

FEDERATION INSTITUTE WEEKEND

CAMP HESS KRAMER

OCTOBER 15-17, 1971



SYLLABUS



BORA ÖZKÖK

ATA BARI
AVREŞ - ELAZIĞ
DOKUZLU - ANTEP
GARZANE - BITLIS
LORKE LORKE
MUŞ BARI
PAPURI

JOHN HANCOCK

DURHAM REEL
FYRAMANNADANS
GAVOTTE DE L'AVEN-ET PASSE-PIED
KUJAWIAK WESELNY OD OSIECINA



DANCES ARE ALPHABETICAL HEREIN

NOTES PREPARED BY THE FEDERATION RESEARCH & STANDARDIZATION COMMITTEE

FEDERATION INSTITUTE WEEKEND

CAMP HESS KRAMER
OCTOBER 15-17, 1971

PROGRAM

Friday	7:00 pm	Registration (after dinner)
	8:00 pm	Warmup party
	9:30 pm	Buffet Supper
Saturday	8:15 am	Breakfast
	9:30 am	Teaching - BORA
	10:40 am	Coffee Break
	10:50 am	Teaching - JOHN
	12:00 n	Break
	12:30 pm	Lunch
	2:00 pm	Teaching - JOHN
	3:10 pm	Break
	3:20 pm	Teaching - BORA
	4:30 pm	Pool Party, Snacks, Happy Hour(s)
	7:00 pm	Dinner
	8:00 pm	Kolo Hour
	9:00 pm	Dance Party, including institute and camp dances, etc.
Sunday	9:00 am	Breakfast
	10:00 am	Review - BORA
	11:10 am	Coffee Break
	11:20 am	Review - JOHN
	12:30 pm	Break
	1:00 pm	Lunch
	2:00 pm	Bye-Bye

CAMP REGULATIONS

Smoking only in dining and rec halls; please do not smoke in cabins or on grounds.

Please cooperate in keeping food and liquor out of pool enclosure.

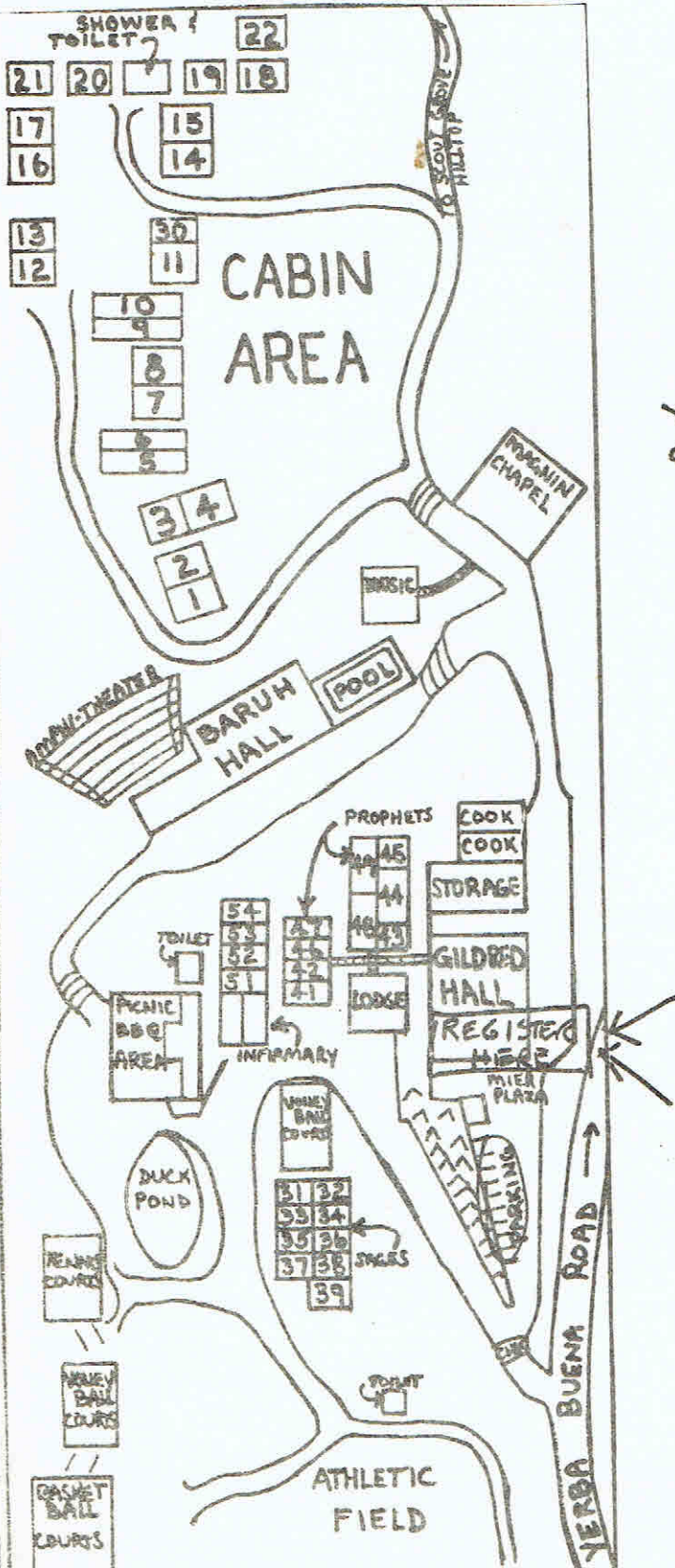
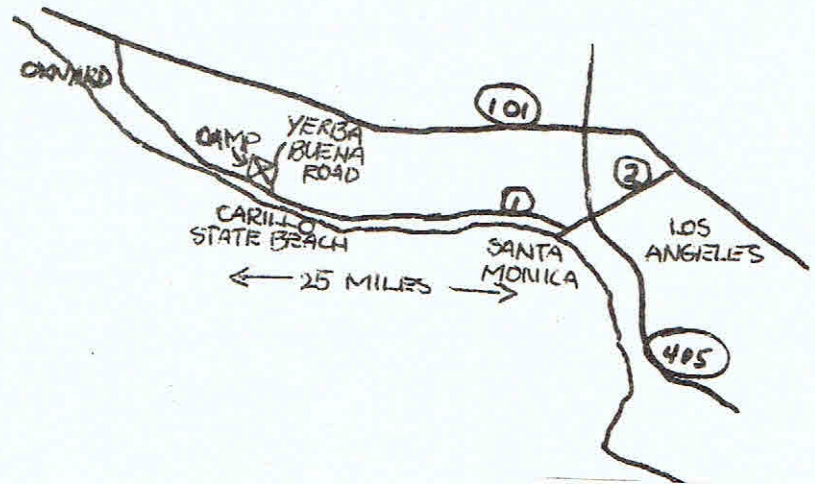
Swimming is allowed only when Camp Lifeguard is on duty.

