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16th
ANNUAL CALIFORNIA

KOLO FESTIVAL

November 22-25, 1967

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ARMENIAN DANCESPAGERECORD INFORMATION

BILBIL
DUL DULA BAR
LORKAY-LORKAY
MARTINOKA
NOR IMATSA
POMFOURI
TAMZARA
THREE & ONE BAR

LIGHTNING 13-B (78 rpm)
78 rpm not available
FEZ 711-B (45 rpm)

KL-1090, Side 1, Band 4 "My Sweetheart"

LIGHTNING 13-A (78 rpm)
EXPRESS 45 rpm "Pompouri"
FEZ 711-A "Tamzara"

KL-1090 LP "The Seventh Veil"

N O T E: The above LIGHTNING and other
78 rpm records soon to be available on LP.

BULGARIAN DANCES

CERKESKA
PLEVENSKO DAICHOVO HORO
SEDI DONKA
SEVERNYASHKA RACHENITZA
SLIVENSKO PAIDUSHKO HORO

FOLKRAFT LP-26
FOLKLORE DANCES OF BULGARIA LP-4000
DU-TAM 45 #1001-B
XOPO LP-1
XOPO EP 309-A

GREEK DANCES

CHIOTIKOS
FISSOUNI
HASAPIKOS
KAPSILAMAS
KRITIKOS SYRTOS
LEFKADITTIKOS
MENOUSIS
PENTOZALIS
STA DYD
TRATA
TSAKONIKOS

DISC. LFM-5 or CAPITOL LP T-10219
FOLK ART LP-108 (10" LP)
FESTIVAL 3513-B (Fast Hasapikos)
FESTIVAL 3504-A or FESTIVAL 3513-A
FESTIVAL 3506 or LFM-5
FOLKRAFT LP-8
FOLKRAFT LP-6
FOLKRAFT LP-3 or FEZ 710-B (45 rpm)
Epiros LP-21 or any "Then Boro" melody
NINA LP-66 Aegean Echos "I Trata"
FOLKRAFT LP-3 (fast); RCA-FFM-133 (slow)

YUGOSLAV DANCES

BERANCE (Macedonia)
JOVICA (Vojvodina)
ORIJENT (Serbia)
PINOSAVKA (Serbia)
FRESJEKACA (Slavonia)
U KRUSEVO CGIN GORI (Macedonia)

FOLKRAFT LP-15
FOLKRAFT 1539x45
DU -TAM 1001-A (45 rpm)
45 rpm
FOLKRAFT 1491x45
FOLKRAFT LP-24

DENNIS BOXELL: CERKESKA, BERANCE, U KRUSEVO CGIN GORI, JOVICA, FRESJEKACA

YVES MOREAU: SEVERNYASHKA RACHENITZA, PLEVENSKO DAICHOVO HORO, PIN OSAVKA,
SLIVENSKO PAIDUSHKO HORO

FRAN SCHLEADWITZ: ALL THE ABOVE ARMENIAN DANCES

VILMA MATCHETTE & JOHN PAPPAS: ALL THE ABOVE GREEK DANCES

MADELYNE GREENE: ORIJENT, SEDI DONKA

RECORDS AVAILABLE AT:

161 TURK ST., SAN FRANCISCO 94102 (775-3434)

2560 WEST 113TH, LOS ANGELES 90026 (727-3500)

BILBIL-Sokhaq

(Lark Song, Armenian Dance)

SOURCE: Roupen Chookoorian and Frances Ajoian, Fresno, California

RECORD: Lightning No. 13-B, "Bilbil", Songs of Yerzinga Series.

FORMATION: Open circle, hands joined with little fingers interlocked held at shoulder height, small quick steps are used, leader on the left, dancing clockwise.

This is the Yerzinga version of the basic steps used in their various dances.

Introduction, 8 counts, described in 4 parts, 4 counts each.

<u>Part</u>	<u>Count</u>	<u>Step</u>
I	1	Step back on R ft.
	2	Raise L ft in front of R ft, bending L knee.
	3	Step L with L ft.
	4	Step L with R ft, placing toe next to L heel. Pause.
II	1	Step L with L ft (on the heel, toe slightly off floor).
	2	Step L with R ft (ball, placing it slightly behind L ft).
	3	Step L with L ft (on heel, toe slightly off floor).
	4	Step L with R ft (ball, placing R toe next to L heel). Pause.
III	1	Step back on L ft.
	2	Raise R ft in front of L ft, bending R knee.
	3	Step R with R ft.
	4	Step R with L ft, placing L toe next to R heel. Pause.
IV	1	Step fwd on R ft, toward center.
	2	Hop on R ft, raising L ft above R ankle.
	3	Step fwd on L ft.
	4	Stamp with R ft slightly in front of L ft. Pause.

Repeat Part I through IV to complete the record.

DUL DULA BAR

(Armenian Bar)

SOURCE: Fresno, California, Frances Ajoian.

RECORD: Mihran Record No. M-203 "Dul Dula Bar".

FORMATION: Little fingers joined, held at shoulder height. Open circle, leader at R, moving to R. Very graceful and simple steps, line progressing very slightly. Easy rhythm and danced by mixed group, but usually by older people.

Described in two parts, 8 counts each. Introduction, 1 measure.

Part Count Step

- | | | |
|----|-----|--|
| I | 1 | Point R toe to right. |
| | 2 | Point R toe to left. |
| | 3 | Point R toe to right. |
| | 4 | Point R toe to left. |
| | 5-8 | Repeat from 1 to 4. |
| II | 1 | Step forward on R foot, to center of circle. |
| | 2 | Pause, raise L foot above right ankle. |
| | 3 | Step forward on L foot. |
| | 4 | Stamp R foot ahead of left, weight still on L. |
| | 5 | Step back on R foot. |
| | 6 | Swing L foot toward right, crossing in front of R. |
| | 7 | Step back on L foot. |
| | 8 | Pause touch R toe next to L toe. |

Repeat Part I and II to complete record.

NOTE: This is one of the primitive dances, usually danced by older people in a small village during festive activities.

LORKAY-LORKAY

(Armenian Bar)

SOURCE: Fresno, California, Frances Ajoian

RECORD: Fez 711-B

FORMATION: Open Circle, little fingers interlocked, held at shoulder height, leader and dance progressing to right. This dance is usually performed by women only, as it has a more graceful step and rhythm.

This dance originated near the town of Van and is also danced by the people of Daron at festive activities, i.e., weddings, etc.

Count Step

- 1 Point L toe in front of R.
- 2 Point L toe to L.
- 3 Repeat No. 1
- 4 Repeat No. 2
- 5 Step R with L crossing in front of R.
- 6 Hop on L ft, turning body twd L.
- 7 Step L with R ft, crossing in front of L ft.
- 8 Hop on R ft, turning body twd R.
- 9 Step R with L ft, turning body to R (L crosses in front of R).
- 10 Step R with R ft.
- 11 Step R with L ft.
- 12 Step R with R ft, turning to face center.

Repeat 1 to 12 to complete record.

NOTE: Steps 9, 10, 11, 12 are actually four walking steps to R, ending facing center. As music tempo increases this variation may be used to end sequence No. 12: Chug fwd -- down and up -- bending both knees, and eliminate No. 1 since the chug takes two counts.

MARINDKA

(Armenian Bar)

SOURCE: Mr. Hagopian and Frances Ajoian, Fresno, California

RECORD: J-1147-XTV 27094 "The Seventh Veil", Artie Barsamian, Band No. 6, "SeeroonAghchig". To my knowledge there are no records available to this Daron Dance; however tempo is the same as the above song, Seeroon Aghchig.

FORMATION: Open circle, little fingers interlocked held at shoulder height, leader is at the right and dance progresses CCW.

This is one of the dances the people performed at any occasion in the town of Daron. Both men and women do this dance. No introduction, described in two parts, 6 counts each.

Part Counts Steps

I 1 Step fwd with L ft, toward center of circle.
 2 Step fwd with R ft, next to L.
 3 Step fwd with L ft.
 4 Dip fwd on R ft, no weight change, bending both knees.
 5 Put weight back on L ft in same position as in No. 3.
 6 Step back with R ft pointing ft in LOD, right.

II (Walking step, single file, facing right) hands are brought
 down to about waist level, fingers joined.
 1 Touch L toe next to R heel.
 2 Step fwd on L in LOD, walking step.
 3 Step fwd on R ft.
 4 Step fwd on L ft.
 5 Step on R ft, facing center of circle.
 6 Touch L toe next to R ft.

