



DJAI-82

INSTITUTE

Dean & Nancy Linscott

Mihai David



TANAC PO LIČKI (TAH-nahts poh LEECH-kee)
(Lika, Jugoslavia)

Music: Aman 104 (Mišnjača) (2/4 meter); 8 meas. introduction before starting.

Formation: Circle of dancers, hands joined down at sides.

Source: Learned from Nena Šokčić, former dancer and singer with Lado.

Meas. PART I

- 1 Facing and moving in RLOD (=CW), step fwd R (ct 1); close L to R (&); step fwd R (2). (This is essentially a two-step.)
- 2 Facing ctr, step to L side on L, snapping fingers of both hands at about head height to sides (1); shift wt to R ft (&); shift wt back to L (2).
- 3-8 Repeat meas. 1-2 three more times.

PART II

- 1 Facing in RLOD, step fwd R (1); step L in front of R, rising on balls of both ft, wt equally distributed (2); shift wt fwd onto L (&).
- 2 Same as meas. 1, but on ct 2 make $\frac{1}{2}$ turn CW to face LOD.
- 3 Step back on R ft (still moving in RLOD)(1); close L to R (&); step back on R again (2). (This is a backward two-step.)
- 4 Jump onto both ft (L is still fwd and R is still back)(1); scuff R ft beside L (&), and fall fwd (in LOD) onto R with slightly bent R knee, sharply lifting L up behind R ankle (2).
- 5-8 Repeat meas. 1-4 of Part II with opp ft and direction (moving in LOD).

Part III

- 1 Facing ctr, wt on L ft, swing R sharply twd cntr (close to floor)(1); hop on L (&); step on R in place, swinging L ft sharply bwd (2); hop on R (&). Joined hands swing fwd on ct 1 and back on ct 2, sharply.
- 2 Jump fwd onto both ft, knees slightly bent (1); chug back on both ft, straightening knees (&); again jump fwd and chug bwd (2, &). Hands now swing fwd on ct 1, bwd on "&"; fwd again on ct 2 and bwd on "&".
- 3-8 Repeat meas. 1-2 of Part III three more times.

Repeat dance from beginning.

Taught by Dean and Nancy Linscott at the Ojai Festival, April 3, 1982.

O.T.B. SCHOTTIS

(Sweden)

This dance was brought back from Sweden in 1979 by Alix Cordray. The title is somewhat whimsical: O.T.B. stands for Over The Border, and was chosen by Alix because she was unable to learn the proper name for the dance, which comes from somewhere "over the border" from Norway. The foot-slapping steps, while not at all unusual for Swedish men to use, are rarely seen as a women's movement.

Music: Any fairly slow schottis is usable, but it should not be "bouncy," but rather smooth, as that is the Swedish style for most schottis dances. Meter is 4/4 as for any schottis.

Formation: Couples in closed social dance posn, M's back to cntr; face LOD.

Style: SMOOTH; DO NOT HOP.

Meas. PART I

- 1 Step is described for M (W on opp ft throughout). Move fwd in LOD, M stepping L (ct 1), close R to L (2), step fwd L (3); pause (4).
- 2 M step fwd R, as W turns once CW under joined hands (M's L, W's R) with a single step fwd in LOD on her L ft (ct 1,2). (Note: each person takes only a single step during these 2 cts; ct 2 is used for the W to complete the turn as M pauses.) Back again in social dance posn, continue fwd M stepping L (3) and closing R to L (4).
- 3-4 Execute a slow smooth pivot turn moving fwd in LOD while pivoting CW around ptr 2 times with 4 slow steps (M L,R,L,R), still in social dance posn.
- 5-8 Repeat meas. 1-4.

