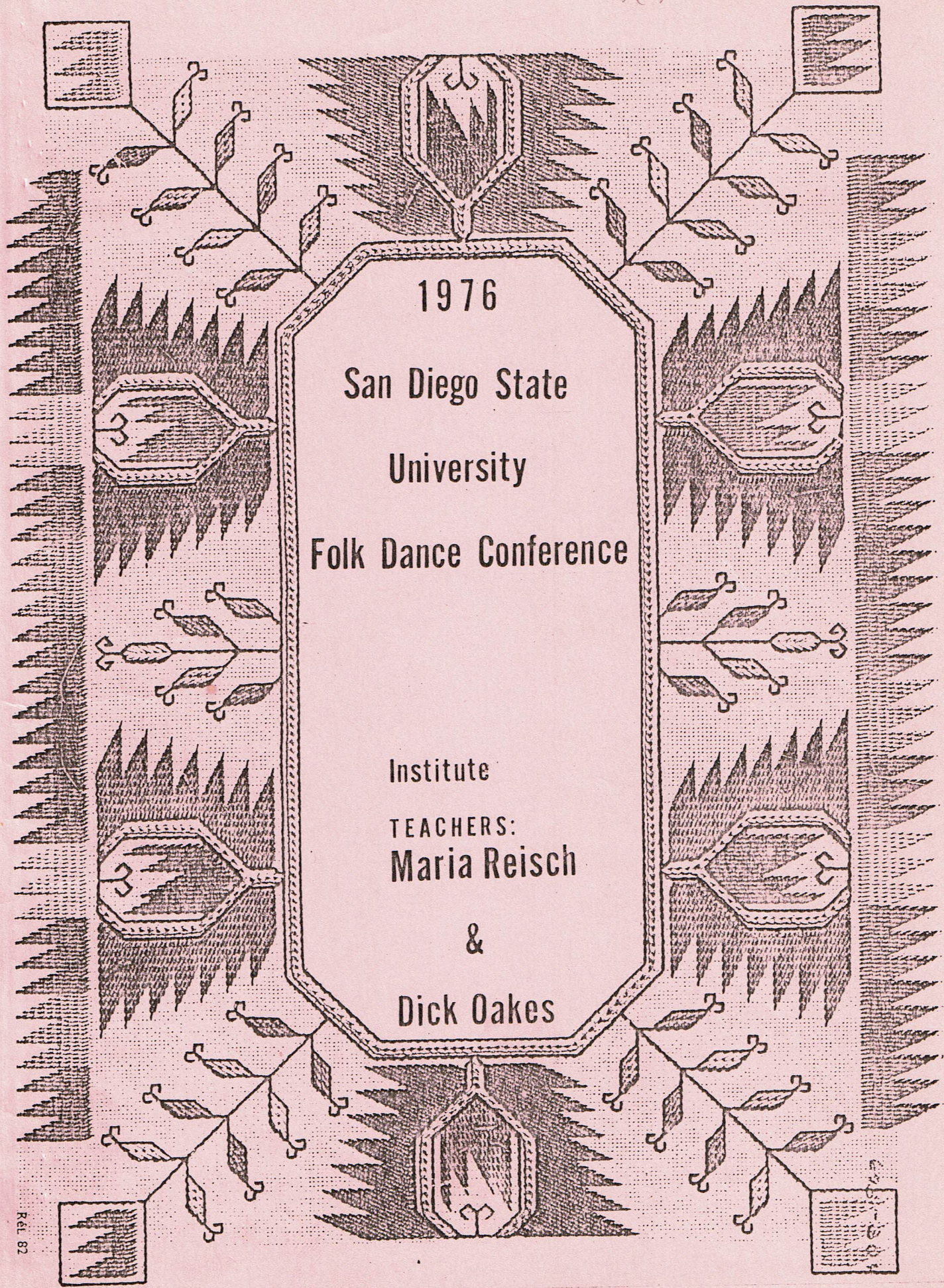


Xtra Daw



1976
San Diego State
University
Folk Dance Conference

Institute

TEACHERS:

