

LAGUNA FOLK DANCERS

present the 11th annual

Laguna Folkdance

February
13, 14 & 15
1981

with

ROSIE PEÑA
DICK CRUM
TRUDY ISRAEL



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ACKNOWLEDGEMENTS

Laguna Folkdancers wish to express their deep appreciation to all those whose hard work has made this festival possible. We especially want to thank Coralie Clarke, whose beautiful artwork provides our syllabus and program covers, and Dorothy Daw, who organized and typed the dance notes into standard format for the syllabus.

Laguna Folkdancers add a special thank you to folkdancers everywhere, whose spirit and participation make our dancing a living art form, and make a festival fun to give!

ANA LUGOJANA (Hațegana)

Romania (Banat)

Ana Lugojana (AH-nah loo-goh-ZHAH-nah, "Anna from Lugoj") is a popular song whose tune is one of many used to accompany the *Hațegana* (hah-tzeh-GAH-nah), a well known Romanian couple dance in the regions of Banat and Transylvania. In Romania the *Hațegana* is found in a number of regional variants, the most complex having four figures: a "promenade", a woman's twirl, a couple-turning figure and a change-partner figure.

The simpler version given here is one I learned and danced during the late 1930's and the 1940's in my home town of St. Paul, Minnesota, among Romanian immigrants from Banat. At weddings, church holidays, fund-raisers and other dance events at the small hall behind St. Mary's Romanian Orthodox Church, *Ana Lugojana* was played and danced once or twice in a given afternoon or evening, along with a half-dozen other Romanian circle, contra and couple dances. A local combo of first-generation part-time musicians furnished the music on violin, clarinet, drums and, occasionally, saxophone.

Recording: Ethnic Arts EA 4501, *Ana Lugojana*

Meter: 2/4

Formation: Couples anywhere on the dance floor. See below for positions and handholds.

BASIC STEP - "Step-close-apart-chug"

One basic step pattern is used throughout the dance. Footwork is identical for M and W. The entire pattern is done *flat-footed*, with weight *back on the heels* rather than on the forward portion of the foot. Otherwise, it has some of the feel of the UP-down *rida* some folk dancers are familiar with from Hungarian dances.

Meas Basic Step L

- 1 ("step-close"): With L knee straight, step Lft sideward L (1); bending both knees slightly, close Rft beside Lft, taking weight on Rft (2).
- 2 ("apart-chug"): Straightening knees, again step Lft sideward L, momentarily sharing weight on *both* feet in this "apart" position (1); bending both knees, slide Lft "home" beside Rft with a chug, shifting full weight onto Lft with accent (sometimes audible) and raising Rft low off floor beside Lft (2).

Basic Step R

- 3-4 Reverse footwork and direction of movements of meas 1-2.

MEAS

ACTION

FIGURE 1 - Side promenade L and R

Position: Partners side by side, W on M's R, inside hands joined with elbows bent. W's outside hand either on hip (fingers forward) or down at side naturally. M's outside hand on hip or raised out to side at head level (M occasionally snaps fingers or gestures with outstretched

(continued)

FIGURE 1 (continued)

palm to give emphasis to a movement).

1-2 In this "promenade" position, do Basic Step L.

3-4 Basic Step R.

Couple continues promenading alternately L and R for as long as M wishes. Though described above as strictly sideward, the "promenade" can actually be done moving very slightly forward as well; however, the couple does not stray very far from their original place on the floor.

FIGURE 2 - Woman's twirl

This is actually a variation of the "promenade" described above. Both M and W do the same steps as in Fig. 1 but, if and when the M wishes, he may raise their joined hands and twirl the W (counterclockwise if they are promenading L, clockwise if they are promenading R).

The W's twirl is one full turn using the footwork of one Basic Step (beginning Lft for CCW twirl, Rft for CW twirl). She does the turn in 2 steps equivalent to the "step-close" of a Basic Step, and does the "apart-chug" after she has completed the turn and is again side-by-side with partner.

FIGURE 3 - Couple turns

Position: Partners face, W's hands on M's shoulders; M's hands may be at W's shoulder blades or he may place his R hand at her waist and his L hand at her R elbow or upper arm.

The couple turns are done alternately CW and CCW, using various combinations of the movements of the Basic Step. For convenience in learning, three arbitrary couple turns are described here: "singles", "doubles" and "double doubles".

"Singles"

1-4 In one of the turn positions described above, partners face just slightly to L of direct face-to-face position, and turn as a couple CW using the movements of one Basic Step L; then reverse (if M is using waist-elbow hold with W, he at this point switches L hand to her waist and R hand to her L elbow or upper arm), turning CCW using the movements of one Basic Step R.

"Doubles"

1-8 Couple turns CW using the equivalent of *three* "step-closes" and *one* "apart-chug" of a Basic Step L; then reverse and do the equivalent of three "step-closes" and one "apart-chug" of a Basic Step R.

"Double doubles"

1-16 Couple turns CW with the equivalent of *seven* "step-closes" and *one* "apart-chug" of a Basic Step L; then reverse and do the equivalent of seven "step-closes" and one "apart-chug" of a Basic Step R.

