

*Bemi DeBus*

60



ANNUAL CALIFORNIA

# KOLO FESTIVAL

NOVEMBER 23rd thru 27th, 1960.

## INSTITUTE SYLLABUS • 1960

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SYLLABUS PRICE: \$1.00



WEDNESDAY, NOVEMBER 23rd thru SUNDAY, NOV. 27th, 1960

- Wed. 11/23 Pre-Kolo Festival Party hosted by Madelynn Greene at her Studio, 1521 Stockton St. Good refreshments, good program starting 8:30 PM
- Thurs. 11/24 Opening Party hosted by the Serbian Singing Society at St. John's Hall, Turk & Baker Streets. Music by "Jadran" Tamb. Orch; 8 PM
- Fri. 11/25 All-day Open House at the Festival Folkshop, 161 Turk St; refreshm'ts. 7:30 Dance Institute at the Dovre Hall, 3543-18th St. (7:30 to 10:30 PM) 11:00 PM (following the Institute): Changs hold open house for the Kolo Festival at their hall, 1630 Stockton Street. Balkan program.
- Sat. 11/26 All-day Institute at the Dovre Hall, from 9:00 AM to 5:00 PM 8:00 PM - KOLO FESTIVAL DANCE at the Dovre Hall. After-party.
- Sun. 11/27 10:00 AM Reunion Breakfast; location to be announced.
- Sun. 11/27 Annual Anatol Joukowsky Festival Concert "Selected Ethnic Dances and Songs" at the Nourse Auditorium, Hayes & Franklin starting at 2:30 PM. Tickets: 1.50 general, 2.00 reserved at Festival Folkshop.

Hotel Headquarters: Governor Hotel, Turk & Jones Sts. is our recommendation.

Admission Prices: There will be individual attendance admissions, but we can offer these package-tickets: from Friday thru Saturday nite: \$5.00 (includes Sat. lunch); above plus Sunday Concert: \$6.50 general, \$7. reserved; above plus Thursday: add \$1; for Wednesday, add \$1, or for the complete Kolo Festival package ticket: \$8.50 (gen. ) or \$9.00 reserved. Remit in advance to save time, or register upon arrival.

KOLO PARTIES EVERY EVENING -  
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Kolo Festival information contact:  
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161 Turk Street  
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KATUSHE MOME  
(Macedonian)

Pronunciation: Kah'-too-sheh moh'-meh  
Source: Learned by Dick Crum from native dancers, Yugoslavia, 1954.  
Presented at the College of the Pacific, 1959 Folk Dance Camp by Dick Crum.  
Record: Folk Dancer MH 3055

A macedonian dance in 9/16 time. The rhythm is most easily broken down into a "quick-slow-quick-quick", counted 1-2-3-4, with extra hold on ct. 2. Dancers are in open circle, hands joined and held at shoulder-height, but not far forward.

CHUKCHE (pron. "Chhook-cheh") is the Bulgarian term for a typically Balkan dance movement for which we do not have a good, brief term in English. A "chukche" consists of rising up onto toe and then coming down on the heel again on one count. In English we would have to call it a "rise-on-toes-then-come-down-again" step. The step occurs in "Katushe mome Katushe" and many other dances.

<u>Measure#</u>	<u>Pattern</u>
1	ct. 1 "Chukche" on R ft in place, swinging L ft slightly in front. ct. 2 Step a few inches L with L ft. ct. 3 Step on R ft in front of L ft. ct. 4 Put weight onto L ft again in same place.
2	ct. 1 "Chukche" on L ft in place, swinging R ft slightly in front. ct. 2 Step a few inches R with R ft. ct. 3 Step on L ft in front of R ft. ct. 4 Put weight onto R ft again in same place.
3	Same as Meas. 1.
4	ct. 1 "Chukche" on L ft, Turning to face to R (into line of direction) ct. 2 Moving in line of direction, step on R ft. ct. 3 Continuing in line of direction, step on L ft. ct. 4 Continuing in line of direction, step on R ft.
5	ct. 1 Continuing in line of direction, step on L ft. ct. 2 Continuing in line of direction, step on R ft. ct. 3 Step fwd with L ft, turning to face center of circle. ct. 4 Step back on R ft, still facing center of circle.

NOTE: The description given above is the basic form of the dance. In practice, native dancers generally hesitate a fraction of a second on every count 2, doing a slight up-and-down movement with the foot bearing weight on count 1, so that the foot stepping during count 2 touches the ground a bit late. Natives refer to this important style point as "sinkopa" or syncopation. It is not absolutely necessary for enjoyment of the dance.

ABBREVIATIONS COMMONLY USED IN DANCE DESCRIPTIONS

L - left (side or direction), left foot, left arm or hand	LOD - line of direction
R - right, right foot, right arm or hand	RLOD - reverse line of direction
M - man, man's, men	ft - foot, feet
W - woman, woman's, women	wt - weight
ct - count or beat (of meas. of music)	form'n - formation
meas - measure (of music)	opp - opposite
fwd - forward	ptr - partner
swd - sideward	cpl - couple
bwd - backward	ctr - center
twd - toward	pos - position
CW - clockwise	diag - diagonally
CCW - counter-clockwise	ftwk - footwork
cts - counts	S - slow
	Q - quick

KASTORIANOS  
(Greek)

Pronunciation: Kah-sto-rih-ahn'-nos

Source: As taught by Athan Karras

Record: Folkraft 1022

Formation: Broken circle, leader at R end, hands held about shoulder height.

Time: 2/4

Meas.

- 1 Moving to R, step R, close L to R, step R.
- 2 Repeat, starting L
- 3 Repeat, Starting R
- 4 Moving to L, step L, close R to L, step L.  
Repeat all until change of music.

Part 2

- 1-3 Clap hands 5 times.
- 4 Stamp R.

DEBKI HAWARA  
(Syrian - Lebanese)

Source: Learned by Vilma Matchette from San Francisco Syrian colony.

Record: Any good even-tempoed Syrian Debki.

Formation: Broken circle, leader at R end, hands held down, fingers interlocking.

Dance: Moving to R:

Step R, step L in front, step R, hit L foot. Bring L foot off floor.  
Step L to L, cross R foot to L of L foot.  
Repeat.

TSAMIKO  
(Greek)

This Tsamiko was presented at the 1957 Kolo Festival in San Francisco by Bettie Gall, Stockton. Bettie has been dancing with the Greek people of the Stockton area for many years. The Tsamiko is a challenge dance lead by men.

Music: Record: Festival 3502A (Instrumental), Festival 3511B (Vocal, faster).

Formation: Open circle, leader at R end. Hands are joined at shoulder level, elbows bent easily, Leader may extend R hand and snap fingers in rhythm to the music.

MUSIC 3/8                      PATTERN

Meas.

- 1 Step to R on R (cts 1, 2); cross L over R (ct 3); close R to L (ct &).
  - 2 Step in place with L (cts 1, 2); step in LOD with R (ct 3); close L to R (ct &).
  - 3 Step in LOD with R, turning body slightly L of ctr (cts 1, 2); lift L in front of R, turning toe twd L (ct 3).
  - 4 Step to L on L (cts 1, 2); step on R across in front of L (ct 3).
  - 5 Step to L on L, turning body slightly R of ctr (cts 1, 2); lift R in front of L, turning toe twd R (ct 3).
- Repeat from beginning.

Note: The leader only may improvise on the steps.

ARMENIAN MISERLOU

**SOURCE:** Frances Ajolian, leader of Armenian dance group in Fresno. Danced independently of the popular folk dance version by Armenian-Americans in the United States.

**RECORD:** Festival 3505-A, "Misirlou"

**FORMATION:** Broken circle, all hands joined by linking neighbors' little fingers, elbows bent.

**MUSIC:** 2/4 - Wait 4 measures for introduction.

MEAS

Pattern

- 1 Point LF across in front of R.
  - 2 Point LF to side of R.
  - 3-4 Repeat Meas. 1-2.
  - 5 Cross LF in front of R and step on it.
  - 6 Cross RF over L and step on it.
  - 7 Step LF across R; step R to R side.
  - 8 Step LF in back of R; step R to R side.
- Repeat from beginning.

**NOTE:** During the pointing action of Meas. 1-4, knees are very flexible.

SYRTOS  
(Greek)

The Syrtos (sear-toe) dates back at least to the 16th century when Turkey conquered Greece. The Syrtos is still done in Greek clubs, cafes, and at weddings.

**Record:** Festival 3502, 3505, 3511 or any good Greek Syrtos record.

**Formation:** Open circle leader at R end. Hands joined at shoulder level, extended toward ctr of circle, elbows bent. Handkerchief held between leader and second dancer.

**Styling:** Leader only may improvise on steps, second dancer maintains rhythm and step pattern, and gives leader support by holding R hand steady and firm. The "Kalamatianos" is a popular form of the syrtos as done in the village of Kalamata. It is usually played in 7/8 time while the regular syrtos is usually in 2/4 time. The steps are essentially the same, with more feeling and bounce in the Kalamatianos.

**Notes:** This dance was presented at the College of the Pacific Folk Dance Camp of 1953 by John Filcich.

Meas.

- 1 Facing ctr step to R on R (ct 1); cross L behind R (ct 2); step to R on R (ct &)
  - 2 Cross L slightly in front of R (ct 1); step to R on R (ct 2); step L beside R (ct &)
  - 3 Step on R, turning body slightly to L (ct 1); touch ball of L ft slightly fwd of R and twd ctr of circle, flexing R knee (ct 2&);
  - 4 Step bwd on L (ct 1); touch ball of RF behind L, flexing L knee (ct 2&).
- Repeat dance from beginning.

KARSI BAHAR  
(Armenian)

**Pronunciation:** Kar' see Bar

**Source:** Learned from the younger generation of the Armenian colony in California by Vilma Matchette and presented by her at the 1960 California Kolo Festival.

**Record:** FEZ 703-A "Karsi Bar" - 2/4 time.

**Formation:** Broken circle, leader at R. Little fingers joined at shoulder height, elbows bent.

**Styling:** There is a slight flex of knees on each step.

**Meas.** Basic Pattern

Facing slightly L of line of direction (CCW).

1 Moving in LOD, step R (ct. 1). Step L (ct. 2).

2 Still moving in LOD, step R (ct. 1). Turning to face center, close L to R (no wt.) (ct. 2).

3 Step to L with L (ct. 1). Close R to L (ct. 2).

4 Step to L with L (ct. 1). Close R to L (no wt.) (ct. 2).

**Var. I**

1-2 Same as basic.

3-4 The L side of the body moves slightly forward as step is taken on R, the R side moves slightly forward.

**Var. II**

1-2 Same as basic.

3-4 The hands move to L and R, L and R, gently.

**Var. III**

1-2 Same as basic.

3-4 Move both heels to L, both toes L, repeat heels and toes.

**Var. IV**

1-2 Same as basic.

3-4 Moving L, step L, step R in bk. Step L to close, no weight.

Repeat this to R.

Repeat this to L.

