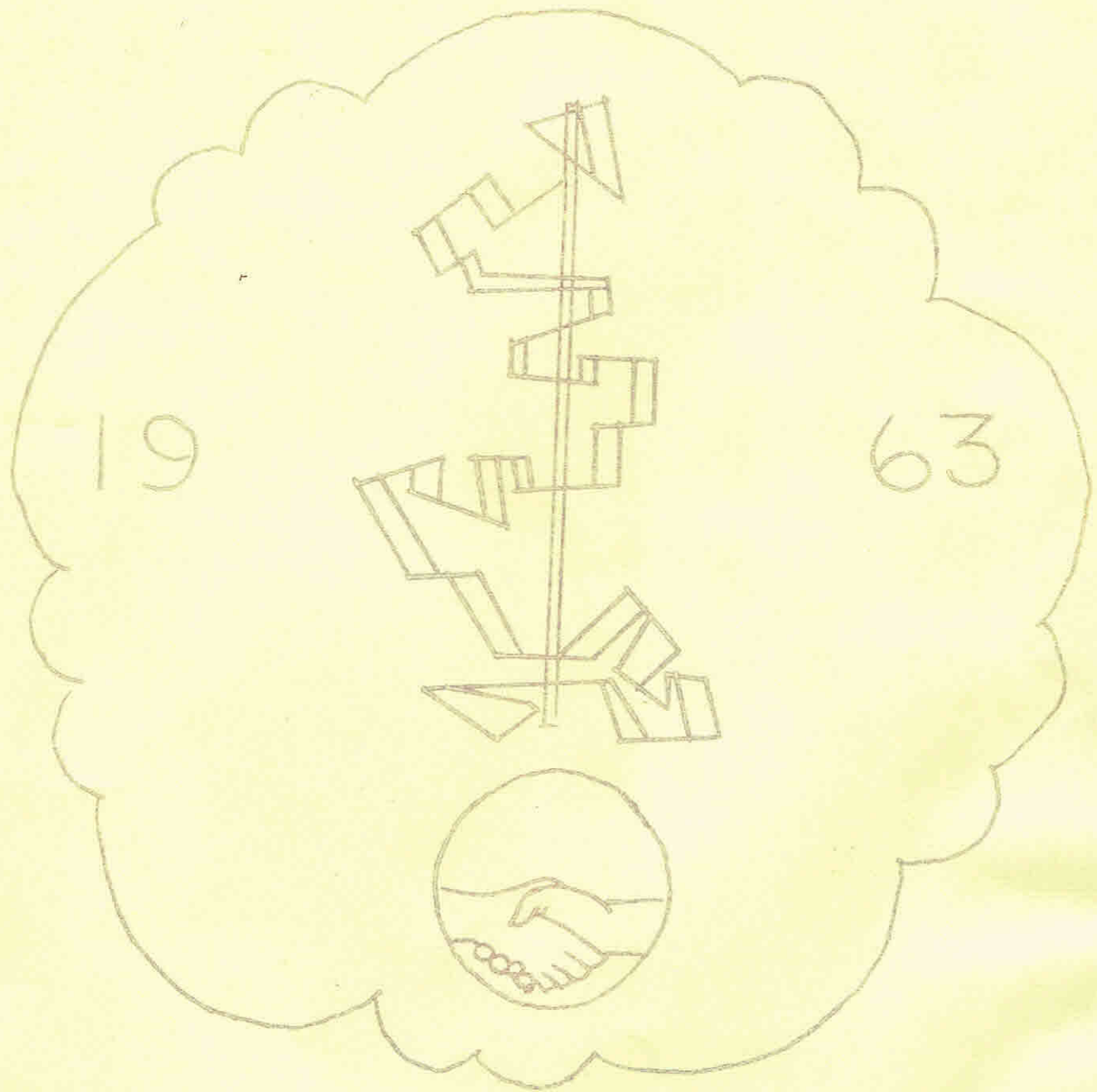


# ISOMATA FOLK DANCE WORKSHOP



## ISOMATA

## FOLK DANCE WORKSHOP 1963

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## DEBKA DAL'UNA-Banot Alena

(Israeli)

Debka Daluna is a strong, man's dance. The music is an Oriental folk tune and the choreography is by Yoav Aschriel.

MUSIC: Record: Symphonia, HS-203, Side 2, Band 3.

Piano: Melodic Line: Single Dance #30, Merkaz Letarbut Ulechinuch, Israel, 1961.

FORMATION: Single Line, Open circle. Face ctr of circle, H's on shoulders of next person in line.

STEPS: Walking, Brush, Hop.

MUSIC 4/4

PATTERN

Meas.

## INTRODUCTION.

I. SIDE STEP, BRUSH-HOP

1-2 Beg R, move CCW, both knees bent. Step R to R, ct 1, hold, ct 2, step L behind R, ct 3, hold, ct 4; step swd R, ct 1, hold, ct 2. There is a slight bend of the knees on each "hold". Stamp L across in front of R bending body fwd slightly and to R, ct 3, lift L, ct 4.

3 Straightening body (turning slightly L) and turning head sharply to look L stamp L to L, ct 1, hold, ct 2, brush R lifting R knee high and across in front of L, ct 3, hop L, ct 4.

4-6 Repeat act of meas 1-3, three more times.

1-6 Repeated.

II. TWO, BACK AND STEP-HOP

7-8 Step fwd twd ctr on R, ct 1, hold, ct 2, place L heel fwd, toe up, ct 3, bring wt fwd over L, small leap L, ct 4. Stamp R fwd twd ctr bending R knee, body slightly over knee, L ft lifted in back, ct 1, hold, ct 2, step bwd onto L, body straightens, ct 3, hold, ct 4.

9-10 Step-hop bwd R, ct 1, 2, close L to R, ct 3, hold, ct 4. Step-hop swd R on R, ct 1, 2, close L to R, ct 3, hold, ct 4.

7-10 Repeat act of meas 7-10, Fig. II.

PRESENTED BY YO VAN ZWOL

IDYLLWILD - 1963

Od Nagiya el meymey hanachal	We will soon reach the river
Hakvasim tzamu ben heharim	The flocks thirsty among the hills
Mayarok hadesheh sham porachat	How green is the grass
Hashita el mui ha'adarim	Acacias greet the kids
Yafati, tzon maritech nifzar	My pretty one, your sheep scatter
Elaket lach chish hapezurim	I will gather the lost ones
Lu ahi kat, gedi, bakar	If I were a tiny ewe in the fields
Velataft oti ben heharim	You would caress me
Chulu, /2 cholelu zemer,	Sing and shout a shearing song
Shiru shir lagez, ho!	Hills of fleece are high
Tzemer ye'arem ad eyn gemer,	Shearers and shepherds dance
Kol noked alez, Yad behad ro'im	The sheep bleat,
Hemyat hatzon bak'a	The maidens await the dance's end.
Ma banot bakar chamdu,	
Larokdim nafshan yatza kvar.	

PRESENTED BY YO VAN ZWOL

IDYLLWILD - 1963

## Israeli

- SOURCE:** This dance was choreographed by Jonathon Karmon. The title means "Little Shepherdess".
- MUSIC:** Record: Tikva T-69
- FORMATION:** Circle of individual dancers, facing ctr. Arms are down and close to body.
- STYLING:** The jumps described are always with the ft about 6" or more apart.

MUSIC: 4/4

PATTERN

Meas.

## FIGURE I.

- 1 Jump on both ft, ct 1, hop on R turning CW 1/2 to R to finish with bk to ctr of circle, ct 2, jump on both ft, ct 3, hop on L turning CCW 1/2 to L to finish facing ctr, ct 4.
- 2 Jump on both ft, ct 1, hop on R turning CCW 1/2 to L to finish with bk to ctr of circle, ct 2, jump on both ft, ct 3, hop on L, turning CW 1/2 to R to finish facing ctr, ct 4.
- 3 Step on R, ct 1, hop on R turning CW 1/2 to finish with bk to ctr, ct 2, step on L, ct 3, hop on L turning CW 1/2 to finish facing ctr, ct 4.
- 4 Step R to R lift arms and snap fingers, ct 1, step L in front of R, ct &, shift wt to R and hold, cts 2, &. Step L to L, lift arms and snap fingers, ct 3, step R in front of L, ct &, shift wt to L and hold, cts 4, &.
- 5-8 Repeat the act of meas 1-4 FIGURE I.
- 9 Face CW, jump on both ft, ct 1, hop on R going twd ctr of circle turning CW 1/2 to face LOD, ct 2, jump on both ft clap H's and shout "Ho" leaning twd ctr, ct 3, hop on L, ct 4.
- 10 Jump on both ft, ct 1, hop on R moving twd ottd of circle and turning CCW to face CW. ct 2, jump on both ft, ct 3, hop on L, ct 4.
- 11 Face ctr and repeat act of meas 4 of FIGURE I.
- 12-14 Repeat the act of meas 9-11 FIGURE II.
- 15 Join H's, step-hop on R in place, cts 1, 2. (On hop kick L fwd, bending knee.) 2 running steps in place L R, kicking free ft bwd, cts 3, 4.
- 16 Step L in place, ct 1, bring R fwd making a circle fwd in the air, ct 2, step R beside L, ct 3, hold, ct 4.

HORA NEURIM  
(Hora of Youth)

MUSIC: Record: Dance Along With The Sabras - Tikva T-69.

FORMATION: Cpls in one big circle. W on M's R. Join H's, face and move CCW.

---

PATTERN

---

Meas.

FIGURE I.

- 1 2 step-hops fwd, start L R.
- 2 Mayim step L.
- 3 2 step-hops fwd L R.
- 4 4 running steps fwd L R L R, while running body bends fwd.

FIGURE II. - Face ctr of circle.

- 5 2 step-hops fwd L R.
- 6 2 step-hops bwd L R.
- 7-8 Cpls release otst H's. Insd arms are extended fwd at shoulder level. 8 running steps start L. M turn in place, W around M, once around moving CCW.

Music repeats. Repeat meas 5-8. On last meas ptrs end up facing each other (M face CCW, W CW) both arms are extended at shoulder level SWD join H's. Ptrs start FIGURE III with opp ft. M's step described.

FIGURE III. - Cpls move towd the ctr of the circle.

- 9 L to L sd, R closes to L, step-hop on L.
- 10 Reverse meas 9.
- 11-12 Release H's.  
STEP FOR M: Lift arms, 4 step-hops start L, taking 1 complete turn in place CCW. On each step clap H's. 4 claps.  
STEP FOR W: Keep arms extended shoulder level. 8 running steps around M, moving CCW.
- 13-16 Repeat meas 9-12.

Music repeats meas 13-16. Do meas 13-16 a third time. On last meas W must be ready to start dance with L.

PRESENTED BY YO VAN ZWOL

IDYLLWILD - 1963

## HORAT HASOR

(Israeli)

Tenth Anniversary Debka. Celebrating the birthday of the State of Israel.

MUSIC: Record: Dance Along With The Sabras - Tikva T-69

FORMATION: Line, all join hands. Face and move CCW.

## PATTERN

## Meas.

## FIGURE I.

- 1 4 running steps fwd; L R L R.
- 2 3 running steps in place L R L (from sd to sd) hop on L.
- 3-4 Reverse meas 1-2 (run fwd).
- 5-8 Repeat meas 1-4.

## FIGURE II.

- 9 Face circle ctr. L to L sd, hold; face CCW. Leap fwd on R; run fwd on L.
- 10 Leap fwd on R; run fwd L; Face circle ctr. Yem R (this is a fast Yemenite step, done to 2 cts).
- 11 Jump on both ft. 3 times; hop on L.
- 12 Stamp fwd on R; step fwd on R; L bwd; close R to L.
- 13-16 Repeat meas 9-12.

PRESENTED BY YO VAN ZWOL

IDYLLWILD - 1963



## INBALIM

(Israeli)

Inbalim, translated "Sheep's Bells", is a simple circle dance in Yemenite style. It may be danced as progressive pattern.

MUSIC: Record: Symphonia HS-203, Side 2, Band 4  
Folk Dancer MH-1152a

Piano: Melodic Line: 25 Songs and Dances, Page 12.  
Published by The Education and Culture Centre  
of the General Federation of Labour, Histadrut;  
Tel Avi, Israel, 1957.

FORMATION: Cpls facing CCW in circle formation: W on M R, inside H's joined.

STEPS: Walking, step-hop.

STYLING: Yemenite step and hop L: Step L to L with easy bend of knees, ct 1, step on R toe close to and slightly behind L ft, straightening knees and rising on toes, ct 2, step L across in front of R, bending knee easily, ct 1, hop on L traveling to R, ct 2. This pattern is also danced beginning with R.

MUSIC 2/4

PATTERN

Meas.

INTRODUCTION: 4 cymbal tones (Symphonia HS-203)

I. STEP-HOP, YEMENITE AND CROSS

- 1-4 Beg with the outside ft (M L, W R) move fwd CCW with 4 step-hops. Swing joined H's easily fwd and bwd.
- 1-2 M Yemenite L and hop. W Yemenite R and hop. M passes behind W, W crosses in front of M; change hands.
- 3-4 Repeat act of meas 1-2 reversing ftwk returning to original side, rejoining insd H's.
- 5-8 Moving fwd, repeat act of meas 1-4, Fig I.
- 9-10 Face ptr, insd H's joined; M Yemenite L and hop, W Yemenite R and hop.
- 11-12 Remain facing ptr; M Yemenite R and hop, W Yemenite L and hop.

Fig I and II are very lively and joyous and the Yemenite steps cover a great deal of floor space.

II. WALK AND YEMENITE - Music and dance are slowed in tempo.

- 13-14 Beg with outside ft (M L, W R) and moving CCW dance 4 quiet walking steps H's fwd and bwd. All face ctr. M join H's; W drop M H, H's remain down at sides.

(Continued)

15-16 M Yemenite L (no hop); Yemenite R (no hop).  
W Yemenite R (no hop); Yemenite L (no hop).

Repeat act of meas 13-14, Fig II. M H's joined in circle.  
Face ptr, M Yemenite L, Yemenite R. W Yemenite R, Yemenite L.

17 Place outside heel fwd (hey). Pause - OR TO PROGRESS:

Face CCW, M change ptr by stepping fwd on L and l jump fwd on  
both to stand beside new ptr.

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IDYLLWILD - 1963

(Continued)

15-16

M Yemenite L (no hop); Yemenite R (no hop).  
W Yemenite R (no hop); Yemenite L (no hop).

Repeat act of meas 13-14, Fig II. M H's joined in circle.  
Face ptr, M Yemenite L, Yemenite R. W Yemenite R, Yemenite L.

17

Place outside heel fwd (hey). Pause - OR TO PROGRESS:

Face CCW. M change ptr by stepping fwd on L and l jump fwd on  
both to stand beside new ptr.

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IDYLLWILD - 1963

(Come With Me From Lebanon)

Israeli.

This is a couple dance in Yemenite style. It was presented at the 1952 Folk Dance Camp at the College of the Pacific, Stockton, California, by Dvora Lapson. The dance was composed by Rivka Sturman in answer to a need felt by the younger Israeli folk dancers for a social type of folk dance.

**MUSIC:** Record: Arzi R-307-1, "Iti Milvanon" from Song of Songs.  
Music by Nira Chen of Ein Harod.

**FORMATION:** Cpls all facing CCW with W on M's R. Ptrs hook little fingers of L H, M's R arm around W's waist; W's R arm at her side.

**STEPS:** Yemenite three step, running step\*, hopping\*, three-step turn\*.

**MUSIC:** 4/4**PATTERN****Meas.****INTRODUCTION**

Cts 4 & Hold. (The Yemenite three step begins with a two-beat hold.)

**FIGURE I. Yemenite Three Step and Face Ptr.**

- 1 1 yem 3 step to L: M and W step to L sd with L ft, ct 1. Step in place with R ft, ct 2. Cross L ft in front of R ft, ct 3. Hold, ct 4.
  - 2 Cross R ft in front of L, ct 1, hold, ct 2; step bk into place with L ft, ct 3. Close R ft beside L, ct 4, rise on ball of R ft, ct &, and
  - 3 M and W cross L ft in front of R, ct 1. M steps slightly bwd with R ft, ct 2. Step bk onto L, ct 3 and hop on L, ct 4. (Lifting R ft about 12" from floor and pointing it twd ptr) Simultaneously W steps fwd R, ct 2, turning CCW (bk to LOD) to face ptr as she steps bwd on L, ct 3, hop on L ft and lift R ft pointing it twd ptr, ct 4.
- NOTE:** Ptrs little L fingers remain joined throughout this step.  
As W turns with bk to LOD M remains facing CCW.
- 4 M steps fwd R twd ptr, ct 1. Step L ft beside R, ct 2. Cross R ft in front of L, ct 3 and hold, ct 4 &. Simultaneously W steps R fwd twd ptr, ct 1, step on L turning CW to finish beside ptr, ct 2, and close R ft to L ft, ct 3. (M now puts his R arm around W's waist), hold, ct 4.

**NOTE:** When W becomes proficient in doing meas 4 she may also cross R ft in front of L, ct 3.

1-4

Repeat act of meas 1-4 FIGURE I.

(Continued)

## FIGURE II. Yemenite Three Step and Running Step.

- 5-6 Repeat act of meas 1 and 2 FIGURE I.
- 7 Both move fwd with 3 light running steps L, R, L lifting on ball of L ft on last running step, ct 1, 2, 3 and holding lift, ct 4.
- 8 1 yem 3 step beg R. Both M and W step on R with R ft, ct 1. Step in place with L ft, ct 2. Cross R ft in front of L ft, ct 3. Hold, ct 4.
- 5-8 Repeat act of meas 1-4 FIGURE II.

## FIGURE III. Yemenite Three Step and Three-Step Turn.

- 1-2 Repeat act meas 1 and 2 FIGURE I.
- 3 Ptrs drop H's keeping them poised; take 3 small steps, both turning CW once around in place L, R, L, ct 1, 2, 3. (Ptrs continue to look at each other as they turn.) Hold, ct 4.
- 4 Rejoin H's and repeat yem 3 step to R - meas 8 FIGURE II.
- 1-4 Repeat act of meas 1-4 FIGURE III.

## FIGURE IV. Yemenite Three Step and Cross Over.

- 1-2 Repeat meas 1 and 2 FIGURE I.
- 3 Little fingers of L H are hooked and R arm is free; both are facing CCW. Repeat act meas 3 FIGURE I with M swinging W across in front of him so that she finishes with her bk to ctr of room. As M takes his step he turns to face ptr and finishes with his bk to wall.
- 4 Repeat act meas 4 FIGURE I with W crossing bk to ptrs R. Both are now facing CCW.
- 1-4 Repeat act meas 1-4 FIGURE IV.

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PRESENTED BY YO VAN ZWOL

IDYLLWILD - 1963

MECHOL HALAHAT  
(Dance of Flames)

MUSIC: Record: Dance Along With The Sabras - Tikva T-69.

MUSIC 2/4

PATTERN

Meas.

FIGURE I. Count: One; and; two; and;

- 1 R fwd, bend R knee, L fwd, bend L.
- 2 R fwd, L bwd, R fwd, bend R knee.
- 3 L fwd, bend L knee, R fwd, L bwd.
- 4 R fwd, bend R knee, Close L to R, hold.
- 5 Face ctr of circle. R to R, (diagonally fwd) bend R knee, L to R (diagonally fwd) bend L knee.
- 6 R bwd, bend R knee, close L to R, hold.
- 7-8 Repeat meas 5-6 to other sd, start with R, crossing over L in front. (Diagonally fwd).
- 9 Face CCW. Step-hop R fwd, step-hop L fwd.
- 10 R fwd, L bwd, step-hop R fwd.
- 11 Step-hop L fwd, R fwd, L bwd.
- 12 Step-hop R fwd, close L to R, hold. (On hold take 1/2 turn to L side).
- 13-16 Face CW. Repeat meas 9-12.
- FIGURE II.
- 17 Face circle ctr. R fwd; bend R knee, L crosses in front over R, bend L knee.
- 18 Slide bwd on L (2 cts) close R to L, hold.
- 19-20 Repeat meas 17-18.
- 21 Step-hop on R in place, (lift L bend fwd). Reverse.
- 22 4 steps in place R L R L (body bend fwd).
- 23-24 Repeat meas 17-18.
- 25 Release H's. Clap, hold, clap, hold.

