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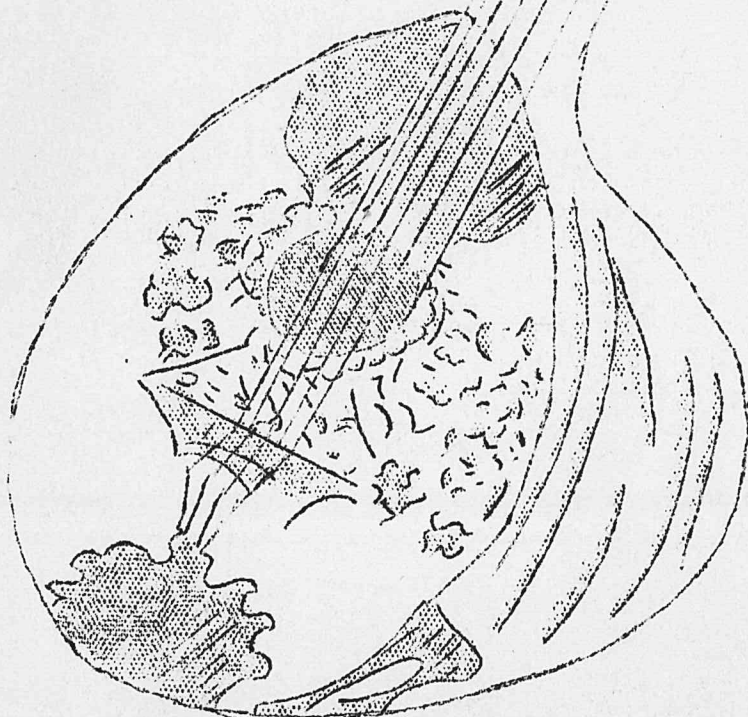
ANNUAL CALIFORNIA

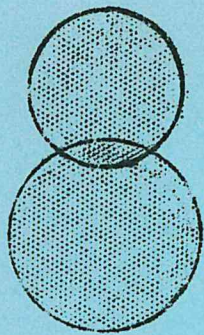
KOLO FESTIVAL

INSTITUTE

ARMENIAN HALAY.....	VILMA MATCHETTE
TURKISH HALAY.....	VILMA MATCHETTE
NEDA GRIVNE.....	JOHN FILCICH
TRITE PATI.....	GORDON ENGLER
EPIROTIKO.....	VILMA MATCHETTE
LAZ BAHR.....	VILMA MATCHETTE
RUDNIČKI ČAČAK.....	ANATOL JOUKOWSKY
POSAVSKI DRMEŠ II ("Kiša Pada").....	JOHN FILCICH
YOVANO YOVANKE.....	LANI PAPADOL
YAMBOLSKA LESA.....	ANATOL JOUKOWSKY
MANDINADES.....	CHRIS TASULIS
NISIOTIKO SIRTO.....	CHRIS TASULIS
HASAPOSERVIKO.....	CHRIS TASULIS
Dance Notes Prepared with Assistance of.....	RUTH RULING

