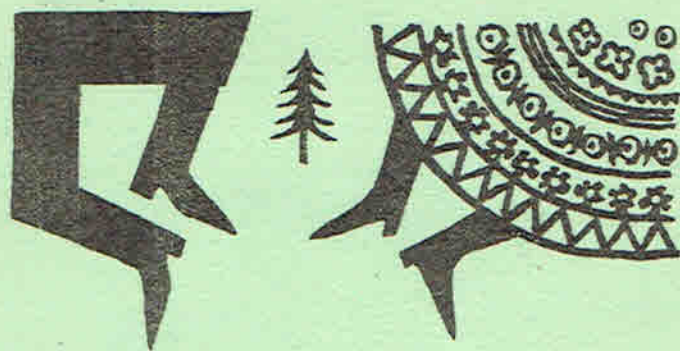


IDYLLWILD WEEKEND



*MICHAEL
KREMER*

featuring:

vyts beliajus gordon engler
grace nicholes madelynne greene
vivian woll elma m^cfarland
millie & vernon von konsky



JULY 7 - 9, 1967

IDYLLWILD FOLK

DANCE WEEKEND

July 7 - 9, 1967

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I D Y L L W I L D F O L K

D A N C E W E E K E N D

July 7 - 9, 1967

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Sponsored by

The Folk Dance Federation of California, South

and

The University of Southern California
Idyllwild Campus
Dr. Max Krone, Director

(The Flying Lad)

French Harvest Dance - Quadrille

FORMATION: Square of four couples, numbered CCW 1, 2, 3, 4.
W on ptr's R side.

STARTING
POSITION: Ptrs facing.

MUSIC: Record: FOLKRAFT 1105

PATTERN

Meas

MUSIC A FIGURE I

- 1 - 2 Grand Right and Left, two (2) changes, to opp person, passing ptr by the R and Next by the L, with four (4) walking steps.
- 3 - 4 Join both hands with original opp and quickly turn once CW with two (2) walking steps, ending with four (4) stamps in place.
- 5 - 8 Repeat pattern of Meas 1-4, starting the Grand R and L with opp, cont around to meet and turn own ptr in original place.

MUSIC B FIGURE II

- 1 - 4 Ptrs clap: R hands - L hands - both hands - own hands; and repeat "clapping" pattern.
- 5 - 8 Corners clap. Face corner and repeat "clapping" pattern with corner.

MUSIC C FIGURE III

- Men place hands on hips, W hold skirt at sides.
- 1 - 2 Four (4) *Cross-Skip steps, starting with hop on L ft.
- 3 - 4 Join both hands with ptr, turn once CW with two (2) walking steps, then pass R shldr with ptr progressing to next person with two (2) skipping steps.
- 5 - 16 Repeat pattern of Meas 1-4, cont around until ptrs meet.
On the record there are three repetitions of dance.

*Cross-Skip: Hop on L ft (ct &), swing R leg around & step on R ft across in front of L (1). Repeat pat, reverse ftwk.

(The Cat's Fur)

This is a French endurance dance for men.

FORMATION: Couples of Men or Boys, anywhere around the room.

STARTING

POSITION: Ptrs facing, in Squat pos, with both hands joined.

MUSIC: Record: FOLKRAFT 1105.

PATTERN

Meas

FIGURE I

1 - 4 Circle CCW with eight (8) jumps on balls of feet.

5 - 8 Circle CW with eight (8) jumps.

FIGURE II

Release hands and place them over own knees.

1 - 4 Turn R, in place, with eight (8) jumps.

5 - 8 Turn L, in place, with eight (8) jumps.

FIGURE III

Ptrs join and raise R hands.

1 - 4 M 1 turns under R arm with eight (8) jumps.

5 - 8 M 2 turns under R arm with eight (8) jumps.

FIGURE IV - CONTEST

1 Ptrs join both hands. Both hop on L ft and extend R leg fwd (ct & 1). Replace and step on R ft, next to L, and kick L leg fwd (ct & 2). Continue, making two changes per meas.

NOTE: The entire dance is done in Squat position. The last figure is continued as an endurance contest.

SUR LE BORD DE LA RIVIERE

3

(By The River-side)

French - Couple Mixer

FORMATION: Circle of "Sets of Four", couple facing couple.

MUSIC: Record: FOLKRAFT 11051

PATTERN

Meas

MUSIC A

1 - 4 Circle Four to the R with eight (8) running steps.

5 - 8 Circle Four to the L with eight (8) running steps.

MUSIC B

1 - 2 Four (4) running steps fwd to ctr, raising joined hands high.

3 - 4 Four (4) running steps bkwd to place, lowering hands.

5 - 6 W R elbow swing once around with each other with four (4) running steps.

7 - 8 W L elbow swing once around with opp M with four (4) running steps.

9 - 10 W repeat R elbow swing with each other.

