

Deja

Greg & Becky

Mendocino Folklore Camp

June 16th to June 23th, 2007



With Teachers:

Lynnanne Hanson-Miller & Chris Miller

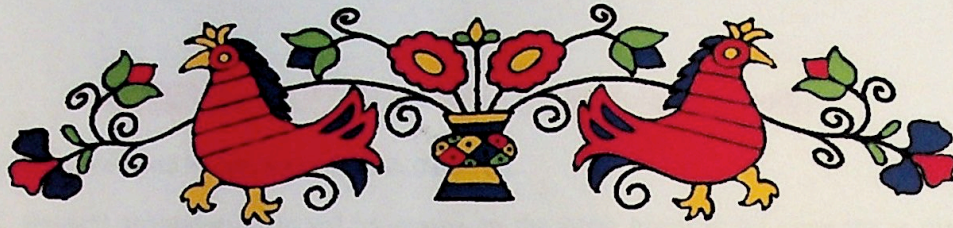
France Bourque-Moreau

Yves Moreau

Rumen Shopov

Michele Simon

Camp Band 2007 - Chubritza, directed by Linnea Mandell



Dear Folklore Friends,

Welcome to Folklore Camp! This pioneer of folk dance camps in northern California began as a weekend in the town of Mendocino in 1962. Madelynne Greene, the founder, had taught at Maine Folk Dance Camp that year and decided with 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 Madelynne moved the camp to the Mendocino Woodlands and it flourished under her creative direction as The Madelynne Greene Folklore Camp. The youngest dancer in those years was Billy Burke, who has been coming to the camp ever since, and is now one of our Directors. In 1970, Madelynne's death left the camp in the care of 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. Under their dedicated leadership, Folklore Camp and the Woodlands saw growth and improvement in every possible way.

The directors have evolved through the years with Leon Pinsker, Knute Fisher, Jeff O'Connor, Marilyn Smith, Mary Korn, Mark Wegner, Sharon Fisher, Dave Charlebois, and Bev Mann, who still adds her creative touch to the parties, decorations, name badges, etc. This year we add another name to this list of distinguished ex-board members, Phyris Tobler. After 10 years of service, she will be stepping down from her MFC board position at the end of our fiscal year. Phyris has been a hard working, dedicated and passionate board member.. she will be missed!

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

True to Madelynne's dream, the camp remains one of the most unique experiences of international folk culture in the United States. Superb dance and music teachers from all over the world have taught here and many dance 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 band "CHUBRITZA" this year under the direction Linnea Mandell. We should all be in for a great week of music and dancing!

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 & Susie Burke, Emma Charlebois, Debbie Evenich & Phyris Tobler**

GENERAL CAMP INFORMATION (please read!)

Camp Nurse: Is Abe Evenich and he can be located in **Cabin 20**.

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

Smoking & Fires: NO candles or open flame lights are allowed in any area of camp. These woods are a literal tinderbox (especially this year!) and your cooperation in protecting them, and us, is appreciated. You may, however, use the fireplaces. Firewood is available outside the Lounge, next to the driveway. We pay for the wood used so please return all unused wood to the pile at the end of camp. **If you smoke**, be extra careful to extinguish your cigarette butts properly and never leave any butts on the ground. There are designated "smoking areas" up above the kitchen and out back behind the dance hall that include butt cans for your use. Your fellow campers will also appreciate it if you do not smoke too close to any doors or entrances to any of the main buildings. Thanks!

Auction: Items and funds donated are tax deductible. If you have a special item or service you wish to be in the live auction, please see Billy Burke. For all other donated items, there will be a "drop off" box for the auction over by the camp bazaar. Talk with Phyris if you need a receipt for your donation.

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

1. Poison Oak (see specimen plant posted on the Lounge bulletin board).
2. Skunks, Civet Cats & Raccoons (keep Dance & Dining Hall doors closed after activities have finished for the night).
3. Bugs & Other Small Critters, such as ticks, scorpions and centipedes (use bug repellent and check your shoes, bedding and body now and then for unwanted guests).

Storage: There are two main areas for use by the campers for personal storage:

1. Cubby boxes - cubicles which provide storage for each individual cabin. These are located just outside the kitchen/serving area.
2. Back room of Dance Hall - will have an area designated so people can leave their bulkier items, such as coats, shoes & bags. We would very much like to keep the dance hall benches and floor space open and uncluttered so people have more room to sit and so our scholarship workers can clean better.

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

Meals: If you wish to eat vegetarian, make sure you are signed up. If you did not request this prior to camp, see Phyris and she will add you to the list. Sorry but no Selective vegetarians can be accommodated by the kitchen. Omnivorous vs. Vegetarian.. once you've made your decision you must stick to it all week.

Messages: Telephone messages will be posted in the telephone booth (behind the Lounge area). Other messages may be pinned to the large bulletin board outside the entrance to the Lounge. If you're expecting a message, check these locations often. If you take a phone message for someone you know, please let them know when you see them. Thanks!

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

General Courtesy: Please be considerate of others noise wise, especially late at night and early in the morning. And when the dance floor is crowded, especially during couple dances, everyone should do their best to use standard dance floor etiquette and not bump into others.

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

Final Cleanup: Everyone is responsible for cleaning their own cabins before leaving camp. This includes putting the beds back in their original positions (please reference the "Cabin Cleaning and Checkout" list at the back of your Syllabus and on the back of your cabin door). In addition, each cabin needs to bring back all unused firewood to the woodpile (near the lounge).

New Campers: Please everyone, make welcome and be helpful to any new campers you see. Introduce yourselves and share your knowledge of camp with them.

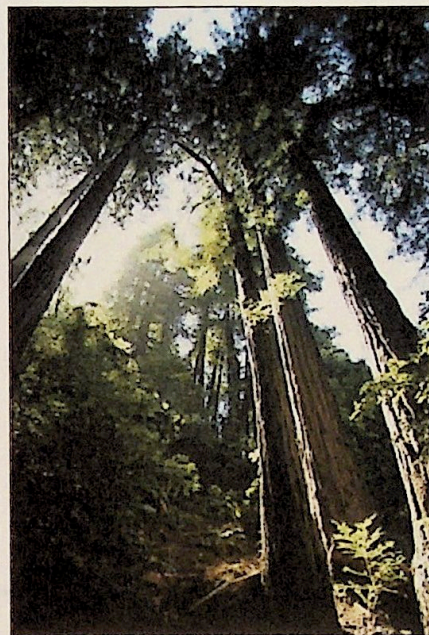
HAVE A GREAT WEEK EVERYONE!

The Mendocino Woodlands Outdoor Center

Dear Campers,

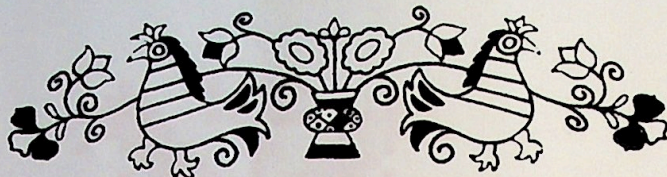
We hope that each of you will take a few minutes to read this short introduction to the Mendocino Woodlands. This very unique and well-loved camp is in a special redwood forest with historic buildings and a wealth of flora and fauna.

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.



Balkan -Yves Moreau

BAČKOVSKO HORO
DEVOJKO MARI HUBAVA
GERGJOVDENSKO HORO
GLAVA LI TA BOLI
LALICA
MEGDANSKO HORO
RANO E RADKA RANILA
SITNA BALUČA
STARO POMASKO
ZENSKO ZA RAKA

French Canadian -France Bourque-Moreau

LE COTILLON
DEUX LIGNES DU CARRE DOMINION
KOST AR CHOAD
LE BAL BRETON
LES MAINS BLANCHES
MARION DANSE
POLKA PIQUEE
QUADRILLE DE SAINT-BASILE
VALSE LANCIER