PART II

- 1 Dropping hands, M turn sharply 1 time CCW, still moving in LOD, with 3 steps L, R, L; on ct 4 slap the outside of R heel sharply with R palm (bring ft up to hand; don't bend down to reach ft). W do same as M except with opp ft and W turn CW, slap with L hand.
- 2 M take 1 more turn CCW fwd in LOD, this time with a single step on R (ct 1), and slap outside of L heel with L hand (2), at which point you should have your back to cntr and be facing ptr. W do same as M but opposite ft and direction of turn. M step to L on L ft (3), close R to L (4), at same time taking ptr in social dance posn.; W same but opp ft.
- 3-4 Same as meas. 3-4 of Part I.
- 5-8 Repeat meas. 1-4 of Part II.

Repeat entire dance from the beginning.

Taught by Dean and Nancy Linscott at the Berkeley Festival, April 17, 1982.

KRIVATA (KREE-vuh-tuh)
(Bulgaria--Western Thrace)

Source: Dick Crum; from village of Goljama Rakovica.

Music: XOPD 328 or any good Gankino or Kopanica. Meter is 11/16, counted as quick-quick-slow-quick-quick or 1 2 3 4 5.

Formation: Lines with belt hold.

- Meas. VARIATION I (Basic)
- 1 Facing to R of ctr, step fwd R in LOD (ct 1); step fwd L (2); step fwd R (3); slight preliminary lift off R heel, step fwd L (4); pause (5).
- 2 Three steps fwd in LOD R, L, R; close L to R (keep wt on R)(4); pause (5).
- 3 Three steps bwd in RLOD L, R, L; close R to L (keep wt on L)(4); pause (5).
- 1-2 VARIATION II (Travelling)
- 3 Same as meas. 1-2 of Variation I.
- 3 Same as meas. 3 of Variation I, except that on cts 4 and 5 take steps fwd in LOD on R and L.
- 4 Continuing fwd in LOD step R (1), L (2); take two quick, light steps fwd on balls of ft (bloop-bloop)(ct 3 &); and two more steps fwd R (4), L (5).

The dance would start with Variation I, build up to Variation II, and then return to Variation I from time to time for a "rest." Leader signals changes.

Taught by Dean and Nancy Linscott at the Ojai Festival, April 3, 1982.

KLEFTES (KLEF-tehs)
(Greece)

Learned from Stephen Kotansky. This dance comes from northern Epirus, and the name refers to the Klefti, or freedom fighters, in this region.

Music: DEG-8008-A (6/8 meter)

Formation: lines with hands joined at shldr height; face cntr.

Meas.	Ct	PATTERN
1	1-2	Bend & straighten L knee twice while holding R ft in front of L leg and about 12" off floor ("pump" R ft with each ct).
	3	Step to R on R ft.
	4	Step on L across in front of R. } Move in LOD on cts 3, 4 & 5
	&	Step to R on R.
	5	Step on L across in front of R.
	6	Bring R around in front, off floor, and face cntr.
2	1-6	Repeat meas. 1.
3	&	Rise & drop on L heel as preparation.
	1	Step on R to R side, turning to face slightly L of cntr.
	2	Lift L ft behind R knee, rise and drop on L heel.
	3	Step to L on L ft, facing cntr.
	4	Step on R behind L ft, bending L knee.
	5	Step to L on L ft.
	6	Pump R ft in front of L leg, bending L knee.
4	1	Step to R on R ft.
	2	Step on L across in front of R.
	&	Step to R on R ft.
	3	Step on L across in front of R.
	4	Lift R ft in front of L leg, R knee bent.
	5	With a circular motion, bring R ft abruptly behind L knee.
	6	Pause.

Repeat from the beginning.

AFTER NUMEROUS REPETITIONS OF KLEFTES, THE MUSIC CHANGES TO 4/4 METER FOR POGONISIOS:

1	1-2	Step to R on R ft.
	3	Step on L behind R.
	4	Step to R on R ft.
2	1-2	Step on L across in front of R.
	3	Step to R on R.
	4	Step on L across in front of R.

Repeat to end of music.

Taught by Dean and Nancy Linscott at the Ojai Festival, April 3, 1982.

OSTALERRAK (osta-LEHR-ahk)

(Basque--Navarre region)

Learned from Candi de Alaiza. The name means The Inn Keeper, and the dance belongs to the type called Jautziak. Such dances are composed of a series of short step patterns with specific names, and are often called as they are danced (but not in this dance).

