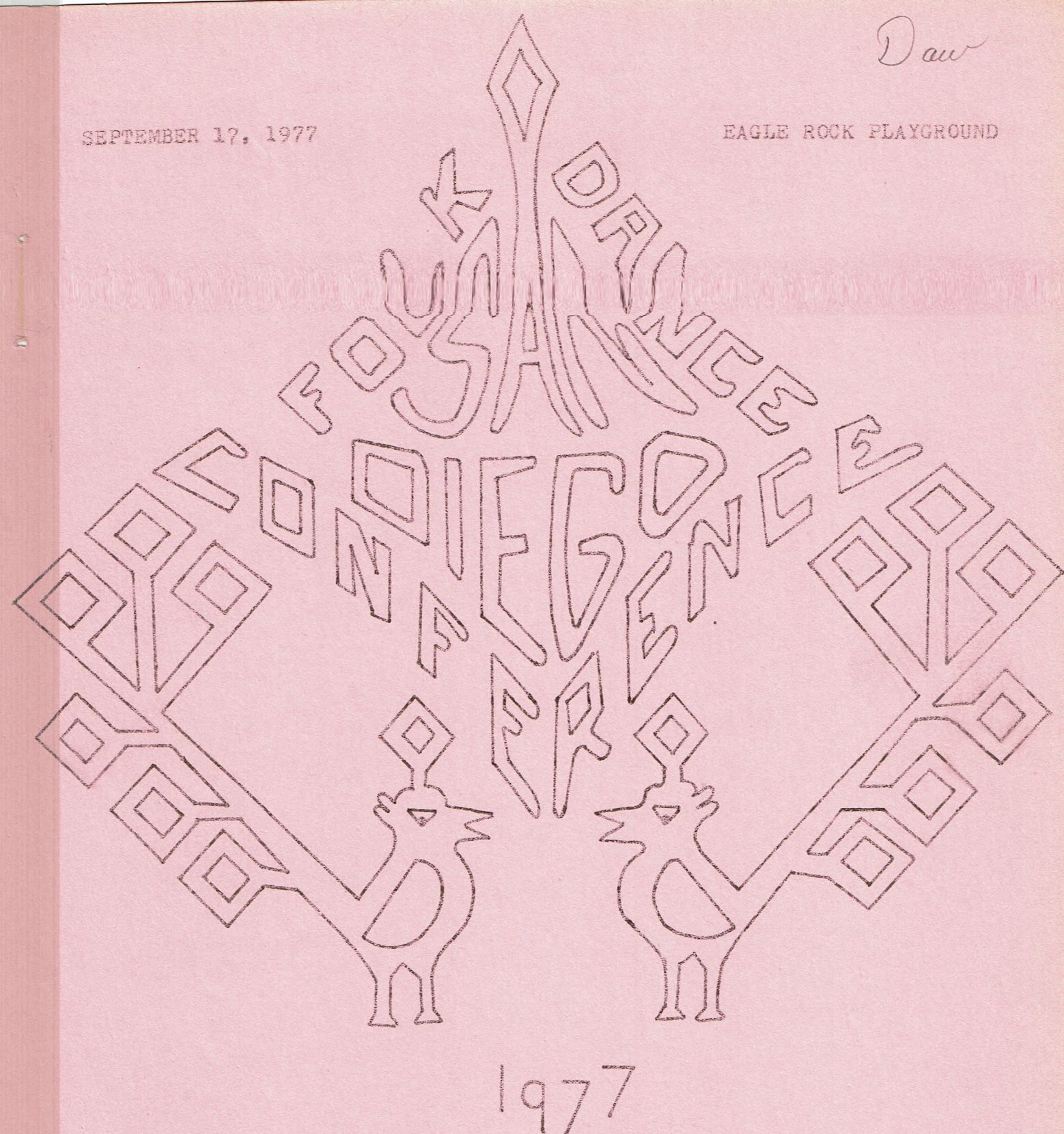


Daw

SEPTEMBER 17, 1977

EAGLE ROCK PLAYGROUND



INSTITUTE

CRAIF LEFF
DE-A LUNGUL.....ROMANIA
JIANA DE LA JINA...ROMANIA
POWOLNIAK.....POLISH

MARIA REISCH
LEST.....MACEDONIA
MECHOL HADVASH...ISRAEL
SIRA.....BULGARIA

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

DE-A LUNGUL
Romania

De-a Lungul (Deh-ah Loon-gool) means "along the line," yet it is a couple dance that traditionally opens a suite of dances at the Sunday Hora, due probably to its slow, stately formal character. Sunni Bloland saw the dance done by mature married couples during a Market Day in Tirgu Mures, in central Transylvania. The youth of a nearby village, Hodoc, explained that they too do the dance, but only when it is "led" by elders. It seems, at least in that village, De-a Lungul is the province of one age group nowadays, although that was not the case in the past. Sunni presented the first four variations originally in the following order with no musical introduction. (These set of Roman numerals refer to the original description of the dance and do not correlate with the dance description as currently taught.):

I I, II II, III III, IV IV,
I I, II II, III III, IV IV,
I, II, III, IV

With the addition of three figures plus a walking ("plimbare") introduction, try the following:

I	two times	V	two times
II	" "	VI	" "
III	" "	VII	" "
IV	" "	I	four "

RECORD: Roemeense Volksdansen (LP) Nevofoon 12153, Side 2, Band 5. Record may be speeded up slightly.

FORMATION: Cpls in a circle facing LOD, inside hands joined and held down in "V" pos, free hands hanging loosely at sides.

METER: 3/4

PATTERN

Meas.

