

CALIFORNIA
KOLO FESTIVAL

NOV. 26th - 28th, 1964

Russian Center, San Francisco

INSTITUTE SYLLABUS



ATANAS
KOLAROVSKI

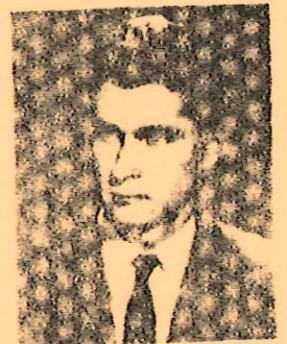
of

Skopje, Yugoslavia

DENNIS
BOXELL

of

San Francisco, Calif.



JOAN WALAN
GORDON ENGLER
STAN ISAACS
JOHN FILCICH

AJDE LEPA MARO
BABA DJURDJA
BEROVKA
BUČANSKO
GRUŽANKA
JENI JOL
KOLENIKE
LESNO ORO
POP MARINKO
POVRATENO



PRESJEKAČA
SARAKINA
STANKINO
STARA VLAJNA
RANČE
SLAVONIAN MEDLEY
NATALIJA
MORAVAC
ŠUŠU MILE
LESNO TO ORO
PAPURI
AIS GIORGIS (ST. GEORGE)

AJDE LEPA MARO--Serbia (Sumadija)
(Line dance, no partners)

F-1495x45

Translation: Hey, Pretty Mary.

Starting Position: "V" position. Hands joined and held forward about shoulder level, arms slightly curved as though holding a barrel. Right foot free.



(top view)

Music 2/4

Measure

PART I (Music AA)

- 1-2 STEP-CLOSE* STEP-TOUCH** sideward right.
3-4 STEP-CLOSE, STEP-TOUCH sideward left.
5-8 REPEAT PATTERN of measures 1-4.

PART II (Music BB)

- 9-10 Facing slightly and moving right, two slow STEP-BENDS*** (right, left) forward, one per measure.
11-12 Turning to face center, STEP-CLOSE* STEP-TOUCH** sideward right.
13-16 REPEAT PATTERN of measures 9-12 reversing direction and footwork.

*STEP-CLOSE RIGHT (♩ ♩): Step on right foot (count 1), close and step on left foot beside right (count 2).

**STEP-TOUCH RIGHT (♩ ♩): Step on right foot (count 1), close and touch left foot beside right without taking weight (count 2).

***STEP-BEND RIGHT (♩ ♩): Step on right foot (count 1), bend slightly and straighten right knee (counts 2-and). Repeat, reversing footwork, for Step-Bend Left.

Ajde lepo Maro, gospodar te zove! (2) Hey, pretty Mary, the master calls thee
Ja ne mogu doći, kolo ostaviti. (2) I can't come, and leave the kolo.

Ajde lepo Maro gospodar je gladan! Hey, pretty Mary, the master's hungry!
Leba u ormanu, a nož u aštalu. Bread's in the cupboard, the knife's in the
drawer.

Ajde lepa Maro, gospodar je žedan! Hey, pretty Mary, the master's thirsty
Voda u bunaru, čaša na ormanu. Water's in the well, the glass is in
the cupboard.

Ajde lepo Maro, gospodar je bolan! Hey, pretty Mary, the master's sick!
Ja ne mogu doći, kolo ostaviti. I can't come, and leave the kolo.

BABA DJURDJA--Skopje region

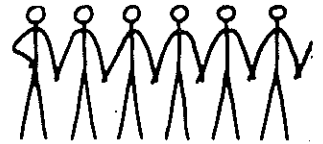
(Line dance, no partners)

Translation: Gran'ma Georgia.

Rhythm: 7/8 (♩♩♩♩♩♩♩) counted 1-and, 2-and, 3, 4-and or
"slow slow quick slow".

Starting position: "V" position. Left foot free.

Record: Folkraft LP-24, side A band 6 (2:22).






* * * * *

Music 7/8

Measure


VARIAION I--Basic

- 1  Facing slightly and moving right, two walking steps (left, right) forward (counts 1-2),
Turning to face center, cross and step on left foot in back of right foot (count 3),
Turning to face slightly and moving right, step forward on right foot (count 4).
- 2-3 REPEAT pattern of measure 1 twice (3 times in all).
- 4  Step forward on left foot (counts 1),
Turning to face center, step sideward right on right foot, flexing knee (counts 2- and),
Bend right knee slightly (count 3),
Straighten right knee slightly (count 4), raise right heel slightly (count and),
- 5  Lower right neel (count 1),
Step sideward left on left foot, flexing knee (counts 2- and),
Bend left knee slightly (count 3),
Straighten left knee slightly (count 4), raise left heel slightly (count and).
- 6 REPEAT pattern of measure 5 reversing direction and footwork.
- 7 REPEAT pattern of measure 5.

REPEAT ENTIRE SEQUENCE, except the first step (left) of measure 1 is now merely a lowering of left heel.

VARIAION II






As 1 above except:

- 1  Facing slightly and moving right, a slight leap forward on left foot (count 1),
Step forward on right foot (count 2),
Close and step on left foot beside right (count 3)
Step forward on right foot (count 4);

and measures 4-7 are more vigorous, so the lowering of the heel (count 1), becomes a hop and the sideward step (count 2), becomes a slight leap.

Baba Djurdja, continued

VARIATION III

- 1 As I above
- 2  Step quickly forward on left foot, bending right knee so right foot is in crook of left knee (counts 1-2),
 Step forward on right foot (count 3),
Turning to face center, cross and step on left foot in back of right foot (count 4).
- 3  Turning to face slightly and moving right, step quickly forward on right foot, bending left knee so left foot is in crook of right knee (counts 1-2)
 Turning to face center, cross and step on left foot in back of right foot (count 3),
 Turning to face slightly and moving right, step forward on right foot (count 4).
- 4-7 As I above.

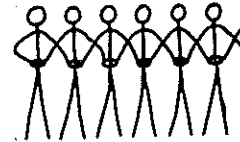
BEROVKA-- Eastern region

(Line dance, no partners)

Translation: from village of Berovo.

Starting Position: Belt hold, Right foot free.

Record: Folkraft LP-24, side A band 1 (2:07).









* * * * *

Music 2/4

Measure

VARIATION I--Basic

- 1 [ Facing slightly and moving right, HOP-STEP-STEP (left) forward (counts 1-and-2).
- 2-3 Continuing, two TWO-STEPS (right, left) forward.
- 4 [ Turning to face center, STEP³-HOP (right) sideward right.
- 5 [ HOP-STEP-STEP (right) sideward left (counts 1-and-2).
- 6 [ STEP-HOP sideward left (counts 1-2).
- 7 [ Cross and a slight leap on right foot in front of left (count 1), Swing left foot around in front (count 2).
- 8 [ Turning to face slightly and moving right, HOP-STEP (right) forward (counts 1-2).

NOTE: The hops of measures 1, 5 and 8 are usually softened to become "lifts".

BUFČANSKO-- Bitola region

(Line dance for women, no partners)

Translation: from village of Buf.

Record: Folkraft LP-15, side B band 2 (2:23).

Starting Position: "W" position. Left foot free.







* * * * * * * * * *




Music 2/4

Measure

PART I (Music AA)

- 1  STEP-CLOSE (left) backward (counts 1-and),
Cross and step on left foot in front of right (count 2).
- 2  Step sideward right on right foot (count 1),
Cross and step on left foot in back of right (count and),
Step sideward right on right foot (count 2).
- 3  Turning to face slightly and moving right, three quick walking steps
(left, right, left) forward (counts 1-and-2), pause (count and).
- 4  Turning to face center, step sideward right on right foot (count 1),
Close and step on left foot beside right (count 2).
- 5-8 REPEAT pattern of measures 1-4.

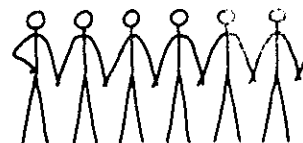
PART II (Music BB)

- 9  STEP-CLOSE (left) backward (counts 1-and),
Step forward on left foot (count 2).
- 10  Cross and step on right foot in front of left (count 1),
Step sideward left on left foot (count and),
Cross and step on right foot in front of left (count 2).
- 11 REPEAT pattern of measure 10 reversing direction and footwork.
- 12  Step sideward right on right foot (count 1),
Close and step on left foot beside right (count 2).
- 13-16 REPEAT pattern of measure 10 reversing direction and footwork.

GRUŽANKA--Serbia (Sumadija)
(Line dance, no partners)

F-1494x45

Translation: from village of Gruza.
Starting Position: "V" position. Right foot free.



Music 2/4

Measure

PART I (Music AA)

- 1-2 Facing slightly and moving right, two step-hops (right, left) forward.
- 3-4 Continuing, one SCHOTTISCHE STEP* (right) forward.
- 5-8 REPEAT PATTERN of measures 1-4 reversing direction and footwork.

PART II (Music B)

- 9 ♩ Cross slightly and step on right foot in front of left (count 1),
♩ Step back on left foot in place (count 2).
- 10 ♪♪ Close and step-hop on right foot in place beside left
(counts 1-2).
- 11-12 REPEAT PATTERN of measures 9-10 reversing footwork.
- 13-20 REPEAT PATTERN of measures 9-12 two more times.

VARIATION FOR MEASURE 9

- 9 ♩ Hop on left foot in place (count 1),
♩ Cross slightly and step on right foot in front of left (count and),
♩ Step back on left foot in place (count 2).

*SCHOTTISCHE STEP RIGHT (♪♪♪♪): Step on right foot (count 1), close and step on left foot beside right (count 2), step on right foot (count 3), hop (or lift) on right foot (count 4).