Presented by Dick Crum
Notes by Dick Crum
Laguna Festival 1981

DRHTAVAC
(Croatia)

Drhtavac (Drrkh-tah-vahtz) is from the village of Gundinci in Slavonia (eastern Croatia, Yugoslavia), was learned by Dennis Boxell and introduced by him to U.S. folk dancers in 1972. Its name is derived from the verb "drhtati" (which means to "shake or tremble") and is descriptive of its styling. The 3-meas pattern of this dance is of interest to ethnic dance scholars, since it represents a Croatian (Pannonian) variant of the common form known as "hora", "hasapiko", "pravo", etc. in other countries.

RECORD: KF 7221 "Kad zaigra pusta Slavonija!" Side A, Band 1.

FORMATION: Closed circle, mixed M and W. Front basked hold, hands (sometimes middle fingers) joined R over L.

2/4

PATTERN

Meas.

FIGURE

- 1 Side-step L to L, flex knee and bring R very slightly off floor (ct 1), slight rise on L, straighten knees and close R to L (ct &), come down (bounce) on both heels together twice, keep knees straight (cts 2,&).
- 2 Ft together, come down on both heels with accent, flexing knees slightly (ct 1), rise slightly onto balls of ft, straightening knees (ct &), come down (bounce) on both heels together twice, knees straight (cts 2,&).
- 3 Come down on R heel with accent, flexing knees slightly and bringing L very slightly off ground (ct 1), slight rise on R, straightening knees and moving L a short distance to L, close to ground (ct &), come down (bounce) twice in this "apart" position, knees straight (ct 2,&).

Note: In subsequent repeats of the above 3-meas pattern, as dancer begins meas 1 his feet will already be in "apart" pos, hence the side-step L of cts 1, &, will become simply an accented bounce on heels in said pos.

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Laguna Festival 1981

KRIVATA

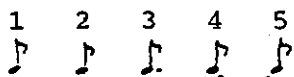
Bulgaria (Western Thrace)

In the area of western Thrace, east of the Sofia region, dances in 11/16 meter with a rhythm pattern of "quick-quick-slow-quick-quick" (known elsewhere in Bulgaria as *Gankini horá* or *Kopanici*) are called *krivi horá* (literally 'crooked' or 'irregular'). An example of these is the dance *Krivata* (KREE-vuh-tuh) from the village of Goljama Rakovica. It is the only mixed dance in this rhythm done in the village. When the musicians begin to play it, both younger and older people get up to dance it, several times during a dance event.

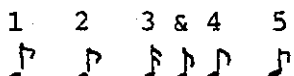
The two variations given below are not really separate "figures". The first, 3-measure pattern is the ordinary *krivo* pattern found throughout the general eastern Shope/western Thrace region. The second (4 measures) is done after the first variation has been done for a while; the music has usually accelerated by that time, and the dancers use the second variation to "cover ground". Occasionally the leader will return to the first variation as a kind of break.

Recording: Any moderate-speed *Gankino* or *Kopanica*. XOP0 328 is good.

Meter and rhythm: 11/16, counted quick-quick-slow-quick-quick:



Note: In meas 5 of Variation 2, this rhythm is further split by the insertion of a *bloop-bloop* step on count 3:



Formation: Lines of dancers (mixed, sometimes all W) with belt hold.

MEASURE	ACTION
---------	--------

Variation 1 - 3-measure basic *krivo* or *Gankino*

- | | |
|---|---|
| 1 | Facing slightly R of ctr, step Rft in LOD (1); continue, stepping Lft in LOD (2); continue, stepping Rft in LOD (3); with preliminary hitch-hop (uh-) on Rft, step Lft in LOD (4); pause (5). |
| 2 | Continuing, step Rft in LOD (1); continue, stepping Lft in LOD (2); step Rft in LOD (3); close Lft to Rft (no wt on Lft) (4); pause (5). |
| 3 | Moving to L (but still facing slightly R!) step Lft (1); step Rft behind Lft (2); step Lft L (3); close Rft to Lft (no wt on Rft) (4); pause (5). |

Variation 2 - 4-measure traveling figure

- | | |
|-----|--|
| 1-2 | Same movements as meas 1-2 of Variation 1. |
| 3 | Still facing diagonally to R, step Lft L (1); close Rft to Lft taking wt on Rft (2); step Lft L again (3); moving fwd in LOD, step Rft (4); continue fwd, step Lft (5). |
| 4 | Continuing fwd in LOD: step Rft (1); step Lft (2); do two quick, light steps on balls of feet in <i>bloop-bloop</i> rhythm, R-L (♩ ♩ = 3 &); step Rft (4); step Lft (5). |

Presented by Dick Cram
Notes by Dick Cram
Laguna Festival 1981

MANGUPSKO KOLO

(Old-time Yugoslav-American)

Mangupsko kolo (MAHN-goop-sko, "the guys' kolo") was introduced into Serbian immigrant communities in New York, New Jersey and eastern Pennsylvania in the mid-1920's by the New Jersey-based Banat Tamburitza Orchestra (heard on the recording listed below). The dance remained popular in those areas for as long as the orchestra was active (into the '60's), but it did not spread to other Yugoslav communities in the U.S. Its survival outside the ethnic communities is largely due to the efforts of Michael and Mary Ann Herman of Folk Dance House in New York City, who learned *Mangupsko* from the local Serbs, re-issued the recording, and taught it for many years to recreational folk dancers.

