

12th  
1963

HORA DIN CLEJANI  
(Rumania)

REGION : All parts of Rumania.  
RECORD: Parliament 119  
CHARACTER: The easiest and most popular of Rumanian folk dances,  
with smooth, swaying movements.  
FORMATION: Circle dance for any number of dancers from four  
only to several hundred. The hands are joined and  
held shoulder-high.

<u>DANCE</u>	<u>MUSIC</u>
FIGURE I	Bars
Lilt forward on r foot, with l leg raised behind with the knee slightly bent. Lilt backward on l foot, with r leg raised in front with the knee slightly bent.	1
3 steps forward--r (beat 1), l (and), r (beat 2)-- closing the circle.	2
Repeat the movements of bars 1 and 2 but lilt backward on to l foot first, and open the circle on the 3 walks.	3-4
Repeat the movements of bars 1-4.	5-8
<b>FIGURE II: THE BALANCE</b>	
Step sideways on r foot and lilt, swinging the l leg across with the knee slightly bent. Repeat this, stepping on to l foot.	9
Moving to the R, step r foot (beat 1); cross l foot behind r (and); step sideways again with r foot (beat 2).	10
Repeat the movements of bars 9-10, moving to the L and stepping on to l foot.	11-12
Repeat the movements of bars 9-12.	13-16
<b>FIGURE III:</b>	
8 tilting skips moving; C-C, starting with r foot. The first two are taken with the back to the line of dance (i. e. moving C-C, with body and feet turned to face C). The next two skips are taken facing the line of dance .	17-20
Repeat the movements of bars 17-20 in the same way but move C.	21-24
The dance can be repeated as often as the dancers wish.	

ROMANIA, RUMANIA, ROUMANIA: Those are the three ways the name of the country is found spelled. In the native language it is spelled "Romania" and the country takes its name from "Rom" or Roman. Romania is the preferred spelling, tho the above author, being English, uses the "u" spelling.

KOLO FROM VRANJE  
(Serbia)

**SOURCE:** Vranje is in south Serbia. This was originally a women's dance. Presented by Anatol Joukowsky at 1963 Santa Barbara Folk Dance Conference. Notes by Ruth Ruling.

**RECORD:** XOPO X-316-A (45 rpm) Kolo From Vranje  
(Vranjsko Djevojačko Kolo, known also as "Fatiše Kolo")

**FORMATION:** Dancers in a broken circle with hands joined by interlocking last 2 fingers of R hand through last 2 fingers of neighbor's L. Elbows are bent with palms twd ctr.

**MUSIC:** This kolo is in 9/8 meter, consisting of 2/8, 3/8, 2/8, 2/8, so that 4 beats are felt. Each meas. will be written as having 4 cts with ct 2 underlined to note that it is of longer duration.

<u>Meas.</u>	<u>Pattern</u>
1	Step R to R side (ct. 1). Step L across behind R (ct. 2). Step R to R side (ct. 3). Step L across in front of R (ct. 4).
2-3	Repeat action of meas. 1 two more times.
4	Release hands, keeping them at shoulder height. Turn R on 4 walking steps, making a small circle. Keep repeating the above pattern. As dance progresses, the step on the R in meas. 1-3 becomes a step-hop. Step R to R side (ct. 1). Small hop on R (ct. &). Step L across behind R (ct. 2). Step R to R side (ct. 3). Small hop on R (ct. &). Step L across in front of R (ct. 4).

VRANJANKA  
(Serbia)

**SOURCE:** This version of Vranjanka was learned in Serbia by Anatol Joukowsky. First presented by Anatol Joukowsky at 1963 Santa Barbara Folk Dance Conference

**RECORD:** XOPO-314-A Vranjsko Kolo

**FORMATION:** Broken circle, hands joined and held fwd about shoulder height with arms gently curved. Leader carries handkerchief in R hand. Dance is in 3/4 meter.

<u>Meas.</u>	<u>Pattern</u>
16 meas.	Introduction
1	Step to R on R (ct. 1). Lift on R ft. (modified hop) (ct. 2). Step L across in front of R (ct. 3).
2	Step to R on R (ct. 1). Step to L on L (ct. 2). Step R across in front of L (ct. 3).
3	Step to L on L with flex of L knee, turning body slightly to R (ct. 1). Shifting R ft so heel is twd L ankle, flex knees (ct. 2). Flex knees again (ct. 3).
4	Step R in place with flex of R knee, turning body slightly to L (ct. 1). Shifting L ft. so heel is twds R ankle, flex knees (ct. 2). Flex knee again (ct. 3). (continued)

VRANJANKA (continued):

Meas.      Pattern

5            Step L beside R (ct. 1.). Step R in place (ct. 2). Step L in place (ct. 3).  
Variation for M: meas. 5 - Step L beside R (ct. 1). Bend R leg with R knee turned to R, bringing lower R leg behind L calf (cts. 2, 3). Legs form a figure 4.

Notes by Ruth Ruling.

MISTA KOLO

(Croatia)

SOURCE: Mista means a dance in place, or in one spot. Learned by Elsie Dunin in Yugoslavia in 1957 and presented by Elsie at the 1962 Kolo Festival.

MUSIC: Jugoton SY-1007 (45 rpm)

FORMATION: Closed circle, hands on shoulders with stiff elbows. During Fig. 2 hands come down to low hand hold as circle moves in and out. Bodies are very tall and erect. Feet are kept parallel about 6" apart.

2/4

MEAS. CT.

PATTERN

1            1      Small stiff jump on to both feet  
              2      Small bounce on feet      Toes barely come off ground.  
              &      Small bounce on feet  
2-12        Repeat meas. 1

FIGURE 2

1            1      Step fwd with R  
              &      Hop on R  
              2      Step fwd with L            4 step-hops fwd.  
              &      Hop on L  
2            Repeat meas 1  
3            1      Step bwd with R  
              &      Hop on R  
              2      Step bwd with L            4 step-hops bwd.  
              &      Hop on L  
4            Repeat meas 3

\* \* \* \* \*

SCHNEIDER - ZWIEFACHER :

DDW DDW W  
DDW DDW W  
DDW DDDW W  
DDW DDDW W

Additional Notes on the Bavarian Zwiefache: The term "zwiefacher" means "two things", here meaning the 3/4 waltz and 2/4 "dreher" turn. These dances are not to be called "drehers", altho they do have that step in them; "dreher" means "turn" and this step is found also in many non-Zwiefacher dances. In the latter, the dreher step is always heavy and earthy, quite bouncy with flex knees. The same step in the Zwiefache may have the same style, or it may be smooth, similar to the pivot turn. The earthy step is older and rural, the smooth step more apt to be seen today. JF

## DRANOVOTO

General description		Ruchenitsa with two figures, first eight measures in length, the second sixteen, from Dranovo, Bulgaria
Music		Contact Festival Folk Shop
Presented by		Jim Schlesinger
Rhythm		Sevens, i.e., 7/8 time, counted 12 12 123 with emphasis on the first beat of each group as follows: <u>1</u> 2 <u>1</u> 2 <u>1</u> 23 or <u>1</u> 2 <u>2</u> 2 <u>3</u> 23 or 1 2 3 hold
Key		<u>1</u> 2 <u>2</u> 2 <u>3</u> 23 <u>1</u> 2 <u>2</u> 2 <u>3</u> 23 <u>1</u> 2 <u>2</u> 2 <u>3</u> 23 <u>1</u> 2 <u>2</u> 2 <u>3</u> 23 and so on
Figure I	Measure 1	Step right to right <u>1</u> Step left behind right <u>3</u> Moving to right beginning with right foot, facing forward
	Measure 2	Repeat right, behind left Same as measure 1
	Measure 3	Two-step to right <u>1</u> <u>2</u> <u>3</u> I.e., three running steps beginning with right foot Facing to right Ends with right foot free
	Measure 4	Two-step again to right Beginning with left foot
	Measure 5	Step right to right <u>1</u> Swing left up in front of right <u>3</u> Facing forward Raising left with bent knee Hopping on right with lift of left
	Measure 6	Step left with left <u>1</u> Step right foot behind <u>3</u> Still facing forward and moving left
	Measure 7	Two-step to left <u>1</u> <u>2</u> <u>3</u> Beginning with left foot Facing 3/4 left End with weight on left
	Measure 8	Stamp the right foot to ground twice <u>1</u> <u>3</u> next to and slightly forward of the left foot Standing with weight still on left foot Facing 3/4 left Figure ends here with right foot free
Figure II Part A	Measure 1	Two-step to right <u>1</u> <u>2</u> <u>3</u> Facing right
	Measure 2	Two-step again Beginning with left foot
	Measure 3	Step right, swing left Same as figure I measure 5 Facing forward
	Measure 4	Step left, swing right Same as measure 3 but beginning with left Still facing forward
	Measure 5 thru 8	Repeat part A measures 1 thru 4
Part B	Measure 1	Step right foot forward <u>1</u> Left foot forward <u>2</u> And stamp right foot next to and slightly forward of left <u>3</u> Facing forward Make first forward step with a leap onto the right

