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THE LAGUNA FOLK DANCERS



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SYLLABUS

1991

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LAGUNA FOLKDANCERS FESTIVAL 1991 SYLLABUS

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Note: The teachers will decide at the festival workshops which of these dances will be taught.

BIOGRAPHIES OF THE TEACHERS

STEPHEN KOTANSKY

Steve Kotansky grew up in the Mid-Peninsula area of California. After high school he moved to Southern California, where he danced with the AMAN folk ensemble. He lived in Europe for several years, where he did dance research, taught and danced with performing groups. He is an expert in a variety of central European and Balkan dances. He has taught at major folk dance camps and workshops in North America since returning to the United States several years ago. He has been a frequent teacher at Laguna and is one of our favorites.

MARILYN WATHEN

Marilyn Wathen makes her debut at the Laguna Festival this year. She has been a teacher of International Folk Dance for many years. In 1981 she began research into the traditional music and dance of France, studying in master dance classes and meeting with traditional musicians in France. She has helped coordinate visits to the United States for French dance teachers and musicians. Marilyn's repertoire of French dances includes dances of Auvergne, Berry, Morvan, Limousin, Alsace, Gascogne, and now with this festival, Bearn. She has taught at workshops and folk dance camps throughout the United States and Canada.

BRANLE AIREJAN

(Bearn, France)

Couple dance in an open circle from Bearn, in the Valle d'Ossau, Gascogne Pyrenees. Learned in France, summer 1990.

Cassette: Lo Drac A6

Formation: Couples, one behind the other, in a circle traveling CW. Women is on man's right, but slightly behind man. Man's right hand holds woman's left hand, arms down to start.

Rhythm: 2/4

Measure

- 1 Women: Facing LOD (CW): with a slight preparatory lift on R ft (ct uh), step diagonally fwd on L ft twds ctr. of circle (ct 1), step slightly fwd on R (ct 2), step slightly fwd on L (ct &)
Men: Facing LOD (CW): with a slight preparatory lift on R ft (ct uh), step fwd on L ft (ct 1), step slightly fwd on R (ct 2) step slightly fwd on L (ct &)
- 2 Women: Same as meas 1 with opp ftwk & direction (twds outside of circle)
Men: With a slight preparatory lift on L ft (ct uh), step fwd on R ft (ct 1), step back on L ft, turning 1/2 turn CW to face partner (ct 2), step back slightly on R ft (ct &)
- 3 Women: Step L,R,L in place (cts 1,2 &) or cross over on L ft on ct 1.
Men: Step L,R,L in place (cts 1,2 &)
- 4 Women: Same as meas 3 with opp ftwk
Men: Step on R in place (ct 1), step on L next to R, turning CCW to face towards LOD (CW) (ct 2), step fwd on R in LOD (ct &)
Couple is now in starting position for the dance.

Arms:

- 1-2 Swing arms back ^{strongly} on ct 1 and fwd on cts 2 & of meas 1 and 2.
- 3 Bring arms up to bent elbow position on ct 1 and hold for cts 2 &.
- 4 Arms remain in bent elbow pos. for ct 1. Arms extend up and descend down on ct 2. *up & over water fall*

Dance description by Marilyn Wathen

BRANLE D'OSSAU

(France)

Dance in an open circle from Gascogne Pyrénées: Vallée d'Ossau in Béarn.
Learned from Pierre Corbefin summer 1989.

Cassette: Marc Castanet et Michel Le Meur: Raccord Duo Swing. Side B, Band 1

Formation: Open circle, traveling L (CW), hands joined, R hand over L, arms bent at elbow and straight out at waist, men and women alternated in the line.

Rhythm: 2/4

music 2/4

PATTERN

measures: INTRODUCTION - Dancers may begin at the beginning of any musical phrase

- 1 Traveling to the L, dancers facing ctr: Step L (ct 1), hop slightly on L, bringing R leg over in front of L (ct 2), step across on R ft in front of L (ct &)
- 2 Backing up slightly in line of direction, step L, R, L (cts 1,2, &)
- 3 Dancing in place, step on the R ft slightly behind the L ft (ct 1), hop slightly on R ft while bringing L leg behind R (ct 2), step on L slightly behind R, ending facing the center (ct &)
- 4 Facing center, step on R ft in front of L (ct 1), step back on L ft in place (L ft is behind R ft) (ct 2), step on R ft in place (in front of L) (ct &). This is almost a "rocking" step in place.

Repeat dance from beginning.

Dance description by Marilyn Wathen

DUS (cont.)

- 2 Step slightly s^dwd L on L ft (ct 1), "cut" R ft across and in front of L ft leading with R heel (ct &), step R, L in place (cts 2 &)
 B. DOBLE (DOO-bluh)
- 3 Walk fwd R,L (cts 1,2)
- 4 Step on R ft turning 1/4 turn CCW to face ctr of circle (ct 1), "cut" L ft across and in front of R ft leading with L heel (ct &), step L,R in place (cts 2 &)
- 5 Step s^dwd L on L ft (ct 1), "cut" R ft across and in front of L ft leading with R heel, turning CCW in place (ct &), step R,L in place finishing CCW turn to end facing RLOD (this is a total of 1 1/4 turn CCW)
- 6 Facing RLOD, step slightly s^dwd R on R ft (ct 1), "cut" L ft across and in front of R ft leading with L heel (ct &), step L,R in place (cts 2 &)
 C. SIMPLE
- 7-8 Dance one SIMPLE step in RLOD (see PART III)
- 9-16 Repeat PART IV, meas 1-8

ENDING: COPAR E FINIR (COO-pah ay fee-NEER)

- 1 Step slightly s^dwd R on R ft (ct 1), "cut" L ft across and in front of R ft leading with L heel (ct &), step s^dwd L on L (ct 2), close R to L (ct &)
- 2 Step slightly s^dwd L on L ft (ct 1), "cut" R ft across and in front of L ft leading with R heel (ct &), jump on both feet in place (ct 2).

Sequence of dance:

DUS	}	4 times
PAS VOLAT		
DUS E DUS	}	4 times
PAS VOLAT		
SIMPLE	}	4 times
COPAR	}	2 times
DOBLE		
SIMPLE		

COPAR E FINIR

Dance description by Marilyn Wathen

La Montagnarde

(France)

La Montagnarde (lah mohn-tahn-YARD) is a bourrée from the Auvergne region of central France. It is done in "cortège" formation which can accomodate any number of couples. Marilyn Wathen learned the dance in France in 1986, and presented it at the University of the Pacific Folk Dance Camp in 1987.

