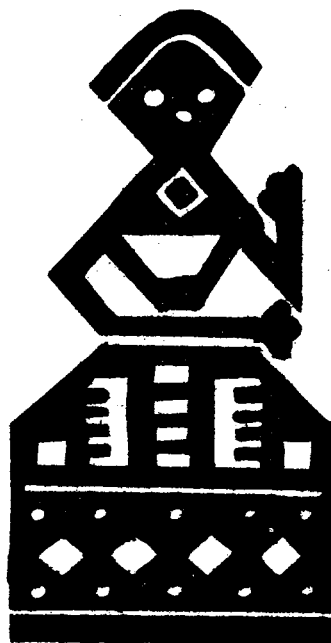


1974

6th
SAN DIEGO STATE UNIVERSITY
FOLK DANCE CONFERENCE



San Diego State University
August 11 - 18, 1974



August 11 - 18, 1974

SAN DIEGO STATE UNIVERSITY
FOLK DANCE CONFERENCE
SAN DIEGO, CALIFORNIA

Sponsored by the San Diego State University Foundation, the San Diego State Department of Physical Education, and the Folk Dance Federation of California, South

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

ABBREVIATIONS USED IN THIS SYLLABUS

bwd	backward
CCW	counter-clockwise
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand
L	left(side or direction)foot, arm or hand
LOD	line of direction
M	man, men, mans'
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman, women, womans'
wt	weight

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ERRATA
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27 GASELNITA

- ✓ Part I, meas 1, line 1, should read: Facing slightly R,
step R to R...
- ✓ Part III, meas 1, line 2; meas 3; meas 6, line 2; meas 7,
line 1: in each meas mentioned the word "heel" is used;
the heel is lifted. Add the word "lift."
- ✓ Part III, meas 5, line 1, delete "(ct 2)" and put it in line
2 at the end of the sentence.
- ✓ Part III, meas 6, delete the word "back" and replace with
"arms."

28 CIMPOI

- ✓ Fig I, meas 3-4, the end of line 1 and the first of line 2
should read: ...front of L (ct 1), small leap on L to L (ct &),
step R behind L (ct 2), small leap on L to L (ct &)...
- 29 Fig II, meas 5, line 1, delete "cts 1,2,&)" and put in line 2
as follows: on each hand (cts 1,2,&), step R to R...
- ✓ Fig II, meas 5, line 2, delete "(ct 3)" and put in line 3
as follows: back (ct 3) step L flat...
- ✓ Fig II, meas 5, line 4, delete "(ct 4)" where shown and put
it at end of sentence.

30 INVÎRTITA

- ✓ Formation should read: Couples any place on floor, in
reverse...
- ✓ Part I, meas 3, add to end of sentence: M guides W around
leaning slightly fwd.
- ✓ Part I, meas 4, add to beginning of sentence: In place step
- ✓ Part I, meas 9-16, lines 2 and 3 should read: free arm
extended out to side about waist height, M still holding W
waist with L, W R hand on M L shldr. Finish with 3/4 turn CCW.
- ✓ Part II, M Part meas 1, should read: Step R behind L, L to L...
- ✓ Part II, meas 3-4, add to end of sentence: except end with
stamp R (ct &).
- ✓ Part II, M Part, meas 7 should read: Facing ptr hop L...
W to R under his R hand...

Page

- 31 ✓ Part II, W Part, meas 3-4, add to end of sentence: except end with stamp L (ct &).

Dance Pattern at end of dance should read as following:

8 meas Intro)
8 meas Part I) Dance first time only
8 meas Part II)
8 meas Part III)

16 meas Part I)
8 meas Part II) Repeat to end of dance
8 meas Part III)

- 32 RUSTEMUL

Formation, add: low hand hold.

Almost every "(ct)" and "(ct &)" is misplaced. The dance is supposed to be described so that the ftwk is given first, the arm movements, then the (ct). Please change where necessary.

- 34 SIRBA PE LOC

✓ Part IV, meas 2, should read: ...L behind R, R to R.

- 35 SOROC

Part I, meas 5-8, should read: Reverse ftwk and direction, meas 1-4.

✓ Part II, meas 4, line 2, delete "(ct 3)" and put it after the word "front."

Part II, meas 4, line 3, delete "(ct 4)" and put it at end of sentence.

- 36 HORA FETELOR

✓ Part I, meas 3-4, should read: ...step fdw R (ct 1)...

✓ Part I, meas 5-8, add to end of sentence: reverse direction and footwork

✓ Part II, meas 6, should read: ...doing a slight up, down, up, down movement.

Part II, meas 7, line 1, delete "(ct 1)" and put in line 2 as follows: ...with a slight leap (ct 1), R to R...

Page

37 BATUTA MUNTENEASCA

Style, add to the end of the sentence: All stamps are done slightly fwd.

Part I, meas 1, add to beginning of sentence: Facing ctr...

Part I, meas 1-2, change the word "brush" to "brush-stamp."

Part II, add the following meas to the figure: meas 5-8-- Repeat meas 1-4.

45 SARKOZI KARIKAZO

Step and Motifs, No. 3, meas 5, change the word "left" to "right."

41 MAGYAR VERBUNK

Steps and Motifs, No. 4 (Heel clicks with tapping), ct 4, should read: ...with a heel click or tap and take...

Music, add to end of sentence: Meter 4/4.

50 TANGANILLO, SANTO DOMINGO & TAJARASTE

Fig I meas 2 should read: 1/2 turn CCW as stepping L (ct 1), in air (ct 2), land (ct 3).

51 III, Tajaraste, meas 2, line 2: delete (ct 2).

52 QUITA & PON

Introductory paragraph, line 3, delete ",," after gaita and add the word "or".

Formation: Correct spelling of the word "formation;" "cormation" incorrect.

53 First sentence under "Note" should read: Dance description "is" for W...

54 FOLIAS

Formation, change "XW" to "CW".

Page

56 BERATIS

✓ Lines 4 and 5 should read: ...is an eight divided "slow, quick, slow."

✓ Music should read: 8/4 time is counted as 1 2 3 (slow), 1 2 (quick), 1 2 3 (slow). Side 2, Band 3 of the Folkraft record was used.

✓ Meas 1, ct 6 (after 6) should read: Step onto L, do not rock.

Meas 1, ct 7 should read: Step onto R, do not rock.

✓ Meas 2, ct 4-5, after "center", should read: point R fwd and hold.

Meas 2, ct 6-7, should read: Step on R to R and hold.

Meas 2, ct 8, should read: Step onto L, do not rock.

57 SYRTOS AGAIS ELENIS

✓ Under Music, MB stands for Music Box. Side 2 was used.

✓ 1st line of dance description: Change RLOD to LOD.

✓ Meas 2: eliminate "and direction."

✓ Meas 4 should read: Step on L ft bwd (ct 1-2), step on R ft next to L (ct 3), turn and face LOD, step on L ft fwd (ct 4).

58 STA DHIO

✓ Under Music, record used in teaching was RCA Victor 51g3705, 45 rpm. Correct spelling to santouri and laouto.

✓ Meas 1, ct 1-2 should read: Step on L ft across in front of R turning very slightly in LOD

✓ Meas 1, ct 3 should read: Step on R ft sideways to R turning very slightly to L.

✓ All other steps are finished facing center.

59 STA TRIA

✓ Source, correct spelling to Lykeion ton Ellinidhon.

✓ Music, add that Band 3, Side 2 was used in teaching.

✓ Background, correct spelling to Fatise Kolo and Hassapiservikos.

✓ Meas 1, ct 1-6: Make a note that as taught these are somewhat long-reaching steps.

Page

60 VARYS HASAPIKOS

Formation: Short lines of three to four people, shoulder hold.

FIG I, Preparation, Meas 1 should read: Touch L heel, wt on R ft. Lift L ft (cts 1-2). Repeat cts 1-2 (cts 3-4).

62 Add the following figures:

Meas

FIG VI

1 Preparation: same as Fig III, meas 1.

The Step:

1 Step R over L (ct 1), step L to L side (ct 2), step L behind R (ct 3), step L to L side (ct 4).

2 Repeat meas 1.

3 Step R over L into squat pos, wt on R, L in place on floor (ct 1), rise taking wt on L (ct 2), step R to R (ct 3), step L over R (ct 4).

4 Step bwd on R (ct 1), hold (ct 2), repeat Basic Step, (ct 3-4).

FIG VII

1 Preparation: same as Fig III, meas 1.

The Step:

1 Step R over L (ct 1), step L to L (ct 2), step R over L (ct 3), step L to L (ct 4).

2 Repeat meas 1, except on ct 4 swing L in circular motion over R.

3 Step on L over R (ct 1), step R to R (ct 2), step L over R (ct 3), step R to R (ct 4).

4 Step L over R (ct 1), swing R to R with circular motion over L (ct 2), step R over L (ct 3) step L to L (ct 4).

5 Step R over L (ct 1), swing L as in meas 2, ct 4 (ct 2), step L over R (ct 3), step R over L (ct 4).

FIG VIII

1 Preparation: same as Fig V, meas 1.

The Step:

1 Jump into stride pos (ct 1), hold (ct 2), jump into squat pos keeping back straight with R over L, wt on both ft (ct 3), hold (ct 4).

2 Rise with wt on L and extend R diag to R (ct 1), hold (ct 2), squat as in meas 1, ct 3 with L in front of R except do not jump into squat (ct 3), hold (ct 4).

3 Repeat meas 2, ct 1-2 (cts 1-2), repeat meas 1, cts 3-4, except no jump (cts 3-4).

4 Repeat meas 2, cts 1-2 (cts 1-2), repeat meas 2, cts 3-4 (cts 3-4).

5 Rise on L, extend R (ct 1), hold (ct 2), step R over L (ct 3), step L to L (ct 4).

6 Step R behind L (ct 1), step L to L (ct 2), step R over L into squat pos, no jump (ct 3), rise with wt on L (ct 4).

7 Step R to R (ct 1), step L over R (ct 2), step R back into place (ct 3), hold (ct 4).

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68 MARTOONOO KOCHARI

Formation, add to end of sentence: facing ctr, hands down to sides.

Record, add: Music for Dances, GT 2002-B, Band 4

Fig I, delete "Little finger hold at sides."

Fig I, paragraph 1, line 3, should read: slight leap on R in place and...

Fig III, line 1, delete "little finger" and replace with "hand."

69 Fig II, second paragraph (7/8 part), line 1, should read: Pivot CW on L ft to face twd outside of circle, place R...

Fig II, second paragraph (7/8 part), line 2, delete the words "same as" and replace with "twd."

Same paragraph, line 3, should read: R ft palms up (ct 1)...

Same paragraph, line 4, replace the word "inside" with "side."

Same paragraph, line 5, delete the first word "to" and replace with "twd."

Fig III, 8/8 part, line 2, should read: R on R as L kicks...

70 PAPAKHNEROV BAR

Record, add the following: Music for Dances, GT 2002-A, Band 3.

Fig II, line 5, should read PDB L--cross R over L--(cts 5-6)...

Transition Fig, Women, lines 1-2, should read: ...shldr hold turn body slightly to R and step R to R, close L to R, step R to R, hold (cts 1-4)...

Transition Fig, Men, line 1, should read: M: 8 walks into ctr to form...

71 Repeat Fig III, line 2, should read: (ct 9), hold (ct 10), M do 6 running steps freely out to orig...

76 WEDDING DANCE FROM KAFAN

Formation, add to end of sentence: shldr high.

Steps, Armenian two-step, add to end of paragraph: on ct & trailing ft is raised bwd. In line 2, delete ")" and add ".".

Page

76 Fig IV, add to end of paragraph: On 6th Armenian 2-step turn and face LOD.

Fig IV, line 2, should read: do 5 Armenian....

Fig IV, line 3, should read: lead ft (10 cts) clapping hands in front of body, leap L (ct 11), while stepping R lower hands, turn and face LOD and lift L heel behind (ct &), leap on L as R heel lifts behind (ct 12)

Fig V, line 1, should read: Facing LOD, hands...do 9 Armenian HSS (KERTSEE)...

77 AGHCHEEKNEROO PAR

Record, add to end of sentence: Music for Dances.

Just above Fig I, add: Introduction - 2 meas.

Fig I, line 1, should read: ...L hand very slightly in back of R waist...

Fig I, meas 3-4, should read: Repeat with opp ftwk meas 1-2 except on meas 2, ct 6&, step R to R...

78 Fig V, meas 1, line 2 on page 78, should read:...R, L, R, turning 1/2 turn in place...

Fig V, meas 1, line 3 on page 78, should read: ends facing out (cts 3-5) plie R...

Fig V, meas 2, should read: ...with opp ftwk, arm movement and direction.

Transition VI, meas 2, line 1, should read: ...L ft in front, hands to L in "Y" pos. Delete "hands separated."

Fig VII, meas 8, delete the following: Rise to standing pos, L in front of R.

Fig VIII, line 1, should read: Facing diag RLOD rise to standing position with wt on L...

FIG VIII, line 2, delete the word "slightly".

Fig VIII, line 3, delete the word "chest" and replace with "waist."

Fig IX, meas 1, should read: Step R to R on 1/2 toe as hands are raised up to R above head, hands in "Y" pos (ct 1-3), cross L over R in plie as arms move down and up to L in a CCW circular motion (cts 4-6).

Page

79 BERT PAR

Fig II, line 2, add after KERTSEE Step: jump onto both ft, leap ont R, leap onto L. On leap, kick free ft high in back.

Fig III, delete rest of paragraph after "variation" and replace with: crossing L over R, leap onto both ft, leap slightly to R with L, leap R to R. Arms down to sides. Repeat until leader calls "HEY."

Fig IV, line 1 should read: do 4 Armenian KERTSEE...

Fig V, line 2 should read: above head palm horizontal to ceiling and R arm extends to R palm out (ct l&).

Add to end of dance: Note: "Hey's" are called at will of leader. After "Hey" is called, do one more step-pattern before starting next figure.

80 ELLOO YAR

Basic Step, line 1, add to end of sentence: Only ptrs join hands during the dance.

Fig I, line 4, add to end of sentence: (M hands in 4th pos).

Fig I, meas 10-12, Men, line 1, end of sentence should read: CCW around W, ducking under W L arm, ending in...

Fig II, Women, meas 1-2, line 2, should read: ...slightly to L of body (hands in "Y" pos).

Fig II, Women, Line 2-3, delete entire last sentence: Hands execute an in-to-out...

81 Fig II, Women, meas 3, line 1, delete the word "dies" and replace with "does."

Fig II, Women, meas 3, line 2, correct end of sentence to read: ...as arms cross R over L in front...

Fig II, Women, meas 4-6, line 1, should read: ...beginning L, step R behind L. On 1st PDB, arms...

Fig II, Women, meas 4-6, line 2, should read: ..."Y" pos, R hand close to L cheek...

Fig II, Women, meas 4-6, line 3, should read: above head. On 2nd PDB, hold while head turns slightly to R. On 3rd...

Fig II, Women, meas 7-9, line 2, should read: meas 1-3. Delete rest of sentence.

Page

81 Fig II, Women, meas 10-12, line 2, end of sentence should read: ...bouncing on R. Head turns slightly twd extended ft. (Arms do inside...

Fig II, Men, meas 3, lines 2-3, should read: place behind, hands clap (ct 1), hold (ct 2).

Fig II, Men, meas 4, should read: Clap (ct 1), hold (ct 2).

Fig II, Men, delete written instructions to meas 7-9 and replace with the following: meas 7-9--Do 3 Armenian two-steps starting R with hands in 4th pos.

FIG II, Men, last paragraph of dance, line 2, should read: R arm extended to R just below shldr height.

Records are missing for the following, please insert:

<u>Dance</u>	<u>Record Number/Music for Dances Label</u>
Azgagrakan	GT 2001-B, Band 2
Appakhnerov Bar	GT 2002-A, Band 3
Shoror	GT 2001-A, Band 2
Tughmarteneroo Kochari	GT 2002-B, Band 1

94 LUDO KOPANO

Fig IV, meas 1, line 4, delete the first word "L" and replace with "crisply to ctr."

102 ZONARADHIKOS

Music, record spelling is Minos.

Formation, add L arm over R.

Fig III, meas 1, line 1, replace RLOD with LOD.

103 Fig IV was not taught.

Fig VI, Meas 4, line 2, replace RLOD with LOD.



Italy

Albania

Yugoslavia

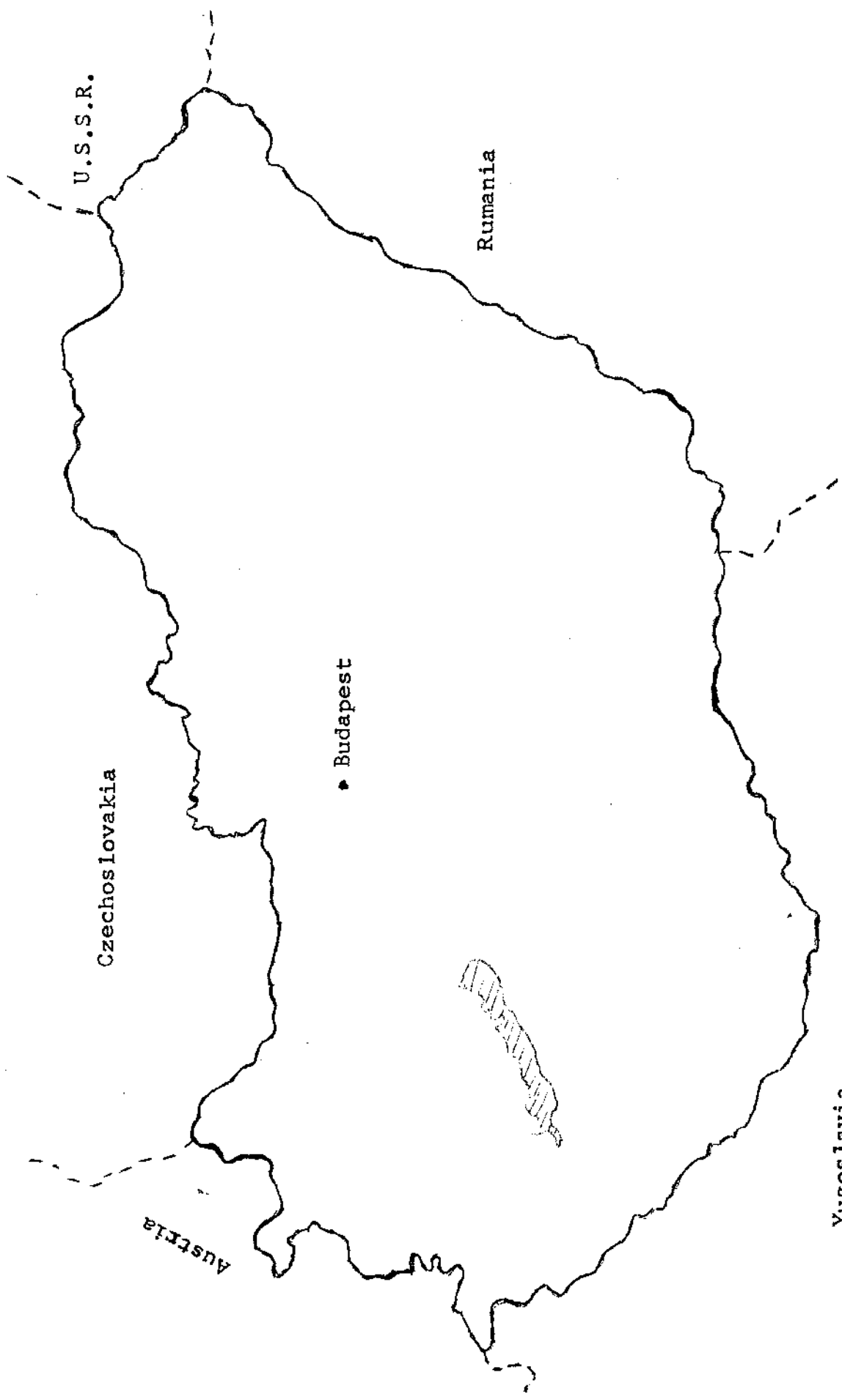
Bulgaria

Turkey

Thessaloniki

Athens

GREECE



U.S.S.R.

Rumania

• Budapest

Czechoslovakia



Austria

Yugoslavia

HUNGARY



Presented by Jerry Helt

THIRD HAND
By Jerry Helt

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO SQUARE THRU
ON THE THIRD HAND SWING THRU
BOYS RUN RIGHT & WHEEL & DEAL
SLIDE THRU, SQUARE THRU
ON THE SECOND HAND LEFT ALLEMANDE

HEADS FORWARD SQUARE THRU
ON THE THIRD HAND CAST RIGHT 3/4
BOYS RUN RIGHT, PASS THRU
(EQU. TO SQUARE THRU)

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE SQUARE THRU
ON THE THIRD HAND SWING THRU
TURN THRU, LEFT ALLEMANDE

HEADS CIRCLE FOUR 3/4 ROUND, PASS THRU
WITH THE OUTSIDE TWO SQUARE THRU
ON THE THIRD HAND SPIN CHAIN THRU
BOYS RUN RIGHT, BEND THE LINE
SLIDE THRU, PASS THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SQUARE THRU THE OUTSIDE TWO
ON THE THIRD HAND, SPIN CHAIN THRU
BOYS RUN, ALL EIGHT CIRCULATE
BOYS RUN, SPIN CHAIN THRU
BOYS CIRCULATE, CURLIQUE
BOYS RUN, PARTNER TRADE
(ZERO LINES WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS
WITH THE SIDES SQUARE THRU
ON THE THIRD HAND, SPIN CHAIN THRU - - -
BOYS TURN RIGHT, WHEEL & DEAL, SWEEP 1/4
(ZERO LINES OF FOUR WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS
WITH THE SIDES SQUARE THRU
ON THE THIRD HAND CURLIQUE
SCOOT BACK
BOYS RUN RIGHT, SLIDE THRU
LEFT ALLEMANDE

Presented by Jerry Helt

THIRD HAND
By Jerry Helt

HEADS SQUARE THRU
ON THE THIRD HAND BOX THE GNAT, PULL BY or TURN THRU
SEPARATE AROUND ONE, INTO THE MIDDLE
BOX THE GNAT, SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
WITH THE SIDES, SQUARE THRU
ON THE THIRD HAND, EIGHT CHAIN THRU THREE HANDS
TRADE BY - - -, SQUARE THRU
ON THE THIRD HAND, EIGHT CHAIN THRU THREE HANDS
TRADE BY, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SPIN CHAIN THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, BEND THE LINE
SQUARE THRU, ON THE THIRD HAND
SPIN THE TOP, BOYS RUN RIGHT
ALL EIGHT CIRCULATE, BEND THE LINE
SQUARE THRU, BOYS RUN RIGHT
ALL EIGHT CIRCULATE, BEND THE LINE
(ZERO LINES OF FOUR WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO SQUARE THRU
ON THE THIRD HAND SWING THRU
BOYS RUN, TAG THE LINE, GIRLS "U" TURN
STAR THRU, WHEEL & DEAL, LEFT ALLEMANDE

HEADS FORWARD SQUARE THRU
ON THE THIRD HAND CURLIQUE
SCOOT BACK, BOYS RUN, PASS THRU
(EQV. TO SQUARE THRU)

HEADS FORWARD SQUARE THRU
ON THE THIRD HAND CURLIQUE
SCOOT BACK, BOYS RUN, SLIDE THRU
(ZERO)

HEADS FORWARD SQUARE THRU
ON THE THIRD HAND BOX THE GNAT
CURLIQUE, BOYS RUN, PASS THRU
(EQV. TO SQUARE THRU)

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Presented by Jerry Helt

THIRD HAND

By Jerry Helt

HEADS SQUARE THRU
WITH THE THIRD HAND SWING THRU
CATCH BY THE RIGHT HAND HALF & BACK BY THE LEFT
GIRLS RUN AROUND THE BOY, WHEEL & DEAL
(ZERO)

HEADS SQUARE THRU
WITH THE THIRD HAND SPIN THE TOP
CATCH BY THE RIGHT HAND HALF & BACK BY THE LEFT
GIRLS RUN LEFT AROUND THE BOY, WHEEL & DEAL
PASS THRU (EQV. TO SQUARE THRU)

FOURTH HAND

By Jerry Helt

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO SLIDE THRU
SQUARE THRU ON THE FOURTH HAND
LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, SLIDE THRU
SQUARE THRU ON THE FOURTH HAND
LEFT HAND SWING LIKE AN ALLEMANDE THAR
GENTS BACK UP, SLIP THE CLUTCH, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
SQUARE THRU ON THE FOURTH HAND
LEFT HAND SWING LIKE AN ALLEMANDE THAR
GENTS BACK UP, SLIP THE CLUTCH, LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4 ROUND
HEADS LEAD RIGHT CIRCLE TO A LINE
SQUARE THRU ON THE FOURTH HAND
LEFT ALLEMANDE

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Fourth Hand, Cont, Page 2

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE, FACE IN
LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, CENTERS IN, CASTOFF 3/4
LINES PASS THRU, BEND THE LINE, SLIDE THRU
LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE IN
LINES PASS THRU, GIRLS RUN RIGHT
CURLIQUE, GIRLS TRADE, SWING THRU
BOYS RUN RIGHT, BEND THE LINE
(ZERO LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, SWING THRU
BOYS RUN RIGHT, BEND THE LINE
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, SWING THRU
BOYS RUN RIGHT, BEND THE LINE
(ZERO LINE WITH PARTNER)

LEFT ALLEMANDE, COME BACK & BOX THE GNAT
GIRLS STAR LEFT 3/4 ROUND, SWING THAT MAN
HEADS LEAD RIGHT CIRCLE TO A LINE
LINES FORWARD CURLIQUE, BOYS RUN RIGHT
TRADE BY (OR CLOVERFLO) CURLIQUE WITH THE OUTSIDE TWO
GIRLS RUN RIGHT, LINES FORWARD CURLIQUE
BOYS RUN RIGHT, LEFT ALLEMANDE

HEADS FORWARD CURLIQUE, GIRLS RUN RIGHT
TURN THRU (EQU. TO HEADS SQUARE THRU) LEFT ALLEMANDE

HEADS FORWARD CURLIQUE, RIGHT HAND SWING 3/4
GIRLS TRADE, BOYS RUN RIGHT, CASTOFF 3/4, PASS THRU
(EQV. TO HEADS LEAD TO THE RIGHT)

HEADS FORWARD, SWING THRU, CURLIQUE
RIGHT HAND SWING 3/4, BOYS RUN RIGHT, WHEEL & DEAL
(ZERO)

HEADS FORWARD, SPIN THE TOP, CURLIQUE
RIGHT HAND SWING 3/4, BOYS RUN RIGHT
WHEEL & DEAL, PASS THRU (EQV. TO HEADS SQUARE THRU)

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Fourth Hand, Cont, page 3

ALLEMANDE LEFT, WITH YOUR PARTNER
CURLIQUE, BOYS RUN RIGHT, LEFT ALLEMANDE

HEADS PASS THRU, HEAD BOYS RUN RIGHT
CURLIQUE, BOYS RUN RIGHT, BEND THE LINE
(EQV. TO HEADS RIGHT & LEFT THRU)

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, BEND THE LINE
BOYS FORWARD, SWING THRU, TURN THRU
LEFT TURN THRU WITH THE GIRLS
BOYS TURN THRU, CENTERS IN CASTOFF 3/4
LINES PASS THRU, TAG THE LINES, 1/4 RIGHT
ALL EIGHT CIRCULATE, WHEEL & DEAL
SWING THRU, BOYS RUN, BEND THE LINE
SLIDE THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES AROUND ONE, LINE UP FOUR
GIRLS FORWARD, SWING THRU, TURN THRU
LEFT TURN THRU WITH THE BOYS, GIRLS TURN THRU
CENTERS IN CASTOFF 3/4, LINES PASS THRU
CENTERS IN CASTOFF 3/4, LINES PASS THRU
TAG THE LINE, GIRLS "U" TURN, STAR THRU
ALL EIGHT CIRCULATE, WHEEL & DEAL
SPIN CHAIN THRU, BOYS RUN, WHEEL & DEAL
LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU WHEEL & DEAL
CENTERS "U" TURN, CENTERS IN CASTOFF 3/4
ENDS TRADE, LINES PASS THRU WHEEL & DEAL
CENTERS "U" TURN, CENTERS IN CASTOFF 3/4
ENDS TRADE (ZERO LINES WITH PARTNER)

HEADS FORWARD SWING THRU
CURLIQUE, BOYS RUN, REVERSE THE FLUTTER WHEEL
PASS THRU, LEFT ALLEMANDE
(EQV. TO SQUARE THRU)

HEADS FORWARD SPIN THE TOP
CURLIQUE, BOYS RUN RIGHT
REVERSE THE FLUTTER WHEEL
(EQV. TO RIGHT & LEFT THRU)

HEAD MEN WALK, GIRLS DODGE
MEN RUN RIGHT, REVERSE FLUTTER WHEEL
(EQV. TO RIGHT & LEFT THRU)

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Fourth Hand, Cont page 4

HEADS FORWARD SPIN THE TOP
CURLIQUE, WALK & DODGE, "U" TURN
(EQV. TO RIGHT & LEFT THRU)

HEADS SWING THRU, CURLIQUE
BOYS RUN, REVERSE FLUTTER WHEEL
SLIDE THRU (ZERO)

SIDE LADIES CHAIN ACROSS
HEADS SQUARE THRU FOUR HANDS
CENTERS IN CASTOFF 3/4 ROUND
CENTERS PASS THRU, CENTERS IN CASTOFF 3/4
(ZERO LINES WITH PARTNER)

SIDE LADIES CHAIN ACROSS
HEADS SQUARE THRU FOUR HANDS
CENTERS IN CASTOFF 3/4 ROUND
ENDS FOLD, DOUBLE PASS THRU
FIRST COUPLE GO LEFT, NEXT ONE RIGHT
CROSSTRAIL THRU, LEFT ALLEMANDE

HEAD MEN FACE YOUR CORNER , BOX THEGNAT
FOUR MEN SQUARE THRU FOUR HANDS
CENTERS IN, CASTOFF 3/4 ROUND
MEN PASS THRU, CENTERS IN, CASTOFF 3/4
LINES PASS THRU, TAG THE LINE, 1/4 RIGHT
WHEEL & DEAL, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL'
DOUBLE PASS THRU, CENTERS IN, CASTOFF 3/4
PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU
GIRLS "U" TURN, DO SA DO, BOYS RUN RIGHT
REVERSE FLUTTER WHEEL (ZERO LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, LEAD PEOPLE PARTNER TRADE
SWING THRU, TURN THRU, LEFT ALLEMANDE