PRESENTED BY YO VAN ZWOL

IDYLLWILD - 1963

MEZARAI YISRAEL  
(He Who Scattered Israel)

Dance Number 1 - Line or Circle Dance

This dance expresses the determination to guard and shelter returning exiles with the kindness of a shepherd. There are two dances for this beautiful song.

MUSIC: Record:

FORMATION: Group forms a single line standing shoulder-to-shoulder and holding H's of neighbors down.

PATTERN

FIGURE I.

Phrase 1.

Cross the L ft in front of the R ft.

Rock bk on the R ft.

Close with the L ft. (The close-step may be done with a light leap).

Phrase 2.

Cross the R ft in front of the L ft.

Rock bk on the R ft.

Close with the L ft. (The close-step may be done with a light leap).

Phrase 3.

Turning body to the right (CCW) and bending low from the waist, take 4 running steps fwd. (2nd running step may be done with a light leap).

Repeat Phrases 1, 2 and 3.

FIGURE II. - Continue facing CCW.

Phrase 1.

Point the L ft fwd, 2 cts, then bkwd, 2 cts.

Phrase 2.

Repeat Phrase 1.

Phrase 3.

Step bk with the L ft and then the R ft. Take 6 steps fwd closing on the last step. On the repeat of the music of FIGURE II, repeat movements of Phrases 1 and 2. On Phrase 3 do a Yemenite box step starting with the L ft as follows:

MEZARAI YISRAEL

(Continued)

Step bkwd with the L ft, close with the R ft.

Step fwd with the L ft.

Hold 1 ct.

Close with the R ft.

Hold 1 ct.

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## Dance Number 2 - Trio

MUSIC: Record:

FORMATION: Group arranges itself in trio formations in a circle. Each trio consists of a man and 2 women, one on each side of him, standing abreast, facing CCW and holding H's.

## PATTERN

FIGURE 1. The steps of Figure 1 are done in the above formation.

Phrase 1.

Each one steps fwd on the R ft, brushes L ft fwd, then leaps on the L ft.

Phrase 1 is repeated.

Phrase 2.

Each one takes 4 running steps fwd, starting with the R ft, the M advancing to the next trio. Phrases 1 and 2 are done 4 times, the M advancing each time during the running steps.

## CHORUS - FIGURE 1.

Phrase 1.

Step-hop on the R ft, then close with the L ft. Repeat Phrase 1 of the Chorus.

Phrase 2.

Step on the R ft to the R sd.

Cross the L ft in front of the R ft.

Rock bk on the R ft.

Step to the L with the L ft.

Cross the R ft in front of the L ft.

Bring the L ft beside the R ft.

Step in place on the R ft.

Hold 1 ct.

Phrase 3.

Same as Chorus Phrase 1, with repeat.

(Continued)

Phrase 4.

Step to the R with the R ft.

Cross the L ft in front of the R ft.

Rock bk on the R ft.

Step to the L with the L ft.

Close with the R ft.

Hold 1 ct.

## FIGURE II.

Phrase 1.

Each trio forms its own R H star, by placing their R H's together in the ctr. In this position, each one does the steps of FIGURE I, Phrase 1 with the repeat, CW.

Phrase 2.

In the star pos, each one takes 4 running steps CW. Phrases 1 and 2 of FIGURE II are repeated in the R H star. All then change to form a L H star. Phrases 1 and 2 of FIGURE II are then done twice CCW.

## CHORUS - FIGURE II.

Same as Chorus of FIGURE I, except that each one remains in the pos of the L H star (L shoulder to ctr) without L H's held in the ctr. This ends by each trio holding H's in its own little circle.

## FIGURE III.

The dance is now done in small circle formations. Phrases 1 and 2, same except that it is done twice CW and twice CCW.

## CHORUS - FIGURE III.

All drop H's and M leads the 2 W in a fig 8, starting to the L, with small running steps, ending by the trio abreast formation in preparation for starting dance again.

## Transliteration:

Mezareil Yisraeil Yegabtsenu  
Ushmaro Keroc Edro  
(Keroc Edro Shmaro)

## Translation:

Mezarai Yisrael (He Who Scattered Israel)  
He that scattered Israel doth gather him,  
And keep him as a shepherd doth his flock.

(Jeremiah XXXI-9)

## Israeli

- SOURCE:** Title means Caravan in the Desert.
- MUSIC:** Record: "Sharona aron sings" - Angel LP-65018
- FORMATION:** Cpl facing head of hall, W to R of M, insd H's joined held straight down, only M's H to be seen from the front.
- STEPS:** Yemenite, Slow Pivot Walk.

MUSIC: 4/4

PATTERN

Meas.

## FIGURE I.

- 1 Raise on L toe, step R to R, bend both knees, ct 1. Step L about 3" from R heel, as both knees are straightened, ct 2. Cross R in front of L with slight bend of both knees, ct 3. Hold, ct 4.
- 2 Step on L in place as both knees are straightened, ct 1. Step R to R 2 or 3" from L, knees still straight (upper part of body is slightly tilted fwd, don't exaggerate), ct 2. Cross L in front of R, knees bend slightly, ct 3. Hold, ct 4.
- 3-4 Repeat the act of meas 1-2 FIGURE I.

NOTE: Meas 1 is a Yemenite step, covering very little space. Meas 2 is sort of a reversed Yemenite step, again covering very little space. The accent is more on up and down, than in covering area.

## FIGURE II.

- 1 Turning together M moves fwd, W moves bwd, turning CW. Brush R fwd, step on R bend knee, cts 1, 2. Step on L toe, straight knee, cts 3, 4.
- 2 Repeat the act of meas 1 FIGURE II to complete 1/2 turn. Cpl is now facing back of hall.
- 3 Step fwd on R, bend knee, cts 1, 2. Hold, cts 3, 4.
- 4-5 Repeat the act of meas 1-2 FIGURE II, but reversing ftwk and turning CCW, M bwd, W fwd.
- 6 Step on L, bend knees, cts 1, 2. M step R behind L, cts 3, 4. W step R to R cts 3, 4.
- 7 M step L to L beside R cts 1, 2. Hold, cts 3, 4. W close L to R cts 1, 2. Hold, cts 3, 4. Ptrs are now separated slightly.

(Continued)

## FIGURE III.

H's swing up about ear high on meas 1 and remain there through meas 4. Throughout FIGURE III knees are bent, especially L knee and head moves from sd to sd as though saying "no". This is a typical Israeli sway.

- 1 Circle R ft from L to R making an arch, ct 1. Step on R about 8" to R, ct 2. Step on L, ct 3. Step on R heel beside L instep, ct 4.
- 2 Touch R toe beside L, ct 1 and brush it slightly fwd just prior to next movement. Step R straight bk taking wt, ct 2. Step L in place, ct 3. Kick R fwd, with bent knees, as if to dislodge some sand off instep, ct 4.
- 3-4 M repeat act of meas 1-2 FIGURE III.  
W repeat act of meas 1-2 FIGURE III, but on ct 4 of meas 2 step fwd on R to be slightly fwd of M in preparation for next figure.

## FIGURE IV.

Drop joined H's. hold arms out to sd shoulder height. W dance same. but to opp sd.

- 1 M passing behind ptr step R to R, cts 1, 2. Cross L in front of R, and with a slight contraction, cross H's in front of chest and snap fingers, cts 3, 4.
- 2 Step R to R. cts 1, 2. Wrap L ft in front of R, make a 3/4 turn R (CW) on balls of both ft, ct 3. Hold, ct 4. Turn is very quick. Ptrs are now separated by several ft and facing each other.
- 3 Step on R bend knees, ct 1. Moving twd ptr step on L toe straightening knees, ct 2. Step fwd on R bend knees, ct 3. Step bk on L, making 1/4 turn to R (CW) to face head of hall, ct 4.
- 4 Bring R close to L and lower heels, ct 1. Hold, cts 2, 3, 4. W is now on L sd of M.

## FIGURE V.

- 1-4 Repeat the act of FIGURE III, meas 1-4 with W on L sd of M.
- 5 Repeat the act of FIGURE III, meas 1, turning on ct 1 to face ptr. insd H's still joined. M turns 1/4 L (CCW), W turns 1/4 R (CW).
- 6 Touch R toe beside L ft, ct 1. Hop on L in place, ct 2. Step down on R slightly fwd of L, ct 3, bring L to R and rise on toes, ct 4.

(Continued)

- 7-8 Drop H's, each turn to own R, dance 2 slow pivot steps to complete turn.
- 9 Facing ptr, step R straight bk, ct 1. Step L in place, ct 2. Step R straight fwd, bringing R shoulders adjacent and joining R H's held low, ct 3. Hold, ct 4.
- FIGURE VI.
- During meas 1-2, L H makes  $3/4$  circle by going out to L head high, sweeping twd floor and joining with ptrs L on cts 1, 2 of meas 2. Head follows hand motion.
- 1 Step L to L, cts 1, 2. Close R to L and bend knees to go down in full squat pos, cts 3, 4.
- 2 In squat pos turn knees to R sd, L hips adjacent, join L H's and raise joined R H's overhead, cts 1, 2. Come straight up to standing pos. close together, cts 3, 4. L H's should look like one.
- 3 Turning CCW together, ptrs turn  $1/2$  to finish with M R shoulder to back of hall, W R shoulder to head of hall, beg L, using 2 slow pivot turns.
- 4 Step down on L, bend knees, ct 1. Raise on R toe, ct 2. Close L to R, ct 3. Hold, ct 4.
- 5-6 Repeat the act of meas 1-2 FIGURE VI, reversing ftwk.
- 7 Repeat the act of meas 3 FIGURE VI, but on final ct W makes  $1/2$  turn to finish at R sd of M, both facing head of hall.
- 8 Step R bwd, ct 1. Step L in place, ct 2. Close R to L, ct 3. Hold, ct 4.

Words for Orchah Bamidbar

Yamin u-smol, rak chol vachol	Right and left, sand only sand
Yatzhiv midbar lelo mishol	Yellow desert without a path
Orcha ovra, dumam na-ah.	Caravan passes, moving slowly
Kidmut chalom sham mufla-ah	Like a dream full of wonder
Utzlil oleh, yored katzuv	A note rises and falls with rhythm
Gmalim pos-im benef atzuv	Camels step in a sad view
Dindan /2 ze shir hanoded	Din don the song of roving
Tafot use-et, shatok unoded	You suffer quietly, step and rove.

PRESENTED BY YO VAN ZWOL

IDYLLWILD - 1963

## (The Girl From Aland)

## Finland-Sweden

Alandsflickan (Oh-lahnds flick-ahn), The Aland Girl, is a folk couple dance from Finland. It is from the region of Kimito, Aboland. Deceptively simple, requiring a certain agility, here is a short polka variant from the Aland Islands, in the northern Baltic Sea. Although territorially a part of Finland, this archipelago has been inhabited by Swedes since time immemorial and Swedish is still the official language there. In 1954 Aland was granted the right to its own flag, for use on the islands only. Like the flag of Sweden, it is light blue with a yellow cross, but with a thin red cross superimposed. Finnish nationals of Swedish descent, such as those on Aland, refer to themselves as "Finland-svenskar" (Finland-Swedes), and to the Finnish-speaking people of Suomi (Finland) as "pur-finnar" (pure Finns).

SOURCE: Described in "Suomalainen Kisapirtti" ("Finska Lekstugan"), Helsinki, 1905.

MUSIC: Record: Swedish RCA FAS-665

FORMATION: For any number of cpls, moving fwd in LOD. Open pos free H's on hips, closed waltz pos. Ftwk is opp throughout.

STEPS: Two-Step, Polka.

STYLING: Lively and with determination.

MUSIC: 2/4

PATTERN

Meas.

FIGURE I. Open Steps Forward.

- 1 Cpls in circle, ptrs facing one another (M facing LOD, W RLOD), free H's on hips, beg on otstd ft, a two-step fwd, with a little hop much like a polka step.
- 2 Beg on insd ft, a similar two-step fwd.
- 3 Beg on otstd ft, 2 fast (double-time) two-steps fwd.
- 4 Beg on otstd ft, a straight time two-step fwd, as in meas 1.
- 5-8 Beg on opp ft throughout, repeat the act meas 1-4 FIGURE I.

FIGURE II. Polka Turn.

- 9-16 Taking ordinary closed waltz pos, and beg on M L ft, 8 polka steps turning CW and moving fwd in LOD.

Repeat the act of meas 1-16 from beg as many times as desired.

PRESENTED BY MILLIE VON KONSKY

IDYLLWILD - 1963

## COUPLE HASAPIKO

Greece

This couple dance, currently popular in Greece, especially in the Islands, was learned there by Rickey Holden. John Filcich introduced it to California folk dancers at the 1962 Kelo Festival in San Francisco. The movements and style stem from the traditional Slow Hasapiko, but the movements are less sharp and masculine.

MUSIC: Record: United Artists LP-4070 - Side 2, Band 2 - "Hasapiko"  
United Artists 275 - "Hasapiko" - 45 rpm

FORMATION: Cpls in a circle facing CCW, W to R of M. M R arm around W waist, holding her R H in his. L H's are joined extended diag fwd to L.

MUSIC: 4/4

PATTERN

Meas.

8 INTRODUCTION - No Action.

## FIGURE I. Basic

1 Lunge fwd on L, toe turned out, bring R behind L calf, toe pointed down, cts 1, 2. Bring R in a large arc fwd, outward and around behind L, cts 3, 4.

2 Step on R at L sd of L heel, cts 1, 2. In a small arc bring L around, behind and step to R sd of R heel, ct 3. Lift R over L instep, knee turned out, ct 4.

3 With R take 1 long gliding step diag fwd to the R, ct 1. Continue on same diag, step L, toe turned out, ct 2. Step diag bwd to R on R, toe turned out, lift L over R instep, ct 3. Cpl is now facing slightly L of orig pos. Hold, ct 4.

4-6 Repeat act of meas 1-3, lunging in orig LOD on ct 1.

7-8 Repeat act of meas 1-2.

## FIGURE II. Cross Steps

9 Step R across in front of L, R heel on same plane as L toe, ct 1. Step on L at R heel, ct 2. Step R to L sd again, ct 3. Wt still on R. bring L around to front of R in an arc, ct 4.

10 Repeat act of meas 9 moving to R sd, beg L across R.

11-12 Repeat act of meas 9-10.

13 Step R across in front of L, R heel beside L sd of L toe, cts 1, 2. Step L across in front of R, cts 3, 4. Progress slightly fwd in LOD during meas 13.

(Continued)

- 14 Step R across in front of L, cts 1, 2. Lunge fwd on L, cts 3, 4. Bringing R up behind L heel, toe pointed down.
- 15 Step bwd on R, cts 1, 2. Step bwd on L, raising R over L instep, knee turned out, cts 3, 4.
- 16 Repeat act of meas 3 FIGURE 1.  
Repeat dance from beginning.

PRESENTED BY MILLIE VON KOSKY

IDYLLWILD - 1963



- SOURCE:** El Mar Caribe is a composed recreational dance by Henry "Buzz" Glass. It is based upon Caribbean rhythms learned from the famous dancer, Katherine Dunham, an authority on West Indian dances. It can be performed as a couple dance or as a mixer.
- MUSIC:** Record: "Limbo Rock" - Challenge 9131
- FORMATION:** Cpls in double circle formation in semi-skater's pos. L H's joined about chest height, M R H at small of W back, W holding skirt in R H. (May be done in informal formation.)
- FOOTWORK:** Same for M and W.

## PATTERN

## Meas.

## INTRODUCTION:

- 1-4 After slight pick-up dance in place swd L and R with 4 two-step balances L, R, L, R.

TWO-STEP BALANCE: Step swd on L, ct 1, step on R toe beside L ct &, step in place on L, ct 2, hold, ct &. Repeat to R.

- 5-16 Move fwd in LOD with 12 two-step, beg L.

TWO-STEP: Step on L, ct 1, step on R toe beside L, ct &, step slightly fwd on L, ct 2, hold, ct &. Repeat R.

NOTE: This step has a relaxed but controlled bounce.

## FIGURE I. Tap-Step, Tap-Step; Two-Step Turn - (The Chase)

- 1-2 Drop H's, M directly in bk of W with bks to COH, facing wall. W H's on skirt. M H's free moving in rhythm to music. Step on L toe in front of R, ct 1, at the same time barely lifting R heel from floor, R toe in contact with floor. Hit R heel to the floor in place, ct &. Step on L toe, ct 2, just in bk of R heel (R heel off floor). Step on R ft to floor in place hitting heel, ct &. (Like ball-change.) Step fwd on L twd wall, with a long step L, ct 1. Draw R toe up beside L almost at the same time, touch R toe beside L, ct &, beg a 1/2 turn L, step on L in place completing 1/2 turn, ct 2. End facing COH.
- 3-4 Repeat the same act of meas 1-2, as follows:
- Beg R. tap R toe fwd, strike L heel in place, tap R toe bwd, strike L heel in place. Step fwd R, draw L to R, touch L toe beside R beg 1/2 turn R. and step on R completing 1/2 turn.
- 5-6 Repeat the act of meas 1-2, beg on L ft.
- 7-8 Repeat the act of meas 3-4 beg on R ft. On turn make only 1/4 turn to face LOD and take semi-skaters pos as in introduction.

**SOURCE:** El Mar Caribe is a composed recreational dance by Henry "Buzz" Glass. It is based upon Caribbean rhythms learned from the famous dancer, Katherine Dunham, an authority on West Indian dances. It can be performed as a couple dance or as a mixer.

**MUSIC:** Record: "Limbo Rock" - Challenge 9131

**FORMATION:** Cpls in double circle formation in semi-skater's pos. L H's joined about chest height, M R H at small of W back, W holding skirt in R H. (May be done in informal formation.)

**FOOTWORK:** Same for M and W.

### PATTERN

**Meas.**

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3-4 Repeat the same act of meas 1-2, as follows:

Beg R. tap R toe fwd, strike L heel in place, tap R toe bwd, strike L heel in place. Step fwd R, draw L to R, touch L toe beside R beg 1/2 turn R. and step on R completing 1/2 turn.

5-6 Repeat the act of meas 1-2, beg on L ft.

7-8 Repeat the act of meas 3-4 beg on R ft. On turn make only 1/4 turn to face LOD and take semi-skaters pos as in introduction.

(Continued)

## FIGURE II. Cross Step Moving Sideward

- 1 Moving swd to R directly away from COH, step on L across R instep, ct 1. Step on R toe swd to the R, ct &. Continuing to move swd R again step on L over R ct 2 and step on R toe swd R, ct &.
- 2 Again step L over R and step swd R on R toe, cts 1 &. Step L over R, ct 2, and bring free R ft beside L with no wt on R.
- 3-4 Repeat crossing step, beg cross with R over L and moving swd L. End with L ft free.

## FIGURE III. Two-Step and Progress

- 5-7 Moving in LOD. take 3 two-steps beg L.
- 8 Giving W a slight push, W moves ahead as M moves bk with 1 two-step on R to receive a new ptr. With new ptr, face out twd wall to begin with FIGURE I to repeat the dance.

## VARIATION FOR MORE ADVANCED DANCERS:

## FIGURE III. Two-Step and Progress

In semi-skaters pos take 3 two-steps fwd L, R, L. On the third two-step the L makes a  $1/4$  turn to almost end with bk to COH but still keeping contact with ptr. Giving W a slight push W beg R makes a three step turn turning R to move to M ahead. M turns to his R beg R and makes a three step turn moving to new ptr in bk. Begin dance with new ptr.

PRESENTED BY MILLIE VON KONSKY

IDYLLWILD - 1963

## SWEDISH MAZURKA

(Sprattmazurka; Skansk Mazurka)  
Oldtime Couple Dance From Sweden

- SOURCE: As learned and danced in Stockholm and parts of southern Sweden (1946-48, 1950-51) by Gordon E. Tracie and taught at Scandia Folk Dance Club, Seattle.
- MUSIC: Record: Scandinavia Sings 3806, "Upplands Mazurka".
- FORMATION: For any number of cpls. LOD. CCW.
- POSITION: Open: Cpl facing fwd, W on M's R, insd H's joined at shoulder height, elbows bent; open shoulder-waist. Free H's always on hips Swedish style (fingers fwd thumb back).
- STEPS: Dal step variant (described below); Kick-mazurka (Fryksdals) step (described below); Swedish polka-mazurka step (described below).

