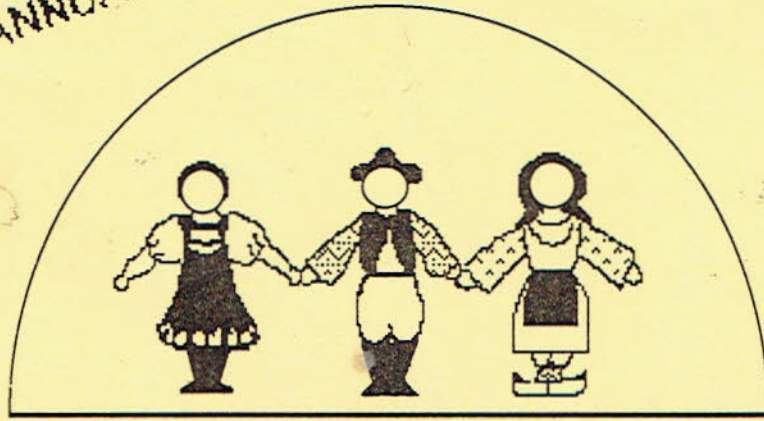


SEVENTEENTH ANNUAL

MICHTOM



SANTA BARBARA FOLK DANCE SYMPOSIUM

HELD AT THE UNIVERSITY OF CALIFORNIA

On Labor Day Week/Weekend

September 2-7, 1992

TOM BOZIGIAN

ARMENIA, LEBANON

MIHAI DAVID

ROMANIA

MICHAEL GINSBURG

BALKANS

VENTSI SOTIROV

PIRIN MACEDONIA-BULGARIA

ALBERTO TOLEDANO

LOREEN ARBUS

ARGENTINE TANGO

F

D

S



FRESNO

Line Dance--Leader R--Begin hands down with little finger hold and L hand resting on own lower back

COUNTS (2/4)

FIGURE I

1-4 Facing R and moving LOD do 2 two-steps begin with R
5 Stamp R with weight beside L
6 Pivot on R $\frac{1}{2}$ to face center as L touches in place and hands raise to shoulder height
7 & 8 Moving center do 1 two-step begin with L
9-10 Stamp R beside L twice--no weight
11 & 12 Moving bkwd run 3 times begin with R
13 Touch L beside R
14 Hop on R in Place as L knee raises
15 Turning to face LOD as hands lower to original position dip on L in place
16 & Double bounce on L in place

FIGURE II

1-5 Repeat Figure I cts 1-5
6 Step L in place as body turns out $\frac{1}{2}$ to R and R kicks fwd
7 & 8 Moving out do 1 two-step begin with R
9 Stamp L beside R--no weight
10 Repeat Fig. I ct 5 except pivot $\frac{1}{2}$
11 & 12 Repeat Fig. I cts 7 & 8
13 Stamp R over L with weight as L heel lifts
14 Leap back on L as R kicks ahead
15-16 Turning to face LOD as arms lower to original position do Armenian kerteh step moving sideway R

ARTIOK OVKER EN

These are a combination of dances created from original step combinations by Armenian youth living in Fresno, Ca. during 1950's for dance competition--little finger hold, R under and L over at shoulder height, body at start facing diag R

COUNTS (2/4)

YEREK MEG

1-3 Walk 3 steps to LOD begin with R--body diag R
4 Kick L across R
5 Step L to L as body turns slightly L
6 Kick R across L

SAYAT NOVA

1-4 Moving LOD do 2 two-steps begin with R--body diag R
5-8 Repeat Yerek Meg cts 3-6

TSATKEH (Variation)

1 & 2 Do 1 Armenian kerteh moving LOD
3-4 Do 1 Armenian ver veri in place

ARTIOK OVKER EN (continued)

5 Turning to face center step bkwd on L
6 Turning to face diag R step R to LOD
7 & 8 Continuing LOD do 1 two-step starting with L
9 Skip L to R in place
10 Hop on R in place as L lifts
11 & 12 Turning and moving slightly RLOD do 1 two-step starting with L

HEENG OO MEG (Part I)

1 & 2 X 5 Moving LOD with arms down to side do 5 two-steps--arms return to shoulder height on 5th two-step
11 & 12 Turning and moving diag L do 1 two-step begin with L
13 & 14 Facing and moving center do 1 two-step with R as arms lower
15 & 16 Moving bkwd do 1 two-step with L as arms raise to original position

Part II

1 With arms remaining up throughout and facing center step R to R
2 Step L behind R
3 Step R to R
4 Hop on R in place as L lifts behind
5 Moving bkwd step on L as R toe turns out (R heel remains on floor)
6 Repeat ct 5 with opposite ftwk
7 Repeat Ct 5
8 Stamp R beside L--no weight

TZoord ASHOON (Part I)

COUNTS (6/4) Described in 2 cts

(2ct hold) (Men and women separate lines--hands with pinky hold above head)
1 Facing diag R step R to R
2 Touch L straight across R
3 Facing center step bkwd on L as arms begin to lower
4 Bending torso fwd as arms finish lowering to straight back, bend L leg as R with straight leg touches back and L shoulder snaps fwd
& R shoulder snaps fwd
5 Straightening torso step fwd on R returning arms to original position
6 & Close L to R and double bounce in place

(6/4) PART II (LOREE)

1 Lowering hands to side and facing center step R to R
2 Close L to R
3 Turning slightly RLOD step R to R
& uh Step L behind R, turning slightly LOD step R to R
4 Touch L ahead on floor
5 Facing center step bkwd with L
6 Circle R in air with reverse bicycle peddling motion to touch beside L
7 Step fwd with R as hands clap ahead
8 & Close L to R and double bounce as hands lower to original position

TZOORD ASHOON (continued)

PART III (ASOORAGAN KOCHAREE)

- (2/4) (Dancers close together with arms straight down and hands joined)
1 Facing center throughout touch L heel diag L
2 Step L across R
3 Hop L in place as R touches beside
& Slight leap R in place
4 Slight leap L in place as R knee bends fwd and torso slightly bkwd
5 & 6 Do 1 two-step in place begin with R

(2/4) PART IV (VAN KOCHAREE)

- 1 Facing center throughout dip on both ft, L ahead of R
2 Leap R in place as L heel touches ahead
& Leap L in place as R lifts behind
3 Slide back on L in place as R heel scissors to touch floor ahead
& Leap R in place as L lifts behind
4 Repeat ct 3 with opposite ftwk
& Repeat ct 3
5 Slide back on R in place as L toe slides fwd to touch beside R
6 Hold
7 Touch L toe across R with knee bent
8 Touch L toe to diag RLOD with knee bent

VRATZAKAN BAR (For Men) "LEZGINKA"

COUNTS (12/6 described in 4 cts)

BASIC STEP-KHOD (Done 8 meas or 32 cts)

- 1 Facing LOD, step R ahead
& Continuing LOD step ball of L ahead
2 Slide-step R ahead to meet L
3 & 4 Repeat above with opposite ftwk
Arms: L arm with fist clenched bends from elbow to waist level in front while L arm does opposite--cts 1, &, 2 then the reverse for cts 3, &, 4
Optional Arms: Clenched L fist over head and clenched R fist straight out at shoulder level

VARIATION #1--KHACH (Done 32 cts)

- 1 & 2 Moving sideway R do 1 two-step begin with R as arms with clenched fists cross at chest level
3 Cross L over R as R lifts behind sharply using optional arm opp motion (Variation: sharp hop on R before L over R)
4 Step back on R as L kicks fwd
5-8 Repeat Khach with opposite ftwk, arms and motion

VRATZAKAN BAR (continued)

VARIATION #2--DAGHESTAN (done 32 cts)

- 1 Facing LOD step R fwd with plie as arms do movement of basic cts 1 & 2
- 2 Touch L toes behind on floor as arms do opposite of ct 1
- 3 Turning body 180 degrees L to R LOD touch L heel in front on floor as arms repeat ct 1
- 4 Leap on L where heel touched floor lifting R sharply behind as arms repeat ct 2

VARIATION #3A--VODKEE MATERUH (16 cts)

- 1 Facing center and moving sideways R with arms down to side, step R to R $\frac{1}{2}$ toe--head turned R
- 2 Continuing sideways R step L behind R $\frac{1}{2}$ toe

VARIATION #3B--BUHTOOEET (Done after Var. #3A 16 cts)

- 1-2 Repeat ftwk of Var. #3 but turning CW $2\frac{1}{4}$ times as arms with clenched fists raise crossing at chest and opening to finish overhead shoulder apart

VARIATION #4A--BEET KROONG (16 cts)

- 1 Facing center sharp leap R in place in plie as L heel strikes floor ahead and arms do basic step movement cts 3 & 4
- 2 Hop L in place as R does double motion kick (in-out) above floor
- 3-4 Repeat above with opposite ftwk and arm movement

VARIATION #4B (Done after Var. #4A 16 cts)

- 1 Facing center sharp leap R in place in plie as L heel strikes floor ahead and arms with clenched fists out to side at shoulder level
- 2 Twisting sharply diag R touch L toe to L as heel of R ft turns in while L arm remains out and R clenched fist is drawn to R side of head
- 3 Twisting sharply to face center, repeat ct 1 with arms remaining as in ct 2
- 4 Repeat action of #4A ct 2 with arms remaining as in #4B ct 2
- 5-8 Repeat #4B cts 1-4 with opposite ftwk, direction and arm movement

VARIATION #5--KAEEL (Also can be basic) (32 cts)

- 1 Facing LOD step ahead on R with fists to side shoulder level
- 2 Repeat ct 1 with opposite ftwk
- 3 Repeat ct 1
- 4 Chug fwd with bent R as L ft is drawn to inside of R knee with body turned slightly L and arms in basic step position of cts 3 & 4
- 5-8 Repeat above cts 1-4 with opposite ftwk, motion and arm movement

VRATZAKAN BAR (continued)

VARIATION #6--AHPTAHK (32 cts)

- 1 Facing center with clenched fists to side throughout chug fwd
on L with plie as R ft is drawn to inside of L knee
& Chug bkwd on L as R ft kicks sharply fwd above floor
2 Leap R in place as L sharply scissors fwd above floor
3 & 4 Repeat action above with opposite ftwk