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Presented by Jerry Helt

THIRD HAND & SECOND HAND

By Jerry Helt

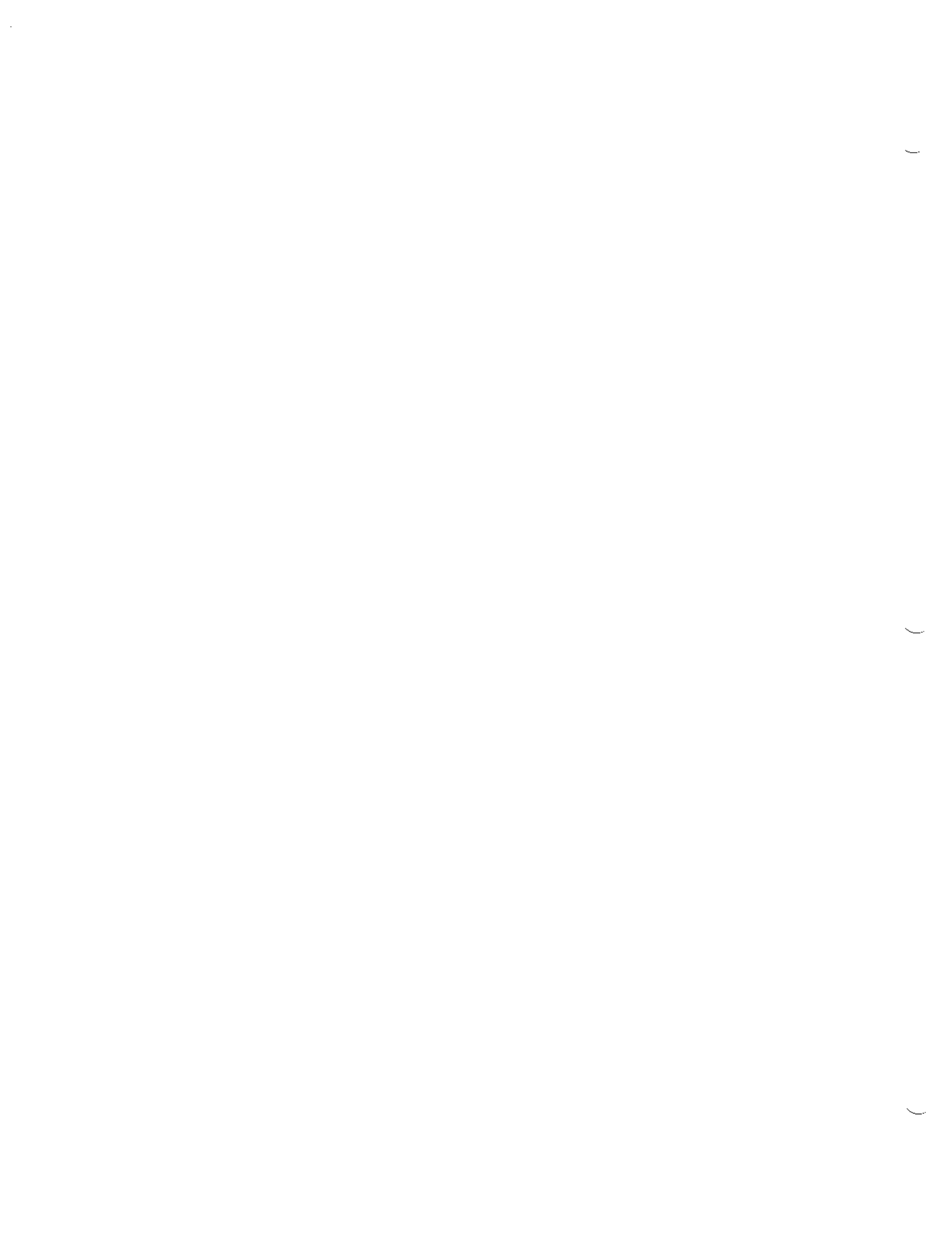
HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, SPIN CHAIN THRU
BOYS RUN, TAG THE LINE, GIRLS "U" TURN
DO SA DO TO AN OCEAN WAVE
BOYS RUN RIGHT, *SLIDE THRU, LEFT ALLEMANDE
*SQUARE THRU ON THE SECOND HAND, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
RIGHT & LEFT THRU THE OUTSIDE TWO
SWING THRU, BOYS RUN, TAG THE LINE
GIRLS "U" TURN, DO SA DO TO AN OCEAN WAVE
BOYS RUN RIGHT, REVERSE THE FLUTTER WHEEL
*SLIDE THRU, LEFT ALLEMANDE
*SQUARE THRU ON THE SECOND HAND LEFT ALLEMANDE

HEADS FORWARD SQUARE THRU
ON THE THIRD HAND CURLIQUE, WALK & DODGE
WITH THE OUTSIDE TWO, SQUARE THRU
ON THE THIRD HAND CURLIQUE
WALK & DODGE, PARTNER TRADE
(ZERO LINES OF FOUR WITH PARTNER)

HEADS FORWARD SQUARE THRU
ON THE THIRD HAND, SWING THRU
BOYS TRADE, BOYS RUN, BEND THE LINE
PASS THRU (EQV. TO SQUARE THRU)

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE SQUARE THRU
ON THE THIRD HAND HAND SWING THRU
BOYS TRADE, BEND THE LINE
SQUARE THRU ON THE SECOND HAND LEFT ALLEMANDE



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Presented by Jerry Helt

PROMENADE BREAKS

By Jerry Helt

PROMENADE DON'T SLOW DOWN
SIDES SINGLE FILE PROMENADE
HEADS WHEEL INTO THE CENTER
SLIDE THRU, PASS THRU, LEFT ALLEMANDE

PROMENADE DON'T SLOW DOWN
SIDES SINGLE FILE PROMENADE
HEADS WHEEL INTO THE CENTER
SWING THRU, SPIN THE TOP, PASS THRU
LEFT ALLEMANDE

PROMENADE DON'T SLOW DOWN
SIDES SINGLE FILE PROMENADE
HEADS WHEEL INTO THE CENTER
FLUTTER WHEEL, CURLIQUE
LEFT ALLEMANDE

PROMENADE DON'T SLOW DOWN
SIDES SINGLE FILE PROMENADE
HEADS WHEEL INTO THE CENTER
BOX THE GNAT, BOX IT BACK
RIGHT HAND STAR ONCE AROUND
LEFT ALLEMANDE

PROMENADE DON'T SLOW DOWN
SIDES SINGLE FILE PROMENADE
HEADS WHEEL INTO THE CENTER
CURLIQUE, WALK & DODGE, BOYS RUN RIGHT
LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
FLUTTER WHEEL ACROSS AND THEN
PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, SWING THRU, TURN THRU
LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE FACE IN
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, TURN THRU
LEFT ALLEMANDE

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Promenade Breaks, cont

FOUR LADIES CHAIN 3/4
HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE
GIRLS "U" TURN, CURLIQUE, GIRLS TRADE
(ZERO BOX1-4 WAVE)

HEADS STAR THRU, PASS THRU
RIGHT & LEFT THRU, STAR THRU
(LINES OF FOUR WITH RIGHT HAND LADY)
LINES FORWARD, CURLIQUE
ALL EIGHT CIRCULATE TWICE
BOYS RUN RIGHT, CLOVERFLO (OR TRADE BY)
LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4
HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE FACE IN (HALF SASHAYED ZERO LINES)

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Presented by Jerry Helt

CAST A SHADOW

By Lee Kopman

FROM PARALLEL TWO-FACED LINES SET UP (1P 2P & HDS. CALIF TWIRL)
HEAD LADIES CAST BACK TO JOIN RIGHT FOREARMS WITH THE SIDE LADIES,
HEAD MAN FOLLOWS (SHADOWS) HER SINGLE FILE. LADIES CAST 3/4 AROUND AND
SPREAD APART TO ALLOW THE HEAD MAN TO SQUEEZE IN BETWEEN THEM, THE
LONE SIDE MEN CAST 1/4 AND WALK STRAIGHT AHEAD TO BECOME A CENTER OF
THE NEW R-H PARALLEL OCEAN WAVES.

TEACHING PATTERN: WHEN HEAD LADIES CAST BACK, THE SIDES MOVE UP INTO
A 2-FACED LINE (NOW SIX IN LINE). LADIES CAST 3/4 & SPREAD APART
WHILE THE HEAD MAN MAKES A LARGE LOOP WHEN FOLLOWING HIS PARTNER TO
COME BACK IN BETWEEN THE TWO GIRLS. THE LINE SIDE MEN CAST 1/4 AND
MOVE AHEAD AS A CENTER OF THIS R-H WAVE. ENDS REMAIN ENDS, CENTERS
REMAIN CENTERS. OCEAN WAVES ARE FORMED AT RIGHT ANGLES TO DIRECTION
OF THE STARTING TWO-FACED LINES.

CAST A SHADOW FIGURES

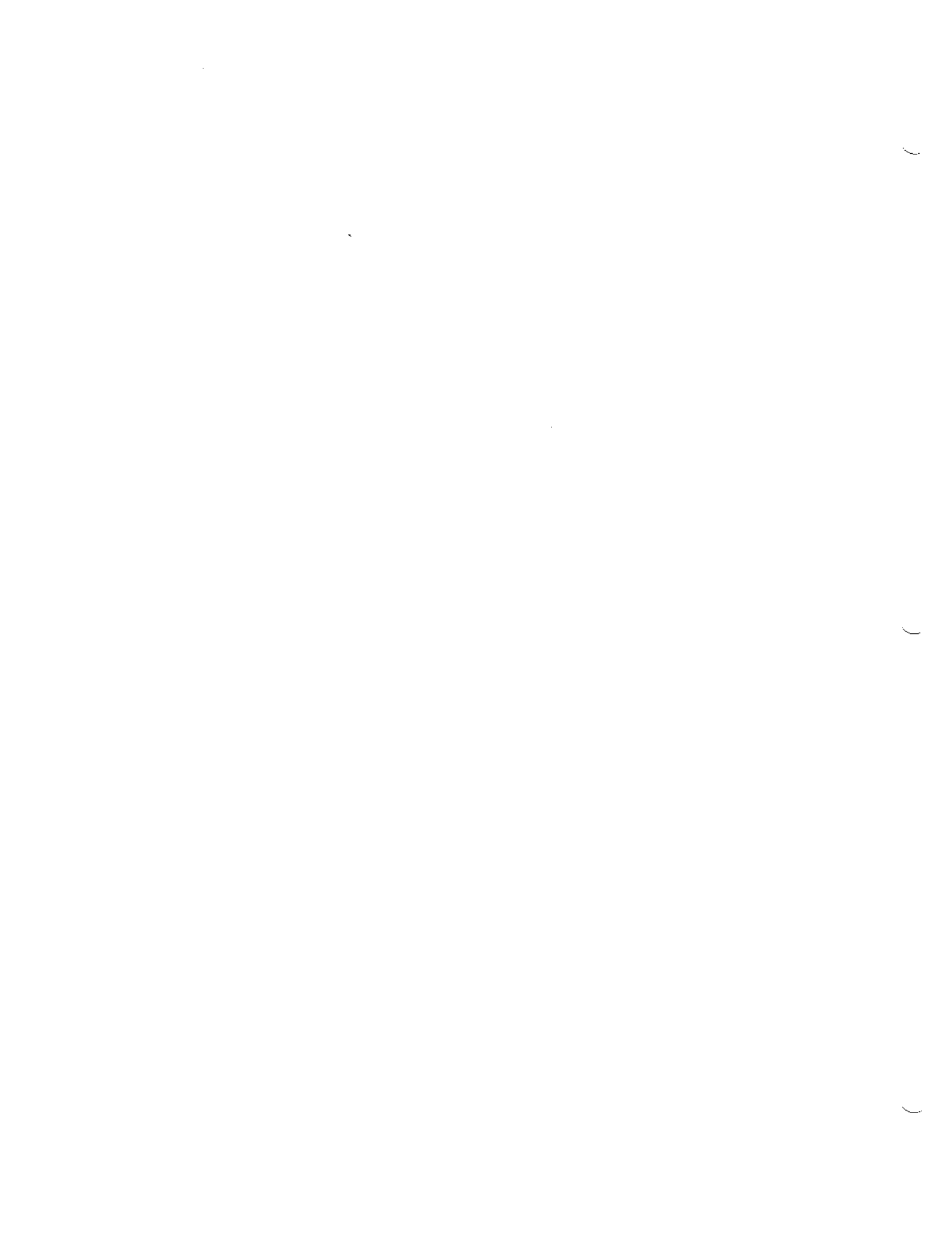
By Jerry Helt

HEADS FLUTTER & SQUARE THRU
SWING THRU, BOYS RUN, CALIFORNIA TWIRL
CAST A SHADOW, BOYS RUN, WHEEL & DEAL
LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
HEADS CALIF. TWIRL
CAST A SHADOW, BOYS RUN, WHEEL & DEAL
LEFT ALLEMANDE

HEADS SQUARE THRU, SCOOT BACK OR SWING THRU
BOYS RUN RIGHT, ALL EIGHT CIRCULATE, CALIF TWIRL
CAST A SHADOW, BOYS RUN, BEND THE LINE
(ZERO LINE)

HEADS SQUARE THRU
SWING THRU, CAST A SHADOW
BOYS RUN RIGHT, WHEEL & DEAL
SWING THRU, CAST A SHADOW
BOYS RUN, WHEEL & DEAL
DIVE THRU, PASS THRU, LEFT ALLEMANDE



Presented by Jerry Helt

STAR CHAIN THRU
By Glen Turpen

A SPIN CHAIN THRU VARIATION. FROM AN 8- CHAIN THRU SET-UP, FACING NORMAL COUPLES STAR RIGHT 1/2 WAY, BACK BY THE LEFT ABOUT 3/4 UNTIL THE FOUR MEN HAVE FORMED A TEMPORARY 4-HAND WAVE ACROSS THE SET. GIRLS SPREAD APART WHILE CENTER BOYS TRADE AND THEN CAST OFF 3/4 WITH THE WAITING MAN TO FORM PARALLEL TWO-FACED LINES.

STAR CHAIN THRU FIGURES
By Jerry Helt

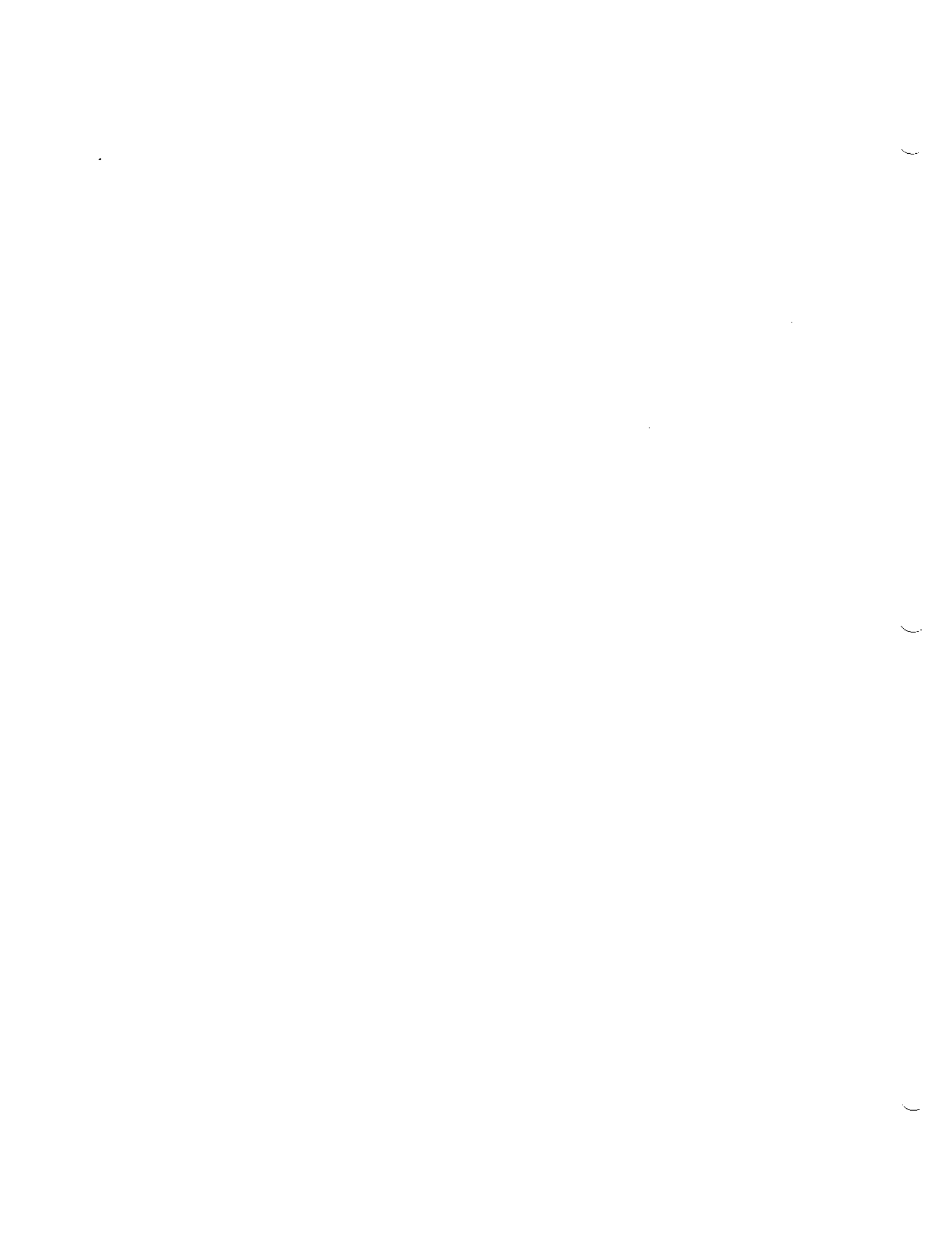
HEADS SQUARE THRU FOUR HANDS
WITH THE SIDES STAR CHAIN THRU - - -
GIRLS TRADE, BEND THE LINE
CROSS TRAIL THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
WITH THE SIDES STAR CHAIN THRU - - -
ALL EIGHT CIRCULATE, WHEEL & DEAL
STAR CHAIN THRU - - -
ALL EIGHT CIRCULATE, WHEEL & DEAL
LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
GO FORWARD CURLIQUE, STAR CHAIN THRU- - -
ALL EIGHT CIRCULATE, WHEEL & DEAL
DIVE THRU, PASS THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
WITH THE SIDES STAR CHAIN THRU- - -
CAST A SHADOW- - -
BOYS RUN RIGHT, BEND THE LINE
STAR THRU, DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
WITH THE SIDES STAR CHAIN THRU- - -
BOYS RUN, TAG THE LINE 1/4 RIGHT
WHEEL & DEAL, STAR THRU, BEND THE LINE
(ZERO LINES WITH PARTNER)



1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

BANJO CONTRA
By Jerry Helt

FORMATION: CONTRA LINES, 1,3,5,ETC. COUPLES ACTIVE & CROSSED OVER.

MUSIC: OLD JOE CLARK BLUE STAR 1739-A

8 BANJO WITH THE ONE BELOW (BANJO BUTTERFLY POS, MEN FWD)
8 SIDE CAR BACK DON'T BE SLOW, FACE THE GIRL (BACKTRACK TO
SIDECAR BUTTERFLY, MEN FORWARD)
8 HEEL & TOE HERE WE GO, HEEL & TOE BACK YOU GO
8 HEEL & TOE HERE WE GO, HEEL & TOE BACK YOU GO
8 DO SA DO YOUR OWN
8 SWING YOUR OWN
8 CIRCLE FOUR TO THE LEFT WITH THE COUPLE ACROSS
8 LEFT HAND STAR WITH THE SAME FOUR

MARCH CONTRA
By Jerry Helt

FORMATION: CONTRA LINES, 1,3,5 ETC, COUPLES ACTIVE & CROSSED OVER
MUSIC: TRAILRIDE BLUE STAR 1587-B

8 ACTIVES DO SA DO THE ONE BELOW
8 SAME GIRL SWING, PUT 'EM ON THE RIGHT FACE BELOW
8 FOUR IN LINE DOWN YOU GO
8 WHEEL AS COUPLES COME BACK TO PLACE
8 BEND THE LINE, LADIES CHAIN ACROSS
8 CHAIN THE LADIES BACK AGAIN
8 RIGHT HAND FOUR HAND STAR ACROSS
8 LEFT HAND STAR THE OTHER WAY BACK

;

;

;

SCOTTISH PATTERNS, TERMS, AND STYLING

General Styling: The body is held erect but not stiff, chest high, arms naturally at sides. W may hold skirt with thumb and first two fingers. All dancing is done on the toes with knees turned out. Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the handshake hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended.

Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos), but be alert and ready to assist active cpl.

Bow and Curtsey: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W takes a tiny step sdwd (or fwd) with R, bring the toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos taking wt on L to prepare for dance movement. Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd a little.

Cast Off (or down): An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

Cast Up: The same movement (as Cast off) back to place, except M turn CW and W CCW to dance up behind own line.

Double Triangle Formation: A formation where cpl 1 stands back to back in the ctr facing out. Cpl 2 has moved up. If cpl 1 is facing own side, M 1 joins R hd with M 2 and L hd with M 3, while W 1 joins R hd with W 3 and L hd with W 2. If cpl 1 is facing opp sides, M 1 joins R hd with W 3 and L hd with W 2, while W 1 joins R hd with M 2 and L hd with M 3.

Figure of 8 (8 meas): Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas).

In many Scottish dances one cpl dances the Figure of 8 around another cpl. Then there are really two separate Figures of 8 being formed -- one by the active W and another by the active M. The two separate Figures of 8 always go in the same direction, the W dancing one of the loops while the M dances the other (4 meas), and then they exchange loops (4 meas). The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.

SCOTTISH PATTERNS, TERMS, AND STYLING (continued) page 2

Hands Across (Wheel or Star): Join indicated hd with opp person at shoulder height, elbows slightly bent, and move as directed.

Ladies Chain (8 meas): A pattern for 2 cpls facing each other with W on M R.

Meas 1-2: W cross over, giving R hds in passing. M loop 1/2 CCW dancing into ptr place.

3-4 M turn opp W with L hd 1/2 CCW.

5-8 Repeat action of meas 1-4 back to place.

Longways Formation: Cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. The two lines usually have 4 cpls, and then cpls are numbered from 1 to 4 with cpl 1 at top or head of line. Sometimes the two lines have a different number of cpls, such as 3 or 5 (Pol-harrow Burn, for example).

"Polite" turns: The long turns made in a rights and lefts pattern by the dancers moving CW. These turns are at the end of meas 4 and 8 after the dancers have changed places on the sides giving L hds in passing. Those pssing on the inside of the set must turn CCW into their own L arm to face the ctr.

Reel of Four (8 meas): A pattern danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer.	Pass R shoulders with facing dancer.
2	Curve to turn 1/2 CW and face in opp direction.	Pass L shoulders in ctr.
3	Pass R shoulders with next dancer.	Pass R shoulders with next dancer.
4	Pass L shoulders in ctr.	Curve to turn 1/2 CW and face in opp direction.
5-8	Repeat action of meas 1-4 back to original place.	Repeat action of meas 1-4 back to original place.

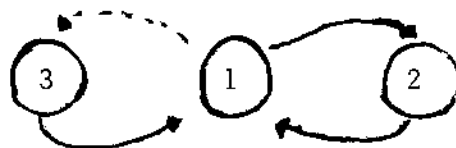
Glens of Angus Reels of 4 (8 meas): "Mirror-image" reels of 4 up and down both sides of the dance. On M side dance the usual reel of 4 beginning R shoulders and L in the ctr, but on W side begin passing L shoulders and R in the ctr. When reaching the bottom of the set, cpl 1 cross to opp side passing L shoulders with ptr (meas 4) and continue the reel on opp side.

SCOTTISH PATTERNS, TERMS, AND STYLING (continued) , Page 3

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

In an ordinary R shoulder reel of 3 the ctr dancer (#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2) who also curves CW, while the remaining dancer (#3) curves CCW.

(See diagram.) Dancer 2 cuts through the ctr before dancer 3. Each half loop takes approximately 2 meas. At the end of meas 4 dancers should be halfway through the Fig. Dancers 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of meas 8 dancers will be back in original places.



Rights and Lefts (8 meas): A pattern danced as a small Grand R and L for 4 people and done in a floor pattern similar to a square, 2 meas for each side. 2 dancers move CW around the square, and the other 2 move CCW.

- Meas 1-2 Giving R hds in passing, change places with opp person across the dance. (Often this person will be ptr, but not always.)
- 3-4 Turning 1/4 (CW or CCW) to face next person who was beside you to start the figure, change places giving L hds in passing.
- 5-8 Turn to face opp again (2 dancers moving CW make "polite" turns) and repeat action of meas 1-4 back to place.

Spurtle Progression (12 meas): A figure whereby cpl 1 progress to the bottom from a starting pos of back-to-back in the ctr facing cpl 2. The following description is written for the dance "Glens of Angus" where M 1 starts facing W 2 and W 1 faces M 2:

- Meas 1-4 Cpls 1 and 2 dance a half reel of 4 across the dance (passing R shoulders to begin). After passing L in the ctr, cpl 2 dance up to 1st place finishing on the wrong side. As cpl 1 meet in the ctr, give R hds with a wide hold and turn each other 1/2 CW while moving down to finish facing cpl 3 across the dance (M 1 facing W 3, W 1 facing M 3).
- 5-8 Cpls 1 and 3 repeat action of meas 1-4, cpl 3 finishing in 2nd place on wrong side and cpl 1 facing cpl 4 across the dance.
- 9-12 Cpls 1 and 4 repeat action of meas 1-4 except that cpl 1 do not turn with R hds but dance directly into 4th place on wrong side while cpl 4 finish in 3rd place on wrong side.

SCOTTISH PATTERNS, TERMS, AND STYLING (continued) Page 4

Turns: Joined hds are held at shoulder height. The correct hold for leading and turning (one hd) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hds are on the bottom supporting W hds on top.

Wrong Side: M on W side of the dance, W on M side.

SCOTTISH STEPS

<u>STEP</u>	<u>METER AND CT FOR ACTION</u>		<u>STEP DESCRIPTION</u>
Skip Change of Step	2/4	6/8	
	&	6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1	1	step fwd R;
	&	3	closing step L behind R, L instep close to R heel;
	2	4	step fwd R.
	&	6	Hop on R, bringing L leg fwd passing through with a straight knee. This is the start of the next Skip Change of Step.

Pas de Basque	2/4	6/8	
	1	1	Leap onto R, knee and toe turned out;
	&	3	step ball of L beside R with L heel to R instep and L toe turned out;
	2	4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.

Next step begins with leap onto L.

Set (2 meas)

Pas de Basque R and L. Whenever someone sets to you, you always set also.

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SCOTTISH STEPS (continued) Page 5

<u>STEP</u>	<u>METER AND CT FOR ACTION</u>			<u>STEP DESCRIPTION</u>
Move Up: (Side Step) 2 meas:	4/4	2/4	6/8	Described for M; W dances counterpart.
	1	1	1	M step L diag fwd L;
	3	2	4	M step R across in front of L;
	1	1	1	step L diag bkwd L;
	3	2	4	Close R to L.

Strathspey Travelling Step	4/4			
	1			Keeping ft close to floor, step fwd on ball of R;
	2			closing step L behind R, L instep to R heel;
	3			keeping ft close to floor, step fwd R bending R knee slightly;
	4			hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out.
				Next step begins L.

Each step always starts R unless otherwise stated.

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

THE BRAES OF MELLINISH
(Scotland)

This strathspey is an old traditional Scottish country dance.

MUSIC: Record: "Music for Scottish Country Dancing," BBC 94,
Side 1, Band 2.
Piano: Book 25, No. 12 of the Royal Scottish Country Dance
Society. 4/4 meter.

FORMATION: 4 cpls in longways formation in a wide set.

PATTERNS Cast Off, Figure of 8, Ladies Chain.
& STEPS: Strathspey travelling step throughout.

MEAS PATTERN
Chord &
Upbeat INTRODUCTION. M bow, W curtsey to ptr.

I. CROSS OVER, DOWN THE OUTSIDE, UP AND TURN
1-4 Cpl 1 cross over, giving R hds in passing, and dance down the
outside behind opp line. On meas 3 cpl 2 cast behind own line
to follow cpl 1 (M 2 following W 1, W 2 following M 1).
5-6 All turn outwards and dance up with cpl 2 leading. On last ct
cpl 2 turn inwards to face cpl 1 down the set.
7-8 M 1 and W 2 turn with L hds, while W 1 and M 2 turn with R hds
to finish in line of 4 facing down the set with nearer hds joined,
cpl 1 in the middle. (See diagram.)

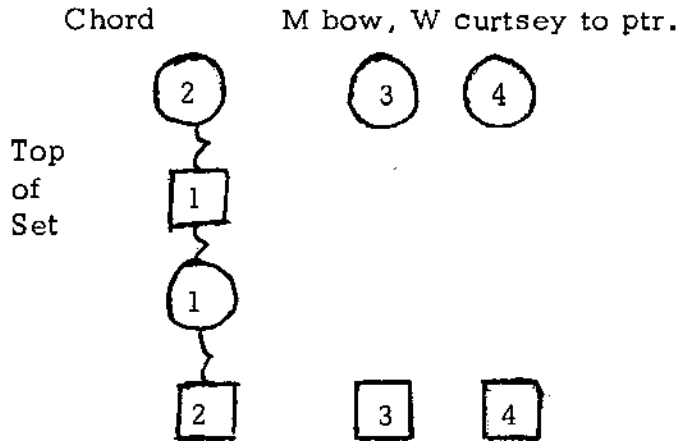
II. DOWN THE CTR, UP AND CAST
9-12 Line of 4 dance down the ctr. On last meas bend the line so
that cpl 2 dance into ctr to meet ptr, joining nearer hds to face
up the set. Meanwhile cpl 1 release hds, turn inwards twd ptr,
joining nearer hds to face up.
13-16 Cpls 1 and 2 dance up the set with cpl 1 leading and then cast-
ing off around cpl 2 to 2nd place on wrong side. Cpl 2 finish in
1st place.

