 3 Step slightly fwd onto RF in front of LF (R-Knee not bent).
- 4
 - 1 With weight on RF, simultaneously turning on ball of RF (from R to L) step backwards onto flat LF.
 - 2 Step slightly sideways to R onto RF (R-Knee not bent).
 - 3 Step slightly fwd onto LF in front of RF (L-Knee not bent).
- 5
 - 1 With weight on LF, simultaneously turning on ball of LF (from L to R) step backwards onto flat RF.
 - 2 Step slightly sideways to L onto LF (L-Knee not bent).
 - 3 Step slightly fwd onto RF in front of LF (R-Knee not bent).

One of the other common elements in the dance are kicks (or combinations of kicks) which can be done in combination with or in place of the "Sovalka" step(s). A typical kick step pattern would be:

"Kicks" (facing center with wt on LF)

- 3
 - 1 With weight on LF, and bending fwd at waist, kick RF fwd to center (like slamming on the brakes of your car with your RF).
 - 2 Straightening body, step slightly sideways to R onto RF (R-Knee not bent).
 - 3 Step slightly fwd onto LF in front of RF (L-Knee not bent).
- 4
 - 1 ("Sovalka" Step pattern) With weight on LF, simultaneously turning on ball of LF (from L to R) step backwards onto flat RF.
 - 2 Step slightly sideways to L onto LF (L-Knee not bent).
 - 3 Step slightly fwd onto RF in front of LF (R-Knee not bent).
- 5
 - 1 With weight on RF, and bending fwd at waist, kick LF fwd to center (like slamming on the brakes of your car with your LF).
 - 2 Straightening body, step slightly sideways to L onto LF (L-Knee not bent).
 - 3 Step slightly fwd onto RF in front of LF (R-Knee not bent).

DOLGOTO ORO

(Macedonia)

Source: As presented by Pece Atanasovski in Washington, DC in 1984 and as seen danced at the Illindenski Denovi Festival in Bitola in 1978. The dance comes from the Pelagonia region in the area between Prilep and Bitola.

Pronunciation: DOHL-go-to oh-ro

Formation: Mixed lines of men and women, hands at sides, facing CCW, wt on LF.

Rhythm: 12/8
Q Q S Q S
(2/8 + 2/8 + 3/8 + 2/8 + 3/8)
1 2 3 4 5

Note: While similar in some ways to a Beranche rhythm, please note that a Beranche starts on a slow count (which would be count 5 in the Dolgoto Rhythm)

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Macedonian Folk Dances with Pece Atanasovski – Vol. 1, BMA-1007
Jugoton LSY-61392, Side 1, Band 1 (Dolgoto Oro)

<u>Meas.</u>	<u>Ct.</u>	<u>Basic Pattern</u>
1	1	Facing CCW, chukche* on LF while lifting free RF up in front, R-knee bent.
	2	Step fwd (CCW) onto RF.
	3	Step fwd (CCW) onto LF.
	4	Slight leap fwd (CCW) onto RF.
	5	Step fwd (CCW) onto LF.
2	1	Turning to face ctr, chukche* on LF while lifting free RF up in front, R-knee bent.
	2	Facing ctr, step slightly sideways to R onto RF.
	3	Facing ctr, step fwd onto LF, crossing it slightly in front of RF.
	4	Facing ctr, step back in place onto RF.
	5	Facing ctr, chukche* on RF while lifting free LF up in front, L-knee bent.
3	1-5	Same as Meas. 2, this figure, but with opposite footwork.

Embellishments:

As with many Macedonian dances, the leader of the line may, at any time, add their most treasured "ornaments" onto the dance. These would include turns, squats, leaps and other movements. E.G., Pece would sometimes add a "heel-click" during Meas. 3, Ct 3 instead of crossing in front as described above, or squat onto both feet during Meas. 2, Ct 3.

NOTE: chukche* - a hop where the hopping foot doesn't leave the ground, a bounce.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

Drachevka

(Macedonia)

Source: Kete Ilievski, from Toronto, Canada and formerly from Skopje, Macedonia. Kete=s presentation of this dance closely conforms with the description of the dance described in ADances in Macedonia - Performance Genre - Tanec@, by Elsie Ivancich-Dunin and Stanimir Vishinski. In this book credit for this, and other dances from Drachevo, is given to Atanas Kolarovski and his uncle Mile Kolarov.

Pronunciation: DRAH-chev-ka

Formation: Mixed lines of men and women, hands at sides, facing CCW, wt on RF.

Rhythm: 7/16 (3+2+2) or (S-Q-Q)

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Macedonian Folk Dances with Pece Atanasovski – Vol. 2, BMA-1008
Jugoton LSY-61392, Side 2, band 5 (misabeled - chuchuk oro)

<u>Meas.</u>	<u>Ct.</u>	<u>Figure</u> - I (14 Measure Pattern)
1	<u>1</u>	Facing CCW, step forward onto LF.
	2	Hop in place on LF.
	3	Step forward onto RF.
2		Repeat pattern Meas. 1, this Figure.
3		Repeat pattern Meas. 1, this Figure.
4	<u>1</u>	Facing CCW, step forward onto LF.
	2-3	Step diagonally backwards to R onto RF. (You are now facing somewhat diagonally Right of center.)
5	<u>1</u>	Hop in place on RF.
	2	Hop in place on RF.
	3	Step backwards onto LF
6	<u>1</u>	Facing somewhat R of center, small step backwards onto RF next to LF (2/16 - Slow) followed by a step slightly fwd onto ball of LF (1/16 - Quick).
	2-3	Turning to face CCW again, small leap fwd onto RF (Slow). Note: The dance (not music) rhythmic pulse changes to S-Q-S on this measure.
7-14		Repeat pattern of Meas 3-6, this figure, 2 more times.

<u>Meas.</u>	<u>Ct.</u>	<u>Figure</u> - II (16 Measure Pattern)
1-3		Repeat pattern Meas 1-3, Figure I.
4	<u>1</u>	Facing CCW, step forward onto LF (2/16 - Slow) followed by a step onto RF bringing it up to, and slight behind of LF (1/16 - Quick).
	2-3	Step forward onto LF. (Slow) Note: The dance (not music) rhythmic pulse changes to S-Q-S on this measure.
5	<u>1</u>	Leap forward onto RF, L-Knee bends so that LF is back low to ground.
	2-3	Hold
6	<u>1</u>	With weight still on RF, swing free LF around in front, L-Knee now straight, and

Dvata Puti

(Thrace, Bulgaria)

Source: As seen danced by dancers from various parts of Thrace, Bulgaria. One of the things I've found interesting about this dance is that often Bulgarians refer to this dance as *Trite Puti*, whereas here in America, the dance *Trite Puti* generally refers to a similar dance, but having a 7 measures pattern instead of the 6 measure pattern described herein.

Pronunciation: Dvah-tah Putt-ee

Formation: Men and Women in open line or circle, hands joined and held down at the sides. Most often dancers swing their arms forward strongly on Ct. #1 and backwards on Ct. #2. In general the dance moves slightly right and left and generally progresses to the right (CCW), however, sometimes the dance steps are done such that dance actually progresses to the left (CW), hence the name "*Lyavata*" (the left) is sometimes used to describe the dance when the progression is CW (to the left).

Rhythm: 2/4

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD"
Balkan-Arts MK-6H - "Elhovsko Horo"
Balkanton BHM 5911 "Lyavata"

<u>Meas.</u>	<u>Ct.</u>	
1	1	Facing slightly Right of center, hop slightly CCW on LF.
	&	Continuing CCW, step fwd onto RF.
	2	Hop slightly CCW on RF.
	&	Continuing CCW, step on fwd onto LF.
2	1	Turning to face center, hop in place on LF.
	&	Facing center, step slightly sideways to R onto RF.
	2	Step slight forwards (towards center) on LF.
	&	Step back in place onto RF.
3	1	Facing center, hop in place on RF.
	&	Facing center, step slightly sideways to L onto LF.
	2	Step slight forwards (towards center) on RF.
	&	Step back in place onto LF.
4		Repeat Pattern Meas. 2.
5	1	Facing slightly Left of center, hop slightly CW on RF.
	&	Continuing CW, step fwd onto LF.
	2	Hop slightly CW on LF.
	&	Continuing CW, step on fwd onto RF.
6	1	Facing slightly Left of center, hop in place on RF.
	&	Facing center, step slightly sideways to L onto LF.
	2	Step slight forwards (towards center) on RF.
	&	Step back in place onto LF.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

. **Dzhanguritsa**

Macedonian dance taught by originally presented by Dick Crum at Folk Dance Associates Institute, April 19, 1968.

Recordings: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
RTB EP-14706, bd. 4 “Dzangurica”

Formation: Line or open circle. Men dance separately from women, either in separate lines or in one line, with men at the right end and women at the left. Hands are joined and held at shoulder height.

Background Notes and Styling: **Dzhanguritsa** is a popular dance of the Mijaci, an ethnic sub-group of Macedonians who live in the mountainous area of western Macedonia. Their dance repertory is quite large and includes several dances already known to many American folk dancers, such as **Skudrinka** and **Nevestinsko Oro**. The men dance in a strong, stolid manner, heads high, with broad, elastic leg movements and a great deal of tension. The women minimize their movements and dance in a restrained way. Typical of Mijaci dances is a slow beginning and a gradual acceleration of the tempo as the dance progresses. Thus **Dzhanguritsa** starts out slowly, deliberately, and ends in a climactic fast tempo.

Dick has recently (summer 2004) written that he learned **Dzhangurica** in the backyard of Atanas and Ljupka Kolarovski's house in Skopje in 1952 from Mihajlo ("Mishko") Mihajlovski from Lazaropole (a "Mijak" village generally included in the Debar area of western Macedonia; it had a fine folkdance performing group that had toured outside Macedonia in the 1930s). Mishko did not use "**Dzangurica**" as a synonym for "**Skudrinka**". To his knowledge they were two distinct dances, in terms of meter AND kinetics.

“Chukche”: This is a name given by Bulgarian choreographers to a movement often found in Balkan dances. In a “chukche” one rises up onto the ball of the foot **before** the count and comes down on the heel **on** the count.

Rhythm: The dance is in 9/8 meter, grouped under four main beats which, for learning purposes, are most easily broken into a “1 & 2 & 3 & 4 & ah” pattern.

1-2 3-4 5-6 7 8-9
S S S Q S

Figure I (slow):

meas. 1 ct. 1 Facing Ctr, “Chukche” on L ft in place raising R knee high, R ft swung across

- in front of L leg (men) or raising R ft slightly off ground (women);
- ct. 2 Turn slightly to R and step in this direction with R ft;
- ct. 3 Step L ft continuing in this direction;
- ct. & Pivot on L ft to face **very slightly** L of center;

Dzhanguritsa cont...

- ct. 4 "Chukche" on L ft;
 - ct. & Step back (diag R from center) with R ft;
 - ct. ah Pause, moving L ft up toward a position in back. (Dancers are still facing **very slightly** to L of center.)
- meas. 2
- ct. 1 "Chukche" on R ft in place, L ft is swung up in back (men) or L ft near R heel (women);
 - ct. 2 Short step L with L ft;
 - ct. 3 Step R ft across in front of L ft;
 - ct. 4 "Chukche" on R ft;
 - ct. & Step on L ft behind R ft;
 - ct. ah Pause as L leg is raised in front in preparation for repeat of meas. 1 (men) or R ft begins to raise slightly off ground (women), dancers face center.

This first figure is done throughout the first, slow portion of the music, and may be continued into the faster portion as the music accelerates, with each "chukche" becoming a hop, as the style in general becomes lighter and more nimble. At a signal from the leader (flourish of a handkerchief or a shout of "hop"), dancers may switch to the following fast pattern:

Figure II (fast):

- meas. 1 Facing and moving R, two traveling two-steps RLR LRL (cts 1 & 2, 3 & 4), pivoting on L ft to face center (ct. & ah).
- meas. 2
- ct. 1 Facing center, step R slightly to R
 - ct. 2 Swing L knee up high in front (men) or point L toe briefly on floor in front (women);
 - ct. 3 Hop in R ft in place;
 - ct. 4 Hop again on R ft in place;
 - ct. & Step on L behind R ft;
 - ct. ah Pause.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

N.B.

Many thanks to Fred Aalto for re-locating
these dance notes and to Dick Crum for his recent comments.

KUCANO ORO

(Pelagonija - Central Macedonia)

Source: As learned from Pece Atanasovski at the Macedonian Folklore Course at Oteshevo, Lake Prespa, Macedonia in July 1971. This dance is another variant in the group of dances often referred to as "*Beranche*", and found in area near Bitola.

Pronunciation: KU-tsa-no

Formation: Separate lines of men and women, hands held up at shoulder height, wt on LF, facing ctr.

Rhythm: 12/16

S Q Q S Q
(3/16 + 2/16 + 2/16 + 3/16 + 2/16)
1 2 3 4 5

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Macedonian Folk Dances with Pece Atanasovski – Vol. 2, BMA-1008
RTB NK 10221, Kucano Oro or RTB EP 14708 "*Gornoselsko Oro*"

Meas. Ct. Introduction
Pece often, and particularly in "*Beranche*" type dances, would let the first few beats of the dance pass before actually starting the dance. It has the feeling of beginning mid-way through a dance pattern, and, though generally not my preference, I will nevertheless describe the dance in this manner.

1 1-3 Pause.
 4 Facing ctr, step fwd onto RF crossing it slightly in front of LF.
 5 Step back in place onto LF.

Slower Melody

1 1 Facing ctr, chukche* on LF while lifting free RF up in front, R-knee bent.
 2 Continuing facing ctr, chukche* again on LF while moving free RF to R.
 3 Facing ctr, Step sdwrds to R onto RF.
 4 Step fwd towards ctr onto LF, crossing it slightly in front of RF.
 5 Step back into place onto RF.
2 Repeat pattern, Meas. 1, Slower Melody, but with opposite footwork and direction.
3 1 (2/16) Facing ctr, hop on LF in place, lifting free RF up in front, R-knee bent.
 (1/16) Turning to face CCW, leap fwd onto ball of RF.
 2 Moving CCW, step fwd onto full LF.
 3 Continuing CCW, step fwd onto RF.
 4 Continuing CCW, step fwd onto LF.
 5 Continuing CCW, take larger, accented step fwd onto RF.
4 1 (2/16) Continuing CCW, hop fwd on RF while raising lower L-leg behind & slightly to L.

- (1/16) Continuing CCW, leap fwd onto ball of LF.
- 2 Continuing CCW, step fwd onto full RF.
- 3 Continuing CCW, step fwd onto LF.
- 4-5 Turning quickly to face ctr, repeat pattern of cts. 4-5, Introduction.