CHORS GOGHK-VODK

COUNTS (10/4) described in 2 cts

- 1-4 Facing diag R with little finger hold at shoulder position
do 2 two-steps starting with R
5 Facing center step R to R
6 Step L behind R as hands lower to side
7 Step R to R as hands return to original position
8 Touch L beside R
9 Moving sideway RLOD step L to L as arms bend L
10 Close R to L arms bend R
11-16 Repeat cts 9-10 3 more times

VODK

- 1 & 2 Facing diag R do 1 two-step to R with R--arms original position
3 & 4 Facing center do 1 two-step with L toward center as arms lower to
side
5 & 6 Do 1 two-step with R bkwd as arms raise to original position
7 & 8 Turning to face diag L do 1 two-step to L with L--with clapping
options, finger hold released and 2 claps done to each two-step

SEPASTATSI BAR--PART I

COUNTS 2/4 to 6/8 described in 2 cts

- 1-6 Facing diag LOD with finger hold at shoulder height do 3 two-steps
to R beginning with R
7 Stamp L beside R--no weight
8 Pivot on R to face diag RLOD
9-16 Repeat above with opposite ftwk and direction

GARJ

- 17-18 Do 1 two-step with R in place facing diag R
19-20 Repeat action cts 7-8
21-32 cts 17-20 3 more times

MNA BAR

- 1-16 Repeat ftwk and direction of Part I cts 1-16 with Armenian
"Makrich" arms (windshield wiper movements) with all two-steps
plus clap on cts 7 & 15

SEPASTATSI BAR (continued)

BUDOOEET

1-16 Same as above but with 360 degree total when going LOD and reverse when going RLOD

PART II

1 With finger hold original position and body turned diag LOD hop on R as L lifts behind
2 Touch L heel ahead on floor
3 Pivoting to face center small hop on R as L lifts in front
4 Turning to diag RLOD step L to L
5-8 Repeat above with opposite ftwk and direction
9-16 Repeat cts 1-8 one more time
17 Repeat Part II ct 1
18 & 19 Moving LOD do 1 two-step beginning L as hands go down and up
20 Step R to R

PART III--TSAP

(6/8) but changing again to 2/4

1 Facing diag R stamp L beside R as hands clap at chest level
2 Hop R in place as body turns to RLOD and L knee raises in front--
L arm raises above head and R hand placed on R waist
3 & 4 Do 1 two-step in place beginning L
5-8 Repeat Part III cts 1-4 with opposite ftwk, direction and arm motion
9-16 Repeat Part III cts 1-8 one more time
17 & 18 Moving LOD do 1 two-step beginning L as hands clap twice
19 Continuing LOD skip from L to R (ver veri) as arms swing down
and back
20 Hop R in place as L lifts behind

TOMZARA ZUIKOV-SHARKOV

COUNTS (9/8) in 4 cts (ZUIKOV-Couple Part)

Two columns facing each other 10 ft apart (if couple has a male, he is on R) with couples in back basket hold position facing center
1 Step bkwd on R
2 Touch L toe across R
3 Touch L toe diag L
4 Touch L heel straight ahead
& Touch L toe straight ahead
5-8 & Repeat cts 1-4 with opposite ftwk
9 Moving center step ahead with R
10 Close L to R
11 Repeat Ct 9
12 Repeat Ct 10
13 Step fwd on R
14 Hop on R as L lifts behind
15 Step fwd on L
16 & Stamp R twice no weight beside L
17-32 & With ftwk of cts 13-16 & couple makes CW 360 degree circle to finish at original position (each 4 cts make $\frac{1}{2}$ circle)

TOMZARA ZUIKOV-SHARKOV (continued)

SHARKOV-Column Part
1 with couples next to each other throughout step R fwd toward
other column-hands on waist
2 Hop on R as L lifts behind
3 Step fwd on L turning body diag L to access merging and
pass through
4 Touch R beside L and clap twice
5-8 with ftkw, hands on waist and clapping of cts 1-4, move to
form 2 columns on opposite sides turning CW 180 degrees
gradually to face other column
9-16 Repeat above once more
17 with columns facing columns and hands free step R sideways R as
arms bend R (makrich)
18 Close L to R as arms bend L
19 Repeat ct 17
20 & Touch L beside R and clap twice
21-24 & Repeat cts 17-20 & with opposite ftkw and direction
25-32 & Repeat ftkw cts 17-24 but with 360 degree turn

TELLOO SE YEDEE

COUNTS (4/4) described in 4 cts VARIATION #1
Dancers shoulder to shoulder hands interlocked facing center
1 Leap L in place as R lifts
2 & Leap R in place double bounce as L kicks fwd over floor
3 Repeat ct 1
4 & Repeat cts 2 &
5 Leap L in place as R lifts behind
6 Hop L in place as R heel strikes floor ahead
& Leap R in place as L lifts behind
7 Stamp L beside R-no weight
8 Repeat ct 7

TRAVELLING BASIC

1 Moving sideway LOD stamp L across R with weight
& Step R to R on ball of foot
2 Step L beside R on ball of foot
& Repeat first ct &
Do this basic variation 8 times

VARIATION #2

1 Chug L fwd to stamp no weight dipping on R leg and bending
torso back
2 Close L to R as torso bends slightly fwd
3 Dip on L bringing R knee up as torso bends back
4 Straightening torso touch R heel ahead on floor

TELLOO SE YEDEE (continued)

5 Leap both feet in place
6 Hop R in place as L arches behind
7 Repeat ct 1
8 Repeat ct 2

VARIATION #3

1 Moving fwd leap ahead on L as R extends straight back above
floor with torso bent fwd
2 Hop on L
3 Leap R in place as L extends straight ahead above floor with
torso straightening
4 Hop R in place
5 & 6 Moving fwd do 3 scissors kick above floor begin R
7 Step R in place as L scissors above floor
8 Hop R in place
9-16 Repeat cts 1-8 but moving back to original place

VARIATION #4

1 Leap L in place as R toe touches beside
2 Hop L in place as R heel strikes floor ahead
& Leap R ahead as L lifts
3 Stamp L with weight ahead as R lifts
& Step R in place
4 Step L in place
5-6 Stamp R no weight beside L
7 & 8 Repeat cts 2 & 3 but on ct 8 L stamps no weight
9 Step L behind R
10 Step R fwd
11 Step L fwd
12 Step R across L
13 Touch L across R as R makes little hop
14 Hold
15 Leap on L
& Hop on L
16 Leap R in place as L kicks fwd above floor

SHATTY YA DENEY L

COUNTS 4/4 described in 4 cts

BASIC STEP

Debki position throughout-fingers and elbows interlocked
1 Facing diag R hop L in place as R heel strikes on floor ahead
& Leap R to R as L lifts
2 Stamp L with weight ahead of R

SHATTY YA DENEY (continued)

VARIATION #1

1 Facing center hop L in place as R toe touches over L on floor
2 Hop L in place as R heel touches ahead on floor
& Leap R in place as L lifts
3 Stamp L in place with weight as R kicks fwd
4 Stamp R flat ft no weight ahead on floor
5 Step R in place
& Stamp L in pl
6 Touch R toe behind L
7 & 8 Repeat cts 2 & 3

VARIATION #2

1 Touch R heel ahead on floor as torso bends back
2 Touch R toe back on floor as torso bends fwd
3 Stamp R beside L no weight
& Stamp R to R with weight
4 Leap L beside R with stamp as R kicks fwd
5 Leap R over L as L lifts
& Leap L in place as R scissors fwd
6 Repeat last ct with opposite ftwk
7 Repeat last ct &
& Leap R in place as L knee raises
8 Stamp L with weight beside R

VARIATION #2 (Option)

1-4 Repeat cts 1-4 of Variation #2
5 Stamp R with weight over L
& Step L in place
6 Step R in place
& Stamp L with weight over R
7 Repeat ct 6
& Repeat first ct &
8 Stamp R no weight in place

DALDALA

counts (5/4) described in 2 cts VARIATION #1

1 Facing center with finger hold shoulder height step bkwd R
2 Hop on R as L knee raises in front
3 Dip fwd on L as R lifts
4 Step bkwd R as L kicks fwd
5 Repeat ct 1 opposite ftwk
6 Repeat ct 2 opposite ftwk
7 Step R to R
8 Step L beside R
9 Touch R toe beside L as L pivots inward
10 Repeat ct 9 but with outward pivot
11-12 Repeat cts 9-10

DALDALA (continued)

13 Moving fwd step ahead with R
14 & Double bounce on R
15 Step fwd with L
16 Stamp R beside L no weight

VARIATION #2

1 Moving bkwd Ver Veri skip L to R as L touches fwd
2 Hop on R and L straight leg swings CCW around 180 degrees
& Leap on L bkwd as R kicks fwd above floor
3-4 & Repeat above once more
5 Moving fwd Ver Veri skip L to R
6 Hop on R as L lifts behind
& Stamp fwd on L with weight
7 Stamp R beside L with weight
8 Hold
& Stamp L with weight in place as R kicks fwd above floor

SACHME

COUNTS (9/8) described in 4 cts

1-4 Walk 3 steps to R begin R and touch L beside R while using
Makrich hands
5-8 Repeat cts 1-4 with opposite ftwk and Makrich moving this
time to center
9-12 Walk bkwd with 4 walking steps begin with L plus Makrich

PAROV YEGAR SIROON YAR

COUNTS (2/4)

1-4 Facing diag LOD with little finger hold at shoulder height
do 2 two-steps LOD
5 Facing center step R to R as arms begin to lower
6 Step L behind R in LOD as arms finish lowering
7 Releasing finger hold step R to R as body begins to turn to R
8 With body now facing out and hands free at shoulder height step
L to LOD
9 Step R behind L in LOD as hands clap chest level
10 Step L to LOD as body begins to turn to L
11 With body now facing in step R to LOD as fingers grasped again
12 Step L behind R in LOD

YARIMO

COUNTS 7/8-9/8 to 8/8-9/8

Men and women separate lines with women utilizing both finger
hold and solo arms and men with shoulder hold throughout with
footwork only

