



1978

SAN DIEGO STATE UNIVERSITY
FOLK DANCE CONFERENCE



1978

SAN DIEGO STATE UNIVERSITY
FOLK DANCE CONFERENCE

SAN DIEGO, CALIFORNIA

AUGUST 13 - 20, 1978

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

1

1

1

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

INDEX BY TEACHER

ANN I. CZOMPO

Disco Dance Materials 22
Recorded Music 26

ANDOR CZOMPO

Délalföldi Ugros 9
Dudálás Es Ugros 12
Palóc Páros 15
Ritka Legenyés 17
Szegény Csárdás 20

CIGA DESPOTOVIC

Čučersko Oro 27
Ivanovo Oro 28
Op Sa Sa 29
Podrimsko Oro 31
Retko Kolo 33
Toičevo Kolo 34
Ženska Siptarska Igra 35

VINCENT EVANCHUK

Hopak Kolom 36
Katerena 39
Khorovod 42
Kolomeykovski Arkan 44
Tabakaryasha 44-a

BORA GAJICKI

Bačko Kolo 1
Daskalica 2
Gružanka 3
Mangupsko 4
Radujevačko Kolo 5
Stara Osmica 6
Vranjanski Čačak 7
Zavrzlama 8

MOSHIKO HALEVY

Alei Givah 48
Chiribim 50
Da'ase 52
Hora Yamit 53
Ne'eema Tajikit 55
Oneg Shabbat 57
Shema Ha'el 58
Yaffo 60
Ya Habib 62
Zer Shirim 64
Ha Manglan 64-a

JERRY HELT

Celito Lindo Mixer 79
Doe Contra 74
Double Stars 76
Hang a Right 77
Little Red Wagon 78
Ohio River Contra 75
Pretty Baby 78
Pretty Baby Quadrille 79
Run Figures 80

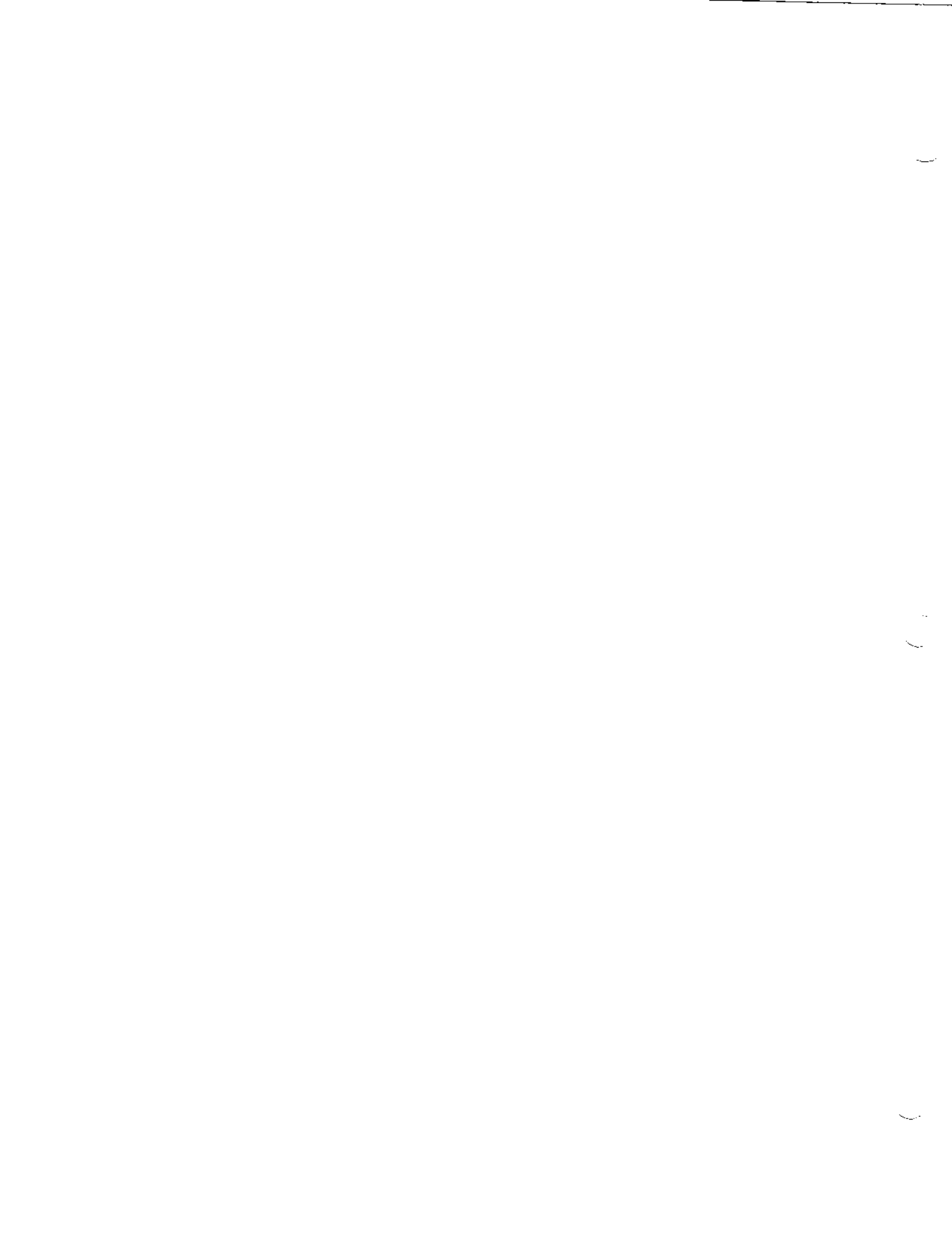
ANTHONY SHAY

Bandari 65
Bibersko 73
Kotchari 66
Raqs-E Churpi 67
Raqs-E Shād 67
Torbat- Jam Dance #1 70
Torbat- Jam Dance #2 71



ALPHABETICAL LIST OF DANCES

NAME OF DANCE	COUNTRY	TEACHER	PAGE
Alei Givah	Israel	Halevy	48
Bačko Kolo	Serbia	Gajicki	1
Bandari	Iran	Shay	65
Bibersko	Serbia	Shay	73
Celito Lindo Mixer	U.S.A.	Helt	79
Chiribim	Chassidic	Halevy	50
Čučersko Oro	Macedonia	Despotovic	27
Da'ase	Yemen	Halevy	52
Daskalica	Serbia	Gajicki	2
Délalföldi Ugrós	Hungary	Czompo	9
Disco Dance Materials	U.S.A.	Czompo	22
Doe Contra	U.S.A.	Helt	74
Double Stars	U.S.A.	Helt	76
Dudálás es Ugrós	Hungary	Czompo	12
Gružanka	Serbia	Gajicki	3
Hang a Right	U.S.A.	Helt	77
Hopak Kolom	Ukraine	Evanchuk	36
Hora Yamit	Israel	Halevy	53
<i>Halibonjnah Shab</i>	<i>Israel</i>	<i>Halevy</i>	<i>64-a</i>
Ivanovo Oro	Mačedonia	Despotovic	28
Katerena	Ukraine	Evanchuk	39
Khorovod	Ukraine	Evanchuk	42
Kolomeykovski Arkan	Russia	Evanchuk	44
Kotchari	Armenia	Shay	66
Little Red Wagon	U.S.A.	Helt	78
Mangupsko Oro	Serbia	Gajicki	4
Ne'eema Tajikit	Bucharian	Halevy	55
Ohio River Contra	U.S.A.	Helt	75
Oneg Shabbat	Israel	Halevy	57
Op Sa Sa	Albania	Despotovic	29
Palóc Páros	Hungary	Czompo	15
Podrimsko Oro	Albania	Despotovic	31
Pretty Baby	U.S.A.	Helt	78
Pretty Baby Quadrille	U.S.A.	Helt	79
Radujevačko Kolo	Serbia	Gajicki	5
Raqs-E Churpi	Iran	Shay	67
Raqs-E Shād	Iran	Shay	68
Recorded Music(Disco)	U.S.A.	Czompo	26
Retko Kolo	Serbia	Despotpvoc	33
Run Figures	U.S.A.	Helt	80
Ritka Legényes	Hungary	Czompo	17



Alphabetical List of Dances - Continued, Page 2

NAME OF DANCE	COUNTRY	TEACHER	PAGE
Shema Ha'el	Yemen	Halevy	58
Stara Osminca	Serbia	Gajicki	6
Szegény Csárdás	Hungary	Czompo	20
Toičevo Kolo	Serbia	Despotovic	34
Torbat - Jam Dance #1	Iran	Shay	70
Torbat - Jame Dance #2	Iran	shay	71
Torbat - Jame Dance #2	Iran	shay	71
Vranjanski Čačak	Serbia	Gajicki	7
Yaffo	Arabic	Halevy	60
Ya Habib	Yemen	Halevy	62
Zavrzlama	Serbia	Gajicki	8
Zer Shirim	Israel	Halevy	64
Ženska Šiptarska Igra	Albania	Despotovic	35



1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

ABBREVIATIONS USED IN THIS SYLLABUS

bkwd	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

2

3

4

ERRATA

Page

- 36 HOPAK KOLOM
 Add to end of Formation: Alternate hand pos is a modified Varsouvienne pos
 Pereskok, add to beginning of description: Moving RLOD, W leap...
 Add to end of description; M use opp ftwk.
- 37 Dorizka, add to beginning of description: Moving RLOD, W touch...
 Add to end of description: M use opp ftwk
 Line 2, change hop to drop.
 Detorkanya, line 1, change leap to hop
 Vexholyasnek, line 1, change leap to hop
- 38 Pereskok, line 3, change R to L and L to R and LOD to RLOD
 Dorizka, line 2, change R to L and L to R
- 33 RETKO KOLO
 Pronunciation: Ret-ko Kolo
 Add to end of source: Retko means "moving steps."
 No Introduction
 Meas 2, line 2, ct &, delete in place and replace with in front of L
 Meas 5, add to end of ct: step L,R with plie, lifting L up in back slightly(cts 1-2)
 To end of dance add: Variation to meas 5-6 - Meas 5: Step L fwd (ct 1), bring R fwd to circle CW around to back of L calf (ct 2). Meas 6: Bend L knee (ct 1), step bkwd R,L(cts 2,&). The leader signals the change to the Variation, which is usually done twice when the 2nd melody is played, but there is no set pattern..
- 34 TOICEVO KOLO
 Pronunciation: Toi-cheh-vo Kolo
 Add: If you wish, an Introduction of 8 meas may be used, but if this is done begin dance with Fig. II.
 Pattern I, meas 1-3, add to end of meas: (Bounce: bouncing a little, means bend knees on & ct and straighten on the beat as heels shift.)
 Pattern II, meas 1 and 3, change cts 2 to & and & to 2.
 Pattern III, meas 1-2, lines 1-2 change to read: ...moving R step R toe to R (ct 1) step L flat and closely in front of L (ct &), and continue. . .



Errata, Page 2

Meas 3 change ct 1 and 2 to read as follows: Lift R heel as L knee raises (ct 1).....Lift R knee as L heel raises (ct 2).....

Pattern IV, meas 1-4, line 2 should read: stepping R, close L to R, etc. (cts 1, & 2, & ,.....

Meas 8, change step to stamp; then add to end of meas: Bend fwd while stamping

Meas 9-16, add to end of meas: straighten posture.

3 GRUZANKA

FIG 1, add to end of meas 2 and 3: with bounce

FIG 11, delete and replace with the following:

Fig 11

Meas 1-2: Facing ctr do a Grapevine to the R [Step R to R (cts 1-2), step L behind R (ct 3-4). Step R to R (cts 1-2), step L across R (cts 3-4)].

Meas 3: Step R to R (cts 1-2), touch L in front of R (cts 3-4).

Meas 4: Repeat meas 3 with opp ftwk.

Note: Bounce on each ct of Fig 11.

Add these styling notes to the Serbian dances: Serbian styling includes many embellishments, especially on "ah", etc., before the cts. These can not be properly notated, but should be learned from the teacher after the basic dance is mastered, i.e. styling.

8 ZAVRZLAMA

Fig 11, meas 1, line 3, change step to leap.

Meas 5, add after meas: Note - on meas 5, you may emphasize "stemp R" and syncopate the beat.

Meas 7-8, add to end of meas:(double time)

56 NE'EEMA TAJIKIT

Part 11, meas 7-8, lines 2 and 3, delete continue arm movements from meas 5-6 and replace with arms are extended to sides, when turning R, R arm is higher than L arm and slightly over ptr L arm - reverse arm pos when turning to L.

Meas 13-16, line 1, correct end of sentence to read....to make 1 or 2 CCW turns.....

Meas 13-16, line 2, change 3/4 turn to 1-1/4 turn

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Errata, Page 3

62 YA HABIB

Formation, line 1, change to ... Hands are at sides to begin dance.....

Part 1, cts 7-8, line 2, correct to read: Raise arms shldr level and fwd with elbows bent, fingers snapping every ct for the rest of the dance.

Cts 27-28, add to end of cts: turning body out slightly.

Part II-B, line 1 add at end of sentence: (Walks are loose with body undulations.)

Cts 1-4, delete to the L and replace with; diag R twd ctr, turning to L on cts 3,4.

Add to end of dance: To repeat dance gradually lower arms on cts 1-8 of Part 1, then raise arms on 1st ct of the Yemenite step of Part 1 (ct 4).

23 Madison- Continental should read Manhattan-Continental

Add the following to the disco section:

Double Cross

Source: disco dance, A. Czompo. Published In Disco Dance 2
Music: approx 108-120 bts per min
Formation: Ptrs facing, no contact

Beg Rft touch sd, step sd (2 x's). Arm sd hi R, then L.
Walk 4 steps in pl, op hnds x lo.

N.Y. Hustle(Arthur Murray)

Source: Arthur Murray Studios
Music: 112-126 bts per min
Formation: ptrs, 4 hnd hold to beg.

Ftwk for M(W does op): touch Lft x bk (ct. 1); small step Lft to L ad (ct 2); step Rft bk (ct 3); step L ft pl (ct 3); small step fwd Rft (ct 4); small step fwd Rft(ct 5); small step sd Rft (ct 6).

Patterns: W underarm turn R, M underarm turn L, Back Away, Parallel Break, Simple turn, other.

Freak(additional patterns, see p. 24)

Source: R. Flores, A. Czompo
Music: 112-132 bts per min
Formation: ptrs, no contact.

This is basically a free-style improvised dance. Some patterns observed, however, are the following:

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Errata, Page 4

Disco continued.

Freak---

- a) Step sd, touch pl. Arms move freely
- b) Touch sd, step sd, touch sd, step sd, step, step
- c) "Twist" with ft separated sd-sd, accenting one side of the twist (one hip)
- d) Step fwd L, bk R with shldr shimmy
- e) jazz square - Lft x frt (ct 1); Rft step bk (ct 2); Lft step L sd (ct 3); Rft step fwd (ct 4).

HUSTLE(Salsa)

Source: R. Flores, A. Czompo

Music: 120-144 bts per min or faster. Recommend Santa Esmeralda, Don't Let Me BE Misunderstood LP, or other Salsa music

Formation: ptrs, 4 hnd hold

Basic for M & W: Walk fwd Rft (ct 1); walk fwd Lft (ct 2); walk pl Rft (ct 3); walk pl Lft

9 DELALFOLDI UGRÓS

Motif #3, change to read:... 4th pos (L in front of R)...

Motif #4, ct 1, add () around (L ft crossing behind R ft)

10 Motif, Fast boot slapping, 6-C, change to read: 2nd pos (ft slightly astride) so that

11 Motif, #10, ct 1, should read: ...2nd pos (ft slightly astride) with slightly.....

35 ZENSKA SIPTARSKA IGRA

Pronunciation: Zhen-skah Sheep-tar-skah Ee-grah

Add to Formation: W has a scarf looped around middle finger of R hand.

Add: Introduction - 8 meas

Meas 2, ct 2, delete and change to: step fwd R on ball of R (ct 2).

Meas 3, cts 2-3, delete and change to: step on ball of L beside R (ct 2), shift wt to R (ct 3).

Meas 4, ct 2-3, delete and change to: step on ball of R ft beside L (ct 2), shift wt to L (ct 3). Add "Note" to meas 4: Note - There is a very slight subtle hip movement during meas 3-4.

Meas 5, ct 2, delete and change to: short step on L to L (ct 2).

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Errata, Page 5

35 ZENSKA SIPTARSKA IGRA(continued)

Add at end of meas 5: Cover only a small distance

Meas 6, change ct 2 to 2-3, and correct to read; step R slightly bkwd L and face LOD(ct 2-3)

Add the following hand movements to end of dance: Hand Movements - Meas 1-2, L hand diag fwd and up to L of body while R hand is fwd of face just below eye level; Meas 3-4, hands move to ctr; Meas 5-6, hands to R.

Leader signals when "Variation" (turn) on meas 5 is to be done, by lowering and holding L hand up at head level, palm facing out, R arm curved in front of face, palm put during meas 3-4. During turn on meas 5, lower R hand and shake scarf, L hand extended high and twd back. Rejoin hands during meas 6.

42 KHOROVOD

Add to end of Formation: W's head is cocked twd M's shldr.

Dorizka is counted (8,1,8,2)

Dorizka, corrected to read:

Meas 1, Ct 8, Step on ball of L ft
Ct 1, Step down on R ft (flat)
Ct 8,2, Repeat cts 8,1.

43 Fig I, add to end of sentence; ...4 meas then each cpl...

Fig III, line 1, delete: of large circle

Fig VI, meas 5, add to end of sentence: end facing ctr.

Fig IV, line 5, change 1/4 to 1/2

48 ALEI GIVAH

Part I, line 6, add to end of last sentence: facing ctr.

Add to end of dance: Cpls repeat dance from beginning in exchanged pos i.e. M with back to ctr, W facing in.

53 HDRA YAMIT

Meter: 4/4

Step I, ct 5, correct to read: Hop on R, L ft extended to L

Add Note to end of dance: Note: As dance is fast and bouncy, where ever the word "step" appears in this dance it is more of a leap, run, of lift.

1 BACKO KOLO

Fig I, meas 5-16, line 1, should read: ...except on Meas 15 the last step is accented and meas 16

Errata, Page 6

BACKO KOLO(continued)

Meas 5-16, line 2, change to read: R next to L taking wt.

Fig II, meas 8, change step to stamp

Meas 9, line 1, change step to leap

Meas 10, ct.1, change step to leap

2 DASKALICA

Meter, add to end: (or long-short-short)

Fig I, meas 5, add to end of sentence: Approx waist level

Fig II, meas 1, line 2, change to read: R to R(ct 1), step on R (ct 2), hold (ct 3), step back....

Meas 1, line 3, change ct 3 to 4-5 and cts 4-5 to 6-7 then delete rest of meas

Meas 2, ct 1-3, change L to R ... cts 4-5, change R to L

Add to beginning of cts 6-7, step and bounce...

Meas 5, cts 1-3 change LOD to ctr..... change cts 4-5 to read step R to R.....change cts 6-7 to read step L across R

Delete meas 6 and 7 and replace with the following:

Meas 6, Leap R to R on balls of Ft shifting heels to L, while L Ft moves behind R (cts 1-3), step R to R(cts 4-5), step L across R (cts 6-7).

Meas 7, Step R to R (cts 1-3), hop on R, while lifting L across R (cts 4-5), land on L (cts 6-7).

Meas 8, correct as follows: ...step on R with plie (cts 1-3) delete bounce on R and replace with close L to R and straighten legs (cts 4-5)

4 MANGUPSKO

Fig I, meas 1, line 1, change L to R and R to L

Meas 1, line 2, cts 3-4, change R to L

Fig II, meas 1, change to read: ...with wt on balls of both

Meas 2-3, correct meas 1-2 to meas 1

Meas 2-3, add to end of Note: and moving fwd in LOD.

Fig III, meas 1, cts 1-2, change to read: ... step L slightly diag fwd to L....

Meas 1, cts 3-4, line 1, correct to read:...cross L diag into...

Meas 2, cts 1-2, correct to read: leap to both ft L slightly in front of R (cts 1-2)

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Errata, Page 7

MANGUPSKO(continued)

Meas 2, line 1, change leap to chug.

Meas 5-16, line 2 delete from Jump onto bothand replace with step back R,L,R,L.

5 RADUJEVACKO KOLO

Fig 1, add to end of meas: Note - R toe is pointed diag R

Meas 3, ct 1-2, change as follows:bounce on R,L is brought behind R calf (cts 1-2)....

Meas 3, cts 3-4, change to read; double bounce on L with R behind L calf

Fig 11, meas 7, cts 3-4, delete diag bkwd to R and replace with in place.

6 STARA OSMICA

Fig 1, meas 8, change to read ... stamp R,L with wt (cts....

Fig 11, meas 1, line 2, change with to bring; and add (ct 4) after the word calf-ankle

Fig 111, meas 2 correct cts 2-3 and ct 4 to read as follows: step R bkwd (cts 2-3), step L in place (ct 4).

Meas 4, line 1, delete jump again and replace with leap

Meas 4, line 2, add to end of line: in air (cts 3-4).

Meas 9-16, add to end of meas: with slight plie (cts 1-2), hold (cts 3-4).

7 VRANJANSKI CACAK

Introduction has 2 meas, correct it.

Fig 11, line 1, delete from jump on both ft..... and replace with leap fwd (ct 1)

Meas 1, line 2, change step to run

Meas 3, change step to leap

Meas 7, change to read: Moving RLOD, leap on L (cts 1-2), leap R (cts 3-4).

Meas 8, add to end of sentence: and face ctr.

Fig 111, meas 6, delete moves twd and change to lifts to

Add styling point to end of dance: Styling - As usual in Serbian dances, extra corsses, bounces, lifts, etc., may be added when appropriate.

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Errata, Page 8

62 YA HABIB
Meter: 4/4

70 TORBAT-JAM, DANCE #1
Under Pattern, line 2, delete Step VII

Introduction, line 4, change as follows: ...are turned almost to...

Step I, add to beginning of meas 1: Lift on L (ct 8), to step..
Add "arms" to end of Step I: Arms - L hand on hip, fingers
fwd, R arm out from shldr and elbow bent, hands are
straight up with palms alternately moving fwd and diag fwd.

Step III, add to end of step: Arms are down and loosely swaying
with body.

Meas 208, are not given, so please insert: Repeat meas 1,7
more times.

Add the following steps to the dance:

STEP IV: Repeat Step I

STEP V: Ft apart, leaning bkwd from waist, do slow bounces from
side to side with large bkwd shldr movements. Movements are on
ct 1 and 4.

STEP VI: Moving and facing LOD, step fwd R (cts 1-3), step L to
R (cts 4-6), while doing Beskan (Persian style finger snaps).

STEP VII: Do Step I from Dance #2

STEP VIII: Do Step II from Dance #2

STEP IX: Do Step III from Dance #2

71 TORBAT-JAM, DANCE #2
Rhythm, add: Note - Dance is closer to a 6/8 meter and may be
danced as same.

After Step I, add Step II-A as follows: Step II-A - Meas 1-8,
Do meas 1-2 of Step II into ctr, then repeat moving bkwd.
Repeat sequence again.

Step III, meas 1-2, delete (R touching ground at bottom as in
dance #1) and replace with (R knee higher than L)

Step IV, Meas 1, add to end of line 2: elbows bent, L leg is to
L of both arms

Step V, meas 1, change to read: ...R fwd (snap fingers (Beskan)
or clap hands....).

Add at end of dance: Repeat dance until end of music.

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Errata, Page 9

27 CUCERSKO ORO

Pronunciation: Choo-chair-sko Oh-ro

Add to end of Formation: with either cpls or mixed lines. In cpls W is on M's R with handkerchief between dancers.

Add: Introduction - May start at the beg of any 8 meas phrase. Meas 2, delete and replace with: Hop on R, lift L beside R calf.

Meas 3 and 4, change step to run

Meas 7, ct 3, should read: step back on R (ct 3)

Meas 8, cts 2 and 3 should read: step R in front of L (ct 2), step L in place (ct 3)

Meas 9, cts 1 and 2, change to read: Raise hands above shldr level, elbows almost straight, step R fwd (ct 1), lift L behind R, while hopping on R (ct 2)....

Meas 10, ct 1, delete in place and change to next to L.

Meas 10, add "Note": Note - Turn body slightly to R on meas 9 and L on meas 10.

Add, Cpl Turning Variation to dance: When used it is danced every alternate repeat of the dance. Free hand on hip. Ftwk is the same.

Meas 1-7 Same as meas 1-7.

8 Turn to face ptr

9 W turns once CW under raised handkerchief

10 Dance in place

11 W turns once CCW under raised handkerchief

12 Dance in place

13 Repeat Meas 9

14 Dance in place

15 W turn 1/2 or 1-1/2 CCW, reform single circle. Non-ptrs dance along during cpl version

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1978

Errata, Page 10

28 IVANOVO ORO

Pronunciation: Ea-vah-vo Ho-ro

Add at end of Source: This dance was named in honor of Ciga's father

Add styling under Formation: Style: M's movements are broad strong and sharp, while W's are soft.

Add: Introduction - 2 meas

Meas 1, change to:Lifting L up and begin to move it fwd (cts 1-2)....

Meas 1, add to end of ct 3: in front - M open hip and lift L high to bring L fwd W bring L through close to L leg...

Meas 1, add to end of ct 3: i.....in front - M open hip and lift L high to bring L fwd W bring L through close to L leg...

Meas 1, add to end of ct 5: L sharply - M accent with sharp heel sound

Meas 4, ct 3, change to read: step L in front of R with plie and turn...-....

Meas 4, ct 4, should read:behind L knee

29 OP SA SA

Pattern I, meas 3-4, correct all cts that read, step R, stamp L to small leap on R, stamp L slightly fwd of R

Pattern II, meas 3-4, ct 4, correct as follows: Hop on R while lifting R knee.....face ctr making 1/4 turn to R (ct 4).

Meas 7-8, change end of line 1 to read: ...Lift on L heel and pivot to L (ct 2), drop heel (ct 8), stamp

Meas 7-8, line 2, ct 8, change to read: Lift R heel and pivot to face ctr

Meas 7-8, change line 3 to read: ...with wt and drop R heel(ct 4)

Pattern III, meas 1, ct 2, change to read: hop on R, kick R...

Meas 2, add to beginning of line Moving R, hop...

Meas 2, ct 8,2, delete and change to: step on R heel to R (ct 8), step L next to R (ct 2).

Pattern IV, meas 1, add to beginning of meas: Facing ctr and moving to R.....

Meas 9 & 10, add: move diag R into ctr

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1978

Errata, Page 11

- 30 Pattern V, meas 1, delete cts 1,2 and replace with: step on R heel to R (ct 1), step L next to R (ct 2).

Meas 4, after the word "chug" in cts 1 and 2, add: diag

Pattern VI; meas 5, ct 1, correct to read: Turn slightly LOD as you leap on R (ct 1) ...

Meas 6, ct 1, correct to read: Turn slightly RLOD as you leap on L (ct 1) ...

31 PODRIMSKO GRO

Pronunciation: Po-drum-sko Ho-ro

Add styling notation under Formation: Style - M's movements large and broad, W's soft.

Pattern I, line 1, add to end of first sentence: or you may wait 4 meas and do Fig 1 only 3 times.

Meas 1, add to end of ct 2: ...to front and bounce twice(ct 2)

Add the following Hand pattern for lead W under Pattern I:

Fig 1 (Handkerchief pattern for lead W): Flutter it to indicate start of dance. Meas 1 - R hand dips in wave-like motion and comes up again. Meas 2 - R hand curved out in front (elbow out) at face level, with handkerchief hanging, head bowed slightly. Meas 3-4 - R hand free, but held up outstretched. On last repeat flutter it to indicate change of Fig.

Pattern I, M Var., meas 1, add to end of meas: (bring L leg wide and high on ct 2).

Meas 4, ct 1, should read: Step L bkwd and bring R leg up in back on ct 2 (ct 1) ...

Pattern II as written is for W only, M do not do this pattern but do as described below:

Pattern II, Variation for M:

Meas 1 - With ft apart, sway to R.

Meas 2 - Sway to L

Meas 3-4 - Repeat meas 1-2

Note: M may do shldr shimmies if they wish.

Pattern II, Variation for W, correct line 3 and r to read as follows: ...push it fwd and up on ct 1, bring it back on ct 2 if turning in place, otherwise twirl it in R hand as it is brought back on ct 2, Meas 4 twirl handkerchief.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1978

Errata, Page 12

Meas 1, add to end of ct 1: ...cross L and bounce (ct 1) ...

Meas 1, line 2, change with to and

Meas 2-3, add to end of meas: twice.

Meas 4, correct end of line to read: ... (cts 1,8,2), turn to face slightly R.

Pattern III, meas 1, change to read: Facing and moving diag R twd ctr, step R almost in front of L (ct 1) moving fwd on R ...

32 Meas 2, add to end of meas: (circle sdwd to L by stepping L across R).

Meas 3, delete face ctr and and change to read Move diag R bkwd...

Pattern IV - Men only, meas 3, add the following Note: Meas 1-3, Steps are done reaching fwd, torso leaning bkwd.

Add to end of meas 4 ...R knee and pivot on R and face RLOD(cts 1-2)

Meas 9 and 10, add to end of meas: Sways same as in Fig 11.

Meas 19, Transition, correct to read: Sway to R (ct 1), close L to R ... wt on L (ct 2).

Pattern IV - Women only, add on after figure the following: Dance Turning Variation during meas 9-16 as follows L hand on hop, R hand high fluttering handkerchief. Meas 12 - turn CCW to finish facing R of ctr. Meas 16 - turn CW to finish facing L of ctr. Meas 19 - Step R in front of L bending fwd (ct 1), straighten and step fwd on L, turning to face LOD and rejoind hands (ct 2).

50 CHIRIFIM

Add to end of Styling: or up. All walks are bouncy and done with feeling.

Meter: 4/4

Part II, cts 35-58, line 2, add after, side circle: most of the turn is done on 1st R step (pivot). The last 3 steps should be large so that the circle will be small enough to close.

Part III, Men, cts 29-32, change to read: 4 large steps fwd to face ptr.

52 DA'ASE

Change Formation to read: Separate lines for M and W, with hands joined and straight down. Lines should be short and close.

Introduction - 2 meas

At bottom of Part I, add: meas 6-10, Repeat meas 1-5.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1978

Errata, Page 13

Part II, meas 1, ct 1, correct as follows: Drop hands and turn to R bounce lifting L (ct 1) ...

Meas 2, add at beginning of meas: Join hands and step R

Part III, meas 2, cts 2-3, change fwd to bkwd

Meas 3, change cts 2-3 to ct 3 .. the end of ct 2 should read: ... front of R (ct 2), step R in place (ct 3).

Meas 4, add ct 1 after, onto L (ct 1); bring R ... change ct 1-3 to 2-3

Part IV, change to (Small double bounces ...
Add to bottom of page: Repeat dance from beginning

57 ONEG SHABBAT

Record: Dance with Moshiko, MIH 4 (LP, Side 2, Band 2.)

Formation, delete all but circle and add the following:
Circle, individuals facing ctr with hands at waist level with palms in (R over L), and close to body.

Meter: 4/4

Part II-A, cts 17-32, add to end of sentence: to orig pos

Part II-B, cts 1-4, correct as follows: Join hands in low hand hold and sway ...

Add at bottom of page: Last time bring hands to starting pos to repeat dance.

Part I, ct 22, change eyes to forehead

60 YAFFO

Meter: 4/4

Ct 2 & and ct 4, read, Sharp jump onto ... correct to read Sharp small leap onto ...

Part III, line 1 change to read: ... arms up at eye level and slightly ...

Ct 1, change step to leap

Ct 2 &, change to read: Sharp small leap to L ...

64 ZER SHIRIM

Meter: 4/4

Part I, cts 31-32, change to Close ball of L ft to R ...

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1978

Errata, Page 14

73 BIBERSKO

Variation IV, line 2 and 3, change forehead to chin

Add Variation V, as follows;

Meas 13 Release shldr hold, stretch out on floor in "push up" pos.

Meas 1-6 Do 12 "push ups."





U.S.S.R.

KAZAKH
SSR

CASPIAN
SEA

UZBEK S.S.R.

AZERBAIJAN
S.S.R.

TURKISTAN

TURKEY

TURKMEN S.S.R.