## PATTERN

- Meas. A. DAL STEP VARIANTS:
- 1-2 In open pos, insd H's joined, beg on 3rd ft, 2 Dal step variants ("step-swings"), first with H's fwd and slightly bk-to-bk with ptr, then with H's bk and slightly facing ptr.
- NOTE: These steps may be done with the usual Dal step "lift" on the 3rd beat, or with a slight "bounce" on each beat, in keeping with the "bouncy" nature of the Swedish polka-mazurka step.
- B. INDIVIDUAL TURNS:
- 3-4 Releasing joined H's and placing them on own hips, M and W each turn around individually, away from one another, 2 complete turns (M CCW, W CW) with the following steps: M: L-R-R, L-R-R; W: R-L-L, R-L-L.
- C. KICK-MAZURKA FWD:
- 5-6 Taking open shoulder-waist pos, free H's on hips, cpl moves fwd in LOD with 2 kick-mazurka (Fryksdals) steps on the outside ft, that is, a L kick-mazurka step for the M and a R one for the W. (See step description below.)
- D. POLKA-MAZURKA OPEN PTR TURN:
- 7-8 Retaining open pos cpl makes 1 complete turn CW, in place, with 2 Swedish polka-mazurka steps (as described below):
- M beg with a L polka-mazurka step, stamping with both feet on the 1st beat of the 1st meas to accentuate the beg of the turn; W beg with a R polka-mazurka step. Resume pos as in A and repeat entire sequence as many times as desired.

PRESENTED BY MILLIE VON KONSKY  
IDYLLWILD - 1963

TOTUR II  
(Totur Number 2)

Denmark

Totur II (Teh-teor Toh), Twosome (Number) Two, is a folk dance from the region of Kjong, Sydsjaelland. The Danes have a seemingly never-ending treasure of easy "fun-dances", all utilizing essentially the same steps and figures, but arranged in such a way that each dance has a good-natured spirit of its own. This little dance is not too well known, but should prove popular as a refreshing break from the more complex folk dance which requires serious concentration or a keen memory. Here one need only "lean back and relax" on the smooth buzz turns, and delight in the charming simplicity of the short chorus figure which tends to prove that fun need not be complicated.

SOURCE: Described in "Gamle Danse fra Praestro", Denmark

MUSIC: Record: Swedish RCA FAS-664

FORMATION: Beg with cpls in a ring, W to R of M, all H's joined at shoulder level.

POSITION: Danish Waltz Pos: (As regular closed waltz pos, except M L and W R H's joined and extended at arms length straight out from shoulder.)

STEPS: Walking Step, Step-Hop, Buzz Step.

STYLING: Relaxed and Light.

MUSIC: 2/4

PATTERN

Meas.

FIGURE I. Introduction, Large Ring.

1-8 All H's joined at shoulder level in single large ring, beg on L ft, 8 walking steps to the L (CW).

1-8 8 walking steps to the R (CCW).

CHORUS - Heads, Sides, Hop In and Out.

The ring divides into 4 sds, head lines facing one another, and sd lines facing one another.

9-12 Head lines dance twd one another with 4 small step-hops, and . . .

13-16 Bk to place with 4 small step-hops.

9-16 Sd lines dance fwd and bk in same manner.

FIGURE II. Partner Swing.

1-8 All swing own ptrs (CW turn) with buzz steps.

(Continued)

## CHORUS

Repeat the act of the Chorus.

## FIGURE III. W Baskets.

1-8 Each lines's W join together in one or several baskets (Waist  
1-8 hold, R arm over L arm under), 2 to 3 W to a basket, and move  
CW with side buzz steps on R ft.

## CHORUS

Repeat the act of the Chorus.

## FIGURE IV. M's Baskets.

1-8 Each lines's M form baskets as above, turning in same manner.  
1-8

## CHORUS

Repeat the act of the Chorus.

## FIGURE V. (CONCLUSION) - Partner Swing.

1-8 All swing own ptrs with buzz step as in FIGURE II.  
1-8

PRESENTED BY MILLIE VON KONSKY

IDYLLWILD - 1963

## (A Ukrainian Dance for One Boy and Two Girls)

- SOURCE:** From a book of Ukrainian dances from Madelynnne Greene's library translated into English for Madelynnne by Dick Crum. The dance is originally described for only one trio. Slight changes of floor pattern had to be made to accommodate many trios dancing together. It is suggested that not more than 8 trios dance in one circle.
- MUSIC:** Record: Memories of Ukraine COL. LP-202, Side B, Band 2. The music as recorded is very fast and should be slowed down so that the style of the dance will not be distorted.
- STEPS:** Detailed description of steps will be found at the end of this dance description.
- FORMATION:** To assure good spacing, the tios (with the M in the middle and a W on either side) will face the ctr of the circle. M's H's extended out to sides, W at R sd places her R H in M's R H. L H W places her L H in his L H. W join their insd free H's in front and on top of M's outstretched arms, just below his chest. Before the music begins each trio will pivot around to face LOD and try to maintain this space throughout Fig 1.

## PATTERN

- Meas.** FIGURE I. Pas De Bas in Circle. No intro, begin on first ct.
- 1-10 Using Movement No. 1 ("Bihumets") - Long reaching pas de bas and all beg with R ft, dance fwd in large circle 10 pas de bas.
- 11-16 Each trio turns L twds ctr wheeling and then pivoting around in a CCW direction to end on meas 16 in a single circle facing ctr.
- FIGURE II. Pas De Bas to Ctr.
- 1-7 Using Movement No. 2 (Tynok Pas de bas) dance 7 pas de bas steps twd ctr (arms held same as Fig. I.)
- 8 On meas 8, M stamps 3 times, turning both W as follows: W release the H's they were holding in front and place them on hips, M spins R H W one full turn L, L-H W one full turn R. After the spins, M releases W's H's, they put both H's on own hips. M simply places his H's at the bk of their waists and stands slightly bk from them.
- FIGURE III. Back Out of Circle With Heel Thrust.
- 1-7 Using Movement No. 3 (alternating heel step) all thrust R heel fwd then L etc, (14 in all) dancers move bkws to their orig pos in the large single circle facing ctr.
- 8 All stamp 3 times (L-R-L).

(Continued)

## FIGURE IV. W's Solo "Toe Heel to Ctr".

1-8 W, using 8 meas. of music, do Movement #4 ("Kolupalochka with stamps") as follows: 1 meas. "Kolupalochka", next meas. stamps, etc., moving fwd. R H W does the "Kolupalochka" with L ft, L H W does it with R ft, their arms during this open out to sides, during the fwd movement, H's are on hips. Moving fwd, W do the Kolupalochka 4 times and on meas 8 stamp 3 times. H's on hips. M, all this time stand in place at outer circle. He may clap H's in time to the music.

9-16 W take hold of the ends of the ribbons in their headdresses and move apart begin on insd ft. Making a circular path with 7 meas of "bihunets" (long reaching pas de bas), they return to places. As the W separate and move away from each other, M moves fwd with movement No. 5 (simple Prysiadka), begin with R ft. His arms extended out to sides, slightly below shoulder level. By the end of meas 15 all move twd ctr and in meas 16 they finish the fig: R-H W spins in place and places her L H on M's shoulder; L-H W turns in place and puts her R H on M's L shoulder, W spinning inwd twd M. M holds them at their waists.

## FIGURE V. (8 meas.) All Skip Bkws.

1-8 Using Movement No. 6 (viryochocka "skipping") dancers move bkwd, begin on R ft. At the end of meas 8 all reach orig places.

## FIGURE VI. (8 meas.) W to Ctr.

9-16 W move fwd begin with R ft with "bihunets" (long reaching pas de bas). At the end of meas 16 they face each other and join H's. M remain at outer circle.

1-8 With H's joined, W do pas de bas for 3 meas, begin with R ft to the R. On meas 4 they do stamps. Repeat all this for meas 5-8.

9-16 Doing "viryochocka" (skipping) W move twds M (facing ctr) where they change places. W who is at M's R crosses in front of the other W, H's on hips.

## FIGURE VII. M's Solo "Duck Walk" and W Move to Sides.

1-16 M using movement No. 7 (mitelochka) "Duck Walk" traces a complete CCW circle and at the end of meas 16 is in the same pos he was at the begin of this fig. While the M is doing Movement No. 7, W move fwd, (arms at sds, palms facing fwd) and to sds with the "prypadanie" (push) step, stamping 3 times on meas 8. During the remaining 8 meas. they re-trace their steps, ending up where they started, using "prypadanie" and 3 stamps as before. During the prypadanie, their arms are at sds held slightly away from body; during the stamps they place H's on hips. In meas 16, as they do the 3 stamps, they give M the same H's he held at the begin of the dance, and join their free H's above his head, forming an arch.



(Continued)

- 1-8 All move fwd twd ctr. W do "bihunets" (moving ahead vigorously) while M does the prysiadka called "povzunets" (kick out-squat). At the end of meas 8 the W who is at M's L turns to face him. W join their L H's above the M's head.
- 9-16 M continues to do "povzunets" (prysiaka pivots) (L H arch). W without releasing H's move CCW with "bihunets" steps, completing a full circle. At the end of meas 16 all face ctr, the M a bit behind the W, W's H's on their hips, M H's down at sds.

FIGURE VIII. W's Push Step Crossing (R W in Front).

- 1-8 Using Movement No. 8 "prypadanie" (push step\* W cross L and R during first 4 meas and on the remaining 4, return to places. During the prypadanie steps, their H's gradually move otwd from body. At the end of meas 8 W stamp 3 times and all join H's as at the begin of the dance.

FIGURE IX. Circle and Leave L H W.

- 9-16 Using "bihunets" (reaching pas de bas) the trio moves to the L in a half circle twds ctr ending on orig line of circle. After 4 meas having reached the L sd of circle, M releases the L H W. In the remaining 4 meas he continues moving around with only the R H W. Their H's are crossed a bit below chest level. On meas 16 M and R H W raise their joined R H's above their heads facing each other.
- 1-8 M and W without releasing H's do Movement No. 9 "holubtsi" with stamps (heel clicks) 4 times, changing places every 2 meas. On 1 meas of music they do 2 "holubtsi" and stamps on the next. On meas 8 they are in own places and release H's. (W who was let go dances leap, run, run to point of triangle out of circle.)
- 9-16 Now, the W who was let go earlier moves diag with Movement No. 9 "holubtsi" with stamps, begin with R ft. When she does the holubtsi her arms move out to sds and when she stamps, they are placed on her hips. The M and W, meantime, separate to respective sds with ordinary steps. (Leap, run, run).
- 1-8 The W at L circle, moves across to L with "prypadanie" (push steps) facing ctr, (ft in 3rd pos, L in front). M goes to ctr of triangle (leap, run, run).

FIGURE X. M's Solo Coffee Grinder.

- 9-16 M at ctr stage does Movement No. 10 "pidsichka" (coffee grinder). W on either sd move twd ctr and go about the M with "bihunets" steps. At the end of meas 8, M rises and the W are on either sd of him. W at R gives him her L H, and the one on the L gives him her R H. With free H's, W hold ends of their ribbons.

KOZACHEK TRIO  
(Continued)

31.

FIGURE XI. Trio Formation with Insd H's.

- 1-8 Doing "bihunets" (leap, run, run) all move in circle as in Fig I but end facing out of circle (all have bks to ctr of circle).
- 9-16 Holding same H's M moves fwd with Movement No. 11 (povzunets). W move bkws, doing "viryovochka". All move quickly off dancing area and the dance ends. (Skipping backwards).

MOVEMENTS USED

No. 1 Bihunets

Like a long traveling pas de bas reaching fwd. Initial pos: 6th.

Upbeat ct & Slight flex of L leg, bring R ft fwd not too high off ground. R knee straight, in preparation for broad step fwd.

ct 1 Land on full R ft, knee slightly bent, toe pointed fwd in direction of movement. L ft extended fwd, knee straight.

ct & Small step fwd on L ft. (Ball of Foot).

ct 2 Small step fwd on ball of R ft L ft is quickly brought fwd, knee straight, ft pointed.

ct & Long step with L ft, as in "upbeat" above. The step is now repeated with other foot.

No. 2 Tynok (Pas de bas).

Initial pos: 3rd, R ft in front.

Upbeat ct & Slight flex of L leg, full L ft on ground, raising R ft fwd and low, R knee straight.

ct 1 Leap onto R ft fwd and slightly to R, tracing a small arc in the air on the way, flex R knee slightly. L ft is brought fwd, knee straight, ft slightly pointed.

ct & Step onto L toe in front of R ft. (Actually tiny leap).

ct 2 Step onto R ft (full foot) in place behind L ft, bending knee slightly, L ft is brought fwd.

ct & Prepare to leap onto L ft fwd L. This step is now repeated with other ft.

No. 3 Backward Movement with Alternating Heels.

Initial pos: 6th.

Upbeat ct & Semi-flex of both knees.

ct 1 Put R heel fwd, with flex of L knee (weight on L).

KOZACHOK TRIO  
(Continued)

32.

No. 3  
ct 2

Same as ct 1 but with other ft.

No. 4

Vyhyljasnyk (Kolupalochka with stamps).

Toe heel, toe heel, or toe heel, stamp, stamp, stamp, move fwd.  
Initial pos: 6th.

ct 1

With slight hop, land on full L ft. L knee slightly bent. At same time place R toe beside L ft, knee slightly bent and pointed twd middle. Body turned slightly so that R shoulder is fwd, head turned twd R shoulder.

ct 2

Another slight hop on L ft, point R heel fwd/R, R knee straight L shoulder is fwd, head turned twd it.

In the following meas hop onto R ft to repeat movement with opp ftwk. The above movement is called kolupalochka and is often combined with stamps in various ways. For example, 1 meas of kolupalochka followed by 3 stamps RLR, etc. The kolupalochka itself is done in place and the stamps are done moving fwd.

No. 5

Prysiadka, Kicking ft fwd.

Initial pos: 6th.

ct 1

With a jump, land in squat pos, on balls of ft, heels together, knees pointed otwd.

ct 2

With slight hop, not straightening up very much out of squat pos, bring R ft up to knee level of the other leg, R knee bent sharply and pointed to R. Head and trunk should be held up straight.

No. 6

Viryovochka (Verevochka or reel step) Skipping Bkwd.

Initial pos: 3rd, R ft in front.

Upbeat ct &

With slight hop, slide a bit fwd on L toe. R ft (R knee bent), is brought fwd and around in bk of L leg, R knee is pointed a bit to sd and R ft is slightly pointed.

ct 1

Step onto R toe behind L ft in 3rd pos, knee slightly bent.

ct &

Slight hop, sliding a bit fwd on R toe, L ft brought into pos as described for R ft in the upbeat.

ct 2

Step onto L toe behind R ft in 3rd pos, as for R ft in ct 1.

ct &

Same as under "Upbeat".

No. 7

Mitelochka - Duck Walk

Initial pos: 6th in full squat.

ct 1

Without rising from squat, step fwd on ball of R ft.

KOZACHOK TRIO  
(Continued)

31.

FIGURE XI. Trio Formation with Insd H's.

- 1-8 Doing "bihumets" (leap, run, run) all move in circle as in Fig I but end facing out of circle (all have bks to ctr of circle).
- 9-16 Holding same H's M moves fwd with Movement No. 11 (povzunets). W move bkws, doing "viryochohka". All move quickly off dancing area and the dance ends. (Skipping backwards).

MOVEMENTS USED

No. 1 Bihumets

Like a long traveling pas de bas reaching fwd. Initial pos: 6th.

Upbeat et & Slight flex of L leg, bring R ft fwd not too high off ground. R knee straight, in preparation for broad step fwd.

et 1 Land on full R ft, knee slightly bent, toe pointed fwd in direction of movement. L ft extended fwd, knee straight.

et & Small step fwd on L ft. (Ball of Foot).

et 2 Small step fwd on ball of R ft L ft is quickly brought fwd, knee straight, ft pointed.

et & Long step with L ft, as in "upbeat" above. The step is now repeated with other foot.

No. 2 Tynok (Pas de bas).

Initial pos: 3rd, R ft in front.

Upbeat et & Slight flex of L leg, full L ft on ground, raising R ft fwd and low, R knee straight.

et 1 Leap onto R ft fwd and slightly to R, tracing a small arc in the air on the way, flex R knee slightly. L ft is brought fwd, knee straight, ft slightly pointed.

et & Step onto L toe in front of R ft. (Actually tiny leap).

et 2 Step onto R ft (full foot) in place behind L ft, bending knee slightly, L ft is brought fwd.

et & Prepare to leap onto L ft fwd L. This step is now repeated with other ft.

No. 3 Backward Movement with Alternating Heels.

Initial pos: 6th.

Upbeat et & Semi-flex of both knees.

et 1 Put R heel fwd, with flex of L knee (weight on L).

KOZACHOK TRIO  
(Continued)

- No. 3  
ct 2 Same as ct 1 but with other ft.
- No. 4 Vyhyljasnyk (Kolupalochka with stamps).  
Toe heel, toe heel, or toe heel, stamp, stamp, stamp, move fwd.  
Initial pos: 6th.
- ct 1 With slight hop, land on full L ft. L knee slightly bent. At same time place R toe beside L ft, knee slightly bent and pointed twd middle. Body turned slightly so that R shoulder is fwd, head turned twd R shoulder.
- ct 2 Another slight hop on L ft, point R heel fwd/R, R knee straight L shoulder is fwd, head turned twd it.
- In the following meas hop onto R ft to repeat movement with opp ftwk. The above movement is called kolupalochka and is often combined with stamps in various ways. For example, 1 meas of kolupalochka followed by 3 stamps RLR, etc. The kolupalochka itself is done in place and the stamps are done moving fwd.
- No. 5 Prysiaodka, Kicking ft fwd.  
Initial pos: 6th.
- ct 1 With a jump, land in squat pos, on balls of ft, heels together, knees pointed otwd.
- ct 2 With slight hop, not straightening up very much out of squat pos, bring R ft up to knee level of the other leg, R knee bent sharply and pointed to R. Head and trunk should be held up straight.
- No. 6 Viryovochka (Verevochka or reel step) Skipping Skwds.  
Initial pos: 3rd, R ft in front.
- Upbeat ct & With slight hop, slide a bit fwd on L toe. R ft (R knee bent), is brought fwd and around in bk of L leg, R knee is pointed a bit to sd and R ft is slightly pointed.
- ct 1 Step onto R toe behind L ft in 3rd pos, knee slightly bent.
- ct & Slight hop, sliding a bit fwd on R toe, L ft brought into pos as described for R ft in the upbeat.
- ct 2 Step onto L toe behind R ft in 3rd pos, as for R ft in ct 1.
- ct & Same as under "Upbeat".
- No. 7 Mitelochka - Duck Walk  
Initial pos: 6th in full squat.
- ct 1 Without rising from squat, step fwd on ball of R ft.

KOZAGHOK TRIO  
(Continued)

- ct & L ft out to sd traces an arc pattern from bk to front insd of L ft twds ground.
- ct 2 Without rising from squat, step fwd on ball of L ft. Head and trunk straight.
- ct & R ft does movement like that described for L ft under "&".
- No. 8 Prypadanie - Up and Down - Push Step.
- Initial pos: 3rd, R ft in front.
- ct 1 Small "turned out" step sideways with R ft on whole ft, with slight knee flex. L ft is off ground and moves to a pos behind R ft just below ankle.
- ct & Step onto L toe in this pos, straightening knees.
- ct 2 Same as ct 1.
- ct & Same as ct & after ct 1.
- No. 9 Holubtsi with Stamps.
- Initial pos: 6th
- Step fwd with R ft (full ft), with slight flex of knee; L ft is raised a little to L. Hop on R ft, lightly clicking it against L ft in air a bit to sd. (The whole inner sd of each ft is involved in the "click".)
- ct & 1 Land on whole R ft, with slight flex. L ft remains out to side.
- ct & 2 Repeat above (2 in all). The movement is also done with the other ft. Head turns slightly to the direction of the outraised ft and body leans a little away from same. In this dance, 2 holubtsi are combined with 3 stamps.
- ct 1 Land on full ft, L, with slight flex of knee, moving a bit R. R ft is in the air.
- ct & Stamp R ft.
- ct 2 Stamp L ft.
- No. 10 Pidsichka - Coffee Grinder.
- The movement is performed on 1 ft in deep squat pos. The other ft traces a circle out around the supporting ft. The palms of both H's are used for support at the moment when the circling ft passes supporting ft. In squat pos, weight on toes of L ft, knee pointed fwd. R leg is out to R, insd of R ft on ground. Body leans fwd very much. Both H's on floor. Begin the movement, bring R leg around in front, toe pointing upwd.

