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SAN DIEGO STATE UNIVERSITY IS PROUD TO PRESENT ITS FIRST ANNUAL
**SPRING FOLK DANCE
INSTITUTE and FESTIVAL**

SATURDAY
MAY 10, 1980



institute:

9:00 AM UNTIL 5:00 PM
WITH MASTER TEACHER

DICK CRUM

festival:

8:00 PM UNTIL 12:00 AM
WITH MUSIC BY THE

NAMA FOLK DANCE BAND

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San Diego State University Folk Dance Club wishes to acknowledge the following people for their assistance in making this Institute and Festival possible:

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MILICA

Croatia & Vojvodina (Yugoslavia)

The trio dance *Milica* (MEE-lee-tsah, girl's name) became popular in Croatian and Serbian communities in the U.S. some time in the 1930's. According to old-time tamburitza players (including the members of the Banat Orchestra heard on the record listed below), the song whose melody accompanies the dance was a favorite among Croatian and Serbian immigrants to the U.S. many years before that, as early as the turn of this century.

Milica's exact origins are unknown. Variants of the dance have been recorded in numerous places in Croatia and Vojvodina (Yugoslavia), and it is reported to have been popularized there by tamburitza orchestras in the period between World Wars I and II. It is described here as learned and danced by Dick Crum at Croatian and Serbian affairs in Pittsburgh, Detroit, Cleveland and other eastern cities in the 1950's.

Recording: Folk Dancer MH 1005, *Milica*.

Meter: 2/4

Formation: Trios scattered anywhere on the dance floor. Usually 1 man with 2 women, one on either side of him, all facing the same direction. His hands are around the back of their waists, holding their outside hands at their outside hips. Each W places the hand nearest the M on his nearest shoulder. The formation just described is the oldest, basic form. It often happened, however, that more than three dancers (anywhere from four or five or even more!) would form one line and do the same steps as in the trio form.

MEAS

ACTION

Part I - Hop-step-steps forward

- 1 All dancers moving straight fwd, hop on Lft, bringing Rft slightly fwd low (1); step Rft fwd (&); close Lft fwd beside Rft, taking weight on Lft (2).
- 2-4 Repeat movements of meas 1 three more times for a total of four.

NOTE: A common variation of Part I consisted of the group (trio or line) pivoting, either in place or moving forward, using the same footwork described above. The pivot could be a full turn or more, either clockwise or counterclockwise.

Part II - Basic kolo step R and L

- 5 Low hop on Lft in place or moving *very slightly* R (1); step Rft (flat) sideward R (&); close Lft beside Rft, taking weight on Lft (2).
- 6 Short step Rft sideward R (1); low hop on Rft in place (2).
- 7-8 Reverse movements of meas 5-6.
- 9-12 Repeat movements of meas 5-8.

(continued)

MILICA (concluded)

There are many different lyrics to the song whose tune accompanies the dance *Milica*. Here are the verses sung by the Banat Orchestra on the Folk Dancer record listed above:

- | | | |
|----|---|---|
| 1. | <i>Milica je uranila
i krevet je namestila,
/: pa čeka svoga dragana. :/</i> | <i>Milica got up early
and made her bed,
then waited for her sweetheart.</i> |
| 2. | <i>Milica je večerala
i na sokak istrčala,
bez marame i bez kecelje,
da dočeka svoga dragana.</i> | <i>Milica ate supper
and hurried out onto the street,
without kerchief and without apron,
to wait for her sweetheart.</i> |
| 3. | <i>Mati viče, mati kara:
"Ajde kući, pile moje,
/: večeraj, lolu ne čekaj!" :/</i> | <i>Her mother yelled and scolded her,
"Come home, my dear,
eat your supper and don't wait for
that boyfriend of yours!"</i> |
| 4. | <i>Milica je lepo dete,
zašto j' momci ne ljubite?
/: Haj, Milica, jedinica! :/</i> | <i>Milica's a pretty child,
why don't you fellows love her?
Oh, Milica, mother's one-and-only!</i> |

STANKINO ORO

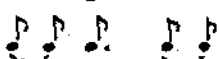
Macedonia

Stankino oro (STAHN-kee-noh O-roh, "dance named for Stanka [girl's name]"), is a line dance from the town of Edhessa (Slavic name: Voden) in that portion of Macedonia now included in Greece. The dance is described here as performed by a group of men from that region who now live in Yugoslav Macedonia and were filmed by Bob Leibman at a folk-dance festival in 1971. As danced by this group, *Stankino oro* differs in certain details from the version some U.S. and Canadian folk dancers are already familiar with (described in the notes accompanying the record listed below).

Structurally, *Stankino oro* is a member of the *pravo/lesno* family of 3-measure dances. It is a rare example of this dance-type in 11/16 meter.

Recording: Folkraft LP-15, side A, bd. 4, *Stankino*.