1-8 INTRODUCTION: "Plimbare" -- 24 walking steps; start M L, W R. Joined inside hands swing gently during the walking steps. End facing ptr, ft together (shldrs parallel) and joined hands in "W" pos.

FIG. I: INSIDE HANDS HELD (M R, W L)

- 1 M: Rock sdwd on L, bring joined hands down in front as body leans fwd (ct 1), step sdwd on R coming upright, bring hands to "W" pos (ct 2), close L to R without wt (ct 3).
 - 2 Step L fwd, bring joined hands down to "V" pos (ct 1), step R fwd, bring joined hands fwd and up in an arc (ct 2), turning to face ptr, step sdwd L in LOD and assume Reverse Social Dance pos (ct 3).
 - 3 Rock sdwd R (ct 1), rock sdwd L (ct 2), close R to L without wt (ct 3).
 - 4 Moving in RLOD, step R, L angling slightly away from ptr (cts 1-2), step R fwd pivoting CCW to face LOD and closing L to R without wt (ct 3).
- Note: To repeat Fig. I, maintain inside "W" pos hand hold. To dance Fig. II, assume Varsouvienne pos facing LOD.

1-4 W: Same as M but with opp ftwk.

FIG. II: BOTH HANDS HELD (Varsouvienne pos.)

- 1 M: Step L fwd bending knee (ct 1), step bkwd R (ct 2), close L to R without wt (ct 3).
- 2 Step fwd L,R,L (cts 1-3).
- 3 Step R to R (ct 1), step L in front of R (ct 2), step R across in front of L (ct 3).
- 4 Step diag bkwd L (ct 1), step diag bkwd R (ct 2), close L to R without wt (ct 3). M leads W around him as he faces LOD.

1-2 W: Same as M.

- 3 Keeping both hands joined, walk CCW around in front of and behind M with R,L,R (cts 1-3).
- 4 Step L twd M R side (ct 1), step on R pivoting CCW in place (ct 2), close L to R to end facing LOD in Varsouvienne pos (ct 3).

FIG. III: LEFT HANDS HELD

- 1-4 Repeat action of meas 1-4, Fig. II, except that R hands are released.