Dranovoto  
continued

Measure 2	Repeat measure 1	Weight remains on left foot after the stamps
Measure 3	Step right, swing left	Same as part A measure 3
Measure 4	Step left, swing right	Same as part A measure 4
Measure 5	Right, left, stamp right	Same as measure 1 Here moving backwards With small leap onto right foot, etc.
Measure 6	Right, left, stamp right	Same as measure 5
Measure 7	Step right, swing left	Same as measure 3
Measure 8	Step left, swing right	Same as measure 4 Entire sixteen measure figure ends here with right foot free

NOVO ZAGORSKO

General description

One figure military dance from Novo Zagora, Bulgaria, twenty-four measures in length

Record:

XOPO - X-EP-308-A, band 1 (45 rpm)

Presented by:

Jim Schlesinger

Rythm

Fours, straight time, i.e., 4/4 time, counted 12 34 or 1 and 2 and


Formation

Men and women mixed lines, short lengths, belt holds 12 34 12 34 12 34 12 34 12 34 12 34 and so on

Key

Measure 1	Walk forward with left <u>1</u>	
Measure 2	Walk forward with right <u>1</u>	
Measure 3	Jump onto both feet <u>1</u> Jump onto both feet <u>2</u>	Feet apart Feet together
Measure 4	Walk backwards with right foot <u>1</u>	
Measure 5	Walk backwards with left foot <u>1</u>	
Measure 6	Jump onto both feet <u>1</u> Jump onto both feet <u>2</u>	Feet apart Feet together
Measure 7	Leap onto right foot to right <u>1</u> Touch toe of left foot to ground in front of right <u>2</u>	
Measure 8	Leap onto left foot to left <u>1</u> Touch toe of rightfoot to ground in front of left <u>2</u>	
Measure 9	Leap onto right swinging left up in front of right <u>1</u> Leap onto left swinging right up in front of left <u>2</u>	
Measure 10	Leap onto right swinging left up in front of right <u>1</u> Leap onto left raising right up to the side and slightly back <u>2</u>	

Novo Zagorsko Measure 11  
continued

- Measure 11 Close right foot to side of left 1  
Change weight and raise left to side and back on count 4,  
preparing to close
- Measure 12 Close left foot to side of right 1  
Change weight and raise right to side and slightly back  
on count 4, preparing to close
- Measure 13 Close right to side of left 1 same as measure 11
- Measure 14 Close left to side of right 1 same as measure 12 but  
here lifting right forward on 4
- Measure 15 Stamp ground next to and slightly of left 1, weight  
remains on left foot  
Step back onto right 3 simultaneously lifting left slightly
- Measure 16 Step onto left foot in place 1 moving free right foot  
along ground forward to describe small arc 34 
- Measure 17 Stamp right next to left 1 Change weight  
Stamp left next to right 3 Change weight
- Measure 18 Stamp right next to left 1 Change weight  
Hold with feet together 234 Change weight
- Measure 19 Step to left with left 1  
Step behind left with right 3
- Measure 20 Step to left with left 1 Same as measure 19  
Step behind left with right 3
- Measure 21 Step to left with left 1  
Swing right up in front of left 3 with hop on left
- Measure 22 Step to right with right 1  
Step behind right with left 3
- Measure 23 Step to right with right 1 Same as measure 22  
Step behind right with left 3
- Measure 24 Step to right with right 1  
Hold on right foot, flaring left foot behind preparing  
to start figure again 234

Note on formation

Formation of Dranovoto is identical to Novo Zagorsko  
Suggesting perhaps longer lines for Dranovoto

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**CROATIAN, YUGOSLAVIAN:** The first is very often incorrectly spelled with an "ion" ending (we don't even want to type it that way here!) instead of the correct "ian" ending. Second-generation Yugoslavs are the worst offenders; you'll find the -ion ending in "learned" places, newspapers, record albums, etc. TELL THEM! The name of the country is found with two spellings, starting with a "J" and a "Y". The native spelling is "Jugoslaviija", note the second "j". Jugoslavia is not incorrect tho it suggests a "j" sound rather than the correct "y" sound. We have standardized our work with the "Yugoslavia" spelling after finding ourselves using both spellings in one sentence! (By the way, there is no "y" in the S-C alphabet).

POSTUPANO ORO  
(Macedonia)

**SOURCE:** The dance was learned by Rick Tejada-Flores from Tihomir Bardzovski, member of the Orce Nikolov Ensemble from Skopje, Macedonia.

**STYLE:** The dance is a men's dance. If done by women it should be done in separate men's and women's lines. Each step is begun by stepping gently onto the ball of the foot, and then taking the full weight. When a leg is lifted, it is brought to waist level with the knee and foot turned in. The feet are pointed down when lifted. This dance, and Macedonian dances in general, are done with exaggeratedly straight posture.

**RHYTHM:** 13/13, broken down thus: 2/16--2/16--2/16--3/16--2/16--2/16, or one-two-three-FOUR--five-six. The tempo of the dance should remain slow throughout.

**FORMATION:** Line, holding hands loosely at shoulder level.

**MUSIC:** Oro se Gaida I Orkestar on Sperry LP 60, slowed down considerably.

The dance has two figures which are alternated at will by the leader.

FIGURE I

Measure Count

- |    |       |  |
|----|-------|--|
| 1. | 1     | Facing center, step onto R ft. in place, bending R leg slightly, and lifting L leg in place.                                   |
|    | 2 and | Continue lifting L leg up and around with slight pawing gesture to position in picture. At the same time straighten the R leg. |
|    | 3     |  |
|    | 4     | Dip on R leg   |
|    | 5     | Straighten R Leg   |
|    | 6     | H old  |
|    | 2 and | Repeat measure 1 with alternating feet   |
|    | 3     |  |
|    | 4     | Repeat cts. 1 to 3 of measure 1 (with opposite feet)   |
|    | 3     |  |
|    | 4 and | H old  |
|    | 5     |  |
|    | 5     | 1 Facing LOD, step to R on R ft.   |
|    | 2 and | Bring L ft up and around, preparing to step  |
|    | 3     |  |
|    | 4     | Step L ft across R   |
|    | 5 and | Bring R ft up and around preparing to step   |
|    | 6     |  |
|    | 6     | Repeat measure 5   |

continued

Postupano Oro continued

FIGURE II

Measure	Count	
1 to 4		Same as measures 1 to 4 of Figure I
5	1	Twisting the hips, swing the R leg and foot to the L, facing slightly L
	2	Turn body to face slightly R, step with the R ft behind and to the R of the L ft. As you step on the R ft, lift L ft and turn slightly R
	3	Step in place with the L ft, turning to face center, and bringing the R leg slightly fwd, and up.
	4	Raising the R leg to waist height, repeat count 1
	5 and 6	Repeat cts 2 and 3

SEDI DONKA  
(Bulgaria)

This version of Sedi Donka is a traditional dance from the Thracian town of Pazardzhik. About twenty variations of the dance exist in the region around Pazardzhik and Plovdiv. Two are described below.

