

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

NO-PARTNER DANCES

VOLUME D-1

**Presented by the Folk Dance
Federation of California**

BELLA FRANCA (Continued)

II. LLARGS

- 1-32 Dance 8 Llargs (long patterns) beginning with touching R ft fwd.
 2 meas Break: Step R beside L (meas 1). Raise joined hands higher, elbows straight (meas 2).

III. SALTOS

- 1-32 Dance 8 Saltos patterns beginning with touching R ft fwd.
 1 meas Break: Step R beside L. Lower joined hands to about eye level.

IV. LLARGS

- 1-34 Repeat action of Fig II including the Break.

V. SALTOS

- 1-32 Repeat action of Fig III but omit the Break. On the very last step do not step L across R. Instead, close L to R (no wt).

VI. ENDING

- Chord I Touch L in back of R (no wt), bending knees slightly. Body stays erect.
 Chord II Straightening knees, step L beside R. Bring joined hands down sharply.

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Dance Descriptions Prepared
by The Research Committee
of the
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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PREFACE

California is a state where dancing is important. There has always been an active interest in all forms of dance. In the past, dance was thought to be flourishing primarily in and around the cities of Los Angeles and San Francisco. Today, however, there are teachers of ballet, modern, tap, ballroom, jazz, square and round, and all forms of folk dance in practically every town or given area where people enjoy learning and the sociability of "getting together."

From California have come many of the country's leaders in the field of dance. They are known on the theater stage, in the dance studios of the east and west coasts by the work they do with dance companies, exhibition groups, and in academic fields. They, however, are best known and appreciated in the folk dance area by work they have done in their own locale, or by the classes, workshops and folk dance camps wherein they have taught.

In the 40's it was the folk and square dance movement that punctuated the dance scene. Today, the culmination of adult recreation, folk dance federations, college and university classes, seminars and workshops have made dance a social recreation, an academic profession, and an art form. People in all walks of life are dance conscious.

With this concept uppermost in mind, the Folk Dance Federation of California has compiled many folk dance volumes, keeping in mind always the needs of the folk dancers. An International Folk Dance Series, FOLK DANCES FROM NEAR AND FAR, is graded as to beginner, intermediate and advanced dances. Within these volumes are sections dealing with dance terms, charts showing basic step instruction, square dance formations, and a reference list for folk dancers.

This new volume, NO-PARTNER DANCES, is a selection of line dances in use by teachers and folk dancers not only in the State of California, but throughout the west. For this volume, line dances have been defined as those which require no partners and may be danced in lines of two or more, in a semi-circle, or closed circle formation.

This volume is dedicated to the Research Committee members who prepared the descriptions, and who devote much time and effort to research for the Federation's publication, LET'S DANCE Magazine, and all Volumes previously published by the Folk Dance Federation of California, Inc.

Mrs. Dorothy Tamburini, Coordinator

San Carlos, California
July 31, 1969

Revised - November 1973

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LIST OF ABBREVIATIONS

L	left (side or direction) left foot, left arm or hand
R	right, right foot, right arm or hand
M	man, man's, men
W	woman, woman's, women
ct	count or beat (of a measure of music)
cts	counts
meas	measure (of music)
fwd	forward
sdwd	sideward
bkwd	backward
twd	toward
CW	clockwise
CCW	counter-clockwise
LOD	line of direction (CCW)
RLOD	reverse line of direction (CW)
ft	foot, feet
ftwork	footwork
wt	weight
opp	opposite
ptr	partner
cpl	couple
ctr	center
pos	position
diag	diagonally
*	action described in <u>Step Patterns</u> (Pages v to x)

DANCE DESCRIPTIONS

<u>Name</u>	<u>Country</u>	<u>Level</u>	<u>Page</u>
Alunelul	Romania	B	1
Armenian Misirlou	Armenia	B	3
At Va'Ani	Israel	I	4
Basic Syrtos	Greece	B	49
Basic Paidushko	Bulgaria-Macedonia	B	36
Bela Rada	Serbia	I	5
Belasičko	Macedonia	I	6
Bella Franca	Catelonía	I	8
✓✓ Cacak	Serbia	I-A	10
Debki Zaroura ✓	Syria	I	11
Drmeš from Zdenčina	Croatia	I	12
Dura	Romania	B	13
Eleno Mome	Bulgaria	I-A	14
Erev Ba II	Israel	B	16
Ersko Kolo	Serbia	B	18
✓ Gruzanka	Serbia	B	19
Hora Chassidit	Israel	B	20
Horehronsky Chardas	Slovakia	I	21
Jovano Jovanke	Macedonia	B-I	23
Karagouna	Greece	I	25
Kokonjeste	Serbia	B	27
Kostursko Oro	Macedonia	B	28
Lech Lamidbar	Israel	I	29
Mayim	Israel	B	31
Misirlou, Armenian	Armenia	B	3
Misirlou	Greek-American Version	B	33
Narodno Horo	Bulgaria-Macedonia	B	34
Neda Grivne	Serbia	B	35
Paidushko	Bulgaria-Macedonia	B	36
Pentozalis	Greece	I	37
Savila ✓ Se Bela Loza	Serbia	B	39
✓ Seljancica	Yugoslavia	B-I	41
Setnja	Serbia	B	43
Slavjanka	Yugoslavia	B-I	45
Slavonsko Kolo	Croatia	I	46
Sta Dyo	Greece	B	48
Syrtos	Greece	B	49
Tino Mori	Macedonia	I	51
Trava Trava	Greece	B	53
Vranjanka	Serbia	B	54
Vrni Se Vrni	Macedonia	I	56
Yovano Yovanke (See Jovano Jovanke)			23
✓ Zikino	Serbia	B	58

Legend: B - Beginning; I - Intermediate; I-A - Intermediate/Advanced

Leaping Step

A leap is an even transference of weight from one foot to the other with greater height and spring than in the running step. Both feet are always off the floor at the height of the leap. Taken in moderate tempo, a leaping step has the duration of one beat.

Hopping

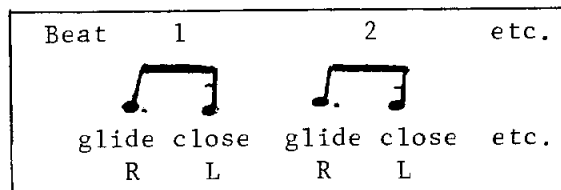
A hop is made by springing from one foot and landing on the same foot. When a series of hops are taken consecutively, in moderate tempo, each hop has the duration of one beat; when a hop is taken in combination with other steps, its duration is usually less than a beat.

Jumping Step

A jump is made by springing from one or both feet and landing on both feet simultaneously. Taken in moderate tempo, a jump usually has the duration of one beat.

Sliding Step

A slide is composed of a smooth leading step on the ball of the advancing foot (gliding step) and a quicker closing step with the other foot. In a series of slides, the same foot always leads. When taken in moderate tempo, the sliding step has the duration of one beat with each part timed as indicated in the diagram.



STEP PATTERNS

Step patterns, which are frequently referred to as steps, are essential elements in folk dance descriptions. A step, in the usual sense, is a transference of weight from one foot to the other. A step or step pattern in dance terminology refers to characteristic foot movements, described in terms of direction of movement, relation of feet to each other, and rhythmic pattern when it is a distinct quality of movement. Step patterns are accompanied by supplementary trunk and arm movements and frequently by characteristic positions or attitudes.

All step patterns are made up of the fundamental forms of locomotion used singly or in combination. To aid in the analysis of step patterns, the fundamental forms of locomotion will be defined.

To facilitate descriptions of timing, reference is made to the musical beat. In moderate tempo, there are about 90-100 beats per minute. In the descriptions which follow, the quarter note is taken to represent the time duration of one beat.

Fundamental Forms

Walking Step

A walking step is an even transference of weight from one foot to the other, with one foot always in contact with the floor. Taken in moderate tempo, a walking step has the duration of one beat. The step may be taken in any direction.

Beat	1	2	3	4	etc.
					
	R	L	R	L	etc.

Running Step

A running step is an even transference of weight from one foot to the other at a faster tempo than a walk. Both feet are momentarily off the floor at the height of the running step. Taken at a moderate tempo there are two running steps to a beat.

Beat	1	2	3	4	etc
					
	RL	RL	RL	RL	etc

Step-Bend

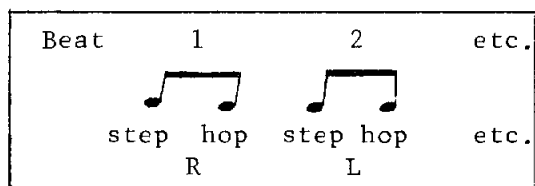
Step with indicated foot (ct 1); flex same knee (ct 2).

Step-Close

A step taken in any direction, followed by a closing step made by the free foot to the supporting foot.

Step-Hop

A step-hop is a step and a hop on the same foot; each action has the same duration, as indicated in the diagram:



Frequently Used Step Patterns

Closing Step

The foot which is not supporting the weight is brought to a position close to or beside the other foot, **taking wt.**

Hop-step Step

With L knee and leg bent bkwd slightly, hop on R foot (ct &); step fwd on L foot (cts 1, &); step fwd on R (ct 2); continue with hop on R foot on up-beat each time. The step may also be done with the hops on the L foot.

Beat &	1	2	&	1	2	&	etc.
							
hop R	step L	step R	hop R	step L	step R	hop R	etc.

Hop-step Step (if moving CW)

Face diag CW (RLOD) with wt on R ft. Hop on R, extending L leg sdwd, knee straight, L ft about 3 inches from floor (ct 1); step slightly fwd (RLOD) on L, keeping L knee straight (ct &); step fwd on R, continuing CW (ct 2), hold (ct &). To move CCW (LOD), begin with hop on L.

Stamp

Stamp full foot with emphasis. Take wt or do not take wt, as noted.

Supplementary Leg Movements and Turns

Kick

This is a forcible extension of one leg in any direction; beginning with the knee slightly bent, and with sufficient carry-through so that the leg is straightened when maximum extension is reached.

Swing (of the leg)

A swing is a lift of the leg from the hip with less force expended than in a kick.

Three-Step Turn (if in 3/4 meter)

A three step turn is a full turn made with 3 steps, starting on the foot in the direction of the turn. If turning to the R, step sdwd R (ct 1); make a half turn R stepping with the L foot (ct 2); continue with a half turn R stepping with the R foot (ct 3). Finish facing in the original direction.

Arm and Hand Holds

Front Basket Hold

Closed circle of dancers, hands joined in front with second person on either side. The L arm passes under, the R arm over the arms of adjacent dancers. NOTE: In some dances, L arm may pass over, R arm under arms of adjacent dancers.

Back Basket Hold

Arms pass behind back of adjacent dancers to clasp hands with second dancer on either side. Hand hold may be wrist grasp or fingers curled and hooked over fingers of second dancer. A simple hand clasp is not easy to maintain if a closed circle moves rapidly.

If dancers in circle formation alternate M and W, M join hands behind W backs; then W join hands over M arms in back.

Finger Hold (Used in some Armenian dances)

Link little fingers, usually at shoulder level, elbows pointing down.

Grapevine (moving CCW)

Step L across in front of R (ct 1); step R sdwd to R (ct 2);
step L across behind R (ct 3); step R to R (ct 4).

To move CW, begin with R across in front of L.

There are several variations of the grapevine pattern.
Variations are described in individual dances.

Schottische Step (4/4 meter)

This step may be danced while moving fwd, diagonally fwd, sdwd, bwd,
or in place. The pattern is: Step fwd R (ct 1); close L to R
(ct 2); step fwd R (ct 3); hop on R (ct 4). Repeat starting
with L foot.

The schottische step is sometimes done with 3 running steps fwd,
R, L, R, (cts 1, 2, 3); hop R (ct 4) repeat starting with L foot.

Two-Step (2/4 meter)

The two-step is a step-close-step, timed as indicated in the
diagram. Step with the first foot (ct 1); close with the
other ft (ct &); step with the first foot (ct 2); hold (ct &).
It is usually danced to 2/4 meter.

Beat	1	2	1	
Ct.	1	&	2	1 & etc.
				
	step close	step	step	etc.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Gordon Engler, Paul Pritchard, Marion Wilson
and Dorothy Tamburini

December 1956

ALUNELUL

(Romania)

Alunelul (Ah-loo-NEH-loo) means "Little Hazelnut". This dance was presented at University of the Pacific Folk Dance Camp, 1956, by Richard Crum, who learned it from Larisa Lucaci at Folk Dance House, N. Y.

MUSIC: Record: Folk Dancer MH-1120, Electra LP 206, Folkraft 1549

FORMATION: No ptrs necessary; closed circle, all facing ctr; bodies held erect, arms straight out to sides, hands on nearest shoulders of adjacent dancers. Small circles of 8-10 persons are suggested. Dancers face ctr of circle during entire dance.

STEPS: Sideward run, Stamp *

MUSIC 2/4

PATTERN

Measures

B 4 meas

INTRODUCTION

I. FIVE STEPS AND STAMPS

A 1 Move sdwd to R with 4 light running steps, beginning R and stepping L behind R: R (ct 1); L (ct &); R (ct 2); L (ct &).

2 Step R sdwd to R again (ct 1); lightly stamp L heel beside R, no wt (ct &); lightly stamp L heel beside R again, no wt (ct 2); hold (ct &).

3-4 Beginning L and moving sdwd to L, repeat action of meas 1-2.

1-4
(rptd) Repeat action of meas 1-4.

II. THREE STEPS AND STAMP

B 5 Step to R on R (ct 1); step L behind R (ct &); step to R on R (ct 2); lightly stamp L heel beside R, no wt (ct &).

6 Beginning L and moving to L (CW), repeat action of meas 5.

7-8 Repeat action of meas 5-6

ALUNELUL (Continued)

III. ONE STEP AND STAMP

- B 5 Dance in place: Step R (ct 1); stamp L heel beside R, no wt
(rptd) (ct &); step L (ct 2); stamp R heel beside L, no wt (ct &).
- 6 Step R (ct 1); stamp L heel beside R, no wt (ct &); stamp L
heel again, no wt (ct 2); hold (ct &).
- 7-8 Beginning L, repeat action of meas 5-6 (Fig III).
- Repeat dance from beginning. It is done 5 times to the record.

