

*Dorothy 1970*

SECOND ANNUAL FOLK DANCE CONFERENCE

SAN DIEGO STATE COLLEGE

SAN DIEGO, CALIFORNIA

August 23 - 30, 1970



Second Annual  
San Diego State College Folk Dance Conference

Sponsored by

SAN DIEGO STATE FOUNDATION  
SAN DIEGO STATE COLLEGE DEPARTMENT  
OF PHYSICAL EDUCATION

and

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

August 23 - 30, 1970

at

SAN DIEGO STATE COLLEGE  
SAN DIEGO, CALIFORNIA

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

INDEX BY TEACHER

TOM BOZIGIAN

<i>Lanke-Lanke</i>	80
Agar Magar	70
Ammer Ya Maalem	71
Mayorke	65
Sapastia Bar	67
Shatty Ya Deney	73
Tamzara	68
Tin Tin	66
Yerovan Bar	69
<i>Halay</i>	79

ANDOR CZOMPO

Dudari Lakodalmas	31
Gyertyas Tanc	12
Galocsa Mars	15
Kiskun Verbunk	19
Palotas	21
Parvalaszto	24
Sokkenos	29
Somogyi Paros	26

DANI DASSA

<i>Sharm A Sheikh</i>	82
Debka Dassi	50
Debka Kafrit	48
Erev Shel Shoshanim	46
Esh Ali	49
Hashachar	45
Joshua	43
Lach Yerushalayim	42
Saeynu	51
<i>Ha-Err B'Afor</i>	83

ANTHONY IVANCICH

Bolero	75
Folias	74
<i>Malaguena A Lo Canario</i>	84

YVES MOREAU

Bulgarian Folk Dancing	52
Abdala	58
Baldazka	56
Deninka	64
Denjovo Horo	54
Dospatsko Horo	60
Grancarsko Horo	61
Kokice	62
Pronunciation Key	53

BILL PILLICH

Social Dancing	40
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STEWART SMITH

Roy's Reel	34
Mairi's Wedding	35
Scottish Steps, etc	38
Tae Gar Ye Loup	36
West's Hornpipe	33

INGVAR SODAL

Attetur Med Mylne	1
Feiar Med Vals	2
Inherredspols	3
Parisarpolka	11
Reinlendar	9
Roros Pols	4
Vossarull	8

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

INDEX BY DANCE

<u>Dance</u>	<u>Nationality</u>	<u>Teacher</u>	<u>Page</u>
Abdala	Bulgarian	Moreau	58
Agar Magar	Armenian	Bozigian	70
Ammer Ya Maalem	Arabic	Bozigian	71
Attetur Med Mylne	Norwegian	Sodal	1
Bolero	Spanish	Ivancich	75
Baldazka	Bulgarian	Moreau	56
Bulgarian Folk Dancing	Bulgarian	Moreau	52
Debka Dassi	Israeli	Dassa	50
Debka Kafrit	Israeli	Dassa	48
Deninka	Bulgarian	Moreau	64
Denjovo Horo	Bulgarian	Moreau	54
Dospatsko Horo	Bulgarian	Moreau	60
Dudari Lakodalmas	Hungarian	Czompo	31
Erev Shel Shoshanim	Israeli	Dassa	46
Esh Ali	Israeli	Dassa	49
Feiar Med Vals	Norwegian	Sodal	2
Folias	Canary Island	Ivancich	74
Grancarsko Horo	Bulgarian	Moreau	61
Gyertyas Tanc	Hungarian	Czompo	12
<i>Halay</i>	<i>Armenia-Turkish</i>	<i>Bozigian</i>	<i>79</i>
Hashachar	Israeli	Dassa	45
<i>Ha-Emm Bedford</i>	<i>Israel</i>	<i>Dassa</i>	<i>83</i>
Inherredspols	Norwegian	Sodal	3
Joshua	Israeli	Dassa	43
Kalocsai Mars	Hungarian	Czompo	15
Kiskun Verbunk	Hungarian	Czompo	19
Kokice	Bulgarian	Moreau	62
Lach Yerushalayim	Israeli	Dassa	42
Mairi's Wedding	Scottish	Smith	35
Mayorke	Turkish	Bozigian	65
<i>Malaguena A. Lo Canario</i>	<i>Canary Is</i>	<i>Ivancich</i>	<i>84</i>
Palotas	Hungarian	Czompo	21
Parisarpolka	Norwegian	Sodal	11
Parvalaszto	Hungarian	Czompo	24
Pronunciation Key	Bulgarian	Moreau	53
Reinlendar	Norwegian	Sodal	9
Roros Pols	Norwegian	Sodal	4
Roy's Reel	Scottish	Smith	34
Scottish Steps, etc	Scottish	Smith	38
Sepastia Bar	Armenian	Bozigian	67
<i>Sharm A Sheikh</i>	<i>Israel</i>	<i>Dassa</i>	<i>82</i>

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Index- Dance- Continued

Social Dancing	American	Pillich	40
Shatty Ya Doney	Arabic	Bozigian	73
Saeynu	Israeli	Dassa	51
Skokkenos	Hungarian	Cz ompo	29
Somogyi Paros	Hungarian	Czompo	26
Tae Gar Ye Loup	Scottish	Smith	36
Tamzara	Turkish	Bozigian	68
Tin Tin	Kurdish	Bozigian	66
Vossarull	Norwegian	Sodal	8
West's Hornpipe	Scottish	Smith	33
Yerovan Bar	Armenian	Bozigian	69

## ABBREVIATION KEY

beg	begin, begins, beginning
bkwd	backward
CCW	counter-clockwise
COH	center of hall
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
dn	down, downward
ft	foot, feet
fwd	forward
H or hd	hand
L	left
LOD	line of direction
M	man
meas	measure, measures
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd	sideward
twd	toward
W	woman
wt	weight

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

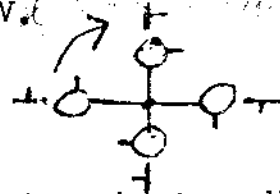
Presented by: INGVAR SODAL

ATTETUR MED MYLNE

(Norway)

- RECORD: TD 1. Norsk Grammofonkompani AS, Oslo, Norway.
- FORMATION: Sets of 4 cpls. Free hand for M on hip, pocket level, thumb backwards. W hold the skirt.
- STEP: STEP, lift (followed by a slight flexing on back leg and ankle) Front leg relaxed, toe pointed down. Same steps throughout dance, except for the greeting and the waltz.
- SEQUENCE! 1. Circle, L and R  
2a. Cpls star, W in center, CW  
2b. Cpls star, M in center, CCW  
3. Grand R & L  
4. M and W greet each other  
5. Waltz

1. 4 cpls in circle. Start on L, 8 steps L. Turn on R, 8 steps R.
- 2a. Formation as in drawing. M's R arm around W's waist, W L hand on M shoulder. W put fist in center (thumb forward), each grasps next W thumb. Start on L, 7 steps CW.
- 2b. "Shoot" the star, turning CW, so that M are in ctr. (M grasps thumbs, W hold skirts). 8 steps CCW, starting L.
3. Grand R & L. Begin with ptr. When you meet your ptr again, turn all the way around him, and go back the way you came. (Grand R & L)
4. Greeting. When you meet your ptr again. Women: Bow the head. L toe behind R, go straight down till L knee touches the floor. Up again, L ft back in place. Raise Head. Men: Feet together. Hands on-biceps. Bow from the waist. Raise up when girl raises.
5. Waltz. Shoulder-waist position. 10 waltz steps in the circle LOD.



FELAR MED VALS.

(Norway)

Record: TD-3 Norsk Grammofonkompani AS, Oslo, Norway , or  
Aqua Viking V300B.

Formation: Couple dance. Any number of couples.  
Free hand on hip, thumb forward.

Steps: Waltz, Two-step, Hamborgarpols Pivot.

Hamborgarpols Pivot: This is a distinctive turning step bordering  
betw. a ball-of-foot pivot and a step-hop. Described like this:

ct. 1 - step on the whole ft., with knee bent

ct. & - lift heel from floor and straighten knee a bit to raise the  
body, while turning on ball of ft.

ct. 2 - repeat above motion with other ft.

ct. & - finish above motion with other ft.

There are thus two distinct motions on each meas. A smooth "Bounce"  
is maintained, the knees flexing lightly, never completely straight.

Sequence: 1. Waltz  
2. Felar (Sweeper). (Two-step fwd. and back, with stamping).  
3. Hamborgarpols Pivot and lift.

1. Closed shoulder-waist position. 15 waltz steps LOD. M starts on L ft. On  
16th meas. , cpl. stops, facing each other , inside hands joined at shoulder  
level, held out to M R.

2. Start on outside ft. 3 open two-steps LOD, face-to-face with arms projected  
back, back-to-back with arms projected fwd., and face-to-face with arms back  
again. Release hand hold. Join opposite hands, while turning half around (M Cl.,  
W CCl.), stamping on both steps.  
Repeat the 3 open two-steps etc. in opposite direction, starting with outside  
ft., ending with two stamps on last meas.

3. Placing R arm around W's waist, M dances a two-step (L, cl., L) more or less  
in place, but turning to his L (CCl.), with stamp on last beat, while bringing W  
over in front of him, W dancing a longer two-step (R, cl., R). Closed shoulder-  
waist pos., and repeat above step in opp. direction (Cl), Starting on opp. ft.  
and with stamp on 1st beat.  
Cont. turning Cl. with 2 two-steps, no stamp, but with a trace of a hop on last  
beat of each meas. Pivot Cl. with 6 Hamborgarpols Pivot steps.  
Final meas. M lifts W from his L to his R side.

Psuse during pick-up notes. Repeat entire dance.



INNERRREDSPOLS

(Norway)

Record: RCA FEP-14 (Norway)

Formation: Couple dance, any no. of couples.  
LOD CCW.

Steps: Springar steps (as described below), left foot pols step.

Sequence: 1. Springar steps, open pos. fwd.  
2. Closed pos. turn CW, left foot pols step.1. Fwd. springar steps:

- ct. 1. Small jump on both feet, feet approx. 12" apart. M leading with L ft., W leading with R ft. (face to face pos.).
- ct. 2. M's R up to L.  
W's L up to R.  
(face to face pos.)
- ct. 3. M's L fwd. LOD  
W's R fwd. LOD  
Both turn slightly outward.

Next step the same, except on opposite feet and Ct. 1 starts in back to back pos. Start fwd. steps with inside arms joined and extended back in face to face position. Outside hand on hip, thumb fwd. Next step in back to back pos., inside arms swinging fwd. while turning in and out on every other step. Repeat this fig. for one or two measures (4 or 8 steps).

2. Left foot pola step CW in closed pos.:

- ct. 1. M's L, W pause while taking closed pos.
- ct. 2. M's both with a small dip, W's R.
- ct. 3. M's R. W's both (W-weight on L, R touching). A small dip for W.

Start into the closed pos. on ct. 1. M's R arm around W's waist, M's L around W's right shoulder. W's left hand on M's R shoulder, W's R hand high on M's back, arm under M's left arm. Make an even number of turns (4 or 8) according to the phrasing in the music.

## RØROS POLS

The instructions in the syllabus are as Gordon Tracie has taught the dance. The instructions below are as taught by Ingvar Sodal at S.D.S.C. Folk Dance Conference, 1970. In comparing the two, you will find that the main change comes in the transition into the last figure.

SOURCE: As observed and danced in Norway.

MUSIC: NGK (Norsk Grammofonkompani) A/S TD-7

FORMATION: For any number of cpls moving LOD (CCW). Pos described in text.

STEPS: Special for this dance, as described in text.

CHARACTER: With spirit and agility; flowing, not tense.

NOTE: To conform to descriptive techniques understandable in the USA, the delineation of the various components of this dance must meet needs and be based upon arbitrary phrasing and use of terminologies of which the "native" dancers are of course unaware.

In a sense, the following is a kind of little dance suite, with a series of figures done in a given order but with no fixed phrasing or precise number of meas for each fig. The changes from part to part are pretty much left up to the whim of the male ptr, but not without respect to the "flow" of the cpls dancing in a given space.

While dance style and exactitude of the figures varies considerably between areas, groups, and dancers in Norway, the order and general form of the dance remains constant. In the case of exhibition, a certain concession to the exigencies of performance must be granted: all the dancers should be coordinated so that the figures and transitions are uniform and synchronized.

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### INTRODUCTION:

M initially takes his ptr by inside hand (M's R, W's L), and they begin moving out to floor and fwd in LOD, with open L Pols step, both dancing as follows:

- ct 1 - step L (natural walking step, heel contacting floor first)
- ct 2 - hold pos (L in front of R)
- ct 3 - step R

After a couple of meas or so, W begins to trail behind M, and M changes handhold (down & behind his back), taking her L hand in his L, and cpl continues several meas (to end of musical phrase, for example), with same step. Gradually, W comes up alongside M's L side.

Transition:

W crosses over in front of M as she twirls CCW 2 or 3 times, under joined L hands (W ends on M's R side). Dance pos now changes so that M still holds W's L hand with his L, but directly out in front of him, in addition to which he places his R hand under her L forearm and grasps her L wrist with his R hand.

OPEN STEP I:

In this new pos, the cpl moves fwd LOD, both dancing open L Pols step as before, for some meas.

Transition: This preferably occurs on the last meas of a phrase). M stamps L ft (ct 1) and stops in place, as he simultaneously pulls W completely across in front of him to his L side, W turning a half-turn CCW with 1 L Pols step, assuming new dance pos for both as follows: R arm sharply bent, holding ptr's upper arm, and L hand around ptr waist. W is to L of M in this pos (L shldr to L shldr).

CLOSED STEP I (Reverse Turn):

In this pos, cpl turns CCW with same basic L Pols step, but in the following manner, making one full revolution for each 2 meas (6 cts):

Man's Step

- Ct. 1 - Fwd on L ft in order to begin a CCW pivot
- 2 - Hold pos.
- 3 - R up to L, continuing CCW pivot.
- 4 - Bwd on L, " " "
- 5 - Hold pos.
- 6 - R up to L, continuing CCW pivot, to complete one full revolution.

Woman's Step

- Ct. 1 - Bwd on L ft.
- 2 - R up to L.
- 3 - Turn CCW on L, L turned LOD.
- 4 - R fwd LOD
- 5 - L fwd. L past R turning ft 90° CCW.
- 6 - Turn so back is in LOD, R ft turned opposite RLOD.

Above figure repeated several times

Transition:

As M steps back, he grasps W's L hand with his R, and twirls her one turn CCW under her arm, to take a semi-closed waltz pos (but with M's L hand grasping W's R fingers lightly, rather than palm-to-palm hold as in ordinary dance pos), facing fwd LOD.

OPEN STEP II:

In this emi-closed pos, cpls move fwd in LOD with open L Pols steps, for several meas.

Transition:

For the M, the transition from the L Pols step <sup>W holds (ft)</sup> to the Pols turn is direct without pause, starting on L (ct 1) while M steps in front and they assume the following pos: R hand on ptrs beck, slightly above waist, and own L hand on ptrs R shldr. W is a bit to the R of M.

CLOSED STEP II (Pols Turn):

In this new closed pos, cpl turns CW, progressing fwd in LOD, for several meas, making one revolution for each meas of music (3 cts). This step is very similar to that found in the Swedish "Gannal Polska" turn, except that the Pols is considerably livlier, largely due to a much faster tempo.

Man's Step

- Ct. 1 - Step on L, leading around CW.  
 2 - Continue turning L, while keeping R close by so that it trails around in contact with floor, dip slightly.  
 3 - Step onto R, turning enough to complete a full revolution, landing on R in fwd LOD.

Woman's Step

- Ct. 1 - Hold (only done during transition).  
 2 - Step on R between M ft (dip slightly).  
 3 - Step L.  
 1 - Retain wt on L, touch R.  
 2-3 - Repeat above, cts 2 & 3.

W ftwk is very close together and low to the floor.

CONCLUSION:

After completing a number of closed Pols Turns, the cpl separates, M moves LOD while dancing basic L Pols step. As M lets the W go, she continues to make 1 turn CW and then falls behind the M in the L Pols Step. Then the entire dequence is begun anew.

Obviously there is no fixed number of times the dequence is to be danced to the music available, for this depends on how fast the M wishes to progress.

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The background by Gordon E Tracie is the most extensive, if not the only written information available on this dance. It is therefore a privilege to be able to include his material in our notes.

1. The following is a list of the names of the persons who have been identified as having been in contact with the subject of this report during the period from 1945 to 1950. The names are listed in alphabetical order.

NAME: [Name]

RELATION: [Relationship]

RESIDENCE: [Address]

STATUS: [Status]

CHARACTER: [Character description]

NOTE: To conform to descriptive guidelines in effect in the USA the definition of the various categories of persons needs and be based upon essentially prevailing definitions of which the "Native" concepts are of lesser importance.

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The authors are indebted to the National Science Foundation for the grant which supported this work.

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Engel and Jeffrey Sidel

## RØROS POLS (Norway)

Røros pols (approx: RUHR-ohs pols), a couple dance from eastern Norway, is as genuine a "folkdance" as can be found in all of Scandinavia, yet there are no published descriptions nor printed instructions in Norwegian on how to dance it! For Røros pols is one of those ethnic terpsichorean survivals known in Norwegian as "bygdedansar" (country-, local-, or village-dances). Unlike the "turdansar" (figure-dances) such as Reinlendar med turar, Seksmannsil, and Attetur, which are thoroly documented in the official Norwegian folkdance manual, the ethnic country-dances have not passed thru a "formal" stage of development, but have evolved independently among the folk, varying from district to district. Among them are: Pols and Springleik (both close cousins of the Swedish Polska), Springar, Gangar, Rull, and Halling. No other Scandinavian land has anywhere near as rich a living tradition in native dance forms as Norway.

Besides being a delightful and exhilarating dance in its own right, Røros pols is of unusual interest to the folklorist. Among the art treasures preserved in the Gripsholm castle near Stockholm, Sweden, there is a wall textile from around the year 1500, showing a fiddler, a bagpipe-player, and four couples in various dance positions. It is entitled "Bonddans" (Farmer or Peasant Dance). The remarkable thing is that the dancers are pictured in four sequences in which every detail corresponds to the figures of a dance found in Norway in the area of the town of Røros, exactly as it is danced today! The musicians' instruments, however, are not the same as those used nowadays. The bagpipe (once widespread in the Northlands) has disappeared, and the fiddle pictured is quite different from the violin types now played by Scandinavian country fiddlers. But the most intangible aspects of the dance, the dance figures themselves, are still there. Thus the Swedish tapestry indicates that this most ancient of couple dances, once common thruout northern Scandinavia (it was danced in western Sweden up to a generation ago) has managed to survive up into our day, a span of four to five centuries, in Norway -- without any perceptible change!

The area of eastern Norway between Oslo and Trondheim is typical Pols country. There the ordinary fiddle, and not the unique Hardanger-fiddle, is the prevailing folk instrument. A driving rhythm frequently broken by subtle syncopations, and oftimes a strange mixture of modal keys, characterizes the music. Although the Pols has lost much ground the last few decades, its former popularity is attested to by the vast number of Pols tunes which have been handed down thru the local fiddlers.

Among Norse wedding customs was a widespread tradition of a Bride's Dance done to special music, namely Pols. The male guests (including the minister, by the way!) all took turns dancing with the bride -- clearly a pre-Reformation custom. The dance seems to have had two parts: a slow, dignified polonaise-like opening, followed by a fast, gyrating "round-dance". Scholars point out a definite similarity to the combination of Pavane - Gallard, so common at the time of the Renaissance. Quite likely the Gammal polska of Sweden and the Sønderhøning of Denmark are remnants of this same tradition. However in all of these dances the slow fore-dance music has given away to the livlier after-dance music, leaving the introductory figures to be done to the same rhythm as the following fast turn. In most areas of Norway the latter fast part, mostly in closed position, is the only figure still danced (for example, Springpols, which is similar to the Hambo). Only in the district of Røros has the entire "original" sequence of figures, in suite form, survived.

It should be pointed out that Røros pols is no easy dance, even though the



## Roros pols (cont)

figures may appear simple enough. The accomplished Pols dancer employs a lot of "tricks" that the outsider easily overlooks, for example, subtle syncopations. This gives the dance a fascinating character, that certain "something" that is difficult to describe or learn, but infinitely rewarding once it is mastered. Only thru long exposure can an outsider become a true Pols dancer. It is hoped that the introduction of this native Norwegian dance to American folk-dancers may, despite all the inevitable shortcomings of such transplanted, serve to provide an insight into the genuinely traditional aspects of Scandinavian dancing.

Source: As observed and danced in Norway by Gordon E. Tracie. Notes and description prepared with the assistance of Anders Andersen.

Music: Record: NGK TD-7. A/S

Formation: For any number of cpls moving in LOD (CCW). Pos described in text.

Steps: Special for this dance, as described in text.

Character: With spirit and agility; flowing, not tense.

NOTE: To conform to descriptive techniques understandable in the USA, deliniation of the various components of this dance must needs be based upon arbitrary phrasing and use of terminologies of which the "native" dancers are of course unaware.

