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THE
LAGUNA FOLK DANCERS
PRESENT THE 17TH ANNUAL

LAGUNA FOLK DANCE



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February 6-7, 1987

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ANA'AVA BABANOT
Israel

TRANSLATION:

PRONUNCIATION: ahnah-ahvah bah-bah-not

CHOREOGRAPHER: Dani Dassa

MUSIC: Special Laguna tape

FORMATION: Cpl facing with M back to ctr. Arms free by side.
Ftwk same for both.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION:

PART I:

- | | | |
|------|---------------|---|
| 1 | 1-2
3-4 | Rock L-R.
Step L in front of R; full pivot to R on L. |
| 2 | 1-4 | Yemenite R; hold - on ct 3 give R hand to ptr. |
| 3 | 1-4 | Yemenite L; hold - on ct 3 give L hand to ptr - on ct 4 do a full pivot to R on L turn under arch. |
| 4 | 1
2-3
4 | Step R bkwd.
Step L-R fwd (on ct 3 leave L in place). End facing ptr, touch R shldrs, R hand down, L hands joined above head in arch.
Hold. |
| 5 | 1-2
3-4 | Shift wt bkwd on L; hold.
Shift wt fwd on R; hold. |
| 6 | 1
2-3
4 | Shift wt bkwd on L while pivoting 1/2 to L.
Step R-L in place - L hand moves over R (do not release H's).
Hold. |
| 7-11 | | Release hands and repeat meas 1-5. |
| 12 | | <u>Women:</u> |
| | 1-2 | In place, step L - release R hands and turn 1/2 to R; hold. |
| | 3-4 | Close R to L; hold. |
| | | <u>Men</u> |
| | 1-4 | Same ftwk as W - except on ct 3-4, join in modified Varsouvienne pos (L hands extended fwd). |

- PART II:
- 1 1-2 Touch-stamp R fwd with wt; hop on L as R lifts fwd.
3-4 Step R-L fwd.
- 2 1-2 Step R fwd with bent knee; hold.
3-4 Rock L bkwd; step R fwd.
- 3-4 Yemenite L-R.
- 5-6 Men: (Release R hands)
Yemenite L-R.
- Women:
- 5 1-4 Turn 1/2 CCW (L) stepping L-R-L; hold. End with R off floor.
- 6 1-4 Turn 1/2 CW (R) back to place (RLR) - join in Varsouvienne pos.
- 7 1-4 Turning as a cpl (M fwd, W bkwd), step L-R-L, hold.
- 8 1-4 Stepping R,L,R, hold, M move fwd, W bkwd to orig pos - on last ct release L hands - ready to beg dance again.

Presented by David Dassa
Laguna Folk Dancers Institute
February 7-8, 1987

BASADOT HAYERUKIM
Israel

TRANSLATION: In the green fields

PRONUNCIATION: bah-sah-DOHT hi-yeh-roo-KEEM

CHOREOGRAPHER: Dani Dassa

MUSIC: Tape: Rikud #3, Side A, Band 3

FORMATION: Lines with hands joined in "V" pos.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 4 meas, beg with singing

PART I: Face ctr

- | | | |
|---|-----|---|
| 1 | 1-2 | Run R-L twd ctr. |
| | 3 | Jump fwd onto both ft. |
| | 4 | Hop on L in place, beg R turn out of circle. |
| 2 | 1-2 | Step R-L out of circle, complete turn to R. End facing in. |
| | 3-4 | Repeat meas 1, cts 3-4 (jump, hop L, turning to face LOD). |
| 3 | 1-2 | Moving in LOD, run R-L fwd. |
| | 3 | Turning to face ctr, step R to R side. |
| | 4 | Step L behind R. |
| 4 | 1-4 | Facing and moving in LOD, do 2 two-steps, RLR-LRL (cts 1-&-2, 3,&,4). |
| 5 | 1 | Step R to R (sway away from ctr). |
| | 2 | Step L to L (twd ctr). |
| | 3-4 | Turning L twd ctr, step R-L. |
| 6 | 1-4 | Facing ctr, yemenite R-L (cts 1-&-2, 3-&-4). |
| 7 | 1-2 | Step R in place; hold. |
| | 3-4 | Brush L fwd; hold. |
| 8 | 1-4 | Do 2 two-steps bkwd, LRL-RLR (cts 1-&-2, 3-&-4). |

PART II:

- | | | |
|-----|-----|---|
| 1 | 1-2 | Face ctr, release hands and step L to L side; clap at head ht. |
| | 3-4 | Step R to R side; clap. |
| 2 | 1-2 | Step L-R, turning 3/4 L in LOD. End facing LOD. |
| | 3&4 | Rejoin hands and do a two-step (L,R,L) in RLOD. |
| 3 | 1-4 | Do 2 step-hops (R-L) bkwd. |
| 4 | 1-2 | Step R-L fwd, turning 3/4 R in LOD. End facing ctr. |
| | | Release and rejoin hands during turn. |
| | 3 | Step R to R side. |
| | 4 | Stamp L next to R, without wt. |
| 5-8 | | Repeat meas 1-4, except on last ct of meas 8, step L next to R. |

This dance was presented by David Dassa at the 1986 S.D.S.U. Folk Dance Conference

Presented by David Dassa
Laguna Folk Dancers' Institute
February 7-8, 1987

BRIT HA'SHNAYIM
Israel

TRANSLATION: The union of two (2) people in marriage - a wedding dance.

PRONUNCIATION: breet hah-SCH-nah-yeem

CHOREOGRAPHER: Dani Dassa

MUSIC: Tape: Rikud #3, Side A, Band 2

FORMATION: Lines with hands joined in "V" pos when ever possible.

STYLE: Yemenite

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 8 meas, beg with singing

PART I-A: Face ctr

- | | | |
|-----|-----|--|
| 1 | 1-2 | Step L to L side; step R in place. |
| | 3 | Touch L next to R. |
| | 4 | Hop L in place. |
| 2 | 1-2 | Step L behind R; step R to R. |
| | 3-4 | Step L across R; hop on L as R circles fwd, face RLOD. |
| 3 | 1-2 | Step R,L,R, hop (step-close-step) fwd in RLOD. |
| 4 | 1 | Step L bkwd turning to face ctr. |
| | 2 | Leap R on R sdwd. |
| | 3-4 | Stamp L next to R without wt; hop R. |
| 5-8 | | Repeat meas 1-4, except on last 2 cts take wt on L. |

PART I-B: Face ctr

- | | | |
|-----|-----|--|
| 1 | 1 | Step R bkwd. |
| | 2 | Step L fwd. |
| | 3-4 | Step R fwd, turning 1/4 to face LOD; hold. |
| 2 | 1 | Sway L twd ctr (step L to L side). |
| | 2 | Sway R twd outside (step R to R side). |
| | 3-4 | Brush L fwd; hop on R. |
| 3 | 1-4 | Step L,R,L (step, close, step) fwd in LOD; hold. |
| 4 | 1 | Face ctr, step R bkwd (away from ctr). |
| | 2 | Step L fwd |
| | 3-4 | Brush R lightly fwd and up slightly; hop on R. |
| 5-8 | | Repeat meas 1-4, except on last 2 cts, step R next to L; hold. |

- CHORUS: Face ctr
- 1 1-2 Release hands and step L to L side; clap twd L with hands at head ht.
3-4 Step R to R side; clap twd R.
- 2 1-4 Turning once twd L, step L,R,L, hold. End facing ctr.
- 3 1-4 Step R,L,R, hold, twd ctr, clap on each step.
Note: Bend over then straighten up when moving twd ctr.
- 4 1-4 Yemenite L, rejoin hands.
- 5-6 Repeat meas 1-2, with opp ftwk and direction (R-clap, L-clap; RLR turn R).
- 7 1-4 Rejoin hands and step bkwd, L,R,L, hold, out of circle - no claps.
- 8 1-4 Yemenite R.

- PART II: Face ctr
- 1 1 Step L bkwd.
2 Close R to L.
3-4 Raising hands to shldr level, step-hop L fwd twd ctr.
- 2 1-2 Facing slightly L of ctr, tap R heel fwd; bounce on L as R lifts slightly off floor.
3-4 Repeat cts 1-2.
- 3 1-2 Run R-L fwd twd ctr.
3-4 Jump fwd onto both ft, wt mostly on R; hold.
- 4 1-2 Turning L, leap L fwd twd outside of circle - release hands.
3-4 Run R fwd; L bkwd completing CCW (L) turn. End facing ctr.
- 5 1 Step R to R side.
2 Step L almost in place.
3 Pivot on L, 1/2 L to face out. Release and rejoin hands. End facing out.
4 Step R next to L; hold.
- 6 1-2 Sway L-R (step L to L, step R to R).
3-4 Brush L fwd; hold.
- 7 1 Facing out, step L to L.
2 Step R almost in place.
3 Pivot on R, 1/2 R to face ctr. Release and rejoin hands. End facing ctr.
4 Step L next to R; hold.
- 8 1-4 Yemenite R.
- 9-16 Repeat meas 1-8

CHORUS:

Repeat dance from beg one more time, then repeat again:

ENDING:

Finish with Part II, Yemenite R with close, and raise hands high.

