

First Annual

SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Sponsored by

SAN DIEGO STATE EXTENSION
SAN DIEGO STATE DEPARTMENT OF
PHYSICAL EDUCATION

and

FOLK DANCE FEDERATION OF CALIFORNIA, INC. SOUTH

August 10 - 17, 1969

at

San Diego State College San Diego, California

1969 SAN DIEGO STATE COLLEGE CONFERENCE

INDEX BY TEACHER

| ANDOR CZOMPO | | EMILIO PULIDO | |
|--|--|--|--|
| Bagi Karikazo Csardas Dunafalvi Leanytanc Kalloi Kettos Madocsai Tancok Nagykonyi Verbunk Pajtas Tanc Somogyi Tanc | 1 3 4 7 10 13 16 | El Palomo Jarabe de la Botella La Costilla Fany Maria La Revolocada | 72 74 76 78 80 |
| SHALOM HERMON Bat Yiftach Dayagim Debka Dayagim Debka Kafrit Hadoodaim Hagavia Hora Bialik Kumi Ori Mezari Yisrael Sapri Tama | 18 19 20 21 22 23 24 25 26 27 | Legnala Dana Makedonskih Splet Maloj Mome Mariovska Tresenica Mesarisko Oro Osogovka Pembe Oro Vodarka Vodarki Oro | 82 83 85 86 87 88 90 91 92 |
| MADELYNNE GREENE | | | |
| Kujiwiak Niebieski Newhall Nao Vas Ao Mar Tonho Swir Swir Vira do Sitio White Heather Jig Catillana | 36 34 42 31 38 35 28 | | |
| VILMA MATCHETTE: | | • | |
| Bahr (3 & 1) Bahr (New) Haleh Laz Bahr Tamzara | 43 45 47 4951 49-50 | 1 | |
| DICK OAKES | | | |
| Alunelul = de la Cerna Ampuietti Balta Baltareasca Carligul Hora Boereasca Hora Ploii Tarina de la Abrud Trei Pazeste Invinta Din Luna Tunda Briul Lui Iesca | 52 54 56 58 61 64 66 68 70 | | |

1969 SAN DIEGO STATE COLLEGE CONFERENCE

INDEX BY TITLE OF DANCE

| Dance | Nationality | Teacher | Page |
|---|---|--|---------------------------------|
| Alunelul de la Cerna | Rumanian | ©akes | 52 |
| Ampuietti | Rumanian | Oakes | 54 |
| Bagi Karikazo Bahr (3&1) Bahr (New) Balta Baltareasca | Hungarian Armenian Armenian Rumanian Rumanian | Czompo Matchette Matchette Oakes Oakes Hermon | 1 43 45 56 58 18 |
| Bat Yiftach Carigul Catillana Csardas | I sraeli Rumanian Spanish Hungarian | Oakes Greene Czompo | 61 28 3 |
| Dayagim | Israeli | Hermon | 19 |
| Debka Dayagim | Israeli | Hermon | 20 |
| Debka Kafrit | Israeli | Hermon | 21 |
| Dunafalvi Leanytanc | Hungarian | Czompo | 4 |
| El Palomo | Mexican | Pulido | 72 |
| Fany Maria | Mexican | Pulido | 7 8 |
| Hadoodaim | Israeli | Hermon | 22 |
| Hagavia | Israeli | Hermon | 23 |
| Haleh | Armenian | Matchette | 47 |
| Hora Bialik | Israeli | Hermon | 24 |
| Hora Boereasca | Rumanian | Oakes | 64 |
| Hora Ploii | Rumanian | Oakes | 66 |
| Jarabe de la Botella | Mexican | Pulido | 74 |
| Kalloi Kettos | Hungarian | Czompo | 7 |
| Kujiwiak Niebieski | Polish | Greene | 36 |
| Kumi Ori | Israeli | Hermon | 25 |
| La Costilla | Mexican | Pulido | 76 |
| La Revolocada | Mexican | Pulido | 80 |
| Laz Bahr | Armenian | Matchette | 49 |
| Legnala Dana | Macedonian | Kolarovski | 82 |
| Madocsa i Tancok | Hungarian | Czompo | 10 |
| Makedonskih Splet | Macedonian | Kolarovski | 83 |
| Maloj Mome | Macedonian | Kolarovski | 85 |
| Mariovska Tresenica | Macedonian | Kolarovski | 86 |
| Mesarisko Orc | Macedonian | Kolarovski | 87 |
| Mezari Yisrael | Israeli | Hermon | 26 |

| Nagykonyi Verbunk | Hungarian | Czompo | 13 |
|----------------------|------------|------------|----|
| Nao Vas Ao Mar Tonho | Portuguese | Greene | 42 |
| Newhall | Scottish | Greene | 34 |
| Osogovka | Macedonian | Kolarovski | 88 |
| Pajtas Tanc | Hungarian | Czompo | 16 |
| Pembe Oro | Macedonian | Kolarovski | 90 |
| Sapri Tama | Israeli | Hermon | 27 |
| Swir Swir | Polish | Greene | 31 |
| Tamzara | Armenian | Matchette | 50 |
| Tarina de la Abrud | Ruma nian | Oakes | 68 |
| Trei Pazeste | Rumanian | Oakes | 70 |
| Vira do Sitio | Portuguese | Greene | 38 |
| Vodarka | Macedonian | Kolarovski | 91 |
| Vodarki Oro | Macedonian | Kolarovski | 92 |
| White Heather Iig | Scottish | Greene | 35 |

ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd

CCW counter-clockwise COH Center of Hall cpl couple ct or cts count ctr center CWclockwise diag diagonal dn down ſt foot

backward

fwd forward

H hand
L left

LOD line of direction

M man

meas measure

opp opposite

pos position

ptr , partner

R

RLOD reverse line of direction

sdwd or swd sideward

twd toward

W woman

wt weight

Page

PRIMITA

MADELYNNE GREENE

36 RUJANTAK NIEBIRSKI Henord: Chingo Mich Heroy to Hrvé : Chongo Brazo mamber to 30138 idditional record: Masa XI 0320, Sido B. Dand 3

Part IV. meas 16, et 3: Then body to face car as Part V is opinion two etr.

Part V, meas 3 should read: Lo a 1 1/4 turn CV in 3 etc with 2 sum out to R side. Small hop on 1 ft (etml). Crose E ft behind L. bunding knees, ft close together (et 2). Complete turn and close L to E. coding with L shoulder two etc (et 2).

Part V. meas 5-7, add: End Tacing RIOD

341 (NEWHALL FORTER LINE)

35 WHITE REATHER JUL / Additional record: Parlophone R5006 (45 rom)

42 NAO VAS AO MAR IV MEO

Moas / 3 meas (2/4) Introduction (6 cts)

1.4 B marching steps in the large circle by opis.

5.8 8 marching steps in same large circle, W in front of pin

9-11 6 steps in small circle COW. To form small circle M I and W I there sharply to L. M cats in front of ptr. Cpl 2 follow along bublish. This pats the 2 M together.

12.14 6 steps in same enall circle moving CW (each dancer burns sharply to come R to change the direction of the circle). But with M on incide of large circle, facing ptr.

15 3/4 1 welts step in place, beginning L.

PART B

16.D1 Dance Balance-Croice (see below)

32 (2/4)Step B.L.B. (cts 1 & 2). In fit is now free to begin decree.

Do ending as empitten.

BALANCE GROISE MI and W 2 dames together. M2 and W i dence together. These are the diagonals in the set. Eegin R It.

| Meas 1-2 | M and W 2 I walke stap fwd twd etr. | NC and Wil 2 wells stops in place. |
|---------------------|--|---|
| 5 | l more waltz step fool, ending | # · · · · · |
| | L shulders almost touching. | |
| $\mathfrak{Z}_{=}u$ | 2 waltz steps bkwd to place, | l waltz step fwd twd str. 1 como walls |
| | retracing steps. | step fwd, ending L choulders. |
| 5=6 | 2 walts steps to change places, | 2 walts steps baid to place, naturating |
| | Pass face-te-face. A shoulder | st op s. |
| | leadin? | * |

lekiri

7.8

2 welts steps to finish booking - 2 waits about to charge places, there

drito opa placa.

- Enverioniena i droziden ierolina

19.36

Resent setton of mean 3.8, notereday to original planes

Page 38

VIRA DO SITIO FIG II. Weas 3.4 After changing places turn 1/2 CV to face pur-

Pag III. (No turning in this Fig.) Fig V. (No turning in this Fig)

SHALOM AHERMON

MOTE: All dances are done in "counts", not make

25 v

MEZARI YISRAFIL Delete entire dance description. See sinteched

dince description.

21 /

DEEKA KAPRIT

Add: Introduction: 16 cts.

FIG II.

mian,

Delete ets 2,3,4.

2.4

Close R to L and straighten kness (R ft ares to side with extended

circular movement).

PARO SH ...

HORA BIALIK ANG: Record : Panorama (Tileva) T-140, eide 1, band 1

Add: INTRODUCTION: 16 ets.

ENGLIO PULIDO

76

IA COSTILIA Add: Misio: Side A, band 4

Add: Maas above Mos on left side of page.

FIG II lest line of Fig should read " and of phrase" FIG III third line should read " floor and backs up to the let sent ore." FIG IV add following drawing to the extreme left. Remont Toller.

Repeat twee

7279

FIG VI Drawings are reversed.

Aromad

Mg 8

Comb. of Phy 8

MEDING: Delete: turns L into H. ADD: and pore.

SHALOM HERMOH comb

page

23

FAGAVIA - Record: Mikva) Panorama, T 140, Side 1.Dand 5

: ADD: INTRODUCTION 12 ots

- . PART I, line 2, should read as "Step fud R, step L in piece, step R back, step L in place. On first step arms up, on third arms down."
- PART II, line 1 should read as "Turn R with wt on R, turn L with at on D (step done in place)."
- 19 DATAGIM
 Record: (Tikva) Israell Folk Dance Festival, Side A, band 1
 ADD: INTRODUCTION 12 cts
 - PART I, line 6- delete- "M: slow stamping ste)" ADD: " M: stamp b ft; hold, step-hop R ft in place.
 - / PART II. line 11. should read " Repeat ets 1.2. On last et W doos step.hip on R ft. (Face our ptr)".
 - / PART II, line 16, should read, sayms in skating pos behind body. First with push steps, 8 steps, COV, "
- KUMI ORI
 Record: (Tikva) Panorama, side A, band 6.
 Formation should read, *Face center, hands joined, short lines (3).
 Add: INTRODUCTION: 16 cts
 - PART I, line 5 should read, "Hop twice on L. travel to "R" side and olice:
- 18 BAT YIFTACH ADD: MUSIC: Side 1, band 3
 - ADD: INTRODUCTION: 16 ets
 FORMATION: Delete word "butterfly" in 2nd sentence. Add: "Varsouvisense"
 (M slightly further back than normal)
 Line 3 should read" W L hand, M R hand goes behind W head and holds W R hand. Hands are held at shoulder ht)
 - PART III, Line 3 Delete the word "pivot" and add " Push"

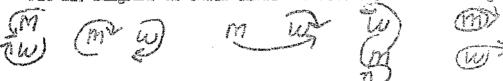
 Idne 12, should read " Each one pivota (push step) with own party

 ADD: NOTE: Speed up the record slightly.
- 20 <u>DEBKA DAYAGIM</u> ' Record: (Tikva) Debka, Side A, band I
 - ✓ ADD: INTRODUCTION: 16 ets
 ✓ ADD: NOTE: Instructions for the "Double Charkessia" are on page 25.
 Messrai Misrael Part 1, ets 1-6.
- 22 PADOODATH ADD: Record: (Tikva) Panorama, Side B, Band l
 ADD: INTRODUCTION: 16 cts
 - PART II. Line 1 should reed "Face each other and join both hands shoulder by ...
 Line 2 should reed "body sways to L side".

Page

MULIO PULIDO 78 FANY MARIA

FIG II. Diagrams as chara should be delated. The following are correct:



KIG III. Delete diagrams

79 / FIG IV Delete original diagrams. Correct are the following:

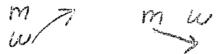


FIG V. Line length read " Repeat FIG I with W grossing dieg & and ending in front of W. W denoes in place ".

Line 2. ADD: "My repeat FIG III in place". Line 3. ADD: "Both repeat FIG III in place."

Line 4. Should read * Repeat FIG I with W denoing in place and M moving dieg R and ending on R side of W.*

Delete original diagrams and insert the following:



MIG VI: Delete original diagrams, insert the following:

my J

Add to end of sentence. "We inside of citals?

JARABE DE LA BOTELLA FIG II. Add: Do in place, (cts l-pause) Delôte drawings Cts 1-15 diagrams should be as follows:



FIG III: Delete original diagrems and insert the following:

FIG IV: Delete diagrams, See FIG III_Erretta
FIG VIII: " " FIG V "

LA REVOLCCADA FIG III, line 1 should read as "repeat FIG I, mess 100

80

74

Pago Moas

DECT CARES

. 65 HORA BOEREASCA

· Mees 12 should read " Steam R boaide 2, thrusting hands high overhood for I V Moving but as hands return to Moulder level. Step A (60 8)

ATTANAS EOLAROVSKI EO Kore martines Moss Wartovska tresevica

- Step I'm on R (ct I), banding knee, ect. PART III. After mass 1.8 are completed, repeat Parts I.II. III no to the point where the clarinot solo beging . Finish off whichever part you happer to be denoing, THEM, begin PART IT.

PART IV Delete Meas 1, and 264. Should read " Repeat PART I, meas 1.44 do 820 conclusion of PART IV, repeat action of meas 1-8 until and of maste,

92 VODARKI ORO

ADD: INTRODUCTION: After the Maval solo there are 8 mass and linder.

PART I -Delete entire directions and insert the following:

Moving in LCD, step R L (cts 1,2)

Step R (ot 1), Lift on R. L knee bent and lifted in front of R (et 2) 2

3 Moving in LOD, step L R (ets 1,2)

Step LRL (Cts 1 & 2)

5-16 Repeat action of meas 1-4 three more times

17 (Rands at shoulder ht) Facing ctr. step R to side (of 1). Step A behind R (at 2) 7, 19

18 Step R beside-L (et 1), Lift on R, L knee best and Lifted to front of 5 (et 2)

Facing ctr, step L to L side (ct 1). Step R in place (ct 2). 19

Crossing L in front of R. step L R L (ats 1 & 2) 20

Repeat action of Meas 17-20, three more times 21-32

33..48 Repeat action of measi-16

119-64 Repeat action of meas 17-32

> PART II Meas 2 should read " Leap onto R (ot 1), Step L heel in front of R. (et &), step back on R (et 2).

PART III Meas 4 should read "Step L crossed in front of A (at 2)

Meas 6 should read " find and out around behind L (cts 2 6 3)"

* Meas 8 should read " Step I crossed in front of R (ct I); Hop on D (ots 2 & 3)

SHALOM HERMON

24 KUMI OHI Me of I should read " Hop R, I heal point finis Ct 3 should read " Rop on L. R heel points feel MRANTS-Son Diego State College Conference

Page Heas

ATTARASKOLAROVEKI

85 PART II, Meas 6 should read Hop L. step R moving bleed slightly

MADELYBNE GREENE

28 CASTILLANA

FIG & line 2. Deleta all - Insert: bringing L ft up behind R calf. Therefore (et 3)

" " /" Meas &, Add: Ricking ft up in back

29 7 FIG IV, meas 9-16, line 1: Delete the word ftwork

BAGI KARIKAZO

Circle dance from the village of Bag, North-Central Hungary (Paloc region)

Crossroad Records rpm 45 # 4001, "Bagi Parcs." Music:

Source: Sandor Timar, Hungarian folklorist.

Formation: Single circle.

Step combinations:

1. Promenade (grapevine) dd / dd

1-2 1/8 turn to the R, stepping with the R foot fwd.

3-4 Step on the L fwd.

5-6 1/8 turn to Left, stepping with R to R side.

7-8 Step on L behind R with the knee slightly bent (close to 5th Pos)

Repeat the same way

1111 | 1111 2. Forward and back

Step on R fwd 1

- Step on L beside R
- Step on R fwd
- Bend R knee slightly
- Repeat cts 1-4 with opp fwk and direction.

3. Running steps with hand-hold change JJJJ JJJJ E

- With 4 small running steps, move twd center of circle. RLRL.At the same time, lift the hands, with straight arms, to a fwd high pos and release the hand-hold.
- 5-6 Take two running steps in place, R.L.
- 7-8 Close R to L and pause NOTE: During cts 5-8, lower the arms from high to low side pos and join in back-basket hold.

4. Csardas (local variation) Jada dada

- Step aon R to R 1
- 2 Step on L beside R
- 3 Step R to R
- Bring L close to R ankle
- 5 Step on L to L
- 6 Step on R to R
- 7 Step on L to L
- Bend L knee slightly. NOTE: The steps are taken on the balls of the feet, light and bouncy (down-beat).

99/99 5. Swaying 1

- Step on R to R
- Step on L beside R
- Step on R to R (L remains in the previous place with toes touching 3-4 the floor)

1969 SAN DIEGO STATE COLLEGE CONFERENCE

BAGI KARIKAZO - Cont

5-6 Shift weight from R to L (R remains in previous pos with the toes touching the floor)

6. Bukos (single)

- 1 Step to R on R
- 2 Step on L beside R
- 3-4 Step on R into a small 2nd pos parallel with a knee-bend (only half weight on the L) and pause.

 Repeat with opp ftwk (symmetrical).

7. Bukos (double)

- Step on R to R
- 2 Step on L beside R
- 3 Step on R into a small 2nd pos parallel with a knee-bend.
- 4 Rise to a slight knee-bend.
- 5-6 Sink into a knee-bend and pause.
 Repeat with opp ftwk (symmetrical)
 NOTE: In both Bukos, the accents are on the knee-bends.
 In both Bukos the ct 1 and 2 are sometimes done as a small open Rida.

PATTERN

Circle with simple hand-hold.

PART I (Slow)

- 1-4 Introduction
- 5-12 Do the Promenade #1, four times.
- 13-14 Do the Forward and back motif (#2)
- 15-16 Do the Running steps with hand-hold change (#3)

PART II (Csardas)

- 1-7 Do the Csardas (#4) three times
- 8-9 Do the swaying motif (#5)
- 10-12 Starting with R, do ten light running steps sideways to R (CCW) Repeat Part II once more.

PART III (Bukos)

- 1-6 Do six Single Bukos (#6)
- 7-12 Do four Double Bukos (#7)
- 13-18 Do 23 light running steps starting with R and moving sideways to the L (CW). This is like a closed Rida step with a slight knee-bend on each R step.

 Pause on the last ct.
- 19-22 do four Single Bukos (#6) starting to L
- 23-24 Do one Double Bukos (#7) to L plus one more knee-bend.

CŚARDAŚ

(Variation from Vanya)

| Music: Cr | rossroad Record | is. 45 | rpm | #4001. | "Vanyai | Csardas," | ļ |
|-----------|-----------------|--------|-----|--------|---------|-----------|---|
|-----------|-----------------|--------|-----|--------|---------|-----------|---|

Formation: Couples in shoulder-shoulder-blade position.

| Meas. | Ct. | Movement |
|----------|-----|--|
| 1-2 | | Introduction, no movement. |
| 1-2 3 | 1 | Do two slow Single Csardas steps to the Right and Left. Step to the Right foot to the Right. |
| | 2 | Step on the Left foot across in front of the Right foot |
| | 3 | Step on the Right foot to the Right, taking weight with a knee bend. |
| | 4 | Pause. |
| 4 | | Symmetrical repeat of Meas. 3. |
| 5-6 | | Two slow Single Csardas steps to the Right and Left. |
| 7 | 1-2 | Two light running steps in place, Right, Left. |
| | 3 | Close the Right foot to the Left foot with an accent. |
| | 4 | Pause. |

Repeat the dance from the beginning.

© 1969 by Andor Czompo.

DUNAFALVI LEANYTANC

Pronounced: Doo-nah-fahl-vee Lay-on-tahnts.

Dunafalva is a small village in Baranya County in Southern Hungary along the Danube River (Hungarian: Duna). This girls' dance belongs to the general circle dance-type of the central Danube region. Other dances of the same type are the following: Körtánc from Sioagárd, Kalocsai Körtanc, Fáridázó, Csanádi Leánytánc. The dance has four parts: Lassú (slow), rezgős (bounce), kisugrós (small jump) and nagyugrós (big jump).

Source: Dance research film from the film library of the Hungarian Academy of Science. Also, D. Attila: Dunafalvi Leanytanc,

published by Nepmüvelesi Intezet.

Music: Traditional folk tunes. Record: Voyager VR LP 401, Side 1,

Band 5.

Style: The slow part is feminine and lyrical; the "rezgos", playful;

the ugros is done so that it seems stiff-legged.

Formation: Circle, simple hand-hold, which changes to a cross hand-hold

in the "small jump" and changes back again to the simple

hand-hold for the "big jump."

Basic steps and motifs:

Slow: strolling.

Rezgos: single csardas, double csardas and cifra variation.

Small jump: buzz step, grapevine.

Big jump: grapevine with hops, solo turn.

1. Strolling JJJJJJ

1 Facing slightly to the Left, step on the Left foot forward.

Step on the Right foot forward.

3 Facing the center of the circle, step on the Left foot backwards.

Close the Right foot to the Left foot with partial weight.

5 Step on the Right foot to the Right.

Close the Left foot to the Right foot with partial weight.
Repeat the same way.

NOTE: The six-count step overlaps the four-count measure of

the melody.

2. Cifra variation

1-2 Turning in LOD, do two running steps, Right, Left.

364 Do a Cifra step, facing the center of the circle.

3. Buzz step

Step on the Right foot to the Left, across in front of the

Left foot with a slight knee-bend.

Step on the ball of the Left foot behind the Right foot.
NDTE: With a series of buzz steps, move to the Left side direction.

Dunafalvi Leanytanc-Cont

Small jump (Kisugro) 4. Step on the Right foot to the Left across in front of the Left. 1 2 Step on the Left foot to the Left. 3 Step on the Right foot across and behind the Left foot. 4 Step on the Left foot to the Left. NOTE: All the steps are running steps with almost straight legs. The hips follow the movement of the Right foot. This is similar to a grapevine. Big jump (Nagyugro) 5. Step on the Right foot in front of the Left foot. 1 2 Hop on the Right foot. Step on the Left foot to the Left. 3 Step on the Right foot behind the Left foot. 4 Hop on the Right foot. Step on the Left foot to the Left. E NOTE: With this combination, move in a circle to the Left, tightening the circle on the 1st ct., and widening on the 3rd ct. The body follows the Right foot with slight turns. 6. Solo turn Step on the Right foot in place. 1 2 Hop on the Right foot. Ę Step on the Left foot in place. 3-4 Step in place, Right, Left. NOTE: With these four cts., make a full turn in place to the Right, CW. The terms, "Small jump" and "Big jump" are literal translations of "Kisugro" and "Nagyugro", which are the original native names of these figures. THE DANCE Movement Meas. Part I. Slow. Introduction. 1-18 Do the strolling step (#1) twelve times. Part II 1-4 Do 4 double csardas steps (upbeat) to the Right, Left, Right, 5 Do 2 single csardas steps (upbeat) to the Right and Left. 6 Do one Cifra variation (#2). 7 Do 2 Cifra steps (basic) to the Left and Right.

