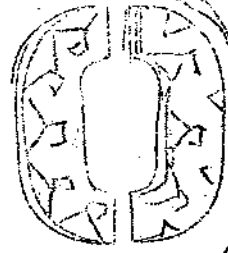


KOYO - 1965

extra

14th Annual 1965 California

KONO



FESTIVAL

SVIDUS

FESTIVAL OFFICES
161 30th Street
SAN FRANCISCO, CALIF. 94102

14th Annual Kolo Festival 1965 Russian Center 2450 Sutter

PROGRAM

1. THURSDAY NOVEMBER 25 OPENING PARTY 8:00 P.M. doors open till 1:00

Music by Bill Glascock and the C.S.L. Brass Band
10:00 P.M. Movie: Branko Krstanovich Choir

2. FRIDAY AFTERNOON TEACHING SESSION November 26. Registration 1: PM

1:30 P.M. RUBY VUCETA teaching Armenian dances:
Three-in-one Bar; Dance of Seven Veils; Sweet girl.
2:30-3:00 P.M. ANATOL JOUKOWSKIY: A discussion of folklore in
Europe in the last 25 years.
3:00 P.M. GORDON ENGLER teaching: New Sest, Moja Diridika
4:30 P.M. Review till 5:00 P.M.

3. FRIDAY EVENING SESSION November 26 Registration 7:30 P.M.

8:00 P.M. RUBY VUCETA teaching: Jovica; Pirot Medley
9:00 P.M. MILERE VALKANOFF Rhythm Analysis
9:00 P.M. GORDON ENGLER teaching: Beicreasa; Batuta
9:30 P.M. STAN ISAACS teaching: I Trata
10:00 P.M. KOLO PARTY Music, courtesy of Edith Guthbert

4. SATURDAY ALL-DAY SESSION November 27 Registration 9:00 A.M.

9:30 A.M. RUBY VUCETA teaching: Savila se bela rosa;
Brzi Cacak; Cigancica.
11:00 A.M. GORDON ENGLER teaching: Syrtos Sylivriance
11:30 A.M. Review
12:00 Noon Lunch, Native dishes by Bulgarian-Macedonian Lodge

5. 1:30 P.M. JOAN WALAN teaching: Pusnoto; Devojka, Devojka;
Veliko
2:30 P.M. STAN ISAACS teaching: Keriatikos, Lerikos.
2:30 P.M. IVO BRAIKOVICH Music and Singalong Session
3:30 P.M. RUBY VUCETA teaching Jabucica
4:00 P.M. General review until 5:00 P.M. retire.

6. SATURDAY EVENING KOLO FESTIVAL DANCE AND PARTY

Time to show off your best costume.
8:00 P.M. PROGRAM AND EXHIBITIONS, dancing after.
Music by JADRAN TAMBURITZA and MACEDONIAN BILJANA

Master of Ceremonies: Walter Grothe. Program: Paul Brigaerts

CO-SPONSORS: KOLO! and FESTIVAL FOLA SHOP

PJEVAJ MI PJEVAJ SOKOLE

from Lika CROATIA

solo:

response:

/// Pjevaj mi pjevaj sokole//
 /// Ko ste si sineć pjevao///
 /// Pod moje drage prozorom//
 /// Moja je draga zaspala
 /// Studen joj kamen pod glavom
 /// Ta sam joj kamen izmako
 /// I svoju ruku podmako

pjevaj sokole
 sineć pjevao
 drage prozorom
 draga zaspala
 kamen pod glavom
 kamen izmako
 ruku podmako

ORO SE VIE

(brzo)

MAKEDONIJA

/// Oro se vie konj manastira// Ch: Da idam Gane mome, da vidam//
 Prvoto oro se mladi momci Se mladi momci, se Makedenci (ch)
 Drugoto oro se mladi momci Se mladi momci, se Makedonki (ch)
 /// Trekoto oro mladi nevesti// Chorus
 /// Kalugjer gleda od prazn reço// Chorus
 /// Kalugjer trla crnato raso // Chorus
 /// Kalugjer brice crnata brada// Chorus
 /// Pa se jutati za mlado mome // chorus.

VRANJANKA (lagano ♩: 80)

VRANJE, S. SERBIA

/// Šano dušo, Šano mori, otvori mi vrata//
 Otvori mi Šano vrata, da ti dam dukata.
 Chorus: oj le le le le izgore za tebe
 Izgore mi Šano, srce za tebe
 /// Noe li hodi, divna Šano ja si tupa bijem//
 Ubavinja tvoja Šano ne da mi da spijem Chorus.

KRIČI KRIČI TIČEK

CROATIA

/// Kriči kriči tiček Na sahem grmeku//
 /// Kaj je tebi aj moj tiček kaj si tak turobem?
 /// Kaj si zgubil drogum, kal te je lubila//
 /// Kaj je tebe, aj moj tiček Draga ostavila //
 /// Ni je mene moja Draga ostavila//
 /// Vse sem zgubil lake krila Nemrom polatiti//

ČIRO

CROATIA

/// Kad se čiro ženio čabar masti potrošio//
 Chorus: /// Čaj čiro sjedi s mirom U cure ne diraj//
 /// Sjedi čiro za odzakom Manaz'o se sa kajmekom// Chorus
 /// Sjedi čiro za trpezom Manaz'o se pa pekmezom// "
 /// Sjedi čiro navrh slame Brkovina plasi vranu// "

SEPNJA

SERBIA

/// Prodi, mile, kroz naš kraj, pa da vidiš šta je raj//
 Ch: Haj, haj, " " " " " " " " " "
 /// Prodi mile, propjeva, I volove protera//
 Ch: Haj, Haj " " " " " "

PRSTEN MI PADNE MALE

Prsten mi padne male Prsten mi padne Prsten mi padne male Otade reka
Otade reka male Otade reka Otade reka male Vo pesočino
Vo pesočina male Vo pesočina Vo pesočina male Na mesečina
Ovčar pomina male ovčar pomina Ovčar pomina male Doj migo najde

JOVANO JOVANKA

Jovano, Jovanka, Kraj vrdarot sediš mori Belo platno beliš
Belo platno beliš, dušo, Se nagore gledaš
Jovano, Jovanka Tvojata, majka mori Tebe ne te pušta
So mene da dojdeš, dušo, Srce moje, Jovano
Jovano, Jovanka Jas tebe te čekam, mori Doma da mi dojdeš
A ti ne dovađaš dušo Srce moje, Jovano.

RAZGRANJALA

//Razgranjala geana jorgovana// //Oj, lane Milane grana jorgovana//
//Pod njom sedi lepa Juljanna// // " " " Lepa Juljanna//
//Pred njome je djerdjef od merdzana// " " " djerdjef od merdzana//
//Na djerdjefu svilena marama// // " " " svilene marama//

ELENE MOME //Elene mome, Eleno// // Ne gazi seno zeleno!//
Elene mome, Eleno, Ne gazi seno zeleno!