11 - 12 Ptrs in ballroom dance pos, advance to new couple with four (4) slides or gallop steps, W passing back to back. Couples always progress in the direction they originally faced.

Repeat entire dance with new couple.

Presented by Vyts Beliajus
Idyllwild Weekend - 1967

(Argentine dance for two couples)

El Gato is a Criolla dance done in many South American countries, but is most predominate in Argentina and is considered an example of "living folklore". It is danced with many variations - in set patterns, in an impromptu manner, and in many instances combined with another dance. The zapateo, done by men only, is an integral part of El Gato, and often the dance is done by men alone. Gato Encadenado is done by two couples and a four-hand chain replaces the zapateo.

SOURCE: Manual de Danzas Nativas by P. Berruti with assistance from V. Dexter, folklorist, and Chas. Fawkes, traveler.

MUSIC: Record: El Costeno, Band 6, Side 1; Argentine Dances, Vol 2....FOLKWAYS LP FW-8842.

FORMATION

& STYLING: Two (2) couples, each dancer standing at a corner of an imaginary square (about 8 ft). M at diag opp corners, W at corner to R of ptr., all facing ptr. This is a lively dance - the M gallantly attentive to their ptrs, the W coquettish but not bold in movement or attitude. The step is a quick waltz, smooth and gliding.....see Basics.

MUSIC 6/8

PATTERN

Meas

LA PRIMERA - The First Time:

Introduction: arms raised at sides, hands head height. Fingers snapping except during Figs 3 & 5.

1 - 8 Dancing in place.

ADENTRO - Begin:

FIGURE I: Vuelta entera (The whole circle).

1 - 8 Each dancer faces R & with 8 waltz, moving fwd, travels CCW around the square to return to his orig place. All dancers travel in a single circle, the M following their ptrs, W looking over shld at ptr. At end the W turn to face ptr.

FIGURE II: Giro y contragiro (Turn & Reverse turn).

1 - 4 With 4 waltz each dancer move CCW in own small circle, pass ptr R shldr on 2nd waltz, end in orig place facing ptr.

5 - 8 With 4 waltz each dancer move CW in own small circle, pass ptr L shld on 2nd waltz, end in orig place facing ptr.

FIGURE III: Cadena corrida (Four hand chain)
M travel CCW, W travel CW.

- 1 - 2 Join RH, pass ptr with 1 waltz; join LH, pass opp with 1 waltz.
- 3 - 4 Repeat meas 1-2, finish in orig place facing ptr.
- 5 Join ptr's RH & approach him with 1 waltz.
- 6 - 7 W turns around CCW under joined RH's with 2 waltz. M remains in place but leads ptr thru her turn.
- 8 Facing ptr each dancer moves bkwd 1 waltz to orig place.

FIGURE IV: Media vuelta (Half circle).

- 1 - 4 Repeat meas 1-4, FIG. I; each dancer traveling only half way around the square. At end W turn to face ptrs.

FIGURE V: Cadena corrida (Four hand chain).

- 1 - 8 Repeat FIG. III.

SE ACABE - Finale

FIGURE VI: Final turn (see Basics)

- 1 - 3 Each dancer moves in a CCW curve twd ptr, R shldr adj on the 2nd waltz, turn self completely around on 3rd waltz & face ptr.
- 1 count Raise hands above ptr's shlds for La Coronacion (see Basics).

LA SEGUNDA - The Second Time.

Repeat entire dance including the introduction.

Presented by Grace Nicholes
Idyllwild Weekend - 1967

FIG: I: return to place
 FIG: IV: travel half way

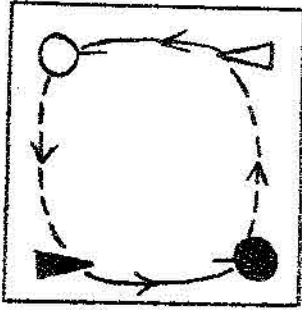


FIG: II: reverse this for
 contragiro

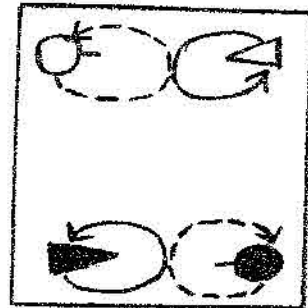


FIG: III & V: shown for one couple only

Man

Woman

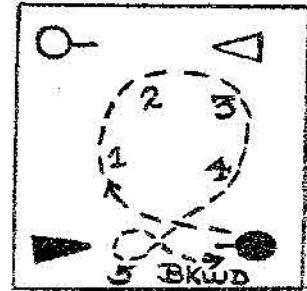
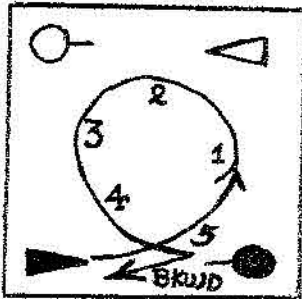
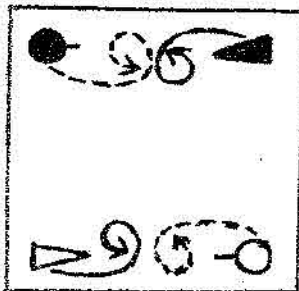