FIG. IV: RIGHT HANDS HELD

- 1-2 M: Repeat action of meas 1-2, Fig. II.
- 3 Releasing L hands, step sdwd R (ct 1), step L in front of R (ct 2), step bkwd R (ct 3).
- 4 Step sdwd L (ct 1), step fwd R (ct 2), close L to R without wt (ct 3). M leads W around him as he faces LOD.
- 1-2 W: Repeat action of meas 1-2, Fig. II.
- 3 Releasing L hands, walk CW around in back of and in front of M with R,L,R (cts 1-3).
- 4 Step L twd M R side (ct 1), step on R pivoting CCW in place (ct 2), close L to R to end facing LOD in Varsouvienne pos.

FIG. V: MAN'S PONT ("SLAP")

- 1 M: Step L fwd bending knee (ct 1), step bkwd R (ct 2), step L beside R (ct 3).
- 2 Releasing R hands, step sdwd R (ct 1), step L in front of R (ct 2), close R to L without wt (ct 3).
- 3 Bend knees (plié) in preparation (ct 1), hop on L extending R leg fwd slapping R thigh at knee with R palm (ct 2), hold, slightly lowering R leg (ct 3), small leap sdwd R (ct &).
- 4 Step sdwd L (ct 1), step R in front of L (ct 2), close L to R without wt (ct 3). M leads W across in front of himself on meas 2, and back to his R side turning her under raised joined hands to end in Varsouvienne pos, facing LOD.
- 1 W: Same as M.
- 2 Releasing R hands, walk three steps (R,L,R) across in front of M to end standing at his L side facing RLOD (cts 1-3).
- 3 Hold in place giving firm support with L hand to M if needed (cts 1-3).
- 4 Walking across in front of M and turning 1/2 CCW under joined hands to face fwd in LOD, step L,R (cts 1-2), close L to R without wt and assuming Varsouvienne pos (ct 3).

FIG. VI: WOMAN'S FULL TURNS, MAN'S PONT ("SLAP")

- 1 M: Repeat action of meas 1, Fig. II.
- 2 Releasing R hands, step bkwd L (ct 1), step R beside L (ct 2), large step fwd on L (ct 3).
- 3 Raise extended R leg fwd slapping R thigh at knee with R palm (ct 1), step bkwd R snapping fingers of R hand (ct 2), step bkwd L snapping fingers of R hand (ct 3).
- 4 Step R fwd across in front of L (ct 1), step L diag fwd L (ct 2), step R beside L to end in Varsouvienne pos (ct 3).

- 1 W: Same as M.
- 2 Releasing R hands, make 1-1/2 CCW pirouettes in front of M, and end at M L side facing RLOD, step L,R, (cts 1-2), close L to R without wt (ct 3).
- 3 Hold in place, no action (cts 1-3).
- 4 Beginning L, make 1-1/2 CW pirouettes in front of M under joined L hands, and end on M R side facing LOD, step L,R (cts 1-2), close L to R without wt to end in Varsouvienne pos (ct 3).

FIG. VII: MAN'S JUMP CLICK

- 1 M: Same as meas 1, Fig. II.
 - 2 Step fwd L (ct 1), step fwd R (ct 2), pivot CW in place to face RLOD and keeping hands held to end in Reverse Varsouvienne pos, W on M L (ct &), step L beside R (ct 3).
 - 3 In place, two small jumps in place with ft together (cts 1,&), small jump with ft apart and knees bent (ct 2), jump into air clicking ft together (ct &), land on both ft together (ct 3).
 - 4 Moving in RLOD, step fwd R,L (cts 1-2), pivot CCW in place to end facing LOD and keep hands joined to end in Varsouvienne pos, W on M R (ct &), step R beside L (ct 3).
- 1-2 W: Same as M..
 - 3 Hold in place, no action (ct 1-3).
 - 4 Same as M.

Note: This write-up is a description of the figures. The dance sequence for the dance is listed on the first page of the dance.