III. LADIES CHAIN
17-24 Cpls 2 and 1 dance ladies chain across and back.

IV. HALF FIGURE OF 8 AND TURN
25-28 Cpl 1 dance half figure of 8 around cpl 2.
29-32 Cpls 2 and 1 join R hds with ptr and turn slowly once around.

THE BRAES OF MELLINISH (continued) Page 2

Cpl 1 repeat dance two more times. On the third time through cpl 2 begin also at the top, dancing through three times total. On the third time through for cpl 2, cpl 3 begin and dance three times total, and then cpl 4 in turn three times.

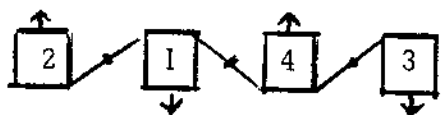


Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

THE GLENS OF ANGUS (continued) , Page 2

Chord M bow, W curtsey to ptr.

Note: A spurtle is a long, slim piece of wood (often cylindrical) used for stirring.



Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

THE SAILOR (Scotland)

This hornpipe is an old traditional Scottish Country Dance.

MUSIC: There are many recordings for the dance. Robin Hood, RH 1001-2, Band 2; Clansmen Record "Scottish Dance Time" (Stan Hamilton) SMT 70-2 side 1, band 1. "Music for Scottish Country Dancing, BBC 94, side 2, band 4; Piano: Book 24, #4 of the R.S.C.D.S. 4/4 Meter (Count like 2/4--skip change of step per meas,(1).

FORMATION: Four cpls in longways formation.

PATTERNS Cast Up, Cast Down, Double Triangle Formation, Reel of 3,

& STEPS: Rights & Lefts, Skip Change of Step, Move Up, Set. Use skip change of step throughout unless otherwise noted.

4/4

PATTERN

Meas

Chord & INTRODUCTION. M bow, W curtesy to ptr.

Upbeat

I. CROSS AND DOUBLE TRIANGLES: CAST AND SET

1-2 As cpl 2 move up, cpl 1, giving R hds in passing, cross over to finish in double triangle formation with M 1 facing W 2 and W 3 and W 1 facing M2 and M3, nearer hds joined throughout.

3-4 All set in 3's on the sides of the dance.

5-6 W 1 cast up around M 2 to finish between cpl 2, all facing down, while M 1 cast down around W 3 to finish between cpl 3, all facing up.

7-8 Join nearer hds in each line of 3 and all set.

II. REELS OF 3 ACROSS

9-16 Release hds. Cpl 1 dance reels of 3 across the dance. M 1 and W 1 each turn 1/4 CW to begin reels passing R shldr. (M 1 with W 3 and W 1 with M 2). Cpl 1 finish in 2nd place on wrong side of the dance.

III: DOWN THE CTR AND UP; CROSS AND CAST

17-24 Cpl 1 join R hds, dance down the ctr (2 meas), turn twd ptr and dance back up (2 meas), cross at the top (W in front of M) to cast into 2nd place on own sides (4 meas).

IV: RIGHTS AND LEFTS

25-32 Cpls 1 and 2 dance right and left across and back.

Cpl 1 repeat dance in 2nd place and finish by dancing to the bottom of the set, M 1 on the outside behind M 4 and W 1 on the inside in front of W4. Cpls 2,3, and 4 then repeat the dance twice each in turn.

Chord M bow, W curtesy to ptr.

Notes by Larry and Ruth Miller



1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

THE WILD GEESE
(Scotland)

This jig is an old traditional Scottish country dance.

MUSIC: There are many recordings for the dance. Suggested:
Robin Hood RH 001-B (33-1/3 RPM), Band 2.
"Music for Scottish Country Dancing," BBC 94, Side 2, Band 3.
Clansmen Records "Scottish Dance Time" (Stan Hamilton),
SMT 70-2, Side 2, Band 1.
Piano: Book 24, No. 3 of the Royal Scottish Country Dance
Society. 6/8 meter.

FORMATION: 4 cpls in longways formation.

PATTERNS Cast Off, Rights and Lefts
& STEPS: Pas de Basque, Set, Skip Change of Step, Move up.
Use skip change of step throughout unless otherwise stated.

MEAS PATTERN

Chord & Upbeat INTRODUCTION, M bow, W curtsey to ptr.

I. FWD AND SET; TURN, CAST OR LEAD UP

- 1-2 With 2 pas de basque steps cpls 1 and 3 dance into the ctr to make a line of 4, W on M R (R shoulders adjacent) with M facing out twd W side and W facing out twd M side of the dance.
- 3-4 Join nearer hds in line of 4 and set.
- 5-8 Cpl 1 turn 1/2 CW with R hds joined to cast off around 2nd cpl to 3rd place on own side. Simultaneously cpl 3 turn with R hds joined to finish facing up the set, W on M R, and lead up to top place.
- 9-16 Repeat action of meas 1-8, cpl 1 dancing the action of cpl 3 and cpl 3 dancing the action of cpl 1 to finish back in original places.

II. DOWN THE CTR AND UP

- 17-24 Cpl 1 with R hds joined lead down the ctr and up to finish in 2nd place. Cpl 2 move up (meas 19-20).

III. RIGHTS AND LEFTS

- 25-32 Cpl 1 and 2 dance right and left across and back.

Cpl 1 repeat dance in 2nd place and finish by dancing to the bottom of the set, M on the outside behind M 4 and W 1 on the inside in front of W 4. Cpls 2, 3, and 4 then repeat the dance twice each in turn.

Chord M bow, W curtsey to ptr.

Presented by C. Stewart Smith
Notes by Larry and Ruth Miller



1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by C. Stewart & Smith

TRIP TO BAVARIA

(Scotland)

This reel is a modern Scottish country dance, only about five years old. It was devised by a Scottish country dance exhibition team while touring Bavaria.

MUSIC: Record: Robin Hood RH 001-A (33-1/3 RPM), Band 1.
"Scottish Dances" (Jimmy Blair) Side 1, Band 6 "Military Two Step." Pasadena Recorders "Teachers Choice" 1A, Band 6.
2/4 meter.

FORMATION: 4 cpls in longways formation.

PATTERNS & STEPS: Skip Change of Step, Set. Use skip change of step throughout the dance unless otherwise stated.

MEAS
Upbeat &
4 meas

PATTERN

INTRODUCTION. M bow, W curtsey to ptr.

I. CROSS OVER AND HANDS ACROSS

- 1-2 Cpls 1 and 4, giving R hds in passing, cross over to opp side. Simultaneously cpls 2 and 3 dance 4 hds across halfway around in a R hd wheel.
- 3-4 All give L hds in passing on the corners of the set as cpls 1 and 4 move twd the ctr to prepare for R hds across and cpls 2 and 3 move out of the ctr to finish in 4th and 1st place respectively on the wrong side facing ptr across the set. (See diagram A for beginning of meas 5.)
- 5-8 Repeat the action of meas 1-4 with cpls 2 and 3 dancing action of cpls 1 and 4, and cpls 1 and 4 dancing action of cpls 2 and 3. (See diagram B for beginning of meas 9.)
- 9-16 Repeat action of meas 1-8 to finish back in original place. At the end of meas 16, M 1 and 3 and W 2 and 4 make "polite" turns.

II. SET AND CROSS OVER; FWD AND BACK

- 17-18 Cpls 1 and 2 face each other diag across and set to opp (M 1 to W 2 and W 1 to M 2).
- 19-20 Cpl 1 cross over (W in front of M) and dance down to 2nd place finishing on wrong side. Cpl 2 face up the set and dance into 1st place.
- 21-24 Cpls 1 and 3 repeat action of meas 17-20 (Fig. II) with M 1 setting to M 3 and W 1 to W 3. Finish with cpl 1 in 3rd place and cpl 3 in 2nd place.

TRIP TO BAVARIA (continued), Page 2

25-28 Cpls 1 and 4 repeat action of meas 17-20 (Fig. II) to finish with cpl 1 in 4th place on the wrong side, and cpl 4 in 3rd place.

29-30 All join hds on the sides to form lines of 4 facing across and dance fwd twd opp line. Cpl 1 join both hands with ptr to turn 1/2 CW in the ctr (meas 30).

31-32 Cpls 2, 3, 4 and 1 with hds joined on the sides dance bkwd to place.

Repeat dance from beginning with new top cpl. Dance goes through a total of 4 times.

Chord M bow, W curtsey to ptr.

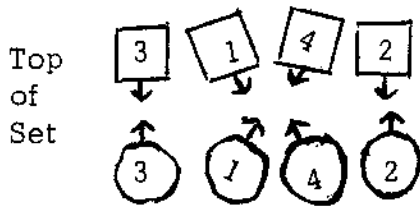


Diagram A

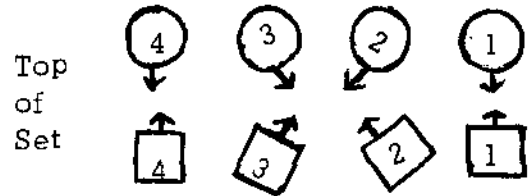
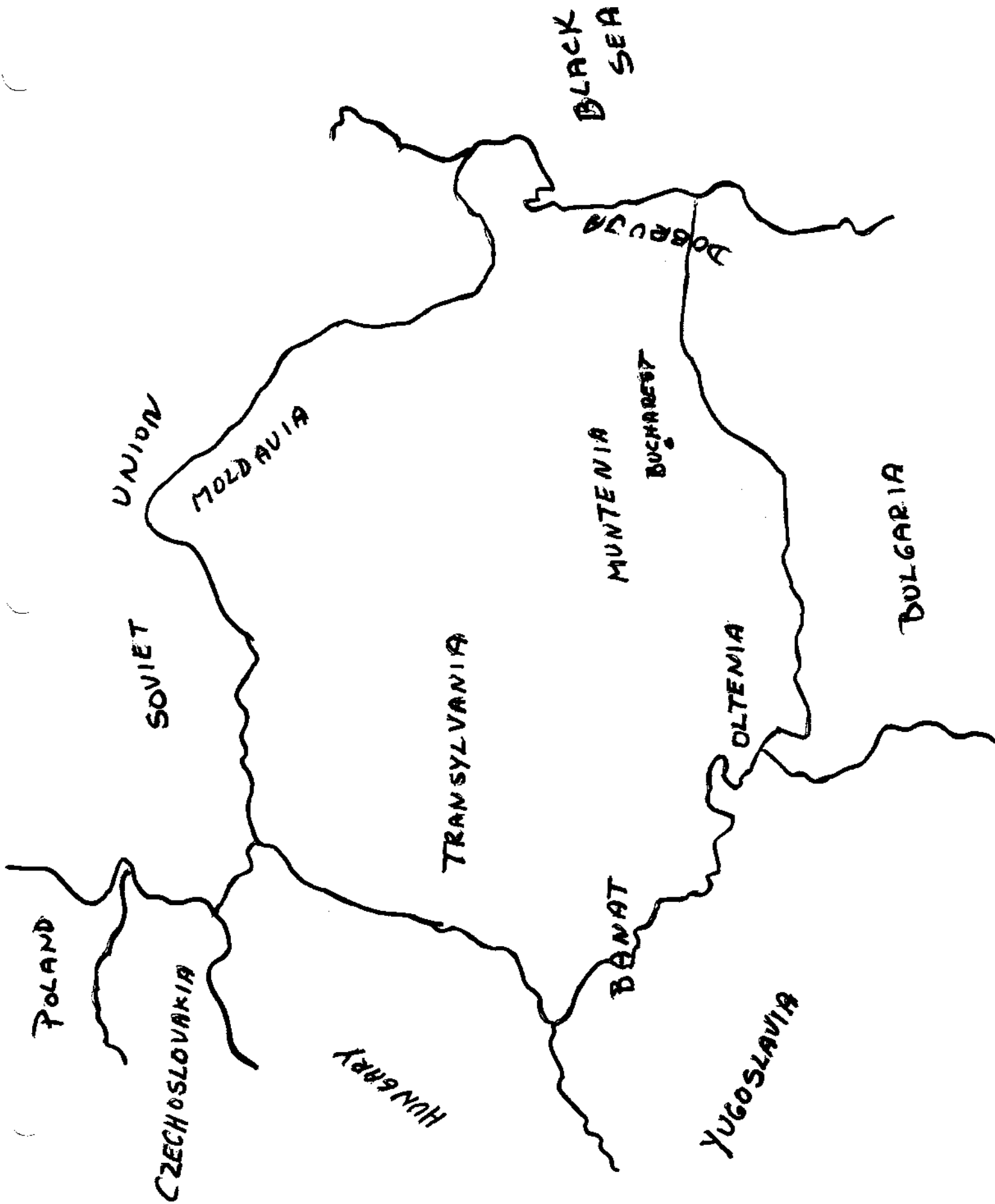


Diagram B

Presented by C. Stewart Smith
Notes by Larry and Ruth Miller



1972 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Mihai David

CASELNITA
(Romania)

SOURCE: Caselnita is a line dance from Muntenia, Romania. It was taught to Mihai David by his brother Alexandru who had learned it from the Ensemble Perinita.

MUSIC: LP Gypsy Camp 5201 Side 2, Band 1

FORMATION: Line or circle

STYLE: Arms in W position, arms moving up and down from the elbows.

2/4

PATTERN

Meas

PART I *slight R*

- 1 Facing LOD, step R to R (ct 1) close L to R bending L knee (ct &) step R to R (ct 2) close L to R bending L knee (ct &)
- 2-3 Repeat meas 1
- 4 Step R to R (ct 1) stamp L closing R, no wt, face ctr (ct &) fall stamping onto L fwd into ctr of circle bent knee, swing arms down (ct 2) step R back, swing arms up again to W hold (ct &)
- 5-8 Reverse meas 1-4, traveling RLOD

PART II

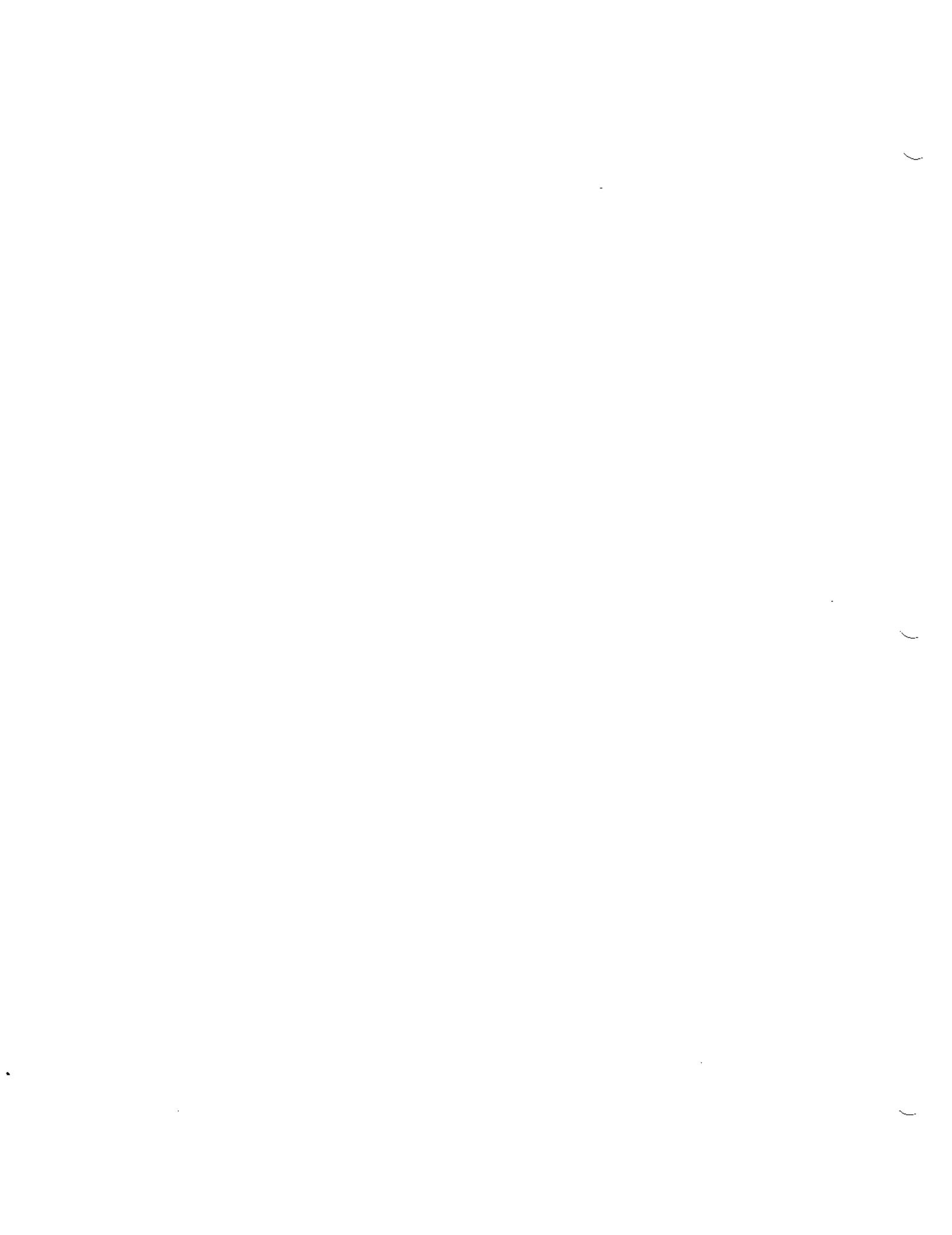
- 1 Repeat meas 1 Part I, facing slightly LOD
- 2 Fall stamping fwd onto R, bent knee into ctr of circle, swinging arms down (ct 1) step L back (ct &), swinging arms back up to W hold, step R, L, R in place (ct 2, &)
- 3-4 Reverse meas 1-2 Part II
- 5-8 Repeat meas 1-4 Part II

PART III-STAMPS FACE CTR

- 1 Bringing arms straight up above head step R (ct 1) stamp L (Ct &) R heel (ct 2) stamp L (ct &)
- 2 Step L to L (ct 1) stamp R closing to L (ct &) step L (ct 2), stamp R (ct &)
- 3 L heel (ct 1) stamp R (Ct &) step R to R (ct 2) step L (ct &)
- 4 Step R to R (ct 1) brush stamp L fwd, no wt (ct &) fall onto L fwd (ct 2)
- 5 Brush stamp R fwd, no wt (ct 1) fall onto R (ct 2), swinging arms straight down, *2 arms*
- 6 Step L back bringing back straight above head (ct 1) stamp R (ct &) L heel (ct 2) stamp R, no wt (Ct &)
- 7 Step R back (ct 1) stamp L (Ct &) R heel (ct 2) stamp L, no wt (ct &)
- 8 Step L back (ct 1) stamp R (ct &) step L (ct 2)

9-16 Repeat meas 1-8 Part III

Dance notes by Maria Reisch



1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Mihai David

CIMPOI
(Romania)

SOURCE: Cimpoi is from Southern Romania, the region of Oltinia. This dance was learned by Mihai David, between 1963-1965, while with the Romanian State Folk Dance Ensemble.

MUSIC: "The Lark" FLDR, side 1, band 2 AND "Jocuri Populaire Rominesti" Gypsy Camp 5201, side 2, band 3.

FORMATION: Open circle

STYLE: When down, arms swing with the movement. When hands held at shldr level with elbows bent, arms move up and down slightly.

PATTERN

Meas

1-10 Hold, facing center of circle, arms raised.

FIGURE I: Traveling Left and Right (+)

- &1 On the upbeat (~~ct &~~) hop on L with R knee raised in front: arms start swinging down. Step R to R (~~ct 1~~) with arms swinging back. Step L, flat, crossing in front of R (ct &), step R back (~~ct 2~~) arms swing fwd. Hop R (~~ct &~~) with L knee raised in front. Step L, bending knee, to L (ct 3) arms swing back, step R flat crossing in front of L (ct &), step L in back (~~ct 4~~) arms swing fwd., come up and hold.
- 2 Leap onto R (~~ct 1~~) with L knee raised in front, hop on R twice (~~cts 2, 3~~) L leg circling to back, the knee straightening on each landing, cross L behind R (ct &), step R to R (ct a) cross L in front of R (ct 4) lift R leg to circle to front (ct &).
- 3-4 Grapevine to L - crossing R in front of L (ct 1), L to L (ct &) R behind (ct 2) L to L (ct &) continuing to end, with R crossing front and back, to finish with R closing in place on last count (ct 4)
- 5-8 Repeat meas 1-4, reversing footwork.

FIGURE II: Traveling in and out of circle

- 1-2 Repeat meas 1-2 of FIG I, ending with a hop on L (~~ct &~~), lifting R knee fwd, arms coming up and hold.
- 3 Step R crossing in front of L (ct 1) close L behind R on (ct &), step R crossing in front of L (ct 2) hop on R (~~ct &~~) lifting L knee fwd., step L crossing in front of R (ct 3) close R behind L (ct &) step L crossing in front of R (ct 4) hop on L bending R knee (ct &).

Cimpoi, Cont, Page 2

- 4 Step R crossing in front of L (ct 1) hop on R (ct &) step L crossing in front of R (ct 2) hop on L (ct &) step R crossing in front of L (ct 3) hop on R (ct &) step L crossing in front of R (ct 4).
- 5 Hop on L, 3 times (cts 1,2,&) with R knee raised, straightening on each land, step R to R bending knee (ct 3) arms swinging back, step L flat crossing in front of R (ct &) step R behind (ct 4) start arms swinging back up.
- 6 Reverse meas 5, Fig II.
- 7-8 Repeat meas 1-2, FIG I.
- 9-10 Repeat meas 3-4, FIG I, straight out of circle facing RLOD, ending with R stamp no weight on last (ct 4). Repeat Fig I & II.

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Mihai David

INVIRTITA
(Romania)

SOURCE: Invirtita is a couple dance from the Fagaras Mountains of Romania. The dance was taught to Mihai David by his brother Alexandru who learned it from the Ensemble Perinita.

MUSIC: LP Gypsy Camp 5201 Side 1, Band 2

FORMATION: Couples, in reverse open social dance position. M holds W L hand with his R, straight, M's L arm around her waist, W's R hand on his L shoulder.

STYLE: Heavy style, body leans with movement.

2/4

PATTERN

Meas

1-8 INTRODUCTION

PART I

In reverse open social dance pos, so both can travel fwd.
Steps written for M, W do opp ftwk.

- 1 Step R,L,R, brush stamp L (cts 1,&,2,&)
- 2 Step L,R,L, brush stamp R (cts 1,&,2,&)
- 3 Step R,L turning 1/2 to R (cts 1,2)
- 4 R,L,R brush stamp L (cts 1,&,2,&)
- 5-8 Repeat meas 1-4, reversing ftwk and turn 1/2 L
- 9-16 Repeat meas 1-8, ending up in side by side pos, W on M L, free arm next to side, M still holding W waist with L, W still holding shldr.

PART II: Side by side, turn

M PART

- 1 Step R behind L, L, (cts 1,2) turning W in front of him
- 2 R,L,R (cts 1,&,2) ending opp pos
- 3-4 Reverse meas 1-2, Part II
- 5 Back into reverse open social dance pos turning R, M moving bwd R,L,R, brush stamp L (cts 1,&,2,&)
- 6 Continue to finish one turn L,R,L, brush stamp R (cts 1,&,2,&)
- 7 Hop L, step R, L (cts a,1,2) M turns W to R with his R hand
- 8 Hold (ct 1), R,L, (cts &,2)

W PART-Cross in front of M, turning

- 1 Step L, R making 1 turn R crossing in front of M to end on his R side (cts 1,2)
- 2 L,R,L, (cts 1,&,2)

Invirtita, Cont, Page 2

3-4 Reverse meas 1-2 W Part II
5-8 Opp M ftwk, meas 5-8, Part II on meas 7 W turns to R still holding M's R with her L

PART III - Long turn

1-6 Repeat meas 5-6, Part II three times making 2 turns R
7-8 Repeat meas 7-8, Part II

Dance Pattern

8 meas Intro
16 meas Part I
8 meas Part II
16 meas Part I)
8 meas Part II) Repeat to end of dance
8 meas Part III)

Dance notes by Maria Reisch

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Mihai David

RUSTEMUL
(Romania)

SOURCE: Rustemul is from southern Romania, the region of Muntenia. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

MUSIC: "The Lark" FLDR, side 1, band 5
LP Gypsy Camp 5201 side 1, Band 8

Short (8 to 10 people)
FORMATION: Line, 100 piano solo.

STYLE: Arms down, swing back and fwd, continuously.

2/4 (included in 4/4 for ease of notation)

4/4 PATTERN

Meas

1-2 Hold

FIG I: In place, facing center

- 1 On upbeat (~~ct &~~), hop L raising bent R knee fwd. Step R to R with bent knee, arms swinging back (ct 1) cross L flat in front of R (ct &) step R in back (ct 2) arms swinging fwd. hop R (ct &) with bent L knee raised fwd., step L to L bent knee (ct 3) arms swinging back, cross R flat in front of L (ct &) step L back (~~ct 4~~) arms swing fwd., hop L (ct &) with bent R knee raised in front.
- 2 Step R to R bent knee (ct 1) arms swing back, cross L flat in front of R (ct &) step back R (~~ct 2~~) arms swing fwd., step L flat to L (ct &) retaining some wt on R, step R in place (ct 3) arms swing back, cross L flat in front of R (ct &) step R back (ct 4) arms swing fwd.
- 3-4 Reverse meas 1-2

FIG II: Diagonally in and out of center

- 1 Repeat meas 1 of Fig I, with arms swinging, end by leaping onto R on (ct &) with L knee raised and very bent, hold arms in low handhold.
- 2 Step L crossing in front of R (ct 1) travel on R diagonally into ctr, close R to L (ct &) step L fwd (ct 2), cross R in front of L travel on L diag into center, close L to R (ct &) step R fwd (ct 4)
- 3 Stamp L into ctr turning to face LOD (ct 1) step R travel sideways out of circle (ct 2) close L to R (ct &) step R to R (ct 3) close L to R (ct &) step R to R (ct 4) hop R (ct &) turning to face ctr, L knee raised and bent.
- 4 Reverse meas 1 Fig I
- 5-8 Reverse meas 1-4 Fig II

- FIG III: Travel LOD, RLOD, arms swinging continuously
- 1 Turn to face LOD on hop L on upbeat (~~ct &~~) R knee slightly bent, step R (ct 1) arms swing back, continue in LOD alternating ftwk (cts &2&3&4&)
 - 2 Face center, repeat meas 1 Fig I
 - 3 On upbeat (ct &) hop L, step R behind L (ct 1) hop R (ct &) step L behind R (ct 2) repeat meas 1 Fig I (cts & 1 & 2) for these (cts & 3 & 4)
 - 4-6 Reverse meas 1-3, Fig III, travel RLOD

To finish dance repeat:

- 1-4 Figure I
- 1-8 Figure II
- 1-4 Figure I
- 1-6 Figure III

Dance notes by Maria Reisch

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented By Mihai David

SIRBA PE LOC
(Romania)

- SOURCE: Sirba Pe Loc is a line dance from Muntenia, Romania. It was taught to Mihai David by his brother Alexandru who had learned it from the Ensemble Perinița.
- MUSIC: "Jocuri Populaire Rominesti" Gypsy Camp 5201, side 1, band 6
- FORMATION: Line, shoulder hold, face center
-

4/4

PATTERN

Meas

1-16 INTRODUCTION- Hold

PART I

- 1 Step R to R, step L behind R, R to R, hop on R kicking L in front of R and cutting in.
- 2 Revers meas 1
- 3-16 Repeat meas 1-2

PART II

- 1 R to R, L behind R, R to R, touch L in front of R, wt on balls of both ft, knees straight.
- 2 Fall onto L, lifting R ft in back, step R behind L, L to L, touch R ft in front of L, wt on balls of both ft, knees straight.
- 3 Reverse meas 2, Part II
- 4-8 Repeat meas 2-3, Part II

PART III

Style for heel click:

M- Circle leg out to side and down before click

W- Plain heel click

- 1 Step R, hop R clicking heel, straight leg, step L, hop L click R heel, straight leg.
- 2 R to R, L behind, R to R, hop R, click L heel
- 3-4 Reverse meas 1-2 Part III
- 5-16 Repeat meas 1-4, Part III

PART IV

- 1 Step R, hop R, click L heel, step L, stamp R, no weight
- 2 R to R, L behind, R to R, hop R, click L heel
- 3-4 Reverse meas 1-2, Part IV
- 5-16 Repeat meas 1-4, Part IV

Dance notes by Maria Reisch

Presented by Mihai David

SOROC
(Romania)

SOURCE: Soroc is a line dance from the region of Banat, Romania. It was taught to Mihai David by his brother Alexandru, who learned it while dancing with the Ensemble Perinița.

MUSIC: LP Gypsy Camp 5201, Side 1, Band 1

FORMATION: Line or open circle, shoulder hold, face center

STYLE: Much bending of the knees in basic side travel ste. Accent sound only on flat foot, no sound on heel, whenever stepping on heel, twist it outward.

4/4

PATTERN

Meas

- 1 PART I
1 Traveling sideways RLOD, step on R heel in front of L (ct 1) step L to L (ct 2) step R heel behind L (ct 3), L to L (ct 4)
2-3 Repeat meas 1, twice.
4 Step R heel in front of L (ct 1) L to L (ct 2) stamp R in place, no weight (ct 3) hold (ct 4)
5-8 Reverse meas 1-4
9-16 Repeat meas 1-8
- PART II
1-2 Repeat meas 1, Part I twice.
3 Step R heel in front of L (Ct 1) step L to L (ct 2) step R behind L (ct 3) step L in place (ct 4)
4 Step R behind L (ct 1) circle L to back leaping onto L landing (ct 3) leaving R in front, circle R to back leaping onto R landing (ct 4), leaving L in front.
5-8 Reverse meas 1-4 Part II
9-16 Repeat meas 1-8 Part II
- PART III
1 Repeat meas 1, Part I
2 Repeat meas 4 Part II
3-4 Reverse meas 1-2 Part III
5-8 Repeat meas 1-4 Part III

Dance notes by Maria Reisch

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Mihai David

HORA FETELOR
Romania

SOURCE: Hora Fetelor is a woman's line dance from Calafat, region of Oltenia, Romania. The dance was taught to Mihai David by his brother Alexandru, who learned it while dancing with the Ensemble Perinta.