1959 CALIFORNIA KOLO FESTIVAL
 NOVEMBER 25-29, 1959
 SAN FRANCISCO, CALIFORNIA
 JOHN FILCICH, CHAIRMAN





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ANNUAL CALIFORNIA

KOLO FESTIVAL

WEDNESDAY, NOVEMBER 25th thru SUNDAY, NOVEMBER 29th
schedule

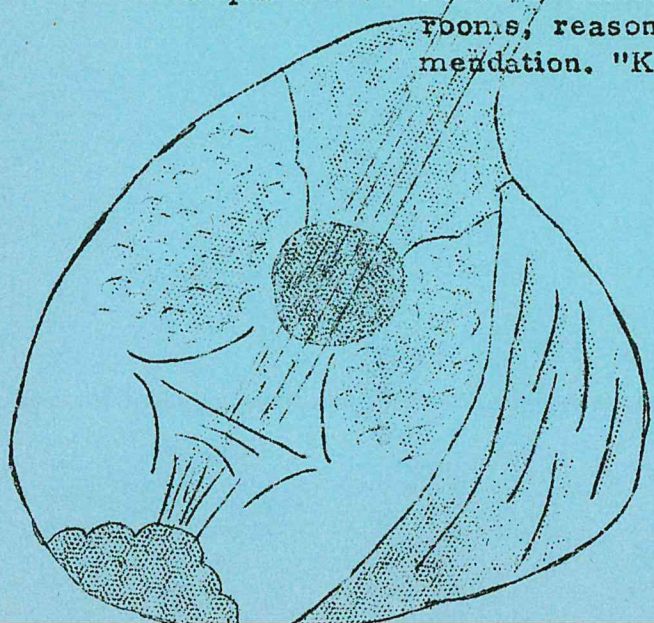
- Wed., Nov. 25th: Pre-Kolo Festival Party hosted by Madelynn Greene at her studio, 1521 Stockton St. Refreshments. Starts at 8:30 PM.
- Thurs., Nov. 26th: "Greek Night" with Papaicannou and his orchestra hosted by Club Olympia, 453 Grant Ave., upstairs. Greek dinner, 6 PM followed by dancing to Greek orchestra and kolo records.
- Fri., Nov. 27th: Open House at the Festival Folkshop, 161 Turk, noon on.
- Fri., Nov. 27th: Dance Institute at Dovre Hall, 3543 - 18th St. begins 8:00 PM
- Fri., Nov. 27th: 11:00 PM. Changs International Folk Dancers hold open house for the Kolo Festival (after institute); 1630 Stockton Street. (Suggested after-party: The William Tell or Club Olympia)
- Sat., Nov. 28th: All day Institute at the Dovre Hall, 3543 - 18th Street. Registration, 9 AM; teaching, 9:30. Nationality lunch, new & review dances, style, language, songfest till 5:30 PM.
- Sat., Nov. 28th: KOLO FESTIVAL DANCE at Dovre Hall starts 8:00 PM with Jadran Tamburitza Orch. After-party to be announced.
- Sun., Nov. 29th: "Reunion Breakfast" at the "Kavkaz" Russian Restaurant (adjoining Governor Hotel, Turk & Jones), about 10:30 AM.
- Sun., Nov. 29th: Anatol Joukowsky Concert of "Holiday Dances and Songs" Nourse Auditorium, Hayes & Franklin, starts at 2:30 PM (write us to reserve your tickets for this outstanding event).

Hotel Headquarters: Governor Hotel, Turk & Jones, newly remodelled, good rooms, reasonable (\$4 up, single or double) is our recommendation. "Kavkaz" downstairs, "we" are across street.

For reservations, or information, contact:

JOHN FILCICH, Chairman
FESTIVAL FOLKSHOP
161 Turk Street
San Francisco 2, California
Phone: PROspect 5-3434

DOBRO NAM DOŠLI!



ARMENIAN HALAY
(Pronunciation: HAH-LEH)

An Armenian line dance. Historically a man's dance which in modern times, the women have joined. Learned by Vilma Matchette from San Francisco Armenians.

Record: Fez 703-B - Kevorkian 37011-B

Form: Broken circle - leader at right end. Dancers stand close together, hands joined and held down. M at head of line - W at end of line.

Styling: W keep feet close together throughout dance. Men have feet about a foot apart for slow part and may be more for fast part.

- Steps:
1. Basic---Step to R. side with R (cts 1 & 2). Step L in back of R (ct 3 & 4).
 2. Step to R side with R, bending R knee (ct 1 & 2). Bounce twice with wt predominantly on R (cts 3 & 4).
 3. Shift wt to L bending L knee (cts 1 & 2). Bounce twice with wt pre. on R (cts 3 & 4).
 4. Shift wt to L bending L knee (cts 1 & 2). Bounce twice with wt pre. on L (cts 3 & 4).

Variation I (Repeat parts 1 & 2 of basic).

3. Swing knees fwd. to L, and straighten. (cts 1 & 4).
4. Repeat #3 of Var. I.

Variation II - Done by M only, W do basic or Var I. Repeat Basic 1-3.

4. Step L Swing R across in front with knee bent (cts 1 & 2). Bounce twice on L - R knee still raised. (cts 3 & 4).

Dance starts with Basic and leader may change to variation I at will! Variation I is usually done two or four times in a row. When fast music occurs M do Var. II. If so they separate from W line. First W leads W line in Basic or Var. I.

TURKISH HALAY

Middle Eastern Turkey. Dance for M.

Pronunciation: HAL-EYE

Source: Vilma Matchette, with the assistance of Mr. Lemi Cakmakci of the Turkish Information Office.

Record: FW-LP-Volume 4, band 7.

Form: Broken circle. Leader at R. end, hands held down. Bodies close together. Listen to beat of drums, not melody.