Rhythm and meter: *Stankino oro* is in a slow-quick-slow rhythm (3 dancer's beats per measure) and may be notated in 11/16 meter:

Rhythm:	S	Q	S
Dancer's beats:	1 & 2	3 &	
11/16 notation:			

Formation: M in open circle or line; arms on neighbors' nearest shoulders. Leader may flourish handkerchief in free R hand.

MEAS

ACTION

Part 1 - Slow

- 1 Facing slightly R of ctr and moving in LOD: step Rft fwd (1); slight bounce (*čukče*) on Rft, bringing Lft across in front with L knee bent (&); place Lft flat on floor fwd beyond Rft, pressing firmly as if stepping but actually only sharing wt momentarily with Rft (2); without moving Lft from this position, shift full wt onto Lft, flexing L knee slightly (3); *čukče* in place, moving Rft in air in LOD in preparation for next step (&).
- 2 Facing ctr, step Rft sideward R (1); *čukče* on Rft in place, bringing L knee high across in front, L ankle turned in (2); *čukče* on Rft in place, beginning to lower Lft in preparation for next step (3).
- 3 Step Lft slightly backward (i.e. away from ctr) (1); *čukče* on Lft in place, bringing Rft around and up in back so that R ankle is behind L knee (2); *čukče* on Lft in place, beginning to lower Rft in preparation for next step (3).

(continued)

STANKINO ORO (cont'd)Part 2 - Fast

The music accelerates, and at a given point (which may be signalled by the leader) the dancers change to the following fast variation of Part 1. Note: All "steps" below are running steps.

(upbeat) Preliminary hitch-hop on Lft, turning to face in LOD (ah-)

- 1 Step Rft fwd in LOD (1); hop fwd on Rft, bringing Lft up across in front (2); step fwd on Lft (3); hitch-hop on Lft (ah-).
- 2 Step Rft fwd in LOD (1); step Lft across in front of Rft (2); turning to face ctr, hitch-hop on Lft (ah-); facing ctr, do a "twizzle" step, as follows: step backward (away from ctr) on full Rft, leaving Lft in its previous position without wt pointed toward ctr and moving L ankle R in a tiny arc using the L sole as a pivot point (3); hitch-hop on Rft in place (ah-).
- 3 Jump onto both feet apart, knees slightly bent, facing ctr (1); hop on Lft in place or moving very slightly to R, R knee bent and Rft in a position near or behind L ankle (2); hop again on Lft in place or very slightly to R, with Rft in same position as just described (3); do the preliminary hitch-hop described under "upbeat" at the beginning of this Part (ah-), and continue into meas 1 to repeat the figure.

Notes by Dick Crum

KOKONJEŠTE Serbia (Yugoslavia)

Kokonješte (koh-kohn-YESH-teh) or, in dialect, *Kukunješće* (koo-koon-YESH-cheh), *Kukunješ*, etc., is one of the "classic" dances of Yugoslavia. It was a favorite of turn-of-the-century ballrooms as well as village churchyards; by 1900 it had attained sufficient popularity among Serbs living in the Austro-Hungarian Empire that it was transplanted to the U.S. and Canada by immigrants from that area.

Its name is a Romanian word (*coconeste*, meaning "in the style of a young nobleman"), giving support to the theory that the dance was introduced via the upper-class ballroom. (Romanian musicians were popular in cities and towns throughout the Balkans -- their impact on dance music of Yugoslavia, Bulgaria and even Greek island towns is still evident today.) It is also possible that the ballroom form of *Kokonješte* was based on some older, traditional Serbian folk dance, reflecting a common practice among 19th-century Serbian dancing masters.

The term "*Kokonješte* pattern" is often used by Yugoslav dance specialists with reference to a large group of kolos that share *Kokonješte*'s basic structure. This group includes dances well known to many U.S. and Canadian folk dancers, such as *Žikino kolo*, *Čuješ mala*, and *U šest*.

Many different tunes were composed for *Kokonješte*. Old music books list *Kokonješte I*, *Kokonješte II*, *Kokonješte III*, *Čukaričko kokonješte*, etc. The most famous of these was *Arapsko kokonješte* (literally "Arabian"), a somewhat fanciful title, since the melody has little relationship to Arabic music. This is the tune that has lived on among Serbian-American musicians to the present day.

The dance is described here as learned and danced by Dick Crum at Serbian and Croatian dance events in the eastern U.S. during the early 1950's.

Recordings: (a) Folk Dancer MH 1007
(b) NAMA #2, Side B, Band 2

Meter: 2/4

Formation: Open circle, M and W, hands joined down at sides ("V" position), end dancers have free hand at small of back.