## MON PERE AVAIT UN PETIT BOIS

## Branle, Normandie

As taught to Madelyme Greene in Normandie, France, 1962 by Madame Jeanne Messenger, Leader of Ethnic Dance Group in Caen.

MUSIC: Record:

FORMATION: A circle of M and W. No need of ptrs. H's held out and down in a relaxed hold.

MUSIC 3/4

PATTERN

FIGURE I.

Walk to R begin with R ft 4 steps.

FIGURE II.

4 balance steps (facing ctr of circle), (a) step fwd on R, hop on R while swinging L with bent knee in bk, (b) step on L hop on L and swing R straight in front. Repeat (a) and (b), swing arms bk and forward.

FIGURE III.

Again walk 4 steps to R (as in fig I).

FIGURE IV.

Again repeat the 4 balance steps, swinging arms.

FIGURE V.

Do 8 "Branle" steps, (a) step on R and hop on R, at the same time thrust the R H out to R (H's still joined) bending L elbow, L ft at same time comes up behind R calf, softly touching.

Repeat Branle step reversing ftwk, begin with L ft. Continue 8 in all.

Repeat dance from begin.

NOTE: The dance is often done to the singing of the song unaccompanied.

Mon Pere Avait Un Petit Bois

1. Mon per' avait un petit bois.  
 d'ou venez-vous bell'promener avec moi.  
 Il y crossair bien cinq cents noix.  
 d'ou venez-vous belle D'ou venez-vous donc.  
 d'ou venez-vous promener vous promener la belle.  
 d'ou venez-vous bell' promener avec moi.

KOZACHOK TRIO  
(Continued)

In order to permit the R ft to trace a half circle in front, release R H and then L H momentarily, etc.

No. 11 Povzunets - Prysiadka - Kick-Outs (Ft on Floor).

Initial pos: Deep squat pos, weight on toes, knees fwd.

ct 1 Slight hop, but remaining in squat pos, send R ft fwd with stiff knee.

ct & Pause.

ct 2 Without leaving squat pos, hop onto R ft and send L ft fwd.

ct & Pause.

PRESENTED BY MADELYNNE GREENE

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Mon Pere Avait Un Petit Bois  
(Continued)

2. Il y croissant bien cinq cents noix.  
d'ou venez-vous bell'  
Sur les cinq cents j'en mangis trois.  
D'ou venez vous bell'
3. Sur les cinq cents j'en mangis trois.  
d'ou venez-vous bell'  
J'en fus malade au lit des mois.  
d'ou venez-vous bell'
4. J'en fus malade au lit des mois.  
d'ou venez-vous bell'  
Tous mes parents m'y venaient voir.  
d'ou venez-vous bell'
5. Tous mes parents m'y venaient voir.  
d'ou venez-vous bell'  
mais mon ami n'y venait pas.  
d'ou venez-vous bell'
6. Mais mon ami n'y venait pas.  
d'ou venez-vous bell'  
on m'a mande qu'il y viendrait.  
d'ou venez-vous bell'.

PRESENTED BY MADELYNNE GREENE

IDYLLWILD - 1963

VIRA: CRUZADA  
(Pronounced Veera Cruzah'da)

Santa Marta de Portuzelo, Viana do Castelo, Portugal  
A Dance For Two Couples

As learned in Portugal in 1962 by Madelynn Greene. The dance was taught to her by the Grupo Folklorico de Santa Marta de Portuzelo by arrangement with Dr. Sousa-Gomez, director and founder of the group.

MUSIC: Record: "Vai-Te Embora Antonio" Radertz EPR 601 Preferred.  
Also Vai-Te Embora Antonio Rapsodia EPF 5,042.  
Also John Filoich label.

FORMATION: 2 M facing 2 W. (M stand with their backs to music)

#1	#2
X	X
O	O
#2	#1

MUSIC 6/8

PATTERN

- Meas. FIGURE I. Translation Step. (Orchestra)
- 1 Pick up ct 6 - 1,2,3 (rest on ct 6-1-2-3). Begin on ct 4 (5 6) by stepping on M's L ft and pivoting on his L ft to R facing R in the line.
- W's steps are on opp ft, she mirrors the M's steps. They both move with 1 step and quickly face the opp direction on begin of next meas. (Arms for both are at sds, relaxed.)
- 2 Moving facing to R, step R, ct 1-2, close L to R, ct 3 step R, ct 4, then pivot on R ft ct 5-6.
- 3 Moving and facing to L, step L, close R to L, step L.
- 4-5-6-7 Continue dancing step described above to R then L, R, L.
- 8 M: Step R close L, step R, cts 1,2,3,4. On cts 5 and 6 stamp ft L, R, L.
- 9-3/4 Stamp R ft, cts 1-2. Step lightly on L on ct 3 in preparation for Figure II. (Rhythm is: L R L R  
5 and 6 1

FIGURE II. Vira (Turning) The 2 opls begin circling in CCW formation. (Vocal Solo)

- 1-2 The W now begin turning to R on R ft taking 2 waltzes to almost complete 1 CW revolution. Arms are held up curved high, H's higher than head level.

VIRA CRUZADA  
(Continued)

ARMS: On the 1st step on R ft, L arm scoops down sweeping from bk down and then fwd. (In a circular manner.) Other arm is moving in opp to it, somewhat like the mechanics of a bkwd stroke in swimming.

- 3-8 Continue as above looking in twds ctr, on begin of each R step as L arm dips down and comes through. At the end of 8th meas ptrs will arrive at orig places having gone twice around in the circle.

NOTE: On these circles the dancers lean inwd twds ctr oc circle and look over L shoulder twds ptr on the accented waltz (on R ft).

- 1 M: Step R ct 1, 2, hop R, 3, step L ct 4. Dance 2 big accented step hops begin on R ft and lifting other knee high, moving fwd in LOD in circle.

- 2-8 Continue in circle dancing the waltz steps as described for the W in meas 1. End in orig place having gone twice around circle.

FIGURE III. Into Ctr and Out. (Vocal Chorus)

Cpls #1, 1 running waltz step to ctr, begin on R ft, ct 1,2,3.

- 1(a) On ct 4, 5 spring onto both ft slightly bent knees. (L shoulders almost touching) On ct 6 hop on R ft and begin to make 1/2 L turn twds L. (Facing out of circle.)

- 2(b) With bk to ptr dance 1 running waltz out from ctr to orig place - reversing ftwk, begin on L ft. 1 running waltz and hopping on L ft and turning 1/2 turn to R to return to ctr.

- 3-4 Repeat meas 1-2, going in and coming out of ctr. Cpl #2 at same time will do the same steps but begin fig by going out of circle as in III 2(b) (Begin with L ft) then go into ctr alternately with other opl.

Choreography: Couple 1 to ctr as  
Couple 2 goes out of circle  
Couple 1 goes out as  
Couple 2 goes into ctr of circle.

Repeat.

FIGURE IV. Couple #1 -

- 1 Ptrs change places on 2 running waltzes passing L shoulders at ctr of circle and making a 1/2 turn to own R (CW to face ctr). ARMS: L arm scoops down as in II (above).

- 2 While waiting for cpl #2 to cross, as cpl #1 did in meas 1, opl #1 will dance 2 waltzes - a tiny circle on the spot not more than a foot and a half in dia, all the time facing the ctr of circle.

VIRA CRUZADA  
(Continued)

- 3 Cpl #1 return to orig place (ftwk same as IV, meas 1).
- 4 Repeat tiny circle, as in meas 2, M accenting by stamping ft.  
Cpl #2 simultaneously dances:
- 1 Out of circle dancing as in III 2(b). End by hopping on L ft.
- 2 Change places with ptr as cpl #1 did in IV 1(a).
- 3 Tiny circle facing ctr as described in IV, 2.
- 4 Return home as in IV 1 (a).

Choreography: Couple # 1 cross over  
 Couple # 2 cross couple #1 tiny circle  
 Couple # 1 cross-home couple #2 tiny circle  
 Couple # 2 cross-home couple #1 tiny circle

Repeat FIGURES II, III, IV. (The "translation" figure is done once at the begin of the dance.)

NOTE: The dance is done 5 times through after the completion of the "translation" step.

PRESENTED BY MADELYNNE GREENE

IDYLLWILD - 1963

# LUMMI STICKS

## INSTRUCTION SHEET

### KOO-EE

#### The LUMMI STICK Chant

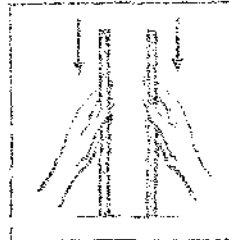
The proper procedure is to learn the chant "Koo-ee" first so that it can be chanted automatically from memory and in no way interfere with the hand action. However, while learning the chant, the player should at the same time tap out the beat by clapping his hands or tapping the Lummi Sticks. If the chant and the beat are learned first, it is much easier to adapt the pattern to the chant, since each action requires one beat, and each pattern is made up of several actions.

For beginners, "Lummi Sticks" must be played in sets of two. Partners sit cross-legged on the floor (Indian style) facing each other about two feet apart. Play with four can only be done when partners have mastered the basic patterns.

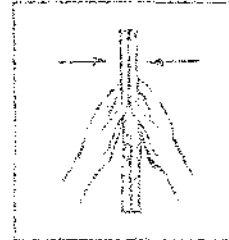
In play with four, players sit in a square with partners facing each other. Each set of partners plays independently of the other in the background. Play is exactly the same as with two except that one couple starts play on the first beat of the chant (nah) whereas the other couple starts on the third beat (way); however, all sing the same words together.

### ACTIONS

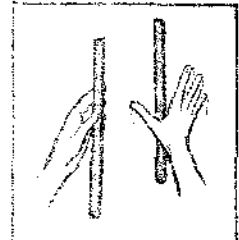
All actions are a single movement of the Lummi Sticks done simultaneously by each partner and performed to one beat.



top down



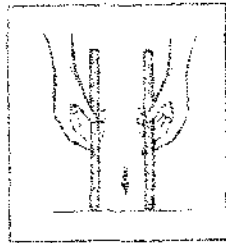
top together



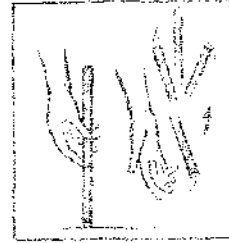
cross right



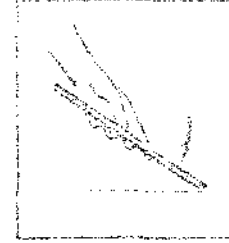
cross left



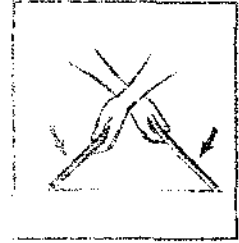
top front



tip



top side



cross tap

### PATTERNS

A pattern is made up of several actions done consecutively. Each pattern is repeated as many times as is necessary to use up all 11 bars of one chant before going on to the next pattern.



tip down - tip together - cross right  
tip down - tip together - cross left  
(repeat 2 times)



tip side - tip - tip front - tip  
tip down - tip together - cross right - cross left  
(repeat 2 times)



tip down - tip together - cross right - cross left  
(repeat 2 times)



cross tap - tip - cross tip  
tip side - tip - tip side - tip down - tip  
tip down - tip together - cross right - cross left  
(repeat 2 times)



tip front - tip  
tip down - tip together - cross right - cross left  
(repeat 2 times)

Tip down - tip - tip side - tip down

## EL CABALLERO

## Early California

This early California Vals is a collection of steps learned by Grace Nichols from her mother, Senora Manuela Perez de Churcher. Grace taught the dance at the 1962 Folk Dance Camp, University of the Pacific, Stockton, California.

MUSIC: Record: Imperial 1085 "Cielito Lindo"

Piano: "Favorite Latin-American Songs" - G. Schirmer, Incorporated, New York. (Music must be played fast - almost as though it were  $3/8$  tempo.)

FORMATION: Ptrs sd by sd in a double circle, facing LOD, W to MR. Arms are held out to the sds and slightly fwd, rounded; palms turned inwd, holding castanets, or snapping fingers.

STEPS AND STYLING: Vals: A bouncy running waltz danced with small steps, not traveling too far. Step fwd R, ct 1, close L to R, taking wt, ct 2, step fwd R, ct 3. Begin next step L.

Zapateado: Step R ct 1, stamp L heel beside R. no wt, ct 2, step L beside R. ct 3.

Spanish Step-Draw: Step L to L, ct 1, draw R (toe turned out) to L, ct 2. take wt, ct 3.

In each Fig. both begin R unless otherwise indicated.

CASTANETS: Castanets are played - Both. ct 1, L, ct 2, roll, ct 3, throughout unless otherwise stated; or fingers may be snapped at will.

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MUSIC  $3/4$

PATTERN

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Meas. No Intro.

A FIGURE I. Promenade.

1-8 Ptrs sd by sd, flirting with each other, dance 8 vals steps fwd LOD.

9-16 Turn halfway around twd ptr (M CW, W CCW) and dance 8 vals steps RLOD.

A Repeat FIGURE II. Circle Ptr.

1-8 W circle M once CW with 8 vals steps. She may turn individually CW while circling M if desired. M dance in place or may turn once following W movement and flirting with her.

9-16 M circle W once CCW with 8 vals steps. He may turn individually CW while circling W if desired. W dance in place or may turn once, flirting with M. Finish facing ptr about 2 or 3 ft apart, M bk to ctr.

EL CABALLERO  
(Continued)

- B           FIGURE III. 1/4 Turns R and Zapateado.
- 17-18       Dance 1 vals step fwd twd ptr and 1 bwd away from ptr.
- 19-20       Turn individually 3/4 CW while progressing 1/4 CCW around ptr with 2 vals steps, so that ptrs finish in a single circle, M facing LOD, W RLOD.
- 21-24       Repeat act of meas 17-20, Fig III, to finish in ptr place, W bk to ctr.
- 25-30       Dance 6 zapateado steps returning to orig place circling ptr 1/2 CW with R shoulder twd ptr, R arm curved across chest, L arm overhead and flirting with ptr over R shoulder.
- 31          Stamp R, moving bwd away from ptr, M twd ctr of circle and W twd wall, ct 1, hold, ct 2, stamp L, ct 3.
- Castanets: Both, ct 1, hold, ct 2, crash, ct 3.
- 32          Stamp R taking wt, ct 1, hold, cts 2, 3.
- Castanets: Both, ct 1, hold, cts 2, 3.
- B Repeat    FIGURE IV. 1/4 Turns L and Zapateado.
- 17-24       Repeat act of Fig III, meas 17-24, both starting L, turning individually CCW while progressing 1/2 CW into ptr place.
- 25-32       Repeat act of Fig III, meas 25-32, both starting L and circling CCW with L shoulder twd ptr, R H overhead. Finish in orig place facing ptr, M bk to ctr.
- C           FIGURE V. Step-Swing and Step-Draw
- 33          Step fwd R, ct 1, swing L leg fwd, turning 1/4 CW, ct 2, lift slightly on R, but no hop, ct 3.
- 34-36       Passing ptr bk to bk, as though passing L shoulders, R arm across chest, L arm overhead, dance 3 complete Spanish step-draws swd L into ptr place, flirting over R shoulder.
- Castanets: Both, ct 1, hold, cts 2, 3, throughout meas 34-36.
- 37-39       Turn individually 3/4 CCW with 1 vals steps, beg L, to finish facing ptr and dance 2 more vals steps in place.
- 40          Stamp R, no wt, ct 1, hold, cts 2, 3.
- Castanets: Both, ct 1, hold, cts 2, 3.
- 41-48       Repeat act of meas 33-40, returning to orig place. Finish facing ptr, M bk to ctr.

EL CABALLERO  
(Continued)

- C Repeat    FIGURE VI. Cross-Over With Arm Sweep.
- 33        Raise arms overhead and dance 1 vals step fwd to meet ptr facing.
- 34        Turn individually 1/2 CCW with 1 vals step, passing ptr by R shoulder. Sweep R arm bwd, down and up overhead while flirting with ptr over R shoulder. Finish close together facing ptr, W bk to ctr.
- 35-36     Dance 2 vals steps bwd into ptr place, arms held shoulder high.
- 37        Step R in place, ct 1, point L toe fwd, toe turned out, ct 2, hold, ct 3.
- Castanets: Both. ct 1, hold, cts 2, 3.
- 38-40     Repeat action of meas 37 (Repeat Fig VI) stepping to L, R, L. Also repeated action of castanets.
- 41-48     Repeat action of meas 33-40 (Repeat Fig VI) returning to orig place.
- Repeat entire dance from begin, completing the last 4 step-points and adding the following finale:

FINALE

- 2 Chords    Step fwd R twd ptr, turning slightly CCW, R shoulders adjacent, Chord 1. Point L toe beside R to finish looking at ptr over R shoulder, R arm curved in front of chest, L overhead, Chord 2.
- Castanets: Crash, both.

PRESENTED BY GRACE NICHOLS

IDYLLWILD - 1963



## GAMBAO

An old dance of Puerto Rico, a country dance of a comic nature. The song loosely translated tells of a country man, Jibaro, who goes into town and gets drunk. He returns home in this deplorable condition and can no longer walk normally, but instead is both bow-legged (gambao) and hunch-backed (jorobao). His wife scolds him unmercifully until he asserts himself as man-of-the-house. The music is part of a large family of Seis dances which are extremely old.

**SOURCE:** Lisa Lekis learned this in Puerto Rico from an old couple and taught it at College of Pacific in 1954.

**MUSIC:** Record: Monogram MFD 12-52 "Gambao".

**STEPS AND STYLING:** Schottische: Step R, L, R, hop R, repeat opp ft, step R, hop R, step L, hop L, step R, hop R, step L, hop L. As in a plain schottische but with knees bent otwd and ft raised high on hops.

Gambao Step: Slow: brush R ft fwd, ct 1, swing R ft bk and step, ct 2, step L ft, cts 3, 4. (Knees are well bent, almost like a tap dance.)

Fast: R ft brush fwd and takes wt, ct 1, step L ft, ct 2, repeat for cts 3, 4.

Dancers are loose and floppy, with knees always bent slightly and turned otwd to give a "bow-legged" appearance. The more vigor and fun put into the dance the more fun it is.

**MUSIC:** 3/4

**PATTERN**

- meas.      **FIGURE I. Partners facing.**
- 1-2      1 schottische step to own R 1 schottische step bk to place.
- 3-4      4 steps hops in place.
- 5-8      Repeat meas 1-4.
- 9-10      4 step hops twd ctr of circle. M moving bkwd. W fwd. W shaking finger and scolding, M shaking his head and denying everything.
- 11-12      Repeat step hops away from ctr. W moving bkwd, M fwd. M is becoming angry and asserting himself.
- 13-16      Repeat meas 9-12. W scolding and M's anger becoming greater.
- FIGURE II.**
- 1-8      Slow gambao - 8 steps turning away from ptr, M to L, W to R, make 1 complete turn to finish facing in orig pos.
- 9-16      Fast gambao - 16 steps in place facing ptr. They are still arguing about the whole matter.

GAMBEO  
(Continued)

FIGURE III.

1-2 3 step hops turning around in place and stamp on last 2 cts. M  
turn to his L. W to her R.

3-8 Repeat meas 1-2 alternately turning in opp direction.

Repeat entire dance 3 times. On last meas (a stamp), W claps  
her H's and swings with her R H at the M's head as he ducks,  
clapping both H's to one sd the sound making it appear she  
really slapped him.