Basic: Fig. I - Step R to side (ct 1). Step L in front of R (ct 2). Step R to side (ct 3). Step L next to R (ct 4).

Fig. II - Bend knees to Left, (both feet together, wt on balls of feet, body turns with knees) (ct 5). Straighten knees sharply and face center (ct 6). Repeat cts 5 & 6.

Do Basic 8 times.

Jump Step:

Fig I. - Two-steps to R (cts 1 & 2). Small jump fwd bending knees slightly (ct 3). Straighten knees (ct 4).

Fig II - Circle knees to L with knees bent (ct 5). Straighten knees, wt on balls of feet (ct 6). (Repeat cts 5 & 6). Repeat Jump-Step 8 times.

Repeat Basic 4 times.

" Jump 4 times.

" Basic 2 times.

" Jump 2 times.

Repeat from beginning to end of music.

NEDA GRIVNE
(Neh-da greev-neh)--(Serbia)

Source: Learned by Dick Crum from native dancers in Belgrade, Yugoslavia, 1952.
Music: Folk Dancer MH 1013-b
Form: Closed or open circle, hands are held (joined) forward and to sides at about shoulder level.

Meas.

- 1-4 Seven walking steps to the R (R-L-R-L-R-L-R) closing L ft to R ft on the final 8th beat, and turning to face center.
- 5-6 Two slow walking steps toward center (L-R).
- 7-8 Three walking steps straight out backward (L-R-L).
- 9 Step R ft to the side and close L ft to it, without taking weight on L ft.
- 10 Step L ft to the side and close R ft to it, without taking weight on R ft.

The whole dance is very graceful and calm. Footwork is simple, with very slight flex of knees on each beat.

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TRITE PATI
(Tree-teh püttee ("Three Times"))--(Bulgaria)

Source: As done by the Bulgarian dance group of Homestead, Pennsylvania. Learned there by Dick Crum.

Form: Open or closed circle or line, hands joined down at sides.

Rhythm: 2/4

Records: MH LP 104 (Must be slowed down); or NP-595 "Bulgaria in Song and Dance" LP

Meas.

Pattern

- | | | | |
|---|---|----|---|
| 1 | ct. 1 facing to R, hop on Lft.
ct. & Continuing to R, step on Rft.
ct. 2 Continuing to R, hop on Rft.
ct. & Continuing to R, step on Lft. | 4. | ct. 1 Small step bkwd with Rft.
ct. & Step on Lft in its place.
ct. 2 Small step fwd with Rft.
ct. & Step on Lft in its place. |
| 2 | ct. 1 Continuing to R, hop on Lft.
ct. & Step on Rft, turning to face center of circle.
ct. 2 Small step fwd with Lft.
ct. & Step on Rft in its place. | 5 | ct. 1 Hop on Lft moving slightly to R.
ct. & Small step R with Rft.
ct. 2 Small step fwd with Lft.
ct. & Step on Rft in its place. |
| 3 | ct. 1 Hop on Rft, moving slightly to L.
ct. & Small step L with Lft.
ct. 2 Small step fwd with Rft.
ct. & Step on Lft in its place. | 6 | Same as Meas. 3- |
| | | 7 | Same as Meas. 4. |

Variations: A little "scissors" step may be done in Meas. 4 and/or Meas. 7, as follows:

- ct. 1 Step on Rft in place, thrusting Lft fwd low.
- ct. & Step on Lft in place, thrusting Rft fwd low.
- ct. 2 Step on Rft in place, thrusting Lft fwd low.
- ct. & Step on Lft in place, thrusting Rft fwd low.

Style notes: Keep your steps small, close to ground; the forward and back steps are more like steps next to the other foot but a bit forward.

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EPIRÓTIKO

Greek dance of Epiros

Pronunciation: EE-PIER-RŌH-TEE-KŌH

Source: Learned by Vilma Matchette from members of San Francisco's Greek Colony.

Record: GL-276-B

Form: Broken circle. Leader at R end. M and W in different lines. Kerchief between leader and second person in line. Hands joined and held about shoulder height. Face slightly R of center. M lift high on leg cross. Ladies about ankle high.

Styling: The dance in origin is free style with pattern decided by leader. As given here it is arranged.

Pattern: Fig I - Basic Step - Walk R L R turn to face center (cts 1 2 3). Lift L leg across R leg, knee bent (ct 4). Step L to L side (ct 5). Lift R across knee bent (ct 6).