The dance is done in a mixed line of men and women, "na lesa" (belt hold)

The rhythm of the dance is interesting in that it consists of two measures of 7/16 (3/16-2/16-2/16) followed by a single measure of 11/16 (2/16-2/16-3/16-2/16-2/16). It is most effectively counted ONE-two-three, ONE-two-three, one-two-THREE-four-five.

RECORD: Bruno LP no. BR 50163, Side A, Band 6, "Horo".

VARIATION I

Measure	Count	Description
1	1 (3/16)	With feet parallel, wt. evenly distributed, chug fwd.
	2 (2/16)	Hop on R ft.
	3 (2/16)	Step on L ft, crossing over R ft.
2	1 (3/16)	Step to R on R ft
	2 (2/16)	Hop on R ft
	3 (2/16)	Step on L ft, crossing over R ft.

continued

Sedi Donka continued

Measure	Count	Description
3	1 (2/16)	Step to R on R ft
	2 (2/16)	Step on L ft, crossing behind R ft.
	3 (3/16)	Step to R on R ft
	4 (2/16)	Hop on R ft in place
	5 (2/16)	Stamp with L ft (wt. remains on R ft.)
4	1 (3/16)	Step to L on L ft.
	2 (2/16)	Hop on L ft
	3 (2/16)	Step on R ft, crossing over L ft.
5		Repeat measure 4
6	1 (2/16)	Step L on L ft
	2 (2/16)	Step on R ft, crossing behind L ft
	3 (3/16)	Step to L on L ft extending R ft fwd.
	4 (2/16)	Step on R ft in place, extending L ft fwd (scissors)
	5 (2/16)	Step on L ft in place, extending R ft fwd (scissors)

VARIATION II

1		Repeat measure 2 of Variation I
2		Repeat measure 2 of Variation I
3	1 (2/16)	Step to R on R ft
	2 (2/16)	Step on L ft, crossing behind R ft
	3 (3/16)	Retaining wt on L ft, stamp R ft slightly in front of L ft
	and (1/16)	Step on R ft in place
	4 (2/16)	Retaining wt on R ft, stamp L ft slightly in front of R ft.
5 (2/16)	Step on L ft in place	

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Two of the most misspelled dance names are Milanovo Kolo (Milanovo, not an a) and Lesnoto (which is one word, not two). Also Seljančica suffers, due to there being thousands of Standard label recordings misspelled "Seljamčica". Correct spelling is with an "n", not an "m". Consult a Balkan dance list when in doubt.

## BAVARIAN ZWIEFACHE

Known as the Zwiefacher, Bayerischer, Übern Fuass, and other names these "mixed rhythm" dances native to Bavaria are currently regaining popularity among German dance groups, partly thanks to Otto Ebner's brass band in München (Munich), and their recordings on the TANZ record label. The "two rhythms" of the Zwiefacher are the 3/4 waltz and the 2/4 "dreher" turn; the melody of a Zwiefacher song is so contrived as to give the dancer a certain number of waltz steps then changes rhythm for one, two, or more dreher steps. The complete patterns for 15 most popular "Zwiefachen" are given here, however native dancers simply learn the tune (to the point of being able to hum or whistle along) and the music thereby is the guide for the "Verzwickten" (tricky change).

Because of this unusual change from 3/4 to 2/4 and back these dances present somewhat of a challenge to the American folk dancer; these mixed rhythms are not unlike those of the Bulgarian horo and other Balkan dances. Dancers enjoying the latter might well be attracted to the Bavarian Zwiefacher (as was the writer). Dancers used to the variety in pattern dances often tire of the constant turning movement in these dances; this can be overcome by reversing the turn--it can be to the right or to the left. A couple may even dance straight ahead for a rest; fortunately there are no set rules, other than dancing according to the traffic.

Otto Ebner is a native of Deggendorf in Niederbayern (Lower Bavaria) and has for many years directed a large brass band in München which is well known and much in demand everywhere, especially among folk dance groups due to the large repertoire of folk dance music. Otto Ebner has done considerable research in the field, discovering many interesting dance tunes. As an advertising leaflet says, since youth he has the correct rhythm "in his legs". Recently this famous orchestra recorded 15 Zwiefacher dances on three 45-EP records as well as a series of simple, typical folk dances of Bavaria.

Folk dancers should discover this new dance experience; the challenge of the changing rhythms will stimulate a new interest and give the dancer another concept of folk dancing around the world.

John Filcich

**Sources:** Die Zwiefachen by Felix Hoerbinger (Akademie-Verlag, Berlin, 1956) is a very comprehensive covering of the subject; correspondence with Walter Kögler, producer of TANZ records, and personal study in Stuttgart and München and observing the Bavarian Maifest, all in 1962.

**Dreher:** The dreher step is similar to the pivot-turn step except that it is earthy and heavier. There is a flex of the knees, considerably pronounced for the man. There is a lift of the heels on the "and" count. This is truer when there are more than two dreher steps in a sequence, or the music is slower. Fast music tends to produce the ordinary pivot steps. Make 1/2 turn in two dreher steps (DD), a full turn in four (DDDD).

**Steps:** W in the directions given here denotes one waltz step (LRL for example); D denotes one dreher step done to one measure of 2/4 music (e.g. Rft.)

For example WWDD (as in the popular Alte Kath) means 2 waltz steps (LRL, RLR) plus 2 dreher steps (L, R) to 4 meas of the "mixed" music.

**Formation:** Couples, ballroom position, anywhere about the floor.

(continued)



ZVIJEZDA TJERA MJESECA

(Bosnia)

ZVIJEZDA TJE-RA MJE---SE-----CA----- ZA GO--RU GA

ZA--TJE-----RA----- ZA GO-RI-COM VO-DI-CA NA VO-DI-CI

CU--RI--CA BIJE-LO LI-CE U---MI---VA-----

2. Oj djevojko rodice  
 Daj mi malo vodice  
 //Nedam dragi ni kapi  
 Nek ti duša is'lapi  
 Zbog sinoćnje besjede//

3. Zbog sinoćnje besjede  
 I ružice uvele  
 //Drugo j daješ rumene  
 Meni daješ uvele  
 Uvela ti duša ta//

(A star has chased the moon back of a mountain  
 where a maiden is washing her face by a stream.  
 My maiden, give me some water. Not a drop, may  
 you loose your soul because of last night's  
 words. Not only what you said but the withered  
 roses you gave me. To others you give fresh  
 roses. May your soul wither)