Slightly Faster Melody

Hands may be lowered to sides.

- 1 1 (2/16) Facing ctr, hop on LF in place, lifting free RF up in front, R-knee bent.
- (1/16) Facing ctr, leap in place onto ball of RF.
- 2 Facing ctr, leap in place onto full LF.
- 3 Leap in place onto RF.
- 4 (2/16) Facing ctr, leap slightly fwd onto LF.
- (1/16) Facing ctr, chukche* on LF.
- 5 Step bkwrds into place onto RF.
- 2 1-5 Repeat Meas. 1, Slightly faster melody, but with opposite footwork.
- 3-4 Repeat Meas. 1-2, Slightly Faster Melody.
- 5-6 Repeat Meas. 3-4, Slower Melody.

Embellishments:

As with many Macedonian dances, the leader of the line may, at any time, add their most treasured "ornaments" onto the dance. These would include turns, squats, leaps and other movements.

NOTE: chukche* - a hop where the hopping foot doesn't leave the ground, a bounce.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

Dances from Resia, Italy

(Val Resia, Italy - Italian border area near Slovenia)

Background:

Back in the early the early 1970's Billy Burke (some of you out west might know him) taught a weekend workshop for us at Buffalo Gap Camp and two of the dances he presented were "Rezianka I" and "Rezianka II." Billy had learned these dances from Ivan Ivancan, noted Croatian dance ethnographer from Zagreb, Croatia, at a folklore seminar that takes place annually in Badija, along Croatian coast. The dances, as presented, had a beautiful elegance and haunting music, and therein my interest in dances of the Resia Valley developed.

A number of years later, while on a trip to Yugoslavia, some friends and I decided to take a "short" side trip from Slavonia, in eastern Croatia, to Val Resia. We'd heard that during the "Assumption of the Virgin Mary" festival (one of the Valley's important holidays) many people returned from far away places to enjoy one another's company, listen to the "old" tunes, and dance. And dance they do! We spent an absolutely great weekend in this beautiful narrow valley being welcomed, socializing and dancing; all the while vowing to return. We finally made good on that vow in 1994, but this time decided to return in February for the other big celebration "Pust" (in Slovenian) or "Carnivale" in Italian. This "Mardi Gras" fest last about 5 days and is the last big "blow-out" before Lent. Every late afternoon, and on into the late hours of the night, there is dancing singing, and music by the valley's musicians, and everyone, EVERYONE, dances.

So what do they dance, how many dances do they dance, how do they dance? Well, I'm inclined to say that they do "one" dance to many, many tunes, some of the tunes have songs to them, others do not. The way in which the dance is danced depends upon the tune being played, and there appears to be a few simple standards. First, all the songs I've heard have a part played in a lower register melody, followed by a part in a higher register melody, and they switch back and forth until the tune is over. The meter in which they play is even, however, the length of the musical phrase may change from tune to tune. Second, during the high melody you turn in place and during the low melody you change places with your partner(s) (if you have one). The turning in place part always ends in a stamp on the last beat. Third, the dance is most often danced with a line of men facing a line of women, but there are many variants of this. Forth, typically the musical cue that the musicians give the dancers that the song is about to end is that they play 2 high melodies in a row with the last high melody ending the dance.

The music is played on "cytira" (a violin tuned in a somewhat higher pitch) and "bunkula" (an adapted 3 string cello played with a heavy, somewhat crude bow). The musicians (cytira players) stamp out the beat of the dance, changing the stamping foot when they change from low to high melodies. A band always includes at least one cytira and bunkula player, and often has many of each.

Formation: The most common arrangement appears to be separate lines of Men and Women facing each other in contra lines. Men and Women keeping hands loosely at sides (not held) or women holding a piece of their skirt in each hand as they dance. It is also not uncommon to see a group of 1, 3 or 4 people dancing together and adapting the steps and patterns to work things out.

Record: Doline Reziye, Helidon FLP 03-006 (Phono Record)
Shmarnamisha! Resia Valley Music, AVAN-047 (CD)
Mendocino Folklore Camp 2000 Tape

Music: The dance described below, "Cherni Potok", has a 5 measure phrase and allows for 2 crossing patterns during the "low melody". Dances with longer phrases such as "Ta Lipaushka" or "Lipa Ma Maryca" have 8 measure phrases and allow for 3 crossing patterns.

<u>Meas.</u>	<u>Ct.</u>	<u>WOMENS' STEPS</u>
		<u>Low Melody - Cross over and back to place</u>
		<u>Phrase 1 - Cross over</u>
1	1	Stating facing partner, and turn CCW (L) by stepping on LF (turning about 1/3 turn to L)
	&	Continuing in same direction, Step onto RF (you've now made 3/4 of a turn CCW)
2	1	Pause.
	&	Step onto LF to complete 1 full turn CCW.
3	1	Continuing to turn slightly CCW make 1/4 turn more and step sideways to R onto RF (you are now crossing towards your partners place. (In fact you be looking at the back of your partner as you begin to change places).
	&	Step onto LF closing it next to RF.
4	1	Step onto RF beginning to turn CW to R.
	&	Pause.
5	1	Pivoting to R (CW) on RF to end up facing your partner (you are now in your partners place and facing your partner), Step Sidwards to L onto LF.
	&	Pause
		<u>Phrase 2. - Cross back</u>
1	1	Step sideways to R onto RF.
	&	Pause.
2	1	Step Sidwards to L onto LF.
	&	Pause.
3	1	Continuing to turn slightly CCW make 1/4 turn more and step sideways to R onto RF (you are now crossing towards your original place. (In fact you be looking at the back of your partner as you begin to change places).
	&	Step onto LF closing it next to RF.
4	1	Step onto RF beginning to turn CW to R.
	&	Pause.
5	1	Pivoting to R (CW) on RF to end up facing your partner (you are now in your partners place and facing your partner), Step Sidwards to L onto LF.
	&	Pause.
		<u>High Melody - Turn in Place (Syncopated)</u>
1	1	Facing Partner, step slightly sideways to R onto RF.

- & Pause.
- 2 1 Starting to turn L (CCW) step onto LF.
- & Continuing turn, step onto RF (you've now turn _ turn to Left).
- 3 1 Pause
- & Continuing turn L (CCW) step onto RF
- 4 1 Step onto RF (you have completed your turn and are facing your partner again)
- & Pause
- 5 1 Starting to turn L (CCW) step onto LF.
- & Continuing turn, step onto RF (you've now turn _ turn to Left).

- 1 1 Pause
- & Continuing turn L (CCW) step onto RF
- 2 1 Step onto RF (you have completed your turn and are facing your partner again)
- & Pause
- 3 1 Step onto LF (facing partner)
- & Pause
- 4 1 Step slightly forward onto R with small running step
- & Step slightly forward onto L with small running step
- 5 1 Stamp R foot (do not bend whole leg, but bend R knee so R foot goes out behind you in preparation to stamp)
- & Pause

Meas. Ct.

MENS' STEPS

Low Melody - Cross over and back to place

Phrase 1 - Cross over

- 1 1 Stating facing partner, and turn CCW (L) by stepping on LF (turning about 1/3 turn to L)
- & Pause
- 2 1 Continuing in same direction, Step onto RF (you've now made 3/4 of a turn CCW)
- & pause.
- 3 1 Step sideways to L onto LF, you are move beginning to move into your partners place, and your partner is passing behind you.
- & Step onto RF next to (or behind) LF.
- 4 1 Step sideways onto LF.
- & Pivoting to L (CCW) on LF to end up facing your partner (you are now in your partners place and facing your partner).
- 5 1 Step Sideways to R onto RF.
- & Pause.

Phrase 2. - Cross back

- 1 1 Step sideways to L onto LF.
- & Pause.
- 2 1 Step Sideways to R onto RF, beginning to turn L shoulder towards partner (1/4 turn CW).
- & Pause.
- 3 1 Step sideways to L onto LF, you are move beginning to move into your partners place, and your partner is passing behind you.
- & Step onto RF next to (or behind) LF.
- 4 1 Step sideways onto LF.
- & Pivoting to L (CCW) on LF to end up facing your partner (you are now in your

5 1 partners place and facing your partner).
1 Step Sideways to R onto RF.
& Pause.

High Melody - Turn in Place (Not Syncopated)

1 1 Facing Partner, step slightly sideways to L onto LF.
& Pause.

2 1 Starting to turn R (CW) step onto RF.
& Slight bounce on RF continuing to turn CW.

3 1 Continuing to turn R (CW) step onto LF.
& Slight bounce on LF continuing to turn CW.

4 1 Continuing to turn R (CW) step onto RF.
& Slight bounce on RF continuing to turn CW.

5 1 Continuing to turn R (CW) step onto LF.
& Slight bounce on LF continuing to turn CW.

1 1 Continuing to turn R (CW) step onto RF.
& Slight bounce on RF continuing to turn CW.

2 1 Continuing to turn R (CW) step onto LF.
& Slight bounce on LF continuing to turn CW.

3 1 Continuing to turn R (CW) step onto RF.
& Slight bounce on RF continuing to turn CW.

4 1 Moving fwd toward your partner, step onto LF.
& Slight bounce on LF as you turn slightly to L, partners are not R-shoulder to R-shoulder.

5 1 Loud stamp onto RF taking wt on RF. (RF swing down from in back to stamp).
& Pause.

NOTE: For the men the high melody music is the "flirtatious" time in the dance and it is often improvised throughout. Turn can be in either direction, can be syncopated, hands raised, occasional stamps, etc.

General comments on the dance.

If you looked at a large group of people doing this dance at a social event (e.g, Carnivale) you would see much variation in the dance. We've seen many folks dancing "off" the beat instead of "on" the beat, it seems to make no difference to them. We've seen the dance danced using more measures to actually cross over. No one really cares, they are all doing the dance. They refer to the dances by the name of the song (Cherni Potok, Ta Lipaushka, etc) rather than by the name "Rezianka".

Of particular note is that there has been a folklore "club" in Val Resia since at least the mid 1800's and perhaps because they have been a Slovenian speaking minority in the area they have held on strongly to their traditions. Generally when the folklore club performs, they present each song as a separate and distinct dance, without much improvisation, and giving the impression of Val Resia having many, many dances and few tunes per dance; I'd prefer to think that have many, many tunes, with relatively little difference in the dance except for number of measures and some small variations in the endings.

Staro Zhensko Krsteno

(Skopje Region, Macedonia)

Source: As learned from Pece Atanasovski at the Buffalo Gap International Folk Dance Camp, in West Virginia May 1982. The dance is also sometimes referred to as "Pembe".

Pronunciation: STAH-ro ZHEN-sko KRR-steh-no

Formation: Open circle of men and women with leader on the right, hands held at shoulder height.

Rhythm: 2/4

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
RTB LP 1394 - Makedonski Narodni Ora
Macedonian Folk Dances with Pece Atanasovski – Vol. 2, BMA-1008

Meas.	Ct.	
1	1	Facing slightly R. Facing center, Hop on LF while beginning to bring free RF across in front, R-Knee bent.
	2	Turning to face CCW, Step fwd (CCW) onto RF.
2	1	Moving CCW, Leap fwd onto LF (free RF is kicked up slightly behind).
	2	Moving CCW, Step fwd onto RF.
3		Repeat Pattern Meas. 2.
4	1	Moving CCW, Leap fwd onto LF.
	2	Turning to face center, Step back in place onto RF.
5-8		Repeat Pattern of Meas. 1-4 but with opposite footwork and direction.
9	1	Facing center, Hop or chukche* on LF while bringing free LF up in front, L-Knee bent
	2	Step onto RF in place.
10	1	Step fwd (towards center) onto LF slightly in front of RF.
	2	Step onto RF in place.
11-12		Repeat Pattern Meas. 9-10 with opposite footwork.

Embellishments:

As with many Macedonian dances, the leader of the line may, at any time, add their most treasured "ornaments" onto the dance. These would include turns, squats, syncopated hops and other movements. Also note that the dance progresses CCW; to do so take smaller steps CW in Meas. 5-8.

For example Meas. 2 could be dance as:

2	1	Moving CCW, Leap fwd onto LF (free RF is kicked up slightly behind).
	2	Hop or chukche* on LF
	&	Moving CCW, Step fwd onto RF.

chukche* - a hop where the hopping foot doesn't leave the ground, a bounce.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

Svrljiski Cacak

(Svrljig, E. Serbia)

Source: This dance was originally learned from Dick Crum as he had learned the dance from Serbs living near the town of Svrljig in south-east Serbia (near Nis). In 1971 I traveled to Svrljig and at that time it appeared that this unusual 11 measure dance had fallen from the regions' repertoire of dances. However, stylistically the dance is quite similar to others in the area.

Pronunciation: SVERL-yeesh-kee CHAH-chak

Formation: Mixed lines of men and women in short lines, facing towards center, using either a belt hold or, men's hands in own belt and women's arms linked through.

Rhythm: 2/4

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
RTB LPV 190 - "Muzika I Tradicija", side 1, track 3.
"Village Dances from Svrljig, Jugoslavia" - LW-1

Style: Small flat-footed steps, close to the ground.

<u>Meas.</u>	<u>Ct.</u>	<u>Basic Pattern</u> - facing center
	&	Facing ctr, Step sideways to R onto RF, knees straight.
1	1	Step onto LF beside RF, bending knees slightly
	&2	Repeat action of cts &1, this Meas.
2	1	Step in place onto RF bending knees.
	2	Step in place onto LF straightening knees
	&	Step in place onto RF straightening knees
3	1	Step in place onto LF bending knees.
	2	Step in place onto RF straightening knees
	&	Step in place onto LF straightening knees
4	1	Step in place onto RF.
	2	Stamp LF beside RF, weight remains on RF.
	&	Facing ctr, Step sideways to L onto LF, knees straight.
5	1	Step onto RF beside LF, bending knees slightly
	&2	Repeat action of cts &1, this Meas.
6-8		Repeat action of Meas. 3-5.
9		Repeat action of Meas 3.
10		Repeat action of Meas 2.
11	1	Step slightly to sideways to L onto LF.
	&2	Repeat action Cts &1 from Meas. 1.

Note: The flat-footed quick steps in Meas 1, 5, 8 and 11 are quite syncopated (Q-S) steps. Since the dance starts with 2 on these syncopated side steps, and ends with one syncopated side step, the feeling you will have (after the first sequence) is of doing 3 syncopated side steps in the dance.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

Zetovskoto

(Western Macedonia)

Source: As learned from Pece Atanasovski at the Buffalo Gap International Folk Dance Camp, in West Virginia May 1973. This dance is from western Macedonia and danced by the "Mijak" population of villages such as Gari. It can be danced on all occasions, but apparently is led by the groom ("zet") during a wedding.