In a sense, the following is a kind of little dance suite, with a series of figures done in a given order but with no fixed phrasing or precise number of meas for each fig. The changes from part to part are pretty much left up to the whim of the male ptr, but not without respect to the "flow" of the cpls dancing in a given space.

While dance style and exactitude of the figures varies considerably between areas, groups, and dancers in Norway, the order and general form of the dance remains constant. In the case of exhibition, a certain concession to the exigencies of performance must be granted: all the dancers should be coordinated so that the figures and transitions are uniform and synchronized.

### Introduction:

M initially takes his ptr by inside hand (M's R, W's L), and they begin moving out to floor and fwd in LOD, with open L Pols step, both dancing as follows:

- ct 1 - step L (natural walking step, heel contacting floor first)
- ct 2 - hold pos (L in front of R)
- ct 3 - step R

After a couple of meas or so, W begins to trail behind M, and M changes handhold (behind his back), taking her L hand in his L, and cpl continues several meas (to end of a musical phrase, for example) with same step. Gradually, W comes up alongside M's L side.

### Transition:

*(And cut)*  
W crosses over in front of M as she twirls CCW 2 or 3 times, under joined hands. Dance pos now changes so that M still holds W's L hand

## Rdros pols (cont)

with his L, but directly out in front of him, in addition to which he places his R hand under her L forearm and grasps her L wrist with his R hand.

### Open Step I:

In this new pos, cpl moves fwd LOD, both dancing open L Pols step as before, for some meas.

### Transition: (This preferably occurs on the last meas of a phrase).

M stamps L ft (ct 1) and stops in place, as he simultaneously pulls W completely across in front of him to his L, W turning a half-turn CCW. Hold (ct 2). Then step R (ct 3), assuming new dance pos as follows: R arm sharply bent, holding ptr's L upper arm, and L hand around ptr's waist. W is thus a bit to the L of the M in this pos.

### Closed Step I (Reverse Turn):

In this pos, cpl turns CCW with same basic L Pols step, but in the following manner, making one full revolution for each 2 meas (6 cts):

	<u>Men's step</u>	<u>Women's step</u>
ct 1	- Fwd on L ft. in order to begin a CCW pivot.	- Bwd. on L ft.
ct 2	- Hold pos.	- R up to L
ct 3	- R up to L, continuing CCW pivot.	- Turn CCW on L, L turned LOD.
ct.4	- Bwd on L, " " "	- R fwd LOD
ct 5	- Hold pos.	- L fwd. L past R turning ft 90° CCW
ct 6	- R up to L, continuing CCW pivot, to complete one full revolution.	- Turn so back is LOD, R ft turned opposite LOD.

Above figure repeated several times.

### Transition:

As M steps back, he grasps W's L hand with his R, and twirls her one turn CCW under her arm, to take a semi-closed waltz pos (but with M's L hand grasping W's R fingers lightly, rather than palm-to-palm hold as in ordinary dance pos), facing fwd LOD.

### Open Step II:

In this semi-closed pos, cpl moves fwd LOD with open Pols steps, M dancing as before (with L ft lead), but W dancing with R ft lead this time (W's steps: R-hold-L, instead of L-hold-R), for some meas.

### Transition:

Cpl now takes "half shoulder-waist" pos as follows: own R hand on ptr's waist, and own L hand on ptr's R shoulder. W is thus a bit to the R of the M.

### Closed Step II (Pols Turn):

In this new closed pos, cpl turns CW with ~~Pols steps~~, progressing fwd in LOD, for several meas, making one revolution for each meas of music (3 cts). This step is very similar to that found in the Swedish "Gammal polska" turn, except that the Pols is considerably livlier, largely due to a much faster tempo.

## Røros pols (cont)

- M's steps:
- 1 - pivot on L with slight dip, leading around CW.
  - 2 - continue pivot on L, while keeping R close by so that it trails around in contact with the floor (i. e. "both").
  - 3 - leap lightly onto R, pivoting enough to complete a full revolution around, landing on R in fwd LOD.

W's step: W retains same rhythmic pattern of ft movement on the turn as she did in Open Step II (R-lead Pol). Thruout the M controls the turn with a firm lead, so W need only "follow".

### Conclusion:

After completing a number of closed Pol turns, cpl separates, M turning to his own L (CCW), W to own R (CW), while dancing basic Pol ftwork. As they turn away from each other, W likely holds her skirt, M may raise both hands and snap his fingers, or stamp one or both ft -- but this should be "spontaneous" and not "prescribed".

Then entire sequence is begun anew at Introduction.

Obviously there is no fixed number of times the sequence is to be danced to the music available, for this depends on how fast the M wish to progress.

Gordon E. Tracie

These instructions by Gordon E. Tracie are the most extensive, if not the only written information available on this dance and its background.

It is therefor a privilege to be able to include his material in our notes.

Ingvar E. Sodal

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: INGVAR SODAL

VOSSARULL  
Norway

RECORD: NKG TD7 (Norway) or RCA FEP 11

FORMATION: Couple dance, any number of couples. Open and closed pos.

STEPS: Walking steps, two-steps, pivot.

SEQUENCE: 1. Walking forward, LOD  
2. One two-step CCW, two two-steps CW (transition from open to closed position)  
3. Pivot  
4. Two-steps CCW (any no.)

Repeat 2-4

1. Walking LOD, open position, M's arm around W waist. W L hand on M shoulder, other hand swinging freely. Springy walk, opp ftw, start each step with heel in floor as in a natural walk. Each step has a slight springy dip.
2. One two-step CCW, starting on outside foot, M leading W in front, M's step in place, W's step long enough to get in front facing M. On first two-step CW (M's R, W's L) take closed position. Continue with one more two-step CW.  
Closed pos. Face to face, close, M's R arm around W's waist, M's L hand holding W skirt gently out to the side(not up). W R hand high on M back under M L arm. W L hand on M R shoulder.
3. Pivot starts on M R and W L ft. Step is symmetrical. R always between ptrs feet, starting with heel in floor, twist CW and pivot on ball of ft. Slight dip on beginning of step. L ft step same. NOTE: Place L close to partners R on the outside. Pivot is completely smooth and well balanced. Make any number of turns.
4. To break up the pivot, assume open position and walk fwd, as described at beginning of dance, or keep closed position and make any number of two-steps CCW and CW.

REINLENDAR  
Norway

RECORD: RCA, LPNE S 65 or LPM 9910.

FORMATION: Any number of cpls facing each other with M back to ctr. Free hand for both, on hip (thumb fwd).

STEPS: Schottis (two-step with hop on ct 4); Reinlendar step (step-hops with free ft touching floor slightly); skip-step. (All figures begin with outside ft (ML, WR)).

METER: 4/4

SEQUENCE CUE: 1. Schottis fwd; skip-steps fwd. 4 times.  
2. Schottis fwd; together around. 4 times.  
3. W under arm; M under arm; together around. 4 times.  
4. Turn around from each other,; together around. 4 times.  
5. W over to M's L side; back; together around. 4 times.  
6. M down on knee, W dance around M; skip-steps fwd. 4 times.  
7. Out from each other; M lifts W, 2 or 4 times (as record indicates).

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METER: 4/4

PATTERN

---

1. Do 2 schottis steps fwd in LOD - on 1st schottis joined hands swing bkwd, on 2nd swing fwd (meas 1-2). Keeping joined hands fwd, do 4 skip-steps fwd (meas 3-4). Do 4 times in all (16 meas).
2. Do 2 schottis steps fwd as in Fig. 1 (meas 1-2). In ballroom pos do 2 complete turns CW with 4 Reinlendar steps (meas 3-4). Do 4 times in all (16 meas).
3. In beginning pos as in Fig. 1, M lifts his R and W's L hands and turns W once CCW - both do 1 schottis step (meas 1). M turns once CW under joined hands with 1 schottis step, end in ballroom pos (meas 2). Do 2 complete turns with 4 Reinlendar steps (meas 3-4). Do step 4 times (16 meas)
4. In beginning pos, but releasing hands, cpls do one complete turn, M to L, W to R with one schottis - M hands on biceps, W hands on hips (meas 1); join hands (MR, WL) and do 1 schottis fwd - end in ballroom pos (meas 2). Do 2 complete turns with 4 Reinlendar steps (meas 3-4). Do 4 times in all (16 meas).
5. Both face LOD with W on M R side and join hands (M's R in W's R, W's L over M's R).  
M leads W over to his L side with 1 schottis, M dance in place - point outside ft fwd on "hop" (meas 1). W moves to M's R side again in the same manner - end in ballroom pos (meas 2). Do 2 complete turns with 4 Reinlendar steps (meas 3-4). Do 4 times (16 meas).
6. M kneel down on R knee, place L hand on L knee and hold R hand up which is joined with W L hand, W moves around M once with 2 schottis steps - M raise on last 2 cts (meas 1-2). Cpls do 4 skip-steps fwd (meas 3-4). Do 4 times (16 meas).

7. Turning out from each other (M 1/2 to L, W R) with 1 schottis - M arms are tightly crossed and slightly out from the chest, W hands on hips (meas 1). Do 1 schottis turning twd ptr - M stamp R and fling arms twd W on ct 1, then clap hands on ct 4, end in ballroom pos (meas 2). W put R fist in M's L hand, W's R elbow is straight and arms are close to body, in this pos cpls do 2 Reinlendar steps, making 1 turn (meas 3). M goes down (bend knees, back straight), so that W gets her L arm straight on M's R shldr, M's R hand is still on W's waist, W jumps straight up, supporting herself on both arms, at the same time M lifts by raising up and turning 1/2 CW and carefully sets W down again -during lift W's legs are straight and close together (meas 4).

Do the Fig. 2 or 4 times (as record indicates)

The steps are as follows:

- M: Out from W; LRL; close with R (meas 1).  
Back twd W; R-stamp (1); L (2); R (3); hop (4). Meas 2).  
Ballroom pos for lift: L(1); hop (2); R (3); hop (4). L (1); down on both ft (2); lift (3); turn and set W down (4) (meas 3-4).
- W: Out from M: R,L,R (1-3); hop, L touches floor (4) (meas 1).  
Back twd M: L,R,L (1-3); hop (4) (meas 2).  
Ballroom pos for lift: R-hop (1-2); L-hop (3-4). R (1); down (2); jump straight up, legs straight (3); land (4) (meas 3-4).

Taught by Ingvar Sodal at 1970 San Diego F.D. Conference

Presented by Donna Tripp  
Treasurer's Ball Institute, November 13, 1982

REINLENDAR.

(Norway)

Record: RCA LPNE S 65.

Formation: Couple dance. Any number of couples.  
Free hand for both M and W on hip (thumb forward).

Steps: Two-step with hop. Reinlendarstep. Skip-step.

Reinlendarstep: Step-hops on each foot, the other foot touches floor slightly.

Start w. outside ft. in all figures (M's L, W's R).

- Sequence:
1. Two-steps forward. Skip-steps forward. 4 times.
  2. Two-steps forward. Together around. 4 times.
  3. W under arm, M under arm, together around. 4 times.
  4. Turn around from each other, together around. 4 times.
  5. W over to M's L side, back, together around. 4 times.
  6. M down on his knees, W dances around him. Skip-steps fwd. 4 times.
  7. Out from each other. M lifts W. 4 times.

1. Starting pos.: Face each other. M's back to center. W's L hand in M's R. Free hands on hips (thumb fwd.).

2 two-step/hop fwd. On first step swing joined arms backwards, on 2nd step swing arms fwd. Keep joined arms fwd., and do 4 skip-steps fwd. Do the whole figure 4 times.

2. 2 two-step/hop fwd. as in fig. 1. Ball-room pos. and 2 complete turns cl. on 4 Reinlendarsteps. Do the whole figure 4 times.

3. Start. pos. as in fig. 1. M lifts his R and W's L arms, W turns under the arms once ccl. on one two-step/hop. Then M uses the 2nd two-step/hop to do the same turning, but cl. Ballroom pos. and 2 complete turns on 4 Reinlendarsteps. 4 times.

4. Same starting pos. M does one complete turn to his L, W to her R, on 1 two-step/hop. In the turn, M's hands on biceps, W's hands on hip. Join hands as in starting pos., do 1 two-step/hop fwd. Ball-room pos. and 2 complete turns on 4 Reinlendarsteps. 4 times.

5. Both face dancing direction, W on M's R side, abreast. Join hands, M's R in W's R. W's L over M's R.  
M leads W over to his L side on 1 two-step, M does the two-step in place. Point outside ft. fwd. on "hop" in the two-step. W over to M's R side again in the same manner. Ball-room pos. and 2 complete turns on 4 Reinlendarsteps. 4 times.

6. M goes down on R knee, L hand on L knee. R hand up, holding W's L hand, while she goes around him once on 2 two-step/hop. M up. 4 skip-steps fwd. 4 times.

7. Turn out from each other on 1 two-step. (~~M's hands on biceps~~, W's on hip). On 2nd two-step/hop, M starts turning back, stamping R ft. He flings his arms and turns toward W. W also turns back toward M. M claps hands, and they go into Ball-room pos. This time W puts her R fist in M's L hand. W's R elbow is straight.  
Keep arms close to body.

Do 3 Reiniendarsteps, making  $1\frac{1}{2}$  turn, then M goes down (bend knees, back straight), so that W gets her L arm straight down on M's shoulder. M's R hand is still on W's waist. Now W jumps straight up, supporting herself on both arms. At the same time M lifts by rising up, and he turns  $\frac{1}{2}$  cl., and sets W carefully down again. During the lift W's legs are straight and close together.

The steps will be:

Man: Out from W : LRL, close with R.

Back toward W : R(stamp),L, R/hop.

Ball-room pos. for lift : L hop, R hop, L hop and down on both feet, lift, turn and set W down.

Woman: Out from M : R L R, L touches floor.

Back toward M : L R L/hop.

Ball-room pos. for lift : R hop, L hop, R, down, jump straight up, Legs straight.



Presented by: INGVAR SODAL

PARISARPOLKA  
(NorwaY)

Record: Aqua Viking V 301 a or RCA LPM 9910

Formation: Couple dance. Any number of couples. Free hand on hip, thumb forward. Open, and closed shoulder-waist position.

Steps: Walking steps, open two-step, pivot.

Sequence:

1. Forward and back, hands joined, walking steps, two -steps forward, pivot around . Repeat.
2. Same as Fig I, except with individual turns on first fwd and back. Repeat.
3. "Pan-cake-turn" on first fwd and back, otherwise same as 1. Repeat.
4. On first measure, W turns once CW fwd under M arm, R hands joined. On meas 2 turn back CCW. On 3rd measure W turns twice CW, keeping same position. On 4th measure take closed position and turn twice around together as for the other figures. Repeat.

Repeat 1 thru 4.

## GYERTYÁS TÁNC


Pronounced: Dyer-tyahsh Tants.

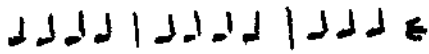
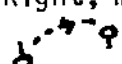

Candle dance. The Gyertyás Tánc is a ceremonial couple dance, which is performed during the wedding night. As a type of dance, it is fairly widespread in the Hungarian language territory. In many places, the dance has special significance: after this dance the newly wed couple retires to their sleeping chambers. So the dance and the ceremony are sometimes called, "laying down the bride."



Source: Novak. Arranged by Andor Czompo.

Music: Unidisc 232. - *Solo, 1/1*

Steps and motifs



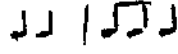
1. Walk 
  - 1-2 Step forward, Right, Left.
  - 3 Close the Left foot to the Right foot, rising up on the balls of the feet (releve).
  - 4 Lower the heels to the floor.

NOTE: These are slow and calm movements.
2. Woman's Solo 
  - 1-4 With four walking steps, Right, Left, Right, Left, travel forward and to the Right, making a 1/2 circle to the Right.
 
  - 5 Step on the Right foot across in front of the Left foot with a slightly bent knee.
  - 6 Step back on the Left foot to the original position.
  - 7-8 With two steps, Right, Left, make a 1/2 turn to the Right, moving in that direction.
 
  - 9-11 Take three steps backwards, Right, Left, Right, to the starting place.
  - 12 Pause.

NOTE: during the walking steps, only the cross step (ct. 5) has a small level change as a kind of preparation for the two step turn during cts. 7-8.
3. Bounces 
  - 1-3 Bounce three times (lowering the heels from a releve preparation).
  - 4 Pause.
4. Step-cross 
  - 1 Step Right on a Right forward diagonal.
  - 2 Step on the Left foot across in back of the Right foot in 5th position.
  - 3 Step Right on a Right forward diagonal.
  - 4 Close the Left foot to the Right foot without weight. Symmetrical repeat.

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

GYERTYÁS TÁNC (continued)

5. Circle Right & Left 
- 1-5 In a circle, travel to the Right with five walking steps, starting with the Right foot. On the last step, face the center of the circle.
- 6-10 Repeat cts. 1-5 symmetrically.
- 11 Close the Right foot to the Left foot.
- 12 Pause.
6. Step-cifra-close (long) 
- 1-2 Two walks, Right, Left.
- 3-4 Step Right, Left, Right, in a quick, quick, slow rhythm (cifra).
- 5 Close the Left foot to the Right foot with a slight heel-click.
- 6 Pause.
- NOTE: The heel-click close is a sharp contrast to the previous cifra, which is light.
7. Steps-cifra (short) 
- 1-2 Step Right, Left.
- 3-4 Step Right, Left, Right, in quick, quick, slow rhythm. Repeat with opposite footwork.

THE DANCE

Although the original dance is done with candles, this recreational variation is arranged without the candles for safety reasons.

Couples facing Counterclockwise in a large circle. Woman on the Left side of the Man, Woman's hands on hips, Man's Left hand on Woman's Left shoulder, Right hand free (originally held the candle).

Meas.      Movement

Melody A I

- 1-6 Partners do the walk pattern (#1) six times.
- 7-9 The Woman does the Woman's Solo figure (#2), leaving her partner, passing in front of him, and returning to his side. Man does eleven bounces and a pause in place, or the bounce pattern (#3) three times.
- 10-11 Partners in their original positions, do the step-cross pattern (#4) to the Right and Left.
- 12 Do the bounce pattern (#3).

Melody A II

Same as Melody A I.

Melody A III

- 1-3 Woman, with simple walking steps, moves Counterclockwise around her partner. As the Women pass in back of their partners, they go forward and form a circle of their own. Hands are still on the hips. Do not make the circle too close. In the meantime, the Men do the bounce pattern (#3) three times in place.

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GYERTYÁS TÁNC (continued)

- 4-6 Woman does the Circle Right and Left pattern (#5).  
Man, with simple walking steps, makes a small Clockwise circle, going behind his partner, and assuming the original hand position with the Left hand on the Woman's Left shoulder.
- 7-12 Partners, facing the center of the circle, do the step-cross pattern (#4) six times.
- 13-15 Partners make a full turn Clockwise with the walk pattern (#1), three times. Man does the pattern in place and leads the Woman around the circle.
- 16 Woman goes forward with the walking pattern (#1), leaving the Man in place.
- 17 Woman turns Clockwise in four walking steps to face her partner.
- 18 Join in a two-hand-hold and do the bounce pattern (#3).

Melody B I

- 1-6 Partners, moving away from the center of the circle, do the step-cifra-close pattern (#6) two times, and gradually change to a shoulder-shoulder-blade position.
- 7-10 The couple turns Counterclockwise with the step-cifra pattern (#7), two times.
- 11-12 The couple does the step-cifra-close pattern (#6) once, and then changes into a side-by-side position, Woman on the Right side of the Man.

Melody B II

- 1-3 The couple does the step-cifra-close pattern (#6), the Man, in place, the Woman changing from the Right side to the Left side of her partner, passing him in front.
- 4-6 Same as Meas. 1-3, but the Woman changes back from the Left side to the Right side.
- 7-12 Gradually joining in shoulder-shoulder-blade position, the couple performs the same movements as in Melody B I, Meas. 7-12.

Melody B III & IV

Same as Melody B II.

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## KALOCSAI MARS


Marching dance of Kalocsa. Once a favorite dance in wedding processions, nowadays it is used during any festival or dance occasion, danced by everybody, young or old alike, in separate groups or together, in couples or individually. The original character of the dance is spontaneity--unregulated use of numerous variations of the same basic step patterns.







Historically the dance preceded the verbunk and csárdás period. It belongs to the so-called "jumping dance" category, which is a type or group of dances from the old layer of the Hungarian folk dances.

Source: Arrangement by Andor Czompo, based on personal research and experience on location.

Music: Folkraft 1524 45 rpm, "Kalocsai March."






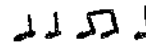
## Steps and motifs:

The different variations of mars steps are based on a  rhythmic pattern (quick, quick, slow). The quality of the steps is bouncy or jumpy. The steps have a stronger and somewhat heavier quality when danced by men.