KOLO KALENDARA: Meni kažu kalendari, da su kolu svi bećari//
//Meni kažu stene knjige " " " sve ne brige//
//Meni kažu stare babe " " " sve barabe//
//Meni kažu stari ljudi " " " dobro sudi//

KOLO ZITA: // Deder, diko pogodi, zašto žito ne rodi ..
// Žito ne rodi jer je svila u modi//

// Volim sunce i misec, volim zlatnu jabuku//
// Sunce i misec, volim zlatnu jabuku//

SERBIAN MEDLEY FROM KOLO:

Jelke: // Jelke tavničarke, ostavi tavnicu//
// Ostavi tavnicu, mladom tavničaru//
// Hajde da igramo, hajde da pevamo//

Poskok: // Hajd' povedi veselo, naše kolo šareno//
// Momci cure u kolo, nek' se ori veselo//

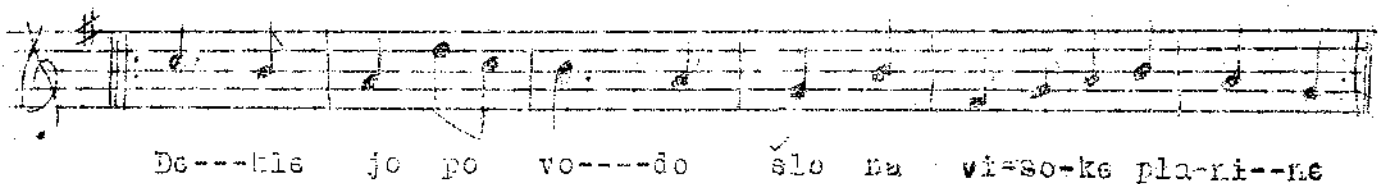
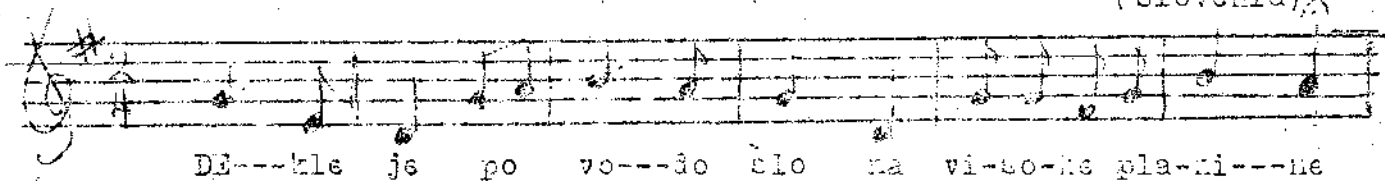
Ti Momo: Men: Ti momo ti devojko, ti moga brata mamis
Na tvoje belo lice, na tvoje čarne oči.
Women: Sam se je prevario, na moje belo lice
Na moje čarne oči, na moja medna usta.

Djurdjevka: Oj, devojko dušo moja, šta govori majka tvoja
'oće l'tebe meni dati, 'oće l'mene zetom zvati
Ne da mene maja nana, ne da još godinu dana
Neće mene tebi dati, neće tebe zetom zvati
// Oli dala il'ne dala, ti se moja uvek zvala//

Igrale se Delije: //Igrale se delije, nasred zemlje Srbije//
Chorus://Sitno kolo do kola, čulo se do Stambola//
//Svira frula iz dola, frula moga sokola// chorus
//Igra kolo do kola, ne hajde za stambola//chorus

DEKLE JE EG VODU ŠLA

(Slovenia)



2. Vodo je zajemala
je ribico zajela
//Vodo je zajemala
je ribico zajela//

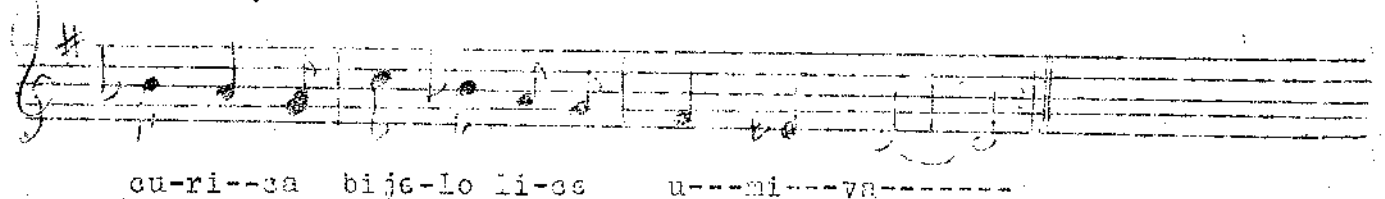
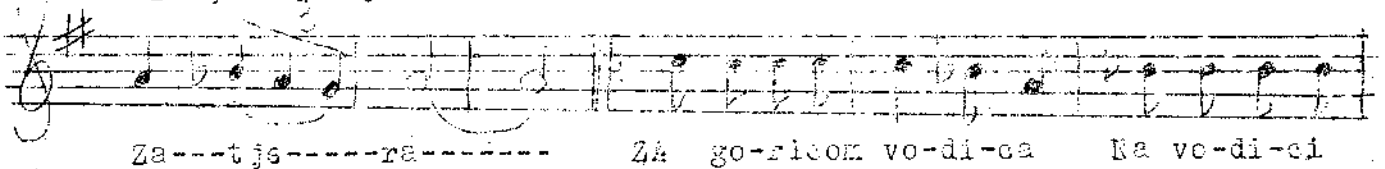
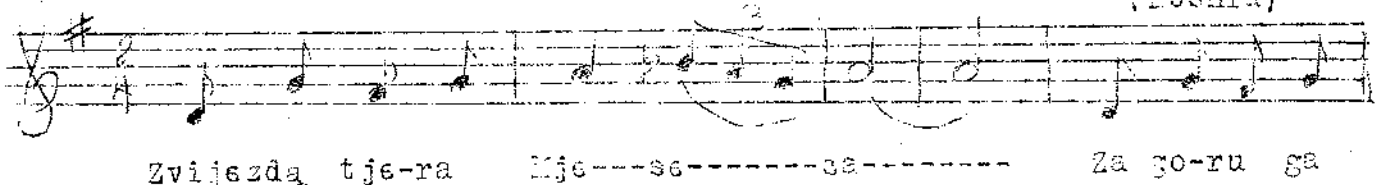
3. Ribica prosila je
oj pusti me živeti
//Kada bi živela še
se z vodico igrala//

4. Dekle je b'lo usmiljeno
je ribico spustilo
//Ribica je splavala
je deklo oškropila//

(A maiden has gone to the hills for water and has scooped up a fish. The fish begs to be returned to the water to live and play. The maiden's heart is touched. She returns the fish to the water and it swims off splashingly.)

ZVIJEZDA TJERA MJESEGA

(Bosnia)



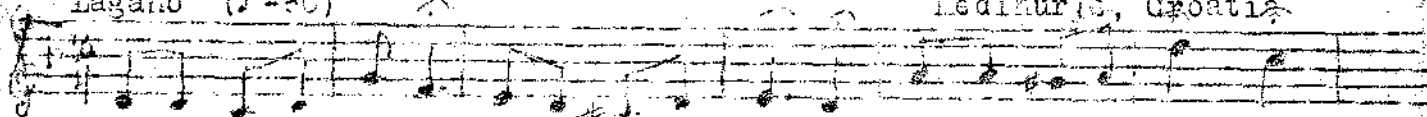
2. Oj djevojko rođice Daj mi malo vodiće
//Kadani dragi mi kapi nek ti duša is kapi Zbog sinoćnje besjede//

3. Zbog sinoćnje besjede I ružice uvele
//Drugoj dajes ramene I meni dajes uvele Uvele ti duša ta//

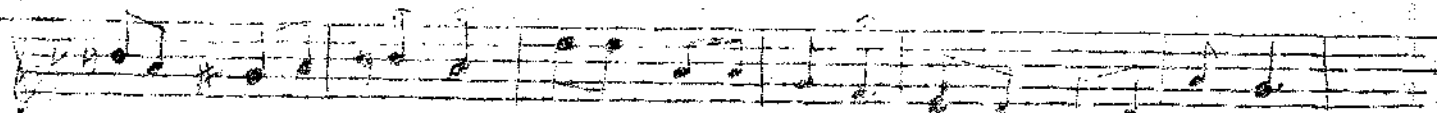
Lagano (1-50)