The dance is not known in present-day Yugoslavia, nor is it clear just how its step patterns originated. It is possible that it was created on the East Coast by Serbian dancers on the basis of their old favorite, *Kokonješte*.

(NOTE: This dance is not to be confused with another *Mangupsko kolo* and its variants *Preplet* and *Beogradsko mangupsko kolo*, more recent "imports".)

Recording: Folk Dancer MH 1005, *Mangupsko kolo*.

Meter: 2/4

Formation: Open circle, M and W, hands joined down at sides ("V" position); end dancers have free hands at small of back.

MEAS

ACTION

Part 1 - "Fast" or "running" *Kokonješte* step with stamp

- 1 Facing slightly R of ctr and moving in LOD: 2 running steps (R-L) fwd. (Some dancers exaggerate these 2 steps by stepping outward from ctr on the 1st and toward ctr on the 2nd, keeping feet close together, giving a zig-zag pattern to the movement fwd in LOD) (1,2).
- 2 Facing ctr, light step sideward R with Rft (1); step Lft lightly beside or in front of Rft (&); light step with Rft in place (2).
- 3 Facing ctr, light step sideward L with Lft (1); step Rft lightly beside or in front of Lft (&); light step with Lft in place (2).
- 4 Same as meas 2.
- 5-8 Reverse footwork and direction of meas 1-4.
- 9-16 Repeat movements of meas 1-8.
- 17-19 Repeat movements of meas 1-3.
- 20 Facing ctr, stamp onto Rft in place, taking weight (1); pause (2).

Part 2 - "Slow" or "walking" *Kokonješte* step

- 21 Facing slightly L of ctr and moving in RIOD: 2 walking steps (L-R) fwd.
- 22 Facing ctr, short step sideward L with Lft (1); close Rft (no weight) beside Lft or slightly fwd (2).
- 23 Facing ctr, short step sideward R with Rft (1); close Lft (no weight) beside Rft or slightly fwd (2).
- 24 Same as meas 22.
- 25-28 Reverse footwork and direction of meas 21-24.

THE WHOLE DANCE (MEAS 1-28) IS NOW REPEATED WITH REVERSE FOOTWORK AND DIRECTION, I.E., BEGINNING PART 1 TO L WITH LFT, ETC., AND SO ON, ALTERNATING BEGINNING DIRECTION EACH TIME THROUGH UNTIL THE END OF THE MUSIC.

Presented by Dick Cram
Notes by Dick Cram
Laguna Festival 1981

MILICA

Croatia & Vojvodina (Yugoslavia)

The trio dance *Milica* (MEE-lee-tsah, girl's name) became popular in Croatian and Serbian communities in the U.S. some time in the 1930's. According to old-time tamburitza players (including the members of the Banat Orchestra heard on the record listed below), the song whose melody accompanies the dance was a favorite among Croatian and Serbian immigrants to the U.S. many years before that, as early as the turn of this century.

Milica's exact origins are unknown. Variants of the dance have been recorded in numerous places in Croatia and Vojvodina (Yugoslavia), and it is reported to have been popularized there by tamburitza orchestras in the period between World Wars I and II. It is described here as learned and danced by Dick Crum at Croatian and Serbian affairs in Pittsburgh, Detroit, Cleveland and other eastern cities in the 1950's.

Recording: Folk Dancer MH 1005, *Milica*.

Meter: 2/4

Formation: Trios scattered anywhere on the dance floor. Usually 1 man with 2 women, one on either side of him, all facing the same direction. His hands are around the back of their waists, holding their outside hands at their outside hips. Each W places the hand nearest the M on his nearest shoulder. The formation just described is the oldest, basic form. It often happened, however, that more than three dancers (anywhere from four or five or even more!) would form one line and do the same steps as in the trio form.

MEAS

ACTION

Part I - Hop-step-steps forward

- 1 All dancers moving straight fwd, hop on Lft, bringing Rft slightly fwd low (1); step Rft fwd (&); close Lft fwd beside Rft, taking weight on Lft (2).

- 2-4 Repeat movements of meas 1 three more times for a total of four.

NOTE: A common variation of Part I consisted of the group (trio or line) pivoting, either in place or moving forward, using the same footwork described above. The pivot could be a full turn or more, either clockwise or counterclockwise.

Part II - Basic kolo step R and L

- 5 Low hop on Lft in place or moving *very slightly* R (1); step Rft (flat) sideward R (&); close Lft beside Rft, taking weight on Lft (2).
6 Short step Rft sideward R (1); low hop on Rft in place (2).
7-8 Reverse movements of meas 5-6.
9-12 Repeat movements of meas 5-8.

