

LAGUNA FOLK DANCERS

present the 11th annual

Laguna Folkdance

February
13, 14 & 15
1981

with

ROSIE PEÑA
DICK CRUM
TRUDY ISRAEL



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ACKNOWLEDGEMENTS

Laguna Folkdancers wish to express their deep appreciation to all those whose hard work has made this festival possible. We especially want to thank Coralie Clarke, whose beautiful artwork provides our syllabus and program covers, and Dorothy Daw, who organized and typed the dance notes into standard format for the syllabus.

Laguna Folkdancers add a special thank you to folkdancers everywhere, whose spirit and participation make our dancing a living art form, and make a festival fun to give!

ANA LUGOJANA (Hațegana)

Romania (Banat)

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

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

Recording: Ethnic Arts EA 4501, *Ana Lugojana*

Meter: 2/4

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

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

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

Meas Basic Step L

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

Basic Step R

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

MEAS

ACTION

FIGURE 1 - Side promenade L and R

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

(continued)

FIGURE 1 (continued)

palm to give emphasis to a movement).

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

3-4 Basic Step R.

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

FIGURE 2 - Woman's twirl

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

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

FIGURE 3 - Couple turns

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

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

"Singles"

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

"Doubles"

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

"Double doubles"

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

Presented by Dick Crum
Notes by Dick Crum
Laguna Festival 1981

DRHTAVAC
(Croatia)

Drhtavac (Drrkh-tah-vahtz) is from the village of Gundinci in Slavonia (eastern Croatia, Yugoslavia), was learned by Dennis Boxell and introduced by him to U.S. folk dancers in 1972. Its name is derived from the verb "drhtati" (which means to "shake or tremble") and is descriptive of its styling. The 3-meas pattern of this dance is of interest to ethnic dance scholars, since it represents a Croatian (Pannonian) variant of the common form known as "hora", "hasapiko", "pravo", etc. in other countries.

RECORD: KF 7221 "Kad zaigra pusta Slavonija!" Side A, Band 1.

FORMATION: Closed circle, mixed M and W. Front basked hold, hands (sometimes middle fingers) joined R over L.

2/4

PATTERN

Meas.

FIGURE

- 1 Side-step L to L, flex knee and bring R very slightly off floor (ct 1), slight rise on L, straighten knees and close R to L (ct &), come down (bounce) on both heels together twice, keep knees straight (cts 2,&).
- 2 Ft together, come down on both heels with accent, flexing knees slightly (ct 1), rise slightly onto balls of ft, straightening knees (ct &), come down (bounce) on both heels together twice, knees straight (cts 2,&).
- 3 Come down on R heel with accent, flexing knees slightly and bringing L very slightly off ground (ct 1), slight rise on R, straightening knees and moving L a short distance to L, close to ground (ct &), come down (bounce) twice in this "apart" position, knees straight (ct 2,&).

Note: In subsequent repeats of the above 3-meas pattern, as dancer begins meas 1 his feet will already be in "apart" pos, hence the side-step L of cts 1, &, will become simply an accented bounce on heels in said pos.

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KRIVATA

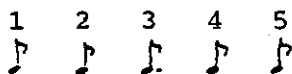
Bulgaria (Western Thrace)

In the area of western Thrace, east of the Sofia region, dances in 11/16 meter with a rhythm pattern of "quick-quick-slow-quick-quick" (known elsewhere in Bulgaria as *Gankini horá* or *Kopanici*) are called *krivi horá* (literally 'crooked' or 'irregular'). An example of these is the dance *Krivata* (KREE-vuh-tuh) from the village of Goljama Rakovica. It is the only mixed dance in this rhythm done in the village. When the musicians begin to play it, both younger and older people get up to dance it, several times during a dance event.

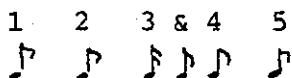
The two variations given below are not really separate "figures". The first, 3-measure pattern is the ordinary *krivo* pattern found throughout the general eastern Shope/western Thrace region. The second (4 measures) is done after the first variation has been done for a while; the music has usually accelerated by that time, and the dancers use the second variation to "cover ground". Occasionally the leader will return to the first variation as a kind of break.

Recording: Any moderate-speed *Gankino* or *Kopanica*. XOPPO 328 is good.

Meter and rhythm: 11/16, counted quick-quick-slow-quick-quick:



Note: In meas 5 of Variation 2, this rhythm is further split by the insertion of a *bloop-bloop* step on count 3:



Formation: Lines of dancers (mixed, sometimes all W) with belt hold.

