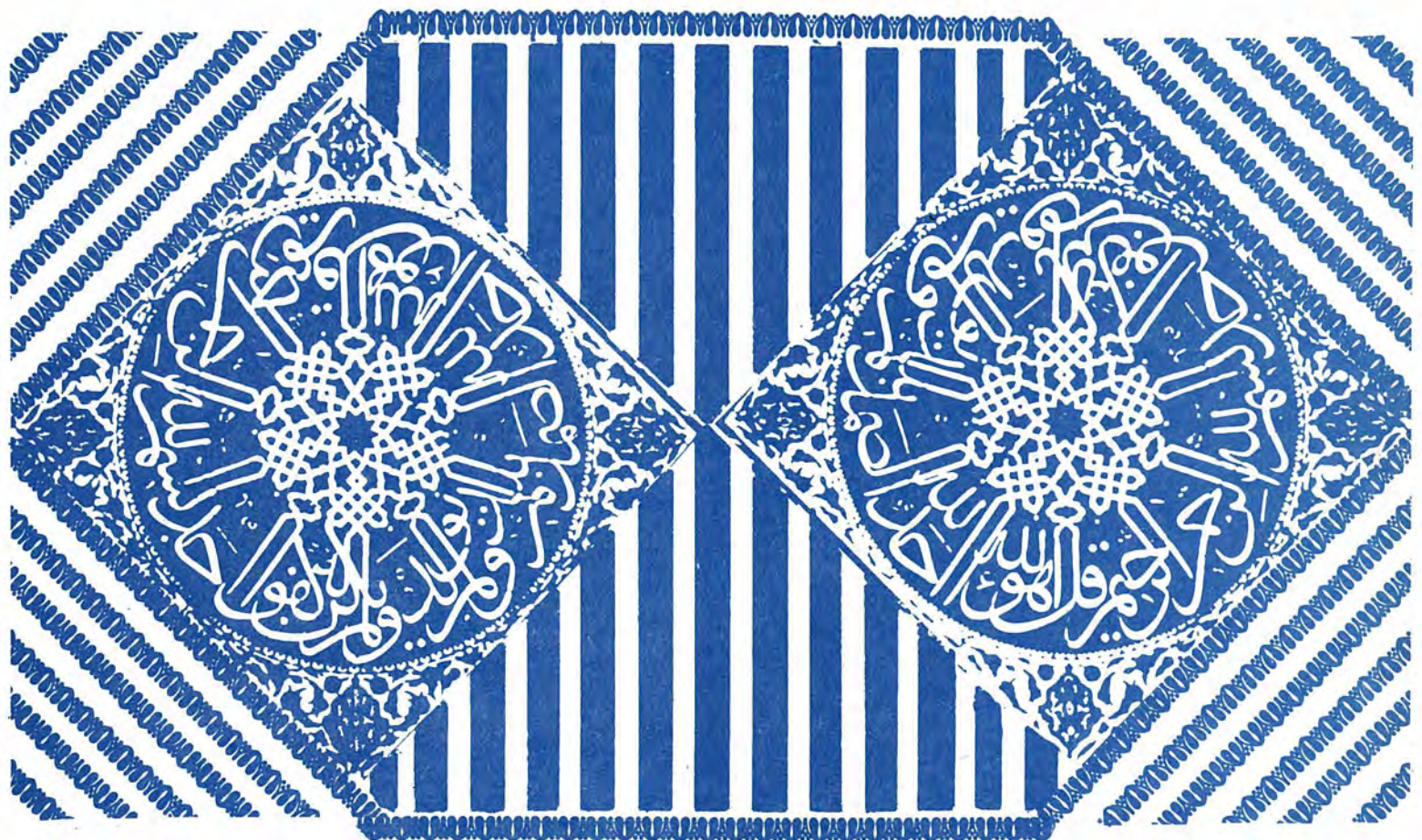


Oglebay Institute
1982

Spring Folk Dance Camp
May 28 ~ May 31



Mae Fraley • Earl Gulley
Bona Özkök

SPRING FOLK DANCE CAMP
Roster

Camp Russel
Oglebay Park

Wheeling, West Virginia
May 28 - 31, 1982

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List of campers current as of May 24, 1982.

*JANE FARWELL SCHOLARSHIP

The JANE FARWELL SCHOLARSHIP FUND was created in 1981 through the generosity of Rus Acton and provides two full scholarships to deserving students for each Folk Dance Camp. Contributions for the maintenance of this scholarship fund are greatly appreciated and are all tax deductible. Donations to the JANE FARWELL SCHOLARSHIP FUND should be made payable to Oglebay Institute.

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ISTE HENDEK (eesh-teh hen-dek)
(Turkey)

SOURCE: This dance from eastern Turkey was learned by Bora Ozkok from the University of Istanbul Ethnic Dancers in 1970.

RECORD: BOZ-OK 101, side 1, band 1

TIME: 2/4

FORMATION: Mixed lines, hands clenched, arms straight down at sides, bodies touching. Short lines (no more than ten). Inward pressure by everybody to hold the line close.

STEPS AND STYLING: Leader calls steps, usually in order. Each line should be very tight and straight and move as a unit.