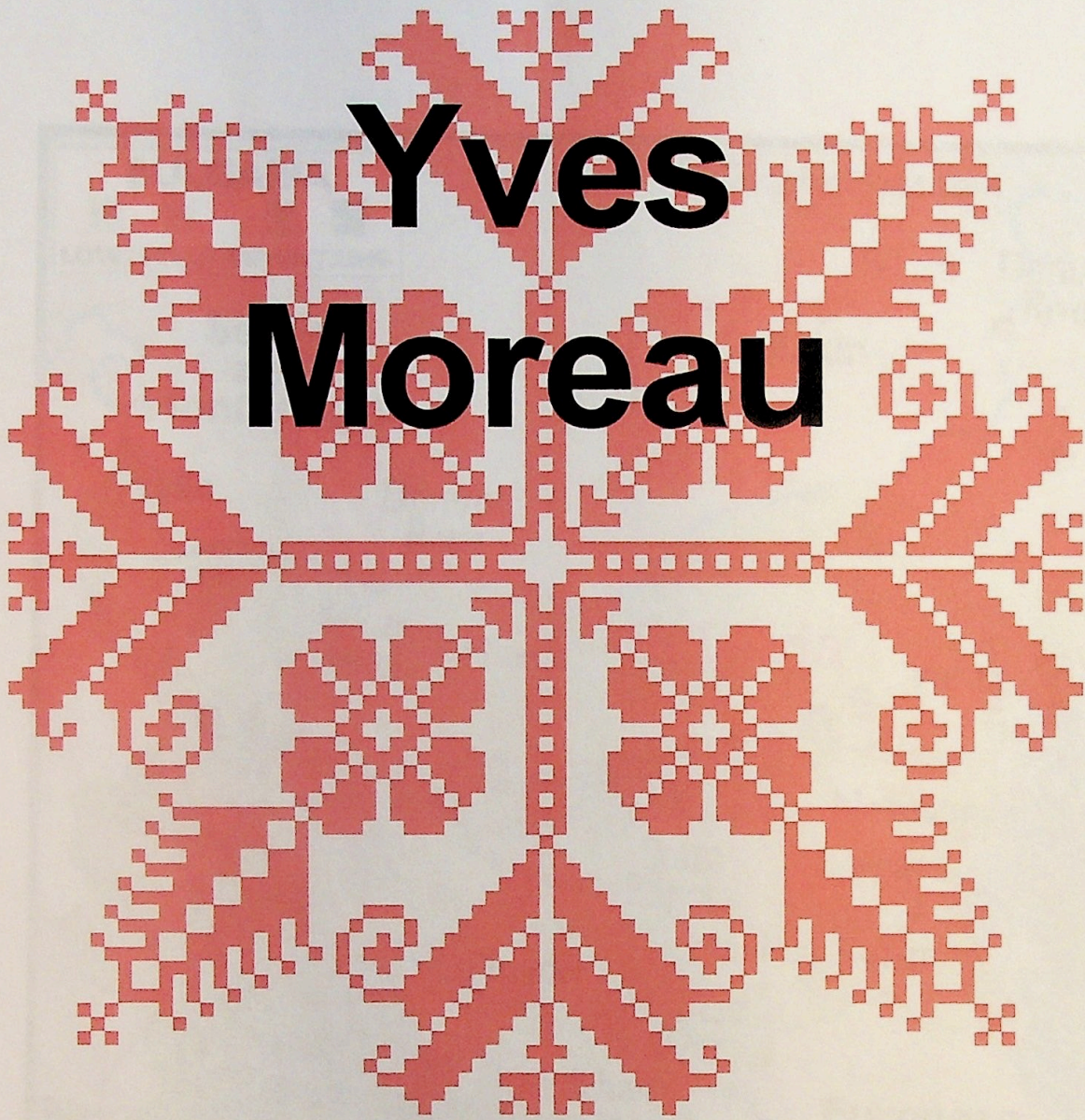
Tango - Chris & Lynnanne Miller

TANGO HISTORY
TANGO IN FILM
TANGO STEPS NOTATION

Balkan Singing - Michele Simon

MORI, TRUGNALI SA
TRI GODINI STANALJ
VEČERJAJ SINO, VEČERJAJ

Yves Moreau



Dances From
Bulgaria



BAČKOVSKO HORO

Бачковско Хоро
(Trakia-Bulgaria)

A type of lively 12-meas, *Pravo Horo* from the region of Bačkovo, near Plovdiv, in Thrace.
Learned from Belčo Stanev in 2003.

Music: Yves Moreau CD
Rhythm: 2/4
Formation: Short mixed lines, belt hold, L over R or with regular hand hold.
 Face R of ctr, wt on L ft.
Style: Small steps, slight knee bend.

Meter: 2/4

Pattern

- 1-16 Introduction. No action.
- 1 Facing LOD step on R (1) small hop on R (2)
 2 Step on L (1) small hop on L (2)
 3 Facing ctr, step on R to R (1) step on L behind R (2)
 4 Repeat pattern of meas 3
 5 Facing ctr, step fwd on R (1) hop on R (2)
 6 Step fwd on L (1) hop on L (2)
 7 Step fwd on R (1) hop on R (2)
 8 Step back on L (1) step back on L in (2)
 9 Strong step on L turning slightly RLOD (1) hop on L, raising both arms fwd (2)
 10 Moving RLOD, step on R crossing on front of L (1) hop on R (2)
 11 Facing LOD, step back on L (1) step back on R (2)
 12 Still facing RLOD, step back on L (1) small hop on L (2)

Repeat dance from beginning

DEVOJKO MARI HUBAVA

Девойко Мари Хубава
(Rhodopes-Bulgaria)

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

Music: Yves Moreau CD

Meter: 2/4

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

Meter 2/4

Pattern

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

Fig. 1: Basic step - Melody A - song

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

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

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

Repeat dance from beginning

DEVOJKO MARI HUBAVA

Devojko mari hubava, devojko
Sipni mi vince da pija, devojko
Vince i bela rakija, devojko

Da pijem, da se napijem, devojko
Balno su da si ka_eme, devojko
_ije su balno po mno_ko, devojko

Juna_e ludo i mlado, juna_e
Moe su balno po mno_ko, juna_e
_e imam ruba da pravja, juna_e

Moe su balno po mno_ko, devojko
_e imam slu_ba da slu_a, devojko
A nemam s ko_ta gradena, devojko (juna_e)

Moe su balno po množko, devojko (juna_e)
_e nema da se zomime, devojko (juna_e) (2)

Translation:

*Beautiful girl, pour me some wine
and brandy. Let's drink and get drunk
and compare sad stories. Let's see who
has the saddest one.*

*Young and crazy man, my story is the
saddest for I have a dowry to prepare.
Young girl, my story is even sadder for
I have to go to the army.*

*We do not even own a house, It is sad.
We'll never live together....*

GERGJOVDENSKO HORO

Гергьовденско Хоро

(Bulgaria-Trakia)

A dance connected with St. George's Day (Springtime) celebrations in Western Thrace.

Pronunciation: Gehr-GIOFF-den-skoh Hoh-ROH

Music: Yves Moreau CD

Meter: 2/4

Formation: Open circle. Face ctr. Wt on L ft. Hands in "W" pos.

Style: Happy, yet earthy

Measure 2/4

Description

Intro: 4 meas. (instrumental). Start with singing

1. Basic pattern

- 1 Step on R diag fwd R, arms stretch fwd (1) step on L across R, arms extend downward (2)
- 2 Facing slightly RLOD, step back onto R ft, arms beginning to move fwd (1) step back onto L ft, arms continue moving upward (&) step back onto R ft, arms return to W pos (2)
- 3-4 Repeat pattern of meas 1-2 with reverse direction and ftwrk
- 5 Facing ctr, arms in W pos, step to R on R (1) step onto L in front of R (2)
- 6 Step on R to R (1) step on L behind R (2)
- 7 Repeat pattern of meas. 5
- 8 Step on R to R (1) stamp with L, no wt, next to R (2)
- 9-10 Repeat pattern of meas 5-6 with reverse direction & ftwrk
- 11 Facing ctr, step on L ft, (1) slight lift onto L ft, extend arms up and fwd (2)
- 12 Step on R ft fwd, arms extend downward (1) slight lift onto R ft, picking up L ft slightly in back (2)
- 13 Step onto L ft in place (1) light hop onto L ft in place, arms come back to W pos (2)
- 14-22 Repeat pattern of meas 5-13
- 23 Small step in place on R (1) small step in place on L (2)
- 24 Point R heel diag R (1) point R heel again, closing angle (2)
- 25 Repeat pattern of meas 23
- 26 Two sharp low stamps with R ft next to L, no wt

Dance repeats from beginning

GLAVA LI TA BOLI

Глава ли та боли
(Bulgaria-Rhodopes)

A variation of the *Pravo Horo* from the Rhodopes (*Pravo Rodopsko*) on a popular song interpreted by Nade_da Hvojneva. Learned from Belčo Stanev, Germany, 1999.

Pronunciation: GLAh-vah lee tah BOh-lee

Music: Yves Moreau CD

Meter: 3/4

Formation: Open circle. Face slightly R of ctr. Wt on L ft. Hands in "W" pos.

