

The 27th Annual KOLO FESTIVAL

CO-SPONSORED BY THE KOLO FESTIVAL COMMITTEE
AND THE INTERNATIONAL STUDENT PROGRAMS
OF
UNIVERSITY OF SAN FRANCISCO

Phelan Hall, Stanyon between Fulton & Turk
NOVEMBER 23-25, 1978



ORCHESTRAS

BAHRS
JASNA PLANINA
NISAVA
VITOSHA

TEACHERS

DICK CRUM
GARY COYNE
JERRY DUKE
JOHN FILCICH
MARCUS HOLT
DEAN LINSOTT
TANER ÖZTEK
TED SOFIOS &
DIMITRI VALKANOFF

DANCE DESCRIPTION SYLLABUS

Festival Folkshop
161 Turk Street
San Francisco CA 94102
415/775-3434



Festival Records
2769 West Pico Blvd
Los Angeles CA 90006
213/737-3500

***** 1 9 7 8 SAN FRANCISCO K O L O FESTIVAL *****

<u>D A N C E</u>	<u>P A G E</u>	<u>T E A C H E R</u>	<u>R E C O R D</u>
BOJYANOVO HORO	24	MARCUS HOLT	VIT-001 (LP)
CIGANČICA	29	DICK CRUM	Folkraft 1537
GARZANI	14	TANER ÖZTEK	DT-7902 (EP)
KOTS	3	TED SOFIOS	PD-1234 (EP)
KOTSARI	4	TED SOFIOS	PD-1234 (EP)
KREČAVI KETUŠ	30	DICK CRUM	FR-4105; AMAN LP-101
LEVENTIKOS	6	DIMITRI VALKANOFF	DG-7901 (EP)
MAKEDÓNIKOS HOROS	8	DIMITRI VALKANOFF	Festival
OFICIRSKO KOLO	15	JOHN FILCICH	FR-4814
OVER THE FOOT - HORA	13	DEAN LINSCOTT	NEVOFOON LP 12153
O YIATRÓS	9	TED SOFIOS	DG-7901 (EP)
PAPURI	16	TANER ÖZTEK	DT-7902 (EP)
PLOVDIVŠKA RUCHENITSA	25	MARCUS HOLT	XOPO-324
PREDARIČKO KOLO	35	JOHN FILCICH	FR-4817
PREPLET	34	DICK CRUM	KOLA 406-B
PUSZTAFALUSI KÖRTANC	17	GARY COYNE	GC-LP-3 (Hungarian)
PUSZTAFALUSI CSÁRDÁS	20	GARY COYNE	GC-LP-3 (Hungarian)
ROKOKO KOLO	32	DICK CRUM	FD-MH-1015; FR-4806
RODOPSKO HORO	26	MARCUS HOLT	Balkanton BHA-1293 LP
SAVAMALJSKO KOLO	31	DICK CRUM	FR-4815
SERENITSA	2	TED SOFIOS	PD-1234 (EP)
STRANDZHANSKO HORO	27	MARCUS HOLT	Balkanton BHA-1293 LP
TREI PAZESTE DE OLTENIA	10	DEAN LINSCOTT	RT-77-5011 LP
TRILISESTI	12	DEAN LINSCOTT	Nevofoon LP 12153
TRAKIYŠKA RUCHENITSA	28	MARCUS HOLT	Bitov B-001 (EP)
TRGOVAČKO KOLO	11	JOHN FILCICH	FR-4816
TRUGNALA RUMJANA	23	DICK CRUM	XOPO-329
S O N G S	36	JODY LEVINSON	

- 1978 K O L O F E S T I V A L C O M M I T T E E -

JOHN FILCICH, Chairman

DIANE CHILDERS	SANDY GUAGLIANONE
DAVID CHANG	STAN ISAACS
EDITH CUTHBERT	ED KREMERS
JERRY DUKE	JIM RUSTING
BILL FISHMAN	BOB SHINN
ART FURST	TODD WAGNER
WALTER GROTHE	

- IN MEMORIUM -

We wish to remember our friend and fellow committee member RALPH GUZMAN who passed away this year. Ralph was very active for many years in "Kolo", "Sokoli", and other dance groups. He was co-chairman of the Kolo Festival for the past 10 years, and our general chairman last year. Ralph is missed by many.....

+ + + + +

S E R E N I T S A

PONTUS

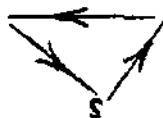
(Little Girl From Seres)

also

I K O S I E N A

(21)

RHYTHM: 7/16 Counted 1 and 2 and 3 and ah, or slow quick
 RECORD: Folkraft LP-8 - "PONTIC DANCES" EP No. 1234
 STARTING POSITION: "V" Hold, close. Right foot free, face slightly right. Pattern is a triangle.



<u>MEASURE</u>	<u>STEP</u>	<u>BASIC:</u>
I	1)	Step sideward right on right foot (counts 1-2)
II	2)	Slide and close left foot beside right (count 3)
III	3-4)	Repeat pattern of measure I
IV	5)	Cross and step on right foot in front of left (counts 1-2)
V	6)	Slide slightly sideward left on left foot (count 3)
VI	7-8)	Repeat pattern of measure III
VII	9)	Step backwards on right foot (count 1 and)
VIII	10)	Step on Left foot next to right (count 2 and)
	11)	Step on right foot in place (count 3 and, ah)
	12-14)	Repeat measure V reversing footwork
	15-17)	Repeat measure V
	18-21)	Repeat measure VI (Lower arms count 3)



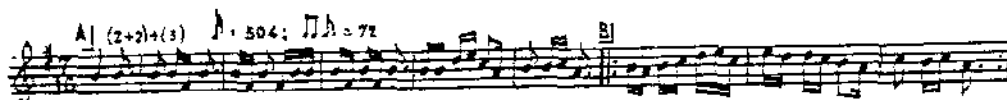
VARIATION: (Measure I)

I	1)	Stamp right foot in front of left foot
	2)	Stamp right foot to the right of left foot.
II	3-4)	Same as basic but drop right shoulder and shimmy.



VARIATION: (Measures I & II)

I	1)	Cross right foot over left bending knees in a slight crouch to face left (counts 1-2)
	2)	Pivot on right, hop to face L.O.D. crossing left foot over right foot (count 3)
II	3)	Step on left foot (count 1-2)
	4)	Pivot on left to face left, crossing right foot over left foot (count 3)
III - VIII	5-21)	As in basic



K O T S

(Ankle Bone)

RHYTHM: 2/4
 RECORD: Festival EP - "PONTIC DANCES" No. 1234
 STARTING POSITION: "W" position. Right foot free. Circle or line dance, no partners.



MEASURE:

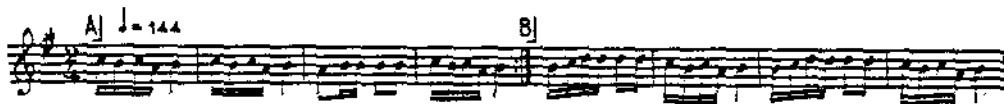
BASIC:

- | | | |
|--|--|---|
| <p>I</p> <p>II</p> <p>III</p> <p>IV-VI</p> <p>VII-VIII</p> | <p>♪ 1)</p> <p>♪ 2)</p> <p>♪ ♪ 3,4)</p> <p>♪ ♪ 5,6)</p> <p>7-12)</p> <p>♪ ♪ 13,14)</p> <p>♪ ♪ 15,16)</p> | <p>1) A slight leap sideward right on right foot, turning to face slightly left, bending left knee slightly to touch left heel beside right foot (count 1)</p> <p>2) Hop on ball of right foot in place, raising left heel slightly (Count 2)</p> <p>Hop on ball of right foot in place touching left heel as in measure I (counts 1-2)</p> <p>Repeat pattern of measure II, turning to face center on the second hop</p> <p>Repeat pattern of measures I-III reversing direction and footwork, except on the last hop stay facing slightly right and lower hands to "V" position with knees bend and body bent slightly forward.</p> <p>Facing slightly and moving right, two step hops (right, left) forward, turning to face center and raising hands to "W" position on the last hop.</p> |
|--|--|---|



VARIATION-TURN (For measures VII-VIII)

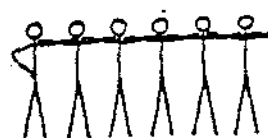
- VII-VIII 13-16) As VII & VIII of basic, making a complete turn to the right, body bent, arms flared out for balance.



K O T S A R I

Ankle Bone

RHYTHM: 2/4
 RECORD: Folkraft L.P.6; "PONTIC DANCES" EP No. PD-1234
 L.O.D. Right, circle or line
 STARTING POSITION: T - Right foot free



INTRODUCTION

MEASURE		STEPS	
I			Step-bend, sideward right on right foot (counts 1 and)
			Close and step-bend on left foot beside right (counts 2 and)

BASIC

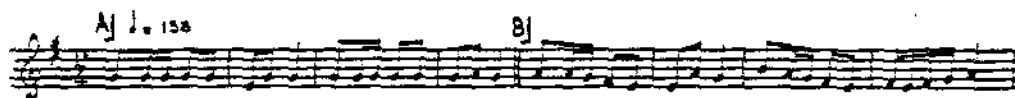
I		1)	A slight leap sideward right on right foot (count 1)
		2)	Cross and a slight leap on left foot in back of right (count 2)
II		3)	A slight leap sideward right on right foot (count 1)
		4)	Close and touch left foot in place beside right (count 2) or two quick steps (left, right) in place (counts 2 and)
	OR	OR 4 and)	
III		5)	A slight leap on left foot in place, bending right knee to swing right foot slightly backward (count 1)
		6 and)	A quick hop step left (counts 2 and)
IV		7	A slight leap on left foot in place, bending right knee to swing right foot slightly backward (count 1)
		8	Hop on left foot in place swinging right foot forward, knee straight (count 2)

MEASURE I-II VARIATION (For measures I,II) Step close Step close, Step touch, Sideward right.