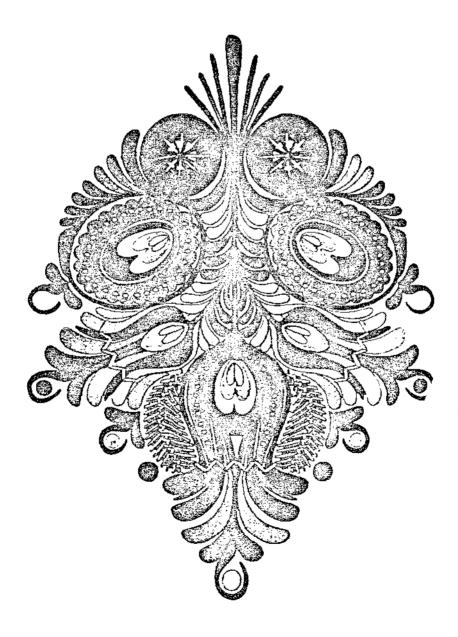
Repeat Meas. 1-9, two more times. Same as Meas. 5-9. 28-32 Part III. Kisugro (Small jump). Do 8 Buzz steps (#3). Note: Change the simple hand-hold to a 1-2 front cross-hold.

Repeat Meas. 6-7, with opposite footwork (symmetrical).

8-9

10 - 27

| 3-4 5-16 | Do 2 Small Jump motifs (Kisugró) (#4). Repeat Meas. 1-4, three more times. |
|-------------|--|
| | Part IV. Nagyugro (Big Jump) |
| 1-2 | Do the Big jump motif (#5) two times. Note: Change the front cross- |
| | hold to a simple hand-hold again. |
| 3-4 | Do 2 Solo turns (#6). |
| 5-12 | Repeat Meas. 1-4, two more times. |
| 13-14 | Repeat Meas. 1-2, for the finale. |



Presented by ANDOR CZOMPO

KALLOI KETTÖS

"Double Dance of Kallo," is from Szabolcs-Szatmar County in East-Northeast Hungary. "Double Dance", in this case, simply means couple dance. Traditionally, the dance is 'always performed to the sam e melodies. Although the dance is a peasant dance, it has the dignity and sophistication more characteristic of the dances of the nobility, especially in the slow part. The fast part ("csalogato"-"teasing") has two parts: the "csalogato" and "forgo" (turning)

Folkraft 1525 MUSIC: Traditional

BASIC STEPS AND MOTIFS:

1. Promenade (Men) dd dd ddd 2

Three slow steps fwd, R.L.R.

Step on L beside R 7-8

9-10 Take two steps in place, R.L. clicking heels tog.

11 - 12Close R to L with a heel-click, and pause. Repeat the same way

(Women) dd dd dd Hold the skirt with both nads to the side.

- 1-6 Take three slow steps fwd L.R.L., shifting the skirt with both hands to the respective side.
- Close R to L, shifting the skirt to R 7-8
- Bend both knees and turn them slightly to L. Shift the skirt to L 9 - 10
- 11-12 Straighten the knees, turning them back to starting pos. Shift skirt to R. Repeat same way

2. Double Csardas

- Step on L to L
- 2 Step on R beside L
- 3 Step on L to L
- Close R to L

Repeat with opp ftwk (symmetrical) NOTE: Girls shift the skirt L.R.K. Pause

3. Place Change od del del del

With four slow walking steps, move fwd and turn around.

9-12 Take two steps in place, R. L and close R to L, changing wt Repeat same way NOTE: Men and Women face each other. With the slow walking

steps, they pass each other, W then passes under M's raised R arm; and then turn to R 1/2 turn to face each other again. During cts 9-12, the W slowly shifts the skirt to R.

Kalloi Kettos _Cont.

4. <u>Csapas (boot slapping)</u>
Starting position: stand on L, R raised slightly fwd with a slightly bent knee (turned out). The R hand is raised fwd as a preparation for a slap.

Hop on L. In the meantime, raise R leg higher and slap R inside boot top with R hand.

- & Step on R in place
- Step on L in place with an emphasis, knee slightly bent. In the meantime, prepare R leg and hand as described in starting pos. Repeat the same way.
- 5. Running Cifra 77
 - Step on R fwd
 - & Step on L beside R
 - Take a small step fwd on R
 Repeat with opp ftwk, but the same direction. NOTE: The steps
 are light running steps.
- 6. Side turning 1 Step on R to R
 - Step on L beside R, with a slight kmee-bend
 Repeat the same way. NOTE: With this figure, partners face
 each other and turn together in place with identical ftwk. Handhold: W hands are placed around the M neck: M & hand on
 W R shoulder, K hand on W waist. The turning is quite fast,
 about a full turn for every two figures.
- 7. Gifra and heel-click turn
 1-2 Do a small Running Cifra figure as in # 5
 - 3 Leap onto the L foot.
 - Hop on L. At the same time click both heels tog.
 Repeat the same way. NOTE: Partners face each other, but are slightly turned out to their R. Hand-hold is the same as in figure # 6. The M movements are sharper and heavier than the Wwhose fottwork is lighter. The trurn moves CCW.
- 8. Cross step turn

 1 Do a small step with R on a fwd diagonal.
 - 2 Step on L across behind R foot
 - 3-4 Jump into 2nd pos with the knee bend. Repeat with opp ftwk NOTE: Partners face each other and turn CCW the first time. CW for the repeat. The hand-hold is the same as in Fig # 6.

PATTERN

Couples in a circle facing CCW, M outside, W inside about a large step distance from each other.

SLOW PART A Melody I. 4/4

1-12 Do the Promenade figure (#1) four times. The last time, make

Kalloi Kettos - Cont

a 1/4 toward each other (facing) on the 3rd and 4th slow steps.

A Melody II

1-3 Do the double Csardas figure (#2) three times to L,R.L.

4-6 Do the Place Change figure (#3).

7-12 Repeat Meas 1-6.

A Melody III & IV--Same as A Melody I & II

FAST PART

9-16

Partners face each other, M on outside, W on inside of circle.

B Melody I 2/4

Men: Do the Boot Stamping fig (#4) four times
Women: With four fast Single Csardas steps, R.L.R.L., move
bwd, swinging the skirt.

5-8 With four Running Cifra steps, change places, W passing under

M R arm. Face each other. Repeat Meas 1-8.

-

B Melody II

1-7 With sewen Side Turning figures (#6) turn CCW

Stop the turn with a Cifra step in place.

9-16 Repeat Meas 1-8 with opp ftwk, turning CW

B Melody III Same as I

C Melody I 2/4

1-4 With four slow walking steps, turn with partner in place CCW.

5-12 Do the Cifra and Heel-Click turn figure (#7) four times.

13-20 Do the Cross step Turn figure (# 8) four times.

C Melody II Repeat C Melody I

© 1969 by Andor Czompo

Presented by ANDOR &ZOMPO

MADOCSAI TANCOK

Madocsa is a small, very old village in Tolna County, south of Budapest. The local couple dance, slow and fast csardas, belong to the general middle Danubian dance style. The natives are, at present, consciously trying to preserve the old dances. The local peasant dance ensemble is well-known in Hungary.

SOURCE:

Learned by Andor Czompo in a dance course for advanced dance teachers in Hungary in 1966. Also, George Martin, "A Sortkozi Dunamenti Tancok Motivum-kincse (dance monography).

MUSIC:

Traditional. Slow and fast parts. Record: Voyager

VR LP 401, Side 1, Band 2

STYLE:

General csardas style.

FORMATION:

Couples scattered around the floor, facing each other in

shoulder-shoulder-blade position.

STEPS AND MOTIFS:

SLOW CSARDAS

- 1. Heel-click caardas (Men)
 Same as double csardas step, upbeat, but at each closing step, click heels together. The steps are small.
- 2. <u>Cross csardas step</u> dadd

l Step on R to R side

- Step on L behind R in 5th pos.
- 3 Step on R to R side

4 Close L to R

Repeat with opp. ftwk. (symmetrical)

3. Turn and csardas ddd dddd

1-2 With almost a half turn to R, step on R fwd.

- 3 Continuously turning another half on R, bring the L to side.
- 4 Step on L to side, completing the full turn.
- 5-8 Do two single csardas steps, R & L NOTE: Free hand-hold for Men. R hand leads the turn for the M. For W, hands are placed on hip.s

4. Step-hop heel-click (Men) ddd E

- With 1/8 turn to L, step (stamp) fwd on R with a slightly flexed knee. In the meantime, lift the L lower leg diagonally across behind R leg.
 - 2 Hop on R, turning 1/8 to R. In meantime, swing L lower leg diag/sideways back.
 - 3 With a jump, close L to R, clicking heels together.
 - 4 Pause

Madocsai Tancok - Cont.

Repeat with Opp ftwk (Symmetrical) The hand-hold is free

5.

Lippento (Lady) dddd | I I I | E |
Take a small step sideways on the ball of R ft with straight knees.

Step on L across in front of R, flexing both knees. 2

3 Close R to L, rising on the balls of the feet, knees straight.

Lowering onto the full foot, flex both knees.

5. Step on R in front of L with flexed knees.

& Step aon the ball of L to L

- Step on R in front of L with flexed knees. 6
- & Rise on the ball of R, bringing L beside R ankle.
- 7 Closing L to R, flex both knees.
- 8 Hands are placed on hips.

FAST CSARDAS

- Step Leap-hops and turn 6. Partners face each other, holding hands low, R to L hand, L to R hand. 1st Variation deld deld Responto R in place, lifting the L lower leg slightly back.

 - Hop o R, kicking L lower leg slightly fwd.

Repeat ct 1-2 with opp ftwk.

- With four running steps, change place, turning 1/2 CCW. and without releasing handhold.
- 2nd Variation Iddd/dddd Addd 1-12 Do four 1889-hops and the 1/2 turn with four funning steps
- Half turns ddd / ddd
 - 1-2 Jump into 2nd pos with feet parallel, bending both knees

3 Leap on L to L

- Step on R beside L
- Jump into 2nd pos, as in cts 1-2. 5-6
- Leap onto R to R
- Step on L in front of R NOTE: During cts 1-4, turn CW and cts 5-8, CCW, a 1/2 turn in each direction.
- Rida with Turn Out dold dold

1-4Couple turns together CCW with two open rida steps .

- Man does two more rida steps in place. At the same time, W turns under M left hand, which holds her R hand high, with two Rida steps, making a full turn. Finale Variation
- Same as above
- M: Do 2 running steps in place and close the R sharply to L 5-7 W. Do 2 running steps, turn out under M L arm as desc above and close R ft to L sharply.
- 8 Pause

| meter | 2/4 PATTERN |
|---|--|
| 1-2 | Introduction |
| 1-2 | SLOW CSARDAS M does 2 heel-click csardas steps (#1) to R and L W does 2 cross csardas steps (#2) to R & L |
| 3-4 | Couple turns CCW with open Rida steps. |
| 5-8 | Repeat Meas 1-4 Release hand-hold |
| 9-10 | M does Turm and csardas motif (#3). W does four single csardas steps to R.L.R.L. Hands are placed on hips. |
| 11-12 | M. does two step-hop heel-click motifs (#4). W does the Lippento motif (#5). |
| 13-16 | Repeat Meas 9-12. NOTE: Variation possibilities: M may replace the turn (Meas 9) with two single csardas steps. RL. At the same time, W may replace the four single csardas steps (Meas 9-10) with the turn and csardas step (#3). |
| 17-24 | Repeat Meas 9-16 Repeat the whole slow csardas part once more. |
| 1-2 3-5 6-8 9-12 13-14 15-20 | FAST CSARDAS Couple does the Reap-hops and turn motif (#6), wariation 1. Do the Leap-hops and turn motif (#6), variation 2. Do six leap-hops (no turns). Joining partner in shoulder-shoulder blade position, couple does half turns motif (#7) two times. Couple does the Rida with turn out motif (#8), Repeat Meas 9-14 Repeat the whole fast part, Meas 1-20 once more, doing the |
| | finale variation at the end. |

©1968 by Andor Czompo. The dance description may not be reproduced without written permission of Andor Czompo.

NAGYKÓNYI VERBUNK

Pronounced: Nahdy-kohn-yee Vair-boonk.

This dance is a characteristic recruiting dance for men from Transdanubia in Western Hungary. The recruiting dances developed in the 18th and 19th centuries in Hungary. In the 20th century, this dance form lost its military significance and style, except in Western Hungary, where the almost rigid discipline, control, and masculinity are still maintained.

Source: Original research done by Istvan Molnar. This dance was

learned and danced by Andor Czompo and his group in the 1948

National Folk Dance competition.

Music: Traditional. Record: Voyager VR LP 401, Side 2, Band 5.

Style: Controlled, disciplined, and masculine.

Formation: Circle, Men stand in a circle in shoulder-to-shoulder hold.

Steps and motifs:

- l With straight knees, lower the heels to the floor.
- 2 Pause.
- 3-8 Repeat cts. 1-2, three more times.

 Before the ct., rise on the balls of the feet with open heels.
- 9-11 In this position, click the heels together three times. With the 3rd heel-click, lower the heels to the floor.
- 12 Pause.

NOTE: The movements are sharp and clear.

2. Side leap and bokazo J J J J J J J

- Leap onto the Right foot to the Right side, arriving with knees bent and bringing the Left foot parallel and close to the Right ankle.
- 2 Close the Left foot to the Right foot with a small stamp, straightening the knees.
- 6 On the balls of the feet, open the heels.
- 3 Click the heels together.
- ξ Open the heels again.
- 4 Click the heels together, lowering the heels to the floor.
- 5-8 Repeat cts. 1-4.
 NOTE: In the bokazo, no emphasis is placed on opening the heels. The emphasis is on the heel-click.

3. Large bokazo h J J J &

- Before the actual beat, standing on the Left foot, swing the Right lower leg back on a back diagonal; at the same time, the Left lower leg goes after the Right one and in the air the Left instep brushes against the Right heel.
- 1 Land on the Right foot with a slight knee-bend.

- The Left lower leg swings diagonally back; at the same time, the Right lower leg goes after the Left one and in the air the Right insteap brushes against the Left heel.
- 2 Land on the Left foot with a slight knee-bend; at the same time, the Right lower leg repeats the back/diagonal swing.
- With a very small jump to the Right, close the Right foot to the Left foot with a heel-click.
- Pause.

 NOTE: This motif is actually two leaps Right and Left and a jump. The heel-clicks occur before and between the leaps.

Jump-touch JJ J J J J J J J J J J

- Jump and land with both feet together, knees bent.
- Leap into the air, lifting the Left lower leg behind and across the Right leg.
- 2 Land on the Right foot with a bent knee.
- 3-4 Tap the Left toes two times helind the Right foot.
- 5-8 Repeat cts. 1-4, with opposite footwork (symmetrical).
 NOTE: Turn the head and look at the touching foot.

5. Small bokázó

- Close the Right foot to the Left foot with a heel-click.
 From the heel-click, the Left lower leg swings out slightly to the side.
- Close the Left foot to the Right foot with a heel-click and now the Right lower leg swings out slightly to the side.
- 3 Close the Right foot to the Left foot with a heel-click.
- 4 Pause.

4.

6. Leap-hops and turn JJJJJJJJJE

- Step (stamp) with the Right foot diagonally forward, with the knees slightly bent and the hips turned in this direction. In the meantime, lift the Left leg to the side with a turned-in and bent knee.
- Hop on the Right foot turning the hips back to original place; at the same time, straighten the Left leg and swing it forward.
- 3-4 Repeat cts. 1-2, with opposite footwork (symmetrical).
- 5-8 Same as cts. 1-4.
- 9-10 With two running steps in place, Right, Left, make a 1/2 turn to the Right.
- Close the Right foot to the Left foot with a heel-click.
 On the last three cts., clap the hands together like cymbals.
- Pause.

 NOTE: In the dance, this pattern is done with two Men facing each other. On each hop, when the opposite foot straightens forward (cts. 2, 4, 6, 8), Click the heels in the air with the partner. With the 1/2 turns (cts. 9-10), face a new partner.
- - Leap on the Right foot to the Right side: at the same time, lift the Left lower leg hehind and across the Right leg; the Left arm is bent, side-high; Right arm is extended out to the side.

- 2 Hop on the Right foot and hit and Left heel with the Right hand.
- Leap on the Left foot in front of the Right foot; at the same time, lift the Right lower leg behind and across the Left leg. Right arm is bent, and held side-high; the Left arm is out to the side.
- 4 Hop on the Left foot, and hit the Right heel with the Left hand.
- 5-8 Repeat cts. 1-4.
- Do a small leap on the Right foot to the side; at the same time, lift the Left leg forward and turned out, knee bent; hit the inside of the Left boot top with the Right hand.
- Do a small leap on the Left foot to the side; at the same time, lift the Right leg forward and turned out, knee bent; hit the inside of the Right boot top with the Left hand.
- With a small jump, close both feet together with a heel-click.

 Arms are held side-forward-high.
- 12 Pause.

THE DANCE

| Meas. | Movement |
|-------|--|
| | W-1- T- T |
| | Melody I |
| 1-3 | Introduction. |
| 4-12 | Do the Bounce and bokazo motif (#1) three times. |
| | Melody II |
| 1-2 | Do the Side leap and bokazo motif (#2). |
| 3 | Do the Large bokázó motif (#3) once. |
| 4-12 | Repeat Meas. 1-3, three more times. |
| | Melody III |
| 1-2 | Do the Jump-touch motif (#4). |
| 3 | Do the Small bokázó motif (#5). |
| 4-12 | Repeat Meas. 1-3, three more times. |
| | Melody IV |
| 1-12 | Do the Leap-hops and turn motif (#6) four times. |
| | NOTE: At the beginning of this part, release the shoulder-hold |
| | and with the leap-hop, two Men turn toward each other. At |
| | the end of this part, everyone turns to face the center of the |
| | circle. |
| | Melody V |
| 1-12 | Same as Melody II. Resume the shoulder-hold in the circle. |
| | Melody VI |
| 1-12 | Same as Melody III. |
| | Melody VII |
| 1-12 | Same as Melody IV. |
| | Melody VIII |
| 1-12 | Do the boot slapping motif (#7) four times. |
| | |

PAJTAS TANC

Pronounced: Pie-tahsh Tahnts.

Pajtás Tánc is a popular dance form for Men in North Central Hungary, and is usually danced in pairs. This dance is still alive among the natives and, in most cases, is danced during wedding festivities.

Source: The dance was learned by Andor Czompo from L. Tarczy, a member

and solo dancer of the Hungarian State Folk Ensemble.

Music: Traditional folk melody. Record: Voyager VR LP 401, Side 2, Band 4.

Style: Masculine but playful.

Formation: Couples of Men facing each other with a Right-to-Right hand-hold, Left hand behind the back or free. The couples are in a circle.

Steps and motifs:

1. "Huszáros"

- Leap onto the Right foot in place, turning the hips slightly to the Right; at the same time, lift the Left lower leg diagonally back with a turned-in and bent knee. The Right knee is also bent.
- 2 Hop on the Right foot in place, turning hips slightly to the Left; at the same time, bring the Left lower leg diagonally forward, still with a bent knee.
- 3-4 Repeat cts. 1-2, with opposite footwork (symmetrical).

2. Turning dddd

- 1-3 Starting with the Right foot, take three walking steps, making almost a full turn in a very small circle to the Right, CW.
- With the Left foot leading, jump and close the feet together at the moment of landing. With this jump, you actually complete the turn which was started with the walking steps, arriving at the starting point.

NOTE: During the turn, the arms are free, and the Right arm leads the turn.

3. Mirror csárdás dal III d

- 1-2 Step on the Right foot in a small 2nd position, turning the whole body slightly to the Left. There is no weight on the Left foot; only the toes touch the floor. The Right foot remains on the floor.
- 3-4 Step on the Left foot to the Left, turning the whole body slightly to the Right.
- 5-6 Same as cts. 1-2, except bounce on the feet in a quick-quick-slow rhythm, gradually shifting the weight to the Right foot.
- 7-8 Same as cts. 3-4, except shift the weight to the Left foot with a quick-quick-slow bounce on the feet.

 NOTE: the name, "Tükörcsárdás" (Mirror csárdás), is generally used for the quick-quick-slow bounce step. The bounce is done from the ankle.

- 4. Three steps
 - 1 Step on the Right heel diagonally forward.
 - § Step on the Left foot behind the Right foot.
 - Step on the Right foot in front of the Left foot. Repeat with opposite footwork (symmetrical). NOTE: There is a slight accent on the 2nd count.

THE DANCE

| Meas. | Movement | |
|-------|---|--|
| 1-2 | Introduction. | |
| | | |
| 1-2 | Do 2 "Huszaros" motifs (#1). | |
| 3 | Release the hand-hold and do a Turning motif (#2). | |
| 4-6 | Repeat Meas. 1-3. | |
| 7-8 | Do the Mirror csardas motif (#3). | |
| 9 | Release the hand-hold and do a Turning motif (#2). | |
| 10-12 | Joining Right hands with partner, do 6 Three steps (#4), making a full turn CW with partner. | |
| 17 10 | • | |
| 13-1S | Same as Meas. 7-9. | |
| 16-18 | Same as Meas. 10-12, but after 3/4 turn, release the hand-hold and move forward to meet a new partner who is approaching from the opposite direction. | |

Start the dance from the beginning with a new partner.

The recording for this dance is a little bit slow. After the dancers have learned the sequence, the speed can be increased somewhat.

Presented by Anion Grompo

SONGOYI TANG

Dance from the Somogy county, south-western Hungary

MUSIC: Unidisc Rx 45 230 ADA, Side A, Band 1,/Dances derbatons /

FORMATION: Mixed circle, boys and girls, with simple hamihold.

Easte step for PART I

- I Stop with R ft
- 2 Stop with L ft
- 3 Smill leap with R ft
- & Step with L ft in place
- 4 Step with R ft in place

Repeat with opp Itwk

Note: For the girls the cifre is light, the boys do it with stemps.

PART I

- A First melody: Introduction: Bounce in place in slow, slow, quick, quick, slow rythms
- #: Second melody- Boys: Basic step fwd-bwd-fwd-bwd
 Girls: Basin step in place-fwd-bwd-fwd
 - B: Boys: Basic step in place 4 times, marking time and leading girls Girls: Release L hand, turn and face R hand pins with one basic step and join with free hands and turn under them with one basic step moving to boy's right.

Repeat and move one more place to R.

Repeat PART B three more times

PART II. Boy join with R side girl in shoulder-shoulder blade pos. Do 5 5 single chards steps to R abd3 light stamps in place in quida-quick-slow rhythm.