(continued)

MILICA (concluded)

There are many different lyrics to the song whose tune accompanies the dance *Milica*. Here are the verses sung by the Banat Orchestra on the Folk Dancer record listed above:

- | | |
|--|---|
| 1. <i>Milica je ušla
 i krevet je namestila,
 /: pa čeka svoga dragana. :/</i> | <i>Milica got up early
and made her bed,
then waited for her sweetheart.</i> |
| 2. <i>Milica je večerala
 i na sokak istrčala,
 bez marame i bez kecelje,
 da dočeka svoga dragana.</i> | <i>Milica ate supper
and hurried out onto the street,
without kerchief and without apron,
to wait for her sweetheart.</i> |
| 3. <i>Mati viče, mati kara:
 "Ajde kući, pile moje,
 /: večeraj, lolu ne čekaj!" :/</i> | <i>Her mother yelled and scolded her,
"Come home, my dear,
eat your supper and don't wait for
that boyfriend of yours!"</i> |
| 4. <i>Milica je lepo dete,
 zašto j' momci ne ljubite?
 /: Haj, Milica, jedinica! :/</i> | <i>Milica's a pretty child,
why don't you fellows love her?
Oh, Milica, mother's one-and-only!</i> |

PARGARUSA
Slavonia, Croatia

The dance was first introduced by Dennis Boxell in the mid 60's. It was also learned by Dick Crum while visiting Yugoslavia in the 50's, but at the time no music was available to teach by.

PRONUNCIATION: Parh-gah-rhu-shah

RECORD: KF 7221 "Kad zaigra pusta Slavonija:"

FORMATION: Closed circle, mixed M and W. Front basket hold, hands joined R over L.

METER: 2/4

PATTERN

Meas.

FIGURE

- 1 Side-step L to L, flex knee and bring R very slightly off floor (ct 1); close R to L with 2 quick bounces (cts 2,&).
- 2 Bouncing on R, extend L sdwd L near floor (ct 1); 2 quick bounces on both ft - ft slightly apart (cts 2,&).
- 3 Bounce once on L (ct 1); closing R to L, bounce twice on both ft (cts 2,&).
- 4-5 Repeat meas 2-3
- 6 With ft together, bounce once (ct 1); bounce twice (cts 2-&).
- 7 Repeat meas 6.
- 8 Repeat meas 2.

Note: When repeating the dance on meas 1 the ft are all ready apart, therefore just shift wt onto L for the first step (ct 1), and repeat dance as notated from there on.

Presented by Dick Crum
Laguna Beach Institute, February 13-14, 1981
Researched by R & S Committee

Pargaruša

SLAVONIA

CROATIA

	CIRCLE DANCE		
<p>Facing center, step sideward L on Lft (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p>	<p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p>	<p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p>	<p>Same as measure 2.</p>

Note: The above is a 2 measure dance sequence. However, to begin the dance a step sideward L is done in place of a L heel bounce.

<p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p>	<p>Feet together, bounce on both heels in place (ct 1).</p> <p>Two quick bounces on both heels (cts 2, 2&).</p>	<p>Same as measure 2.</p>	<p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p>

'EJ PARGARUŠA RODILA PARGARA,
'EJ NE STALO JOJ ŽITA IZ HAMBARA.

'EJ PARGAR NA PARGAR,
NEK SE PARGAR PARA,
MENE MAMA RODILA,
ZA TEBE BEČARA.

PLEVENSKO PAIDUŠKO
(PLEH-ven-sko pie-DOOSH-ko)
(Bulgaria)

Paiduško horo is a dance-type widespread in Bulgaria and Macedonia. Each village has one or more variants of it, but all are characterized by the 5/16 meter and the frequent occurrence of the so-called "limping step" (see Meas. 1 and 2 of Part I). This version of the dance, coming from around the town of Pleven, is especially interesting because of its two figures.

Records: Any good *Paiduško*. Available are XOPD 306 & XOPD X-EP 309A.

Rhythm: The 5/16 meter of this dance is most easily broken down into two beats, the first short and the second long (♩ ♩.).

Formation: Dancers in open circle or line facing center, hands joined down at sides.

PART I

Meas.

- 1 Moving to L, step Rft across in front of Lft (ct. 1), step Lft to L (ct.2).
2. Repeat movements of Meas. 1.
3. Facing diagonally R/fwd, raise joined hands to shoulder height and hop on Lft (ct. 1); hands still up, step on Rft, continuing to move R (ct. 2).
- 4 Continuing to move R, and with hands still up, hop on Rft (ct. 1) and step on Lft (ct. 2).
5. Facing center, take a very tiny leap forward on Rft as hands come down to side (ct. 1); take a tiny leaping step backward on Lft, hands still down (ct. 2). (Movement is a rock forward and back.)
- 6 Raising joined hands again, step straight back on Rft (ct. 1) and hold (ct. 2).
- 7 Hands still up, step straight back on Lft (ct. 1) and hold (ct.2). (NOTE: be sure to step on ct. 1 of Meas. 6 and 7.)
- 8 Take a tiny leaping step straight backward with Rft as hands come down (ct. 1); close Lft beside Rft taking weight on Lft (ct.2).

Part I is now repeated once more through.

