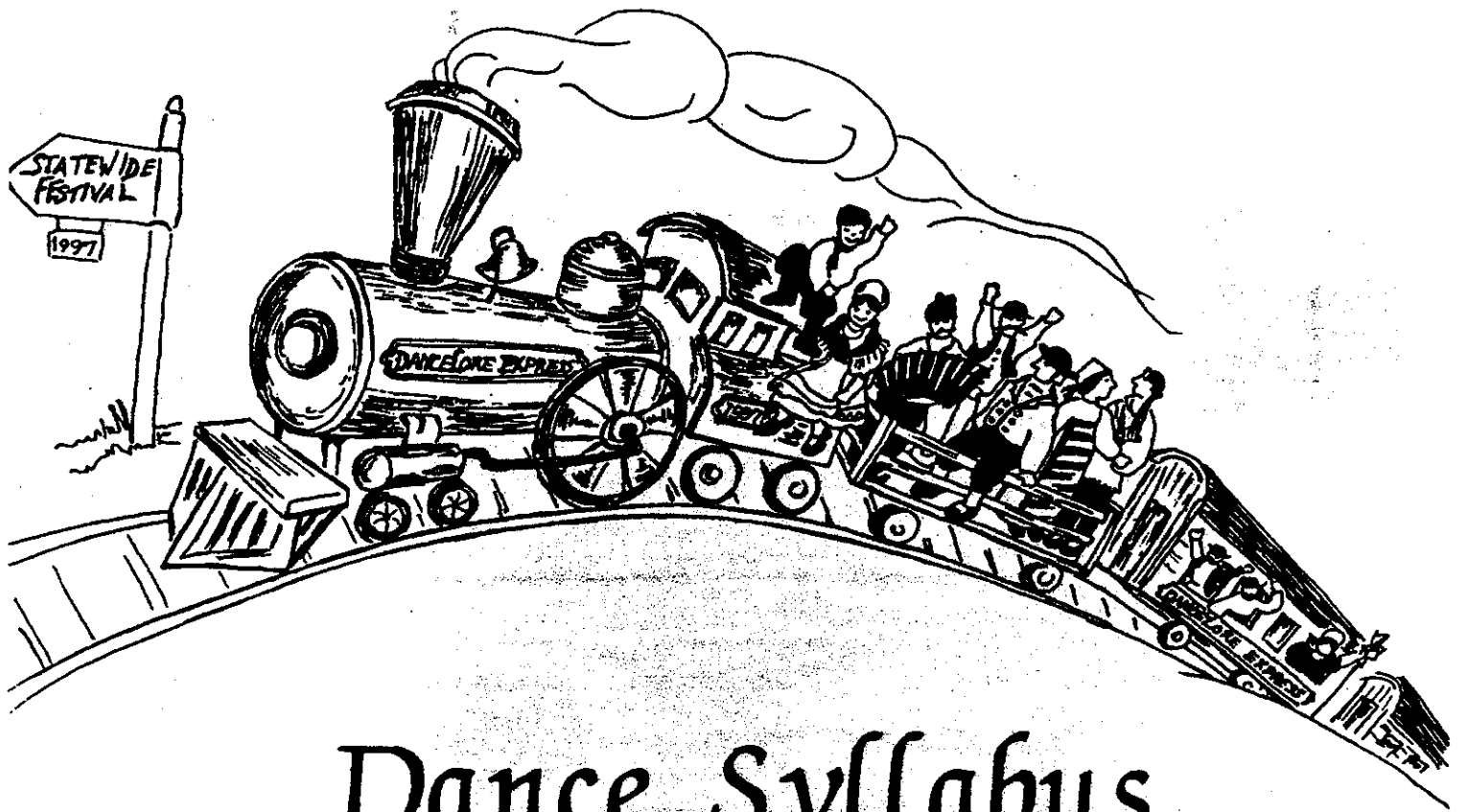


R+S

1997 Statewide Festival "DanceLore Express"

May 23-26, 1997

Whittier Uptown YMCA



Dance Syllabus

The Teachers

Yoni Carr (Israeli)

Dick Crum (Ličko Kolo)

Ted Martin & Donna Tripp (Scandinavian)

Janos (Jancsi) Olah (Hungarian)

Allison Snow (Turkish)

1997 STATEWIDE INSTITUTE

WHITTIER, CA

May 24-25, 1997

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Kinneret

Israel

TRANSLATION: Kinneret is the name of the Sea of Galilee. Kinor means violin, and the shape of the the Sea of Gelilee is the shape of a violin.

PRONUNCIATION: keen-NEHR-reht

CHOREOGRAPHER: Yoni Carr

MUSIC: Ofra Haza

CASSETTE:

FORMATION: Cpls facing LOD with inside hands joined at chest ht.

Steps described for M, W use opp ftwk.

HANDS: When free, they are out to sides at approx waist ht.

METER: 3/4 (fast)

PATTERN

Meas.

INTRODUCTION: Beg with vocal

PART I:

- 1 Beg ML-WR, do 1 waltz fwd in LOD, turning slightly back-to-back -inside hands extend fwd.
- 2 Beg MR-WL, M do 1 waltz fwd in LOD as
W turn 1/2 CCW (L) to end in front of M facing RLOD - cpls join both hands at chest ht.
- 3 M step L fwd on ball of ft (ct 1); hold (ct 2); step R fwd on full ft (ct 3). W use opp ftwk.
Note: This step has an up-down feeling.
- 4 Repeat meas 3.
- 5-6 Beg ML-WR, cpls do 2 waltz steps in LOD as W turns CCW (L) under raised hands (ML-WR) to end in a wrapped up pos on MR side. MR-WL hands on WR waist, ML-WR hands extend fwd at chest ht.
- 7 M step L fwd (ct 1); step R bkwd (ct 2); step L beside R. W use opp ftwk.
- 8 Repeat meas 7.
- 9-10 Beg ML-WR, do 2 waltz steps - cpls separate and circle away from ptr (M turn twd ctr, W twd outside).
- 11-20 Repeat meas 1-10.

PART II:

- 1 Cpls facing LOD with inside hands joined and chest ht - step on ML-WR (sway) sdwd away from ptr - inside hands extended (ct 1); hold (2-3).
- 2 Stepping MR-WL sdwd turning to face ptr.
- 3 Beg ML-WR do 1 waltz step -
M move behind W to end on WL side facing RLOD, as
W move twd M pos - turn 1/2 CCW (L) to face RLOD.
Arms: End with MR-WL arm encircling W waist (joined hands on WR waist), with ML-WR hands joined and extended fwd at chest ht.
- 4 With 1 waltz step - cpls continue turning 1/2 CW (R) to face LOD, M move fwd, W bkwd. On last ct cpls face (M on inside of circle facing W) and release trailing hands (MR-WL).
- 5-8 Repeat meas 1-4.

TRANSITION:

- 1 Facing ptr and joining hands at shldr ht - step L to L (sway) (ct 1); hold (2-3).
- 2 Step R to R (sway) (ct 1); hold (cts 2-3).
Note: Hands move in direction of sway.