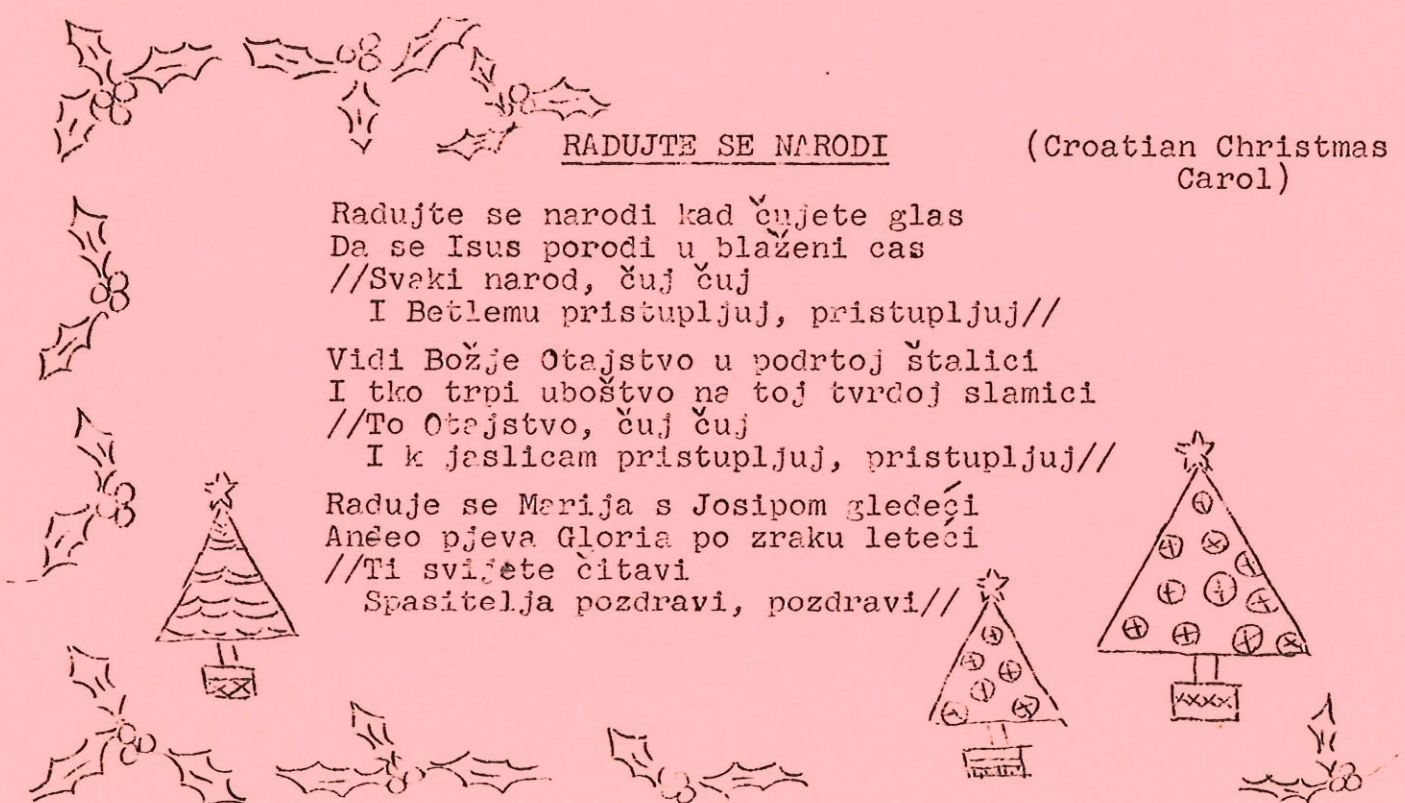
RADUJTE SE NARODI

(Croatian Christmas Carol)

Radujte se narodi kad čujete glas  
 Da se Isus porodi u blaženi čas  
 //Svaki narod, čuj čuj  
 I Betlemu pristupljuj, pristupljuj//

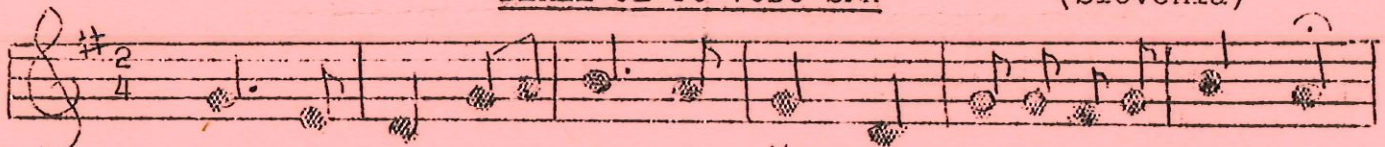
Vidi Božje Otajstvo u podrtoj štalici  
 I tko trpi uboštvo na toj tvrdoj slamici  
 //To Otajstvo, čuj čuj  
 I k jaslicam pristupljuj, pristupljuj//

Raduje se Marija s Josipom gledeći  
 Anđeo pjeva Gloria po zraku leteci  
 //Ti svijete čitavi  
 Spasitelja pozdravi, pozdravi//

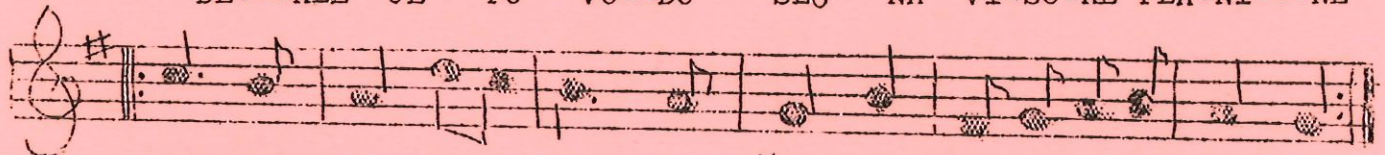


DEKLE JE PO VODU ŠLA

(Slovenia)



DE---KLE JE PO VO--DO ŠLO NA VI-SO-KE PLA-NI---NE



DE--KLE JE PO VO---DO ŠLO NA VI--SO-KE PLA-NI---NE

2. Vodo je zajemala  
je ribico zajela  
//Vodo je zajemala  
je ribico zajela//

3. Ribica prosila je  
ojпусти me živeti  
//Rada bi živela še  
se z vodico igrala//

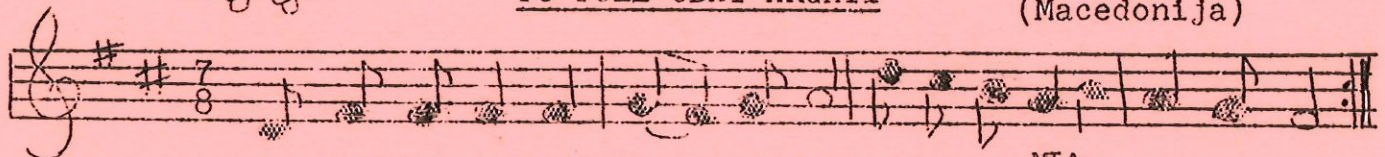
4. Dekle je b'lo usmiljeno  
je ribico spustilo  
//Ribica je splavala  
je dekle oškropila//

(A maiden has gone to the hills for water and has scooped up a fish. The fish begs to be returned to the water to live and play. The maiden's heart is touched. She returns the fish to the water and it swims off splashingly)



PO POLE ODAT ARGATI

(Macedonija)



PO PO--LE O--DAT AR---GA--TI AR-GA-TI MLA-  
DI NE-VES--TI



A-FI-ON KE MI PRA---ŠAT PO TI-JA NI--VI VE-LEŠ--KI

2. //Patot vodi Grozdana  
Grozdana moma ubava//  
//Po nea odi Nevena  
Nevena Georgieva//

3. //Pesni peat ajdučki  
Ajdučki em junački//  
//I vo pesni govorat  
Smrt ili sloboda//



(The day-laborers are young girls who are cultivating poppies and signing heroic songs - liberty or death.)



Words/music/translations.....Ivan and Lillian Braikovic



NE ZADEVAJ SE MORINENO

(Makedonija)

NE ZA--DE--VAJ SE MORI-NE--NO NE ZA--DE-VAJ SE-----  
 NE ZA--DE-VAJ SE MORI-NE-NO JA SAM STAR ČO---VEK LA LA LA LA  
 LA LA LA LA LA LA LA LA LA LA LA LALALA LA LA LA LA  
 LA LALALALA LA LA LA LA LA LA LA LA LA LA LA-----

Ja sam star čovek Morineno  
 Ja sam star čovek  
 Ja sam star čovek Morineno  
 Od sto godina  
 La, la, la.....

Od sto godina Morineno  
 Od sto godina  
 Od sto godina Morineno  
 Al' mladog srca  
 La, la, la.....

