

OJAI DAY OF DANCE

Saturday, September 27, 2025



SYLLABUS

Ojai, Day of Dance

\$20

Saturday, Sept. 27, 10AM to 5PM

Event sponsored by Folk Dance Federation of California, South

Ojai Art Center
113 South Montgomery St.
Ojai, CA 93023

\$20 if pre-registered; \$23 at the door.

Charming Ojai Art Center featuring AC & a wooden floor is located near public parking and within walking distance of restaurants, shops, street parking & Libbey Park.

Schedule

10-11:30 am teaching/reviews
11:30-1 lunch & dance requests
1-5 pm dance program



- The program of recorded music will be easier to compile and will include your favorites —if you send the names of (a few) of your favorite dances in advance. Please send them to Marshall Cates at marshallcates@gmail.com Thank you.
- A picnic lunch on a table in the nearby park is recommended and lovely.
- Drinks & light refreshments are available all day in the beautiful patio.

Contact Carol Smith if you have questions or concerns, at 805-794-5512 or csmit2u@yahoo.com

Please pre-register. You'll save time at the door and save \$3. Thank you!

Admission fee at the door: \$23. If you pre-register, pay only \$20.

Complete & send this form plus a check for \$20 (payable to "Folk Dance Federation, CA South") to:

Mindy Belli

321 S Vista del Canon

Anaheim, CA 92807

Name _____

Email Address (please print clearly) or phone number _____

Federation Waiver: Enclosed ☐ Will sign at the door ☐ Already submitted at a Federation event ☐

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Joan Hantman



Marc Rayman

BEAHAVA UVMILA TOVA

With Love and a Good Word

Israeli circle dance by Shlomo Maman
Facing Center with hands joined in V position

Meter: 4/4

<u>COUNTS</u>	<u>STEPS</u>
Part I	
1-4	Open mayim: Step R to right, Step L behind, Step R to right, Step L in front
5-8	Step R diagonally right, Touch L next to R while slapping thighs, Step fwd L, Brush R fwd while raising both hands upward
9-12	Turn left with both arms lifted; Step R, L, R, pivot to complete turn and face center
13-16	with arms down Step L Behind Step R to right, Step L in front, Hold
17-20	With arms up to the right; Step R to right, Touch L next to R, Move arms up to the left; Step L to left, Touch R next to L
21-24	With arms down open mayim; Step R to right, Step L in front, Step R To right, Step L behind
25-28	With R arm extending to right; Sway R to right, Step L to left, Arms down; Moving CW Step R behind, Step L to left
29-32	Cross R in front as R arm crosses in front, Arms down; Step back on L, Full turn right; R, L
33-64	Repeat Part I Counts 1-32
Part II	
1—8	6 count double Yemenite step as R arm makes upward semicircle to the right; Step R to right, Step Step L to left, Step R in front, As L arm makes upward semicircle to the left; Step L to left, Step R to right, Step L in front, Step Fwd to Center in slight bend with R, Hold as arms reach forward
9-12	Step out diagonally with L with arms down, Hold, Repeat Part II Counts 7-8
13-16	With arms down turn back out to the line of the circle; Step L, R, L, End facing CCW; Hold
17-20	Raising both arms; Touch R toe fwd, Hold, Step back R, Step L to L while facing Center
21-24	While turning to face CW; Cross R in front while arms make a gathering gesture in front, Step backwards on L, Step backwards on R while lifting both arms up, Hold
25-28	Step backwards L, Hold, Step backwards R, Hold
29-32	While lowering arms turn left $\frac{3}{4}$ to face center; Step L, R, L Hold
Dance Repeats. At end of dance Part II repeats a 2 nd time and we do ending	
1-8	Facing Center Open mayim; Step R to right, Step L behind, Step R to right, Step L in front, Then Step R fwd to Center while lifting both arms, Hold...