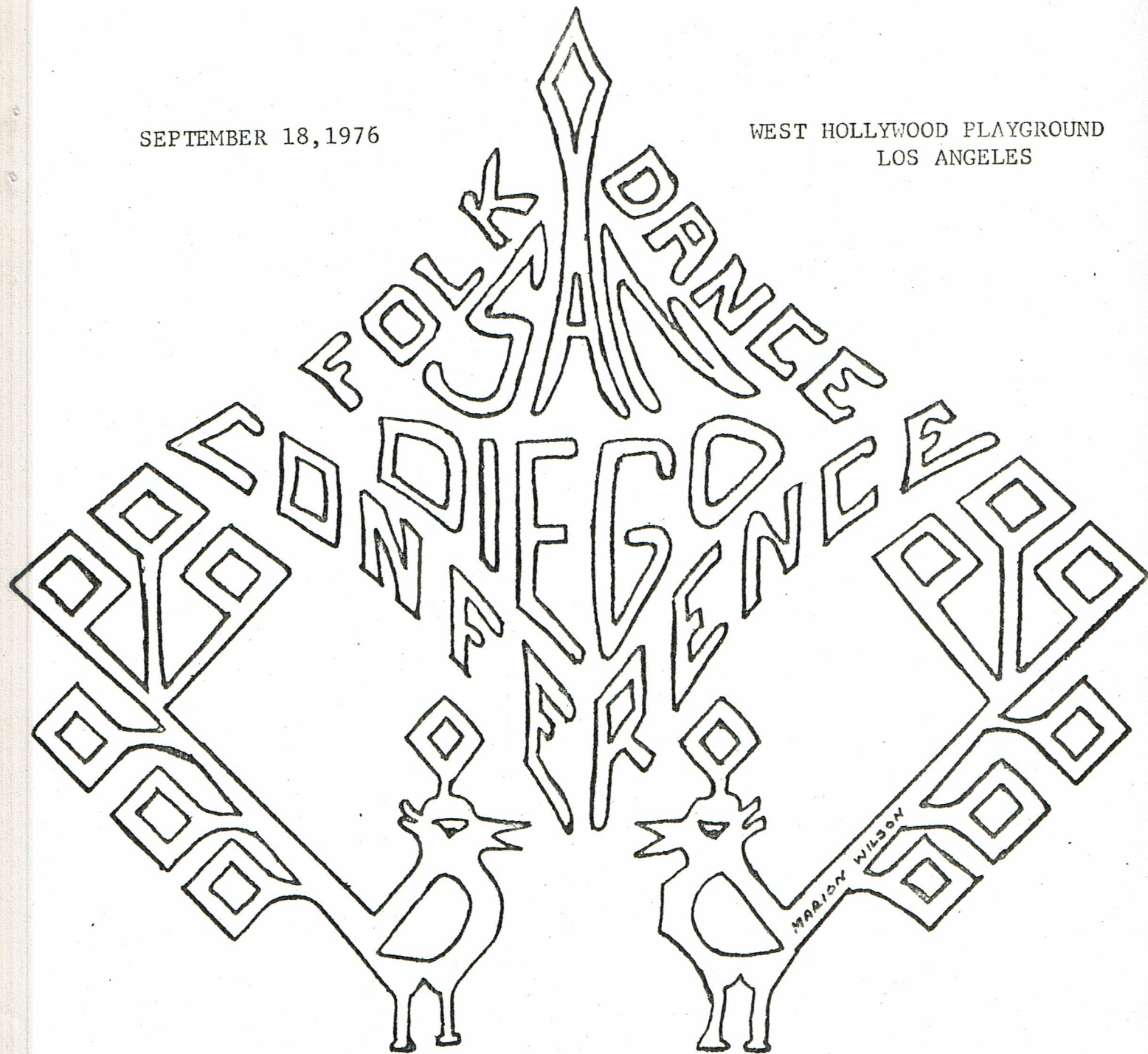
Maria Reisch

&

Dick Oakes

SEPTEMBER 18, 1976

WEST HOLLYWOOD PLAYGROUND
LOS ANGELES



1976

INSTITUTE

DICK OAKES

SOMOGYI CSARDAS -HUNGARY
STRUMICKA PETORKA-MACEDONIA
SZPACYR POLKA -POLAND

MARIA REISCH

BRE DEVOJCE-POD ONA-YUGOSLAVIA
MARHABA -ISRAEL
TROPANKA -BULGARIA

Sponsored by the San Diego State University Folk Dance Conference
Committee and The Folk Dance Federation of California, South, Inc.