MeasureFIGURE I

- 1 Facing LOD, step R (ct 1); step L (ct 2).
- 2 Face ctr and step R (ct 1); bending body bwd, bend L leg at knee and place L ft behind R calf (ct 2).
- 3 Moving bwd, step L (ct 1), step R (ct 2).
- 4 Step bwd on L next to R and bend knees and bend body bwd (ct 1), straighten and bounce twice quickly on both feet (cts 2&).

VARIATION I

- 1 Repeat meas 1, FIG I.
- 2 Keeping R leg stiff in front, hop twice on L (cts 1&); face ctr and step on R (ct 2); bend L knee and place L ft behind R calf while bending bwd (ct&).
Repeat meas 3-4, FIG I.

FIGURE II

- 1 Repeat meas 1, FIG I.
- 2 Face ctr and step on R (ct 1), bending slightly fwd and bending and lifting L leg slightly in back, chug bwd on R (ct 2).
- 3-4 Repeat meas 3-4, FIG. I.

VARIATION II

- 1 Repeat meas 1, FIG I
- 2 Hop twice on L, keeping R leg stiff in front (cts 1&); face ctr and step R (ct 2); chug bwd on R, leaning fwd slightly and lifting and bending L leg slightly in back (ct &).
- 3-4 Repeat meas 3-4, FIG I.

KONYALI
(kohn-yaI-ee)
(Turkish)

Translation: "The one (or man) from Konya"
 SOURCE: This dance is a popular near-Eastern step danced in Berkeley, California. The song, a well-known Turkish tune, comes from Konya, a city in Western Anatolia, famous for its spoon dances and the whirling dervishes.

RECORD: BOZOK 109, side 1, band 2

FORMATION: Mixed lines, little fingers hooked at shldr height.

STEPS & STYLING: Arms are always moving, up and down or side to side, throughout the dance. Bodies should be close and each dancer should keep his hands and elbows in front of his own shldrs.

2/4

PATTERN

meas

1-4 INTRODUCTION: spoons. Dance starts when melody begins.

THE STEP

- 1 Facing and moving LOD, walk, in a bouncy fashion, hands moving up and down, R (ct 1), L behind R (ct &), R (ct 2).
- 2 Repeat meas 1, opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Facing ctr and moving fwd, stamp-step on R and raise arms (ct 1), step L, R while bringing hands over and down (cts 2,&).
- 6 Step L and begin to bring hands up (ct 1), stamp R, keeping wt on L, while bringing hands back up to shldr height (ct 2).
- 7 In place, wt on L, R toe only touching floor, point R knee to R and move hands to R (ct 1), point R knee and move hands to L (ct 2).
- 8 Repeat meas 7.
- 9 Moving bwd, in a bouncy fashion, walk R, moving hands to R (ct 1), walk L, moving hands to L (ct2).
- 10 Repeat meas 9.

Repeat dance to end of music.

GARZANE

Learned from Gunes and Ayse Atac, members of the University of Istanbul performance group, in 1970. Garzane is the name of an oil-producing town of about 10,000 inhabitants in the province of Bitlis in eastern Turkey.

Pronunciation: gar-zan-ay

Record: BOZOK 109, side 1, band 1. 2/4 meter.

Formation: M and W in separate lines of six maximum; end people hold handkerchiefs. Back basket hold - hands may hold neighbors' belts or waists. People of approximately equal height should stand next to each other.

Steps & Styling: Steps are done in sequence to the call of the leader, who calls "gec, gec" (getch, getch: "change, change"). Steps 1 through IV are done 4 times each; Step V can be done longer. Dancers should make certain they pull neighbors toward selves to keep lines tight. This is a halay style of dance. The lines should assume concave shape so that all can see the leader.

MeasPattern

1-3 INTRODUCTION (or begin at atart of any 3-meas phrase)

STEP I BEND BOUNCE

- 1 Facing ctr, feet and knees together, bend knees and straighten (ct 1), repeat (ct 2).
- 2 With stiff knees, raising heels off floor, bounce twice on balls of feet (cts 2 &), bend knees and straighten (ct 2).
- 3 Repeat meas 2.

Repeat Step I three more times, after which there is a 1-measure transition: bend knees (ct 1), straighten knees and bend bodies fwd uniformly at about 70° angle from waists (ct 2).

STEP II MOVING FORWARD (Spirited exclamations should accompany this step)

- 1 Moving fwd, bodies still bent fwd, step R (ct 1), step L (ct 2). This is a bouncy walk, bending knees slightly.
- 2 R kicks out slightly to R, pigeon-toed, and closes next to L (ct 1), hold (ct 2).

Repeat Step II three more times. At end of last time, instead of hold on last count, stamp-step R in place, taking wt on R, and bend knees slightly.

STEP III IN PLACE (Remain bent over throughout step)

- 1 Keeping knees together, bend knees and touch L toes sideways about 8" to the L or R (ct 1), bring L next to R and take wt on it, straightening knees (ct 2).
- 2 Touch R heel fwd (ct 1), touch R toes in place next to L heel (ct &), brush R quickly fwd in upward circle (ct 2).
- 3 Stamp in place on R (ct 1), stamp-step on R, taking wt (ct 2).