VARIATION (For measures I,II)

I		Turning to face slightly right, a slight leap on right foot in place, bending left knee slightly (count 1) and repeat, reversing direction and footwork (count 2)
II		Turning to face slightly right, a slight leap on right foot in place, bending left knee slightly (count 1) Turning to face center, a slight hop on right foot in place, swinging left foot slightly forward (count 2)

	STEPS	VARIATION (For measures II, III, IV)
II	3	A slight jump on balls of both feet bending knees slightly
	4	Lower heels and straighten knees
III	5	Repeat above (for steps 5 & 6)
	6	
IV	7	Repeat above
	8	Hop on left foot in place swinging right foot forward, knee straight.
		VARIATION (For measures II-IV)
III	5	Bring left foot across in front of right foot &
	6	Bend left knee, bring left back and across
IV	7	Step on left foot next to right
	8	Hop on left foot in place swinging right foot forward, knee straight.
		VARIATION (For measures I-VIII)
I	1	Cross right foot over left displacing left foot backwards in a rocking motion
	2	Left foot forward displacing right foot in a rocking motion
II	3	Repeat step 1
	4	Repeat step 2
III	5 } 6 } 7 }	Stamp right foot <u>3</u> times to right of left foot
IV	8	Hop on left foot in place swinging right foot forward, knee straight.



"P O N T I C D A N C E S"
(DANCES OF THE PONTIC GREEKS)
4 Pontic Dances on one EP

1. SERENITSA
2. TRIGONA
3. KOTS
4. KOTSARI

G R E E K M A C E D O N I A

Greek Macedonia is a remnant of the ancient empire of Alexander the Great and since then has been part of the Roman Empire, the Byzantine Empire, the medieval Bulgarian and Serbian Empires, and the Ottoman Empire. It became part of modern Greece after the Balkan Wars. It stretches from Mt. Olympus and Albania eastward to Thrace, and is bounded on the north by Bulgaria and Yugoslavia. It is an area much sought after by its neighbors because of its access to the sea. It is quite fertile and well-watered, producing grains, tobacco and fruit. Thessaloniki is the main seaport and has long been a city of commerce since Roman times when it was a principal stop on the Egnatian Way which stretched from the Albanian seacoast to Byzantium (now Istanbul). Thessaloniki was also important in the Byzantine Empire, second only to Constantinople.

Florina is both a city and county (Eparchia) in the north-western corner of Greek Macedonia near the Albanian and Yugoslav borders. We are indebted to Simos Constantinou of Florina, an outstanding dancer formerly with the Dora Stratou dance group of Athens and also lead dancer with Taneç Dance group of Skopje, Yugoslavia. He toured the United States in 1971 and presented these dances in a workshop at Aitos Taverna in Berkeley.

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BIBLIOGRAPHY: Kolo Festival Institute Syllabus (16th)
Dennis Boxell: "Berance" Nov. 1967

Greek Folk Dances, Mary Vouras, Ricky Holden
Folkraft Press, Newark, N.J. 1965, pp. 56, 57

I am indebted to the following people for their help, instruction, guidance, spirit and good will in sharing their knowledge. I have borrowed much from GREEK FOLK DANCES (unfortunately, now out of print) and am grateful for the fine job that Mary Vouras did on that volume of dances. Because everyone in Greece was so generous with time and talent, I pass this material on in the same spirit.

MARY VOURAS, SIMON KARRAS-ATHENS, S.D.N.M.
SIATHI METALLINOS-THESSALONIKI (Now deceased)
JOHN DOUKAS-THESSALONIKI, LYKEON ELLINITHON
SIMOS KO. STANDINOU-FLORINA
DIMITRI VALKANOFF-SAN FRANCISCO

* * * * *
















LEVENTIKOS

Florina, Greek Macedonia
 Leventiá = Top quality: Also known as Berance refering
 to Berat in Albania, and Dihovsko Oro in Yugoslav
 Macedonia.

RHYTHM: 12/8  slow, quick, quick, slow, quick
 RECORD: "DANCES OF GREECE" No. 7901 (EP) "LEVENTIKOS HOROS"

FORMATION: Open circle - mixed line
 L.O.D. Right (counter clockwise)
 STARTING POSITION: Rt. foot free, facing center, Hands joined at head level



<u>MEASURE</u>	<u>STEPS</u>	<u>BASIC</u>
I	 1,2	Lift Rt. foot twice (slow, quick)
	 3	Step sideward right on Rt. foot (quick)
	 4	Step left foot behind Rt. foot (slow)
	 5	Step right face L.O.D. (quick)
II	 6	Step on Left foot (slow)
	 7	Lift on Left foot (quick)
	 8	Step on Rt. foot turning slightly to face center (quick)
	 9	Cross and step on Left in front of Right (slow)
	 10	Step back on right foot facing center (quick)
III	 11,12	Lift Left foot twice (slow) (quick)
	 13	Step sideward Left facing slightly left (quick)
	 14	Cross and step on Rt. in front of left (slow)
	 15	Step back on left (quick)
<u>MEASURE</u>	<u>STEPS</u>	<u>VARIATION</u> (As the music gets livelier and faster)
II	 6	Skip right as you step left (slow)
	 7	Hop on left (quick)

* * * * *

ADDITIONAL RECORDS:

Songs of Western Macedonia
 Society for the Dissemination of National Music
 Ersis 9 & Pulcherias, Athens 707
 Simon Karras & Mary Vouras: SDNM-109

FOLKLORE DANCES OF GREECE-MAKEDONIA
 Intersection Records: IR-012-11) 331/3 RPM
 By Simos Kostandinou
 Supervised by Athan Karras
 Recorded in Florina, Greece




MAKEDONIKOS HOROS

KONSTANDINOU


(MACEDONIAN DANCE OF
SIMOS KOSTANDINOU)

FLORINA, GREEK MACEDONIA


RHYTHM: 2/4 Slow, quick, quick
RECORD: Festival
STARTING POSITION: "T" shoulder hold. L.O.D. right facing L.O.D.
right foot free

<u>MEASURE:</u>		<u>STEP:</u>	<u>MUSIC I</u>
I		1,2	Walk to right, right, left
II		3,4, and	Turning to face center, step sideward on right foot and "pull" over right foot to face left. Bend knee to "bounce" twice in place
III		5,6, and	Pull to left over left foot, bend left knee to "bounce" twice in place.

MUSIC II

I		1	Facing right step to right on right foot
		2	Hop on right foot
		3	Step on left foot
II		4	Step forward on right foot
		5	Step on left foot next to right
		6	Step on right foot in place
III		7	Step back on left foot
		8	Step on right foot
		9	Step on left foot in place

MUSIC III

I		1	Skip right
		2	Skip left
II		3	Skip right
		4	Lift left foot around to front of right, knee high
III		5	Bring left foot back of right
		6	Bring right foot back of left
IV		7	Step on left foot in place
		8	Step on right foot in place
		9	Step on left foot in place



I learned this dance from Ioanni Doukas, Dance Instructor of the Lykeon Ellinithon of Thessaloniki. He learned it from the leader of the Lykeon Ellinithon of Ioannina, Epiras. (The Lykeon Ellinithon is a society of Greek women whose purpose is to preserve traditional costumes and dances and present them to the public.)

John Pappas has taught a similar 6-step dance called Sta Tria, 3/4 time.

RHYTHM:	4/4
RECORD:	"DANCES OF GREECE" EP No. 7901
MUSIC	Then Boro Manoula
L.O.D.	Right
HOLD:	"W", slow, proud, restrained.

Nobody does or says it better than John Pappas when it comes to Epiras. This quote is from the Stockton Dance Syllabus of 1976. "Like most dances of Epiras, the movements are generally slow and stately. The feeling is proud and the dance should reflect this in the style of the dancers. There is a tension in the movements--this is not to say they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately there is usually a slight delay to each movement."

<u>MEASURE:</u>	<u>STEP:</u>	<u>BASIC:</u>
I	1	Facing Right
	2	Step L.O.D. on right foot
	3	Step L.O.D. on left foot
	4	Step to right on right foot and face ctr.
II	5	Lift left foot in front of right
	6	Step to left with left foot
	7	Lift right foot in front of left
	8	Step on right foot around behind and to left of left foot
	3	Step on left foot next to right (close)



TREI PAZESTE DE OLTENIA

(Romania)

As learned by Dean Linscott from Radu Popovici in Craiova, Oltenia district, in 1976, and taught by him at the 1978 Kolo Festival.

Pronunciation: tray puh-zesh-teh

Music: Romanian Tour 77 (RT 5011) side 2, band 1; can also use Nevofoon 12153, Side 2, band 7.

Formation: Short lines (2-4 people) with back-hold

Meas.

FIGURE I

- 1-2 Take 1 two-step fwd starting with R heel (ct 1&2); L ft moves fwd very little on ct &. Stamp L ft twice in place with no wt (1, 2).
3-4 Same as meas 1-2, but opp ft.
5-8 Repeat meas 1-4.