Repeat Part I and II to complete the record.

NOTE: Part II, during walking step, single file, sway body in line of steps, slightly.

NOR IMATSA (Yerzinga Tamzara)

(Armenian Bar)

SOURCE: Fresno, California, R. Chookoorian and Frances Ajoian.

RECORD: "Nor Imatsa", Songs of Yerzinga Series, Lightning No. 13-A.

FORMATION: Open circle, little fingers interlocked held at shoulder height, small quick steps through complete dance.

This dance is one of the many versions of the basic TAMZARA, danced by a mixed group, leader at L end of line, progressing slightly CW while dancing, using down-up-forward H movement.

Record introduction 12 cts, described in two sets, 8 counts each.

Counts Pattern

- 1 Step back on R ft.
- 2 Raise L ft slightly off floor diag twd R.
- 3 Step on L ft in place.
- 4 Step L with R ft slightly behind L ft.
- * Pause (slightly brush fwd with L ft).
- 5 Step bk with L ft.
- 6 Raise R ft slightly off floor diag twd L.
- 7 Step with R ft in place.
- 8 Step R with L ft slightly behind R ft.
- * Pause (slightly brush fwd with R ft).
- 1 Step fwd with R ft twd ctr (see Noted H movements).
- 2 Hop on R ft, raising L ft above R ankle.
- 3 Step fwd with L ft.
- 4 Stamp with R ft slightly ahead of L ft.
- * Pause.
- 5 Step bk with R ft.
- 6 Raise L ft slightly off floor diagonally twd R.
- 7 Step fwd with L ft.
- 8 Stamp with R ft slightly ahead of L ft.
- * Pause.

Repeat cts 1 to 16 or two sets of 8 cts to complete record.

NOTE: Use down-up-forward movements of Hs through second set, 1 to 8.

- 1 Hs are brought dn, fingers remain joined through complete dance.
- 2 Hold dn pos.
- 3 Hs raised up to original pos.
- 4 Hold original pos.
- 5 Hold original pos.
- 6 Hs swing slightly twd shoulder.
- 7-8 Hs swing twd ctr or fwd and back to original pos.

PABOOJUMUN-Goshigis

(Slipper Dance, Armenian Dance)

SOURCE: Roupen Chookoorian and Frances Ajoian, Fresno, California

RECORD: Lighting No. 12A, "Paboojumun", Songs of Yerzinga Series.

FORMATION: Open circle, hands joined with little fingers interlocked, held at shoulder height, small quick steps are used, leader on the left, dancing CW.

This is a combination of steps used in their dances, "Bardezh Mer" and "Buzdigoots".

Introduction, 8 counts, described in 5 parts, 4 counts each.

<u>Part</u>	<u>Count</u>	<u>Step</u>
I	1	Step bk on R ft.
	2	Raise L ft in front of R ft, bending L knee.
	3	Step L with L ft (on heel), toe slightly off floor.
	4	Step L with R ft (ball) and place slightly behind L ft. Pause.
II	1	Step L with L ft (on heel), toe slightly off floor.
	2	Step L with R ft (ball) placing it slightly behind L ft.
	3	Step L with L ft (on heel), toe slightly off floor.
	4	Step L with R ft (ball), placing R toe next to L heel. Pause
III	1	Step back on L ft.
	2	Raise R ft in front of L ft, bending R knee.
	3	Step R with R ft.
	4	Step R with L ft, placing toe next to R heel. Pause
IV	1	Step forward on R ft twd center.
	2	Hop on R ft, raising L ft above ankle of R.
	3	Step forward on L ft.
	4	Stamp with R ft slightly in front of L ft. Pause.
V	1	Step back on R ft.
	2	Raise L ft in front of R ft.
	3	Step forward on L ft.
	4	Stamp with R ft, slightly in front of L ft.

Repeat Part I through V to complete the record.

NOTE: Left toe remains off the floor from Part I, count 3 through all of Part II.

✓
CERKESKA

(North Bulgaria)

(Line dance, no partners)

Rhythm: 9/8 (dddd.) counted 1-and, 2-and, 3-and, 4-and-ah;
or "quick quick quick slow".

Record: Folkraft LP-26, side B band 3 (2.04) -- orchestra.

Starting position: "W" position. Right foot free.

Music 9/8

Measure

Variation I -- Chorus Step

- | | | |
|---|--|---|
| 1 | | Facing slightly and moving right, two running steps
(right, left) forward (counts 1-2),
Hop on left foot, swinging right foot across in
front (count 3),
Leap slightly forward on ball of right foot (count 4),
Leap slightly forward on left foot (counts and-ah). |
| 2 | | Hop on left foot, swinging right foot across in
front (count 1),
Leap slightly forward on ball of right foot (count 2),
Step slightly forward on left foot (count and),
Leap slightly forward on ball of right foot (count 3),
Step slightly forward on left foot (count and),
Turning to face center, a slight leap sideward right
on right foot (count 4),
Close and step on left foot beside right, bending
left knee slightly (counts and-ah). |
| 3 | | Four CLICK-STEPS (right) sideward left (counts 1-and,
2-and, 3-and, 4-and), pause (count "ah"). |
| 4 | | Step on right foot directly in front of left (count 1),
Step back on left foot in place (count and),
Close and step on right foot beside left (count 2),
Step on left foot directly in front of right
(count and),
Step back on right foot in place (count 3),
Tap left heel slightly forward (count and),
Close and step on left foot beside right (count 4),
Tap right heel slightly forward (counts and-ah). |

Variation II -- In Place

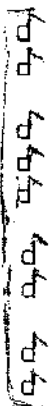
- | | | |
|---|--|--|
| 1 | | Step on right foot in place (count 1),
Tap left heel slightly forward (count and),
Close and step on left foot beside right (count 2),
Tap right heel slightly forward (count and),
Close and step on right foot beside left (count 3),
Brush left heel forward (count and),
Cross and step on left foot in front of right
(count 4),
Step sideward right on right foot (count and),
Tap left heel slightly forward (count "ah"). |
| 2 | | REPEAT pattern of measure 1 reversing direction and
footwork. |

(CONTINUED)

✓
CERKESKA
(Continued)

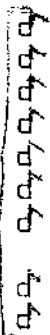
Measure


Variation IIIa

- | | | |
|-----|---|---|
| 1 |  | Step on right foot in place (count 1),
Cross and step on left foot directly in front of
right (count and),
Step back on right foot in place (count 2),
Close and step on left foot beside right (count and).
Cross and step on right foot directly in front of
left (count 3),
Step back on left foot in place (count and),
Again, step on right foot directly in front of
left (count 4),
Again, step back on left foot in place (count and),
Tap right heel next to left toe (count "ah"). |
| 2 | | As II above, measure 1. |
| 3-4 | | REPEAT pattern of measures 1-2 reversing direction
and footwork. |

Variation IIIb

As IIIa above, except:

- | | | |
|---|--|---|
| 1 |  | Step slightly backward on right foot (count 1),
Step on left foot in place (count and),
Step slightly forward on right foot (count 2),
Step on left foot in place (count and),
Step slightly backward on right foot (count 3),
Step on left foot in place (count and),
Step on right foot directly in front of left
(count 4),
Step on left foot in place (count and),
Tap right heel next to left toe (count "ah"). |
|---|--|---|

CLICK-STEP (RIGHT) SIDEWARD LEFT (): With weight on left
foot and left knee bent slightly, slide and click right foot
against left, displacing left foot and straightening both knees
(count 1), step sideward left on left foot, bending knees
slightly (count and).

SEDI DDNKA

(Seh'-dee Dohn'-kah)

Bulgaria -- Thracian Area

Bulgarian Line Dance as taught by Dick Crum.

Record: DU-TAM 1001B

Formation: Dancers in short lines (5-6 people), belt hold,
R arm under L over.

Rhythm: 7/16 & 7/16 & 11/16

To teach: slow quick, quick } or 1,2,3,1,2,3 -
 slow quick, quick } 1,2,3,4,5.
 quick, quick, slow, quick, quick)

FIG.

I Meas. 1

ct. 1 - Step R with R
 2 - hop on R, continue to move R
 3 - step on L across in front of R ft.

cts. 1 2 3 repeat the above and continue R.

1 - step sideways R with R ft, turning to face center
2 - step L behind R
3 - step sideways R with R ft.
4,5 - close L ft beside R ft and bounce twice.

Meas. 2

Meas. 1 - but reverse with opp. ftwork.
 3&4 - Repeat 1-2

FIG.