Presented by David Dassa at the 1986 S.D.S.U. Folk Dance Conference.

Presented by David Dassa
Laguna Folk Dancers' Institute
February 7-8, 1987

CHAG LI
Israel

PRONUNCIATION: chahg lee

CHOREOGRAPHER: Dani Dassa

MUSIC: Tape - Rikud #3, Side 2, Band 2.

FORMATION: Lines with hands joined in "V" pos.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION:

PART I: Face ctr

- | | | |
|---|-----|---|
| 1 | ah | Jump sdwd to R leading with R ft. |
| | 1 | Land with both ft apart; |
| | 2 | Step on R where it is. |
| | 3-4 | Step L across R; hold. |
| 2 | | Repeat meas 1. |
| 3 | 1 | Step R to R (sway). |
| | 2 | Step L to L (sway). |
| | 3 | Touch R heel in front of L. |
| | 4 | Step R across L. |
| 4 | 1-4 | Yemenite L. |
| 5 | 1-4 | Turning once to R, step R, hold, L, hold. |
| 6 | 1-4 | Repeat meas 3 (sway R,L, touch R, Rx). |
| 7 | 1-2 | Step L to L, hold. |
| | 3 | Touch R heel in front of L. |
| | 4 | Step R across L. |
| 8 | 1-2 | Step L to L; hold. |
| | 3-4 | Close R to L; hold. |

PART II: Face ctr

- | | | |
|---|-----|--|
| 1 | 1-2 | Moving twd ctr, step R fwd; hold. |
| | 3-4 | Step L fwd; hold. |
| 2 | 1-2 | Jump twd ctr, landing on both ft (R fwd of L); hold. |
| | 3-4 | Bounce twice, lightly. |
| 3 | 1 | Bend both knees. |
| | 2 | Low leap onto R in place. |
| | 3-4 | Lift L ft bkwd, bend fwd. |

- 4 1-2 Swing L knee fwd, straighten body.
NOTE: When the L swings bkwd and fwd, everyone yells -
HO (bk) HUP (fwd)!
- 3-4 Step L bkwd.
- 5-7 Repeat meas 1-3, moving bkwd, except on last 2 cts lift
L knee fwd. (RL fwd, jump, bounce 2x, bend, leap R)
- 8 1-4 Yemenite L. End facing LOD.
- PART III: Face and move LOD.
- 1-2 Do 2 Debka steps fwd (R,L): Bounce on weighted ft as
free ft touches heel fwd, leap fwd - cts 1-2).
- 3 1-2 Debka R fwd (3 in all).
3-4 Stamp L fwd without wt.
- 4 1 With wt on R, touch L diag L bkwd.
3 Stamp L slightly fwd.
4 Hop R in place.
- 4 1-4 Yemenite L bkwd (L bk, close R, L fwd).
- 5-8 Repeat meas 1-4.
- 9 1-2 Release hands and step R fwd; hold on R, clap hands fwd
at head ht.
3-4 Step L fwd; clap hands.
- 10 1 Step R to R, leave L in place.
2 Step L in place.
3-4 Step R across L and pivot (bending knees), turn once to
L. End facing LOD.
- 11 Yemenite L.
- 12 Repeat meas 9 (R, clap, L clap).
- 13-16 Repeat meas 9-12 (R, clap, L clap, R,L,Rx, Yem L, R,
clap, L clap).

Rejoin hands and repeat from beg to end of music. End dance with
Part II, lift L knee fwd, raise hands and yell HO!

This dance was presented by David Dassa at the 1986 S.D.S.U. FOLK
DANCE CONFERENCE

Presented by David Dassa
Laguna Folk Dance Club Institute
February 7-8, 1987

ENAICH YONIM
Israel

TRANSLATION: Your eyes are like doves

PRONUNCIATION: a-NAH-ech YOH-neem

CHOREOGRAPHER: Dani Dassa

MUSIC: Rikud #3, Side A, band 4

FORMATION: Cpls facing (M bk to ctr). Hands free by side.

Dance description for M, W use opp ftwk, unless otherwise noted.

METER: 2/4

PATTERN

Meas

INTRODUCTION: 8 cts, begin with piano solo

PART I:

- 1 Step R fwd (WL) twd MR and WL shldr (ct 1); pivot on R, 1/4 CCW (L) (WR), away from ptr (ct 2).
- 2 Step L fwd (WR) turning L (WR) 1/4 away from ptr (ct 1); hold (ct 2).
- 3-4 Yemenite R (WL) completing turn to L (WR). End facing ptr - hands joined at waist ht.
- 5-6 Sway L-R (slow, 1 per meas) - hands move slightly in direction on sway.
- 7-8 Releasing hands, step L,R,L (W-RLR), turning 3/4 L, end side by side facing RLOD - inside hands joined.
- 9-10 Step R,L (W-LR) fwd slowly (1 step per meas).
- 11 Step R bkwd (ct 1); step L to L and face ptr (ct 2).
- 12 Step R across L with deep plie pivoting CCW (L) to begin CCW (L) turn - release hands.
- 13-14 Yemenite L (WR), completing CCW (L) turn, end side by side facing RLOD with inside palms touch on last ct.
- 15-16 Stepping R,L,R,L (W-LRLR) turning 3/4 R (WL) away from ptr. End facing ptr.
- 17-32 Repeat meas 1-16. (2 in all)

TRANSITION:

1 Step R (WL) twd ptr - place R hands on ptrs R shldr, place L hand on ptrs wrist, arms parallel to floor.

PART II: M move fwd, W bkwd - use opp ftwk

- 1 Balance L fwd (WR bk) (ct 1); hold (ct 2).
 2 Balance R bkwd (WL bk) (ct 1); hold (ct 2).
 3-4 Step fwd L,R,L, hold (W-RLR bk) out of circle.
 5-8 Repeat meas 1-4 with opp ftwk and direction. (bal R bk; bal L fwd; RLR bk)
 9-10 Step L,R fwd, turning to face LOD, side by side - inside hands joined (release outside hands).
 11 Step L-R bkwd, beg to turn twd ptr.
 12 Step L across R and hold, facing LOD - joined outside hands form an arch with inside hands joined low by sides.
 13 Step R bkwd and hold (cts 1-2).
 14-15 Step L,R fwd (W-RL) slowly (1 step per meas).
 16-17 Yemenite L (WR) while turning to face RLOD and stepping away from ptr - inside hands joined, release outside hands.
 18 Close R to L, hold, face RLOD - join in varsouvienne pos.

PART III: Both use same ftwk.

- 1-2 Step R-L fwd slowly.
 3-4 Yemenite R.
 5 With ft slight apart, lean L (as in 'Rachel').
 6-7 Release L hands, raise R hands - stepping R,L,R, hold, moving away from ptr - W turn 3/4 R away while M turn 1/4 R to face ptr.
 8 Balance L away from ptr, M face LOD W-RLOD.
 9 Step R,L, fwd twd ptr L shldr - join both hands by side (R to R, L to L), raise outside hands high.
 10 Step R,L bkwd away from ptr - arms joined and crossed.
 11 Face pr, close R to L and bend both knees (sit).
 12 Straighten knees (ct 1); put wt on R as L lifts fwd (ct 2).
 13-15 Beg L with 5 steps (+ hold), ptrs rotate 1 time CCW - R hands raised, L hands join down.

16-17 W step R,L,R, hold; M step R,L,R,L - release hands, turn R away from ptr. End facing ptr with wt on M L and W R to begin dance again from beginning.

ENDING

Finish dance with Fig. I, plus:
Joining inside (MR WL), step twd ptr; away from ptr; twd ptr; close ft with bent knees, face ptr, and touch palms (ML WR).