ROZICA SAM BILA

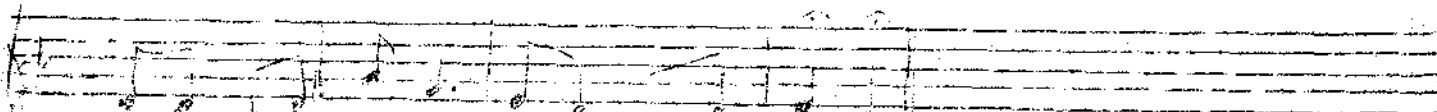
Medinurja, Croatia



Ro-zi-ca sam bi-la, Ro-zi-ca vec ne-bum dok mi le-to mi---ra



ja vec cve-la ne bum Ro-zi-ca sam bi-la ro-zi-ca vec ne-bum

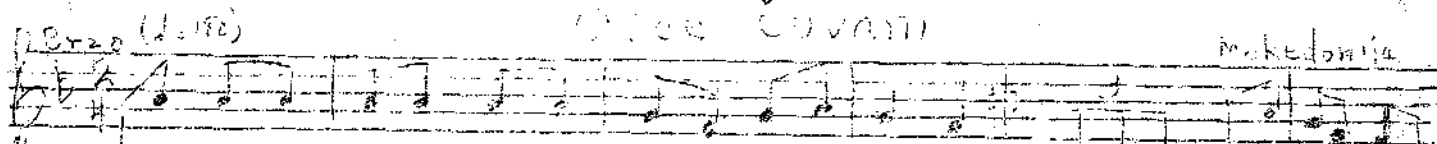


dok ne le-to mi-ne ja vec cve-la ne-bum

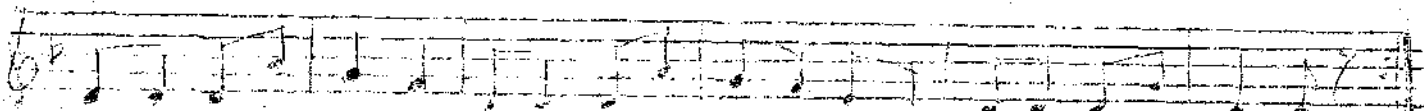
2. // Zato komaj ce kam zepo protivletje
Da me razveseli, to orleho cvetje //

3. // Koje si bum brala, na prsi mstala
Da se bum na tebe, goleb zmislavala //

(I was a rose and I won't be a rose any more. When the year finishes I will not flower. That is why I wait for spring to be cheered by red roses, which I will pick, pin to my chest, and remember you, my pigeon.)



Ov-ce cu-vam ga-bcr le-zat do-na ke ti doj-dam tralala lala lalalala



Do-ma ke ti doj-dam dg, dg, dg, dg dg dg dg dg do-ma ke ti doj-dam

2. Bre ne idi ludo mlado mama, ke se luti trala mama ke se luti
za majka ti leka imam doma ke ti dojdam Dg, dg mama ke se luti

3. Edna torba quili krisinema da se luti trala nema da se luti
liska snuka, neka puka, tuka neka auti dg dg

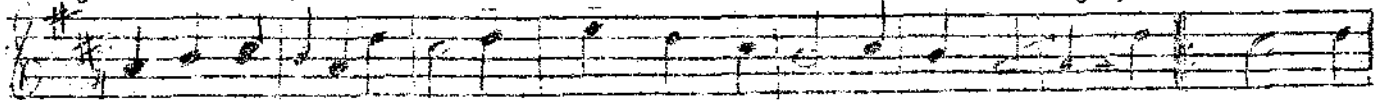
Translation from previous page:

A star has chased the moon back of a mountain where a maiden is washing her face by a stream. My maiden, give me some water. Not a drop, may you lose your soul because of last night's words. Not only what you said but the withered roses you gave me. To others you give fresh roses. (May your soul wither.)

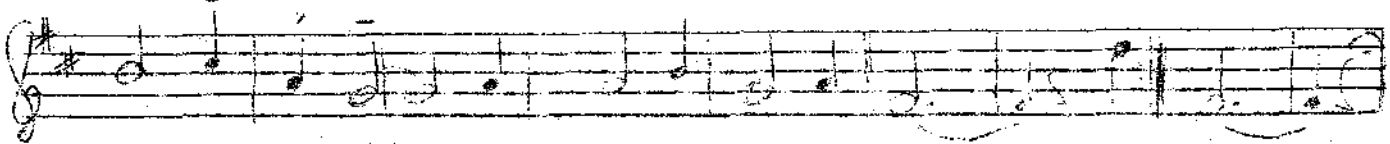
Umjereno (♩ - 90)

NE ZABORAVI ME TI

Dalmacija, Croatia



Ne za-bo-ravime ti ni pre-div-no na--se ho--re U sr--cu



Nek ti spomen o - sta-ne za na vijek U vijek

2. Bila je zvjezdana noć
kad proša sam tvoje dvore
//Vidjeh te moj, uzore
Gdje s drugim govoris//

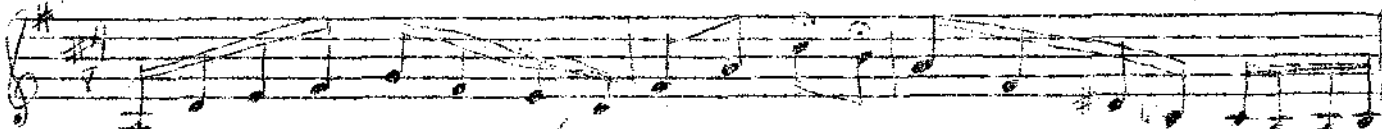
3. Vidiš li kako mi draga
za tobom srce čezne
//ZA tvoje srce neće
za mojim proplakat//

(Don't forget me and our beautiful sea. Let the remembrance stay in your heart. It was a starry night when I passed your house and I saw you my dearest, speaking to brother. See how my heart longs for you but your heart does not yearn for mine.)

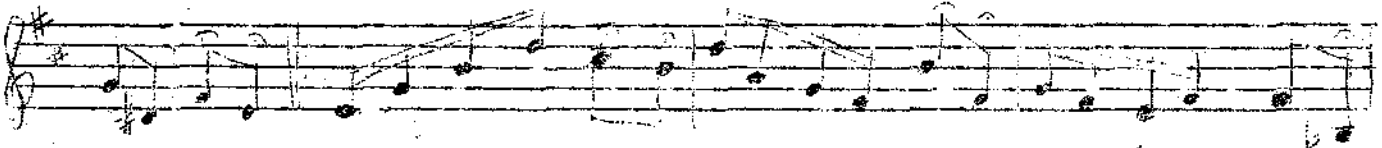
Robato

HTIO BIH TE VIDJET

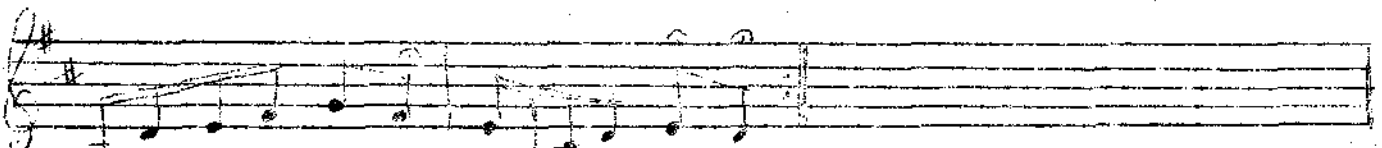
Romanca



Hti-o bih te vid-jet, jos je da-red mi-la gdje kroz na-sad ruža lebdiš



ka-o vila Htio bih da do-des u muslino la-kom u-li-ci-om tijesnom



Kada burpur su nca borisesa hra-kom

2. Tko zna skim se šećeš sad, iz nedu ruža
Tko zna kom se smiješiš, tkoti usne pruža.
//Z nam da doći nećeš, i pak čekam na te,
Nevjerna mi ljubo, ja za tebe živim i umirem zate//

V
DEVOJCE, DEVOJCE

Rhythm: The rhythm (9/16) is divided into a four beat measure: quick, slow, quick, quick, (2/16, 3/16, 2/16, 2/16).