STARA VLAINA  
(Southeastern Serbia)

**Pronunciation:** Stah'-ra Vla'-ee-na (Old Vlach Kolo)

**Source:** Originally described by the Janković sisters in their book, "Narodne Igre", Vol. I, published by Prosveta, Belgrad, 1934.

**Music:** Jugoton C-6579, "Stara Vlaina" (available on both 78 and 45 rpm).

**Form'n:** Open circle, leader at R end. Each dancer grasps belt of nearest persons in line, with L arm in front of neighbor's arm. End dancers may tuck thumb of free hand inside own belt, or place arm behind back. This is basically a man's dance.

**Meas.** Pattern

2/4 time

1 Step to R with R (ct 1), cross L in front of R (ct 2).

2-3 Repeat action of Measure 1 two more times.

4 Step to R with R (ct 1), swing L across in front of R (ct 2).

5 Step to L with L (ct 1), swing R across in front of L (ct 2).

6 Step to R with R (ct 1), swing L across in front of R (ct 2).

7 Step to L with L, (ct 1), swing R in front of L (ct 2).

8 Repeat action of Measure 5 or (later in the dance) stamp L, R, L in place.

KRITIKOS SYRTOS  
(Greece, Island of Crete)

**Background:** Kritikos Syrtos is the syrtos danced on the island of Crete. The dance presented here is the "basic" step with none of the possible variations. The dance is done in an open circle, with the leader at the right end.

**Record:** Festival 3506-B, "Kritikos Syrtos".

<u>Meas.</u>	<u>Pattern</u>
1	ct. 1 Step fwd. onto R ft.
	ct. & Bring L ft fwd with knee slightly bent.
	ct. 2 Brush L ft in front of and to the L of R ft.
	ct. & Hop on R ft, bringing L ft behind R calf.
2	ct. 1 Step with L ft behind R ft.
	ct. & Step with R ft to R, turning to face R.
	ct. 2 Step with L ft across R ft.
	ct. & Hop on L ft, bringing R ft around in front, turning to face L.
3	ct. 1 Step with R ft across L ft.
	ct. & Step with L ft to L.
	ct. 2 Step with R ft across L ft.
	ct. & Hop on R ft, bending L knee slightly.
4	ct. 1 Step backwards with L ft behind R ft.
	ct. & Step to R with R ft, turning to face R.
	ct. 2 Step with L ft across R ft.
	ct. & Hop on L ft, bringing R ft around from behind to face directly front.

Repeat pattern to end of music.

NEW B A H R  
(Armenian)

**Source:** As learned by Vilma Matchette from the San Francisco Armenian colony.

**Record:** Kevorkian 1002, "Horom, Horom".

**Formation:** Broken circle, leader at R end, little fingers joined at shoulder height, elbows bent.

**Notes:** The dance is done free-style, the leader deciding the change of figures.

**Basic Step:** Facing slightly R, step R, close L to R.  
Step R.  
With L, same steps facing center.  
Same with R, moving bk.  
Same with L, facing L.

**Var. I** Two-step to R, two-step to center. Release fingers and two-step, turning to R diagonally bk, continue two-step, turning R starting L ft, end facing L. (You have made a 3/4 turn.)

**Var. II** Using basic step, drop hands and clap two times with each two-step.

**Var. III** Do Var. I (with turn) and do the claps also.



## KHIOTIKO SYRTO

This dance is a version of a syrto from the Island of Khios. It was learned from Athan Karras of New York City by John Filcich, who presented it at the College of the Pacific 1960 Folk Dance Camp.

MUSIC: Capitol T 10219 "Songs of the Greek Islands": Side 1, B and 1-A Boat from Chios? 2/4 time.

FORMATION: Open Circle, leader at R end. Hands on nearest shoulders of adjacent dancer.

STYLING: Steps are done with a slight plie. Posture is erect - lean back slightly on Fig I.

### Meas:

- 8 Introduction (Instrumental). No action.  
FIG I (Vocal)
- 1 Step to R with R (ct1): cross L over R (ct 2)  
2 Step to R with R (ct 1): lift L across in front of R, raising and lowering on ball of LF twice (cts 2&).  
3 Step to L with L (ct 1): lift R across in front of L, raising and lowering on ball of LF twice (cts 2&).  
Repeat action of Fig I, meas 1-3, 7 more times.  
FIG II, (Instrumental)
- 1 Step to R. with R (ct1): step L across in front of R (ct 2)  
2 Step to R on R, bending both knees to R, leaving L ft in place (ct 1): step L in place (ct 2): step R next to L (ct&)  
3 Step to L on L (ct 1); lift R across in front of L, raising and lowering on ball of LF twice (cts 2&)  
4-6 Repeat action of Fig II, meas 1-3  
CHANGE STEP
- 1 Step to R on R (ct 1): step L across in front of R (ct2)  
2 Step to R on R, bending both knees to R, leaving LF in place (ct 1); step L in place (ct 2): bring R to L, no wt (ct&)  
Repeat entire dance to end of music.

## GAITANI (Greek)

Learned from a local family from the Cyclades by Chris Tasulis, leader of Greek dancing in the Los Angeles area. It was presented at the College of the Pacific 1960 Folk Dance Camp by John Filcich

MUSIC: Columbia WL 123 From the Land of the Golden Fleece: Side 1, Band 5 2/4 time.

FORMATION: Closed circle of any number of dancers. Join hands with dancers one person beyond next dancer, R arm under, L arm over

### Meas:

- 4 Introduction. No action.  
1 Make sharp 1/4 turn to L on ball of L, raise R bwd, knee bent, step bwd in LOD on R (ct 1): continue in LOD, step bwd on L (ct2).  
2 Turn R to face LOD, step fwd on R (ct 1): step fwd on L in LOD (ct 2)  
3 Face RLOD, step bwd in LOD on R (ct 1): begin turning twd ctr and cross L behind R (ct&): face ctr and step to R on R (ct2)  
4 Move twd ctr, step L,R,L, (cts 1,&2): swing R fwd (ct&)  
5 Move back out of ctr, R,L,R. (cts 1,&2) raise L close to R ankle  
6 In place step L,R,L, (cts 1,&2); hold (ct&) (ct&)  
Repeat dance from beginning until end of music.  
On this same band the music that follows is for Sousta.

## MISIR LOU

Record: Kolo Festival 804 (78 rpm); 4804 (45 rpm) (2/4 time)  
Formation: Broken circle, leader at R end; hands are joined and held with elbows bent.

- 1 Step swd R on R ft; point L ft directly in front of R, then swing L ft in a wide arc around in back of R ft.
- 2 Step on L ft in back of R, turning body slightly L; take a short step to R with R ft; step L ft across in front of R, turning body slightly to R and hold.
- 3 Swing R ft around in front and across L ft turning body to L and step on R ft; facing twd L, take a short step with L ft, and another short step with R ft; hold, lifting L knee.
- 4 Still facing L, step bwd on L ft; take a short step bwd R and another short bwd L. Turn to face center with wt on L ft and repeat dance from beginning.

## DRMEŠ #2 (Croatian)

Record: Kolo Festival 804 (78 rpm); 4804 (45 rpm) (2/4 time)  
Formation: Couples in shoulder-waist hold informally spaced around the room.  
Source: Arrangement by John Filcich based on traditional Croatian Drmeš steps. Drmeš is pronounced: Dur'-hiesh.

- A & Hop L.  
1-2 Step R, L, R in place and hold.  
3-4 Hop, step L, R, L in place and hold.  
5-16 Repeat same action alternating R & L.
- B 1-8 Assume position with R hips adjacent; M's L hand placed on W's upper arm; W's L hand on M's upper arm. In this position, take 7 buzz steps (or czardas turn), leading with R ft turning CW. Pause with wt on R ft on Measure 8 and shift position to L hips adjacent with R hand on partner's upper arm.  
9-16 Take 7 buzz steps leading with L ft turning CCW. Pause with wt on L ft on Measure 8.

Assume original shoulder-waist position and repeat dance from beginning.

Variation in Circle: No partners needed: formation; Croatian basket hold, arms crossed in back.

- A 1-16 All facing center, repeat steps as described for couple dance.  
B 1-8 Moving to L in circle, cross R ft in front of L, step L ft swd. Continue this movement for 7 measures, pause with wt on R ft on Measure 8.  
9-16 Bring L ft around in front of R and step on it; step swd in back of L. Continue this movement circling to R for 7 measures; pause with wt on L ft on Measure 8.

NEVESTINSKO HORO  
(Macedonia)

Pronunciation: May-ves-tinsko Ho-ro  
Source: Learned from native in Bulgaria  
Record: Folk Dancer MH 3050, or on LP MH 1  
Formation: Open circle of W, Hs held fwd, at head height, arms gently curved.  
Note: This dance is reserved for the newlywed women of the village. Because of their new social pos they are not allowed to dance or even look at other men, so they have their own horo. It is very solemn and slow. Because the costumes are thick and heavy only feet and knee moves. Leaders carried handkerchiefs. It is an old dance from Debar. Presented at the College of the Pacific, 1960 Folk Dance Camp by Michel Cartier.  
Rhythm: The 7/8 rhythm is most easily broken down into a "slow-quick-quick" pattern. There are 10 measures in the melody.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u> (Done to singing)
1	1	Move RF in a small arc fwd to R
	2	Place RF on ground to R, but don't put wt on it yet.
	3	Put wt on RF
2	1	Continuing to R, bring LF fwd in air
	2	Continuing to R, place LF on ground, but don't put wt on
	3	Put wt on LF
3		Same as meas 1
4	1	Step onto LF in front of RF, raising RF a bit in back
	2	Slow lift in this pos, and come down again
	3	Slow lift in this pos, and come down again
5	1	Step back on RF, leaving LF extended slightly fwd
	2	Slow lift in this pos, and come down again
	3	Slow lift in this pos, and come down again.
6	1	Step LF in back of R heel, moving bkwd
	2	Step RF in back of L heel, moving bkwd
	3	Pause
7	1	Feet together, raise on toes and come down on both heels
	2	Pause
	3	Pause
8		Repeat movement of meas 7
9	1	Step onto RF across in front of LF
	2	Slow lift and come down again
	3	Slow lift and come down again
10	1	Step onto L in its position.
	2	Step R with R
	3	Step on LF across in front of RF
		DURING THE INSTRUMENTAL INTERLUDE
1-10	1	Dancers face directly to R, move in this direction
	2	with walking steps, one per beat (i.e., three per
	3	measure): RLR LRL RLR LRL RLR LRL RLR

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For additional dance descriptions, records and public-address systems for your folk dancing you can rely on the service given by the FESTIVAL FOLKSHOP. Syl-lab of the annual California Kolo Festival are available from 1953 to the present. Special attention is given to mail orders. Write for catalogs to:

FESTIVAL FOLKSHOP

161 TURK STREET

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KOSTENSKO HORO  
(Bulgaria)

**Source:** Kostensko Horo is described in Bulgarian Folk Dances by Raina Katzarova-Kukudova and Kiril Djenev, published in Sofia, 1958.