II Meas. 1

ct. 1 - step fwd with R
 2 - hop slightly fwd with R ft, bringing L up low
 in front.
 3 - step fwd with Left
1,2,3 - Repeat above
 1 - Step fwd slightly with R ft.
 2 - Step fwd slightly with L ft.
 3 - Tap R heel fwd, keeping R knee slightly bent.
 4 - Leap onto R ft in place, raising L ft slightly.
 5 - Tap L heel fwd, keeping L knee slightly bent.

Meas. 1

 2 - but with opp. ftwork moving backwards
 3-4 - Repeat movements of measure 1-2 of this figure.

SEVERNYASHKA RACHENITZA

(North Bulgaria)

Line dance -- No partners

Translation: Rachenitza from "The North" (North Bulgaria).

Source: Learned in the village of Dolni Dabnik near Plevan, North Bulgaria, summer 1966 by Yves Moreau.

Record: XOPD LP Volume 1, Side 2 - Band 4.

Rhythm: 7/16 (quick quick, slow).

Starting Position: "V" position (hand hold) M & W in single line.

Styling: Body in upright position at all times; hand movements and stamps are firm as in Roumanian dances.

Measure

Part 1 (Men & Women)

- 1 Facing slightly and moving right, one HOP-STEP-STEP (left) forward.
- 2-3 Continuing in the same direction, two (2) "rachenitza" steps starting on right foot - (RLR, LRL).
- 4 With right foot free, leap towards right & stamp with left foot, raising arms high.
- 5-8 REPEAT pattern of measures 1-4 reversing direction and footwork.
- 9-16 REPEAT pattern of measures 1-8.

Part 2 (Men & Women)

- 1-2 Two "rachenitza" steps (RLR, LRL) moving directly forward.
- 3 With right foot free, leap towards right & stamp with left foot, raising arms high.
- 4 REPEAT pattern of measure 3 reversing direction & footwork.
- 5-6 Two "rachenitza" steps (RLR, LRL) moving directly backwards.
- 7-8 REPEAT pattern of measures 3 & 4.
- 9-16 REPEAT pattern of measures 1-8.

Part 3 (Women)

- 1 Starting with right foot, one PAS DE BASQUE with left foot crossing in back of right foot.
- 2 REPEAT pattern of measure 1, reversing direction & footwork.
- 3 With right foot free, leap towards right & stamp with left foot, raising arms high.
- 4 REPEAT pattern of measure 3, reversing directions & footwork.
- 5-8 REPEAT pattern of measures 1-4.
- 9-16 REPEAT pattern of measures 1-8.

* When doing this figure, women have hands on hips, fingers in front.

CONTINUED

SEVERNYASHKA RACHENITZA

(Continued)

Measure

Part 3 (Men)

- 1-2 Two "rachenitza" steps moving directly FORWARD (RLR, LRL), starting on right foot.
- 3 With right foot free, leap towards right, bringing left knee up (90 degrees) & kick firmly forward with same, raising arms high.
- 4 REPEAT pattern of measure 3, reversing direction & footwork but then, lowering back arms.
- 5-6 Two "rachenitza" steps moving directly backward (RLR, LRL).
- 7 With right foot free, leap towards right & stamp with left foot raising arms high.
- 8 REPEAT pattern of measure 7 reversing direction & footwork.
- 9-16 REPEAT pattern of measures 1-8.
- * When doing this figure, the men, when going forward, join hands with the other men, and coming back they rejoin hands with the girls to re-start the dance (Part 1).

Part 3 (Special variation for Men)

* Women do same as Part 3 (Women)

- 1 Moving directly FORWARD, step on right foot, clapping hands at shoulder height, and HOP on same (right).
- 2 SQUAT on both feet & spring back up on left foot, leaving right foot free.
- 3-4 REPEAT pattern of measures 1 & 2.
- 5 With right foot free, leap towards right & stamp with left foot raising arms high.
- 6 REPEAT pattern of measure 5, reversing direction & footwork.
- 7 One "rachenitza" step moving directly backward (RLR).
- 8 With LEFT foot free, LEAP towards LEFT & STAMP with RIGHT foot raising arms high.
- 9-16 REPEAT pattern of measures 1-8.
- * When going forward, men perform SQUATS individually & then rejoin hands for stamping & backing up steps to rejoin with girls and start dance over.

Description by Yves Moreau
First presented at San Francisco KOLO FESTIVAL
November, 1967

SLIVENSKO PAIDUSHKO HORO

(Bulgaria -- Thrace)

Translation: "Paidushko" from the town of Sliven, Thrace.

Source: From the village of Padarevo, Sliven County.

Record: XOPD X-EP-309, or any other "Paidushko" music.

Rhythm: 5/16 (quick-slow).

Starting position: M & W in separate lines, facing each other;
"Na lessa" -- (belt hold).

Styling: Thracian dances are heavy. The men dance in a semi-sitting position, while the women remain very straight in a humble fashion.

Measure

- 1-3 Moving directly FORWARD, three small LEAP-STEPS (bloop-bloops) starting with RIGHT foot.
 - 4 With RIGHT foot free, LEAP on RIGHT foot crossing in front of LEFT foot & LEAP back on LEFT foot, leaving RIGHT foot free.
 - 5 With RIGHT foot free, LEAP sideways RIGHT, leaving LEFT foot free.
 - 6 STAMP twice (2) in place with LEFT foot.
 - 7-8 REPEAT pattern of measures 5 & 6 reversing direction & footwork.
 - 9-12 REPEAT pattern of measures 5-8.
 - 13-16 Moving directly BACKWARD, four (4) small reeling HOP-STEPS starting with RIGHT FOOT, leaving RIGHT foot free to re-start dance.
- * It is a custom in Thrace to shout ("hopa", "iss-iss" etc.) when stamping with the feet.

Description by Yves Moreau
First presented at San Francisco KOLD FESTIVAL
November, 1967

CHIÓTIKOS

(Greece)

Source: This is a dance from the island of Chíos, which is an island not too far from the coast of Asia Minor, thus the name Chiótikos.

Music: The music is in 2/4 time and often the syrtós is danced to the melody. Any recording of the tune can be used:

"Ena Karavi Apo Ti Hio"
Demotika, Discphon LPM S
Island Songs, Capitol T10-219

Formation: A broken circle with arms on shoulders.

Characteristics: Like many island dances, the feeling is a happy and bouncy one. There should be a spring in the legs. There are no large movements; the women are less energetic than the men in their movements.

2/4 time

Meas. cts. BASIC STEP

- | | | |
|-----|-------|--|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step across in front of the R ft on the L ft. |
| II | 1,2,& | Step sdwd to the R on the R ft, slightly swing the L ft in front of the R and bouncing twice on the R heel. |
| III | 1,2,& | Step sdwd to the L on the L ft, slightly swinging the R ft in front of the L and bouncing twice on the L heel. |

The basic Step is done six times, then the Second Step is done.

SECOND STEP

- | | | |
|-----|-----|--|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step across in front of the R ft on the L ft. |
| II | 1 | Leap on to the R ft, facing ctr, slightly bending body fwd with the L ft behind the R ankle. |
| | 2,& | Returning to an upright pos, two quick steps to the L: sdwd to the L on the L ft, and across in front of the L ft on the R ft. |
| III | 1 | Step sdwd to the L on the L ft. |
| | 2 | Slightly swing the R ft in front of the L ft. |
- This step is done twice. On the third time, begin with meas. I, but at meas. II, there is a change:
- | | | |
|----|---|--|
| II | 1 | Leap on to the R ft, facing ctr, slightly bending body fwd with the L ft behind the R ankle. |
| | 2 | Leap back on to the L ft, leaving R ft free to begin the Basic Step. (Omit meas. III.) |

Repeat dance from beginning.

VARIATION (TURNING)

The variation is done during the Basic Step. Do the Basic Step four times. On the fifth and six times, do a slow turn during the three steps to the R. Ciao on cts. 1,2.

Notes are from the 1967 syllabus of the University of the Pacific Folk Dance Camp.

FISSOUNI

(Greece)

SOURCE: This Greek dance is from Epirus.

MUSIC: Folkraft LP-8 / Folkart LP-10B

FORMATION: In a line, hands held about shoulder height. Leader at R end may twirl kerchief in R hand during dance. Line facing slightly R and moving R. There is a light leaping quality to the steps of this dance. When the hop and swing step is done (as in Meas. 1, Cts. 7-8) the swinging ft. crosses the standing ft. about one foot off the ground.

There are variations to this dance.