Formation: This is a girls' dance but can be danced in mixed lines. Steps are small and on the balls of the feet. Dancers face the center of the circle, holding hands at shoulder level.

<u>Measure</u>	<u>Beat</u>	<u>Pattern</u>
1	Quick	Hop on L ft and shake R ft. forward and back close to the ground.
	Slow	Repeat action beat 1.
	and	Step small step to R on R ft.
	Quick	Step behind R ft on L ft.
2	and	Hop on L ft moving to R.
	Quick	Step small step to R on R ft.
	Slow	Step small step in front of R on L ft.
	Quick	Hop on L ft moving R.
3	Quick	Step small step to R on R ft.
	Slow	Step in front of R ft on L ft.
	and	Step in place on R ft, raising L ft off ground.
	Quick	Hop in place on R ft bringing L ft to L side of the R ankle with the toe pointed down, L knee to L.
3	Slow	Same action as beat 1 measure 3 except that L knee now faces front.
	and	L ft steps small step to L.
	Quick	R ft steps behind L ft into a loose 5th position, simultaneously a slight crouch with knees spread, wt on both feet.
	Quick	Jump onto L ft with the R ft facing front and bent back at the knee.

Presented by: Joan Walan

V
PUSTENO ORO

Country: Macedonia
Record: Sperry E 3-KB-6108.

Source: From the repertoire of the Duquesne University Tamburitzans. These Dances were taught originally by Dick Crum.

Rhythm: The rhythm (7/16 + 5/16) is divided into a five beat measure: slow quick, quick, slow, quick (3/16, 2/16, 2/16, 3/16, 2/16).

Formation: Danced in separate lines of men and women, very smoothly, always facing the center. Hands are held at shoulder level.

<u>Measure</u>	<u>Beat</u>	<u>Pattern</u>
1	Slow	wt on L ft with R ft raised slightly in front of L. Bounce on L ft while lowering and raising R ft.
	Quick	Repeat action beat 1.
	Quick	Step R on R ft.
	Slow	Step L in front of R ft.
2	Quick	Step to R on R ft.
	Slow	Step to R in front on L ft.
	Quick	R ft moves to R smoothly in preparation to take step.
	Quick	Step on to R ft.
	Slow	Step on L ft in front of R ft.
	Quick	Step in place with R ft, raising L ft in place.

(continued)

PUSTENO ORO (cont)

Measure	Beat	Pattern
3	Slow	Wt on R ft, bounce on R ft while lowering and raising L ft.
	Quick	Repeat action beat 1 measure 3.
	Quick	Step to L on L ft.
	Slow	Step on R ft in front of L ft.
	Quick	Step in place with L ft, raising R ft in place.

Presented by: Joan Walan

VELIKO KOLO
(Serbian)

Pronunciation: Veh'- lee - ko Kolo

Record: MH 1004

Source: Learned by Dick Crum from members of the Banat Tamburitza Orchestra and from native dancers in Zrenjanin (Banat), Yugoslavia.

Formation: Closed or open circle, arms on neighbors' shoulders.

Measure	Count	Pattern
1	1	Step L with L ft.
	2	Continue moving L, stepping on R ft.
2	1	Step L with L ft.
	2	Point R toe in front of L ft.
3	1	Step R with R ft.
	2	Point L toe in front of R ft.
4	1	Hop on R ft (Stress this hop)
	&	Step on L ft in place.
	2	Hold
5	&	Hop on L ft.
	1	Step on R ft in place. (Stress this step)
	&	Hop on R ft.
6	2	Step on L ft in place
	&	Hold.
	1	Step R ft in place.
	&	Step L ft in front of R ft.
	2	Step R ft in place.

NOTE: The above description is, by necessity, only approximate, since native dancers embellish the dance with many tiny syncopations and bounces which cannot be reduced to written description.

Presented by: Joan Walan

MOJA DJURJAKA (Croatia)

As taught by Gordon Engler

RECORD: Monitor MF 326, Side 2, Band 1.

SOURCE: Learned from Dick Crum.

FORMATION: Dancers in a closed circle with front basket hold, arms outstretched, link middle fingers with second dancer over on either side in front, L arm under, R arm over.

INTRODUCTION: 8 measures instrumental introduction, dancers wait. Begin dance with the singing.

Meas. PART I - (Step-hop grapevine)

- 1 Facing L around circle (CW), step hop with R ft, turning on the hop to face R.
- 2 Still moving CW, step backwards with L ft and hop.
- 3 Still moving CW, step backwards with R ft and hop. On hop turn to face L again.
- 4 Moving forward CW, step-hop with L ft.
- 5-8 Repeat movements of Meas. 1-4, continuing to move CW.

PART II (Buzz)

- 1-8 This is the ordinary buzz step of Slavonsko Kolo. Moving CW, step onto R ft with slight bend of knee (ct. 1), then step forward with L ft, straightening knee a bit (ct. 2). Do 8 of these buzz steps around clockwise.

PART III - (Step-hop grapevine)

- 1-8 Same as Part I.

PART IV - (In and Out)

Dancers face the center and move forward with 4 syncopated steps as in "Kolo Kalendara".

Meas.

- 1 (Ct. 1) Step fwd on R ft, bending knee slightly, weight on whole ft.
(Ct. 2) Straighten R knee.
(Ct. 3) Step fwd on L ft, knee very stiff, stress on heel.
(Ct. 4) Step fwd on R ft, knee very stiff, stress on heel.
- 2 Same as Meas. 1, but with opposite footwork (step fwd with L ft, etc.)
- 3-4 Continue toward center with same steps as in Meas. 1-2 (4 in all)
- 5-8 Dancers back out of center to form original circle again.

CIGANČICA - Vojvodina (Bačka)

SOURCE: Couple Dance from area of Bačka. Translation: Gypsy Girl

MUSIC: Record: Folkraft 1537x45A (2/4 meter)

STARTING POSITION: Open shoulder-waist pos. Ptrs side by side. W on ptr's R. M R arm around her waist and her L hand on his R shoulder. Outside hands down.

MEASURE PART I (Music AA)

- 1 A slight leap sdwd R on R ft, closing L ft beside R without touching floor (ct 1). REPEAT, reversing direction and footwork (ct 2).
- 2 Three quick steps (R,L,R) in place (cts 1,&,2).
- 3-4 REPEAT pattern of meas 1-2 reversing direction and footwork.
- 5-8 REPEAT pattern of meas 1-4.

PART II (Music BB)

In closed shoulder-waist pos (ptrs facing, W hands on M shoulders, his holding her waist):

- 9-16 Turning to face slightly L so R hips are adjacent, pivot CW with 8 STEP HOP-STEPS as follows:
Step on R ft (ct 1).
Hop on R ft (ct 2).
Step on L ft (ct &).

Variation for meas 16: stamp twice (R,L).

Presented by Dennis Boxell at Stockton Folk Dance Camp - 1965

*** **

The "Pirrot Dance Medley" is one of the many "Serbian Medley" arrangements which are very popular, tho somewhat confusing as to which is which. The following run-down is the generally accepted numbering system (by "seniority"):

SERBIAN MEDLEY #1 (KOLO FESTIVAL LP "KOLO" Vol. 1 (No. KFLP-1019)
(Part 1) Jelke, Poskok, Ti Momo, Djurdjevka, Igrale Se Delije,
(Part 2) Čačak, Šestorka, Moravac. (Part 1 is also available on
45, KF-EP-103; Part 2 is on 45 KF-EP-104)

SERBIAN MEDLEY #2 is the PIROT MEDLEY of 4 dances on 45 KF-EP-106.