FIGURE II

- 1-4 Move sideways to L with 15 small steps starting flat on R across L and keeping R in front; only L toe touches floor.
5-8 Swinging L ft around in front of R at end of meas 4, repeat meas 1-4 moving sideways to R and stepping on L in front of R.

FIGURE III

- 1-2 Step slightly to R on R ft (1); take wt on L toe behind R ft (&); step R in place (2); scuff-stamp L heel (&); step L in place (1); stamp R in place, no wt(2).
3-8 Repeat meas. 1-2 three more times.

FIGURE IV

- 1-2 Leaning slightly fwd from waist, L knee bent, touch R heel across to L in front of L ft, knee straight (1); touch R heel diag fwd to R (2); repeat cts 1 and 2.
3-4 Move sideways to L with 7 small steps starting flat on R across L and keeping R in front; only L toe touches floor
5-6 Repeat meas 3-4 with opp ft moving to R.
7-8 Bending R knee slightly, extend R ft fwd (&), and draw it back to place on floor (1), repeat with L (&2). Stamp R twice in place, no wt (1, 2).

FIGURE V

- 1-2 Lightly slap R ft flat on floor diag fwd to R, leaning slightly fwd and bending L knee (1); straighten and draw R ft back to L instep (2); repeat cts 1 and 2.
3-4 Scuff R toe on floor and lift it fwd (1); step on R across L (2); step L in place (&); to R on R (1); step on L across R (&); on R in place (2); on L in place (&).
5-12 Repeat meas 1-4 two more times.
13-16 Continue to run 15 more cross over steps in place like those in meas 3-4, starting on R across L and ending with wt on R ft in place; hold last ct "&".

TREI PAZESTE DE OLTENIA (Continued)

FIGURE VI

- 1-2 Dropping hands to join them down at sides, raise L leg with nearly straight knee and leap to L onto L ft, yelling "hey!" (1); bringing R leg high, step on R across L (2); step L in place (&); to R on R (1); L across R (&); R in place (2).
- 3-6 Repeat meas 1-2 two more times, taking a step onto L on last (&).
- 7-8 Continue to run 7 more cross-over steps in place, ending with wt on R in place (13 steps in all).
- 9-16 Repeat meas 1-8; take extra step onto L on final "&" (for 14 steps in all), and repeat entire dance.

Presented by Dean Linscott

TRGOVAČKO KOLO

This "Merchant's Dance" was another of the Serbian ballroom kolos popular at the turn of the century. It was supposedly danced by merchants and their wives at urban balls.

Pronunciation: Trr'-ga-vatch-ka kalo

Recording: Festival Records FR-4816 (45 rpm) 2/4 Time

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

PART I

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

PART II

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

Research and dance description by Dick Crum. First presented at the 1969 California Kolo Festival by Nick Jordanoff.

TRILISESTI

(Romania)

This is a common dance form in Moldavia, in northeastern Romania. Different steps are typically called out by a leader, and many different steps are found in different Moldavian villages. This arrangement includes steps learned in Suceava in August, 1976, and others from Marty König. Arranged by Dean Linscott, and presented by him at the 1978 Kolo Festival.

Pronunciation: tree-lee-sheht (the final "I" is silent)

Music: Nevafoon 12153, or other suitable recording of this tune; (Balkan Arts MK-6H is excellent music, but doesn't "come out even"; also note that the labels are reversed on some copies of this record!) (2/4 meter)

Formation: Mixed circle, facing LOD (CCW) with R hand on L shldr of person ahead. Free hand normally would grasp edge of jacket, but in absence of jacket can place on hip. Figures IV through VI are done with hands joined down in a circle.

Meas. FIGURE I (Walk)

1-16 Walk 32 jaunty steps fwd starting R, torso tilting slightly R with each step R, and to L with each step L.

FIGURE II (Hop-Stamps)

1-2 Hop on L (ct 1); stamp fwd on R (&); hold (2); stamp fwd on L (&); hold (1); stamp fwd on R (&); stamp fwd L with NO wt (2).

3-4 With a large hop in place on R (1), make a half-turn to the L, bringing hands to own hips (or jacket edges); stamp fwd on L (&); hold (2); stamp fwd on R (&); hold (1); stamp fwd on L (&); stamp fwd R with NO wt (2).

5-8 Repeat meas 1-4 again, starting with a big hop on L making a half-turn to R to face LOD.

9-16 Same steps as meas 1-8, but turn once CW in place to end facing cntr on meas 9-10; turn CCW on meas 11-12; CW on 13-14; CCW on 15-16.

FIGURE III (Hop-Step Backward)

1-2 Facing cntr, small hop L (1); step bwd on R (&); hold (2); step bwd on L (&); hold (1); step fwd on R (&); step fwd L (2). Heels turn slightly in on the bwd steps.

3-4 Hop on L (1), lifting R knee fwd; step fwd R (&); step fwd L (2); hop twice on L while facing L of center, and click side of R ft against L on each hop (1, 2).

5-16 Repeat meas 1-4 three more times, then join hands in circle, down at sides.

FIGURE IV (One-Two-Three-Stamp)

1 Face in LOD and take 3 steps fwd in LOD--R, L, R (1&2); stamp L beside R with no wt (&).

2 Same as meas 1 but opp. ftwork and move in RLOD.

3-4 Facing LOD take 3 steps fwd R, L, R (1 & 2); scuff-stamp L heel fwd, starting to face twd center; R is still carrying wt. Hop on R, turning to face cntr (1); stamp fwd L in place (&); stamp fwd R in place (2).

(Continued)

TRILESESTI (Continued)

- 5-8 Repeat meas 1-4 but opp ftwork and direction.
9-16 Repeat meas 1-8 again; end facing cntr.

FIGURE V (Jumps)

- 1 Ft together, bounce twice on heels (1 &); jump onto both ft slightly astride, heels further apart than toes (2).
2 Same as meas 1.
3 Same as meas 1 but after the stride click ft together in the air (&).
4 Land on both ft about a ft apart (1); click ft together in the air again (&); land on both ft together (2).
5-16 Repeat meas 1-4 three more times.

FIGURE VI (One-Two-Three-Scuff-Hop-Stamp)

This figure is composed of steps which require 6 counts for completion: 1&2&3&; this uses up 1½ meas; then the step repeats in the opposite direction for another 1½ meas., etc. All join hands down at sides.

- 1½ Facing LOD, take 3 steps fwd in LOD R, L, R. (1 & 2); scuff-stamp L ft fwd (&); hop R, turning to face cntr (3); stamp L slightly fwd, no wt (&);

Then repeat first 1½ meas but opps. direction and ftwork. Doing the basic movement 10 times in all will take up 15 measures. Finish the dance by taking 3 quick stamps toward cntr, R, L, R, raising hands and shouting.

"OVER-THE-FOOT" HORA

(Romanian)

As learned in Bucharest, Romania, by Dean Linscott (August, 1976), and presented by him at the 1978 Kolo Festival.

Record: Nevofoon 12153 (Hora Munteneasca) (4/4 meter).

Formation: Circle with hands joined loosely at the shoulder height, elbows down.

Meas.

- 1 Walk 3 steps to the L (L, R, L); step R in place.
2 Moving slightly twd cntr but mostly to the R, walk 3 steps (L, R, L), stepping L across the R on ct 1; touch R beside L.
3 Facing cntr, step back on R; touch L beside R; step fwd L; touch R beside L.
4 Walk bwd 3 steps (R, L, R); touch L beside R.

Hands should jog lcosely down and up a little with each step.

Presented by Dean Linscott

GARZANI

(Bitlis, Turkey)

Music: "DANCES OF TURKEY" EP No. 7902 (Dance no. 3)

Formation: Lines, hands held straight down, fingers interlocked, shoulder-to-shoulder with R shoulder in back of neighbors L shoulder.

Style: Bitlis style is very loose; upper body participates in movements, shoulders are relaxed, and there is a "rag doll" quality. Shoulder shaking frequently accompanies movement. There is some interaction between neighbors-- in particular, there is generally a push towards the left.

Each figure is done as many times as the leader decides and the dancing space allows.

Meas. FIGURE I (Bounce in place)

Feet apart (about 6 inches), parallel, knees relaxed, weight on both feet.
1 Bend knees
2 Bend knees
3& Lock knees and bounce on heels twice (vibrate)
4 Bend knees
5&6 Repeat 3&4

TRANSITION

1 Same as ct. 1, Fig. I, but leader shouts "hop"
2 Same as ct. 2, Fig. I
3 Hop on L
& Step R in place
4 Step L in place
5 Step R in place
6 Hold

FIGURE II (Move forward)

Bend body forward throughout this figure
1 Touch L heel to L side, looking to L
2 Step L slightly fwd, looking fwd.
3 Touch R heel front
& Touch R heel back
4 Make vertical semi-circle, starting fwd & up, with R ft ("back bicycle")
5 Touch R ft in place
6 Small jump on R foot in place

FIGURE III (Move backwards)

Body bend fwd.
1 Touch L heel diag./fwd L
2 Step L back
3-4 Hop on L bringing R foot in full circle, starting fwd and to the R (CW, parallel to floor); end pulling R knee up on count 4

Cont. next page

GARZANI, cont.

FIGURE III, cont.