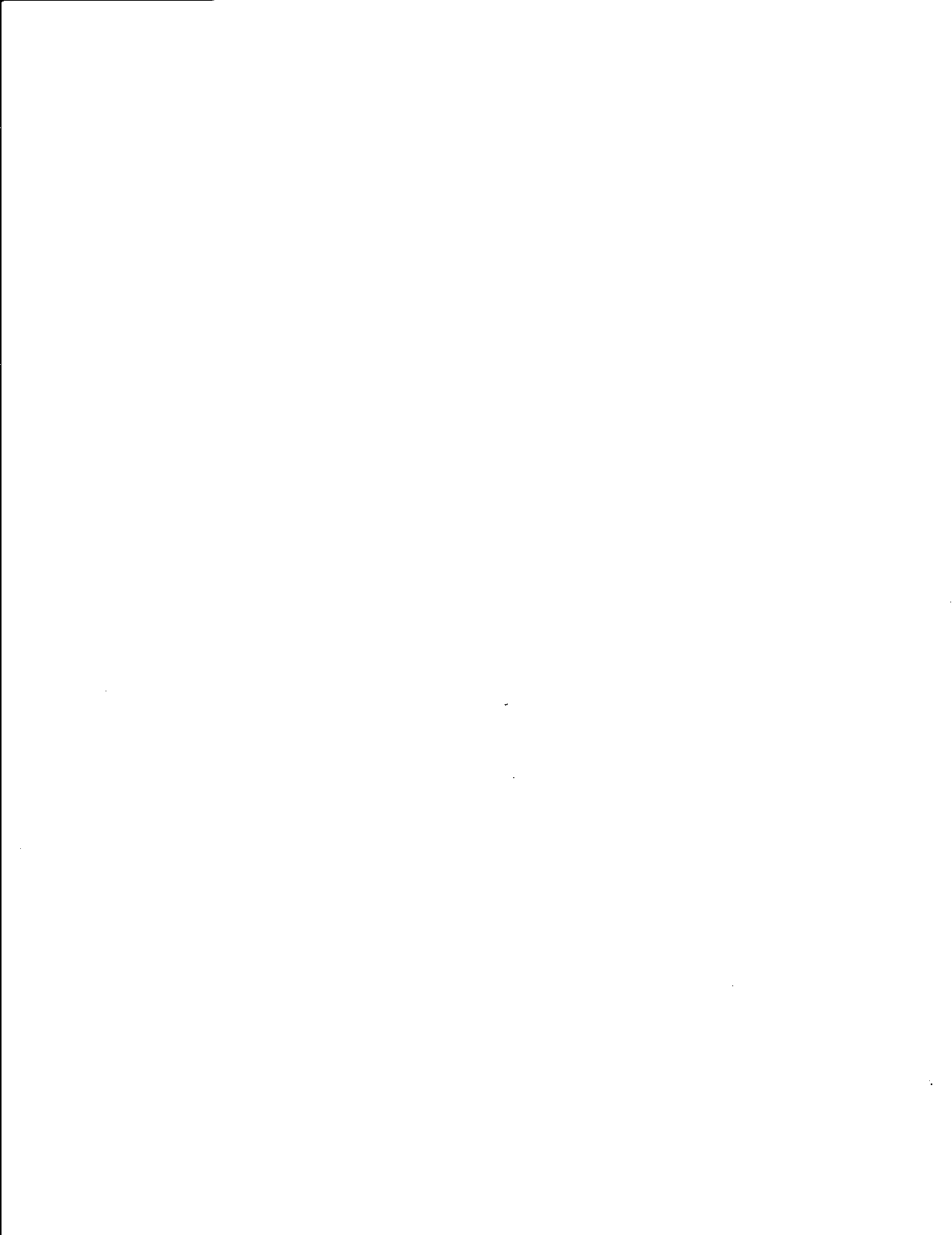
PART I: BASIC STEP

Meas. Ct.

- | | | |
|---|-----|--|
| 1 | 1-2 | Step R to R. |
| | 3-4 | Step L in front of R. |
| | 5-6 | Step R to R. |
| | 7-8 | Hop on R ft. (Swing L in front of R) |
| | 9 | Hop on R ft. |
| | | Remain facing slightly R, moving to L. |
| 2 | 1-2 | Step L to L. |
| | 3-4 | Step R in back of L. |
| | 5-6 | Step L to L (Face center) |
| | 7-8 | Hop on L ft. (Swing R ft in front) |
| | 9 | Hop on L ft. |
| 3 | 1-2 | Step R to R. |
| | 3-4 | Hop on R ft. (Swing L ft in front) |
| | 5-6 | Step L to L. |
| | 7-8 | Hop on L ft. (Swing R ft in front) |
| | 9 | Hop on L ft. |
| 4 | | Repeat Meas. 3 |

VARIATION

W drop hands and turn R, meas. 1, cts. 1-6.



HASÁPIKOS

(Greece)

Source: This dance is popular all over Greece, and in the same or different forms, is done all over the Balkans and the Near East. It was originally danced by the butchers of Constantinopolus. (Hasápihos comes from the word hasápis which means butcher.) It is described in:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)
Elliniki Hori, V. Papahristos, (Athinae, 1960)
Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in 2/4 time and can be in a range of tempos. However, it is usually done to a faster tempo. Any good Hasápiho record can be used.

Record: Festival 3513-B.

Formation: A broken circle with arms on shoulders.

Characteristics: The dance is for both men and women. However, it can be done by only men, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case, women should take smaller steps.

BASIC STEP

<u>Meas.</u>	<u>cts.</u>	2/4 time
I	1	Step to the R on the R ft.
	2	Step behind the R ft on the L ft.
II	1	Step to R on the R ft.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

BASIC STEP II

I	2	Step to the R on the R ft.
	2	Step across in front of the R ft on the L ft.
II	1	Step to the R on the R ft.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

TURN

I	1	Freeing arms from shoulders, step to R on R ft starting to turn to R.
	2	Step on L ft, continuing turn.
II	1	Step on R ft, completing turn.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

Notes are from the 1967 syllabus of the University of the Pacific Folk Dance Camp.

KARSILAMÁS (ANTIKRYSTÓS)

(Greece)

Source: This is a dance which is done in Macedonia and is also done in the seaport taverns. It is a cpl dance and the name means "face to face" and describes the starting pos of the dance. It is described in these two books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)
Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: 9/8 time. Any good Karsilamás can be used. Some of the popular tunes are:

"Oti Káno Tís Axízei" Bring on the Bouzoukee, Nina LP
"Marinella"
"Rampí-Rampí"
"Apópse Óla Eínae Yía Séna"
Festival Records 3504-A and 3513-A

Formation: Man and Woman facing each other. The arms can be stretched out at shoulder height; the women can have their hands on their hips. The man can have one arm out and one hand behind his back. Both man and woman can have one hand on hip and one hand holding a handkerchief. The women can hold a handkerchief with one hand on opp corners, holding the handkerchief in front of them.

Characteristics: This is a flirtatious dance. The steps are small and smooth. You should not be too far from your ptr.

The rhythm is 9/8 and is broken down into four cts: quick, quick, quick, slow, OR short, short, short, long. I will describe the steps in terms of the four cts.

9/8 + or

Meas. 9/8 rhythm

BASIC STEP - RIGHT

I quick Step sdwd to the R on the R ft.
quick Step across in front of the R ft on the L ft.
quick Step sdwd to the R on the R ft.
slow Hop twice on the R ft, swinging the L ft in front of R.

BASIC STEP - LEFT

II quick Step sdwd to the L on the L ft.
quick Step across in front of the L ft on the R ft.
quick Step sdwd to the L on the L ft.
slow Hop twice on the L ft, swinging the R ft in front of L.

The Basic Step can also be done fwd or bkwd. It is not necessary to only dance one meas. fwd and one meas. bkwd. When dancing fwd or bkwd, you may dance as many meas. in either direction as you feel like dancing.

The Karsilamás is an improvisational dance and so there should not be any choreography. Each cpl dances the steps and the variations as their mood tells them. I will, therefore, describe some of the most common variations and leave it to the dancers to do them as the Greeks do them: improvisationally.

(CONTINUED)

KARSILAMÁS (ANTIKRYSTÓS)(continued)

VARIATION (TURN): Do the Basic Step to the R, turning to the R as you step R, L, R, ending with the swinging of the L ft across the R. (You should end facing your ptr.) The turn can then be done moving to the L.

VARIATION (FORWARD AND BACK): Do one Basic Step fwd twd your ptr, and then one Basic Step bkwd away from your ptr. If you wish you may do two Basic Steps fwd and bkwd.