With teh walking steps place turn CW and stop with 3 light stamps.

Repeat Part II several times until the end of the music.

(d) 1968 by Andor Czompo

BAT YIFTACH (Daughter of Jephtha)

| DANCE: | Shalom Hermon |
|--|---|
| MUSIC: | A. Ne'eman Record: Israel LP 7 |
| | ON: Couples stand in circle facing CCW, W in front of M, slightly diag to R, hands in butterfly pos. (M L hand holds W L hand. M R hand holds W R hand. Hands are held shoulder high) |
| PART I 1-4 5-6 7-8 9-12 13-14 15-16 17-32 | 2 step-bends fwd RL Brush R fwd, hop on L Touch R in front and hop on L 2 step-bends fwd RL Brush R fwd diag to L, hop on L Close with R and hold 1 count Repeat 1-16 |
| PART II 1-2 3-4 5-8 9-16 | 2 running steps fwd RL. Jump on both feet and hop on L Repeat 1-4 Each one frees his R hand as each couple takes 6 running steps CCW in its own running circle, ending in place by jumping on both feet and hopping on the L. Repeat 1-16 |
| PART III 1-8 | A double circle is now made, all facing center. M(who are on the inside) do 4 step-bends twd center, clapping hands on each step. |
| 9-16 | W do 4 proof steps, making a R turn in place, hands on back. M 4 step-bends bwd clapping hands on each step W 1/4 turn L(CW) and take 2 running steps fwd; then jump on both feet and hop on L making 1/2 turn to R (CCW). Then take 2 running steps |
| 17-24 | fwd (CCW); then jump on both feet and hop on R. M: 2 more step-bends bwd and 2 fwd, clapping on each step. W: extend their L hands and take 8 running steps, circling into the center to face their partners. (Pass R shoulder and make a L turn to face him) |
| 25-32 33-64 | Each one pivots with own partner, R shoulders touching and holding each others L waist with R hand. The pivot is accentuated with a deep bend on 1st count. Repeat 1-32. |

DAYAGIM

| SOURCE: | Shalom Herr | • |
|----------------------|-----------------------------------|---|
| MUSIC: | Aldema | Record: T-80 // Page 11 11 12 12 20 14 14 14 15 15 7 |
| FORMATIC | skating pos | circle, W on M right, facing CCW. Arms in behind body. |
| י דיים מעם | 12/10 4 12 18 | |
| <u>PART I</u> 1-4 | 4 running steps | s fwd ERLR |
| 5-8 | | diag to L, step-hop R diag to R cross over R in front. Step-hop R cross over L |
| 9-12 13-16 | Toin hands, ska | ting pos in front of body. Repeat cts 1-4 nping steps in place LR 5/2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 |
| 10 10 | W: L to L side, | , in front of M, leap on R making a full turn, ending f the circle, and 2 steps in place LR. |
| 17-20 | Repeat counts ! | |
| 21-24 | Release hands | |
| | M: W step, cts | |
| 25-32 | W: M step, cts Partners face e | |
| 40 04 | 8 running steps | s, beg L,R arms around each others waists, L arms rns CW. M end up inside with back to ctr, W faces |
| PART II | | at shoulder level, partners touch each others palms. |
| 1 2 | M: L to L side Bend L knee | |
| 2 3 | R to R side | |
| 4 | Bend R knee | |
| 5-8 | W: Reverse ste Arms down | ps |
| 5-0 | | LRLR, change places with W on R side, passing |
| | by R shoulders | , meeting a third person. |
| | W: Reverse, W | inside of circle, Moutside. |
| 9-16 17-20 | Repeat cts 1-8. | On last count W takes 2 steps. Face own partner. |
| 17-20 | Join both hands M: Step-hop fw | od L, step-hop fwd R |
| | | vd L, step-hop Bwd R |
| 21_24 | Doth warman di | no ation a |

Arms in skating pos behind body. Pivot around with 8 steps, CCW, beg L. End up in beg pos, both facing CCW.

Both reverse directions

21 - 24

25 - 32

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Shalom Hermon

DEBKA DAYAGIM

SOURCE: Shalom Hermon

MUSIC:

Aldema Record: T-100 Side A 1200

FORMATION: Line, join hands, face and move CCW

| PART I | and the second of the second o |
|--|--|
| 1-2 3-8 9-16 17-18 19-20 21-24 25-32 | 2 running steps fwd RL, body bend down Body raises. 3 step-hops fwd RLR Reverse 1-8. start with L Face center. Step-hop on R in place, kick L fwd.Arms up. Step-hop on L in place, kick R bwd. Arms down Repeat 17-20 but L crosses over R in front(travel L side) Repeat 17-24 |
| PART II | |
| 1-16 | Repeat 1-16 of Part I |
| PART III | Face center |
| 1-6 7-8 9-10 11-12 13-14 15-16 17-18 19-20 21-22 | Double Tcherkessia, start R over L in front Step-hop on R fwd Step-hop L crosses over R in front Step-hop on R bwd Step-hop L to left side Step-hop on R in place Hop twice on R in place, point L over R to R. Hop twice on R in place, Point L behind R to R Close L to R |

-20-

DANCE: Yaacov Levy

Presented by Shalom Hermon

<u>DEBKA KAFRIT</u> (Village Debka)

| DMITOH, | Iddoov Bovy |
|---|--|
| MUSIC: | D. Carmel RECORD: Dancecraft LP 123301, Side A, Band 4' |
| FORMATIC | ON: Line. Hands joined and held down. Allfacing to R. |
| CHORUS: | Knees are relaxed, slightly bent. |
| 1-8 9-12 | 4 stamps with L, beside R Counts 9-12 are done in zig-zag pattern. Step L diag fwd to L (ct9) Bring R alongside L (ct 10), Brush Rout from L in semi- circle and step diag fwd to R (ct 11) L Close L to R, with stamp(12) Repeat counts 9-12 five more times. |
| FIGURE I 1 2 3 4 5-12 13 14 15 16 17-32 | Knees slightly bent Stamp with L to L side Hold Close R to L heavily Hold Repeat 1-4 two more times Hop on L to R Hop on L to R Jump on both ft with bent knees Hold Repeat Figure I once more |
| | Repeat Chorus |
| 3 | Moving to L, drop onto L, raising R knee Hold Close R to L and straighten knees Held Repeat 1-4 two more times As in Figure I, counts 13-16 Repeat Figure II, once more |
| | Repeat Chorus |
| FIGURE III 2 3 4 5-12 13=16 17-32 | Stamp to L on L, with bent knee and at the same time, swivel on ball of R with bent knee in twd L leg. Hold Close R to L and straighten knees Hold Repeat 1-4 two more times As in Figure (I, counts 13-16 Repeat Figure III, once more |

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Shalom Hermon

HADOODAIM (The Mandrake)

DANCE:

Yaacov Levy

1 Maria 16 6 3 11

Repeat 1-16

MUSIC:

17-32

Heiman Record: T-140 Table Supply

FORMATION: Couples in a circle, face each other. M inside, W outside. Join inside hands. M steps desc, W use opp ftwk.

| PART ONE | |
|----------|---|
| i | L to left side |
| 2 | Hold |
| 3 -4 | R brushes in front of L. Pivot on L and face CCW |
| 5 | R fwd, L-bwd |
| 6 | R fwd |
| 7 | L bwd |
| 8 | R bwd and pivot on R, face each other again |
| 9-32 | Repeat 1-8 three more times |
| | |
| PART TWO | |
| 1-2 | Face each other and join both hands, Step-hop on L to left side |
| | Arms swing to left side. |
| 3-4 | Reverse 1-2 |
| 5-8 | Repeat 1-4 |
| 9-12 | Rel ease hands. 2 step-hops LR. One complete turn to left side. |
| 13-16 | Repeat 9-12 (9-16:2 complete turns with 4 step-hops) |
| | |

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Shalom Hermon

HAGAVIA

(The Goblet)

| SOURCE: | Danny Hyman |
|---|---|
| MUSIC: | Heiman Record T-140 |
| FORMATION | : Couples in a circle, face CCW. W on M's R, join inside hands. Music is written in 3/4 time, the dance is choreographed. 4/4. It is tricky. |
| PART I | |
| 9-12 Re Y | un 4 steps fwd RLRL Step find K der hand arms down cherkessia R, on first step arms up, on third arms down elease hands, face center, partners are behind each other emenite R with hop everse 1-12. Face CW. start L |
| 25-35 R 36 W | epeat 1-11 /: Leap on L to L side I: Leap on L with 1/2 turn to L side ARTNERS FACE EACH OTHER |
| PART II | Annakara da karangan da ka |
| 3-7 Ft 4 - 1 5-8 Re 9 R 10 L 11 R 12 L | un 2 steps, R to right side, L to left side ull turn on R to right side to left side epeat 1-4 to right side crosses over R in front. Left arms up, palms touch bwd to left side epeat 1-12 |

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Shalom Hermon

HORA BIALIK

Dance:

Yoav Oshriel

Music:

Chassidic Folk Record: T-140 side & had I

Formation:

Circle, face center, join hands

| <u>.</u> | PATTERN |
|-----------------------------------|---|
| PART I | and between |
| 1-2 3-4 | L crosses over R in front, body and arms down R to right side, body and arms up Repeat 1-4 four more times |
| 4 5-7 <i>炒</i>) 8 | Face CCW. Arms down. 3 steps fwd LRL and bend down Pivot on L, 1/2 turn to left side, face CW 3 steps bwd RLR and raise Pivot on R, 1/2 turn to right side Repeat 1-8 |
| PART TH | REE |
| 8 9-10 11-12 13-15 16 | Face center. L fwd R fwd and 1/4 turn to right. Face CCW 3 steps fwd LRL Pivot on L, 1/4 turn to left. Face center R bwd L bwd and 1/4 turn to left. Face CW 3 steps fwd RLR Pivot on R, 1/4 turn to right. face center Repeat 1-16 |

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Shalom Hermon

KUMI ORI (Arise, Shine)

SOURCE:

SHALOM HERMON

MUSIC: N'eman Record: T-140 // FORMATION: Circle, face center, hands joined.

| | Adres Back |
|----------------|---|
| PART I | |
| 1 | Hop R, L point fwd |
| 2 3 | Jump with feet together |
| | Hop on L, R points fwd |
| 4 | Jump with feet together eta ? |
| 5-6 | Hop twice on L, travel to 🏿 side and click heels twice |
| 7 | Jump on both feet |
| 8 · | Hop on R |
| 9-12 | Repeat 1-4 |
| 13-14 | Release hands. Complete turn to R side with 2 steps |
| 15 10 | Leap on R and run L |
| 1 5 -16 | Jump on both feet, hop on R |
| 17-30 | Repeat 1-14 |
| 31-32 | Jump twice on both feet. |
| PART II | |
| 1 | Face CCW, Hop on R, Leend bwd |
| 2 | Hop on R. L points fwd |
| 3-8 | Repeat 1-2 three more times on LRL |
| 9-12 | Yemenite R with hop |
| 13 –16 | Yemenite L with hop |
| 17-28 | Repeat 1-12 |
| 29 | L to L side |
| 30 | R to R side and turn on R, $1/4$ turn to L, face center |
| 31 | Close L to R |
| 32 | Hold |

MEZARAI YISRAFI. (He who scattered israel)

DANGE : SHALON HERMON

step.

MUSIC: A. Ne'sman Record Israel 12 7, Side 2 , band 1

FORMATION: Group forms a single line standing shoulder-to-shoulder and holding hands of neighbors down. 2 lines, one for W and one for M.

| Counts | PATTERN |
|--|--|
| 955.7 27220 126.65 415 <u>1</u> 64.115 200 | INTRODUCTION 6 cts of music after drum stops. |
| 1. 2. %=6 | PART I. Cross L in front of R Rock back on R (with stamp for M) Leap o with L Repeat cts 1-3 using opp ftwk |
| 7.40 | Turning body to R (CCW) take 4 running steps fwd (L,RL,LR). (2nd running step may be done with a light leap while body bends and straightnes again). |
| 13-40 | Report 1-10 three more times. |
| 14 5-8 | PART II. Continue facing CCW Point L toe fwd (2 cts), then L toe to side (2 cts) (heel stays in place) Repeat 1.4 |
| 9-10 11-16 17-24 | Step back with L and then R. Take 5 steps fwd closing on last step with L. hold Repeat 1_8 |
| | Step bud with L, close with R, |
| 27-28 29-30 | Step fwd with L. Hold I et Close with R ft. Hold I et |
| | MOTE: The first 6 cts of PART I are known as a "Double Cherkseskya" |

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Shalom Hermon

MEZARAI YISRAEL

(He Who Scattered Israel)

DANCE SHALOM HEROMON

MUSIC: A. Ne'eman Record: Israel LP 7

FORMATION: Group forms a single line standing shoulder-to-shoulder and holding hands of neighbors down.

| PART I | lyter a Carto cha was the second at |
|-----------------------|--|
| 1 | Cross L in front of R |
| 2 3 4 5 6 | Rock back on R |
| 3 , 3 (| Close with L. (The close-step may be done with a light leap) |
| 4 | Cross R in front of L |
| 5 | Rock back on R ⊱ |
| 6 | Close with L'(The close step may be done with light leap) |
| 7- 10 | Turning body to R (CCW) take 4 running steps fwd, (2nd running |
| | step may be done with a light leap while body bends and straightens |
| | again) |
| 11-40 | Repeat 1-10 three more times. |
| D | A CONTRACTOR OF THE CONTRACTOR |
| PART II | Continue facing CCW |
| 1-4 | Point L'fwd (2 cts), then bwd (2 cts). |
| | Repeat 1-4 |
| 9-10 | Step back with L and then R. |
| 11-16 | Take 16 steps fwd closing on last step week to be a step to the step of the st |
| 17-24 | Repeat 1-8 |
| 25-26 | Step bwd with L. close with R. |
| 27-28 | Step fwd with L; Hold one count |
| 29-30 | Close with R foot; Hold one count |

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Shallom Hermon

SAPRI TAMA (Tell Me My Innocent One)

| SOURCE: | Yoav Ashriel |
|--|--|
| MUSIC: | Ancient Yemenite Melody |
| RECORD: | Dancecraft LP 123301 Side A, Band 2 |
| FIGURE I 1 2 3 4 5-6 7 | ON: Solo (DO NOT HOLD HANDS) All face same direction. Intro: 24 cts (Arms are held above head) Step on R, to R side swaying to R Bend R knee, Snap fingers Step on L to L side, swaying to L Bend L knee. Snap fingers Step on R making 1/4 turn to R Close L to R, bending both knees and bringing hands down in front of chest. Snap fingers. Hold Yemenite step to R (Hands are down) (down in final step to L |
| FIGURE II 1-2 3-4 | Steps on R to R turning slightly to R side. Raise L leg across R leg bending R knee. L leg is turned out with bent knee and flexed foot. Snap fingers. Hands are in front of chest elbows bent, which is a research. Repeat counts 1-4, opp ftwk, turning slightly to L side. |
| FIGURE II 1-2 3-4 5-8 9-12 5 m/ 13-24 | Step on R to R. Arms straight out to sides. A character of the Cross L over R bending knees. Hands are crossed in front of chest. (R hand over L) Snap fingers. Repeat counts 1-4 |

Presented by Madelynne Greene

CASTILLANA

(Spain)

SOURCE:

A flirtatious couple dance arranged for 8 or 10 couples dancing in a column formation. Dance arranged by Madelynne Greene from authentic dance material from

Spain 1968.

MUSIC:

Unidisc EX 45-175 ADA Side 2 Band 1

METER:

3/4

CASTANETS:

Basic rhythm, both-L-roll or both L roll-roll.

Couples will form a double line, W on MR side, both

with R shoulder to audience.

PATTERN

A 1-16 Arms are curved upward palms facing. Style is ver light.

1 The Step: Slide R ft fwd (1), slose L to R (2) leap onto R,

cutting R ft fwd quickly (3) bring L ft up behind R calf, sharply (ch. 3).

2 Repeat with opp ftwk

Repeat Meas 1

Run fwd lightly L.R.L(kicking ft up in back).

"A" is done 4 times in all as the 1st couple cast off to bottom of set (the man leading his line by turning L, the 1st W to R, At the end of the 16th meas. all will make a 1/2 turn R on the 3 running steps.

A Repeat l=16

The LAST couple now at the top of the set will lead the lines <u>down</u> the <u>middle</u> of the column to end in original places and facing partner.

B Arms are in 4th pos, (R arm high, L curved in front)

Step R diag, fwd (1), draw L toe in 1/2 circle on floor across R (2) Step on L (3)

Step R diag back to R (1) point L toe to arch of R ft (2) place R heel on same spot (3)

3-4 Repeat and reverse 1-2

Balence fwd on R (R shoulder leads twd prtnr, L arm high) (1) Step on L toe behind R heel (2) Step on R (3)

6 Step bwd L (1) Step R (2), Step L (3)

7-8 Run 6 little steps into ptrns place passing R shoulders, end turning 1/2 turn R to repeat (on this step the M tries to "capture" the W as they cross passing R shoulders. The W coquettishly "ducking" under his outstretchedarms).

9-16 Repeat all returning to orig places.

Castillana Continued Page 2

B Repeat 1-16

- 3 meas "break" Woman walks 3 slow steps, RLR (no weight on last step), making a complete turn R to end facing audience.

 Man makes 1/2 turn R, RLR, ends standing behind W and places two hands on her walst.
- Moving twd audience with "mincing" steps (W arms crossed in front at writs, palms up). M tries to catch her eye as he bends R & L ect. There is a swaying motion to the step and it is done smoothly.
 - 1 Step R fwd (1) L heel fwd (2) step on R (3)
 - 2 Repeat on L
 - 3-6 Repeat RLRL
 - 7 M pulls W bwd , 3 running steps RLR
 - W endsabruptly on both heels-bending slightly fwd, her arms are flung out to sides.
 - 9-16 Repeat
- C 1-8 Repeat 1-8
 - 9-14 M lets go of W, turning R, thumbs in vest, returns to own place with 6 of above steps, ends turning R 1/4 turn ato end with R shoulder to sudience. W meantime discovers his not following her and
 - 15-16 With 4 running steps goes back to end facing him (all in a single line, her L shoulder to audience, no weight on last L steP)
- A AWAY FROM PARTNER (M line move twd audience, W upstage)
 - Cross and step aon L (in front of R) (1) (2) Kick R to side (3)
 - Step on R (1) L toe to R arch (2) L heel at R arch (3) no weight
 - 3-4 Repeat 1-2
 - 5-6 Repeat 1-2
 - 7-8 Step on L (making 1/2 turn L) as R swings across L to end in front and continue pivoting on both feet ending R shoulder twd partner.
 - 9-16 Repeat 1-8 returning to single line (no turn, instead accent LRL)
- A 1-16 Repéat above, W moving twd audience, M upstage, making turn as above and returning to original pos in dance.
- B Repeat B as above but this time W runs through the line on the first 3 running steps (1,2,3) then pivots sharply on the spot (R) on the 4th,5th & 6th steps.
- 3 meas "braak" (Turn on spot as before but end facing partner (W back to audience_)
- C Moving twd partners R shoulder (lead with own R shoulder)
 - Step on R (look at partner over R shoulder) (1) tap L toe behind R heel (2), again tap L toe close to R heel (3)
 - 2 Step back on L (1) step on R close to L (2) Point L toe at R arch (3)
 - 3-4 Reverse 1-2
 - 5-8 Repeat 1-4 Repeat 1-8

Castillana-Continged -Page 3

- A All face fwd to audience M's R arm around W waist Step R (1) L heel in front (2) step on R (3)
 - 2 Reverse (keep ft close to floor, swaying motion in body)
 - 3-8 Same as above
 - 9-16 M bring both hands up to put thumbs in vest at same time dancing R (1) swing L fwd (2) and then lower R heel (3), then reverse continuing 8 steps in all. At same time W doing same step back up very softly away from M.
- A Repeat (softly) M turn to R discovering the girls have disppeared as:
- 9-16 Girls turn to L and tip toe on R,L,R,L then run,R-L-R-L-R step L thrust R heel fwd and R arm extends twd M, M look surprised and end with hands on hips. They are down stage R and girls up stage L.

1969 Folk Dance Conference
Presented by Madelynne Greene

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE Ruth Ruling, Dorothy Tamburini

SWIR SWIR MAZUR

(Poland)

The Mazur originated as a dance form in the Mazuri region of Poland, There are many traditional figures which are arranged to fit the chosen melody. Mazurs are danced in triple rhythm with the second beat usually strongly accented. Swir Swir (shveer shveer) translated means "chirp, chirp." This mazur was introduced by Dr. Morley Leyton at the 1968 University of the Pacific Folk Dance Camp.

MUSIC

Record: Buccaneer BC 1000 "Z Gorami, Z Dolinami" Side 1, Band 3

FORMATION:

Cpls in a circle facing CCW, W to R of M. M R arm is around W waist and W L hand rests on M R shoulder. Free hands on hips, fingers fwd. Keep a slight angle between each other (face each other slightly).

STEPS and STYLING:

9-16

Mazur Step: Step fwd on R ft, bending knees (ct 1). Step fwd on L ft, bending knees a little more but as wt is placed on L ft start to straighten knees (ct 2). Step fwd on R ft with knees straight (ct 3). Next step starts fwd on L ft.

Click Step: Hop on L ft and click R heel against L (ct 1).

Stamp sdwd R onto R ft, bending knee (ct 2). Close L to R (ct 3).

Next step starts again with hop on L ft. Step may be started with hop on R ft and moving to L side. Be careful not to tilt body but keep wt over the ft. Step is kept close to the floor.

Down-Up Ending: Relax and bend the knees. Point knees and toes twd each other. Hunch over and twist free arm (held out to side at shoulder level) so thumb is pointing down. Bend head fwd and look down. Do all this at the same time (ct 1). Straighten body, bringing ft together, lifting head, and raising arm to about a 45 degree angle with palm turned upward (ct 2). Hold ct 3.

| MUS | IC 3/4 | | PATTERN |
|-----|-------------|-----|---|
| Mea | Measures | | |
| | 4 meas | | INTRODUCTION. No action. |
| | | ı. | MAZUR WITH CCUPLE TURN |
| A | 1-4 5-8 | | Starting with inside ft (M R, W L) do 4 Mazur steps in LOD. With no change in step or pos, turn in place CW with 4 Mazur steps. (M goes fwd). |
| | 9-16 | | Repeat action of meas 1-8. On meas 16, stamp twice (lightly) and hold ct 3. End with wt on L ft. At same time turn to face ptr and place hands on hips, elbows fwd. |
| | | II. | CLICK STEP TO RIGHT AND LEFT |
| В | 1-3 4 | | Moving to own R side, dance 3 click steps beginning with hop on L. Leaving L hand on hip and raising R arm do a Down-Up ending. While doing so, make a slight (1/8) turn to R so that L elbow almost points twd opp circle. |
| | 5- 8 | | Repeat action of meas 1-4 (Fig II) but hop on R ft and move to |

L side. On meas 8 L arm will be raised.

