

3rd Annual

FOLK DANCE CONFERENCE

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Abbreviations Used in this Syllabus

bkwd, bwd	backward
CCW	Counter-clockwise
COH	Center of hall
cpl	couple
ct, cts	count, counts
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	Reverse line of direction
sdwd, swd	sideward
twd	toward
W	women
wt	weight

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Presented by Morley Leyton

Polish Alphabet and Pronunciation (an approximation)

A, a	= ah
Ą, ą	= on, nasalized, like the French "on"
B, b	= b
C, c	= ts
Ć, ć	= ch
D, d	= d
E, e	= eh
Ę, ę	= eh-on, nasalized
F, f	= f
G, g	= hard g only
H, h	= h, slightly guttural
I, i	= ee
J, j	= y
K, k	= k
L, l	= l
Ł, ł	= w
M, m	= m
N, n	= n
Ń, ń	= ni like in <u>onion</u>
O, o	= aw (approximately)
Ó, ó	= oo
P, p	= p
R, r	= r, rolled
S, s	= s as in saw
Ś, ś	= sh
T, t	= t
U, u	= oo
W, w	= v
Y, y	= i as in it
Z, z	= z as in zest
Ż, ż	= zh
Ź, ź	= zzh

Also there are certain combinations:

Ch	= guttural h
Sz	= sh
Cz	= ch
Rz	= ʒ (as in Rzeszów)
Rz after a consonant	= sh (as in Przez)

Also, if the letter "i" follows a consonant it makes the consonant "soft" e.g. bi = byuh (~~Bi~~ah = Byah-wy)
 e.g. bi = byuh (Bi^łah = Byah-wy)
 mi = myuh
 ci = ^ć
 ni = ^ń
 si = ^ś
 zi = ^ź

If the i precedes a vowel it is not pronounced but functions only as a softener

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ERRATA No. 2

JACOK

Page 3 - Add to Music: Slow record slightly.

WESOLY WACUS OBEREK

Page 15 - Music: Change Band 3 to Band 5.

TAB EL HAWA

Page 61 - Fig. II, last sentence in paragraph should read: of Fig. II, meas 1 (cts 1 & 2 3 & 4) with opp ftwk.

SYRTAKI

Page 7 (Errata) - Syrtaki is listed as being on page 87, should be 78.

PLESKATCH

Page 2 (Errata) - Fig. IV should be Fig. VI.

Page 3 (Errata) - Fig. IV & V should read: Meas 1-8 insert, W repeat Fig. III, meas 1-8.

RØROS POLS

Page 4 (Errata) - Page 34, line 2, add to beginning of sentence: Conclusion, 1st paragraph, etc.

TO TING

Page 5 (Errata) - Page 37, Pattern A & B: Replace the words "Cts" with Meas.

OGUZLU-ANTEP

Page 5 (Errata) - Page ⁸⁰60, Fig. I, meas 3, line 1 and 2 should read: Lift L knee high, wt on R (ct 1), step L in place (ct &); step R in place (ct 2).

TSIRIGOTIKOS

Page 8 (Errata) - Page 80, Fig. B: Replace meas 4 with meas 3.

ERRATA

POLISH ALPHABET

Page 1

Line begin "soft"---- delete (Bialy-Byah)
" " e.g. ---- add (Bialy = Byah-wy)

JACOK

Page 3

Translation should be (Yah-tsok)
PART I- meas 8, ct 4 should read-Hold (4)

PART II add "M & W SEPARATE "
" " line 4 of meas 1---should read--dance one Jacok step fwd in LOD

Page 4

PART II, meas 8 should read---- Step back on L ft (ct 1), make 1/2 turn CW (ct 2). etc
meas 9-16 should read--- "except make a 1/2 turn CW on first Jacok step to face LOD.

M PART

meas 1-7--- delete L fist etc--to end of paragraph. Insert " Arms high and held.
9-16 --- should read" Repeat meas 1-8 or, L fist on hip, R arm up, doing Rzesgow hand wave.

NOTE: Parts I & IV are sets of variations not necessarily limited to this sequence. These steps may be done ad lib.

KRZYŻAK

Page 5

Correct Josef to Jozef

Under" the words" Verses should be numbered as follows:

- | | |
|-----------------------|-----------------------|
| 1. Jak pojedziesz etc | 3. Jak pojedziesz etc |
| Zabierz etc | <u>Wez</u> etc |
| 2. Nie pojade | 4. Nie pojade |

Page 6---Picture shown should be inserted after "crisp" on page 5, PART I- at end of description.

PART II -should be named "CROSS-OVER"

" " Meas 2-3, line 3 should read---"bet the other cpl"

KUJAWIAK NIEBIESKI

Page 7 --- add to title--(Blue Kujawiak)

STYLING: 2nd line should read--" knees a little more (ct 2) as wt"
3rd line " " " straighten knees (ct 2 &)"
4th line " " " with knees almost straight"

PART II meas 1, 2nd line--delete "opp"

Page 8 PART V add " BALANCE AND TURN -Focus to ctr"

PÓLKA GACOK

Page 10--village is "Giac"
correct spelling to "Leokadia"

PART I-- meas 1-7, 1st line-- should read" M & W both beg L ft etc"

PART II-- add THE WINDOWS " OKIENKI"

Errata -Continued -Page 2

POLKA GACOK

Page 10

- ✓ PART III, insert--turning CW "1/2 turn", finish etc
- ✓ PART IV, meas 1, add to end of step "in LOD".
- ✓ " " meas 4. Last sentence should read "Joined hands point up".

POLKA PRZEZ NOGE

Page 12

- ✓ PART I, 6th line should read "back. WL hand rests on M R shoulder".

POLKA UGINANA

Page 14

- ✓ PART I, line 3 should read "back. W L hand rests on M R shoulder".

WESOLY WACUS OBEREK

Page 15

- ✓ Description 6th line should read "the National Dance style (Tanc Nadowy, etc)
- ✓ Under STYLING - 4th line should read "on R with knees almost straight".

Page 16

- ✓ PART V. Meas 3-4, 2nd line should end with "turning CW".
- ✓ Please add NOTE: Other variations may be substituted in PART V.

The "Meter" is missing on the following dances, please add on left side of page opp "Pattern".

Page 3	JACOK	4/4
Page 10	POLKA GACOK	2/4
Page 12	POLKA PRZEZ NOGE	2/4
Page 14	POLKA UGINANA	2/4

UCIARAVA KATHERINE

Page 20

- ✓ FIG IV, meas 9-16, 3rd line reads " when PDB starts on R ft, the R arm is thrust fwd"
- ✓ Meas 17-20, last line should read " M R, W L arms, etc"

PARUBKE

Page 23

- ✓ FIG I Meas 1-8, line 3; Change to read: "Men # 2 do 6 walks forward"
- ✓ Meas 1-8, line 5; Change to read: "Men # 3, do 8 walks forward"
- ✓ FIG II Meas 3-4, line 3: Delete: "again to outside". Change to "twd the inside".
- ✓ REPEAT Add: Finish dance with strong stamp.

PLESKATCH

Page 23

- ✓ MUSIC: Add "Record should be slowed down slightly".
- ✓ FORMATION: after "quadrille formation" add: "cpls diag to corners of room,"
- ✓ STEPS: Note: The last precid in any series is a "Basic Precid" (i.e. Ukrainian Steps and Styling.)

Page 24

- ✓ FIG I, meas 9-16, line 1: Cpls join inside hands "comfortably at waist level"
- ✓ FIG II, Meas 17-24, line 1: Cpls keep inside hands joined tightly, straight down at side.
- ✓ Meas 17-24, line 3: Add: W moves bkwd; M moves fwd.
- ✓ FIG ~~IV~~ Meas 9-16, line 1: Add at beginning "Making a 1/4 turn".
- ✓ VI Meas 9-16, line 2: should read, "large sway, hands on hips"

Page 25

- ✓ Meas 17-24, line 2: Change : "triple clap" to: "with hands on hips".
- ✓ Meas 25-28, line 1: Change "move" to: "back". Add: W ends slightly in front of M".
- ✓ FIG VII Meas 1-8, line 1: Add at beginning: "Moving around W,"

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Errata -Continued Page 3

MESKATCH-Cont

- Page 25 ✓ FIG VII, meas 25-28, line 2: Add: Finish facing ptrs, M facing out of circle, W facing in.
✓ FIG VIII, Meas 16, line 1: Change to read: M stepfwd onto L. W do three quick steps LRL, stepping fwd on last step. Embrace!

Page 24 ✓ FIG IV and V; Meas 1-8 Insert " Repeat FIG III, meas 1-8"

PARUBKE

Page 21 ✓ MUSIC: Add: or Empress (45)

ATANAS KOLAROVSKI

Please correct INDEX BY TEACHERS as follows: Delete entire listing , insert the following:

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KRIVO PALANACKO	97
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✓ Also: Add to all of the above:

RECORD: Worldtone, Folklore, Songs & Dances of Yugoslavia (LP) 64-701

MEDAX TASHGINAG

Page 59 ✓ SOURCE: Add to end of paragraph: Little fingers interlocked and held at shoulder height.

✓ MUSIC: Express 102-A (45)

BARDEZUH MER

Page 55 ✓ MUSIC: Express X 101-B (45)

TAB EL HAWA

Page 60 ✓ MUSIC: Express X 103-B (45)

AL KALAA

Page 53 ✓ Add to end of "Source" paragraph: Al Kalaa means Fortress.

✓ MUSIC: X 101 A Express (45)

- ✓ BASIC STEP, meas 2, line 6: The 1st setof () should read "(ct &)", not(ct &0.
meas 2, line 7, should read "do Basic Step "5 " times, etc.
✓ FIG I, meas 2, line 2. Delete 1st word "step" and replace with "Slap".

Page 54 ✓ FIG I, line 2 should read: Do FIG I "5" times in all.

line 3 should read: Do "9" Basic Steps, etc

✓ FIG II, meas 1, line 1: Delete the first word "Step" and replace with "stamp" with wt',

✓ Meas 2, line 4, 1st part of sentence should read: Do FIG II "5" times in all.

✓ Meas 2, line 5, should read: Dox "9" Basic , etc.

Replace page 29 with the following:

DOLA MASURKA
Norway

RECORD! RCA (LP) NES 65, (Gammal Masurka), side 2, band 1 or any slow masurka
FORMATION: Couple dance, any number of cpls moving LOD in shoulder-waist pos.
STEPS: Sideways masurka-step, turning masurka- step CW
CHARACTER: Light and springy

STEPS: SIDEWAYS-MASURKA STEP:

Moving in LOD the step is the same for both M and W except W beg on opp ft.
Ct 1 L ft to L side, small dip mostly in the ankle.
& Close R to L
2 Step L to L, but shorter, with a slight dip in L knee
3 Close R to L with a soft dip, stretch and step R

TURNING MASURKA-STEP

Women: Transition: Starting on R, W dances RLR slightly fwd and to her R
Masurka-step: Same as sideways masurka-step leading with L and at same time turning CW.

Turning in a CW direction, the step is the same for both M and W except W begin on opp ft.

Ct 1 L to L and slightly back
& Stretch and twist gently while closing R to L.
2 Place R close to L and dip as the turn continues.
3 Stretch and move R fwd, step on R and dip slightly, then stretch up

Page 30 Sequence "B" should read: Make 1/2 turn CCW with 3 walking steps (W RLR, M LRL).
Sequence "D" should read: Make 1/2 turn CW with 3 walking steps (W LRL, M RLR).

BOROS POLS

Page 32 MUSIC: Add, Norsk Grammofonkompani

Page 33 Open Step should read: OPEN STEP I
1st paragraph, 2nd line should read " changes handhold (down and behind his back)" etc.

Page 34 Closed Step II, Women's Step, Ct 2; Add: Step on R between M ft (dip slightly)
1st paragraph, 3rd line; add to end of sentence: "and then falls behind the M in the L Pols step".

VOSSARULL

Page 38 # 2, add a 2nd paragraph as follows: Closed pos. Face to face, close, M R arm around W waist, M 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.

FYRAMANNADANS

Page 26 RECORD: Add: RCA EPS 78

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Errata -Continued, page 5

TO TING
Page 37

- ✓ RECORD: RCA # 664 not (663). Also add: RCA Scandia LPM-9910, Side 2, band 4
- ✓ Add opp Pattern A: Music 3/4
- ✓ Add opp Pattern B: Music 2/4
- ✓ Pattern A, ^{meas} Cts 1-8: Delete 1-8, replace with 9-16.
Cts 9-16: Add to end of sentence, meas 108
- Pattern B, ^{meas} Cts 9-12: Delete 9-12, replace with 1-4
Cts 13-16, delete 13-16, replace with 5-8
Cts 9-16, add to end of sentence, meas 1-8
- ✓ Bottom * paragraph, 2nd line, change (9-12) to (1-4).

DOKUSLU-ANTEP
Page 48

MUSIC: Add Folklore Dances of Turkey
FIG II, add to bottom of fig, *Lift legs very high."

ERZURUM-KIZ
Page 49

✓ MUSIC: Add Turkish and Armenian Dances, ToBo 101-A Side 1, Band 3

OGUZLU- ANTEP
Page 60

MUSIC: Add slow music slightly.

Above "meas" add 2/4 music

FIG I, meas 1, add to beginning of sentence: "Moving LOD"

meas 2, line 2, add after "body": "and rise on toes".

Meas 3: Delete and add "Lift L knee high, wt on R (ct 4) step L in place (ct 4), step R in place (ct 2).

FIG II-Add to bottom of fig: Variation -FIG II can also be done moving LOD, RLOD, fwd, bkwd.

FIG III-Meas 1-2, change to "meas 1-3"

3	"	"	4
4	"	"	5
5	"	"	6

Meas 4: Replace 1st word "slap" with "lift"

Meas 5: Add to beginning of sentence "Keeping wt on R".

PAPURI
Page 51

MUSIC: Add Turkish & Armenian ToBo 101-A, Side 1, Band 1

Add to end of "Introduction" paragraph: When "hey hey" is over begin dance
FIG I should read: To the R of the line, hopping on L, "and swing R heel in front of L and do a " hop-step-step.

FIG I, line 3 should read: R (ct 4), cross L "heel" etc
line 5 should read: and point "R heel" etc
add to end of figure: (Do a total of 3 times)

FIG II, line 1: delete the word "move" and replace with "turn CW 1/2 turn)

Line 3 should read : 5, when cr/ossing L "heel" etc

line 3: End of sentence should read "while turning CCW 1/2 turn" back

Add to end of figure. (Do a total of 3 times)

FIG III Add to end of figure (Do a total of 3 times)

Add under FIG III: *Repeat dance from beginning.

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Errata -Continued Page 6

OLD ZAGORISSIOS

Page 74

- ✓ Meas 1: Change all "R" leg movements to "L" and "L" to "R:"
- ✓ Meas 2, add to end of meas: (Meas 2 is done with flexed knees)
- ✓ Meas 4, line 3 should read: R ft, almost as in a stamp, raise arms high (ct 4).
Hold (ct 5.)

SOULTANA

Page 77

- ✓ The 1st 4 meas are: FIG I.
- ✓ FIG I is in 2/4 time, FIG II is in 4/4 time.
- ✓ Add to beginning of FIG I, meas 1: "Facing ctr."
- ✓ Add extra sentence at bottom of FIG I. "(First time thru) the dance is done 8 times, second time, 4 times) "
- ✓ Add to beginning of FIG II, Meas 1: "Facing diag R and etc "
- ✓ FIG II, meas 4: delete the 1st word "jump" and replace with "leap".
- ✓ FIG II, meas 3, line 2 should read: "and raise L in air "and Hop", at same "
- ✓ FIG II, add sentence at bottom of figure: "(Total 4 times)."
- ✓ FORMATION: Line 2 should read: "neighbors arms as in a basket hold (R over, L under). Leader may take the etc)"

KASTORIANOS

Page 71

Delete of FIG A and replace with the following:

- Meas 1 Stepping R in LOD (three quick steps RLR), step R, L behind R, step R
- 2 Step with L LOD, three quick steps LRL.
- 3 Step R to R (1 step), step L to R (1 step) in LOD
- 4 Step R, 3 quick steps LRLR (leaping R, bring L to R and step R in place
- 5 Step L to L LOD, LRL (leap L, bring R to L, step L in place)
- 6 Same as meas 5, only step to R, RLR
- 7 Same as meas 5
- 8 Same as meas 6
- 9 Facing ctr of circle, leap twd ctr with L, LRL, raising arms up as you move twd ctr.
- 10 Facing ctr of circle, leap away from ctr bkwd with R, (RLR)
- 11 Repeat meas 9
- 12 Repeat meas 10

RECORD: Add to end of Album title--- 4507-A

LAZIKO

Page 72

- ✓ RECORD: Add album number----- 24787-B
- ✓ FIG III, meas 2, should read "LRL, repeat meas 1".
- ✓ FIG IV, meas 1, line 1: Delete words "same direction", replace with "LOD"

LEMONAKI

Page 73

- ✓ RECORD: Add Side 1, Band 4
- ✓ Meas 2, line 1, add to beginning of sentence: "Skip R (&)"
- ✓ Meas 4, line 3, add to end of sentence "on both ft"
- ✓ Meas 3, line 2, should read "next to L and take wt on R".

SIMBETHERA

Page 76

- ✓ FORMATION: Replace word "doen" with "down" and "RLOD" with "LOD"
- ✓ Meas 1: Replace the first word "step" with "hop"

Errata -Continued, Page 7

SIMBETHERA-Cont

- Page 76
- ✓ Meas 2; Delete the words "bring L ft almost behind R" and replace with "rock back on L".
 - ✓ Meas 3 & 4; Replace the words "hop" with "skip"
 - ✓ Above the word Measure, insert "2/4"

HASSAPOSERVIKO

- Page 82
- ✓ FIG D, meas 1-2: Replace "FIG A" with "FIG B".
 - ✓ Meas 4: Delete "hold (ct 2)"
 - ✓ Meas 5: Delete the figure # 5. Meas 5 has now become part of meas 4.
 - ✓ Meas 4, line 3: Delete "(cts 1-2)" at end of sentence and replace with (ct 2).
 - ✓ Meas 6: Delete the figure # 6 with "5". Meas 6 has become meas 5.

Add: VARIATION # 2

- meas 1-2 Repeat meas 1-2, FIG B
- 3 Step fwd on L (ct 1), swing R diag ro R (ct 2)
- 4 Cross R over L, wt on heel (ct 1), bring L to R (ct &), R heel over L (ct 2).
- 5 Step back on L (ct 1), tuck R behind L (ct &), tuck L behind R (ct 2) behind R (ct 2).
- 6 Step R to R, close L (ct 1), step L to R, close R (ct 2).

KYKLADITIKOS SYRTOS (Silivriano)

- Page 83
- ✓ RECORD: Change Picnic in Greece OL "4-13" to "24-13" Side 1, band 2
 - ✓ FORMATION: Add to end of sentence: "in an open circle".
 - ✓ Meas 2, line 2: Delete "RLOD" and replace with "into ctr of circle".
 - ✓ Meas 1, line 1: Delete the 1st word "Lift" and replace with "Step".

PILALITOS

- Page 84
- ✓ FIG B, meas 3: Delete the 1st part of the sentence that reads: "As R is etc"
 - ✓ Delete FIG C, D & E and replace with the following:

FIG C (Fast Part)

- meas 1 In LOD, step hop on R
- 2 Repeat meas 1 with L
- 3-4 Repeat meas 1-2
- REPEAT MEAS 1-4

FIG D

- meas 1 Step hop on R in LOD
- 2 Step hop on L while bringing R across in front of L
- 3 Step hop on R, bring L around and behind R
- 4 Step hop bkwd on L

FIG E

- meas 1 Step hop R in LOD
- 2 Step hop L in LOD
- 3 Turn body and cross R over L to face ctr of circle, step on R. step L to L side, cross R in front of L (QQQ).
- 4 Leap to L and land on both ft.

SYRTAKI

- Page 87
78
- ✓ Delete the words "FIG I" and replace with "INTRODUCTION"
 - ✓ Above the 2nd paragraph that begins "feet together", insert "FIG I"
 - ✓ FIG I, meas 1-2, line 5 should read: "behind L and take ^{wt} on R (cts 1-2)"
 - ✓ meas 4, line 1: replace the word "cross" with "step"

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Errata -Continued- Page 8

SYRTAKI-Cont

Page 78 ✓ Delete FIG II, III, IV & V and insert the following:

FIG II

Meas 1 As L is in front of R, begin stepping with L 3 small steps LOD
(LR,LR,L)

2 Swing R in front of L and move LOD (RL,RL,R)

FIG III

Meas 1-2-Repeat FIG II, except dance only cross overs to LOD, and 2 to RLOD.

FIG IV

Meas 1-2-Cross over 3 single steps (RLR) and end with close L to R.

FIG V

Meas 1-2-Open toes, open heels, close heels, close toes (cts 1-4)

FIG C, meas 6: Delete "Repeat above, meas 5" and replace with "Step R
behind L, step L behind, step R to R, close L, step L to L close R"

Basic Fast Hassapiko, meas 1: Add to the beginning of sentence "moving LOD"

Basic Slow Hassapiko Step: Replace meas 1-3,1-3,1-2,1-2 with "4-6,7-9,
10-11,12-13, 14-15".

Basic Slow Hassapiko Step, meas 10-11: Delete "together" and insert "Close to R"

Basic Slow Hassapiko Step, meas 12-13 should read "Open R toe, open L heel,
close R heel, close L toe.

Add the following, meas 14-15: "With wt on L and R heel on floor next to L,
shift R toe to side, front, side and front (cts 1-4)

The last paragraph on the page should be deleted and replaced with:

"ENDING"

Repeat 8 times basic step of fast hassapiko

Step R behind L, step L behind R. Pas de Bas to R then L, 10 times

TSIRIGOTIKOS

Page 80

✓ MUSIC: Add, Side 1, Band 6

Add above FIG A: "8 ct INTRODUCTION".

✓ Delete the wording to meas 1 & 2 and replace with:

1 Step R (ct 1), step L (ct 2)

2 Step R (ct 1), step L (ct 2)

✓ FIG A, meas 3, add to beginning of sentence: "Facing ctr"
meas 4

✓ FIG A; delete the following at the end of the pattern, "REPEAT SEVERAL ETC",
and replace with "First time through the dance do 7 times, second time 8".

✓ FIG B, meas 4: Delete entire sentence and replace with "Leap to R with R,
leaving L off ground (cts 1-2)".

meas 4; Delete entire sentence and replace with " Step to L "RLOD"
with 3 quick syncopated steps (LRL) and immediately swing R ft in
front of L (cts 1,&,2,&)".

✓ FIG C, meas 4, line 2: Delete 1st word "four" and replace with "three", also
add to end of sentence "and take wt".

GAIDA

Page 69

✓ Replace the words "Meas" throughout the dance and use "cts".

✓ FIG II: Replace cts 1-2 and 3-4 with " cts 1-4 and 5-8"

✓ Add above FIG I: "8 cts INTRODUCTION".

✓ FIG I, cts 1-2 should read: "Moving LOD, step R to R, step L, etc "

✓ LINE 6: Delete and replace with, "Total 7 times"

✓ FIG II, ct 8: Delete "fton" and replace with "front"

At bottom of figure delete "Repeat FIG II, four times," and replace
with "Do FIG II a total of 4 times for both M and W or" repeat above, e

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Errata -Continued, page 9

GAIDA-cont

Page 69

FIG III, meas 1-8: End of sentence should read, "tempo. "Total" 8 times"

Page 70

✓ FIG IV, cts 5-8, line 3: End of sentence should read "Total" 8 times.

✓ FIG V, cts 7-8, line 1 and 2: Replace the word "Brushing" with "Scissors"
Cts 7-8. End of sentence should read "Total" 8 times.