PRESENTED BY GRACE NICHOLS

IDYLLWILD - 1963

## JARABE MIXTECA

## Mexican Folk Dance From Oaxaca

**SOURCE:** Learned by Grace Perryman from Ramon Benavides in Mexico City in 1955.

**MUSIC:** Record: Folk Dancer MH-1105

**FORMATION:** Cpl dance. Cpls may be in a line or in a circle ptrs facing about four feet apart. Throughout the dance whenever ptrs pass each other it is always by R shoulders.

**MUSIC:** 3/4

## PATTERN

**Meas.** **INTRO:** Ptrs facing each other walk in a circle to own R with 4 steps and return to orig pos.

**FIGURE I.** Very light step, bend body only slightly, keep feet close to the floor.

- 1 Step down lightly, on R ft cutting L ft bk, ct 1. Step L ft in place of R cutting R ft fwd, ct &. Step R ft beside L ft, ct 2. Step L ft in place of R cutting R ft bk, ct &. Step R ft in place of L cutting L ft fwd, ct 3. Step L ft beside R ft, ct &.
- 2-4 Repeat meas 1 3 times dancing in place.
- 5-8 Repeat meas 1 4 times crossing to ptrs place.
- 9-14 Repeat meas 1 6 times turning around in place.
- 15 Stamp on flat ft - R, ct 1, L, ct 2, R, ct 3, L, ct 3.
- 16-18 Repeat meas 15 3 times more.
- 19-22 Repeat meas 1 4 times. Move fwd passing ptr and turn to face ptr in orig pos. (Done more lightly kicking the ft up in bk. Step slows down as music slows.)
- FIGURE II.** 1-8 Zapateado - Ptrs are facing throughout and moving to R and L.
- 1 Stamp R ft fwd, stamp R ft to sd, stamp R ft besd L.
- 2 Stamp R, L, R, L, R moving to own R with small steps.
- 3-4 Repeat meas 1-2 starting L and moving to own L.
- 5-8 Repeat meas 1-4.
- 9 (Small leap fwd on R ft.) Step fwd on L heel (ft close to floor, body bend sdwd), step R in bk of L heel.

- 10-16 Repeat meas 9 alternating the starting ft and moving fwd to opp pos. Turn and move fwd to finish close to and facing ptr.
- 17-24 Repeat meas 1-8 Zapateado with this variation: On first 3 stamps, R ft, turn 1/4 CW so that L shoulders are adjacent. Move to own R away from ptr on 5 quick stamps. On next 3 stamp, L ft, turn 1/2 CCW so that R shoulders are adjacent, and continue moving away from ptr, to L, on 5 quick stamps.

Repeat above.

- 25-32 Repeat meas 9-16 moving fwd to orig place and remaining fairly distant from ptr.

FIGURE III.

- 1-2 Facing ptr 4 vals steps in place starting R. Valseado - leap lightly onto R ft (not a high leap) step L beside R, step R, repeat starting L.
- 3-6 8 Vals steps moving fwd to opp place.
- 7-10 Repeat meas 3-6 returning to place but near ptr.
- 11 With 1 vals step approach ptr, on 2nd step both turn CW, facing each other closely.
- 12 1 vals step bkwd, away from ptr, jump bk on both ft on last beat still moving away from ptr.
- 13-18 Repeat meas 11-12, 3 more times.
- 19-22 8 vals steps moving fwd into ptrs pos.
- 23-26 8 vals steps returning to orig pos and approaching ptr, W turns her bk to finish M standing behind W. (Break in Music)

FIGURE IV.

- 1-16 M pursues W with 16 heel steps, as in Fig II, meas 9, except the ot is 1, &, 2 instead of 1,2,3, or may use very small vals steps. W leads M fwd in a serpentine line, ignoring him and shaking her finger and her head while he taps her on the shoulder and tries to get her attention. On meas 15 M stamps and both turn on meas 16 so that W is behind M.
- 17-32 Then W pursues M pleading and teasing him with a flower she holds in her H. On meas 32 M turns to face W, she places her flower in her mouth to hold the stem with her teeth.
- 33-36 M moves fwd 4 vals steps, start R, W moves bkwd, start L. Ptrs are close together he trying to get the flower with his teeth, she bending bkwd at the waist to elude him.

JARABE MIXTECA  
(Continued)

37-40 W moves fwd 4 vals, start L, M moves bkwd start R. W slaps M on cheeks on 1st beat of each step, first with R H then L, R, L: M bends bkwd to avoid slaps.

41-48 Repeat meas 33-40.

FIGURE V.

1-2 Walk in circle to own R with 4 steps as in intro.

3 Hopping on L ft for each beat, extend R leg to R sd (ankle flexed and knee stiff). cross R leg in front of L, extend R leg to R.

4 Repeat meas 3, hopping on R ft and crossing L leg. The heel is pointed dnwd throughout and close to the floor, the hopping knee is soft so that the step does not appear stiff or angular.

5-10 Repeat meas 3-4, in place while facing ptr.

11-26 Repeat meas 3-4 while turning around CW and moving freely about but not crossing into ptrs place (may turn on 1 step or more).

FIGURE VI. El Torito, W holds kerchief up by 2 corners.

1-2 2 vals sdwd both start R.

3-4 2 vals steps changing places as M charges the kerchief.

5-8 Repeat meas 1-4 bk to place as M takes kerchief with him.

9-16 Repeat meas 1-8 except the W charges the kerchief and retrieves it on the last meas.

FINALE

1-8 Hopping on L ft for each beat kick R ft, heel extended dnwd, to L and R of R leg about shin height while turning around in place CW. W swings her kerchief and M his hat in circles above the head. (May change ft during this step but it is best to remain on same ft if possible.)

PRESENTED BY GRACE NICHOLS

IDYLLWILD - 1963

## SU REBOZO

## A Mexican Dance For Eight Women

The Mexican woman's rebozo is an important part of her costume. It is primarily a scarf worn for warmth but the Mexican uses it also by clever twisting and looping about her shoulders, as a decorative accessory, as a head covering as a means of carrying the groceries or other burdens, even as a baby carriage. In this dance the women use their rebozos to form decorative patterns.

**MUSIC:** Record: "Recuerdo" Musart #EX-45050 - Azteca #330. However any waltz music of Mexican flavor could be used.

**STEPS:** A small gliding waltz is used. The women move smoothly and serenely with a quiet dignity.

**FORMATION:** The dancers are in cpls. The tallest of each cpl is No. 1 and has a dark colored rebozo; the shorter of each cpl is No. 2 and has a light colored rebozo.

**MUSIC:** 3/4

**PATTERN**

**Meas.** No musical intro. 8 W are standing in a small group at ctr stage, their rebozos are over their heads and held close under the chin framing the face, the ends hang down covering the front of the body. Actually the W are standing in a tight spiral each No. 2 in front of her ptr No. 1.

**FIGURE I.**

1-32 When the music starts they follow the dancer at the outer end of the spiral in single file moving CCW and unwinding the spiral. The line travels down the ctr of the stage, the first dancer arriving at ctr front in about 8 meas.

Then the first dancer, No. 2, leads off to the R, the second dancer, a No. 1, leads to the L, etc. Each line of 4 dancers follow their leader in single file as she travels out to the sd of the stage, turns and travels to bk of stage, turns and travels diag fwd twd the ctr. The first cpl will meet at the ctr in about 16 meas. Then travel down ctr in single file No. 2's dropping into line behind their ptrs. As each dancer comes into the line she extends her arms to the sds; her rebozo is still over her head but now the width of it hangs down behind her. All should be in line in about 8 meas.

Complete the fig in 32 meas, although more or less meas may be used for each part.

**FIGURE II.**

1-4 All No. 1's 4 step-close sdwd to own R all No. 2's move to own L.

5-8 All No. 1's 4 step-close sdwd to own L, all No. 2's move to own R. Use shorter steps in meas 5-8 and adjust pos to finish with ptrs sd by sd facing the front.

9-16 Cpls remaining sd by sd now wheel about to form a circle facing the ctr. Ptrs have insd H's joined and now drop rebozo off head and down to the shoulders.

1st opl: Pivot about in place No. 1 moving bkwd, No. 2 fwd.

2nd opl: No. 1 move bkwd, No. 2 pivot in place to face ctr, then both move bkwd to sd of circle.

3rd opl: No. 2 move bkwd, No. 1 pivot in place to face ctr, then both move bkwd to sd of circle.

4th opl: Dance in place moving only as is necessary to form circle.

FIGURE III. Each opl moves twd ctr.

1 Face ptr. step sdwd. twd ctr on otsd ft, close other ft to it.

2 Step sdwd twd ctr on otsd ft, swing insd ft and joined H's twd ctr pivoting to turn bk to bk with ptr.

3 Release H's, take ptrs other H. Step sdwd twd ctr on insd ft close other ft to it.

4 Step sdwd twd ctr on insd ft pivot on insd ft twd joined H's to finish with ft together bks twd ctr all H's joined and held high.

5-8 4 waltz steps turning the circle CW.

9-16 Repeat meas 1-8 moving away from the ctr and finish all facing ctr CW for last 4 meas.

FIGURE IV.

1-4 Continue turning circle CW.

5-8 Release H's and all face CCW. Continue traveling in circle CCW as rebozo is released by L H and drawn over R shoulder to hold it in front of you by each end.

1st opl should arrive at ctr bk by this time.

9-16 1st opl travel dn ctr sd by sd and very close together. No. 2 loops her rebozo through her ptrs, both hold 1 corner of each end of own rebozo. Other opls continue around circle and down ctr behind 1st opl, looping rebozos together in same manner. Last 2 opls must move quickly.

FIGURE V. All face ptr holding own H's close together and low in front.

1-4 Move sdwd twd ctr of line to be close to dancer at each sd and join H's with them, also move bkwd as far as rebozos and arms will allow.

SU REBOZO  
(Continued)

- 5-8 Move sdwd away from ctr of line and extend arms sdwd displaying the crossed rebozos.
- 9-12 Move sdwd twd ctr of line bringing H's together rebozos still extended twd ptr.
- 13-16 Repeat meas 5-8.
- FIGURE VI. No. 1's now raise H's high and move so that they are in a small circle bks to ctr all H's joined.
- 1-8 Simultaneously No. 2's keeping rebozos low and arms extended sdwd move around outer edge of circle to form a star, 1st two No. 2's move CW, 2nd two No. 2's move CCW.
- 9-16 Turn the star CW. No. 1's holding joined H's high, No. 2's H's are low and extended to the sds by each No. 2 is separate they do not join H's in a circle.
- FIGURE VII. Release rebozos and hold your own in front of you, arms extended sdwd at shoulder level.
- 1-8 Move twd ctr to form a L H star which turns CCW.
- 9-16 Continue turning the star CCW as the L H is raised high and the R H is lowered.
- FIGURE VIII.
- 1-8 1st No. 2 now drops out of L H star and starts a R H star turning it CW. Each No. 2 in turn joins that star, R H is held low at ctr.
- 9-14 Each No. 1 in turn now drops into the R H star behind her ptr. R H's low.
- 15 Step twd ctr on R ft and raise R H's high keeping them close together.
- 16 Point L toe away from ctr and lean body slightly bkwd, lower R H and extended arm bkwd, slightly extending the rebozo across the body.
- Hold this pose.

PRESENTED BY GRACE NICHOLAS

IDYLLWILD - 1963



## SUS OJITOS

- SOURCE:** Carlos Rosas, University Mexico and National Department of Education, Mexico.
- MUSIC:** Record: Peerless 3032 - Sus Ojitos
- FORMATION:** May be done as a longways set ptrs facing in double circle ptrs facing M on ottd, in 2 longways sets crossed at the ctr at R angles.
- STEPS AND STYLING:** A plain two-step waltz, a waltz balance, and a heavily accented two-step waltz, ct 1, leap fwd and to L onto L ft, ct 2, step onto R ft close beside or behind L ft, ct 3, step onto L ft close beside R ft, repeat opp ft. Ct 1 is loud as the dancers leap squarely on the ft not on the ball of the ft. The rhythmic beat of the dancers ft become a part of the musical accompaniment - a zapateado. The M's H's are clasped behind his bk. He dances with his entire body when he does the accented waltz; he is relaxed and loose jointed, leads with the near shoulder on leap of ct 1. The W's H's hold skirts, her dancing is more restrained.

MUSIC: 3/4

## PATTERN

Meas. 1-~~16~~ / 8 Intro: Cpls are standing in a circle. They move twd ctr with 16 plain waltz to form the longways set, ptrs are facing lines about 6 or 8 ft apart, M's line L shoulder to music.

## FIGURE I.

- 1-8 With 8 accented waltz change places with ptr, pass R shoulder.
- 9-16 8 accented waltz dancing in place facing ptr.
- 17-32 Repeat meas 1-16 returning to orig places.

## FIGURE II.

- 1-4 With 4 accented waltz ptrs approach close to each other.
- 5-8 4 waltz balance in place, ptrs are shy because of proximity.
- 9-12 4 plain waltz moving bkwd to own place.
- 13-16 4 waltz balance in place.
- 17-28 Repeat meas 1-4, 5-8, but more bodily, 9-12.
- 29-34 6 waltz balance in place.

## FIGURE III.

With 32 accented waltz ptrs move tog take any promenade pos and follow head cpl who move around a CCW circle and into the longways formation again, then all move bkwd to orig places. Ptrs flirt tog during this promenade.

FIGURE IV.

- 1-34 Step II repeated but in meas 5-8 and 21-24 M tries to steal a kiss and in meas 13-16 and 29-34 M does accented waltz.

FIGURE V.

- 1-14 Approach ptr and promenade as in Fig III, following the lead cpl into a CCW circle.
- 15-16 Music slows. Ptrs release hold, face each other and bow.

PRESENTED BY GRACE NICHOLS

IDYLLWILD - 1963

## THE TAMBORITO

Panama

The Tamborito was originally the primitive dance of the African slaves in Panama, but has gradually taken on a new character as it began being danced by the upper classes until now it is a strange medley of modern coquetry overlaid on a background of primitive sinuous movements to the weird music of the African drums (tambors). The dancers usually stand in a circle clapping and singing and only one couple dances at a time. Either a man asks a lady and they dance, a couple volunteers or the crowd pushes a good dancer into the circle. There are several other native dances of Panama but the Tamborito is conceded to be the most representative of the country.

**SOURCE:** Learned from Victor Dextre folklorist and language and dance teacher from Central America.

**MUSIC:** Record: "Tambor do la Alegria" - Art LP #

**FORMATION:** A double circle of cpls, ptrs facing, M's bk to ctr. This dance is choreographed for everyone to participate, each group of 3 cpls around the circle are a set who dance tog. The various figs of the dance are here presented by their traditional names.

**STEPS:** TAMBORITO TWO-STEP - Used throughout the dance unless otherwise indicated.

Step on ball of R ft diag fwd R, ct 1, step on ball of L ft beside R, ct &, step fwd on R ft with an accent, ct 2. Uses 1 meas of music, repeat opp ft. Upper body moves easily and sinuously to each beat.

**W:** The W holds her voluminous skirt at each sd, "weaving" it coquetishly from sd to sd, looking over her shoulder at her ptr. The beauty of the dance depends almost entirely upon the W's skill in using her skirt gracefully.

**M:** The M's pos is both H's behind his bk, but he has much leeway - raises his arms head high, claps his H's, lets arms swing at sds, or snatches his straw hat from his head to fan his ptr as though the dance was "too hot".

**MUSIC:** 2/4

**PATTERN**

**Meas.** 1-8 **Intró:** Stand in place clapping H's. Start clap on 3rd beat of music. May dance in place if desired.

**FIGURE I.** La Invitacion: The man finds a ptr and invites her to dance.

1-16 W all dance in place, facing ctr, clapping.

1-8 M face L dancing LOD (CCW in circle) and flirting with the W he passes.

- 9-14 M turns and traveling RLOD returns to own ptr.
- 15-16 W all face LOD and ptrs drop into line in front of them. M are all facing ptrs and RLOD.
- 25-28 M dance in place while:  
W dance 2 meas twd ptr and 2 meas bkwd away from ptr still clapping (the steps are small and all dancers remain in a single circle).
- 29-32 W dance in place clapping while:  
M dance 2 meas twd ptr and use 2 meas to bow deeply, or he may place his hat at her feet inviting her to dance.

FIGURE II. El Paseo (means "the walk") - Dancers move through the crowd into the dancing space. Here the W beg using her skirt and continues to do so throughout the dance. Set of 3 cpls dance tog in this fig.

- 1-24 M dance in place turning as is necessary in an effort always to be facing a W.

W #1 dances around her own ptr passing him by the L shoulder, proceeding around behind him and twd the ctr, then turn L to face RLOD and dances past her ptr, past M #2 and past M #3, then L and dance out of the circle between M #3 and M #1 of the next set. Otsd the circle again turn L and proceed LOD until facing own ptr. M's bk to ctr.

W #2 dances around her own ptr passing him by the R shoulder and proceeding behind him to face M #1, whereupon she follows the path of W #1 into the circle etc, to finish facing own ptr.

W #3 dances around her ptr passing him by the L shoulder proceeding behind him to face M #2 and dance around him passing R shoulder proceeding behind him to face M #1, whereupon she follows the path of W #1 into the circle etc, to finish facing her own ptr.

FIGURE III. Los Tres Golpes - This literally means "The Three (drum) Beats", but here indicates "The Three Bows".

- 1-2 M dance in place.
- 3 Step down heavily on R ft across L, lifting L ft off floor and bowing with head and upper body (1). Step on L ft in place and recover from bow (2).
- 4 Dance in place.
- 5-6 Repeat meas 3-4 stepping L ft across R etc.
- 7-8 Repeat meas 3-4 as is.
- Simultaneously the W dance:

THE TAMBORITO  
(Continued)

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- 1-3 W walk bkwd 3 stamping steps (stamp on ct 1, each meas).  
4 Stand in place.  
5-8 Step bkwd on 1 ft, making a deep curtsy bow.  
9-16 Repeat meas 1-8 - M as is, W move fwd on stamps. In this entire fig the M may: Jump into the air, knees bent and 1 ft extended fwd, 3 times; or he may go down on his knee for the bow; or he may improvise any type of bow to be performed 3 X.

FIGURE IV. La Vuelta - (Means "The Turn") - Each dancer dances in individual circles.

- 1-8 Ptrs are now facing but each turns to own R so that L shoulders are adjacent and dance around a CW circle. Each make a complete individual circle finishing with L shoulders adjacent.  
9-16 Each make a 1/2 turn in place so that R shoulders are adjacent and dance around individual CCW circles to finish with R shoulders adjacent.  
17-24 W now makes 1/2 turn to circle CW (as in meas 1-8), but dances 3/4 around her circle and then to ptrs L sd, facing ctr and 3 or 4 ft away from ptr. M dances in place - clap H's or fan ptr with his hat, turn to finish facing the ctr.

FIGURE V. El Corrido - The fiesta or dance.

- 1-4 W moves to her own R with 4 side-gliding steps, step R ft to R, ct 1, draw L ft to R ct 2, repeat 3 X. M waits with his H's raised head high as ptr moves past in front of him to his R sd.  
5-8 W continues with 4 sd-gliding steps to her R and M follows her with the same step.  
9-20 W #1 leads her set of 3 cpls around a small CCW circle with 12 sd-gliding steps, leading them bk to place so that all sets finish facing ctr in a single circle.  
21-22 All take 2 more sd-gliding steps to R to complete circle.  
At this point the music slows down.  
23 All take 1 sd-gliding step to R (slower).  
24 Pose - M puts arm around ptrs waist, or his hat upon her head.

To place his hat on the W's head signifies approval of her dancing. A good dancer often finishes the dance wearing 3 or 4 hats on top of each other.

PRESENTED BY GRACE NICHOLS

IDYLLWILD - 1963

Catalan Ceremonial Dance  
Six to Eight Couples

MUSIC: Record: Folkraft 1128B

ENTRANCE Insd H's joined and bent at elbows, M's otst H curved as if holding tip of jacket, W's otst H hold skirt between index and middle fingers at natural H level when hanging dnwd. 1 step per meas for M, which he starts by placing heel fwd and shifting wt to ball of ft.

AND

EXIT STEP: W walks high on ball of ft with 3 tiny independent steps per meas. It must be an even walk with no "ups and downs", and dignified carriage. Two meas intro.

PATTERN

Meas. FIGURE I.