Notated by Joan Hantman for Statewide 2023

BEAHAVA UVMILA TOVA

LYRICS

Words and music by Uzi Chitman

Me'eifo nikach et hako'ach Lalechet neged haru'ach, Lis'chot neged hazerem, She'lo yihyeh lanu sof.	From where will we take the power to go against the wind to swim against the current So we don't have an end	מאיפה ניקח את הכוח ללכת נגד הרוח, לשחות נגד הזרם, שלא יהיה לנו סוף.
Me'eifo nikach et haru'ach, Lalechet neged hako'ach, She'lo nit'va beterem, Nagi'a el hachof.	From where will we have the power to go against the might So we don't drown before We make it to the coast	מאיפה ניקח את הרוח, ללכת נגד הכח, שלא נטבע בטרם, נגיע אל החוף.
Be'ahavah - uvemilah tovah. (x2)	With love and a good word (x2)	באהבה - ובמילה טובה.
Me'eifo nikach et ha'ometz, Lakum, lalechet hal'ah, Letaken et kol mah sheta'inu Lifnei sheyihyeh me'uchar.	From where will we take the courage To get up and go forth To fix what we erred Before it is too late	באהבה - ובמילה טובה.
Me'eifo nikach et hasechel, Letapes la'alot lemalah, Lihyot et kol mah shehayinu, Kedei sheyihyeh gam machar.	From where will we take the intelligence To climb up high To be all that we were So we can have tomorrow	מאיפה ניקח את האומץ, לקום, ללכת הלאה, לתקן את כל מה שטעינו לפני שיהיה מאוחר.
Be'ahavah - uvemilah tovah. (x2)	With love and a good word (x2)	מאיפה ניקח את השכל, לטפס לעלות למעלה, להיות את כל מה שהיינו, כדי שיהיה גם מחר.
Me'eifo nikach et ha'yachad", Kedei lichyot b'li pachad, Ba'aretz hazot hamuvtachat,, Venishkot arba'im shanah.	From where shall we take the togetherness So we can live without fear In this promised land With 40 years of peace	באהבה - ובמילה טובה...
Be'ahavah - uvemilah tovah. (x2)	With love and a good word (x2)	מאיפה ניקח את היחד, כדי לחיות בלי פחד, בארץ הזאת, המובטחת ונשקוט ארבעים שנה.
		באהבה - ובמילה טובה, באהבה - ובמילה טובה.

DEBKA DOR

Generation Debka

Music and Instrumentals by Moshiko Halevy

Meter: 4/4

Israeli short line dance by Moshiko Halevy. Hands joined down in V position. Steps are very sharp in debka style

COUNTS STEPS

Chorus

- | | |
|-------|--|
| 1-4 | Facing Center; Step R to right, quick L behind and R to right, Step L in front, Stamp R to close next to L (no weight) |
| 5-8 | Repeat Chorus Counts 1-4 |
| 9-10 | Fall onto R with bent leg and L leg bent and raised in front, Fall onto L with bent leg and R leg bent and raised in front |
| 11-12 | Jump on both feet with bent legs and R foot crossed in front, Jump on both feet with straight legs (with R foot still crossed in front) |
| 13-16 | Jump on both feet with bent legs and R foot crossed in front, Hold, Jump on both feet with straight legs and feet apart, sharp hop on L with R leg bent and R foot behind L calf |
| 17-32 | Repeat Chorus Counts 1-16 |

Part I

- | | |
|-------|--|
| 1-4 | Step R to right while turning to face left (CW), Touch L foot next to R while clapping hands, Step L to left while turning to face right (CCW), Touch R foot next to L while clapping hands |
| 5-8 | Facing CCW with hands held up in W position; Step fwd RLR hold, Step fwd L, step fwd R |
| 9-12 | Step L to left while continuing to face right (CCW), Touch R foot next to L while clapping hands, Step R to right while turning to face left (CW), Touch L foot next to R while clapping hands |
| 13-16 | Facing CW with hands held up in W position; Step fwd (RLOD) LRL hold, Step fwd R, step fwd L |
| 17-32 | Repeat Part I Counts 1-16 |

Repeat Chorus Counts 1-32

Part II

- | | |
|-------|---|
| 1-4 | Facing Center with hands joined down in V position; Step fwd to Center RLR Hold, Step fwd L, Step fwd R |
| 5-8 | Chug fwd on R while lifting L with bent leg in front, Hold, Back Yemenite L, Chug on L while lifting R with bent leg in front |
| 9-12 | Backing up from Center with hands joined down in V position; Step backwards from Center RLR Hold, Step back L, Step back R |
| 13-16 | Chug fwd on R while lifting L with bent leg in front, Hold, Back Yemenite L, Chug on L while lifting R with bent leg in front |
| 17-32 | Repeat Part II Counts 1-16 |