FIG VI, M part, cts 1-4 should read: "FIG III.

✓ M part, cts 7-8 should read: "lifting R leg"

✓ W part, cts 1-4 should read: "FIG III"

✓ W Part, cts 5-8: Add to end of sentence "jump and swivel at same time"

✓ Last sentence: Delete "Repeat 8 times" and replace with "Total of 8 times, both M & W".

PONTIAN DANCE 21

Page 75

✓ Throughout the dance change all "(QQQ)" to "(QQS)".

✓ Meas 2 should read: "Stepping slightly diag R".

✓ Meas 3 should read: "Stepping diag R", Replace "bringing" with "step"

INDEX BY TEACHER

BORA OZKOK- Please add " CEPIKLI"

Turkish

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1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

To be added to: INTRODUCING THE STAFF

BORA OZKOK- Bora, meaning strong hurricane wind in Turkish, was born in Turkey and grew up there. His mother is a school teacher and his father is a doctor. Bora came to the United States on an athletic scholarship granted by UC Berkeley. His major is architecture and he expects to graduate in December 1971. Bora began to folk dance at Berkeley in 1967 and learned his Turkish material during his last visit to Turkey in 1970 from the members of the Turkish National Folkdance Ensemble. He first taught during the 1970 Kolo Festival in San Francisco.

Bora was a member of the Turkish Olympic swim team in the Rome Olympics in 1960 and has represented Turkey in 9 different countries as a member of the national team. He has also broken many records in the backstroke and the freestyle. At Berkeley, he was All American in Soccer in 1967 and won the Most Valuable Player award for that year.

In 1969, he was selected as the most outstanding foreign student in America, chosen from 1000 nominees from 500 universities and colleges in the United States.

At present, Bora is President of the UC folkdance club and plays ethnic instruments such as the Zurna, Tulum (Turkish bagpipe), Kaval (Turkish flute), drums (Davul), the harmonica and the mandolin. His latest love is the Zurna and he has recorded his own record with Zurna from which he taught at the San Diego State College Folk Dance Conference. Bora also teaches at the Aitos, the new and very successful folk dance Taverna in Berkeley.

Presented by
Morley Leyton

Dances from Poland

Polish folk dances can be divided into two categories: "National Dances" (Tańc Narodowy) and "Folk" or People's Dances" (Tańc Ludowy). The former are the dances more familiar to the American folk dancers: the Mazur, the Krakowiak, the Oberek, the Kujawiak and the Polonez. These dances, wherever they may have been originated, in some region (there are the districts of Kujawy and Mazury) or village or even city (Kraków) were done at the courts of the local gentry and spread throughout the country. Eventually these dances became refined and relatively sophisticated, with many variations, flourishes and stylizations. There is no unique version or pattern for these dances; there are hundreds of melodies and many steps and even several styles. The Mazur, for instance, can be done in the style of the courtier (szlachta), the military (Ułan), etc., and the peasant has still another style. The dances were of an improvisational nature, with each couple on its own (Oberek) or everybody following a leader's calls (Mazur, Polonez, Krakowiak). Nowadays, only the Oberek infrequently retains this character among folk dancers and the Polonez in some Polish groups.

The second group of dances have remained in small areas, villages or small cultural regions. It is still possible today to find many of these dances done, mostly by older people and sometimes by the young, too. Here you will also find the five dances listed above, but done much more simply. There are literally hundreds of these dances, many of which we were able to see, and a few we were able to learn and bring back, but only a handful have been done by folk dancers (Trojak, Kokotek, Lucille Wnuk's dances and those of Jan Sejda).

The region that we were most excited by and consequently, researched to the greatest degree was the region of Rzeszów (Pronounced Zhesh'-oof) which constitutes the small southeastern corner of the country, bordered on the east by Byelorussia and Ukraine, south by the Carpathian Mountains and Czechoslovakia, west by the Krakow region and north by the Lublin region. It is a very colorful region and even today retains much of the flavor. The dances and music show the influence of their occupation by the Austro-Hungarian Empire from 1772 to 1918 (referred to as Galicia) as well as from their neighbors. The dances from this region are earthy, full of abandon and joie de vivre, untainted by any sophisticated airs. The main instrument in their bands is often the cymbalom.

We have chosen to teach two dances in the National style (Wesoly Wacus Oberek and Kujawiak Niebieski). The "people's" dances are all from the Rzeszów region.

1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Morley Leyton

JACOK
(Yah'- tscok)

This dance was learned from Hanna Chojnacka in Warsaw and can be found in Tance Krosnieńskie by Józef Szmyd, CPARA, 1961

RECORD: Z Okolic Rzeszowa, LTN 1001 B, band 6, *slow record slightly.*

FORMATION: Cpls in a circle, facing ctr. Open pos, W on M R. M R arm around ptr's waist, W L hand on M R shldr.

BASIC STEP: Jacok step. Simply a step-tog-step, hold BUT: there is a strong downward-directed knee bend on each count, including the hold count. The step is flat-footed and proud and must be done with liveliness and zest. Hold yourself a little more than erect.

PATTERN

-
- Meas PART I Look at partner throughout.
- 1 Beg with outside ft, ML WR, free hand hanging by side, dance one basic Jacok step almost directly into ctr, but slightly in LOD. The upper body and head make a slight nod fwd.
- 2 Moving away from ctr and slightly LOD, dance one Jacok step bwd, the body leaning back a little.
- 3 Moving now almost in LOD, dance a Jacok step fwd.
- 4 Dance one Jacok step, making a 3/4 turn CW to face ctr, outside ft pointed.
- 5-7 Same as meas 1-3.
- 8 Both M and W plie with both ft tog (ct 1), W jumps straight up with wt on M R shldr, and M lifts her and turns 3/4 to face ctr (ct 2); W lands (ct 3). ^{hold} Separate (4)
- 9-16 Repeat meas 1-8.
- PART II *not to separate*
- W Part
- 1 Fists on hips, thumbs back, backs of hands horizontal, elbows well fwd, send a pulse into the stomach on each beat and bring the elbows back a little, then return to place. Starting with R, dance one Jacok step ^{slow} bwd in LOD. On cts 1, 2, & 3 incline the head RLR, Hold. Flirt with ptr.
- 2 Repeat with opp ftwk

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Jacok-Continued

- 3-4 Same as 1-2
- 5-6 Same as 1-2
- 7 Same as 1
- 8 Step back on L ft (ct 1); stamp R heel and strike haughty pose, head high (ct 3). *make 1/2 turn*
- 9-16 Same as Meas 1-8, except make a 1/2 turn CCW on each Jacok step. *to face LOD.*

M Part

- 1-7 Facing LOD, do 7 Jacok steps fwd. *2 1/2 Meas = 1/2* E fist on hip, R-arm up, doing Rzeszów hand wave. Flirt with ptr.
- 8 Step on R (ct 1); bring R hand to hip, stamp L heel and pose (ct 3).
- 9-16 Repeat meas 1-8 *or 2 fist on hip R arm up doing Rzeszów hand wave.*

PART III

Same as Part I, except in last measure W should end up on outside of circle (make whole turn in lift).

PART IV.

- 1 Begin face to face, hands on hips. Turn separately and progress along LOD, do one Jacok step, make 1/2 turn, M CCW, W CW.
- 2 Continue turning, complete to face to face.
- 3-6 Repeat meas 1-2 twice
- 7 Repeat meas 1
- 8 Complete turn with one step (ct 1); stamp and pose (Ct 2-3).
- 9-16 Repeat Meas 1-8

Dance repeats once.

notes: notes 1-8 are set. of variations. it was only limited to the same as then. by using the hand and lift.

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Presented by Morley Leyton

KRZYŻAK
("Kshy' -zhak"
"Small Cross"

This dance was learned from Edward Wawyziniak. It can be found in "Tańce Krosnieńskie" by Józef Szmyd, CPARA, 1961.

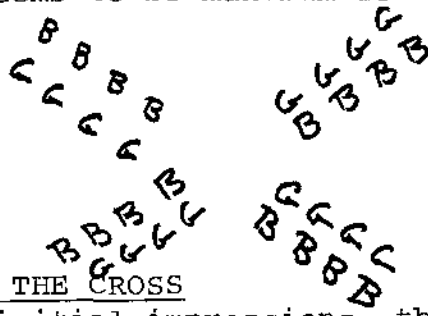
The words:

- | | |
|--|---|
| 1. Jak pojedziesz w pole orać
Zabierz se mnie na płużek
Ja ci będę poganiała
Tylko daj mi batożek | 3. Jak pojedziesz w pole orać
Weź ze se mnie na brony
Ja ci będę pogniała
Bo potrzeba ci żony |
| 2. Nie pojedę w pole orać
Niech se jedzie ojciec sam
Ja se wolę spacerować
Tam gdzie ładne panny są | 4. Nie pojedę w pole orać
Niech se jedzie ojciec sam
Ja se wolę spacerować
Tam gdzie ładne panny są. |

MUSIC: Same melody played first slowly in 3/4 then fast in 2/4

RECORD: Z Okolice Rzeszowa, LTN 1001 B, band 1

FORMATION: Any number of cpls in 4 sets of contra lines radiating from the ctr. M face CCW and W CW. 4 cpls in a line seems to be maximum for ease of execution.



PART I THE CROSS

Contrary to initial impressions, the small cross the name refers to, is the pattern drawn on the floor during this step and not to the formation. Directions are for M, W are opp ftwk, hand and direction of movement. Shldr-shldr blade hold, elbows out, arms rounded and raised sltly; W arms resting on M so that there is no daylight visible. The arm movement is strictly limited to the upper torso, and must be simultaneous with the ft. Movement of arms is crisp.

Meas. Ct & of previous measure: Bend M L knee, raise R leg off floor and tip arms to M R.

1 Step fwd on M R and tip arms to opp side(ct 1), close L ft to R and tip arms to R (ct 2); Step in place onto R ft and tip arms to L (ct 3).

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Krzyzak-continued

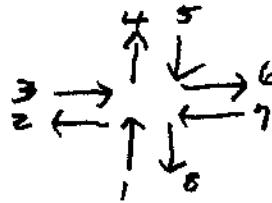
Prepare to step bkwd onto L ft and take a little deeper bend of the arms to the L, and a slgt plie on the stand-leg (3&)

2 Make a $\frac{1}{4}$ turn CW and step bkwd onto L ft, tipping arms to R (ct 1); All of the turning is done on this ct. Close R to L and tip arms to L (ct 2); Step in place on L and bend body to R (ct 3); Make preparation as in meas 1 (ct 3&), on opp ft.

3-4 Same as 1-2

5-8 Same as 1-4 except omit (3&) preparation in meas 8.

PART II, CROSS^{OVER} PATTERN



This time W uses opp ft and hands, but moves in same direction. Head cpls do the sequence as written, and side cpls start sequence at meas 5., so that they do 5-8, 1-4, 13-16, 9-12. Steps for 5-8 actually begin with preparation on & of previous measure.

1 Clap M L on R, and in continuous mvmt, bring arms out to side, palms fwd. S; side twd ctr (ct 1); slide again twd ctr (ct 2);

2-3 Continue sliding in same direction, 2 slides per meas. Pass other cpls with the M staying on outside and W passing bet the ~~M~~ *side cpls*.

4 Do one slide in same direction (ct 1) and then land on other side of cross with a jump, landing ft tog, fists on hips, elbows well fwd (ct 2). Place M arm that is away from ptr around W waist, her exterior hand on his shldr, join inside hands, held straight down, and lift inside ft (ct 2&).

5 Stamp inside heel at same time, bend upper torso and bring hands a little away from body (ct 1); Raise inside leg and bring torso back and hands close to body (ct 2)

6-8 Repeat meas 5, three more times.

9-16 Repeat 1-8

Dance repeats three more times

Presented by Morley Leyton

KUJAWIAK NIEBIESKI (*Blue Kujawiak*)

Kujawiak Niebieski (Koo-yah'-vyak Nyeh-byeh'-ski) is a dance for W only. It is a dance based on steps from the National dance style (Tanc Narodowy), arranged by Morley Leyton. This dance was in Let's Dance, November 1970.

MUSIC: MUZA NPO6; MUZA XL0324 B-5: or BRUNO 51038 (Zlociste Lany)

FORMATION: W in circle, facing ctr. Fists on hips, elbows fwd, except when otherwise specified.

STEPS AND

STYLING: Mazur Step: Step fwd on R, bending knees (ct 1). Close L ft to R, bending knees a little more but as wt is placed on L start to straighten knees (ct 2). Step fwd on R with knees ^{almost} straight (ct 3). Next step starts fwd on L. Step can be done in any direction, or in place or turning.

MUSIC 3/4

PATTERN

Meas

4 meas INTRODUCTION. No action.

I. STEP-CLOSE, MAZUR TURN

1. Step ~~R~~ to R side turning body slightly CW^(R) (ct 1), hold (ct 2). Close L to R, no wt (ct 3). This is done very smoothly.
- 2 Repeat action of meas 1 on opp ft, turning slightly CCW.
- 3-4 Do 2 basic mazur steps in LOD completing one full turn CW. Step is soft.
- 5-16 Repeat action of meas 1-4 three more times. *End easily*

II. "THE STEP"

1. *Face L* Extend R leg directly fwd, knee straight, and step on R heel, toe turned outward R, The upper body moves in ~~opp~~ opposition, with L elbow brought fwd (ct 1). Step on L in place (ct 2). Close R back to L (ct 3).
- 2 Repeat action of meas 1 (FIG II) with opp ft and elbow.
- 3 With ft parallel and together, bounce on heels twice (Cts 1,2). Open heels, keeping toes together (ct 3).
- 4 Bend knees, keep heels in place and open toes away from each other (ct 1). Keep body still above the waist. Lift and lower heels twice (cts 2,3).
- 5-12 Repeat action of meas 1-4 (FIG II) twice.

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Kujawiak Niebieski - Continued

- 13-15 Repeat action of Meas 1-3 (FIG II).
16 Repeat action of meas 4 (FIG II) cts 1,2, hold ct 3.

III. HOP-CLICK, AND MAZUR

- 1 *face to* Hop lightly on L clicking R heel against side of L (ct 1), travelling in LOD. Land softly with strong down accent on R, R knee well bent (ct 2). Step L across R turning to face LOD (ct 3).
2 Do 1 mazur step in LOD turning 1/4 CW to end with back to ctr.
3-4 Repeat action of meas 1-2 (FIG III) on opp ft, continuing to move in LOD and turning CCW to end facing ctr.
5-16 Repeat action of meas 1-4 (FIG III) three more times.
4 meas BREAK: With 4 steps make one full turn CW in place. ^(R)
48 meas Repeat action of FIG I,II,III, Meas 1-16.
4 meas BREAK: With 4 steps turn 1-1/4 times in place to face LOD. At end of meas 4 (ct 4) swing R leg to side and do breath-like lift of L heel in preparation for next step.

IV. "LITTLE BELLS"

1. Keeping ft parallel, step R directly under body, bending R knee and extending L to L side (ct 1). Ft still parallel step onto L to L side, both knees bent (ct 2). Close R twd L lifting L leg to L side (ct 3), and do a light lift of R heel (ct 4).
2 Repeat action of meas 1 (FIG IV) on opp ft. On the preceding 2 meas the body should feel like a pendulum, leaning R when ft go L, and L when ft go R. Body is held upright with fulcrum at breast bone. Accent down with knee bend (ct 1) and further accent with additional knee bend (ct 2). Omit preparatory heel lift before next step.
3 Moving in LOD, hop on L and lift R knee high, ft fwd (Ct 1). Extending R leg, push through heel, and step fwd onto R heel (ct 2). Close L to R (ct 3).
4 Repeat action of meas³ (FIG IV) adding preparatory lift of R leg to R side and lift on L heel (ct 4).
5-16 Repeat action of meas 1-4 (FIG IV) three times, turning body to face ctr, and omitting preparatory lift at end of meas 16.

V. BALANCE AND TURN *Focus to ctr. - -*

- 1 At waist level, hand palm down, swing R arm fwd and outward on a curve to R side, palm up. At the same time step slightly fwd on R, turning body slightly CW (ct 1).

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Kujawiak Niebieski-Continued

- Step L behind R (ct 2). Step R to L (ct 3).
- 2 Swing R arm at waist level across body to L side, palm down and step slightly fwd on L, turning body slightly CCW (ct 1). Step R behind L (ct 2). Step L to R (ct 3).
- 3 Do a small hop on L sweeping R arm at waist level to R to give momentum for 1-1/2¹⁸⁰ turn CW. Step R ft behind L, bending knees, ft close together (ct 2). Close L to R, completing turn (ct 3). R arm extended about 45° above shoulder. Hand turned so palm is facing twd head. Dancer is now facing LOD.
- 4 In place click heels 3 times.
- 5-7 Face ctr and repeat action of meas 1-2 (FIG V) with opp ft and hands. Reverse direction of turn and finish facing RLOD, L arm high.'
- 8 In place click heels 2 times.
- 9-16 Repeat action of meas 1-8 (FIG V) Pose at end.

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Presented by Morley Leyton

POLKA GACOK
(Gah'-Tsoak"
(From the village of Grac')

This dance was learned from Edward Wawyziniak and Leokadja Magdiarz. It may be found in "Tance Z Okolic Rzeszowa, CPARA, 1967."
Village of Grac.

RECORD: Z Okolice Rzeszowa LTN 1001 B, band 2
MH 45-4001A

FORMATION: Cpls face LOD, Varsouvienne pos.

STYLE: Polka steps are done smoothly with NO BOUNCE and travelling.

PATTERN

-
- Meas PART I
- 1-7 Dance 7 polka steps fwd. M & W both beg L ft. step-tog-step.
8 Without releasing hands, both turn CW to face RLOD, keep L arm higher than R. Stamp R (ct 1), stamp L (ct 2).
- PART II. THE WINDOWS OKIENKI
Look at your partner throughout this part
- 1 Stamp R twice (cts 1 & 2). M sings "Hop, Siup" (Hope, Shoop) the same time as each stamp.
2 Turn CCW in place to face LOD. Keep R arms higher than L
W sing "Tra-la".
3-4 Do meas 1-2 with opp ftwk and arms, and turn in opp direction. Continue singing for rest of step.
5-6 Repeat 1-2
7-8 Stamp L twice, then release hands and turn W CW to closed ballroom pos.
- PART III
- 1-8 Dance 8 polka steps in LOD, turning CW, finish with M back to ctr.
- PART IV
- 1 Stamp M L, WR, twice (cts 1,2). M sing "Hop, Siup" joined hands point to floor. *In LOD*
2-3 Slide in LOD, W sing "Tra-la"
4 Same as 1-2 except on opp ft, and in RLOD. Joined hands up.
5-8 Repeat meas 1-4.

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Polka Gacok-Continued

PART V.

1-8 Same as Part III

PART VI.

Closed ballroom pos, ML, WR arm out to side, hands joined. Stay on one level, knees bent throughout this part.

1 Stamp outside ft twice (cts 1-2). M sing "Hop, Siup".

2 Do 2 pivots in plie, making one turn CW in LOD. W sing "Tra-la"

3-4 Repeat meas 1-2

5-8 Repeat meas 1-4

Dance repeats twice more

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Presented by Morley Leyton

POLKA PRZEZ NOGE

Pronounced "Polka Pshez No-gah-on" ("on" is like French nasalized "on") which translates approximately to "Polka Over the Legs". However, most dancers in Poland have changed it to "Polka Bez Noge" which translates to "Polka Without Legs".

If I had to pick out a dance which typifies the spirit and character of the dances of this region, this is the dance I would pick. I learned this dance from three different authorities. Edward Wawizyniak of Jarostaw, taught this dance as a peasant would do it, unrefined, without any pretentious airs. Hanna Chojnacka taught it to the students of the ballet school of Warsaw (Szkola Baletowa Panstwowa w Warszawie) with better posture and control, while Leokadia M Magdziarz of Rzeszow taught it with a spirit somewhere between the two.

This dance may be found in both authoritative texts on dances from the Rzeszów region: "Tańce Krosneńskie" by Józef Szmyd, CPARA, 1961

"Tańce Z Okolic Rzeszowa" by Lidia Nartowska, CPARA, 1967.

Edward was Mrs. Nartowska's assistant for 15 years; both authors are now dead.

There are many melodies used for this dance. The words for the one on the record are:

Zapaliły się wiśnie, czereśnie od słońca
Bili się chłopcy o jedną panną bez końca (repeat this line)
Zaczęli bitkę w sobotę wieczór do rana
Przez ciebie jedna dziewczyna biedna płakała (repeat)

RECORD: Z Okolic Rzeszowa, LTN 1001 A, band 1

FORMATION: Cpls scattered in a circle. Parts I & II are done at will, although it is preferred to start I at the beginning of a musical phrase.

PATTERN

PART I TURNING STEP

The turning steps are all done firmly planted to the ground. The dancers must sit in plie throughout except for count (2&). Also, the step cuts across the musical phrasing.

M face LOD, W face ptr. M R arm around ptr's waist. L hand grips her wrist and is planted firmly on M L hip, or in the small of his back. W L hand holds M R arm, W R arm straight out, make a fist. Cpl should try to be parallel.

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Polka Przez Nogie-continued

- Count 1 Make $\frac{1}{2}$ turn CW, stepping onto M L, W R in LOD
- Count 2 Make $\frac{1}{2}$ turn CW, stepping onto M R, W L in LOD.
M is now facing LOD.
- Count 2& Close in M L, W R approx onto spot other ft
occupied, rising slightly and cutting MR, WL ft
off the floor.
- Count 3 Take long strong lunge in LOD onto MR, WL ft. M's
leg is momentarily straight out before placing wt
on ft.

Transition into step I. The first time the step is done, one extra step must be added at the beginning. The cpl takes the correct hold, M facing LOD and start by taking one step in LOD with MR, WL, and then proceed as above. That is, step LOD MR,WL, pivot(ct1),pivot (ct 2), cut (ct 2&) lunge (ct 3).

PART II REST STEP

Open pos, MR arm around waist, WL hand on M R shldr. Simply run with a light bounce, one step per ct. Many variations are done here ad lib: turn with ptr, turn by self, M jump up and slap L thigh in the air, land and slap floor, do the Rzeszów style hand wave, etc. At the end, in preparation for turning step, stop, M faces LOD and brings W around to face him, assume correct hold and wait for beginning of phrase.

1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Morley Leyton

POLKA UGINANA
(Polka Oo-gy-nah'-nah)
(Bending Polka)

This dance was learned from Edward Wawizyniak and may be found in "Tańce Z Okolic Rzeszowa, by L. Nartowska, CPARA, 1967.

RECORD: Z Okolic Rzeszowa, LTN 1001 A. band 2

FORMATION: Cpl scattered in circle. Parts I & II are done at will, but it is preferred that I begins with a musical phrase.

PATTERN

- Meas PART I. TURNING STEP
M R arm around ptrs waist. L hand grips her wrist and is planted firmly on M L hip, or in the small of his back. W L hand holds M R arm, W R arm straight out, make a fist. Cpl should try to be parallel. M and W use opp ftwk. M faces RLOD, W faces LOD.
- 1 Step L (ct 1); step R (ct &); step L, dip and draw semi-circle on floor with straight R leg (ct 2). Do about 1/6 of a turn CCW on cts 1-& and complete a 1/2 turn during ct 2.
- 2 M is now facing LOD. Continue turning CCW, and repeat meas 1 on opp ft.
- Repeat meas 1-2 several times to end of phrase or as desired.

PART II REST STEP

May do same rest step as in Polka Przez Noge, Part II or:

M faces RLOD, W faces LOD. Retain same hold as in Part I, or either or both ptrs may wave their outside hand (ML, WR) high in a Rzeszów hand wave, or ptrs may assume a shldr-waist pos. Step is simply a flat-footed, heavy running polka step, beginning with M L, W R.