MEAS	ACTION
<u>Part 1 - Basic <i>Kokonješte</i></u>	
1	Facing slightly R of ctr and moving in LOD: step Rft fwd (1); step Lft fwd (2).
2	Facing ctr, short step with Rft sideward R (1); close Lft (no weight) beside Rft or slightly fwd (2).
3	Short step with Lft sideward L or in place (1); close Rft (no weight) beside Lft or slightly fwd (2).
4	Short step with Rft sideward R or in place (1); close Lft (no weight) beside Rft or slightly fwd (2).
5-S	Reverse footwork and direction of meas 1-4.

(continued)

KOKONJEŠTE (concluded)

MEAS	ACTION
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Part 2 - "Fast" or "running" Kokonješte

- 1 Facing slightly R of ctr and moving in LOD: 2 running steps (Rft-Lft) fwd. (Some dancers exaggerate these two steps by stepping outward from the ctr on the 1st and twd the ctr on 2nd, keeping feet close together, giving a zig-zag pattern to the movement fwd in LOD) (1,2).
- 2 Facing ctr, light step sideward R with Rft (1); step Lft lightly beside or in front of Rft (&); light step with Rft in place (2).
- 3 Facing ctr, light step sdwd L with Lft (1); step Rft lightly beside or in front of Lft (&); light step with Lft in place (2).
- 4 Facing ctr, light step sideward R with Rft (1); step Lft lightly beside or in front of Rft (&); light step with Rft in place (2).
- 5-8 Reverse footwork and direction of meas 1-4 of this Part, starting to L with Lft.

SEQUENCE: Parts 1 and 2 are described above beginning with Rft and moving R. During the dance, each will also be done beginning with Lft and moving L at different times. Part 1, always done for 12 measures, to the first ("Arapsko") theme of the music, goes through 1 1/2 times and thus "switches feet". If Part 1 began on the Rft, Part 2 will begin on the Lft. Keep in mind that each part begins with whichever foot is free, and that the direction of movement, whether slow or fast, alternates to the R and L throughout the dance. The "Arapsko" theme (which begins with the "held" note) is the first theme on the recording. When it recurs later, it signals dancer to switch to Part 1 with whichever foot is free.

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Presented by Dick Crum

DE-*nvîrtit*

Oaş District (Romania)

De-nvîrtit (den-ver-TEET, "turning"), a couple dance, is one of the two basic traditional dances of the tiny district of Oaş in northern Romania. (The other basic dance of the area, *roata*, is a circle dance done by men only.)

At a Sunday afternoon dance gathering, *de-nvîrtit* is usually the opening dance, and it is repeated regularly during the rest of the event. Only the unmarried people dance it on such occasions. Older, married people sometimes dance it at less public celebrations (weddings, christenings, etc.).

As performed by the young *oşeni* ("Oaşians"), *de-nvîrtit* is made up of two "phases": at the beginning the couples dance non-turning figures, in place or moving about a small area of the floor. This Phase 1 includes the "Basic Step" and the "Men's Steps" (see descriptions below) and serves as a kind of warm-up. After a few minutes of this opening phase the man leads the woman into side-to-side movements and the various turning figures from which the dance itself gets its name. The turning phase is the main part of *de-nvîrtit*.

Recording: Fuge Imaginea FI 102-A, *De-nvîrtit*.

Rhythm and meter: *De-nvîrtit* is conventionally notated in 2/4 meter. Its basic rhythm pattern is slow-quick-slow-quick-slow and spans two measures of music. (For other rhythm patterns see "Men's Steps" below.)

Dancer's beats (counts)	1	2	3	4	5
Rhythm	S	q	S	q	S
2/4 notation (2-meas phrase)	♩	♩	♩	♩	♩

BASIC STEP PATTERNS

In its simplest form, *de-nvîrtit* has two different step patterns which are done individually or in combination with each other, depending on the particular figure being done. These two patterns are the "Basic Step" and the "Continuation Step". Both can be done by men and women, are in the S-q-S-q-S rhythm, and can begin with either foot depending on the figure being danced.

1. "Basic Step"

The Basic Step is done in place or moving in various directions--sideways, forward, backward, twirling around in place, etc., depending on the figure being done.

Basic Step (Lft)

S Step Lft
q Step Rft
S Step Lft
q Step Rft
S Step Lft

Basic Step (Rft)

S Step Rft
q Step Lft
S Step Rft
q Step Lft
S Step Rft

2. "Continuation Step"

Though sometimes done in place, the Continuation Step is primarily used as a traveling step in couple turns moving clockwise or counterclockwise.

Continuation Step (Rft)

S Step Rft
q Hop or bounce on Rft
S Step Lft
q Step Rft
S Step Lft

Continuation Step (Lft)

S Step Lft
q Hop or bounce on Lft
S Step Rft
q Step Lft
S Step Rft

MEN'S STEPS

Osage men embellish their dancing with a variety of taps, stamps and heel clicks, often in syncopated rhythms. They usually do these steps during "Phase 1" (non-turning figures, see introductory notes above). A comprehensive list of these embellishments would be impossible; three typical men's figures are given here.