Music: Westwind International WI-3332 (side B, band 2). The meter is a fast 6/8, but I am going to "count" it as one and two (1 = cts 1,2; & = ct 3; 2 = cts 4,5,6).

Formation: dancers in a circle, facing cntr, arms hanging free at sides throughout.

Meas. LAUETAN ERDIZKA

- 1 Hop on L, lifting R slightly in front of L, R knee bent (ct 1); step to R on R ft (&); step on ball of L ft, behind R (2).
- 2 Step to R on R (1), bringing L instep to R heel; step to L on ball of L ft (&) with partial wt only; step with full wt onto R in front of L (2).
- 3-4 Repeat meas. 1-2 with opp ftwork.
- 5-8 Repeat meas. 1-4.

JAUTZI

- 1 Facing CCW around circle, small leap fwd on R, bringing L instep to R heel (1); step on ball of L ft slightly behind R (&); step fwd on R (2).
- 2 Same as meas. 1 but opp ft; still moving fwd in CCW direction.

ERDIZKA #1

- 1 Facing cntr, hop on L ft, bringing R slightly in front of L, R knee bent (1); step to R on R ft (&); step on ball of L behind R (2).
- 2 Turning to face CW around circle, step slightly to R on R ft, bringing L instep to R heel (1); step on ball of L ft in place (&); step on R in place (2).

DOBLA

- 1-2 Same as Jautzi above, but opp ftwork and moving CW around circle.

ERDIZKA #2

- 1-2 Same as Erdizka #1, but opp ftwork and end facing CCW.

EZKER, ESKUIN

- 1 Turning $\frac{1}{2}$ to L to face CW, step on R in place, brush L slightly fwd (1); step on ball of L ft slightly behind R (&); step onto R in place (2).
- 2 Same as meas. 1, but opp ftwork; turn $\frac{1}{2}$ to R to face CCW.

EZKER TA HIRU

- 1 Turning $\frac{1}{2}$ to L in place, step on R bringing L instep to R heel (1); step on L bringing R instep to L heel (2).
- 2 Step on R in place, brush L slightly fwd (1); step on ball of L ft slightly behind R (&); step on R in place (2), ending facing CW around circle.

DOBLA

- 1-2 Repeat Dobla above.

ERDIZKA

- 1-2 Repeat Erdizka #2 above.

- 1-8 Repeat EZKER, ESKUIN, EZKER TA HIRU, DOBLA, & ERDIZKA #2.

Then repeat entire dance from the beginning, except omit final Erdizka #2 and substitute ANTREXANTA TA FINI: Facing cntr, leap to L on L ft (1); leap to R on R (2); land on both ft slightly apart, knees bent (1); jump up, crossing R slightly in front (&); land on both ft (2).

Taught by Dean and Nancy Linscott at the Ojai Festival, April 3, 1982.

HORA DREAPTA (HORA MARE)

Romania
Presented by Alexandru and Mihai David

SOURCE Hora Dreapta comes from the villages Bilca, Fundul Moldovei, Cura Humorului, Ilisesti (from all of Moldavia). It is of the hora family. Alexandru learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance instruction at the Popular School of Arts in Bucharest.

FORMATION: circle, mixed dance

HANDHOLD: W hold

MUSIC: Gypsy Camp Vol IV side 2 band 7 2/4

MEASURES: Description

Fig 1

1 in LOD step L (ct1), touch R to L (ct2)
2 step R (ct1), touch L to R (ct2)
3 walk L,R (cts 1,2)
4 step L (ct1), touch R to L (ct2)
5-8 reverse ms 1-4 continue LOD
9-16 repeat ms 1-8 in RLOD

Fig 2 (in & out of center)

1 step L into center (ct1), touch R to L (ct2)
2 step R out of center (ct1), step L in place (ct2)
3 slow step R into center (ct1)
4 slow step L into center (ct1)
5 step R out of center (ct1)
6 step L into center (ct1)
7-8 walk out of center R,L,R (cts1,2,1), touch L to R (ct2)
9-16 repeat ms 1-8 fig 2

Dance notes by Maria Reisch

Polocsia - Romania

Presented by Alexandru and Mihai David

Source: Polocsia is from Birca, Dolj in souther Oltenia. It is a type of briuletul - "little briul" from Oltenia. This dance was learned by Alexandru from Costea Constatin of the Research House of Bucharest.