FIG: VI: (La Segunda starts
 from here)

○ - woman facing →
 ▽ - man facing →



Presented by Grace Nicholes
 Idyllwild Weekend - 1967

SOME BASIC FIGURES & STEPS OF ARGENTINE CRIOLLO DANCES.
(Criollo - a native of Argentina, but descended from European ancestors).

The basic step of nearly all Criollo dances is the waltz. It is called Caminado Valseado or "Waltzed Walk", because each step moves fwd, as in walking.

Both dancers always start with LF - step fwd with LF (1), step sl fwd on RF (2), step sl fwd on LF (3), repeat starting RF. (above is for 3/4 music; if 6/8 music use 2 beats for each step:-step L (1,2), step R (3,4) step L (5,6), etc. There are some variations for 6/8 music as seen in Pala Pala).

These figures are usually found in all couple Criollo dances:-

Vuelta entera - Whole circle - moving fwd ptrs travel around a CCW circle, usually this requires 8 waltz, hands at head ht, fingers snapping. Look over L shldr at ptr across ctr of circle, at half way point pass thru ptr's orig place, finish in own orig place & face ptr. When 2 cpls are involved each M follows his ptr around the circle.

Media vuelta - Half circle - Moving fwd ptrs travel half way around a CCW circle. This has the same elements as Vuelta entera, but each dancer finishes in ptr's orig place, usually uses 4 waltz only.

Giro - Turn - Ptrs move simultaneously, with 4 waltz travel in indiv small CCW circles, remaining in front of ptr. Meet ptr with R shldrs adj at end of 2nd waltz, & complete circle at 4th waltz in own orig place facing ptr.

Contragiro - Reverse turn - This has the same elements as Giro, but each dancer moves in a CW circle & meets ptr with L shldrs adj at 2nd waltz.

Giro final - Final turn - Starting like the Giro each dancer moves twd ptr around a CCW circle meeting with R shldrs adj at end of 2nd waltz, then each dancer turn self around CCW quickly on 3rd waltz to finish facing ptr, advance to ptr on 4th waltz for la Coronacion. There may be a variation in the number of waltz, but the form is as above.

Coronacion - The crowning - This signifies an "embrazo" or salute to your ptr in thanking him for the dance. Ptrs facing each other raise both arms fwd (M's arms outside of W's) until hands are above ptr's shldrs where there is a slight pause. Usually fingers have been snapping & the final snap is just above ptr's shldrs.

BASIC FIGURES & STEPS (con't)

This figure is a typical closing for a dance, it may be done on the last waltz meas or on a single ct after the last waltz meas. It is considered poor taste to be too possessive & to attempt to actually embrace ptr during this figure.

Esquinas - Corners - If one or two cpls are dancing in an imaginary square, this fig is when the dancers travel around the square stopping at a corner or side of the square to execute a figure.

Zapateo - Heel tapping - This is only for the M, & is executed to display his skill for his ptr's benefit or in competition with other M dancers. There are many variations; many dancers compose their own variations. During the zapateo the M's hands are usually hanging freely at his sides, he bends fwd very sl from the waist, his knees are bent keeping the movement below his knees, his upper body is still. He dances practically in place tho he may turn to face different dir.

6/8 music - basic zapateo - tap L heel beside RF (1), step L toe beside RF (2), stamp RF in place (3), tap L heel beside RF (4), stamp LF in place (5), hold (6), repeat start R.

zapateo cruzado - tap L heel beside RF (1), step L toe crossed in front of RF (2), stamp RF in place (3), tap L heel crossed in front of RF (4), stamp LF beside RF (5), hold (6), repeat start R.

zapateo con cruce final - tap L heel beside RF (1), step L toe beside RF (2), stamp RF in place (3), tap L heel beside RF (4), stamp LF crossed in front of RF (5), hold (6), repeat start R.

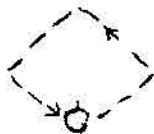
Zarandeo - This figure is only for the W; it is done with the smooth gliding waltz (caminado valseado) & is a figure in which she coquettishly, but with reserve, displays her grace & charm to her ptr. The zarandeo corresponds to the M's zapateo & the two are usually done simultaneously.

During the zarandeo the W's hands may hold her skirt raising it sl, or she may hold her skirt with her RH, her LH placed on her hip, thumb bk & fingers fwd, but in any case the movement of her skirt is not bold or provocative; she always dances in front of her ptr & never turns her back twd him, if she must move away from him she travels bkwd.