BRE DEVOJČE - POD ONA
Yugoslavia

Bre Devojče (Breh Deh-voy-che) - Pod Ona (Pohd Oh-nah) was part of the Prizren Suite of Ensemble "KOLO" when Bora Gajicki was a lead dancer with them and was choreographed by Olga Skovran (former director of KOLO). This dance was presented at the 1976 San Diego S.U. Folk Dance Conference by Bora Gajicki.

RECORD: Borino Kolo (LP) BK 576, 81, B 2

FORMATION: Hand hold, shldr height. It was a segregated dance, but would be permissible to dance in a mixed line for recreational purposes.

STYLE: The M dance with strong movements while the W have smoother movements and the dance steps are closer to the floor. The dance moves continuously on a slight diag to the R.

MUSIC ²4/4

PATTERN

Meas.

INTRODUCTION: 6 Meas.

BRE DEVOJČE

- 1 Facing ctr of circle and moving very slightly diag R, step R into circle ⁽¹⁾ and lift L behind R calf, ~~(ct 1)~~, hold ~~(ct 2)~~, bounce on R ~~(ct 3)~~, hold ~~(ct 4)~~.
- 2 Still moving twd ctr, step L ⁽²⁾ and lift R behind L calf ~~(ct 1)~~, hold ~~(ct 2)~~, bounce on L ~~(ct 3)~~, hold ~~(ct 4)~~.
- 3 Step diag back R with R ~~(ct 1)~~, hold ~~(ct 2)~~, step L behind R ~~(ct 3)~~, hold ~~(ct 4)~~.

Repeat Bre Devojče from beginning, except on Meas 1, ct 1, step R to R

POD ONA

- 1 Step in place R,L,R ¹⁴² ~~(ct 1)~~, hold ~~(ct 4)~~.
- 2 Moving twd ctr, step L fwd ~~(ct 1)~~, step R straight behind L ~~(ct 2)~~, step L fwd ~~(ct 3)~~, hold ~~(ct 4)~~.
- 3 Repeat meas 3 of Bre Devojče.

Start dancing Pod Ona at the change of melody. Rhythm is continous, so there is no need to stop after Bre Devojče.

ARMS: Arm movements throughout the dance are as follows:

- 1-2 Arms are in regular shldr height pos, elbows slightly move up and down in rhythm on every first beat (ct).
- 3 Arms move to the R, bending only at elbows (ct 1-2), arms move to the L (all the way), only from elbows (cts 3-4).
Note: On repeat, bring arms back to regular shldr height pos and continue movements as described in meas 1-2.

Music and step patterns are not symmetrical.

San Diego Folk Dance Conference Afterparty, Sept. 1976

Presented by Maria Reisch

MARHABA
Israel

Marhaba means "Welcome." The dance was choreographed by Moshiko in 1974, and contains Israeli steps based on a Middle Eastern dance style. It was taught at the 1976 San Diego S.U.F.D. Conference by Moshiko.

PRONUNCIATION: Mahr-hah-bah

RECORD: Dance with Moshiko MIH 3, Side 2, Band 3.

FORMATION: Circle (closed), hands held low and joined. Face LOD.

STYLE: Arabic, step on flat foot at all times (except where otherwise specified).

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 Meas.

FIG. I

- 1 Step fwd on L (ct 1), hop on L (ct 2), step fwd on R (ct &), step fwd on L (ct 3), slight leap fwd on R (ct 4).
- 2 Step fwd on L (ct 1), on both toes, twist heels and body to R (face RLOD) (ct 2), twist to L (face LOD and stay on toes) (ct 3), fall on R with knee bent, L knee bent and pointing fwd (ct 4).
- 3-8 Repeat meas 1-2, three more times.