VARIATION (CROSS OVER AND BACK): Do two Basic Steps fwd, passing R shoulders with your ptr, and then do two Basic Steps bkwd, again passing R shoulders. (If you wish, you may make a "do sa do" out of this step and return by passing L shoulders.)

VARIATION (MEN SQUAT): M do the Basic Step as described, only on the slow ct, squat into a deep knee bend, knees together.

VARIATION (MEN CHASE WOMEN): W do the step bkwd several times, while the M do the step fwd, following their ptrs.

VARIATION (MEN SLAP FOOT): M do the Basic Step as described above, but instead of swinging L leg across in front of R ft, lift L ft and slap it on the outside with the L hand. When you do the step to the L, lift R ft and slap it with the R hand.

Since this dance is improvisational, there are many more variations that may be done. There is no floor pattern for cpls to follow: that is, cpls should not be in a circle or contra formation. Also, all cpls should be dancing freely -- it is not necessary that one cpl be doing the same steps as another. Ideally, everyone should be dancing their own steps without reference to other cpls on the floor. The important thing is to dance with your ptr in close communication so that you can together improvise within the framework of the dance. And this is a flirtatious love dance.....

KRITIKOS SYRTOS

(Kriti)

Music: Demotika Discophon LPM-5; Festival 3506; 2/4 meter.

Formation: Broken circle with hands joined at shoulder height, elbows bent and down. Hands should not be pushed forward into the circle but should be comfortably back near the shoulders.

Basic Step

<u>Meas.</u>	<u>Cts.</u>	
1	1	Brush left foot forward and in an arc to the left, passing behind right foot.
	2	Step left behind right foot.
	&	Step right to right foot.
2	1	Step left in front of right foot.
	2	Step right to right side.
	&	Step left to left side.
3	1	Step right across in front of left. Leave left hovering over place.
	2	Step back on left.
	&	Step right to right side.
4	1	Step left in front of right.
	2	Close right beside left.

LEFKADITIKÓS

(Greece)

Source: This is a Greek dance for men and women from Lefkas, in the Ionian Islands.

Music: Folkraft LP-8 2/4 & 7/8 Rhythm

Formation: Danced in a curved line with hands joined in front basket hold. Six to eight people in a line, no more.

PART I (slow)

Meas. ct.

- | | | |
|------|---|---|
| I | 1 | Step to R with R ft. |
| | 2 | Step with L ft to R. |
| 2 | 1 | Step to R with R ft. |
| | 2 | Point L toe in front of R ft. Lean body to L.
Look to R as body leans. |
| 3 | 1 | Step to L with L ft. |
| | 2 | Point R toe in front of L ft. Lean body to R.
Look to L as body leans. |
| 4-12 | | Do three more times (a total of four times). |

PART II (fast)

- | | | |
|---|-------|------------------------------------|
| 1 | 1-2 | Step R with R ft. |
| | 1-2 | Step L ft in back of R ft. |
| | 1-2-3 | Step R with R ft. |
| 2 | 1-2 | Step L ft in front of R. |
| | 1-2 | Step R ft. |
| | 1-2-3 | Step L ft. |
| 3 | 1-2 | Step R with R ft. |
| | 1-2 | Step L ft across in front of R ft. |
| | 1-2-3 | Step on R ft in place. |
| 4 | 1-2 | Step slightly L with L ft. |
| | 1-2 | Step R ft across in front of L ft. |
| | 1-2-3 | Step onto L ft in place. |

Do three more times (a total of four times).

Repeat dance.

MENOÚSIS

(Greece)

Source: This is a dance from Epirus (northwestern Greece) and the name comes from the name of the song which is about a man named Menousis. It is described in these two books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)
Elliniki Hori, V. Papahristos, (Athinaí, 1960)

Music: 2/4 time. The dance is done to a tune called "O Menóúsis, o Birbilis kí o Memét Agás".

Greek Folk Dances, Folkraft LP 6.

Formation: Hands held at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders. The dancers are in a broken circle with the leader at the R end. The R ft should be crossed over in front of the L ft which holds wt. Face ctr of circle.

Characteristics: The dance is for both men and women and is rather lively. The styling for the women is more reserved than for the men. The feet should not be lifted too far from the ground.

FIRST STEP

Meas. cts. 2/4 time

		Wt is on L ft, the R ft is across in front of the L ft, toes touching ground.
I	1	Step to the R on the R ft (face a little L of LOD).
	2	Step across in front of R ft on the L ft.
II	1	Step to the R on the R ft
	2	Swing the L ft across in front of the R ft.
III	1	Step bkwd in RLOD on the L ft (still facing LOD).
	2	Step bkwd on the R ft (still facing LOD).
IV	1	Turning to face ctr, step sdwd L on the L ft.
	2	Step across in front of the L ft on R ft.
V	1,2	Step sdwd to the L on the L ft.
VI	1,2	Wt remains on L ft, cross R ft in front of L as in beginning (pause).

VARIATION

The first three meas. are the same. Meas. four is as follows:

IV	1	Step sdwd L on the L ft (facing ctr).
	2	Step next to the L ft on the R ft.
V	1,2	Step L ft in place.
VI	1,2	Wt remains on L ft, cross R ft in front of L as in beginning (pause).

VARIATION (TURNS)

Turn to the R on the first three cts of the first step, traveling in LOD -- the rest of the step is the same.

At meas. IV, a turn to the L can be done using three cts (step L, R, and L) ending the dance as usual.

Notes are from the 1967 syllabus of the University of the Pacific Folk Dance Camp.

PENTOZÁLIS

(Greece - Kriti)

Source: This is from the island of Kriti and is one of their most popular dances. The name is supposed to describe the five steps of the dance, pénto meaning five, and zála referring to the steps. (Zála also means dizzy or giddy, so often pentozáli is translated as "five dizzying steps".) All of the steps are springy. The dance is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Elliniki Hori, V. Papahristo, (Athinae, 1960)

Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in 2/4 time. Any good pentozalis can be used.

Greek Folk Dances, Folkraft LP 3

Chorodrama "45" "Pentozáli"

Fez 710-B

Formation: A broken circle with arms on the shoulders.

Characteristics: It is better if the men and women dance separately, but it is perfectly correct for the lines to be mixed. The only thing is that the men can make their steps much more leaping and large and it is difficult for the women to dance with appropriate feminine styling while next to men who are leaping about. The dance can be done either calmly, or with great vigor.

BASIC STEP

Meas. cts. 2/4 time

I	1	Step sdwd to the R on the R ft.
	2&	Hop on the R ft, swing L ft across R ft.
II	1	Step sdwd to the L on the L ft.
	2&	Hop on the L ft, swing R ft across Lft.
III	1	Leap to the R on the R ft, bending the R knee.
	2	Step to the L on the L ft.
	&	Step across in front of the L ft on the R ft.
IV	1	Step back (in place) on L ft.
	2	Step sdwd to the R on the R ft.
	&	Step across in front of the R ft on the L ft.

VARIATION

In meas. II, step fwd on the L ft, bending the R leg with the ft behind the L knee.

VARIATION

In meas IV, the last two steps (2,&) can be done as a large scissors step. On ct 1 of meas IV, leap onto the L ft kicking the R ft high in the air. Leap onto the R ft as the L ft follows in a high kick across in front of the R ft.

STÁ DÝO -- POGONÍSIOS

(Greece)

Source: This dance is from Épiros, in northwestern Greece. More particularly, it is from the area of Pogóni in Epiros, thus the name Pogonísios, dance from Pogóni. Stá Dýo means that the dance has two steps. It is danced by both men and women. It is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Elliniki Hori, V. Papahristos, (Athinae, 1960)

Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in 2/4 or 4/4 time. The dance can be done to any Stá Dyo tune; the two most popular songs that I have heard are:

"Dén Boró Mannóula" Songs of Epirus "45" mistitled "Sogorisios"

"Vasilikós Thá Gíno Stó Parathýri Sou" Epiros & its Songs LP-21

"Pogonísios" Folkraft "45" - the melody is "Dén Boró Mannóula"

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

Characteristics: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps -- there are no large movements.

Meas. Cts. 4/4 (Slow, Quick, Quick)

I	1,2	Wt on R ft, step across in front of R ft on the L ft (Slow).
	3	Step sdwd R on R ft (Quick).
	4	Step across in front of R ft on the L ft (Quick).
II	1,2	Step sdwd to the R on the R ft (Slow).
	3	Step behind the R ft on the L ft (Quick).
	4	Step sdwd to the R on the R ft (Quick).