This dance was presented by David Dassa at the 1986 S.D.U. Folk Dance Conference

Presented by David Dassa
Laguna Folk Dancers' Institute
February 7-8, 1987

ERETZ HA'TZABAR
Israel

TRANSLATION:

PRONUNCIATION: ehr-etz hah-tzah-bahr

CHOREOGRAPHER: Shmuel Gov-Ari

MUSIC: Special Laguna tape

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

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 24 cts (8 cts after vocal)

- PART I: (Face ctr, H in "V" pos)
- 1 1-3 Release hands, turn 1/2 to R, stepping R,L,R. End facing out - rejoin H.
4-& Chase sdwd L: Slide L to L; close R to L.
- 2 1-& Chase cont'd: Slide L to L; close R to L.
2 Step L to L and pivot 1/2 R (bkwd). End facing ctr - release and rejoin hands.
3-4 Rock R-L.
- 3 1-2 Face R of ctr, step R-L in LOD.
3-4 Face ctr, step R to R; step L behind R.
- 4 1&2 Small leap on R sdwd; step L twd ctr; step R twd ctr, bend knee.
3-4 Step L bkwd; close R to L without wt.
- 5-8 Repeat meas 1-4.

- PART II: (Face ctr)
- 1 1-2 Heavy drop on R diag R twd ctr; step L across R.
3-4 Step R bk in place; close L to R.
- 2 1-2 Step R-L twd ctr.
3-4 } Repeat meas 1 (drop R fwd, Lx, R bk, close L)
- 3 1-2 } Stamp R fwd; raise L fwd.
3-4 }
- 4 1-2 Step R bkwd, close R to L.
3-4 Stamp L twd ctr; hop on L and turn 1/2 R (bkwd). End facing out.
- 5-8 Repeat meas 1-4, moving out of ctr. End facing ctr.

Presented by David Dassa
Laguna Folk Dancers Institute
February 7-8, 1987

MA AVERECH
Israel

TRANSLATION: How can I bless you

PRONUNCIATION: mah ah-vehr-ech

CHOREOGRAPHER: Dani Dassa

MUSIC: Rikud #1 (LP), or
Special Laguna tape

FORMATION: Cpls facing LOD, W to R of M, joined in varsouvienne
pos.

Ftwk is same for both.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 16 cts.

PART I:

- | | | |
|-----|------------|---|
| 1 | 1-2
3-4 | Brush R across L.
Touch R heel in front of L. |
| 2 | 1-2
3-4 | Step R-L fwd.
Step R bkwd as L lifts fwd, knee bent; hold. |
| 3 | 1-2
3-4 | Brush L across R.
Yemenite L; hold. |
| 4 | 1-2
3-4 | Rock R-L. |
| 5-8 | | Repeat meas 1-4. |

PART II:

- | | | |
|-----|------------|---|
| 1 | 1-2
3-4 | Brush R across L.
Lift R slightly higher. |
| 2 | 1-2
3-4 | Step R fwd; step L bkwd.
Step R bkwd, leave L in place; hold. |
| 3 | 1-2
3-4 | Shift wt fwd on L (look at ptr).
Shift wt bkwd on R, turn to face ptr and bring joined
R H over W head crossing hands in front (do not
release hands). |
| 4 | 1-3
4 | Step L,R,L fwd.
Hold.
Note: On ct 1 H's return to orig pos. |
| 5-8 | | Repeat meas 1-4. |

- 9 1-2 Step R fwd; hold.
- 3-4 Step L fwd; hold.

- 10 1-2 Step R bkwd; step L fwd.
- 3-4 Close R to L; hold.

Repeat from beg to end of music.

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Laguna Folk Dancers' Institute
February 7-8, 1987

NEVATIM
Israel

TRANSLATION:

PRONUNCIATION: neh-vah-teem

CHOREOGRAPHER: Shlomo Maman

MUSIC: Spcial Laguna tape

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

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION:

- PART I: (Face ctr, H in "V" pos)
- | | | |
|-----|-----|---|
| 1 | 1-2 | Step R to R, knee bent; lean to R with R knee straight. |
| | 3-4 | Step L to L, knee bent; close R to L on ball of ft. |
| 2 | 1-2 | Step L across R, knee bent; step R to R. |
| | 3-4 | Step L across R, knee bent; hold. |
| 3 | 1-2 | Face LOD, step R fwd, knee bent; rise on ball of R ft with straight knee, leave L in place. |
| | 3-4 | Step L fwd, knee bent and face ctr; step R to R. |
| 4 | 1-2 | Turning to face RLOD, step L bkwd, knee bent; step R bkwd, knee straight. |
| | 3-4 | Step L bkwd, bend knee; hold. |
| 5-8 | | Repeat meas 1-4. |

- PART II: (Face ctr)
- | | | |
|-----|-----|---|
| 1 | 1-2 | Wide step R to R, knee straight - release and open hands to sides; hold. |
| | 3-4 | Step L across R, knees bent - bend body fwd and cross hands in front of body, snap fingers; hold. |
| 2 | 1-2 | Touch R toe to R, knee straight; step R across L, bend body slightly fwd. |
| | 3-4 | Step L bkwd, lean bkwd; close R to L, straighten body. |
| 3 | 1-2 | Step L twd ctr, bend body slightly fwd, knee straight; hold. |
| | 3-4 | Repeat cts 1-2, bkwd with R. |
| 4 | 1-3 | Step L,R,L twd ctr. |
| | 4 | Pivot 1/2 R (bkwd) on L, leave R in place. End facing out. |
| 5-8 | | Repeat meas 1-4, facing out. End facing ctr. |

Repeat from beg to end of dance.

Presented by David Dassa
Laguna Folk Dancers' Institute
February 7-8, 1987

SHABAT MENUCHA
Israel

TRANSLATION:

PRONUNCIATION: shah-baht meh-new-chah

CHOREOGRAPHER: Israel Sheikar

MUSIC: Special Laguna tape

FORMATION: Closed circle, face ctr, hands joined in "W" pos.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Beg with singing

- PART I: (Face ctr, H in "W" pos)
- 1 1&2 Yemenite R, fast.
3 Rock L.
&-4 Turn R 1/2, stepping R-L - release and rejoin hands.
End facing out.
- 2 Repeat meas 1. End facing ctr.
- 3 1&2 Step R-L-R (step-close-step) twd ctr.
3&4 Step L-R-L " " " " "
- 4 1-4 Do 4 step-bounces bkwd, R-L-R-L, away from ctr - snap
fingers with each step.
- 5-8 Repeat meas 1-4.
- 9 1-2 Full turn R in LOD, step R-L.
(on 2 cts in this meas.)
- PART II:
- 1-2 Yemenite R,L,R,L (fast).
- 3 1 Close R to L, knees bent and tog.
&-2 Rotate knees to L and R.
Note: There are only 2 cts to this meas.
- 4-5 Repeat Part I, meas 3-4 (R-close-R fwd, L-close-L; RLRL
bkwd)
- 6-7 Repeat meas 1-8 (Yem RLRL).
- 8 1-2 Repeat Part I, meas 9 (turn R-LOD step RL).
3&4 Repeat meas 3 (close L; twist knees LR).
- 9-10 Repeat Part I, meas 3-4 (R-close R fwd, L-close-L; RLRL
bkwd).

- PART III: (Face ctr, H's free)
- 1 1 Moving sdwd, step R to R - hands move sdwd.
 - 2 Step L across R, knee bent - hands cross and snap.
 - 3-4 Full turn R in LOD, step R-L.

 - 2 Repeat meas 1.

 - 3 1-2 Rejoin H, rock R-L.
 - 3&4 Yemenite R (fast).

 - 4 Repeat meas 3, beg L.

 - 5-8 Repeat meas 1-4.

Repeat dance from beg to end of music.

Presented by David Dassa
Laguna Folk Dancers Institute
February 7-8, 1987

ZOHI ARTZI
Israel

TRANSLATION: My Country

PRONUNCIATION: zoy art-zee

CHOREOGRAPHER: Didi Dosh

MUSIC: Special Laguna Tape

FORMATION: Closed circle, face LOD, hands joined in "V" pos.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Beg with vocal

PART I: Face LOD

- | | | |
|---|-----|--|
| 1 | 1-2 | Step R-L in LOD. |
| | 3 | Pivot R on L once in LOD - release hands. |
| | & | Step R in place, continue turning. |
| | 4 | Step L to L - rejoin hands. End facing out (bk to ctr). (1-1/2 turn CW in all) |
| | | |
| 2 | 1-2 | Step R across L; step L in LOD. |
| | 3&4 | Step R-L-R in LOD (step, close, step). |
| | | |
| 3 | 1 | Pivot 1/2 L on L - release & rejoin hands. End facing ctr. |
| | 2 | Step R to R. |
| | 3-4 | Step L behind R, bend knees; step R to R. |
| | | |
| 4 | 1-2 | Step L across R, bend knees; step R to R. (slow) |
| | 3&4 | Step L across R; step R to R; step L across R. (fast) |
| | | |
| 5 | 1-2 | Turning to face LOD, rock R-L sdwd - release hands. |
| | 3-4 | Beg grapevine (mayim) step sdwd twd ctr: Step R across L; step L to L. |
| | | |
| 6 | 1-2 | Step R behind L; step L to L. |
| | 3-4 | Turning to face ctr, step-bend R fwd - raise hands high; close L to R. |
| | | |
| 7 | 1-2 | Turn once in LOD, step R-L, end facing LOD. |
| | 3-4 | Facing LOD, rock R-L sdwd. |
| | | |
| 8 | 1-2 | Turn 3/4 R in LOD, step R-L. End facing ctr. |
| | 3-& | Step-bend R bkwd - raise hands. |
| | 4 | Close L to R. |

PART II: (Face ctr, hands free)

- 1 1-2 Step R fwd, bend knee; close L to R.
 3 Beg R turn, step R fwd out of circle on ball of ft -
 release hands.
 4 Continue turn, step L fwd out of circle, knee bent.
 You are now facing out of circle.
- 2 &-1 Pivot 1/2 L on L to face ctr; step R to R.
 2-4 Yemenite L bkwd, no hold.
- 3 1-2 Step R to R; stamp L beside R.
 3-4 Step L to L; stamp R beside L without wt.
- 4 1-2 Stamp R across L with wt; step L across R with rounded
 leg movement.
 3&4 Yemenite R, fast.
- 5-8 Repeat meas 1-4, with opp ftwk and direction (beg L,
 move L).