Pronunciation: zet-OV-sko-to

Formation: Open circle of men (and probably women nowadays), hands on neighbors shoulders, and facing slightly right of center. Weight on Left foot.

Rhythm:

Q	S	
2/8	+ 3/8	= 5/8
1	2	

In this dance the "beats" are on the first, third and fifth 1/8 notes. Also, note that the musical measure is "stretched" a bit and that the drummer is not strictly playing a 5/8 rhythm during the slow part of the tune.

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Jugoton LPY-50985 - Macedonian Folk Dances (Reels)

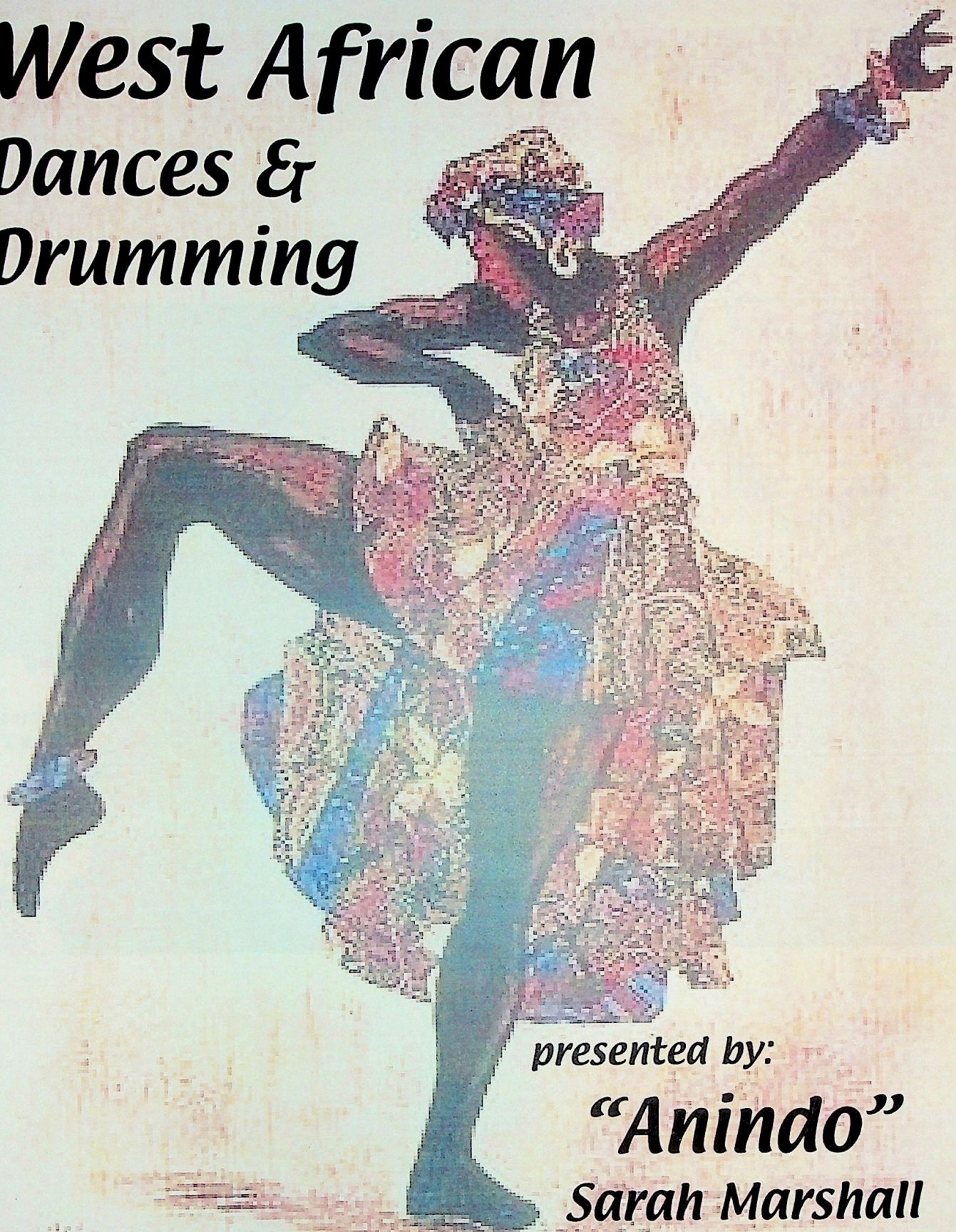
<u>Meas.</u>	<u>Beat.</u>	
		Facing slightly R.
1	1	Moving CCW, Step fwd onto RF..
	3	Moving CCW, chukche* on RF while beginning to bring free LF across in front.
	5	Continuing to move CCW, Step on LF crossing it in front of RF.
2-3		Repeat Pattern of Meas. 1, two times.
4	1	Turning to face center, Step onto RF slightly sideways to R.
	3	Facing center, chukche* on RF while bringing free LF up in front, L-Knee bent.
	5	Facing center, chukche* again on RF while bringing free LF up in front, L-Knee bent.
5-8		Repeat Pattern of Meas. 1-4 but with opposite footwork and direction.
9	1	Facing center, Step onto RF in place.
	3	Facing center, chukche* on RF while bringing free LF up in front, L-Knee bent.
	5	Facing center, chukche* again on RF while bringing free LF up in front, L-Knee bent.
10	1	Facing center, Step onto LF in place.
	3	Facing center, chukche* on LF while bringing free RF up in front, R-Knee bent.
	5	Facing center, chukche* again on LF while bringing free RF up in front, R-Knee bent.

Variation

9	1	Facing center, squat on both feet
	3	Rise (if you can) on RF while bringing free LF up in front, L-Knee bent.
	5	Pause
10	1	Facing center, squat on both feet
	3	Rise (if you can) on LF while bringing free RF up in front, R-Knee bent.
	5	Pause

chukche* - a hop where the hopping foot doesn't leave the ground, a bounce.

West African Dances & Drumming



presented by:

“Anindo”

Sarah Marshall



Kpanlogo

Kpaalogo is the hot and highly popular Ga social rhythm/dance created in 1963 in Accra (Ghana's capital). Rhythmic changes are signaled by changes in a dancer's movement to which the master drummer must immediately respond. The drum set includes three progressively pitched tsweisin drums played with hands, one rectangular tamalee held at the crossbars in the back and played with one hand (adding a base sound), a tau or beaded gourd shaker played by striking it with the hand and against the thigh, and a ngongon double bell played with a wooden stick and by muting it on the thigh (carrying the critical basic beat).



Kpanlogo (2 variations)

My thanks to Matthew Freedmen for posting the Akiwovo rhythms. These reminded me of an African high-life rhythm called Kpanlogo, so I took the liberty of transcribing what I remember of this. I'm not 100% clear on the quinto (top drum) part, and it tends to be solo-ish anyway. Also, I've heard Kpanlogo's that sound *quite* different from this, so don't get too attached to the name. The overall "feel" is right, however; a synch'd alternating hand rhythm that starts with a "B . s B . s B . s" feel and mixes in a lot of syncopated tone activity in the last half of the measure.

Larry Morris, lamm@eng.tridom.com

KPANLOGO, Larry Morris (lamm@eng.tridom.com) '94 from informal sources

4/4 |: . * . * . * . | . * . * . * . * . :|
 TUMBA 0 0 0 0 B . S S 0 . S S B . S S
 CONGA B . S S 0 . S S B 0 0 . 0 0 . 0
 CONGA2 B . S S 0 . S S B . S S 0 . 0
 QUINTO S S B . S . 0 0 B . S 0 . 0 . 0
 CLAVE X . . X . . X . . X . . X . . X . .

The above is very different than the Kpanlogo pattern played by C.K. Ladzekpo of the U.C. Berkeley music dept. I give below the main support parts. Note that the pattern of the Conga parts, though shown here starting from beat 1, are in polyrhythmic relation to the metrical frame established by the bell, and actually starts on beat 3.

KPANLOGO, Richard Hodges (hodges@cnmat.berkeley.edu) '94 from C.K. Ladzekpo, UCB

4/4 |: . * . * . * . * . | . * . * . * . * . :|
 SHEKERE D . D U D . D U D . D U D . D U D . D U
 (Down/up)
 AGOGO1 H . H . H . H . H . H . H . H . H . H .
 AGOGO2 L L L L . H . H . H . H . H . H . H . H .
 (High/Low)
 CONGA 0 0 . S B . S S 0 . S B 0 0 .
 QUINTO B . S S B . S S B . 0 0 B . S S

KPANLOGO (Pan-logo)) Ghana

Background: Kpanlogo is a dance and drumming rhythm originating from the Ga tribe, around the capital city of Ghana, Accra. It became popular in the wake of Ghana's independence in the 1950's, a time of new life and freedom. Kpanlogo is a 'dance of the youth' played for recreation and enjoyment.

Structure: Kpanlogo is a dance that tells an evolving story. Each group that dances it adds their own distinctive "lines" to the tale being told. The dance is counted in 8 for most of the steps, with some "breaks" of 4 counts in-between steps. The drumming pattern has 8 counts that correspond to 4 of the dancers counts, thus, each 8 count dance step is two drum patterns long.

Steps: The dance steps range from simply "bouncing" on the heels in time to the music to more complicated "touch-step", patterns, usually with the heel, to a kind of "buzz" turn. The steps tend to start with the right foot working.

Arms and body movements: The upper body helps tell the story. Arms are very active and when extended are strong and long. Arms might depict driving a car, with hands at "1- and 2", or holding the reins of a horse and using a riding crop. When not depicting a specific movement the arms actively moving to compliment the foot patterns.

Kpanlogo at Folklore: The basic steps and structure of a rendition of this dance from Ghana will provide the basis for the evolution of our own Mendocino Folklore Camp version of the "story-telling" dance. The words on the attached sheet relate the story of current considerations in Ghana. It tells of contemporary issues faced by the people of Ghana today. Some dance movements are subtle as the opening "The moon is shining through the window" with hands upraised and cascading down to depict the moonlight. Other movements are quite depictive as in the driving the car movement for the line about politicians and the expensive Mercedes. We will be creating our own version of this dance and choreographing movements that will relate our unique story of issues that face us at camp.

Presented by Sarah "Anindo" Marshall at Mendocino Folklore Camp, 2004

Kpanlogo – Ghana

The moon is shining through the window

Let's go through the door=way to the outside

Let's give an offering to the moon with dancing

As you dance in the moonlight go forward not backward

Even though in life there are many struggles that try to keep us back we push
Strive to go forward

Here is an obstacle that we must overcome, with a successful outcome we will dance in joy.

We like to try to grab things that are out of our reach, relying on politicians and their policies. Those politicians drive expensive cars like Mercedes Benz in Africa where we don't have mechanics. When they break down they become furniture.

Women that cannot bear children will cradle the babies of others

We should not wash our dirty laundry in public

Keep it in the family as we continue to celebrate in dance

Polishing shoes as we travel around the world

With no transportation to market we use our donkeys to carry our goods

Do not give up, always go forward, have faith

Use music and dance as a healing medium

Kpanlogo

A social dance from Ghana, West Africa. The dance was created in movement and an understood story about political and social occurrences in Ghana. The dance continues to develop today. If you go to Ghana today you will see an evolved version of the dance. What identifies the dance is the drum, bell and the songs. The dance will evolve at Mendocino with steps that we will create.

- Djembe
- A/4
- 1) Gun. Go Do . GUN GO DO :
- 2) Gun. Go Do Goll. Gun.
- 3) Gun. Go Do Go Do Gun. Go Do

Pa. ta pa. go do

Jone flen Go Do Go D. G. Pa Ta Pa

Everybody x2

Bring your calabash x2

Mon fer mo Kachini aba

Wayu wayu koko



SWEDISH DANCES

Presented By:

*Stig & Helen
Erikssons*



Base 800358 (A04937) 6-86

*** Åtabakspolska från Föllinge**
Jämtland, Sweden

An elegant, graceful and slower polska from Föllinge. The music is also more calm and serene than other polskas from the area. Åtabaks refers to backwards. The dance consists of three parts, one of which the couple turns CCW while progressing CCW around the dance space, hence the name.

Ernst Grip, the source of this dance today, learned Åtabakspolska when he was 10-13 years old during the 1930s from people in Föllinge. While serving in the military during WW II Ernst was reminded of the dance. The Swedes were waiting for the German invasion along the Norwegian border. The Germans did not come, the Swedes danced instead of fighting with the Germans. Ernst learned both the M's and W's parts of the dance.

Ernst taught the following sequence of the dance but always mentioned that the dancers can vary the length of any part. He suggested that the dancers follow and use the phrasing of the music when changing from one part to another.

Pronunciation: Åtabaks från Föllinge: OHT-ah-bahks frohn FUHL-ling-geh,
Polkettering: pohl-keh-TEE-ring,
Bakmes: BAHK-mehs

Music: 3/4 meter
Låtar från Föllingetrakten i Jämtland, Cassette A 6, 7, by Ulf and Mats Andersson
Ske ma dans, CD Bands 11, 15, 23, by Ulf and Mats Andersson

Progression: The dance progresses LOD/CCW around the dance space while couples turn CW and CCW.

Character: Couples dance close to one another with fluid/flowing movements

Dance Holds: Försteg/introductory step: Couples facing forward, open ballroom position with both palms facing either down or towards the couple.

Polska/one measure closed position CW turn: Closed polska hold. M puts his R arm around W's L side with his R hand (the heel of his hand) on her upper back. (Note: She keeps her wt a little fwd, never back on her heels.) M's L hand hooks on W's R upper arm. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulder blade. W's R arm inside the M's L arm and holding his L upper arm with her R hand hooked. W's R elbow is in contact with M's forearm. Your ptr's upper body is slightly to the R of your upper body. R ft between ptr's ft. Inside R knees/thighs may touch and support ptr. Body contact from knees to shldrs is common.

Polkettering/polka type turn taking 2 measures to make a complete turn: Close polska hold.

Bakmes/CCW turn taking 2 measures to complete: Reverse polska hold. Stand to ptr's L with L hips and Lft outside ptr's L ft. M's L arm around in front of W and around W's side with L hand on ptr's upper back. M's R hand hooked on W's upper L arm. W's hands hold (hook onto) M's upper arms.

BAKMES FRÅN HAVERO

The Dance

Försteg: Measures 1-3 Step outside feet ct. 1, step inside feet, ct. 3.