Repeat Step III three more times.

GARZANE (Continued)

- STEP IV BODY STRAIGHTENS
- 1 Leaning bkwd and bending both knees slightly, hammer-stamp L fwd (ct 1), bring L back next to R, straighten knees and step on L, taking wt (ct 2).
- 2-3 Repeat meas 2-3, Step III, except that body is now straight.
- Repeat Step IV three more times.

- STEP V
- 1 Facing ctr and moving LOD, hop twice on L (cts 1,2). R thigh is at 90° angle to body, knee bent, toes pointed down.
- 2 Jump in place on both ft together (ct 1), hop in place on R as you lift L in front, reaching fwd with it, bending bkwd (ct 2).
- 3 Slap L fwd, leaning back, wt on R, R knee bent, L leg straight (ct 1), bring L back next to R and take wt, straightening body (ct 2).

Repeat this step as many times as leader wishes.

Repeat dance from beginning in sequence.

DELILO

This dance from the province of Elazig in Central Eastern Anatolia was learned by Borá Ozkok from Gunes Atac in Istanbul in 1970. Delilo means "wonderfully crazy fellow".

Pronunciation: DEL-lee-loo

Record: FOTEM LP 1976. 2/4 meter

Formation: Mixed lines, no more than 12 in a line; back basket hold: L arm over, R arm under and hands around neighbor's waist; more comfortable to have dancers of same height in a line. Dance also done with little fingers linked. Either is correct.

Steps and Styling: Start at the beginning of any 8-meas phrase. It is suggested that the introductory figures can be danced for 16 meas, after which the leader calls the figures in order.

MeasPatternINTRODUCTORY FIGURE

- 1-4 With the call of the leader, wt on L, R heel touching floor, tap R to the R, tap R to the ctr and repeat three or more times.
- 5-8 With the call of the leader, cross R across L and touch toe to the L, touch R toe to the R, and repeat three or more times.

FIGURE I

- 1 Moving fwd and facing ctr, step R (ct 1); step L bringing it behind R (ct 2). Body leans slightly fwd on ct 1 and slightly bkwd on ct 2.
- 2 Repeat action of meas 1.
- 3 Step R (ct 1); lift L leg in front of R leg, pointing toes down (ct 2).

DELILO (Continued)

- 4 Touch L toe in front of R (ct 1); lift L leg high, knee bent (small bounce on supporting ft) (ct 2).
- 5 Moving bkwd, step L (ct 1); lift R leg and slightly push fwd, knee bent (small bounce on supporting ft) (ct 2).
- 6 Repeat action of meas 5 using opp ftwk.
- 7 Step L (ct 1); lift R leg in front of L leg, and slightly push fwd, pointing toes down (small bounce on supporting ft) (ct 2).
- 8 Touch R in front of L (ct 1); lift R leg, knee bent (small bounce on supporting ft) (ct 2).

Cts FIGURE II

- 1-2 Moving ft fwd and then diag R, body leaning and bent fwd, step R in front of neighbor (ct 1); hold (ct 2).
- 3-4 Step on L in same manner.
- 5-6 Repeat action of cts 1-2.
- 7 Touch L toe in front.
- 8 Raise L, toe pointing down, body straightens up, bounce on R.
- 9-16 Repeat action of cts 1-8 (fig II) with opp ftwk.

Meas FIGURE III

- 1 Jump fwd on both ft (ct 1); hop on R, lifting L leg high in front, L knee bent (ct 2).) End dancers move
- 2 Repeat action of meas 1 (Fig III) with opp ftwk.) inward twd middle
- 3 Repeat action of meas 1 (Fig III).) of line
- 4 Touch L in front of R (ct 1); hop on R lifting L leg, L knee bent (ct 2).
- 5-8 Repeat action of meas 1-4 (Fig III), moving straight) End dancers move
bkwd and using opp ftwk.) bkwd to reform
original line

FIGURE IV Release hands.

- 1-4 Repeat action of meas 1-4 (Fig III), but moving fwd, turning individually one complete turn CW during meas 1-3, and clapping on first beat of each meas (four claps in all). Meas 4 done in place.
- 5-8 Repeat action of meas 1-4 (Fig IV), but with opp ftwk and moving bkwd and turning CCW.

Note: Throughout the dance, people in the middle of line take smaller steps than those at the ends. The ends move into ctr in all steps, but always come back to the starting point.

Any one step can be done as many times as the leader wishes.

KENDIME (ken-dee-meh)
(Turkey)

- SOURCE: Dance from western Turkey. Authentic Turkish steps arranged by Bora Ozkok.
- RECORD: BOZ-OK 101, side 2, band 2. TIME: 2/4
- FORMATION: Mixed lines, hands grasped at shoulder level. Ends of lines hold handkerchief in free hands.
- STEPS AND STYLING: This dance has a light, bouncy feeling; the arms move up and down. The leader carries the line snake-fashion around the floor so that people often face each other while passing by. This is a simple dance but one in which styling, particularly shimmying (shaking of the upper torso), is essential. The dance can begin at the start of any 4-measure phrase, and the one step is repeated throughout.