1-16 Repeat 28 of the above described entrance steps, all start with R ft, look at ptrs. During step 29-30 bring W into ctr of circle. On meas 15-16 M bows with H's joined behind him, W courties daintily.

FIGURE II. Music C.

17-18 M's H's dn and rounded as if holding tip of a jacket, both start with L ft passing each other facing, change places with 5 walking steps, turning R on 5th and pointing sharply R ft close to floor on 6th ct.

19-20 Repeat above starting with R ft, bk to place and point L ft.

21-22 Same as meas 17-18

23-24 Bow and Courtie as at end of entrance.

Music C repeated: Repeat Fig II once again, starting with R ft.

FIGURE III. Music D.

25-26 Face ptrs. Hop on L ft 3 X at same time point R heel, toe, heel, 1, 2, 3, bounce gently dnwd on both ft, 4, pause, 5-6.

27-28 Sweep R ft from front to behind L with close to ground arch, step on it.

29-30 Repeat above sweep with L ft.

31-32 Turn towd own R in place with and near ptr with 5 running steps.

Music D repeated: Repeat Fig III once again.

FIGURE IV. Music E.

33-34 Join R H's with W, M runs in place as he brings W to his L sd in 3 steps bouncing lightly 4th step and all join H's on pause, ct 2-3.

35-36 Run 3 steps to L. Bounce and pause.

37-40 Run 9 steps to R, bounce and pause.

Repeat all of Fig IV in an exactly reversed pos. Bring W to R sd as M runs in place, join H's, etc.

41 Bring W to ctr of circle, bow and curtay.

FIGURE V. Music F.

42 M's H's only raised head high. Both hop on R ft and point L toe front, hop on R and point L heel front.

43 Bounce on both ft and pause. During step move slightly CW.

44-45 Repeat above with R ft pointing.

46-49 Repeat this step, rotating CW until in a single file.

FIGURE VI. Music G.

With 2 skips per meas do Grand R and L for 16, H's shoulder high.

FIGURE VII. Music H.

In following 8 meas (R H curved front L H head high) place R ft on floor and stand R shoulders adjacent to ptrs (1), step on L ft (2), hop slightly on L ft and pivot while at same time R ft does a ronde-de-jamb (foot turn) (3), step on R ft with L shoulders adjacent and L H now curves in front of chest at R H is up (4).

Reverse process to do 3 more of these steps.

FIGURE VIII. Music I.

74-90 Grand R and L.

91-95 Cross R wrists (open H) with ptr and skip around each other in place CW with 8 skipping steps.

96-100 Reverse, crossing L H's.

FIGURE IX. Music J.

Go bk to music A and B and exit with same entrance step.

## DAS BAUERNMOIDL

Austria

MUSIC: Record: Folkraft 337-013Bb

FORMATION: Cpl dance, double circle of cpls facing CC, skaters pos.

## PATTERN

Meas.

A            THERE AND BACK.

1-3          6 walking steps fwd, starting with otst ft.

4            Stamp with the otst ft and turn halfway inwd, not releasing H's.

5-7          6 walking steps fwd, CW.

8            Stamp with the otst ft and turn inwd halfway.

9            2 walking steps fwd CC.

10          Stamp with otst ft and turn halfway inwd.

11          2 walking steps fwd CW.

12          Stamp with otst ft and ptrs face each other.

TURN THE GIRL.

1-4          R H's joined, M turns W twice under the arch of R arms. CW walking steps.

5-6          W continues the movement, release H's and goes to the following M. (Progressing CW.)

7            M and W: Clap own H's twice.

8            M and W: Stamp once.

Repeat the dance starting with new ptr.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963



## The Netherlands

MUSIC: Record: Folkraft 337-006B

FORMATION: Square of 4 epls, facing ctr, each M with ptr on his R. During the intro, H's are on shoulders of person on each side.

## PATTERN

## Meas.

A FIGURE I. Horlepiep step on the spot.

1-8 Horlepiep-step 4 times. (1) step to the R on R ft. (2) cross and step on L ft behind R. (3) step sdwd R on R ft. (4) step sdwd L on L ft. (5) cross and step on R ft behind L. (6) hop on R ft, whereby L leg makes an arc CCW. (7) land on both ft with R heel at instep. (8) rest.

B FIGURE II. Circle right and left.

1-3 CCW round with schottische steps, starting with L ft.

4 On the spot, stamp 3 X.

5-7 CW round with schottische steps, starting with L ft.

8 On the spot, stamp 3 X.

A FIGURE III. Horlepiep-step without turning.

1-8 Release H's, square pos, ptrs facing, M arms crossed before the chest. W H's on hips, horlepiep-steps on the spot, M starting otwd and W inwd.

B FIGURE IV. Change places and return.

1-3 Ptrs change places CW with schottische steps, starting with L ft. (M still has arms crossed, W has H's clasped behind bk.)

4 Facing each other, stamp 3 X.

5-7 Ptrs change places CW with schottische steps.

8 Stamp 3 X.

A FIGURE V. Horlepiep-step with turning.

1-8 Square pos, ptrs facing, horlepiep-steps on the spot. On each hop turn to the L. (Each turn is 1/2 around.)

B FIGURE VI. Pass through.

1-3 Cpls 1 and 3, W to the R inwd to the staying cpls, W #1 passes through cpl 2 and W 3 through cpl 4, around about the M and otwd to own places-*meanwhile*, M to the L, inwd to the staying cpls, M 1 through cpl 4 and M 3 through cpl 2 around about the W and otwd to own places. Schottische steps.

4 Cpls 1 and 3 stamp 3 X.

5-8 Cpls 2 and 4 perform the same movement as cpls 1 and 3.

A FIGURE VII. Horlepiep-step in lines.

1-8 Cpls 1 and 2 in a line; cpls 3 and 4 the same. H's on shoulders of person on each sd. free H's on hips-horlepiep steps.

B FIGURE VIII. Cross over.

Release H's between cpls 1 and 2 and between cpls 3 and 4.

1-3 With schottische steps, cpls 2 and 3, also cpls 1 and 4, cross over and change places (CCW), starting with L ft.

4 All stamp 3 X.

5-8 Cpls bk to own places, stamp 3 X.

FIGURE IX. Horlepiep-step in a double circle.

Single circle of W, facing ctr, H's on shoulders on each sd, M in front of the interspaces, H's on the shoulders of the W - horlepiep-step.

B FIGURE X. Final Circle.

1-3 Single circle of all, H's on shoulders on each side, CCW round with schottische steps, starting with L ft.

4 On the spot, stamp 3 X.

5-7 Repeat meas 1-3, Fig X, but go CW, beg L ft.

8 On the spot, stamp 3 X. On 1st 2 stamps, change to H's joined in a circle. On last stamp, raise joined H's above heads with a shout.

DEUTSCHE WALS

62.

Germany

MUSIC: Record: Folkraft 337-013A

FORMATION: Cpl dance, double circle of cpls facing CCW. Insd H's joined on shoulder height.

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PATTERN

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Meas.

A ALL AROUND.

1-4 4 waltz steps fwd, starting on L ft.

5-6 Varsouvienne pos, still fwd (2 waltz steps).

7-8 Release L H's, W turns CW under M's R arm, still fwd (2 waltz steps).

9-12 Cpls: Insd H's joined, still fwd (4 waltz steps).

13-14 Cpls form a single circle facing ctr, H's joined, 1 waltz step fwd, raising arms, 1 step bkwd, lowering arms.

15-16 Repeat pattern 13-14.

B TOGETHER ON THE SPOT.

1 Release H's, single circle, ptrs facing; step in place on L ft, lifting and extending R ft fwd and joining R H's.

2 Step on R ft, lifting and extending L ft fwd and joining L H's.

3-4 Cpls joining H's, CW halfway around with 6 running steps.

5-6 Both turn, M to the L and W to the R under their arms.

7-8 Bow to the ptr, still holding H's joined.

9-12 Repeat pattern 1-4.

13-16 Join H's to a single circle, facing ctr, 1 waltz step fwd, raising arms, 1 bkwd, lowering arms, 1 fwd, raising arms.

Repeat the entire dance.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963

## DZUKU POLKA

63.

Lithuanian

MUSIC: Record: Folkraft 1129-A

POSITION: M faces ptr, his R H around her waist, her L H on his R shoulder, his R shoulder, his L H on her R upper arm (below shoulder), while her R H is on his L shoulder.

## PATTERN

Meas. FIGURE I.

- 1-8 Dzuku Sukinis: Cpls. joining H's with ptrs in bk of each other, polka CCW until a double circle is formed.
- 1-8 Repeated: Polka in place with W spinning around M. Finish with bks to ctr of circle, W to M's R.
- 9-16 Release bk-hold and all join H's, forming a well-stretched circle; Slide (gallop) to R.
- 9-10 Repeated: Release H's. W hold onto skirt; M place arms akimbo. 3 small glides twd ptr, then otst ft taps in front of insd ft, at same time nod to own ptr.
- 11-12 Repeat above with corner ptr, reversing ft for tap.
- 13-16 Repeat meas 9-12.
- 17-24 Polka with own ptr in place, using Lithuanian dance pos.

## TRIO

- 25 Noriu Miego: W step twd ctr, holding skirts. Hop on R ft and at the same time extend L heel fwd. M do same but in outer circle.
- 26 Hop on L ft and extend R heel fwd.
- 27-28 W join H's and slide 4 times to own L, while M in outer circle with arms akimbo. slide to own R.
- 29-30 Repeat meas 25-26.
- 31-32 Reverse direction of slides.
- 33-40 Repeat meas 25-32.
- 25-40 Repeated: W turn to face ptrs. Repeat above described steps for trio, except that all slide to R first and to L the second time.

DZUKU POLKA  
(Continued)

64.

FIGURE II.

- 1-8 Polka in round dance pos, progressing CCW.
- 1 Repeated - Kokiетка: M stands behind W, L H's joined, R H's joined and held over W's R hip. All face ctr of circle. Hop on R ft and at same time extend L heel fwd twd circle.
- 2 Hop on R ft and at same time point L toe in front of own R ft.
- 3-4 4 slides twd ctr and turn on 4th slide to face away from circle; R H's remain in same place, while joined L H's are raised high and curved above head, forming an inner circle or wreath of H's.
- 5-8 Repeat above but with R ft doing the heel-toe and sliding away from circle.
- 9 Mikita: Face ptr and join R H's. Hop on L ft and at same time place R ft in front of L, ct 1, hop on R ft and at same time place L ft in front of R, ct 2.
- 10 Hop on L ft and place R heel to R, ct 1, hop on ft and place L heel to L, ct 2.
- 11 W does 1 polka turn CCW, under joined H's while M polkas in place.
- 12 Both stamp 3 X.
- 13-16 Repeat meas 9-12, but this time M turns CCW under joined H's.
- 9-16 Repeat meas 9-16.
- 17-24 Kokiетка: Do steps described in repeat meas 1-8, but instead of twd ctr of circle, dance in CCW direction and bk.
- TRIO This time the M enter circle and dance exactly as described for the W in first Trio. Return to entrance pos and dance off to meas 1-8.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963

HANSKE VAN LEUVEN  
For Sets of Trios

Flanders

Haske Van Leuven is a most charming dance for trios introduced in this country by Huig Hofman. It is a progressive type of mixer, normally danced in columns. But since many folk dancers not initiated in the arts of Contra dancing find change of directions and change of numbers a bit confusing, it is easiest to learn this dance in a circle of trio facing trio. Once the dance is mastered then tackle in column formation. Walk through the steps carefully. It is a very funfull dance.

MUSIC: Record Folkraft 337-003 (On same record with Piler Lan)

FORMATION: Column, or circle trios, 1 M between 2 W, H's on hips. If danced in column Trio No. 1 faces down set. If danced in circle then all CW facing trios are No. 1. When danced in columns, trios reaching end of line release H's and turn singly in place, thus the R H W becomes a L H W, etc. Wait out 1 turn of the dance. With change of direction No. 1 now becomes No. 2 trio, while No. 2 now becomes No. 1 trio.

PATTERN

Meas.

A1 FIGURE I. Balance and Circles.

1-2 2 step-hops on the spot (start L ft).

3-4 M to the R facing R H W and opp W of other line. Join H's to form circles of 3 (M takes 4 walking steps to get to W).

5-8 The circle with M #1 moves around CW (L), meanwhile the circle with M #2 moves around CCW (R), using 8 gallop steps.

A2

1-2 M change places, turning to the R on 4 walking steps. Join H's to form new circles.

3-6 Circle with M #1 moves CCW (R), while circle with M #2 moves CW (L), 6 gallop steps. End in own place in lines with 2 steps. Join H's in lines. 2 step-hops on the spot.

FIGURE II. Turn Round and Arches.

1-4 Opp W 2-H swing once around CW with 4 bouncy 2-steps, while 2 M do the same with R elbows.

5-6 Join H's in lines. 2 step-hops on the spot.

7-8 Lines 2, raising arms to form arches move fwd 4 walking steps. M #1 and R H W under 1 arch, while L H W passes alone under the other arch. Repeat the dance starting opp to a new line.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963

## MAMER

Line Dance, No Partners  
Assyrian

MUSIC: Record: Folkraft LP-4 (A3) - (2:02)

FORMATION: Open or broken circle, or line, no ptrs, leader at R end.

## STARTING

POSITION: Elbows bent, forearms tog (L over R), H's joined with fingers clasped. L ft free.

## PATTERN

## Meas.

- 1 Moving slightly sdwd L, hop twice on R ft swinging L ft fwd, ct 1, then bk, ct 2.
- 2 Repeat pattern of meas 1.
- 3 Hop on R ft swinging L ft fwd, ct 1, close and step on L ft beside R, ct 2.
- 4 Swing R ft fwd, ct 1, bending R knee, swing R ft bkwd across in front of L leg, ct 2, straightening R knee, swing R ft diag fwd R, ct 2.
- 5-6 Releasing H's, 2 step-hops\* (R, L) turning R 1/2 around to face opp direction.
- 7-12 Facing opp direction, repeat pattern of meas 1-6 starting with R ft and moving slightly R, clapping H's on ct 1 of meas 7, 8 and 9. Rejoin H's.

NOTE: \* Step-Hop Right: Step on R ft, ct 1, hop on R ft, ct 2. Repeat, reversing ftwk, for Step-Hop Left.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963

## Line Dance From France

College and young people's groups love this dance. It was brought to this country last year by Mr. Huig Hofman. The dance can be fairly vigorous. The sustained note on the eight step makes the dance unusual. The music has the quality of a minuet "almost".

MUSIC: Record: Folkraft 337-003.

FORMATION: M separate, W form their own line or circle. M place H's on shoulder. W join H's. W's step daintier. 4 cts per meas. Entire dance in 2 meas.

## PATTERN

## Meas.

INTRO: On sustained 8th ct extend R heel R front.

- 1 Cross and step R ft in front L.
- 2 Step L to L.
- 3 Cross and step R ft in front of L.
- 4 Jump, bringing ft together.
- 5 Hop on L. at same time kick R leg sideward.
- 6 Leap on R, fling L ft in front of R, knee pointing out.
- 7 Leap on L, fling R ft behind L.
- 8 Extend R heel diag R fwd.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963



## SHEIKHANI NUMBER I

Line Dance, No Partners

Translation is Shei-kha'-ni is a boy's name and is derived from the ancient Assyrian ta-ka'-ni which means "come be happy".

MUSIC: Record: Folkraft LP-4 (A-1) - (2:14) also (A-7) - (2:20) vocal;  
Folkraft 733-1062A (2:12).

FORMATION: Open or broken circle, or line, no partners, leader at R end.

## STARTING

POSITION: Elbows bent, forearms tog (L over R), H's joined with fingers clasped. L ft free.

## PATTERN

## Meas. Variation I - Basic

- 1 Step fwd on L ft, swinging H's slightly fwd, ct 1, step-close\* (R) forward cts 2, &.
- 2 Step fwd on R ft, ct 1, swing L ft fwd, ct 2.
- 3 2 walking steps (L, R) bkwd, swinging H's bk on second step and turning to face slightly R, cts 1, 2.
- 4 Turning to face ctr. step slightly fwd on L ft swinging H's fwd, ct 1. Turning to face and moving R bending L arm so L H is at small of own bk, step-close\* (R) fwd, cts 2, &.
- 5 Continuing. step fwd on R ft, ct 1, step-close\* (L) fwd, cts 2 &.
- 6 Step fwd on L ft, turning to face ctr and swinging joined H's fwd, ct 1, close and step on R ft beside L, swinging H's bk to resume orig pos, ct 2.

## NOTE:

\* Step-Close Right: Step on R ft, ct 1, close and step on L ft beside R, ct &. Repeat, reversing ftwk, for Step-Close Left.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963

SEE PAGE 69 FOR VARIATION FOR MEASURES 4-6

## SHEIK HANI NUMBER 7

## Meas.      Variation VII-A

- 4      Turning to face ctr. slide ft apart, L ft fwd and R ft bk, ct 1. Change ft pos twice, so R ft slides fwd and L bk, ct 2, then reverse, ct &.
- 5      Turning R about to face slightly out, repeat pattern of meas 4 reversing ftwk.
- 6      Turning L about to face ctr again, slide ft apart, L ft fwd and R ft bk, ct 1, slide ft tog, freeing L ft to resume orig starting pos, ct 2.

## Variation VII-B

- 4-6      As VII-A above except jump down on the appropriate knee (R knee for meas 4 and 6, L knee for meas 5) so it almost touches the floor, then jump up for the switching of ft.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963

## TRAMPELPOLKA

Germany

MUSIC: Record: Folkraft 337-013B

FORMATION: Cpl dance, double circle of cpls, ptrs facing.

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 PATTERN
 

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Meas.

A STAMP AND CLAP

1 Stamp with R ft 3 X.

2 Clap own H's 3 X.

3-4 2-H swing, 1 (or halfway) around, CW, with skipping steps.

5-8 Repeat pattern 1-4.

B ALL AROUND

1-4 Arms extended, all with gallop-steps CCW around.

5-8 All with gallop-steps CW around. At the end, W move fwd 1 place to new ptr.

Repeat dance starting with new ptr.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963

VOVERAITE  
The Squirrel

Lithuanian

MUSIC: Record: Folkraft 1129-B

FORMATION: 4 cpls with ptrs, longways. Lines about 6 ft apart. M wear straw hats.

PATTERN

Meas.

FIGURE I.

- 1-4 Stand in place and sing first verse.
- 1-4 Repeat: M and W change places with 4 polka steps, passing ptr with R shoulder.
- 5-6 Polka twd ptrs.
- 7-8 M take off their hats and bow deeply; W bow too.
- 5-6 Repeat: Hook R arms and with 2 polka change places.
- 7-8 Repeat, doffing hats and bowing.

FIGURE II.

- 1 Ptrs join R H's and raising joined H, balance twd each other.
- 2 Balance away from each other.
- 3-4 With H's still joined, change places with 2 polkas.
- 3-4 Repeat: Repeat above once again.
- 5-6 Release hands and face audience in 2 straight lines, person behind person (all facing fwd). M move to their L, W to their R with a step-tog, step-tog. 4 such steps in all.
- 7-8 Now move in opp direction with the same step.
- 5-8 Repeat: Above steps to Music B

FIGURE III.

- 1-4 And Repeat. Led by the head dancers, M polka to their L, W R, dancing twd foot of set where they fall into single file, alternating W and M, forming 1 circle.
- 5-6 Continue to polka in a circle, CW, M behind W.
- 7-8 Repeat the doffing of hats and bowing.

VOVERAITE  
(Continued)

72.

5-6 Repeat: Hook R elbows and change places with 2 polkas.

7-8 Doff hats and bow again.

FIGURE IV.

1-4 And Repeat. Same as meas 1-4 in Fig II.

5-8 And Repeat. Grand R and L.

FIGURE V.

1-4 All join H's, facing ctr of circle. Dance twd ctr with 3 polkas and 3 stamps on 4th meas.

1-4 Repeated. Dance bkwd to places with 3 polkas and 3 stamps. Form a square, standing with ptr in dance pos.

5-8 Cpls 1 and 3 polka through ctr of the square and change places with each other, polkaing in rounds (turns) as the change is made. Side cpls do meas 1-4. Fig IV.