Repeat dance from beg to end of music.

Presented by David Dassa
Laguna Folk Dancers Institute
February 7-8, 1987

BABA GURGA (Baba Djurdja)
Macedonia


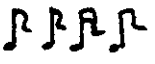
SOURCE: Pace Atanasovski

BAH-bah JOOR-jah

The dance is from the Skopje region of Macedonia (Yugoslavia). It is supposed to be imitative of the way in which one old woman, Baba Gurga (Grandma Georgia), once danced for some Turks when they came into her village and demanded that some women dance for them. In dancing for them she satisfied their request while foiling their intent, to see and perhaps take for themselves some of the unmarried girls and younger married women.

Record: RTB LP 1394, Side 2, Band 2.











Formation: Open circle, mixed men and women, leader on the right. Hands are joined and held down in "V" position,

Meter: 7/8 =  (Note: some treat it as 7/16 = )
dancers' cts. 1 2 3 4

Pattern

Meas. ct

Figure I

- | | | | | |
|----------------|----------------------|---|---|---|
| I | 1 |  | Face right of center. Lift or hop on L. | Free R is still raised forward, but not too high. |
| | 2 |  | Step diagonally right forward (LOD) on R. | |
| | 3 |  | Face more directly towards center. | |
| | 4 |  | Move laterally, closing L to R.
Step laterally to right (LOD) on R. | |
| II | 1 |  | Face right of center. Leap onto L across in front of R (moving LOD). | Free R is kicked up behind. |
| | 2-4 as in measure I. | | | |
| III Repeat II. | | | | |
| IV | 1 | as in measures II and III. But brake your forward movement. | | |
| | 2 |  | Face more towards the center.
Step back (out of circle) on R. | |
| | 3 |  | Lift or hop on R in place. | Free L is raised high forward, bent at knee. |
| | 4 |  | R heel is lowered completely to the ground and R knee is flexed so that the body sinks a bit. | Free L is held where it was or is lowered slightly, but, in any case, is closer to the ground because of the flex of the R. |
| V | 1 |  | Lift or hop on R in place. | Free L is again raised higher. |
| | 2 |  | Step onto L by R. | |

3-4 as in meas. IV, cts. 3-4, but with reverse footwork.

VI Repeat V with reverse footwork.

VII Repeat V.

Figure II (when music gets faster)

I-III as in Figure I.

IV	1	↓	Face right of center. Leap onto L across in front of R. (LOD)	Free R is kicked up behind.
	2	↓	Step diagonally right forward (LOD) on R.	
	3	♪	Step or leap onto L across in front of R.	Free R is raised up a bit behind. at the knee.
	4	↓	Face center. Step back (out of circle) onto R.	Free L is raised forward, bent at knee.
V	1	↓	Lift or hop on R in place.	Free L is raised high forward, knee bent.
	2	↓	Step on L by R.	
	3	♪	Step forward (into the circle) and slightly across in front of L on R.	Free L is raised a bit behind.
	4	↓	Step backward onto L in place.	Free R is raised forward, bent at the knee.

VI Repeat meas.V with reverse footwork.

VII Repeat meas. V.

Turns

Men may execute full 360° turns on measures V, VI and VII by preparing on cts. 3 and 4 of the preceding measure and pivoting (sort of backwards) about the weight-bearing foot during the hop on ct.1 of the given measure (as in Maškoto, Postupano, Topansko, etc.)

Note: when the dancers become a bit more energetic in their performance, an extra quick preliminary lift may be added prior to the steps on ct.2 in either figure, but especially in Figure II. It may appear in the moving steps of measures I-IV as well as the more stationary ones in measures V-VII. The rhythm then becomes:

1 uh 2 3 4
 R. R J R J

Notes by Bob Leibman

Presented by Stephen Kotansky
 Laguna Folk Dancers' Institute
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BERATIS
Greek/Albanian

"Beratis" means "of Berat", a town in Northern Epirus, now Albania.

Sources: 'Irini Loutzaki, Athens, 1976 and 'Eleftherios Drandakis, Athens, 1979.

Formation: Short lines, hands held in "W" pos, facing slightly R.

Meter: 8/4 (S-Q-S). Recordings: PFF 1(B5) and DEG 8008B

meas	ct	pattern
1	1	Step on R ft to R, lifting L up in bk.
	2	Pause
	3	Step on L ft across in front of R ft.
	4-5	Pivoting to face ctr, hook R ft behind L calf (M) or ankle (W), or touch floor with R.
	6	Step fwd on R ft facing slightly R.
	8	Transfer wt bk to L ft.
	7	Transfer wt bk to R ft.
	8	Step on L ft across in front of R ft.
2	1-3	Repeat cts 6-8, meas 1.
	4-5	Touch ball of R ft twd ctr (W) or lift R leg fwd (M).
	6	Step bk on R.
	7	Pause
	8	Step bk to L on L ft.

note: on ct 6, meas 1 (ct 1, meas 2), W may turn slightly to face L (twizzle), while transferring wt to R ft.

Presented by Stephen Kotansky
Laguna Folk Dancers' Institute
February 6-7, 1987

BOIMITSA
(Macedonia, Greece)

This dance, along with similar dances such as Ti Kles Kaimeni Maria, Tou Katsamba and Kale Maria, comes from Alexandria (formerly Gida), Imathia County, Macedonia. Boimitsa takes its name from a town near Alexandria. It is an interesting 6 meas dance starting in a slow, almost unidentifiable rhythm and graduates into a fast 11/16 which is danced like a Syrtos or Kalamatianos. As learned from Irini Loutzaki and Eleftheris Drandakis.

Recordings: Available on tape or PFF I(B2) or VASIPAP LPVAS 231. BALKAN ARTS 709 B
Formation: Line or open circle. Arms can be anywhere from a "V" to a "W" pos, facing R of ctr.

meas

pattern

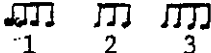
Part I (slow)

Music: This part, in which the musicians usually follow the lead dancer, will be notated in dancer's cts: S Q S

1 2 3

- 1 Step R ft fwd (ct 1 [S]); step L ft fwd and in front of R ft (ct 2 [Q]); touch R ft near L instep and hold (ct 3 [S]).
 - 2 Repeat meas 1.
 - 3 Facing ctr, step R ft to R side and lift L leg, straight, low & in front of R ft (ct 1 [S]); bend on R ft (ct 2 [Q]); bend on R ft and bring L ft sharply around and in bk of R ft (ct 3 [S]).
 - 4 Step bk onto L ft bending both knees (ct 1 [S]); lift R ft, knee straight, low and in front of L ft and bend on L ft (ct 2 [Q]); bend on L ft and draw R ft sharply around and in bk of L ft (ct 3 [S]).
 - 5 Repeat meas 4, opp ftwk.
 - 6 Step L ft to L (ct 1[S]); touch ball of R ft beside L ft (ct 2[Q]); hold (ct 3[S]) or bounce on L ft.
- Repeat until music speeds up.

Part II (fast)

Music: 11/16  Dancer's cts. S-Q-S

1 2 3

- 1 Facing ctr, step R ft to R (ct 1,S); step L ft across and behind R ft (ct 2, Q); turning to face slightly R of ctr, step R ft fwd (ct 3, S).
- 2 Step L ft fwd (ct 1,S); step R ft fwd (ct 2,Q); step L ft fwd (ct 3,S).
- 3 Step R ft sideways R (ct 1,S); touch ball of L ft near R instep (ct 2,Q); hold (ct 3,S).
- 4 Repeat meas 3, opp ftwk and dir.

note: As music becomes faster, the "touches" on ct 2, meas 3 and 4 become 2 bounces on the supporting ft on cts 2 and 3. The free ft is held close to the supporting heel. Also, as the music speeds up, dancers begin to add hops and even turns.