**Record:** XOPO LP-II, Paidushko (Side 2, band 5.)

**Formation and notes:** Kostensko Horo is a type of Paidushko Horo danced in many villages of central and western North-Bulgaria. It is a mixed Horo danced in an open circle. The hand-hold is na-lesa, hands on neighbors belts. Often Kostensko Horo is done in small groups of girls or young men who form straight lines and hold each other na-lesa at the back, that is, with a back-basket hold. The dance consists of one figure which is danced "on the spot".

**Rhythm:** This dance is in the typical Paidushko rhythm of 5/16, which is counted as: 2/16 (quick) and 3/16 (slow). This may be thought of as an accented two-beat with the second beat of each measure receiving the accent.

<u>Meas.</u>		<u>Pattern</u>
1	ct. 1 (2/16)	R ft steps across L ft.
	ct. 2 (3/16)	L ft steps in place.
2	ct. 1 (2/16)	R ft steps in back beside L ft.
	ct. 2 (3/16)	L ft steps in place.
3		Repeat Measure #1.
4	ct. 1 (2/16)	Hop on L ft, lifting R leg high, knee bent.
	ct. 2 (3/16)	Step with R ft beside L ft.
5	ct. 1 (2/16)	L ft steps across R ft.
	ct. 2 (3/16)	R ft steps in place.
6	ct. 1 (2/16)	Hop on R ft, lifting L leg high, knee bent.
	ct. 2 (3/16)	Step with L ft beside R ft.
7		Repeat Measure #1.
8		Repeat Measure #4.
9	ct. 1 (2/16)	Hop on R ft, lifting L leg high, knee bent.
	ct. 2 (3/16)	Step on L ft beside R ft, and kick R ft slightly fwd in preparation for the next step.
10	ct. 1 (2/16)	Step with R ft in place, kicking L ft fwd.
	ct. 2 (3/16)	Step with L ft in place, kicking R ft fwd.
11		Repeat Measure #10.
12 & 13		Repeat Measures #8 and #9.
14 & 15		Repeat Measures #10 and 11.

We have additional dance descriptions (and records) for many more Bulgarian and Macedonian dances. These are available in the annual KOLO FESTIVAL syllabi together with other Balkan dances or separately:

Narodno Horo	Gankino Horo	Daichovo Horo
Eleno Mome	Lesnoto Oro	Kamishitsa
Paidushka	Kostursko Oro	Ratchenitsa
Yambolska Lesa	Trite Pati	Idam Ne Idam
Kasapsko	Nevestinsko Oro	Pravo Horo
Petrunino Horo	Yovano Yovanke	Kopačka
Bavno Oro	Sofiysko Shopsko	Chamcheto - Chamche
<u>FESTIVAL FOLKSHOP</u>	<u>161 TURK STREET</u>	<u>SAN FRANCISCO 2, CALIF.</u>

# KASAPSKO HORO

(Macedonia)

Pronunciation: Ka-saps-sko Horo  
Source: Learned from native in Bulgaria  
Record: Folk Dancer MH 3054; XOP0 302 (When using XOP0 record rock to R & L before starting dance)  
Formation: Alternating men and women in a circle, hands on neighbors' shoulders.  
Note: This dance is originated from the town of Gostivar (Macedonia). It belongs to a category of dances which came from the old Byzantine dance, the Makellarikon, which was performed by the guild of butchers on their feast day. It is called, now "Hassapikos" in Greece. Presented at the College of the Pacific, 1960 Folk Dance Camp by Michel Cartier.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>FIRST STEP</u> (Done four times)
1	1	Step R with RF.
	2	Continue moving R, stepping on LF.
2	1	Step right with RF
	2	Swing L leg up across in front of RF.
3	1	Step on LF
	2	Swing R leg up across in front of LF.
		<u>SECOND STEP</u> (Done four times)
1		As in measure 1 of first step but turn CW on place.
2		As in measure 2 of first step
3		As in measure 3 of first step
		<u>THIRD STEP</u> (Done four times)
1	1	With preliminary step (very light) on ball of RF to R, step with LF behind RF.
	2	Repeat this movement again
2		As in measure 2 of first step
3		As in measure 3 of first step
		<u>FOURTH STEP</u> (Done four times)
1	1	Step R with RF.
	2	Step LF behind RF, bending fwd from waist.
2		As in measure 2 of first step
3		As in measure 3 of basic step
		<u>FIFTH STEP</u> (Done four times)
1	1	Step RF to the R
	2	Step LF to the R
2	1	Boys kneel twd RH girl, going down on L knee and clapping Hs. RH girl acknowledges the boys' movement with a slight bend twd him.
	2	Boys rise from kneel, wt on both feet, NOT moving feet from their pos on the floor, and turn to girl on L.
3	1	Kneel on R knee to LH girl, who acknowledges movement as above.
	2	Rise from kneel.
4		As in measure 1 of first step
5		As in measure 2 of first step
6		As in measure 3 of first step
		<u>SIXTH STEP</u> (Done four times or until end of record)
1	1	Jump landing on both feet: LF in front of RF
	2	Jump landing on both feet: RF in front of LF
2	1	Step to R with RF
	2	Swing LF up in front across R.
3	1&2	Pas-de-basque L-R-L, RF stepping in front of LF.

PO ZELENOJ TRATI

(Slovenia)

Pronunciation: Po zeh-leh'noy trah-tee

Record: Folk Dancer MH 3034 Learned from the "France Marolt"

Folk Dance Group, Ljubljana, Slovenia. Presented at the College of the Pacific 1960 Folk Dance Camp by Dick Crum.

Formation: Couples. Man stands directly behind lady (looking at back of her head), both facing ctr of room. Pos. is similar to that of the Varsouvienne: man holds lady's RH in his RH over her R shoulder, her LH in his LH over her L shoulder.

Footwork: Foot movements are the same for man and lady throughout, unless specified.

Meas: Ct

FIG. I

- 1 1 Step to R on ball of RF
- 2 Close LF to RF, taking wt momentarily on both feet.
- 2 Same as Meas 1.
- 3-4 Same as Meas 1-2, but to L with opp footwork.
- 5-3 Same as Meas 1-4: this time however, as dancers move R the girl looks over her R shoulder at the man, and as they move L she looks at him over her L shoulder.

CHORUS:

- 1 Same as Meas 1 of Fig 1
- 2 1 Step onto RF. Both dancers bend to R, and man uses L arm to draw girl's face close to his as if kissing. Wt is on RF and LF is closed to RF, L toe pointed beside R instep, L knee bent.
- 2 Pause
- 3-4 Same as Meas 1-2, but to L with opp footwork, etc
- 5-8 Both drop LHs and place on own hip. M marks time with 8 steps in place beginning with RF, as girl uses 8 steps beginning with RF to make two turns in place under joined hands
- 9-16 REPEAT WHOLE CHORUS

FIGURE II

Man's movements: (Both hands placed on hips)

- 1 1 Side step to R with RF
- 2 Close LF to RF, taking wt on LF
- 2 1 Facing almost directly in LOD, step with RF
- 2 Continuing in LOD, step with LF
- 3 Same as Meas 2
- 4 1 Step with RF, turning to face ctr again
- 2 Stamp LF beside RF, without taking wt on LF
- 5-8 Same as Meas. 1-4, but to L with opp footwork

Woman's movements: (Both hands placed on hips)

- 1 Same as M's movements (i.e., side step-close to R)
- 2-4 Using same footwork as M, girl twirls alone in LOD, making two complete R turns, ending up facing ctr for stamp of LF
- 5-8 Same as Meas 1-4, but moving L with opp footwork (turns are L, etc)

CHORUS WITH REPEAT, AS AFTER FIGURE I

# KARAGOUNA

(Greek)

Pronunciation: Kah-rah-goo'-nah  
Record: Festival 3510-B, "Karagouna"  
Source: Learned from Mr. Stavros Kalaras, Athenian Folk dance teacher, now living in Pittsburgh, Pa. Presented at the College of the Pacific 1960 Folk Dance Camp by Dick Crum.  
Formation: Open circle, Hs joined at about shoulder height - leader on R end should be a man.

MEAS:	CT.	PATTERN
		PART I (Done four times through):
1	1	Moving in LOD, step with RF.
	2	Moving in LOD, step with LF.
2	1	Step on RF and face twd ctr.
	2	Point L toe fwd and pause (or as a variation, hop slightly on RF, count "&" kicking LF a bit fwd in air.)
3	1	Step LF in place
	2	Point RF diagonally back/R.
4	1	Point RF fwd
	2	Point RF diagonally back R/again.

VARIATION - on Part I: Meas 1,3, and 4, are the same as above, but the following is done instead of Meas. 2:

2	1	Step on RF and face twd ctr.
	&	Step on L toe close in back of R heel
	2	Step on R toe close in back of L heel (similar to slow reel step).

PART II (Done twice through):

1	1	Facing ctr still, step sdwd to R with RF.
	2	Close LF to RF a little fwd with very slight turn of body to R.
2-4		Do movements of Meas I three more times, moving R.
5	1	Point RF diagonally fwd/R
	2	Wt still on LF, bring RF across in the air, <u>or</u> do two slight hops on LF as you bring RF across.
6	1	Step onto RF across and to the L of LF
	2	Point LF diagonally fwd/L
7	1	Point LF again diagonally fwd/L
	2	Wt still on RF, bring LF across in the air <u>or</u> do two slight hops on RF as you bring LF across.
8	1	Step onto LF across and to the R of RF
	2	Point RF diagonally fwd/R

(MEN'S VARIATION on Part II): Meas 1 thru 4 the same as described above, but meas 5-8 as follows:

5	1	Full knee bend (prisjadka), knees out.
	2	Rise on LF, Swing RF out and across in air (may be done with double hop on LF).
6	1	Step onto R toe across and to the L of LF
	2	Point LF Diag fwd/L <u>or</u> close LF beside RF in place
7-8		Same as 5-6 but opposite footwork.

NOTE: This description of Karagouna does not include a Part III sometimes inserted into the dance, consisting of 8 meas. of ordinary Syrtos Kalamatianos steps. This Part III is not originally part of Karagouna, but is sometimes added by Greek performing groups to give variety to the dance. This syrtos music is included on this record.

PETRUNINO HORO  
(Bulgaria)

**Pronunciation:** Peh-troo'-nih-no  
**Source:** Learned by Dick Crum from original Bulgarian source-material.  
**Record:** XOPO LP-II, "Petruno Pile Shareno". (Side 2, band 2.)  
**Formation:** Mixed lines of six to eight dancers. The hold is by the belts, L arm over R.  
**Note:** This Shop horo is danced in Slivnitsa, Kostinbrod, and other villages of the Sofia region. It is particularly challenging because of the complex rhythm and the large number of variations. Four of the variations are described here.  
**Rhythm:** The rhythm of the Petrunino Horo is 7/16. The measures are divided in two ways. (See below.)

The Dance

**Basic Step:** "Na Desno" (to the right)  
**Rhythm:** The measure is divided into five beats of 2/16, 1/16, 1/16, 1/16, 2/16, which may be counted, "slow, quick, quick, quick, slow," or "1-2-3-4-5" stressing counts "1" and "5".