YARIMO (continued)

7/8-9/8 VARIATION

- 1-3 With women hands on waist and facing diag R do Armenian
Kerteh to R
1-2 Step R to R
1-2 Step L bkwd turning slightly RLOD
1-2 Touch R heel across L as hands clap overhead
1-2, 1-2 Turning to Diag R do 1 two-step to R beginning R as hands for
women do 3rd position Yeghnik
1 Hop on R--hands continue Yeghnik--as L lifts
2-3 Step L across R

NOTE: Optional turn to above variation--women can 360 degree
to R on two-step phase while hands still execute Yeghnik

8/8-9/8 VARIATION

- !_# Women with little finger hold at shoulder height and facing
diag R do 1 two-step to R beginning R
1-2 Touch L toe across R
1-3 Facing center step bkwd on L in plie as hands lower to waist
level
1-2 Touch R across L as hands bend from elbow R
1-2 Step R in place as hands begin Makrich to L side
1-2 Touch L across R as hands complete Makrich to L
1 Step L in place as hands begin Makrich
2-3 Touch R across L as hands complete Makrich to R

HOY NAR

COUNTS (2/4) described in 2 cts
(8 meas. intro) BASIC STEP

- Mixed lines with shoulder hold
1-2 Facing diag LOD walk twice to R beginning R
3 Step R to R
4 Chug on R as L lifts to inside of R knee
5-16 Repeat basic 3 more times

NOTE: When changing from basic to Variation #2 modify at
ct 15--R chugs fwd as L heel touches ahead on floor--and
ct 16 hop on R as L is drawn to knee

VARIATION #1

NOTE: Prior to doing Variation #1 first time only walk to
R 4 times beginning R

- 1 Turning diag RLOD step R across L as L lifts
2 Step bkwd on L face diag LOD
3 Circle R to R over floor CW 360 degrees
4 Touch R heel in LOD
& Leap on R in plie where heel touched as L lifts
5 Hold

HOY NAR (continued)

- &
6 Step bkwd on L with stamp
Hold
&
7 Step bkwd on R with stamp
Raise L knee in front
8 Stamp L fwd with weight in plie as arms release shoulder hold
and L arm extends fwd bent from elbow and R leg and arm straight
back
9-10 Upright again do 360 degree L turn in place with R and L as hands
are placed on waist
11 Leap to both ft in place diag RLOD with L ahead as hands clap
over L shoulder
12 Hold
&
Turning to face center leap to both ft in place as hands return to
shoulder hold
13 Hold
&
14 Touch R heel across L as L heel pivots inward
Hold
&
15 Touch R heel to R as L pivots outward
Touch R heel straight ahead on floor

NOTE: All touches involve hip motion, pivots and support ft
plies when executed

- 16 Hop L in place as R knee raises in front

VARIATION #2

- 1 Releasing shoulder hold and moving center step ahead on L turning
diag RLOD as arms extend out shoulder height, palms out
2 Draw R ft to inside L knee as hands clap above L shoulder
3 Step ahead on R as arms extend out again
4 Touch L with straight leg ahead on floor
5 Dip on both ft in place
6 &
7 Scissor kicks (R-L) with heel touching floor ahead
Repeat
8 Leap R in place as L lifts behind
9-16 Repeat cts 1-8 but moving bkwd to original position

NOTE: When doing Variation #2 last time leap to L in place
as R lifts to prepare always for basic

ENDING VARIATION

- 1 Holding shoulders and moving LOD step R to R
2 Chug on R as L is drawn to knee
3-4 Repeat cts 1-2
5-6 Releasing shoulders make 3/4 turn to R with R-L
7 Leap to both ft with L in front of R to face center with L
arm extended out with palm out and hand behind head

HEIOV BAR

COUNTS (2/4) described in 2 cts

Separate lines with dancers closely linked and arms & hands interlocked facing center

1 & Step R sideways R and double bounce on it as L remains on floor
2 Close L to R with slight dip
3 & 4 Repeat cts 1 & but triple bounce on R
5 Dip on L in slight RLOD
6 Weight change to R
7 Repeat ct 5
8 Slight hop R in place as R lifts
9 & 10 Begining R two-step in place with R in front
11 & 12 Repeat cts 9 & 10 with opposite ftwk
13 & 14 Repeat cts 9 & 10
15 Cross L over R in LOD with stamp and weight
16 Hold

FLORICICA DE LA NUCI
Muntenia, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor at the Popular School of Arts in Bucharest.

PRONUNCIATION: floh-ree-CHEE-kah deh lah nu-che

TRANSLATION: "Floricica" translates "little flower", "nuci" translates "walnut." In actuality "floricica" is a style of dance and "Nuci" is the name of a village.

CASSETTE: Village Dances of Romania, Vol, side 1/2

FORMATION: Mixed circle-line with hands joined at shldr ht ("W" pos), face ctr.

METER: 2/4

PATTERN

Meas

INTRODUCTION: 4 cts

DANCE:

- 1 Step R in front of L (ct 1); step L in place (ct &); step R beside L (ct 2); step L in place (ct &).
- 2 Repeat meas 1.
- 3 Stamp R beside L, with wt (ct 1); hop on L in place (ct &); moving in LOD and facing diag R - step R to R (ct 2); hop on R (ct &).
- 4 Facing ctr and moving sdwd R - step R to R (ct 1); step L behind R (ct 2); step R to R (ct 2); hop on R in place (ct &).
- 5-8 Repeat meas 3-4, 2 more times (3 in all).
- 7-8 Turning to face diag R and moving bkwd in RLOD - beg L do 7 fast steps bkwd (cts 1,&,2, etc), hop on L on last "&" ct.

Repeat dance from beg, except on last "&" ct at end of dance, face ctr and stamp R slightly fwd.

9-16 Repeat meas 1-8 with opp ftwk and direction. (fwd & bkwd grapevine to L)

PART III:

1 Dancing in place - leap R (ct 1); stamp L beside R (ct &); leap-stamp R (ct 2,&).

2 Leap slightly R to R (ct 1); stamp L, 2 times in place (cts &,2).

Cue for meas 1-2: Leap-stamp L, leap-stamp R, leap-stamp L, leap-stamp-stamp L.

3-4 Repeat meas 1-2 with opp ftwk.

5-8 Do 6 leap-stamps, in place, beg R. End by do a leap on R and stamping L, 2 times, beside R (cts &,2).

9-16 Repeat meas 1-8 with opp ftwk and direction.

Repeat from beg to end of music.

HORA LA TREI
Muntenia, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor of the Popular School of Arts in Bucharest.

PRONUNCIATION: hoh-rah lah treh

TRANSLATION: Hora for three

CASSETTE: Village dances of Romania, Vol, side 1/8

FORMATION: Mixed circle with hands joined down ("V" pos), face ctr.

METER: 2/4

PATTERN

Meas

INTRODUCTION: 4 meas

DANCE:

- 1 Leap R twd ctr (ct 1); step L-R in place (cts &,2). Arms swing fwd during meas.
- 2-6 Repeat meas 1, alternating ftwk and hand movements, 5 more times (6 in all).
- 7 Step R to R (ct 1); hop on R in place (ct 2).
- 8 Step L across R (ct 1); hop on L in place (ct 2).

Note: During meas 7-8 hands are in "V" pos.

MOMIRUL
Banat, Romania

This dance was learned by Alexandru David in 1987 from Titu Panduru, instructor at Băile Herculane Folk Dance Group.

TRANSLATION: It is the name of a well known dance

PRONUNCIATION: moh-mee-RRUL

CASSETTE: Village Dances of Romania, Vol. I, side 2/8

RHYTHM: 2/4 meter, counted $\frac{1-\&}{S}$ $\frac{2}{Q}$ $\frac{\&}{Q}$

FORMATION: Mixed line in shldr hold ("T" pos.

METER: 2/4 PATTERN

Meas

INTRODUCTION: none

PART I:

- 1 Dancing in place - step R in place (ct 1); step L across R (2); step R back in place (ct &).
 - 2-6 Repeat meas 1, alternating ftwk. (6 in all)
 - 7 Facing diag R and moving sdwd R - step R to R (ct 1); hop on R (ct 2); step L across R (ct &).
 - 8-10 Repeat meas 7, 3 more times (4 in all), except on last "&" ct stamp L slightly fwd.
 - 11-14 Repeat meas 7-10, beg L ft to L.
- Repeat dance from beg to end of dance.

RATA
Moldavia, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor at the Popular School of Arts in Bucharest.

PRONUNCIATION: RAH-tseh

TRANSLATION: The duck. Rata is a type/style of dance.

CASSETTE: Village Dances of Romania, Vol, side 2/5

FORMATION: Mixed line, joined in shldr hold ("T" pos), face ctr.

STEPS: Kicks: All swings can have double kicks in them.

METER: 2/4 PATTERN

Meas

INTRODUCTION: 8 cts

PART I:

- 1 Step R slightly R (ct 1); swing L across R, hop on R (ct &);
step L slightly L (ct 2); swing R across L, hop on L (ct &).
- 2 Step R slightly R (ct 1); step L behind R (ct &); step R
slightly R (ct 2); swing L across R, hop on R (ct 2).
- 3 Step L slightly L (ct 1); swing R across L, hop on L (ct &);
step R slightly R (ct 2); step L behind R (ct &).
- 4 Step R slightly R (ct 1); swing L across R, hop on R (ct &);
step L slightly L (ct 2); swing R across L, hop on L (ct &).
- 5 Step R slightly R (ct 1); step L behind R (ct &); step R
slightly R (ct 2); hop on R (ct &).
- 6 Step L across R (ct 1); hop on L (ct &); step R to R (ct 2);
step L behind R (ct &).
- 7 Step R to R (ct 1); hop on R (ct &); step L across R (ct 2);
hop on L (ct).
- 8 Step R to R (ct 1); step L behind R (ct &); step R to R (ct
2).
- 9-14 Hop on R in place (ct &); scuff L heel across R (ct ah); step
L across R (ct 1); hop on L (ct &); scuff R heel fwd (ct ah);
step R to R (ct 2); step L behind R (ct &); step R to R (ct
ah).