Style: Calm and proud

Measure	Description
	Intro: 8 meas. (instrumental). Start with singing
	1. Basic pattern (<i>Pravo</i>)
1	Step on R ft in LOD (1) step on L ft (2) pause (3)
2	Repeat action of meas. 1
3	Facing ctr, step on R ft to R (1) close L ft to R ft (2) pause (3)
4	Step fwd on L ft (1) close R ft to L ft (2) pause (3)
5	Step back onto R ft (1) close L ft to R ft (2) pause (3)
6-7	Same pattern as in meas. 1 with reverse dir and ftwrk, but covering less distance
8	Facing ctr, step back on L (1) close R to L (2) pause 3)
	Repeat dance from beginning

GLAVA LI TA BOLI

// Glava li ta boli, sinu moj?
Glava li ta boli?
Ili polovina, milnu moj,
ili polovina //

Ni ma glava boli, mamo ma
Ni ma glava boli
// Sârcesu ma boli, mamo ma
za snošnana vecer //

Zaglavilo sa e, mamo ma
Zaglavilo, sa e
// Mojno porvo ljube, mamo ma
ište da sa deli //

RANO E RADKA RANILA

Rano e Radka ranila (2)
Za voda Radka otišla
Na studen bistâr kladenec

Tam si zavari hajduti (2)
Hajduti ošte vojvoda
Nejnoto ljube Nikola

Vojvoda duma na Radka (2)
Radke le, ljube Radke le
Ja da mi staniš hajdutka
Bajraka da mi razgrjavaš

Šte stana ljube _te stana (2)
Mlada hajdutka šte stana
Bajraka šte vi razgrjava

Translation:

*Does your head hurt my son?
Or is it your stomach?
It's not my head, mother. It is my heart:
Last night, my first love told me she
was leaving.*

Translation:

*Radka woke up early to fetch water
at the well. There she met hajduks and
their leader, Nikola, her loved one who
tells her, Radka, become one of us and
carry the banner. She answers, yes, I
will join you and carry the flag.*

LALICA

Naučila se Lalica, Lale, Lale
Kâsno v gorata da hodi, pile, Lale
Kâsno v gorata da hodi, Lale, Lale
Večerni bilki da bere, pile, Lale

Večerni bilki da bere, Lale, Lale
Večerni ta pa razdelni, Lale, Lale
Večerni ta pa razdelni, Lale, Lale
Ta da razdeli Nikola, Lale, Lale

Ta da razdeli Nikola. Lale, Lale
Ot pusta gjuzel Marijka, pile, Lale
Vâv gorata pile pee, Lale, Lale
Pile pee i govori, Lale, Lale

"Idi si, Lale, vârni sa, Lale, Lale
Če svatba sviri vâv selo. Lale, Lale
Nikola prašta svatove, Lale, Lale
U vazi, Lale, za tebe, pile, Lale

STARO POMAŠKO

Kači se kači, gore na Hisarja
Razgledaj pole široko (2)

Tâmna e mâgla libe le padnala
Padnala libe, legnala (2)

Ti da ne misliš, če e ot Boga
Padnala libe, legnala (2)

Tova sa mojte, libe le vâzdiški
Ot mene libe za tebe (2)

Translation:

*Lalica has learned to gather
special herbs late at night
that can separate Nikola
from pretty Marijka.*

*A bird is singing: "Go back
home Lale; you will hear
the wedding music in the
village; Nikola is sending
people to ask for the bride.*

Translation:

*Come up on the fortress
and look at the wide
plain. The thick fog
patches have settled in.
Do not think that they
come from God. They
are in fact, the sighs of
my love for you.*

LALICA

Лалица
(Northeast Bulgaria)

A slow dance of the *Dajčovo* family. From the area around Šumen. Danced at springtime.

Pronunciation: LAH-leeh-tсах
Translation: Little tulip
Music: Yves Moreau CD
Rhythm: 9/8. Counted here as 1-2, 1-2, 1-2, 1-2-3 or q-q-q-S
Formation: Mixed open circle. Hands joined in W position. Wt on L, face ctr.
Style: Proud and "earthy" (slight knee bend).

Meter 9/8

Pattern

Introduction: 8 meas instrumental music. No action. Start with song

1. Travel step with stamps and arm motions

- 1 Step on R to R (1) hold (2) step on L behind R (3) step on R to R (4)
2 Facing R of ctr, step fwd on L (1) hold (2) step on R (3) step on L (4)
3 Facing ctr, step on R, extending arms fwd (1) light stamp with L, not wt, next to R, arms continue extension downward (2) step on L in place (3) small stamp, no wt, with R next to L (4)
4-12 Repeat pattern of meas 1-3, three more times

2. Forward and back

- 1 Facing ctr, step fwd on R (1) hold (2) step fwd on L (3) step fwd on R (4)
2 Continuing fwd, step onto L (1) hold (2) step on R (3) step on L (4)
3-4 Repeat pattern of meas 1-2 with opp direction & ftwrk (moving bkwd)
5-8 Repeat pattern of meas. 1-4

Dance repeats from beginning

MEGDANSKO HORO

Мегданско Хоро
(Bulgaria - Dobrudža)

A type of line-racenica from Dobrudža based on the Kucata or Pandalaš type. The reversed 7/8 (slow-quick-quick) is rather untypical. Learned from Dančo Iliev

Pronunciation: Mehg-DAHNSkoh Hoh-ROH
Music: Yves Moreau CD
Rhythm: 7/8 counted here as 1-2-3, 1-2, 1-2 or Slow-quick-quick or 1,2,3
Formation: Mixed lines, hands joined down at sides (V pos). Wt on L, Face ctr
Style: Proud, heavy, strong and earthy

Meter: 7/8 **Pattern**

Introduction: 8 measures - instrumental - no action

1. Basic travel

- 1 Facing ctr, step on R to R, arms swing back (1) step on L across R, arms swing fwd (2) hold (3)
2-4 Repeat pattern of meas 1, three more times
5 Step onto R ft in place, arms come up to W pos (1) sharp stamp, no wt, with L next to R (2) pause (3)
6 Step on L to L, arms extend fwd (1) step on R across L, arms swing back (2) pause (3)
7 Step on L to L, arms swing fwd (1) step on R behind L, arms swing back (2) pause (3)
8 Step on L in place, arms come up to W pos (1) stamp on R next to L (no wt), arms come up to W pos (2) pause (3)

2. Variation with arm extension

- 1-2 Repeat pattern of meas 1-2, Fig. 1
3-6 Repeat pattern of meas, 5-8, Fig. 1
7 Step back onto R, extending both arms fwd, parallel to floor (1) step onto L in place, bringing arms back to W pos (2) pause (3)
8 Stamp with R next to L (no wt) (1-2) pause (3)

Note: Leader can also "call" change of figure at will.

Dance repeats from beginning

Tu 23

RANO E RADKA RANILA

Рано е Радка ранила
(Trakia-Bulgaria)

A well-known "dance-song" related to *Pravo Horo* from the region of Stara Zagora. Observed at the *Trakia Pee* Festival, Haskovo, 1966.

Music: Yves Moreau CD
Rhythm: 2/4
Formation: Open mixed circle. Face ctr, wt on L ft. Hands joined down at sides
Style: "Earthy" style, Flat-footed steps. Slight knee bend.

Meter: 2/4 **Pattern**

1-16 Introduction. No action. (Instrumental)

Figure 1: Move R & L (Singing)

- 1 Step on R to R (1) step on L behind R (2)
- 2 Step on R to R (1) light hop on R, raising L knee (2)
- 3-4 Repeat pattern of meas 1-2, with reverse dir. & ftwrk
- 5 Step onto R twd ctr (1) light hop on R, extending L leg fwd (2)
- 6 Step fwd on L (1) light hop on L (2)
R ft behind L knee (2)
- 7 Step back onto R ft (1) step back onto L (2)
- 8 Step fwd onto R ft (1) small hop on R ft (2)
- 9 Step slightly fwd onto L (1) hop on L (2)
- 10 Close R ft sharply to L ft (1) pause (2)
- 11-30 Repeat pattern of meas 1-10, two more times

Figure 2: Traveling (Instrumental)

- 1 Facing LOD, step fwd onto R (1) hop on R (2)
- 2 Still moving LOD, step fwd on L (1) hop on L (2)
- 3 Facing ctr, do a light "three-step" (RLR) sideways R
- 4 Repeat pattern of meas 3 in with opp dir & ftwrk
- 5-7 Repeat pattern of meas 1-3
- 8 Facing ctr, step onto L ft, bending upper body slightly fwd (1)
Light stamp with R next to L, no wt (2)
- 9-16 Repeat pattern of meas 1-8

Repeat dance from beginning

SITNA BALUCA

Ситна Балуга
(Northwest Bulgaria - Vlach)

One of the many *Baluca* type of dances found in Northwest Bulgaria which show certain influences from nearby Romanian and Serbian cultures. Learned in Novo Selo by Yves Moreau, February 1970.