1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Morley Leyton

WESOLY WACUS OBEREK
(Happy Wally Oberek)

Wesoly Wacus (Veh-soh-ly Vah-tsush). An Oberek is an exciting dance with its gay turning and vigorous leaps. In this dance the Polish peasants also project their sense of humor with Wacus having a gay old time on Saturday night, kicking up his heels and generally whooping it up. This Oberek was arranged from steps in the National Dance style (Tanc Nadowy) by Morley Leyton. This dance was in Let's Dance, November 1970.

MUSIC: Buccaneer BR 1000 "Z Gorami, Z Dolinami" Side 1, Band 35

FORMATION: Cpls in a circle facing CCW, M on inside. Ptr face, join inside hands shoulder height. Free hand on hip, fingers fwd, or swing freely in and out.

STEPS AND STYLING: Oberek Step: Step fwd on R, bending knees (ct 1). Close L to R, bending knees a little more (ct 2) as wt is placed on L start to straighten knees (ct &). Step fwd on R with knees straight (ct 3). Next step starts fwd on L. This step is done more vigorously than in the Mazur or Kujiawiak. Also, the dancer may brush the free ft back and point the ft in ct 3.
Open Mazur Position: W on M R, his R arm around her waist, her L hand resting on his R shoulder. Keep a slight angle between each other (face each other slightly). Free hand on hip unless otherwise stated.

NOTE: All steps begin on INSIDE ft. Each phrase ends with 2 stamps (ct 1,2), hold (ct 3). Throughout dance M and W are on opp ft. Instructions are for M. When hands are on hips the fingers are fwd.

MUSIC 3/4

PATTERN

Measures

4 meas INTRODUCTION . No action

I. HOP AND TURN

- 1 Hop on inside ft (M R, W L). Stay on bent knee and bounce free ft off floor (ct 2). Hop again on inside ft (ct 3).
- 2 Step L,R,L sweeping hands (joined) through on a curve on ct 1 to turn back to back with ptr.
- 3-4 Repeat action of meas 1-2 on opp ft. End facing ptr.
- 5-16 Repeat action of meas 1-4 three times.

Wesoly Wacús Oberek-Continued

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

II MAZUR WITH COUPLE TURN

1-16 Starting with inside ft do 16 oberek steps in open pos tur turning CW in place. W R hand low on hip so M can get a firm hold on waist. Both stand up and counter-balance for turn. Lean slightly fwd from waist and look at ptr.

III HOP-STAMP AND BREAK

1-8 Repeat action of meas 1-4 (FIG I) twice.

4 meas BREAK: Do 4 Oberek steps facing ptr, bending at the waist so that noses almost touch and shaking head from side to side (ear twd shoulder). Change pos so that M is facing LOD and W RLOD in a single circle.

IV. GRAND R AND L

Arms move with large windmill effect throughout figure.

1-2 Give ptr R hand, do 2 Oberek steps to pass her.

3-4 Give L hand to next W and do 2 Oberek steps to pass her.

5-6 Give R hand to next W and do 2 Oberek steps to pass her.

7-8 Give L hand to next W. Retain hand hold and do 1 Oberek step while reversing direction (M RLOD, W LOD).

On meas 8 do 2 stamps (ct 1,2) hold (ct 3). Free R hand remains high.

9-15 Repeat action of meas 1-7 (FIG IV). M move RLOD, W LOD.

16 Prepare for FIG V. W makes 1/2 turn CW to assume open Mazur pos, place L hand under M's R upper arm, thumb back.

V. MAN'S CLICK STEP

Turning CW, W do 16 Oberek steps.

1. M steps across in front of ptr twd outside of circle on R (ct 1). Bend knees (ct 2) in preparation for click of heels in air (ct 3). (Legs form a diamond shape in air, if possible).

2. Step L,R,L almost in place.

3-4 M and W bend fwd slightly from waist and do 2 basic Oberek steps, turning CW.

5-16 Repeat action of meas 1-4 (FIG V) three times.

4 meas BREAK: 4 Mazur steps in place

Repeat action of entire dance omitting the final break.

Note: Other variations may be substituted in "Part V"

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UKRAINIAN STEPS & STYLING

"PRECID" (Basic)

Assume a squat (plie') pos - sit over heels (on toes) with knees (at a 90° angle) turned out (ct 1). Spring to a relaxed 6th pos (heels together, toes diag out) (ct 2).

"HEEL PRECID"

Repeat "Precid" (ct 1). Spring to a stride pos landing on heels with toes turned up and out (ct 2).

"SCHUPAK" (Shoo-pak)

Assume a squat (plie') pos on L, with R extended fwd (ct 1), remaining in the squat (plie') pos, shift to R and extend L fwd (ct &).

"PRECID NA ZAD" (Precid to Rear)

Repeat "Precid" (ct 1). Come up on L with R ft and hips turned bkwd as fwr as possible (ct 2).

"DETORKANYA" (De-tor-kanya)

Hop on L and touch R toe in front of L toe (ct 1), hop on L, touch R heel in front of L toe (ct &). Reverse ftwk on cts 2, &.

"VEXHOLYACNEK" (Vek-hol-yas-nek)

Hop on L, touch R toe at instep of L with R heel turned out, knee in (ct 1), hop on L, touch R heel at instep of L - toe and knee turned out (ct &). Reverse ftwk on cts 2, &.

"PEDSKOK" (Peed-skok)

Step for L ft: Hop on L, with R knee lifted high (ct 1), step on R next to L (ct &). Step on L next to R (ct 2), hold (ct &). This step is done on one ft or the other several times. It does NOT alternate from R to L.

"UNDER THE WING"

Standing somewhat R hip to R hip with ptr, arms joined, out-stretched and up, drop slightly fwd on R ft, at same time duck head under ptrs R arm (cts 1,&,2,&). This step is usually done in conjunction with another step like the "Pedskok".

"PRECID Z UDARIJEN" (Precid with Stamp)

Repeat "Precid" (ct 1). Spring to a stride pos with a stamp on both ft, flat on the ground (ct 2).

"PRECID V BYK" (Precid to Side)

Repeat "Precid" (ct 1). Spring to R onto R toe (knee turned out), at the same time the L is lifted off the floor and to the L side. R hand is behind head, L hand is extended shoulder high to side, palm up.

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Ukrainian Steps & Styling, Cont'd.

"PERESKOK Z PRESYDKOM" (Over Jump)

Leap onto R ft crossing R in front of the L. At the same time L ft crosses up and behind R calf (ct 1). Hop on R as L is lifted and straightened diag to the L side (ct 2). Drop into a full squat (plie') (Precid) (ct 1). Raise up to a full standing pos, weight on both ft (ct 2).

"HANDS"

When hands are on the hips, fingers are fwd, thumbs back.

When hands are held out toward ptr, they are up, usually at shoulder or chest level, with palms up.

"Precid" - When M do the "Precid", arms are held shoulder level, out to the side (slightly fwd) with palms up. When going into the squat pos hands may come down with a sweeping motion ending between knees about 6 inches off the floor. Arms are usually crossed in front of the chest in the Moscow area of Russia, but not necessarily in the Ukraine.

When a W is turning in place or moving to the side, the hand in the direction that she is moving is extended straight out, shoulder level, palm up. The trailing arm is shoulder level with the hand in front of the chest holding the beads in place, thumb pointed down.

Presented by Vince Evanchuk

777

KATHERINE
Ukraine

This is a couple dance by Vince Evanchuk, dedicated to his daughter, Katherine Ann Evanchuk. "Katherine" is a composed dance using the traditional steps and styling of the Poltava Region of the North-eastern Ukraine. This dance was first introduced in 1970.

MUSIC: Express, 160-A

FORMATION: Couples facing about 4 ft apart.

STEPS: "Scissors Kick" (Kolesenya):

Meas:

- 1 Leap lightly onto L, while raising R straight fwd (ct 1),
leap lightly onto R, while raising L straight fwd (ct 2).

"Syncopated Step" (Presoovanyam)

- 1 Step diag R on R (ct 1), close L heel to R ankle (ct 2).
2 Repeat meas 1, with opp ftwk.
3-4 Repeat meas 1-2.
5 Step diag R on R (ct 1), close L heel to R ankle (ct &),
step diag L on L (ct 2), close R heel to L ankle (ct &).
6-8 Repeat meas 5, 3 more times.
Note: Meas 5-8 is the same as meas 1-4, only double
time.

"Pereskok z Presydkom"

- 1 Leap onto R in front of L, at same time L ft crosses
up and behind R calf (ct 1), hop on R as L is lifted
and straightened diag to the L side (ct 2).
2 Drop into a full squat (Presid) (ct 1), rise up into
a full standing pos with wt on both ft (ct 2).
Arms - are extended diag out to sides at shldr ht.

"Pereskok"

- 1 Repeat meas 1 of "Pereskok z Presydkom".
2 P.D.B. L in place.

"Pas de Basque" (P.D.B.)

- 1 Leap slightly R on R (ct 1), step L in front of R (ct &),
step R in place (ct 2).

METER: 2/4

PATTERN

Meas.

FIGURE I:

- 1-4 Introduction - no action
5-8 Facing ctr, do 7 "scissors kicks" moving away from ptr,
arms raise diag fwd at sides to shldr ht. On last ct,
close R to L.

KATHERINE, Cont'd.

FIGURE II:

- 1-8 "Syncopated Step" moving twd ptr, arms coming fwd, waist ht.
(4 slow, 8 fast)

FIGURE III:

- 1-8 With R hips adjacent, join both hands with ptr (M-L & W-R extended straight across ptr's chest at shldr ht, M-R & W-L hands held in front of own shldr with elbows extended straight out) and do 8 P.D.B. turning CW - on 8th P.D.B. reverse pos.
9-16 Do 8 P.D.B. turning CCW with L hips adjacent.
17-20 Do 8 "scissors Kicks" (Fig. I, meas 5-8).

FIGURE IV:

- 1-2 M do "Pereskok z Presydkom" step, W waits.) W hands on
3-4 W do "Pereskok", M waits.) waist, fingers
5-8 Repeat meas 1-4.) fwd.
9-16 Move slowly twd ptr with 8 P.D.B., alternately thrust arms fwd on ct 2. Arms at waist ht in pos to ft. (i.e., when P.D.B. starts on R ft the L arm is thrust fwd.)
17-20 Ptrs join hands at shldr ht and form a circle with their arms. Do 4 P.D.B. and rock arms, alternately raising L then R.

FIGURE V:

- 1-8 With hands still joined, both ptrs bring their own L hand (still holding ptr R), behind their own head so that their ptrs R arm is now resting on the R shldr. Do 8 P.D.B. turning CW.
9-16 Reverse pos, arms also and do 8 P.D.B. turning CCW
17-20 "Scissors Kick" (Fig. I, meas 5-8)

FIGURE VI:

- 1-8 Repeat Fig. IV, meas 1-8.
9-16 Repeat Fig. II, meas 1-8.
17-20 "Scissors Kick" (Fig. I, meas 5-8). On meas 20, ct &, extend L heel fwd on floor. End in open arm pos.

Presented by Vince Evanchuk

Kuciarova

KATHERINE
(Russia)

Ukrains

SOURCE: This is a couple dance dedicated to my daughter, Katherine Ann Evanchuk. "Katherine" is a composed dance using the traditional steps and styling of the Poltava Region of the northeastern Ukraine. This dance was first introduced at the Mendocino Folk Dance Camp, 1970.

MUSIC: Express, 160-A

STEPS: "SCISSOR KICK" (Kolesenya)

- | | | |
|-------|------|---|
| Mees. | Cts. | |
| 1 | 1 | Leap lightly onto L, while raising the R straight fwd about 6 inches above the floor. |
| | 2 | Leap lightly onto the R while raising the L straight fwd. |

"SYNCOATED STEP" (Presoovanyam)

- | | | | |
|-----|---|------------------------------|---------------|
| 1 | 1 | Step to the R onto the R ft. | } Double Time |
| | 2 | Bring L heel to R ankle. | |
| 2 | 1 | Step to the L onto the L ft. | |
| | 2 | Bring R heel to L ankle. | |
| 3&4 | | Same as Meas. 1-2. | |
| 5 | 1 | Step to the R onto the R ft. | } Double Time |
| | & | Bring L heel to R ankle. | |
| | 2 | Step to the L onto the L ft. | |
| 6-8 | & | Bring R heel to the L ankle. | } Double Time |
| | | Repeat meas 5. | |

"PERESKOK Z PRESYDKOM"

- | | | |
|---|---|--|
| 1 | 1 | Leap onto R ft crossing in front of the L, and lift L up to the R. |
| | 2 | Hop with R as L is raised and straightened to the L side. |
| 2 | 1 | Drop into a full squat (Presid). |
| | 2 | Raise up to a full standing pos, weight on both feet. |

"PERESKOK"

- | | |
|-----|---|
| 1 | Same as Meas 1 of "Pereskok z Presydkom". |
| 2 | P.D.B. in place. |
| 1-2 | P.D.B. in place. |

PATTERN

Meas.

FIGURE I

- | | |
|-----|---|
| 1-4 | Introduction |
| 5-8 | "Scissor Kick" moving away from ptr raising arms to sides, shoulder height. |

FIGURE II

- | | |
|-----|--|
| 1-8 | "Syncopated Step" moving twd ptr, arms coming fwd, waist high. |
|-----|--|

- R. hand extended out + m... L...*
- FIGURE III** *elbow extended, ... shoulder height*
- 1-8 Join hands with ptr and raise to shoulder height, elbows up. P.D.B. turn CW, right hips next to each other.
 - 9-16 Reverse position, P.D.B., turn CCW L hips next to each other.
 - 17-20 "Scissor Kick" (Fig. I, meas 5-8) *entire*

- FIGURE IV**
- 1-2 Men "Pereskok z Presydkom", W waits. *W. hands on waist fingers fwd.*
 - 3-4 Women "Pereskok", M waits.
 - 5-8 Repeat meas 1-4.
 - 9-16 Moving fwd slowly with P.D.B., alternately thrust arms fwd at waist height in position to feet. (i.e., when P.D.B. starts on R ft the L arm is thrust fwd)
 - 17-20 Ptrs join hands and form a circle with their arms. P.D.B. and rock arms, alternately raising L then R.

- FIGURE V**
- 1-8 With hands still joined and the same relative position as Fig. III, both ptrs bring their L hand (still holding ptrs R) behind their own head so that their ptrs R arm is now resting on the R shoulder. P.D.B. turn CW.
 - 9-16 Reverse pos, arms also, P.D.B. turn CCW. *(...)*
 - 17-20 "Scissor Kick" (Fig. I, meas 5-8.) *(...)*

- FIGURE VI**
- 1-8 Repeat Fig. IV, meas 1-8.
 - 9-16 Repeat Fig. II, meas 1-8.
 - 17-20 "Scissor Kick" (Fig. I, meas 5-8) ending in open arm pose. *(...)*

Presented by Vince Evanchuk

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PARUBKE
(Ukraine)

This is a traditional dance of young men playing that they are soldiers. Arranged by Vince Evanchuk to suitable march music.

MUSIC: SONGS OF THE KOZACKS, Arak 825, Side A, Band 4

FORMATION: Arranged for groups of 6 men. One line of 3 men facing another line of 3. Arms crossed at chest height.

STEPS: "PRECID Z UDARIJEN" (Precid with Stamp)
Assume a squat (plie') pos - sit over heels (on toes) with knees (at a 90° angle) turned out (ct 1). Spring to a stride pos with a stamp on both ft, flat on the ground (ct 2).

"PRECID V BYK" (Precid to Side)
Assume a squat (plie') pos - sit over heels (on toes) with knees (at a 90° angle) turned out (ct 1). Spring to the R onto the R toe (knee turned out), at the same time the L is lifted off the floor and to the L side. R hand is behind head, L hand is extended shoulder high to side, palm up.

"PERESKOK Z PRESYDKOM" (Over Jump)
Leap onto R ft crossing R in front of the L. At the same time L ft crosses up and behind R calf (ct 1). Hop on R as L is lifted and straightened diag to the L side (ct 2). Drop into a full squat (plie') (ct 1). Raise up to a full standing pos, weight on both ft (ct 2).

MUSIC, 2/4

PATTERN

Meas.

INTRODUCTION

- 1-8 Down and ups. Weight on L, R slightly forward. Bend supporting knee, other knee will move with it. Down (ct 1), up (ct 2). (Total, 8 times.)
- 9-10 4 walking steps fwd toward the other line, all beginning R (R,L,R,L).
- 11-12 Do 4 stamps in place, all with the R.
- 13-14 Do 4 walking steps bkwd, beginning with R.
- 15-16 Do 4 stamps in place with R ft.
- 17-20 Do 4 "Precid z Udarijen".
- 21-22 Walk 4 steps fwd (R,L,R,L).
- 23 2 stamps with R ft.
- 24 Stepping on R make a 1/4 turn to face front. Close L to R. You are now in 2 columns facing fwd.

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Parubke, Cont'd

Meas.

FIG. I

From two columns facing fwd, the formation will change to one horizontal line facing fwd, each M moving fwd and to the side in turn. Everyone is moving at the same time.

- 1-8 Man #1 in each column, starting on outside ft, walks 4 steps fwd, then does 6 "Precids v Byk" to the side. At the same time, men #2 do 6 walks fwd and 5 "Precid v Byk" to the side. Also at the same time men #3 do 6 walks fwd and 4 "Precid v Byk" to the side.

FIG. II

- 1-2 Hands free at sides. Starting on inside ft, walk 3 steps fwd, then jump, making a 1/2 turn towards the outside to reverse pos.
- 3-4 Starting on outside ft (which is the same ft as before) walk 3 steps bk to starting place. 1/2 jump turn again to the outside. *(twice the same)*
- 5-8 Repeat meas 1-4.

FIG. III

Hands are folded across the chest as in the Introduction, except for the outside men whose arms are free.

- 1-2 Outside men (the original #1 men) beginning on outside ft, take 3 marching steps diag fwd; close on step 4. Inside arms are on each other's shoulders; outside arms are extended, palms down.
- 3-6 Do 4 "Precid z Udarijen".
- 7-8 Beginning on outside ft, march 3 steps diag out, close on step 4 to face out (back to back).
- 9-16 Men #2 repeat Fig. III, meas 1-8.
- 17-24 Men #3 repeat Fig. III, meas 1-8.

Everyone finishes in his original place in the column; see diagram.

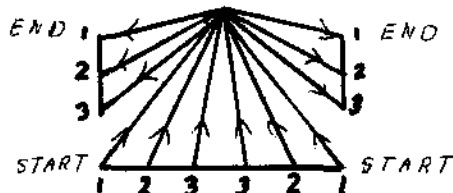


FIG. IV

- 1-6 3 "Pereskok z Presydkom", beginning the first one with a 1/4 turn to face front.
- 7-8 Beginning on inside ft, make a 1/4 turn to face opp line and walk 3 steps fwd, close on step 4 while turning 1/4 turn to face front.

REPEAT DANCE, FIG. I - IV. *Finish dance with stamp.*

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PLESKATCH
(Clapping Dance)
Ukrainian

This dance is based on a wedding tradition which has been brought to Canada from the Ukraine. During the ceremonies the bride and groom stand behind a table and the guests file forward couple by couple and place gifts before them, usually money. The guests then move from the table in time with the music doing the step "Pivkolom", a slow crossing scissors kick with three light taps of the supporting heel on the floor. At the same time they clap their hands by raising the L hand, opening it palm up, and striking it with the R hand in time with the tapping of the heel. The guests proceed in this manner to the parents of the bride and groom to pay their respects.

The dance presented here is a choreographic extension of this traditional movement. A quadrille form has been chosen since this also is one of the traditional forms for dances from this area.

MUSIC: Express, 160-3

FORMATION: Four couples arranged into a quadrille formation, with the W to the R of the M.

STEPS: "PIVKOLOM" (Step is same for both M and W.)

Meas.	Cts.	
1	1	Step onto the L ft and raise the R fwd and slightly across the L, about 6 inches above the floor. Raising the L heel slightly off the floor.
	&	Keep the R raised in the same pos and drop onto L heel, raising the L heel slightly off the floor.
	2	Keep the R raised in the same pos and drop onto the L heel.
	&	Pause.

Reverse ftwk for next meas.

"FWD. PRECID"

1	1	From a standing pos, drop to a squatting pos - sit over heels with knees turned out.
	2	Raising half way up on L ft (knee turned out), lift and extend R ft fwd. Clap hands chest level.
2	1-2	Repeat cts 1-2 of meas 1, only extend R ft.

"PRECID WITH BOOT SLAP"

1	1	Repeat "Fwd. Precid", Meas 1, Ct 1.
	2	Repeat "fwd. Precid", Meas 1, Ct 2, only this time slap R boot (inside, bottom of calf) with R hand, the ft is lifted up and curved with knee out.
2	1-2	Repeat Meas 1, Cts 1-2 with opposite ftwk.

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PLESKATCH, Cont'd.

STEPS:

Meas.	Cts.	"PRECID WITH CLAP & BOOT SLAP"
1	1	Repeat "Fwd. Precid, Meas 1, Ct 1, only clap hands at chest level.
	2	Repeat "Pracid with Boot Slap", Meas 1, Ct 2.
2	1-2	Repeat Meas 1, cts 1-2 with opposite ftwk

MUSIC, 2/4

PATTERN

Meas.

FIG. I

- 1-8 Introduction.
 9-16 Cpls join inside hands (M R, W L), outside hands on hips, fingers fwd. All cpls face to ctr of square and move twd ctr with "Pivkolom" step.
 17-24 Turn to face each other, join both hands and do the "Pivkolom" step with a sway.
 25-28 Keep pos and move bkwd out of ctr of square to original corners with "Pivkolom" step.

FIG. II

- 1-8 M do "Fwd. Precid", clap on ct 2 at chest level.
 W does "Pivkolom" step facing M - triple clap.
 9-16 Join both hands and do the "Pivkolom" step with a sway.
 17-24 Cpls keep inside hands joined (M R, W L), outside hands on hips, fingers fwd and move to a side-by-side pos and with the "Pivkolom" step rotate CW once around.
 25-28 M advances with "Pivkolom" step to W on his R (CCW W) - hands on his hips, fingers fwd. W waits for new ptr and does "Pivkolom" step in place with triple clap.

FIG. III

- 1-8 M do "Fwd. Precid", clap on ct 1,2 at chest level.
 W do "Pivkolom" step facing M, triple clap.
 9-28 Repeat Fig. II, Meas 9-28.

FIG. IV

- 1-8 M do "Precid with Boot Slap".
 9-28 Repeat Fig. II, Meas 9-28.

FIG. V

- 1-8 M do "Precid with Clap & Boot Slap".
 9-28 Repeat Fig. II, Meas 9-28.

FIG. VI

- 1-8 M do the "Pivkolom" step in place with a triple clap.
 W move to the ctr of the square and do the "Pivkolom" step with a triple clap.
 9-16 W put their L shoulders to the ctr of the square and do the "Pivkolom" step with a large sway. M does "Pivkolom" step in place with a triple clap.

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PLESKATCH, Cont'd.

Meas. FIG. VI, Cont'd.

- 17-24 W make a small individual $3/4$ CW turn in place with "Pivkolom" step and triple clap. M do "Pivkolom" step in place with a triple clap.
- 25-28 W move out to the M and all do the "Pivkolom" step with a triple clap.

FIG. VII

- 1-8 M do a "Fwd. Precid" to the ctr of the square.
W do "Pivkolom" step with triple clap in place.
- 9-16 M with face to ctr, lean over slightly and do the "Pivkolom" step with a triple clap - loud.
W do "Pivkolom" step turning CW once around.
- 17-24 M do "Precid with Boot Slap".
W do "Pivkolom" step turning CCW once around.
- 25-28 M turning $1/2$ turn to L move to ptr with "Pivkolom" step.
W do "Pivkolom" step in place.