AZERBAIJAN

KHORASAN

X TEHRAN

KURDISTAN

I R A N

AFGHANISTAN

IRAQ

FARS

PAKISTAN

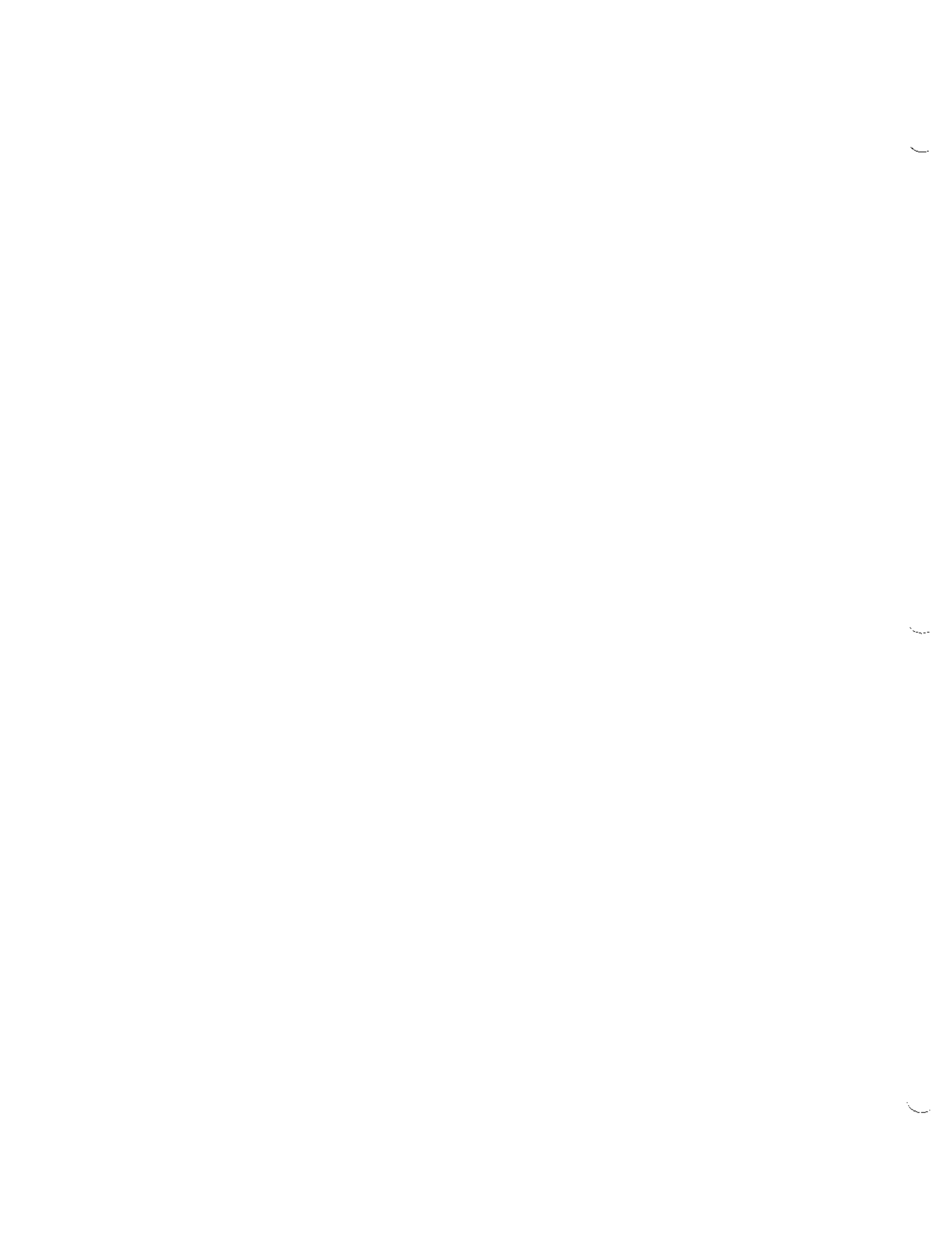
KUWAIT

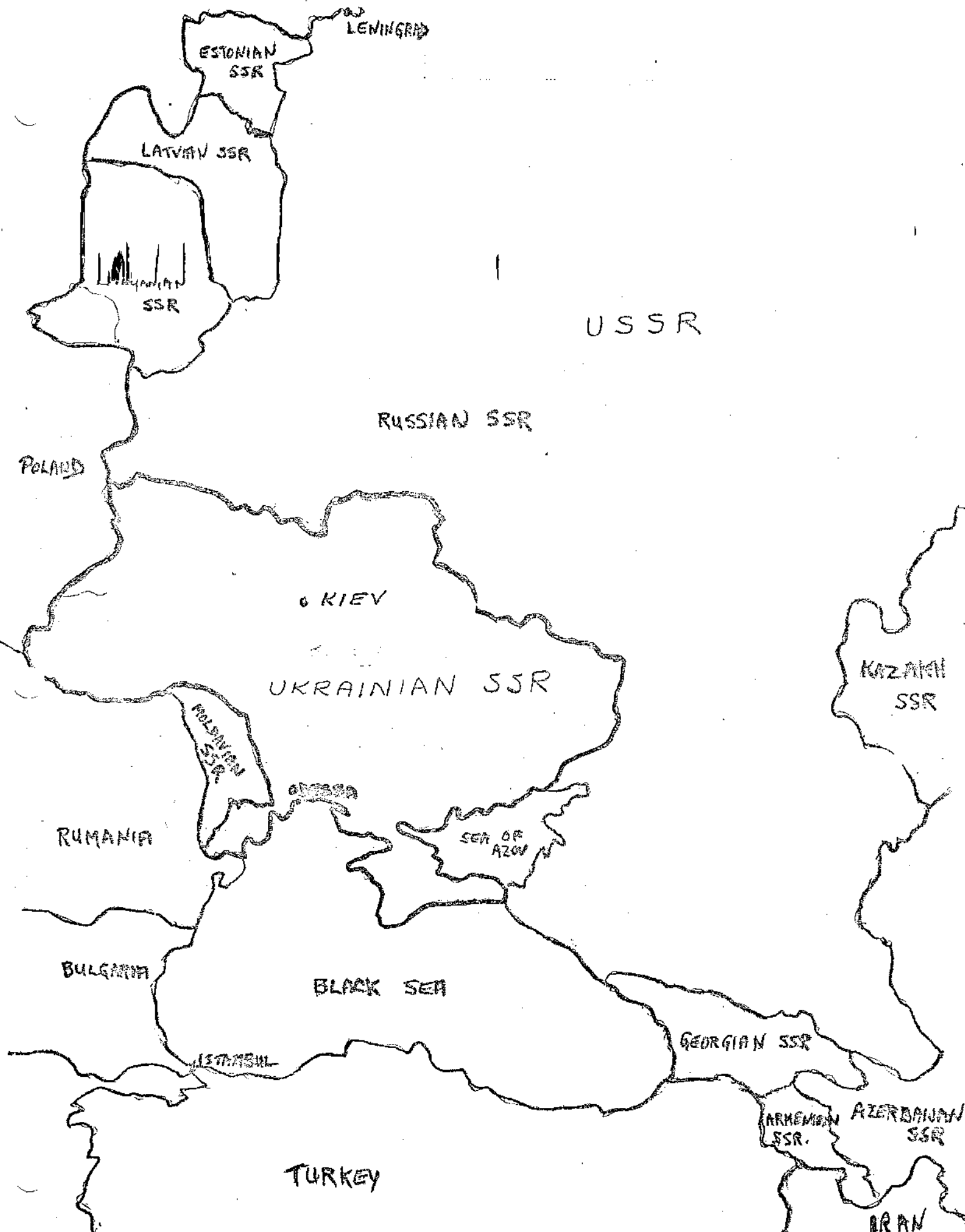
SAUDI ARABIA

PERSIAN
GULF

QATAR

GULF OF OMAN









AUSTRIA

ITALY

HUNGARY

Slovenia

Croatia

ROMANIA

Bosnia -
Hercegovina

Beograd

Serbia

ADRIATIC
SEA

Montenegro...

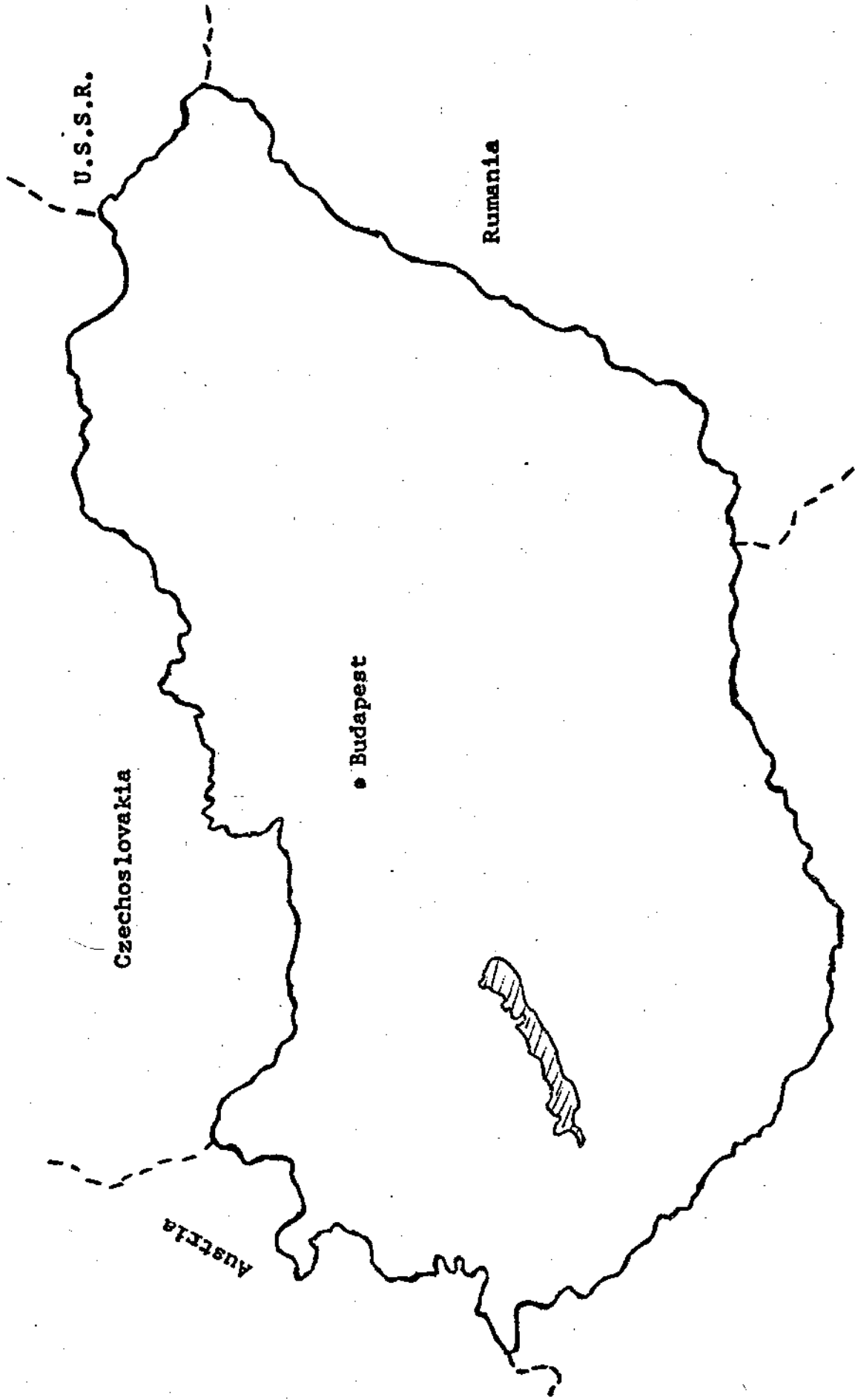
BULGARIA

YUGOSLAVIA

ALBANIA

Macedonia

GREECE



U.S.S.R.

Rumania

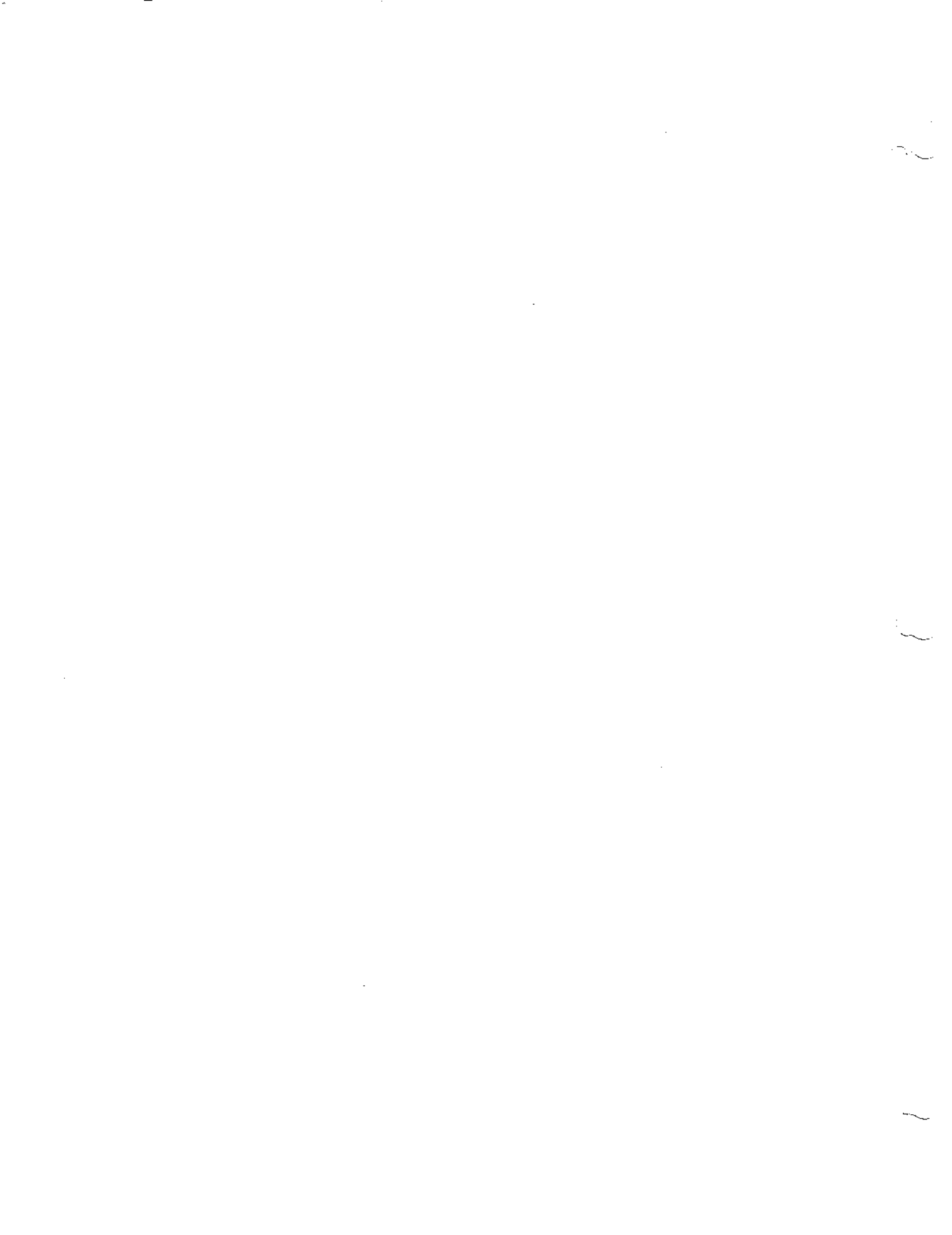
Czechoslovakia

• Budapest

Austria

Yugoslavia

HUNGARY



Presented by Bora Gajicki

BAČKO KOLO
Serbia

The steps of Bačko Kolo (Bahch-koh Kolo) are done in the province of Vajodina. Both the music and dance were composed by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line in shldr hold pos, facing ctr.

METER: 4/4

PATTERN

Meas.

Introduction: 16 meas (no action)

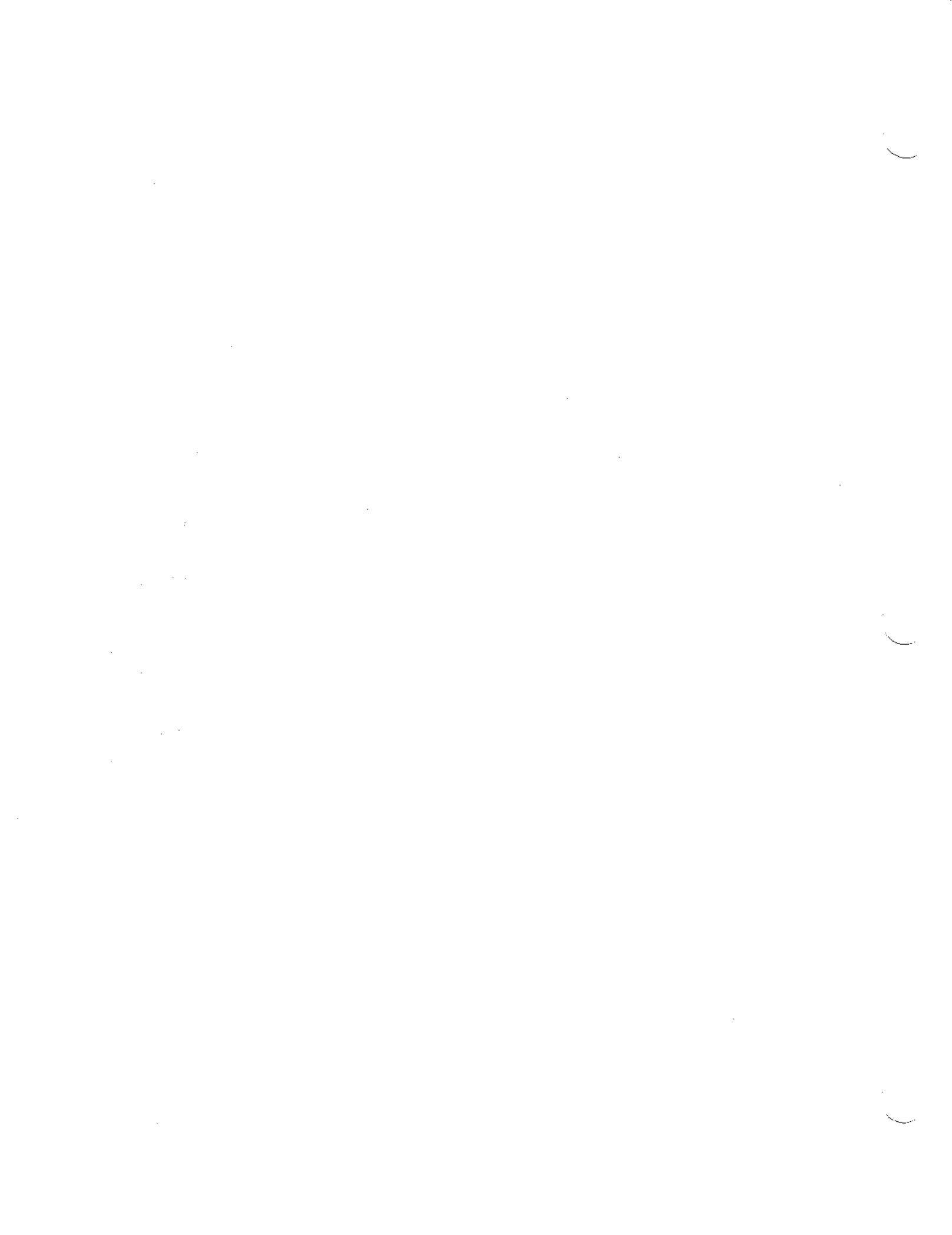
FIG. I

- 1 Moving to R, hop on L (ct 1), step R to R (ct 2), step L next to R (ct 3), hold (ct 4).
- 2 Repeat meas 1.
- 3 In place, step on R with plie - lifting L leg, L ft moves diag bkwd L (cts 1-2), hop on R and swing L ft across R (cts 3-4).
- 4 In place, step L,R,L, hold.
- 5-16 Repeat meas 1-4, 3 more times, except on meas 16, ct 4, stamp L next to R - end with wt on R.

FIG. II

- 1 Step L next to R with plie (ct 1), step R to R with straight knee and stamp lightly (ct 2), repeat cts 1-2 (cts 3-4).
- 2-7 Repeat meas 1, 6 more times.
- 8 In place, step L,R without wt.
- 9 Step on R with plie and swing L leg behind R knee (cts 1-2), repeat cts 1-2 with opp ftwk (cts 3-4).
- 10 Step R to R (ct 1), step L across R (ct 2), step back on R (ct 3), hold (ct 4).
- 11-12 Repeat meas 9-10, with opp ftwk.
- 13-16 Repeat meas 9-12.

Repeat dance from beginning until end of music.



Daskalica

Serbia

This is a traditional dance from the Vranje area of south Serbia, thought the steps were arranged slightly differently. The dance was learned by Bora Gajicki while a member of KOLO.

This dance was presented by Bora Gajicki at the 1978 San Diego F.D. Conf.

TRANSLATION: "Sea-saw" on a playground

PRONUNCIATION: DAHS-kah-lee-tsah

MUSIC: Borino Kolo Folk Ensemble, BK 678 (LP)

RHYTHM: 7/8 counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ (S,Q,Q)

FORMATION: Mixed open circle with hands joined in "V" pos.

METER: 7/8

PATTERN

Meas.

INTRODUCTION: 8 meas, no action

FIG. I:

- 1-2 Facing R of ctr - step R-L diag R fwd fwd ctr - raise hands to "W" pos. Face ctr on last 2 cts.
- 3 Facing L of ctr - step R bkwd - beg to lower hands to "V" pos (ct 1); close L to R - hands in "V" pos (ct 2-3).
- 4 Step R bkwd (ct 1); lift L bkwd (ct 2-3).
- 5-16 Repeat meas 1-4, 3 more times, alternating ftwk and dir, (4 in all).

FIG. II:

- 1 Hop on L-optional (ct ah); step R fwd (ct 1); step L back to place (ct 2); step R beside L (ct 3).
- 2 Repeat meas 1 with opp ftwk. (L fwd, RL in pl)
- 3 Touch ball of R ft fwd (ct ah); step L behind R (ct 1); step R to R (ct 2); step L across R (ct 3).
- 4 Step R to R (ct 1); close L to R and bounce on both (ct 2); bounce on R as L lifts quickly bkwd (ct 3).
- 5-16 Repeat meas 1-4, 3 more times, alternating ftwk

Presented by Bora Gajicki

DASKALICA
Serbia

Daskalica (Dahs-kah-lee-tsah) is a traditional dance form the Vranje area of South Serbia, thought the steps were arranged slightly differently. The dance was learned by Bora Gajicki while a member of Kolo.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line, facing ^{ed} ctr, with hands joined and down.

METER: 7/8, counted $\frac{1,2,3}{1} + \frac{4,5}{2} + \frac{6,7}{3}$

METER: 7/8

PATTERN

Meas.

Introduction: 8 meas (no action)

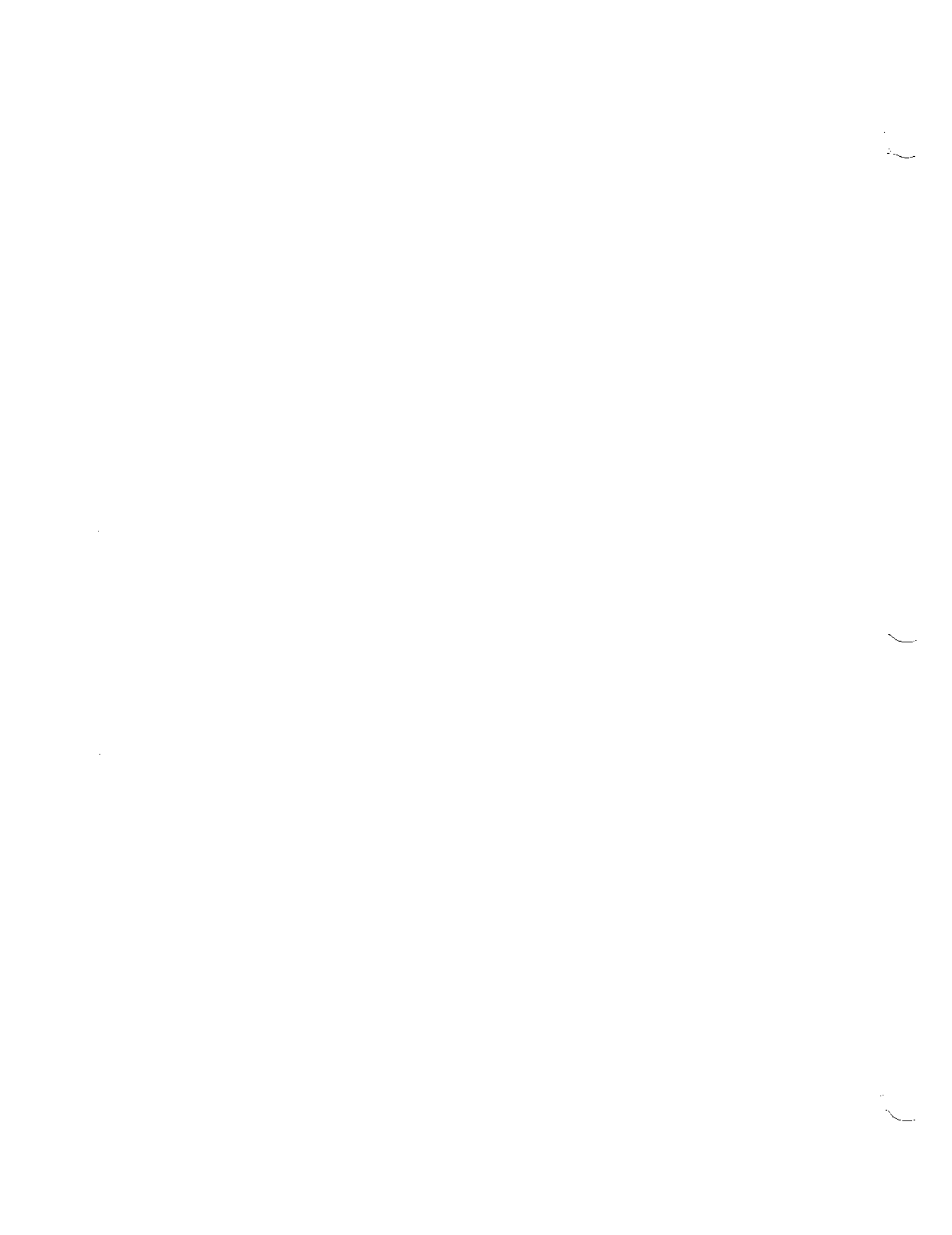
FIG. I

- 1 Moving LOD, step fwd on R.) Hands move
- 2 Step fwd on L. On last 2 cts turn to face ctr.) to "W" pos.
- 3 Step bkwd on R - lower hands (cts 1-~~3~~), small step bkwd on L (cts ~~4-7~~)²⁻³
- 4 Small step bkwd on R and bounce, lift L twd back of R calf.
- 5 ~~Step fwd on L - hands swing fwd.~~
- 6 ~~Step bkwd on R - hands swing down and bkwd.~~
- 7 ~~Small step bkwd on L.~~
- 5-8 ~~8-10~~ Repeat meas 5-~~8~~, with opp ftwk. ^{7 dir.}
- 9-16 ~~11-20~~ Repeat meas 1-10, with opp ftwk and direction. ¹⁻⁸

FIG. II

- 1 With hands down and facing ctr, hop on L, ~~start to step on R in front of L (ct 1), step on R (ct 2), step back on L (ct 3), step R next to L (cts 4-5), step L next to R (cts 6-7).~~³
- 2 ~~Hop on L (cts 1-3), step on R (cts 4-5), bounce on R (cts 6-7).~~
- 2-4 ~~Repeat meas 1-2, with opp ftwk.~~
- 5 Face LOD and hop on L (cts 1-3), step fwd on R (cts ~~4-5~~)², step fwd on L (cts ~~6-7~~)³
- 6 ~~Step fwd on R (ct 1), step L behind and on outside of R ft (cts 2-3), step fwd on R (ct 4), step fwd on L (ct 5), hold (cts 6-7).~~
- 7 ~~Repeat meas 5.~~
- 8 Face ctr and step on R (cts ~~1-3~~)¹, bounce on R (ct ~~4-5~~)², hold (cts ~~6-7~~)³
- 9-16 Repeat meas 1-8, with opp ftwk and direction.

Repeat dance from beginning to end of music.



GRUŽANKA
Serbia

The steps of Gružanka (Grew-zahn-kah) are typical of ones done in the Sumadija region in Central Serbia, while the dance was arranged by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line in escort pos (L hand on top, R hand thru L and resting on forearm).

STYLING: Serbian styling includes many embellishments especially on "ah" cts before the cts. These can not be properly notated, but should be learned from the instructor after the basic dance is mastered, i.e. styling.

METER: 4/4

PATTERN

Meas.

No Introduction

FIG. I

- 1 Moving and facing LOD, step fwd R with bounce (ct 1), with wt on R, bend R knee (ct 2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 2 Step fwd, R,L,R, hold (bounce on each step).
- 3 Step fwd, L,R,L, hold (bounce on each step).
- 4 Jump fwd off of L (ct ah), land on both ft in plie, with R fwd of L (ct 1), shift wt to R (ct 2), leap fwd off of R (ct ah), land on L (ct 3), step R fwd (ct 4).
- 5-8 Repeat meas 1-4, with opp ftwk, but still moving LOD.
- 9-16 Repeat meas 1-8, 1 more time.

FIG. II

- 1-2 Grapevine to R facing ctr - step R to R (cts 1-2), step L behind R (cts 3-4). Step R to R (cts 1-2), step L across R (cts 3-4).
 - 3 Step R to R (cts 1-2), touch L in front of R (cts 3-4).
 - 4 Step L to L (cts 1-2), touch R in front of L (cts 3-4).
- Note: This Fig. is done with wt on balls of ft and bouncing on each ct.

5-16 Repeat meas. 1-4, 1 more time (as above).

This dance was presented at the 1978 San Diego S.U.F.D. Conference by Bora Gajicki

Presented by Graham Hempel

1978 San Diego S. U.F.D. Conference Afterparty Institute

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The text notes that without reliable records, it would be difficult to verify the accuracy of financial statements and to identify any irregularities.

2. The second part of the document outlines the specific requirements for record-keeping. It states that all transactions must be recorded in a clear and concise manner, using a standardized format. This includes recording the date, amount, and nature of the transaction. The document also mentions that records should be kept for a minimum of seven years, unless otherwise specified by law or regulation.

3. The third part of the document discusses the role of internal controls in ensuring the accuracy of records. It explains that internal controls are designed to prevent errors and fraud by establishing a system of checks and balances. This includes separating duties, requiring authorization for transactions, and conducting regular audits. The document stresses that a strong internal control system is crucial for maintaining the reliability of financial records.

Presented by Bora Gajicki

GRUŽANKA
Serbia

The steps of Gružanka (Grew-zahn-kah) are typical of ones done in the Sumadija region in Central Serbia, while the dance was arranged by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line in escort pos (L hand on hip, R hand thru L and resting on forearm).

METER: 4/4

PATTERN

Meas.

No Introduction

FIG. I

- 1 Moving and facing LOD, step fwd R with bounce (ct 1), with wt on R, bend R knee (ct 2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 2 Step fwd, R,L,R, hold.
- 3 Step fwd, L,R,L, hold.
- 4 Jump fwd off of L (ct ah), land on both ft in plie, with R fwd of L (ct 1), shift wt to R (ct 2), jump fwd off of R (ct ah), land on L (ct 3), step R fwd (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk, but still moving LOD.
- 9-16 Repeat meas 1-8, 1 more time.

FIG. II

- 1 Repeat meas 1, Fig. I.
- 2 Jump on both ft with slight plie - wt mainly on R (ct 1), start to lift L behind R (ct 2), bounce on R, continue to move L behind R (ct 3), with wt on ball of R ft, L is tucked close behind outside of R heel (ct 4).
- 3 Step R in place (ct 1), step L in front of R (ct 2), step R in place, lift L slightly in front of R (ct 3), hold (ct 4).
- 4 Step L to L with bent knee (ct 1), lift R slightly bkwd (ct 2), touch ball of R ft fwd, straighten L leg (ct 3), hold (ct 4).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

Repeat dance from beginning until end of music.

[Faint, illegible handwritten text]

Presented by Bora Gajicki

MANGUPSKO
Serbia

Mangupsko (Mahn-goop-sko) is a traditional dance from the Suamdija region in Central Serbia. The dance was learned by Bora Gajicki when he was a member of Kolo.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line facing LOD, with hands joined and down.

METER: 4/4

PATTERN

Meas.

Introduction: 16 meas (no action)

FIG. I

- 1 Step fwd on L with a bounce, R begins upward motion (cts 1-2), continue low fwd circular motion with R (ct 2), step R fwd with straight leg (cts 3-4).
- 2 Repeat meas 1, with opp ftwk.
- 3 Step fwd on R and slightly across L - knees bent slightly (cts 1-2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 4 Turning twd ctr, close R to L with click (ct 1), hold (cts 2-4).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

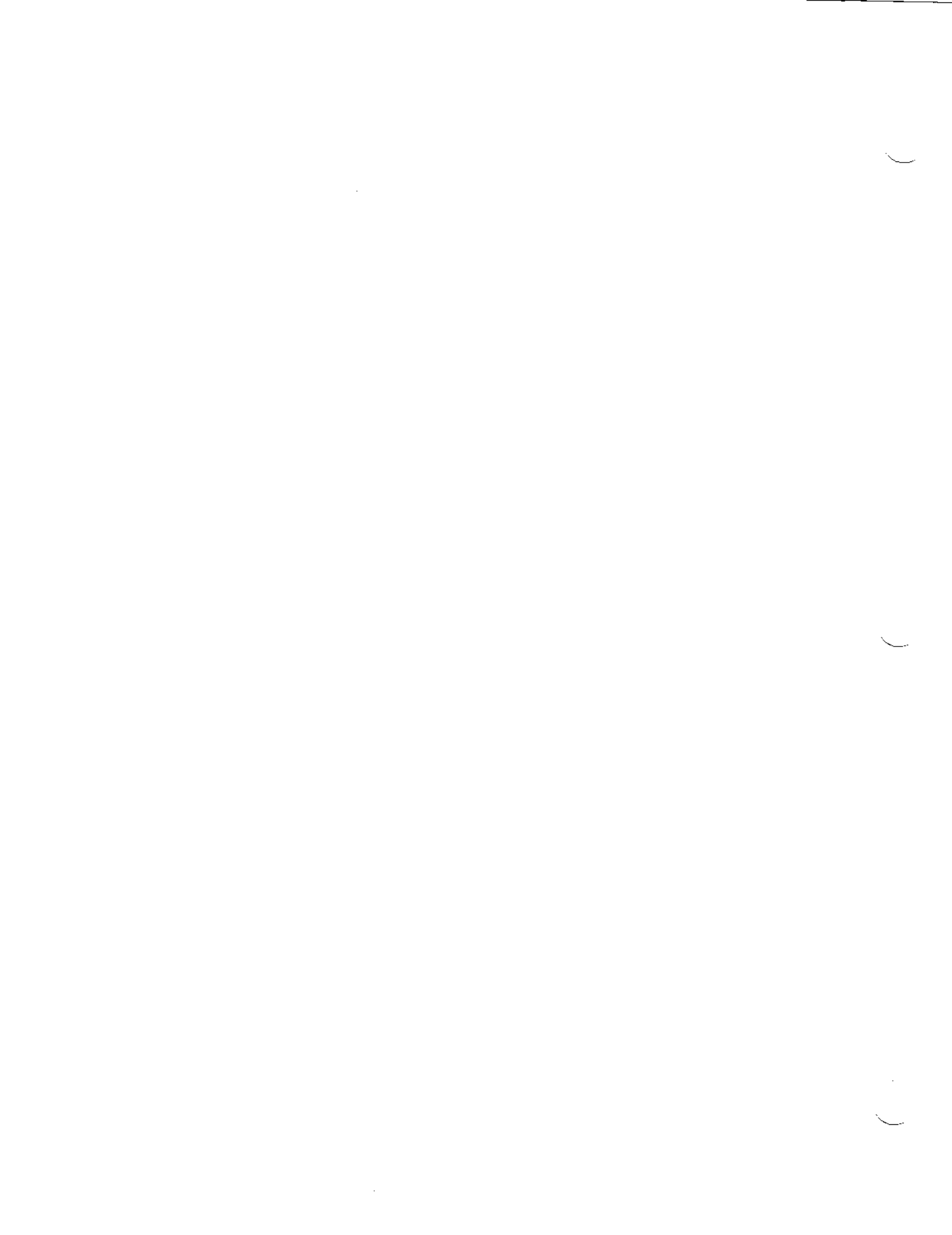
FIG. II

- 1 Facing LOD, step R in front of L with wt on both ft (R heel twisted to L and L heel to R) (ct 1), shift wt onto R, L flairs diag bkwd (ct 2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 2-3 Repeat meas 1-2, 2 more times (6 twisting steps in all).
Note: The twisting steps (meas 1-3), are done with bent knees and on balls of ft.
- 4 Repeat meas 4, Fig. I.
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

FIG. III

- 1 Facing ctr, step L to L (cts 1-2), step R across L diag into circle (cts 3-4).
- 2 Hop on R while touching L slightly across R (cts 1-2), leap diag R bkwd onto L, R ft lifted behind L calf (cts 3-4).
- 3 Step bkwd R, L (cts 1, 2, 3, 4).
Note: During meas 1, 2, 3 form the top half of a CW circle.
- 4 Small leap in place onto R with plie, flick L ft next to R ankle (ct 1), flick L ft slightly twd ctr and a little further to L (ct 2), flick L ft straight out to side slightly in twd ctr with straight leg (ct 3), hold (ct 4).
- 5-16 Repeat meas 1-4, 3 more times (4 in all), except on meas 16, cts 1, 2, 3, 4 jump onto both ft, then leap onto L.

