



19th ANNUAL CALIFORNIA

# Kolo Festival

NOVEMBER 25th to 28th, 1970

Presented by the Kolo Festival Committee  
and the International Students Association  
of the University of San Francisco

*Bora Ozkok*

*Tony Shay*

*John Fileich*

*Yves Moreau*

*Sunni Bololand*

## Dance Descriptions SYLLABUS

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MADLYNNE



RUBI

DANCE ON, BEAUTIFUL LADIES.....

I N D E X

<u>NAME</u>	<u>COUNTRY</u>	<u>TEACHER</u>	<u>RECORD</u>	<u>PAGE</u>
AVRES - ELAZIG	Turkey	Bora Özkök	FLDT-1	1
BI SERKA	Serbia	John Filcich	Folkraft 1567-A	3
BOJERKA	Serbia	John Filcich	Folkraft 1567-A	3
BRTUL DE LA FAGARAS	Romania	Sunni Bloland	NOROC 1074	4
ČEKURJANKINO	Bulgaria	Yves Moreau	Balkanton BHA-734	5
DANSUL FETELOR DE LA CRILHALMA	Romania	Sunni Bloland	NOROC 1074	6
DELI HORON	Turkey	Bora Özkök	FLDT-1	8
DELILO	Turkey	Bora Özkök	FLDT-1	10
DOKUZLU - ANTEP	Turkey	Bora Özkök	FLDT-1	11
GARZANE - BITLIS	Turkey	Bora Özkök	FLDT-1	12
GRANČARSKO HORO	Bulgaria	Yves Moreau	XOPO LP-4	13
HORA PE CHEATA	Romania	Sunni Bloland	NOROC 1074	14
ÎNVIRTITA DIN LUNA-TURDA	Romania	Sunni Bloland	NOROC 2708-A	15
KRIČI KRIČI TIČEK	Croatia	Tony Shay	Festival FM-4002	17
MARICENSKO PRAVO HORO	Bulgaria	Yves Moreau	XOPO LP-4	18
MISTA KOLO	Croatia	Tony Shay	KOLO 49-B	19
OFICIRSKO KOLO	Serbia	John Filcich	Festival F-4814	20
CGUZLU	Turkey	Bora Özkök	FLDT-1	21
OPAS	Bulgaria	Yves Moreau	Balkanton BHA-734	22
PANDALAŠ also called KUCATA	Bulgaria	Yves Moreau	Balkanton BHA-734	24
POSAVSKI PLESOVI	Croatia	Tony Shay	JUGOTON LP-5-746	26
PREDARIČKO KOLO	Serbia	John Filcich	Festival F-4817	27
SVADBARSKA RAČENICA	Bulgaria	Yves Moreau	XOPO LP-4	28
TIN TIN	Turkey	John Filcich	Festival FM-4007	29
TREI PAZESTE DE LA GOICEA MARE	Romania	Sunni Bloland	NOROC 1074	30
TRGOVAČKO KOLO	Serbia	John Filcich	Festival F-4816	31
VALPOVAČKO KOLO	Croatia	Tony Shay	KF 4808-B	32
ZBORENKA	Bulgaria	Yves Moreau	LP B-4000	33

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Nineteenth Annual San Francisco Kolo Festival -- 1970

Festival Committee:

JOHN FILCICH

WALTER GROTHE

ED KREMERS

EDITH CUTHBERT

RALPH GUZMAN

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BOB SHINN

JOHN FITZ

\*\*\*\*\*

This is a military dance from the province of Elazig.

Pronunciation: AHV-resh Ay-LAZ-ih

Music: FLDT-1 "Folklore Dances of Turkey", side A, band 1. 2/4 rhythm.

Formation: Men in short lines, hands clinched by fingers, arms held straight down.

Style: Bodies are close together, held straight except when bending. All movements, especially bends, should be very straight and sharp.

Meas.    Cts.    Pattern

INTRODUCTION

- |   |   |  |
|---|---|--|
| 1 |   | Standing with feet together, knees together make a circle from R to L. |
| 2 | 1 | Shift weight to R ft   |
|   | 2 | Lift L leg in front of R, ft held close in front of R leg              |
| 3 | 1 | Step on L ft   |
|   | 2 | Lift R leg in front of R, ft held close in front of L leg              |

Repeat measures 1-3 starting on R ft until fast music.

FIGURE I. KNEE BENDS

In this figure, the feet are barely lifted from the floor, and most of the action is in the bending of the knees and body.

- |     |   |  |
|-----|---|--|
| 1   | 1 | Two very small steps forward, R, L, bending both knees sharply forward on each step, keeping the back straight (cts 1, &).       |
|     | 2 | Shift weight to R ft and bend both knees sharply twice, body bending back with each knee bend, L heel slightly raised (cts 2, &) |
| 2   | 1 | Shift weight to L ft, and bend both knees sharply twice, R heel slightly raised, as in measure 1, ct 2 (cts (1, &)               |
|     | 2 | Same as measure 1, cts 1, &  |
| 3   | 1 | Same as measure 1, cts 2, &  |
|     | 2 | Same as measure 2, cts 1, &  |
| 4-6 |   | Repeat measures 1-3.   |

FIGURE II. HOP-STEP-STEP BRUSH

- |      |   |  |
|------|---|--|
| 1    | 1 | Hop on L ft (ct 1), step on R ft very slightly to R (ct &)   |
|      | 2 | Step on L ft beside R <del>XXX</del>   |
| 2    | 1 | Step sharply to R on R ft, and simultaneously brush L ft across and thrust it sharply up in front of R leg, knee bent, toes straight |
|      | 2 | Hold   |
| 3    | 1 | Bring L ft around in a circle and forward and slap down in front, keeping the knee very stiff and straight                           |
|      | 2 | Hold   |
| 4    | 1 | Slap L ft again in front   |
|      | 2 | Step on L ft in place beside R ft, rising up and down on toes  |
| 5-16 |   | Repeat measures 1-4 three more times (4 times in all).   |

(continued)

Meas.    Cts.    PatternFIGURE III. JUMPS BACKWARD

- 1 Shift weight onto R ft and hop twice on R moving backward with L leg raised and knee bent (cts 1, 2).
- 2 Jump twice on both feet, still moving backwards (cts 1, 2).
- 3 Jump astride with L ft forward, R ft back (ct 1), hold (ct 2).
- 4 Slap L ft in front (ct 1), step on L ft in place beside R ft, rising up and down on toes (ct 2).
- 5 Jump with feet together to R (ct 1), jump with feet together to L (ct 2).
- 6 Jump on both feet in place (ct 1) and lift the L leg underneath the body, bringing L ft forward in preparation for the next measure (ct 2).
- 7 Slap L ft forward as in measure 3, Figure II.
- 8 Slap L ft, still forward, and bring it back beside R as in measure 4, Figure II.

FIGURE IV. SOLDIER'S WALK

- 1 Lifting the R ft high in front, toes straight, knees straight, step forward on R ft (ct 1), in same manner step forward on L ft (ct 2). Turn head diagonally to right while going forward (eyes right).
- 2 In same manner step forward on R ft again (ct 1), hold (ct 2) while bringing L leg up underneath the body in preparation for the next measure.
- 3 Slap L ft forward as in measure 3, Figure II.
- 4 Slap L ft again in front (ct 1), close L ft beside R, keeping weight on R ft (ct 2).
- 5 Moving backward, hop on R ft (ct 1), step on L ft (ct 2), step on R ft (ct 2).
- 6 Same as measure 5.
- 7-8 Same as measures 3-4, Figure II.
- 9-12 Same as measures 5-8, Figure III.

Repeat dance from beginning.

Presented by Bóra Czkók

BOJERKA  
(and BISERKA)

3

(Serbia)

Dance from Pomoravlje, Serbia.

Translation: Girl's name meaning Pearl.

Record: Folkraft 1567-A.

Music: 6/8 rhythm: 1 & 2 &

Position: Hands held up and forward at shoulder level, as in Vranjanka, right foot free.

<u>Meas.</u>	<u>Pattern</u>
1	Facing slightly right, step to R on R ft (ct 1). Step on L ft crossing over R ft (ct 2).
2	Still facing slightly right, step to R on R ft (ct 1); step on L ft crossing over R ft (ct &). Facing forward, step to R on R ft (ct 2).
3	Facing forward, step forward (rock) on L ft, with R ft drawn toward L ankle (ct 1). Step back on R ft with L ft drawn to R ankle as body begins to turn slightly to left (ct 2).
4	Facing slightly left, step to L on L ft (ct 1); step on R ft, crossing just in front of L ft (ct &). Facing forward, step to L on L ft, with R ft drawn to L ankle as body begins to turn slightly to right.

BISERKA is the same dance as Bojerka except that the music is in 3/8 instead of 6/8 so that 2 measures of Biserka is equal to 1 measure of Bojerka.

Presented by John Filcich

BRIUL DE LA FAGARAS  
(Transylvania - Romania)

4

Făgăraș is a town in the western part of Judet Brasov. It is also the name given to a sub-zone of the larger folklore zone of South Transylvania. This dance belongs to the category of Carpathian Briu diffused among the villages situated along the roads which shepherds took each year from the South Carpathians to the grazing grounds of the Danube meadows and Dobrogea. The simpler variants of the Carpathian Briu such as this one from Făgăraș are done by both men and women although I suspect this one leans heavily on the masculine side due to the high leaps and leg gestures called for in certain motifs.