This dance was taught by Sunny Bloland at the 1977 San Diego State University Folk Dance Conference.

Presented by Craig Leff

WORDS FOR DE-A LUNGUL

-4-

Mindra mea de la Ciubud.

Mindra mea de la Ciubud
Multe vorbe-n sat se-aud
Spune lumea pe la noi
Că fac seara drum pe voi, mai...

Spune lumea, bat-o viña,
C-ar fi ochii tăi pricina,
ochii tai ca doua mure,
Inima vor să mi-o fure.

Dar eu lumii-n căldă-i fac
Cind le spun că ochii-nu plac
Si-oi veni mai des la voi
Să-ti dau, mindră, buze moi, mai
Si-am să te cer de mireasă,
Mindra mea, floare aleasă.

My sweetheart from Ciubud
Rumors are flying in the village.
The world is saying that I keep going too often
in the evening to your place.

God bless the world.
They say that your eyes may be the reason.
Your eyes are like two black berries.
They want to steal my heart.

But in spite of them (the world)
I keep telling them I like your eyes;
That I will come to visit you more often
To kiss you my sweetheart, with my soft lips,
And I will ask you to be my bride, my sweetheart,
my chosen exquisite flower.

JIANA DE LA JINA
(Transylvania, Romania)

Jiana refers to Ianca Jianu who was a kind of "Robin Hood" type of outlaw. The dance comes from the region around Sibiu, Transylvania. There are many variants of the dance. Sunni Bloland learned this dance from Theodor Vasilescu.

Pronunciation: ZHEEAH-nah deh la ZHEE-nah

Record: "Roemeense Volksdansen," Nevofoon 12153, side 1, band 6. 2/4 meter.

Formation: Cpls scattered at random around dance area in open dance pos with W on M R, inside hands joined and held at shldr level in "W" pos, free hands hanging loosely at sides.

Character: Smooth style.

Meas

Pattern

NO INTRODUCTION, or wait eight meas.

I. W TURNS.

W uses opp ftwk through Fig. I.

- 1 Turning slightly away from ptr and leaning away from ptr, step fwd on outside ft, as joined hands move fwd and slightly downward (ct 1); turning slightly twd ptr and leaning twd ptr, continue fwd on inside ft, as joined hands move bkwd to shldr level, "W" pos (ct 2).
- 2 Turning to face ptr, take three steps in place beginning on outside ft (cts 1,&,2), as joined hands move slowly fwd and slightly downward.
- 3 Turning to face almost twd reverse direction (i.e., opp to orig direction), M turns W once CCW under his raised R hand as he steps fwd in the reverse direction on R (ct 1), and L (ct 2). W turns once CCW under joined hands by stepping on L (ct 1); and R (ct 2), with the steps taken twd the reverse direction (defined above).
- 4 Turning to face ptr, take three steps in place beginning on inside ft (cts 1,&,2), as joined hands return to "W" pos.
- 5-8 Repeat action of meas 1-4 except that, if dancing Fig. II next, W do the last meas as follows: turning to face ptr, step in place on L (ct 1); R (ct &); and close L to R but without wt (ct 2) to prepare for Fig. II.

II. COUPLE TURNS.

W uses same ftwk as M through Fig. II.

Assume shldr-shldr blade pos.

- 1 Rock sdwd on L, leaning slightly L with bent knees (ct 1); rock sdwd on R, leaning slightly R with bent knees (ct 2).

JIANA DE LA JINA (continued)

- 2 Shifting pos slightly so that R hips are adjacent and turning CW as a cpl, walk three steps around ptr beg. on L (cts 1,&,2).
- 3 Continuing to turn CW, step fwd around ptr with slightly larger steps on R (ct 1), and L (ct 2); M only, slap outside of R heel with palm of R hand (ct &).
- 4 Still turning CW, continue with three more steps around ptr beg. on R. ft (cts 1,&,2).
- 5-8 Shifting back to squarely-facing pos, repeat action of meas 1-4, Fig. II.