FIG. II

- 1 Do 2 two-steps fwd starting L (cts 1,&,2-3,&,4).
- 2 Step L next to R with knees bent (ct 1), chug back on both ft (knees almost straight, body bending fwd slightly) (ct 2), fall on R in place with knee bent, lift L ft next to R knee (both knees pointing slightly R) (ct 3), bounce on R in place (ct 4).
- 3 Touch L heel diag fwd to L (R knee stays bent, hips untwist) (ct 1), bring L back (knee bent and pointing slightly R) (ct 2), repeat cts 1-2 (cts 3-4).
- 4 Step fwd on L (ct 1), hop on L (ct 2), step fwd on R (ct &), close L to R with stamp, no wt (cts 3-4).
- 5-8 Repeat meas 1-4.

FIG. III

- 1 3 bouncy steps fwd, starting L - clap hands on each ct at chest height and fwd with fingers spread apart (cts 1-3), turn to face ctr and step bwd on R (bouncy) - clap hands (ct 4).
- 2 Close L to R, no wt and face ctr - clap hands (ct 1), step fwd on L - join hands (low) (ct 2), stamp R in place (ct 3), step bwd on R (ct 4).
- 3 Stamp L in place (ct 1), hold (ct 2), bring L up sharply while falling heavily on R (ct 3), hold (ct 4).
- 4 Stamp L fwd (flat), no wt; straighten R knee (ct 1), bring L up sharply while bending R knee (ct 2), stamp L fwd (flat), no wt; straighten R knee (ct 3), repeat ct 2 (ct 4).
- 5-8 Repeat meas 1-4.

Presented by Maria Reisch

San Diego S.U.F.D. Conference Afterparty, Sept. 1976

SOMOGYI CSÁRDÁS
Hungary


Couple dance from Somogy County, Southwest Hungary. Presented by Andor Czompo at the 1976 San Diego State University Folk Dance Conference.






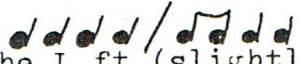
SOURCE: Pesovár, Lányi and Czompo



RECORD: QUALITON LP 18007 "Somogyi Csárdás"

MUSIC: Slow 4/4, Fast 2/4

STEPS, MOTIFS and SEQUENCES:

1. Ct. Double Csárdás (local variation) 
 - 1 Step with L ft L sideways and turning slightly to the L (1/8).
 - 2 Step with R ft to fwd diag L.
 - 3 Step with L ft to fwd diag L.
 - 4 Lift R ft slightly fwd.
 - 5 Turn slightly to R (1/8), stepping with R ft to R sideways.
 - 6 Step with L ft behind the R ft.
 - 7 Step with R ft to R sideways.
 - 8 Close L ft to the R ft with a heel-click.
Note: Lady does the motif with opp ftwk.

Cts. 1-4  Cts. 5-8 
2. Double Csárdás with "Bokázó" 
 - 1-4 Same as #1, cts 1-4.
 - 5 Turning slightly to R (1/8) small leap to the R sideways.
 - 6 Leap (run) with L ft behind R ft.
 - 7 Jump into second position (ft slightly apart), with knees slightly bent.
 - 8 Jump-close the ft together with a heel-click, and straighten knees.
Note: Lady does the motif with opp ftwk.
3. Walking Turn 
 - 1-8 Starting with L ft, ptrs turn around each other to the R with 8 regular walking steps.
Hand-hold is shoulder-waist. 
4. "Three Steps" 
 - 1 Step back on the L ft (slightly diag L).
 - 2 Touch R ft (ball of ft) fwd.
 - 3 Step back on the R ft (slightly diag R).
 - 4 Touch L ft fwd.
 - 5-6 Three light stamps in place L,R,L (Q,Q,S).
 - 7 Step with R ft to R sideways.
 - 8 Close L ft to R ft with a heel-click.