CASSETTE: "On Y Va" Side A/3 and Lo Drac A7 3/8 meter

FORMATION: Couples, one behind the other in a long column facing "up the set" (cortège). W to L of M, R hands joined behind M back, and L hands joined behind W back. Couples are spaced 3 to 4 feet apart and should maintain this distance.

STYLING: Very flat and smooth, the knees are slightly bent thruout. The dance can be done an indefinite number of times with any number of couples, but it is less effective with too few couples as the feeling of a long cortège or column of dancers is lost.

Traditionally, dancers may begin with either L or R foot; however, here all steps are described beginning with L as they were so taught.

STEPS: Pas de Bourrée: Step fwd on L (ct 1); step on R beside or slightly fwd of L (ct 2); step on L slightly fwd (ct 3). The step alternates. It also may be done turning in place or marking time in place.

Man's Stamping Pattern (2 meas):

Meas 1: Stamp L in place with weight (ct 1); hold (ct 2); hop on L (ct 3).

Meas 2: Stamp R kicking L fwd from knee (ct 1); hold (ct 2,3).

Man's Right Lateral Pas de Bourrée (4 meas)

Meas 1: Facing "down the set" and traveling R, step on L crossing in front of R (ct 1); step on R to R (ct 2); step on L beside or slightly fwd of R (ct 3).

Meas 2: Step on R to R (ct 1); step on L beside or slightly fwd of R (ct 2); step on R slightly to R (ct 3).

Meas 3-4: Man's Stamping Pattern.

Woman's Right Lateral Pas de Bourrée (4 meas)

Meas 1-2: Facing "up the set" and moving R do meas 1-2 of Man's Right Lateral Pas de Bourrée.

Meas 3-4: Making one full turn CW, do two Pas de Bourrée steps, beg L. End facing "up the set".

Man's Left Lateral Pas de Bourrée (4 meas)

Meas 1: Facing "down the set" and moving L, step on L to L (ct 1); step on R beside L (ct 2); step slightly L on L (ct 3).

Meas 2: Step on R crossing in front of L (ct 1); step on L to L (ct 2); step on R beside or slightly fwd of L (ct 3).

Meas 3-4 Man's Stamping Pattern.

Women's Left Lateral Pas de Bourrée (4 meas)

Meas 1-2 Facing "up the set" and moving L dance meas 1-2 of Man's Left Lateral Pas de Bourrée.

Meas 3-4 Make one full turn CCW with two Pas de Bourrée steps, beg with L. End facing "up the set".

Arms: During all Right or Left Lateral Pas de Bourrée steps both M and W have arms up, slightly fwd, elbows somewhat bent, palms fwd, and hands at or just above head level.

MUSIC 3/8

PATTERN

Measures

INTRODUCTION An improvisation on the bagpipe (cabrette) plus three meas - no action.

I. AVANCE (Advance)

1-8 Cpls in cortège formation move fwd "up the set" with Pas de Bourrée steps. Eight meas is suggested but this is not a fixed number when danced in the village or at a bal folk, but at the beg of an 8 meas phrase and every 8 meas thereafter the "head couple" will beg Fig II.

II. TOUR SUR PLACE (Turn in Place)

1-4 Beg L, the "head couple" (cpl 1) turn 1 1/2 CW in place with 4 Pas de Bourrée steps; end facing "down the set".

5-6 Same cpl release hands and separate, bringing arms up. W passing in front of M, move diag fwd to R with two Pas de Bourrée steps, ending to R of and just beyond W of cpl 2. M move diag fwd L with two Pas de Bourrée steps, ending to L of and just beyond M of cpl 2.

7-8 M dance Man's Stamping Pattern.
W turns 1/2 CCW in place to end facing "up the set".

III. CROISEMENT (Crossing)

1-4 Cpl 1 dance Right Lateral Pas de Bourrée in the slot between cpl 2 and cpl 3, passing face to face.

5-8 Cpl 1 dance Left Lateral Pas de Bourrée in the slot between cpl 3 and cpl 4, again passing face to face.

In this figure active M always faces "down the set" and active W "up the set". Continue with this Fig, proceeding down the set until the cpl meet at the bottom of the set where they join hands in pos for Fig I. They may do a CW turn if they wish.

Every 8 meas the new "head couple" will beg Fig II, then continue "down the set" with Fig III. The cortège continues to dance the Pas de Bourrée moving "up the set", keeping 3-4 feet spacing between cpls to accommodate those doing Fig III.

The dance can go on ad infinitum.

MARIANA
(Bearn, France)

One of many "Sauts" done in Bearn, France. Learned in France, summer 1990.

Formation: Individual dancers in a circle facing CCW. Hands are not joined, but rest at one's side. Dance steps are called by a leader in the circle.

Music: Lo Drac B5

Rhythm: 6/8

STEPS & STYLING: Styling is up on balls of feet/half toe except for walking steps. Steps used in the dance: ABANS, SIMPLE, MARCAR, VIRAR DUS COPS, SIMPLE TRES.

Meas	Description
2 meas	Intro PART I - ABANS (ah-BAHNS) 4 times
1	Facing LOD, step fwd on R ft (cts 1,2,3), step fwd on L ft (cts 4,5,6)
2 <i>sqs</i>	Step slightly sdwd R on R ft while "cutting" L ft across and in front of R ft leading with R heel (cts 1,2), step sdwd L on L (ct 3), close R to L (cts 4,5,6)
3 <i>sqs</i>	Step slightly sdwd L on L ft while "cutting" R ft across and in front of L ft leading with R heel (ct 1,2), step on R ft in place (ct 3), step on L ft in place (cts 4,5,6)
4-12	Repeat meas 1-3 three more times (4 total)
	PART II- SIMPLE (SEEM-pluh) 4 times
1	Facing LOD, step fwd on R ft (cts 1,2,3), step fwd on L ft (cts 4,5,6)
2 <i>sqs</i>	Step fwd on R ft and turn ^{1/2} 180 degrees CCW to face RLOD while "cutting" L ft across and in front of R ft leading with L heel (cts 1,2), step on L ft in place (ct 3), step on R ft in place (cts 4,5,6)
3-4	Repeat meas 1-2 with opp ft and direction
5-8	Repeat meas 1-4 of PART II (SIMPLE)
	PART III - MARCAR, VIRAR DUS COPS, SIMPLE TRES
	A. MARCAR (MAR-cah)
1	Facing LOD, point R foot diagonally R (cts 1,2,3), close R ft to L ft (cts 4,5,6)
2	Repeat meas 1 with opp ftwk and direction.
	B. VIRAR DUS COPS (BEER-ah doose cops)
3 <i>sqs</i>	Step on R ft turning 180 degrees to face RLOD, while "cutting" L ft across and in front of R ft leading with L heel (cts 1,2), step on L ft in place (ct 3), step on R ft in place (cts 4,5,6)
4 <i>sqs</i>	Repeat meas 3 with opp. ftwk & direction .
	C. SIMPLE TRES (SEEM-pluh trace)
5	Facing LOD, step fwd on R ft (cts 1,2,3) step fwd on L ft (cts 4,5,6)
6	Step fwd on R ft and turn ^{1/2} 180 degrees CCW to face RLOD while "cutting" L ft across and in front of R ft leading with L heel (cts 1,2,3) step on L ft in place "cutting" R ft across and in front of L ft

MARIANA (cont.)