FEDERATION INSTITUTE WEEKEND

CAMP HESS KRAMER
October 15-17, 1971

INFORMATION SHEET

HOW TO GET THERE



WHAT TO BRING

- Dance Shoes
- Bedding
- Towels
- Swimsuits and Caps
- Happy Hour Supplies

ATA BARI
(Turkey)

Ata Bari is from north-east Turkey from the town of Artvin. Ataturk did the dance while on a visit to the area and the people changed the name of the dance from Artvin Bari to Ata Bari (Ata Being short for Ataturk), in commemoration of the dance.

MUSIC: Folklore Dance of Turkey, FLDT-1

FORMATION: A line dance using shoulder hold.

STYLE: This is a called dance. Each figure should be done several times before changing to the next figure.

The leader should call the dance so that when the music ends, the 4th figure (continuous twists to the R) can be done.

MUSIC 4/4

PATTERN

Cts.

FIG. I

- 1-2 Moving LOD, step R, step L.
- 3-4 Step R (ct 3), lift L while turning to R (LOD) (ct 4).
- 5-6 Repeat cts 3-4 with opp ftwk and direction.

FIG. II

- 1-2 Moving LOD, step R, step L.
- 3 Step R (ct 3), step L (ct &).
- 4 Still facing LOD, stamp R - take wt (ct 4), small kick fwd with L, wt on R (ct &).
- 5 Moving bkwd step L (ct 5), close R to L (ct &).
- 6 Step fwd with L.

FIG. III

- 1-2 Moving LOD, step R, step L.
- 3-4 Facing ctr, ft together, knees bent, twist knees from L to R in a CW motion - heels move to the R (ct 3), come up in place (ct 4).
- 5-6 Repeat cts 3-4.

FIG. IV

- 1-2 Moving LOD, step R, step L.
 - 3-4 Facing ctr, ft together, knees bent twist knees from R to L, heels move R (ct 3), in place rise up on toes (ct 4).
 - 5-8 Repeat cts 3-4, twice.
- Note: Fig. IV is a continuing step of twisting up and movement to the R.

Presented by Bora Özkök

AVRES - ELAZIG
(Turkey)

This is a ~~man's~~ military dance from the province of Elazig.

PRONUNCIATION: AHV-resh Ay-LAZ-ih

MUSIC: Folklore Dances of Turkey, FLDT-1, Side A, Band 1

FORMATION: Men in short lines, hands clinched by fingers, arms held straight down.

STYLE: Bodies are close together, held straight except when bending. All movements, especially bends, should be very straight and sharp.

MUSIC 2/4

PATTERN

Meas.

INTRODUCTION:

- 1 Standing with ft together, knees together make a circle from R to L.
 - 2 Shift weight to R (ct 1). Lift L leg in front of R, ft held close in front of R leg (ct 2).
 - 3 Step on L ft (ct 1). Lift R leg in front of R, ft held close in front of L leg (ct 2).
- Repeat meas 1-3, starting on R until fast music starts.

FIG. I: KNEE BENDS

In this figure, the ft are barely lifted from the floor, and most of the action is in the bending of the knees and body.