MEASURE

ACTION

Variation 1 - 3-measure basic *krivo* or *Gankino*

- 1 Facing slightly R of ctr, step Rft in LOD (1); continue, stepping Lft in LOD (2); continue, stepping Rft in LOD (3); with preliminary hitch-hop (uh-) on Rft, step Lft in LOD (4); pause (5).
- 2 Continuing, step Rft in LOD (1); continue, stepping Lft in LOD (2); step Rft in LOD (3); close Lft to Rft (no wt on Lft) (4); pause (5).
- 3 Moving to L (but still facing slightly R!) step Lft (1); step Rft behind Lft (2); step Lft L (3); close Rft to Lft (no wt on Rft) (4); pause (5).

Variation 2 - 4-measure traveling figure

- 1-2 Same movements as meas 1-2 of Variation 1.
- 3 Still facing diagonally to R, step Lft L (1); close Rft to Lft taking wt on Rft (2); step Lft L again (3); moving fwd in LOD, step Rft (4); continue fwd, step Lft (5).
- 4 Continuing fwd in LOD: step Rft (1); step Lft (2); do two quick, light steps on balls of feet in *bloop-bloop* rhythm, R-L (♪ ♪ = 3 &); step Rft (4); step Lft (5).

Presented by Dick Crum
Notes by Dick Crum
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MANGUPSKO KOLO

(Old-time Yugoslav-American)

Mangupsko kolo (MAHN-goop-sko, "the guys' kolo") was introduced into Serbian immigrant communities in New York, New Jersey and eastern Pennsylvania in the mid-1920's by the New Jersey-based Banat Tamburitza Orchestra (heard on the recording listed below). The dance remained popular in those areas for as long as the orchestra was active (into the '60's), but it did not spread to other Yugoslav communities in the U.S. Its survival outside the ethnic communities is largely due to the efforts of Michael and Mary Ann Herman of Folk Dance House in New York City, who learned *Mangupsko* from the local Serbs, re-issued the recording, and taught it for many years to recreational folk dancers.

The dance is not known in present-day Yugoslavia, nor is it clear just how its step patterns originated. It is possible that it was created on the East Coast by Serbian dancers on the basis of their old favorite, *Kokonješte*.

(NOTE: This dance is not to be confused with another *Mangupsko kolo* and its variants *Preplet* and *Beogradsko mangupsko kolo*, more recent "imports".)

Recording: Folk Dancer MH 1005, *Mangupsko kolo*.

Meter: 2/4

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

MEAS

ACTION

Part 1 - "Fast" or "running" *Kokonješte* step with stamp

- 1 Facing slightly R of ctr and moving in LOD: 2 running steps (R-L) fwd. (Some dancers exaggerate these 2 steps by stepping outward from ctr on the 1st and toward ctr on the 2nd, keeping feet close together, giving a zig-zag pattern to the movement fwd in LOD) (1,2).
- 2 Facing ctr, light step sideward R with Rft (1); step Lft lightly beside or in front of Rft (&); light step with Rft in place (2).
- 3 Facing ctr, light step sideward L with Lft (1); step Rft lightly beside or in front of Lft (&); light step with Lft in place (2).
- 4 Same as meas 2.
- 5-8 Reverse footwork and direction of meas 1-4.
- 9-16 Repeat movements of meas 1-8.
- 17-19 Repeat movements of meas 1-3.
- 20 Facing ctr, stamp onto Rft in place, taking weight (1); pause (2).

Part 2 - "Slow" or "walking" *Kokonješte* step

- 21 Facing slightly L of ctr and moving in RLOD: 2 walking steps (L-R) fwd.
- 22 Facing ctr, short step sideward L with Lft (1); close Rft (no weight) beside Lft or slightly fwd (2).
- 23 Facing ctr, short step sideward R with Rft (1); close Lft (no weight) beside Rft or slightly fwd (2).
- 24 Same as meas 22.
- 25-28 Reverse footwork and direction of meas 21-24.

THE WHOLE DANCE (MEAS 1-28) IS NOW REPEATED WITH REVERSE FOOTWORK AND DIRECTION, I.E., BEGINNING PART 1 TO L WITH LFT, ETC., AND SO ON, ALTERNATING BEGINNING DIRECTION EACH TIME THROUGH UNTIL THE END OF THE MUSIC.

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MILICA

Croatia & Vojvodina (Yugoslavia)

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

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

Recording: Folk Dancer MH 1005, *Milica*.

Meter: 2/4

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

MEAS

ACTION

Part I - Hop-step-steps forward

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

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

Part II - Basic kolo step R and L

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

(continued)