7 9 9 5 Step on R ft in place "cutting" L ft across and in front of R ft leading with L heel (cts 1,2) step on L ft in place (ct 3), step on R ft in place (cts 4,5,6)

8-14 Repeat PART III meas 1-7 with opp ft ftwk & direction.

Repeat entire dance from beginning.

Sequence of dance : ABANS - 4 times
SIMPLE - 4 times

MARCAR)
VIRAR DUS COPS) 2 times
SIMPLE TRES)

Dance description by Marilyn Wathen

MAZURKA DE SAMATAN
(France)

A mazurka from Samatan, Gascogne (southwest France). Learned from Pierre Corbefin, summer 1989.

Cassette: Marc Castanet et Michel Le Meur: Raccord Duo Swing. Side A, Band 3

Formation: Couples in closed ballroom position at random about the room

Rhythm: 3/4

music 3/4

PATTERN

measures

INTRODUCTION- None

Steps are described for the man. Woman does same with opp ftwk.

- 1 Small step sdwd L on L (ct 1); step on R in place (ct 2); lift L slightly off the floor and bring it twd R ankle (ct 3)
- 2 Step sdwd L on L (ct 1), close R to L (ct 2), small step sdwd L on L (ct 3)
- 3 Step on R next to L (ct 1); step fwd on L ft, starting to turn CW (ct 2), hop on L ft, turning CW (ct 3)
- 4 Continuing to turn CW in place, step R,L,R (cts 1,2,3)

Repeat dance from beginning.

Dance description by Marilyn Wathen

SET SAUTS
(Bearn, France)

One of many "Sauts" danced in Bearn, France. Learned in France, summer 1990.

Formation: Individual dancers in a circle, facing CCW. Hands are not joined, but rest at one's side. Dance steps are called by a leader in the circle.

Music: Lo Drac B6

Rhythm: 2/4

STEPS & STYLING: Styling is up on balls of feet/half toe, except for walking steps. Steps used in the dance: SIMPLE, COPAR, SAUTS.

Meas	Description
No Introduction	
PART I - SIMPLE (SEEM-pluh)	
1	Facing LOD, step fwd on R ft (ct 1), step fwd on L ft (ct 2)
2	Step fwd on R ft and turn ^{1/2} 180 degrees CCW to face RLOD (ct 1), "cut" L ft across and in front of R ft, leading with L heel (ct &), step L, R in place (cts 2 &)
3-4	Repeat meas 1-2 with opp ftwk & direction.
5-8	Repeat meas 1-4 above.
PART II - COPAR (COO-pah)	
1	Facing LOD, step slightly sdwd R on R ft (ct 1), "cut" L ft across and in front of R ft, leading with L heel (ct &), step sdwd L on L (ct 2); close R to L (ct &)
2	Step slightly sdwd L on L ft (ct 1); "cut" R ft across and in front of L ft, leading with R heel (ct &); step R, L in place (cts 2 &)
3-4	Repeat meas 1-2 of PART I (SIMPLE) <i>and facing ←</i>
5-6	Repeat meas 1-2 of PART II (COPAR) with opp. ftwk & direction
7-8	Repeat meas 1-2 of PART I (SIMPLE) with opp. ftwk & direction

PART III - SAUTS (SEW)

Dancers jump once on both feet (cts 1,2) and will add a jump each time during PART III throughout the dance until they reach 7 jumps at the end of the dance.

Sequence of dance: SIMPLE - 4 times
COPAR + SIMPLE - 2 times
SAUTS - 1-7 times

Dance description by Marilyn Wathen

Start into next one on tape, one dance is over on the disc below

AERAS THA 'VYI
(Episkopi, Central Macedonia, Greece)

Formation: short lines, facing slightly R of ctr, W hold.
Meter: 11/8 (slow part)

dancer's cts $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$
1 2 3

Begin at start of any music phase

meas

- 1 Step R ft to R (ct 1), step L ft across & in front of R ft (ct 2), hold (ct 3).
- 2 Turning to face ctr, step R ft to R (ct 1), lift L ft fwd & in front of R ft (knee straight & foot flexed) & bend and straighten R knee (bounce) (ct 2). Bring L ft around and to bk (ct 3).
- 3 Step on L ft bk (knee slightly bent) (ct 1), Lift R ft fwd up & in front (knee straight), bend & straighten L knee (ct 2), swing R ft out R (ct 3) (and bring around & bk for
- (4 optional) Hook R ft behind L knee (ct 1), straighten L knee (ct 2), hold (ct 3).

Fast Part 11/16 $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$
1 2 3

meas

- 1 *L hop (ah) - ker* Step R ft to R (ct 1), hop on R ft & bring L ft *plunk* across & in front of R ft (ct 2), step on L ft (ct 3). *hop - step - hop - step*
- 2 *hop (ah)* Step R ft to R (ct 1), *face ctr fwd ctr* ~~step L ft in front of R ft~~ (ct 2), step bk on R ft (ct 3).
- 3 Step L ft bk to L (still facing slightly R of ctr) (ct 1), step R ft near (but not next to) L ft (ct 2), step L ft across & in front of R ft (ct 2), hop on L ft & bring R ft up and behind L knee (ct 3).

DIMITRULA
Gida, Macedonia, Greece

This is a woman's dance from Gida or Alexandria, in Greek Macedonia.

RECORD: Balkan Arts 709B

FORMATION: Lines joined in either "V" or "W" pos.

METER: 2/4

PATTERN

Meas

- 1 Facing slightly R of ctr, step R in LOD (ct 1); step L in front of R (ct 2).
- 2 Step R to R facing ctr (ct 1); touch L next to R (ct 2).
- 3 Step L behind R, bend knees slightly (ct 1); step R to R (ct 2).
- 4 Step L behind R, bend knees slightly (ct 1); touch R next to L (ct 2).
- 5 Turning to face L of ctr, step R fwd (ct 1); touch L next to R (ct 2).
- 6-7 Repeat meas 5, alternating ftwk, 2 times (3 in all).
- 8 Step L fwd (ct 1); turning to face R of ctr, touch R slightly fwd (ct 2).