FIG. III: CHORUS

- 1 Beg ML-WR, do 1 waltz fwd in LOD, turning slightly back-to-back -inside hands swing fwd in LOD.
- 2 Repeat meas 1 with opp ftwk, turning face-to-face - inside hands swing bkwd in RLOD. Cpls momentarily touch palms (ML-WR) at shldr ht.
- 3 Beg ML-WR, do 1 waltz fwd in LOD with W turning CW (R) once under joined inside hands (MR-WL).
- 4 With inside hands joined at shldr ht and facing LOD - step (rock) fwd (MR-WL) (ct 1); turning to face ptr - step bkwd (ML-WR) (ct 2); step R to R (WL) (ct 3).
- 5 Step and lean L to L (WR) (ct 1); hold (cts 2-3).
- 6 M step R-L turning CW (R) in place - end facing out of circle (cts 1-2); step R fwd moving in front of W so that backs of R shldrs are adjacent.
W beg L, do 1 waltz turning CCW (L) in place - end facing ctr.
Arms: On last ct, place own L hand in small of own back, extend R arm behind ptrs back and join hands (R to L, L to R).
- 7-8 Beg ML-WR do 2 waltz steps - turn CCW in place. End facing LOD with inside hands joined at shldr ht.
- 9-14 Repeat meas 1-4 (bk-to-bk; face-to-face; W turn under; R fwd, L bk, R sdwd)
- 13-14 Join in social dance pos and moving in LOD - beg ML-WR, do 4 waltz turning CW.

SEQUENCE:

Part I-II-Trans.-III;
Part I-II-Trans.-III

Original dance notes by Honey Goldfein-Perry
HGP020896-YON96(YON)
R&S'd from video, 4-97,dd

Presented by Yoni Carr
1997 Statewide Institute
Whittier, CA

Lo Ahavti Dai

Israel

TRANSLATION: I didn't love enough

PRONUNCIATION: loh ah-HAHV-tee die

CHOREOGRAPHER: Levy Ya'akov

MUSIC: N. Shemer

CASSETTE:

FORMATION: Closed circle, facing ctr with hands joined in "V" pos.

STEPS: 8 step grapevine:

Meas 1: Moving to L - step R across L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).

Meas 2: Repeat meas 1.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Beg with vocal

PART I:

1-2 Facing ctr and moving to L - do an 8 step grapevine.

3 Step R fwd (ct 1); step L back to place (ct 2); step R bkwd (ct 3); step L fwd to place (ct 4).
Arms: Raise fwd during cts 1-2; lower to "V" pos cts 3-4.

4 Repeat meas 3.

5-8 Repeat meas 1-4.

PART II:

1 Facing ctr and moving fwd ctr - step R,L,R,L - release hands and raise fwd and high, clap on ct 4.

2 Moving bkwd away from step - step R,L,R,L - rejoining hands, lower to "V" pos.

3 Moving sdwd R - hop on L moving sdwd R (ct 1); step R to R (ct &); close L to R (ct 2); repeat hop-side-close to R (cts 3-&-4).

4 Releasing hands - step R,L,R,L turning once CW (R) in LOD.

5-8 Repeat meas 1-4.

SEQUENCE:

Part I-II are done a total of 4 times + Part II again.

Dance notes R&S from video 4/97, dd

Presented by Yoni Carr
1997 Statewide Institute
Whittier, CA

Od shana chalfa

Israel

TRANSLATION: Another year passed

PRONUNCIATION: ohd shah-NAH chahl-FAH

CHOREOGRAPHER: Yehuda Emanuel

MUSIC: Eli Keneel

LYRICS: Yosh Granot

CASSETTE:

FORMATION: Closed circle facing ctr with hands joined in "W" pos.

METER: 4/4

PATTERN

Cts.

INTRODUCTION:

PART I:

- 1-4 With hands joined at shldr ht - stamp R to R: step L behind R, step R to R; step L across R.
- 5-8 Tcherkessia R - raise and lower arms.
Tcherkessia R: Step R to R (ct 1); step L across R (ct 2); step R back to place (ct 3); step L beside R (ct 4).
- 9-10 Step and sway R to R; stamp L in place.
11-12 Step R across L; stamp L back in place.
- 13-&-14 Step-hop on L to R; step R to R; step L across R.
15-&-16 Repeat cts 13-&-14.
- 17-28 Repeat cts 1-12.
- 29-32 Turning 1/2 CW (R) to face out of circle - step (rock) R bkwd; step L fwd.
- 33-64 Repeat cts 1-32, facing out of circle. End facing ctr.

PART II-A:

- 1-2 Facing ctr - jump in place with ft apart; hop on R.
- 3-4 Step L behind R, R to R.
- 5-&-6 Facing LOD - two-step fwd, beg L.

7-8 Run R,L fwd in LOD.

9-16 Repeat meas 1-8.

PART II-B:

1-6 Do an open double Tcherkessia, beg R to R.

Double tcherkessia: Step R to R (ct 1); step L in front of R (ct 2); step R back to place (ct 3); step L in place (ct 4); step R across L (ct 5); step L back to place (ct 6).

7-8 Step (rock) bkwd on R; stamp L fwd to place.

9-12 Turning 1/2 fwd twd ctr - stepping R,L; facing away from ctr - step (rock) R bkwd; step L fwd.

13-16 Repeat meas 9-12. End facing ctr.

17-32 Repeat Part II-B.

The dance is done twice through, then

ENDING:

1-6 Do an open double Tcherkessia, beg R to R.

7-8 Step (rock) R bkwd; step L fwd.

9 Stamp R fwd - lift arms high

Dance notes by Honey Goldfein-Perry
HGP020397-YON97(Rik1196vid)

Presented by Yoni Carr
1997 Statewide Institute
Whittier, CA

Tagidi

Israel

This dance is dedicated to "The Brooklyn Girls."

TRANSLATION:

PRONUNCIATION: tah-gee-DEE

CHOREOGRAPHER: Moshe Eskayo

MUSIC: Itzik Kala

CASSETTE:

FORMATION: Closed circle, facing ctr, with hands joined in "V" pos.

STYLE: Debka style (very bouncy)

METER: 4/4

PATTERN

Cts.

INTRODUCTION: 4 meas, beg with vocal

PART I:

Facing ctr with hands joined in "V" pos

- 1-2 Step R fwd; bounce on R as L knee lifts slightly fwd.
- 3-4 Step bkwd quickly on L toe; step R beside L; step L bkwd.
- 5-6 Rock bkwd on R; step L fwd to place.
- 7-8 Step R fwd; slide L ft to R on floor, stepping on bent L leg.
- 8-8 Step R fwd; bounce on R as L knee lifts slightly fwd.
- 9-10 Step L bkwd; close R to L; step L bkwd.
- 11-16 Repeat cts 5-10.
- 17-32 Repeat cts 1-16.

PART II:

Facing and moving in LOD (R)

- 1-2 Step R fwd; step L behind R; step R fwd.
- 3-4 Repeat cts 1-2 with opp ftwk, OR beg R, do a two-step fwd.
- 5 Turning to face ctr and releasing hands - step L to L with partial wt and soft bounce.
- 6-8 With ft apart, do 3 more (4 in all) soft bounces and knee flexes, slowly turning to face RLOD (L).
Arms: The are fwd and slightly rounded. Clap back of R hand against palm of L hand on ct 8.
- 9-12 Repeat cts 5-8, turning to face LOD (R). End most of wt on R.
- 13-14 Rejoin hands - shift wt to L; hold.
- 15-16 Step R to R; step L across R.
- 17-32 Repeat cts 1-16, except on the last 2 cts (331-32), step R-L fwd - release hands and raise them fwd, above head, and slightly curved, with palms facing out.