Repeat dance from beginning, or do any Figure any number of times as desired. Note: Musical sequence is A A B, where each letter represents eight meas; therefore, each Figure is not always done to the same melody.

Presented at the 1977 San Diego State University Folk Dance Conference by Sunni Bloland.

Presented by Craig Leff

1977 San Deigo Folk Dance Conference After Party, Sept. 1977

LESI

Yugoslavia

(Povin Krušcit - the wedding party is coming)

RECORD: AK 004, Side 2, Band 4

FORMATION: A line dance, M and W separate. Hand hold for M: Hands on neighbor's shldr. Hand hold for W: the "W" formation (shldr ht, slightly fwd.).

STYLING: The body is kept straight except when L leg is swung fwd and the body tilts bkwd; and when the knee is bent, the body bends fwd from the waist up.

RHYTHM: 7/16: $\frac{1.2.3}{1}$ $\frac{1.2}{2}$ $\frac{1.2}{3}$

METER: 7/16

STEPS

Meas.

1-5 INTRODUCTION - No Action

PART I

- 1 Facing LOD, step R fwd (ct 1), lift on heel of R, bending L knee with L ft behind R knee (ct 2-3).
- 2 Facing LOD, step L fwd (ct 1), lift on heel of L ft, bending R knee with R ft behind L knee (ct 2-3).
- 3 Step R fwd (ct 1), step L fwd (ct 2), step R bkwd (ct 3).
- 4 Still facing LOD, step bkwd on L and lift R (ct 1), R ft swing behind L knee, R knee bent (ct 2-3).
- 5 Step R in place (ct 1), step L in place (cts 2-3).

PART II

- 1 Facing LOD, step R fwd (ct 1), step L fwd (ct 2-3). (3 walking steps.)
- 2 Step R fwd (ct 1), lift and swing L fwd (still facing LOD) (cts 2-3).
- 3 Step L bkwd (ct 1), bending R knee, swing R behind L knee (cts 2-3).
- 4 Step R fwd (ct 1), step L fwd (ct 2), step R fwd (ct 3). (3 running steps).
- 5 Step with slight plie fwd on L with R bend behind L knee (cts 1-3).
- 6 Step with slight plie back on toe of R with L bent behind R knee (ct 1-3).

- 7 Facing diag R, step L to L (ct 1), step R bkwd (cts 2-3).
8 Facing LOD, step L in place (ct 1), step R in place (ct 2),
step L in place (ct 3). R ft is free, R knee bent.

PATTERN:

Part I - 1 time (with intro)
" or - 2 " (without intro).
" II - 2 "
" I - 2 "
" II - 3 "
" I - 2 "
" II - 2 "

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Presented by Maria Reisch

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- 7 Facing diag R, step L to L (ct 1), step R bkwd (cts 2-3).
8 Facing LOD, step L in place (ct 1), step R in place (ct 2),
step L in place (ct 3). R ft is free, R knee bent.

PATTERN:

Part I - 1 time (with intro)
" or - 2 " (without intro).
" II - 2 "
" I - 2 "
" II - 3 "
" I - 2 "
" II - 2 "

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Conference by Atanas Kolorovski

Presented by Maria Reisch

1977 San Deigo Conference After Party, Sept. 1977

MECHOL HADVASH
Israel

(Dance of Honey) Choreographed by Moshiko. Music by Neeman

RECORD: Dance with Moshiko (LP) MIH 1

FORMATION: Lines, face CCW, joined hands down.

STEP: Chug: Similar to a hop, except the foot doesn't leave the floor, but, instead, slides a short distance along it.

METER: 2/4

PATTERN

Cts.

PART I: (All steps done low, with bent knees)

- 1-2 Step-chug R fwd on whole ft, bending R knee slightly.
- 3-4 Step-chug L fwd.
- 5-7 Three steps fwd R,L,R, and chug on R.
- 8 Hold.
- 9-16 Repeat cts 1-8, with opp ftwk.
- 17-32 Repeat cts 1-16.