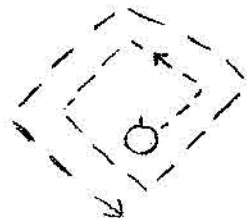
BASIC FIGURES & STEPS (con't)

There are many patterns for the zarandeo; here are some of the best known:

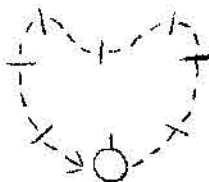
Basic zarandeo - requires 4 waltz: move diag. fwd R 1 waltz, diag fwd L 1 waltz, move diag bkws L 1 waltz, diag bkwd R 1 waltz returning to orig place.



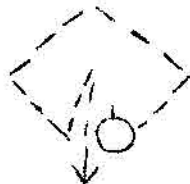
2 zarandeo of 4 steps each - requires 8 waltz: do 2 basic zarandeo, making a larger pattern on the floor with the second one.



Zarandeo circular - requires 8 waltz: move fwd twd ptr's L side in a CCW curve using 3 waltz, turn R shld twd ptr & cross in front of him to his R side in CW curve using 2 waltz, face ptr & move bkwd in CCW curve using 3 waltz to return to orig place.



Zarandeo of 6 steps - requires 6 waltz: with 4 waltz do a basic zarandeo returning to orig place, on 5th waltz move fwd twd ptr, on 6th waltz move bkwd to place.



Presented by Grace Nicholes
Idyllwild - 1967

SARDANA FROM CATALONIA 1

SOURCE: Bella Franca is one of the sardanas danced at a festival in Saint Felieu de Guixols, Costa Brava in June, 1965. It was learned there by Anatol Joukowsky at that time.

MUSIC: RECORD: IBEROTON 1B.45 1.184 "Bella Franca"

FORMATION:

Circles of 8 to 16 dancers. Hands joined & held down.

STEPS & STYLING:

Curts (short steps): 1 step/2 meas. Tch ball of L ft fwd (ct 1). Step L beside R (ct 2). Small step diag R bkwd on R (meas 2, ct 1). Step L across in front of R (ct 2). Always keep body facing ctr & adjust steps so there is no movement into ctr in spite of the crossing step. All steps have a cat-like quality as the ball of the ft bears the wt before the heel is lowered. Repeat of step would start with point R.

Llarges (long steps): 1 step/4 meas. Tch ball of R ft fwd (ct 1). Step R next to L (ct 2). Tch ball of L ft fwd (meas 2, ct 1). Step L across in front of R (ct 2). Tch ball of R ft fwd (meas 3, ct 1). Step R beside L (ct 2). Small step diag L bkwd on L (meas 4, ct 1). Step R across in front of L (ct 2). Again adjust steps so there is no advancement into ctr. Next step would start with touching L ft fwd.

Salts: Same as Llarges but steps are done with a bounce. As the toe is pointed, the heel of the supporting ft is raised & lowered twice. Whole pattern is light & heels rarely touch the ground.

MUSIC: 2/4

PATTERN

Meas

INTRODUCTION: Short melody played by a flute. Immed after, there is a tap on a small drum as a signal to the dancers.

FIGURE I (CURTS)

1 - 32 Dance 16 Curts (short steps) beginning with touching of L ft.

BREAK

1 meas Step L next to R. Raise joined hands about head level. Arms are rounded & hands are fwd.

FIGURE II (LLARGS)

1-32 Dance 8 Llarges (long steps) beginning with tch of R ft.

BREAK

2 meas Close R to L. Raise joined hands higher, elbows straight.

FIGURE III (SALTOS)

1 - 32

Dance 8 Saltos steps beginning with tch of R ft.

BREAK

1 meas

Step R next to L. Lower hands to about head level.

FIGURE IV. (LLARGS & BREAK)

1 - 34

Repeat action of FIG. II, including Break.

FIGURE V SALTOS

1 - 32

Repeat action of FIG. III but omit the BREAK.
End ft together.

ENDING

Chord I

Touch L in back of R (no wt), bending knees sl.

Chord II

Straightening knees, step L next to R. Bring
joined hands down sharply.

Presented by Madelyne Greene
Idyllwild Weekend - 1967

MUGUREL

(Romania)

- SOURCE: An arrangement of steps done by the wedding party around the bride and groom in certain parts of Romania.
- MUSIC: Record: MONITOR 377, Side 1, Band 2.
- FORMATION: Closed circle of couples. W on L side of ptr. Hands joined shoulder high.
- RHYTHM: 3/4; Five meas to a step...five steps to a chorus.
- BASIC STEP: 1. Step to R with R (ct 1), hold (ct 2), step behind with L (ct 3).
2. Step to R with R (ct 1), swing L ft across in front of R (cts 2-3).
3-4. Repeat meas 1-2 with opp ftwk.
5. Repeat meas 2.
This step is used throughout the dance, with only changes of direction or turning in place.