ALUNELUL

Alunelul, alunelul,

Hai la joc

Sa ne fie, sa ne fie

Cu noroc!

Cine-n hora o sa joace

Mare mare

Se va face

Cine n'o juca de fel

Va ramane mititel.

Joaca joaca tot pe loc

Sa rasara busuioc

Joaca joaca tot asa

Joaca si nu te lasa.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Virginia Wilder and Sue Lemmon

April 1962

ARMENIAN MISIRLOU

(Armenia)

This version of Misirlou was introduced by John Filcich at the University of the Pacific Folk Dance Camp, 1961. Frances Ajoian Schleadewitz, leader of Armenian dance groups in Fresno, California, taught it to Mr. Filcich.

MUSIC: Record: Festival 45-3505-A; Kapp KL-1160, Side 1, Band 2 2/4 meter;
Express A-106-A "Sirdes" 4/4 meter; A 101-B Express.

FORMATION: Open circle, leader at R end. Hands are joined by linking little fingers with adjacent dancer, elbows bent, hands near shoulders.

STYLING: Although the dance covers no floor space during meas 1-6, there is a feeling of motion because the steps are done in a flowing manner with knees flexible.

MUSIC 2/4

PATTERN

Measures

- | | |
|--------|--|
| 4 meas | <u>INTRODUCTION</u> - no action |
| 1 | Facing ctr, point L across in front of R (cts 1, 2). |
| 2 | Point L to L side about 12 inches from first point and on the same plane (cts 1, 2). |
| 3-4 | Repeat action of meas 1-2. |
| 5 | Step L across in front of R (cts 1, 2). |
| 6 | Step R across in front of L (cts 1, 2). |
| 7 | Step L across in front of R (ct 1); step R to R side (ct 2). |
| 8 | Step L back of R (ct 1); step R to R side (ct 2). |
- Repeat dance from beginning.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Ruth Miller, Larry Miller and Dorothy Tamburini

May 1969

AT VA'ANI

(Israel)

At Va'ani (AHT Vah-ahn-EE, meaning You and I) was composed by Danny Uziel with music by Ami Gilad, noted Israeli accordionist and musician. Ruth Browns presented it at the 1969 Camellia Festival Institute in Sacramento, California.

MUSIC: Record: "Israel Folk Dance Festival", Tikva T-80, Side 1, Band 2

FORMATION: Dancers in a closed circle facing ctr with hands joined at shoulder height, elbows bent (or may be done in open circle with leader at R end).

STEPS AND Walking step *

STYLING: Yemenite Step: Step L sdwd L bending knee (ct 1). Step ball of R near L heel, straightening knee (ct 2). Step L across in front of R bending knees (ct 3). Hold and straighten knees or dance action as otherwise stated (ct 4). May also be done to R.
Backward Yemenite: Step bkwd R bending knee (ct 1). Step ball of L beside R (ct 2). Step fwd R bending knees (ct 3). Hold and straighten knees (ct 4). May also be done L.

MUSIC 4/4

PATTERN

Measures

4 meas INTRODUCTION

I. STEP-SWING AND YEMENITE CROSS IN FRONT

- A 1-2 Step L sdwd L (ct 1). Hold (ct 2). Swing R gently across in front of L keeping ft close to floor and bending L knee (ct 3). Straighten L knee (ct 4). Bend and straighten L knee two more times (meas 2, cts 1, 2, 3, 4).
- 3-4 Repeat action of meas 1-2, reversing ftwork.
- 5-6 Lower hands and dance a Yemenite step L (cts 1, 2, 3) and continue stepping R sdwd R and then L across in front of R two times, swinging joined hands fwd on last ct (ct 4 plus meas 6, cts 1, 2, 3). Hold (ct 4).
- 7 Dance a Backward Yemenite R, swinging hands bkwd (ct 1) and fwd (ct 3).
- 8 Dance a Backward Yemenite L, again swinging hands bkwd and fwd.
- A 1-8 Repeat action of meas 1-8, reversing ftwork and direction.

II. STEP ACROSS AND TURN

- B 9 Step L sdwd L (ct 1), hands held down and out to sides, hold (ct 2), step R across in front of L bending knees (ct 3), cross wrists, arms straight and snap fingers. Hold (ct 4).
- 10 Repeat action of meas 9.
- 11 Hold hands down to sides and away from body and turn individually once CCW with 2 slow steps, L, R (cts 1, 3).
- 12 Dance a Yemenite step L, rejoining hands.
- 13-16 Repeat action of meas 9-12, reversing ftwork and direction.

Repeat dance from beginning.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Dorothy Tamburini and Ruth Ruling

April 1956

BELA RADA

(Serbia)

Bela Rada (BEH-lah RAH-dah) was learned by Richard Crum from the natives in Yugoslavia. It was introduced by him at University of the Pacific Folk Dance Camp in the summer of 1955.

MUSIC: Record: MH 3023-B, Bela Rada, Festival FLP-1505;
 Folkraft 1532; Kolo Festival - Vol II,
 RRHBOP-1018, Side A, Band 6

FORMATION: Open circle, hands joined and held down at sides.

STEPS AND Walk*, Step-hop*

STYLING: Dance is done entirely on balls of ft excepting for the final lowering of both heels, in meas 5. When bringing one ft behind the other, the ft "hug" each other. Tiny steps are used throughout the dance, particularly in meas 1.

As is true in Vranjanka and other dances of southern Serbia, this dance is composed of five meas of dance done to music with a four meas phrase. Therefore, the beginning of each routine will start on a different meas of the musical phrase.

MUSIC 2/4

PATTERN

Measures

- | | |
|--------|--|
| 4 meas | <u>INTRODUCTION</u> (8 chords) |
| 1 | Step to R on R (ct 1). Step on L behind R (ct &). Step to R on R (ct 2). Step on L behind R (ct &). |
| 2 | Step-hop on R in place, bringing L around behind R (ct 1, &). Step-hop on L, bringing R around behind L (cts 2, &). |
| 3 | Step-hop on R, extending L ft fwd a few inches (cts 1, &). Step L in place, extending R ft fwd a few inches (ct 2). Step R in place, extending L ft fwd a few inches (ct &). |
| 4 | Step-hop on L in place, bringing R around behind L (cts 1, &). Step-hop on R, extending L ft fwd a few inches (cts 2, &). |
| 5 | Step L in place, extending R ft fwd a few inches (ct 1). Step R in place, extending L ft fwd a few inches (ct &). Bring ft together and lower heels with a heavy accent (ct 2). Hold (ct &). |

BELASIČKO

(Macedonia)

Belasičko (Bell-ah-SEETCH-koh) is a line dance, and comes from the town of Strumiea. It is named for a nearby mountain, Belasiča. The ftwork is influenced by the rocky terrain. The dance is done by the shepherds in the area. It was introduced by Atanas Kolarovski at University of the Pacific Folk Dance Camp, 1968.

MUSIC: Record: "Dances of Yugoslavia", WRS 768, Side 2, Band 1
Worldtone WT 10003 A (45)

FORMATION: Broken circle, leader at R end, hands joined and held down. When originally danced, M and W did not join hands, but held a handkerchief between them. Today, usually only the leader holds a handkerchief in his hand and uses it to signal when changing from one dance pattern to the next.

STEPS AND STYLING: Walk*, run*, step-close*
Body is held erect but relaxed. The bouncy character of the steps is reflected throughout the body. When directions say to step on the heel, it does not mean that the toes are pointing in the air. Ball of ft is on, or close to, the floor, but the heel is bearing the weight.

NOTE: Music on record consists of 4 melodies, each one repeated. Since dance patterns are changed according to the whims of the leader, 1st step is not necessarily done to melody A.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. STEP-PATTERN ONE

- 1 Facing slightly to R of ctr, and moving LOD, step on R heel (ct 1). Close L to R, taking wt (L instep to R heel, knees bent and apart (ct 2)).
- 2 Step on R heel in LOD (ct 1), close L to R (ct &).
NOTE: This is same as meas 1, but twice as fast. Step on R heel in LOD (ct 2), bend R knee (ct &).
- 3 Still moving LOD, repeat action of meas 2, but with opp ftwork.
- 4 Turning to face ctr, step on R to R (ct 1), bend R knee (ct &). Lift L leg in front of R, knee bent, at same time straightening R knee (ct 2); bend R knee (ct &).
- 5-8 Repeat action of meas 1-4, but with opp ftwork, and moving in RLOD.

II. STEP-PATTERN TWO

- 1 Facing ctr, raise joined hands to shoulder height, elbows bent, and step to R on R heel (ct 1); step on L across in back of R, bending L knee (ct 2).

- 2 Step to R on R heel (ct 1), step on L across in back of R (ct &) (same as meas 1, Fig II, but twice as fast). Step to R on R (ct 2), lift L leg, knee bent, beside R (ct &) (R knee bends during this small, low lift).
- 3 Step L beside R, lifting R leg, knee bent, beside L (ct 1). Raise and lower L heel as lower leg is extended fwd a little (ct 2).
- 4 Repeat action of meas 3, Fig II, but with opp ftwork.
- 5-8 Repeat action of meas 1-4, Fig II, but with opp ftwork, and moving in RLOD.

III. STEP-PATTERN THREE

- 1 Bringing hands down, and turning to face LOD, step fwd R (ct 1). Bring L leg to R so that L ankle is behind R calf, L knee turned out. At same time R knee bends sharply and body leans fwd from hips (ct 2).
- 2 Turn quickly to face RLOD and step fwd (RLOD) L, R, L (cts 1, &, 2), hold (ct &).
- 3 Still moving RLOD, step fwd R (ct 1). Raise L leg (knee bent) in front of R (ct 2) as R heel is raised and lowered.
- 4 Move fwd RLOD with 3 small running steps, L, R, L (cts 1, &, 2), hold (ct &).

IV. STEP-PATTERN FOUR

- 1 Facing ctr and with joined hands held down, step fwd R (twd ctr) in front of L, lifting L leg off floor in back of R, and bending body slightly fwd from hips (ct 1). Step on L behind R, bringing body to erect position and raising joined hands to shoulder height (ct 2).
- 2 Step on R beside L (ct 1). Raise L leg, knee bent, in front of R (ct 2). NOTE: No heel lift here.
- 3 Bend R knee, at same time turn L knee out to L (ct 1). Straighten R knee, return L knee to position as in meas 2, Fig IV (ct 2).
- 4 Still facing ctr, step L, R, L in place (cts 1, &, 2) hold (ct &).

BELLA FRANCA

(Catalonia)

Bella Franca (BEH-lah FRAHN-kah) is one of the sardanas danced at a festival in Sant Feliu de Guixols, Costa Brava, in June, 1965. It was learned there by Anatol Joukowsky, who presented it at University of the Pacific Folk Dance Camp in 1966.

MUSIC: Record: Star S-8412 (RE) Sardana

FORMATION: Circle of 8 to 16 dancers. Hands joined and held down.

STEPS AND STYLING: All steps have a "cat-like" quality as each step is accompanied by an easy "giving" in the ankle and the knee. Heels never rest on the floor (except during the Breaks) and most dancers never lower the heels enough to even touch the floor.

Curts (short pattern): 1 pattern to 2 meas. Touch ball of L ft fwd (ct 1); step L beside R (ct 2); small step diag R bkwd on R (meas 2, ct 1); step L across in front of R (ct 2). Always keep body facing ctr and adjust steps so there is no advancement into ctr in spite of the crossing steps. Repeat of the step would start with pointing the R ft.

Llarges (long pattern): 1 pattern to 4 meas. Touch ball of R ft fwd (ct 1); step R beside L (ct 2); touch ball of L ft fwd (meas 2, ct 1); step L across in front of R (ct 2). Touch ball of R ft fwd (meas 3, ct 1); step R beside L (ct 2); small step diag L bkwd on L (meas 4, ct 1); step R across in front of L (ct 2). Again adjust steps so there is no advancement into ctr. Repeat of step would start with pointing the L ft.

NOTE: Analysis of these two patterns will show that meas 3 and 4 of the Llarges pattern is the same action as a Curt Pattern.

Saltsos: Same as Llarges but steps are done with a bounce. As the toe is pointed, the heel of the supporting ft is lowered and raised twice. The whole pattern is light and heels rarely touch the ground.

MUSIC 2/4

PATTERN

Measures

- 4 meas INTRODUCTION There is a short melody played on a flute, ending with a tap on a small drum which is a starting signal for the dancers.
- I. CURTS
- 1-32 Dance 16 Curts (short patterns) beginning with touching L ft fwd. Hands are joined and held down.
- 1 meas Break: Step L beside R, Raise joined hands to about eye level. Arms are rounded and hands extended a little fwd.

BELLA FRANCA (Continued)

II. LLARGS

- 1-32 Dance 8 Llargs (long patterns) beginning with touching R ft fwd.
 2 meas Break: Step R beside L (meas 1). Raise joined hands higher, elbows straight (meas 2).

III. SALTOS

- 1-32 Dance 8 Saltos patterns beginning with touching R ft fwd.
 1 meas Break: Step R beside L. Lower joined hands to about eye level.

IV. LLARGS

- 1-34 Repeat action of Fig II including the Break.

V. SALTOS

- 1-32 Repeat action of Fig III but omit the Break. On the very last step do not step L across R. Instead, close L to R (no wt).

VI. ENDING

- Chord I Touch L in back of R (no wt), bending knees slightly. Body stays erect.
 Chord II Straightening knees, step L beside R. Bring joined hands down sharply.

CACAK

(Serbia)

✓✓
Čacak (CHAH-chahk) was introduced at University of the Pacific Folk Dance Camp in 1955 by Richard Crum, who learned it from natives in Yugoslavia.

MUSIC: Record: Folk Dancer MH 3022-B; Balkan 45-568; Folkraft 45-1479;
Kolo Festival RTB 1101; Jugoton C-6218; Jugoton LPM-1

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjakovic
"Prosveta" Belgrade (no date)

FORMATION: W and M in separate lines of from 3 to 6 dancers each, placed at random about the floor, but all facing ctr. Each dancer grasps belt of nearest person in line, with L arm in front of neighbor's R arm. End dancers tuck thumb of free hand inside own belt. An extra belt is usually worn loosely around the waist.