Counts	1	+	2	+	3	+
M	L		Slide R fwd in LOD with toe facing ptr		R	
W	R		Slide L fwd in LOD with toe facing ptr		L	

Polska: Measures 4-8 Step cts. 1 & 3 making one turn per meas. Begin each measure w/ same foot.

M	L sole facing out almost to RLOD	Pivot L sole/ball	Continue pivoting	Continue pivoting	R fwd through whole foot	Pivot R sole/ball
W	R fwd through whole foot	Pivot R sole/ball	Continue pivoting	Continue pivoting	L sole almost facing RLOD	Pivot L sole/ball

Polkettering CW: Measures 9-15 The first two measures are diagonally to the L into the center and diagonally to the R out from the center for the M prior to CW polkettering. Polkettering is danced with the whole foot on the floor. Two measures for each full CW turn.

M	L	R	L	R	L	R
W	R	L	R	L	R	L

Transition: Measure 16 Turning to face fwd and LOD, M shifts position w/ ptr from polska hold to reverse polska hold and end up w/ L feet between or nearly side by side with L hips adjacent.

M	R behind in LOD	Face fwd LOD step L fwd (LOD)	R	Slap outside of R foot w/ R hand.
W	L	R		

Bakmes: Measures 17-24 M begins facing fwd in LOD. W faces ptr and RLOD. It takes two measures to make a complete CCW turn. M take 3 short steps in an arc making almost a half circle on counts 1-3, W do the same on counts 4-6.

M	R	L	R & pivot	B & bend knees	Pivot on B heels	B whole feet
W	B & bend knees	Pivot on B heels	B whole feet	R	L	R & pivot
Counts	1	2	3	4	5	6

Note: Use every opportunity to pivot turn to make the dance flow smoothly. Cushion the movements by using all parts from the hips down as shock absorbers.

BAKMES FRÅN HAVERÖ

Music: Polska från Medelpad.

Position: Couples.

Hold: In the försteg, the gent holds his right arm around the lady's waist, the lady holds her left hand on the gent's right upper arm. The gent's left and lady's right arms hang down to the sides. In the bakmes, use polska hold.

Försteg: Begin on outside feet.

Bakmes: Turn with your partner counter clockwise. Make one turn counter clockwise in six counts. The step is the same for lady and gent. The step is, of course, offset one measure between lady and gent. The lady thus begins the bakmes simultaneously with the gent but on the fourth count of the description.

Count 1-&, 2-&, 3-&, 4-&, 5-&, 6-&.

On count 6 & of the final försteg, the gent steps on his right foot. On count 1, the gent steps left foot, heel first, a half step in front of the right foot. On 1& and 2, the gent remains in this position. On 2&, the gent brings his right foot forward one step a little to the left, putting the foot down a little turned to the left on count 3. The gent pivots on the ball of the right foot 1/4 turn counter clockwise while the left foot is brought backwards in an arc (3&). The left foot is brought backwards counter clockwise. Step on left foot a foot's length behind the right foot. The left foot is now at a right angle to the right foot. The left toes are behind the right heel (4). The gent holds this position (& 5). Pivot the right foot on its heel 1/4 turn counter clockwise, left foot remains still (& 6).

Execution: First dance a couple of försteg followed by bakmes as long as the music plays.

Sources: Anders Östlund born 11/1/1889 in Sannbodarna, Haverö. His uncle (father's brother) Lars Karström, born about 1860, was a clever dancer. His wife Alida Östlund, born 4/13/1897 on a summer farm near Haverö, learned the dance from her father Erik Berg, who was born in 1865.

Description in Ånge, Medelpad on 10/14/1967 by Göran Karlholm, Myrviken.

Additional information from Karlholms' Inheritance: When the lady takes her last försteg in order to move to the gent's left side and begin the bakmes, she pivots on the ball of her right foot on 1 & 2 and steps on left on count 3. She is now in position to begin the second part of the bakmes step simultaneously as the gent begins the first part. In other words, she holds her position with her feet almost in a right angle while her body follows the gent's movement and waits until it is time to pivot on right heel on &6. (On 4 & 5 the lady already has her feet in position.)

"Enbenspolska" från Bingsjö

Progression: The dance progresses LOD/CCW around the dance space while couples turn CW.

Dance Holds: Försteg same as for polska

Enbenspolska equilateral hold, each has their R arm underneath ptr's. Cpl. may use the regular polska hold, however this is less common.

Steps: Försteg same as for polska

"Enbenspolska": M & W each make one complete CW turn per measure. W begin each measure with the same foot, M alternate feet each measure as they only take one step in each meas. Turning/pivoting between each weight change is crucial.

M steps L ct 1, pivots on L sole/ball ct 2, and pivoting on L heel ct. 3, and does the same when stepping on his R.

W steps B ct. 1, R ct. 2, L ct. 3, same as polska, except for alignment and she may need to provide support for her ptr.

	Counts	1	+	2	+	3	+
M		L sole facing out almost to RLOD	pivot	Continue pivot sole		Transfer wt to heel	Pivot on heel
W		Wt on B, R by L arch	Pivot on L	Step R	Pivot on R	L sole	Pivot L sole/ball

Dance Sequence: As with other polskor, alternate between försteg and enbenspolska turning. M need not turn a complete phrase. It is OK to just do a few turns.

Suggestions:

M must take short, small steps and keep his weight over his supporting leg/foot.

M alternates pivoting on sole then heel in each meas.

W must also take shorter steps so her ptr may take small steps.

W may need to provide support for M if he has balance problems.

Sometimes the angle that the W holds her ptr makes a difference in the balance and the M's ability to step around his ptr. I often angle myself so that I am partially facing my ptr's R side.

Gammalkilspolska från Östergötland

Sweden
"Fläckpolska"

Background:

Most of the polske-dances which are preserved from the southern and southern parts of Sweden (Södermanland, Östergötland, Småland, Blekinge and Skåne) have a very ancient character. You can find the polska's different parts on pictures and paintings from the 17th century. They are also described in stories about the peasants life from the same time. As already mentioned the polska consists of different parts. The dance with more or less all their parts are maintained in some areas, for example "Slängpolska från Sörmland (short for Södermanland), while in other places only a few parts of the original dance are left.

Until the beginning of this century the slängpolska was the most important dance at a wedding.

Typical for these old polskas are that they are danced "on the spot." The couple didn't need much more space of the floor than while standing on it. "Fläckpolska" means polska on the spot.

Holding:

During the foresteps: Open holding

During the dancing around ("omdansning"): Polske-holding with stretched right arms.

Steps:

Forestep: Tresteg (three-step) Both M and W starting with their left foot.

Dancing around: Polske-step on the spot;

The same step for both M and W.

1. Place the left foot in front of the right foot turned outwards.
2. Turn the sole of your feet clockwise a quarter of a turn.
3. A short step forward with your right foot.

The three counts above equal one bar of music.

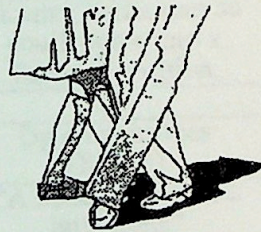
Execution:

During the forestep the couple are looking for a spot/space where they can dance around ("omdansning"). They'll start after they've "felt in the beat" by rocking their knees up and down (being springy in your knees). Then repeat everything from the start.

Revised and translated by Doriz Zsiga, 1990



Försteg

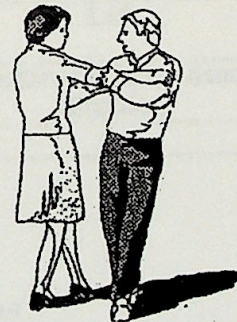


Polskesteg:

1. Sätt vänster fot utåtvriden framför höger.

Polskesteg:

2. Vrid på fotsulan ett kvarts varv medsols.



Presented By Stig & Helen Erikssons
At Mendocino Folklore Camp 2004

• **Hamburska - Sörmland**
 "Roundpolska"
 Sweden

There are two types of Hamburska; with a curtsey (Swedish, "med nig") and with a hoist (Swedish, "med lyft"). At some places both types of the polska have been danced, but they've also been danced locally - one of the types at one place. During the 1850's and around that time this polska was a very popular dance in all classes of society. Hamburska is as mentioned before a "roundpolska" (the couple are moving around anti-clockwise in the room) comparable with so many other polskas in Sweden.

This is only a memory schedule to use after knowing the polska:

Hamburska med nig

Holding: The W's hand on the M's shoulders. His hands holding her waist.
 Steps: Foresteps beginning with your outer feet just to start the dancing around

		One bar of music		
Counts ‡		1	2	3
Counts ‡		1	2	3
Man		Left	Both	Right
Woman		Both	Right	Left
		On your way down	Down & turning up	On your way up

You're stealing a little from counts 1 and 3 to get a soft, wavy movement.

Hamburska med lyft

The holding and foresteps are the same as in the Hamburska med nig.

		One bar of music		
Counts ‡		1	2	3
Man		Left	Up on your heel	Right
		Backwards in the dance direction	Turning half a turn so you'll come into a forward position	Forward in the dance direction
Woman		down	up	up
		Right	Up on your toes (R foot)	Left
		Forward in the dance direction	"A hoist/jump over a little stone"	Backwards in the dance direction
		down	up	up

Presented By Stig & Helen Erikssons
At Mendocino Folklore Camp 2004

Polskor från Bingsjö

Dalarna, Sweden

Bingsjö is located a bit north and east of Boda in the Lake Siljan district in Dalarna, Sweden. Presented here are three different polskor¹ (polskas) that can be danced to the music from Bingsjö, they are the Polska från Bingsjö, the Springpolska från Bingsjö and less frequently danced, Enbenspolska. Sometimes the polska turn from Bingsjö is referred to as the 'main polska' step/turn. The polska is a graceful and driving dance.

A description in Swedish can be found in *Svenska Folkdanser II* by Göran Karlholm, Johan Larsson, and Ingvar Norman. Johan Larsson & Ingvar Norman described this dance. Johan Larsson learned the dance in 1966 from Mases Erik Persson who had danced it since his youth.

Pronunciation: Polska från Bingsjö: Pohlksa frahn Bing shuh, is one of many ways to pronounce the area. Försteg or Forestep: Fuhrr stehg or foreh step, meaning introductory step.
Springpolska: Spring pohlksa frahn Bing shuh.
"Enbenspolska": En (like in friend,) bens (the same sound as in en) Pohlksa, means one leg

Music: An even 16th note polska in 3/4 meter. The music has remained in continuous tradition. One can dance any of the dances from Bingsjö to any of the polska melodies that are suitable for dancing from Bingsjö.

Dancing the Polskor från Bingsjö: The M can select which polska he will dance to a particular melody or he might dance more than one of the dances to the same melody. In some dance communities you will see some people dance all three dances. When 'composing' your dance, take into consideration your partner, the music and the situation on the dance floor.

Polska från Bingsjö

Progression: The dances progress LOD/CCW around the dance space while couples turn CW.

Dance Holds: Försteg/introductory step: Couples facing LOD in open position, inside arms hold shoulder, shoulder-blade, outside arms forward, with M's hand clasped on top of the back of W's, similar to open ballroom position.

Polska/one measure closed position CW turn: Closed polska hold. M puts his R arm around W's L side placing the heel of his R hand on her upper back. M's L hand hooks on W's R upper arm. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulder blade, or holding hooked on his R upper arm. W's R arm inside the M's L arm and holding his L upper arm with her R hand hooked. W's R elbow is in contact with M's forearm. Your ptr's upper body is slightly to the R of your upper body. R ft between ptr's ft. Dance close to your ptr. M & W stand vertical from the hip joint up and feel each other in their arms.

Character: Smooth style. It is a walking dance and stays on the ground. One steps with the heel through the whole foot for most of the steps in this dance.

¹ Polskor is plural of polska, indicating that there is more than one polska from Bingsjö.
Roo Lester

The Dance

Försteg: Step outside feet ct. 1, step inside feet ct. 3 while continuously transferring weight forward, smoothly.

Counts	1	+	2	+	3	+
M	L		Body continues fwd movement		R	Fwd mvmt.
W	R		Body continues fwd movement		L	Fwd mvmt.

Transition to Polska: M releases his L hand and pivots twds ptrnr to face her w/his back to LOD on ct 3+.
Cple assumes the polska hold.. W pauses ct. 1, her weight remains on her L.

The following shows the last meas. of försteg and the first of the polska.

Counts	1	+	2	+	3	+
M	L		Body continues forward movement		R angled to R, body turning	Pivot to face ptrnr
W	R		Body continues forward movement		L	
M	Step L take polska hold	Pivot L sole/ball	Short R behind L, in T formation	Pivot on L sole and R heel	Transfer wt to R	Pivot on R
W	Hold wt on L		Step R betw ptrnr's feet	Pivot on R	L sole	Pivot L sole/ball

Polska: M & W each make one complete CW turn per measure. Begin each measure with the same foot.
Turning/pivoting between each weight change is important.

M steps L ct 1, R ct 2, pivoting on L sole & R heel 2+, transfer weight to R ct. 3.

W steps B ct.1, R beginning with heel through whole foot ct. 2, L sole ct. 3.

Counts	1	+	2	+	3	+
M	L sole facing out almost to RLOD	Pivot L sole/ball	R whole foot behind L, in LOD	Pivot on L sole and R heel	Transfer wt to R	Pivot on R
W	Wt on B, R by L arch	Pivot on L	Step R betw ptrnr's feet	Pivot on R	L sole	Pivot L sole/ball

Dance Sequence: The M leads the changes between försteg and the polska turn. It helps to use the musical phrases when changing from one part of the dance to another. Alternate between resting steps and turning steps. One example of an alternation is to dance 4 försteg and 4 polska turns to fit a musical phrase.

Suggestions:

Use every opportunity to pivot turn to make the dance flow smoothly.

Most of the turning is on the sole or ball of the L foot for both the M & W.

Cushion the movements by using all parts from the hips down as shock absorbers.

Bend your knees and lower your center of gravity to help with balance and pivoting.

The movement should be soft and flowing.

M may mark, making a little sound as they begin the polska turn. It is not the lead, but follows the lead/signal of body change.

On ct. 2 W step heel to whole foot and transfer weight fwd over toe.

SCHOTTIS FRÅN KLOCKARNÄS

Music: Any desired schottish played slowly

Holds: Simple waist hold, waltz hold, polska hold

Step: Schottish step, walking step.

Execution:

Figure 1: With the simple waist hold, dance two schottish steps forward. Turn with four walking steps using the polska hold. Repeat.

Figure 2: Two schottish steps forward with waltz hold, two walking steps turning with partner. On counts 3 and 4 the lady swings around clockwise under the gent's left arm. The gent walks two walking steps forward. Repeat.

