

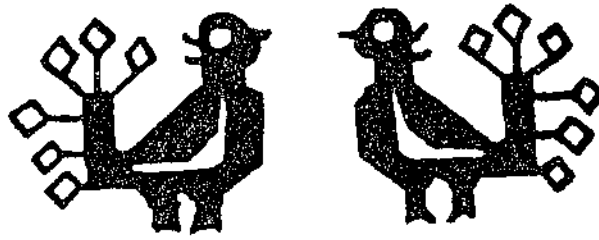
**FOLK DANCE CONFERENCE**



**1985**

**SAN DIEGO STATE UNIVERSITY  
SAN DIEGO, CA**

**JULY 21 - 28, 1985**



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SAN DIEGO STATE UNIVERSITY  
FOLK DANCE CONFERENCE

SAN DIEGO, CALIFORNIA

**JULY 21 — 28, 1985**

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

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

ABBREVIATIONS USED IN THIS SYLLABUS

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

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

I N D E X B Y T E A C H E R

<u>Teachers</u>	<u>Country</u>	<u>Page</u>
<u>SUNNI BLOLAND</u>		
Alunelul de la Urzica .....	Romania .....	41
Alunelul Schiop .....	Romania .....	42
Alunelul Vaideeni .....	Romania .....	44
Ardeleana din Banat .....	Romania .....	46
Hodoroaga .....	Romania .....	48
Hora la Dreapta .....	Romania .....	49
Jiana din Avrig .....	Romania .....	50
Marginea .....	Romania .....	52
Nagra .....	Romania .....	53
P'A <sup>ca</sup> Lungul .....	Romania .....	55
<del>Romaneste de Puctat .....</del>	<del>Romania .....</del>	<del>57</del>
What's Buzzin' .....	U.S.A. ....	58
 <u>YA'AKOV EDEN</u>		
Ahavat Chaya'i .....	Israel .....	59
Am Sgula .....	Israel .....	61
Anava'i .....	Israel .....	62
At Adama .....	Israel .....	64
Bapardess Leyad Hoshoket .....	Israel .....	65
Bet Avi .....	Israel .....	66
Debka Shachar .....	Israel .....	67
Egley Tal .....	Israel .....	69
Hanigun .....	Israel .....	70
Hava Nagila .....	Israel .....	72
Manginat Ha'dror .....	Israel .....	73
Na'ama .....	Israel .....	75
Shav Ani Elayeech .....	Israel .....	76
Yesh Et La'amal .....	Israel .....	78
 <u>BORA GAJICKI</u>		
Belo Lence .....	Serbia .....	25
Denino Kolo .....	Serbia .....	26
Gocino .....	Serbia .....	28
Kolubarska Seljancica .....	Serbia .....	30
Moravac .....	Serbia .....	32
Niska Banja .....	Serbia .....	35
Setnja - U Sest Medley .....	Serbia .....	36
Trojno .....	Serbia .....	38
 <u>LOUISE &amp; GERMAIN HEBERT</u>		
Basic Steps for Bourrees .....	France .....	1
Avant-deux des Touches .....	France .....	4
Bourree des Jeunes du Val de Loire ..	France .....	5
Bourree Droite du Pays Fort .....	France .....	6
Bourree Mussee, La .....	France .....	8
L'Auvergnate D'Issoudun .....	France .....	12
Mazurka de Schenewele, La .....	France .....	10
Montagnarde, La .....	France .....	12
Polka des Conscrits, La .....	France .....	13
Le Bal de Lyon .....	" .....	14-2

JERRY HELT

Record List .....	USA .....	15
22 Basics .....	USA .....	16
Hey Hey Contra .....	USA .....	17
Squeeze Play Contra .....	USA .....	17
Lead to the Right .....	USA .....	18
Jubilee Mixer .....	USA .....	19
Travel On .....	USA .....	19
Blue Stars & Stripes .....	USA .....	21
Heel & Toe Quadrille .....	USA .....	21
Two Stars in the Night, or Venus & Mars .....	USA .....	21
Square Rotation 1/4 Right .....	USA .....	22

YVES MOREAU

Map of Bulgaria .....	Bulgaria .....	79
Folk Dances of Bulgaria .....	Bulgaria .....	80
Galaona .....	Bulgaria .....	83
Jambolsko Pajdusko Horo .....	Bulgaria .....	84
Kamisica .....	Bulgaria .....	85
Malisevsko Horo .....	Bulgaria .....	87
Pletenica .....	Bulgaria .....	88
Plevensko Dajčovo Horo .....	Bulgaria .....	89
Sopsko Za Pojas .....	Bulgaria .....	101
Talima .....	Bulgaria .....	102

A L P H A B E T I C A L I N D E X

<u>Dances</u>	<u>Country</u>	<u>Page</u>
Ahavat Chaya'i .....	Israel .....	59
Alunelul de la Urzica .....	Romania .....	41
Alunelul Schiop .....	Romania .....	42
Alunelul Vaideeni .....	Romania .....	44
Am Sgula .....	Israel .....	61
Anava'i .....	Israel .....	62
Ardeleana din Banat .....	Romania .....	46
At Adama .....	Israel .....	64
Avant-deux des Touches .....	France .....	4
Bapardess Leyad Hoshoket .....	Israel .....	65
Basic Steps for Bourrees .....	France .....	1
Belo Lence .....	Serbia .....	25
Bet Avi .....	Israel .....	66
Blue Stars & Stripes .....	USA .....	21
Bourree des Jeunes du Val de Loire ..	France .....	5
Bourree Droite du Pays Fort .....	France .....	6
Bourree Mussee, La .....	France .....	8
Hora la Dreapta .....	Romania .....	49
Debka Shachar .....	Israel .....	67
Denino Kolo .....	Serbia .....	26
Egley Tal .....	Israel .....	69
Folk Dances of Bulgaria .....	Bulgaria .....	80
Galaona .....	Bulgaria .....	83
Gocino .....	Serbia .....	28
Hanigun .....	Israel .....	70
Hava Nagila .....	Israel .....	72
Heel & Toe Quadrille .....	USA .....	21
Hey Hey Contra .....	USA .....	17
Hodoroaga .....	Romania .....	48
Jambolsko Pajdusko Horo .....	Bulgaria .....	84
Jiana din Avrig .....	Romania .....	50
Jubilee Mixer .....	USA .....	19
Kamisica .....	Bulgaria .....	85
Kolubarska Seljancica .....	Serbia .....	30
L'Auvergnate D'Issoudun .....	France .....	12
Lead to the Right .....	USA .....	18
Malisevsko Horo .....	Bulgaria .....	87
Manginat Ha'dror .....	Israel .....	73
Map of Bulgaria .....	Bulgaria .....	79
Marginea .....	Romania .....	52
Mazurka de Schenewele, La .....	France .....	10
Montagnarde, La .....	France .....	12
Moravac .....	Serbia .....	32
Na'ama .....	Israel .....	75
Nagra .....	Romania .....	53
Niska Banja .....	Serbia .....	35

P'A Lungul .....	Romania .....	55
Pletenica .....	Bulgaria .....	88
Plevensko Dajcovo Horo .....	Bulgaria .....	89
Polka des Conscrits, La .....	France .....	13
Record List (Helt) .....	USA .....	15
Romaneste de Puctat .....	Romania .....	57
Setnja - U Sest Medley .....	Serbia .....	36
Shav Ani Elayeech .....	Israel .....	76
Sopsko Za Pojas .....	Bulgaria .....	101
Square Rotation 1/4 Right .....	USA .....	22
Squeeze Play Contra .....	USA .....	17
Talima .....	Bulgaria .....	102
Travel On .....	USA .....	19
Trojno .....	Serbia .....	38
22 Basics (Helt) .....	USA .....	16
Two Stars in the Night, or Venus & Mars .....	USA .....	21
What's Buzzin' .....	U.S.A. ....	58
Yesh Et La'amal .....	Israel .....	78

BASIC STEPS FOR BOURRÉES  
France

Bourrées are the "reel" French dances. The origins are unknown, though they are widely done on French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin, and of course, Berry. In Berry, bourrées are danced in a very sober style--no gesture with hands (as in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way.

I. PAS DE BOURRÉE (pah deh BOO-ray) - bourrée step 3/8 meter.  
For 2/4 meter, the ct would be 1, &, 2, hold ct &.

Meas

1 Step L fwd with full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R, straightening knees slightly (ct 2); step L in place (ct 3). Repeat with R. All steps should be kept well "under" the body and close to the ground.

II. AVANT-DEUX: (ah-vahn-D00) - fwd and bkwd.

1. Avant-deux droit (ah-vahn-D00 drwaht) - straight move for 2 dancers.

Two dancers face each other (4 ft apart)

1 Beg L, dance one bourrée step fwd and meet opp with R shldr. Note: The first step is a long step.  
2 Beg R, dance 1 bourrée in place. M bend both knees on 1st ct of meas.  
3 Beg L, move bkwd with 1 bourrée step.  
4 Do 1 bourrée step in place.

2. Avant-deux épaulé (ah-vahn-D00 ay-poh-lay) - épaulé-slldr  
This is frequently used in "bourrée croisee." Two (2) dancers face each other.

1 Long step fwd on L twd opp, turning 1/4 CCW (L) (ct 1); close R to L (ct 2); step L in place (ct 3). End R shldr to R shldr.  
2 Step R in place with bent knee as L is thrown sdwd L (ct 1); step L (ct 2); step R (ct 3).  
3 Step L in place and beg 1/4 turn CW (R) (ct 1); step R in place (ct 2); step L close to R (ct 3). This brings ptrs face to face.  
4 Step R bkwd diag R (ct 1); beg 1/4 turn CW (R), step L across R (ct 2); step R in place (ct 3). This bring ptrs pointing L shldr twd each other. If step is repeated from this pos a 1/2 turn CCW (L) is made on ct 1, meas 1.  
Note: For teaching purposes, avant-duex épaulé can be started with L shldr pointing to opp dancer. When the steps are mastered, dancers should remember that all types of avant-duex start facing the opp dancer.



3. Epingle á cheveux (ay-paying-leh ahsh-VUER) - hairpin or U-turn. 2 dancers in a single line facing head of hall, M behind W.

This is a variation of the "avant-deux épaulé" and takes 4 meas.

- 1 Step L fwd, long step, to own L while pivoting 1/2 CCW (L) - dancers now face ft of hall, W behind M (ct 1); step R, L in place (cts 2-3). Do not dip shldr.
- 2 Dance 1 Bourree step in place, beg R
- 3 Repeat meas 1. Dancers are again facing head of hall, M behind W.
- 4 Dance 1 Bourrée step in place, beg R.

4. Avant-deux du Haut Berry - Avant-deux from Upper Berry.

- 1 Long step fwd with L - heel then full ft (ct 1); scuff R heel fwd (ct 2); <sup>hop</sup> on L (ct 3).
- 2 Step R across L (ct 1); step L slightly bkwd to free R (ct 2); close R to L (ct 3).
- 3 Dance 1 Bourrée step bkwd to orig place, beg L.
- 4 Drop bkwd on R with bent knee as L reaches fwd close to floor and in front of R (ct 1); step further fwd on L (ct 2); step R fwd near L heel (ct 3). *In front of R*

### III. CROISEMENT (crawz-MAHN) - crossing over 4 meas.

1. Croisement de Bas Berry - Crossing over from Lower Berry

- 1 Repeat meas 1 of "avant-deux épaulé." (L fwd-1/4 turn L, close R, L)
- 2 Step sdwd R on R, changing places with ptr (ct 1); step L close to R (ct 2); step R in place (ct 3);.
- 3 Step L - turn 3/4 CW (R) (ct 1); step R close to L (ct 2); step L in place (ct 3).
- 4 Repeat meas 4 of "avant-deux épaulé." (R diag bk, LxR-1/4 turn R, L)

2. Croisement du Haut Berry - Crossing over from Upper Berry

- 1 Long step fwd on L twd ptr (ct 1); step R-L in place (cts 2-3). Pivot 1/2 CCW (L) around each other to finish in ptrs line and facing each other.
- 2 Step R in place, throw L sdwd L (ct 1); step L close to R (ct 2); step R in place (ct 3).
- 3 Dance 1 Bourrée step bkwd, beg L.
- 4 Dance 1 Bourrée step in place, beg R.

### IV. BRANSILLER (brahn-cee-LAY)

These steps are done on the spot and are used as transition between "avant-deux" and "crossing over." Basically, they are "pas de basque" (PDB) or "bourrée steps" done in place.

The last Bransiller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that L shldr is twd ptr, to initiate the crossing step. This quick change of dir momentarily before crossing is vital, traditional and always done. This anticipation characterizes the whole style of Berry dances.

1. Lower Berry Style

- 1 Steps for M are done very neatly, crossing on the second ct. Step L sdwd L (ct 1); step R across L (ct 2); step L in place (ct 3). Repeat with opp ftwk. W do not cross on ct 2.

2. Upper Berry style

M and W do not cross on ct 2.

Note: These steps need 2 or 4 meas depending on the dance. The last step becomes a preparatory move for crossing over. This anticipation characterizes the whole style.

AVANT - DEUX DES TOUCHES  
Bretagne, France

This is a dance from the Nantes area. The Hébert's learned the dance in 1976 from Huguette Bocheg and saw it done by Triskell in Montreal. This dance uses the music of "Avant-Deux de Travers" another French dance. This dance was originally taught by Louise & Germain Hébert at the 1985 San Diego S.U. Folk Dance Conference.

RECORD: LARIDAINÉ ML-1, (45) "Avant-Deux De Travers"

FORMATION: Lines of cpls facing each other. A distance of 2 meters (7 ft) between each line. W free hand at side or on skirt, M grasp inside of vest with fingers.

OX OX OX OX (line 1)  
X=M, O=W top of set  
XO XO XO XO (line 2)

BASIC STEP: Touch L in front of R (ct 1);  
3 chasse steps to L (cts 2&, 1&, 2&)  
(step-close = 1 chassé)  
Repeat with opp ftwk and dir.

Ftwk described for M, W use opp ftwk.

---

METER: 2/4

PATTERN

---

Meas.

No introduction:

PART I: CHASSÉ LATÉRAUX

1-2 All M in line #1 and all W in line #2 do 1 basic step sdwd down middle of set, to ML, WR. (active people - M who have L shldr twd music; W who have R shldr twd music)

3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all). End in home pos.

PART II: PIVOTS ET CHASSÉS

1-2 Active M touch L in front of R, then do buzz 1 turn to own L; at the same time, active W point R and turn R.

3-4 Active M touch R in front of L then chassé down middle of set to own R (see meas 3-8, Part I); at the same time, active W dance with opp ftwk down middle of set.

5-6 Repeat meas 3-4 with opp ftwk and dir. (point & chassé up)

7-8 Repeat meas 1 (M point R turn 1/2 R; W opp). End facing ptr.

Note: Both turns are done in place.

PART III: PIVOTS

1-8 With ptr in shldr-waist pos, all do 16 buzz swings.

PART IV: AVANT-DEUX

MR hand is on WR waist, ML hand is on MR shldr, face opp cpl.

1-2 Joined with ptr, starting on outside ft (ML,WR), touch ft in front of supporting ft, then do 3 chassé fwd twd opp cpl.

3-4 Touch inside ft fwd then chassé back to place.

5-8 Repeat meas 1-4 (4 times in all).

Repeat dance from beg with W in Line #1 and M in Line #2 active.

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SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Louise & Germain Hébert

AVANT - DEUX DES TOUCHES ✓  
Bretagne, France

This is a dance from the Nantes area. The Hébert's learned the dance in 1976 from Huguette Bocheg and saw it done by Triskell in Montréal. This dance uses the music of "Avant-Deux de Travers."

RECORD: LARIDAINÉ ML-1, (45) "Avant-Deux De Travers"

FORMATION: Lines of cpls facing each other. A distance of 2 meters (7 ft) between each line.

ox ox ox ox (M's line)<sup>5'</sup>  
xo xo xo xo (W's line)<sup>5'</sup>  
*Top of line*

BASIC STEP: Point L in front of R (ct 1);  
3 chassé steps to L (cts 2&, 1&, 2&) *step = 1, 2, 3*  
Repeat with opp ftwk and dir.  
*W ft front shldr waist pos, M ft opp waist shldr*  
Ftwk described for M, W use opp ftwk.

METER: 2/4

PATTERN

Meas. *1 1/2 min*

PART I: CHASSÉ LATÉRAUX

1-2 ALL M in M line and all W in W line do 1 basic step sdwd to ML, WR. *(M line here & shldr lead music, W line R.H. lead music)*  
3-8 Repeat meas 1-2, alternating ftwk and dir. *to heart pos.*

PART II: PIVOTS ET CHASSÉS

1-2 M pointing L in front of R buzz ~~1/2~~ turn to own L; W point R and turn R. *from middle of set*  
3-4 M point R in front of L then chassé to own R (see meas 3-4, Part I); W use opp ftwk and dir.  
5-6 Repeat meas 3-4 with opp ftwk and dir. *(point & chassé)*  
7-8 Repeat meas 1 (M point R turn 1/2 R; W opp) *End facing ptr*  
Note: Both turns are done in place ~~1/2~~ around.

PART III: PIVOTS

1-8 With ptr in shldr-waist pos, all do 16 buzz swings.

PART IV: AVANT-DEUX

1-2 With ptr, starting on outside ft, point ft in front of supporting ft, then <sup>3</sup>chassé fwd. *(M R ft or W R lead, W L ft or R shldr, face other)*  
3-4 Point inside ft and <sup>3</sup>chassé back to place.  
5-8 Repeat meas 1-4 (4 times in all).

Repeat dance from beg with W on M side of line, and M on W side of line. Keep alternating.

*on another*

Presented by Louise & Germain Hebert

BOURRÉE DES JEUNES DU VAL DE LOIRE ✓  
France

This long title means "Bourrée of the young people," from the region of Val de Loire in the upper part of Berry. It was learned from Pierre Panis at Pont-Chretien, 1964 and 1967.

PRONUNCIATION: boo-RAY day ZHUHN doo VAL duh LWahr

RECORD: Rythme 4003 or F.A.C. 4003  
"Bourrée Tournante Du Pays-Fort" (substitute)

FORMATION: Quadrette: One cpl facing another cpl, W on MR.

STEPS: Avant-deux du Haut-Berry (see basic steps)

---

METER: 3/8

PATTERN

---

Meas.

INTRODUCTION: <sup>4</sup> 8 meas

PART I: AVANT-DEUX

1-4 Starting L, all move fwd twd ctr of quadrette <sup>1</sup> with Avant-deux du Haut-Berry steps. *Don't let go*

~~5-8 Repeat meas 1-4, bkwd~~

<sup>5</sup> 9-16 Repeat meas 1-8, <sup>by 2 more times</sup> once more (fwd & bkwd <sup>4</sup> 2 times). *in all*

Note: On final meas move close to ptr.

PART II: BACK TO BACK *(see notes)*

1-4 Facing ptr, pass back to back using the same steps. It will be a necessity to "stretch" the steps a little bit (L shldr to L shldr). Pass ptr on meas 2. On meas <sup>1-4</sup> 3-4 get ready to dance with opp cpl.

5-8 Face opp cpl and repeat meas 1-4.

9-16 Repeat meas 1-8.

Repeat dance from beg.

Corrected dance notes from Stockton 1982

Presented by Louise &amp; Germain Hébert

BOURRÉE DROITE DU PAYS FORT  
France

This bourrée means "straight bourrée from the strong country." It comes from the region of Sancerre in Upper Berry, which is called the "strong country" because of its energetic dances. Pierre Panis and Paul Bouard taught the dance to Louise and Germain Hébert. Bourrées are the "real" French dances, and although their origin is unknown, they are widely spread throughout French territory.

PRONUNCIATION: boor-RAY drwaht duh pay-ee forrt

RECORD: Rythme also known as F.A.C. 4001, Side A, "La Bourrée Droite du Pays Fort", or Barclay 820138, Side 2, Band 4 "Bourrée Croisée de Sologne"(substitute)

FORMATION: Cpls in longways formation. Line of M with L shldr twd head of hall, facing line of W, with ptrs 4 ft apart. Ptrs should be able to touch each others hands when arms are straightened. This dance is never danced in a circle. Hands are free at sides, or W may hold skirt or edge of apron where hands fall naturally. Do not swish skirt.

STYLING: In Berry, bourrees are danced in a sober manner, with the M carrying most of the typical styling in their knee action. In the long step fwd, M lead with the heel, then take full body wt on to the whole ft. M knees are kept apart (turned out) and never fully straightened throughout the dance. W are strictly forbidden to copy M styling, they dance in a very delicate way.

Ftwk same for both M and W.

---

METER: 3/8

PATTERN

---

Meas

INTRODUCTION: 2 meas

FIG. I: AVANT DEUX

1-2 M move fwd twd W, with meas 1-2 of "Avant-deux du Haut Berry." (L fwd, scuff R, hop L; Rx, L bk, R close)

W remain in place, no action.

3-4 M move bkwd to orig place with meas 3-4 of "Avant-deux de Haut Berry." (L Bourrée bk; R Bourrée in pl)

W dance meas 1-2, as described for M.

5-16 M repeat avant-deux steps (fwd & bkwd) 3 more times (4 in all).

W continue steps as described for M.

NOTE: W steps will carry over into next phrase of music.

FIG. II: CROISEMENTS & BRANSILLER (*Bransiller # II of basics*)

As Fig. II begins, M are in orig pos. W who started 2 meas later, are in the middle of the formation.

1-6 M dance 6 "Bransiller" (PDB) steps in place.

W complete last 2 meas of "Avant-deux," and then dance 4 "Bransiller" (PDB) steps in place. (*4 meas III Basic steps*)

7-10 All dance "Croisement de Haut Berry" (4 meas). Dancers are now in ptrs orig place.

ii- 11-14 *4 Bransiller*  
15-16 Beginning L, take 1 long step twd each other, at the same time turn L (CCW), but do not cross over. M turn 3/4 CCW (L), and W turns 1/4 CCW (L) to finish facing head of hall, M behind W. Dancers are now in single file in ctr of formation.

FIG. III: EPINGLE A CHEVEUX (*Fig. II #3 of basics*)

1-16 All dance "Epingule a cheveux," 4 times. (L fwd-1/2 pivot L, RL in pl; 1 bourrée in pl; rpt)

FIG. IV: CROISEMENTS & BRANSILLER

1-2 All dance "Bransiller" (PDB) steps, backing up to orig pos. M turn 1/4 CW (R), W turn 1/4 CCW (L) to face M.

3-6 All dance 4 "Bransiller" (PDB) steps in place.

7-8 All dance "Croisement de Haut Berry" (4 meas). (L fwd, R, L in pl-end in ptrs pl; R in pl-throw L sdwd, L next to, R in pl; l Bourrée bk to opp pl; l Bourrée in pl)

9-14 All dance 6 "Bransiller" (PDB) steps in place.

15-16 M pivot CCW (L) once in place, then dance 1 Bourrée step in place.

W dance 2 more "Bransiller" (PDB) in place. Ptrs have now exchanged places.

From ptrs place, repeat dance from beg. This time, at end of Fig. II, dancers will have backs to head of hall.

At end of dance, custom decrees that M kiss ptr first on her L cheek, then her R cheek.

NOTE: Rhthme record - 4 meas intro allows for entire dance 2-1/2 times; has no additional music for kiss.  
Barclay record - 8 meas intro allows for entire dance 1-1/2 times, has additional music for kiss.



Presented by Louise & Germain Hébert

BOURRÉE DROITE DU PAYS FORT  
France

This bourrée means "straight bourrée from the strong country." It comes from the region of Sancerre in Upper Berry, which is called the "strong country" because of its energetic dances. Pierre Paris and Paul Bouard taught the dance to Louise and Germain Hébert. Bourrées are the "real" French dances, and although their origin is unknown, they are widely spread throughout French territory.

PRONUNCIATION: boor-RAY drwaht duh pay-ee fort

RECORD: Rythme also known as F.A.C. 4001, Side A, "La Bourrée Droite du Pays Fort", or Barclay 820138, Side 2, Band 4 "Bourrée Croisée de Sologne"(substitute)

FORMATION: Cpls in longways formation. Line of M with L shldr twd head of hall, facing line of W, with ptrs 4 ft apart. Ptrs should be able to touch each others hands when arms are straightened. This dance is never danced in a circle. Hands are free at sides, or W may hold skirt or edge of apron where hands fall naturally. Do not swish skirt.

STYLING: In Berry, bourrees are danced in a sober manner, with the M carrying most of the typical styling in their knee action. In the long step fwd, M lead with the heel, then take full body wt on to the whole ft. M knees are kept apart (turned out) and never fully straightened throughout the dance. W are strictly forbidden to copy M styling, they dance in a very delicate way.

Ftwk same for both M and W.

---

METER: 3/8

PATTERN

---

Meas

INTRODUCTION: 2 meas

FIG. I: AVANT DEUX

1-2 M move fwd twd W, with meas 1-2 of "Avant-deux du Haut Berry." (L fwd, scuff R, hop L; Rx, L bk, R close)

W remain in place, no action.

3-4 M move bkwd to orig place with meas 3-4 of "Avant-deux de Haut Berry." (L Bourrée bk; R Bourrée in pl)

W dance meas 1-2, as described for M.

5-16 M repeat avant-deux steps (fwd & bkwd) 3 more times (4 in all).

W continue steps <sup>s</sup> as described for M.

NOTE: W steps will carry over into next phrase of music.

FIG. II: CROISEMENTS & BRANSILLER

As Fig. II begins, M are in orig pos. W who started 2 meas later, are in the middle of the formation.

- 1-6 M dance 6 "Bransiller" (PDB) steps in place.  
W complete last 2 meas of "Avant-deux," and then dance 4  
 "Bransiller" (PDB) steps in place.
- 7-10 All dance "Croisement de Haut Berry" (4 meas). Dancers are now in ptrs orig place.
- 15-16 Beginning L, take 1 long step twd each other, at the same time turn L (CCW), but do not cross over. M turn 3/4 CCW (L), and W turns 1/4 CCW (L) to finish facing head of hall, M behind W. Dancers are now in single file in ctr of formation.

FIG. III: EPINGLE A CHEVEUX

- 1-16 All dance "Epingle a cheveux," 4 times. (L fwd-1/2 pivot L, RL in pl; 1 bourrée in pl; rpt)

FIG. IV: CROISEMENTS & BRANSILLER

- 1-2 All dance "Bransiller" (PDB) steps, backing up to orig pos. M turn 1/4 CW (R), W turn 1/4 CCW (L) to face M.
- 3-6 All dance 4 "Bransiller" (PDB) steps in place.
- 7-8 All dance "Croisement de Haut Berry" (4 meas). (L fwd, R, L in pl-end in ptrs pl; R in pl-throw L sdwd, L next to, R in pl; l Bourrée bk to opp pl; l Bourrée in pl)
- 9-14 All dance 6 "Bransiller" (PDB) steps in place.
- 15-16 M pivot CCW (L) once in place, then dance 1 Bourrée step in place.  
W dance 2 more "Bransiller" (PDB) in place. Ptrs have now exchanged places.

From ptrs place, repeat dance from beg. This time, at end of Fig. II, dancers will have backs to head of hall.

At end of dance, custom decrees that M kiss ptr first on her L cheek, then her R cheek.

NOTE: Rhthme record - 4 meas intro allows for entire dance 2-1/2 times: has no additional music for kiss.  
 Barclay record - 8 meas intro allows for entire dance 1-1/2 times, has additional music for kiss.

Presented by Louise & Germain Hébert

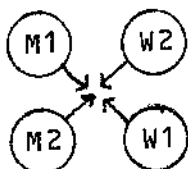
LA BOURRÉE MUSSÉE ✓  
France

This bourrée has a unique way of crossing over in the second part which reminds one of zig-zagging through a crowd of people. The popular expression (se musser) means going through a crowd. It was learned from Pierre Panis at Pont Chretien in 1967 and 1972.

PRONUNCIATION: Lah boo-RAY moo-SAY

RECORD: RYTHME R-4003 OR F.A.C. 4003, "L Etoile."

FORMATION: A "special quadrette" formed by 2 cpls with ptr across the set about 4 ft apart. Usually the M with W on his L is #1, but there is no hard, fast rule. Sets may be formed anywhere on the floor.



STEPS & STYLING

In Berry, bourrées are danced in a very sober style -- no gesture with hands (like in Auvergne). M carry most of the typical style with thier knee action, which is strictly forbidden for W, who dance in a very delicate way. M knees are keep apart (turned out) and never fully straighten throughout the dance.

Ftwk is identical for both M and W.

---

METER: 3/8

PATTERN

---

Meas.

Note: Cpls #2 dance the same sequence as cpl #1, but begin 2 meas later (on meas 2). This dance requires much coordination between dancers and the proper spacing (see Formation, above).

INTRODUCTION: <sup>4</sup>16 meas.

FIG. I: AVANT-DEUX DU HAUT-BERRY

- 1-4 Cpl #1 beg L, do an Avant-deux du Haut-Berry;  
Cpl #2 dance 2 small bourree steps in place (meas 1-2), then start Avant-deux on meas 3.
- 6-16 Repeat meas 1-4, 3 more times (4 in all).  
At the end of this Fig cpl #1 is in thier original place; cpl #2 has finished 2 meas of Avant-deux and is in the ctr of the quadrette.

FIG. II: CROISEMENT BALANCE *sig-sag*

- 1 Cpl #1 move twd each other with a long diag bourrée to own L. *ptr. side, adjacent*  
Cpl #2 move bkwd with Avant-deux.
- 2 Cpl #1 repeat meas 1, to own R, passing face to face with ptr. At the end of this meas cpl #1 are in ctr of the quadrette with L shldr adjacent.  
Cpl #2 in original place finish Avant-deux. *shldr*
- 3 Cpl #1 repeat meas 1, twd opp place passing behind ptr. *ptr.* *ptr. move - 1/2*  
Cpl #2 beg meas 1 moving twd ctr. *ptr.* *as quickly as possible*
- 4 Cpl #1 turn 1/2 CCW (L) to face ctr with 1 Bourrée in place. *ptr. 2 way*  
Cpl #2 do meas 2, pass face to face with ptr.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

REPEAT FIG. I, MEAS 1-4 (Avant-deux).

Each cpls crosses 3 times and ends in opp place, then does Avant-deux du Haut-Berry before beg repeat of dance. Keep quadrette small.

Repeat dance from beg as many times as record allows. With some records there may be special "La Bise" (kiss) music at the end of the music.

Corrected dance notes from Stockton 1980

Presented by Louise & Germain Hébert

LA MAZURKA DE SCHENEWELE  
France

This couple dance from Alsace was learned by Germain and Louise Hébert from Nicole Andrioli and Paul Bouard at Pont-Chrétien, France, in August 1967.

PRONUNCIATION: Lah mah-ZOOR-kah duh SHEN-uh-vel

RECORD: Rythme 4004 (45), F.A.C. 4004.

FORMATION: Cpls in a circle, M back to ctr, W face ptr. Hands on ptrs upper arm; arms rounded, M arms below W.

STEPS & Mazurka: With wt on R, bend R knee and raise L. STYLING: slightly off floor, body erect (ct 1); step L sdwd L (ct 2); close R to L (ct 3). The sharp bend of supporting knee without bending torso gives this mazurka step a vertical, rather than a horizontal movement, which is its unique quality.

The body is erect throughout dance. Even though the meter is 3/4, the dance moves quickly.

The dance is usually done as a mixer as noted at the end of the description.

Ftwk described for M, W use opp ftwk.

---

METER: 3/4

PATTERN

---

Meas

INTRODUCTION: 2 meas

DANCE:

1-2 With wt on inside ft (MR, WL), do 2 Mazurka steps, progressing slightly in LOD.

3-4 With 2 waltz steps, <sup>circle</sup> turn CW once, progressing in LOD.

5 Join both hands with ptr straight across at shldr ht; step L in place (ct 1); swing R leg across L (ct 2-3).

Note: M lift leg very high, from hip, with bent knee, on cts 2-3; W lift leg with bent knee, but with a lower lift.

6 Repeat meas 5 with opp ftwk.

7 Release ML, WR hand. With 1 waltz step, W turn CW (R) under joined inside hands. M dance in place.

8 Stamp R-L (no wt) (ct 1-2); hold (ct 3).

Repeat dance from beg.

AS A MIXER

- 7 M lead W into CW turn then release hands and move fwd in LOD  
twd next W with 3 steps. W move in RLOD during three-step  
CW (R) turn.
- 8 With <sup>step 1-2, stamp R. in pt.</sup> ~~2~~ stamps, arrive directly in front of new ptr and  
assume pos for beg of dance.

Corrected dance notes from Stockton 1980

Presented by Louise & Germain Hébert

LA MONTAGNARDE ✓

OR

L'AUVERGNATE D'ISSOUDUN

France

This dance is from Lower Berry and is a variation of "Bourrée Droite" and was learned by Louise and Germain Hébert from Pierre Panis in the summer of 1964.

RECORD: F.A.C. 4003, Side 2, Band 2

FORMATION: M in one line facing W in another line (longways or contra formation), 4 ft apart. Ptrs should be able to touch their hands.

STEPS: As described in basic steps.

*style: hands raised at sides, up over head of arm, hold in vertical*  
METER: 3/8 PATTERN

Meas.

INTRODUCTION: 4 meas.

FIG. I: AVANT-DEUX

1-4 Ptrs move twd each other, meet with R shldr and move back to place with "Avant-deux droit" steps.

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

FIG. II: PAS DE BASQUE (PDB) & CROISEMENT

1-4 Everybody do 4 PDB, using the 4th PDB to turn L shldr twd ptr.

5-8 Croisement for M and W.

9-12 Repeat meas 1-4 (PDB).

13-16 Repeat meas 5-8, Croisement. This brings ptrs to orig pos.

Repeat dance from beg.

Presented by Louise & Germain Hébert

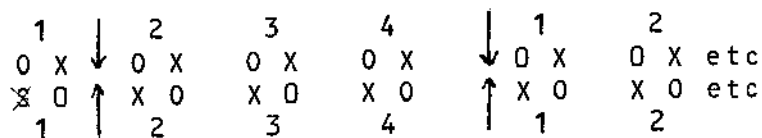
LA POLKA DES CONSCRITS ✓  
France

This dance is from Alsace and is an old quadrille figure that the newly drafted soldiers used to dance in the different villages on their way down to the barracks. The dance was learned by Louise & Germain Hébert from Paul Bouard and Nicole Andrioli at Pont-Chrétien, France, August 1967.

PRONUNCIATION: lah POHL-kah day KOHN-skree

RECORD: Rythme 4004 (45), or F.A.C. 4004

FORMATION: A line of cpls facing another line of cpls, with W on MR. Ptrs join in Varsouvienne pos and are numbered. No more than 4 cpls; best when done with 3 cpls.



METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. 1: PROMENADE

- 1-16 Both starting with L, do 16 two-steps circling once CCW (LOD) around the circle. Cpls will be back where they started and will face the opp line (3 to 10 ft apart). It is a good idea to have everyone face CCW (LOD) once the beg pos is assumed.

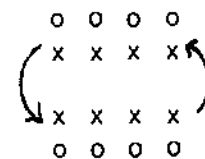


FIG. 2: SALUTS (fwd & back)

- 1-4 Beg L, cpls move twd opp cpl with 4 two-steps  
5-8 Cpls move bkwd to place with 8 small walking steps.  
9-16 Repeat meas 1-8 (2 times in all) ✓

FIG. 3: GALOP

- 1-8 In closed social dance pos, cpls do 16 chasse steps CCW (LOD) around the circle. *1st time only*

FIG. 4: SALUTS (fwd & back)

- 1-16 Repeat Fig. 2.



FIG. 5: CROISEMENTS (cross over)

- 1-2 In closed social dance pos, odd cpls change places with 4 chasse steps, W pass back to back. Meanwhile even numbered cpls in closed social dance pos, turn in place with 4 walking steps (2 steps per meas).
- 3-4 In opp cpls pos, M walk arc 1/2 around W as W turn (walk) 1/2 in place CCW (L) under joined outside hands. M free hand slides around W waist. Cpls end in closed social dance pos. Even cpls continue to turn in place
- 5-8 Odd cpls, repeat meas 1-4 to orig pos. Even cpls continue to turn in place.
- 9-16 Repeat meas 1-8 with even cpls crossing over and back while odd cpls turn in place.

Repeat dance from beg.

Corrected dance notes from Stockton 1980

LE BAL DE JUGON  
France

SOURCE: A couple dance from upper-Brittany, France  
TAPE: Made in SD for conference people.  
FORMATION: Cpls in a circle facing RLOD in Varsouvienne pos. M  
on outside of circle with W on M R.  
  
Same ftwk for both M and W.

---

METER: 4/4 PATTERN

---

Meas.

No Introduction

PART I: HEEL-TOE, 1/2 TURN

- 1 Touch R heel fwd (ct 1); touch R toe next to L (ct 2);  
stepping R,L,R, turn 1/2 CW (R) in own place (cts 3,&,4).  
End facing LOD. M still on outside of circle.
- 2 Touch L heel fwd (ct 1); touch L toe next to R (ct 2);  
stepping L,R,L, turn 1/2 CCW (L) in own place (cts 3,&,4).  
End facing RLOD, M still on outside of circle.

PART II: PROMENADE

- 1-7 Beg R, do 14 two-steps in RLOD. Body sways slightly with  
ftwk.

INTERLUDE:

2 notes - Step R,L in place.

Repeat from beg to end of music.

SONG

M'sieur l'(e) curé n'veut pas  
Que les gars embrassent les filles  
Mais il ne defend pas  
Que les filles embrassent les gras

M'sieur l'(e) curé n'veut pas  
Que les gars embrassent les filles  
Mais m'sieur l'maire a dit  
D'les embrasser malgre lui

Note: This dance has been taught starting in LOD (as noted  
in description with record). This is incorrect. The dances  
from upper-Brittany begin by facing RLOD.

FIG. IV: TWO-STEP FWD & ROLL-AWAY

- 1 Moving fwd twd music, do 1 two-step, beg L (cts 1-3)  
Hold (ct 4)
- 2 Roll-away (3 step) turn, beg R, twd back wall (cts 1-3).  
End facing music.  
Hold (ct 4).

FIG. V: SLOW CHERKESSIA

- 1 Step L fwd (cts 1)  
Close R to L (ct 2)  
Step L bkwd (ct 3)  
Close R to L (ct 4).
- 2 Repeat meas 1.

Repeat dance from beg.