FIG. VIII

- 1-8 M do "Pivkolom" step in place with triple clap.
W turn CW with "Pivkolom" step.
- 9-15 W does "Pivkolom" step with triple clap in place.
M does "Fwd. Precid".
- 16 Both step fwd onto R^{ft} and embrace!!!

Presented by Vince Evanchuk

FYRAMANNADANS (DANCE FOR FOUR) - SWEDISH FOLKDANCE FOR 2 COUPLES

This lively polska for four persons might well be called "The Fastest Dance in the North", for in sheer speed of the turn it seems to have no counterpart. The Swedish folkdancers' manual says of Fyramannadans: "It can without exaggeration be said that this simple, brisk and beautiful dance is one of our very oldest and most widespread dances, and a direct continuation of the slangpolska."

Originating hundreds of years ago, long before the waltz, the slangpolska (literally "flinging-polska") was primarily a couple dance which turned in either direction. Later it grew to encompass two or more couples. Nowadays this interesting step, which folkdancers in Sweden call "Östgöta" step (after the province of Östergötland, East Gothia), is practically done L-Ward (CW), as in Fyramannadans.

Simple yet phenomenally effective, when performed well this lively little number is without a doubt one of the most spectacular dances in Scandinavia today. It bears graphic testimony to the vitality and "drive" of genuine Swedish folkdancing.

FYRAMANNADANS

Pronunciation: FEER-a mahn-a dahns.

Translation: Four-person
Dance.

Land. Sweden.

Region: General thruout
Sweden.

Category: Small group dance.

Skill level: Intermediate.

Record: Aqua VIKING V 201 b, *FOUR PERSONS*

Tune Title: Fyramannadans.

Music: 3/4

Intro: 4 meas.

Formation: 2 cpls in ring. For several sets, see below.

Positions: As described.

Footwork: Same for M & W: L slangpolska (as described below).

Character: Vigorous yet light and "airy".

A. Ring:

- 1 - 8 Hands joined firmly at shldr level with enough tension to maintain "V" in elbows, dancers facing squarely into center so as to move sidwise, 8 slangpolska steps to the L, turning ring CW.

B. Mill:*

- 1 Transition: With handclap on 1st beat, ring hold is released and ea person turns to own L with one slangpolska step, making a full CCW turn arnd individually.
- 2 - 8 Facing cntr of set again, 8 - hand mill is formed by placing both hands on R arm of person to own L, R hand grasping the wrist and L hand grasping just above the elbow of said person, and mill is moved about CW with 7 more slangpolska steps.

Fyramannadans-Continued

C. Basket:

- 9 Transition: With handclap on 1st beat, mill hold is released and ea p̄rson turns to own L with one slangpolska step, making a full CCW turn arnd individually, as before.
- 10-16 In rapid succession, W grasp each other's hands with finger-grip (described below), M grasp each other's hands in same manner, below the W's hands' then W lift their hands over M's heads and place them behind M's backs, and M lift their hands over W's heads and place them behind W's backs (all hands should be held squarely in cntr of the back). All during this time the set should continue to move about CW with 7 more slangpolska steps.
- 9 - 16 Basket thus formed is kept in motion for 8 more meas. of slangpolska, during which time set can pick up speed.
- Without transition, hands are dropped from basket hold, ring is formed again (without ceasing CW movement), and dance is resumed at A.

SLÄNGPOLSKA STEP, AS DANCED IN FYRAMANNADANS:

As is characteristic of Swedish polska steps, the slangpolska is repetitive rather than alternating; that is, each step pattern begins on the same foot. Furthermore, in this step it is the same foot for both M and W, namely, the L.

Using today's dance terms the slängpolska can conveniently be described as a side polka step to the L (cnt "a-one and two") followed by a L-ward leap onto the R ft, crossing over in front of the L (cnt "three"), toes pointed directly twd the center of the circle at all times. As the R ft crosses over, the L ft is simultaneously lifted behind the R ankle.

Thruout, the action is sideward (no "rhumba shift"!), dancers facing squarely into center of ring. Due to the great speed potential of the slängpolska step, exceptional lightness of feet is essential. Dancers should be up on their toes at all times, spending as little time as possible on the floor.

Step pattern chart for Slängpolska step:

Count:	a	1	&	2	-	3
Dance:	hop R - st L		cl R - st L		(pause)	leap R

FINGER-GRIP as used in basket figure: With fingers held tightly together, the hands are cupped and interlocked with the opp person's hands in the mann of opposing hooks. For convenience, the taller person may have palm down, the shorter one palm up. (Note to the W: long artistic fingernails will leave a bad "impression" on the opp person.)

FOR SEVERAL SETS IN PERFORMANCE: Swedish folkdance groups often use this procedure: Form two parallel lines of cpls facing ea other about 4 steps apart, and number the sets in 2's. Music is played 3x thru. The 1st time only cpls 1 dance, the 2nd time only cpls 2 dance, and the 3rd time all cpls dance. Besides being less of a strain for the dancers than dancing

3 times straight thru, this arrangement has a dramatic effect on onlookers. The hand hold on the Mill varies with local tradition. An alternate method is as follows:

- 2 - 8 Facing cntr of set, 8-hand mill is formed by placing R hand on R wrist of person to the R, and L hand just above R elbow of person to the L, and mill is moved about CW with 7 more släng-polska steps.

Dance described by Gordon E. Tracie. Used by permission.

Presented by Ingvar Sodal

MASURKA

Norway

RECORD: RCA LP NES 65
FORMATION: Couple dance, any number of couples moving LOD.
Shoulder-waist position.
STEPS: Sideways masurka-step, turning masurka-step CW,
two-step CCW.
CHARACTER: Light and springy

Sideways masurka-step:

The step is the same for both M and W, except beg
on opp ft.

1. L ft to the side, small dip mostly in the ankle. Move R close to L.
2. Stretch L, put weight on R
3. Move L to L again, but shorter, with a slight dip in L knee.
4. Stretch L knee and move R close to L.
5. Step on R, with a soft dip.
6. Stretch on R, and let L be free for the next step.

Turning masurka-step CW:

Woman: Transition: Starting on R, she dances RLR slightly fwd
and to her R.

Masurka-step: Same as sideways masurka-step leading with
L and at the same time turning CW.

Man:

1. L ft to the L and slightly back.
2. Stretch and twist gently while closing R twd L.
3. Set R close to L and dip as the turn continues.
4. Stretch and move R fwd.
5. Set R fwd and dip slightly.
6. Stretch up on R.

Two-step CCW:

Description is for M. W step is identical except opp ftwk.

1. Set L to side and slightly back and dip.
2. Stretch and close R twd L.
3. Set R close to L with a light dip, without R heel touching floor.
4. A short, quick stretch.
5. L ft to the L and back and dip so that heel almost touches floor.
6. Flex L knee and stretch so as to prepare for the dip in the next step, starting on R. The twist CCW is emphasized on this last stretch.

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Masurka-continued

SEQUENCE:

- A. Dance 2 or more sideways masurka-steps LOD. M starts on L, W R.
- B. Make 1/2 turn CCW on one two-step.
- C. Dance 2 or more sideways masurka-steps LOD, this time starting with M R and W L.
- ✓ D. Make 1/2 turn CW on one two-step.
- E. Turning masurka-steps CW, one turn on each step. Any number of turns.
- ~~F. Two-steps CCW, 2 steps for each turn.~~

One may alternate freely between masurka-turn CW and the CCW turn, but usually there are sideways masurka-steps between the two turns.

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.

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Roros Pols- Continued

It should be pointed out that Roros Pols is no easy dance, even though 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" 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 Norwegian dance to American folkdancers may, despite all the inevitable shortcomings of such transplantation, serve to provide an insight into the genuinely traditional aspects of Scandinavian dancing.

SOURCE: As observed and dance in Norway by Gordon E. Tracie.
Notes and description prepared with the assistance of
Anders Anderssen.

MUSIC: NGK A/S TD-7 *Norve Gynns Folkedans*.

FORMATION: Any number of couples 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, deliniation of the various components of this dance must and need 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 M, 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 foordinated so that the figures and transitions are uniform and synchronized.

INTRODUCTION:

M initially takes his ptr by inside hand (M R, W 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)

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Roros Pols-Continued

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 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 R side). Dance pos now changes so that the M still holds W L hand with his L, but directly in front of them, 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 and to his L side. W turning 1/2 turn CCW with L Pols step, assuming new dance pos for both as follows: R arm sharply bent, holding ptr 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 full revolution for each meas (6 cts).

<u>MEN'S STEP</u>	<u>WOMEN'S STEP</u>
Ct 1 - Fwd on L in order to beg CCW pivot	Bwd on L ft
Ct 2 - Hold pos	R up to L
Ct 3 - R up to L, cont CCW pivot	Turn CCW on L, L turn 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, cont CCW pivot, to complete one full revolution	Turn so back is LOD, R ft turned opp LOD.

Repeat above figure several times.

Transition: As M steps back, he grasps W L hand with his R, and twirls her one or more turns CCW under her arm, to take a semi-closed waltz pos (but with M L hand grasping W R fingers slightly, 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 L Pols step for several meas.

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Roros Pols-Continued

Transition: For the M, the transition from the L Pols step to the Pols turn is direct without pause, starting on L (ct 1). W holds (ct 1) while M steps in front and they assume the following pos: R hand on ptrs back, 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, cpls turn CW moving 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 but the Pols is considerably livlier, largely due to a much faster tempo.

MAN'S STEP

WOMAN'S STEP

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

Hold (only done during transition)
cts step on R & move to side slightly

cts Step L

Ct 1
Cts 2-3-

cts Retain wt on L, touch R
cts Repeat above cts 2 & 3

W ftwork is very close tog 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 back to the 1st L Pols step.* Then the entire sequence is begun anew.

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 wishes to progress.

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.

Ingvar and Jofrid Sodal

Presented by: Ingvar Sodal

SNOA (Pivot Dance)
Swedish Oldtime Couple Dance
(SNOO-a)

The pivot--a turning of a partner with a simple alternation of the feet--is a popular dance step among traditional dancers in Denmark, Norway, and Sweden, and is akin to the Dreher of Germany and Austria. The Norwegians have a form call Rull or Rudl, the Danes have their Svejtrit, while the Swedes dance the pivot to the name of Snoa and Slunga (the former term used in the north, the latter common to the south), and even Klubba.

In Stockholm the Snoa is an alternate dance to the Polkett. At oldtime dance gatherings it is the usual practice for the orchestra to play two selections for each tip of rhythms. In the case of the polka, a simple dancing of very small polka step in Baltic pos. (as in Suomalainen polka, Finnish- Polka) is danced during the first selection, and as a contrast a walk and pivot is done to the second selection.

Though there is no pattern to remember nor complex step to master, the Snoa should not be automatically relegated to the "simple Elementary" category. A good smooth pivot takes practice. Styles vary with the individual dancer or couple of course, and eventually each finds his own favorite mode. Generally speaking it is well to have the music on the slow side rather than too fast, in order to capture the proper "lilt" of the dance.

RECORD: Aqua VIKING V 820 b. "Bergslags polka"

FORMATION: Any number of couples in circle, LOD CCW.

POSITIONS: Open shldr-waist; either closed shldr-waist or Swedish folk dance hold (Polska pos): as in common closed (waltz) pos except that W R arm is straight, her R hand holding M L upper-arm, and M L arm is bent at R angle, his L L hand holding her R upper-arm. Free hand either on hip, finger fwd, thumb back, or loose at sides.

FOOTWORK & Opp throughout: light walking steps, pivot.

CHARACTER: Light, not plodding.

The following are not figures in the regular sense, but merely two dance pos which are alternated at will, with no fixed number of meas for either.

A. Open steps fwd:

In open shldr-waist pos, beg on outside ft, cpl moves fwd in LOD with light and springy semi-walking steps, one step to each beat (2/4) Ct 1-2 for L,R, for any number of meas.

Snoa-continued

B. Closed pivot turn:

Transition: Whenever desired (preferably on an even 4-meas phrase) M takes a short jump with stamp on both ft, on the 1st beat of the 1st meas of a phrase (this in lieu of his otherwise stepping L), following it with a step R on the 2nd beat, as usual, during which time he takes closed pos with ptr. Simultaneously, W steps R,L as usual, while taking closed pos. (Ct 1-2). Couple then turns CW with 1-2 pivot steps, 1 full revolution per 2 counts, progressing fwd in LOD, as long as desired.

Couple may revert to the open "rest" steps at any time be merely breaking out into open pos again. Similarly, the stamp transition to closed turn may follow at will as before, and so on. In any case, the same alternation of feet is maintained thruout without interrupt-
ion, whether walking or pivoting.

Description by Gordon E. Tracie
Used with permission

Presented by Ingvar Sodal

TO TING
"Two Things"-Danish

This dance is from the Himmerland region of Denmark.

RECORD

RCA FAS- 663

San Diego State - 1960, 5000, 8000

MUSIC:

3/4 and 2/4

FORMATION:

Any number of cpls in circle, LOD CCW.

STYLING:

Hand, when free, on hip, fingers fwd, thumb back.
The character is smooth and flowing. Directions are
for M , W use opp ftwk.

PATTERN

Meas:

INTRODUCTION - 4 meas

1-4

A. "Tyrolervals" (Open and closed waltz) 3 times

Inside hands joined at shldr level, free hand on hip, beg
on outside ft, 4 open waltz steps (slightly back-to-back,
face-to-face, etc) moving fwd in LOD.

5-8

In formal closed pos, 4 closed waltz steps turning CW
and moving fwd LOD.

1-8

Repeat above *meas 1-8*

(The above meas constitute a Danish "Tyrolervals" pattern).

~~9-12~~

B. Step-hop and pivot- two times

In open-shldr waist pos, beg on outside ft, 4 fast step
hops in LOD

13-16

In closed shldr-waist pos, 4 pivot steps turning CW and
progressing fwd in LOD.

9-16

Repeat above *meas 1-8*

Entire dance repeated as many times as music allows.

* The Danish dance descriptions from Himmerland also note an alternate
step on the first 4 meas (~~9-12~~) of B, namely 2 Tyrolerhopsa steps fwd,
in lieu of the 4 step-hops. Danish-American versions often substitute
4 simple walking step at this point.

Description by Gordon E. Tracie
Used by permission

Presented by Ingvar Sodal

VOSSARULL

Norway

RECORD: NKG TD 7 (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 number).

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 ftwk, start each step with heel on 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 step in place, W step long enough to get in front facing M. On 2nd two-step CW (M R, W L) take closed pos. Continue with one more two- step CW.
3. Start pivot on M R and W L ft. Step is symmetrical. R always between ptrs feet, starting with heel on 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 pos and make any number of two-steps CCW and CW.

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Presented by Jerry Helt

WHO'S ON FIRST?

By Dan & Madeline Allen
Larkspur, California

- A. The first couple passes thru the set and turns individually in No 3 position. At the same time, the third couple divides and with the others in the set moves one place away from No 3 position and toward the No. 1 position.
- B. The ones in No.2 position pass thru across the set, and turn individually in No. 4 position. At the same time, the fourth couple divide and with the others moves one place away from No. 4 position and toward the No. 2 position.
- C. The ones in No.3 position pass thru and the rest fill in No. 3 position.
- D. The ones in No. 4 position pass thru and the rest fill in No. 4 position.

Complete sequence is A-B-C-D; three times and all couples will be back to home position.

RECORD: Any strongly phrased record.

CIRCLE FUN

1 & 3 BOW AND SWING, NOW PROMENADE THE OUTSIDE RING
GO HALF WAY AROUND AND A QUARTER MORE
STAND BEHIND COUPLES 2 & 4
2 & 4 GO FORWARD, CIRCLE FOUR
HALF WAY "ROUND AND A QUARTER MORE
2 & 4 BOW TO YOUR PARTNER, GIVE HER A SWING
PROMENADE THE OUTSIDE RING
GO HALF WAY AROUND AND A QUARTER MORE
STAND BEHIND THE OTHER FOUR
1 & 3 GO FORWARD, CIRCLE FOUR
HALF WAY 'ROUND AND A QUARTER MORE
EVERYBODY BOW TO YOUR PARTNER, GIVE HER A SWING
PROMENADE GO TWO BY TWO
GO ALL THE WAY BACK HOME WITH YOU

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Presented by Jerry Helt

ELEMENTARY MIXER

RECORD: Any 32 meas March or Polka

POSITION: Open, inside hands joined, both facing LOD

FOOTWORK: Opposite: Directions given for the Man.

MEASURES:

1-4 WALK, 2, 3 TOUCH: BACK, 2, 3, FACE:
Starting on M L foot walk fwd LOD 4 steps, touch R beside L on fourth count; then, back up in RLOD 4 steps RLR-face partner on fourth count.

5-8 APART, 2, 3, TOUCH: TOGETHER TO RIGHT, 2, 3 TOUCH:
Back away from ptr with 4 steps M twd COH, W twd wall, touch R beside L on fourth count; then both move diag to R to approach new ptr with 4 steps; then face LOD open pos, touch L beside R, ready to begin dance.

FIRST NIGHTER SINGING CALL

MUSIC: Most any 32 measure square dance tune.

INTRO, BREAK AND ENDING:

JOIN ALL HANDS, CIRCLE LEFT AROUND THE RING
CIRCLE TO THE LEFT, GO LIKE EVERYTHING
NOW CIRCLE RIGHT, ~~THE~~ OTHER WAY YOU GO
CIRCLE RIGHT UNTIL YOU'RE HOME YOU KNOW
BOW TO YOUR PARTNER AND GIVE HER A SWING
GO TWICE AROUND AND PROMENADE THAT OL' RING

- - - - -
= - - - - -

FIGURE:

ONE AND THREE INTO THE MIDDLE, CIRCLE FOUR YOU KNOW
ONCE AROUND, TO YOUR HOME YOU GO
TWO AND FOUR INTO THE MIDDLE, CIRCLE FOUR YOU KNOW
ONCE AROUND, AND TO YOUR HOME YOU GO
EVERYBODY BOW TO YOUR LEFT HAND LADY
GIVE HER A SWING, GO TWICE AROUND, THEN ALL PROMENADE

- - - - -
- - - - -

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Presented by Jerry Helt

CIRCLE WALTZ MIXER

By Jerry and Kathy Helt, Cincinnati, Ohio

MUSIC: Any good 32 meas waltz at a peppy tempo
POSITION: One single circle around hall, all hands joined
FOOTWORK: Opposite: Directions for men.
MEASURES:

- 1-4 BALANCE FORWARD: AND BACK: CORNERS ROLL ACROSS:
All step fwd on M L, W R, drop hands with ptr and all
M on M left steps back to position the W does a R face
turn, corners roll a half sashay to R side of the M and
all join hands again in the circle.
- 5-8 Repeat meas 1-4
- 9-12 BALANCE IN: AND OUT: SLIDE IN: 2:
W now on the M right will be a new ptr, face the new
ptr (M facing LOD and W facing RLOD) with both hands
joined, balance in COH, balance out away from COH,
taking two slide steps towards COH.
- 13-16 BALANCE OUT: AND IN: SLIDE OUT: 2:
With both hands joined, balance sway from COH, M R, W L
foot and balance in twd COH taking 2 slide steps away
from COH. All join hands in one circle ready to repeat
the dance from beginning.

NOTE: As the ladies roll across in meas 1-8 have the men say "Hello",
"Thanks", "Goodnight," "Sweet Dreams." "Cheese," etc to the
ladies.

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Presented by Jerry Helt

PARTY MIXER

Jerry & Kathy Helt

RECORD: Any 32 meas march or polka

POSITION: Square dance promenade position, facing LOD. Directions are for M, W use opp ftwk

Measures:

- 1-2 WALK, 2, 3, 4, 5, 6, 7, FACE:
Walk forward in LOD 8 steps to face ptr, M back to COH, W back to wall.
- 3-4 AWAY, 2, 3, 4: TOGETHER, 2, 3, 4:
Back away from each other 4 steps then forward to partners 4 steps.
- 5-6 STAR RIGHT ONCE AND A HALF AROUND
Star right with ptr turn 8 steps around
- 7-8 STAR LEFT, THAKE THIS MAID AND PROMENADE
Star left with corner 8 steps keep this girl, in a promenade pos ready to repeat the dance from beginning;

SWING MIXER

Jerry Helt

RECORD: Any 32 meas swing music

POSITION: Open, facing COH, all hands joined in a large circle. Directions for M, W use opp ftwk

Measures:

- 1-4 WALK, 2, 3, SWING: BACK, 2, 3, FACE:
Walk fwd twd COH, starting on M L, W R, 3 steps and swing loose ft fwd, M R, W L; Back up twd wall on M R, W L, three steps and face ptr with weight on both feet, M facing LOD W RLOD with both hands joined.
- 5-8 SLIDE, 2, 3, 4:
Slide out twd COH, starting on M L, W R -4 slow slides
- 9-12 OUT, 2, 3, 4:
Slide out twd wall, starting on M R, W L, 4 slow slides
- 13-16 DO SA DO YOU KNOW: PASS BY, ON YOU GO:
Do-Sa-Do ptr back to back, pass right by to a new partner, face the COH, all join hands and repeat from beginning.

Presented by Jerry Helt

TAG THE LINE

FROM THE LINES OF 4,6 or 8 IN ANY FACING DIRECTION COMBINATION, DANCERS FACE DOWN THE LINE (TOWARD CENTER POINT) THEN PASS EACH OTHER RIGHT SHOULDERS. AT THIS POINT THE NEXT COMMAND WILL TELL DANCERS WHICH DIRECTION TO TURN INDIVIDUALLY, I.E. RIGHT (2-FACED LINE) LEFT (2 FACED LINE) ZIG & ZAG (1/4 RIGHT FIRST PERSON & 1/4 LEFT SECOND PERSON INTO OCEAN WAVE). IN (ALL FACE IN TOWARD CENTER OF SET). OUT (ALL FACE OUT FROM CENTER OF SET), ETC.

TAG TO FACE ONE WAY

By: Jerry Helt

HEAD LADIES CHAIN ACROSS
HEADS SQUARE THRU FOUR HANDS
DO SI DO THE OUTSIDE TO AN OCEAN WAVE
TAG THE LINE, FACE POSITION # 4
WHEEL & DEAL ACROSS THE FLOOR
FACE THE ONE BESIDE YOU
CROSS TRAIL, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE, FACE POSITION # 4
WHEEL & DEAL ACROSS THE FLOOR
FACE THE ONE BESIDE YOU
ROLL AWAY A HALF SASHAY
BOX THE GNAT, PULL BY
LEFT ALLEMANDE

ONE AND TWO SAY HOWDY DOO
THREE & FOUR RIGHT & LEFT THRU
HEAD POSITION LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE POSITION # 4
BEND THE LINE, LINES FORWARD SLIDE THRU
THOSE WHO CAN STAR THRU
THE OTHERS CALIFORNIA TWIRL & SLIDE THRU
FORWARD ALL, CROSS TRAIL THRU
LEFT ALLEMANDE

HEADS FORWARD SWING THRU
BOX THE GNAT, HALF SQUARE THRU
SWING THRU THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE
FACE POSITION # 4
GIRLS FOLD, STAR THRU
BEND THE LINE

(LINES OF FOUR WITH PARTNER)

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Tag to Face One Way-Continued

HEADS SQUARE THRU FOUR HANDS ROUND
DO SI DO THE OUTSIDE TWO ALL THE WAY ROUND
ALL EIGHT CIRCULATE THEN SCOOT BACK
DO SI DO ALL THE WAY AROUND
SWING THRU WHEN YOU COME DOWN"
ALL EIGHT CIRCULATE THEN SCOOT BACK
BOYS RUN RIGHT, ALL EIGHT CIRCULATE
WHEEL & DEAL, DIVE THRU
SQUARE THRU 3/4 ROUND
LEFT ALLEMANDE, ETC.