BRIUL PE OPT
Romania

Briul or Briule (plural form) is found throughout Romania in various forms, but mainly in the south. This particular Briul pe opt is a collection of steps from Muntenia that was learned between 1972 and 1980 from various village and amateur groups and from a very close friend, professor Leonte Socaciu of Bucharest, Romania.

TRANSLATION: Briul (belt dance) in eight

PRONUNCIATION: BREE-ooow peh Ohpt

RECORD: Any good Briul in an eight meas melody, i.e., Balkan Arts 707b.

FORMATION: Short lines in belt hold (L over R), facing ctr.

METER: 4/4

PATTERN

Meas.

INTRODUCTION or GETTING UP THE COURAGE

1 Step R to R (ct 1); close L to R (ct 2); repeat step-close (cts 3-4).

2-8 Repeat meas 1 to R. During this period of getting into the music, witty "strigaturi" or verses are usually shouted, either in unison or antiphonally: i.e.,

Si la briu, la briu, la briu

Si la secera de griu

Cire so lasa de briu

Sa dea ciofa cu rachiu

After the verse is shouted on the record the dancers reply with "to ta iasa" (toh tah ee-ah-sha) twice.

FIG. I: WARM UP OR SIDE STEP

1 Step R to R (ct 1); close L to R without wt (ct 2); repeat step-close to L (cts 3-4).

2 Repeat meas 1 of Intro (step-close to R, 2x).

3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. II:

1 Turning to face diag L of ctr, lift on L as R extends straight and low in front of L (ct 1); step R (accent) diag L of ctr lifting L bkwd behind R (ct &); hold (ct 2); step L bkwd in pl turning to face ctr (ct &); hold (ct 3); leap R on R (ct &); step L across R (ct 4).

Note: The rhythm of meas 1 is - Q,S,S,Q,S.

2 Facing slightly R of ctr and moving in LOD, hop on L as R knee lifts in front of L (ct 1); step R to R (ct &); step L across R (ct 2); repeat hop-step-step (cts 3,&,4).
Note: This hop-step-step will now be referred to as the "Closing Motif" and will reappear in various forms.

3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. III:

1 Turning slightly L of ctr, lift on L and flick R sdwd (ct 1); close R to L (ct &); step L diag L bkwd (ct 2); close R to L (ct &); repeat cts 2,& (cts 3,&); step L bkwd (ct 4).
2 Repeat meas 2, Fig. II (closing motif: hop-step-step 2x) moving diag fwd to orig pos + flick R sdwd in prep to repeat pattern.
3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. IV:

1 Facing ctr, jump onto both ft about 19-3/4" or approx 49 cm or shldr width in prep for click (ct 1); click both heels tog in air (ct &); land on L (ct 2); step R behind L (ct &); step L to L (ct 3); step R in front of L (ct &); step L bkwd in place (ct 4).
2 Hop on L in place lifting R knee (ct 1); stamp R to R with wt (ct &); close L to R (ct 2); stamp R heel to R (ct &); close L to R (ct 3); stamp R heel to R (ct &); close L to R (ct 4).
3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. V:

1 Facing ctr, hop on L and lift R knee up in front of L (ct 1); step R across L (accent) (ct &); step L bkwd in place (ct 2); step R fwd (ct &); hold (ct 3); hop on R and lift L knee in front of R (ct &); step L in place (ct 4).
Cue: Hop, step, step, step, hop, step.
2-4 Repeat meas 1.
5-8 Moving bkwd in "reel" fashion, repeat meas 1-4.
Note: All fwd moving steps are accented.

FIG. VI:

1 Hop L in place as R knee lifts (ct 1); stamp R slightly fwd of L (12 noon) (ct &); step L in place (ct 2); stamp R slightly R of where it last stamped (1 pm) (ct &); step L in place (ct 3); stamp R still further R and to side (2 am) (like an arch ~~1-2~~) (ct &); step L in place (accent) (ct 4).

- 2 Hop L in place as R knees lifts (ct 1); stamp R in front of L (ct &); step L in place (ct 2); hop on L in place lifting R (ct 3); stamp R slightly R of L (ct &); step L in place (ct 4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. VIIa:

- 1 Flick or kick R across L (ct 1); step R across L (ct &); step L bkwd in place (ct 2); step R to R (ct &); step L across R (ct 3); step R bkwd in place (ct &); step L to L (ct 4).
- 2 Repeat meas 2, Fig. II (closing motif: hop-step-step, 2x) in place, adding a flick of R on ct 1,&.
- 3-4 Repeat meas 1-2.

FIG. VIIb:

- 5 Repeat meas 1, Fig. VIIa (flick Lx, Rx, L bk, R to R, Lx, R bk, L to L) adding: Step R across L on ct &.
- 6 Step L bkwd in place (ct 1); step R to R (ct &); step L across R (ct 2); step R bkwd in place (ct &); step L to L (ct 3); step R across L (ct &); step L bkwd in place (ct 4); step R to R (ct &).
- 7 Step L across R (ct 1); step R bkwd in place (ct &); step L to L (ct 2); step R across L (ct &); step L bkwd in place (ct 3); step R to R (ct &); close L to R (accent)(ct 4).
- 8 Repeat meas 2, Fig. IIa (closing motif with flick).
- 9-15 Repeat Fig. VIIa and VIIb up to meas 8 of VIIb.
- 16 Add this ending on second repeat. With wt on L, in a "can-can" like fashion, kick the R leg 4 times, starting to the L of the L leg and moving slightly R with each additional kick(cts 1,2,3,4).
↑↑↑↑
1234

FINALE:

- 1-7 Repeat Fig. V, moving fwd 4 meas and bkwd 3 meas, add to the end:
- 8 Leap onto both heels with heels together and toes turned out (ct 1); fall onto both ft, knees slightly bent (ct 2); repeat cts 1-2 of meas 4 above (cts 3-4).

This dance was presented by Stephen Kotansky at the 1981 Stockton Folk Dance Camp and have been corrected from there errata.

Presented by Stephen Kotansky
Laguna Folk Dancers' Institute
February 6-7, 1987

DRACEVKA
Bulgaria

SOURCE: This dance is done in the Skopje region, especially in the Village of Dračevo.

RECORD:

FORMATION: Lines with leader on R. Hands joined in "V" pos. Face and move in RLOD.

RHYTHM: 7/16 counted as: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3}$ (Q,Q,S)

METER: 7/16

PATTERN

Meas.

Introduction:

FIG I:

- 1 Facing and moving in LOD, leap L fwd (low), as R lifts bkwd (cts 1-2); step R fwd (ct 3).
- 2-3 Repeat meas 1, twice more, alternate ftwk.
- 4 Step L fwd (cts 1-2); step R bkwd (ct 3).
- 5 Hop on R in place (cts 1-2); step L behind R (ct 3).
- 6 Step R fwd (ct 1); step L bkwd (ct 2); step R fwd (ct 3).
- 7-10 Repeat meas 3-6 (leap L fwd, R fwd; L fwd, R bk; hop R, L behind; R fwd, L bk, R fwd).

FIG. II:

- 1-3 Repeat Fig. I, meas 1-3 (leap L fwd, step R fwd, alternate 3 x).
- 4 Leap L fwd (low), bend R knee - dip (ct 1); close R behind L (ct 2); step L slightly fwd (ct 3).
- 5 Leap R fwd (slightly) as L lifts bkwd with fore leg crossing behind and touching back of R knee (ct 1-2); hold (ct 3).
- 6 Touch L toe across R (cts 1-2); touch L toe diag L, flex R knee (ct 3).
- 7 Hop on R in place (cts 1-2); step L beside (or slightly back of) R (ct 3).
- 8 Step R fwd, leave L in place (ct 1); rock L bkwd (ct 2); step R fwd (ct 3).
- 9-12 Repeat meas 5-8 with opp ftwk (leap L fwd, hold; touch Rx, touch R diag R; hop L, R in pl; L fwd, R bk, L fwd).
- 13-16 Repeat meas 5-8 (leap R fwd, hold; touch Lx, touch L diag L; hop R, L in pl; R fwd, L bk, R fwd).

Repeat from beg

Presented by Stephen Kotansky
Laguna Folk Dancers' Institute
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This dance has not been R&S'd.

KASAPKO
(Thrace, Greece)

Kasapko means "butchers dance" and is a local version of the Hasapo-serviko as danced in the Didymoteichon region of Greek Thrace. (As learned from Theodore Kekés.)