Repeat Chorus Counts 1-32

Part III

- 1-4 Facing Center with hands joined down in V position; Step R to right, Touch L heel in front of R and then twist heel so toes point left taking weight, Yemenite R
- 5-8 Step L to left, Touch R heel in front of R and then twist heel so toes point right taking weight, Yemenite L
- 9-12 Facing Center with hands joined down in V position; Step R to right, Touch L heel in front of R and then twist heel so toes point left taking weight, Yemenite R
- 13-16 Open Mayim; Step L to left, Step R behind, Step L to L Step R in front
- 17-20 Facing Center with hands joined down in V position; Step L to left, Touch R heel in front of R and then twist heel so toes point right taking weight, Yemenite L
- 21-24 Step R to right, Touch L heel in front of R and then twist heel so toes point left taking weight, Yemenite R
- 25-28 Step L to left, Touch R heel in front of R and then twist heel so toes point right taking weight, Yemenite L
- 28-32 Open Mayim; Step R to right, Step L behind, Step R to right, Step L in front

Repeat Chorus Counts 1-32

Part IV

- 1-4 Facing CCW with hands joined in debka position; Stamp fwd R, Heel Step L, Stamp diagonally R, Stamp diagonally L
- 5-8 Stamp fwd R, Heel Step L, Moving forward, Stamp diagonally RLR hold
- 9-12 Stamp fwd L, Heel Step R, Stamp diagonally fwd L, Stamp diagonally fwd R
- 13-16 Stamp fwd L, Heel Step R, Moving forward Stamp diagonally LRL hold
- 17-32 Repeat Part IV Counts 1-16

Notated by Joan Hantman for Statewide 2023

Karčmaročka

(Prešov Region)

This Rusyn dance is very close to being a Jewish Bulgar in form, and its origin between the ethnic groups in a toss-up. Again, cross-fertilization of cultures did happen, especially since Jewish musicians (trained as part of military bands) often played for village and town events.

Pronunciation: Karch-mah-ROCH-ka

Music: 4/4 meter & 6/4 meter Folk Band Buraky: <https://www.facebook.com/burakyband/>

Formation: "Open circle, hands in W-pos of shoulder hold, as you prefer.

Steps & Styling: Grapevine; Step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4). Can be done with opp ftwk and direction.

Meas	4/4 & 6/4 meter	Pattern
4	I.	Introduction. No action. Figure I. 4/4 meter.
1		Step R (ct 1); touch L (ct 2); step L (ct 3); touch R (ct 4).
2		Grapevine R, end facing ctr.
	II.	Figure II. 6/4 meter.
1		Step R (ct 1); point L fwd (ct 2); step L (ct 3); point R fwd (ct 4); step R (ct 5); point L fwd (ct 6).
2		Four step Grapevine L (cts 1-4); step L to L (ct 5); point R (ct 6).
3		Repeat meas 2 with opp ftwk and direction.
4		Repeat meas 2.
Variations:		After the music stops, during the second music speeds up, do any or all of these. Any step-touch becomes step-together-step. Any step-point becomes a pas-de-basque or &); step R, shooting L forward along floor (ct 2); repeat with opp ftwk and direction. (This was my Mike's grandfather's favorite.)
Sequence:		Dance repeats and gets faster until the end of the 6th repeat, where music stops and begins slowly again. Catch your breath on the slow part and prepare for a speed-up again, through 6 more repeats!