NOTE: The above step cross over the measure. It is done a total of 5 times, this will leave you at the end of meas 13 + ct 1 of meas 14. Then do the following to complete meas 14: Hop on R (ct &); scuff L across R (ct ah); step L across R (ct 2); kick R diag R fwd (ct &).

PART II:

- 1 Facing ctr - step R in place (ct 1); swing L across R (ct &); step L in place (ct 2); swing R across (ct &).
- 2 Moving sdwd to R, step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- 3-6 Repeat meas 1-2, alternating ftwk and direction, 2 more times (3 in all).
- 7 Stamp L, in place, 3 times in place (cts 1,&,2).
- 8 Step L to L (ct 1); leap R behind L (ct &); leap L to L (ct 2).
- 9 Stamp R 3 times (cts 1,&,2).
- 10 Stamp R in place (ct 1); step R to R (ct &); close L to R (ct 2); step L to L (ct &).
- 11 Stamp R in place (ct 1); stamp R to R (ct &); stamp R in place (ct 2); stamp R to R (ct &).
- 12 Stamp R in place (ct 1); leap R to R (ct &); stamp L beside R (ct 2); leap L to L (ct &).
- 13-14 Repeat meas 11-12, 1 more time (2 in all).
- 15 Stamp R beside L (ct 1); stamp R to R (ct &); stamp R beside L (ct 2).
- 16 Brush R toe fwd (ct 1); brush R toe bkwd (ct 2).
- 17 Stamp R, 3 times (cts 1,&,2).
- 18 Step on R in place (ct 1); swings L across R, hop on R (ct &); repeat step-swing with opp ftwk - to L (ct 2-&).
- 19 Step R to R (ct 1); close L to R (ct ah); step R to R (ct &); close L to R (ct ah); step R to R as L swings across R (ct 2).
Note: Small sharp ftwk.
- 20 Step L in place (ct 1); swing R across L, hop on L (ct &); repeat step-swing with opp ftwk - to R (ct 2-&).

- 21 Repeat meas 19 with opp ftwk to L, except end by stamping R in place on ct 2 "&", do not swing ft. (L to L, close R, L to L, close R, L to L, stamp R in pl)
- 22 Step R to R (ct 1); close L to R (ct &); step R to R (ct 2); stamp L beside R (ct &).
- 23 Step L slightly L (ct 1); stamp R beside L (ct &); step R to R (ct 2); stamp L in place.
- 24 Step L to L (ct 1); stamp R slightly fwd (ct 2).

PART III:

- 1 Step R bkwd (ct 1); close L to R (ct &); step R fwd (ct &); step L slightly fwd of R (ct &).
- 2 Stamp R slightly fwd (ct 1); lift L ft (ct 2); stamp L slightly fwd (ct &).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).
- 9 Step R bkwd (ct 1); close L to R (ct &); step R fwd (ct 2); step L slightly fwd (ct &).
- 10 Stamp R slightly fwd 2 times (cts 1,&); lift R ft (ct 2); stamp R slightly fwd, no wt (ct &).
- 11 Step R to R (ct 1); stamp L slightly fwd (ct &); step L to L (ct 2); stamp R to R (ct &).
- 12 Stamp slightly fwd 2 times (cts 1-2).
- 13-24 Repeat meas 9-12, 3 more times (4 in all).
- On last time through dance, replace the 2 stamps with 1 stamp and hold.

ROGOJINA
Muntenia, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor at the Populär School of Arts in Bucharest.

PRONUNCIATION: row-goh-ZHEE-nah

TRANSLATION: Woven (reed style) floor covering

CASSETTE: Village Dances of Romania, Vol, side 1/4

FORMATION: Mixed circle in shldr ("T" pos).

METER: 2/4

PATTERN

Meas

INTRODUCTION: 8 cts

PART I:

- 1 4 step Grapevine to R: Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); step L behind R (ct &).
- 2 Step R to R (ct 1); stamp L, 2 times, in place (cts &,2).
- 3-8 Repeat meas 1-2 alternating ftwk and direction, 3 more times (4 in all).

PART II:

- 1 Step slightly R to R (ct 1); stamp L, 2 times (cts &,2).
- 2 Repeat meas 1 with opp ftwk to L.
- 3 Step R slightly to R (ct 1); stamp L beside R (ct &); step L slightly L (ct 2); stamp R (ct &).
- 4 Step R slightly to R (ct 1); stamp L, 2 times, beside R (cts &,2).
- 5-8 Repeat meas 1-4, with opp ftwk to L.

Repeat dance from beg to end of dance.

SIRBA ÎN GRĂDINĂ
Muntenia, Romania

This dance was learned by Alexandru David from Lon Petcu, dance instructor for the Popular School of Arts in Bucharest.

TRANSLATION: "Sirba" is a style of dance. "In Gradina" translates "in the garden".

PRONUNCIATION: SEER-bah een greh-DEE-nah

CASSETTE: Village Dances of Romania, Vol. I, side 2/9

FORMATION: Mixed lines joined in shldr hold. Face ctr.

METER: 2/4

PATTERN

Meas

INTRODUCTION: None

PART I:

- 1 Moving sdwd R - step R to R (ct 1); step L behind R (ct &);
step R to R, L behind, again (cts 2-&).
- 2-4 Repeat meas 1, 3 more times, except do a total of 7
step-behinds + step R to R (ct 2); stamp L in place (ct &).
- 5-8 Repeat meas 1-4 to L with opp ftwk.

PART II:

- 1 Moving sdwd R - kick R diag R fwd (ct &); step R to R (ct 1);
step L behind R (ct &); step R to R (ct 2).
- 2 Repeat meas 1 to L with opp ftwk.
- 3 Kick R diag R fwd (ct &); step R to R (ct 1); step L behind R
(ct &); step R to R (ct 2); step L behind R (ct &).
- 4 Step R to R (ct 1); stamp L in place (ct 2).
- 5-8 Repeat meas 1-4 to L with opp ftwk.

SÎRBA PRIMĂVERII
Bukovina, Romania

Gene

This dance was learned by Alexandru David in 1987 from Anrel Ciorrei, dance instructor at the School of Arts in Suceava.

TRANSLATION: "Sirba" is a style of dance. "Primaverli" translates "spring."

PRONUNCIATION: SEER-bah PREE-mah-vehr-ee

CASSETTE: Village Dances of Romania, Vol. I, side 2/7

FORMATION: Mixed lines or circles with hands joined in "W" pos, face ctr.

METER: 2/4

PATTERN

Meas

INTRODUCTION: none

PART I:

- 1 Moving twd ctr - step R fwd (ct 1); hop on R (ct & 9; step L fwd (ct 2); hop on L (ct &). Hands swing down on ct 1-&, then swing up on cts 2-&.
- 2 Step R-L-R in place. Hands remain up.
- 3-8 Repeat meas 1-2 alternating ftwk direction. Arm work same. (Fwd & bkwd 4 times in all)
- 9 With hands in "W" pos - step R to R (ct 1); step L across R (ct &); step R back in place (ct 2); hop R in place (ct &).
- 10 Repeat meas 9 to L with opp ftwk.
- 11 Drop on R in place with knee bent, L leg moves sdwd (ct 1); click L to R, straighten R knee (ct &); drop on L in place with bent knee, R leg moves sdwd (ct 2); click R to L, straighten L knee (ct &).
- 12 Stamp R, 3 times in place (cts 1-&-2).
- 13-14 Repeat meas 11-12 with same ftwk. (2 heel clicks 3 stamps. Do 2 times in all)

PART II: Join in shldr hold ("T" pos)

- 1-4 Moving sdwd L - step R across L (ct 1); step L to L (ct &). Do cts 1-& for a total of 8 cross-over steps, on last "&" ct beg swinging L across R.
- 5-8 Repeat meas 1-4 to R with opp ftwk.

- 9-10 Moving sdwd to L - step R across L (ct 1); step L to L (ct &). Do cts 1-& for a total of 3 steps. On last "&" ct beg swinging L across R.
- 11-12 Repeat meas 9-10 to R with opp ftwk.
- 13 Step R across L (ct 1); step L to L (ct &); step R across L (ct 2); beg swinging L across R (ct &).
- 14 Repeat meas 13, to R with opp ftwk (Lx, R to R, Lx).
- 15 Step R across L (ct 1); step L across R (ct 2).
- 16 Stamp R next to L, 2 times.

Repeat dance from beg to end of music.

TOCUL
Bukovina, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor from the Popular School of Arts in Bucharest.

PRONUNCIATION: TOH-quol

TRANSLATION: Heel

CASSETTE: Village Dances of Romania, Vol, side 1/3

FORMATION: Mixed circle, or cpl dance. When doing as a mixed circle use a back basket hold, or when doing as a cpl use shldr-waist pos.

METER: 2/4

PATTERN

Meas

INTRODUCTION: 4 cts

DANCE:

1 Moving to R - step R to R (ct 1); step L across R (ct 2).

2 Step R to R (ct 1); close L to R (ct 2).

3-4 Repeat meas 1-2 with opp ftwk in RLOD.

5 Moving to R - step R to R (ct 1); step L across R (ct 2).

6-7 Beg R, do 2 hop-step-steps to R. Hop-step-step: Hop on R (ct 1); step L-R in LOD (cts &-2)

8 Face ctr - jump twd R, landing on both ft (ct 1); hold (ct 2).

9-16 Repeat meas 1-8 with opp ftwk in RLOD.

PART II:

1 Walk R-L in LOD.

2-7 Do 6, hop-step-steps, beg R to R.

8 Face ctr - jump twd R, landing on both ft.

9-12 Repeat meas 1-8 with opp ftwk twd L.

Repeat dance from beg to end of music.

BITOLSKA GAJDA ✓

(Macedonia)

SOURCE: Learned from the Macedonian Gypsy community in the Bronx, NY
This dance was originally done to gajda melodies - usually improvised melodies played by virtuoso bagpipers, and later by clarinetists and saxophonists who emulated the sound of the bagpipe (gajda). This is currently a very popular dance done to many different melodies by the Gypsy community in the Bronx, New York.