(Don't tease Marineno  
 I am an old man of a  
 hundred years tho'  
 with a young heart)



SMILJANIĆU, SMILJANIĆU

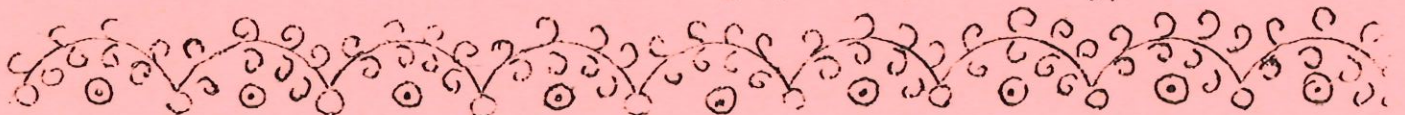
(Croatia..Dalmatia)





SMI-LJA-NI-ĆU SMI-LJA-NI-ĆU PO PO PO SMI-LJA-NI-ĆU  
 SMI-LJA-NI-ĆU PO PO PO--KI-SLO TI PER---JE-----

2. Nije meni, nije meni do, do, do  
 Nije meni, nije meni do, do, do  
 3. mojeg perja  
 Već je meni, već je meni do, do, do  
 Već je meni, već je meni do, do, do  
 moje nevoje

4. Sinoć me je, sinoć me je o, o, o  
 Sinoć me je, sinoć me je o, o  
 oženila majka  
 5. A jutros mi, a jutros mi po, po, po  
 A jutros mi, a jutros mi po, po  
 pobigla divojka

(Smiljanić, your feathers are wet. I care  
 not about my feathers only about my mis-  
 fortune. Last night my mother married me  
 off and in the morning my bride ran away)




 LAST YEAR'S SONGFEST "HIT"
 



MAHO, KOJ ČUKA NA PORTA?

(Makedonija)

1. //Mamo, koj čuka na porta//  
 //Čuka tropa mila kjerko  
 tvoj to prvo libe//

2. //Da li dodam da otvoram//  
 Nemoj kjerko, nemoj dušo  
 večera nemame  
 Nemoj kjerko, nemoj dušo  
 postela nemame

3. //Mojte slatki dumi mamoo//  
 Mojte slatki dumi mamoo  
 negova večera  
 Mojta ravna snaga mamoo  
 za nego postela



OTVORI MI BELO LENČE (Serbia)

SETNJA (Serbia)

Otvori mi belo Lenče vratanca  
 Džanum portica  
 Da ti ljubim belo Lenče ustanca  
 Rujna rumena

Dođi Mile u naš kraj  
 Pa da vidiš sto je raj  
 //Hej, haj, u naš kraj  
 Pa da vidiš što je raj//

Nemogu ti pile mile da stanam  
 Da ti otvoram  
 Legnala mi stara majka na fustan  
 Ludo na fustan

Prođe Mile propeva  
 I volove protera  
 //Hej, haj, propeva  
 I volove protera//

LEPI BREGI ZELENI (Croatia)

PROŠETAJ LELO (Croatia)

//Lepi bregi zeleni, oj zeleni//  
 Lepi bregi srceče zeleni  
 //Hej, haj zeleni//

//Čini se čini, po mjeseci//  
 //Čini se čini, po mjeseci//  
 U tihoj noći, dragi će doći//

//Kud se pasu kozice, oj kozice//  
 Kud se pasu srceče kozice  
 //Hej, haj kozice//

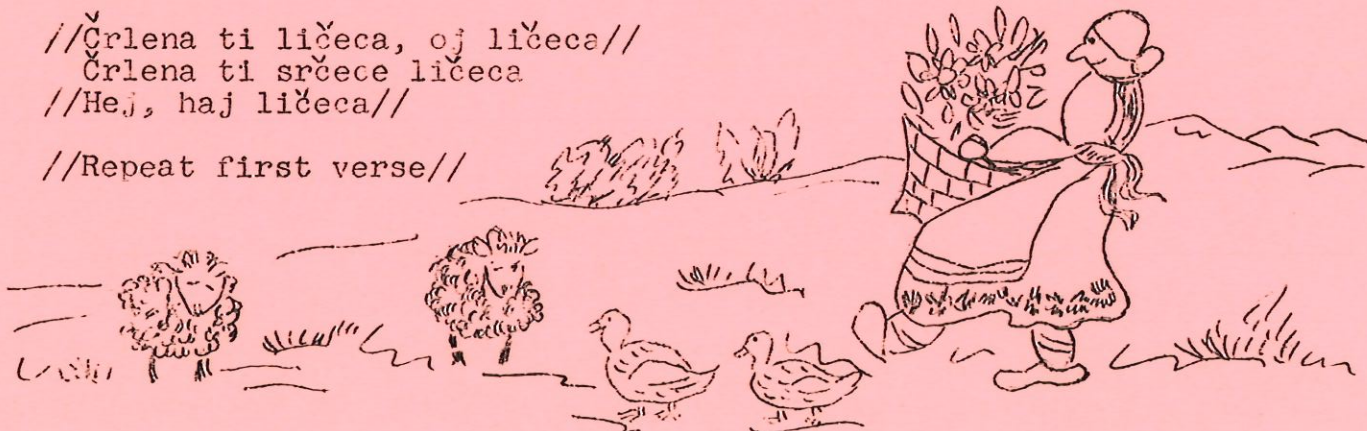
//Prošetaj Lelo, kroz naše selo//  
 //Prošetaj Lelo, kroz naše selo//  
 Nek vidi mama, da imaš dragana//

//Čuvala je djevojka, oj djevojka//  
 Čuvala je srceče djevojka  
 //Hej, haj djevojka//

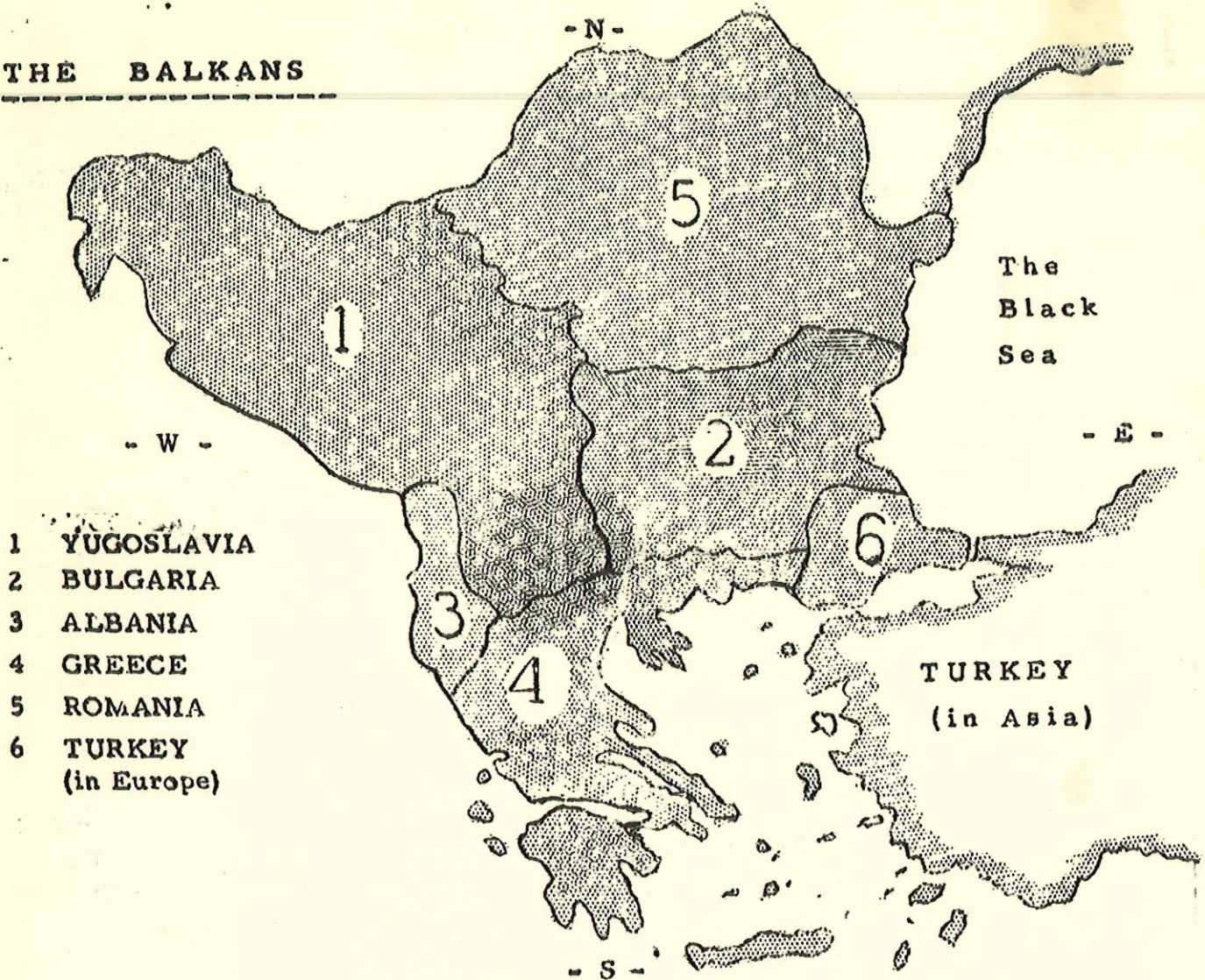
//Tvoje me Lelo, oko zanijelo//  
 //Tvoje me Lelo, oko zanijelo//  
 Ta tvoja usta, medna i pusta//