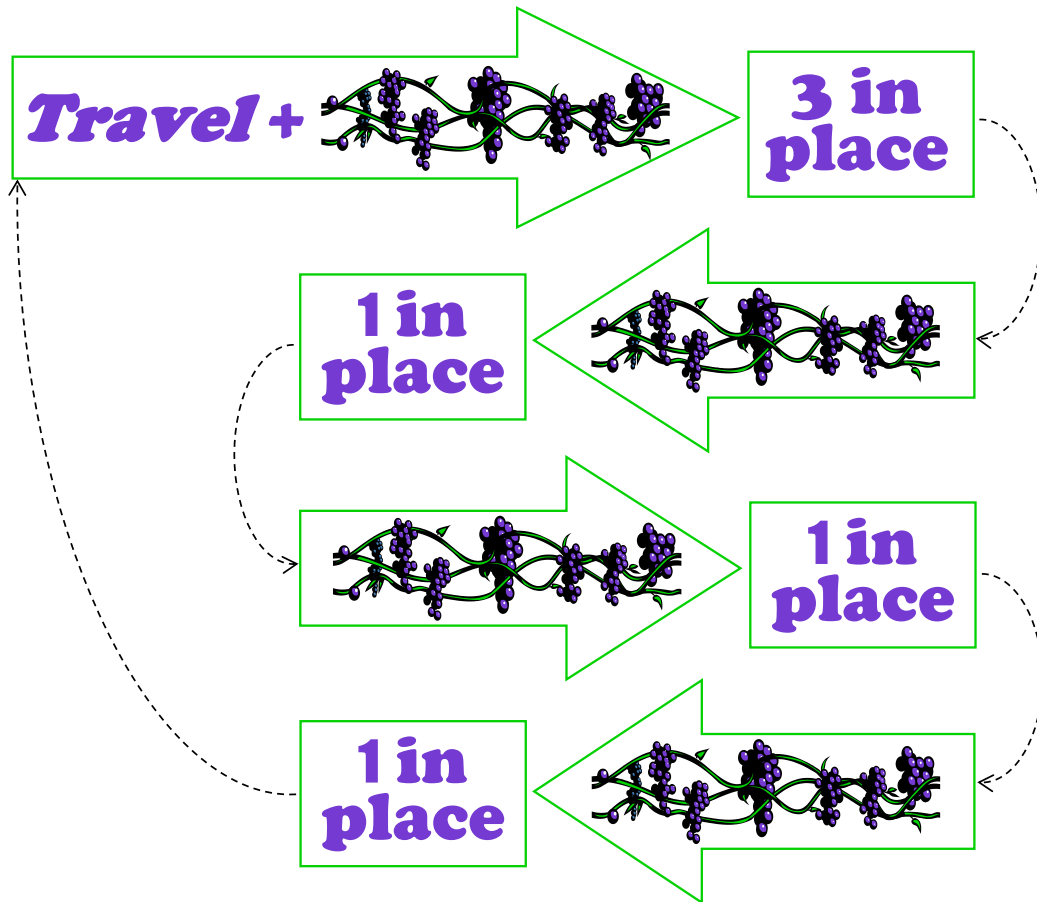
Presented by Andy Taylor

Karčmaročka Lyrics:

These are the Slovak lyrics that go with a more sedate version of the song. Nonetheless, close to the Rusyn lyrics.

Ne budu tu, pidu dali,	Ale tomu veľka bida,
kačmarečko vinka nalij.	što sja ženit u susida.
Nalij, nalij do pohara,	Oj, Haničko prerozkošna,
kačmarečko maľovana.	hde jes taka šumna rosła.
Nalij, nalij do pohara,	Rosla, tam hde zahradočka,
kačmarečko maľovana.	prekvitala fijaločka.
Dobri tomu parobkovi,	Rosla, rosła, prekvitala
što sja ženit pri vicovi,	i červeňe ličko mala.
pri vicovi, pri materi,	
sja mu serce rozveselit.	

Karčmaročka



Slow version:

Travel = Step-touch, twice

in place = Step-touch in front (facing center)

Fast version:

Travel = Step-together-step, twice

in place = Pas de basque (facing center)

1st time through:

Slow 2 times

Fast 4 times

2nd time through:

Slow 1 time

Fast 5 times

Marc Rayman, Sept. 2025

Karčmaročka

(Dear Innkeeper's Wife)

Rusyn

I will not linger – I'll go farther on.
Dear innkeeper's wife, pour the wine.
Pour it, pour it into the cup,
Dear innkeeper's wife, so fair.

Dear innkeeper's wife, splendid and charming,
Where did you grow so lovely?
You grew where the dear little garden is,
Where the dear little violet blossomed.

{Lucky is the young man
Who marries with his father nearby.
But a hard fate for the one
Who marries into the neighbor's house.

Lucky is the young man
Who marries with his father nearby –
With his father, with his mother,
And his heart will be light.} x2

Lai lai lai lai lai lai lai
Lai lai lai la la la lai la
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai

©Marc Rayman, Sept. 2025

La nuntă

(Maramureș, Romania)

The name of the dance La nuntă speaks for itself, means in English: ‘It happens at the wedding’.

In Maramureș, Romania, traditional weddings are a world in themselves: they start early in the morning and sometimes end the next morning, passing through several important stages and taking the family to different places. The entire celebration is sprinkled with many traditions and customs. It all ends with a long party with music, dance and lots of food at small hours in the night.

The groom starts the wedding day at home, with a very important tradition: the groomsmen get the husband-to-be ready for the wedding, and this also includes shaving him.