Figure 3: One schottish step away from each other with the gent moving backwards and the lady moving forward. One schottish step toward the new partner (the woman behind the man – the man in front of the lady). Turn with the new partner four walking steps using polska hold. Repeat.

Noted by Stig Eriksson, Norrköping after having seen the dance at a party in the area, 3/90.

Translation May 22, 2004, by Bill Gooch, Knoxville Tennessee.

Presented By The Erikssons at Mendocino Folklore Camp 2004

Springpolska från Bingsjö

Progression: The dance progresses LOD/CCW around the dance space while couples take 2 meas. to make one CW turn.

Dance Holds: **Försteg**/introductory step: Couples facing LOD in open position, inside arms hold shoulder, shoulder-blade, outside arms hang at their side.

Springpolska same as for polska except that ptrs are shifted so that their R hips are adjacent and step around each other rather than between each others legs.

Character: Light and slightly bouncy. It is a walking dance with a small svikt on each step. One steps forward, heel through the whole foot to the toe for most of the steps in this dance.

The Dance

Försteg: M & W Step L feet ct. 1, R feet ct. 3 while continuously transferring weight forward, smoothly.

Counts	1	+	2	+	3	+
M	L		Body continues fwd movement		R	Fwd mvmt.
W	L		Body continues fwd movement		R	Fwd mvmt.

Beginning the springpolska: M goes directly into the springpolska with 3 short steps, L, R, L, cts 1, 2, 3. making a half circle (⤿) to the outside of his ptr. W continues with one more försteg. Cpl. assumes the polska hold with R hips adjacent.

Counts	1	+	2	+	3	+
M	L		R		L	
W	R		Body continues forward movement		L	

Springpolska: Take 6 short steps in 2 meas. to make one complete CW turn. Make 1/2 CW turn in the first 3 steps moving fwd & around ptr. M step behind on ct 4 only, then fwd on 5, 6. W's turn begins & ends one meas. later M's. Note: This is an illustration of a complete 2 meas. sequence, not the first or last meas.

Counts	1	+	2	+	3	+
M	L fwd	& around ptr	R fwd	& around ptr	L	& around ptr
W	R behind L		L fwd	& around ptr	R	& around ptr
Counts	4	+	5	+	6	+
M	R behind L		L fwd	& around ptr	R	& around ptr
W	L fwd	& around ptr	R fwd	& around ptr	L	& around ptr

Dance Sequence: The M can begin the springpolska as he chooses, though usually it is on an odd numbered measure. W begins one meas. later, after completing one more meas. of försteg. W finishes one meas. later opening out as M dances a meas. of försteg.

Trisspolska
Polska for Three
Norrkoping, Sweden

Trisspolska is danced to 16th note polska music.
The following is a breakdown of the polska steps used during turning.

Turning steps:

Person on the L dances	L	B	R
Person in the middle dances	R	L	B
Person on the R dances	B	R	L

Presented By The Erikssons
At Mendocino Folklore Camp 2004

Västerviks Jubileumsvals

Småland Sweden

Constructed by Marianne Malmén for Västerviks 550 years jubilee in 1983.

- Start: After each other couple by couple (facing CCW direction) holding a simple hold M right hand and W left hand.
- 1: 1 waltzstep from eachother starting on the outside foot and 1 to each other with a little move forward.
2 waltzsteps around each by each (M CCW and W CW) halftime around. Then facing CW direction with simple hold, M left and W right hand.
1 waltzstep from eachother starting on the outside foot and 1 to eachother with a little move forward.
2 waltzsteps around each by each (M CW and W CCW) halftime around back to start position.
- 2: Face your partner and take M left hand and W right hand, take 2 waltzsteps and turn 1 time around (M CCW and W CW) under the arche that you have made with the arms + 2 sidesteps (M L+R,L+R - W R+L,R+L) holding both hands.
Repeat all this 1 time.
- 3: M hold his right hand with the W left hand and the W dance 2 waltzsteps under M right arm (CW), change hands to M left and W right and the W dance 2 waltzsteps under M left arm (CW).
Repeat all this 1 time.
M dance 8 waltzsteps forward while W dance under the arms.
- 4: Take waltzhold and dance 6 waltzsteps together around CW and finish with 2 waltzsteps while W dances 1 time around CW under M left arm. (You can also finish the dance with changing partners. During the 2 waltzsteps that the woman does at the end she move forward to the M in front of her).

Translation: Stig & Helen Eriksson who learned this dance in the beginning of 1985.
As Taught At Mendocino Folklore Camp 2004

The background of the cover is a painting. On the left, a woman stands wearing a vibrant yellow and red striped dress with a white apron. On the right, a man with a mustache, wearing a dark suit and a white shirt, is seated and playing a baglamas, a traditional stringed instrument. The setting is an outdoor field with green grass and a dark, wooded background.

Bulgarian Singing

presented by:

Tzvetanka Varimezova



JA DAJ MI, BULJO

Ja daj mi, buljo, ja daj mi,
Ja daj mi nova premjana.

*Mūri, što gorata na rosen miriše,
Ja poletu na červen trendafil!*

Ja daj mi, buljo, ja daj mi,
Ja daj mi čifte pištove,

Če ša ida, buljo, če ša ida
V gora zelena hajdutin.

Я дай ми, бульо, я дай ми,
Я дай ми нова премяна.

*Мъри, що гората на росен мирише,
Я полето на червен трендафил!*

Я дай ми, бульо, я дай ми,
Я дай ми чифте пищове,

Че ша ида, бульо, че ша ида
В гора зелена хайдутин.

Give me, oh my bride, give me some new clothes. *Oh, how the forest smells of fraxinella, how the field smells of red roses!* Give me, oh my bride, give me a pair of pistols. I shall go, oh my bride, to the forest to be a freedom fighter.

Botanical note: rosen = *Dictamnus albus*, common name burning bush or fraxinella; a plant with white or pale purple flowers that grows in the woods. The entire plant, esp. when rubbed, has an aroma of lemon peel.

Bulgarian Thrace, Pazardzhik Region

Translated by Rachel MacFarlane, 2002

Presented By Tzvetanka Varimezova
At Mendocino Folklore Camp 2004

JANKINO DEVERČE

Jankinu deverče, Jankinu deverče
To po dvori hodi, s meden svirka sviri.

Svirkata mu sviri, svirkata mu sviri,
Sviri i govori, sviri i govori,

„Izlez, izlez, Janke le, izlez, izlez, bulče,
Če majka ti idi, idi da ta vidi.

Če majka ti idi, idi da ta vidi
Na kakvo si mjesto, u kakvi si hora,

Na kakŭv si ogŭn, na kakŭv si plamŭk,
Če katu beše rekla, če katu beše rekla:

—Male le, uženi ma, male le, uženi ma
Na dalečno mjesto u nezajni hora!”

Янкину деверче, Янкину деверче
То по двор ходи, с медна свирка свери.

Свирката му свери, свирката му свери,
Свери и говори, свери и говори:

„Излез, излез, Янке ле, излез, излез, булче,
Че майка ти иди, иди да та види.

Че майка ти иди, иди да та види
На какво си място, у какви си хора,

На какъв си огън, на какъв си пламък,
Че кату беше рекла, че кату беше рекла:

—Мале ле, ужени ма, мале ле, ужени ма
На далечно място у незнайни хора.“

Janka's brother-in-law walked around the yard playing his honey-sweet pipe. His pipe played, and as it played it spoke: "Come out, come out, Janka, come out, young bride, for your mother is on her way here to see you and what kind of place you're living in, what kind of people you are living with—what sort of hearth and home you have—for you had said to her, 'Oh mother, marry me off to a husband in a distant place, to a family of strangers!'"

Bulgarian Thrace, Pazardzhik Region

Translated by Rachel MacFarlane, 2002

Presented By Tzvetanka Varimezova
At Mendocino Folklore Camp 2004

МАЛКА МОМА ДВОРИ МЕТЕ

4. МАЛКА МОМА ДВОРИ МЕТЕ

ПЕСЕН ИЗ „ТРАКИЙСКА СВАТБА“

ФИЛИП КУТЕВ

Разр. ФИЛИП КУТЕВ

8  **Умерено**

p

1. Мал- ка мо- ма дво- ри ме- те,
MAL- KA MO- MA DVO- RI ME- TE,

p

хем ги ме- те, хем си пла- че..
HEM GI ME- TE, HEM SI PLA- CHE..

Край

Рад- ке ле, мом- не ле, мал- ка мо- ме!
RAD- KE LE, MOM- NE LE, MAL- KA MO- ME!

I *mf* Ка- то ме- теш за- што пла- чеш,
KA- TO ME- TESH ZA- SHTO PLA- CHESH,

II

Ка- то ме- теш,
KA- TO ME- TESH

що не ме- теш и да пе- еш,
SHTO NE ME- TESH I DA PE- ESH

Рад- ке ле, мом- не ле, мал- ка мо- ме?
RAD- KE LE, MOM- NE LE, MAL- KA MO- ME?

Minka e rano stanala

(Rhodopi, Bulgaria)

M.M.=112

M.D.'97

A&A

mf MINKA E RA- NO RANO STA-NA- LA RANO STANA- LA DVORI PO-ME- LA.

A

5

A&A

mf MINKA E RA- NO RANO STA-NA- LA RANO STA-NA- LA DVORI PO-ME- LA

A

9

A&A

MIN-KE, MIN- KE, BE-LO MO-MI- CHE, ZASHTO SIMIN- KE RANO STA-NA- LA

A

mf

13

RANO STA-NA- LA DVORI PO-ME- LA, *p* ZASHTO SI MIN- KE RANO STA-NA- LA,

A

p

17

A&A

RANO STA-NA- LA DVORI PO-ME- LA *f* MIN- KE, MIN- KE, *f* BELO MOMI- CHE,

A

RA- NO

Presented By Tzvetanka Varimezova
At Mendocino Folklore Camp 2004

A & A

ZASHTO SIMIN- KE RANO STANA- LA, RANO STANA- LA DVORI PO-ME- LA.
 MIN- KE RA- NO, RA- NO STA- NA- LA.

A & A

mp MINKA E RA- NO, RANO STANA- LA, RANO STA-NA- LA DVORI PO-ME- LA,
 MIN- KA RA- NO VO- DA DO- NE- LA.

A

mp

A & A

f MIN- KE, MIN- KE, BE-LO MO-MI- CHE,
 MIN- KE, MIN- KE, BE-LO MO-MI- CHE, MINKA E RA- NO, RANO STANA- LA
 MIN- KE BE- LO

A

A & A

RANO STANA- LA VO-DA DO-NE- LA, *p* ZASHTO SI MIN- KE RANO STA-NA- LA
 MO- MI- CHE, MIN- KE

A

p

A & A

RANO STA-NA- LA VODA DO-NE- LA *mf* ZASHTO SIMIN- KE RANO STANA- LA
 RA- NO ZA- SHTO

A

mf

A & A

rit. RANO STANA- LA VODA DO-NE- LA *f* MIN- KE MIN- KE
 RA- NO

A

f

MORE IZGREJALA, IZGREJALA

More izgrejala, izgrejala
Jasna mesečinka, jasna mesečinka.

Море изгреяла, изгреяла
Ясна месечинка, ясна месечинка.

More došlo vreme, došlo vreme
Momi da krademe, momi da krademe.

Море дошло време, дошло време
Моми да крадеме, моми да крадеме.

More otkrali, otkrali
Smilena devojka, Smilena devojka.

Море открали, открали
Смилена девојка, Смилена девојка.

More ja zaveli, ja zaveli
Vŭv gora zelena, vŭv gora zelena,

Море я завели, я завели
Във гора зелена, във гора зелена,

More da im dava, da im dava
Vino i rakija, vino i rakija.

Море да им дава, да им дава
Вино и ракия, вино и ракия.

The bright moonlight shone. The time has come for us to steal away the girls. They abducted the girl Smilena and led her away into the green forest so that she could serve them wine and brandy.

Bulgarian Thrace, Pazardzhik Region

Presented By Tzvetanka Varimezova
At Mendocino Folklore Camp 2004

Translated by Rachel MacFarlane, 2002

OREH SE S LISTE RAZVIVA

Oreh se s liste razviva,
Mirčo le, mlada vojvoda!
Razviva, razzelenjava,
Mirčo le, mlada vojvoda!

Pod oreha mi sedeha
Terzie, mladi zlatare.

Terzie sedla šieha,
Zlatare juzdi leeha.

Te se za daleč kaneha,
Daleč za moma da idat.

Koga za moma trŭgnale,
Višne čereši čuftjale.

Koga se nazad vŭrnale,
Višne čereši uzrjale.

Орех се се листе развива,
Мирчо ле, млада войвода!
Развива, раззелениява,
Мирчо ле, млада войвода!

Под ореха ми седеха
Терзие, млади златаре.

Терзие седла шиеха,
Златаре юзди лееха.

Те се за далеч канеха,
Далеч за мома да идат.

Кога за мома трŭгнале,
Вишне череша цѣфтяле.

Кога се назад вŭрнале,
Вишне череша узряле.

The walnut tree came into leaf. *Oh, Mirčo, young rebel chief!* Under the walnut tree sat some tailors and young goldsmiths. The tailors were stitching saddles and the goldsmiths were casting bridles. They made plans to seek girls [i.e. prospective brides] in a distant place. When they left on their search the cherries were in bloom. When they returned, the cherry fruits had ripened.

Note: vishna = morello (sour) cherry

Bulgarian Thrace, Pazardzhik Region

Translated by Rachel MacFarlane, 2002

Presented By Tzvetanka Varimezova
At Mendocino Folklore Camp 2004

Prala Rada.

Prala Rada na rekata,
Rado muri Rado, bjala Rado.
Na rekata pod vurbata,
Rado muri Rado, bjala Rado.

2 Ot dolu ide nejnoto ljube,
Rado muri Rado, bjala Rado.
To na Rada progovarja,
Rado muri Rado, bjala Rado.

3 Daj mi Rade tvoita kitka,
Rado muri Rado, bjala Rado.
Tvoita kitka ran bosilek,
Rado muri Rado, bjala Rado.

4 A Rada mu otgovarja,
Rado muri Rado, bjala Rado.
Ne ti davam moita kitka,
Rado muri Rado, bjala Rado.

VILA I MORIA, LAZARE

Sluntzeto treperi

Sluntzeto treperi, Dene muri malka mome,
treperi da zaide, Dene muri malka mome.
Zad gora zelena, Dene muri malka mome,
zad voda studena, Dene muri malka mome.