5-8 Repeat. Couples 2 and 4 now polka to each other's place, as head cpls do meas 1-4, Fig II.

FIGURE VI.

1-4 All W polka to ctr, stamping on 4th meas.

1-4 Repeat. Turn around, polka bk to place, stamping on 4th meas.

5-8 All cpls face audience and polka bkwd until all are in 1 straight line with H's joined in bk, M with M and W with W.

5-8 Repeat. Line polkas fwd and ends with a bow.

PRESENTED BY VYTS BELIAJUS

IDYLLWILD - 1963

This dance was one of our repertoire at the Northwestern University Settlement House of my Polish group the Polish Festival Dancers. We had two Mazurs, a fancy, ballet like to Copelia and this present peasant one, twice as long than what is described here, as we used live music only. Since the dancing to records, this dance was rearranged and shortened by Sam Mednick to fit the record. Pronounce it Bya-wee Mah-zoor.

MUSIC: Record: Columbia 12294-F "Polish Boot Dance", National 456  
Bialy Mazur.

FORMATION: 4 cpls in a square, facing CCW. Insd H's joined with ptr.  
M's otst H held lightly in front of chest, W's on skirt.

## PATTERN

- Meas. FIGURE I. This fig can be used as an entrance if so desired.  
(Intro: cpls stamp twice on last meas of intro, meas 1-4 for intro).
- 1-8 Starting with otst ft do 8 mazur steps fwd, moving once around the square CCW. Otsd arms (W's holding skirt) wave out and in on alternate meas.
- FIGURE II. Holubczyk.
- 9-16 Ptrs join L H's in front and R H's at W's R hip. Cpls turn CCW in place 2-3 times around with 8 mazur steps, M moving bkwd, W fwd.
- FIGURE III. W's Mill.
- 1-4 Ptrs drop R H's and W form a R H mill, leaving M on otst facing ctr, L H's still joined with ptr, R H's held high. This formation rotates CW, W fwd with small mazur steps, M moving to their L with 3 heel-clicks (step L, cross R, hop on R clicking with L ft) on 4th meas M jumps up and down on R knee.
- 5-8 W moves CCW around kneeling M (L H's joined) and on to the next M ahead (CW). On 4th meas M jumps up and takes L H of new W.
- 9-32 Repeat meas 1-8 3 more times until bk to orig ptrs.
- Interlude:
- Change places with ptr (L H half around), ending with M's bks to ctr, M join H's high to form 4 arches.
- FIGURE IV. In and Out the Arches.
- 1-4 M keeps time with mazur steps and stamps. W go under the arches into the ctr. passing L shoulders with ptr, with 3 mazur steps, 2 stamps.
- 5-8 W make 1/4 turn to L and come out through arch on other sd of ptr, 3 mazur steps and 2 stamps.

Continued:

BIALY MAZUR

WEEK-END

9-24 W continue CW. On last 4 meas W emerge from arch just beyond ptr and turn bk to face ptr.

25-32 Holubczyk, as above in Fig II.

FIGURE V. M's Mill.

1-16 M join L H's in ctr, R H's are joined over W waist, her L H on M's R shoulder. Move fwd with 3 mazur steps, on 4th meas all bend knees in a preliminary slight crouch, all jump with M twirling ptr to M behind - she turns CW and takes pos with M behind. Repeat the entire fig 3 more times until bk to orig ptr.

Interlude: Do Holubczyk but for 4 meas.

FIGURE VI. Circle and Basket.

1-16 Join H's in a single circle (W on ptrs R) and circle CCW with 7 mazur steps and 2 stamps, then form a basket by W joining H's in front of M's chest, M join H's above W's, all circle CW 7 steps and 2 stamps.

FIGURE VII. Lines.

Basket breaks between cpls 1-4 (or between cpls nearest the audience if in an exhibition) and straighten into a line with 3 mazur steps and 2 stamps. M raise H's and dance in place while W move fwd under arches with 12 steps, forming their line 8-10 ft away from M's line.

Interlude: W turn in place 1 1/4 turn to R (CW), M to L, both ending with R shoulders twd each other.

FIGURE VIII. Cross-Over. (Normally performed by a cpl at a time)

1-8 All move to own R with 4 heel clicks, passing ptrs face-to-face, arms swinging loosely in and out, at opp line face ptrs, take 3 mazur steps twd ptr, R arms swinging gently, on 4th meas jump and hook R elbows with ptr.

9-24 Turn CW with ptr with 3 mazur steps, change to L elbows on 4th meas, with a jump-land, turn CCW similarly, repeat CW and CCW turn.

Interlude: In Holubczyk pos dance 4 mazur steps as in Fig II.

FIGURE IX.

1-8 Join insd H's with ptr and move fwd with 8 steps as in Fig I, moving into an orig square formation.

FIGURE X. Holubczyk and Pose.

9-16 In Holubczyk pos dance 6 mazur steps, on 7th and 8th meas release R H's, W turns to L (CCW) 1 and 1/2 turns under joined L H's, M kneels and W sits on his R knee.

COPEO DE LA MONTAGNA

A Couple Dance  
Mallorca, Spain

As taught to Madelynn Greene in Mallorca, 1962 by Luciano Espases Garau, Leader of Ethnic dance group. This is the way his group performs the dance. (May also be danced as a dust by one couple.)

MUSIC: Record:

FORMATION: Ptrs face each other in lines, M on l sd, W on the other. They stand a little to the R of own ptrs (not directly opp), if possible leave an arms length between people on either sd of you. H's on waist to begin. Ft in 3rd pos. (R heel at instep of R ft.)

MUSIC: 3/4

PATTERN

1-2 Intro. 2 meas (4 chords) ct 1-2-3 (raise arms to an open circle pos over head on 2-3.)

A I. \*\*Jota Step or Copeo Step - done to 2 meas of music.

1 Ct 1-2 - ft as above, bend knees slightly in preparation to spring. Ct 3 - Kick R ft out (hop on L).

2 Ct 1 - R ft behind L (travel twds L). Ct 2 - L ft to sd. Ct 3 - Step R to L sd crossing over L (cts 1-2-3- in meas 2 are a grapevine step).

3-4 Repeat Copeo step starting with L ft and traveling to own R.

Arms: Close into a circle over head and the head turns to look up twds R forearm on cts 1-2-3. On meas 2 1-2-3 the H's part to orig open circle overhead.

\*\* NOTE: What we call a "Jota" step, the dancers in Mallorca refer to as the "Copeo" step. In this Copeo, unlike the Jota from Aragon the body leans away slightly from the kicking ft. This slants the body a little and gives the dance its distinct style.

5-16 Continue as above doing 8 "Jotas" in all.

B II. Scissors Kicks - H's on waist - fingers in front of waist, thumbs in bk.

1 Spring onto both ft on ct 1-2; on ct 3 kick R fwd, hopping on L in begin a "scissor kick" sequence.

2 1, 2, 3 kick L-R-L.

3 1, 2, 3 kick R-L-R.



- 4 Ct 1. spring onto both ft bending knees and making  $1/4$  turn to L (R shoulder twds ptr) holding this pos for ct 2. On ct 3, hop on L and bring R ft around behind you (knee bent) make a complete turn to R to again face ptr.
- 5 As you continue to do the scissor kick thrusting the L ft fwd on ct 1-2-3, L-R-L.
- 6 Ct 1-2-3 - R-L-R.
- 7 Ct 1-2-3 - L-R-L.
- 8 Ct 1 turn a  $1/4$  turn to R (L shoulder twds ptr). Same pos as meas 4 above but facing to R, hold for ct 2, swing L ft around behind you and turn L - hopping on R ft, ct 3.
- 9-12 Repeat meas 1, 2, 3, 4.
- 13-16 Repeat meas 5, 6, 7, 8.
- C III. Waltz.
- 1-7 Begin with R ft dance 8 waltz, long steps, covering space, arms in open circle over head, body swaying slightly twds accenting ft in each meas. Ptrs dance fwd in a round pattern circling CCW over to ptrs sd and continue to own place.
- 8 Spring onto both ft (to stop) ct 1-2 and on ct 3 lift L ft, hopping on R.
- 9-16 Reverse direction  $1/2$  turn L and re-trace your own circle (Ptrs moving in a CW direction begin waltz on L ft.
- 17 At the end of this phrase there is time for a quick turn to the R on the spot. Preparing the ft in anticipation of next step.
- A IV. Double Copeo Step.
- 1-16 Dance the Copeo step again as in A but do 2 kick steps to R sd then continue with "grapevine" step then 2 kicks to L sd then "grapevine" etc., arms close and open twice with the double kicks. There will be 5 sequences in all.
- B V. Copeo Twds Ptr and Away.
- 1 With R shoulders twd ptr - L H high over head and R curved in front of body begin a Copeo step with R ft make a  $1/2$  turn to R and travel otwd
- 2 from ptr on 3 steps - R-L-R.
- 3-4 With bk to ptr. repeat Copeo step with L ft reversing arms making a  $1/2$  turn to L and travel twds ptr on 3 steps - L-R-L.
- 5-16 Continue as in 1-4 (try to keep lines straight).

## C VI. Waltz.

1-16 Repeat fig III.

## A VII. Copeo Spinning on Spot.

1-2 Face ptr. R arm curved in front, L high. Dance copeo step and turn swiftly to R on what was the Grapevine steps accommodating the steps into a turn CW on the spot.

3-4 Reverse ftwk and arms of meas 1-2.

5-16 Continue spinning R and L, 8 in all.

## B VIII. Scissor Kicks Moving Forward.

1-4 Repeat ftwk of Fig II, but travel fwd passing ptr by L shoulder (ending almost into ptrs place), then,

5-8 Back up (continuing the scissors step passing ptr by L shoulder) only slightly and then move up to ptr as music ends abruptly the M drops to L knee his L H on waist, R arm curved high. The W ends with L ft pointed twds ptr, L H on hip and R arm curved high. She looks down at the M, he looks up at her.

PRESENTED BY MADELYNNE GREENE

IDYLLWILD - 1963

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DEBAK HABIR  
(Heroic Debka)

MUSIC: Record: Dance Along With The Sabras - Tikva T-69.

FORMATION: Line, Face circle ctr, arms bent, close to body, join hands.

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MUSIC 2/4

PATTERN

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Meas.

FIGURE I.

- 1-2 Bend and stretch both knees 4 times (kind of bouncing movement).
- 3 Bend once more, hop on L.
- 4 Extend R heel fwd, (touch floor) close R to L.
- 5-8 Repeat meas 1-4.

Music Repeats. Repeat meas 1-8 twice more. (4 times all together).

FIGURE II.

- 9 Release arms and cross behind bk. Face CCW. Step-hop R (kick L to L sd).
- 10 L crosses behind R. R in place. (These 2 steps are kind of running steps).
- 11-12 Reverse meas 9-10.
- 13-16 Repeat meas 9-12.

Music Repeats. Repeat meas 9-16. (8 times all together).

FIGURE III. - Music starts from beg. Join H's.

- 1 R fwd; hold.
- 2 L fwd; hold.
- 3 R fwd; L bwd.
- 4 Brush R bwd; leap on R bwd.
- 5 L crosses behind R; (The ball of the ft hits the floor), hold.
- 6 Bounce twice (knees bend and stretch).
- 7 Hop on R to R sd; leap on L to L sd.
- 8 Close R to L; hold.

Music Repeats. Repeat meas 1-8 - Figure III.

DEBKAT HABIR

(Continued)

FIGURE IV. Face Center, Arms at Shoulder Level.

- 9 R to R sd; (both knees are bent) hold;
- 10 L crosses behind R; (both knees are bent) hold;
- 11-14 Repeat meas 9-10 twice more.
- 15 Fast Yem R; (on last step kick L fwd).
- 16 Leap on L at the same time kick R fwd; (change ft in air) close R to L.

Music Repeats. Repeat meas 9-16 - FIGURE IV.

FIGURE V. Music starts from the beg. Arms are joined downward.

- 1 R to R sd; (release H's) 1/2 turn to R sd; (all are with bk to the ctr of the circle). Join H's.
- 2 L to L sd; hold.
- 3 R crosses behind L; L to L sd.
- 4 Hop on L; R crosses behind L.
- 5-8 Reverse meas 1-4.

Music repeats. Repeat meas 1-8 - FIGURE V.

FIGURE VI. Face CCW.

- 9 R fwd; hold.
- 10 Brush L fwd; leap on L fwd.
- 11 R bwd; hold.
- 12 Close L to R; hold.
- 13 R fwd; hold.
- 14 Brush fwd; hop on R.
- 15 L fwd; R bwd.
- 16 Close L to R; hold.

Music repeats. Repeat meas 9-16 - FIGURE VI.

EARLY CALIFORNIA QUADRILLE

MUSIC: Record:

FORMATION: 2 cpls facing 2 cpls. 3 X O X O 2  
4 O X O X 1

STEPS: Walking, Gallop, Buzz.

PATTERN

Meas.

FIGURE I.

- 1-2 Advance 3 walking steps, bow on 4th ct, retire 4 steps.
- 3-4 Cross over 8 steps passing R shoulder.
- 5-8 Turn with 4 buzz steps (1 turn), cross over 8 steps passing R shoulder, turn with 4 buzz to face down line.
- 1-8 Repeat with opp opl.

FIGURE II.

- 1-2 M 1 and 3 do-sa-do opp W 8 cts.
- 3-4 All cpls buzz 8 cts.
- 5-6 M 2 and 4 do-sa-do opp W 8 cts.
- 7-8 All cpls buzz 8 cts.

FIGURE III.

- 1-8 Gallop 32 cts, leading otst ft.

FIGURE IV. M 1 and 3 work with opp W.

- 1-2 Starting R ft advance and pass R shoulders, 3 cts. Turn CW to face and join L H's on ct 4. Drop on R ft extend L on ct 5. (Cut-Step). Join L elbow, ct 6, wheel CCW, ct 7-8.
- 3-4 Join L H's and continue wheel, cts 1-6, to opp sd. Drop off ptr. Assume buzz pos cts 7-8, with opp W.
- 5-6 Buzz 6 cts, return to ptr, cts 7-8. (While active cpl buzz in ctr, sd M clap, sd W buzz alone.)
- 7-8 All cpls buzz 8 on opp sd.
- 9-10 Cross home passing R shoulder 8 steps.
- 11-12 Buzz 8 in home pos.
- 1-12 Repeat all of Fig IV with M 2 and 4.

EARLY CALIFORNIA QUADRILLE

MUSIC: Record:

FORMATION: 2 cpls facing 2 cpls.    3.X O    X O 2  
    4 O X    O X 1

STEPS: Walking, Gallop, Buzz.

PATTERN

Meas.

FIGURE I.

- 1-2 Advance 3 walking steps, bow on 4th ct, retire 4 steps.
- 3-4 Cross over 8 steps passing R shoulder.
- 5-8 Turn with 4 buzz steps (1 turn), cross over 8 steps passing R shoulder, turn with 4 buzz to face down line.
- 1-8 Repeat with opp opl.

FIGURE II.

- 1-2 M 1 and 3 do-sa-do opp W 8 cts.
- 3-4 All cpls buzz 8 cts.
- 5-6 M 2 and 4 do-sa-do opp W 8 cts.
- 7-8 All cpls buzz 8 cts.

FIGURE III.

- 1-8 Gallop 32 cts, leading otst ft.

FIGURE IV. M 1 and 3 work with opp W.

- 1-2 Starting R ft advance and pass R shoulders, 3 cts. Turn CW to face and join L H's on ct 4. Drop on R ft extend L on ct 5. (Cut-Step). Join L elbow, ct 6, wheel CCW, ct 7-8.
- 3-4 Join L H's and continue wheel, cts 1-6, to opp sd. Drop off ptr. Assume buzz pos cts 7-8, with opp W.
- 5-6 Buzz 6 cts, return to ptr, cts 7-8. (While active cpl buzz in ctr, sd M clap, sd W buzz alone.)
- 7-8 All cpls buzz 8 on opp sd.
- 9-10 Cross home passing R shoulder 8 steps.
- 11-12 Buzz 8 in home pos.
- 1-12 Repeat all of Fig IV with M 2 and 4.

EGRESSY CZARDAS

Hungarian

SOURCE: Hungarian czardas steps arranged by Carlos Garvajal.

MUSIC: Record: Standard F-15002-B "Egressy Czardas"

FORMATION: Sets of 4 cpls. 2 cpls in a line sd-by-sd (W on ptrs R) facing the other 2 cpls in a 2nd line, the lines about 6 ft apart.

STEPS AND STYLE: In Hungarian dances the body is carried erectly with poise and dignity. The upright carriage should be maintained while bending the knees for the typical dip step in the Andalgo and Ingo patterns. The M's H's are usually on the hips or at the sds unless otherwise specified. The W's H's are usually holding her skirts at the sds.

Tetrovazo: Step fwd or sdways on L ft, close R ft, step out on L ft again, swing R ft in front of L ft with toe pointed. Repeat, starting with R ft.

Bokazo: M rise on toes and click heels tog 3 times. W rise on toes and swing R heel fwd in front of L toe, ct 1, swing L heel in front of R toe, ct 2, swing both heels out and quickly click them tog, ct 3.

Cpl Turn: Inshoulder-waist pos, both step fwd on R ft bending R knee, ct 1, pivot CW (R) on ball of R ft and shift wt to ball of L ft, ct &. This step is repeated twice each meas of music, the cpl dipping and rising as they revolve. When turning CCW the ft pos is reversed.

Andalgo or Czardas: Step L on L ft, close R ft, step L on L ft, close R ft and dip (bending both knees). Repeat to R starting with R ft. Be careful not to let the hips move too much or the character of the step is changed.

Ingo: Step L on L ft, ct 1, close R ft and dip, ct &, step on R ft R, ct 2, close L ft and dip, ct &.

Lejto: Starting with wt on L ft, hop on L ft, ct &, step fwd on R ft, ct 1, step fwd on L ft, ct 2.

Kis Harang or Bell Step: Lift R leg sdwd to the R (knee straight), ct &, kick L ft to L as you displace it by stepping on R ft, ct 1, step on L ft in place, ct &, step on R ft in place, ct 2, swing L leg sdwd to L, ct &.

Revolve: Same as the Cpl Turn except it is done by several people in a circle. H's are either across neighbors' bks or simply joined. Step L on ball of L ft, ct &, step on R ft across in front of L ft with bent knee (everyone should dip at the same time, ct 1; repeat.

## EGRESSY CZARDAS

## FIGURE I. Tetrovazo.

- a. Each line joins H's and moves fwd with 7 tetrovazo steps (step, close, step, swing) starting L ft, opp persons approaching until R shoulders are adjacent, thus forming a single line; drop H's and bokazo. 8 meas.
- b. Take shoulder-waist pos with opp person and do a Cpl Turn CW 4 dip-steps. 2 meas; reverse and turn CCW with just 2 dip-steps, 1 meas; bokazo (1 meas).
- c. Lines continue moving in orig direction to opp place with 7 tetrovazo steps starting L ft; and bokazo. 8 meas.
- d. Take shoulder-waist pos with ptr and do a cpl turn as in b, i.e., 4 dip-steps CW, 2 CCW and bokazo. 4 meas. End this last set of turns with cpls in a circle, W on insd facing ptr on otsd.

## FIGURE II. Andalgo. Formation is now 2 circles, W on insd holding skirts to sd, M with H's on hips, ptrs facing).

- a. Both move L with 1 andalgo (step-,close, step, dip) until opp a new person; bokazo; andalgo L again to the next person; bokazo. 4 meas.
- b. Facing this new ptr, do 2 ingo patterns (step L, close R and dip, step R, close L and dip; repeat). With new ptr do a cpl turn CCW (L shoulders adjacent) with 4 dip-steps; bokazo. 5 meas.
- c. Repeat b, but start ingo to the R, do the cpl turn CW. 5 meas.
- a.
- b. Repeat the above patterns, starting with your new ptr and ending with your orig ptr. 14 meas.

## FIGURE III. Lejto.

- a. 1st and 3rd W move to ctr with 2 lejto steps (hop L, step, step; repeat); bokazo; pass L shoulders and cross to opp M with 2 lejto steps; bokazo. 4 meas.
- b. All do 1 ingo pattern (to L and to R); bokazo; cpl turn CCW 2 dip-steps; bokazo. 4 meas.
- c. 1st and 3rd W return to ptrs with 2 lejto steps, passing L shoulders; bokazo; cpl turn CW 2 dip-steps; bokazo. 4 meas.
- a.
- b. Repeat above action, but with 2nd and 4th W changing places.
- c. While W are dancing the rest of the dancers sway first L and then R and bokazo each time with the W.