SERBIAN MEDLEY #3 (Duquesne Tamburitzans' Serbian Medley arranged by Dick Crum) is on GATEWAY LP #1210 and contains the following:
Vasino Kolo, Divna, Divna, Lomsko Kolo, Krivo Kuče and the next
tune on the LP is "Nevestinsko Oro" (Prsten Mi Padne).

SERBIAN MEDLEY #4 is also part of the Duquesne Univeristy repertoire, and arranged by Dick Crum for their 1962-1963 concert series. The LP is GATEWAY #1218 entitled "U Kolu" (In the Kolo) and contains:
Savila Se Bela Loza Vinova, Kačercac, "Orijent", Moravac, 2 Čačaka.

JABUCICA
(Croatian)

SOURCE: A circle or trio dance from the area of Baranja.
Translation: Little Apple

RECORD: Folkraft F-1492x45

FORMATION: Closed circle with no partners, or trios of one man
between two women, all facing same direction.

STARTING POSITION: Circle with low hand hold; or trios with women's
inside hands on man's shoulders, his arms around
their waists, their outside hands free. Left
foot free.

MUSIC: 2/4

MEASURE

- 1 Two running steps (left, right) forward.
- 2 Three quick stamps (left, right, left) in place.
- 3-4 Repeat pattern of measures 1-2 reversing direction
and footwork.
- 5-8 Release hands and turn left (CCW) once around in place
with four BARANJE "THREES" starting with left foot.

BARANJE "THREE" left:

Slight leap on left foot with knee stiff or locked (ct 1),
Step on Right foot with knee stiff or locked (ct &),
Step on left foot, bending knees slightly (ct 2).

Repeat, reversing footwork, for BARANJA "THREE" right.

Dance description by Dennis Boxell and Rickey Holden

JOVICA
(Dance from Vojvodina)

SOURCE: Line dance, no partners or couple dance from area of
BACKA. Translation: Refers to a man's name.

MUSIC: Record: Folkraft 1539x45B. 2/4 meter

STARTING
POSITION: Open circle, low hand hold or couples in shoulder-waist
position.

STEPS: PAS DE BASQUE R:
A slight leap sdwd R on R ft (ct 1),
Close and step on L ft beside R, OR cross and step on
L ft slightly in front, or in back, or R (ct &).
Step on R ft in place, bending knees slightly (ct 2).
Repeat, reversing direction and footwork, for Pas de
Basque L.

MEASURE

1-4 4 PAS DE BASQUES (R,L,R,L).

5 A slight leap sdwd R on R ft, closing L ft beside
R without touching L ft to floor (ct 1),
A slight leap sdwd L on L ft, closing R ft beside
L without touching R ft to floor (ct 2).

6 3 quick steps (R,L,R) in place (cts 1,&,2).

7 Jump on both ft with L ft crossed in front (cts 1-2).

8-10 REPEAT pattern of meas 5-7 reversing direction and
footwork.

Presented by Dennis Boxell at Stockton Folk Dance Camp - 1965.

SYRTOS SILIVRIANOS

As taught by Gordon Engler

Greek dance taught by Dick Crum.

RECORDS: Olympia OL 24-13 et Roulette LP R 25229.

FORMATION: Men and women in a line or circle. Often the line is made up of couples, since the dance is frequently followed immediately by the couple-dance Ballos.

RHYTHM: The meter is 2/4, and the movements of the dance are all in a slow-quick-quick rhythm.

Meas. FIGURE I (Syrtos forward) Facing directly counter-clockwise around the circle, take 8 of the following syrtos steps, alternating beginning foot:

- ct. 1 (slow): step fwd with Rft.
- ct. 2 (quick): step fwd with Lft.
- ct. & (quick): step fwd with Rft, closing up to Lft.

FIGURE II (Backward and forward)
9-16 Turning to face L, take two of the above steps backwards, i.e., circle still moves counter-clockwise, then two in line of direction. Repeat all this.

FIGURE III (Twist and cross)

Face directly toward center, and moving sideways to R:

- 17 Step R with Rft (ct. 1, slow); step Lft behind Rft still moving to R (ct. 2, quick), step R with Rft (ct. &, quick).
- 18 Step Lft behind Rft (ct. 1 slow); step (really a light leap) R with Rft (ct. 2, quick); step Lft across in front of Rft (ct. &, quick).

Repeat the above three more times for a total of four, before returning to Figure I again.

NOTE: The spelling of the name of this dance varies, due to troubles in transliterating it from the Greek. You may see it spelled Sylibrian or Silyvrian, Selibrian, etc.

SAVILA SE BELA LOZA
(Serbian)

SOURCE: A line dance from the area of Sumadija.
Translation: A (Grape) Vine Entwined Itself.

RECORD: Folkcraft 1496x45

FORMATION: Open kolo, leader on the right, low hand hold.

MUSIC: 2/4

MEASURE PART I (music AA)

1-9 Facing slightly and moving right, eighteen small running steps forward starting with right foot.

10 Step-hop (right) forward.

11-20 REPEAT pattern of measures 1-10 reversing direction and footwork.

PART II (Music BBB)

21-22 Facing slightly and moving right, one SCHOTTISCHE STEP* (right) forward.

23-24 REPEAT pattern of measures 21-22 reversing direction and footwork.

25-32 REPEAT pattern of measures 21-24 twice (3 times in all).

*SCHOTTISCHE STEP RIGHT: Step on right foot (count 1), close and step on left foot beside right (count 2), step on right foot (count 3), hop (or lift) on right foot (count 4).

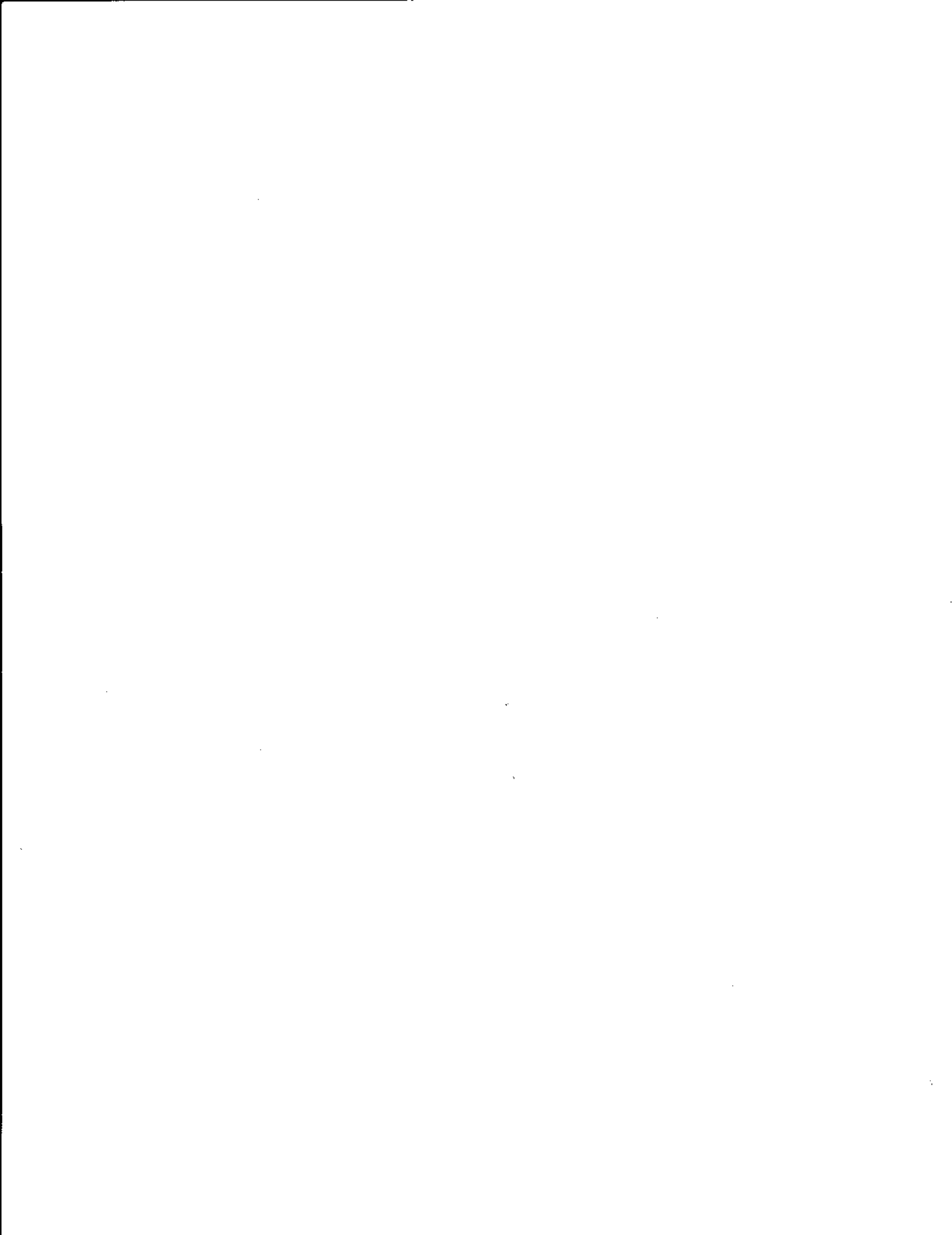
Savila se bela loza vinova } Uz tarabu vinova. (3) } Todor Todi podvalio } Triput curu poljubio } 2 3	A pretty grapevine entwined itself Along a fence, a grape (vine). Todor tricked Toda, Kissed the girl three times.
--	---