Notes by Sunni Bloland

SAN DIEGO STATE UNIVERSITY FOLK DANCE COFERENCE 1985

Presented by Jerry Helt

RECORD LIST

NAME OF MUSIC	LABEL & RECORD NUMBER	DISTRIBHTOR
HOEDOWN: "DO"	RED BOOT RB313 B	RED BOOT RECORDS Rt. 8, College Hills Greenville, Tenn. 37743
"FIREBALL	" " RB314 A	SQUARE TUNES RECORD CO. 236 Walker Springs Rd. Knoxville, Tenn. 37923
"BOILING CABBAGE"	SQUARE TUNES ST301 B	
"JAMES"	" " ST302 B	
"DIXIE BREAKDOWN"	" " ST300 B	
"CITY SLICKER"	JO PAT JP502 B	JOPAT RECORDS, 1616 Gardiner Le, #202 Louisville, Ky. 40205
SINGING: "MEDLEY"	CHAPARRAL C3506 A	CHAPARRAL RECORDS, 1425 Oakhill Dr., Plano Texas 75075
"OLD TIME MEDLEY"	TNT 161B	TNT RECORD CO., R.F.D. 2 St. Albans, Vt. 05478
"GOOD OLD SUMMERTIME"	BLUE STAR 2239 B	MERRBACH RECORD SERVICE P.O. Box 7309, Houston, Texas 77248-7309
"I FOUND A NEW BABY"	BLUE STAR 2263 B	"
"SUMMER SOUNDS"	BLUE STAR 2265	
"SCHATZIE"	BLUE STAR 2260	
"PIANO ROLL BLUES"	RED BOOT RB 297	(SEE ABOVE RED BOOT)
CONTRA & QUADRILLE: "GLISE A SHERBROOKE"	FOLK DANCER MH4510073	FOLK DANCER RECORD SERVICE P.O. Box 201, Flushing, N. LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS. 66502
DOUBTFUL SHEPHERD	LLOYD SHAW LSF 1009	MERRBACH RECORD SERVICE TNT RECORD CO. NATIONAL RECORDS JACK MURTHA ENTERPRISES Box 3055, Yuba City, Calif 95991
"QUEENS QUADRILLE"	E-Z 719	
"STAR & PROMENADE CONTRA"	TNT 201	
"WALTZ CONTRA"	NATIONAL RECORDS 4562	
"GORDO'S QUABRILLE"	SQUARE DANCETIME 002	
ROUNDS: "I'M BUSTED"	BLUE STAR 2219	MERRBACH RECORD SERVICE MCA RECORDS, INC 70 Universal Plaza Universal City, Calif. 9160
STAY YOUNG	MCA RE @RDS MCA52310 (Vocal-Don Williams)	
"THE BIRD DANCE"	AVIA DISK AD831	

22 BASICS  
By Jerry Helt

FOUR LADIES CHAIN 3/4  
SIDES RIGHT & LEFT THRU  
HEADS PASS THRU, SEPARATE AROUND TWO, LINE UP FOUR  
LINES PASS THRU "U" TURN (1P-2P LINES)

HEADS RIGHT & LEFT THRU  
HEAD LADIES CHAIN ACROSS  
SIDES LEAD RIGHT, CIRCLE TO A LINE  
LADIES CHAIN ACROSS  
LINES PASS THRU, EVERYBODY "U" TURN  
LEFT ALLEMANDE

HEAD LADIES CHAIN ACROSS  
SIDES LEAD RIGHT, CIRCLE FOUR  
SIDE MEN GO HOME ALONE  
FORWARD SIX & BACK  
LADIES PASS THRU, TURN LEFT, PROMENADE SINGLE FILE  
GENTS RIGHT HAND STAR  
PASS YOUR PARTNER, FIND YOUR CORNER  
LEFT ALLEMANDE

HEAD LADIES CHAIN ACROSS  
SIDES LEAD RIGHT CIRCLE FOUR  
SIDE MEN GO HOME ALONE  
FORWARD SIX & BACK  
FOUR LADIES PASS THRU  
TURN LEFT AROUND ONE MAN  
LEFT ALLEMANDE

HEY HEY CONTRA  
By Jerry Helt

Presented by Jerry Helt

FORMATION: 1,3,5, etc. COUPLES ACTIVE AND CROSSED OVER

MUSIC: ANY 32 MEASURE REEL

DANCE:

- - - -, TURN CORNER RIGHT FULL AROUND

- - - -, LADIES BACK TO BACK DO SA DO

- - - -, HEY FOR FOUR

- - - -, - - - -

- - - -, - - - SWING

- - - -, - - HALF PROMENADE

- - - -, - - RIGHT AND LEFT THRU

- - - -, - - LEFT HAND STAR

- - - -, NEW CORNER RIGHT FULL AROUND

ENDS WILL CROSS EVERY OTHER TIME TO GET READY FOR THE RIGHT HAND TURN.

TEACHING THE DANCE:

All facing corners, turn your corner by the right hand full around (and a little more) so that the ladies end back to back in the center. Do sa do the same girl and then HEY FOR FOUR all the way over and back. The way I would explain the hey movement is as follows: Whenever you pass anyone, either going in or coming out, you pass right shoulders. Whenever you pass anyone in the center, it is left shoulders! In this particular dance, it is a little easier as whenever you are going in or coming out, it is opposite sex. In the center, it is same sex. It is very much like a weaveing motion. The people coming out to the outside should be turning to their right each time, in order to come back in again. Caution them not to just turn around in place, but to take the four steps in a circling motion. When everyone completes the hey, they will be right back where they started it all. The next call is swing this girl, putting her on the right, of course. Half promenade across and a right and left thru back. Left hand star all the way to a new corner to start the dance again. The ends will wait out one sequence to cross over and be ready to start again. Going into the left hand star, the men can hold on to the ladies' left hands and actually lead their ladies into the star!

SQUEEZE PLAY CONTRA  
By Jerry Helt

PROPER DUPE: ( WRONG SIDE-ALL CROSS OVER)

MUSIC: ANY 32 MEASURE REEL

DANCE:

1-16 ACTIVES DOWN THE CENTER AND BACK

17-32 INACTIVES DOWN THE CENTER AND BACK

33-40 EVERYBOUY DO SA DO PARTNER

41-48 EVERYBODY STAR THRU AND CALIFORNIA TWIRL

49-56 ACTIVES SQUEEZE IN AND LINE OF FOUR GO DOWN

57-64 COME BACK UP AND BEND THE LINE

Presented by Jerry Helt

LEAD TO THE RIGHT  
By Jerry Helt

HEADS RIGHT & LEFT THRU  
HEAD LADIES CHAIN  
SIDE MEN SWING YOUR CORNER (PUT HER ON THE RIGHT)  
ALL JOIN HMONDS CIRCLE LEFT  
FOUR GENTS LEAD RIGHT, LEFT ALLEMANDE

HEAD LADIES CHAIN  
HEADS LEAD RIGHT, SPLIT THE SIDES 'ROUND ONE (SQUARE YOUR SET)  
SIDE LADIES CHAIN  
SIDES LEAD TO THE RIGHT  
LEFT ALLEMANDE

HEADS RIGHT & LEFT THRU  
SIDE LADIES CHAIN  
SIDES LEAD RIGHT  
RIGHT HAND STAR WITH THE HEADS ONCE AROUND  
LADIES "U" TURN LEFT ALLEMANDE

HEAD LADIES CHAIN  
SIDES RIGHT & LEFT THRU  
HEADS LEAD RIGHT, LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4  
FOUR GENTS LEAD RIGHT  
SWING YOUR PARTNER (ORIGINAL PARTNER)  
SQUARE YOUR SET (SQUARE HAS ROTATED 1/4 RIGHT)

Presented by Jerry Helt

JUBILEE MIXER  
Round Dance Mixer  
By Jerry Helt

RECORD: BLUE STAR "JUBILEE MIXER" (ALABAMA JUBILEE)

FORMATION: COUPLES IN PROMENADE POSITION FACING LOD

FOOT WORK: MAN'S LEFT, LADIES RIGHT

PROMENADE FORWARD 2,3,4, FACE  
SLIDE 2 (SLOW SLIDES LOD)  
PROMENADE FORWARD 2,3,4, FACE  
SLIDE 2 (SLOW SLIDES LOD)  
DO SA DO PARTNER  
REVERSE DO SA DO PARTNER  
TAKE YOUR CORNER, PROMENADE  
(REPEAT ABOVE WITH NEW PARTNER)

"TRAVEL ON"  
(Square Dance Singing Call)

CALLER: JERRY HELT

MUSIC: "TRAVEL ON"

RECORD: BLUE STAR

INTRO; BREAK; ENDING;

ALL FOUR LADIES PROMENADE ONCE INSIDE THE SET  
MEET YOUR PARTNER AT HOME & BOX THE GNAT  
EVERYBODY PROMENADE YOU'LL HEAR ME SING  
MEN ROLL BACK, LEFT ALLEMANDE & WEAWE THE RING  
I'VE LAID AROUND & PLAYED AROUND THIS OL' TOWN TOO LONG  
TURN PARTNER BY THE RIGHT (KEEP HER) PROMENADE HER HOME  
I'VE LAID AROUND AND PLAYED AROUND THIS OL' TOWN TOO LONG  
AND I FEEL LIKE I'VE GOT TO TRAVEL ON

FIGURE:

HEADS SQUARE THRU, FOUR HANDS AROUND YOU DO  
MAKE A RIGHT HAND STAR WITH THE OUTSIDE TWO  
HEADS TO THE MIDDLE, A LEFT HAND STAR  
TO THE SAME OUTSIDE TWO, SWING THRU  
BOYS TRADE, TURN THRU, LEFT ALLEMANDE  
COME BACK AND PROMENADE  
I'VE LAID AROUND AND PLAYED AROUND THIS OL' TOWN TOO LONG  
AND I FEEL LIKE I'VE GOT TO TRAVEL ON



HEADS SQUARE THRU FOUR HANDS  
TOUCH 1/4, END MEN START  
A SPIN CHAIN THRU

-----  
BOYS RUN RIGHT, COUPLES CIRCULATE  
WHEEL & DEAL  
(REPEAT ABOVE)

PROMENADE DON'T SLOW DOWN  
SIDES SINGLE FILE  
HEADS WHEEL INTO THE MIDDLE  
SLIDE THRU & RIGHT & LEFT THRU  
DO SA DO, TOUCH 1/4  
LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE  
LINES PASS THRU, WHEEL & DEAL  
CENTERS STEP TO A WAVE, PING PONG CIRCULATE  
CENTERS SWING THRU & SPIN THE TOP  
SIDES PASS THRU & CLOVERLEAF  
PING PONG CIRCULATE, CENTERS SWING THRU & SPIN THE TOP  
HEADS PASS THRU & CLOVERLEAF, PING PONG CIRCULATE  
CENTERS SWING THRU, TURN THRU, LEFT ALLEMANDE

FOUR LADIES CHAIN 1/4 (MEN HAVE RIGHT HAND LADY)  
HEADS SQUARE THRU FOUR HANDS  
EVERYBODY PASS THRU, BOYS RUN RIGHT (STANDARD COLUMNS)

Presented by Jerry Helt

BLUE STARS AND STRIPES  
By Jerry Helt

MUSIC: BLUE STAR LP 1029

DANCE:

FOUR LADIES CHAIN  
HEADS RIGHT AND LEFT THRU  
FOUR LADIES CHAIN  
SIDES RIGHT AND LEFT THRU  
GIRLS FORWARD 2,3, SHOOSH AND BACK (GIRLS WALK FORWARD 4 COUNTS AND SHOOSH  
THEIR SKIRTS, BACK UP 4 TO PLACE)  
BOYS FORWARD, RIGHT HAND STAR ALL THE WAY AROUND  
TURN PARTNER LEFT, PICK UP THE CORNER  
PROMENADE HALF WAY ROUND TO HOME

HEEL AND TOE QUADRILLE  
By Jerry Helt

MUSIC: BLUE STAR LP 1029

DANCE:

HEEL AND TOE IN YOU GO, HEEL AND TOE OUT YOU GO  
HEEL AND TOE IN YOU GO, HEEL AND TOE OUT YOU GO  
PARTNER DO SA DO, MEN STAR BY THE LEFT ONCE AROUND  
PARTNER DO SA DO YOU KNOW, CORNER SWING  
GO TWICE ARDUND, PROMENADE ONCE AROUND

TWO STARS IN THE NIGHT, OR VENUS AND MARS

TRADITIONAL SQUARE DANCE:

FIGURE:

EIGHT TO THE CENTER FOR A RIGHT HAND STAR  
BACK BY THE LEFT BUT NOT TOO FAR  
All 8 form a right hand star, reverse and form a left hand star  
NOW THE FIRST LADY OUT AND FORM TWO STARS  
ONE LIKE VENUS AND ONE LIKE MARS  
With the #1 lady leading, the ladies drop off the big star and make  
a second star (right hand star). The gents keep turning in a left hand  
star.  
NOW THE LADIES GO IN AND THE GENTS GO OUT  
AND TURN THOSE TWO STARS 'ROUND ABOUT  
As #1 lady finishes a turn of her new star she starts the lady and gents  
changing stars with the ladies crossing in front of gents.  
NOW THE LADIES GO OUT AND THE GENTS GO IN  
AND TURN THOSE TWO STARS BACK AGAIN  
Change the stars again but this time #1 gent makes the change first  
ahead of the #1 lady.  
NOW TURN IT AROUND TILL YOU MEET YOUR OWN  
PICK HER OFF AND PROMENADE HER HOME  
#1 gent picks up his lady as he comes around as do the following gents  
and go right into a promenade back to their home spot.  
REPEAT THE FIGURE THREE MORE TIMES GIVING EACH LADY A CHANCE TO BE LEAD  
IN FORMING TWO STARS?

Presented by Jerry Helt

SQUARE ROTATION 1/4 RIGHT

HEADS RIGHT & LEFT THRU  
SIDES RIGHT & LEFT THRU  
HEADS SQUARE THRU FOUR HANDS  
TOUCH 1/4, END LADIES START  
A SPIN CHAIN THRU  
BOYS CIRCULATE, SWING THRU  
BOYS RUN, WHEEL & DEAL  
LEFT ALLEMANDE (YOU HAVE ROTATED 1/4)

HEAD LADIES CHAIN 3/4, SIDE MEN ROLL 'EM AWAY A HALF SASHAY  
FORWARD SIX, TOUCH 1/4 EXTEND, SINGLE FILE CIRCULATE ONE PLACE  
BOYS RUN RIGHT, LEFT ALLEMANDE, SWING YOUR PARTNER (SQUARE HAS ROTATED 1/4 RIGHT)

EVERYBODY LEAD TO THE RIGHT, NOBODY THERE  
EVERYBODY PARTNER TRADE (SQUARE HAS ROTATED 1/4 RIGHT)

HEADS PROMENADE OUTSIDE ONCE & 1/4  
SIDES LEAD TO THE RIGHT, NOBODY THERE  
SIDES PARTNER TRADE (SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FLUTTER WHEEL  
HEADS PASS THRU & CLOVERLEAF  
SIDES LEAD RIGHT, NOBODY THERE  
SIDES PARTNER TRADE (SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS  
SIDES ROLLAWAY A HALF SASHAY  
HEADS PASS THRU, PARTNER TRADE  
HEADS STAR THRU, DOUBLE PASS THRU, "U" TURN  
EVERYBODY DOUBLE PASS THRU  
LEAD PEOPLE CLOVERLEAF, OTHERS "U" TURN (SQUARE HAS ROTATED 1/4 RIGHT)

SIDES RIGHT & LEFT THRU, FLUTTER WHEEL  
HEADS FLUTTER WHEEL, HEADS STAR THRU  
EVERYBODY DOUBLE PASS THRU, "U" TURN  
EVERYBODY DOUBLE PASS THRU  
LEAD PEOPLE CLOVERLEAF, OTHERS "U" TURN (SQUARE HAS ROTATED 1/4 RIGHT)

SIDES RIGHT & LEFT THRU  
HEAD LADIES CHAIN  
HEADS SQUARE THRU  
SWING THRU, BOYS RUN RIGHT  
FERRIS WHEEL, DOUBLE PASS THRU  
FIRST COUPLE LEFT, NEXT RIGHT (1P 2P LINES)

HEADS LEAD RIGHT, SWING THRU  
BOYS RUN RIGHT, FERRIS WHEEL  
DOUBLE PASS THRU, TRACK II  
RECYCLE, STAR THRU (1P 2P LINES)

HEAD MEN TAKE THE CORNER BY THE HAND  
GO FORWARD, BOX THE GNAT  
SQUARE THRU FOUR HANDS  
DO SA DO SAME SEX, SWING THRU  
GENTS TRADE, LINES PASS THRU, "U" TURN (1P 2P LINES (DIA.))

SIDES FLUTTER WHEEL, ROLLAWAY A HALF SASHAY  
HEADS SQUARE THRU  
SAME SEX DO SA DO, SWING THRU DOUBLE  
CENTERS RUN TO THE END  
AS COUPLES WALK & DODGE  
ENDS FOLD, SWING THRU  
GENTS RUN RIGHT (1P 2P LINES)

SIDE LADIES CHAIN  
HEADS SQUARE THRU  
TOUCH 1/4, LADIES TRADE (1P 2P LINES)

SIDES RIGHT & LEFT THRU  
FOUR LADIES CHAIN 1/4  
HEADS SQUARE THRU  
SPLIT THE SIDES LINE UP FOUR  
EVERYBODY PASS THRU "U" TURN (1P 2P LINES)

HEADS LEAD RIGHT, SWING THRU  
BOYS RUN, BEND THE LINE (1P 2P LINES)

HEADS SQUARE THRU FOUR HANDS  
TOUCH 1/4, END MEN  
START A SWING THRU  
BOYS RUN, WHEEL & DEAL  
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
TOUCH 1/4, END LADIES  
START A SWING THRU  
RECYCLE, CIRCLE FOUR  
HEAD GENTS BREAK LINE UP FOUR (1P 2P LINES)

LINES PASS THRU, BOYS RUN RIGHT  
END LADIES START A SWING THRU  
RECYCLE, STAR THRU (1P 2P LINES)

HEADS LEAD RIGHT CIRCLE TO A LINE  
LINES PASS THRU  
BOYS RUN RIGHT, GIRLS RUN RIGHT  
LINES PASS THRU  
GIRLS RUN RIGHT, BOYS RUN RIGHT (1P 2P LINES)

BELO LENČE  
Serbia

Belo Lenče is the title of an old folk song. The steps are from Vranjanka which is a traditional dance done to any 7/8 music from that area, when played in a S,Q,Q rhythm. This dance was presented by Bora Gajicki at the 1985 San Diego S.U.F.D. Conference.

PRONUNCIATION: BEH-loh LEN-chey

TAPE: NK 85-2, Side B, Band 2

FORMATION: Mixed lines with hands joined in "W" pos and slightly fwd.

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

STYLE: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

---

METER: 7/8

PATTERN

---

Meas. Cts.

INTRODUCTION: 8 meas.

DANCE:

- |     |     |  |
|-----|-----|--|
| 1   | 1   | Facing slightly R and moving in LOD, step R in LOD with knee flex.     |
|     | 2   | Bounce on R with knee flex.  |
|     | 3   | Step L across R with bent knee.  |
| 2   | 1   | Turning to face ctr, step R in LOD with knee flex.                     |
|     | 2   | Touch ball of L ft in front of R with slight flex of R knee.           |
|     | 3   | Soft bounce on R in place as knee flexes.                              |
| 3-4 |     | Repeat meas 2, alternating ftwk twice more (3 in all).                 |
| 5   | 1-3 | Step L,R,L in place, flex knee on each ct, or step L across R on ct 3. |

Note: There is a small knee flex on each ct of the dance.

Repeat dance from beg to end of music.

Presented by Maria Reisch  
Camp Hess Kramer Institute  
October 11-13, 1985

Presented by Bora Gajicki

BELO LENČE /  
Serbia

Belo Lenče is the title of an old folk song. The steps are from Vranjanka which is a traditional dance done to any 7/8 music from that area, when played in a S,Q,Q rhythm.

PRONUNCIATION: BEH-loh LEN-chey

TAPE: NK 85-2 *20/02*

FORMATION: Mixed lines with hands joined in "W" pos and slightly fwd.

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

STYLE: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

---

METER: 7/8

PATTERN

---

Meas. Cts.

INTRODUCTION: 8 meas.

DANCE:

- |     |     |  |
|-----|-----|--|
| 1   | 1   | Facing slightly R and moving in LOD, step R in LOD with knee flex. |
|     | 2   | Bounce on R with knee flex.  |
|     | 3   | Step L across R with bent knee.                                    |
| 2   | 1   | Turning to face ctr, step R in LOD with knee flex.                 |
|     | 2   | Touch ball of L ft in front of R with slight flex of R knee.       |
|     | 3   | <i>5-ft bounce</i> ✓ Hop on R in place as knee flexes.             |
| 3-4 |     | Repeat meas 2, alternating ftwk twice more (3 in all).             |
| 5   | 1-3 | Step L,R,L in place, flex knee on each ct. <i>step 2 R on ct 3</i> |
- Note: There is a <sup>small</sup> knee flex on each ct of the dance.
- Repeat dance from beg to end of music.

Presented by Bora Gajicki

DENINO KOLO ✓  
Serbia

Danilo or Dena is a man's name (Denino is an adjective of the name). The steps and styling are typical of central Serbia.

PRONUNCIATION: DEY-nee-no KOH-loh

TAPE: BG #1-85 *1/1/83*

FORMATION: Lines of 6-10 people preferably joined in belt hold (L over R), "V" pos is 2nd choice.

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

STYLE: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning it from a competent teacher.

METER: 7/8

PATTERN

Meas. Cts

No Introduction

FIG. I:

- |      |   |  |
|------|---|--|
| 1    | 1 | Facing ctr and moving sdwd R, step R to R.                                 |
|      | 2 | Hop on R.  |
|      | 3 | Step L across R.   |
| 2    | 1 | Step R to R.   |
|      | 2 | Step L across R.   |
|      | 3 | Step R back in place.  |
| 3    |   | Repeat meas 2 with opp ftwk (L to L, Rx, L bk)                             |
| 4    | 1 | Step R to R.   |
|      | 2 | Close L to R with partial wt, both knees bent.                             |
|      | 3 | Bounce on R in place and straighten R knee as L is lifted bkwd at calf ht. |
| 5-16 |   | Repeat meas 1-4, alternating ftwk, 3 more times (4 in all).                |



FIG. II:

- 1 1 Hop on L as R is lifted then heel is pushed twd floor in front of L.
  - 2 Hop on L, R beg to circle bkwd. (*Opposite foot remains lifted and*)
  - 3 Step R directly behind L. (*Opposite foot remains lifted and*)
- 2 1 Step L next to R, lift R next to L ankle.
  - 2 Hop on L.
  - 3 Step R next to L.

3-16 Repeat meas 1-2, alternating ftwk, 7 more times (8 in all).

*Note: Opposite foot remains lifted and*

FIG. III: R DIAG FWD & BACK

- ah Facing and moving diag R, hop on L as R moves fwd in prep.
- 1 1 Land on L, then R (in front of L) rolling onto R heel first then full ft.
- 2-3 Held. (*Land on L, then R, rolling onto R heel*)
- 2 Repeat meas 1 with opp ftwk.
- 3 1-3 Moving diag R bkwd, step R,L,R very lightly.
- 4 1 Step L next to R.
- 2 Hop on L in place. (*Opposite foot*)
- 3 Step R next to L.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

Note: During meas 1-2 you move diag R fwd, and meas 3-4 diag R bkwd, form a pie wedge shape.

FIG. IV: GRAPEVINE

- 1 1 Facing diag R, step R in LOD.
  - 2 Bounce on R.
  - 3 Step L across R.
- 2 1 Step R in LOD.
  - 2 Bounce on R.
  - 3 Step L behind R.
- 3-4 Step RLR, LRL in LOD.
  - 5-16 Repeat meas 1-4, 3 more times (4 in all).

Presented by Bora Gajicki

GOCINO KOLO  
Serbia

The steps are typical of central Serbia (Šumadija region), while the dance was arranged by Bora Gajicki.

PRONUNCIATION: goh-TSEE-noh KOH-loh

MUSIC: Tape: <sup>B</sup> MK 85-2 *2/1/83*  
Record: Borino Kolo 374, Side B, Band 1; or  
Kolo 4573

FORMATION: Mixed lines with hands joined in "V" pos.

STYLE: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

*Rhythm 2/4*  

---

METER: 4/4 PATTERN

Meas.

No Introduction:

FIG. I:

- 1 Facing slightly R and moving in LOD, hop on L as ~~ball of R~~ <sup>ft</sup> touches in front of L (ct 1); small leap fwd on R (ct 2); hop on R as ~~ball of L~~ <sup>ft</sup> touches in front of R (ct 3); small leap fwd on L (ct 4).
- 2 Facing <sup>R</sup> ctr and moving <sup>sdwd</sup> R, step R ~~to R~~ (ct 1); step L behind R (ct &); step R ~~to R~~ (ct 2); step L ~~across R~~ (ct 3); step R ~~to R~~ (ct &); step L ~~across R~~ (ct 4).

Note: When dancing to the tape do Fig. I, 4 times 1st time through the dance; 2 times on 2nd and 3rd repeat; 4 times on 4th (last) repeat. When using Borino Kolo do Fig. I, a total of 4 times on each repeat; when using the Kolo recording 4 times through the first time, then each repeat is shorter.

FIG. II:

- 1 Moving and facing diag R twd ctr, step R fwd (ct 1); bounce on R as L is lifted next to R (ct 2); step L fwd (ct 3); bounce on L as R is lifted next to L (ct 4).

FIG. II:

- 1 Moving and facing diag R twd ctr, step R fwd (ct 1-2); bounce on R as L is lifted next to R (ct ~~3-4~~).
- 2 Step L fwd (ct ~~1-2~~); bounce on L as R is lifted next to L (ct ~~3-4~~). *low hop*
- 3-4 Moving diag R bkwd out of circle, step R,L,R, bounce on R. One step per 2 cts. *low hop*
- 5-16 Repeat meas 1-4, alternating ftwk, 3 more times (4 in all).

FIG. III:

- 1 Facing ctr, hop on L (ct 1); step R to R (ct 2); close L to R (ct ~~2-3~~); hold (ct ~~4~~).
- 2 Repeat meas 1; *cts 1+2*
- 3 Step R,L, in-place, on balls of ft, (ct 1-4). One step per 2 cts. *step*
- 4 Step R,L,R (cts ~~1-3~~); hold (ct 4). *imp! 3+4*
- 5-16 Repeat meas 1-4, alternating ftwk, 3 more times (4 in all).

Presented by Bora Gajicki

KOLUBARSKA SELJANČICA  
Serbia

*Handwritten notes:*  
K. Gajicki  
1985

Kolubarska is a river near Belgrade. The steps and styling are typical of the area, while the music is traditional.

PRONUNCIATION: koh-LOO-bahr-skah sel-YAHN-chee-tsah

TAPE: NK 85-2 *Handwritten notes*

FORMATION: Mixed lines with hands joined in "V" pos. *Handwritten notes*

STYLE: Serbian dances are very light and mostly done on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as reference after learning them from a competent teacher.

METER: 4/4

PATTERN

Meas. Cts.

No Introduction

- Facing R to R*
- FIG. I: *Handwritten notes*
- 1 1-2 Moving ~~and facing~~ LOD, step R fwd. *of floor*
  - 3-4 Bounce on R as L is lifted slightly off floor.
  - 2 Repeat meas 1 with opp ftwk in LOD.
  - 3 1-3 Step R-L-R fwd. *Facing etc. opp R to R (1-2) close to R (3-4) Fly on seat*
  - 4 Hold on R as L is lifted slightly off floor. *step R to R (1-2) close to R, lift L slightly off floor (3-4) Fly on seat*
  - 4 Repeat meas 3 with opp ftwk in LOD. (LRL hold)
  - 5-16 Repeat meas 1-4, with same ftwk, 3 more times (4 in all).

FIG. II:

- 1 1 Still moving in LOD, hop on L.
- 2-3 Step R-L fwd.
- 4 Hold on L with R lifted next to L at approx at calf ht.
- 24 Repeat meas 1. (hop L, RL, hold)
- 3-4 1-2 Repeat meas 1-2, Fig. I. (R, bounce, L, bounce)
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

## FIG. III:

- ~~14~~ 1 ~~Turning to face ctr~~, hop on L.  
 2 Step R fwd.  
 3 Step L fwd with plie.  
 4 Hold on L as R is slightly lifted beside L.
- ~~71~~ 1 Step R fwd as L is lifted sharply bkwd.  
 2 Hop on R as L swings across R.  
 3-4 Hop on R as L beg to circle bkwd.
- ~~82~~ 1 Hop on R as L circles bkwd.  
 2 Step L directly behind R.  
 3-4 Step R next to L and hold.
- ~~43~~ 1-2 ~~Turning to face LOD~~, jump on both ft, L directly in front of R, knees bent.  
 3 Drop fwd on L in place with plie as R is lifted bkwd at calf ht.  
 4 Hold.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).  
 Dance is done 3 times in all.

Presented by Bora Gajicki

MORAVAC  
Serbia

The dance derives its name from the largest river "Morava" which runs through the Sumadija region. The origin of the dance has been lost in time, but has traditionally only been done to one folk melody. The original version (last Fig. of dance) is done only in the Sumadija region, in the rest of Serbia it is done more or less like an U Sest (which probably developed out of Moravac). Some of the steps were taken from the KOLO version of Moravac. The dance is normally done free style and was put in a form here for teaching purposes.

PRONUNCIATION: moh-RAH-vahts (*as in previous titles*)

TAPE: NK 85-2 *1/4/81*

FORMATION: Medium length lines. If slow music is used join in escort pos, if fast "V" pos. If done by M only, they will sometimes join in "T" pos. This recording is moderately fast. If every other person is M,W,M,W etc, and escort pos is used M tuck thumbs in belt front while W put hands through M arms.

STYLE: This dance should be done with small ftwk and sdwd movement except for last step.

Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

---

METER: 4/4

PATTERN

---

Meas Cts

No Introduction

FIG. I:

- |        |     |  |
|--------|-----|--|
| 1      | 1-2 | Facing ctr and moving slightly sdwd R, step R to R, bending and straightening knees. |
|        | 3   | Flex R knee as L touches in front of R, with wt mostly on ball of R ft.              |
|        | 4   | Flex R knee again, L remains touching fwd.   |
| 2-3    |     | Repeat meas 1, alternating ftwk and direction, twice more (3 in all).                |
| 4      | 1-3 | Step L,R,L <i>in place</i> . Slight flex on each ct, slightly deeper flex on ct 3.   |
|        | 4   | Hold.  |
| 5-8/16 |     | Repeat meas 1-4, <i>3 more times (4 in all.)</i>                                     |

- 4 1-3 Step L,R,L in place. Slight flex on each ct, slightly deeper flex on ct 3.  
4 Hold.  
5-8 Repeat meas 1-4.

FIG. II:

- 1 1 Facing ctr and moving slightly sdwd R, step R to R with knee flex.  
2-3 Flex R twice (small), L beg to cross R.  
4 Step L across R with bent knee.  
2 Repeat meas 1, except on ct 4 touch ball of L ft in front of R.  
3-4 Repeat meas 2, alternating ftwk, twice more (3 touches in all).  
5-16 Repeat meas 1-4, alternating ftwk, 3 more times (4 in all).

FIG. III:

- 1 1-2 Facing ctr and moving slightly sdwd R, step R to R, bend and straighten knee.  
3 Closing L to R, (with wt on both ft) flex knees.  
4 Step L in place with bent knee as R is lifted next to L.  
2 Repeat meas 1, except on ct 4 step R in place with bent knee as L is lifted next to R.  
3-4 Repeat meas 2, alternating ftwk, twice more (3 in all). (L R)  
5-16 Repeat meas 1-4, 3 more times (4 in all).  
*all the ftwk*  
*of the ftwk*

FIG. IV:

- 1 1 Facing ctr and moving sdwd, on balls of ft, step R to R.  
2 Step L behind R.  
3-4 Repeat cts 1-2.  
2 1-3 Repeat cts 1-2, meas 1.  
4 Hold on R as L lifts beside R.  
(7 sdwd steps to R in all)  
3 1 Step L sdwd L.  
2 Step R in front of L with bent knee.  
3 Step L back in place with bent knee.  
4 Hold.

- 4 Repeat meas 3 with opp ftwk. (R to R, Lx, R bk)  
 5-8 Repeat meas 1-4 with opp ftwk and move L.

FIG. V: *Step out*

- 1 1 Facing ctr and moving sdwd R, on balls of ft, step R to R.  
 2 Step L behind R.  
 3 Step R to R.  
 4 Step L across R.  
 2 1-3 Repeat meas 1-3 (sd, behind, sd), except on ct 3, L moves close to R ankle.  
 4 Hold on R as L beg to circle fwd.  
 3 1 Hop on R in place as L circle bkwd.  
 2 Step L behind R.  
 3 Step R next to L as L moves close to R ankle.  
 4 Hold on R as L beg to circle fwd.  
 4 1-2 Repeat meas 3, cts 1-2.  
 3 Step R in place with bent knee as L lifts bkwd.  
 4 Hold.  
 5-8 Repeat meas 1-4 with opp ftwk and direction.

FIG. VI:

- 1 1-2 Facing diag R and moving in LOD, step R in LOD, bend and straighten knee.  
 3 Flex R, L beg to move across R.  
 4 Turning to face ctr, step L across R with bent knee.  
 2 1-4 Turning to face RLOD, step R,L,R, ~~hold~~, bkwd in LOD  
 3-4 Step LRL hold, RLR hold, bkwd. *Very quick 1/2 mt steps*  
 5 Repeat meas 1, with opp ftwk, bkwd in LOD.  
 6 Beg to turn twd LOD, step L,R,L, ~~hold~~, in LOD.  
 7 Facing LOD, step R,L,R, ~~hold~~ in LOD.  
 8 Step L,R,L, ~~hold~~, in LOD.  
 9-16 Repeat meas 1-8.

Note: On meas 2-4 and 6-8, do a slightly deeper knee bent on ct 3. *Do fig 1-4 as last 4 steps*

DANCE SEQUENCE:

FIG. I-VI / FIG. III-VI / FIG. I-VI



NISK<sup>v</sup>A BANJA  
Serbia

Niska Banja is the name of a health resort in south-east Serbia. The music is folk in origin, while the steps come from the North American Serbian community and has been done by them since the mid to late 50's. The original melody was called Duj Duj, but since the song is about Niška Banja and the people who go there, the name slowly changed and is now accepted as Niška Banja.

This dance was presented by Bora Gajicki, a former lead dancer and researcher of Kolo Folk Ensemble, Belgrad, Yugoslavia, who currently resides in Long Beach, CA. He presented this dance at the 1985 San Diego Folk Dance Conference.

PRONUNCIATION: NEESH-kah BAHN-yah

TAPE: NK 85-2, side B/1

FORMATION: Mixed lines or circle with hands joined in "W" pos and slightly fwd.

RHYTHM: 9/8 counted as:  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5,6}{3}$   $\frac{7,8,9}{4}$  (Q,Q,Q,S)

STYLE: This Serbian dances is very light, with quick walking steps and slightly bent knees. The styling may have extra flourishes such as bounces, and skips, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

---

METER: 9/8

PATTERN

---

Meas Cts.

INTRODUCTION: 4 or 8 meas, or beg with vocal.

FIG. I: GRAPEVINE

- 1 1 Facing ctr and moving sdwd R, step R to R.
- 2 Step L behind R.
- 3 Flex R knee in place, or do small skip in LDD.
- & Flex R knee in place, or do small skip in LDD.
- 4 Step L across R.

2-8 Repeat meas 1, 7 more times (8 in all).

FIG. II: FWD & BKWD WITH CLAP

- 1     1-3    Moving twd ctr with hands free at side, walk R,L,R fwd  
         - raise hands to at least head ht.  
       4     Touch L fwd - clap hands at head ht.
- 2     1-3    Moving bkwd, step L,R,L, bend slightly fwd from waist -  
         beg to lower hands.  
       4     Touch R beside L - clap hands fwd at waist ht.
- 3-16            Repeat meas 1-2, 3 more times (4 in all) (total of 8  
                 fwd and back).

Repeat from beg to end of music.

Notes by dd:  
Rev. 5-90:dd

Presented by Bora Gajicki

NIŠKA BANJA  
Serbia

Niška Banja is the name of a health resort in south-east Serbia. The music is folk in origin, while the steps come from the North American Serbian community and has been done by them since the mid to late 50's. The original melody was called Duj Duj, but since the song is about Niška Banja and the people who go there, the name slowly changed and is now accepted as Niška Banja.

PRONUNCIATION: NEESH-kah BAHN-yah

TAPE: NK 85-2 *7/1/1*

FORMATION: Mixed lines with hands joined in "V" pos. *W. pos. of hand on*

RHYTHM: 9/8 counted as:  $\frac{1,2}{1} \frac{3,4}{2} \frac{5,6}{3} \frac{7,8,9}{4}$  (Q,Q,Q,S)

STYLE: *Thin* Serbian dances are very light *4 dots of quick walking steps* and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, *lifts*, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

---

METER: 9/8 PATTERN

---

Meas Cts.

INTRODUCTION: *4 meas*  
2 meas *in 200*

FIG. I: GRAPEVINE

- 1 1 Facing ctr and moving sdwd R, step R to R.
- 2 Step L behind R.
- 3 Step R to R.
- & ~~Bounce on R.~~ *flr R knee, 1st round step in 200*
- 4 Step L across R.
- 2-8 Repeat meas 1, 7 more times (8 in all).

FIG. II: FWD & BKWD WITH CLAP

- 1 1-3 Moving twd ctr with hands free at side, walk R,L,R fwd. *clap at head ht*
- 4 ~~Bounce on ball of R ft as L touches fwd.~~ *clap at head ht*
- 2 1-3 Moving bkwd, step L,R,L. *head ht*
- 4 ~~Bounce on L as ball of R ft touches next to L.~~ *clap at head ht*
- Clap hands at head ht on ct 4 of meas 1 and 2.
- 3-16 Repeat meas 1-2, 3 more times (4 in all) (total of 8 fwd and back).

Repeat from beg to end of music.

TROJNO  
Serbia

The dance is from south-east Serbia near the Niš area. The dance is a man's shepherd dance. The name of the tune is Krivo Horo by Boris Karlov, and was changed slightly to fit the dance steps. The dance is basically from KOLO, and was changed slightly for recreational dancing. This dance was presented by Bora Gajicki at the 1985 San Diego S.U.F.D. Conference.

TRANSLATION: A line with 3 people.

PRONUNCIATION: TROI-noh

TAPE: NK 85-2, Side B, Band 4

FORMATION: The dance is usually done in belt hold (L over R). Short lines preferred.

RHYTHM: 11/8 counted as: 12 123 + 12 123(4 without beat); OR  
 $\frac{1}{Q} \frac{2}{Q} \frac{3}{S} \frac{4}{Q} \frac{5}{Q} + \frac{6}{Q} \frac{7}{Q} \frac{8}{S} \frac{9}{Q} \frac{10}{Q}$

STYLE: Very vigorous and bouncy. All hops may be bounces, and bounces may be hops.

Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

---

METER: 11/8

PATTERN

---

Meas Cts

INTRODUCTION: 2 meas.

FIG. I:

- 1 1-2(QQ) Facing ctr and dancing in place, step R,L in place.  
3(S) Hop on L as ball of R ft touches fwd, then immediately bounce on L as R knee lifts fwd (thigh parallel to ground).  
4(Q) Hop on L, R knee slightly raised.  
5(Q) Step R in place.  
6-10 Repeat cts 1-5, with opp ftwk.
- 2-4 Repeat meas 1, 3 more times (4 in all or 8 times alternating ftwk).

FIG. II:

- 1 1(Q) Facing ctr and dancing in place, hop on L as R lifts  
bkwd at knee ht.  
2(Q) Tap R heel slightly R sdwd R.  
3(S) Small bounce on L as R heel taps fwd.  
4(Q) Hop on L.  
5(Q) Step R behind L.  
6(Q) Step L next to R.  
7(Q) Step R in place.  
8(S) Bounce on R as L heel taps fwd.  
9(Q) Step L in place.  
10(Q) Step R in place.
- 2 Repeat meas 1 with opp ftwk.  
3-4 Repeat meas 1-2.