Record: Any good fast Hasapiko, or available on tape.

Formation: Short lines, shoulder or "T" position, facing center.

Music: 2/4

meas

pattern

Basic

- 1 Step R ft to R (ct 1); step L ft across and behind R ft (ct 2).
- 2 Step R ft to R (ct 1); lift L ft up and in back (ct 2).
- 3 Step L ft fwd (ct 1); brush R ft fwd (ct 2).

Variation I

- 1-2 Repeat meas 1-2 of Basic.
- 3 Step L ft (ct 1); step R ft in front of L ft (ct &); step L ft in place (ct 2).

Variation II

- 1 Repeat meas 1 of Basic.
- 2 Step R ft to R (ct 1); close L ft beside R ft (ct &); step R ft in place (ct 2).
- 3 Repeat meas 3, Variation I.

note: during Variations I and II, it is common to lift slightly on the L ft before ct 1 of meas 1 and land on both feet slightly apart on ct 1 of meas 1. This is like a "ker-PLUNK".

Variation III

- 1 Leap R ft bk (L ft remains on floor) and twizzle or twist L heel slightly to R (ct 1); repeat ct 1, opp ftwk and dir (ct 2).
- 2 Jump onto both ft apart (ct 1); close ft together (ct 2).
- 3 Repeat meas 3, Variation I.

note: Leader changes steps at will.

Presented by Stephen Kotansky.

Presented by Stephen Kotansky
Laguna Folk Dancers' Institute
February 6-7, 1987



KUPURLIKA
Macedonia

SOURCE: Pece Atanasovski

Tchyoooh-POOR-leeH-kah













The dance takes its name from Kupurlija, the Turkish name for the Town of Veles. The Turks called it thus, the town of bridges, - from the Turkish word for "bridge", "kupur", because of its location at an important crossing of the Vardar R. along which passed (and passes) a major route from Northern and Western Europe down to Greece and Turkey and, hence the bridges which were consequently there. Muslim women's dance from Vardar R. valley.

Record: RTB LP 1394, Side 1, band 6.

Meter: 7/8 =  = 
dancers' cts. 1 2 3 1 & 2 3

Formation: Open circle with leader on the right. Women only. Hands are joined by little fingers and held up in "W" position.

Pattern

Meas.	Ct.		Pattern
I	1		Face center or slightly left of center. Small lift ("čukče") on L.
	and		Step back (out of circle) on R.
			Free R is raised a bit and prepares for step back.
	2		Small lift on R.
	3		Step back on L.
			Free L is raised a bit and prepares for step back.
II	1		Small lift on L.
	and		Step back on R.
			Free R is raised a bit and prepares for step back.
	2		Step L by R.
	3		Step slightly forward on R.
			Knees are close together.
III	1		Small lift on R.
	and		Step diagonally forward on L across in front of R,
			Knees are close together.
	2		Step on ball or toes of R just to the right of L heel.
	3		Step on L by or a bit in front of R.
			" " "

Turns.

The slow part (Figure I) allows for single CW turns during meas I (plus, perhaps, meas II, ct.1). Hands are held up in "W" position during the turn as women let go of each other's hands and, in unison, each turns CW by herself.












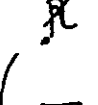

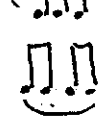
I	1		Small lift on L while turning to face right of center.
	and		Step on R to right (LOD) while turning CW. R foot itself points even further to the right, out of the circle.
	2		Small lift on R while continuing to turn as the body comes in line with R foot.
	3		Continue to turn CW by stepping on L across in front of R. This should complete the turn.

Figure II (faster music)

- I
- uh  Face center.
Slight preparatory lift on L prior to beat.
- 1  Step to right (LOD) on R.
- uh  Slight preparatory lift on R prior to beat.
- 2  Step back onto L across behind R.
- II
- uh  Momentarily step onto ball of R in place, prior to the beat.
- 1  Immediately step back onto full L in place, on beat.
- 2  Step on R besides L a bit to right and back of its previous position.
- III
- uh  Face a bit slightly right of center. Momentarily step onto ball of L foot forward and a bit across in front of R prior to the beat.
- 1  Immediately step back onto full R in place, on beat.
- 2  Step L a bit further across in front of R to right.

Notes by Bob Leibman

Presented by Stephen Kotansky
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MŮŽKO HORO
Thrace, Bulgaria

MŮžko Horo, men's dance, is a Pravo Trakiisko-type dance similar to Čestoto, Horo Capraz, Kermensko Horo, and Kazŭnluško Horo, just to mention a few. This version was performed by villagers from Selo Botevo, Jambol district in 1976.

RECORD: Folkraft LP-26, Čestoto or Pravo Trakiisko, or;
Balkan Arts MK 6G, Horo Capraz or Gergebunarsko, or;
any good fast Trakiisko.

FORMATION: Lines in belt hold (L over R).

RHYTHM: 6/8 counted: $\frac{1,2,3}{1} \frac{4,5,6}{2}$

METER: 6/8	PATTERN
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Meas.

Introduction:

BASIC PRAVO:

- 1 Facing ctr and moving diag R, step R-L fwd.
- 2 Step R fwd, bend knees slightly as L moves fwd and through to front (ct 1); slight čukče (bounce) on R heel (ct 2).
- 3 Step L fwd (ct 1); hold (ct 2); step R diag R bkwd (ct &).
- 4 Hold (ct 1); step L bkwd (ct 2).
- 5 Step R bkwd (ct 1); lift L slightly fwd (ct 2).
- 6 Step L bkwd (ct 1); lift R slightly fwd (ct 2).

UDARI (Hit)

- 1 Step R fwd with heavy accent (ct 1); close L to R (ct 2); stamp R fwd without wt (ct &).
- 2 Step R fwd with heavy accent (ct 1); L moves fwd and through, slight čukče on R (ct 2).
- 3-6 Repeat meas 3-6 of Basic Pravo (L fwd, R bk; hold, L bk; R bk, lift L; L bk, lift R).

VARIATION - Dva pŭti (Two times): Stamp R fwd on ct & before ct 1.

DAJ NA MJASTO or TROPOLI: (Do it in place or tapping)

- 1 Step R in place (ct 1); tap L toe beside R (ct &); čukče on R (ct 2); tap L heel beside R (ct &).
- 2 Repeat meas 1 with opp ftwk.

PUŠEK: (Full drive)
1-4 Tropoli R,L,R,L.

5 Step R fwd (ct 1); bend R knee sharply as L lifts bkwd (ct 2).

6 Step L bkwd (ct 1); bend L knee sharply as R lifts fwd (ct 2).

IZHVŮRLI: (Kick or throw)
1-4 Tropoli R,L,R,L.

5 Step R fwd (ct 1); scoop L fwd low and up (ct 2).

6 Čukče on R as L continues up and around in back (ct 1); step L bkwd (ct 2).

ČUKNI DVA: (Stamp twice)
1-3 Tropoli R,L,R.

4 Leap L on L (ct 1); stamp R beside l (ct 2).

5 Tropoli R.

6 Repeat meas 4 (leap L, stamp R).

7-8 Repeat meas 5-6 of Izhvūrli (R fwd, scoop L fwd; čukče R as L moves bk).

ČUKNI TRI: (Stamp 3 times)
1-3 Tropoli R,L,R.

4 Leap L to L (ct 1); stamp R beside L (ct 2).

5 Leap R to R (ct 1); stamp L beside R (ct 2).

6-8 Repeat meas 6-8 of Čukni Dva (leap L, stamp R; R fwd, scoop L fwd; čukče R as L moves bkwd, L bk)

SEČI (Cutting):
1-3 Tropoli R,L,R.

4 Chug bkwd on both ft (ct 1); lift R fwd slightly (ct 2).

5 Scissors-step R-L bkwd (L extends fwd, then R).

6 Lift R in front of L knee (ct 1); step R fwd as L begins to move fwd (ct 2).

7 Čukče on R as L scoops fwd up and around in back (ct 1); step L bkwd (ct 2).

Note: This step takes 7 meas to complete and therefore should be done 2 times to get back onto the musical phrasing.

- HLOPNI (Knocking):
1-4 Tropoli R,L,R,L.
5 Run R-L fwd.
6 Click R heel (ct 1); lift R slight R (ct 2).
7-8 Repeat meas 6 (3 heel clicks in all).
9 Touch R in front of L (ct 1); lift R to R (ct 2).
10 Close R to L and extend L leg diag L (knee straight) (ct 1); slight čukče on R (ct 2).
11-13 Repeat meas 10, alternating ftwk 3 more times (4 in all).
14 Slap R diag R, bend fwd slightly (ct 1); step L behind R (ct 2).
15-18 Tropoli R,L,R,L.
19 Repeat meas 14 (slap R diag R, L behind).
20-23 Tropoli R,L,R,L.
24-27 Repeat meas 5-8 (run RL fwd; click R, step R to R).
28-29 Jump onto both ft, ft slightly apart with R fwd of L (ct 1); bounce 2 times on both ft (ct 2-1), bounce on R as L moves around in front (ct 2).
30-35 Repeat meas 28-29, alternating ftwk 2 times (3 in all).
36-37 Repeat meas 5-6 of Izhvŕli (R fwd, scoop L fwd; čukče R as L moves bk).