- 5 Touch R heel fwd
- 6 Leap back to R ft

TRANSITION BACK TO FIG I

- 1-2 Same as Fig. III, 1-2
- 3 Hop on L, leaning slightly to L
- & Step R to R (very bouncy)
- 4 Step L to L " "
- 5-6 Repeat 3-4

Presented by Taner Öztekin
Dance description by Stan Isaacs

OFICIRSKO KOLO

As its name (Officers' Kolo) indicates, this Serbian ballroom kolo was performed by officers of the royal army at formal dances in Beograd, Novi Sad, Nis, 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 man.

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

Pronunciation: Oh-fee'-tseer-sko kolo

Recording: Festival Records: FR-4814 (45 rpm)

Pattern

Meas.

Part 1

- 1 Step forward toward center with R ft.
- 2 Step forward toward center with L ft.
- 3 Step backward toward original place with R ft (ct 1);
Step backward toward original place with L ft (ct 2).
- 4 Step backward into original place with R ft (ct 1);
Close L ft beside R ft without transfer of weight (ct 2).
- 5-8 Repeat action of meas. 1-4, but with opposite footwork.

Part 2

- 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 weight.
- 13-16 Turn slightly to L and take 7 walking steps to L, closing R R to L on 8th ct without transfer of weight.

Part 3

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

Part 4

Repeat action of Part 2.

Research and dance description by Dick Crum. First presented by Nick Jordanoff at the 1969 California Kolo Festival.

PAPURI

(Bitlis, E. Turkey)

Music: "DANCES OF TURKEY" EP No. 7902 (Dance no. 1)

Formation: Open circle, arms on shoulders. At the beginning of the first figure, it becomes a closed circle.

Style: See Garzoni
Figure II is done with the idea of startling the onlookers.

Introduction:

Ct. 1 Bend knees and twist body to L
Ct.2& Bounce twice facing center
Repeat until the leader decides to start. Then, on count 2, face center and place weight on L ft.

Meas.

FIGURE I

(Note: on first time through, the leader joins with the end of the line to make a closed circle. Face diag R.

- 1 Hop L
- & Step R Bend fwd, move LOD
- 2 Step L
- 3 Stop R to R, facing ctr
- 4 Bounce on R ft, bringing L up and fwd, knee bent
- 5 Touch L heel fwd, bending bwd
- 6 Step on L in place
- 7 Touch R heel fwd, leaning bwd
- 8 Touch R heel diag/fwd R, leaning bwd
- 9 Touch R heel to R
- & Bring weight onto R ft
- 10 Step L ft in place, raising R off the floor
- 11-12 Repeat 9-10

FIGURE II (Drop hands)

- 1-5 Turn half around to own right, and repeat 1-5, Fig. I, moving straight out of circle. On count 5, (facing out of circle) clap hands. Arms move freely in this figure.
- 6 Turn half around to L, to face ctr, and step on L toward ctr.
- 7 Touch R heel fwd, hop toward ctr on L, clap hands
- 8 Repeat ct. 7
- 9-12 Repeat Fig. I, 9-12

On repeats of Fig. II, turn 90° on cts. 1 & 6, so as to travel out of the circle on a diag, and to progress around it something like a sawtooth pattern.

FIGURE III (Arms on shoulders again)

- 1-5 Repeat Fig. I, 1-5
- 6 Leap to L on L
- 7-8 Touch R heel fwd twice, leaning to L side. (Person on L end of the line must lean back to the R, to hold up the line)
- 9-12 Repeat Fig. I, 9-12.

Presented by Taner Öztekin
Dance Instructions by Stan Isaacs

Pusztafalusi Körtánc és Sétáló

Pusztafalu is in Northeastern Hungary, about 1 km from Czechoslovakia. These dances, which were traditionally done by women, are now done by women and men during a festival or party.

You will hardly, if at all, notice it as you dance, but the third measure of each melody may have an extra count or two. I mention it only so this write-up doesn't seem bizarre.

This arrangement is an example of what might happen for the Körtánc. (The Sétáló [Iridiri Dárom] is rather set.) If your group does not have tremendous turnover and you practice often, perhaps you might try to change the order of motifs while dancing. Two words of ethnographic caution: 1) Don't invent and/or borrow steps from other dances, just use the steps provided here. 2) Once you start a step, complete the rest of the melody with it. You can continue the same step through another melody.

The material for this dance is from a film I took in Pusztafalu in July 1977.

Music: G. C. 3, The Dances of Hungary

THE MOTIFS

- I "Side to Side" Csárdás (this is an "up" csárdás)
ct 1 Step R to right side, knees are straight
& Relax knees
2 Close L together to R, knees are straight
& Relax knees
3&4& Repeat 1&2& with opps ftwk & direction
- II "Travelling to Right" Csárdás (this is an "up" csárdás)
ct 1& Same as ct 1& of motif #I
2 Step L together with R, knees are straight
& Relax knees.
- III Rida (this is an "up" or "open" rida)
ct 1 Step R to right side, onto ball of foot, right knee is straight
& Step L to the right in front/across R, toe is pointing toward center of circle, left knee is somewhat bent.
- IV "Back Stepping" Cifra
ct 1 Leap R to right side
ah Leap L next to or behind R
& Leap R in place
ah Hold
2ah&ah (the step is repeated symmetrically opposite)
- V "Congo" Run
ct 1 Run R forward in LOD
& Run L forward in LOD

Pusztafalusi Körtánc és Sétáló (Continued)

VI "Iridiri Dárom" Run

- ct 1 Run R fwd in LOD, right arm is raised and hand waves out from wrist
& Run L fwd in LOD, right hand waves in from wrist.
2&3 repeat 1&1
& Close L to R with a bounce (down on the ct.), right hand returns back to shoulder in front of you
4& Bounce twice more.
5&6&7 Run RLRLR as you turn in place CW one half revolution and begin to travel in other direction while clapping hands five times
& Run L as you place hands on shoulders in front of you.

THE DANCE

Formation: Done in a back basket hold, R arm over L arm.

1st play of melody

Do Motif #I, "Side to Side" Csárdás six times

2nd play of melody

Do Motif #II, "Travelling to Right" Csárdás thirteen times

3rd play of melody

Do Motif #III, "Open" Rida eleven and one half times to the right

ct & hold

13 Step L to left

14 Step R to left

15-26 Continue with Motif #III with opposite ft wk & direction eleven and one half times to the left

& hold

4th play of the melody

Do Motif #II, "Travelling to Right" Csárdás thirteen times

5th play of the melody

Do Motif #IV, "Back Stepping" Cifra thirteen times

6th play of the melody

Do Motif #III, "Open" Rida eleven and one half times to the right

ct & hold

13 Step L to left

14 Step R to left

15-24 Continue with motif #III with opposite ft wk & direction nine and one half times to the left

& hold

Pusztafalusi Körtánc és Sétáló (Continued)

7th play of the melody

Do Motif #V, "Congo" Run twenty-four times

(Note: a leader breaks out of the circle and all change from back basket to hands on shoulders in front of you. The leader, whose hands are on own hips, weaves line in and out and up and down.

New melody, Iridiri Dárom

Do Motif #VI as is

Do Motif #VI opps. direction and hands, same ft wk

Do Motif #VI as is except hands remain on shoulders and add: ct 5&6&7&8 hands clap seven times while running RLRLRLR rotating CW in place and begin to travel in other direction, ct & run L as you place your hands on the shoulders in front of you

Do Motif #VI opps direction, same ft wk, hands remain on shoulders (no waving)

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Pusztafalusi Csárdás

Pusztafalu is in Northeastern Hungary, about 1 km from Czechoslovakia. The couple dances are very typical of the county (Borsid Abaúj-Zemplén) in which Pusztafalu is found.

The dance styling requires an upward movement on the count. The structural styling is such that the men and women are holding on to each other perhaps half the time. The rest of the time they are holding their partners' hand(s) or there is no contact whatsoever. When the couples are together, they are doing simple csárdás or rida steps with almost no ornamentation (ie, no turning the woman under the arm, etc.) It is when they are separated that they show their dancing prowess.

The material for this dance is from a film I took in Pusztafalu in July 1977.