Repeat to end of music.

Presented by Steve Kotansky at the Laguna Festival 1991

Gajda, (cont.)

SQUATS:

Done during both slow and fast music. They replace either the step-lifts of tripletts.

URNS:

- 1 During meas 1 of fast music, do 1 turn CW (R) in LOD.
- 2-3 Same as basic, fast music.

Presented by Stephen Kotansky

at the Laguna Festival 1991

Dance notes by dd

GANKINO HORO
Bulgaria


This is a North Bulgarian version of the popular Gankino Horo in 11/16 meter. As learned by Steve Kotansky from Georgi Kinski in 1984.

Pronunciation: GANN - kee - noh

Record: Any good Gankino Horo or Kopanica

Position: Open circle with "W" hand position

Music: 11/16

Dancer s counts: 1 2 3 4 5

 Q Q S Q Q

Meas

Basic

- 1 Facing slightly R of center, step R ft fwd (ct 1).
Step L ft fwd (ct. 2). Step R ft fwd (ct. 3).
Hop or "čukče" (raise & lower heel) on R ft (ct 4).
Step L ft fwd (ct. 5).
- 2 Turning to face center, step R ft to R and begin
to lower hands (ct 1). Step L ft across and behind
R ft. arms continue downward (ct 2). Step R ft to R,
arms extended down pos. (ct. 3). Close L ft to R and
bounce two times. arms are brought back to "W" pos (ct. 4,5).
- 3 Reverse ftwk & armwk & direction of meas. 2.

Side to Side

- 1 Facing ctr. step R ft to R (ct 1). Step L ft behind
R ft (ct 2). Step R ft to R and lift L knee fwd & up
with accent (ct 3). Step L ft to L (ct 4). Step
R ft beside L ft (ct. 5).
- 2 Reverse ftwk & direction of meas 1.

Basic

- 1 3 Repeat basic without arm movement.

Gankino Moro (cont.)

<u>Meas</u>	<u>Forward & Back</u>
1	Facing ctr. step R ft fwd (ct 1). Step L ft fwd (ct 2). Strike R ft against L heel (ct 3). Hold (cts 4,5).
2	Step-run R ft fwd (ct 1). Step-run L ft fwd (ct 2). "do-DAD" step R ft. then immediately step L ft beside R ft (cts 3 & <u>and</u>). Step R ft fwd (ct 4). Step L ft beside R ft (ct 5).
3	Step R ft back (ct 1). Step L ft back (ct 2). Step R ft back (ct 3). Hop on R ft and lift L knee up & forward (ct 4). Step L ft back (ct 5).
4	Repeat action of meas 3

Presented by Stephen Kotansky
at the Laguna Festival 1991

Dance Sequence

Basic.....4 X
Side to Side.....4 X
Basic.....4 X
Fwd & Back.....2 X

GRAOVSKO HORO - DIVOTINSKO HORO
(ŠOP Region, Western Bulgaria)

The first part of this dance is the 10 measure Graovsko Horo, which is akin to the Kyustenditska-Rucenica in its basic form. Although the basic form is 10 measures, variations range from 8 measures to 14 measures. The quick Šopka Horo which follows is often referred to as Divotinsko Horo. These steps are based on steps learned in 1976 from a dance group from Pernik.

RECORDING: Laguna Festival '91
FORMATION: Short lines with a belt hold, leader at R end of line.

MUSIC 2/4

PATTERN

GRAOVSKO HORO

Measures

BASIC

- | | |
|--------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 (Graovsko) | Facing slightly L of center and backing up, bounce on both ft together (ct 1); bounce on Rft and bring Lft slightly up (ct &). Note: R knee begins to bend slightly. Step Lft back sharply with definite knee bend (ct 2). |
| 2 | Repeat action of measure 1. |
| 3 (Šopka) | Turning to face R of ctr, step R (ct 1); continuing to move to R, step Lft in front of Rft (ct &); step Rft to R (ct 2). |
| 4 | Continuing to move to R, step Lft behind Rft (ct 1); step Rft to R (ct &); step Lft in front of Rft (ct 2). |
| 5 | Facing center, jump onto both ft slightly to R (ct 1); lift L knee up and thrust Lft down (ft extended) and across in front of Rft (ct 2). |
| 6 | Place Lft to L side and bounce on both ft together (ct 1); bounce on Lft in place lowering slightly (ct &); cross and step on Rft in front of Lft with definite knee bend and accent (ct 2). |
| 7 | Repeat action of measure 6 but step Rft behind Lft on ct 2. |

<u>Measure</u>	Graovsko Hora (cont.)
8	Jump onto both ft together slightly to L (ct 1); hop on Lft and raise R knee up sharply (Rft is fwd and flexed (ct 2)).
9	Bounce on Lft and touch ball of Rft fwd (ct 1); bounce on Lft and raise R knee up sharply (ct &); step Rft fwd (ct 2).
10	Bounce on Rft and touch Lft slightly to L side (ct 1); bounce on Rft and lift Lft up slightly (ct &); step Rft fwd (ct 2).
11-30	Repeat action of measures 1-10 two more times (3x in all).

VARIATION I

31	Facing center, place Rft to R side and bounce on both ft (ct 1); bounce on Rft in place and bring Lft across (ct &); step Lft across and in front of Rft with accent and knees bent (ct 2).
32	Repeat action of measure 31.
33	Turning to face slightly to R, jump fwd onto both ft together (ct 1); leap onto Rft fwd and bring Lft up and behind (ct 2). Note: This step can be done as described or syncopated with a <u>Ker-plunk</u> and <u>Leap</u> action (R-L-R) (Ker-plunk-Leap).
34	Bending R knee, step Lft (a long low step) across and in front of Rft (ct 1). Hop on Lft still moving in LOD (ct 2).
35-37	Repeat action of measures 5-7 of Basic.
38	Step Lft to L swaying L (cts 1-2).
39	Step Rft back and to R, swaying R (cts 1-2).
40	Step Lft back and to L, swaying L (cts 1-2).
41-60	Repeat action of measures 31-40 two more times (3x in all).

Graovsko Horo (cont.)