This basic step can be done to the R as many times as desired. With reverse footwork it can also be done to the L. As a transition, meas. II should be done as follows:

II	1,2	Step sdwd to the R on the R ft (Slow).
	3,4	Step L ft next to R ft, releasing wt from R ft (Slow).

Do the basic step as described above, only with reverse footwork beginning with the R ft. It usually fits the music well if you reverse direction on meas. IV of the basic step.

TRÁTA
(Greece)

Source: This dance is from the town of Mégara, not far from Athens. The name refers to the fishing boats of Mégara. It is done only by women at Easter time. It is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)
Elliniki Hori, V. Papahristos, (Athinaí, 1960)
Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in 2/4 time. Often, the syrtós is danced to the melody. The record is:

Aegean Echoes, Nina L 66

Formation: A broken circle with each woman holding the hand of the woman on the other side of her neighbor. That is, the dancer's hands should cross in front of her neighbor so that she can hold the hand of the next woman. The L arm should be under.

Characteristics: The dance is for women and so it should be very feminine in styling. The feet should never be far from the ground. There are dips and bends in the dance and they should be graceful and smooth.

FIRST STEP

<u>Meas.</u>	<u>cts.</u>	2/4 time
I	1	Step sdwd to the R on the R ft.
	2	Step across in front of R ft on L ft, bending both legs so that there is a dip.
II	1,2	Step bkwd to the R (LOD) on R ft, leaning back (R knee bends) and pointing L ft diag L. (The trunk of the body and the L leg should form a straight line.)
III	1,2	Leaving L ft in place, straighten and shift wt to L ft, turning body to face LOD, leaning back, L knee bends and pointing R ft diag R. (The trunk of the body and the R leg should form a straight line.)

The First Step is done to the first melody a total of four times. When the second melody begins, the Second Step is done.

SECOND STEP

I	1	Leaving R ft in place, straighten and step on R ft, turning body to face ctr.
	2	Step back on L ft, away from ctr.
II	1	Step back on R ft.
	2	Step back on L ft.
III	1	Step sdwd to the R on the R ft.
	2	Step across in front of R ft on L ft, bending both legs so that there is a dip.

The second step is done four times. The fifth time, meas. III becomes the beginning of the First Step. That is, the "step, dip, step" of the fifth time is a transition into the beginning of the dance, becoming meas. I of the First Step. The first melody will begin again as you do the Second Step for the fifth time.

Notes are from the 1967 syllabus of the University of the Pacific Folk Dance Camp.

TSAKÓNIKOS

(Greece)

Source: This dance is from an area in Southern Greece (Arcadia, Peloponnisos) called Tsakoniá. The name means that it is a dance from Tsakoniá. It is one of the oldest of Hellenic dances and it is said to be of Cretan origin. Homer in the Iliad describes a dance which Theseus danced with the Athenian youths. This dance, with its serpentine twists and turns, is supposed to be the present-day Tsakónikos. In ancient times, it was known as the Geranós. This dance is described in these two books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)
Elleniki Hori, V. Papahristos, (Athinae, 1960)

There are Greeks from the area of Tsakonia in and around the Bay Area, and on occasion, some of the old-timers will request the Tsakónikos and dance it.

Music: 5/4 time. Some music is in a slower tempo, while other recordings are a bit faster in tempo. There are two readily available recordings:

Greek Folk Songs and Dances, Dora Stratou, RCA Victor
LPMG 9 (slow)
Greek Folk Dances, Folkraft LP 3 (fast)

Formation: An open circle with hands joined, fingers clasped. The forearms should be together so that the hands are joined palm to palm. The arms are bent at the elbow so that the forearms are parallel to the ground.

Characteristics: The dance is for both men and women. Depending on the tempo of the music, the steps are either slow and controlled, or quicker with more of a bounce. Because the dance represents Theseus leading the Athenian youths from the labyrinth of the Minotaur, the line should wind around in a serpentine pattern.

FIRST STEP

Meas. I

cts

- 1 Step sdwd to the R on the R ft.
- 2 Step slightly to the R and fwd on the L ft.
- 3 Step sdwd to the R on the R ft.
- 4 Step on the L ft next to the R ft (releasing wt from R ft, but leaving it in place)
- 5 Pause, wt is on L ft, R ft is ready to step to the R.

The first melody of the song allows us to dance the above step eight times. At this point, the second melody is played and the second step is done.

SECOND STEP

Meas. I

cts

- 1 Step sdwd to the R on the R ft.
- 2 Step slightly to the R and fwd on the L ft.
- 3 Step sdwd to the R on the R ft.
- 4 Hop on the R ft.
- 5 Step across in front of R ft on the L ft.

The second melody of the song allows us to dance the above step eight times. At this point, the first melody is played again and the dance is begun again.

BERANCE or BERACE
 Greek Macedonia (Florina region)
 (Line dance, no partners)

Translation: Probably from "Berat", a town in Albania.

Meter: 12/8 (d.ddd.d) counted 1-and-ah, 2-and, 3-and, 4-and-ah, 5-and, or "slow quick quick slow quick".

Starting Position: "W" position. Right foot free.

Record: Folkraft LP-15, side A band 1.

* * * * *

Measure

- | | | |
|---|-------------------------|---|
| 1 | d.
d
d
d.
d | Lift* on left foot, bending right knee to raise right foot across in front of left (count 1),
A slight left on left foot, straightening right knee to extend right foot slightly forward (count 2),
Step sideward right on right foot (count 3)
Close and step on left foot next to right (count 4),
Step sideward right on right foot (count 5). |
| 2 | d.
d
d
d.d | Turning to face slightly right, step forward on left foot (count 1),
Lift on left foot, pivoting to face center (count 2),
A small step sideward right on right foot (count 3),
Bending right knee slightly, touch left toe in front of right (counts 4 pause 5). |
| 3 | d.
d
d
d.d | Lift on right foot bending left knee to raise left foot across in front of right (count 1),
Lift on right foot again, straightening left knee to extend left foot slightly forward (count 2),
Step backward on left foot (count 3),
Touch right toe diagonally backward right (counts 4 pause 5). |

*Lift: Hop, but not quite because ball of foot does not quite leave the floor.

JOVICA

(Bacica-Vojvodina)

Line Dance -- No Partners

Translation: A girl's name.

Record: Folkraft 1539x458

Starting position: "V" position, right foot free

Rhythm: 2/4

Measure

Figure 1

- 1 Facing center, small step sideward on right foot (count 1).
Close left foot to right foot (count one-and).
Another small step sideward right on right foot (count 2).
Stamp left foot next to right bunion (count two-and).
- 2 Repeat pattern of measure 1, reversing footwork and direction.
- 3-4 Repeat measures 1 and 2.
- 5 A small leap sideward right on right foot, closing left foot to right, left foot several inches from floor (count 1).
- 6 Step on right foot in place (count 1).
Cross and step on left foot in back of right (count one-and).
Small step sideward right on right foot (count 2).
- 7 Jump and land on both feet, left foot crossed in front of right (count 1). Hold (count 2).
- 8-10 Repeat pattern of measures 5-8, reversing footwork and direction.

Figure 2

- 1-4 Turning to face and moving right, take four "Jovica running pas de basques" (4,1,4,1).
"Jovica running pas de basques" -- Right: small leap forward on right foot directly in front of left (count 1).
Small step forward on left foot, crossing slightly behind right (count one-and).
Small step forward on right foot (count 2).
- 5 Turning to face center, step sideward right on right foot (count 1).
Cross and step on left foot in back of right (count 2).
- 6 Continuing sideward right, step on right foot (count 1).
Cross and step on left in back of right (count one-and).
Step sideward right on right foot (count 2).
- 7 Jump and land on both feet, left foot crossed in front of right foot (count 1). Hold (count 2).
- 8-10 Repeat pattern of measures 5-8, reversing footwork and direction.

ORIJENT

(Pronounced O-REE-YENT')

Belgrade, Serbia

As taught by Dick Crum; notes prepared by Madelynnne Greene.

Record: DU-TAM 1001A

Description: Line dance, hands held down joined with neighbors. If men dance in a separate line they hold hands on shoulders.

MEASURE 1 PART 1

Count (1) Cross L foot over R; weight on the ball of L & foot (2) Weight on flat of L foot (3) Step on R to R (and) L behind R (traveling to right) (4) Step R to R

MEAS. 2-8 Repeat Measure 1

PART 2

MEASURE 1 On count (1) reach out to left with L foot (shake it slightly before placing it on the floor) (2) Bring R foot from R near and passing L foot as you place it towards center of circle stepping on it (3) Step on left foot towards center (4) Raise off heel of L foot and return to floor (R foot is placed behind L calf).