Meas.

1 ct. 1 (2/16) (s) Facing diag. to R, hop on L ft, placing R heel against L knee (for men) or placing R heel below the L knee (for women). The R leg is kept in the plane of the body forming, with the L leg, a "figure 4".  
 ct. 2 (1/16) (q) Running step with R ft obliquely to R.  
 ct. 3 (1/16) (q) Running step with L ft obliquely to R.  
 ct. 4 (1/16) (q) Running step with R ft obliquely to R.  
 ct. 5 (2/16) (s) Running step with L ft obliquely to R.  
 The step is repeated several times in the dance and always precedes each of the variations (see pattern below).

Variations

**Rhythm:** The measure is divided into four beats of 2/16, 2/16, 1/16, 2/16, counted "slow, slow, quick, slow," or "1-2-3-4". (This is the rhythm of Eleno Mome.)

Meas.

Variation I: 'Prsti Peta' (Toe Heel)  
 1 ct. 1 (2/16) (s) Small jump onto R ft. Touch L toe next to R toe, pointing L toe inward.  
 ct. 2 (2/16) (s) Hop on R ft. Touch L heel next to R toe, pointing L ft fwd.  
 ct. 3 (1/16) (q) Step on L ft to L.  
 ct. 4 (2/16) (s) Step on R ft behind L ft.  
 2 ct. 1 (2/16) (s) Small jump onto L ft. Touch R toe next to L toe, pointing R toe inward.  
 ct. 2 (2/16) (s) Hop on L ft. Touch R heel next to L toe, pointing R ft fwd.  
 ct. 3 (1/16) (q) Step on R ft to R.  
 ct. 4 (2/16) (s) Step on L ft behind R ft. (cont'd.)



Petrunino Horo (cont'd.)

<u>Meas.</u>	<u>Variation II:</u>	<u>Okreni (Turn)</u>
1	ct. 1 (2/16) (s)	Hop on L ft, twisting to face L, extending R leg diag. across L leg.
	ct. 2 (2/16) (s)	Hop on L ft (same posture).
	ct. 3 (1/16) (q)	Hop on L ft (same posture).
	ct. 4 (2/16) (s)	Step on R ft, swinging L leg around in front.
2	ct. 1 (2/16) (s)	Hop on R ft facing R, extending L leg diag. across R leg.
	ct. 2 (2/16) (s)	Hop on R ft (same posture).
	ct. 3 (1/16) (q)	Hop on R ft (same posture).
	ct. 4 (2/16) (s)	Step on L ft.
	<u>Variation III:</u>	<u>Udari (Slap)</u>
1	ct. 1 (2/16) (s)	Jump slightly to R onto R ft.
	ct. 2 (2/16) (s)	With wt. on R ft, extend L ft fwd and slap with the flat L ft.
	ct. 3 (1/16) (q)	Step on L ft to L.
	ct. 4 (2/16) (s)	Step on R ft behind L ft.
2	ct. 1 (2/16) (s)	Jump slightly to L onto L ft.
	ct. 2 (2/16) (s)	With wt on L ft, extend R ft fwd and slap with the flat R ft.
	ct. 3 (1/16) (q)	Step on R ft to R.
	ct. 4 (2/16) (s)	Step on L ft behind R ft.
	<u>Variation IV:</u>	<u>Chukni (Stamp)</u>
1	ct. 1 (2/16) (s)	Jump onto R ft facing diag. to L, L leg bent with L ft back.
	ct. 2 (2/16) (s)	Hop on R ft, facing fwd (L leg as in ct. 1).
	ct. 3 (1/16) (q)	Hop on R ft, facing diag. to R, lift L leg bent at knee.
	ct. 4 (2/16) (s)	Stamp with L ft next to R ft (no wt on L ft).
2	ct. 1 (2/16) (s)	Jump onto L ft facing diag to R, R leg bent with R ft back.
	ct. 2 (2/16) (s)	Hop on L ft, facing fwd (R leg as in ct. 1).
	ct. 3 (1/16) (q)	Hop on L ft, facing diag to L, lift R leg bent at knee.
	ct. 4 (2/16) (s)	Stamp with R ft next to L ft (no wt on R ft).

Pattern of the Dance

<u>Meas.</u>	<u>Figure</u>
1-8	Basic (Na Desno) danced eight times.
9-10	Var. I (Prsti Peta).
11	Basic danced once.
12-13	Var. I.
14	Basic once.
15-16	Var. I.

The dance follows this pattern, substituting Variations II, III, and IV for Variation I. When all four variations have been done, the dance repeats completely and ends with eight basic steps.

HASOPOSERVIKO  
(Greece)

Source: Dr. Chris Tasulis, who first presented this dance at the 1959  
Kolo Festival in San Francisco.  
Record: Festival 3503-A, 45 rpm, "Sto Rafi Minane Polles", 2/4 time.

Steps and Figures

Meas.                      Basic Step (always done twice)

- |   |       |                        |
|---|-------|------------------------|
| 1 | ct. 1 | Step L ft to L.        |
|   | ct. 2 | Close R ft to L ft.    |
| 2 | ct. 1 | Step R ft to R.        |
|   | ct. 2 | Step L ft behind R ft. |
| 3 | ct. 1 | Step R ft to R.        |
|   | ct. 2 | Close L ft to R ft.    |

The basic step is done twice through after every variation!

Variation I

- |   |       |   |
|---|-------|---|
| 1 | ct. 1 | Step fwd with L ft.                                 |
|   | ct. 2 | Swing R leg in wide CW arc.                         |
| 2 | ct. 1 | Step with R ft close behind L ft.                   |
|   | ct. 2 | Swing L ft in CCW arc, stepping behind R ft.        |
| 3 | ct. 1 | Leap to R with R ft.                                |
|   | ct. & | Step across R ft with L ft                          |
|   | ct. 2 | Tuck R ft behind L ft.                              |
| 4 | ct. 1 | Rock fwd onto L heel.                               |
|   | ct. & | Rock bkwd onto R heel.                              |
|   | ct. 2 | Step with L ft fwd to R.                            |
| 5 | ct. 1 | Bring R heel to L knee and rotate R knee outward.   |
|   | ct. 2 | Step back with R ft behind L ft.                    |
| 6 | ct. 1 | Step L ft behind R ft.                              |
|   | ct. 2 | Step R ft to R.                                     |
| 7 | ct. 1 | Close L ft to R ft. (Variation ends on this count.) |

Variation II

- |   |       |                             |
|---|-------|-----------------------------|
| 1 | ct. 1 | Step fwd with L ft.         |
|   | ct. 2 | Swing R leg in wide CW arc. |
| 2 | ct. 1 | Close R ft to L ft.         |
|   | ct. 2 | Spread toes apart.          |
| 3 | ct. 1 | Spread heels apart.         |
|   | ct. 2 | Close heels together.       |
| 4 | ct. 1 | Close toes together.        |
- At this point, proceed with Measures 3-7 of Variation I.

Variation III

- |   |       |   |
|---|-------|---|
| 1 | ct. 1 | Step fwd with L ft.                                       |
|   | ct. & | Tap R ft beside L ft.                                     |
|   | ct. 2 | Bring R heel to L calf and rotate R knee outward.         |
| 2 | ct. 1 | Squat with knees together (W do not go all the way down). |
|   | ct. 2 | Rise in place.  |
| 3 | ct. 1 | Step with R ft to R.                                      |
|   | ct. 2 | Close L ft to R ft.                                       |

(cont'd.)

#### Variation IV

On the last two measures of the second basic after the preceding variation, all dancers drop arms, which swing loosely, fingers snapping with every beat - the R arm fwd when stepping on R ft, etc. After finishing this basic, proceed with:

- 1 ct. 1 Step obliquely to L with L ft, starting to pivot CCW on L ft.
- ct. 2 Continue to pivot CCW, slapping R heel with R hand.
- 2 ct. 1 Completing turn, step with R ft to R.
- ct. 2 Close L heel to R calf.

#### Variation V

- 1 ct. 1 Step fwd with L ft.
  - ct. 2 Swing R leg in wide CW arc.
  - 2 ct. 1 Step with R ft close behind L ft.
  - ct. 2 Swing L ft in arc, stepping behind R ft.
  - 3 ct. 1 Leap to R with R ft.
  - ct. & Step across R ft with L ft.
  - ct. 2 Tuck R ft behind L ft.
  - 4 ct. 1 Leap to L with L ft.
  - ct. & Step across L ft with R ft.
  - ct. 2 Tuck L ft behind R ft.
  - ct. & Swing R leg in CW arc.
  - 5 ct. 1 Step with R ft behind L ft.
  - ct. & Swing L leg in CCW arc.
  - ct. 2 Step L ft behind R ft.
- At this point proceed with Measures 3-7 of Variation I.

#### Variation VI

- 1 ct. 1 Step fwd with L ft.
  - ct. 2 Swing R leg in wide CW arc.
  - 2 ct. 1 Close R ft to L ft.
  - ct. 2 Keeping ft together, swing toes to R
  - 3 ct. 1 Then swing heels to R.
  - ct. 2 Swing toes to R.
- At this point proceed with all of Variation III.

#### Pattern of the Dance

When dancing Hasaposerviko to the Festival record mentioned above, one should wait four measures (8 counts) and begin the dance with two basics, followed by Variations I, II, III, IV, V, VI and then continue with Variations I, IV and IV in that order. As noted above, two basics come between each variation. This pattern will ensure that the dance ends with the music.

We have dance descriptions (and records) for many more Greek dances. These are available in KOLO FESTIVAL syllabi together with other Balkan dances or separately:

Syrtos	Kritikos Syrtos	Vari Hasapikos
Kalamatianos	Mitilenikos Horo	Hasaposervikos
Tsamiko	Karsilamas	Gaitani
Epirotiko (Sta Tria)	Ballos	Khiotikos
Karagouna	Hasapikos	Mandinales (Kastrinos, Sousta, Kariotikos)

### SERBIAN MEDLEY #3

(Serbia)

Note: This is a suite of four Serbian kolos in a sequence performed by the Duquesne University Tamburitzans during their 1958 season. In some folk dance groups in the eastern U. S. it is called the "Tamburitzans' Serbian Medley", to differentiate from two earlier Serbian medleys (#1: Kolo iz Beograd; #2: Pirov Medley). Presented at the College of the Pacific 1960 Folk Dance Camp by Dick Crum.

Record: DU-TAM LP 9-10

Source: Individual dances learned from natives in Yugoslavia, 1954 and 1957 by Dick Crum.

#### 1.VASINO KOLO (Vah'-see-no ko-lo)

Formation: Hands joined low in cir. Before music begins, wt is on LF body turned to face L.

<u>Meas</u>	<u>Ct</u>	
1	1	Hop on LF, moving bkwd in LOD, keeping free RF near L ankle.
	&	Step on RF, still moving bkwd in LOD
	2	Step on LF, still moving bkwd in LOB
2	1	Turning to face in LOD, step on RF.
	2	Continuing to move in LOD fwd, hop on RF: keep LF close to R Ankle.
3	1	Continuing fwd in LOD, hop on RF, keeping free LF close to R ankle.
	&	Continuing fwd in LOD, step on LF.
	2	Continuing fwd in LOD, step on RF
4	1	Continuing fwd in LOD, step on LF
	2	Hop on LF, turning to face L, as at beginning of dance, keeping free R ft near L ankle.