Repeat dance from beginning until end of music.



Presented by Bora Gajicki

RADUJEVAČKO KOLO
Serbia

The steps of Radujevačko Kolo (Rah-do-yev-chko Kolo) are from East-central Serbia, while the dance was arranged by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: Lines in belt hold (L over R) or hands joined and down and facing ctr.

STYLE: Ftwk is bouncy throughout dance.

METER: 4/4

PATTERN

Meas.

No Introduction

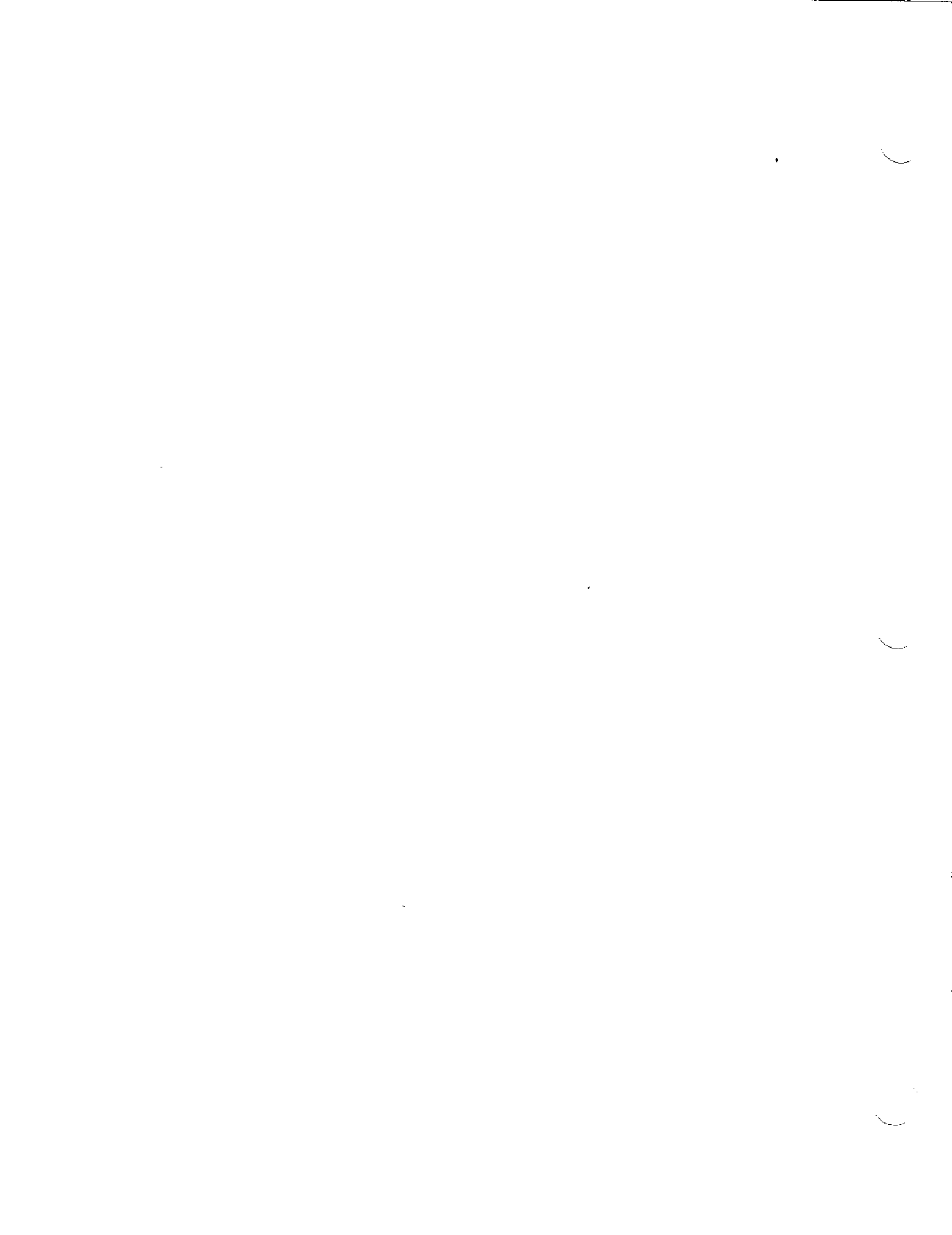
FIG. I

- 1 Leave L in place and step R to R - bounce on both ft (ct 1), in place, bounce on R (ct 2), step L next to R with plie, lift R slightly off floor (ct 3), pause (ct 4).
- 2 Repeat meas 1.
- 3 ~~With ft slightly apart,~~ bounce on both ft (cts 1-2), bounce on R (ct 3-4).
- 4 Repeat meas 3, with opp ftk.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).
Note: Steps are done more or less flat footed and close to the floor, body may lean slightly R and L during Fig.

FIG. II

- 1 Moving slightly to R, hop on L (ct 1), step R to R (ct 2), close L to R with small plie (ct 3), pause (ct 4).
- 2 Repeat meas 1, except on ct 3, while stepping on L, R ft swings slightly diag bkwd with a sharp motion.
- 3 Bending L knee, swing R sharply fwd in front of L close to floor and with straight knee (ct 1), hold (cts 2-4).
- 4 In place, step R,L,R and hold with L beside R ankle.
- 5-6 Repeat meas 1, twice with opp ftk and direction.
- 7 Hop on R (cts 1-2), step L diag bkwd to R (cts 3-4).
- 8 In place, hop on L (ct 1-2), stamp R next to L, no wt (cts 3-4).
- 9-16 Repeat meas 1-8, 1 more time.

Repeat dance from beginning until end of music.



1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Gajicki

STARA OSMICA
Serbia

The steps of Stara Osmica (Stah-rah- Os-me-tca) are from the Sumadija region in Central Serbia, while the dance was arranged by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: Lines facing ctr, with hands joined and down.

METER: 4/4

PATTERN

Meas.

INTRODUCTION - 8 meas (no action)

FIG. I

- 1 Moving LOD, step R to R (ct 1), close L to R (ct 2), repeat cts 1-2 (cts 3-4).
- 2-7 Repeat meas 1, 6 more times (14 step-closes in all).
- 8 In place, stamp R,L (cts 1,2,3,4).
- 9-12 Repeat meas 1-8, 1 more time.

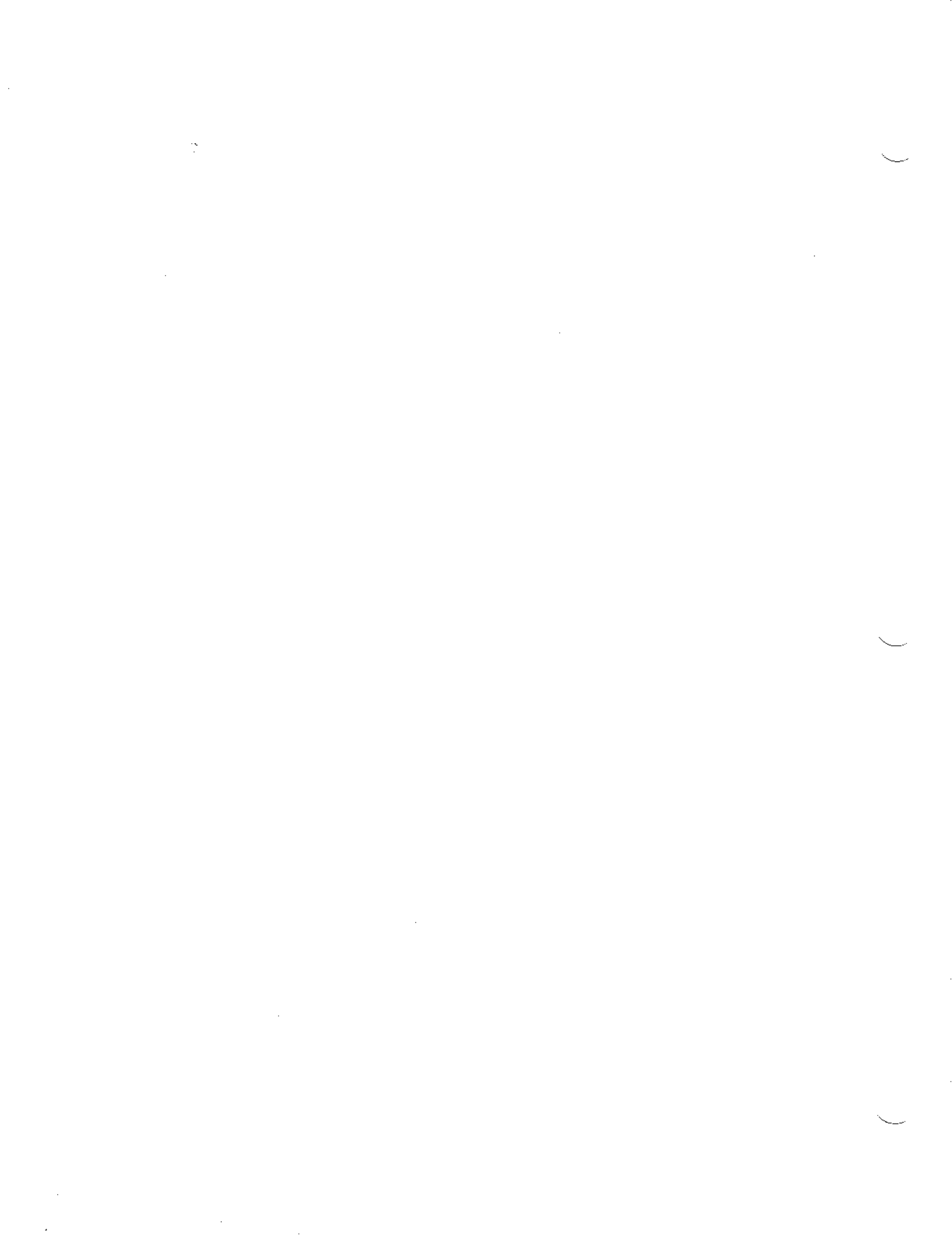
FIG. II

- 1 Still moving LOD, step R to R (ct 1), close L to R (ct 2), step R to R (ct 3), hold on R with L heel behind R calf-ankle.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Moving LOD, step R to R (ct 1), close L to R (ct 2), repeat cts 1-2 (cts 3-4).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4, with opp ftwk and direction, except on last meas stamp L,R (cts 1,2,3,4) - end with wt on L.
- 9-16 Repeat meas 1-8, 1 more time.

FIG. III

- 1 Hop on L (ct 1), step R in front of L (ct 2), step L in place (ct 3), pause (ct 4).
- 2 In place, hop on L (ct 1), step R, ~~R~~ (cts 2-3), pause (ct 4).
- 3 Repeat meas 1.
- 4 Jump on both ft with plie (cts 1-2), jump again, landing on R - L ft in back of R.
- 5-8 Repeat meas 1-4, with opp ftwk.
- 9-16 Repeat meas 1-8, except on last meas jump onto balls of both ft.

Repeat dance from beginning, until end of music.



VRANJANSKI ČAČAK
Serbia

The steps of Vranjanski Čačak (Vrahn-yahn-ski Chah-chahk) is from Vranja in the South Serbia area, while the dance was arranged by by Bora Gajicki. This dance was presented by Bora Gajicki at the 1978 San Diego S.U.F.D. Conference.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line facing ctr in held hold (L over R).

STYLING: As usual in Serbian dances, extra crosses, bounces, lifts, etc., may be added when appropriate.

METER: 4/4

PATTERN

Meas.

Introduction - 2 meas.

FIG. I

- 1 Stepping R to R (leave L in place), rock onto R with a double bounce (cts 1-2, 3-4).
- 2 Rock onto L with a double bounce.
- 3-4 Bending fwd slightly, do 4 small running steps - step R to R (cts 1-2), step L across R (cts 3-4). Repeat cts 1-2, 3-4.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. II

- 1 Moving and facing LOD, leap fwd on R (ct 1), run fwd L,R (cts 2-3), hold (ct 4).
- 2 Repeat meas 1, with opp ftwk.
- 3 Leap fwd R,L (cts 1,2,3,4)
- 4 Face ctr and in place step R,L,R, hold.
- 5 Repeat meas 4, with opp ftwk.
- 6 Repeat meas 4.
- 7 Moving and facing RLOD, leap L,R (cts 1,2,3,4)
- 8 In place and facing ctr, step L,R,L, hold.
- 9-16 Repeat meas 1-8, 1 more time.
Note: Ftwk is almost flat footed during this Fig.

FIG. III

- 1 Facing diag R and moving slightly in LOD, hop on L (ct 1), step R to R (ct 2), step L next to R (ct 3), hold (ct 4).
- 2 Repeat meas 1.
- 3 In place, jump on both ft (ct 1), hold (cts 2-4).
- 4 Leap onto R as L moves up and thrusts fwd (cts ah-1-2), in place, step L,R (cts 3-4).
- 5 In place, step on L (cts 1-2), bounce on L as R moves up and thrusts fwd (cts 3-4).
- 6 In place, step R,L,R (cts 1-3), hold on R as L lifts to back of R calf (cts 4).
- 7 In place, hop on R (ct 1), stamp L (ct 2), stamp L, with wt (ct 3), hold (ct 4).
- 8 Hop on L (ct 1), hold (ct 2), stamp R, without wt (ct 3), hold (ct 4).
- 9-16 Repeat meas 1-8, 1 more time.

Repeat dance from beginning until end of music.

Presented by Bora Gajicki

VRANJANSKI ČAČAK

The steps of Vranjanski Čačak (Vrahn-yahn-ski Chah-chahk) is from Vranja in the South Serbia area, while the dance was arranged by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line facing ctr in belt hold (L over R).

METER: 4/4

PATTERN

Meas.

No Introduction. *- 2 meas*

FIG. I

- 1 Stepping R to R (leave L in place), rock onto R with a double bounce (cts 1-2, 3-4).
- 2 Rock onto L with a double bounce.
- 3-4 Bending fwd slightly, do 4 small running steps - step R to R (cts 1-2), step L across R (cts 3-4). Repeat cts 1-2, 3-4.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

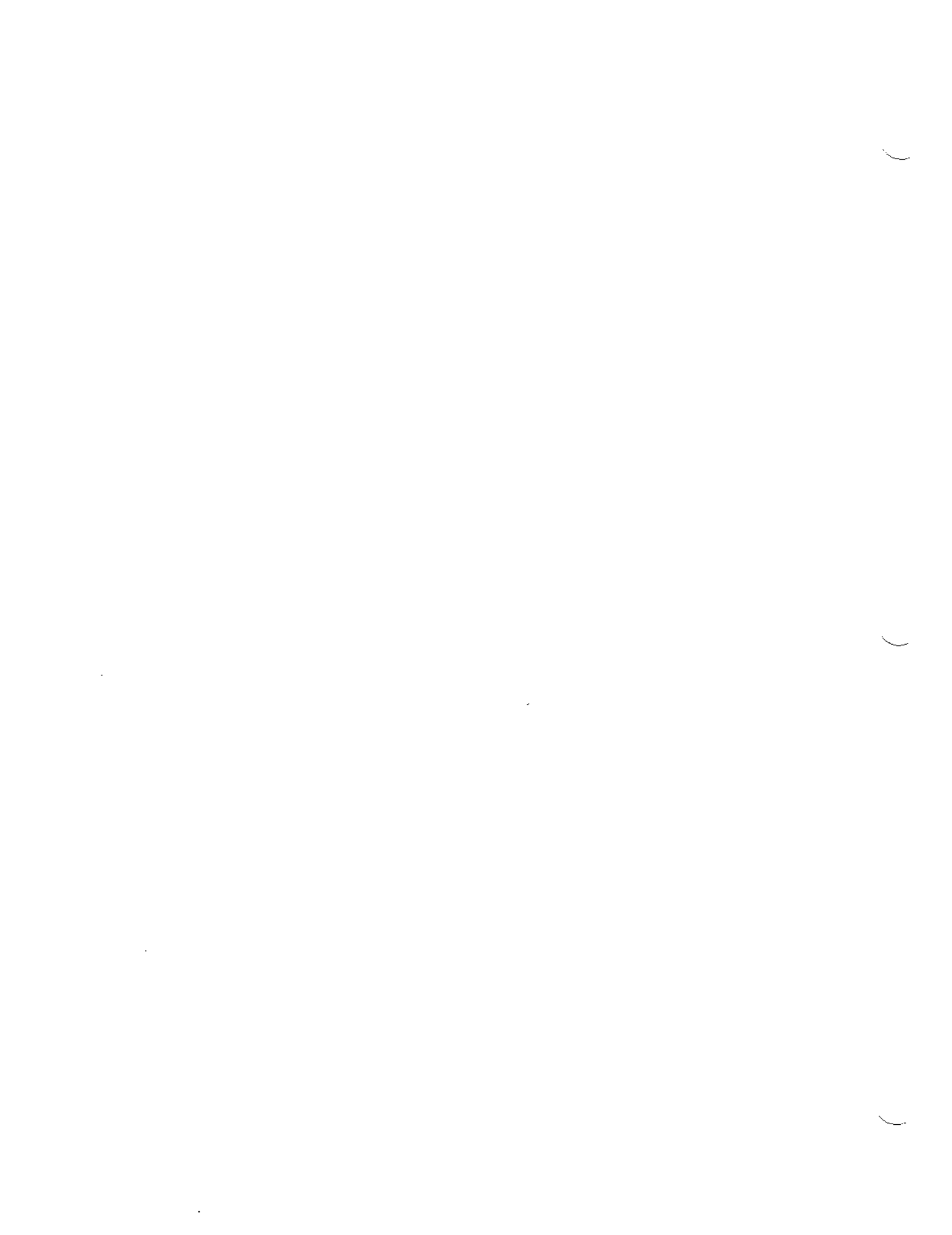
FIG. II

- 1 Moving and facing LOD, jump on both ft, wt mainly on R (ct 1), step fwd L,R (cts 2-3), hold (ct 4).
 - 2 Repeat meas 1, with opp ftwk.
 - 3 Step fwd R,L (cts 1,2,3,4).
 - 4 Face ctr and in place step R,L,R, hold.
 - 5 Repeat meas 4 with opp ftwk.
 - 6 In place step R,L,R, hold.
 - 7 Step L to L (ct 1-2), step R across L (cts 3-4).
 - 8 In place step L,R,L, hold.
 - 9-16 Repeat meas 1-8, 1 more time.
- Note: Ftwk is almost flat footed during this Fig.

FIG. III

- 1 Facing ctr and moving slightly to R, hop on L (ct 1), step R to R (ct 2), step L next to R (ct 3), hold (ct 4).
- 2 Repeat meas 1.
- 3 Facing ctr, in place, jump on both ft (ct 1), hold (cts 2-4).
- 4 Jump onto R as L moves up and thrusts fwd (cts 1-2), in place, step L,R (cts 3-4).
- 5 In place, step on L (cts 1-2), bounce on L as R moves up and thrusts fwd (cts 3-4).
- 6 In place, step R,L,R (cts 1-3), hold on R as L moves twd back of R calf (ct 4).
- 7 In place, hop on R (ct 1), stamp L (cts 2), stamp L, with wt (ct 3), hold (ct 4).
- 8 Hop on L (ct 1), hold (ct 2), stamp R, without wt (ct 3), hold (ct 4).
- 9-16 Repeat meas 1-8, 1 more time.

Repeat dance from beginning until end of music.



Presented by Bora Gajicki

ZAVRZLAMA
Serbia

Zavrzlama (Zahv-rahz-lah-mah) is a traditional dance from the Sumadija region in Central Serbia. The name means "when there is too much confusion." The dance was learned by Bora Gajicki when he was a member of Kolo.

RECORD: Bornio Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line, facing ctr with hands joined and down.

METER: 4/4

PATTERN

Meas.

Introduction: 8 meas (no action)

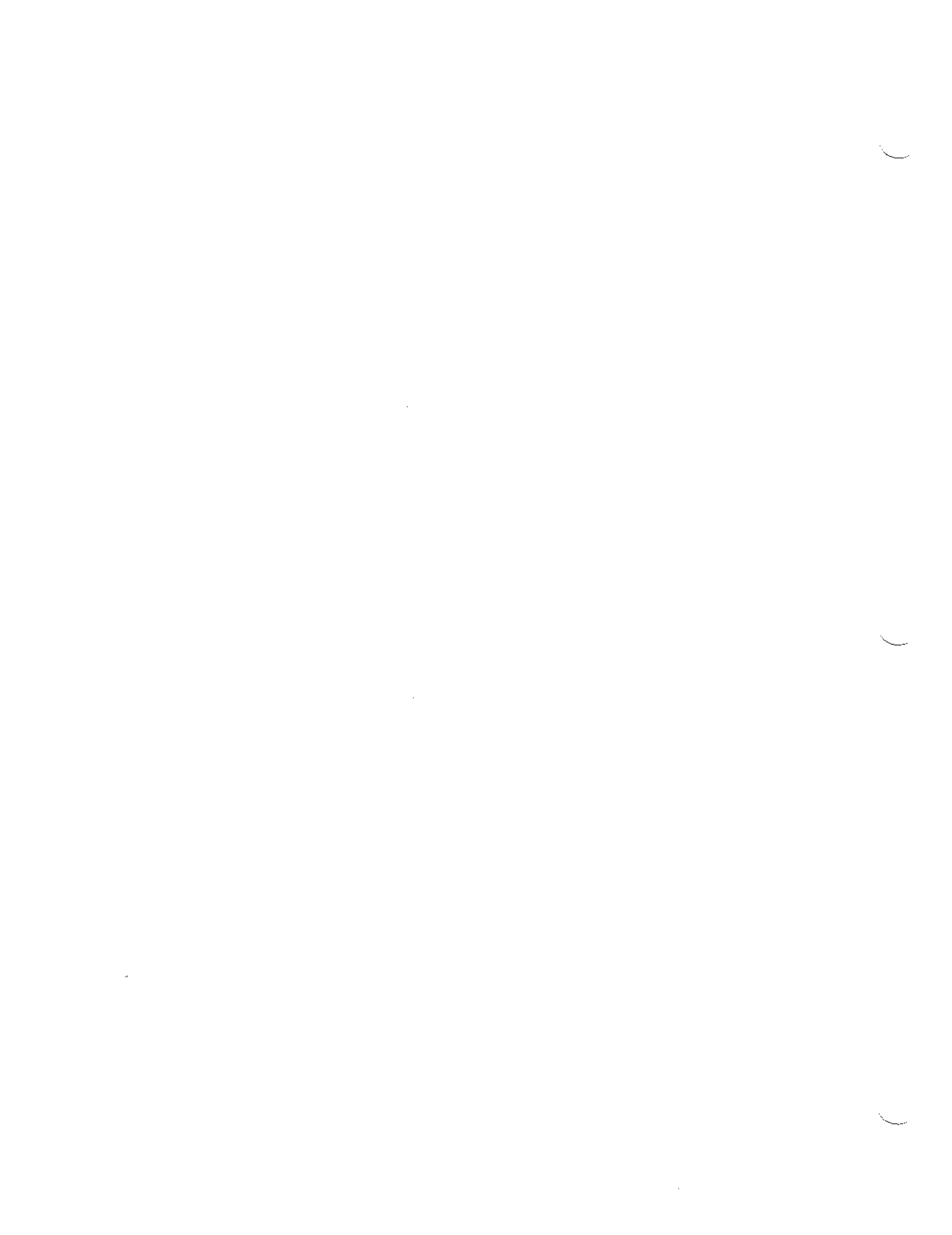
FIG. I

- 1 With ft together bend both knees (ct 1-2), straighten knees (cts 3-4).
- 2 Step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3), plie on R and cut L straight fwd low to ground (ct 4).
- 3 Step on L and cut R fwd (cts 1-2), step on R and cut L fwd (cts 3-4).
- 4 Close L to R with ft in pigeon-toed pos (cts 1-2), close heels sharply with click (cts 3-4).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

FIG. II

- 1 In place and facing ctr, jump onto balls of both ft with plie (R in front of L with R heel twisted to L and L heel to R), (cts 1-2), step onto R with L flaring diag L bkwd (cts 3-4).
- 2 Repeat meas 1, with opp ftwk.
- 3 In place, step on R, bring L to R ankle (cts 1-2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 4 Hop on L (ct 1), in place step R,L, hold (cts 2-4).
- 5 In place, stamp R with wt and start to lift L behind R (cts 1-2), hop on R, continue moving L behind R (ct 3), step L close behind outside of R heel, while R is lifted slightly fwd off floor (ct 4).
- 6 Step on R and cut L fwd (cts 1-2), step on L and cut R fwd (cts 3-4).
- 7-8 Do 6 more cut steps, stepping R,L,R-L,R,L. *(do 6 times)*
- 9-16 Repeat meas 1-8.

Repeat dance from beginning to end of music.



DÉLALFÖLDI UGRÓS

DÉL = south, ALFÖLD = plain, -I = from, UGRÓS = jumping (i.e. dance).
 Jumping dance from the South Great Plain region.

The Ugrós type of dance represents a large family of dances with roots reaching back to the Late Middle Ages. The surviving variations of this dance type are widespread all over the Hungarian language territory. They appear under different names (DLAPOS, MARS, DUS, CINEGE, ETC.), in a variety of formations (group, solo, couple, circle), with different functions and also with a different degree of technical difficulty from simple to quite complicated. The melodies which accompany these dances are notated in 2/4 measures. The underlying rhythm is based on the eighth (♪) note in the following manner: ♪♪♪♪, which is called the "ESZTAM".

This dance direction takes off from the usual routine and offers only a framework in which the described motifs and sequences can be performed, providing freedom for the dancers to "improvise." That is one of the basic characteristics of Hungarian ethnic dance generally, and of this dance particularly.




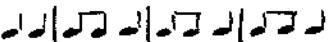
Source: Sándor Timár, folklorist-choreographer.



Records: AC Special #3 Ugrós, or Pepita LPX 17482 (SEBŐ ENSEMBLE), "A barátok. . ."

Formation: Independent couples. The dance can also be danced as a solo.

MOTIFS AND SEQUENCES:

1. Side step ♪♪
 Ct 1 Step on the Rft to the R sd
 2 Close the Lft to the Rft with partial weight
 Symmetrical repeat
 NOTE: during the dance this is done only a few times as an introduction. The transition between this motif and the following Cifra is a slight stamp with the closing Lft.
2. Cifra ♪♪♪
 1 Step on the Rft to the R sd
 & Step on the Lft behind the Rft
 2 Leap onto the Rft to the R sd landing in a small knee bend
 NOTE: the first two steps are running steps with very light knee bends.
3. Jump ♪♪
 1 Jump into a small 4th pos. Lft fwd carrying only partial weight. Toes only slightly turned out.
 2 Symmetrical repeat of ct 1
4. Side run ♪♪♪♪
 1& Two running steps on the Rft, Lft to the R sd, (Lft crossing behind the Rft),
 2& Repeat the two running steps the same way
 3 Leap onto the Rft to the R sd landing in a small knee bend.

5. Simple boot slapping 
- Inside:
- ct 1 Hop on the Lft. At the same time lift the R leg fwd with bent and turned out knee and hit with R hand the inside of the R boot top
- 2 Step on the Rft in place. At the same time clap your hands together in front with normally extended arms
- 3-4 Symmetrical repeat of cts 1-2
- Outside:
- 1 Hop on the Lft. At the same time lift the R lower leg back sd diag and hit with R hand the R ankle outside
- 2 Step on the Rft in place. At the same time clap your hands together in front with normally extended arms
- 3-4 Symmetrical repeat of cts 1-2
6. Fast boot slapping 
- A:
- 1 Hop on the Lft. At the same time lift the R leg fwd with bent and turned out knee and hit with R hand the R boot top inside
- & Clap your hands together in front with normally extended arms
- 2-4 Repeat ct 1& three more times the same way
- B:
- 1 Hop on the Lft. At the same time lift the R lower leg back R sd diag and hit with R hand the R ankle outside
- & Clap your hands together. The arms are extended to R diag
- 2-4 Repeat cts 1& three more times the same way
- C:
- 1 Step into a small 2nd pos^o so that you have only partial weight on the ball of the Lft. Both knees are bent and the L knee is turned in. At the same time hit with the L hand the L thigh
- & Clap your hands together slightly to the R diag with extended arms.
- 2-4 Without changing the foot positions of cts 1&, repeat the hand movements three more times the same way
7. Ground hit 
- 1 From the foot position described in Motif #6 C, turn to the L and kneel down on the R knee. At the same time hit the ground with the R hand in front of the R knee
- 2 Clap your hands together in front with normally extended arms
- 3& Repeat rapidly the ground hit and clap as in cts 1-2
- 4 Hit the ground with the R hand again
8. Three Cifra 
- 1-2 Turning slightly to the R take two light running steps with the Rft and Lft
- 3 Turning slightly to the L leap onto the Rft to th R sd
- & Step on the Lft beside the Rft in place
- 4 Leap onto the Rft in place. At the same time lift the Lft fwd

- low with slightly turned out toes
- 5-6 Symmetrical repeat of cts 3-4
- 7-8 Same as cts 3-4
- NOTE: when the whole sequence is repeated it is done symmetrically
9. Hop step step 
- 1 Hop on the Lft in place
- & Step on the Rft in place
- 2 Step on the Lft in place
- Repeat the same way
- NOTE: this motif can be done with op ftwk. It depends on which foot you are standing on when you start it.
10. Jump heel click 
- 1 Jump into 2nd pos with slightly bent knees
- & Spring up into the air and click your heels together
- 2& Repeat cts 1& the same way
- 3 Land on the Lft
- & Step on the Rft in front of the Lft
- 4 Step into 2nd pos with the Lft. The Rft carries only partial weight.
- Symmetrical repeat.

THE DANCE

Partners face each other and have a fwd low R-to-R hand hold. The L hands are on the hips.

Start any time in the music with a couple of Side step (#1) motifs as an introduction. Continue with several Cifra (#2) and Jump (#3) combinations. So far both partners are doing the same motifs.

Now either partner can do more Jump (#3) motifs and/or replace the Cifra with the Side run (#4) motif. When the hand hold starts to interfere, release it and place the hands on the hips.

Partners still dance any of the #2, #3, #4 motif combinations, generally facing each other and/or turning around individually.

Now the Man does a few Jump (#4) motifs and claps his hands together in front with normally extended arms. This is a transition to the Simple boot slapping (#5) Inside or Outside, which is done once or twice.

Those Men who can do it, can go into a series of Fast boot slapping (#6) A or AB or ABC combinations and finish them with a Ground hit (#7) sequence. During the boot slapping sequences the Lady continues with the #2, #3, #4 combinations and/or can switch to several Three Cifra (#8) sequences seasoned with an occasional Hop step step (#9) motif. Sometimes during the climax of the dance both partners can incorporate the Jump heel click (#10) motif into the dance. After a series of Boot slapping sequences the Man can do a couple of Side step (#1) motifs again, indicating a new start of the improvised process.

The Lady re-joins in the hand hold and they can start the dance from the beginning.



DUDÁLÁS ÉS UGRÓS

Circle dance from Tolna County (Transdanubia-Hungary)

Source: special arrangement by Sándor Timár. Introduced by Andor Czompo

Record: Sebő Ensemble, Pepita SLPX 17482 A. "Szerelem, szerelem..."

Formation: Mixed circles of 10-15 people

meter: 2/4

MOTIFS AND SEQUENCES:

1. Ringás (Swaying) *♩ ♩*
- Ct 1-2 With feet slightly apart and parallel (2nd pos), shift weight onto the Lft
- 3-4 Shift weight slowly onto the Rft
2. Single Csárdás *♩ ♩*
- 1 Step on the Lft to the L sd
- 2 Close the Rft to the Lft with partial weight
- Rpt with op ftwk & direction
3. Six steps *♩ ♩ ♩ ♩ ♩ ♩ walk to L, L, R, step close, step close*
- 1 Step on the Lft fwd
- 2 Step on the Rft fwd
- 3 Turning 1/4 to the R, step on the Lft to the L sd
- 4 Close the Rft to the Lft with partial weight
- 5 Step on the Rft to the R sd
- 6 Close the Lft to the Rft with partial weight
4. Rest step *♩ ♩ | ♩ ♩ L to R, close*
- 1 Step on the Lft to the L sd
- 2 Step (close) on the Rft beside the Lft
- 3 Close the Lft to the Rft, ending with weight on both feet *in small place*
- 4 Pause
5. Rest step and bounces *♩ ♩ | ♩ ♩ L to R, close + bounce*
- 1 Step on the Lft to the L sd
- 2 Step on the Rft beside the Lft
- 3 Close the Lft to the Rft with a bounce
- & Bounce on both feet
- 4 Lower the heels to the floor
6. Cross jump *♩ ♩ | ♩ ♩ touch, leap, close*
- 1 Jump into a small 4th pos, Lft fwd in front of the Rft. Lft carries only partial weight
- 2 Small leap onto the Lft to the L sd
- 3 Close the Rft to the Lft, weight on both feet
- 4 Pause
7. Double cross jump *♩ ♩ | ♩ ♩*
- 1 Jump into a small 4th pos, Lft fwd in front of the Rft. Lft carries only partial weight
- 2 Symmetrical repeat of ct 1

DUDÁLÁS ÉS UGRÓS (Page 2)

- Ct 3 Jump into 1st pos parallel
 4 Pause
8. *Bell step 4 9's*
Háromugrós (three-jumps) *♪♪|♪♪♪|♪♪|♪♪*
 1 Leap onto the Rft. At the same time lift the Lft in front of the R lower leg with bent knee and turned out toes
 2 Hop on the Rft. At the same time swing the L lower leg to the L sd with slightly turned in toes
 3&4 Step in place L, R, L.
 5-6 Same as cts 1-2 with op ftwk
 7 Close the Rft to the Lft, wt on both
 8 Pause

- Variation *♪♪|♪♪♪|♪♪|♪♪*
 1-6 Same as in cts 1-6
 7&8 Step in place R, L, R

End step
step 1-4
step 1-4
 THE DANCE
Dudálás

The first part of this arrangement is done to the singing accompaniment of the record. The voices imitate the sound of the bagpipe, hence the name of the dance, Dudálás (playing the bagpipe). The song is in parlando-rubato style and the movements follow the structure of the text rather than the actual notes. This is particularly apparent during the third repeat, when the steps follow through even during the slight pauses between melody lines.