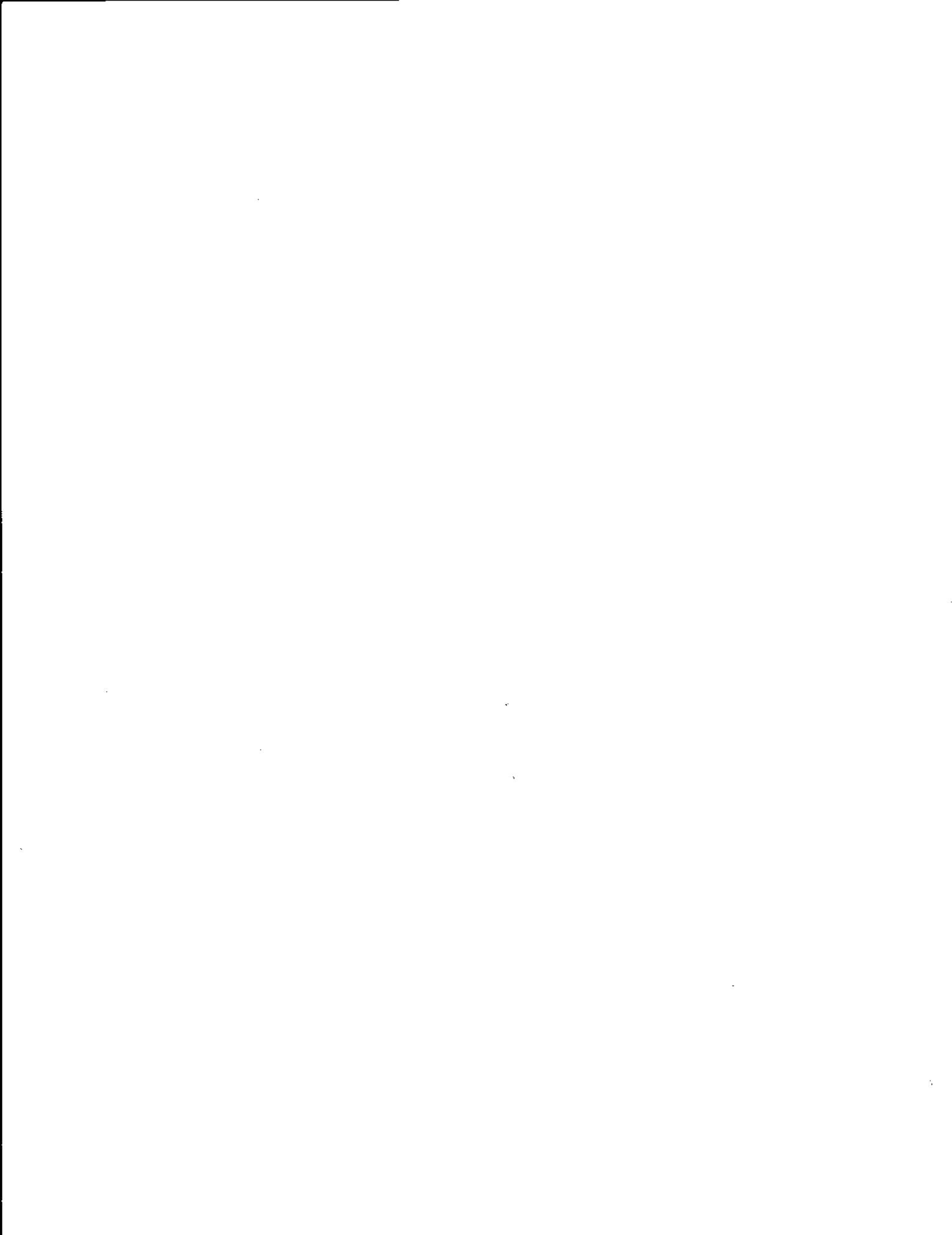
To ne beše bela loza vinova, Uz tarabu vinova.	It was not a pretty grapevine. Along a fence, a grape (vine).
---	--

Već to beše dvoje mili i dragi, Dvoje mili i dragi.	It was, rather, two lovers, Two lovers.
--	--

Variation for PART II, "Double Hops": (2 meas step). Hop on L (ct 1 step R to R (ct &); step on L directly in front of R (ct 2). Step on R in place (ct 1), hop on R (ct 2). Repeat, reversing footwork.
Note: This is almost identical to "basic kolo step" in many dances from Vojvodina and Serbia except here the ft is always crossed in front on ct 2 of meas 1.

Dance description by Dennis Boxell and Rickey Holden





PIROT DANCE MEDLEY
(Continued)

IV PIPERANA (Pee-peh-rah'-nah)

FORMATION: Open circle, belt hold, L over right.

MEASURE: VARIATION I

- 1 Ct. 1, step to R with R ft.
Ct. 2, L ft steps across behind R ft.
- 2 Same as meas. 1.
- 3 Ct. 1, step R ft to R side in preparation for so-called "reel" or "veryovochka" step.
Ct. 2, hop on R ft, bringing L ft around in an arc in readiness to step on it behind R heel.
- 4 Ct. 1, step L behind R
Ct. 2, hop on L bringing R ft around in an arc.
- 5 Same as meas. 4, but with R ft.
- 6 Ct. 1, hop on R ft, moving very slightly to L.
Ct. &, step on L ft very slightly to L
Ct. 2, close R ft beside L ft.
- 7 Same as meas. 6.
- 8 Three steps in place, L-R-L.

VARIATION II

Four-measure "break": 4 step-hops fwd, making sure that each step is directly in front of inactive foot.

- 1 Ct. 1, hop on L ft, moving very slightly to R.
Ct. &, step on R ft very slightly to R
Ct. 2, close L ft beside R ft.
- 2 Same as meas. 1
- 3-8 Same as meas. 3-8 under VARIATION I.

NOTE: During measures 1 & 2 above, dancers gradually move backward to original circle again, having moved forward during the 4-measure break.

I TRATA (The Fishing Boat)

As taught by Stan Isaacs

This danza is done by the women of Megara (on the coast, near Athens) at Easter time. According to Athan Karras, it symbolizes the smaller crafts following the lead boat out to sea.

RECORD: National 4590-A.

RHYTHM: 2/4 Time.