FIG. III:

- 1 1(Q) Facing ctr and moving sdwd R, step R to R.  
2(Q) Step L behind R.  
3(S) Step R to R with bent knee, L lifts next to R calf.  
4(Q) Bounce on R.  
5(Q) Stamp L lightly next to R, no wt.  
Note: Cts 4-5 are syncopated as much as possible.  
6-10 Repeat cts 1-5 with opp ftwk and move L.
- 2-4 Repeat meas 1, 3 more times (4 in all, 8 times  
alternating ftwk).
- Note: Flex knees on each ct.

FIG. IV:

- 1 1(Q) Facing ctr and moving sdwd R, step R to R.  
2(Q) Step L behind R.  
3(S) Step R to R.  
4(Q) Bounce on R.  
5(Q) Step L across R.  
6-10 Repeat cts 1-5.
- 2 1(Q) Hop on L heel as R heel lifts fwd then pushes down twd  
floor.  
2(Q) Step R next to L.  
3(S) Hop on R as L heel lists fwd then pushes down twd  
floor.  
4-5(QQ) Step L,R in place.  
6-10 Repeat cts 1-5, with opp ftwk, except on cts 9-10,  
bounce on L, step R in place.
- 3-4 Repeat meas 1-2, with opp ftwk. On last ct drop on L  
as R kicks fwd low to floor and bent fwd from waist.

FIG. V:

- 1 1(Q) Bending fwd from waist, step R fwd with straight knee.  
 2(Q) Close L behind R heel in "T" pos, L knee bent and R almost straight.  
 3(S) Repeat cts 1-2, in 1 ct (double time).  
 4-5(QQ) Repeat cts 1-2.  
 Note: Do a total of 3 step closes during cts 1-5.  
 6(Q) Step R fwd.  
 7(Q) Step L close to R heel as R lifts next to L ankle.  
 Note: Cts 1-7 are done flat footed.  
 & Straighten body.  
 8(S) Hop on L as ball of R ft touches in front of L.  
 9(Q) Hop on L.  
 10(Q) Small step bkwd on R.  
 Note: Beg to move bkwd to beg pos on cts 9-10.
- 2 1-2(QS) Small steps bkwd, L,R.  
 3(S) Hop on R in place as L touches fwd then lifts immediately.  
 4(Q) Hop in R in place.  
 5(Q) Small step bkwd L.  
 6-7(QQ) Small step bkwd, R,L.  
 8(S) Hop on L as R toe touches fwd with straight knee.  
 9(Q) Leap on R in place.  
 10(Q) Lung/step L fwd, bend body fwd from waist.  
 Note: On ct 10 you are back in beg pos of line.
- 3-4 Repeat meas 1-2. On last 2 cts, leap R in place, step L in place while turning as much as possible twd R.

FIG. VI:

- 1 1-2(QQ) Facing diag R, step R,L in place.  
 3(S) Drop on R as L touches fwd.  
 4(Q) Hop on R as R knee lifts fwd - thigh parallel to floor.  
 5(Q) Step L in place.  
 6-10 Repeat cts 1-5.
- 2 1(Q) Hop on L.  
 2(Q) Tap R heel sdwd R.  
 3(S) Tap R heel fwd.  
 4(Q) Step on R in place.  
 5(Q) Step L in place.  
 6(Q) Hop on L in place.  
 7(Q) Step R in place.  
 8(S) Tap L heel fwd.  
 9-10(QQ) Turning to face diag L, step L,R in place.
- 3-4 Repeat meas 1-2 with opp ftwk. On last 2 cts turn to face ctr.
- Repeat dance from beg + Fig. I-III.

Presented by Maria Reisch  
 Camp Hess Kramer Institute  
 October 11-13, 1985

Presented by Bora Gajicki

ŠETNJA - U ŠEST MEDLEY ✓  
Serbia

A Šetnja, Retko, U Šest combination (slow, medium, fast tempos) is a common combination of dances at social functions in Serbia.

Šetnja:

This dance should be done in a relaxed manner.

U Šest:

The tempo of an U Šest usually starts out at a moderate speed and gets gradually faster. This often leads into a competition between the dancer and musician as to who can do it faster. The U Šest is done much faster in Serbia than it is done in the U.S.

There are many variations, but usually a dancer changes only a portion of the pattern, say meas 1-2, while meas 3-4 are done with different variations, or meas 1-2 vary while meas 3-4 remain the same.. Only occasionally will all 4 meas change.

The normal length of the dance in the U.S. is 10 to 15 minutes long. When done in Serbia 15 to 30 minutes, or longer, is normal.

PRONUNCIATION: SHET-nyah / oo-SHEST

TAPE: NK 85-2 *4/4* MUSIC SETNJA - ŪZICKO KOLO

FORMATION: Beg pos for Šetnja: Medium length lines in escort pos (L hand on hip or in belt in a M, R hand through L arm of neighbor)

RHYTHM: Šetnja 2/4 counted as 4/4 for notation purposes;  
U Šest 4/4

STYLE: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning it from a competent teacher.

PATTERN

Meas Cts

ŠETNJA

Introduction: 8 meas. *beg w/ swinging*  
1 1-2 Facing R of ctr and moving in LOD, step R fwd.  
3-4 Step L fwd.  
Note: Flex knees on each ct.

- 2 1-4 Step R,L,R, hold in LOD. Gradually turn to face ctr.  
Note: Flex knees on each ct.
  - 3 1-2 Moving bkwd, step L bkwd.  
3-4 Moving bkwd, step R bkwd.  
Note: Flex knees on each ct.
  - 4 1 Moving and facing <sup>L of ctr.</sup> ~~RL~~LOD, step L fwd. *in 2005*  
2 Turning to face <sup>to ctr.</sup> ctr, step R fwd. *in front of us next to it*  
3-4 Turning to face ~~LOD~~LOD, step L bkwd in RLOD and hold.  
Note: Flex knees on each ct.
- Repeat to end of Šetnja music.

Bridge:  
U ŠEST

Formation: The most common hold is in "V" pos. If M are dancing tog they will often dance in "T" pos so that they may feel their neighbors dancing better.

Introduction: 8 meas. *continue to do Setnja, then move right into U Šest*

- ~~1-1 Facing ctr, step R in place with flex.~~
  - ~~2 Touch ball of L ft in front of R with flex.~~
  - ~~3-4 Repeat with opp ftwk.~~
- 2-8 Repeat 7 more times (8 in all - or 16 step-touches)

Dance:

- 1 1-2 Step R to R with flex.  
~~2-3~~ Flex R ~~twice~~ as L moves across R.  
4 Step L across R with plie.
  - 2 1 Step R to R with plie as L is lifted bkwd sharply to calf ht.  
2 Hold.  
3 With wt on balls of both ft, step L ~~next to~~ *to R* heel as L heel pivots R and R heel pivots L. Most of wt is on R.  
4 Put full wt on R as L lifts bkwd.
  - 3-4 Repeat meas 2, alternating ftwk, twice more (3 in all).
  - 5-8 Repeat meas 1-~~2~~ <sup>4</sup> with opp ftwk and direction.
- Repeat to end of U Šest music.



Presented by Bora Gajicki

TROJNO ✓  
Serbia

The dance is from south-east Serbia near the Nish area. The dance is a man's shepherd dance. The name of the tune is Krivo Horo by Boris Karlov, and was changed slightly to fit the dance steps. The dance is basically from KOLO, and was changed slightly for recreational dancing.

TRANSLATION: A line with 3 people.

PRONUNCIATION: TROI-noh

TAPE: NK 85-2

FORMATION: The dance is usually done in belt hold (L over R). *Not like Serbian*

RHYTHM: 11/8 counted as: *3. 5. 6. 7. 8. 9. 10.* 12 123 + 12 123(4 without beat); OR  

$$\frac{1}{Q} \frac{2}{Q} \frac{3}{S} \frac{4}{Q} \frac{5}{Q} + \frac{6}{Q} \frac{7}{Q} \frac{8}{S} \frac{9}{Q} \frac{10}{Q}$$

STYLE: Very vigorous and bouncy. Physically demanding.

Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

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METER: 11/8

PATTERN

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Meas Cts

INTRODUCTION: 2 meas.

FIG. I:

- 1 1-2(QQ) Facing ctr and dancing in place, step R,L in place.  
 3(S) Hop on L as ball of R ft touches fwd, then immediately bounce on L as R knee lifts fwd (thigh parallel to ground).  
 4(Q) Hop on L, R knee slightly raised.  
 5(Q) Step R in place.  
 6-10 Repeat cts 1-5, with opp ftwk.
- 2-4 Repeat meas 1, 3 more times (4 in all or 8 times alternating ftwk).

FIG. II:

- 1 1(Q) Facing ctr and dancing in place, hop on L as R lifts  
bkwd at knee ht.  
2(Q) Tap R heel slightly R sdwd R.  
3(S) Small bounce on L as R heel taps fwd.  
4(Q) Hop on L.  
5(Q) Step R behind L.  
6(Q) Step L next to R.  
7(Q) Step R in place.  
8(S) Bounce on R as L heel taps fwd.  
9(Q) Hop on R. *light*  
10(Q) Step ~~L~~ behind R. *light*
- 2 Repeat meas 1 with opp ftwk, ~~except on ct 1 step R in~~  
place as L kicks bkwd. *meas 1-10*
- 3-4 Repeat meas 1-2, ~~except on last 2 cts - leap R in~~  
place; step L in place; flex knees on each ct.

FIG. III:

- 1 1(Q) Facing ctr and moving sdwd R, step R to R.  
2(Q) Step L behind R.  
3(S) Step R to R with bent knee, L lifts next to R calf.  
4(Q) Bounce on R. *light*  
5(Q) Stamp L lightly next to R, no wt. *by jumping as much as possible*  
6-10 Repeat cts 1-5 with opp ftwk and move L.
- 2-4 Repeat meas 1, 3 more times (4 in all, 8 times  
alternating ftwk).

Note: Flex knees on each ct.

FIG. IV:

- 1 1(Q) Facing ctr and moving sdwd R, step R to R.  
2(Q) Step L behind R.  
3(S) Step R to R.  
4(Q) Bounce on R.  
5(Q) Step L across R.  
6-10 Repeat cts 1-5.
- 2 1(Q) ~~Drop~~ *Hop* on L heel as R heel lifts fwd then pushes down  
twd floor.  
2(Q) Step R next to L.  
3(S) ~~Drop~~ on R as L heel lists fwd then pushes down twd  
floor.  
4-5(QQ) Step L,R in place.  
6-10 Repeat cts 1-5, with opp ftwk, except on cts 9-10,  
bounce on L, step R in place.
- 3-4 Repeat meas 1-2, with opp ftwk. On last ct drop on L  
as R kicks fwd low to floor and bent fwd from waist.

FIG. V:

- 1 1(Q) Bending fwd from waist, step R fwd with straight knee.  
 2(Q) Close L behind R heel in "T" pos, both knees bent, *hand at waist*  
 3(S) Repeat cts 1-2, in 1 ct (double time).  
 4-5(QQ) Repeat cts 1-2.  
 Note: Do a total of 3 step closes during cts 1-5.  
 6(Q) Step R fwd.  
 7(Q) Step L close to R heel as R lifts next to L ankle.  
 & Straighten body.  
 8(S) Hop on L as ball of R ft touches in front of L.  
 9(Q) Hop on L.  
 10(Q) Small step bkwd on R.  
 Note: Beg to move bkwd to beg pos on cts 9-10.
- 2 1-2(QS) Small steps bkwd, L,R.  
 3(S) Hop on R in place as L touches fwd then lifts immediately.  
 4(Q) Hop in R in place.  
 5(Q) Small step bkwd L.  
 6-7(QQ) Small step bkwd, R,L.  
 8(S) Hop on L as R heel touches fwd with straight knee.  
 9(Q) Leap on R in place.  
 10(Q) Lung/step L fwd, bend body fwd from waist.  
 Note: On ct 10 you are back in beg pos of line.
- 3-4 Repeat meas 1-2. On last 2 cts, leap R in place, step L in place while turning as much as possible twd R.

FIG. VI:

- 1 1-2(QQ) Facing diag R, step R,L in place.  
 3(S) Drop on R as L touches fwd.  
 4(Q) Hop on R as R knee lifts fwd - thigh parallel to floor.  
 5(Q) Step L in place.  
 6-10 Repeat cts 1-5.
- 2 1(Q) Hop on L.  
 2(Q) Tap R heel sdwd R.  
 3(S) Tap R heel fwd.  
 4(Q) Hop on ~~L~~ in place.  
 5(Q) Step R<sup>L</sup> in place.  
 6-7(QQ) ~~Step L,R in place;~~ *Hops 2 jumps; step then pd*  
 8(S) Tap L heel fwd.  
 9-10(QQ) Turning to face diag L, step L,R in place.
- 3-4 Repeat meas 1-2 with opp ftwk. On last 2 cts turn to face ctr.

Repeat dance from beg + Fig. I-III.

Presented by Sunni Bloland

Alunelul de la Urzica ✓

(Oltenia, Romania)

Sunni Bloland learned this dance from ~~Puiu~~ Vasilescu of Bucharest.

Pronunciation: (ah-loo-nel-ool deh la oor-zee-ka)  
 Record: Nevofoon #15012, Side 2, Band 5, Cassette NORDC-SLC 694.77.  
 Formation: Short lines of M & W, hands joined down in V position  
 Music: 4/4 -- 4 meas. intro.

Intro: 4 meas.  
 measure

*all diag. fwd + bwd head w/ shldr; turn body adwd*

- A.
- 1 Moving <sup>skwd</sup>diag. fwd. to R, step R (ct. 1), <sup>step</sup> ~~cross~~ L <sup>with to</sup> in front of R (ct. 2)  
 step fwd. R (ct. 3), hop R (ct. 4)
  - 2 Repeat meas. 1, opp. ftwk. diag. fwd. L
  - 3 In place, facing fwd., step R (ct. 1),  
 step L across in front (ct. 2), step R in place (ct. 3),  
 step L to L (ct. 4) continue with....
  - 4 Step R across in front (ct. 1), step L in place (ct. 2),  
 step R to R (ct. 3), <sup>and full jump</sup> leap onto L while turning body 45° to R (ct. 4)
  - 5 Moving <sup>skwd</sup>diag. bkwd. R, step R (ct. 1), <sup>step</sup> ~~cross~~ L <sup>not to R</sup> in front (ct. 2),  
 step R (ct. 3), hop R (ct. 4)
  - 6 Repeat meas. 5 diag bkwd L, opp. ftwk.
- 7 1 → B Repeat meas. 1
- 8 2 Repeat meas. 2
- B:
- 1 2 In place, step R (ct. 1), step L across in front (ct. 2),  
 step R in place (ct. 3), step L to L (ct. 4), continue with....
  - 2 4 Step R across in front (ct. 1), step L in place (ct. 2),  
 step R to R (ct. 3), stamp L in place (ct. 4)
  - 3-4 5-6 Repeat meas. 1-2 opp. ftwk.
  - B 7 Step R (ct. 1), stamp L (ct. 2), step L (ct. 3), stamp R (ct. 4)
  - B 8 Step R (ct. 1), stamp L (ct. 2), <sup>turn L shldr fwd chr full of</sup> strong accented step L (ct. 3&4)
  - 7 9 Moving <sup>skwd</sup>diag. bkwd R, step R (ct. 1), <sup>not to R</sup> step L <sup>brings R ft to L ankle</sup> across in front (ct. 2), step R (ct. 3), hop R (ct. 4)
  - 8 10 Repeat meas 7 diag. bkwd. opp. ftwk.
- Repeat entire dance

*When taught in 82 Fig A and B were each done 2x*

Presented by Sunni Bloland

ALUNELUL SCHIOP ✓  
Romania

This dance was introduced by Theodor Vasilescu of Bucharest. Sunni Bloland learned the dance in Holland from Marius Korpel in June, 1984. The dance is from Oltenia, Romania.

PRONUNCIATION: ~~ah~~-LOO-nel-~~LOO~~ shki-op

TAPE: NOROC-SLC 6-84

FORMATION: ~~Either an open or closed circle~~ joined in "V" pos with R shldr twd ctr.

RHYTHM: Meter in 4/4, but describe in 4/4 and 2/4 for easier notation.

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METER:	4/4	PATTERN
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Meas.

No Introduction:

PART A:

- 1 Moving sdwd twd ctr, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); hop R in place (ct 4). *ct 4 R hop*
- 2 Moving sdwd out of circle repeat meas 1 with opp ftwk (L, close, L, hop). *ct 2 R hop*
- 3 Repeat meas 1, (R, close, R, hop) turning L shldr twd ctr as you hop on ct 4.
- 4 Moving sdwd twd ctr, repeat ftwk of meas 2 (L, close, L, hop). *ct 4 R shldr twd ctr on hop*
- 5 Moving ~~sdwd out of circle~~ <sup>twd ctr</sup>, repeat ftwk of meas 1 (R, close, R, hop). ~~Turn R shldr twd ctr on hop.~~
- 6 Moving sdwd out of circle, step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); close R to L (ct 4). *ct 4*
- 7 Repeat meas 6 (L, close, L, close). *ct 4*
- 8 Moving sdwd out of circle, repeat ftwk of meas 2 (L, close, L, hop). *ct 4*
- 9-14 Repeat meas 1-6.
- 15 Moving sdwd out of circle, repeat ftwk of meas 2 (L, close, L, hop). Turn to face ctr on hop. *ct 4 R shldr twd ctr*
- 16 Moving sdwd R, step R to R (ct 1); close L to R (ct 2); step R to R with accent (ct 3); hold (ct 4). *ct 4 R shldr twd ctr*

(2/4) PART B: DOUBLE CROSSES WITH STEP-HOPS

- 1 Almost in place, step L (ct 1); step R across L (ct 2).  
 2 Step L back in place (ct 1); step R next to L (cts 2).  
 3 Step L across R (ct 1); step R bk in place (ct 2).  
 4 Step L in place and shout "una" (ct 1); hop on L (ct 2).  
 5 Step-hop R in place (cts 1-2).  
 6-25 Repeat meas 1-5, 4 more times (5 times in all).

Note: On first step-hop of each repetition of meas 4, shout 1 (una!); 2 (doua!); 3 (tri!); 4 (patru!); 5 (cinci!)

PART C: DOUBLE CROSSES FOR 13

- 1-6 Repeat Part B, meas 1-3, twice. (L, Rx; LR; Lx, R - 2x)  
 7 Step L in place (ct 1); hold (ct 2).

(4/4) PART D:

- 1 Leap on R in place (ct 1); stamp L 2 times (cts 2-3); hold (ct 4).  
 2-3 Repeat meas 1, alternating ftwk and direction, twice more (3 in all).  
 4 Stamp L in place (ct 1); hold (ct 2); stamp L in place (ct 3); hold (ct 4).

(2/4) PART E: DOUBLE CROSSES WITH LEG THROW

- 1-3 Repeat Part B, meas 1-3 (L, Rx; LR; Lx, R).  
 4 Leap on L in place, extending R leg ~~out in front~~ (ct 1); hold (ct 2).  
 5-8 Repeat meas 1-4 with opp ftwk and direction.  
 9-16 Rpt meas 1-8 L4 + vocal.

(4/4) PART F:

- 1 Leap L in place (ct 1); stamp R 2 times (cts 2-3); hold (ct 4).  
 2-3 Repeat meas 1, alternating ftwk, 2 more times (3 in all).  
 4 In place, step R with accent (ct 1); hold (ct 2); step L with accent (ct 3); hold (ct 4).  
 Repeat dance from beg to end of music.

Notes by Jana Rickel.

Presented by Sunni Bloland

ALUNELUL VAIDEENI ✓  
Romania

*Completed by Sunni Bloland*

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam, Holland, June 1984. The dance is from Oltenia, Romania.

PRONUNCIATION: al-LOO-nel-LOO vi-DAY-eny

TAPE: NOROC-SLC 6-84

FORMATION: A mixed closed circle with hands joined in "W" pos.

METER: 12/8 & 8/8 PATTERN

Meas.

INTRODUCTION: 4 meas.

1 2/8 PART A: TWO-STEP & STAMP

1 Facing ctr and moving slightly diag R, step R fwd (ct 1); step L across R (ct 2); step R fwd (cts 3-4); stamp L in place (ct 5-6); repeat cts 1-6 with opp ftwk and dir (cts 7-12).

2 In place, step R (ct 1); stamp L (ct 2); step L (ct 3); stamp R (ct 4); moving twd ctr, step R fwd (ct 5); step L across R (ct 6); step R fwd (ct 7); step L to L (ct 8); step R fwd (ct 9); step L across R (ct 10); step R fwd and hold (cts 11-12).

3 Beg L do 5 steps in RLOD, 1 step per 2 cts (cts 1-10); hold (cts 11-12).

4-6 Repeat meas 1-3.

8/8 PART B: TWO-STEP & LUNGE

1 Moving twd ctr, step R fwd (ct 1); step L fwd (cts 3-4); step R fwd (ct 5); step L across R (ct 6); lunge fwd onto R with accent (7-8) (SSQQS).

2 Step L bkwd and shout "una!" (cts 1-2); step R fwd (ct 3); close L to R (ct 4); lunge fwd onto R with accent (cts 5-6); step R bkwd, shout "doua!" (cts 7-8) (SQSS)

3 Moving fwd, step R (ct 1); close L to R (ct 2); lunge fwd onto R with accent (cts 3-4); step L bkwd turning 1/2 CCW (L) in place and shout "tri!" (cts 5-6); hop on L as R knee lifts fwd and shout "Haida!" (cts 7-8).

## ALUNELUL VAIDEENI

2

- 4=13-16 4 Moving fwd twd outside of circle, step fwd on R heel (ct 1); ~~close L to R~~ (ct 2); step R fwd (cts 3-4); step fwd on L heel (ct 5); ~~close R to L~~ (ct 6); step L fwd (cts 7-8).
- 5=17-20 5 Facing out of circle, step R sdwd R twisting slightly L (cts 1-2); stamp L twd R (cts 3-4); repeat cts 1-4 with opp ftwk and dir (cts 5-8).
- 6=21-24 6 Still facing out of circle and moving sdwd R (RLOD), step R to R (cts 1-2); step L behind R (cts 3-4); step R to R (cts 5-6); stamp L to R (cts 7-8).
- 7=25-28 7 Moving bkwd twds ctr, step L bkwd (ct 1-2); step R bkwd with prep to turn (cts 3-4); beg L to 1 two-step with accent turning L(away) to face ctr (cts 5-8).
- 8=29-32 8 Moving bkwd out of circle, step R,L bkwd (cts 1-2, 3-4); with ft tog, jump on both ft landing with bent knees (cts 5-6); push off (leap) R and land on L (cts 7-8).

Repeat dance from beg to end of music.



Presented by Sunni Bloland

ARDELEANA DIN BANAT ✓  
Romania

Sunni Bloland learned this dance from Marius Korpel, a Romanian dance teacher from Schiedam, Holland. The dance is from Lugoj-Banat, Romania

TAPE: NOROC-SLC 6-84 *2 A/7*

FORMATION: Cpls in a circle. Facing ptr with W back to ctr, join both hands down in a relaxed "V" pos.

STEPS: Steps noted for M, W use opp ft except where noted.

METER: 4/4

PATTERN

Meas.

No Introduction:

PART A:

1 Moving sdwd in LOD, ~~step~~ *1 step close step begin* R,L,R-(cts 1-3); touch L next to R (ct 4).  
Arms swing side to side with ftwk.

2 Repeat meas 1, with opp ftwk, in RLOD.

3 In place do 2 flat-footed two-steps, RLR, LRL (cts 1,&,2 - 3,&,4).  
Arms move to "W" pos and swing LOD & RLOD with ftwk.

4 M: Moving slightly R, step R,L,R, hold (cts 1-4). W turn  $\angle$  under raised arms (*MP-4AL*)  
W: Turn CCW ( $\mathcal{R}$ ) under raised arms, stepping L,R,L, hold (cts 1-4). End facing ptr.

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

PART B:

Cpls face LOD. Both hands are joined, but inside arms form a "W" while outside hands are held low and straight across body. *ground*

1 Moving in LOD, do 2 <sup>*moving*</sup> two-steps, RLR, LRL (cts 1,&,2 - 3,&,4).

2 M: Leap R,L in place and pull W across front to his R side (cts 1-2).

W: Leap L,R and propel herself across front of M to M R side (cts 1-2).

*Remaining two steps: RLR, W-LRL (2+4)*

3-8 Repeat meas 1-2, alternating ftwk and ~~direction~~, 3 more times (4 in all).

PART C:

- 1 Repeat meas 1, Part B. (RLR, LRL in LOD). *analizajes 11/17/2000*
- 2 ~~Turning to face ptr, lean to and leap R (ct 1); lean to and leap L (ct 2); with 1 two-step (RLR) turn to face RLOD (cts 3, & 4).~~ *turning to face LOD, etc. analizajes*
- 3-4 Repeat meas 1-2 with opp ftwk and direction, but ~~remain facing ptr.~~
- 5 Leap R ~~across L~~ (ct 1); leap L/R ~~in place~~ (cts 2-3); step R/L, R (cts 3 & 4). *part is RLR. Body movement - analizajes*
- 6-8 Repeat meas 5, alternating ftwk and direction, 3 more times (5 in all).

PART D:

- 1 As M step in place RLR, RLR (cts 1, & 2 - 3, & 4), he releases his L hand and lead W around him in a CCW circle with his R hand. *LLR. height 70*
- 2 In place, M leap R, L, R (cts 1-3); step L, R (ct 3 & 4). *mean. in opp pos to M. analizajes*
- 3 Repeat meas 1. At end of meas W is almost in front of M.
- 4 Repeat meas 2, turning W CCW under raised arms (MR, WL).

Repeat dance from beg. At the end of Part D when M turn W under R arm he leads W to his R side and both face ctr, joining other cpls in a single circle in "T" pos.

Coda

Moving in RLOD:

- 1 Step R across L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
- 2 Do 2 step-hops in RLOD, R, L (cts 1-4).
- 3 Repeat meas 1 (Rx, L to L, R behind, L to L).
- 4 In RLOD, step R, L (cts 1-2); stamp R (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4, but in meas 8, M lead W around in front of him with R hand to resume starting pos of dance.

*low to floor at the time, but w/o "coda"*

Presented by Sunni Bloland

HODOROAGA ✓  
(Ho-dor-wa-ga)

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel of Schiedom in June, 1984.

Origin: Sibiu, Transylvania, Romania

Cassette: NOROC-SLC 6-84 *S 7/2*

Music: 3/8 *(0005)*

Introduction: None.

Formation: Open or closed mixed circle, hands held in "W" position.

<u>Measure</u>	<u>Pattern</u>
1	Part A. "Closing steps & stamp and slightly rotating to the R" Facing center while moving sideways-R, step R (ct. 1), close L to R (ct. 2), step R (ct. 3), stamp L next to R (ct. 4), hold (ct. 5), end facing diagonally R.
2	Repeat meas. 1, opp ftwk. & direction.
3 - 4	Repeat meas. 1-2.
1	Part B. "Leaping grapevine" Facing center moving LOD, leap R (ct. 1), step L across in back (ct. 2), step R (ct. 3), step L across in front (ct. 4), hold (ct. 5).
2 - 3	Repeat meas. 1, two times.
4	Step R (ct. 1), stamp L (ct. 2), stamp L (ct. 3), stamp L (ct. 4), hold (ct. 5). Beginning with meas. 1 of Part B., the arms swing down to "V" position and continue swinging back & forth until meas. 4 when arms swing up to "W" position on cts. 3-4 during the stamps.
5	Repeat meas. 4, opp. ftwk. & direction.
1	Part C. "Double-time closing steps & stamp" Facing center while moving sideways R, step R (ct. 1), close L to R (ct. 2), step R (ct. 2), step L (ct. 3), step R (ct. 3), stamp L next to R (ct. 4), hold (ct. 5). As in Part A., end facing diag. R.
2	Repeat meas. 1, opp. ftwk. & direction.
3 - 4	Repeat meas. 1-2.

Repeat Part B.

Repeat entire dance as noted: ABCB, ABCB, etc.

Notes: La Vonne Tenks of BYU assisted Sunni Bloland with the notes.

Presented by Sunni Bloland

HORA LA DREAPTA  
Romania

*Hora la Dreapta*

The dance is from Teleorman, Muntenia, and was learned by Sunni Bloland from the ethnochoreologist Constantin Costea of Bucharest, while leading a tour in Romania, 1981.

TAPE: NOROC SLC 6-84 *12/1*

FORMATION: Mixed closed circle joined in "W" pos.

METER: 4/4

PATTERN

Meas

INTRODUCTION: 2 meas

DANCE:

- 1 Facing slightly R and moving R, <sup>by</sup> step R fwd (ct 1);  
step L across R (ct 2);  
step R fwd (ct 3);  
step L behind R (ct &);  
step R fwd (ct 4).
- 2 Facing ctr, <sup>by stepping</sup> step L fwd (ct 1);  
touch R toe to L fwd (ct 2);  
step R bkwd (ct 3); <sup>like step</sup>  
touch L toe to R (ct 4).
- 3 <sup>facing</sup> Moving LOD, <sup>by</sup> step L across R (ct 1);  
step R fwd (ct 2);  
step L behind R (ct 3);  
step R fwd (ct &);  
step L across R (ct 4).
- 4 Step R fwd (ct 1);  
step L across R (ct 2);  
step R fwd (ct 3);  
step L behind R (ct 4).

JIANA DIN AVRIG

Romania

This dance is from Sibiel, Transylvania, and was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam in June 1984. This dance was presented by Sunni Bloland at the 1985 San Diego S.U.F.D. Conference.

PRONUNCIATION: ZHEE-ahna deen AH-vrig

TAPE: NOROC-SLC 6-84, Side A, Band 6.

FORMATION: Mixed closed circle joined in "T" pos.

STYLING: When walking lead with heel then rull onto full ft.

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METER: 4/4

PATTERN

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Meas.

INTRODUCTION: 8 meas

PART A: BOUNCES (Introduction)

1-2 8 bounce in place - lift and lower heels.

3-4 Facing ctr and moving LOD, hop on L while clicking R heel to L (ct 1); hop on L while clicking R heel to L (ct 2); facing slightly diag R, walk RLRL in LOD (cts 3-4; 1-2), facing ctr click R to L, bring ft tog (ct 3); hold (ct 4).

5-10 Repeat meas 3-4, 3 more times (4 in all).

PART B: JUMP-CLICKS

1 Facing ctr, jump into stride pos in place (ct 1); click ft tog in air (ct &); repeat stride-click (cts 2,&); leap on L in place (ct 3); stamp R (ct &); leap on R in place (ct 4); stamp L in place (ct &).

2 Jump into stride pos (ct 1); click ft tog in air (ct &); step LRLRL (5 steps) in place with accent (cts 2,&,3,&,4).

3-4 Repeat meas 1-2.

PART C: WALK & STEP-STAMPS

1 Facing slightly R and moving in LOD, walk RLRL (cts 1-4).

2 Turning to face ctr, in place, step R with accent (ct 1); stamp L (ct &); step L with accent (ct 2); stamp R, twice (ct &,3); hold (ct 4). (RLLRR)

3-4 Repeat meas 1-2

PART D: WALK, PAS DE BASQUE (PDB), LEAP-STAMPS

- 1 Facing slightly R and moving in LOD, walk RLRL (cts 1-4).
- 2 Do 2 PDB in place, (R-L) ( cts 1&2, 3&4 - SSQ, SSQ)
- 3 Leap R (ct ah); stamp L heel, 4 times (ct 1,2,3,&,hold 4 - QSSQS)
- 4 Turning slight L, repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4
- 9-10 Repeat meas 1-2.

PART E: GRAPEVINE

- 1 Facing slightly L and moving RLOD, step R across L (ct 1); step L sdwd L (ct 2); step R behind L (ct 3); step L sdwd L (ct 4).
- 2-4 Repeat meas 1, 3 times. (4 in all)

PART F: WALK & TWO-STEP

- 1 Continuing in RLOD, step R across L (ct 1); step L sdwd L, with bent knees (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Do 1 two-step, beg R (ct 1-2); turning to face ctr, close-click L to R heel on at ground (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2.

Notes by Lavona Jenks.

Presented by Beverly Barr  
 Camp Hess Kramer Institute  
 October 11-13, 1985

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Sunni Bloland

JIANA DIN AVRIG ✓  
Romania

This dance is from Sibiel, Transylvania, and was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam in June 1984.

PRONUNCIATION: zee-~~ana~~ deen ah-vrig *J. Bloland*

TAPE: NOROC-SLC 6-84

FORMATION: Mixed closed circle joined in "T" pos.

*Styling: Walk slowly, hold with feet*  
*When walking*

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METER: 4/4 PATTERN

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Meas.

INTRODUCTION: 8 meas

PART A: BOUNCES (Introduction)

- 1-2 8 bounce in place - lift and lower heels.
- 3-4 Facing ctr and moving LOD, hop on L while clicking R heel to L (ct 1); hop on L while clicking R heel to L (ct 2); facing slightly diag R, walk RLRL in LOD (cts 3-4; 1-2), facing ctr click R to L, bring ft tog (ct 3); hold (ct 4).
- 5-10 Repeat meas 3-4, 3 more times (4 in all).

PART B: JUMP-CLICKS

- 1 Facing ctr, jump into stride pos in place (ct 1); click ft tog in air (ct &); repeat stride-click (cts 2,&); leap on L in place (ct 3); stamp R (ct &); leap on R in place (ct 4); stamp L in place (ct &).
- 2 Jump into stride pos (ct 1); click ft tog in air (ct &); step LRLRL (5 steps) in place with accent (cts 2,&,3,&,4).
- 3-4 Repeat meas 1-2.

PART C: WALK & STEP-STAMPS

- 1 Facing slightly R and moving in LOD, walk RLRL (cts 1-4).
- 2 Turning to face ctr, in place, step R with accent (ct 1); stamp L (ct &); step L with accent (ct 2); stamp R, twice (ct &,3); hold (ct 4). (RLRR)
- 3-4 Repeat meas 1-2.

*a*

- PART D: WALK, PAS DE BASQUE (PDB), LEAP-STAMPS
- 1 Facing slightly R and moving in LOD, walk RLRL (cts 1-4).
  - 2 ~~Turning to face ctr~~, do 1 PDB in place, (R-L) ( cts 1&2, 3&4)
  - 3 ~~Turning slight R~~; leap R (ct ~~1~~); stamp L heel, ~~4~~ times ~~(ct 1-4)~~ *ah*  
~~(2, 3, 4, 2)~~. ~~QSSQS~~ (cts 1 2 3 + hold ct 4)
  - 4 Turning slight L, repeat meas 3 with opp ftwk.
  - 5-8 Repeat meas 1-4
  - 9-10 Repeat meas 1-2.

- PART E: GRAPEVINE
- 1 Facing slightly L and moving RLOD, step R across L (ct 1); step L sdwd L (ct 2); step R behind L (ct 3); step L sdwd L (ct 4).
  - 2-4 Repeat meas 1, 3 times. (4 in all)

- PART F: ~~OPEN RHYTHM~~ <sup>WALK</sup> 'PADA' & TWO-STEP
- 1 Continuing in RLOD, step R across L (ct 1); step L sdwd L, with bent knees (ct 2); repeat cts 1-2 (cts 3-4).
  - 2 Do 1 two-step, beg R (ct 1-2); turning to face ctr, close-click L to R heel on at ground (ct 3); hold (ct 4).
  - 3-4 Repeat meas 1-2.

Notes by Lavona Jenks.



SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Sunni Bloland

MARGINEA  
Romania

*not taught*

Marginea was first introduced in Holland by Puiu Vasilescu of Romania. Sunni Bloland learned the dance from Marius Korpel in June, 1984. The dance is from Oltenia, Romania.

TAPE: NOROC-SLC 6-84

FORMATION: Either a closed or open circle with hands joined in "V" pos.

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METER: 8/8

PATTERN

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Meas.

INTRODUCTION:

No Introduction, but for convenience wait two times through Part A of the dance (4 meas).

PART A:

This fig is done only 2 times the first time through the dance. After that, Part A is done 4 times.

- 1 Moving LOD and facing slightly R, do 4 step-hops, beg R (cts 1-8).  
Arms swing from back to front (cts 1-2); then bkwd (cts 3-4); fwd (cts 5-6); bkwd (cts 7-8).
- 2 Step-hop on R as arms swing up and lock into "W" pos (cts 1-2); facing ctr and moving in LOD, step L behind R (ct 3); step R to R (ct 4); step L behind R (ct 5); step R to R (ct 6); step L behind R (ct 7); hop on L as arms beg to swing fwd and down (ct 8).
- 3-8 Repeat meas 1-2, except on cts 7-8 of meas 8, arms remain in "W" pos.

PART B:

Facing fwd and moving twd ctr with arms in "W" pos:

- 1 Beg R, do 3 Oltenian style two-steps (heel, ball, flat) (cts 1-2, 3-4, 5-6); step L fwd (ct 7); step R across L (ct 8).
- 2 Step L bkwd (ct 1); step R next to L (ct 2); step L in place (ct 3); lift R knee (ct 4); push R ft fwd, extending and straightening leg (ct 5); hold (ct 6); step R in place (ct 7); lift L knee (ct 8).
- 3 Push L ft fwd, straighten and extend leg (ct 1); hold (ct 2); step L in place (ct 3); hold (ct 4); step R diag R bkwd (ct 5); hold (ct 6); step L fwd (ct 7); hold (ct 8).

- 4 Step R across L turning body almost  $1/4$  to L (ct 1); R virf-toc (heel-lift)(ct 2); leading with L shldr, step L to L 8ct 3); click R to L (ct 4); step L to L (ct 5); click R to L 8ct 6); step L to L (ct 7); virf-toc L (heel-lift) turning to face ctr (ct 8).

Repeat dance from beg to end of music.

Jana Rickel and Craig Miller assisted in writing the description.

NAGRA ✓  
Romania

Nagra was first introduced in Holland by Puiu Vasilescu of Romania. Sunni Bloland learned the dance from Marius Korpel in June, 1984. Jana Rickel and Craig Miller assisted in writing the description.

*Nah-grah*

Origin: Muntenia, Romania

Cassette: NOROC-SLC 6-84 *2/1/1*

Music: 8/8

Introduction: 4 meas. of 8/8

Formation: Open or closed circle facing center; hands held down in "V" position

Measure      Pattern

Part A.

- Moving RLOD. On upbeat: in preparation arms swing back, Step R across in front as arms swing forward (ct. 1), slight hop (virf-toc) on R as arms lock into "W" position (ct. 2), step L (ct. 3), close R (ct. 4), step L (ct. 5), close R (glissade) (ct. 6). In this "W" position, hands make small forward circles (cts. 3-6). Step L (ct. 7), virf-toc<sup>2</sup> L (ct. 8), as arms swing forward, down, and back.
- 1 - 4 Repeat meas. 1 (cts. 1-8). At end of 4th meas., leave arms in "W" position.

Part B.

- Still facing center, moving slightly sideways:
- 1 Step R (ct. 1), step L across in bk. (ct. 2), step R (ct. 3), stamp L in place (ct. 4). Repeat cts. 1-4, opp. ftwk. & direction (cts. 5-8).
- 2 Repeat cts. 1-4 of meas. 1 (cts. 1-4). stamp L (ct. 5), hold (ct. 6), repeat cts. 5-6 (cts. 7-8).
- 3 - 4 Repeat meas. 1-2, opp. ftwk. & direction. On last 2 cts., hands swing down & bk.

