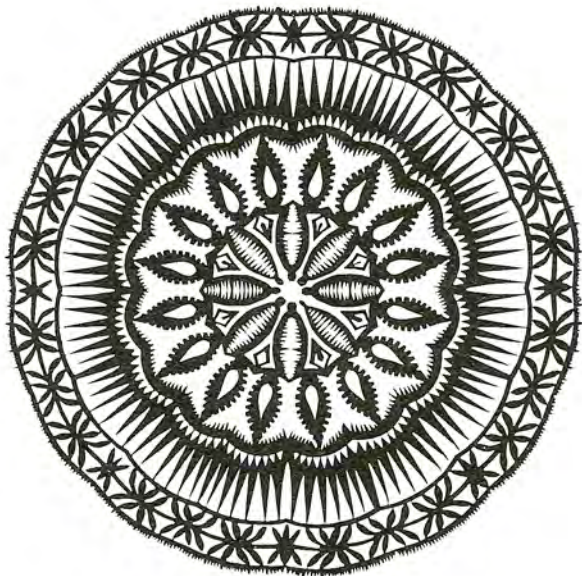


BRIGHAM YOUNG UNIVERSITY  
*INTERNATIONAL FOLK DANCERS*

present

*13th ANNUAL*

**"CHRISTMAS AROUND THE WORLD"**



**KALEIDOSCOPE OF FRIENDSHIP**

*Wednesday, December 6*

*Thursday, December 7*

*at 8 p.m.*

*Marriott Center*

A presentation of the College of Physical Education

1972

## CREDITS

Artistic Directors .....	Mary Bee Jensen Don Allen
Graduate Assistants .....	Gregory Lund Bonnie Hansen Romney
Promotion and Technical Director ..	Gary Hopkinson
Set Design and Make-Up Consultant ..	Hyrum Conrad
Set Construction .....	Gregory Lund Gordon Syme
Costumes .....	Taunya Lund Robin Gerrard
Publicity .....	Spencer Ashby Margie Paulsen Shawnda Peterson
Audio .....	Electronic Media
Lighting .....	Drama Department
Tickets .....	Marriott Center Ticket Office

## CHOREOGRAPHY

Hungarian .....	Csaba Palfi
Japanese .....	Michiko Nakamura
Lithuanian .....	Vyts Beliajus
Polish .....	Marylka Kleimeck George
Scottish .....	C. Stewart Smith
Ukrainian .....	Iris Lysy
Mexican .....	Emma Richter Wade Stoddard

## INTERNATIONAL FOLK DANCERS

*The International Folk Dancers of Brigham Young University were founded in April 1956, by Associate Professor Mary Bee Jensen. She has seen the original group of 14 persons grow into a membership of over 200 well-trained dancers. Even with an extensive performance schedule, all members are full-time University students with good academic records. To maintain authenticity in their dances and to add to their fine repertoires, the Folk Dancers invite many professional choreographers to the campus each year.*

*The Folk Dancers have traveled throughout the United States and western Canada, presenting their wide variety of ethnic dances from many nations. Their eight overseas tours have taken them throughout Western Europe, from Norway and Finland in the north to Greece and Israel in the south. They have won international acclaim for their participation in folkloric festivals, civic concerts, and various national television releases.*

### GUEST ARTISTS BALLROOM DANCE TEAM

*Directed by: Roy and June Mavor*

*The Ballroom Dance Team has performed in many prestigious auditoriums throughout the United States and Europe, there achieving numerous awards and championships. Two of their many significant honors are: British Amateur Modern Formation Champions, 1971; California Star Ball Novice Champions, 1968, 1970, and 1971. They are recognized as one of the finest performance groups of their kind in the world.*

## *Program*

### **UKRAINE**

**MEN'S CHARACTER DANCE**—*Ukrainian men love to compete. The older boys always tease the younger boys. The smaller boys often outdance and outsmart the older boys and enjoy the thrill of their success.*

**SICKLE DANCE**—*While the men are at war, it is the Ukrainian women's duty to do the harvesting. They love working in the fields and often dance as they cut the grain.*

### **POLAND**

**OBEREK**—*This is the national dance of Poland, in which the free-flowing movements and the athletic steps of the men blend to produce a festive, robust excitement.*

### **HUNGARY**

**HATRAVAGOS AND KARIKASTANC**—*Hatravagos is the name of the main step of the slow part. Karikastanc is a dance where one enjoys the many forms of steps available to him, a good-time dance and a fun dance.*

**SZATMARI KARIKAZO**—*Few Hungarian girls' dances are as full of energy, speed, and brightness as this one. It originates in the northeastern part of Hungary from the county of Szatmari.*

### **LITHUANIA**

**KUBILAS**—*The Tub. In some parts of Lithuania, choice vegetables are placed in a tub (hence the name) while the harvesters perform a dance of joy around it.*