Repeat action of meas 1-8 (Fig II).

III. WHIP AND PARTNER TURN

- A 1 Keeping R hand on hip, inscribe a horizontal figure 8 in the air with the L hand moving across in front of the body about chest height. For the first half of the 8 bring the L hand, palm down, across the body while shifting the wt onto the R ft (cts 1,2). Turning the palm up, complete the figure 8 while shifting the wt back onto the L ft (ct 3).
 - 2 Throw the L arm high to L side (about a 45 degree angle with the head) and stamp R ft, no wt (ct 1). Hold cts 2,3.
 - 3**-8** Repeat action of meas 1-2 (Fig III) three times. On last stamp on R be sure to take wt on R ft.
 - Place R hands on ptrs waist, R hips adjacent and L arm held high. 9 Hop on R ft and click L heel to R (ct 1). Step fwd on L (ct 2). Step fwd on R (ct 3). Cpl turns CW.
 - 10-15 Repeat action of meas 9 (Fig III) six times. 16 Still in same pos do Down-Up Ending.

IV. TWO CIRCLES

- 2 meas Interlude in music. Releasing ptr, form an inner circle of W and an outer circle of M while dancing 2 Mazur steps. As soon as possible, join hands in the circles.
- C 1-8 Dance 8 Mazur steps, M circling CW, W CCW. 9-16 Dance 8 Mazur steps, M circling CCW, W CW. Be sure to end with W in front of and a little to R of ptr.

Note: During the Two Circles and the Basket that follow, the beginning ft is not too important. When done for exhibition, the group may wish to standardize which ft to use.

V. BASKET

Throughout Fig V dance the Mazur step.

- M raise joined hands over W heads and bring them down in a front 1-2 basket.
 - 3-4 Dance in place. If desired, dancers may shake their heads in Polish style. Unless the head shake can be done well, it is better to omit it as it is an optional thing.
 - 56 M raise joined hands and return them to orig pos.
 - W raise joined hands over M heads to form a back basket.
 - 7-8 Dance in place.
 - W raise joined hands and return them to orig pos. 9
 - 10 M raise joined hands over W heads to form a front basket.
 - 11-16 Repeat action of meas 3-8 (Fig V).

Note: During the formation of the baskets, there will be a slight fwd or bkwd movement to facilitate their formation. At the end of the circling when the first basket is formed, W should not expand their circle but M should move fwd twd them to make the basket. This helps to eliminate stretching the arms.

SWIR SWIR (Continued)

VI. MAZUR WITH COUPLE TURN

4 meas Interlude in music. Releasing basket hold, assume pos as at beginning of dance. With 4 Mazur steps turn as a cpl CCW (M goes bkwd). End facing LCD.

A 1-16 Repeat action of Fig I.

VII. CLICK STEP TO RIGHT AND LEFT

B 1-16 Repeat action of Fig II.

VIII. WHIP AND PARTNER TURN

A 1-16 Repeat action of Fig III. Since dance is ending give the Down-Up Ending on meas 16 a little extra flourish.

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Madelynne Green

WHITE HEATHER JIG

| Λ | MUSIC: | "white Heather Jig" "45" Parlophone R 5086 |
|---|------------|---|
| 1 | - 4 | First couple turn by R hand once around and cast off one place. Second couple move up on 3 and 4. |
| 5 | -8 | H rst couple turn by L hand one and a half turns, gradually dancing up as they turn, to finish back-to-back in the center facing second couple. |
| 9 | -16 | Reel of four across the dance. |
| 1 | 7-24 | First couple turn first corners by R hand, then each other by left. Then second corners by R hand, then partners by L, to finish back-to-back between 3rd couple. |
| 2 | 5-32 | Reel of four, 3rd couple finish in 2nd position. |
| 3 | 3-36 | First couple turn once round by L hand and cast off to 4th position, fourth couple moving up on bars 35-36. |
| 3 | 7-40 | First couple turn each other by R hand once round and finish at the bottom in 4th place. |
| | | Repeat with a new top couple. |

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Presented by Madelynne Greene

KUJAWIAK NIEBIESKI

(Blue Kujawiak)

SOURCE: Presented by Morley Leyton at Mendocino 1969

RECORD: MUZA NPO or Bruno 5138 or Muza XL 0324, well B band 5

FORMATION: Girls in circle, facing center. Free hands on hips except

when specified.

INTRODUCTION: 4 measures

| PART I | Step, Close. |
|-------------------------------|---|
| Meas 1 2 3-4 5-16 | Step R ft to R side (ctl). Hold (ct 2), Close L ft to R ft, no weight (ct 3) Repeat 1 on opp ft. Do two basic mazur steps in LOD completing one turn CW Repeat 1-4 three more times |
| PART II I | "The Step" Step on R heel of leg extended straight in front. The upper body moves in opposition, with the L elbow brought fwd. (ct L). Step on L ft in place (ct 2), close R ft back to L ft (ct 3). |
| 2 3 | Repeat 1 with opp ft and elbow. Feet parallel and together, bounce on heels twice (ct 1,2), open |
| 3 | heels, keeping toes together (ct 3). |
| 4 | Bend knees, keep heels in place and open toes away from each other (ct 1). Keeping still above the waist, raise the heels twice (ct 2,3). |
| 5-12 | Repeat 1-4 twice. |
| 13-15 | Repeat 1-3 |
| 16 | Repeat 4, ct 1 & 2. Hold ct 3. |
| PART III | "Click and Run" Hop lightly on L ft and click R heel (ct 1) Land softly with a strong down accent on R ft, with R knee bent well (ct 2). Step across in front with L ft so that you face LOD (ct 3). |
| 2 3-4 5-16 | Do one basic mazur step in LOD, end with back to center. Exact equivalent to 1-2 on opp ft, continuing to move in LOD. Repeat 1-4 three more times. |
| | BREAK: 4 measures - Take 4 steps to turn once in place. |
| | T) . T) . T TT TTT |

Repeat Parts I,II, III

BREAK: 4 measures - Take 4 steps to turn 1 1/4 times in place Face LOD. On meas 4, ct 3 swing R ft to side and do breathlike lift of L heel.

Kujawiak Niebieski-Continued Page 2

| "Pas de Bouree" |
|---|
| Keeping feet parallel, drop onto R ft in spot where L ft was (ct l) Feet still parallel, drop further onto L ft to L side (ct 2). Close R |
| ft twd L ft and lift L ft to L side (ct 3). Do breathlike lift of R heel (ct &) |
| Repeat 1 on opp ft. Body should feel like a pendulum, leaning R when ft go L and to L when ft go R. Remember to go down on ct 1, and accent going further down on ct.2. Omit breathlike lift. Preparatory lift. |
| Moving in LOD, hop on L ft and lift R ft in air in front (ct 1). Flex R ft and step fwd onto R heel (ct 2). Close L ft twd R (ct 3) |
| Repeat 3, but add preparatory lift of R ft to side and breathlike lift on ct 3. |
| Repeat 1-4 three times omitting prep lift at end of 16. on che of meas to turn body, to take of as fant we is entered two ctr. |
| "Balance and Turn" Swing R arm to R side at about waist level and step slightly fwd on R ft turning body slightly CW (Ct 1), step behind with L ft |
| (ct 2), close R ft to L ft (ct 3). Swing R arm across body to L side, palm down and step slightly fwd on L, turning body slightly CCW (ct 1) step behind with R (ct 2). Close L to R (ct 3) |
| Hop slightly on L ft (heels may click in air). Do a complete turn CW on the next 3 cts with R arm out to R side (ct 1). Step on R ft (ct 2). close L to R, completing turn (ct 3) |
| With R arm about 45 degrees above shoulder and away from center, click heels in place three times. |
| Do exact equivalent of 1-3 with opp ft and hands and reverse direction of turns. End facing RLOD |
| With L arm about 45 degrees above shoulder and away from center, click heels in place two times. |
| Repeat 1-8. |
| |

Presented by Madelynne Greene

VIRA DO SITIO

(Portugal) Nazare

Research on this dance was done in portugal by madelynne Greene in 1962. Le Sitio is the hamlet of Nazare situated on the cliff which dominates the village. The dance is divided into 5 parts which follow:

X = ManO = Woman A. 15 measures

D. 15 measures

B. 9 measures

E. 16 mmeasures

C. 15 measures

E. 16 measures plus 1 meas

B. 9 meas

RECORD:

Unidisc EX-45222 M. Side 2, Band 1

FORMATION:

1-15

An even number of couples, preferably 10 or 12 couples to a circle** Double circle, M on inside partners face to

face. (Count off in couples 1-2,1-2 etc)

** After circle is formed and other dancers wish to join there should be TWO COUPLES join the circle, since the dance is done in even amounts of couples, units of 4 people. Starting counting 1 and 2 as you face the LOD,

couple # 2 follows # 1.

PATTERN

| A. 1-8 | 1-8 9 -1 5 | FIG I Beginning R, waltz to own R in a big circle, revolving R Revolving L, waltz back to original pos, L in big circle. |
|-----------|----------------------|--|
| В. | 1-2 | FIG II Two waltzes on the spot (L.R.) swaying a lot, snapping fingers on first beat of each measure. |
| | 3-4 | Change places with partner (2 waltzes) passing R shoulders and end facing partner. |
| | 5 -8 9 | Repeat Minese 4 meas to return home Clap hands twice. |
| C. | 1-15 | FIG III (In a circle of 4, couples 1& 2), circle CCW with 15 waltzes (begin R) returning home to face own partner. |
| | 1-9 | FIG VI Repeat B as above |
| D | | <u>FIG V</u> |

(Begin L), returning home to face own partner.

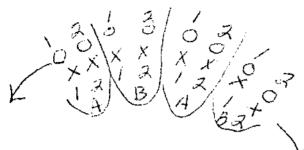
(In a circle of 4, couples 1 & 2) circle CW with 15 waltzes

Vira do Sitio-Continued-Page 2

| E (| 1-8) 1 2 | FIG VI Balance Croise (Each of couples 1 & 2) BeginR M 1 and W 2 do one waltz step twd center of square Another waltz step fwd and end L shoulder to partner (almost touching) During these two measures M2 and W 1 do 2 waltzes in place. First repuls returns to place with 2 waltzes. |
|-----|----------------|--|
| | 3-4 | First couple returns to place with 2 waltzes, as second couple starts to enter in same fashion. M2 & W 1 take 2 steps twd center as desc for M1 & W 2 in meas 1-2. |
| | 5- 6 | M1 & W 2 taking a little longer steps, move twd center and come face-to-face. At the same time M2 & W 1 do the bwd step which ends their balance. |
| | 7 | The following step (begin RD is done backing up twd the |
| | 8 | place left by ther person opp you. Continue backing up (begin L0 so that you have exchanged places. At this point the dancers end in this position, |
| | | every one facing their own partner. Now look diagonally to "new square" |
| | | 2 1 2 1 X X X X |
| | | L |
| | |) O O O O O A B |
| | 9-16 | Instead of doing the repeat of the balance-cooise as usual, you do it with "new neighbors". For M; & W 2 it is the neighbor on the R. |
| Е | 1-8 | Repeat with same neighbor to get back to your original source. |
| | 9-16 | Repeat with original diagonal person to get back home |
| | 17 | Clap twice |
| | | Repeat A through E, including the claps |
| | | End dance with another repeat of A & B, with music slightly faster. |

DIAGRAMS .

Step I A meas 1-8

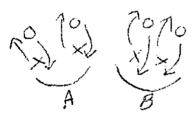


Ladies move to own R M move to own R then reverse

lady

man

Step II B 1-4 Balance and change places



5-8 Reverse and return home

Step IV Repeat balance and change places Step V D 1-15





Form circles moving CW

-40-

Step IV E Balance and croise 1-8



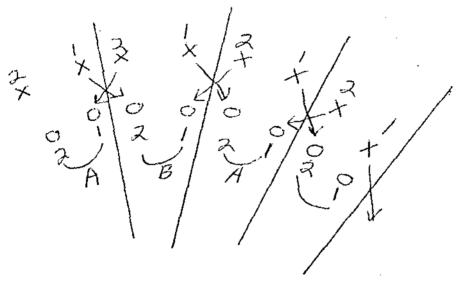


Balance forward & backwards then cross over diagonally AT END of figure all men will be on outside of double circle. Vira do Sitio -continued page 4

Diagrams

Step VI-continued

9.-16 Man # 1 in A group looks to neighbor; s lady # 2 of B group and a new "square" 1s formed of couple # 1 of A and couple # 2 of B.



- E 1-8 Repeat with same neighbors to get back to diagram E-9-16
- E 9-16 Repeat with original square to return home.

Presented by Madelynne Greene

NAO VAS AO MAR TONHO

Portugal

This dance is composed of two parts, one in march rythmn, the other in Vira rythmn.

MUSIC:

Record: Unidisc EX 45222M, "Dances du Portugal",

Side 1, Band 1.

FORMATION:

The dancers are in couples, and there is an even number of couples in the circle. M holds partners L hand in his

R hand. Hands are held with the elbows at about

shoulder height.

Music 24 Intro: 3 meas (6 cts)

I. PART A (March Rythmn)

1-4 Take 8 marching steps, starting L in large circle.

5-8 Take 8 marching steps, W in front of their own partners, in large circles.

9-12// Take 8 marching steps CCW in a circle of 4. M are in front of their partners in the circles. To form sm circle MI two sharply to L. Mi. outs in front of prr. Cpl 2 tollew chang behind. This puts the 2 men legether.

13-16 Make a half-turn outward and revers directions in the circle of 4, again with 8 marching steps, End in a double circle, M on inside.

15 sti Emaile

II. PART B (Vira Rythmn)

16-31

17-32 Do the balance-croise in groups of 2 couples
32 Step RAR (cts 182). A fit in new tree to hegin dance again.

Repeat dance from beginning. After third repeat of the dance, finish with 16 marching steps in the circle.

Balance Croise Step : See Escata.

Presented by: Vilma Matchette

BAHR (THREE-AND-ONE) Armenia

The Three-and-One or 3-and-1 is probably the most common Armenian Bahr. Its structure is basically three simple steps to the R and one to the L, a dance form common in the Balkans and the Near-East. This Bahr was learned by Vilma Matchette from the San Francisco Armenian Community.

MUSIC: Record (LP): THE SEVENTH VEIL, KL-1090, Side 1, Band 6, "Dance Rhythms"

FORMATION: Open circle of mixed men and women, leader at the R end, hands joined by interlocked little fingers and held at shoulder height.

STEPS AND There is no set order to the variations -- they are listed STYLING: only by type for ease in reconstruction -- which are done at the discretion of the leader.

MUSIC: 2/4

PATTERN

Measures

1-2 INTRODUCTION: No action.

BASIC DANCE

- 1 Step R to R (ct 1), Step L across in front of R (ct 2).
- 2 Step R to R (ct 1), Close L instep to R toe (ct 2).
- 3 Step L slightly to L (ct 1), Close R instep to L toe (ct 2).

Repeat basic dance from beginning.

(Cont'd)

Bahr (Three-and-One)(Cont'd)

VARIATION I (Hands Dn-Up)

- 1 As basic dance is done, Hands go down (ct 1),
 - Hands continue back then fwd (ct 2),
- 2 Hands go up and return to shoulder height (ct 1)...

VARIATION Ia (Bend Fwd)

- As basic dance is done and hands are in action as in Variation I, Body bends fwd at hips (ct 1),
- Body reaches horizontal pos and begins to return (ct 2),
- Body returns to upright pos (ct 1)...

VARIATION II (Leader Turns)

The leader only, releasing finger hold, turns one full turn CW stepping R,L on (cts 1-2). (Rejoin little fingers on next ct.)

VARIATION IIa (All Turn)

1..... If leader does a turn on meas 1 of two successive figures, The entire line then turns during each following figure until leader changes to new figure.

VARIATION IIb (Sequential Turn)

Leader may do a turn followed by a squeeze of little finger signalling next dancer to turn individually. The second dancer signals the third dancer following his turn. The third dancer turns by himself and signals the fourth, and so on down the line until all dancers have turned once each.

VARIATION IIc (Var IIb and Var I Combination)

As fourth or fifth dancer makes individual turn as described in Variation IIb, the leader begins to do Variation I or Hands Down and Up. On the next dancer's turn, the second dancer does Variation I, and so on with Variation I accumulating (all previous dancers continue to do Variation I until all are doing it) until leader changes to another variation.

1969 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: Vilma Matchette

BAHR (NEW) Armenia

This Bahr appears to have roots in the 3-and-1-Bahr form and was learned by Vilma Matchette from the San Francisco Armenian Community.

MUSIC: Record (LP): THE SEVENTH VEIL, KL-1090, Side 2, Band 4, "Oud Fantasy"

FORMATION: Open circle of mixed men and women facing ctr, leader at R end, hands joined by interlocked little fingers and held at shoulder height.

STEPS AND The dance has a lyrical quality. There is no set order to STYLING: the variations -- they are listed only by type for ease in reconstruction -- which are done at the discretion of the leader.

MUSIC: 2/4

PATTERN

Measures

OUD SOLO (Precedes the Introduction)

1-4 INTRODUCTION: No action.

BASIC DANCE

- Facing R and moving in LOD, Step R (ct 1), Close L to R (ct &), Step R (ct 2), Hold (ct &).
- Facing and moving to ctr, Repeat action of meas 1 with opp ftwk.
- 3 Moving bwd, Repeat action of meas 1.
- 4 Facing and moving slightly L, Repeat action of meas 2.

(Cont'd)

1969 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Bahr (New) (Cont'd)

VARIATION I (Clapping)

1-4 Releasing little finger hold, clap hands to each main ct (ftwk remains the same).

VARIATION II (Turning)

- 1 Repeat action of meas 1 in LOD.
- Facing and moving to ctr, Step fwd L (ct 1), Close R to L (ct &), Releasing little finger hold, Step fwd L and at the same time quickly pivot 1/2 turn CW to face outside of cir (ct 2), Hold (ct &).
- Facing outside of cir, Step fwd R (ct 1),
 Close L to R (ct &),
 Step fwd R and at the same time quickly pivot 1/4 turn
 CW to face RLOD (ct 2),
 Bring L around close to R in preparation to continue
 with meas 4.
- Facing RLOD and reaching to take little finger hold,
 Step slightly fwd L (ct l),
 Close R to L (ct &),
 Step slightly fwd L and at the same time pivot 1/2 turn
 CW to face LOD (ct 2), Hold (ct &).

VARIATION III (Turning & Clapping)

1-4 Dance Variation II while Clapping as in Variation I.

Presented by: Vilma Matchette

HALEH Armenia

Pronounced: Hah-leh

The Haleh (AKA: Halay, Halai, Halli) has been described historically as having gone through a period when it was known as a men's dance followed by a period when women joined as a group on the end of the line. More recently women have mixed with the men. This version was learned by Vilma Matchette from the San Francisco Armenian Community.

MUSIC: Record (LP): THE SEVENTH VEIL, KL-1090, Side 1, Band 3, "The Dance of Van" (Haleh)

FORMATION: Open circle of mixed men and women, leader at R end, hands joined with fingers interlocked and held down.

STEPS AND Women dance with ft closer together than the men. There STYLING: is no set order to the variations -- they are listed only by type for ease in reconstruction -- which are done at the discretion of the leader.

MUSIC: 2/4

PATTERN

Measures

1-8 INTRODUCTION: No action.

BASIC DANCE

- 1 Step swd R (ct 1), Step L in back of R (ct 2).
- 2 Step swd R with L remaining in place (ct 1), Bounce on R (ct 2), Bounce on R (ct &).
- Shift wt to L with R remaining in place (ct 1),
 Bounce onto R (ct 2),
 Bounce on R (ct &).
- Shift wt to L (ct 1),
 Bounce on L (ct 2),
 Bounce on L (ct &).

Repeat basic dance from beginning.

(Cont'd)

1969 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Haleh (Cont'd)

VARIATION I (Knee-Swivel)

- 1-2 Repeat action of meas 1-2 of basic dance, closing ft together on bounces.
- Bending knees to L, Swivel knees CW (ct 1), Straighten knees (ct 2).
- 4 Repeat action of meas 3, Variation I.

VARIATION II (Knee-Bend)

- 1-2 Repeat action of meas 1-2 of basic dance, closing ft together on bounces.
- Bend knees to L, as body leans bwd in such a manner that a straight line could be drawn from the knee through the body and out the top of the head (ct 1), Straighten knees as body returns upright (ct 2).
- 4 Repeat action of meas 3, Variation II.

VARIATION III (Men Only)

- 1-3 Repeat action of meas 1-3 of basic dance.
- Step swd L as R swings across in front of L, knee bent (ct 1),

 Bounce on L as R remains in front (ct 2),

 Bounce on L as R remains in front (ct &).

NOTE: Previously, after a period of fast music had occurred, the men separated from the line led by the first man and they did Variation III with vigor. The first woman lead the women's line in the basic dance or Variation I, etc.

Presented by: Vilma Matchette

TAMZARA Armenia

Pronounced: Tahm-zah-rah

Tamzara, a dance in 9/8 rhythm, has its origins in Ezurum which is now in Turkey. It was learned by Vilma Matchette from the San Francisco Armenian Community.

MUSIC: Record (LP): THE SEVENTH VEIL, KL- 1090, Side 2, Band 5, "Oriental Jump" (Tamzara)

FORMATION: Curved line of mixed men and women, leader at R end, hands joined by interlocking little fingers and held at shoulder height.

STEPS AND This older style of Tamzara is lyrical in quality. Any STYLING: note not described has no action. There is no set order to the variations -- they are listed only by type for ease in reconstruction -- which are done at the discretion of the leader.

MUSIC: 9/8

PATTERN

Measures

1-2 INTRODUCTION: No action.

BASIC DANCE

- Step R to R (ct 1),
 Raise and lower R heel (ct 3),
 Step L across in front of R (ct 5),
 Facing ctr, Stamp R beside L (ct 7).
- Step bwd R (ct 1), Lift L in front of R, knee bent (ct 3), Step L in front of R (ct 5), Step R in place as L is lifted in front, knee bent (ct 7).
- 3 Repeat action of meas 2 with opp ftwk.

(Cont'd)

1969 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Tamzara (Cont'd)

VARIATION I (Two Stamps)

Step R to R (ct 1),
Raise and lower R heel (ct 3),
Facing ctr, Step L across in front of R (ct 5),
Stamp R (ct 7),
Stamp R (ct 8), Hold (ct 9).

VARIATION II (Two-Step)

Step R to R (ct 1),
Step L beside R (ct 2),
Step R to R (ct 3),
Step L across in front of R (ct 5),
Facing ctr, Stamp R beside L (ct 7).

Presented by: Vilma Matchette

LAZ BAHR Armenia

Pronounced: Lahz Bahr

This Laz Bahr (AKA: Laz Bar, Lahz Bahr, Luz Bar, Luz Bahr) was learned by Vilma Matchette from Frances Ajoian, Armenian dance leader from the Fresno Armenian Community.