- 1 - 4 Repeat Part A, meas. 1-4.

Part C. *as with B* "Double crosses" In place, arms in "W" position:

- 1 Step R across in front (ct. 1), step L in place (ct. 2), step R diagonally bk. (ct. 3), step L across in front (ct. 4), step R in place (ct. 5), step L diagonally bk. (ct. 6), stamp R (ct. 7), hold (ct. 8).
- 2 - 4 Repeat meas. 1 three times. On last 2 cts. of meas. 4 swing arms down & bk.

- 1 - 4 Repeat Part A, meas. 1-4.

Part D. *as with B* In place, arms in "W" position:

- 1 Step R across in front (ct. 1), step L in place (ct. 2), step R diagonally bk. (ct. 3), step L across in front (ct. 4), step R in place (ct. 5), step L diagonally bk. (ct. 6), step R across in front (ct. 7), step L in place (ct. 8).

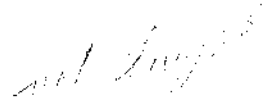
Part D. (continued)

- 2 Step R diagonally bk. (ct. 1), step L across in front (ct. 2), step R in place (ct. 3), step L diagonally bk. (ct. 4), stamp R (ct. 5), hold (ct. 6), stamp R (ct. 7), hold (ct. 8).
- 3 - 4 Repeat meas. 1-2. On last 2 cts. of meas. 4, swing arms down and bk.

Dance follows the form ABACAD, etc.

Presented by Sunni Bloland

P'-a LUNGUL  
Romania



P'-a Lungul is a type of De-a Lungul. Sunni Bloland learned the choreography from Valeriu Buciu in Maramureş, July, 1984.

Origin: Lapuş, Maramureş, Romania.

Cassette: NOROC-SLC 6-84

Music: 7/8, counted S Q Q (cts. 1 2 3)

Introduction: none

Formation: Couples side by side in a circle facing CCW. Inside hands held down in "V" position. Free arms down at side. M on W's left.

<u>Measure</u>	<u>Pattern</u>																																																																									
	<table border="0" style="width: 100%;"> <tr> <td style="width: 33%;"><u>Part A.</u></td> <td style="width: 33%;">Man's Part</td> <td style="width: 33%;">Woman's Part</td> </tr> <tr> <td></td> <td colspan="2">In preparation arms swing back (ct.3). Walking in LOD.</td> </tr> <tr> <td>1</td> <td>Step L, swing arms fwd. (ct. 1)</td> <td rowspan="2">Step R (ct. 1), Step L (cts. 2-3) For arms, see M's part.</td> </tr> <tr> <td></td> <td>Step R, arms swing bk. (cts 2-3).</td> </tr> <tr> <td>2</td> <td>Step L, arms swing fwd. (ct. 1), Touch R to L, arms swing bk. cts. 2-3).</td> <td>Step R (ct.1), Step L (cts. 2-3).</td> </tr> <tr> <td></td> <td colspan="2" style="text-align: center;">Join both hands-- circle each other CCW</td> </tr> <tr> <td>3</td> <td>Step R (ct. 1), Step L (cts. 2-3)</td> <td rowspan="2">Same as Man. Step R (ct. 1), Touch L (cts. 2-3).</td> </tr> <tr> <td>4</td> <td>Step R (ct. 1), Step L (cts. 2-3). Drop M's L hand, W's R hand, opening to side by side position to face fwd. (cts. 2-3).</td> </tr> <tr> <td>5 - 8</td> <td colspan="2">Still proceeding LOD, Repeat meas. 1-4, opposite ftwk. &amp; direction.</td> </tr> <tr> <td>9 - 16</td> <td colspan="2">Repeat meas. 1-8, joining in shoulder-waist position on last 2 cts.</td> </tr> <tr> <td></td> <td colspan="2"><u>Part B.</u> M and W use same ftwk.</td> </tr> <tr> <td>1</td> <td colspan="2">Step R to R (ct.1), close L to R with small bounce (ct. 2), bounce (ct. 3).</td> </tr> <tr> <td>2</td> <td colspan="2">Repeat meas. 1, opp. ftwk. &amp; direction.</td> </tr> <tr> <td>3 - 6</td> <td colspan="2">Repeat meas. 1-2, two times.</td> </tr> <tr> <td>7</td> <td colspan="2">Circling CW, step R (ct. 1), Step L, (cts. 2-3).</td> </tr> <tr> <td>8</td> <td colspan="2">Repeat meas. 1.</td> </tr> <tr> <td>9 - 16</td> <td colspan="2">Repeat meas. 1-8, opp, ftwk. &amp; direction. On last 2 cts. open to side by side position facing LOD.</td> </tr> <tr> <td></td> <td colspan="2"><u>Part C.</u> (W uses opp. ftwk.) Walking fwd, LOD:</td> </tr> <tr> <td>1</td> <td colspan="2">Step L (ct. 1), Step R (cts. 2-3).</td> </tr> <tr> <td>2</td> <td colspan="2">Step L (ct. 1), pivot toward partner to face RLOD (cts. 2-3).</td> </tr> <tr> <td>3 - 4</td> <td colspan="2">Repeat meas. 1-2, opp. ftwk. &amp; direction.</td> </tr> <tr> <td>5 - 8</td> <td colspan="2">Repeat meas. 1-4.</td> </tr> <tr> <td>9 - 11</td> <td colspan="2">Repeat meas. 1, three times.</td> </tr> <tr> <td>12</td> <td colspan="2">Repeat meas. 2.</td> </tr> <tr> <td>13 - 16</td> <td colspan="2">Repeat meas. 9-12, on last 2 cts. form shoulder-waist position.</td> </tr> </table>	<u>Part A.</u>	Man's Part	Woman's Part		In preparation arms swing back (ct.3). Walking in LOD.		1	Step L, swing arms fwd. (ct. 1)	Step R (ct. 1), Step L (cts. 2-3) For arms, see M's part.		Step R, arms swing bk. (cts 2-3).	2	Step L, arms swing fwd. (ct. 1), Touch R to L, arms swing bk. cts. 2-3).	Step R (ct.1), Step L (cts. 2-3).		Join both hands-- circle each other CCW		3	Step R (ct. 1), Step L (cts. 2-3)	Same as Man. Step R (ct. 1), Touch L (cts. 2-3).	4	Step R (ct. 1), Step L (cts. 2-3). Drop M's L hand, W's R hand, opening to side by side position to face fwd. (cts. 2-3).	5 - 8	Still proceeding LOD, Repeat meas. 1-4, opposite ftwk. & direction.		9 - 16	Repeat meas. 1-8, joining in shoulder-waist position on last 2 cts.			<u>Part B.</u> M and W use same ftwk.		1	Step R to R (ct.1), close L to R with small bounce (ct. 2), bounce (ct. 3).		2	Repeat meas. 1, opp. ftwk. & direction.		3 - 6	Repeat meas. 1-2, two times.		7	Circling CW, step R (ct. 1), Step L, (cts. 2-3).		8	Repeat meas. 1.		9 - 16	Repeat meas. 1-8, opp, ftwk. & direction. On last 2 cts. open to side by side position facing LOD.			<u>Part C.</u> (W uses opp. ftwk.) Walking fwd, LOD:		1	Step L (ct. 1), Step R (cts. 2-3).		2	Step L (ct. 1), pivot toward partner to face RLOD (cts. 2-3).		3 - 4	Repeat meas. 1-2, opp. ftwk. & direction.		5 - 8	Repeat meas. 1-4.		9 - 11	Repeat meas. 1, three times.		12	Repeat meas. 2.		13 - 16	Repeat meas. 9-12, on last 2 cts. form shoulder-waist position.	
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- 1 Step R to R (ct. 1), close L to R (cts. 2-3).
- 2 Step R to R (ct. 1), close L to R with bounce (ct. 2),  
bounce (ct. 3).
- 3 - 4 Repeat meas. 1-2, opp. ftwk. & direction.
- 5 - 6 Repeat meas. 1-2 while turning      Woman starting with L:  
W two times CCW under R arm.      two heel turns under L arm.
- 7 - 8 Repeat meas. 5-6 opp. ftwk. &      Repeat meas. 5-6, opp. ftwk. &  
direction.      direction.
- 9 Circling CCW, step R (ct. 1), scuff L (ct. &), step L (ct. 2),  
scuff R (ct. 3).
- 10 Step R (ct. 1), step L (ct. &), step R (ct. 2), stamp L facing  
partner (ct. 3).
- 11 - 12 Repeat Meas. 1-2, opp. ftwk. & direction
- 13 - 16 Repeat meas. 1-4.

Repeat dance from the beginning.

Notes compiled by Jana Rickel and Craig Miller.

Presented by Sunni Bloland

ROMANESTE DE PUCTAT  
Romania

*volo*

Sunni Bloland learned this quick strolling dance from her colleague in Stockholm, Sweden, 1984. Eivov Undendal is also a student of Titer Seven of Romania who presented this dance at a Scandanivan tour workshop.

TAPE: MOROC SLC 6-84

FORMATION: Cpls joined in a circle facing LOD. W on M R in \_\_\_\_\_ pos.

RHYTHM: 5/8 meter counted: 1,2,3 4,5  
1 2 (Q S)

Ftwk described for M \_\_\_\_\_.

METER: 5/8

PATTERN

Meas.

INTRODUCTION:

FIG. I

- 1 In place, touch L next to R (Q); step L fwd (S).
- 2 Touch R next to L (Q); step R fwd (S).
- 3 Step L fwd (Q); touch R next to L (S).
- 4 Step R-L fwd (Q-S).
- 5 Touch R heel fwd (Q); step R next to L (S).
- 6 Touch L toe sdwd L (Q); step L next to R (S).
- 7-8 Step R-L-R-L fwd (Q-S; S-Q).

FIG. II:

- 1 Touch L heel fwd (Q); close L to R (S).
- 2 Moving fwd, touch R fwd (Q); step R across L with plie (S).
- 3 Step L bkwd (Q); touch R (S).
- 4 Moving bkwd, step R-L (Q,S).
- 5 Touch R (Q); step R fwd (S).
- 6 Touch L (Q); step L fwd (S).
- 7 Step R fwd (Q); touch L (S).
- 8 Step R-L \_\_\_\_\_ (Q,S).

WHAT'S BUZZIN ✓  
U.S.A.

CHOREOGRAPHER: Henry "Buzz" Glass

RECORD: Singin' the Blues, Windsor 4-506; OR  
Sunni's Cassett, 1985

FORMATION: Cpls side by side, face LOD, inside hands in "W" pos,  
free hand held down at side.

Directions for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: *4/21/1982*

FIG. I:

- 1 Step L sdwd L (ct 1); touch R to L (ct 2); step R to R (ct 3); touch L to R (ct 4).
- 2 Dropping ptrs hand, make a full turn L, *impl* step L,R,L,R. End facing ptr.
- 3 Joining both hands with ptr and moving sdwd L, step L to L (ct 1); step R to L (ct 2); step L (ct 3); touch R (ct 4).
- 4 Repeat meas 3.

FIG. II: TRIPLE LINDY AND BREAK STEP

- 1 Joining both hands with ptr and moving sdwd to L with a triple lindy or shuffle step, step L,R,L *(cts 1, & 2)*; step L bkwd "break" (ct 3); rock R fwd (ct 4).
- 2-4 Repeat meas 1, 3 more times, alternating ftwk and direction. End side by side facing LOD. *Inside H. pos. of an "W" pos.*

FIG. III: STEP-KICK

- 1 ~~In place~~, step L *to ptr* (ct 1); softly kick R fwd (ct 2); step R bkwd (ct 3); touch L bkwd (ct 4).
- 2-4 Repeat meas 1, 3 more times (4 in all).

FIG. IV: PROGRESSION

- 1 M: Moving fwd stepping L,R,L, touch.
- 2 Move diag fwd R behind W, stepping R,L,R, touch.
- 3 Moving diag L fwd, stepping L,R,L, touch. *to ptr*
- 4 Move bkwd to "even up" with ptr, stepping R,L,R touch.
- 1 W: Moving fwd stepping R,L,R, touch.
- 2 Move diag fwd L, stepping L,R,L, touch.
- 3 Move diag bkwd R, stepping R,L,R, touch. *to new ptr.*
- 4 Move fwd to even up with ptr, stepping L,R,L, touch.

With each adjustment the progression can lead to changing ptrs.



Presented by Sunni Bloland

MURGULETUL  
Romania

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel of Schiedam, Holland, in June 1984. The dance is from Muntenia, Romania.

PRONUNCIATION: moor-goo-lets-ool

MUSIC: Cassette: NOROC SLC 6-85, Side A, Band 5

FORMATION: Mixed closed or open circle, with hands joined in "v" pos.

---

METER: 8/8

PATTERN

---

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 Crossover to L: Facing ctr and moving sdwd, step R across L (ct 1); step L to L (ct 2); repeat cts 1-2, 2 more times (3 crossovers in all) (cts 3-6); leap R across L (cts 7-8).
- 2 Bkwd Pas de basque (PDB) L & R: Dancing in place, leap on L slightly L (ct 1); step R in back of L, turning slightly R (ct &); leap L in place (cts 3-4); repeat cts 1-4, with opp ftwk and dir.
- 3-16 Repeat meas 1-2, alternating ftwk and direction, <sup>3</sup>7 more times (8<sup>3</sup> in all).

FIG. II:

- 1 Moving fwd twd ctr, beg R and do 6 small steps (cts 1-6); leap lightly fwd onto R (cts 7-8).
- 2 PDB L-R bkwd (Repeat meas 2, Fig. I)
- 3 Crossover to R (Repeat meas 1, Fig. I with opp ftwk moving R.)
- 4 PDB R-L bkwd (Repeat meas 2, Fig. I with opp ftwk).
- 5-6 Crossover to L; PDB L-R bkwd (Repeat meas 1-2, Fig. I)
- 7 Moving diag L out of circle, step L (ct 1); click R to L (ct 2); repeat cts 1-2, 2 more times (3 clicks in all) (cts 3-6); leap L to L (cts 7-8).
- 8 In place, PDB R-L bkwd (as in meas 4, Fig. I).

POUR LE PLAISIR  
U.S.A.

CHOREOGRAPHER: Henry "Buzz" Glass

TRANSLATION: For the pleasure

CASSETTE: NOROC SLC 6-84 II, Side B, Band 9. Sung by Hebert Leonard.

FORMATION: Individuals scattered around the room facing music. Feel free to improvise.

STYLE: Contemporary American disco-jazz.

---

METER: 4/4

PATTERN

---

Meas.

INTRODUCTION: 8 meas. Begin with singing.

FIG. I: SKATING

1 Skate L (cts 1-2)  
Skate R (cts 3-4)

2 Skate L (cts 1-2)  
Skate R (cts 3-4)

FIG. II: SDWD & ROLLAWAY

1 Step L to L (cts 1)  
Step R across L (ct 2)  
Lean torso sdwd to L (wt on L), L arm out to side (ct 3)  
Hold (ct 4)

2 Beg R, do 3 step turn sdwd R (cts 1-3)  
Hold (ct 4)

REPEAT FIG. I-II

FIG. III: ROCK L & R

1 Step L to L while turning 1/4 R, bend knee (cts 1-2)  
Repeat cts 1-2 with opp ftwk returning to place (cts 3-4)

2 Repeat Fig. II, meas 1 (L to L, Rx, lean L)

3-4 Repeat meas 1 with opp ftwk (skate RLRL)

FIG. IV: TWO-STEP FWD & ROLL-AWAY

- 1 Moving fwd twd music, do 1 two-step, beg L (cts 1-3)  
Hold (ct 4)
- 2 Roll-away (3 step) turn, beg R, twd back wall (cts 1-3).  
End facing music.  
Hold (ct 4).

FIG. V: SLOW CHERKESSIA

- 1 Step L fwd (cts 1)  
Close R to L (ct 2)  
Step L bkwd (ct 3)  
Close R to L (ct 4).
- 2 Repeat meas 1.

Repeat dance from beg.

Notes by Sunni Bloland

Presented by Ya'akov Eden

AHAVAT CHAYA'I  
Israel

TRANSLATION: Love of my life

PRONUNCIATION: ah-hav-VAHT hay-YAH-ee

CHOREOGRAPHER: Ben-Mush

MUSIC: Tel Aviv Express #1 *EB/B1*

FORMATION: Closed circle joined in "V" pos.

METER: 4/4 & 2/4

PATTERN

Meas	Cts	<i>Debka, 2/4 m + 2 cts 4/4 m</i>
<u>PART I</u>		
<u>4/4</u>	1	1-2 <sup>Forward</sup> Step R to R; hold.
	3-4	Step L across R; snap fingers, <i>arms raised at chest level</i>
2	1-4	Repeat meas 1.
3	1-4	Yemenite R with hop.
4	1-3	Step L,R,L to L.
	4	Touch R next to L.
5-7		Repeat meas 1-3 (R to R, hold, Lx, snap; repeat; yem R w/hop).
<i>2/4</i>	8	1-2 Step-hop L while turning 3/4 turn L, end facing LOD.
<u>PART II:</u>		
1-2		Beg R do 4 Debka steps fwd in LOD. Debka: Jump on both ft in place (ct 1); hop on R turning 1/4 to face ctr, L lifted bkwd (ct 2); repeat cts 1-2 with opp ftwk and turning to face LOD (cts 3-4).
3-4		Repat meas 1-2, Part I (R to R, hold, Lx, snap; repeat).
5-8		Repeat mas 1-4.
<u>INTERLUDE:</u>		
<u>2/4</u>	1-2	Yemenite R-L.
3	1-2	Balance R bk, L fwd, while arms come up to <u>W. pose</u> .

4/4PART III:

- 1 1 Step R across L, diag L fwd.  
 2 Close L to R.  
 3 Repeat ct 1, meas 1.  
 4 Hold.
- 2-3 Repeat meas 1, alternating ftwk and dir, 2 times more (3 in all).
- 4 1-3 Step LRL turning once to R. *4 times out of circle to reform orig circle.*  
 4 Hold.
- 5-8 Repeat mas 1-4. *End of ftwk joined in 8 bars.*

PART IV: (Face ctr)

- 1-2 Beg R, do 4 Debka steps fwd.
- 3 1 Leap R to R.  
 2 Step L across R.  
 3-4 Step-hop R in place.
- 4 1-4 Step L,R,L, hop L, turning L 1-1/2 times, end facing out. *step out of circle, but not backward*
- 5-6 Beg R, do 4 Debka steps fwd.
- 7 Yemenite R with hop.
- 8 1-2 Rock L,R.  
 3-4 Close L to R while turning 1/2 to R; <sup>on R</sup> hold.

AM SGULA  
Israel

TRANSLATION: Chosen nation

PRONUNCIATION: AHM shoo-lah

CHOREOGRAPHER: Ya'akov Dekel

MUSIC: Blue Star 1984 SA/B 3

FORMATION: Closed circle in shldr hold.

METER: 4/4

PATTERN

Meas Cts

*Intro: 4 meas*PART I:

- 1 1 Step R to R.  
2 Step L behind R.  
3-4 Close R almost to L; hold.
- 2 1-4 Sway R,L,R,L. (4 sways). *Look in dir. of sway*
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

PART II:

- 1 1 *look L* Step R to R.  
2 Step L behind R.  
3-4 Hold.
- 2 1 *look R* Step R to R.  
2 Step L across R.  
3-4 Repeat meas 1-2.  
Note: Change to "V" pos at end of meas 4.
- 5 1-4 Grapevine to R: Step R to R; step L behind R; step R to R; step L across R.
- 6 1-4 Step-hop R-L.
- 7-8 Repeat meas 5-6.

PART III:

- 1 1-2 Jump on both ft; hop on R.  
3-4 Step L behind R <sup>(3)</sup> and ~~scissors R-L fwd.~~ *R → (4) L ← fwd (4)*
- 2-4 Repeat meas 1, 3 more times (4 in all).

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Ya'akov Eden

ANAVA'I ✓  
Israel

TRANSLATION: My grapes

PRONUNCIATION: *ah nah - vai*

CHOREOGRAPHER: Shmulik Gov-Ari

MUSIC: *Top!* Blue Star 1985 *Circle at Dance, J. M. 11*

FORMATION: Closed circle in "V" pos.

METER: *4/4* & *5/4* PATTERN

Meas Cts

INTRODUCTION:

- PART I: *Face ctr.*
- 1 1 *1* Stamp R fwd with straight knee.
  - 2 Close L to R.
  - 3 Repeat ct 1 (stamp R).
  - 4 *4* Hop R ~~in~~ place with bent knees.
  - 2 1-2 Step-bend R <sup>b</sup> bkwd.
  - 3-4 Step-bend L <sup>b</sup> bkwd.
  - 3 Yemenite L.
  - 4 Step-bend R-L turning once R. Release hands during turn, then rejoin.
  - 5 Yemenite R.
  - 6 1-2 Step-bend L to L.
  - 3-4 Close R to L and hold.

- PART II: *Face ctr.*
- 1 1-2 Step-bend R ~~to~~ R. *turn to face?*
  - 3-4 Step-bend L across R.
  - 2 1-2 Step-bend R ~~to~~ R. *face R? move step?*
  - 3-4 Step-bend L behind R.
  - Note: Meas 1-2 are a grapevine done with step-bends.
  - 3 1 Hop L to R as R knee raises fwd.
  - 2-4 Step R to R; close L to R; hold.
  - 4 1-2 Step-bend R to R. *same step*
  - 3-4 Close L to R and hold.
  - 5-8 Repeat meas 1-4 once more (2 in all).

- PART III: Face ctr.
- 1     1     Step R across L with accent.  
       2     Step L back in place.  
       3     Step R to R.  
       4     Repeat cts 1-3 with opp ftwk.
- 2     1-2    }     Step R across L with accent.  
       3     Step R across L with accent.  
       4 <sup>fall</sup> Stamp L bkwd as R knee raises fwd.  
       5     Hold.
- 3-4         Repeat meas 3-4, Part II (hop on L, R to R, close L,  
               hold, step-bend R to R, close L, hold).
- 5-8         Repeat meas 1-4 once more (2 in all).



AT ADAMA  
Israel

TRANSLATION: You are the earth

PRONUNCIATION: AHT ah-dah-MAH

CHOREOGRAPHER: Shmulik Gov'ari

MUSIC: Tel Aviv Express #1, Side B, Band 4

FORMATION: Lines with hands joined in "V" pos.

---

METER: 4/4

PATTERN

---

Meas Cts

INTRODUCTION: Beg with vocal

- PART I: (Face LOD)
- 1    1-2    Step R-L fwd.  
     3,&,4    Two-step R fwd (R,close,R).
- 2    1-2    Step L-R fwd.  
     3       Point L twd ctr while turning to face ctr.  
     4       Close L to R.
- 3    1       Step R fwd.  
     2       Chug R fwd.  
     3&4      Yemenite L bkwd, fast.
- 4-6            Repeat meas 1-3.
- PART II:
- 1    1-2    Step R-L fwd, in LOD.  
     3       Step R to R, face ctr.  
     4       Step L behind R.
- 2    1-4    Yemenite R-L (fast) (cts 1&2, 3&4).
- 3    1       Stamp R diag L fwd.  
     2       Stamp R diag R fwd.  
     3       Stamp R diag L fwd, no wt.  
     NOTE: There is no 4 ct.
- 4-6            Repeat meas 1-3.
- 7    1-4    Repat meas 3, Part I (R fwd, chug R fwd, Yem L bkwd)
- 8    1       Step R to R.  
     2       Step L next to R.  
     NOTE: This meas has only 2 cts.

- PART III: (Face ctr)
- 1     1     Leap R to R bending R knee as L heel touches and extends L.  
      2     Step L behind R.  
      &-3    Step R to R; step L across R.  
      4     Repeat cts 1-3, meas 1.
- 2     1-2    Brush R fwd.  
      3     Step R fwd.  
      4
- 3     1     Chug R fwd.  
      2-4    Yemenite L bkwd.
- 4-6        Repeat meas 1-3, once more (2 in all).  
            Repeat dance from beg, then Part II, meas 3, ct 1.

Presented by Ya'akov Eden  
Idyllwild Workshop 1986

AT ADAMA ✓  
Israel

TRANSLATION: You are the earth

PRONUNCIATION: *HIT ah-lah MAH*

CHOREOGRAPHER: Shmulik Gov'ari

MUSIC: Tel Aviv Express #1 *S B/BF*

FORMATION: Lines joined in "V" pos.

METER: 4/4 PATTERN

Meas Cts *ditto by previous*

PART I: (Face LOD)

- 1 1-2 Step R-L fwd.
- 3,&,4 Two-step R fwd.
- 2 1-2 Step L-R fwd.
- 3 3 Step L fwd ctr. *turning*
- 4 Close R to LR
- 3 1 Step R fwd.
- 2 Chug R fwd.
- 3-4 Yemenite L bkwd, fast.
- 4-6 Repeat meas 1-3.

PART II:

- 1 1-2 Step R-L fwd.
- 3 Step R to R, face ctr.
- 4 Step L behind R.
- 2 1-4 Yemenite R-L.
- 3 1 Stamp R diag L fwd.
- 2 Stamp R diag R fwd.
- 3 Stamp R diag L fwd. *no wtd*
- 4 Hold.
- 4-6 Repeat meas 1-3. *Part 1*
- 7 1-4 Repeat meas 3 (~~stamp R 3x~~) *(Stamp, chug R fwd, Yem + bkwd)*
- 8 1 Step R to R.
- 2 Step L next to R. *3-measure set*
- ~~3-4~~

PART III: (Face ctr) *to diag R bkwd*

- 1 1 Leap R to R as L heel touches and extends L.
- 2 Step L behind R.
- 3-& Step R to R; step L across R.
- 4 Repeat cts 1-3, meas 1.
- 2 1-2 } Brush R fwd.
- 3 Step R fwd.
- 4 Step R fwd.
- 3 1 Chug R fwd.
- 2-4 Yemenite L bkwd.
- 4-6 Repeat meas 1-3, once more (2 in all).

*Diff from beg Part B, m 3, cts*

BA'PARDESS LEYAD HOSHOKET  
Israel

TRANSLATION: In the orange grove near the well

PRONUNCIATION: bah-par-DESS lay-YAHD had-shoh-KET

CHOREOGRAPHER: Aharon Rapha'eli

MUSIC: Tel Aviv Express #1, side A, Band 1

FORMATION: Closed circle, with hands joined in "V" pos.

METER: 4/4 PATTERN

Meas Cts

INTRO: Upbeat + 6 meas. Begin with vocal.

PART I

- |   |     |   |
|---|-----|---|
| 1 | 1-4 | Grapevine to R: Step R to R; step L across R; step R to R; step L behind R. |
| 2 | 1-3 | Step R,L,R, turning once to R.  |
|   | 4   | Step L over R.  |
| 3 | 1-4 | Grapevine to R: Step R to R; step L behind R; step R to R; step L across R. |
| 4 | 1   | Step R bk in place.   |
|   | 2   | Step L to L.  |
|   | 3   | Step R across L.  |
|   | 4   | Step L beside R.  |
| 5 | 1-4 | Grapevine to L: Step R across L; step L to L; step R behind L; step L to L. |
| 6 | 1-2 | Step R,L turning once to L.   |
|   | 3   | Step R across L.  |
|   | 4   | Step L to L.  |
| 7 | 1   | Step R behind L.  |
|   | 2   | Step L to L.  |
|   | 3   | Step R across L.  |
|   | 4   | Step L bk in place.   |
| 8 | 1   | Step R to R.  |
|   | 2   | Step L across R.  |
|   | 3   | Step R back in place.   |
|   | 4   | Step L to L.  |

- PART II: No hands
- 1 1-2 Step R to R, snap fingers to R with hands raised head  
ht.  
3-4 Step L to L, snap fingers high to L.
- 2 1-4 Beg R, do 4 steps twd ctr (R-L twd ctr, R-L turning 1/2  
to R), end facing out of circle. Release hands.
- 3 1-2 Sway R, reach twd sky with hands up and palm facing,  
then lower hands slightly.  
3-4 Sway L, reach twd sky again as in cts 1-2.
- 4 Tcherkessia step:  
1 Step R fwd.  
2 Step L bk in place.  
3 Step R bkwd.  
4 Step L fwd in place.  
Arms reach up above head with palms up when stepping  
fwd; slowly lower arms to side turning palms down when  
stepping bkwd.
- 5-8 Repeat meas 1-4 facing out of circle, end facing ctr.

Presented by Ya'akov Eden

BAPARDESS LEYAD HOSHOKET  
Israel

TRANSLATION: In the orange grove near the well

PRONUNCIATION: *bah-yar-DESS ley-YAD hosh shai hat*

CHOREOGRAPHER: Aharon Rapha'eli

MUSIC: Tel Aviv Express #1 *2.4/31*

FORMATION: Closed circle, joined in "V" pos.

METER: 4/4 PATTERN

Meas	Cts	<i>With Up beat + 6 measures of rest</i>
<u>PART I</u>		
1	1-4	Grapevine to R: Step R to R; step L across R; step R to R; step L behind R.
2	1-3	Step R,L,R, turning once to R.
	4	Step L over R.
3	1-4	Grapevine to R: Step R to R; step L behind R; step R to R; step L across R.
4	1	Step R <sup>b</sup> in place.
	2	Step L to L.
	3	Step R across L.
	4	Step L in place. <i>beside R</i>
5	1-4	Grapevine to R: Step R across L; step L to L; step R behind L; step L to L.
6	1-2	Step R,L turning once to L.
	3	Step R across L.
	4	Step L to L.
7	1	Step R behind L.
	2	Step L to L.
	3	Step R across L.
	4	Step L in place.
8	1	Step R to R.
	2	Step L across R.
	3	Step R back in place.
	4	Step L to L.

<u>PART II</u> <i>no H</i>		
1	1-2	Step R to R; snap fingers to R. <i>no H</i>
	3-4	Step L to L; snap fingers high to L. <i>high</i>
2	1-4	Beg R, do 4 steps twd ctr, end facing out of circle. Release hands. <i>(as usual etc. R + turn 1/2 L.R.)</i>
3	1-2	Sway R, rejoin hands.
	3-4	Sway L, raise arms. <i>at a part of the raising</i>
4	1-4	Tcherkessia step: Step R fwd; step L bk in place; step R bkwd; step L fwd in place.
5-8		Repeat meas 1-4 facing out of circle, end facing ctr. <i>no H</i>

*no H*  
*bring up the hands*  
*palms down*  
*step 1-4*  
*no H*  
*no H*  
*no H*

BET AVI  
Israel

SOURCE: This dance was presented by Ya'akov Eden at the 1985 San Diego S.U.F.D. Conference and at Stockton Folk Dance Camp 1984.

TRANSLATION: My father's house

PRONUNCIATION: BAYT ah-vee

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1, LP, Side A, Band 4

FORMATION: Open circle with dancers very close tog, hands clasped, arms bent at elbows with hands at waist ht.

STYLE: Yemenite up-down feeling (ball-flat), with very small ftwk.

---

METER: 4/4

PATTERN

---

Meas Cts

INTRODUCTION: Beg with singing.

PART I:

- 1 1-4 Yemenite R bkwd; brush L fwd on ct 4.
- 2 1-4 Step L across R; step R to R; step L across R; hold.
- 3 1-4 Grapevine to L: Step R behind L; step L to L; step R over L, step L to L.
- 4 1-3 Repeat meas 3, cts 1-3. (grapevine step to L, 7 steps)  
4 Hold.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART II: (Face LOD and move slightly fwd. R hand on L shldr of dancer in front, L hand on small of own back)

- 1 1-2 Small step R diag R fwd; hold and bring L ft near R ankle.  
3-4 Small step L diag L fwd; close R next to L. Slight swagering feeling on both steps.
- 2 1-4 Repeat meas 1 with opp ftwk and dir.
- 3 1-4 Dassa Step: Step R fwd on balls of ft (cts 1-2); rock back on L, leave R in place (cts 3-4). Do a "Camel roll": Body rotates up, bkwd, down, and around.

Waltz-balance twd ptr, release hands on last ct and end in closed social dance pos. M face LOD, W R ft is free.

16

Repeat meas 1-7.

9-15

M: Beg R, waltz-balance bkwd.

End facing ctr.

W: Beg R, rewind with l waltz to orig place, turning L.

8

M: Beg L, waltz-balance L slightly fwd.

W: Beg L, waltz 1/2 turn R unwinding - retain hand hold.

7

Waltzing L-R, cps turn 3/4 L. M are pivot (M moves bkwd, W fwd). End facing LOD.

5-6

Beg R, waltz bkwd, lower arms.

4

Beg L, waltz fwd twd ctr, arms raise.

3 1-3

Double Tsherkessia starting L: Step L across R; step R bkwd to place; step L slightly L; step R across L; step L back to place; step R slightly R.

1-2

PART I

INTRODUCTION: 8 meas

Meas Cts

METER: 3/4

PATTERN

FORMATION: Cpis face ctr with W on M R. L hands joined and extended fwd at shldr ht, MR hand on WR waist, WR hand on MR hand.  
Ftwk same for both, except where noted.

MUSIC: Tel Aviv Express #1, LP, Side A, Band 2

CHOREOGRAPHER: Bentst Tiram

PRONUNCIATION: nah-ah-MAH

TRANSLATION: My gentle dear one



- 4 1-3 Step R,L,R fwd.  
4 Pivot on R 1/2, end facing RLOD (L).
- 5-8 Rejoining hands, repeat meas 1-4 with opp ftwk and dir, on last ct end facing ctr.
- PART III: (Face ctr, no hand hold)
- 1 1,&,2 Beg R, do 1 two-step slightly diag R fwd, with hands at waist ht, snap fingers on ct 2.  
3,&,4 Repeat cts 1-2, diag L fwd with opp ftwk.
- 2 1-2 Sway R to R; L to L.  
3-4 Step R across L, R arm moves across body; pivot R on R 1/2 to face out, L lifts fwd
- 3 1-4 Walk L,R,L fwd.
- 4 1-2 Step R to R, swing arms to R.  
3 Close L to R, swing arms to L.  
4 Bend knees bring L arm parallel to floor with palm down, R arm on top of L hand, forearm vertical, rotate R hand inward and snap fingers of R hand.
- 5-8 Repeat meas 1-4, end facing ctr.

Presented by Vickey Maheu  
Camp Hess Kramer Institute  
October 11- 13, 1985

- 4 1-3 Step R,L,R fwd.  
4 Pivot on R 1/2, end facing RLOD (L).
- 5-8 Rejoining hands, repeat meas 1-4 with opp ftwk and dir, on last ct end facing ctr.
- PART III: (Face ctr, no hand hold)
- 1 1,&,2 Beg R, do 1 two-step slightly diag R fwd, with hands at waist ht, snap fingers on ct 2.  
3,&,4 Repeat cts 1-2, diag L fwd with opp ftwk.
- 2 1-2 Sway R to R; L to L.  
3-4 Step R across L, R arm moves across body; pivot R on R 1/2 to face out, L lifts fwd
- 3 1-4 Walk L,R,L fwd.
- 4 1-2 Step R to R, swing arms to R.  
3 Close L to R, swing arms to L.  
4 Bend knees bring L arm parallel to floor with palm down, R arm on top of L hand, forearm vertical, rotate R hand inward and snap fingers of R hand.
- 5-8 Repeat meas 1-4, end facing ctr.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Ya'akov Eden

BET AVI  
Israel

TRANSLATION: My father's house

PRONUNCIATION: BAYT ah-vee

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1, LP, Side A, Band 4

FORMATION: Open circle with dancers very close tog, hands clasped, arms bent at elbows with hands at waist ht.

STYLE: Yemenite up-down feeling (ball-flat), with very small ftwk.

---

METER: 4/4

PATTERN

---

Meas Cts

INTRODUCTION: Beg with singing.

PART I:

- 1 1-4 Yemenite R bkwd; brush L fwd on ct 4.
- 2 1-4 Step L across R; step R to R; step L across R; hold.
- 3 1-4 Grapevine to L: Step R behind L; step L to L; step R over L, step L to L.
- 4 1-3 Repeat meas 3, cts 1-3. (grapevine step to L, 7 steps)  
4 Hold.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART II: (Face LOD and move slightly fwd. R hand on L shldr of dancer in front, L hand on small of own back)

- 1 1-2 Small step R diag R fwd; hold and bring L ft near R ankle.  
3-4 Small step L diag L fwd; close R next to L. Slight swagering feeling on both steps.
- 2 1-4 Repeat meas 1 with opp ftwk and dir.
- 3 1-4 Dassa Step: Step R fwd on balls of ft (cts 1-2); rock back on L, leave R in place (cts 3-4). Do a "Camel roll": Body rotates up, bkwd, down, and around.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Ya'akov Eden

BET AVI  
Israel

TRANSLATION: My father's house

PRONUNCIATION: *BEYT ah-vee*

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1 *L.H./B.H.*

FORMATION: *Cap.* Closed circle with dancers very close tog, arms bent at elbows with hands at waist ht. *not opened,*

METER: 4/4

PATTERN

Meas Cts

PART I:

- 1 1-4 Yemenite R bkwd; brush L fwd on ct 4.
- 2 1-4 Step L across R; step R to R; step L across R; hold.
- 3 1-4 Grapevine to L: Step R behind L; step L to L; step R over L, step L to L.
- 4 1-3 Repeat meas 3, cts 1-3. (grapevine step to L, 7 steps)
- 4 4 Hold.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART II: (Face LOD (R), R hand on L shldr of dancer in front) *L.H. on own shldr*

- 1 1-2 Step R to R; hold. *bring R hand to waist, R leg, rotate ankle & calf*
- 3-4 Step L to L; close R next to L. *can't do it*
- 2 1-4 Repeat meas 1 with opp ftwk and dir. *have R hand (3-4), hips rotate up, we don't turn.*
- 3 1-4 Dassa Step: Step R fwd; rock back on L, ~~rock fwd on R;~~ *small of ft, leave L on pt (1-2)*
- 4 1-3 Step R, L, R fwd.
- 4 *proceed* Turn R 1/2, end facing RLOD (L).
- 5-8 Repeat meas 1-4 with opp ftwk and dir, on last ct end facing ctr. *Resume Hys as in part 1*

PART III: (Face ctr, no hand hold)

- 1 1,&,2 Beg R, do 1 two-step diag R, fwd, with hands at waist ht, snap fingers on ct 1. *wait at ht.*
- 3,&,4 Repeat cts 1-2, diag L fwd with opp ftwk. *same as part 1, all hand*
- 2 1-2 Sway R to R; L to L; *cross R over L, pivot R on L, face out.*
- 3 1-4 Beg L, do 1 slow two-step fwd. *hand, face as in part 1, rotate in waist*
- 4 1-2 Step R to R, with arms at \_\_\_\_\_ swing arms to R.
- 3-4 2 Close L to R, bring L arm parallel to floor, R arm on top of L and snap fingers to R on ct 3, hold (4)
- 5-8 Repeat meas 1-4, end facing ctr.



SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Ya'akov Eden

DEBKA SHAGHAR

Israel

TRANSLATION: Dance of the dawn

PRONUNCIATION: SHA-HAHR

CHOREOGRAPHER: Sefi Aviv

MUSIC: Tape - Blue Star 1985, Side A, Band 5

STEPS: Debka: Step fwd (toe first then full ft) (ct 1); bend knee (ct 2); repeat with opp ftwk (cts 3-4).

STYLE: Bouncy with flex of knees almost on every ct.