//Črlena ti ličeca, oj ličeca//  
 Črlena ti srceče ličeca  
 //Hej, haj ličeca//

//Repeat first verse//



# THE BALKANS



- 1 YUGOSLAVIA
- 2 BULGARIA
- 3 ALBANIA
- 4 GREECE
- 5 ROMANIA
- 6 TURKEY  
(in Europe)

Sketched above is a rough map of the Balkans. Commonly grouped together as "The Balkans" are: Yugoslavia, Bulgaria, Albania, Greece, Romania, and Turkey in Europe (which includes the capitol of Istanbul). Macedonia, so popular with folk dancers, is not labeled as it is not today an independent country. Roughly, it would be the southern, square-like part of Yugoslavia, the southwestern tip of Bulgaria, and a part of northern Greece (Macedonia appears a little more shaded on the map above). Also not shown are the ethnic divisions of Yugoslavia: Slovenia, Croatia, Bosnia-Hercegovina, Serbia, Montenegro (Crna Gora), and Macedonia. Clearly, the ethnic map of the Balkans is not the same as the political map!

Following are three pages of dance titles of Balkan countries or ethnic nationalities, whichever is the more practical grouping. Page 2 and a portion of page 3 has all of the KOLO Jances listed. Note that kolos come only from Yugoslavia, and then from the Croatian-Serbian and Vojvodina areas. Other dances go by other names!

Following are sections on Slovenian dances (all but the Metlisko Kolo are couple dances), and listings of Macedonian, Bulgarian, Romanian, and Greek dances.

Dance groups should find many uses for these lists: to catalog records, in planning a good kolo or general Balkan dance program, and in avoiding common mistakes in the spelling of these titles. The list can also be used in ordering the dance descriptions and records. No record numbers are given as there are often several for a dance, and numbers change. However, just send us the titles, and we'll do the rest

# KOLOS

BOSNIA -

HERCEGOVINA

SERBIA - CROATIA - SLAVONIA - VOJVODINA - CRNA GORA

Bačko Kolo  
Bela Rada  
Belo Lenče  
Bunjevačko Momačko Kolo  
Bunjevačko Rokoko Kolo  
Čarlama  
Čačak  
Čačansko Kokonješte  
Ćiro  
Crtničko Oro  
Croatian Waltz  
Čuješ Mala  
Čukaričko Kokonješte  
Czardas  
Dalmatian Polka  
Djurdjevka  
Dorcolka  
Drmeš  
Drmeš No. 1  
Drmeš No. 2  
Drmeš For Three  
Drmeš From Prigorje  
Drmeš From Zdenčine  
Dučec  
Duj, Duj  
Dua da Kolo  
Erdeljanka  
Eriško Kolo  
Ha'jd' Na Lijevo  
Ha'j Ha'j Bože Daj  
Hop Šaj Diri  
Hrvatski Drmeš  
Jeftanovićevo Kolo  
Kabanica i Seksera  
Kačerac  
Katanka  
Keleruj  
Kiša Pada  
Kokonješte  
Kolo Kalendara  
Kolo na 22  
Kolo Žita  
Kozračko Kolo  
Kraljevo Kolo  
Kriči Kriči Tiček  
Lindjo (Poskočnice)  
Logovac

Makedonsko Djevojačko Kolo  
Makedonsko Kolo  
Makedonka  
Makazice-Bela Rada  
Malo Kolo  
Marice Kolo  
Mangupsko Kolo  
Milanovo Kolo  
Milica Ples  
Mista Kolo  
Moravac (U Šest)  
Na Dvadeset i Dva  
Natalija (Natalijino Kolo)  
Nebesko Kolo  
Neda Grivne  
Fargaruša  
Pilot Medley  
Pleskavac (Ja Posijah)  
Pleskavac ("Clap" Kolo)  
Posavski Drmeš  
Posavski Ples  
Poskakuša  
Poskočnice (Lindjo)  
Pokupski Drmeš  
Prekid Kolo  
Radikalsko Kolo (Radikalka)  
Razgranjala  
Razna Kola  
Rokoko Kolo  
Rudnički Čačak  
Rumunjsko Kolo  
Ružmarin  
Sarajevka  
Šar Planina  
Seljančica  
Senjačko Kolo  
Srbijanka  
Serbian Medley #1 ("KOLO")  
Serbian Medley #2 (Pilot Medley)  
Serbian Medley #3 (Vasino Kolo, etc.)  
Serbian Medley #4 (Savila Se Bela, etc.)  
Šestinski Drmeš  
Šetnja  
Skoke  
Slavjanka  
Slavonski Drmeš  
Slavonsko Kolo

KOLO RECORDS, continued-

Šestorka  
 Šopsko Kolo  
 South Serbian Medley (Razgranjala)  
 Sremsko Kolo  
 Šroteš  
 Srpkinja  
 Stara Makedonka  
 Stara Dunda  
 Stara Vlaina  
 Staro Ratarsko Kolo  
 Staro Sito i Korito  
 Šumadija  
 Šumadinsko Kolo  
 Šušu Mile  
 Tandrčak  
 Tresenica  
 Trojanac  
 Turopoljski Drmeš  
 U Sešt Koraka  
 Veliko Kolo  
 Vranjanka (Šano Dušo)  
 Vranjanka (Belo Lenče)  
 Vranjsko Djevojačko Kolo  
 Žabarka  
 Zaječarka  
 Zaplet  
 Žikino Kolo

(End of the kolo line!)

SLOVENIAN DANCES

Bohinska Šustarska  
 Clap and Turn (Pok Šotiš)  
 Obični Rej  
 Metlisko Kolo  
 Pillow Dance or  
 Polšter Tanc  
 Pok Šotiš (Clap and Turn)  
 Po Zelenoj Trati  
 Potrkan Ples  
 Slovenian Dance Medley  
 Slovenian Waltz  
 Špic Polka (Finger Polka)  
 Svatbeni Rejc and  
 Svatbena Polka  
 Triglav Waltz (Bod Moja)  
 Visočje Rej

MACEDONIAN DANCES

Ajde Jano  
 Bavno Oro  
 Bečovka  
 Bolan Leži Mlad Stojan  
 Čamče  
 Čamčeto  
 Čupurlika  
 Dajčovo (Daichovo)  
 Devojče Devojče (Devoyche,  
 Dilindaro Devoyche)  
 Eleno Mome  
 Gajde  
 Gankino  
 Gosti Vikaja  
 Idam Ne Idam  
 Jovano, Jovanke  
 Kako Što Je Taja Čaša  
 Karanfile  
 Kasapsko  
 Kalajdzisko Oro  
 Katuše Mome Katuše  
 Komitsko Oro  
 Kopačka  
 Kostursko Oro  
 Lešeto Horo  
 Lesnoto  
 Makedonsko Bavno Oro  
 Nevestinsko Oro  
 Ne Odi Djemo  
 Postupano Oro  
 Pravo Makedonsko Oro  
 Prsten Mi Padna Mala  
 Pušnoto Oro  
 Ravno Oro  
 Sadilo Mome & Tropnalo Oro  
 Šareni Čorapi (Tri Godini)  
 Sitna Kopanica (Kopanitza)  
 Skudrinka  
 Staro Makedonsko Oro  
 Staro Svadbarsko Horo  
 Što Mi Je Milo Em Drago  
 Svadbarsko Horo  
 Tri Godini (Šareni Čorapi)  
 Tropnalo Oro (with Sadilo Mome)  
 Za Pojas  
 Zajko Kokorajko

**SPELLINGS:** The kolos are in the native Serbo-Croatian, chief language of Yugoslavia. Slovenian and Romanian are in their respective language. Macedonian titles are in the Serbo-Croatian alphabet; Bulgarian and Greek appear in phonetic English and are subject to variations .