PART III:

- 1-2 Facing and moving fwd twd ctr - step R fwd; step L near R heel -push palms fwd (2 cts).
- 3-4 Repeat ftwk of cts 1-2 - hands turn in twd each other.
- 5-6 Repeat cts 1-2 (R fwd, L near R heel).
- 7-8 Step R fwd; hop on R as L knee lifts slightly fwd - lower and rejoin hands in "V" pos (2 cts).
- &-9 Quickly step bkwd on L toe; step R bkwd.
- 10-12 Step L-R bkwd; hop on R as L knee lifts slightly fwd.
- &-13 Quickly step bkwd on L toe; step R bkwd.
- 14-16 Step L-R bkwd; step L fwd.
- 17-32 Repeat cts 1-16.

PART IV:

- 1-&-2 Moving and facing LOD - step R fwd; step L behind R; step R fwd.
- 3-&-4 Repeat cts 1-&-2 with opp ftwk, OR beg R, do a two-step fwd.
- 5-6 Bounce on L as R heel touches fwd; step R fwd.
- 7-8 Bounce on R as L heel touches fwd; step L fwd.
- 9-16 Repeat cts 1-8.
- 17-20 Turning to face ctr - drop onto both ft (knees bent) with accent (R fwd of L); hop 2 times on R (lift L leg fwd) - turning 1/2 CCW (L) to face out of circle; step L to L.
- 21-24 Step R across L with accent; step L bkwd diag L; hop 2 times on L (lift R leg fwd) - turning 1/2 CW (R) to face ctr; step R to R.
- 25-28 Step L across R with accent; step R bkwd diag R; hop 2 times on R (lift L leg fwd) - turning 1/2 CCW (L) to face out of circle; step L to L.
- 29-30 Stamp R fwd; holding on R - turn 1/4 CCW (L) and rejoin hands in "V" pos.
- 31-32 Run R-L fwd in LOD.
- 33-64 Repeat cts 1-32.

PART V:

- 1-&-2 Step R fwd; step L behind R; step R fwd.
- 3-&-4 Repeat cts 1-&-2 with opp ftwk, OR beg R, do a two-step fwd.
- 5-6 Releasing hands - step R fwd; clap 1 time twd outside of circle.
- 7-&-8 Step L fwd; clap 2 times twd inside of circle.
- 9-16 Rejoining hands - repeat cts 1-8.

SEQUENCE:

Part I-II-I-III-IV-V-repeat from beg, then do
Part I-II

R&S'd from video 4-97,dd

Presented by Yoni Carr
1997 Statewide Institute
Whittier, CA

Mezőkölpényi tancok

Hungary

The Székély (Szeklers) are a "tribe" of Hungarians living in Székélyföld, the eastern part of Transylvania. Their dance culture is rich in figures and can be very challenging. This couple dance is a part of the "dance cycle" from the village of Mezőkölpény. It is similar to the well-known "forgatos," but with its own unique characteristics, heavy and grounded with an abrupt movement style. It is improvised by couple at random on the floor. The motifs notated here are arranged in a "possible" (not suggested) sequence. The man is free to create and lead his own sequence.

TRANSLATION: Dance from the village of Mezőkölpény.

PRONUNCIATION: MEZ-oo-koo-pon-yee ton-tsook

CASSETTE:

FORMATION: See below.

METER: 2/4

PATTERN

Meas.

BASIC DOUBLE CSÁRDÁS

Position: Cpls facing; M hold W upper back; W hands on M shldr, wrist breaks at top so that hands are behind M shldr. This figure is "mirror image"; notation is for M, W use opp ftwk.

- 1 Step R on R with knee flex (ct 1); straighten knees and step L in place, knees flex (ct &); step R to R (ct 2); touch L in beside R (ct &).

Note: There is a definite, though small lift and fall of the body between each step; the step may begin either R or L and may travel or remain in one place. M dance with small steps and move the W round him.

BASIC SINGLE CSÁRDÁS (Alap lépés)

Position: Cpls facing as in Double Csárdás, except M lead W to step on same ft as M, abandoning the "mirror image."

Note: This figure will be danced in various positions without changing the form.

- 1 Twisting body slightly R, step R diag R fwd, leave L toe touching floor (ct 1); M close L to R with heel click, W touch L beside R (ct &); repeat to L with opp ftwk (ct 2-&).

CHANGE DIRECTION (Váltó)

Position: Beg in closed pos, end R hip to R hip. WR arm is across M chest to his L shldr, ML wrists "hangs" on WR elbow.

- 1 M: Lunge R on R as L leg lifts low L, M lead W to stop (ct 1); fall on L to L and beg to rotate body CW (ct 2).
- 2 M: Keeping knees tog, swing R ft in CW arc to step behind L, turning body a half turn and lead W to step fwd (ct 1); step L diag fwd on L (ct 2); click R heel to L heel, moving into R-hip to R-hip pos (ct &).
- W: Step L diag L fwd to follow M rotation lead (ct 1); touch R beside L (ct 2).

RIDA TURN & OPEN

Position: R hip to R hip.

1 Small step fwd on R with bent knees (ct 1); step L fwd slightly past R straightening knees (ct &); repeat cts 1-& (cts 2-&).

Note: MR ft is center of turn; M step in same place on each step and lead W in large circle around his R ft. Turn may be any number of meas, usually 2-4.

To end turn.

1 M: Heavy step on R as in rida, lift L leg diag R fwd to accelerate turn (ct 1); step L to L, release hold with L hand and lead W into a 1/2 turn CW with R arms to finish on MR side (ct 2); click R heel to L heel (ct &).

W: Complete one rida and spin 1/2 turn into MR side (ct 1-&); step R to R (ct 2); touch L to R ft (ct &).

Note: W and W are now side-by-side, M on L, M arm at W upper back under her arm, inside ft free.

"IN & OUT" (Koccintó: "clicking")

Position: Cpls side-by-side, M inside arm on top and holding back of W upper arm; W inside arm holds M upper back under his arm; outside hands joined at waist level, elbows close to side.

Note: At end of rida turn, M inside arm will be under W arm.

1 M and W step twd each other with a single csárdás, turning slightly to face each other (ct 1-&); step away with a single csárdás.

Note: M lead by pulling on inside arm; joined outside arms compress to provide "spring" action for step away. Repeat at M choice.

CROSS OVER (Átvető)

Position: M moves side-to-side and leads W to turn in front of M to opp side; may start from either side; M decides number of repeats. Notation is from W on MR side, repeats are on opp ftwk.

1 M: Double csárdás to R: Lead W with R arm in 1/2 turn CW to ML side and grasp W upper arm with L hand to prepare for next lead.

W: Step on L in front of M with turned out ft (ct 1); turning to face M, step R to R (ct &); continue spin to ML side and step L on L away from M (ct 2); touch R beside L (ct &).

Note: The "In & Out" (koccintó and Átvető) are danced in combination, such as: In & Out, Cross-over, In & out, Cross over; repeats are decided and lead by M.

LONG CROSS-OVER

Position: Same Basic cross Over (átvelő), W on ML side.

1 Basic Cross-over, except M retain hold with R hand and WL hand. End with W on MR side with joined hands extended fwd low (cts 1-&-2-&).

2 M: Do 2 single csárdás R and lead W in basic cross-over to W L, releasing joined hands (cts 1-&-2-&).

Note: M finish with wt on L.

W: Basic cross-over to ML, except step on L at end (cts 1-&-2-&).