MUSIC: Jocuri Populaire Rominesti Gypsy Camp 5201, side 1, band 3

FORMATION: Woman's line dance, hands in W position

STYLE: Smooth

4/4

PATTERN

Meas

PART I

- 1 Face ctr step R (ct 1) close L to R (ct 2) R to R (ct 3), hold (ct 4)
- 2 Step L in front of R (ct 1) close R to L (ct 2) step L in front of R (ct 3) hold (ct 4)
- 3-4 Face slightly LOD, step R (ct 1) hold (ct 2) step L back (ct 3) close R to L (ct 4), L fwd (ct 1) hold (ct 2) close R to L (ct 3) hold (ct 4)
- 5-8 Reverse meas 1-4
- 9-16 Repeat meas 1-8

PART II

- 1 Face ctr step R across L (ct 1) hold (ct 2) step L back (ct 3) hold (ct 4)
- 2 Release hands, do a 3 step turn to R, step R,L,R (cts 1,2,3) hold (ct 4)
- 3-4 Reverse meas 1-2, Part II ending meas 4 taking 4 steps on turn to L (L,R,L,R)
- 5 Step L fwd into ctr (ct 1) hold (ct 2) step R fwd(ct 3) hold (ct 4)
- 6 Step back L,R,L,R (cts 1,2,3,4) doing a slight down,up, down, up.
- 7 Grapevine to R starting L stepping in front of R (ct 1) accenting step with a slight leap, R to R (ct 2) L behind R (ct 3) R to R (ct 4)
- 8 Step L in place, (ct 1) stamp R twice (cts 2,3) hold (ct 4)
- 9-16 Repeat meas 1-8 Part II

To finish dance, repeat Part I once, Part II twice.

Dance notes by Maria Reisch



Presented by Mihai David

BATUTA MUNTENEASCA

(Romania)

SOURCE: Batuta Munteneasca, a line dance from Muntenia, Romania, was originally learned by Alexandru David from the Ensemble Perinita. Alxexandru taught it to his brother, Mihai.

RECORD: Jocuri Populaire Rominesti "Gypsy Camp" 5201, side 2, band 6

FORMATION: Line, low handhold

STYLE: Loose feeling.

4/4

PATTERN

Meas

PART I

- 1 Leap R to R circling L behind R (ct 1) step L behind R (ct 2), travelling LOD step R,L,R (cts 3,&,4) brush L (ct &).
- 2 Step L,R,L, (cts 1,&,2) brush R (ct &) step R to R (ct 3) jump closing L to R with bent knees (ct 4)
- 3-4 Repeat meas 1-2 with opp ftwk and direction
- 5-8 Repeat meas 1-4

PART II

- 1 Moving into ctr, fall on L (ct 1) with bent knee, stamp R, with weight in front, across L (ct &) fall L (ct 2) stamp R with wt to side (ct &) repeat cts 1,&,2,& of meas 1, Part II.
- 2 Repeat cts 1,&,2,& of meas 1, part II. Jump, ft together, bent knees facing slightly R (ct 3) jump facing slightly L, ft together, bent knees (ct 4)
- 3 Backing out of circle, step R,L,R (cts 1,&,2) stamp L, no wt (ct &) step L,R,L, (cts 3,&,4) stamp R no wt (ct &)
- 4 Repeat cts 1,&,2,& of meas 3, Part II. Jump, ft apart (ct 3), jump together (ct 4).

5-8

PART III

Style: Whenever closing one ft to another, hit side of feet together.

- 1 Step R (ct 1) stamp L no wt (ct &) L (ct 2) stamp R no wt (ct &) jump apart (ct 3) jump click heels land on L (ct 4) stamp R no wt (ct &)
- 2 R to R (ct 1) close L to R (ct &) R to R (ct 2) stamp L, no wt (ct &) L to L (ct 3) close R to L (ct &) L to L (ct 4) stamp R no wt (ct &)
- 3 Repeat cts 3,&,4,& of meas 1, Part III (cts 1,&,2,&) R to R (ct 3) close L to R (ct &) R to R (ct 4) close L to R (ct &)

Batuta Munteneasca, Page 2, cont

- 4 R to R (ct 1) stamp L no wt (ct &) L to L (ct 2) close
R to L (ct &) L to L (ct 3) close R to L (ct &) L to L (ct 4)
stamp R no wt (ct &)
- 5 R (ct 1) stamp L no wt (ct &) L (ct 2) stamp R no wt (ct &)
jump apart (ct 3) jump click heels land L (ct 4) stamp R no
wt (ct &)
- 6 Repeat cts 3,4,& of meas 5, Part III (cts 1,2,&) R to R
(ct 3) close L to R (ct &) R to R (ct 4) close L to R (ct &)
- 7 R to R (ct 1) close L to R (ct &) R to R (ct 2) stamp L no
wt (ct &) L to L (ct 3) close R to L (ct &) L to L (ct 4)
close R to L (ct &)
- 8 L to L (ct 1) close R to L (ct &) L to L (ct 2) stamp R no
wt (ct &) step R back (ct 3) L in place (ct &) stamp R no
wt (ct 4)

Dance notes by Maria Reisch

FORGATÓS
(Turning Dance of Marosszék)

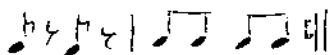
This is an old Hungarian couple dance from Transylvania, danced by the Szekelys in the eastern Mezőség district. The dance is a forerunner of the later-developed csárdás. According to George Martin, "the typical csárdás figures and turns are already present, but the most important musical, tempo and metrical-rhythmical features are still absent." Although improvised, the Forгатós has a compact, crystallized structure.

Source: Lányi & Timár.


Music: Qualiton LP 18007, "Forгатós." 2/4 meter ♩ = 100-120.

Formation: Individual couples.

Sequences:

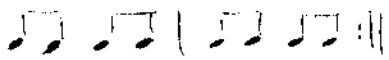
A. Man: 

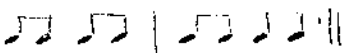
- ct 1 Step on the Right foot to the right side with bent knee,
& Hold
2 Step on the Left foot to the Left side with straight knee
& Hold
3 Step on the Right foot to the Right side with bent knee.
& Close the Left foot to the Right foot with an accent and straighten both knees; weight on both feet.
4& Repeat ct. 3&
5-8 Repeat the sequence with opposite footwork (symmetrical).


A. Lady: 


- 1&2& Same as Man ct. 1&2& but with opposite footwork and direction.
3 Step on the Left foot forward with a knee bend.
& Step on the Right foot sideways with a straight knee--with these two steps make close to a full turn to the Left.
4 Close Left foot to the Right foot with partial weight, bending both knees.
& Take a small step on the Left foot to the Left sideways.
5-8 Repeat the sequence with opposite footwork (symmetrical).
NOTE: The first half of this sequence, ct. 1&2& is called the "Összeugrás" (Jump Together). The second half is the "Atvetés" (Fling over, Change over) during cts. 3&4&. During the second half the Lady travels from the Man's Right side to his Left side at the front of him, making almost a full Left turn in the process.

Handholds: Lady is on the Right side of the Man. Man's Right hand is behind the Lady's back. Lady's Left hand is behind her partner's back and her arm is under his Right arm. Man with his Left hand, palm facing down, holds Lady's Right wrist in a forward low position. During the change over the man pulls the Lady with his Left hand and guides her Right hand to his back. At the same time he catches her Left wrist with his Right hand.

- B. Man: 
- 1 Step on the Right foot with accent to the Right side and with bent knee.
 & Close the Left foot to the Right foot with a slight stamp. Both knees are bent.
 2 Step on the Left foot to the Left side with a slight accent and straight knee.
 & Close the Right foot to the Left foot with a slight stamp and straight knee.
 3-4 Repeat ct. 1&2& the same way.
 5-6 Same as A ct. 3&4& (change over Man's part)
 7-8 Same as ct. 5-6 with opposite footwork (symmetrical repeat).

- B. Lady: 
- 1-4 Same as Man B, ct. 1-4, but with opposite footwork.
 5-6 Change over as in Lady, A, ct. 3&4&.
 7-8 Same as ct. 5-6 with opposite footwork (symmetrical repeat).
 NOTE: In this sequence the two change-overs occur in rapid succession.

- C. Man: 
- 1-2 Change over as in A, ct. 3&4&.
 3-5 With three slow large steps Left, Right, Left, travel in a half circle to the Left (counterclockwise).
 6 Step on the Right foot to the Right side.
 & Step on the Left foot beside the Right foot.
 7-8 Same as A, ct. 1-2 (jump together)

- C. Lady: 
- 1-2 Change-over as in A, Lady, ct. 3&4&.
 3-5 Take three slow steps in place, Right, Left, Right, turning to the Right clockwise about one-and-a-half turns.
 6& Take two more steps (quick), Right, Left, in place, completing the second turn.
 7-8 Same as Lady, A, ct. 1&2& (jump together).

NOTE: This is a fast-moving sequence with a lot of happenings. After the change-over, there is an underarm turn for the Lady: ct. 3-6. Man holding Lady's Right hand in his Left hand high, moves around her about half way. At the same time Lady is turning under the Man's Left hand in place, clockwise. The last jump together gives a nice completion to the fast turning.

THE DANCE

Do the sequences in the following order: A B A C

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MAGYAR VERBUNK




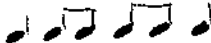
This recruiting dance is a typical example of the verbunks of the Upper Tisza region in Eastern Hungary. It is danced in solo form without any special regulation. The dance reflects the early state of verbunk development which preceded the so-called "historical verbunk" period. The "historical verbunk" is characterized by a more regulated form and structure. The following description is a 32-measure-long section of a dance from Okorito-Fulpos.








Source: Hungarian Academy of Sciences, Martin & Lanyi.

Music: Qualiton LP 18007, "Magyar Verbunk." *Mate: 4/4*

Formation: Individual, solo dance.

Steps and Motifs:

1. Bounce 
 - Before the actual count, in first position parallel, rise on the balls of the feet.
 - 1 Lower the heels to the floor with a slight accent.
 - 2-3 Repeat ct. 1, two more times.
 - 4 Bend the Right knee slightly and at the same time thrust the Left foot forward with straight knee and the foot close to the floor.
2. Side and cross step 
 - 1 Step with Left foot to Left forward diagonal.
 - 2 Step with Right foot behind the close to the Left foot.
 - 3 Step with Left foot to the Left
 - 4 Bend the Left knee slightly and at the same time thrust the Right foot forward low.
 - Repeat with opposite footwork (symmetrical repeat).
3. Double heel click 
 - Before the actual count, in first position parallel, lift the Left foot slightly off the floor to the Left side.
 - 1 Close the Left foot to the Right foot with heel click.
 - 2 Repeat ct. 1, but take weight on the Left foot.
 - 3-4 Repeat ct. 1-2 with opposite footwork.
4. Heel clicks with tapping 
 - 1 Close the Left foot to the Right foot with a heel click.
 - 2 Repeat ct. 1, but take weight on the Left foot.
 - & Tap the Right heel beside the Left foot and rise on the ball of the Left foot.
 - 3 Lower the Left heel to the floor.
 - & Tap the Right heel beside the Left foot.
 - 4 Close the Right foot to the Left foot with a heel click, and take weight on it.
 - Repeat the same way.

5. Transition # 1 
- 1 In first position parallel lift your feet off the floor so that you are standing on the heels with straight knees.
 - 2 Leap onto the Left foot, lifting Right foot back right diagonal low.
 - 3 Hop on the Left foot swinging the Right lower leg behind and across the Left foot.
 - 4 Leap onto the Right foot swinging the Left foot to the Left side.
6. Heel stand and reel 
- 1 Stand on the heels of the feet in first position parallel.
 - 2 In the same position make a small jump into a knee bend.
 - 3 Make a very small leap onto the Left foot forward, lifting the Right foot slightly to the back.
 - 4 Step on the Right foot close behind the Left foot, lifting the Left foot slightly forward with bent knee.
 - 5 Hop on the Right foot and at the same time bring the Left foot close behind the Right foot.
 - 6 Step on the Left foot behind the Right foot with a slight knee bend.
Repeat the same way.
7. Transition # 2 
- 1 Stand on the heels of the feet in first position parallel.
 - 2 Jump in place into a slight knee bend.
 - 3 Stand on the heels of the feet.
 - 4 Leap onto the Right foot in place and lift the Left foot slightly to the Left side.
8. Small heel click 
- 1 Close Left foot to the Right foot with a heel click and take weight on it.
 - & Step with Right foot to Right side.
 - 2 Leap onto the Left foot in place with a slight knee bend and lift the Right foot to the Right side.
Repeat with opposite footwork (symmetrical).
9. Transition # 3 
- 1 Stand on the heels of the feet in first position parallel.
 - 2 Jump in place into a small knee bend.
 - 3 Stand on the heels of the feet in first position parallel.
 - 4 Jump into a small sixth position, bending both knees. Left foot to the Left forward diagonal, Right foot to Right backward diagonal, the Right foot carrying only partial weight.
10. Leaps 
- 1 Leap onto the Left foot to the Left side with a slight knee bend and at the same time swing Right lower leg behind and across the Left.
 - 2 Repeat ct. 1 with opposite footwork (symmetrical).
11. Heel clicks and boot slapping 
- 1 In first position parallel, click heels together.
 - 2 Repeat ct. 1.

- 3 Click Left heel to the Right heel
- 4 Step on the Left foot in place with a slight knee bend.
- 5 Hop on the Left foot. At the same time lift the Right leg forward and hit the top of the boot with the Right hand.
- & Step on the Right foot in place.
- 6 Step on the Left foot in place.
- 7 Hop on the Left foot and at the same time lift the Right leg forward and hit the top of the boot with the Right hand.
- 8 Step on the Right foot in place with slight knee bend.

THE DANCE

4/4 meter.

<u>Meas.</u>	<u>Movement</u>
1	Do the Bounce motif once.
2-8	Do the Side Cross step 7 times; on the last count close Right foot to Left foot.
9-12	Do the Double Heel Clicks, 4 times.
13-15	Do the Heel Clicks With Tapping, 3 times.
16	Do Transition # 1.
17-19	Do the Heel Stand and Reel motif, 2 times.
20	Do Transition # 2.
21-27	Do the Small Heel Clicks, 14 times.
28	Do Transition # 3.
29-30	Do the Leap motif, 3 times; on the last two counts close the feet together and pause.
31-32	Do the Heel click and Boot Slapping motif.

Repeat the dance from the beginning.

First presentation in the United States by Andor Czompo.

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SÁRKÖZI KARIKÁZÓ ✓

In Hungary the girls' circle dances represent the survival of the old European general circle dance tradition. Especially rich variations of these dances can be found in the middle Danubian region (Sárköz). In southern and northern Hungary the girls' circle dances have two parts: a longer slow part followed by a shorter fast part. In Sárköz this structure expands and a part in moderate tempo leads from the slow to the fast parts. Within each part several melody changes are possible.

The general name of the girls' circle dances is Karikázó (Karika=ring). The formation is always closed circle with varied hand holds. It is accompanied by the singing of the participants.

Source: Martin & Timar. Arrangement by Andor Czompo.

Music: Traditional karikázó melodies.
Record: Qualiton LP 18007, "Sárközi Karikázó."

Formation: Girls in one circle with a front cross-hold hand position. Right arms are on the top. Each dancer is turned slightly to the Left.

Steps and Motifs:

1. Lépő J. J
 - A.
 - 1 + Step with Right foot forward.
 - 2 Step with Left foot to Left sideways.
Repeat the same way.

NOTE: The accompanying melody is in 5/8 meter. The first step takes 3/8 time and the side step takes 2/8 time, which gives an asymmetrical pulsing to this motif.
 - B. Take two simple walking steps with Right and Left foot forward for a full measure of 5/8 but without the asymmetrical pulsing.
NOTE: The Lépő is done in a circle formation with a front cross (front-basket) handhold. The girls face slightly to the Left.
2. Sétáló (Slow Walk) J J | J J | J J
 - 1 Step with Right foot forward
 - 2 Step with Left foot forward
 - 3 Step with Right foot forward (turn slightly to the Right)
 - 4 Step with Left foot Left sideways.
 - 5 Step with Right foot behind the Left foot (turn slightly to the Left).
 - 6 Step with Left foot forward.
Repeat the same way.

NOTE: The formation is the same as in Lépő. The ct. 3-6 is a kind of "grapevine."
3. Faeroe step J J | J J | J J
 - A.
 - 1 Step with Left foot to Left sideways.
 - 2 Step with Right foot beside Left foot.

- 3 Step with Left foot to Left sideways.
 4 Close Right foot to the Left foot.
 5 Step with Left foot to Left sideways.
 6 Close Left foot to the Right foot.
 Repeat the same way.
- B. Same as A with a small change on ct. 2.
 2 Step with Right foot behind Left foot with a slight knee bend.
4. Closed Rida ♪♪
 1 Step with Right foot in front of the Left foot with a small knee bend.
 2 Step with Left foot to the Left side.
 NOTE: The tempo of this motif is quite fast in this dance, almost like a "buzz" step. ♪ = 200-210.
5. Grapevine ♪♪♪♪
 1-2 Step with Right foot forward and turn slightly to the Right.
 3-4 Step with Left foot to Left sideways.
 5-6 Step with Right foot behind the Left foot and turn slightly to the Left.
 7-8 Step with Left foot forward.
 NOTE: The same fast tempo as in the closed rida is used for this motif.

THE DANCE

- | <u>Meas.</u> | <u>Movement</u> |
|--------------|---|
| | <u>Part I. Slow. Melody A 1. 5/8 meter.</u> |
| 1-3 | Introduction. |
| 4-6 | Do the Lépő motif A, two times and B, one time. |
| 7-12 | Repeat the Meas. 4-6 combination two more times. |
| | <u>Melody A 2-3</u> |
| | Continue the Lépő motif (A two times + B one time).
There is a short pause between Melody A 3 and Melody B 1.
During this do two slow walking steps, Right, Left, in Clockwise Line of Direction. |
| | <u>Melody B 1. 2/4 meter.</u> |
| 1-3 | Do the Sétáló (slow walk) motif. |
| 4-12 | Continue the Sétáló three more times. |
| | <u>Melody B 2-3.</u> |
| | Same as B 1.
NOTE: On the very last count, omit the Left step forward.
Instead, pause on the Right foot without turning to the Left. |
| | <u>Part II. Medium tempo. 2/4 meter.</u> |
| | <u>Melody C 1</u> |
| 1-6 | Do the Faeroe step A, two times. |
| 7-12 | Do the Faeroe step B, two times. |
| | <u>Melody C 2</u> |
| | Same as Melody C 1. |

Part III. Fast

Melody D 1. 2/4 meter

- 1-8 Starting with Right foot do 8 walking steps in CW LOD still
in the closed circle. One step is a fast 2 counts.
9-16 Do 8 Closed Rida steps.

Melody D 2

Same as D 1.

Melody E 1

- 1-8 Do 8 Closed Rida steps.
9-16 Do the Grapevine motif two times.

Melody E 2.

Same as E 1.

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Presented by Andor Czompo

CSÁRDÁS (Michael's Csárdás) ^{15/4}
Hungary ^{15/4}

This dance is dedicated to Michael Herman for his devotion in promoting Hungarian music and dance for the American folk dancer.

→ The dance is based on the traditional characteristics of the csárdás style from the Tisza region.

SOURCE AND

ARRANGEMENT: Andor Czompo

MUSIC: FOLK DANCER MH 45-2081 B.

MOTIFS:

1. cts DOUBLE CSÁRDÁS (JJJJ)
- 1 Step on the Right foot to the Right,
 - 2 Close the Left foot to the Right foot and take weight
 - 3 Step on the Right foot to the Right
 - 4 Close the Left foot to the Right foot without taking weight.
symmetrical repeat.
- NOTE: The steps are small with slight emphasis on the "up beat"
2. OPEN RIDA (JJ)
- 1 Step on the Right foot on a Right forward diagonal
 - 2 Turning to the Left, step with Left foot in front of the Right foot with a slight knee bend
Repeat the same way
3. OPEN RIDA WITH STOP (JJJJ|rrr)
- 1-6 Do 3 open rida
 - 7-8 Step on the Right foot to the Right side with a slight knee bend.
Symmetrical repeat.
- NOTE: The Rida is done in couple formation, where the couples as a unit turn in place (CCW) or (CW)
4. CLOSED RIDA WITH STOP (rrr|rrr|rrr)
- 1-2 Step on the Left foot on a Left forward diagonal
 - 3 Step on the Right foot in front of the Left foot with a slightly bent knee.
 - 4 Step on the Left foot on a Left forward diagonal
 - 5-8 Repeat ct 3-4 the same way, two more times
 - 9-10 Step on the Right foot in front of the Left foot with a slightly bent knee
 - 11-12 Step on the Left foot to the Left side.
- NOTE: The first slow step on ct 1-2 is an introduction to the actual closed Rida steps with which the couples turn in place. They stop the turn on the last two slow counts.

Csárdás(Michael's Csárdás) Cont, page 2

5. TURN AWAY(dd)
1-2 Step on the Right foot to the Right side and turn on the
 Right foot.
3-4 Step on the Left foot to the Left side, which stops the
 solo turn.
NOTE: The dancers break up the closed couple formation and
they do the Turn away individually with identical footwork.
The turn is a full turn to the Right. At the end, the two
dancers face each other.
6. RUN, RUN, CLOSE (JJJ E)
1 Step on the Right foot in place
2 Step on the Left foot in place.
3 Close the Right foot to the Left foot with accent (heel-click)
4 Pause
7. SLAPPING (JJJJ)
1 Step on the Right foot in place
2 Hop on the Right foot; at the same time, slap with the Left
 hand the raised Left thigh or Left boot top inside.
3 Step on the Left foot in place
4 Hop on the Left foot: at the same time, slap with the Right
 hand the raised Right thigh or the Right boot top inside.
NOTE: Other possible variation is a cross hit on ct 2 & 4.
The hand hits the opposite boot top inside.
8. CIFRA (J J)
1 Leap on the Right foot to the Right (small leap)
& Step on the Left foot beside Right foot
2 Step on the Right foot in place
 Symmetrical repeat
9. KIS HARANG (Small bell) (J J)
1 Step on the Right foot in place
& Step on the Left foot in place
2 Step on the Right foot in place; at the same time, swing Left
 leg slightly to the Left side.
 Symmetrical repeat
NOTE: The steps are running steps on the balls of the feet.
Knees are kept straight and slightly rigid during the first
two steps.
10. PREPARATION FOR OPEN RIDA (dd)
1-2 Step on the Right foot on a Left forward diagonal with knee bend
3-4 Step back on the Left foot.

THE DANCE

Couples without any special formation in shoulder-shoulder-blade pos.

Meas MELODY A I

- 1-2 Introduction
- 3-4 Double Csárdás (#1) to the Right and Left
- 5-6 Open Rida with stop (#3) to the Right
- 7-8 Open Rida with stop (#3) to the Left
- 9-12 Repeat the Open Rida with stop to the Right and Left

MELODY A II

Same as A I, but replace the Introduction with 2 Double Csárdás (#1) Right and Left

MELODY B I

- 1-3 Do three Double Csárdás (#1) to the Right, Left, Right.
- 4-6 Do the Close Rida with stop (#4)
- 7 Partners separate with Turn away motif (#5)
- 8 Both dancers do the Run, Run, Close motif (#6)
- 9 Man does the Slapping motif (#7). Woman does the Cifra motif (#8) to the Right, Left, or the small bell motif (#9) to the Right, Left.
- 10 Dancers do the Run, Run, Close motif (#6)
- 11 Do the Preparation for Open Rida motif (#10)
- 12-13 Partners gradually join into shoulder-shoulder-blade pos again and they do four Open Rida to the Right, turning in place CCW,
- 14-20 Repeat Meas 7-13 the same way.

MELODY B II

Same as Melody B I.

B MELODY FAST

Same as B melody slow, but done faster according to the music.

B II MELODY FAST

- 1-13 Same as B II. This time omit the meas 14-20 sequence.

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Presented by Anthony Ivancich

TANGANILLO, SANTO DOMINGO, Y TAJARASTE
Canary Islands, Spain

The custom is to dance these three different dances in a medley. The first two dances derive their name from the words of the verses. The third song is said to have been left over from the original inhabitants of the Island. The medley is found on one of the larger islands, Tenerife. The dances were learned in Spain by Anthony Ivancich from Senorita Marta Padilla in 1963.

RECORD: Mendocino 102

FORMATION: Single circle of cpls. M face CW facing their ptr who is facing CCW. Minimum number of cpls is three.

STEPS: Tanganillo: Step-hop, two step
Santo Domingo: Three walks and a touch. 1st walk has a slight dip. Form of minuet.
Tajaraste: Three runs and a hop (Schottische)

ARMS: Position of arms is either side high, side low, or straight to the side from shldrs. Side high arm is that arm on the side of the body whose leg has no support.

PATTERN

Meas Description for M: W opp side except where stated.

I. TANGANILLO (Music 3/8)

1 Step hop on R (cts 1-3)

2 1/2 turn CCW as stepping L in air (cts 1-2), land (ct 3)

3 1/2 turn CW stepping R (cts 1-2) step L in CW direction passing ptrs R shldr with his (ct 3) at end of meas, L arm moves high and meets R hand of W, R hand of M grabs L waist of W. This is in preparation of turning W after ptr.
W: place R arm overhead and L hand at waist.

4 M continue stepping CCW on R (cts 1-2) and turning W past himself, step L (ct 3)(W pivots on L, one revolution)(cts 1-3) stop pivot and end facing new ptr by stepping R (ct 3)

Continue from meas 1

Do pattern 16 times in all. Without stopping, go directly to next dance.

II: SANTO DOMINGO (Music 6/4) W opp ftwk

1 Step L behind R with slight dip in knee (ct 1) step R to R (ct 2) step L to R stepping in front of R and turning to face ctr of circle. R arm brought R side high, L arm L side

- low and behind W. R arm of W is in front of M. (ct 3)
bring R leg through so that it prepares to touch point twd
ctr of circle (ct 4) touch point twd ctr of circle (ct 5)
hold (ct 6)
- 2 Step R to R with slight dip in knee and turn to face ptr.
(Arms begin to reverse from low to high and high to low and
continue through cts 2,3) Ct 1) continue turning and face
outside of circle while walking twd outside of circle. (M
will end with R arm behind W; W with L arm in front of M)
(cts 2-3), bring L leg through so that it prepares to touch
point straight out of circle (ct 4) touch point L straight
out of circle (ct 5) hold (ct 6)
- 3 1 small step L twd ctr of circle. (Begin leveling arms
straight out from shldr; continue during cts 2,3) (ct 1)
step R in place and turn 1/4 CCW to face W who was at rear
(ct 2) step L fwd twd W (ct 3) bring R leg fwd twd W in
preparation to touch point (ct 4) touch point R leg and
slight dip of body fwd. This is an acknowledgement. (Arms
are straight out from shldr) (ct 5) hold (ct 6)
- 4 Repeat meas 1 to the other side (cts 1-6)
- 5 Repeat meas 2 to the other side (cts 1-6)
- 6 step R to R and turn 1/4 CW (Begin moving arms straight side
from shldr. Continue during cts 2,3) (ct 1) continue turning
and face CW around circle and move in that direction. Step
L fwd and R fwd. Pass ptr R shldr (cts 2-3) bring L leg fwd
in preparation to touch point twd next W (ct 4) touch point
L fwd and slight dip of body fwd. This is an acknowledgement.
Arms straight out to side. (ct 5) hold (ct 6)

Repeat pattern from meas 1

Dance pattern is done three times in all. NOTE: Dance
phrasing does not fit musical phrasing.

III: TAJARASTE (Music 6/8)

BASIC STEP: run L behind R (ct 1), run R (R arm side high, L arm
side low)(Ct 2) run L beside R (ct 3) hold (ct 4) go into
air to begin hop (ct &) land on L (ct 5) hold (ct 6)

Repeat to other side

- 1 Moving R twd ctr, step on L first
- 2 Turning IN PLACE twd outside of circle (CCW) 1/2 turn to
face new person (~~ct 2~~)
- 3 Moving R twd outside of circle, starting L
- 4 On first step turn CW 1/2 turn and continue fwd next two
steps and pass ptr with R shldr. In front of new ptr, do hop
Repeat pattern from meas 1 until music stops

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from Anthony Ivancich. These notes are designed to aid those who have
learned the dance from a qualified teacher of the dance.

Presented by Anthony Ivancich

QUITA Y PON

Extremadura, Spain

(KEE-tuh ee POHN)

This dance is found in the town of Montehermoso in west central Spain, where it is danced in the village plaza on Sunday afternoons and special fiesta days. The dance is accompanied by a gaita, flauta (three-holed pipe), drum, tambourines, and one or more singers. The dance was learned by Anthony Ivancich from original source material and is also recorded in Danzas Populares de Espana by M. Garcia Matos, 1964.

RECORD: WI 3300

FORMATION: Contra formation. M in one line facing ptrs, who are in a line of W.

STEPS: Feet remain parallel throughout the dance.

PASEO: Turn body slightly to L and step in place on L (ct 1) raise R leg slightly in front of L (cts 2-3) step on R next to L (cts 4-5) step on L next to R (ct 6)
Repeat to other side.

CAMINANDO: Walk on L to the L (cts 1-2) small walk on R to L (ct 3) step on L and bend knee (ct 4) step on R in front of L (ct 5) step back on L (ct 6) (On cts 4,5,6 turn R to opp direction.

NOTE: Cts 4,5,6 are like a pas-de-basque)
Repeat to other side.

QUITA y PON SALTOS: Leap onto L and extend a straight R leg twd ptr about 35 degrees (cts 1-2) leap onto R and extend a straight L leg twd ptr about 35 degrees (ct 3) leap onto L and extend a straight R leg twd ptr about 45 degrees. (cts 4-5) hop on L as a result of the R leg swinging upward on cts 4-5 (ct 6)
Repeat to the other side

ARMS: During the paseillo, arms hang naturally to side. W maintain this position throughout the dance. M raise arms during the Introduction and hold arms there the remainder of the dance. The arms are rounded and are held to just below the height of the chin. The men play castanets attached to the middle finger of each hand and vibrate the castanets between the palm and fingertips.

MUSIC: 3/4 time. Dance steps for the most part are counted in 6/4 time.