- Mars variations: 
1. Running mars (front kick) 
    - 1 Take two running steps in place, forward, or backward, Right, Left.
    - 2 Leap onto the Right foot. At the same time, lift the Left leg forward low.  
Repeat with opposite footwork.
  2. Running mars (side kick) 
    - 1 Beginning with the Right foot, take two running steps in place or any direction.
    - 2 Leap onto the Right foot. At the same time, lift the Left leg, with bent knee, to Left side low.  
Repeat with opposite footwork.
  3. Tukor Csárdás (side kick) 
    - 1 Jump twice in place on the balls of the feet.
    - 2 Leap (sissone) onto the Right foot. At the same time, lift the Left leg with bent knee to Left side low.  
Repeat with opposite footwork.  
NOTE: This variation is commonly called, "mirror csárdás."
  4. Bouncing 
    - 1&2 Bounce three times in place, bending the knees on the slow count.
  5. Cross step 
    - 1 Step (or leap) with the Right foot in front of the Left foot.
    - & Step on the Left foot behind the Right foot.

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KALOCSAI MARS (continued)

- 2 Step on the Right foot in front of the Left foot.  
Repeat with opposite footwork.  
NOTE: This variation is done with slightly bent knees, with an accent on the first and third movements.
6. 5th position jump   
1 Jump into 5th position, right foot forward.  
& Leap (sissone) onto the Left foot in place. At the same time, lift the Right leg with bent knee to Right side low.  
2 Leap onto the Right foot in place. At the same time, lift the Left leg with bent knee to Left side low.  
Repeat with opposite footwork.  
NOTE: This is one of the most dynamic and popular mars patterns.
7. 1st position jump   
1&2 Same as #6, but instead of jumping in 5th position, jump in 1st position on ct. 1.
8. Fast leg swing   
1 Hop on the Left foot. At the same time, lift the Right leg with bent and turned out knee to the front of and slightly across the Left leg.  
& Hop on the Left foot. At the same time, swing the Right lower leg to the Right side, turning Right knee in slightly.  
2 Leap onto the Right foot in place. At the same time, lift the Left leg with bent knee to Left side low.
9. Leg swing   
1 Leap onto the Right foot. At the same time, lift the Left lower leg to the back.  
2 Hop on the Right foot. At the same time, swing the Left foot forward low.  
Repeat with opposite footwork.
10. Leg lift with claps   
1 Leap onto the Right foot. At the same time, lift the Left lower leg in back, and clap the hands together forward high.  
2 Hop on the Right foot. At the same time, lift the Left leg forward and clap the hands together under the lifted leg.  
Repeat with opposite footwork.
11. Ürgés   
1-2 Turning slightly to the Right, take two light steps in Line of Direction, Right, and Left.  
3-4 Take three light steps in place in quick-quick-slow rhythm, turning slightly to the Left.  
Repeat with opposite footwork and direction facing.  
NOTE: the motifs are done forward and backward during the dance.

# 1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

## KALOCSAI MARS (continued)

### THE DANCE

Men begin in a circle, facing the center of the circle, hands on nearest shoulder of neighbor on either side, or the hands are joined and held at a forward diagonal high. During the first three and the last three melodies, the Women dance individually around and outside the Mens' circle, with hands placed on the hips or held at a forward high diagonal.

<u>Meas.</u>	<u>Movement</u>
	<u>Melody A I. Man's Part.</u>
1-4	Do the Mars variation (#1 or #2) in place 8 times.
5-8	Continue the Mars variation (#1 Or #2), or alternate these two variations, 8 more times.
	<u>Woman's Part</u>
1-8	During this melody, do single or double csárdás steps, or Mars variation (#4).
	<u>Melody A II</u>
	<u>Man's Part</u>
1-2	Do Mars variation (#1) or (#2) four times, moving slightly to the Right with each step.
3-4	Do Mars variation (#6) four times.
5-8	Repeat Meas. 1-4.
	<u>Woman's Part</u>
1-8	Do the Mars variation (#4) or (#3) or (alternate) 16 times.
	<u>Melody A III</u>
	<u>Man's Part</u>
1	Do Mars variation (#6) once + (#1), once with opposite footwork.
2-8	Repeat Meas. 1, seven more times.
	<u>Woman's Part</u>
1-8	Do Mars variation (#1), (#2), or (#3) in any order or combination, 16 times.
	<u>Melody B I</u>
1-2	The Men break up their circle and move back with four Mars variation (#1). At the same time, the Women move toward the center with eight normal walking steps, and form a circle with a simple hand-hold. NOTE: From here on, until the return of Melody A, the Men remain outside the Womens' circle, and dance any combination of Mars variations (#1-8), either individually or with others.
3	Do the Úrgés motif (#11) to the Right.
4	Do the Úrgés motif (#11) to the Left.
5	Do the Úrgés motif forward (toward the center of the circle).
6	Do the Úrgés motif backward (away from the center of the circle).
7-8	Do the Úrgés motif Right and Left, as in Meas. 3-4.
	<u>Melody B II</u>
1-2	Do four Leg swing motifs (#9).
3-8	Same as Melody B I, Meas. 3-8.

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

KALOCSAI MARS (continued)

Melody C I

- The Women release the simple hand-hold, and lift both hands forward high, with slightly bent elbows, palms facing forward.
- 1-2 Do the Mars variation (#6), four times.  
3-4 Do the Mars variation (#6) or (#2), making a full Right turn in place.  
5-8 Repeat Meas. 1-4.

Melody C II

- 1 Do the Mars variation (#8) once + Mars variation (#1) once with opposite footwork.  
2-8 Repeat Meas. 1, seven more times.

Melody A IV

- 1-2 The Women move back with four Mars variation (#1). At the same time, the Men move toward the center of the circle with four Mars variation (#6), and form a circle without joining hands. From here on, the Women stay outside the Mens' circle, and dance any combination of Mars steps (#1-8).  
3-8 Men continue the Mars variation (#6) in place.

Melody A V

- 1-2 Do Mars variation (#5) four times.  
3-4 Do Mars variation (#8) or (#7), four times.  
5-8 Repeat Meas. 1-4.

Melody A VI

- 1-2 Do Mars variation (#6) four times.  
3-4 Do the Leg lift with claps (#10) four times.  
5-8 Repeat Meas. 1-4.

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KISKUN VERBUNK

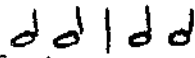


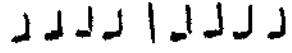
Pronounced: Keesh-koon Vair-boonk.

This dance is a traditional recruiting dance for young men from South Central Hungary.

Source: The Duna Ensemble of Hungary. Arranged by Andor Czompo.

Music: Qualiton LPX 10059. A 45 rpm recording will be available soon.

Steps and motifs

1. Promenade with heel click 
  - 1-2 Step forward on the Right foot.
  - 3-4 Step forward on the Left foot.
  - 5-6 Step forward on the Right foot.
  - 7-8 Close the Left foot to the Right foot with a sharp heel-click.
  
2. Heel-clicks 
  - 1 Step in place on the Right foot with a heel-click.
  - 2 Step in place on the Left foot with a heel-click.
  - 3 Close the Right foot to the Left foot with a heel-click.
  - 4 Pause.
  
3. Leap-kick 
  - 1 Leap onto the Right foot in place with a slight bend of the knee. At the same time, lift the Left lower leg straight back.
  - 2 Hop on the Right foot, straightening the knee. At the same time, kick the Left foot forward. Repeat with opposite footwork.
  
4. Clapping and boot-slapping 
  - 1 Jump into 2nd position, knees slightly bent, both arms open forward-side high, preparing for a clap.
  - 2 Jump into 1st position parallel with a slight heel-click, knees straight. At the same time, clap the hands together forward high.
  - 3 Jump into 2nd position, knees slightly bent, both arms open forward-high side, preparing for a thigh slap.
  - 4 Slap the thighs with both hands.
  - 5 Leap on the Right foot slightly to the Right with the knee bent. At the same time, lift and hit the Left boot top outside with the Left hand.
  - 6 Leap on the Left foot slightly to the Left with the knee bent. At the same time, lift and hit the Right boot top with the Right hand.
  - 7 Leaving the Left foot on the floor, stamp on the Right foot to the Right with a bent knee, rotating the upper torso slightly to the Right. The Right hand moves to forward-side high preparing for a boot slap.

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KISKUN VERBUNK (continued)

- 8 Hop on the Right foot, turning slightly to the Left. At the same time, lift the Left lower leg forward and in. Hit the boot top with the Right hand.  
NOTE: Each movement is sharp and emphasized.
5. Clap and heel-click ♪♪♪♪
- 1-2 Take two running steps, Left, Right. At the same time, clap the hands together forward high.
- 3 Close the Left foot to the Right foot with a heel-click. Clap the hands together again.
- 4 Pause.

THE DANCE

Men in one big circle, facing Counterclockwise individually. Left fist on Left hip, or both hands on the hips.

<u>Meas.</u>	<u>Movement</u>
	<u>Melody I</u>
1-2	Introduction.
3-4	Do the Promenade with heel-click pattern (#1).
5	Do the heel-click pattern (#2).
6-9	Do the Promenade with heel-click pattern (#1) two times. Face the center of the circle on the last step.
10	Do the heel-click pattern (#2).
11-12	Do the Leap-kick pattern (#3) four times, using a free hand position.
13-14	Do the clapping and boot slapping pattern (#4).
15	Do the clap and heel-click pattern (#5).
16-20	Repeat Meas. 11-15.

Repeat the dance from the beginning, replacing the first two measures of introduction with a Promenade with heel-click pattern (#1).

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## PALOTÁS

Pronounced: Pah-loh-tahsh.

In the 18th and 19th centuries, Hungarian dances found great favor among the members of the aristocracy. At lavish balls, attired in national costumes, the noblemen were especially fond of performing those dances whose steps were slow-paced and "dignified." Present-day choreographers have been able to reconstruct these dances from sketches and descriptions.

In 1848, at the time of the Hungarian War of Independence, these dances served as an expression of national feelings and national resistance; patriots found in them a means of opposition to the "foreign" waltz. (Notes from dr. Edit Kaposi).

The Palotás (Palace dance) is usually based on contra-like formations, using many ideas from court dances. At the same time, most of the steps were replaced with Hungarian step patterns, derived from folk dances. This was accompanied by composed verbunk-style music. In Hungary, this dance was often performed as the opening of the important balls.





Source: Choreography by Andor Czompo, based on historical descriptions.

Music: Traditional, composed. Record: Voyager VR LP 401, Side 2, Band 3.

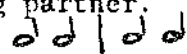
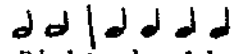

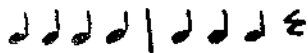

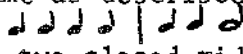
Style: Dignified.

Formation: Couples face CCW around a circle, the Lady on the Right side of the Man.

Steps and motifs:

1. Promenade   
Partners stand side-by-side, a comfortable distance apart. The Man's Right arm is extended horizontally forward/diagonal, holding the Lady's Left hand. The Man's Left thumb is tucked into his belt. The Lady holds her skirt with the Right hand.  
1-2 Step forward. Man begins with the Left foot, Lady with the Right.
2. Salutation  
Man:   
1-2 Turn 1/4 Right with a step to the side on the Left foot.  
3 Close the Right foot to the Left with a heel-click.  
4 Pause.  
Lady:   
1-2 Turn 1/4 Left with a side step on the Right foot.  
3-4 Place the Left foot behind the Right foot in 5th position, slightly flexing both knees; at the same time, bend slightly forward from the waist and lower the head.
3.  Couple turn with salutation  
Man:   
1-2 Step in place on the Right foot.  
3-4 Step in place on the Left foot.

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- 5 Step in place on the Right foot.  
 6 Step in place on the Left foot.  
 7 Step in place on the Right foot, clicking the Right heel to the Left heel.  
 8 Pause.  
 During this 8-count pattern, turn 1/4 in place to the Left, leading partner.  
 Lady: 
- 1-4 Do two slow promenade steps (#1).  
 5-8 Do the Salutation (#2).  
 With this movements, move around partner a 1/4 turn CCW.
4. Couple turn in shoulder-waist position   
 Partners begin facing, Right shoulder to Right shoulder, in shoulder-waist position.  
 1-2 Step forward on the Right foot.  
 3-4 Step forward on the Left foot, making a 1/2 turn around each other, CW, with two steps (change places).  
 5-8 Take four steps forward, Right, Left, Right, Left, continuing CW and ending up at the starting place.  
 Repeat the same way.
5. Side-cross step   
 1 Step on the Right foot to the Right side.  
 2 Step on the Left foot behind the Right foot in 5th position.  
 3 Step on the Right foot to the Right side, lifting the Left foot beside the Right ankle.  
 4 In this position, the Left foot traces an arc forward off the floor, diagonally.  
 Repeat with opposite footwork (symmetrical).  
 The Hand-hold for the Man: The Left thumb is placed in the belt, Right arm hangs naturally at the side.  
 Lady holds her skirt with both hands.
6. Csárdás and heel-click (Man)   
 1 Step on the Right foot to the Right side.  
 2 Close the Left foot to the Right foot with a heel-click.  
 3 Step with the Left foot to the Left side.  
 4 Close the Right foot to the Left foot with a heel-click.  
 5-6 Step Right, Left, in place.  
 7 Close the Right foot to the Left foot with a heel-click.  
 8 Pause.  
 The hand-hold is the same as described in #5.
7. Rida turn   
 With four closed rida steps, make a full turn in place CW.  
 The hand-hold is the same as described in #5.  
Variations for finale   
 1-4 Make a 3/4 turn CW with two closed rida steps.  
 5 Step on the Right foot in place making a 1/8 turn CW.  
 6 With a 1/8 turn CW, step on the Left foot to the side.  
 7-8 Place the Right foot behind the Left foot in 5th position, slightly flexing both knees; at the same time, bend slightly forward from the waist and bow the head.

## THE DANCE

<u>Meas.</u>	<u>Movement</u>
1	Introduction.
2-3	Do 4 promenade steps (#1).
4	Do the Salutation (#2).
5-7	Do 6 Promenade steps (#1).
8	Do the Salutation (#2).
9-16	Do the Couple turn with salutation (#3) 4 times, making a full turn CCW.
17-20	Do the Couple turn in shoulder-waist position (#4) 2 times (two full turns). End facing partner.
21	Do a Side-cross step to the Right (#5).
22	Do a Side-cross step to the Left (#5).
23-24	Man: Do the Csárdás and heel-click step once (#6). Lady: Do the Rida turn (#7).
25-32	Repeat Meas. 17-24.

Now repeat the whole dance from the beginning, replacing the Introduction of Meas. 1, with 2 promenade steps. At the very end of the dance, the Lady does the variation for the finale, instead of the Rida turn.



PÁRVÁLASZTÓ  
(Csókos játék)


Pronounced: Par-vah-lah-stoh (Choh-kohsh jah-tehk).

Partner's choice--a kissing game. This is a Hungarian variation of a well-known European party dance-game. In Hungary the dance is done traditionally during wedding festivities, for the general entertainment of the gathering.

Source: Novak-Luggosy. Arranged by Andor Czompo.

Music: Unidisc 232 (Choix de partenaire).

Steps and motifs

1. Step-stamps 
- 1 Step on the Right foot forward.  
2 Hop (lift) on the Right foot.  
3 Step on the Left foot forward.  
4 Hop (lift) on the Left foot.  
5&6 Stamp lightly, Right, Left, Right, in quick, quick, slow rhythm.  
Repeat with opposite footwork.
- Variation 
- 1-2 Step-hop on the Right foot in place.  
3-4 Step-hop with the Left foot in place.  
5&6 Stamp in place, Right, Left, Right, in quick, quick, slow rhythm.  
7&8 Stamp in place, Left, Right, Left, in quick, quick, slow rhythm.
2. Closed Rida 
- 1 Step on the Right foot across in front of the Left foot with a slight knee-bend.  
2 Step on the Left foot to the Left side.

THE DANCE

Couples join in a circle with a simple hand-hold. One Man is inside the circle with a pillow or handkerchief in his hand.

- 1-12 Melody A I  
Dancers do four of the step-stamps patterns (#1), circling Counterclockwise.

- 1-12 Melody A II  
Dancers do four of the same patterns, circling Clockwise.

The Man in the center does the same patterns in any direction. In the meantime, he tries to get close to his chosen partner.

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PÁRVÁLASZTÓ (continued)

- Melody B (4/4 meter)  
1-5 The single Man places the pillow on the floor in front of his chosen partner. Both kneel down on the pillow and they kiss or embrace each other. In the circle, the dancers release the hand position and politely turn away, so that they do not disturb the kissing couple.  
6 The solo couple stands up. The other dancers turn back to face their partners, assuming a two-hand-hold.

- Melody C (4/4 meter)  
1-4 Partners do two of the step-stamps pattern (#1 variation).  
5-8 Partners do eight closed rida steps (#2), generally joining into shoulder-shoulder-blade position.

Transition (1 meas. 4/4)  
Do two more closed rida steps (#2), but release the hand position so that the dancers can re-join the large circle to begin the dance from the beginning.

The single couple dances the same patterns as the others, or just turns with the rida step.

Repeat the dance from the beginning. This time the single Woman remains inside the circle and dances the same way as the single Man.

After the third repeat, the musicians in the recommended record play Melody A three more times in a lively tempo. Couples do two step-stamps (#1) and six closed rida steps (#2), alternately, turning Clockwise.

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## SOMOGYI PÁROS

Pronounced: Snoh-moh-dyoe Pah-rohsh.







This is a couple dance from Somogy county in southwest Hungary.

Source: Kovak-Pesovar. Arranged by Andor Czompo.

Music: Unidisc '232. *... ..*

Formation: Couples scattered around the room, standing side-by-side and facing the same direction. *... ..*

Steps and motifs

1. Csárdás step 
  - 1 Step on the Right foot to the Right.
  - 2 Close the Left foot to the Right foot, bending both knees slightly.  
Repeat with opposite footwork (symmetrical).
2. Closed Rida 
  - 1 Step on the Right foot in front of the Left foot in 5th position, bending the Right knee slightly.
  - 2 Step on the Left foot to the Left, with the knee straight, and on the ball of the foot.  
Repeat the same way.
3. Bouncing (Man) 
  - 1 In 1st or a small 2nd position, rise onto the balls of the feet and lower to the heels.
  - 2 Repeat.
  - 2 Repeat with a slight bend of the knees at the end.  
NOTE: This pattern can be accompanied with clapping in the same quick, quick, slow rhythm.
4. Running cifra (Woman) 
  - 1 Leap onto the Right foot forward.
  - 2 Step on the Left foot in place.
  - 2 Step on the Right foot in place.  
Repeat with opposite footwork.  
NOTE: The movements are light and are performed on the balls of the feet.
5. Stamping 
  - 1 Step on the Right foot forward.
  - 2 Step on the Left foot forward.
  - 3-4 Step in place three times, Right, Left, Right, in quick, quick, slow rhythm.  
Repeat with opposite footwork.
6. Leg swing 
  - 1 Leap onto the Right foot. At the same time, lift the Left lower leg to the back.



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SOMOGYI PÁROS (continued)

- 2 Hop on the Right foot. At the same time, swing the Left lower leg forward.  
Symmetrical repeat.

THE DANCE

<u>Meas.</u>	<u>Movement</u>
1-2	Introduction.
	<u>Melody A I</u>
1-8	Couples do the Csárdás step (#1) with identical footwork, eight times.
	<u>Melody A II</u>
1-8	Couples join in shoulder-shoulder-blade position, and turn Clockwise with eight closed rida steps (#2).
	<u>Melody A III &amp; IV</u>
1-16	Repeat Melody A I & II.
	<u>Melody B I</u>
1-8	Couple releases the hand position. Man: Do the bouncing step (#3) eight times. Woman: Do eight running cifra steps (#4), circling Counter-clockwise once around partner.
	<u>Melody B II</u>
1-8	Man: Do the stamping figure (#5) four times in place. Woman: Do the stamping figure (#5) four times, but travel with it: The Man's Right hand and the Woman's Left hand are joined. The Woman moves from the Man's Right side to face him, then changes the hand position, so that the couple is now joined with the Man's Left, Woman's Right hands. The Woman moves to the Man's Left side under the joined and lifted hands. Now the Woman moves to face the Man again, then to his Right side under the changed and joined hands.
	<u>Melody B III &amp; IV, V &amp; VI</u>
	Repeat Melody B I & II.
	<u>Melody A V</u>
1-2	Partners stand side-by-side with the Woman on the Right.
3-4	Do two cifra steps (#4) either to the side or forward.
5-8	Do two leg swings (#6). Repeat Meas. 1-4.
	<u>Melody A VI</u>
1-8	Partners join in shoulder-shoulder-blade position, and turn with eight closed rida steps (#2) in a Clockwise direction.

SOMOGYI PAROS (continued)

Melody A VII & VIII  
Same as Melody A V & VI.

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Presented by: ANDOR CZOMPO

" " " " " "  
SZÖKKENŐS

Pronounced: <sup>Suh</sup> ~~Soo~~-keh-noosh

This is a simple couple dance from Devavanya in Eastern Hungary. Szökken is a general term for hop, from which the dance's name is derived.

Source: Zs. Vágó and M. Szentpál. Published by the Dance Department of the Institute of Popular (Folk) Culture in Hungary. The dance was arranged for recreational folk dancing in the United States by Andor Czompo.

Music: "Esik eso. . ." is the recommended melody. Record  
The dance is described in 4/4 meter. *Buc. Dance 14420*

Style: Light and playful.