TRANSLATION:

PRONUNCIATION:

MUSIC: Balkan Beauties tape, or any similarly paced Cocek

FORMATION: Line dance, hands held down

METER: 2/4

PATTERN

Meas

Introduction:

- 1 Moving R & facing R, step R fwd (ct 1); step L fwd (ct 2)
- 2 Still facing & moving R, step R fwd (ct 1); step L behind R (ct 2);
step R fwd (ct &)
- 3 Still facing & moving R, step L fwd (ct 1); step R fwd (ct 2);
step L fwd (ct &)
- 4 Facing ctr, step R to side (ct 1); lift L (ct 2)
- 5 Step L slightly fwd & to L (ct 1); step R continuing in same
direction (ct 2)
- 6 Moving slightly back with small steps, step L (ct 1); step R (ct 2);
step L (ct &)
- 7 Step R beside L (ct 1); lift L (ct 2)
- 8 Step L beside R (ct 1); lift R (ct 2)

PRESENTED BY MICHAEL GINSBURG

PRSTEN MI PADNA/NEVESTINSKO
(Macedonia)

SOURCE:

TRANSLATION:

PRONUNCIATION:

MUSIC: Balkan Beauties tape

FORMATION: Line dance, hands held at shldr level

METER: 7/8 

PATTERN

Meas

Introduction:

- 1 Facing R, step R fwd in LOD (ct 1); step L beside R (ct &); step R fwd in LOD (ct 2)
 - 2 Same as meas 1 beg with L
 - 3 Step R fwd in LOD (ct 1); step L fwd in LOD (ct 2)
 - 4 Facing ctr, step R to side (ct 1); step L beside R (ct &); step R in place (ct 2)
 - 5 Step L fwd (ct 1); step R beside L (ct &); step L in place (ct 2)
 - 6 Same as meas 3
 - 7,8 Same as meas 4 & 5
 - 9 Step R back away from ctr (ct 1); step L beside R (ct &); step R in place (ct 2)
 - 10,11 "Grapevine"-Step L to side (ct 1); step R across L (ct 2); step L to side (ct 3); step R behind L (ct 4)
 - 12 Step L to side (ct 1); step R beside L (ct &); step L in place (ct 2)
- INSTRUMENTAL BREAK; Traveling to R, do a series of 1,2,3's (R,L,R-L,R,L) until beg of vocal section.

Presented by Michael Ginsburg

RATEVKA
(E.Macedonia)


SOURCE: This dance comes from the village of Ratevo. Learned from Atanas Kolarovski.

TRANSLATION:

PRONUNCIATION:

MUSIC: Balkan Beauties tape, or Folkraft LP-25, Side B, Band 2

FORMATION: Line dance, belt hold

METER: 7/16 - counted 1,&,ah-2&-3&, or S,Q,Q


PATTERN

Meas

Introduction:

- 1 R ft free, facing slightly & moving R, a quick hop on L ft ("ah"); continuing, step fwd on R ft (ct 1); step fwd on L ft (cts 2,3)
- 2 Three steps (R,L,R) fwd, in rhythm (cts 1-3)
- 3 Step fwd on L ft, bending knee emphatically (ct 1); turning to face ctr, step sdwd R on R ft (ct 2); cross & step on L ft in back of R (ct 3)
- 4 Step sdwd R on R ft (ct 1); cross & step on L ft in front of R (ct 2); step back on R ft in place (ct 3)
- 5 Step on L ft in place (ct 1); hop on L ft, swinging R ft around in back (ct 2); cross & step on R ft in back of L (ct 3)
- 6 Step sdwd L on L ft (ct 1); Hop on L ft, swinging R ft around in back (cts 2,3)
- 7 Cross & step on R ft in back of L (ct 1); cross & step on L ft in back of R (ct 2); close & step on R ft beside L (ct 3)
- 8 Step fwd on L ft (ct 1); hop on L ft, swinging R ft across in front (cts 2,3)

PRESENTED BY MICHAEL GINSBURG

ROMSKO LESNO
(Macedonia)

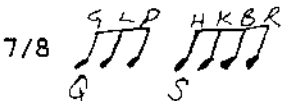
SOURCE: Learned from Macedonian Gypsy community in the Bronx, NY

TRANSLATION:

PRONUNCIATION:

MUSIC: Balkan Beauties tape

FORMATION: Line dance; M with shldr hold, W holding hands in W pos

METER: 7/8 

PATTERN

Meas

PART I

- 1 Traveling to R, lift R (Q), Step R (S)
- 2 Continuing to R, lift L (Q), Step L (S)
- 3 Lift R (Q), turning to face ctr, step R to side (S)
- 4 Lift L (Q), with L still lifted, bend R knee ("dip") (S)
- 5 With L still lifted, raise up on R for small hop (Q), step L to side (S)
- 6 Reverse ftwk of meas 4

PART II

- 1 Traveling R, lift R (Q), step R (S)
- 2 Step L across R (Q), step R to side (S)
- 3 Step L across R (Q), step R to side (S)
- 4 Step L across R (Q), step R back to place (S)
- 5 Lift L (Q), step L to side (S)
- 6 Step R across L (Q), step L back to place (S)

Do Part I approximately 2/3 of the way through the music, then do Part II to the end.

PRESENTED BY MICHAEL GINSBURG

SLAVJANKA
"Malo Ti, Malo Ja"
(Croatia)

SOURCE: Learned from Michael Herman
TRANSLATION:
PRONUNCIATION:
MUSIC: Balkan Beauties tape
FORMATION: Croatian circle dance, hands held down
METER:

PATTERN

Meas

Introduction:

- PART 1 (Using rhythm 1,2,&)
- 1-8 Seven "step-bounce-bounces" to R (step R, bounce twice with ft tog), on eighth meas, do step-bounce
- 9-16 Do one "bounce-bounce-bounce" with high jump on first bounce
Do six "step-bounce-bounces" to L
On meas 16, step L, hop L
- PART 2
- 1 Step R across L (ct 1), step L back to place (ct 2)
- 2 Step R beside L (ct 1); hop R (ct 2)
- 3&4 Rpt meas 1 & 2 with opp ftwk & direction
- 5-8 Rpt meas 1-4
- 9-16 Rpt meas 1-8

PRESENTED BY MICHAEL GINSBURG

SOKACKO MALO KOLO

SERBIAN CIRCLE DANCE HANDS ON SHOULDERS OR HELD DOWN

Although the meter of this dance is 4/4, it is notated in 8/8 for the sake of convenience.

The prevailing rhythm

$\frac{8}{8}$ } | | | | | | | |

accents beats 1,3,4,6,7

1 2 3 4 5 6 7 8
↑ ↑ ↑ ↑ ↑
"Get your pa-pers here"

THE ENTIRE DANCE IS DONE FACING CENTER

Part I

Meas. 1

- 1 - Step R to side
- 3 - Small hop on R
- 4 - Step L to L
- 6 - Small hop on L
- 7 - Step R beside L

Meas. 2

- 1 - Step L to side
- 3 - Small hop on L
- 4 - Step R beside L
- 6 - Small hop on R while kicking L sharply forward
- 7 - Step L behind R

Repeat pattern until leader changes step

Part II

Meas. 1 "pas-de-bas-de-bas"

- 1 - Step R to side
- 3 - Step L across R
- 4 - Step R back to place
- 6,7 - Repeat 4,5

Meas 2 repeats meas. 1 on opposite foot

Note: This entire step moves slightly to the left except for beat 1 or meas. 1.

Repeat pattern until leader changes step

Part III

Meas. 1

- 1 - Step R towards center, tucking L foot behind R calf
- 3 - hop R
- 4 - Step L back to place
- 6 - Step R beside L
- 7 - Step L in place

SOKACKO MALO KOLO (CONT.)

Meas. 2 (rhythm changes here)

- 1 - Step R in place
- 3 - Hop on R while kicking L up and across R knee
- 5 - Step L to side
- 6 - Step R behind L
- 7 - Step L to side

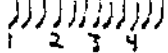
Repeat pattern until leader changes step.

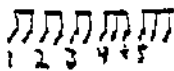
TOPANSKO ORO

TOPANSKO (cont.)

MACEDONIAN LINE DANCE

METER: 12/8

RHYTHM #1: 

RHYTHM #2: 

HOLD HANDS AT SHOULDER LEVEL FOR FIG. 1, DOWN FOR FIG. 2

Fig. 1 (Rhythm #1 throughout)

Meas. 1 (travel to R, lift-steps)

- 1- lift R
- 2- step R
- 3- lift L
- 4- step L

Meas 2 (Meas. 2-5 in place)

- 1- lift R
- 2- step R and lift L at same time
- 3- rest
- 4- rest

Meas 3-

- 1- hop R while bringing L foot around behind R knee
- 2- step L to side
- 3- step R across L
- 4- step L back

Meas. 3 & 4 - repeat meas. 2 & 3

4 5

Fig. 2

Measure 1 (travel to R on meas. 1 & 2)

- 1- lift R (when second figure reappears, step L on this beat.)
- 2- step R in LOD
- 3&- step L and then R ("bloop-bloop") in LOD
- 4- step L

(cont.)

Meas. 2

- 1 &- step R and then L ("bloop-bloop") in LOD
- 2- step R in LOD
- 3- step L across R
- 4- step R back to place

Meas. 3 (meas. 3 & 4 use rhythm #2) facing L

- 1- hop R
- 2- hop R
- 3- step L behind R
- 4- step R in place
- &- step L behind R
- 5- step R in place

Meas. 4 - facing R

- 1- small leap onto L to side
- 2- hop L
- 3- step R behind L
- 4- step L in place
- &- step R behind L
- 5- step L in place

Meas. 5 - same as meas. 4 on opposite foot.