MUSIC: 3/4

PATTERN

Steps

FIGURE I: IN and OUT

- 1 - 2 Dance one basic step to R; one to L.
- 3 - 4 Dance one basic step to center; one to return to place.
- 5 Dance one basic step to R.

FIGURE II: COUPLE TURNS

- 1 - 2 Dance one basic step to L; one to R. On meas 5 of Step 2 W makes 1/2 turn & gives ptr her L hand in his L.
- 3 - 4 Dance one basic step moving CCW. On meas 5 (the step-swing) reverse hands & pos to return home with one basic step moving CW. On meas 5 M does 1/2 turn to original pos in circle, joining hands & closing it.
- 5 Dance one basic step to L.

FIGURE III: SOLO TURNS

- 1 M cont basic step to R, meanwhile pulling W across in front to face him with 1/2 turn CW, (meas 1-2). W makes one complete turn under his arm, CCW, (meas 3-4). Step-swing, facing him, (meas 5).

STEP

2

Changing hands (M R, W L), W makes one more turn CCW under his arm (meas 1-2). W makes one complete turn CW, maneuvering to M's R side as she does this (meas 3-4). Step-swing in closed circle (meas 5).

3 - 4

Repeat Steps 1-2 to return W to original pos on L. W's turns will be CW, CCW, CW, CCW - the same as before.

5

Dance one basic step to R in closed circle.

Presented by Gordon Engler
Idyllwild Weekend - 1967

(Nigeria)

When the slaves were imported from Africa to the tiny island of Carriacou centuries ago, they came from many different African tribes or nations. Among them were the Ibo people from Nigeria, West Africa.

Over the years, both as a religious rite & as a statement of their cultural heritage, the people from all nations danced to the drum beat of their ancestors. This series of dances is called "The Big Drum Dance". Today descendants of the Ibo people still dance the steps of their nation. It is done with staccato strength by the man & proud vigor by the woman.

MUSIC: Song, congo drums, chac chac (maraccas), ♩ = 102.
RECORD: DB 1001-B.

FORMATION: Usually a woman alone, followed by a man alone; steps are repeated at varying intervals & allow for (indiv improvisation). Dancer faces drummers.
Adaptation for groups: Concentric circles, M inside, W outside, drum (prop) in ctr.

STEPS: W: two-step, walk, dig.
M: two-step, stamp, jump.

MUSIC: 4/4

PATTERN

Meas

INTRODUCTION:

16

Wait.

W dance (to vocal part of record) while M watch, moving slightly in place. Then M dance (to drums alone) while W watch. M & W can't to alternate.

WOMEN:FIGURE I: Parallel Arm Cut.

1

Two-step R, facing R, & elbows bent fwd, palms facing, cut downward on cts 1,3.

2

Repeat to L.

3 - 8

Repeat action of Meas 1-2.

FIGURE II: Elbow Dip.

1

Two-step in place beginning R (accent 1st step by placing it sl fwd). Bring L elbow fwd across body (ct &) & dip it downward (ct 1).

- 2 Repeat to L with R elbow dipping.
- 3 - 4 Repeat action of Meas 1-2.
- FIGURE III: Turn & Dig.
- 1 - 2 Turn L in place with 4 steps beginning R.
- 3 - 4 4 digging steps in place beginning R.

MEN:FIGURE I: Towel Twirl

- 1 Two-step R, leaning sl fwd, twirling towel with both hands.
- 2 Repeat to L.
- 3 - 8 Repeat action of Meas 1-2.

FIGURE II: Stamp

- 1 With wt. on L, stamp R on cts 1-3.
- 2 - 3 Repeat action of Meas 1.
- 4 Ct 1, repeat as in Meas 1.
Ct 3, step biwd on R.

FIGURE III: Turn & Jump

- 1 Step L kicking R leg fwd (ct 1).
Cross R over L & pivot L full turn spinning on both feet (ct 3,4).
- 2 Jump feet apart, hold.
- 3 - 4 Jump sl bkwd with feet apart, body low, arms out to side on cts 1,3.

TANGO POQUITO

3

MUSIC: RECORD: ORIOLE ("New Fangled Tango"), 45-CB 1842.
45 RPM (must be slowed down considerable to $\text{♩} = 120$).

FORMATION: Cpls in circle in SOP (semi-open ballroom pos),
both facing LOD.

POSITIONS & NOTATIONS: CLOSED POS: The normal face-to-face ballroom pos.
SEMI-OPEN POS: (SOP) Same as Closed Pos except that
ptrs are turned twd joined hands; M R, W L hips
are close.
s - Slow step (1 ct), 2 per meas.
q - Quick step (1/2 ct), 4 per meas.