MeasureVARIATION II (12 measures)

- 61-62 Repeat action measures 31-32 above.
- 63-64 Repeat action of measures 3-4 of Basic above.
- 65 Jump onto both ft together to R (ct 1); hop on Rft and lift L knee up sharply across and in front of R leg. Body turns slightly to R (ct 2).
- 66 Leap onto Lft to L, twisting hips to L, and bring raised R knee across and in front of L leg (ct 1); leap onto Rft to R, twisting hips to R, and bring raised L knee across and in front of R leg (ct 2).
- 67 Repeat action of measure 66.
- 68 Place Lft to L side and bounce on both ft (ct 1); bounce again on both ft slightly (ct &); bounce on Rft and raise Lft up sharply behind R knee, turn to face slightly to L (ct 2).
- 69 Repeat action of measure 68.
- 70-72 Repeat action of measure 8-10 of Basic, only measure 70 (= 8) is a jump in place before lifting R knee.
- 73-84 Repeat action of measure 61-72.

DIVOTINSKO HORO

- 1 (Šopka) Bounce on Lft and touch ball of Rft slightly fwd (ct 1); bounce on Lft and raise R knee up sharply (ct &); step Rft beside Lft (ct 2).
- 2 Repeat action of measure 1 with opposite footwork.
- 3-6 Repeat action of measure 1-2.
- 7 Moving fwd, strike R heel (no wt) (pumping action) fwd (ct 1); step Rft fwd (ct 2).
- 8 Strike L heel (no wt) (pumping action) fwd (ct 1); step Lft fwd (ct 2).

<u>Measure</u>	Divotinsko Hora (cont.)
9-10	Repeat action of measures 7-8.
11	Raise R knee up and in front (leg parallel to ground) and draw Rft sharply back to L knee (ct 1). Release Rft fwd (ct 2). (Note accent is on the drawing to knee.)
12-14	Repeat action of measure 11.
15	Leap onto Rft beside Lft (ct 1). Slap whole of Lft (knee extended) in front of Rft (ct 2).
16	Reverse footwork of measure 15.
17-18	Repeat action of measures 15-16.
19	Standing on Lft, Rft inscribes a double backwards bicycle pump, by scooping Rft fwd and up. The first circle is smaller than the second as the second scoop leads into a leap (cts 1-2).
20	Leap onto Rft in place (ct 1); slap whole of Lft (knee extended) in front of Rft (ct 2).
21	Running backwards, step Lft back (ct 1); step Rft back (ct 2).
22	Jump onto both feet (ct 1); hop on Lft in place and raise R knee up sharply (ct 2).
23-26	Repeat action of measures 1-4.
27-42	Repeat action of measures 7-22.
43-48	Repeat action of measures 1-6.
49-52	Repeat action of measures 7-10.
53	Standing on Lft with Rft raised slightly in front (knee extended), strike R heel in air (accent) across and in front of Lft (ct 1); release tension in R leg (ct 2).
54-55	Repeat action of measure 53.
56	Repeat action of measure 53 but leap onto Rft beside Lft and bring Lft up (ct 2).
57-60	Repeat action of measures 53-56 with opposite ftwk *but do not leap onto Lft on last count - hold weight on Rft.

<u>Measure</u>	Divotinsko Horo (cont.)
61	Leap onto Lft in place (ct 1); slap Rft (leg extended) in front of Lft (ct 2).
62	Leap onto Rft in place (ct 1); slap Lft (leg extended) in front of Rft (ct 2).
63	Step Lft beside Rft and begin to kick Rft fwd and low (ct 1); Rft continues up and back in a large reverse bicycle motion (ct 2).
64	Leap onto Rft beside Lft (ct 1); slap Lft (leg extended) fwd in front of Rft (ct 2).
65-66	Repeat action of measures 21-22.
67-70	Repeat action of measures 1-4.
71-88	Repeat action of measures 49-66.
89-94	Repeat action of measures 1-6.
95	Bring Rft up and R knee across and in front of L knee (ct 1); leap onto Rft fwd and bring L knee fwd, landing on Rft (ct &); step Lft fwd (knee bent) (ct 2).
96	Repeat action of measure 95.
97	With L knee bent and weight on Lft, push Rft down, raising up on R ball of ft behind Lft (ct 1); lower onto Lft (ct 2).
98	Repeat action of measure 97.
99-102	Repeat action of measures 95-98.
103-106	Repeat action of measures 19-22.
107-110	Repeat action of measures 1-4.
111-122	Repeat action of measures 95-106.
123-132	Repeat action of measures 1-10.
133	Slap Rft (knee extended out to diag R) (ct 1); hold (ct 2).
134	With Rft extended out to R slightly off ground (leg straight), hop on Lft to L (ct 1); hop on Lft to L (ct 2).
135	Repeat action of measure 134.

Measure


Divotinsko Hora (cont.)

- 136 Continuing to hop to L, hop on Lft to L (ct 1); close-slap Rft beside Lft (ct 2).
- 137 Hop on Lft in place (ct 1); slap Rft in front (ct 2).
- 138 Leap onto Rft in place (ct 1); slap Lft in front (ct 2).
- 139 Leap onto Lft in place (ct 1); slap Rft in front (ct 2).
- 140 Leap onto Rft in place (ct 1); slap Lft in front (ct 2).
- 141 Slap Lft out to diag L side (ct 1); hold (ct 2).
- 142-143 Leaving Lft to L side slightly off ground (knee extended), hop 4 times on Rft to R (cts 1, 2, 1, 2).
- 144 Leap onto Lft beside Rft (ct 1). Stomp-hold Rft slightly in front to end dance (ct 2).

Arranged and presented

by Steve Kotansky at the Laguna Festival 1991

MEMEDE
(Kosovo, Yugoslavia)

- SOURCE:** This Memede is from the South Serbian Village of Koretiste near Gnilane in Kosovo. Bob Liebman and I observed it there in 1972. The dance style in South Serbia is heavy and closely resembles Macedonian dancing in both structure, style and music. The Janković sisters also notated this dance.
- PRONUNCIATION:** MEH-meh-deh
- MUSIC:** Kolo Party No. 3 tape, Side A/2; Worldtone WT-LP-64-701 also distributed as AK-002, Side A/4
- FORMATION:** Open circle, leader at R. "W"pos or shldr hold (M only)
- METER:** 7/8  Note: Ct 3 is of shorter duration than the other 3 cts.