- 1 2 very small steps fwd (R,L), bending both knees sharply fwd on each step, keeping the back straight (cts 1, &). Shift wt to R and bend L knee sharply twice, body bending back with each knee bend - L knee slightly raised while knees are bent (cts 2, &).
 - 2 Shift wt to L and bend R knee sharply twice, R heel slightly raised as in meas 1, ct 2 (cts 1, &). Repeat meas 1, cts 1, & (cts 2, &).
 - 3 Repeat meas 1, cts 2, & (cts 1, &). Repeat meas 2, cts 1, & (cts 2, &).
- 4-6 Repeat meas 1-3.
(Do total 4 times)

FIG. II: HOP-STEP-STEP BRUSH

- 1 Hop on R (ct 1), step on R, very slightly to R (ct &). Step on L beside R (ct 2).
- 2 Step very sharply to R on R, and simultaneously brush L across and thrust it sharply up in front of R leg, knee bent, toes straight (ct 1). Hold (ct 2).
- 3 Bring L around in a circle and fwd and slap down in front, keeping the knee very stiff and straight (ct 1). Hold (ct 2).

FIG. II, Cont'd

- 4 Slap L again in front (ct 1). Step on L in place beside R, rising up and down on toes (ct 2).
- 5-16 Repeat meas 1-4, 3 more times (4 times in all).

FIG. III: JUMPS BACKWARD

- 1 Shift wt onto R and hop twice on R moving bkwd with L leg raised and knee bent (cts 1-2).
- 2 Jump twice on both ft, still moving bkwd (cts 1-2).
- 3 Jump astride with L fwd, R back (ct 1). Hold (ct 2).
- 4 Slap L in front (ct 1). Step on L in place beside R, raising up and down on toes (ct 2).
- 5 Jump with ft together to R (ct 1). Jump with ft together to L (ct 2).
- 6 Jump on both ft in place (ct 1). Lift the L leg underneath the body, bringing L fwd in preparation for the next meas (ct 2).
- 7 Slap L fwd as in Fig. II, meas 3.
- 8 Slap L (still fwd) and bring it back beside R as in Fig. II, meas 4.
(Total 2 times.)

Transition: Hop-step-step in place, start hop on L. At the end of the hop-step-step the correct music for the soldier walk starts. This step was added to fit the available music.

FIG. IV: SOLDIER'S WALK

- 1 Lifting the R high in front, toes straight, knees straight, step fwd on R (ct 1). In the same manner step fwd on L (ct 2). Turn head diag to R while going fwd (eyes R).
- 2 In same manner step fwd on R again (ct 1). Hold (ct 2), while bringing L leg up underneath the body in preparation for the next meas.
- 3 Slap L fwd as in Fig. II, meas 3.
- 4 Slap L fwd again (ct 1). Close L beside R, keeping wt on R (ct 2).
- 5 Moving bkwd, hop on R (ct 1), step on L (ct &). Step on R (ct 2)
- 6 Repeat meas 5.
- 7-8 Repeat Fig. II, meas 3-4.
- 9-12 Repeat Fig. III, meas 5-8.

Repeat dance from beginning.

Presented by Bora Özkök

DOKUZLU-ANTEP

This dance was first presented by Bora Özkök at the 19th Annual San Francisco Kolo Festival in 1970. The title means "The one with nine".

MUSIC: Folklore Dances of Turkey, FLDT-1, Side B, Band 4

FORMATION: Circle dance with arms on shoulders, both M & W.

2/4

PATTERN

Meas. INTRODUCTION: Long introduction in the music. Tap the L ft in front twice to the beats of the drum.

FIG. I - JUMP-LIFT-FRONT-SIDE

- 1 Jump on both ft (ct 1), hop on L, lifting R leg underneath (ct 2).
2 Hop on L, extending R fwd (ct 1), hop again, extending R to side (ct 2).
3-4 Repeat meas 1-2, reversing ftwk.
5-20 Do meas 1-4, 5 more times (6 in all).

FIG. II - GRAPEVINE

- 1 Step to R on R, bending body fwd (ct 1), step on L behind R, leaning back (ct 2).
2 Step to R on R again, leaning fwd (ct 1), step on L in front of R, straightening body (ct 2).
3-8 Repeat meas 1-2 three more times (4 in all).
Note: Lift legs very high.

FIG. III - SQUAT-KICK

- 1 Jump and squat down on both ft, knees apart (ct 1), jump back up on L, extending R fwd, moving to L (ct 2).
2-4 Repeat meas 1, three more times (4 in all).

FIG. IV - TWO-STEPS

- 1-3 Dance three two-steps fwd beginning with R.
4-5 Keeping wt on R, tap L toe twice with beats of the drum, keeping L heel on floor.
6-8 Do three two-steps moving bwd, starting with L.

FIG. V - JUMP-LIFTS

- 1 Jump on both ft (ct 1), lift L leg high, across in front of R (ct 2).
2 Repeat meas 1 with opp ftwk.
3-6 Do meas 1-2 two more times (6 jumps in all)

Repeat dance from the beginning. (No introduction.)
At the end, FIG. V is done for only 4 meas and the dance ends with a step slightly to R on R (ct 1), slap L fwd and bend body fwd (ct 2).

Presented by Bora Özkök

THE DURHAM REEL
(England)

The Durham Reel was first collected by Miss Violet Orde from Mrs. Shafto, a member of an old Durham family, and first published by the society in "Five Popular Country Dances". Other versions were found in Goathland, North Yorkshire and Idmunbeyer in Durham.