1. Men's Step #1 - "Basic Step with Heel Taps"

Done in place or moving a short distance sideways.

Basic Step with Heel Taps (Rft)

q Audible step with Rft in place
or sideways R
q Tap L heel beside Rft
q Step Lft beside Rft
q Step Rft in place or sideways
R

q Tap L heel beside Rft
q Step Lft beside Rft
q Step Rft beside Lft
q Tap L heel beside Rft

Basic Step with Heel Taps (Lft)

q Audible step with Lft in place
or sideways L
q Tap R heel beside Lft
q Step Rft beside Lft
q Step Lft in place or sideways
L

q Tap R heel beside Lft
q Step Rft beside Lft
q Step Lft beside Rft
q Tap R heel beside Lft

2. Men's Step #2 - "Heel Clicks"

Done in place or moving forward or backwards.

q Land on both feet about 6" apart, bending both knees slightly
q Low jump into air, clicking insides of both feet together
q Land on both feet close together
q Land on both feet about 6" apart, bending both knees slightly

q Low jump into air, clicking insides of both feet together
q Land on both feet close together
q Land on both feet about 6" apart, bending both knees slightly
q Low jump into air, clicking insides of both feet together

Note: Most native dancers do this step close to the floor without spreading their feet very far apart, i.e., it is not a calisthenics-type jumping-jack step.

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danced by the natives in Oas, and even this sequence is not absolutely rigid; sometimes the dancers will return to Phase 1 briefly as a kind of break between the more active movements of Phase 2.

PHASE 1 - NON-TURNING FIGURES (M and W use opposite footwork)

Figure #1 - Basic Step in Place

("X" meas) M beginning Lft, W beginning Rft, couple does Basic Step, alternating feet with each new phrase, as if "marking time" in place. This is done for as long as the M wishes.

Figure #2 - Basic Step Sideways

("X" meas) M beginning Lft, W beginning Rft, couple does Basic Step, alternating feet with each new phrase and dancing sideways, first to M's L, then his R, etc., until M leads into another figure.

Figure #3 - Basic Step about Floor

("X" meas) M beginning Lft, W beginning Rft, couple does Basic Step, alternating feet with each new phrase and dancing casually about the dance floor. Usually the M moves fwd, the W bkwd as they travel.

Figure #4 - Men's Steps

("X" meas) M does any or all of Men's Steps #1, 2 or 3, either in place or traveling, as appropriate. W accommodates her footwork to his movements (see under Men's Steps and Women's Steps above).

Note: There is no rule as to the sequence or length of time devoted to the above figures; these are entirely up to the discretion of the M.

PHASE 2 - TURNING FIGURES (M and W use same footwork)

After a few minutes doing figures from Phase 1, the M leads the W into various turning figures; note that during these figures the partners use the same foot. This means that the W must quickly change feet as she feels the M's lead into Phase 2.

Figure #5 - Side-to-Side

Meas 1-2 Retaining shoulder-waist position, couple does one Basic Step (Lft), the M doing his in place as he turns very slightly R (CW), leading W with his L hand over toward his R side. She meantime faces in this direction and takes her Basic Step (Lft), ending up almost on his R side and turning slightly R at the very end to face in the direction she just came from.

Meas 3-4 Reversing footwork and direction, M leads W over to his L side (she "returns home" and goes a little beyond), turning slightly L at the very end to face in the direction she just came from.

This figure may be repeated as many times as the M wishes.

3. Men's Step #3 - "Stamp-Hop-Step-Hop-Stamp"

Done in place.

S Stamp Rft (no wt) across in front of Lft
q Hop or bounce on Lft in place
S Step Rft beside Lft
q Hop or bounce on Rft in place
S Stamp Lft (no wt) across in front of Rft

S Stamp Lft (no wt) across in front of Rft again
q Hop or bounce on Rft in place
S Step Lft beside Rft
q Hop or bounce on Lft in place
S Stamp Rft (no wt) across in front of Lft

WOMEN'S STEPS

While the men are doing the Men's Steps, the women adjust their footwork to accommodate the men's movements. In the case of Men's Step #1, for example, the woman would do the ordinary Basic Step beginning with the opposite foot from the man. In the case of Men's Steps #2 or #3, she might do the ordinary Basic Step, or the following "Step-Hop-Step-Hop-Step":

Woman's Step - "Step-Hop-Step-Hop-Step"

Done in the direction led by partner.