Measure	<u>BASIC STEP</u>
1	Facing LOD, step R (ct 1); step L (ct 2).
2	Repeat meas 1.
3	Step R (ct 1); face ctr bringing L to meet R but keeping wt on R (ct 2).
4	Step twd ctr on L (ct 1); raise R behind L calf, touching calf, while bending body bwd (ct 2).

GOZELLEME --KOROGLU DAGLARI

TURKISH SYRTO

- SOURCE: Typical Turkish step which can be danced to any of several tunes. One of them Koroglu, from Northwestern Turkey, is the name of a folk hero and also means "son of the blind man".
- RECORD: BOZOK 105, side 1, band 2; 110, side 2, band 1
- FORMATION: Mixed long lines, R shldr behind neighbor's L shldr.
- STEPS & STYLING: The leader moves the line around the floor snake-fashion, as in Kendime. Lines should be tight and move as a unit. Begin at the start of any 4 meas phrase.

2/4

PATTERN

meas

- | | <u>THE STEP</u> |
|---|---|
| 1 | In place, facing LOD, bend knees and place R fwd, both feet on floor (ct 1) step back onto L (ct 2) step R (ct &). |
| 2 | Moving and facing LOD, cross and step L in front of R, bending knees (ct 1) straighten and walk R, L (cts 2, &). |
| 3 | Facing ctr, in place, step R (ct 1) place L heel fwd (ct 2). |
| 4 | Still in place, step L (ct 1) place R heel in front and slightly to R, preparing to move LOD again on next meas (ct 2). |

Step repeats to end of music.

SALLAMA (sa1-la-mah)
(Turkey)
Translation: "Swaying dance"

SOURCE: This line dance from Artvin, northeastern Turkey, was learned from Gunes Atac in Istanbul in 1970.

RECORD: BOZ-OK 103, side I, band II.

TIME: 2/4

FORMATION: Line dance for women and men. Short lines (6-8 individuals at most). Arms straight down, little fingers hooked at the bottom. Ends of line hold handkerchief if free hand.

STEPS AND STYLING: Begin the dance immediately with the first introductory walking step. Be sure to press "inward by both arms." If everybody does this pressing inward, the line will be close as it should be.

INTRODUCTORY STEP 1

Begin dance with R, walking LOD. Walk 8 cts. R,L,R,L,R,L,R,L. Music changes.

INTRODUCTORY STEP 2

Start with L, hop step-step, hopping on L. 4 times, 8 cts. Music change.

Introductory Step 1. Walk 8 cts. Music change.

Do Introductory Step 2 for 16 cts (8 times). Dance starts at the completion of 16th ct of Introductory Step 2.

BASIC STEP

Facing LOD, step R (ct 1), step L (ct 2); touch R heel in LOD with legs straight (ct 3); bring R leg back next to L both knees straight (ct 4); extend L leg in LOD and touch at the heel (ct 5); bring L leg back (ct 6); stamp R in place while turning body to face center (ct 7); stamp again (ct 8).

All three variations in this dance start with the Basic Step.

VARIATION I

Step fwd with L (ct 1); bending body backwards, bring R foot behind L knee and touch the face of the R foot to the back of the L knee (ct 2); step back on R (ct 3); bring L next to R foot (ct4). Repeat cts 1-4 with opp ftwk. Repeat first 4 cts.

Very sharply turn 90° to LOD. Do this by pivoting on the L foot. In the process of turning, slightly extend R arm straight fwd to the hooking point with the person ahead and L arm straight back to the hooking point with the person following.

Start Variation I again. (Variation I is done twice at the beginning of the dance.)

(continued)

SALLAMA (continued)VARIATION II

Done only during the ha ha ha, hey hey hey part in the middle of the dance. Done right after doing Variation I twice.

Facing ctr, leap to ctr on L while swinging R in back of L knee with R knee bent (ct 1); step back on R (ct 2); stamp L twice in place (cts 3, 4).

Leap fwd with R while swinging L in back of R knee (ct 1); step on L (ct 2); stamp R twice (cts 3, 4).

Repeat first 4 cts starting with L.

At this point do Variation I, the whole thing, starting with Basic Step, turning in for 12 cts, and the final sharp turn to the R just before starting the Basic Step again.

VARIATION III

Hop to L with arms straight and land on both feet (ct 1); hop to R (ct 2); hop again to L (ct 3); hop again to R (ct 4); squat (ct 5); come up on L while swinging R leg in front (ct 6); step on R (ct 7); lift L 90° in front (ct 8); extend L in front and place it against the floor pointing ctr (ct 9); hold (ct 10); slap L in front of R in same spot where it rested (ct 11); bring L next to R (brushing it back) while pivoting on R, the dancer turns sharply to R (ct 12) to begin Basic Step again.

Variations can be in any order, called by the leader.

GUN OLA (Gun oh-la)
(Turkey)
Translation: "Let it Be"

SOURCE: The music is an old traveling minstrel song, played by the saz. The dance is from the region of Van in eastern Turkey. Learned by Bora Ozkok from University of Istanbul Dancers, Istanbul, 1970.