**ERRATA** for pagel: Macedonia in Greece should be shaded farther south to include Mt. Athos peninsula. Reference to Istanbul is made in connection to its being the historical capitol of Ottoman Turkey. Modern capitol is Ankara.

BULGARIAN DANCES

Često Horo  
 Chekuryaninko Horo  
 Chetvorno Horo  
 Danets - Zborenka  
 Ekizlisko Horo  
 Elenino Horo  
 Kamishitsa  
 Kulka  
 Kopanitza  
 Kopanitza Plovdivska  
 Kasapsko Horo  
 Kermensko Horo  
 Kostensko Horo  
 Narodno Horo  
 Nevestinsko Horo  
 Pajdushko Horo  
 Pajdushka  
 Petrunino Horo  
 Plevensko Pajdushko Horo  
 Pravo Trakiysko Horo  
 Plevensko Daichovo Horo  
 Plevenska Ruchenitsa  
 Rachenitza (Ruchenitsa, etc.)  
 Rachenitza from Dobrudja  
 Rachenitza na Sryata  
 Rachenitza po Troiki  
 Severnyashkò Daichovo Horo  
 Shopsko Horo  
 Sitna Kopanitsa  
 Sitno Sofiysko Horo  
 Sitno Shopsko Horo  
 Sitno Zhensko Horo  
 Triti Pati (Triti P'ti)  
 Tropanka  
 Tropanka from Dobrudja  
 Voisilsko Shopsko Horo  
 Yambolska Lesa  
 Yambolsko Pajdushko Horo  
 Yovano Yovanke  
 Zaspala Yana Yaninka

ROMANIAN DANCES

Ardeleana Cu Figuri	Hora de Balti
Alunelul - Marioara	Jianu
Briul	Jokul
Ca La Usa Cortului	Marioara
Calush	Moldavian Hora
Ciocarlanul (The Lark)	Syrba
Dura	Tarancuta
Hora	Zdroboleanca
Hora din Clejani	

GREEK DANCES

- 4 -

Aegean Ballos  
 Ballos (instrumental)  
 Ballos (vocal)  
 Chiotikos (Khiotikos)  
 Couple Hasapiko  
 Dodecanesian Ballos  
 Epirotiko  
 Epirotiko Kalamatiano  
 Epirotiko Tsam.iko  
 Fast Hasapikos  
 Fisouni  
 Gaida Gidas  
 Gaitani  
 Gerakina  
 Hasapikos (Fast)  
 Hasaposervikos  
 Ionian Ballos  
 Kalamatiano  
 Karagouna  
 Karsilamas  
 Kassotiko Sousta  
 Kastrianos Syrto  
 Kastrinos  
 Khiotikos (Chiotikos)  
 Koulouriotikos  
 Kritikos Syrto  
 Kykladitiko Syrto  
 Lazikos Horos  
 Leriko  
 Lefkaditikos  
 Macedonian Syrto  
 Mantinades  
 Misirlou  
 Mitilineiko Horo  
 Never on Sunday (Theme)  
 Nisiotiko Syrto  
 Nizamikos  
 Pentazalis  
 Pogonisios  
 Politiko Syrto  
 Serviko Hasapiko  
 Slow Hasapiko (Vari)  
 Sousta Tik  
 Sta Tria Trata  
 Syrto Tsakonikos  
 Syrto Tsifte-telli Vari Hasapiko  
 Syrto Pylaias Zagorisios  
 Trava Trava Zagoritiko  
 Tsamikos Zeimbekiko  
 Tsifte Telli (Tsiftetelli)  
 Turning Syrto

VYTS BELIAJUS

- \_\_\_ Alabama Gal
- \_\_\_ Bekerdorfer Quadrille
- \_\_\_ Bialy Mazur
- \_\_\_ Bow Belinda
- \_\_\_ Hanske van Leuven
- \_\_\_ Heeia
- \_\_\_ Jingle Bells
- \_\_\_ Shoo Fly
- \_\_\_ Skating Away
- \_\_\_ Tant' Hessie
- \_\_\_ Three Meet
- \_\_\_ Western Prom. Trio

DENNIS BOXELL (Balkan)

- \_\_\_ Chekuryaninko Horo
- \_\_\_ Elenino Horo
- \_\_\_ Kermensko Horo
- \_\_\_ Sitno Zhensko Horo
- (all on Folklore Dances of Bulgaria LP)
- \_\_\_ Ravno Oro
- \_\_\_ Shopsko Horo
- \_\_\_ Skudrinka
- \_\_\_ Tresenica

JOHN FILCICH (Balkan)

- |                   |                 |
|-------------------|-----------------|
| ___ Ersko Polo    | ___ Alunelul    |
| ___ Idam Ne Idam  | ___ Clap & Turn |
| ___ Kasapsko Horo | ___ Neda Grivne |
| ___ Milanovo Kolo | ___ Seljančica  |
| ___ Srbijanka     | ___ Šetnja      |
| ___ Zaplet        | ___ Zajčarka    |

NED GAULT (Tangos)

- \_\_\_ El Gaucho & La Encantada

MADELYNNE GREENE

- \_\_\_ Kozachok Trio (LP)
- \_\_\_ Copeo de la Montagna
- \_\_\_ Ruzga de Santa Marta
- \_\_\_ Vira Cruzada

SALLY HARRIS

- \_\_\_ De Kolon.
- \_\_\_ Schrittwalzer
- \_\_\_ Tromn.elvalsen

WALTER GROTHE

- \_\_\_ Stern.tanz, Bauerntanz,
- \_\_\_ Kaffeemuhlenpolka, Schlupper,
- \_\_\_ Triolett, Ratte-Bolje-Zocher
- \_\_\_ Massiner Linzer Polka
- \_\_\_ Ennstaler Steirischer, Linzer P.
- \_\_\_ Maiko
- \_\_\_ Heilsberger Dreieck
- \_\_\_ Rheinlander
- \_\_\_ Deutcher Waltzer
- \_\_\_ Das Bauern moidl
- \_\_\_ Trampelpolka
- \_\_\_ Zwiefacher (various)

JERRY HELT

- \_\_\_ Elementary Mixer
- \_\_\_ Swing Mixer
- \_\_\_ Frontier Quadrille
- \_\_\_ Split Roll Quadrille
- \_\_\_ Greta's Quadrille
- (all on one LP of Quadrilles, Lancere)

ANATOL JOUKOWSKY

- \_\_\_ Banoura Kozachok (LP)
- \_\_\_ Briul from Gorj (LP)
- \_\_\_ Doiransko Oro (LP)
- \_\_\_ Polonez from Beskid (LP)
- \_\_\_ Staro Ratarsko

OLIVER (SONNY) NEWMAN

- \_\_\_ Ballos from Kassos, Kastrinos
- \_\_\_ Hassapiko with Variations
- \_\_\_ Kastrinos, Ballos from Kassos
- \_\_\_ Kritikos Syrto
- \_\_\_ Leriko
- \_\_\_ Pentazalis
- \_\_\_ Sousta Medley
- \_\_\_ Tsamiko (16 count)
- \_\_\_ Vari Hassapiko
- \_\_\_ Zeibekiko

SEAN & UNA O'FARRELL

- \_\_\_ Four Hand Reel
- \_\_\_ Haymakers Jig
- \_\_\_ Siege of Ennis
- \_\_\_ Sweets of May
- \_\_\_ Two Hand Reel
- \_\_\_ Walls of Limerick
- (available on LP & singles)