DZHINGURITSA

Bulgaria- Pirin Macedonia Region

Music is 9/8

Pattern: Q Q Q S (in 4's) OR
S S S QS (in 5's) for teaching

Hold hands in W position

- I. 1 touch R heel forward into circle
2 step R forward across L, bring hands down
3 lift L across R, turn to face LOD, bring hands back up
4 hold L, lift more from R
5 step L LOD
- II. & step R
1 step L
2 step R
3 step L
4 lift R beside L, face center
5 step R behind L
- III. 1 touch L toe across R
2 touch L toe to L
3 touch L toe to R
4 lift L beside R
5 step L behind R
- IV. & step R in place
1 step L diagonally behind R
2 step R in place
3 step L diagonally behind R
4 step R in place
5 step L diagonally behind R

Variation 1:

In III, 123 can be replaced by lifting L leg and rotating it from pointing forward to pointing to the L with 3 bounces on the R.

Variation 2:

Replace I3 through II5 with a fast grapevine starting L over R.
345 L over R, R to side, L behind R,
12345 R to side, L over R, R to side, L behind R, R to side,
begin step III.

Presented by:

Ventzi Sotirov at Santa Barbara Symposium 1992

Notes by: Malcolm McClure

GRAOVSKO

BULGARIA- Šöp Region

Music is 2/4

Low hand hold, open circle moving CCW (LOD)

- 1 Moving backwards in LOD- Hop L, R
Step L
- 2 Leap R (turning to face LOD)
Step L
- 3 R, L (blop-blop)
Hop L
- 4 R (or kerplunk)
Hop R- extend L
- 5 Hop R, step L (moving RLOD)
Step cross R in front of L
- 6 Hop R, step L
Step cross R behind L
- 7 Step L as you lift R knee (in place)
Step R as you lift L knee "
- 8 Step L as you lift R knee "
Step R behind "
- 9 Step L
Swing R foot high around in front of L
- 10 Cross R over L rising on balls of both feet
Take weight on R
- 11 Swing L (cw) from behind closing with click to R (on balls)
Fall on L crossing in front of R
- 12 And step on R (stretch measure)
And steps a L (end facing somewhat LOD)
BEGIN DANCE AGAIN facing RLOD

Presented by:

Ventzi Sotirov at Santara Barbara Symposium 1992

Notes by: Jim McLaughlin

KATERINO MOMO - (ARAP)

Bulgaria- Pirin Macedonia Region

Music is 2/4

Hands in W position

- I. lift R (bicycle), extend step R LOD (face LOD)
lift L (bicycle), extend step L LOD
lift R (bicycle), extend step R LOD
lift L, hold L extended LOD
dip

step back on L, step back on R
bounce on both (face center)
bounce on both, end with weight on L

cross R over L
step L in place
step R LOD (extend) (face LOD)
step L LOD

- II. Only do this step as the second phrase of the instrumental section.
lift R (bicycle), extend step R LOD (face LOD)
lift L (bicycle), extend step L LOD
lift R, hold R extended LOD

step back on R, step back on L
cross R over L (face center)
step L in place

leap on R, lift L across R (show sole of foot to R)
leap on L, lift R across L (show sole of foot to L)

- III. End in shallow knee bend

Presented by:

Ventzi Sotirov at Santa Barbara Symposium 1992

Notes by: Malcolm McClure

NEVESTO MORI

Bulgaria- Pirin Macedonia Region

Music is 8/8 + 5/8

Pattern: S Q S + Q S

Hold hands in W position

I. Face diagonally LOD

1. lift R and cross in front of L
2. extend R to R
3. step R to R
4. extend L to R
5. step L to R

Nevesto Mori

repeat 1-5

repeat 1-4

5. hold L in front of R knee

1. extend L down in front of R to center
2. lift L beside R
3. step L behind R
4. lift R beside L
5. step R behind L

Reverse moving RLOD, but only repeat once:

Face diagonally RLOD

1. lift L and cross in front of R
2. extend L to L
3. step L to L
4. extend R to L
5. step R to L

repeat 1-4

5. hold R in front of L knee

1. extend R down in front of L to center
2. lift R beside L
3. step R behind L
4. lift L beside R
5. step L behind R

- II. 1. touch R to R
2. move R to in front of L
3. touch R in front of L
4. lift R in front of L
5. hold the lift

- III. 1. step R forward
2. lift L
3. step L forward
4. step R forward
5. dip and step L forward

1. step R back
2. lift L
3. step L back
4. step R back
5. step L back

- IV. 1. lift R in front of L
2. lift R to R
3. step R to R
4. step L across R
5. step R in place

1. lift L in front of R
2. lift L to L
3. step L to L
4. step R across L
5. step L in place

Variation:

Turn CCW on steps 3 4 5
of the second segment of step IV.

Presented by:

Ventzi Sotirov

Notes by: Malcolm McClure

Santa Barbara Symposium 1992

PETRUNINO

BULGARIA- Sŏp Region

Music is 12/16

Pattern: S Q Q Q S

Hands joined down

- I. 1 1 Hop on L, bringing R up in front of L
2 Step R to R
3 Step L crossing in front of R
4 Step R to R
5 Step L crossing in front of R
- 2 1-5 REPEAT MEASURE 1
- 3 1 Step back on R while twizzling L heel
2 Step L to L
3 Step R behind L
4 Step L to L
5 Step R behind L (extend L to L on last count)
- 4 1 Step L in place (clicking to R), while lifting R
with small kick forward
2 Lift on L
3 Step R in place
4 Lift R heel while making a small kick forward with L
5 Step L in place while making a small kick forward
with R
- 5-8 REPEAT MEASURES 1-4

PETRUNINO (continued)

- II. 1 1 Kick forward(ROD) with R, keeping knee
straight
2 Hop on L
3 Step forward on R
4 Step forward on L
5 Step on R, turning to face R(LOD)
- 2 1-5 REPEAT MEASURE WITH OPPOSITE FEET AND FACING
- 3 1 Step R crossing in front of L
2 Step L to L
3 Step R crossing behind
4 Hop R, bringing L up, around and behind R
5 Step L behind R
- 4 1 Kick R high and diagonally to R
2 Hop on L
3 Step on R in place
4 Step on L in place
5 Step on R in place
- III. 1 1-5 Five steps in to center, starting with L
- 2 1 Jump onto both feet
2 Hop on R
3-5 Three steps backing out from center, starting
with L
- 3 1 Step R in place while lifting L
2 Step L in place while lifting R
3 Hold
4 Step R in place while lifting L
5 Step L in place while lifting R
- 4 1-5 REPEAT MEASURE 3

Presented by:
Ventzi Sotirov at Santa Barbara Symposium 1992

Notes by: Jim McLaughlin

SANDANSKO

BULGARIA- Pirin Macedonia Region

Music is 7/8

Pattern: S Q Q

Low hand hold

1	1	Hop L (facing ctr- moving LOD)
	2	Step R
	3	Step L behind
2	1	Step R knees bent(turn facing LOD)
	2	Close L
	3	Step R
3	1	Step L
	2	Close R
	3	Step L
4	1	L, R (blop-blop) turing to face ctr
	2	Bounce R heel and-
	3	Kick L foward
5	1	Hop R, step L
	2	Hop L
	3	Step R
6	1-3	L, R, L
7	1-3	R, L, R
8	1-3	L, R, L

BEGIN DANCE AGAIN

Presented by:

Ventzi Sotirov at Santa Barbara Symposium 1992

Notes by: Jim McLaughlin

ZEMRUKNALO MOLOJ MOMIČE

BULGARIA- Pirin Macedonia Region

Music is 8/8 + 5/8 - Introduction is 7/8

Pattern: S Q S + Q S - S Q Q

Hold hands in W position

I. face center

1. lift R in front of L
2. float R to R
3. step R to R
4. step L to R
5. step R to R

1. lift L beside R
2. hold L beside R
3. step L behind R
4. step R to R
5. step L across R to R

- II. 1. lift R in front
2. hold
3. R beside L
4. almost touch L heel to L
5. almost touch L heel forward, lift L across R

1. lift L in front of R
2. lift L beside R
3. step L behind R
4. lift R beside L
5. step R behind L

reverse

Zemruknaló Malóĵ Momiče

- IIIa. 1a. lift R in front of L
2. extend R in front of L
3. step R forward
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
2,3 circle L to L and behind R
1. step R in place
2. cross L over R
3. step R in place
1. step L in place
2,3 circle R to R and behind L
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
2,3 circle L to L and behind R
1a. step R to R
2a. close L to R
3a. bend both knees

Zemrukhalo Maloj Momiče

IIIb. Do IIIa twice, with the steps marked a above replaced with the steps marked b below.

- 1a. lift R in front of L
2. extend R in front of L
3. step R forward
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
- 2,3 circle L to L and behind R
1. step R in place
2. cross L over R
3. step R in place
1. step L in place
- 2,3 circle R to R and behind L
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
- 2,3 circle L to L and behind R
- 1b. step R in place
- 2b. prance L in front of R
- 3b. prance R in place

Zemrukhalo Maloj Momiče

IV. end in a shallow knee bend

- 1b. step L in place
2. extend R in front of L
3. step R forward
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
- 2,3 circle L to L and behind R
1. step R in place
2. cross L over R
3. step R in place
1. step L in place
- 2,3 circle R to R and behind L
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
- 2,3 circle L to L and behind R
- 1a. step R to R
- 2a. close L to R
- 3a. bend both knees

Sequence:

I 4 times, II once,
I 4 times, II once, IIIa once,
I 4 times, II once, IIIa, IIIb,
I 6 times, II once.

Presented by:

Ventzi Soterov at Santa Barbara Symposium 1992

Notes by: Malcolm McClure



ARGENTINE TANGO



LOREEN ARBUS & ALBERTO TOLEDANO

BACKGROUND ON LOREEN AND ALBERTO

Alberto Toledano and Loreen Arbus are foremost Argentine Tango performers, choreographers and teachers. Their extensive media coverage includes feature stories on "Entertainment Tonight" and in the Los Angeles Times." Their numerous television, feature and commercial credits include a recent movie for the Playboy Channel, an episode of "Equal Justice", a national Pepsi Commercial and the feature "Naked Gun 2 1/2."

Loreen and Alberto are genuine authorities on the history and art of Argentine Tango dance and music, and their obsessive love of the dance motivates them to promote and inspire others to learn and appreciate the Argentine Tango.