#### 2.DIVNA, DIVNA (Deev'-nah, deev'-nah)

Formation: Hands raised to shoulder height, a bit fwd; dancers face center.

<u>Meas</u>	<u>Ct</u>	
	Part I	
1	1	Turn slightly to R, step RF
	2	Continue in LOD, step LF
2	1	Step RF, and face directly twd ctr.
	2	Close LF to RF, a bit fwd; wt remains on RF
3	1	Step LF L sideways
	2	Close RF to LF, a bit fwd; wt remains on LF
4	1	Step sideways R with RF
	2	Close LF to RF, a bit fwd; wt remains on RF
5-8		Same as Meas 1-4, but to L with opp footwork.

NOTE: The above steps are elastic, what the Serbians call "mekano" (soft), in style. This is achieved by gently flexing knees a bit on each beat.

Part II. Hands are brought down, still joined, to sides.

1	1	Step sideways to R on RF, flexing R knee (this step on ball of foot)
	&	Rise very slightly on RF, closing LF to RF in air
	2	With wt on balls of both feet together, lower heels almost to ground
	&	Lower heels again, as in ct 2, freeing RF at the last moment in preparation for repetition of the step. (cont'd.)

Serbian Medley #3 (cont'd.)

- Meas Ct  
2-4 Movements of Meas. 1 done three more times to R. At the end of Meas 4, free LF at the last moment, in preparation for movement to L.  
5-8 Same as Meas 1-4, but to the L with Opp footwork.

3.LOMSKO KOLO (Lohm'-sko)

NOTE: There is an introduction consisting of four chords, during which dancers step fwd slightly and link arms around circle, all facing ctr and standing quite close together.

- Meas Ct  
1 1 Tap (not stamp) RF slightly fwd.  
& Tap RF in place  
2& Tap RF fwd and in place as in ct 1&  
2 1& Tap RF fwd and in place for third time, as in ct 1& of Meas 1  
2 Feet together, shift heels to R  
& Feet together, Shift heels to L  
3 1 Step fwd twd ctr with RF  
2 Step fwd with LF  
4 1 Tap RF a bit fwd  
2 Tap RF a bit fwd again  
5 1 Hop on LF, moving bkwd, and bringing R heel briefly up to front of L leg at ankle level  
& Step bkwd with RF  
2 Step bkwd with LF  
& Step bkwd with RF  
6 Same as Meas 5, but opp footwork, still moving bkwd.

4.KRIVO KUĆE (Kree'-vo Koo'-tcheh)

Formation: All dancers again join hands at sides.

- Meas Ct  
1 Figure I (Done twice through)  
1 Begin "sevens to the R", stepping to R on ball of RF  
& Step LF behind RF  
2& Same as Ct 1&  
2 1& Same as Ct 1& of meas 1  
2 Finish "sevens to R", stepping on RF, and kicking LF up behind (inside L ankle at level of R calf)  
3 1 Step LF in place  
& Step RF in place  
2 Step LF in place, kicking RF up behind (R ankle at level of L calf)  
4 1 Step RF in place  
& Step LF in place  
2 Step RF in place, kicking LF up behind (L ankle at level of R calf)  
5-8 Same as Meas 1-4, but opp footwork and direction.  
Figure II (Done twice through)  
1-2 "Sevens to the R" as in Meas 1-2 of Figure I  
3 1 Feet together, shift both heels to L  
2 Feet together, shift both heels to R  
4 Same as Meas 3 of this figure  
5-8 Same as Meas 1-4 of this figure, but with opp footwork and direction. END

AR KAN  
(Ukrainian)

Learned by Dick Crum from Michael Herman, Folk Dance House, N. Y. and presented at the College of Pacific 1960 Folk Dance Camp.

**Record:** Columbia 27252 Star 8410-A  
**Formation:** Not less than six, and preferably eight or more men in a line. Leader is at right end of line, often carries an ax in his right hand. Arms are on neighbors' shoulders.  
**Notes:** This is a men's dance of the "Hutsul" people of the Carpathian Mountain region (Western Ukraine). There is no fixed sequence to the various figures in this dance; the men perform the figures according to the calls of the leader, who has the privilege of calling those figures he wishes, when and as long as he wishes. The dance is in 2/4 time.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>INTRODUCTION</u>
		At the very beginning, dancers sway for a while, feet apart, to the R and L, one sway per measure, until the leader sees that all are ready. He shouts "pishov!", signalling the basic step.
		<u>FIGURE 1 "Pishov!"</u> (Let's go!) - Basic step:
	&	RF swings up sharply across in front of L leg.
1	1	Step to R with RF, using a smooth, gliding movement, and straightening up.
	2	Continuing to R, step LF behind RF.
2	1	Step to R with RF.
	2	Swing LF up across in front of R, hopping on RF.
3	1	Step on LF very slightly to L, almost in place.
	2	Swing RF up across in front of L, hopping on LF.
		<u>FIGURE 2 - "Raz prybyj!"</u> (Scuff once!):
1-2		Same as Meas. 1-2 of Figure 1 (Basic Step).
3	1	Step LF very slightly to L, almost in place.
	2	Scuff R heel fwd beside LF, moving it fwd and to the R in a small curve.
<b>NOTE:</b>		This figure is continued until the leader calls for another. Often the leader will "call" subsequent repeats of this figure with phrases like "za tatu" ("for papa"), "za mamu" ("for mama") "za divchinu krasnu" ("for a pretty girl"), indicating that each scuff is humorously "dedicated" to the person named. When caller feels that dancers have done this figure long enough, he may call "pishov!" and all resume the basic step.
		<u>FIGURE 3 - "Stropachkom"</u> ("With a double stamp"):
	&	Moving RF to R, stamp RF lightly "on the way" twd stepping with RF.
1	1	Stamp RF to R, taking wt.
	2	Continuing to R, step LF behind RF.
2		Same as Meas 2 of basic step (step-hop-on RF, swinging LF)
3	1	Step LF very slightly to L, almost in place.
	2	Swing RF up across in front of L, hopping on LF.
	&	Moving RF to R, stamp RF slightly "on the way" toward stepping with RF.

**NOTE:** Caller may signal "pishov" after a number of repeats of this figure. (cont'd.)

Arkan - Continued

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>FIGURE 4</u> - "Hajduk razi!" (One brigand-step):
1	1	Having brought R knee up and around in a curved path, dancers do a deep knee-bend (prisjadka).
	2	Straighten up, rising on both feet.
2	1	Stamp RF in place.
	2	Stamp LF in place.
3	1	Stamp RF in place.
	&	Stamp RF in place.
	2	Stamp RF in place.
NOTE:		Caller may signal "pishov" after this figure has been done once
		<u>FIGURE 5</u> - "Raz pidkivka!" ("Heels once!"): Same as in Basic Step (Fig 1)
1-2	1	Step on LF in place.
3	2	Hop on LF, moving to R, clicking R heel against L heel. The following are variations on Figure 5, consisting of increasing numbers of heel-clicks: " <u>Dva razy</u> " (Twice): Same as "Raz pidkivka" with an additional hop-click added, for a total of two. Note that when doing "Dva razy" dancers finish in the middle of a measure, necessitating beginning following figure on ct. 2.
		" <u>Try razy</u> " (Three times): Similar to above, but with three clicks.
		" <u>Bez konechno</u> " (Endlessly): Similar to above, but with continual clicks (usually 7 or more), till the end of a convenient musical phrase, depending on caller, who may signal "pishov!" when he wishes to change.
		<u>FIGURE 6</u> - "Hajduk dva!" (Two brigand steps):
1		Deep knee bend as in Fig 4, rising on RF.
2	1	Having brought L knee up and around in a curved path, do another deep knee-bend.
	2	Straighten up on both feet.
3-4		Stamp R-L, RRR, as in Meas. 2-3 of Figure 4.
		<u>FIGURE 7</u> - "Shist' zmini" (Six changes!): Using last measure of a basic step to wheel around on LF, swinging R knee up and around, and facing directly to L:
1	1	Step on ball of RF, straightening knee and straightening body to full height, moving in this direction.
	2	With marked accent, close LF to a pos practically underneath raised R heel, putting full wt on LF. (Almost a short, low, accented leap). L knee flexes during this movement, and R knee is raised sharply quite high, RF pointing downward. This whole movement is in sharp contrast to the very erect position of ct 1.
2-5		Same as Meas 1 of this figure, done 4 more times.
6	1	Step on RF.
	2	Wheel around on RF with hop to face in LOD, swinging L knee high.
7-12		Same as Meas 1-6 of this figure, but to R with opposite footwork, and without wheel-around on end.
		<u>FIGURE 8</u> - "Hajduk try!" (Three brigand-steps):
1		Swing R knee up and around, do a deep knee bend, rise half way, on RF.
2		Swing L knee up and around, do a deep knee bend, rise half way, on LF.
3		Swing R knee up and around, do a deep knee bend, rise half way, on LF again.
4-5		Stamp R-L, RRR, as in Meas 2-3 of Fig. 4. (cont'd.)

Arkan - Continued

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>FIGURE 9</u> - "Bat'ko spyt" ("Papa's Sleeping"); This is the sway also used during the Introduction (see beginning).
1-3		<u>FIGURE 10</u> - "Bat'ko vstav!" ("Papa woke up!"); With a strong stamp of RF begin and do a basic step.
4-6		Lead into another basic step, as if preparing to begin with a stamp again, but instead bring RF down very quietly. Dancers continue, alternation "loud" and "soft" basic steps till leader calls "pishov!" or the next figure.
		<u>FIGURE 11</u> - "Gvizda" ("The Star"); At the call "Gvizda", dancers join Hs in a circle and walk CCW. When the leader signals with two stamps, alternate men, not releasing Hs, move feet twd ctr till they are practically prone, only their heels touching the floor together in the ctr. Outside M, supporting them, continue moving CCW. Those forming the star drum their feet in the ctr as the figure revolves. The leader stamps twice, and the M back up, straightening up. After walking a few more steps in circle, the other men, at leader's signal, move in to form the star. (Leader's signal when he is in the ctr himself is "raz-dva!"). Exceptionally good native dancers come out of the star with a back flip. At the end of the star, leader signals "pishov!", all replace arms on shoulders and go into basic step.
		<u>FIGURE 12</u> - "A na misce tropachok" (Double stamps in place)
	&	Stamp RF in place without taking wt.
1	1	Stamp RF in place taking wt on it.
	2	Stamp LF in place without taking wt.
2	1	Stamp LF in place taking wt on it.
	2	Hop on LF, raising R knee up.
		These movements continually in place until leader calls another figure.
		<u>FIGURE 13</u> - (This is really a variation of Figure 7) "Try zmini!" (Three changes!):
1-2		Same as Meas 1-2 of Figure 7.
3		Same as Meas 6 of Figure 7.
4-6		Same as Meas 1-3 of this figure, but opp footwork.
		"Dva zmini!" (Two changes")
7		Same as Meas 1 of Fig 7.
8		Same as Meas 6 of Fig 7.
9-10		Same as Meas 7-8 of this figure, but opp footwork.
		"Chetyri na misce!" ("Four in place!"); The four steps that follow are not done strictly in time with the music (tempo rubato):
11-12		Four step-hops in the style of Meas 6 of Fig 7, done in place, beginning by facing slightly L and stepping with RF, then alternating.
13-14		Stamp R-L, RRR as in Meas 2-3 of Figure 4.
		<u>FIGURE 14</u> - "Bez konechno krut" (Endless turns):
1	1	Do deep knee bend facing ctr.
	2	Jump halfway up from knee bend, onto balls of feet, both knees and both toes pointing to L.
2 etc.		Continue above movement to end of music or record.