Pronunciation: Bruh-OOL day lah FAH-gah-rahsh  
 Music: NOROC 1074  
 Formation: Short lines of M and W.  
 Position: Hands on shoulders  
 Rhythm: There are several rhythmic motifs in this dance, some of them requiring two measures. An s indicates a slow beat, a q indicates a quick beat.

<u>Meas.</u>	<u>Rhythm</u>	<u>Pattern</u>
		<u>FIGURE I.</u>
1-2	q-s-s	Facing slightly to R and moving to R, stamp on R ft in place (q), step R (accented) to R (s), leap back on L, flipping R ft high in front of L so that lower R leg is parallel to floor (s).
	q-s	Leap on R ft to R (q), step on L slightly in front of R (s).
3-16		Repeat measures 1-2 seven more times (8 times in all).
		<u>FIGURE II.</u>
1	s-s	Hop on L ft, swinging R ft (knee straight) across L (s), touching R toe to floor, hop again and touch R toe to R side (s).
2	q-q-s	Hop on L ft moving slightly fwd (q), step on R ft (q), step on L ft as R kicks fwd a bit in front (accented) (s).
3-4	q-s	Hop on L ft, moving bkwd (q), step on R ft (s).
	s-q-s	Step on L ft (s), step on R ft fwd (q), step on L ft fwd (s).
5-16		Repeat measures 1-4 three times (4 times in all).
		<u>FIGURE III.</u>
1	s-s	Moving to R, hop on L ft clicking R to L (s) twice.
2	q-q-s	Hop on L ft (q), step on R ft to R (q), step L in front of R (s).
3-4	q-s	Stamp R ft to R (q), step on R accented to R (s).
	s-q-s	Leap L ft behind R (s); leap on R to R (q), step on L slightly in front of R ft (s).
5-16		Repeat measures 1-4 three more times (4 times in all).
		<u>FIGURE IV.</u>
1	s-s	Hop on L ft in place swinging R ft across L, knee straight (s), hop on L ft in place swinging R ft diagonally R, knee straight (s).
2	s-s	Hop on L ft in place swinging R ft behind L leg, knee bent (s); Hop on L ft in place as R swings diagonally R, knee straight (s).
3	q-s	Hop on L ft, moving backward (q), step to R on R ft (s).
4	s-q-s	Step on L ft (s), step on R ft fwd (q), accented, step on L ft (s).
5-16		Repeat measures 1-4 three more times (4 times in all).

Presented by Sunni Bloland

ČEKURJANKING HORO  
(Bulgaria)

4

Learned by Yves Moreau during the winter of 1970 from Nasko Barmašev, choreographer-director of an amateur folk dance group in Lovec, northern Bulgaria. The dance is from the village of Brest, Pleven District. The patterns were selected from several possible ones done in Pleven District.

Pronunciation: Cheh-koor-YAHN-key-non Hoh-ROH

Music: Balkanton BHA 734. Side 2, Band 6. 7/16 meter: 1-2, 1-2, 1-2-3. Counted here as 1, 2, 3. Račenica rhythm.

Formation: Short lines - no more than 8 in a line - mixed, or segregated. Belt hold, L over R. If no belts, joined hands are at sides. Face R of ctr. Wt on L ft.

Steps: Pas de Basque: Step R to R (ct 1). Step L in front of R (ct 2). Step back on R in place (ct 3). Can also be done beg 1. ft. Back Pas de Basque - ft crosses in back on ct 2.

Style: Body erect, steps small, movements sharp.

meas Pattern

No introduction.

I. SLOW

- 1 Moving LOD, step R (cts 1,2). Step L (ct 3).
- 2 Face ctr, step R to R (cts 1,2). Step L behind R (ct 3).
- 3 Hop on L, raising R knee (ct 1). Stamp R next to L, no wt (ct 2). Step R to R (ct 3).
- 4 Hop on R (ct 1). Step on L across in front of R (ct 2). Step back in place on R (ct 3).
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction.
- 9-16 Repeat action of meas 3-4, 4 times, reversing ftwork on each alternate pair of meas.
- 17-32 Repeat action of meas 1-16, exactly.

II. BOUNCE

- 1 Face ctr, step sdwd on ball of R ft, leaving L in place (ct 1). Bounce on both ft (ct 2). Bounce on R, raising L ft in back of R knee sharply (ct 3).
- 2 Step sdwd on ball of L ft, leaving R in place (ct 1). Bounce on both ft (ct 2). Bounce on L again, at same time raise R ft fwd, up and back in a circular motion (Circular motion of free ft is as though pumping a bicycle backwards), R knee bent (ct 3).
- 3 Hop on L, continuing circular motion of R ft (ct 1). Stamp R next to L, no wt (ct 2). Step R to R (ct 3).
- 4 Hop on R (ct 1). Step L across in front of R (ct 2). Step back in place on R (ct 3).
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork and direction.
- 9-16 Repeat action of meas 1-8, Part II, but move fwd instead of sdwd when repeating action of meas 1 and meas 2.

(continued)

Meas

Pattern

III. LEG EXTENSION

- 1 Facing ctr and moving fwd, dance Back Pas de Basque beg R ft (cts 1,2,3).
- 2 Continuing to move fwd, dance Back Pas de Basque beg L ft (cts 1,2,3).
- 3 Repeat action of meas 1, Part III, but raise L leg sharply, knee bent on final ct.
- 4 Hop on R, bring L knee up and extend ft fwd and down (ct 1). Step bkwd on L (ct 2). Step bkwd on R (ct 3).
- 5 Repeat action of meas 4, Part III, exactly.
- 6 Hop on R, raising and lowering L leg across in front of R (ct 1). Hold (ct 2). Hop on R, raising L knee (ct 3).
- 7 Step L to L (ct 1). Step R behind L (ct 2). Step L to L (ct 3).
- 8 Repeat action of meas 6, Part III, with opp ftwork. On final 16th note stamp R, no wt.
- 9-16 Repeat action of meas 1-8, Part III, exactly.

IV. TWIST

- 1-16 Repeat action of Part III, meas 1-16, except on ct 1 of meas 4 and meas 5 the bent L knee is twisted across and back in front of R leg. Keep legs close together.

V. IN PLACE

- 1 Pas de Basque, beg R (cts 1, 2, 3).
- 2 Pas de Basque, beg L (cts 1,2,3). Raise R ft sharply to R side, knees bent on ct 3.
- 3 Close R to L sharply (ct 1). Hold (ct 2). Raise L ft sharply to L side, knees bent (ct 3).
- 4 Close L to R sharply (ct 1). Hold (ct 2). Maintain wt on R. Sharply raise L knee and then extend L diag fwd L, straightening knee (ct 3). L ft does not touch floor.
- 5-8 Repeat action of meas 1-4, Part V, with opp ftwork.
- 9-16 Repeat action of meas 1-8, Part V, exactly.

VI. KICK

- 1-2 In place, Pas de Basque R and L.
- 3 Long, heavy step fwd on R (ct 1). Bring L leg around and up in a wide, sweeping arc, knee bent (cts 2,3).
- 4 Bend R knee, push L ft down, straightening L knee (ct 1). Hop on R, retracting L knee (ct 2). Hold (ct 3).
- 5-8 Repeat action of meas 1-4, Part VI, with opp ftwork.
- 9-16 Repeat action of meas 1-8, Part VI, exactly.

REPEAT DANCE FROM BEGINNING.

Presented by Yves Moreau.

DANSUL FETELOR DE LA CRIHALMA  
(Romanian)

6

This dance, from South Transylvania, Romania, is a women's dance done in imitation of men. The name means "The Girl's Dance From Crihalma". It was learned from Theodors Vasileasu by Sunni Bloland.

Formation: W in a circle all facing CCW.

Position: Begin hands down at the sides, not joined, as in the men's "ceata" or corps dances.

Music: NOROC 1074

Rhythm: 2/4; e indicates slow or quarter-note; q indicates quick or an eighth-note.

<u>Meas.</u>	<u>Cts.</u>	<u>Pattern</u>
<u>PART I. HEEL STEP CLICK STEP</u>		
1	q	Extend L heel fwd, leaning slightly fwd, R knee slightly bent. (ct 1)
	q	Stamp fwd on L ft.
	q	Click R heel to L, body turned slightly to L (ct 2).
	q	Stamp on R ft in place.
		Arms are extended downward parallel to each other. They sway to the left on ct 1 and to the right on ct 2.
2		Repeat meas. 1.
3	q	Click L to R (ct 1).
	q	Stamp on L ft.
	q	Click R to L (ct 2).
	q	Stamp on R ft.
4		Repeat meas. 1.
5-8		Repeat meas. 1-4.
<u>PART II. HEEL CLICKS AND TWO-STEP</u>		
1-2		Repeat meas. 1-2 Part I.
3-4	qqq	One two-step starting on L ft.
	qqq	One two-step starting on R ft (starting on ct 2 of meas. 3).
	s	Click L to R, feet together, hold.
5-8		Repeat meas. 1-4, Part II.
<u>PART III. GRAPEVINE</u>		
1	q	Facing center and moving CCW, step on L ft crossing in back of R ft.
	q	Stamp to R on R ft.
	q	Step on L ft crossing in front of R ft. (ct 2).
	q	Stamp to R on R ft.
		Arms are extended parallel and swing across to R (ct 1) and to L (ct 2)
2-3		Repeat meas. 1 two more times.
4	q	Step on L ft in front of R ft (ct 1).
	q	Jump with feet apart.
	q	Click feet together (ct 2).
	q	Land on L ft.
5-8		Repeat meas. 1-4 reversing footwork.