3/4 PATTERN 15

Note; Dance description ~~if~~ for W; M use opp ftwk

Meas INTRODUCTION: Let 6 beats of music pass before beginning dance.

A: PASEILLO (Drum)

1-8 Do four Paseo steps. W start L

B: INTRODUCTION (flauta)

9 Turning body to R, do cts 4,5,6 of Caminando step

10-23 Do seven Camindo steps side to side. W start R.

C: COPLA (Singer)

24 Step onto L and swing a straight R leg twd ptr about 35 degrees

25-38 Do seven Quita y Pon Saltos. W start by leaping onto R.

39 Leap onto L and swing a straight R leg twd ptr about 35 degrees (cts 1-2) hop on L (ct 3)

40 Walk on R to R (ct 1) pivot 3/4 turn to R to face ptr (cts 2-3) (During turn keep knees beside each other and extend L lower leg straight back)

D: ESTRIBILLO

41-47 With seven pas-de-basque steps, starting L, change places with ptr moving each to his own R. Face ptr throughout.

48 Repeat meas 42-48, once more exchanging places with ptr.

57-64 Repeat meas 42-48, once again exchanging places with ptr

Start of Estribillo:



After 3 changes:



Repeat dance from (A) PASEILLO from other side of set.

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Dance first introduced at Camp Hess Kramer, Federation Institute, 10/72

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Anthony Ivancich

FOLIAS

Spain

Foh-LEE-ahs

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

MUSIC: SPECIAL CUT 345 A 6/8

FORMATION: Any number of couples in a circle, M facing ^CXW, W facing CCW.

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

6/8

PATTERN

Meas Cts (Pattern described for M, W use opp ft)

1-3 Wt on L ft

4 touch R beside L, no wt

& lift R leg slightly from floor, with heel close to L calf.

**

5 Facing ptr, step R ft to R.

6 Hold

1 1 Step to L on L ft, turn 1/4 turn CW to face ctr

2 Step R to R

3 Step on L ft and pivot 3/4 turn CCW on L. Ptrs now back to back.

4 Stop turn by touching R ft to floor

& Lift R leg slightly from floor with heel close to L calf

5 Step on R to R

6 Hold

2 1 Step on Lft and pivot 3/4 turn CW on L to face ctr of circle.

2 Take wt on R ft to R stopping pivot

3 Step on L ft turning 1/4 CCW to face ptr

4 Touch R ft beside L - do not take wt

& Lift R leg as in meas 1, ct 4,&.

5 Step on R to R

6 Hold

- 3 1 Step L starting a small circle CCW
 2 Step R almost finishing the circle
 3 Step L finishing circle to end facing ptr
 4 Touch R ft beside L--do not take wt.
 & Lift R leg as in meas 1, cts 4,&
 5 Step on R to R
 6 Hold
- 4 1 Step back on L, turning 1/4 CW to face ctr of circle
 2 Step on R turning 1/4 more CW to face R-hand W.
 3 Step on L ft fwd
 4 Touch R ft beside L-do not take wt
 & Lift R leg as in meas 1, cts 4,&
 5 Step on R to R
 6 Hold
- 5 MAN'S PART
 1 Step back on L ft turning 1/2 CW
 2 Step on R ft passing ptr (L-hand W) with R shoulders
 3 Step on L ft and end facing a NEW ptr
 4 Touch R ft beside L - do not take wt
 & Lift R leg slightly from floor with heel close to L calf
- WOMEN'S PART
 1 Step back on R ft turning 1/4 CW to face ctr of circle
 2 Step on L ft turning 1/4 CW passing ptr with R shoulders
 3 Step on R ft and end facing a NEW ptr
 4 Touch L ft beside R - do not take wt
 & Lift L leg slightly from floor with heel close to R calf

Repeat from ** until end of music.

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1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

BERATIS
Greece

In the Balkans, where rhythmic patterns, which most who are accustomed to Western music alone find exotic but which once they have become familiar, delight most listeners, One of the most exotic, delightful and unused of rhythms is an eight divided "slow, quick, quick slow". This rhythm is found in the dance Berátis whose name is derived from the name of a city - Berat - which once was a part of Epiros where Berátis is dance, but now lies within the political boundaries of Albania.

SOURCE: Learned from the co-director of the Lykeionton Ellinidhon of Athens, in Athens December 1973

MUSIC: 8/4 as in Stà Dhia, except FOLKRAFT LP 6, Band 3, Side 3
8/4 meter counted as 1-2-3 (slow) 1-2 (quick) 1-2-3 (slow)

FORMATION: Danced in a line with M and W holding hands at shldr ht.

8/4

PATTERN

This dance is a 2 measure dance

Meas	ct	
1	1-2	Facing somewhat to the RLOD, step on R to R, lifting L leg to L with bent knee, M high, W low
	3	Step on L across in front of R
	4-5	Turning to face "center", hook R ft behind L leg, M near knee, W near ankle or touch near L ft.
	6	Facing again somewhat to the RLOD, step on R to R
	<i>& Step</i>	Rock onto L sideways to L
	<i>7 Step</i>	Rock onto R sideways to R
	8	Step on L across in front of R
2	1-3	Repeat meas 1, cts 6-8
	4-5	Turning to face "center", touch or point R ft fwd <i>hold</i>
	6-7	Step on R to R, <i>and hold</i>
	<i>8 Step</i>	Rock onto L sideways to L

NOTE: While not complicated, this is one of the most stately and elegant of Epirot dances. It alternates between surges of forward motion and moments when the dancers stand frozen in place. Try to avoid extraneous bouncing and hand movements - the bounciness which we are so fond of in Balkan dancing is replaced in this dance by an angularity which, in time, becomes equally pleasing.



Presented by David Henry

SYRTOS AGIAS ELENIS

Greece

On the 21st of May, the birthday of Sts Constantine and Helen, certain groups of refugees who left Bulgaria during the population exchanges which took place in the Balkans during the early 1920's, coming to live in Macedonia, perform certain rituals in honor of their patron saints, which include dancing barefoot across hot coals in a state of religious ecstasy. Two days later, these people, who are called the Anestenaria, perform a ceremony of blessing the homes of their adherents, during which they dance from house to house. The dance is a Syrtos which I have called, "Syrtos Agias Elenis" after the village where I saw it.

SOURCE: The Anestenaria of Agia Eleni in May 1974

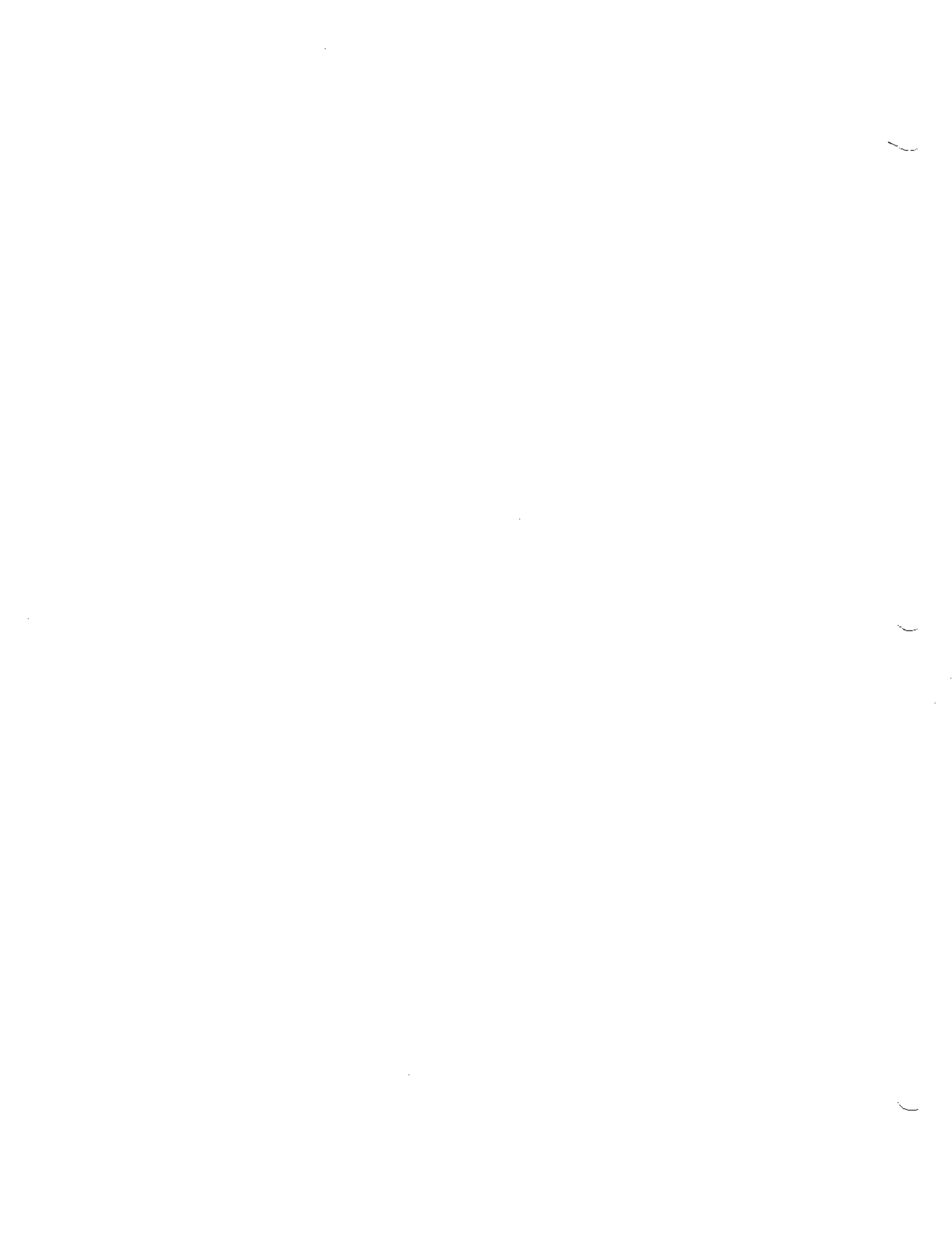
MUSIC: 4/4 played in the village on lyra and daouli. Since no such recording is available, any slow Syrtos is suitable, especially two from Macedonia on :
MB x 33 14001-B (bands 2 or 3)

FORMATION: M and W together in line, hands joined at shldr ht.

4/4PATTERN

Meas	Facing somewhat to RLOD
1	Step on R fwd in LOD (cts 1-2) step on L fwd in LOD (ct 3) step on R fwd in LOD (ct 4)
2	Repeat meas 1 with opp ftwk and direction (cts 1-4)
3	Now facing "center", step on R ft bwd (cts 1-2), step on L ft bwd (ct 3) step on R ft bwd (ct 4)
4	Step on L ft bwd (ct 1-2) step on R ft fwd (ct 3) step on L ft fwd turning to face somewhat to RLOD (ct 4)

NOTE: This Syrtos is danced flat footed and without bouncing. Some of the teenage dancers substituted a "delayed pas-de-basque" R and L for meas 3 and 4. Occasionally the lead dancer would surrender leadership by joining on to the last dancer and releasing his/her handhold with the second dancer, dancing sometimes in a circle for a few measures. Some of the leaders did an occasional turn on the first two measures either to the R or L, sometimes employing a scarf between him/her-self and the second dancer and changing it from hand to hand during the turn.



Presented by David Henry

STÀ DHÍO
Greece

SOURCE: Learned from Lefteris Drandakis, co-director and field researcher of the Lykeionton Ellinidhon of Athens, in Athens, December 1973

FORMATION: This dance is danced in a line, M and W dancing together holding hands at shldr ht. This particular version has a gentle motion of the hands which move alternately to the L and R in a "slow-quick-quick" pattern.

MUSIC: Odeon OMCG60- (B 2) or any Stà Dhío. 4/4 Typically played by a small combo of clarinet, violin, *fantouri*, and *lasuto*, often with vocalists.

RCA 100 5100 (45)

BACKGROUND: Many Greek dances are in two measure, three measure or four measure form. Stà Dhío, (the name means "in two") is an example of a two measure dance. Stà Tría of a three measure dance and Syrtòs of a four measure dance. It is from Epiros - the Northwestern region of Greece, south of Albania.

4/4

PATTERN

Meas Ct

- | | | |
|---|-----|---|
| 1 | 1-2 | Step on L ft across in front of R ft (hands to L) |
| | 3 | Step on R ft sideways to R (hands to R) |
| | 4 | Step on L ft across behind R (hands to L) |
| 2 | 1-2 | Step on R ft sideways to R (hands to R) |
| | 3 | Rock onto L ft sideways to L (hands to L) |
| | 4 | Rock back onto R ft to R (hands to R) |

NOTE: Epirot dances are characteristically danced with chest and head held high. In this dance, the hand movements are gentle and just barely noticeable.



1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

STÀ TRIA
Greece

SOURCE: Learned from Lefteris Drandakis, co-director and field researcher of the Lykeion Ellinidhon of Athens, in Athens, December 1973

FORMATION: Under this name, it is danced principally in Epiros by M and W, holding hands at shoulder height in line.

MUSIC: Odeon OMC60 - (B,3) ^{Note: B=3} or any Stà Tría 6/8

BACKGROUND: Many of our favorite Balkan dances are of the three measure variety - Eleno Mome, Fōtiše Kolo, Pravo Horo, Hassapisirvikos, these being of the regular or "mirror image" sort, and Ludo Kopano, Varÿs Hasápihos, and Camčeto which are irregular: Stà Tría (which means "in three") is of the former, "mirror image", kind.

6/8

PATTERN

Meas	Ct	
1	1-3	Step on R ft to R
	4-6	Step on L ft across in front of R ft. <i>Note: step on L ft across in front of R ft.</i>
2	1-3	Step on R ft to R
	4-6	M: Sweep L ft up across in front of R leg W: Touch L ft fwd to L of R ft
3	1-6	Reverse ftwk and direction of meas 2
From time to time, the following variation may be initiated by the leader and followed by the line:		
1	1-6	Releasing handhold, turn once to the R, progressing to the R using two steps (R,L)
2	1-2	Resuming handhold, step on R to R
	3	Step on L ft across in front of R
	4-6	Step on R ft again in place
3		Reverse ftwk and direction of meas 2

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

VARYS HASAPIKOS

Greece

Unlike most Greek dances which are associated with the past, with village life and with the out-of-doors, the Varys Hasápihos is a dance of the 20th century, the cities and the tavernas of Greece. It and the bouzouki music to which it is danced, grew up in the tavernas and bars of Piraios, Athens, Salonica, Constantinople and Smyrna, and with the rebetiko or bohemian subculture which flourished in those places between the two world wars. Unlike other Greek dances which are communal by nature, the "slow" or "heavy" hasapihos (like the Zebekikos and the modern Tsámikos), is personal. It is typically danced by two or three close friends in line holding by the shoulders. The basic step is an irregular 3 measure form.

SOURCE: Greeks in Athens, Epiros, Macedonia, and New York, with whom I have danced, especially the Lykeionton Ellinidhon of Athens and of Drama, 1965-1974

MUSIC: 4/4 Any popular bouzouki tune of moderate tempo, especially Strose to Stromasou, Tathakria, Hasapiko 40, etc.

Formation - Short Lines (3-4 people) shldr hold

4/4

PATTERN

Meas

BASIC STEP:

- 1 Step on L ft fwd (ct 1) tap R toe near L ft (ct 2) brush R ft fwd (ct 3) pause (ct 4)
- 2 Step on R ft bwd (cts 1-2) step on L ft bwd (cts 3-4)
- 3 Step on R ft to R (ct 1) step on L ft across in front of R (ct 2) step on R ft bwd and hook L ft across R ankle (cts 3-4)

FIG 1

Preparation:

- 1 Touch the R heels, lift L ft (cts 1-2) Repeat cts 1-2 (cts 3-4)

The Step:

- 1 Step on L ft across in front of R (ct 1-2) step on R across in front of L (cts 3-4)
- 2 Step on L across in front of R (ct 1) step on R sideways to R (ct 2) step on L across in front of R (cts 3-4)
- 3 Repeat meas 1 with opp ftwk and direction
- 4 Step on R across in front of L (ct 1) take 2 more steps, L, R, dropping handhold and turning out 1/2 to the L, then resume handhold (cts 2-4)

Repeat the Preparation and the Step ending the figure in original position.

FIG II

- 1 Leap and hop on L ft fwd (cts 1-2) leap and hop on R bwd (cts 3-4)
- 2 Leap onto L ft fwd bending fwd from waist, raising R ft in back (ct 1) releasing R hand from neighbors shldr, tap the floor with knuckles (ct 2) tap the floor again with R hand (ct 3) step on R ft fwd (ct 4)
Go immediately into the Basic Step on ct 1 of the next meas

FIG III

Preparation:

- 1 Step on L ft fwd (cts 1-2) brush the R ft across the L ft in a low arc (cts 3-4)

The Step:

- 1 Step on R ft across in front of L (ct1) step on L ft sideways to L (ct 2) step on R ft across in front of L (cts 3-4)
- 2 Repeat meas 1 with opp ftwk and direction
- 3 Step on R ft across in front of L (cts 1-2) step on L ft across in front of R (cts 3-4)
- 4 Step on R ft across in front of L (ct 1) step on L sideways to L releasing handhold (ct 2) step on R across in front of L, crouch, keeping back straight and pivot on the balls of both feet turning once around to the L; then taking wt on the L, rise and resume handhold (cts 3-4)
- 5 Step on R ft to R (ct 1) step on L across in front of R (ct 2) step on R bwd and hook L ft across R ankle (cts 3-4) :

FIG IV

- 1 Leap onto L ft fwd bending fwd from the waist (ct 1-2) leap onto R ft fwd to the R kicking L ft across in back of R, close to the ground (ct 3) leap onto L fwd to the L kicking R ft across in back of L close to the ground (ct 4)
- 2 Leap onto R ft fwd to the R, still bent fwd (ct 1) tap the L ft in back of or across behind the R ft (ct 2) leap onto L sideways to the L and tap as in ct 2 above (cts 3-4)
- 3 Leap onto R ft sideways to the R and tap as above (cts 1-2)
Go immediately into cts 1-2 of Basic Step, rising to stand as before (cts 3-4)

FIG V

Preparation: Standing on the R ft (as you will be at the end of the Basic Step and each Figure), close the L ft to R ft (ct 1) pause (ct 2)

The Step:

- 1 Jump fwd (cts 1-2) jump bwd (cts 3-4)
- 2 Leap onto the L ft in place kicking the R ft high in back (ct 1) hop on the L ft keeping the R ft high in back (ct 2) kick the R ft fwd and release handhold (ct &) leap onto the

- R ft in place, kicking the L ft high in front, slapping the R hand up across the inside of the L ft in a glancing blow keeping the L hand extended at shldr ht to the L as if holding neighbor's shldr. (cts 3-4)
- 3 Step on L ft sideways to L (leaving R on floor) into stride pos (ct 1-2) leap and hop on L ft as in meas 2, cts 1-2 above (cts 3-4)
- 4 Repeat meas 2, cts 3-4 and Meas 3, cts 1-2 as above
- 5 Crouch twd the R (back straight but head lowered) with L knee near the floor and snap fingers (with hands extended to the R) on ct 1 (cts 1-2) reverse direction of meas 5, cts 1-2 (cts 3-4)
- 6 Repeat meas 5, cts 1-2; rise to orig pos resuming handhold (cts 1-2) go immediately into the Basic Step or another figure (cts 3-4)

NOTE: Each Greek or group of friends has "his" own set of figures (women are only dancing the Varys Hasápihos in the last few years). The leader "tells" the other dancer or two which figure is coming next by slight directional pressure on his shldr. The figures I have described do not constitute a "dance" but are rather suggestions or possibilities which you might easily add to those which are already in your repertory. The style which I have adopted is that of the young Athenians I danced with some ten years ago. That is to say that it is neither the older, heavier, rebetiko style, nor the more modern lighter style which is characterized by high leg lifts.

Check errata for Fig VI, VII, VIII

VARYS HASAPIKOS, additional figures

Meas.

FIG. VI

1 Preparation: same as Fig. III, meas 1.

THE STEP:

- 1 Step R over L (ct 1), step L to L side (ct 2), step L behind R (ct 3), step L to L side (ct 4).
 2 Repeat meas 1.
 3 Step R over L into squat pos, wt on R, L in place on floor (ct 1), rise taking wt on L (ct 2), step R to R (ct 3), step L over R (ct 4).
 4 Step bkwd on R (ct 1), hold (ct 2), repeat Basic Step (ct 3-4).

FIG. VII

1 Preparation: same as Fig. III, meas 1.

THE STEP:

- 1 Step R over L (ct 1), step L to L (ct 2), step R over L (ct 3), step L to L (ct 4).
 2 Repeat meas 1, except on ct 4 swing L in circular motion over R.
 3 Step on L over R (ct 1), step R to R (ct 2), step L over R (ct 3), step R to R (ct 4).
 4 Step L over R (ct 1), swing R to R with circular motion over L (ct 2), step R over L (ct 3), step L to L (ct 4).
 5 Step R over L (ct 1), swing L as in meas 2, ct 4 (ct 2), step L over R (ct 3), step R over L (ct 4).

FIG. VIII

1 Preparation: same as Fig. V, meas 1.

THE STEP

- 1 Jump into stride pos (ct 1), hold (ct 2), jump into squat pos keeping back straight with R over L, wt on both ft (ct 3), hold (ct 4).
 2 Rise with wt on L and extended R diag to R (ct 1), hold (ct 2), squat as in meas 1, ct 3 with L in front of R except do not jump into squat (ct 3), hold (ct 4).
 3 Repeat meas 2, ct 1-2 (cts 1-2), repeat meas 1, cts 3-4, except no jump (cts 3-4).
 4 Repeat meas 2, cts 1-2 (cts 1-2), repeat meas 2, cts 3-4 (cts 3-4).
 5 Rise on L, extend R (ct 1), hold (ct 2), step R over L (ct 3), step L to L (ct 4).
 6 Step R behind L (ct 1), step L to L (ct 2), step R over L into squat pos, no jump (ct 3), rise with wt on L (ct 4).
 7 Step R to R (ct 1), step L over R (ct 2), step R back into place (ct 3), hold (ct 4).

Presented by Tom Bozigian

AZGAGRAKAN
Armenia

This is a medley of Armenian village dances from the LORI region, 75 KM North of Yerevan, Capital of Soviet Armenia. It was learned by Tom Bozigian in February 1974 from ~~ASHOT~~ MANOOKYAN, director-Wire and Binding Factory of Yerevan. *Manook*

RECORD: *Music For Dancers, HT 2001-B, Band 2*

FORMATION: Mixed short lines

PATTERN

INTRODUCTION- 4 measures

FIG I 5/4

L hand on L waist, fingers fwd, R hand on R shldr of dancer on R. Dance moves LOD

Step R to R as body turns slightly to R (ct 1) hold (ct 2) close L to R to face ctr again, bounce (ct 3) bounce (ct 4) hold (ct 5) Repeat above two more times

Repeat cts 1 and 2, plie on L in front (ct 3) bring L quickly beside R (ct 4) hold (ct 5)

Repeat all of the above once more.

Meas FIG I-2nd part

- 1 Step bwd on R as R hand *drops to side* extends 45 degrees up and L hand is place^d behind neighbors L waist. L remains pointing (cts 1-5) (eyes look at extended arm)
- 2 Step where L was pointed, deep plie on L as pointed arm starts to come down in a CW circular motion (ct 1) arm continues to come down (ct 2) bring R beside L, bounce as hand comes up in front of face, palms facing in (ct 3) bounce (ct 4) hold (ct 5)
- 3 Moving RLOD, step L to L as R elbow lifts to LOD, palm down (ct 1) hold (ct 2) close R to L (hand as in meas 2, ct 3) (ct 3) hold (cts 5-6)
- 4 Repeat meas 3
Repeat all of FIG I one more time

FIG II 6/8

Join hands, extended straight up, slightly fwd, above head do 3 two-steps LOD (cts 1-6) plie L over R, R lifts behind (ct 7) step bwd on R as L raises and extends in front (ct 8) moving RLOD, step on L to L, heel raised, upper body leaning RLOD as arms are brought down and back and R leg extended to LOD (ct 9) R crosses over L with slight plie and arms come fwd 45 degrees (ct 10)

Repeat cts 9,10 (cts 11-12) step L to ctr as arms come to shldr ht (ct 13) step R fwd to ctr in deep plie (ct 14) step bwd on L as arms return to orig pos (ct 15) bring R beside L, no wt, (ct 16)

FIG II, PART II

Moving diag R and bwd, dance 3 two-steps beg R (M: R arm raised above head, palm up, L arm extended L, palm away; Armenian 5th. W: "Y" pos, L arm trailing, R in front of chest) (cts 1-6)

Step L over R, slight plie as R lifts behind. L arm across in front of body, R arm behind back. (M fist closed) (W "Y" pos) (ct 7) step bwd on R as L extends and raises in front and ~~arms~~ *hands* are joined ~~with neighbors~~ *and down* (ct 8)

Repeat FIG II, Part I, cts 9-16, except clap hands on ct 14.

Do FIG II, Parts 1 & 2 three times in all.

FIG III 2/4

R,L,R, little finger hold, shldr ht arms move R,L,R (cts 1,2,3) Moving LOD, hop on R, as L lifts behind (ct 4) L heel in front (ct 5) hold (ct 6) leap onto L and extend R heel to touch floor (ct 7) strike R heel twice (cts 8-9) hold (ct 10)

Repeat foot action of cts of cts 7-10 as upper body bends fwd from waist, arms extend down (cts 11-13) hold (ct 14)

Repeat action of Cts 7-10 as upper body returns to orig pos and arms move RLR (cts 15-18), *hold (18)*

Do FIG III 2 times in all

FIG IV -Little finger hold, shldr ht 6/8

Skip R,L,R (cts 1-3) (on 3, arms go. down), hop on R, L behind (ct 4) *hop on R* extend L fwd, hands up (ct 5) hold (ct 6) hop on *R* fwd

4 times as *R* touches in front each time (cts 7-10). Dance 2 two-steps beg L fwd as arms gradually lower to down pos (cts 11-14)

leap on both ft (ct 15) leap on R as L heel extends to touch floor diag L (ct &) leap L beside R as R lifts behind (ct 16)

Repeat cts 15-16 (cts 17-18), arms swing bwd as R ft lifts behind (ct &) leap bwd on R as L ft *touches floor* raises in front and arms swing fwd

(ct 19) hop on R in place as L knee raises in front (ct 20) arms go bwd (ct &) as L ft lifts behind. Leap bwd on L, R touches in front as arms swing fwd (ct 21) hop on L in place as R knee raises in front (ct 22) leap bwd on R, L touches in front with heel turned in, as arms come to side (ct 23) repeat ct 23, with opp ftwk and action (ct 24)

Do FIG III, cts 7-10 (cts 25-28) dance 2 two-steps bwd beg R, in RLOD on 1/2 toe as R arm touches chest with elbow extended, L arm extends to L (cts 29-32)

Repeat cts 1-18 of FIG IV.

FIG V 2/4

Walk 4 steps in RLOD, beg R ^{continue to hold little fingers} over L as R arm extends to R neighbor and L arm on chest. Body leans slightly in direction of support ft (cts 1-4) cross R over L in plie as R hand lifts to small of back, and L ft lifts behind. (Body faces diag bwd (ct 5) step bwd on L as R extends fwd (arms down, slightly fwd) (ct 6) R to R on 1/2 toe, extending L to L as arms go bwd and behind (ct 7) cross L over R with plie as arms go to shldr pos (ct 8) step R to R, plieing on both (ct 9) bounce twice on both ft in place (ct 10, &). Repeat cts 9, 10, & (cts 11, 12, &). Deep plie, arms lower 1/2 way down. (ct 13) Bounce twice, arms to shldr ht, (ct 14, &) leap L, R lifts behind as arms make 1 circle CCW in front of body (ct 15) hop on L and repeat arm action of ct 15, as R ft lifts behind (ct 16)

Dance FIG V, 8 times in all

During 7th and 8th time, slight variation: Hands are lowered to side. Leap to both ft (ct 1) leap to R as L knee crosses R (ct &) step L to L (ct 2). Do cts 1, &, 2, three times in all (cts 1-6) Repeat cts 5-6 of FIG II (cts 7-8) repeat cts 7-8 of FIG II (cts 9-10) Repeat from cts 11 through 16. (cts 11-16)

FIG VI 6/8 Hand hold above head. ^{& joined} (Figure described in 6 cts to each measure)

- 1 Moving L, hop on L as R does reverse bicycle movement, toe pointed (ct 1) ² step R (ct ³ ~~2~~) ~~hold (ct 3)~~ step L (ct 4) hold (cts 5-6)
- 2 Repeat meas 1 (cts 1-6)
- 3 Repeat FIG V, cts 5-6 (cts 1-6)
- 4 Repeat FIG V, cts 7-8 (cts 1-6)
- 5 Step bwd on R as arms go down and back (cts 1-3) hop on R in place as L raises up and arms go fwd and up (cts 4-6)
- 6 Move bwd on L as hands go down and slightly back (cts 1-3), hop on L in place as R raises up slightly (cts 4-6)
- 7-8 Moving L, hop on L in place as arms swing fwd, and touch R toe fwd (ct 1) step on R, body leaning fwd, (arms swing fwd (ct 2), hold (ct 3) step bwd on L as arms swing bwd (ct 4) hold (cts 5-6)

Repeat meas 7 one more time

Repeat FIG VI, 4 times in all

4th time, meas 8

Leap to R in place as L lifts behind and arms raise above head (cts 1-3) extend L heel diag L, hands remain up (cts 4-6)

Dance notes by Avis Tarvin

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Tom Bozigian

DARONTS INEROO BAR

Armenia

This dance is from TARON, in ancient Western Armenia. It was learned by Tom Bozigian in April 1974, from the OKTEMBERYAN TARON VILLAGE FOLK ENSEMBLE.

FORMATION: Mixed short lines, ^{hard} little-finger-hold, shoulder ht.

RECORD: *M... ..*

INTRODUCTION- Dance begins on 3rd measure of music.