MEASURE 2 (1) Step R behind left foot (2) Step L behind R (3) Step R behind L (4) Rest and prepare to shake L foot and start the reaching step in Measure 1.

MEAS. 3-4 Repeat Measures 1 & 2

MEAS. 5-6 Repeat Measures 1 & 2

MEAS. 7-8 Repeat Measures 1 & 2

MEASURE 1 PART 3

Count (1) Step on L twisting to face slightly to own R (R foot close to L) (2) Step on R, twisting to face slightly to own L (L foot close to R) (3) (Quick) same as count 1 and quick same as count 2 (4) Slow same as count 3

MEASURE 2 Repeat Measure 1 but reverse footwork beginning to right. During Measures 1 & 2 travel toward center of circle.

MEAS. 3-4 Same as 1 & 2 but travel backwards to where you began step of Measure 1.

REPEAT Measures 1-2-3-4-

BEGIN FROM BEGINNING and repeat dance to the end of the record.

PINOSAVKA

(Yugoslavia -- Serbia)

Line dance -- No partners

Translation: Dance (kolo) from Pinosava.

Source: Village of Pinosava near Beograd.

Record: Available at Festival Folkshop.

Rhythm: 2/4

Starting position: M & W in same or separate lines, hooking elbows.

Measure

- 1 Facing slightly, and moving RIGHT, two (2) steps starting with RIGHT foot (counts 1-2).
 - 2 Turning to face CENTER, STEP in place on RIGHT foot (count 1). Touch ball of LEFT foot slightly forward (count 2).
 - 3 STEP in place on LEFT foot (count 1). Touch ball of RIGHT foot slightly forward (count 2).
 - 4 REPEAT pattern, same as in measure 2.
 - 5 Step FORWARD & slightly LEFT (diagonally LEFT) on LEFT foot (count 1). continuing step FORWARD on RIGHT foot (count 2).
 - 6 Moving backward, step BACK on LEFT foot (count 1). Step and close on RIGHT foot next to LEFT (count 2), and a slight step backward on LEFT foot (count 2 and-).
 - 7 "STEP-CLOSE-STEP" in place (RLR).
 - 8 Turning to face slightly and moving RIGHT, step FORWARD on LEFT foot, bending LEFT knee deeply (count 1). Close and step on RIGHT foot next to LEFT (count 2). Step FORWARD on LEFT foot (count 2 and-).
- * NOTE: Serbian styling being very "tricky", it is impossible on this "Q" sheet to describe the various bounces and flexions that occur here and there. The version described here can also be seen around Nis in East Serbia.

Description by Dennis Boxell and Yves Moreau
First presented at San Francisco KOLO FESTIVAL
November, 1967

PRESDEKACA
Croatia (Slavonia)
(Circle dance for couples)

Translation: Cutting Dance.

Record: Folkraft 1491-A.

Formation: Two closed circles, men (♂) inside and women (♀) outside.


Starting Position: All face center, men in "V" position and each woman with her right hand on left shoulder of man to her right, her left hand on right shoulder of man to her left. Left foot free (men and women execute completely different steps).

Music 2/4


MEN'S STEPS

Measure

Part I - Scuff steps (Music A)

1-8  Eight SCUFF STEPS SIDEWARD LEFT. Scuff step sideward left:
Step slightly sideward left on left foot (count 1),
Scuff right heel forward next to left foot,
simultaneously raising left heel (count and),
Lower left heel (count 2),
Close and step on right foot in place beside left
(count and).

Part II - Leaps and scuff steps (Music B)


9  Leap on left foot in place, bending right knee to
fling right foot behind left leg (count 1),
and REPEAT, reversing footwork (count 2).

10 REPEAT pattern of measure 9.

11-12 Two scuff STEPS SIDEWARD LEFT as in Part I above.

13-16 REPEAT pattern of measures 9-12.

Part III - Step jump step-step (Music C)


17-19  A small step forward on left foot (count 1),
Jump on both feet together, toes pointing diagonally
left (count 2),
Two small steps (left, right) backward (counts 3-and)
and REPEAT (counts 4, 5, 6-and).

20 One SCUFF STEP SIDEWARD LEFT as in Part I above.

21-24 REPEAT pattern of measures 17-20.

WOMEN'S STEPS

Part I - Step bounce-bounce (Music A)

1-8  Eight STEP BOUNCE-BOUNCES sideward left. Step
bounce-bounce sideward left:
Step sideward left on left foot, bending knee
(count 1),
heel (count and)
Lower heels twice (counts 2-and).

CONTINUED

PRESJEKACA
(Continued)

WOMEN'S STEPS (continued)

<u>Measure</u>		<u>Part II - Lower heels (Music B)</u>
9-10	dddd	With feet slightly apart, lower heels four times, flexing knees each time (counts 1-4).
11	d dd	Lower heels, flexing knees (count 1), Lower heels twice ("bounce-bounce") quickly (counts 2-and).
12	ddd	REPEAT pattern of measure 11.
13-16		REPEAT pattern of measures 9-12.
		<u>Part III - Lower heels (Music C)</u>
17	d d	Lower heels, flexing knees (count 1), Lower heels, flexing knees with more emphasis (count 2).
18	ddd	Lower heels three times ("bounce-bounce-bounce") quickly (counts 1-and-2), pause (count and).
19	d ddd	Lower heels, flexing knees (count 1), Lower heels twice ("bounce-bounce") quickly (counts 2-and).
20	ddd	REPEAT pattern of measures 19.
21-24		REPEAT pattern of measures 17-20.

V
U KRUSEVO OGINGORI

(Macedonia)

Line dance for Men and Woman

Translation: In Kruševu a fire of revolution is burning.

Record: Folkraft LP 24

Rhythm: 18/16 or 11+7/16 ddd.ddd.dd

Starting position: Men and women in separate lines; men shoulder hold, women hands held at shoulder height. Right foot free.

Measure

Part 1 (Men)

- 1 Facing center, step on right foot in place (count 1).
Step on left foot in place (count 2).
Step on right foot in place, swinging left foot back, left knee bent, body leaning slightly forward (counts 3-5).
Straightening body, raise left leg, knee bent, forward and up (count 6).
Swing left leg from knee down in a dipping arc to the right, flexing and straightening left knee slightly (counts 7-8).
- 2 Same as measure 1, only reversing footwork and direction.
- 3-4 Same as measures 1 and 2.

Part 1 (Women)

- 1 Facing center, step on right foot in place (count 1).
Step on left foot in place (count 2).
Step on right foot in place (count 3), bending forward slightly, flexing right knee, while tapping left toe twice directly behind right heel (counts 4-5).
Straightening body, raise left leg, knee bent, forward and up (count 6).
Swing left leg from knee down in a dipping arc to the right, flexing and straightening left knee slightly (counts 7-8).
- 2 Same as measure 1, only reversing footwork and direction.
- 3-4 Same as measures 1 and 2.

Part 2 (Men)

- 1 Turning to face and moving slightly right, two steps (right, left) forward (counts 1 and 2).
Step forward on right foot, raising left knee high (count 3).
Hop on right foot (count 4) and step forward on left foot (count 5).
Hop on left foot, raising and tucking right foot behind left knee (count 6).
Two steps forward (right, left) (counts 7-8).

(CONTINUED)

U KRUSEVO OGINGORI
(continued)

Measure

Part 2 (Women)

- 1 Facing slightly and moving right, 2 steps forward (right, left (counts 1-2).
Step forward on right foot (count 3).
Close and tap left toe next to right foot (count 4).
Hold (count 5).
Step forward on left foot (count 6).
Close and tap right toe next to left foot (count 7).
Hold (count 8).
- 2-4 Repeat pattern of measure 1 three more times.

Part 3 (Men and Women)
"Fast"

- 1 Facing slightly and moving right, two running steps, r,l (counts 1-2).
Turning to face center, step on right foot in place, bending right knee slightly (count 3) and closing left foot to right bounce twice on both heels (counts 4-5).
Step slightly backward on left foot, bending left knee slightly (count 6) and closing right foot to left bounce twice on both heels (counts 7-8).
- 2 Turning to face right again, two running steps forward, r,l (counts 1-2).
Turning to face center, a small leap in place on right foot, flinging left foot across and behind right calf (count 3).
Alternate three more fling steps, rl, lr, for a total of four (i.e.; left foot fling-count 3, right foot fling-count 4-5, left foot fling-count 6, right foot fling-count 7-8).
- Repeat pattern of measures 1-2 until end of dance.