**SUKCIUS**—*The Cheat. A mirthful dance, as if "poking fun" at the farmer who, according to the song, has let his grain rot in the field; and his log cabin tumbles down in a shamble.*

**MALUNAS**—*The Mill. Bread is an important item in sustaining life. The process of grinding grain into flour receives great attention. The Lithuanians have a great number of mill dances of various kinds. This one portrays the arrival of the carts with the grain, sifting of the grain, the*



*various mechanical processes required to convert the grain into flour through gears, turbines, belts, grindstones, etc., until the flour is ready for home delivery.*

### **SCOTLAND**

**FAREWELL TO AUCHTERARCLER**—*Scottish country dancing to “reel time” presents the origin of many figures we find in American square dancing.*

**SCOTTISH LILT**—*This dance is a combination of basic Scottish steps with very controlled technique.*

**HIGHLAND LADDIE**—*Performing the highly skilled steps of competitive Highland dancing is one of the greatest challenges for the individual dancer.*

### **BALLROOM**

**GIGI**—*What better reason could a boy have to dance? Thank heaven for little girls—who grow up!*

### **MEXICO**

**EL TRANCHETE**—*Swirling skirts and staccato heels characterize this colorful dance from the state of Jalisco. It artfully combines the zapateado (the stamping of the feet) with other beautiful rhythms of the Mexican people.*

**ZAPATEADO JAROCHO**—*Done without music, the dance combines the rhythmic sounds of the feet with the graceful movement of the woman's skirt.*

**LA BAMBA**—*From the state of Veracruz, this dance symbolizes the wedding union by the tying of a red bow.*

### JAPAN

**HANAGASA ODORI**—*This flower hat dance from Yamagata in northern Japan is typical of women's dances during the harvest celebrations.*

**YAGIBUSHI**—*Another harvest dance from Yag, northwest of Tokyo in Guma. The men use their work tools as part of their contribution to the dance.*

### ISRAEL

**SHIBOLEI PAZ-ORCHA BAMIDBAR**—*The excitement of the recent freedom of Israel is portrayed in this Israeli medley. The beauty of movement and the pensive memories of the past are symbolic patterns that move throughout the slower choreography.*

**ERETZ ZAVAT HALAV-HORA NIR-KODA**—*The Land Flows with Milk and Honey. One of a medley of Israeli dances based on very ancient steps and rhythms.*

### UKRAINE

**RED BOOTS**—*An old villager has a famous pair of cossack boots which have been passed down to him from generations before. He will give his daughter in marriage to any man who can fit the boots and dance in them. All the village boys try desperately to dance in the boots. Some are after the boots—some are after the girl.*

**SHAWL DANCE**—*At Ukrainian festivals, girls often dance gracefully among themselves. When they see the men coming, the mood of the dance changes to excitement. The girls tease the men with their shawls.*

### **BALLROOM**

**CAROUSEL**—*The lilting music of a Viennese Waltz may suggest the regal eloquence of a stately European ballroom or the romantic gaiety of springtime in America. The delightful music of Richard Rodgers invites the Ballroom Dancers for a ride on a terpsichorean carousel.*

### **HUNGARY**

**DARUDOBOGOS**—*Daru means "crane," dobogos means "stamping." The dance tradition and steps come from the actual movement of the crane. The movements imitate the bird, which has just awakened, as he jumps around on one leg and then begins to fly. From the southern part of Hungary, this is a popular form of the Csardas.*

**VERBUNK**—*A men's dance used anciently as a test of fitness for Hungarian military service. Since the army offered excitement, travel, and often better living conditions, it was desirable to become proficient in the Verbunk.*

### **BALLROOM**

**IMPOSSIBLE DREAM**—*Roy and June Mavor portray an expression of love and beauty. The quest for a perfect symmetry, balance, and harmony help them attain excellence in beauty of movement.*

### **UKRAINE**

**KOZACHOK**—*A gay, flirtatious dance of the women to catch a man's eye, and usually done in the fields to celebrate the closing of harvest.*

**HOPAK**—*Reflecting the pulse of the Ukrainian people, vibrant with a love of life, this dance is one of strength, skill, and emotion.*

. . . bright, shiny, and enthusiastic . . .  
relentless gaiety . . .

—*New York Times*

\*\*\*\*\*

. . . the variety is overwhelming . . .

—John Schubeck, WABC-TV

\*\*\*\*\*

The program was indeed a surprise and a  
delight.

It was a miniature European Festival . . .

—*Viltis*,  
national folk dance magazine

\*\*\*\*\*

One of the highlights of my winter . . .  
never have I seen a finer performance . . .

—Jack Cortez,  
*Fabulous Las Vegas* magazine