HEADS FORWARD SWING THRU
BOYS TRADE, GIRLS TRADE
BOYS RUN RIGHT, BEND THE LINE
PASS THRU (EQV. TO HEADS LEAD RIGHT)

SIDE LADIES CHAIN ACROSS
HEAD MEN FACE YOUR CORNER, BOX THE GNAT
FOUR GIRLS LEAD TO THE RIGHT
LEFT ALLEMANDE

TAG TO FACE ONE WAY

By Jerry Helt

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE POSITION # 4
WHEEL & DEAL ACROSS THE FLOOR
FACE THE GIRL BESIDE YOU
STAR THRU, FIRST COUPLE GO LEFT
NEXT COUPLE GO RIGHT
(LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE POSITION # 4
WHEEL & DEAL ACROSS THE FLOOR
FACE THE GIRL BESIDE YOU"
PASS THRU, WHEEL & DEAL
BOYS PASS THRU, STAR THRU
BEND THE LINE, CROSS TRAIL THRU
LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE POSITION @4
BEND THE LINE, PASS THRU, TAG THE LINE, FACE POSITION # 3
BEND THE LINE, PASS THRU, TAG THE LINE, FACE POSITION # 2
BEND THE LINE, PASS THRU, TAG THE LINE, FACE POSITION # 1
BEND THE LINE (NORMAL LINES OF FOUR WITH PARTNER)

Presented by Jerry Helt

FLUTTER WHEEL
By Don Williamson

FROM THE TWO NORMAL FACING COUPLES, THE TWO LADIES (RIGHT HAND PERSON) DO A BACK TURN THRU ON A DIAGONAL FOLLOWED BY THE RIGHT FACE "U" TURN BACK INTO THEIR ORIGINAL POSITION AND FACING DIRECTION. THE TWO MEN (LEFT HAND PERSON) IMMEDIATELY FOLLOW SINGLE FILE BEHIND PARTNER DOING THE TURN THRU AND DO A RIGHT FACE "U" TURN BACK INTO THE OPPOSITE MAN'S POSITION TO END FACING OPPOSITE COUPLE. EQUALS A RIGHT AND LEFT THRU PLUS TWO LADIES CHAIN OR EQUALS TWO BOYS (LEFT HAND PERSON) EXCHANGING PLACES. (8 COUNTS)

HEADS RIGHT & LEFT THRU
HEADS FLUTTER WHEEL
HEADS STAR THRU, PASS THRU
CIRCLE FOUR WITH THE SIDES
HEADS BREAK, LINE UP FOUR
FLUTTER WHEEL ACROSS FLOOR
MEN FORWARD SWING THRU
CENTERS RUN, WHEEL & DEAL
PASS THRU, STAR THRU
BEND THE LINE (NORMAL LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT, CIRCLE TO A LINE
PASS THRU, WHEEL & DEAL
CENTERS FLUTTER WHEEL
CENTERS PASS THRU
LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
END LADIES LEAD, FLUTTER WHEEL
LINES PASS THRU, WHEEL & DEAL
CENTERS PASS THRU
LEFT ALLEMANDE

HEADS FORWARD SWING THRU
BOYS TRADE & GIRLS TRADE
BOX THE GNAT, RIGHT & LEFT THRU
FLUTTER WHEEL (ZERO)

SIDES FLUTTER WHEEL
HEAD MEN FACE YOUR CORNER, BOX THE GNAT
ALL FOUR MEN LEAD RIGHT
LEFT ALLEMANDE, ETC

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Flutter Wheel-Continued

SWEEP A QUARTER -THIS SQUARE DANCE MOVEMENT IS TO BE USED AFTER COMPLETEING A 1/4 WHEEL & DEAL FROM TWO FACED LINES OR A FLUTTER WHEEL. FACING COUPLES WITH PARTNERS CLOSEST HANDS JOINED CONTINUE A 1/4 LEFT CIRCULAR MOTION.

THIS IS EQUIVALENT TO COUPLES CIRCLE FOUR LEFT 1/4 WITHOUT ENGAGING HANDS WITH THE FACING COUPLE.

HEADS FORWARD, DO-SI-DO TO AN OCEAN WAVE
GIRLS "U" TURN, WHEEL & DEAL, SWEEP A 1/4
PASS THRU (EQV TO HEADS SQUARE THRU FOUR HANDS)

HEADS FORWARD, DO SI DO TO AN OCEAN WAVE
GIRLS TRADE, BOYS TRADE, GIRLS "U" TURN
WHEEL & DEAL, SWEEP A 1/4
(EQV TO HEADS STAR THRU)

HEADS FORWARD SWING THRU, BOYS RUN RIGHT
WHEEL & DEAL, SWEEP 1/4, PASS THRU
(EQV TO HEADS LEAD TO THE RIGHT)

HEADS FORWARD, SPIN THE TOP, BOYS RUN RIGHT
WHEEL & DEAL, SWEEP A 1/4
(EQV TO HEAD LADIES CHAIN)

HEADS FORWARD, SWING THRU, GIRLS TRADE
BOYS RUN RIGHT, WHEEL & DEAL, SWEEP A 1/4
SQUARE THRU 3/4, LEFT ALLEMANDE, ETC

HEADS FORWARD, SWING THRU, SWING THRU AGAIN
GIRLS RUN RIGHT, WHEEL & DEAL, SWEEP A 1/2
TURN THRU, LEFT ALLEMANDE, ETC

FOUR LADIES CHAINACROSS
HEADS QUARE THRU FOUR HANDS
SPIN CHAIN THRU
BOYS RUN RIGHT, WHEEL & DEAL, SWEEP A 1/4
CROSS TRAIL THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
DO SI DO THE OUTSIDE, SCOOT BACK
BOYS RUN RIGHT, WHEEL & DEAL, SWEEP A 1/4
SLIDE THRU, LEFT ALLEMANDE, ETC

HEADS LEAD RIGHT, CIRCLE TO A LINE OF FOUR
FLUTTER WHEEL & SWEEP A 1/4
SQUARETHRU FOUR HANDS
LINES WHEEL & DEAL, DOUBLE PASS THRU
FIRST COUPLE LEFT NEXT COUPLE RIGHT
CROSS TRAIL THRU, LEFT ALLEMANDE

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Flutter Wheel-Continued

HEADS FLUTTER WHEEL & SWEEP A 1/4 PASS THRU
(EQU TO HEADS SQUARE THRU FOUR HANDS)

HEADS FLUTTER WHEEL & SWEEP A 1/4 STAR THRU
(ZERO)

HEADS RIGHT & LEFT THRU, FLUTTER WHEEL & SWEEP A 1/4
(EQU TO HEADS STAR THRU)

HEAD LADIES CHAIN, HEADS FLUTTER WHEEL & SWEEP A 1/4, CALIF TWIRL
(EQU TO HEADS LEAD TO THE RIGHT)

HEADS FLUTTER WHEEL & SWEEP A 1/4
SWING THRU, TURN THRU
(EQU TO HEADS LEAD TO THE RIGHT)

HEADS FLUTTER WHEEL & SWEEP A 1/4
HEADS FLUTTER WHEEL, & SWEEP A 1/4
(EQU TO HEADS RIGHT & LEFT THRU)

ALL FOUR COUPLES FLUTTER WHEEL
HEADS FORWARD, STAR THRU, PASS THRU
CIRCLE FOUR, HEADS BREAK, LINES OF FOUR
LINES PASS THRU, WHEEL & DEAL
CENTERS FLUTTER WHEEL & SWEEP A 1/4
ALLEMANDE LEFT ETC

HEADS FLUTTER WHEEL & SWEEP A 1/4
SIDES DIVIDE & STAR THRU
HEADS FLUTTER WHEEL & SWEEP A 1/4
SIDES DIVIDE & SLIDE THRU, LEFT ALLEMANDE, ETC

HEADS LEAD RIGHT CIRCLE TO A LINE OF FOUR
FLUTTER WHEEL ACROSS THE FLOOR
FLUTTER WHEEL & SWEEP A 1/4
CIRCLE FOUR, SIDE GENTS BREAK LINES OF FOUR
(NORMAL LINES OF FOUR WITH PARTNERS)

HEADS LEAD RIGHT, CIRCLE TO A LINE OF FOUR
FLUTTER WHEEL & SWEEP A 1/4
SQUARE THRU FOUR HANDS, BEND THE LINE
(NORMAL LINES OF FOUR WITH PARTNER)

Presented by Bora Ozkok

DOKUZLU-ANTEP
(Turkey)

This dance was presented by Bora Ozkok at the 19th Annual San Francisco Kolo Festival in 1970. The title means "The one with nine".

MUSIC: FLDT-1, side B, band 4

FORMATION: Circle dance with arms on shoulders, both men and women.

2/4

PATTERN

- Meas INTRODUCTION -Long introduction in the music; then tap the L ft in front twice to the beats of the drum.
- FIGURE I JUMP-LIFT-FRONT-SIDE
- 1 Jump on both ft (ct 1); hop on L, lifting R leg underneath (2)
- 2 Hop on L, extending R fwd (ct 1); hop again, extending R to side (ct 2).
- 3-4 Repeat meas 1-2, reversing fwtk
- 5-20 Do meas 1-4, 5 more times (6 in all)
- FIGURE II -GRAPEVINE
- 1 Step to R on R, bending body slightly fwd (ct 1); step on L behind R, leaning back slightly (ct 2).
- 2 Step to R on R again, leaning slightly fwd (ct 1); step on L in front of R, straightening body (ct 2).
- 3-8 Repeat meas 1-2 three more times (4 in all)
- FIGURE III-SQUAT-KICK
- 1 Jump and squat down on both ft, knees apart (ct 1); jump back up on L, extending R fwd, moving to L (ct 2).
- 2-4 Repeat meas 1 three more times (4 in all)
- FIGURE IV-TWO STEPS
- 1-3 Dance three two-steps fwd begin with R.
- 4-5 Keeping wt on R, tap L toe twice with beats of the drum, keeping L heel on floor.
- 6-8 three two-steps moving bwd, starting with L.
- FIGURE V-JUMP-LIFTS
- 1 Jump on both ft (ct 1); lift L leg high, across in front of R (ct 2).
- 2 Repeat meas 1 with opp fwtk
- 3-6 Do meas 1-2 two more times (6 jumps in all)
- Repeat dance from the beginning. (No introduction). At the end, FIG V is done for only 4 meas and the dance ends with a step slightly R on R (ct 1) and slap L ^{fwd} in front, bending body fwd (ct 2).

Presented by Bora Ozkok

ERZURUM-KIZ

(Turkey)

The name "Erzurum-Kiz" translates as "girls dance from Erzurum", a North Eastern province near the Russian border. The dance is commonly known as "Kavak" which is the Turkish name for a tree characteristic of the area.

MUSIC: See errata *To Be Done*

FORMATION: Line dance for women. The hand hold is little fingers hooked during the introduction sequence. Later, in fast part, shoulder hold.

PATTERN

INTRODUCTION- The dance begins with a slow rhythm.

FIGURE I (Little finger hold, bodies close but not touching). Step R, extend arms to R (ct 1); cross L in front while extending arms L (ct 2); step R in place, bending body fwd and bring arms down in front (ct 3); straighten body, bring arms to shoulder level and point L toe in place (ct 4); step L in place shifting wt to L and bring arms down again while bending body fwd (ct 5); straighten body, bring arms to shoulder level and point R toe in place (ct 6); Do entire step for eight measures in all.

At this point, the music gets faster.

STEP I

Moving R, step R and extend arms R (ct 1); cross L and extend arms L (ct 2); repeat ct 1 & 2 again (cts 3-4); step R in place, bring arms down (ct 5); bring arms up to shoulder level, point L in place next to R (ct 6); repeat cts 5-6 again (cts 7-8).

STEP II -With a command from the leader, arms go to shoulder hold.

Moving R, step R (ct 1); cross L in front (ct 2); step R (ct 3); lift L twd R, feet pointing down and to center (ct 4); lean L with wt on L and do a twisting motion (ct 5); do same motion, wt on R leg, body facing R this time (ct 6); step on L in place (ct 7); lean L, bending body, throw head back and lift R twd LOD (ct 8).

STEP III

Moving twd center, step R (ct 1); step L (ct 2); a very slight bouncy jump on both feet (ct 3); lift L (ct 4); move back with scissors motion --R in front, L in back (ct 5); do another scissors step, this time L in front, R in back (ct 6); step on L (ct 7); lift R while throwing head to the back (ct 8).

Presented by Bora Ozkok

OGUZLU-ANTEP

(Turkey)

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

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

FORMATION: Straight lines of not more than 10 people. Hands are clasped tightly with the next person, elbows held close and bent 90°, hands extended fwd, dancers very close together. Body bending movements are very straight and sharp, precisely on the beat.

PATTERN

- Meas FIGURE I
- 1 Cross L over R, bending body fwd (ct 1); step on R lifting L heel, bending body slightly bwd, keeping back straight, L knee bent (ct 2).
 - 2 Cross L over R again, bending fwd (ct 1); close R behind L, straightening the body (ct 2).
 - 3 Lift L knee high, rising on R toe (ct 1); slap L ft sharply in front of R, bending fwd (ct 2); step on R close behind L (2).
- FIGURE II
- 1 Hop on R, and touch L across in front of R (ct 1); step on L beside R and lift R leg slightly (ct 2).
 - 2 Repeat meas 1 with opp ftwk
 - 3 Repeat Meas 1
 - 4 Stamp R beside L (ct 1); step on R with stamp beside L (ct 2).
 - 5 Repeat Meas 3, FIG I
- FIGURE III
- 1-2 Repeat meas 1-2, FIG II
 - 3 Slap L ft sharply extended across in front of R, bending the body bwd, very straight (ct 1); close L to R, dragging ft across floor, bending fwd (ct 2).
 - 4 Lift L leg high, knee bent, bending bwd again (ct 1); close L beside R (ct 2).
 - 5 Repeat Meas 3, FIG I
- During this figure the line moves toward any direction which the leader calls:

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

Repeat dance from the beginning

Presented by Bora Ozkok

PAPURI
(Turkey)

The dance "Papuri" was created after the first train came to Turkey. It signifies the vapors of the train. The dance is a line or circle dance from Bitlis, Turkey, an Eastern province.

MUSIC: See errata

FORMATION: Segregated lines or circles.

STYLE: Body erect, shoulder hold.

Meter?

PATTERN

INTRODUCTION - Music by zurna and davul, during which time the dancers in the line bend to all directions making encouraging heating up-type of exclamations getting ready for the dance.

FIGURE I

To the R of the line, hopping on L, hop step-step (cts 1 & 2); jump (on both feet) (ct 3); bend L in back while hopping on R (ct 4); cross L in front of R, point and yell "hey" (ct 5); step on L, shifting wt on L, bend R leg in back (ct 6); cross and point in front of L while slightly bouncing on L and yell "hey" (ct 7); point R to R, again slightly bouncing on the L and yell "hey" (ct 8); shifting wt to R, leaning to R, bounce quickly on R twice and yell "hey" in the 2nd bounce (ct 9). Shifting wt to L, leaning to L, bounce quickly on L twice and yell "hey" in 2nd bounce (ct 10). Do count 9 again, yell "hey" in the 2nd bounce (ct 11), shifting wt again to L, leaning to L, bounce once and yell "hey" (ct 12); and begin figure again,

FIGURE II

Breaking shoulder hold, move twd outside of line, dance the first five counts of FIG I, individually. At the end of count 5, when crossing L in front of R, clap hands and yell "hey" while pointing L (ct 5); hop on L while turning back to the main line (ct 6); move back twd line, hopping on L and brushing with R, clapping and yelling "hey" all at the same time (ct 7) do the same for ct 8. (By this time after doing these two hopping steps, one should be back in the line and resume shoulder hold). Do hop-step-step in place, yelling "hey" during the first and second steps in the hop-step-step fig, (cts 9-10). Do the same once again (cts 11-12).

Note: There are 7 "hey" exclamations during each figure:
hey/ wait/hey hey/ wait/½ wait/ hey-hey-hey-hey/

Papuri-Continued

FIGURE III

Do the first 5 counts as in FIG I. Hop on L, shifting wt to L (ct 6); lean to L, hop on L moving twd L, dragging R leg in the air at R side yelling "hey" (ct 7); do the same (ct 8); end figure as described between 9th and 12th count of FIG II; (That is, hop-step-steps in place twice and yelling "hey" 4 times.

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Presented by: Tom Bozigian

AL KALAA (*Fortress*)
(Lebanese)

SOURCE: This dance was learned by Tom Bozigian from Tewfig Waadi, who's group danced it in 1966 at the Baalbec International Folk Festival near Beirut, Lebanon.

MUSIC: X 101 A *Express (45)*

FORMATION: Mixed line dance utilizing Kurdish hold with fingers interlocked, dancers closely knit side by side, elbows bent, and leader twirling knotted handkerchief. Dancers facing slightly diag LOD throughout unless otherwise stated.

MUSIC 4/4

PATTERN

INTRODUCTION

1 Step R to R (ct 1). Touch L heel in front, leg straight (ct 2); step L beside R (ct 3); stamp R beside L, no wt (ct 4). Do 8 times in all, *except on 8th rpt, there is an extra ct (5); during 5 stamp L imp!*

BASIC STEP

1 Moving LOD, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); touch L heel in front, leg straight, (ct 4).

2 Strike with L heel in front (same pos) (ct 1); ~~slight~~ ^{slight} leap with L (with plie) in front of R as R raises behind (ct &); strike R toe behind & to L of L (ct 2); ~~slight~~ ^{slight} lead on R slightly behind L (ct &); again strike with L heel in front (ct 3); ~~slight~~ ^{slight} leap L beside R (ct &); stamp R beside L, no wt (ct 4).

✓ Do Basic Step 5-10 times in all at this segment. NOTE: In describing Basic Step and Figures, I'm suggesting amount of times each was done as choreographed by Mr Waade. However, it is not necessary that one has to follow this repetition scheme.

FIGURE I. WALKING -HOP, STEP, STEP

1 Step R to R, (ct 1); step L over R (ct 2); Stamp R to R with wt (ct 3). Hop on R as L knee raises straight up in front (ct 4).

2 Turning to face direction, center, step L beside R (ct 1) ✓ ~~step~~ ^{slap} R in front with straight leg (ct 2); hop on L in place as R heel touches in front (ct 3); leap on R where heel touched as L raises slightly (ct &); leap

A1 Kalaa- continued

Fig I

on L in place with stamp as R kicks sharply in front (ct 4).
Do FIG I ~~5~~ times in all.

9
Do ~~8~~ Basic Steps at this segment.

FIGURE II STEP-HOP-CROSS

1 *Stamp with wt on R* Step R to R (ct 1); hop on R as L kicks fwd with straight leg (ct 2); leap L across R as R comes up behind (ct &); Repeat above cts 1-2-& (cts 3-4-&).

2 Stamp R beside L with wt (ct 1); stamp L beside R, no wt (ct 2). Stamp twice more, but double time with L beside R (cts 3 &); slight leap on L in place with wt and plie as R raises behind sharply (ct 4). Do FIG II ~~5~~ times in all.

9
Do ~~8~~ Basic Steps at this segment.

FIGURE III HOP-STEP-STAMP WITH BASIC

1 Moving LOD & facing again slightly diag LOD, hop on L as R heel touches in front of L (ct 1); leap on R where heel touched as L comes up (ct &). Leap L in front of R with stamp as R raises sharply behind (ct 2). Repeat above cts 1-2 & (cts 3-4-&).

2 Facing center, leap sharply on R in place as L heel strikes in front at same time (ct 1); leap on L in front of R with sharp stamp and plie as R raises behind (ct &); To finish this figure, simply repeat the Basic Step, meas 2, cts 2&3&4. (cts 2 & 3 & 4). Do FIG III to end of music. (~~5~~ times in all).

Presented by Tom Bozigian

BARDEZUH MER

(Armenian)

SOURCE: Frances Ajoian, Fresno, California

MUSIC: X 101 B (See erratta)

FORMATION: Mixed lines, open circle, little fingers interlocked and held at shoulder height, and leader at left end of line. Dancers face center throughout dance.

NOTE: This dance was brought to Fresno, California by Armenian immigrants from the village of Yerzinga in what is now North Eastern Turkey. A common characteristic of the dances from this village is that leading is from the left instead of the right. The title means "Our Garden".

MUSIC: 9/8

12--34--56--789

1 2 3 4

PATTERN

INTRODUCTION: 2 measures

Because leader is at left, LOD and RLOD must now be taken to mean to L and to R respectively.

- 1 Facing ctr, step back on R (ct 1); raise L in front and across R with slight flexion of R knee (ct 2); step L with L (ct 3); Step with ball of R behind L as L pivots on heel to slightly LOD (ct 4); In ct 3, hips at same time turn slightly RLOD as arms bend from elbows LOD. Ct 4 finds opp hip-arm movement.
- 2 Repeat meas 1, cts 3-4 twice (cts 1-4).
- 3 Repeat meas 1, cts 1-4, but with opp ftwk, movement & direction.
- 4 Closing R to L, dip with both knees together to slightly LOD with toes at same angle (ct 1); straighten knees, turning toes to point ctr (ct 2); Dip with both knees together to slightly RLOD with toes at same angle (ct 3). Straighten knees, turning toes to point ctr. (ct 4). Throughout meas 4, arms at regular position.
- 5 Moving ctr, step fwd on R as arms are brought down to side with straight elbows (ct 1). hop on R slightly as L is lifted slightly behind, arms remaining down (ct 2);. Step fwd on L as arms are raised to original pos (ct 3): Stamp R beside L, no wt (ct 4). Kick R slightly fwd without being sharp (ct & uh).

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Bardezuh Mer _Continued

- 6 Step slightly back on R as arms are brought down to side with straight elbows (ct 1); raise L in front of R, arms remaining down (ct 2); Repeat meas 5, cts 3-4 and uh. Dance repeats until end of music and ends at completion of Meas 2.

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Presented by Tom Bozigian

JEITILI
(Labanese)

SOURCE: Lebanese Community, Los Angeles, California

MUSIC: Express -E (45 rpm)

FORMATION: Line dance with Kurdish arm-lock hold, and leader with knotted handkerchief. Fingers interlocked, arms bent at elbow, shoulders touching, dancers facing slightly diag LOD throughout dance.

MUSIC: 2/4

(3 meas, 6 cts)

PATTERN

Meas.

INTRODUCTION-CROSS STEP

Moving LOD, step L over R with slight plie on L (ct 1); step R to R (ct 2). Do introduction step 17 times in all.

FIGURE I-CROSS STEPS WITH HEEL TOUCHES

- 1 Repeat introduction cross step cts 1 & 2
- 2 Repeat cts 1-2 (cts 3-4)
- 3 Touch L heel across and in front of R (ct 5); touch L heel to L and in front of R (ct 6);
Dance FIG I 20 times in all.

FIGURE II--CROSS-HOP-STEP STEP-STAMPS

- 1 Repeat introduction step ct 1 (ct 1). Hop on L in place as R extends fwd in air (ct 2); leap on R across and in front of L as L raises sharply and slightly behind R (ct 3).
- 2 Leap back on L as R extends sharply and slightly fwd (ct 3). Leap on R beside L as L raises sharply with knee in front and foot beside R ankle (ct 4);
- 3 Stamp L beside R, no wt, (ct 5); repeat Ct 5 (ct 6).
Dance FIG II 11 times in all.

FIGURE III-TRADITIONAL DEBKI STEP

Note: In changing from FIG II to FIG III AND ONLY AT THAT TIME, L in FIG II, (ct 6) stamps WITH wt.