Dance versions differ from village to village. The sequence of movements may change overnight and an unintentional variation may become the established local practice. This fluidity may be irritating to those who like the unchanging stability of set figures to set music, but it is essential to the natural revolution of all living folk forms.

MUSIC: Record: HMV 7EG 8668 or HMV 7EG 8533

FORMATION: Longways set for 5 or 6 cpls, ptr opposite side.

STEPS AND SLIP (SLIDE) STEP:
STYLING: A smooth leading step on the ball of the advancing ft and a quicker closing step with the other ft.

SKIP STEP:

This the the usual step-hop on alternate ft. The accent is on the step, which falls on the beat.

MUSIC 4/4

PATTERN

Meas.

FIG. I, CIRCLE

- 1-8 Join hands at shoulder height and circle L with 16 Slip Steps.
9-16 Repeat meas 1-8 to the R ending in original column formation facing up.

FIG. II, SINGLE CAST

- 1-8 M cast around to the L following 1st M, while the W cast round to the R following the 1st W. 1st cpl meet at the bottom of the set and return up the center to places with the others following. End facing down the set. This takes ~~18~~¹⁶ Skip Steps.
9-16 Repeat meas 1-8 with the last cpl casting out (M-R, W-L), to the top and down the center. End beside ptr facing up the set with hands crossed behind back. (*Round L*)

FIG. III, DOUBLE CAST (Coach & Horses)

- 1-8 Cpls cast around to the L following 1st cpl to the bottom of the set and return up the center to places, turning as a couple CCW (M-bkwd, W-fwd) to face down the set. This takes ~~18~~¹⁶ Skip Steps.
9-16 Repeat meas 1-8 with the last cpl casting around to the L to the top and down the center. End in a horse-shoe shape with all hands joined down at sides, except 1st cpl does not join across the top.

THE DURHAM REEL, Cont'd.

FIG. IV, THREAD THE NEEDLE

- 1-8 The top two women form an arch and the 1st M leads all the others thru the arch and back to places with *B16* Skip Steps.
- 9-16 Repeat meas 1-8, except top two M arch and the 1st W leads the rest thru the arch.

FIG. V, CIRCLE

- 1-16 Repeat all of Fig. I, ending in original formation and bow to ptr.

Presented by John Hancock

FYRAMANNADANS
(Sweden)

This lively polska for four persons might well be called "The Fastest Dance in the North", for in sheer speed of the turn it seems to have no counterpart. The Swedish folkdancers' manual says of Fyramannadans: "It can without exaggeration be said that this simple, brisk and beautiful dance is one of our very oldest and most widespread dances, and a direct continuation of the slangpolska."

Originating hundreds of years ago, long before the waltz, the slangpolska (literally "flinging-polska") was primarily a couple dance which turned in either direction. Later it grew to encompass two or more couples. Nowadays this interesting step, which folkdancers in Sweden call "Östgöta" step (after the province of Östergötland, East Gothia), is practically done L-ward (CW), as in Fyramannadans.

Simple yet phenomenally effective, when performed well this lively little number is without a doubt one of the most spectacular dances in Scandinavia today. It bears graphic testimony to the vitality and "drive" of genuine Swedish folkdancing.

Pronunciation: FEER-a-mahn-a-dahns. Translation: 4-person dance.

Land: Sweden

Region: General thruout.

Category: Folkdance for 2 cpls.

Skill level: Intermediate

Record: Aqua VIKING V 201-b
RCA LPM 9837

Tune Title: Fyramannadans

Music: 3/4

Introduction: 4 meas.

Formation: 2 cpls in a ring. For several sets, see below.

Positions: As described.

Footwork: Same for M & W: L Slångpolska (as described below).

Character: Vigorous yet light and "airy".

¹¹SLANGPOLSKA STEP, AS DANCED IN FYRAMANNADANS:

As is characteristic of Swedish polska steps, the slangpolska is repetitive rather than alternating; that is, each step pattern begins on the same foot. Furthermore, in this step it is the same foot for both M and W, namely, the L.

Using today's dance terms the slangpolska can conveniently be described as a side polka step to the L (ct "a-one and two") followed by a L-ward leap onto the R ft, crossing over in front of the L (ct 3), toes are pointed directly twd the center of the circle at all times. As the R ft crosses over, the L ft is simultaneously lifted behind the R ankle.

FYRAMANNADANS, Cont'd.

"
SLANGPOLSKA STEP, Cont'd.

Thruout, the action is sideward (no "rhumba shift"!), dancers facing squarely into the center of the ring. Due to the great speed potential of the slångpolska step, exceptional lightness of feet is essential. Dancers should be up on their toes at all times, spending as little time as possible on the floor.

STEP PATTERN CHART FOR SLANGPOLSKA STEP:

Count:	a	1	&	2	-	3
Dance:	Hop R - st L		cl R - st L		pause leap R	

FINGER-GRIP as used in basket figure: With fingers held tightly together, the hands are cupped and interlocked with the opp person's hands in the manner of opposing hooks. For convenience, the taller person may have palm down, the shorter one palm up.