S Step Rft
q Hop or bounce on Rft
S Step Lft
q Hop or bounce on Lft
S Step Rft

S Step Lft
q Hop or bounce on Lft
S Step Rft
q Hop or bounce on Rft
S Step Lft

FORMATION AND POSITIONS

Couples anywhere on the dance floor. The most common position is shoulder-waist, but very often the W grasps the M's upper arms or elbows. An alternative hand position for the M is one hand at W's waist, with his other hand "hooked" on her elbow. During the steps of Phase 1 partners are face-to-face; during the couple turns in Phase 2 they are often turned R-shoulder-to-R-shoulder or L-shoulder-to L shoulder.

Note: Even when in face-to-face position, the native dancers seldom look at their partners.

SEQUENCE OF FIGURES

Aside from the overall sequence of Phase 1 (non-turning figures) followed by Phase 2 (turning and twirling figures), there is no set sequence to the dance as

Figure #6 - Short Turn

- Meas 1-4 Retaining shoulder-waist position (or M may "hook" his L hand on W's R elbow), partners turn R-shoulder-to-R-shoulder, and each moves forward so that they turn as a couple CW, using 1 Basic Step (Lft) plus 1 Continuation Step (Rft).
- Meas 5-8 Reverse footwork and direction of Meas 1-4, i.e. with L shoulders together, turn CCW with 1 Basic Step (Rft) plus 1 Continuation Step (Lft).

Do as many Short Turns as the M wishes.

Figure #7 - Long Turn

- Meas 1-8 Identical to the Short Turn, except that the CW turn is longer, i.e., 1 Basic Step (Lft) plus 3 consecutive Continuation Steps (Rft).
- Meas 9-16 Identical to the CCW turn of the Short Turn, except it is longer, i.e., 1 Basic Step (Rft) plus 3 consecutive Continuation Steps (Lft).

Do as many Long Turns as the M wishes.

Figure #8 - "Open-End" Turn

- ("X" meas) If the M wishes, he may extend the Long Turn "indefinitely" simply by tacking on more Continuation Steps. The "open-end" turns may be done either CW or CCW, although the preference in Oas is CW.

Figure #9 - "Short Stop and Reverse"

- Meas 1-4 Couple does 1 Short Turn CW, stamping onto Lft on the last count and not turning to begin a Short Turn CCW.
- Meas 5-8 Still facing CW, the couple "goes into reverse", backing up CCW with 2 Continuation Steps (Rft) moving backwards.
- Meas 9-16 M abruptly shifts W across in front of him into L-shoulder-to-L-shoulder position and they do a Long Turn CCW (cf. Meas 9-16 of Figure #7).

Figure #10- Woman's Walk-Around

- Meas 1-4 Couple does 1 Short Turn CW.
- Meas 5-6 Partners release hold; M does 1 Continuation Step (Rft) in place, his hands loose down at sides, while W moves past his R shoulder, around in back of him, past his L shoulder and around in front of him using a total of 1 Continuation Step (Rft), her hands down at sides.
- Meas 7-8 As W comes around in front, M takes her in R-shoulder-to-R-shoulder position and they do 1 Continuation Step (Rft) CW.
- Meas 9-16 Reverse direction and footwork of Meas 1-8 of this figure.

Figure #11 - Woman's Twirl

- Meas 1-2 Partners release hold as M takes W's L hand in his R hand; he twirls her once or twice CCW in place in front of him, both dancers using 1 Basic Step (Lft) (he does his marking time in place as she turns).
- Meas 3-4 M takes W's R hand in his L hand and twirls her once or twice CW in place in front of him. Both dancers do 1 Basic Step (Rft), he doing his in place, she using hers to make the twirl.

Note: The number and duration of these twirls is up to the man.

Presented by Dick Crum

SUKAČKO KOLO
Croatia (Yugoslavia)

At weddings in the Prigorje district of Croatia, an important role was played by the *sukačice*, the women who prepared the special soups, cakes and roast meats for the feast held at the bride's home after the church ceremony. The guests sang a humorous song (*Sukačice, domarice...*) in their honor, usually at the moment they brought out the roast turkey or some other special course, and sometimes the song was accompanied by spontaneous dancing. *Sukačko kolo* (SOO-kotch-koh KOH-loh, "dance done to the song about the *sukačica*") had no special steps or choreography in that context; the wedding guests formed a circle or took partners, perhaps pulled a *sukačica* or two into the kolo with them, and danced their ordinary local *drmeš* ("shaking dance").

The *drmeš* formerly done in Prigorje villages consisted of several types of walking steps, hop-step combinations and "shaking" steps in place, with no fixed sequence.

Two versions of *Sukačko kolo* have been introduced in the U.S. and Canada to recreational folk dancers: a couple version, learned by Anthony Shay of Los Angeles from members of the Croatian State Ensemble and introduced by him in the late 1960's, and a group version (described here) learned in 1954 by Dick Crum in the village of Gračani. The Gračani version is a set sequence of local traditional movements arranged by the villagers for presentation at a regional folk festival.