PART II: (Change direction, move CW)

- 1-2 Step R bkwd, bounce twice, face CCW.
- 3-4 Face ctr, step L to L, bounce twice.
- 5-6 Step R across L with slight stamp.
- 7-8 Small leap on L to L, extend R leg to side.
- 9-24 Repeat cts 1-8, 2 more times - except face ctr on ct 9 and step R behind L.

PART III:

- 1-2 Hop on L, extend R fwd and touch floor with ball of ft.
- 3-4 Leap on R, lifting L up in front.
- 5-8 Repeat cts 1-4 with opp ftwk.
- 9-24 Repeat cts 1-8, 2 more times.

PART IV:

- 1 Hop on L fwd, kick R across L low.
- 2 Step on R across L.
- 3-4 Repeat cts 1-2 with opp ftwk.
- 5-6 Fall on R ft across L bringing R shldr to ctr and L ft (bent) pointing to R side (crossed behind R).
- 7-8 Step L bkwd, R extended to R side.
- 9 Jump on both ft, ft crossed R behind L.
- 10 Jump on both ft with ft apart.
- 11-12 Repeat cts 9-10.
- 13-16 Repeat cts 9-12.
- 17-32 Repeat cts 1-16.

PART V: (Body bent fwd, arms extend fwd at shldr level.
Join hands. Head up. Steps are very bouncy.)

- 1 Step R to R.)
- 2 Close L to R.) Arms move bkwd as far as possible.
- 3 Step R to R.)
- 4 Hold.

- 5 Step L across R, arms move fwd.
- 6 Hold.
- 7 Close R to L and clap.
- 8 Hold.
- 9-24 Repeat cts 1-8, 2 more times.

PART VI: (Steps are very bouncy.)

- 1-2 Step R to R, move arms bkwd.
- 3-4 Close L to R.
- 5-8 Repeat cts 1-4 with opp ftwk, arms move fwd.
- 9-24 Repeat cts 1-8, 2 more times, except on cts 23-24 straighten body and face CCW to start dance over.

Presented by Maria Reisch

San Diego Conference After Party, Sept. 1977.

Presented at the 1977 San Diego S.U. Folk Dance Conference by
Ada Dziewanowska.

POWOLNIAK
(Poland)

Pronunciation: poh-VOHL-nyahk

Powolniak is a couple dance from the region of Kurpie zielone(KOOR-pyeh zyeh-LOH-nah), in northeast Poland, in the part of the country, called Mozowsze (mah-ZOHF-sheh)(Mazovia). This part of Kurpie is called "zielone" (green), because of the swampy, green undergrowth of its once dense virgin forests (puszoza-POOSH-chah), in contrast to Kurpie białe(BYAH-weh-white) the southern part of the Kurpie region, where forests grew on drier, sandy ground/ The inhabitants of Kurpie zielone,until the end of the XIX century, were engaged in forest and river industry: pitch burning, digging iron ore and amber from bogs, hunting, fishing, and collecting wild bees' honey. Later, when the swampy grounds were drained and the thick forests cut down,farming became their main occupation. However, the soil was not very good, and cultivating it did not provide enough of a livelihood. As a result,a lot of Kurpie people have emigrated, some to the United States.