POSITION: Men with hands on shoulders; Woman in front basket position.

<u>Meas.</u>	<u>Count</u>	<u>FIGURE I</u>
1	1	Step R ft to R side.
	2	Step L ft across R, Bending R knee and dipping body.
2	1	Step R ft to R, straightening body.
	2	Point L toe to L, leaning away from pointing foot.
3	1	Close L ft to R ft.
	2	Point R toe to R, leaning away from pointing foot.
		Repeat as often as desired.
		<u>FIGURE II</u>
1	1	Step R ft slightly to R.
	2	Step L ft behind R, very close to it.
2	1	Step R ft behind L, very close to it.
	2	Step L ft behind R, very close to it.
3		Repeat Meas. 1, Figure I.
		Repeat as many times as desired.
		<u>FIGURE III</u> (The Trata is also a Nesiotiko Syrto; the following is a version of the Nesiotiko step. It is similar to the first half of the syrto, but with smaller steps.)
1	1	Step R ft to R side.
	2	Step L ft behind R.
	&	Step R ft to R side.
2	1	Step L ft in front of R.
	2	Step R ft to R side.
	&	Close L ft to R ft, almost stepping across in front of R.
3		Same as Meas. 1, Figure I.
		Repeat as many times as desired.

NOTE: The transition from Figure III to Figure I will have two identical measures in a row.

" NEW SEST "

As taught by Gordon Engler

Serbian dance taught by Dick Crum.

RECORD: MF 312, Side II, Bd. 5 "Hay Dance from Levac" or any other of the many available slow U sest records.

NOTE: This is a version of U sest which is currently popular in Belgrade and other Servian towns. It consists of one pattern, which is performed over and over again.

FORMATION: Dancers in open circle, with arms linked in "escort" position.

Meas.

- 1 Step R with Rft (ct. 1), step on Lft behind Rft (ct. &); step R with Rft again (ct. 2); pause (ct. &).
- 2 Hop in place on Rft (ct. 1); step forward on Lft (ct. &) and hold (ct. 2); Step on Rft in place (ct. &).
- 3 Step on Lft in place (ct. 1); step on Rft in front of Lft (ct. 2); step on Lft in place (ct. &).
- 4 Step on Rft in place (ct. 1); step on Lft in front of Rft (ct. 2); step on Rft in place (ct. &).
- 5-8 Same footwork as in Meas. 1-4, but to the L with opposite footwork.

NOTE that the charm of this dance lies in the uniformity of the syncopated bounces on the part of all dancers. This combined with the slow temp makes the dance simple but hypnotically enjoyable.

SWEET GIRL
(Armenian)

SOURCE: Popular choreographed routine with authentic steps as danced at Armenian dances in the state of California. Dance originated at various Armenian conventions through the years as contest dances. Introduced by Tom Bozigian of Fresno, California.

RECORD: Kapp LP KL 1090 Side 2 Band 6

FORMATION: Typical Armenian line dance, open circle. Hands joined with little fingers interlocked and held at shoulder height.

RHYTHM: 2/4

MEASURE

- 1-2 Facing slightly to the R, moving in LOD, dance two smooth two-steps, R-L-R, L-R-L.
- 3 Facing center, moving in LOD, step to side with R, step on L foot behind R.
- 4 Release hand hold, and moving in LOD, step pivot CW on R foot facing out from circle. Step on L foot out to L.
- 5 Moving in LOD, step on R foot behind L, at the same time clapping hands. Moving in LOD, step pivot CCW on L foot facing center of circle.
- 6 Rejoin hand hold, and moving in LOD, step to side with R foot. Step behind with L foot.

VARIATION: When danced by men only, execute a quick change of hand hold to shoulder held at beginning of measure 6 and do two squat steps.

"THE SEVENTH VEIL" is the title of the Armenian LP used for these several dances. It is recorded by Artie Barsamian whose orchestra is very popular with the Armenians in this country. Practically all 12 tunes are excellent for dancing, and several tunes are interchangeable for various dances. Here are the titles as given on the album cover:

The Seventh Veil	Procession of the Sardar
Echos From The Orient (Chifte Telli)	The Candy Maker (Hulvage)
The Dance of Van (Haleh)	The Country Dance (Laz Bar)
My Sweetheart (Seeroor Yar)	Oud Fantasy
Oriental Moods (Geozlarin)	Oriental Jump (Tamzara)
Dance Rhythms (Yoru Yurvroom)	Sweet Girl (Seeroon Aghchig)

Price of the LP is only \$3.98 in the regular, \$4.98 in stereo.

FESTIVAL FOLKSHOP, 161 Turk St., San Francisco, California 94102

THREE AND ONE
(Armenian Bar)

SOURCE: Armenian Colony, Fresno, California

RECORD: Kapp LP KP1090 Side 2 Band 3
Or any 2/4 Armenian "bar" music

FORMATION: Typical Armenian line dance, open circle. Hands joined with little fingers interlocked and held at shoulder height.

This Armenian Bar is probably the easiest and most common of their line dances. The name "bar" in Armenian dances is equivalent to "kolo" in dances from Jugoslaviya. Its description reveals its similarity to the basic circle dances of all Balkan and near-east countries, such as the Greek Hasapikos.

STYLE: When done by women only, calls for swaying the body in a near semi-circle on the step-points in counts 4-5-6. When done by men only, lift the foot with bent knee instead of pointing. The leader may make a CW turn in counts 1-2-3 during the dance and move to end of line at anytime to pass leadership to the next person.

RHYTHM:

COUNT

- 1 Facing slightly to the R, step on R ft in LOD.
- 2 Continuing, step on L ft across and in front of R ft.
- 3 Continuing, step on R ft in LOD.
- 4 Point L toe in front of R ft.
- 5 Step on L ft in place next to R ft.
- 6 Point R toe in front of L ft.

DANCE OF THE SEVEN VEILS
(Armenian)

SOURCE: Popular choreographed routine with authentic steps as danced at Armenian dances in the state of California. Dance originated at various Armenian conventions through the years as contest dances. Introduced by Tom Bozigian of Fresno, California.

RECORD: Kapp LP KL 1090 Side 1 Band 5

FORMATION: Typical Armenian line dance, open circle. Hands joined with little fingers interlocked and held at shoulder height.

RHYTHM: 6/8

MEASURE

- 1-4 Facing slightly to the R, moving in LOD, dance 4 smooth two-steps, RLR, LRL, RLR, LRL.
- 5-6 Facing center of circle, dance one two-step sideward to the R, RLR, repeat moving sideward to L, LRL.
- 7-8 Facing center of circle, dance one two-step forward, RLR, repeat moving backward, LRL.
- 9 Hop on L foot and immediately step on heel of R foot, slight forward. Step on L foot to side and back of R foot.
- 10 Step on R foot slightly backward, flexing R knee (accented followed by two bounces: slow-quick-quick). L foot is touching floor with no weight.
- 11 Repeat all of measure 10.
- 12 Repeat all of measure 10 except the last bounce. Fall lightly onto L foot slightly forward, lifting R foot behind in preparation to repeat dance from beginning.

NOTE: Hands may move slightly from side to side throughout the dance, and on measures 7-8, hands may be lowered on the forward step and raised on backward step.

IKARIOTIKOS
(Greek)

Ikariotikos is a Hasaposerviko learned from the Greeks in the Cleveland-Detroit area. Ikaria is an island near the Dodexanese group, and the dance seems similar to the Sousta from there. The first step is like a Hassapiko, and the third has characteristics of a Sousta. Ted & Elfleida Petrides describe a similar dance from the island in "Folk Dances of the Greeks".

Music: Record: Nina 4552-B 2/4 time, no introduction.

Formation: Circle, facing center, hands held at shoulder level (W position).