2/4

PART I

1 two-step beg L fwd (cts 1-2) hop L placing R in front on floor (ct 3) ^{slight} leap on R ^{in place} (upper body turning slightly LOD (ct &) (arms come down sharply on & of ct 3) leap bwd on L, extending R in front as L arm moves to small of back and R extends LOD (ct 4). Turn upper body CW to face out of circle, stepping on R, L arm remaining back (ct 5) hold (ct 6) hop on R in place as L touches floor to face LOD (ct 7) leap to L ft, R heel lifts slightly in back (ct &) ^{slight} leap to R ft, LOD, as L raises to side, hips swivel slightly to L side and fwd (ct 8) step L, LOD (ct 9) bounce ^{once} on L as R heel lifts slightly behind (cts 10, &) step on R- LOD (ct 11) pivot on R to face ctr as L ft touches beside R and arms raise to orig pos (ct 12)

TRANSITION (Music increases in speed)

Call "HEY" on ct 3 is signal by leader. "HEY" is given at leaders discretion. Repeat cts 1-4 of PART I. Walk 4 steps beg R in LOD, body leaning slightly each time to side of support ft (cts 5-8) On ct 8, body turns to face ctr and arms lower to side. Dancers respond with "HEY" on the & of 5,6,7--and on Ct 8.

PART II

Wt on L, leap on both to face ctr (ct 1) leap slightly onto R, raising L knee in front as arms raise to chest ht, bend sharply back from waist (ct &) L crosses in front of R and hands lower (ct 2)
Repeat cts 1,2 two more times or 3 times in all (cts 1-6) on 6th ct, hands remain up.
Hop on L in place as R heel extends to touch floor in front (ct 7) hold (ct 8) bringing hands down and behind sharply leap to both ft in place, wt on R (ct 9) hop on R in place, L lifts behind, bringing arms up again to orig pos (ct 10) hop on R again, L heel extends fwd on floor (ct 11) hop on R in place, L knee

Darontsineroo Bar, Cont, page 2

raises in front (ct 12) leap to both in place, straddle pos (ct 13)
leap R in place, lift L behind sharply turning and moving LOD as
hands are lowered to side (ct &) leap L across R (ct 14)

On the last time thru, repeat cts 1,&,2, stamping L over R as
~~arms come down sharply.~~

Dance notes by Avis Tarvin

Presented by Tom Bozigian

MARTOONOO KOCHARI
Armenia

This dance is from Vaspurakan, in ancient Western Armenia. 35 KM west of Yerevan, Capital of Soviet Armenia. It was learned by Tom Bozigian in April 1974 from the OKTEMBERYAN VASPURKAN VILLAGE FOLK ENSEMBLE.

FORMATION: Short mixed lines *from the hands down to sides*
RECORD: *to the hands down to sides, No. 4*

PATTERN

Meter NO INTRODUCTION

FIG I -Little finger hold at sides

8/8



Hop on L in place as R toe touches over (ct 1) hold (ct 2) hop on L in place, extending R heel fwd and touching floor (ct 3) slight leap to R in place and L heel extends fwd and touches in front (ct 4) hold (ct 5) hop on R in place as L knee raises (ct 6) hold (cts 7-8)

6/8



Step fwd with plie on L as arms swing fwd (ct 1) hold (ct 2) hop on L to face LOD, lifting R slightly (ct 3) step on R as L arm goes behind small of back and R arm extends to fwd neighbor (ct 4) hold (cts 5-6)

6/8



Hop on R as L knee lifts (ct 1) leap to L in LOD (ct 2) hold (ct 3) leap LOD on R as L lifts behind (ct 4) leap on L ft LOD-R remains slightly lifted behind (ct 5) hold (ct 6)

Repeat all of the above once more

FIG II

9/8



Releasing ~~little finger~~ hold, hands are at side (not joined) Facing and moving to ctr, hop on L, as R knee is raised across

L (R side of body faces ctr as L arm raises across in front of body and R raises behind (ct 1) step to R (ct 2) continuing fwd, step L (arms switch-R in front, L behind) (ct 3) hold (ct 4) step R fwd (arms switch-L in front, R behind) (ct 5) hold (ct 6) hop on R as L raises in front and arms raise above head (ct 7) touch L heel on floor in front and clap hands (ct 8) hold (ct 9)

7/8



Pivot CW to L ft to face twd orig pos, place R heel to outside and touching floor. L arm remains high and R extends same as R ft. (ct 1) hold (cts 2,3,4). Leap on R in place as hands are lowered sharply to inside (ct 5) continue in same direction, to outside, step L across (ct 6) hold (ct 7)

Repeat FIG II in opp direction (same ftwk)

FIG III (Rhythm same as 8/8 in FIG I)
Repeat FIG I, cts 1-8

6/8



Leap on L twd ctr as R lifts lightly behind, moving LOD (ct1) hold (ct 2) hop on L to LOD as R ft extends in front (ct 3) leap on R to R as L extends in front (cut-step) (ct 4) leap L across R as R ft lifts behind (ct 5) hold (ct 6)

8/8



Hop on L in place as R extends fwd along floor (ct 1) leap R to R as L kicks fwd (ct 2) hold (ct 3) leap L across R with stamp as body turns slightly R and R ft lifts behind (ct 4) hold (ct 5) step R to R (ct 6) step L across R (ct 7) hold (ct 8)

Repeat FIG II, once more
Dance entire dance 3 times in all

Dance notes by Avis Tarvin

Papakhnerov Bar, Cont, page 2

place in plie, knees tog (ct 5) hold (ct 6) leap in air, feet
lifted high behind (ct &) land on both ft in plie (ct 7)
repeat the & of ct 6 (ct &) land on both ft in plie (ct 8)
Leap L to L as R kicks out in front (ct 9) leap R across L
as L lifts high behind (ct 10)
Repeat cts 9-10 3 more times (cts 11-16)

Repeat FIG III, cts 1-8, step L fwd and clap hands overhead
(ct 9) hold (ct 10) M run freely to orig circle to join in
anywhere (cts 11-16)

Repeat FIG I-two more times

Repeat FIG II--four more times

Repeat FIG I--two more times

Repeat FIG II--four more times

Dance notes by Avis Tarvin

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Tom Bozigian

SHOROR
Armenia

This dance is from Vaspurakan, in ancient Western Armenia. It was learned by Tom Bozigian in the Oktemberyan village, located 35 KM west of Yerevan, Capital of Soviet Armenia, in April, 1974, from the OKTEMBERIAN VASPUKANKAN VILLAGE FOLK ENSEMBLE.

FORMATION: Mixed closed circle, shoulder hold

RECORD: *Waltz for the Folk Dance Ensemble*

PATTERN

Meas NO INTRODUCTION

9/8 PART I

- 1 Moving CCW, R to R as L lifts behind (ct 1) hold (ct 2) brush L along floor, swing across R (ct 3) hop on R (ct 4) step L across R (ct 5) hold (ct 6) leap on R to R as L lifts behind (ct 7) leap on L as R lifts behind (ct 8) hold (ct 9)
- 2 Turning to face ctr, hop on L in place as R heel touches floor in front (ct 1) hold (cts 2,3,4) leap in place on R as L extends fwd and touches floor in front (ct 5) hold (ct 6) leap on L, extending R heel in front (ct 7) leap on R, extending L heel (ct 8) hold (ct 9)
- 3 Step L to L (ct 1) hold (ct 2) turn body to face CW, hop on L in place as R lifts behind (ct 3) hold (ct 4) R over L as L touches behind (ct 5) hold (ct 6). Turning to face ctr, leap onto L in place as R heel touches floor in front (ct 7) leap to R in place, placing L heel in front (ct 8) hold (ct 9)
- 4 Repeat meas 3
- 5 Leap to L in place as R knee raises across L (ct 1) hold (ct 2) Repeat Cts 1,2 with opp ftwk (cts 3-4) Repeat cts 1,2 (cts 5-6) Extending R fwd, leap R to R, L kicks fwd (ct 7) leap L across R as R lifts behind (ct 8) hold (ct 9)
- 6 Beginning with hop on L, do Armenian Hop-Step-Step, CW (cts 1-3) hold (ct 4), leap on R (ct 5), step L (ct 6), leap R, lift L heel bkwd (ct 7), leap L, lift R heel bkwd (ct 8), hold (ct 9).
Note: When repeating Part I, meas 1, ct 1 add skip on L before stepping on R.

Repeat from beginning, two (2) more times.

PART II: BASIC STEP

5/8

1

Repeat Part I, meas 6, cts 5,6,7,8,9.

- ~~behind (ct 4) hold (ct 5)~~
2-8 Dance meas 1, 8 times in all.
Opening of 4 + 5 back yell "on 4th" "on 5th"
On meas 4 & 8, on ct 4, R knee raises high as upper body bends fwd.

PART II, FIG I

- 1 Turn to face ctr, skip on L as R crosses over in plie and L lifts behind (ct 1) hold (ct 2) hop R, slightly bwd L lifts behind (ct 3) leap bwd on L as R touches in front (ct 4) hold (ct 5)
2 Leap R in place as L heel touches fwd (ct 1) hold (ct 2) turning to face CW, leap on to L ft as R lifts high behind (ct 3) touch R heel across L (ct 4) hold (ct 5)
3 Touch R again (ct 1) hold (ct 2) turn to face ctr, hop on L in place as R knee raises in front (ct 3) leap to R in place, L heel touches in front (ct 4) hold (ct 5)
4 Leap to L in place as R heel touches in front (ct 1) hold (ct 2) leap to R in place, L heel in front (ct 3) leap to L in place, R heel lifts behind (ct 4) hold (ct 5)
Repeat meas 1-4 once again

DO BASIC STEP

Repeat PART II, FIG I

Do BASIC STEP

PART II, FIG II

- 1-2 Facing ctr, leap to R ft, touch L heel in front while plieing on R (ct 1) hop on R in place L knee raised in front (ct 2) touch L heel to L (ct 3) cross L over R with plie (ct 4) hold (ct 5); skip off L to R moving CW (ct 1) hold (ct 2) high leap L over R as R heel lifts behind (ct 3) leap R to R (ct 4) hold (ct 5)
3-8 Repeat meas 1-2 four times in all

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Tom Bozigian

TUGHMARTNEROO KOCHARI

Armenia

SOURCE: From Taron region of Ancient Western Armenia. Learned by Tom Bozigian at the SAYAT NOVA STATE CHOREOGRAPHIC SCHOOL in Yerevan, Capital of Soviet Armenia. Director TERESA GREKORYAN, MERITED ARTIST, SOVIET UNION; NORIG KHACHATURYAN, BALLET MAESTRO. Dance choreographed by Tom Bozigian for presentation on his 1974 tour.

RECORD: *Handwritten notes*

FORMATION: Men's line dance. Even number of men (no more than 10)

2/4

PATTERN

INTRODUCTION 4 meas

FIG I --Back waist hold

1-4 ✓ Begin facing slightly LOD, leap to both ft, L in front of R (ct 1) bounce twice in place (cts 2,&) repeat ct 1 (ct 3) leap on L in place, R lifts behind (ct 4) step R to R as L is extended in front (ct 5) cross L over R as R lifts slightly up behind (ct 6) repeat Cts 5-6 (cts 7-8)

FIG II

1-4 ✓ Three running steps diag LOD beg R ft, (cts 1-3) leap to L ft in front. R ft extended straight back on floor, body leaning slightly fwd (ct 4) hop on L in place, R remaining back on floor (ct 5) chug bwd on L as R kicks fwd, leg straight (ct 6) Repeat ct 5 (ct 7) repeat ct 6 (ct 8)

FIG III

1-4
5-6 ✓ Repeat FIG I, cts 1-8
Step bwd on R, lift L knee high, bending upper body bwd (ct 9) slight hop on R in place (ct 10) deep plie on L in front as body leans slightly fwd (ct 11) close L to R as body returns to upright pos (ct 12)
Repeat dance from beginning one more time
Repeat FIG III, one more time

TRANSITION: FIG IV

✓ Leader and the end dancer lead the line into a closed circle, Leader CCW, and end man CW-- shldr-hold with 4 Armenian HSS (cts 1-8) *Handwritten notes*

FIG V

✓ Lean to R, ft in straddle pos (ct 1) slight heel lift on R (ct 2) repeat action of cts 1-2 with opp ftwk and direction

(cts 3-4) hop on L to LOD as R knee lifts in front (ct 5) step R to R (ct 6) L across R with plie as R lifts behind (ct 6) repeat action of Cts 5-6 (cts 7-8) leap R to R as L extends in front (ct 9) leap L across R as R lifts behind (ct 10) repeat action of cts 9-10 (cts 11-12). Squat to both ft facing ctr, knees apart (ct 13) return to upright pos, leaping onto L in place and extending R heel in circle diag LOD (ct 14) leap to R ft in place as body turns CCW to face outside of circle as hands are clapped overhead. L ft is extended fwd (ct 15) leap CW on L to face inside of circle as R heel touches floor in diag LOD and hands are rejoined in shldr hold (ct 16)

Do FIG V one more time

FIG VI *Circle breakings*

✓ Lead M, turning CW, leads 1/2 of the circle closest to him in CW direction and into a straight line as end dancer, turning CCW leads bottom 1/2 of circle CCW ending in a straight line facing lead M's line. This is done with six Armenian HSS. Hands down to side (cts 1-12)

FIG VII *Both lines*

✓ Moving twd each other--do two Armenian HSS steps (cts 1-4) step back on R, turning body to R as arms swing above head (ct 5) hold (ct 6) switch wt to L and clap each others hands overhead (ct 7) hold (ct 8)

FIG VIII

Do two Armenian HSS moving to leaders R, as hands remain clasped (cts 9-12) leaders line turns CW with two Armenian HSS to join opp line as they do two Armenian HSS in place with arms down at side (cts 13-16) ending with wt on L ft. (hands joined)

FIG IX --Music speeds up

Hands held at side--dancers quite close, facing ctr
Hop on L as R crosses and touches in front (ct 1) hop on L in place (ct 2) leap R beside L as L touches floor across R (ct 3) leap R in place as L touches in front (ct 4) leap to L, R touches in front (ct 5) repeat ct 5, with opp ftwk (ct 6) repeat ct 5 (ct 7), repeat meas 6 (ct 8) leap to L in place as R touches in front (ct 9) repeat action of cts 2-8 (cts 10-16) repeat cts 9-12 (cts 17-20) leap to both ft in place, R ahead of L as body turns slightly LOD (ct 21)

*see computer
file transfer*

Presented by Tom Bozgian

WEDDING DANCE FROM KAFAN

Armenia

SOURCE: Learned by Tom Bozgian from Kafan Village Dance Collective in Southern Armenia, 50 KM North of Soviet Azerbaijan border.

RECORD: *Music for Dancers, 1972, 2002-4, Band 1*

FORMATION: Mixed line--little finger hold

STEPS: Armenian 3 plus 1 step: Step R, L, R (cts 1-3) swing L across R (ct 4) step L to L (ct 5) swing R across L (ct 6) Arms swing, beg with & of 1, bwd, and thereafter, fwd, bwd, fwd, bwd, fwd, bwd (ct 6)
Armenian two-step: (Heel of each 1st ft is placed on floor before rest of ft) 2nd ft is placed more quickly than in conventional 2-step).
Armenian Hop-step-step: (HSS) Leap on both (ct 1) leap on R, L heel lifts behind (ct &) repeat with opp ftwk (cts 2, &)

2/4

PATTERN

12-14

NO INTRODUCTION

FIG I

1-7

Do Armenian 3 plus 1 step-three times (18 cts) On 18th ct, body turns to RLOD as R raises in front. On 18th ct, arms raise above head. Do one Armenian 2-step to L beg with R ft (cts 19-20) stamp L beside R with wt (ct 21) hold (ct 22).

11

FIG II

1-5

Moving LOD, do 15 Armenian 2- steps beg with R ft (30 cts) Stamp L beside R, with wt, as arms come down (ct 31) hold (ct 32)

FIG III

1-3

*4
5-8*

Do one Armenian 3 plus 1 step (6 cts) but on ct 6, turn slightly RLOD, hop on L in place, raising R knee in front as arms raise overhead. Touch R over L (ct 7) hold (ct 8) Repeat FIG III once again

FIG IV

1-3

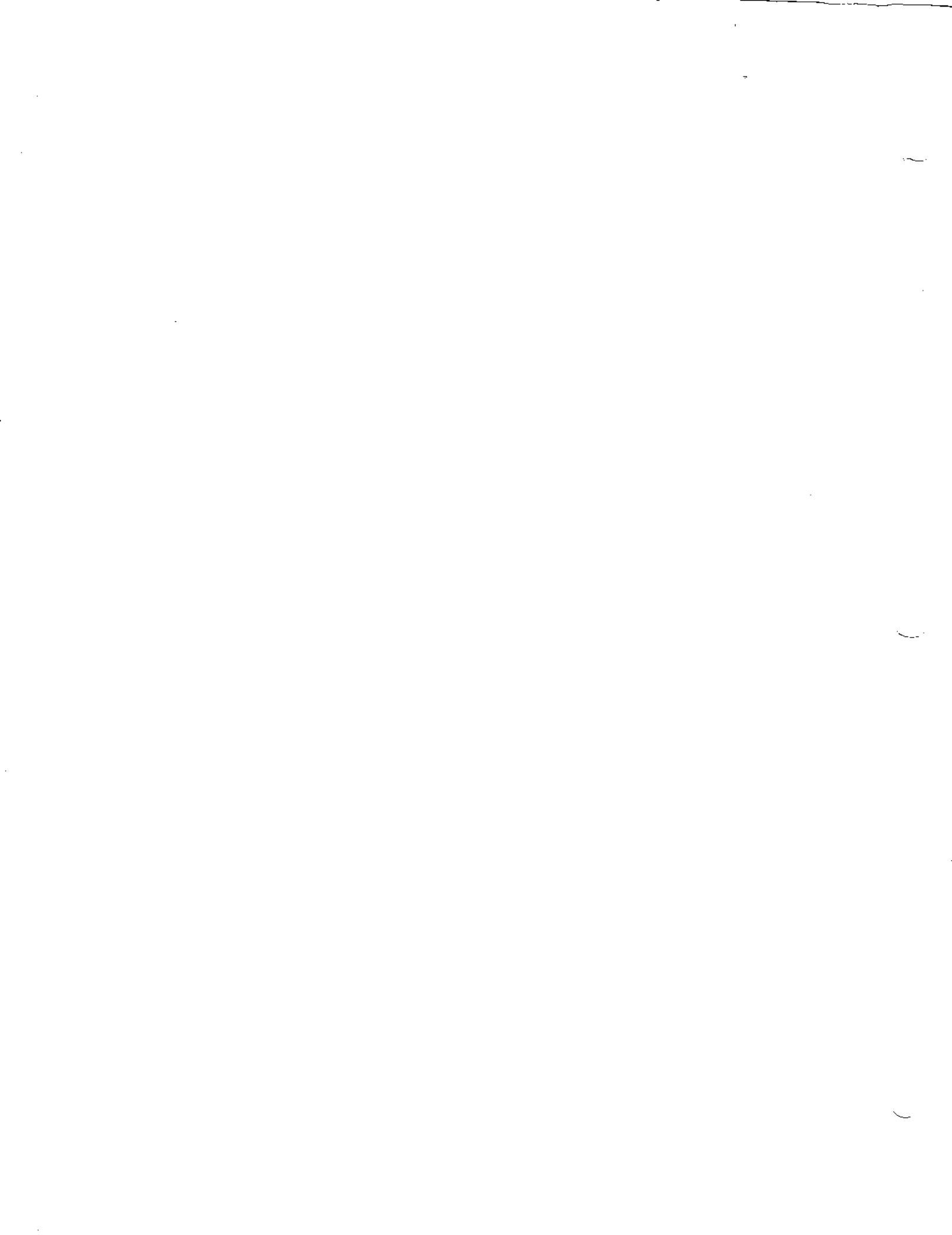
6

Releasing little finger hold, hands raised even further up and do 6 Armenian 2-steps beg with R as arms go to side of each lead ft (12 cts) NOTE: On 11th ct, hands clap in front of body.

FIG V

*1-9
10*

Turning to face LOD, hands down to side, do 9 Armenian HSS (18 cts) step R to R (ct 19) stamp L beside R with wt (ct 20) Dance entire dance three times in all.



1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Tom Bozigian

AGHCHEEKNEROO PAR

Armenia

This dance was learned by Tom Bozigian at the SAYAT NOVA STATE CHOREOGRAPHIC SCHOOL, in Yerevan. Director TERESA GREKORYAN, MERITED ARTIST, SOVIET UNION; NORIG KHACHATURYAN, BALLET MAESTRO. The music was written recently by composer, director KHACHATUR AVETISYAN, now director of the Armenian State Song and Dance Ensemble. This dance was presented by Tom Bozigian to the 3rd level class of the SAYAT NOVA CHOREOGRAPHIC SCHOOL, which presented the dance at the final school recital in May of 1974.

RECORD: GT 2001 - A, band 3, *Music for Dance*

FORMATION: Women in closed circle

6/4

PATTERN

Meas

FIG I

R arm above head, hand in "Y" pos, L hand on R waist of L neighbor, body facing diag LOD.

- 1 R to R (cts 1,2,3) L over R (cts 4,5,6)
- 2 R to R in plie (ct 1) straight back on L, L heel raised (cts 2-3) step R beside L, heel raised (cts 4-6)
- 3-4 Repeat meas 1-2 except on ~~ct 6~~ of meas 2, step R to R, heel raised.

FIG II

- 1 Step L across R in plie as eyes follow hand (cts 1-2) R to R, heel raised (ct 3) repeat cts 1-2 (cts 4-5). Repeat ct 3 (ct 6)
NOTE: R hand makes 2 inward circles in "Y" pos.
- 2 Repeat cts 1-5, pivot on L to face RLOD, R arm ends twd RLOD (ct 6)

FIG III

- 1 Backing in LOD, take 5 small steps on 1/2 toe beginning with R (cts 1-5) step on whole L ft (ct 6)
- 2 Rock bwd on R (cts 1-3) rock fwd on L (cts 4-6)

FIG IV

- 1 Moving to outside of circle to make one small individual CCW circle, step R fwd, as hands are lowered to R, shldr ht (ct 1) continue in circle, step L as arms move to L (ct 2) step R as arms move to R (ct 3) touch L toe fwd, no wt, with slight bounce on R as hands begin inward turn (ct 4) plie on L in place as hands in "Y" pos, complete inward turn (ct 5) hold (ct 6)
Do FIG IV--4 times in all

FIG V

- 1 Step bwd on R to face LOD as L arm is raised along body straight overhead, palm in, hand in "Y" pos, and at the same time,

R arm moves straight down in back. Head facing twd ctr of circle (cts 1-2) step L,R,L, turning in place CCW, L palm ends facing out (cts 3-4-5) plie R in place, as R arm raises to chest ht, palm in and L hand is lowered to waist ht, palm out (ct 6)

2 Repeat cts 1-6 with opp ftwk and direction

3-4 Repeat meas 1-2, but on 6th ct of meas 4, arms return to pos as in beginning of dance.

Repeat FIG I thru V, one more time

TRANSITION VI

1 Pivot 1/2 revolution CCW, beginning on L ft as hands cross in front of chest (ct &) complete revolution on both ft, L ending in front of R (cts 1-6)

2 Deep plie, R knee to floor, L ft in front, hands separated, chest ht (cts 1-6) (R instep is on floor).

FIG VII There is only arm action in FIG VII

Hands in "Y" pos throughout

1 Arms swing to R, as hands wave once (cts 1-3) arms swing to L, as hands wave once (cts 4-6)

2 Arms swing to R and make 1 CCW circle in front of body (cts 1-6)

3-4 Repeat meas 1-2 in opp direction

5 Arms do 2 revolutions around each other with an inward motion (CCW) in front of chest (hands in "Y" pos) ending R arm up, bent at elbow, L fingers touching R elbow (cts 1-6)

6 Repeat meas 5 with opp movements

7 Repeat meas 5

8 Rise to standing pos, L in front of R, repeat meas 6

FIG VIII - Hands in "Y" pos throughout

Facing diag RLOD, wt on L, R behind, arms remain straight--- movement is from wrists only. R arm raises slightly above head level, wrist bends down, at same time L is lowered below chest level, wrist bends up (cts 1-3) repeat cts 1-3 with opp hand motions (cts 4-6)

Repeat cts 1-3 in one ct (ct 1) repeat cts 4-6 in 2 cts (cts 2-3)

Repeat FIG VIII, one more time

FIG IX

1 Step R to R on 1/2 toe as hands are raised above head, little finger hold (cts 1-3) cross L over R in plie as arms, joined, make a 3/4 circle swinging R to end L (cts 4-6)

2-4 Repeat meas 1 three more times

Repeat FIG I through FIG V one more time, except in FIG V, meas 4, L hand is placed on front neighbor's L waist, as R ft moves on floor in an arc to LOD and body turns to face LOD, R arm and head turning to outside of circle.

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Tom Bozigian

BERT PAR(The Fortress)

SOURCE: Learned by Tom Bozigian in Armenia in December 1973 from the Armenian State Dance Ensemble, director VANOUSH KHANAMIRYAN. This dance is one of the most popular dances throughout Armenia and even performed by dance groups down to the Junior High school level.

RECORD: GT 2001- B Band 4

FORMATION: Mixed lines, hands joined down at side, body facing slightly LOD. Dancers close together.

2/4

PATTERN

FIG I

R to R (ct 1) L over R (ct 2)
Repeat until leader calls "HEY"

FIG II

Turning to face LOD, R hand on waist, L arm on front neighbor's shldr, do Armenian HSS (KERTSEE Step) until leader calls "HEY"

FIG III

Facing ctr and moving R, do Armenian KERTSEE variation: L knee raises high in front on ct &, as upper body bends back, and arms raise from elbows to shldr height. Repeat until leader calls "HEY"

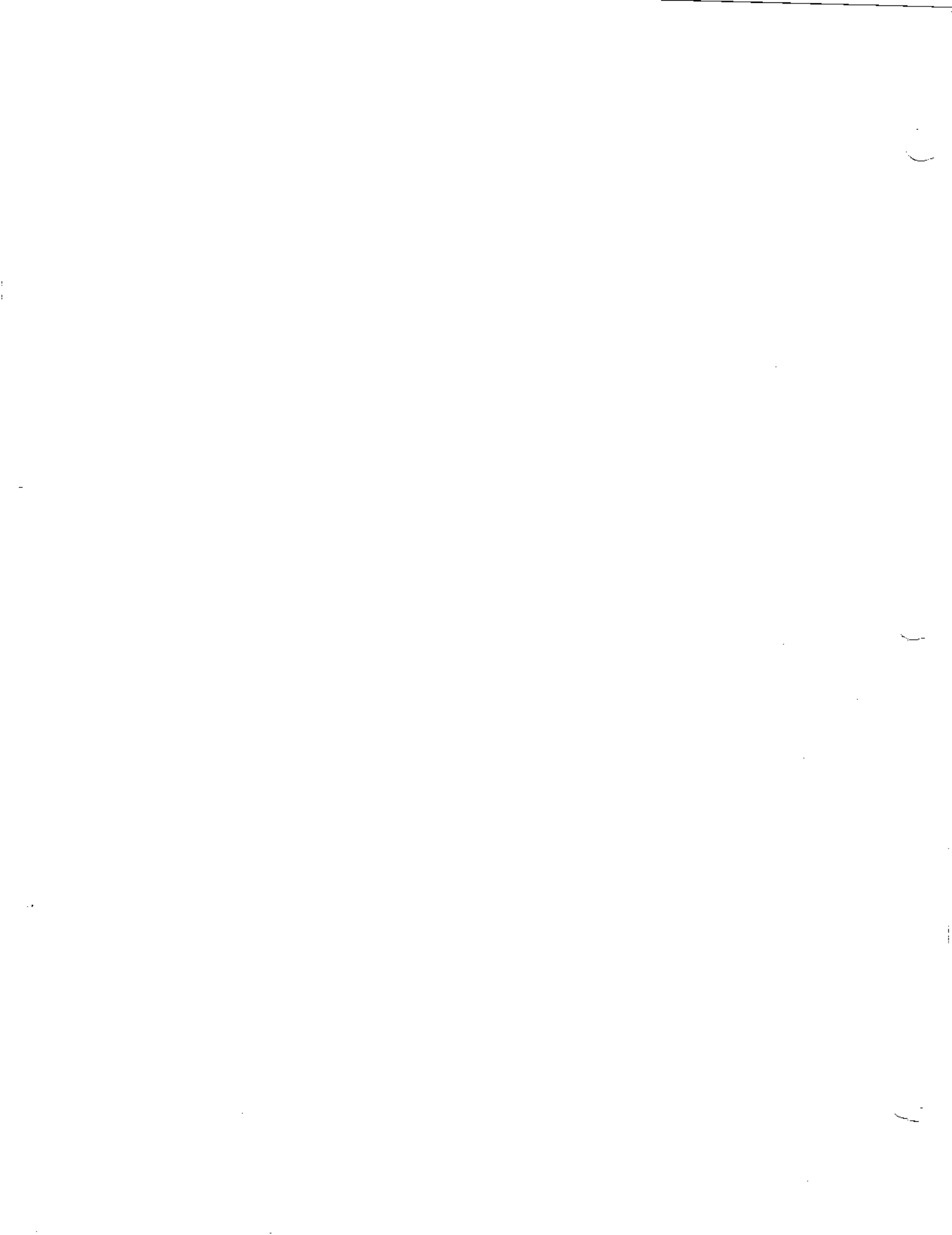
FIG IV

Facing and moving to ctr, do Armenian KERTSEE step with 8 syncopated "HEY" calls. (1st 6 calls on the "&" of each meas, on 7th and 8th, on the "&" and ct 2.) Repeat until "HEY". Arms in back basket hold.

FIG V

Turn to face RLOD, do Armenian KERTSEE steps as L arm raises above head and R arm extends to R (cts 1, &) and hands lower to in front of chest (ct 2). Repeat until "HEY"

Notes by Avis Tarvin



Presented by Tom Bozigian

ELLOO YAR
Armenia

This dance is from Yerevan, Capital of Soviet Armenia. It was learned by Tom Bozigian from the Armenian State Song and Dance Ensemble. Director, KHACHATUR AVESTISYAN, COMPOSER, MERITED ARTIST, SOVIET UNION. Azat GHARIBYAN, BALLET MAESTRO, in February 1974

FORMATION: Couple dance

RECORD: GT 2002- B Band 5

BASIC STEP: Open circle with M to R of ptr, hands at sides. *only 2/3 of meaz during dance.*
meaz 6/8 meter: (Described in 2 cts)
 & moving LOD, hop on L to R as R knee raises and arms swing bwd
 1 step R to R as arms swing fwd (ct 1) cross L over R, (ct 2)
 2 repeat meas 1, including the & of previous meas (cts &, 1), hop on R in place as L swings in front (ct 2)
 3 ~~step L in place~~ as arms swing bwd (ct 1) hop on L in place as R swings across L and arms swing fwd (ct 2)
 Dance Basic Step 4 times in all every time it is done.