END



EPIRÓTIKO  
("Sta Tria")

Greek dance of Epiros

Pronunciation: EE-PIER-RŌH-TEE-KŌH

Source: Learned by Vilma Matchette from members of San Francisco's Greek Colony.

Record: Festival 3507-A "Epirotikos Horo" (Sta Tria)

Form: Broken circle. Leader at R end. M and W in different lines. Kerchief between leader and second person in line. Hands joined and held about shoulder height. Face slightly R of center. M lift high on leg cross. Ladies about ankle high.

Styling: The dance in origin is free style with pattern decided by leader. As given here it is arranged.

Pattern: Fig I - Basic Step - Walk R L R turn to face center (cts 1 2 3), Lift L leg across R leg, knee bent (ct 4). Step L to L side (ct 5). Lift R across knee bent (ct 6).

Repeat all.

Fig II Variation I - Do Basic step except leader drops joined hand and turns R on the 3 walks.

Repeat Variation I with all making R turn,

Fig III - Repeat Fig I,

Fig IV - Variation II Do Basic Step except leader drops joined hand and pivots around to L on ct 5, R knee lifts across in front of L on ct 6.

Repeat Variation II with all making L turn on ct 5.

Fig V - Repeat Fig I.

Fig VI - Variation III M step in LOD on R and almost touch L knee to floor (ct 1). Rise and step fwd on L and almost touch R knee to floor

(ct 2). Repeat, stepping R (ct 3) L (ct 4) R (ct 5). Rise, turn to face center, wt still on R, and lift L leg across in front of R, knee bent

(ct 6). Step to L on L (ct 7), lift R leg in front of L, knee bent (ct 8). W walk 5 steps in LOD. Turn to face center on last step (cts 1-5). Cts

3-8 same as Basic cts 4-6.

Repeat Variation III

Repeat pattern to end of music.

Armenian line dance.

Pronunciation: LAHZ BAHR

Source: As learned from Frances Ajoian - presented by Vilma Matchette.

Record: NI-1003-A

Form: Broken circle. Leader at R end. Joining little fingers at shoulder height. Leader may hold kerchief in R hand. Free hand of end person on hip - *any which way*

Styling: Knees are slightly bent in most steps.

Pattern: Step I - Balance side R (ct 1) step L next to R (ct 2). Step R in place (cts 3 & 4).

Repeat to L starting L foot. Repeat all.

Balance step fwd with R (ct 1). Step L next to R (ct 2). Step R in place (cts 3 & 4).

Balance step bkwd with L (ct 1). Step R next L (ct 2). Step L in place

Step II - Step R (ct 1). Lift L off floor in front as body leans bk (ct 2).

Step I in front & to R side of R as body leans fwd (ct 3&4). Repeat Step 2.

When music speeds up Step I becomes a pad de basque & step II becomes more lively.

*line dance not solo*  
*Area in Turkey (also people)*  
*"Lahz" - dance from Cauc. in 1700's*

*back more than*

*men in general, with hand on hip*

TA'AM HAMAN  
(Israeli)

Ta'am Haman is a Bavarian Jewish tune and is translated to mean, The Taste of Manna. The lyrics and music were written by I. E. Navon, and the dance was choreographed by Yoav Ashriel.

MUSIC: Melodic line: Pamphlet #8, Merkaz Letarbut Ulechinuch, Israel, 1957.  
RECORD: Symphonia 10<sup>th</sup> LP #HS203, side 1, band 1; Vanguard, VRS-9048, (Karmon).  
FORMATION: Couples in double circle. Face CCW. Hands crossed, R in R, L in L.  
STEPS: Yemenite step, sliding step, brush, two-step.  
MUSIC: 3/4

Meas.                      Pattern

INTRODUCTION

1-2 I-a) Yemenite Step L (ct 1-2-3, 1-2-3).  
3 Step R in front of L, bending knee slightly (ct 1-2-3)  
4 Transfer weight back onto L (ct 1-2-3).  
5 Again change weight forward onto R (ct 1-2-3).  
6 and back onto L (ct 1-2-3).  
7-8 Yemenite step R (ct 1-2-3, 1-2-3).  
1-8 Repeat action of Fig. 1, meas. 1-8.

repeated  
9-10 b) With L shoulder to ctr, do 1 sliding step (step-close-step) L (ct 1-2-3, 1-2-3). This should be a wide step with R foot chasing.

11-12 Brush R ft in front of L (ct 1-2-3) and make a slight dip on L (bend L knee while lifting R knee. Toe is pointed up. (ct 1-2-3).

13-16 Repeat action of Fig. I (b), meas. 9-12. Beginning with R ft. and moving away from center of circle.

9-16 Repeat action of Fig. I (b), meas. 9-16.

repeated  
17-18 Yemenite step L (ct 1-2-3, 1-2-3).  
19-20 Moving fwd CCW with step-close-step (ct 1-2-3, 1-2-3)  
R L R.

21-24 &  
17-24 Repeat action of Fig. I (c), three times.

repeated II a) Double circle, couples face to face. M inside, W outside. Both hands of M hold R hand of W in an upright position (or R hands joined at chest height).  
25-32 Repeat Fig. I (a), meas. 1-8 and 1-8 repeated. On  
25-32 the forward step M keeps R ft on the outside of W R, R shoulder to R shoulder.

repeated  
33-40 b) Repeat Fig. I (b) twice. Both begin with L ft. M  
33-40 moves CCW, W CW. R hands are joined with partner. On ct 3 (4 meas) while bending knee M gives L hand to W on his L (R knee is bent and R ft touches ft of new W). W does the same with M on her L, thus forming a chain of joined hands. On the repeat to R, change hands with partner and join hands with new W to M R.

repeated  
17-24 c) Repeat Fig. I (c), meas. 17-24 exactly.

NOTE: The music is written 3/4 but the pulse or underlying beat of the music is 6/8.

As danced by Miriam Lidster in Israel.

VAYIVEN UZIYAHU

Vayiven Uziyahu was created in 1956 by Rivkah Sturman and was used as a men's dance for Independence Day. Mrs. Sturman heard the music first in Ein Harod and was so impressed that she created this dance. The music is by J. Zarai.

MUSIC: Melodic line: 25 Songs and Dances, Edited by Sh. Kaplan and T. Hodes, The Nissimov Music Library No. 99, Published by the Education and Culture Centre of the General Federation of Labour, Histadrut, Tel Aviv, Israel, 1957.

Record: The Folk Dancer, MH 1154  
Symphonia LP # 201

FORMATION: Single line of dancers facing CCW. Hands joined & down.

STEPS:

MUSIC: 4/4 (6 measures 4: 2:); 2/4 (1 measure); 4/4 (2 measures 2:)  
PATTERN

Measures	INTRODUCTION: Folk Dancer, MH 1154 (2 measures)
4/4	I - Begin with R on ct 1. The music begins on the & of ct
1	Four light running steps fwd CCW (ct 1-4).
2	Bring feet together and face center of circle. Bounce in place four times (ct 1-4).
3	Turn to face LOD. Two running steps fwd CCW. (ct 1-2). Turn to face center of circle. Bounce in place two times (ct 3-4).
4	Repeat action of meas 3, Fig. I.
1-4	Repeat action of Fig. I, meas. 1-4.
repeated	
	II - Face LOD, CCW.
5	Two strong, small running steps fwd CCW R L (ct 1-2). Strong stamp on R with R ft in front of L. R shoulder fwd (ct 3). Bring R shoulder back sharply (ct 4).
6	Repeat action of Fig. II, meas. 5.
7	2/4 Two steps fwd R L (ct 1-2. Clap hands to R side on each step at chest level.
	4/4 Rejoin hands.
8	Two light running steps fwd R L (ct 1-2). Leap fwd R, L (ct 3-4).
9	Spring from L and land on both feet (a jump)(ct 1), facing center. Feet are parallel and about 12" apart Leap on L crossing L ft in front of R (ct 2). Leap may be high and wide. Again spring from L and land on both feet (ct 3). Leap L across in front of R (ct 4).
5-9	Repeat all of Fig. II, meas. 5-9
repeated	

ZEMER ATIK  
(Israeli)

When Rivkah Sturman returned to Israel from the United States in 1958 she decided that there was a need for a simple dance which had a Jewish motif and Israeli flavor. It need to be so simple that the whole nation could participate. Rivkah choreographed the dance, Zemer Atik, which means "Ancient Song", and then went to Amitai Ne'eman, who had composed many folk songs, and then to M. Kashtan. In this way was created the folk dance, the music, and the words.

MUSIC: Melodic line: Songs and Folk Dances, #3, pg. 28, Edition, "Negen", Joel Schreiber, 59 Allenby St., Tel-Aviv, 1958.

Record: Symphonia LP # 201

FORMATION: Couples in a single circle. W in front of M, R hand on L shoulder of person in front. All face in CCW LOD.

STEPS: Running, step bend

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MUSIC: 4/4

PATTERN

---

Measures INTRODUCTION

1-2 I - a) Begin with R. Do 4 light running steps fwd (ct. 1-4).  
Step-bend R (ct 1); clap hands slightly fwd R outside of circle (ct 2)  
Step-bend L (ct 3); clap hands slightly fwd L inside of circle (ct 4). Keep hands at shoulder height.

3-8 Repeat action of Fig. I (a) 3 times.

9-10 b) All face center of circle. Hold hands, elbows bent, shoulder-height. HANDS ARE NOT JOINED.  
2 step-bends R L twd center (ct 1, 3); snap finger on (ct 2, 4).  
Begin R and move bwk with 4 light running steps (ct 1-4); bring hands gradually down to side: Body bends fwd. slightly.

11-16 Repeat action of Fig. I (b) 3 times.

1-2 II-a Couples in double circle, M on inside. Face CCW with inside hands joined. Begin R, do 4 running steps fwd (ct 1-4). Facing pt do 2 step-bend steps toward pt (ct 1-4). (Cont.)