RECORD: BOZ-OK 103, side 2, band 1

TIME: 2/4

FORMATION: Mixed line, arms held stiffly and straight down at sides, fingers clenched with neighbors' fingers, bodies touching. Ends of line hold handkerchieved in free hand. Inward pressure by everybody's hands to hold the line close.

STEPS AND STYLING: Leader calls, alternating steps, and each may be done any number of times.

Measure INTRODUCTION

1-4 Bend both knees (ct 1), bounce-bounce (cts 2&) for 4 meas to get the feeling of the music.

FIGURE I

- 1 Moving LOD, body facing LOD, step L, bending both knees (ct 1), step R while L foot pivots on heel and points RLOD; knees straighten and body turns to face ctr (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, step fwd on L, leaning slightly bwd and bending both knees (ct 1); straighten knees and bounce twice on both feet (cts 2&).
- 4 Repeat meas 2.
- 5 In place, step bwd on L (ct 1); keeping R knee straight and leaning back slightly, extend R leg and touch R heel towards ctr (ct 2).
- 6 Bring R back to place and step on it, straightening body (ct 1); extend L leg and touch L heel to the L, twisting body to the left and having L toe pointing RLOD (ct 2).

FIGURE II

- 1-2 Repeat meas 1-2, Fig. I
- 3 Moving LOD, step L (ct 1); step R, crossing R in front of L and facing ctr (ct 2).
- 4 Facing ctr, stamp L in place (ct 1); stamp R in place while lifting L in front and pushing L knee fwd, leaning bwd with stiff torso (ct 2).
- 5 Repeat meas 4, but merely shift wt fwd onto L to begin.
- 6 Bring L back next to R and step (ct 1); stamp R in place, taking wt on R (ct 2).

CONTRASNORTHGATE REEL

Record: Kalox 1151 "Charles Polka"
 Form: Contra, duple, actives crossed over

Counts

- 16 Lines forward and back; that again
- 16 Actives with couple below, circle left and right
- 16 Actives left hand turn with partner
Swing the one below
- 16 Half promenade
Right and left home

APRIL'S HORNPIPE

by Ralph Page

Record: FR-200 "Kitchen Junket", Side 2, Band 5
 Form: Triple, actives crossed over

Counts

- 8 Actives allemande left below, go once and a half
- 8 Do-sa-do the next below (#3)
- 16 Circle six once around
- 8 Left hand star below
- 8 Swing the one above
- 16 Top two couples, right and left through
(Over and back)

MANDOLIN CONTRA

by Glen Nickerson

Record: T-N-T-157 "Real Madrid"
 Form: Duple, actives crossed over

Counts

- 8 With the one below, do-sa-do
- 8 Banjo Wheel: join both hands with one below, turn
CW until women have their backs to center.
- 16 Face her for a heel and toe
(Heel-toe, side-step-step, up and down the set)
- 8 Same girl do-sa-do
- 8 Same girl swing, put her on your right
- 8 Circle left with the couple across
- 8 Left hand star to place.

QUADRILLESHAPPY SOUNDS QUADRILLE

by Ken Kernan

Record: MacGregor 5504 "Happy Sounds"

Form: Four couples in a square

Counts

- 32 GRAND SQUARE
 Listen to the happy sounds, we love to hear
 Shuffling feet and laughter ringing loud and clear
 The fun and fellowship of dancing here with you
 Are all it takes to make my dreams come true
- 32 All four men star by the right and then
 Turn your corner by the left,
 Keep her and promenade
 Here come those happy sounds,
 I love to dance with you

Repeat dance four times in all

JENNY'S STAR QUADRILLE

by Roger Whynot

Record: Tacsound CSPA-1404 - Don Bartlett "Ian Powrie's Farewell"

Form: Four couples in a square

Counts

- 16 All four ladies promenade outside the ring
 All the way around you go
 Ladies to the center, make a right hand star
- 8 Turn the star, one time around you go
 Hold the star, left hand to partner's left and
- 4 Balance there as you are, in the star
- 4 Turn by the left hand halfway round (Men in star)
- 4 And balance once again, then
- 4 Step through, toward your corner (You're facing her)
- 8 With your corner swing
- 16 Take your corner with you, and
 Promenade the ring

MIXERSTHE YELLOW CAT'S JIG

by Jim Gregory

Record: Haste to the Wedding

Form: Circle of couples, hands joined, all facing center

Counts

- 8 Circle left
- 8 Single file back to the right; lady taps man ahead of her on his right shoulder
- 8 Man turns right to face lady behind him and do-sa-do
- 8 Swing her
- 8 Promenade her
- 8 Promenade her into the center and backward to places
- 8 Ladies go into the center, as they back out
- 8 Men to center and face partner
- 8 Spiral out: do-sa-do with partner 3/4 of the way around, all turning single, to finish all facing the center to repeat dance.

QUADRICYCLE

by Bob Howell

Record: Any well phrased jig or reel

Form: Four persons in a line, all facing line of dance
No partners needed.