5. Rezgo (tremble) 
 1-2 Step L ft fwd and bounce two times from the ankles.
 3-4 Step with R ft in place (beside L ft), with two bounces.
 5-6 Step with L ft to L sideways with two bounces.
 7-8 Step with R ft in place (beside L ft), with two bounces.
 9-16 Repeat cts 5-8, two more times.
6. "Mártogatós" (dipping) 
 1 Jump into second position (ft slightly apart), with knee bend.
 2 Hold.
 3 Leap onto the L ft to the L sideways.
 4 Step (leap) with R ft in front of the L ft.
 5 Jump into second position (ft slightly apart), with knee bend.
 6 Hold.
 7 Jump into first position (ft together) with a bounce.
 8 Bounce on both ft.
 Note: Bounces are from the ankle.

THE DANCE

- Meas. Slow Csárdás
 Cpls (ptrs) face each other with a simple two-hand-hold and move fwd and bwd.
 1-2 #1 Double Csárdás (local variation)
 3-4 #2 Double Csárdás with "Bokázó."
 5-8 Same as meas 1-4.
 9-10 #3 Walking Turn. Ptrs join in shoulder-waist position.
 11-12 #4 Three Step. During the step-touch, ptrs move away from each other to a simple two-hand-hold.
 13-16 Repeat meas 9-12.
 Repeat the Slow Csárdás from the beginning.
- Fast Csárdás
 1-8 #5 Rezgo (tremble). During the first two meas, ptrs change two-hand-hold to a shoulder-shoulder-blade position.
 9-12 #6 Mártogatós (dipping).
 13-16 #6 Mártogatós (dipping).
 Repeat the Fast Csárdás to the end of the music.

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Presented by Dick Oakes

1976 San Diego S.U.F.D. Conference Afterparty

STRUMIČKA PETORKA^{18/9}
Macedonia

Strumicka Petorka (Stroom-ich-kah Peh-tor-kah) was arranged by Bora Gajicki to fit available music. The steps and styling are original and from the area of Strumica. The dance was taught at the 1976 San Diego S.U.F.D. Conference by Bora Gajicki.

RECORD: Borino Kolo (LP) BK 576 or Jugoton (LP) YV S-60941

FORMATION: Segregated lines. Hands joined at shldr height with body turned slightly to the R.

METER 5/8 (2+3)

PATTERN

Meas.

INTRODUCTION: 16 Meas.

PART I

- 1 Lift R in front of L leg and bounce ^{while} on L (ct 1), hold (ct 2). Step fwd on R (ct 2), hold (ct 2-3).
- 2 Lift L in front of R leg and bounce ^{while} on R (ct 1), hold (ct 2). Step fwd on L (ct 2), hold (ct 2-3).
- 3 Step fwd on R (ct 1), bring L leg in front of R (ct 2). Step fwd on L (ct 2), place R ft behind L ankle (ct 2), hold (ct 3).
- 4 ^{while} Bounce on L (ct 1), hold (ct 2). Step back on R, lifting L leg with knee bent in front of R leg (ct 2), hold (ct 2-3).
- 5 Bounce on R, lift L leg with bent knee in front of R leg (ct 1), hold (ct 2). Step back with L, turning body to face ctr of circle, lift R off floor (ct 1), hold (ct 2-3).
- 6 Step R beside L, lift L off floor slightly (ct 1), hold (ct 2). Step on L, place R beside L ankle (ct 1), hold (ct 2-3).
- 7 Bounce on L, lift R in front of L leg (ct 1), hold (ct 2). Hold (cts 1-3).
- 8 Release hands of persons next to you, leaving hands at shldr height, make 1/2 turn to R by stepping on R (ct 1), hold (ct 2). Complete turn (another 1/2 turn) by stepping on L, lifting R in front of L leg (ct 1), hold (ct 2-3).

PART II

- 1-7 Repeat Part I, meas 1-7.
- 8 Step R beside L, lift L slightly off floor, hands move down to sides (ct 1), hold (ct 2). Step L in place and raise hands to shldr level (ct 1), hold (ct 2-3).