JENI JOL--Skopje region

(Line dance for women, no partners)





Translation: a (Moslem) man's name.
Starting Position: "V:" position. Right foot free.
Record: Folkraft LP-24, side B band 5 (3:13).



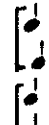

* * * * *

Music 2/4
Measure

VARIATION I

- 1  Facing slightly and moving right, touch right foot forward without taking weight (count 1), Step forward on right foot (count 2).
- 2 REPEAT pattern of measure 1 reversing footwork.
- 3 REPEAT pattern of measure 1.
- 4  Turning to face center, cross and step on left foot in back of right (count 1), Step sideward right on right foot (count 2).
- 5  LIFT on right foot, swinging left foot forward (count 1), Step backward on left foot (count 2).
- 6  Close and step on right foot beside left, OR step slightly backward on right foot (count 1), Turning to face slightly and moving right, step forward on left foot (count 2).

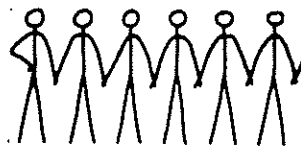
VARIATION II

- 1-3 Facing slightly and moving right, three running two-steps (right, left, right) forward.
- 4  Turning to face center, rock forward on left foot (count 1), Rock backward on right foot in place (count 2).
- 5  Hop on right foot, bending and raising left knee (count 1), Step backward on left foot (count 2).
- 6 As 1 above.

KOLENIKE--Serbia and Vojvodina
(Line dance, no partners)




F-1493x45

Translation: Little knees.
Starting Position: "V" position.




Music 2/4
Measure

PART I (Music AA)

- 1  Jump in place on balls of both feet, landing with feet parallel and left foot slightly forward, lowering and raising heels twice (counts 1-and 2-and).
- 2 REPEAT PATTERN of measure 1 reversing footwork.
- 3  Jump similarly with left foot slightly forward (count 1),
 Jump similarly with right foot slightly forward (count 2).
- 4 REPEAT PATTERN of measure 1-4 reversing footwork.
Finish with right foot free.

PART II (Music BB)

- 9-10 Facing slightly and moving right, two step-hops (right, left) forward.
- 11-12 Continuing, one SCHOTTISCHE STEP* (right) forward.
- 13-16 REPEAT PATTERN of measures 9-12 reversing direction and footwork.
- 17-24 REPEAT measures 9-16.

*SCHOTTISCHE STEP RIGHT (): Step on right foot (count 1), close and step on left foot beside right (count 2), step on right foot (count 3), hop (or lift) on right foot (count 4).

DANCE DESCRIPTIONS BY DENNIS BOXELL AND RICKEY HOLDEN

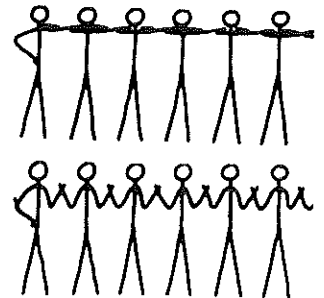
LESNOTO or LESNO
(Line dance, no partners)

Translation: Easy or Light (as in the feeling of the dance).

Rhythm: 7/8 (!!!) counted 1-and-ah, 2-and, 3-and, or "slow quick quick". NOTE: Actually at the slow beginning of this particular recording the rhythm is 8/8 (!!!) and becomes 7/16 (!!!) when it speeds up at the end.

Record: Folkraft LP-25, side A band 5 (2:44).

Starting Position: "T" or "W" position. Right foot free.



Music 7/8

* * * * *

Measure

VARIATION I--Basic dance

- | | | |
|---|--|---|
| 1 | | Facing slightly and moving right, step forward on right foot (count 1),
Step forward on left foot (counts 2-3). |
| 2 | | Turning to face center, step sideward right on right foot (count 1),
Point left toe slightly forward (counts 2-3). |
| 3 | | REPEAT pattern of measure 2 reversing direction and footwork. |

VARIATION IIa for measure 1

- | | | |
|---|--|---|
| 1 | | Facing slightly and moving right, step forward on right foot, bending
knee slightly (counts 1-and) and straightening it (count "ah"),
Touch left foot forward without taking weight, flexing right knee
(counts 2-and),
Take weight on left foot, flexing left knee (counts 3-and). |
|---|--|---|

VARIATION IIb (Men) for measure 1

- | | | |
|---|--|--|
| 1 | | As above except release hands and, crouching slightly, turn
clockwise once around while moving right. |
|---|--|--|

VARIATION IIIa for measure 2

- | | | |
|---|--|--|
| 2 | | Turning to face center, step sideward right on right foot (count 1),
Swing left leg, knee bent, across in front of right (counts 2-3).
Men raise foot high, women low. |
|---|--|--|

VARIATION IIIb for measure 2

- | | | |
|---|--|---|
| 2 | | As IIIa except bend right knee slightly (counts 1-and) and straighten
it (count "ah"),
Again flex right knee, twice (counts 2-and 3-and). |
|---|--|---|

VARIATION IIIc for measure 2--Kneel (Men)


- | | | |
|---|--|---|
| 2 | | Step forward on right foot and kneel on left knee (counts 1-2),
Rise and pivot on ball of left foot to face slightly left (count 3). |
|---|--|---|

VARIATION IV

As IIa above

Lesnoto, continued

2-3 As IIIc

4  Swing right foot around behind and tuck it in crook of left knee (count 1),
A small STEP-CLOSE (right) (counts 2-3).

NOTE: This is a choreographed version popular in the U. S. A.

NOTE: Lesnoto is danced mostly by men and women together, though the men's variations are normally danced only when men are in their own separate line,

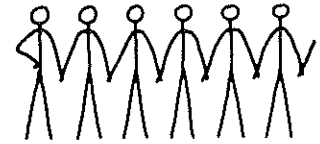
This six-count dance of walk-walk-step-point-step-point (or "swing" instead of "point") is known in every Balkan country, by all sorts of names and to several different rhythms. It is danced all over Greece¹ as Hasapikos or Hasaposervikos; in the islands Greeks dance it as Ikarotikos, Kythiraikos or Samiotikos, and near the Yugoslav border they dance it as Gaida (slow 2/4) and Grondon; in Pontos they dance it as Paipourt (10/8).

In Romania and Israel the dance is called the Hora. It is well known in Turkey. And the Assyrian² people of northwestern Iran dance it as Hoberban (6/8), Janiman (3/4 or 10/8) and Janiman kavrah (2/4), etc.

POP MARINKO--Serbia and Bosnia
(Line dance, no partners)



F-1490x45

Translation: Father Marinko (a priest).
Starting Position: "V" position. Right foot free.







Music 5/8
Measure

VARIATION I-Serbia

- 1  STEP-CLOSE* (right) diagonally forward right (counts 1-2),
 STEP-CLOSE (right) directly backward (counts 3-4),
Pause (count 5).
2-3 REPEAT PATTERN of measure 1 twice (3 times in all).



Music 7/8

- 4  Pivot on ball of both feet together moving heels to right (counts 1-2),
 Pivot similarly moving both heels to left (counts 3-4),
 Pivot similarly moving heels quickly to right (count 5),
 Pivot similarly moving heels quickly to left (counts 6-7).

Music 5/8

- 5 REPEAT PATTERN OF measure 1.

Music 7/8

- 6 REPEAT PATTERN OF measure 4.

Music 5/8


- 7 REPEAT PATTERN OF measure 1.

Music 7/8





- 8 REPEAT PATTERN OF measure 4.


VARIATION II-Bosnia

Music 5/8

- 1  Facing slightly and moving right, four quick running steps forward starting with right foot (counts 1-4), pause (count 5).

Music 7/8

- 4  Turning to face center, a slight leap on right foot in place, turning hips (not body) to face slightly left (counts 1-2),
 Leap similarly on left foot turning hips to face slightly right (counts 3-4),
 Leap similarly on right foot turning hips to face slightly left (count 5),
 Leap similarly on left foot turning hips to face slightly right (counts 6-7).

*STEP-CLOSE RIGHT (): Step on right foot (count 1), close and step on left beside right (count 2).

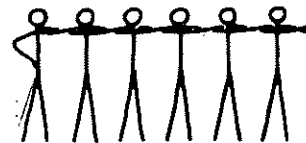
POVRATENO or POVRAČANO--Skopje region

(Line dance for men, no partners)

Translation: Returning or Repeating

Record: Folkraft LP-15, side B band 5 (2:17).

Starting Position: "T" position. Right foot free.




* * * * *

Music 2/4

Measure

VARIATION I

- 1-3 Facing slightly and moving right, three HOP-STEPS (left, right, left), raising free knee high on the hop.
- 4  Rock forward on left foot (count 1),
Rock back on right foot in place (count 2).
- 5-8 REPEAT pattern of measures 1-4 reversing direction and footwork.





VARIATION II

- 1-8 As I above except with two TWO-STEPS (right, left) during measures 1-2 and the same (left, right) during measures 5-6.







PRESJEKAČA (continued)

Women's Steps

PART II--LOWER HEELS (Music B)

- 9-10  With feet slightly apart, lower heels four times, flexing knees each time (counts 1-4):
- 11  Lower heels, flexing knees (count 1),
 Lower heels twice ("bounce-bounce") quickly (counts 2-and).
- 12  REPEAT PATTERN of measure 11.
- 13-16 REPEAT PATTERN of measures 9-12.