(continued)

1963 Stockton Folk Dance Camp List, Cont.

AL PILL

- \_\_\_ Las Virginias
- \_\_\_ La Contradanza de Artega
- \_\_\_ Aires Nacionales
- \_\_\_ Baile Norteno
- \_\_\_ El Shotis de Durango
- \_\_\_ El Shotis Vie o
- \_\_\_ Frailachs

RUTH RULING

- \_\_\_ Czardas Z Kosickyh Ham:rov
- \_\_\_ Der Wolgaster
- \_\_\_ Morten Larsen

C. STEWART SMITH

- \_\_\_ Angus MacLeod
- \_\_\_ Axum Reel
- \_\_\_ Garry Strathspey, The
- \_\_\_ Hooper's Jig
- \_\_\_ Ceilidh

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- \_\_\_ Dances from Volume A-2
- \*\*\*\*\*
- \_\_\_ Federation Volumes Are a Must!! (2.95)
- \_\_\_ Vol. A-1 \_\_\_ A-2 (Beginner Dances)
- \_\_\_ B-1 (Intermediate \_\_\_ C-1 (Advanced)

"Folk Dance Teaching Ques" by Lucille Czarnowski has been one of the most valuable additions to the folk dance field. Very usable. \_\_\_ (\$2.75)

\_\_\_ 1963 Stockton Folk Dance Camp Syllabus (take home an extra), \$3.50  
SALE on previous years: any three for only \$6.50!! Most years available since 1950, but give second choices ordering.

\_\_\_ KOLO FESTIVAL syllabus, 1953 to 1962. Special, 3 for \$1.50 (includes 1963 L.A. & San Pedro KF syllabi).

\_\_\_ "Israeli Songs & Folk Dances" --the Symphonia imported LP (with: Debka Druz, Ve David, Harimon, etc. is now back as a 12" LP with additions: Adarim, Kuma Echa, etc. Price now lower than before: \$4.98

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- \_\_\_ Zillertaler Laendler
- \_\_\_ Square Tango
- \_\_\_ Ship of Grace
- \_\_\_ Violetta, Waltz Contra
- \_\_\_ Alekoki
- \_\_\_ Tarantella Montevergine
- \_\_\_ A Ja Tzo Saritsa, Nitriansky Csar.
- \_\_\_ La Raspa, La Burrita
- \_\_\_ Sheikhani (both 78 and single 33)
- \_\_\_ Tant' Hessie (33 single)
- \_\_\_ Croatian Waltz, Slavjanka Kolo
- \_\_\_ Pant Corlan yr Wyn, Gather. Peas,
- \_\_\_ Waltz of the Bells, Five Foot Two
- \_\_\_ Kol Dodi, Or Chavatsalot
- \_\_\_ Ve' David, Im Ba'Arazim
- \_\_\_ Megadim Le'Re'I, Be'Er Basadeh
- \_\_\_ Ta'am Haman, Bat Tsurim
- \_\_\_ Dodi Li, Iti Milvanon
- \_\_\_ El Ginat Egoz, Bulgar
- \_\_\_ Kikeriki, Salzburger Dreher
- \_\_\_ Das Fenster, Heilsberger Dreieck
- \_\_\_ Prekid Kolo, Tri Godini
- \_\_\_ Seljančica, Kozačko Kolo
- \_\_\_ Luzničko Kolo
- \_\_\_ Sadilo Mome, Tropnalo Oro
- \_\_\_ Djurdjevka, Staro Ratarsko
- \_\_\_ Devoyche, Devoyche, Vranjsko K.
- \_\_\_ Paidushka, Shopsko Horo
- \_\_\_ Erdeljanka, Rokoko Kolo
- \_\_\_ Šestorka, Posavski Ples
- \_\_\_ Milanovo Kolo, Djevojačko Kolo
- \_\_\_ Bavno Oro, Daichovo Horo
- \_\_\_ Kopačka, Berovka (Zajko Kokoraj.)
- \_\_\_ Rumunjsko Kolo, Kokonješte
- \_\_\_ Makedonka
- \_\_\_ Žikino Kolo, Never on Sunday
- \_\_\_ Couple Hasapiko (from N. on Sun.)
- \_\_\_ Serbian Medley (Part 1, Part 2)
- \_\_\_ Pirot Medley (Serbian Medley #2)
- \_\_\_ Malo Kolo, Serbijanka
- \_\_\_ Karagouna, Trava Trava
- \_\_\_ Misirlou, Kalamatiano
- \_\_\_ Zeimbekiko, Lazikos Horos
- \_\_\_ Gerakina
- \_\_\_ Vari (Slow) Hasapiko
- \_\_\_ Sousta-Mantinades

1963 SANTA BARBARA FOLK DANCE CONFERENCE RECORD ORDER LIST 1963

(All records are singles, 45 or 78 rpm, unless noted LP in parenthesis (LP).

(One line preceding two or more titles indicates they are on the same record).

ANDOR CZOMPO (Hungarian)

- \_\_\_ Ecseri Czardas
- \_\_\_ Korosztozo Tapei
- \_\_\_ Konyi Verbunk
- \_\_\_ Csanadi Leanytanc

ELSIE DUNIN (Yugoslav)

- \_\_\_ Djurdjevka (Serbia)
- \_\_\_ Kolo Mista (Croatia)
- \_\_\_ Kopačka (45 or LP)  
(Macedonian)
- \_\_\_ Slavonsko Kolo (Slavonia)
- \_\_\_ Stara Makedonka
- \_\_\_ Sadilo Mome, Tropnalo Oro
- \_\_\_ Zajčarka (new, different)

MADELYNNE GREENE

- \_\_\_ Copeo de la Muntanya (Mallorca)
- \_\_\_ Rusga de Santa Marta (Portugal)
- \_\_\_ Vira Cruzada (Portugal)
- \_\_\_ Kozachok Trio (Ukrainian LP)

ANATOL JOUKOWSKY

- \_\_\_ Bandura Kozachok (Ukrainian LP)
- \_\_\_ Calush from Gorj (Romanian LP)
- \_\_\_ Polonez from Beskid (Polish LP)
- \_\_\_ Kolo from Vranje (Djevojačko)
- \_\_\_ Vranjsko Kolo (Šano Dušo)

The following teachers have not submitted advance lists. Ask us for their records!

- \_\_\_ Alma Hawkins (Fundamentals)
- \_\_\_ Bruce Johnson (Rounds & Squares)
- \_\_\_ Ed Kremers (Beginner Dances)
- \_\_\_ William Pillich (Social-Ballroom)

\*\*\*\*\*

NEW GREEK LP RECORDS:

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- \_\_\_ Kuratsa (Visayan) ( " )
- \_\_\_ Garambol
- \_\_\_ Biniganbigat

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- \_\_\_ El Gallo Copeton (Mexico)
- \_\_\_ El Llanero (Venezuela)
- \_\_\_ El Panadero (Mexico)
- \_\_\_ La Marieta (Mexico)
- \_\_\_ Fado Blanquita (Portugal)
- \_\_\_ Hatter (Danish)
- \_\_\_ El Quelite (Mexico)
- \_\_\_ La Varsoviana (Early Calif.)
- \_\_\_ Las Virginias (Mexico)
- \_\_\_ Sicilianella (Italy)
- \_\_\_ Tant' Hessie (South Africa)
- \_\_\_ Zambay Macho (Mexico)

Folk Dance Conference

- \_\_\_ Aires Nacionales (Mexico)
- \_\_\_ El Shotis Viejo (Mexico)
- \_\_\_ Frailachs (Jewish LP)
- \_\_\_ Kuma Echa (Israel)
- \_\_\_ La Varsovtana (Early Calif.)
- \_\_\_ Ma Navu (Israeli LP)
- \_\_\_ La Joaquinita (Mexico)

C. STEWART SMITH (Scottish)

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- \_\_\_ Garry Strathspey
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PERA KAMBO
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