Meas

PATTERN

INTRODUCTION: 4 meas

- 1 Facing R of ctr, wt on L ft and R ft lifted out to R side, lift on L ft and swing R ft fwd (ct 1); step fwd on R ft (ct 2); step fwd on ball of L ft, slightly behind R ft (ct 3); step slightly fwd on R ft and begin to lift L ft to L side (ct 4)
- 2 Continue moving fwd, reverse ftwk of meas 1
- 3-4 Rpt action of meas 1-2
- 5 Turning to face ctr, lift on L ft and raise R knee up and fwd (ct 1); step on R ft to R (ct 2); lift on R ft and rise L knee, bringing L ft around and in front (ct 3); tch ball of L ft briefly in front of R ft (ct 4)
- 6 Lift on R ft and raise L ft up, knee bent (ct 1); step back on L (ct 2); step slightly back on ball of R ft (ct 3); step slightly fwd on L ft (ct 4)
- 7-8 Rpt action of meas 5-6, but turn to face R of ctr on last two cts of meas 8.

Repeat dance from the beginning.

Presented by Steve Kotansky at the Laguna Festival 1991

MEZŐFÖLDI CSÁRDÁS ÉS FRISS
(Mezoföld Region, Hungary))

This slow and fast csárdás comes from the Mezőföld region around the city of Székesfehérvár in the northern Transdanubian area in western Hungary. The steps were learned from Zoltan Farkas and Ildiko Toth and were arranged by Steve Kotansky for the Laguna Folkdance Festival 1991.

Music: Laguna Festival 91

Formation: Couples scattered about the dance space, shoulder-shoulder blade closed position. W's hands are placed on M's shoulders close to his neck. M holds W at her shoulder-blades.

Music 4/4

Lassu Csárdás

<u>Measure</u>		<u>Double Csárdás</u>
1	M:	Step Rft to R (ct.1); close Lft to Rft (ct.2); step Rft to R (ct. 3); close Lft to Rft (no wt.) (ct 4).
	W:	Repeat action of M's step with opp. ftwk. and direction.
2	M&W:	Repeat action of meas. 1 with opp. ftwk. and direction (M to L, W to R.).
3&4	M&W:	Repeat action of Meas 1-2 above.
		<u>Csárdás and Cifra Step</u> - <i>w move more than M</i>
5	M:	Step Rft to R (ct. 1); close Lft. to R (ct. 2); step Rft with accent to R (ct.3); close Lft to R with accent (ct.&); Step Rft in place with accent (ct. 4).
	W:	Repeat action of meas. 5 with opposite ftwk and direction.
6	M&W:	Repeat action of meas. 5 with opposite ftwk and direction.
7	M&W:	Repeat action of meas. 5.
8	M:	Step Lft to L (ct.1); close Rft to Lft (ct. 2). Turning to face very slightly L, with wt. on Rft place L heel on ground slightly to L (ct. 3); Hol (ct. 4).
	W:	Repeat action of meas. 6.
		<u>Couple Turn</u>
9	M&W:	Facing each other and moving in a CW direction around each other, step Lft to L and fwd (ct. 1); step Rft almost in place but slightly in front of Lft (ct. 2); Repeat action f cts 1-2 of meas. 9 (cts 3-4).
10	M&W:	Repeat (continue) action of meas. 9.
11	M&W:	Turning sharply to own right (adjust positions appropriately) and continuing CW turn, leap onto Rft (ct. 1); now moving backwards with running steps, step Lft backwards (ct. 2); step Rft bkwds (ct. 3); step Lft bkwds (ct. 4)
12	M:	Continue action of meas. 11 cts 1,2,3 (cts. 1,2,3,) Turning to face partner, hop on Lft (ct. 4).
	W:	Continue action of meas. 11.
13-14	M&W:	Repeat action of meas. 1-2 (Double csárdás).
15	M	Repeat action of meas. 1 (Double csárdás) R, but take W's L hand in own R hand and hold up above head. Lead W strongly to R (almost 1/2 circle to right).
	W:	Following M's strong lead, repeat action of meas. 1 (double csárdás to L).

MeasureCouple Turn (cont.)

- 16⁸ M: With knees slightly bent, turn sharply under R joined hand stepping R,L,R (accented) CCW 360 degrees ending facing W (cts.1,2,3). Hold (ct. 4).
 W: Repeat action of meas. 2 (double csárdás R).
 17⁹ M&W: Reverse ftwk and direction of meas. 16.
 18¹⁰ M&W: Repeat action of meas. 2 (double csárdás), M to L, W to R. During this resume original shoulder-shoulder blade position.
- 19-36 Repeat dance from the beginning.

Note: During double csárdás steps M is free to lead partner fwd about the dance space. This means W moves more than M.

Music 2/4FrissMeasure

Steps for M and W are the same.

- 1 In original pos.; bounce 4 times on balls of both ft., which are close together, lowering heels on beat (cts 1, &, 2, &.).
- 2-3 Repeat action of meas. 1.
 4 With same bouncy feeling, step Lft slightly to L moving CW around (ct.1). Close Rft to Lft (ct. &) Step Lft slightly to L (ct. 2); close Rft to Lft (ct. &).
- 5-6 Continue action of meas. 4.
 7 With ft. close together, jump down onto both feet bending knees (ct. 1); bounce twice on balls of both ft. (ct 2,&). This step is known as a Bukos step.
- 8-9 Repeat action meas. 7 two more times.
 10 Turning slightly to face R, jump onto both ft. about shoulder-width apart, knees flexed (ct.1); ^{hop}step Rft in place (ct. 2); ^{hop R}step Lft beside Rft (ct. &).
- 11 Reverse ftwk and direction of meas. 10.
 12 Bounce 2 times (cts. 1,2) on both feet about shoulder width apart, with knees bent.
- 13 Facing each other and turning CW as a cpl, jump down onto both ft. (knees bent) (ct. 1). Continuing to turn CW hop twice on Rft, bringing Lft up and behind R calf (cts.2,&).
- 14-15 Continue action of meas. 13.
 16 Jump onto both ft. with accent about shoulder-width apart (ct. 1); slide and raise up sharply onto balls of both feet with Lft in front of Rft (ct. &). Fall onto Lft in place ^{R ft}(ct. 2); click-close Rft to Lft (ct. &).
- 17 Repeat action of meas. 16.
 18 With ft. together, repeat action of meas. 12.
- 19-36 Repeat Friss from beginning.

MEZŐFÖLDI UGRÓS
(Hungary)

The motifs for this Ugrós (Jumping Dance) come from the region of Mezőföld in the larger Dunántul (Danubian) ethnographic region. In contrast to last year's more general Dunántuli Ugrós motifs, this Ugrós focusses on the rich steps and rhythms of the Mezőföld region just south of the town of Székesfehérvár.