STEPS: Walk, basic tango, pivot.

Directions are for M. W is on opp ft unless
otherwise directed.

MUSIC: 2/4

PATTERN

Meas	Cts	
		INTRODUCTION
1 - 4	1-8	Wait; no action.
1	1,2	sL, sR fwd in LOD in SOP.
2	3,&,4	Tango Close: M step qL fwd, leading ptr into CLOSED POS; step qR to side, draw sL to R (no wt), ending in CLOSED POS, M facing LOD, W facing RLOD.
3	5,6,&	sL, sR twd ctr, changing to SOP on first step. Swing M L, W R around to front on ct 6,&.
4	7,& 8,&	Step qL, crossed over R, heel leading; step back qR; Step qL, crossed over R; step back qR. Action in this meas moves bkwd, away from ctr of circle.
5	9,10	sL, sR fwd twd ctr of circle in SOP.
6	11,& 12	Facing ptr in CLOSED POS, rock qL to side, qR in place, cross sL through, moving away from ctr.
7	13,& 14	Step qR, qL, M leading ptr into CLOSED POS, M facing out of circle, W facing ctr. Cross through sR into SOP, both facing LOD.
8	15,16	M: Stamp L heel lightly (no wt) beside R(ct15); Hold (16). 15,& W: Move fwd in circle to new ptr with 4 q steps (R,L, 16,& R,L) making 1 full turn CW on 1st 2 steps & moving fwd to SOP with new ptr on last 2 steps.

Dance repeats from beginning, new ptr, a total of 8 times through
above figure.

RUSSIAN QUADRILLE

1

- SOURCE: "Russkie Kadrili", published by the Academy of Science, USSR. This is a dance for one or many formations of four couples, taught by Anatol Joukowsky at the Folk Dance Federation - South's Institute held in Santa Monica, Calif., January 29-30, 1955.
- MUSIC: Record: STINSON 3157A or ARGEE 1017A - "Ach Vui Seni Moi Seni". 2/4 Time; phrase of 4 measures.
- FORMATION: Four (4) couples in square formation, 2 couples facing each other, W on M's R. Hands on hips, fingers twd back and pointing downward.
- STEPS:
1. TROPKA: Step R,L,R and chug on R extending L leg fwd, pointing L toe dwn & outward. Repeat L,R,L.
 2. VERIOVOCHKA (Russian Skip Step): In place, alternating feet, starting with R ft behind L, displace each ft.
 3. STEP-TOUCH: Wt on R ft, slide L ft fwd so L heel touches in front of R toe, then with wt on L ft, slide R ft fwd so R heel touches in front of L toe.
 4. PRYSIADKA: M's R hand on hip, L hand straight up to L, squat with back straight, knees out in wide 'V' (ct 1); straighten knees and extend R leg diag to R, heel to floor, toe up (ct 2); or opp dir & ft.

MUSIC: 2/4

PATTERN

Meas

FIGURE I: BOWS

- 1 - 2 M 1/4/turn L, W 1/4 pivot turn to R, and bow (cts 1-4).
 pivot
- 3 - 4 Both 1/2 pivot turn to face ptrs, M turn R & W L, and bow (cts 5-8).
- 5 - 6 Each couple 3 steps to opp cpl, on 4th ct close and bow. All action starts R ft (cts 1-4).
- 7 - 8 Each cpl 3 steps bkwd, starting with R ft to original place; on 4th ct turn and bow to own ptr (cts 5-8).

FIGURE II: MEN'S VISIT

- 1 - 4 All M starting with R ft, take 8 walking steps touching L hand with opp M & going CCW around opp W (cts 1-8).
- 5 - 8 Return to own place with 4 Russian Polka Steps, hands on hips (cts 9-16). At same time W do Step-Touch in place.

Meas FIGURE III: WOMEN'S VISIT

- 1 - 8 All W perform steps in FIG. II, except R hands touch, with 8 walking steps CW around opp M (cts 1-8), & return to own place with 4 Russian Polka Steps, hands on hips (cts 9-16). At same time M do Step-Touch in place.

FIGURE IV: CIRCLE

- 1 - 8 4 cpls form single circle & with hands on hips take 8 walking steps CW, then 4 Russian Polka Steps to orig pos (cts 1-16).

FIGURE V: MEN'S BRUSH STEP

- 1 - 2 M step R ft (ct 1), brush L ft and slap L thigh with back of L hand (ct 2), step L,R,L (cts 3,&,4), forming inside circle passing 2nd W.
- 3 - 4 M repeats same action going to 3rd W (1/2 circle), (cts 5-8).
- 5 - 8 M takes 8 walking steps around W CCW; W takes 8 small walking steps in own small circle CW (cts 1-16).
- 9 - 16 Repeat above steps, M returning to own place (cts 1-16).