STEPS AND Walk*, step-hop*, two-step*
STYLING: The dance is fiery and the steps are energetic for the M.
The W are more restrained, especially in Variation I, meas 5.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION

I. VARIATION I

- 1 Step to R on R (ct 1), step L behind R (ct 2).
- 2 Repeat action of meas 1, moving continually R, facing ctr.
- 3 Step to R on R (ct 1), hop on R in place (ct 2).
- 4 Step L in place (ct 1), hop on L in place (ct 2).
- 5 Stamp fwd on R, bending body slightly bkwd, raising L knee and keeping L ft close to calf of R leg (ct 1); hop on R in place (ct 2).
- 6 Step bkwd on L (ct 1), step R beside L (ct 2).
- 7 Step L in place (ct 1); hop on L in place, straightening body (ct 2).
- 8-9 Repeat action of meas 5-6.
- 10 Three quick steps in place, L, R, L, (cts 1, &, 2).

II. VARIATION II

- 1-2 Beginning R and facing slightly R, do 2 two-steps, moving R.
- 3 Facing ctr, take 3 quick steps in place, R, L, R (cts 1, &, 2).
- 4 Repeat action of meas 3, beginning L.
- 5 Repeat action of meas 3.
- 6 Facing slightly L, step to L on L (ct 1), step R across in front of L (ct 2).
- 7-8 Facing ctr, repeat action of meas 4-5.
- 9 Repeat action of meas 6.
- 10 Facing ctr, repeat action of meas 4.

NOTE: Variation I and II can be done in any order at the discretion of a caller within each line.

In Variation I, meas 5 and 8 are often accompanied by shouts of "hohp" or "hohk".

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Ruth Ruling, Virginia Wilder

DEBKI ZAROURA

(Syria)

Debki Zaroura (DEB-key Zah-ROO -rah) is a dance from the mountains of Lebanon. Vilma Matchette of San Francisco learned it from members of the local Syrian colony and introduced it at the 1958 California Kolo Festival. John Filcich presented it at the University of the Pacific Folk Dance Camp, 1959.

MUSIC: Record: FEZ 705-B "Zaroura" (45)

FORMATION: Broken circle, leader at R end. Dancers stand shoulder to shoulder facing ctr. Hands are joined palm to palm, fingers interlocking, and are held firmly down. W may dance in line, but end dancers must be M. Their free hands are on hips.

STEPS AND
STYLING: Walk*
The circle of dancers must move as one person. The ftwork is heavy and solid, with a definite knee flex on the afterbeat of each step.

MUSIC 2/4

PATTERN

Measures

- | | |
|---------|---|
| Several | <u>INTRODUCTION</u> Vocal in slow tempo. Dancers stand and wait for heavy rhythmical portion to begin. |
| 1 | Step to R side with R (ct 1); step L across in front of and to R side of R (ct 2). Flex knees after each step. |
| 2 | Step to R side with R (ct 1); touch ball of L ft (heel close to floor) in front of and to R side of R (ct 2). Raise and lower R heel at the same time. |
| 3 | Raising and lowering R heel, touch ball of L ft (heel close to floor) to L side and slightly fwd of R (ct 1); raising and lowering R heel, lift L leg, knee straight, toes pointing twd ctr (ct 2). |
| 4 | On upbeat of meas bend L knee bringing L ft back under body in preparation for the next movement. Stamp L fwd with a brushing action, letting ft follow through in a natural arc (R heel lifts slightly as L stamps) (ct 1); step L next to R (ct 2). |
| 5 | Touch ball of R (heel close to floor) in front of and to L side of L (ct 1). Raise and lower L heel simultaneously. |
| | Dance begins again on ct 2 of meas 5. Repeat pattern to end of music. |

NOTE: The dance takes 9 cts - $4\frac{1}{2}$ meas of music. The music is written in 6 meas phrases so the dance pattern does not coincide with the melodic pattern. Dance to the beat, not to the melody. The leader may begin the dance on any beat he wishes.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
 Paul Pritchard, Ruby Pritchard, Gordon Engler, and
 Dorothy Tamburini

November 1958

DRMEŠ FROM ZDENCINA

(Croatia)

Drmeš iz Zdencina (DER-mesh eez ZDEHN-chee-neh) was learned in Yugoslavia by Richard Crum, and introduced by him at University of the Pacific Folk Dance Camp in 1956.

MUSIC: Record: Folk Dancer MH 3030, Folkraft 45-1500

FORMATION: A small closed circle of dancers, preferably not more than 10 people. Use back-basket-hold throughout.

STEPS AND STYLING: "Time Step" (2 per meas): Stamp entire R, slightly bending knee (ct 1); momentarily take wt on entire L, knee straight (ct &); repeat action (ct 2, &).

"Shaking Step" (move very slightly to L): With R a bit fwd from place, step R, but do not take L from floor (ct 1); shake whole body vertically once without raising any part of ft from floor (ct &); shift wt onto L in place (ct 2); shake again (ct &). During this step, keep body very erect.

"Step-hop Step" (Travelling step): To move L, face obliquely L, step R with accent (ct 1); pause (ct &); hop R (ct 2); step L (ct &). Keep ft underneath body. To move R, face obliquely R and use opp ftwork.

MUSIC 2/4

PATTERN

Measures

I. TIME STEPS AND SHAKING

1-7 With 14 "time steps," move gradually to L (CW).
 8 Lightly stamp R, L.
 1-7 With 7 "shaking steps" move gradually to L (CW).
 (rptd)
 8 Stamp R, L.

II. REVOLVING

9-16 With 8 "step-hop steps," turn circle to L (CW) rapidly.
 9 Still facing L, stamp R in place (ct 1); pivot CW on R
 (rptd) to face R (ct 2).
 10-11 Facing R, stamp L in place (ct 1); hold (ct 2); stamp R
 in place (ct 1); hold (ct 2).
 12-15 Beginning L, with 4 "step-hop steps" turn circle to R
 (CCW) rapidly.
 16 Step-hop L, turning 1/4 L to face ctr and repeat dance
 from beginning.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE
Babs Ryan, Paul Pritchard and Marion Wilson

February 1957

DURA

(Romania)

Dura (DOO-rah) was introduced by Larisa Lucaci at Folk Dance House, New York, and was presented by Richard Crum at the University of the Pacific Folk Dance Camp, 1956.

MUSIC: Record: Folk Dancer MH-1121

FORMATION: Closed circle of dancers, all facing slightly to R of ctr, hands joined at shoulder height, elbows bent ("W" pos.)

STEPS: Two-step*, Run*, Stamp*

MUSIC 2/4

PATTERN

Measures

- | | | |
|---|--------|---|
| C | 4 meas | <u>INTRODUCTION</u> |
| | | I. <u>TWO-STEPS AND BALANCE</u> |
| A | 1-3 | Move to R (LOD) with 3 quick two-steps, beginning R. |
| | 4 | Step fwd on L, slight wt (ct 1); step back in place on R, full wt, turning to face ctr (ct 2). |
| | | II. <u>THREES AND STAMP</u> |
| A | 1 | In place, facing ctr, step L (ct 1); step R (ct &); step L (ct 2); stamp R heel, no wt (ct &). |
| | 2 | Beginning R, repeat action of meas 1 (Fig II). |
| | 3-4 | Repeat action of meas 1-2 (Fig II). |
| | | III. <u>SIDEWARD RUN AND STAMPS</u> |
| B | 5-6 | Move sdwd to L with 7 light running steps, beginning L and stepping R behind L (cts 1, &, 2, &, 1, &, 2); hold, with full wt on L (ct &). |
| B | 5 | With wt on L, stamp R twice (cts 1, 2). |
| | 6 | Stamp R quickly 3 times (cts 1, &, 2), hold (ct &). |

Repeat dance from the beginning.

NOTE: The melody contains 16 meas: A, meas 1-4 and 1-4 repeated; B, 5-6 and 5-6 repeated; C, 7-10.

The dance is completed in 12 meas, so the dance will be repeated on different phrases of the melody.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Bernice Schram, Mildred Coburn, Dorothy Tamburini

ELENO MOME

(Bulgaria)

Eleno Mome (EL-eh-noh MOH-meh) or "Helen, dear Helen" was introduced by John Filcich at the University of the Pacific Folk Dance Camp, 1956. Mr. Filcich learned it from a Macedonian-Bulgarian Colony in San Francisco. Reputedly the most popular Hora in all Bulgaria during the period between the two World Wars, it is still a favorite with the emigrants who brought it here. The heel-click variation is said to be of military origin, introduced by soldiers returning home.

MUSIC: Record: Xopo 45-303A, Xopo 303-A, Side 2, Band 1 (Preferred)
Xopo XLP-1A, Side 2, Band 1, MTI-3043A

FORMATION: Open circle, joined hands held at sides; leader at R end waves a knotted handkerchief in a circular motion as he leads the movements. Preferred hand pos, hands held down at sides except during step-swing.

STEPS AND
STYLING: Walk*, Leap*, hop-kick
Steps are earthy and deliberate. Large steps, runs, kicks and swings are used in contrast to the small, close to the earth steps of the Kolos. Sometimes the knee is lifted high enough for the upper part of the leg to be parallel with the floor. Steps are, nevertheless, clear cut and in unison with other dancers.

Eleno Mome is typical of many Bulgarian Horos having three measures to the dance. The leader may start at any point on the record, as long as he catches the correct beat. Some may prefer to start on meas 2 or 3 instead of on meas 1.

RHYTHM: Slow (ct 2/8), Slow (ct 2/8), Quick (ct 1/8), Slow (ct 2/8) or 1-2, 3-4, 5, 6-7) The dancer should recognize the third step is done in half the time it takes to perform each of the other three.

MUSIC 7/8

PATTERN

Measures

I. THE DANCE

- 1 Take a low leap on R in LOD, facing diag R (Slow)
Leap on L in front of R, moving LOD (Slow)
Step R to R, facing ctr (Quick)
Step L in back of R (Slow)
- 2 Step R to R side (near L) (Slow)
Hop on R, kicking L fwd (Slow)
Step L to L (Quick)
Step R in back of L (Slow)

ELENO MOME (Continued)

- 3 Step L to L side (near R) (Slow)
 Hop on L, kicking R fwd (Slow)
 Step R to R (Quick)
 Step L in back of R (Slow)

NOTE: During the hop-kick steps in meas 2 and 3, the joined hands are brought fwd and upward and returned again to sides.

II. VARIATION - HEEL-CLICKS (for meas 3)

Finish the hop-kick with heels 6 to 8 inches apart (Quick)
 Click heels together on next ct (Slow)

SONG TEXT

Eleno mome, Eleno //
 Ne gazi seno zelano! //
 (Ah) Eleno mome, Eleno
 Ne gazi seno zelano! //

(Dedicated to Helen Saunders, former Research Committee member, whose dance this was.)

EREV BA II
(Israel)

Erev Ba (air-ehv bah) means "Evening Comes." This version was composed by Yoav Ashriel to music by Arish Levanon with lyrics by Oded Avissar. It was presented by Rivka Sturman at University of the Pacific Folk Dance Camp, 1965.

MUSIC: Records: Tikva 45-98-5; Tikva T-98 (LP);
Collectors Guild 638

FORMATION: Single or broken circle of dancers facing ctr with hands joined low.

STEPS: Walk*, Grapevine*, 3-step turn*

MUSIC 4/4

PATTERN

Measures

4 meas

INTRODUCTION

I. CROSS IN FRONT AND GRAPEVINE

- A 1 Step R to R (ct 1). Step L across in front of R, bending L knee (ct 2). Step R in place (ct 3). Step L to L turning to face RLOD (ct 4).
- 2 Step R fwd RLOD (ct 1). Step fwd L (ct 2). Step fwd R rising or slightly lifting on it (ct 3). Hold (ct 4).
- 3 Beginning a grapevine, step bkwd L turning to face ctr (ct 1). Step R to R (ct 2). Step L across in front of R (ct 3). Step R to R (ct 4).
- 4 Step L behind R (ct 1). Step R to R (ct 2). Step L across in front of R (ct 3). Hold (ct 4).
- 5-8 Repeat action of meas 1-4.

II. TURN AND DANCE TO CTR

- B 9 Release hands and moving slightly LOD make one complete individual 3-step turn CW stepping R, L, R (cts 1, 2, 3). Step L across in front of R with bent knee (ct 4).
- 10 Step in place on R (ct 1). Step L to L (ct 2). Step R across in front of L with bent knee (ct 3). Step L in place (ct 4).
- 11-12 Repeat action of meas 9-10. Finish facing RLOD.
- 13 Moving sdwd twd ctr of circle, step on ball of R to R (ct 1). Step L across in front of R bending L knee (ct 2). Repeat action of cts 1, 2 again (cts 3, 4).
- 14 Repeat action of meas 13, cts 1, 2 once more (cts 1, 2). Step R in place (ct 3). Step L to L (ct 4).

EREV BA II (Continued)

- 15 Moving sdwd out of ctr of circle, step R across in front of L bending knee (ct 1). Step on ball of L to L (ct 2). Repeat action of cts 1, 2 again (cts 3, 4).
- 16 Repeat action of meas 15 once more (cts 1, 2). Turn 1-1/4 CW stepping R, L (cts 3, 4).

Repeat dance from beginning.

EREV BA - Evening's Come

Sounds of the flocks returning to the village
 And dust is rising on country paths
 In the distance a pair of bells
 Keeps the lengthening shadows company
 Evening's come, evening's come.
 The wind whistles softly through village fences
 In cypress crowns the doves begin their slumber
 And far away the shoulders of the hill
 Are being kissed by the last lingering rays.

Evening's come, evening's come.
 The rose dreams once more its dreams of slow beauty,
 And one by one the stars begin to bloom
 And far away in the darkened valley
 The coyote howls her welcome to the night.
 Night has fallen, it is night.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Sue Lemmon, Reva Ward and Florence Clazie

April 1956

ERSKO KOLO

(Serbia)

Ersko Kolo (AIR-skohKOH-loh) was introduced at the University of the Pacific Folk Dance Camp in 1955 by Richard Crum, who learned it in Yugoslavia.