Loreen and Alberto perform at prestigious festivals and special events throughout the country. Recent performances include the First Annual Spanish Dance Festival (at the invitation of the renowned Flamenco dancer/choreographer, Juan Talavera); the Stanford University Historical and Traditional Dance Week; and the Mariachi Festival in Las Vegas (the biggest ever and a first for including Argentine Tango).

Originally trained in Los Angeles with Tango Master Orlando Paiva, twice annually, Loreen and Alberto visit Buenos Aires where they immerse themselves in classes to study and perfect their unique style. They are frequently invited to perform, and appear on local television and radio programs in Argentina, and teach workshops throughout the United States.

They have produced and are distributing an Instructional Video as well as a 90 minute compilation orchestral Audio Cassette.

Please contact Loreen Arbus (213/656-1207), Alberto Toledano (818/506-0780), or their agents Julie McDonald/Riley Day of Joseph Helfond & Rix, Inc. (213/464-7167) to arrange interviews and/or for more information.

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A BRIEF HISTORY OF TANGO

by Alberto Toledano

FROM SLUM TO SALON

Tango is a dance of passion, grace, speed, and intricacy. It is intensely individualistic and improvisational.

Tango music is derived from the black African rhythms of candombe, the melodies of Southern Italy, the Cuban guajira, and the Andalusian tango which was later influenced by the Cuban habanera.

Tango was born around 1880 in the River Plate region which covers Argentina to the west and Uruguay to the east. It is an exclusively urban phenomenon, whose major development took place in the city of Buenos Aires, the capital of Argentina. Tango was created by the gauchos (Argentine cowboys), Criollos (first generation...often a mixture of races), and European immigrants--mostly lower and working class people in search of a cultural identity and themselves victims of the ruling oligarchy.

In its infancy, the tango was danced solely among men, who later took it to the underworld brothels to show off and gain the favors of the prostitutes. Because of its erotic elements, the dance was prohibited in the higher social strata. The music was mainly improvised by amateur musicians who most often would play without sheet music. It was usually performed by a small band of violin, flute, and guitar--or, in the better places, by violin, flute, and piano.

The law of Universal Suffrage in 1912, which opened a new era of freedom and liberation in Argentina, together with the enormous success of the tango in Paris a year later, allowed the tango to be accepted by the aristocracy who danced it in chic ballrooms

and cabarets. The dance was made more decent and elegant, devoid of any sexual content. The bandoneon became the instrument par excellence of the tango orchestra, making the music heavy and languid. Celebrated in those years were the orchestras of Francisco CANARO and Roberto FIRPO, which played in the capital's most famous cabarets. As a result, a musical repertoire began to appear which would expand in the following decades.

During the golden decade of the 1920s, the Sexteto Tipico (typical sextet) was created, consisting of the piano, bass, two violins, and two bandoneones. From this time onward the tango musician could boast of being a professional composer. The tango sextets, personified by Julio De CARO and Osvaldo FRESEDO, gained enormous popularity during these years, in which the legendary singer, Carlos Gardel, mesmerized the masses with his magical voice and charismatic personality.

The development of the tango was halted by the military coup of 1930 which plunged the country into a depression. However, the tango-cancion (tango song) was kept alive by a few poets, among them, Enrique Santos DISCEPOLO. His existential lyrics reflect social malaise and injustices that reigned during that decade.

The untimely death of Carlos Gardel in 1935 called attention to the tango, whose music was in danger of stagnation. A major change was essential to tear the

tango from the obsolete formulas and concepts it had sunk to. The first man to undertake such a task was the violinist Juan D'ARIENZO who, in the late 1930s, revived the tango by giving it a lively, almost frenetic, but highly danceable rhythm.

The early 1940s witnessed the resurrection of the tango, brought about by the nationalistic government of Juan and Eva PERON, which improved social conditions and worker earnings.

The Argentine cinema, radio and record industry were most instrumental in the popularization of the tango. The typical orchestras performed for the enjoyment of everyone, and dancers crowded the newly opened clubs, dance halls, and cabarets. Famous tango singers sang old and new tunes with the best orchestras. Juan D'ARIENZO, Anibal TROILLO, Osvaldo PUGLIESE, and Carlos Di SARLI are a few among the many musicians who made the tango immensely popular. Tango reached its pinnacle around 1950, having become the culture of the masses.

The death of Eva Peron in 1952, put an end to the sovereignty of tango. By the late 1950s, tango had entered a crisis, partly because its popular followers suffered political defeats, and partly because the

great names of the tango were disappearing from the scene.

In addition, foreign cultures invaded Argentina, and in particular, rock and roll became the rage among the new generation. Tango was relegated to shabby local clubs, where only a handful came to enjoy it.

For the past 30 years, new names, with new ideas about how to rescue and revive the tango have appeared, creating a controversy between the defenders of the old style and the promoters of the new. Unquestionably, the most prominent of the neo-tanguistas is Astor PIAZZOLLA, a classically trained musician, whose innovative musical fusions have been criticized in Argentina, but acclaimed in Europe and the United States.

The enormous worldwide success of the show "TANGO AR-

GENTINO," which has toured half a dozen times throughout Europe, the Far East and North America, has motivated a new generation of Argentine young people to learn this dance. Today, over fifty tango clubs are flourishing in Buenos Aires where young dancers meet old timers. Once again, tango is being exalted as an integral part of Argentine culture.

In this country, the aforementioned hit show "TANGO ARGENTINO," together with the recent "FOREVER TANGO" and "VIVA TANGO," the two ballets "TANGO APASIONADO" and "DANGEROUS GAMES," the renewed interest in ballroom dancing, and the movies "TANGO BAR" and "NAKED TANGO" have spread the popularity of the Argentine Tango. In major cities, tango may be danced in several clubs and dance studios.

ROSELAND DANCE CITY

GEORGE DOERNER AND HIS ORCH

ARGUESO AND HIS LATIN RHYTHMS

TUES - MILONGA DANCE CLASS

Marquee at NYC's Roseland Dance City advertises Milonga classes, which are given by Olga of Pedra & Olga Studios.



**AND MORE
MILONGA**

Taken in April 1965, while Milonga was at a peak in New York, this photo, by Michael Miller of SEE-DO PRODUCTIONS, was graciously loaned to accompany Mr. Toledano's article on the history of Tango.



ARGENTINE

TANGO



LOREEN ARBUS & ALBERTO TOLEDANO

BASIC ARGENTINE TANGO STEP by Alberto Toledano

In Argentine Tango, dancers have many options to start the dance. In the milonguero's jargon, these opening steps are called "salidas" (exits). They may also be regarded as basic patterns upon which the rest of the dance is built. In addition, salidas allow the dancers to step along the line of movement, which is counterclockwise. They should intersperse "fancier" figures in order to add contrast and elegance to the choreography. Here we present the simplest salida, in which both the man and the woman take the same number of steps.

DESCRIPTION (see diagrams)

1. The dancers stand facing each other, the woman looking to her right. The man steps to his left with his left foot; the woman to her right with her right foot.
 2. The man steps forward on his right foot; the woman back on her left foot. The man is positioned to the woman's right side, i.e his right thigh brushes the woman's right side from the outside.
 3. The man forward on his left; the woman back on her right.
 4. The man stands with his feet together, i.e he brings his right foot to the left. The woman crosses her left over the right, putting the weight on the left foot.
- 5-6-7 This is the usual RESOLUTION, or TANGO CLOSE.

POINTERS

1. To repeat this basic pattern, after the resolution the man steps back on his right foot, the woman forward on her left. Then simply repeat the above sequence.
2. Make sure you always alternate feet. This allows the man to keep track of the woman's feet at every step, without having to look down.
3. Follow-through as you move from one step to the next. Dancing with your knees apart DOES NOT LOOK PRETTY, especially for the ladies.
4. And most importantly, the man leads and the woman follows. This is the sine qua non of the dance. Gentlemen, lead with CONVICTION; and ladies DO NOT ANTICIPATE. HAVE A GREAT TANGO !!!

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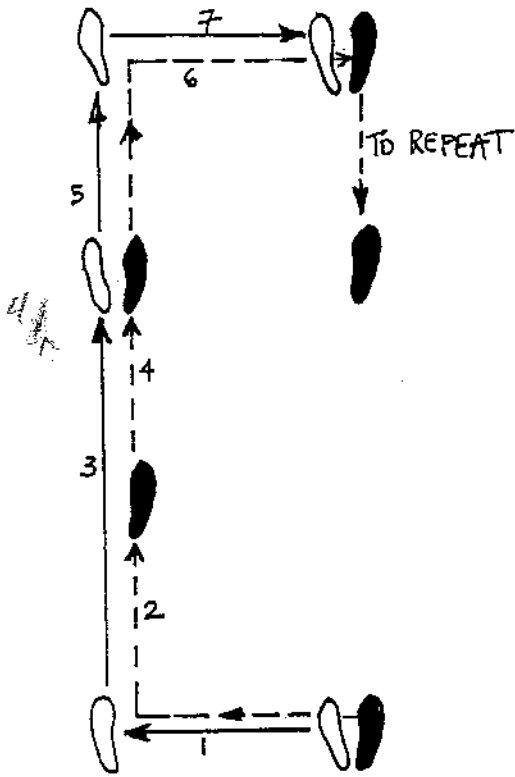


DIAGRAM 1 - MAN

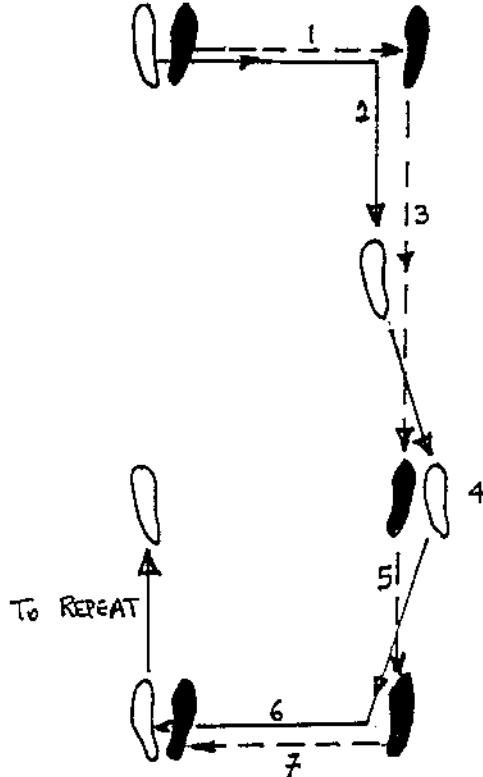


DIAGRAM 2 - WOMAN

Variations

1) M. Down into step 4. Remain in 4th pos. as W goes into crossed position. W hand signals and hand moved into 'Ocho' (stay across in front of M, pivot, step back). After several M finally steps back and close W L in front of M, then finish pattern.