Formation: Couples scattered around the room, facing CCW. M stands to L of W. W hands are placed on the hips. M escorts the W with his R arm. *Hand on W's waist, M's hand on W's hip.*

Basic Steps: Walk, run, leap and hop.

THE DANCE

Meas. Ct.      PART I (Melody 1)

1-4            Introduction. No movement

5-6            Beginning with R ft, walk fwd 4 steps. Each step takes 2 cts.

7            1-3        Take 3 running steps fwd, RLR.

              4            Hop on R ft. *Hand on W's hip*

8            Repeat meas 7 with opp fwk. *jump up!*

9-12        Do 4 of the run, run, run, hop combinations, alternating the leading ft, RLRL. Without changing the handhold, M acts as a pivot and leads the W fwd around so that the couple turns together in place, CCW.

13-14       Partners release the handhold and turn away from each other, W R, M L, making a full turn in a small circle with 4 walking steps. Each step takes 2 cts. Return to the original position and resume the handhold.

15-20       Repeat meas 9-14, but at the end, instead of joining side-by-side, ptrns face each other and join hands low, R to L, L to R hand.

NOTE: At the end, M actually takes 3 steps, and closes his L to R without taking wt. This frees his L for next figure.

PART II (Melody 1 repeated)

1            Ptrns moving sideways, M L, W R, do a step, step, step, hop pattern, M starting with L, W with R. Do the first 2 steps as stamps, bending fwd slightly and turning to face LOD.

2            Facing each other, ptrns do 2 <sup>step</sup> leap-hops in place, M beg with R, W with L. At the same time, swing joined hands to same side as the <sup>step</sup> leap-hop.

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Szökkenős- continued

- 3-4 Repeat meas 1-2 with opp ftwk moving in other direction.  
5-8 Repeat meas 1-4.  
9 Partners turn away from each other, *hands on hip* M to L, W to R, with a run, run, run, hop pattern.  
10 Doing another run, run, run, hop figure, ptrs complete the turn and face each other again, resuming the simple 2 handhold.  
11 1-2 Take 2 running steps in place. *(M-L-R W-L-R)*  
3 Sharply ~~close~~ *close* the feet together.  
4 Pause *close the*  
12 Same as meas 11, but this time, both partners begin with R.  
13 1-3 Partners do 3 small running steps, beg with R and turning CCW as a couple. *but still facing each other.*  
4 Pause *1 step on R.*  
14 Repeat meas 13 with opp ftwk, moving CW  
15-20 Repeat meas 9-14, but at the end, instead of facing each other, W moves to R side of M with 3 running steps.  
Resume the handhold described at beginning of the dance.

From here, repeat the whole dance from the beginning. Replace the Introduction with the same movements as meas 5-8 of Part I, and continue as before.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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## DUDARI LAKODALMAS

Pronounced: Doo-dah-ree Lah-koh-dahl-mahsh.

Wedding dance from Dudar. This is a slow, solemn couple dance from western Hungary, usually performed during wedding ceremonies.

Source: Istvan Molnar. Arranged by Andor Czompo.

Music: MH 2080 or Qualiton LPX 18006. A 45 rpm recording will be available soon.

Steps and motifs

This dance includes regular walking steps in  $\downarrow$  time, and one basic step pattern:

- 1 Step forward on the Right foot.
  - 2 Take a small step backwards on the Left foot.
  - 3 Step forward on the Right foot.
- Repeat with opposite footwork in the same direction.

THE DANCE

Couples facing Counterclockwise, Woman on the Right side and slightly in front of the Man. Her Right hand is held up at the Right, elbow bent, held by the Man's Right hand. The Woman's Left hand is on the hip.

<u>Meas.</u>	<u>Movement</u>
1-2	The Couple does the Basic step two times.
3-4	While the Man does six steps in place, marking time, the Woman makes a small Clockwise circle in six walking steps, turning under the joined and raised hands, returning to her original position.
5-8	Same as Meas. 1-4.
	<u>Melody II</u>
1-2	Same as Meas. 1-2 of Melody I.
3-4	Using six walking steps, and with the Man acting as a pivot, make one full turn as a couple Counterclockwise, Man dancing more or less in place as he turns. The girls walk around the perimeter of the circle. Keep the same basic hand position throughout this figure.
5-8	Repeat the movements of Meas. 1-4, except that at the end of the turn, the Woman makes an additional 1/2 turn Left to face the Man, joining into a two-hand-hold. NOTE: The Woman must take an extra step on the Right foot at the very end in order to have the Left foot free for the next movement. At this point, partners are facing, the Man's Left shoulder toward the center of the circle, the Woman's Right.

Melody III

- 1-2 Man does two basic steps forward, as the Woman does two basic

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DUDARI LAKODALMAS (continued)

- steps backwards with opposite footwork.
- 3-4      Joining Right hands, the Man does six walking steps in place, as the Woman makes a Clockwise turn under the joined and raised hands in six steps. At the end of the turn, re-join both hands.
- 5-6      Same as Meas. 1-2.
- 7-8      Same as Meas. 3-4, except that the Woman makes a 1 1/2 turn Clockwise in six steps, plus an extra step, freeing the Right foot for the next figure. Partners are in the original starting position at this point.

Repeat the dance from the beginning.

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Presented by: STEWART SMITH

WEST'S HORNPIPE

Scotland

This is an old traditional Scottish country dance.

MUSIC: "Scottish Country Dances" Vol 2, ELP 151, Side 1, Band 1 or  
"Hielan' Laddie", Fontana FJL504, Side 2, Band 2  
4/4/ meter (Count like 2/4--one skip change of step per meas)

FORMATION: 4 cpls in longways formation

STEPS: Skip change of step, Pas de basque, Move up, Slip step.  
Use skip change of step throughout unless otherwise stated.  
Always begin R

PATTERN

Chord: Introduction. M bow, W curtsey to ptr.  
Meas.

I. GATES OF EDINBURGH REELS OF 3

1-16 Cpl 1 dance Gates of Edinburgh reels of 3 with cpls 3 and 2.

II. DOWN THE CTR AND BACK

17-20 Cpl 1 join R hands and dance down the ctr of the set turning halfway around  
twd ptr on last step.

21-24 Cpl 1 dance up the ctr turning twd ptr on last step to finish facing cpl 2  
diag. (See diagram)

III. SET, DOWN THE CTR, CIRCLE 4 HANDS

25-26 Cpl 1 set to cpl 2

27-28 Cpl 1 join nearer hands and dance down to the bottom of the set, release  
hands and turn halfway around twd ptr. Cpls 2,3 and 4 join hands moment-  
arily on the sides and move up. Release hands.

29-32 Cpls 1 and 4 join hands and circle once around to the L (CW) with 8 slip steps

Repeat the dance from the beginning with cpls 2,3 and 4 active in turn.

Presented by: STEWART SMITH

ROY'S REEL  
(Scotland)

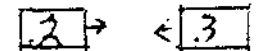
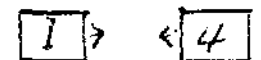
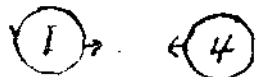
This is a fairly new Scottish country dance with an interesting type of progression.

MUSIC: Record: "Back Hame tae Auchtermuchty", Parlophone PMC 1263, Side 2,  
Band 4 "Lord McLay's Reel" or any other suitably phrased reel (40 measures)

FORMATION: 4 cpls in longways formation

STEPS: Skip change of step, up and down. Use skip change of step throughout  
unless otherwise noted, always starting R.

- PATTERN
- Chord Introduction. M bow, W curtsey
- I. FIGURE OF 8
- 1-8 Cpl 1 dance a figure of 8 around cpl 2, who move up on meas 1 and 2.  
Cpl 4 dance a figure of 8 around cpl 3, who move down on meas 1 and 2.  
Finish in lines across the dance with cpl 1 between cpl 2, facing down  
and cpl 4 between cpl 3 facing up/
- II. FWD & BACK, R HAND TURN WITH OPP
- 9-12 All join hands in lines of r and dance fwd twd opp line (2 meas) and bkwk to place (2 meas)
- 13-16 Release hands and turn opp with R hands TOP  
joined once CW (M with M, W with W).  
Finish back in own line.
- III. R HANDS ACROSS AND BACK
- 17-24 Ctrs (cpls 1 & 4) dance R hands across and L hands back, finishing  
on own sides with cpl 1 in 2nd place and cpl 4 in 3rd place.
- IV. FWD & BACK, RA HAND TURN WITH PTR
- 25-28 All join hands in own lines and dance fwd twd opp line (2 meas) and  
bwd to place (2 meas)
- 29-32 Release hands and turn ptr with R hands joined once CW. Top cpl (2),  
finish in 1st place, while bottom cpls (1, 4 & 3) join both hands with  
ptrs to make arches.
- V. ARCHES
- 33-36 Cpl 2 turn with R hands joined once CW
- 37-38 Retaining R hands, W 2 leads her ptr down the set under the arches to  
the bottom.
- 39-40 All move back into own lines to finish in order from the top-1, 4, 3, 2.



Repeat the dance from new places, but this time top cpls (4, 1, 2) make the arches while bottom cpl (3) turn with L hands once CCW, W leads ptr up the set under the arches to the top. Repeat dance 2 more times with top cpl (4) turning with R hands to lead down the set under the arches and then bottom cpl (1) turning with L hands to lead up the set under the arches.

Chord M bow, W curtsey to ptr.



Presented by: Stewart Smith

MAIRI'S WEDDING

(Scotland)

This dance is one of the older Scottish country dances.

Music: Records: "Step we Gaily" Mercury Me 1 203 or PMC 1122 Or 3007  
Side 1, Band 1. "Scottish Dance Time", Vol III, Clansmen Records  
QC-10, Side 2, Band 1. "The Gates of Edinburgh" Cal 114, Side 1  
Band 4. "Scottish Dance Music" Davjon DJ1019, Side 1, Band 4.  
"Scottish Dance Music" No. 2, Fontana TFE 17048, Side 1, Band 1

Formation: 4 cpls in longways formation

Steps: Skip change of step, slip step. Use skip change of step throughout unless otherwise stated, always starting R.

PATTERN

Chord Introduction. M bow, W curtsey to ptr  
I. R HAND TURN, CAST AND L HAND TURN  
1-4 Cpl 1 turn with R hands joined once CW and cast down one place on own side. Cpl 2 move up during meas 3-4.  
5-8 Cpl 1 turn with L hands joined once CCW and a little more to finish back to back in the ctr facing 1st corners.

II. HALF REELS OF 4

9-12 Cpl 1 dance half reel of 4 with 1st corners (the corners changing places).  
13-16 Passing L shoulders in the ctr, cpl 1 dance a half reel of 4 with 2nd corners (corners changing places).  
17-20 Passing L shoulders again, cpl 1 dance half reel of 4 with 1st corners (who are now on opp side and return to orig place with this half reel)  
21-24 Pass L shoulders, cpl 1 dance half reel of 4 with 2nd corners (on opp side and return to orig places).

III. REEL OF 3 ACROSS

25-32 W 1 dance reel of 3 with cpl 2 beginning by passing L shoulders with M 2, while M 1 dance reel of 3 with cpl 3 beginning L shoulders to W 3. Cpl 1 finish in 2nd place.

IV. CIRCLE L AND R

33-36 Cpls 2, 1 and 3 join hands and circle L (CW) with 8 slip steps.  
37-40 Reverse and circle R (CCW) with 8 slip steps.

Cpl 1 repeat dance in 2nd place. During last FIG take 8 small slip steps when circling L so as not to go too far, and circle R with 6 larger slip steps to return to place. On last 2 slip steps cpl 1 release hands and slide to the bottom on the outside, as cpls 3 and 4 slide up one place on the inside.

Chord Cpls 2, 3 and 4 then repeat the dance twice each in turn.  
M bow, W curtsey to ptr

# 1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: Stewart Smith

## TAE GAR YE LOUP

(Scotland)

This dance meaning "to make your leap" was devised by John Drewry and is only a few years old.

MUSIC: Record: "My Scotland", Capitol T-10014, Side 1, Band 6 "Lord Hume's Reel" or any other strathspey phrased with 40 meas 4/4 meter

FORMATION: 4 couples in longways formation.

STEPS: Strat hspey setting step, strathspey step. Use strathspey step throughout unless otherwise stated. Always start R

### PATTERN

Chord Introduction. M bow, W curtsey to ptr.

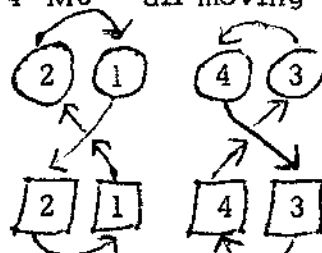
#### I. SET, TURN PTR, CAST OR DANCE FWD

- 1-4 All join hands on the sides, M with M and W with W, and set twice  
5-6 All join both hands with ptr and turn CW to finish so that cpls 1 and 2 face up the set with nearer hands joined and cpls 3 and 4 face down the set with nearer hands joined.  
7-8 Cpl 1 cast off to 2nd place on own sides, while cpl 2 dance up to 1st place to finish facing out (twd top). Cpl 4 cast up to 3rd place on own sides, while cpl 3 dance down to 4th place to finish facing out (twd bottom).

#### II DOUBLE FIGURE OF 8

- 9-16 Cpl 1 dance a double fig of 8 with cpl 2, while cpl 4 dance a double fig of 8 with cpl 3. Cpl 1 begin by dancing up crossing over, W passing in front of ptr, while cpl 2 cast off. Cpl 4 begin by dancing down crossing over, W in front of ptr, while cpl 3 cast up. In this process of "follow the leader" M1 (follow) W2 W1 M2 M1, and meanwhile M3 M4 W3 W4 M3-- all moving into next person's place (See diagram 1) Each change of place takes 2 meas W always pass in front of ptr whenever cpls cross over to change loops.

TOP



At the end of the figure all dancers finish back in original places as at beginning of the figure, facing ptr.

#### III FWD AND BACK AND CAST

- 17-18 Cpls 1 and 4 join hands on the sides, M with M and W with W, and dance fwd twd ptr ( 1 meas) and bwd to place (1 meas). Cpls 2 and 3 stand in place.  
19-20 Repeat action of meas 17-18  
21-24 Cpl 1 join nearer hands, dance up the set, release hands and cast off to finish in 2nd pice. Cpl 4 join nearer hands, dance down the set, release hands and cast up to finish in 3rd place

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Tae Gar Ye Loup -continued

IV. GRAND CHAIN

25-32 Cpls 1 and 4 face each other on the sides (M to M, W to W). Cpls 2 and 3 face ptr across the set. All 4 cpls dance a Grand R and L all the way around to finish in pos as at the beginning of the figure. Use meas 1 to pass each person. At the end M 2 makes a "pblite turn" turning 3/4 CCW to face ptr across the set.

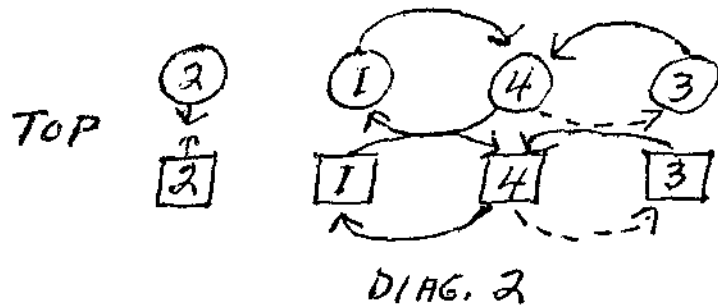
V. HALF REEL OF 3 AND CIRCLE 4 HANDS AROUND

33-36 Cpls 1, 4 and 3 dance a half reel of 3 on the sides, M with M and W with W. Cpl 1 begin by passing R shoulders with cpl 4. After a half reel of 3 cpls 1 and 3 have changed places, putting cpl 1 at the bottom of the set. (See diagram 2)

37-40 Cpl 2 with cpl 3 and Cpl 4 with Cpl 1 join hands and circle once around to L (CW) with 4 Strathspey steps.

Repeat dance from beginning with cpl 2, 3, and 4 active in turn.

CHORD M bow, W curtsey to ptr.



1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: STEWART SMITH

SCOTTISH STEPS, TERMS AND STYLING

Skip Change of Step

Pas de Basque

Set

Slip Step

Strathspey Step

Strathspey Setting Step

Move Up or Down

Bow and Curtsey

Cast off or up

Corners --correct inactive to active

Figure of 8

Double Fig of 8 (8 meas): Danced by 4 active people all moving along the same Fig of 8 floor pattern one after the other as in "follow the leader". Actually 4 individual Figs of 8 are made, one for each dancer. At the end of the fig all dancers finish back in same places as at the beginning of the fig. (Cf. Tae Gar Ye Loup)

Longways

Reel of 4

Reel of 3 (8 meas) A dance fig for 3 people in a line, ctr dancer facing out and outside dancers facing in. All 3 people are active and describe on the floor the pattern of a Fig of 8 consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Fig of 8 in the same direction as in "follow the leader".

In an ordinary R shoulder reel of 3 the ctr dancer (#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2) who also curves CW, while the remaining dancer (#3) curves CCW. (See diagram). Dance 2 cuts through the ctr before dancer 3. Each half loop takes approx 2 meas. At the end of meas 4 dancers should be halfway through the figure. Dances 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of meas 8 dancers will be back in orig pos.



In a L shoulder reel of 3 dancer 1 begins curving CCW to pass L shoulders with dancer 2 who also curves CCW, while dancer 3 curves CW. As always, dancer 2 cuts through the ctr before dancer 3. Sometimes the reel of 3 must be done in 6 meas. Then the dancers should be halfway through the figure at the end of meas 3 and finish back in orig places at the end of meas 6.

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## Scottish Steps- continued

Gates of Edinburgh Reels of 3 (16 meas) Reels of 3 up and down the dance on both M and W side where top cpl begin the reel by crossing over to opp side, W passing in front of her ptr as she dances between other 2 M twd the outside to pass L shoulders with M 3. M 1 dance between other 2 W twd outside to pass R shoulders with W 3. M 3 and W 3 loop in, while M 2 and W 2 loop out. Continue to finish reel of 3 with only cpl 1 on opp sides. (8 meas). Then cpl 1 cross back over to own side to dance another reel of 3, W passing in front of her ptr as she dances between other W twd outside to pass R shoulders with W 3. M 1 dance between other M twd outside to pass L shoulders with M 3. Continue reel of 3 with cpl 1 on own side until all dancers are back in orig places. (8 meas).

## Grand Chain

## Wheel or Hands Across

## Styling

Presented by Bill Pillich

NEW HAPPENINGS IN SOCIAL DANCING: FROM WALTZ TO ROCK

Let's face it! Social (ballroom) Dancing has been replaced by current discotheque rock dances. However, there is still plenty of salvageable social dance material - dance steps and music - available to provide ideas for teaching motor response to pulse beats, accents, rhythmic patterns, musical phrasing.

Exploring, learning and performing movement skills in dance can still be an enjoyable social experience . . .with or without a partner.

The following are some suggestions:

I. Moving in Place - move different parts of body, except feet.

- Bounce on accents; single and double; identify down-beat and up-beats; shift body weight from side to side, and back and forward. (This leads to "Pop-corn" - shoulders and torso move backward as knees push forward.)
- Arms - continually change positions.
- Head action - up-and-down; forward - "Peckin"; backward - "Boogaloo"
- Hip action - backward for "Pearl"; forward - "Jerk"; sideward "Frug"
- Chest and shoulders - lead when moving to side
- Combine head and hip movement

II Walking - Going Places

- Change weight on pulse beats; change directions on accented phrases; try 4 beat music and 3 beat music; fast and slow.
- Space directions, forward, backward, sideward, turning
- With a partner, join right hands, left hands, both hands
- Find other ways to move (walk) with a partner
- Go places with a partner and change position on accents or when convenient - 4/4 - 3/4.

III Combine I and II

- Step-touch; touch-step; down-beat - up-beat; 4 beat music, e beat music
- Discotheque dances - "Pop-corn" - "Chicken" - "Pearl" - "Low-down" - "Charleston" - "Swing" - (See V) - "Samba" - "Fox Trot" = "Waltz" - "Jazz-Waltz"
- Note: music quality and movement styles are distinctly different, yet basic movement pattern remains somewhat the same, i.e. down-up for "Waltz" and up-down for "Samba"
- Explore these with a partner: mirror device for leading-following; what dance positions work best; is physical contact always necessary; what is necessary to lead; to follow.

IV Balance - three weight changes, can be alternated with step-touch; allows more space-covering possibilities

- Rhythmic patters, -quicks and slow in combination
- Explore - moving forward, backward, sideward, turning clockwise, turning counter-clockwise.

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Social Dancing-Continued

- Explore how these could be danced with a partner in various positions.
- Explore with various kinds of music: "Waltz", "Samba", "Swing", "Pony", "Fox Trot", "Rhumba".  
What makes a "Waltz" a "Waltz" or "Jazz Waltz" ?  
How does "Samba" differ from "Pony" ?

V Combine I and II with IV - longer combinations and rhythmic patterns.