MUSIC: Record (LP): THE SEVENTH VEIL, KL-1090, Side 2, Band 3, "The Country Dance" (Luz Bahr)

FORMATION: Open circle of mixed men and women, leader at R end, hands joined by interlocked little fingers and held at shoulder height.

STEPS AND Knees are slightly bent in most steps. STYLING:

MUSIC: 2/4 PATTERN

Measures

1-8 INTRODUCTION: No action.

BASIC DANCE

- Step swd R (ct 1), Step L beside R (ct &), Step R in place (ct 2), Hold (ct &),
- Repeat action of meas 1 to L with opp ftwk,
- 3-4 Repeat action of meas 1-2.
- Moving twd ctr, step fwd R (ct 1), Step L beside R (ct &), Step R in place (ct 2), Hold (ct &),
- 6 Repeat action of meas 5 bwd with opp ftwk.
- Step swd R as body leans bwd and L leg is thrust fwd softly, knee straight (ct 1),
 Step L across in front of R as body straightens upright (ct 2).
- 8 Repeat action of meas 7.

Repeat entire dance from beginning.

- 51 -

Presented by: Dick Oakes

ALUNELUL DE LA CERNA-Romania

Alunelul (the hazel nut) from the village of Cerna (pronounced: Chair-nah) is but one of many dances bearing the name "Alunelul" which are found all over Oltenia. It is a dance of the village repertoire done at the "Sunday Hora" and all other dance occasions. It was introduced by Sunni Bloland, Associate Supervisor of Physical Education, U.C. Berkeley, at the 1969 Balkan/Near-East Festival in Portland, Oregon. During her research trip to Romania in 1967-8, Mrs. Bloland learned the dance from Anca Guirchescu, dance ethnographer at the Institute of Ethnography and Folklore in Bucharest (București), Romania. The music, recorded in the village of Cerna, is played by the local musicians.

MUSIC: Record (7" EP): NAROC RECORDS, NA 1054-EP, Romanian Folk Dances, Side A, Band 1, "Alumelul"

FORMATION: Lines, Open Circle, or Closed Circle of mixed men and women with hands joined and held down.

STEPS AND Meas 1-8 are done rather flat-footed in an easy relaxed STYLING: way with knees nearly always slightly bent. The hands swing slightly fwd and bwd during each meas.

Meas 9-10 are danced on the ball of the foot.

Meas 11-13 are again flat-footed (as an even slide) but hands do not swing.

| MUSIC 2/4 | PATTERN |
|-----------|---|
| Measures | NO INTRODUCTION |
| 1 | Facing and moving diag R, Step R as arms swing fwd (ct 1), |
| 2 | Step L as arms swing bwd (ct 2), Moving diag bwd R, Step bwd R as arms swing fwd (ct 1), Step bwd L (ct &), Step bwd R as arms swing bwd (ct 2), Hold (ct &). Ft do not close together but remain several inches apart during meas 2. |
| 3-4 | Repeat action of meas 1-2 to L using opp ftwk. |
| 5-6 | Repeat action of meas 1-2. |
| 7 | Facing ctr. Step swd L bending knee and leaving R in place |

Step swd R bending knee and leaving L in place as hands

(Cont'd)

as hands swing fwd (ct 1).

Alunelul de la Cerna (Cont'd)

swing bwd (ct 2). 8 Step swd L bending knee and leaving R in place as hands swing fwd (ct 1). Lift L heel slightly while swinging R high and out to R, knee bent (ct 2). 9 Facing ctr, Step R across in front of L (ct 1), Step L in place (ct &), Step R beside L (ct 2), Step L across in front of R (ct &), Step R in place (ct 1), 10 Step L beside R (ct &), Step R slightly swd to R (ct 2), Stamp L beside R (ct &). 11 Step slightly swd L (ct 1), Stamp R (ct &), Step slightly swd R (ct 2), Stamp L (ct &). 12 Moving slightly diag bwd to L, Step L (ct 1), Close R to L with a "click" (taking wt) which displaces L and causes it to shoot out sideways (ct &). Step diag bwd L (ct 2). Close R to L with a "click" (taking wt) which displaces L and causes it to shoot out sideways (ct &), 13 Step diag bwd L (ct 1), Close R to L with a "click" (taking wt) which displaces L and causes it to shoot out sideways (ct &), Step diag bwd L (ct 2), Hold (ct &).

Repeat entire dance from beginning.

Note: As is true of many balkan dances, this one is not concordant with the music.

Presented by: Dick Oakes

AMPUIETII Romania

Pronounced: Ahm-pooh-yehts-ee

Ampuletii is a men's dance from the village of Traian in Southern Romania, about five miles west of Turnu Măgurele. It is one of this village's large repertoire of dances and is performed on all occasions for dance -- especially the "Sunday Hora". It was introduced by Sunni Bloland, Associate Supervisor of Physical Education, U.C. Berkeley, at the 1969 Balkan/Near-East Festival in Portland, Oregon. During her research trip to Romania in 1967-8, Mrs. Bloland learned the dance from Anca Guirchescu, dance ethnographer at the Institute of Ethnography and Folklore in Bucharest (Bucureşti), Romania. The music, recorded in the village of Traian, is played by the local musicians.

MUSIC: Record (7" EP): NAROC RECORDS, NA 1054-EP, Romanian Folk Dances, Side B, Band 3, "Ampuietii"

FORMATION: Short lines of men with hands on shoulders of neighbor, free hands of end men out to side as if on another shoulder.

STYLING: Vîrf-toc, or heel-lift, may be likened to a hop in which the toe does not leave the ground followed by the heel being placed forcefully down. It is usually followed by a stamp or step with the other foot. All steps are quick and sharp, all stamps are without wt.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. DREAPTA-STÎNGA

- Step R to R (ct 1), Step L across in front of R (ct &), Step R to R (ct 2), Step L across in front of R (ct &),
- 2 Step R to R (ct 1), Stamp L beside R (ct &), Stamp L beside R (ct 2), Hold (ct &).
- 3-4 Repeat action of meas 1-2 to L with opp ftwk.
- 5-8 Repeat action of meas 1-4.

(Cont'd)

Ampuietii (Cont'd)

II. SARITOR

- Turning to face diag L and moving diag fwd R, jump onto balls of feet, heels out, knees close together, feet apart (ct 1),

 Turning to face fwd, jump with both feet clicking together (ct &),

 Repeat with opp ftwk to L (cts 2,&).
- Facing fwd, jump onto both feet apart and parallel (ct 1), Click feet together in air (ct &),

 Land on L with R making a circular motion up-bwd, out-swd, dn-fwd (ct 2),

 Click R to L without wt (ct &).
- Turning to face diag R and moving diag bwd R, jump onto balls of feet, heels out, knees close together, feet apart (ct 1),

 Turning to face fwd, jump with both feet clicking together (ct &),

 Repeat with opp ftwk to L (cts 2,&).
- Vfrf-toc L in place (ct 1), Stamp R beside L (ct &), Stamp R beside L (ct 2), Hold (ct &).
- 5-8 Repeat action of Fig II, meas 1-4.

Repeat entire dance from beginning.

Presented by: Dick Oakes

BALTA Romania

Pronounced: Bahl-tah

Balta means pool, marsh or swamp and comes from the village of Traian in Southern Romania, about five miles west of Turnu Măgurele. It may be done on all village dance occasions. Balta was introduced by Sunni Bloland, Associate Supervisor of Physical Education, U.C. Berkeley, at the 1969 Balkan/Near-East Festival in Portland, Oregon. During her research trip to Romania in 1967-8, Mrs. Bloland learned the dance from Anca Guirchescu, dance ethnographer at the Institute of Ethnography and Folklore in Bucharest (Bucureşti), Romania. music, recorded in the village of Traian, is played by the local musicians.

Record (7" EP): NAROC RECORDS, NA 1054-EP, Romanian MUSIC: Folk Dances, Side B, Band 4, "Balta"

FORMATION: Closed circle of mixed men and women with hands joined and held down.

STEPS AND Hands remain down at sides. All stamps are without wt. STYLING: Fig II is more active than Fig I which has a subdued shuffling feeling.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: 6 meas no action - SEE NOTE AT END OF FIG I

I. WALK AND STAMP

- 1 Facing diag R and moving R, Step R (ct 1), Step L across in front of R (ct &), Step R (ct 2),
- Step L across in front of R (ct &),
- 2 Turning to face ctr, Stamp R lightly toward ctr (ct 1), Hold (ct &).

Facing diag R and moving R, Step R (ct 2), Step L across in front of R (ct &),

3 Step R (ct 1),

Step L across in front of R (ct &),

Turning to face ctr, Stamp R lightly toward ctr (ct 2),

Hold (ct &).

(Cont'd)

1969 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Balta (Cont'd)

4-9 Repeat action of meas 1-3 two more times (6 stamps in all).

NOTE: Wait 6 meas with no action and then dance only 6 meas (4 stamps) of Fig I before beginning Fig II. For each repetition of the dance Fig I has 9 meas (6 stamps) as described above.

II. STAMPS AND BRUSH

- Facing ctr and moving R, Step swd R (ct 1), Step L across in back of R (ct &), Step swd R (ct 2), Stamp L beside R (ct &).
- 2 Repeat action of Fig II, meas 1 to L with opp ftwk.
- 3-4 Repeat action of Fig II, meas 1-2.
- Brush R fwd as arms swing slightly fwd (ct 1),
 Brush R bwd as arms swing slightly bwd (ct 2),
 Brush R fwd as arms swing slightly fwd (ct 1),
 Hold (ct 2).
- 7-12 Repeat action of Fig II, meas 1-6.

Repeat entire dance from beginning.

Presented by: Dick Oakes

BALTAREASCA Romania

Pronounced: Buhl-tuhr-ahs-kah

Baltareasca is a dance from the village of Traian, about five miles west of Turnu Măgurele, in Southern Romania. It may be done on all village dance occasions, and was formerly a men's dance. Baltareasca is charastic of the many stamping dances of this region of Romania and includes another common movement — the "vTrf-toc". The dance was introduced by Sunni Bloland, Associate Supervisor of Physical Education, U.C. Berkeley, at the 1969 Balkan/Near-East Festival in Portland, Oregon. During her research trip to Romania in 1967-8, Mrs. Bloland learned the dance from Anca Guirchescu, dance ethnographer at the Institute of Ethnography and Folklore in Bucharest (București), Romania. The music, recorded in the village of Traian, was played by the local musicians.

MUSIC: Record (7" EP): NAROC RECORDS, NA 1054-EP, Romanian Folk Dances, Side B, Band 2, "Băltăreasca"

FORMATION: Closed circle of mixed men and women with hands joined at shoulder level, elbows bent.

STEPS AND Virf-toc: Virf-toc, or heel-lift, may be likened to a hop in which the toe does not leave the ground followed by the heel being placed forcefully down. It is usually followed by a stamp or step with the other foot. All steps are small, quick and sharp; all stamps are without wt.

Arm movements are somewhat difficult and may require much practice in order to coordinate them with the steps. Arm movements are notated separately following the pattern description.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. FIGURE ONE

Facing fwd, Step R across in front of L (ct 1), Step L to L (ct &),

(Cont'd)

Baltareasca (Cont'd)

```
Step R across in front of L (ct 2).
           Step L to L (ct &).
2
           In place, Virf-toc L (ct 1),
           Stamp R (ct &),
           Step R (ct 2),
           Step L (ct &).
3
           Repeat action of meas 2.
4
           Wirf-toc L (ct 1).
           Stamp R (ct &),
           Stamp R (ct 2), Hold (ct &).
5-8
           Repeat action of meas 1-4
       II. FIGURE TWO
1
           Step R swd to R (ct 1),
           Step L across in back of R (ct &),
           Step R swd to R (ct 2),
           Stamp L beside R (ct &),
2
           Step L swd to L (ct 1),
           Stamp R beside L (ct &).
           Step R swd to R (ct 2),
           Step L across in back of R (ct &),
3
           Step R swd to R (ct 1),
           Stamp L beside R (ct &).
           Step L swd to L (ct 2),
           Step R across in back of L (ct &).
4
           Step L swd to L (ct 1),
           Stamp R beside L (ct &),
           Stamp R beside L (ct 2),
                                     Hold (ct &).
5-8
           Repeat action of Fig II, meas 1-8.
           Repeat entire dance from beginning.
```

MUSIC 2/4

ARM MOVEMENTS

Baltareasca (Cont'd)

It is assumed that when the arm movements are being learned, the foot pattern has been sufficiently assimilated so that direction indications may be avoided in the following notation.

CODE - ARMS

- W Hands joined at shoulder height, elbows bent.
- Hands jiggle down and up at shoulder height...
- Hands swinging down...
- Hands down low and back, arms straight.
- T Hands swinging up...
- Arms almost straight out <u>fwd</u> (pause).
- Hands up high, arms straight.

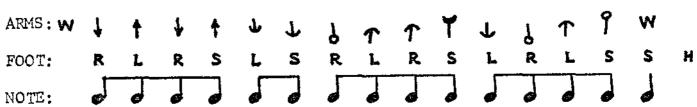
CODE - FEET

- R Right ft
- Left ft
- Vîrf-toc
- S Stamp
- H Hold

I. FIGURE ONE

| ARMS: W | + 1 | 4 1 | ł ł | † \ | 7 | J | 个 | W | J. | T | 个 | T | 9 | W ' | W 1 | |
|---------|------------|-----|-----|------------|---|---|---|---|----|---|---|---|---|-----|-----|--|
| FOOT: | | | | | | | | | | | | | _ | | _ | |
| NOTE: | | | | 9 | | | | 6 | | | | ٦ | 6 | | ل | |

II. FIGURE TWO



Presented by: Dick Oakes

CÂRLIGUL Romania

Pronounced: Cuhr-lee-gool

The movements of Cârligul (meaning "crochet") are typical of dances from Southern Oltenia. The melody is specific to the dance which may be done on all festive occasions. Carligul was introduced by Sunni Bloland, Associate Supervisor of Physical Education, U.C. Berkeley, at the 1969 Balkan/Near-East Festival in Portland, Oregon. During her research trip to Romania in 1967-8, Mrs. Bloland learned the dance from Anca Guirchescu, dance ethnographer at the Institute of Ethnography and Folklore in Bucharest (Bucureşti), Romania. The music was played by the local musicians

MUSIC: Record (7"EP): NAROC RECORDS, NA 1054-EP, Romanian Folk Dances, Side B, Band 5, "Cârligul"

FORMATION: Closed circle of men and women with hands joined and held down.

STEPS AND Pas-de-Basque: Facing fwd, Step R in place (ct 1), Step STYLING:

L across in front of R (ct &), Step R in place (ct 2), Hold (ct &). The repeat is with opp ftwk. Steps are rather flat-footed except in meas 5-6 where wt is taken on the ball of the ft. (Pas-de-Basque notated as PDB)

MUSIC 2/4

PATTERN

Measures

- 1-6 INTRODUCTION: No action.
 - I. WALK & PAS-DE-BASQUE
- Facing slightly R and moving R, Step R as arms swing slightly fwd (ct 1), Step L across in front of R as arms return naturally to sides (ct 2).
- 2-4 Dance 3 PDB steps (R,L,R).

(Cont'd)

Carligul (Cont'd)

II. SINGLE CROSS & BACK

- 5 Step L slightly to L (ct 1), Step R across in front of L (ct &), Step L in place (ct 2), Step R diag bwd (ct &),
- 6 Step L in place (ct 1),
 - Step L in place (ct 1),
 Step R across in front of L (ct &),
 Step L in place (ct 2),
 Hold (ct &).
- Moving bwd, Step R (ct 1), Step L beside R (ct &), Step bwd R (ct 2), Hold (ct &).

III. WALK & CLICKS

- Facing slightly L and moving L, Step L as arms swing slightly fwd (ct 1), Step R across in front of L as arms return naturally to sides (ct 2).
- Moving slightly diag bwd to L, Step L (ct 1), Close R to L with a "click" (taking wt) which displaces L and causes it to shoot out sideways (ct &), Step diag bwd L (ct 2), Close R to L with a "click" (taking wt) which displaces L and causes it to shoot out sideways (ct &),
- Step diag bwd L (ct 1),
 Close R to L with a "click" (taking wt) which displaces
 L and causes it to shoot out sideways (ct &),
 Step diag bwd L (ct 2),
 Hold (ct &).

FIG I, II, III REPEATED

11-20 Repeat action of Fig I-III completely.

IV. CLICKS

Moving continuously to L, Step R (heavy accented step) across in front of L (ct 1),

(Cont'd)

Cârligul (Cont'd)

Moving slightly diag bwd, Step L (ct 2), Close R to L with a "click" (taking wt) which displaces L and causes it to shoot out sideways (ct &),

Close R to L with a "click" (taking wt) which L and causes it to shoot out sideways (ct &), Step diag bwd L (ct 2), Hold (ct &).

23-32 Repeat action of Fig IV five more times (6 in all).

Repeat entire dance from beginning.

NOTE: As dancers do the six heavy accented steps during Fig IV they may wish to count each in Romanian:

| UNO | (00-noh) | One |
|-------|------------|-------|
| DOI | (doh-wih) | Two |
| TREI | (trey) | Three |
| PATRU | (pah-troo) | Four |
| CINCI | (cheench) | Five |
| ŞASE | (shah-seh) | Six |

Hora Boereasca (Cont'd)

```
3
           Step L ACROSS in front of R (ct 1),
           Step R diag bwd to R (ct 2),
           Step L beside R (ct &),
4
           Step R in place (ct 1).
           Step L swd to L bending knee (ct 2).
5
           Step R swd to R (ct 1),
           Step L across in front of R (ct 2).
6
           Step R diag bwd to R (ct 1),
           Step L beside R (ct &),
           Step R in place (ct 2), Hold (ct &).
7
           Moving to the L, Step L (ct 1),
           Step R across in front of L (ct 2),
8
           Step L diag bwd to L (ct 1),
           Step R beside L (ct &),
           Step L in place (ct 2), Hold (ct &).
9
           Step R across in front of L (ct 1),
           Step L in place (ct 2),
           Step R beside L (ct &),
10
           Step L in place (ct 1),
           Stamp R beside L (ct &).
           Step R in place (ct 2),
           Stamp L beside R (ct &),
11
           Step L in place (ct 1),
           Stamp R beside L (ct &),
           Stamp R beside L (ct 2), Hold (ct &),
           Stamp R beside L (ct 1) Thrust hards high overhead.
12
           Moving bud as hands return to shoulder level, step R (ct. 2) ...
           Moving bwd, Step R (ct 2),
13
           Step bwd L (ct 1),
           Step R beside L (ct &),
           Step bwd L (ct 2), Hold (ct &).
```

Repeat entire dance from beginning.

Presented by: Dick Oakes

HORA PLOII Romania

Pronounced: Hora Ploy-ee

This is an old hora from the village of Mitreni in Southern Muntenia, close to the Bulgarian border, and about five miles or so north of Oltenita. The word "ploii" refers to rain. The melody is specific to the dance and may be done on all occasions for dance by both men and women. It was introduced by Sunni Bloland, Associate Supervisor of Physical Education, U.C. Berkeley, at the 1969 Balkan/Near-East Festival in Portland, Oregon. During her research trip to Romania in 1967-8, Mrs. Bloland learned the dance from Anca Guirchescu, dance ethnographer at the Institute of Ethnography and Folklore in Bucharest (Bucureşti), Romania. The music, recorded in the village of Mitreni, is played by the local musicians.

MUSIC: Record (7" EP): NAROC RECORDS, NA 1054-EP, Romanian Folk Dances, Side B, Band 1, "Hora Ploii"

FORMATION: Closed circle of mixed men and women with hands joined at shoulder level, elbows bent.

STEPS AND The steps are rather flat-footed with the arm movements STYLING: providing the dynamic feeling. The dance has a rustic, earthy quality.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. FIRST FIGURE

- Facing fwd, Step swd L (ct 1),
 Swing R fwd with bent knee (ct 2),
- 2 Repeat action of meas 1 to R with opp ftwk,
- Facing and moving diag R, step L (ct 1),
- Step R beside L (ct 2),
- 4 Step L (ct 1),

Swing R fwd with knee bent (ct 2),

(Cont'd)

Hora Ploii (Cont'd)

- Facing ctr and moving directly bwd, Step R (ct 1), Step bwd L (ct 2), Step bwd R (ct 1),
- Swing L fwd with knee bent (ct 2).
- 7-24 Repeat action of meas 1-6 three more times (4 times in all).

II. SECOND FIGURE

Quickly facing diag L, Step L (accented) in place as arms are extended high overhead, and somewhat bent at elbows (ct & of PREVIOUS meas),

- 1 Stamp R heel beside L (ct 1), Stamp R ft beside L (ct 2).
- Quickly facing diag R, Step R (accented) in place (ct &),

 Stamp L heel beside R (ct 1),

 Stamp L ft beside R (ct 2).
- Moving diag fwd to R, Step L (accented) across in front of R (ct 1),
 Heel-lift L (almost a hop) while extending arms even higher, elbows almost straight (ct 2),
 Step R as hands begin to come down to sides (ct &),
 Stamp L fwd (taking wt) as arms swing down and back (ct 1),
 Swing R fwd with bent knee (ct 2).
- 5 Keeping hands down and moving directly bwd, Step R (ct 1), Step bwd L (ct 2),

Bringing hands to shoulder height and quickly facing diag R, Step R (accented) in place (ct &),

Stamp L heel beside R (ct 1),

Stamp L ft beside R (ct 2).

Repeat ONLY FIG II to end of music; Fig I is NOT REPEATED.

Presented By: Dick Oakes

TARINA DE LA ABRUD Romania

Pronounced: Tsah-ree-nah deh-lah Ah-brood

Tarina means dust or ashes; de la means from; and Abrud is a town in South-Western Transylvania. The dance was learned from Mihai David, formerly with the Romanian Folk Ballet, who is now a resident of Los Angeles, California.

MUSIC: Record (45): THE LARK Romanian Dances, MD-3701, Side B, Band 2, "Tarina de la Abrud"

Record (7" EP): ELECTROCORD, EPC 443

FORMATION: Closed circle of men and women with hands joined, held at shoulder level, and somewhat outstretched.

STEPS AND Fig. I has a ballroom elegance whereas Fig. II has a STYLING: down to earth (ţarina) quality. All stamps are without weight.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. WALK AND PIVOT

- 1 Moving fwd twd ctr, Step R (ct 1),
 - Step L (ct 2),
- 2 Step R (ct 1),

Releasing hands but keeping them up, Pivot CCW on R while closing L to R without wt (ct 2).

- Rejoin hands with neighbors and Repeat action meas 1-2 twd outside of cir with opp ftwk and turning CW on ct 2.
- 5-16 Repeat action on meas 1-4 three more times (four times in all).