6/8 PATTERN

Meas 1-12 Begin dance by doing BASIC STEP starting on the 13th meas of music.

FIG I
 Releasing hand holds, W-move to L of ptr and both face LOD.
 M: L arm extends behind ptr, palm facing ctr, R arm curved over head, palm up.
 W: R hand in (YEGHNIK pos) in front of chest, L arm extended twd ctr, hand in "Y" pos.

1-6 Beginning with R ft, do six two-steps, (W heels off floor)
 7 Do three small steps in-place (RLR). On 3rd step, ft kicks slightly across.
 8 Repeat meas 7 with opp ftwk
 9 Repeat meas 7
 10-12 W: Repeat meas 7-9
 M: Beginning with L ft, do 3 two-steps CCW around W, ending in front of ptr as in beginning of dance.

1-12 DANCE BASIC STEP

FIG II
 1-2 W: Dance 2 two-steps twd ctr moving away from ptr, beginning R ft. Arms slightly to R of body (hands in "Y" pos). Hands execute an in-to-out circular motion, 1 revolution per 2-step. Repeat arms on opp side for 2nd two-step.

Elloo Yar, Cont, page 2

- 3 Making a CCW arc, R crosses over L and does a 1/2 turn CCW on both ft on 1/2, ending R in front of L, as arms cross in front of body, chest ht.
- 4-6 Do 3 bwd Pas-de-Basque, beginning L, R behind. On 1st PDB, arms execute a circle inward, "Y" pos, R hand on L cheek, L extended L, shldr ht. On 2nd PDB, hold. On 3rd PDB, repeat action of 1st PDB. *Some extend over head, palms coming flat & down to side at end of 3 two-steps.*
- 7-9 Move to orig pos with 3 two-steps beg R ft. ~~Hands remain as in meas 4 and 6, except no circling.~~
- 10-12 Turn to face LOD and in place, W does 3 bounce, bounce steps beginning with L heel extended, bouncing on R. (Arms do inside wrist turn in same direction as extended heel.)
End facing ctr, ready to dance BASIC again.

M:

- 1 Do 1 two-step away from line, beg R ft, R arm over head, palm up, L extends to L, palm facing out (cts 1-2)
- 2 Walk L,R (cts 1-2) *to turn 1/2 to face ctr of circle*
- 3 Leap to L in front, as body turns CW to face ctr and R ft is placed behind, (ct 1) hands clap. L arm in front of chest- R hand claps (ct 2)
- 4 Clap (ct 1) (ct 2)
- 5-6 Repeat meas 4 twice.
- 7 Moving back to orig pos, hop on L, extending R fwd (arms in 4th Armenian pos), (ct 1) hop on R in place, L ft behind ("Dvelee" step) (ct 2)
- 8 Repeat meas 7 with opp ftwk and arms
- 9 Repeat meas 7. M ends to R of ptr as in beginning of dance.
- 10 In place, execute 3 "VOT NAZARK" or "SEELLA" steps CCW to make one complete revolution.
- VOT NAZARK or SEELLA: Arms in Armenian 3rd pos, hop on R ft in place as L knee makes a bicycle motion and L toe touches beside R (ct 1) hop on R again, slightly back, as L kicks out (ct &) leap on L behind R as R kicks out (ct 2)
- 11 Repeat meas 10 with opp ftwk
- 12 Repeat meas 10

Do dance from beginning 1 more time.

On last count, 2nd time through, M step diag L on L to face W, with L arm extended above head and R arm extended lower.

Dance notes by Avis Tarvin

ELLOO YAR

Գաճակս արարի - հաց արարս - Ելլու եսք,
Եսքս արես - հեք արարս - թէլլու եսք:

Ելս արի - ար արես - Ելլու եսք,
Արարակ Տարակ - եսք արես - թէլլու եսք:

Մտու բարի - Կեանքի - Ելլու եսք,
Գրեքու հեք - Խաղաղի - թէլլու եսք:

TRANSLITERATION

KANACH ARTU-HATS TARA - ELLOO YAR (Repeat)

YAREES TESA -HET DARA - TELLOO YAR (Repeat)

YELA SARU - SAR TESA -- ELLOO YAR (Repeat)

SEEPTAK MAZOV - YAR TESA- TELLOO YAR (Repeat)

MERA BAGHU - GUNALEN - ELLOO YAR (Repeat)

JUREROO HED - KHAGHALEN - TELLOO YAR (Repeat)

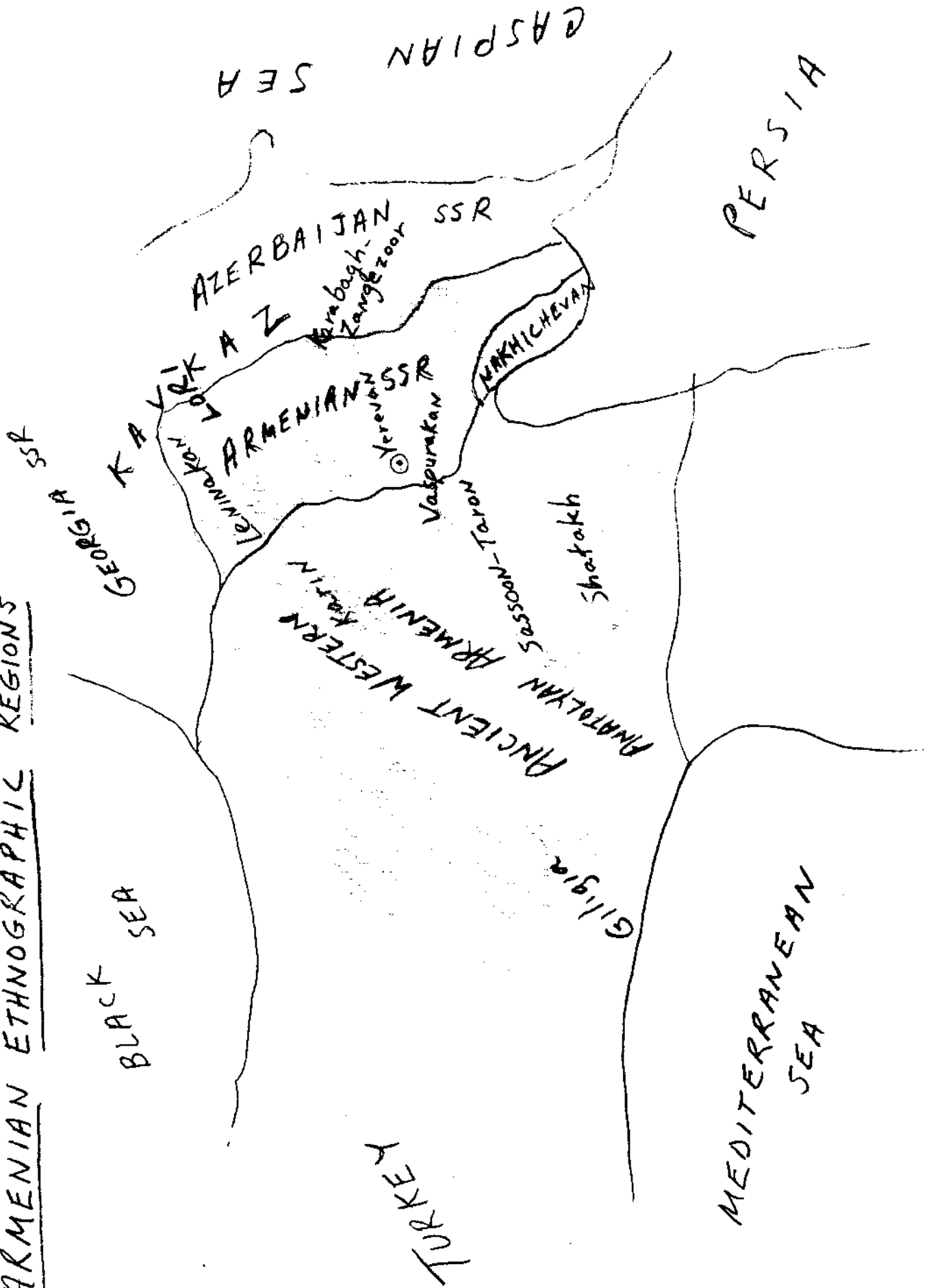
KANACH ARTU - HATS TARA - ELLOO YAR (Repeat)

YAREES TESA - HET DARA - TELLOO YAR (Repeat)

1. Seeing my sweetheart in a green field, I took her some bread and brought her back with me.
2. And having climbed the mountain, I saw my sweetheart with white hair.
3. I love to see the grapevines climbing up as they play games with the water, my sweetheart.



ARMENIAN ETHNOGRAPHIC REGIONS



In tracing the origin of the various Armenian dance forms, expressions and movements, one should consider very seriously Armenia's subjugation or domination throughout her history and many kingdoms under several major powers, namely and in order: Persian, Greek, Roman, Byzantine, Arab and finally Turkish. It was through the latter that Armenia gained very little but lost much in life and land plus obstruction of social, economical and cultural advancement. However, they clung to their Christian Apostolic faith (they were first to accept Christianity in 303 A.D.), plus their language, customs, traditions, ancient rituals, and, according to several Armenian and Greek Chroniclers, their ancient folk songs and dances. However, as a result of approximately 500 years of Turkish domination, and at times, servitude, several things are apparent: Many Armenian family names evolved from Turkish roots; names of various foods and other vocabulary have crept into the language. After the 1915 Turkish massacres of the Armenian population of Eastern Turkey, fleeing Armenians took with them, to many parts of the world, including Soviet Armenia, their various regional dances but at times with names of Turkish, Kurdish and even Arabic derivation. Then, when considering that for centuries other minor entities took up areas in Eastern Turkey - Circassians, Kurds, Assyrians, Arabs, Chaldeans, Greeks, to name some, it's not difficult to perceive of how dance and language was affected and influenced. Armenia became a republic of the Soviet Union in 1920.

THE YEREVAN SAYAT NOVA CHOREOGRAPHIC SCHOOL folk dance program is a 4 year study course leading to a diploma in dance choreography and the certificate "Professional Dancer of the Soviet Union". Students study, besides Armenian folk dance, classical ballet plus character and international dance forms. Various types of examinations are given periodically during the 4 year period, and the final examination is made up of a large concert at the Philharmonic in Yerevan, capital of Soviet Armenia. There are 3 state dance ensembles (one is both song and dance). Two are located in Yerevan, and the 3rd in Kirovakan, in Northern Armenia. Many factories throughout the republic sponsor dance organizations many of the groups of which are quite good. Folk dance throughout the regions is still very much a part of the village environment. Most of the new in-coming dancers of the state ensembles are selected and auditioned from the list of graduating students of the Sayat Nova Choreographic School. However, some exceptionally talented factory and even village products have made the grade. The dances from within the syllabus were selected from the 3 main sources: state ensembles, factories, village groups.

ARMENIAN FOLK DANCE is divided into 2 forms: Eastern or "Kavkaz" Armenian and Western or "Anatolian" Armenian. And going further, Eastern Armenian is subdivided into 3 regions: LENINAKAN, LORI, KARABAKH- ZANGEZOR, and Western Armenia into 3: SASSOON-TARON, VASPOORAKAN, SHATAKH, KAREEN. See enclosed map.

Some important transliterations within should be mentioned using the names of the dances and their meanings.

(Approx)	<u>a</u>	as in <u>car</u>	example: <u>Par</u> <u>Az<u>g</u><u>a</u><u>g</u><u>r</u><u>a</u><u>k</u><u>a</u><u>n</u></u>	dance country dance
	ee (sometimes with i)	<u>eel</u>	<u>Kafaneets</u>	from Kafan
	o	<u>oats</u>	<u>Shoror</u>	smoothly
	<u>gh</u>	Greek <u>gamma</u>	<u>Aghcheekneroo</u>	girls'
	e	<u>ever</u>	<u>Bert</u>	fortress
	oo (sometimes with ou)	<u>oops</u>	<u>Zoornee Trngee</u> <u>Martoonoo Kocharee-Kochari</u>	zoorna plays from Martoon
	kh	<u>loch</u>	<u>Papakhnerov</u>	with hats
	u	<u>us</u>	<u>Tughamartneroo</u>	mens'
	ts	<u>its</u>	<u>Tarontseeneroo</u>	those from Taron

The final syllable in the above is always stressed.

STEPS AND STYLING (As far as dances from within are concerned)

Male arm positions:

- 1st position- Arms extended together straight fwd, palms away
- 2nd position- Arms extended straight to each side, palms away
(most popular position)
- 3rd position- Arms curved to overhead pos, fingers touching
and palms up
- 4th position- Combination of 2 and 3 with either arm

Female arm positions:

- 1st - Arms extended fwd together at waist level, palms away
and fingers in "Y" form. ("Y" signifies "Yeghneek", an
Armenian mountain deer which the formation of fingers
symbolizes - middle finger and thumb rounded while other
fingers are extended)
- 2nd - Arms extended to sides
- 3rd - 1 arm in front of chest, elbow bent, and other arm
extended to side
- 4th - 1 hand near side of face, elbow bent (head slightly
turned in opp dir) and other arm raised above head on
same side as 1st hand.

Important: There are many other arm positions plus movements built around the above.

Steps and Styling, Cont, page 2

Terminology:

- MUGRAT: (scissors) Men's squat-kick-leap across step found in "Papakhnerov Par", Fig III, cts 1-4
- VOT NAZART or SEELLA: (ft in place) - men's in-place step found in Elloo Yar, Fig II, meas 10-12
- NAZANK: (graceful) describes movement of Armenian female dancer from all parts of her body. Each one of her movements is smoothly connected to the next.
- KERTSEE: (feed) Concerns the several forms of hop-step-steps found in many of the dances.
- TAP: (bend) Any of such type of movements
- TSAP: (clap) Found in several dances
- TSUNKATSALOOM: (squat)-In several mens' dances
- JAKHARAK: (spinning wheel)-symbolized in the movements of "Aghcheeneroo Par", Figs VII, VIII
- YEGHNEEK: (deer) see Womens' Arm Positions
- DZERKHA: (of hand) Turning or movement of womens' or mens' hands
- DVEL: the many mens' and womens' 2-step variations. Also mens' step in "Elloo Yar", Fig II, meas 7-9 considered a type of DVEL.
- MANROOK: (small) The many steps described in womens' dances or figures
- SYOOZMA: Kneeling and at same time describing story action, occurrence with upper body, found in Aghcheekneroo Par.



AUSTRIA

ITALY

HUNGARY

Slovenia

Croatia

ROMANIA

Bosnia -
Hercegovina

Beograd

Serbia

ADRIATIC

SEA

Montenegro

BULGARIA

YUGOSLAVIA

ALBANIA

Macedonia

GREECE



1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dick Crum

BOSARKA
Serbia

Bon' - sar - kah

This member of the "čaćak" family of dances comes from East Serbia.

RECORD: Yugoton 3316 - "Lužničanka"

FORMATION: Short lines of dancers using belt hold, R arm under,
L arm over

2/4 METER

PATTERN

Meas

- 1 Step R with R ft (ct 1) step L ft across in front (ct 2)
- 2 Repeat meas 1
- 3 Moving diagonally fwd R ("northeast") step lightly R L R (cts 1 & 2)
- 4 Step diagonally back L ("southwest") with L ft (ct 1) hop on L ft, swinging R ft slightly across (ct 2)
- 5 Step diagonally fwd R ("northeast") with R ft, at same time bringing R shoulder a bit forward (ct 1) slight hop on R ft -- do not bring L ft up to R ft (ct 2)
- 6 Two steps straight back from center (i.e., "south"), L R (cts 1,2)
- 7 Three light steps in place, L,R,L (cts 1 & 2)
- 8-10 Repeat meas 5-7

NOTE: During meas 5-10 dancers move gradually to the right

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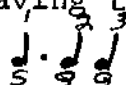
Presented by Dick Crum

DENINKA
Macedonian

Three older women singers of the Kutev Ensemble led Deninka (DEH'-neen-ka), to the accompaniment of their own singing, at a reception party I attended in 1964. To my knowledge, the original song ("Trgna mi Denka...") has not been recorded. However, the substitute record listed below has the proper rhythm and lyrical quality for the dance.

RECORD: MH LP 110, Side B, Band 2, "Ordan sedi na kulata";
X-329-A. "Ordan sedi"

RHYTHM: Deninka is in 7/8 meter, each meas having three dancer's beats in a slow-quick-quick pattern:



FORMATION: Open circle of dancers (originally women only), hands joined and held at shldr height. Leader (on right end) flourishes a handkerchief in her R hand.

7/8 METER

PATTERN

Meas

1-8 INTRODUCTION - No action

- 1 Facing ctr, Čukče on L ft, R ft is in a position slightly off ground in front, R knee slightly flexed (ct 1) turn to R and take 2 walking steps, R L, in LOD (cts 2,3)
- 2-4 Continue walking in this direction in the slow-quick-quick pattern: R- LR, L-RL, R-LR (in meas 4, face ctr, so that the steps R-LR are actually done sideways: step R ft swd R (ct 1) step L ft in front of R ft (ct 2) rock back onto R ft a bit to R of where it stepped on ct 1 (ct 3)
- 5 Čukče on R ft facing ctr (ct 1) step L ft swd to L (ct 2) step R ft in front of L (ct 3) immediately rise high up on R toe in preparation for the next step.
- 6 Step L behind R, putting wt on full L ft and flexing L knee slightly (ct 1) immediately rise high up on L toe in preparation for the next step, step R ft swd to R, putting wt on full R ft and bending R knee slightly (ct 2) immediately rise high on R toe in preparation for next step (ct 3)
- 7 Step L in front of R, putting wt on full L ft and bending L knee slightly (ct 1) touch R ft beside L ft and bounce gently twice on L ft (cts 2-3)
- 8 Small step twd ctr with R ft (ct 1) touch L toe beside R ft and bounce twice on R ft (cts 2-3)
- 9 Small step back (away from ctr) with L ft (ct 1) touch R toe beside L ft and bounce gently twice on L ft (cts 2-3).

Notes by Dick Crum

Presented by Dick Crum

HAJD' NA LIJEVO
(Croatia)

ide nah LYEH'-vo



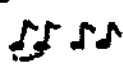
Dances with this name (Hajd'na lijevo" - "Let's go to the left") are found throughout Slavonia (eastern Croatia) and parts of Serbia, in Yugoslavia. The version described here was learned by Dick Crum in 1954.

RECORD: KOLA E-404 A, "Hajd'na lijevo"
JUGOTON EPY-S-4427, side a, band 1, "Ajd na lijevo"
NONESUCH H-72042 "Village Music of Yugoslavia", side 1,
band 5 "Hajd'na levo".

FORMATION: Closed circle, mixed M and W. Front basket hold, hands, (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

2/4

PATTERN

- | | |
|---|--|
| Meas | <u>PART A: Bold walking steps</u> L and R |
| 1  | Facing diag fwd L, step boldly in this direction with L ft (ct 1) step boldly in this direction with R in front of L, turning to face diag fwd R (ct 2) |
| 2  | Still facing diag fwd R, take a long step bwd with L (this brings circle back to its original circumference) (ct 1) close R beside L without taking wt on R (ct 2) |
| 3-4 | Repeat meas 1-2 but with opp ftwk and in opp direction. End facing ctr of circle. |
| | <u>PART B: "Drmeš" in place</u> |
| 5  | Fall onto flat L ft in place, bending knee slightly and bringing R ft very slightly off ground beside L (ct 1) rise very slightly onto ball of L ft, straightening knees (ct &) come down twice ("bounce") on both heels together, knees straight, and release R ft at the very last moment in preparation for the next step (cts 2,&) |
| 6 | Repeat ftwk of meas in place |
| 7-12 | Repeat meas 5-6 three more times, for a total of four (i.e. 8 "drmeš" steps in place alternating ftwk). |



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HOPA, HOPA
Croatian

I first learned this dance as "Hopa,Cupa", in Yugoslavia in 1947. It is a variant of the dance known as "Zaplet" or "Fruške. jabuke" in some parts of Yugoslavia. The dance as described below is from Slavonia (East Croatia).

RECORD: KOLA E 404 B, "Hopa hopa"

FORMATION: Closed mixed circle of dancers in front-basket ("Slavonian") position, R arm crossed over adjacent dancer's L arm, and hands (or middle fingers) joined with 2nd dancer over on either side.

METER 2/4

PATTERN

Meas

- 1 Step-hop on L ft moving swd to L (cts 1,2)
- 2
- 2 Step-hop on R ft across in front of L ft (cts 1,2)
- 3 Step-hop on L ft moving swd to L (cts 1,2)
- 4 Step-bounce-bounce to R, as follows: side-step R with R ft, flexing knee and bringing L ft very slightly off ground (ct 1) slight rise on R ft, straightening knees and closing L ft beside R ft (ct &) come down (bounce) twice on both heels together, knees straight (cts 2,&)
- 5 Repeat movements of meas 4
- 6-7 Repeat movements of meas 4-5, but with opp ftwk and direction
- 8-9 Repeat movements of meas 4-5

Presented by Dick Crum

KUKUNEŠKO HORO
Bulgarian-Macedonian

I observed Kukuneško horo (koo-koo-NESH'- koo ho-ROH') at various Bulgarian and Macedonian dance affairs in Pittsburgh, Detroit, Akron and other immigrant centers in the early 1950's. The dance is a cousin of the Serbian Kukunješće (or Kokonješće, etc.).

RECORD: X-327-A "Kukuneško horo" (slow down a bit if possible)

FORMATION: Open, mixed circle or line, hands joined and held down at sides ("V" formation); leader and end-dancer's free hands on hips.

SPECIAL STEP: HITCH-HOP: A "hitch-hop" is a light, grace-note-length preliminary hop on one foot before stepping onto the other. It is similar to the hop in an ordinary skipping step, but shorter. If you use the cue "ker-PLUNK", the hitch-hop comes on the "ker" and the following step onto the other foot is on the "PLUNK"

2/4 METER

PATTERN

Meas BASIC STEP

- 1 Facing slightly R and moving R, 2 skipping steps, R,L, as follows: Hitch-hop on L ft, then step on R ft (ct ah-1) hitch-hop on R ft, then step on L ft (ct ah-2)
- 2 Pas-de-basque R,L,R as follows: hitch-hop on L ft, then step on R ft, turning to face ctr (ct ah-1) step L ft in front of R ft (ct &) step R ft in place behind L ft (ct 2)
- 3 Hop on R ft in place, bringing L ft around in front of R ft in air (ct 1) step L ft behind R ft (ct &) step R ft in place in front of L ft (ct 2)
- 4 Hop on R ft in place, bringing L ft around in front of R ft in air (ct 1) step L ft in front of R ft (ct &) step R ft in place behind L ft (ct 2)
- 5-8 Reverse ftwk and lateral directions of movements of meas 1-4

VARIATIONS

Native dancers introduce variations into the above Basic Step, usually in meas 1,3,4 (and, the corresponding meas moving L :5,7,8).

VARIATION A, on meas 1: "ker-PLUNK grapevine":

- 1 Facing ctr or very slightly R: with a light preliminary step on ball of R ft R, step L ft across in front of R ft (ct ah-1) repeat but step L ft in back instead of front (ct ah-2).

VARIATION B, on meas 3-4:

"Reel steps"

- 3a With a hitch-hop in place on R ft, step onto L toe close behind R heel (ct ah-1) with hitch-hop on L ft in place, step onto R toe close behind L heel (ct ah-2)
- 4a Repeat movements of meas 3a

VARIATION C, on meas 3-4:

"knee-bends", performed by male leader only, or sometimes together with any male (s) to his immediate left:

- 3b Jump into deep knee-bend in place on both feet (knees together or apart) (ct 1) rise halfway up from knee-bend with hop on L ft, raising R ft slightly across in front (ct 2)
- 4b Reverse ftwk of meas 3b

Presented by Dick Crum

LUDO KOPANO
Bulgaria

This is another version of the exhibition-style "kopanica" dances for which the "shope" people around Sofia are so famous. I learned "Ludo kopano" (LOO'-doo KOH'-pah-noo") from the late Ilija Rizov, former lead dancer with the Kutev Ensemble. Ilija had a predilection for "kopanici", and this was one of his favorites.

RECORD: There are many Kopanica recordings which may be used for this dance. In class we used X-323-A, "Ludo kopano."

FORMATION: Lines of dancers, with belt hold, R arm under, L arm over

RHYTHM: All "Kopanici" are in 11/16 meter, with five dancer's beats in a quick-quick-slow-quick-quick pattern:

1 2 3 4 5

Q Q S Q Q

11/16 METER

PATTERN

meas FIG I. "ZAIGRAJ"

1 Slight lift on R ft, moving diag fwd L (ct 1) step L ft, moving fwd L (ct 2) kick R ft across ("nook") with chukche on L ft (ct 3) step R ft moving to R "Across front of stage" (ct 4) step L ft moving to R " " " " (ct 5)

2 Step R ft moving to R "across front of stage" (ct 1) step L ft moving to R " " " " " (ct 2), step back on R ft, landing on both feet in 4th position. (ct 3) slight hop bwd on R ft (ct 4), L ft steps bwd (ct 5)

3 Hop bwd on L ft (ct 1) step bwd on R ft (ct 2) step diag fwd L with L ft (ct 3) hop on L ft moving diag fwd L (ct 4) step fwd L on R ft (ct 5)

FIG II: "ČUKNI"

1 Hop fwd on R ft (ct 1) step fwd on L ft (ct 2) kick R ft fwd, hitting heel on floor (ct 3) leap onto R ft, kicking L leg up behind R leg and bending fwd (ct 4) hold (ct 5)

2 Leap onto L ft, kicking R leg up in front of L leg (ct 1) hold (ct 2) leap onto R ft, swinging L ft fwd and out in an arc (ct 3) hop on R ft in place, continue L ft's arc out to side (ct 4) finish arc by stepping on L ft behind R ft (ct 5)

- 3 Hop slightly back on L ft (ct 1) step bwd on R ft (ct 2), step fwd on L ft (ct 3) hop fwd on L ft (ct 4) step fwd on R ft (ct 5)

FIG III: ČUKNI-HLOPNI

- 1 Jump, landing on both ft apart and parallel (ct 1),
" " " together " (ct 2)
" " " apart " (ct 3)
" " " together " (ct 4)
" " " apart " (ct 5)
- 2 " " " together " (ct 1)
" " " apart " (ct 2)
" " " together " (ct 3)
hold, (ct 4-5)
- 3 Rock back on R ft (ct 1) rock fwd on L ft (ct 2) "hook" R ft up in front, with hop on L ft (ct 3) rock back on R ft (ct 4) rock fwd on L ft (ct 5)
- 4 Step fwd with R ft (ct 1) step in place with L ft (ct 2) with slight preliminary hop on L ft, step R ft behind L ft (ct 3) hop on R ft (ct 4) step L ft behind R ft (ct 5)
- 5 Hop on L ft (ct 1) step R ft behind L ft (ct 2) kick L heel fwd (ct 3) step L ft in place (ct 4) kick R heel fwd (ct 5)

FIG IV: SKURŠKI

- 1 Step R ft in place (ct 1) step L ft in place (ct 2) step R ft in place, bending L knee up across and turning slightly R from the waist down (ct 3) hop on R ft in place, wrenching knee to ~~the~~ (ct 4) step L ft in place (ct 5)
- 2-3 Repeat movements of meas 1 two more times
- 4 Step R ft in place (ct 1) step L ft in place (ct 2) step R ft in place (ct 3) hop on R ft, bringing straight L leg around to front (ct 4) strike L heel across in front of R, L knee straight (ct 5)
- 5 Hop on R ft, bringing straight L leg to L side in front (ct 1) strike L heel on floor out to L side (ct 2) strike L heel across in front of R again (ct 3) hop on R ft (ct 4) step on L ft behind R ft (ct 5)
- 6 Hop slightly back on L ft (ct 1) step bwd on R ft (ct 2) step fwd on L ft (ct 3) hop fwd on L ft (ct 4) step fwd on R ft (ct 5)

NOTE: On subsequent repeats of the "Skurši" figure, ct 1 of Meas 1 will be a HOP on R ft instead of a STEP.