PART III--LOWER HEELS (Music C)

- 17  Lower heels, flexing knees (count 1),
 Lower heels, flexing knees with more emphasis (count 2).
- 18  Lower heels three times (bounce-bounce-bounce) quickly (counts 1-and-2), pause (count and).
- 19  Lower heels, flexing knees (count 1),
 Lower heels twice (bounce-bounce) quickly (counts 2-and).
- 20  REPEAT PATTERN of measure 19.
- 21-24 REPEAT PATTERN of measure 17-20.

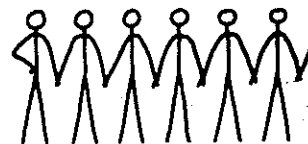
SARAKINA or PAIDUSKA --Edessa (Greece) region
 (Line dance, no partners)

Translation: a mountain (range).

Rhythm: 7/16 (♪♪♪ ♪♪ ♪♪) counted 1-and-ah, 2-and-3-and,
 or "quick slow".





Record: Folkraft LP-25, side A band 4 (2:23).

Starting Position: "V" position. Left foot free.



* * * * *

Music 7/16
 Measure

- 1  Hop on left foot, swinging right foot low across in front (count 1),
 Turning to face slightly and moving right, step forward on right
 foot (counts 2-3),
- 2  Hop on right foot, bending and raising left knee high (count 1),
 Step forward on left foot (counts 2-3).
- 3 REPEAT pattern of measure 2 reversing footwork.
- 4  A low leap forward on left foot (count 1),
 Step forward on right foot (counts 2-3).
- 5-6 REPEAT pattern of measure 4 twice (3 times in all).
- 7  Turning to face center, hop on right foot, swinging left foot low
 across in front (count 1),
 Step on left foot in place (counts 2-3).
- 8 REPEAT pattern of measure 7 reversing footwork.
- 9 REPEAT pattern of measure 7.

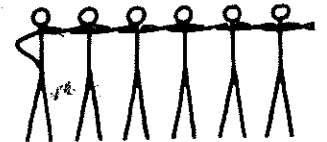
STANKINO -- Edessa (Greece) region
(Line dance, no partners)

Translation: Derived from Ganka, a girl's name.

Rhythm: 11/16 () counted 1-and-2-and (!),
3-and-ah (!.), 4-and-5-and (!).

Record: Folkraft LP-15, side A, band 4 (2:48).

Starting Position: "T" position. Right foot free.









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Music 11/16

Measure

VARIATION I-- Warming up








- | | | |
|---|--|--|
| 1 | 
 | Facing slightly and moving right, step-bend forward on right foot (counts 1-2),
Continuing, step forward on left foot (counts 3-5), |
| 2 | 
 | Turning to face center, step sideward right on right foot (counts 1-2),
Touch ball of left foot slightly forward (counts 3-5). |
| 3 | 
 | Step slightly diagonally backward left on left foot (counts 1-2),
Close and touch ball of right foot beside left (counts 3-5). |

NOTE: Continue "2" "warming up" until music speeds up and leader changes the step.

VARIATION II--The Dance



In "V" position:

- | | | |
|---|---|--|
| 1 | 

 | Facing slightly and moving right, step forward on right foot (counts 1-2),
Hop on right foot, raising left knee slightly (count 3),
Step forward on left foot (counts 4-5). |
| 2 | 
 | Step forward (sometimes this is a skip) on right foot (counts 1-2),
Step forward on left foot (count 3),
Turning to face center, a quick STEP-CLOSE sideward right (counts 4-5). |
| 3 | 
 | Turning to face slightly and moving right, step forward on right foot (counts 1-2),
Continuing, step forward on left foot (count 3),
Two quick hops on left foot (count 4-5). |

NOTE: Leader flourishes handkerchief.

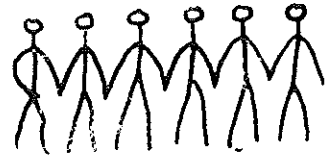
RANČE--Croatia (Baranja)
 (Couple dance; or Circle dance, no partners)

F-1492x45



Translation: a girl's name.

Starting Position: Couples in shoulder-waist position; or circle in "V" position. Left foot free.



Music 2/4
 Measure

- 1-6 Six BARANJE "THREES"* in place starting with left foot.
- 7 Jump on both feet with left foot crossed in front.
- 8 Uncross and jump twice on both feet together (counts 1-2).
- 9 One BARANJE "THREE" (right) in place.
- 10 REPEAT PATTERN of measure 7.

*BARANJE "THREE" LEFT (): A slight leap on left foot with knee stiff or locked (count 1), step on right foot with knee stiff or locked (count and), step on left foot, bending knees slightly (count 2), pause (count and). Repeat, reversing footwork, for Baranja "Three" Right.

NOTE: Sometimes, in this dance, this step is as follows:
 A slight shuffle forward on left foot, bending right knee to raise right foot slightly in back (count 1), a slightly shuffle forward on right foot, bending left knee to raise left foot slightly in back (count and), a slight shuffle on left foot, bending left knee slightly and bending right knee to raise right foot in back (count 2), pause (count and).

Avoj nana Ranč[✓]e, garavo cigance[✓] (2) Hey, dear Rance, my dark-skinned }
 Av[✓]oj nana Ranč[✓]e. (2) } gypsy,
 Hey, dear Rance. 2

Avoj nana Ranč[✓]e, sareno carapce, Hey, dear Rance, many colored
 Av[✓]oj nana Ranč[✓]e. stockings,
 Hey, dear Rance.

Avoj nana Ranč[✓]e, kiselo krastavce, Hey, dear Rance, you sour pickle,
 Av[✓]oj nana Ranč[✓]e. Hey, dear Rance.

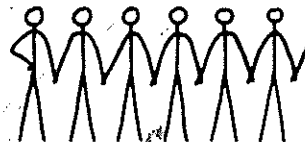
Oj divojko Ranč[✓]e, čekaj me kod basce, Oh you girl Rance, wait for me in
 Oj divojko Ranč[✓]e. the garden,
 Oh you girl Rance.

STARA VLAJNA - - Serbia (Šumadija)
(Line dance, no partners)

F- 1494x45

Translation: A mountain range.

Starting Position: "V" position. Right foot free.



Music 2/4

Measure

1-3 Three HOP-STEP-CLOSE* steps (left) sideward right.

♪♪ Step-hop (right) sideward right.

♪♪ Step-hop (left) forward.

♪♪ Cross and step-hop on right foot in front of left.

♪♪ Two running steps (left, right) backward.

♪♪ Step-hop (left) backward, with two small, quick, controlled kicks forward with right foot, one kick per count (count 1-2).

*HOP-STEP-CLOSE LEFT (SIDEWARD RIGHT) (♪♪): With weight on left foot, hop on left foot (count 1), step sideward right on right foot (count and), close and step on left foot beside right (count 2).

NOTE: In Šumadija villages the hops of measures 4-6 are delayed a half beat so the three steps following are really skips.

DANCE DESCRIPTION BY DENNIS BOXELL AND RICKEY HOLDEN

SLAVONIAN MEDLEY

This medley of dances from the province of Slavonija, was learned by Joan Walan from Dick Crum, choreographer of the Duquesne University Tamburitzans, and presented by her at the 1964 Kolo Festival in San Francisco.

RECORD: DU-TAM 15/16, Side 2, Band 1, "Slavonian Songs and Dances"

The medley opens with a "bečar" song; stroll to position during this part, taking front basket hold in a closed circle for:

RUKAVICE

Seven tiny side steps to the left, stepping left foot in front first. Count 8 is a hop on the L ft, leaving R ft free to repeat sequence to R (R ft in front). Repeat sequence.

Point with L ft, diagonally to L, side, then point in front. Repeat. Take 7 small slightly stamping steps to the left; sidewise with feet parallel L, R, L, R, etc. Repeat entire sequence to the R beginning with the R ft pointing.

Break hand hold immediately and women drop back between the men placing hands on the nearest shoulders of the 2 men (W are about a foot behind and in between the men). Men join hands in a circle for:

PRESJEKAČA

"A" Music: Moving only to the L, execute step as follows: L ft moves slightly to L (ct 1), lifts (ct 2), steps down (ct 3), holds (ct. 4). R ft simultaneously lifts (ct 1), moves to L (ct 2 & 3); steps down (ct 4). Step is done 8 times. It resembles roughly the "lame-duck" step done sideways).

"B" Music: With feet perfectly parallel and about 6" apart (more for men), in a slightly "awkward" stance, do 5 bounces on both heels in place: slow, slow, quick, quick, slow. THEN big knee flex (slow), 2 heel bounces (quick, quick), and repeat: big knee flex, bounce, bounce. THEN repeat entire B sequence.

"C" Music: Same rhythm of 5 as "B" music, part 1: small knee flex (slow), big knee flex (slow), 2 heel bounces (quick, quick), small knee flex (slow). THEN (same rhythm as "B" music, part 2: large knee flex (slow), 2 heel bounces (quick, quick) - small knee flex (slow), 2 heel bounces (quick, quick). Then repeat entire "C" sequence.

Repeat dance until singing starts. Drop hands to form front basket hold for:

AJDE NOGA ZA NOGAMA

Moving generally L, take 6 step-closes starting with the L ft and closing with R. Then 2 step-closes to R starting with R ft and closing with the L. Repeat 2 step-closes to L, 2 step-closes to R.

Repeat dance 3 more times; following this is a series of "poskočice" or humorous verses. During this part sway body forward and back, stepping in the L ft, out with R., and moving slightly to L. This leaves L ft free to begin:

SLAVONSKO KOLO

"A" Music: Accented step to L with L ft to open position on ct 1. On ct 2, R ft closes to L. Cts 3 & 4 are 2 small bounces in place in closed position. Second part of this step is exact opposite of this, i. e. accented step with R ft in place on ct. 1; on ct 2 L ft opens to L; cts 3 & 4 are 2 small bounces in place in open position.