Repeat all.

Fig II Variation I - Do Basic step except leader drops joined hand and turns R on the 3 walks.

Repeat Variation I with all making R turn.

Fig III - Repeat Fig I.

Fig IV - Variation II Do Basic Step except leader drops joined hand and pivots around to L on ct 5, R knee lifts across in front of L on ct 6.

Repeat Variation II with all making L turn on ct 5.

Fig V - Repeat Fig I.

Fig VI - Variation III M step in LOD on R and almost touch L knee to floor (ct 1). Rise and step fwd on L and almost touch R knee to floor (ct 2). Repeat, stepping R (ct 3) L (ct 4) R (ct 5). Rise, turn to face center, wt still on R, and lift L leg across in front of R, knee bent (ct 6). Step to L on L (ct 7), lift R leg in front of L, knee bent (ct 8). W walk 5 steps in LOD. Turn to face center on last step (cts 1-5). Cts 6-8 same as Basic cts 4-6.

Repeat Variation III

Repeat pattern to end of music.

LAZ BAHR

Armenian line dance.

Pronunciation: LAHZ BAHR

Source: As learned from Frances Ajoian - presented by Vilma Matchette.

Record: NI-1003-A

Form: Broken circle. Leader at R end. Joining little fingers at shoulder height. Leader may hold kerchief in R hand. Free hand of end person on hip.

Styling: Knees are slightly bent in most steps.

Pattern: Step I - Balance side R (ct 1) step L next to R (ct 2). Step R in place (cts 3 & 4).

Repeat to L starting L foot. Repeat all.

Balance step fwd with R (ct 1). Step L next to R (ct 2). Step R in place (cts 3 & 4).

Balance step bkwd with L (ct 1). Step R next L (ct 2). Step L in place

Step II-Step R (ct 1). Lift L off floor in front as body leans bk (ct 2).

Step L in front & to R side of R as body leans fwd (ct 3&4). Repeat Step 2,

When music speeds up Step I becomes a pad de basque & step II becomes more lively.

RUDNIČKI ČAČAK

This Čačak is from Gorni Milanovac in the area of the Rudnik Mountains, Serbia. It was presented at the 1959 California Kolo Festival by Anatol Joukowsky who learned it in Yugoslavia in his youth.

Record: Epic LN3571 Side 2, Band 4 Čačak 2/4 time.

Form: Open circle, hands joined and held down.

Meas. Fig. 1 Pattern

1-2 Step to R side with R (ct 1). Step L in bk of R (ct 2). Repeat.

3-4 Step and hop on R. Step and hop on L.

5 Step R in place (ct 1). Step fwd on L, bending knee (ct 2).

6 Step back onto R in place (ct 1). Step L next to R (ct 2).

7-8 Repeat action of meas 5 & 6.

Figure II

1-2 Face a little L of LOD(CCW). Dance 2 two-steps in LOD starting R.

3 Small step fwd on R (ct 1). Step fwd on L, bending knee (ct 2).

4 Step back on R in place (ct 1). Step L next to R (ct 2).

5 Step R in place (ct 1). Step fwd L, bending knee (ct 2).

6 Step back on R in place (ct 1). Hop on R, turning to L to face a little R of RLOD(CW).

7 Step L (ct 1). Step fwd R, bending knee (ct 2).

8 Step back on L in place (ct 1). Hop on L, turning R to face ctr for repeat of dance (ct 2). Repeat Pattern I and II to end of music.

POSAVSKI DRMES II

Posavski Drmes II, presented by John Filcich at the 1959 California Kolo Festival, was learned by Dick Crum from the natives in Yugoslavia. It comes from the region of Posavina, Croatia.

Record: Epic LN3571 Side 1, Band 1 (fourth dance) Drmes 2/4 time.

Form: No ptrs necessary. Small closed circle of preferably not more than 10 people. Front basket hold, i. e., grasp hand of second neighbor on either side, joining hands in front of immediate neighbors. L arm should be under, R arm over.

Steps: Trembling Step: With R a bit fwd, step R next to L but do not take L from floor (ct 1). Bend R knee slightly (ct &). Small step to L on L as R knee is straightened (ct 2). Hold ct &. During step, movement is slightly to L.

Time Step: (2 per meas) Fall heavily on whole R ft, slightly bending knee (ct 1). Momentarily take wt on L, knee straight (ct &). Repeat for cts 2, &. (Should be the same amount of sound with each ft).