MUSIC: Record: Folk Dancer MH 3020; Folkraft 19498-45; Festival 45-4814-A
Piano: Narodne Igre Za Klavir, Lj. M. Bošnjakovic,
"Prosveta," Belgrade, (no date)

FORMATION: Open or closed circle, hands joined and held down at sides.

STEPS AND STYLING: Walk*, Run*
In Part I, be sure to keep facing straight twd ctr.
The schottische-like steps in Part II are very free.

MUSIC 2/4		PATTERN
Measures		
1 note	<u>INTRODUCTION</u>	
	I. <u>SLOW PART</u>	
A 1	Step to R on R (ct 1); step L behind R (ct &); step R to R (ct 2); step L behind R (ct &).	
2-7	Repeat action of meas 1, moving continually R, facing ctr.	
8	Stamp R (ct 1, &); stamp L, no wt (ct 2, &).	
9-16	Repeat action of meas 1-8, starting L, moving L. End with wt on L, R ft raised slightly.	
	II. <u>FAST PART</u>	
B 1-2	Turning 1/4 R to face LOD, run 3 steps, starting R (ct 1), L (ct 2), R (ct 1), hop R (ct 2), moving CCW. (The 3 runs and hop are similar to a schottische step.) Bring L knee up quite high on hop.	
3-4	Without turning around, run bkwd (moving CW), L, R, L, hop, turning to face ctr on hop.	
5-6	Moving into ctr, run fwd 3 steps and hop, R, L, R, hop.	
7-8	Moving out of ctr, run bkwd 3 steps and hop, L, R, L, hop.	
9-16	Repeat action of meas 1-8 (Fig II).	
	Repeat dance from beginning.	

GRUŽANKA

(Serbia)

Gružanka (grew-ZHAHN-kah), a line dance from the village of Gruza in the Sumadija region of Serbia, was introduced at the University of the Pacific Folk Dance Camp, 1964, by Dennis Boxell, who learned it while traveling in Serbia.

MUSIC: Record: Folkraft 1494x45. This record should be played at a slightly slower speed than recorded.

FORMATION: Open line of dancers facing ctr of the dancing area, leader at R end. Hands are joined and held low. M dancers at ends of line may have free hand in side pocket or at back of waist. A W at the end of a line places free hand on hip, fingers fwd.

STEPS AND STYLING: Schottische*, Step-hop*
Posture is erect and controlled with most of the movement in the knees and ankles. Steps are small, clean, and done close to the floor, with no shuffling of the feet.

MUSIC 2/4

PATTERN

Measures

I. CHORUS

- A 1-2 Facing slightly to the R, dance two step-hops (R, L) moving fwd LOD.
- 3-4 Continuing to R, dance one schottische step R, turning L on the hop to face slightly L.
- 5-8 Repeat action of meas 1-4, starting L and moving RLOD. Turn on last hop to face ctr.

II. FIGURE

- B 9 Step on R in front of L, crossing slightly (ct 1), step back on L in place (ct 2).
- 10 Step R in place beside L (ct 1), hop on R (ct 2).
- 11-12 Repeat action of meas 9-10, reversing ftwork.
- 13-20 Repeat action of meas 9-12 two more times
- Repeat dance from beginning.

NOTE: The following variation may be substituted for meas 9.

- 9 Hop on L ft in place (ct 1), step R in front of L, crossing slightly (ct &), step back on L in place (ct 2).

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Miriam Lidster, Dorothy Tamburini, Ruth Miller

May 1969

HORA CHASSIDIT

(Israel)

Hora Chassidit (HAHS-sih-dit) is a new Israeli folk dance by Rivka Sturman which intends to combine the simple basic steps of the Israeli Hora with the spirit of Jewish dances. The music is a traditional Jewish tune. The dance was introduced by Mrs. Sturman at the University of the Pacific Folk Dance Camp, 1968.

MUSIC: Record: New Favourites, Israeli Folk Dances
Hed Arzi MN 851

FORMATION: Circle of dancers, no ptrs, hands joined and down. Face ctr.

STEPS AND
STYLING: Step-bend, run*, "two-step" - danced as a step-step-step in place, but with a two-step rhythm (cts 1 ah 2).

Grapevine: Step L across in front of R (ct 1); step R sdwd to R (ct 2); step L across behind R (ct 3); step R to R (ct 4)

MUSIC 4/4

PATTERN

Measures

2 meas

INTRODUCTION

I. GRAPEVINE

A 1-2 Move in LOD (CCW) with one grapevine step (cts 1-4). Continue in LOD with 1/2 grapevine step (cts 1-2); facing ctr, step L to L, shifting wt to L (ct 3); step R to R and shift wt to R (ct 4). The shift of wt is quick and subtle.

3

Continue in LOD with another grapevine step.

4

Raise joined hands high and step L, bending knee (ct 1); straighten knee, shifting wt to L (ct 2); step on R bending knee (ct 3); straighten knee, shifting wt to R (ct 4). Hands remain high; gaze is up.

5-12

Repeat action of meas 1-4 twice. On last ct bring hands down.

II. TO CENTER AND OUT

B 13 Face LOD (CCW). Beginning L, move in LOD with 4 light running steps.

14

Face ctr and dance two light "two-steps" (LRL, RLR) in place.

15-20

Repeat action of meas 13-14 three times.

21-22

Moving to ctr, repeat action of meas 13-14, arms raising and fingers snapping as the "two-steps" are danced in place.

23-24

Move bkwd with 4 light running steps, lowering arms, and finish with 2 "two-steps" in place

Join hands to repeat dance from the beginning.

HOREHRONSKY CHARDAS

(Slovakia)

Horehronsky (hoh-reh HROHN-skee) Chardas is a women's dance from the Upper Hron Valley in Slovakia. It shows Hungarian influence but it is still basically Slovakian. It was introduced by Anatol Joukowsky at the University of the Pacific Folk Dance Camp, 1967.

MUSIC: Record: Apon LP 2435 Side 2, Band 1 (4/4 and 2/4 meter); Apon 45-2126-1

FORMATION: Circle of W facing ctr, hands at sides. During Introduction join hands to make a closed circle.

STEPS AND STYLING: Box Pattern: 4 meas for 1 pattern. Knees straighten on the beat and relax on the off-beat. Not too staccato.

- Meas 1: Step L to L side (ct 1); close R to L (ct 2).
 2: Step L fwd twd ctr (ct 1); close R to L (ct 2).
 3: Repeat action of meas 1.
 4: Walk 4 small steps bkwd, beginning L, to bring the circle back to original size (cts 1, &, 2, &).

Diagonal Pattern: 4 meas for 1 pattern. Knee action is not visible as it is in the Box Pattern.

- Meas 1: Moving diag L twd ctr, step L (ct 1); close R to L (ct &); step L diag L (ct 2); close R to L, bending knees (ct &). Put no wt on R.
 2: Repeat action of meas 1, but use opp ftwork and move diag R twd ctr.
 3: Moving diag L, step L (ct 1); close R to L, no wt (ct &); low leap fwd onto R (ct 2); close L to R, bending knees, no wt (ct &).
 4: Beginning L, walk 4 steps bkwd to bring circle to original size.

Side Steps: 1 to a meas. Knees straighten and relax the same as in the Box Pattern. Step L to L side (ct 1). Lead with the heel and turn the body a little to the R. Close R to L, turning body to face ctr again (ct 2).

Open Rida Steps: 2 to a meas. Step to L on ball of L ft (ct 1); step on full R ft across and in front of L ft (ct &). Repeat action for cts 2, &.

MUSIC 4/4, 2/4

PATTERN

Measures

4/4

4 meas

INTRODUCTION Join hands in a circle.

I. WALK

- 1 Turning to face a little L of LOD, walk R, L in LOD (cts 1, 2).
 Turning to face ctr, step R to R side (ct 3); close L to R (ct 4).

- 2 Repeat action of meas 1.

HOREHRONSKY CHARDAS (Continued)

- 3 Moving twd ctr, step diag fwd R on R, turning body a little to L (ct 1); close L to R, no wt (ct 2). Very low small leap fwd diag L on L, turning body a little to R (ct 3); close R to L bending knees (ct &). Hold pos for ct 4. Joined hands will rise naturally.
- 4 Walk bkwd out of ctr 3 steps R, L, R (cts 1, 2, 3); close L to R (ct 4).
- 5-24 Repeat action of meas 1-4 five more times (6 in all). On meas 24 walk bkwd R, L (cts 1, 2); close R to L (ct 3); hold pos for ct 4.
- 2/4 II. BOX AND DIAGONAL
- 1-8 Dance 2 Box Patterns
- 9-12 Dance 1 Diag Pattern
- 13-16 Dance 1 Box Pattern
- 17-20 Dance 1 Diag Pattern
- 21-24 Dance 1 Box Pattern
- 25-48 Repeat action of meas 1-24 (Fig II).
- III. SIDE STEPS AND DIAGONAL
- 1-8 Dance 8 Side Steps moving to L side
- 9-12 Dance 1 Diag Pattern
- 13-16 Dance 4 Side Steps
- 17-20 Dance 1 Diag Pattern
- 21-24 Dance 4 Side Steps.
- IV. RIDA AND DIAGONAL
- 1-3 Moving to L, dance 6 Open Rida Steps
- 4 Turning to face a little R of RLOD, run 4 steps, beginning L (cts 1, &, 2, &).
- 5-8 Repeat action of meas 1-4 (Fig IV).
- 9-12 Dance 1 Diag Pattern
- 13-16 Moving L, dance 8 Open Rida Steps
- 17-20 Dance 1 Diag Pattern
- 21-23 Moving to L, dance 6 Open Rida Steps
- 24 Step L to L side (ct 1); close R to L (ct &); rise onto balls of ft and raise joined hands high (ct 2).

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:

November 1959

Dorothy Tamburini, Virginia Wilder, Ruth Ruling

JOVANO JOVANKE

(Macedonia)

Jovano Jovanke (YOH-vah-no YOH-vahn-keh) is a fixed-sequence form of "Lesnoto" as danced in the town of Krushevo, Macedonia. It is also known as "De Maro Selfio". It was learned in Sophia in 1958 by Michel Cartier of Montreal, Canada. It was presented by Richard Crum at University of the Pacific Folk Dance Camp, 1959.

- MUSIC:** Record: Folk Dancer MH-3055; Folkraft 1531(45); Aman 1002 Side 2 Band 1 (33-1/3).
- RHYTHM:** This music is in 7/8 meter, counted 1-2-3 (3/8); 1-2 (2/8); 1-2 (2/8). Since 3 beats to a measure are felt, the count will be given thusly: ct 1 (3/8), ct 2 (2/8), ct 3 (2/8), with ct 1 being of slightly longer duration.
- FORMATION:** Open circle, all facing ctr. M to R end of line, arms on neighbors' shoulders. W to L end of line, hands joined and held shoulder height with elbows bent. Leader (M at R end) should hold handkerchief to signal pattern changes. Last M and 1st W should hold ends of handkerchief between them. Dance may also be done with M and W intermingled in line. In such case, everyone has arms on neighbors' shoulders.
- STYLING:** When lifting one leg in front of the other (Fig 1, meas 2 and 3), the M make a much larger movement than the W. M turn knee out so that the inner ankle is up. At times the W toe barely clears the floor. Because of the difference in styling, the separation of M and W in the line is preferred by many dancers.

MUSIC 7/8

PATTERN

Measures

- | | |
|---------------|---|
| 8 meas | <u>INTRODUCTION</u> No action |
| I. | <u>PROGRESSION IN LOD</u> |
| 1 ct <u>1</u> | Step to R with R, turning a bit to R. |
| 2 | Raise R heel while bringing L across in front of R. |
| 3 | Step on L fwd and to R of R ft. |
| 2 ct <u>1</u> | Step to R with R, turning to face ctr. |
| 2 | Swing L up in front of R with knee bent (M higher than W). |
| | At same time rise on R toe and come down. |
| 3 | Keeping lifted L leg in place, rise again on R and come down. |
| 3 | Repeat action of meas 2, but start with L to L and raise R leg. |
| 4-21 | Repeat action of meas 1-3 six more times (7 in all). |

JOVANO JOVANKE (Continued)

II. INTO CTR AND OUT

- 22 ct 1 Step R next to L.
 2 Step L in place.
 3 Step R in place.
- 23 ct 1 Step L twd ctr.
 2 Step R twd ctr (this is a shorter step than the step L on ct 1).
 3 Step L next to R.
- 24 ct 1 Step bkwd diag R on R.
 2 Raising and lowering R heel, cross L behind and to R of
 R heel, toe close to floor,
 3 Put full wt on L
- 25-30 Repeat action of meas 22-24 (Fig II) two more times (3 in all).

NOTE: Fig I is danced to vocal.

Fig II starts on last meas of vocal and continues through all of instrumental sequence. Dance is done twice completely and ends during third time on Fig II, meas 23.

SONG TEXT

Jovano, Jovanke
 //Kraj Vardarot sediř mori
 Belo platno beliř
 Belo platno beliř duřo
 Se na gore gledař//

Jovana, you sit by the Vardar
 Bleaching your white linens
 and looking up at the hills.

Jovano, Jovanke
 //Tvojata majka mori
 Tebe ne te puřta,
 So mene da dojdeř duřo
 Srce moje Jovano//

Jovana, your mother doesn't let
 you come to me, my sweetheart.

Jovano, Jovanke
 //Jas te tebe řekam mori
 Doma da mi dojdeř,
 A ti ne dodg'as duřo
 Srce moje Jovano//

Jovana, I wait for you to come to
 me, but you don't come, my dear.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
 Miriam Lidster, Dorothy Tamburini, Ruth and Larry Miller,
 Bernice Schram

KARAGOUNA

(Greece)

Karagouna (Kah-rah-GOO-nah), originally introduced at the University of the Pacific Folk Dance Camp in 1960 by Richard Crum, was learned by Mr. Crum from Mr. Stavros Kalaras, Athenian folk dance teacher now living in Pittsburgh, Pa. During the last eight years there have been presentations of Greek dances by Oliver "Sonny" Newman and John Pappas.