FIGURE VI: WOMEN'S STEP

- 1 - 2 With arms across chest W move twd ptr with 3 steps R,L,R (cts 1-3), with wt on R ft extend L heel to touch floor in front of R ft (ct 4), toe pointing to L side.
- 3 - 4 W move bkwd starting with L ft and extending R heel to touch floor in front of L ft (cts 5-8).
- 5 - 8 W takes 8 walking steps CW outside circle, stopping in front of 3rd M (cts 9-16). Hands are on hips.
- 9 - 16 W repeats above steps & finishes facing own ptr (cts 9-16). While W are dancing, M with hands on hips, standing with wt on R ft, flexes R knee (ct 1), stamps with L ft (ct 2), repeats same action.

FIGURE VII: PARTNER TURNS

- 1 - 4 With hands on hips facing ptrs, both M & W perform W's step from FIG. VI, walking fwd 3 steps R,L,R & touching L heel to floor & opening hands to ptr on 4th ct, bkwd 4 cts replacing hands to hips (cts 1-8).

RUSSIAN QUADRILLE, con't

3

Meas

- 5 Fwd to ptr with 2 walking steps & with M's R hand on W's waist, W's R hand on M's waist (cts 9-10).
- 6 - 7 4 walking steps around CW (cts 11-14).
- 8 Return to orig pos (cts 15-16).
- 9 - 16 Repeat action (cts 1-16). Turning 1 1/4 turn CCW to finish with W inside circle, ptrs facing.

FIGURE VIII: MEN'S PRYSIADKA, WOMEN'S STAR

- 1 - 4 Hands on hips, M Prysiadka; down (ct 1), up with wt on R ft, L ft extended to L (ct 2), step L,R,L in place (cts 3-4). Repeat same action (cts 5-8), starting opp ft.
- 5 - 8 M step L (ct 9), extend R heel touching floor in front of L ft (ct 10), alternating R & L (8 times in all), (cts 9-16).
- 9 - 16 Repeat all steps - M: (cts 17-32).
- 1 - 4 AT THE SAME TIME: W step R ft, extend L heel in front of R ft, repeat to R, repeat L, then R (cts 1-8).
- 5 - 8 W forming R hand star walk 8 steps CW to 3rd M (1/2 circle); (cts 9-16).
- 9 - 16 Repeat action 1-16 - W.

FIGURE IX: FORMING LINES

- 1 - 8 #4 M leads #3, #2, & #1 M to form line with 16 walking steps CCW, outside W's Line. #1 W leads #2, #3 & #4 W to form line facing M, with 16 walking steps (cts 1-16).
- 9 - 16 M repeats M's steps from FIG. VI (cts 17-32).
- 9 - 12 W repeats first 8 cts from FIG. VI, arms open to ptr (cts 17 - 24).
- 13 - 16 W walk 8 steps in individual circle CW, hands on hips (cts 25-32).

FIGURE X: CROSSOVER

- 1 - 4 All repeat steps from first 8 cts of FIG. VI, hands on hips, leading with R elbows (cts 1-16).
- 5 - 8 With 8 walking steps cross to opp lines, ptrs changing places passing L sholders, turning CW to face ptrs (cts 9-16).

Meas

- 9 - 16 Repeat action, cpls returning to orig places, passing R sholders (back to back). M join hands up forming arch; W join hands down (cts 17-32).

FIGURE XI: WEAVING

- 1 - 8 #1 W leading W's line with 8 Russian Polka Steps CCW around M's line to #4 M (cts 1-16).
- 9 - 16 W cont with 8 Russian Polka Steps weave thru M's line finishing beside ptrs, W to R of #1 M, etc. (cts 17-32).

FIGURE XII: CIRCLE AND FINISH

- 1 - 16 All join hands, & starting with R ft do 16 Pas De Basques, #1 M leading line CCW into a circle (cts 1-32), & leading also CW, or Slake Line, depending on leader's space.
- 17 M & W step out of circle turning to face ptr, hands on hips (cts 1-2).
- 18 - 25 16 Veriovochka Steps, starting R ft bkwd (cts 3-18).
- 26 All stop (ct 19). Raise R hand up to R, L hand diag down to L.
- 3 chords Run to partners and put arms around them.