(continued)

Meas.	Cts.	Pattern
<u>PART IV. SHORTENED GRAFEVINE</u>		
1	q	Facing center and moving COW, step on L ft crossing in back of R ft (ct 1)
	q	Step on R ft to R.
	q	Step on L ft in front of R ft (ct 2).
	q	Step on R ft to R.
2	s	Jump both feet together.
	q	Jump both feet together.
	q	Fall onto L ft.
3-4		Repeat meas. 1-2 reversing direction and footwork.
5-8		Repeat meas. 1-4.

PART V. HOPS AND LEG-SWINGS

In place facing center; arms are in front of body raised to forehead level, fingers snapping in time to the music.

1	s	Hop on R ft, swinging L ft straight back, flexing the knee 90 (ct 1)
	q	Hop on R ft bringing L ft slightly to L side and turning toe inward (ct 2).
	q	Hop on R ft twisting L ft so that toe turns out naturally.
2	s	Leap onto L ft swinging R ft in same gesture as L ft in meas. 1.
	q	Hop on L ft, bringing R ft same as in meas. 1.
	q	Hop on L ft, twisting R ft same as in meas. 1.
3-4		Repeat meas. 1-2 but start by leaping on R ft.
5-8		Repeat meas. 1-4.

Presented by Sunni Bloland

(Following reprinted from 1968 San Francisco Kolo Festival):

SPELLINGS & PRONUNCIATIONS. It is gratifying to note a great improvement in not only the spellings and pronunciation of Balkan dance names, but the standardization of these often difficult foreign names and words. As to the spellings there is a good tendency to spell all general Balkan dances (except Greek) in the "Croatian", or the "latin" alphabet of the Serbo-Croatian language. The latest break-through towards this consistency is Bulgarian, and you will find in this syllabus for the first time the simplified alphabet above used. Actually, Bulgarian is as akin to Macedonian as is Serbian to Croatian, and we have been using the "latinica" for Macedonian dances for some time, rather than the phonetic, which is subject to too many interpretations (e.g. Daǰcovo instead of Daǰchovo or Daychovo, or Daichovo).

The only special pronunciation to learn to master this alphabet (other than that each letter is pronounced consistently one way and one way only) is the unique use of the marks  $\checkmark$  and  $\sloppy$  placed occasionally over the c, s, and z. These marks give the alphabet new letters and these sounds:

ch as in "church"

sh as in "sure" or "shore"

zh as in "Zhivago" (which here would be  $\checkmark$ zivago)

(The  $\sloppy$  mark goes only over the c, and rarely at that, such as the final c in a surname; and the difference in pronunciation for our purposes is nil).

You will be seeing more and more of this alphabet, or this standardization, making it worthwhile to learn it. If you like singing, reading the song words will serve a double purpose for you.

JOHN FILČIĆ

DELI HORON  
(Turkey)

8

A men's dance from Artvin.

Translation: Crazy Beat or Crazy Dance

Pronunciation: DAY-lee Ho-ROHN

Music: FLDT-1, side B, band 2

Rhythm: 5/8, accented on 1, 3, 4 or counted 1, 2, 3:



Formation: Lines with hands joined and extended upwards very straight with no bends at the elbows. The line of direction is forward.

Leas.

Pattern

FIGURE I. SALYA (encouraging exclamation)

- 1 Hop on R ft twice (cts 1, 2), step on L ft raising R knee and turning slightly to L (ct 3).
- 2 Repeat measure 1 reversing footwork, turning slightly to L.

Repeat Figure I until the leader calls next step, moving slightly forward on each measure. The head and chest has to be kept facing forward, and only the body below the waist turns from R to L.

The last step should be executed with a hop on R ft (ct 1), and step sharply on L ft without raising R knee, bringing the hands sharply down and backwards (cts 2).

FIGURE II. HAGEIHA (Let's go!)

- 1 Moving forward, step on R ft (ct 1), hop on R ft (ct 2), and step sharply forward on L ft with a large stride (ct 3).
- 2 Squat down on both feet, knees apart, bringing arms forward (ct 1), spring up with a chug backward on R ft (ct 2), bringing the arms back up, slap L ft on floor extended in front, leaning slightly forward, knee very stiff and straight (ct 3).
- 3 Chug slightly on R ft in place (ct 1), hop on R ft (ct 2), and step sharply forward on L ft with a large stride (ct 3).
- 4 Same as measure 2.

Repeat measures 3-4 two more times (4 times in all).

FIGURE III. GELDI DURA (We're there, let's stop)

- 1 Step on R ft beside L ft keeping knees straight, bending body slightly backwards, extending L ft slightly to L (ct 1), bounce on R ft (ct 2), step to L on L ft, keeping knee straight (ct 3), bending body slightly forward. This is sort of a "lame-man's walk."

Repeat measure 1 three more times (4 in all).

(continued)

Meas.

Pattern

FIGURE IV. IŞLE (Let's work on it) pronounced ISH-leh

- 1 Step sharply on R ft beside L, displacing L ft to L (ct 1), bounce on R ft (ct 2). step on L ft beside R, displacing R ft to R (ct 3), bounce quickly on L ft (ct &). This is a variation of Figure III, with looser knees.

Repeat measure 1 three more times (4 in all). On the last step step slightly forward on R ft instead of bouncing (ct &), preparing for the next step.

FIGURE V. SEKEREK (Let's do it hopping) pronounced seh-KEHR-ZCK

- 1 Step on L ft in place, body leaning slightly backward (ct 1), step on R ft beside L, straightening body and leaning slightly forward (ct 2), step on L ft in place (ct 3), step on R ft slightly forward (ct &).

Repeat measure 1 until leader calls next step. On the last step leave out the step on R ft on the last beat (ct &) in order to start the next step with R ft.

FIGURE VI. HACMLHA

Repeat Figure II (squats) four more times, moving forward in the line of direction.

Repeat the dance from beginning.

Presented by Bóra Üzkük

DELILO  
(Turkey)

10

Origin: Province of Elazig, Mid-eastern Anatolia  
Translation: "Crazy Guy"  
Formation: Line dance for both men and women  
Position: Little fingers connected, hands raised to shoulder height  
Music: FLDT-1 "Folklore Dances of Turkey", side B, band 3. 2/4 rhythm

Meas.            Pattern

FIGURE I.

- 1 Moving forward, step on R ft (ct 1), step on L ft bringing it behind R ft (ct 2). Body leans slightly forward on ct 1 and slightly backward on ct 2.
- 2 Same as measure 1.
- 3 Step on R ft (ct 1), lift L leg high in front of R leg (ct 2).
- 4 Touch L ft in front of R (ct 1), lift L leg high, knee bent (ct 2).
- 5 Moving backward, step on L ft (ct 1), lift R leg high, knee bent (ct 2).
- 6 Same as measure 5 but reversing footwork.
- 7 Step on L ft (ct 1), lift R leg high in front of L leg (ct 2).
- 8 Touch R ft in front of L (ct 1), lift R leg high, knee bent (ct 2).

FIGURE II.

- 1 Moving forward, step on R ft (ct 1), lift L leg high in front of R, knee bent (ct 2), heads turned to the right.
- 2 Still moving forward, step on L ft (ct 1), lift R leg high in front of L, knee bent (ct 2), heads turned to L.
- 3-4 Same as measures 3-4, Figure I.
- 5-8 Same as measures 5-8, Figure I.

FIGURE III.

- 1 Jump on both ft turned 45° to the right (ct 1), hop on R ft, lifting L leg high, knee bent (ct 2).
- 2 Jump to L, feet turned 45° to the left (ct 1), hop on L ft, lifting R leg high, knee bent (ct 2).
- 3 Same as measure 1.
- 4 Touch L ft in front of R (ct 1), hop on R ft lifting L leg, knee bent (ct 2).
- 5-8 Repeat measures 1-4, moving backward and reversing direction and footwork.

FIGURE IV.

- 1-4 Repeat measures 1-4, Figure III, but moving to the R, turning one complete turn CCW while doing measures 1-2, and clapping on the first beat (the jump) of each measure of the turn.
- 5-8 Repeat measures 1-4, but moving to the L and turning one complete turn CCW with claps.

Repeat dance from beginning.

Presented by Bora Ozkok

DOKUZLU - ANTEP  
(Turkey)

11

A circle dance with hands on shoulders. Both men and women participate.

Translation: "The one with nine"  
Music: FLDT-1, side B, band 4. 2/4 rhythm.  
Formation: Circle with arms on shoulders.

Meas. Pattern

INTRODUCTION

Long introduction in the music; then tap the L ft in front twice to the beats of the drum.

FIGURE I. JUMP-LIFT-FRONT-SIDE

1 Jump on both feet (ct 1), hop on L ft, lifting R leg underneath (ct 2)  
2 Hop on L ft, extending R ft forward (ct 1), hop again, extending R ft to side (ct 2).  
3-4 Repeat measure 1-2, reversing footwork.  
5-20 Do measures 1-4 5 more times (6 in all).

FIGURE II. GRAPEVINE

1 Step to R on R ft, bending body slightly forward (ct 1), step on L ft behind R ft, leaning back slightly (ct 2).  
2 Step to R on R ft again, leaning slightly forward (ct 1), step on L ft in front of R ft, straightening body (ct 2).  
3-8 Repeat measures 1-2 three more times (4 in all).