Counts

- 8 Promenade forward LOD
- 8 Dixie Twirl: Center two in line arch, right hand end person pulls the line under the arch to reverse direction
- 8 Promenade forward RLOD
- 8 Dixie Twirl to face LOD
- 16 All four in line, star right 8 steps
Star left 8 steps
- 8 Circle left once around, finish with center two facing line of dance
- 8 Center two dive under arch of facing dancers and go on to another line of four

BINGO WALTZ RC 1R

- NOTE: This dance is suitable for teenagers clear thru "Golden Age" dancers. For the 12 and under group, we suggest the ending be slightly changed as you see fit.
- STEPS: Waltz Balance, Roll Away 1/2 Sashay, Step Draw, Walk.
- FORMATION: Single circle of couples, facing center, hands joined woman on man's right.
- Meas. 32
- 1-4 Balance In, Balance out, roll away half sashay
- 1 step on left foot to COH on ct 1, bring right foot up to left on ct 2 and hold ct 3, while swinging joined hands forward during the balance in, do not put wt., on right foot.
- 2 Step on right foot away from COH on ct. 1, bring left foot to right on ct. 2 hold ct. 3 (do not put wt on left foot), while swinging joined hands outward from COH.
- 3-4 Man rolls lady across in front of him (she makes a full left face turn), and takes her right hand in his left during the roll to end in single circle again.
- 5-16 Repeat measures 1-4 three more times. At the end of measure 16, man faces LOD and lady on his right, while lady faces RLOD and him to take "butterfly" position, Man's and lady's arms extended sideways - bodies about six inches apart.
- 17-24 Step draw, Step draw, (In), Step draw, Step draw, (Out) Repeat.
- 25-31 Still facing partners, take right hands and begin a "Grand Right & Left" everyone shouts "B" while taking 1st right hand, "I" on taking left hand, "N" on right hand, "G" on left hand.
- 32 When meeting the 5th lady, she spreads her arms, while man puts his arms under hers and behind her. Then both hug & squeeze while shouting 000HH.

Note: Speed this record up slightly for better timing.

JIVE TALKIN'

Line Dance Music-RS0-S0 510

BEE GEES

RIGHT FOOT LEAD THROUGHOUT - NO PARTNERS,
DISCO STYLING - COUNT 16 HEAVY BEATS, THEN START,

FOUR FORWARD TWO STEPS,
STEP ON RIGHT TO RIGHT SIDE,
STOP ON LEFT BEHIND RIGHT,
STEP TO RIGHT ON RIGHT, AND PIVOT $\frac{1}{2}$ R. FACE,
PUT WEIGHT ON LEFT FOOT,

TOUCH RIGHT HEEL FWD., THEN TOUCH RIGHT HEEL BACK,

NOW START ON RIGHT FOOT AGAIN AND REPEAT,
DANCE FROM THE BEGINNING.

SWEET GEORGIA BROWN QUADRILLE

Music - S10 F 126

FOUR LADIES CHAIN,
HEAD COUPLES RIGHT AND LEFT THRU
FOUR LADIES CHAIN,
SIDE COUPLES RIGHT AND LEFT THRU,
CIRCLE TO THE LEFT,
ALLEMANDE LEFT CORNER, DO SA DO PARTNER,
PROMENADE THE CORNER (TO GENTS POSITION).

MARCHING TO PRETORIA

Music-Shaw 183

By Bob Howell

DOUBLECIRCLE OF COUPLES. ONE CIRCLE OF COUPLES ARE FACING THE CENTER OF THE HALL. ONE CIRCLE HAVE THEIR BACKS TO THE CENTER OF THE HALL.

EIGHT COUNTS FOR EACH LINE - CUE LIKE A CONTRA.

LADIES CHAIN,
CHAIN THEM BACK,
RIGHT HAND STAR,
LEFT HAND STAR,
IN YOUR CIRCLE MARCH SINGLE FILE, (SING CHORUS),
COME BACK TO THE COUPLE YOU LEFT,
RIGHT AND LEFT THRU,
PASS THRU, WHEEL LEFT TO FACE A NEW COUPLE.

COTTON EYED JOE

Foursome dance Music - Windsor 4189

ONE COUPLE IN FRONT - ONE COUPLE IN BACK,
HOLD HANDS LIKE THE HORSE AND BUGGY SCHOTTISCHE,
LEFT FOOT LEAD FOR ALL,
TOUCH LEFT HEEL - SWEEP, STEP-CLOSE-STEP,
TOUCH RIGHT HEEL SWEEP, STEP-CLOSE-STEP
REPEAT ALL,

DO EIGHT TWO STEPS.
THE COUPLE IN FRONT DOES FOUR TWO STEPS,
STRAIGHT AHEAD THEN DROPPING HANDS WITH PARTNER, BUT HOLDING THE HAND WITH THE
PERSON BEHIND THEM, DO FOUR TWO STEPS IN A CIRCLE TO COME IN BEHIND THE
TRAILING COUPLE, AND REJOIN HANDS WITH PARTNER. THE TRAILING COUPLE DOES
EIGHT TWO STEPS STRAIGHT AHEAD TO END AS THE NEW LEAD COUPLE.
REPEAT FROM THE BEGINNING.

RUBY BABY

RECORD: COLUMBIA 13-33063
 DION-RUBY BABY

FORMATION: SOLO DANCE, NO PARTNERS NEEDED.
 ANY PLACE ON THE FLOOR, BUT BEGIN FACING THE MUSIC,
 WAIT THROUGH INTRO.