Karagouna has many variations. Some of the more popular ones are included in the following description. In the following description the basic WALKING STEP (Fig I) with VARIATION I and VARIATION II (Fig II) were presented by Richard Crum. The remaining patterns were presented by John Pappas in 1968.

MUSIC: Record: Festival 45-3510; Olympic OL-24-13; Festival LP-3002;
 Folkraft LP-3, Side 2, Band 1, "Greek Folk Dances"

FORMATION: Open circle; throughout the dance hands remain joined about shoulder height; leader at the R end of line should be a M. Each Figure or Variation is danced until change is signaled by the leader.

STEPS AND STYLING: Walk* (knees are flexible)
 Hop* (more like a "lift" instead of a definite hop)
Side Step: Facing ctr, step sdwd to R with R, with very slight turn of body to L (ct 1); close L a little fwd of R, turning body back to face ctr (ct 2).
Full Knee Bend: From a standing pos assume a squatting pos (back straight - sit over toes, knees turned out) (ct 1); rise (spring) to upright pos, simultaneously hopping twice on L ft, swinging R across in front of L (cts 2, &).

MUSIC 2/4

PATTERN

Measures

8 meas INTRODUCTION No action

I. WALKING

- 1 Facing R, moving LOD, step R, L (cts 1, 2).
- 2 Step R, turning to face ctr (ct 1); point L fwd (ct 2).
- 3 Step L bkwd in place (ct 1); point R toe diag back of L heel (ct 2).
- 4 Point R toe fwd in front of L toe (ct 1); point R toe diag back of L heel (ct 2).

VARIATION I (Fig I)

- 1 Repeat action of meas 1 (Fig I)
- 2 Step R turning to face ctr (ct 1); step on L toe behind R heel (ct &); step on R toe behind L heel (ct 2).
NOTE: Meas 2 is similar to a slow reel step. When bringing one ft behind the other, the ft "hug" each other.
- 3-4 Repeat action of Fig I, meas 3-4.

KARAGOUNA (Continued)

VARIATION II (Fig I)

- 1 Repeat action of meas 1 (Fig I).
- 2 Step on R (ct 1); hop twice on R (cts 2, &).
- 3 Continue in LOD, step on L (ct 1); hop twice on L, turning to face L (RLOD)(cts 2, &).
- 4 Step RLOD on R (ct 1); hop twice on R, turning to face R (LOD) cts 2, &).
- 5 Continue in LOD. Step on L (ct 1); step R (ct 2).
- 6 Step on L (ct 1); hop twice on L, turning to face L (RLOD) (cts 2, &).
- 7 Step RLOD on R (ct 1); hop twice on R, turning to face R (LOD) (cts 2, &).
- 8 Step on L (ct 1); pause with wt on L, placing R beside L with R touching floor (cts 2, &).

VARIATION III (Fig I) (M ONLY)

- 1 Repeat action of meas 1 (Fig I)
- 2 Close R to L with wt on both ft and do a squat (knees together) turning to face ctr (ct 1); rise and stand facing ctr (ct 2).

VARIATION IV (Fig I) (W ONLY)

- 1 Repeat action of meas 1 (Fig I) (cts 1, 2); close R to L and turn to face ctr, wt on both toes (ct &).
- 2 Bounce heels against floor 3 times (cts 1, &, 2); pause (ct &).

This Variation is danced while the M are doing the squat Variation (Variation III, Fig I).

II. SIDE STEP

- 1-4 Dance 4 Side Steps, moving sdwd LOD.

VARIATION I (Fig II)

- 5 Point R diag fwd to R, no wt (ct 1); with 2 small hops on L, swing R across in front of L (cts 2, &).
- 6 Step R across L (ct 1); point L diag fwd, no wt (ct 2).
- 7 Point L again diag fwd L (ct 1); with 2 small hops on R, swing L across in front of R (cts 2, &).
- 8 Step L across R (ct 1); point R diag fwd to R, no wt (ct 2).

VARIATION II (Fig II) (M ONLY)

- 1-4 Repeat action of Fig II, meas 1-4.
 - 5 Dance Full Knee Bend.
 - 6 Step R across L (ct 1); point L diag fwd L (ct 2).
 - 7 Repeat action of meas 5 (Variation II, Fig II), hopping twice on R.
 - 8 Step L across R (ct 1); point R diag fwd R, no wt (ct 2).
- During this variation for M only, W continue with Variation I (Fig II).

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Dorothy Tamburini and Ruth Ruling

KOKONJEŠTE

(Serbia)

The Kokonješte Kolos (Koh-kohn-YEHSH-teh KOH-loh), also spelled Kukunješte or Kokonješe, are native to old Serbia. Characteristic of these dances is the series of three quick steps, each preceded by two leaps. There are many variations and melodies, often named after the locale of origin. This dance is the simplest of the Kokonješte family. It was introduced by John Filcich at the University of the Pacific Folk Dance Camp, 1954.

MUSIC: Record: Balkan 45-576; Sonart 2024 (78); Balkan 545;
Folk Art LP 107, Side 1, Band 2

Piano: "Dance Along with the Tamburitians"
Fifty Favorite Kolos, 1961

FORMATION: Open or broken circle of dancers, all facing LOD, hands joined and down throughout entire dance. Leader at R end; end dancers place free hand behind back.

STEPS AND
STYLING: Walk*, leap*
Threes: Step (or small leap) onto R in place (ct 1); step L beside R (ct &); step R in place (ct 2). Repeat would start with small leap onto L. Keep the steps very small.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

At the discretion of the leader.

I. ACTIVE

- 1 Moving in LOD, take a low leap diag fwd R on R (ct 1); low leap diag fwd L on L (ct 2).
- 2-4 Facing ctr, dance 3 "Threes" (RLR, LRL, RLR), moving slightly bkwd, to expand circle to original size.
- 5-8 Repeat action of meas 1-4 to the L (RLOD) with opp ftwork.
- 9-16 Repeat action of meas 1-8.
- 17-32 Repeat action of meas 1-16.

II. PASSIVE

- 1 Moving in LOD, step R, L (cts 1, 2).
 - 2 Face ctr and step R to R (ct 1); step L beside R, no wt (ct 2).
 - 3 Step L to L (ct 1); step R beside L, no wt (ct 2).
 - 4 Step R to R (ct 1); step L beside R, no wt (ct 2).
 - 5-8 Repeat action of meas 1-4 (Fig II), beginning L to L.
 - 9-12 Repeat action of meas 1-4 (Fig II). L ft is now free.
- Repeat dance from the beginning, but because L ft is free, it moves in RLOD first (all directions and ftwork are reversed). At the end of the Passive Pattern, R ft is again free to repeat dance exactly as written.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Virginia Wilder, Sue Lemmon, Ruth Ruling

November 1958
Revised: May 1972

KOSTURSKO ORO

(Macedonia)

Kostursko Oro (koh-STOOR-skoh OH-roh) was learned by John Filcich from Mrs. Sveta Kosta, who danced it as a young girl in her village of Kostar, Macedonia (northern Greece). The original title and specific melody, if any, are unknown. Mr. Filcich used the name of the town as a title. He introduced the dance at the 1956 Kolo Festival in San Francisco.

MUSIC: Express 208 "Kostursko"
Xopo 45-317
Sperry 6101 or 6105
7/8 meter: 1-2-3, 1-2, 1-2 (3/8 plus 4/8).
Counted here as 1, 2.

FORMATION: Open circle, leader at R. "W" pos, hands extended fwd slightly, palms out. Face R of ctr.

STEPS AND Walk*
STYLING: Dance is soft and lyrical. Do each step with a pli  .

MUSIC: 7/8	PATTERN
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Measures

- 1 Moving in LOD, step R, L (cts 1, 2).
- 2 Continue in LOD, step on R facing ctr (ct 1). Step L next to R,
- 3 Step bkwd away from ctr on R (ct 1). Touch L next to R, no wt (ct 2).
- 4 Step to L on L (ct 1). Step R behind L, ball of ft touching before wt is taken on full ft (ct 2).
- 5 Step to L on L (ct 1). Bring R ft momentarily next to L, then step on R to R (ct 2).
- 6 Moving in LOD, step fwd on L (ct 1). Facing R of ctr, touch R next to L, no wt (ct 2).

Repeat dance from beginning.

LECH LAMIDBAR

(Israel)

Lech Lamidbar (Let's Go to the Desert) is a popular, fast-tempo circle dance. This dance originated in the Israeli army and is characteristic of the pioneering life of modern Israel, but retains in its lyrics the ancient echoes of the Psalms. The music is by A. Abramowitz and the choreography by the "Nachal" group. The folk dance pattern as notated by Dvora Lapson is included in the second series of Israeli Folk Dance. The dance was introduced by Miriam Lidster at the University of the Pacific Folk Dance Camp, 1954.

MUSIC: Record: Folk Dancer MI-1093; Israeli Folk Dances LP 516;
Israel 45-2002; Israel 118-B (78)

FORMATION: Single circle formation with hands joined and down.
All face ctr of circle.

STEPS: Leap*, step close*, step-hop*

Grapevine: Step R across L, step L beside R, step R behind L,
step L beside R. This step may be executed in either direction.

MUSIC 4/4

PATTERN

Measures

4 meas

INTRODUCTIONI. LEAP, STEP AND STEP-CLOSE

- A 1 Beginning with R ft, leap to R (ct 1), step L across in front of R (ct 2), step R beside L (ct 3), take a slight bend of the knees (ct 4).
- 2 Step to L on L (ct 1), close R to L, bending both knees slightly (ct 2). Repeat step-close (cts 3, 4).
- 3-8 Repeat action of meas 1-2 three times.

II. STEP-HOP AND GRAPEVINE

- B 9 Step R to R (ct 1), hop and simultaneously kick L fwd (ct 2). Repeat step-hop on L kicking R fwd (cts 3, 4).
- 10 Beginning with R ft do one Grapevine step moving to the L.
- 11-16 Repeat action of meas 9-10 three times.

III. STEP, BEND

- C 17 Step to R on R (ct 1); bend R knee, keeping L on floor and in place (ct 2). Step to L on L (ct 3), bend L knee (ct 4).
- 18 Step directly fwd on R, with both knees bending slightly and at the same time bring both hands fwd and up (ct 1). Transfer wt back onto L (ct 2), close R to L (no wt) returning hands to sides (ct 3), hold (ct 4).
- 19-20 Repeat action of meas 17-18.

LECH LAMIDBAR (continued)

IV. GRAPEVINE, JUMP AND LEAP

- 21-22 Beginning with the R ft do two Grapevines to the L.
 On cts 3, 4 of second Grapevine jump onto both ft, then leap
 onto R kicking L up behind.
- 23-24 Beginning on the L ft, do 2 Grapevines to the R. On the
 last 2 cts jump onto both ft, then leap onto L kicking R
 up behind.
- 25-28 Repeat action of meas 21-24.
 The dance is repeated three times (4 times in all).

LAMIDBAR

Lech lech lamidbar
 Hadrachim yovilu
 Layil terem ba
 Lech achi el hamidbar.
 Shuv shuv nachazor
 Hatzukim yari'u
 Shemesh g'dola shel or
 Od tizrach aleynu.
 Lamidbar eretz lo mayim
 Ho at admati shavnu eylayich
 Eretz melecha ruach veza'am
 Halochamim chazru, ho kesa'ar
 Lamidbar, eretz lo mayim
 Ho at admati shavnu eylayich.

GO TO THE DESERT

Go to the desert, go down
 The roads will lead you there,
 Go, my brother, to the desert
 Before the night descends.
 Again, again we will return,
 The rocks will ring with our coming,
 A bright red ray of sun
 Will spread its light upon us.
 To the desert--land without water,
 O wasteland--we have returned;
 Salt-filled sands, land of wrath
 The warriors returned like a storm
 To the dessert--land without water,
 O my land--we have returned.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:

Miriam Lidster and Dorothy Tamburini

MAYIM
(Israel)

Mayim (MAH-yeem), a dance of Israel, was presented at University of the Pacific Folk Dance Camp, 1951, by Dvora Lapson. Mayim is translated as "water" and conveys in design and form the movement of water, of waves, the feeling of going toward the well, and the unbounded joy of discovering water in an arid country.

MUSIC: Record: Hed Arzi AN 43-48; Israel 114; Folkraft 1108-A
Israel 45-2001-1; Folkraft 1475-A; Tanz SP 23035(Slow)

FORMATION: Closed circle dance for any number of persons.
Stand facing ctr, hands joined and down at sides.

NOTE: This dance may be done in a double circle with both circles facing into the ctr, or it may be done with the outside circle facing in and the inside circle facing outward.

STEPS AND
STYLING:

Run*

Grapevine: Beginning R, step R across in front of L, accenting step (ct 1); step directly to the L on L (ct 2); step R across behind L (ct 3), leap L onto L (ct 4). On the leap and in preparation for the repeat of the grapevine step, the R ft swings across in front of L in a small arc, but the wt remains on L ft.

MUSIC 4/4

PATTERN

Measures

I. GRAPEVINE TO L, TO CTR AND OUT

- 1-4 Beginning R, move in a CW circle with 4 grapevine steps.
- 5 Beginning R, move twd ctr with 4 light running steps. Accent the first step with an easy knee bend and very small leap. Lift the hands gradually twd the ctr of the circle and to an above-the-head pos on the 4 runs.
- 6 Beginning R, move directly out of circle with 4 steps, lowering the hands to the side.
NOTE: The leap on ct 1 is optional
- 7-8 Beginning R, repeat action of meas 5-6.

II. RUN, TAP AND CLAP

- 1 Face RLOD (CW); beginning R, move CW with 4 running steps. Keep joined hands extended down.
- 2 Turn to face ctr, keeping hands joined; leap R and tap L ft across in front of R (ct 1); hop on R and tap L ft directly to the L (ct 2); hop on R and tap L ft across in front of R (ct 3); hop on R and tap L ft directly to the L (ct 4).
- 3 Repeat action of cts 3, 4 of meas 2 (Fig II) two times.