These special geographic conditions created an isolation of the Kurpie zielone region, delaying the process of modernization. This,in turn, helped to preserve the old folklore. That is why, even today, the old costumes are worn in some villages (mainly by women), and old customs, old ways of speech, and old songs and dances are still alive. The isolation of the villages also encouraged the preservation of local variations in the costumes and dances. There are, for instance, several ways of dancing the Powolniak. There are many tunes to which it can be done,some in 3/4 and some in 2/4 time. The tune used here is in 2/4 time,which makes it more challenging to dance to, as the turning pattern uses 3 beats. The name of the dance means "a slow dance," which it is not at all. Traditionally, it would start with all the cpls lined up against the wall, dancing the preparatory,warming-up stamps and steps in place; then cpls would take their turn in doing the quick turns around the room ,and then returning to the "resting up" spot against the wall. This,however, is not practical in the American folk dancing situation. In Kurpie dancing many steps are done on springy knees, with torso erect and a straight neck. This may be because the woman, when in full costume, is wearing on her head a "czółko" (CHOOOW-koh), an 8 in high crown, tied in the back,made out of cardboard, covered with black velvet and ornamented with colored tapes, flowers and sequins, and she has to dance carefully so that the "czółko" does not become displaced. The "czółko" is worn by unmarried girls only, while married women wear a starched kerchief tied in a very special way. While wearing the "czółko", the girls get so used to that rigid posture, that they keep it even when they start wearing a kerchief. One cannot help but notice the similarity of the Powolniak with some of the Swedish turning dances. During the XVII century, after their invasion of Poland, the Swedish soldiers brought home some of the Polish dances, steps and tunes, and



there are many other examples of cultural interaction between the two countries. This also resulted from the fact that Poland, at that time, had 3 kings from the Waza dynasty of Sweden.

RECORD: ZM-46729 "Tance ludowe z Polski" -Vol 2 (Folk Dances from Poland) side B, band 3, available from Ada Dziewanowska.

FORMATION: Cpls around the room in open shldr-waist pos, both facing LOD and slightly twd ptr; M is slightly leaning twd ptr and his free (L) hand is in a fist, placed on the fwd part of his own hip, elbow slightly fwd: with her free (R) hand, W holds her skirt, spreading it out to the side. (Note: ptrs may also join the outside hands at waist level, elbows slightly bent.)

STEP: The Powolniak Turning Step: one full CW turn takes $1\frac{1}{2}$ meas. Step is done on slightly bent knees. M: Step R ft fwd through the heel, starting a CW turn (ct 1 of 1st meas); step L ft bkwd, continuing the CW turn (ct 2 of 1st meas); place toes of your R ft on the floor behind your L heel, and complete the turn (ct 1 of 2nd meas). Repeat of step is done on ct 2 of 2nd meas and cts 1, 2 of 3rd meas. W: Do the step indentically to the M, except start the sequence by stepping L ft bkwd (ct 1 of 1st meas), then placing toes of your R ft behind your L heel (ct 2 of 1st meas), etc (Note: the cue is M: R-L-touch R; W: L - touch R - R, see diagram on last page of the Powolniak.)

METER: 2/4

PATTERN

Meas

1-4 INTRODUCTION- No action

FIG I: PREPARATION (Mel A-6 meas played twice.)

1-11 Beg M-L, W-R, move smoothly in LOD with 11 small, sliding, flat polka steps.

12 With 2 accented steps (M-RL, W-LR) ptrs face each other and assume closed social dance pos, straight arms joined and extended to sides.

VARIATIONS TO FIG I

1-11 DONE IN PLACE- be careful not to be in the way of the moving cpls:

1. With wt on inside ft, both knees bent, do a wtless stamp with outside ft on ct 1 and ct of each meas.

2. Beg outside ft, with bent and springy knees do 2 steps per meas.

DONE MOVING IN LOD:

3. Beg with outside ft, move in LOD with 2 small steps per meas, done on bent and springy knees, barely lifting the soles of your ft off the floor.

4. For MEN only: still in original pos move in LOD with 11 small sliding step-together's, with L ft facing in LOD. Heavy accent on L ft.

- 12 In all 4 variations, with 3 steps (cts 1,&2 M-LRL, W-RLR) or with 1 step-hold (ct 1-2,M-L, W-R) get into the pos of meas 12 Fig I.

Note: Ptrs do not have to move with the same step-variation: for instance, M can use the polka step (meas 1-11, Fig I) while W uses the walking step(vr 3) or M can use the sliding step (vr 4) while W uses the polka step.