(Note to the W: Long artistic fingernails will leave a bad "impression" on the opp person.)

FOR SEVERAL SETS IN PERFORMANCE: Swedish folkdance groups often use this procedure: Form two parallel lines of cpls facing each other about 4 steps apart, and number the sets in 2's. Music is played 3 times thru. The 1st time only cpls 1 dance, the 2nd time only cpls 2 dance, and the 3rd time all cpls dance. Besides being less of a strain for the dancers than dancing 3 times straight thru, this arrangement has a dramatic effect on onlookers. The hand hold on the Mill varies with local tradition. An alternate mehtod is as fcllows:
Meas.

2-8 Facing ctr of set, 8-hand mill is formed by placing R hand on R wrist of person to the R, and L hand just above R elbow of person to the L, and mill is moved about CW with 7 more slångpolska steps.

PATTERN

Meas.

FIG. A: RING
1-8 Hands joined firmly at shldr level with enough tension to maintain "V" in elbows, dancers facing squarely into center so as to move sidewise, 8 slångpolska steps to the L, turning ring CW.

FIG. B: MILL
1 Transition: With handclap on 1st beat, ring hold is released and each person turns to his own L with 1 slångpolska step, making a full CCW turn arnd individually.

FYRAMANNADANS, Cont'd.

FIG. B: MILL, Cont'd

- 2-8 Facing ctr of set again, 8 - hand mill is formed by placing both hands on R arm of person to own L, R hand grasping the wrist and L hand grasping just above the elbow of said person, and the mill is moved about CW with 7 more slängpolska steps.

FIG. C: BASKET

- 1 Transition: With handclap on 1st beat, the mill hold is released and each person turns to own L with one slängpolska step, making a full CCW turn around individually, as before.
- 2-8 In rapid succession, W grasp each other's hands with fingergrip (described above), M grasp each other's hands in same manner, below the W's hands' then W lift their hands over the M's heads and place them behind the M's backs, and M lift their hands over W's heads and place them behind W's backs (all hands should be held squarely in the ctr of the back). All during this time the set should continue to move about CW with 7 more slängpolska steps.
- 9-16 Basket thus formed is kept in motion for 8 more meas of slängpolska, during which time the set can pick up speed.

Without transition, hands are dropped from basket hold, the ring is formed again (without ceasing CW movement), and dance is resumed at Fig. A.

Dance is done a total of 3 times.

Presented by John Hancock

GARZANE - BITLIS
(Turkey)

Garzan is the name of a town in the province of Bitlis in Eastern Turkey, and the name of the dance means "the dance from Garzan". This is a man's dance done to leaders call.

PRONUNCIATION: Gar-zan-AY

MUSIC: Folklore Dances of Turkey, FLDT-1, Side A, Band 2

FORMATION: Bodies should be almost "glued" together, arms straight down with hands clenched together. An alternate pos is done with arms around each other's waists. It is very important that the arms go all the way around the stomach (in the back of the body like a basket hold in reverse). If belts are available, hold a piece of the beld on the two sides. Normally a sash (a long piece of cloth wrapped around the body functioning as a belt) would be held. Keep this hold with some comfortable pressure at all times. Itis a very tight dance formation.

MUSIC 2/4

PATTERN

Meas.

FIG. I

- 1 In place, bend the knees twice, bouncing on the toes (ct 1-2).
- 2 Bounce on the toes twice in place (cts 1-&), bend the knees once (ct 2).
- 3 Repeat meas 2.

Note: Repeat Fig. I until the leader calls the next step. on the last meas bend the knees once (ct 1), and rise up on the toes and down, bending the body fwd, keeping the knees and back straight (ct 2).

Transition: Bend knees (ct 1), bend fwd throwing the head down parallel to the ground (ct 2).

FIG. II

- 1 Moving fwd, still bent fwd at the waist, 2 steps, R, L (cts 1-2).
 - 2 Close R ft sharply to the L ft (ct 1) and hold (ct 2). Repeat Fig. II until the leader calls the next step.
- Note: The dancers should be bent fwd, shaking their bodies and heads as much as possible and make encouraging exclamations. Bending should be the same amount for all dancers and the bodies should be bent almost 80-90°'s from the stomach towards the ctr.

GARZANE - BITLIS, Cont'd.

FIG. III

- 1 Keeping knees tightly together, touch L toe bkwd (ct 1), close L ft to R ft (ct 2).
- 2 Touch R heel fwd (ct 1), back (ct &), brush R ft fwd making a circle with the ft (ct 2).
- 3 Close R ft to L ft with a stamp (ct 1), hold (ct 2). Repeat Fig. III until the next call.

FIG. IV

- 1 Extend L ft fwd and slap, body straight but leaning bkwd, knee stiff and straight (ct 1), close L ft to R ft, straightening up body (ct 2).
- 2-3 Same as meas 2-3, Fig. III. Repeat Fig. IV until the next call.

FIG. V

- 1 Moving to the R, hop twice on the L ft with R leg raised and crossed over in front of L leg (cts 1-2).
- 2 Jump on both ft to R, lifting hands straight up in the air (ct 1), lift L leg underneath body in preparation for next meas (ct 2).
- 3 Same as meas 1, Fig. IV, except that the hands are brought back down on ct 2. Repeat Fig. V until the next call.