Pronunciation: MEH-zoo-fool-dee OO-grohsh






Music: Garlic Press Productions GPP 002 4/4 meter

Formation: Closed or open circle, leader at left, with a "W" or "V" hand hold.

Note: For convenience in describing this dance, each motif will be described in the amount of counts necessary to complete it. At the end, the sequence will be given.

Meas

Pattern

- 1 Rest Step I, Motif I 
Facing ctr, step on L ft to L (ct 1); close R ft to L (no wt)(ct 2); step on R ft to R (ct 3); close L ft to R ft (no wt)(ct 4).
- 1 Rest Step II, Motif II 
With wt equally distributed on both feet, shoulder width apart, bounce two times (cts 1,&); transfer wt onto L ft (knee bent slightly and R ft raised slightly)(ct 2); reverse ftwk of cts 1,&,2 above (cts 3,&,4).
- 1 Scissor Step I, Motif III 
Raise onto balls of both feet by sliding R ft back (L ft fwd, knees extended)(ct 1); lower onto both feet (R ft fwd) with accent and knees bent slightly (ct 2); repeat action of cts 1,2 (cts 3,4).
- 1 Scissor Step II, Motif IV 
Raise onto ball of both feet by sliding R ft back (L ft fwd, knee extended)(ct 1); remaining in a releve pos, shuffle feet so that R ft is fwd (L ft back) (ct &); lower onto both feet (knees bent) with an accent and L ft fwd (ct 2); reverse action of cts 1,&,2 (cts 3,&,4).
- 1 Side Front (10 cts), Motif V 
Hop on R ft and lift L ft out to L side (knees together and bent slightly)(ct 1); hop on R ft (knees extended) and extend L ft straight fwd (toe extended upward) (ct 2); leap onto L ft and raise R ft to R side (knees together)(ct 3); hop on L ft and extend R ft fwd (knee straightened and toes extended upward) (ct 4).

*see video
for corrections*

MEZŐFÖLDI UGRÓS (cont'd)


- 2 Raise up onto balls of both feet by sliding R ft back (L ft fwd, knees extended)(ct 5); fall onto L ft in place (knee bent) and extend R ft fwd (knee extended)(ct 6); leap onto R ft across and in front of L ft (ct 7); turning to face R of ctr, close L ft to R ft (knees bent)(ct 8).
- 3 Raise onto balls of both feet and twist heels to R (facing L of ctr)(ct 9); lower heels turning to face R of ctr (ct 10).

Double side Front (14 cts), Motif VI

- 1 Repeat action of cts 1,2 of Side Front Motif V (cts 1,2); hop on R ft and bring L ft back to L side as in ct 1 (ct 3); repeat action of ct 2 (ct 4).
- 2 Leap onto R ft and reverse action of cts 1-4 above (cts 5-8).
- 3+ Repeat action of cts 5-10 of Side Front Motif V (cts 9-14)
This motif repeats the side, front kick on both the L and R side as in the previous motif.
Everything else remains the same.

Run, Run, Bounce, Bounce, Open, Motif VII 

- 1 Leap onto L ft and raise R ft to R side (ct 1); leap onto R ft and raise L ft to L side (ct 2); close L ft to R ft and bounce on balls of feet (ct 3); bounce again (ct &); jump onto both feet (knees bent and shoulder-width apart)(ct 4).

Run, Run, Bounce, Bounce, Close, Motif VIII 

- 1 Repeat action of cts 1-2 of Motif VII above (cts 1,2); jump onto balls of both feet (shoulder-width apart) and bounce (ct 3); bounce again (ct &); jump onto both feet closing them sharply together (knees bent)(ct 4).

Running to the Side (20 cts), Motif IX

Running to R side on balls of both feet, step on R ft to R side (ct 1); step on L ft to R crossing behind R ft (ct &); continuing to R, repeat action of cts 1,& eight more times (nine times in all) (cts 2-9&); fall onto both feet (L ft fwd) with accent (ct 10).
Repeat to L side, starting with L ft.

Motif X

A four-count variation of Motif IX. Repeat action of cts 7-10 of Motif IX. Reverse action to L.

Men's Slapping, Motif XI

- 1 Lift on L ft and slap raised R boot top with R hand (ct 1); step on R ft in place and clap hands together (ct 2); lift on R ft and slap L raised boot top with L hand (ct 3); step on L ft in place and clap hands together (ct 4).

MEZŐFÖLDI UGRÓS (cont'd)

- 2 Repeat action of meas 1.
 3 Lift on L ft and slap R outer boot heel at R side with R hand (ct 1); step on R ft in place and clap hands together (ct 2); lift on R ft and slap L outer boot heel at L side with L hand (ct 3); step on L ft in place and clap hands together (ct 4).
 4 Repeat action of meas 3.
 5-6 Repeat action of meas 1-2.
 7 Lift on L ft and clap hands together under raised R leg (ct 1); step on R ft in place and clap hands together (ct 2); lift on R ft and clap hands together under raised L leg (ct 3); step on L ft in place and clap hands together (ct 4).
 8 Repeat action of ct 1, meas 7 (ct 1); leap onto R ft and repeat action of ct 2 of meas 7 (ct 2); close L ft to R ft with accent (ct 3); hold (ct 4).

Grapevine, Motif XII

- 1 Hands in "W" pos, facing ctr, step on R crossing in front of L ft (ct 1); step on L ft to L (ct 2); Step on R ft to L crossing behind L ft (ct 3); step on L ft to L (ct 4).

Grapevine with Accent, Motiv XIII

- 1 Step on R crossing in front of L with accent (ct 1); hop on R ft in place (ct &); step on L ft to L (ct 2); step on R crossing behind L (ct 3); hop on R (ct &); step on L to L (ct 4).

Stamp in Place, Motif XIV

- 1 Stamp R ft in front of L ft (no wt)(ct 1); hop on L ft in place and bring R ft to R (ct &); step on R ft to R (ct 2); reverse action of cts 1,&2 (cts 3,&4). This step can also be done turning 180° CW on the hop after ct 1.