MAYIM (Continued)

- 4 Leap onto L ft and tap R across in front of L, clapping hands directly in front (about chest high), as R ft crosses in front of L (ct 1); hop on L and tap R to R, opening arms directly to side (ct 2); hop on L and tap R across in front of L, clapping hands as before (ct 3); hop on L and tap R to R, opening arms directly to side (ct 4).
- 5 Repeat action of cts 3, 4 of meas 4 (Fig II), two times.
- Repeat entire dance from the beginning.

SONG TEXT

Ush'avtem mayim besason	"Therefore with joy shall ye
Mi maynai hayeshus	draw water out of the wells
Mayim mayim mayim mayim	of salvation"
Hoe mayim besason	(Isaiah XII, 3)
Ha ha ha ha	
Mayim mayim mayim mayim	
Mayim mayim besason	

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Paul Erfer, Dorothy Tamburini and Ruth Ruling

April 1962

MISIRLOU

(Greek-American)

Misirlou, meaning "beloved", is based on the Kritikos Syrtos from Crete. It was introduced to Southern California in the early 1950's by Anne Pittman, who learned it at the Oglebay Folk Dance Camp in Wheeling, West Virginia.

MUSIC: Record: Kolo Festival 45-4804; Festival F-3001, Side 2, Band 1; Festival Records FLP-1505; Std. T-131-A(78); RCA Victor 45 EPA 4129A1; Folkraft 1060x45A; Festival F-3505(45); Balkan G-7000A(78); Mercury 70145(78 rpm); Columbia 7217F.

Meter may vary with recording - 2/4, 4/4, or 7/8.

FORMATION: Dancers in a broken circle with leader at R end. All join hands at shoulder height, hands near shoulders.

STEPS AND Walk*, Grapevine (Cue: S - slow, Q - quick)

STYLING: The dance is characterized by a graceful and flowing movement with easy turning of the hips. When knee is lifted, keep inner side of foot near supporting leg. The leader at the R end may lead the dancers in any direction, serpentineing.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

(Measures of Introduction may vary with the recordings)

Dancers wait in place.

I. POINT, GRAPEVINE AND WALK

		<u>Cue</u>
1	Moving LOD, step sdwd R (ct 1); hold (ct 2).	S
2	Point L toe in front of R (ct 1) and describe an arc with L in preparation for next step (ct 2).	S
3	Step L behind R (ct 1); step R to R (ct 2).	QQ
4	Step L in front of R (ct 1) and pivot 1/4 turn on L to face RLOD (CW), raising R knee (ct 2). The hips turn easily with each step.	S
5-6	Take three steps fwd in RLOD, R L R (cts 1, 2, 1); hold (ct 2). On last step rise on R toe, lifting L knee.	QQ S
7-8	Still facing RLOD, take three steps bkwd in LOD, L R L (cts 1, 2, 1); hold (ct 2), pivoting 1/4 turn to face ctr on last step.	QQ S

Repeat dance from the beginning.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Virginia Wilder, Sue Lemmon

NARODNO HORO

(Bulgaria-Macedonia)

Narodno Horo (Nah-ROHD-noh hoh-ROH) means National Horo. This dance was introduced by John Filcich at the University of the Pacific Folk Dance Camp, 1956. He learned it from the Macedonian-Bulgarian colony in San Francisco. There are many variations to the dance as it is done in this country.

MUSIC: Record: Xopo 45-303-B; Nasha Pesen 595

FORMATION: Open circle, leader at R end. Hands are joined (palms down) just below shoulder height and extended slightly twd ctr of circle. The leader may wave a knotted handkerchief in his extended R hand.

STEPS AND
STYLING: Step-hop*, two-step*

Steps are rather large and free in character, but W always dance in a more restrained manner than M.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

The dance may begin on ct 1 of any measure.

I. THE DANCE

- 1 Facing diag R of ctr, move in LOD. Step R (ct 1), hop R (ct &), step L (ct 2), hop L (ct &).
 - 2 Face ctr and step R to R (ct 1), step L across behind R (ct &), step R to R (ct 2), close L to R, no wt (ct &).
 - 3 Repeat action of meas 2 with opp ftwork, moving RLOD.
- Repeat dance from beginning.

VARIATIONS

Meas 1: Leader may turn CW while doing the 2 step-hops.

The step-hops may be replaced by 2 fast running two-steps (R, L, R; L, R, L).

Meas 3: M ONLY: Step L to L (ct 1); bending R knee, bring R across in front of L with semi-circular motion (ct &); place ball of R ft in front of and just beyond L (ct 2); hold (ct &).

NEDA GRIVNE

(Serbia)

Neda Grivne (NEH-dah-GREEV-neh) was learned by Richard Crum from native dancers in Belgrade, Yugoslavia in 1952, and presented by him at University of the Pacific Folk Dance Camp in 1958.

MUSIC: Folk Dancer 1013-B

FORMATION: Closed or open circle, joined hands are held fwd and to sides at about shoulder level.

STEPS AND STYLING: Walking step with very slight flex of knees. The ftwork is simple and the dance is done very gracefully and calmly.

MUSIC 2/4

PATTERN

Measures

I. WALKING

- | | |
|-----|--|
| 1-3 | Facing slightly to R, take six small walking steps in LOD (2 per meas.). Beginning R step R (ct 1); step L (ct 2); step R (ct 1); step L (ct 2); step R (ct 1); Step L (ct 2). |
| 4 | Turning to face ctr, step R (ct 1); hold (ct 2). |
| 5-6 | Beginning L, take two slow walking steps into ctr. Step L (cts 1, 2); step R (cts 1, 2). |
| 7-8 | Moving bkwd, step L (ct 1); step R (ct 2); step L (ct 1); hold (ct 2). |
| 9 | Step R to R side (ct 1); close L to R (no wt) (ct 2). |
| 10 | Step L to L side (ct 1); close R to L (no wt) (ct 2). |

SONG TEXT

Neda grivne izgubila,
a oj Nedo, moje čedo belo,) Chorus
moje čedo belo.)

Kaludjera potorila
(Chorus)

Ti si meni grivne naš'o
(Chorus)

Mani me se, vrag te naš'o.
(Chorus)

Nisam ti ih ni video.
(Chorus)

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Bernice Schram

PAIDUSHKO HORO

(Bulgaria-Macedonia)

Paidushko Horo (Pie-DOOSH-koh hoh-ROH) is a dance type found widespread in Bulgaria and Macedonia. Each village has one or more variants of the dance, but the characteristic 5/16 rhythm is common to all. This version, frequently referred to as a "basic Paidushko," was presented to dancers of the Folk Dance Federation of California by Gordon Engler at the Dancers' Institute held in connection with their Statewide Festival in San Francisco, California, in May, 1958.

MUSIC: Record: Xopo X-309A "Paidushko Horo" (Preferred)
Xopo 306 "Paidushkata"; Kime Nanchoff (Delmar) #7
"Paidusko Horo"

FORMATION: Broken circle of dancers facing LOD, hands joined down at sides, with a leader at R end of line. M and W dance in the same circle, but ptrs are not required. Wt is on L ft.

STEPS AND STYLING: The irregular 5/16 meter (2/16 + 3/16) may be counted 1-2, 1-2, etc., with the second beat of the measure accented by holding it a bit longer than the first. The dance pattern consists of ten meas and the musical phrase eight. Leader may select the first beat of any phrase to begin the dance. All steps are done with knees slightly bent. There are no large, showy steps in this simple Paidushko.

MUSIC 5/16

PATTERN

Measures

I. THE DANCE

- 1 Moving fwd in LOD, hop on L (ct 1); step fwd on R, raising L ft slightly in front of R (ct 2).
- 2 Repeat action of meas 1 with opp ftwork (cts 1-2).
- 3-4 Repeat action of meas 1-2.
- 5 Bending very slightly fwd, turn to face ctr and bring R ft around in a low arc to step in front of L (ct 1); step to L on L (ct 2). This is frequently described as a "limping" step.
- 6-7 Repeat ftwork of meas 5 two more times, still moving RLOD.
- 8 Resume erect posture, facing ctr, and hop on L (ct 1); step on R beside L (ct 2).
- 9 Repeat action of meas 8 with opp ftwork.
- 10 Step on R in front of L (ct 1); step back on L, turning to face LOD (ct 2).

NOTE: Dance is easily remembered as 4 hop-steps, 3 step-steps, 2 hop-steps, 1 step-step.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Miriam Lidster and Dorothy Tamburini

June/July 1965

PENTOZALIS

(Greece)

Pentozalis (Pen-toh-ZAH-liss) is a dance from the island of Crete. It was presented at University of the Pacific Folk Dance Camp, 1963, by Oliver (Sonny) Newman, who learned the dance at the Summer Festival in Athens, and from Cretean ethnic groups in New York.

MUSIC: Record: Folkraft 45-1416; Folkraft LP 3, Side 2, Band 2;
Fez 710; KT 1001; Folkraft 1020

FORMATION: Broken circle or line, facing ctr, with arms on neighbors' shoulders. Leader at R end, R arm extended to R and curved upward; dancer at other end, free hand in fist at back of waist. Leader calls out variations.

STEPS AND STYLING: Step-rise, leap*, step-hop*. Steps are quick and springy. Despite the complex appearance of Pentozalis, it fits into a very ordinary rhythmical breakdown of slow, quick, quick.

MUSIC 2/4

PATTERN

Measures

I. BASIC STEP (As presented by Oliver (Sonny) Newman)

- 1 Step L to L (ct 1). Bring R ft up across in front of L, rising on the ball of the ft (ct 2). Lower L heel (ct &).
- 2 Step R, bringing L ft close to R (ct 1). Step L to L (ct 2). Step R across slightly in front of L (ct &).
- 3 Step L in place (ct 1). Step R to R (ct 2). Close L to R (ct &).
- 4 Step R to R (ct 1). Bring L up across in front of R, rising on ball of R (ct 2). Lower R heel (ct &).

II. VARIATION #1 - LEAP ACROSS

- 1-2 Repeat action of Fig I, meas 1-2.
- 3 Step L in place (ct 1). Making a small arc, leap onto R ft to R (ct 2). Step L across in front of R (ct &).
- 4 Repeat action of Fig I, meas 4.

III. VARIATION #2 - BRUSHES

- 1 Repeat action of Fig I, meas 1.
- 2 Step R to R (ct 1) extending L slightly fwd of R. Step L in place, extending R (ct 2). Step R in place, extending L (ct &).
- 3 Step L in place extending R (ct 1). Step R in place extending L (ct 2). Step L in place (ct &).
- 4 Repeat action of Fig I, meas 4.

PENTOZALIS (Continued)

IV. VARIATION #3 - STEP-HOP

- 1-2 Repeat action of Fig I, meas 1-2.
- 3 Step L in place (ct 1). Hop on L moving R slightly bkwd
diag (ct &). Step R to R (ct 2). Close L to R (ct &).
- 4 Repeat action of Fig I, meas 4.

V. VARIATION #4 - TRAVELLING

- 1 Repeat action of Fig I, meas 1.
- 2 (Steps in meas 2 and 3 are very small) Step R to R (ct 1).
Cross L behind R (ct &). Step R to R (ct ah). Step L
behind R (ct 2).
- 3 Small leap on R to R (ct 1). Step L in front of R (ct &).
Step R to R (ct ah). Step L in front of R (ct 2).
- 4 Repeat action of Fig I, meas 4.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
 Omega Andreola, Mildred Coburn, Joanna Kwalik

October 1966

SAVILA SE BELA LOZA

(Serbia)

Savila Se Bela Loza (SAH-vee-lah Seh-BEH-lah-LOH-zah) is translated to mean "A grapevine entwined in itself." Presented by Dennis Boxell at University of the Pacific Folk Dance Camp, 1965.

MUSIC: Record: Folkraft 1496(45 rpm); Carousel CR701(45). Records should be slowed down. The dance should not be done at the 45 rpm speed.

FORMATION: Open circle of dancers, hands joined and held low at sides. The leader at the R end of the line should be a MAN.

STEPS AND Running step*

STYLING: Schottische: Face ctr, step sdwd R on R (ct 1), cross L in front of R (ct 2), step sdwd R on R (ct 1), hop R and lift opp ft (ct 2). The step should be small and bouncy and executed with flexible knees. Moving to L, reverse ftwork.

Double Hops: Face ctr, hop on L (ct 1), small step to R on R (ct &), step L next to R (ct 2); small step to R on R (ct 1), hop on R (ct 2). Start next step with hop on R and move slightly to L.

Body is held erect, hands relaxed. The running step is easy and smooth.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. RUNNING

- 1-9 Beginning R, with 18 small running steps, move LOD (CCW).
- 10 Step R, hop R and turn to face RLOD (cts 1-2).
- 11-20 Repeat action of meas 1-10 (Fig I); reverse direction and ftwork.

II. DOUBLE HOPS OR SCHOTTISCHE

- 1-12 Dancers may do either Double Hops or Schottische (Three times each way). Each dancer does not necessarily have to be dancing the same figure.

Repeat dance from the beginning. As action of Fig I (meas 1-10) is repeated, M on the R end of the line may start winding up by leading the line in a CCW direction until 10-15 persons form a small (not tight) circle.

Person at the L end of the line may repeat maneuver of Fig I (meas 1-10) traveling CW to form a similar circle. As the person at the L end of the line executes this maneuver, the line on the R unwinds and straightens. Repeat action of meas 1-12 (Fig II) (either Double Hop or Schottische) facing ctr. Dancers on the L end of the line may not be unwound.

On the third repetition, the M leading the line may not choose to "wind up." The person on the L end of the line never starts the variation.

SAVILA SE BELA LOZA (Continued)

SONG TEXT

Savila se bela loza vinova
Uz tarabu vinova.

Todor Todi podvalio
Triput curu poljubio

To ne bese bele loza vinova
Uz tarabu vinova.

Vec to bese dvoje mili i dragi,
Dvoje mili i dragi.

A pretty grapevine entwined itself
Along a fence, a grape (vine).

Todor tricked Toda.
Kissed the girl three times.

It was not a pretty grapevine,
Along a fence, a grape (vine).

It was, rather, two lovers,
Two lovers.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:

Ruth Ruling and Dorothy Tamburini

SELJANČICA

(Yugoslavia)

Seljancica (Sell-YAHN-cheet-sah), also called "Students' Kolo", is one of the most popular of the kolos in Yugoslavia and in the United States. It has been danced in California for many years. This is the simple version of the dance.