INTERLUDE: 2 times during the music an interlude of 4 meas occurs (1/1,2,3,4,5/1,2,3,4). Lower hands, move LOD with 8 walking steps in a Quick-Slow shythm (ct 1,2 - 1,2,3). Begin R with accent on L by bending knee.

Presented by Dick Oakes

San Diego S.U.F.D. Conference Afterparty, Sept. 1976

SZPACYRPOLKA
Poland

This is a Cieszyn dance, learned from Janina Marcinkowa. It was taught at the 1976 San Diego S.U.F.D. Conference by Morley Leyton.

PRONOUNCED: Shapah-tseer-polka

RECORD: LTN 4

FORMATION: Cpls in a closed circle, W on M R, all face ctr, hands straight down and joined.

SONG: Words to be sung during first melody:
Szpacyrpolka piekny taniec
Kto ja umie tancować
Kto nie umie szpacyrpolki
Niech sie uczy tancować

METER: 2/4 PATTERN

Meas.

FIG. I

- 1-8 Face ctr, swing joined hands twd ctr on first ct of each meas
meanwhile singing above words.
9-16 Cpls break hands with other cpls keeping inside hands joined
and face LOD - continue swinging hands as in meas 1-8. Skip
to each ct of music, begin with outside ft.

FIG. II: WALK & PIVOT

- 1-2 Switch to M R arm around ptrs waist, W L hand on M R shldr.
Walk 4 steps, beginning with outside ft. Outside hands hang
freely down at sides.
3-4 Do 4 1/2 turn pivots CW along LOD in ballroom pos (M-L and W-R
hands are fully extended).
5-8 Repeat meas 1-4.
9-16 Repeat meas 1-8

FIG. III: AWAY & TOGETHER

- 1 Release hands, begin outside ft, step-together-step directly
away from ptr, M twd ctr, W to outside; progress slightly.
Swing both arms in direction of movement and bend slightly
fwd from waist.
2 Repeat meas 1, but opp direction with opp ft and hands.
3-4 Do 4 1/2 pivots in shldr-shldr-blade hold.
5-8 Repeat meas 1-4.
9-16 Repeat meas 1-8.

FIG. IV: TURN UNDER ARM

- 1 Place hands on own hips, M with back to ctr, W face ctr and
ptr. Both step in place, flat footed turning slightly CCW, RLR.
2 Both step in place turning slightly CW, LRL.
3 M give ptr first two fingers of R hand, W cup R hand around
his two fingers. DO NOT GRASP. M move R hand in almost
vertical CW circle, making ptr complete one CW pivot in
place. Both step R,L.
4 Place hands on hips and stamp R,L,R.
5-8 Repeat meas 1-4.
9-16 Repeat meas 1-8.

FIG. V

- 1-8 Repeat Fig. I, meas 9-16.
9-16 Repeat Fig. II, meas 1-8.

FIG. VI

- 1-16 Repeat Fig. III.

FIG. VII

- 1-16 Repeat Fig. IV.

FIG. VIII

- 1-16 Skip around room and off floor.

Presented by Dick Oakes

1976 San Diego S.U.F.D. Conference Afterparty, Sept. 1976

TROPANKA
Bulgaria

Men's line dance from Dobrudzha, Bulgaria. Learned from Zdavko Ivanov (Tolbukhin Dance Ensemble) in 1967 by Ron Wixman. Presented at 1976 San Diego S.U. Folk Dance Conference.

PRONUNCIATION: Troh-pahn-kah

RECORD: Balkan Arts BA 329682 (may substitute any slow 2/4 Dobrudzhan music such as Danets, Opas, Zborenka) 2/4 meter.

FORMATION: Short lines; arms in W pos; knees bent in 1/2 sitting pos; pos with back erect. (If W do the dance, they should dance in their own lines with softer styling.)

DANCE SEQUENCE: Each Fig is repeated until leader calls a change. Ron Wixman preferred to have the calls given in English rather than Bulgarian, i.e. "stamp, 2 stamps, 3 stamps, squats".