Note: W must "sense" that M do not catch her as in basic cross-over and takes one more step.

3 M and W step away from ptr on outside ft and catch ptr as in basic cross-over pos (ct 1); touch inside ft beside outside ft (ct &).

Note: This figure ends in the middle of meas 3.

CCW SINGLE CSÁRDÁS TURN (Kivezet: "Walk her out")

Position: W on MR side, inside hands joined low, as in opening movement of Long Cross-over figure.

1 M: lead W into Cross-over with joined hands and begin single csárdás to R, as W completes first turn, Place R wrist on top of WL shldr as she turns twd M (cts 1-&-2-&).

W: Basic cross-over L,R,L (cts 1-&-2).

Note: MR hand on W shldr is lead (signal) to begin the figure. W catch under ML arm with WR arm, M grasp W upper L arm with R hand.

2-3 M and W continue CCW turn with single csárdás.

Note: Number of repeats at M discretion (usually 4-6); end with "válto" (change direction) figure.

PASS BEHIND BACK

Position: W on ML side, outside hands joined in front.

1 M: Lead W into basic cross-over with R hand and turn 1/4 turn L (CCW) stepping L on L, lift R leg fwd to aid turn, place joined hands behind back, lean fwd and exchange hands behind back, taking WL hand in ML hand (ct 1); turn 1/2 more and step R on R (ct 2); step L in place (ct &).

Note: Joined L hands low, ML side twd M.

W: Basic cross-over figure R,L,R (cts 1-&-2).

2 M: Lead W in basic cross-over figure in place with straight L arm and step R on R (ct 1); step L in place (ct &); step R to R (ct 2).

W: Basic cross-over figure in place R,L,R (cts 1-&-2).

3-4 M: Catch W upper L arm with R hand and step L behind R (ct 1); hop lightly on L (ct &); basic cross-over figure R,L,R (cts 2-&-1); touch L beside R (ct &).

W: Step R fwd (ct 1); basic cross-over figure L,R,L (cts 2-&-1).

Note: This is a 7 ct figure ending in the middle of meas 4.

Dance notes by Richard Durée

Presented by Janos Ohah
1997 Statewide Institute
Whittier, CA

Ağır Kövenk

Turkey

This is a man's dance from Bitlis. This dance was presented by Bora Özkök at the 1987 Idyllwild F.D. Camp.

TRANSLATION: Slow dance

PRONUNCIATION: AHRR-geer KUH-venk

MUSIC: Cappadocia '85 (LP), side 2/6

FORMATION: M join in "T" pos (shldr hold) with L fwd of R; arms in "V" pos bkwd of body (L shldr in front of neighbors R) with finger interlocked

STYLE: Very small ftwk with 4 knee flexes on each meas 1-&-2-&.

SEQUENCE: Each step may be danced as noted, OR they may be done either 2 or 4 times as called by leader.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas

PART I:

Note: The 1st time through the dance, do meas 1-2 only 1 time through.

- 1 Facing and moving twd ctr in "T" pos - step R fwd with double knee flex (ct 1-&); repeat cts 1-&, twice more (3 in all) alternating ftwk, L,R - 3 in all (cts 2-&-3-&); touch L toe slightly fwd (ct 4); flex R knee as L lifts fwd then pushes down close to floor (ct &).
- 2 Moving bkwd away from ctr - step L bkwd with knee flex (ct 1); flex R knee again as R lifts fwd then pushes down close low to floor (ct &); repeat cts 1-&, twice more (3 in all) alternating ftwk, R-push, L-push (cts 2-&-3-&); bend L knee as R heel touches in front of L - lean bkwd and yell "hey!" (ct 4); touch R heel diag R fwd - yell "hey!" (ct &).
- 3-4 Repeat meas 1-2 (2 times in all).

PART II:

- 1 Dancing in place - step R fwd with double knee flex, leave L in place - bend body fwd (ct 1-&); step L back to place with double knee flex - straighten body (ct 2-&); step R fwd with double knee flex - bend fwd (ct 3); touch L toe in front of R - straighten body (ct 4); push L fwd and down close to floor (ct &).
Note: Shldrs are relaxed and may shimmy at will
- 2 Repeat Part I, meas 2 (LRL bkwd w/pushes, tch 2x)
- 3-4 Repeat meas 1-2 (2 times in all).

PART III:

- 1 Moving twd ctr - close L to R (wt on both) - bend body fwd (ct 1); flex R knee as L lifts fwd (ct 1); flex R knee as L lifts fwd - bend body bkwd (ct &); step L fwd with knee flex - bend fwd (ct 2); flex L as R lifts fwd - bend bkwd (ct &); step R fwd with knee flex - bend fwd (ct 3); flex R as L lifts fwd - bend bkwd (ct &); touch L toe in front of R - lean bkwd, yell "hey!" (ct 4); kick L fwd and down low - yell "hey!" (ct &).
- 2 Repeat part I, meas 2 with smaller steps (LRL bkwd w/pushes, tch 2x)
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

Dance notes by Bora Ozkok
Rev. from camp errata 5-97, dd

Presented by Alison Snow
1997 Statewide Institute
Whittier, CA

BERDE OYUN HAVASI

Turkey

This dance was learned from Orhan Yildez by Bora Özkök in Berkeley in 1968, and Alison Snow in 1971. The dance is from Erzurum in eastern Turkey. It was presented by Bora Özkök at the 1972 San Diego State College F.D. Conf., and Alison Snow at the 1996 L.I.F.E. Dance & Music Camp.

TRANSLATION: Dance tune from Berde

PRONUNCIATION: behr-dey (roll r)

MUSIC: Record: BOZ-OK 103 (45 mp), side 1/1

FORMATION: Mixed line facing ctr with "pinkie's" joined and arms straight down at sides and rigid. Both ends of the line hold handkerchief in their free hand.

STYLE: The dance has one step which is repeated throughout the dance. Yelling, shldr shakes and W ululating are encouraged, as is the case in many Turkish dances.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas, no action

DANCE:

Face ctr with arms straight down at sides and rigid.

- 1 Step R fwd with partial wt, bend knees and leave L toe on floor where it was - body leans slightly bkwd as hands raise to shldr ht ("W" pos) and slightly fwd (ct 1); straightening body - step L back to place - hands move fwd and down (ct 2).
- 2 Step R to R - arms continue to swing down and slightly behind body (ct 1); step L beside R - arms swing slightly fwd (elbows straight) (ct 2).
- 3 Repeat meas 2 (R to R, close L), except do not take wt on last step.
Note: Body lean slightly fwd from hip during meas 2-3.
- 4 Straightening body - step fwd on L with partial wt, bending knees and leaving R in place on floor - raise hands to slightly above shldr ht in "W" pos (ct 1); straighten knees and bounce twice quickly with most of wt on R as L toe touches fwd on floor (cts 2-&).
- 5 Holding in place, repeat meas 4. [bend knees (1); bounce 2x (2&)]
- 6 Step L bkwd (ct 1); step R beside L (ct 1); step L in place - hands move fwd then down (ct 2).
- 7 Facing L of ctr and moving in RLOD - step R across L - raise hands to chest ht; bend elbows and move hands sdwd (parallel to floor) twd LOD (ct 1); step L in RLOD (ct &); step R across L (ct 2).
- 8 Continue facing and moving in RLOD - step L in RLOD - hands move sdwd twd RLOD (ct 1); step R behind L and close to L heel (ct 2); step L in RLOD (ct 2).
NOTE: During meas 7-8 lean slightly fwd from hips.