- 1 Moving LOD, step R (ct 1); step L over R (Ct 2)
- 2 Repeat ct 1 (ct 3). Stamp L in front of R, no wt (ct 4).
- 3 Step back on L (ct 5); hop on L as R leg raises straight up in front (ct 6). Do FIG III eight times in all.

Jeitili-Continued

FIGURE IV -TRADITIONAL WITH SCISSORS

- 1-2 Repeat FIG III, cts 1-4
3 Scissors: Leap L in place as R kicks fwd (ct 5); leap R in place as L kicks fwd (ct &); leap L in place as R kicks fwd (ct 6). Do FIG IV to end of music.

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Presented by Tom Bozigian

MEDAX TASHGINAG

Armenian

SOURCE: Medax Tashginag means "Silk Handkerchief" Women danced this dance and either tied the handkerchief around their hair or kept it tucked in a belt. The dancers on both ends of the open circle also held handkerchiefs in their hands at shoulder height. Movements of the body and arms were graceful and flowing. Introduced by Frances Ajoian, Fresno, Calif.

MUSIC: 4/4

PATTERN

Meas INTRODUCTION: 2 meas (8 cts)

- 1 Step L to L (ct 1); step with ball of R behind L as L pivots on heel to slightly LOD (ct 2); In ct 3, hips at same time turn slightly RLOD as arms bend from elbows LOD.. Repeat cts 1-2. (cts 3-4).
- 2 Repeat meas 1, cts 1-2. Step slightly back on L (ct 3); raise R in front across L with slight flexion of L.
- 3 Repeat meas 1, cts 1-4 but with opp ftwk, direction and arm-hip movement (cts 1-4).
- 4 Closing R to L, dip (45°) with both knees together as arms go down to sides with straight elbows (cts 1-2). Come up from this dip straightening knees as arms come up to original pos. (cts 3-4).
- 5 Step fwd on R as arms return down to sides and L lifts slightly above R ankle (cts 1-2). Repeat Meas 5, cts 1-2 continuing fwd but with opp ftwk and arm movement (cts 3-4).
- 6 Stamp R beside L, no wt (cts 1-2); step slightly back on R (ct 3); Raise L in front, and across R as R makes slight flexion (ct 4).
- 7 Repeat Meas 2, cts 1-4 (cts 1-4).
- 8 Repeat Meas 7, cts 1-4, but with opp ftwk, direction, arm-hip movement.

Dance is repeated until end of music.

Presented by Tom Bozigian

TAB EL HAWA
Lebanese

SOURCE: This dance was learned by Tom Bozigian from Tewfig Waadi, and it is from the same group of dances as Al Kalaa which was presented on stage at the 1966 Baalbek International Festival.

MUSIC: X 103 B See errata

FORMATION: Mixed line dance utilizing Kurdish hold with fingers interlocked, dancers closely knit side by side, elbows bent, and leader twirling knotted handkerchief. Dancers face center throughout dance unless otherwise described.

MUSIC: 4/4

PATTERN

Meas BASIC STEP I

1 Step L in front and slightly L with stamp (ct 1); step R to R (ct &); step L over R with stamp (ct 2); step back on R (ct 3); hop on R in place as L knee raises in front (ct 4).

BASIC STEP II

1 Leap L to L as R raises sharply behind L (ct 1); leap R to R (ct &); leap onto both ft in place with stamp and plie (ct 2); leap slightly back on R as L extends straight out in front (ct 3); hop on R in place as L remains extended (ct 4);

FIGURE I STAMP-STAMP-LEAN

1 Slight leap on L in place with stamp as R raises slightly (ct 1); leap on R in place with stamp as L raises sharply to calf height and knee in front (ct &); hold (ct 2): Touch L heel with straight leg in front as body leans bwd (ct 3). Step L beside R with stamp (ct 4).

2 Step R in place (ct 1); hop on R in place as L knee raises in front (ct &); step L in place (ct 2); step R in place (ct &); hop on R in place as L knee raises in front (ct 3); small stamp with L beside R, no wt (ct 4).

FIG II-HOP-STEP-STEP-SCISSORS

1 Facing diag LOD and moving LOD, hop on R as L heel strikes in front of R (ct 1); leap on L where heel struck as R raises

Tab E1 Hawa-Continued

slightly behind (ct &); leap R to R as L raises sharply to calf with knee in front (ct 2); leap L in place as R heel touches in front of L (ct 3); leap on R where heel touched as L raises slightly behind (ct &); leap L ahead of R as R raises sharply to calf with knee in front (ct 4): Repeat action of FIG II, meas 1 (cts 1 & 2-3 & 4). *with opp ft.*

FIG III-CHUG-HOP-CROSS

- 1 Facing ctr again, chug fwd on both ft (ct 1); leap back on L as R heel strikes in front (ct 2); leap on R where heel struck as L raises behind slightly (ct &); hop on R in place as L extends fwd, straight leg (ct 3); leap L over R as R raises behind L calf (ct &); leap back on R with stamp as L again extends fwd (ct 4).
- 2 Hop on R while L still extended (ct 1); leap L beside R as R raises slightly (ct &); leap R beside L with slight plie as L raises to calf height, knee in front (ct 2); hop on R, L still raised (ct 3); stamp L beside R, no wt (ct 4).

NOTE: Suggested sequence of steps for this dance as follows:

Basic Step # 1 - 8 times; FIG I - 5 times ; Basic Step # 1 -- 4 times; FIG II - 6 times ; Basic # 1 --4 times; FIG III--- 6 times; Basic # 1-- 4 times; Basic # 2--6 times.

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Zhora Bar-Continued

- 15 Repeat above cts 1-2 (cts 1-2).
16-24 Repeat FIG I, PART 3, meas 13-15 three more times.

NOTE: The introduction part of the music begins again, and at this time steps are executed to it. However, on stage the dancers could make their entrance with this step from the beginning introduction.

INTRODUCTION STEP

- 1 With shoulder-hold, and facing diag RLOD, but moving LOD, hop on L as R steps behind L (ct 1); repeat meas 1, ct 1, but with opp ftwk. (ct 2).
- 2 Repeat meas, cts 1-2 (cts 1-2).
- 3 Turning to face diag LOD and moving same direction, hop on L as R steps in front of L (ct 1); repeat meas 3, ct 1, but with opp ftwk (ct 2);
- 4 Turning sharply to face diag RLOD, hop on L as R leg kicks straight out in same direction (ct 1); turning again to face LOD, leap R to R as L comes up (ct &); step L over R (ct 2); Dance introduction step 2 times in all at this segment.

Repeat now one more time all of FIG I, PARTS 1-3, meas 1-24 (48 cts).

FIGURE II SLOW PART

- 1 Changing to little fingers, shoulder height and interlocked, moving LOD, execute Armenian step-together- step starting with R as arms bend from elbows to R. Dancers facing diag LOD (cts 1 & 2).
- 2 Repeat meas 1, cts 1 & 2 with opp ftwk, and arm movement
- 3 Turning to face ctr, step R to R as arms begin going down and torso bends slightly fwd (ct 1); step L behind R as arms are to completely down pos and torso still slightly fwd (ct 2).
- 4 Step R to R as arms come up and torso to original pos (ct 1). Raise L knee in front, slightly to cross R, ft pointed down as R makes slight flexion and lift (ct 2);
5. Step fwd on L as arms again go down with R raising and pointing down behind L calf, R knee pointed in diag LOD (ct 1); L executes slight flexion and lift, arms remaining down (ct 2).
- 6 Step back on R to original pos as arms begin to come up (ct 1); repeat action of meas 4, ct 2 as arms come to up pos. (ct 2).
- 7 Moving RLOD, but facing ctr, slight leap with L to L (slight plie) as R heel whips sharply behind L ankle and head turns down to look at this action (ct 1); step R behind L (ct 2).
- 8 Step L to L as body turns slightly RLOD (ct 1); raise R in front of and slightly across L with the toe pointed as L takes flexion (ct 2).

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Zhora Bar-Continued

NOTE: FIG II- SLOW PART is done 4 times in all. However, on the third time, 4 step-together- steps will be executed instead of 2. In other words FIG II, meas 1-2 will be done twice on the 3rd time it is repeated.

NOTE:

Now, continuing in sequence to the end of the dance, the following takes place:

Changing back to shoulder hold quickly, repeat FIG I, PARTS 1-3, meas 1-24 one time.

Then, repeat INTRO STEP, meas 1-4 2 times in all, followed by another repeat of FIG I, PARTS 1-3, meas 1-24.

And finally, repeat INTRO STEP 4 times in all, but with slight alteration:

Do not do Intro Step, Meas 2

Presented by Athan Karras

GREEK DANCE

The Greek dance has survived invasions and outside influences, and has retained its identity just as the Greek language has from ancient times. It has been handed down to us from the ancient glories of the past to this very day. It is not only looked upon as a cherished tradition that has been kept alive for the past couple of thousand years, but because of its infectious spirit which it inflicts on people, bringing them together, with the mood and rhythm of a music that immediately establishes a true feeling of well being and comradery.

The ancient chorus wailing on the steps of the temples, and the myriads of ordained rituals in Homeric Greece, finally made the world aware to recognize the individual in helping him come into his own, and affirm his individuality. Similarly in the dance, the leader thrusts into warlike exaltation, or his feelings of love, of joy and recreation. The leader led and inspired the dancers in the open circle, and with accented poise surrendered his lead to the next one in line. The ritual was fulfilled not only in the evoking through music, movement and the like, but that everyone participated as leader and as follower.

The Greek always sought a balance in his life, and a balance in the dance as well, for to "dance is to live" and to "live is to dance". In examining the ancient frescoes, vase paintings and bas-reliefs, they immediately exemplify the very striking resemblance which exists between the contemporary dances and those of ancient times.

But the dances today as in the past are a way of life and significantly woven into the fabric of Greek life and social interaction. Though the main feasts and holidays, such as a wedding, nameday, a baptism are always honored with dancing, the poise and the steps and the motions seem to be practiced almost every day while humming a song and always keeping the consciousness filled with unexpressed feelings and emotions.

The dances are characterized with the uniqueness of rhythm, which identifies the region of origin, and we find within it myriads of untold tales that could be danced to. To the Greek, dance is a national tradition, a spontaneous and a natural art, with elegant and broad lines, plastic, pure and sober, like the mountains and the isles of Greece.

Presented by Athan Karras
THE INDIVIDUAL IN THE GREEK DANCE

There are many and varied ways of dancing Greek Dances so long as they are expressed within the conceived form and rhythm in which the typical Greek character is most clearly depicted. The individual dancer has a lot to do with shaping the dance and it is through the expert dancers that tradition and form are handed down. Since being a good dancer he will always be true to the correct attitude to the dance but will also fill in the necessary gaps with his imagination and enthusiasm for the Greek Dances.

The leader of the dance in the Greek dances appears to have greater freedom than other folk dances. By freedom, I do not intend to imply that he can do as he pleases, but on the contrary, this leading dancer's imagination very often is responsible for the popularity of certain dances as well as of dance movements. The leader therefore has a manifold responsibility; he is not merely having an improvised lark.

In tracing briefly the historical evolution of the leader today in the Greek folk dances, we have to go back to ancient Greece and observe certain trends. The early pre-dithyramb dance-songs were group dance-songs without any significance to a leading dancer. Later they developed into the dithyrambic dance-songs in honor of Dionysos, the God of Wine, and a leader is mentioned leading a group of dancers. It was close to the Fifth Century when the democratic instinct began to develop in the Greeks, and with the development of democracy the individual tries to find ways to express himself and his strife, and to find his relationship to the group. The leader of the group expresses himself in his own instinctive way of moving, which is very often unique. The leader leads the people to the dance in a circle and almost pulls them with "force" as in the ancient "Syrtos", dragging them to join in the common feeling of movement, to become one with the group and find an identity in a group, which is bigger than just an individual feeling. The leader therefore becomes the interpreter of the group's feelings, of their joy and exaltation. The group emotion is seen in the one person, the leader.

As we continue our study of the Greek dance and its relationship to ancient forms, we see the leader extended in Greek tragedy, now called "korifeos" or leader. Thus the tragedy with its choruses (meaning dance) has kept the leader in the tragedies. As the plays developed and the korifeos, who in Greek tragedy interpreted mass emotion seen in an individual, so in the folk dances does the leader only exalt into bigger and freer movements because of his support from the group. In leading the dancers, he enhances, enriches, and excites them to the dance through movements. Therefore, he has the responsibility of injecting life into the dance, or the spirit that makes dancing both fun and exciting--the difference between marking a dance and dancing it. In the Greek villages the folk dance creates an attitude of life in the dancer, and very often is a strong contributing factor in his social standing in the community. The young man for instance will express his virility, his prowess,

The Individual in the Greek Dance-Continued

strength, endurance and physical agility, and also his poetic temperament of life. This is one way he competes in his society, for the girls will watch him closely and they will determine his pride, his "Levendia" (youthful gentle pride), the future husband he will be. The girls will express their beauty, graceful movements, gentility, and sensitivity, in which the men seek to console their robust fervor. These are deep motives for dance, and why men dance the way they do.

These sociological motives together with the spiritual are the reasons men need to get away from the ordinary every-day movements. From these strong socially inbred motives man began to create an abstract world for himself, hoping to find the unconscious of his intense feelings. This motivates the release of his abstract world which cannot always be solved through rationalization, and becomes free. Freedom therefore would be one of the aims of the dance. Man must combat the burdens of responsibilities that face him in his lifetime, such as the struggle to live, the forces of nature, the demands of his social roles. Since religion cares for man's subjectivity, dancing has been closely connected with religion, as it still is in many primitive countries and as it was in ancient times. The greatest period of the most inspired dancing existed when dance was devoted to religion. Though dance and dancing, especially folk dance, are totally secular today, if closely examined, the high moments of a dancer in his dancing are very close to religious feeling. While the leader dances and as he strides with his group in a circle, they offer him their support, in the same way they would support a friend or a leader in everyday life. This demonstration of democratic faith in man shows the importance of the individual in society, how he needs to be supported to become an individual, and while being an individual he feels fully responsible for his people. During the course of the dance the circle can change leaders, the previous leader joining the group and offering his support together with the others in having elected another leader, certainly another very definite democratic demonstration. If there was always only one leader it would be a way of showing that there was absolute power.

There is also a competitive element in the dance and very often exhibited with dance leaders. There is a natural attempt to outdo each other. This element of competition exists in all levels of life, and since it has been accepted as a virtue which contributes to man's progress, there is no reason why it shouldn't exist in dance. The group in terms of the dance simply keeps time as the leader reenacts various expressive movements, outbursts of happiness, and at times the second dancer in the circle joins actively and dances with the leader. The last dancer of the open circle also may improvise, but here the comic element is usually depicted, since the intensity of the group needs some relaxation.

Greek dance-Continued

The steps of the Greek dances have become traditional as they have passed from generation to generation. The form is almost always the same but new steps are introduced, especially by leading dancers. That seems to be the characteristic of a certain dancer, executing in a different way with a variety of styling, and is popularized until new favorites are introduced. This is also true of course when dancers are from different parts of Greece, since there are definite characteristics that are local. These characteristics differ to the degree of cultural isolation and the historical background of the region. So the leader in the Greek Folk Dances today has great predominance, but he also has evolved to this position throughout the ages, and his position holds great significance for the Greek. Since Greeks to this day are known for their individuality, it would therefore make sense that their dances are rich with dance variations done by leaders, as compared with the simple basic steps done by the rest of the group, and if anyone attempting to become familiar with Greek Dances should therefore aim to become a leader as well as a follower.

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Presented by Athan Karras

GAIDA

(Gai-ndah)

SOURCE: Learned in various Macedonian villages of Greece, such as Florina, Naoussa and others. Danced with Panegyris, Greek National Ensemble, director Dora Stratou, and also with Panhellenion folk ensemble, director Eleni Tsaouli. Gaida, in Greek means bagpipe and without precedent this dance was danced to the bagpipe and a daouli (drum). The bellow of the pipe lends much of the style of movement, heavy stepping and leaping. It is in the form of the hassapikos from Macedonia, but characterized as Gaida, by the nomads and the shepherdesses that join the men in their duly feasts.

MUSIC: Panhellenion KT 1001

FORMATION: Women and men dance in separate lines. Arms are at shoulders, and lead girl dancer usually lead with a waving handkerchief. M holds a shepherds crook. The dance begins with a slow tempo and increases as the dance progresses.

2/4

PATTERN

Meas

FIGURE I

- 1-2 Step R to R, cross L in front of R and step on it.
- 3-4 Repeat meas 1-2
- 5-6 Step R to R, swing and raise L crossing in front. M raise leg high, W low.
- 7-8 Step L to L, swing R in front of L, M swing leg high, W low.
Repeat four times

FIGURE II

M PART:

- 1-2 Four deep knee bends moving RLOD, knees touching floor
- 3-4 Rise and repeat meas 5-8 of FIG I.

W PART:

- 1-4 Repeat FIG I, meas 1-4
- 5 Step R with R and bring L together swaying to R
- 6 Keeping ft together, swivel both feet to L
- 7 Repeat meas 6 to R
- 8 Lift R ft in front of L
Repeat FIG II, four times
Repeat the above until end of slow music.

FIGURE III Faster Tempo

- 1-8 Repeat FIG I, only to faster tempo. Repeat 8 times

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Gaida-Continued

FIGURE IV

1-4 Repeat FIG I, meas 1-4

5-8 Leap to R on R (ct 5) hold (ct 6); leap L onto L (ct 7);
step R ft just in front of L (ct &); step in place onto
L (ct 8). (Pas de Bas) Repeat 8 times.

FIGURE V

1-6 Repeat FIG I, meas 1-6

7-8 Step onto L, brushing R fwd (ct 7); brush L fwd (ct &);
brush R fwd (ct 8). Repeat 8 times.

FIGURE VI

M PART

1-4 Repeat FIG, meas 1-4

5 Keeping feet together, sit down deeply

6 Hold, and stay in place

7-8 Rise, lifting L leg high and holding in place

W PART

1-4 Repeat FIG, meas 1-4

5-8 Repeat FIG II, meas 5-8 to faster tempo.

Repeat 8 times

Presented by Athan Karras

KASTORIANOS

(Kah-stoh-ree-ah- nos)

SOURCE: This dance was taught by S. Kostandinou, and has been researched by Kostas Lambrou, Dean of the Academy of Physical Science and Athletics. Kastoria in Macedonia is famous for its fur industry, thus there is a tradition of hunting animals like squirrels and others for their fur. Thus the dance has elements of imitating movements of the hunters clapping hands that the animals come out of their hiding place. As the dance developed flirtatious elements entered into the dance when men and women face each other clapping hands as if to say Women: WHERE WILL YOU TAKE ME? Men: WHAT WILL YOU DO FOR ME?

RECORD: Chorodrama Panhellenion Folk Ensemble 4507-A ✓

FORMATION: Closed circle alternating M & W, so that ptrs may correspond.

2/4

PATTERN

Measure	<u>FIGURE A</u>
1	Stepping R in LOD, (three quick steps RLR) ¹⁺² step R, L behind R, step L
2	Step with L LOD, three quick steps LRL ¹⁺²
3	Step R to R, (one step,) step L to R, (one step) <i>moving in LOD</i>
4	Step R 3 quick steps RLR, (<i>stepping</i> R, bring L to it and step R in place.)
5	Step L in L LOD, LRL, step L, bring R to L, step L in place.)
6	Same as meas 5, only step to R, RLR
7	Same as meas 5
8	Same as meas 5 ⁶
9	Facing center of circle, <i>Leap</i> step twd ctr with L LRL, raising arms up as you go twd ctr.
10	Facing COC and <i>stepping</i> away from ctr bwd with R, RLR
11	Repeat meas 9 <i>leaping</i>
12	Repeat Meas 10

FIGURE B

W turning first to L and facing opp ptr, clap hands together while stamping L ft five times, then repeat this to other side with opp ftwk and hands. Repeat. M, face to R first, make a fist with R hand, hitting it on L hand. After this has been done four times, then all join hands and start from beginning. The hand movements are in lieu of saying: "Where will you take me?" " What will you do for me?"

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Presented by Athan Karras

LAZIKO
(LAH-ZEE-KOH)

SOURCE: In ancient Greece, inhabitants were known to have settled in the Black Sea region. During the population exchange between Turkey and Greece in 1922, many of them were arriving in Greece and were called LAZOI. Thus one of their dances named "Laziko", They held on to their traditions and brought them with them, thus opening the fountainhead of a deep and rich tradition held on to desperately by these isolated immigrants.

RECORD: NINA 45

FORMATION: An open circle, arms at shoulders

<u>7/8</u>	<u>Q,Q,S</u>	<u>PATTERN</u>
Meas		<u>FIGURE I</u>
1		In place, step R (Q), step L (Q), step R (S)
2		In place step L (Q), step R (Q); step L (S)
3-8		Repeat meas 1-2
		<u>FIGURE II</u>
1		Step R to R, crossing L in front, step R with R, accenting the step and bending knee, QQS.
2		Repeat with opp ftwk and opp direction
3-8		Repeat meas 1-2
		<u>FIGURE III</u>
1		Holding shoulders and facing LOD, take running steps, RLR (QQS), accenting with a stamp on the "S" step
2		LRL - <i>Stamp on the "S" step</i>
3-8		Repeat meas 1-2
		<u>FIGURE IV</u>
1		Facing same direction, step R, L and point R, holding the count, wt on L, thus we start again
2		Repeat meas 1
3-8		Repeat meas 1-2

Presented by Athan Karras

LEMONAKI

Macedonian Syrto

Pronounced: Le-moh-nah-kee

SOURCE: Lemonaki means little lemon tree, and it is a favorite among the Northern Greeks. Sometimes done as a maypole dance, with dancers holding ribbons as they dance a syrto, to so many measures, and then, return according to the phrasing of the music.

RECORD: Panhellenion KT 1001, *1961 10/17*

FORMATION: M and W in open circle, hands joined, but down at beginning. Later, arms raise.

7/8 (SQQ)

PATTERN

meas

- 1 Step R to R, RLOD (S); step L behind R (Q); step R to R (Q)
- 2 Step L across R in front (S); R to R (Q); step L behind R, turning body slightly CW (Q).
- 3 Step R fwd to center (S), raising arms as you step, step L fwd (Q), stamp R next to L (Q). hands still up.
- 4 Step L back bringing joined hands down (S); cross R in back L (Q); bring L back next to R (Q) with a slight hop or chug bwd. *back it*

Dance meas 1-4 twice, then the next two times at the end of each sequence, repeat meas 3-4.

Repeat entire dance.

& * * * * *

LE KA LE, LEMONAKI MYROTHATO
 LEMONAKI MYROTHATO, KI"APO
 PERIVOLI AFRATO
 MI KA LE, MI PARAMYRIZIS TOSSO
 MI PARAMYRIZIZ TOSSO KE ME KANIS
 KE NYHTOSSO
 KI" AN KA LE, KI'AN NYHTOSSIS PALLIKARI
 KI' AN NYHTOSSIS PALLIKARI KATSE
 NAV TO FENGARI
 NA KA LE NA SE ITHO NA SOU
 MILISSO
 NA SE ITHO NA SOU MILISSO KE NA
 SE GLYKOFILISSO

Lemon blossom fair, from a garden rare, hide your petals bright, lest I linger all the night.

Why not linger all the night?

The moon shine on the sky let me see and speak with you and sweetly let me kiss you.

Presented by Athan Karras

OLD ZAGORISSIOS
(Zah-gho-rhee-see-ohss)

SOURCE: From EPIROS, the region of Zagori, in the Pindus range, offers a most unique interpretation of a style of dance that is quite different than most Greek dances. Here the movements are controlled and almost exactly worked out to the music and phrasing, and do not allow for much free interpretation as its closest counterpart, the "tsamiko" for instance. In the Zagori range there are many villages. The basic form of the dance is the same, but the interpretation can vary even among these Epirotes, and the Zagorissia dances, offer an inner calm, an outercontained pride, and a withheld supremacy of cadencing leg movements along with the wail of the clarinet. Proudly danced by the older generation as well.