FIGURE I (Hassapiko)

Measures Count Pattern

2/4

- | | | |
|-----|---|--|
| 1 | 1 | Step R ft to R side (hands down; bend fwd). |
| | 2 | Step L ft behind R. |
| 2 | 1 | Step R ft to R side (hands back up; straighten). |
| | 2 | Hop on R ft; swinging L ft across. |
| 3 | 1 | Step L ft to L side. |
| | 2 | Hop on L ft, swinging R ft across |
| 4-9 | | Repeat meas 1-3 2 more times. |
| 10 | | Repeat meas 1. |

FIGURE II

- | | | |
|------|---|---|
| 1-2 | | 2 step-hops towards center of circle (R-hop-L-hop). |
| 3-4 | | 2 step-hops diagonally R and back out of circle (as a slice of pie). |
| 5-7 | | 3 pas-de-lasques, first to the R, then L, then R again.
(Pas-de-Lasque Rt: step R ft in place (ct 1) step L ft across R, flat-footed (ct and) step R ft back to place (ct 2).) |
| 8 | 1 | Step L ft in place. |
| | 2 | Stamp R ft next to R, no weight. |
| 9-24 | | Repeat Fig II 2 more times, 3 in all. |

FIGURE III (Sousta)

- | | | |
|------|-----|---|
| 1 | 1 | Step R ft to the R side. |
| | 2 | hop on R ft, bringing L ft around behind, |
| | and | Step on L ft behind R. |
| 2 | 1 | Step R ft to the R side. |
| | 2 | Step L ft back to the L side, |
| | and | Step R ft next to L. |
| 3 | 1 | Step L ft toward center of circle. |
| | 2 | Step R ft back to place, |
| | and | Step L ft next to R |
| 4 | 1 | Bounce on balls of both feet. |
| | 2 | " " " " " " |
| 5-16 | | Repeat Fig III 3 more times. |

Presented by: Stan Isaacs

LERIKO
(Greek)

This dance, as its name indicates, is a popular dance from the island of Leros in the Dodecanese group. The dance is to the sousta as the slow hassapiko is to the fast hassapiko; i.e. a slow section which gradually accelerated to the fast section and which, in the course of time, became a separate dance unto itself. (From Folk Dances of the Greeks by Theodore and Elfleida Petrides).

(Continued)

LERIKO (cont)

Music: Record: Nina 613-B. RCA 26-8166.

Formation: Open circle moving CCW. Basketweave handhold.

Style: Slow and heavy with a restrained vigor.

<u>Measures</u>	<u>Pattern</u>
<u>2/4</u>	<u>BASIC STEP</u>
1	Step R to R (ct 1), cross L behind R (ct 2).
2	Step R to R (ct 1), Close L to R (ct 2), or slide L to R gradually lifting L ft up behind R (calf high), bending L knee.
3	Step fwd on L (ct 1), step on ball of R ft close to L (ct 2), step L fwd (ct 2).
	<u>VARIATION I</u>
1	Step R to R (ct 1), cross L behind R (ct 2).
2	Step R to R (ct 1) and quickly bring the L ft to the R calf, step fwd on L (ct 2), close R to L (ct 2).
3	Repeat action of meas 3 of Basic Step.

Presented by: Stan Isaacs

RECIPES

JUGOSLAVIA

BOSNIA - Tursko Kafe (Turkish Coffee)

- 4 heaping teaspoons pulverized coffee
- 4 heaping teaspoons sugar
- 4 demi tasse cups of water

In saucepan mix all ingredients together and bring to boil over high flame. Stir and remove from heat immediately. Skim 1 teaspoon of foam into each cup, then pour in remaining coffee. Serve immediately. Yield: 4 demi tasse cups.

CROATIA - Kupus (Cabbage Rolls)

- | | |
|----------------------------|-----------------------|
| 1 large cabbage | 1 teaspoon paprika |
| 1 1/2 cups rice, washed | 1/2 teaspoon pepper |
| 1 tablespoon salt | 1 onion chopped fine |
| 1 teaspoon mint (optional) | 3 tablespoons vinegar |
| 1/2 cup olive oil | |

Remove core from cabbage and boil in large pot, covered with water, add 1 tablespoon salt. Boil for 5 minutes. Remove from heat, remove cabbage and

(continued)

RECIPES (cont)

CROATIA

cool. Save this water to boil the cabbage rolls. Remove leaves carefully from cabbage. To prepare filling mix together rice, salt, mint, oil, paprika, pepper and onion. Roll each cabbage leaf using about 1 tablespoon of filling in the middle. Using large roasting pan, place a few leaves in the bottom. Place rolls close together, cover with water (from cabbage) and add vinegar. Cover and bake in 350 oven for 1-1/2 hours. This is a tasty food that may be used during the Lenten season.

MACEDONIA - Piperki so Domati (Peppers with Tomato)

6 peppers chopped	Salt
3 tomatoes mashed	Fat

After frying meat such as pork chops or steak, leave about 2 tablespoons of fat in frying pan and fry peppers about 10 minutes. Add tomatoes and cover. Let simmer about 10 minutes longer, salt to taste and serve with meat. Serves 4.

SERBIA - Palacinka (Flat Rolled Pancakes)

1 pint milk	1 teaspoon salt
3 eggs	1 cup crushed walnuts
1 cup flour	Maple syrup or sugar
Butter for frying	Icing sugar

Beat eggs well; add milk and flour and beat until smooth. Lightly coat frying pan with butter. Spread 2 tablespoons batter in pan and spread over entire surface of pan using low heat. Fry until brown, turn and fry other side until brown. Place on large plate. Sprinkle each with walnuts and maple syrup or sugar, roll up and sprinkle with icing sugar. Yield 15.

BULGARIA - Stuffed Peppers

6 large peppers	2 slices white bread soaked in milk
1 teaspoon salt	1 pound uncreamed cottage cheese
1 small onion	4 eggs, beaten
1/2 cup butter or margarine	1 tablespoon chopped parsley
2 medium fresh or canned tomatoes cut in small pieces	

Wash peppers, cut off tops and remove seeds, sprinkle inside of each pepper with salt. Saute chopped onion in butter until transparent. Combine onion with remaining ingredients and mix well. Stuff peppers with mixture and place in baking dish. Dot with butter. Bake 1 hour in oven, preheated, to 350, or until peppers are done lightly browned on top. Yield: 6 servings.

GREECE - Koulourakia (Easter Cookies)

2/3 cup butter	1/8 teaspoon salt
2/3 cup sugar	4 cups sifted flour
4 eggs	2 teaspoons baking powder
1/3 cup lukewarm milk	1 slightly beaten egg mixed with
1/8 teaspoon cinnamon	1 teaspoon milk
1/8 teaspoon allspice	sesame seeds

(continued)

RECIPES (cont)

GREECE

Cream butter and sugar together. Add eggs, singly, beating well after each addition. Gradually stir in lukewarm milk. Sift flour, baking powder, salt and spices together. Gradually add to creamed mixture, mixing until dough is no longer sticky. If necessary, add more flour. Knead on lightly floured surface for 10 minutes. Divide dough into fourths. Divide each fourth into 12 pieces. Shape pieces into pencil-thin rolls about 5 inches long. Form each roll into a wreath and press ends together. Mix egg and milk. Brush top with egg mixture, sprinkle with sesame seeds. Place on ungreased baking sheets. Bake at 400, for 15 minutes or until golden brown. Yield: 4 dozen cookies.

ROUMANIA - Mititei (Meat Balls)

2 pounds chopped lean chuch	salt and pepper
Bouillon	dried thyme
2 cloves garlic, chopped fine	

Marinate the meat in the bouillon and mix with the fingers until it is fluffy but not wet. Add the garlic, salt and pepper. Chill in refrigerator 1 hour. Let stand 1/2 hour at room temperature. Make into sausage or cigar-shaped rolls. Sprinkle with dried thyme and broil until done. Serves 4.