"B" Music: Walking grapevine step, beginning with L to L, followed by R in front, L to L, and R behind. Repeat this step twice.

"C" Music: Slavonian "buzz" turn: L ft reaches slightly to L, step on R in front, bending slightly. Try to make this step as smooth as possible.

Repeat entire dance, and be ready to move into:

continued

MOJA DIRIDIKA

The first 8 bars are instrumental; do the Slavonsko "A" Music step; then:
"A" Music: Facing clockwise (front basket position), step, left-hop, right-hop.
Turn to face counterclockwise and repeat. Repeat this entire part, moving continually left.

"B" Music: Slavonian "buzz" turn, as in "C" music of Slavonsko Kolo.

"C" Music: Same step as "A" Music, Moja Diridika.

"D" Music: Standard Croatian drmeš step: drop onto left foot (slow); two quick steps, right, left. Keep alternating this step.

Repeat A, B, C, D, to end of music.

**** **** ****

AIS GIORGIS

(ST. GEORGE)

This pretty woman's dance from the island of Skyros in the Ionian islands was seen in an exhibition in Pireus, Greece by Stan Isaacs. The fascination of the dance lies in the swaying of the long dresses of the women. This record, tho over-orchestrated, is suitable for the dance. The dance was seen done only to the first melody in this recording, but may be danced to entire band of music.
RECORD: Capitol T-10219 "Songs of the Greek Islands", Side 2, Band 1

Formation: Circle, hands joined and held at shoulder level, facing diag. right.

COUNT

- 1: Step R ft. to R.
- 2: Step L ft to R (sway).
- 3: Face center and step R ft to R.
- 4: Point L ft in back, body slightly fwd, hands down and back.
- 5: Step L ft up to place.
- 6: Point R ft into circle, hands back up, body slightly back.
- 7: Step R ft to R.
- 8: Point L ft across R.
- 9: Step L ft to L.
- 10: Point R ft across L.

**** **** ****

Gordon Engler and John Filcich have collaborated in bringing out an LP record of basic kolos which nearly everyone knows. A total of fourteen such kolos were selected and placed on the two sides of the LP so that the complete side can be played and danced simultaneously. Variety of music and steps and speed of the dances were carefully considered. A total of no less than six kolo orchestras contributed one or more dances. Cover notes were written by Gordon. We think this is really the kolo LP everyone has been waiting for! It will be used extensively at this Kolo Festival, both at the parties and teaching sessions.

KOLO PARTY is the title, and it includes: MORAVAC; NATALIJA; MISIRLOU,
(includes descriptions) BELA RADA, ŠUŠU MILE, SRBIJANKA, MILANOVO KOLO,
LENOTO ORO, VRANJANKA, HAJ HAJ, BOŽE DAJ, KOLO
KALENDARAR, MALO KOLO, ČUJEŠ MALA, and U ŠESTI (4.98)

All records listed in this syllabus, as well as all general dance records are at:

FESTIVAL FOLKSHOP

161 TURK

San Francisco 2, Calif.

NATALIJA

This kolo, also called "Natalijino Kolo" was composed around the turn of the century by a dancing master in Beograd in honor of Queen Natalija who was queen of Serbia at the time. There are three figures to the dance, supposedly corresponding to the three classes of the country: the peasantry, the middle-class merchants, and the nobility. The entire dance may be done using any one figure, or all three. A suggested routine is to dance each figure twice, then finish the dance using the third figure, the peasant figure which you will surely like the best.

RECORD: KOLO PARTY LF-1505, KF-805, FD-MH-1001

Figure I (The Nobility)

Part I

- Meas. 1-4 With joined hands held at shoulder height and head held up, all dancers take seven small shuffle-like walking steps to the right (R; L; R; L; R; L; R) and end closing the left foot to the right foot and turning body to face left.
- 5-8 Repeat measures 1-4 to the left, starting with the left foot.

Part 2

- 9-10 Step right foot to right, Step left foot next to right, step right foot to right and close left foot to right foot (but do not transfer weight to left foot).
- 11-12 Repeat meas. 9-10 to the left, starting with the left foot.
- 13-24 Repeat meas. 9-12 three times more.

Figure II (The Middle-Class)

Part I

- Meas. 1-4 Joined hands are now brought down and held low. Bodies turned to the right, take four running polka steps starting with the right foot.
- 5-8 Bodies turned to the left, take four running polka steps to the left, starting with the right foot again (swing the right foot over left at the end of the polka in measure 4).

Part II

- 9-24 Dance 8 mild "basic-kolo" steps. (Avoid embellishments here). (Step on the right foot, step on the left foot in back of the right, step on the right foot and hop on it; repeat to the left.)

Figure III (The Peasantry)

Part I

- 1-2 With hands joined and held down, dance two polka steps to the right, starting with the right foot and facing to the right.
- 3-4 Leap onto right foot, leap onto left foot in back of right foot. Step right foot to right, point left foot in front of right. End facing to the left, clockwise.
- 5-8 Repeat measures 1-4 to the left, starting with the left foot.

Part II

- 9-24 Dance 8 typical peasant basic-kolo steps, starting with the the step to the right (as in Malo Kolo, with all embellishments).

Natalija is only one of the fourteen favorite kolos you will find on the new FESTIVAL LF-1505 KOLO PARTY. Others are Moravac, Vranjanka, Šušu Mile, Misirlou, Čuješ Mala, Bela Raja, Lesnoto, U Šest Koraka, Milanovo Kolo, Srbijanka, Malo Kolo, Kolo Kalenlara, Haj, Haj. (\$4.98)

MORAVAC
(Serbia)

Source: Moravac is one of the most popular melodies used for the dance "U Sest Koraka." Simply referred to as "U Sest"-- 'in sixes (steps)', it is the most common and popular kolo in Yugoslavia today. There are countless steps and variations for this dance, the most common of which is given the name "Moravac." There is no set routine, but the leader may call the figures at will.

Record: Balkan 556, Greyko 102, Festival 1038, FLP-1505

Music: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta," Beograd (no date) Dance #49, page 36.

Formation: Open circle with M leader at R end, W on L of M, alternating in the line. M hook thumbs in front of own belt, W put arms through crook of M arms, letting hands fall free.

Styling: Stand erect, take very small, light steps, and make each step distinct.

Steps: Syncopated Threes. This step appears in each variation, and is done as follows: Step R in place (ct 1); hold (ct &); step L beside R (ct 2); step R in place (ct &). Also done beg with L ft. The rhythm is "slow-quick-quick." Emphasize ct 1 by bending knee of supporting leg.

Measures
(2/4)

Pattern

I. Hajde

- 1 Step R to R (ct 1); close L to R, taking wt (ct 2).
- 2 Step R to R (ct 1); close L to R, but do not take wt (ct 2).
- 3 Step L to L (ct 1); close R to L, but do not take wt (ct 2).
- 4 Step R to R (ct 1); close L to R, but do not take wt (ct 2).
- 5 - 8 Repeat action of meas 1-4, beg L and moving to L.
- 9 - 16 Repeat action of meas 1-8, Fig I.

II. Moravac

- 1 Step R to R (ct 1); step L in back of R (ct &); step R to R (ct 2); step L in back of R (ct &).
- 2 - 4 Three Syncopated Threes in place (R L R--L R L--R L R).
- 5 - 8 Repeat action of meas 1-4, but with opp footwork, moving L.
- 9 - 16 Repeat action of meas 1-8, Fig II.

** ** *

The songs, recipes, Balkan alphabets, and rhythms pages in this syllabus are courtesy of the San Pedro Yugoslav Festival of 1962, Gordon Engler, Chairman.

PAPURI
(Turkey)

RECORD: Folk Dancer MH 016 (78 rpm)

FORMATION: Dancers, men and women, in an open circle or line, hands on neighbor's nearest shoulders.

INTRODUCTION: There is a long instrumental introduction during which the dancers sway sideways, sometimes leaning very far in either direction and almost touching knees to the floor, depending on the discretion of the leader. When the regular drum rhythm begins, the leader gives the signal to start the dance proper as soon as he has gotten the rhythm.

Each of the following figures is done three times before going on to the next. Then the last figure (IV) is done to the end of the record.

FIG. I

- meas. 1-2 Move to the right with 3 walking steps (R, L, R), then hop in place on R ft, raising L knee high; dancers are now facing directly to R.
- 3 Strike L heel diagonally in front of R, still facing R (ct. 1), then leap onto L facing ctr again (ct. 2).
- 4-5 Strike R heel in front of L ft, then again a little further to the R, then a third time further R; hold.
- 6 Close R ft. beside L ft., taking weight on both ft; hold.

FIG. II

- 1 With very small jump land on both R heel and L ft (facing R with feet not too close together)(ct. 1); step onto R ft (ct &); then step L across in front of R (ct. 2). This is a quick 3 count step something like the beginning of a basic kolo step in style.
- 2 Still moving R, land on both ft, R ft crossed in front of L ft on toes (ct. 1), then hop on R ft (ct. 2).
- 3-6 From here the steps are the same as in meas. 3-6 of Fig. I, but are done a bit more lively and with more bouncing, especially on last close.

FIG. III

(Clapping Figure)

The footwork in this figure is the same as that of Fig. II, but hands are released and clapped 5 times; 1- when L heel strikes ground in front of R; 2, 3, 4 - when R ft. strikes ground 3 times in front; 5 - when feet are brought together at the end.