- "Cha-Cha-Cha" - walk, walk, balance
- "Lindy" - balance, walk, walk
- "Swing" - balance, balance, walk, walk; or walk-touch, walk-touch, walk-walk; or touch-walk, touch-walk, walk-walk
- "Low-down" - (with "Pop-corn" movements) walk, walk, bend knees.

Presented by;DANI DASSA

LACH YERUSHALAYIM  
(Israel)

Choreographed by Dani Dassa

Music: Dannis Dassa D-002

Formation: Circle facing CCW - hands joined down

PATTERN

Meas

PART I

1-16 Step fwd L hop (1-2) R hop (3-4), close L to R (5), hop on L (6).  
2 steps fwd R (7), L (8)  
Step R hop (9-10), L hop (11-12)  
Yemenite step R (13-15), hop on R (16)

17-32 Repeat 1-16

PART II

1-8 Step L to L side making 1/2 turn facing CW (1)  
Cross R in front of L (2)  
Back on L (3), hop on L (4)  
3 steps making full turn to R-R,L,R, (5-7)  
Touch L next to R (8)

9-16 Repeat 1-8

PART III

1-16 L to L side (1-2). R to R side (3)  
L to L (4), R to R (5-6)  
Close L to R (7) and Hold (8)  
Feet together, clap hands 3 times (9-12) (slow, quick, quick)  
Step R to R (13-14), Close L to R (15-16)

Repeat PART II and PART III



Presented by: DANI DASSA

JOSHUA  
(Israel)

Choreographed by Dani Dassa

Music: D-002 Dani Dassa

Formation: Belt hold, L arm over R.

PATTERN

Meas ct. FIG 1 (moving CCW)  
 1 1-2 2 steps CCW (R,L)  
 3 R ft R side  
 4 Step L in back of R  
 2 1 Stamp R ft, twds R, body straight, looking up  
 2 Stamp R ft, bending over  
 & Stamp R ft again, taking weight  
 3 Brush L ft across R  
 & Hop on R ft  
 4 Step L ft across  
 3-4 Repeat meas 1-2

INTERLUDE

1 1 Facing center, step R ft, to R with a bounce  
 2 Bring L ft next to the R and bounce  
 & Bounce again *Rough*  
 3 Hop on R ft  
 & Step to L with L  
 4 Close R ft to L ft

CHORUS

1 1 Brush R ft back  
 2 Brush R ft fwd, knee bent  
 3 Stamp R ft, *pushing off* ground for next hop  
 & Hop on L ft  
 4 Stamp R ft  
 2 1 Stamp fwd on R ft (twd center) bending over  
 2 *Slide* Slide R ft back, kicking L ft off floor in back  
 3 *Slide* Slide L ft fwd, kicking R ft off floor in front  
 & *Slide* Slide R ft back kicking L ft off floor in back  
 4 Stamp L ft next to R, standing up straight

3- 1-3 Yemenite left  
 4 Hop on R ft

4 1-3 Yemenite R  
 4 Hop on L ft

5 1 Stamp L ft slightly fwd  
 2 Point L ft to L with a sharp head turn to L  
 3 Step back on L ft  
 & Step fwd on R ft  
 4 Step together with L ft

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Joshua-continued

<sup>add</sup>  
-6-7 Repeat meas 1-2 of Chorus

FIG II

- |            |     |   |
|------------|-----|---|
| 1          | 1-4 | 4 bouncing steps twds center of circle RLRL |
| 2          | 1-4 | 4 bouncing steps out of circle              |
| 3          | 1   | Touch R heel across L ft                    |
| <i>add</i> | &   | Small leap on R ft to the R                 |
|            | 2   | Step L across R ft, with accent             |
|            | 3-4 | Repeat 1& 2                                 |

INTERLUDE

CHORUS

- 4
- 1 Rock R →
  - 4 Rock ←
  - 1 R →
  - 2 hop
  - 1 L x
  - 1 p →
  - 1 chut

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Presented by :DANI DASSA

HASHACHAR (The Dawn)

Music:

Formation: Circle, hands joined down

PATTERN

PART I

- 1 Step R to R side
- 2 Step L to L side
- 3-4 touch R in front of L
- 5-6 Touch R to R side
- 7 Touch R in front of L
- 8 Hold
- 9-11 Releasing hands, 3 steps turn to R starting R,L,R
- 12 Cross L in front of R, snapping fingers
- 13 Step R to R side
- 14 Cross L in front of R,snapping fingers
- 15-18 Hold position, flex knees twice, snapping fingers
- 19 Shift weight back on R on ball of foot
- 20 Bring L back to R, both heels off floor
- 21 Heels down
- 22 Hold

PART II

- 1-4 Going to center, step RLR, lift L
- 5-8 Repeat starting LRL, Lift R
- 9-16 Repeat 1-8 moving back
- 17-19 Yemenite step R
- 20 quick L to L side, quick R across L
- 21 Jump to L landing on both feet
- 22 Hold
- 23-24 Bounce, bounce, (Lifting only heels off floor)  
Repeat 17-24 starting Yemenite step L

PART III

- 1-3 Yemenite step R
- 4 Quick L to L side, quick R across L
- 5-6 Jump to center, landing on both feet and hold
- 7 Jump on R back
- 8 Touch L heel forward
- 9-12 Yemenite step L

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Presented by DANI DASSA

EREV SHEL SHOSHANIM

(Night of Roses) Israel

Music:

Formation: Couples, facing each other, M back to circle, hands down, not joined.

PATTERN

PART I

- 1-4 Yemenite step R  
5-6 Step L in front of R  
7 Pivot on L making 1/4 turn to L, closing R to L, both hands touching partners hands, shoulder level.  
8 Hold  
9 Step R to R, body and hands sway to R  
10 Step L to L  
11 Close R to L, touch partners hands  
12 Hold  
13 Step R back, bring R hand down  
14 Step L fwd, bring R hand up, both palms facing you  
15 Close R to L, hands clapping, back of R hand to L palm  
16 Hold  
17 Step R back, slapping with palms of both hands on thighs  
18 Step L fwd  
19-20 Lift R, bent at knee, snapping fingers of both hands R over L  
21-24 Yemenite step R, hop, giving R hand to partner  
25 Step L to L side, snapping with L hand  
26 Step R to R side  
27-28 Touch L in front of R making 1/4 turn, touching partners L hand  
29 Releasing hands, step L back  
30 Step R back  
31 Close L to R  
32 Hold  
Repeat 1-28

MEN

WOMEN

- 29 Release L hand, step L back Step L forward  
30 Step R to R side Step R fwd making 1/2 turn  
31 Close L to R Close L to R  
32 Hold W stands to M R, L hands joined in front, R hand joined behind W, shoulder level

PART II

- 1-2 Step R fwd  
3-4 Step L fwd  
5-8 Step R back (5), Step L fwd (6), Step R fwd (7), Hold (8)  
1-10 Pivot on R making 1/2 turn to R, step L back  
11-12 Step R back  
13-16 Step L fwd (13), Pivot on L, making 1/2 turn to L, step R back (14), Step L back (15) Hold (16)

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Erev Shel Shoshanim-Continued

17-22 Double cherkessiya step starting R  
23-24 Close R to L ( 23), Hold (24)

Repeat PARTII

INTERLUDE TO BEGIN WITH ORIGINAL POSITION, RELEASING HANDS

MEN

1-2 Step R, 1/4 turn to R  
3-4 Close L to R

WOMEN

Step RL making 3/4 turn to R side  
3 Close R to L  
4 Hold

Presented by: DANI DASSA

DEBKA KAFRIT(Village Debka)

ISRAEL

DANCE: Yaacov Levy  
 Music: D. Carmel  
 Record: Dancecraft LP 123301 Side A, Band 4  
 Formation: Line, Hands joined and held down. Allfacing to R

PATTERN

CHORUS: Knees are relax . . , slightly bent

1-8 4 stamps with L , beside R  
 9-12 Counts 9-12 done in zig-zag pattern:: Step with L diag fwd to L (9)  
 Bring R alongside of L (10); Brush R out from L ft in semi-circle and  
 step diag fwd to R (11); Close L to R, with stamp (12);  
 13-32 Repeat counts 9-12 five more times

FIGURE I: Knees slightly bent

1 Stamp with L to L side  
 2 Hold  
 3 Close R to L heavily  
 4 Hold  
 5-12 Repeat 1-4 two more times  
 13 Hop on L to R  
 14 Hop on L to R  
 15 Jump on both ft with bent knees  
 16 Hold  
 17-32 Repeat FIG I once more

Repeat Chorus

FIGURE II

1 Moving to L, drop onto L ft, raising R knee  
 2 Hold  
 3 Close R to L, and straighten knees  
 4 Hold  
 5-12 Repeat 1-4 two more times  
 13-16 As in FIG I, counts 13-16  
 17-32 Repeat FIG II, once more

Repeat Chorus

FIGURE III

1 Stamp to L on L, with bent knee and at same time, swivel on ball  
 of R, with bent knee in twd L leg  
 2 Hold  
 3-4 Close R to L, and straighten knees (3) Hold (4)  
 5-12 Repeat 1-4 two more times  
 13-16 As in FIG I cts 13-16  
 17-32 Repeat FIG III once more

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Presented by: DANI DASSA

ESH ALI (The Flames Rise)

Israel

Music:

Formation: Short lines, arms entwined

PATTERN

INTERLUDE

Cts  
1 R to R side  
2 L to L side  
& R close to L  
3,4 & Repeat

FIGURE I

1 Step R to R (stamping)  
2 Stamp L next to R  
3 Hop on R  
& Step L to L  
4 Close R  
Repeat cts 1-4

REPEAT INTERLUDE AND FIGURE I

FIGURE II

1 Step R fwd, shifting hips and weight fwd, having L ft back  
2 Shift hips and weight back to L ft  
& Bounce in this position  
3 Shift weight and hips fwd again  
4 Chug R ft back, L in air (back)  
& Close L ft to R ft

REPEAT FIGURE II AND INTERLUDE

FIGURE III (Holding hands down, moving CCW)

1, &, @, &, 3 5 running steps to R (RLRLR)  
& Brush L ft next to R, bringing it around twd L, facing ctr.  
4 Step L to L side  
& Stamp R ft next to L, bending over  
1, &, 2, & 4 running steps R  
3 Back on R ft  
& Back on L ft  
4, & 2 stamps with R ft

Repeat FIG III

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: DANI DASSA

DEBKA DASSI  
(Dance of Hope)  
Israel

Choreographed by Dani Dassa

Music:

Formation: Line dance, belt hold, face center

meas            PART I  
1-2            R to R side  
3-4            close L to R  
5-8            Repeat 1-4  
9            Lift R fwd in circling motion leaping on R, lifting L off floor  
10            Stamp L fwd, both knees bent  
11-12          Hold  
13-14          Stamp L in place  
15            Bring L to R  
16            Hold  
17-32          Repeat 1-16

PART II  
1-2            R to R side  
3-4            Close L to R  
5-8            Bounce 4 times  
9-32          Repeat 1-8 three times

PART III  
1-2            Step R turning 1/4 turn to R side (CW)  
3-4            Stamp L next to R  
5-6            Step L making 1/4 turn to L side (CCW)  
7-8            Stamp R next to L  
9            Hop on L  
10-11          Stamp R fwd and quickly lift off floor  
12            Hold  
13-14          Step R making 1/4 turn to R side  
15-16          Step L  
17            Walk R fwd  
18            Walk L fwd  
19            Step R side, making 1/4 turn, facing center  
20            Close L to R  
21            Step L to L side  
22            Close R to L  
23            Step L to L side  
24            Close R to L

PART IV  
1-2            Step R fwd, facing center (rocking motion)  
3-4            Step L back  
5-8            Repeat 1-4  
9            Leap R to R side  
10            Stamp L with ball of foot behind R heel  
11-12          Hold  
13-15          Yemenite step L and Hold (16)



1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: DANI DASSA

SAEYNU (Desert Song)

CHoreographed by Dani Dassa

Music: HED ARZI BAN 49-3}

Formation: Open circle, facing center, holding hands up bent at elbows

PATEERN

*its*  
muas:

PART I

- 1-2 Brush R Back, body leaning fwd, hands going down
- 3-4 Brush R fwd, off floor, body straight, hands up, bent at elbow
- 5-6 Elevate R knee slightly to L
- 7-8 Touch R heel down over L toe
- 9-10 Step R,L, moving CCW
- 11-12 R to R side, facing center
- 13 L crossing in back of R
- 14 R to R side
- 15 L crossing in front of R
- 16 Hold
- 17-18 R to R side (Face center)
- 19-20 Shift weight to L
- 21 Shift weight to R
- 22 Shift weight to L
- 23 Close R to L
- 24 Hold

Repeat 1-24 one more time

PARA II Facing Center

- 1-4 Step R fwd (1), Brush L fwd hopping on R (2), Step L back, lift R slightly off floor (3), Hold (4)
- 5-8 Repeat 1-4
- 9-11 Step R fwd (9), Step L fwd (10), Step R back (11)
- 12-14 Make 3-step turn to L, releasing hands (L.R.K)
- 15-16 Close R to L (15), Hold (16)
- 17-32 Repeat 1-16

PART III

- 1-4 Going to center, step RLR, lift L slightly off floor
- 5-8 Step LRL, Lift R off floor
- 9-16 Repeat 1-8 moving back from center
- 17 Step R back, hands down
- 18 Step L back
- 19-20 R fwd, lifting hands, brushing L fwd off floor
- 21-22 Touch L heel on floor
- 23-24 Touch L heel on floor
- 25-32 Repeat 17-24 starting with L
- 33-40 Yemenite step R and Yemenite step L

BULGARIAN FOLK DANCES

Folk dances form an important part of Bulgaria's national culture. The wealth of rhythms and melodies and the great variety of figures, steps and rapidity of movements demonstrated in the chain dances or HOROS, embody the creative genius handed down from generation to generation.

Until recently, the HORO was danced every Sunday and holidays, all over Bulgaria, by young and old. Even today, folk dancing is still a beloved entertainment among Bulgarians on wedding days, at country fairs, regional festivals and big national festivities. Many dances are connected with various rituals and customs. Presently, in every region of Bulgaria, there are local HOROS and versions of widely known types of dances which reflect the local taste and character of the people.

The names of some dances and tunes refer to the town or village they come from: RADOMIRSKO, KULSKO etc. Other names originate from a person's name: DENJOVO, GANKINO, DAJČOVO, etc. Often, dances are related to the milieu in which they are danced or indicate a craft guild: GRANČARSKO HORO (potter's dance), KASAPSKO (butcher's), KALAJDŽISKO (tinsmith's) etc.

The 2/4 beat is quite common in Bulgarian folk music although the most characteristic rhythms are the ones which are the foundation of many unequal beats such as: 5/16 (PAJDUŠKO), 7/16 (RĂCENICA or ČETVORNO), 9/16 (DAJČOVO or GRANČARSKO), 11/16 (GANKINO or KOPANICA), 13/16 (ELENINO, KRIVO SADOVSKO etc) 15/16 (BUČIMIS), 18/16 (JOVE MALE MOME) and other different combinations of HOROS with unequal beats.

Among the most popular Bulgarian musical instruments used in folk music today, are: The GAJDA (bagpipe), KAVAL (long wood pipe), DUDUK (block pipe - "frula" in Serbia), GADULKA (rebec), TAMBURA (a kind of mandolin), and for percussion, the TAPAN (big drum with beating sticks) and the TARABUKA (small hand drum). In the past century however, instruments like the VIOLIN, the CLARINET, the TRUMPET, and the ACCORDION have appeared in Bulgaria and have been widely used by talented musicians.

The most common hand holds used in Bulgarian line dances are: the NA LESA or NA KOLAN - when dancers hold each other by the belt L over R, the NA RAMO position - shoulder hold and finally NA RĂKA - hands joined at sides - this is quite common for Serbian KOLOS.

The RĂCENICA is also a very popular and widespread folk dance which can be performed solo, in couple or in a line (HORO RĂCENICA). It is considered by many as the liveliest of all Bulgarian dances for in it, dancers can show their greatest skills. It is done by young and old at weddings and general festivities. Every region has its own style of RĂCENICA. Among the most exciting are the ŠOP RĂCENICA in Western Bulgaria where the movements are fast, small, and sharp and the DOBRUDJAN RĂCENICA (also called RĂCENIK), in which the dancers (usually men) are arranged in a line and go through various tricky and acrobatic motions.

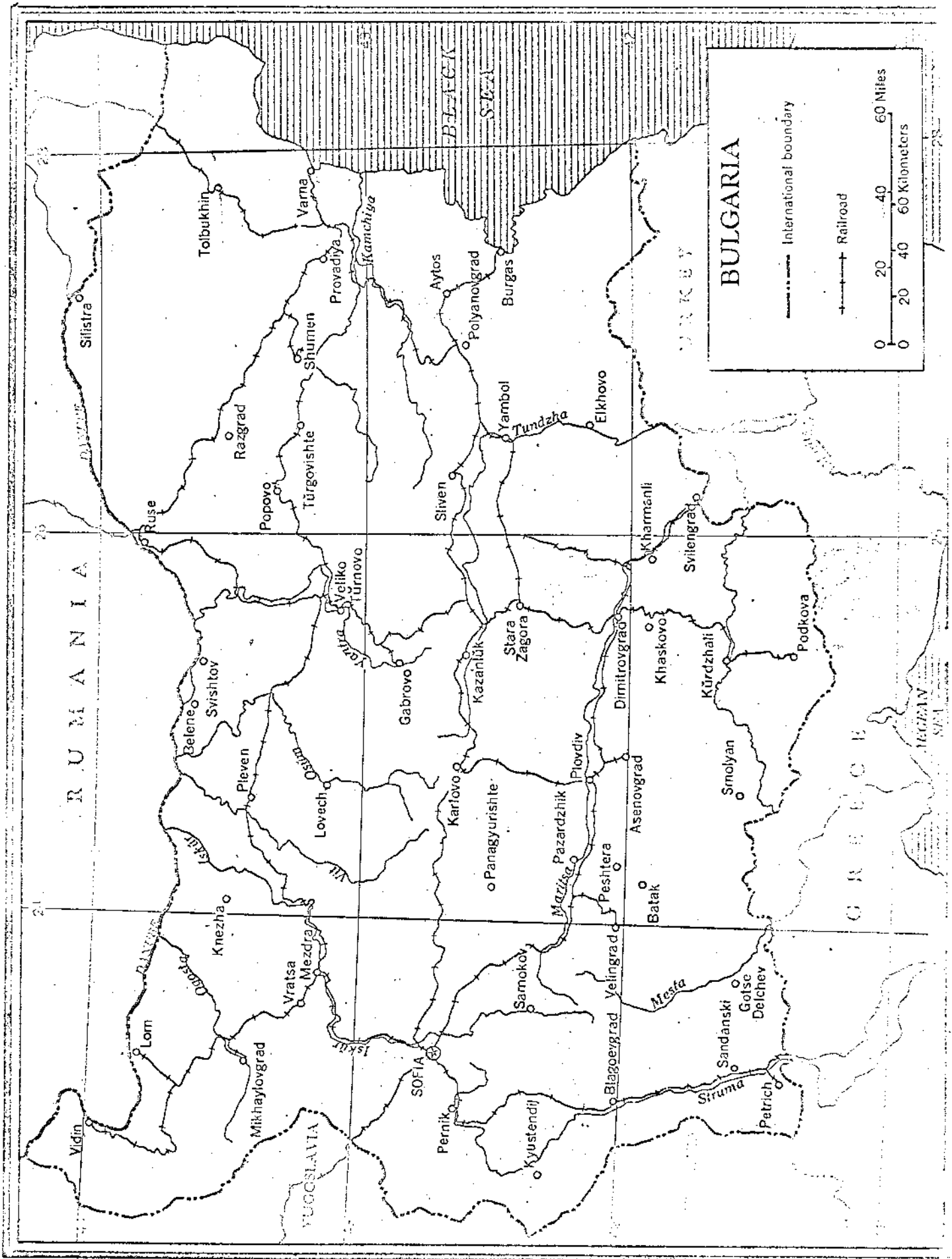
From notes by Mrs Rajna Katarova, Music Institute  
OF THE Bulgarian Academy of Sciences, Sofia.

PRONUNCIATION KEY

The Bulgarian language uses the Cyrillic alphabet. In the enclosed dance descriptions however, the official Slavic phonetical Latin alphabet \*\* (as used in Croatian) is being utilized.

\*\* Proclaimed at the Hague Slavistic Conference, 1955

	<u>Cyrillic:</u>
<sup>✓</sup> S - as in the "sh" in the word "shout"	Ш
S - as in the "s" in the word "sit"	С
<sup>✓</sup> Č - as in the "ch" in the word "check"	Ч
C - as in the sound "TS"	Ц
<sup>✓</sup> Z - as in the sound "ZH" (or the French "J")	Ж
J - as in the "y" in "yoke"	Ј
<sup>^</sup> Ä - as in the "u" in "but"	Ъ
U - as in the sound "oo" (or the French "ou")	У



**BULGARIA**

--- International boundary

---+--- Railroad

0 20 40 60 Miles

0 20 40 60 Kilometers

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: YVES MOREAU

DENJOVO HORO

Bulgaria

DE<sup>N</sup>-yoh-voh Hoh-ROH

This dance was learned by Yves Moreau in the winter of 1970 from Stefan Stojkov, from the village of Lovnidol near Gabrovo, northern Bulgaria. The dance is very popular throughout most villages in Gabrovo District. It is often referred to as the North Bulgaria Cetvorno.