Note: This step is done 2 tims through.

- HLOPNI, DOLU: (Knock, squat down)
1-9 Repeat meas 1-9 or Hlopni (Tropoli RLRL; run RL fwd; click R then R to R 3x; touch R fwd, lift R to R).
10 Touch R behind L (ct 1); lift R to R (ct 2).
11-12 Izhvŕli, meas 5-6 (R to R, scoop L fwd; čukče R as L moves bk, L bk).
13 Step R bkwd as L moves around and in back (ct 1); leap L behind R (ct 2).
14 Squat on both ft with R knee fwd and L turned out (ct 1); raise on L (ct 2).
15-17 Repeat meas 1-3 of Udari (R fwd, close L, stamp R; R fwd, L fwd and čukče R; L fwd, R bk).

18 Run R-L bkwd.

19-20 Repeat meas 13-14 (R bk as L moves bk, leap L bk; squat, raise).

This dance can be according to the will of the leader. The group from Botevo used the Pravo and Udari steps to get position and then proceeded to dance each step through twice.

Collected and presented by Stephen Kotansky

Laguna Folk Dancers' Institute
February 6-7, 1987

This dance has not been R&S'd.

NA DVI STRANE
Hungary

This dance is danced by the Croatian-speaking "Bosnjaci" living around the city of Pecs (Baranya county) in southern Hungary. The Bosnjaci are Croatians who fled from northern Bosnia to southern Hungary as the Ottoman Empire expanded further north. The Ottoman Turks eventually reached Hungary and reigned there for 150 years. This particular arrangement of the dance is a combination of two forms of the dance -most likely an older and a newer one.

Steve Kotansky learned the dance from Misi, Šarošac, village videos.

PRONUNCIATION: na dvee STRAH-nah

RECORD: Garlic Press Cassette, 001, Side A, Band 5

FORMATION: Open circle in shldr hold ("T" pos). Or M join hands in "V" pos and W (standing behind and between M) place hands on M nearest shldr. Leader on L.

STYLE: The style is sharp and decisive. It is danced on the whole ft.

METER: 4/4

PATTERN

Meas

INTRODUCTION:

PART I: 2 Meas

- 1 Facing ctr, step L to L side and slightly fwd (ct 1); step R behind L (knee bent slightly) (ct 2); step L to L (ct 3); step R beside L (ct &); step L in place (knee bent slightly) (ct 4).
- 2 Hop on L as R flick-kicks fwd then sharply L (ct 1); step R in front of L (knee bent) (ct &); step L back in place (ct 2); step R-L-R in place (cts 3,&,4).
- 3-24 Repeat meas 1-2, 10 more times (11 in all).

PART II - STEPS: 4 Meas

Basic:

- 1 Step L to L, bend knee (ct 1); close R to L with bounce (R slightly fwd of L) (ct 2); bounce on both (ct &); repeat cts 1,2,& (cts 3,4,&).
- 2 Repeat meas 1, alternating ftwk (R-L) (R to R; close L & bounce 2x; reverse ftwk).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

Variation I:

- 1 Jump onto both ft slightly apart (ct 1); bounce on and twist L heel sharply to R as R draw's sharply back behind L (ct 2); step R behind L (ct &); repeat Basic, cts 3,4,& of meas 1 (L to L, close R & bounce 2x) (cts 3,4,&).
- 2 Repeat Basic, meas 2, with opp ftwk and direction (R to R, close L to R & bounce 2x; repeat).
- 3-4 Repeat meas 1-2.

Variation II:

- 1 Repeat cts 1,2,& of Variation I (jump, bounce L, R behind L) (cts 1,2,&); step L to L, wt on both, ft slightly pigeon-toed (ct 3); twist heel sharply inward (R heel slightly in front of L (ct 4); twist heels out (ct &).
- 2 Step R slightly back, wt on both (ct 1); twist heels sharply inward (L heel slightly in front of R (ct 2); twist heels out (ct &); step L slightly bk, wt on both ft (ct 3); twist heels sharply inward (R heel slightly in front of L (ct 4); twist heel out (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.

Variation III:

- 1 Repeat Var. II, meas 1 (jump, bounce L, R behind L; L to L, heels twist in, heels out).
- 2 Repeat Var. II, cts 1,2,& of meas 2 (R bk, heels twist in, twist out) (cts 1,2,&); jump on both ft (accented) and slightly apart 2 times (cts 3-4).
- 3-4 Repeat meas 1-2 with opp ftwk. (Accent first jump onto both ft.)

PART II - SEQUENCE:

- Basic - 2 times (L,R,L,R)
- Var. I - 1 time 3 times (L,R,L,R,L,R)
- or
- Var. I, 1 time + Var. II, 2 times (L,R,L,R,L,R)
- Basic - 1-1/2 times (L,R,L)
- Var. I - 1-1/2 times (L,R,L)
- Var. II - 2 times (L,R,L,R)
- Var. III - 3 times (L,R,L,R,L,R)

This dance was presented by Stephen Kotansky at the 1986 Stockton Folk Dance Camp and has been corrected from their errata.

SEVERNJASKA RUCENICA
Bulgaria

A simple, choreographed north Bulgarian Rucenica for couples as learned by Stephen Kotansky from Georgi Kinski of Veliko Trnovo, Bulgaria in 1978 and 1984.

- RECORD: Any good fast Rucenica;
Personally Stephen Kotansky prefers brass band renditions.
- FORMATION: Cpls facing LOD, M on inside of circle, inside hands are joined (MR-WL) and extended fwd. *Cpls* are lined up one after another in a large circle.
- STEPS: Basic Rucenica step to R
1 With R knee raised fwd and up, leap on R beside L as L knee raises fwd and up (ct 1); step L slightly across R (ct 2); step R in place as L knee raises fwd and up (ct 3).
2 Repeat meas 1 with opp ftwk (Basic Rucenica step to L).
Same ftwk for both except where noted.
- RHYTHM: 7/16 counted as: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3}$ (Q,Q,S)

METER: 7/16 PATTERN

Meas.

Introduction:

PATTERN I: CPL TURN

- 1-8 Beg R, do 8 Basic Rucenica steps fwd.
9-12 Turning CCW once, as a cpl (M move bkwd, W fwd), do 4 Basic steps.
13-16 Turning CW, once, as a cpl (M move fwd, W bkwd), do 4 Basic steps.
17-23 Repeat meas 1-7 (7 Basic fwd).

PATTERN II: AROUND PTR

- 1 Move bkwd away from ptr (M bk twd ctr) with 1 basic, beg L.
2-5 Do-si-do around ptr passing R shldrs, do 4 Basic steps, beg R.
6-10 Do-si-do around ptr passing L shldrs, do 4 Basic steps.

1-8 8 Basic in 2nd

PATTERN III: M IN PLACE; W SCISSORS

Men:

1-6 Do 6 Basic in place (beg R) lifting knees high - hands on hips.

7-8 Leap into air with knees bent and ft extended back, backs arched and arms above head (cts 1-3). Land on both ft and immediately lower onto both knees (cts 1-3).

Women:

1 Hop on L as R ft does a reverse-bicycle-kick fwd and up (ct 1); step RL in place (cts 2-3).

2 Repeat meas 1 (hop L, step RL).

3-4 Do 2 scissors in place, step RLR-LRL.

5-8 Repeat meas 1-4 (hop L, RL in pl; scissors RLR-LRL)

Pattern IV

M - CLAP & SLAP; W AROUND M

Men:

1-6 On knees, clap hands tog (cts 1-2); slap floor, RLR (cts 3,&,ah). Repeat 5 more times (6 in all).

Women:

1-8 W circle, ~~two times~~, CCW around M with 8 Basic steps - hands on hip (fingers fwd) or waving a handkerchief in R hand.
2 arnd M 1/2 way, turn 2 in pl, rpt

Repeat dance from beginning

*basic
4 Fwd Lr
4 out*

Presented by Stephen Kotansky
Laguna Folk Dancers' Institute
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This dance has not been R&S'd.

SYRTÓS SYNGATHISTOS
Thrakia, Greece

This Syrtós-type dance comes from northeastern Greece and is in 9/16 meter. Interestingly, the 4 measure pattern of the ever popular Kalamatianos/Syrtós is completed in 3 meas in this dance.