PART II

- 1 Step Rft in front of Lft (ct. 1), step Lft in place (ct. 2).
- 2 Step Rft obliquely backward to r (ct. 1), step Lft in place (ct. 2).
- 3 Step Rft in front of Lft (ct. 1), step Lft in place (ct. 2).
- 4 Moving directly toward center, leap forward center, leap forward on Rft (ct. 1), close Lft beside Rft, taking weight on Lft (ct. 2).
- 5 Leap forward again on Rft (ct. 1), strike L ankle against R ankle, but leave weight on Rft (ct. 2).
- 6 Moving backward, hop on Rft, at the same time raising L knee forward (ct.1) (Men raise knee high, while women keep Lft close to floor). Still moving backward, step on Lft, raising R leg fwd, knee straight (ct. 2). (Men raise leg as high as possible, women simply extend R leg forward, foot close to floor.)
- 7 Bring Rft down sharply and step onto it, simultaneously raising L leg high forward in such a way that the legs pass each other in the air, scissors-like, (ct.1). Bring Lft down sharply and step onto it, simultaneously raising R leg high forward just as in ct. 2 of Meas. 6 just above.
- 8 Repeat the movements of Meas. 7 once more.

Part II is now repeated once more through, before proceeding to Part I again.

STANKINO ORO




Macedonia

Stankino oro (STAHN-kee-noh O-roh, "dance named for Stanka [girl's name]"), is a line dance from the town of Edhessa (Slavic name: Voden) in that portion of Macedonia now included in Greece. The dance is described here as performed by a group of men from that region who now live in Yugoslav Macedonia and were filmed by Bob Leibman at a folk-dance festival in 1971. As danced by this group, *Stankino oro* differs in certain details from the version some U.S. and Canadian folk dancers are already familiar with (described in the notes accompanying the record listed below).

Structurally, *Stankino oro* is a member of the *pravo/lesno* family of 3-measure dances. It is a rare example of this dance-type in 11/16 meter.

Recording: Folkraft LP-15, side A, bd. 4, *Stankino*.

Rhythm and meter: *Stankino oro* is in a slow-quick-slow rhythm (3 dancer's beats per measure) and may be notated in 11/16 meter:

Rhythm:	S	Q	S
Dancer's beats:	1 & 2	3 &	
11/16 notation:			

Formation: M in open circle or line; arms on neighbors' nearest shoulders. Leader may flourish handkerchief in free R hand.

MEAS

ACTION

Part 1 - Slow

- 1 Facing slightly R of ctr and moving in LOD: step Rft fwd (1); slight bounce (*čukče*) on Rft, bringing Lft across in front with L knee bent (&); place Lft flat on floor fwd beyond Rft, pressing firmly as if stepping but actually only sharing wt momentarily with Rft (2); without moving Lft from this position, shift full wt onto Lft, flexing L knee slightly (3); *čukče* in place, moving Rft in air in LOD in preparation for next step (&).
- 2 Facing ctr, step Rft sideward R (1); *čukče* on Rft in place, bringing L knee high across in front, L ankle turned in (2); *čukče* on Rft in place, beginning to lower Lft in preparation for next step (3).
- 3 Step Lft slightly backward (i.e. away from ctr) (1); *čukče* on Lft in place, bringing Rft around and up in back so that R ankle is behind L knee (2); *čukče* on Lft in place, beginning to lower Rft in preparation for next step (3).

(continued)

Part 2 - Fast

The music accelerates, and at a given point (which may be signalled by the leader) the dancers change to the following fast variation of Part 1. Note: All "steps" below are running steps.

(upbeat) Preliminary hitch-hop on Lft, turning to face in LOD (ah-)

- 1 Step Rft fwd in LOD (1); hop fwd on Rft, bringing Lft up across in front (2); step fwd on Lft (3); hitch-hop on Lft (ah-).
- 2 Step Rft fwd in LOD (1); step Lft across in front of Rft (2); turning to face ctr, hitch-hop on Lft (ah-); facing ctr, do a "twizzle" step, as follows: step backward (away from ctr) on full Rft, leaving Lft in its previous position without wt pointed toward ctr and moving L ankle R in a tiny arc using the L sole as a pivot point (3); hitch-hop on Rft in place (ah-).
- 3 Jump onto both feet apart, knees slightly bent, facing ctr (1); hop on Lft in place or moving very slightly to R, R knee bent and Rft in a position near or behind L ankle (2); hop again on Lft in place or very slightly to R, with Rft in same position as just described (3); do the preliminary hitch-hop described under "upbeat" at the beginning of this Part (ah-), and continue into meas 1 to repeat the figure.

Notes by Dick Crum

EL BARRETERO
Mexico

This is a colonial style Shottis which was done in the mid 1800's.

PRONUNCIATION: El Bah-rey-tarr-oh

RECORD: ORFEON LP 12-82

FORMATION: Cpls in Colonial pos with M facing LOD and R hips somewhat adjacent.

Colonial Dance Pos: M-L and W-R hands joined and extended out to side at shldr ht; M-R hand on W-L elbow and W-L hand on M-R elbow, arms rounded and held at approx shldr ht.

HANDS: When hands are free, W hands are holding skirt, M hands hold front of vest.

MEAS: Meas. given only when practical.