MUSIC: Record: Jugoton C6259; Folk Dancer MH-1006; Jugoton LPM-4, Side 1, Band 3; Folkraft FT-45-1401; Sonart 2021; Festival 45-4815-A

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjakovic, "Prosveta", Belgrade (no date)

FORMATION: Open kolo (broken circle), hands joined and held down. Leader at R and person at other end of line place free hand in a fist behind back. All face ctr.

STEPS AND STYLING: Walk*, run*, closing step*

All steps are done with plie' or bend of knee. The tempo of this kolo increases as dance progresses. The steps do not change basically but there is an adjustment necessary to enable the dancer to keep up with the music. There should be a gradual change from the steps danced to the slower music to the steps used with the faster music.

MUSIC 2/4

PATTERN

Measures

I. SIDE STEP (SLOW TEMPO)

- A 1 Step R to R (ct 1); close L to R (ct 2).
 2 Step R to R (ct 1); close L to R, no wt (ct 2).
 3-4 Repeat action of meas 1-2, starting L to L.
 5-8 Repeat action of meas 1-4.

II. STEP, CLOSE

- B 9 Step R to R (ct 1); close L to R, no wt (ct 2).
 10 Step L to L (ct 1); close R to L, no wt (ct 2).
 11-12 Repeat action of meas 9-10.

III. WALKING

- C 13-15 Turn to face LOD (CCW); walk 6 steps starting R (1 to a ct).
 16 Step R in LOD but turn to face ctr (ct 1); close L to R, no wt (ct 2). On closing step turn to face RLOD (CW).
 17-19 Beginning L, walk 6 steps RLOD.
 20 Step L in RLOD but turn to face ctr (ct 1); close R to L, no wt (ct 2). Finish facing ctr.

Repeat action of Fig I, Fig II and Fig III until tempo calls for gradual change to the following pattern (usually two or three repetitions of dance in SLOW TEMPO).

v

SELJANCICA (Continued)

I. SIDE STEP (MEDIUM TEMPO)

- A 1 Step R to R (ct 1); step L behind R (ct 2).
 2 Step R to R (ct 1); touch L in front of R (ct 2).
 3-4 Repeat action of meas 1-2 starting to L with L.
 5-8 Repeat action of meas 1-4.

II. STEP, TOUCH

- B 9 Step R (ct 1); touch L in front of R (ct 2).
 10 Step L (ct 1); touch R in front of L (ct 2).
 11-12 Repeat action of meas 9-10.

III. WALKING

- C 13-20 Repeat action of Fig III (Slow tempo), meas 13-20. Steps may be shorter because of increasing tempo.
 Repeat action of Fig I, Fig II and Fig III (MEDIUM TEMPO) until tempo calls for the gradual change to the following pattern.

I. SIDE STEP (FAST TEMPO)

- A 1 Step R to R (ct 1); step L behind R (ct 2).
 2 Step R to R (ct 1); lift L leg (knee bent) in front of R (ct 2).
 R heel lifts as L leg crosses in front of R.
 3-4 Repeat action of meas 1-2 starting to L.
 5-8 Repeat action of meas 1-4.

II. STEP, SWING

- B 9 Step R (ct 1); lift L leg (knee bent) in front of R (ct 2).
 R heel lifts as L leg crosses.
 10 Repeat action of meas 9 starting L.
 11-12 Repeat action of meas 9-10.

III. RUNNING

- C 13-20 Repeat action of Fig III (Slow tempo), meas 13-20, but use running steps instead of walking steps.
 Repeat action of Fig I, Fig II and Fig III (FAST TEMPO) to end of record.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Sue Lemmon, Omega Andreola, Wee Steuber and
Dorothy Tamburini

April 1960

ŠETNJA

(Serbia)

Setnja (SHET-nyah), walking, was introduced by Richard Crum at the University of the Pacific Folk Dance Camp in 1958. He learned it from Miodrag Vukovic', Belgrade folk dancer, in 1954, and also observed it at many gatherings in Sumadija, Serbia. In Sumadija, the central part of Serbia, Setnja is a time honored traditional dance with a definite place in the "program". When a young man arrives at the field or churchyard where a festivity is taking place, he seeks out one of the many gypsy musicians who have come to town for the day, pays him a certain amount of money to play for him, and then proceeds to gather his friends one by one on his left. The dance they ordinarily do is Setnja, and they meander about the whole dancing area gathering up people. When a large enough circle is formed, the dance is speeded up, ended, and "Moravac" ("U šest") generally follows.

MUSIC: Record: Folk Dancer MH-3029; Folkraft 1490; Festival 45-4816-A

FORMATION: Open circle. During the slow (beginning) part of the dance, an "escort" hold is used as follows: Leader at the right end of line holds vest with R hand and hooks L thumb in belt at L side. Other dancers join on, grasping or hooking on to R neighbor's bent L elbow, keeping own L elbow bent, and placing L fist on own hip or thumb in belt. When the music speeds up and the faster variant begins, dancers join hands down at sides.

STEPS AND STYLING: Walk*, with a gentle flex of knees on each beat of music.

In Part II this flex becomes a definite hop.

Hop*. Keep upper part of body erect.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. WALK (slow)

- 1 Face R and move to R (LOD), step on R (ct 1), step L (ct 2).
 - 2 Continue in LOD, step R (ct 1), step L (ct &); step R (ct 2), pause and turn to face ctr (ct &).
 - 3 Move bkwd away from ctr, step with L ft behind R heel (ct 1), step R behind L heel (ct 2).
 - 4 Step bkwd very slightly with L (ct 1), close R beside L (ct &); step L in LOD (ct 2), pause (ct &).
- 44 meas Repeat action of meas 1-4 until music accelerates (eleven times for listed records).

✓
ŠETNJA (Continued)

II. HOP (fast)

When music accelerates, join hands and hold low at sides. Add hops to steps described in Fig I, as follows:

- 1 Face R and move to R (LOD); step R (ct 1), hop R (ct &);
step L (ct 2), hop L (ct &).
- 2 Continue in LOD, step R (ct 1), step L (ct &); step R (ct 2),
hop on R while turning to face ctr (ct &).
- 3 Move bkwd, step L toe behind R heel (ct 1), hop on L toe, and
bring R ft around in back, keeping ft very close together (ct &).
Step on R toe behind L heel (ct 2), hop on R toe (ct &).
- 4 Step bkwd very slightly with L ft (ct 1), close R beside L (ct &);
step L in LOD (ct 2), hop L (ct &).

Repeat action of meas 1-4 (Fig II) to end of music.

SONG TEXT

Dodji, Mile, u naš[✓] kraj, pa da vidiš[✓] šta je raj (Repeat)

Hej, haj, u naš[✓] kraj, pa da vidiš[✓] šta je raj. (Repeat)

Prodje Mile, propeva, i volove protera (Repeat)

Hej, haj, propeva, i volove protera (Repeat)

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Edith Cuthbert and Ruth Ruling

February 1967

SLAVJANKA

(Yugoslavia)

Slavjanka (Slahv-YAHN-kah) was learned from Belgrade folk dancers by Richard Crum in 1954. It was introduced by Al Bahr at the Kolo Festival in San Francisco in 1958.

MUSIC: Record: National 454-B

FORMATION: Open or closed circle of dancers, hands joined and held at shoulder height, elbows down.

STEPS AND STYLING: Walk*, Step-hop*
Part I is light and bouncy, having a gentle, elastic feeling, achieved by bending knee of active ft on every count.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

With no Introduction, it is difficult to start on the first beat of the music; therefore, follow the leader. He may begin on the first meas, the second meas, the second part, or whenever he feels with the music.

PART I

- 1 With ft together, rise on balls of both ft (ct & of preceding meas). Come down onto both heels, with gentle flex of knees (ct 1); rise onto balls of ft again (ct &); "bounce" by quickly coming down on heels and rising (ct 2); "bounce" again (ct &).
- 2 Step to R with R, flexing knees (ct 1); closing L ft to R, rise onto balls of both ft (ct &); "bounce" twice (cts 2, &).
- 3-8 Repeat action of meas 2 six times (7 in all).
- 9 Repeat action of meas 1.
- 10-16 Repeat action of meas 2-8, beginning L and moving to L.

PART II

- 17 Lower joined hands to sides. Step R ft in front of L (ct 1); step L in place (ct 2).
- 18 Step R beside L (ct 1), hop on R (ct 2).
- 19-20 Repeat action of meas 17-18, beginning L.
- 21-32 Repeat action of meas 17-20 three times (4 in all).

SLAVONSKO KOLO

(Croatia)

Slavonsko Kolo means "Kolo from Slavonia" and is native to that region of Croatia. This dance was introduced by John Filcich at University of the Pacific Folk Dance Camp in 1956.

MUSIC: Record: Woodlands 45-6805; Jugoton J6003-B'; Corona C-401A
"Mi Cigani"; Kolo K-49-B

FORMATION: Closed circle, no ptrs necessary, M together in one portion of circle, W together in other portion. Join hands in front by locking middle fingers with the second person on either side; L arm under and R arm over the arms of the persons adjacent.

STEPS: Basic Step: 2 meas to complete

Meas 1: Step on R, flexing knee (ct 1); lift on ball of R ft and straighten R knee, placing L on floor about 10 inches to L (ct &); wt still on R. lower and raise R heel twice- "bounce" (cts 2, &).

Meas 2: Transfer wt to L, flexing L knee (ct 1); rise on ball of L ft and straighten L knee, closing R to L (ct &); wt still on L, lower and raise L heel twice - "bounce" (ct 2, &).

NOTE: There should be a relaxed lean of upper portion of body twd ctr of circle. Entire body should vibrate during bounces.

Walking-Rest Step: 4 meas to complete. Face ctr throughout.

Meas 1: Step R across in front of L.

Meas 2: Step on L to L, flexing knee slightly to emphasize step.

Meas 3: Step R across behind L.

Meas 4: Step on L to L.

Vrtanje Step: Step R across in front of L, flexing R knee ct (1); step on L to L (ct 2).

NOTE: During this step, point R ft twd ctr; lean upper body twd ctr; keep knees flexible throughout.

MUSIC 2/4

PATTERN

Measures

4 meas

INTRODUCTION

I. BASIC STEP

A 24

With 12 Basic Steps, circle to L (CW)

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Ruth Ruling and Dorothy Tamburini

SYRTOS

(Greece)

The Syrtos (sear-TOE) dates back at least to the 16th century when Turkey conquered Greece. There is a legend that the Greek women danced over a cliff to avoid capture by the Turks. The Syrtos is still done in Greek clubs, cafes, and at weddings.

In olden days men and women danced in separate lines and it was customary to hold a handkerchief between the leader and the second dancer. Today men and women dance in the same line and the handkerchief is still used.

The syrtos was originally introduced to the Research Committee of the Folk Dance Federation by Elaine Kockos, Amanda Antipa and Themis Christo. The original description appears in Volume II of Folk Dances from Near and Far. The following description is based on material supplied by Bettie Gall of Stockton and John Pappas of San Francisco.

MUSIC: Record: Any good Syrtos recording. There are many available.

Piano: "Come All Ye Maidens to the Dance"
Sheet #681, Apollo Music Co.

FORMATION: Open circle, leader at R end. Hands are joined at shoulder level, elbows bent and down, hands comfortably back by the shoulders. Leader may extend R hand and snap fingers in rhythm to the music, or many place hand on R hip, fingers bkwd. Dancer on L end of line may do either of above also. M or W may lead. If M leads, a handkerchief is held between him and the second dancer to facilitate doing "Show-off" steps.

STEPS AND
STYLING: Walk*

On each step knees flex a little. Upper part of body remains erect. Leader only may improvise on steps, while second dancer maintains rhythm and step pattern, and gives support by holding R hand steady and firm. If leader dances with second dancer, the third dancer is responsible for maintaining rhythm and step pattern.

Rhythm is basically Slow (ct 1, &), Quick (ct 2), Quick (ct &)

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

The leader may begin the dance at any time he wishes.

I. THE DANCE

- 1 Face ctr and move in LOD. Step R to R (Slow); step L across behind R (Quick); step R to R (Quick).
- 2 Step L slightly across in front of R (Slow); step R to R (Quick); step L slightly across in front to R (Quick).

SYRTOS (Continued)

- 3 Step R to R (slow); step L beside or a little in front of R (Quick); step R in place (Quick).
- 4 Small step L to L (Slow); step R beside or a little in front of L (Quick); step L in place (Quick).

II. VARIATION (for meas 3 and 4)

- 3 Step R to R, bending knee (Slow); touch ball of L ft slightly fwd of R and twd ctr, straightening knees (Quick, Quick).
- 4 Small step L to L, bending knees (Slow); touch ball of R ft slightly fwd of L and twd ctr, straightening knees (Quick, Quick).

NOTE: If leader wants to relinquish lead, he does so during the first 2 meas of the dance by joining the line on the L side of the dancer he chooses to be the new leader, pulling the intervening dancers along with him, and changing the handkerchief from his L to his R hand. It is not practical to pass the lead farther than 4 or 5 places down the line. The leader may also ask someone in the line to come up and take the lead. If so, the person simply walks to the front of the line.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
 Edith L. Cuthbert, Ruth Miller, Dorothy Tamburini and
 Ruth Ruling

December 1967

TINO MORI

(Macedonia)

Tino Mori (TEE-noh MOH-ree) was introduced in California by Atanas Kolarovski at the San Francisco Kolo Festival in November, 1966. Tino is a girl's name.

MUSIC: Records: Folkraft 1557 "Tino Mori"
 Folkways EP 80-3A, Side 1, Band 3, "Bride's Dance"

FORMATION: Broken circle, moving in LOD, leader at R end. Hands joined about head height and slightly fwd. Face a little L of LOD.

RHYTHM: Meter is 7/8, (3/8, 2/8, 2/8). Since 3 beats can be felt in each meas, each meas will be counted in three. Mood of the dance is flowing, smooth, and lyrical.