- Melody lines Melody A I
 1-2 Dancers form circles, assuming a shoulder-to-shoulder hold
 3-4 Ringás (swaying) (#1) four times

- Melody A II
 During this melody the dancers slowly move backwards, extending the circle and changing to a simple side-low handhold
 1-4 Single Csárdás (#2) eight times

- Melody A III
 1-4 Six step (#3) three times. Here the steps follow with even continuity utilizing even the slight pauses between the melody lines. *Mov't # Acc. L. (CW)*

Ugrós
 The handhold remains unchanged

- Meas Melody B I. Instrumental
 1-16 Rest step (#4) eight times *L to L, R, close - 8*
 17-24 Cross jump (#6) four times *touch, jump, close - 4*
- Melody B II. "Hol jártál az éjjel..."
 1-16 Rest step (#4) eight times *L to L, R, close - 8*

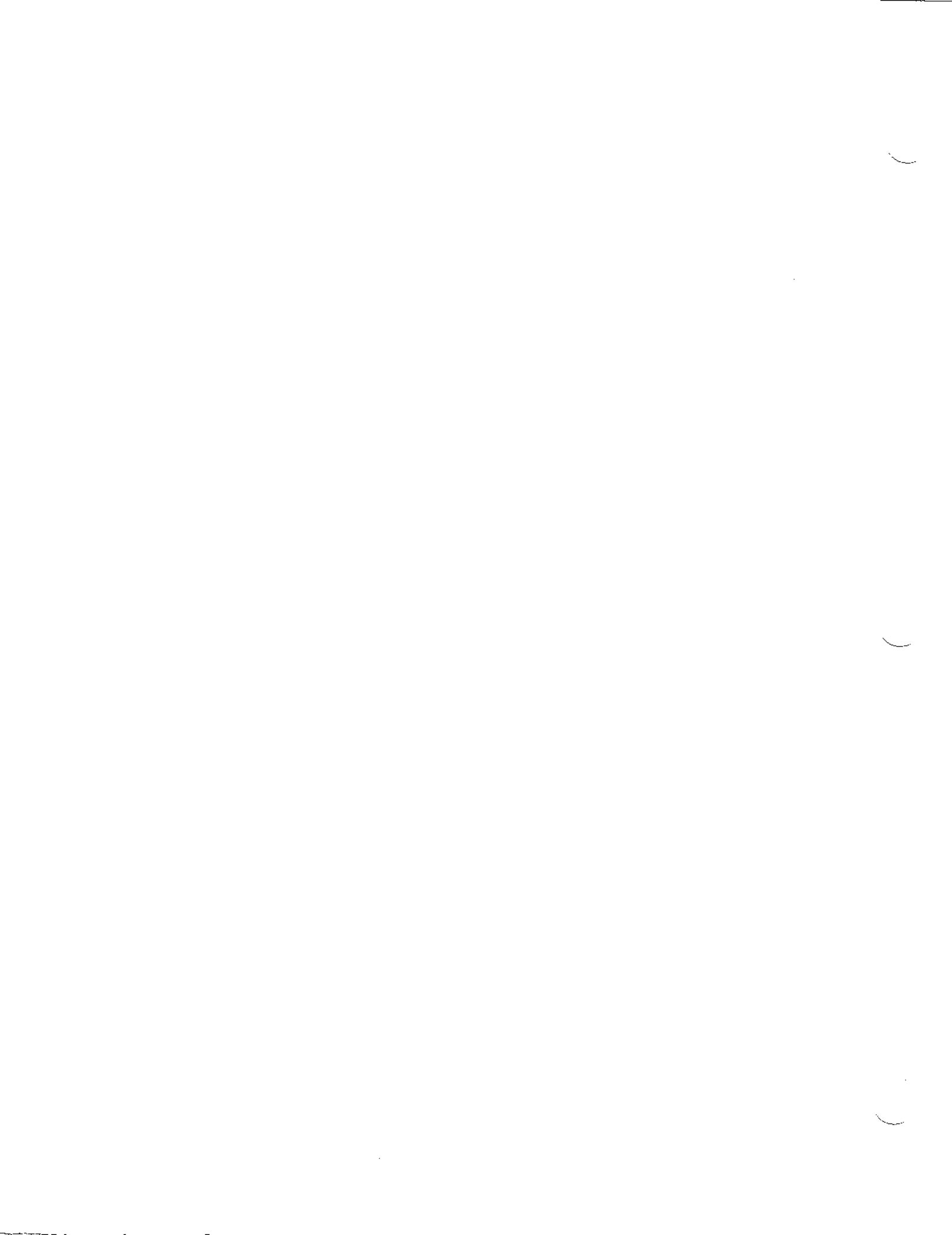
DUDÁLÁS ÉS UGRÓS (Page 3)

Meas	<u>Melody B III.</u> "Nincs itthon az uram..."
1-16	Rest step and bounces (#5) eight times <i>1. 6. 2. 2. step up/down - 8</i>
17-24	Double cross jump (#7) four times <i>four times - 4</i>
	<u>Melody B IV.</u> Instrumental
1-24	Háromugrós (three-jumps) (#8) six times <i>bell 4 1/2, bell 4 1/2 - 6</i>
	<u>Melody B V</u>
	Same as Melody B II <i>bell 1, 2, 3 - 8</i>
	<u>Melody B VI</u>
	Same as Melody B III <i>1. 6. 2. 2. step up/down 1/2, 1/2, 1/2, 1/2, 1/2, 1/2 - 4</i>
	<u>Melody B VII</u> <i>bell 4 1/2</i>
	Same as Melody B IV <i>bell 4 1/2</i>

THE SONGS

Melody A I	1. Szerelem, szerelem, 2. Átkozott gyötrelém. 3. Szerelem, szerelem, 4. Átkozott gyötrelém.
Melody A II	1. Mért nem virágoztál 2. Minden falevelén. 3. Minden falevelén, 4. Cédrus fa tetején.
Melody A III	1. Hej de nem az a rózsá 2. Ki kiskertben nyílik, 3. Hanem az a rózsá 4. Ki egymást szereti.
Melody B II & V	Holjártál az éjjel cinege madár? Ablakodba háltam kedves violám. Mért be nem jöttél cinege madár? Féltem az uradtól kedves violám.
Melody B III & VI	Nincs itthon az uram cinege madár. Laskai erdőben ritka rendet vág. /: Jó lovai vannak hamar haza ér, Jaj lesz nekem rózsám hogyha nálad ér. :/

© 1978 by Andor Czompo.



PALÓC PÁROS

Couple dance from North-central Hungary.

Source: Special arrangement by Sándor Timár. Introduced by Andor Czompo.

Record: Sebő Ensemble, Pepita SLPX 17482 A, "János bácsi..."

Formation: independent couples

MOTIFS AND SEQUENCES:

1. Double Csárdás ♪♪♪♪
Ct 1 Step on the Rft to the R sd
 2 Step on the Lft beside the Rft in place
 3 Step on the Rft to R sd
 4 Close the Lft to the Rft with partial weight
 Repeat with op footwork and direction

2. Turning Csárdás ♪♪♪♪
 1 Step on the Rft in place turning 1/4 to the R
 2 Step on the Lft in place
 3 Step on the Rft in place turning 1/4 to the R
 4 Close the Lft to the Rft with partial weight

3. Forgó (Turning) ♪♪♪♪ | ♪♪♪♪
 1 Step on the Rft fwd
 2 Step on the Lft fwd
 3 Step on the Rft fwd
 4 Step on the Lft fwd. At the same time turn 1/2 to the R
 5 Step on the Rft fwd
 6 Step on the Lft fwd
 7 Step on the Rft fwd. At the same time turn 1/2 to the L
 8 Step on the Lft fwd

4. Ugrós (Jumping) ♪♪ | ♪♪ | ♪♪
 1 Jump onto both feet slightly to the L sd
 2 Leap onto the Lft in place. At the same time lift the Rft to
 L low fwd diag
 3 Jump onto both feet slightly to the R sd
 4 Leap onto the Rft in place. At the same time lift the Lft to
 R low fwd diag
 5-6 Same as cts 1-2
 7 Leap onto the Rft slightly to the R sd. At the same time lift Lft
 to R low fwd diag
 8 Hop on the Rft in place. At the same time swing the L lower leg
 with bent knee to the L sd.

THE DANCE

Csárdás

Partners face each other and join in a shoulder-shoulder-blade pos.

- Meas Melody A I. Instrumental
- 1-2 Introduction
- 3-4 Double Csárdás (#1) two times starting to the M's R. W follows with op ftwk
- 5 M does the Turning Csárdás (#2). At the same time W does a Double Csárdás (#1) to the L, making the side steps large so that the W can follow the M's turn. W also can follow the M's turn with three regular steps (L, R, L), closing feet without weight on the 4th count
- 6 Double Csárdás (#1) to the M's L; this time the side steps are small
- 7-10 Repeat Meas 3-6
- 11-12 Same as Meas 3-4

- Melody A II. Vocal: "János bácsi..."
 In preparation for the Forgó (Turning) (#3), partners turn slightly to their L without releasing the handholds, so that they can do the walking steps comfortably around each other
- 1-12 Forgó (Turning) (#3) six times. The M leads the turning-twisting with gentle firmness

- Melody A III. Instrumental
- 1-12 This is the same as Melody A I, Meas 3-12, plus one more Turning (#2) and Double Csárdás (#1) as in Meas 5-6

- Melody A IV. Vocal: "Aki dudás..."
- 1-12 Same as Melody A II

- Ugrós
 Partners release the shoulder-shoulder-blade position. For a short while they can join in a R-to-R handshake hold or dance independently with hands on the hips or M holds hands free and low, W's hands fwd diag high with bent elbows
- 1-12 Ugrós (Jumping) (#4) three times
- 13-14 Ugrós (Jumping) (#4) ct 1-4
- 15 Jump onto both feet in place: then step on the Rft fwd and shake hands with partner.

THE SONG

János bácsi dudáljon kend,
 A dudáját fujja fel kend
 /: Gyengék vagyunk, elfáradunk,
 Hosszú nótát ne fujjon kend :/

Aki dudás akar lenni
 Pokolra kell annak menni.
 /: Ott kell annak megtanulni
 Hogyan kell a dudát fujni :/

-c 1978 by Andor Czompo

RITKA LEGÉNYES

RITKA (thin, sparse) in Transylvania-Hungarian dialect also means slow, when it is connected with dance names. LEGÉNYES comes from the word LEGÉNY (lad or bachelor).

This is a slow men's dance from the MEZŐSÉG region in central Transylvania. It is related to the other Transylvanian men's dances, like the PONTOZÓ, SÚRÚ TEMPÓ, RITKA TEMPÓ, LEGÉNYES, but it has a couple of characteristics of its own. First of all, it is slower than the other Transylvanian men's dances. Secondly, the structural framework consists of four-motif sequences in which the fourth one usually ends with a heelclick-close and a long pause. The accompanying music is notated in 2/4 measures. The dance's underlying rhythm is based on ♩ notes, played somewhat unevenly (called the "limping dúvó") by the bass instruments. In this dance direction, however, the 4/4 meter is used with ♩ and ♪ notes instead of ♩ and ♪ notes, which would make counting difficult. This method allows us to remain consistent with the formula which outlines a unit in the dance based on 8 measures, 2 for a motif sequence, in the usual structure of ABBC and/or AABC.

Source: Martin, Lányi. Motif selection by Czompo.

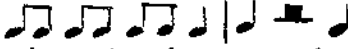
Records: AC Special #3, Ritka Legényes, or Qualiton LPX 18007, Lad's Dance (Ritka Magyar).

Formation: Individual dancers in a group, usually only a few dancing at a time and taking turns with others, close to the music or musicians.

MOTIF SEQUENCES:

1. Side move and heelclick ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩
- Ct 1 Lift the Rft fwd R diag low
- 2 Leap onto the Rft fwd R diag
- 3 Step on the Lft behind the Rft (5th pos)
- 4 Step on the Rft in front of the Lft (5th pos). In the meantime lift the L lower leg back L diag low
- 5 Touch the L heel to the floor in front of the Rft with straight and slightly turned out leg
- 6 Jump into a small 2nd pos with turned in toes and slightly bent knees
- 7 Jump into 1st pos parallel clicking the heels together with straight knees
- 8 Jump slightly fwd into a small kneebend
2. Heelclicks ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩
- 1 Spring into the air, turning slightly to the L. At the same time clap the hands together in front
- ♩ Land on the Lft. At the same time lift the R lower leg to the back R diag and with the R hand hit the R ankle outside
- 2 Step on the Rft beside the Lft in place
- ♩ Step on the Lft in place
- 3 Touch the R heel to the floor in front of the Lft. The knees are slightly bent and turned out
- 4 Jump into 2nd pos, knees bent and turned in
- 5 Jump into 1st pos parallel, clicking the heels together with

straight knees
 6-7 Repeat cts 4-5 the same way
 8 Jump slightly fwd into a small knee bend

3. Boot slapping 

1 Spring into the air. At the same time clap the hands together in front

& Land on the Lft. At the same time lift the R lower leg to the back R diag and with the R hand hit the R ankle outside

2 Step into 2nd pos with the knees bent and the torso bent fwd

& Hit the L boot top inside with the L hand

3 Hit the R boot top inside with the R hand


& Hit the L boot top inside with the L hand

4 Lift the R leg fwd R diag. At the same time start to straighten the torso and hit the R boot top with the R hand

5 Jump into 1st pos parallel with a heelclick and straighten torso to normal

6-7 Pause

8 Jump in place with a slight accent, bending both knees slightly

4. Leg-twist and side-boot-slap 

1 Leap onto the Lft in place. At the same time lift the R lower leg behind and across the L leg

2 Small hop on the Lft in place, turning slightly to the L. At the same time tap the R toe to the R sd. The R knee is bent and turned in

3 Small hop on the Lft in place. At the same time swing the Rft fwd low

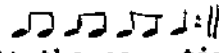
4 Jump into a small 4th pos parallel with bent knees

5 Straighten the R knee (or small hop on the Rft). At the same time lift the L lower leg in the back L diag and hit with the L hand the L ankle outside

6 Bend the R knee slightly. At the same time bring the Lft close to the R ankle

7 Small hop on the Rft in place. At the same time lift the L leg fwd and with the L hand hit the L boot top inside.

8 Jump into 1st pos parallel bending both knees slightly

5. Long series of boot slapping 

1 Leap onto the Lft in place. At the same time lift the Rft fwd low with turned out and bent knee and bend the upper torso fwd

& Hit with R hand the R boot top inside

2 & Symmetrical repeat of cts 1 &

3 Step on the Lft in place and straighten torso to normal

& Hit with L hand the L thigh outside. At the same time lift the R leg fwd with turned out and slightly bent knee

4 Hit with R hand the R boot top inside

5-8 Repeat cts 1-4 the same way with a slight change: the first movement is a hop on the Lft, which can be accompanied by a clap

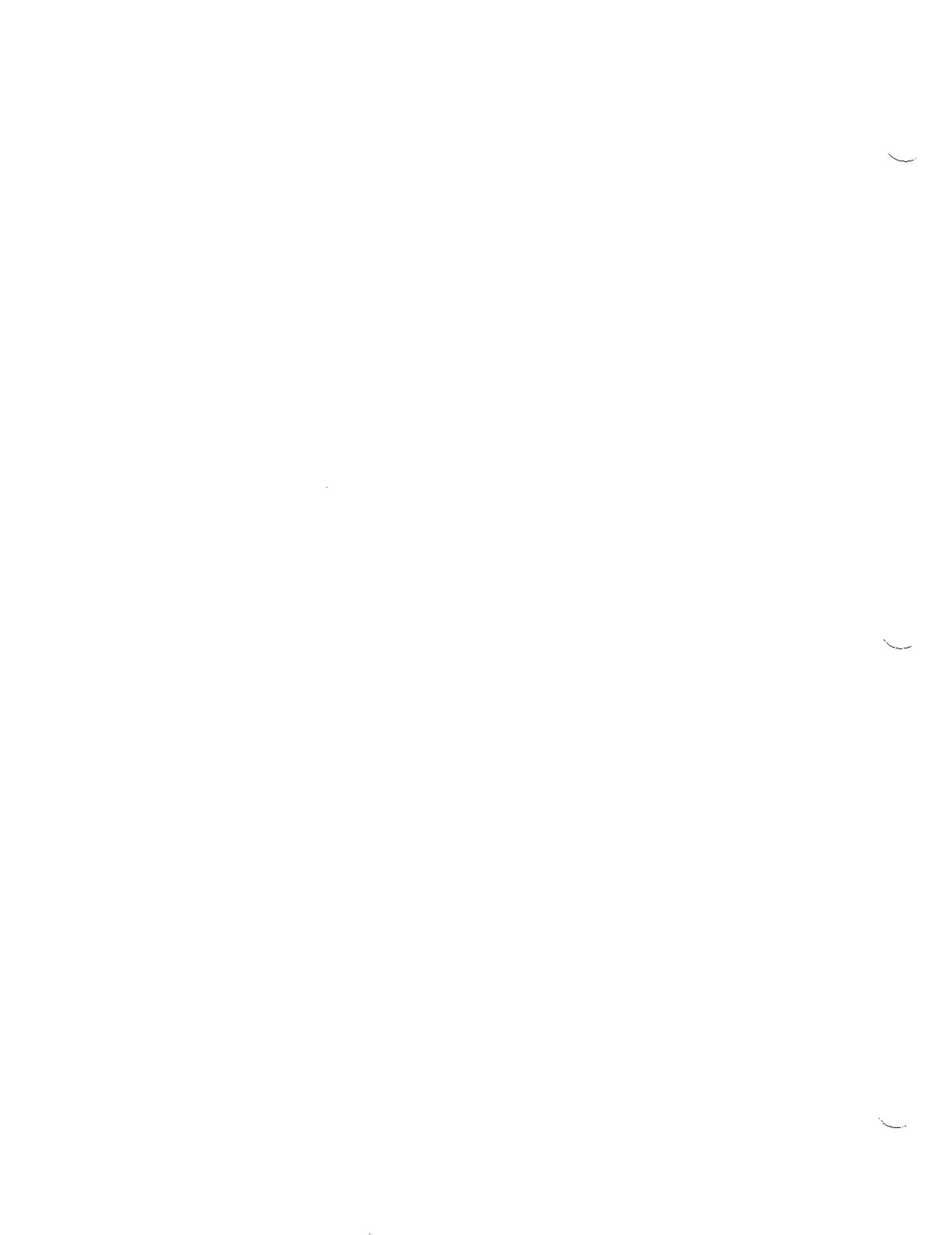
THE DANCE

The dance can be started at the beginning of any 8-measure musical phrase.

- | | | |
|------|-----|---|
| Meas | 1-2 | Side move and heelclick (#1) |
| | 3-4 | Heelclicks (#2) |
| | 5-6 | Heelclicks (#2) with opposite foot- and hand-work |
| | 7-8 | Boot slapping (#3) |
| | 1-2 | Leg twist and side boot slap (#4) |
| | 3-4 | Leg twist and side boot slap (#4) |
| | 5-6 | Long series of boot slapping (#5) |
| | 7-8 | Boot slapping (#3) |

Repeat the dance from the beginning, or rest for 8 or 16 measures before you start again.

©1978 by Andor Czompo. AC PUBLICATIONS, P. O. Box 238, Homer, New York 13077.



SZEGÉNY CSÁRDÁS
(Poor Csardas)


Couple dance from Madocsa (Tolna County), Central Hungary.


Source: Pesovar-Lanyi-Czompo


Music: Slow 4/4. Fast 2/4.


Record: Qualiton LP 18007, "Szegegy Csardas" - Poor Csardas.


Motifs and Sequences


1. Csárdás with heelclick - Man. 
 - 1 Step with L foot in place clicking L heel to the R heel.
 - 2 Step with R foot to Right side
 - 3 Close L foot to R foot with heelclick
 - 4 Standing on the L foot lift R foot slightly off the floor as a preparation for the next movement.
Repeat with opposite footwork.


2. Double Csárdás - Lady. 
 - 1 Step with R foot to Right side
 - 2 Step/close L foot to the Right foot
 - 3 Step with Right foot to the Right side
 - 4 Close Left foot to the Right foot with partial weight.
Repeat with opposite footwork.

3. "Zig Zag" Csárdás 
 - 1 Step with Left foot back-diagonal-left.
 - 2 Step/close Right foot to the Left foot.
 - 3 Step with Left foot back-diagonal-left
 - 4 Close Right foot to the Left foot with partial weight.
Repeat with opposite footwork to back-diagonal-Right.


4. Lippentő 
 - 1 Feet together, small jump onto the balls of the feet with straight knees.
 - 2 Small jump in place bending the knees.
Repeat the same way.

5. Run & Stamp 
 - 1-2 Two running steps in place with Right and Left foot.
 - 3&4 Three running steps in place with slight stamping, Right, Left, Right.
Repeat with opposite footwork.

6. Open Rida 
 - 1 Step with Right foot Right-forward-diagonal on the ball of the foot.
 - 2 Step with Left foot in front of the Right foot (5th pos), with knee bent.
Repeat the same way.

7. Hop step 
 - 1 Hop on the Left foot
 - & Small step with Right foot forward
 - 2 Small step with Left foot in front of the Right foot.
Repeat the same way.

SZEGÉNY CSÁRDÁS (Page 2)

8. Mártogató 
- 1 Turning to your Left, step with Right foot to Right sideways.
 - 2 Step with Left foot in front of the Right foot with a slight knee bend.
 - 3 Still turning to your Left, jump into 2nd position (feet apart) with both knees bent.
 - 4 Pause.
Repeat with opposite footwork and direction.

THE DANCE

SLOW CSÁRDÁS

Couples (partners) face each other. Shoulder-waist or shoulder-shoulder-blade hold. Individual couples can begin the dance at the beginning of any musical phrase.

- Meas. 1-4 Men do #1 Csárdás with Heel click 4 times.
Ladies do #2 Double csárdás 4 times.
- 5-8 Men do #3 Zig-zag csárdás 4 times backwards.
Ladies do #3 Zig-zag csárdás 4 times forward with opposite footwork (starting with the Right foot).
- 9-12 Same as Meas. 1-4.
- 13-16 Same as Meas. 5-8, but this time men move forward and ladies backwards.

Repeat the Slow Csárdás until the end of the Slow Csárdás music.

FAST CSÁRDÁS

- Meas. 1-4 # 4 Lippentő, 4 times.
- 5-6 # 5 Run & Stamp.
- 7-8 # 5 Run & stamp with opposite footwork.
- 9-16 Repeat Meas. 1-8.
- 17-20 #6 Open Rida, 4 times. The partners turn around each other in place CCW.
- 21-22 #7 Hop-step, 2 times. Still turning.
- 23-28 #8 Mártogató, 3 times. Partners face each other.
- 29-40 Repeat Meas. 17-28, with opposite footwork and direction.

Repeat the Fast Csárdás from the beginning.

1978 San Diego State University Folk Dance Conference

Presented by Ann I. Czompo

DISCO DANCE MATERIALS

Due to the new copyright law and the fact that all of the recreational line and disco dance material presented during the workshop/conference is published and copyrighted, the following is provided only in the form of cue sheets. The published detailed dance notes are available from your workshop/conference record and book dealers or from AC PUBLICATIONS, P.O. Box 238-SDC, Homer, New York 13077.

NIGHT FEVER

Source: the film, Saturday Night Fever, & R. Friscoe. Published in Disco Hustle. See sources at end.

Music: Night Fever from the Saturday Night Fever sound track or the 45 rpm version. RSO Records 4001. Or use other disco music (112-120 beats per minute). See recorded music list.

Formation: individuals en masse or in lines.

R arm up & cross 4 sets; roll 2, click 2.
Touch Rft fwd, bk, fwd, 1/4 L with R passe.
Walk bk 3 & touch; same fwd, R sd & L sd.
2 kick-ball-change & 4 Sugarfoot.

BUS STOP I

Source: Lester Wilson. Published in DANCE, DANCE, DANCE. See sources.

Music: approx 112-132 bts per min.

Formation: individuals in lines or en masse.

Beg Lft touch sd, pl, sd, pl; step sd, touch pl.
Rft touch sd, pl, fwd, bk, step fwd with 1/4 R turn, touch L sd.
Lft x frt, touch R sd, Rft x frt, L step bk, R step sd, L touch pl.

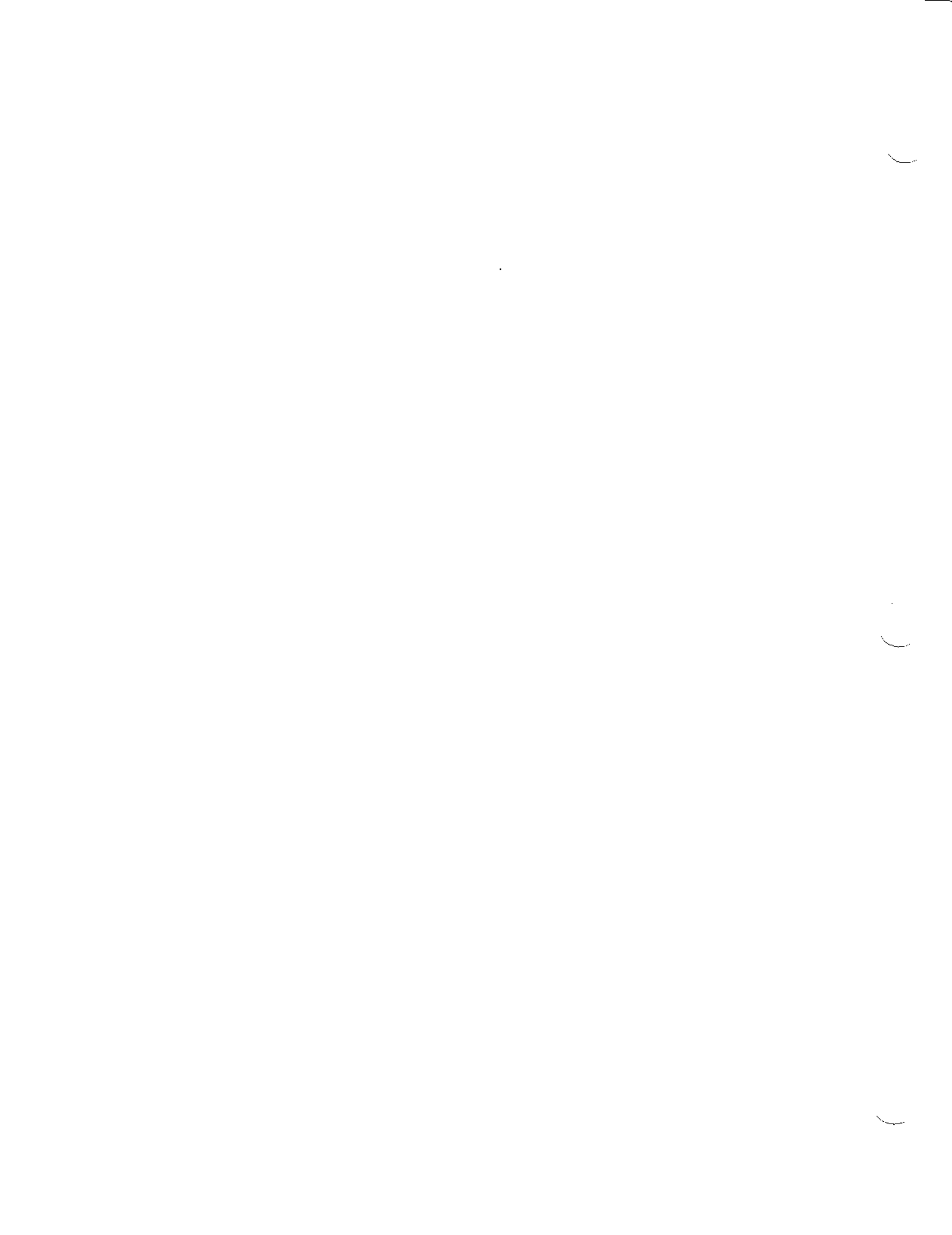
BUS STOP II (also called Walk)

Source: A Czompo, J. Clancy, J. Gaub, NY Hustle Inc., published in Disco Hustle.

Music: approx 112-132 bts per min.

Formation: individuals in lines or en masse.

Beg Rft walk bk 3 & touch; same fwd, bk, fwd; R sd, L, sd, turn R sd, turn L sd.
Step R sd, touch pl (3 x's), 2 heel-click.
Touch Rft fwd 2, bk 2, fwd 1, bk 1, pivot on L 1/2 CCW, kick Rft fwd.



Disco Dance (Page 2) - Czompo

BUS. STOP III

Source: Rosemary Hallum, J. Lampkin

Music: approx 112-132 bts per min.

Formation: individuals in lines or en masse.

Beg Lft touch sd, pl, sd, step pl; Rft touch sd, pl, sd, pl.

Rft touch fwd, bk, fwd, step fwd; lift L knee, step L; lift R knee, step R, walk L, R, turning 1/4 to the L.

SKA, SPECIAL, STROLL

Source: G. Giordano.

Music: approx 120 bts per min.

Formation: ptrs facing.

Ska - two-step with clap on cts 4 &.

Special ftwk: step sd, dig x bk. In closed pos, do 1 facing ptr; do 1 in open pos, W on L sd of M; do 1 to closed pos; do 1 in closed pos.

Stroll - step sd, touch fwd. Cpl arm positions & body changes to be demonstrated during conference.

MADISON-CONTINENTAL

Source: J. Fowler, J. Roberts, A Czompo. Soon to be published in Discoworld Magazine.

Music: 120-132 bts per min.

Formation: cpls in Skater's pos, W on R sd, R hnds joined on top.

Beg Rft, touch sd, pl, sd, step pl (2 x's).

Beg Rft touch fwd, bk, step fwd & turn 1/4 R on Rft; touch Lft sd, step Lft x frt; touch Rft sd.

Jazz square: Rft x frt, L bk, R to sd, L fwd.

SLOW DANCE

Source: A Czompo, published in Disco Dance 2.

Music: approx 76-84 bts per min.

Formation: cpls in 4-hnd pos.

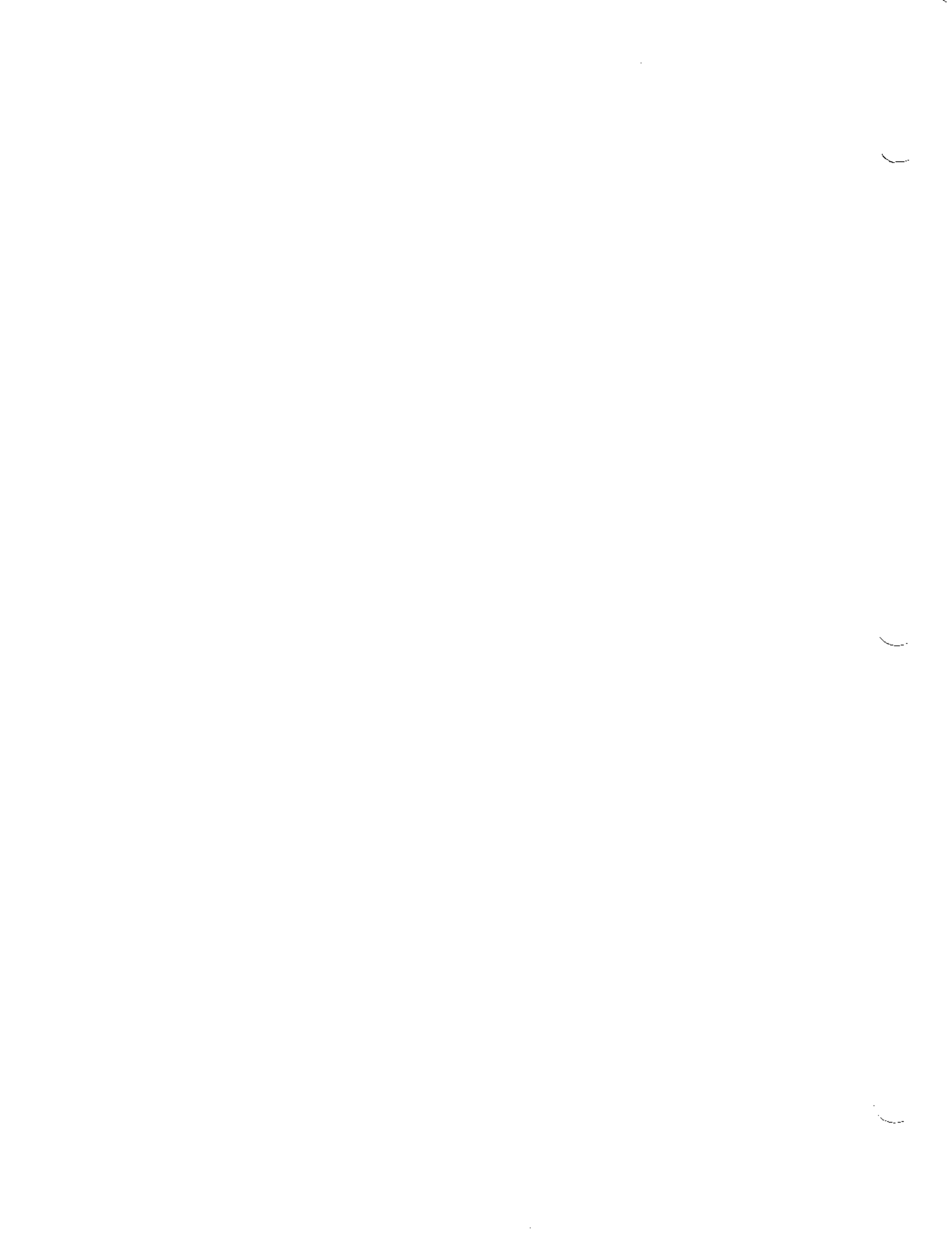
Ftwk: step sd, touch bk. Cpl arm positions & body changes to be demonstrated during conference.

AMERICAN HUSTLE (also called N.Y. Hustle & Hustle)

Source: G. Giordano, J. Clancy, L. Wilson. Published in Disco Hustle.

Music: approx 116-132 bts per min.

Formation: ptrs in closed pos.