NOTE: The first time thru the dance each figure is done in order several times to the leaders calls. After first time thru the figures may be called at ramdom, doing each one several times.

Presented by Bora Özkök

GAVOTTE DE L'AVEN-ET PASSE-PIED
(Brittany, France)

These two well known dances are joined together on the suggested record. Like many dances, many variations exist. We present here a version learned from Madame Lise DeBona in Montreal, 1967.

MUSIC: Records: Monitor 491, Side B, Band 8
 BAM LD 390, Side B, Band 8

FORMATION: Units of 2 cpls anywhere on the floor. Ptrs join hands in "escort pos". M are on each end of the line, W in the middle. M hold free thumb under armpit.

M W W M
1 1 2 2

STEPS:

GAVOTTE STEP:

Step diag sdwd on L, sliding to L (ct 1).
Step on R close to L (ct 2), step on L on the spot with a lifting action off both heels (ct 3), continue lift on L while R leg starts a CW swing outward, body turns to R (ct 4).

This move is called PAZ DREO or "step behind".

Step on R behind L (ct 1).
Step sdwd on L (ct 2).
Cross R in front of L (ct 3).
Lift on R lifting L in front of R leg (ct 4).

PASSE-PIED:

Fall on L, scuffing R heel on floor (ct 1).
Fall on R in front of L, lifting L behind R calf (ct 2).
Fall on L, bringing R back to place
Fall on R crossing L in front of R leg (ct 4).

MUSIC 4/4

PATTERN

Meas.

1-8

INTRODUCTION:

PART I, GAVOTTE DE L'AVEN

1-2 All starting with L, move CW with gavotte step.
3-16 Repeat meas 1-2 seven more times.

PART II, PASSE-PIED

Formation: Units break and partners join hands in skaters pos, all facing CW, W inside. Hands L over R.

Fig. I - Bal or promenade

A 1-3 All starting on L, 12 walking steps moving CW.
 4 Cpl 1 turns CW to face cpl 2 (cpl 2 dance on the spot).

Chorus - Passe-pied

B 1-4 In the same formation, all do 4 passe-pied, starting L.

GAVOTTE DE L'AVEN ET PASSE-PIED, Cont'd.

PART II, PASSE PIED, Cont'd.

- Fig. II - Moulinet
A 1-2 Ptrs join R hands, bending elbow and do a R hand tour (8 walking steps, turning CW).
3-4 Reverse meas 1-2, joining L hand and turning CCW.
- Chorus - Passe-pied
B 1-4 L shoulder twd ptr, all do 4 passe-pied steps. On ct 2 of each passe-pied, bring R shoulder twd ptr. Return to pos (L shoulder twd ptr) on cts 3-4.
- Fig. III - Pas de quatre
A 1 The 2 cpls join hands and move L with one schottische step (or step L, step R, step both ft, hop L) (CW) starting with L ft. Swing arms in and out.
2 One schottische step to R, moving CCW.
3-4 Repeat meas 1-2, Fig. III.
- Chorus - Passe-pied
B 1-4 Still holding hands, all do 4 passe-pied steps.
- Fig. IV - Galop
A 1-4 Lift hands shoulder level (elbows bent). All move to L (CW) with 16 galop steps. Slow down at the end.
- Chorus - Passe-pied
B 1-4 Ptrs join hands in skaters pos and do 4 passe-pied steps.

Presented by John Hancock

NOTE: Gavotte de L'Aven - Et Passe-pied was first presented at the University of the Pacific, Stockton Folk Dance Camp in 1969 by Louise & Germain Hébert.

KUJAWIAK WESELNY OD OSIECINA
(Poland)

Kujawiak Weselny Od Osiecina (Koo-YAHV-yahk Veh-SEHL-nee Awd Awh-SEH-chee-neh) is a Kujawiak with a fast chorus. Often a slow, tender Kujawiak has a Mazur, or, as in this dance, an Oberek as a chorus.

This Kujawiak was introduced by Dr. Morley Leyton at the 1968 University of the Pacific Folk Dance Camp at Stockton, Calif.

MUSIC: Record: Buccaneer "Polish Dances" BC-1000, Side A, Band 7
Bruno "Polish Country Dance Party in Hi-Fi" BR-50137, Side 2, Band 5

FORMATION: Cpls in a circle, facing LOD, W to M-R. M has arms folded across chest, forearms parallel to floor; W has hands on hips. When hands are on hips, fingers are fwd.

STEPS AND STYLING: Walk*, leap*, heel click

Mazur Step: Step fwd on R ft, bending knees (ct 1). Step fwd on L, bending knees a little more, but as wt is placed on L ft, start to straighten knees (ct 2). Step fwd on R with knees straight (ct 3). Next step begins fwd on L. During the slow part of the dance movements are stately.

*Described in volumes of "Folk Dances From Near and Far", published by the Folk Dance Federation of Calif, Inc., 1095 Market Street, San Francisco, Calif. 94103.

MUSIC 3/4, 3/8

PATTERN

Meas.