FIG. IV

Dancers again put hands on neighbors' shoulders, in closed circle. Footwork in this figure is the same as in Fig. II through the point where the L ft. leaps toward the center. Then, instead of striking the R heel 3 times, the following is done:

- 4-5 With weight on L and R held out to the R and a bit fwd, hop 3 times to the L on the L ft, as if "dragging" the R ft along just off the floor. Hold on the third hop with a triple bounce in that position, R ft. touching the floor.
- 6 Close R ft. beside L, with weight on both, and do a small triple bounce in place, OR, as a variation, close R ft beside L ft (ct. 1), then hop on L ft, kicking R ft up in back (ct. 2).

--Presented by Stan Isaacs

Stan Isaacs has recently moved to San Francisco from Washington, D. C. He is both an accomplished dancer and folk dance teacher specializing in Balkan dances, in which he is well versed. He brings with him a number of interesting dances which he is presenting in California for the first time.

IMPORTED "JUGOTON" - "RTB" FROM YUGOSLAVIA!

The following records are selected from the JUGOTON, R-T-BEOGRAD, and DISKOS, Yugoslavia's labels which we find excellent for dancing and listening. The following are all 45 rpm, up to 4 dances on an EP record. Priced at \$1.75

SERBIAN "KOLA"

- 5028 Pečanka
Skobaljka
Milančetovo Kolo
Lugavačko Kolo
14200 Krnjevka Nova
Ripanjsko Kolo
Mirino Kolo
Mihajlovačko Kolo
14204 Požarevačko K.
Majdanka K.
Pletenice K.
Dragovčanka K.
14300 Harmonikaško K.
Radomirsko K.
Radojkino K.
Božurevka K.

- EP 14300
Kumodraško K.
Bulbulderka K.
Grabovačko K.
Brusničko K.

- EP 14202
Lazinc K.
Jaseničko K
Bošnjanka K.
Branino K.

- EP 14203
Stiško K.
Prelaz K.
Brodičanka K.
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BULGARIAN

EP-3344 - 4 horos played
by Boris Karlov Ensemble:
Pravo, Elenino, Trakijsko,
& Graovsko Horos!

Dances from Bačka
#3300 Neven Kolo
Bunjevačko Mor-
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Kolo; Malo Bačko Kolo

SHIPTAR DANCES

Agini - Shota -
Podrimsko Kolo
Kellec (#16430)

MACEDONIA
KOPAČKA,
Durdino & Zajko
Kokorajko (for
Berovka & Arap)

MACEDONIAN

- Singers and Orchestras of
"Tanec" & "Orce Nikolov"
12741 ŽALNA MAJKA
Lenče Bre Dušo
Što se sramiš Kirčo
Tinka ide od Bitola
(V. Krnčeva & K. Mančevski)
12740 Do dve mi svaći
Doce, Doce
Se posvrši Azgan
Se sobrale svatovite
(Hristovski-Čerepovski)
12795 Bitola moj roden kraj
Dosta, dosta lično le
Na srce mi leži
Vino pijam em rakija
(A. Sarievski - Trpčevski)
14701 Petrovo Oro
Pacino Oro
Ilindensko Oro
Crnogorka Oro
14702 Karavlaško Oro
Ohridsko Oro
Bukovsko Oro
Bregalničko Oro
14700 Skopsko Oro
Peristersko Oro
Bitolsko Svadbarsko
Oro // Bitolsko Oro

These are just a few of the many fine imported records we carry in our stock. Here are some of the LPs worth having in your collection:

- LP-1157 LADO with seven medlies from their dance program, all exciting.
LP-1151 KOLO, with six medlies, including from Tetova, Đakova, Macedonia.
LP-015 PRIZREN, music from this remote area of Southern Serbia
LP-06 VRANJE, music from this crossroads area where East meets West.
LP-07 ŠUMADIJA, songs and dances from the heart of Serbia
LP-1101 NARODNE IGRE, 8 kolos, inc. Čačak, Četvorka, Resavka, Vlaško K.
LP-1120 KOLA, another set of 8 kolos, mostly for "U Šest" dancing.

(the above are all 10" LPs, selling for \$3.98 each; many more in stock)

RTB has two new 12" LPs, each with 20 songs and dances, priced at \$4.98 each:

- #170 includes Brdanka Kolo, Ajde Jano, Gajde Oro, Zurli Treštat, Sremčica
Kolo, Fatiše Kolo, Bitola Moj Roden Kraj, etc. etc.
#171 includes; Čačak, Što mi je milo em drago, Skopsko Oro, Brodičanka Kolo,
Stara Vljajna, Todoru Libe Todoru, Cicvarića Kokonješte, etc.

Jugoton, RTB, and Diskos have literally hundreds of dances and dance-songs recorded, many of which are yet to be discovered, and more continually coming. Complete catalogs, listing thousands of records are available at 25¢ each.

KAFU MI DRAGA ISPECI

Kafu mi draga ispeci,
Baš k'o da je, draga dušo, za tebe.
A-a-aj, ja ću doći, oko pola noći
Da sjednem kraj tebe. //

Dušek me draga razmjesti
Baš k'o da je, draga dušo, za tebe.
A-a-aj, ja ću doći oko lopa noći
Da legnem kraj tebe. //

Ne dolazi, dragi, ne treba
Jer ti drugu dragu sada miluješ.
A-a-aj, ti si rek'o
Da si bolju dragu stek'o od mene. //

KOLO ZITA

Deder, diko, pogodi
Zašto, žito ne rodi, //
Zito ne rodi jer je svila u modi. //

Volim sunce i mesec
Volim zlatnu jabuku. //
Sunce i mesec, volim zlatnu jabuku. //

SERBIAN MEDLEY

POSKOK

Hajd' povedi veselo
Naše kolo šareno. //
Momci cure, u kolo
Nek se ori veselo.

TI MOME

Ti mome ti devojko,
Ti moga brata mamiš;
Na tvoje belo lice,
Na tvoje čarne oči.

Sam se je prevario,
Na moje belo lice,
Na moje čarne oči,
Na moja medna usta.

DJURDJEVKA

Oj, devojko, dušo moja
Šta govori majka tvoja?
Oće l'mene tebi dati?
Oće l'mene zetom zvati.

Ne da mene moja nana,
Ne da još godinu dana.
Neće mene tebi dati,
Neće tebe zetom zvati.

Oli dala il' ne dala,
Ti se moja uvek zvala..

IGRALE SE DELIJE

Igrale se delije
Nasred zemlje Srbije

CHORUS
Šitno kolo do kola
Čulo se do Stambola. //
CHORUS
Svira frula iz dola
Frula moga sokola. //

CHORUS
Igra kolo do kola
Ne hajje za Stambola.

DIN PLAIURILE ROMANIEI

Măi ciobane de la oi
Măi ciobane măi!
Tu n'ai grije nici nevoi
Măi ciobane măi!

Li li li...

Dragi îmi sunt oitele
Măi ciobane măi!
Când le cresc cornițele
Măi ciobane măi!

Li li li...

Dar mai dragi fetițele
Măi ciobane măi!
Când le cresc cosițele
Măi ciobane măi!

Li li li...

MARIJO, MARIJO

Marijo, Marijo,
Marijo, Marijo,
Marijo, Marijo,
Ca te majka kara?

Da ne primaš dara, ///
Od mladih mornara.

Jer je u mornara, ///
Vira i ne riva.

Sve ti viru daje, ///
Da će te vazeti.

A kad te privari, ///
Onda te ostavi.

KOPA CURA VINOGRAD

Kopa cura vinograd, vinograd,
Otud ide momak mlad, momak mlad:
Dobro jutro, curo mala,
jesil' okopala vinograd? //

Otkud ideš, Anice, Anice
Idem iz Havanice, Ravanice;
Ljubila sam dva tri momka
dok sam još devojka garava.//

Otkud ideš, Nikola, Nikola?
Idem iz Krušedola, Krušedola:
Ljubio sam krušedolke,
najlepse devojke garave.//

DA MI JE PROČI KONTRADOM

Da mi je proči kontradom
Divneli radosti te
Sastat se draga sa tobom
I gledat svezda nu noć.

CHORUS

Oj divni Marjane moj
Oj divni Splite moj mili
Oj plavi Jadrane moj
Oj divni Biseru moj.

Kad ćemo opet bit sretni
Šetat se uz morski zal
I gledat sa puno žara
pet nas divni Marjan.

CHORUS

Kad sam u dalekom svitu
Mislim na svoj rodni kraj
Kad ću se sastat Mare stobom
I pas u tvoj zagrljaj.

SVE PTIČICE

Sve ptičice iz gore //
Sve ptičice iz gore
Spustile se na more.

Samo jedna ostala //
Samo jedna ostala
Koja mi je pjevala.

Koja mi je pjevala //
Koja mi je pjevala
One sretnoj ljubavi.

ORO SE VIJE

Oro se vije
Kraj manastira. //

CHORUS

Da idem gane mome da vidam
Da idem bane mome da vidam.

Prvoto oro se mladi momci. //

Drugoto oro se mladi momci. //

Trekjoto oro mladi nevesti. //

Kalugjer gleda od prozoreco. //

Kalugjer gleda od prozoreco. //

Kalugjer briće crnata brada. //

ta se ju fati za mladaomome. //

PRSTEN MI PADNA MALE

Prsten mi padna male
Prsten mi padna
Prsten mi padna male
Otade reka.

Otade reka male
Otade reka
Otade reka male
Vo pesočina.

MARIJO, MARIJO

Marijo, Marijo,
Marijo, Marijo,
Marijo, Marijo,
Ca te majka kara?