Disco Dance (Page 3) - Czompo

Ftwk: touch sd, step pl; touch sd, step pl; step pl 2. (6 cts).
Patterns: (1) P1 (2) fwd (3) bk (4) W turn (5) M turn (6) both
turn (7) R sd pos (8) L sd pos.

WEST COAST SWING (also called Triple American Hustle, Disco Swing, or
Lindy Hustle)

Source: G. Giordano, NY Hustle Inc., L. Wilson, A. Czompo. Published in
Disco Hustle, and in DANCE, DANCE, DANCE.

Ftwk: 2 sets triple (or two-step), 2 walks (QQS/QQS/SS). (1) P1
(2) W turn (3) M turn (4) other improvised.

BREAKDOWN, SPANK

Source: G. Giordano, A. Czompo
Music: approx 112-132 bts per min.
Formation: ptrs facing

Breakdown - bend knees alternately in QQS rhythm.
Spank - touch fwd, step pl, swivel from sd-to-sd with hit.
Cpl arm positions and movts to be demonstrated during conference.

FREAK

Source: L. Clarke, R. Phillips, O. May, A. Czompo
Music: 120-138.
Formation: ptrs facing, no contact.

Ftwk: touch sd, step sd (2 x's); step, step. Also Sugarfoot bk. Arms
and torso move free-style.

N.Y. LATIN HUSTLE (also called Latin Hustle, Rope Hustle)

Source: A. Franz, B. Donahue, NY Hustle, Inc., J. Clancy, A. Czompo.
Published in Disco Hustle & DANCE, DANCE, DANCE.
Music: 116-132 bts per min.
Formation: ptrs facing in closed pos, or in 4-hnd pos.

Ftwk: touch pl, step 6 in pl -- SQQS/SS or SSQS/SS. (1) Basic
(2) fwd (3) bk (4) M turn (5) W turn (6) turn sequence. Cpl
arm positions and mvts to be demonstrated during conference.



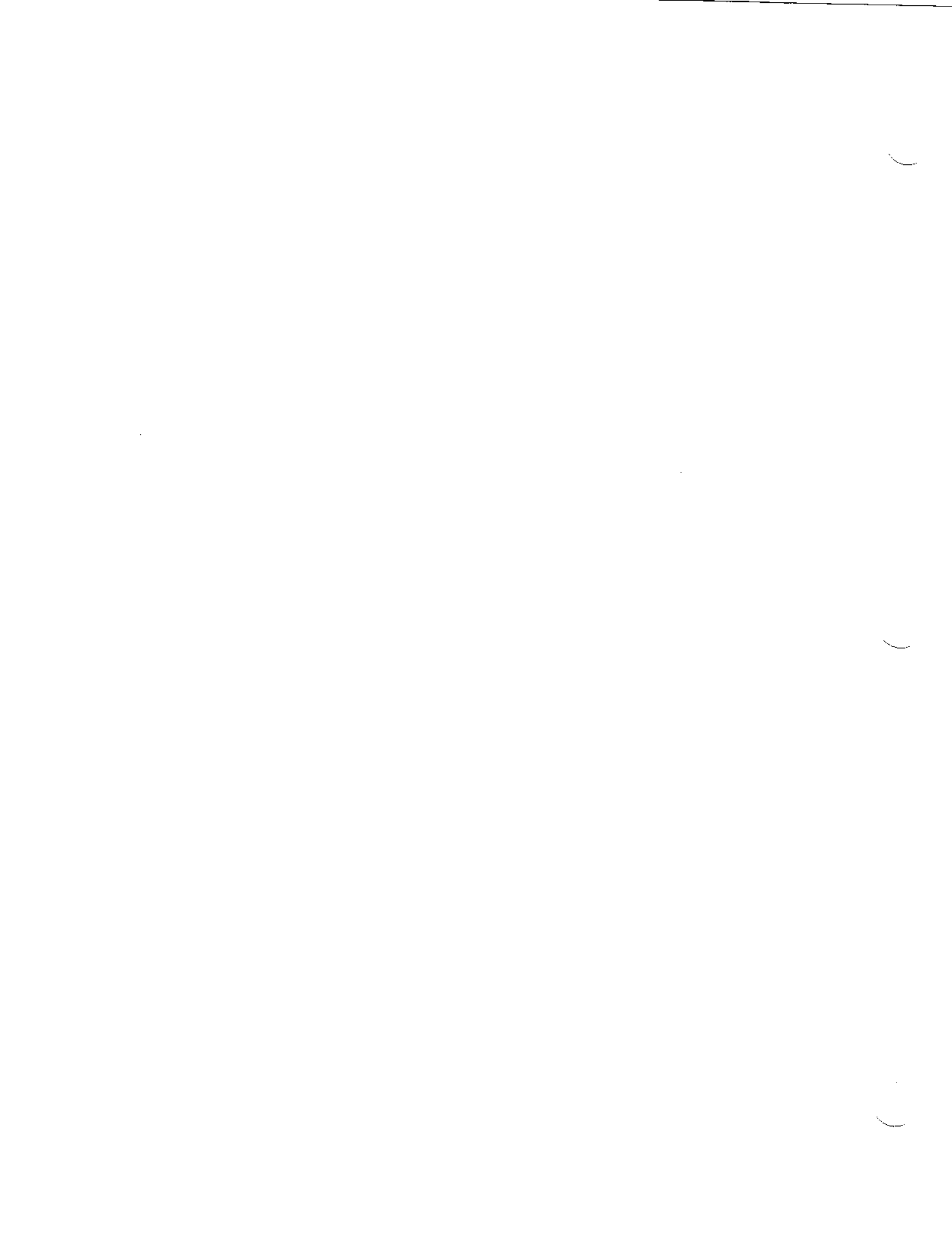
SOURCES

The following are available from AC PUBLICATIONS, P. O. Box 238-SDC, Homer, New York 13077:

- Czompo, Ann I. RECREATIONAL JAZZ DANCE SYLLABUS NO. 2. Includes The Beat, Bits & Pieces, Everybody's Everything, Find Em, Fool Em & Forget Em, Flirtin', The Frog, Mais Que Nada, Roda, Run to Me, Snoopy, Spill the Wine, Spooky, Walk From Regio's, & What'd I Say. Cortland, NY 1972. All line dances with 1978 music update.
- Czompo, Ann I. RECREATIONAL JAZZ DANCE SYLLABUS NO. 3. Includes Batakum, Cafe, Can You Feel It, Cherry, Cherry, Do Your Thing, The Head, Jazz Merengue, King of the Road, Midnight, The Odd Couple, Scratchin', Taurus, Too Late, Walk From Regio's. All line dances. Cortland, NY 1972.
- Czompo, Ann I. DISCO HUSTLE. Includes Hustle (N.Y. Hustle, American Hustle); Latin Hustle (including Rope Hustle); Tango Hustle; California Strut; Hustle Cha (including Foxy Trot); Hustle Cha Line Dance; The Bump; Boogie; Soul Hustle; Bus Stop (several versions); The Get Down; Amos Moses Plus & Line Dance From Saturday Night Fever. Cortland, NY 1978. Mixed line and couple dances.
- Czompo, Ann I. DISCO DANCE 2. Includes directions for Slow Dance; a variation of "Special"; several routines using Latin or American Hustle footwork; Upbeat Cha Cha; Around the World; Flashlight; The Beam; Double Cross; Pushover; several unnamed disco line or couple dances; and suggestions for free-style disco dancing.

Other sources (listed with publisher):

- Disco & Soul Dances, AR 569, available from Educational Activities, Inc., Freeport, New York 11520.
- Wilson, Lester. DANCE, DANCE, DANCE. Brookville Marketing, 420 Lexington Ave., New York, New York 12173.
- Longley, Grant F. Line Dance Manual. The New England Caller, Inc. Box NC, Norwell, MA 02061.
- MORE PARTY DANCES, GSLP-3540. Includes The Creep, Balboa, Bump, Charleston, Limbo, Ballin' The Jack, Conga, Jitterbug, Cha Cha, Loop the Loop. Gateway Records, Gillette-Madison Co. 17 East 48th St, New York, New York 10017.
- HUSTLE, BUS STOP AND LINE DANCES, GSLP-3534. Latin Hustle, N.Y. Hustle, L.A. Hustle, Continental-American Hustle, Chicago Bus Stop, Western Hustle, Rope Hustle, Continental Walk, Monorail, New Yorker, Oasis. From Gateway Records (see above).
- DISCOTHEQUE DANCE PARTY, GS3530. Hustle, Funky Chicken, Latin Hustle, Line Dance, Latin Shuffle, Robot, Bump, Time Warp, Shuffle, Rope. From Gateway Records (see above).
- DISCOWORLD MAGAZINE, 352 Park Ave. So, 9th Floor, New York, New York 10010. Subscription \$8.00 for 12 issues.



RECORDED MUSIC

The following list includes tune names, recording artists, and approximate number of beats per minute as measured on a metronome (speed varies somewhat on different tape or record players).

VERY SLOW (76-84 bts per min)

I'll Set You Out O.K., Con Funk Shun
(B4-88)

Love Me Right, Denise LaSalle (76)

Who Has the Time, Con Funk Shun
(B0-84)

SLOW (88-10B bts per min)

Baby You Lied, Eloise Laws (104-10B)

Bootzilla, Bootsy Collins (104)

ConFunkShunizeYa, Con Funk Shun (10B)

How Deep Is Your Love, Bee Gees (108)

Jungle Dancin', Lonnie Jordan (92)

Love Comes Easy, Eloise Laws (8B)

Someone Who Will Needs Me, Eloise
Laws (8B-92)

Strauss in Outer Space, Disko Band
(92-96)

SLOW MODERATE (112-120 bts per min)

Boogie Shoes, K. C. & the Sunshine
Band (112)

Celebrate, Brass Construction (120)

DooWhaChaWannaDoo, Con Funk Sun
(112-116)

Ebony Eyes, Bob Welch (120)

Ffun, Con Funk Shun (112-116)

Fifth of Beethoven, Walter Murphy
(116-120)

Flashlight, Parliament (112-116)

Grey Rainy Days, Lonnie Jordan (116)

If I Can't Have You, Yvonne Elliman (112)

I Love You, Donna Summer (120)

Junky to My Music, Lonnie Jordan (120)

Jive Talking, Bee Gees (10B-112)

K-Jee, M.F.S.B. (120)

L-O-V-E-U, Brass Construction (112-
116)

Manhattan Skyline (120-126)

More Than a Woman, Bee Gees (112)

More Than a Woman, Tavares (112)

Move Your Body, Denise LaSalle (116)

Night Fever, Bee Gees (112)

On Broadway, George Benson (116)

1000 Laughs, Eloise Laws (120)

Salsation, David Shire (116)

Shadow Dancing, Andy Gibb (116)

Stayin' Alive, Bee Gees (112)

You Should Be Dancing, Bee Gees (120)

You're Incredible, Eloise Laws (120)

Which Way Is Up, Stargard (10B-112)

FAST MODERATE (126-138 bts per min)

Brahm's Disco Dance No %, Disko Band
(132)

Calypso Breakdown, Ralph McDonald (126)

Dance, Dance, Dance, Chic (126)

Oance With Me, Peter Brown (126-132)

Disco Inferno, The Trammps (120-126)

Disco Rufus, Stargard (126)

Fly Away, Lawrence Hilton, Jacobs (126)

Get It Together, Brass Construction
(13B)

Happy Anniversary, Little River Band
(126)

Happy People, Brass Construction (132)

It's Party Time, Bobby Womach (126)

La Costa, Natalie Cole (126)

LaSo Square, LaSo Players (132)

Mom and Dad, LaSo Players (132)

Number One, Eloise Laws (132)

Open Sesame, Kool & The Gang (126)

Roman Nights, Meco (126)

Rumour Has It, Donna Summer (138)

Serpentine Fire, Earth, Wind & Fire
(132-13B)

Theme From Close Encounters, Meco (132)

Top of the World, Brass Construction
(120-126)

We, Brass Construction (126)

FAST (152-1B4 bts per min)

Forever Now, Eloise Laws (152-160)

Holiday Feeling, London Disco (176)

Lady Love, Lou Rawls (1B4)

Nasty, Lonnie Jordan (160)

Not the Staying Kind, Lou Rals (16B)

Sao Paulo, Chic (176-or 88)

Presented by Ciga Despotović

ČUČERSKO ORO
Macedonia

Macedonian dance style *step*

RECORD: Sixteen Yugoslavian Dances Created by Ciga Von Despotović,
Volume I, Side A, Band 8.

FORMATION: Men and women in an open circle, hands joined and down.

RHYTHM: 7/8, counted as 1,2,3 1,2 1,2
Dancers counts 1 2 3 or SQQ

METER:	7/8	PATTERN
Meas.		<i>Start at the beginning</i>
1		Facing and moving LOD, step R (ct 1), lift L by ankle (ct 2), step L (ct 3).
2		Repeat meas 1.
3		Step R,L,R (cts 1,2,3.)
4		Step L,R,L (cts 1,2,3.)
5		Repeat meas 1.
6		Repeat meas 1 in place, turning to face ctr.
7		In place, step R (ct 1), step L across R (ct 2), step R (ct 3). <i>back on</i>
8		In place, step L (ct 1), step R across L (ct 2); step L (ct 3). <i>in front of</i>
9		Raise hands and in place, step R (ct 1), lift L behind R (ct 2), step L slightly behind R (ct 3). <i>white hopping on R</i>
10		Step R in place (ct 1), touch L in front (ct 2), lift L (ct 3). <i>next to</i>
11-12		Repeat meas 9-10, with opp ftwk and direction.
13-16		Repeat meas 9-12.

Lower hands and repeat from beginning.

1. Geographical Variation -

Went to the field to collect some plants of the same species.

Date of collection: 1-7

1. Plant 1 - Plant 1 - Plant 1

11. Plant 1 - Plant 1

12. Plant 1 - Plant 1

13. Plant 1 - Plant 1

14. Plant 1 - Plant 1

15. Plant 1 - Plant 1

16. Plant 1 - Plant 1

Presented by Ciga Despotović

IVANOVO ORO
Macedonia

Authentic motifs from Polog in Macedonia. Title translates, "Ivan's Dance."

RECORD: Sixteen Yugoslavian Dances Created by: Ciga Von Despotović, Volume I, Side B, Band 1.

FORMATION: Men in a line in shldr hold. Women in a separate line outside of the men's line, with hands joined and up.

RHYTHM: 11/16, counted as $\frac{1,2}{1} \frac{1,2}{2} \frac{1,2,3}{3} \frac{1,2}{4} \frac{1,2}{5}$
Dancers counts: 1 2 3 4 5 or QSQSQ

METER: 11/16

PATTERN

Meas.

- 1 Facing and moving LOD, step R lifting L (cts 1-2), lift on R heel with L in front (ct 3), step L in front (ct 4), step R behind, lifting L sharply (ct 5).
- 2 Step L fwd (cts 1-2), lift R as you pivot on L to face ctr (ct 3), step R to R (ct 4), hold (ct 5).
- 3 With wt on R, touch L flat fwd (ct 1), hold (ct 2), lift L (ct 3), hold (cts 4-5).
- 4 Moving bkwd, step L,R (cts 1-2), step L across R and turn LOD (ct 3), lift R behind L (ct 4), flex L knee (ct 5).

Variation of Meas 2 - Men only

Step L fwd (cts 1-2), jump in the air on ct 3 and land on both ft on cts 4-5. To resume meas 3 as written, give a small jump and end in pos with L flat fwd.

Repeat dance from beginning until end of music.

© by Ciga Despotović

Presented by Ciga Despotović

OP SA SA
Serbia

Vlach dance motifs from East Serbia.

RECORD: Sixteen Yugoslavian Dances Created by Ciga Von Despotović,
Volume I, Side B, Band 8

FORMATION: Men and women in an open circle, hands joined and down.

METER: 2/4

PATTERN

Meas.

Introduction

Wait for call: "Op sa sa!"

PATTERN I

- 1 Facing ctr, step R toe behind L (ct &), step L in place (ct 1), kick R heel across in front of L ankle (ct 2).
 2 Repeat meas 1.
 3-4 Moving bkwd, step R, stamp L (cts 1,&), step L, stamp R (cts 2,&), step R, stamp L (cts 3,&), step L (ct 4).
 5-16 Repeat meas 1-4, 3 more times (4 in all).

PATTERN II

- 1-2 Repeat Pattern I, meas 1-2.
 3-4 Moving bkwd, step R,L,R (cts 1-3), /lift L knee across R knee and fast ctr (ct 4).
 5-6 In place, step L across R (ct 1), pivot on L to face RLOD (ct 2), step R across L (ct 3), pivot on R to face ctr (ct 4).
 7-8 Stride-jump on both ft (ct 1), lift on L heel (ct 2), stamp R across L (ct 3), lift on R heel pivoting to ctr (ct &), stamp L fwd with wt. (ct 4).
 9-16 Repeat meas 1-8.

PATTERN III

- 1 Facing ctr, stamp R to R without wt (ct 1), /kick R heel across L (ct 2).
 2 Hop on L (ct 1), step R,L (cts &,2).
 3 Repeat meas 2.
 4 Moving to R, step R to R (ct 1), step L behind R (ct &), step R to R (ct 2).
 5-8 Repeat meas 1-4, with opp ftwk and direction.
 9-16 Repeat meas 1-8.

PATTERN IV

- 1 Moving to R, with body leaning to R side, but not twisting, step R (ct 1), close L to R (ct 2).
 2-3 Repeat meas 1, twice more (3 in all).
 4 Step R to R (ct 1), hold (ct 2).
 5-8 Repeat meas 1-4, with opp ftwk and direction.
 9 Step fwd R (ct 1-2).
 10 Step fwd L (ct 1-2).
 11-12 Moving diag R, step R,L,R, hold (cts 1,2,3,4).
 13-16 Repeat meas 9-12, with opp ftwk and direction.
 17-32 Repeat meas 1-16.

PATTERN V

- 1 Facing ctr and moving R, hop on L (ct 1), ~~step R,L (cts &, 2)~~.
2-3 Repeat meas 1.
4 Chug fwd on both (ct 1), chug bkwd on both (ct 2).
5-8 Repeat meas 1-4, with opp ftwk and direction.
9-16 Repeat meas 1-8.

PATTERN VI

- 1-2 Facing and moving half-R, step R,L,R (cts 1-3), stamp L without wt (ct 4).
3-4 Repeat meas 1-2, with opp ftwk and direction.
5 Turn to R as you step R (ct 1), stamp L (ct 2).
6 Turn to L as you step L (ct 1), stamp R (ct 2).
7-8 Repeat meas 1-2.
9-16 Repeat meas 1-8, with opp ftwk and direction.
- 1-16 Repeat Pattern I.
- 1-16 Repeat Pattern II.

Call on record, "Op sa sa"

Repeat Pattern I and continue sequence as written.

© by Ciga Despotvić

Presented by Ciga Despotović

PODRIMSKO OROAlbania *Handwritten note*

A Shiptar courtship dance with men displaying their strength and skill as dancers. Style is very fine, soft bouncing. Title refers to the River Drim in Yugoslavia and Albania. *Handwritten note*

FORMATION: Men in a line with shldr hold. Women in a separate line, hands joined and up with handkerchief in R hand. Women's line is outside men's line. *Handwritten note*

RECORD: Sixteen Yugoslavian Dances Created by: Ciga Von Despotović, Volume I, Side A, Band 2.

METER: 2/4

PATTERN

Meas.

PATTERN I *Handwritten note: 1st meas 1-4, 3 more times*

Dance begins without introduction on record. Same step for M and W, but W dance in a feminine style.

- 1 Facing half-R and moving LOD with light bouncing, step R (ct 1), bring L around to front (ct 2).
- 2 Step L in front (ct 1), hold with R lifted in back (ct 2).
- 3 Touch R in front (ct 1), lift R in front (ct 2).
- 4 Step bkwd R,L (cts 1-2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

PATTERN I - VARIATION FOR M

- 1 Same as meas 1 above. *Handwritten note: same as above*
- 2 Step L and drop to R knee (ct 1), hold (ct 2).
- 3 Rise enough on L to be able to touch R knee to floor again (ct 1), stand up with wt on R (ct 2).
- 4 Step L bkwd (ct 1), hold (ct 2). *Handwritten note: same as above*
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

PATTERN II

~~Ftwk is same for M and W.~~ M dance dynamically, W are solo using handkerchief. Holding handkerchief in both hands at waist ht, push it fwd on ct 1, twirl it as it is brought back on ct 2, repeat for cts 3,4,5,6. *Handwritten note: same as above*

- 1 Facing slightly L, step R across L (ct 1), step L in place with bounce (ct 2).
- 2-3 Repeat meas 1.
- 4 In place, step R,L,R (cts 1,&2), ending facing slightly R.
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

PATTERN III

Ftwk same for M and W. *Handwritten note: same as above*

- 1 Facing and moving LOD, step R lifting L fwd (ct 1), hop twice on R (cts 2,&).

- 2 Step fwd L,R,L (cts 1,&,2).
- 3 Face ctr and move bkwd, stepping R,L (cts 1,2).
- 4 In place, step R,L,R (cts 1,&,2).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

PATTERN IV - MEN ONLY

- 1 Moving in LOD with broad steps, step R (ct 1), lift L high and fwd with tiny kick (ct 2).
- 2 Step L (ct 1), lift R high and fwd (ct 2).
- 3 Repeat meas 1.
- 4 With wt on R, circle L to back of R knee (cts 1-2).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9 Face ctr and sway to R.
- 10 Face ctr and sway to L.
- 11-18 Repeat meas 9-10, 4 more times (5 in all).
- 19 Transition: Close L to R, ending with wt on L.

PATTERN IV - WOMEN ONLY

- 1-16 Repeat Pattern II, twice.
- 17-18 Repeat Pattern II, meas 1, twice.
- 19 Transition: Step R,L (cts 1-2) and rejoin hands.

The following sequence continues to end of music.

- 1-16 Pattern I for M and W
- 1-16 Pattern III for M and W
- 1-16 Pattern IV for M, Pattern II for W.

© by Ciga Despotvić

Presented by Ciga Despotović

RETKO KOLO

Serbia

Retko - Retko
This is a popular Serbian dance. Typically men pay the musicians and begin the dance and then invite the women to join in..

RECORD: Sixteen Yugoslavian Dances Created by: Ciga Von Despotović, Volume I, Side A, Band 3.

FORMATION: Men and women, hands joined and down. Line can serpentine in any direction.

METER: 2/4

PATTERN

Meas.

- 1 Facing and moving LOD, step R,L (cts 1-2).
- 2 Facing ctr, in place, step R to R with plie (ct 1), step L behind R (ct 2), step R in place (ct &).
- 3 Repeat meas 2, with opp ftwk and direction.
- 4 Repeat meas 2.
- 5 Facing and moving ROLD, step L,R (cts 1-2).
- 6 Facing RLOD and moving bkwd, step L bkwd with knee bend (ct 1), step bkwd R,L (cts 2,&).
- 7 Repeat meas 6, with opp ftwk.
- 8 Step L behind R with plie (ct 1), change direction to LOD, stepping R,L (cts 2,&).

Repeat dance until end of music.

copyright by Ciga Despotović

Presented by Ciga Despotović

TOIČEVO KOLO

Serbia

This dance is in syncopated style, typical of many Serbian dances. The title translates as, "Toice's Dance."

RECORD: Sixteen Yugoslavian Dances Created by: Ciga Von Despotović, Volume I, Side B, Band 4.

FORMATION: Men and women in an open circle, hands joined and down.

METER: 2/4

PATTERN

Meas.

PATTERN I

- 1-3 Facing ctr with ft together and bouncing a little, shift heels to R,L,R,L,R,L (cts 1-2, 1-2, 1-2).
- 4 In place, step R to R (ct 1), step L behind R (ct &), step R in place (ct 2).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

PATTERN II

- 1 In place, step R to R (ct 1), step L behind R (ct 2), step R in place (ct &).
- 2 Repeat meas 1, with opp ftwk and direction.
- 3 Step R to R (ct 1), step L behind R (ct 2), step R fwd with R knee bent (ct &).
- 4 Straighten R knee as you bring ft together (ct 1), flex knees down, up, down (cts &, 2, &).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

PATTERN III

- 1-2 Facing half-R and moving R, step R toe close behind L (ct 1), step L with flat foot (ct &), and continue thus R,L,R,L (cts 2, &, 1, &) step R to R with R knee flexed (ct 2).
- 3 Lift L knee (ct 1), step L next to R (ct &), lift R knee (ct 2), step R next to L (ct &).
- 4 Repeat Pattern II, meas 4: up, down, up, down.
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

PATTERN IV

- 1-4 Change to escort-hold and move diag fwd R with R heel in front, stepping R,L, etc (cts 1, &, 2, &, 3, &, 4, &, 5, &, 6, &, 7, &, 8, &).
- 5-7 Move diag bkwd R, still stepping on R heel as in meas 1-4 (cts 1, &, 2, &, 3, &, 4, &, 5, &, 6, &).
- 8 In place, step R,L,R, hold (cts 1, &, 2, &).
- 9-16 Repeat meas 1-8, with opp ftwk and direction.

Repeat dance from beginning to end of music.

- 5-7 Move idag bkwd R (LOD), and step on R heel as in meas 1-4 (cts 1,&,2,&,3,&,4,&,5,&,6,&).
- 8 In place, stamp R,L,R, hold (cts 1,&,2,&). Bend fwd slightly while stamping.
- 9 Repeat meas 1-8, with opp ftwk and direction.

Presented by Donna Tripp

1978 San Diego S.U.F.D. Conference Afterparty Institute

Presented by Ciga Despotović

ŽENSKA ŠIPTARSKA IGRA

Albania

Žena - Shiptar - Igra - Shiptar - Igra - Igra - Igra
Title translates, "Women's Shiptar Dance."

RECORD: Sixteen Yugoslavian Dances Created by; Ciga Von Despotović,
Volume I, Side B, Band 6.

FORMATION: Women only in an open circle, hands joined and up.

RHYTHM: 7/8, counted 1,2,3 1,2 1,2
Dancers cts 1 2 3 or SQQ

METER: 7/8

PATTERN

Meas.

- 1 Facing and moving LOD, step L (ct 1), step R (cts 2-3).
- 2 Step L with knee bent (ct 1), *step fwd R* close R to R (ct 2), step fwd L (ct 3).
- 3 Face ctr, step R to R (ct 1), *step a bit of R to R side R to R side L to L* close L to R (cts 2-3).
- 4 Step L fwd (ct 1), *step a bit of R to R side L to L side L to L* touch R to R side (cts 2-3).
- 5 Moving to L, step R across L (ct 1), *step a bit of R to R side L to L side L to L* close L to R (ct 2), step R across L (ct 3).
- 6 Face ctr, step L to L (ct 1), *step a bit of R to R side L to L side L to L* step R behind L and face LOD (ct 2), ~~lift L (ct 3).~~

Variation

On meas 5, W can turn once to own L with 3 steps, R,L,R (cts 1,2,3).

Repeat from beginning until end of music,

Hand Movements: Meas 1-4, hands to L of body; Meas 5-4, hands over the left shoulder 5,6; hands to R.

Repeat when beginning Meas 1-4, hands to L of body, Meas 5-4, hands over the left shoulder 5,6; hands to R.

Step a bit of R to R side L to L side L to L, step a bit of R to R side L to L side L to L, step a bit of R to R side L to L side L to L, step a bit of R to R side L to L side L to L.

© by Ciga Despotović

Presented by Vince Evanchuk

HOPAK KOLOM
Ukraine

Hopak Kolom (Ho-pahk Koh-lum) is a couple dance done various ways in most regions. This version was collected by V. Avramenko in 1935 in the Ukraine. It was introduced by Vincent L. Evanchuk at the 1962 Santa Barbara Folk Dance Conference.

RECORD: SONART (45) M-583-B

FORMATION: Cpls facing LOD, W to R and slightly in front of M. W L hand in M out stretched L hand. W R hand on R hip, fingers fwd. M R hand on W R hip above W R hand. Cpls form one or more circles.

STEPS & STYLING: Cross Pas-de-basque (herein abbreviated cross-PDB): Leap diag fwd on R (ct 1), step on L across R (ct &), step on R in place (ct 2). Repeat to L using opp ftwk.

Running Pas-de-basque (herein abbreviated PDB): Long leap fwd on R (ct 1), run fwd L,R (cts 2,&). Repeat starting on L.

Vehenenya (Knee-kick-PDB): Hop on L, bring R heel up to touch L leg just below kneecap, ft relaxed (ct 1), hop on L, kicking R fwd and down, leg straight and toe pointed (ct 2), leap fwd on R (ct 1), run fwd L,R (cts &,2). Repeat starting on L with opp ftwk

Vepad (Lunge-cut-PDB): Slide R fwd on floor, L remains in place (both ft on floor with bent knees and L shldr leads) (ct 1), cut L ft under R as R kicks fwd with toe pointed (ct 2). Run fwd R,L,R (cts 1,&,2). Repeat starting on L with opp ftwk.

Krutj (Buzz-turn): With L hand on hip, fingers fwd, R hand hold beads down with elbow at shldr level (palm down and thumb down)

Preschid (Squat-kick): From a standing pos drop into a squat pos (as assumed in a deep knee bend), on balls of ft with knees turned out and roughly parallel with hips; back straight (ct 1), with back still straight, rise to a partially standing pos (knees somewhat bent) with wt on ball of R ft; kick L fwd and roughly parallel with R knee, L toe pointed and turned out (ct 2). Repeat with opp ftwk. Hands are held out to sides, slightly fwd, palms up at shldr level.

Pereskok (Cross-kick-PDB): Leap onto R across L, raising L in back of R knee (ct 1), hop on R and kick L diag L (ct 2). Step L in place (ct 1), step R beside L (ct &), step on L beside R (ct 2). *Use opp ftwk*

Podveney Krutj (Cpl PDB turn): Cpls, face each other with R hands on ptrs L waist and L hands held up and out, and do 8 running PDB CW. Reverse body and opp hand pos and do 8 running PDB CCW.

Preschid Pereskokum (Squat-kick-corss-kick): Drop into squat pos as in basic preschid (ct 1), rise with wt on L, knee bent, R ft diag R and down, toe pointed (ct 2). leap onto R across L, raising L in back of R knee (ct 1), hop on R and kick L high diag L (ct 2). Repeat with opp ftwk. Hands are held out to sides, slightly fwd, palms up, at shldr level.

Dorizka (Paw-step): Touch R toe to R without wt (ct 1), hop to R on L, momentarily taking wt on R as to give the impression of limping or pawing to the side (ct 2).

Detorkanya (W toe-heel step): Leap on L touching R toe in front of L (ct 1), hop on L touching R heel in front of L (ct 2). Repeat with opp ftwk. Hands are held high overhead.

Vexholyasnek (M toe-heel step): Leap on L touching R toe at side of L instep with R heel out (ct 1), hop on L, touching R heel at same point, toe out (ct 2). Repeat with opp ftwk. Hands are held high overhead.

Pidskok (Hop- step-step turn): Hop on L, turning CCW (ct 1), step on R continuing CCW turn (ct &), step on L, continuing CCW turn (ct 2). R hand on back of neck, L arm extended to side, palm down.

METER: 2/4

PATTERN

Meas.

NO INTRODUCTION

- 1-8 I. CROSS-PDB
- 1-8 II. RUNNING-PDB
Hand pos as in Formation.
- 1-8 III. VEHENENYA (Knee-kick-PDB) - 4 steps in all
Hand pos as in Formation.
- 1-8 IV. Repeat Fig. II.
- 1-8 V. VEPAD (Lung-cut-PDB) - 4 steps in all
Hand pos as in Formation.
- 1-8 VI. Repeat Fig. II
- 1-8 VII. W KRUTJ (Buzz turn) & M PRESCHID (Squat-kick)

- 1-8 VIII. Repeat Fig. II
- 1-8 IX. PERESKOK (Cross-kick-PDB)
Ptrs face each other, M back to ctr of circle, R hands joined at shldr level, elbows bent at 90 degrees. M start on R, W on L and both dance 4 Pereskok in LOD.
- 1-8 X. Repeat Fig. II
- 1-16 XI. PODVENEY KRUTJ (Cpl PDB turn)
- 1-8 XII. Repeat Fig. II.
- 1-8 XIII. W KRUTJ (Buzz turn) & M PRESCHID PERESKOKOM (Squat-kick-cross-kick).
- 1-8 XIV. Repeat Fig. II
- 1-8 XV. DORIZKA (Paw step)
Ptrs face each other, hand pos as in Fig. IX, and do 16 DORIZKA in RLOD (CW around circle). M start R, W-L.
- 1-8 XVI. Repeat Fig. II
- 1-8 XVII. W DETORKANYA (Toe-heel) & M VEXHOLUASNEK (Toe-heel)
Ptrs face each other, M back to ctr of circle. W do 8 Detorkanya in place, M do 8 Vexholyasnek in place.
- 1-8 XVIII. Repeat Fig. II
- 1-16 XIX. PODVENEY KRUTJ (Cpl turn PDB)
Repeat action of Fig. XI
- 1-8 XX. Repeat Fig. II
- 1-8 XXI. W PIDSKOK (Hop-step-step turn) & M DANCE SHOW OFF STEPS
(M do Preschids (Squat-kicks), Preschids Pereskokom (Squat-kick-cross-kick), etc.).
- 1-8 XXII. Repeat Fig. II (Off floor).

Presented by Vince Evanchuk

KATERENA
Ukraine

Katerena (Kaht-er-a'nah) was introduced by Vincent L. Evanchuk at the 1961 Santa Barbara Folk Dance Conference. Katerena is a show-off dance usually done after work at the Vechernechie or evening party.

RECORD: National N4516-A (45) "Katerina"

FORMATION: 4 W at corners of a square, facing ctr, with hands flat on hips with fingers fwd. 2 M at opp sides of the square. M #1 between and slightly to rear of W #1 and #4. M #2 between and slightly to rear of W #2 and #3. M facing each other, arms folded across and raised from chest. Ft 12-15 inches apart.

STEPS &
STYLING:

Pas de Basque: This is the main step throughout the dance and is abbreviated PDB herein. This particular PDB is danced straight fwd or bkwd without moving from side to side and without crossing ft. Dancers should dance as befitting their sex; thus, M PDB lifting knees very high (except when turning), W PDB with knees low.

Knee-Kick-PDB (Ukrainian name of this step is Veheneva): With wt on L, bring R heel up to touch leg just below knee-cap, ft relaxed (ct 1); kick R fwd and down, leg straight and toe pointed (ct 2). Step on R (ct 1); step on L (ct &); step on R (ct 2). Entire step takes 2 meas. For repeat on next 2 meas, use opp ftwk.