Buzz Step: (2 per meas) Step on flat of R ft across in front of L, bending knee (ct 1). Step on ball of L just to L of R ft, straightening knee (ct &). Repeat for cts 2, &.

Meas: Pattern:

1-7 With 7 Trembling Steps move gradually to L(CW).

8 Stamp R, L.

9-15 With 14 Time Steps continue moving to L.

16 Stamp R, L.

17-32 With 32 Buzz Steps continue moving to L.
Repeat dance 2 more times (3 in all).

YOVANO YOVANKE
(Macedonia)

Yovane Yovanke (Yoh' vah no Yoh' vahn keh) is a fixed sequence form of "Lesnoto" as danced in the town of Krushevo, Macedonia. It is also known as "De Maro Selfio". It was learned in Sophia in 1959 by Michel Cartier of Montreal, Canada. It was presented by Dick Crum at the 1959 College of Pacific Folk Dance Camp.

Record: Folk Dancer MH 3055. Yovano Yovanke. (7/8)

Form: Open circle, all facing ctr, M to R end of line, arms on neighbor's shoulders; W to L end of line, hands joined and held shoulder height with elbows bent. Leader (M to R end) should hold handkerchief to signal pattern changes. Last M and 1st W should hold ends of a handkerchief between them. Dance may also be done with M and W intermingled in line. In such case, everyone has arms on neighbor's shoulders.

Styling: When lifting one leg in front of the other (Fig I meas 2 & 3), the M makes a much larger movement than the W. M turns his knee out so that the inner ankle is up. At times the W toe barely clears the floor. Because of the difference in styling, the separation of M and W in the line is preferred by many dancers.

Meas: Pattern

8 meas INTRODUCTION: no action.

I. PROGRESSION IN LOD

1 Ct 1 step to R with R, turning a bit to R. Ct 2 slight lift on R while bringing L across in front of R. Ct 3 step on L forward and to R of R ft.

2 Ct 1 step to R with R, turning to face ctr. Ct 2 swing L up in front of R with knee bent (M higher than W). At same time rise on R toe and come down. Ct 3 keeping lifted L leg in place, rise again on R and come down.

3 Repeat action of meas 2 but start with L to L and raise R leg.

4 - 21 Repeat action of meas 1-3 (Fig I) six more times (7 in all).

II. INTO CTR AND OUT

22 Ct 1 step R next to L. Ct 2 step L in place. Ct 3 step R in place.

23 Ct 1 step L twd ctr. Ct 2 step R twd ctr (this is a shorter step than the step L on ct 1). Ct 3 step L next to R.

24 Ct 1 step bkwd diag R on R. Ct 2 with slight lift on R, cross L behind and to R of R heel, toe close to floor. Ct 3 put full wt on L.

25-30 Repeat action of meas 22-24 (Fig II) two times (3 in all).

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

(Special note regarding music: This music is in 7/8 meter, counted 1-2-3 (3/8), 1-2 (2/8), 1-2 (2/8). Since 3 beats to a meas are felt with this rhythm the ct will be given thusly: ct 1 (3/8), ct 2 (2/8), ct 3 (2/8), with ct being of slightly longer duration.)

YAMBOLSKA LESA
(Bulgaria)