METER: 4/4

PATTERN

Meas. Cts. Ftwk same for both unless otherwise noted

INTRODUCTION: 8 meas (no action)

FIG. I: (Do twice)

PART I:

- | | | |
|-----|---|---|
| 1 | & | Circling once during Fig, hop on R while lifting (cutting) L ft across R calf. |
| 1-2 | | Step fwd L,R |
| 3 | | In place do a small leap onto L twisting to R (L hips somewhat adjacent, lift R across L. |
| 4 | | Repeat ct 3 with opp ftwk and twisting L (R hips adjacent). |
| | | (Cue: Hop R, walk, walk, leap, leap) |

PART II:

- | | | |
|------|------|--|
| 2-4½ | 5 | Continuing to circle CW, stamp L. |
| | 6 | Hop L. |
| | &,7 | Stamp R twice (take wt on last stamp). |
| | 8-14 | Repeat cts 6-7 + 1 hop at end, alternating ftwk 3 more times (4 in all). |
| | | (Cue: Stamp L, hop, stamp, stamp/ hop R, stamp, stamp/ hop L, stamp, stamp/ hop R, stamp, stamp, hop.) |

PART III:

- | | | |
|-----|-------|--|
| ½ | 15 | Completing circle, face ptr and jump onto both ft - R fwd, L bkwd. |
| | 16 | Repeat ct 15, once more, reversing ftwk. End Fig. in orig place. |
| | | (Cue: Jump, jump) |
| 5-8 | 17-32 | Repeat all of Fig. I, once more. |

FIG. II: (Do 4 times, 4 meas per Fig.)

PART I:

1-2 Repeat Part III, Fig. I (jump, jump)

PART II:

3 In place with R hips adjacent, jump onto L, swing R
ft bkwd.
4 Hop on L, swing R ft fwd.
5 Hop on L, swing R diag bkwd across L.
6 Hop on L, swing R ft fwd.
7 Hop on L, swing R ft bkwd.
(Cue: hop on L, swing R back, fwd, across, fwd, back)

PART III:

8-14 Repeat Part II, Fig. I (hop, stamp, stamp, 3 times),
circling once CW.
Note: Wt is on L so begin with hop instead of stamp.
(Cue: hop L, stamp, stamp/ Hop R, stamp, stamp/ hop
L, stamp, stamp, hop)

PART IV:

15-16 Repeat Part III, Fig. I (jump, jump).

17-64 Repeat Fig. II, 3 more times (4 in all).

FIG. III: (Do 2 times)

1-8 Repeat Fig. I.

FIG. IV: (Do 16 times)

1-16 Still in Colonial pos, and starting on M-R, W-L, move
in LOD with 16 slow polka steps. Cpls end facing LOD
with M on inside of circle, W on M R, inside hands
joined at shldr ht, outside hands free.
Note: When doing the hop in the Mexican style polka,
the free ft does a slight cutting motion twd hopping ft
(Cue: 16 slow polka) on ct &.

FIG. V: (Do 2 times)

1-4 1-16 Starting on inside ft (M-R, W-L) and moving fwd in
LOD do ftwk of Part II, Fig. I (hop, stamp, stamp),
8 times.
5-8 16-32 Facing ptr, join both hands at shldr ht and circle $1\frac{1}{2}$
times CW repeating ftwk of Part II, Fig. I (hop, stamp,
stamp), 8 times. End with M on outside of circle, W
on inside with both facing LOD. Hands same as begin-
ing of Fig. V.
9-16 33-64 Repeat meas 1-8. Cpls end in Colonial pos with M back
to ctr.
(Cue: hop, stamp, stamp 8 fwd; hop, stamp, stamp turn
CW $1\frac{1}{2}$; repeat)

FIG. VI: (Do 4 times)

PART I:

- 1-2 1-8 With wt on M-R, W-L and moving in LOD, do 2 slow polka steps turning once. End with M back to ctr.
(Cue: 2 Polkas)

PART II:

- With M dancing in place and W turning once CW under joined hands, do the following step:
- 3 9-10 Step-hop (M-L, W-R) W turns during step-hops
 11-12 Step-hop (M-R, W-L)
4 13-16 Stamp 3 times (M-LRL, W-RLR) in place facing ptr, hold with wt on both ft.
(Cue: Step-hop, step-hop, stamp, stamp, stamp)
- 5-16 17-48 Repeat meas 1-4, 3 more times (4 in all). End with wt on both ft.

FIG. VII: (Do 2 times)

- 1 1-4 In Colonial pos with wt on M-R, W-L, do 1 polka step in LOD
- 2 5 Facing diag twd M-L and W-R with wt on M-L and W-R, brush M-R and W-L heel in front of own toe twd LOD.
 6 Twist twd RLOD and hop on M-L, W-R.
 7 Brush M-R and W-L heel in front of own toe twd RLOD.
 8 In place, hop on M-L and W-R, free ft extended to side.
- 3-4 Beginning with M-R and W-L do a 6 step grapevine in LOD.
 Men's Grapevine Step, W use opp ftwk:
 9 Step R behind L.
 10 Step L to L.
 11 Step R across L.
 12 Step L to L.
 13 Step R behind L
 14 Step L to L.
 15 Stamp R next to L.
 16 Hold.
- 5-8 17-32 Repeat meas 1-8, with opp ftwk and direction.
(Cue: Polka/ brush, hop/ brush, hop/ grapevine - behind, side, across, side, behind side, stamp)

FIG. VIII:

- 1-8 Repeat Fig. I, twice more

LA BOTELLA
Mexico

La Botella is done during fiesta's in different regions of Mexico. It originally was a free style dance done in a competitive manner.