Recordings: Festival FM-4002-B; Nama 2 - Side A, Bd 5; Monitor LP 470 - Side II, Bd 1.

Meter: 2/4

Formation: Circle, preferably not more than 5 dancers, M and W, hands in back-basket position (holding hands of 2nd person over on each side, behind back of neighbor). There is no "rule" as to which arm is over and which is under, although the tendency among native dancers is for the W's hands to be joined over the M's whenever possible. The dance can also be done in couples, in which case W's hands are on M's shoulders, his hands at her shoulder blades.

MEASURE	ACTION
(1-8)	8 meas introduction. Dancers wait.
	<u>Part 1</u> - Traveling steps to L
1-6	Facing L, move in RLOD with 12 smooth, brisk walking steps beginning with Lft.
7	Still moving in RLOD: hop on Rft (1); step Lft fwd (&); step Rft fwd (2); hold (&).
8-12	Repeat movements of meas 7 five more times (6 times in all), continuing fwd in RLOD.

continued

Part 2 - "Drmeš"

- 13 Facing center, step Lft sideward L, with flat foot and stiffening L knee sharply (1); sharply flex L knee, at same time raising Rft off floor (&); step Rft beside Lft, stiffening knees sharply (2); sharply flex R knee, raising Lft off floor (&).
- 14 still facing center, step Lft sideward L as in ct 1 of meas 13 above (1); sharply flex L knee, raising Rft off floor (&); close Rft (no wt!) beside Lft, stiffening both knees sharply (2); sharply flex L knee, raising Rft off floor (&).
- 15-16 Reverse footwork and direction of meas 13-14.
- 17-19 Repeat movements of meas 13-15.
- 20 Still facing center, step Rft sideward R, stiffening R knee sharply (1); sharply flex R knee, raising Lft off floor (&); close Lft (taking wt!) beside Rft, stiffening both knees sharply (2); sharply flex L knee, raising Rft off floor (&).

Part 3 - Traveling steps to R

- 1-12 Reverse movements of Part 1, i.e., beginning with Rft and moving in LOD.

Part 4 - "Drmeš"

- 13-20 Reverse movements of Part 2, i.e., beginning with Rft sideward R.

Presented by Dick Crum

ANA LUGOJANA (Hațegana)

Romania (Banat)

Ana Lugojana (AH-nah loo-goh-ZHAH-nah, "Anna from Lugoj") is a popular song whose tune is one of many used to accompany the *Hațegana* (hah-tzeh-GAH-nah), a well known Romanian couple dance in the regions of Banat and Transylvania. In Romania the *Hațegana* is found in a number of regional variants, the most complex having four figures: a "promenade", a woman's twirl, a couple-turning figure and a change-partner figure.

The simpler version given here is one I learned and danced during the late 1930's and the 1940's in my home town of St. Paul, Minnesota, among Romanian immigrants from Banat. At weddings, church holidays, fund-raisers and other dance events at the small hall behind St. Mary's Romanian Orthodox Church, *Ana Lugojana* was played and danced once or twice in a given afternoon or evening, along with a half-dozen other Romanian circle, contra and couple dances. A local combo of first-generation part-time musicians furnished the music on violin, clarinet, drums and, occasionally, saxophone.

Recording: Ethnic Arts EA 4501, *Ana Lugojana*

Meter: 2/4

Formation: Couples anywhere on the dance floor. See below for positions and handholds.

BASIC STEP - "Step-close-apart-chug"

One basic step pattern is used throughout the dance. Footwork is identical for M and W. The entire pattern is done *flat-footed*, with weight *back on the heels* rather than on the forward portion of the foot. Otherwise, it has some of the feel of the UP-down *rida* some folk dancers are familiar with from Hungarian dances.

Meas Basic Step L

- 1 ("step-close"): With L knee straight, step Lft sideward L (1); bending both knees slightly, close Rft beside Lft, taking weight on Rft (2).
- 2 ("apart-chug"): Straightening knees, again step Lft sideward L, momentarily sharing weight on *both* feet in this "apart" position (1); bending both knees, slide Lft "home" beside Rft with a chug, shifting full weight onto Lft with accent (sometimes audible) and raising Rft low off floor beside Lft (2).

Basic Step R

- 3-4 Reverse footwork and direction of movements of meas 1-2.

MEAS	ACTION
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FIGURE 1 - Side promenade L and R

Position: Partners side by side, W on M's R, inside hands joined with elbows bent. W's outside hand either on hip (fingers forward) or down at side naturally. M's outside hand on hip or raised out to side at head level (M occasionally snaps fingers or gestures with outstretched

(continued)

ANA LUGOJANA (concluded)

MEAS	ACTION
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FIGURE 1 (continued)

palm to give emphasis to a movement).

1-2 In this "promenade" position, do Basic Step L.

3-4 Basic Step R.