The next stop of the merry group: the bride’s house. Meanwhile, at the bride’s house, the preparations start early as well, with the bridesmaids and the mother getting the wife-to-be ready for the wedding. They help her get dressed and then the godmother puts a veil on her head. Only after that, the groom can see his bride.

Traditional weddings have a strict processional order, which will be respected throughout the events to follow. The godparents stand by the couple's side, parents come next and then the other relatives and friends. The day continues with the civil ceremony, which takes place at the City Hall and is conducted by the mayor or another official of the municipality. Here is where the marriage is declared legal, the ceremony including the signing of the wedding certificate with the godparents as witnesses.

The religious ceremony is next. In some smaller communities, the bride and the groom, accompanied by their families, godparents, and guests walk all the way from the house to the City Hall, then from the City Hall to the church, and then from the church to the party, making a merry convoy. The musicians are also accompanying them.

The religious ceremony, during which the priests read prayers and passages from the Bible, is usually long. And the guests remain standing during the service. The godmother stands by the bride’s side while the godfather stands next to the groom, both holding tall candles decorated with flowers. The godparents also help the bride and groom with the wedding rings.

The ceremony ends with the traditional wedding dance around the Holy Table, sometimes followed by marriage advice from the priest. And, of course, with the newlyweds’ kiss. When the bride and groom go out of the church, the guests throw wheat and rice, as this is said to represent abundance and fertility.

Two things to remember when attending a Romanian wedding party: get a good night sleep the night before and be ready to eat a lot. Most wedding parties take up to ten hours and serve food and beverage throughout the whole night - with cake served at about 4:00-5:00 AM.

There are also several wedding traditions kept during the party. Probably the most popular is the kidnapping of the bride. At some point during the party, usually around midnight, a group of guests, usually men, kidnap the bride. But don’t worry, there is nothing dangerous, this is just another way of spicing things up a bit. Most brides kidnapped during the party are taken to a club or other fun place until the groom and the kidnappers agree on the ransom. This usually means that the kidnappers get a few bottles of Palinca (home made brandy), vodka or anything else they prefer. The groom or the godfather pay the ransom and then the bride returns safely to her husband and the party continues.

Then, there’s the ritual of becoming a married woman. At a given point during the party, the godmother removes the veil from the bride’s head and replaces it with a scarf. The change symbolizes the bride’s transformation from a girl into a married woman. The bride throwing her bouquet is another tradition.

It is customary for the guests to congratulate the newlyweds when they leave the party, which is the moment when they usually offer gifts to the couple. However, nowadays, the newlyweds are offered money instead of gifts, handed to them in envelopes. The sum of money offered varies greatly depending on the party location, the couple's social status and how close the guests are to the couple. Godparents and family usually pay the most, followed by close relatives and friends. Most guests want to make sure the money gift covers the cost of the food and service.

But the most important elements at a traditional wedding remains music and dance!

Pronunciation: lah NOON-teu

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm vol. 13*, Band 1

Formation: Closed mixed circle, hands joined in W-Pos, facing ctr.

Steps & Fig I: Arms move up and down (from knee motions) on *grapevine*.

Stylog: Fig III: During meas 1-3 you may shout:

meas 1 PĂI UNA peu(ee) OO-nah And one

meas 2 PĂI DOUĂ peu(ee) DOH-ooweu And two

meas 3 PĂI TRI MĂI peu(ee) TREH(ee) MEU(ee) And three hey

Meas	2/4 meter	Pattern
16	Introduction. No action.	
	I.	Figure I. Grapevine. Moving R (CCW).
1-2	Step L across R (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4).	
3-24	Repeat meas 1-2 eleven times. (12 step grapevine in total)	
	II.	Figure 2.
1	Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2); stamp R beside L (ct &).	
2	Raise R to 45° (ct 1); stamp R in place (ct &); step R to R (ct 2); step L beside R (ct &).	
3	Step R to R (ct 1); stamp L beside R (ct &); raise L to 45° (ct 2); stamp L in place (ct &).	
4-6	Repeat meas 1-3 with opp ftwk.	
7	Repeat meas 1.	
8	Raise R to 45° (ct 1); stamp R in place (ct &); step R to R turning diag R (ct 2).	
	III.	Figure III.
1-2	Step L across R (ct 1); step R fwd (ct 2); repeat.	
3	Step L across R (ct 1); step R to R turning to face ctr (ct 2).	
4-7	Repeat Fig II meas 1-4.	
8	Raise R to 45° (ct 1); stamp R in place (ct &); step R to R (ct 2).	