Scissor-Kick (Ukrainian name for this step is Kolesenya): Leap onto R in place, with knee and leg straight and heel slightly off floor, while L kicks straight fwd and down with leg straight and toe pointed (ct 1); leap onto L in place, with knee and leg straight, heel slightly off floor, while R kicks straight fwd and down with leg straight and toe pointed (ct 2). Because legs are kept straight, leaping is done with toe and ankle action instead of with knee and hip, and resembles a pair of scissors in motion.

Preschid: From a standing pos drop into a squat pos (as assumed in a deep-knee-bend), on toes, knees out and roughly parallel with hips, heels off floor, and back is straight (ct 1); with back still straight, rise to a partially standing pos with wt on ball of R ft and knee bent, while L kicks fwd and roughly parallel with R knee, L knee slightly bent and toe turned out (ct 2). For repeat on next meas, use opp ftwk on ct 2.

9-16 A 4 W do 16 more scissor-kicks. M turn 1/2 turn CW to reverse pos, holding L hand, and do 8 preschids moving CCW.

FIG. VIII: CPLS ELBOW TURN CW and CCW

1-8 Both M turn W on own R (#3 & 4), by hooking R elbows and doing 8 PDB CW. W on m L (# 1 & 2), move to ctr, hook R elbows and do 8 PDB CW.

9-16 All dancers turn 1/2 CW to reverse pos, hook L elbows and do 8 PDB CCW.

FIG. IX: CENTER PRESCHIDS FOR MEN

1-8 W on M L (#1 & 2), do individual CCW turn with 8 PDB from ctr to own corner, L hands on beads as in Fig IV. W on M R (#3 & 4), do 16 scissor-kicks in place. M repeat Fig VII, meas 1-8 (8 preschids CW).

9-16 W repeat Fig. VII, meas 9-16 (16 scissors-kicks). M repeat Fig. VII, meas 9-16 (8 preschids CCW).

FIG X: WEAWE THE ROPE

1-32 Both M move between W #1 and #3, facing ctr, with M #1 to R of M #2. Dancers join hands and move circle CW. M #1 drops hand of M #2 and threads or weaves the rope as follows: He leads under the clasped hands of the two end dancers. All follow with hands joined under the arch. As W #2 goes under the arch W #3 turns CW and without ducking under her arm, places her R hand across L shldr still holding hand of M #2. M #1 leads under each joined arch and the weaving is repeated until he turns, as did W #3, to finish the rope. Both M have free hand on hip. As Fig X is being completed, M form the dancers into a straight line. PDB are danced throughout entire Fig for 4 melodies.

FIG XI: LINE FWD and BKWD

1-8 Dancers all turn 1/4 CW to end shldr to shldr, and starting on R do 8 PDB fwd. Accent (or stamp) is on ct 1 of each meas moving fwd.

9-16 Dancers then do 8 PDB bkwd with trailing ft kicked straight out in front, toe pointed. Accent is now on ct 3 of each meas moving bkwd. Ukrainian name for this step is Veedreyenya.)

FIG XII: FINALE

1-24 All W raise joined hands displaying rope and turn 1/4 CCW to face single file. W #3 then lowers her R hand to R side. M #1 turns to W #1 and, moving bkwd, snakes line all over hall dancing any moving show-off step he chooses. M #2 may do the same fwd, using, for example, the duck walk (Schupak vbeek).

FIG. II
1-7 W move to ctr of large circle doing NOHOO KHELAI, arms at sides. W stand with arms down at sides.

FIG. III
1-7 M move to ctr, and ptr, doing NOHOO KHELAI, arms at sides. W stand with arms down at sides.

FIG. IV
1-7 Cpls assume orig pos (see formation) and doing DORIZKA, execute 1/2 of a CCW turn to face out of large circle - 2 meas. Cpls move out of circle with DORIZKA - 3 meas. Cpls execute 1/2 CCW turn to face into ctr of circle with DORIZKA - 2 meas.

FIG. V
1-7 M execute PRECID DO BEEK twice through the arch formed by his own L arm and the L arm of his ptr. During the squat the M's R shldr and arm are pointed to the ctr of the large circle. This takes 4 meas and during this time the W do 4 meas of DORIZKA in place. For the next 3 meas the M hold without ft movement, standing on their L ft, while the W do a slow, 1 full turn, under their L arm (CCW) with DORIZKA steps.

FIG. VI
1-7 All do DORIZKA for the full time, 7 meas, in the following pattern:
Meas 1-2, The W turn 1/2 turn CCW to face out of circle and into M's R arm.
3-4, Both make 3/4 turn CW maintaining the same relative pos between ptrs, and end with W facing LOD around the circle.
5 M drops arm, executes 1/4 turn CW and raises arm, ending facing LOD.
6-7 W move across to the R side of the M WITHOUT turning and under their own L arm.
The final position aimed at is the same as the start of the dance.

REPEAT FIG. I THRU FIG. V.

ENDING

A slow measured walk off of the floor to the sides. There is no floor pattern in the direction of movement, but the walk is on the beat, 2 steps per meas. The W places her head on the M's R shldr and the M's R arm cradles her R shldr.

Presented by Graham Hempel

1978 San Diego S.U.F.D. Conference Afterparty Institute

This dance was presented at the 1978 San Diego S.U.F.D. Conference by Vincent Evanchuk.

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Vince Evanchuk

KHOROVOD
Ukraine

Khorovod was learned by Vincent Evanchuk from Cionka, in Kiev, Ukraine, 1963. This dance, a wedding dance, is one of the oldest dance forms in the Slavic countries. It probably predates Kiev-Russ which would place it at approximately 900 A.D. The dance is done only at weddings. Since this dance is done by the elders as well as the younger people of the gathering, it is done with great pomp, ceremony and tranquility.

RECORD:

FORMATION: Cpls around in a large circle facing CCW, with W on M's R and slightly fwd of M. W's L hand in M's L hand and both held out to the front. W's R hand down at her side, M's R arm cradling the W's shldrs, but not touching them.

MUSIC: 2/4 time, 7 meas per phrase, 3 phrases per verse.

STEPS: DORIZKA (counted 1,&,2,*)
Meas 1, Ct 1, Step down on R ft (flat).
Ct &, Lift weight off of R ft slightly with the wt going to the ball of the L ft.
Ct 2& Repeat meas 1, ct 1,&.
(Repeat on every meas)

NOHOO KHELAI

Meas 1, Ct 1, Step on R ft (flat).
Ct 2, Swing L ft out in front with a slight lift, about 8 inches above floor.
Meas 2, Repeat meas 1 with opp ftwk.
(Repeat every two meas).

PRECID DO BEEK (men only)(Counted 1,&,2,&)

Meas 1, Ct 1& Leap to R side leading with R ft and squat on both ft all in one beat, also turn CCW 90 degrees.
Ct 2& Hop up, half up on R ft, L ft extended to L side.
Meas 2, Ct 1, Step L ft to L.
Ct &, Swing R through a 90 degree arc around in a CCW direction and step on the ball of R ft.
Ct 2, Step onto L ft.
Ct &, DO NOT step on R ft. Swing it through a 180 degree arc in preparation for the beginning of meas 1.

All of the preceding except for meas 2, ct 2,&, which is replaced by a hold, standing on the L ft with the R ft brought to the L ankle.

METER: 2/4

PATTERN

Meas.

1-7 FIG. I
DORIZKA fwd in LOD around circle (CCW) for 4 meas.
Each cpl does his own individual $1\frac{1}{4}$ CCW turn for 3 meas.

1-7 FIG. II
W move to ctr of large circle doing NOHOO KHELAI, arms at sides. M stand with arms down at sides.

1-7 FIG III
M move to ctr, and ptr, of large circle doing NOHOO KHELAI, arms at aides. W stand with arms down at sides.

1-7 FIG IV
Cpls assume orig pos (see formation) and doing 2 meas of DORIZKA, execute $1/2$ of a CCW turn to face out of large circle.
Cpls move out of circle with 3 meas of DORIZKA.
Cpls execute $1/4$ of a CCW turn to face into ctr of circle, with 2 meas of DORIZKA.

1-7 FIG V
M execute PRECID DO BEEK twice through the arch formed by his own L arm and the L arm of his ptr. During the squat the M's R shldr and arm are pointed to the ctr of the large circle.
This takes 4 meas and during this time the W do 4 meas of DORIZKA in place.
For the next 3 meas the M hold without ft movement, standing on their L ft. The W do a slow, full turn, under their L arm (CCW) with DORIZKA steps.

1-7 FIG VI
All do DORIZKA for the full time, 7 meas, in the following pattern:
Meas 1-2, The W turn $1/4$ turn CCW to face out of circle and into M's R arm.
3-4, Both make $3/4$ turn CW maintaining the same relative pos between ptrs, and end with W facing in-CCW direction, around large circle.
5, M drops arm, executes $1/2$ turn CW and raises arm.
6-7, W move across to the R side of the M WITHOUT turning and under their own L arm.
The final position aimed at is the same as the start of the dance.

REPEAT FIG. I THRU FIG. V

ENDING

A slow measured walk off of the floor to the sides. There is no floor pattern in the direction of movement, but the walk is on the beat, 2 steps per meas. The W places her head on the M's R shldr and the M's R arm cradles her R shldr.

Presented by Vince Evanchuk

KOLOMEYKOVSKI ARKAN
(Russia)

MUSIC: 2/4 time, Columbia 27252-F, Star 8410-A, Alto LP-502

FORMATION: All men in a line, hands on neighbor's shoulders, facing into the center of the circle.

This dance is for men only. It comes from the region of Kolomeya, a city which is located about 40 miles from the central transcarpathian region. This dance is slower than the Hutzul Arkan, but it combines some of the Hutzul movements with the Lvov and Kiev steps and styling, making an interesting cross between two distinct styles.

The leader calls the steps that he wishes to do and the rest follow. The steps may be called in any order and amount. The following is a list of the steps used.

PISHOV

RAZ PREBYJ (TOY SAMAYJ, A ZA MAMY, ...etc., used for repeats)

STROPACHKOM

RAZ PIDKIVKA, DVA PIDKIVKA, TRE PIDKIVKA

BEZKONECHNA PIDKIVKA

BATJKO SPET

BATJKO VSTAV

SHIST ZMINE, HAJDUK DVA

TRE ZMINE, HAJDUK TRE

HAIJDUK KRUTJ

HAIJDUK SVERDLEK

2/4 TIME

STEP PATTERNS

Meas. Cts.

		<u>PISHOV (Arksn Step): 3 Meas.</u>
1	1	Step to R with R ft.
	2	Step behind R ft with L ft.
2	1	Step to R with R ft.
	2	Swing L ft across in front of R, lift up slightly on R.
3	1	Step to L with L ft.
	2	Swing R ft across in front of L, lift up slightly on L.

KOLOMEYKOVSKI ARKAN, Cont'd.

Meas. Cts.

RAZ PREBYJ: 2 Meas.
 1 1 Weight on to L ft, bring R knee up and across the L ft. instep of R ft behind L knee.
 2 2 Open R knee to R side and untuck instep.
 1 1 Stamp R ft on floor while moving it fwd.
 2 2 Hold.

STROPACHKOM: 3 Meas
 1 1 (&) Leading to R, sliding stamp with R ft.
 e (1) Stamp R ft at end of slide to R side.
 & (&) Shift weight onto R ft.
 a (2) Step behind R ft with L ft.
 2-3 Same as Meas 2 & 3 of PISHOV (Arkan Step).

A NA MISTSE STROPACHKOM: 2 Meas.
 1 1 Weight on L ft, stamp R ft.
 2 2 Stamp R ft.
 2 1 (&) Stamp R ft.
 e (1) Stamp R ft.
 & (&) Stamp R ft.
 2 (2) Hold.

RAZ PIDKIVKA, DVA PIDKIVKA, TRE PIDKIVKA: 12 Meas.
 1 1-2 1st meas of Arkan Step.
 2 1 Heel click to the R.
 2 2 Complete Arkan Step to end of meas 5, ct 1.
 5 2 } 1st meas of Arkan Step.
 6 1 }
 7 2 } 2 heel clicks to the R.
 1 1 }
 2 2 } Complete Arkan Step to end of meas 10, ct 1.
 10 2 } 1st meas of Arkan Step.
 11 1 }
 12 2 } 3 heel clicks to the R.
 1 1 }
 2 2 }

BEZKONECHNA PIDKIVKA: 7 Meas.
 1 1st meas of Arkan Step.
 2-7 12 heel clicks to the R.

BATJKO SPET: 12 Meas.
 4 Arkan Steps with head down and feet low.

BATJKO VSTAV:
 Heads come up and the basic high Arkan Step is resumed.

KOLOMEYKOVSKI ARKAN, Cont'd.

Meas. Cts.

SHIST ZMINE, HAJDUK DVA: 28 Meas.

- At end of Arkan Step R ft is lifted across L ft.
 Step on R ft to the L side and face to L, straight knee.
- 1 1
 2 2
 2 to 5 Repeat meas 1, 4 times.
 6 1
 6 2
 7 Swing L ft around and turn in CW direction.
 8 to 10 Step on L ft (same as meas 1, but to the R).
 11 Repeat meas 7, 3 times.
 12 to 14 Reverse meas 6, turn is in CCW direction.
 15 Repeat meas 1, 3 times.
 16-17 Same as meas 6.
 18 Repeat meas 7, 2 times.
 19 Same as meas 11.
 20 Same as meas 1.
 21 Same as meas 6.
 22 Same as meas 11.
 23 Same as meas 6.
 23 1
 23 2
 24 1
 24 2
 25 1
 25 2
 26 to 28 Swing R ft around to the front, face in.
 Do a Precid on both feet (no hop) facing in.
 Swing L ft around and come 1/2 up.
 Precid on both ft facing in.
 Jump up with both ft and heels coming up in the back.
 Land.
 Do STROPACHKOM.

TRE ZMINE, HAJDUK TRE: 11 Meas.

- 1 Same as meas 1, previous step.
 2 Same as meas 1, previous step.
 3 Same as meas 6, " "
 4 Same as meas 7, " "
 5 Same as meas 7, " "
 6 Same as meas 23, " "
 7 Same as meas 24, " "
 8 Same as meas 23, " "
 9 to 11 Do STROPACHKOM

HAIJDUK KRUTJ: 11 Meas.

Same as HAJDUK SVERDLEK, except when in the Precid, knees to the L, come 1/2 up with a hop on both ft, and then hop down to the R side.

HAIJDUK SVERDLEK: 11 Meas.

- At the end of Arkan Step, R ft swings around and into Precid with knees to the R.
 Finish Precid (down).
 No jump, no hop, knees swing to the L.
 Continue down, knees R then L.
- 1 1
 2 to 8 2

KOLOMEYKOVSKI ARKAN, Cont'd

Meas.	Cts.	HAJDUK SVERDLEK, Cont'd.
9	1	Start Arkan Step with R ft to the R, but still down in Precid.
	2	Step behind with L ft, 1/2 up.
10	1	Step to R, 3/4 up.
	2	Swing L ft across h, up.
11		Finish Arkan Step, up.

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Vince Evanchuk

TABAKARYASKA
Moldavian

A Moldavian dance done in many circles with particular family or group variations interspersed in the basic dance.

RECORD: Dances of Moldavia, DOM 1-378

FORMATION: Eight or more M and W in a circle, hands on each other's shldrs, facing diag CCW around the circle. W's steps are smaller and much more delicate than the M's.

METER: 2/4

PATTERN

Meas.

FIG. I: (Face diag LOD)

- 1 Moving in LOD, step fwd R,L.
- 2 Small leap onto R (ct 1), bring L in front of R with a slight stamp (no wt) at an angle (toe of L is pointed out to L) (ct &), repeat ct 1-& with opp ftwk (cts 2,&).
- 3-8 Repeat meas 1-2, 3 more times (total 4 times).

FIG. II: (Face diag LOD)

- 1 Repeat meas 1 of Fig. I.
- 2 Leap from L, at the same time bending the R leg at the knee and bring it to the front in that same pos, so that the knees almost come in contact (ct 1), land on R (ct &), hold (ct 2), close L to R with wt (ct &).
- 3-8 Repeat meas 1-2, 3 more times (total 4 times).

FIG. III: (Face Ctr)

- 1 Step L behind R and dip on both ft (ct 1), straighten and step on L (ct 2). Turn and face ctr on ct 2.
- 2 Step R in front of L, dipping on both ft (ct 1), step L to L (ct 2).
- 3 Close ft together (ct 1), jump into stride pos with wt on heels and toes off ground (ct 2).
- 4 With a light slap bring ft down to floor, bend knees slightly (ct 1), jumping bring ft together (ct 2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

Repeat dance from beginning.

Presented by Moshiko Halevy

ALEI GIVAH
Israel

RECORD: Dance with Moshiko, MIH 5 (LP), Side 1, Band 5.

TRANSLATION: On the Hill

DANCE: Moshiko Halevy

MUSIC: Nahum Nardi

FORMATION: Cpls in a circle, W with backs to ctr facing M, no hands.
Same ftwk for both M and W.

METER: 3/4 PATTERN

Meas.

Introduction: 4 meas (no action)PART I

- 1 A W: turn 1/2 to own L in 3 steps (R,L,R), putting R arm up (so M can take it).
M: takes 3 steps in place (R,L,R), and brings his R hand over her R shldr.
End: W to R of M, R hands joined, L hands chest level but not joined. Both end facing.
- 2 Moving R (CCW) around circle; step L to L (ct 1), step R to R (ct 2), bounce on R, lifting L (ct 3).
- 3 Repeat meas 2, but step L across R on ct 1.
- 4 Repeat meas 3, cts 1-2. Ct 3: step L to L.
- 5 B Holding R hands, W turn 3/4 R in 3 steps (R,L,R), to stand back to LOD around circle. M turn 1/4 R in 3 steps (R,L,R) facing CCW (twd W). Take L hands under R, arms at waist-level.
- 6 W backing up, M fwd, same ftwk: Step L (ct 1), bounce on L, lifting R (ct 2), step R (ct 3).
- 7 Repeat meas 6.
- 8 3 steps (L,R,L), W backing up, M fwd.
- 9 C W turn 1/2 to own R in 3 steps (R,L,R), into M's R arm (do not drop hands) to end as in Part A, but with L hands still joined.
M takes 3 steps in place. End facing CCW around circle.
- 10-12 Repeat steps of meas 2-4, but moving out of circle.
- 13 D W drop L hands, and full turn to own R in 3 steps (R,L,R) under joined R hands; then rejoin L hands.
M take 3 steps in place.
- 14-16 Same ftwk as for M in meas 6-8, both moving straight fwd.

- PART II (Keep varsouvieene" pos), facing CCW.
- 1 A Sway R (ct 1), sway L (ct 2), sway R (ct 3).
2 Step L to L (ct 1), bounce on L (ct 2), step R across L
 (ct 3). Move slightly fwd.
3-4 Repeat meas 1-2, with opp ftwk.
5-8 Repeat meas 1-4.
- 9 B Drop R hands, turn 1/4 to face ptr, with M back to ctr, W
 facing ctr. Step R behind L (moving to own L (ct 1), bounce
 on R (ct 2), step L to L (ct 3). When far enough apart,
 drop L hands. (Hands stay down at sides).
10-11 Repeat meas 9, 2 more times, separating along edge of
 circle from ptr.
12 Moving to own R: step R to R (ct 1), bounce on R (ct 2),
 step L across R (ct 3).
13-14 Repeat meas 12, 2 more times, to end in front of ptr.
15-16 Both make full turn to own R: step R in place, bending knee
 (ct 1), step on L toe (ct 2); repeat cts 1-2, 2 more times
 (cts 3,4,5,6).

Presented by Moshiko Halevy

CHIRIBIM
Israel

DANCE: Moshiko Halevy

MUSIC: Traditional Hassidic

RECORD: Dance with Moshiko, MIH 5 (LP), Side 1, Band 3.

FORMATION: Cpls in a ~~closed~~ circle, facing CCW, M inside, W outside, join inside hands high. All ftwk same for M and W, except where noted.

STYLING: Arms are generally up; fingers snapping for M as felt; W can put free hands on skirt, *upper skirt*

METER: *2/4* PATTERN

Cts.

Introduction: 22 cts (no action)PART I

1-8 8 walking steps LOD, begin R.

9-16 Make full turn in own individual circle (large), M to L, W to R.

17-32 Repeat cts 1-16, end facing each other (M facing out, W facing in).

PART II (Steps same for M and W)

1-4 Step R to R; step L behind R; step R to R; lift L.

5-8 Repeat cts 1-4, with opp ftwk and direction.

9-16 Walk back to back around each other for 8 steps, begin R.

17-24 Repeat cts 1-8.

25-30 Repeat cts 9-16, walking only 6 steps around each other.

31-32 Balance fwd R,L,R (small).

33-34 Balance bkwd L,R,L (small).

35-38 M: turn 1/2 to L in 4 steps, moving twd ctr to form an inside circle. Join hands.

W: 4 steps in place to form outside circle, join hands.

PART III

2 concentric circles, M on inside facing diag R, W on outside facing diag L.

MEN:

1-8 Walk CCW 8 steps, begin R.

9-12 Turn 1/4 L while taking 4 small steps bkwd to face ctr.

13-16 Fwd 4 steps.

17-24 Turn 1/4 L and walk CW 8 steps. At end, drop hands, turn 1/4 L and join hands facing out.

25-28 4 steps backing up slightly, then drop hands.

29-32 4 steps fwd to ptr.

WOMEN:

- 1-8 Walk CW 8 steps, begin R.
9-12 Drop hands, turn $1/4$ L while taking 4 small steps back. Re-join hands facing fwd.
13-14 2 steps fwd (small).
15-16 Turn to face CCW in 2 steps (change hands again).
17-24 Walk CCW 8 steps.
25-28 Drop hands, turn $1/4$ L while backing out of circle.
29-32 4 steps in place waiting for ptr.

PART IV

- 1-34 Repeat Part II, cts 1-34
35-36 Repeat Part II, cts 31-32.
37-38 Repeat Part II, cts 33-34, turn $1/4$ to face original pos (CCW).

Dance repeats from the beginning.

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

DA'ASE
Israel

RECORD: Dance with Moshiko, MIH 4 (LP), Side 1, Band 4.

DANCE: Moshiko Halevy

MUSIC: Traditional Yemenite (Women's Yemenite Dance)

TRANSLATION: Step

FORMATION: *Line* Line, with hands joined and down.

RHYTHM: 7/8, counted 1.2.3 1.2 1.2 or SQQ
Dancers cts. 1 2 3

METER: 7/8

PATTERN

Meas.

PART I

- 1 Step R fwd (ct 1), step L bkwd (cts 2-3).
- 2 Step R to R (ct 1), cross L over R (cts 2-3).
- 3 Rock bkwd on R (ct 1), rock fwd on L (cts 2-3).
- 4 Rock fwd on R (ct 1), Rock bkwd on L (cts 2-3).
- 5 Closing R to L with 2 quick bounces (ct 1), ft together do 2 slow bounces (cts 2-3).

PART II

- 1 Turning to R, step R with a bounce (ct 1), complete turn with step L and 1 bounce (cts 2-3).
- 2 Step R to R; close L to R (ct 1), step R to R; close L to R (cts 2-3).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).
- 9 Do 2 quick bounces (ct 1), do 2 slow bounces (cts 2-3).

PART III

- 1 Step R fwd (ct 1), step L bkwd (cts 2-3).
- 2 Step R fwd, bring L sharply behind (ct 1), step L fwd (cts 2-3).
- 3 Step R to R (ct 1), step L in front of R, step R in place (cts 2-3).
- 4 Small leap in place onto L; bring R around in an arc from back to front (cts 2-3).
- 5 Do 2 quick bounces with ft together (ct 1), do 2 slow bounces (cts 2-3).
- 6-10 Repeat meas 1-5.

PART IV (Small bounces on all steps)

- 1 Step R to R (ct 1), cross L over R (cts 2-3).
- 2 Cross R over L (ct 1), step L bkwd (cts 2-3).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).
- 9 Do 2 quick bounces, ft together (ct 1), do 2 slow bounces (cts 2-3).

- 13-16 Step both, R, both L, backing up into circle.
17-32 Repeat cts 9-16, moving out of circle (end facing in).
Join hands on ct 32, to reform circle.

STEP IV: Triangle Step

- 1-2 Step-hop diag R fwd on R.
3 Step L across R.
4 Step R across L.
5-6 Step back L,R.
7-8 Step-hop L slightly back.
9-16 Repeat cts 1-8.

Presented by Donna Tripp

1978 San Diego S.U.F.D. Conference Afterparty Institute

Presented by Moshiko Halevy

HORA YAMIT
Israel

RECORD: Dance with Moshiko, MIH 5 (LP), Side 2, Band 3.

TRANSLATION: Yamit is an Israeli settlement in the Sinai Desert.

DANCE & Moshiko Halevy
MUSIC:

FORMATION: Circle, holding hands except for Step 3.

STYLE: Bold and lively.

METER: *4/4* PATTERN

Cts.
Introduction: 16 cts (no action)STEP I: Sway & Double Cherkessiah

- 1-2 Sway to R on R (wide stance).
3 Sway to L on L.
4 Sway to R on R.
5 Hop on R, swinging L ft fwd and twd the R.
6 Step L across R.
7 Step R to R.
8 Step L behind R.
9 Small leap onto R ft next to L.)
10 Step L in front of R) Double Cherkessiah
11 Step back on R.)
12-14 Repeat cts 9-11 to L side.
15-16 Repeat cts 3-4 (quick sway R and L).
17-32 Repeat cts 1-16.

STEP II: Grapevine *to L*

- 1 Jump in place with both ft together.
2 Hop on L, opening R to the side.
3 Step R behind L.
4 Step L to L.
5-8 (Continuing grapevine) to L, start R in front.
9-32 Repeat cts 1-8, 3 more times.

STEP III: *Drop hands*

Drop hands. This entire step is done with the following ftwk:
Hop on both ft (ct 1), hop on R, using L ft to provide change
of direction (ct 2), hop on both (ct 3), hop on L, using R ft
to provide change of direction, etc). Direction (patterns)
of movement as follows:

- 1-2 *Step fwd* R fwd, R shldr twd ctr (both R).
3-4 *both* L fwd, L shldr twd ctr, with a clap (high and to the R) and
a shout. (Both L).
5-6 *both* Back on R (both R), R shldr out.
7-8 *both* Back on L (both L), L shldr out.
9-12 *both* R, L into circle with a 1/2 turn to R (both R, both L).

- 13-16 R,L backing up into circle (~~both R, both L~~).
- 17-32 Repeat cts 9-16, moving out of circle (end facing in).
Join hands on ct 32, to form a circle.

STEP IV: Triangle Step

- 1-2 Step-hop diag R fwd on R.
- 3 Cross L over R.
- 4 Step R across L
- 5,6 Step back L,R.
- 7-8 Step-hop L slightly back.
- 9-16 Repeat cts 1-8.

Presented by Moshiko Halevy

ONEG SHABBAT

Israel

SOURCE: This dance has a ceremonial atmosphere

DANCE: Moshiko Halevy

MUSIC: Traditional Yemenite

FORMATION: Circle, in-basket hold (R over L).

METER: $\frac{4}{4}$

PATTERN

Cts.

PART I

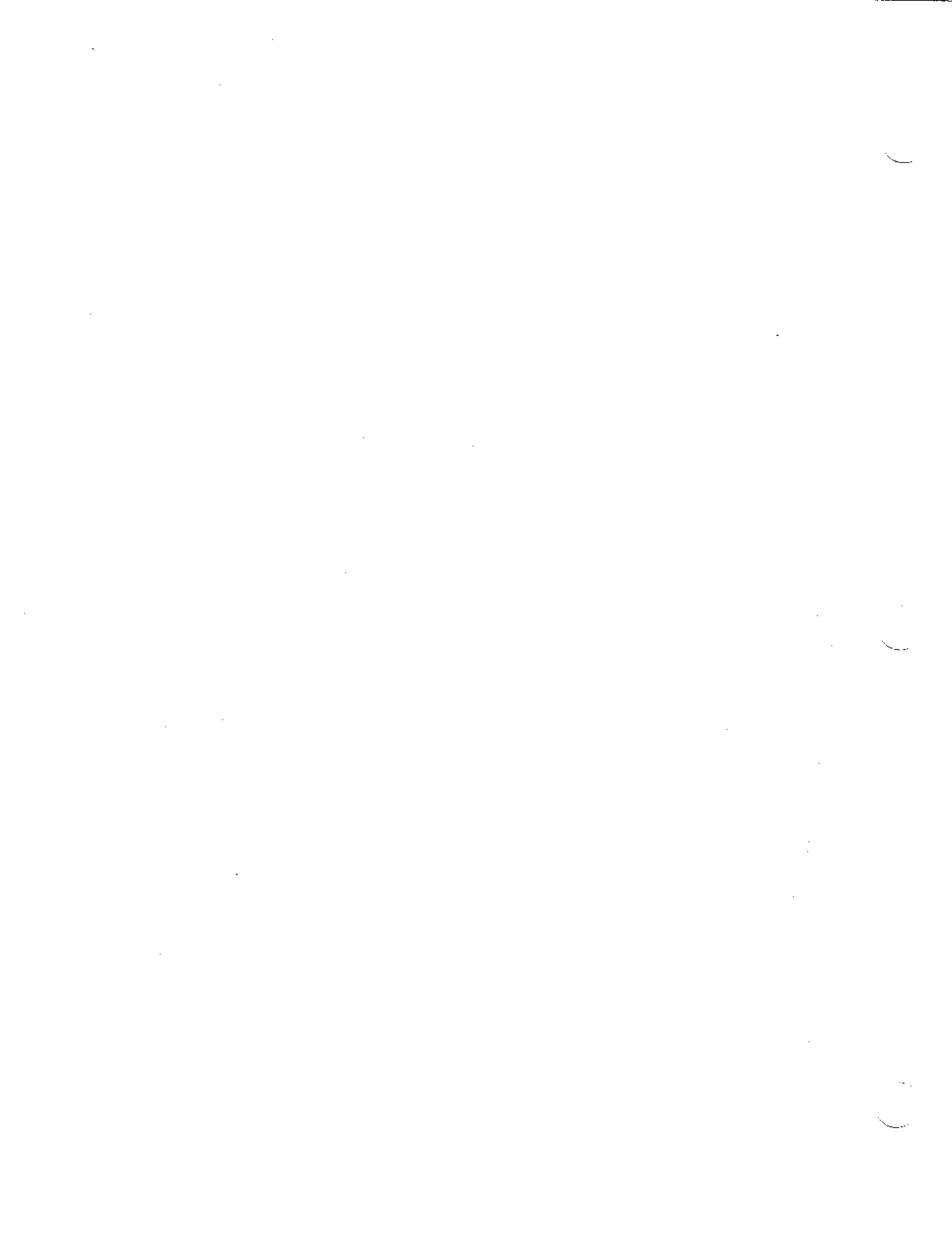
- 1-4 With knees bent slightly and ft together, move upper body and head to R, then L, then R, then L.
 5-6 Bending from the waist, move upper body in a circular motion from R to ctr to L and back to erect posn.
 7 Step R to R.
 & Step L in place.
 8 Close R to L.
 9-16 Repeat cts 1-8.
 17 Ft together, extend R hand fwd, elbow bent, palm facing in. Thumb tucked into palm, fingers up.
 18 Extend L hand fwd, elbow bent, palm facing in (same as in ct 17).
 19 Turn R palm outward.
 20 Turn L palm outward.
 21 Bring hands close together, palms still facing out at forehead level.
 22 Bending bkwd from knees, bring hands close to eyes.
 23 Recover and bend slightly fwd, bringing hands down twd waist.
 24 Return to erect posn. Hands return to waist.
 25-32 Repeat cts 17-24.

PART II-A

- 1-2 Moving twd ctr, touch R toe fwd.
 3-4 Step R fwd.
 5-6 Touch L toe fwd.
 7-8 Step L fwd.
 9-10 Step R, making $\frac{1}{4}$ turn to R.
 11-12 Close L to R.
 13-16 Repeat 9-12.
 17-32 Moving out of circle with back to ctr, repeat cts 1-16.

PART II-B

- 1-4 Join hands and sway R,L,R, hold.
 5-6 Cross L over R.
 7-8 Close R to L.
 9-32 Repeat cts 1-8, 3 more times (4 in all).



PART C

- 1 Yemenite R with touch, moving fwd twd ctr, as follows: Leap R to R (ct 1), leap L to own L (ct 2, 1/4 i.e. a late, syncopated ct 2), touch R heel diag R fwd, but close to L toe (ct 3), step fwd on R (ct 4).
- 2 Yemenite L with touch twd ctr (meas 1 with opp ftwk).
- 3-5 6 steps to turn 1/2 around to own L, to face out of circle. (Most of the turn is done on the first 2 steps. The last 2 steps are in place, facing out).
- 6-7 2 Yemenite steps out of circle, starting R (no claps).
- 8-9 2 Yemenite steps, turning to face L, ready to begin dance over.

Repeat the whole dance 2 more times. Then repeat as follows:

Part A, Part B, and add the following ending:

Ending:

- 1-2 2 Yemenite steps with touches, moving twd ctr, as in Part C.
- 3-4 4 steps to turn 1/2 around to own L.
- 5-6 2 Yemenite steps in place (R,L).
- 7-12 Repeat meas 1-6, moving out of circle.
- 13-24 Repeat meas 1-12.

YAFFO
Israel

RECORD: Dance with Moshiko, MIH 5 (LP), Side 1, Band 6

TRANSLATION: Jaffa, the City

DANCE: Moshiko Halevy

MUSIC: Moshiko Halevy

FORMATION: Short lines, standing close together, with low hand hold.

METER: 2/4 PATTERN

Cts.

Introduction: 16 cts (no action)PART I

Moving to R, bounce twice on each ct of Part I.

- 1 Facing diag R, step R fwd in LOD.
 2 Touch L heel to side of R (slightly in front).
 & Sharp change to L ft.
 3,4,& Repeat cts 1,2,&.
 5,6,& Repeat cts 1,2,&.
 7,&8 Step R,L,R, closing R ft on last step, turning to face slightly L.
 9-16 Repeat cts 1-8, with opp ftwk and direction.
 17-32 Repeat cts 1-16.

PART II

Face and move diag R.

- 1 Step diag R fwd.
 2 Touch L heel fwd.
 & Sharp jump onto L.
 3,& R heel fwd.
 4 Sharp jump onto R.
 5,&6 Hop diag L back on R ft, 3 times.
 7,&8 Repeat cts 5,&6.
 9-16 Repeat cts 1-8, with opp ftwk and moving slightly diag L fwd.

PART III

Facing ctr, arms up and slightly fwd.