Pronunciation: SEET-nah Bah-LOOH-tsah

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Short lines, hands in W pos. Face slightly R of ctr, wt on L.

Style: Light, steps.

Measure

Pattern

1-2 **Intro.** No action. Start with beg of music.

1. Basic: Travel R & L

- 1 Step on R to R, arms swing bkwd (1) step on L to L, arms swing fwd (2)
 2 Step on R-to-R, arms start swing bkwd, (1) step on L crossing in front of R, arms swing bkwd (&) step on R in place, arms swing fwd (2)
 3 Facing ctr, step on L to L, arms start swing bkwd (1) slide onto R closing to L, arms swing bkwd (&) step on L to L, arms start swing fwd (2) slide onto R closing to L, arms swing fwd (&)
 4 Repeat pattern of meas 3 but on last "&" ct, quick sharp stamp onto R
 5 Sharp strong step on R fwd, arms continue swinging fwd (1) lift L knee up, arms are in "W" pos (2)
 6 Step onto L slightly fwd and in front of R, leaning upper body slightly fwd (1) with wt still on L ft, bend knee again, drawing R ft behind L knee (2)
 7 Facing ctr and straightening body, step back onto R, twisting L foot out, straight knee (1) step back onto L, twisting R foot, straight knee (2)
 8 Repeat pattern of meas 7
 Note: Arms are in "W" pos. for meas 7-8
 9-16 Repeat pattern of meas 1-8

2. Side bounce and stamp

- 1 Facing ctr, step on R to R in a "bouncy" style (1) step on L closing to R in a "bouncy" style (2)
 2 Repeat pattern of meas 1
 3 Repeat pattern of meas. 1, with reverse direction and ftwrk
 4 Step on L to L, in place (1) quick sharp stamp, no wt, with R next to L (2)
 5 Quick sharp stamp again with R next to L (1) pause (2)
 6 Small leap fwd onto R, bending knee and bringing L ft behind R calf (1) quick small leap bkwd onto L (2)
 7 Facing ctr, step on R to R (1) slide onto L, closing to R (&) repeat same action as in 1& (2&)
 8 Repeat action of meas 7
 9-16 Repeat action of meas 1-8, with reverse direction and ftwrk.
 Note: Arms remain in W pos, throughout Fig. 2

Description © by Yves Moreau as presented at Mendocino Folklore Camp 2007

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STARO POMAŠKO

Старо Поманко
(Rhodopes - Bulgaria)

A dance from the Pomak (Moslem) villages around the town of Dospat in the Western Rhodopes. It is related to the general Širto group of dances. It is done to the song *Kači se na Hisarja*.

Pronunciation: STAH-roh Poh-MAHSH-koh
Music: Yves Moreau CD
Rhythm: 7/8 as 1-2-3, 1-2, 1-2 or S-q-q- or 1,2,3
Formation: Open mixed circle, hands in W pos, Face R of ctr, wt on L ft
Style: Light, soft Macedonian-style steps

Meter 7/8	Pattern
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1-8 Introduction, instrumental music. Start at beginning of song

1. Basic pattern (song)

1 Step on R in LOD (1) step on L (2) pause (3)
2 Travel 3 steps in LOD, R-L-R
3 Step onto L (1) turning to face ctr, two light bounces on L as extended R leg swings around in front of L extended close to ground
4 Facing ctr, step slightly fwd onto R (1) slight lift onto ball of R, bringing L leg behind R knee (2) pause (3)
5 Step slightly fwd onto L (1) raise R leg in front of L, bent knee (2) pause (3)
6 Bring R leg around to "lock" behind L knee with slight lift onto L (1) come down onto full L ft (2) pause (3)
7 Step back onto R (1) slight lift onto R (2) step back onto L (3)
8 Two small steps in place, R-L (1-2) small step fwd onto R (3)
9-11 Repeat pattern of meas 5-7
12 Step back onto R (1) close L to R, with wt (2) pause (3)

2. Travel Figure (instrumental)

1 Traveling in LOD, three steps R-L-R
2 Traveling in LOD, three steps L-R-L
3 Facing ctr, step on R to R (1) lift onto R ft, simultaneously picking up L leg and out to L (2) step onto L behind R (3)
4 Facing ctr, step on R to R (1) close L to R with wt, lifting slightly onto R (2) pause (3)
5-8 Repeat pattern of meas 1-4, one more time

Dance repeats from beginning

ŽENSKO ZA RAKA

(Macedonia)

A women's dance from Western Macedonia with a 12-measure pattern. Learned from Sa ko Anastasov

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Open circle. Face R of ctr, wt on L. Hands joined up in "W" pos.

Style: Proud and smooth

Measure 2/4

Pattern

No special intro. Start at beg of any musical phrase.

1. Basic

- 1 Facing and traveling LOD, step on R (1) light lift on R raising L (2)
- 2 Same pattern as in meas 1, starting with L ft
- 3 Two walking steps in LOD, R-L
- 4 Facing ctr, step on R (1) raise L ft, knee slightly bent (2)
- 5 Facing ctr, step in onto L ft (1) raise R ft (2)
- 6 Still facing ctr, step on R to R (1) step on L across R (2)
- 7 Step on R (1) lift L (2)
- 8 Facing ctr, step in on L (1) raise R ft (2)
- 9 Facing ctr, step back onto R (1) lift L (2)
- 10 Facing & traveling RLOD, step on L (1) step on R across L (2)
- 11 Facing LOD step back on L (1) step back on R (2)
- 12 Facing LOD, step back on L (1) lift R, bending knee (2)

Dance repeats from beginning

France Bourque-Moreau



Dances
From



French Canada





LE COTILLON

(Québec - Canada)

This dance is related to the old cotillions and quadrilles from France. It comes from Charlevoix County in Quebec and is one of the few remaining cotillions still danced today in Quebec. From original field research done by Guy Thomas.

Music: Yves and France Moreau CD
Rhythm: 2/4
Formation: Four cpls in a square formation. Closed ballroom position
Steps: Steps include walking, polka steps, slides and swing. Style is elegant.

Measure	Pattern
1-4	Introduction music. Everyone bows to partner and to everyone else in the set
	1. Circle left
1-8	All joins hands. Circle L and R
9-16	Everybody swings
	2. Face-to-face and back-to-back
17-24	Cpl. 1, joins inside hands, facing each other and with polka-type "hop-step-together-step", crosses over to cpl 3's position, alternating "face-to-face" and "back-to-back" etc. On the 4th one, cpl pivots twd inside, does one complete turn and returns to orig place starting with "back-to-back" etc. Meanwhile cpl 3 has crossed over with a "gallop-slide" step in ballroom pos.
25-32	Repeat action of meas 17-24 but with cpl 3 doing a "face-to-face" action and cpl 1 sliding through
	3. Presentation
33-34	Same two cpls in ballroom pos, present to ctr with slide step
35-36	Slide back to place
37-40	Repeat action of meas 33-36
41-48	Same two cpls, swing
	4. Ladies star to right
49-52	All four ladies star to R
53-56	Back to place with L star. Coming back home after star, W gives L hand to partner doing small courtesy turn under M's arm
57-64	Everybody swings Note: At this point, cpls 2 and 4 go through all the patterns described in meas 17-64. But instead of a ladies star (49-56) it's a M's star. The same kind of courtesy turn applies here as well.
	DANCE CONCLUSION:
1-8	All four cpls present to ctr with slide step as in Fig. 3
9-16	Everybody swing
17-32	R hand to partner and "grand-right-and-left" all the way back home, stopping first to bow when meeting partner. When home, swing till end of music.

Presented by France Bourque-Moreau at Mendocino Folklore Camp 2007

DEUX LIGNES DU CARRE DOMINION

(Québec - Canada)

This dance was popular in the 1930's in Montreal and was often danced at Dominion Square (from where it gets its name), Source: Caller Gérard Morin

Music: Yves and France Moreau CD

Rhythm: 2/4

Formation: Four (4) cpls in a square

Measure 2/4

Pattern

Introduction

1. Bow to partner, bow to corner
2. Half circle to L, half circle to R
3. Swing
4. Promenade

Figure

5. Cpl #1 presents to cpl #3 and back
6. Cpl#1 "cut by 6" and come back home outside the set
7. Cpl#1 and cpl#3 form 2 lines with cpls #2 and #4
8. Two lines fwd and back
9. R-hand half turn with person across
10. Two lines fwd and back
11. L-hand half turn with person across
12. Two lines fwd and back

Transition

10. R hand to partner and "Grand R & L" (Grande chaîne)
11. Swing
12. Promenade

Dance repeats three more times with cpls 2, 3, & 4 leading.