- 3 M sends W fwd to new pt. W takes 4 light running steps; M does 4 steps in place (ct 1-4)
- 4 Face new partner; join inside hands and do 2 step-bends steps in place (ct 1-4).
- 5-8 Repeat action of Fig. II (a), again changing partners on meas. 5 and 7).
- b) Couples face CW: inside hands joined.
- 1 Begin R. Do 2 step-bend steps fwd (ct 1-4).
- 2 W takes 4 light running steps in place while Making a  $\frac{1}{2}$  turn CW under M's R arm. M does 4 steps in place (ct 1-4). M keeps R arm above W's head. W places R hand at small of M's back. M's L arm remains at side.
- 3 Both turn CW with 2 step-bend steps (ct 1-4).
- 4 W continues to turn CW to LOD with 4 running steps. M passes behind W's back to original position with 4 light running steps (ct 1-4).
- 5-8 Repeat action of Fig. II (b).  
Finish in single line R hand on L shoulder of person ahead.

-- As danced by Miriam and  
Chuck Lidster in Israel

\*\*\*\*\*

The dance of Israel -- Guide to pronunciation:

Ch as in guttural Scottish "loch"  
a as in "bar"  
ai as in "sight"  
e as in "set"  
ey as in "may"  
i as in "sink"  
o as in "joke"  
u as in "lunar"

Apostrophe (') dividing two vowels indicates that the two are pronounced separately, with a pause between, each vowel getting its sound value according to the above guide. Ex: "so'arim" is pronounced as "so are you", not as "soaring".

\*\*\*\*\*

DEBKA DRUZ

Debka Druz is in the style of the Arab Druz tribes. The Druz lived in the mountains of Efra'im. The music was written by U. Giv'on, and the dance was choreographed by Samuel Cohen.

MUSIC: Melodic line: Phamplet #11, Merkaz Letarbut Ulechinuch, Israel, 1958.  
Record: Symphonia, HS. 201

FORMATION: Single line, hands joined and down. L hands gradually move to lower part of back to form a closely linked chain. All face CCW.

STEPS: Chorus: BASIC STEP #1 (2 measures)  
Two walking steps L r (step-bend with slight bounce) (ct 1-2, 3-4). Place L ft diag. fwd (use whole ft on floor) (ct 1-2). Bring L ft back slightly behind R with L toe turned diagonally out L (ct 3-4).  
BASIC STEP #2 (2 measures)  
Stamp R in place (has vigorous quality of a jump), lifting L, knee bent (ct 1-2). Extend L leg vigorously diagonally. At the same time R heel stamps in place (ct 3 and 4). Weight of body is over R ft and L ft is extended near the floor. Touch L heel diagonally fwd L (ct 1). Leap onto L (ct 2) bringing weight over L ft. Close R to L (ct 3). Hold (ct 4).

MUSIC 4/4

PATTERN

Measure INTRODUCTION: 4 measures

1-8	I - A)	Dance the action of CHORUS, Basic step #1 4 times
9-12	B)	Dance action of BASIC STEP #2 - 4 times.
9-12 repeated)		
1-8	III - A)	Dance action of CHORUS, Basic step #1, 4 times
9-12	B)	Dance action of cts 1-4, Measure 2, Basic step #2 twice. Jump on both ft (ct 1-2. Jump and land on R ft (ct 3). Hold (ct 4). Repeat action of cts 1-4, measure 2, Basic step #2.
9-12 repeated		Repeat action of cts 1-4, measure 2, Basic step #2 twice. Jump twice in place (ct 1-2, 3-4) Stamp RLR in place (ct 1 2 3). Hold (ct 4).
1-8	IV - A)	Dance action of CHORUS, Basic Step # 1 4 times.
9-10	B)	Stamp L heel in place (ct 1). Small leap onto L (ct 2). All face center on ct. 2 With vigor stamp R across in front of L.

(CONTINUED)

Body and knee bend (ct 3-4). Lift R leg from L to R with an arch or bow-like action (ct 1-2). Close R to L (ct 3-4). Continue facing center.

11-12 Repeat action of Fig. IV (B) 3 times.

9-12  
repeated

--As danced by Miriam and  
Chuck Lidster in Israel

(NOTE: Figure II was omitted by error; it is given below):

1 - 8 II - A) Dance action of CHORUS, Basic Step #1, 4 times.

9 -12 B) Begin L, two walking steps L R (ct 1-2) (step-bend with slight bounce). Step directly L with L, close R to L (ct 3-4).  
Dance action of BASIC STEP #2 once.

9 -12 Repeat action of Fig. II (B), 9-12.  
repeated

\*\*\*\*\*

Contents of imported SYMPHONIA Long-Play records of  
Israeli folk dances:

#201

Ani Le Dodi  
Debka Druz  
Erev Shel Shoshanim  
Harimon  
Ma Navu  
Vayiven Uziyahu  
Zemer Atik  
Ve David

#203

Banot Alena  
Bat Tzurim  
Be'er Bassade  
Dodi Tsah  
Et Dodim Kalah  
Imbalim  
Iti Milevanon  
Sher  
Ta'am Haman

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DIWALI  
(India)

RECORD: Folkways 8752 - 4/4 time.  
 FORMATION: Circle, no partners needed. Hands not joined. The rhythm and steps in this dance are done by the villagers at festivals. The sequence for "Diwali" was arranged by Ishvani. The gestures of hands and body are based on ancient religious sculptures of India. The movements are definite, sprightly, and done with flourish, with flexible bending of neck and upper body. Knees and feet are turned out throughout the dance. Except where noted, the feet always land flat on the floor with a sharp action to jingle ankle bells. Wrists and hands are loose and graceful for women, strong and steady for men.

NOTE: The following are cue notes only and are not to be taken as a complete description of the dance. Styling must be learned from the teacher.

<u>Ct.</u>	<u>Feet</u>	<u>STEPS</u>	
		<u>Ct.</u>	<u>Arms</u>
<u>HEEL STAMP</u>			
1	With L knee slightly bent, R heel stamps forward.	1	Both arms are extended fwd with elbows slightly bent; R arm and hand above L, with palm facing fwd; L palm facing body.
&	Step onto R foot.	&	R arm swings down.
2- &	Repeat ct 1, ct & with L foot.	2-&	Repeat ct 1, ct & with L arm above.
3-4	Repeat all of cts 1 and 2.	3-4	Repeat all of cts 1 and 2.
<u>CLAPPING</u>			
1	Same as heel stamp.	1	Extended to sides, palms clapping against neighbors' palms. Three claps above head level.
2,3,4	Same as heel stamp.	2,3,4	Repeats claps, lowering hands slightly with each repetition.
<u>TRIPLETS</u>			
1	<u>R</u> , L, <u>R</u> , Hold.	1	Clap hands once in praying position.
2	<u>L</u> , R, <u>L</u> , Hold.	2	W - open, palms facing up. M - lift elbows, knuckles touch chest.
3-4	Repeat 1 and 2.	3-4	Repeat 1 and 2.

NOTE: Head and upper body bend R on ct 1; L on ct 2, etc. Accent underlined steps of Triplet. As the dance progresses, this step becomes more animated. Bending is accentuated and free leg is lifted on third step of Triplet. (Continued)



## DIWALI

Continued

<u>Meas.</u>	<u>Pattern</u>
1 - 2	Heel Stamp - face center, move towards center. Ct 1 <u>only</u> , head rolls in complete circle to the R.
3 - 4	Clapping - in place.
5 - 6	Heel Stamp - face center, move backwards.
7 - 8	Triplets - facing CCW, circle progresses forward.
9 - 10	Triplets - with swivel turns. When leading with R foot, body faces center. When leading with L foot, body faces out. Progress is still CCW around circle.
11 - 12	Triplets - facing CCW, progress backwards around circle. First step of triplet done with ball of foot.
13 - 14	Triplets - in place, facing center. On R, L, R, turn slightly to R. On L, R, L, turn slightly to L.
15 - 16	Triplets - each dancer in place turning to R, one complete turn per measure. W - hands are held open. M - knuckles held to chest. No claps.

Repeat dance from beginning.

\*\*\*\*\*

November 1960

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ŠUMADIJO

Šumadijo rodni kraju  
U tebi je ko u raju.  
Divne šume i planine  
Svud livade i doline.

Ti neguješ lepe momke  
Lepe momke i devojke.  
Šumadince, Šumadinke  
Crno oke i visoke.

U livadi i u gori  
Čobanska se pesma ori  
Mome srcu najmilija  
Jer je peva Šumadija.

TIHA NOĆI

Tiha noći, moje zlato spava,  
Bljedi mjesec nebom obasjava.  
Tiho pojte maleni slavuji,  
Da se moje zlato ne probudi.

Snivaj, snivaj srce moje drago,  
Ti si moje ponajveće blago.  
Jer si meni ceo svet ovaj.

JOŠ VIŠE TE VOLIM

Još više te volim  
Od sinjega mora  
I rodnoga mesta  
Zavičaja mog.  
I suzu kad prolim  
I snu tad zora  
A biser se blista  
Od zanosa tog.  
Najdraža si dušo  
Od najljepšeg cvita  
I prikrasnog lita  
O Jadrane moj,  
Najmilija radost  
Od ciloga svita  
I mog rodnog mesta  
Oj Jadrane moj.

Još više te volim  
Od neba i zvizda  
I sunasca zlatnog  
Ko najmili dan.  
I tičiću molim  
Da iz njenog gnizda  
Za miseca sjajnog  
Ti piva moj san.

NA BRIGU KUĆA MALA

Na brigu kuća mala  
Na njoj su prozora dva  
Na prozor djeva bajna  
Ko ruža proljetna.

Što radiš djeva bajna  
U tu prekrasnu noć  
Moj dragi zvijezda sjajna  
Reko je da će doć.

Tri noći već su prošle  
Od Kada čekam ga ja  
I mnogo još će proći  
Ostajem žalosna.

SERBIAN KOLO MEDLEY 3

Kolo vodi Vasa, (Vasino Kolo)  
Kolo se talasa,  
Vasa pored Dese,  
Sve se kolo trese. //

Na marini seferini,  
A u Djoke zlatne toke. //

Divna, Divna  
Divna, divna, čarne oči ima  
Divna, divna, čarne oči ima.  
Da me hoće, da me hoće  
Pogledati mjima. //

Divna, divna, medna usta ima,  
Divna, divna, medna usta ima.  
Da me hoće, da me hoće,  
Poljubiti njima. //

Divna, divna, bele ruke ima,  
Divna, divna, bele ruke ima.  
Da me hoće, da me hoće  
Zagrliti njima. //

KARANFILE

Karanfile!  
Karanfile lane moje, kara li te majka,  
Aj, oj, Lane moje, kara li te majka?  
Nit me kara!  
Nit me kara, lanemoje,  
nit mi prigovara,  
Aj, oj, lane moje, nit mi prigovara.  
Već me šalje!  
Već me šalje lane moje na  
Dunav na vodu.  
Aj, oj, lane moje, na Dunav na vodu.



RECORDS

PRESENTS

# PAPA IOANNOU

HIS BOUZOUKEE AND ORCHESTRA!

featuring NIKOS KALLERGIS, lead vocal and guitar  
and JIMMY TZARAS, "to klarino", clarinet & drum.