- MUSIC: Balkanton BHA 734, Side 1, Band 6 7/16 meter 1-2-3, 1-2, 1-2.  
Counted here as 1, 2, 3.
- FORMATION: Mixed lines of M and W, hands joined down at sides. Face slightly R of ctr, wt on L ft.
- STEPS: Pas de Basque: to L - step L to L (ct 1), Step R in front of L (ct 2). Step back on L in place (ct 3)  
to R- Reverse footwork
- STYLE: Moves quickly with very light, sharp, small steps.

PATTERN

Leader starts at the beg of any 8 meas musical phrase. He may change to next pattern at his discretion and should signal changes by raising R hand.

Meas.

I. BASIC

- 1 Moving in LOD, step R (1), Lift on R (2), Step in LOD with L (3)  
2 Facing ctr, step R to R (1). Close L to R bouncing twice on both ft (2-3).  
3 Repeat action of meas 2 Part 1, reversing ftwk and direction.  
4 Repeat action of meas 2 Part 1 exactly.  
5-8 Repeat action of Meas 1-4, reversing ftwk and direction.

II. PAS DE BASQUE

- 1 Facing and moving LOD, repeat action of meas 1, Part I  
2 Facing ctr, Pas De Basque R  
3 Pas de Basque L  
4 Pas de Basque R  
5-8 Repeat action of meas 1-4, Part II reversing direction and ftwk.

III. JUMP

- 1-2 Repeat action of meas 1-2 Part II  
3 Facing ctr, wide jump onto both ft in stride pos, R ft remaining on spot, L to L side (1). Hold (2-3)  
4 Pas de Basque R, but take small leap to R on ct 1.  
5-8 Repeat action of meas 1-4, Part III, reversing ftwk and direction.

IV. HEEL BOUNCE

- 1 Facing ctr, small hop on R (ct uh), take large reaching step to

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Denjovo Horo-Continued

- R with R, dragging L ft twd R ( 1 ), Jump to R side, ft together, knees bent ( 2 ). Hold ( 3 ).
- 2 Small leap onto R, throwing L lower leg back & to L side (1) Extend L heel forward close to R ft, bounce twice on R, at same time touch L heel twine on floor ( 2-3 ).
- 3 Repeat action of meas 2 PartIV reversing ftwk and direction
- 4 Repeat action of meas 2, PartIV, exactly.
- 5-8 Repeat action of meas 1-4, Part IV, reversing ftwk and direction.

Description by Yves Moreau

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BALDAZKA  
(Bulgaria)

Bahl-DUHZ-kaah

Learned by Yves Moreau in July, 1969, from Atanas Nikolov, leader of a folk dance group in Harmanli, Thrace. This dance is quite common in Ljubimec and other villages around Svilengrad, a town in western Thrace on the Bulgarian-Turkish border.

Music: Balkanton BHA 734. Side 2, Band 3. 2/4 meter

Formation: Mixed lines. "W" pos with hands extended fwd at about eye level. Face LOD. Wt on L.

Style: Unsophisticated - danced mostly by older people. Steps are heavy. Ft remain close to floor.

Meas

Pattern

No introduction

I. RIGHT AND LEFT

- 1 Moving in LOD, step R (ct 1). Step L (ct 2).
- 2 Face otr, step R to R (ct 1). Step L behind R (ct &). Step R to R (ct 2). Touch L next to R (ct &).
- 3-4 Repeat action of meas 1-2, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part I.

II. FORWARD AND BACK

- 1 Facing and moving twd otr, small leap onto ball of R ft (ct 1). Step fwd on L, bending knee (ct &). Repeat for cts 2, &.
- 2 Repeat action of meas 1, Part II, but stamp L next to R, no wt, on final "&" ct.
- 3-4 Repeat action of meas 1-2, Part II, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part II, exactly.

HAND MOVEMENTS FOR PART II: During each meas of Part II hands describe a small circle, moving smoothly fwd, down, back and up to original pos.

III, IV

Repeat Parts I, II, exactly.

V. RIGHT AND LEFT WITH STAMPS

- 1-8 Repeat action of meas 1-8, Part I, substituting a stamp with no wt for the "touch" (meas 2, ct 2&).

VI. FORWARD AND BACK WITH STAMPS

- 1 Repeat action of meas 1, Part II.
- 2 Small leap fwd onto ball of R ft (ct 1). Stamp L next to R twice, no wt (cts &, 2).
- 3-4 Repeat action of meas 1-2, Part VI, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part VI.

HAND MOVEMENTS FOR PART VI: Hands describe circles as in Part II except on "stamps" make 2 circles (twice as fast).

VII, VIII

Repeat Parts V, VI, exactly.

BALDÁZKA (continued)

LX. RIGHT AND BACKWARD:

HANDS swing naturally throughout.

- 1 Facing and moving LOD, step R (ct 1). Step L (ct 2).
- 2 Step R, L, R (cts 1,&,2), turning to face otr on ct 2.
- 3 Step bkwd L (ct 1). Step bkwd R (ct 2).
- 4 In place, 3 light stamps, L, R, L (cts 1,&,2).
- 5-8 Repeat action of meas 1-4, Part IX.

X, XI, XII

Repeat Parts VI, IX, VI.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder



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ABDALA also called VLAŠKO DAJČOVO HORO  
(Bulgaria)

Ahb-dah-LAH VLAHSH-koh DYE-ohoh-voh Hoh-ROH

Learned by Yves Moreau during March, 1970, from Nikola Vajtušev, a 75-year-old man from the village of Vrāv, Vidin District. The dance is quite common throughout the villages in the most northwest area of Bulgaria along the Danube. It is danced by the Vlachs (Rumanian minorities).

The term "Vlachs" refers to Bulgarians who fled to Rumania during the Turkish occupation and remained there for several centuries, settling mostly in Banat, Oltenia, and Wallachia (from which the word Vlach is derived). After the Turks left, the Vlachs returned to Bulgaria, but by that time they had lost most of their Bulgarian characteristics and were more Rumanian in their culture.

**Music:** Balkanton BHA 734. Side 2, Band 4. 9/16 meter: 1-2, 1-2, 1-2, 1-2-3. Counted here as 1, 2, 3, 4.

**Formation:** Short, mixed lines. Belt hold, L over R. If no belt, joined hands down at sides. Face LOD. Wt on L ft.

**Style:** Erect, proud carriage. Knees bent slightly. Steps are small and sharp. Dance has a rather heavy quality. Leader indicates change in pattern at his discretion.

Meas                      Pattern

No introduction. Leader may start at the beginning of any 8 meas musical phrase.

I. ROCK

- 1 Moving LOD, lift on L (ct 1). Step fwd R (ct 2). Lift on R (ct 3). Step fwd L (ct 4).
- 2 Lift on L (ct 1). Turning to face otr, step R to R (ct 2). Step L behind R (ct 3). Step R to R (ct 4).
- 3 In place, low hop on R, bringing L around in front of R, L knee bent (ct 1). Step on L in front of R, leaving R in place (ct 2). Rock back on R (ct 3). Rock fwd on L (ct 4).
- 4 Repeat action of meas 3 with opp ftwork.
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction.

II. CLICK

- 1 In place, facing slightly L of otr, step R in front of L (ct 1). Step back onto L in place (ct 2). Step fwd onto R (ct 3). Step back onto L, lifting R ft to R side, knees close together (ct 4).
- 2 Close R to L with a sharp click, wt on both ft equally (ct 1). Small hop on L, raising R to side again (ct 2). Repeat for cts 3, 4.
- 3 Repeat action of meas 1-2, Part II, 3 more times (4 in all). On final ct, raise R knee in preparation for next step.

III. JUMP

- 1 Facing and moving LOD, lift on L (ct 1). Step fwd R (ct 2). Lift on R (ct 3). Step fwd L (ct 4).
- 2 Turning to face otr, step R to R (ct 1). Step L across in back of R (ct 2). Step R in place, raising L ft to L side, knees close together (ct 3). Close L to R with sharp click (ct 4).

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ABDALA (continued)

- 3 Jump to stride pos (ot 1). Jump to ft together pos (ot 2).  
Repeat for ots 3, 4.
- 4 Hop on L in place (ot 1). Step R to R (ot 2). Step L in front of  
R (ot 3). Step back on R in place (ot 4).
- 5-8 Repeat action of meas 1-4, Part III, reversing ftwork and direction.

IV. STAMP

- 1 Face ctr, step on ball of R ft in front of L, equal wt on both ft (ot 1).  
Take full wt on R, bending knee. Body bends fwd from waist. L ft brought  
up sharply behind R, knee bent and turned out (ot 2). Step back on ball  
of L ft, equal wt on both ft (ot 3). Take full wt on L ft, raise R leg  
sharply in front, knee bent (ot 4).
- 2 Small leap to R on R (ot 1). Stamp L next to R, no wt (ot 2). Small  
leap to L on L (ot 3). Stamp R next to L, no wt (ot 4).
- 3-8 Repeat action of meas 1-2, Part IV, 3 more times, exactly.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

DOSPATSKO HORO  
(Bulgaria)

Dose-PAHT-skoh Hoh-ROH

Learned by Yves Moreau in December, 1969, from Nasko Dimitrov, Smoljan, Bulgaria. The dance comes from the small town of Dospat in Smoljan District. It is done by the Bulgarian-Mohammedans in the western part of the Rhodopes.

Music: Balkanton BHA 734. Side 1, Band 3. 7/8 meter: 1-2-3, 1-2, 1-2.  
Counted here as 1, 2, 3.

Formation: Segregated lines. M use shoulder hold. W use "W" pos. Face ctr. Wt on L ft.

Style: Smooth, quiet, controlled - somewhat heavy in feeling. Has a Macedonian flavor. W arms move up and down with the rhythm, and their movements are not as large as those of the M.

Meas

Pattern

No introduction

I. IN PLACE

- 1-2 In place, step R, L, R (ots 1, 2, 3). Repeat for meas 2, begin L.  
3 Step R to R (ot 1). Lift on R, bringing L around behind R (ot 2).  
Step L behind R (ot 3).  
4 Step R to R (ot 1). Step L across in front of R (ot 2). Step back  
in place on R (ot 3).  
5-8 Repeat action of meas 1-4, reversing ftwork and direction

II. GRAPEVINE

- 1 Step R to R (ot 1). Step L across in front of R (ots 2,3).  
2 Step R to R (ot 1). Step L across in back of R (ots 2,3).  
3-4 Repeat action of meas 3-4, Part I.  
5-8 Repeat action of meas 1-4, Part II, reversing ftwork and direction.  
9-16 Repeat Part II, meas 1-8, exactly.

III. ROCKING

- 1 Step bkwd on R, leaving L in place (ot 1). Rock fwd onto L (ot 2).  
Rock bkwd onto R (ot 3).  
2 Large, smooth, walking step fwd on L (ot 1). Step fwd R, bending knee,  
simultaneously bring L ft up behind R leg, L knee turned out (ots 2,3)  
3-4 Moving bkwd, step L, R, L (ots 1, 2, 3). Repeat for meas 4, begin R.  
5-8 Repeat action of meas 1-4, Part III, with opp ftwork.  
9-16 Repeat Part III, meas 1-8, exactly.

IV, V, VI

Repeat Parts I, II, III exactly

VII. TRAVELLING

- 1-2 Facing slightly R and moving LOD, step R, L, R (ots 1, 2, 3). Continue  
for meas 2, begin L.  
3 Face ctr, step R to R (ot 1). Lift on R, bringing L around behind R (ot 2).  
Step L behind R (ot 3).  
4 Facing slightly R and moving LOD, step R (ot 1). Step L (ots 2,3).  
5-16 Repeat Part VII, meas 1-4, 3 more times (4 in all).

VIII, IX, X

Repeat Parts I, II, III. On final meas, close R to L (ot 2). Hold (ot 3).

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

GRANČARSKO HORO  
(Bulgaria)

Gruhn-CHARR-skoh Hoh-ROH

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

Music: Xops LP-4. Side A, Band 5. 9/16 meter: 1-2, 1-2-3, 1-2, 1-2.  
Counted here as 1, 2, 3, 4.

Formation: Short, mixed lines. Hands joined and down at sides. Face ctr. Wt on L.

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

Steps: Basic Step L: Hop on L, raising R knee (ct 1). Step R next to L, raising L knee (ct 2). Hop on R ft, pumping L leg down and up, slightly in front of R leg (cts 3,4).  
Basic Step R: As above but begin with hop on R ft, reversing ftwork.

<u>Meas</u>	<u>Pattern</u>
1-8	Introduction - no action.
	<u>I. FORWARD AND BACK</u>
1-4	Dance 4 Basic Steps L, R, L, R.
5	Moving swiftly and lightly fwd, hop on L (ct 1). Low, reaching step fwd with R (ct <u>2</u> ). Close L next to R (ct 3). Low, reaching step fwd with R (ct 4).
6	Continuing fwd, close L next to R (ct 1). Low, reaching step fwd with R (ct 2). Hop on R, pumping L leg down and up, slightly in front of R leg (cts 3,4).
7-8	Dance 2 Basic Steps, R, L.
9-12	Repeat action of meas 5-8, Part I, reversing ftwork and direction.
	<u>II. CROSSING</u>
1-4	Dance 4 Basic Steps, L, R, L, R.
5	Hop on L (ct 1). Small step R to R (ct <u>2</u> ). Step on ball of L ft in front of R (ct 3). Step R to R (ct 4).
6	Step on ball of L ft in front of R (ct 1). Step R to R (ct <u>2</u> ). Hop on R, pumping L leg down and up, slightly in front of R leg (cts 3,4).
7-8	Dance 2 Basic Steps, R, L.
9-12	Repeat action of meas 5-8, Part II, reversing ftwork and direction.
	<u>III. GALLOP SIDeward</u>
1-4	Dance 4 Basic Steps, L, R, L, R.
5	Moving to R, hop on L (ct 1). Low, reaching step with R (ct <u>2</u> ). Close L to R, almost displacing R (ct 3). Low, reaching step to R (ct 4).
6	Close L to R as before (ct 1). Low reaching step with R (ct <u>2</u> ). Hop on R, pumping L leg down and up, slightly in front of R leg (cts 3,4).
7-8	Dance 2 Basic Steps, R, L.
9-12	Repeat action of meas 5-8, Part III, reversing ftwork and direction.

Presented by Yves Moreau

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KOKIČE  
(Bulgaria)

Koh-KEE-ohoh

Learned by Yves Moreau from Cvetan Cvjetkov in Pazardžik, January, 1970. The dance comes from the region of Panagjuriste in western Thrace. It belongs to the same group as Gankino, Kopanica, and Krivo Horo, using 11/16 meter.

Music: Balkanton BHA 734. Side 1, Band 5. 11/16 meter: 1-2, 1-2, 1-2-3, 1-2, 1-2. Counted here as 1, 2, 3, 4, 5.

Formation: Short, mixed lines. Belt hold, L over R. If no belts, joined hands are down at sides. Face LOD, Wt on L.

Leader determines the number of repetitions of each pattern, but it is preferable to do them in the following sequence.

Meas  
1-8

Pattern  
Introduction - no action.

I. OSNOVNO (Basic step)

- 1 Moving in LOD, step R (ct 1). Step L (ct 2). Lift on L, raising R ft slightly across L shin (ct 3). Step fwd R (ct 4). Step fwd L (ct 5).  
2 Repeat action of meas 1.  
3 Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 3). Lifting on R, close L to R bouncing twice on both ft (cts 4,5).  
4 Repeat action of meas 3, reversing ftwork and direction.  
5-8 Repeat action of meas 1-4, Part I.

II. GRADI (Build)

- 1-2 Repeat action of meas 1-2, Part I.  
3 Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 3). Lift on R, raising L ft to side, knees close together (ct 4). Step L next to R (ct 5).  
4 Lift on L, raising R ft to side, knees close together (ct 1). Step R next to L (ct 2). Thrust L fwd, knee straight (ct 3). Hop on R (ct 4). Step L behind R (ct 5).  
5-8 Repeat action of meas 1-4, Part II.

III. BIJ OTPRED (Hit forward)

- 1-2 Repeat action of meas 1-2, Part I.  
3 Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R, turning ft to R (ct 3). Keeping knees close together, touch L toe next to R ft (ct 4). step L fwd, turning ft to L (ct 5).  
4 Touch R toe next to L (ct 1). Step twd ctr on R (ct 2). Repeat action of cts 3,4,5 meas 4, Part II (thrust, hop, step).  
5-8 Repeat action of meas 1-4, Part III.

IV. NA MJASTO (In place)

- 1-2 Repeat action of meas 1-2, Part I.  
3 Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R, simultaneously kicking L ft up to side, knees close together (ct 3). click L to R sharply (ct 4). Hold (ct 5).  
4 Hold (cts 1,2). Repeat action of cts 3,4,5 meas 4, Part II (thrust, hop, step).  
5-8 Repeat action of meas 1-4, Part IV.

KORIČE (continued)

V. 3 LEVJA (With the left)

- 1-2 Repeat action of meas 1-2, Part I.  
3 Face ctr, step R to R (ct 1). Step L behind R (ct 2). Leap onto R (ct 3).  
Raise L knee and then extend and touch L heel diag fwd L (ct 4). Hold (ct 5).  
4 In same manner touch L heel again in same place (ct 1). Hold (ct 2).  
Repeat action of cts 3,4,5 meas 4, Part II (thrust, hop, step).  
5-8 Repeat action of meas 1-4, Part V.

VI. STRANI SKOČI (Side leaps)

- 1-2 Repeat action of meas 1-2, Part I.  
3 Face ctr, step R to R (ct 1). Step L behind R (ct 2). Low leap R to R (ct 3).  
Leap L to L (ct 4). Hold (ct 5).  
4 Leap R to R (ct 1). Hold (ct 2). Leap L to L (ct 3). Touch R heel diag  
fwd R (ct 4). Hold (ct 5). Free ft is raised up in back sharply during  
leaps.  
5-8 Repeat action of meas 1-4, Part VI.

After the 9th 8-meas musical phrase there is a 2 meas break. Do the  
opening 2 meas of the dance during the break.

Presented by Yves Moreau

Notes by Bsv and Ginny Wilder

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

DENINKA  
(Bulgaria)

DEN-ing-kah

This dance, for W only, was learned by Yves Moreau from Ilija Vretenarov, leader of a folk dance group in Kavrakirovo near Petrič in southwestern Bulgaria (Macedonia). The dance comes from the village of Kulata on the Bulgarian-Greek border.

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

Formation: Open circle of W. "W" pos, hands near shoulders. Leader may carry kerchief in R hand. Face ctr.

Style: Posture erect, steps small, demeanor is reserved, quiet, feminine.

Meas

Pattern

No introduction

I.

- 1 Step bkwd on R, lifting L, knee bent, lower hands to sides (ct 1).  
Hold (cts 2,3).
  - 2 Step fwd L, leaving R in place, return hands to "W" pos (ct 1).  
Rock back on R (ct 2). Rock fwd on L (ct 3).
  - 3 Facing slightly R of ctr, moving in LOD, step R (ct 1). Step L (cts 2,3).
  - 4-5 Continuing in LOD, step R, L, R (cts 1,2,3). Step L, R, L (cts 1,2,3).
  - 6 Small leap fwd onto R (ct uh). Small leap fwd onto L (ct 1). Swing R ft  
around and step across in front of L, facing ctr; bring L ft up behind  
R calf, R knee bent; bend fwd a little from waist and look to L (ct 2).  
Hold (ct 3).
- HANDS: Lower to hip level on ct 2. Hold (ct 3).
- 7 Return hands to "W" pos and rock back on L (ct 1). Rock fwd on R (ct 2).  
Rock back on L (ct 3).
  - 8 Step bkwd on R (ct 1). Close L to R with a bounce (ct 2). Hold (ct 3).

BREAK

- 1-3 Repeat action of meas 3-5, Part I.
- 4 Step R to R, facing ctr (ct 1). Close L to R with a bounce (ct 2). Hold (ct 3).

SEQUENCE OF DANCE: Part I twice; Break; Part I eight times  
Part I twice; Break; Part I eight times

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: TOM BOZIGIAN

MAYORKE

Mush, East Central Turkey

SOURCE: Armenian Community, Fresno

MUSIC: *Benbe Oyun Havasi*

RHYTHM: 2/4

FORMATION: One of the unique dances of Eastern Turkey, with the leader at the L, arms shoulder height with finger hold and leader holds handkerchief.