MARION DANSE

Dessus le pont de l'Anse
Mario, Marion danse
Dessus le pont de l'Anse, eh là
Marion, Marion dansera

Bergère, entrez en danse
Marion, Marion danse
Bergère, embrassez qui vous plaira
Marion, Marion dansera

Translation:

*Marion dances on the bridge,
at the Cove. Shepherdess, join
the dance and kiss whom you please.*

LE COTILLON

Déshabille toi, lave toi
j'taime bien
Voilà d'eau chaude (2)
Déshabille toi, lave toi
j'taime bien
Voilà d'eau chaude
pour prendre ton bain

Translation:

*Get undressed, wash yourself
I like you
Here's some hot water
To take your bath*

KOST AR CHOAD

(Bretagne - France)

A popular line dance form in Lower Brittany from the region of Gouarec. It is often included in dance medleys that include the *Gavotte* and the *Fisel*. Learned from Bagad Men Glaz group from Trélazé at Heritage Int'l Folklore Workshop, Cornwall, Ontario, July 1993.

Music: Yves & France Moreau CD
Rhythm: 2/4
Formation: Mixed short lines. Firm handhold with bent elbows and "interlocked" forearms.
Style: Leader is at L end of line (dance moves to L, CW). Face ctr, wt on R
Sharp movements

Measure

Pattern

Intro: Start at beg of any musical phrase.

Figure 1 - Extend L leg

1 Light leap on L to L (1) light leap on R across L (2)
2 Light leap on L to L (1) sharp leap on R behind L, simultaneously extending L leg forward, straight knee, pointing L foot slightly above ground (2)
3 Pause (1) transfer wt onto L ft, light kick with R in back (2)
4 Sharp leap on R behind, simultaneously extending L leg forward, straight knee, pointing L foot slightly above ground (1) Pause (2)
5-16 Repeat same pattern 3 more times
Note: accent of this movement is: qqqS-qS

Figure 2 - Pointing steps

1 Repeat pattern of meas 1, Fig. 1
2 Light hop on R, touching ball of L ft L diag. fwd L (1) light hop again on R, touching ball of L ft straight fwd (2)
3 Leap onto L ft, simultaneously touching ball of R ft diag. fwd R (1) light hop onto R ft, touching ball of R ft straight fwd (2)
4 Sharp jump onto both feet (1) sharp leap onto R, simultaneously picking up L knee and extending L leg forward slightly off ground
5-16 Repeat pattern 3 more times

Repeat dance from beginning

LE BAL BRETON

(Poitou- France)

Even though this dance refers to Brittany in its name (« Breton »), it actually originates from the nearby region of Poitou. There are similar forms in Brittany. Learned in France in 1979

Music: Yves and France Moreau CD
Rhythm: 2/4
Formation: Even number of cpls in a circle. W on M's R in Varsoviennne promenade position. Wt on L ft.

Meter 2/4	Description
1-9	Introduction music. No action.
	1. Basic travel step
1-8	All cpls promenade fwd. On last 4 walking steps, all cpls #1 (in front of cpls #2) turn CCW to face cpl #2
8-16	Cpls 1 & 2 do a « ladies chain » fig. and back. On last 2 meas of chain, cpls. # 1 face original LOD. After completing ladies' chain, all dancers stamp R ft, no wt.
	Dance repeats from beginning
	2. Mixer variation (optional)
1-8	Same as in Fig. 1 (basic travel step)
8-12	Same ladies chain as in basic form above (first half of chain)
13-16	The second half of the ladies' chain is then done NOT with the cpl across but with the cpl originally BEHIND you (if you were cpl#2). All end in original LOD and stamp etc.

LES MAINS BLANCHES

(Quebec - Canada)

This dance is done in various regions of Quebec. This version is from the Lanaudiere region, Northeast of Montreal. The "mains blanches" in this version refers to the people forming a "trio". This is a shortened version of the complete dance where all cpls become active.

Translation: The white hands
Music: Yves and France Moreau CD
Rhythm: 2/4
Formation: Four (4) cpls in a square set.

Measure	Pattern
---------	---------

Note: One (1) meas equals two (2) counts

1. Dance introduction

1-4	No action
5-8	Bow to partner, bow to corner
9-13	Join hands and circle to L.
13-16	Circle to R
17-24	With partner, balance (R & L ft) & swing
25-32	Promenade partner around set (CCW)

2. Basic Figure: "Les mains blanches"

1-8	Cpl#1 & cpl#2 circle L & R, M#1 leaves his partner to cpl#2
9-16	M#1 with cpl#3 circle L & R
17-24	M#1 & W#3, balance & swing
25-32	M#1 & W#3 with cpl#4, circle L & R, M#1 leaves W#3 with cpl#4
33-36	The trios ("mains blanches") present fwd and back and M #1 & #3 exchange place passing L shldr while trios go bkwd
37-40	Trios present and W exchange place going to side M (W on L passes under arch like in "Troïka" figure), while the trios go back.
41-44	Trios present and M exchange place
45-48	Trios present and W exchange place, to side M
49-52	Trios present and M exchange place
53-56	Trios present and W exchange place to side M
57-60	Trios present and M exchange place
61-64	Trios present and W exchange place to side M; everybody is now back home

3. Transition

1-16	Turn corner with L hand and do a "grand right & left"
17-32	All cpls, balance, swing and promenade

Les Mains Blanches (cont'd) page 2

Les Mains Blanches (cont'd)

- 1-64 **4. Basic Figure with cpl#2 active**
Basic figure repeats with cpl#2 going to cpl#3 etc.
- 1-32 **5. Transition**
Repeat transition
- 1-8 **6. Finale**
All join hands. All go in and out 2 times. At end of second time, M do a
courtesy turn leaving W in middle, facing out
- 9-16 All M walk around W, CW back to partner
- 17-32 All cpls, balance, swing and promenade
-

MARION DANSE

(Québec - Canada)

A mixer dance using traditional steps and figures.

Choreographed by France Bourque-Moreau to this old medieval French dancing song.

Music: Yves & France Moreau CD

Rhythm: 2/4

Formation: Cpls in a single circle. W on M's R. Hands joined down at sides. Wt on L ft.

Meter: 2/4

Description

Introduction: 7 meas. instrumental. No action. Dance starts with singing

1. Part 1 (Circle to L)

- 1-4 "Dessus le pont...": Four steps traveling CW (RLOD) starting with R ft, simultaneously balancing the arms fwd and bkwd
- 5-8 "Marion, Marion danse...": Still traveling CW, do four (4) "buzz-steps" with same arm swinging
- 9-12 "Dessus le pont...": Repeat pattern of meas 1-4
- 13-16 "Marion, Marion dansera": Partners turn individually in place, with 4 steps CW ending to face partner on line of circle
- 17-18 Still facing partner, lift both heels and settle down on full foot.

2. Part 2 (Turning partner and fwd & back)

- 1-4 "Bergère...": Join 2 hands with partner and turn CW with 4 slow steps R-L-R-L
- 5-8 "Marion...": Continue turning with partner with 4 "buzz-steps", opening up to face ctr in the circle (starting pos.)
- 9-12 "Bergère...": In a circle, all walk to ctr with 3 slow steps (R-L-R) gradually lifting arms fwd; point L ft fwd.
- 13-16 "Marion...": Four slow steps to move back beginning with L ft. Arms come down gradually and slowly.
- 17-18 Same as in meas 17-18, Part 1 (but facing ctr)

3. «Part 3-instrumental» (W & M fwd and change partner)

- 1-4 W walk alone twds ctr with 3 slow steps (R-L-R) and point L. Arms are free and hang elegantly down at sides.
- 5-8 W walk back 4 steps to place starting with L
- 9-16 M start to walk fwd twds ctr with 8 steps, starting with R and continue moving to R ("inverted V") to take a new position to the R of their original partner and joining hands (new W partner will be on M's R)
- 17-18 Same as in meas 17-18, Part 2

Dance repeats from beginning

POLKA PIQUEE

(Britanny - France)

This type of dance is quite common in Upper Brittany as well as other regions of France and Western Europe. It is a form of «heel n'toe» polka and incorporates circle and cpl figures.

Music: Yves & France Moreau CD
Rhythm: 2/4
Formation: Couples (W on M's R joining hands (down at sides) in a large closed circle. Face L of ctr (RLOD), wt on R ft.