RECORD: ORFEON LP 12-82

FORMATION: Contra lines with M L shldr twd music. W holds skirt in both hands and slightly fwd; M hands behind back slightly below the waist with a bottle in the L hand, R hand holds L wrist.

STYLE: Knees are always bent slightly during Zapateado's.

STEPS: Brushing Zapateado: (3/4 Meter)
Stamp L (ct 1), brush R heel fwd (ct 2), step R next to L (ct 3). (Cue: Stamp, brush, step)

Scissors: (3/4 = 3 scissors per meas; 4/4 = 2 scissors per meas)

Small leap onto R, extend L fwd, leg straight; small leap onto L, extend R fwd.

Borracho Step: (3/4 Meter)
Fall lightly onto R diag R fwd (ct 1); step L sdwd to R behind R (ct 2); step R next to L (ct 3). Repeat with opp ftwk.

Zapateado - In Place: (3/4 Meter)
In place, stamp R with wt (ct 1); hit L heel slightly fwd (ct 2); step R in place (ct 3). Repeat with opp ftwk.

Cocono (Turkey) - Push Step: (4/4 Meter)
Fall onto L sdwd L while R pushes and lifts up sharply sdwd to R (ct 1); step on R toe next to L (ct 2); repeat cts 1-2 (cts 3-4). (2 per meas)

METER: 6/8 and 4/4 (Fig's I-VII in 6/8 meter are counted in 3/4 for convenience of counting the steps).

METER: 6/8, 4/4 PATTERN

Meas. Ftwt same for both unless otherwise indicated

INTRODUCTION: 2 Beats

3/4 FIG. I: Fast Music (Do 4 times)
1-6 In place with L shldr twd ptr, do 6 Brushing Zapateado steps.
7-8 Stamp LRL while turning R (CW) 1/2 turn, end with L shldr twd ptr.
9-32 Repeat meas 1-8, 3 more times (4 in all), alternating ftwk and direction; except the last time, do only 1 stamp, face ptr and hold.

1-12 FIG. II: Fast Music (Do once)
Exchange places with ptr passing R shldr with 12 Brushing Zapateado steps.
13-14 Turn R (CW) 1/2 turn with 2 Brushing Zapateado steps and face ptr.

15 Stamp R next to L.

16- 23 Heel Swivel: With wt on balls of ft, swivel heel R,L/R,L,R
(S,S/Q,Q,S)

FIG. III: No Music

M: Walk fwd and place bottle on floor, then back up to place.
W: In place stamp L,R; then do 4 Brushing Zapateado steps.
End with stamp.

FIG. IV: Fast Music

1-15 Repeat meas 1-15, Fig. II - exchange places (no heel swivel).

FIG. V: Slow Music (Do 8 times)

1 With W moving fwd and M bkwd, do 3 scissors steps, start R.
2 Jump onto both ft (ct 1), hopping twice on L, circle R ft CW
twice (W around bottle, M in air (cts 2-3)).
3-16 Repeat meas 1-2, 7 more times alternating direction (8 in all).
M end fwd, W bkwd.

FIG. VI: Slow Music (Do 16 times)

1-16 M: Do 16 Borracho steps starting R and moving CW around and
over the bottle. The first step (ct 1) is over the bottle,
the 2nd two (cts 2-3) are behind the bottle.
W: Do 16 Zapateado steps in place as follows:
1-2 1/4 turn R CW (L shldr twd bottle) - 2 Zapateados
3-4 " " " " (Back to bottle) " "
5-6 " " " " (R shldr twd bottle) " "
7-8 " " " " (Face bottle) " "
9-16 Repeat, except turn L (CCW), same ftwk.

STEP VII: Slow Music (Do 8 times)

1-8 M: Do 8 more Borracho steps - 1 backing up to place, 7 more
in place facing bottle.
W: Do the following step moving twd the bottle with 2 steps
(2 meas), then 6 more steps moving CW around the bottle (6 meas).
Step: Jump onto both ft (ct 1), hop on L twice while circling
R ft twice CW around bottle (cts 2-3) (1 meas)

REPEAT Fig. II through VII, except M do same step as W in
Fig. III

4/4 FIG: VIII (Do 2 times)

1-2 Exchange places by passing R shldr and do 4 scissors steps
starting R (2 scissors per meas)
3-4 Making 1/2 turn R, step on outside of R ankle (broken Ankle
step) (cts 1-2); step L across R (cts 3-4). Face bottle and
stamp R next to L (cts 1-2), hold (cts 3-4).
5-6 Turn L (CCW) once in place with 4 Cocono Steps (Push Step)
9-11 1/2 Repeat meas 1-5 1/2 once more (do only 3 cocono steps).