Vsichkim si doidoha, Dene muri malka mome,
vsichkim lubetata, Dene muri malka mome.
Samo moito lube, Dene muri malka mome,
samo to ne doide, Dene muri malka mome.

Dali konche niama, Dene muri malka mome,
ili drum ne znae, Dene muri malka mome.
I konche si ima, Dene muri malka mome,
i dva druma znae, Dene muri malka mome.

Nai sa go hvanali, Dene muri malka mome,
kletite haiduti, Dene muri malka mome.
Kletite haiduti, Dene muri malka mome,
kleti bustandzhii, Dene muri malka mome.

VILA J MOMA, LAZARE

Vila j moma, Lazare, zelen venec,
Na veneca, Lazare, pŭstra kitka,

Вила ѝ мома, Лазаре, зелен венец,
На венеца, Лазаре, пѣстра китка,

Na veneca, Lazare, pŭstra kitka,
Pŭstra kitka, Lazare, bosilkova.

На венеца, Лазаре, пѣстра китка,
Пѣстра китка, Лазаре, босилкова.

Junak gleda, Lazare, pa se čudi
Kak da grabne, Lazare, pŭstra kitka,

Юнак гледа, Лазаре, па се чуди
Как да грабне, Лазаре, пѣстра китка,

Pa se spusna, Lazare, pa ja grabna,
Pa ja grabna, Lazare, bez da pita.

Па се спусна, Лазаре, па я грабна,
Па я грабна, Лазаре, без да пита.

A maiden wove a green wreath (*oh Lazar!*); on the wreath a bouquet of basil. A fine young man watched her and wondered how he could steal the bouquet—so he came down and snatched it away without asking permission.

Note: Lazar refers to Lazarovden, or St. Lazar's Day, the Saturday before Palm Sunday, a holiday when girls called *lazar-ki* would perform ritual dances and songs to encourage health, happiness and fertility.

Bulgarian Thrace, Pazardzhik Region

Presented By Tzvetanka Varimezova
At Mendocino Folklore Camp 2004

Translated by Rachel MacFarlane, 2002

Zaigra se Hořo

1. Zaigra se horo goljamo
na kabata mamu kraji selo ://
kraji selo kraji nashta kushta ://
do goljama mamu brestnitza.

Tui, tui, hei tui, djus, djus, dibidjus
Tui sa suche, tui sa prede, tui sa tuče Rado.

2. Vsichkite momi tam bjaha
hubava Rada ne doide
nali e mnogo rabotna
tucheshe dari dipleshe ://
shareni pustri pristilki.

Tui, tui, hei tui, djus, djus, dibidjus
Tui sa suche, tui sa prede, tui sa tuče Rado.

3. Petko iz horo hodeshe
na tunka gajda svireshe ://
sitno horoto vodeshe
ochi iz horo mjatashe ://
mjatashe, oshte shetashe.

Tui, tui, hei tui, djus, djus, dibidjus
Tui sa suche, tui sa prede, tui sa tuče Rado.

Černi Potök

1. Da lipi möj Černi potök,
da lipi möj Černi potök,
la li la la li la la,
da lipi moj Cerni potok.

Di di di di doj
la la le li le la la
la la li le la
la la le li le la la

2. an rüdi lëpo zalani
3. uod mája dárdu jásanë.
4. Da bódi šuš liboj močã,
5. an rüdi lëpo zalani
6. nu an vynáša šcandule
7. nu šcájo to uomájano.
8. nu an vynësël lipa mo.
9. Ja si bil tu, kë si jo jel
10. nu jsa to bila lipa ma.
11. Souá jo těla, jo mauá,
12. da lipi möj Černi potök.

Lipa ma Marýca

1. Lipa ma Marýca,
rýnina si ty.
Ko ta-na Rüşce pøjdeš,
u fýlo ćon ti pryt.

La la li la le la
la la li la la---
Ko ta-na Rüşce pøjdeš,
u fýlo ćon ti pryt.

La la li la le la
la la li la la ---
la la li la le la
la la li la la.

2. Ko ta-na Rüşce si došlý,
Marýce me je ni.
3. Te hüdi júdi so paršlý,
Marýco so neslý.
4. Či bej to bila háuža,
to bila makoj ma.
5. Ja mëson bil se zbüdil,
da drúgin na plažá.
6. Za ne pryt notou hýšy,
ta-z gözd ja si jo dal.
7. Za pry horë u Zagáto,
tri óre ja si stal.
8. Lipa ma Marýca,
lipa ti si ty
lipa ti si bila,
lipa ti ćeš byt.

Ta Lipauska

1. To na lipa uýža,
to na nõua uýža,
la la li la le la,
la la li la la.

To na lipa uýža,
to na noua rožã,
la la li la le la,
tau to Lipauci.

2. Pa jsa to na náša,
pa jsa to na náša,
la la li la le la,
la la li la la.

Pa jsa to na náša,
pa jsa to na náša,
kako to na náša,
to tau Lipauci.

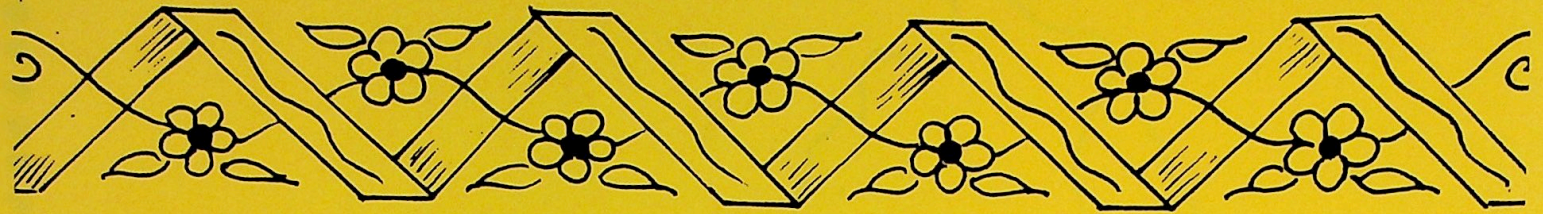
3. Si bil ta-na Dvöru,
si bil ta-na Dvöru,
la la li la le la,
la la li la la.

Si bil ta-na Dvöru,
ka si dělãl dělo,
ko si čõl to pëlo
to tau Lipauci.

4. Ja si pustil dělo,
ja si pustil dělo,
la la li le la la,
la la li le la.

Ja si pustil delo,
to unë ta-na Dvöru,
kar damú to pëlo
to tau Lipauci.

5. = 1.



Swedish Folk Painting

"Dalamalning" or painting in the Dalarna area of Sweden typically has "Kurbits," or gourds, with broad leaves and abundant flowers, offering comfort, protection, and beauty.

1. Begin by sanding lightly.
2. Trace design on with graphite paper.
3. Start painting on outside of design, leaves first, moving inside. Dip darker color on corner of brush to blend an outline.
4. Paint line work on leaves, outline (optional).
5. Pearls are always last.
6. Frame picture with dark color.
7. Varnish lightly, let dry (15 minutes), repeat.
8. Sign your work.

~ Always dip brush in water and dab dry when starting color.

~ Always brush a stroke or dab on viva towel before applying to painting – gets "blobs" off.

~ Wash brushes with water and back and forth strokes on bar of soap, then swishing in water. Try not to leave brush in water – bends bristles.

Enjoy!

*Beo Mann
Folklore Camp, 2004*

A MAP OF SWEDEN

The Province of
Dalarna is shaded

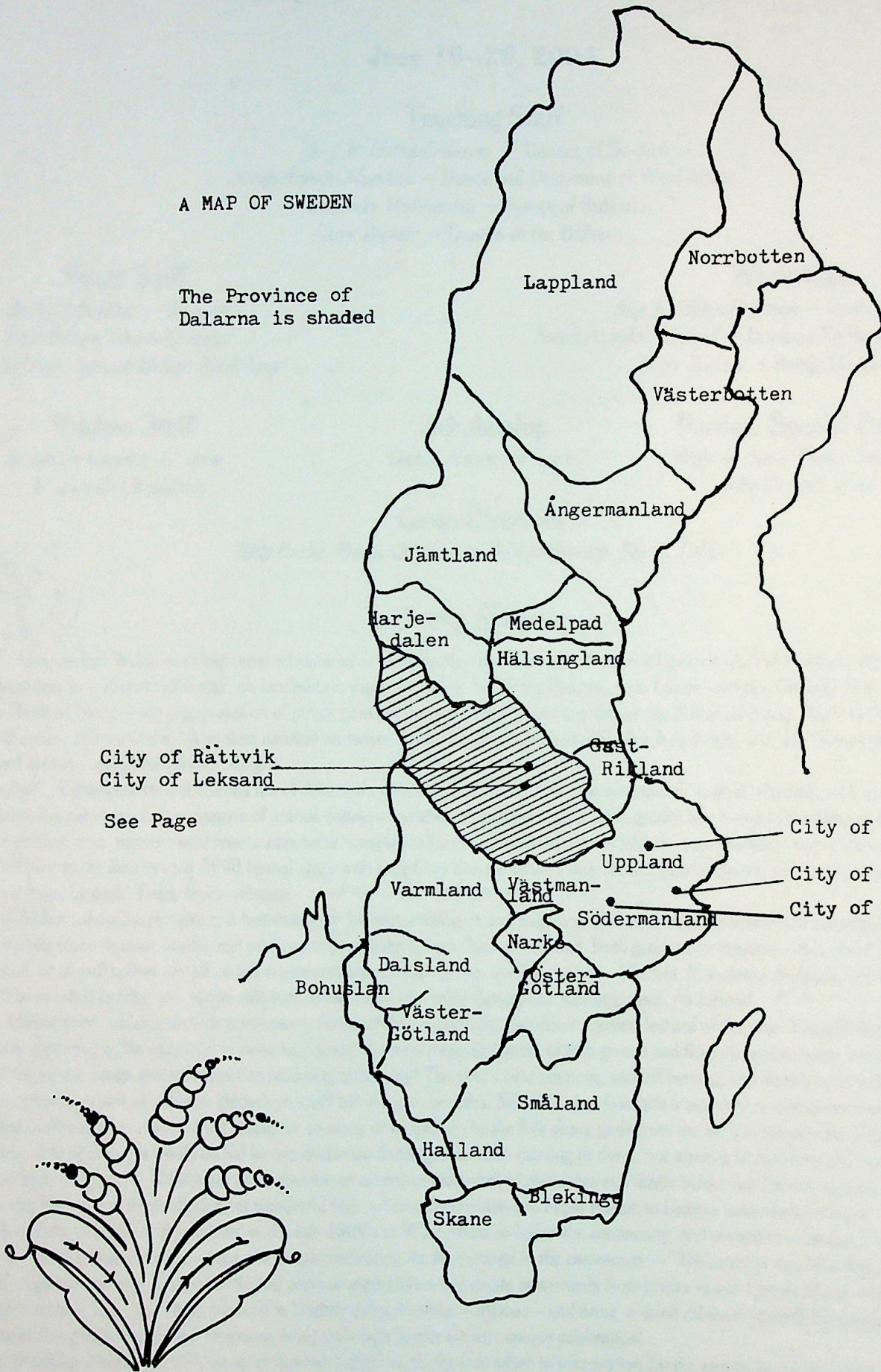
City of Rättvik
City of Leksand

See Page

City of Uppsala

City of Stockholm

City of Orebro



Mendocino Folklore Camp

June 19~26, 2004

Teaching Staff

Stig & Helen Eriksson ~ Dances of Sweden
Sarah Anindo Marshall ~ Dance and Drumming of West Africa
Tzvetanka Varimezova ~ Songs of Bulgaria
Larry Weiner ~ Dances of the Balkans

Music Staff

Becky Ashenden ~ Director
Paul Brown, Chuck Corman,
Erik Hoffman, Loretta Kelley, Mark Levy

Workshops

Stig & Helen Eriksson ~ Scandinavian Basics
Sarah Anindo Marshall ~ Dunham Technique Modern Dance
Larry Weiner ~ Reziya Dance Review

Kitchen Staff

Nicole De Georgey & crew
& *Janelle Charlebois*

Scholarship

Daniel Tuutau & crew

Parties, Special Events

Billy & Susie Burke, Bev Mann,
John Parrish, et al.

Camp Directors

Billy Burke, Emma Charlebois, Debbie Evenich, Phyris Tobler

Party Themes

Pirates... Ahoy matey! Welcome to high seas adventures as we open the treasure chest of another fabulous week of Folklore. Whether a West Indies buccaneer or a French *filibustier*, we landlubbers might appear as Sir Henry Morgan, Jean Lafitte, and yes, Grace O'Malley, or the fictional Captains Hook or Blood—any interpretation of piracy goes. Or come as a kidnapped traveler on the Redwood Hiway. We'll swill the local rum, sing sea chanties, and participate in endless nautical nonsense. Keep your good eye peeled for the Jolly Roger, and don't forget your dagger, parrot, pegleg, and always... avoid the plank!... *Aargh...*

Ragtime Ball... Experience the outrageous fun of America's greatest dance craze! The new syncopated "ragged" rhythms, with musical roots in Africa, drove the nation mad. A menagerie of animal dances—turkey trot, fox trot, camel walk, grizzly bear—led to the phrase "Everybody's doin' it," as for the first time, dancers were free to improvise. Couples in fancy dress would promenadè, the best "walkers" taking the cake—thus the cake walk! Strut to the Ball in early 1900 formal attire with long filmy dresses (ankles may show!), pearls, gloves, suits, tails, or your most elegant T-shirt... or rags, by gosh! Teddy bears welcome.

Balkanski Sabor... Join the revelers at a festive county fair where villagers and neighbors gather to show their wares in the colorful marketplace, to listen to simultaneous raucous bands, and participate in a *Juzna* balkan "beauty" contest. Both genders, be creative—this could be extraordinary! Come casual, or in well-coined partial or full costume regalia of the southern balkan regions of Serbia, Macedonia, Bulgaria and Greece. The savory lambs will be roasting nearby, and spirits will soar as we weave our kolos through the majestic trees. *Na zdrave!*

Swedish Midsommar... *Välkommen* to a summer solstice celebration of light, Sweden's greatest festival of the year. You will find the farmers and townspeople gathering in the meadows to raise and dance around a maypole bedecked with greens and flowers used to cover, or "may" the pole.

There will be games, songs and merriment as unending as the day! The year's first potatoes, pickled herring, and strawberries will be on the menu, along with celebratory sips of *Akuvit*. Bedeck yourself with flowers, wreaths, Scandinavian *folkdräkt* (costumes) or casual summerwear... *Skål!*
Folk Dance Coffee House... where it all began for so many of us smitten by the folk dance gods from the 60's to the present. Each night at the local coffee house, café or club, we would be led by our exuberant dance gurus, often dancing til dawn, not wanting to part from the music, the fun and the lifetime friends we made. We will set this scene for an all-request carousel of memories and magic before our famous auction. This costume calls for a checkbook, and think about what wonderful folk, art or culinary item you might donate to become someone's treasure.