Meter 2/4	Description
1-4	Introduction music. No action.
1-8	<ul style="list-style-type: none">• Chorus step (done between each fig.) Facing RLOD (L of ctr) and traveling CW, everyone does 8 traveling «two-steps» or polka-steps beg with L ft (L-R-L, R-L-R etc.). The arms are at shldr height on the odd cts and down at sides on the even cts.
1	1. Polka step out and in Still joining hands in a circle and facing L of ctr, touch L heel out to L (1) "flick" (retract) L ft sharply behind R calf (2)
2	Do a large "two-step" L-R-L twds outside of circle
3-4	Same pattern as in meas. 1-2, with reverse direction and ftwrk
5-8	Repeat pattern of meas 1-4
1-8	2. Polka step out and in (individually) Same ftwrk as in meas 1-8, Fig. 1, but do not join hands with neighbors in the circle. Instead, M hold own lapels of vest (or pretend) and women hold own dress or skirt (or pretend).
1-8	3. Polka step out and in, facing ptrnr Same ftwrk as in Fig. 2, but on meas. 8 of chorus travel step, M turn CW to face ptrnr so that polka step is done sliding away from ptrnr. M must get back into circle facing L of ctr on last slide step to be ready for chorus step (and joining hands with neighbors).
1-8	4. Polka step trading place with ptrnr Same ftwrk as in Fig. 3. M also turn CW to face ptrnr on last chorus travel step, then give two hands to ptrnr and slide sideways (to L) sharply to exchange place with ptrnr on meas 2 and then back to place on meas. 4
	Repeat dance from beginning

QUADRILLE DE SAINT-BASILE

(Québec - Canada)

A quadrille from the village of St-Basile, Portneuf County not far from Quebec City. Learned from Denis Cote and Normand Legault. The fifth and sixth figures have been left out here due to music and time limitations.

Music: Yves & France Moreau CD
Rhythm: 2/4
Formation: Cpls facing other cpls across in "contra" lines. M's R hand holding W's R hand

Measure

Pattern

Note: The figures described below are just "cue" calls for persons who have learned the dance in a workshop situation.

Part I - «La petite promenade» - the little promenade

4 Intro
 16 "Chaine du reel" (gent follows lady around "inside track", single file)
 16 Swing partner
 8 "Avant-deux" (present) fwd and back
 8 "Traverser" (cross over), gents follow ladies in the lead (on R side of "track")
 16 "Avant-deux" (present) fwd and back and "traverser"
 16 "Chaine des dames" (ladies chain) using "lazy man's" type of chain
 16 Swing partner

Part II - «Les quatre coins» - the four corners

No intro
 8 "Avant-deux" and back (M & W trade places as they go back: W passes in front of M. Let go of hands when moving back.
 8 "Traverser" (different from Part I): cross over, passing through R shldr, and turning alone
 16 Same as above 16 meas but in reverse to come back home
 16 Chaine des dames (ladies chain) as in Part I above
 16 Swing partner
 Repeat whole part II one more time

Part III - «La petite balance» - the small balance

Note: this is similar to an "ocean wave" figure
 4 Intro
 8 "Avant-Deux" and back (as in part I)
 8 "Traverser" (as in part I)
 16 Same as previous 16 meas
 16 Ladies chain
 16 Swing partner
 8 M#1 and L#2, do a L hand turn, meet partner with R hand ending up in lines of four, M facing **down** the set

QUADRILLE DE SAINT-BASILE (Cont'd)

- 8 The lines of 4 move 4 steps fwd and 4 steps bkwd (women move **bkwd**)
- 8 Repeat previous 8 meas
- 8 Ladies in lead, cross over to other side (like a regular "traverser")

Part III

- 16 Do a regular "avant-deux" and back (as in Part I)
 - 16 Ladies chain
 - 16 Swing partner
- The whole sequence repeats from a L-hand turn (instead of a R-hand turn) but with M#2 and L#1; M end up facing **up** the set); W still move bkwd on "ocean wave".

Part IV «L'homme à deux femmes» - the man with two women

- 4 Intro
 - 16 Ladies chain
 - 16 Swing partner
 - 8 Cpls #1 only, move fwd twd pls # 2 (shldr-waist pos) **Note:** this figure is executed slowly
 - 8 Cpls # 1 only, move bkwd to place
 - 8 Cpls # 1 only, move fwd twds cpls #2 and leave lady with gent # 2
 - 8 New "trio" (#2) moves fwd "pushing" lone man #1
 - 8 M #1 stays in place and trio moves back
 - 8 All go fwd, meet in middle, forming a tight circle traveling CW. When reaching opp side (4 cts) do some "chassé" steps away to opp place (4 cts)
 - 8 Do some "chasse" steps fwd and back
 - 8 With more "chassé" steps, cross over to original place, M passing back to back (turn L)
 - 16 Ladies chain
 - 16 Swing partner
- The whole sequence repeats, but with cpls #2 moving fwd twds cpls #1 and continues Until end of dance.

VALSE LANCIER

(Québec - Canada)

A dance from the late 19th century influenced by the European Quadrille form.

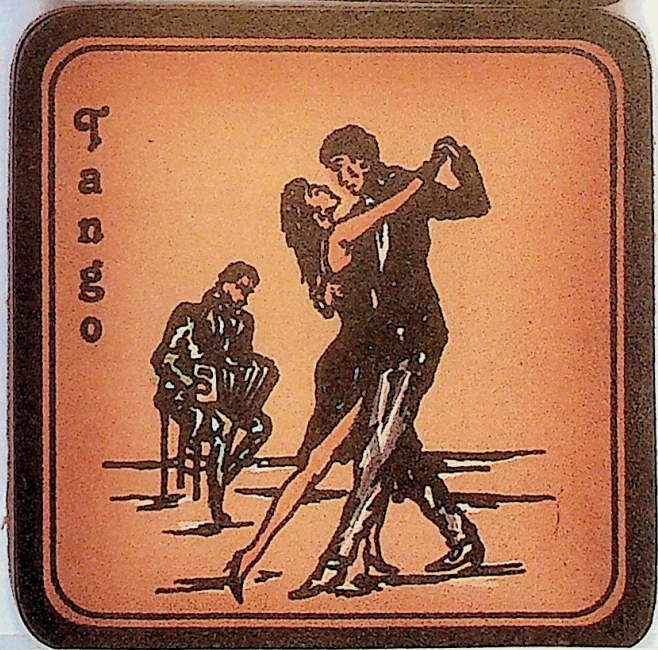
Music: Yves & France Moreau CD
Rhythm: 6/8, 3/4 and 2/4
Formation: Four (4) cpls in a square set. M's R hand holding W's R hand, bent elbow.

Measure	Pattern
Intro	After the caller's introduction, everyone bows to the partner and to the corner
	1. First and third couples present & three steps to corner (6/8)
1-2	Cpls #1 and #3 walk twds each other with 4 steps and bow
2-4	Cpls #1 and #3 walk back to place with 4 steps and partners bow to each other
5-8	Repeat pattern of meas 1-4
9-10	M#1 and W#3 individually walk to corner with 4 steps and bow
11-12	M#1 and W#3 individually walk back home with 4 steps and salute partner
13-16	Repeat pattern of meas 9-12
	2. First and third couples waltz (3/4)
1-16	Cpls #1 and #3 waltz CCW inside the square back to place and bow to partner
	3. Second and fourth couples present and do the "chase" (6/8)
1-8	Cpls #2 and #4 do the same figure as in meas 1-8, Fig. 1
9-16	M#2 and M #4 go behind their partners and put 2 hands on W's shldr and as cpls do a "do-si-do" passing L shldr to get back home and salute partner
	4. Second and fourth couples waltz (3/4)
1-16	Cpls #2 and #4 waltz CCW inside the square back to place and bow to partner
	5. Grand "chain"
1-14	Partners face each other and take R hands and proceed fwd to take next persons L hand ("Grand Right-and-left") using seven "Spandy" steps* beginning with wt on R and everyone returns back to original place
	"Spandy" step: Bounce twice on L ft pointing R ft fwd (1&) step fwd on R (2)
	(The next Spandy step is done with opposite footwork
15	With wt on R ft, Brush L ft fwd (1) light hop on R (2)
16	Two light stamps in place L, R (1,2)
	6. Final waltz (3/4)
1-2	Cpls join inside hands, and side-by-side do 2 waltz steps fwd to ctr of square
3-4	Changing hands, cpls do 2 waltz steps facing out (back to place)
5-8	Each cpl waltzes 1/4 turn to next cpls place on their R (CCW)
9-32	Repeat pattern of meas 1-8, three more times until all cpls return to home position and do a final bow to the partner.

**Chris Miller
& Lynnanne Hanson-Miller**



TANGO
ARGENTINO





The Tango

Tango History

The Tango was born in the 1880s in Argentina, in a country in a state of flux, a country filling rapidly with immigrants. The tango took root in the port of Buenos Aires, within the community of migrants who had fled to the city to escape starvation, who had traveled the routes of Europe or who had known the fiercely independent solitude of the *gaucho*. They came by thousands to the outskirts of the city. They were called *poteños*.