FIG. IX: (Do 16 times)

- 1-8 M: Do 16 Cocono steps (Push Steps) circling CW around the bottle.
- 9-16 Repeat meas 1-8, circling CCW with opp ftwk.
- 1 W: Circle CW and CCW around the bottle with 16 steps each way of the following step: Small leap onto L while tapping R toe in front of L, knees are turned out slightly (cts 1-2); Small leap onto R while tapping L toe behind R heel (cts 3-4).
- 2-16 Repeat meas 1, 15 more times (16 in all), alternating ftwk.

ENDING:

W kneel down and pick up bottle. As W kneel down, M kick R leg over W head and turn once to L (CCW), then help W up and pose.

Pose: M-R hand supports W-R wrist, M-L hand on W-R waist. Look at ptr and hold pose. End facing music or audience.

Presented by Rosie Pina
Laguna Beach Institute, February 13-14, 1981
Researched by R & S Committee
Notes prepared by Dorothy Daw

DIMNA JUDA GRAD GRADILA

Dimna Juda, mamó, grad gradila,
Na planina, mamó, na Vlaina.

Što je kolje, mamó, pobivala,
Se ergeni, mamó, za glavenje.

Što je priče, mamó, zapričala,
Se devojki, mamó, za maženje.

Dinna Juda * built a fortress
on the mountain, on Vlaina.

The stakes that she used for
the fence were young, marriageable
men.

The twine that she wove among
them were young women ready
for marriage.

DEREVIŠKO VIŠKO, DEREVIŠKO DUŠO

Dereviško Viško, mome, Dereviško dušo.,
//Dereviško Viško, mome, Dereviško dušo.//

Rob će ti bidam, mome, rob će ti bidam,
//Rob će ti bidam, mome, vreme tri godini.//

Samo da ti vidam, mome, samo da ti vidam,
//Samo da ti vidam, mome, beloto like.//

//I da go vidiš, ludo, i da go vidiš,
I da go vidiš, ludo, fajda si nema.//

Oh- Dereviška

I'll be your slave
for three years.

If only you will let
me see your fair face.

Ludo, even if you saw
my face it would be
in vain.

* Dimna Juda is a mythical character - a witch or femme fatale.

The two songs are from the Delčevo area of East Macedonia.
They were put together by a local dance group for the Oteševo
festival in the early 50's and the Tanec ensemble later added
the dances to their repertoire

ŽALNA MAJKA

Žalna majka v'sebe plače
Vnucite gi teši
Bol vo gradi lut ja bie
A nif im se smeši

Ah, spite vnuci moj
Pak, pak ke dojde toj
Ke vi pee za Bitola
Za naš roden kraj.

Spijat vnuci majka plače
Oči solzi leat
Kaj si sinko da gi vidiš
Tvojte mili deca.

Ah, spijat deca tvoj
V'son go slušat tvojot poj
Stani sinko da gi vidiš
Stani sine moj

Majka plače solzi tečat
Sinot svoj go žali
Blagoj Petrov Karačule
Vo misli go gali.

Of, edinec moj ti
V'grad bolka ti ni svi
Stani čedo pej ni pesma
Stani ne mi spi.

This song is a portrait of a melancholy woman-the mother
of the famous Macedonian singer, Blagoj Petrov Karačule.
Karačule was killed in the earthquake of 1963.
In the song his mother mourns, "Where are you my son?"
"If only you could see your children." "Arise my son, and
sing us a song."

Žalna Majka

Pesni I Igri Od Makedonija
Request Records, Inc., SRIP 8136.

Žal-na maj-ka v'se-be pla-če Vnu-ci-te gi te-si

Bol vo gra-di lut-ja vie a nif im se sme-ši

Ah spi-te vnu-ci moj

Pak pak ke dojde toj

ke vi pe-je za Bi-to la Za naš ro-den kraj

Pronunciation guide for Serbo-Croatian, Macedonian,
and (approximately) Bulgarian.

Letters not shown are similar to English.

Vowels

- A = as in FATHER;
or (unstressed) as in SOFA
- E = as in GET; or as in MATINEE, PESO
- I = as in MACHINE, VISA
- O = as in SOUL (but cut short
before the OO sound)
- U = as in FLUTE (i.e. no preceding
Y sound such as in FUTILE)
- Ů = ə (schwa), as in UNDER, ABOUT,
COME
- J = Y, as in YES, BOY
- AJ = AY, as in AYE, KAYAK
- EJ = EY, as in HEY

Consonants

- G = hard G, as in GET
- DJ = soft G, as in GEM, EDGE;
J as in JET
- Đ = same as DJ (older form)
- R = more rolled than English.
When used as a vowel, it has
ER sound, as in HER, GRR.
- C = TS, as in PANTS, DANCE
- Č = CH, as in CHIN
- Ć = similar to Č, but slightly
softer.
- Š = SH, as in SHIN
- Ž = ZH, as in ZHIVAGO, AZURE
- Ķ = soft K, somewhere between
KY (as in ACUTE) and
CH (as in AČHOO)
- H = stronger than English H,
but not as strong as
German BACH or Scottish LOCH