MUSIC 7/8

PATTERN

Measures

Instru-
mental

INTRODUCTION

A	1-16	No action is necessary but if the leader wishes he may walk the line in LOD, taking 2 steps to a meas (cts 1, 2-3). Joined hands are down during the walking. On meas 16 the leader pauses and joined hands are raised into pos.
Vocal	I.	<u>LONG SEQUENCE</u>
A	1	Step fwd on R in LOD (ct 1); lift L leg, knee slightly bent, across in front of R, while raising and lowering R heel (cts 2-3).
	2	Step fwd on L in LOD (ct 1); quickly close R to L (ct ah); step fwd on L in LOD (cts 2-3). These steps feel like a "two-step."
	3	Repeat action of meas 1.
	4	Step fwd on L in LOD (ct 1); while raising and lowering L heel, turn to face slightly L of ctr, R ft next to L ankle (cts 2-3). Body is bent slightly fwd.
	5	Continuing in LOD, step R (ct 1), step L (cts 2-3).
	6	Turning to face slightly L of LOD, step fwd R (ct 1); while raising and lowering R heel, lift L leg, slightly bent, across in front of R (cts 2-3).
	7	Step on L in LOD (ct 1); quickly close R to L (ct ah); turning to face ctr, step on L (cts 2-3). Do not make a sharp turn.
	8	Facing ctr, step fwd R in front of L, bending R knee (ct 1); step back onto L (cts 2-3).
	9	Step bkwd onto R (ct 1); while raising and lowering R heel, lift L leg, slightly bent, across in front of R (cts 2-3).
	10	Repeat action of meas 7 twd ctr, keeping steps small.
	11-12	Repeat action of meas 8-9.

TINO MORI (Continued)

- 13 Step sdwd on L, keeping R ft in place (ct 1); bend and straighten L knee slightly (cts 2-3). Do not bend from side to side, but keep body erect with wt over supporting ft.
- 14 Shift wt onto R ft, leaving L in place (ct 1); bend and straighten R knee slightly (cts 2-3).
- 15 Repeat action of meas 14, but shift wt onto L ft.
- 16 Shift wt onto R ft, leaving L in place (ct 1); shift wt onto L ft, leaving R in place (cts 2-3).
- 1-16 Repeat action of meas 1-16 (Long Sequence).
(rptd)

Instru-
mentalII. SHORT SEQUENCE

- B 1-11 Repeat action of Fig I, meas 1-11 (Long Sequence).
- 12 Step bkwd on R (ct 1); step L beside R (cts 2-3).
- Repeat dance as written (2 Long Sequences and 1 Short) and finish with 1 Long Sequence.
- At the end of dance, on retard of the music, dancers may pose by placing R toe (heel up) across in front of L toe.

SONG TEXT

Bog da bije, Tino mori	Durna Djevdjelija Tino
Tino mori tvotja stara majka	Tino mori za deljot turundzula
Tino mori tvojot stari tatko de	Tino mori
Tino mori tvojot stari tatko de	Tino mori za deljot turundzula de
Sto mi te armasaja tino	Deljot bolen lezi Tino
Tino mori me nogu na daleku	Tino mori deljot ce da umri
Tino mori dur na Djevdjelija	Tino mori
Tino mori dur na Djevdjelija	Tino mori deljot ce da umri de

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Omega Andreola, Mildred Coburn

August/September 1964

TRAVA TRAVA

(Greece)

Trava Trava (TRAH-vah TRAH-vah) (move on or travel on) was presented by John Filcich at University of the Pacific Folk Dance Camp in 1962.

MUSIC: Record: Festival 3510 (45 rpm)

FORMATION: Short lines of 6 to 8 M and W; dancers face ctr, arms straight out to sides, hands on nearest shoulders of persons adjacent. Leader should be a M. (In Greek dances, sometimes entire families dance in one line.)

STYLING: Ft are kept close to the floor and directly under the body; steps are small and are not performed vigorously. They are smooth and flowing and the body is held erect.

MUSIC 2/4

PATTERN

Measures

4 meas

INTRODUCTION

Wait quietly in place.

I. THE DANCE

- 1 Step sdwd R (ct 1), step L back of R (ct 2).
- 2 Step sdwd R (ct 1), step L across in front of R (ct 2), keeping R ft in place, although rising slightly.
- 3 Shift wt to R ft in place (ct 1), shift wt fwd onto L ft (ct 2), shift wt again to R (ct &).
- 4 Shift wt fwd onto L again (ct 1), swing R slightly fwd with bent knee, toe pointing downward (ct 2). There may also be a slight raising and lowering of L heel on ct 2.

Vranjanka

(Serbia)

This version of Vranjanka (VRAHN-yahn-kah) is the original as done in Vranje, South Serbia. During the last 50 to 75 years "Vranjanka" spread into Vojvodina where the melody became speeded up. In the northern areas of Yugoslavia, the dance is commonly done exactly like Žikino Kolo. Vranjanka was learned in Yugoslavia by Richard Crum, who introduced it at University of the Pacific Folk Dance Camp, 1955.

MUSIC: Record: Folk Dancer MH-3020-B, Folkraft 45-1493;
Standard F-12008-B; Kolo Festival, Vol II,
Side A, Band 5

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjakovic,
"Prosveta", Belgrade (no date)

FORMATION: Broken circle, hands joined and held fwd about shoulder height with arms gently curved. Leader carries handkerchief in R hand.

STEPS AND WALK*
STYLING: The whole dance has a languorous, oriental feel to it. All movements are relaxed and flow from one into the other.

MUSIC 3/4

PATTERN

Measures

8 meas

INTRODUCTION

THE DANCE

- 1 Step to R on R (ct 1); raise and lower R heel, bring L leg fwd in LOD (ct 2); step L across R, moving R (ct 3).
- 2 Step to R on R with flex of R knee, turning body slightly to L, leaning shoulders back a bit (ct 1). Place L ft a little fwd and flex knees (ct 2); in the same pos flex knees again (ct 3). On cts 2 and 3 toes are turned out so that ft are about at R angles.
- 3 Step L in place with flex of knee, turning body slightly to R, keeping shoulders back (ct 1); place R ft a little fwd and flex knees (ct 2); in same pos flex knees again (ct 3). On cts 2 and 3 ft are again about at R angles.
- 4 Repeat action of meas 2.
- 5 Step L in place (ct 1); step R in place (ct 2); step L in place (ct 3).

VRANJANKA (Continued)

VARIATION: Step L in place (ct 1); step on ball of R ft behind L heel (ct 2); step L in place (ct 3).

NOTE: Dance pattern is longer than the musical pattern so there is an overlap. Each flex of the knees is reflected in a downward motion of the arms and shoulders. The arms and shoulders have no movement of their own.

SONG TEXT *

[Šano dušo, Šano mori (Shah-no do-sho, Shah-no mo-ree) Otvori mi vrata] (O-too-ree mee vrah-tah) Otvori mi, Šano, vrata (O-too-ree mee, Shah-no vrah-tah) Da ti dam dukata. (Dah tee dahm doo-kah-tah)	Shana, my sweetheart, Open the door for me Open the door, Shana And I'll give you some ducats.
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CHORUS -

Oj, le le le le, izgore za tebe (Oy leh leh leh leh, eez-go-reh zah teh-beh) Izgore me, Šano, sree za tebe (Eez go-reh mee Shano, sr-tseh zah teh-beh) [Noć li hodi, divna Šano (Noach lee ho-dee, dev-nah Shah-no) Ja si tuga vijem] (Ya see too-gah vee yem) Ubavinja tvoja, Šano, (oo-bah-veen-yah tvoya, Shah-no) Ne da mi da spijem. (neh dah mee dah spee-yem)	Oy Lelele, my heart is burning, My heart is burning, Shana, for you. Night is coming, beautiful Shana, I am filled with grief. Because your beauty, Shana, Won't let me sleep.
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CHORUS -

* Arranged by Richard Crum

VRNI SE VRNI

(Macedonia)

Vrni Se Vrni (Ver-nee See Ver-nee) is translated as "Come back, come back". The dance takes its title from the song which is being sung, in which the rejected lover pleads for his love to return to him. It was introduced by Atanas Kolarovski at the University of the Pacific Folk Dance Camp in 1968.

MUSIC: Record: Festival Records FM-45-4005, 45 rpm
LP WRS-768, Side 2, Band 2, "Dances of Yugoslavia"

FORMATION: Open circle, leader at R end. Hands are joined, held at shoulder height, elbows bent, in Part I, down in Part II.

STEPS AND STYLING: Walk*, hop-step-step*, run*
There should be a good knee flex on all walking steps.
Part I has a soft, flowing quality.

MUSIC	2/4	PATTERN
Measures		
B	1-16	<u>INTRODUCTION</u> (Record begins with Part II music). No action.
		I. <u>SLOW PART</u> (Vocal)
A	1	Facing slightly to R of ctr and moving in LOD, step fwd R, bending knee (ct 1). Bring L leg close behind R (ct &). Step on L toe near R heel (ct 2). Step fwd on R (ct &).
	2	Still moving in LOD, repeat action of meas 1, but with opp ftwork.
	3	Still moving in LOD, walk 2 steps, R, L (cts 1, 2).
	4	Turning to face ctr, step R on R (ct 1). Raise and lower R heel and at same time raise L leg(knee bent) in front of R (ct 2).
	5-8	Repeat action of meas 1-4, but moving RLOD with opp ftwork.
	9-10	Repeat action of meas 3-4.
	11-12	Repeat action of meas 3-4, but moving in RLOD with opp ftwork.
		II. <u>FAST PART</u> (Instrumental)
B	1	Bring joined hands down and face to R. Moving in LOD, hop on L (ct 1), step fwd on R (ct &), step fwd on L (ct 2), hold (ct &).
	2	Repeat action of meas 1 (Part II), exactly.
	3	Still moving LOD, take 3 small running steps, R, L, R (cts 1, &, 2) hold (ct &).
	4	Repeat action of meas 3 (Part II), but begin L.
	5	Hop on L, turning to face ctr, at same time raising R leg, knee bent, next to L leg, and raising joined hands to shoulder height, elbows bent (ct 1). Step R across in front of L, body bending slightly fwd from hips, L leg raised, ft slightly off floor, in back of R (ct &), hold (ct 2, &).
	6	Step bkwd on L (ct 1), step R toe next to L ft (ct 2). Wt is still mostly on L.

VRNI SE VRNI (Continued)

- 7 Drop onto R heel, at same time raising L leg, knee bent, in front of R, and bringing joined hands down (ct 1), hold (ct 2).
NOTE: This movement of meas 7 is done sharply.
- 8 In place, take 3 quick, little steps, L, R, L (cts 1, &, 2), hold (ct &).
- 9-16 Repeat action of meas 1-8 (Part II).
 Repeat dance to end of music.
NOTE: The variation which follows can be performed whenever the walking step is done, i. e., in Part I, meas 3 and 4, 7 and 8, 9 and 10, 11 and 12:
- 3 In LOD, walk R, L, on the "off-beat" - i.e., straighten L knee (ct 1), step R, bending R knee (ct &), straighten R knee (ct 2), step L, bending L knee (ct &).
- 4 Straighten L knee, turning to face ctr (ct 1), step R (ct &); lift R heel and raise L leg, knee bent, in front of R (ct 2), hold (ct &). This movement is fairly soft. The straightening of the knee is not stiff and jerky, but is a soft movement that fills up the first half of the beat.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Dorothy Tamburini and Ruth Ruling

ZIKINO KOLO

(Serbia)

✓ Zikino Kolo (ZHEE-kee-noh KOH-loh), ✓ Zika's Kolo, was introduced by John Filcich at the University of the Pacific Folk Dance Camp, 1953.

MUSIC: Record: Folk Dancer MH-1007, Jugoton C-6218; Festival 45-4811-3;
Balkan 45-511 or any good recording of Zikino

Piano: "Dance Along with the Tamburitians"
Fifty Favorite Kolos, 1961

FORMATION: Open or closed circle, dancers facing ctr, joined hands held low.

STEPS AND Walk*, hop*

STYLING: The dance is performed freely. There are many variations to the steps.

MUSIC 3/8

PATTERN

Measures

INTRODUCTION

At the discretion of the leader.

I. THE DANCE

- 1 Step R to R (LOD) (ct 1); hop on R, lifting L diag fwd to R (ct 2); step L in front of R (ct 3).
- 2 Small step R to R (ct 1); step L beside or in front of R (ct 2); step R in place (ct 3).
- 3 Small step L to L (ct 1); step R beside or in front of L (ct 2); step L in place (ct 3).
- 4 Small step R to R (ct 1); step L beside or in front of R (ct 2); step R in place (ct 3).
- 5-8 Repeat action of meas 1-4, with opp ftwork.

NOTE: Although the same number of steps are done to the R side as are done to the L, there should be a gradual movement to the R (LOD).

II. VARIATION

As mentioned previously, many variations occur in meas 2-4. A frequent variation is done by stepping to the R or L side (ct 1), and bouncing both heels twice, ft together (cts 2, 3).

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Record Information, Area Directory

VILTIS (Established May 1942), V. F. Beliajus, P. O. Box 1226, Denver, Colo.
Folklore, Worldwide Information on Folk Events, Personalities,
Folk History, Dance Descriptions, Philosophy, Current Events
(Six issues per year)

NOTES

Today there are many versions and variations of Balkan line and circle dances. Although all may have had their beginning in old, traditional, "authentic" renditions, younger persons tend to dance more vigorously than their elders, from whom they undoubtedly learned their native dances. This tendency is reflected in our new recordings, produced as original or older discs become unavailable or discontinued.

A "variation" may originate in the imagination, creativity and feeling of a leader at the time he is dancing, and others naturally follow, thereby developing a new pattern.

Foreign performing groups who choreograph material on authentic and ancient folk dance themes and music also influence new folk dances in the United States and in Europe.

Folk dances of Israel, particularly, reflect the enthusiasm and boundless energy of a new and developing nation, rapidly creating a culture based upon its surroundings at this time and in this place.

For those interested in searching them out, many volumes exist in school and public libraries, filled with historical information, beautiful color plates of native costumes, musical compositions, song texts and pictures of ancient musical instruments.

Our Reference List is presented to assist the new folk dance teacher or student, in the hope those interested will further investigate this extension of folk dance.