(dance sequence is described on the following page)

MEZŐFÖLDI UGRÓS (cont'd)Sequence - *no good, see video*

Motif I, Rest Step I	4 meas (4 times)
Motif II, Rest Step II	6 meas (6 times)
Motif III, Scissor Step I	4 meas (8 times)
Motif IV, Scissor Step II	2 meas (4 times)
Motif V	2 times (20 cts)
Motif VI	2 times (28 cts)
Motif VII	5 times
Motif VIII	7 times
Motif IX	1 time to R (10 cts)
	1 time to L (10 cts)
Motif X	1 (4 ct) to R } 1 (4 ct) to L } 3X + 1 (4 ct) to R (R,L,R,L,R,L,R)
Motif I	6 times
Motif III	3 times
Motif IV	3 times
Motif IX	8 ct to R 8 ct to L
Motif X	4 ct to R,L,R,L 2 ct to R,L,R,L,R,L,R,L

Men's Slapping Sequence

Women at the same time form a circle and do

Motif XII	4 times
Motif XIII	4 times
Motif XIV	2 times
Motif XIV with turns	2 times

Presented by Steve Kotansky at the Laguna Festival 1991

09
on video

PLATANIOTIKO NERO
(Greece)

Plataniótiko Neró (plah-tah-NYEEOH-tee-koh neh-ROH) means "Water from the Sycamore Tree" which the song lyrics tell us will cure all pain. This dance belongs to the Island Syrtós or Ballos family of Greek dance. It comes from the Aegean island of Sámos and is similar to the Syrtós Haniótikos or Kritikós but begins with the opposite foot. It is also known as Syrtós from Sámos.

The dance was presented by Stephen Kotansky at the 1986 University of the Pacific Folk Dance Camp. His sources were Elefteris Drandakis and Margarethe Mahkorn.

- CASSETTE: Garlic Press Productions GPP-001 Side A/4 2/4 meter
- FORMATION: Open circle of dancers with leader at right end. Hands joined in "W" pos, held fwd at chest level. Dancers stand close to each other all facing ctr.
- STYLING: Movement is fluid with a small sinking and rising on count 2.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION A 30 second solo played on the santuri which is a type of dulcimer played with small hammers.

- 1 Step fwd on L (ct 1); touch ball of R in front of L (ct 2). *R arcs. bkwd (4)*
- 2 Backing up diag R, step back on R (ct 1); step back on L (ct 2); step back on R (ct &).
- 3 Step back on L (ct 1); moving sdwd to R, step to R on R (ct 2); step on L beside R (ct &).
- 4 Step on R to R (ct 1); moving twd ctr, step fwd on L (ct 2); step on R beside L (ct &).

VARIATION

Starting on meas 2 ct 2 the leader can change places with the second dancer by stepping L,R,L across in front of the second dancer who must angle more to the R to accomodate. During the next sequence they may change back.

Presented by Steve Kotansky at the Laguna Festival 1991

SHERIANČE

(Kosovo, Jugoslavia)

Sherianče is a popular city dance which can be found throughout Kosovo and Southern Jugoslavia. Other names for this include Kupurlika, Pravo Oro, and Lesno Oro. In its structure it is the simple three meas. Lesnoto only as performed by Gypsies, Turks and Moslem Albanians.

Recordings: RTB 5110912 (Sherianče), Beograd disk EBK-0207A, Any good recording of Ramo Ramo, or any hot Jugo-Gypsy tune.

Formation: Mixed open circle, "Little finger" hold, Arms in "W" pos., face ctr.

Music: 2/4 or 7/8 S q q

Dancer's cts: 1 2 3

Measure

- 1 Step Rft back (ct 1), Step Lft back (ct 2), Hold (ct 3)
- 2 Step Rft back, shift knees slightly to R (ct 1), Step L back even but slightly L of Rft, shift knees to L (ct 2), rock onto Rft, shift knees slightly to R (ct 3)
- 3 Step Lft across and in front of Rft (ct 1), Step Rft to R (ct 2), Step Lft across and in front of Rft (ct 3)

Variations: Turn one time CW during meas. 1.

Shimmy shoulders or break away from line and improvise freely a provocative or self-indulging manner.

Presented by Steve Kotansky at the Laguna Festival 1991

VALLE - SHOTA
(Kosovo, Jugoslavia)

Valle is the Albanian word corresponding to the Serbian Kolo or Macedonian Oro. Shota is another popular name for this particular dance. This dance belongs to the Pravo family of dances. I've based it on variations learned from ethnic Albanians in Jugoslavia, Germany, and the Mid-West. Also, I've learned variations from Janet Reineck.

Pronunciation: VAHL-leh of SHOW-tah

Recording: Garlic Press Productions GPP-004

Formation: Open circle, leader at R, hands up in "W" pos.

Music: 2/4

Part I

Meas

Basic I

- 1 Facing slightly R of center, step Rft fwd (ct 1); step Lft fwd (ct 2);
- 2 Turning to face center, step Rft to R (ct 1); touch ball of Lft slightly fwd (ct 2).
- 3 Step Lft in place (ct 1); touch ball of Rft slightly fwd (ct 2).

Basic II

- 1 Facing center, step Rft to R (ct 1); cross and step Lft behind Rft (ct 2).
 - 2 Step Rft to R (ct 1); touch Lft beside Rft (ct 2).
 - 3 Step Lft fwd twd center (ct 1) touch Rft beside Lft (ct 2).
- Note*: Meas 2-3 may be danced as soft "Pas de Basque"-like steps barely distinguishable from the step-touches (cts 1,&,2).

Chicago Variation

Coming out of Basic II, on ct & before ct 1, rise onto ball of Rft

- 1 Step Lft (actually land on it) in front of Rft with slightly bent knees (ct 1); step onto ball of Rft (ct &); step or land on Lft in front of Rft (knees slightly bent) (ct 2); hold (ct &).
- 2 Step Rft to R (ct 1); step onto ball of Lft behind Rft (ct &); step Rft in place (ct 2); Note*: this is actually a soft Pas de Basque (cts 1,&,2).
- 3 Repeat action of meas 2 of Chicago variation with opposite ftwk.

Leader changes variation at will.

Part II

Musical Interlude: walk slowly around the circle with hands in a "V" pos. Movement is in a CCW direction

Chicago Variation II

Musical texture changes: it becomes more abrupt, more staccato

- 1 On count & before ct 1, transfer wt onto ball of Rft then, immediately land on Lft (knees slightly bent) in front of Rft (ct 1). This is a "ker-PLUNK" syncopated step. Repeat "ker-PLUNK" step (ct &, 2).
- 2 Step Rft to R (ct 1); step or rock onto ball of Lft behind Rft (ct 2); step onto Rft in place (ct &).
- 3 Repeat action of meas 2 of Chicago Variation II with opposite ftwk.

Rugovo Variation

- 1 Facing center, jump slightly but sharply onto both ft about shoulder-width apart (ct 1); step Lft behind Rft (ct 2).
- 2 Jump onto both ft as in meas 1 above (ct 1); lift on Rft and lift Lft sharply up to L with slight kicking action (ct 2).
- 3 Repeat action of meas of Rugovo Variation with opposite ftwk.