Da ne primaš dara, %//
Od mladih mornara.

Jer je u mornara, %//
Vira i ne riva.

Sve ti viru daje, ///
Da će te vazeti.

A kad te privari, ///
Onda te ostavi.

KOPA CURA VINOGRAD

Kopa cura vinograd, vinograd,
Otud ide momak mlad, momak mlad:
Dobro jutro, curo mala,
jesil' okopala vinograd? //

Otkud ideš, Anice, Anice
Idem iz Havanice, Ravanice;
Ljubila sam dva tri momka
dok sam još devojka garava.//

Otkud ideš, Nikola, Nikola?
Idem iz Krušedola, Krušedola:
Ljubio sam krušedolke,
najlepše devojke garave.//

DA MI JE PROČI KONTRADOM

Da mi je proči kontradom
Divneli radosti te
Sastat se draga sa tobom
I gledat svezda nu noć.

CHORUS

Oj divni Marjane moj
Oj divni Splite moj mili
Oj plavi Jadrane moj
Oj divni Biseru moj.

Kad ćemo opet bit sretni
Šetat se uz morski zal
I gledat sa puno žara
pet nas divni Marjan.

CHORUS

Kad sam u dalekom svitu
Mislím na svoj rodni kraj
Kad ću se sastat Mare stobom
I pas u tvoj zagrljaj.

SVE PTIČICE

Sve ptičice iz gore //
Sve ptičice iz gore
Spustile se na more.

Samo jedna ostala //
Samo jedna ostala
Koja mi je pjevala.

Koja mi je pjevala //
Koja mi je pjevala
One sretnoj ljubavi.

ORO SE VIJE

Oro se vije
Kraj manastira. //

CHORUS

Da idem gane mome da vidam
Da idem bane mome da vidam.

Prvoto oro se mladi momci. //

Drugoto oro se mladi moni. //

Trekjoto oro mladi nevesti. //

Kalugjer gleda od prozoreco. //

Kalugjer gleda od prozoreco. //

Kalugjer briće crnata brada. //

ta se ju fati za mladaomome. //

PRSTEN MI PADNA MALE

Prsten mi padna male
Prsten mi padna
Prsten mi padna male
Otade reka.

Otade reka male
Otade reka
Otade reka male
Vo pesoćina.

JOVANO, JOVANKA

Jovano, Jovanka
Kraj vardarot sediš mori
Pelo platno beliš
Se na gore gledaš dušo
Srce moje Jovano.

Jovano, Jovanka
Tvojata majka mori
Tebe ne te dava
Kaj mene da dodješ dušo
Srce moje Jovano

Jovano, Jovanka
Jas te doma čekam mori
Domā da me dodješ
I ti ne dokadiš dušo
Srce moje Jovano.

RAZGRANJALA

Razgranjala, grana jorgovana
Razgranjala, grana jorgovana.

Oj, lane, Milane (grana jorgovana)
Oj, lane, Milane (grana jorgovana.)

Pod njom sedi (lepa Julijana).

Na krilu joj (djerdjef od merdžana).

Na djerdjefu (sarajevsko platno).
U ruci joj
U ruci joj (izgla od biljura).

Kome vežeš (lepa Julijana?)

Da li Radu (ili Miloradu?)

Već onome (Djurdju Smederevcu).

DODJI MILE

Dodji mile u naš kraj
Pa da vidiš šta je raj.
Hej haj u naš kraj
Pa da vidiš šta je raj. //

Prodje mile propeva,
I volove protera.
Hej haj propewa,
I volove protera. //

LUČKO KOLO

Pjevaj mi pjevaj, sokole
Šalaj, sokole.

Kao što si sinoc, pjevao
Šalaj pjevao.

Pod mojim dragim, pendžerom
Šalaj pendžerom.

Moja je draga, zaspala
Šalaj zaspala.

Studen joj kamen, pod glavom
Šalaj pod glavom.

Ja sam joj kamen, izmako
Šalaj izmako.

A svoju ruku, podmako
Šalaj podmako.

VRANJANKA

Šano dušo, Šano mori
Otvori mi vrata, //

Otvori mi, Šano vrata
Da ti dam dukata

CHORUS
Oj, lele lele, izgore za tebe
Izgore mi, Šano, srce za tebe.

Noć li hodi divna Šano
Ja si tuga vijem. //

Ubavinja tvoja, Šano
Ne da mi da psijem.

CHORUS
Tvoje lice, belo Šano
Sneg je sa planine. //
Tvoje čelo, gidi Šano
Kako mesec na planine. //

Ona usta tvoja, Šano
Kako ružne zore. //

Ono oko, dušo moja
Mene me izgore.

JOVANO, JOVANKA

Jovano, Jovanka
Kraj vardarot sediš mori
Felo platno beliš
Se na gore gledaš dušo
Srce moje Jovano.

Jovano, Jovanka
Tvojata majka mori
Tebe ne te dava
Kaj mene da dodješ dušo
Srce moje Jovano

Jovano, Jovanka
Jas te doma čekam mori
Domā da me dodješ
I ti ne dokadiš dušo
Srce moje Jovano.

RAZGRANJALA

Razgranjala, grana jorgovana
Razgranjala, grana jorgovana.

Oj, lane, Milane (grana jorgovana)
Oj, lane, Milane (grana jorgovana.)

Pod njom sedi (lepa Julijana).

Na krilu joj (djerdjef od merdžana).

Na djerdjefu (sarajevsko platno).
U ruci joj
U ruci joj (izgla od biljura).

Kome vežeš (lepa Julijana?)

Da li Radu (ili Miloradu?)

Već onome (Djurđju Smederevcu).

DODJI MILE

Dodji mile u naš kraj
Pa da vidiš šta je raj.
Hej haj u naš kraj
Pa da vidiš šta je raj. //

Prodje mile propeva,
I volove protera.
Hej haj propeva,
I volove protera. //

LUČKO KOLO

Pjevaj mi pjevaj, sokole
Salaj, sokole.

Kao što si sinoc, pjevao
Šalaj pjevao.

Pod mojim dragim, pendžerom
Šalaj pendžerom.

Moja je draga, zaspala
Šalaj zaspala.

Študen joj kamen, pod glavom
Šalaj pod glavom.

Ja sam joj kamen, izmako
Šalaj izmako.

A svoju ruku, podmako
Šalaj podmako.

VRANJANKA

Šano dušo, Šano mori
Otvori mi vrata, //

Otvori mi, Šano vrata
Da ti dam dukata

CHORUS
Oj, lele lele, izgore za tebe
Izgore mi, Šano, srce za tebe.

Noć li hodi divna Šano
Ja si tuga vijem. //

Ubavinja tvoja, Šano
Ne da mi da psijem.

CHORUS
Tvoje lice, belo Šano
Sneg je sa planine. //
Tvoje čelo, gidi Šano
Kako mesecipanine. //

Ona usta tvoja, Šano
Kako ružne zore. //

Ono oko, dušo moja
Mene me izgore.

MACEDONIAN SONGS

TRI GODINI SE LJUBEFME

Tri godini se ljubefme,
Loša duma ne rekofme.//

Chorus:

Zar ne ti je žal bre libe
Aman i za mene,
Jas da unram
Se za radi tebe.//

Tebe te nosa na venčilo,
Mene milo libe na obesilo.//

Tebe ti čukat tapanite,
Mene milo libe kabanite.//

Tvojta majka pesni peje,
Mojta majka solzi leje.//

ŠTO MI JE MILO EM DRAGO

Što mi je milo em drago,
Vo struga dučan da imam.//

Chorus:

Of lele, lele, libe le,
Srceto mi go, djanam, izgore.//

Vo struga dučan da imam.
Na kepercite da sedam.//

Na kepercite da sedam,
Struškite momi da gledam.//

Struškite momi da gledam,
Koga mi odat na voda.//

Koga mi odat na voda,
So tije stomni sareni.//

KAKO ŠTO JE TAJA ČASA

Kako što je taja časa
Polna so vino.//

Tako moje to je srce polna jadovi.//

Dal da pijam mila majko
Da se opijam.//

Jadovite mila majka da zaboravam.//

Ja poslušaj mili sinko
Stara si majka.//

I da piješ bre Stojane, fajde si nema.//

Ja zemi si mili sinko
Puška berdanka

Pa su beri bre Stojane, otvor družina.//

Pa pojdi si mili sinko
Gore v planina.//

Gore vo planina sinko, gora zelena.//

ELENO MOME

Eleno mome, Eleno.//
Ne gazi seno zeleno!//
(Ah) Eleno mome, Eleno
Ne gazi seno zeleno!//

BITOLA MOJ RODEN GRAD

Bitola moj roden grad
Vo tebe sum roden,
Mene si mi drag.

Bitola moj roden grad
Jas te sakam
Za tebe pejam.//

Otidov v dalečen kraj
Daleku od mojt roden grad.

Vo pesočina male
Vo pesočina
Vo pesočina male
Na mesečina.

Ovčar pomina male
Ovčar pomina
Ovčar pomina male
Toj migo najde.

Ťaksaj mu taksaj neso
Sto ke mu taksas
Ťaksaj mu taksan neso
Sto ke mu taksas.

PRSTEN MI (CONT.)

I da mu taksam male
I da mu taksam
I da mu taksam male
Fajda si nema.

KIŠA PADA

Kiša pada, neven vene
Zaboravi diko mene
Zaboravi diko mene
Kiša pada neven vene.

Prosveli su plavi tužipani
Ženite se garavi derani
Ženite se baravi derani
Prosveli su plavi tužipani.