3/4

1-2

INTRODUCTION

FIG. I, DIAMOND

- 1 Ptrs progress LOD in a diamond pattern. Move fwd diag away from ptr with 3 walking steps (M-LRL, W-RLR).
2 Close (M-R, W-L)(ct 1); hold (ct 2); keeping ft on floor, click heels together (ct 3). Do not start click before ct 3.
3-4 Beginning M-R, W-L, repeat action of meas 1-2, moving diag fwd twd ptr.
5-8 Repeat action of meas 1-4. Finish facing ptr, M back to ctr.

KUJAWIAK WESELNY OD OSIECINA, Cont'd.

FIG. I, Cont'd.

- 9-10 With R hips almost adjacent, reach with R arm as if to put it around ptrs waist, but do not touch; extend L arm diag dnwd. Repeat ftwk of meas 1-2, both beginning L, cpl turning CW in place.
- 11-12 Repeat action of meas 9-10.
- 13-16 Repeat action of meas 9-12, but now hold ptrs waist with R and gradually raise L arms until hands join (palm to palm) overhead on meas 16, to form an arch. Finish M facing LOD, W back to LOD.

3/8

CHORUS:

- Both bend slightly fwd from the waist, W hands on M shoulders, M hands on W waist.
- 1-4 Beginning M-R, W-L, move in LOD with 4 Mazur steps.
- 5 Straighten body and turning CW, step M-R, W-L (ct 1); hold (ct 2); hop on M-R, W-L, clicking heels (ct 3). During this turning, cpl make 1/4 or 1/2 turn.
- 6 Repeat action of meas 5 (Chorus) with opp ftwk, continuing to turn CW.
- 7-8 Repeat action of meas 5-6 (Chorus). Finish with M facing LOD.
- Note: Face ptr directly during the above turning.
- 9-16 Repeat action of meas 1-8 (Chorus).
- 17-24 Take open Mazur pos: M R arm aound W waist, their R hands joined behind W R waist; W L arm over M R arm, her L hand holding under side of his upper arm, her palm up and thumb back. M L hand on his hip. Ptrs are at a slight angle to each other. Beginning with inside ft (M-R,W-L), dance 8 Mazur steps, turning CW in place as a cpl.

VARIATION:

- Meas 23: M step on R (ct 1); kick L leg high and leap into the air, making 1/2 turn CW. Land on L ft (ct 3). Stay in the air as long as possible.
- W dance one Mazur step, moving bkwd.
- Meas 24: M bend over and slap the floor with L hand. W come to firm halt.

3/4

1-2

BREAK:

Facing LOD, ptrs take Promenade Pos*, joined hands held low.

FIG. II, WOMAN CIRCLES MAN

- Described for M, W dance opp ftwk.
- 1 M hop on L and click R heel (ct 1); step R sdwd to R (ct 2); step L across in front of R (ct 3); raising joined hands high as he leads W across in front of himself to his L side. Both remain facing LOD during this action.
- 2 Lower joined hands and dance one Mazur step in place, leaning slightly away from ptr. (L arm is now over R.)

KUJAWIAK WESELNY OD OSIECINA, Cont'd.

FIG. II, Cont'd.

- 3-4 With opp ftwk, repeat action of meas 1-2 (Fig. II) as M leads W across in front of himself to original pos at his R side.
- 5-8 With raised joined hands, M take 12 steps in place (without changing pos at all) as he leads ptr CCW completely around himself, following her with his eyes.
W, with 12 steps, circle M CCW and turn CCW in place at M R side to finish in original pos of Fig. II.
- 9-16 Repeat action of meas 1-8 (Fig. II), except that on meas 16 W finish in front of M (instead of at his R side) to take pos for Chorus.

3/8
1-24

CHORUS

Repeat action of Chorus, Meas 1-24.

3/4
1-2

BREAK

Face ptr, M back to ctr, W facing ctr. Hands on hips.

FIG. III, PARTNERS SEPARATE

Ftwk is same for M and W.

- 1 M move bkwd twd ctr, W bkwd away from ctr. Hop on R, extending L leg straight back; arms reach twd ptr and hands rotate to bring palms up (ct 1). Step bkwd onto L (ct 2). Close R to L (ct 3), turning palms down (ct &).
- 2 Repeat action of meas 1 (Fig III).
- 3 Repeat action of meas 1, cts 1-2 (Fig. III), step fwd on R (ct 3).
- 4 Walk fwd twd ptr. Step L (ct 1), step R (ct 2), close L to R, no wt (ct 3). As ptrs move fwd, circle arms down, up, and around to place hands on hips (large gesture).
- 5-8 Repeat action of meas 1-4 (Fig III).
- 9-16 Repeat action of Fig. I, meas 9-16.

3/8
1-24

CHORUS

Repeat action of Chorus, meas 1-24, except that this time on leap, M land on L ft and at the same time set down on R knee and pose.

Presented by John Hancock

LORKE LORKE
(Turkey)

This dance is a man's dance from the area of Harpoot in south-east Turkey.

MUSIC: Turkish & Armenian Folk Dances, ToBo 101-B (33 rpm)
Seventh Veil SVS 1001, Side 1, Band 1

FORMATION: Line dance. At the beginning the hands are held down with little fingers interlocked. The line is very tight, shoulder to shoulder. Leader on R.