Presented by Alison Snow
1997 Statewide Institute
Whittier, CA.

Kabadayi

Turkey

This dance is from the region of Kirklareli in northwestern Turkey. It was learned from Ugur Kavas by Bora Özkök and Alison Snow at Bora Özkök's Summer Seminar in Abant, Turkey, in 1982.

Kabadayi was presented by Bora Özkök in 1985-6 at various southern Calif. workshops and at the 1987 Idyllwild F.D. Camp.

TRANSLATION: Title of honor given to a man of good and honest character.

PRONUNCIATION: kah-bah-DAH-yuh

RECORD: Solen '83, Bora Özkök and the Sultans, side 1/3

FORMATION: Mixed lines. Slow part - open circle with arms joined in "T" pos. Fast part - open circle with pinkie's joined in "W" pos.

STYLE: M and W styling is the same. W do not use smaller ftwk as in neighboring countries.

METER: 14/8 (slow); 6/4 (fast)

PATTERN

Meas. Slow music 14/8; every musical phrase takes 14 cts.
Fast music 6/4; every musical phrase takes 6 cts.

INTRODUCTION: 3 meas instrumental, + 3 drum beats. Beg dance on ct &, 10.

14/8

SLOW MUSIC:

FIG. I:

- 1 Facing and moving in LOD - raise on ball of L as R does reverse bicycle, toe points down (ct &);
step R fwd as L lifts beside R calf (ct 1); hold (ct 2);
rise on ball of R ft as L does reverse bicycle, toe points down (ct &);
step on L as R lifts beside L calf (ct 3); hold (ct 4);
rise on ball of L as R does reverse bicycle (ct &);
turning to face ctr - step on R in place as L ft lifts behind R calf with L knee pointed sdwd L (ct 5);
move L knee fwd twd ctr with L ft in front of R shin bone, toe points down (ct 6);
bend and stretch R knee as hips push R and back (ct 7);
repeat ct 7, twice more (3 in all) (cts 8-9);
bending fwd - circle L bkwd (ct &);
straightening body - drop on L behind R as R kicks fwd with straight knee close to floor (ct 10);
lift R knee slowly in front of L (drummer beats a roll) (cts &-11);
repeat cts 7-9 with opp ftwk (cts 12-14).

- 2-8 Repeat meas 1, 7 more times (8 in all) if not doing Fig. II.

FIG. II:

Note: Instead of teaching Fig. I and II, Bora only taught Fig I and did it 8 times, not the 4 as originally notated. Fig. II is notated here for archival purposes only.

1 Facing and moving LOD - raise on ball of L ft as R lifts fwd with slightly bent knee (ct &);
step on R as L remains on floor and squat, L knee touches floor (ct 1);
raise on R as L lifts beside R calf (ct 2);
rise on ball of R as L lifts fwd with slightly bent knee (ct &);
repeat cts 1-2 with opp ftwk (cts 3-4);
rise on ball of L as R lifts fwd with slightly bent knee (ct &);
repeat ct 1 (ct 5);
turning to face ctr - raise on R as L lifts behind R calf, L knees points sdwd twd L (ct 6);
lift L knee in front of R shinbone, toes point down (ct &);
repeat cts 7-14 of Fig. I (cts 7-14)

2-4 Repeat meas 1, 3 more times.

6/4 FAST MUSIC:

FIG. III:

1 Hands (pinkies) joined in "W" pos and bounce slightly throughout fig.
Facing and moving LOD - step R fwd (ct 1); bend and straightened R knee as lower L leg
lifts bkwd and high (ct &);
step L fwd (ct 2);
bend and straighten L knee as lower R leg lifts bkwd and high (ct &);
turning to face ctr - step on R (ct 3);
touch ball of L ft beside R (ct &);
step L fwd - forearms move down slightly with wrists bent down (cookie jar) (ct 4);
step R bkwd to place - arms return to normal "W" pos (ct &);
step L bkwd slightly (ct 5);
lift R knee fwd (ct &);
step R-L in place (ct 6-7).

2-8 Repeat meas 1, 7 more times (8 in all).

FIG. IV:

1 Facing ctr - hop on L as lower R leg lifts in front of L shin bone (ct 1);
step R fwd slightly (ct &);
repeat ct 1-&, twice more (3 in all) alternating ftwk (cts 2-&, 3-&);
touch L toe in front of R - forearms move down slightly with wrists bent down (cookie jar) (ct
4);
bounce on R as L moves sharply behind R - arms return to normal "W" pos (ct &);
step L behind R (ct 5);
bounce on L as R knee lifts fwd (ct &);
step R-L in place (ct 6-&).

2-8 Repeat meas 1, 7 more times (8 in all).

ENDING:

9 Lift R in front of L knee, toes point down and yell - HEY!!!

Dance notes corrected from 1987 Idyllwild by Alison Snow & Dorothy Daw, 5-97

Presented by Alison Snow
1997 Statewide Institute
Whittier, CA

KEÇİKO

Turkey

This dance is from central-eastern Turkey (Elazig), and was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. It is a dance of the Kürds, a tribal minority in eastern Turkey, speaking a language of Assyrian origin, who have adapted to the Turkish way of life. Alison Snow learned the dance from Bora Özkök during the early 70's. This dance was presented by Bora at the 1975 and '79 San Diego F.D. Conference.

TRANSLATION: Beautiful girl

PRONUNCIATION: KECH-ee-koh

RECORD: BOZ-OK 104 (45 rpm) side 2/1

FORMATION: Mixed lines joined in shldr hold ("T" pos), arms kept straight. Ends of line hold handkerchief in free hands.

NOTE: Geç, Geç, is called to denote change to the next figure.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

- 1 Facing and moving in LOD - step R-L (cts 1-2).
- 2 Step R slightly fwd of L as L toe remains on floor, bend and push L knee fwd (ct 1); straighten L knee (ct &); with wt on R bend and straighten L knee again (cts 2-&).
- 3 Shift wt and push R knee fwd, then straighten (cts 1-&); repeat R knee fwd then straightening (cts 2-&).

NOTE: Upon the order "Haydi" from the leader, the line moves to face RLOD (L) by doing the entire step once in place (NO fwd movement), while turning during the 3 meas to face RLOD (L). Having changed direction, the step is then done, same ftwk, moving RLOD until the leader changes direction back to LOD (R) in the same manner. Before starting Fig I the line must be moving in LOD (to R).

FIG. I:

- 1 Facing and moving in LOD - hop on L as R lifts low across L and slightly L of L (ct 1); step R-L fwd (cts &-2). OR step R-L fwd (cts 1-2).
- 2 Jump onto both with L slightly fwd of R - land facing RLOD (L) (ct 1); shift wt onto R and bounce 2 times quickly on both ft (cts 2-&).
- 3 Still facing RLOD (L) - step L in place or jump on both ft (ct 1); hop on L in place - twisting body to face LOD (R) - tuck R behind L knee (touch back of knee with R ft) with toes pointed twd floor (ct 2).

FIG. II:

NOTE: This fig has 2 transition steps. The 1st moving fwd, the 2nd moving bkwd. The sequence is:

- Fwd Transition
- Fig. II
- Bkwd Transition
- Fig. II

Fwd Transition (move twd ctr):

- 1 Facing and moving twd ctr - hop on L as R lifts low across L (ct 1), step R-L fwd (cts &-2).
- 2 Jump on both ft (ct 1); small leap on R as L heel lifts and extends fwd (ct 2).
- 3 With wt on R, leaning bkwd - touch L heel diag R fwd and to R of R (ct 1); step L bkwd to place as R kicks fwd and low across L (scissors fashion) (ct 2).