KOLO KALENDARARA

Meni kažu kalendari
Da s' u kolu svi bečari. //

Menikkažu stare knjige
Da s' u kolu sve nebrige. //

Meni kažu stare babe
Da su kolu sve barabe, //

Meni kažu stare ljudi
Da su kolu dobro sudi. //

SEJHEN SEDI

Sejmen sedi na medjata
Djurđgajepere kraj rekata. //

Ori Djurdjo, katir Djurdjo
Isperi mi košuljata

Isperi mi košuljata
Tri godini neje prana. //

Tri godini neje prana
Se la prsta čir fanala. //

Od sejmene, mlad sejmene
Jas ne možam da te peram. //

Jas ne možam da te peram
Sejmen košulja ne peram. //

NE ZADEVAJ

Ne zadevaj me, moj nedo
Ne zadevaj me
Ne zadevaj me, moj nedo
Ja sam starco vek.

Ja sam starčo vek moj nedo
Ja sam starčo vek
Ja sam starčo vek, moj nedo
Od sto godini.

Od sto godini moj Nedo
Od sto godini
Od sto godini moj Nedo
Sutben sto želi.

VASINO KOLO

Kolo vodi Vasa, 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, //
Da me hoće, da me hoće
Pogledati njima. //

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

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

GREEK SONGS

SAMIOTISSA

Samiotissa, Samiotissa,
Pote tha pas sti Samo:
Samiotissa, Samiotissa,
Pote tha pas sti Samo;
Na stroso roda sto yialo, Samiotissa,
Triandafila stin amo,
Na stroso roda sto yialo, Samiotissa,
Triandafila stin amo.

Me ti varkoula pou tha pas,
Hrisa pania tha valo.
Me ti varkoula pou tha pas,
Hrisa pania tha valo!
Malamatenia ta koupia, Samiotissa,
Tha stilo na se paro,
Malamatenia ta koupia, Samiotissa,
Tha stilo nase paro.

Samiotissa, Samiotissa,
Sti Samo pou tha raxis,
Samiotissa, Samiotissa,
Sti samo pou tha raxis!
Emanane na thimithis, Samiotissa,
Na varianastenaxis,
Emanane na thimithis, Samiotissa,
Na varianastenaxis.

GAITANI

Ga-ita-ni mi-ha sto pleh-ti
Ke to-ha-ne sto ra-fi
Oh! ke to-ha-ne sto ra-fi.//

Ke se-na-ne sti kse-ni-tia
Ke kar-te-ro to nar-thi
Oh! ke kar-te-ro to nar-thi.//

Chorus

Ga-i-ta-na-ki mou pleg-me-no
Sti-na-ne mi ti-lig-me no.//

Ro-thi-ti-kia ine to ne-ro
Ro-thi-ti-kia ki vri-si
Oh! Ro-thi-ti-kia ki vri-si.//

Ro-thi-ti-kia ki ko-pe-lia
Pou pa-i yia na yo-mi-si
Oh! Pou pa-i yia na yo-mi-si.//

Chorus

PSAROPOULA

Xekina mia psaropoula,
Ap to yialo, ap to yialo,
Xekina mia psaropoula,
Ap tin Idra, ti mikroula,
Ke piyeni yia sfougaria
Olo yialo, olo yialo.

Ehi mesa, palikaria
Ap to yialo, ap to yialo
Ehi mesa palikaria,
Pou voutane yia sfougaria,
Yiousel ke margaritaria,
Ap to yialo, ap to yialo.

Yia hara sas palikaria,
Ke sto kalo, ke sto kalo,
Yia hara sas palikaria,
Na mas ferete sfougaria,
Yiousel ke margaritaria,
Ap to yialo, ap to yialo.

ROUMANIAN SONGS

ALUNELUL

Alunelul, alunelul,
Hai la joc
Sa ne fie, sa ne fie
Cu noroc!

Cine-n hora o sa joace
Mare mare
Se va face
Cine n'o juca de fel
Va ramane mititel.

Joaca joaca tot pe loc
Sa rasara busuioc
Joaca joaca tot asa
Joaca si nu te lasa.

GREEK SONGS

SAMIOTISSA

Samiotissa, Samiotissa,
Pote tha pas sti Samo;
Samiotissa, Samiotissa,
Pote tha pas sti Samo;
Na stroso roda sto yialo, Samiotissa,
Triandafila stin amo,
Na stroso roda sto yialo, Samiotissa,
Triandafila stin amo.

Me ti varkoula pou tha pas,
Hrisa pania tha valo.
Me ti varkoula pou tha pas,
Hrisa pania tha valo!
Malamatenia ta koupia, Samiotissa,
Tha stilo na se paro,
Malamatenia ta koupia, Samiotissa,
Tha stilo nase paro.

Samiotissa, Samiotissa,
Sti Samo pou tha raxis,
Samiotissa, Samiotissa,
Sti samo pou tha raxis!
Emanane na thimithis, Samiotissa,
Na varianastenaxis,
Emanane na thimithis, Samiotissa,
Na varianastenaxis.

GAITANI

Ga-ita-ni mi-ha sto pleh-ti
Ke to-ha-ne sto ra-fi
Oh! ke to-ha-ne sto ra-fi.//

Ke se-na-ne sti kse-ni-tia
Ke kar-te-ro to nar-thi
Oh! ke kar-te-ro to nar-thi.//

Chorus
Ga-i-ta-na-ki mou pleg-me-no
Sti-na-ne mi ti-lig-me no.//

Ro-thi-ti-kia ine to ne-ro
Ro-thi-ti-kia ki vri-si
Oh! Ro-thi-ti-kia ki vri-si.//

Ro-thi-ti-kia ki ko-pe-lia
Pou pa-i yia na yo-mi-si
Oh! Pou pa-i yia na yo-mi-si.//

Chorus

PSAROPOULA

Xekina mia psaropoula,
Ap to yialo, ap to yialo,
Xekina mia psaropoula,
Ap tin Idra, ti mikroula,
Ke piyeni yia sfougaria
Olo yialo, olo yialo.

Ehi mesa, palikaria
Ap to yialo, ap to yialo
Ehi mesa palikaria,
Pou voutane yia sfougaria,
Yiousel ke margaritaria,
Ap to yialo, ap to yialo.

Yia hara sas palikaria,
Ke sto kalo, ke sto kalo,
Yia hara sas palikaria,
Na mas ferete sfougaria,
Yiousel ke margaritaria,
Ap to yialo, ap to yialo.

ROUMANIAN SONGS

ALUNELUL

Alunelul, alunelul,
Hai la joc
Sa ne fie, sa ne fie
Cu noroc!

Cine-n hora o sa joace
Mare mare
Se va face
Cine n'o juca de fel
Va ramane mititel.

Joaca joaca tot pe loc
Sa rasara busuioc
Joaca joaca tot asa
Joaca si nu te lasa.

PERA STON PERA KAMBO

Pera stous pera kambous (3)

Opou ine i elies

In'a monastiraki (3)

Pou pan i kopellies

Tri-a, la, la, la -

la, la la, la, la, la (2)

Pao k'eg'o kaimenos (3)

Yia na litouryitho

Na kano ton stavro mou (3)

San kathe hristianos

Tri-a, la, la, la -

La, la, la, la, la, la.

Stin eklissia puombeno (3)

Thoro mia kopellia

Na kani ton stavro tise(3)

Na lambi i eklissia

Tri-a, la, la, la, - la, la, la, la, la, la

PERA STON PERA KAMBO cont.

1. there on the far away fields
by the olive groves
there is a monastery
where the young maidens go
2. And [†] humbly go there
and say my prayers
and cross myself
like every good Christian
3. [†] In the chapel that I enter
i see a village maiden
Doing her cross and praying
And the chapel is full of brillianc

RECIPES

BULGARIA - Stuffed Peppers

6 large peppers	2 slices white bread soaked in milk
1 teaspoon salt	1 pound uncreamed cottage cheese
1 small onion	4 eggs, beaten
$\frac{1}{2}$ cup butter or margarine	1 tablespoon chopped parsley
2 medium fresh or canned tomatoes cut in small pieces	

Wash peppers, cut off tops and remove seeds, sprinkle inside of each pepper with salt. Saute chopped onion in butter until transparent. Combine onion with remaining ingredients and mix well. Stuff peppers with mixture and place in baking dish. Dot with butter. Bake 1 hour in oven, preheated, to 350, or until peppers are done and lightly browned on top. Yield: 6 servings.

GREECE - Koulourakia (Easter Cookies)

$\frac{2}{3}$ cup butter	$\frac{1}{8}$ teaspoon salt
$\frac{2}{3}$ cup sugar	$\frac{1}{4}$ cups sifted flour
4 eggs	2 teaspoons baking powder
$\frac{1}{3}$ cup lukewarm milk	1 slightly beaten egg mixed with
$\frac{1}{8}$ teaspoon cinnamon	1 teaspoon milk
$\frac{1}{8}$ teaspoon allspice	sesame seeds

Cream butter and sugar together. Add eggs, singly, beating well after each addition. Gradually stir in lukewarm milk. Sift flour, baking powder, salt and spices together. Gradually add to creamed mixture, mixing until dough is no longer sticky. If necessary, add more flour. Knead on lightly floured surface for 10 minutes. Divide dough into fourths. Divide each fourth into 12 pieces. Shape pieces into pencil-thin rolls about 5 inches long. Form each roll into a wreath and press ends together. Mix egg and milk. Brush top with egg mixture, sprinkle with sesame seeds. Place on ungreased baking sheets. Bake at 400, for 15 minutes or until golden brown. Yield: 4 dozen cookies.