FIGURE III. SQUAT-KICKS

1 Jump and squat down on both feet, knees apart (ct 1), jump back up on L ft, extending R ft forward, moving to the L (ct 2).  
2-4 Do measure 1 three more times (4 in all).

FIGURE IV. TWO-STEPS

1-3 3 two-steps forward starting with R ft.  
4-5 Keeping weight on R ft, tap L toe twice with the beats of the drum, keeping L heel on floor.  
6-8 3 two-steps moving backward, starting with L ft.

FIGURE V. JUMP-LIFTS

1 Jump on both feet (ct 1), lift L leg high, across in front of R leg (ct 2).  
2 Repeat measure 1 reversing footwork.  
3-6 Do measures 1-2 two more times (6 jumps in all).

Repeat the dance from the beginning (no introduction). At the end, Figure V is done for only 4 measures, and the dance ends with a step slightly to the R on R ft (ct 1), and slap L ft in front, bending body forward (ct 2).

Presented by Bóra Ozkók

GARZANÉ - BITLIS  
(Turkey)

12

Garzan is the name of a town in the province of Bitlis in Eastern Turkey, and the name of the dance means "the dance from Garzan". It is a men's dance.

Pronunciation: Gar-Zan-AY

Music: FLDT-1, side A, band 2.

Formation: Bodies almost "glued" together, arms straight down, hands clinched together; also done with arms around each other's waists. A very tight dance.

Meas.    Pattern

FIGURE I.

- 1 In place, bend the knees twice, bouncing on the toes (cts 1, 2).
- 2 Bounce on the toes twice in place (cts 1, &), bend the knees once (ct 2).
- 3 Repeat measure 2.  
Repeat Figure I until the leader calls the next step. On the last measures bend the knees once (ct 1), and rise up on the toes and down, bending the body forward, keeping the knees and back straight (ct 2).

FIGURE II.

- 1 Moving forward, still bent forward at the waist, 2 steps, R, L (cts 1, 2).
- 2 Close R ft sharply to the L ft (ct 1) and hold (ct 2).  
Repeat Figure II until the leader calls the next step.

FIGURE III.

- 1 Keeping knees tightly together, touch L toes to R (ct 1), close L ft to R (ct 2).
- 2 Touch R heel forward (ct 1), back (ct &), brush R ft forward making a circle with the ft (ct 2).
- 3 Close R ft to L with stamp (ct 1), hold (ct 2).  
Repeat Figure III until the next call.

FIGURE IV.

- 1-2 Same as measures 1-2, Figure III.
- 3 Stamp R ft twice next to L (cts 1, &), step on R ft with stamp (ct 2).  
Repeat Figure IV until the next call.

FIGURE V.

- 1 Extend L ft forward and slap, body straight but leaning backward, knee stiff and straight (ct 1), close L ft to R, straightening up body (ct 2).
- 2-3 Same as measures 2-3, Figure III.  
Repeat Figure V until the next call.

FIGURE VI.

- 1 Moving to the R, hop twice on L ft with R leg raised and crossed over in front of L leg (cts 1, 2).
- 2 Jump on both feet to R, lifting hands straight up in the air (ct 1), lift L leg underneath body in preparation for next measure (ct 2).
- 3 Same as measure 1, Figure V, except that the hands are brought back down on ct 2.  
Repeat Figure VI until the next call.

Presented by Bora Özkök

## (Bulgaria)

Learned by Yves Moreau in December, 1969, from Nasko Barmasev, leader of a folk dance group in Lovec, North Bulgaria. The variations given below are but a few of many, many combinations used in this dance which is done throughout North Bulgaria. Grānčarsko means "the potter's dance" and the movements of the dance are related to the potter's foot action on his wheel.

Pronunciation: Gruhn-CHARR-skch

Music: XOPD LP-4, Side A, Band 5. 9/16 meter: 1-2, 1-2-3, 1-2, 1-2

Formation: Short, mixed lines. Hands joined and down at sides. Facing center, wt. on L ft.

Style: Very light. Body erect at all times. Arms swing forward and back rhythmically throughout the dance.

Steps: Basic Step L: Hop on L, raising R knee (ct 1). Step R next to L, raising L knee (ct 2). Hop on R ft, pumping L leg down & up, slightly in front of R leg (cts 3, 4).

Basic Step R: As above but begin with hop on R ft, reversing footwork.

Meas.Pattern

1-8 Introduction -- no action.

I. FORWARD AND BACK

1-4 Dance 4 Basic Steps L, R, L, R.

5 Moving lightly and swiftly fwd, hop on L (ct 1). Low reaching step fwd with R (ct 2). Close L next to R (ct 3). Low reaching step fwd with R (ct 4).

6 Continuing fwd, close L next to R (ct 1). Low, reaching step fwd with R (ct 2). Hop on R, pumping L leg down and up, slightly in front of R leg (cts 3, 4).

7-8 Dance 2 Basic steps, R, L.

9-12 Repeat action of meas. 5-8, Part I, reversing footwork and direction.

13-20 Repeat meas. 5-12 exactly.

II. CROSSING

1-4 Dance 4 Basic Steps, L, R, L, R.

5 Hop on L (ct 1). Small step R to R (ct 2). Step on ball of L ft in front of R (ct 3). Step R to R (ct 4).

6 Step on ball of L ft in front of R (ct 1). Step R to R (ct 2). Hop on R, pumping L leg down and up, slightly in front of R leg (cts 3, 4).

7-8 Dance 2 Basic steps, R, L.

9-12 Repeat meas. 5-8, Part II, reversing footwork and direction.

13-20 Repeat meas. 5-12 exactly.

III. GALLOP SIDETWARD

1-4 Dance 4 Basic steps, L, R, L, R.

5 Moving to R, hop on L (ct 1). Low, reaching step with R (ct 2). Close L to R, almost displacing R (ct 3). Low, reaching step to right (ct 4).

6 Close L to R as before (ct 1). Low reaching step with R (ct 2). Hop on R, pumping L leg down and up, slightly in front of R leg (cts 3, 4).

7-8 Dance 2 Basic steps, R, L.

9-12 Repeat meas. 5-8, Part III, reversing footwork and direction.

13-20 Repeat meas. 5-12 exactly.

## (Romanian)

Hora pe Cheata is one of the hundreds of charming little dances found throughout the villages of Muntania, a large folkloric zone lying in the south central part of the country. The capital of Romania, Bucharest, lies in this zone. This dance was learned from Theodore Vasileu in Romania by Sunni Bloland.

Translation: Hora on Ice.

Pronunciation: Hora pay Kee-YAHTCH-tuh.

Formation: Lines or open circle of men and women.

Position: Hands held in "W" position.

Music: NOROC 1074

Meas.Pattern

- 1-2 Facing slightly right and moving to the right, take 4 steps beginning with the R ft; R, L, R, L, and end facing center.
- 3 Sway sideways to R on R ft.
- 4 Sway sideways to L as R ft is swung gently around in front.
- 5 Lunge forward on R ft, (ct 1), and body continues to "roll" up in a forward direction (ct 2), "skating" gesture.
- 6-7 Moving backward, take 4 steps beginning with the L ft; L, R, L, R.
- 8 Take 1 more step bkwd on L ft (ct 1) and stamp R ft next to L ft (ct 2).

Presented by Sunni Bloland.

\* \* \* \* \*

MITITEI (MEAT BALLS)  
(Roumania)

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.

ÎNVÎRTITA DIN LUNA-TURDA  
(Romanian)

15

This Învîrtita was learned by Sunni Bloland from Costea Costantin at the Institute of Ethnography and Folklore in Bucharest, Romania. It comes from the village Luna-Turda in Julet Cluj. In most of the Învîrtitas (from the verb Invîrtare - to turn) the woman is forcefully directed by the man. She appears passive but she is quite busy being wound up, thrust, twisted, and turned. Her turns are often done as pirouettes on the heels. The woman usually carries her free arm down at her side or at her waist. She moves in a controlled way, strong but modest in her demeanor. The peasants dance actively but not flamboyantly; their concentration seems to be more on what each is doing rather than on each other. The man's role is to direct his partner and prepare her for turns. Of the two, the man is the improviser.

Formation: Couples scattered or double circle facing CCW.  
 Position: Partners facing in open position, inside hands joined and raised, W free hand on waist, M free hand on waist or held up.  
 Music: NOROC 2708-A Învîrtita  
 Rhythm: 2/4

Meas   ct   Pattern

PART I.

1	1	Hold	1	Hold
	&	Step on L ft in place	&	Step fwd on R ft
	2	Hold	2	Hold
	&	Step on R ft in place	&	Step fwd on L ft across in front of M
2	1	Step on L ft in place	1	Step on R heel firmly
	&	Step on R ft in place	&	Close L ft to R
	2	Step on L ft in place	2	Pivot on both heels CCW 1½ turns, end facing man & step on R in place
3	Repeat measures 1-2 reversing ftwork and moving back slightly		1	Hold
			&	Step on L ft facing M and moving to M right side
			2	Hold
			&	Step on R ft continuing toward M right side
			1	Step on L ft in place but starting to turn ½ CW
			2	Step on R ft
			&	Step on L ft continuing turn to end up side by side with man
5-16	Repeat measures 1-4 three more times. On fourth repetition, W remains facing M, and partners change to shoulder-waist position.			