African Kpanlogo... a tradition that started in the late 1800's in West Africa to honor the community, and continues to evolve in the present day. *Kpanlogo* involves a series of dance steps and songs celebrating the happenings in the community—"The moon is out, let's dance in the moonlight" might be one step sequence. We will add our experiences and create movements from events in our own woodland community—"The fog is in, let's make a fire," etc. Wrap yourself in brightly colored cloths - *ntamas* - and bring a dried calabash (gourd), for painting or filling, or as an instrument along with drums, and of course, bring your high spirits for this unique celebration!

Bulgarian Wedding Traditions... We're up at sunrise (right?) as the flour is sifted in preparation for the special bread to be baked on a Bulgarian wedding day. As the day unfolds we will be engaged and delighted as various wedding traditions are shared. Then the enchanting *gajda* will beckon us to sing and dance with abandon—a perfect way to fill our souls and close the week, our treasures found, leaving the woods resonating with the hauntingly beautiful sound.

Becky & Greg Dyer

Nevrokopsko Oro

(Pirin, Bulgaria)

- Source: As seen danced by dancers from the Goce Delchev (Nevrokop) area of Pirin, Macedonia (Bulgaria) at the Koprivshitsa Festival in Bulgaria, summer of 1981.
- Pronunciation: Nev-row-kop-sko Oro
- Formation: When I observed this dance in 1981, men and women started out in different lines (men using a shoulder hold "T"; and women holding hands at shoulder height "W" and close to each other.) Each line was doing different steps as described below, but ended up merged into a single line doing the women's step. I suspect this particular characteristic (2 lines doing separate steps merging into one) was more a creation of the local choreographer rather than a reflection of how the dance is traditionally danced. Yves Moreau presented a similar dance from the same area some number of years ago, however, that version takes 8 measures to complete the step pattern, whereas this version has a 3 measure step pattern.
- Rhythm: 8/8 (2 + 3 + 3) or (2 + 3 + 1.+2)
Quick-Slow-Slow or Quick, Slow, Very-Quick, Quick)
1 2 3 1 2 & 3
- Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Bulgarische Tanze mit Maria Eftimova Karaleeva - VAW CD-ME-990144
To Bulgarian Folklore with Love – ILDB#8 – Track #13 – Prela Baba

<u>Meas.</u>	<u>Ct.</u>	<u>Women</u> (Hands held in "W" position)
1	1	Facing center, hop slightly on LF, simultaneously free RF is extended slight fwd close to ground.
	2	Turning to face slightly CCW, step fwd (CCW) onto RF.
	&	Step up onto ball on LF bringing it up to, and slightly behind R-Heel.
	3	Continuing CCW, step on fwd onto RF.
2	1	Continuing CCW, Step up onto LF bringing it up to, and slightly behind R-Heel. As you step onto LF move RF fwd in air (low to ground) in LOD.
	2	Continuing CCW, step on fwd onto RF.
	&	Step up onto ball on LF bringing it up to, and slightly behind R-Heel.
	3	Continuing CCW, step on fwd onto RF.
3	1	Hop in place on RF, turning to slightly L to face center.
	2	Facing slightly left of center, step onto LF, moving it slightly behind RF.
	3	Facing slightly left of center, Hop on LF in place, simultaneously free RF is extended slightly fwd close to ground.
		<u>Men</u> (arms extended sideways, hands on near shoulder of person next to you)
1	1	Facing center, and moving CCW (to R), Hop on LF.
	2	Step sideways to R onto RF.
	&	Hop on RF.
	3	Continuing R, Step onto LF crossing it in front of RF.

Nevrokopsko Oro (Continued)

<u>Meas.</u>	<u>Ct.</u>	<u>Men (Continued)</u>
2	<u>1</u>	Facing Center, Hop on LF, lifting free RF in front, R-Knee bent.
	<u>2</u>	Step in place onto RF, simultaneously swinging free L-Heel slightly to L, L-Knee bent.
	<u>3</u>	Hop in place on RF, simultaneously swinging free LF down in front touching L-Toe fwd.
3	<u>1</u>	Facing Center, Hop on RF, lifting free LF in front, L-Knee bent.
	<u>2</u>	Step in place onto LF.
	<u>3</u>	Hop in place on LF, simultaneously swinging free LF down in front touching R-Toe fwd.
		<u>Men & Women together</u> (Hand held in "W" position)
1	<u>1</u>	Facing center, and moving CCW (to R), Hop on LF.
	<u>2</u>	Turning to face CCW, Step fwd to R onto RF.
	&	Hop on RF.
	3	Continuing R, Step onto LF crossing it in front of RF.
2	<u>1</u>	Continuing CCW, Hop on LF. As you hop onto LF move RF fwd in air (low to ground) in LOD.
	<u>2</u>	Continuing CCW, step on fwd onto RF.
	&	Step up onto ball on LF bringing it up to, and slightly behind R-Heel.
	3	Continuing CCW, step on fwd onto RF.
3	<u>1</u>	Hop in place on RF, turning to slightly L to face center.
	<u>2</u>	Facing slightly left of center, step onto LF, moving it slightly behind RF.
	<u>3</u>	Facing slightly left of center, Hop on LF in place, simultaneously free RF is extended slightly fwd close to ground.

Note: This dance can be dance either in separate lines of Men and Women each dancing their own respective step patterns, or, together using the "Men & Women together" pattern.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

OROVICHANKA

(Injevo, East Macedonia)

- Source: As learned from Yves Moreau and from films of dancing in the Injevo area.
- Pronunciation: OHRO-vee-chanka.
- Formation: Short lines of dancers facing CCW, hands held down at sides, leader at right end of line.
- Record: Festival Records, FR-4117 (45 rpm) Oro Vichanka (Mark Levy - Gajda)
Note: Another tune on the same record, "Injevsko", is equally well suited to this dance.
Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
- Rhythm: 2/4

NOTES: Many dances from east Macedonia have a characteristic feeling of gliding smoothly along the floor with the accent, if any, being into the ground rather than up in the air. Dances you may already be familiar with having that trait are Ratevka and Berovka.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1	1	Facing CCW, Hop on LF, extending free RF fwd close to the ground.
	&	Run fwd onto RF.
	2	Run fwd onto LF.
2	1	Run fwd onto RF.
	&	Run fwd onto LF.
	2	Run fwd onto RF.
3	1	Run fwd onto LF.
	&	Run fwd onto RF.
	2	Run fwd onto LF.
4	1	Turning to face ctr, jump onto both ft in place.
	2	Hop on RF, bringing free LF up in front, L-knee bent.
5	1	Facing ctr, but moving diagonally fwd to L, hop on RF.
	&	Step diagonally fwd to L onto LF.
	2	Continuing in same direction, hop on LF, crossing free RF over in front.
	&	Step onto RF, crossing it in front of LF.
	NOTE:	The hops and steps are syncopated in this measure and occur at almost the same moment giving the pattern a feeling of heavy stamping.
6	1	Step bkwrds onto LF.
	2	Hop on LF.
7	1	Step bkwrds onto RF.
	2	Hop on RF turning to face CCW at end of hop.
8	1	Run fwd onto LF.
	&	Run fwd onto RF.
	2	Run fwd onto LF.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

POSTUPANO

(Skopje Region, Macedonia)

Source: As learned from Pece Atanasovski at the Macedonian Folklore Camp, Oteshevo, Lake Prespa, Macedonia in July 1971. This dance is one of the Rashtak village (near Skopje) dances described by the Jankovic sisters in Narodne Igre #3, as observed by them in 1935 & 1936.

Pronunciation: poh-STOO-pah-no

Formation: Separate lines of men and women. Women, hands held up at shoulder height. Men with hands on each others' shoulders, facing slight to R of ctr, wt on LF. This dance is of the characteristic 5 measure *krsteno* (crossing) type wherein one measure travels to the right and four measures are danced in place. The dance begins slowly and increases in tempo.

Rhythm: 13/16

Q	Q	Q	<u>S</u>	Q	Q
(2/16 + 2/16 + 2/16 + 3/16 + 2/16 + 2/16)					
1	2	3	<u>4</u>	5	6

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Macedonian Folk Dances with Pece Atanasovski – Vol. 2, BMA-1008
Jugoton LPY-50985 (Postupano Oro)

<u>Meas.</u>	<u>Ct.</u>	<u>Figure I</u> - Facing slightly R.
1	1-2	Moving CCW, chukche* on LF while lifting free RF up in front, R-knee bent.
	3	Moving CCW, Step fwd onto RF.
	<u>4</u>	Continuing to move CCW, chukche* on RF while lifting free LF up in front, L-knee bent.
	5-6	Continuing to move CCW, Step fwd onto LF.
2	1	Turning to face ctr, chukche* in place on LF while lifting free RF up in front, R-knee bent.
	2	Step in place onto RF.
	3	Facing ctr, chukche* on RF while lifting free LF up in front, L-knee bent.
	<u>4</u>	Hold, keeping lifted LF up in front, L-knee bent.
	5-6	Bending R-knee, flex on RF slightly down and up; LF stays in position.
3		Repeat Pattern Meas. 2, this Figure, but with opposite footwork.
4-5		Repeat Pattern Meas. 2-3, this Figure.

		<u>Figure II</u> - Facing center.
1	1	Hop on LF, simultaneously swinging RF up to L-Knee, L-knee bent, so that it almost makes a number "4" with LF.
	2	Facing center, and moving CCW, step sideways to R onto ball of RF.
	3	Facing center, and moving CCW, cross LF in front and to the right of RF.
	<u>4</u>	Hop on LF, simultaneously swinging RF up to L-Knee, L-knee bent, so that it almost makes a number "4" with LF.
	5	Facing center, and moving CCW, step sideways to R onto ball of RF.
	6	Facing center, and moving CCW, cross LF in front and to the right of RF.

Postupano (Continued)

- Meas. Ct. Figure II (Continued)
- 2 1 Facing center, Hop in place on LF, lifting free RF in front, R-knee bent.
2-3 Leap sideways to R onto RF, simultaneously swinging free LF around in front, L-knee bent.
4 Hold, keeping lifted LF up in front, L-knee bent.
5-6 Bending R-knee, flex on RF slightly down and up; LF stays in position.
3-5 Repeat pattern Meas. 3-5, Figure I.

Figure III - Facing slightly R.

- 1 1-2 Moving CCW, Hop on LF while lifting free RF up in front, R-knee bent.
3 Moving CCW, Step fwd onto RF.
4 Continuing to move CCW, Hop on RF while lifting free LF up in front, L-knee bent.
5-6 Continuing to move CCW, Step fwd onto LF.
- 2 1 Turning to face center, Hop in place on LF lifting free RF fwd, R-knee bent. (Quick)
2 Smaller Hop again in place on LF. (Quick)
3 Leap in place onto RF by LF. (Quick)
4 Leap slightly fwd towards center onto LF. (Slow)
5-6 Leap back into place onto RF. (Slower)
- 3 1 Turning to face center, Hop in place on RF lifting free LF fwd, L-knee bent. (Quick)
2 Smaller Hop again in place on RF. (Quick)
3 Leap in place onto LF by RF. (Quick)
4 Leap in place onto RF (as you leap, LF moves slightly out to L-side) (Slow).
5-6 Leap in place onto LF, crossing it very slightly in front of RF (Slower).
- 4-5 Repeat pattern Meas 2-3, this figure.

Figure IV - Men Only (women continue to dance Fig. III).

- 1 1 Turning to face CCW, and moving CCW, drop shoulder hold and let arms swing free at sides. Hop on LF, lifting free RF high forward, R-knee bent.
2-3 Step forward (CCW) onto RF.
4 Hop on RF, lifting free LF high forward, L-knee bent.
5 Leap slightly sideways to L onto ball of LF. (Quick)
6 Large step forward (CCW) onto full RF (Slower).
- 2 1 Leap forward (CCW) onto LF.
2-3 Step onto RF next to LF (weight is shared on both feet).
4 Facing CCW, squat in that position, feet slightly apart, back straight.
5-6 Rise out of squat onto both feet.
- 3 1 Hop on LF, turning half a turn to the left.
2 Hop again on LF, turn half a turn to left thereby making one full turn.
3 Step onto RF in place (end up facing CCW).
4-6 Repeat pattern Counts 4-6, Meas 2, this Figure. (Squat)
- 4 Repeat pattern Meas 3, this figure, but with opposite footwork and direction (turning to R).
- 5 1-3 Jump into air making one complete turn to L and come down firmly onto both feet ending up facing CCW.
4-6 Repeat pattern Counts 4-6, Meas 2, this Figure. (Squat)

Note: After performing Figure IV, alternate this pattern with Figure III until the end of the music.

Romski Chachak

(Macedonia)

Source: Learned from Severdjan Azirov and his family. Severdjan and his family are Macedonian Roma, originally from Skopje, Macedonia, and now living in Bronx, NY. This is also one of the popular dances of the Macedonian Rom community in New York and it is similar to other versions of Chachak in its 10 measure dance structure.

Pronunciation: ROM-ski CHA-chak

Formation: Mixed lines of men and women, hands at sides, facing center, wt on LF.

Rhythm: 2/4

Record: Any Serbian or Macedonian Brass Band or accordion music called "Cacak".

Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Butskovo Kolo (Cacak) - Ilmi Jasharov I "Stipski Svadbari" - RTB 2221498
Pehchefsicacak - Tatko I Sin Mustafovi - Jugoton CAY 2113

<u>Meas.</u>	<u>Ct.</u>	<u>Basic Pattern</u> - facing center
1	1	Facing center, step forward (towards center) onto RF.
	2	Step back in place onto LF.
2	1	Beginning to turn to R, Step Sideways to R onto RF.
	2	Turning to face CCW, cross and step forward onto LF.
3	1	Facing CCW, Hop forward on LF.
	2	Continuing CCW, step forward onto RF.
4	1	Facing CCW, Hop forward on RF.
	2	Continuing CCW, step forward onto LF.
5	1	Facing CCW, Hop forward on LF.
	2	Turning to face center, step sideways to R onto RF.
6	1	Facing center step backwards onto LF.
	2	Turning to face CW and moving CW, step forward onto RF.
7	1	Facing CW, Hop forward on RF.
	2	Continuing CW, step forward onto LF.
8	1	Facing CW, Hop forward on LF.
	2	Continuing CW, step forward onto RF.
9	1	Facing CW, Hop forward on RF.
	2	Turning to face center, step sideways to L onto LF.
10	1	Facing center step backwards onto RF.
	2	Facing center, step slightly forward onto LF.