Measure:

- 1 Turn slightly RLOD, cross R over L, slight bend, as arms come cup (ct 1)  
Step bwd on L, (Bring arms down) turn to fac' ctr as arms come down (ct 2)
- 2 Step R to R (as arms swing back) (ct 1) close L to R as arms swing fwd (ct 2)
- 3 Repeat R to R, as arms swing back (ct 1); touch L to R as arms swing up to shoulder height (ct 2), wt remaining on R
- 4 Step fwd with L flexing (ct 1) shift back on R (ct 2)
- 5 Two-step in place (LRL) turning RLOD as arms go down & up (cts 1-2)
- 6 Two-step (RLR) as arms go R (cts 1-2)
- 7 Repeat meas 6 with opp ftwk and arm motion (cts 1-2)



1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: TOM BOZIGIAN

TIN TIN *to Mrs. Hamir.*  
(Kurdish)

SOURCE: Kurdish minority in Detroit, Michigan  
*(1970-71/45) SM-2017 A*  
MUSIC: KEF TIME LAS VEGAS SH 100k , Side 1 Band 4  
RHYTHM: 4/2 2/4 <sup>1</sup> dum tak tak <sup>2</sup> dum tak  
FORMATION: Line dance with Kurdish\* arm-lock hold, and leader with handkerchief. \*\*Fingers intermeshed, arms bent at elbow, shoulders touching.

Measure

Music Interlude  
INTRODUCTION - 2 measures

- 1 Moving LOD, with body facing diag, LOD step on R (ctl)  
*small Step L over R (Ct &)/step on R (ct 2)*  
*close L to R* *small LOD*
- 2 Step L over R with dip, R still down (ctl); with L still on floor, ~~switch wt to R~~ and bounce twice (Cts 2 &).  
*small step over LOD*
- 3 Step on L in LOD with slight flexion (ct 1); two slight bounces with L as R toe touches floor beside L (cts 2 &)
- 4 Step on R in LOD (ct 1), bring L to R as R pivots to face body ctr (ct 2)
- 5 Moving slightly back with each count; pivot on R heel, turning toe to diag LOD as ~~whole wt switches to L~~ (ct 1)  
*very small step over on L and*  
Repeat ct 1 with opp ftwk and direction (ct 2)
- 6-8 Repeat meas 5 three more times. On Ct 2, meas 8, close R to L

*connected to: end by 2 bounces (1) kick R foot - slow and small kick (4)*

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: TOM BOZIGIAN

SEPASTIA BAR (SEPO-BAR)

Armenian

SOURCE: Learned by Tom Bozigian from the Armenian Community in Los Angeles, California

MUSIC: KEF TIME FRESNO SH 1002 Side 2, Band 4

RHYTHM: 2/4

FORMATION: Open circle with leader at right and each dance using the Armenian little finger hold with arms at shoulder height, leader with handkerchief

Measure

FIG I

1 Facing LOD, in place lift L behind, bending knee (ct 1), extend L heel to touch floor, pivot on R to face ctr (ct 2)

2 Lift L, as above, pivot on R to face RLOD (ct 1), Leap on L (ct 2)

3-4 Repeat meas 1-2 with opp ftwk

5-16 Repeat 1-4 three more times

17 In place, lift L behind (ct 1), moving LOD, step on L (ct 2), R (ct &)

18 Step L (ct 1) leap on R (ct 2), at same time, bring L toe to R heel.

ARMS:: up (ct 1) down & up (cts 2 &), body bending slightly from waist.  
As music BEGINS to speed up, arm movements are replaced by 2 claps ( 2 & 1, meas 17-18).

FIG II

Ftwk same as FIG I except lifts are accompanied by hops

The following are arm movements in FIG II:

1 Clap in front (ct 1) R on waist (ct 2) L hand raised head level palm out (ct 2)

2 Keep hand pos (cts 1-2)

3 -4 Repeat 1-2 with opp handmovements

5-16 Repeat 1-4 three more times

17 Clap (ct 1) clap (ct 2)

18 Clap (ct 1) hold (ct 2)

Presented by: TOM BOZIGIAN

TAMZARA

Eastern Turkey

SOURCE: Learned by Tom Bozigian from Hagop Hagopian, in Fresno, California. Dance was brought from the village of Chamakhlou. *Festiva (45) SM-4007 A; Monitor MF 403 (Turkey) 13/8*

RECORD: "Turkey", Monitor MF 403, Side 2, Band 4

RHYTHM: 9/8

FORMATION : Open formation with leader at right and each dancer using Armenian little finger hold with arms shoulder height, leader with handkerchief.

Measure:

- 1 Step back R (ct 1), raise L (ct 2), touch L heel, flexing R knee, (ct 3), raise L touch L heel, flexing R knee (ct 4), raise L (cts & uh)
- 2 L behind R (ct 1), R arcs CW and close to L (ct 2), Hold, flex slightly down, (ct 3) straighten (ct 4 &) flex (ct uh)
- 3 Facing ctr, moving LOD, raise on L, step R to R (arms moving R (ct 1), close L to R (arms move L) (Ct 2), repeat above (cts 3-4) hold \* (CTs & uh)
- 4 Moving to ctr, step fwd R (ct 1), close L to R (ct &), step R fwd (ct 2), step L fwd (ct 3), stamp R bending L (ct 4), hold (cts & uh)

Presented by: TOM BOZIGIAN

YEROVAN BAR

SOURCE: This popular dance was learned by Tom Bozigian from the director of the Armenian Folkloric Ensemble of Los Angeles, Zhora Makarian.

MUSIC: "Sing Armenia Sing" LP 11 (101) Side 1 Band 6 (A Folk Song)

RHYTHM: 9/8 1 & 2 & 3 & 4 & uh

FORMATION: Little finger hold, shldr height, leader at R

## PATTERN

Meas	FIG I	Begin dance when singing begins
1		Moving LOD, step R (ct 1), step L (ct 2), place R heel (ct 3), point R toe 9 (ct 4)
2		Turning to face ctr, step on R (ct 1), hop on R, raising L beside R calf (ct 2), place L heel in place (ct 3), point R toe in place (4)
3		Moving twd ctr, walk LRL (cts 1-3), stamp R beside L wout wt (4)
4		Step slightly bwd on R, pivot on L as L heel moves in (ct 1), repeat 3 more times with opp ftwk (cts 2-4)
		Dance meas 1-4, 8 times in all
	<u>FIG II</u>	<u>6/8</u>
1		Facing LOD, hop on L as R lifts slightly (ct 1), step R beside L with slight pli� (ct &), moving LOD, step on L (ct 2) (arms swing bwd (Ct 1), fwd (ct 2)
2		Repeat meas 1
3		Repeat meas 1 (ct 1 & ), then hop on R as L kicks fwd (ct 2), (arms swing up to shldr ht (ct 2)
4		Hop on R again as L crosses over to point at R instep (ct 1), hop on R again as L kicks fwd (ct &), leap on L in place as R kicks fwd (ct 2).
5		Moving RLOD, leap R over L as L comes up behind R calf (ct 1), leap on L (ct 2)
6		Leap on R (ct 1), leap on L as arms come down and body turns slightly LOD to begin FIG II again. (ct 2)
		Dance FIG II, 9 times in all

Presented by: TOM BOZIGIAN

AGAR MAGAR

Alexandrapol, Armenian Caucasus

*Agar Magar*

This dance was brought from Alexandrapol, now Leninagan, Soviet Armenia. Dance was brought to America by immigrants in 1915 before the Russian Revolution. *This one was 1st intro by TB at the 1910 S.D.C. ...*

MUSIC: Yerchanig 1920-B *Exp. 261 B*

RHYTHM: 6/8 Note: All steps are done to even waltz rhythm, and will be described in this manner i.e. ct 1, ct 2, ct 3

FORMATION: Shoulder hold with leader at R

Meas FIG I Cross Step

- 1 Jump on both ft\* in place (ct 1), leap on R in place as L kicks fwd (ct 2), leap on L across R turning to face LOD (ct 3).
- 2 Repeat meas 1.
- 3 Leap on R as L heel is placed slightly in front of R (ct 1), hop on R again as L crosses over to point at R instep (ct 2), hop on R as L heel is placed slightly in front of R (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Repeat Meas 3.
- 6 Jump on both ft in place (ct 1) hold (cts 2-3)

FIG II Russian Toe-Heel

- 1-2 Repeat meas 1-2 FIG I
- 3 Repeat (Meas 3 FIG I) except on ct 2, L toe points out to L with knee turned in.
- 4 Repeat meas 3 with opp ftwk
- 5 Repeat meas 3
- 6 Repeat meas 6, FIG I

FIG III Chug Scissors

- 1-2 Repeat meas 1-2 FIG I
- 3 Leap to R as L kicks fwd (ct 1), chug fwd <sup>on</sup> with R as L bends, from the knee, bwd (ct 2), chug bwd as L kicks fwd again (ct 3).
- 4 Repeat Meas 3 with opp ftwk,
- 5 Repeat meas 3.
- 6 Repeat meas 6, FIG I

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: TOM BOZIGIAN

AMMER YA MAALEM

Arabic

This dance is from Baalbec near Beirut, Lebanon.

SOURCE:

*The*  
This dance was learned by Tom Bozigian from Tewfiq Waadi who brought it from Baalbec in 1968. *then the dance was brought to the U.S. by Tom Bozigian.*

MUSIC:

Parlaphone VDL 312 Side 2 *Exp. 100-100-4*

RHYTHM:

4/4

FORMATION:

Short mixed lines with leader at R holding knotted handkerchief. *Use an arm-lock hold, with fingers intermeshed, arms bent at elbows and shoulders touching.*

STEP:

BASIC STEPS

meas 1 - Stamp L beside R (no wt) (ct 1), hop on R as L extends fwd (ct 2), hop on R again as L bends to R calf (ct 3), moving ctr, step forward on L (ct 4), step fwd R (ct &)

meas 2--Continue fwd, step L (ct 1), hop on L as R extends fwd (ct 2), step on R in front (ct &), step L behind R as R extends fwd (ct 3), leap on R to R as L comes up to R calf (ct 4)

INTRODUCTION

18 measures

Measure FIG I

- 1 Facing ctr, moving LOD, dip on L over R (ct 1), straightening, step R to R (ct 2), repeat cts 1-2 (cts 3-4)
- 2 Repeat cts 1-2, extend L diag LOD as body bends sltly bwd (ct 3), place L heel diag RLOD (ct 4)
- 3-8 Repeat cts 1-2
- 1-8 Dance 8 measures of BASIC STEP

FIG II

- 1 Facing ctr, dip fwd on L (ct 1), leap bwd on R as L extends fwd (ct 2), hop on R (ct &), dip on L again (ct 3), leap bwd on R again as L extends fwd (ct 4).
- 2 Hop on R as L lifts across in front of R with bent knee (ct 1), Pas de Basque L (cts 2 & 3), (extend R on ct 3), leap on R as L lifts to below R calf (ct 4).
- 3-8 Repeat meas 1-2
- 1-4 Dance 4 meas of BASIC STEP

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Ammer Ya Maalem, continued

FIG III

- 1 Turning to face slightly RLOD, leap fwd on L, with dip, as R begins to arc fwd (ct 1), touch R heel fwd, no wt. (ct 2), leap on R as L calf comes up to R calf (ct &), leap bwd on L as R kicks diag RLOD (ct 3), leap R next to L as L kicks diag LOD (ct 4).
- 2 Pas de Basque to L (with R extending fwd on ct 2) (1-2), leap R beside L as L lifts to R calf (ct 3), stamp L beside R (ct 4), no wt.
- 3-8 Repeat meas 1-2.
- 1-4 Dance 4 measures of BASIC STEP.

FIG IV

- 1 Facing and moving ctr, hop slightly fwd on R as L extends fwd, body leaning slightly bwd (ct 1), hop slightly fwd on R again (ct 2), leap L beside R as R extends straight bwd as body leans fwd slightly (ct 3), hop slightly fwd on L as R extends fwd, body straight (ct 4), hop slightly fwd again on L (ct &).
- 2 Jump slightly fwd on both ft (ct 1), jump slightly bwd on both ft (ct 2), hop on R as L extends fwd (ct 3), leap L across R (ct &), step R in place as L extends fwd (ct 4).
- 3-8 Repeat measures 1-2.

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: TOM BOZIGIAN

SHATTY YA DENEY  
Arabic

This dance is from Baalbec near Beirut, Labanon.

SOURCE: This dance was learned by Tom Bozigian from Tewfiq Waadi who brought it from Baalbec in 1968

MUSIC: Parlaphone VDL 309 Side 2

RHYTHM: 4/4

FORMATION" M and W in separate lines - 4 to 6 in a line. Kurdish hold, arms straight down, fingers intermeshed, shoulders touching. Leader at R holds knotted handkerchief.

STEPS: BASIC STEP: Moving R, facing slightly LOD, hop on L, at the same place R heel in front of L (ct 1), leap on R in place (ct &), leap L across R (ct 2), repeat cts 1-2 (cts 3-4)

Measure      INTRODUCTIONS

16 measures of BASIC STEP

FIG I

- 1 Facing ctr, hop on L, crossing with R toe at L instep (ct 1), hop on L again as R kicks fwd (ct 2), step on R in front (ct &), stamp on L in place (ct 3), place R in front again(no wt), (ct 4).
- 2 Step on R (ct 1), stamp on L in place (ct &), point R behind (ct 2), (nowt), hop on L placing R heel in front (ct 3), leap on R beside L as L comes up to R calf (ct &), stamp L beside R (ct 4),
- 3-8 Repeat Meas 1-2

TRANSITION - Dance 4 meas of BASIC STEP

FIG II

- 1 Facing ctr, place R heel fwd as body leans slightly bwd (ct 1), place R toe bwd as body leans slightly fwd (ct 2), hop on L in place as R stamps beside L (ct 3), leap R to R as L ft comes up to R calf(not touching) (ct &), leap on L in place as R kicks diag LOD (ct 4).
- 2 Leap R over L (ct 1) leap on L behind R as R kicks out(cut-step) (ct &), leap R beside L as L kicks out (ct 3), leap R beside L as L raises to R calf (Ct &), stamp L beside R with wt (ct 4).
- M VARIATION FIG II (Optional)
- 1 Repeat cts 1-2-3-&. Squat (wt remains mostly on L and knees are almost together (ct 4)
- 2 Straighten and repeat Meas 2 of FIG II
- 3-8 Repeat meas 1-2

TRANSITION Dance 4 meas of BASIC STEP  
Repeat entire dance once more  
Dance BASIC STEP until music ends



1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: ANTHONY IVANCICH

FOLIAS  
Canary Islands, Spain

SOURCE: Learned from Senorita Marta Padilla by Anthony Ivancich in Madrid, March 1963. Maestra Padilla says of the Folias, "The Folia is the most important song of the Canary Islands. It is passionate and idyllic, reflecting the true temperament of the feelings of the fortunate inhabitants of the Blessed Islands. At the same time, it is a gentle and witty dance. It possesses a special fixed form, and its' harmonic form is stereotyped."

MUSIC: Special Cut Record 345-A

FORMATION: Any number of couples. Ptrs facing each other in a single circle., M facing CW, W facing CCW.

ARMS: Movement of arms is desc for M W use opp arms. Start with the R arm up to the side and the L arm down to the side. Hold this pos for cts 5,6. In cts 1-2 reverse arms, L arm up, R arm down. In cts 3,4, & arms return to orig pos. This d sequence repeats every 6 cts. The arms are rounded and natural at all times.

MUSIC: 6/8

PATTERN

Meas ct (Pattern desc for M. W use opp ftwk)

- 1-3 INTRODUCTION (Wait on L ft)  
 4 Touch R beside L-no wt.  
 & Lift R leg slightly from floor with heel close to L calf  
 \*\* 5 Facing ptr, step on R to R  
 6 Hold
- 1 1 Step to L on L, turning 1/4 turn CW and facing ctr.  
 2 Step R to R  
 3 Step on L and pivot 3/4 turn CCW on L. Ptr are now back to back.  
 4 Stop turn by touching R ft to floor.  
 & Lift R leg slightly from floor with heel close to L calf.  
 5 Step on R to R  
 6 Hold
- 2 1 Step on L and pivot 3/4 turn CW on L to face ctr of circle.  
 2 Take wt on R stopping pivot.  
 3 Step on L turning 1/4 CCW to face ptr  
 4 Touch R beside L - do not take wt.  
 & Lift R leg as in meas 1, ct 4 &  
 5 Step on R to R  
 6 Hold
- 3 1 Step L starting a small circle CCW  
 2 Step R almost finishing the circle  
 3 Step L finishing circle to face ptr  
 4 Touch R ft beside L - do not take wt  
 & Lift R leg as in meas 1, ct 4 &  
 5 Step on R to R  
 6 Hold

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Folias, Continued

- 4      1      Step on L turning 1/4 CW to face the ctr of circle
- 2      Step on R turning 1/4 more to face R hand W
- 3      Step on L fwd
- 4      Touch R beside L --do not take wt
- &      Lift R leg as meas 1, cts 4 &
- 5      Step on R to R
- 6      Hold

MAN'S PART

- 5      1      Step on L turning 1/2 CW
- 2      Step on R passing ptr (L hand W) with R shldr
- 3      Step on L and end facing a new partner
- 4      Touch R beside L-- do not take wt
- &      Lift R leg slightly from floor with heel close to L calf

WOMAN'S PART

- 5      1      Step on R turning 1/4 CW to face center of circle
- 2      Step on L turning 1/4 CW and passing ptr with R shldr
- 3      Step on R and end facing a new partner
- 4      Touch L beside R-- do not take wt
- &      Lift L leg slightly from floor with heel close to L calf

Repeat dance from \*\* until end of music

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by: ANTHONY IVANCICH

BOLERO DE CASPE  
Aragon, Spain

This dance was learned by Anthony Ivancich from Senor Azorin, in Madrid, in 1963. The Bolero is a form found in many parts of Spain. This particular dance retains the energetic character of Aragon and the Jota.

MUSIC: "Bolero de Caspe" JOTAS CANTADAS, Montilla FM-166

FORMATION: A line of M facing a line of W (Couple dance in contra formation)

STEPS & STYLING: Arms: Unless otherwise indicated, both M and W from meas 10 on, hold their arms diag high to sides. Arms are rounded but not bent and hands come to approx the ht of the top of the head. At start arms are relaxed to the sides.

FORM: As in many Spanish dances, the singer gives the cue to begin and to stop steps. One entire step is danced during an instrumental, will change when the singer begins to sing, and will change again when the singer finishes.

All pattern desc. are for the M. W will use opp ftwk unless otherwise noted. All steps except the Saltando Step are done to both sides.

1. Interim Step (1 meas)

meas	ct	
a	1-2	Step L in place kicking R fwd, leading with ankle.
	3-4	Step R in place, kicking L fwd, leading with ankle.
	5	Step L in place
	6	Step R in place

This step does not alternate sides. W always do it opp to M. W beg R

2. Bolero-Jota step (2 meas)

a	1	Touch L to L with pointed ft
	2	Raise L leg at same time slightly flexing L and leap (begin a hpp) from R ft
	3	Straighten L while landing on R (finishing a hop)
	4	Step L beside R
	5	Step R to R
	6	Small Leap onto L, next to where R was
b	1	Place R toes on floor in front and slightly crossing RL.
	2	Hold
	3	Leap onto R, next to where L ft was, and place L toe on floor in front and slightly crossing R ft.
	4	Hold
	5	Leap onto L next to where R was and place R as in Meas b,ctl
	6	Leap onto R next to where L ft was and place L as in meas B,ctl

Continue step to other side

3. Paseando Step (one meas)

a	1-2	Step L fwd
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Bolero de Caspe, continued 2

- 3 Step R fwd
- 4-6 Three steps in place to turn 1/2 to face opp direction.

Repeat to other side.

4. Saltando Step; (takes 2 meas)

- a 1 Leap on L (displacing R), and point R to R.  
& (R toe touching and R leg slightly flexed)
- 2 Jump into air (beg a hop) with L while moving R lower leg to cross in front of L.
- 3 Land on L (completing hop) and point R diag in front of L (feet end crossed)
- 4 Jump into air (beg a hop) with L while moving R lower leg back twd the R.
- 5 Land on L (completing hop) and point R to R.
- & Jump into air (beg a hop) with L while moving R lower leg to cross in front of L.
- 6 Land on L (completing hop) and point R diag in front of L (crossing at completion).
- & Jump into air (beg hop) with L while moving R lower leg back twd R
- b. 1 Land on L and point R to R
- 2-3 Repeat meas a, cts 2-3
- 4 Hold
- & Jump with L and move R to fwd position.
- 5 Land on L and extend R in front of hips.
- 6 Leap quickly onto R with a flexion of R leg and land in place and extend L bwd.

Repeat step to the SAME side

5. Ending Step (takes one meas)

Preparation

- 6 Lift L to L
- & Flex L quite sharply and leap off R ft.
- a 1 Land on L where R was, at same time, bent R leg knee is brought fwd and foot of R leg is brought to facing twd L.
- 2 Step R to R
- 3 Hop on R. L ankle is brought to pass behind and cross R lower leg
- 4 Step on L behind R
- 5 Step R to R
- 6 Leap onto L and raise R to R
- & Flex R leg quite sharply and leap off of L.

Repeat to other side.