FIG V: NABIJ-PLESNI

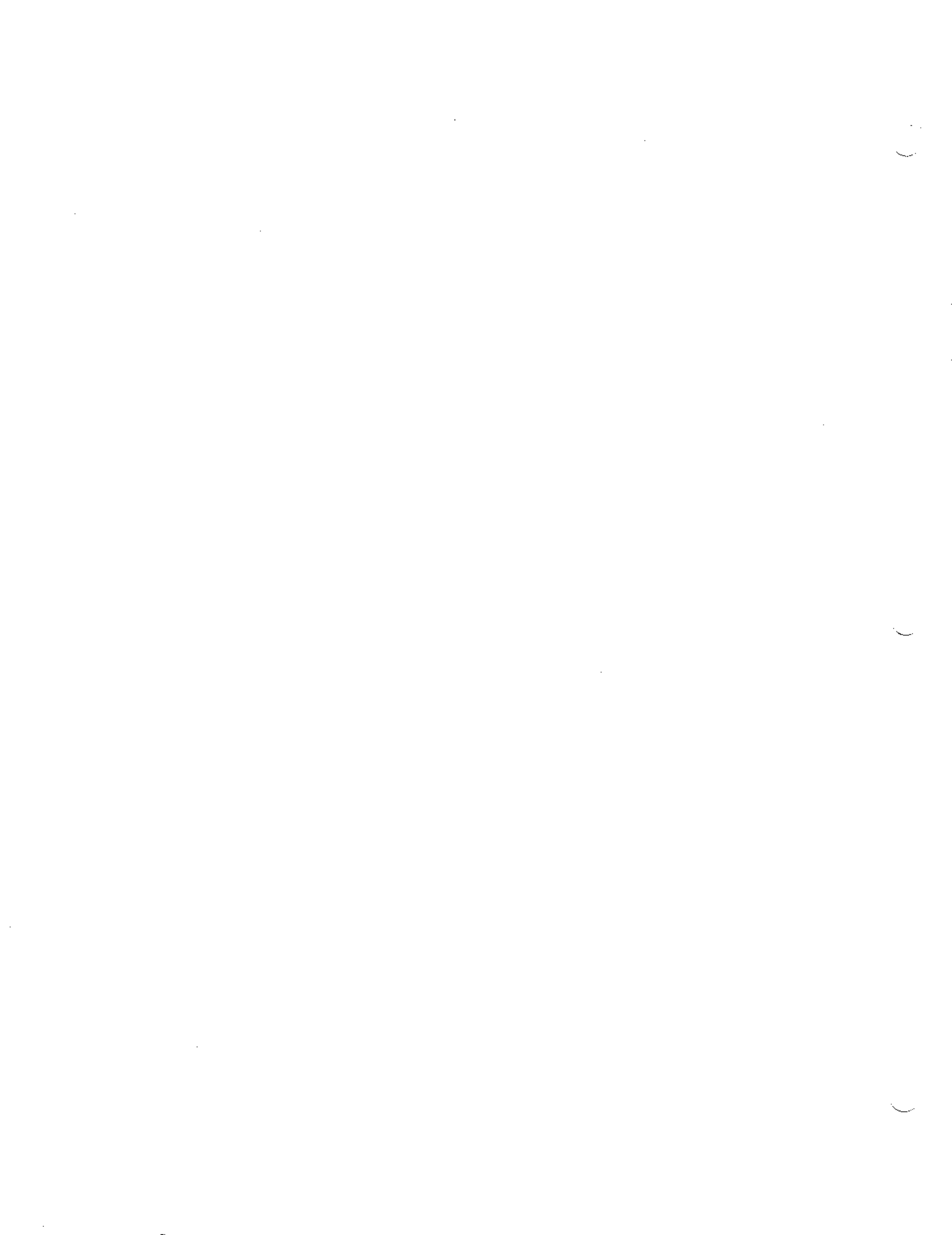
- 1 Step L with L ft (ct 1) step R ft behind L ft (ct 2) step L ft in place (ct 3) hop on L ft in place, raising R knee (ct 4) strike R heel on floor (ct 5).
- 2 Step R ft in place (ct 1) strike L heel on floor (ct 2) step on L ft in place, extending straight R leg to L (ct 3) facing slightly L, hop on L ft, R leg still extended up (ct 4), brush

R ft bwd (ct 5)

3-4 Repeat meas 1-2 but with opp ftwk.

FIG VI: HVŮRLI

- 1 Hop on R ft, turning body to face L (ct 1) rock back onto L ft behind R ft (ct 2) rock fwd onto R ft (ct 3) hop on R ft (ct 4) tap tip of L toe behind R ft (ct 5)
- 2 Hop on R ft (ct 1) tap tip of L toe behind R ft again (ct 2) hop on R ft, abruptly turning and kicking L ft across in front of R leg (ct 3) hop on R ft (ct 4) strike L heel fwd (ct 5)
- 3-4 Repeat meas 1-2, but opp ftwk, beginning with a STEP onto L ft, turning to face R, etc



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MAZULINKA
(Slovenian)

SOURCE: Learned from Mr Peter Kurnick (Tupaliče, near Kranj), in San Francisco, 1958

RECORD: 33- EP-SD, Side 2, Band 1 "Mazulinka"

FORMATION: Couples in social dance position. Steps given are for M, W uses opp ftwk

NOTE: This is a Varsouvienne type dance, related to "Mrzulin" and "Samarjanka", the melodies for all three differing only in number of repeats.

METER: 3/4 Mazurka Time PATTERN

Meas PART I

- Wt on R ft, slight bounce (ct 3, upbeat)
- 1 Step L ft L (ct 1) close R to L, taking wt on R (ct 2) slight bounce, wt on R (ct 3)
- 2 Repeat meas 1
- 3 Step L to L, beginning to make a 1/4 turn CW (ct 1) step R (ct 2) step L finishing the 1/4 turn CW (ct 3)
- 4 Point R to R (ct 1) wt on L, slight bounce (ct 2) wt on L slight bounce (ct 3)
- 5-8 Beginning in the pos you are in during meas 4, do the movements of meas 1-4, but with opp ftwk, begin R to R, etc and making a CCW 1/4 turn in meas 7 with 3 steps RLR.

PART II

- 1-2 Repeat meas 3-4 of PART I
- 3-4 Repeat meas 7-8 of PART I
- 5-12 8 waltz steps, either turning CW or CCW

NOTE: The whole dance is done with small steps, weight on ball of foot, with a stiff little bounce on every beat.

Presented by Dick Crum

RUCENICA FOR THREE
(Bulgarian trio dance)

This is an unusual "ručenica" variant from the Strandža district, southeastern Bulgaria. I first learned it from Ilija Rizov, former lead dancer with the Kutev Ensemble. On the basis of later research, I arbitrarily selected the following four figures for presentation to American and Canadian folk dancers.

RECORD: Any moderate-to-fast rúčenica may be used. In class we used two different ones: (1) X-324-A "Strandžanska rúčenica", and its flip side (2) "Trakijska rúčenica."

FORMATION: One man with 2 girls, one on either side, all facing fwd. His arms are outstretched in front of them; his R-hand holds R-hand of R-hand girl, his L-hand the L-hand of L-hand girl. The girls' other hands are joined in front of him.

RHYTHM AND BASIC STEP: The dance is in 7/16 meter, counted 1-2-3, count 3 being longer. Basic step used throughout (with exceptions in Fig IV) is a lively RLR, LRL, etc., on the ball of the ft with an occasional stamp to punctuate the beginning or ending of a phrase. The basic step may be danced fwd, bwd, sideward, etc. All figures in this dance begin with the R ft.

7/16

PATTERN

Meas FIG I (Forward & Back) (Trios all facing center)

1-4 Basic steps fwd, RLR, LRL, RLR, LRL

5-8 Basic steps backward

9-16 Repeat meas 1-8

FIG II (Turn trio inside out)

1-2 W dance basic step in place, raising their joined hands high. M does a "prysiadka" (crouch) in meas 1 moving fwd under W raised arms. Coming up from prysiadka his wt on R ft, and his L ft is brought across in front of R ft with L knee slightly bent. On meas 2, M does a basic step, LRL, turning a bit to L and bringing his R hand (holding R-hand of R-hand W) fwd over his head. He ends up facing the L-hand W)

3-4 All do 2 more basic steps; M turns further to L, at same time pulling L-hand W who uses her 2 basic steps to pass fwd under arch, and bears right.

5-6 All do 2 more basic steps: L-hand W, moving under arch, bears right, keeps her L hand (holding M's L) high and turns a little R, allowing these joined hands to pass fwd over her head; R-hand W moves fwd with 2 basic steps, passing under this arch, bearing right and following L-hand W. M follows R-hand W through arch, turning gradually L and

bringing his L hand back over his head. At the end of these two meas, dancers are roughly in the same position as in Fig I, but W joined hands are held high rather than crossed in front of M.

7-8 In 2 basics, re-assume orig pos, M ducking.

9-16 Repeat meas 1-8

FIG III (Circle R and L)

At the end of Fig II, release all hands momentarily, then re-join them in a circle of three. Do not release hands during circling:

1-8 Do 8 basic steps around to R in free style

9-16 Do 8 basic steps around to L

FIG IV (Solo figures)

All drop hands and place on own hips. M faces twd ctr, W are facing each other about 6 feet apart, having stepped away from each other at the end of Fig III. R-hand W, R shldr and L-hand W shldr are twd ctr. M and W steps differ in this figure:

- W:
- 1 Beginning with R ft, W move twd each other with 1 basic step, ending with L elbows twd each other
 - 2 Looking at each other over L shldr, W do the following bounce step: place L ft out to side (twd other W) putting wt on both ft and bounce twice (cts 1-2) bounce again, releasing R ft on ct 3.
 - 3-4 Do a basic step RLR backing away from each other, making a 1/2 turn so that when they reach home, R elbows are twd each other. Looking at each other over R shldrs, do the bounce step described in Meas 2. (L ft this time pointed twd other W).
 - 5-8 Repeat meas 1-4
 - 9-12 With 4 basic steps, beginning R ft, W move twd each other as if to pass L shldrs, turn as they meet and back into opp place (They are face-to-face thruout this movement.)
 - 13-16 Return to own pos with same movements as in meas 9-12
- NOTE: Meas 1-8 are done with hands on hips. Meas 9-16 (changing places and returning) have special hand movements:
- ct 1-2 Hands are held out in front, high, palms out, fingers not spread, though thumbs are opened out; bring hands downward with an abrupt, flat movement as if smoothing a flat wall or surface.
- Ct 3 Quickly flick hands under and out. In slow motion this would be: bend fingers twd palms and turn palms twd you; then, with outside edge of hand "leading down" and away from you, flick hands out and into the position of cts 1-2. Hands do not touch; if they did, middle knuckles would be in contact during the down-and-away flick.

A total of 8 of these gestures are done, one per basic step: 4 across to opposite place and 4 back to place.

Rocenica for Three, Cont, Page 3

MEN:

- 1 In place, step R ft, kicking L across in front (ct 1) step L in place (ct 2) hop L ft in place, kicking R across (ct 3)
- 2 Scissors in place: Step on R, ft, kicking L fwd (ct 1) step on L in place, kicking R fwd (ct 2) step on R kicking L fwd (ct 3)
- 3-8 Repeat meas 1-2 three more times in place
- 9-12 4 basic steps: RLR fwd, LRL back to place, then RLR, LRL fwd quickly passing between the 2 W and gradually making 1/2 turn R, ending on other side of "set" facing the place he started from.
- 13-16 Repeat meas 9-12, returning home.

NOTE: At the end of FIG IV, all dancers quickly re-form the trios to start the dance all over again with FIG I.



Presented by Dick Crum

STARI ŠOTIS
(Slovenian)

SOURCE: Learned from Mr Peter Kurnick (from Tupaliče, near Kranj) in San Francisco, 1958

RECORD: 33- EP-SD, Side 1, Band 1, "Stari Šotis"

FORMATION: Couples facing but not joined.

MUSIC	2/4	PATTERN
Meas		<u>PART I</u>
1		With 2 step-hops (L R), M turns L CCW one full turn in place. W uses 2 step-hops to turn R (CW) on full turn in place; W step-hops R L
2		Once again facing, M stamps in place LRL, RLR
3		Each dancer claps own hands together in back (ct 1), clap own hands in front (ct 2)
Note:		Meas 3 may also be done with 4 claps instead of 2, as follows:
Ct 1		Each dancer claps own hands together in back
Ct &	" "	" " " " " " " front
Ct 2	" "	" " " " " " " back
Ct &	" "	" " " " " " " front
4		Clap both hands of ptr 3 times (L hand claps with ptr R, R hand claps with ptr L)
Note:		During remainder of Part I, beginning with meas 5, ftwk will be identical for M & W
5		With 2 step-hops (R L) ptrs exchange places, making a 1/2 turn R (CW) into ptr pos to face each other. L shldr pass during turns.
6		Stamp in place RLR
7-8		Repeat meas 3-4
9-12		Repeat meas 5-8, returning to original pos
13-16		Repeat meas 5-8, again changing places.
Note:		The man may move on to steal a new ptr during meas 13-16
		<u>PART II</u>
1-16		Polka or Trpljan 16 meas with ptr, either in social dance position or: M L hand grasps W R hand and holds it at his waist, half-way between hip and small of his back. Dancers may turn CW or CCW or alternate directions at will. M begins L, W on R.



Presented by Dick Crum

VELIKO KOLO
Banat, Yugoslavia

Often called the most difficult kolo done in the United States, Veliko Kolo comes from the Banat region of Yugoslavia, and is indeed tricky by folk dance standards. The following directions are by necessity only approximate, and will be useful to those who have already been exposed to the dance.

RECORD: MH 1004 "Veliko Kolo"

FORMATION: Single circle, no partners. Hands on shoulders

PATTERN

Meas

- 1 Moving L, step L,R
- 2 Step L ft to L, touch R toe in front of L ft without wt
- 3 Step R ft to R, touch L toe in front of R ft without wt.
- 4 Hop in place (really a lift) on R ft, step onto L ft beside R ft (stress the HOP during this measure).
- 5 Quickly, hop in place on L ft, then step onto R ft beside L ft, then hop in place on R ft and step onto L ft in place (stress the STEP rather than the HOP in these two movements)
- 6 Step R,L,R in place, OR do a flat, small pas-de-basque R,L,R.

NOTE: Difficulty comes in Meas 4-5, since native dancers introduce a number of subtle, additional syncopations that are impossible to reduce to written description. Natives also do variations on the dance, the men taking more lively steps, while the women are more reserved. But no matter what the dancers are doing, the rhythm and bounces are all the same, in strict unison.

Presented by David Henry

ZONARÁDHIKOS
Greek

Zonarádhikos is a mens' line dance of the Greek refugees from Bulgarian Thrace (Eastern Rumelia) who settled in Greek Thrace and Macedonia after the population exchanges of the early 1920's. The name refers to the fact that it is danced with a "belt" hold, Zonári being the word for the cummerbund which was until recently used in place of a belt. The name, therefore, means the same as "Za Pojas" - "by the belt".

SOURCE: Learned from Petros Hajinas, lead dancer of the Lykeion-ton of Athens, in Athens 1973.

MUSIC : 2/4, with the underlying three beats typical of such Thracian tunes, usually played on gaída (bagpipe), or Zourná (primitive oboe) with daouli (big drum) accompaniment. Two good records are: MUNOS 5199 (45) and Soul Dances of the Greeks (LP).

FORMATION: Mens' line dance, belt hold

2/4

PATTERN

- Meas FIG I: AÍDE ("come on")
- 1 Facing ctr, step on R ft swd to R (ct 1) step on L ft across in back of R (ct 2)
 - 2 Step on R ft swd to R (ct 1) lift L ft to L, keeping it close to ground (ct 2)
 - 3 Repeat meas 2 with opp ftwk and direction
- FIG II: EMBRÓS ("forward")
- 1 Facing ctr, step on R ft fwd (ct 1) step on L ft fwd close to R (ct 2)
 - 2 Step on R ft fwd (ct 1) lift L ft bwd (ct 2)
 - 3 Step on L ft fwd (ct 1) jump, in place, with feet about 6" apart (ct 2)
 - 4 Jump, in place with feet together (ct 1) step on L ft bwd (ct 2)
 - 5 Step on R ft bwd (ct 1) lift L ft fwd somewhat to the L (ct 2)
 - 6 Repeat meas 5 with opp ftwk.
- FIG III: DHEXIÁ ("to the right")
- 1 Facing now somewhat to RLOD, step on R ft fwd (ct 1) step on L ft fwd (ct 2)
 - 2 Step on R ft fwd (ct 1) lift L ft bwd (ct 2)

- 3 Step on L ft fwd (ct 1) step on R ft fwd close to L (ct &)
step on L ft fwd (ct 2)
- 4-6 Repeat FIG I, meas 1-3 now facing center.

FIG IV: KÉNTRON ("center")

- 1 Facing now somewhat to RLOD, step on L ft swd to L (i.e.-
to "center")(ct 1) step on R ft swd to L, close to L ft(ct 2)
- 2 Step on Lft sdw to L (ct 1) hop on L ft bringing R ft up
sharply to about 6" from ground (ct 2)
- 3-4 Repeat meas 1-2, with opp ftwk and direction (i.e. away from
"center")

FIG V: KÁTO ("down")

- 1 Facing "center" again, brush the R ft fwd (ct &), leap onto
R ft fwd (ct 1) touch the L toe about 12" behind and to L
of R heel (ct &) kneel on L knee about 4" behind and to L
of R heel with wt evenly distributed between the L toe and
knee-keep torso straight (ct 2) lift the R ft sharply (ct &)
- 2 Stamp the R ft without wt (ct 1) lift the R ft sharply (ct &)
stamp the R ft without wt (ct 2), lift the R ft sharply (ct &)
- 3 Stamp the R ft taking wt on R ft (ct 1) hop on R ft rising
again to standing position (ct &) step on L ft swd to L (ct 2)

FIG VI: DHEXIÀ KAÌ KÁTO ("to the right and down")

- 1-3 Introduction: Repeat FIG III, meas 1-3
- 1 Step on R ft swd to R (now facing "center") (ct 1) step on
L ft across behind R (ct 2)
- 2 Step on R swd to R (ct 1) leap onto L ft swd to L in crouch-
ing pos-torso high (ct 2)
- 3 Stamp R ft across in front of L (ct 1) hold (ct 2)
- 4 Stamp R ft to R of and in front of L (ct 1) hold (ct 2)
Rising to standing pos, and facing somewhat to RLOD,
- 5 Step on R ft fwd (ct 1) step on L ft fwd close to R (ct &)
step on R ft fwd (ct 2)
- 6 Repeat meas 5 with opp ftwk
During repeats of this figure, the Introduction is omitted.

NOTE:

Although this is a mens' dance, the young women of the Lykeion here in Athens and of folk dance groups in the States like to do this dance, even the "squat" steps. This is not so inappropriate as it may, to some, appear, inasmuch as women do squatting figures in some of the Eastern Rumelian dances. I leave the decision "to dance or not to dance" to the discretion and agility of the dancer (not all men will want to Figs V & VI). I have added names for the steps so that they may be called. The leader may want to confine him/herself to Figs I-IV, or to make up a routine to fit the music. Each figure may be done as often as the leader wishes. The "DH" of Zonarádhikos and Dhexià is pronounced as the "TH" in the English word "that" (not as in "think")

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

GAITANÁKI

(GREECE - RHODES)

BACKGROUND: The name means "braiding" which the movement suggests.
SOURCE: Katy Mitsakou of the Athens Lykeion ton Ellinithon., New York, 1968
RECORDS: Folkraft LP 6 -- Greek Folk Dances
FORMATION: Line in "front basket" handhold.

PART A

Counts:

1-3 Three steps, beginning with R ft., to the R turning on the last to face to L.
4-6 Three steps, beginning with L ft., to the L turning on last to face center.
and Brush R ft. fwd and in a small circle to the R.
7 Step R. ft. in place.
and Brush L Ft. fwd. and in a small circle to the L.
8 Step 1 ft. in place.
and Step R ft. in place
9 Step on L ft. across behind R (bending R knee)
10 NOW facing slightly to R, step to R on R ft.
and Step on L ft. beside R ft.
11 Step to R on R ft.
12 Step across R on 1 ft.

REPEAT PART A

PART B

1 Facing center: Step sideways to R on R ft. turning slightly to face L.
and Touch L in place.
2 Step sideways to L on L ft. turning slightly to face R.
and Bring R ft. close to L and brush fwd. in a small circle to R.

The brush leads into ct. m of Part A - continue as in Part A exactly, ending with the two walking steps.

REPEAT PART B

1974 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

KANGÉLI

BACKGROUND: This dance is from Thessalia. It is very like the Kalamatianós.
SOURCE: The Lykeion ton Ellinithon of Athens, 1968.
RECORDS: "Soul Dances" PILPS 33 or Nat. geog. soc. L.P. #28f5
FORMATION: Line, hands held down.

meas ct.

- 1 S Small hop on LF and step on RF sideways to R
Q Step on LF across in back of RF
Q Step on RF sideways to R
- 2 S Small hop on RF and step on LF across in front of RF
Q Step on RF sideways to RF sideways to R
Q Step on LF across in back of RF
- 3 S Step on RF to R (without preliminary hop)
Q Hop on Rf with LF wxtended fwd.
Q Hop again on RF
- 4 SQQ Reverse ftkw of meas 3

Presented by David Henry

ANTIKRISTÓS MAKEDHÓNIKOS
Greece

SOURCE: Nana Stephanaki and Katy Nitsakou, Athens, 1966

MUSIC: 9/8  suggesting Turkish origin

Record: Folkraft

BACKGROUND: Danced across from ptr (antikristós) by men and women or two men; steps done at will or in sequence offered below.

FORMATION: Scattered cpls or circle (men facing out, if cpls of men and women), R ft free, same ftwk for both.

Sequence:

Meas/ct	Basic Step
1 Q	Step on R in direction indicated.
Q	Step on L in same direction.
Q	Step on R in same direction.
S	Hop on R three times.
2 QQQS	Reverse ftwk (and usually direction of meas 1).

PATTERN

Meas.

		<u>FIG. I</u>	
1A	1-2	Do in place.	
	3-4	M center, W steps R and L.	
	5-8	R and L, twice.	
1B	1-8	L shldr, R shldr, do twice.	
		<u>FIG. II</u>	
2A	1-4	L shldr cross)	meas 2B, 1-8, repeat cross.
	5-8	R shldr cross)	
		<u>FIG. III</u>	
3A	1-4	Drop turns - M (W-R,L,R,L)	
	5-8	Spot turns - W (M-R,L,R,L)	
3B	1-4	L shldr, R shldr	
	5-6	R and L	
	7-8	R and L (M around W into circle).	



CHISMAS DEL DIA

AUGUST 11, 1974

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE Vol. 6, No. 1

WELCOME...

to the 6th Annual San Diego State University Folk Dance Conference. We sincerely hope that you will have an enjoyable dance vacation. If you have problems, questions, or comments, get in touch with one of the Folk Dance Committee people wearing "Ask Me" badges.

SUNDAY, AUGUST 11 SCHEDULE...

1:00 p.m. on	Registration at El Conquistador
3:00 - 5:00	Reception El Conquistador
5:30	Dinner El Conquistador Dining Room
6:45	Orientation Meeting, Peterson West Gym #153
8:00	Dance Program, West Gym #153

ORIENTATIONS MEETING, AUGUST 11...

This meeting is for all participants and staff members. (West Gym #153 at 6:45 p.m.). This is an opportunity to meet the staff, other participants, and hear plans for the week's classes, evening programs, requirements for credit, etc.

MEAL HOURS DAILY...

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

BADGES...

Please wear your badge at all times. This is one way to get to know each other.

BULLETINS...

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

LOST & FOUND...

Turn in stray articles at the desk at El Conquistador, and check there if you have lost an article.

PHOTOGRAPHS...

Pictures will be taken on Monday after lunch by photographers who are also enrolled for the week - Barry Korn and Bob Brent. We would like to have a group picture with everyone in it. Also, pictures of the staff as a group and individually. This is an excellent chance for each one to take pictures. Please be on time so we don't make everyone late for class.

CLOTHING...

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

SHOES...

As our "FEET" letter requests - please help us protect the wooden gym floors by carrying your dancing shoes and changing shoes at the gym entrances.

PARKING...

You do not need a parking pass if you park only at El Conquistador & Peterson Gym. If you intend to park on campus, do check prior to doing so, you may need a pass.

SUGGESTION BOX... We are inviting your comments, etc. A suggestion box is installed on the 6th floor bulletin board for your suggestions, comments and/or complaints.



PICNIC/COOK OUT FOLK DANCE PARTY...Our activity off campus this year will be dancing on the grass at Ski Beach on Thursday evening, August 15. We have made arrangements with the Dining Room to provide box lunches, or you can roast your own hot dogs over the fires, whichever you wish. They will provide lots to eat. We danced out there last year and everyone enjoyed the outing. The scholarship people will be signing everyone up for their choice of food, offering rides or needing rides. A map is enclosed, Ski Beach is only 15 minutes from the campus.

DAILY SCHEDULE...(Monday through Sunday, August 11 through 18)...see Schedule Sheet

SPECIAL ACTIVITIES...

Monday 8/12	Photographs - right across road from El Conquistador
Thursday 8/15	Picnic/Cook Out Folk Dance Party at Ski Beach
Saturday 8/17	"HASTA LA VISTA" Festival
Sunday 8/19	Review "Run Through" 10 a.m. to 1 p.m.

SCHOLARSHIPS...there are many different types of scholarships awarded each year - Folk Dance Federation; Madelynne Greene; Laura Lippett; Group scholarships; and the Elizabeth Sanders Memorial Scholarship which is awarded by the San Diego State University Folk Dance Conference Committee.

ELIZABETH SANDERS MEMORIAL SCHOLARSHIP WINNERS... Dina Hartzell
James LaVita
Mikki Revenaugh
Marilynn Rose
Sam Schatz
Julie Slater

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

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

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

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

NAME CHANGE...When the conference moved from University of California Santa Barbara campus in 1959, the name of the conference was changed (several times) and is now known as San Diego State University Folk Dance Conference.

INTRODUCING THE STAFF...

TOM BOZIGIAN - Born in Los Angeles of Armenian parents, father having immigrated from Alexanropol Leninakan, Soviet Armenia. He grew up in Fresno, California, in the Armenian community, studying and experiencing Armenian music, language and dances. Schooled at Fresno State University, he holds a masters degree in Education, and has taught Russian at Fresno City College and in the Pasadena School system. An all-conference football player in high school, he achieved the highest sports honors in 1967 when his Fresno Volley Ball Club won the national championship in Detroit, where he was selected player of the year and received an "All-American award".

TOM BOZIGIAN, Continued...A professional percussionist of Balkan and Middle Eastern music, he is returning for his third year at San Diego, having just arrived from Soviet Armenia after a 7 month dance program arranged by the Armenian State Dance Cultural Committee. He has been invited to return to continue his studies in the Spring of 1975 after an extended teaching tour throughout the United States and Canada.

DICK CRUM - A well-known Balkan dance authority is returning to San Diego this year

with a wealth of material from Bulgaria, Croatia, Serbia, Macedonia and Slovenia,

He has taught at a good many groups, institutes and camps throughout the United States and Canada throughout the years. He is one of the first to introduce Balkan dancing in the United States having made early trips to Yugoslavia.

Dick is also quite a linguist, speaking Spanish, Serbo Croatian and English, and has a working knowledge in many more, including Bulgarian, Polish, Indonesian and Romanian. Formerly living in Pittsburgh and associated with the Duquesne Tamburitzans, he is now residing in Los Angeles.

ANDOR CZOMPO - Born in Budapest, raised in Turkeve, Hungary. As one of the best dancers in the area, was invited to join a professional Hungarian Folk Dance Ensemble passing a comprehensive government examination. Before leaving Hungary, he was a district Folk Art supervisor in Borsod County. After coming to the United States in 1957, has worked with several exhibition dance groups, performed on television, and was dancer-choreographer for Kovach-Rabovsky Hungarian Ballet 'Bihari'. Has choreographed several dance suites for Duquesne University Tamburitzans and the Brigham Young University International Folk Dancers. Has taught master classes at major colleges and universities in the United States and Canada, and the last 11 years has served on the staff of most of the major folk dance camps.

Mr. Czompo was recently recognized by Hungarian folklore experts as the leading authority on Hungarian folk art in the Western Hemisphere. He is presently Assistant Professor of Dance at the State University College of Cortland, New York.

MIHAI DAVID - Born in Romania, he danced for a number of years with the Romanian State Folk Ensemble as the lead male dancer. After a stint with the United States Army, he opened a coffee house in Los Angeles in September 1972, Gypsy Camp, which is one of the more popular coffee houses.

Mihai has done a great deal of exhibitions (Las Vegas, etc.) and has taught at a good many clubs, institutes and workshops throughout the West Coast and the United States.

JERRY HELT - one of the foremost and certainly popular square dance callers in the country, has been calling squares since 1943, and full time for the past 21 years. He has a Mechanical Engineering background, but prefers square dance calling.

He has travelled extensively throughout the United States, Canada and Europe calling squares. He has recorded on Blue Star, Kentucky, MacGregor and Scope Labels. He lives in Cincinnati, Ohio.

DAVID HENRY - Teaching on the West Coast for the first time, lives in New York, and at this typing is in Greece. See errata for more information on him.

ANTHONY IVANCICH - Born in Los Angeles of Yugoslav parentage, and raised in Los Angeles, has a B.A. degree in Anthropology from Cal State University, Los Angeles, and is now completing his M.A. in Dance at UCLA. He has traveled in Europe, and studied and did field work in Spain. He has been involved with many groups, teaching and dancing - to mention a few: Betyarok, Gandys, Scottish, Westwind, and the UCLA performing groups of Mexico, Yugoslavia and Bali.

He was first place trophy winner at the Scottish Highland Games; and has planned and performed in many musical comedies, folk festivals and folk performances as well as light designer.



ANTHONY IVANCICH, Continued - He is presently teaching at Loyola Marymount University, teaching ethnic dance, modern dance, labanotations and dance ethnology. He is director of the Westwind International Folk Ensemble and also plays in its orchestra.

ED KREMERS - Operator of the Festival Record Shop located in San Francisco attended 13 years at the Santa Barbara Folk Dance Conference and is returning for his 6th year at San Diego State University's Folk Dance Conference. He has been a professional folk, square and round dance teacher and caller for the past 30 years in the San Francisco area. In addition he has conducted numerous institutes and clinics. He has been active in folk dance work in the Folk Dance Federation of California, North, and has the distinction of having been the second president of the Folk Dance Federation of California in the early days before it was divided North and South.

STEWART SMITH - Born in Dundee, Scotland, and won his first medal at the age of four. He has been dancing ever since. He came to the United States 25 years ago. He first went to Boulder, Colorado. One year later he moved to San Francisco. In 1973 he moved to Houston, Texas. He is now teaching 500 children from age 5 to 18 in both Highland and Scottish Country dancing at St. Thomas Episcopal School in Houston.

Stewart holds teaching certificates from the Royal Scottish Country Dance Society and the British Association of Teacher of Dancing, Highland Branch. He has done choreography for Brigadoon, for the San Francisco Opera Ring. He has had the honor of dancing before the Queen, and has appeared on T.V. programs, both in the United States and the British Isles. He is best known as a judge of Highland Dancing throughout the United States and Canada. He is much in demand for teaching at Folk Dance institutes and camps.

Stewart is the only qualified Highland Dancing Examiner in the United States and has conducted a 10,000 mile tour of the United States and Canada holding teachers exams and graded tests for children. He also had the honor of judging the World Highland Dancing Championships in Scotland in 1966, and during the summer of 1969 conducted examinations in Scotland, as well as judged at various Highland Games.

MEET THE FEDERATION FOLK DANCE CONFERENCE COMMITTEE:

Perle Bleadon	Herb & Millie Hueg	Maude Sykes
Dorothy & Tom Daw	Isabelle Persh	Avis Tarvin
Elsie Dunin	Lisl & Maria Reisch	Donna & Doug Tripp
Ed Feldman	Alice & Archie Stirling	Ed & Marion Wilson
	Valerie Staigh	

If you have any questions or problems, check with the above committee members.

HAPPY DANCING...


Valerie Staigh, Chairman