COUNTS:

- 1-2 Right Heel, touch in front and slightly to right,
 bring foot back to place.
- 3-4 Left heel, touch in front and slightly left,
 bring foot back to place.
- 5-6 Right heel, touch same as 1-2
- 7-8 Right heel, touch same as 1-2
- 9-12 Grapevine right, and on third step (right foot), hop on right
 foot while raising left knee, at the same time make a quarter
 turn to face right while you clap hands once.
- 13-16 Back up three steps and touch right toe beside the left instep
 on fourth count.
- Repeat sequence from the top.

GOOD OLD DAYS

RECORD: HI-HAT 831 - USA - 203
or ROGER MILLER ON SMASH - S-2010

POSITION: DOUBLE CIRCLE IN OPEN POSITION, FACING LOD.

FOOTWORK: IDENTICAL

1-2 L Heel-toe; R heel-toe; heels out, in, out, in (raise on toes
with heels going out, in, etc.)

3-4 Strut, 2, 3, 4

5-8 Repeat 1-4

9-16 Charleston: Step on L, point R FWD; back on R, point L back;
Repeat;
L heel-toe, R heel-toe, Heels out-in-out-in
Man rolls back in 4 steps to woman behind, while woman rolls
ahead.

CHOTIS DE LA FRONTERA

Mexican Couple Dance

FORMATION: Ptn's facing in double circle - M's back to center - upper arm hold.RECORD: Festival ES 1 Mi ReinaMUSIC: 4/4FIG. I (written for M; W use opp. footwork)Measure

- 1-2 Begin L ft and dance 2 schottische steps, LOD/RL0D
 3-4 Cpld. make a full CW turn in place with 4 step-hops, swaying in direction of leading ft.
 5-6 Ptns back away from each other with 5 walking steps. Stamp R heel twice, n.w. and hold.
 7-8 Walk 5 steps fwd diagonally to the R to meet new ptn and stamp L heel twice and hold.
 9-16 Rpt. meas. 1-8 with new ptn.
 17-32 Rpt. meas. 1-16 to make two more changes of ptn.

FIG. II (Cpls. face LOD - inside hands joined - M's free hand bhnd. back - W's free hand holds skirt).

- 1-4 Begin outside ft and dance 4 schottische steps fwd.
 5-6 Drop hands and turn individually (M to L; W to R) with 4 step-hops
 7-8 Turn individually reversing direction with 3 step-hops ending with 3 stamps in place.
 9-16 Rpt. meas. 1-8 FIG II.

Repeat dance from beginning.

LOUISIANA SATURDAY NIGHT

Novelty dance choreographed by Joyce Hartsfield

RECORD: Capitol 4983 (45 rpm) "Louisiana Saturday Night"FORMATION: All face front of hall.MEASURE: 4/4 meterPATTERN 1: GRAPEVINE & SWAYS

- 1-2 Do a 5 c5 grapewine beginning with R crossing in front of L, (cts 1-5); lift L knee fwd and slap with L hand (6); step on L to L (7); step on R to R (8)
 3-4 Rpt. meas. 1-2 reversing ftwk. & dir.

PATTERN 2: STEP-CHUGS & CIRCLE

- 1 Step fwd. on R (1); chug back on R (2); step fwd. on L (3); chug back on L (4).
 2 Rpt. meas. 1 Pattern 2
 3 4 walking steps making complete circle CW; step R (1); snap fingers (2); step L (3); snap fingers (4).
 4 Rpt. meas. 3 Pattern 2.

LOUISIANA SATURDAY NIGHT (continued)PATTERN 3: ROCKS & HEEL-STEPS

- 1 Step fwd. on R (1); step bwd. on L (2); fwd. on R (3); lift L up in back and slap L heel with L hand (4).
 2 Rpt. meas. 1 Pattern 3 rvse. ftwk.
 3-4 Touch R heel fwd. (1); step on R (2); touch L heel fwd. (3); step on L (4); repeat these 4 cts.

PATTERN 4: STEP TOUCHES & DRAGS

- 1-2 Step diag. bwd. R on R (1); touch L toe next to R, snap finders (2) step bwd. L (3); touch R toe (4); repeat these 4 counts.
 3-4 Step to R bending both knees (1,2); tch. L to R straightening knees (3-4). Repeat with opp. ftwk. and direction.

KECIKO (ketch-ee-koe)
(Turkey)

TRANSLATION: "Beautiful girl"

SOURCE: This dance from central eastern Turkey (Elazig) was learned by Bora Ozkok from the University of Istanbul Ethnic Dancers in 1970. It is a dance of the Kurds, a tribal minority in eastern Turkey, speaking a language of Assyrian origin, who have adapted to the Turkish way of life.

RECORD: BOZ-OK 104, side 2, band 1. TIME: 2/4

FORMATION: Mixed lines, shoulder hold, arms kept straight. Ends of line hold handkerchief in free hands.