Thus could one begin a history of the tango, and continue by arguing with all of the musical experts as to the origins of this particular music. Did it rise out of the *milonga*, popular ballad of the pampas that combined Indian rhythms with the *habanera* of the first Spanish colonists? Or was it born of the African *candombe* that black slaves beat out of their drums? And does not the word *tango* itself derive from the sound of the beaten drum (*tango*, *tango*)? Or from the Latin word *tangere* ("to touch")?

In the early years of the twentieth century, dancers and orchestras from Buenos Aires and Montevideo traveled to Europe, and the first European tango craze took place in Paris, soon followed by London, Berlin, and other capitals. Towards the end of 1913 it hit New York and around 1911 the name "Tango" was often applied to dances in a 2/4 or 4/4 rhythm such as the one-step. The term was fashionable and did not indicate that tango steps would be used in the dance, although they might be. In Argentina, the onset of the Great Depression in 1929, and restrictions introduced after the overthrow of the Hipólito Yrigoyen government in 1930 caused Tango to decline. Its fortunes were reversed, as tango again became widely fashionable and a matter of national pride under the government of Juan Perón. Tango declined again in the 1950s with economic depression and as the military dictatorships banned public gatherings, followed by the popularity of Rock and Roll. The dance lived on in smaller venues until its revival in the 1980s following the opening in Paris of the show *Tango Argentino*.

Tango Essentials

Tango is essentially walking with a partner and the music. Musicality (i.e. dancing appropriately to the emotion and speed of a tango) is an extremely important element of tangoing. A good dancer is one who makes you see the music. Also, dancers generally keep their feet close to the floor as they walk, the ankles and knees brushing as one leg passes the other. Argentine Tango is danced in an embrace that can vary from very open, in which leader and follower connect at arms length, to very closed, in which the connection is chest-to-chest, or anywhere in between. Close embrace is often associated with the more traditional styles, while open embrace leaves room for many of the embellishments and figures that are associated with Tango Nuevo.

Argentine Tango relies heavily on improvisation; although instructors have codified certain patterns of movement over the years as a device to instruct dancers, there is no "basic step." One of the only constants across all Argentine Tango styles, is that the follower will usually be led to alternate feet. Another is that the follower rarely has her weight on both feet at the same time. Argentine tango is a new orientation of couple dancing. As most dances have a rational-pattern which can be predicted by the follower, the ballast of previous perceptions about strict rules has to be thrown overboard and replaced by a real communication contact, creating a direct non-verbal dialogue. A tango is a living act in the moment as it happens.

The Tango

Argentine Tango is danced counterclockwise around the outside of the dance floor (the "line of dance") and dance "traffic" often segregates into a number of "lanes"; cutting across the middle of the floor is frowned upon. In general, the middle of the floor is where you find either beginners who lack floor navigation skills or people who are performing "showy" figures or patterns that take up more dance floor space. It is acceptable to stop briefly in the line of dance to perform stationary figures, as long as the other dancers are not unduly impeded. The school of thought about this is, if there is open space in front of you, there are likely people waiting behind you. Dancers are expected to respect the other couples on the floor; colliding or even crowding another couple, or stepping on others' feet is to be avoided strenuously. It is considered rude; in addition to possible physical harm rendered, it can be disruptive to a couple's musicality.

Tango Styles

Tango canyengue

"Tango canyengue" refers to a style of Tango danced until the 1920s. Reportedly, the long tight fashion in dresses of that era restricted the follower's movements. Consequently, the style involves short steps. The dancers tend to move with knees slightly bent, the partners slightly offset, and in a closed embrace. The style tends to be danced to a 2/4 time signature.

Tango orillero

Tango orillero refers to the style of dance that developed away from the town centers, in the outskirts and suburbs where there was more freedom due to more available space on the dance floor. The style is danced in an upright position and uses various embellishments including rapid foot moves, kicks, and even some acrobatics, though this is a more recent development.

Salon Tango

Salon Tango was the most popular style of tango danced up through the Golden Era of the dance (1950's) when milongas (tango parties) were held in large dance venues and full tango orchestras performed. Later, when the Argentine youth started dancing rock & roll and tango's popularity declined, the milongas moved to the smaller confiterias in the center of the city, resulting in the birth of the "milonguero/apilado/Petitero/caquero" style.

Salon Tango is characterized by slow, measured, and smoothly executed moves. It includes all of the basic tango steps and figures plus sacadas, barridas, and boleos. The emphasis is on precision, smoothness, and musicality. The couple embraces closely but the embrace is flexible, opening slightly to make room for various figures and closing again for support and poise. The walk is the most important element, and dancers usually walk 60%-70% of the time during a tango song.

When tango became popular again after the end of the Argentine military dictatorships in 1983, this style was resurrected by dancers from the Golden Era: Gerardo Portalea (still living), El Turco Jose (still living), Milonguita (deceased), "Finito" Ramón Rivera (deceased), "Lampazo" Jose Vazquez (deceased), Virulazo (deceased), and Miguel Balmaceda (deceased) in the milongas at Club Sin Rumbo, Sunderland, and Canning. One of

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The Tango

the most famous examples of the elegant Salon style is the [Villa Urquiza] style, named after the northern barrio of Buenos Aires where the clubs Sin Rumbo and Sunderland are located.

"Estilo milonguero" (tango apilado/confiteria style)

This style originated as the 'petitero' or 'caquero' style in the 1940s and 50s in closely packed dance halls and "confiterias", so it is danced in close embrace, chest-to chest, with the partners leaning - or appearing to lean - slightly towards each other to allow space for the feet to move. There are not many embellishments or firuletes or complicated figures for the lack of space in the original milonguero style but now also those figures are danced, which only at first glance seem impossible in close embrace. Actually, a lot of complicated figures are possible even in milonguero.

Although the rhythmic, close-embrace style of dancing has existed for decades, the term "Milonguero Style" only surfaced in the mid- '90s when the name was created by Susana Miller, who had been the assistant to Pedro 'Tete' Rusconi. Many of the older dancers who are exponents of this style (including 'Tete') prefer not to use the label.

Related Dances

Argentine Tango dancers usually enjoy two other related dances: *Vals* (waltz) and *Milonga*.

Tango dancers dance the Vals much like they do tango only with a waltz rhythm that has one beat per measure (at a beginner-level). This produces a rather relaxed, smooth flowing dancing style in contrast to Viennese Waltz where the dancers often take 3 steps per measure and turn almost constantly. Experienced dancers alternate the smooth one-beat-per-measure walk with syncopated walks, stepping on one- two- or (rarely) all three beats in a measure. Vals is characterized by its lack of pauses, and continual turns (giros) in both directions.

Milonga is essentially Tango; the differences lie in the music, which has a strongly accented beat, and an underlying "habanera" rhythm. Dancers avoid pausing, and often introduce syncopations called *traspies* and broken rhythm into their walks and turns. Milonga uses the same basic elements as Tango, with a strong emphasis on the rhythm, and figures that tend to be less complex than some of those danced in some varieties of Tango.

Milonga is also the name given to tango dance parties. This double meaning of the word milonga can be confusing unless one knows the context in which the word "milonga" is used. People who dance at milongas are known as milongueros.

Resources:

1. *Tango Argentino* program notes, 1986
2. [http://en.wikipedia.org/wiki/Tango_\(dance\)](http://en.wikipedia.org/wiki/Tango_(dance))

Tango Steps Notation

Tango is improvised within a very simple structure. The basic step is modified and extended using the vocabulary available to achieve an infinite variety of combinations. The following is a basic outline of the steps and is not intended to be definitive.