(continued)

Meas    Ct    Pattern

PART II.

- Shoulder-waist position, W facing M. J footwork and direction opposite to M
- 1        1    Hold
  - &    Step fwd on L ft
  - 2    Hold
  - &    Step fwd on R ft
  - 2        1    Step fwd on L ft
  - 2    Step bkwd on R ft
  - &    Step bkwd on L ft
  - 3        Repeat measure 1 opposite footwork and moving bkwd
  - 4        Repeat measure 2 reversing footwork and direction
  - 5-8      Repeat measures 1-4; M must leave out the last step so as to begin Part III with R ft.

PART III.

- Modified shoulder-waist position; same footwork for M and W, moving CW
- 1        1    Hold
  - &    Step fwd on R ft
  - 2    Hold
  - &    Step fwd on L ft
  - 2        4 quick steps, R, L, R, L, the fourth step is a little longer in stride
  - 3        Repeat measure 1
  - 4        1    Close R ft to L with accent
  - &    Step on L ft crossing over R ft, reversing shoulder-waist position
  - 2    Step on R ft fwd to R
  - 5-8      Repeat meas 1-4 turning CCW, beginning with L ft. On last count M "breaks" so he can lead W over to his R side to repeat the dance.

Many thanks to Stan Isaacs who helped compose this description.

Presented by Sunni Bloland

Source: Iado Ensemble  
Rhythm: 2/4  
Record: Festival FM-4802-a  
Formation: Circle, hands joined and held down

Meas.      Pattern

FIGURE I. WALKING

1-16      32 walking steps moving CW, starting with L ft. At end of figure changes to back basket hold (arms joined behind each other's backs).

FIGURE II. HOP-STEP-STEPS

1-8      8 hop-step-steps, starting with hop on R ft (ct 1), step on L ft (ct 2) step on R close to L (ct &).

9-16      16 walking steps moving CW, starting with L ft.

FIGURE III. SIDE-STEPS (Variation I)

1      Facing center, step to L on L ft (ct 1), close R ft to L (ct &), step to L on L ft (ct 2), close R ft to L and hold (ct &).

2      Same as measure 1 but reversing footwork and direction.

3-16      Repeat measures 1-2 seven times (8 times in all). Arms swing in on counts 1 and 2 and swing out on cts &.

FIGURE IV. WALKING

1-16      Repeat Figure I.

FIGURE V. SIDE-STEPS (Variation II)

1-16      Same as Figure III, but arms are held up high, elbows slightly above shoulder level. Forearms move together pointing left and right, moving gradually to point to left at end of left step and to right at end of right step.

FIGURE VI.

1-24      24 hop-step-steps, as in Figure II, moving to L.

1-16      Repeat Figure I (Walking).

1-16      Repeat Figure III (Side-step Variation I).

1-16      Repeat Figure I (Walking).

1-16      Repeat Figure V (Side-step Variation II).

1-16      Repeat Figure I (Walking).

1-16      Repeat Figure III (Side-step Variation I).

1-24      Repeat Figure VI (Hop-step-steps) until end of record.

Presented by Anthony Shay  
Notes by Billy Burke

Learned by Yves Moreau in the fall of 1969 during a wedding party in the village of Maričeno, Sofia District, Bulgaria.

Pronunciation: Mah-REE-chen skoh PRAH-voh Hoh-ROH  
Music: XOCO LP-4, Side 2, Band 1. 2/4 meter.  
Formation: Mixed lines. Belt hold, L over R. If no belt, joined hands are down at sides. Desirable to have strong dancers at either end of line as dance moves alternately to R and L. End dancers place free hand on own belt, let it hang at side, or twirl kerchief in outstretched hand. Face ctr. Wt on L.  
Style: This is a simple rustic, unsophisticated dance. Knees are flexed, movements are small and sharp.

Meas                      Pattern

No Introduction.

I. SAW-TOOTH

- 1 Step diag fwd to R on R (ct 1). Continuing in same direction, step L (ct 2).
- 2 Moving away from ctr, step R diag bkwd R (ct 1). Continuing in same direction, step L bkwd (ct &). Step R bkwd, lifting L ft up in back sharply, L knee bent (ct 2).
- 3-4 Repeat action of meas 1-2, reversing ftwork and direction, retracing saw-tooth pattern.
- 5-8 Repeat action of meas 1-4.

II. SIDEWARDS

- 1 Facing ctr, step R to R (wide step) (ct 1). Bring L up to R, almost displacing R, bending knees (ct &). Repeat for cts 2,&.
- 2 Facing slightly to R, step R in place with toes turned to R (ct 1). Stamp L parallel to R, no wt (ct &). Repeat with opp ftwork and direction for cts 2,&.
- 3 Step twd ctr with R, turning to R (ct 1). Step L twd ctr so that L shoulder is twd ctr (ct 2).
- 4 Moving away from ctr, step R to R (ct 1). Bring L up to R, almost displacing R, bending knees (ct &). Step R to R (ct 2).
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork.

The dance repeats from the beginning. After the 8th time there is a momentary pause in the music, then the dance is done 4 more times.

Presented by Yves Moreau.

Notes by Bev and Ginny Wilder.

MISTA KOLO  
(Croatia)

19

Source: Nena Šokčić of Lado Ensemble  
Record: KOLO-49B Kolo iz Slavonije  
Time:  $\frac{2}{4}$    
Position: Circle position, inside basket hold, belts or hands

Meas. Cts. Pattern

- STEP I.
- |   |   |  |
|---|---|--|
| 1 | 1 | Slight bend of knees (plie), feet about shoulder width apart                     |
|   | 2 | Straighten knees, feet leaving ground slightly                                   |
|   | 2 | Two small bounces in place, feet remain in same position, knees rigid (cts 2, &) |
- Repeat measure 1 seven times (8 times in all).
- STEP II.
- |      |  |
|------|--|
| 1-4  | 4 steps, R, L, R; L, into the center and repeat back to place. Steps follow one foot almost directly in front of the other forward and back. |
| 5-8  | 8 steps forward starting with R ft. The circle breaks into two parts and the ends close in to form two smaller circles.                      |
| 9-12 | 8 steps backwards starting with R ft as two smaller circles reform into one larger circle.   |

Presented by Anthony Shay  
Notes by Billy Burke

(Serbia)

Old-time Serbian ballroom kolo. Presented by Nick Jordanoff at the California Kolo Festival in San Francisco 1969.

Pronunciation: Oh-fee'-tseer-sko kolo

Recording: Festival Records: F-4814, 45 rpm 2/4 meter

Background Notes: As its name ("Officers' Kolo") indicates, this kolo was performed by officers of the Yugoslav Royal Army at formal dances in Belgrade, Novi Sad, Niš, and other cities. It enjoyed popularity from the turn of the century up until about 1930. Whenever performed, the highest ranking officer present led the dance, and if the ladies participated they danced on the L side of their escorts.

Formation: Open circle of dancers, hands joined and held at shoulder height.

### Pattern

#### Meas

#### PART I

- 1 Step fwd twd ctr with R ft.
- 2 Step fwd twd ctr with L ft.
- 3 Step bkwd twd original place with R ft (ct 1); step bkwd twd orig place with L ft (ct 2).
- 4 Step bkwd into original place with R ft (ct 1); close L ft beside R ft without transfer of wt (ct 2).
- 5-8 Repeat action of meas 1-4, but with opp ftwork.

#### PART II

- Turning slightly to the R:
- 9-12 Seven walking steps (R,L,R,L,R,L,R) to the R, closing L ft to R ft on 8th ct without transfer of wt.
  - 13-16 Turn slightly to L and take 7 walking steps to L, closing R to L on 8th ct without transfer of wt.

#### PART III

- 17 Facing ctr, side step R with R (ct 1), close L to R, transferring wt (ct 2).
- 18 Side step with R (ct 1), close L to R, no transfer of wt (ct 2).
- 19-20 Repeat action of meas 17-18 but with opp ftwork and direction.
- 21-24 Repeat action of meas 17-20.

#### PART IV

Repeat action of Part II.

Presented by John Filcich

OGUZLU  
(Turkey)

21

The name of this dance means "the dance of Oguz", an old Turkish tribe that settled down in Anatolia in 1300 to start the Ottoman Empire. It is a dance for men but can be done by women also, either together in one line or in separate lines.

Pronunciation: Oh-OOZ-loo

Formation: Straight lines of not more than 10 people

Position: Hands are clasped tightly with the next person, elbows held close and bent 90°, hands extended forward, dancers very close together. Body bending movements are very straight and sharp, precisely on the beat.

Music: FLDT-1 "Folklore Dances of Turkey", side A, band 3.

Meas.

Pattern

FIGURE I.

- 1 Cross L ft over R, bending body forward (ct 1), step on R ft, lifting L heel, bending the body slightly backward, keeping the back straight, L knee bent (ct 2)
- 2 Cross L ft over R again, bending forward (ct 1), close R ft behind L, straightening the body (ct 2).
- 3 Lift L knee high, rising on R toe (ct 1), slap L ft sharply in front of R, bending forward (ct &), step on R ft close behind L (ct 2).

FIGURE II.

- 1 Hop on R ft, and touch L ft across in front of R (ct 1), step on L ft beside R and lift R leg slightly (ct 2).
- 2 Same as measure 1 but opposite footwork.
- 3 Same as measure 1.
- 4 Stamp R ft beside L (ct 1), step on R ft with stamp beside L (ct 2).
- 5 Same as measure 3, Figure I.