Music: G.C. 3, The Dances of Hungary

THE MOTIFS OF THE CSÁRDÁS FOR THE MEN

(Note: #'s are for reference and do not necessarily relate to the ct's)

Meas. MI Csárdás

- | | | |
|-----|------|---|
| # | ct | |
| 1 | 1 | Step R to the Right |
| 2 | & | Step L next to the R |
| 3 | 2 | Repeat #1 |
| 4 | & | Close L to R |
| 5-8 | 3&4& | Repeat #'s 1-4 with opps ftwk and direction |

MII Rida

- | | | |
|---|---|--|
| 1 | 1 | Step L to left (on ball of foot) |
| 2 | & | Step R in front of left to left (on bent knee) |
- (Note: the L ft [or R ft when going CCW] swings an arc before stepping)

MIII Side of foot touch

- | | | |
|-----|----|---|
| 1 | 1 | Step R in place |
| 2 | & | Touch the outside of the left sole on the floor in front of the R |
| 3-4 | 2& | Repeat #'s 1-2 with opps ftwk |

MIV Backwards running in place

- | | | |
|-----|----|--|
| 1 | 1 | Step on R behind L |
| 2 | & | Chug fwd on R while L cycles back behind R |
| 3-4 | 2& | Repeat #'s 1-2 with opps ftwk |

MV Forward running in place

(same as motif #MIV except you forward bicycle step in front of the other foot rather than behind)

Pusztafalusi Csárdás (Continued)

MVI Leap and lift
ct
1 1 Small leap on R in place and lift left lower leg across right leg
2 & Small hop on R
3-4 2& Repeat #'s 1-2 with opps ftwk

MVII Clap and Slaps
1 1 Step R in place and clap hands in front of face
2 & Slap left inside calf (in) with left hand
3-4 2& Repeat #'s 1-2 with opps ft & hd wk

THE MOTIFS OF THE CSÁRDÁS FOR THE WOMEN

WI Csárdás
ct
1 1 Same as motif MI of mens steps but with o-ps ftwk and direction

WII Rida
1 1 Same as motif MII of mens steps

WIII Twizzle step
1 1 With ft parallel and together, pivot heels to right
2 & " " " " " " " " left

WIV Backwards running in place
1 1 Same as motif MIV of mens steps

WV Forwards running in place
1 1 Same as motif MV of mens steps

WVI Little bells (kis hárong)
1 1 Step R in place
2 & Step L to left
3 2 Leap R where L just was (L has just swung out to left side)
4 & Hold
5-8 3&4& Repeat #'s 5-8 with opps ftwk and direction

WVII Solo Turns
1 1 Pivoting on R ft in place, Step L turning you 180° CW
2 & Take wt on R
3 2 Repeat #1, you are now facing original direction
4 & take wt on R
(Note: this motif is motif WII except turning in place by yourself)

Pusztafalusi Csárdás (Continued)

Formation:

Couples are in a shoulder/shoulder blade position for motifs M/W I and II. A one or two hand hold for motifs M/W III, IV, V, and VI. There is no holding at all for motifs VI and VII.

There are three ways you can do the following dance. The most direct way is to follow the suggested arrangement. If some improvisation is desired, the easiest recommendation is that any time there are solo steps, do the one you wish to. There are rules and/or guide lines for this; for one thing, gancier steps are "saves" for later in the dance and are usually not done in the Lassú section. Also, women tend to complement the mans choice. (i.e. if he chooses to do the backwards running in place, she most likely will also. When the partners are not touching whatsoever, there is less of a need/desire for this type of following.

The most "ethnic" way of doing the dance is to ignore the suggested arrangement and the man leads the woman through the variety of steps at his whim. Please do not invent and/or borrow steps from other dances, select only from what has been provided.

Finally, all of the variations provided start on the right foot. The Rida step almost exclusively goes to the left in Pusztafalu. There are many ways to make the transition from any step to the Rida, but all are based on fudging. The easiest way is to not step, but hold the last count of any motif so that the left foot is free to begin the rida.

THE DANCE

Meas.

1-4

Melody 1

Find a partner and do the Csárdás (MWI) motif (Note: the most common way of doing this motif is a zigzag pattern with the man traveling forward and the woman backward.)

5-8

Continue with the Csárdás (MWI) motif

9-16

Repeat meas 1-8

17-24

Couples separate and holding partners hands, men do Side of Foot Touch (MIII) motif and the women do Twizzle (WIII) motif

24-32

Men and women do Rida (MWII) motif

Melody 2

1-8

Repeat meas 1-8 of melody 1

9-16

Couples separate, and taking right hands, men and women do Backwards Running in Place (MWIV) motif.

17-24

Continue from meas 9-16 with Forward Running in Place (MWV) motif.

25-32

Repeat meas 25-32 of melody 2.

Pusztafalusi Csárdás (Continued)

- Meas. Melody 3 (Now the Friss Csárdás has started)
1-8 Repeat meas 9-16 of melody 2
9-16 Couples not touching, men do Step and Lift (MVI) motif
 and women do Little Bells (WVI) motif
17-24 Repeat meas 25-32 of melody 1
25-32 " " " " " " with Opps ftwk and direction
- Melody 4
1-8 Repeat meas 17-24 of Melody 2
9-16 Couples not touching, men do Claps and Slaps (MVII)
 motif and women do Solo Turns (WVII) motif
17-32 Of Melody 3

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TRŪGNALA RUMJANA
(Bulgaria)

Background: As a folk song, "Trūgnala Rumjana" (TRUG-nah-lah roo-MYAH-nah) is widely known, in many variants, in Macedonia, East Serbia and Bulgaria. In many places it is danced as an ordinary 3-meas Pravo (Lesno). The Bulgarian version given here represents a 4-meas form known as "Pravo" or "Obiknoveno horo" in south-central and southeast Bulgaria (Rhodopes and Strandža). It is a standard national dance taught to Bulgarian children as part of their elementary-school physical education program. It was learned by Dick Crum from Ilija Rizov, lead dancer of the Kutev Bulgarian State Folk Dance Ensemble.

Recording: XOPQ 329-B "Trgnala Rumjana"

Formation: Open mixed circle or line, arms on neighbors' shoulders ("M" formation) or sometimes with hands joined at shoulder height ("W" formation).

Meter: Ordinarily notated in 7/8, with 2 dancer's beats in a "elow-slower" pattern:

1 2
↓ ↓
S S+

Measure	Action
1	Facing slightly R, step Rft to R (ct 1); continuing to R, step Lft across in front of Rft (ct 2).
2	Turning to face ctr, step Rft sideways R (ct 1); step Lft behind Rft (ct 2).
3	Still facing ctr, step Rft sideways R (ct 1); point Lft OR raise L leg, across in front of R (ct 2).
4	Do movements of meas 3 with opp ftwk and direction.

Style Notes: Macedonians (or U.S. and Canadian folk dancers accustomed to Macedonian style) learning this dance will have a tendency to divide ct 2 into 2 parts, i.e., add an extra bounce, especially in meas 3 and 4, and men will raise active knee rather high in those measures. No Bulgarian would "object" to this, although it is not part of the standardized form as it is taught in Bulgaria.

Song Text: Trūgnala Rumjana za voda studena, lele
vee sutrin rano po ladovina, lele
vee večer kūsno po mesečina.
Na srešta i ide edno ludo mlado, lele
ta na Rumjana tihom govori, lele
"Ja kaži, Rumjano, kakvo da ti storja, lele
kitki da ti zema, drugi šte nabereš, lele
stomni da ti sčupja, drugi šte si kupiš,
hem ponubavi, hem pošareni, lele.
Ja togaz, Rumjano, daj da te celuna,
če celuvkata se s pari ne kupuva,
če celuvkata e mehlem na sūrceto, lele,
mehlem na sūrceto, balsam na dušata."

BOJYANOVO HORO
 (Also called Trite Pŭti and Levyata)
 Elkhovo area, Yambol district, southeastern Thrace, Bulgaria.

Source: Stoyan Stoyanoff of the Yambol Folklore Ensemble; steps originally from Bojyanovo.

Record: "Folk Dances of Bulgaria, Volume one," Vitosha Folk Orchestra, VIT 001, Side 1, Band 3. "Trite Pŭti"

Music: 2/4, accent on ct 1.

Formation: Segregated lines, with hands held either at shoulder height or down, depending on the Fig.

Keas Pattern

I. OT NAČALOTO

- 1 Facing ctr with hands at shoulder level. step on R diag fwd R (ct 1); step on L diag fwd R (ct 2).
 - 2 Step on R diag fwd R (ct 1); close L ft beside R ft. no wt (ct 2).
 - 3 Step on L diag bkwd L, i.e., going back along the same track, and swinging arms downward (ct 1); step on R diag bkwd L (ct 2).
 - 4 Level on L diag bkwd L, swinging arms fwd up to shoulder level again (ct 1); close R ft beside L, no wt (ct 2).
 - 5 Step on R fwd (ct 1); close L beside R, no wt (ct 2).
 - 6 Step on L bkwd (ct 1); close R beside L, no wt (ct 2); Step on L sdwd to the L, swinging arms downward (ct 1); close R to L, no wt (ct 2).
 - 7 Step on L sdwd to the L, returning arms to shoulder level, "w" pos (ct 1); close R to L, no wt (ct 2).
 - 8
- II. NA MYASTO.
 Throughout this Fig, face slightly L of ctr, joined hands held down.
 1 Cukče on L (ct 1); step (almost sdwd) on R diag R twd ctr (ct &); step L ft beside R (ct 2); step on R in place (ct &).
 2 Cukče on R (ct 1); step (almost sdwd) on L diag back L, out of ctr (ct &); step on R beside L (ct 2); step on L in place (ct &).
 3-4 Repeat action of meas 1-2, Fig II.

For the remaining Figures, joined hands are in "v" pos and always swing bkwd on ct 1 and fwd on ct 2.

III. TRITE PŪTI
 Facing diag R, Cukče on L (ct 1); step R fwd in LOD (ct &);

BOJYANOVO HORO (continued)

- 2 Cukče on R (ct 2); step on L fwd in LOD (ct &).
 Cukče on L (ct 1); turning to face ctr, step R sdwd to the R (ct &); step on L slightly in front of R (ct 2); step R in place (ct &).
 3 Cukče on R (ct 1); step L sdwd to the L (ct &); step on R slightly in front of L (ct 2); step L in place (ct &).
 4 Step R sdwd to the R (ct 1); step L in place (ct &); step on R slightly in front of L (ct 2); step L in place (ct &).
 5-6 Repeat action of meas 3-4, Fig III, with opp ftwk and direction.
 7 Cukče on R (ct 1); turning to face diag L of ctr, step on L diag bkwd L (almost a sdwd step) (ct &); slide R ft across floor up to L ft (ct 2); step L diag bkwd L again (ct &).
 8 Slide R across floor up to L (ct 1); step L diag bkwd L (ct &); slide R across floor up to L (ct 2); step L diag bkwd L (ct &).