Basic step:

	Lead	Follow
Slow	step back on RF (in closed or inside pos.)	step forward on LF
Slow	step side left on LF	step side right on RF
Quick	step forward on RF (moving to outside pos.)	step back on LF
Quick	continue forward on LF	continue back on RF
Slow	step together w/ RF OR 'Lock' crossing RF behind LF taking weight	'Lock' LF in front of RF taking weight
Quick	step forward on LF Moving into closed pos.	step back on RF
Quick	step side right on RF	step side left on LF
Slow	step together w/ LF taking weight	step together w/ RF taking weight

Tango Steps Notation

Component Parts of Argentine Tango:

Caminada – Walks

- a. adelante – forward
- b. atras – backwards
- c. al lado – sideways

Salida – exit to outside of partner

Cruzada – To cross or lock feet

Ocho – Eight (s)

- a. feet tracing the figure 8 sideways ∞
- b. Doble ocho – any number of ochos
- c. Ochos para atras – back ochos

Parada – Stop

Supporting leg slightly bent, other leg extended forward, hips level

Boleo – Leg fan knee to knee at a 45 degree angle

Supporting leg straight, other leg bent, lift and fan

Gancho – Leg hook or leg wrap

Sentada – Sit

Supporting leg bent slightly, other leg crosses over knee; simulating sitting on his lap

Amague – Foot flick over supporting foot and over ankle

El Bocado – Sandwich

Sandwich partner's foot between feet

Sacada – Leg push underneath (backward or forward)

Corte – closed position lunge

El Molino or Molinero – To grind as a grapevine step

Tango in Film

Argentine Tango is the main subject in these films:

- * *The Tango Bar* (1988), starring Raúl Juliá
- * *The Tango Lesson* (1997), starring Sally Potter and Pablo Verón, directed by Sally Potter
- * *Tango* (1998), starring Cecilia Narova and Mía Maestro, directed by Carlos Saura
- * *Assassination Tango* (2002), starring Robert Duvall, Rubén Blades and Kathy Baker, directed by Robert Duvall
- * *Orquesta Tipica* 2005, documentary film about typical orchestra Fernandez Fierro, directed by Nicolas Entel
- * *"Milena baila el tango... con Ezequiel Farfaro"* About a creative process 2005, Documentary film starred by Milena Plebs & Ezequiel Farfaro, directed by Rodrigo Peiretti. It shows the creative process of the tango couple.

A number of films show tango in several scenes, such as:

- * *The Four Horsemen of the Apocalypse* (1921), starring Rudolph Valentino and Alice Terry, directed by Rex Ingram.
- * *Last Tango in Paris* (1972), starring Marlon Brando and Maria Schneider, directed by Bernardo Bertolucci.
- * *The World's Greatest Lover* (1977), starring Gene Wilder (who also directed), Carol Kane and Dom DeLuise.
- * *Death on the Nile* (1978), Peter Ustinov and Olivia Hussey tango whilst David Niven is the unfortunate partner to Angela Lansbury's rather eccentric version of the dance.
- * *Never Say Never Again* (1983), starring Sean Connery and Kim Basinger, directed by Irvin Kershner.
- * *Scent of a Woman* (1992), Al Pacino as blind Colonel dances Argentine Tango.
- * *Strictly Ballroom* (1992), directed by Baz Luhrmann
- * *Addams Family Values* (1993), Raul Julia and Anjelica Huston dance a tango so passionate that it literally burns the floor and makes all the champagne bottles in the nightclub pop their corks.
- * *Schindler's List* (1993), starring Liam Neeson
- * *True Lies* (1994), starring Arnold Schwarzenegger and Jamie Lee Curtis, directed by James Cameron
- * *Happy Together* (1997), directed by Wong Kar-wai
- * *Moulin Rouge!* (2001), featuring Ewan McGregor and "El Tango de Roxanne"
- * *Le Tango Des Rashevski* (2002)
- * *Chicago* (2002), starring Renée Zellweger, Catherine Zeta-Jones, and Richard Gere, directed by Rob Marshall includes a song titled "The Cell Block Tango" and is accompanied with a dance.
- * *Shall We Dance* (2004), starring Richard Gere, Jennifer Lopez and Susan Sarandon, directed by Peter Chelsom.
- * *Mr. & Mrs. Smith* (2005), starring Brad Pitt and Angelina Jolie, directed by Doug Liman.
- * *Rent* (2005) had Anthony Rapp and Tracie Thoms perform a semi-elaborate ballroom tango in the song "Tango:Maureen" to describe their emotional relations and issues over a promiscuous girl they both dated.
- * *Take the Lead* (2006), starring Antonio Banderas, directed by Liz Friedlander

Mori, trūgnali sa le malči momi
Cvete v livade da berat,
Venci i čiči da vijat.

Mori, a sled momi le, a sled momi
Tihom momci le vūrveja
I si na slūnce dumaja:

“Mori, zajdi, pojdi le, jasno slūnce,
Momi da si le grabneme,
Doma da i le vodime.”

Мори, тръгна̀ли са ле малчи моми
Цвете в ливаде да берат,
Венци и чичи да вият.

Мори, а след моми ле, а след моми
Тихом момци ле вървея
И си на слънце думая:

“Мори за̀йди, по̀йди ле, ясно слънце
Моми да си ле грабнеме
Дома да и ле водиме.”

*Young girls went out to pick flowers in the meadow
To weave wreaths*

*Behind the girls quietly walked boys
And they said to the sun:*

*“Set and go away, bright sun
So we can grab the girls
And lead them home.”*

From Pirin region, Bulgaria.
Text & translation by Rumen Shopov and Rachel MacFarlane

Tri Godini Stanalja

Tri godini stanalja ot koga te zaljubih
//Bre devojče malečko, čurno oko jubavo //

Dojdi, dojdi, libe le, sama sedam v' gradina
//lice rosa mi rosi, nema koj da go ljubi//

Cveteto mi uvehna, ludo mlado, po tebe
//kitka da ti naberam, kitka čurven trendafil//

Dojdi, dojdi, libe le, sama sedam v' gradina
//Srceto mi izgore, ludo mlado, po tebe//

Три години станаля от кога те залюбих
Бре девойче малечко църно око юбаво

Дойди дойди либе ле сама седам в градина
Лице роса ми роси нема кой да го люби

Цветето ми увехна лудо младо по тебе
Китка да те наберам китка цървен трендафил

Дойди дойди либе ле сама седам в градина
Сърцето ми изгоре лудо младо по тебе

*It's been three years since I fell in love with you
Oh young girl with the beautiful dark eyes*

*Come here, love, alone I sit in the garden
My face is covered in dew, but there is no one to kiss it*

*My flower is withering (from longing) for you
I pick a bouquet of red roses for you*

*Come here, love, alone I sit in the garden
My heart burns for you, young man*

From Pirin Region, Bulgaria. Words transcribed by Rumen Shopov
Translation by Rachel MacFarlane

Večerjaj Sino, Večerjaj

Večerjaj, sino, večerjaj
Večerjaj, sino, ta legaj
- Men ne e na jum, majčinko
Tvojana blaga večerja.

Вечеряй, сино, вечеряй
Вечеряй, сино, та легай
- Мен не е на юм, майчинко
Твояна блага вечеря

Men ne e na jum, majčinko
Tvojana blaga večerja
Naj mi e na jum, majčinko
Snoštnana malka momica

Мен не е на юм, майчинко
Твояна блага вечеря
Най ми е на юм, майчинко
Снощнана малка момица

Snoštnana malka momica
//Deno prez dvori minova//
Na ramo s beli harkumi

Снощнана малка момица
//Дено през двори минова
На рамо с бели харкуми//

*"Eat dinner, son, eat dinner and go to bed"
"I can't think about eating your delicious dinner, mother,
I can only think about the girl I saw last night
Who was crossing the courtyard
Carrying shiny metal water pots on her shoulders."*

Sung by Neli Stüršanova
Arranged by Georgi Andreev
Translation by Rachel MacFarlane

MFC Camp Schedule 2007

SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		BREAKFAST (cold cereal, toast and coffee available at 7:45am)					8:30am -9:30 am Breakfast
8:00 AM	YES	L & C	FRANCE	YES	L & C	FRANCE	Pack, clean cabins and camp area. Please leave camp by 10:00am
8:45 AM	YES	L & C	FRANCE	YES	L & C	FRANCE	
9:45 AM	L & C	FRANCE	YEVES	L & C	FRANCE	YES	
10:45 AM	SNACKS						
11:00 AM	FRANCE	YES	L & C	FRANCE	YES	L & C	
	Bulgarian Singing Class - Michele // Doumbek Drumming Class - Rummen						
12:10 PM	Michele / Rummen	Michele / Rummen	Michele / Rummen	Michele / Rummen	Michele / Rummen	Michele / Rummen	
1:15 PM	LUNCH						
2:15 PM	AFTERNOON FREE TIME (Workshops, Crafts, Swimming Hole, Hiking, Sleeping etc...)						
	Happy Hour	Bulgaria	French Canadian	International	Argentina	USA	
5:30 PM	HAPPY HOUR	Indonesia Hari Kemerdekaan	"Nestinari" Fests. St. Helena	Folkdance Coffee House	Confiteria Ideal de Mendocino	Antebellum Ball	
6:30 PM	DINNER						
8:00 PM	DANCE PARTY WITH LIVE MUSIC						
After Hours	Tamburitza	AUCTION				Beatles	
Kafana	TBA	sing-a-long	TBA	TBA	sing-a-long	TBA	

2:30PM
Registration and Moving into cabins

5:30pm
Happy Hour
Folklore Film
Festival
Dinner
8:00pm
Teacher Intro & Dance Party

- 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 (camera's, 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 allowed in "designated areas".