- Source:** Yambolska Lesa (Yahm bole'skah Less'ah) literally means Lesa from Yambol. Yambolska Lesa was observed and danced by Anatol Joukowsky while in Bulgaria. Description may be found in "Bulgarian Folk Horos and Rachenitsi, Bk III" by Boris Tsonev, published in Sophia, 1956.
- Record:** KOPO 310 Yambolska Lesa 2/4 time.
- Form:** Lines of 6 or 8 dancers standing side by side, facing ctr of hall. Leader at R end. Dancers hold neighbors by belts, L arm over R. End dancers hold handkerchief in free hand. Note: Two of the main characteristics of a Lesa (line) is a line formation and a belt hold as described above.
- Steps:** Troyna Stupka (troy nah Stoop kah) (triple steps): Step R, step L next to R (ct 1). (Since this is 2/4 time played in triplets, the step on the L occurs on the third triplet of ct 1). Step on R (ct 2). Lift knees high (particularly M). Repeat of step starts on L. First step of ct 1 may be in any direction. Udari (Oo dah ree) (beating step): Strike or beat inside of R ft against inside of L. Sole of R ft is parallel to and just clears floor. R knee is straight. Takes 1 ct. Done only with R ft doing the beating.
- Sechi (Seh chee) (literally means "cut" but does not resemble Cut Step as given in "Folk Dances from Near and Far"). Takes 2 meas. Hopping on L, extend R, knee straight, diag across in front of L (meas 1, cts 1, 2). Hopping on L, extend R, knee straight, diag across behind L (meas 2, cts 1, 2). Always done with hop on L. Note: In the Pattern names, "dva" (dvah) means two and "tri" (tree) means three. The Pattern names should be learned as they describe the action to follow. The patterns vary in the number of meas used, so the musical phrase and the pattern do not always start at the same time.
- Meas:**
- | <u>Meas</u> | <u>Pattern</u> |
|-------------|---|
| 8 | INTRODUCTION Stand in place. |
| | I. UDARI |
| 1 | Starting with small step back diag R on R, dance 1 Troyna Stupka (triple step). |
| 2 | Starting with small step to L side with L, dance 1 Troyna Stupka step. |
| 3 | Starting with small step to R side with R, dance 1 Troyna Stupka. |
| 4 | Step fwd on L. |
| 5 | Beat R against L (Udari) (ct 1). Hold ct 2. |
| | II. DVA UDARI |
| 1-4 | Repeat action of Fig I meas 1-4. |
| 5 | Beat R against L (ct 1). Raise R leg, knee straight, diag fwd R (ct 2). |
| 6 | Beat R against L (ct 1). Hold ct 2. |
| | III. TRI UDARI |
| 1-4 | Repeat action of Fig I meas 1-4. |
| 5 | Beat R against L (ct 1). Raise R leg, knee straight, diag fwd R (ct 2). |
| 6 | Repeat action of meas 5 (Fig III). |
| 7 | Beat R against L (ct 1). Hold ct 2. |
| | IV. UDARI SECHI |
| 1-4 | Repeat action of Fig I meas 1-4. |
| 5 | Beat R against L (ct 1). Hold ct 2. |

(CONTINUED)

- Meas: Pattern
- 6-7 Hopping on L, dance 1 Sechi step (R extended diag in front and in back of L).
- V. DVA UDARI SECHI
- 1-4 Repeat action of Fig I meas 1-4.
- 5 Beat R against L (ct 1). Raise R leg, knee straight, diag fwd R (ct 2).
- 6 Beat R against L (ct 1). Hold ct 2.
- 7-10 Hopping on L, dance 2 Sechi steps.
- VI. TRI UDARI SECHI
- 1-4 Repeat action of Fig I meas 1-4.
- 5 Beat R against L (ct 1). Hold ct 2.
- 6 Raise R leg, knee straight, diag fwd R.
- 7-8 Repeat action of meas 5-6 Fig VI.
- 9 Beat R against L (ct 1). Hold ct 2.
- 10-15 Hopping on L, dance 3 Sechi steps.
- VII. SKOCHI UDARI SECHI
- Skochi (skoch'chee) as used in this dance means to jump.
- 1-3 Repeat action of Fig I meas 1-3. Do not include meas 4.
- 4 Jump fwd from R to land on R (Skochi) (ct 1). Close L to R (ct 2).
- 5 Beat R against L (ct 1). Hold ct 2.
- 6-7 Hopping on L dance 1 Sechi step.
- VIII. DVA SKOCHI UDARI SECHI
- 1-3 Repeat action of Fig I meas 1-3.
- 4 Jump fwd from R to land on R (ct 1). Close L to R (no wt) (ct 2).
- 5 Repeat action of meas 4 (Fig VIII) but put wt on L.
- 6 Beat R against L (ct 1). Hold ct 2.
- 7 Raise R leg, knee straight, diag fwd R.
- 8 Beat R against L (ct 1). Hold ct 2.
- 9-12 Hopping on L, dance 2 Sechi steps.
- IX. TRI SKOCHI UDARI SECHI
- 1-3 Repeat action of Fig I meas 1-3.
- 4 Jump fwd from R to land on R (ct 1). Close L to R (no wt) (ct 2).
- 5 Repeat action of meas 4 (Fig IX).
- 6 Repeat action of meas 4 (Fig IX) but put wt on L.
- 7 Beat R against L (ct 1). Hold ct 2.
- 8 Raise R leg., knee straight, diag fwd R.
- 9 Beat R against L (ct 1). Raise R leg, knee straight, diag fwd R (ct2).
- 10 Beat R against L (ct 1). Hold Ct 2.
- 11-16 Hopping on L, dance 3 Sechi steps.
- 17 Stamp flat of R ft next to L (ct 1). Hold ct 2.
- 18 With small hop on L, raise R leg, knee straight, diag fwd R.
- 19 Stamp flat of R next to L (ct 1). Hold ct 2.
- 20 With small hop on L, raise R leg, knee straight, diag fwd R.
- 21 Stamp R next to L (no wt) (ct 1). Repeat stamp (no wt) (ct 2).
- 22 Stamp R next to L (ct 1). Hold ct 2.
- X. VERNI OSEM
- Verni Osem (Veh' nee Oh sem) literally translated means "back eight."
- 1 Hop on R and step back on L (ct 1). Hop on L and step back on R(ct2).
- 2-4 Repeat action of meas I (Fig X) 3 more times.
- 5 No action.
- Start dance from beginning.