IV. NAPRED

- Repeat action of meas 1-4, Fig III.
 Cukče on L (ct 1); scuff R fwd (ct &); step R fwd (ct 2); scuff L fwd (ct &).
 Step L fwd (ct 1); scuff R fwd (ct &); step R fwd (ct 2); scuff L fwd (ct &).
 Repeat action of meas 7-8, Fig III.

V. NA DYASND

- Repeat action of meas 1-4, Fig III.
 Step R sdwd to R (ct 1); step on L behind R (ct &); step R sdwd to R (ct 2); scuff L slightly fwd (ct &).
 Repeat action of meas 5, Fig V, with opp ftwk and direction.
 Repeat action of meas 5-6, Fig V.

VI. DYASND I NAPRED

- Repeat action of Fig V.
 Repeat action of meas 5-8, Fig IV.

--presented by Marcus Holt

PLOVDIVSKA RUCHENITSA

Central Thrace, Bulgaria

This dance was learned by Marcus Holt while attending several village weddings in the Plovdiv region of Central Thrace during the summer of 1972.

Translation: Ruchenitsa from Plovdiv.
Record: XOP0 (45) - X - 324 - B, "TRAKIJSKA RUCHENITSA".
Music: 7/8 (short, short, long).
Style: Thracian style is "heavy", knees bent, feet apart. There is a feeling of flexing the knees on the 1st and 3rd beats of every measure.
Formation: One long line with hands joined at the sides.
Steps: Thracian Ruchenitsa Step (R):
Step on R ft in LOD with wt on both ft, bending knees as step is taken (L ft still on floor) (cts 1-2); lift heel of R ft (hop without leaving floor), lifting L ft behind (ct 3).
Thracian Ruchenitsa Step (L):
Same as Thracian Ruchenitsa Step (R), but with opp ftwrk.
Basic Ruchenitsa Step (R):
Step fwd. on R ft (ct 1), step fwd on L ft (ct 2), step fwd on R ft (ct 3).
Basic Ruchenitsa Step (L):
Same as Basic Ruchenitsa Step (R), but with opp ftwrk.

Meas. Figure I.
1-2 Facing diag fwd R, dance two Thracian Ruchenitsa Steps moving continuously fwd (R,L) (L,R).
3 Step diag bkwrđ R on R ft (ct 1), step diag bkwrđ R on L ft (ct 3).
4 Repeat action of meas. 3.

Meas. Figure II.
1-2 Facing diag fwd R, dance two Basic Ruchenitsa Steps moving continuously fwd (R,L,R) (L,R,L).
3 Step diag bkwrđ R on R ft (ct 1), step diag bkwrđ R on L ft (ct 3).
4 Repeat action of meas 3.

RODOPSKO HORO

Smolyan district, Bulgaria

This dance was learned by Marcus Holt from the Strandzha Folklore Ensemble in Burgas during the summer of 1978.

Record: "Kopriivshtitza '71", BHA 1293 side I, "Glava li ta boli".
Music: - 3/4 very slow.
Formation: Long lines with hands held up.

<u>Meas.</u>	<u>Figure</u>
1	Facing center, step to R LOD on R ft.(ct 1), chukche on R ft lifting L ft slightly(ct 2), step to R LOD on L ft crossing in front of R ft(ct 3).
2	Repeat action of Meas. 1, continuing twrd R LOD, but facing center.
3	Facing center, step to R LOD on R ft(ct 1), close L ft next to R ft(ct 2), pause during ct 3.
4	Facing center, step to cntr. on L ft(ct 1), close R ft next to L ft(ct 2), pause during ct 3.
5	Repeat action of Meas. 3, moving backwards on R ft.
6-7	Repeat action of Meas. 1-2, with reverse footwork and direction (L LOD).
8	Repeat action of Meas. 3, with reverse footwork and direction.

STRANDZHEANSKO HORO

Southeastern Thrace, Bulgaria

This dance was learned by Marcus Holt from the Strandzha Folklore Ensemble in Burgas during the summer of 1978.

Record: "Koprivshtitza '71", BHA 1293, Side II, "Majka, Vulko".

Music: 2/4, Pravo time.

Formation: Lines with belt hold.

Meas. Figure I. "Chorus Step"
1 Facing and moving R LOD, step fwd. on R ft.(ct.1),
 chukche on R, lifting L ft. slightly(ct.2).
2 Repeat action of meas.1 with reverse ftwrk.
3 Facing fwd. and moving fwd.L, step fwd. on R ft(ct.1),
 step fwd. on L ft(ct.2).
4 step fwd on R ft(ct.1), chukche on R, lifting L(ct.2)
5 Facing R LOD, land on both feet with L ft fwd.(ct.1),
 Facing center, land on both feet with L ft slightly fwd,
 and legs spread apart(ct.2).
6 Hop on R ft, lifting L ft slightly(ct.1), step bkwrk. on
 L ft(ct.2).
7 Step bkwrk on R ft(ct.1), chukche on R ft(ct.2).
8 Step bkwrk on L ft(ct.1), chukche on L ft(ct.2).

Meas. Figure II. "Song Step"
1 Facing center and moving R LOD, step to R on R ft(ct.1),
 step to R behind R ft with L ft(ct.2).
2 Step to R on R ft(ct.1), step to R behind R ft with L ft
 (ct. 2).
3 Step to R on R ft(ct.1), chukche on R ft, lifting L ft
 slightly(ct. 2).
4 Step to L on L ft(ct.1), chukche on L ft, lifting R ft
 slightly(ct. 2).
5 Step to R on R ft(ct.1), chukche on R ft, lifting L ft
 slightly(ct. 2).
6-7 Repeat action of Meas.1-2, Figure II, with opposite ftwrk
 and direction.
8-10 Repeat action of Meas.3-5, Figure II, with opposite ftwrk
 and direction.

TRAKIJSKA RUCENICA
 (Also called Stribareka Rucenica)
 Yambol, Silven, and Burgas districts. Eastern Thrace, Bulgaria

Source: Burgas Folklore Ensemble, variations by the Pleneraki Youth Ensemble.

Translation: Thracian Ruchenica

Pronunciation: trah-KEES-kah ruh-chen-NEE-teen

Records: BIRGOV Bulgarian Folk Ensemble, B-001, Side B, Band 2, "Thracian Ruchenica"

Musica: 7/8 (short, short, long), counted here as 1, 2, 3, $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{2}$
 Accent 1e on 1 (short) and 3 (long).

Formations: Segregated lines, with joined hands held at shoulder height.

Steps: Kukke: A movement in which the heel of the supporting ft is raised prior to the beat and returns to the floor on the beat.

Stylings/Characteristics: Thracian style le "heavy," knees bent, feet apart.

Measure Pattern

- BASIC PATTERN
- 1 Facing R, step on R in LOD with wt on both ft; bending knees as step is taken (L ft still on floor) (cts 1-2); do a kukke on R ft, lifting L behind (ct 3).
 - 2 Continuing in LOD, repeat action of meas 1 with opp ftwk. Face ctr and step ed on R in LOD, bringing arms down (cts 1-2); step on L ft behind R, still facing ctr, returning arms up to shoulder level (ct 3).
 - 4-6 Repeat action of meas 1-3.
 - 7 Facing ctr, step on R fwd twd ctr, wt on both ft, bending knees as step is taken (L ft still on floor) (cts 1-2); kukke on R ft as L is lifted behind (ct 3).
 - 8 Continuing fwd twd ctr, repeat action of meas 7 with opp ftwk.
 - 9 Step fwd on R ft, wt on both ft, bending knees slightly (cts 1-2); lift L ft in front while doing kukke on R ft in place (ct 3).
 - 10 Small hop on R ft in place (ct 1); step to L with L (ct 2); step on R across in front of L (ct 3).
 - 11 Repeat action of meas 10.

TRAKIJSKA RUCENICA (continued)

12 Step to L with L ft, wt on both ft, bending knees (cts 1-2); kukke on L, lifting R ft (ct 3).

- VARIATION I
- 1 Facing R, do 3 small turning ruchenica steps in LOD beg on R ft (cts 1, 2, 3).
 - 2 Continuing in LOD, repeat action of meas 1 with opp ftwk.
 - 3 Repeat action of meas 3, Basic Pattern.
 - 4-6 Repeat action of meas 1-3, Variation I.
 - 7-12 Repeat action of meas 7-12, Basic Pattern.

- VARIATION II, "DOLU" (for gen only)
- 1 Facing twd LOD, do a full squat (cts 1-2); lift L while doing kukke on R in squat pos (ct 3).
 - 2 Continuing facing twd LOD, repeat action of meas 1, Variation II, with opp ftwk.
 - 3 Repeat action of meas 3, Basic Pattern.
 - 4-6 Repeat action of meas 1-3, Variation II.
 - 7-12 Repeat action of meas 7-12, Basic Pattern.

*Whenever there is no additional action on ct 2, this is indicated by "ct 1-2" (instead of "cts 1,2") meaning that the action is taken on ct 1 and pos is held thru ct 2.