MUSIC 2/4 PATTERN

Meas.

- 1 Hop on L ft facing LOD, at the same time place the L heel fwd (ct 1), leap slightly on R in place (ct &), leap on L across R with slight dip (ct 2).
- 2 Repeat meas 1.
- 3 Turning to face ctr, step slightly back on R and dip on R - L ft remains on floor (ct 1), bounce twice on R (cts 2,&).
- 4 Dip on L in place (ct 1). Bounce twice on R (ct 2 &).
- 5 Dip on L (ct 1), hop on L in place turning to L with R raised, arms come to shoulder height (ct 2).
- 6 Facing RLOD, touch R heel to the L (ct 1), step slightly bkwd on R facing ctr (ct 2).
- 7 Touch L heel to extreme L (ct 1), touch L heel in ctr near R to face ctr, as arms come down (ct 2).

Presented by Bora Özkök

MUŞ BARI
(Turkey)

Muş Bari is a line dance from the province of Muş, in eastern Turkey.

MUSIC: Turkish & Armenian Folklore Dances, ToBo 101-B

FORMATION: Little fingers hooked at shoulder height. Lines close together.

MUSIC 2/4

PATTERN

Cts.

- 1 Step fwd R, both knees bent slightly - hands up shoulder height.
- 2 Shifting wt to L straighten knees - hands move down to sides.
- 3 Step to R with R - hands move bkwd.
- 4 Step L next to R - swing hands fwd.
- 5 Repeat ct 3.
- 6 Repeat ct 4 only do not take wt.
- 7 Stepping fwd on L dip both knees once - hands move up.
- 8 In this pos bounce twice - hands bounce slightly at shoulder height pos.
- 9 Close L to R - hands move down to sides.
- 10 In place step R (ct 10), step L (ct &), - hands move up.
- 11-12 Moving RLOD step R (ct 11), close L to R (ct 12), step R (ct &) - hands are extended to the R.
- 13-14 Repeat cts 11-12 only with opp ftwk and hand movements.
Start dance over.

Presented by Bora Özkök

PAPURI
(Turkey)

The dance "Papuri" was created after the first train came to Turkey. It signifies the vapors of the train. The dance is a line or circle dance from Bitlis, Turkey, an Eastern Province.

MUSIC: Turkish & Armenian Folk Dances (33) ToBo 101-A,
Side 1, Band 1.

FORMATION: Segregated lines or circles.

STYLE: Body erect, shoulder hold.

MUSIC 4/4

PATTERN

INTRODUCTION - Music by zurna and davul, during which time the dancers in the line bend to all directions making encouraging heating up-type of exclamations getting ready for the dance. When last "hay-hay" is over start dance.

FIGURE I

To the R of the line, hopping on L and swinging R heel in front of L do a hop step-step (cts 1 & 2); jump (on both ft) (ct 3); bend L in back while hopping on R (ct 4); cross L heel in front of R, point and yell "hey" (ct 5); step on L, shifting wt on L, bend R leg in back (ct 6); cross and point R heel in front of L while slightly bouncing on L and yell "hey" (ct 7); point R to R, again slightly bouncing on the L and yell "hey" (ct 8); shifting wt to R, leaning to R, bounce quickly on R twice and yell "hey" in the 2nd bounce (ct 9). Shifting wt to L, leaning to L, bounce quickly on L twice and yell "hey" in 2nd bounce (ct 10). Do count 9 again, yell "hey" in the 2nd bounce (ct 11), shifting wt again to L, leaning to L, bounce once and yell "hey" (ct 12); and begin figure again. (Do a total of 3 times)

FIGURE II

Breaking shoulder hold, turn CW 1/2 turn twd outside of line, dance the first 5 cts of FIG. I, individually. At the end of count 5, when crossing L heel in front of R, clap hands and yell "hey" while pointing L (ct 5); hop on L while turning CCW 1/2 turn back to the main line (ct 6); move back twd line, hopping on L and brushing with R, clapping and yelling "hey" all at the same time (ct 7) do the same for ct 8. (By this time after doing these two hopping steps, one should be back in the line and resume shoulder hold.) Do hop-step-step in place, yelling "hey" during the first and second steps in the hop-step-step fig (cts 9-10). Do the same once again (cts 11-12).

PAPURI, Cont'd.

FIGURE II

Note: There are 7 "hey" exclamations during each figure:
hey/ wait/hey hey/ wait/ $\frac{1}{2}$ wait/ hey-hey-hey-hey/
(Do fig. a total of 3 times)

FIGURE III

Do the first 5 cts as in FIG. I. Hop on L, shifting wt to L (ct 6); lean to L, hoping L moving twd L, dragging R leg in the air at R side yelling "hey" (ct 7); do the same (ct 8); end figure as described between 9th and 12th cts of FIG. II; (that is, hop-step-steps in place twice and yelling "hey" 4 times. (Do a total of 3 times)

Repeat dance from beginning.

Presented by Bora Özkök

Dance notes from 1971 San Diego State College Folk Dance Conference.