MANDINADES

(Greek)

Pronunciation: MAN-DIN-A-DES

Chris Tasulis. Original dance description by Mr. Theodore Petrides, formerly with the Royal Greek Festival Company "Panegyros". Interpreted, modified and presented by Chris Tasulis as a result of personal observance of Cretan, Dodecanese and Cycladian families now living in the Los Angeles area. Introduced at Folk Dance Federation Statewide Institute, Bakersfield, May 16, 1959.

There are hundreds of known Mandinades, and a versatile dancer and singer often composes his own distich on the spur of the moment and in sympathy with the mood of the occasion. (A distich refers to a couplet or 2 lines of verse making complete sense.) These basic Mandinades are typical of the islands of the Aegean Sea and especially of the island of Crete. The term "Mandinades" refers to "spontaneous songs and dances" and has, as in the case of the Sousta, an origin as ancient as that of the more familiar syrτος. Because of regional differences, each island has its own unique and individualistic series of Mandinades which are characteristic of the inhabitants of that specific island group, as in the case of the Cyclades (Kyklades), Dodecanese and Ionian.

The Mandinades presented here are not confined to any one island group in particular, but to all in general.

To be presented by Chris Tasulis.

Record: Fez-706A or B "Sousta" - Music 2/4

Form: Small groups of four or five persons, no ptr necessary, leader at R end, hands on shoulder of adjacent dancer. Leader may carry handkerchief in R hand to flourish at will. Person at L end keeps free hand or fist in back, waist high. Face ctr throughout ALL step-patterns.

Meas.

Pattern

I

KASTRINOS (Eraklion, Crete, sometimes referred to as Kastro).

- 1 Moving slightly fwd twd ctr, dance one "he l pas de basque": step R (ct 1); step lightly on L heel across in front of R (ct &); step R (ct 2).
 - 2 Repeat action meas 1 with opp footwork.
 - 3 Step-hop fwd: step R (ct 1); hop R, raising L ft bwd; toe down; knee bent, thigh only slightly lifted. (ct 2).
 - 4 Repeat action meas 3 with opp footwork.
 - 5 Backing away from ctr, dance one step-hop on R, raising L ft to rear as in meas 3.
 - 6 Dance one "bwd pas de basque": step bwd on L (ct 1); step R across behind L (ct &); step L (ct 2).
 - 7 Repeat action meas 6 with opp footwork.
 - 8 Step on L (ct 1); lift R toe up, knee bent, thigh lifted only slightly (ct &); thrust R diag fwd to L, heel down and a few inches from the floor, toe pointed up, knee straight (ct 2).
- Repeat action of these 8 meas until change is called by leader.

(CONTINUED)

Mandinades (continued)

Page 2

II. SOUSTA (Rhodes, Dodecanese). This figure demonstrates the springy action of a carriage being driven over a rocky road.

- 1 Leap fwd onto R (ct 1); hop on R (ct 2); step diag fwd to L on L (ct &).
- 2 Step diag fwd to R on R (ct 1); step diag fwd to L on L (ct 2); step very slightly fwd on R next to L (ct &).
- 3 Step on L in place (ct 1); hop on L, raising R thigh only slightly so that R ft is raised in back, toe down (ct 2).
- 4-6 Move bwd away from ctr, repeating exactly the same footwork of Fig II, meas 1-3.

Repeat action of these 6 meas until change is called by leader.