Formation: man's dance - or mixed, line

Handhold: back basket hold

Music: 2/4

Measures	Description
	face center
1	into center R,L,R (cts1,&,2)
2	out of center L,R,L (cts1,&,2)
3	rock R frwd, L back (cts1,2)
4	touch R heel across L (ct1), touch R heel out to side (ct&), touch R heel across L (ct2), fall on R lifting L out to L (ct&)
5-6	repeat ms 4 twice falling on L (ct1)
7	step L behind R (ct1), fall R (ct2)
8	step L behind R (ct1), fall R (ct2)
9	step L in front of R (ct1), step R (ct&), step L toL (ct2), step R (ct&)
10	repeat ms 9
11	step L in front of R (ct1), step R (ct&), step L toL (ct2), step R in front of L (ct&)
12	step L (ct1), step R (ct&), step L (ct2)

Dance notes by Maria Reisch

Trei Păzește - Romania

Presented by Alexandru and Mihai David

Source: Trei Păzește comes from Bistret-Băilești, Oltenia/
There are several hundred varieties of Trei Păzește-
each village in Oltenia having its own. Alexandru
learned the dance from Ion Petcu, former soloist
of the Romanian Rhapsody Ensemble now chairman
of folk dance teaching at the Popular School of
Arts in Bucharest.

Formation: line, semi-circle, 2 diag in V, men's dance

Handhold: backbasket

Music: 2/4

Measures Description

fig 1

1 bending knee on each ct - wt on L kick R leg
diag L frwd (ct1), bring R ft to L knee (ct2)
2-4 repeat ms 1 3 times stamp R no wt (ct2)

fig 2

1 step R back (ct1), step L (ct&), step R frwd (ct2),
brush L (ct&)
2 step L (ct1), stamp R no wt (ct2)
3-4 repeat ms 1-2 fig 2

fig 3

1 travel sdwds L step on R heel in front of L (ct1),
step L to L (ct&), step on R heel in front of L
(ct2), step L to L (ct&)
2-4 repeat ms 1 fig 3 3 times stamp R no wt (ct2)
5-6 travel sdwds R reverse ms 1 fig 3 twice stamp L no
wt (ct2)
7-8 reverse ms 5-6 fig 3

fig 4

1 leap frwd L (ct1), bring R leg around step R across
L (ct2), step L back (ct&)
2 step R across L (ct1), step L back (ct&), close
R to L (ct2)
3-4 repeat ms 1-2 fig 4
5 step L (ct1), step R in front of L (ct&), step L
(ct2), step R (ct&)
6 step L in front of R (ct1), step R (ct&), step L
(ct2), step R in front of L (ct&)
7 step L (ct1), step R (ct&), step L in front of R
(ct2), step R (ct&)
8 step L (ct1), stamp R (ct2)

Trei Păzește
continued

- fig 5
- 1-8 reverse fig 3
- fig 6
- 1 fall on L (ct1), stamp R no wt (ct&), step R (ct2)
- 2 hold
- 3-4 repeat ms 1-2 fig 6
- 5-6 fall on L (ct1), stamp R no wt (ct&), step R (ct2),
step L (ct&), step R (ct1), step L (ct&), step R
(ct2)
- 7-8 hold
- fig 7
- 1 fall on L (ct1), step R out (ct&), step L (ct2),
step R to L (ct&)
- 2-7 repeat ms 1 fig 7
- 8 fall on L (ct1), stamp R no wt (ct&), close R to
L (ct2)

Dance notes by Maria Reisch

HATEGANA

Romania

Presented by Alexandru and Mihai David

SOURCE: Hategana comes from southern Transylvania, the zone of Sibiu Fagaras. It is a type of invirtita. Alexandru learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance instruction at the Popular School of Arts in Euharest.