FIGURE III.

- 1-2 Same as measures 1-2, Figure II.
- 3 Slap L ft sharply extended across in front of R, bending the body backward, very straight (ct 1), close L ft to R, dragging ft across floor, bending forward (ct 2).
- 4 Lift L leg high, knee bent, bending backwards again (ct 1), close L ft beside R (ct 2).
- 5 Same as measure 3, Figure I.  
During this figure the line moves toward any direction which the leader calls:

Sağa (SAH-hah)	To the R
Sola (SO-lah)	To the L
Geriye (GEH-rih-yeh)	Backwards
Ileri (EE-leh-rih)	Forwards

Repeat steps from beginning.

Presented by Bora Özkök

This dance, for men only, was learned by Yves Moreau in January, 1970, from Emil Pavlov, dancer with an amateur folk dance group in Tolbuhin Dobrudža. The variations given below are just a few out of the many figures for this dance which is done in all parts of Dobrudža. These particular variations originate from the village of Alekovo, Silistra District.

Pronunciation: OH-pahs

Music: Balkanton BHA 734. Side 2, Band 5. 4/4 meter.

Formation: Short lines of men. Belt hold, L over R. Belt necessary. Face ctr. Wt on L.

Style: Mens' Dobrudžan dances are the strongest of all Bulgaria. The movements are big and heavy and often include stamps, squats, and an occasional shoulder twist - the latter reflecting Turkish influence.

Meas

Pattern

1-8 Introduction - no action.

1

PART I.

Turn twd R, step R (ct 1). Stamp L next to R, no wt (ct 2).

Turn twd L, step L (ct 3). Stamp R next to L, no wt (ct 4).

2

Small leap onto R, turning twd R (ct 1). Stamp L next to R, no wt (ct 2). Leap onto L, turning to L (ct 3). Stamp R next to L (ct 4).

3-8

Repeat action of meas 1-2, 3 more times (4 in all).

PART II.

1

Facing and moving LOD, step R (cts 1,2). Step L (cts 3,4).

2

Turning to face ctr, step R to R (ct 1). Large step on L behind R, hips twisted to L as far as possible without changing facing direction (ctr), knees well bent (ct 2). Step R in place (ct 3). Sweep L leg around twd ctr (ct 4).

3

Step L next to R, straightening knees (ct 1). Hold (ct 2). Turning to move RLOD, step L (cts 3,4).

4

Continuing in RLOD, step R (cts 1,2). Facing ctr, step L to L (ct 3). Large step on R behind L, hips twisted to R as far as possible without changing facing direction (ctr), knees well bent (ct 4).

5

Step L in place (ct 1). Sweep R leg around twd ctr (ct 2). Step R next to L, straightening knees (ct 3). Hold (ct 4).

(continued)

MeasPatternPART III.

- 1 Facing ctr, move fwd R, L (cts 1,2). Sweep R leg outward and fwd twd ctr, close to floor (ct 3). Pass R ft quickly bkwd next to L ft, long step back on R, toes turned to R, twisting hips to R; raise L ft off floor as step is taken (ct 4).
- 2 Turning to L, step L near R (ct 1). Stamp R next to L, no wt (ct 2). Turning to R, step R (ct 3). Stamp L next to R, no wt (ct 4).
- 3 Facing ctr, leap onto L, twisting body to L (ct 1). Leap onto R, twisting body to R (ct 2). Twisting to L, jump into stride pos, knees bent (ct 3). Hold (ct 4).
- 4 Repeat action of meas 1, Part I. (step, stamps).
- 5-8 Repeat action of meas 1-4, Part III.

PART IV.

- 1 Facing ctr, hop on L, swing R ft, knee bent, across in front of L (ct 1). Hop on L, swing R ft to R (ct 2). Hop on L, swing R ft across in front of L (ct 3). Leap onto R in place, raising bent L knee sharply (ct 4).
- 2 Leap onto L in place, R knee raised (ct 1). Hop on L (ft turns to R), twisting to R as much as possible, R knee bent in preparation for following step (ct 2). Step R away from ctr (ct 3). Stamp L next to R (ct 4). Stamp L again, no wt (ct 4).
- 3 Step L twd ctr (ct 1). Sweep R leg outward and fwd twd ctr, close to floor (ct 2). Pass R ft quickly bkwd next to L ft, long step back on R, toes turned to R, twisting hips to R (ct 3). Leap onto L, facing ctr, but twisting hips to L, raise bent R knee sharply (ct 4).
- 4 Leap onto R, twisting hips to R (ct 1). Stamp L next to R, no wt (ct 2). Leap onto L, twisting hips to L (ct 3). Stamp R next to L, no wt (ct 4).
- 5-8 Repeat action of meas 1-4, Part IV.

PART V.

- 1 Facing ctr, walk fwd 4 steps, R, L, R, L (cts 1,2,3,4).
- 2 Leap R to R, raising L ft across behind R knee (ct 1). Leap L to L, raising R leg fwd (ct 2). Hop on L, R leg, knee bent, describes vertical bkwd circling motion (ct 3). Step R ft next to L and do full squat, knees together, wt on both ft (ct 4).
- 3 Recover with hop on R, twisting bent L knee across R leg (ct 1). Stamp L next to R, no wt (ct 2). Leap onto L, twisting to L, knees close together (ct 3). Stamp R next to L, no wt (ct 4).
- 4 Repeat action of meas 2, Part I.
- 5-8 Repeat action of meas 1-4, Part V.

Dance repeats from beginning and then Part I is done again.

Presented by Yves Moreau.

PANDALAS  
(also called KUCATA)

24

(Bulgarian)

This dance is done throughout Dobrudža in northeast Bulgaria. The figures given below were chosen from among numerous variations popular in the southern part of Dobrudža. The variations were learned by Yves Moreau in December, 1969, from Dance Ilijev, leader of a folk dance group in the village of Devnja, Varna District

Pronunciation: Pahn-dah-LASHH            KOO-tsa-tah

Music:            Balkanton BHA 734. Side 2, Band 1. 7/16 meter: 1-2, 1-2, 1-2-3.  
Counted here as 1, 2, 3.

Formation:        Mixed, short lines of 6 to 8 dancers. Hands joined down at sides.  
When in "W" pos, hands are close to shoulders. Face LOD. Wt on L.

Style:            Variations given below may be done in any sequence and with any  
number of repeats at discretion of leader, with the exception of  
Entrance Step which is done only once. All variations end with a  
step or stamp with R ft. Whether or not wt is taken depends upon  
the variation called next.

Meas.            Pattern  
1-8            Introduction - no action.

1            I. ENTRANCE STEP (not repeated)  
Moving in LOD, lift slightly on L, at same time prepare to step  
fwd on R by touching R heel to floor (ct 1). Take full wt on R,  
bending knee (ct 2). Step fwd on L (ct 3).

2-7            Repeat action of meas 1, 6 times (7 in all).  
8            Still facing LOD, stamp lightly 3 times, R,L,R, take wt (cts  
1,2,3).

1            II. BASIC  
Moving LOD, lift on R (ct 1). Step fwd L (ct 2). Step fwd R  
(ct 3).

2-4            Repeat action of meas 1, Part II, 3 more times, turning to face  
ctr on ct 3 of meas 4 with step on R.

5            Stamp L next to R, no wt (ct 1). Hold (cts 2,3).

6            Moving RLOD, step L diag fwd L (cts 1,2). Step R across in front  
of L (ct 3).

7            Step L sdwd to L (cts 1,2). Step R across in back of L (ct 3).

8            Step L to L (cts 1,2). Stamp R next to L (ct 3).

HAND MOVEMENTS DURING PART II.  
meas 1-4 Swing hands bkwd (ct 1). Swing hands naturally fwd cts (2,3).  
5 Continuing fwd and upward swing, raise hands to "u" pos (ct 1).  
Hold (cts 2,3).  
6 "W" pos.  
7 "u" pos (ct 1). Extend hands fwd and lower to side (cts 2,3).  
8 Swing hands fwd and up (cts 1,2). "u" pos (ct 3).

<u>Meas</u>	<u>Pattern</u>
	<u>III. SCUFF</u>
1-5	Repeat action of meas 1-5, part II, including hand movements.
6	Small leap onto L, turning to L, raising R ft in back, knee bent (ct 1). Scuff R heel next to L (ct 2). Step fwd on R (ct 3). <u>HAND MOVEMENTS:</u> Raise elbows bkwd, lowering hands slightly (ct 1). Begin to push hands fwd (ct 2). Full extension of arms (ct 3).
7-8	Turning to face ctr repeat action of meas 7-8, Part II. <u>HAND MOVEMENTS:</u> Lower to sides cts 2,3 of meas 7. Raise to "W" pos as in meas 8, Part II.
	<u>IV. FORWARD</u>
	HANDS IN "W" pos through meas 5, Part IV.
1	Facing ctr, wt on L, touch R toe to R, bounce twice on L (cts 1,2). Step R fwd across L, bending R knee (ct 3).
2	Repeat action of Meas 1, Part IV, reversing ftwork.
3-4	Repeat action of meas 1-2, Part IV.
5	In place, 3 light stamps, R, L, R, take wt (cts 1,2,3).
6-8	Repeat action of meas 6-8, Part III, including hand movements.
	<u>V. GRAPEVINE</u>
	HANDS in "W" pos through meas 5, Part V
1	Facing ctr, move LOD with light leaps, R to R (cts 1,2). L across in front of R (ct 3).
2	Leap R to R (cts 1,2). Leap L behind R (ct 3).
3-4	Repeat action of meas 1-2, Part V.
5	Jump to ft apart (stride pos) (cts 1,2). Jump to ft together (ct 3).
6-8	Repeat action of meas 6-8, Part III, including hand movements.
	<u>VI. PAUSE</u>
1-3	Facing and moving LOD, wt on R, repeat action of meas 1-3, Part II (lift, step, step), except on ct 3 of meas 3, leap onto R turning to face ctr, bring L ft up in back, knee bent.
4	Step L behind R with wt on balls of both ft, sink into knee bend (ct 1). Hold (ct 2). Take wt on R (ct 3).
5-8	Repeat action of meas 1-4, Part VI, exactly.
	<u>HAND MOVEMENTS DURING PART VI.</u>
meas 1-3	meas 1-3 Swing bkwd as in Part II, except on ct 3 of meas 3 extend straight up.
4	4 Return to "W" pos (ct 1). Hold (ct 2). Lower to sides (ct 3) to begin bkwd swing again.