III. KARIOTIKOS (Icaria, Cyclades)

- 1 Step on R in place (ct 1), hop on R (ct 2); step on L behind R (ct &). (This step is like the "tuck-step" of "U SEST").
- 2 Step on R (ct 1); step to L on L (ct 2); step on R next to L (ct &).
- 3 Step fwd on L with emphasis (ct 1); step on R back in place (ct 2); step on L next to R (ct &).

Repeat action of these 3 meas until change is called by leader.

NOTE: Leader may call step patterns in any sequence he chooses. However, since the transition from Fig III to Fig I is awkward, the following transition-step should be used.

TRANSITION-STEP-- to be used only when Fig I is called to follow Fig 3.

- 1-2 Dance the action of Fig III, meas 1-2 only.
- 3 Step fwd on L with emphasis (ct 1); hop on L (ct 2).
- 4 Step fwd on R (ct 1); hop on R (ct 2).
- 5-7 Dance action of Fig I, meas 6-8.

Now dance the complete action of Fig I (meas 1-8) until change is called by leader.

ABBREVIATIONS COMMONLY USED IN DANCE DESCRIPTIONS

L - left (side or direction), left foot, left arm or hand	LOD - line of direction
R - right, right foot, right arm or hand	RLOD - reverse line of direction
M - man, man's, men	ft - foot, feet
W - woman, woman's, women	wt - weight
ct - count or beat (of meas. of music)	form'n - formation
meas - measure (of music)	opp - opposite
fwd - forward	ptr - partner
swd - sideward	cpl - couple
bwd - backward	ctr - center
twd - toward	pos - position
CW - clockwise	diag - diagonally
CCW - counter-clockwise	ftwk - footwork
cts - counts	S - slow
	Q - quick

NISIOTIKO SIRTO

This Greek couple dance is from the island of Mytilene in the Aegean Sea. It is one of the many Greek "couple" dances peculiar to these islands. While the steps are similar to the steps used in the line (xopoc) dances, the formation utilizes couple positions more typical of other parts of Europe. These dances date back to the Post-Hellenic Byzantine period and their introduction can be attributed to the Venetians and Crusading Knights. The latter built many castles in the islands. The stringed "bouzoukee" instrument which is very popular with the Greeks today was first used by the court jesters during this period. Other influences can be traced. Dance description and historical notes by Chris Tasulis, Inglewood, California.

Record: Capitol LP "Greek Islands" Side 1, 4th band "My Aunt Amirssouda".
Form: Man & woman, W to L of M, hands crossed in back. M's L hand holds W's L hand behind W's back, his R holds her R behind his back.

<u>Meas.</u>	<u>Pattern</u>
1	Facing forward LOD, step on R to R (ct. 1, and); cross L behind R (ct. 2); step to R on R (ct. and). A lift or quick hop may be added after this step in anticipation of the next step.
2	Cross L slightly in front of R (cts. 1, and); step to R on R (ct. 2); step L beside R (ct. and).
3	Step on R, turning body to L (center of circle, or center of floor) (ct. 1, and); touch ball of L ft. slightly fwd on R and twd ctr of circle, flexing R knee (ct. 2, and)
4	Step bwd on L (ct. 1, and); touch ball of R ft behind L, flexing L knee (cts. 2, and).
5-6	Repeat action of meas. 3 and 4.
7-8	Repeat action of meas. 3 and 4.

Note: As dance accelerates, meas. 3 may become a bouncy R, L, R, and meas. 4 a bouncy L, R, L.

** *** **

HOROM, HOROM (Armenian)

Source: Armenian students at University of Chicago (International House).
Record: Kevorkian 1002-T-B "Horom, Horom".
Form: Line or broken circle, leader at right end. Hands are joined at shoulder level by interlocking small fingers.

Typical of music of this kind, there is no introduction but the leader waits until the beat is clear to him, then starts the dance. As the dance progresses the leader accelerates the movements and introduces variations in the dancing.

<u>Meas.</u>	<u>Pattern</u>
1	Step on R ft to R (ct. 1). Step on L ft across R ft to R (ct. 2).
2	Step on R ft to R (ct. 1). Lift heel of R ft, bending L knee and bringing L ft in back of R at the same time turning body to face center (ct. 2).
3	Step to L with L ft (ct. 1). Step on R ft across L ft to L (ct. 2).
4	Step on L ft in place; step on R ft in place (ct. 1). Step on L ft in place; hold (ct. 2).

** *** **

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