RECORD: Chorodrama 4503

FORMATION: Holding hands to shoulder ht, and extending arm. Hold up at the close of each phrase.

1 2 3 4 5

5/4 1 2 3 4 5 PATTERN

Meas

- 1 Raise ^LR leg and swing in air fwd to ctr (ct 1); swing ^LR leg away from ctr and back to first pos (ct 2); swing ^RL leg fwd to ctr and step on it (ct 3); raise ^RL leg almost to knee height in back and (cts ⁴4 ~~5~~)
- 2 Step R with R in RLOD (ct 1); step R with L crossing in front of R ^{in dip}(ct 2); step R with R (ct 3); step R with L crossing in front of R (ct 4); hold (ct 5). *(meas 2 done with flexed knees)*
- 3 Swing R leg out to side in air (ct 1); swing R leg in and in front of L (ct 2); swing R leg out to side in air (ct 3); swing R leg in and bring behind L knee (ct 4); hold (ct 5).
- 4 Step R straight back (ct 1); step L straight back (ct 2); step R straight back (ct 3); step L straight back and bring it to ^(ct 4)R ft, almost as in a stamp (~~ct 4~~), hold and raise arms high (~~2~~)

VARIATIONS: Very often M and W dance in separate lines. W do not raise leg high, Men do.
 Meas 2 and 4 can be done turning
 Men only, in meas 1 on ct 4, instead of bringing R leg behind L knee, on ct 3, they make a long stride almost as in a leap and bring R leg in front of L placing R on L knee and squatting on L knee using all the counts 3,4,5.

Presented by Athan Karras

PONTIAN DANCE 21
(Greece)

SOURCE: The Greeks of Pontos have many dances, war dances, and dances of ritualistic character. Their dances even today resemble much of the attitude and movement as depicted in ancient vases, particularly as they appear to strut proudly, as in one ancient dance the "kordax".

MUSIC: Songs of Pontos (45)

FORMATION: Facing the center of the circle, holding hands down and close to the next person in line.

7/16

PATTERN

Measure	First take several side steps RLR,LRL,RLR in order to get into the rhythm of the dance. It is most important that both knees are loose in order to maintain a steady bounce in feeling the rhythm, which later develops into the whole body and also adding to it, shoulder movements.
1	Bringing arms very high, begin with L, step fwd into circle,center, then bring R by L, and step L in place. LRL (QQQ)
2	Stepping slightly fwd and to R, step R then L,R, arms still up.
3	Stepping bwd and still traveling slightly R,LOD, bringing L R L.
4	repeat meas 3 with opp ftwk(R L R)
5	Step sideways to L with L R L.
6	Step R, LOD with one big step R, and two small steps L,R, QQQ, and finishing the dance phrase.

Note: On meas 4, begin to bring hands down and complete by meas 5. Hands are all the way down and dancers are very close together.

VARIATIONS: The dance has free style elements when the leader begins to break down the above sequence, when he decides to add stamps, move to side,fwd, and bwd, and footwork that breaks into improvised breaks and holds.

Presented by Athan Karras

SIMBETHERA
(See-mbeh-the-rah)

SOURCE: Presented by S6mos Kostandinou, from Florina Macedonia. According to S6mos, the name "simbetheras" means , mother-in-law, and the dance depicts a kind of a pride that the older women of the village of Alona display at the festival, as if to say as they are about to dance "we are still beautiful", look at us as well". This dance is from the Macedonian area of Greece, by the village of Alona.

RECORD: Intersection Records IR -012

FORMATION: Open circle, holding hands doen, facing RLOD ✓

PATTERN

Measure	
1	Step L, raise R up ✓
2	Step R, bring L ft almost behind R, and small step in place with R (QQQ)
3	✓ Hop on R and step on L, hop on L and step on R
4	✓ Hop on R and step on L, hop on L and step on R
5	Change direction and face into ctr of circle, raise hands to shoulder height. Hopping on R, raise L and cross behind R.
6	Hopping on L, raise R and cross behind L, hopping on R, raise L and cross behind R.
7	Step R behind without hop, step L crossing in front of R, and you are ready to start from the beginning. The hands also come down on last count.

VARIATION: Meas 3 & 4 can be done turning

Leader raises a handkerchief and twirls it in the air, or raises hand high as if to give signal to start the dance or to maintain enthusiasm of all in the line.

1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Athan Karras

SOULTANA
(Greece)

Pronounced: SUL-TAH - NAH

SOURCE: The dance is from the Northeaster part of Thrace, Greece, and specifically the town of Soufli. As the song tells us of Soultana (the Sultan's wife) from Soufli. The dance is referred to as "stavrotos", meaning a crossed hand hold, or PASHALIA, referring to it being, an Easter dance. Observed at a spring festival in Thrace and danced by the Panhellenion Folk Dance Ensemble.

MUSIC: Chorodrama 4509, Panhellenion Folk Ensemble

FORMATION: Open circle with arms stretched out/crossing over your neighbors arms as in a basket hold. Leader may take the arm of the person next to him with his L arm so that he may have one hand free to lead the dance.

2/4

PATTERN

Measure	The first part is slow--dancers may sing the song
1 <i>Facing ctr</i>	Stepping in LOD with R to R (ct 1); cross L and step in front of R (ct 2);
2	Repeat meas 1
3	Step R to R (ct 1); bring L in front of R, and ladies touch toe, M raise L leg, with bent knee (ct 2).
4	Step RLOD with L to side (ct 1); bring R in front of L and W touch toe, M raise L leg (ct 2). <i>First time thru dance do 8 times, second time 4.</i>

4/4 Meas

	<u>FIGURE II</u> -Music is faster -Instrumental part
1 <i>Facing diag R</i>	Syncopating the steps and stepping R, LOD on the toes, heel off the floor, step RLR (cts 1-2)
2	Repeat with opp ftwk, meas 1
3	Jump to R and twd center with both ft (ct 1-2), stamp L and raise L in air ^{and} as hoppin, at same time, in place on R.
4 <i>Leap</i>	Jump bwd LRL, quickly and bring ft together (cts 1-2) Repeat FIG II again and return again to slow part when vocal begins. <i>(Total 4 Times)</i>

* * * * *

YIA STON APANO MAHALA, SOULTANA, SOULTANA
STA PERA PARATHYRIA, SOULTANA, SOUFLIOUTOUTH
AGAPISSA MIA KOPELLIA, SOULTANA, SOULTANA
N' AXIZI NA TIN PARO, SOULTANA, I SOUFLIOUTOUTH
POTE THARTHI ENAS KEROS, SOULTANA, SOULTANA
THARTHI ENA KALOKERI, SOULTANA, SOUFLIOTOUTH

Note: Solo part usually sung by leader and dancers (Chorus) follow.

Presented by Athan Karras

SYRTAKI
(Seer-tah-ki)

SOURCE: "Syrtaki" is the name given to the combination of various hassapika dances, both in style and the variation of tempo as well. Syrtaki meaning "little syrto" is the name given after the popularization of the dance used in the motion picture "ZORBA". The hasspika dances of Northern Greece, known as the butcher's dance, became very popular because of the ritualistic elements, contained within the dance, and the idea of a kind of personal "dialogue" between dancers in movement. The seaports of the Aegean captured this, and in time we have several forms of this hassapiko evolving, yet keeping the name HASSAPIKO, which dates back to the days of Byzantium, and slaughtering the swine in Constantinople. Today this version is of particular interest to people of all walks of life, and still is inspiring perhaps the same ritual from man to man.

RECORD: Soul Dances of the Greeks - Hit Parade Trio Bel Canto

FORMATION: Lines with shoulder hold.

2/4	PATTERN
Measure	<u>FIGURE I-Basic Slow Hassapiko Step</u>
1-2	Side steps to R with R, slowly bring L to R
3-4	Repeat with opp ftwk.
1 -2	Feet together, drop on to ctr with L, leaning body fwd (ct 1); slowly bring R ft as if to brush through swing-it fwd as body recovers and straightens (ct 2), swing R leg making a semi-circle in air and crossing directly behind L (1 & 2).
3	Raise L and quickly cross it behind R, and hold (ctl-2)
4	Step R to R (big step), cross L in front of R (very close together) raise R and step in place, lifting L and only touching heel on floor, in front of R (cts 1&2&) Repeat first pattern three times.
	<u>FIGURE II</u>
1	As L is in front of R, continue with L three little steps RLOD (step LR, LR, LR)
2	Same as above only bringing R in front of L and moving LOD (LR, LR, LR)
	<u>FIGURE III</u>
1-2	Repeat FIG II, except only two steps to R, and two to L

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Syrtaki-Continued

FIGURE IV

1-2 Cross over four single steps starting with R and ending together.

FIGURE V

1-2 (Four counts) open toes, open heels, close toes, close heels.

* * * * *

Basic Hassaposerviko Step Tempo changes

FIGURE A

1 Step R to R (ct 1), step L to R crossing behind (ct 2)
2 Step R to R (ct 1); bring L to R, no wt (ct 2).
3 Step L to L (ct 1); step R to L, no wt (ct 2).

FIGURE B

1 Repeat FIG, Ameas 1
2 Repeat FIG A, meas 2, except raise L ft up to ankle hgt.
3 Step fwd to ctr with L (ct 1); swing R leg in air through(2)
4 Bring R ft crossing behind L and step on it (ct 1); bring L behind R crossing and step on it (ct 2).
5 Step to side to R with R (ct 1); step L together R (ct 2)
6 Repeat FIG A, meas 3, ct 2.

FIGURE C

1-4 Repeat FIGURE B, meas 1-4
5 Do three syncopated steps twd ctr, LRL, swing R leg through.
6 Repeat above, meas 5.

Repeat FIGURE A of Hassaposerviko

BASIC FAST HASSAPIKO TEMPO CHANGES

1 Step R to R (ct 1) step L to R cross in front (ct 2)
2 Step R to R (ct 1); swing L in front of R (ct 2).
3 Step L with L (ct 1); swing R leg in front of L (ct 2)
Repeat five times

BASIC SLOW HASSAPIKO STEP REPEAT AS FIGURE I, THREE TIMES

FIGURE B GRAPEVINE OR "ZORBA" STEP

1 As L is free, step L across R, step R to R
2 Step L behind R, step R to R
3 Step L in front of R and hold
1-3 Repeat meas 1-3 in opp direction and opp ftwk
1-3 Repeat meas 1-3 with L to begin
1-2 Cross four little steps R.L.R. and L together.
1-2 Open R toe, open L heel, close R toe, close L heel

Hassaposerviko - Repeat twice FIG A of Hassaposerviko

Repeat twice FIG B " "

Repeat 8 times basic step of fast hassapiko then 10 times of fast hassapiko step, with the exception that in the start instead of stepping to R, cross R then pas de bas to L and finish the syrtaki dance.

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Presented by Athan Karras

TSIRIGOTIKOS
(Tsi-ree-gho-tee-koss)

SOURCE: At the base of the Peloponese peninsula is an island called Tsirigo. Its' ancient name was Kythera, and today also it is called by both names. However, the dance is always called Tsirigotikos, and most commonly danced to the tune (When I will go to Tsirigo, I will dance with all the fair maidens). Typical of many of the island dances which extenuate from the hassapiko form, and bear great similarities and influences from the isles of Chios, Mytilene, Ikaria, Asia Minor and Constantinople, and nearby areas of Southern Thrace. The dance begins slowly and later the tempo quickens, and the dance builds to a crescendo. Danced by both M & W, usually led by a fisherman as he is leading a line of women in the line, the leader paraphrases into swift catchy steps, leaps and slaps.

MUSIC: Panhellenion Folk Ensemble KT 10001

FORMATION: M & W in an open circle, with arms stretched out on shldr.

2/4 PATTERN

- Meas FIGURE A
- 1 Step R to R (ct 1), step L to R crossing in front of R (ct 2)
 - 2 Step R to R (ct 1); step L to R crossing in front of R (ct 2)
 - 3 Step R to R (ct 1); swing L in front of R leg (ct 2)
 - 4 Step L to L LOD (ct 1); bring R in front of L and swing in front (ct 2)
- REPEAT SEVERAL TIMES UNTIL THERE IS A CHANGE IN MUSIC.

- FIGURE B
- 1-2 Repeat meas 1-2, FIG A
 - 3 Jump to R with R, leaving L off ground (ct 1); leap to L with L (ct 2)
 - 4 Step to L^R LOD with quick syncopated steps, and immediately swing R ft in front of L

The tempo of the music now livens. Continue same steps, only instead of stride, leap.

- FIGURE C
- 1-2 Repeat meas 1-2, FIG A, only much faster
 - 3 Leap onto R covering some distance (ct 1) hold (ct 2)
(M may simultaneously slap L ft with R hand)
 - 4 Step L with L covering some distance, syncopating take four little steps LRL and swing R ft in front of L

Presented by Athan Karras

HASSAPOSERVIKO

(Ha-ssa-poh-seh-rvi-koh)

SOURCE: The Hassapika dances became very popular in Greece, and particularly in the last 20 years. Before that they were mostly variations of Hassapiko with different moods and tempos, on the coastal areas of Greece and restricted to the islands as well. The Hassapika of Thrace varied from the dances of Macedonia, and the islands. Though originally danced by the butchers at their feasts in Constantinople. Greek seamen, roaming the Aegean sea did much to spread and influence all of Greece in dancing various forms of the hassapiko. In more recent times, they innovated their own dance forms in the seaside tavernas, and continued the dancing traditions with even more abandon and freedom, which added to new vitality to the people of Greece. Thus this style of the Hassapiko is really a development of the basic hassapiko of the past (fast) blending the elements of the Vari-hassapiko (sailor's dance) and creating its own mezzo-tempo, and even cadence to the beat with both styles and now called Hassaposerviko,

RECORD: Soul Dances of the Greeks by Athan Karras
More of the Trio Bel Canto, Festival 3504, 3509

FORMATION: Arms stretched out and holding hands at shoulders, all follow calls of the leader.

2/4

PATTERNMeasures FIGURE A

- 1 Step with R to R (ct 1); step L to R, crossing behind R (ct 2)
 - 2 Step R to R (ct 1); bring L to R, no wt (ct 2)
 - 3 Step L to L (ct 1); step R to L, no wt (ct 2)
- REPEAT FOUR TIMES

FIGURE B

- 1-2 Repeat Meas 1-2 of FIG A, except in meas 2, raise L up to ankle
 - 3 Step fwd to ctr with L (ct 1); swing R in air through and in the air (ct 2)
 - 4 Bring R behind L and step (ct 1); Bring L behind R and step (ct 2)
 - 5 Step R to R (ct 1); Bring L to R (ct 2)
 - 6 Repeat FIG A -- Step L to L (ct 1); step R to R, no wt (ct 2)
- REPEAT FOUR TIMES

FIGURE C

- 1-4 Repeat FIG B, meas 1-4
 - 5 Syncopated steps (pas de basque), step R to R, cross L in front and step on it, changing wt to R (cts 1 & 2)
 - 6 As above, step L to L, cross R in front and change wt to L (ct 1-2)
- REPEAT FOUR TIMES OR
Continue with crossing R behind, then L behind and continue with sequence of meas 5-6.

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Hassaposerviko-Continued

FIGURE D

- 1-2 Repeat meas 1-2 FIG ~~A~~B ✓
3 Drop arms and slap hands together (ct 1); slap back of R heel with R hand (ct 2)
4 Swing R fwd and bring directly in front of L, (ct 1); ~~hold (ct 2)~~ ✓
5 With wt on L, pivot all the way around, on balls of feet, and shift wt to R, feet still crossed (cts 1-2) ✓
6 Step L with L, bring R to L with wt (ct 1-2)
REPEAT TWICE

OTHER VARIATIONS:

- Repeat meas 1-3 of FIG B
4 Bring R in front of L, lift L off floor (ct 1); in place, shift wt onto L, leaving R in place (ct 2).
5 Cross R behind (ct 1); cross L behind (ct 2)
6 Step R to R (ct 1); Bring L to R (ct 2)
7 Step L with L, bring R to L (cts 1-2)

Other developments in the dance are either called out or are immediately felt with the dancers as you are dancing. In essence, this dance establishes a "dialogue" between dancers, and all are always aiming to follow each other, as opposed to the other dances where the leader has greater flexibility.

Handwritten notes:
2
3
4
5
6
7

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Presented by Athan Karras

KYKLADITIKOS SYRTOS(SILIVRIANO)

Ky-kla-thi-ti-kos**Sir-tos **Si-li-vri-a-no

SOURCE: Syrtos is a common dance in all parts of Greece, yet there is an individual distinction, characterizing a specific region or island. No withstanding is the style to be found on the Cycladic isles, such as Mykonos, Naxos, Tenos, Ios and others named CYCLADES, because of the cyclic formation as they encircle the isle of Delos, birthplace of Apollo. The similarity of this particular dance can also be found among the Asia Minor Greeks, in such places as Silivria. The style resembles the ballos, common among all islanders. There are some evident movement ideas that bear great resemblance with the sea, as the life in the island is greatly influenced by the sea. The flow of the waves is often seen as lyric, easygoing, and romantic in mood, as the swells roll on the sea. Here the dancers swell in and out in the circle imitating such movements.

MUSIC: Picnic in Greece OL 4-13, compiled by Athan Karras
RCA Victor 26-8354

FORMATION: Open arms stretched out and crossing arms R over L.

2/4

PATTERN

Measure

- 1 SLOW - Lift R turning R and step bwd in RLOD
SLOW - Cross L behind R and also step bwd RLOD
- 2 SLOW - Turn body to face L LOD, step R to R
SLOW - Cross L in front of R and step on L facing body RLOD
- 3 QUICK- Step R directly fwd and into ctr of circle
QUICK- Step L " " " " " " "
SLOW - Taking larger step, step directly fwd with R
- 4 QUICK- Step with L straight fwd to ctr
QUICK- " " R " " " "
SLOW - " " L " " " "
- 5 SLOW - Bring R straight fwd as if to brush and lift it off floor while raising slightly on toes of L.
- 6 QUICK- Step bwd away from ctr with R
QUICK- " " " " " " L
SLOW - " " " " " " R
7. QUICK- Continue moving bwd with L
QUICK- " " " " R
SLOW - Step large step bwd with L
- 8 SLOW - Bring R to L and leave wt off of it, so that R may be free to begin dance phrase from beginning. Count as hold.

VARIATION: At meas 5, the leader may depart the lead and join the end of the line in the circle, after the brush step has been executed, and continue on the QQS bwd at the end of the line or using the time to get to the line. Similarly there can be two lines facing each other and leaders of each line join the end of each others line, and continue on changing leads.

Presented by Athan Karras

PILALITOS

(Pee-lah-lee-h-toss)

SOURCE: Danced in Soufli, Thrace and presented also by Eleni Tsaouli, director of folk dance ensemble, Panhellenion in Greece. Pilalitos means to leap as opposed to the jumping steps in most Greek dances. It is very popular in Thrace, and the leaping reminds us of horses. The unique element in this dance is that it begins to the left and then changes to the right.

RECORD: Panhellenion KT 1001

FORMATION: Open circle, holding hands in basket hold, derived from the original belt-hold.

6/8

PATTERN

Measures FIGURE A

- 1 Step L to L; step R across in front of L
 - 2 Step L to L; cross R in front of L and
 - 3 Step L to L; swing R in front of L and raise knee slightly
 - 4 Step R to R; swing L in front of R and Raise slightly
- REPEAT FOUR TIMES

FIGURE B -VOCAL

- 1-2 Repeat FIG, meas 1 and 2
 - 3 As R is crossed in front of L, jump fwd with both feet and hold
 - 4 Step bwd L, step bwd R, bringing them together
- REPEAT TWICE

FIGURE C (Fast Part)

- 1 Step R to R, in LOD, and hop on R as you raise L
 - 2 Step L to R crossing in front of R; hop and raise R
 - 3 Step R to R and hop on R and raise it
 - 4 Repeat Meas 2
- REPEAT MEAS 1-4

FIGURE D (Fast Part)

- 1 Step R, hop and raise L, travel
 - 2 In place, cross L in front of R, step, hop, bring R leg around
 - 3 In place, cross R in front of L, step, hop, swing L leg around
 - 4 In place, cross-cut L in front of R; hop, swing R leg around
- REPEAT MEAS 1-4

FIGURE E

- 1 Step R to R, travel and hop on R
 - 2 Cross L in front of R, step and travel in LOD, hop on L
 - 3 Swing R leg around, cross in front of L in REOD, step on R in syncopated step (Q).
 - 4 Take a (Q) side step to L with L, then a (Q) crosstep with R to L; then a large jump step to L with both feet.
- REPEAT MEAS 1-4

RHYTHM PATTERN

remains the same for all 6 patterns

	S L O W	S L O W	S L O W	Q U I C K	Q U I C K
MUSICAL COUNTS remain the same for all 6 patterns	1	2	3	4	5 6
1. FOX TROT Directional cues MAN	left forward closed dance position		right forward		left sideward close right
Directional cues LADY	right backward		leg backward		right sideward close left
2. FOX TROT (See Fig 23)					
Directional cues MAN	left forward open dance position		right forward		left sideward close right closed dance position
Directional cues LADY	right forward		left forward		right sideward close left
3. FOX TROT (See Fig 24)					
Directional cues MAN	left backward closed dance position-continual		right forward all turns clockwise		left sideward close right
Directional cues LADY	right forward		left backward		right sideward close left
4. SWING (See Fig 26)					
Directional cues MAN	left sideward partners facing - holding hands		right sideward touch left		left backward right forward
Directional cues LADY	right sideward touch left		left sideward		right backward left forward

** ANOTHER WAY TO START--WITH A RHYTHM

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SOCIAL DANCE

General Information:

WHEN YOU HEAR DANCE MUSIC:

- Listen for the pulse beats, they will be even and steady;
- Listen for the accented beats, they will occur at certain intervals and are louder than other pulse beats;
- Listen for the quality expressed, the instrumentation, the speed of pulse beats--these will be clues which can be used to determine whether the music is Tango or Fox-Trot, etc. Many times the type of music is so subtle it is difficult to distinguish between rhumba and cha cha cha.

Trying clapping or better still try walking on each pulse beat. Take a longer step on the accented beat.

- If every other beat is accented then you would count 1 2 1 2 1 2
- If every third beat is accented then you would count 1 2 3 1 2 3 1 2 3
- If every fourth beat is accented then you would count 1 2 3 4 1 2 3 4
- (note in each case the first beat is accented);
- If you take a step on every pulse beat you are walking as the steps would be steady and even.

Pulse beats might be combined into a rhythm pattern. This means in addition to accents some pulse beats are combined with other beats, as an example:

<u>J</u>	<u>I</u>	<u>N</u>	<u>G</u>	<u>L</u>	<u>E</u>	<u>B</u>	<u>E</u>	<u>L</u>	<u>L</u>	<u>S</u>	<u>J</u>	<u>I</u>	<u>N</u>	<u>G</u>	<u>L</u>	<u>E</u>	<u>B</u>	<u>E</u>	<u>L</u>	<u>L</u>	<u>S</u>
1	2	3	-4			1	2	3	-4		1	2	3	4	1	2	3	4			
<u>quick</u>	<u>quick</u>	<u>slow</u>				<u>quick</u>	<u>quick</u>	<u>slow</u>			<u>quick</u>	<u>quick</u>	<u>slow</u>								

In this case there are really 4 beats in phrase j i n g l e b e l l s but the word b e l l s is equal to 2 beats. In dance rhythm would be quick quick slow.