HERE ARE 11 45 RPM RECORDS GIVING YOU 22 EXCITING SELECTIONS  
IN THE INIMITABLE STYLE OF THE "KING OF THE BOUZOUKEE",  
JOHN PAPAIOANNOU. HERE IS FESTIVAL'S "FOLK DANCES OF GREECE",

- |        |                             |  |
|--------|-----------------------------|--|
| F 3501 | MANTINADES .....            | Instrumental Dance Medley from the Isles |
|        | SE AGAFO KE MI SE NIAZI     | Vocal Hasaposerviko, "I Love You"        |
| F 3502 | O ILIOS (The Sun) .....     | Tsamiko, instrumental with clarinet.     |
|        | TO FOURO (The Petticoat)... | Syrto, a popular new hit song.           |
| F 3503 | STO RAFI MINANE POLLES      | Hasaposerviko, vocal with "baglama".     |
|        | KYRA GIORGENA .....         | "George's Wife" - Kalamatiano, klarino.  |
| F 3504 | MARINELLA .....             | Popular vocal "karsilamas" in Greek.     |
|        | YIA TIN APONIA SOU .....    | Hasaposerviko, vocal by Nikos Kallergis  |
| F 3505 | MISIRLOU .....              | Popular Greek dance tune everywhere.     |
|        | SAMIOTISA .....             | "Girl of Samos" - popular kalamatiano,   |
| F 3506 | MITILINEIKOS HORO .....     | Nisiotiko Syrto from Mitiline Island.    |
|        | KRITIKOS SYRTO .....        | Syrto from the island of Crete.          |
| F 3507 | EPIROTIKOS HORO .....       | Heroic Dance from Northern Greece.       |
|        | POLITIKOS SYRTO .....       | Popular syrto from Constantinople.       |
| F 3508 | THESSALONIKA MOU .....      | "My Thessalonika" - Slow Hasapiko        |
|        | MATIA SAN KE TA DIKASOU     | Popular couple dance from the islands.   |
| F 3509 | SERVIKO HASAPIKO .....      | Papaioannou's famous "fast hasapiko".    |
|        | ATSI KOLARIN .....          | Karsilamas, vocal in Turkish.            |
| F 3510 | TRAVA, TRAVA .....          | "Move On" - vocal hasaposerviko          |
|        | KARAGOUNA .....             | Favorite old dance; vocal by the group.  |
| F 3511 | GARIFALO STO AFTI .....     | Syrto, a very popular song from Greece.  |
|        | ANGINARA (Artichoke) .....  | Tsamiko, melodious, medium-tempo.        |

FESTIVAL RECORDS - 161 TURK ST. - SAN FRANCISCO, CALIF.

# BULGARIAN & MACEDONIAN LP

"BULGARIAN-MACEDONIAN FOLK SONGS AND DANCES" contains these selections: Omile Mi Yagodo, More Sokol Pie Voda Na Vardaro, Mi Go Zatvorile, Maiko Makedonio, Mariche Le, Zaspala Yana Yanitza, Pravo Trakiysko Horo, Petruno Pile Shareno, Gankino Horo, Kopanitsa, Paidushko Horo, Panagyurska Rachenitza and Krivkuno Fesche (Recorded at Radio Sofia; XOPO LP-II)

"HORO AND RACHENITZA DANCES OF BULGARIA" contains: Reche Chicha Da Me Zheni, Daichovo Horo, Tri Godine Kate, Rachenitza from Kyustendil, Horo from Kyustendil, Pred Tsenkini-Rachenitza, Eleno Mome Eleno, Karanfilo, Trakiysko Horo, Severnyashka Rachenitza, Shopsko Horo, and Chupurlika. (Recorded by various folk artists at Radio Sofia; XOPO LP-I)

"BULGARIA IN SONG AND DANCE" featuring "Nasha Pesen" National Folk Ensemble and Boris Karlov, Accordionist with Orchestra has these lively songs and dances: Radino Horo, Trite P'te, Shopska Horovodna, Zn Zn Ganke Le, Ne Brzaj Radke, Nadlzh Horo, Zsvirili Sa Doinele, Kadona Sedi, R'chenitza I, Gjura Beli Belo Platno, R'chenitza II, Mjatalo Lenche Jab'lka (N.P. 595)

"BULGARIA AND THEIR GYPSIES" has 15 outstanding selections by the soloists, orchestra and chorus directed by Phillip Koutev: Chop Dance, Mother Has Decided to Marry Me Off, Sarba, folk dance, Niagol Talks to Milka, Gajde, "Bre Pretrounka", Harvesting the Grain (song and horo), Bulgarian Suite of Folk Melodies, The Bird Came, Seven Vales and the Deep Valley, The Drums Roll, A Young Girl's Farwell, Love Song and Horo, The Moon Watches Me, Horo (Recorded in Bulgaria - Order number #50008).

"MACEDONIA" (Volume III) contains: Oi Ti Mome Ludo Li Si?, Oro So Gaida, Snoshti Si Mori Mamo Otidov, Mi Go Zatvorile Mladiot Yordancho, Zayko Kokorayko, Ne Odi Djemo Raspashan, Lindo Do Lindo, Ivano, Ivanke, Snoshti Pominav Zaminav, Ogreyala Mesechina, Podipisi Bre Neveste Dulavcheto, Oral Dedo, Zedov Zhena Marzeliva, Tri Godini Se Lubevme, Na Kogo E Terna Zhenata, More Maksim Ima Losha Zhena, and Ne Sum Večeralo (#S-60).

"MACEDONIA" (Volume II) contains 16 songs recorded in Skopje: Miryano Mome, Si Zavrshv Edno Mome, Moma Ruma, Zedov Zena Mnogu Mlada, Trgna Mi Stoyan Po Pole, Pop Adna Stana, Kamenichki, Mori Svake, Slavey Pee Na Trudeti, Doydi Libe, Lilyano Mome Ubavo, Vasilka Stoyi Na Porti, Devoychense Ke Ti Kupam, Ya Izlezi Stara Mayko, Libe, Ako Doydish and Bolen Lezhi Mlad Stoyan. (Order #S-59).

"MACEDONIA" (Volume I) contains 15 original folk songs and dances recorded in Skopje: Ne Se Fakai Done Donke, Yovano Yovanke, Bolen Lezhi Mlad Stoyan, Mago Mori Magdoleni, Shto Me E Milo Komshivche Da Imam, Mome Odi Na Voda, Kreni Glava Kuzmane, Oro So Kavali, Mariche Le Lichno Devoiche, Tri Godini Kate Bolen Lezav, Bog Da Bie Tino Mori, Ne Mi Go Lazi Gorge Mometo, Zaspala Yana Yaninka, Aide Pukna Pushka, Ergen Odeh Maiko (#S-39)

"BULGARIA" LP containing 34 ethnic Bulgarian field recordings of native music, includes descriptive notes and photos; excellent folklore material. (#K-5378LP)

"TANEC" Macedonian National Ensemble which visited USA in 1956 (#F-803LP)

"THROUGH BALKANS" contains 14 Bulgarian, Yugoslav, Greek songs (#50104)

# DUQUESNE TAMBURITZANS<sup>7</sup> UNIVERSITY

"TAMBURITZA ECHOS" is the latest Tamburitzans' 12-inch Hi-Fi LP featuring the best songs and dances from their 1960 show: Biser Jadrana, Zvuci Sa Tambure, Musical Giants, Paraćinsko Kolo, U Dalmaciji, Ja Posijah Repu, Da Je Višnja k'o Trešnja, Volim Diku, Ej Lolo Moja, Wedding Dances from Gorensko, Moja Kosa Je Križavna, Dances from South Serbia: Razgranjala Grana Jorgovana, Duj, Duj, and Golubičica. (Order number DU 11-12)

"TAMBURITZA SERENADE" contains these favorites from the 1959 Tammie show: Na Brigu Kuća Mala, Sjedi Mara, Ti Neznaš Što Je Ljubav, Ja Sam Sirota, Kje So Moje Rožice, Sastale Se Tri Devojke, Kockare Mangupe, Za Jedan Časak Radosti, Slavonski Ples, Hrvatska Fantazija, Serbian Kolo Medley #3, Nevestinsko Oro, Savo Vodo, and Slavonsko Kolo. (Order #DU 9-10)

"A BALKAN CONCERT" contains the highlights of the 1958 show: Tamburitzna Medley: Kolo Nevena, Od Kud Ideš Anice, Da Nije Ljubavi, Jeftanovićevo Kolo, Sinoć Kad Sam Robu Prala (vocal) and Drmeš; Romanian Medley; "Frula" Selection and Šestorka Dance; Malo Ja Malo Ti; Slovenian Waltz and Polka Tunes; Ruse Kose Curo Imaš, Slavonski Muški Zbor Medley. (10" LP #7-8)

"TAMBURITZA CONCERT SELECTIONS" contains these 1957 hits: Samo Nemoj Ti, Mladi Kapetane, Da Bi Ove Ruže Male, Kad Ja Gledam Zoru, Dance Scene from "Ero S'onoga Svijeta", Župansjski Bečarac, U Zelenoj Bašci, and Medley of Folk Melodies from Vojvodina. (10" LP #3-4).

"TAMBURITZAN'S 20th SEASON SOUVENIR ALBUM" (1956) contains these songs and dances: Svatovac (Wedding song), Ovcu Čuvam, Čačak, Bog Da Bije Ko Prv Trgna, Niška Banja, Dalmatian Songs: Oj Mladi Mornari, Kad Mjesec Zablista, Oj Violo; Na Te Mislim, Slovenian Polkas, and U Pecini. (10" LP #1-2)

"CHRISTMAS IN CROATIA" brings nine beloved Christmas carols and "koleda": U Sej' Vrijeme Godišta; Dobar Večer Dobri Ljudi! (I and II); Narodi Nam Se Kralj Nebeski; Tiha Noć, Sveta Noć (Silent Night), Radujte Se Narodi, O Isuse Poljubljeni, Presveta Noć, and Dobar Večer, Japica! (All are with vocal and song-sheets with words accompany this record; 10" LP #5-6)

"Kukavica" and "Dance Medley from Posavina" available on one 78 rpm record.

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"HI-FI TAMBURITZA" by the VESELI TAMBURITZANS featuring Rose Husnick presents these 14 selections: Tamo Daleko, Kad Ja Podjoh Na Bembašu, Malo Kolo, Ej Lolo Moja, Bona Jano, U Šumici Svaki Dan, U Livadi, Ej Jedva Čekam, Gdje To Kažu, Russian Medley, Sjaj Mjeseče, A Ca, Ženit Ču Se, and Šapat Noć--all expertly performed and featuring excellent vocals. (#MJ-100)

"THROUGH THE BALKANS IN SONG & DANCE" contains four familiar folksongs Tamo Daleko, Dva Bracanina, Psenice Su Klasale and Hribcki Ponizajte Se plus two Bulgarian songs (Dafinka and Devuška Stana) and eight Greek and Romanian songs and dances; a well-balanced LP record of Balkan music (BR 50104)