II. STAMPING

Step R in place (ct 1), Stamp L (ct &), Step L in place (ct 2), Stamp R (ct &),

(Contid)

1969 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

| | Tarina de la Abrud (Cont'd) |
|--------|---|
| 2 | Step R swd to R (ct 1), Step L across in back of R (ct &), Step R swd to R (ct 2), Step L across in back of R (ct &). |
| 3-4 | Repeat action of Fig II, meas 1-2. |
| 5-6 | Repeat action of Fig II, meas 1 only, two more times. |
| 7 8 | Repeat action of Fig II, meas 2, Step R swd to R (ct 1), Stamp L beside R (ct &), Stamp L beside R (ct 2), Hold (ct &). |
| 9-16 | Repeat action of Fig II, meas 1-8 to L with opp ftwk. |
| | Repeat entire dance from beginning. |

Presented by: Dick Oakes

TREI PAZESTE Romania

Pronounced: Trey Pah-zesh-teh

There are many dances from the southern part of Romania called Trei Păzește, meaning Three Times Beware!. This is from the village of Birca in Southern Oltenia. Most of the dances bearing this title utilize variations on a cross-step, often with a leg-thrust at the end of the motif to change direction. The dance may be done on all occasions for dance by both men and women. was introduced by Sunni Bloland, Associate Supervisor of Physical Education, U.C. Berkeley, at the 1969 Balkan/Near-East Festival in Portland, Oregon. During her research trip to Romania in 1967-8, Mrs. Bloland learned the dance from Anca Guirchescu, dance ethnographer at the Institute of Ethnography and Folklore in Bucharest (București), Romania. The music, recorded in the village of Bîrca, is played by the local musicians.

MUSIC: Record (7" EP): NAROC RECORDS, NA 1054-EP, Romanian Folk Dances, Side A, Band 2, "Trei Pazește"

FORMATION: Short lines of mixed men and women with hands joined in a "back-basket hold".

The steps are light with the weight usually taken on STEPS AND STYLING: the ball of the ft. All stamps are without wt.

Lunge R without wt (ct 1),

| MUSIC | 21% | |
|----------|-----|--|
| MILIS IC | Z/4 | |

3

| MUSIC 2/4 | PATTERN |
|-----------|--|
| Measures | INTRODUCTION: 4 meas |
| 1 2 | Step fwd R (ct 1), Kick L fwd gently (ct 2), Step bwd L (ct 1), Bring R bwd about even with L toe (ct 2). |
| 3-4 | Repeat action of meas 1-2. |
| I. | THREE TIMES BEWARE! |
| 1 | Facing diag R, Lunge R without wt (ct 1), |
| 2 | Draw R sharply back to L (ct 2), Lunge R without wt (ct 1), Draw R sharply back to L (ct 2), |

Draw R sharply back to L with a "click" (taking wt) which displaces L and causes it to shoot out diag bwd (ct 2),

(Cont'd)

-70-

Trei Pazeste (Cont'd)

Step diag bwd L (ct &),

Draw R sharply back to L with a "click" (taking wt) which displaces L and causes it to shoot out diag bwd (ct 1),

Step diag bwd L (ct &),

Draw R sharply back to L with a "click" (taking wt) which displaces L and causes it to shoot out daig bwd (ct 2),

Step diag bwd L (ct &).

II. SINGLE CROSS

Facing fwd, Step R diag bwd (ct 1),
Step L in place (ct &),
Step R across in front of L (ct 2),
Step L in place (ct &),
Step R diag bwd (ct 1),
Step L in place (ct &),

Step R across in front of L, bending knee, and at the same time thrust L strongly diag fwd to L (ct 2), Hold (ct &).

III. TRAVELING R & L

- Facing fwd and moving to R, Step L across in front of R (ct 1) Step R swd to R (ct &),
 - Step L across in front of R (ct 2),
 - Step R swd to R (ct &),
- Step L across in front of R (ct 1),
 - Step R swd to R (ct &),
 - Step L across in front of R, bending knee, and at the same time thrust R out strongly diag fwd R (ct 2), Hold (ct &).
- Repeat action of Fig III, meas 1 to L with opp ftwk,
- Repeat action of Fig III, meas 2, cts 1&2 to L with opp ftwk, Step L swd to L (ct &).

IV. DOUBLE CROSS

- 1 Facing fwd, Step R diag bwd (ct 1),
 - Step L across in front of R (ct &),
 - Step R in place (ct 2),
 - Step L diag bwd (ct &),
- 2 Step R across in front of L (ct 1),
 - Step L in place (ct &),
 - Step R diag bwd (ct 2),
 - Step L across in front of R (ct &).

Repeat entire dance from beginning.

Presented by: Dick Osked

INVÎRTICA DIN LUNA-TURDA Romania

Procounced: Een-voor-too-tah Dem Loo-neh-Toor-dah

The word învîrtita comes from the verb învîrtare (or învârtare)
meaning "to turn". This învîrtite was found in the village of
lame-Torde (near Cluj) in Transylvania by Costea Costentin, a denne
researcher at the Institute of Ethnography and Folklore in Bucharest
(Recorepti), Romania. Mr. Costantin taught the dance to Summi Bloland.
Associate Supervisor of Physical Education, U.C. Berkeley, during her
research trip to Romania in 1967-5. Mrs. Bloland introduced the dance
at the 1969 Mandocine Folklore Camp.

MUSIC: Rocard (45):

Record (LP): <u>ELECTROCORD</u>, EPE 0208, Musica Populaza Transilvania, Sido 2, Band 10, "Invîrtita lui Marroa"

Record: Any other învîrtita in 2/4 time.

FURNATION: Scattered couples of men and women (or double circle facing CCW), W on M right side, inside hands joined, and hald down, M other hand hald free or down to side, W other hand on hip with fingers fwd or down at side.

STEPS AND Quoting Mrs. Bloland, "Compared with other more fully developed and complex invirtites, this one is fairly simple with only three figures. In most of the invirtites have seen, the woman is forcefully directed by the man. She may appear passive but in fact she is quite busy being wound up, thrust, twisted, and turned. Her turns are often double as pirouettes or the heels... The woman usually carries har free are down at her side or at her valet. She never in a controlled way. She is strong but modest in her demonstration neems to be made on what each is doing rather them on each other. The man's role is to direct his partner, prepare her for turns, the men is the improvisor."

The dance described here is in a set pattern but may be done with the figures lead by the man any number of times as may suit his whims.

71-4

MUSIC 2/4

PATTERN

Measures

I. PIROUEITES (OPEN POS)

Man

WHAN

Hold (et 1), Moving find Į, Step L - joined hands and R shoulder fwd (et &). Hold (ct 2), Step R - joined hands and L shoulder back (ct &). Ź Stop L in place leading W into ly CW pirouettes on her heels (ct 1), Step R in place (ct 2), Step L in place (et &). Ī Hold (et 1), Moving bed Stap bwd R (ct &). Hold (ct 2), Step bwd L (ct &), 4 Step in place R - teginning to lead W & GW turn (et 1), Step L in place (et 2), Step R in place with W at R aide facing fwd (et 4).

Hold (ct 1), Moving find
Step R - joined hands and
L shoulder find (ct &),
Hold (ct 2),
Step L - joined hands and
R shoulder back (ct &),
Dance 1½ CW pirouettes on
heels beginning with step
on R (ct 1),
Pivot CW on both heels (ct &),
End on R facing opp dim (ct &)

Hold (ct 1), Moving End Step L (ct &), Hold (ct 2), Step R (ct &), Step L beginning a chron-other & CW turn (ct 1), Step R continuing turn (ct 2), Step L ending to face formation direction at N R side (c) &).

5-16 Repeat action of mean 1-4 three more times (4 in all) except that W does not make final & CW turn on fourth repetition but ends directly in front of and facing M is shouldness waist pos.

II. FWD AND BWD (SKOULDER-WAIST FOS)

1. Hold (ct 1), Moving fwd
Step L (ct &),
Rold (ct 2),
Step R (ct &),
2 Step L bending knee (ct 1),
Step BWD R (ct 2),
Step BWD L (ct &).

W move in opp direction using opp five except for the lest step I in mess 8 which, wallbe the man's step, remains the eams (with wt).

- 3.4 Repeat action of Fig II, mess 1-2 in opp dir with opp fink-
- Repeat action of Fig II, mess 1-4, except that last step in mess 8 for M is omitted (without wt) to change fink for mext Fig. 7/13 32. (Cont'd)

III. COUPLE TURNS (SHOULDER-WAIST POS)

- Hold (et 1), Step R across in front of L (et 8), Hold (et 2), Step swd L (et 8),
- 2 Four quick walking steps R.L.R.L the fourth a limited longer than the other three (cts L.E.2.6).
- 3 Hold (at 1), Step R seross in front of L (at \hat{a}), Hold (at 2), Step swd L (at \hat{a}),
- 4 Step R in place bending knee (ot 1), Step L across in front of R (et 2), Step swd R (et 8).
- 5 Hold (at 1), Step L across in front of R (at &), Hold (at 2), Step swd R (at &),
- Four quick walking steps $L_1R_2L_2R_4$ bie fourth a limited longer than the other three (cts $L_1R_2L_3R_4$).
- 7 Hold (et 1), Step L across in front of R (et 6), Hold (et 2), Step swd R (et 6),
- Step L in place bending knee (ct 1),

 M remains in place as he leads W to his R side to face

 same direction stepping R (ct 2), and L = M WITHOUT WER

 W with wt (ct &).

Repeat entire dance from beginning.

Presented by: Dick Oakea

BRÎUL LUI IOŞCA Romania

Pronounced: Bree-ool Looy Egyosh-kah

This Briu was learned from Mihai David, formerly with the Romanian Folk Ballet, who is now a resident of Los Angeles. (Briul indicates the Briu.) A briu is a belt, but the word also is used to describe a class of dances. Lui means "his" and logos means Joseph; thus this is Joseph's Briu or Briul of Joseph.

MUSIC: Record (45): THE LARK Romanian Dances, MD-3701, Side 2, Band 1, "Briul lui Toşca"

FORMATION: Lines of mixed men and women with hands on shoulders of neighbors, free hand may be out to side as if on appther shoulder.

STEPS AND There is a light feeling to all parts of the dance. Fig I STYLING: and Fig II are done with the weight mostly on the ball of the foot.

MUSIC 2/4

PATTERN

Massures

NO INTRODUCTION

I. WALKING R & L

- Facing slightly R and moving R, step R (ct 1);
 - Step on L across to front of R (et 2),
- 2 Step R (et 1), Close L to R without wh turning to face slightly L (et 2).
- 3.4 Repeat action of meas 1-2 to 1 with opp fink.
- 5-8 Repeat action of meas 1-4.

II. RUNNING TWO-STEPS & CROSS-OVER

Facing of: and bending slightly at welst, Step find R (at R), Step L beside R (at S), Step find R (at 2), Hold (at S).

(Comerd)

- I Report cotion of Reg II, west I with opp State.
- Step & for server in frant of L banding L know (ot 1),

Step back I (et 2), Step back R (et 1),

Step 1 beside R (cf &),

Step back R (ot 2), Hold (et &).

del Repeat action of Fig II, mess 1-4 fwd with opp flavia

Para Repeat action of Fig II, mass 1-8.

III. LEAPS AND STAMPS

Facing L, Leep on R across in front of L (et 1), Leap back on L burning to face R (et 1).

Facing E, Step E (et 1), Step 1 (et 6),

200p 2 (22 2)

Stomp L lightly beside R without wt (et 6).

- I to the the section of Fig. III. meas 1-2 with opp flow.
- A Shap R (ct 1), Step L (ct &), Step R (ct 2), Bold (ct &),
- 5-8 Report action of Fig III, mass 1-4 with opp for a company with a Leap onto L across in from t of R.
- Palo Repost setten of Fig III; moss 1-8.

Repost entire dance from beginning.

71-E

Presented by Emilio Pulido

EL PALOMO (Mexico)

| SOURCE: | Couple dance from Veracruz |
|--|---|
| MUSIC: | Fiesta Veracruzana Belart B017 4/4 |
| FORMATION: | Couples, w hold skirt, rebozo, and fan in R hand m have arms down, wear sombrero |
| Beginning Posit | tion: w down on R knee, R shoulder towards m m standing facing w |
| Cts | Description |
| Fig 1 2 ct upbeat 1 &a 2 &a 3 &a 4 a & 5-21 22-26 Fig 2 2 ct up beat 1-26 | Bamba w rise, weight onto R L hop L, Stamp R (no weight) R hop R, stamp L (no weight) L hop L, stamp R (no weight) R stamp L (no weight) L stamp R (no weight) repeat alternating L, turning 1 turn to L ending on R Bamba repeat fig 1 w on turn ending make a deep curtsey onto L knee |
| Fig 3 2 ct upbeat 1 a& a 2-22 23-26 Fig 4 2 ct upbeat 1 &a 2 | Taconeado w rise R stamp L (no weight), L stamp R (no weight) repeat repeat fig 2 ending Taconeado brincado w rise L hop L, stamp R (no weight) R |
| &a 3-22 23-26 | hop R, stamp L (no weight) repeat turning in place R, L, R, L w repeat fig 1 ending m turn and go down on L knee |

| Fig 5 2 ct upbeat | Taconeado laterales m rise | W | |
|----------------------|--|-------|-----|
| 1 | L | ٠, | |
| a | R heel with L remaining on floor | *^ | |
| ě. | L heel with ball of foot remaining on floor | L. | |
| a | R heel with L remaining on floor | | |
| 2 | L heel with ball of foot remaining on floor | | |
| a | R heel with L remaining on floor | | |
| <u>.</u> | R | | |
| a | L heel with R remaining on floor | | |
| 3 | R heel with ball of foot remaining on floor | | |
| a | L heel with R remaining on floor | | |
| & | R heel with ball of foot remaining on floor | | |
| a | L heel with R remaining on floor | | |
| 4-22 | repeat | | |
| | w turning in place 2 slow turns R, L | | |
| | m in place | | |
| 23-26 | repeat fig 1 ending | | |
| _ | | À | W |
| Fig 6 | Bamba | Λ | 14 |
| 2 ct upbeat | | | < > |
| 1-21 | repeat fig 1 | V | V |
| | w as meet m arms come frwd as embracing | | |
| 00.06 | m R hand holding sombrero around w | TE | |
| 22-26 | repeat fig 1 ending | | |
| Fig_7 | Bamba | 1. 11 | |
| 2 ct upbeat | ←w | | (W) |
| 1-21 | repeat fig 1 | ET | (m |
| | 1-3 w turn ½R, m turn ½L | 14 | ** |
| | 4 cross w in front | | |
| | 5-21 m takes w R elbow with his L | | |
| | both turn in place R | | |
| | ending on opposite sides | | |
| 22-26 | repeat fig 1 ending | | |
| | | M | |
| Fig 8 | Bamba | | |
| 2 ct upbeat | 74 | W | |
| 1-21 | repeat fig 1 | • | |
| | m taking w R elbow with his L hand, go anywh | ere | |
| 22 - 26 | repeat fig 2 ending | | |

Presented by Emilio Pulida

JARABE DE LA BOTELLA (Mexico)

| SOURCE: | Son of Jalisco, improvisitory dance at parties. |
|---|---|
| MUSIC: | Bailes Regionales de Mexico RCA Victor MKL 1448 3/4 |
| FORMATION: | Couples, w holding skirt and rebozo m carrying a bottle, later arms behind back Description |
| Fig 1 1 & a 2-7 8 & 9-32 | Zapateado de la punta R, L ball, R ball repeat alternating R, L repeat 1-8 |
| Fig 2 1 & a 2-15 16 17 18 & a pause 1-15 | Zapateado de tacon R, L heel, R Ball repeat alternating heels R, feet together on balls, heels just off floor heels L heels R, heels L, heels R m puts bottle between them repeat first 15 cts |
| Fig. 3 1 2 3 4 5,6 | Lazando la botella leap R with L extended frwd leap L with R extended frwd leap R with L extended frwd jump together leap L with R circling frwd in air over bottle w go frwd first then back m in place first then frwd repeat going frwd and back |
| Fig. 4 M 1 2, 3 4-48 | Borracho (R stamp to side, body twisting L L behind, R repeat alternating, circle first then across |
| W 1 2, 3 4-48 | leap L R heel in front, L repeat alternating, circle first then across |
| Fig. 5 1 2, 3 4-24 | M Solo weight on L, R heel brushes frwd, circles over bottle L hop, L hop while R is circling repeat around bottle |

JARABE DE LA BOTELLA (CONT'D)

| | | • |
|----------------|--|---|
| | Fig 6 1-15, -18 pause 1-15 | Zapateado de tacon repeat fig 2 flirting repeat fig 2 |
| | Fig 7 1-48 | Lazando la botella repeat fig 3 m going frwd first w in place first |
| | Fig 8 1-24 | Borracho repeat fig 4 |
| | <u>Fig 9</u> 1-7 8 | W solo repeat fig 5 hold |
| | Fig 10 1, 2, 3, 4 5 6 7 8 9 10, 11, 12 13,14,15,16,17 18 19 20 21 22 23 24 | Palomo (dove) leap R, leap L, leap R, leap L R on outside of foot L cross over R R brush heel frwd leap R with L toe touching behind leap L with R toe touching in front repeat leaping R, L, R leap L, leap R, leap L, leap R, leap L R on outside of foot L cross over R R heel brushes frwd leap R with L toe touching behind leap L with R toe touching in front leap R with L toe touching behind hold |
| ج _ا | Fig 11 M 1 & 2-16 17-32 | Cocono (turkey) L to side, R toe pushing repeat going to L repeat on other side going to R |
| | W 1 2 3-16 17-32 | <pre>leap L with R toe touching in front leap R with L toe touching behind repeat going L repeat going R</pre> |
| | <u>Fig 12</u> | ending w goes down onto L knee takes bottle m swings R leg over her head and helps her up |
| | | |

Presented by Emilio Pulido

LA COSTILLA

(Mexico)

SOURCE:

Couple dance from Jaisco

MUSIC:

Panzas y Jarabes Orfeon LP-12-82 __6/8 5/2 5/3 4 4

FORMATION:

Couples, W hodling skirt out to sides, M holds hands hehind his back. M. wears 3 sombreros. Couple starts

facing each other.

| | PATTERN |
|-----------|--|
| , | FIGURE I Zapateado M |
| 1 2-16 | L, R heel, L ball, R, L heel, R ball Repeat meas 1, M throwing 1st sombrero on floor between them |
| 1 2-16 | FIGURE II Skip L, hop, R, hop Repeat meas 1 W starts to circle sombrero to L like a do si do, M joins her when she is in front of him, continue circling till end of music. |
| 1-16 | FIGURE II Zapateado Repeat FIG I W backs up, M goes fwd, throwing 2nd sombrero on floor and returning back of 1st sombrero. |
| 1-16 | Repeat FIG II Once around sombrero in front of you, staring to L, then going L by sombrero, circle other hat, come back to ack hat and circle it twice. |

La Costilla-Continued-Page 2 FIGURE V Zapatead0 1-16 Repeat FIG I W backs up, M goews fwd throwing 3rd sombrero on floor and returns to place 1-16 Repeat FIG II Starting to L. circle middle sombrero and come back around own, then going to L and passing middle sombrero to R, circle farthest sombrero, come back passing middle sombrero on R, own on L. FIGURE VII Zapateado 1-16 Repeat FIG I Pick up own sombrero, both come fwd to middle sombrero, put combreros on top of middle one. FIGURE VIII Skip 1-16 Repeat FIG II completely ENDING W picks up all sombreros, puts them on her head, turns

-77-

Linto M.

Presented by Emilio Pulido

FANY MARIA (Mexico)

SOURCE:

Couple dance from Yucatan

MUSIC:

La Jarana Disma DML 8140 6/8

FORMATION:

Couples in 2 long lines facing each other, couples dance with couple opp them. W & M on same foot. W on M's right. M holds

arms down, in waltz, bring them up, snap fingers. W hold rebozo & skirt, in waltz arms up, twirl rebozo.

| | PATTERN |
|------|--|
| 1 | FIGURE I Basic Touch R toe in front, hop L, bruch R back, R behind, M)-)-(W L, R. W)-(m) |
| 2-7 | Repeat meas Y alternating sides (M) |
| 8 | Stamp L, R, L on cts 1, 4, 5 M (W |
| 9-16 | Repeat starting with L |
| 1 | FIGURE II Waltz R, L, R, |
| 2-7 | Repeat meas 1 |
| 8 | Stamp R,L,R on cts 1,4,5 (meas 1-4 each makes own large circle, W R, M L, meeting on 5, both turn to R, then continue curve going to partners original place) |
| 9-15 | Repeat waltz steps (M & W crossing, W again circling R, M L, coming back to place, & make 2 turns in place) |
| 1-16 | FIGURE III Basic with turn Repeat FIG I backing up on each basic step do 1/2 turn when starting R, turn 1/2 R, when L do 1/2 L |

Fany Maria-Continued-Page 2

FIGURE IV Waltz

W-OM msw

1-32

Repeat waltz steps, do 4 meas fwd, 4 meas turning to own R, 4 fwd, 4 turning R 1 1/2, ending in opp couples place, repeat returning to own place ending with stamps.

FIGURE V Basic, M & W crossing

1-8 W: 9-16

Repeat FIG I changing places with W of opp-couple Repeat FIG III in place

1-8 M: 9-16

Repeat FIG III in place Repeat FIG I changing places with M opposite.

YIDE M. Males

FIGURE VI Waltz

1-32 Repeat waltz steps of FIG IV. Head couples

of each line lead couples into circle with inside of circle

m m w w

Presented by Emilio Pulido

LA REVOLOCADA (Mexico)

SOURC E

Couple dame from the Norte

MUSIC:

La Revolocada Discos de Fama 1268 2/4

FORMATION:

Couples in circle, W has beck to center, couples hold hands straight out to sides. Desc is for M, W is on opp ft.

| | hands straight out to sides. Desc is for M, W is on opp it. |
|--|--|
| 2/4 | PATTERN |
| 1 2 3-4 5 6 7-8 9-16 | FIGURE I Heel & toe L heel, L toe L,R,L (step, tog, step to L) Repeat to other side L heel, L toe L,R,L,R,(step,tog,step, tog to L) L,R,L,R stamp turning to L drop hands Repeat meas 1-8 to other side. |
| | FIGURE II Heel & toe turn |
| 1 2-6 7-8 9-16 | R heel & toe property hopping on L repeat alternating feet, make 1 turn to R R.L.R.L stamp turning to R, drop hands Repeat meas 1-8 to other side. |
| | FIGURE III Heel & toe |
| 1-8 | Repeat FIG, meas 1-8 |
| | FIGURE IV Travel |
| 1 2 3-12 | Brush R, hop L,R L,R,L,R Repeat meas 1-2 alternating sides, couple traveling CCW in circle, W always crossing in front of M, couple never making a full turn. Brush R, brush L, brush R, brush L stamp |
| 17 –32 | Repeat meas 1-16 reversing direction, W still crossing in front of M. |
| 1-16 | FIGURE V Heel & toe Repeat FIG I, M starting with R |
| 1-16 | FIGURE VI Heel & toe turn Repeat FIG II |
| 1-8 | FIGURE VII Heel & toe Repeat FIG I, M starting with L -80- |

LEGNALA DANA

Macedonia

The basic step of the dance originated from around the town of Karvadarci. Variations found in the Vardar Valley, Tetova to Djevjelija.