FORMATION: Lines facing LOD joined in "V" pos.

---

METER: 4/4 (fast)

PATTERN

---

Meas Cts

INTRODUCTION: 16 cts.

PART I: Face LOD

- 1 1-4 Do 2 debka steps fwd, R-L.
  - 2 1-2 Debka R to R, turning to face ctr.  
3-4 Debka L bkwd, face RLOD.
  - 3 1-2 Debka R fwd.  
3 Touch L in front of R.  
4 Hop R in place.
  - 5-8 Repeat meas 1-4.
- PART II:
- 1 1-2 Step-hop R fwd as L knee lifts fwd - knees bent.  
3-4 Two-step L fwd (fast) as body leans fwd.
  - 2 Repeat meas 1
  - 3 1-2 Two-step R fwd (fast).  
3-4 Two-step L bkwd (fast).
  - 4 1 Fall R fwd on bent knee as L knee lifts fwd - knees bent.  
2 Step L fwd.  
3-4 Repeat cts 1-2.
  - 5-8 Repeat meas 1-4.

INTERLUDE:

1-2 Yemenite R-L with hops.

PART III: Face ctr and release hands.

1 1 Touch R in place with hip accent (lift) while turning  
1/4 L (face RLOD) - clap hands high.  
2 Bend R knee as L knee lifts fwd.  
3-4 Repeat cts 1-2.

2 Yemenite R bkwd - turning to face ctr. End with hands released.

3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all).

PART IV: Face ctr with hands joined in "V" pos.

1 1 Stamp R across L; knees bent; body leans fwd.  
2 Hold.  
3-4 Hop R bkwd, 2 times bkwd - knees bent.

2 Yemenite L diag L bkwd.

3-4 Repeat meas 1-2, once more ( 2 in all).

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Ya'akov Eden

DEBKA SHACHAR ✓  
Israel

TRANSLATION: Dance of the dawn

PRONUNCIATION: sha-hahr

CHOREOGRAPHER: Sefi Aviv

MUSIC: Topi, Blue Star 1985 J.H./B.B.

FORMATION: Lines facing LOD joined in "V" pos.

*Style: Economy w/ ft. of base in almost upright position.*

---

METER: 4/4 (fast) PATTERN

---

Meas Cts

INTRODUCTION: *1-4*

- PART I: Face LOD
- 1 1-4 Do 2 debka steps fwd, R-L. (*Debka; step (70° 1st then full 180°) - Deaf*)  
 Debka: - Jump on both ft in place (~~ct 1~~); hop on R  
 turning 1/4 to face ctr, L lifted bkwd (ct 2); repeat  
 cts 1-2 with opp ftwk hopping on L and turning to face  
 LOD (cts 3-4).
- 2 1-2 Debka R to R, turning to face ctr.  
 3-4 Debka L behind ~~R~~. *face LOD*
- 3 1-2 Debka R to ~~R~~. *face*  
 3 Touch L in front of R.  
 4 Hop R in place.
- 5-8 Repeat meas 1-4.

PART II:

- 1 1-2 Step-hop R fwd as L knee lifts fwd - knees bent.  
 3-4 Two-step L fwd (fast) as body leans fwd.
- 2 Repeat meas 1
- 3 1-2 Two-step R fwd (fast).  
 3-4 Two-step L bkwd (fast).
- 4 1 *fall*  
 Leap R fwd on bent knee as L knee lifts fwd - knees  
 bent.  
 2 Step L fwd.  
 3-4 Repeat cts 1-2.
- 5-8 Repeat meas 1-4.



INTERLUDE:

1-2 Yemenite R-L with hops.

PART III: Face ctr. *with arms H*

1 1 Touch R fwd while turning 1/4 L (face RLOD) - clap hands high. *Let up ...*

2 Bend R knee as L knee lifts fwd.

3-4 Repeat cts 1-2.

2 Yemenite R bkwd - turning to face ctr.

3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all).

PART IV: Face ctr. *with arms H* in "V" pos.

1 1 Stamp R across L; knees bent; body leans fwd.

2 Hold.

3-4 Hop R bkwd, 2 times bkwd - knees bent.

2 Yemenite L diag L bkwd.

3-4 Repeat meas 1-2, once more ( 2 in all).

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Ya'akov Eden

EGLEY TAL  
Israel

TRANSLATION: Dew drops

PRONUNCIATION: eg-LAY tahl

CHOREOGRAPHER: Ya'akov Dekel

MUSIC: Blue Star 1984, Side B, Band 4

FORMATION: Cpls facing with M bk to ctr. Hands free at side.

Both use same ftwk.

---

METER: 4/4

PATTERN

---

Meas Cts

INTRODUCTION: 4 meas.

PART I:

- |     |     |   |
|-----|-----|---|
| 1   | 1   | Step R across L.  |
|     | 2   | Step L bk in place.   |
|     | 3   | Step R to R.  |
|     | 4   | Step L across R.  |
| 2   | 1   | Step R back in place.   |
|     | 2   | Step L to L.  |
|     | 3-4 | Stepping R-L change places with ptr passing R shldr, and turning 1/2 R. End facing ptr. |
| 3-4 |     | Repeat meas 1-2, from opp pos. End in orig pos.   |

PART II:

- |   |     |   |
|---|-----|---|
| 1 | 1-4 | Part II is done in 2 circles, M on the inside. Moving to own R, step R,L,R,L(on last step turn 1/2 to L on L). End with M facing ctr and W out. |
| 2 | 1-2 | Step R-L bkwd.  |
|   | 3   | Step R bkwd with bent knee, L toe remains in place.   |
|   | 4   | Repeat ct 3, with opp ftwk.   |
| 3 | 1-2 | Touch R heel and toe fwd.   |
|   | 3-4 | Step R,L,R,L fwd.   |
| 4 | 1-2 |   |
|   | 3-4 | Close R beside L while turning 1/2 R to face ptr and hold.  |

PART III: (R hand on ptrs waist, L hand high and diag out)

- 1 1-4 Beg R, do 3 buzz steps turning CW (down-up feeling).
- 2 1-2  
3 Step R to R, change pos - L hand on ptrs waist.  
4 Brush L across R.
- 3-4 Repeat meas 1-2 with opp ftwk and dir.

INTERLUDE:

- 1 1-2 Step (rock) R to R, bend knee - snap fingers twd R at head level.
- 3-4 Step (rock) L to L bend knee - smap fingers twd L at head level.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1985

Presented by Ya'akov Eden

EGLEY TAL ✓  
Israel

TRANSLATION: Dew drops

PRONUNCIATION: *Eg-lay Tah*

CHOREOGRAPHER: Ya'akov Dekel

MUSIC: Blue Star 1984 *5/13/4*

FORMATION: Cpls facing with M bk to ctr.

*Both men same ftw, M bk at side*

METER: 4/4

PATTERN

Meas Cts

*Meas: 4 meas*

PART I:

- 1 1 Step R across L.
- 2 Step L bk in place.
- 3 Step R to R.
- 4 Step L across R.
- 2 1 Step R back in place.
- 2 Step L to L.
- 3-4 3-4 Step R-L changing places with ptr passing <sup>R</sup> shldr. *+ turning to R. End facing ptr.*
- 3-4 Repeat meas 1-2, from opp pos. End in orig pos.

PART II:

*Part II is done in 2 circles, M on the inside.*

- 1 1-4 *moving to M on R* Step R, L, R, L.
- 2 1-2 Step R-L turning <sup>once</sup> to L. *on L.*
- 3 *back* Step R bkwd with bent knee, L toe remains in place.
- 4 Repeat ~~ct 3~~, with opp ftwk.
- 3 1-2 Touch R heel and toe fwd.
- 3-4 } Step R, L, R, L fwd.
- 4 1-2 }
- 3-4 } Close R beside L while turning to face ptr and hold.

PART III: (R hand on ptrs waist)

- 1 1-4 Beg R, do 3 buzz steps turning CW. *up down puling*
- 2 1-2
- 3 Step R to R. *} change to opp pos*
- 4 Brush L across R.
- 3-4 Repeat meas 1-2 with opp ftwk and dir.

INTERLUDE:

- 1 1-2 Step R to R and bend knee. *Hand on R hand, L hand, fingers out*
- 3-4 Step L to L and bend knee.

HANIGUN ✓  
Israel

TRANSLATION: The melody

PRONUNCIATION: *Hah-noo-geen*

CHOREOGRAPHER: Israel Shabta'i

MUSIC: *Top Blue Star 1985*

FORMATION: Closed circle in ~~"V"~~ pos. *1/2 front hand to side*

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: *4 meas*

PART I: Face ctr.

- 1 1 Step R to R, R hand moves to R.
- 2 Stamp L in place.
- 3 Step R across L while body leans fwd. *1/2 x body, really short*
- 4 Stamp L in place.
- 2 Step-hop R-L, turning once to R. *Hand at head* Release hands, raise them high, then rejoin.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

PART II: *to join & down*

- 1 1-4 Facing and moving in RLOD, Grapevine to L: Step R across L; step L to L; step R behind L; step L to L.
- 2 1-2 Step R-L fwd in RLOD.
- 3-4 Step-hop R, turning to face ctr. *raise & lower*
- 3-4 Repeat meas 1-2, once more 2 in all).
- 5 1 Join in "T" pos and step R to R. *heel*
- 2 Step L behind R heel; bend knees.
- 3-4 Repeat cts 1-2 (R to R, L behind)
- 6 1 Step R in place. *Repeat cts 1-2*
- 2 Bend R knee.
- 3-4 Repeat meas 5 and meas 6, cts 1-2 with opp ftwk and direction (L to L; R behind; L to L; R behind; L in pl; bend L; R to R; L behind; R to R; L behind)
- 7-8 *SR heel / 1/2 step R / Part 5-6*

- PART III: Face ctr *no H*
- 1-2 4 fast two-steps fwd, R,L,R,L. *3rd away from*
- 3 1-4 Turn R, stepping R,L,R, hold. *4 fast two-steps fwd*
- 4 1-4 Turn L, stepping L,R,L, hold.
- 5 1-4 2 fast two-steps bkwd R,L.
- 6 1-2 Turning R, run R,L.  
 3 Jump on both ft.  
 4 Hop L in place.
- 7-12 Repeat meas 1-6 once more (2 in all).

- PART IV: *W V nos*
- 1 1-4 Grapevine to R: R to R, L across R, R to R, L behind R.
- 2 1 Step R to R.  
 2 Close L to R.  
 3-4 Repeat cts 1-2, once more (2 in all).
- 3 1-4 Repeat meas 1 (gravevine to R).
- 4 1-4 2 fast runs *in two-steps* R,L, turning once R. *Make the jump 4 ft down*
- 5-8 Repeat meas 1-4 once more (2 in all). *out step*

HAVA NAGILA  
Israel

TRANSLATION: Let's be happy

PRONUNCIATION: HAH-vah nah-GEE-lah

CHOREOGRAPHER: Tsui Hilman

MUSIC: Blue Star 1984, Side B, Band 8

FORMATION: Individuals scattered around the floor, facing music  
(fwd), with arms free at sides.

---

METER: 4/4

PATTERN

---

Meas Cts

INTRODUCTION: 12 meas, beg with vocal.

PART I:

- |     |               |  |
|-----|---------------|--|
| 1   | 1-2<br>3<br>4 | Step-hop R to R with large slow step.<br>Step L across R, arcing L. L arm swings across body.<br>Step R back in place. |
| 2   | 1-4           | Repeat meas 1 with opp ftwk and dir.   |
| 3   | 1-4           | Stepping R,L,R turn R once and hold.   |
| 4   | 1-4           | Repeat meas 3 with opp ftwk and dir.   |
| 5-8 |               | Repeat meas 1-4, once more (2 in all).   |

PART II:

- |     |               |   |
|-----|---------------|---|
| 1   | 1-2<br>3-4    | Step-hop on R as L swings fwd, hands swing slightly fwd<br>with palms fwd.<br>Step-hop on L as R swings bkwd, hands swing slightly<br>bkwd with palms bkwd. |
| 2   | 1-4           | Repeat meas 1, once more (2 in all).  |
| 3   | 1-2<br>3-4    | Repeat cts 1-2, meas 1 (step-hop R & swing L fwd).<br>Scissors step bkwd L-R, kick R-L fwd.   |
| 4   | 1<br>2<br>3-4 | Step L fwd.<br>Leap onto R fwd<br>Step L fwd; stamp R in place no wt.   |
| 5-8 |               | Repeat meas 1-4, once more (2 in all).  |





PART III:

- 1    1-2    Step R to R turning slightly R.  
     3-4    Close L to R and hold.
- 2            Repeat meas 1 with opp ftwk and dir.  
     NOTE: Meas 1-2 is a bridge (interlude) in the music.
- 3    1-2    Jump on both ft; hop on L.  
     3-4    Repeat cts 1-2 once more (2 in all).
- 4    1-2    Stepping R,L,R turn R and hold.
- 5-6            Repeat meas 3-4 with opp ftwk and dir. (both, hop R,  
              2x; turn L)
- 7    1-2    Run R-L fwd.  
     3-4    Step-hop on R turning 1/2 R as L extends fwd.
- 8            Repeat meas 7 with opp ftwk (LR fwd, step-hop L turning  
              L 1/2)

## SEQUENCE:

Part 1,2,3-1,2-1,2,3 (meas 1-4)

HAVA NAGILA ✓  
Israel

TRANSLATION: Let's be happy

PRONUNCIATION: HAH-vah nah-GEE-lah

CHOREOGRAPHER: Tsvi Hilman

MUSIC: Blue Star 1984 3 B/138

FORMATION: Individuals scattered around the floor, facing music (fwd), with arms low to side.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 12 meas, 1st of record.

PART I:

- 1 1-2 Step-hop R to R with large slow step.  
3 Step L across R, arcing L. *Lean swing*  
4 Step R ~~diag~~ behind L.  
2 1-4 Repeat meas 1 with opp ftwk and dir.  
3 1-4 Stepping R,L,R turn R once and hold.  
4 1-4 Repeat meas 3 with opp ftwk and dir.

5-8

PART II:

- 1 1-2 Step-hop on R as L swings fwd. *palm fwd*  
3-4 Step-hop on L as R swings bkwd. *palm bk*  
2 1-4 Repeat meas 1, once more (2 in all).  
3 1-2 Repeat cts 1-2, meas 1 (step-hop R & swing L fwd).  
3-4 Scissors step back L, kick R-L ~~fwd~~.  
4 1 Step L in-place. *fwd*  
2 Leap onto R in-place. *fwd*  
3-4 Close L to R, and hold. *step R and, swing*  
5-8 Repeat meas 1-4, once more (2 in all).

PART III:

- 1 1-2 Step R to R turning slightly R.  
3-4 Close L to R and hold.  
2 Repeat meas 1 with opp ftwk and dir.  
3 1-2 Jump on both ft; hop on L.  
3-4 Repeat cts 1-2 once more (2 in all).  
4 1-2 Stepping R,L,R turn R and hold.  
5-6 Repeat meas 3-4 with opp ftwk and dir. (both, hop R, 2x; turn L)  
7 1-2 Run R-L fwd.  
3-4 Step-hop on R turning 1/2 R as L extends fwd.  
8 Repeat meas 7 with opp ftwk (LR fwd, step-hop L turning L 1/2)

Seq 123128 A12 + part 4 Part III

MANGINAT HA'DROR ✓  
Israel

TRANSLATION: The melody of liberty

PRONUNCIATION: *Ma-ha-gee-reat Hoh-dror*

MUSIC: *Top* Blue Star 1985 *3 B/3*

FORMATION: Closed circle facing ctr with hands joined in "V" pos.

There are 3 parts to the dance, and each part has 2 sections.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: *Byzantine*

PART I:

Section 1:

- Facing ctr;
- 1 1-2 Rock R fwd and hold.  
3-4 Rock L bkwd and hold.
- 2 1 Rock R fwd.  
2-4 Yemenite L.  
1 Hop on L.  
2-4 *Sway* Rock R, L, R. *sway*
- 4 1-2 *Sway* Step on L turning sharply 1/2 to L; hold.  
3 Hop on L.  
4 *Sway* Close R to L turning sharply twd ctr.
- 5-8 Repeat meas 1-4 once more (2 in all).

Section 2: Face RLOD & LOD

- Facing RLOD,
- 1 1-2 Step R fwd; hold.  
3-4 Close L to R; hold.
- 2 1-3 Run R, L, R fwd.  
4 Leap on<sup>to</sup> L, lifting R bkwd and turn sharply 1/2 R. End facing LOD.
- 3-4 Repeat meas 1-2 in LOD. *(only once) End facing ctr*
- 5-8 Repeat meas 1-4, sec 1. (Rock R fwd-L bk-R fwd, Yem L, hop L, sway RLR, 1/2 turn L on L, hop L, close R & face ctr).

9-10 Repeat meas 1-2. End with sharp 1/2 turn to R.

PART II:Section 1: Face LOD

- 1 1-2 Leap R fwd; run L fwd.  
 3-4 Repeat cts 1-2, once more (2 in all).
- 2 1 Leap R fwd.  
 2-3 Hop 2 times <sup>on R</sup> turning once to R. *L ft held with hand close behind*  
 4 Leap L fwd and face LOD.
- 3-4 Repeat meas 1-2. End facing ctr.

Section 2: Face ctr

- 1 1-2 Fall bkwd on R as arms swing up to waist ht.  
 3 Step L fwd.  
 4 Close R to L.
- 2 1-2 Fall fwd on R as arms lower.  
 3 Step L bkwd.  
 4 Close R to L.
- 3-4 Repeat meas 1-2 once more (2 in all).

PART III:Section 1: Face ctr

- 1 1-2 Step R to R; close L to R. Arms held down with strong steps.  
 3-4 } Repeat cts 1-2, 2 times more (3 in all)
- 2 1-2 }  
 3-4 } Step-hop on R while turning 1/2 R. End facing outside of circle.
- 3-4 Repeat meas 1-2 with bk twd ctr. End with step-hop on L turning 1/2 L to end facing LOD.

Section 2: Face LOD & ctr

- 1 1-2 Fall R bkwd as L swings fwd.  
 3-4 Beg L, do 3 quick 'samba' steps bkwd: (L bkwd; R-L in place)
- 2 1-4 Repeat meas 1, once more (2 in all).
- 3-6 *Facing ctr* Repeat meas 1-4, sec 2, part II (R bk, L fwd, close R; R fwd, L bk, close R; repeat)

NA'AMA  
Israel

SOURCE: This dance was presented by Ya'akov Eden at the 1985 San Diego S.U.F.D. Conference and at Stockton Folk Dance Camp 1984.

TRANSLATION: My gentle dear one

PRONUNCIATION: nah-ah-MAH

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1, LP, Side A, Band 2

FORMATION: Cpls face ctr with W on M R. L hands joined and extended fwd at shldr ht, MR hand on WR waist, WR hand on MR hand.  
Ftwk same for both, except where noted.

---

METER: 3/4                                      PATTERN

---

Meas    Cts

INTRODUCTION:    8 meas

PART I

- 1-2        Double Tsherkessia starting L: Step L across R; step R bkwd to place; step L slightly L; step R across L; step L back to place; step R slightly R.
- 3        1-3    Beg L, waltz fwd twd ctr, arms raise.
- 4        Beg R, waltz bkwd, lower arms.
- 5-6        Waltzing L-R, cpls turn 3/4 L. M are pivot (M moves bkwd, W fwd).    End facing LOD.
- 7        W: Beg L, waltz 1/2 turn R unwinding - retain hand hold.  
M: Beg L, waltz-balance L slightly fwd.
- 8        W: Beg R, rewind with 1 waltz to orig place, turning L.  
End facing ctr.  
M: Beg R, waltz-balance bkwd.
- 9-15        Repeat meas 1-7.
- 16        Waltz-balance twd ptr, release hands on last ct and end in closed social dance pos. M face LOD, W R ft is free.



- PART II: (Ftwk described for M, W use opp ftwk)
- 1 1 With L hips adjacent, step L across R, turning diag R.  
(W beg by stepping R diag L bkwd.)
- 2 Step R to R.
- 3 Step L in place.
- 2 Repeat meas 1, with opp ftwk and R hips adjacent, turn  
diag L.
- 3-4 Repeat meas 1-2.
- 5 With inside hands joined, step L sdwd and lean twd ctr.  
W step R twd outside (face LOD), and lean R.
- 6 Step R twd ptr and join in closed social dance pos. M  
end facing out.
- 7-8 Waltz L,R turning once in LOD.
- PART III: (Ftwk described for M, W use opp ftwk)
- M back to ctr.
- 1 Dip (corte) L bkwd.
- 2 Step R twd W (recover from corte).
- 3 Beg L, waltz, turning 1/2 to R, M end facing ctr with ft  
close tog.
- 4 Bend knees and swivel them from L to R, end with knees  
straight. (W swivel L first).
- 5-6 Waltz-balance L-R. Cpls may turn 1/4 to 1/2 CW.
- 7-8 Waltzing L-R, turn CW once. End with M bk to ctr.
- Note: During meas 5-8, cpls turn 1-1/2 times CW.
- 9-16 Repeat meas 1-8. End in beginning pos, facing ctr ready  
to do dance from beginning. W L ft is free.

Presented by Beverly Barr  
Camp Hess Kramer  
October 11-13, 1985

Presented by Ya'akov Eden

NA'AMA  
Israel

TRANSLATION: My gentle dear one

PRONUNCIATION: nah-ah-MAH

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1, LP, Side A, Band 2

FORMATION: Cpls face ctr with W on M R. L hands joined and extended fwd at shldr ht, MR hand on WR waist, WR hand on MR hand.  
Ftwk same for both, except where noted.

METER: 3/4

PATTERN

Meas Cts

INTRODUCTION: 8 measPART I

- 1-2 Double Tsherkessia starting L: Step L across R; step R bkwd to place; step L <sup>to</sup> L; step R across L; step L back to place; step R <sup>to</sup> R.
- 3 1-3 Beg L, waltz fwd twd ctr, arms raise.
- 4 Beg R, waltz bkwd, lower arms.
- 5-6 Waltzing L-R, cpls turn 3/4 L.M are pivot (M moves bkwd, W fwd) End facing LOD.
- 7 W: Beg L, waltz 1/2 turn R unwinding - retain hand hold.  
M: Beg L, waltz-balance L slightly fwd.
- 8 W: Beg R, rewind with 1 waltz to orig place, turning L. End facing ctr.  
M: Beg R, waltz-balance bkwd.
- 9-15 Repeat meas <sup>1</sup>1-7.
- 16 Waltz-balance twd ptr, release hands on last ct and end in closed social dance pos. M face LOD, W R ft is free.



- PART II: (Ftwk described for M, W use opp ftwk)
- 1     1     With L hips adjacent, step L across R, turning diag R.  
       2     Step R to R. *(W step R to R, turning 1/2 to R)*  
       3     Step L in place.
- 2     Repeat meas 1, with opp ftwk and R hips adjacent, turn  
       diag L.
- 3-4     Repeat meas 1-2.
- 5     With inside hands joined, step L sdwd and lean twd ctr.  
       W step R twd outside (face LOD), and lean R.
- 6     Waltz R twd ptr and join in closed social dance pos. M  
       end facing out.
- 7-8     Waltz L,R turning once in LOD.
- PART III: (Ftwk described for M, W use opp ftwk)
- 1     M back to ctr.  
       Dip (corte) L bkwd.
- 2     Step R twd W. *(Reverse direction)*
- 3     Beg L, waltz, turning 1/2 to R, M end facing ctr and ft  
       close tog.
- 4     Bend knees and swivel them from L to R, end with knees  
       straight. (W swivel L first).
- 5-6     Waltz-balance L-R. Cpls may turn 1/4 to 1/2 CW.
- 7-8     Waltzing L-R, turn CW once. End with M bk to ctr.  
       *Note: Waltz in closed pos, turning 1/2 to R.*
- 9-16     Repeat meas 1-8. End in beginning pos, facing ctr ready  
       to do dance from beginning. W L ft is free.

Presented by Ya'akov Eden

NA'AMA  
Israel

TRANSLATION: My gentle dear one

PRONUNCIATION: nah-ah-NAH

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1 2A/B2

FORMATION: Cpls face ctr with W on M R. L hands joined and fwd at shldr ht, MR hand on WR waist, WR hand on MR hand. Ftwk same for both, except where noted. *extended*

METER: 3/4 PATTERN

Meas Cts

*Intro. 8 ms*

PART I

1-2 Double Tsherkessia starting L: Step L across R; step R bkwd to place; step L to L; step R across L; step L back to place; step R to R.

3 1-3 Beg L, waltz fwd twd ctr, arms raise.

4 Beg R, waltz bkwd, lower arms.

5-6 Waltzing L-R, turn 3/4 L. *turn as a rpt, M's pivot (W's pivot) ...*

7 W: Beg L, waltz 1/2 turn R. *Palma H. ...*

M: Beg L, waltz-balance L fwd.

8 W: Beg R, waltz back to orig place, turn L.

M: Beg R, waltz-balance bkwd.

9-15 Repeat meas 1-7.

16 Waltz-balance twd ptr, end in closed social dance pos. *W's face out*

PART II: (Ftwk described for M, W use opp ftwk)

1 1 Step L across R, turning diag R. *(W's R hand)*

2 Step R to R.

3 Step L in place.

2 Repeat meas 1, with opp ftwk. *Turn diag L*

3-4 Repeat meas 1-2, Part I.

5 Step L bk twd ctr, lean on L. *(W lean R to face) ...*

7-8 Waltz L,R turning once. *W's face out*

PART III: (Ftwk described for M, W use opp ftwk)

M back to ctr.

1 Dip L bkwd.

2 Step R twd W.

3 Beg L, waltz, turning 1/2 to R, M end facing ctr. *+ ft close by*

4 Bend knees and swivel them L and R, end with knees straight. *(W swivel to face)*

5-6 Waltz-balance L-R. *(W's face out)*

7-8 Waltzing L-R, turn once to orig place, end with M bk to ctr.

9-16 Repeat meas 1-8. *End in orig pos, facing ctr. W L ...*

Presented by Ya'akov Eden

SHAV ANI ELAYEECH  
Israel

TRANSLATION: I am returning to you

PRONUNCIATION:

CHOREOGRAPHER: David Ben-Na'im

MUSIC: Blue Star 1985

FORMATION: Cpls face LOD; W on M R; inside hands joined in "V" pos.

Ftwk described for M, W use opp except where noted.

METER: 3/4

PATTERN

Meas Cts

INTRODUCTION:

PART I: Face ctr.

- 1 Waltz diag L fwd with L.
- 2 Waltz diag R fwd with R.
- 3 Turn L (away from ptr) once, stepping L,R,L. Release inside hands, turn, then rejoin.
- 4     1 Step R fwd, bend knees.
- 2 Step L back in place.
- 3 Close R to L.
- 5-6 Repeat meas 1-2 once more (2 in all).
- 7     1-2 Sway L-R.
- 3 Close L to R.
- 8 Repeat meas 7 with opp ftwk and direction (sway RL, close R)
- 9-10 Repeat meas 1-2 (waltz away & tog).
- 11-12 Repeat meas 7-8, facing ptr (sway LR, close L).
- 13-24 Repeat meas 1-12 once more (2 in all).

PART II: Face ptr, M bk to ctr

- 1-2 Waltz L,R bkwd.
- 3-4 Repeat meas 11-12, Part I (sway LR, close L; sway RL, close R).
- 5-6 Waltz L,R fwd.
- 7-8 In social dance pos do 2 waltz turning once in LOD.
- 9-16 Repeat meas 1-8 once more (2 in all).

PART III:

- Cpls face LOD, inside hands joined in "V" pos.
- 1     1 Step L to L.
- 2 Step R in place.
- 3 Step L across R.

- 2 Waltz R fwd pivoting as a cpl. End facing RLOD in pos.  
 Note: M turns R, W L without releasing hands.
- 3 Waltz L, pivoting as a cpl to R. End facing LOD.
- 4 M step R,L,R in place as W turn R and end on MR side joined in "V" pos.
- 5 Repeat meas 1 (L to L, R in pl, L across)
- 6 Exchange places with ptr stepping R,L,R (W LRL), M turns W L under raised inside hands. M walks R around ptr. End facing RLOD.
- 7-8 Repeat meas 5-6 (L to L, R in pl, L across; M turns W & xchng pl).
- 9 1 Step L to L turning to face ptr.  
 2 Step R behind L.  
 3 Stamp L in place.
- 10 Repeat meas 9 with opp ftwk and dir (R to R, L behind, stamp R)
- 11 1 Step L bkwd.  
 2 Stamp R in place.  
 3 Close R to L.
- 12 Repeat meas 11 with opp ftwk and dir (L bk, stamp R, close R).
- 13-14 In closed social dance pos do 4 waltz, beg L in LOD.
- Repeat dance from beg.

ENDING:

- 1 Waltz diag L fwd with L.
- 2 1-2 Stamp R with wt lifting L, turn R to face ptr.  
 3 Hold.
- 3-4 Double tcherkessia with L crossing.  
 Tcherkessia: Step L across R; step R bk to place; step L bkwd; step R fwd to place. Do 2 times.
- 5-8 In social dance pos, beg L, do 4 waltz in LOD.

YESH ET LA'AMAL ✓  
Israel

TRANSLATION: There is a time to work

PRONUNCIATION: *yesh et lah-ah-mahl*

CHOREOGRAPHER: Ya'akov Kimchi

MUSIC: Blue Star 1984 *2/7/77*

FORMATION: Lines joined in "V" pos.

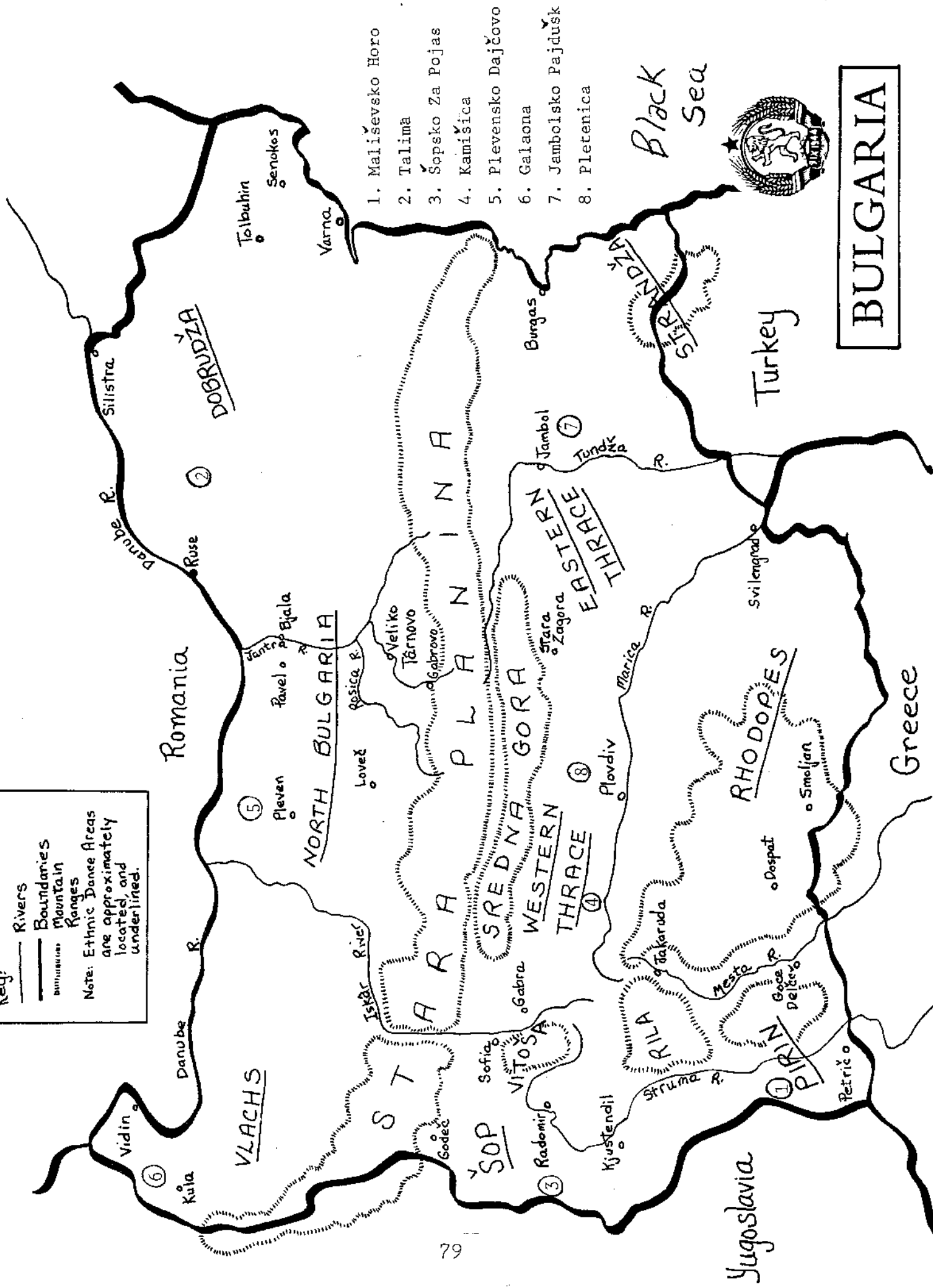
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METER: 4/4 PATTERN

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Meas	Cts	
		<i>Intro - 4</i>
		<u>PART I: (Face ctr)</u>
1	1	Step R to R.
	2	Close L to R.
	3-4	Step R to R; hold.
2	1	Brush L across R and lift on ball or R ft.
	2	Stamp R heel in place.
	3-4	Yemenite <del>R</del> bkwd.
3	1-2	Yemenite R bkwd.
	3-4	
4	1-2	Close L next to R; hold.
	3-4	
5-8		Repeat meas 1-4.
		<u>PART II: (No hand hold)</u>
1	1-2	Stamp R while turning 1/4 L, end with R shldr twd ctr; <i>hold</i>
	3 <i>5nd</i>	Step R in place.
	4 <i>6ap</i>	Step L fwd while turning 1/2 CW (R).
2	1-2	Step R bkwd while turning 1/2 CW (R); hold.
		Note: You have just completed 1 CW (R) turn.
	3-4	Clap hands 2 times over R shldr.
3	1-2	Stamp L in place; hold.
	3	Step R fwd, beg CCW (L) turn.
	4	Step L bk to complete 1 CCW (L) turn.
	1-2	Step R to R while turning to face ctr; hold.
	3-4	Close L next to R; hold.
5-8		Repeat meas 1-4.

Key:  
 — Rivers  
 — Boundaries  
 — Mountain Ranges  
 Note: Ethnic Dance Areas are approximately located, and underlined.



1. Mališevo Horo
2. Talimä
3. Šopsko Za Pojas
4. Kamišica
5. Plevensko Dajčovo
6. Galaona
7. Jambolsko Pajdušk
8. Pletenica



# BULGARIA

# Folk Dances of Bulgaria

by Yves Moreau

Presentation by Yves Moreau, Canadian Folk Arts Council at the Symposium on Bulgarian History and Culture, Carleton University, Ottawa, March 20th, 1981

## HISTORICAL OUTLOOK

The great variety of movements and steps as well as the intricate rhythmic structures found in Bulgarian folk dances indicate the various developments undergone throughout hundreds of years.

In the 7th century A.D., the Bulgars, under their leader Asparoukh, settled in the Balkan Peninsula. They eventually mixed with the Slav tribes which were already there. Both these cultures integrated, thus forming a new and rich cultural heritage which has evolved until today and which still occasionally carries traits of Thracian, Hellenic and Roman times.

Very little is known as to the precise types of dances which were done during the early years of the new Bulgarian state; however, old books contain information related to chain-type dances and point out that these songs and dances were quite popular among the people. Furthermore, many of these manuscripts, which were written by religious writers, suggest that dancing was very much frowned upon by the Church Elders which attributed the devil as the main instigator.

Old paintings and frescoes, which depict various forms of folk dances and which throw some light on their nature during the Middle Ages, have been found in the Rila Monastery in southwest Bulgaria as well as in several churches throughout the country.

Slav peoples utilise many common dance forms in their folklore which have developed differently through the centuries according to each nation's characteristic features (i.e. - chain dances).

The only information as to the folk dance traditions in Bulgaria during the Ottoman rule (1396-1878) is found in diaries and travel accounts of foreigners who would be passing through the country on their way to Constantinople (Carigrad). Their actual descriptions of the dances were very vague however. One of the best reports was written by a French scientist, Ami Boué, in the early 19th century. He clearly made mention of the *horó* danced in open circles with belt hold, as well as the couple dance "*račenica*" with the dancers holding a handkerchief in their hands.

It is most important to state that the long Turkish rule did not destroy the old song and dance traditions of the Bulgarians. In fact, because of their oppression, the people became more conscious of their cultural heritage. The monasteries became underground "houses of culture" where books were secretly published and where education was offered. This movement produced such key figures as Otec Pajissi, Rakovski, and Botev whose names were synonymous with Bulgaria's cultural and political liberation.

The first serious "scientific" collections of Bulgarian songs and dances were written in the 19th century by such scholars as the Miladin Brothers (1891), Vassil Colakov (1872), and Ivan Šismanov (1889). These books gave a detailed picture of the many type of dances in each region as well as the existing songs, rituals and musical instruments.

Another serious scientific account on the dance folklore of the 19th century was by a Czech music teacher, Karel Mahan, and was entitled "Choreography from Vidin and Lom Counties". Mahan's research, however, was concentrated on that particular region of Northwest Bulgaria.

Still today, folk dances in Bulgaria undergo transformations as they are passed down from the old to the new generation. Many dances known to have been danced in the 19th century are still done today. This is easily proven by the accounts of the old folk who remember these dances from their parents. Therefore, in a given village dance repertory one usually finds a mixture of old and new dances.

Tunes and even rhythms also go through a renewal process. Among the most common sources of change are: Gypsy musicians who continuously experiment with new musical ornamentations and, more recently, radio broadcasts where many musicians hear new tunes from other parts of Bulgaria and the Balkans.

## THE HORO (CHAIN DANCE)

The *horó*, or chain dance (derived from Greek χορός), holds a central place in the socio-cultural activities of rural Bulgaria. The *horó* is mostly a community dance which, until recently, could be observed every Sunday in the village square. Today, due to the greater choice of free-time activity and the lack of interest on the part of the younger generation, folk dancing has been confined to a few specific occasions.

Most weddings, whether held in small villages or big cities, will include a good amount of *horó* dancing with exciting music provided by good local gypsy bands, generally using brass instruments. There are also regional fairs and festivals held annually or at specific intervals which will include spontaneous folk singing and dancing. Among the most famous are: The Rožen fair held in August near Smoljan in the Rhodope mountains, the Pirin festival at Predel near Blagoevgrad, the National Folk Festival in Koprivštica (every five years), the Rose festivities in Kazanlık and Karlovo in May and the Haskovo Thracian Festival in June.

Most town and villages organize festivities including folk dancing at some specific time in the year, but, due to poor scheduling and lack of communication within the country, it is quite hard to find out exactly when and where these manifestations take place.