- 1 Step R to R.
 2 Touch L heel fwd.
 & Sharp jump to L ft in place.
 3 Step R to R.
 & Bring L next to R, sharply.
 4 Step R to R, sharply.
 5,&6 Scissors (L,R,L), beginning with L back, R remains slightly
 &,7,&8 fwd bending knees, go down (ct 7), on balls of both ft and
 up on (ct 8), bring R near L ankle.
 9-32 Repeat cts 1-8, 3 more times.

PART IV

- Facing diag R, bring arms down on ct 1. Bounce on each ct.
- 1 Soft leap onto R in LOD (CCW).
 - 2 Touch extended L fwd.
 - 3 Touch L back.
 - & 4 Leap onto L in LOD (CCW).
 - 5-16 Repeat cts 1-4, 3 more times.

Dance repeats from the beginning.

Presented by Moshiko Halevy

YA HABIB
Israel

RECORD: Dance with Moshiko, MIH 4 (LP), Side 1, Band 1.

TRANSLATION: My Beloved One

DANCE: Moshiko

MUSIC: Traditional Yemenite Melody

SOURCE: A dance using Traditional Yemenite melody and dance elements.

FORMATION: Circle. No hands held. Hands are at sides. Throughout the dance knees are slightly bent and the body bounces.

METER: *4/4* PATTERN

Cts.

Introduction: 8 meas (no action)PART I

- 1 Step R, slightly ahead of L.
 2 Step L in place.
 3 Step R slightly ahead of L.
 4 Hold.
 5-6 Step L, raising R knee.
 7-8 Touch R beside L (no wt).
 Raise arms with elbows bent, fingers snapping: *snapping fingers*
 9-12 Yemenite R, hop. *low*
 13-15 Yemenite back with L.
 16 Hold.
 17-18 Step R to R.
 19-20 Cross L in front of R.
 21 Leap on R to R.
 22 Cross L in front of R.
 23-24 Step R to R (ft are almost together).
 25-26 Step-hop back on L.
 27-28 Step R bkwd. *Step R bkwd.*
 29-30 Step-hop L, making 1/2 turn to the L, to face outside of circle.
 31-32 Touch R in place.
 33-64 Repeat cts 1-32. On ct 29-30, make 1/2 turn to L, to face inside of circle.

PART II-A - Face ctr of circle

- 1-2 Touch ball of R to R, close L.
 3-4 Touch ball of R to R, slightly further from L.
 5-7 Yemenite R.
 8 Hold.

- 9-16 Reverse steps 1-8, starting with L
17-32 Repeat cts 1-16.

PART II-B

- Walk in a "figure 8" pattern, begin R.
1-4 Walk 4 steps to the L (R,L,R,L).
5-8 Walk 4 steps to the R (R,L,R,L).
9-16 Repeat cts 1-8.

Handwritten notes:
... in right hand ...
... ends 1-8 of Part 2,
... Part 7 (etc).

Presented by Moshiko Halevy

ZER SHIRIM
Israel

SOURCE: A modern Israeli Dance

DANCE & MUSIC: Moshiko Halevy

RECORD: Dance with Moshiko, MIH 4 (LP), Side 2, Band 4.

TRANSLATION: A Bouquet of Songs

FORMATION: Cpls with M on inside of circle.

Notation is for M, W use opp ftwk.

METER: $\frac{4}{4}$ PATTERN

Cts.

PART I

Partners face each other holding inside hands (M-R, W-L).

1-3 Yemenite to R

4-6 Yemenite to L.

7-8 Touch R to R, and hold.

9-10 Step R to R

11-12 Turning back to back with ptr, step L.

13-15 Yemenite to R, completing turn to face LOD.

16 Hold.

17-20 Yemenite to L and hold.

21-24 Yemenite to R bkwd, hold.

25-26 Step L bkwd.

27-28 Step R bkwd.

29-30 Step fwd L,R.

31-32 Close L to R, turning to face ptr; hold.

33-64 Repeat Part I. On repeat of ct 31, remain facing LOD.

PART II

1 Step L bkwd, turning to face ptr.

2 Hold.

3 Small leap on R to R.

4 Cross L over R.

5-6 Step R, turning R, away from ptr.

7-8 Step L, completing turn to face LOD.

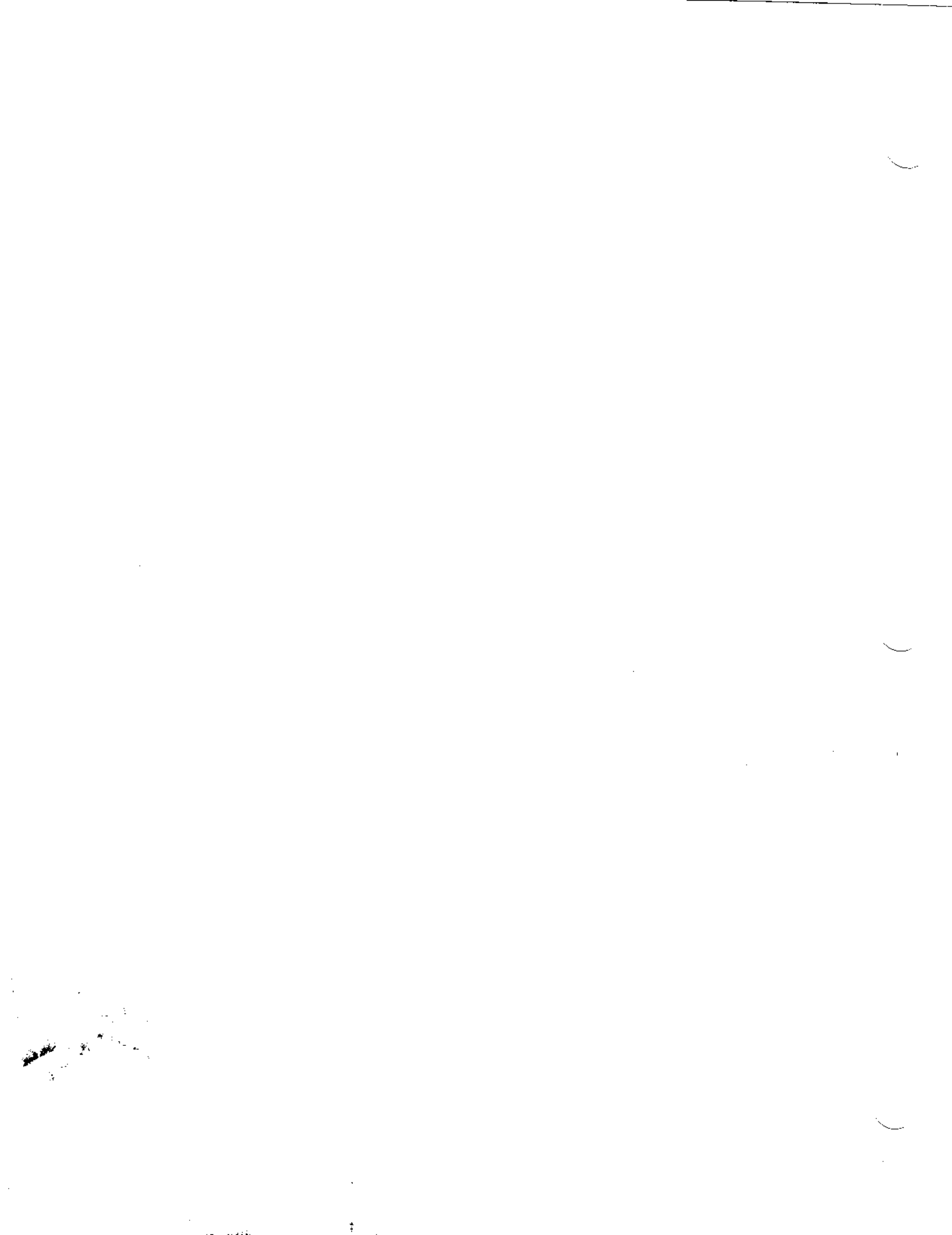
9-11 Moving fwd, step R,L (together), R.

12 Hold

13-15 Continue moving fwd, step L,R (together), L.

16 Hold

17-32 Reverse Part II. On cts 13-15, W does L,R, hold. On cts 13-15 ptrs turn and move twd each other.



1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

HaMANGINAH SHELI
Israel

RECORD: Dance with Moshiko, MIH 5 (LP), Side 2, Band 6

TRANSLATION: My Melody

DANCE & MUSHIC: Moshiko Halevy

FORMATION: Cpls in a circle, inside hands joined at waist level, facing LOD. Steps described for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 Meas.

PART I-A:

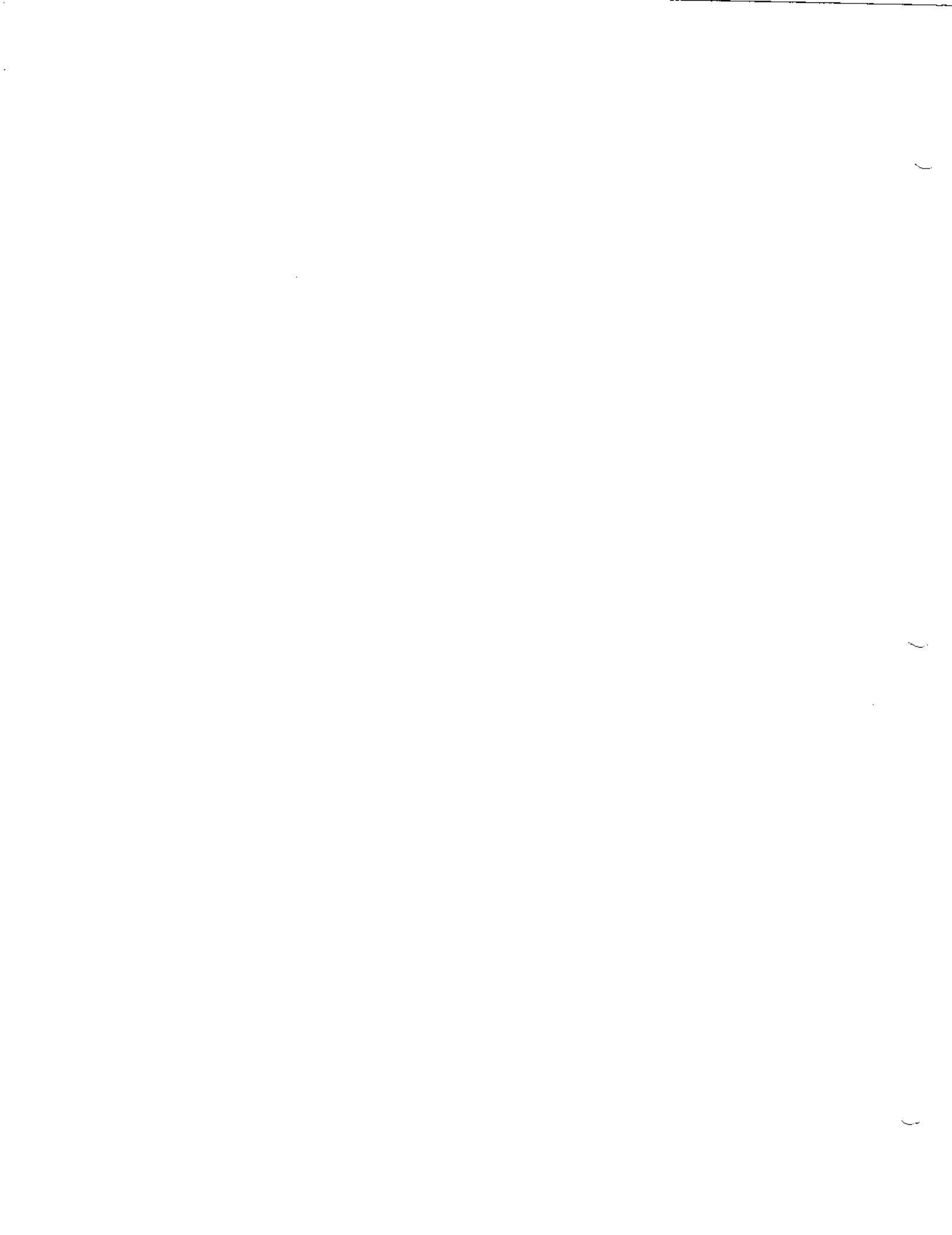
- 1 Yemenite to L (cts 1-3), touch R behind L (ct 4).
- 2 Step back on R (ct 1), touch M L to ptrs R toe (ct 2), step fwd L,R (cts 3-4).
- 3 Step fwd on L and pivot 1/2 turn to L (away from ptr) to face RLOD (cts 1-2), step fwd R,L - do not take hand (cts 3-4).
- 4 Repeat meas 3 facing RLOD with opp ftwk and turning away from ptr to end facing LOD - take hands on last 2 cts

PART I-B:

- 5 Step fwd on L (cts 1-2), rock back on R (ct 3), rock fwd on L (ct 4).
- 6 Rock back on R (ct 1), rock fwd on L (ct 2), step fwd on R (cts 3-4).
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.

PART II:

- 1 With inside hands joined, step fwd on L (ct 1-2), step fwd on R (ct 3), small leap fwd on L and turn to face ptr (ct 4).
- 2 Step R across L and snap fingers of free hand (M-L and W-R (ct 1), step L to L (ct 2), step R across L - keep L ft back and anticipate next step by starting to turn boby away from ptr (M-CCW, W-CW) (cts 3-4).
- 3 Stepping on L, turn CCW (W-CW) to face RLOD (cts 1-2), step on R in place - join hands (cts 3-4).
- 4 Step back on L (ct 1), step R next to L (ct 2), step L fwd (ct 3). hold (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.



Presented by Anthony Shay

BANDARI
Iran

Learned by Anthony Shay from the Iranian community in Los Angeles and in Iran.

MUSIC: EP Band 1

FORMATION: Group dance for men and women. Each dancer performs as a soloist. Several people may be dancing at one time. Dancers perform as music or will moves them, and terminate the dancing in the same way.

STYLE: Movements are pelvic, shoulders and hands. Improvized, with no set patterns or footwork. Must be learned by imitation. Men's styling is wilder than the women's, some of the dancers reach an almost ecstatic state.

RHYTHM: 6/8 Counted 1.2.3 4.5.6
Dancers cts. 1 2

METER: 6/8

Meas.

STEP I: PELVIC MOVEMENT

1 Pelvic area is hyper-extended fwd and upward. Step on either ft, taking wt on opp ft to aid (ct 1), release - it is important that the pelvis not be thrust down (ct 2).

Variations:

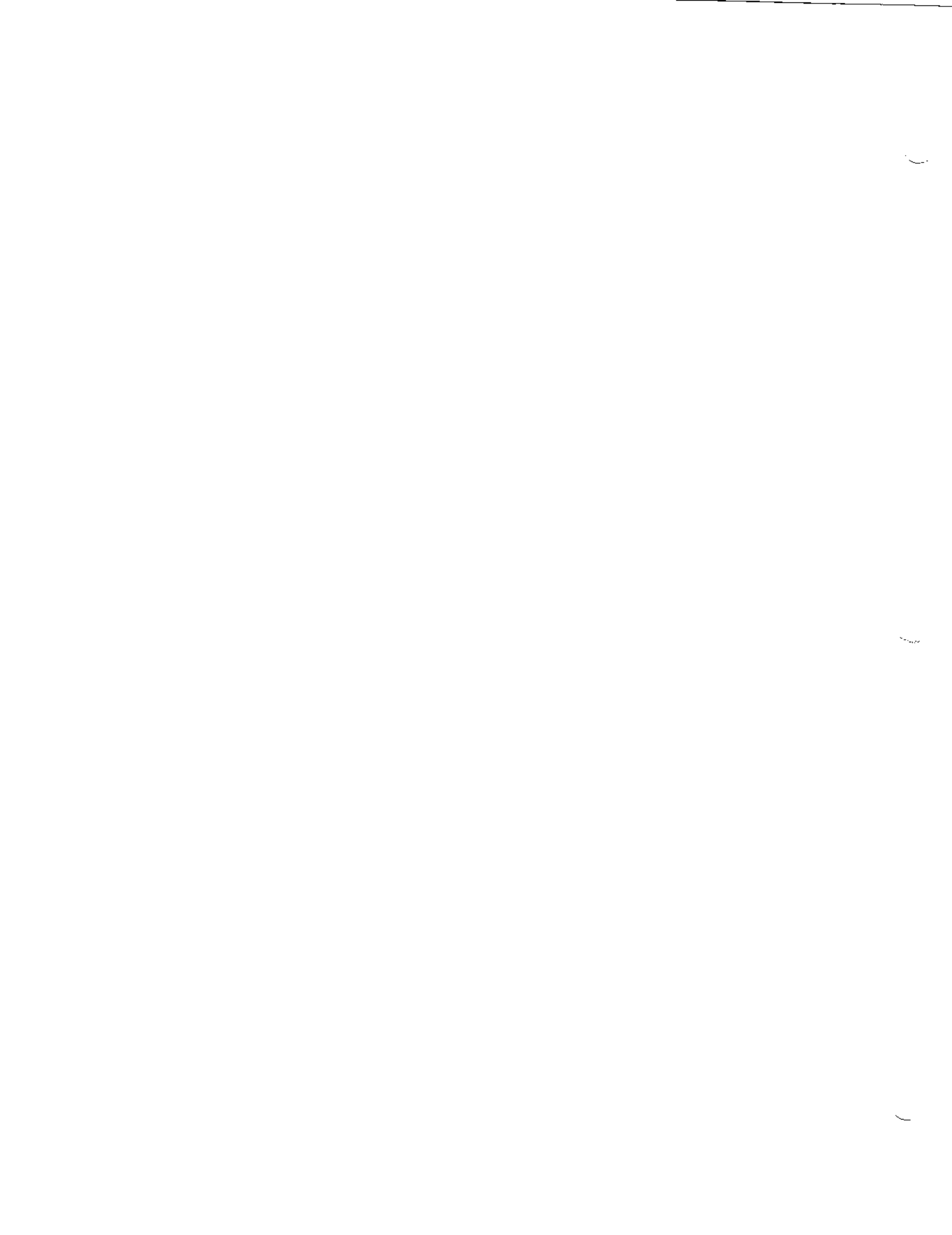
1. Step I may be performed by alternating supporting and working legs.
2. Step I may be performed with wt on one leg shifting at any time performer wishes.
3. ~~Step I may be performed with wt on one leg shifting at any time performer wishes.~~

STEP II: CAMEL WALK

1 Stepping fwd on either ft, pelvis is brought back as far as possible, knees are in plie.
2 Opp ft is brought up to supporting leg as pelvic area is brought fwd, creating a rolling movement of the torso. Movement is "legato."

Variations:

1. Supporting and working legs alternate.
2. Working supporting legs remain the same.
3. Shldr shimmies, for both men and women - Rapid exchange of R and L shldr by hyperextending opp shldr fwd and then releasing. Dancer may bend fwd and lower to the ground during this movement. No set count.
4. Men only - At any time during the dancing, gymnastic feats such as handsprings, cartwheels, sommersaults, flips, etc., are done. These are not done to counts.



Presented by Anthony Shay

KOTCHARI
Armenia

Armenia, Azerbaijan, Kurdistan. Learned by Vilma Matchette from the Armenian community in San Francisco.

RECORD: Armenian LP ARKA

FORMATION: Line dance for M, rarely done by W. There are many variants and steps. Hands are joined and down. Dancers are shldr to shldr.

METER: 2/4

Meas.

BASIC STEP

- 1 Facing ctr, step R to R (ct 1), step L behind R (ct 2).
- 2 Step R to R (ct 1), bounce twice on R - leave L touching ground (ct 2).
- 3 Still facing ctr, place L slightly close to R and bend knees once (ct 1), bounce twice on R - leave L on ground (ct 2).
- 4 Bend both knees (slightly more), wt on L (ct 1), bounce twice on L, - keep R on ground (ct 2).

VARIATION I

- 1 Repeat meas 1 of Basic.
- 2 Step R to R (ct 1), bounce twice on R, placing L in front of R (ct 2).
- 3 Bend knees taking wt on L (ct 1), bounce twice on R, leaving L in front (ct 2).
- 4 Bend knees taking wt on L (ct 1), bounce twice with wt on L (ct 2).

VARIATION II

- 1 Step R to R (ct 1), cross L in front of R, bending fwd sharply at waist (ct 2).
- 2-4 Repeat meas 2-4 of Basic

VARIATION III

- 1-2 Step R,L,R, to make 1 complete turn to R (cts 1,2,1), repeat Basic, meas 2, ct 2 (bounce twice on R) (ct 2).
- 3-4 Repeat meas 3-4 of Basic.

VARIATION IV

- 1 Repeat meas 1 of Basic.
- 2 Stepping R to R, take wt on both ft, with knees bent - upper body remains stiff, creating a back-bend (ct 1), bounce twice on both ft - body moves to erect pos (ct 2).
- 3 Bend knees to back-bend (ct 1), bounce twice - stand erect (ct 2).
- 4 Repeat meas 3.



Presented by Anthony Shay

RAQS-E CHURPI
Iran

This dance was learned by Anthony Shay in Iran. It comes from South-western Iranian tribes of Qashqa'i, Bakhtiari, Lori, Khamseh, etc....

MUSIC: EP Band 2

FORMATION: This dance is a group dance for both men and women, each dancer dances alone and in any order. Each dancer should carry 2 large scarves with which they embellish the movements. The dance leader, who may be male or female, signals the changes of formation, tempo, direction, etc....

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas

STEP I: Sliding Step

1-8 Facing ctr, do 16 sliding steps starting R to R. Leader ends 16th step with stamp on last ct to indicate change. Arms are slightly extended fwd at chest level, elbows partially bent with scarves down on ct 1 and flip up with wrist movements on ct &. On ct 16 on the last step arms go up and you yell "Hey".

STEP II: Armenian Two-steps

1-8 Facing LOD with arms up above head and elbows are slightly bent, do the two-steps by starting R,L,R- L,R,L with accent on last step. When starting on R arms with scarves go slightly R, reverse arms when starting with L.

STEP III: Buzz Turn

1-4 Do a buzz turn to R, arms are straight out to side and bent 90° at the elbow with hands up. (Either a fast or slow turn may be made.)

1-12 REPEAT STEP II and III with same ftwk to L.

STEP IV: 1,2,3 Hops

1-4 Facing ctr, and moving fwd leap R,L,R, hop while L swings fwd. Arms swing fwd with R ft and back with L ft, fwd with R ft and flip up on hop.

5-8 Repeat moving out of circle with opp ftwk, flipping scarves back on hop, while kicking R back.
Repeat pattern 3 more times

STEP V: Step-hops with leg swing

1-8 In LOD, do step R; hop on R and swing L across R; step L; hop L while R swings across L. Arms - R arm is up when wt is on R, L arm is down when L ft is swinging, body really bends as leg swings.
Reverse arms and ftwk.

1-4 REPEAT STEP III: Buzz Turn

1-12 REPEAT STEPS V & II to L with same ftwk

STEP VI: In and Out with Kneeling

1-2 Facing ctr do 3 of Step V, R,L,R and drop gently to R knee keeping back straight.

3-4 While kneeling do individual shldr movements back and forth for 8 cts while gradually rising to stand by ct 8. Arms are down on cts 1-7. On ct 8 end figure with small jump shouting "HEY" and swinging arms straight up.

5-8 Repeat meas 1-4, moving out of circle - begin turn on ct 1.

9-16 Repeat meas 1-8, 1 more time.

STEP VII: In and Out with Turns

1-4 Arms chest ht and extended in front of body alternate acarves by flipping one up and the other down. Leap R,L,R then land on both ft while doing one turn R into ctr. Yell "Hey" at end of jump.

5-8 Repeat starting with L and turning R to move out of circle.

9-16 Repeat figure, 1 more time.

REPEAT FROM BEGINNING

Note: The number of times each figure is done - especially all traveling figures - is approximate. The leader changes figures at will.

Presented by Anthony Shay

RAQS-E CHURPI
Iran

This dance was learned by Anthony Shay in Iran. It comes from South-western Iranian tribes of Qashqa'i, Bakhtiari, Lori, Khamseh, etc...

MUSIC: EP Band 2

FORMATION: This is a group dance for both men and women, each dancer dances alone and in any order. Each dancer should carry 2 large scarves with which they embellish the movements. The dance leader, who may be male or female, signals the changes of formation, tempo, direction, etc.....

METER:

Meas.

STEP I:

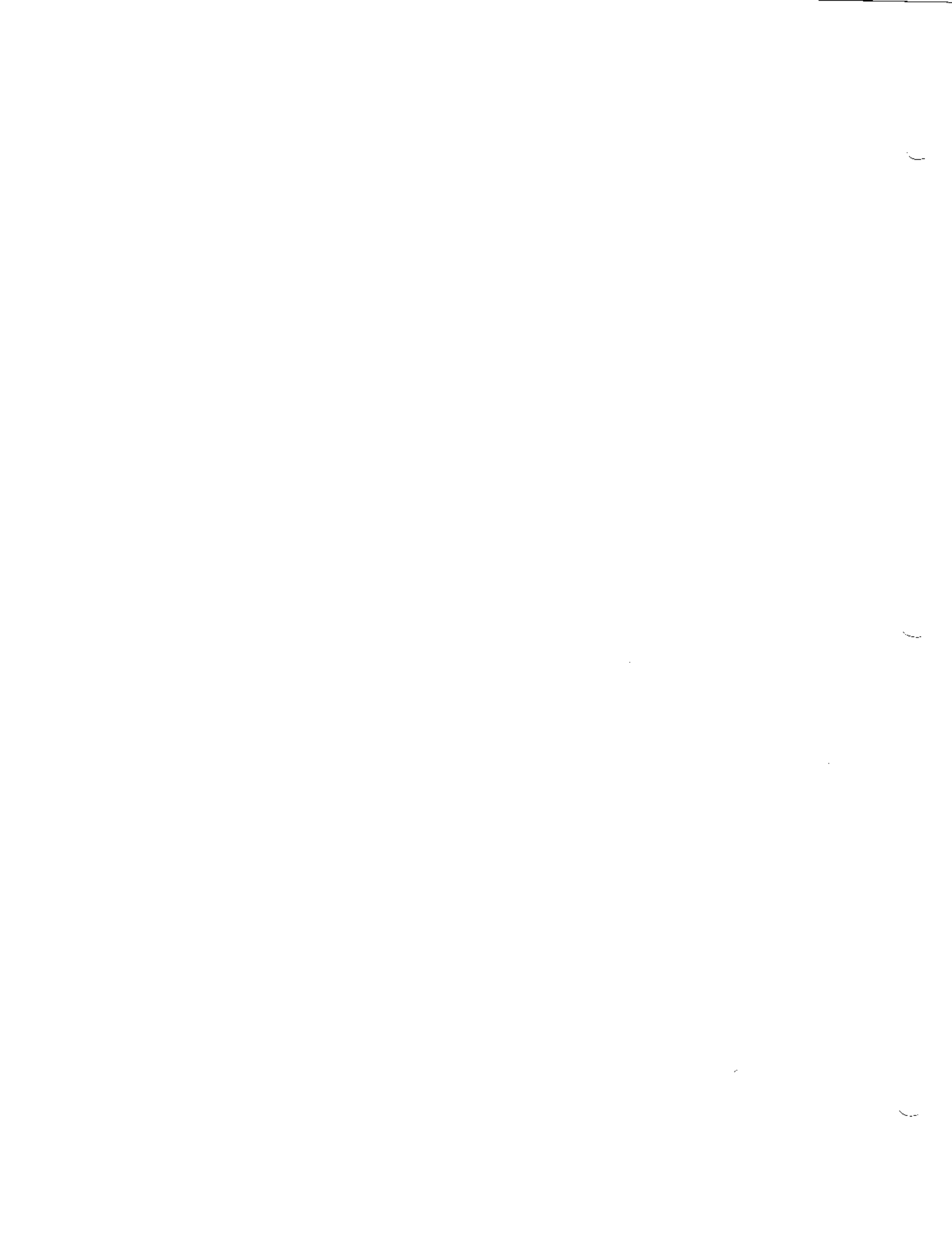
- 1 Step R to R (ct 1), hop on R, lift L in front of R (ct &), step-lift on L (ct 2), hop on L lifting R in front of L (ct &).
Note: Using this step dancer may move in any direction (i.e. fwd, bkwd, LOD, RLOD, etc.....).

Variation:

- 1-3 Same as Step I - Step on R to R (ct 1), hop on R and lift L (ct &), stamp L (ct 2), hold (ct &).

STEP II:

- 1 Step R fwd (ct 1), bring L to R (ct &), step R fwd (ct 2), swing L through (ct 3).



Presented by Anthony Shay

RAQS-E SHĀD
Iran

Raqs-e Shād or Raqs-e Motreb, or Ru-tiozi, more simply Raqs (dance) is THE Iranian urban dance form, PAR EXCELLENCE. It is composed of a vocabulary of intricate movements of facial features, especially eyes and eyebrow, shoulders, head, hands and fingers. Less than a century ago, the most highly-paid of these entertainers (Motreb) performed difficult and demanding athletic feats as well, such as balancing on the points of daggers, dancing with glasses of wine or hot tea, handsprings, etc. These were performed by women as well as young men.

Today this element is largely absent from the dance tradition. This dance may still be seen on any festive occasion of the Iranians, which features dancing, particularly at private parties.

MUSIC: May be performed to any class of music termed "Reng".
LYRE CHORD #201 LP

RHYTHM: 6/8

FORMATION:

METER: 6/8

Meas.

The feet are relatively unimportant in Iranian (and much of Caucasian) improvised dancing. The very Basic Step is a Pas-de-basque-like step, which we may call Basic Persian. Dancers may begin on either foot.

Rhythm, 6/8, counted 1-2 (1,&,ah,2,&,ah).

BASIC STEP (Basic Persian)

- 1 Step on R (or L) (ct 1), pause (ct &), step on L (or R) (ct ah), Step on R (or L) (ct 2), pause (ct &), pause (ct ah).
- 2 Repeat meas 1 with opp ftwk.

Using this Basic Persian Step, the dancer may travel in any direction.

REST STEP

A typical Rest Step is the equivalent of a Buzz Turn.

- 1 Step on R (or L) (ct 1), pause (ct &), step on L (or R) (ct ah), step on R (or L) (ct 2), pause (ct &), step on L (or R) (ct ah).

This Persian Rest Step may be employed in portions of the dance when the performer wishes to remain in a small area, or gradually move into more gross movements.

ARMS

Arms have an almost infinite variety of movements, but their relationship to one another, the torso and head are highly important. They must be symmetrical.

HANDS

Basic Persian hands are created by the following exercise:

1. Face and hands are directly up and perpendicular to the body by bending elbows.
2. Rotate hands directly downward from wrist, lifting elbows slightly outward.
3. Push as hard as possible downward and then forward with the heel of the palm.
4. Relax the tension momentarily and retense the hands, but less than previously.
5. Finishing movement is a momentary pose in which the thumb and middle finger form a loose "C".

HEAD AND FACIAL MOVEMENTS

The head may be moved from side to side "a la Indienne", if the performer wishes and is able. In Persian dancing this may be done only a few times as a bit of spice.

The eyebrows may be utilized, but only one at a time. Raising one and then the other on cts 1 and 2. This feat may be used as a special moment in the dance. It must be performed by calling the audiences attention to it by focusing through ever increasingly subtle movements. For example hands, fingers and arms move about the face and head. The above head movement is used, and then, the eyes and eyebrows last. The dancer may then wish to use a large movement to break the "tension."

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Anthony Shay

TORBAT-JAM, DANCE #1

Iran

Learned by Anthony Shay from an Iranian dance film.

RECORD: AMAN LP-106, Side 2, Band 4

FORMATION: A circle of men standing separately, facing ctr.

METER: 6/8

PATTERN

Meas.

Note: All steps in this dance are done for 8 meas, except Step VII, Balance Step.

INTRODUCTION:

1-8 The last 4 meas of the Intro. are done with the drum as follows - prepare for Step I by lifting on L, R leg is raised to R with ft relaxed. R shldr will also turn R, so that the body and leg are turned to face LOD.

STEP I:

1 Step R slightly to R, and turn to face ctr (cts 1-3), bring L to R (ct 4), step L next to R heel, raise R leg and turning body as in preparation to Step I (cts 5-6).

2-8 Repeat meas 1.

STEP II:

1-8 Repeat ftwk of Step I with both hands on waist, body retains turning in and out movement of Step I.

STEP III:

1 Facing ctr step R to R (l remains on float), bend knees slightly (cts 1-2), transfer wt from R twd L (ct 3), leap R in front of L (ct 4), L leg moves to L (cts 5-6).

2-8



1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Anthony Shay

TORBAT-JAM, DANCE #2
Iran

Learned by Anthony Shay from an Iranian dance film.

RECORD: AMAN LP-106

FORMATION: Circle of men standing separately and facing ctr. Arms free and held around shldr ht.

RHYTHM: 7/8 danced as 1,2 3 4,5,6,7

METER: 7/8 PATTERN

Meas.

STEP I:

- 1 Step R in place (cts 1-2), step on ball of L ft in place (ct 3), step R in place (cts 4-7).
2 Repeat meas 1, with opp ftwk.
3-4 Repeat meas 1-2.

STEP II:

- 1 Step R in place (cts 1-2), step on ball of L ft in place (ct 3), step R fwd twd ctr (cts 4-7).
2 Step L fwd twd ctr (cts 1-2), step R behind and next to L (ct 3), step L fwd twd ctr (cts 4-7).
3 Either: Step slightly back on R (ct 1-2), and step L slightly across R (ct 3); OR jump slightly back onto both ft (cts 1-3), step R bkwd, while pivoting CW on R (cts 4-7).
4 Stop turn by placing L down with some wt to L side (cts 1-2), shift wt to R (ct 3), step L in place (cts 4-7).
5-8 Repeat meas 1-4.
Hands: Hands may clap at eye-level and to R on cts 1 and 4 of meas 1-2, and on ct 1 of meas 2,3

STEP III:

- 1 Full squat on both ft (R touching ground at bottom as in dance #1) (cts 1-2), step on L bkwd (ct 3), step R to ctr (cts 4-7).
3-4 Repeat Step II, meas 3-4.
5-16 Repeat meas 1-4.

STEP IV:

- This "squat" will happen at the same meas 1 (cts 1-3) as did the squat in Step II. Position at end of cts 1-2.
1 L ft fwd on ground with knee bent completely and chest on L knee; R leg straight back behind body - both hands on floor (cts 1-2), straighten L to raise body and end in a standing pos with wt on L (ct 3), step R fwd (cts 4-7).
3-4 Repeat Step II, meas 3-4.
5-16 Repeat meas 1-4.