Steve Kotansky learned the dance from Elefteris Drandakis and Margarethe Mahkorn.

PRONUNCIATION: seer-TOHS sin-gah-thee-STOHS

RECORD: Garlic Press Cassette, 001, Side A, Band 2

FORMATION: Short lines or open circle; "W" pos; leader on R.

RHYTHM: 9/16 counted as: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6}{3}$ $\frac{7}{4}$ $\frac{8-9}{5}$

METER: 9/16

PATTERN

Meas

INTRODUCTION:

PATTERN:

- 1 Facing ctr, step R diag R bkwd (ct 1); turning to face slightly R of ctr, step L across R (ct 2); hop on L as R moves in front of L (ct 3); hop on L slightly fwd (ct 4); step R fwd, wt on both ft (ct 5).
- 2 Turning to face ctr, step L behind and to R of R (ct 1); turning to face R of ctr, step R fwd (ct 2); step L fwd (ct 3); hop on L (ct 4); land on both ft (slightly apart) (ct 5).
- 3 Step L across R (ct 1); step R diag L bkwd (ct 2); turning to face L of ctr, hop on R as L lifts in front of R (ct 3); hop on R (ct 4); step L diag R bkwd (ct 5).

NOTE: To beg dance again, wait first 2 beats of music and beg with ct 3 of meas 1 (hop-hop-land).

This dance was presented by Stephen Kotansky at the 1986 Stockton Folk Dance Camp and has been corrected from their errata.

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TOPANSKO ORO
Macedonia

Also known as Topaansko Oro, this dance derives its name from Topansko pole or Topaana, a sector of Skopje, Yugoslavia, which was until the earthquake in the early 1960's populated by gypsies. This dance belongs to the broader family of "krsteno" (crossing) dances, popular throughout Povardarie, the Vardar river basin, along with such dances as: Žensko Krsteno, Postupano, Čučuk, and Devojčice devojce, to mention a few. Topansko oro, as are many of the dances in this family, is danced over a five-measure phrase. Although the dance is often played and danced by gypsies, I personally would categorize it as Macedonian rather than "Gypsy."

I first learned Topansko oro from Petre Atanasovski in 1978 and later saw it dance by musicians in his orchestra. I also conferred with Atanas Kolarovski who was familiar with an almost identical form.

PRONUNCIATION: TOH-pahn-skoh OHR-oh

RECORD: Jugoton LSY-61392, side 1, band 2

FORMATION: Short lines in a modified "W" pos.

STEPS: Čukče: the raising and lowering of the heel on one musical beat.

RHYTHM: 12/16 counted: 1-2 3-4 5-6 7-8-9 10-11-12
Dancers cts will be described in a 4/4 meter as this dance can be highly syncopated.

METER: 12/16 (4/4)

PATTERN

Meas Cts

INTRODUCTION: Leader begins with the start of any musical phrase.

FIG I:

- | | | |
|-----|-----|---|
| 1 | 1 | Facing diag R of ctr and moving in LOD, čukče (or hop) on L in place as R knee lifts (ft: M high, W low) in front of L. |
| | 2 | Step R in LOD. |
| | 3-4 | Repeat meas 1-2 with opp ftwk (čukče R, L fwd). |
| 1 | 1 | Turning to face ctr, čukče (or hop) on L as R lifts in front of L. |
| | 2 | Leap R in place, simultaneously raise L knee sharply in front of R (ft: M high, W low) and hold in this pos. |
| | 3-4 | At the end of ct 3, L begins to swing out and around (CCW) to a pos just below R knee. |
| 3 | 1 | Facing ctr, čukče (or hop) on R, L ft is still behind R knee. |
| | 2 | Step L to L. |
| | 3 | Step R across L. |
| | 4 | Step L back in place. |
| 4-5 | | Repeat meas 2-3 (it is not necessary to turn and face ctr). |

Repeat dance from beg and according to "Energy level" tempo, etc., add hops instead of čukčes and begin to syncopate the steps slightly.

VARIATION:

Note: As the music speeds up or the "Energy level" rises, the dance becomes more dynamic with the dancers adding turns and even squats at will. Also, a new more intricate and complicated variation on the basic is introduced. This variation is often highly syncopated; therefore I am notating a skeletal form.

When the leader changes to the Variation the hands come to "V" pos during the last 2 cts of meas 5. In class we changed when the music changed to a minor key, but the leader may change it at will. However, we never went back to Basic Pattern.

- 1 1 Facing diag R of ctr, čukče (hop) on L lifting R in front of L.
 Note: This initial čukče or hop is only done the first time as a transition from the former "Basic" into the variation. All following repeats of the variation begin with a leap L across R (ct 1).
- 2 Step R to R.
- uh On "uh" before ct 3, step on ball of L ft next to R toe.
- 3 Step R slightly fwd and next to L.
 Step cue: Cts uh-3 can be called "ker-PLUNK" or "bloop-bloops".
- 4 Step on L to R.
- uh On "uh" before ct 1 of meas 2, step on ball of R next to L toe.
- 2 1 Step L slightly R.
 Step cue: Cts uh-2 can be called "ker-PLUNK" or "bloop-bloops".
- 2 Step R to R.
- 3 Step L across R.
- 4 Still facing slightly diag R of ctr, step R back in place.
 Step cue:
 Hop-step-ker-PLUNK-step-ker-PLUNK-step-cross-step.
 Note: Hop becomes leap onto L in repeats of the variation.
- 3 1 Hop on R, bringing L ft up and around in back of R, thereby turning to face slightly L of ctr.
- 2 Step L slightly behind R.
- 3 Step R in place.
- uh On "uh" before ct 4, step on ball of L next to R.
- 4 Step R fwd slightly.
 Step cue: Cts uh-4 can be called "ker-PLUNK" or "bloop-bloops".
- 4 1 Turning to face slightly R of ctr, leap on L in place, bring R ft up and around in back of L.
- 2-4 Repeat meas 2-4, meas 3 with opp ftwk (R behind, L in pl, R ball, L fwd).
- 5 1-4 Repeat meas 1-4, meas 4 with opp ftwk.

Cues for meas 3-5: Hop-step-step-ker-PLUNK.
Leap-step-step-ker-PLUNK. Leap-step-step-ker-PLUNK.

ADDITIONAL VARIATION - Meas 3-5

Add a hop just before ct 2 in each meas.

Do a solo turn to R during meas 3 or 5.

Turn to R during meas 4.

In all cases the turn is initiated on ct 1 of the meas. Turn only when inspired to do so!

Repeat from the beginning of the variation, not forgetting, of course, to begin by leaping onto the L (ct 1, meas 1).

Macedonian once put it this way: "There is a beginning and an end to each dance phrase. How you get there is your own problem." Enjoy.

This dance was presented by Stephen Kotansky at the 1981 Stockton Folk Dance Camp and have been corrected from their errata.

Presented by Stephen Kotansky
Laguna Folk Dancers' Institute
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VELIKO KOLO IZ DESKE
Csongrád County, Hungary

Veliko or Big Kolo is danced by the Serbs of the village of Desk in southern Hungary and is similar to the Banat version presented by Richard Crum, only it is danced over an 8 meas period of music rather than the 6 meas of the version popular in the United States.

Steve Kotansky learned this dances from members of the Baranja South-Slav Dance Ensemble.

PRONUNCIATION: VEL-ee-koh KOH-lo is DES-kah

RECORD: Hungaroton SLPX 18057

FORMATION: Half-circle, leader on L, shldr hold; or M in "V" pos, with W standing behind and between M and placing their hands on M nearest shldr.

METER: 2/4

PATTERN

Meas

INTRODUCTION:

MEN'S STEP:

- 1 Facing slightly L of ctr, take 2 running steps fwd L-R (cts 1,2).
- 2 Turning to face ctr, step L to L (ct 1); hop on L and swing R leg in front of L (leg extended).
- 3 Step R to R (ct 1); hop on R in place and swing L leg in front of R (leg extended) (ct 2).
- 4 With knees slightly bent, slight but sharp jump onto both ft (R in front of L) (ct 1); lift on L and begin to bring R bkwd (ct 2).
- 5-7 Complete 4 syncopated reel-steps, R,L,R,L (4 ker-plunk's).
- 8 Step R-L-R in place (1,&,2).

WOMEN'S STEP:

- 1-3 Same ftwk as M, meas 1-3.
- 4 With ft slightly apart, bounce 3 times (cts 1,2,&).
- 5-8 Repeat meas 4, 4 more times (5 in all).

This dance was presented by Stephen Kotansky at the 1986 Stockton Folk Dance Camp and has been corrected from their errata.

Presented by Stephen Kotansky
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