This dance was presented by Atanas Kolarovski at the 1969 San Diego State University Folk

Dance Conference.

TRANSLATION: Dana (a girls name) was sleeping under the olive tree while others danced

around her.

PRONUNCIATION: leng-NAH-lah dah-nah

RECORD: Radio-Televizije, Beograd (RTB) LPV 178, "Tanac"

RHYTHM: 7/8 meter counted: 1-2-3 4-5 6-7

1 2 3 (S,Q,Q)

FORMATION: Open circle with M joined in shidr hold ("T" pos), W hands joined at shidr ht ("W"

pos). Originally danced in separate lines with W joined to M line (who are in the

lead pos) by a handkerchief. "W" pas was used in class.

STYLE: Slow, "lesnoto" style

METER: 7/8 PATTERN

Meas.

8

INTRODUCTION: With hands joined in "V" pos walk in LOD until full melody begins.

DANCE:

Facing and moving in LOD, raise hands to "W" pos - step R fwd (ct 1); step L fwd (cts 2-3).

2 Step R fwd as L ft lifts beside R leg (ct 1); bounce twice on R (cts 2-3),

3 Step L,R,L fwd (cts 1-2-3).

Note: The rhythm is S,Q,Q. Ct 1 is held as long as possible, then rush into cts 2-3.

Turning to face ctr - step R fwd in LOD (ct 1); bounce on R as L lifts in front of R leg (ct 2-3),

5 Step L diag L bkwd (ct 1); step R behind L with bent knees (cts 2-3).

6 Step L diag L bkwd (ct 1); bounce on L as R lifts in front of L leg (cts 2-3)

Step R in front of R (close to toe of L ft) (ct 1); step (rock) L back to place, leave R in front where it stepped (ct 2); step (rock) R fwd to place (ct 3).

Repeat meas 8 with opp ftwk. (L fwd, rock RL)

1969 SAN DIEGO STATE COLLEGE CONFERENCE LEGNALA DANA

(Macedonia)

Dana (girl's name) was sleeping under the olive tree while others danced around her. Basic step of the dance originated from around town of Karvadarci. Variations found in the Vardar Valley, Tetova to Djevjelija.

Rhythm: 7/8 "Lesnoto", counted 1 - 2,3 or quick-slow.

Formation: Broken circle, shoulder hold "T" position. Hands may be joined and held at shoulder height. Originally performed in separate lines and

women joined by a handkerchief when dancing with the men.

Music: Record: Radio-Televizije, Beograd (RTB) LPV 178 "Tanec".

| <u>Meas</u> | <u>Pattern</u> |
|-------------|----------------|
|-------------|----------------|

- 1 . Moving LOD, step R (1). Step L (2,3).
- Moving LOD, step R, lift L knee in back of and beside R leg (1). Facing LOD, raise and lower R heel twice (2,3).
- Moving LOD, step L. (1). Step R (2). Step L (3).
- Facing ctr, step R (1). Raise and lower R heel, L knee bent and lifted in front of R leg, (2,3).
- 5 Facing ctr, step fwd on L foot slightly twd L (1). Step R behind L (2,3).
- Facing ctr, step L (1). Raise and lower L heel, R knee bent and lifted in front of L leg (2,3).
- Facingetr, step R fwd in front of and close to L $(\underline{1})$. Step L in place (2). Step R fwd (3).
- Facing ctr, step L fwd in front of and close to R (1). Step R in place (2). Step L fwd (3).

MAKEDONSKIH SPLET (Macedonia)

Typical dances from the area of the Vardar Valley. Danced at festive occasions.

Rhythm:

7/16 1, 2,3

Formation: Broken circle, hands joined and held at shoulder height.

Music:

Record: Radio Televizije (RTB) LPV 175 "Tanec"

Meas

Pattern

PART I

1-2 Introduction

- Moving LOD, facing ctr, step R (1). Step L behind R (2,3).
- Lift R, L knee bent and lifted in front of R (1). Hold (2,3).
- Facing ctr, step L crossed in front of R, R knee bent (1). Step R in place (2). Step L crossed in front of R (3).

Repeat action of meas 3-5 to end of Part I music.

PART II

- Moving LOD, step fwd R (1). Lift R, L knee bent and lifted in front of R (2,3).
- Moving LOD, step L (1). Step R (2). Step L (3).
- 3 Repeat action of meas 1.
- 4 Repeat action of meas 1, reversing direction and ftwk.
- Facing ctr, step sdwd R on R (1). Step L, crossed behind R (2,3).
- Facing ctr, step R to side (1). Lift R, L knee bent and lifted in front of R (2,3).
- 7 Moving fwd, facing ctr, step L crossed in front of R (1). Step R (2). Step L (3).
- Facing ctr, moving fwd, step fwd R crossed in front of L (1). Step bkwd L (2,3).
- Facing ctr, step bkwd R (1). Lift R, left knee bent and lifted in front of R (2,3).
- Repeat action of meas 7, 8, 9.
- 13 Step sideward L and sway L, keeping R foot in place (1). Hold (2,3).

- 14 Sway twd R, keeping L foot in place (1). Hold (2,3).
- 15 Sway twd L, keeping R foot in place (1). Hold (2,3).
- 16 Sway R (1). Sway L (2,3).

PART III

- 1 Moving LOD, step R (1). Step L (2). Step R (3).
- 2 Repeat meas 1, beg. L.
- Facing ctr, step R (1). Raise and lower L in front (2,3).
- 4 Repeat meas 3, beg. L.
- 5 Repeat meas 3.
- 6 Moving LLOD, step L (1). Step R (2). Step L (3).
- 7 Step R (1). Hop R (2). Step L, facing ctr (3).
- Step R in place (1). Raise and lower R heel, L knee bent and lifted in front of R (2,3).
- 9 Repeat meas 8, beg. L.

Repeat meas 1-9 to end of music.

MALOJ MOME (Macedonia)

ことでも、ことが、ことは、これの特別を含むない。

Dance originates from the area around Kumanovo. It is done for pleasure and can be seen at wedings, helidays and other special occasions. Dance was taught at the 1969 San Diego State College Conference by Atanas Kolarovski.

FORMATION: Broken ofrede. Instead of joined hands, dance may be

FORMATION: Broken circle, hands joined. May be done with belt hold.

MUSIC: Record: Radio-Televizije, Beograd (RTB), LP 029, "Tanec"

| MUSIC: | Record: Radio-Televizije, Beograd (RTB), LP 029, "Tanec" |
|--------------|--|
| MUSIC 2/4 | PATTERN |
| Meas | PART I- Hands joined and held down. |
| 1-4 | Introduction, no action. |
| 5 - 6 | Moving LOD, step R (1). Step L (2). Repeat, beg R, six more times. |
| 7 | Moving LOD, step R (1). Step L (2). Repeat bog R (3,4). |
| 8 | Step R (1). Lift R heel (2). Step LRL (3 & 4). |
| | PART II - Hands joined and held down. |
| 1 | Move in LOD. With wt on L, lift L heel off floor (&), step R (1). Step L (2). Step RLR (3 & 4). |
| 2 | Repeat action of meas 1, beg with R heel lift. |
| 3 | Facing ctr, lift L heel (&), kick R ft fwd (1). Step R in place, lift L leg in front of R (2). Step LRL with L ft slightly fwd (3 & 4). |
| 4 | Jump on both ft, slightly apart (1). Leap on L in place, R knee bent bwd beside L (2). Step RLR, finish with R ft crossed in front of L and facing RLOD (3 & 4). |
| 5-8 | Repeat action of meas 1-4, moving in RLOD and beg with R heel lift. |
| | PART III - Moving fwd: Hands joined, extended fwd at shldr ht. Moving bwd: Gradually lower joined hands to sides. |
| 1 | Facing ctr and moving fwd, step R fwd in front of L (1). Step L in place (2). Step R in front of L (3). Hold (4). |
| 2 | Repeat action of meas 1, beg L ft. |

-85-

Repeat action of meas 1-2.

3-4

MALOJ MOME - Cont'd

PART III

and the state of t

Facing ctr and moving bwd, lift L heel (&), kick R ft fwd (1). Step R in place, lift L leg in front of R (2). Step LRL moving bwd (3 & 4).

CONTRACTOR SERVICES SERVICES CONTRACTOR CONT

Facing ctr and moving bwd, step on R and twist L heel to R (1).

Moving bwd, step on L and twist R heel to L (2). Hop on L,

step on R bwd, step on L crossed in front of R (3 & 4).

Rubi

Presented by Ruby Vuceta.

MALOJ MOME (Macedonia)

1969 SAN DIEGO STATE COLLEGE CONFERENCE

Dance originates from the area around Kumanovo. Dance is done for pleasure and can be seen at weddings, holidays and other special occasions.

| Rhythm: | 2/4 |
|----------------|-----|
| rett A Avanta. | ~/~ |

Formation: Broken circle, hands joined and held down. May be done in belt hold.

Music: Record: Radio-Televizije, Beograd (RTB) LP 029 "Tanec"

Meas Pattern

1-h Introduction

5-6 Moving LOD, step R (1). Step L (2). Repeat, beg R, six more times.

7 Moving LOD, step R (1). Step L (2). Repeat, beg R (3,4).

Step R (1). Lift R heel (2). Step LRL (3,4).

PART I

- Moving LOD, lift on L foot, step R (1). Step L (2). Step RLR (3 & 4).
- 2 Repeat action of meas 1, beg. R foot.
- Facing ctr, lift L foot, R foot kicks fwd (1). Step R in place, lift L leg in front of R (2). Step LRL in place (3 & 4).
- Jump on both feet, slightly apart (1). Leap on L in place, R knee bent backward beside L (2). Step RLR, R foot crossed in front of L and facing LOD (3 and 4).
- 5-8 Moving LLOD, repeat action of meas 1-4, beg. R foot.

PART II

- Facing ctr and moving fwd, step R fwd in front of L (1). Step L in place (2). Step R in front of L (3). Hold (4).
- 2 Repeat action of meas 1, beg. L foot.
- 3-4 Repeat action of meas 1-2.
- Facing ctr and moving bkwd, lift L, kick R foot fwd (1). Step R in place, lift L leg in front of R (2). Step RLR in place (3 & 4).
- Facing ctr and moving bkwd, weight on R, twist L heel to R (1). Weight on L, twist R heel to L (2). Hop L, step R in place, step L crossed in front of R (3 & 4).

MARIOVSKA TRESENTCA (Macedonia)

"Tresi" means to shake. Dance depicts spring cleaning of all things in preparation for pre-Easter fasting. From the region of Mariova.

Rhythm:

2/4

Formation:

Broken circle. See each part for hand hold.

Music:

Record: Radio Televizije (RTB) LPV 175 "Tanec"

Meas

Pattern

PART I (Hands up and free - No hand hold.)

1

Moving LOD, facing R, step R (1). Step L (2). Step R (3). Raise and lower R heel (4), left knee bend and lifted beside R.

2

Repeat action of meas 1, beg. L.

3-4

Repeat action meas 1-2 two more times.

PART II (Hands on hips, palms against hips, fingers pointed behind and downward.)

1.

Moving LLOD, facing R, step back R, bounce twice, L foot moving out and around behind R (1,2). Repeat beg. L (3,4).

2

Repeat action of meas 1, counts 1,2. Step LRL in place (3,4).

PART III

1-4

Repeat action of Part I, meas. 1-4. Shake hand up and down twice.

up to the point where the clarinet solo begins. Finish off which ever part you hoppen to be dancing. When, begin PARTIL.

PART IV (Hands joined, held down.)

1-4

Moving LOD, beg. L, hop, step R, step L (1). Repeat (2).

Repeat (3,4). Repeat Part I, mean i-y. Of conclusion of PART. IE., repeat action of mean is with and of music.)

2

Repeat meas. 1.

PART V (Hands joined, held down.)

1

Lift on L, thrust leg out to R, knee straight (1). Step on R beside L (2). Kick L out, knee straight to L. Step LRL in place (3,4).

2

Jump with R foot crossed in front of and close to L (1). Leap on R in place (2), left knee bent behind rt. In place LRL (3,4).

3-4

Repeat action of meas 1, 2 above until end of record.

MESARISKO ORO (Macedonia)

Depicts a Macedonian ceremonial wedding dance. The "Mesarija" or woman who prepares the bread for the wedding feast-travels around the village and offers a toast to the bride and groom and invites friends to the wedding. The wedding party starts off with the Mesarija leading the first dance.

Rhythm: 2/4

Formation: Broken circle, hands joined and held at shoulder height.

Music: Record: Radio Televizije Beograd (RTB) LPV 178 "Tanec")

Meas Pattern

PART I

- Moving in LOD, wt on L, lift L heel, R knee bent and lifted in front of L (1). Step R (2). Step L (3). Step R (4).
- Moving in LOD, step L (1). Step R (2). Facing ctr, lift R heel, L knee bent and lifted in front of R (3). Bring L foot out and around behind R leg, bending R knee (4).
- Facing ctr, lift R heel, L knee bent and behind R leg (1). Touch L toe out to L side, raise and lower R heel twice (2). Leap on L foot in place beside R, R knee bent and lifted in front of L (3). Facing ctr, leap on R foot to R (4).
- Facing ctr, lift R heel, L knee bent and lifted in front of R (1). Hold (2). Step L fwd crossed in front R, step R in place, step L fwd crossed in front of R (3, 4).

NOTE: Repeat action of Part I until tempo of music increases. Leaders signal change to Part II.

PART II

- 1 Moving in LOD, step R (1). Step L (2). Step R (3). Step L (4).
- Facing ctr, leap to R, weight on both feet (1). Leap L foot to L, leap R foot, crossed in front of L (2). Step L foot (3), Step R, left knee bent and lifted in front of R (4).
- Facing ctr, lift R heel, L knee bent and lifted in front of R (1). Moving L leg out and around behind R foot (2). Moving LOD, facing ctr, step L behind R foot, step R in place, step L foot in front of R (3, 4).

Repeat action of Part II to end of music.

1969 SAN DIEGO STATE COLLEGE OFFERENCE

OSOGOVKA (Macedonia)

Dance originates from Kočani, a town in east Maccdonia. Osogova is a large mountain around which are many villages, each having its own improvisations and finesses. Dance has many variations and may be done in various combinations. Dancers assemble to perform the dance during the introduction, "Gaida Solo".

Rhythm: 11/16 1 2 3 4 5

Formation: Broken circle, shoulder hold, "T" formation. Hands may be joined

and held down.

Music: Record: Radio Televizije (RTB) LPV 175 "Tanec"

Meas Pattern

PART I

1-2 Introduction (after Gaida Solo).

Moving LOD, step L (1). Step R (2). Step L (3). Step R (4,5).

4-15 Repeat meas 1 twelve more times.

16 Step L (1,2). Step R (3). Step R beside L (4,5).

PART II

- Facing ctr, moving LOD, bend L knee, step R (1,2). Close L in back of R (2). Bend L knee, step R (4,5), body leaning fwd, wt on R.
- 2 Moving LOD, leap L fwd, step R fwd (1,2). Leap L fwd (3). Step R fwd (4,5), L knee bent and behind R.
- Lift R, touch L fwd in front of R (1,2). Kick L heel fwd (3). Leap on L, touch R fwd (4,5).
- Leap on R in place (1). Hit L heel beside R (2). Step L in place (3), R knee bent back and behind L (4). Bring R knee fwd (5).

PART III

- 1 Moving LOD, step R (1,2). Step L (3). Step R (4,5).
- 2 Moving LOD, step L (1). Step R (2). Step L (3). Step R (4,5) facing fwd, L knee bent and lifted beside R. (4,5)
- Facing ctr, moving LOD, bend L knee, step R (1,2). Close L in back of R (3). Bend L knee, step R (4,5), body leaning fwd, wt on R.
- Facing ctr, step fwd on L, crossed in front of R (1). Step L in place (2). Jump on feet apart (3). Leap in place (4,5), knee bent and lifted in front of L. (4,5)

PART IV

- 1-2 Repeat action of variation III, meas 1 and 2.
- Facing ctr, leap R in place, twist L leg, knee bent back across in front of R (1,2). Step L, twist R leg, knee bent back across in front of L (3). Repeat, bcg. R (4,5).
- Facing ctr, moving LLOD, hop R (1). Step L (2). Step R behind L (3). Leap L in place (4). Hit R heel fwd (5).

PART V

- Moving LOD, step R (1,2). Step L (3). Lift L, R knee bent in front of L (4,5).
- Step R to side (1). Step L behind R (2). Step R to side (3). Lift R, L knee bent in front of R (4,5).
- 3-4 Repeat meas 1, 2, moving LLOD, beg. L.

PART VI (Men only. No hand. Step in twd. ctr. facing fwd.)

- Leap L, kick R, knee bent (1). Leap R, kick L, knee bent (2). Leap L, kick R, knee bent (3). Leap R, kick L, knee bent (4,5).
- 2 Repeat action of meas 1.
- Facing and moving LOD, repeat meas 1, cts. 1, 2. Jump, wt. on both feet, in squat (2). Leap, wt. on both feet in standing pos. (4,5).
- Turning CCW, step L (1,2). Step R, squat (2). Leap on both ft in standing pos., facing fwd (4,5).

NOTE: Girls do Part V during Mens' Solo, Part VI.

Leader signals changes from one pattern to another.

PEMBE ORO (Macedonia)

Dance originates from the area of Kumanovo. A very old and still popular dance, can be seen at festive occasions. Belongs to the family of dances such as Postupano, Deverova, Žensko Krsteno.

Rhythm:

2/4

Formation:

Hands joined and held at shoulder height.

Music:

Record: Radio Televizije Beograd (RTB) LP 029 "Tanec"

Meas

Pattern

PART I

- Moving LOD, lift R, L knee bent and lifted in front of R (1). Step R (2). Step L (3). Step R (4).
- Step L (1). Step R (2). Facing ctr, step L fwd (3). Step back R, L knee bent and lifted in front of R (4).
- Facing ctr, raise and lower R heel (1). Step L in place (2). Step R, lightly fwd (3). Step back on L, knee bent and lifted in front (4).
- Repeat action of meas 3, beg. L, two more times.

PART II

- Moving LOD, lift L foot, R knee bent and lifted in front of L (1).
 Step R. L knee bent and lifted in back of R (2). Step LRL (3 & 4).
- Moving LCD, step R, L (1). Facing ctr, step R (2). Step L fwd (3). Step back on R, left knee bent and lifted in front of R (4).
- 3-5 Repeat action of meas 3-5, Part I.

NOTE: Repeat alternating Part I and II until tempo of music increases. Steps become running steps and the lifts, hops. Leader may signal at this time to do only Part II.

VODARKA (Macedonia)

Dance is from around Skoplje. Originally performed by girls who gathered at the well to fill their buckets with water from the spring and danced while waiting.

Rhythm: 11/16 1 2 3 4 5

Formation: Broken circle, hands joined and held at shoulder height during Part I.

Hands joined and held down during Part II, hands swinging forward and

back throughout.

Music: Record: Radiotelevizije Beograd (RTB) LPV 175 "Tanec"

Meas Pattern

PART I

- 1 Moving LOD, lift L (1). Step R (2). Step L (3). Lift L (4). Step R (5).
- 2 Repeat action of meas 1, beg R.
- Facing ctr, lift L (1). Turn body, bringing R leg around in front of and crossed over to L, step R (2). Step to L with L foot (3). Lift L (4). Step R in place (5).
- Facing ctr, weight on R, turn body twd R, point L foot to R (1,2).

 Point L foot to L (3). Lift R (4). Step fwd on L foot (5) facing LOD.
- 5-16 Repeat action of meas 1-4 three more times.

NOTE: Part I is danced during the singing.

PART II

- 1 Moving LOD, step R (1,2). Step L (3). Step R (4,5).
- 2 Step L (1). Step R (2). Step L (3). Lift L, R leg moving around and crossed over to L (4). Step R (5).
- Facing ctr, step L in place (1,2). Step R behind L (3). Lift R, L knee bent and lifted in front of R (4,5).
- Moving LLOD, facing ctr, step L fwd and twd L (1). Step R foot behind L (2). Step L (3). Lift L, R knee bent and lifted in front of R (4.5).
- 5-8 Repeat action of meas 1-4.

Institute - Alendra Park, Sept. 20. 1969

note

VODARKI ORO (Macedonia)

A medley of three typical Macedonian dances. Originally performed by girls. Dances are of the Sop type, from the area of Ovcepole (or plains where the sheep graze).

MUSIC:

Record: Radio-Televizije, Beograd (RTB), LP 029 "Tanec"

Broken circle. See each Part for hand hold.

| RHYTHM: | 2/4 (Part I and II) 7/16 (Part III) 1, 2-3 |
|---------|---|
| MUSIC | PATTERN |
| 2/4 | INTRODUCTION |
| 1-8 | After the Kaval solo there are 8 meas of Intro. |
| | PART I - Hands joined and held down. |
| ı | Moving in LOD, step R, L (cts 1,2). |
| 2 | Step R (ct 1), Lift R heel, L knee bent and lifted in front of R (ct 2). |
| 3 | Moving in LOD, step L, R (cts 1,2). |
| 4 | Step LRL (Cts 1 & 2). |
| 5-16 | Repeat action of meas 1-4 three more times. |
| 17 | (Hands at shidr ht) Facing ctr, step R to side (ct 1). Step L behind R (ct 2). |
| 18 | Step R beside L (ct 1). Lift R heel, L knee bent and lifted in front of R (ct 2). |
| 19 | Facing ctr, step L to L side (ct 1). Step R in place (ct 2). |
| 20 | Crossing L in front of R, step L, step R in place, step L bwd (cts 1 & 2). |
| 21-32 | Repeat action of meas 17-20 three more times. |
| 33-48 | Repeat action of meas 1-16. |
| 49=64 | Repeat action of meas 17-32. |

VODARKI ORO - Cont'd

| | PART II - Hands joined and held in front at shldr ht. |
|-------|--|
| 1 / | Facing ctr, moving LOD, hop L (ct 1). Place R heel straight fwd and out twd R (ct 2). |
| 2 | Step L behind R (ct 1). Hold (ct 2). |
| 3 | Leap onto R (ct 1). Stop L heel in front of R (ct &), step back on R (ct 2). |
| 4 | Hold (cts 1,2). |
| 5+8 | Repeat action of meas 3-4 two more times beg L. |
| 9-16 | Repeat action of meas 1-8, beg with R hop. |
| | NOTE: Repeat action of meas 1-16 to end of Patr II music. |
| MUSIC | Principle of the second second in the second |
| 7/16 | PART III - Hands joined and held down. |
| 1 | Moving LOD, lift L heel, step R (ct $\underline{1}$). Step L (Cts 2,3). |
| 2 | Step R (ct $\underline{1}$). Step L (ct 2). Step R (ct 3). |
| 3 | Moving LOD, leap L, knee bent (ct $\underline{1}$). Facing ctr, step R to side (ct 2). Step L behind R (ct $\overline{3}$). |
| 4 | Facing ctr, step R in place (ct $\underline{1}$). Step L crossed in front of R (ct 2). Step R in place (ct 3). |
| 5 | Step L fwd (ct 1). Lift L heel, R leg moving fwd out around behind L (ct 2). Step R (ct 3). |
| 6 | Step L in place (ct 1). Lift L heel, R leg moving fwd and out beside to (ct 2). Hold (ct 3). |
| 7 | Step R behind L (ct 1). Step L behind R (ct 2). Step R behind L (ct 3). |
| 8 | Step L crossed in front of R (ct $\underline{1}$). Hold, with R up and behind L (cts 2,3). |
| | NOTE: Repeat action of meas 1-8 to end of music. |
| · . | Presented by Rubi Vuceta. |

VODARKI CRO

Macedonia

Vodarki Oro is a medley of three typical Macedonian dances. The dance was originally dance by women only. They are Sop style dances, and are done in the area of Ovčepole (or plains where the sheep graze).