6. Picow; (takes one ct)

- a 1 Small leap onto L placing R toe directly in front of L. R should be directly in perp. pos to floor.
- 2 Same as ct 1 but to other side
- 3-4 Repeat cts 1-2
- 5-6 Repeat cts 1-2

(Step is similar to running place)

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Bolero de Caspe, continued - 3

6/8	MUSIC	PATTERN
meas		<b>I. INSTRUMENTAL</b>
1		Introduction
2		Step fwd with L (cts 1-2), step fwd with R (cts 3-4), Step fwd L(5-6)
3		Step fwd with R, bending knee and bringing L behind R knee. At same time bend slightky fwd from waist (Acknowledgement) During this bend, M brings R forearm in front of waist and L forearm in back of waist. W keep arms to side (cts 1-2); step back onto L keeping orig upright pos. M arms come back to his side, (cts 3-4); Step bwd onto R ft (cts 5-6);
4		Step back onto L (cts 1-2); step back onto R (cts 3-4); Step in place on L (ct 5), Step in place on R (ct 6)
5-9		<u>Interim Step</u> (during the 9th meas, voice of singer will begin)
		<b>II. First Singing</b>
10-23		<u>Bolero-Jota Step</u> ( M begin L. Dance step seven times in all.
24		Meas a of <u>Bolera-Jota</u> step ( M should be touching R and moving L)
		<b>III. Instrumental</b>
25-29		<u>Interim Step</u> (during 29th meas, voice will begin. Do 5 step patterns.
		<b>IV 2nd Singing</b>
30-36		Dance <u>PaseandO Step</u> (M beg L, W opp ftwk)
37		Step fwd R (cts 1-2), Step L fwd (ct 3) <u>MEN</u> Step R next to L (ct 4), step L next to R (ct 5) (Very often a couple of quick, fast, light steps are added between beats) <u>WOMEN</u> : Step L next to R (cts 4), Hold (ct 5) (Quick steps may be added during hold ct) <u>BOTH</u> Leap onto R while kicking L lower leg to L (knees remain together) (ct 6)
		<b>V. Instrumental</b>
		During meas 38-43. ptrs will exchange places passing L shlrs. (3 <u>Saltando</u> steps in all). End facing ptr by turning CCW on third step. Singer will begin during meas 44)
38-43		<u>Saltando Step</u> ( M & W are doing step to same side)
44		Same as meas a of <u>Saltando Step</u>
45		M touch R to begin <u>Bolero-Jota Step</u> . W touch L to begin (ct 1) Dance meas a, cts 2-6 of Bolero-Jota step (cts 2-6)

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Bolero de Caspe, continued 4

VI 3rd Singing

- 46 Dance meas b of Bolero-Jota Step
- 47 Dance meas a of Bolero-Jota Step but turn 1/2 turn in place CCW to end with back to ptr. (see meas 51,
- 48 Dance meas b of Bolero-Jota Step
- 49 Dance meas a of Bolero-Jota Step but turning 1/2 turn in place CW to end facing ptr. (See meas 51)
- 50 Dance meas b of Bolero-Jota Step
- 51 Touch L (ct 1), one small hop turning slightly CCW at same time flexing and straightening L leg (See meas a, cts 2-3 of Bolero-Jota Step (cts 2-3), move 2 steps CCW continuing the turn (cts 4/5), leap onto L finishing 1/2 turn and extend R leg to R from the knee (knees tog) (cts 6)
- 52 Repeat meas b of Bolero-Jota Step (cts 1-4), take small fwd with L (ct 5), step fwd R (ct 6)

VII Instrumental

- 53-57 Interim Step Voice begins during 57th meas)  
During meas 53-57 dancers will turn 1/2 turn CCW and then exchange places with ptrs, passing L shldr. End facing ptr with another 1/2 turn CCW when back in place. (M & W turn in same direction)
- 58 Step L and extend R fwd (ct 1), cross R leg over L with R knee above L knee (cts 2-3), step R in place then extend L fwd (ct 4), Cross L leg over R with L knee above R knee (cts 5-6)
- 59 Step L to L (ct 1), Pivot CCW on L and finish facing ptr. End turn by placing wt on both feet with heels together and on balls of ft. (cts 2-3), hold (cts 4-5), Prepare L leg to start Ending Step (ct 6)

VIII. Final Singing

- 60-70 Ending Step (11 times in all)
- 71 Step onto R and extend L fwd (Ct 1), Flex L as in meas 58, cts 5-6, (cts 2-3), Step L in place and extend R fwd (ct 4), Flex R leg as in meas 58, cts 2-3, (cts 5-6)
- 72 Step R to R (ct 1), Pivot CW on R and finish facing ptr. End turning by placing wt on both ft with heels together and on balls of feet (cts 2-3). Hold (Cts 4-6)
- 73-74 12 Picows (the R is place fwd first)
- 75 Step onto L fwd (ct 1), Leap into air off of L twd ptr (ct 2), land on R ending with L shldr adjacent with ptr L shldr and arms are hooked at shldr level. (ct 3). Hold (Cts 4-6.)

1970 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

PRESENTED BY: TOM BOZIGIAN

HALAY

- SOURCE: This dance is a Kurdish dance from Central East Turkey. It was taught to Tom Bozigian by Fred Assouni of the Assyrian Community of Turlock, California.
- MUSIC: RECORD: Halay FEZ 703 45 rpm
- FORMATION: Line dance with Kurdish arm-lock hold: fingers intermeshed, arms bent at elbow and shldr's touching

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MUSIC 2/4

PATTERN

---

Meas

FIG I

- 1 Facing ctr, touch L to L (ct 1). Cross L over R still facing ctr (ct 2)
- 2 Hop on L ft in place as R heel touches beside L (ct 1), Leap slightly to R on R (ct &), leap on L as R kicks slightly fwd, body leaning slightly bwd (ct 2).
- 3 Step bwd on R (ct 1), shift wt to L (ct &), step bwd on R (ct 2), steps are almost in a rocking motion.

Transition Fig I to Fig II

- 1 Dip fwd on L (ct 1), hop on L bringing R up (ct 2)

FIG II

- 1 Jump fwd on both ft with slight plie (ct 1), hop slightly bwd on L (ct 2)
- 2 Step slightly bwd on R with dip (ct 1), bounce twice on R, L d remains in place (cts 2 &),
- 3 Dip on L (ct 1), hop on L as R ft comes up (ct 2)

Transition Fig II to Fig I

- 1 Leap fwd on both ft (ct 1), hop bwd on L (ct 2)
- 2 Repeat meas 3, FIG I

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Presented by: TOM BOZIGIAN

LORKE-LORKE

(Armenian - Turkish)

*a war dance.*

SOURCE: This dance is from the area of Harpoot in S.E. Turkey and was learned by Tom Bozigian from Nishon Hagopyan of Harpoot, Turkey.

*Harpootkiya*

MUSIC: Record: Seventh Veil SVS 1001. Side 1 Band 1

*Turkish Folk Music, Vol. 1, Disc 101-18 (33 RPM)*

FORMATION: Line dance. At beginning hands are held down with little fingers interlocked. Leader is on R. *Line very tight, shoulders, shoulders.*

MUSIC 2/4

PATTERN

Meas

- 1 Hop on L ft facing LOD, at same time place L heel fwd (ct 1), Leap slightly on R in place (ct &). Leap on L across R with slight dip (ct 2).
- 2 Repeat meas 1
- 3 Turning to face ctr, step slightly back on R and dip on R. L ft remains on floor. (ct 1). Bounce twice on R ft (cts 2, &).
- 4 Dip on L in place (ct 1). Bounce twice on R (cts 2 &).
- 5 Dip on L (ct 1). Hop on L in place turning <sup>to L</sup> ~~to R~~ with R ft raised behind. Arms come to shldr height (ct 2).
- 6 Facing RLOD, <sup>Touch heel to the</sup> point R<sub>1</sub> in front of L (ct 1). Step slightly bwd on R facing ctr (ct 2)
- 7 <sup>Touch heel extend</sup> Point L<sub>1</sub> out to L (ct 1). <sup>Touch heel in extension</sup> Cross L<sub>1</sub> over R<sub>1</sub> to face LOD as arms come down (ct 2).



Presented by: DANI DASSA

MA AVARECH  
What Shall I Bless-Israel

This dance was choreographed by Dani Dassa

MUSIC: Tikva T- 142 New Folk Dances of Israel

FORMATION: Couples in circle facing CCW, side by side, M inside, R hands joined resting on W R shldr, L hands joined down in front. ft tog.

PART I

- 1 Brush R (slow)
- 2 Touch R heel (slow)
- 3 Step R,L fwd (quick, quick)
- 4 Lift L off floor
- 5 Brush L (slow)
- 6-7 Yemenite step L (slow, quick, slow)
- 8 Step R to R side (slow)

PART II

- 1 Brush R off floor in front of L - R knee bent
- 2 and lift (slight elevation)
- 3 Step R fwd (quick)
- AND Step L in back (quick)
- 4 Step R back (slow)
- 5 Shift weight fwd on L (slow)
- 6 Shift weight back bringing R hands still joined over W head, to front (slow)
- 7-8 Step L,R,L (quick,quick, slow) bringing R hands back to orig pos

INTERLUDE

- 1 Step R fwd
- 2 Step L bwd
- 3-4 Step R bwd- L fwd in place and close R to L (quick,quick, slow)

NOTES

APPENDIX

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1979 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Maiaguana a lo canario-continued

- 41-46 W continues circling around M. M releases L hand with W's R and takes W's L hand and puts joined hands (M's L, W's L) on M L hip. When W is on M R, M ducks fwd and moves back so that W may pass in front of M. W circles once more around M. When W is on M R again, M reaches under W's L arm and places M's R hand on W's R hip where M joins with W's R hand which is brought to hip. Couple turns CCW one revolution. (M bwd, W fwd).
- 47 M releases his L hand and pulls with his R arm to turn W CW. W turns one revolution traveling until she faces same direction as M and is in front of M. W's arms are brought a little above her shoulder. M's L hand joins with W's L hand.
- 48 Hands joined, with impulse from M, W moves back until she is at M's L side.
- 49 W with impulse from M moves fwd to front of M.
- 50 W with impulse from M moves bwd to M's R side.
- 51-52 Repeat INTRODUCTION
- 53-54 W turns CCW 2 revolutions. As W turns, M releases his L hand and takes W's L hand in his R and they end in starting position.
- 55-63 Basic Step around floor (start with L foot)

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1100 ...  
Los Angeles, Calif 90001

Bill ...  
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Westlake, Calif 91361

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Los Angeles, Calif 90001

Gerald ...  
723 ...  
Highway 91 91301

John ...  
1100 ...  
Los Angeles, Calif 90001

Isabelle ...  
1171 ...  
Los Angeles, Calif 90016

John ...  
1010 ...  
San Diego, Calif 92108

Harold ...  
4415 ...  
Los Angeles, Calif 90017

Vincent ...  
1100 ...  
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Jean ...  
1254 ...  
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John ...  
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Mary ...  
4104 ...  
Studio City, Calif 91604

John ...  
2107 ...  
Los Angeles, Calif 90004

Evelyn ...  
334 ...  
Sacramento, Calif 95804

John ...  
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Janet ...

Marion ...  
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Sandra ...  
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Monterey Park, Calif 91754

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Marie ...  
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Lisa ...  
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Los Angeles, Calif 90001

Mimi ...  
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Anaheim, Calif 92806

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1100 ...  
Los Angeles, Calif 90001

Steve ...  
410 ...  
Chula Vista, Calif 92011

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Mar ...  
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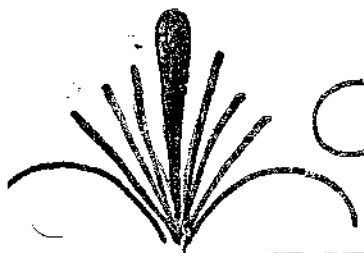
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# CHISMAS DEL DIA

AUGUST 23, 1970

SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE Vol. 2, No. 1

## WELCOME...

to the 2nd Annual San Diego State College Folk Dance Conference. We sincerely hope that you will have an enjoyable, worthwhile dance vacation. If you have questions, problems, or comments, get in touch with one of the San Diego Folk Dance Committee wearing "Ask Me" badges.

## ORIENTATION MEETING...

The Orientation Meeting for all participants and staff members will be held Sunday, August 23, at 6:45 p.m. in Peterson Gym (West Gym #153). This is an opportunity to meet the staff, other participants, and hear plans for the week's classes, evening programs, requirements for credit, etc.

## SUNDAY, AUGUST 23rd SCHEDULE....

1:00 p.m. on	Registration at El Conquistador
1:00 - 5:00 p.m.	Reception El Conquistador
5:30 p.m.	Dinner
6:45 p.m.	Orientation Meeting, West Gym #153
8:00 p.m.	Dance Program, following Orientation Meeting

## MEAL HOURS DAILY....

Breakfast	7:30 - 8:00 a.m.
Lunch	12:15 - 1:00 p.m.
Dinner	5:30 - 6:00 p.m.

Please, no bare feet, bathing suits, shorts in Dining Room. Also, please no bathing suits, shorts, or capris on the dance floor.

## BADGES...

Wear your badge at all times.

## BULLETIN BOARDS...

Check the bulletin boards at El Conquistador, at each floor elevator, and at the Gym for announcements, changes in class schedules, messages, etc.

## LOST & FOUND...

Turn in stray articles at the desk, El Conquistador.

## RECORD DEALERS...

There will be record shops at El Conquistador for your convenience. Check the bulletin board for hours.

## PHOTOGRAPHS...

On Tuesday, August 25, at 4:00 p.m. there will be a chance to take pictures of the folk dancers and staff attending the Conference. Please, everyone be there for pictures, and on time. Wear costumes if you have them. Bring your camera and take your own pictures of friends and the costumes, and get into the group picture to be taken. Proofs of the pictures should be available the latter part of the week, in case you would like to order prints.

## SUGGESTION BOX...

A suggestion box is installed on the bulletin board for your suggestions, comments and/or complaints. We are inviting your comments, etc.

PARKING...

You do not need a parking pass if you park only at El Conquistador. If you intend to park on campus, do check prior to see if you need a pass, to avoid any trouble.

DAILY SCHEDULE... (Monday through Saturday) (August 2 -29, 1970)

7:30 - 8:00 a.m.	Breakfast
8:15 - 9:25	First Period
9:35 - 10:45	Second Period
10:45 - 11:05	Coffee Break
11:05 - 12:15 p.m.	Third Period
12:15 - 1:00	Lunch
1:00 - 2:10	Fourth Period
2:20 - 3:30	Fifth Period
3:40 - 4:40	Sixth
5:30 - 6:00	Dinner
7:00 - 8:00	Folklore
8:15 -	Evening Program & Review
	Punch Break
10:30 -	Afterparty

SUNDAY SCHEDULE... (August 23, 1970)

10:00 - 11:30	Breakfast
12:00 noon	Checkout

SPECIAL EVENTS...

Thursday, August 27, 1970	Starlight Boat Cruise	
Saturday, August 29, 1970	"HASTA LA VISTA" FESTIVAL	8:00 p.m.

INTRODUCING THE STAFF...

ANDOR CZOMPO was born in Turkeve, Hungary. From early childhood, he was considered one of the best dancers in the area. Because of this, he was later invited to join one of the professional Hungarian Folk Dance Ensembles. He toured with the group in many European countries. He also became a State-licensed Folk Dance Teacher, having passed a comprehensive government examination. Before leaving Hungary, he worked on a folk art research project in the northern part of Hungary.

In the United States, having been told by the immigration officials that there was no future for a professional folk dancer in this country, Andor organized the Hungarian Ethnic Dance Group of New York. This group appeared on a CBS television program, performed at New York Town Hall, Washington Constitution Hall International Folk Dance Festival and many other places. He has choreographed suites and exhibition couple dances for the Duquesne University Tamburitians which have been performed in their concerts the past years. As a dancer, he toured through the Northern United States and Canada with the famous Kovach-Rabovsky Hungarina Ballets "Bihari."

He is well-known among American folk dancers for his teaching of very good recreational and exhibition dance material and for his excellent teaching technique. He has taught at many camps, workshops, institutes, universities, and colleges throughout the United States. He is presently employed by the New York State University College at Cortland as an Assistant Professor. He is on his seventh year at San Diego State College/Santa Barbara Folk Dance Conference.

TOM BOZIGIAN, born in Los Angeles, grew up in Fresno, California which has the largest population of Armenians in this country. There he learned the Armenian music, language and dances. Tom speaks Russian and Armenian. He got his schooling in Fresno, a masters degree in Education, then taught Russian and Industrial Engineering at Fresno City College. In sports, Tom was a member of the American National Volleyball Team and on the All American Team in 1967. He is a professional drummer.

He has been studying Balkan, Near, and Middle East music, and is preparing for a prolonged course of study in the Soviet Armenian Caucasus in 1971.

DANI DASSA, Jerusalem born dancer, choreographer, teacher, will be teaching at San Diego State College Folk Dance Conference. He is a much in demand dance personality because of his expert teaching and style of Israeli dance. He has been largely responsible for the popularity of Israeli dance on the West Coast and for the tremendous variety of dances introduced.

Dani is the dance director of Brandeis Institute, a seminar for college students and leaders from all over the United States. These students return to their various universities and are actively involved in the teaching and furthering of Israeli dance in their communities. He conducts an Israeli dance course at the University of Judaism for physical education teachers so that they in turn can instruct their students in High Schools throughout the Los Angeles area. He also teaches at Sinai Temple in Los Angeles.

Five years ago, in order to share his joy of ethnic dance with the general public, and to make them aware of the joys of folk dancing, he founded Cafe Danssa, a folk dance cafe where people of all ages learn and dance together in a coffee-house atmosphere. It has been written about in the L.A. Times as one of L.A.'s unique night spots. It is an extremely popular place for dancers and has been responsible for widening the horizons of folk dance.

ED KREMERS, completed 13 years at Santa Barbara and is returning for his second year at San Diego State College. He has been a professional Folk, Square and Round Dance teacher and caller for the past 28 years in the San Francisco area. In addition to general folk and round dance teaching and square dance calling, he has conducted numerous institutes and clinics. He has been active in folk dance work in the Folk Dance Federation, North, and has the distinction of having been the second president of the Folk Dance Federation of California, in the early days before it was divided into the "North" and "South."

Ed is probably best know as the operator, with John Filcich, of the Festival Folkshop, located at 161 Turk Street in San Francisco - a folk and square dance supply center. John Filcich operates a branch at 2769 W. Pico Blvd. in Los Angeles. The Festival Folkshop has moved a large part of their supplies to San Diego for the week. Do drop in and browse around.

YVES MOREAU.....has just returned from his second research trip to Bulgaria (first one was in 1966) bringing back new exciting dances, from unknown areas with new styles and forms.

Yves is a French-Canadian from Montreal, Quebec. In 1968 and 1969 he toured intensively throughout the United States and Canada, giving successful institutes and workshops. This will be his first appearance at the San Diego Conference.

BILL PILLICH - B.S. and M.S., is Supervisor in Physical Education at UCLA. Bill has taught for many National Dancing Masters conventions across the country and has conducted numerous workshops for the State and National Association for Health, Physical Education and Recreation. The most recent for the National Association was in Las Vegas, March 10, 1967.



MADELYNNE GREENE TUITION SCHOLARSHIP WINNERS: Dorothy Daw Paul St. John  
 Anthony Ivancich John Tiffany  
 Beverly Mann

THE ELIZABETH SANDERS' MEMORIAL SCHOLARSHIPS are awarded each year to deserving leaders or potential leaders in folk dance. Funds for the scholarships come entirely from collections at the Conference and from the annual Valentine Fund-Raising Party in February. Fifty-two scholarships have been awarded to date.

Elizabeth Sanders was one of the two originators of the Santa Barbara Folk Dance Conference. She died in December 1959 after a short illness. Her memory is being perpetuated by these fine scholarships offered each year by the Committee. The other originator, Frank Cole, passed away in 1962.

Elizabeth Sanders, a folk dance leader in Santa Barbara by choice, and a teacher of Spanish in Santa Barbara High School from 1946 by profession, was born in Wallington, New Jersey. She began her teaching career in Orlando, Florida; then taught 18 years in New Jersey Schools before moving to Santa Barbara, California. She belonged to the Delta Kappa Gamma, an honorary sorority for outstanding women teachers, the City Teachers' Club, California Teachers Association and the National Education Association.

She was well known in the Folk Dance movement, not only in the Santa Barbara area, but throughout the State. She belonged to the Santa Barbara Folk Dance Club, taught classes in folk dance, and organized and instructed a folk dance club at the Santa Barbara High School. She was active in many Folk Dance Federation of California activities.

MEET THE SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE COMMITTEE:

Perle Bleadon	Millie Hueg	Donna Tripp
Bob Bowley	Isabelle Persh	Doug Tripp
Elsie Dunin	Maude Sykes	Al Vincent
Ed Feldman	Lisl Reisch	Ed Wilson
Alice Hauserman	Maria Reisch	Marion Wilson
Herb Hueg	Avis Tarvin	Valerie Staigh (Chairman)

Again, our sincere thanks to LAURA LIPPETT for bringing her complete collection of folk dance records to the Conference so that we may enjoy favorite dances at the Afterparties, which are an all-request program.

\* \* \* \* \*

If you have any questions or problems, check with the committee members wearing "Ask Me" badges.

HAPPY DANCING....

*Valerie*  
 Valerie Staigh, Chairman  
 San Diego State College  
 Folk Dance Conference Committee