MUSIC 2/4

PATTERN

Meas Ct

FIG. I

Facing and moving LOD.

- | | | |
|---|---|---|
| 1 | 1 | Step R - arms begin to swing fwd and down. |
| | & | Scuff L - arms all the way down. |
| | 2 | Step L - arms begin to come up. |
| | & | Scuff R - arms all the way up in W pos. |
| 2 | 1 | Step R - slight jerk down of arms (tuck). |
| | & | Step L close to R (slightly back) - repeat arms as in meas 2, ct 1. |
| | 2 | Stamp R (flat, no wt) next to L - arms jerk down strongly. |

FIG. II

All arm movements should be smooth and continuous. Only exception is meas 3, ct 2, &.

Repeat Fig. I, meas 1.

- | | | |
|---|---|--|
| 1 | | |
| 2 | 1 | Step R - arms tuck. |
| | & | Step L behind R - arms move slightly up and fwd. |
| | 2 | Step R - arms begin to go down. |
| | & | Scuff L heel, turning to face R LOD - arms all the way down. |
| 3 | 1 | Step L - arms circle up in back. |
| | & | Scuff R heel heavily fwd - arms under arm pit. |
| | 2 | Stamp R fwd, facing fwd - arms straight out in front. |
| | & | Hold. |
| 4 | 1 | Step L - arms begin to go down. |
| | & | Scuff R behind L - arms all the way down. |
| | 2 | Step L - arms fwd and up. |
| | & | Hold - arms all the way up. |
| 5 | 1 | Stamp R heel next to L with R turned slightly twd R - arms tucked. |

NOTE: During meas 4, ct 2, R shldr is fwd, comes around and pulled down on stamp on meas 5, ct 1. Do not hold the stamp and tuck. Pattern begins again on next ct.

FIG. III

- 1-5 Repeat Fig. II, except add extra stamp at end of Fig. II, meas 5, ct 2. No extra shldr snaps, but arms tuck down on extra stamp.

FIG. IV

- 1-5½ Repeat action of Fig. II, add 2 stamps at end of Fig. IV, meas 5, ct 2, and meas 6, ct 1. No extra shldr snaps, but arm tucks on extra 2 stamps.

FIG V - Stage variation with squat.

Starting pos, arms stretched fwd (rigid).

- | | | |
|-------|-----|---|
| 1 | 1 | Step fwd R - arms straight fwd. |
| | 2 | Step fwd L - " " " |
| | 1 | Small leap fwd R, slightly diag. |
| | & | Small leap fwd L, slightly diag. |
| | 2 | Small jump fwd landing on balls of ft, legs together, knees considerably bent. Arms return to W pos. |
| 3 | 1 | Drop to floor on both knees. Roll fwd from bent toes; <u>do not drop onto knees.</u> |
| | 2 | Lift R leg and step R on it while still on L knee. |
| 4 | 1 | No ftwk; push arms straight up. |
| | 2 | Jump up onto L. |
| | & | Stamp R heel next to L. |
| 5 | 1 | Step R to R. |
| | & | Stamp L beside R. |
| | | NOTE: During meas 4, cts 2,& and meas 5, cts 1,&, arms begin to swing fwd, continue down and around to come up under arm-pits as in Fig. II, meas 2, cts 2,&. |
| | 2,& | Repeat Fig. II, meas 3, ct 1,&. |
| 6-7 | | Repeat Fig. II, meas 3, ct 2 thru meas 5, ct 1. |
| 8 | 1 | Hands joined, L arm behind back, R arm across waist in front - step R, abruptly turning 1/2 CW to face out without dropping hands. |
| | 2 | Step fwd on L. |
| 9 | 1 | Small leap fwd on R. |
| | & | Small leap fwd on L. |
| | 2 | Squat and pivot 1/2 CCW to face in - hands go up to W pos. |
| 10-13 | | Repeat action of Fig. V, meas 4-7 (beginning on ct 2 of meas 4). |
| | | NOTE: Meas 13 has only one (1) ct. |

Presented by Maria Reisch

Taught at San Diego Conference Afterparty, Sept. 1976