FORMATION: couples in circle (originally done in columns), M on outside, face center

HANDHOLD: low, shoulder/waist

MUSIC: Gypsy Camp Vol V side 2 band 7 2/4 syncopated

MEASURE Description (written for men)

low hand hold, swing arms side to side
Intro

1 step R to R (ct1), close L to R (ct2), step R to R (ct2),
close L to R (ct3)
2 reverse ms 1
3-8 repeat ms 1-2

Fig 1 M turns W, M continues intro step in place start, R,
W continues intro step while turning, start L

1 M turns W CCW w/M's R in W's L
2 M turns W CW w/M's L in W's R
3 intro step in place, no turn
4 repeat ms 1 fig 1
5-8 reverse ms 1-4 fig 1

Fig 2 face center toward/away from ptr
low handhold, M's R in W's L, M lifts arm for turn,
W's fist at waist, M's L snapping out to side

MAN
1 step R,L,R stamp L, no wt (ct1,&,2,&)
2 reverse ms 1 fig 2
3-16 repeat ms 1-2 fig 2

WOMAN
1 step R,L,R (ct1,&,2)
2 step R (ct1), step L (ct2)
3 step right heel across left to turn CCW (ct1), step L (ct2)
4 step right heel across L to do 2nd turn CCW
5-16 repeat ms 1-4 fig 2

HATECANA

continued

Fig 3 shoulder/waist, twisting so L shoulder closer,
M's R hand out snapping

- 1 turning CCW M&W both start R, walk R,L (ctsl,2)
- 2 walk R,L (ctsl,2), M slap side of R foot (ct&)
- 3 R,L,R,L (ctsl,&,2,&)
- 4 M holds while turning W, M's R in W's L, W does 2 turns
CCW, step R heel (ct1), step L (ct&), R heel (ct2),
step L (ct&)
- 5-8 repeat ms 1-4 fig 3

Fig 4 M's showoff, W behind M

- 1-8 W repeat intro, hands at waist

MAN

- 1 clap hands (ct1), slap R ft to back diag w/R (ct&),
step R (ct2), slap L ft to back diag w/L (ct&)
- 2 step L (ct1), slap L side of thigh w/L while standing
on ft (ct&), slap R leg straight out front w/R (ct2),
close R (ct&)
- 3-8 repeat ms 1-2 fig 4

Fig 5 M's 2nd showoff, turning CCW

MAN

- 1 slap L thigh w/L (ct1), slap R ft out back diag w/R (ct&),
step R (ct2), step L (ct&)
- 2-6 repeat ms 1 fig 5 making turn CCW
- 7-8 repeat ms 1-2 fig 4

WOMAN hands at waist

- 1 step R to R (ct 1)
- 2 step L to L (ct 1)
- 3-4 step R,L,R, making CW turn (cts 1,2,1)
- 5-8 reverse ms 1-4 fig 5

Fig 6 M bent over

MAN

- 1 jump to R, clap hands in air (ct1), land ft apart, slap
thighs (ct&), clap (ct2), slap inside of legs (ct&)
- 2 reverse ms 1 fig 6
- 3-6 repeat ms 1-2 fig 6
- 7 stay in place, clap hands (ct1), slap inside of legs (ct&),
clap (ct2), slap inside of legs (ct&)
- 8 clap (ct1), slap R leg straight out w/R (ct&), slap R ft
frwd on floor (ct2)

WOMAN

- 1 step R,L,R turning CW 9ctsl,&,2)
- 2 reverse ms 1 fig 6
- 3-8 repeat ms 1-2 fig 6

HATEGANA continued

Fig 7 inside handhold

1-4 repeat ms 1-4 fig 2

5-6 repeat ms 3-4 fig 3

Dance notes by Maria Reisch