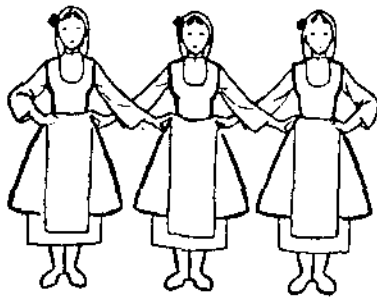
Every village has its local repertoire of horos and other dances which reflect the local character of the people. It is important to note however that there are four basic horos characterized by their rhythm and steps and danced throughout the country. They are:

- 1) The PRAVO, or straight dance in 2/4 meter.
- 2) The PAJDUŠKO or limping dance in 5/16 meter.
- 3) The POVĀRNATO or returning dance (sometimes known as ŠARENI CORAPI or SVORNOTO) in 9/8 meter.
- 4) The RĀČENICA (literally meaning small handkerchief) in 7/16 meter.

The RĀČENICA is probably the most wide spread dance in Bulgaria for it can be performed in many ways: solo, couples, trios, segregated and even in a horo form (this type is usually referred to as HORO-RĀČENICA or HVANATI-RĀČENICA ("hooked rāčenica"). The rāčenica is also considered by many as the liveliest of all Bulgarian dances for in it dancers can show their greatest skills.

Other dances which are widespread throughout most regions of Bulgaria include Eleno Mome (Elenino Horo), Dajčovo Horo, (especially popular in the West and North) and Gankino (also known as Krivo or Kapanica) which is found in most regions except East Thrace and the Rhodopes.

The horo can be danced in a closed or open circle formation, or in a straight or 'crooked' line. The best dancers are usually located at each end of the line ("na dva tanca"). Both of them guide the group through exciting patterns while waving a "kārpa" (handkerchief) in their free hand. The leader is usually called Horovedec, vodač, glava or čelo.



There are many hand positions and formations used in Bulgarian horo dancing. Hands can be joined down at the sides or up at shoulder height, or crossed in front or back in a basket fashion, or the arms may rest on the neighbours' shoulders. Perhaps the most characteristic of all positions is the "na pojas" where the dancers hold each other by their belts or waistbands. When a group of dancers use this particular hold and dance in a straight line, this formation is known as "na lēsa" (on a stave). Other formations include crooked or twisted lines, open or closed circles with mixed or segregated groups of dancers.

The names of some dances and tunes often refer to the town or village from which they come: Radomirsko, Kulsko, Jambolsko, etc. Other names originate from a person's name: Gankino (Ganka's), Denjovo (Denjo's), Dajčovo (Dajčo's). Often dances are related to the milieu in which they are danced or may indicate a craft or a trade guild: Grānčarsko (potter's), Kasapsko (butcher's), Kalajžisko (Tinsmith's), etc. The exact character of the dance can also be defined precisely in its name: Čukanoto (stamped), Kucano (limping), Sitno (small), etc. The character of the dance may also be described by using names of animals: Zaješkata (rabbit's), Konskata (horse's), Ovcata (sheep's) etc. Many names of horos also show a foreign origin: Cerkesko (Circassian), Sumadijsko (from Sumadija, Serbia), Vlaško (Vlach), etc. In a reverse manner, some dances of other Balkan countries show a definite Bulgarian origin. Pajduško and Rāčenica dances are done in Romania and Greece and there is a Turkish dance known as "Bulgaristan Usulu" (in the Bulgarian way).

### REGIONAL DANCE STYLINGS

Bulgarian dancing is done mostly with the feet. There are, however, certain dance stylings which are proper to specific regions of Bulgaria. Dances of the ŠOP area (named after the šopi, an ethnic group found in Western Bulgaria and Eastern parts of Serbia and Macedonia) are usually quite fast with tricky movements and wild tunes while dancers of THRACE are more solemn and generally slower. The dances from the Western part of Thrace, West of Plovdiv and around Panagurište and Ihtiman, are livelier and are some times confused with the Šop ones. Dances of the PIRIN region (named after the mountains of the same name) use larger steps and tricky movements as well. The dances of the PIRIN region, are very much related to the types found slightly to the West in Jugoslav Macedonia in such towns as Kriva Palanka, Strumica, Delčevo, and so forth. Many of these PIRIN (Macedonian) dances begin slowly using an improvised pattern which develops later into a more regular form at a faster tempo.

North Bulgarian dances are in general quite energetic and exuberant. Dances of the Northwest have a similar character but have more marked influence from nearby Serbia as well as a strong Romanian flavour radiated by the imposing number of Vlachs in that area. The dances of DOBRUDŽA are probably the most exciting to watch. Dobrudžan dances are done generally at moderate tempo using slightly bent knees with the dancers' backs arched backward. Shoulder and arm movements play an important role in their dances. It is quite probable that some of these stylings were influenced by the Turks as similar forms are found along the Black Sea Coast in Turkey. Not too many dances have been collected in the RHODOPES. The types of dances observed there very much resemble those in East Thrace. Dances in the Western part of the Rhodopes have much in common with those in the Pirin. In the East section, there are many Turkish settlements which have kept up specific traditional dances. The entire region, however, is perhaps the richest treasure-house of folk songs in Bulgaria. The STRANDŽA area is also a subdivision of EASTERN THRACE where singing tradition is predominant. The area used to be famous for the "Nestinarsko" fire dance ritual. The "rāčenica po trojki" (for three) is widespread in that part of the country.

One must not forget the various minority groups throughout Bulgaria that have kept up specific dances and traditions. Among them are the Vlachs in North Bulgaria (mostly Northwest), the Kapanici, descendants of the first Bulgar settlers of the 6th centu-



ry A.D., that lived around Razgrad in Northeast Bulgaria, the Turks also in the Northeast and Southeast parts of the country, and the Gypsies, as well as the Armenians, Serbs and Greeks.

Here are some examples of representative folk dances from each ethnographic sector of Bulgaria.

**ŠOP AREA:** Za Pojas, Jove Male Mome, Radomirsko, Kjustendilska Râčenica, Graovsko.

**NORTHWEST:** Osmica, Kulsko, (Vlach), Izručanka.

**NORTH (Central):** Kamenopolsko, Grânčarsko Cekurjankino, Preskačanka (Kapansko), Denjove, etc.

**DOBRUDŽA:** Râka, Opas, Zborenka, Pandalaš Tropanka.

**THRACE (East):** Trite Pâti, Čestoto (Čapraz) Baldžazka, Kermensko Mâzko.

**THRACE (West):** Bučimiš, Sedi Donka, Kamišica, Pleteniça.

**RHODOPE:** Čukanoto, Dospatsko, Svornoto.

**PIRIN:** Bičak, Sandansko, Deninka, Krivo Petričko.

**STRANDŽA:** Nestinarsko (Pravo), Râčenica Po Trojki.

### BULGARIAN DANCE RHYTHMS

The 2/4 is the most common measure found in Bulgarian folk dance music. However, the most characteristic rhythms are the ones which are the foundation of many unequal beats: 5/16, 7/16, 9/16, 11/16 or even intricate combinations such as: 7/16 + 11/16.

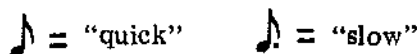
Such rhythms are typically Balkan and are best thought of as combination of "quicks" and "slows" rather than using Western time signatures. A Bulgarian village musician can rarely identify the time signature of a dance tune. Just like the drummer, he will relate to the melody in terms of "quick" and "slow" stresses.

The unequal beats found in Bulgarian and Balkan music are fairly complex. They are composed of alternating two and three time beats. At an accelerated tempo, these beats lose their significance as independent beats and turn into simple and lengthened times (quicks and slows), in a relation of 2 to 3:



The dotted note which is half a time longer than the full note, is the characteristic feature of Bulgarian unequal beats. These beats are performed at a tempo of 240-460 and even up to 520 (metronome reading) at the height of the dance.

Thus, in using the above basic components for Balkan rhythms, the following simple "conversion key" may be used:



The **Pajduško horo** is danced to a five-time, two beat bars:



The five primary times are grouped into one simple and one lengthened time with two beats. In order to learn this rhythm more easily, "one-two" should be counted on the first beat and "one-two-three" on the second:

$$\frac{1}{1,2} + \frac{2}{1,2,3}$$

This is to be played gradually faster, until the desired tempo is obtained. If someone were to tell you that pajduško horo has a rhythm of "quick-slow", you could then immediately identify it as 2/3 or 5/16.

The rhythm of the **râčenica** is a three-time unequal beat of 7/16:




The seven primary times are grouped into simple times and one lengthened time. It is beaten:

$$\frac{1}{1,2} + \frac{2}{1,2} + \frac{3}{1,2,3}$$

In another variation of 7/16 (especially found in Western Bulgaria and Macedonia), the first time is the stressed one:



Other time signatures well-known to Balkan folk dancers include:

**Dajčovo Horo:** 

9/16 or "quick-quick-quick-slow"

**Kopanica (Gankino):** 

11/16 or "quick-quick-slow-quick-quick"

**Bučimiš:** 

15/16 or "quick-quick-quick-quick-slow-quick-quick"

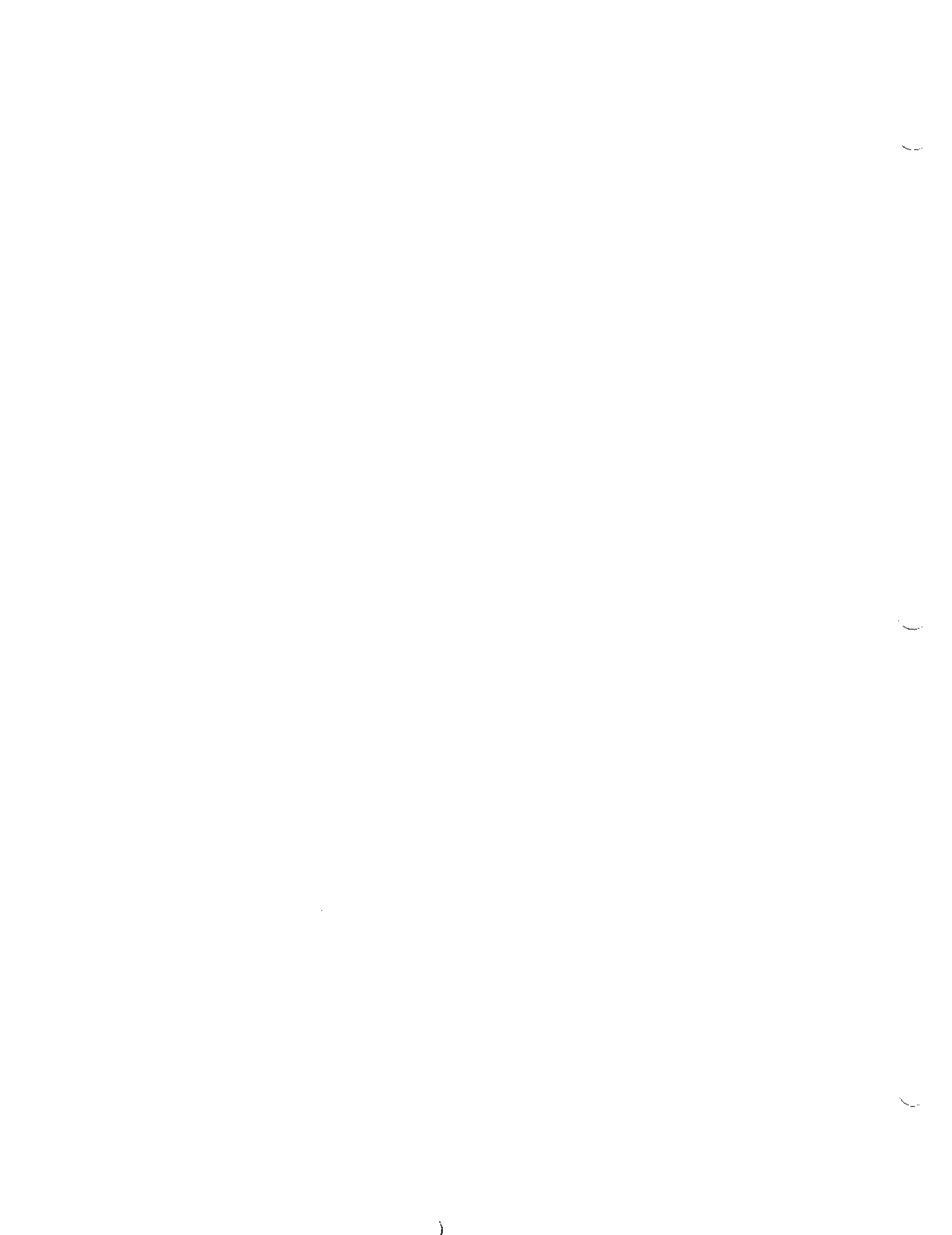
**Jove Male Mome:** 

7/16+11/16 or "slow-quick-quick-quick-quick-slow-quick-quick"

**Sandansko:** 

9/16+13/16 or "QQQS + QQSQSQ".





GALAONA ✓  
(Bulgaria)

Gah-lah-OH-nah

This Vlach dance comes from the village of Bojnica, Vidin District in N.W. Bulgaria. It is typical of the «Stara Vlahna» type of dance pattern often found in N.E. Serbia and N.W. Bulgaria. Other similar Vlach dances known to recreational folk dancers include «Batuta» (Moreau) and «Dra» (Koenig). Learned by Yves Moreau in Bulgaria, October 1971.

Recording: Worldtone WT-BG-1002, side A, band 2 (EP-45rpm) 2/4 meter

Formation: Mixed lines, belt hold, L over R. Face ctr, wt on L.

Styling: Knees slightly bent. Small sharp steps close to ground. *at every*

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MEASURE	ACTION
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No intro. Start at beginning of any musical phrase.

I. BASIC «VLAJNA» PATTERN

- |     |   |
|-----|---|
| 1   | Facing ctr, step on R to R with slight downward accent and knee-bend (1) slide L ft sharply to R at same time picking up R ft. sharply off the ground (2) <i>note: do not pick up R ft. sharply</i> |
| 2   | Repeat action of meas 1   |
| 3   | Step on R to R (1) pick up L ft and point it slightly fwd and to R (2)  |
| 4   | Step on L fwd diag R (1) flick R ft off ground behind L (2)   |
| 5   | Facing ctr, step on R bkwd (1) raise L ft off ground sharply in front of R (2)  |
| 6-7 | Reverse action of meas 1-2 <i>(reverse)</i>   |
| 8   | Step on L to L (1) swing R leg sharply across L, with small low hop on L (2)  |

II. «CHUG» VARIATION

- |     |   |
|-----|---|
| 1-2 | Repeat action of meas. 1-2, FIG. I <i>(FIG. I)</i>  |
| 3   | Facing slightly R of ctr, step onto R diag fwd (1) hop on R sharply sending L leg fwd in kicking fashion, not too high off ground (2) <i>be very precise</i>  |
| 4   | Still facing diag R, small leap onto L (1) sharp low jump fwd onto both ft, knees bent (2)  |
| 5   | Still facing diag R, «chug» back onto both ft together with slight knee-bend (1) small leap onto L <i>fall</i> turning to face L and twisting R knee up and across L (2) <i>small hop on R (not landing) repeat as only</i> |
| 6   | Facing ctr, small step to R on R (1) small hop on R swinging L leg across R close to ground (2) <i>small hop</i>  |
| 7-8 | Repeat action of meas 7-8, FIG. I <i>(reverse only)</i>   |

NOTE: There is no set sequence to dance. Leader signals changes at will.

Description by Yves Moreau



JAMBOLSKO PAJDUŠKO HORO ✓

(Bulgaria)

YAHM-bohl-skoh Pie-DDUCHE-koh Ho-ROH

This is one of the many variations of the «Pajduško» as done in the area around the town of Jambol in Eastern Thrace.

Recording: Any good «Pajduško Horo»; a good one is XOPO LP-3 or Folk Dancer MH-LP-110

Meter: 5/16 counted here as 1-2, 1-2-3 or 1,2 or quick-SLOW.

Formation: Mixed lines, hands joined down at sides. Wt on L, face slightly R of ctr.

Styling: East Thracian dances are rather «heavy» with a marked knee-bend throughout dance. Steps are fairly large. Posture erect. Arms swing freely forward and back.

MEASURE	ACTION
	<i>beg at part of my record, first in 100,</i>
1	Hop on L ft (1) step to R on R (2)
2	Hop on R ft (1) step to R on L (2)
3	Same as in meas 1 but turn to face ctr on ct <u>2</u>
4	Facing ctr, cross L ft slightly in front of R ft (1) step <sup>bk</sup> onto R ft in place (2)
5	Facing ctr, hop on R ft at same time extending L leg straight fwd and close to ground (1) do a «scissor-like» step (change wt to L, simult. extending R leg fwd and close to ground) (2)
6	Do two more «scissor steps» (R-L) as in previous meas.
7-8	Two reeling hop-steps (hop L, hop R) moving slightly bkwd.

Dance repeats from beginning

*100 song "like" odd "even" what "was" was*

Description by Yves Moreau

KAMIŠICA ✓  
(Bulgaria)

Kah-mee-SHEE-tсах

*Kamišica* is very popular in Western Thrace especially around the towns of Pazardzik and Panagjuriste. It is related to the *Četvorno* family of dances in 7/16 meter. The variations here were observed by Yves Moreau in Bulgaria in 1966 and 1969 and were also collected by Michel Cartier in Bulgaria in 1957.

Recording: Folklore Dances of Bulgaria LP-B-4000, side 1, band 2 or Folk Dancer, LP-MH-104

Meter: 7/16: 1-2-3, 1-2, 1-2 or 1,2,3 or Sqg

Formation: Mixed lines of M & W. Belt hold, L over R. Wt on L, face ctr.

Styling: Slight knee-bend. Small and sharp movements. Proud. Not as heavy as East Thracian dancing.

MEASURE

ACTION

- 1-B Musical introduction (fast music). No action. *2/3 of 1st meas.*
- Fig. I Basic «Lesnoto» Pattern
- 1 Facing mostly ctr and moving to R, step on R (1) step on L across R (2) Pause (3)
- 2 Facing ctr, step onto R (1) raise L leg up, bent knee (2) Pause (3)
- 3 Repeat pattern of meas 2 reversing direction and footwork.
- 4-15 Repeat pattern of meas 1-3 (5x)
- Fig. II «Heel-touch»
- 1 Repeat pattern of meas. 1, Fig. I
- 2 Step on R in place and at same time extend L leg to L with body facing slightly to L (1) touch L heel twice on ground first at about 60° then again at 30° angle (2-3)
- 3 Repeat pattern of meas 2 reversing direction & footwork.
- 4-15 Repeat pattern of meas 1-3 (5x)
- Fig. III «Heel and Point»
- 1-2 Repeat pattern of meas 1-2, Fig. II
- 3 Turn to face R of ctr, step onto L (1) point R toe, towards back with bent knee (2) repeat action of ct 2 again (3) *Look over shoulder.*
- 4-18 Repeat pattern of meas 1-3 (5x)

Note: The above three figures make up the «slow part» of the dance. The number of times for each figure is determined by the musical phrasing of the particular recording (i.e.: at each repeat of the musical theme, there is a change of Fig.)

.../

## MEASURE

## ACTION

Fig. IV «Fast Basic Step»

- 1-12 Repeat pattern of Fig. 1, 4 times but at faster speed. Instead of a simple «step-lift» and hold, do a «step-bounce-bounce» during the lift motion.

Fig. V «Scissors & left crossing»

- 1 Repeat pattern of Fig. IV, meas. 1 (step-hop-step)  
 2 Facing ctr, three «scissor-steps» (R-L-R)  
 3 Small step on L to L (1) step onto R crossing in front of L (2) Step onto L (3)  
 4-12 Repeat pattern of meas 1-3, three more times.

Fig. VI «Scissors & Bicycle-Stamp»

- 1-2 Repeat pattern of meas. 1-2, Fig. V  
 3 Facing ctr, step onto L in place (1), hop on L at same time raising R leg, knee bent (2) stamp with R ft next to L, no wt. (3)  
 4-12 Repeat pattern of meas. 1-3, three more times.

Fig. VII «In Place»

- 1 Facing ctr, step onto R in place (1) Hop on R ft, at same time, L leg starts to go up, bent knee (2) step onto R (3)  
 2 Repeat pattern of Fig. V, meas. 2 («scissors»)  
 3 Transfer sharply weight from R onto L with a «cutting» step in front of R with L (1) hop on L bringing R leg straight forward (2) Hold (3)  
 4 Repeat pattern of meas 3, reversing ftwrk  
 5 Repeat pattern of meas 3  
 6-7 Repeat pattern of Fig. V, meas 2-3

Note: Number of times for Figures IV-VII depends on particular recording and/or calls of leader.

Description by Yves Moreau

PLETENICA  
Bulgaria

This is one of the many variations of the "Gankino/Kopanica" dance type in 11/16 meter found in northern and western Bulgaria. The term "Krivo Horo" (crooked) is also used due to its twisting and winding patterns in contradiction to the more straight forward and relaxed "Pravo Horo". From around Plovdiv, West Thrace. This dance was presented by Yves Moreau at the 1985 San Diego S.U.F.D. Conference.

PRONUNCIATION: PLEH-teh-nee-tсах

RECORD: Worldtone WT-YM-005-A

FORMATION: "Na Lesa", mixed lines of M and W, belt hold, L over R.

STYLING: Slight knee bends and small steps, throughout dance.

RHYTHM: 11/16 counted as:  $\frac{1,2}{1} \frac{3,4}{2} \frac{5,6,7}{3} \frac{8,9}{4} \frac{10,11}{5}$   
(Q,Q,S,Q,Q)

STEPS: "Ker-plunk": land on bk ft (ah); then on fwd ft (ct).  
This results in a syncopation of the step.

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<b>METER:</b> 11/16	<b>PATTERN</b>
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Meas.

No Introduction: Dance may start at beg of any musical phrase.

FIG. I: OSNOVNO (Basic Step)

- 1 Facing ctr, step bkwd, R,L (ct 1-2); step fwd on R (ct 3); facing LOD, hop on R, lift L knee fwd (ct 4); step L in LOD (ct 5).
- 2 Step R,L in LOD (ct 1-2); facing ctr, leap R on R (ct 3); leap L in front of R (ct 4); leap back to place on R (ct 5).
- 3 Still facing ctr, step L on L (ct 1); step R behind L (ct 2); step L on L (ct 3); hop L in place as R leg extends fwd, knee straight (ct 4); sharply brush (slap) R ft bkwd (ct 5).

Note: When repeating Basic, shldr's stay more or less in place while lower body moves bkwd on meas 1.



FIG. II: PLETI (Twists)

- 1 Repeat meas 1, Fig I, exactly.
- 2 Step R,L,R in LOD (ct 1-3); hop on R as L leg extends fwd (ct 4); sharply brush (slap) L ft bkwd (ct 5).
- 3 Still facing LOD, step L,R bkwd (cts 1-2); turning to face ctr, step L (ct 3); hop on L (ct 4); brush (slap) R ft across L (ct 5).
- 4 Facing ctr, step R,L bkwd (cts 1-2); step R fwd (ct 3); small "ker-plunk" on both ft with L slightly in front of R, small body twist to R (ct 4); hold (ct 5).
- 5 Small "ker-plunk" on both ft with R slightly in front of L, small body twist to L (ct 1); hold (ct 2); hop on R as L moves fwd sharply, knee straight (ct 3); hop on R, L knee lifts fwd (ct 4); step L bkwd (ct 5).

Leader calls changes of figure at will.

Description by Yves Moreau

Presented by Maria Reisch  
Camp Hess Kramer Institute  
October 11-13, 1985

MALIŠEVSKO HORO ✓

(Bulgaria)

Mah-leeh-SHEFF-skoh Ho-ROH

This type of dance is quite popular in South West Bulgaria (Pirin) and also in Eastern Macedonia (Yugoslavia) and is related in style and form to such other dances as *Berovka*, *Ratevka*, and *Kopačka*.

Recording: NEVO LP-15025, Side B, band 4. Meter: 2/4

Formation: Open circle, mixed. Hands joined down at sides. Weight on L, face R of ctr.

MEASURE <i>2/4</i>	ACTION
1-16	Music introduction - no action <i>2-measure introduction</i> <i>1-2 2-4 3-4 1-2</i> <i>2-2 1-3</i>
	<u>I. BASIC STEP</u>
1	Two small walking steps R-L (1,2)
2	A two-step (step-together-step) starting with R (1&2)
3	Same as in measure 2 but starting with L (1&2)
4	Turning to face ctr, small jump onto both feet slightly apart (soft jump) (1); small hop onto R, at same time lifting L ft in front of R shin (2).
5	Still facing ctr, one large step sideways to L on L (1) step on R behind L (2)
6	Still facing ctr, step on L to L (1) bring R alongside L with circular-type motion (R comes next to L, then fwd and then points to R, close to ground with body facing LOD (2) Pause (&).
7-18	Repeat pattern of meas 1-6, two more times.
	<u>II. VARIATION (Jump &amp; turn)</u>
1-4	Repeat pattern of meas 1-4 of basic step.
5	Turning to face RLOD, two small running steps, L-R (1-2)
6	Small low and soft jump onto both feet with slight knee-bend (1) Small hop onto L ft, at same time flicking R ft up behind (2)
7-8	Describing small circular path CW, do two sets of small running steps («threes») R-L-R, L-R-L. (1&2, 2&2)
9-32	Repeat entire variation, three more times.
	<u>III. VARIATION (Jump &amp; Pause)</u>
1-4	Repeat pattern of meas 1-4 of basic step.
5	Facing ctr, <sup>step</sup> to L on L (1), <sup>step</sup> on R in front of L (2)
6	Still facing ctr, <sup>step</sup> on L to L (1), <sup>step</sup> on R behind L (2)
7	Small light jump onto both feet (feet together), knees bent (1) Pause (2)
8	Small light jump onto both feet (slightly apart), knees bent (1) small hop on L ft at same time raising R ft in front of L shin (2)
9-32	Repeat entire variation, three more times.
	<u>NOTE:</u> Dance is done three times through in above sequence. On third time, FIG.III is replaced by Figs. II & III done twice each to fit recording.

Description by Yves Moreau

PLETENICA ✓  
(Bulgaria)

PLEH-teh-nee-tsah

This is one of the many variations of the *Gankino/Kopanica* dance type in 11/16 meter found in Northern and Western Bulgaria. The term *Krivo Horo* (crooked) is also used due to its twisting and winding patterns in contradiction the the more straightforward and relaxed *Pravo Horo*. From around Plovdiv, West Thrace.

Recording: Worldtone WT-YM-005-A

Meter: 11/16: 1-2, 1-2, 1-2-3, 1-2, 1-2 or 1,2,3,4,5 or qqSqq

Formation: «Na Lesa», mixed lines of M & W, belt hold, L over R.  
Face ctr, wt on L ft.

Styling: Slight knee bend. Steps are small.

MEASURE	ACTION
	No intro music. Dance may start at beginning of any musical phrase.
	<u>I. «OSNOVNO» (Basic Step)</u>
1	Facing ctr, small step bkwd on R (1) small step bkwd on L (2) small step fwd on R (3) facing LOD, small hop on R (4) step on L in LOD (5) <i>small hop fwd</i>
2	Step R in LOD (1) step L in LOD (2) facing ctr, small leap sideways R onto R (3) small leap onto L in front of R (4) small leap back onto R (5)
3	Still facing ctr, small step sideways L onto L (1) step on R behind L (2) step on L to L (3) small hop in place onto L, at the same time sending R leg fwd, straight knee (4) sharp «slap» with R leg fwd (5) <i>at same time as step 3</i>
	<u>II. «PLETI» (Twists)</u>
1	Repeat pattern of meas 1, Fig.I, exactly
2	Step R in LOD (1) step L (2) step R (3) small hop onto R (4) sharp «slap» with L leg across R (5) <i>extend leg fwd</i>
3	Still facing LOD, step bkwd on L (1) step bkwd on R (2) step on L facing ctr (3) facing LOD, small hop on L (4) «slap» with R leg across L (5) <i>extend R leg back</i>
4	Facing ctr, small step bkwd on R (1) small step bkwd on L (2) small step fwd on R (3) small jump onto both ft with L slightly in front of R (4) Hold (5) <i>small jump</i>
5	Small jump onto both ft with R slightly in front of L (1) Hold (2) small hop on R sending L sharply fwd, straight knee (3) small hop again on R, L starts coming upward (4) small step bkwd on L (5) <i>small body twist to L</i>

Leader calls change of figure at will.

*Rev. pattern: hand on the ft, hand on the ft (ct) This results in a group of 4*

Description by Yves Moreau

PLEVENSKO DAJČOVO HORO ✓

(Bulgaria)

PLEH-vehn-skoh DIE-tcho-voh Ho-ROH

This version of the popular North Bulgarian «*Dajčovo Horo*» comes from the area around the town of Pleven, North Central Bulgaria. These variations were observed by Yves Moreau in 1966 and are similar to patterns collected in Bulgaria by Michel Cartier in 1957.

Recording: Any good «*Dajčovo*». A good one is XOP0 LP-3 or LP-B-4000 or Folk Dancer LP-MH-109

Meter: 9/16: 1-2, 1-2, 1-2, 1-2-3 or 1,2,3,4 or qqqS

Formation: Short mixed lines, belt hold («*na lesa*»). Face ctr, wt on L.

Styling: Small steps, sharp movements. Body faces ctr at all times.

MEASURE	ACTION
	<u>FIG. I Basic Step</u>
1	Step on R to R (1) step on L in front of R (2) step on R to R (3) step on L behind R (4) Note: This is a «modified grapevine», the L ft should only step directly in front of R, not <u>cross</u> in front.
2	Repeat action of meas 1
3	Small leap in place onto R (1) stamp on L, no wt, <sup>crushed</sup> <del>next to R</del> (low and sharp stamp) (2) repeat same action as previous 2 cts but with opp. ftwrk (3-4)
4	Moving RLOD, step on R behind L (1) step on L to L (2) step on R in front of L (3) step L to L (4) (This is also a modified grapevine).
5	Repeat action of measure 4
6	Hop on L (1) step on R behind L (2) Hop on R (3) step on L behind R (4) This represents two «reeling» steps, moving slightly bkwds. Don't cross feet excessively. Movement emphasizes the «up-down» character.
	<u>FIG. II Hop-step-cross</u>
1	With weight on L, hop on L (1) Step on R to R (2) cross L in front of R (3) leap back onto R, at same time lifting L leg up sharply (4)
2	Moving RLOD, step L to side (1) step R behind L (2) Repeat action of cts 1-2 (3-4). These four steps should move only very slightly RLOD.
3	Repeat action of Figure 1, meas. 6, using opp. ftwrk
4	Repeat action of Fig. II, meas. 1, using opp. direction and ftwrk. However, on ct 4 do not leap backwards and lift leg sharply, but merely step back in order to prepare to begin the figure again.

.../

MEASURE	ACTION
<u>FIG.III Modified Basic Step</u>	
1	Step on R to R (1) step on L behind R (2) step R to R (3) step on L in front of R (4)
2	Repeat action of meas. 1
3	Moving RLOD, cross R in front of L (1) <sup>step</sup> on L to L (2) Repeat action of meas. 3, cts 1-2 (3-4). This reverse direction should be sudden, with head abruptly turning to face RLOD, and body bending slightly fwd. Steps should be sharp, and R knee should be lifted high as R crosses in front of L («pumping») (on cts 1 & 3)
4	Repeat action of Figure I, meas 6

Leader may signal change of Figure at will. There is no set order.

Description by Yves Moreau

ŠOPSKO ZA POJAS ✓  
(Bulgaria)

SHOHP-skoh zah-POI-ahss

This is a widespread type of dance in the Šop district of Western Bulgaria near the towns of Pernik and Kjustendil near the border with Yugoslavia (East Serbia). It has a common ten-measure pattern. «Za Pojas» refers to the popular «belt hold» formation used widely throughout Bulgaria.

Recording: XOPO X-331 or other fast «Šopsko» tune. Meter: 2/4

Formation: Short lines <sup>(6-8)</sup> using belt hold, L over R. Face R of ctr. Wt on L.

Styling: Small sharp steps. Slight knee bend.

MEASURE	ACTION
1-12	Musical intro - no action (XOPO X-331 only).
1	Facing R of ctr, three small sharp running steps R-L-R (1&2) <i>as called for</i>
2	Repeat pattern of meas. 1 but starting with L (L-R-L) (1&2)
3	Heavy low step (stamp-like) with R and with marked flexion at same time L leg is extended somewhat to L (1) hop on R (2)
4	Still facing LOD, small step on L (1) hop on L (2)
5	Facing ctr, small step on R (1) hop on R (2) <i>with in front of knee</i>
6-7	Facing ctr, do four «grapevine» steps to L (L-R-L-R) crossing R in front of L first on ct 2 and then crossing behind <i>low knee</i>
8	Facing ctr, step on L (1) hop on same picking up R slightly (2)
9	Same as in meas 8 but with opposite footwork
10	Repeat pattern of meas 8.
	Dance repeats from beginning

Description by Yves Moreau

TALIMA  
(Bulgaria)

## Tah-lee-MAH

A type of dance popular among the «Kapanci» people of Northeast Bulgaria and also in parts of Western Dobrudza. As taught to François Legault.

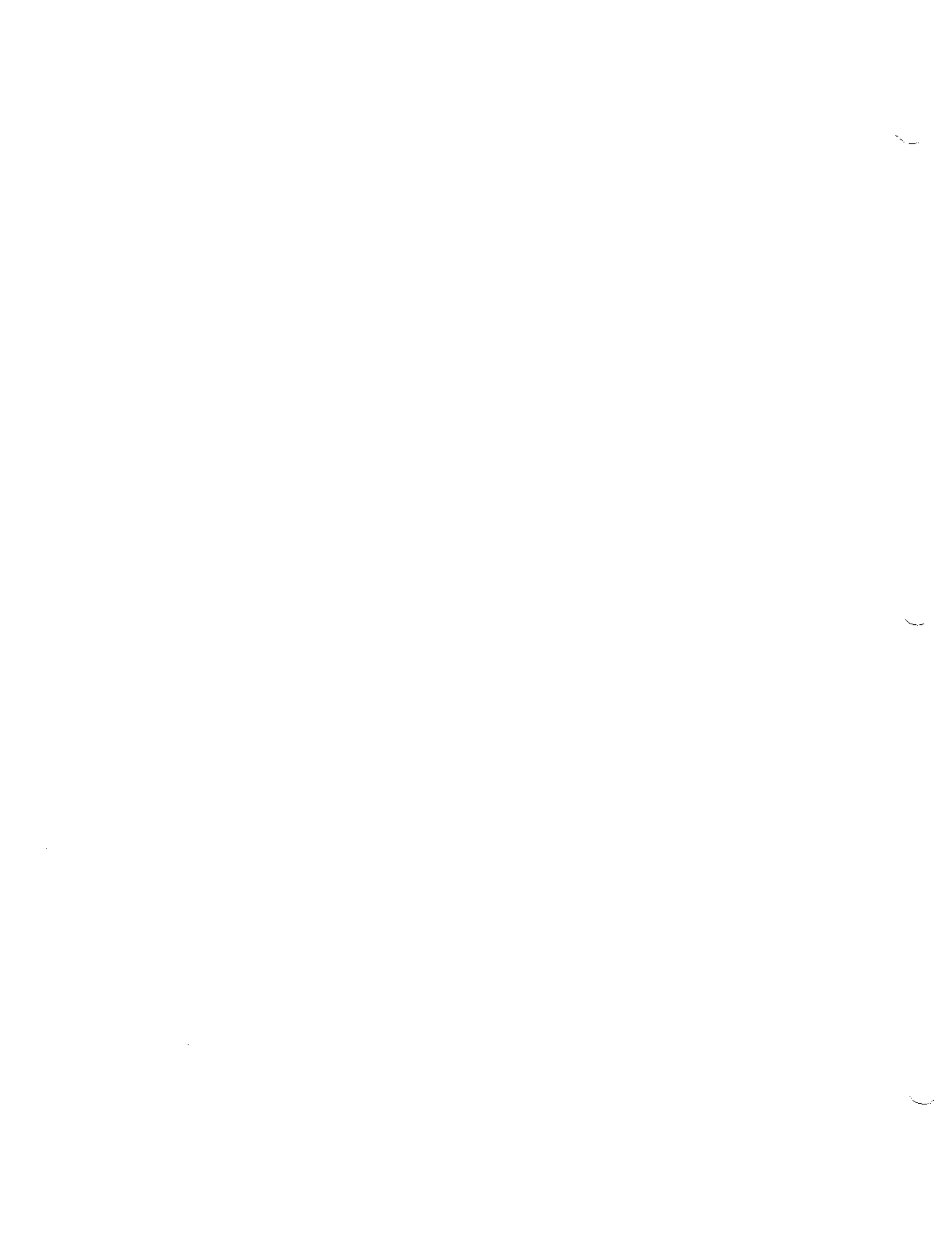
Recording: NEVO LP-15025, Side B, band 7 Meter: 2/4.

Formation: Open circle of M & W. Hands joined down at sides. Wt on L, face R of ctr.

Styling: Village styling, fairly heavy, slight knee flexion, proud.