STYLE NOTE: When jumping onto both ft lean slightly fwd; when leaping onto one ft and extending the other, lean slightly bkwd.

Fig. II:

- 1 With wt on L, touch R heel diag L fwd (to L of L) (ct 1); touch R heel directly fwd (ct 2).
- 2 Stamp R beside L (ct 1); hop on R in place as L lifts in front of R (ct 2).
- 3 Touch L heel diag R fwd (to R of R) (ct 1); step L bkwd to place as R kicks fwd and low across L (scissors fashion) (ct 2).

Bkwd Transition (move away from ctr)

- 1-3 Repeat ftwk of fwd Transition, except move bkwd with a hop-step-step during meas 1.

Presented by Alison Snow
1997 Statewide Institute
Whittier, CA

Kemane

Turkey

The dance is from central-eastern Turkey and was learned by Alison Snow in 1974 from Necdet Aşkin, in Ankara Turkey.

The Kemane is a stringed instrument made from a rounded base from the shell of a water pumpkin. It is stringed similar to a violin and is played with a bow, but is held vertically

TRANSLATION: The name of a stringed musical instrument.

PRONUNCIATION: KEH-MAH-ney

RECORD: Çarık 102 (45 rpm), side 1/4;
Halay 302, side 2/1

FORMATION: M and W in a line close to neighbor with pinkie's joined at shldr ht.

METER: 4/4

PATTERN

Meas.

1-4 **INTRODUCTION:** Facing ctr hands form small circular movements to rhythm of music.

FIG. I: MOVE IN LOD

1 Facing R of ctr - and beg R, do 2 two-steps in LOD (cts 1-&-2, 3-&-4).

2-4 Repeat meas 1, for a total of 8 two-steps.

FIG. II: CENTER

1 Facing ctr and walking fwd - step R-L-R-L fwd - hands move in windshield wiper motion, R-L-R-L (ct 1-4).

2 Point R toe fwd (knee straight) - as hands move fwd with a pushing motion at chest ht and parallel to floor (ct 1); touch R toe beside L - hands pull bkwd twd shldr ("W" pos) (ct 2); point R toe fwd - hands push fwd (ct 3); touch R toe beside L -hands raise with a circular motion stopping at shldr ht (ct 4).

3 Repeat meas 1, moving bkwd to where you started.

4 Repeat meas 2.

FIG. III: TWO-STEP & LIFT

1 Facing R of ctr and moving in LOD - beg R, do 2 two-steps fwd in LOD (cts 1-&-2, 3-&-4).

2 Beg R, do 1 more two-step fwd in LOD (cts 1-&-2); touch L toe fwd in LOD (ct 3); lifting L knee, pivot on R to face ctr (ct 4).

3-4 Repeat meas 1-2 with opp ftwk and direction.

REPEAT dance (Fig. I-II-III) from beg, 1 more time (2 in all).

REPEAT FIG. III: TWO-STEP & LIFT WITH VARIATION

- 1-2 Repeat ftwk of meas 1-2, Fig. III. (2 two-steps (RL); two-step w/R, tch R LOD, lift L)
Hands: On meas 2, cts 3-4 (knee lift) - release pinkie haold and clap hands just above L knee, then return to pinkie hold for meas 3-4.
- 3-4 Repeat meas 1-2.

INTERLUDE:

Kemane sustains a note and plays a 14 ct interlude. Standing in place and facing ctr, resume pinkie hold. With hands moving in time to music - bow slowly fwd from waist for 7 cts, straighten on ct 7.

REPEAT DANCE FROM BEG 2 MORE TIMES

Dance notes by Bora Özkök

Presented by Alison Snow
1997 Statewide Institute
Whittier, CA

BONDPOLSKA FRÅN ÖVERHÄRDE

Sweden

Bondpolska från Överhärde (boond-POHL-skah frohn ur-verr-HEHR-duh) is a polska variant from Överhärde, Gästrikland. Bonde means "peasant" or "farmer." The dance was presented by Tommy and Ewa Englund at the 1986 Bay Area Scandia Festival and at the 1989 University of the Pacific Folk Dance Camp.

TRANSLATION: Bonde means "peasant" or "farmer." Peasant or farmer doing a dance from Överhär.

PRONUNCIATION: boond-POHL-skah frohn ur-verr-HEHR-duh

MUSIC: Englunds U.S. Tour 1989 RC 216 (jacket says RC 217) Side B/4;
Bygdedansmusik RC 206 Side B/6;
LP OSC 114, Side A Band 6.

FORMATION: Ptrs together in modified polka hold, M facing in LOD (CCW). Modified polka hold: M R hand on W back above waist, M L under W R arm and holding onto W R shldr from the back. His L forearm is as vertical as possible. W R hand on M L shldr, L hand on M R shldr, both arms on the outside of M arms.

STEPS: Försteg (FUR-stayg): Description for M, W dance counterpoint. Turning slightly CCW, step on L diag fwd L, bending knee (ct 1); step sdwd on ball of R ft (ct 2); step on L beside R, bending knees (ct 3); straighten knees (ct &). Step alternates with meas 2 beg on R ft, turning; CW on ct 1. Each meas has a feeling of down (ct 1); up (ct 2); down (ct 3); up (ct &). Försteg may be danced moving fwd with no diag movement.

Polska: One meas completes one full turn CW while moving in LOD.

M: Step on ball of R ft in LOD (and twd ptr) beg a CW turn (ct 1); step on L in LOD continuing the turn (ct 2); stepping on R heel near L, continue the CW turn by pivoting on R heel and ball of L ft (ct 3). Ball of R ft doesn't contact floor until ct 1 of next meas. Step repeats exactly. W: Step bkwd on L in LOD, beg a CW turn (ct 1); touch sole of R ft near L, continuing the turn (ct 2); step fwd on R in LOD, continuing the turn (ct 3). Step repeats exactly.

METER: 3/4 polska

PATTERN

Meas

INTRODUCTION: No action. The two cassettes listed have two meas of introduction. Beg dancing at the start of a musical phrase.

FIG I. FÖRSTEG

Any odd No. Beg ML, WR dance an uneven number (3,9,etc) of Försteg ending with MR, WL ft free.

FIG. II: RUNDPOLSKA (rewnd-POHL-skah)

Any number Dance as many polska steps as desired, turning CW and progressing in LOD. On last meas of Rundpolska, M end facing LOD. Most dancers continue the Rundpolska until just before the last measure of the musical phrase which is then used for the Transition.

FIG. III: TRANSITION

Description for M, W dance counterpoint.

1 Facing in LOD, step on R in place, bending knees (et 1) touch sole of L ft beside R, straightening knees (at 2) bend knees again (at 3) straighten knees (ct 3&).

DANCE SEQUENCE: Dance pattern in order as written (Försteg, Rundpolska, Transition) until music ends.

When dancing a tune with 8 meas phrases, a popular sequence is:

3 meas - Försteg

4 meas - Rundpolska

1 meas - Transition

This dance description is taken with slight modification from the description published by The Folk Dance Federation of California, Inc., in Let's Dance magazine January 1990.