Presented by Vivian Woll
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Russian Quadrille (cont)

<p>(1) (cts 1-16)</p> <p>1 1 4 4 O X O X</p> <p>↑ ↓ X O X O 2 2 3 3</p>	<p>(2) (cts 1-16)</p>	<p>(3) (cts 1-16)</p>	<p>(4) (cts 1-16)</p>
<p>(5) (Cts 1-32)</p>	<p>(6) (Cts 1-16)</p>	<p>(6) (Cts 17-32) CONT</p>	<p>(7) (Cts 1-32)</p>
<p>(8) (Cts 1-32)</p>	<p>(9) (Cts 1-16)</p>	<p>(9) (Cts 17-32) CONT</p> <p>4 3 2 1 X X X X</p> <p>↑ ↓ O O O O ↑ ↓ 4 3 2 1</p>	<p>(10) (Cts 1-8)</p>
<p>(10) (Cts 9-16) CONT</p>	<p>(10) (Cts 17-24) CONT</p>	<p>(10) (Cts 25-32) CONT</p> <p>ct 32</p>	<p>(11) (Cts 1-16)</p>
<p>(11) (Cts 17-32) CONT</p> <p>4 4 3 3 2 2 1 1</p>	<p>(12) (Cts 1-32)</p>	<p>(12) (Cts 1-16) CONT</p>	<p>FINISH - (3 cts)</p>

(Jota of the Grape)

SOURCE: Gypsy Jota from Extremadura in Southern Spain.

FORMATION: Circle of cpls, M's back to ctr, W facing ctr.
M's hands behind hips, palms out, W's hands crossed
low behind back.

PATTERN

Meas

4 Chords INTRODUCTION: (Ftwk same for M & W. Do-Si-Do, Turn, Heel, Toe, Heel).

- 1 - 2 Start R ft, 2 running waltz fwd passing R shldrs.
3 - 4 2 running waltz bkwd passing L shldrs.
5 - 6 2 running waltz turning R in place.
7 Facing ptr, wt on L ft, extend R heel, fwd & to R (ct 1), hold (ct 2), touch R toe by L instep (ct 3).
8 Extend R heel fwd & to R (ct 1), hold (cts 2,3).
8 - 16 Repeat but passing L shldrs.

FIGURE I: (Vocal)

- 1 Step R (ct 1). Swing L across in front of R (ct 2). Raise sl on ball of R ft & lift heel (ct 3).
2 Step L to L with stiff knee (ct 1), Hold (ct 2), Step R across behind L (ct 3).
3 - 16 Repeat Meas 1-2 with alternating ftwk, moving straight to side & back.
17 - 31 Con't above action but circling 1/2 way around ptr to R & back alternately. End facing ptr in orig pos. (Arms & hands: Arms extended to front about shldr ht & gently rounded. Palms down. Allow arms to swing naturally with ftwk).

FIGURE II: (Jota)

- 1 Jump on both feet (ct 1), R ft crossed over L. Hold (ct 2). Hop L, swing R to side (ct 3).
2 Step R across behind L, (ct 1), Step L to L (ct 2), Step R across in front of L (ct 3).

- 3 - 4 Repeat Meas 1-2 on opp feet.
- 5 - 15 Con't Jota from side to side.
- 16 Jump twice on chords.

FIGURE III: (Vocal)

- 1 - 31 Using basic, step big to R & little to L. Circle around ptr & end in orig pos.

FIGURE IV: (Jota - Variation I)

- 1 - 3 Same as FIG. III, Meas 1,2,3.
- 4 Make complete L turn back to place stepping L,R,L; (cts 1,2,3).
- 5 - 15 Con't Jota & turn.
- 16 Jump; jump. End M facing RLOD, W facing LOD.

FIGURE V: (Vocal)

- 1 - 16 Basic step; M R shldrs to ctr, W L shldrs to ctr.
- 17 Step R to R (ct 1). Swing L across (ct 2). Lift L heel while rising sl on ball of R ft (ct 3).
- 18 Step back L turning 1/4 R (ct 1). Hold (ct 2). Step R to R, turning 1/4 to R (ct 3).
- 19 Con't 1/4 turn stepping L (ct 1). Swing R across (ct 2). Lift R heel rising sl on ball of L ft (ct 3).
- 20 Step R turning 1/4 L (ct 1). Hold (ct 2). Step L turning 1/4 L (ct 3).
- 21 Con't 1/4 turn stepping R (ct 1). Swing L across (ct 2). Lift L heel while rising sl on ball of R ft (ct 3).
- 22 - 31 Con't as above turning alternately R & L. End facing ptr, M's backs to ctr, ready to Jota.

FIGURE VI: (Jota - double jump with heel flip)

- 1 Jump on both feet, R across L (ct 1). Hold (ct 2). Hop L, swing R to R side (ct 3).
- 2 Jump on both feet, cross R behind L (ct 1). Hold (ct 2). Hop L swing R to R side (ct 3).

- 3 Jump on both feet crossing R in front (ct 1).
 Hold (ct 2). Hop L turning 1/2 L, flipping R heel
 up behind, looking over R shldr(ct 3).
- 4 Jump on both feet, R across in front of L (ct 1).
 Hold (ct 2). Hop L flipping R heel behind (ct 3).
- 5 - 15 Repeat to L & R.
- 16 Jump and pose.

NOTE: Castanets on Jota figures only.
 Rhythm: Both, Left, Roll.

Presented by Nate Moore
Idyllwild Weekend - 1967