ROUMANIA - Mititei (Meat Balls)

2 pounds chopped lean chuck	salt and pepper
Bouillon	dried thyme
2 cloves garlic, chopped fine	

Marinate the meat in the bouillon and mix with the fingers until it is fluffy but not wet. Add the garlic, salt and pepper. Chill in refrigerator 1 hour. Let stand $\frac{1}{2}$ hour at room temperature. Make into sausage or cigar-shaped rolls. Sprinkle with dried thyme and broil until done. Serves 4.

RECIPES:

JUGOSLAVIA

BOSNIA - Tursko Kafe (Turkish Coffee)

4 heaping teaspoons pulverized coffee
4 heaping teaspoons sugar
4 demi tasse cups of water

In saucepan mix all ingredients together and bring to boil over high flame. Stir and remove from heat immediately. Skim 1 teaspoon of foam into each cup, then pour in remaining coffee. Serve immediately. Yield: 4 demi tasse cups.

CROATIA - Kupus (Cabbage Rolls)

1 large cabbage	1 teaspoon paprika
1½ cups rice, washed	½ teaspoon pepper
1 tablespoon salt	1 onion chopped fine
1 teaspoon mint (optional)	3 tablespoons vinegar
½ cup olive oil	water & salt to boil cabbage

Remove core from cabbage and boil in large pot, covered with water, add 1 tablespoon salt. Boil for 5 minutes. Remove from heat, remove cabbage and cool. Save this water to boil the cabbage rolls. Remove leaves carefully from cabbage. To prepare filling mix together rice, salt, mint oil, paprika, pepper and onion. Roll each cabbage leaf using about 1 tablespoon of filling in the middle. Using large roasting pan, place a few leaves in the bottom. Place rolls close together, cover with water (from cabbage) and add vinegar. Cover and bake in 350 oven for 1½ hours. This is a tasty food that may be used during the Lenten season.

MACEDONIA - Piperki so Domati (Peppers with Tomato)

6 peppers chopped	Salt
3 tomatoes mashed	fat

After frying meat such as pork chops or steak, leave about 2 tablespoons of fat in frying pan and fry peppers about 10 minutes. Add tomatoes and cover. Let simmer about 10 minutes longer, salt to taste and serve with meat. Serves 4.

SERBIA - Palacinka (Flat Rolled Pancakes)

1 pint milk	1 teaspoon salt
3 eggs	1 cup crushed walnuts
1 cup flour	Maple syrup or sugar
Butter for frying	Icing sugar

Beat eggs well; add milk and flour and beat until smooth. Lightly coat frying pan with butter. Spread 2 tablespoons batter in pan and spread over entire surface of pan using low heat. Fry until brown, turn and fry other side until brown. Place on large plate. Sprinkle each with walnuts and maple syrup or sugar, roll up and sprinkle with icing sugar. Yield 15.

FOR THE RECORD COLLECTOR

There is a surprising amount of recorded music from the Balkans available on L-Ps. We have prepared a little check list of some of the better ones.

BULGARIA:

BULGARIA. A fine collection of folk songs and dances. 4.98
HORO, Volumes 1 and 2. Two fine volumes of the best in dances from Bulgaria. each 5.98

NEW: dennis boxell's FOLKLORE DANCES OF BULGARIA
12 dances and songs with complete notes, texts and translations
(includes KERMENSKO & ELENINO HORO) - price 5.98

RUMANIA:

THIS IS RUMANIA: A superb bargain; contains Hora din Clejani. 1.98
RUMANIA, RUMANIA. Fascinating sampling of the music of this country. 4.98

GREECE:

GOLDEN SONGS OF GREECE. Kalamatianos, Tsamiko, Syrto, Hasapiko, superbly danceable. 4.98
PICNIC IN GREECE: One of the finest all-round collections of Greek music. 3.98
YA'SSOO! Sing Along in Greek. Complete with song sheets. Two volumes. each 3.98
DANCE ALONG WITH THE GREEKS. Eminently danceable, recorded in Athens. 3.98
AEGEAN ECHOES. Syrtos, Kalamatianos, Trata, Island Dances. 3.98

YUGOSLAVIA:

KOLO of Belgrade. Three superb volumes, recorded on tour in America. each 5.98
YUGOSLAV RHAPSODY. The original, the bible of Yugoslaviana. A must. 4.98
THIS IS YUGOSLAVIA! A distinguished collection from Belgrade. 3.98
YUGOSLAVIA: Songs and Dances. Possibly the best cross-section of music. 4.98
MUSIC OF YUGOSLAVIA: DALMATIA. Utterly beautiful. Songs of the Adriatic. 4.98
MUSIC OF YUGOSLAVIA: SLOVENIA. Charming and danceable; waltzes and polkas. 4.98
MUSIC OF YUGOSLAVIA: KOSMET. Strange and exotic. For the collector. 4.98
BRANKO KRSMANOVIC CHORUS AT CARNEGIE HALL. Two volumes from their concert. each 4.98
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SONGS AND DANCES OF YUGOSLAVIA. Dusan Radetic Orchestra; beautiful selections. 3.98
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REFLECTIONS OF YUGOSLAVIA. Absolutely the finest of all. It's "Tanec"! 3.98

This is, of course, only a suggested list. For complete selections of the music of these countries, look in on the following stores:

EVELYN'S RECORDS
10743 West Pico Boulevard
Los Angeles, California

FESTIVAL FOLKSHOP
161 Turk Street
San Francisco, California

BALKAN ALPHABETS

BULGARIAN

А а
 Б б
 В в
 Г г
 Д д
 Е е
 Ж ж
 З з
 И и
 Й ѱ
 К к
 Л л
 М м
 Н н
 О о
 П п
 Р р
 С с
 Т т
 У у
 Ю ю
 Ф ф
 Х х
 Ц ц
 Ч ч
 Ш ш
 Щ щ
 Я я
 ъ
 ь

GREEK

Α α
 Β β
 Γ γ
 Δ δ
 Ε ε
 Ζ ζ
 Η η
 Θ θ
 Ι ι
 Κ κ
 Λ λ
 Μ μ
 Ν ν
 Ξ ξ
 Ο ο
 Π π
 Σ σ
 Τ τ
 Υ υ
 Φ φ
 Χ χ
 Ψ ψ
 Ω ω

SERBO CROATIAN (LATIN)

A a
 B b
 C c
 Ć ć
 Č č
 D d
 Dž dž
 Đ đ
 E e
 F f
 G g
 H h
 I i
 J j
 K k
 L l
 M m
 N n
 Nj nj
 O o
 P p
 R r
 S s
 Š š
 T t
 U u
 V v
 Z z
 Ž ž

SERBO CROATIAN (CYRILLIC)

А а
 Б б
 В в
 Г г
 Д д
 Ђ ђ
 Е е
 Ж ж
 З з
 И и
 Ј ј
 К к
 Л л
 Љ љ
 М м
 Н н
 О о
 П п
 Р р
 С с
 Т т
 Ў џ
 У у
 Ф ф
 Х х
 Ц ц
 Ч ч
 Ш ш

RUMANIAN

A a
 B b
 C c
 D d
 E e
 F f
 G g
 H h
 I i
 J j
 L l
 M m
 N n
 O o
 P p
 R r
 S s
 T t
 U u
 V v
 Z z
 Ț ț
 Ț ț
 Ș ș
 Ț ț

RHYTHMS

BEATS	FORM	DANCE OR SONG	PHRASE
2	<u>1</u> 2	Sva Nok Le Nado Neza Devaj March Polka Rock & Roll	
	1 <u>2 2</u>		
3		Waltz	
4		Fox Trot	
5	2 <u>3</u>	Pajduško	Kolo Festival (return)
	<u>2</u> 3 5	Zaspala, Janko Waltz	Kolo
6		March	
7	<u>3</u> 2 2	Oro Se Vije Lesno	Mortimer's gonna get it
	2 2 <u>3</u>	Račenica	George's falling overboard
9	2 2 2 <u>3</u>	Dajčovo Sejmen Sedi	Gordon Engler's dancing Dajčovo
	2 <u>3</u> 2 2	Što Mi Je Milo	Macedonia's tricky rhythms
11	2 2 <u>3</u> 2 2	Moma Tudora Kalajdjisko	Monday, Tuesday Wednesday Thursday, Friday
13	multimeters arhythmic		

1972 KOLO FESTIVAL -- San Francisco, California

SOKOBANJSKA GAJDA
DZIDZIBARKA
SOKEC
HORA DIN GOICESTI
JOC DIN BIHOR
GUILBANDRA
RUSTEMUL
CIMPOI
CINTIC
JOC TICANESC DE DOI
MINDRELE
FLORICICA OLTENEASCA
OSAMPUTKA
TROJANAC

MEVESTINSKO
PRAVOTO
ZETOVSKOTO
OVCEPOLSKO
KAVARDAKA
OVCEPOLSKA POTRCULKA
STARO TIKVESKO
SITHA LISA
ZEMSKO BERANCI
ZEMSKO KRIVOTO
KUCANO
ZEMSKO PUSTENO

Ajd' za Milim, Ajd' za Dragim
Drhtavac
Pagarusu
Kolo
Nebesko Kolo
Rukavica

Kupi Mi Babo -- selo Gundinci
Becarac -- selo Gradiste
Kolo iz Gradista
Tera Janja Ladom -- selo Gundinci
Kiti Bunar Jelo -- selo Gundinci
Kolo iz Koritne
Dve pjesme -- selo Njemci
Ida Dika (i Podigo Gace) -- selo Koritna
Dva Kola -- selo Batrina