

RESEARCH COMMITTEE: Carol Squires  
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## VALAMIT SUGOK MAGANAK---Sometimes I Whisper

(Vah-la-mit Shoo-gok Ma-gah-nak)

Hungarian

Presented by Vyts Beliajus.

MUSIC: Record: Folkraft 1121A  
FORMATION: Single circle, partners facing (M facing CCW; W facing CW). W has arms extended fwd. hands on M shoulders. M has arms extended fwd., parallel to and under W arms; his hands are closed, palms down. M L and W R ft. free. M part described, W dances counterpart.  
STEPS: Czardas, Little Bell Step, Hungarian Turn\*  
Bokazo: M—Rise on balls of ft., turn heels out and click heels 3 times (ct. 1, 2, 1) sink on heels (ct. 2). W—Same as Hungarian Break Step\*

MUSIC 2/4	PATTERN
Measures	I. CZARDAS
1	Moving twd. center of circle, step sdwd. L (ct. 1) close R to L (ct. 2).
2	Step sdwd. L (ct. 1) bring R to L without change of wt. (ct. 2).
3-4	Repeat action of meas. 1-2 moving away from center of circle, starting R.
5-8	Repeat action of meas. 1-4. (NOTE: Feet do not scrape the floor. There is a little sway of the body from the <i>waist up</i> .)
	II. LITTLE BELL STEP
2-4	a. Couples progress CCW in circle; M move fwd., W bwd., with 4 of the following steps, done on the balls of the ft. Step L extending R leg sdwd., leaning to L (ct. 1); step lightly on R, to side (ct. &); step L, extending R sdwd. (ct. 2, &). Repeat starting R, L, R, swaying like the clapper of a bell. The body leans at the beginning of each step and remains in that position throughout the step. Release hold and turn to new partner as follows:
5	Step sdwd. on L (ct. 1) cross R in front of L and tap on ball of R ft. (ct. 2).
6	Pivot on R $\frac{1}{2}$ turn CCW to face new partner. (W turns CW)
7-8	Bokazo
9-12	b. Assume starting position with new partner—M facing CW— Repeat action of Fig. II, meas. 1-4 moving CW.
13-16	Dance one Hungarian Turn CW. Finish with M facing CCW, ready to repeat entire dance with this new partner.
	When the dance has been done 6 times, the record ends with 3 chords. On 1st chord M swings W over to his R in open position; then to his L arm on the 2nd chord; and back to his R arm to finish in a pose on the 3rd chord.