Couple continues promenading alternately L and R for as long as M wishes. Though described above as strictly sideward, the "promenade" can actually be done moving very slightly forward as well; however, the couple does not stray very far from their original place on the floor.

FIGURE 2 - Woman's twirl

This is actually a variation of the "promenade" described above. Both M and W do the same steps as in Fig. 1 but, if and when the M wishes, he may raise their joined hands and twirl the W (counterclockwise if they are promenading L, clockwise if they are promenading R).

The W's twirl is one full turn using the footwork of one Basic Step (beginning Lft for CCW twirl, Rft for CW twirl). She does the turn in 2 steps equivalent to the "step-close" of a Basic Step, and does the "apart-chug" after she has completed the turn and is again side-by-side with partner.

FIGURE 3 - Couple turns

Position: Partners face, W's hands on M's shoulders; M's hands may be at W's shoulder blades or he may place his R hand at her waist and his L hand at her R elbow or upper arm.

The couple turns are done alternately CW and CCW, using various combinations of the movements of the Basic Step. For convenience in learning, three arbitrary couple turns are described here: "singles", "doubles" and "double doubles".

"Singles"

1-4 In one of the turn positions described above, partners face just slightly to L of direct face-to-face position, and turn as a couple CW using the movements of one Basic Step L; then reverse (if M is using waist-elbow hold with W, he at this point switches L hand to her waist and R hand to her L elbow or upper arm), turning CCW using the movements of one Basic Step R.

"Doubles"

1-8 Couple turns CW using the equivalent of *three* "step-closes" and *one* "apart-chug" of a Basic Step L; then reverse and do the equivalent of three "step-closes" and one "apart-chug" of a Basic Step R.

"Double doubles"

1-16 Couple turns CW with the equivalent of *seven* "step-closes" and *one* "apart-chug" of a Basic Step L; then reverse and do the equivalent of seven "step-closes" and one "apart-chug" of a Basic Step R.

*Presented by Dick Crum
Notes by Dick Crum*

RŮKA FROM KRANOVO
Dobrudja (Bulgaria)

Rŭka (RUCK-uh, "hand" or "arm") is the name given to a whole family of dances from the Dobrudja region; their common denominator is that they are done holding hands and usually involve arm-swinging movements, in contrast to most other Dobrudjan line or circle dances, which use the belt hold. In Dobrudja the men and women dance *Rŭka* together up until a certain point at which the men separate from the women, form their own line and perform more complex figures. The women meantime either continue dancing the basic figure(s) or retire from the dancing area and watch the men.

The version described here comes from the village of Kranovo (KRAH-no-vo).

Recording: Any recording of *Rŭka* may be used. The following are readily available to folk dancers in the U.S.:

- (a) NAMA 2, Side B, Bd 1, *Rŭka*
- (b) Balkan-Arts BA 701A, Bd 2, *Rŭka*

Meter: 2/4

Formation: Men and women in open line or circle, hands joined down at sides.

Arm movements: During most of the dance, the joined hands are held with arms relatively straight; arms are swung backwards (away from center) on each count 1 and forward (toward center) on each count 2. The swings bring the arms about 45° forward or back from vertical. Though the swings will not be mentioned in the description below, they are assumed to be there, and should be practiced right along with the other movements. During men's figures 3 and 4 there are special arm positions which will be described below.

MEAS	ACTION
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FIGURES DONE BY BOTH MEN AND WOMEN

Figure 1

- 1 Facing R of center, step Rft fwd (1) and Lft fwd (2) in LOD.
- 2 Continuing in LOD, step Rft fwd (1), Lft fwd (&) and Rft fwd (2).

Note: During the above 2 meas the circle contracts slightly.

- 3 Facing center, step Lft slightly fwd (1); scuff R heel (no weight) beside Lft (&); facing slightly L of center, step Rft backwards diagonally (2); step on Lft, drawing it back toward Rft (&).
- 4 Still facing slightly L of center, step Rft backwards again (1); pause (&); turning to face center, step Lft in front of Rft (2); scuff R heel fwd (&), beginning to turn slightly R of center in preparation for next figure or repeat of this one.

Figure 2

- 1-2 Same movements as meas 1-2 of Figure 1.

(continued)

RŮKA FROM KRANOVŮ (continued)

MEAS	ACTION
<u>Figure 2 (continued)</u>	
3	Facing center, step Lft slightly fwd (1); stamp Rft (no weight) beside Lft (&); stamp Rft again beside Lft, this time taking weight on Rft (2); pause (&).
4	Still facing center, step Lft backwards (1); step Rft backwards (&); step Lft backwards (2); scuff R heel fwd (&) beginning to turn slightly R of center in preparation for return to Figure 1 or repeat of this figure.

Note: If proceeding on to men's Figure 3 or 4, the last movement becomes a stamp with weight onto Rft beside Lft, instead of the "scuff R heel fwd" described above. (Both men's figures begin with a leap onto Lft.)