Presented by Yves Moreau

Source: Seminar at Badija (Yugoslavia), Lado Ensemble  
Record: JUGOTON LFVS-746, side A, band 4  
Time: 2/4

Meas.      Pattern

DANCE I. DUGEĆ

Circle position, hands joined at shoulder level. May be done in solo, duo, or trio formation.

STEP I.

- 1 Starting with weight on ball of ft, shoulder width apart, jump into air (ct 1), bring feet together in air (ct &), repeat (cts 2, &).  
2 Bounce 3 times on full foot (cts 1, &, 2), bend knees in preparation for jump (ct &).  
3-8 Repeat measures 1-2 three times (4 times in all).

STEP II.

- 1-2 Jump twice, landing first with R ft in front slightly (ct 1), then with L ft in front slightly (ct 2); repeat (cts 1, 2).  
Repeat measures 1-2 three times (4 times in all).

DANCE II. TANGEĆ (Walking Dance)

Dance consists of a Balance step R ft forward, L ft back, followed by 4 walking steps R, L, R, L. The last two persons form an arch with upraised handkerchief, under which the leader pulls the entire line, front basket hold.

DANCE III. PRELAZ

- 1 Two-step moving into circle R-L-R. (cts 1, &, 2)  
2 Three quick steps in place L-R-L (cts 1, &, 2)  
3-4 Repeat measures 1-2 but moving backward out of the circle  
5-8 Repeat measures 1-4

DANCE IV. POSAVSKI DRMEŠ

- 1-16 32 walking steps, starting on R ft, moving to L, body upright. Line snakes at discretion of leader. Circle forms as drmeš step commences.  
1 (Drmeš step) Body upright, step on full foot, on R ft (ct 1), hop on R ft (ct &), hop again on R ft (ct 2), step on L ft (ct &). Weight is on R ft except for last half-beat.  
Repeat until walking music.  
Repeat entire dance doing 48 walking steps, all else the same.

DANCE V. KIŠA PADA

- Break into small circles of 6-8 people.  
1-8 16 walking steps C/ in small circles, starting with R ft.  
9-16 16 running steps starting with R ft.  
17-24 8 drmeš steps (as in Posavski Drmeš).  
25-32 16 buzz steps  
33-40 Repeat measures 1-32  
65-80 16 more buzz steps.

Presented by Anthony Shay  
Notes by Billy Burke

Record: Festival F4817-B.

Formation: Open circle, leader at R end. Hands are held and held down.

Meas.            Pattern

1-8            I.  
Four "basic kolo steps," (R,L,R,L). Originally this was done with 4 walking steps to the R, and 4 walking steps to the L, may be learned thus.

9-12           II.  
Step R, close L, step L, close R. Repeat.

13-14          III.  
Stamp, R,L,R, pause. (Originally 3 stamps with R ft.)  
Clap hands 3 times, pause.

Presented by John Filcich

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KATINA MARCOVICH'S  
POT ROAST AND SPAGHETTI\*

Preparation Time: 2 hours  
Serves 5.

- 4 lb. pot roast
- 1 lg. onion
- 3 cloves garlic
- 4 cups of tomato sauce (4 8 oz. cans)
- $\frac{1}{2}$  tsp. allspice
- $\frac{1}{2}$  tsp. cinnamon
- $\frac{1}{2}$  tsp. nutmeg
- $\frac{1}{2}$  tsp. cloves (ground)
- Salt to taste

1 lb. spaghetti

Brown meat in oil. Add onion and garlic, chopped, sauce, spices and salt. Cover and simmer 2 hrs., so meat is very tender.

About  $\frac{1}{2}$  hr. before meat and sauce are cooked boil salted water and cook the spaghetti.

Pour some sauce over the spaghetti and the rest over the carved meat. Serve with wine, french bread, and tossed green salad.

\*Spices are those used in her native town of Milna on the island of Brač, in Dalmatia, Jugoslavia.

SVADBARSKA RACENICA  
(Bulgaria)

28

Learned by Yves Moreau in the summer of 1969 at a wedding celebration in the village of Tenevo, Jambol District in Thrace.

Pronunciation: Sfaht-BAHR-skah Ruh-cheh-KNEE-tseh  
Music: KOFO LP-r, Side B, Band 4. 7/16 meter: 1-2, 1-2, 1-2-3. Counted here as 1,2,3.  
Formation: Mixed lines, hands joined down at sides. Face slightly R of ctr, wt on L.  
Style: Heavy, peasant character; knees slightly bent; steps small.  
Steps: Back Pas de Basque R: Step R to R (ct 1). Step L behind R (ct 2). Step R in place (ct 3). Reverse of step begins with step L to L. Can be done in place or moving fwd on ct 1.

Meas                      Pattern

Leader determines how many repeats of each pattern.

1-8                      Introduction - no action.

I. TRAVELLING

1                      Moving LOD, lift on L (ct 1). Step fwd R (ct 2). Step fwd L (ct 3).

2-4                      Repeat action of meas 1, 4 more times (4 in all).

5                      Small hop on L to face ctr (ct 1). Bring R ft around and step in front of L (ct 2). Step L in place (ct 3).

6                      Hop on L (ct 1). Reverse action of R ft as given in ct 2 of meas 5 (ct 2). Step L in place (ct 3).

7                      Repeat action of meas 5.

8                      Close R to L, bouncing 3 times (cts 1,2,3).

II. PAS DE BASQUES

1                      Facing ctr, small leap R to R (ct 1). Touch ball of L ft next to R, no wt (ct 2). Hop on R in place (ct 3).

2                      Repeat action of meas 1, Part II, reversing ftwork.

3-4                      Move fwd with 2 Back Pas de Basques, R and L.

7-8                      In place, dance 2 Back Pas de Basques, R and L.

III. SIDEWARD

1                      Facing ctr, hop on L, pump R leg, knee bent, down and up in front of L leg (cts 1,2). Hop on L (ct 3).

2                      Step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 3).

3-4                      Repeat action of meas 1-2, Part III, reversing ftwork and direction.

5-8                      Repeat action of meas 1-4, Part III.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

## (Turkey)

The full title of this dance song is "Tin Tin, Tini Mini Hanim," referring to the "pretty little lady" about whom the song is written. It is a variant of the "Halay" which is danced by the Kurdish population of Eastern Turkey.

Source: Kurdish people living in Detroit, Michigan; learned from Tom Bozgian.

Record: Festival FM-4007-A (2/4 time)

Formation: Typical Near East close grasp: bodies stand close together, elbows bent at R angles and clasped hands held out. For this dance a group of about 5 or 6 dancers is ideal. Entire group moves as one unit.

Meas   ct   Step

- 1      1      (Two Step): Step on R ft diag fwd.  
       &      Continuing, step on L ft diag fwd.  
       2, &   Continuing, step on R ft diag fwd. Hold (&).
- 2      1, &   (Halay) Continuing, L ft over R and step heavily with L ft, bringing  
           R ft to L ft, bending both L and R knees. Body leans bkwd. Ft can  
           leap or slide into place.  
       2, &   Transfer weight to R ft, lift and lower heels of both feet twice  
           (2 bounces)
- 3      1, &   Step on L ft in LOD with a slight flex of the knee.  
       2, &   Keeping weight on L ft, bounce twice on L ft; R toe touches floor  
           near L ft.
- 4      1, &   Continuing, take a rather large step diag fwd with R ft.  
       2, &   Bring L ft to R instep, however wt remains on R ft.
- Note: Direction of dancers in above first portion of dance can be straight  
           fwd. or diag fwd so as to progress around the floor.
- 5      1, &   Step back with L ft, turning R toe outward (diagonally LOD) by  
           pivoting on R heel.  
       2, &   Step back on R ft, turning L toe outward (diagonally RLOD) by  
           pivoting on L heel.
- 6                    Repeat action of meas 5.
- 7                    Repeat action of meas 5.
- 8      1, &   Repeat action of meas 4, cts 1, &.  
       2, &   Bring R ft to L ft, keeping wt on L ft (and R ft free to start dance  
           over).

Presented by John Filcich

TREI PAZESTE DE LA GOICEA MARE  
(Romanian)

30

Dance from Oltenia, Romania. Learned in Romania from Theodore Vasileanu by Sunni Bloland.