HAJD NA ROGALJ MOMCE (Banat-Serbian)

- I. Hajd na rogalj momce, tuje i devojce,
//Tamo je i braca Aca, igraju se sapca lapca
aoj radosti.//
- II. Slavno leto prođe, diyna jesen dođe,
//svi se momci redom žene, moja nana
neda mena aoj žalosti.//
- III. Moja mila mati, sve ću te slušati,
//samo jedno, jedno neću, da mi biras
majko sreću aoj žalosti.//

TRI LIVADE (Slavonija)

- //I. Tri livade, tri livade, nigdje hlada nema.//
- //II. Samo jedna, samo jedna, ruža kalemljena.//
- //III. Ispod ruže, ispod ruže, zaspala devojka.//
- //IV. Ja je budim, ja je budim, među oči ljubim.//
- //V. Ustaj rano, ustaj rano, svanulo je davno.//

DEVOJČE PLAVOJČE (Srem)

- I. Devojče, plavojče, dušo moja radojče,
//doći ćuti danas ja celo selo neka zna
da si moja dragana.//
- II. I mama i tata dace nama dukata,
//a šta će nam dukati kad ćemo se voleti,
celog veka ja i ti.//
- III. I mama i tata dace nama groseva,
//a šta će nam groš kad nam treba još,
ode kuća na doboš.//

HVALILE SE KAŠTELANKE (Dalmacija)

- I. Čujte ove pisme fine, šjore, a i šinjorine,
//ča već piva davno grad i selo javno,
ajme ča ću mu ja.//
- II. Hvalile se Kaštelanke da su lipje neg Spliciánke,
//a li barba Duje neće ni da čuje,
ajme ča ću mu ja.//
- III. Kad se spusti škaribanda, ode štrambo šjora Manda,
//na svakem kantunu, u svakem portunu,
ajme ča ću mu ja.//

KAKO ŠO JE TAJA ČAŠA (Makedonija)

- I. //Kako šo je te taja čaša polna so vin,//
//taka je i moje srce polno jadovi.//
- II. Daí da pijam mila mamó da se napijam
jadovite mila mamó da zaboravam
ja poslušaj mili sinko puška berdanka
pa si odu mili sinko, fajde si nema.
- III. Tuku đemi mili sinko puška berdanka
pa si odi mili sinko gore v planina
pa si odi mili sinko gore v plagina
tamo ti e mili sinko, verna družina.

LEPE TI JE ZAGORJE ZELENA (Hrvatska-Croatian)

- I. Lepe ti je, lepe ti je Zagorje zelene, Zagorje zelene,
Zagorje zelene,
lepe ti je lepe ti je Zagorje zelene,
//jos je lepši beli Zagreb grad.//
- II. Sira, putra, vrhnja, mleka, jajca i krumpira,
jajca i krumpira, jajca i krumira,
sira, putra, vrhnja, mleka, jajca i krumpira,
//se to ide v beli Zagreb grad.//
- III. Čim se sedneš, čim se sedneš, već mašina fućka,
vec masina fucka, vec masina fucka,
//pa te vozi v beli Zagreb grad.//

PO KOROŠKEM, PO KRANJSKEM (Slovenija)

- I. Po Koroškem, po Kranjskem že ajda zori,
že ajda zori, že ajda zori.
Eno deklet jo žanje jo rokca boli,
jo rokca boli prav za res.
- II. Tri dni jo je žela tri snope ima,
tri snope ima, tri snope ima.
Le pogledjte ji rokce kolk' žuljev ima,
kolk' žuljev ima prav za res.

KALJO KALJINA (Makedonija)

- I. //Kaljo kaljino devojka viši viši crni oči, //
//izvišigi na visoko na visoko na široko.//
- II. //Kade Turci kafe pijat arnauti baš rakija, //
//arnauti baš rakija a ergeni rujno vino.//
- III. //Edno ludo ludo mlado niti jade niti pije, //
//niti jade niti pije često Kalja poglednuva.//
- IV. //Ajde Kaljo da begame našto selo arno selo, //
//od tri strani sonce greje od četvrta mesecina.//

These groups invite you to join them when you are in their area. For current information, feel free to call any of the people whose names are mentioned.

ALASKA

Festival Folk Dancers
Alaska Methodist University
Anchorage, Alaska 99504

Rick & Gail Luttmann
3727 Randolph St.
Anchorage, Alaska 99504

ARIZONA

Phoenix Folk Dance Club
Fridays, 8-11 p.m.
Unitarian Church
4027 E. Lincoln Dr.
Paradize Valley, Ariz. 85251

Mrs. Sally O. Shipp
523 N. 41st Place
Phoenix, Ariz. 85008
275-0303

David D. Sundstrom
4131 N. 45 Place, #4
Phoenix, Ariz. 85018
959-6596 (home)
261-3603 (office)

Folklanders
Women's P.E. Dept.
U. of Arizona
Tucson, Arizona 85716

Darlene Clark
3118 East Linden St.
Tucson, Ariz. 85716

CALIFORNIA

Fred Strickler
P.E. Dept., UCR
Riverside, Calif. 92502

Balkanke (Women's Group)
Shirley A. Eastman
345 Elm St.
Menlo Park, Calif. 94025

The Balkaneers
Tues., 8-10 p.m.
YMCA
921 Kains Ave.
Albany, Calif.
525-4833

Wilma G. Hampton
320 Elwood Ave.
Oakland, Calif. 94610
444-5667

Balkan & Israeli
Wed., 7:45-10:15 p.m.
Menlo Park Recreation Dept.
Alma St. & Mielke Dr.
Menlo Park, Calif.

Marcel Vinokur
919 Channing Ave.
Palo Alto, Calif. 94301
327-0759

Balkan & Israeli
Fri., 8-11 p.m.
UCSC Field House
Santa Cruz, Calif.
Marcel Vinokur, Inst.

Kopachka Dancers
Mon., 8-10 p.m.
Community Center
Sycamore, 1 blk. east of Camino Alto
Mill Valley, Calif.

Dean Linscott
40 Glen Drive
Mill Valley, Calif. 94941
383-1014

Adele Wenig
Health & P.E. Dept.
Hayward, Calif. 94542

Humboldt State College
Folk Dance Group
Eureka, Calif.

Kay & Keith Chaffey
1834 Allard Ave., #6
Eureka, Calif. 95501

Mrs. Carlotta Wire
Allan Hancock College
800 S. College Drive
Santa Maria, Calif. 93454

FLORIDA

Thelma A. Boltin
Stephen Foster Memorial
White Springs, Fla. 32096

OREGON

Cosmopolitan Dancers
Linda S. Hearn
Gerlinger Hall
U. of Oregon
Eugene, Oregon 97401

Peasant Dancers
Tues., 8:30-11 p.m.
Downtown YMCA
S.W. G & Taylor
Portland, Oregon

Fri., 8:30-11 p.m.
S.W. 18th & Jefferson
Portland, Oregon

Francis Kies
130 N.W. 19th
Portland, Ore. 97209

Reed College Folk Dancers
Wed. & Fri., 9-12
Reed College S.U.
Portland, Oregon

Dan Raas
Box 741, Reed College
Portland, Ore. 97202

Lewis & Clark Folkdancers
Lewis & Clark College
Fri., 7:30
0615 S.W. Palatine Hill Rd.
Portland, Ore. 97219

Timothy Swain
0229 S.W. Palatine Hill Rd.
Portland, Ore. 97219

OHIO

Folk Dance Club
Wilder Hall
Oberlin College
Oberlin, Ohio, 44074

Contact:
Steve R. Woodbury
Chris Hough
99 S. Professor St.
Oberlin, Ohio 44074

TEXAS

Del Mar Dancers
Mrs. Shelby F. Torrance
Del Mar College
Corpus Christi, Tex. 78404

Festival Folk Dancers
Wed., 7:30-10:30 p.m.
Jewish Community Center
2020 Herman Drive
Houston, Texas

Harry M. Morrow
375 Airway
Houston, Texas 77037

NEW YORK

Murray Sherman
Board of Education Adult Ed. Program
21 East 53rd St.
Brooklyn
New York City, N.Y., 11203

Emanuel Ym & YWHA
Mon., 8:30-11 p.m.
344 East 14th St.
New York City, N.Y.

Ron Sanders
30 West 89th St.
New York City, N.Y., 10024

CANADA

Vancouver International Dancers
Margaret Illingworth
1338 Walnut
Vancouver 9, B.C.