Sequence: Fig I, Fig II, Fig III, three times; Fig I.

Presented by Sonia Dion and Cristian Florescu

La nuntă - Lyrics

Ai //când îi sâmbătă sara//
Da //las lucru bată biata//
Da și-ncep să mă pregătesc
Ai lai la la lai la la
Ai să mărg să mă veselesc
A lai la lai la
Da și-ncep să mă pregătesc
Ai lai la la lai la la
Ai să mărg să mă veselesc, măi!

Da //când aud că-i nuntă-n sat//
Da //m-aș duce și nechemat//
Ai că și mie mi-a place
Ai lai la la lai la la
S-am oameni la nunta me
A lai la lai la
Ai că și mie mi-a place
Ai lai la la lai la la
Ai s-am oameni la nunta me, măi!

Ai //și când aud cetera//
Da //eu la masă nu pot sta//
Da ies în roată cu lumea
Ai lai la la lai la la
Ai și-ncep să îmi fac voia
A lai la lai la
Da ies în roată cu lumea
Ai lai la la lai la la
Ai și-ncep să îmi fac voia, măi!

Păi una, păi două, păi tri măi!
Ai până sear să ni ghisim, lume!
Da //noi aeștia cât suntem//
Da //am venit să petrecem//
Ai om horii și-om tropoti
Ai lai la la lai la la
Da până către zori de zi
A lai la lai la
Ai să grăiatu-n satu nostr
Ai lai la la lai la la
Ai ca ște nuntă n-o mai fost, măi!

Hey! //when it's Saturday night//
Yes //I stop working//
Yes, I'm starting to get ready
Ai lai la la lai la la
Hey! To go celebrate!
A lai la lai la
Yes, I'm starting to get ready
Ai lai la la lai la la
Hey! To go celebrate!

Yes //when I hear there is a wedding in the village//
Yes //I go even without an invitation//
Hey! I would like it too
Ai lai la la lai la la
Having guests at my wedding
A lai la lai la
Hey! I would like it too
Ai lai la la lai la la
Having guests at my wedding!

Hey! //And when I hear the violin//
Yes //I can't stay sitting at the table//
Yes I join the circle with everyone
Ai lai la la lai la la
Hey! I'm starting to feel good
A lai la lai la
Yes I join the circle with everyone
Ai lai la la lai la la
Hey! I'm starting to feel good!

And one, and two, and three!
Hey! We're going to celebrate until the evening, all!
Yes //all of us who are here//
Yes //we came to party//
Hey! We'll dance and stamp our feet
Ai lai la la lai la la
Yes until dawn
A lai la lai la
Hey! There was gossip in our village
Ai lai la la lai la la
Hey! There has never been a wedding like that!



La nuntă, Vadu Izei, Maramureș

La nuntă

(At the Wedding)

Romania

Hey! {when it's Saturday night} x2
Yes {I leave my chores -- to heck with them} x2
Yes, and I start to get ready
A lai la la lai la la
Hey! To go celebrate!
A lai la lai la
Yes, and I start to get ready
A lai la la lai la la
Hey! To go celebrate!

But {when I hear there is a wedding in the village} x2
{I would go even uninvited} x2
Oh, because I too would like it
A lai la la lai la la
To have people at my wedding
A lai la lai la
Oh, because I too would like it
A lai la la lai la la
To have people at my wedding.

Hey! {And when I hear the [traditional] fiddle} x2
Yes, {I can't stay sitting at the table} x2
Yes, I join the circle with everyone.
A lai la la lai la la
Hey! I start to party my own way
A lai la lai la
Yes, I join the circle with everyone
A lai la la lai la la
Hey! I start to party my own way.

And one, and two, and three! Hey!
Come on, my guests! Let's party, people!

Yes {all of us who are here} x2
Yes, {we've come to party} x2
Come on, we'll dance the hora and stamp our feet
A lai la la lai la la
Yes, until dawn
A lai la lai la
Hey! Let everyone in our village say
A lai la la lai la la
There's never been a wedding like this!

Marc Rayman, Sept. 2025

A lai la la lai la la
A lai la lai la
A lai la la lai la la

La nuntă Contents

	Per serving	Package
Grapevine	12 (52%)	48 (59%)
Side-together-side/ stamp-lift-stamp	8 (35%)	24 (30%)
Cross-step	3 (13%)	9 (11%)