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JULY 6 - 11, 1969

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IDYLLWILD FOLK DANCE WORKSHOP

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Sponsored by

The Folk Dance Federation of California, South

and

The University of Southern California

Idyllwild Campus

DE RHONE
(Across The River Rhone)
(Dutch)

1

MUSIC: Record: FOLKRAFT F-LP-17B, Band 4.

FORMATION: Column of six to eight cpls facing fwd, W on ptr's R.

STARTING

POSITION: Ptrs facing.

MUSIC: 2/4

PATTERN

Meas

AA PART I: LOOK AT THE WATER

1-4 FORWARD AND BACK with 4 walking steps each way.

5-8 REPEAT pattern of meas 1-4.

BB PART II: ACROSS THE RIVER

1-4 FIRST CPL "CROSS THE RIVER": Join hands with arms stretched sdwd and move down the ctr with 8 big slides sdwd, beyond the foot of the set.

5-8 FIRST CPL, hands in same position, UP TO THE FOOT with little slides sdwd, moving to last place in own line; others move up twd front slightly.

NOTE: At the discretion of the teacher, 2, 3, or any number of cpls may "cross the river" together in PART II.

The original French title is "Pour Passer Le Rhone", ("In Order to Cross the Rhone"); the Dutch title is "De Rhone".

Presented by Millie von Kinsky
Idyllwild Workshop - 1969

DE SPECHT
(The Woodpecker)
(Dutch)

2

MUSIC: Record: FOLKRAFT F-LP-17A, Band 8.

FORMATION: (French circle mixer); single circle of cpls, W on ptr's R.

MUSIC: 6/8 PATTERN

Meas

AA PART I:

- 1-4 CIRCLE LEFT with walking steps.
5-8 EIGHT SLIDES in the same direction.

BB PART II:

- 1 Turning to face ptr and joining both hands, FOUR QUICK LITTLE STAMPS IN PLACE (cts 1, and-ah, 2).
2 REPEAT "woodpecker" pattern of meas 1.
3-4 TURN ptr around with four walking steps.
5-6 REPEAT "woodpecker" pattern of meas 1-2.
7-8 TURN ptr once around; finish with M facing ctr with W on his L, getting a NEW PTR on his R.

NOTE: The "woodpecker" pattern may also be with hand-clapping if the neighbors downstairs complain, or if you have a weak floor. The original French title is Les Bougnettes ("The Fritters"); the Dutch title is "De Specht".

Presented by Millie von Kinsky
Idyllwild Workshop - 1969

GORT MET STROOP
(Barley Grits with Syrup)
(Dutch)

3

MUSIC: Record: FOLKRAFT F-LP-17B, Band 7; F-1487 x 45A.
FORMATION: (Dutch contra dance) - Column of 6 cpls, ptrs facing each other. Cpls numbered from 1-6.
STARTING POSITION: W's hands on hips, M's arms folded across chest.

MUSIC: 4/4

PATTERN

Meas

AA PART I: ELBOW SWINGS

- 1-2 Cpls 1 and 6 R ELBOW SWING with running steps 1-1/2 times around in the ctr.
3-4 I. ELBOW SWING the next twice around, M 1 with W 2, W 1 with M 2; cpl 6 similarly with cpl 5.
5-6 Cpls 1 and 6 R ELBOW SWING twice around.
7-8 L ELBOW SWING the next, as in meas 3-4; cpl 1 with cpl 3, cpl 6 with cpl 4.