## FIGURE IV. Kis Harang (Fast Tempo)

- a. M's H's on hips, W's holding skirts, all do 8 kisharang (bell) steps, simultaneously moving bkwd away from ptr (both start by swinging R ft and cutting away L ft). 4 meas.
- b. Do 8 more kis harang steps, moving twd ptr. 4 meas.
- c. All do 4 pas de basques in place (crossing ft), both starting to R. 4 meas.
- d. Do a cpl turn CW with ptr with 4 dip-steps; end with W on M's R, forming a single circle with all facing ctr. 2 meas.

## FIGURE V. Large Circle.

- a. On the 4 accented cts in the music: M's arms go in and join, ct 1, up over W's heads, ct 2, around W's bk, still joined, ct 3 hold, ct 4; while W's arm motion is wait, ct 1, in and join, ct 2, up over M's heads, ct 3, around M's bks, ct 4. The action should very definitely be on each ct. 2 meas.
- b. The circle revolves to the L (CW) with 20 dip-steps, crossing the R ft in front. 10 meas.

## FIGURE VI. Two Circles.

- a. On 4 accented cts in the music, W go to the ctr and hook elbows in a circle facing out; M join H's on otsd (facing in). 2 meas.
- b. W revolve to their L (CCW) with 12 dip-steps; M revolve to their L (CW) similarly. 6 meas.

## FIGURE VII. Cpl Turn and Pose.

- a. Break circles and turn with ptr CW with L arms raised. 8 dip-steps. 4 meas.
- b. Take off (imaginary) hat; bow; pose with R arm raised.

PRESENTED BY VIVIAN L. WOLL

IDYLLWILD - 1963

LA ENCANTADA

An intermediate-advanced tango composed by Ned and Marian Gault.

MUSIC: Record: Decca 9-34105 - "Rio Negro" - 45 RPM

FORMATION: Cpls in a circle, facing LOD, with M R arm around ptr; W L H on M R shoulder; M L H palm out behind L hip; W R H on skirt behind R hip, arm straight.

POSITIONS: Closed Pos: The normal, face-to-face ballroom pos.
Semi-Open Pos: Same as closed pos except that ptrs are turned twd the joined (M L, W R) H's; M R, W L hips are close.
Open Tango Pos: Ptrs facing same direction, W at M R sd, M L, W L H's joined and held at shoulder height; M R, W R H's joined and held at W R hip. Also done with W at M L sd, H pos reversed.

XIF: Cross in front. - XIB: Cross in back.

MUSIC: 2/4 PATTERN

Table with columns: Meas., Cts., and description of dance steps. Includes sections for Figure I and Figure II.

Meas.	Cts.	
3-4	5-8	Recover SR twd ctr in CLOSED POS; tango-close: As before (fwd, sd, close) ending in CLOSED POS, M facing ctr. Hold, ct 8.
5	9-10	SL, SR fwd in SOP in RLOD.
6	11 & 12 &	Rock qL fwd, qRbk, qL fwd (all in SOP), point qR behind L.
7	13 & 14	M: Step qR, without moving R ft from point; step qL in place turning to face LOD, pulling W across to M R sd. Cross through SR in SOP in LOD. W: Step qL, qR moving across to M R sd to SOP, facing LOD; Cross through SL in SOP.
8	15 & 16	Tango-Close: As before EXCEPT M turn 1/4 L on 1st step to end M facing ctr in CLOSED POS.
9	17-18	Corte, M SL bkwd away from ctr; <u>backbend</u> : while in corte M twist body to L, holding ptr close. W arch bk. ALL ft remain on the floor.
10	19-20	Recover SR fwd; touch SL beside R, ending M facing ctr. FIGURE III.
1-2	1-4	SL, SR fwd in RLOD in SOP; face ptr in CLOSED POS, rock qL to sd, qR in place, cross through SL in LOD.
3	5 & 6	W across to M R sd with qL, qR, SL crossing through. M qR, qL in place, SR crossing through in LOD in SOP (same as Fig II, meas 7).
4	7 & 8	Tango-Close: As before (fwd-sd-close), ending M facing LOD.
5	9-10	SL fwd in LOD in CLOSED POS, SR turning 1/4 R in CLOSED POS to face M out.
6	11 & 12 &	M: qL to sd, qR XIF, qL to sd, qR XIF (heel leads). W: Turn twice CW under joined M L, W R H's, both moving in LOD.
7	13 & 14 &	Grapevine: qL to sd, qR XIB, qL to sd, qR XIF in SOP.
8	15 & 16	Tango-Close: As before (fwd-sd-close), ending M facing LOD. FIGURE IV.
1-2	1-4	A. Moving twd ctr in SOP, step SL, SR, qL, qR fwd; LUNGE smoothly fwd SL, R knee almost touching floor.
3	5	Recover stepping SL fwd, at the same time swinging R fwd;
6	6	Swing R bk and around behind the L.

Meas. Cts.

- 4 7 & 8 Step qR behind L, qL to sd (twd ctr), SR XIF, ending in CLOSED POS, M facing LOD.
- 5 9 & 10 Rock qL to sd, qR in place, cross through SL (away from ctr).
- 6 11 & 12 W across to M R sd with qL, qR, cross through SL. M qR, qL in place, cross through SR in SOP moving away from ctr.
- 7 13-14 Continue away from ctr M SL, SR as W makes 1 slow, easy CW turn under joined M L, W R H's with SR, SL and bk to SOP, facing out.
- 8 15 & 16 Tango-Close: As before (fwd-sd-close), ending M facing OUT.
- 1-4 1-8 B. Repeat meas 1-4 of part A., above, moving in LOD.
- 5-6 9-12 Triple Flare: SL fwd in LOD in SOP; SR fwd in LOD - BOTH FLARE bk through; SL in RLOD - BOTH FLARE bk through; SR in LOD - W FLARE bk through to BANJO POS (CLOSED POS, except M R, W R hips tog).
- 7 13-14 Banjo Pos Corte: Corte, M SL bk in RLOD, W SR fwd. Recover SR fwd (reg corte, except in Banjo Pos).
- 8 15 & 16 Tango-Close: As before (fwd-sd-close), ending M facing LOD.
- 1-8 1-16 A. Repeat part A, meas 1-8 above (to ctr).
- 1-8 1-16 B. Repeat part B, meas 1-8 above (in LOD).
- FIGURE V.
- 1-8 1-16 Repeat Fig I, meas 1-8 exactly as before.
- FIGURE VI.
- 1-8 1-16 Repeat Fig II, meas 1-8 as before.
- 9-10 17-20 Repeat Fig II, meas 9-10 EXCEPT on recover (meas 10), W moves to M R sd in OPEN TANGO POS, both facing ctr.
- FIGURE VII. (W ftwk same as for M)
- 1 1-2 SL, SR to ctr (long, gliding steps).
- 2 3 & 4 & Step qL fwd. each turning sharply to own R, keeping all H's joined, but changing H pos; qR in place; qL, qR fwd, moving out of circle.
- 3 5-6 SL, SR fwd continuing out of circle.
- 4 7 & 8 Step qL fwd, turning individually to L, keeping H's joined; qR bking away from ctr; draw SL to R, ending in starting pos (OPEN TANGO POS, facing ctr).

Continued:

LA ENCANTADA

WEEK-END

Meas.	Cts.	
5-7	9-14	Repeat meas 1-3, as before.
8	15 & 16	M step qL, qR turning 1/4 L in place; touch SL beside R. At the same time drop M R, W L H's and LEAD W in a 3/4 L turn in place with qL, qR and close SL (take wt), ending in CLOSED POS, M facing LOD.  FIGURE VIII. Repeat.
1-8	1-16	Repeat Fig II, meas 1-8 EXCEPT end in CLOSED POS, M facing LOD (instead of facing ctr).
9	17 & 18	SL, SR fwd in LOD in SOP; on ct 18 &, M LEAD W bk into CLOSED POS momentarily (M facing out).
10	19 & 20	M qL, qR, qL, point qR twd ptr. At the same time LEAD W into 1 CW turn, moving away from ptr to ottd of circle with qR qL, qR, point qL twd ptr, joining M R, W L H.
11	21 &	M step SR in place. W turn in (L turn) twd ptr qL, qR, "wrapping up" with M R, W L H's joined.
22		Both point SL out diag fwd to L. Hold final pose.

PRESENTED BY MILLIE VON KONSKY

IDYLLWILD - 1963

PIROT DANCE MEDLEY

- SOURCE: Individual dances learned from various native dancers in Yugoslavia in 1952 and 1954.
- MUSIC: Record: Jugoton C-6297 "Igre iz pirotskog kraja" or KF EP-106-B.
- NOTES: These 4 dances appear in the repertoire of the Yugoslav State Company "Kolo", in a choreographed form entitled "Dances of Pirot", and as such, were recorded by the Company on the above record.
- FORMATION: See Under Individual Dances.

PATTERN

Meas. I. STO MI OMILELO - Shto Mee O-mee-leh-lo

FORMATION: Dancers in a circle, H's joined. Each holds a handkerchief in R H.

FIGURE I.

1-2 3 walking steps towd otr, R, L, R, followed by a "lift" on R ft (almost a hop, but ft does not leave the ground) kicking L ft fwd. Arms are raised gradually to shoulder level in front during these steps.

3-4 3 walking steps bkwd, L, R, L, followed by a "lift" on L ft, kicking R ft fwd. Arms are lowered gradually.

5-6 3 walking steps to R, R, L, R, followed by a "lift" on R ft, kicking L ft fwd.

7-8 3 walking steps to L, L, R, L, followed by a "lift" on L ft, kicking R ft fwd.

1-8 Are now repeated.

FIGURE II.

Dancers release H's and in preparation for FIG II, the R H (holding handkerchief) is brought up in front of own L shoulder.

9-10 Bend fwd, brush ground with handkerchief by sweeping it dnwd then continuing arm movement in a 1/2 circle to R, ending with R H out to R sd. Straighten body as you do this. Dancers sing "o-oh!".

11-12 Bend fwd again, brush ground with handkerchief by sweeping dnwd and L, covering the same path as before. Dancers sing "ee-ee!".

13 Body completely erect, make a quick flourishing wave of handkerchief above head. Dancers shout "ee-oo!".

## II. POSLA RUMENA - Po-shla Roo-meh-nah

FORMATION: Closed or open circle, H's joined.

## FIGURE I.

- 1 Ct 1, step fwd with R ft, ct 2, "lift" on R ft in place.
- 2 Ct 1, step bk on L ft, ct 2, "lift" on L ft in place.
- 3 Ct 1, step sdwys to R with R ft, ct 2, L ft steps across in front of R ft.
- 4 Same as meas 3.
- 5 Ct 1, step sdwys to R with R ft L ft doesn't close to R ft, but rather remains above ground a bit fwd, ct 2 Pause.
- 6 Ct 1, step sdwys to L with L ft, ct 2, R ft steps behind L ft.
- 7-12 Same movements as in meas 1-6, with begin with step fwd on L ft, and doing whole sequence with opp ftwk.

## FIGURE II.

- 13 Ct 1 turn to R, directly into LOD, take step with R ft leading with heel, ct 2, close L ft beside R ft.
- 14 Same as meas 13.
- 15-16 2 light 2-steps, R, R, R, L, R, L, moving in LOD.
- 17 Step-hop on R ft, kicking L ft slightly fwd.
- 18 Step-hop on L ft kicking R ft fwd slightly and pivoting to face in opp direction.
- 19-24 Identical ftwk as in meas 13-18, but moving to L.

## III. LILE LILE - Lee-leh Lee-leh

FORMATION: H's joined in open circle.

RHYTHM: 9/8, divided into rhythmic pattern of 2/16, 2/16, 2/16, 3/16. May be counted "quick-quick-quick-slow" or "1-2-3-4" stressing hold on "4". The dance is actually "Daichovo", but bears the local name of this melody.

- 1 Ct 1 (2/16) (q) Facing 1/2 R hop on L ft moving in this direction,  
 Ct 2 (2/16) (q) Continue in this direction stepping on R ft.  
 Ct 3 (2/16) (q) Continue in this direction stepping on L ft.  
 Ct 4 (3/16) (s) Continue in this direction stepping on R ft.

- 2 Ct 1 (2/16) (q) Continue in this direction with hop on R ft.
- Ct 2 (2/16) (q) Continue in this direction with step on L ft.
- Ct 3 (2/16) (q) Continue in this direction with step on R ft.
- Ct 4 (3/16) (s) Continue in this direction with step on L ft.

NOTE: So far, in meas 1 and 2, the circle has shrunk due to the diag fwd R movement of the dancers.

- 3 Ct 1 (2/16) (q) Facing directly twd ctr hop bk on L ft.
- Ct 2 (2/16) (q) Facing directly twd ctr step bk on R ft.
- Ct 3 (2/16) (q) Facing directly twd ctr step bk on L ft.
- Ct 4 (3/16) (s) Facing directly twd ctr step bk on R ft.

- 4 Ct 1 (2/16) (q) Facing to L, hop on R ft.
- Ct 2 (2/16) (q) Facing to L step on L ft.
- Ct 3 (2/16) (q) Facing to L step on R ft.
- Ct 4 (3/16) (s) Facing to L step on L ft.

Dia fwd R on Meas 1 and 2, straight bk on meas 3 and halfway bk to orig pos on meas 4. Since you never return all the way to orig pos, the whole circle gradually moves R during the dance.

IV. PIPERANA - Pee-pay-rah-nah

FORMATION: Open circle, belt hold, i.e., grasp nearest sd of neighbor's belt L arms over neighbor's R arm.

NOTE: Piperana, like its cousin Cacak has a number of variants. 2 of these have been chosen to fit the recommended recording.

VAR I

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

VAR II

4 meas break: 4 step-hops fwd, making sure that each step is directly in front of inactive ft, then into the figure proper:



1 Ct 1, hop on L ft, moving very slightly to R, ct 2, step on R ft very slightly to R, ct 3, close L ft beside R ft.

2 Same as meas 1.

3-8 Same as meas 3-8 under Variation I.

NOTE: During meas 1 and 2 above, dancers gradually move bkwd to orig circle again, having moved fwd during the 4 meas break.

SONG TEXTS

I. Sto-mi-omilelo

Sto-mi-Omilelo, nane, sto-mi-Omilelo,  
pirotskoto pole, nane, pirotska mornoceta. (Rep)  
O-cl I-ii I-juI

II. Posla Rumeana

Posla Rumena, nane, rano na vodu. (Rep)  
Oj le le lele, rano na vodu. (Rep)

Rano na vodu, nane, po ladovina.  
Oj le le lele, po ladovina.  
Po ladovina, po mesecina.

Vodu da vadi, nane, grlo da ladi. (Rep)  
Vodu da lije, lice da mije. (Rep)

III. Lile Lile (Text not sung on record.)

IV. Piperana (No Text.)

PRESENTED BY GORDON ENGLER

IDYLLWILD - 1963

## ROSAS DE MAYO

## A Polka From Sonora, Mexico

The Mexican Corridos, danced to ballads known as corridos, use the steps and patterns of the European paso doble, but it is a New World version and the dance has a character of its own. It is more abandoned and not as smooth as the European paso doble. The excellent music for Corridos; so you will often find steps from the Corridos incorporated into the polkas. This dance pattern (Rosas de Mayo) is dredged from childhood memories of parties held at my great-aunt's Mexican boarding house. I may have taken liberties with the choreography, as I was too young and usually not invited to participate, but I'm sure the basic steps and the spirit are correct.

**MUSIC:** Record: Rosas de Mayo - Victor 75-9188 - or any Mexican polka.

**STEPS:** Polka: A very light, bouncy leap polka; keep knees softly bent leap fwd onto L ft, ct 1, step R beside L, ct &, step L beside R, ct 2, repeat opp ft.

1-Step: An even walking step on the balls of the ft. Do not shuffle the ft but step on each ct of the music. Ptrs are facing; 1 moves bkwd, the other fwd, their ft moving in the same line.

3-Step or 2-step turn: Individual turns moving in the direction indicated. In this dance ptrs remain parallel and pivot on the steps to always finish the turns facing ptr. Turn starts with a sdwd step in the traveling direction.

Grapevine: Ptrs facing travel sdwd in LOD.

M: step sdwd L on L, step R across in front of L,  
step sdwd L on L, step R across in bk of L.

W: steps are counterpart of above.

One step to each beat of music, the step may be repeated any number of beats; the above described grapevine requires 4 beats or 2 meas.

**FORMATION:** Cpls in ballroom pos dancing at random, but traveling in LOD (CCW) around the dance space.

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 PATTERN
 

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Meas. INTRO: Cpls standing in ballroom pos. Meas 1-5.

A FIGURE I. M starts L ft and moves fwd, W R ft moves bkwd.

1-2 4 1-steps in LOD.

3 M point L toe fwd, step R in place, W point R bk, etc.

## ROSAS DE MAYO

- 4 M point L toe bk, step R in place, W point R fwd, etc.
- 5-8 Repeat meas 1-4.
- 9-16 8 polkas-cpl turning CW and traveling LOD.
- 17-32 Repeat meas 1-16.
- B FIGURE II. Directions written for M. W does counterpart throughout.
- 1-2 2 step-close to M's L (sdwd L, close R to L). Repeat. Release ptr from ballroom pos each move sdwd individually in LOD or RLOD as indicated but remain in front of ptr.
- 3-30 There are 56 cts to these 28 meas, take 1 step to each ct (beat) of music.
- 1-2 Step sdwd L in LOD fwd R in LOD, turn bk to ptr.
- 3-4 L in LOD crossing bk of R. sdwd R in LOD.
- 5 Fwd L in LOD (turn to face ptr).
- 6 R in LOD crossing bk of L.
- 7-9 CCW 3-step turn (move LOD step L, R, L).
- 10-11 R in LOD crossing front of L and lift L ft up, step L,
- 12-14 CW 3-step turn (move RLOD step R, L, R).
- 15-16 L in RLOD crossing front of R and lift R ft up, step R.
- 21 Sdwd L in LOD.
- 22-23 R in LOD crossing front of L and lift L ft up, step L,
- 24-30 3 step-close to M's R in RLOD, sdwd R on R.
- 31 Fwd L in RLOD (turn bk to ptr).
- 32-33 R in RLOD crossing bk of L, sdwd L in RLOD.
- 34 Fwd R in RLOD (turn to face ptr).
- 35 L in RLOD crossing bk of R.
- 36-38 CW 3-step turn (move RLOD step R, L, R).
- 39-40 L in RLOD crossing front of R and lift R ft up, step R.
- 41-43 CCW 3-step turn (move LOD step L, R, L).
- 44-45 R in LOD crossing front of L and lift L ft up, step L.
- 46-48 CW 3-step turn (move RLOD step R, L, R).

## ROSAS DE MAYO

- 49-50 L in RLOD crossing front of R and lift R ft up, step R, assume ballroom pos.
- 51-56 3 step-close to M's L move LOD.
- A
- 1-32 Repeat FIGURE I.
- 1-3 In ballroom pos M step sdwd L, close R, step sdwd L, hold, ct 1, light polka on R, (W opp).
- C
- FIGURE III.
- 1-8 8 polkas cpl turning CW and traveling LOD.
- 9-16 3 1/2 step-close to M's L (LOD), 3 1/2 step-close to M's R.
- 17-28 12 polkas cpl turning CW and traveling LOD.
- 29-32 8 step pivot cpl turning CW.
- Break Directions written for M. W does counterpart.
- 1-4 2 step-close to M's L, 4 ct grapevine in LOD.
- 5 Stamp L and hold, ct 1.
- 6-10 Repeat meas 1-5 start M's R travel RLOD.
- 11-13 Sdwd L, close R, sdwd L, hold, light polka on R.
- C
- Repeat FIGURE III.
- 1-28 Meas 1-28
- 29-31 5 step pivot cpl turning CW.
- 32 3 stamps in place.

PRESENTED BY GRACE NICHOLS

IDYLLWILD - 1963