--presented by Marcus Nalt

CIGANČICA

Banat (Vojvodina), Yugoslavia

In Vojvodina this partner dance is known by several names, one of which, *Cigančica* (tsee-GAHN-chee-tsah, "Gypsy girl"), is also a common dance-name in other parts of Yugoslavia. (The Macedonian and Serbian dances called *Cigančica* are totally unrelated to the dance described here.) Just why the term "Gypsy" is attached to any of these dances is unclear.

The Banat *Cigančica* presented here was learned by Dick Crum in 1954 in the town of Zrenjanin, where the natives also called it *Moj komšija* (moy KOHM-shee-yah, "My neighbor", from the first line of the song whose melody is used as accompaniment).

Recording: Folkraft 1537x45A, *Cigančica*.

Meter: 2/4

Formation: May be done by one or two couples. When danced by one couple, partners take shoulder-waist position. When done in two couples, dancers form a circle of four, women place their hands on men's nearest shoulders, the men join hands at small of women's backs.

MEASURE

ACTION

Note: M's and W's footwork is identical throughout.

Part 1 - In place

- 1 Step on ball of Rft, turning heels to R, keeping feet close, no wt on Lft (1); same with Lft, turning heels to L, etc., no wt on Rft (2). The style is mincing, with knees gently flexed and an absolute minimum of hip mov't.
- 2 Step R-L-R on balls of feet (1&2) in the same style as meas 1.
- 3-4 Same as meas 1-2 with opposite footwork.
- 5-8 Same as meas 1-4.

Part 2 - Spinning

- 9 Turn slightly to L (in the couple form this brings R shoulders adjacent; in set of four the ring is ready to travel CW, i.e. to L) and step on Rft (1); hop on Rft (2); step on Lft (3).
- 10-16 Repeat mov'ts of meas 9 seven more times for a total of eight, spinning in a CW direction. NOTE: Instead of the step-hop-step in meas 16, native dancers sometimes substitute two stamps, R-L (cts 1,2).

Description by Dick Crum

KRECAVI KETUŠ

Banat (Vojvodina), Yugoslavia

Ketuš (KEH-toosh), *ketuša*, *ketuš*, etc. are Serbo-Croatian forms of the Hungarian *kettős*, meaning "double" or "twosome". They are found in a number of dance names in the Vojvodina district of Yugoslavia (formerly part of Hungary). Sometimes *ketuš* refers to a dance done in couples (i.e., two people), sometimes it describes dances consisting of two-steps (step-together-steps done sideways to the right and left, cf. the well known *Mało kolo*), and sometimes it indicates a kolo made up of two parts or figures.

Krecavi (KREH-tzah-vee, "saw-toothed") *ketuš* belongs to the third category mentioned above. It is a very old dance, formerly popular around the town of Pančevo in the Banat district of Vojvodina and found in several variants. The version given here is more elaborate than most and was learned by Dick Crum in 1954 from Dobri-voje Putnik, an excellent Banat-style dancer and musician who later became the chief choreographer for the State Folk Dance Ensemble "Kolo".

Recordings: Festival FR-4105-A, *Krecavi ketuš*; AMAN 101 (LP), *Krecavi ketuš*; Jugoton LPY-V-802, "Pjesmom i igrom kroz Vojvodinu", Side 2, bd 3, *Krecavi ketuš*.

Meter: 2/4

Formation: Closed circle, mixed M and W; hands joined and held down at sides ("V" position).

MEASURE

ACTION

Note: Face straight ahead (directly toward ctr) throughout the dance; there is never any turn R or L at any time.

Part 1 - 8 step-closes + "saw-toothed" steps

- | | |
|------|--|
| 1 | Step Rft sideways to R (1); close Lft to Rft, taking wt on Lft (&); repeat mov'ts of cts 1& of this measure (2&). |
| 2-4 | Repeat mov'ts of meas 1, continuing sideways to R. (Meas 1-4 consist of a total of 8 step-closes to R.) |
| 5 | Dancing in place, rock fwd toward ctr onto Rft (1); rock back onto Lft in its place (&); rock backward away from ctr onto Rft (2); rock fwd onto Lft in its place (&). |
| 6-7 | Repeat mov'ts of meas 5 twice more, for a total of three. (The step pattern in meas 5-7 is probably the source of the title "saw-toothed".) |
| 8 | Step R-L-R in place, using full foot (native dancers usually make these steps so small, "inside their shoes," that the mov't seems to be 3 bounces on both feet in place) (1&2). |
| 9-16 | Repeat mov'ts of meas 1-8 to L with opposite lateral footwork. |

Part 2 - Dip-steps and kick-steps

- 17 Step on Rft in place with a gentle dip, i.e., a soft flex of R knee (1); step Lft in place with a gentle dip in the same style as in ct 1 (2).
- 18 Step R-L-R in place, using full foot, exactly as in meas 8.
- 19-20 Repeat mov'ts of meas 17-18 with opposite footwork.
- 21-24 Repeat mov'ts of meas 17-20.
- 25 From a preliminary position in the air beside L shin, kick Rft diag fwd/L across in front of L shin, after the kick bringing R heel to a position to the L of L shin with R toe pointed diag fwd/R (1); kick Rft diag fwd/R from its position just described (2). (The two kicks in this meas may each be accompanied by a slight bounce on Lft.)
- 26 With wt still on Lft, hop twice on Lft, bringing Rft around in an arc in the air into a position behind L ankle (1&); step on Rft directly behind L heel (2).
- 27-28 Repeat mov'ts of meas 25-26 with opposite footwork.
- 29-32 Repeat mov'ts of meas 25-28.

Description by Dick Crum

SAVAMALJSKO KOLO

Old time ballroom kolo from Serbia. Original research and dance description by Dick Crum. First presented at the 1969 California Kolo Festival.

Pronunciation: Sah'-vah-mahl-sko kolo

Recording: Festival Records F-4815 (45 rpm)

Time: 2/4

Background: Like Dorčolka and Čukaričko kokonješte, this dance derives its name from a district in Beograd. This dance was popular during the early part of this century.

Formation: Open circle of dancers, hands joined and held down.

PART I:

- 1-4 "Basic kolo step" R and L.
- 5-8 Three "lame duck steps" to R, plus one step-hop on R ft, turning to face center.
- 9-16 Same as meas. 1-8, but with opposite footwork and direction.

PART II: ("Running Kokonješte steps")

- 17 Two light running steps to R: R-L
- 18-20 Three "three's" in place: RLR, LRL, RLR.
- 21-24 Same as meas. 17-20, but with opposite footwork and direction.

ROKOKO

Vojvodina (Yugoslavia)

The song *Oj, divojko rokoko...* (oy DEE-voy-koh roh-koh-KOH, "Hey, fancy girl...") is an old favorite of the so-called *bećar* repertory of Slavonia (eastern Croatia) and the Vojvodina region of Yugoslavia. The term *bećar* was applied to the "swinging" young bachelors of the village who spent much time in the local tavern, drinking, playing the tamburitza and singing merry, uninhibited songs about women, *rakija* and the glories of the active single life.

As was the case with many *bećar* songs, the words for *Oj, divojko rokoko* were often improvised on the spot, although there were a few standard verses that were sung toward the beginning to get the creative process warmed up. Here is a sampling:

<i>Oj, divojko rokoko, ne ljubi te makar ko? Ne ljubi te makar ko, oj, divojko rokoko?</i>	Hey, fancy girl, does anybody love you? Does anybody love you, hey, fancy girl?
<i>Oj, divojko rokoko, ne ljubi te makar ko? Mene ljubi oficir, prvog reda granatir!</i>	Hey, fancy girl, does anybody love you? An army officer loves me, he's a grenadier first-class!
<i>Oj, divojko rokoko, ljubi l' tebe još i ko? Mene ljubi momak mlad, crna oka golobrad!</i>	Hey, fancy girl, does anybody else love you? A young guy loves me, he has dark eyes and doesn't shave yet!
<i>Oj, divojko malena, para ti se haljina; paraće se i sukinja, a šta ćemo preksutra?</i>	Hey, little girl, your dress is getting torn; your skirt is going to get torn, too, and what will we do the day after tomorrow?
<i>etc.</i>	

The melody of this song led an independent life as a dance tune, retaining the word *Rokoko* as its title, and often the musicians would sing a verse or two as the people danced. The dance itself had several variants. The version given here was learned by Dick Crum in the town of Subotica in 1954 from several dancers belonging to the ethnic group known as the *Bunjevci* who live in that town and its surrounding area.

Recording: Folk Dancer MH 45-1015 A, *Rokoko kolo*. Note: This recording does not have a vocal. Folk dancers who might wish to sing along with the recording should know that the verses are sung to the "A" music only, the "B" music serving as a sort of interlude.

Meter: 2/4

Formation: Open circle, mixed M and W. Little fingers are linked and held at shoulder height.

Note: Dancers face center throughout the dance.

- 1 Step Rft sideward R (1); close Lft beside Rft taking wt on Lft (&); step Rft sideward again (2); close Lft beside Rft taking wt on Lft again (&).
- 2 Step Rft sideward R again (1); close Lft beside Rft taking wt on Lft again (&); step Rft sideward R again (2); hop on Rft, bringing Lft across in front and beyond Rft, off the floor (&).

Note: The 3 "step-closes" described above are similar to "sashay" or "gallop" steps in style, but differ from these in that (1) the feet do not slide on the floor, and (2) the counts are even.

- 3-7 In these five measures, M and W do 10 of what might be roughly called "step-hops", but the actual movements of the M and W are different.