MEASURE	ACTION
1-4	Musical introduction. No action.
	<u>FIG. I Basic Step</u>
1-2	Four walking steps to R starting with R ft.
3	Facing ctr, small step with R to R (1) touch L next to R (2)
4	Small step <sup>(step)</sup> fwd towards ctr with L, arms balance slightly fwd (1) small step bkwd with R, arms swing slightly bkwd (2)
5-6	Four walking steps in RLOD, starting with L
7	One «two-step» (R-L-R) in RLOD <i>on L. 1 step back to face R (1)</i>
8	Two small steps bkwd starting with R to <del>face</del> LOD again.
	<u>FIG. II Basic step with small leaps</u>
1-2	Repeat pattern of Fig. I, meas. 1-2 <i>(1-2)</i>
3	Hop on L <sup>to</sup> facing ctr (1) small leap onto R to R (2)
4	Like in meas. 4, FIG. I, but with small leaps
5-8	Repeat pattern of meas. 5-8, Fig. I
	<u>FIG. III Basic step with squats</u>
1-2	Repeat pattern of meas. 1-2, FIG. I <i>(1-2)</i>
3	Hop on L, turning to face ctr (1) squat down onto both feet with arms in «W» pos. (2)
4	Come up from squat onto both ft, fairly apart with arms stretched out straight fwd, parallel to floor (1) sharply bring ft. together and lower arms <del>down at sides.</del> <i>down</i>
5-7	Three «two-steps» starting with L in RLDD <i>to g. to face R (1)</i>
8	Same as in meas. 8, Fig. I
	Repeat from beginning..
	Suggested sequence: each figure <del>twice</del> // x

Description by Yves Moreau





SONGS TO DANCES TAUGHT

NISKA BANJA

1. Niška banja, topla voda,  
Za nišlije živa zgodā

Chorus

Em karavla em kamaravla  
Aj do niša niška banja

2. Niška banja, nije skupa,  
Dva dinara ko se kupa

Chorus

3. Sve od niša pa do banje  
Idu cure na kupanje

Chorus

4. Niška banja, voda mlaka,  
Leći cure ot stomaka.

Chorus

5. Nišku banju sijalice krāse,  
Danju gore a noću se gase.

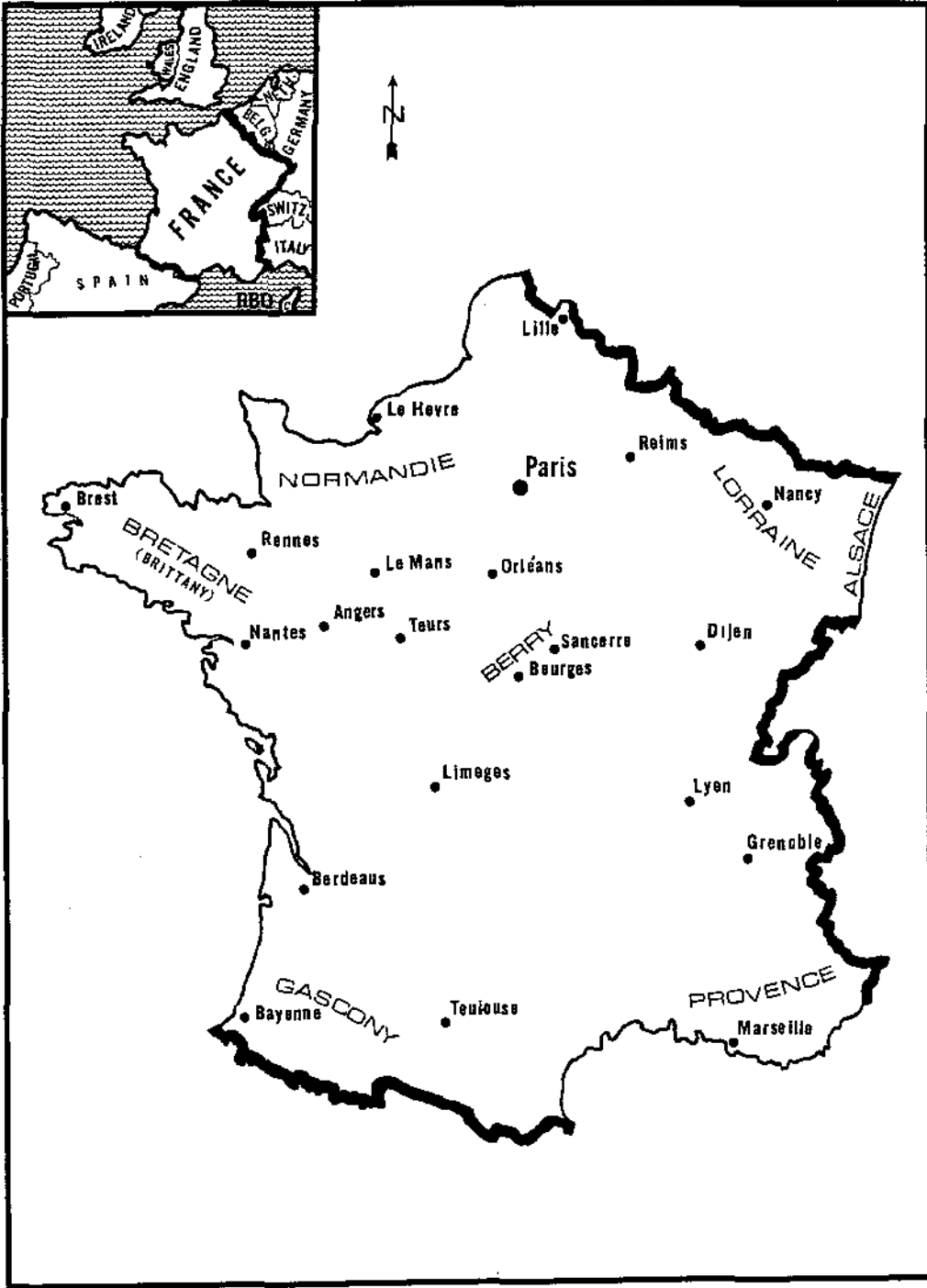
Chorus

6. Mi nišlije meraklije,  
Ne možemo bez rakije

Chorus to verse 6  
Bez rakije, šlivovice  
I bez mlade devojčice

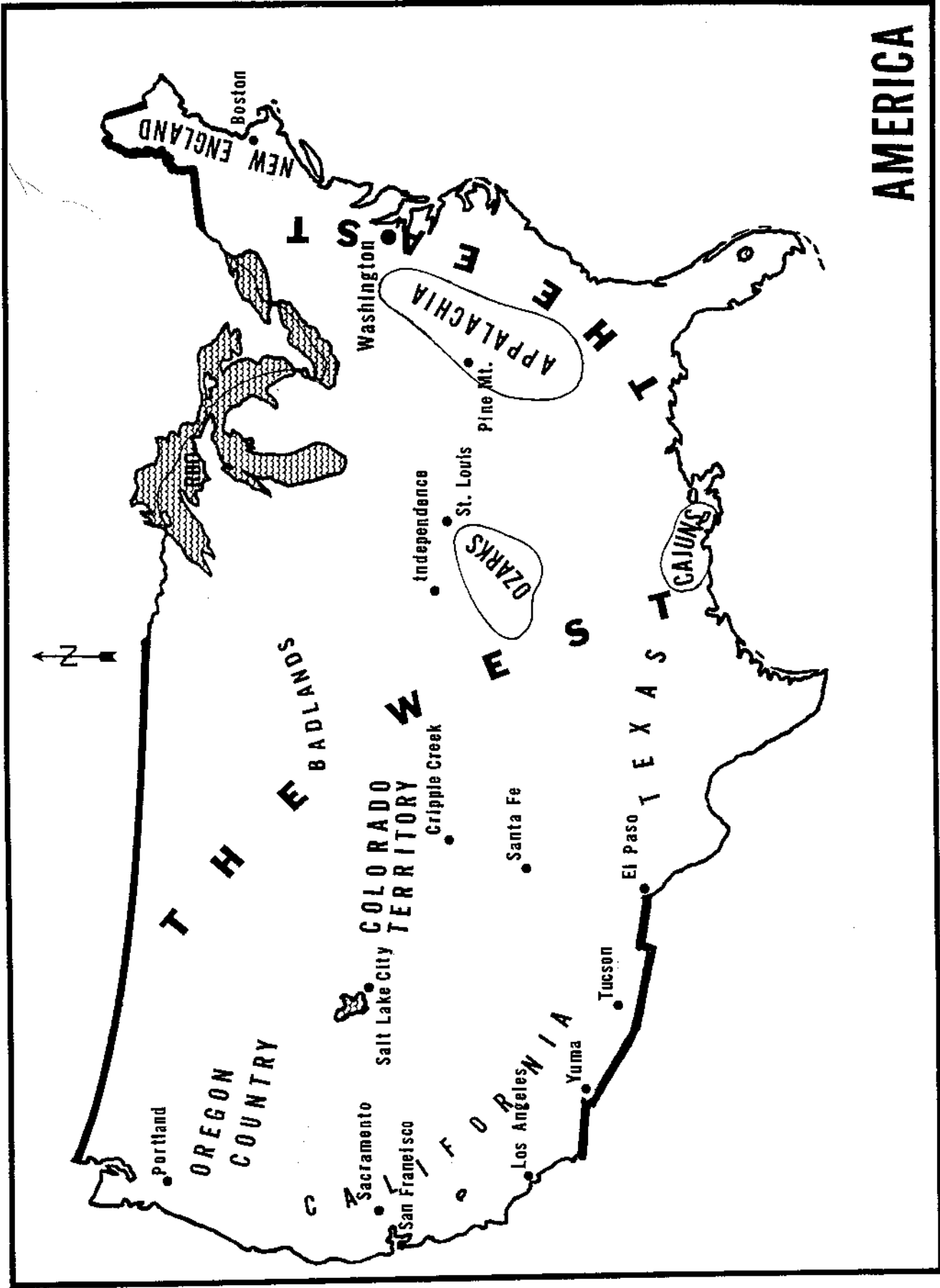
KAMISICE

Oj mišice, lele, Kamišice//  
Pomnete li, lele, ravni dvori//  
Namere li, lele, krivo pero//  
Krivo pero, lele, paunjovo//



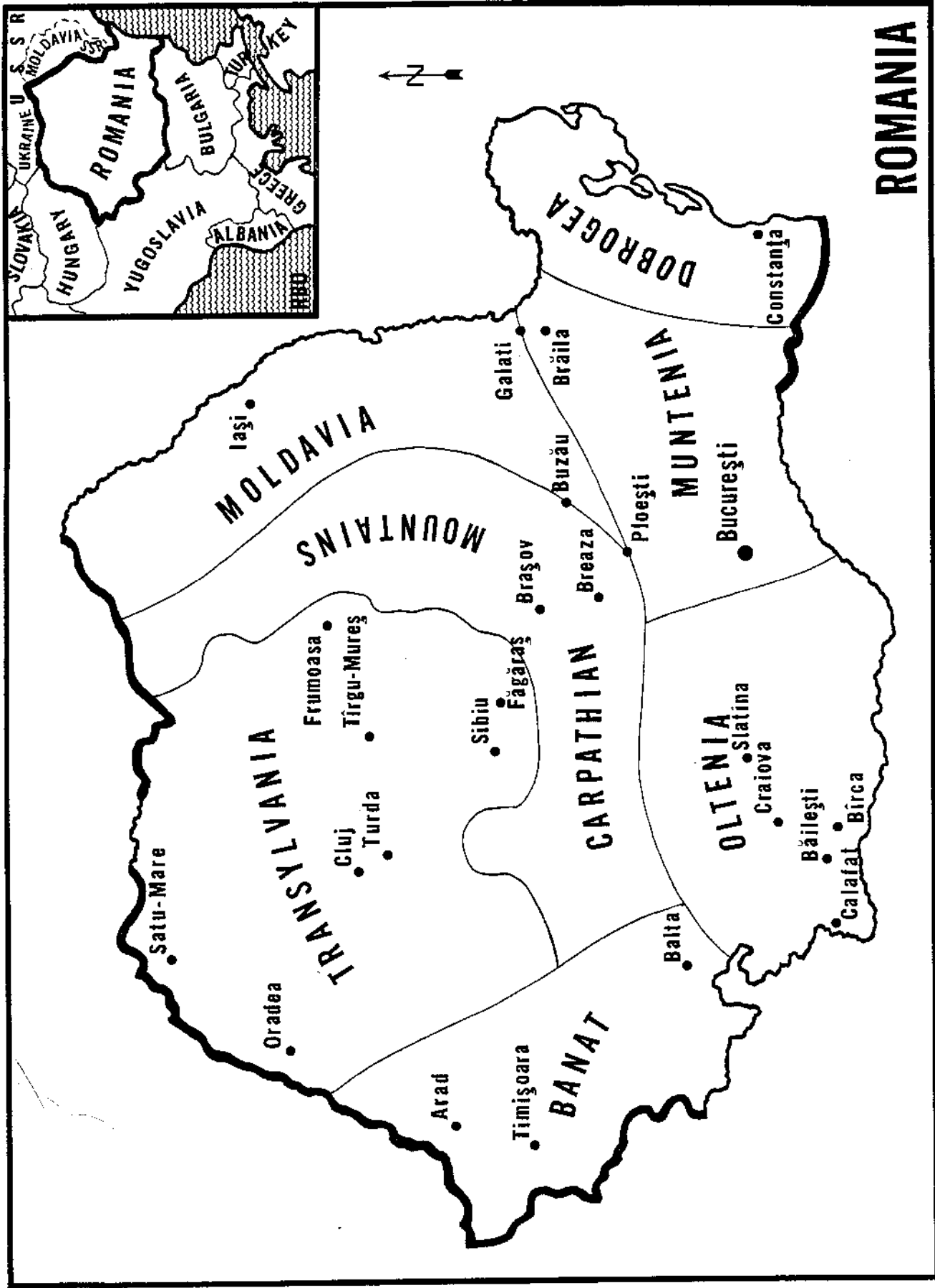
SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE





AMERICA

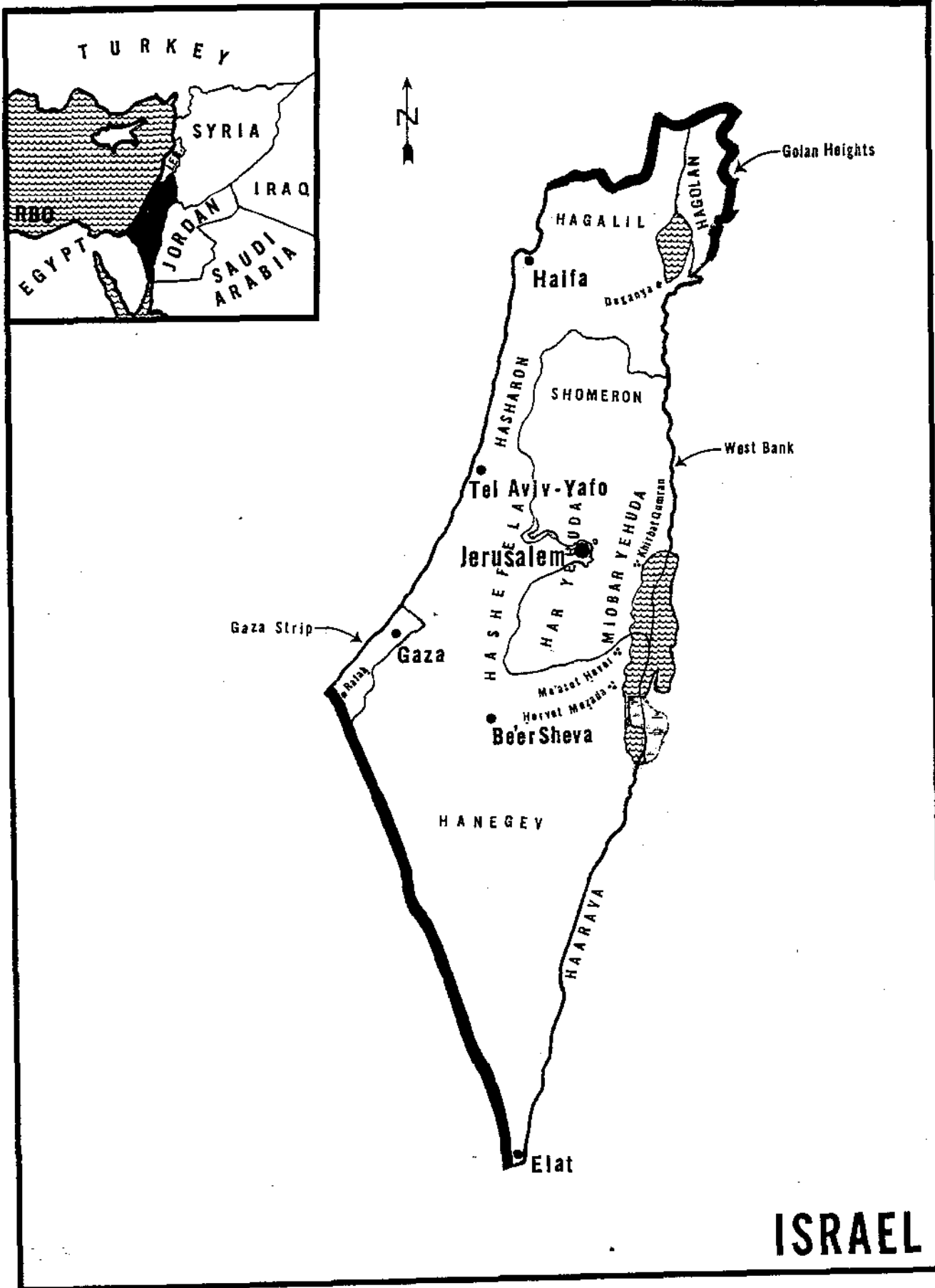
SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE



# ROMANIA

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

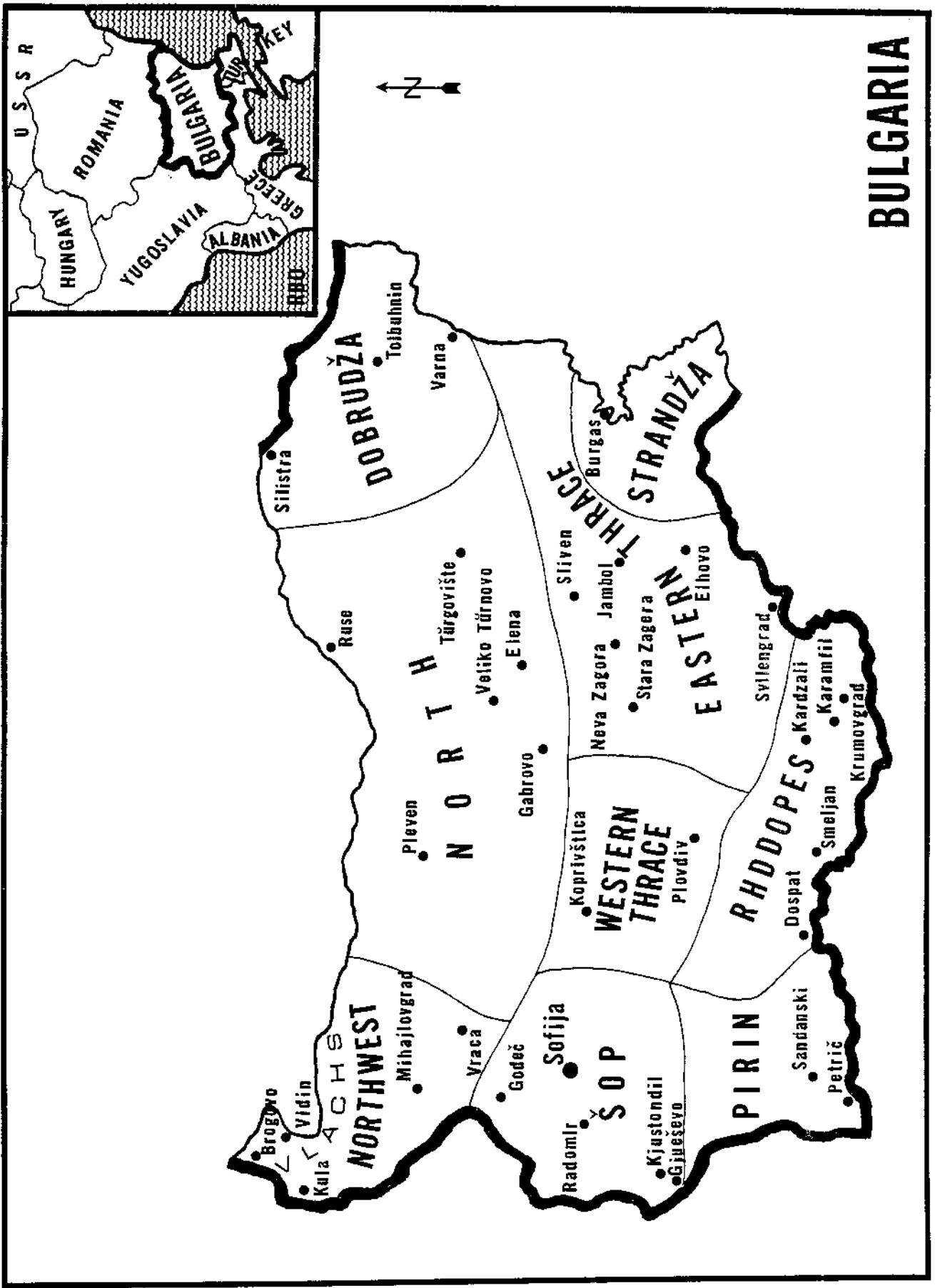




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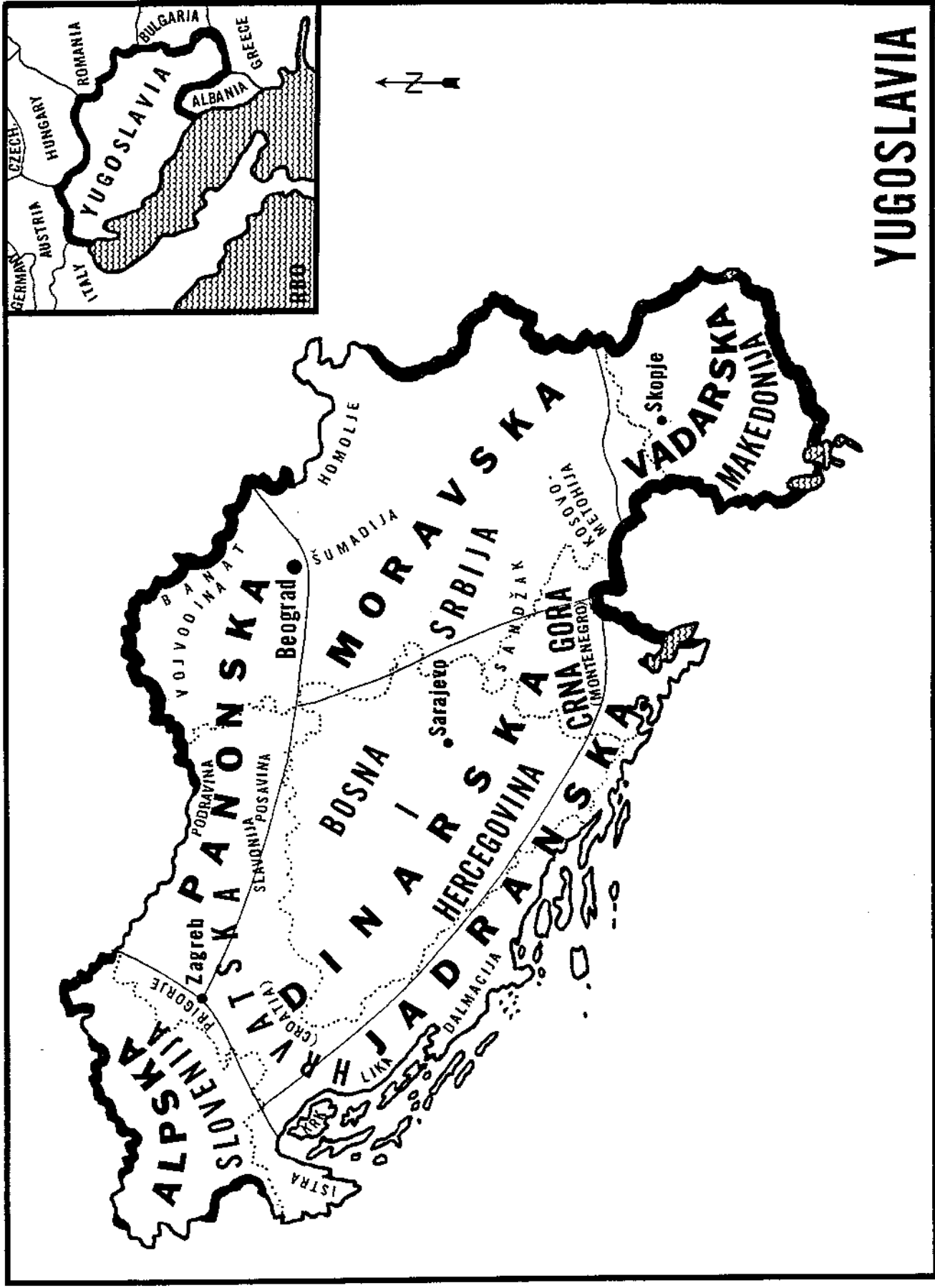




# BULGARIA

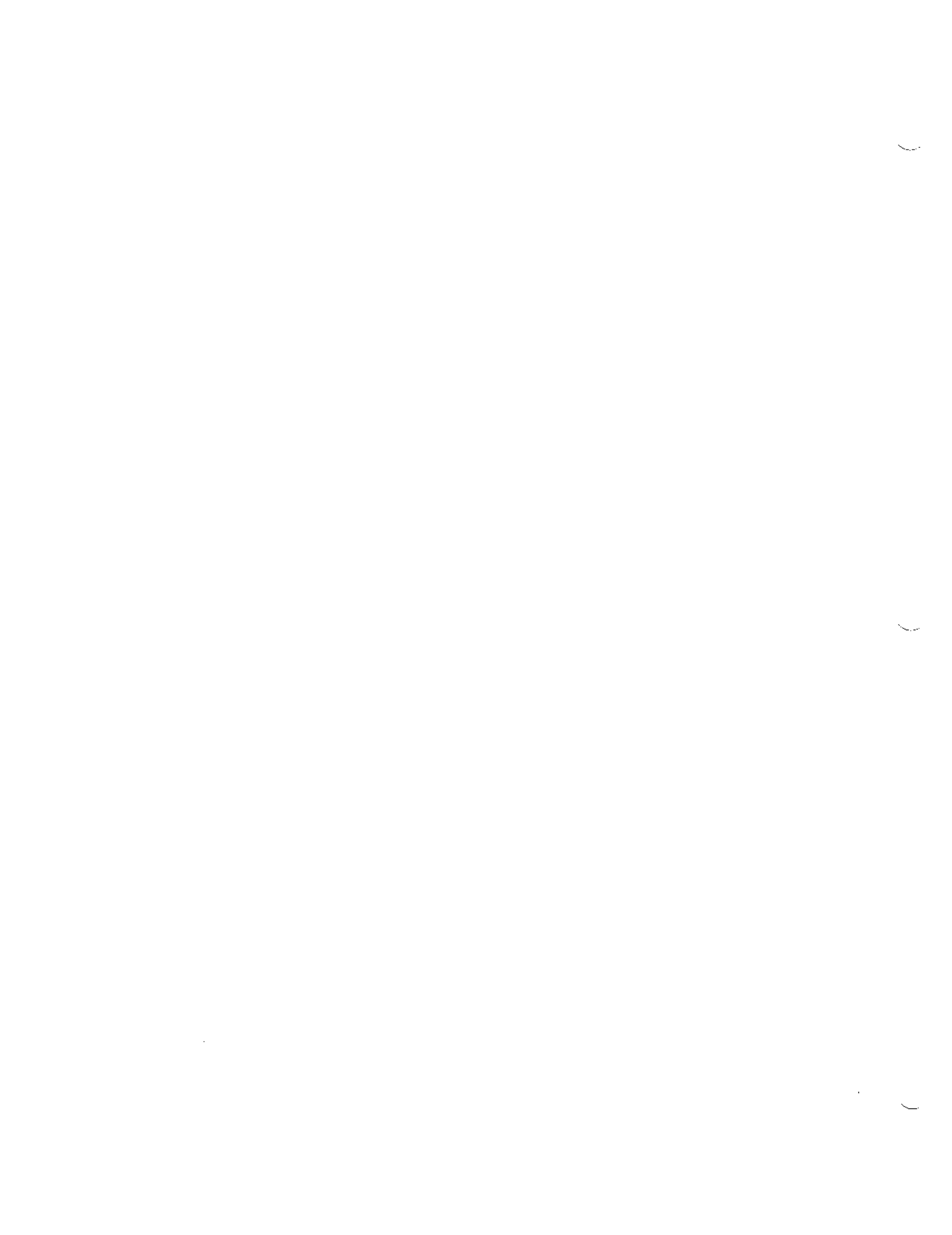
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# YUGOSLAVIA

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE



E R R A T APage

- 2 4. AVANT-DUEX DU HAUT BERRY  
Meas 1, line 2, change hep to bounce
- 4 AVANT - DEUX DES TOUCHES  
No Introduction  
Formation, diagram of lines, change W line to M line and W line to W line  
Put to L of "line diagram", Top of Line....x = M, o = W  
Add under basic steps: W's hands free at side or on skirt, W hands grasp inside of vest.  
Add to bottom of dance: Note: During Part I-II, active people alternate; during Part III-IV everyone is active.  
Add to last line of dance: side of line are active, Keep....
- 5 BOURRÉE DES JEUNES DU VAL DE LOIRE  
Add accent to all Bourrée words  
Intro; 4 meas, not 8  
Part I, meas 1-4, change end of line:.....quadrette and then back to place with.....  
Delete all of meas 5-8  
Change meas 9-16 to 5-16  
Meas 5-16, line 1, change to; Repeat meas 1-4, 3 more times (fwd & bkwd 4 times in all)  
Part II, meas 1-4, line 3, change to:.....Pass behind ptr on... meas 2. On meas 3-4 get ready.....
- 8 LA BOURRÉE MUSSÉE  
Introduction: 4 meas not 16
- 9 Fig. II, meas 1, add to end of meas: (R shldr adjacent)  
Meas 3, line 1, change to:.....twd (ptr) place passing behind ptr. Note: move out of ctr as quickly as possible so cpl 2 may move in.  
Meas 3, add to end of line 2: (R shldr adjacent)
- 11 LA MAZURKA DE SCHENEWELE  
Meas 8, change 2-stamps to step L to L, stamp R in place
- 12 LA MONTAGNARDE OR L'AUVERGNATE D'ISSOUDUN  
Add: Styling: Arms relaxed at sides, any movement of arms and shldr is natural.
- 13 LA POLKA DES CONSCRITS  
Fig 2, add to end of meas 9-16: On last 2 cts cpls join in social dance pos.  
Fig 3, add to end of meas 1-8: End in orig place.
- 25 BELO LENCE  
Tape: Side B, Gand 2  
Meas 3, ct 3 change Hep-en to Soft bounce
- 26 DENINO  
Tape: Side A, Band 3  
Add to bottom of "style": All hops are small and may be bounces, and bounces may be small hops.  
Introduction, add: or wait 2 meas and do Fig. I only 2 times the first time through the dance.

- 27 DENINO  
Fig. II, meas 1, ct 2: Hop on L, lower R leg beg to circle bkwd (knee remains lifted fwd).  
Add to end of ct 3: or next to L heel.  
Add to end of Fig.: Note: Fig may move slightly R and L, and/or rotate slightly R and L.  
Fig. III, meas 1, change ct 3 to 2-3, then change ct to read: 2 small skips diag R fwd.
- 28 GOCINO  
Tape: Side B, Band 3  
Fig. I, meas 1, line 2, change first word ~~ft~~ to heel  
Meas 1, ct 2, add to end of ct: L lifted bkwd  
Meas 2, line 1, change to Facing R of ctr and moving.....  
Ct 3 and 4, change across-R to in LOD  
Delete Fig II on front page, correct version on 2nd page of dance.
- 29 Fig. II, meas 3-4, add under meas: Arms: Swing fwd on meas 1, lower on meas 2-3.  
Fig. III, meas 3, change to: Leap R slightly R (cts 1-2); step L slightly L with plie (cts 3-4). The steps are done on the balls of the ft and the free ft is lifted bkwd.  
Meas 4, do cts 1-3 in place; ct 4 lift L bkwd to calf ht.
- 30 KOLUBARSKA SELJANCICA  
Tape: Side A, Band 2  
Fig. I is done flat footed.  
Delete meas 3-4, replace with:  
meas 3 - Facing ctr step R to R (cts 1-2); close L to R (cts 3-4). Flex knees on each ct.  
4 - Step R to R (cts 1-2); close L to R, lift L slightly off floor (cts 3-4). Flex knees on each ct.  
Fig. II, change meas 1 to 3, meas 2 to 4, meas 3-4 to 1-2  
Fig. III, change meas 1 to 4, meas 2 to 1, meas 3 to 2, meas 4 to 3  
Change new meas 1 to read: Leap on, delete Step
- 32 MORAVAC  
Pronunciation: add (Serbian pronunciation)  
Tape; Side A, Band 1  
Fig. I, meas 1, cts 1-2, line 1, change end of line to:....  
step R in place ....  
Meas 4, meas 1-3, line 1, change in-plaee to moving L
- 33 Meas 4 and 5-8 at top of page, delete entirely.  
Fig. IV, meas 3, ct 2, change ~~front~~ to bk  
ct 3, change ~~back-in~~ to fwd to  
Fig VI, meas 3-5, add to L of text: Very quick and small steps  
Add to "Note" at bottom of Fig.: Do Fig rather flat footed.
- 35 NISKA BANJA  
Tape: Side B, Band 1  
Formation, change to: Mixed lines or circle with.....in "W" pos and slightly fwd or "V" pos.  
Style, change to read: This Serbian dances is are very light, done with quick walking steps and-dene-mostly-on-the balls-of-the-ft-with and slightly bent knees. The styling styling has all-kind of extra flourishes such as bounces and skips, lifts,-swings, etc. ....

35 NISKA BANJA

Fig. I, meas 1, ct &, replace with: Flex R knee in place, or do small skip in LOD.

Fig. II, meas 1, cts 1-3, add to end: hands raise up.

Ct 4, delete Beunee-en-ball-ef-R-ft-as, replace with:  
L touches fwd as hands clap fwd and above head ht.

Meas 2, cts 1-3, add to end: bend slightly fwd from waist.

Ct 4, delete, Beunee-en-L-as-ball-ef..... add to end  
clap hands at waist level.

Ct 4, delete line 2: Claps--Clap-hands.....

36 SETNJA - U SEST MEDLEY

Tape: Side A, Band 4

Introduction, add: beg with singing.

All flexes throughout Setnja are "soft".

37 Setnja, meas 4, ct 1, change RLOD to L of ctr..... change fwd to  
in RLOD.

Meas 4, ct 2, add to end of line: in front of L or next to  
L.

Meas 4, ct 3-4, change LOD to R of ctr

Just above "U Sest", insert: Bridge: 8 meas. Beg U-Sest or  
continue to do Setnja, then move into U-Sest with music change.

Introduction, delete entirely

U-Seste, meas 2, ct 3, line 1, change next-to to toe behind

Meas 5-8, change 1-2 to 1-4

38 TROJNO

Tape: Side B, Band 4.

Add to Style: All hops are very small and may be bounces, or  
bounces may be small hops.

39 Fig. II, meas 1, ct 9, change to: Step L in place

Ct 10, change to: Step R in place.

Meas 2, line 1, change step to small hop on

Fig III, meas 1, cts 4-5: Syncopate as much as possible.

ct 4, add to end: in place.

Fig IV, meas 2, cts 1 and 3, change Drep to Hop

40 Fig V, meas 1, cts 1-7 are done flat footed.

Meas 1, ct 2, add to end: R almost straight

Fig VI, meas 2, ct 4, change to: Step R in place.

Ct 5, change R to L

Cts 6-7, delete and change to: Hop L in place; step R in place.

41 ALUNELUL DE LA URZICA

Source, change Paia to Theodor

A, meas 1, ct 1: Moving sdwd diag fwd.....

Meas 4, ct 4, change to: leap fwd onto L.....to R and  
leaning slightly in twd ctr.

Meas 5, ct 1: Moving sdwd diag bkwd.....

Under meas 6 in Part I, insert in text: B.

Change meas 7 to 1, 8 to 2.

Delete B, and change meas 1 to 3, 2 to 4, 3-4 to 5-6, etc. Part

B now begins at old Part A, meas 7.

New Part B, meas 8, change cts 3&4 to: turn L shldr twd ctr and  
fall with strong accented step L, bring R ft to L ankle.

42 ALUNELUL SCHIOP (note mark under "S" and add)  
 Correct pronunciation: ah-LOO nel-OOL shki-op  
 Formation, delete ~~Either-an-open-or-closed-eirele~~, replace with:  
Mixed lines  
 Part A, meas 1, ct 4, add to end of ct: lift R knee (ct 4).  
 Meas 5, change ~~out-ef~~ to twd ctr, then delete, ~~Turn-R-shldr~~  
~~twd-ctr-en-hep~~.  
 Meas 16, ct 4, add to end of ct: lift L knee fwd (ct 4).  
 Part E, change meas 1 to 1-3  
 Meas 4, change ct 1 to: ....extending (thrust) R leg across  
L (ct 1)  
 Add: Meas 9-16: Repeat meas 1-8 (4 times in all).

44 ALUNELUL VAIDEENI  
 Part A, in L hand margin change 1/28 to 12/8  
 Meas 1, ct 1, change to;.....and rotating R slightly to R.....  
 Ct 2, change to: close L to R  
 Ct 3-4, change to: R slightly fwd  
 Meas 2, cts 6 and 8, add to end of ct: with accent (ct....  
 Meas 3 in in 8/8 meter, delete description of meas 3 and  
 replace with: Step L in RLOD (ct 1-2), step R in RLOD  
(cts 3-4); face ctr and step L to L (ct 5); step R,L in  
place (cts 6-7); hold (ct 8). Hands swing down on cts  
1-2; up to "W" pos on cts 3-4; then remain in "W" pos  
on cts 5-8.

45 Part B, meas 4, beg of ct 1, change to: Moving diag R fwd.....  
 Ct 2, change to: step L behind R (ct 2)  
 Ct 6, change to: step R behind L (ct 6).  
 Meas 7, cts 5-8, put in blank: L (CWW)

46 ARDELEANA DIN BANAT  
 Tape: Side A, Band 7  
 Part A, cts 1-3 change ~~step-R,L,R~~ to, step-close-step, beg R.  
 Meas 4, M, change to: W turn L under raised arms (MR-WL).  
 W, change to: Turn CCW (L).....  
 Part B, add to bottom of text under title: a "W" pos while  
joined outside hands.....across bodies at waist level.  
 Meas 1, these are running two-stpes  
 Meas 2, add cts 3-4: do 1 running two-step fwd in LOD  
(M-RLR, W-LRL (cts 3-4)).

47 Part C, meas 2, ct 1, change to:.....lean in LOD and leap R fwd,  
arms in "W" pos tilt downward (ct 1)  
 Meas 2, ct 2, change to: face ctr, straighten and leap L bkwd  
 Meas 2, ct 3&4, change to:.....(RLR) in place turn to face  
RLOD.....  
 Meas 5, change to: Leap R fwd in RLOD (ct 1); leap L bkwd and  
face ptr (ct 2); step RLR in place turning to face LOD  
(cts 3&4). Body movement same as meas 2.  
 Part D, meas 1, line 1, change to:.....RLR LRL  
 Meas 1, line 2, change to:.....hand and begins to lead W ...  
 Meas 2, change to: In place, M leap R,L (cts 1-2); step  
R,L,R (cts 3,&,4). W moves approx 1/2 around M with opp  
ftwk.  
 Coda, meas 3, change meas L to meas 1  
 Add to end of dance: Dance repeats from beg at faster tempo,  
but without "coda."