Presented by Donna Tripp and Ted Martin
1997 Statewide Institute
Whittier, CA

Mona's Festvals

Sweden

Mona's Festvals is a pattern waltz danced to the music "Födelsedagsvals till Mona" composed by Benny Anderson. He was a member of the popular (in the 70's) Swedish rock musical group "ABBA," and is now the leader of Orsa Spelmannsiag (a traditional Swedish folkmusic group). He wrote the music in honor of his wife, Mona, for her birthday. The dance choreographer is Ann-Louise Jönsson. The dance is also called "Mona's waltz."

MUSIC: Årsringar, Svensk folkmusik 1970- 1990, 2-CD set, MNWCD 194-195, tune name "Födelsedagsvals till Mona;"
CD titled Klinga mina klockor, MML G01.1987.

FORMATION: Cpls in a closed circle (W on MR side), facing ctr with hands joined in "W" pos with neighbors. M have palms up.

STEPS: Waltz: (3/4 meter)
Men: Step on L (ct 1); step on R (ct 2); step on L beside R (ct 3). Steps alternate. This step can be danced in either direction while turning. Women use opp ftwk.

Waltz balance: Men: Step on L (ct 1); while turning slightly to L, step on R beside L while raising heels slightly off the floor (ct 2); step on L in place lowering heels (ct 3). Step alternates ftwk and direction. Women use opp ftwk.

METER: 3/4

PATTERN

Meas.

8 **INTRODUCTION:** No action.

FIG I: CHANGING PARTNERS

1-2 Beg ML, WR waltz balance to corners and ptr (2 meas).

3-4 Corners exchange places with 2 waltz steps, W turn once CW (R) and M turn once CCW (L) (2 meas). M pass behind W. Rejoin hands in the circle with new ptr.

5-20 Repeat meas 1-4 four more times (5 in all). At end, turn to face latest ptr (person just passed in meas 19-20) and give R hands.

FIG. II: CHAIN AND WALTZ

1 With R hands joined, pass this person with one waltz step (beg M L, W R).

2 Giving L hands, pass the next person with one waltz step.

3-4 Giving R hands to the third person, M turn the W CW under the joined hands, both dancing two waltz steps.

5-8 Starting with the current ptr, repeat meas 1-4.

- 9 Take new ptr in ballroom pos, M facing in LOD (M L hand grasps W R hand, palms facing, arms extended nearly straight out from shldr). Step sdwd on M L, W R (ct 1); touch ball of free ft near the instep of the other ft (ct 2); hold (ct 3).
- 10-15 Waltz 6 steps in LOD, making 3 CW turns.
- 16 Dance 1 more waltz in place to end facing ptr and join R hands.
- 17-31 Repeat meas 1-15.
- 32 Dance 1 more waltz step to end in a single circle, W to R of ptr, hands joined in "W" pos.
- 52 meas **REPEAT ENTIRE DANCE FROM BEG.** End facing LOD with W on M R , inside hands joined in W-pos. M L W R ft free.

FIG. III: CODA

- 1-2 Waltz balance away and tog with ptr.
- 3-4 With two waltz steps, M turn W CW under joined hands into ballroom pos.
- 5-8 Waltz 4 in LOD turning CW.

This dance description is taken with slight modification from the description published by the Folk Dance Federation of California, Inc., in Let's Dance magazine, October 1995.

Presented by Donna Tripp and Ted Martin
1997 Statewide Institute
Whittier, CA

Reinlender Mixer

SOGN, western Norway

This version of the dance was taught by Hilde Bjorkum and Vidar Underseth at the Southern California Skandia Festival, November 1992. Similar dances have been observed in other parts of Norway. The teachers called it "Schottis from Åland, a Finnish Island coast to the eastern coast of Sweden. There are dances with the same general format in Sweden and Finland. Folk dancers may be familiar with Talogxen, a dance from the Swedish speaking part of Finland. Reinlender is the most common name Norwegians give to the dance Americans call schottische.

MUSIC: Any lively Norwegian reinlender. An especially good tune is on "Indre Sunnfjord Spelemannslag," Heilo HO 7047, side B, band 2.

FORMATION: Closed circle of cpls, facing ctr with hands joined at shldr ht. In most Norwegian and Swedish dances in this formation the M has both palms up (to support the women).

HOLDS: Reinlender fwd: M R arm behind ptrs waist, W L hand on ptrs L shldr. Free arms relax at side.

Reinlender turn: M hands on ptr back well above her waist, R hand higher than L. W hand on ptrs shldr.

STYLE: Danced with flexible knees and ankles. A noticeable dip on ct 1 of the reinlender two-step, especially be the men.

STEPS: Reinlender two-step: Men: Step fwd on L ft while bending knee (ct 1); step fwd on R ft to side of L ft (ct &); step fwd on L ft (ct 2); lift on L ft while bringing R ft fwd for next step. to repeat use opp ftwk. Women use exactly the opp ftwk.

Reinlender turn: One CW rotation is made for each measure (2 steps).

Meas 1: M: Step fwd and around ptr on L ft (ct 1); lift on L ft (ct &); step twd ptr placing R ft between her ft (ct 2); lift on R ft (ct &).

W: Step toward ptr placing R ft between his ft (ct 1); lift on R ft (ct &); step fwd and around ptr on L ft (ct 2); lift on L ft (ct &).

Meas 2: Repeat with same ftwk.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: No action - depends on recording or musicians. The suggested recording has about one note intro.

FIG. I: ALL TOGETHER IN THE CIRCLE

1-2 All dance fwd with two reinlender two-steps, beg ML-WR.

3-4 All dance bkwd with 4 step-lifts, beg ML-WR.

5-8 W repeat meas 1-4 with hands free at sides while M hold in place and clap on each ct.

FIG. II: SEPARATE INTO CONCENTRIC CIRCLES MOVING IN OPP DIR

- 1 **M:** Beg L, do one reinlender two-step fwd (cts 1-&-2).
- 2 Stamp R,L,R (ct 1-&-2). Cpls join in shldr hold into a circle which will move to the L (CW) at the end of the stamp.
- 1-2 **W:** Slowly walk fwd with 4 steps to prepare to close circle with hands joined in a low hand hold. Women may clap as they move into the closed circle.
- M circle CW, W CCW**
- 3-8 Both M and W circle with reinlender two-steps, M circle CW, W CCW. Near the end of the phrase of music prepare to join with the closest person in reinlender fwd pos and move in the usual CCW direction as cpls.

FIG. III: CPLS DANCE THE BASIC REINLENDER FOUR TIMES

- 1-2 Cpls do 2 basic reinlender two-steps fwd in LOD.
- 3-4 Cpls do 2 reinlender turn (i.e., 4 step-lifts)
- 5-16 Repeat meas 1-4, 3 more times (4 in all). At the end of the four basic reinlender patterns, the cpls join hands in the circle ready to beg dance from beg.

Dance notes by Donna Tripp & Ted Martin

Presented by Donna Tripp & Ted Martin
1997 Statewide Institute
Whittier, CA

Vändlek

Sweden

Vändlek is from Grängarpe, Bergslågen region of the province of ^RDalarna. It was introduced by Britt-Mari Westholm and Bengt Mårg at the 1997 Bay Area Scandia Festival.

Notated below are 2 separate dances, which are similar in content. The first dance is notated in 3/4 meter (polska), and the second in 2/4 meter (polka). The meter of the danced determines which version is danced.