STEP V:

- 1 Face R and place R fwd (clap hands on ct 1) (cts 1-3), rotate to L turning CCW on both ft (cts 4-7).
- 2 Continue to rotate L to face L, placing L ft fwd - arms free and ready to clap move slightly up and down with the beat. Face full L at end of meas.
- 3-4 Repeat meas 1-2, with opp ftwk and direction.
- 5 Repeat meas 1, clapping now on ct 1 and 4.
- 6 Repeat meas 1, clap on ct 1.
- 7-8 Repeat meas 5-6.

STEP VI:

This step actually starts on cts 6-7 of meas 8 of Step VI with a step on L across R to start you moving LOD around circle.

- Facing and moving LOD, hop on L (cts 1-3), step fwd on R (cts 4-7).
- 2 Repeat meas 1, with opp ftwk.
 - 3-8 Repeat meas 1-2. Clap hands at eye-level and front on cts 1 and 4.

STEP VII:

- 1 Full squat on L (cts 1-3), raise on both ft (cts 4-7).
- 2 Hop on R (cts 1-3), step L fwd (cts 4-7).
- 3-8 Repeat meas 1-2.

Presented by Anthony Shay

BIBERSKO
Serbia

Bibersko (Bee-bear-skho) is traditionally a man's dance. The song describes different methods of grinding pepper. The dance was originally notated by Danica and Ljubica Janković, Volume II (1934-35). Bibersko was originally introduced at the 1971 Aman Institute.

RECORD: AMAN 201 and FR 4104-B

FORMATION: Line, shldr hold pos.

METER: 2/4PATTERN

Meas.

The pattern alternates between the Basic Step and Variations.

BASIC STEP

- 1 Moving LOD, step R (ct 1), step L over R (ct 2).
 2 Step R to R (ct 1), lift L leg (ct 2).
 3 Step L to L (ct 1), lift R leg (ct 2).
 4-12 Repeat meas 1-3, 3 more times (4 in all).
 13 Preparation Step: Step R in place.

GRINDING PEPPER - VARIATION I

- 1-6 Strike R heel next to L, 12 times.
 Note: There is a slight pause in the music after meas 6.

VARIATION II

- 13 Preparation Step: Bend down with R knee touching floor.
 1-6 Tap R knee gently on floor 12 times, rise on "pause."

VARIATION III

- 13 Preparation Step: Release shldr hold, bend down on both knees and stoop over with R elbow towards the floor.
 1-6 Gently tap R elbow 12 times on floor, rise and assume shldr hold on "pause."

VARIATION IV

- 13 Preparation Step: Release shldr hold, bend down on both knees and place forehead close to floor.
 1-6 Gently tap forehead on floor 12 times, rise and assume shldr hold on "pause."



1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

Quoted from "Square Dancing, June '78"

HERE'S A NEW ONE

Take this one written this past winter by Jerry Helt, Cincinnati, Ohio. His unusual "slant" is to take a figure as simple as a do sa do and approach it from a slightly different angle. In this instance he has a couple doing a do sa do around a single individual. The contra is a duple crossed (some refer to it as an improper duple) which simply means that the long line of dancers (the men on the caller's right and ladies on the caller's left) number off, starting at the head of the hall. Then the first, third, fifth and every other couple exchange places with their partner and are active.

All the men will face left and all the ladies will face right so that the dancers in both lines are facing their corners. The actives have their backs to the caller, while the inactives are facing up or facing the caller. The actives will step together so that they can join hands and then angle slightly to the left to face the inactive lady and these three will do a do sa do. The active couple, acting as one person, moves back to back around the single lady.

Having finished this in eight steps, the three will join hands and circle to the left. As the circle is completed the inactive lady will be released to return to her place in the line and the couple will angle slightly to their right to face the inactive man. It may be that the active lady, in maneuvering slightly so that the active couple will face the inactive man, will turn under her partner's raised right arm. Angling slightly so that the active couple is facing the inactive man the three do a do sa do - the active couple as before working as one person.

Completing the do sa do the three will circle to the left and on the 7th and 8th beats the active man and inactive man will release hands and form a line facing DOWN away from the caller. At the same time, the active man will pick up the inactive lady so that they are in a line of four ready to go.

The balance of the dance is fairly standard. The four dancers will move DOWN the hall six short steps, then each will turn independently to face up, join hands again in a line of four and move forward the head of the hall. After four steps they'll bend the line and do a slow square thru.

DOE CONTRA

By Jerry Helt

FORMATION: 1,3,5 etc active and crossed over.

MUSIC: Any 64 count sequence

INTRO: With the one below slow square thru

- - - - -
- - - - - Cross trail out
- - - - - U-turn back, come back
- - - - - Wheelbarrow do-sa-do
- - - - - Partner do-sa-do
- - - - - Single circle half
- - - - - Star thru*, new one below slow square thru
*Or better yet, slide thru

The wheelbarrow do-sa-do is a figure done by a couple with both hands

joined; as a couple they do-sa-do the couple with whom they have been working. (Ladies begin by backing up) Go completely around that couple. On the single circle one half, simply turn your partner half way around in a two hand turn.

* * * * *

This slow square thru which you'll find in the Quiet Contra (see Don Armstrong's Caller/Teacher Manual for Contras -Page 30) is described as a standard square thru except that each dancer gives a right to his opposite, pulls by (this pull is a smooth, non-jerk non-yank movement) and then, in a turn-Cha-Cha, each dancer will give a left to the next and continue this walk and turn Cha Cha rhythm until the square thru is completed, the dancers are facing their new corner and the active man and lady have joined hands and are ready to do a do sa do with the next inactive lady. Here's the way the call goes.

OHIO RIVER CONTRA

By Jerry Helt

FORMATION: 1,3,5 and every other couple active and crossed over

MUSIC: The author recommends a good 6/8 tune

INTRO - - - - Actives do sa do with inactive lady

1-8 - - - -, Same three circle to the left

9-16 - - And you let her go, with the inactive gent do sa do

17-24 - - - - Same three circle to the left

25-32 - - Break to a line, pick up the lady go down in fours

33-40 - - - -, Turn a line - - come back

41-48 - - - -, Bend the line do a slow square thru

49-56 (Right two cha cha cha), (left two cha cha cha) *

56-64 (Right two cha cha cha), actives do sa do with inactive lady.

* (Cadence calls, not prompts)

A crossover will occur every other time through the dance. Incidentally, the dance was written during the extremely cold season of winter 1977, when the Ohio River froze over and residents of the area were confined to their homes for a long period of time, allowing folks like Jerry Helt ample time to put his creative talents to good use.

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

DOUBLE STARS

By Jerry Helt

SIDE LADIES CHAIN ACROSS
NUMBER ONE COUPLE BACK TO BACK
WITH YOUR CORNER BOX THE GNAT
SIDES PASS THRU, SEPARATE AROUND ONE, LINE UP FOUR
LINES FORWARD TO THE MIDDLE AND BACK
* GENTS STAR LEFT, GIRLS STAR RIGHT
TURN THOSE STARS ONCE AROUND
GENTS PICK UP YOUR PARTNER WITH AN ARM AROUND
STAR PROMENADE BACK HOME

* GENTS STAR RIGHT, GIRLS STAR LEFT
TURN THOSE STARS ONCE AROUND
GIRLS STEP IN BEHIND YOUR MEN
STAR ALL EIGHT WITH A LEFT HAND IN
GIRLS "U" TURN, LEFT ALLEMANDE

SIDES FLUTTER WHEEL ACROSS THE FLOOR
NUMBER ONE COUPLE BACK TO BACK
WITH YOUR CORNER, BOX THE GNAT
HEADS CROSSTRAIL THRU
SEPARATE AROUND ONE LINE UP FOUR
LINES FORWARD PASS THRU, BEND THE LINE
GENTS STAR LEFT, GIRLS STAR RIGHT
ONCE AROUND IN THE MIDDLE OF THE NIGHT
PICK UP YOUR PARTNER WITH AN ARM AROUND
STAR PROMENADE BACK HOME

3 & 4 THE LADIES CHAIN
3 & 2 RIGHT & LEFT THRU
NUMBER ONE BACK TO BACK
WITH YOUR CORNER BOX THE GNAT
HEAD POSITIONS SQUARE THRU FOUR HANDS
CURLIQUE WITH THE OUTSIDE TWO
BOYS RUN RIGHT, ENDS CIRCULATE TWICE
GIRLS STAR LEFT, GENTS STAR RIGHT
GENTS PICK UP YOUR PARTNER WITH AN ARM AROUND
STAR PROMENADE BACK HOME

Presented by Jerry Helt

HANG A RIGHT (LEFT)

FROM A COMPLETED DOUBLE PASS THRU FORMATION THE LEAD COUPLE GOES RIGHT AND DOES A COUPLES CIRCULATE, THE SECOND OR TRAILING COUPLE GOES RIGHT AND STOPS FORMING A TWO FACE LINE...EASY TO TEACH AND EASILY LEARNED.. ..YOU COULD SAY CALL IT DIRECTIONAL BUT I HAVE NEVER HEARD THAT ACTION CALLED BEFORE...THE NAME IS CATCHY ALSO..TO HANG A LEFT, THE LEAD COUPLE GOES LEFT AND CIRCULATES AS THE TRAILING COUPLE GOES LEFT AND STOPS FORMING THE LEFT HANDED TWO FACE LINE....

HEADS LEAD RIGHT CIRCLE TO A LINE
PASS THRU WHEEL & DEAL....DOUBLE PASS THRU...
HANG A RIGHT...BEND THE LINE.....CROSSTRAIL...LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
PASS THRU....WHEEL & DEAL....DOUBLE PASS THRU
HANG A RIGHT...FERRIS WHEEL....ZOOM....
SWING THRU...TURN THRU....LEFT ALLEMANDE

By Jerry Helt

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU WHEEL & DEAL
DOUBLE PASS THRU, HANG A RIGHT
COUPLES CIRCULATE, BEND THE LINE
LINES PASS THRU WHEEL & DEAL
DOUBLE PASS THRU, HANG A RIGHT
COUPLES CIRCULATE, FERRIS WHEEL
CENTERS SWING THRU, TURN THRU
LEFT ALLEMANDE

HEADS STAR THRU, ALL DOUBLE PASS THRU
HANG A RIGHT, COUPLES CIRCULATE
FERRIS WHEEL, CENTERS PASS THRU
LEFT ALLEMANDE

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

LITTLE RED WAGON

by Jerry Helt

SQUARE DANCE SINGING CALL
BLUE STAR RECORD

INTRO: BREAK: ENDING:

WALK ALL AROUND YOUR CORNER, SEE SAW YOUR PET
ALL THE MEN RIGHT HAND STAR ONCE INSIDE THE SET
LEFT ALLEMANDE YOUR CORNER, PARTNER BOX THE GNAT
LADIES PROMENADE ONCE INSIDE THE SET
WHEN YOU MEET YOUR PARTNER SWING
ALL PROMENADE AROUND THE RING
WON'T YOU RIDE IN MY LITTLE RED WAGON
DOWN THE HILL WE WILL GO YOUR & ME

FIGURE:

HEAD COUPLES PROMENADE HALF WAY THE SQUARE
SIDE COUPLES RIGHT & LEFT THRU, TURN YOUR LADY THERE
SIDES FLUTTER WHEEL AND SWEEP ONE QUARTER MORE
PASS THRU, WITH THE OUTSIDE TWO CURLIQUE
CAST RIGHT THREE QUARTERS TO AN OCEAN WAVAE
ALL EIGHT CIRCULATE DOUBLE
CORNER SWING & PROMENADE
WON'T YOU RIDE IN MY LITTLE RED WAGON
DOWN THE HILL WE WILL GO YOU & ME

PRETTY BABY

By Jerry Helt

SQUARE DANCE SINGING CALL
BLUE STAR RECORD

INTRO: BREAK: ENDING:

ALLEMANDE LEFT YOUR CORNER, DO SA DO YOUR OWN
SWING YOUR BABY PRETTY BABY
GENTS LEFT HAND STAR ONCE AROUND
PARTNER BOX THE GNAT, GIRLS PROMENADE INSIDE
WHEN YOU MEET YOUR PARTNER, SWING HER THERE
PROMENADE YOUR PARTNER 'ROUND THE SQUARE
I WANT A LOVIN' BABY AND IT MIGHT AS WELL BE YOU
PRETTY BABY OF MINE

FIGURE:

HEAD RIGHT & LEFT THRU WITH A FULL TURN FACE OUT
PROMENADE 3/4 ROUND....
EVERYBODY DOUBLE PASS THRU, FIRST COUPLE GO LEFT NEXT ONE RIGHT
ALL JOIN HANDS CIRCLE LEFT AROUND THE RING
CORNER LADY SWING & PROMENADE
I WANT A LOVIN' BABY AND IT MIGHT AS WELL BE YOU
PRETTY BABY OF MINE



1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

PRETTY BABY QUADRILLE
By Jerry Helt

E-Z RECORD

FIGURE:

COUNTS:

- 8 HEADS FORWARD UP TO THE MIDDLE AND COME ON BACK
- 8 HEADS RIGHT & LEFT THRU
- 8 SIDES FORWARD UP TO THE MIDDLE AND COME ON BACK
- 8 SIDES RIGHT & LEFT THRU
- 8 ALL JOIN HANDS AND CIRCLE LEFT
- 8 CORNER SWING
- 8 ALL PROMENADE ALL THE WAY AROUND
- 8 EVERYBODY LOVES A BABY, THAT'S WHY I'M IN LIVE WITH YOU
PRETTY BABY OF MINE

(FIGURE IS DANCED FOUR TIMES THRU)

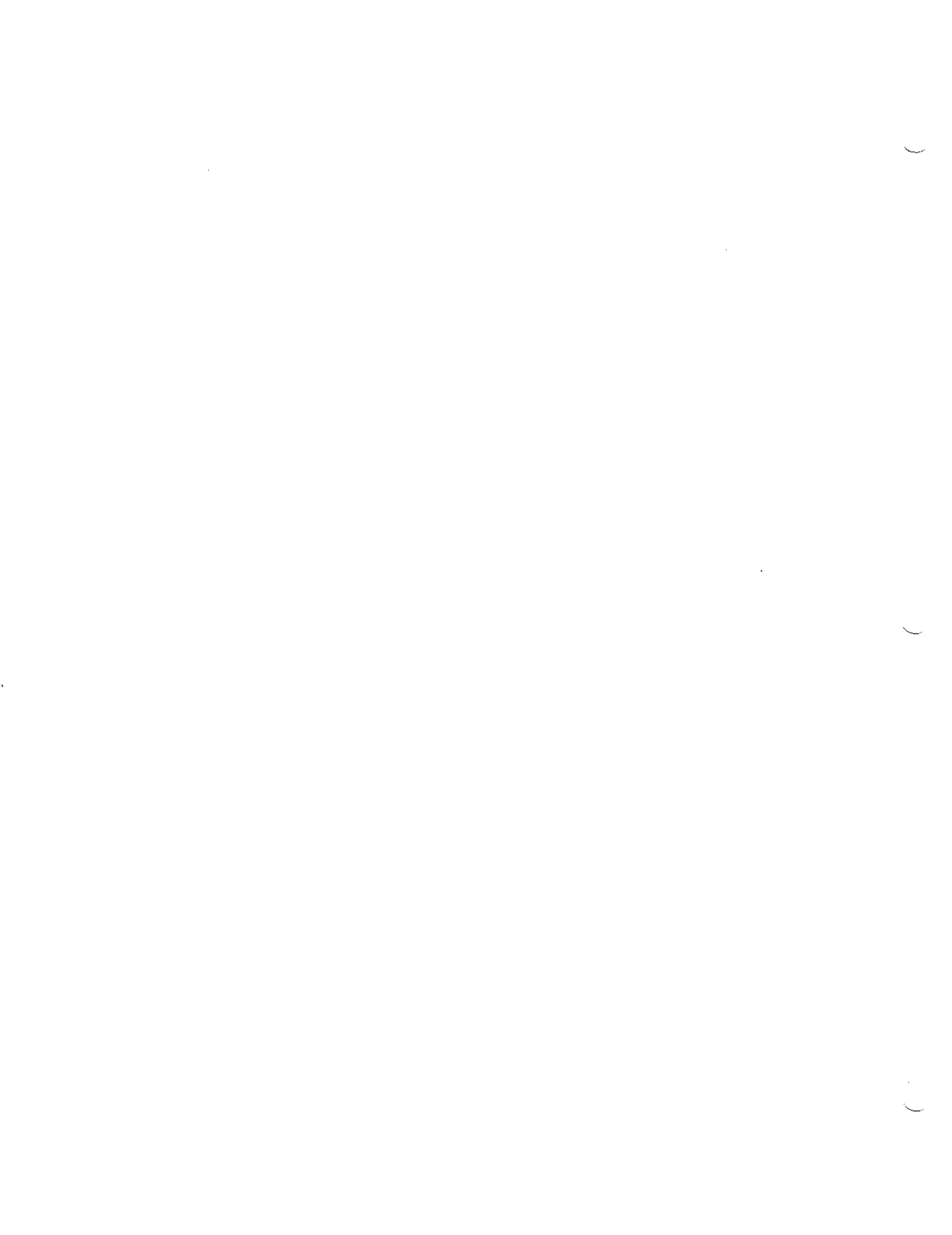
CELITO LINDO MIXER
(CIRCLE MIXER)
By Jerry Helt

E-Z RECORD

(ALL JOIN HANDS IN ONE BIG CIRCLE WITH LADY ON MAN'S RIGHT SIDE)

COUNTS:

- 8 EVERYBODY FORWARD UP AND COME ON BACK
- 8 WITH YOUR PARTNER DO SA DO
- 8 ALL JOIN HANDS CIRCLE LEFT
- 8 CORNER SWING (PUT HER ON MANS RIGHT, FACE THE MIDDLE OF THE
CIRCLE, REPEAT THE DANCE SEVEN MORE TIMES.)



1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

RUN FIGURES

By Jerry Helt

HEADS PASS THRU, BOYS RUN RIGHT
HEADS WALK & DODGE
HEADS CLOVERLEAF, ALL DOUBLE PASS THRU
FIRST COUPLE GO LEFT, NEXT COUPLE RIGHT
(ZERO LINES OF FOUR WITH PARTNER)
LINES PASS THRU, BOYS RUN RIGHT
SCOOT BACK, BOYS RUN RIGHT
STAR THRU, PASS THRU, LEFT ALLEMANDE

FOUR LADIES CHAIN ACROSS THE SET
ALLEMANDE KEPT IN THE ALAMO STYLE
ALL THE BOYS RUN RIGHT, HEADS CLOVERLEAF
LEFT ALLEMANDE

HEADS FORWARD STEP TO AN OCEAN WAVE
BOYS RUN RIGHT, BOYS FOLD
(ZERO)

HEADS FORWARD, STEP TO AN OCEAN WAVE
GIRLS RUN RIGHT, GIRLS FOLD
(ZERO)

HEADS SQUARE THRU FOUR HANDS
DO SA DO THE OUTSIDE TWO TO AN OCEAN WAVE
GIRLS TRADE, GIRLS CROSS RUN, LEFT ALLEMANDE

HEADS PASS THRU, HEAD MEN RUN RIGHT
BOYS TURN THRU, GIRLS CLOVERLEAF
BOYS CLOVERLEAF, ALL DOUBLE PASS THRU
CENTERS IN, CENTERS RUN, ENDS FORWARD SLIDE THRU
THE OTHER BOYS RUN RIGHT, LEFT ALLEMANDE

RIGHT & LEFT THRU
SWING THRU BOYS RUN RIGHT
1/2 TAG (EQV. TO CURLIQUE)

HEADS PASS THE OCEAN
CAST RIGHT 3/4 ROUND
BOYS RUN RIGHT
(EQV. TO HEADS RIGHT & LEFT THRU)

HEADS PASS THE OCEAN
CAST RIGHT 3/4 ROUND
FINISH YOUR TAG, 1/4 RIGHT
WHEEL & DEAL, PASS THRU
(EQV. TO HEADS SQUARE THRU FOUR HANDS)

HEADS STAR THRU PASS THRU
SPLIT THE SIDES AROUND ONE LINE UP FOUR
ENDS BOX THE GNAT
CENTERS STAR THRU
ALL PASS THRU LEFT ALLEMANDE

Run Figures-Cont, Page 2

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, GIRLS FOLD, CURLIQUE
BOYS RUN, CASTOFF 3/4
(LINES OF FOUR WITH PARTNER OUT OF ORDER)

HEAD MEN WITH YOUR CORNER FORWARD BOX THE GNAT
RIGHT & LEFT THRU
CIRCLE EIGHT, FOUR BOYS SQUARE THRU FOUR HANDS
CURLIQUE WITH THE GIRLS, BOYS RUN RIGHT
ALL PROMENADE, HEADS WHEEL AROUND
STAR THRU, DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

ALL JOIN HANDS CIRCLE LEFT
LADIES ROLL AWAY A HALF SASHAY
HEAD MEN WITH THE CORNER GIRL FORWARD
BOX THEGNAT, GO RIGHT & LEFT THRU
SAMES LADIES CHAIN, ALL CIRCLE 8 SAME SEX
FOUR GIRLS PASS THRU & CLOVERLEAF
TOUCH THE MAN ON THE SHOULDER
GENTS "U" TURN, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
SWING THRU AGAIN, GIRLS TRADE
GIRLS RUN RIGHT, HALF TAG
EVERYBODY "U" TURN, LEFT ALLEMANDE

STROLL & CYCLE (Carl Wamsley, Picayne, Mississippi)

From a two-faced line between couples facing in: From normal positioning the Center Girls in the two-faced line Trade while the four Boys step ahead. The Boys stepping to the Girls on the Outsides perform a RECYCLE and veer slightly left to face in as a couple. The Boys stepping to the center of the set join the Girls who traded to form a momentary two-faced line and then step ahead as a couple. The movement ends in parallel two-faced lines.

EXAMPLES:

HEADS PASS THE OCEAN
SWING THRU..BOYS RUN
STROLL & CYCLE
GIRLS TRADE..WHEEL & DEAL
DIVE THRU...SQUARE THRU 3/4
ALLEMANDE LEFT

HEADS SLIDE THRU
SWING THRU...BOYS RUN
STROLL & CYCLE
BEND THE LINE
RIGHT AND LEFT THRU
SLIDE THRU...ALLEMANDE LEFT

1978 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

HEADS PASS THRU, SEPARATE AROUND ONE LINE UP FOUR
LINES PASS THRU, WHEEL & DEAL
GIRLS SQUARE THRU 3/4, STAR THRU, COUPLES CIRCULATE
WHEEL & DEAL, LEFT ALLEMANDE

HEADS PASS THRU, SEPARATE AROUND ONE LINE UP FOUR
LINES PASS THRU, WHEEL & DEAL
GIRLS LEAD DIXIE STYLE TO AN OCEAN WAVE
BOYS CROSS RUN, GIRLS TRADE, RECYCLE
LEFT ALLEMANDE

HEADS PASS THRU, SEPARATE AROUND ONE LINE UP FOUR
LINES PASS THRU, WHEEL & DEAL
GIRLS SQUARE THRU, WHEEL & DEAL, CENTERS SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU WHEEL & DEAL
DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4
LINES PASS THRU WHEEL & DEAL
GIRLS PASS THRU, STAR THRU WITH THE BOYS
COUPLES CIRCULATE, BEND THE LINE
STAR THRU, PASS THRU, LEFT ALLEMANDE

HEAD LADIES CHAIN, HEADS SQUARE THRU FOUR
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE
GIRLS GO LEFT, BOYS GO RIGHT, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU 1/2 TAG, TRADE & ROLL (FACING SAME SEX)
CIRCLE FOUR, GENTS BREAK LINE UP FOUR
LINES PASS THRU, TAG THE LINE
LADY GO LEFT GENTS GO RIGHT
LEFT ALLEMANDE



CHISMES DEL DIA

AUGUST 13, 1978

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

VOL. 10, No. 1

WELCOME...

to the 10th Annual San Diego State University Folk Dance Conference. We sincerely hope that you will have an enjoyable dance vacation. If you have any problems, questions, or comments, get in touch with one of the Folk Dance Committee people wearing "Ask Me" badges.

SUNDAY, AUGUST 13 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 13...

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	7:00 - 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 a photographer who is also enrolled for the week, Barry Korn. We would like to have a group picture taken - 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 or short shorts on dance floors.

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.

DAILY SCHEDULE... (Monday through Sunday, August 14 through 20)...See attached schedule.

SPECIAL ACTIVITIES...

Monday, 8/14/78 PHOTOGRAPHS - right across road from El Conquistador.
Saturday, 8/19/78 "HASTA LA VISTA" Festival.

WARM-UP - Get limbered up for the day's dancing with Maria Reisch, West Gym, 8 a.m.

MAILING ADDRESS & TELEPHONE: Folk Dance Conference
% El Conquistador
5505 Montezuma Road
San Diego, CA 92115 Phone: 714/286-2030

GUESTS - Since we have a full enrollment, we respectfully ask that you do not invite family members and friends to visit you at the Conference. No one except badged registrants is allowed in the classrooms and evening gym parties.

MEET THE STAFF...

ANDOR CZOMPO, Assistant Professor of Dance at SUNY Cortland, New York, is recognized as the leading authority on Hungarian folklore and dance in the Western Hemisphere. Although born in Budapest, he was raised in Turkeve in Eastern Hungary, a small agricultural town where a traditional "folkloristic" life prevailed well into the 20th century. Here he became a good natural dancer which enabled him to join several amateur dance groups and later one of the professional Hungarian Folk Dance Ensembles. He also passed a comprehensive examination and was certified by the Institute of Folk Art as a professional folk-ethnic dance instructor. Before coming to the USA he was a district Folk Art Supervisor in Borsod County.

In the United States he organized the very successful Hungarian Ethnic Dance Group of New York. They appeared in TV and numerous concerts. In 1963 Mr. Czompo was a dancer-choreographer-technical advisor of the Kovach-Rabowsky Hungarian Ballet Bihary (Columbia Artists). In the following years he taught at major colleges and universities in the US and Canada, and has served on the staff at major folk dance camps. He choreographed dances for the Duquesne University Tamburitians, for Matteo's Indo-American Dance Company, and for other groups and ensembles. With his wife, Associate Professor of Dance, and a noted jazz dance educator, he joined the SUNY faculty in 1968.

ANN CZOMPO has taught jazz, modern, folk, and disco dance at Cortland College and at numerous workshops, camps, and dance institutes in the US and Canada; has performed for many folk festivals, concerts, and television programs; has co-authored several articles and books on folk dance with her husband, Andor; has produced several dance recordings and manuals, and three educational dance films. In 1971 she taught an intensive jazz dance course for professional dance teachers and choreographers in Budapest, Hungary.

Ann Czompo, originally from Youngstown, Ohio, graduated with a B.A. degree in sociology and music from Kent State University, and holds an M.A. degree in dance and related arts from Texas Woman's University. She is currently working toward a degree in Ethnomusicology from SUNY Binghamton. She attended National Music Camp as a dance major; Connecticut College American Dance Festival for the study of modern dance; plus many private and professional dance studios.

She has taught at the University of Cincinnati, Northern Illinois University, and is currently Associate Professor of Dance at SUNY, Cortland. In 1969 she served as President of the Dance Section, New York State Association for Health, Physical Education and Recreation; was listed in the 10th edition of Who's Who of American Women, 1977-78; and is currently a contributing writer for Discoworld Magazine.

MIODRAG DESPOTOVIC "CIGA" born in Belgrade, Yugoslavia, formerly a well known dancer, today a dancepedagogue and choreographer. A soloist for the world famous Yugoslav State Company "Kolo" for 18 years, he toured many countries of the world...India, United States, Israel, China, Australia, Japan, Egypt, as well as the East and West European countries. He has also choreographed for many Yugoslav dance ensembles.

Ciga & wife, Ivon, came to the Netherlands in 1966. Since then they have been active in that country in a variety of ways, teaching Yugoslavian folk dances, national dances from other countries, and ballet, instructing folk dance teachers, doing choreography work for professional and amateur groups, such as the Yugoslav State Company "Kolo", Scopino Ballet, and International Folkloristisch Danstheater. Their own Dance-Ensemble Joegoslavisch Danstheater "ORO", consisting of young Dutch amateur dancers, performs throughout the country.

During the summer holidays Ciga and Ivon organize study tours to Macedonia in order to familiarize the participants with authentic folk dances, music, local color of this part of Yugoslavia. One of the highlights of the program being the Balkan Festival at Ochrid.

In the last few years they have been choreographing new dances based on authentic motifs from various styles of Yugoslav dancing, (Serbian, Macedonian, Shiptar) making use of music which springs from the ancient folk-music tradition.

IVON DESPOTOVIC - born in Amsterdam, the Netherlands, dancer, dancepedagogue and choreographer, studied at the Scopino Academy of Dancing, was granted a scholarship by the Dutch Government to make a special study of folklore in Yugoslavia. Was a dancer in the Yugoslav State Company "Kolo" in Belgrade for two years, the only foreigner ever to be a member of this famous company. Did choreographic work for several Yugoslavian and Dutch Dance ensembles.

VINCE EVANCHUK - expert in Ukrainian style, folklore and dance, was born in the Ukrainian section of Winnipeg, Manitoba, Canada. At the age of three he started learning Ukrainian dances from his father, who had the largest dance studio in Winnipeg. While still in Canada he studied under Vasel Avramenko.

In 1948 his family moved to the United States. Soon afterward he studied ballet with Eugene Loring and Belcher de Rey. Vince has been busy in recent years, dancing with different groups, instructing, directing and choreographing. He has been teaching at Institutes, summer camps, and the Duquesne Tammies. He was on the staff at Santa Barbara Conference for three years and returns for his third year at San Diego.

He works at JPL in the Communications Division. Vince, his wife, Robin, and daughter, Katherine, live in Sherman Oaks.

BORA GAJICKI - Born and grew up in Yugoslavia. He began dancing at a young age, eventually becoming a solo dancer with the world renown Yugoslav State Folk Dance Ensemble "KOLO." After dancing professionally with KOLO for 7 years, Bora came to California. Since his arrival here, he has conducted classes in Yugoslav dance, directed the Borino Kolo Folk Ensemble, and appeared as guest teacher at many folk dance festivals throughout California and other states, as well as being on the staff of Stockton Folk Dance Camp and San Diego State University Folk Dance Conference.

Bora's other activities include making the world's best opanke at The Folk Motif (which he owns and operates), conducting the Borino Folk Orchestra which plays at ethnic and international folk dance functions, and operating Veselo Selo, an international folk dance studio in Anaheim.

Bora, His wife Margarita and daughter Anna, reside in Long Beach.

MOSHIKO (Moshe Itzhak-Halevy) is the son of an old Yemenite family. He was born in Jaffa, Israel (then Palestine), and his first introduction to the world of dance was in 1949 through the study of classical ballet, character, modern, and jazz dance.

In 1954, Moshiko joined Inbal, the Yemenite dance theatre, where he became reacquainted with his origins by working for 6 years as one of their principal dancers. While participating in Inbal's two successful world tours, Moshiko fell in love with Oriental folklore and began to try his hand at the creation of folk dances.

In 1959, Moshiko created his first dances - "Debka Uriya (also known as Debka Habir)", "Debka Cana'an", and "Et Dodim Kala", and has since created 49 dances, thus establishing himself as one of Israel's most famed and exciting folk dance choreographers.

JERRY HELT began his Square Dance activities in the early 1940's and has been a full-time caller since 1953. As a professional caller and instructor he conducts callers clinics, workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada and Europe. Also, serves the American Square Dance Workshop, Inc. and is a member of the Callerlab. Jerry conducts a full program of classes and clubs in Cincinnati and surrounding areas which include squares, rounds, quadrilles and contras. He attended Engineering School at the University of Cincinnati. His home is in Cincinnati, Ohio, with his wife, Kathey, and three daughters.

Here are some of his square dance accomplishments:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood and Gateway Records. His numerous albums and singles are heard around the world.

Served on the program of the National Square Dance Convention since 1953.

Conducted exhibition groups and has taught dancing to mentally retarded, wheelchair groups, children and is a Square Dance Leader for the YMCA.

Featured in articles in the National Square Dance Magazine "Square Dancing" and other magazines and publications.

Featured as caller and choreographer on stage and television shows.

Creator of "Sweep A Quarter." Among his round dance compositions is "Jiffy Mixer".

The Jerry Helt Fan Club and its national membership contributes and supports the American Cancer Society to help wipe out cancer.

Among his many hobbies is sculpturing and collecting antiques.

ANTHONY SHAY, artistic director of AVAZ, and former founder, director and choreographer of AMAN Folk Ensemble has over 20 years experience with folk music and dance.

He holds an MA in Anthropology, an MA in Folklore and Mythology and MLS in Library Science from UCLA and California State University at Los Angeles. He is fluent in Persian, Serbo-Croatian, Spanish, French, Arabic and Turkish. He lived in Iran for a year where he attended the University of Tehran and appeared as a vocalist on Radio Iran. He has worked in films and TV, and performed on stage throughout California, Arizona, New Mexico, Utah, and Colorado, including The Dorothy Chandler Pavilion, The Ahmanson, Hollywood Bowl, Greek Theater, Pauley Pavilion and Royce Hall.

SCHOLARSHIPS...there are many different types of scholarships awarded each year - Folk Dance Federation; Group scholarships; Memorials; and the Elizabeth Sanders Memorial Scholarships, which are awarded by the San Diego State University Folk Dance Conference Committee each year.

The 1978 Elizabeth Sanders memorial scholarship winners are: Celeste Alban, Randy Davis, Patty Iwamoto, Graham Hempel, Bill Lorenzen and Anne Turkovich.

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. Eighty-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 Cale, passed away in 1962.

Elizabeth Sanders, a folk dance leader in Santa Barbara by choice, and a teach 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.

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

THE 12 FLAGS OF CALIFORNIA - We are very pleased to have on loan from the Automobile Club of Southern California the 12 flags which have flown over California - during the Spanish Empire; English rule; Spanish; Russia's Russian-American Company; Privateer; Mexican Empire; Mexican Republic; Fremont flag; First Bear flag; American flag of 1846; and the official Bear flag.

MEET THE FEDERATION FOLK DANCE CONFERENCE COMMITTEE

Perle Bleadon	Evelyn Prewett	Avis Tarvin
Dorothy & Tom Daw	Lisl & Maria Reisch	Donna & Doug Tripp
Ed Feldman	Audrey Silva	Ed & Marion Wilson
Anthony Ivancich	Alice & Archie Stirling	Ted Martin
Isabelle Persh	Valerie Staigh	Herb & Millie Hueg

If you have any questions or problems, check with the above committee members. We are here to help you.

HAVE A GREAT FOLK DANCE VACATION...

Valerie

Valerie Staigh, Chairman