Measure

INTRODUCTION

- 1 Facing LOD, step R (ct 1); step L (ct 2).
 - 2 Step R next to L while keeping L toe on floor and bending and pushing L knee fwd. then straightening it (cts 1&); keeping wt on R, again do a knee push with L knee (cts 2&).
 - 3 Shift wt and push R knee fwd and straighten (cts 1&); repeat (cts 2&).
- Upon the order "haydi" from the leader, the line moves to face RLOD by doing the entire step once in place, that is without fwd movement, while turning in the three measures to face RLOD. Having changed direction, the step is then done, same ftwk, moving RLOD until the leader changes direction back to LOD in the same manner. Before starting Figure I the line must be moving LOD.

FIGURE I

- 1 Moving LOD, hop L, at the same time bringing R foot across and slightly to the left of L, step R, step L (cts 1&2).
- 2 Jump on both feet, landing facing RLOD (ct 1); shift wt to R and bounce twice quickly on both feet (cts 2&).
- 3 Still facing RLOD, step in place on L (ct 1); hop in place on L while twisting body to face LOD and bending R knee and placing R foot, toes pointed down, behind and touching L knee (ct 2).

FIGURE II: This figure has two transition steps, the first moving fwd, the second, bwd. The step is danced in this manner:

Fwd Transition

Figure II

Bwd Transition

Figure II

FWD TRANSITION

- 1 Moving fwd; hop L, step R, step L (cts 1&2).
- 2 Jump on both feet (ct 1); lift L, extending L heel fwd (ct 2).
- 3 Touch L heel fwd and to the right of R (ct 1); scissors-fashion, bring L back next to R while kicking R fwd and across L (ct 2).

(continued)

KECIKO (continued)FIGURE II

- 1 Wt on L, touch R heel fwd and to the left of L (ct 1); touch R heel directly fwd (ct 2).
 - 2 Bring R back next to L and stamp it (ct 1); hop in place on R while lifting L in front (ct 2).
 - 3 Cross and touch L heel in front of and to the right of R (ct 1); scissors-fashion, bring L back to place while kicking R fwd and to the left of L (ct 2).
- BWD TRANSITION
- 1-3 Repeat fwd transition except move bwd with a hop-step-step in meas 1 instead of fwd.

HALAY
(Turkish)

SOURCE: This dance, from Elazig, was learned from Gunes Atac in Istanbul in 1970.

RECORD: BOZOK 106, side 1, band 2

FORMATION: Segregated lines of no more than 5. Ends of lines hold handkerchiefs. Hands down at sides, bodies touching. R shldr goes behind L shldr of person on your R. Lock fingers with neighbors, pull inwardly, twd self, exerting pressure and keeping lines tight.

STEPS & STYLING: Leader calls change of steps by calling "Gec, gec" (getch, getch: "change, change"). Start dance at beginning of any 2 meas. phrase.

2/4 PATTERN

meas

STEP I

- 1 Facing ctr, ft together, bend knees twice (cts 1,2).
- 2 With wt on L, push bent R knee fwd (ct 1) shift wt to R and push bent L knee fwd (ct 2).
- 3 Bend both knees once (ct 1) with wt on R, push bent L knee fwd (ct 2). Repeat Step I, 3 more times, then, for transition, repeat meas 1, only 1 time.

STEP II

- 1 Still facing ctr, moving with small steps, walk fwd on R (ct 1), L (ct 2).
- 2 In place, step R (ct 1) push bent L knee fwd (ct 2).
- 3 In place, shift wt to L (ct 1) push bent R knee fwd (ct 2). Repeat Step II 3 more times.

STEP III

- 1 Moving bwd, facing ctr, dance hop-step-step as follows: hop on L (ct 1), step on R (ct &), step L (ct 2).
- 2 Step in place on R (ct 1, push bent L knee fwd (ct 2).
- 3 Shift wt to L (ct 1) push bent R knee fwd (ct 2).
- 4-12 Repeat meas 1-3, Step III, 3 more times, except they are all danced in place, without any bkwd movement. Hop-step-steps must be very small.

(continued)

HALAY (continued)STEP IV:

- 1 Stamp in place on R, at same time bringing up L knee sharply, toes pointed down (ct 1) hold (ct 2).
 - 2 Hit L heel in front (ct 1) step in place on L (ct 2).
 - 3 Wt on L, extend and touch R heel fwd (ct 1) then touch R heel fwd and to the R (ct 2).
- Repeat Step IV three more times.

STEP V:

- 1 Facing ctr and moving LOD, hop L (ct 1) step R (ct &) step L (ct 2).
 - 2 Step on R (ct 1) kick L fwd and across to R (ct 2)
 - 3 Repeat meas 2, opp ftwk.
- Repeat Step V, three more times.

STEP VI:

- 1 Facing ctr and moving slightly LOD; hop L (ct 1) step R (ct &) step L (ct 2).
 - 2 In place, feet together, jump on both feet (ct 1) hop on R, lifting L (ct 2).
 - 3 Drop into a squat on both feet (ct 1) come up on L kicking R fwd (ct 2).
 - 4 Feet together, jump on both feet (ct 1) hop on R, raising L leg fwd (ct 2).
 - 5 Place L heel fwd (ct 1) bring L back next to R and take wt on it (ct 2).
- Repeat Step VI, three more times.

Repeat all steps in sequence to end of music.