TRANSLATION: Vänd means "turn"; lek means "game"

PRONUNCIATION: VEND-lake

MUSIC: Vändlek can be danced to any appropriate polka music and to any 8th-note polska (not to slow), especially named Vändlek.

FORMATION: Cpls in a circle moving CCW (LOD) around the floor in Swedish polska hold.

Swedish polska hold:

M: Hold W with R arm a bit above her waist and L arm on her R arm just below the shldr. W hold M with L hand around his upper R arm at the shldr and R arm around his L arm below the shldr, folding her R arm into his. M have back to ctr, W face M to start the dance.

STEPS: Swedish polka - 3/4 meter: (One CW turn per 2 meas, step-close-step)

M: Step L (ct 1); close R to L (ct 2); step L (ct 3); slight bend and lift on L (ct &).

W: Same ftwk, beg on R ft.

Cpls move from side to side during polka, alternating facing ctr or back to ctr.

Swedish polka - 2/4 meter:

Same ftwk as 3/4 polka only step-close-step on cts 1-&-2.

Swedish waltz - 3/4 meter: Same as the traditional American waltz.

M: Step on L (ct 1); step on R (ct 2); step on L beside R (ct 3).

W: Same ftwk, beg on R ft.

Swedish waltz turns - 2/4 meter:

Meas 1: M: Step L (ct 1); starting turn, rotate and step bkwd on R (ct 2); close L to L (ct &). Step bkwd on R (ct 1); continue rotation CCW, step fwd L in LOD (ct 2); close R to L (ct &).

Meas 2: Step bkwd on R (ct 1); continuing rotation CCW, step fwd L in LOD (ct 2); close R to L (ct &).

When M are dancing meas 1, W dance meas 2; when M are dancing meas 2, W dance meas 1. Alternate ftwk on each meas.

STYLE: Appropriate to the music. Polska has even dips on each ct while the polka has an energetic polkas style as the dancers choose.

In the waltz part of Vändlek cpls are turning CCW alternating ftwk and facing either fwd or bkwd during the turns.

METER: 3/4 (Polska)

PATTERN

Meas.

INTRODUCTION: No action. Depends on the recording.

POLSKA DANCE: (Polska hold)

1-8 Dance 8 polka steps fwd in LOD, turning CW. STEP ON EACH CT: step 1, close 2, step 3. At the end of meas 8 stop with M facing LOD, W with back to LOD.

9-10 M dance 2 polka steps fwd leading W a bit to the center and them out of ctr. W dances polka bkwd.

11-16 M starts 6 meas of CCW waltz turns moving in LOD, beg L ft. Step-close-step facing either fwd or bkwd on each turn. Do not do side-to-side movement of previous polka.

Repeat dance from beginning starting the polka step.

METER: 2/4 (Polka)

PATTERN

Meas.

INTRODUCTION: No action. Depends on the recording.

POLKA DANCE: (Polska hold)

1-8 Dance 8 polka steps fwd in LOD, turning CW. Dance step-close-step, cts 1-&-2 in lively fashion. At end of meas 8 M stop with W back to LOD.

9-10 M dance 2 polka steps fwd leading W a bit to center then out of ctr. W dances polka bkwd.

11-16 M starts 6 meas of CCW waltz turns moving in LOD, beg M L ft. There are 3 waltz turns in polka time to 6 meas of music. Notice that these steps are taken on cts 1-2-& in contrast to the steps in the CW direction.

W: Beg on R and reverse all ftwk as described for M.

Repeat dance from beginning starting the polka step.

Dance notes by Donna Tripp and Ted Martin

Presented by Donna tripp and Ted Martin
1997 Statewide Institute
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LIČKO KOLO

Dalmatian Highlands of Croatia)

Ličko kolo (leech'-ko ko'-lo, "Lika-style kolo") is one of the so-called "silent" dances (i.e., dances done without instrumental accompaniment) common to the mountainous western region of the Balkan Peninsula. Examples of this type of dance are found in Croatia, Bosnia-Hercegovina, Montenegro, and Albania. As its name implies, *Ličko kolo* is from the area of Lika in the Croatian karst region, where it used to be danced by both the Roman Catholic (Croatian) and Eastern Orthodox (Serbian) inhabitants.

Formation: Dancers, mixed M and W, in open circle, leader at left end. Hands are joined down at sides ("V" position).

Rhythm and meter: The singing that accompanies Part 1 of the dance has a 2/4 time signature. It is not strict tempo, however - the singing is actually *rubato*, in accompaniment to the casual, ambling style of the footwork. Part 2, with no singing, is quicker and stricter.

Part 1 - Simple walking steps to sung accompaniment (not a grapevine step!)

Count	Lyrics	Movements
1	<i>Pje-</i>	Facing slightly L of ctr, step Lft in this direction.
2	<i>vaj mi,</i>	Continue walking in this direction, stepping with Rft.
3	<i>pje-</i>	Continue walking in this direction, stepping with Lft.
4	<i>vaj,</i>	Facing gradually toward ctr, step back (i.e. away from ctr) on Rft. Note that the position of the Rft is not crossed behind Lft . The Rft's step is more like a "settling back" momentarily, leaving the Lft in its forward position, before resuming the leftward movement. There is a very slight pause on this step.

Repeat the above movements 5 times to finish the first stanza of the song, then 1 more time in silence (no singing), making a total of 6, before proceeding to the next stanza. After you have sung the last stanza of the song, the 4 steps in silence act as a break just before Part 2.

Part 2 - Running steps moving L (counterclockwise)

Meas Movement

Variation A (running with step-hops):

- 1 Facing directly L (counterclockwise around), take 2 running steps, Lft, Rft.
- 2 Continuing in this direction, step-hop on Lft.
- 3 Continuing in this direction, step-hop on Rft

Variation B (running with rapid "threes"):

- 1 Facing directly L (counterclockwise around), take 2 running steps, Lft, Rft.
- 2 Continue in this direction with 3 rapid steps: LRL
- 3 Continue in this direction with 3 rapid steps: RLR

In Lika, any appropriate local song which the leader chose could be used for this dance. A favorite old song from Lika, *Pjevaj mi, pjevaj, sokole*, has become popular among U.S. folk dancers:

Serbo-Croatian lyrics	English phonetics	English translation
Pjevaj mi, pjevaj, sokole, (2x) šalaj, sokole.	pyeh-vigh mee pyeh-vigh soh- koh-leh, shah-ligh soh-koh-leh	Sing, oh falcon*
K'o što si sinoć pjevao, (2x) šalaj, pjevao.	koh shtoh see see-nohtch pyeh-vah-oh	Just as you sang last night
Pod moje drage pendžerom, (2x) šalaj, pendžerom.	pohd mo-yeh drah-geh pen- jeh-rohm	Beneath my sweetheart's window
Moja je draga zaspala, (2x) šalaj, zaspala.	mo-yah yeh drah-gah zah- spah-lah	My sweeheart had fallen asleep
Studen joj kamen pod glavom, (2x) šalaj, pod glavom.	stoo-den yoy kah-men pohd glah-vohm	A cold stone beneath her head
Ja sam joj kamen izmak'o, (2x) šalaj, izmak'o.	yah sahm yoy kah-men eez- mah-koh	I removed the stone
A svoju ruku podmak'o, (2x) šalaj, podmak'o.	ah svo-yoo roo-koo pohd-mah- koh	And placed my arm there instead.

* The word *sokole* means "falcon"; however, it is also used poetically to mean "brave young lad."

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