FIGURES DONE BY MEN ONLY

When dancing separately, in their own line, the men also do Figures 1 and 2, but not moving diagonally in LOD. They do all their figures facing center and moving directly forward, backward or in place. Besides the forward-and-back versions of Figures 1 and 2, the men also do the following Figures 3 and 4.

Figure 3

- 1 Facing center, leap onto Lft in place, kicking Rft up in back (1); stamp Rft (no weight) beside Lft (&); leap onto Rft in place, kicking Lft up in back (2); stamp Lft (no weight) beside Rft (&).
- 2 Still facing center, leap onto Lft in place, kicking Rft up in back (1); stamp Rft (no weight) beside Lft (&); step Rft in place (2); step Lft in place (&).
- 3 Step Rft in place, swinging arms back rather high and bending slightly fwd from waist (1); pause (&); maintaining this position, reach L heel fwd as if intending to put weight on L heel in a long step fwd (2); emphatically shift weight onto full Lft, bending L knee slightly and raising Rft off floor in back (&).
- 4 Leap back onto Rft, straightening trunk and bringing joined hands up in front at shoulder height, elbows bent, at same time raising bent L leg forward (1); bring feet together and go into deep knee-bend, hands in same position (2).

Figure 4

- 1-2 Same movements as meas 1-2 of Figure 3.
- 3 Leap onto Rft in place, raising L knee up in front (1); hop on Rft in place, turning L heel outward in its forward position (2).
- 4 Hop on Rft in place, turning L heel inward in its forward position (1); bring feet together and go into deep knee-bend, hands still in shoulder-height position (2).

GELSKO HORO

Rhodopes Region (Bulgaria)

Gelsko horo (gel-SKO ho-RO, "g" is hard as in English "get"), also known as *Smoljansko čukano horo* (smol-YAHN-sko choo-KAH-no ho-RO, "stamping dance from Smoljan"), is a variant of a dance found throughout Bulgaria and many parts of Romania under many names (*Alunelul*, *Tropanka*, *Čukanoto*, etc.). This version is from around the town of Smoljan in the Rhodope Mountain region of Bulgaria.

Recording: Balkan-Arts BA 701B, Bd 1, *Čukanoto*

Meter: 2/4

Formation: Open circle or line of dancers, men and women, hands joined down at sides during Part 1 and raised at shoulder height, elbows bent, during Part 2.

MEAS	ACTION
<u>Part 1 - Traveling in LOD</u>	
1-2	Facing to R of center and moving in LOD, take 2 step-hops (R-hop, L-hop).
3	Continuing in LOD, take 2 steps, R-L (counts 1, 2).
4-6	Same movements as in meas 1-3.
7-8	Same movements as in meas 1-2, ending up facing center with joined hands brought up to shoulder height, elbows bent.
<u>Part 2 - Stamping steps</u>	
9	Facing center, step Rft very slightly sideward R (1); stamp Lft (no weight) beside Rft (2).
10	Step Lft very slightly sideward L (1); stamp Rft (no weight) beside Lft (2).
11	Same movements as in meas 9.
12	Stamp Lft again beside Rft (1) and pause (2).
13-16	Repeat movements of meas 9-12 with opposite footwork.
Lower hands and repeat dance from the beginning.	

Presented by Dick Crum




HORO-RŮČENICA

Bulgaria

The most popular dance in Bulgaria is probably the *rŭčenica* (ruh-čhin-EE-tsuh), which is found in many forms (couple, solo, trio, circle) throughout that country. The form described here is commonly done when there are large numbers of people at a dance event. It is essentially a *horo* (ho-RO), i.e. a line or open circle dance, done in the quick-quick-slow rhythm characteristic of the *rŭčenica* in most of its forms.

Recording: Any *rŭčenica* music.

Rhythm and meter: The dance is conventionally notated in 7/16 time, in the above-mentioned quick-quick-slow pattern:

Dancer's beat (count)	1	2	3
Rhythm	q	q	S
7/16 notation			

Formation: Open circle or line, mixed men and women, holding joined hands at sides or, as is often the case, holding neighbors' belts.

BASIC RŮČENICA STEP

The basic step of most *rŭčenici* is a simple R-L-R, L-R-L sequence in the above rhythm, and the styling varies enormously from one region to the next, according to personal preference and mood, age, etc.

MEAS	ACTION
1-2	Facing slightly R of center and moving in LOD, take two basic steps, R-L-R, L-R-L. Note that the circle contracts slightly during these two measures.
3	Facing center, take one basic step R-L-R backwards (away from center).
4	Still facing center, take one basic step L-R-L slightly sideward to L; some native dancers do this practically in place or even beginning to move into LOD.

The above pattern, with personal variations, is repeated until the end of the music.

Presented by Dick Crum