- 48 HODOROAGA  
 Music: (Q,Q,Q,S); Side A, Band 2  
 Part A, meas 1, change to: Facing ctr, dance in place while rotate to R  
 Part B, meas 1, ct 1:....leap R to R  
 Ct 3: Leap R to R  
 Ct 4:.....in front of R with plie
- 49 HORA LA DREAPTA  
 Pronunciation: hor-ah lah drr-AHPT-ah  
 Tape: Side 2, band 1  
 Style: Steps are somewhat large and circle moves quickly.  
 Meas 1:.....moving R, large step R fwd in LOD (ct 1);  
 Ct 3, change to: Turning to face ctr, do a low leap on R in LOD (ct 3)  
 Meas 2, ct 1:....large swooping step L fwd, hands move fwd slightly  
 Ct 2 change ~~to~~ to L-fwd, to in place.  
 Ct 4, change to: touch L toe in place, hands move bkwd slightly  
 Meas 3, change to: Facing R of ctr and moving in LOD, do a large step L across R (ct 1).  
 Ct 2, change to: Facing L of ctr, step R in LOD  
 Ct &, change to: Face R of ctr and step R in LOD  
 Meas 4, ct 1: Large step R in LOD.  
 Ct 3, change to: step R in LOD
- 50 JIANA DIN AVRIG  
 Pronunciation: ZHEE-ahn-ah deen ah-vrig  
 Styling: When walking, lead with heel then roll onto full ft.
- 51 Part D, meas 3, change to: Leap R (ct ah); stamp L heel in place,  
 4 times to Q,S,S,Q,S (cts 1,2,3,&, hold 4).  
 Part F, change title to: WALK & TWO-STEP
- 52 MARGINEA (not taught)
- 53 NAGRA  
 Pronunciation: NAH-grah  
 Cassette: Side A, Band 1  
 Fig. A is mostly on the balls of the ft.  
 Meas 1, ct 8: virf-toc (hop/bounce)  
 Part C and D is done mostly on the balls of the ft.
- 55 P'A LUNGUL - not taught  
 Correct spelling to the above in title and index (P'a Lungul)
- 57 ROMANESTE DE PUCTAT - Void (notes do not resemble dance)
- 58 WHAT'S BUZZIN  
 Cassette, Side B, Band 10  
 Introduction: 4 meas  
 Fig. I, meas 2, line 1, change to:.....turn L in place, step  
 Fig. II, meas 1, line 2, change to:.....L,R,L (step-close-step-touch) (cts 1,&,2)  
 Meas 2-4, add to end of line 2: inside hands joined in "W" pos.  
 Fig. III, meas 1, ct 1, delete ~~in place~~, change to: Step L fwd  
 Fig. IV, meas 3, add to end of line: to new ptr.  
 W, meas 2, change to:...fwd L in front of M,

- 59 AHAVAT CHAYA'I  
 Pronunciation: ah-hah-VAHT hah-YAH-ee  
 Music: Side B, Band 1.  
 Introduction: 2<sup>4</sup> meas + 2 cts. Begin with vocal  
 Part I, meas 1, cts 1-2: Face ctr and step R.....  
 cts 3-4, change to:.....across R; arms cross about chest ht  
and fingers snap.  
 Meas 8 is 2/4 meter  
 Part II, meas 1-2, delete Debka Step, and change to read:  
 Debka: Step on ball of ft, put full wt on ft and do plie  
(step-bend).  
 Interlude, meas 3, fill in blank with: "W" pos.  
 60 Part III, meas 4, add to end of ct 1-3: and move out of circle  
to reform orig circle.  
 Part IV, meas 4, change to:.....1-1/2 times slightly out of  
circle, but not sdwd.  
 Meas 8, cts 3-4, change to:.....1/2 R on R
- 61 AM SGULA  
 Pronunciation: AHM skoo-lah  
 Music: Side A, Band 3  
 Introduction: 4 meas.  
 Part I, meas 2, cts 1-4: Look in direction of sway.  
 Part II, meas 1, ct 1: Look L and step R.....  
 Change second meas 1 to meas 2  
 Meas 2, ct 1: Look R and step R.....  
 Part III, meas 1, cts 3-4, change to: Step L behind R (ct 3);  
 step R to R (ct &), step L in front of R (ct 4).
- 62 ANAVA'I  
 Pronunciation: AHNAH-vai  
 Music: Tape, Israeli Folk Dances, Side B, Band 7  
 Style: Bouncy steps throughout dance.  
 Introduction: 4 meas. Beg with singing.  
 Part I: Face ctr  
 Meas 1, ct 1, change stamp to Step  
 Ct 4, delete Hep and in-plaee, then change to: Chug R  
fwd with bent knees.  
 Meas 2, change R to L and L to R  
 Part II, meas 1, cts 1-2, change to: Step-bend R fwd turning to  
face LOD.  
 Part II: Face-ctr  
 Meas 1, cts 3-4, change across-R to fwd.  
 Meas 2, add to beg of ct 1-2: Face RL0D and moving bkwd  
 63 Part III, meas 1, ct 3, change step to leap  
 Meas 2, ct 4, change beg to: Fall/stamp L bkwd.....
- 64 AT ADAMA  
 Pronunciation: AHT ah-dah-MAH  
 Music: Side B, Band 4.  
 Introduction: beg with vocal  
 Part I, meas 2, ct 3, change to: Pivot on L turning twd ctr.  
 Part-II, meas 3, there is no ct 4.  
 Meas 7, change to Repeat meas 3, Part I (R fwd, chug R fwd,  
 Yem L bkwd)  
 Meas 8 has only 2 cts, delete cts-3-4

- 64 Part III, meas 1, ct 1, change to:.....to R bending R knee as L.....  
 Meas 1, change 3-& to &-3  
 Insert at end of dance: Repeat dance from beg, then Fig I,  
Fig II thru meas 3, ct 1.
- 65 BAPARDESS LEYAD HOSHOKET  
 Pronunciation: bah-par-DESS lay-YAHD hah-shoh-ket  
 Music: Side A, Band 1  
 Introduction: upbeat + 6 meas. Beg with vocal.  
 Part I, meas 4, ct 1, change to: Step R back in place  
 Ct 4, change in-place to beside R  
 Meas 5, Grapevine to L not R  
 Meas 7, ct 4, change to Step L back in place.  
 Part II: No hand hold  
 Meas 1, cts 1-2, add to end of ct: with hands raised high  
 Meas 2, change to:.....twd ctr (step RL twd ctr, step LR  
turning 1/2 to R and backing twd ctr), end facing.....  
 Meas 3, cts 1-2, delete: rejoin-hands  
 Meas 4, add to bottom of meas: Arms reach fwd, palms up,  
when stepping fwd; lower arms and turn palms bkwd when  
stepping bkwd.
- 66 BET AVI  
 See revised dance notes.
- 67 DEBKA SHACHAR  
 Pronunciation: SHA-HAHR  
 Music: Tape, Side A, Band 5  
 Style: Bouncy with flex of knee almost on every ct.  
 Introduction: 16 cts.  
 Part I, delete Debka step as noted, replace with: Debka Step:  
 Step On ball of ft, then put full wt on flat of ft and do  
 plie (step-bend).  
 Part I, meas 2, cts 3-4, change to: Debka L bkwd, face RLOD.  
 Meas 3, cts 1-2, change to: Debka R fwd.  
 Part II, meas 4, ct 1, change Leap to Fall
- 68 Interlude, delete with-heps  
 Part III: Face ctr and release hands  
 Meas 1, ct 1, change fwd to in place; then add to end of ct:  
Do slightly hip accent (lift).  
 Meas 2, add to end: hands free to side.  
 Part IV: Face ctr with joined hands in "V" pos
- 69 EGLEY TAL  
 Pronunciation: Eg-LAY tahl  
 Music, Side B, Band 4.  
 Add under Formation: Both use same ftwk. When hands are free  
 they are loose by sides.  
 Introduction: 4 meas.  
 Part I, meas 2, cts 3-4, change to:.....passing R shldr and  
turning 1/2 R. End facing ptr.  
 Part II, meas 1, change to: Moving to own R, step R,L,R (cts 1-3);  
step L fwd and pivot 1/2 to L (ct 4).  
 Meas 2, cts 1-2, change to: Step R-L bkwd.  
 Meas 2, ct 3, change step to Rock  
 Meas 2, ct 4, delete, replace with: Rock onto L fwd.  
 Meas 3, cts 3-4 and Meas 4, cts 1-2 are: Step RLRL fwd.

69 Part III: (R hand on ptrs waist, L hand diag up to L and high)  
 Meas 1, buzz steps have down-up feeling  
 Meas 2, cts 3-4, add: change to opp dance pos with ptr.  
 Interlude, cts 1-2, change to: Step R to R; bend knee and  
raise hands to R at head level snapping fingers.  
Cts 3-4: Step L to L; bend knee and raise hands to L at  
head level snapping fingers.

70 HANIGUN

Pronunciation: hah-nee-GOON

Music: Tape, Israeli Folk Dances, Side A, Band 1

Formation, change in-"V"-pos to, hands free and out to side

Introduction: 9 meas

Meas 1, ct 3, add to end: R hand moves across body, L moves  
slightly bkwd.

Meas 2, delete hand movements, replace with: raise hands  
to head level.

Part II: Join hands in "V" pos.

Meas 1, cts 3-4, change to: Step-hop R, raise L knee and turn  
to face ptr.

Meas 5, ct 1, change to:.....step R heel to R.

Meas 6-8, delete and replace with:

Meas 6, ct 1-2: Repeat meas 5, cts 1-2.

3 : Step R in place.

4 : Hop on R.

7-8 : Repeat meas 5-6.

71 Part III: Face ctr, hands free at sides.

Meas 1-2, add to end: Body moves down-up-down-up, hands  
move down, up twd sky, down, up twd sky

Part IV: Hands joined in "V" pos

Meas 4, change to: 2 fast running ~~XXXXX~~ two-steps, R,L  
turning once R. Release, then rejoin hands. Hands are  
down and out slightly on turn.

72 HAVA NAGILA

Choreographer: Tsvi

Music: Side B, Band 8.

Formation, fill in blank: free to side.

Introduction: 12 meas, beg with vocal.

Part I, meas 1, ct 3, add to end: L arm swing across body.

ct 4, change diag-behind-B to, back in place.

Add: Meas 5-8: Repeat meas 1-4, once more (2 in all).

Part II, meas 1, cts 1-2, add to end: palm fwd.

Cts 3-4, add to end: palm bkwd.

Meas 3, cts 3-4: kick bkwd not fwd

Meas 4, cts 1-2, change in-place to fwd

3-4, change to: Step L fwd; stamp R in place, no wt.

Part III, meas 1-2, are really an interlude or bridge in the  
 music.

Add to end of dance: Repeat to end of music. Dance ends on  
 meas 4 of Part III of 3rd repeat.

73 MANGINAT HADROR - note correction of spelling, change index also.

Pronunciation: mahn-gee-NAHT hah-DR-ohr

Music: Tape, Side B, band 3.

Introduction: Begin with singing.

- 73 Part I, Section 1, meas 2, cts 2-4, change to: Step R across L (ct 2); step L to L and sway (ct 3); sway R (ct 4).  
 Meas 4, cts 1-2, change step to Stamp  
 Ct 4, change beg to: Stamp/close R to L.....  
 Section 2, add to end of meas 3-4: End facing ctr.
- 74 Part II, Section 1, meas 2, cts 2-3, change to: Hop 2 times on R turning once to R, L ft held slightly fwd close to floor.  
 Part III, Section 2, meas 3-6, add to beg: Facing ctr, repeat...
- 75 NA'AMA (see revised notes)
- 76 SHAV ANI ELAYEECH - not taught
- 78 YESH ET LA'AMAL  
 Pronunciation: yesh et lah-AH-MAHL  
 Music: Side A, Band 1  
 Introduction: 4 meas  
 Part I, meas 2, cts 3-4 Yem L not R  
 Part II, meas 1, cts 1-2, add to end: ; hold.  
 Ct 3: Small step R in pl  
 ct 4, change step to Leap
- 83 GALAONA  
 Styling, add to end: and bouncy.  
 I, add prep step before meas 1, ct 1: ct ah: Slight čukče on L, lifting R knee in prep.  
 Add to end of meas 1: Note: cts ah-1 results in a "ker-pluck" (syncopation) sound.  
 II, meas 3, line 2, change to:....fashion, toe slightly pointed, not to high.....  
 Meas 5, line 2, ct 2, change to: small fall onto L in place, twisting and bending upper body to face L.....  
 Meas 6, add to beg: Straighten body and face ctr, .....
- 84 JAMBOLSKO PAJDUSKO HORO  
 Introduction: Beg at start of any musical phrase.  
 Add to beg of meas 1: Moving in LOD,  
 Meas 4, ct 2: step back onto.....  
 Add to end of dance: Hands: Swing hands fwd on "odd" meas, and bkwd on "even" meas.
- 85 KAMISICA  
 Fig I: Slow music  
 Meas 2, ct 2, add to end of ct: thigh parallel to ground (ct  
 Fig. II, meas 2, replace line 3 with: to L then again fwd, turning to face ctr (cts 2-3).  
 Fig III, meas 3, line 1, ct 2, change point to, tap R toe 2 times towards....., look over R shldr (cts 2-3).  
 Delete ct 3 as it now reads.
- 86 Fig. IV meas 1-12, line 2, change lift to cross  
 Line 2-3, delete: ((step-beunee-beunee.....metien)); replace with (step-hop-cross; step-hop-hop; step-hop-hop)  
 Fig V, meas 3, ct 3, change to: step L bkwd in place

78 MALISEVSKO HORO

I, meas 1, add to beg: In LOD, do  
 II, meas 1-4, add to end: Note: Meas 2 may be done as a running two-step.  
 III, meas 5-6, change all steps to leaps  
 Delete "Note" at bottom of page and replace with: Sequence to fit music: Fig I, 3 times; Fig II, 4 times; Fig I, 3 times; Fig III, 4 times; Fig I, 3 times; Fig II and II, 2 times each.

88 PLETENICA

I, meas 1, ct 4, add to end of ct: L knee lifts fwd (ct 4  
 Meas 3, line 3, ct 4 change sending to extending  
 Meas 3, line 4, change to: ((slap/brush)) R ft bkwd - shldrs stay in place while rest of body moves bkwd on meas 1 (ct 5).  
 II, meas 2, ct 4, add to end of ct: extend L leg fwd (ct 4  
 Ct 5, change to: sharp ((slap/brush)) with L ftwk bkwd (ct 5  
 Meas 3, ct 4, change to: faeing-RL0B, small hop on L, extend R leg fwd (ct 4  
 Meas 4 and 5, change jump to "ker-pluck"  
 Meas 4, add to end of ct 4: small body twist to R (ct 4  
 Meas 5, add to end of ct 1: small body twist to L (ct 1  
 Line 3, change to: ...on R, lift L knee starts coming upward  
 Add to bottom of dance: Note: Ker-plund - land on back ft (ah); then on fwd ft (ct). This results in a syncopation.

89 PLEVENSKO DAJCOVO HORO

Fig. I, meas 1, line 3, change to: ....front of R or behind, not....  
 Meas 3, line 1, ct 2 change next-to-R, to slightly fwd

90 Change page 100 to 90

Fig III, meas 3, ct 2, change step to slight limp

91 SOPSKO ZA POJAS - note change of page no., change in index also

Formation: 6-8 people  
 Meas 1, add to end of meas: ....R-L-R on balls of ft (ct....  
 Meas 5, add to end of ct 2: L ft lifts in front of R knee (ct....  
 Meas 6-7, change steps to low leaps  
 Meas 8, ct 2, change end: as Meas 5, ct 2 (ct 2)  
 Change meas 9 to 8 in text

92 TALIMA - note change of page no., change index also

Fig. I, meas 4, change to: Small step (rock) fwd.....  
 Meas 7, change RLR to LRL, then add to end: on last step turn to face LOD.  
 Meas 8, delete to-fae-e-L0B-again  
 Fig II, meas 3, ct 1, change to: ...L ft turning to face ctr  
 Fig III, meas 3, ct 2, line 1 change to: ....both ft, or jump on both ft with plie (ft tog) with.....  
 Meas 4, line 1, change to: ....squat or jump onto both ft...  
 Meas 4, line 3, change down-at-sides, to bkwd  
 Meas 5-7, add to end of line: turning to face LOD on meas 7.  
 Sequence: do each figure 4 times

ADD TO INDEX:

Bal de Jigon .....	France .....	Hebert .....	14-a
Murguletul .....	Romania .....	Bloland .....	58-a
Pour le Plaisir.....	U.S.A. ....	Bloland .....	58-b
Songs to dances taught .....			93

1985 SA 1EG0 FOLK DANCE CONFERENCE

IRWIN & BEVERLY BARR (PROGRAM)  
3200 SEPULVEDA BLVD. APT K29  
LOS ANGELES, CA 90034  
(213)202-6166 478-4659

PAT BAVENDER  
909-C NORTH FIG  
ESCONDITO, CA 92026  
(619)743-6469

RUDDY BELONER  
10122 PALMS BLVD. #5  
LOS ANGELES, CA 90034  
(213)481-6872 837-4242

PAT BELEC  
410 CALHOUN, #5  
JUNEAU, ALASKA 99801  
(907)465-3830 586-5705

ODRA BENTON-BARDACH  
878 WEST END AVE. #8D  
NEW YORK, N.Y. 10025  
(212)222-7357

PERLE BLEADON (COMMITTEE)  
3675 CLARINGTON AVE. #7  
LOS ANGELES, CA 90034  
(213)839-6719

SUNNI BLOLAND (STAFF)  
1734 ALLSTON WAY  
BERKELEY, CA 94703  
(415)843-2795

BRUCE BOTELHD  
401 F STREET  
DOUGLAS, ALASKA 99824  
(907)465-2300 364-2334

CAROLYN BRENT  
125 PALISADES AVE. #104  
SANTA MONICA, CA 90402

JOHN CHU  
9010 E. BERKSHIRE PL.  
TUCSON, ARIZ 85710  
(602)741-2311 885-1951

SHERRY COCHRAN (COMMITTEE)  
4062-A VAN BUREN  
CULVER CITY, CA 90230  
(213)776-3307 559-2505

FLORA COOMAN  
309 CAMBRIDGE DR.  
GOLETA, CA 93117  
(805)967-9991

K. E. CONWAY  
10215 ND. 8TH AVE. #3  
PHOENIX, ARIZ 85021  
(602)870-0648

RALPH & JOANNE COSTANTINI  
2792 SANTA ANITA AVE.  
ALTADENA, CA 91001  
(818)798-8207

ANDY & PAT CROSSWHITE  
27147 ELIAS AVE.  
SAUCUS, CA 91350  
(805)259-5843

TOM & DOROTHY DAW (COMMITTEE)  
12527 CHADWELL ST.  
LAKEWOOD, CA 90715  
(213)924-4922

REY DEL CASTILLO  
P.O. BOX 20388, L.S.U.  
BATON ROUGE, LA 70893  
(504)342-7821 769-3315

GERI DUKES  
3880 RIO VISTA PLACE  
BONITA, CA 92002  
(619)475-2776

YA'AKOV & JUDY EDEN (STAFF)  
3104 AMHERST RD.  
MUNCIE, INDIANA 47304

CAROL EPPERSON  
932 PRESIDIO DR.  
COSTA MESA, CA 92626  
(714)834-2305 545-1957

HASAN ERBAY  
12201 TEXAS AVE. #4  
W. LOS ANGELES, CA 90025  
(213)621-5828 207-3928

ED FELDMAN (COMMITTEE)  
3675 CLARINGTON AVE. #7  
LOS ANGELES, CA 90034  
(213)839-6719

LILLIAN FISHER  
4334 JASMINE AVE.  
CULVER CITY, CA 90232  
(213)839-6110

ALLAN FODDYM  
P.O. BOX 4299  
IRVINE, CA 92716  
(714)634-4887 559-5672

ROSTER: FOLK DANCE WEEK

BORA GAJICKI (STAFF)  
2752 E. BRODAWAY  
LONG BEACH, CA 90803  
(213)439-7380

KAREN GILBERT  
4802 NO. 15TH AVE. #68  
PHOENIX, ARIZ 85015  
(602)265-4731 X235 274-0896

FORREST GILMORE  
1123 OCEAN PARK BLVD. APT B  
SANTA MONICA, CA 90405  
(213)822-1715 452-0991

RALPH GORDON  
3291 CANONITA DR.  
FALLBROOK, CA 92028  
(619)728-5967

FAITH HAGADORN  
900 E. LINVIEW AVE.  
ESCONDITO, CA 92026  
(619)747-1163

GERMAIN HEBERT (STAFF)  
439 ST. HUBERT  
ST. JEAN, QUEBEC J3B 1P9  
CANADA  
(514)348-2252

JERRY & KATHY HELT (STAFF)  
510 STANLEY AVE.  
CINCINNATI, OHIO 25226  
(513)321-6776

JANA JULIAN  
6147 MANZANILLO DR.  
GOLETA, CA 93117  
(805)964-8998 964-7957

MICKEY KASANDOFF  
SAN DIEGO, CA

JERI KISH-SIGDNA  
8179 VISTA DR.  
LA MESA, CA 92041  
(619)463-7529

BARRY & HELENE KORN  
10530 BRADBURY RD.  
LOS ANGELES, CA 90064  
(213)836-7893

PAULA KUNZICH (THE OLD COUNTRY)  
1147 NO. CLARK ST. #105  
WEST HOLLYWOOD, CA 90069  
(213)683-1560 657-3512

30-JUL-1985

DARCI LINKEY  
P.O. BOX 17075  
IRVINE, CA 92713  
(714)250-4010 543-5928

MIRIAM LUBET (COMMITTEE)  
927 N. KINGS RD. #305  
LOS ANGELES, CA 90069  
(213)650-7658

VICKI MAHEU (COMMITTEE)  
8867 ARMORSS AVE.  
SAN DIEGO, CA 92123  
(619)571-8867

RENEE MC GUIRE  
P.O. BOX 1242  
TUCSON, ARIZ 85702  
(602)792-8531 624-2268

ANDY MOFFITT  
3814 MERIVALE AVE  
SAN DIEGO, CA 92116  
(619)282-5042

YVES MOREAU (STAFF)  
6027 AVENUE DUROCHER  
OUTREMONT  
MONTREAL, QUEBEC H2V 3Y7  
CANADA  
(514)273-6095

BOB MORIARTY (COMMITTEE)  
1160 NO. HOBART BLVD.  
LOS ANGELES, CA 90029  
(213)663-5789

FREEMAN DDLUM (COMMITTEE)  
5660 ELSINGRE AVE.  
BUENA PARK, CA 90621  
(714)670-3549 522-7887

LOLA OWENSBY  
1522 E. LOFTUS LANE  
FRESNO, CA 93710  
(209)439-6481

MARTIN PARL  
1141 POST ST.  
SAN FRANCISCO, CA 94109  
(415)928-5398

ISABELLE PERSH (COMMITTEE)  
1171 NO. KENMORE AVE. #23  
LOS ANGELES, CA 90029  
(213)664-5500

MARVIN & BEATRICE PILL  
12813 STANWOOD DR.  
LOS ANGELES, CA 90066  
(213)391-7491

EVELYN PREMETT  
8359 UNIVERSITY AVE. #4  
LA MESA, CA 92041  
(619)460-8475

LISL REISCH \*  
420 AMAPOLA LANE  
LOS ANGELES, CA 90077  
(213)270-4340

MARIA REISCH (COMMITTEE)  
420 AMAPOLA LANE  
LOS ANGELES, CA 90077  
(213)270-4340

PEARL ROSENTHAL  
334 SD. GRAMERCY PL.  
LOS ANGELES, CA 90020  
(213)389-5369

MIKE RYAN  
3528 VILLA TERRACE  
SAN DIEGO, CA 92104  
(619)298-9240

LAURA SAUTER  
12221 BEACH BLVD. #3-0  
GARDEN GROVE, CA 92641  
(714)892-9766

PHILIP SCHLEIMER  
16370 PEACOCK LANE  
LOS GATOS, CA 95030  
(408)356-6767

DAVE & FRAN SLATER  
1524 CARDIFF AVE.  
LOS ANGELES, CA 90035  
(213)556-3791

MARY ANN SMITH  
798-G SYCAMORE WALK  
GOLETA, CA 93117  
(805)968-5323

KAYSO SOGHOMONIAN  
1455 SECOND AVE. #1402  
SAN DIEGO, CA 92101  
(619)238-1771

ALICE STAHLEY  
8001 E. BRADWAY #72  
MESA, ARIZ 85208  
(602)986-7293

VALERIE STAIGH (COMMITTEE)  
3918 SECOND AVE.  
LOS ANGELES, CA 90008  
(213)647-5146 292-4030

ROBERTA STEELE  
5572 BAJA DRIVE  
SAN DIEGO, CA 92115  
(619)265-2303

ALICE & ARCHIE STIRLING  
(COMMITTEE)  
647 W. MANOR DR.  
CHULA VISTA, CA 92010  
(619)422-5540

RAE TAUBER  
2192 HARBOUR HEIGHTS RD.  
SAN DIEGO, CA 92109  
(619)273-4996

ANNE TURKOVICH  
1838 SO. GRAND AVE. #1  
SAN PEDRO, CA 90731  
(213)832-6228

EUNICE UDELF  
10122 PALM BLVD. #5  
LOS ANGELES, CA 90034  
(213)837-4242

AL VINCENT  
5327 MULLEN AVE.  
LOS ANGELES, CA 90043  
(213)294-9421

ARLENE VINE  
5454 ZELZAH AVE. #317  
ENCINO, CA 91316  
(818)609-1311

LAURETTA WASSERSTEIN  
9826 WISH AVE.  
NORTHRIIDGE, CA 91325  
(818)886-6867

MARTHA AMDZIEWICZ WEIS  
4502 GILA AVE.  
SAN DIEGO, CA 92117  
(619)274-6199

LYNN WILLIAMS  
1479 SO. OAKHURST DR.  
LOS ANGELES, CA 90035  
(213)224-6506 556-1394

WINNIE WISSING  
777 HILLSIDE TERRACE  
VISTA, CA 92083  
(619)726-4337

ROBIN YARROW  
11429 CUMPTON ST.  
ND. HOLLYWOOD, CA 91601  
(818)506-7098





# CHISMES DEL DIA



## WELCOME

to the 17th 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.

## SUNDAY, JULY 21 SCHEDULE

Noon	Registration at El Conquistador
5:30 p.m.	Dinner EL Conquistador Dining Room
6:45 p.m.	Orientation Meeting in Dining room
8:00 p.m.	Dance Program

## ORIENTATION MEETING JULY 21

This meeting is for all participants and staff members. This is an opportunity to meet the staff, other participants, and hear plans for the week's classes, evening programs, requirements for credit, etc.

## MEAL HOURS DAILY

Breakfast:	7:30 - 8:15
Lunch:	12:00 - 1:00
Dinner:	6:00 - 7:00

## 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 item.

## PHOTOGRAPHS

Pictures will be taken Monday (see daily schedule for time) 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 staff as a group and individually. This is an excellent chance for each one of you to take pictures. Please be on time so we don't make everyone wait.

## CLOTHING

Please, no bare feet, bathing suits, or shorts in the dining room. Also, please no bathing suits or short shorts on the 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 each entrance.

PARKING

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

TAPING

No taping, of any kind (video or cassette) is allowed during classes, or in the gym.

SUNNI BLOLAND is a native New Yorker. She earned her BS in P.E. at Sargent College of Boston Univeristy and an M.A. in dance at the University of Wisconsin. (Funny, but she just can't seem to recall the dates of these two auspicious events). She's been teaching dance in the Department of Physical Education at U.C. Berkeley since 1960, which is when she began learning and simultaneously teaching folk dance.

1967 was a bonanza year; she received tenure, a sabbatical leave and a Fulbright Grant to study folk dance in Romania. Since then Sunni has returned to Romania every year to study with her teacher Theodor "Puiu" Vasilescu, to continue work on a book on Romanian folk dance which is almost ready for the publishers and to conduct folk dance tours.

This is Sunni's fourth time at San Diego Folk Dance Conference. She has taught at many other camps over the years at Stockton; Mendocino; Pawling, NY; North Country in Minnesota; Oregon State University; Buffalo Gap and in Japan. In 1981 she gave workshops at the North-South Folk Dance Teacher's Seminar at Carmel Valley, Cornell University, Reed College, Philadelphia Folk Arts Center, in Albuquerque, Los Alamos, The Ojai Festival and Detroit. For a person who was destined to travel and who loves people and performance teaching, folk dance has been the perfect career for Sunni.

YA'AKOV EDEN started dancing at the age of eleven with the "Youth Movement" in Israel. He danced with the national Lahakat Kibutz Toupe, "Hachativa" and then joined the "Students of Haifa" dancers. He is both a professional dancer and choreographer in the U.S. and Israel. Ya'akov was on the staff of Ball State University in Muncie, Indiana, and is the director of the Blue Star Israeli Dance Camp. He is currently married to Judy and residing in Palm Springs.

BORA GAJICKI was born in Vojvodina, Yugoslavia. He began dancing with an amateur group in Belgrade, and after completing his military service he joined Ansamble KOLO. He danced professionally and travelled extensively in Yugoslavia and most other countries in Europe with this troupe. In November 1967, Bora came to California.

Presently, Bora owns and operates The Folk Motif, a shop which specializes in danceware, including opanke, folk costumes, and other folk items. Bora also plays the accordion and directs his own orchestra. He has appeared throughout the US as an instructor at folk dance institutes and camps. He currently resides in Long Beach with his wife, Marge, and daughter, Anna.

LOUISE & GERMAIN HEBERT are both from Saint-Jean-Sur-Richelieu, a small community located south of Montreal, Quebec, Canada where they met through folk dancing.

In 1964 they were invited to teach in France and brought back the Bourrees and dances from the central province of Berry. The Heberts have done further research in France, and teach at institutes and camps in Quebec and the United States.

Germain is a school administrator, recently promoted to a director of a high school. Louise, after a long absence from the teaching field, has been teaching French for the last 8 years to immigrant children.

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 caller clinics, workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada, Mexico and Europe. Also, serves the American Square Dance Workshop, Inc, and is a member of the Caller Lab. 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, OH, with his wife, Kathey, and three daughters.

Here are some of his square dance accomplishments:

Recording artist on Blue Star, MacGregor, Scope, Sets and 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 state and television shows.

Conducts tours for square dancers to Europe, Mexico and Hawaii.

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. Inducted into the American Square Dance Society Hall of Fame. Among his many hobbies is sculpturing and antique collecting.

YVES MOREAU lives in Montreal, Quebec, Canada, and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He lived in Bulgaria for two years (1969-70), and has been traveling there regularly since 1966 to research dances and to record folk music in all regions of the country. He has also spent several months in other Balkan countries such as Yugoslavia, Romania and Greece, attending seminars and festivals. Yves has also researched traditional materials among Canada's Macedonian and Bulgarian communities.

He has lectured and conducted workshops throughout Canada, the United States (incl. Alaska and Hawaii), as well as in Western Europe, Mexico, Japan (4 times), New Zealand, Australia, Hong Kong and Taiwan. He has been a featured teacher at all of the major folk dance camps and festivals in North America.

Yves has also choreographed stage suites for several performing group such as the Duquesne University Tamburitzans, and currently directs his own Montreal-based group, 'Les Gens de Mon Pays', which has toured North America, France, Greece and Bulgaria on several occasions since 1972. The group's repertoire consists of Bulgarian and French-Canadian material also. Yves often teaches dances from his native Quebec as well as dances from Brittany, and France, as a result of numerous contacts with folk groups from that region.

Since 1975, Yves has been on the staff of the Canadian Folk Arts Council. For many years he was the editor of "Troubadour" magazine and is now special projects coordinator over looking national folk production seminars and several aspects of international relations. In 1980, he was awarded the "Kiril & Metodi" (St. Cyril & Methodius) Order (1st degree) by the Bulgarian State, for his work in the past 15 years popularizing Bulgarian folklore in North America. He was the first Canadian and one of the few non-Bulgarians to have received this medal, Bulgaria's highest decoration in the cultural field.

In 1970, he produced the first Bulgarian LP for folk dancing purposes in conjunction with "Balkaton", the State record company (BHA-734). He has also recorded many village orchestras which appeared on the WORLD TONE label. An anthology of recorded Bulgarian village music is due to be released in 1985. Among Yves' most popular dances are: Vlasko Horo, Sitna Zborenka, Dospatsko Horo, Sandansko Horo, Dobrudzanska Raka, La Bastringue & Gavotte d'Honneur.

Yves often travels with his wife France, an active folk dancer and children's dance specialist. They are the parents of a son, Francis, born in 1980 and the latest addition Catherine, born April, 1983.

THE SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE 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. Some one hundred and twenty-five scholarships have been awarded to date.

Memorial scholarships are awarded for the following: 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. the other founder Frank Cole passed away in 1962. Maude Sykes, a hard working and long time member of the committee passed away in 1976, and in 1979 another hard working long time member passed away, Marion Wilson.

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

SCHOLARSHIPS - there are several different types of scholarships awarded each year - Folk Dance Federation; Group scholarships: and Memorial scholarships.

The 1985 SDSU Folk Dance Committee's Memorial scholarship winners are: Sheila Conway from Phoenix, Arizona; and Mary Ann Smith from Goleta, California.

MEET THE FOLK DANCE FEDERATION CONFERENCE COMMITTEE:

Perle Bleadon	Bob Moriarty
Marshall Cates	Dick Oakes
Sherry Cockran	Freeman Odium
Dorothy & Tom Daw	Isabelle Persh
Ed Feldman	Maria Reisch
Miriam Lubet	Alice & Archie Stirling
Vicki Maheu	Valerie Staigh
Ted Martin	Donna Tripp

If you have any questions or problems, contact one of the above committee. we are here to help you.

H A V E A G R E A T F O L K D A N C E  
V A C A T I O N

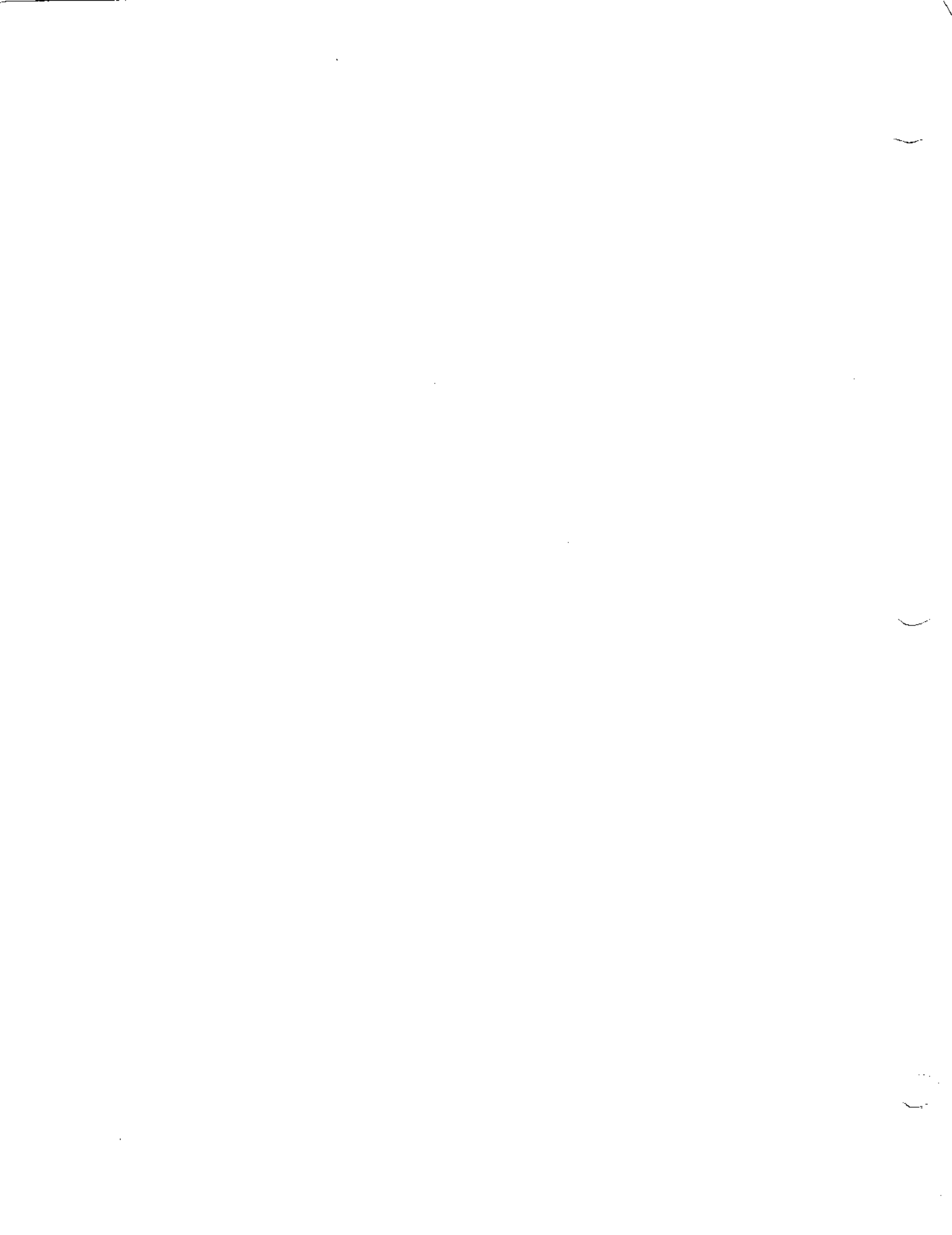




1985 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

7/22/85 MONDAY 7/23/85 TUESDAY 7/25/85 THURSDAY 7/26/85 FRIDAY

7:30 - 8:15 a.m.	BREAKFAST - El Conquistador			
8:15 - 8:30	WARMUPS with MARIA REISCH			
8:30 - 9:30	YA'AKOV EDEN	SUNNI BLOLAND	BORA GAJICKI	YVES MOREAU
1st PERIOD	Shachar 67 Savignac 40 Anat 15	Andhava, des Druif: 46 Hachmanga 48 Margulafut	Bohno 58 Gara 58	au kabou B'klusko-84 P. Penica-58
9:30 - 10:30	SUNNI BLOLAND	GERMAIN HEBERT	YVES MOREAU	BORA GAJICKI
2nd PERIOD	Amnat Yachdant 40 Hachmanga 40 Najra - 50	Yachdant des Touches	Yachmanga Dajevan 88 Cafes 103	Moravia Kobinova Seljanciu
15 Min. COFFEE BREAK				
10:45 - 11:45	GERMAIN HEBERT	BORA GAJICKI	YA'AKOV EDEN	SUNNI BLOLAND
3rd PERIOD	Moravia de Schenckwiler Ya Hachmanga 3 Yachdant	Yachmanga 38 Yachdant 40	84 Hbanco 64 Yachdant 40	Hava la Dream 50 Yachdant 40
12:00 - 1:00 p.m.	LUNCH - El Conquistador			
1:30 - 2:30	BORA GAJICKI	YVES MOREAU	SUNNI BLOLAND	GERMAIN HEBERT
4th PERIOD	Selnja-Uzicka 40 Niska Kungja 45	Selnja la Pajac 91 Yachdant 40	Amnat de la Uspira 44 Amnat Scher 149	Ya Doman du Paysant
2:30 - 3:30	YVES MOREAU	YA'AKOV EDEN	THE HEBERT'S	YA'AKOV EDEN
5th PERIOD	Amnat 40 Yachdant 40	Yachdant 40 Yachdant 40	Ya Couche des Druif Du Sol de Laine Ya Doman 40	Yachdant 40 Yachdant 40 Marginal Hadber 40
3:30 - 4:30	PHOTOGRAPHS - 4:00		FOLKLORE - 4:00	FOLKLORE - 4:00
6:00 to 7:00	DINNER - El Conquistador			
7:30 - 8:30	JERRY HELT SQUARES	JERRY HELT SQUARES	JERRY HELT SQUARES	JERRY HELT SQUARES
8:30	EVENING PROGRAM			





*Wed. July 30 (U.S.A.)*  
*10:45 - 11:45*

7/24/85 WEDNESDAY  
 7/27/85 SATURDAY

7:30 - 8:15 a.m.	BREAKFAST - El Conquistador	
8:15 - 8:30	WARMUPS with MARIA REISCH	
8:30 to 9:30 1st PERIOD	GERMAIN HEBERT	YA'AKOV EDEN
	REVIEW	REVIEW
9:30 - 10:30 2nd PERIOD	BORA GAJICKI	SUNNI BLOLAND
	REVIEW	REVIEW
15 Min. COFFEE BREAK		
10:45 - 11:45 3rd PERIOD	YVES MOREAU	GERMAIN HEBERT
	REVIEW	REVIEW
12:00 - 1:00 p.m. LUNCH - El Conquistador		
1:30 - 2:30 4th PERIOD	YA'AKOV EDEN	BORA GAJICKI
	REVIEW	REVIEW
2:30 - 3:30 5th PERIOD	SUNNI BLOLAND	YVES MOREAU
	REVIEW	REVIEW
3:30 - 4:30	FOLKLORE -	
6:00 - 7:00	DINNER - El Conquistador	
7:30 - 8:30 6th PERIOD	JERRY HELT	JERRY HELT
	SQUARES	SQUARES