TRANSLATION:

PRONUNCIATION: voh-DAHR-kee OH-roh

Radio-Televizije, Beograd (RTB), LP-029 "Tanec" MUSIC:

Lines of women. Dance I. Part I, hands are joined in FORMATION:

"V" pos; Part II, the hands are joined in "W" pos; Dance II, hands are joined in "W" pos: Dance III (Ratevka), hands

are joined in "V" pos.

7/6 counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ (S-Q-Q) RHYTHM:

Par Andrews Comment

PDB-R: Leap R to R (ct 1); step L heel in front of R (ct STEPS:

&): step R back to place (ct 2). Repeat with opp ftwk for

PDB-L.

METER: 2/4 & 7/8 PATTERN

Meas.

INTRODUCTION: After kaval sola, there are 8 meas af intro.

2/4 DANCE I:

PART I:

Facing R of ctr and moving in LOD, hands in "V" pos - step R-L 1 (cts 1-2)

Step R fwd (ct 1): bounce on R as L lifts in front of R leg (ct 2 2).

3 Step L-R fwd in LOD (cts 1-2).

Step L-R-L fwd (ball-flat-ball (cts 1-&-2). 4

5-16 Repeat meas 1-4, 3 more times (4 in all).

PART II:

Facing ctr and raising hands to "W" pos - step R to R (ct 1): 1

step L behind R (ct 2).

Step R to R (ct 1); bounce on R as L lifts in front of R leg 2

3 Step L to L (ct 1); step R in place (ct 2).

Facing R of ctr and moving in LOD - step L-R-L fwd (ball-flat-4 ball) (cts 1-&-2).

Repeat meas 1-4, 3 more times (4 in all). 5-16

1-16 REPEAT PART I & II

DANCE II:

PART I:

- Facing ctr with hands joined in "W" pos bounce on L (ct ah): step R heel then full ft to R (knee straight) (ct 1); step L behind (ct 2).
- 2 Step R to R (ct (ct 1); bounce on R as L lifts in front of R leg (ct 2).
- 3 Step L diag L bkwd (ct 1); facing R of ctr step R to R (ct 2):
- 4 Moving in LOD step L-R-L fwd (ball-flat-bail) (cts 1-&-2).
- 5-16 Repeat meas 1-4. 3 more times (4 in all).

PART II:

- Facing ctr hop on L (ct 1): step R heel diag R fwd (ct &); step L behind R (ct 2).
- 2-4 PDB: R-L-R
- 5-64 Repeat meas 1-4. 11 more times (12 in all).

7/8 DANCE III: RATEVKA (S.Q.Q rhythm)

- 1 Facing and moving in LOD with hands joined in "V" pos step R fwd (ct 2): step L fwd (cts 2-3).
- 2 Step R-L-R fwd (cts i-3).
- 3 Step L fwd slightly longer step than normal with slight plié (ct 1): step R fwd in LOD turning to face ctr (ct 2): step L behind R (ct 3).
- Facing ctr step R to R (ct 1); step L across R (ct 2); step R back to place (ct 3).
- Skoči step L in place as R begins to circle fwd (ct 1): bounce on L as R continues to circle sdwd then bkwd (ct 2); step R behind L (ct 3).
- Step L in place R beg to circle fwd (ct 2); R continues to circle sdwd then bkwd (cts 2-3).
- Step R behind L (ct 1); step L slightly bkwd (ct 2); step R beside L (ct 3).
- 8 Step L slightly fwd (ct 1); bounce on L as R lifts in front of L (cts 2-3).

Repeat Ratevka to end of music.

Dance notes revised by DD, 11-94, as per video of Atanas 1993

1969 SAN DIEGO STATE COLLEGE CONFERENCE

VODANKI ORO (Macedonia)

Medley of three typical Macedonian dances. Originally performed by girls. Dances are of the Sop type, from area of Ovcepole (or plains where the sheep graze).

Rhythm: 2/4 (Part I and II) 7/16 (Part III) 1, 2-3

Formation: Broken circle. See each Part for hand hold.

Music: Record: Radio-Televizije, Beograd (RTB) LP 029 "Tanec"

Meas

Pattern

Intro: After the haval solo there are 8 meas of Intro:

Onc. L PART I (Hands joined and held down.)

Moving in LOD, step R (1). Step L (2). Step R (3). Lift R, L knee bent and lifted in front of R (4).

2 Moving in LOD, step L (1). Step R (2). Step LRL (3 & 4).

3-8 Repeat action of meas 1-2 three more times.

Facing ctr, step R to side (1). Step L behind R (2). Step R beside L (3). Lift R, L knee bent and lifted in front of R (4).

Facing ctr, step L to side (L). Step R in place (2). Step L crossed in front of R, step RI (3 & 4).

11-16 Repeat action of meas 9-10 three more times.

17-32 Repeat action of meas 1-8.

33-64 Repeat action of meas 9-16.

PART II (Hands joined and held at shoulder height

Facing ctr, moving LOD, hop L (1). Place R heel, knee straight fwd and out twd R (2). Step L behind R (3). Hold (4).

2 Leap R in place (1). Place L heel, knee straight fwd and out twd L (2). Held (3,4).

3-4 Repeat action of meas 2 two more times, beg. L.

5-8 Repeat action of meas 1-4, beg. R.

NOTE: Repeat action of meas 1-8 to end of Part II music.

PART III (Hands joined and held down.)

- Moving LOD, lift L, step R (1). Step L (2,3).
- Step R, (1). Step L (2). Step R (3).
- Moving LOD, Leap L, knee bent $(\underline{1})$. Facing ctr, step R to side (2). Step L behind R (3).
- Facing ctr, step R in place (1). Step L crossed in front of R (2). Step R in place (3).
- Step L fwd ($\underline{1}$). Lift L, R leg moving fwd and around behind L (2). Step R (3).
- Step L in place (1). Lift L, R leg moving fwd and around behind L (2). Hold (3).
- 7 Step R behind L (1). Step L behind R (2). Step R behind L (3).
- 8 Step L crossed in front of R (1). Hold (2,3).
 - NOTE: Repeat action of meas 1-8 to end of music.

| DAILY CLASS / TEDULE | WEST BALCONY #251 | WEST GYN 53 | EAST BALCONY #252 | ROOM (|
|---|--|--|-----------------------------------|--|
| 7:00 WARNUP 7:30 - 8:00 a.m. BREAKFAST | T (El Conquistador) | | | |
| | ATANAS KOLAROVSKI | X ANDOR CZOMPO | VIIMA MATCHETTE | |
| 8.15 - 9.25 1ST DERION | (Macedonian) | (Hungarian) | | |
|) | MAIOJ MOME | CSAKDAS VAĶIATION BAGI KARIKAZO | LAS BAHR (TECHN), LAS BAHR (New), | |
| | DICK OAKES | X SHALOM HERMON | MADELYNNE GREENE | |
| 0.35 = 10.45 2km bRRTON | komanian) | (Israeli) | (Polish) | |
| P . | BALTA, AMPUIETII, & TARINA DE LA ABRUD | HORA BIALIK, DEBKA KAFRIN . & MEZARAI YISRAEL | SWIR SWIR | |
| ! | (Easy-Interm.) | (Easy-Interm,) | (Interm.) | |
| 10:45 - 11:05 COFFEE BR | BREAK (Gym) | | | |
| • | VILMA MATCHETTE | ANDOR CZOMFO | EMILIO PULIDO | |
| norada das 21.81 2.20_11 | | (Hungarian) | (Mexican-Jalisco) | |
| 01.71 | LEADERSHIP | RETEACH - CSARDAS & | LA COSTILLA | decay and the second |
| | | DAVI NAKINAZO | (Easy) | - |
| 12:30 - 1:00 LUNCH 1:00 - 1:45 FREE | (El Conquistador) | | | |
| | ATANAS KOIAROVSKI | SHALOM HERMON | EMILIO PULIDO | VILMA MATCHETTE |
| 1 | (Macedonian) | (Israeli) | (Mexican-Yucatan) | |
| 1:45 - 2:55 4TH PERIOD | RETEACH - LEGANALA DANA MALOJ MOME | RETEACH - HORA BIALIK, DEBKA KAFRIT & MEZARAI | FANY MARIA | COSTUMES & COSTUME MAKING |
| | | TORGET | (Easy) | |
| eur pui | DICK OAKES | ED KREMERS | MADELXNNE GREENE | |
| 101030 HTS SI. 1 - 50. 5 . | (Romanian) | | (Polish) | |
| | BALTA | WORKSHOP - SQUARE & ROUND DANCES | RETEACH - SWIR SWIR | a hadden on the special specia |
| | TAKINA DE LA ABRUD | | | |
| 4:30 - 5:30 FREE 5:30 - 6:00 DINNER 7:00 - 8:00 FOLKLORE 8:15 - 10:00 EVENING FI | ISRAELI (Shalom Ho PROGRAM Wear costume if yo | Hermon) | i. | |
| COFFEE FAFTERPAI | AK (Gym) | 'ama a mara | 11, European, or any costume | Ime |

MONDAY ARGINST 1969

| CLASS SCHED | WEST BALCONY #251 | WEST (1 #153 | EAST BALCONY #252 | ROO(07 |
|--|--|--|--|---------------------------|
| 7:30 - 8:00 a.m. BREAKFAST | T. | The state of the s | | |
| | ATANAS KOLAROVSKI | ANDOR CZOMPO | MADELYNNE GREENE | |
| 8:15 - 9:25 1ST PERIOD | (Macedonian) MAKEDONAKIH SPLET, VODARKI ORO & | (Hungarian) DUNAFALVI, LEÁNYTÁNC (Women) | | |
| | -Inte | PAJTÁS TÁNC (Men) (Interm.) | NEWHALL (Easy) (Interm.) | |
| | DICK OAKES | SHALOM HERWON | EMILIO PULIDO | |
| 10.45 PMP | (Romanian) | (Israeli) | (Mexican) | |
| | ALUNELUL DE LA CERNA & TREI PAZEȘTE | BATH YIFTACH SAPRI TAMA | RETEACH- LA COSTILLA | |
| | (Basy-Interm.) | (Easy-Interm.) | (Easy) | |
| 10:45 - 11:05 CONTE BR | BREAK | | | |
| | VIIMA MATCHETTE | ANDOR CZOMPO | MADELYNNE GREENE | _ |
| 11-05 - 12:15 3RD PERIOD | | (Hungarian) | (Portuguese) | |
| | LEADERSHIP | RETEACH - DUNAFALVI LEANYTANC & PAJTAS TANC | VIRA | |
| 12:30 - 1:00 LUNCH 1:00 - 1:30 FREE | | (interm.) | (Turern.) | |
| | ATANAS KOLAROVSKI | SHAIOM HERWON | OUTTED DELITED | CHAMBER OF AM 1174 |
| ~ p~ - | (Macedonian) | (Israeli) | (Mexican) | VIEW WALCHE |
| 1:30 - 2:30 4TH FERIOD | RETEACH - VODARKI ORO, MAKEDONAKIH SPLET, & | RETEACH - BATH YIFTACH & SPARI TAMA | RETEACH - FANY MARIA | QOSTUMES & COSTUME MAKING |
| | DICK OAKES | ED KREMERS | MADELYNNE GREENE | |
| 2.40 - 3.40 5TH PERIOD | (Romanian) | | (Scottish) | |
| · | RETEACH - ALUNELUL & TREI PÄZESTE | WORKSHOP - SQUARE & ROUND DANCE | RETEACH - WHITE HEATHER JIG & NEWHALL | |
| F | PICTURES - GET INTO COSTUME, | UME, BRING CAMERA | | |
| 5:30 - 6:00 DINNER 7:00 - 8:00 FOLKLORE 8:15 - 10:00 EVENING PROGRAM 10:00 | OGRAM Costume Theme: AK (Gym) | Hungarian, European, Romanian, or any costume | or any costume | |
| | | | VACCEDATE | THESDAY ANGUST 12 1969 |

DAILY CLASS SCHEDULE

| AY, AUGUST 13, 1969 | WEDNES DAY, | | | 10:00 - COFFEE BREAK 10:30 AFTERPARTY |
|---------------------------|----------------------------------|--|---|---|
| | | Ocertimo Thomas Descriptions | DROGRAM Coetiimo Thome, Den | 4:30 - 5:30 FREE 5:30 - 6:00 DINNER 7:00 - 8:00 FOLKLORE 8:35 - 30:00 FVENING BE |
| | (Interm.) | | | 1 |
| | RETEACH - VIRO DO SATIO | RETEACH - HADOODAIM & DEBKA DAYAGIM | RETEACH - MESARISKO ORO & MARIOVSKA TRESENICA | COLUMN TARGET TO CALL TO COLO |
| | (Portuguese) | (Israeli) | (Macedonian) | |
| | MADEL VNNE GREENE | SHALOM HERMAN | ATANAS KOLAROVSKI | |
| | (Interm.) | | (Easy-Interm.) | |
| COSTUMES & COSTUME MAKING | JARABE DE LA BOTELLA | REVIEW | RETEACH - CARLIGUL & HOTA BOEREASCA | ı |
| | (Mexican) | (Hungarian) | (Romanian) | 1.45 - 2.55 4TH DATE |
| VILMA MATCHETTE | EMILIO PULIDO | ANDOR CZOMFO | DICK OAKES | · |
| | | | | 12:30 - 1:00 LUNCH 1:00 - 1:45 FREE |
| | (Easy-Interm.) | (IntermAdv.) | | } |
| | KUJAWIAK NIEBIËSKI (Girls) | RETEACH - NAGYKÓNYI VERBUNK (Men) | LEADERSHI P | TOTHER OWN CT: ZI - CO-IT |
| | (Polish) | (Hungarian) | | |
| | . MADELYNNE GREENE | ANDOR CZOMFO | VIIMA MATCHETTE | |
| | | | | 10:45 - 11:05 COFFEE BREAK |
| | (Easy) | (Interm-Adv.) | (Easy-Interm.) | |
| | (Mexican) LA REVOLCADA | (Hungarian) NAGYKÓNYI VERBUNK (Men) | (Macedonian) MARIOVSKA TRESENICA & MESARISKO ORO | 9;35 - 10;45 2ND PERIOD |
| | EMILIO PULIDO | ANDOR CZOMFO | ATANAS KOLAROVSKI | |
| | (Armenian) HALEH & TAMZARA | (Israeli) HADOODAIM & DEBKA DAYAGIM (Interm.) | (Romanian) CÂRLIGUL & HORA BOEREASCA (Easy-Interm.) | 8:15 - 9:25 1ST PERIOD |
| | VILMA MATCHETTE | SHALOM HERMON | DICK OAKES | |
| | | | Ţ | 7:00 7:30 - 8:00 a.m. BREAKFAST |
| ROOM)7 | EAST BALCONY #252 | West GY 153 | WEST BALCONY #251 | DALLY CLASS CHEDULE WEDNESDAY, A JST 13, 1969 |

| Y CLASS THEDULE URSDAY, AUGUST 14, | 1969 WEST BALCONY #251 | WEST G/ #153 | EAST BALCONY #252 | ROOM (""07 |
|--|-------------------------------|-------------------------------------|-----------------------------------|---------------------------|
| 7:00 WARMUP 7:30 - 8:00 a.m. BREAKFAST | Ţ | | - | |
| | DICK OAKES | SHALOM HERMON | EMILIO PULIDO X | |
| . (| (Romanian) | (Israeli) | (Mexican) | |
| 8:15 - 9:25 1ST PERIOD | HORA PLOII | DAYAGIM & | RETEACH - LA REVOLCADA | |
| | (Easy-Interm.) | KUMI ORI (Interm.) | (Easy) | |
| | ATANAS KOLAROVSKI | ANDOR CZOMPO | MADELYNNE GREENE | |
| () | (Macedonlan) | (Hungarian) | (Spanish) | |
| 9:35 - 10:45 ZND PEKIOD | PEMBE ORO & VODARKA | MADOCSAI TANCOK | CASTILLANA | - |
| | (Easy-Interm.) | (Adv.) | | |
| 10:45 - 11:05 COFFEE BIN | ВРЖАК | | | |
| | VILMA MATCHETTE | ANDOR CZOMPO | MADELYNNE GREENE | |
| | | (Hungarina) | (Portúguese) | |
| 11-05 - 12:15 3RD PERIOD | LEADERSHIP | RETEACH - , MADOCSAI TANCOK | NAO VAS AO MAR TONHO | , |
| | | (Adv.) | (Easy) | |
| 12:30 - 1:00 LUNCH 1:00 - 1:45 FREE | | | | |
| | DICK OAKES | SHALOM HERMON | EMILIO PULIDO | WILMA MATCHETTE |
| | (Romanian) | (Israeli) | (Mexican) | |
| 1:45 - 2:55 4TH PERIOD | RETEACH - HORA PLOII | RETEACH - DAYAGIM // & KUMI ORI? | RETEACH - JARABE DE LA BOTELLA | COSTUMES & COSTUME MAKING |
| | (Easy-Interm.) | (Interm.) | (Interm.) | |
| | ATANAS KOLAROVSKI | ANDOR CZOMPO | MADELYNNE GREENE | |
| | (Macedonian) | (Hungarian) | (Polish) | |
| 3:03 - 4:15 5TH PEKIOD | RETEACH - PEMBE ORO & VODARKA | REVIEW | KUJAWIAK NIEBIESKI RETEACH | |
| | (Easy-Interm.) | | (Easy-Interm.) | |
| - 5:30 FREE - 6:00 DINNER - 8:00 FOLKLORE - 10:00 EVENING | PEOGRAM | | | |
| 10:00 - COFFEE BREAK 10:30 AFFERFARTY | EAK Y | | | |

| CLASS SCHED AY, A(ST 15 | WEST BALCONY #251 | WE GYM #153 | EAST BALCONY #252 | 202# № Å |
|---|------------------------------|--|--|---------------------------|
| 7:00 WARNUP 7:30 - 8:00 a.m. BREAKFAST | L | | | |
| : | DICK OAKES | ANDOR CZOMPO | WILMA MATCHETTE | |
| 8:15 - 9:25 IST PERIOD | (Romanian) RALTARRASCA | (Hungarian) | (Armenian) REVIEW | |
| | (Advanced) | (Advanced) | | |
| | ATANAS KOLAROVSKI | SHALON HERMON | EMILIO PULIDO | |
| 9:35 - 10:45 2ND PERIOD | (Macedonian) OSOGOVKA | (Israeli) HAGAVIA | (Mexican) EL PALOWO | |
| · | (IntermAdv.) | (IntermAdv.) | (Advanced) | |
| 10:45 - 11:05 COFFEE BR | ВКУАК | | | |
| | VILMA MATCHETTE | ANDOR CZOMPO | MADELYNNE GREENE | |
| 11-05 - 12:15 3RD PERIOD | LEADERSHIP | (Hungarian) RETEACH - KÁLLOI KETTŐS | (Portuguese) RETEACH - ' | |
| | | (Advanced) | (Easy) | |
| 12:30 - 1:00 LUNCH 1:00 - 1:45 FREE | | | | |
| | DICK OAKES | ANDOR CZOMPO | EMILIO PULIDO | WILMA MATCHETTE |
| | (Romanian) | (Hungarian) | (Mexican) | |
| 1:45 - 2:55 4TH PERIOD | RETEACH - BĂLTĂREASCA | REVIEW | RETEACH - EL PALOMO | COSTUMES & COSTUME MAKING |
| | (Advanced) | | (Advanced) | |
| | ATAÑAS KOLAROVSKI | SHALOM HERMAN | MADELYNNE GREENE | |
| | (Macedonian) | (Israeli) | (Spanish) | |
| 3:05 - 4:15 5TH PERIOD | RETEACH - | RETEACH - HAGAVIA | RETEACH - CASTILLANA | |
| | | | | |
| 4:30 + 5:30 FREE | | | | |
| - 8:00 FOLKLORE | MACED | larovski) | | |
| - 10:00 EVENING - COFFEE E | PROGRAM Costume Theme: BREAK | Balkan, European, Armenian, or any costume | n, or any costume | |
| 10:30 AFTERPARTY | ſŊ | | ** *** *** *** *** *** *** *** *** *** | COCK OF BUILDING |

| | WEST BALCONY #251 | WES | EAST BALCONY #252 | Rq 207 |
|--|--------------------------|-------------------|-------------------|---------------------------------------|
| 7:00 WARSUP 7:30 - 8:00 a.m. BREAKFAST | Ţ | | | |
| | DICK OAKES | ATANAS KOLAROVSKI | | |
| 8:15 - 9:25 1ST PERIOD | (Romanian) | (Macedonian) | | |
| | REVIEW | REVIEW | | · · · · · · · · · · · · · · · · · · · |
| | EMILIO PULLICO | SHALOM HERMAN | | |
| 1 10.05 P.O. 1 38.90 | (Mexican) | (Israeli) | | |
| 1 | REVIEW | REVIEW | - | |
| | | | | |
| 10:45 - 11:05 COFFEE BREAK | EAK | | | |
| | DICK OAKES | ATANAS KOLAROVSKI | | |
| dorage das 21.81 - 20.11 | (Romanian) | (Macedonian) | | |
| CT : 9T | REVIEW | REVIEW | | • |
| | | | | |
| 12:30 - 1:00 LUNCH 1:00 - 1:45 FREE | | | | |
| | EMILIO PULIDO | SHALOM HERMAN | | |
| и ч С | (Mexican) | (Israeli) | | |
| 1 | REVIEW | REVIEW | | |
| | | | | |
| 3:05 - 4:15 5TH PERIOD | · | | | |
| | | | | |
| 4:30 - 5:30 FREE 5:30 - 6:00 DINNER | | | | |
| 8:00 - EVENING PROGRAM 10:00 - COFFEE BREAK | rogram – festival eak | | | |