Other rhythms common to dance are:

1. 1 2 3 4 5 6 7 8
step step step step step step step step
quick quick quick quick quick quick quick quick
2. 1 2 3 4 1 2 3 4
step step s t e p step step s t e p
quick quick s l o w quick quick s l o w
3. 1 2 3 4 1 2 3 4
s t e p step step s t e p step step
s l o w quick quick s l o w quick quick

4. Cha cha cha rhythm is:

1	2	3&	4	1	2	3&	4	OR
2	3	4&	1	2	3	4&	1	
step	step	st	st	step	step	st	st	step
slow	slow	q.q.	slow	slow	slow	q/q	slow	

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POPULAR LINES DANCES -BEFORE THE "TWIST"

- I. HULLY GULLY - (This is only one interpretation)
Line dance --"shine" position (all use same foot)

counts

- | | |
|---|--------------------|
| 1 | Kick L fwd |
| 2 | Step L |
| 3 | Kick R fwd |
| 4 | Step R(1/2 turn R) |
| 5 | Step L bwd |
| 6 | Step R bwd |

2. SLOP -a line dance to popular swing music

Dancers stand side by side, all begin with left foot. Style is relaxed, turning toes out with weight on heels, much body movement.

Counts

- | | |
|----|--------------------------------|
| 1 | Kick L fwd |
| 2 | Step L close to R |
| 3 | Kick R fwd |
| 4 | Step R close to L |
| 5 | Kick L to L side |
| 6 | Step L, behind R (1/4 turn R) |
| 7 | Step R to R (1/4 turn R) |
| 8 | Lift L knee - Clap |
| 9 | Step L (turn R toe out) (Bwd) |
| 10 | Step R (Turn L toe out) (Bwd) |
| 11 | Step L fwd |
| 12 | Step R fwd |

Repeat Same Foot

Presented by Bill Pillich

WALTZ

Walk

1. Walking in waltz time (accent the first beat of each 3 beats)
2. Walking in different directions (still in 3/4 meter)
3. Walking with a partner using different dance positions.
4. Analysis of style and quality

Hesitation - Waltz Balance

1. Swinging and rocking - to shift weight from one foot to the other
2. Throwing "underhand" as in softball (notice the down swing)
3. Hesitation waltz - swing quality - down up
4. Waltz Balance - step on all beats - still accent the first beat - quality: down, up, up.
5. Principles involved in turning C.W. and C.C.W.
6. With partners using different dance positions and with turns- CW and CCW.

Combinations

1. Simple combinations using various dance positions
2. Simple combinations including turning - CW and CCW

"Falling" into a Waltz Turn

1. Quality of "rise and fall" - forward:back: not to the side
2. Review of mechanical principles of turning while progressing in line of direction.
Man should step back on left foot toward LOD then forward on right foot toward LOD.
3. Analysis of basic waltz; forward, side, close (Waltz Box)

Additional Waltz Possibilities

1. Draw, step as done in Tango
2. Corte or dip
3. Breaks as done in Rhumba
4. Crossing feet (in front and back) on different counts
5. Change in speed - accelerate to Viennese
6. Spot turns
7. Pivot turns

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DELI BECAR
(DEH-lee BEH-char)
(Macedonia)

RECORD: See erratta
FORMATION: Broken circle, belt hold, L over R

2/4

PATTERN

Meas

10

INTRODUCTION

PART I

- 1 Facing and moving LOD, step R (ct 1), step L (ct 2)
 2-3 Repeat action of meas 1 two more times.
 4 Step R (ct 1), small step on L (ct &), step R in place, raising L fwd (ct 2)
 5 Still facing LOD, hop on R, bringing L around in back of R (ct 1), step bwd on L (ct &), step bwd on R (ct 2)
 6-7 Repeat action of meas 5 two more times
 8 Step bwd on L (ct 1), hop L, raising R fwd (ct 2)
 9 Moving slightly in LOD, step R (ct 1), step L (ct &), step R (ct 2).
 10 Hop on R (ct 1), step fwd on L (ct 2).
 11-40 Repeat action of meas 1-10 three more times.

PART II

- 1-2 Repeat action of meas 1-2, Part I
 3 Step R diag fwd (ct 1), step L next to R (ct &), small leap onto R, L raised in back (ct 2).
 4 Leap swd L on L, R raised in back (ct 1), leap swd R on R, raising L across R (ct 2)
 5 Still facing LOD, hop R, bringing L around in back of R (ct 1), step bwd on L (ct 2)
 6 Repeat action of meas 5, Part II, with opp ftwk
 7 Repeat action of meas 5, Part II
 8 Facing ctr, step R across L, bending body fwd (ct 1), step back on L, straightening body and facing LOD (ct 2)
 9 Hop L, raising R across L (ct 1), step R in place (ct 2)
 10 Step L slightly in LOD (ct 1), step R next to L, (ct &), step L in LOD (ct 2)
 11-20 Repeat action of meas 1-10, Part II.

PART III

- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2)
 2 Step R (ct 1), raise L fwd, L knee bent (ct 2)
 3 Step L (ct 1), step R (ct 2)
 4 Step L (ct 1), step R (ct &), step L (ct 2)
 5-16 Repeat action of meas 1-4, Part III, three more times

PART IV

- 1 Facing ctr, lift on L (ct 1), step swd R on R heel (ct &), step L

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Deli Becar[✓]-continued

- behind R (ct 2)
2 Step on R to R, swinging L diag bwd to L, knee bent (ct 1), hop on
 R, swinging L across in front of R, knee bent (ct 2)
3 Jump swd L on both ft apart (ct 1), leap swd R on R (ct 2)
4 Step L across R (ct 1), step R to R (ct &), step L across R (ct 2)
5-8 Repeat action of meas 1-4, Part IV.

PART V

- 1 Facing ctr, hop on L, extending R fwd (ct 1), step R to R (ct &),
 step L next to R (ct 2)
2-3 Repeat action of meas 1, Part V, two more times
4 Step R,L,R, in place (cts 1,&,2). (Variations: do 3 scissors kicks)
5-8 Repeat action of meas 1-4 (Part V, reversing ftwk and direction.

PART VI

- 1-8 Repeat action of Part IV

Part VII

- 1-8 Repeat action of Part V.

PART VIII

- 1-8 Repeat action of Part IV, ending with R raised across L, knee bent.

As presented by Atans Kolarovski at
Stockton Folk Dance Camp, 1971

Notes prepared by Marcel Vinokur with
assistance of Ruth Miller

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Presented by Atanas Kolarovski

GILANSKO
(GEE-lahn-sko)(GEE as in geese)

Dance from Gilani, Yugoslavia, where 90% of the population is Albanian.

RECORD: See erratta
FORMATION: Broken circle, L hand on own L hip, R arm resting in crook of neighbor's L elbow.

2/4 meter

PATTERN

Meas

8

INTRODUCTION (Drum Beats)

- 1 Moving in LOD, step on ball of R ft (ct 1), come down on full R ft, bending R knee slightly (ct 2)
- 2 Step on ball of L ft (ct 1), come down on full L ft, bending L knee slightly (ct 2)
- 3 Lift on L (ct 1). Facing ctr, step swd R on R, bending R knee (ct &) hold (ct 2), straighten R knee (ct &)
- 4 Lift twice on R, L ft raised slightly off the ground (cts 1-2)
- 5-6 Still facing ctr, repeat action of meas 3-4, reversing ftwk and direction.
- 7-8 Still facing ctr, repeat action of meas 3-4
- 9-10 Take four running steps fwd into ctr (L,R,L,R)
- 11-16 Still facing ctr and moving bwd, repeat action of meas 3-8, reversing ftwk, stepping fwd in meas 11 and stepping bwd in meas 13 and 15.

Repeat dance from beginning.

As presented by Atanas Kolarovski at
Stockton Folk Dance Camp, 1971

Notes by Marcel Vinokur with assistance
of Ruth Miller

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Presented by Atanas Kolarovski

IVANICE- Macedonia)
(EE-vah-neet-seh)

RECORD: See erratta

FORMATION: Broken circle, hands joined and held at shoulder height, elbows bent. Leader at R end twirls handkerchief.

7/16 meter 1,2,3, (SQQ:123,12,12) PATTERN

Measures

- 8 INTRODUCTION
- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2), step R (ct 3)
2 Step L (ct 1), step R (ct 2), step L (ct 3)
3 Continuing in LOD, lifting on L, touch floor first with R heel and then roll onto full ft (ct 1), lifting on R, touch floor first with L heel (ct 2), roll onto full L ft (ct 3).
4 Facing ctr, step R (ct 1), lift twice on R, L knee bent and raised in front of R leg (cts 2-3).
5 Repeat action of meas 4 with opp ftwk.
6 Repeat action of meas 4
7 Facing in LOD, moving in RLOD, step L (ct 1), step R (cts 2-3)
8 Continuing moving bwd in RLOD, step L (ct 1), hold, R knee bent and raised in front of L leg (cts 2-3)

Repeat dance from beginning.

As presented by Atanas Kolarovski at
Stockton Folk Dance Camp, 1971

Notes by Marcel Vinokur with assistance
of Ruth Miller

1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

KASAPSKO MORO (KAH-sahp-sko)
(Macedonian)

RECORD: See erratta

FORMATION: Broken circle, belt hold, L over R

2/4 meter

PATTERN

Measures

8

INTRODUCTION

PART I

- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2)
2 Step R (ct 1), step L (ct &), step R (ct 2)
3 Hop on R (ct 1), step L (ct &), hold (ct 2), step on ball of R (ct &)
4 Step L (ct 1), step on ball of R (ct &), step L (ct 2)
5-24 Repeat action of meas 1-4 five more times.

PART II

- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2)
2 Step R (ct 1), step L (ct &), Facing ctr, leap sdwd R on R, L knee bent and raised slightly in front of R (ct 2)
3 Leap sdwd L on L (ct 1), step R across L (ct 2), step back on L (ct &)
4 Step sdwd R on R (ct 1), step L across R (ct &), step back on R (ct 2)
5-6 Repeat action of meas 1-2, Part II, reversing ftwk and direction.
7 Leap sdwd R on R, L raised slightly in front of R (ct 1). Leap slightly sdwd L on L (ct 2). Step R across L (ct &)
8 Step diag bwd L on L (ct 1), step bkwd in place on R (ct &) step L across R (ct 2).
9-16 Repeat action of meas 1-8, Part II

PART III

- 1-2 Repeat action of meas 1-2, Part II, but start by lifting on L and stepping on R Heel first, then roll onto full R ft.
3 Hop on R, bringing L around in back (ct 1), step L behind R, R raised slightly in front of L (ct &), hold (ct 2), hop on L (ct &)
4 Step R next to L (ct 1), step L in place (ct &), step R across L (ct 2)
5-8 Repeat action of meas 1-4, Part III, reversing ftwk and direction
9-16 Repeat action of meas 1-8, Part III.

PART IV

- 1-16 Repeat action of Part II

PART V

- 1-16 Repeat action of meas 1-4, PART I, four times

PART VI

- 1-16 Repeat action of Part III, raising R in front of L, R knee bent on last ct.

Notes by Marcel Vinokur
with assistance of
Ruth Miller

As presented by Atanas Kolarovski at
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1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

KRIVO PALANACKO (KREE-vo pah-LAH-nahch-ka)
(Macedonian)

RECORD: See erratta

FORMATION: Broken circle, hands joined and held down.

RHYTHMN: 1,2,3,4,5,6,7,8 (QS,QS,SSQS: fits either - -
13/16 meter 1-23;1-23;12,12,1-23 or
17/16 meter 12,123;12,123;12,12,1-23 Take your choice !)

PATTERN

Measures

PART I!

- 1 Facing and moving in LOD, hop on L (ct 1), step R, swinging arms bwd (ct 2), hop on R (ct 3), step L, swinging arms fwd (ct 4), step R, swinging arms bwd (ct 5), step L, swinging arms fwd (ct 6), step R, swinging arms bwd (ct 7), step L swinging arms fwd (ct 8)
(As variation, do skipping steps on cts 4 and 6)
- 2-4 Repeat action of meas 1 three more times

PART II Hands up, shoulder height, elbows bent.

- 1 Facing ctr, small step sdwd R on ball of R (ct 1), step L behind R (ct 2) small step sdwd R on ball of R (ct 3), step L across R (ct 4), step sdwd R on R (ct 5), step L behind R (ct 6), hop on L (ct 7), step R fwd in front of L (ct 8)
- 2 Repeat action of meas 1, Part II, reversing ftwk and direction
- 3-4 Repeat action of meas 1-2, Part II

Repeat dance from beginning

Note: It is customary to wait for the first four measures, and begin the dance with Part II.

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 1971

Notes by Marcel Vinokur with assistance
of Ruth Miller

MEMEDE (MEH-meh-deh)
(Macedonia)

RECORD: See erratta

FORMATION: Broken circle, hands joined and held at shoulder height, elbows bent.

RYTHMN: 7/16 meter 1,2,3,4 (SSQS: 12,12,1-23)

7/16

PATTERN

Measures

- 4 INTRODUCTION (Drum Beats)
- PART I
- 1 Facing and moving in LOD, step on R heel (ct 1), roll onto full R ft (ct &), step on L heel (ct 2), roll onto full L ft (ct &), step R (ct 3), step L (ct 4)
- 2 Facing ctr, lift on L ft and touch R heel sdwd R (ct 1), shift wt onto full R ft, L knee bent and raised diag back to L (ct 2), step fwd on L in front of R (ct 3), step back on R (ct 4).
- 3 Lift on R (ct 1), step slightly sdwd on L (ct 2), step fwd on R in front of L (ct 3), step back on L (ct 4)
(Variation for ct 2: another lift on R (ct 2), step slightly sdwd L on L (ct &))
- 4 Lift on L, R knee bent and raised in front of L leg (ct 1), step R next to L (ct 2), lift on R, L knee bent and raised in front of R leg (ct 3), step L across R (ct 4).
- 5-36 Repeat action of meas 1-4 eight more times
- PART II
- 1-2 Repeat action of meas 1-2, Part I, lowering hands at beginning of meas 1, and raising them to shoulder height at beginning of meas 2.
- 3 Hop on R, L knee bent and raised in front of R leg (ct 1), step sdwd L on L (ct &), step R behind L (ct 2), hop on R, L knee bent and raised in front of R leg (ct 3), step L next to R (ct 4)
- 4 Repeat action of meas 3, Part II, reversing ftwk and direction.
- 5 Repeat action of meas 3, Part II, but step L across R on ct 4.
- 6-25 Repeat action of meas 1-5, Part II, four more times
- 26 Repeat action of meas 1, Part II, finishing with R knee bent and raised in front of L leg on ct 4

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Ruth Miller

1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

RUGOVO
ROO-go-vo)

Dance from a section where 90% of the people are Albanian.

RECORD: See erratta

FORMATION: Separate lines. M with hands on neighbor's shoulders. W with hands joined at shoulder-height, elbows bent.

STYLE: W make small motions, M make very large motions. Dance is done in a slight squat position with back arched.

2/4 meter

PATTERN

Measures

8 INTRODUCTION

PART I

1 Facing ctr, jump on both ft apart, toes pointing out, knees bent (ct 1), step L across R (ct 2).

2 Jump on both ft apart again, L toe and head facing to L (ct 1), raise L leg out to L in bwd bicycle motion (ct 2)

3 Jump on both ft apart, R toe and head facing to R (ct 1), raise R leg (knee bent) in back of L leg (ct 2).

PART II

1-4 Repeat action of Part I, except that meas 2 is done twice before meas 3.

PART III

1-4 Repeat action of Part I, except that meas 3 is done twice.

PART IV (M only; W continue with Part III)

1 Moving in LOD, step R (ct 1), step L (ct 2)

2 Lunge fwd on R in LOD with L kneeling bwd as far as possible. body bent over, head facing in LOD (ct 1), hold (ct 2)

3 Straighten body (ct 1), hold (ct 2)

4 Rise on L ft (ct 1), raise R leg (knee bent), in back of L leg (ct 2)

Note: Leader indicates change of figures by raising R hand.

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at Stockton Folk Dance Camp 1971

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of Ruth Miller.

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ZAECKO (ZAH-etch-ko)
(Macedonian)

RECORD: See erratta

FORMATION: Broken circle, hands joined and held down.

2/4 meter

PATTERN

Measures

8 INTRODUCTION

PART I

- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2)
- 2 Step R (ct 1), step L (ct &), touch floor with R heel, toes pointing diag fwd R (ct 2), roll onto full R ft (ct &)
- 3 Continuing in LOD, leap fwd onto L, R raised diag back to R, R knee bent (ct 1). Touch floor with R heel, toes pointing diag fwd R (ct &) roll onto full R ft (ct 2), leap fwd onto L, R raised diag back to R, R knee bent (ct &)
- 4 Step fwd R (ct 1), touch heel of L next to R (ct 2)
- 5-8 Continuing in LOD, repeat action of meas 1-4 with opp ftwk

PART II

- 1 Repeat action of meas 1 Part I
- 2 Step R (ct 1), step L (ct &), facing ctr, raise hands to shoulder height, elbows bent, leap onto R, L knee bent and raised in front of R leg (ct 2).
- 3 Leap sdwd L onto L (ct 1), close R to L (ct 2), leap sdwd L onto L (ct &)
- 4 Hold (ct 1), close R to L (ct &), small leap sdwd L onto L, R knee bent and raised in front of L leg (ct 2), turn to face LOD and bring hands down (ct &)

PART III Hands up at shoulder height, elbows bent

- 1 Facing and moving in LOD, lift on L (ct 1), step R (ct &), step L (ct 2)
- 2 Continuing LOD, step R (ct 1), step L (ct &), step R (ct 2)
- 3-4 Facing ctr and moving bwd, repeat action of meas 1-2, Part III, with opp ftwk, but step fwd on L on meas 4, ct 2.
- 5-6 Facing ctr and moving fwd, repeat action of meas 1-2, Part III
- 7-8 Repeat action of meas 3-4, Part III
- 9016 Repeat action of meas 1-8, Part III

Sequence: Introduction, Part I,II,I,III, then alternate Parts II and I to end of music.

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Presented by Atanas Kolarovski

ZENSKO TAMCE (Chen-sko CHAHM-cheh)
(macedonian)

RECORD: See erratta

FORMATION: W in broken circle, facing ctr with hand joined and held at shouldr height, elbows bent,

7/16 1,2,3 (SQQ: 123,12,12)

Meas. PART I
1 Hold
2 Step fwd on L (ct 1); step bwd on R, L knee bent and raised in front of R (ct 2), bring L around to back of R (ct 3).
3 Lift twice on R, L raised Slightly in back of R, L knee Bent (ct 1-2) step L in place (ct 3)
4 Step fwd on R in front of L (ct 1); step back on L,R knee bent and raised in front of L (cts 2,3).
5-6 Repeat action of Meas 3-4 reversing ftwk and keeping R leg raised in front in meas 5.
7-8 Repeat action of meas 3-4.
9 Lift on L (ct 1); moving LOD lift on L and touch floor with R heel, (ct 2); roll onto full ft (ct 3).
10 Continuing in LOD, step L (ct 1); lift on L and touch floor with R heel (ct 2) roll onto full ft 3)
11 Repeat action of meas 10
12-21 Face ctr and repeat action of meas 2-11
22-28 Face ctr and repeat action of meas 2-8, adding a lift on L on last ct of meas 18.

PART II
1 Facing and moving in LOD, step R (ct 1); step L (ct 2); step R (ct 3)
2 Step L (ct 1); step R (ct 2); step L (ct 3)
3 Lift on L, R knee bent and raised slightly (ct 1) facing ctr, step diag fwd R on R (cts 2-3).
4-6 Repeat action of meas 2-4. Part II
7 Lift on L (ct 1), step slightly swd R on R, L knee bent and raised across R (cts 2-3)
8 Step L next to R (ct 1); lift on L, R knee bent and raised across L leg (cts 2-3).
9-16 Repeat action of meas 1-8, Part II

PART III
1-2 Repeat action of meas 1-2 Part II
3 Continuing in LOD, step R (ct 1), step L (ct 2), hold (ct 3).
4 Facing ctr, step swd R on R (ct 1); step L behind R (ct 2); astep swd R on R (ct 3).

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✓
Žensko Čamče-Continued

- 5 Bend R knee, L leg held in front of R, L just off ground, L knee²⁻³
bent (ct 1); straighten R knee and bring L around to back (cts ~~1-2~~).
- 6 Repeat action of meas 5, Part III, with L held in back
- 7 Step back on L (ct 1); step R next to L (cts ~~1-2~~),²⁻³
- 8 Step L across R (ct 1); lift on L, R knee bent and raised across L
leg (cts 2-3)
- 9-32 Repeat action of meas 1-8, Part III, three more times.
- 33-35 Repeat action of meas 1-3, Part III
- 36 Facing ctr, step swd R on R (ct 1), lift on R, L knee bent and raised
across R leg (cts 2-3)

As presented by Atanas Kolarovski at Stockton
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Notes by Marcel Vinokur with assistance of
Ruth Miller

1971 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Bora Ozkok

CEPIKLI (Cheh-peek-lee)
(Turkey)

Translates "Dance with Claps". Cepik means "claps" in Kurdish. This dance comes from the city of Gaziantep in the southeastern portion of Turkey. It is a very old dance.

RECORD: Turkish & Armenian Dances ToBo 101 Side 2, Band 1

FORMATION: An open circle of cpls, W to L of ptr. All hands are joined and down.

STEPS AND STYLING: When there is an exchange of hand slaps between ptrs, there must be a definite tension felt. The "hits" begins from behind the head with back arched. BASIC STEP:

2/4

PATTERN

measures INTRODUCTION - Instrumental. Dance begins after vocal.

1 PART I

- 1 Facing LOD, dance 1 Basic Step (cts 1,2)
- 2 Jump on both ft, toes together, knees bent, twisting to face L of ctr (ct 1), leap onto R, facing again LOD, lifting L behind, knee bent (ct 2)
Note: Hands raise on cts 1 & 2 of meas 1 and are back in cts 1,2 of meas 2
- 3 Turning body to face ctr, extend L heel twd ctr, simultaneously clapping hands high over head (ct 1), leap onto L ft, turning R to face out of circle (ct 2).
- 4 Extend R heel outside circle, clap hands high over head (ct 1), leap onto R, toe pointing LOD (ct 2)
- 5 Turn body twd ctr, extend L heel twd ctr, clap hands high over head (ct 2)
Close L to R (ct 2)
NOTES Hands remain high during meas 3,4,5.

PART II Leader calls "ESLER" meaning couples.

- 1 Releasing hands with dancer on R, M leads out in front of ptr turning CCW with 1 Basic Step, while W dances 1 Basic Step in place. (cts 1,2)
- 2 Both do jump as in FIG I, meas 2, facing each other (ct 1), releasing joined hands, hop on R, lifting L sharply, knee bent (behind R) (ct 2)
- 3 Touch L heel to L diag, simultaneously clapping hands of ptr head high as described in styling notes above) (ct 1). Retaining joined hands, leap onto L raising R behind L knee (ct 2). (Clasps fingers at this point).
- 4 Retaining joined hands circle 1/2 CCW with 1 Basic Step (cts 1,2).
- 5 Jump as in meas 2 (ct 1). Hop on R, lifting L sharply, knee bent. M releases W L hand (ct 2).
- 6 Clapping M R and W L hands sharply (with resistance), touch L heel diag L (ct 1), leap L to R (ct 2)
- 7 M turns W under his R arm, dancing 1 Basic Step in place (cts 1,2)
- 8 Jump (ct 1). Hop on R, lifting L sharply, knee bent (ct 2)
- 9 Clapping M L and W R hands sharply while L heel touches diag L (ct 1), leap L to reform single circle, W to L of ptr (ct 2). Rejoin all hands in circle to begin FIG I again. NOTE: M takes W R hand firmly to help her back into the line behind him.

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