Pronunciation: Tray Pah-ZESH-tay day la GOY-chuh MAH-ray  
Formation: Chant lines of M and W  
Position: Hands down at sides "V" position.  
Music: NOROC 1074

Meas.                      Pattern

I. INTRODUCTION

- 1 Facing and moving diag R, step on R ft (ct 1). Step on L ft (ct 2).  
2 In place, one two-step R L R (cts 1 & 2).  
3-4 Repeat meas 1-2 to L, reversing ftwork.

II. THE DANCE

- 5 Touch R heel diag fwd R (ct 1). Draw R ft back to L lower calf (ct 2).  
6 Repeat meas 5.  
7 Extend R heel diag fwd (cts 1,2).  
8 Hold this position (cts 1 & 2). Quickly draw the heel back in preparation to move forward (ct &), and simultaneously lift on L ft.  
9 Moving diag fwd to right, take wt on R heel (ct 1). Close L to R ft (ct &). Repeat for cts 2&.  
10 Repeat cts 1,& of measure 9 (ct 1,&). Step heavily on R ft (ct 2).  
11-12 Repeat meas 9-10 but moving diag fwd to L and reversing ftwork.  
13 Hop lightly on L as R ft arcs in the air from back to front (ct 1). Move bkwd diag L click R to L (ct &). Step on L ft (ct 2) and click R heel to L ft (ct &).  
14 Continue with one more step L (ct 1). Click R to L (ct &). Step L in place (ct 2), and stamp R (ct &).  
15 Moving directly fwd step on R ft (ct 1). Stamp L (ct &). Step L (ct 2) and stamp R (ct &).  
16 Moving forward, step R (ct 1). Chug-hop ("chop") backwards (ct 2), turning slightly to L on the hop.  
17 Facing slightly to L and moving away from the center step L (ct 1). Click R (ct &). Step L (ct 2). Click R (ct &).  
18 Continuing out of the center step L (ct 1). Click R (ct &). Step on L ft (ct 2&).  
5-18 Repeat the Dance. (II)  
1-18 Repeat the dance beginning with the Introduction. (I)

Presented by Sunni Bloland.

(Serbia)

Old time Serbian ballroom kolo. Notes from the 1969 Kolo Festival in San Francisco.

Pronunciation: Trr'-go-votch-ko kolo

Recording: Festival Records F-4816 45 rpm Time: 2/4

Formation: Open circle of dancers, hands joined and held at shoulder height.

Meas.    PART I

- 1        Turning slightly to R, step Rft (ct. 1); step Lft (ct. 2).
- 2        Step Rft sideways R, facing center (ct. 1); close Lft to Rft without transferring weight (ct. 2).
- 3        Side step L with Lft (ct. 1); close Rft to Lft without transferring weight (ct. 2).
- 4        Same as Meas. 2.
- 5        Turning slightly L, step L (ct. 1); step Rft (ct. 2).
- 6        Continue moving in this direction, step Lft (ct. 1); step Rft (ct. 2)
- 7        Continue moving in this direction, step Lft (ct. 1); close Rft to Lft without transfer of weight (ct. 2).
- 8-14    Repeat movements of Meas. 1-7.

PART II

- 15-20    Moving R, eleven walking steps, beginning Rft, with a close of Lft on ct. 12.
- 21-26    Same as meas. 15-20, but to L with opposite footwork.

Presented by John Filcich

\* \* \* \* \*

PALACINKA

(Flat Rolled Pancakes from Serbia)

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.

VALPOVAČKO KOLO  
(Croatia)

32

Source: Lado Ensemble, Nena Šokčić  
Record: Festival KF 4808-B "Keleruj"; or KFLP-1000, side 2, band 4  
Time: 2/4, counted 1, &-a, 2, &-a  
Position: Couples or Trios, women's inside hand on partner's shoulder, outside hand on hips, fingers forward.

Meas.      Pattern

STEP I.

- 1      Moving slightly right, step on R ft (ct 1), hop on R ft (ct &), step L ft next to R (ct a), step on R ft (ct 2). In place, step on R (ct &), step on L (ct a).  
2      Repeat measure 1, reversing footwork and direction.  
3-4    Repeat measures 1-2.

STEP II.

- 1      Step L (ct 1), strike R heel alongside L ft (ct &), hop on L (ct 2), step on R ft (ct &).  
2-3    Repeat measure 1 two more times.  
4      Step on L ft (ct 1), bring R ft around slightly lifting on L (ct &), bounce on both feet (ct 2).  
5-6    Repeat measure 1 two times, reversing footwork.  
7      Step on R ft (ct 1), strike L heel alongside R ft (ct &), hop on R (ct 2), strike L heel (ct &).  
8      Step on L ft in place (ct 1), step on R ft in place (ct 2).

STEP III.

- 1-8    Man takes woman on his R in shoulder-waist position and turns her with step-hops, step R (ct 1), hop R (ct &), land (ct 2), step L (ct &). If done in trios, lady on left turns alone with a much lower hop, almost flat.  
9-16    Same step with other girl (if trio), or man and woman turn along as lone woman did in measures 1-8 (if in couples).

Presented by Anthony Shay  
Notes by Billy Burke

ZBORENKA  
(Bulgaria - Dobrudja)

33

Zborenka is a line dance for men only. It was learned in the village of Senokos, Tolbuhine district, Dobrudja, in the summer of 1966 by Yves Moreau.

Position: M in short lines holding belts (na lesa)  
Music: LP-B-4000 side 2 band 2; 2/4 Rhythm  
Styling: Dobrudjan styling is one of the most intricate and impressive in all Bulgaria. A strong Turkish influence is present in the various shoulder and head movements. Most of the Dobrudjan dances are divided into two distinct parts: one which is very fast and fiery, and another which is slow and calm. The dances for men are heavy and done in a semi-sitting position, somewhat like Thracian dances.

Meas.      Pattern

FIGURE I.

- 1 Step on L ft pointing it to L, at the same time turning body and head to L (ct 1). Stamp R ft beside L (ct &). Spring back up erect on both feet facing forward and freeze (ct 2).
- 2 Repeat meas. 1.
- 3 Leap onto L ft pointing it to L (ct 1) and stamp R ft beside L (ct &). Leap onto R ft pointing it to R (ct 2) and stamp L ft beside R (ct &).
- 4 Leap onto R ft pointing it to L (ct 1) and stamp R ft beside L (ct &). Leap slightly forward onto R ft (ct 2); chug backward on R ft kicking L leg sharply up and forward (ct &).
- 5-6 Repeat meas. 4 two more times.
- 7-8 4 steps moving backward, L, R, L, R.

FIGURE II.

- 1-6 Repeat meas. 1-6, Figure I.
- 7 Leap onto L ft facing diagonally L, bringing R leg up high, knee parallel to floor (ct 1). Repeat diagonally to R reversing footwork and direction (ct 2).
- 8 Squat down on both feet turning slightly to L (ct 1), spring back up on R ft in place (ct &) and stamp L ft beside R ft (ct 2).
- 9-10 Repeat measures 7-8.
- 11-12 4 steps moving backward, L, R, L, R.

FIGURE III.

- 1-6 Repeat measures 1-6, Figure I.
- 7 Leap onto L ft pointing to L (ct 1) and stamp R ft beside L ft (ct &). Leap onto R ft pointing to R (ct 1) and stamp R ft beside L ft (ct &).
- 8 Repeat measure 7, Figure II.
- 9 Squat down on both feet facing forward (ct 1). Spring back up erect on L ft (ct 2) and chug forward sharply on R ft (ct &).
- 10 Lift L leg up high sharply (ct 1). Remaining in place with L leg up, throw head and shoulders backward, Dobrudjan style (ct 2).
- 11-12 4 steps moving backward, L, R, L, R.

FIGURE IV.

- 1-2 Repeat measures 1-2, Figure I.
- 3-6 8 heavy walking steps moving forward, L, R, L, R, L, R, L, R.
- 7-10 8 heavy walking steps backward, L, R, L, R, L, R, L, R.

(continued)

<u>Meas.</u>	<u>Pattern</u>
	<u>FIGURE V.</u>
1-2	Repeat measures 1-2, Figure I.
3-4	4 heavy walking steps forward, L, R, L, R.
5	Repeat measure 7, Figure II.
6	Leap on L ft pointing slightly L, bringing R leg up high, knee parallel to floor (ct 1). Leap onto R ft pointing slightly R (ct &) and stamp L ft in place (ct 2).
7-8	4 steps moving backward, L, R, L, R.
	<u>FIGURE VI.</u>
1-2	Repeat measures 1-2, Figure I.
3-4	4 heavy walking steps forward, L, R, L, R.
5	Step on L ft in place (ct 1) and hop on L ft (ct &). Hop on L ft again bringing R leg around forward (ct 2) and step on R ft (ct &).
6	Hop on R ft 3 times bringing L leg around forward (cts 1, &, 2) and stamp L ft (ct &).
7	Repeat measure 7, Figure II.
8	Squat straight down on both feet (ct 1), spring back up on R ft (ct &) and stamp L ft beside R ft (ct 2).
9-10	4 steps moving backward, L, R, L, R.

Traditionally, each figure is done twice, but it can also be danced with a leader calling the figures or it could be set to the order of your choice.

Presented by Yves Moreau

\* \* \* \* \*

#### STUFFED PEPPERS (Bulgaria)

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.