Women's steps ("sink-hops")

Meas

- 3 Lft steps directly below its position described at the end of meas 2 (across and to the R of Rft) in a gentle "sink-ing" style, flexing L knee (1) and rising onto ball of Lft "at the last minute", straightening knee; step Rft beside Lft in the same "sink-hop" style as just described (2).
- 4-7 In place, with feet side-by-side, do 8 more "sink-hops" beginning with the Lft.

Men's steps ("step-strikes")

- 3 Lft steps directly below its position described at the end of meas 2 (across and to the R of Rft) with a slight flex of L knee (1); hop in place on Lft, at the same time striking full inside of Rft against full inside of Lft and straightening L knee (&); step Rft beside Lft with slight flex of R knee (2); hop in place on Rft, at the same time striking full inside of Lft against full inside of Rft and straightening knee (&).
- 4-7 In place, with feet side-by-side, do 8 more "step-strikes" beginning with the Lft.

- 8 Dancers (M and W) stamp L-R-L in place (1,&,2).

Description by Dick Crum

PREPLET ("Mangupsko kolo")

(Serbia)

Preplet (PREH'-plet) as described here was learned in Yugoslavia by Dick Crum in 1954 from Miodrag Vuković, a fine young dancer from the village of Brus in Serbia. It is actually a fixed sequence of typical local "U šest" variations as done by the village "guys" ("mangupi"), and hence is sometimes called "Mangupsko (MAHN'-goop-sko) kolo". In the past 20 years it has become popular among exhibition groups all over Yugoslavia, with the inevitable addition of new figures and choreographic effects.


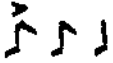
Record: KP 406-B, "Preplet (Mangupsko kolo)"

Formation: Dancers (originally M only) in open circle or line, hands joined down at sides in "V" formation. Leader's and end-man's hands held either at small of back, in a pocket, or grasping vest.

MEAS	RHYTHM	PATTERN
<u>VARIATION I - Running steps and hold</u>		
1-2	♪♪♪♪ ♪♪♪♪	8 tiny running steps R, as follows: facing slightly R of ctr, low short leap onto R toe to R, straightening R knee (ct 1); lightly stepping on ball of Lft, close Lft to Rft a bit fwd, slightly bending L knee (ct &); repeat above mov'ts 3 more times for total of 8 running steps, ending with wt on Lft on last ct & of meas 2.
3	♪♪♪	Facing ctr, step (on ball of) Rft, flexing R knee emphatically (ct 1); hold (ct &); step Lft in place (ct 2); step Rft in place (ct &).
4	♪ ♩	Bring heels together (no "click!") and down with emphasis (ct 1); hold for rest of meas.
5-8		Repeat mov'ts of meas 1-4 to L with opposite footwork.
9-16		Repeat mov'ts of meas 1-8.
<u>VARIATION II - Grapevine and three's</u>		
1	♪♪♪♪	Facing ctr, step Rft to R, slightly stiffening R knee (ct 1); step Lft behind Rft, slightly flexing L knee (ct &); step Rft to R (ct 2); step Lft in front of Rft (ct &).
2	♪♪♪	Again step Rft to R (ct 1); step Lft behind Rft (ct &); step Rft to R (ct 2).
3	♪♪♪	Step Lft in place beside Rft (ct 1); step Rft behind Lft (ct &); step Lft in place (ct 2).
4	♪♪♪	Step Rft in its position behind Lft (ct 1); step Lft in its position in front of Rft (ct &); again step on Rft in its position behind Lft (ct 2).
5-8		Repeat mov'ts of meas 1-4 to L with opposite footwork.
9-16		Repeat mov'ts of meas 1-8.

PREPLET ("Mangupsko kolo") (Concluded)

VARIATION III - Hop-step-steps and 'slice'

- 1  Facing slightly R of ctr and moving R, low light hop on Lft (ct 1); short step with Rft in this direction (ct &); close Lft to Rft a bit fwd (1 arch to R toe) (ct 2).
- 2-3 Repeat mov'ts of meas 1 two more times for a total of 3 times, continuing to move R.
- 4  Facing ctr and, bringing Rft from a preliminary position high out to side where R knee was bent ("Charleston" position), sharply 'slice' Rft down into a position in front of Lft and put wt on Rft (ct 1); step Lft in its position behind Rft (ct &); step Rft in its position in front of Lft (ct 2).
- 5-8 Repeat mov'ts of meas 1-4 to I with opposite footwork.
9-16 Repeat mov'ts of meas 1-8.

Note on styling: Preplet is done in a style typical of the Šumadija region of Serbia. This includes very erect posture from the knees up, constant gentle flexions of the knees, predominance of steps on toes and balls of feet over those involving the heels, and preference for vertical, up-and-down movements rather than covering a lot of ground.

Note on sequence: The sequence given above will fit the recommended recording. In its native setting, Preplet is not, however, done in a fixed sequence; any of the dancers may do any of the above variations, even while his neighbors are doing others, the only "rule" being that his dancing should not interfere with theirs.

Presented by Dick Crum

PREDARIČKO KOLO

Also known as "Pleskavac", "Ja posijah ljubenicu", "Idam ne idam", etc., this children's dance has variants to different melodies all over the Balkans, including Yugoslavia, Bulgaria, and Greece. This is the Croatian version, danced to tamburitza music.

Record: Festival FR-4817-B (45 rpm) (2/4 time)

Formation: Open circle; joined hands are held down. Leader at R.

Meas. Pattern-

- 1-8 Four "basic kolo steps" R,L,R,L. (Originally this was 4 walking steps to the R and 4 to the L, and repeated).
- 9-12 Step R, close L; Step L, close R. Repeat.
- 13-14 Stamp R,L,R, pause. (originally 3 stamps with R ft.)
Clap hands 3 times, pause.

First presented by John Filcich at the 1951 Stockton "College of the Pacific" Folk Dance Camp.

PEVANO KOLO (Bizovac village, Slavonia, Croatia, Yugoslavia)

//Ej, širite se široki rukav(i)//	Hey, my wide sleeves spread
//Ej, vatajte se do mene bečar(i)//	Hey, come and dance next to me, bachelors
//Ej, uzalud ti curo šlingeraj(i)//	Hey, all your nice bedding is in vain
//Ej, kad na njima spavaju bečar(i)//	Hey, when the bachelors are sleeping on it
//Ej, poznaj svoje lane po goved(i)//	Hey, I know my lamb, my cattle
//Ej, šaren bika i garava dik(a)//	Hey, my many-colored bull, and my black-haired honey
//Ej, Bizovac je selo najmilij(e)//	Hey, my dearest village of Bizovac
//Ej, najljepše je selo Slavonij(e)//	Hey, the most beautiful village of Slavonia
//Ej, gori lampa cilindar pucket(a)//	Hey, the lamp is burning and the cylinder is crackling
//Ej, oće nana bogatoga zet(a)//	Hey, mama would like to get a rich son-in-law

As recorded on Nonesuch H-72042 LP, Village Music of Yugoslavia

ŠAR PLANINA (Sovodol village, Bitola region, Yugoslav Macedonia)

//Se navali, se navali Šar planina (ajde)//	There was a landslide on Šar mountain.
//Mi potvati, mi potvati tri ovčara (ajde)//	Three shepherds were trapped.
//Prvi ovčar, prvi ovčar je se moli (ajde)//	The first shepherd said:
//Pusti mene, pusti mene Šar planino (ajde)//	'Let me go, Šar mountain,
//Imam žena, imam žena što me žali (ajde)//	I have a wife who will mourn me.'
//Vtore ovčar, vtore ovčar je se moli (ajde)//	The second shepherd said:
//Pusti mene, pusti mene Šar planino (ajde)//	'Let me go, Šar mountain,
//Imam sestra, imam sestra što me žali (ajde)//	I have a sister who will mourn me.'
//Tretji ovčar, tretji ovčar je se moli (ajde)//	The third shepherd said:
//Pusti mene, pusti mene Šar planino (ajde)//	'Let me go, Šar mountain,
//Imam majka, imam majka što me žali (ajde)//	I have a mother who will mourn me.'
//Od govori, od govori Šar planina (ajde)//	Šar mountain answered:
//Žena žali, žena žali šest nedeli (ajde)//	'The wife will mourn for six weeks,
//Sestra žali, sestra žali tri godini (ajde)//	The sister will mourn for three years,
//Majka žali, majka žali durdoveka (ajde)//	The mother will mourn for the rest of her life.'

As learned from Nestor Georgievski. No known recording.

GIZDI SA KIČI, TUDORO (Levočevo village, central Rhodope mountains, Bulgaria)

Gizdi sa kiči, Tudoro, Dano ta majka bendisa Dano ta majka bendisa Za snôha za domovnica.	Get dressed up in your best finery, Tudora, So that you will please my mother As a daughter-in-law, as a homemaker.
I da sa gizde, junače, Majka ti mene ni rači Majka ti mene ni rači Za snôha za domovnica.	Even if I get dressed up, young man, Your mother will not regard me As a daughter-in-law, as a homemaker.
Kak da ta rači, mome le, Aga be mežo rukala Aga be mežo rukala Gorna i dolna mahalô	How should she regard you, dear? When she held a spinning bee For the upper and lower quarters of the village,
Drug bêha preli, napreli Koj po dve, po tri vretena, Pük ti be adno naprela to neuprešneleno.	The others finished spinning Two or three spindles full each. You only spun one, And it didn't even hold together.

As learned from Jane Sugarman. No known recording.