LEFT FOOT



MOVEMENT OF THE LEFT FOOT



RIGHT FOOT



MOVEMENT OF THE RIGHT FOOT

- 2) M steps W R behind L (2nd diagram) knees touching, weight on both ft. - Guide W into 'Ocho' as above - important to hold L when still + guide W R - after several, bring W FT to close W Left + finish pattern.
- 3) Into 'Ocho' as in step 4, complete step W R along L of L in one of the Ocho - face W (turn 1/2 R) - after several, bring W L, R close turning L L to face W.

See last page

ARGENTINE TANGO ETIQUETTE AND STYLE

by

Loreen Arbus and Alberto Toledano

Many of us who are obsessed by the Argentine Tango have never fully recovered from seeing "Tango Argentino". For some, Argentine Tango became another form of artistic expression; for others, a new diversion; for us, an all-consuming passion.

While the dancers of this phenomenal show inspired us, they also inadvertently set a precedent for a "showy style" of tango that has subsequently been copied on our local dance floors. Most of us had never seen the Argentine Tango before, and we therefore had no frame of reference to understand the dress, etiquette and style.

We thought the 'color' of tango was black, black, black. Not true! Vivid hues abound. We assumed tango was only about incredibly intricate fast foot work. Not true! More on that later...

Unfortunately for the many who dance the tango regularly, they now have their battle scars of bruises from overly enthusiastic tango dancers who are doing what comes close to show-stopping solos on a crowded dance floor.

We have danced in Buenos Aires on a number of occasions, and we never had to worry about becoming black and blue because of the etiquette practiced by the dancers in that wonderful city. For the native Argentines, the tango represents a way of life. It is not a vehicle employed to impress or a weapon used to brutalize fellow dancers.

Authentic tango dancers, or milongueros as they are known in Argentina, have acquired their style, skill and technique entirely on their own by just going regularly -- night after night, from about 11 p.m. till the wee hours, or closing time, 6 a.m. -- since their teens to the various milongas, or tango salons/dance halls. They have obtained a well-defined code of tango manners on and off the dance floor.

The milonguero never walks over to a woman, never verbally asks her to dance. If she refused, it would be too humiliating in front of the other men. Instead, after he spots a potential partner from across the room, he establishes eye contact with her. When he feels sure that there is a great likelihood that she will say yes, with an almost imperceptible movement of the head, he invites her to dance. If the lady is willing, she nods back in the same fashion (since she too is fluent in the non-verbal language), and they meet on the dance floor.

The music begins and no one dances! A suspenseful passage of time and music ensues and, finally, a few couples, then more and ultimately all, begin to dance. We asked why and whence this custom. To no avail. It is just the way it always is at the beginning of each tango. People listen to and conceptually harmonize with the tango -- and then begin to dance.

The milongueros dance in a very tight embrace, cheek to cheek, and their bodies rarely separate. They move forward smoothly, taking either small or big steps, but always in a counter-clockwise direction. By following this same, continuous line of movement, the dancers are at all times aware of the other couples on the floor and, therefore, they cannot bump into each other. Besides being a sign of mutual respect, this also creates a feeling of collective harmony.

Also, the tango dancers in Argentina don't attempt any pyrotechnics on the dance floor. Since they honor their partners and other dancers, they simply don't execute those flashy "curtain-call" steps which are often seen on the free-for-all U.S. dance floors where couples practice one-upmanship instead of just enjoying the movement and music of the tango.

The milongueros style of dancing is simple, elegant and musical. They combine walks and turns while always keeping their thighs and knees close together. The torsos remain immobile while the shoulders are parallel to each other. The dance is thus reduced to movements executed from the waist down. During the entire tango, the man and woman almost never separate.

We talked at length with our friends, renowned Argentine Tango (and Ballroom) teachers--dancers, Danel and Maria Bastone who reside in New York and Arizona. They told us:

"We have noticed the tremendous amount of people who have become tango aficionados and we are thrilled at the growth and are looking forward to seeing more and more tango enthusiasts every time we visit Los Angeles. We like the individual styles of the dancers...instead of looking like clones, their individuality comes across; however, we find that dancing on a crowded floor presents a problem for the American milonguero. The reason is the lack of training and experience in floor craft and choosing suitable material for a crowded floor, (In doing exhibitions, one has more of

a poetic license.) It's like driving a car, one drives differently when alone on an empty road than when driving in heavy traffic. An experienced tango dancer, like an experienced driver, not only knows what is around him but is aware of at what speed they are going. It is the rhythm of movement that surrounds him. The idea is to enjoy dancing without interfering with the other dancers...to listen to and interpret the music...it's not about the number of steps one executes. On a crowded floor, the couple dances closer, even bring arms closer to the body if necessary and exhibition moves should be avoided...Ganchos and high kicks should be eliminated under crowded conditions for obvious reasons. The protocol is that one doesn't want to cripple the couple next to you. Our goal is to educate tango aficionados in these matters and to make the dancers of Los Angeles and other cities so proficient that if they were to go to Buenos Aires they would feel comfortable and would be able to handle themselves in the crowded milongas of Buenos Aires as well as the crowded dance floors of their own cities. As in all good dancing, dance etiquette should prevail when doing Argentine Tango. Select patterns that are suitable for floor conditions; dance counter-clockwise, hold your partner comfortably close; and enjoy the music."

In Buenos Aires the professional (style) tango dancers spend a lifetime creating and developing a unique dance

vocabulary. No one would contemplate or dare to dance the figures of other dancers. Individualism is the essence of the tango. The milongueros consider plagiarism to be so offensive that it is utterly unthinkable. Unfortunately, this is not the case north of the border. Where everyone should honor the originality of each couple performing an exhibition, we have seen couples quickly adopt the "signature" steps of other dancers and use them minutes after the original dancers have finished their routine. In tango, imitation is NOT the sincerest form of flattery.

The Argentines understand that contrast is what makes their indigenous dance so exquisite. They realize that while intricate footwork is awe-inspiring, it is even more powerful when it's interspersed and contrasted with simple walking and pauses. This contrast between the complex and simple creates the tango's dynamic and its meaning.

How many times have all of us been to local exhibitions and seen couples execute hundreds of steps--one after the other--in a three minute routine! Worse still, they often perform these steps in exactly the same way that they learned them, regardless of the rhythmical changes of the music. Tango choreography should consist of a judicious combination of figures and movement selected to fit the music. The technique should accentuate and enhance the high points in the piece of the music. Too many eager American Argentine

tango dancers do not listen to and interpret the music.

As individualistic as they are, the Argentine milonqueros believe in sticking to the vocabulary of the dance, and in the salons (dance halls) keeping everything simple. Lifts, leg extensions over the man's shoulder, or flipping the woman upside down are totally foreign elements -- this style of dancing is taboo on the dance floors of Argentina. Danel and Maria once told us that if they did all those crazy things like lifts, dips, and other horrors, they would be kicked out of the dance salons of Buenos Aires.

After illustrating the differences in salon and exhibition tango, we would like to make a few suggestions with respect to style. First, keep your head up and don't look down while dancing. Second, be aware of your foot placement. Our mentor, Orlando Paiva, always said that no matter what steps you are doing or what new combinations you create, you must make sure that your feet are in the right position. Third, keep your knees and thighs together, especially while doing the ochos. Fourth, be careful that your feet and knees are not turned out. This is tango -- not ballet. Fifth, you must always show respect and appreciation for your dance partner and the other dancers on the floor.

By being conscious of good tango etiquette and style, you will realize that the Argentine Tango is more than a dance. It is a meditation where the man and the woman go from two separate

entities to being one. Each dance is a new enriching experience, and as such, it should be lived and enjoyed to its fullest.

Tango is also a dance of integrity. In the words of Danel and Maria, "Great tango dancers are always true to themselves. They do not do something because the audience is going to applaud. That is irrelevant. Instead, they dance what is right for them."

- 4) Reverse Ocho - go into ocho as above - 4 steps & during transition - guide into ocho with step behind - 2nd step again into foot ocho - end with
- 5) w m 4, but for 2nd step go into foot ocho - instead of 4th step is stepping back with 1st step B = R (L R of 2's R) - completely at a point into closed position for the 2nd step
- 6) From Ocho another step - no transition while at M's R. If opposite side with L goes back with open stance - foot m's L, it meets L between M's legs, towards R. w hands right a slow kick - return to ocho L. exit as above.

SERENITSA
(Greece)

SOURCE: Learned from Pontic Greek community in Astoria, Queens, NY

TRANSLATION:

PRONUNCIATION:

MUSIC: Balkan Beauties tape

FORMATION: Line dance

METER: 7/16 - The dancers use primarily bts 1&3, occasionally articulating all 3 bts on the bouncing steps.



PATTERN

Meas

Introduction:

- 1 Moving R, step R (ct 1); limp onto L beside R (ct 3)
 - 2 Rpt meas 1
 - 3 Rpt meas 1, but now moving and facing L
 - 4 Rpt meas 3
 - 5 Facing ctr, step R beside L, bringing arms slightly back (ct 1); bounce on R while bring arms up (ct 3)
 - 6 Leaving arms up, step L (ct 1); bounce on L (ct 3)
 - 7 Leaving arms up, step R (ct 1); bounce on R (ct 3)
 - 8 Leaving arms up, step L (ct 1); bounce on L (ct 3)
- Rpt from meas 1 bringing arms down on first step of meas 1.

Presented by Michael Ginsburg
F.D. Camp, 1992