FIG II: TURNING AROUND THE ROOM: (Me1 B-16 meas, see diagram below)

- 1-12 Dance 8 turning steps, moving in LOD, but make only 3/4 of a turn with the first one, as M is facing out or circle instead of LOD.
 13 Start one more Turning Step (M-R,L;W-L, touch R).
 14 Complete the last Turning Step (M-touch R; W-R) (ct 1) releasing hold of inside arms (M-R,W-L), raise the joined outside hands (M-L,W-R) overhead and step M-R ft, almost in place, W-L ft, starting to turn CW under the joined hands (ct 2).
 15-16 With 4 more steps M (LRLR) move slightly in LOD, helping ptr to turn, W (RLRL)continue and complete 1 or 2 CW turns.

Variations to FIG II:

1. For M only: On 3rd beat of Turning Step, place R ft further in back of L heel and momentarily kneel, R knee close to floor; do this not more than 3 times per set of Turns; ptrs continue holding the outside hands, or they may release them, placing fists on own hips,W may support ptr by placing her L hand under his R arm.

2. In 7 1/2 meas dance 5 Turning Steps; with the remaining 8 1/2 meas, turn CCW in place with 17 steps, beg M-R, W-L; you can move either with a step (M-R, W-L) bending knees as you step, followed by a step (M-L, W-R), or with scissors-kick steps.

Repeat the whole dance 5 more times (6 times in all.)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
M:	R	L	*	R	L	*	R	L	*	R	L	*	R	L	*	R	L
W:	L	*	R	L	*	R	L	*	R	L	*	R	L	*	R	L	R

*) place R ft behind L heel

Dance introduced in 1977 by Ada and Jas Dziewanowski, who learned it from Teresa Stusińska, dance teacher of the Regional Ensemble "Kurpie" from Ostrołęka, and from the local people in Myszyniec and Kadzidło. Do not reproduce these directions without the permission of the Dziewanowskis': 41 Kathering Road, Watertown, Mass:02172 tel-(617) 923-9061.

Presented by Craig Leff

SIRA
Bulgaria

This dance comes from the small town of Kula, Vidin District, Northwest Bulgaria. It was collected by Yves Moreau during the summer of 1973. This dance shows a mixture of both Romanian and Serbian influences.

PRONUMCIATION: Sheeh-rah

RECORD: WT-BG1002. Side 2, Band 1

FORMATION: Mixed lines or open circles. "Šetnja" - type pos, L arm bent and hand resting on waist and R arm bent "hooked" to person on your R. Face ctr, wt on L ft.

STYLING: Knees bent slightly. Steps are small and light. Movements on balls of feet.

METER: 2/4

PATTERN

Meas.

1-8 INTRODUCTION: No Action

- 1 Facing ctr, small leap R to R (ct &), small step L in front of R (ct 1), small leap R to R (ct &), small step L in back of R (ct 2).
- 2 Repeat meas 1, exactly.
- 3 Facing ctr, small step R to R (ct 1), small hop onto R ft, simultaneously raising L leg in front of R slightly (ct 2).
- 4 Facing ctr, small step L to L (ct 1), small step R across L (ct &), step L in place (ct 2), step R next to L (ct &).
- 5 Step L across R (ct 1), step R in place (ct &), step L next to R (ct 2), step R across L (ct &).
- 6 Step L in place (ct 1), step R next to L (ct &), step L across R (ct 2), step R in place (ct &).
- 7 Step L to L (ct 1), slide R to L and close (ct 2).
- 8-9 Repeat meas 7, exactly two more times.
- 10 Quickly leap L to L.

NOTE: Music starts slowly, getting faster and faster 'till end.

Presented by Yves Moreau at the 1977 San Diego S.U. Folk Dance Conference.

Presented by Maria Reisch

San Diego Conference After Party, Sept. 1977