Embellishments:

- 1) Sometimes, as a variation, dancers would substitute a Hop-Step-Step (Q-Q-S) for Meas 2.
- 2) Sometimes during the Hop on Meas 3, 4, 5, 7, 8 or 9 dancers would simultaneously touching ball of free foot near heel of (or in front of) hoping foot.
- 3) Sometimes dancers would substitute 3 small running steps (Q-Q-S) instead of doing Meas 3, 4, 5, 7, 8, or 9 as described above.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

Rumenka

(Svrljig, E. Serbia)

- Source: As learned by Larry Weiner in the summer of 1971 in the village of Drainac, near Svrljig, in east-central Serbia.
- Pronunciation: Roo-men-ka
- Formation: Mixed lines of men and women in short lines, facing towards center, using either a belt hold or, men's hands in own belt and women's arms linked through.
- Rhythm: 2/4
- Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
- Note: This dance is typical of many dances found in this East Serbia. They are frequently characterized by their 10 measure dance pattern and very small, flat-footed steps. A dancer often improvises and uses one's own variations, however, they never "interfere" with others doing the basic pattern of the dance, and therefore the line always moves as a tight unit.

<u>Meas.</u>	<u>Ct.</u>	<u>Basic Pattern</u> - facing center
1	1	Step sideways to R onto RF.
	2	Step onto LF beside RF.
2		Repeat pattern of Meas. 1.
3	1	Step sideways to R onto RF.
	2	Swing free LF slightly fwd to R and close to ground.
4	1	With knees stiff, Step onto LF in place.
	&	With knees stiff, Step onto RF in place.
	2	Flexing knees, Step onto LF in place.
5	1	With knees stiff, Step onto RF in place.
	&	With knees stiff, Step onto LF in place.
	2	Flexing knees, Step onto RF in place.
6	1	Hop in place on RF.
	&	Step slightly to L onto LF
	2	Step onto RF beside LF.
7		Repeat pattern of Meas. 6.
8-9		Repeat pattern of Meas 4-5.
10		Repeat pattern of Meas 4.

These 10 measures comprise the basic pattern of the dance. Think of this as the "rest" step to which a dancer returns after adding some embellishment. The embellishments I observed almost always replaced the first 2 measures of the dance and included, amongst others, the following patterns:

- 2 hop-step-steps as in meas 6-7, but with opposite footwork and direction.
- 2 sets of "threes" as in meas 9-10, but traveling to the Right rather than in place.
- 8 very quick small flatfooted syncopated (Q-S) steps to the R in place of Meas 1-2 above.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

Tropanka

(Dryanovo - Thrace, Bulgaria)

Source: I first saw, and filmed, this dance at the 1981 Koprivshitsa, Bulgaria Folk Festival. Most recently Iliana Bozhanova has presented this dance during her recent teaching tour.

Pronunciation: Troh-pahn-ka

Formation: Mixed circle of men and women, facing center, hands joined at sides. Dance progresses slightly to the right.

Rhythm: 2/4

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
IBLD #7, "To Bulgarian Folklore with Love" - Iliana Bozhanova & Lyuben Dossev

<u>Meas.</u>	<u>Ct.</u>	<u>Note - it takes 11 measures to complete the dance sequence</u>
1	1	Step sdwrds to R onto RF. (Swing arms backwards)
	2	Hop in place on RF, swinging free LF slight fwd and in front to R. (Swing arms fwd)
2		Repeat pattern Meas 1, this Figure, but with opposite footwork. (Swing arms as in Meas 1)
3		Repeat pattern Meas 1. (Swing arms as in Meas 1)
4	1	Turning Left to face CW, leap fwd, CW onto LF. (Swing arms up into "W" position)
	2	Jump slight fwd, CW landing heavily onto both feet. (Keep arms in "W" position)
5	1	Continuing CW, leap fwd onto RF. (Keep arms in "W" position)
	2	Continuing CW, leap fwd onto LF. (Keep arms in "W" position)
6	1	Continuing CW, jump fwd and landing heavily on both feet. (Keep arms in "W" position)
	2	Continuing CW, leap fwd onto RF. (Keep arms in "W" position)
7	1	Continuing CW, leap fwd onto LF. (Keep arms in "W" position)
	2	Jump slight fwd, CW landing heavily onto both feet. (Keep arms in "W" position)
8	1	Turning to face center, leap onto RF crossing it in front of LF. (Swing arms down)
	2	Step back into place onto LF. (Swing arms back up into "W" position)
9	1	Turning to R to face CCW, Step fwd (CCW) onto RF. (Keep arms in "W" position)
	2	Hop on RF. (Keep arms in "W" position)
10	1	Continuing CCW, step fwd onto LF. (Keep arms in "W" position)
	2	Hop on LF, turning to face center. (Keep arms in "W" position)
11	1	Facing center, step sideways to R onto RF. (Begin to swing arms down to sides)
	2	Step onto LF behind RF. (Arms are now down at sides)

Presented by Larry Weiner
Mendocino Folklore Camp 2004

ZHENSKO CHAMCHE

(Macedonia)

Source: As presented by Pece Atanasovski at Buffalo Gap International Folk Dance Camp, 1987.

Pronunciation: ZHEN-sko CHAHM-chay

Formation: Open circle of women, hands held down at sides, facing center of circle.

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD
Macedonian Folk Dances with Pece Atanasovski – Vol. 1, BMA-1007
Jugodisk, LPD-0328, Side 2, Band 4 (Zhensko Chamche).

Rhythm: This is where the fun begins.
Slow music: 1/1, or perhaps a better way of expressing it is "8 beats of somewhat variable duration to the phrase."

Fast Music: 7/8 (Slow-Quick-Quick).

1 2 3

NOTES:

In order to understand why the rhythm in the slow music portion of the dance is so complex and unusual, it is important to view the dance as it might have been danced in the old times by women in villages of the Skopje region. It seems obvious, but worth repeating, that in the villages dancing is always done to live music. The musicians are an important part of the festive event taking place, and without them there would most likely be no dancing at all (unless the dances were "song dances" where the dancers provide their own music through song). In most dances the dance tune has a specific rhythm (e.g. 2/4, 7/8, 3/4, 11/16 etc.) and the dancers dance to the rhythm provided by the orchestra. However, in Macedonia we find that a dance form still exists that has a completely different relationship between musician and dancer than the one noted above. In dances such as Chamche, Zhensko Chamche, Chifte Chamche, Teshkoto, occasionally Pravoto and others, the "rhythm" is provided by the dancers and the musicians follow that rhythm and the steps of the dancers. A typical band for this type of music would be comprised of 2 zurla (a double reeded clarinet-shaped instrument) players, one playing a constant droning note and the other playing a slow, seemingly free form melody. A single tupan (large drum) player would beat the drum following the dancers' movements. The "lead dancer," at the front (or right end) of the line, has almost complete freedom to step whenever she (in this case) feels the spirit, and it is the drummer's responsibility to follow her steps (which may or may not be rhythmic in our terms).

So now the musicians are playing according to the lead dancer's steps, but what about the rest of the dancers in the line? They are also following the lead dancer's steps. Sounds easy except that the lead dancer not only has the freedom to set the "rhythm," but also to dance whatever steps she wants to (within certain cultural norms). In summary, in this dance's traditional environment, everyone watches the dance leader, who sets the rhythm, tempo and dance steps.

Every time this dance is done in its traditional setting it is created anew. This is such a contrast to what we are accustomed to in our recreational dance environment that it boggles the mind as to how to best recreate this dance and yet stay true to its original form.

The dance presented here, as arranged and taught by Pece Atanasovski, is an excellent portrayal of Zhensko Chamche as adapted for our recreational environment. In general, it will be helpful to think of the "slow" portion of the dance as taking 3 musical phrases to complete with each phrase containing 8 beats. For the most part, the first 6 beats of each phrase are of approximately equal duration, with beats 7, and more often 8, being of longer duration. Most of the "movement" in the dance takes place on beats 1-6, with beats 7-8 used to hold position. The dance tune on the record recommended has a long musical introduction during which the dancers can walk around the room to "get the feel" of the music. After the brief pause in the introductory music the dancers should stop walking, face the center, and slowly raise and join their hands at head height during the first four beats of music.

IT IS EXTREMELY HELPFUL TO LISTEN CLOSELY TO THE MUSIC AND STEP WITH THE DRUMBEATS!! GOOD LUCK.

<u>Phrase</u>	<u>Beat</u>	<u>Pattern</u>
<u>Introductory Pattern (danced once)</u>		
1	1-4	Facing ctr, raise and join lowered hands to head height.
2	1	With wt predominantly on RF, flex down and up.
	2	Flex down and up again.
	3	Rising on ball of RF, step fwd onto ball of LF lowering L-heel to ground and flexing L-knee.
	4	Bringing inside of R-heel to back of LF with R-knee slightly turned out, bounce on LF.
	5	Step backwards onto RF, at same time lifting free LF slightly in front and starting to swing LF around to Left. (This beat arrives quickly.)
	6	Continue swinging motion of LF until it ends with inside of L-heel tucked behind RF. Rise smoothly onto ball of RF during this beat.
	7-8	Pause.
<u>Repeating Pattern</u>		
1	1	Facing ctr, standing on ball of RF, with inside of L-heel tucked behind RF, L-knee turned out slightly, bounce on RF, turning body slightly L and returning to position.
	2	Repeat pattern Phrase 1, Beat 1.
	3	Step sdwrds to L onto LF simultaneously swinging freed RF up in front of LF, R-knee bent slightly.
	4	Flex L-knee slightly while swinging R-Heel slightly L.
	5	Step fwd onto ball of RF, lowering R-heel to ground and tucking L-heel behind R
	6	Slowly bounce in place on RF.
	7	Step bkwrds onto LF, slowly lifting freed RF up slightly in front, R-knee bent.
	8	Pause (elongated).
2	1	Retaining this position (Phrase 1, Beat 7) flex on LF.

- 2 Flex again on LF while turning to face CCW.
 - 3 Step fwd onto RF.
 - 4 Step onto LF placing it behind, and slightly to R of RF.
 - 5 Continuing CCW, step fwd onto RF swinging free LF up in front of RF, L-knee bent slightly.
 - 6 Flex R-knee slightly while swinging L-heel slightly R.
 - 7 Step fwd onto LF.
 - 8 Step bkwrds onto RF, lifting free LF in front, L-knee bent slightly, and rising onto ball of RF.
- 3
 - 1 Lowering R-heel to ground, step fwd onto LF.
 - 2 Bounce on LF, quickly bringing free RF around, and slightly in front of LF, R-knee bent and turned out slightly.
 - 3 Bounce again on LF.
 - 4 Step fwd onto RF while turning body to face ctr and bringing free LF low and in front of RF, L-knee turned out.
 - 5 Facing ctr, step fwd onto ball of LF, rolling down onto L-heel with L-knee slightly flexed and tucking R-heel behind LF.
 - 6 Bounce on LF, keeping free RF in position.
 - 7 Step backwards onto RF, at same time lifting free LF slightly in front and starting to swing LF around to Left.
 - 8 Continue swinging motion of LF until it ends with inside of L-heel tucked behind RF. Rise smoothly onto ball of RF during this beat.





Repeat the previous 3 phrase "repeating pattern" until the music changes to the "Fast Music". This will occur after phrase 1, of the repeating pattern.

<u>Meas.</u>	<u>Ct.</u>	<u>Fast Music (repeat until end of dance)</u>
1	1	Facing CCW, step fwd onto RF.
	2	Step onto ball of LF beside RF.
	3	Step slightly fwd on RF.
2	1-3	Repeat pattern Meas 1, but with opposite ftwk.
3	1	Step fwd onto ball of RF.
	2-3	Step fwd onto ball of LF.
4	1	Turning to face ctr, step sdwrds to R onto RF.
	2-3	Bounce of RF, tucking free L-heel behind RF.
5	1	Turning to face CW, step fwd onto ball of LF.
	2-3	Step fwd onto ball of RF.
6	1	Turning to face ctr, step sdwrds to L onto LF.
	2-3	Bounce of LF, lifting free RF up slightly in front, R-knee bent.

NOTE: During Meas 1 & 2, Pece often danced these steps while making one complete turn to R.

Presented by Larry Weiner
Mendocino Folklore Camp 2004

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SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Welcome To Folklore</p>  <p>2:30 pm Registration and Moving Into Cabins</p>  <p>5:30 PM Happy Hour Pirates Yo-Ho</p> <p>6:30 pm Dinner</p> <p>Teacher Introductions & Dance Party</p>							
8:00 am	<p>Breakfast (cold cereal and coffee available at 7:45 a.m.)</p>						
8:45 am	Larry	Stig&Helen	Anindo	Larry	Stig&Helen	Anindo	Reviews - Anindo
9:45 am	Stig&Helen	Anindo	Larry	Stig&Helen	Anindo	Larry	
10:45 am	Snacks						
11:00 am	Anindo	Larry	Stig&Helen	Anindo	Larry	Stig&Helen	
12:10 pm	<p>African Drumming Class - Anindo // Bulgarian Singing Class - Tzvetanka</p> <p>Anindo / Tzvetanka Anindo / Tzvetanka Anindo / Tzvetanka Anindo / Tzvetanka Anindo / Tzvetanka</p>						
1:15 pm	Lunch						
2:15 pm	<p>Afternoon Workshops, Planning Parties, Crafts, Decorating, Hiking</p> <p>Swimming, Sightseeing, Sleeping...</p>						
5:30 pm	American Rag-Time Dance	Macedonian Balkanski Lamb Roast	Swedish Mid-Summer Festival	Starts @5pm Folkdance Coffee House	African Kpanlogo	Bulgarian Wedding Traditions	
6:30 pm	Dinner						
8:00 pm	Dance Party						
<p>Evening Dance Party Generally Continues Happy Hour Theme.</p>							
<p>8:30 - 9:30 am Breakfast</p>  <p>Pack, clean cabins and camp area</p> <p>Please leave camp by 10:00 am</p> <p><i>Steyda, Trevlig Resa see you next year!</i></p> 							

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 or liquid gas in cabins.
3. Do not put any paper products other than toilet paper in the toilets.

The Staff suggests:

1. Lock valuables in car trunk (cameras, radios).
2. Keep snack foods in solid container or car to avoid mice, etc.
3. Watch out for poison oak - stay on trails.
4. Smoking only allowed outside in "designated areas".