BB PART II: CIRCLE AND MOWING LINES

- 1-4 Cpls 1 and 6 CIRCLE L in "T" position (hands on neighbor's shoulders) once around with 8 step-hops (W 1 is on ptr's R, W 6 on ptr's L).
(1-2) Simultaneously, Cpls 2 and 3 MOVE UP and cpls 4 and 5 MOVE DOWN with 3 step-close steps sdwd, starting with leading ft (cts 1-6) and a stamp (ct 7).
(3-4) Cpls 2 and 3, 4 and 5 repeat pattern of meas (1-2), reversing direction and footwork TO PLACE.
5-6 Cpls 1 and 6 CIRCLE R 1/2 around with 4 step-hops.
7-8 Cpls 1 and 6 RETURN TO PLACE passing to R of other opl with 8 running steps fwd.
(5-8) Simultaneously, cpls 2 and 3, 4 and 5 repeat pattern of meas (1-4).

AA PART III: W JUMP

- 1-2 M 1 and W 6 to the ctr with small running steps (cts 1-5); M 1 and W 6 take sho-waist position and, while OTHERS CLAP once, W 6 JUMP UP aided by M 1 (ct 7) and gently down (ct 8).
3-4 M 1 and W 6 RETURN TO PLACE with running steps bkwd.
5-8 M 6 and W 1 REPEAT pattern of meas 1-4.

BB PART IV: CAST OFF

1-2 Cpl 1 CASTS DOWN 2 places, Cpl 6 CASTS UP 2 places; -the others make room in the middle of the lines moving up and down with 4 step-close steps.

3-8 LINES CAST OFF: New cpl. 1 (formerly cpl 2)-each turn outward separately and with running steps lead own line down the outside and up the ctr to new places, giving inside hand tp ptr while coming up the ctr.

Repeat the dance 2 times with new cpl 1 and 6.

(NOTE: This dance comes from the region of Zaandam, Netherlands, just northwest of Amsterdam).

Presented by Millie von Kinsky
Idyllwild Workshop - 1969

JAN PIEREWIET
(John 'Happy-Go-Lucky')
(Dutch)

5

SOURCE: This dance comes from Terschelling Island, Friesland province, and may be considered the Dutch Varsouvienne as it is similar in music and step to Swedish, French and American versions.

MUSIC: Record: FOLKRAFT F-LP-17A, Band 3; F-1489 x 45 A.

FORMATION: (Dutch cpl dance, mixer); Double circle, W on ptr's R.

STARTING POSITION: Open sho-waist pos.

MUSIC: 3/4 PATTERN

Meas

A PART I: W CHANGE SIDES

1 W CHANGE SIDES: M with 3 steps (L,R,L) in place passing her from his R to his L side, (W with 3 steps R,L,R).

2 POINT OUTSIDE HEEL FWD: M's R, W's L.

3-4 REPEAT pattern of meas 1-2, reversing direction and footwork to place.

5-8 REPEAT pattern of meas 1-4.

B PART II: MAZURKA*

1-2 TWO MAZURKA STEPS FWD starting with M's L, W's ft.

3-4 REPEAT pattern of PART I, meas 1-2.

5-8 REPEAT pattern of meas 1-4, reversing footwork.

C PART III: WALTZ PROMENADE

1-8 8 WALTZ STEPS turning CW with ptr in closed ballroom pos, starting on M's L, W's R ft, progression CCW.

PART IV: WALTZ AS MIXER (Dutch version)

1-4 Joining 2 hands with ptr, Turn once around with 4 waltz steps.

5-6 Bow to ptr.

7-8 MOVE TO OWN R one place to meet new ptr.

*(NOTE: MAZURKA STEP - L: Stamp on L (ct 1) step-hop on R ft (cts 2,3). R: reverse ftwk).

PRINCE CHARLES OF EDINBURGH
(Scotland)

7

Prince Charles of Edinburgh, a Scottish Country Dance in real time, was arranged by Allie Anderson and Florence D. Lesslie, members of the Edinburgh Scottish Country Dance Society. The dance was presented by gracious permission of Their Royal Highnesses, the Duke and Duchess of Edinburgh.

Millie and Vernon von Kinsky were guests at a special performance of the dance in Edinburgh, Scotland, in 1952. It has been first introduced by them at the 1969 University of Southern California Folk Dance Workshop at Idyllwild.

MUSIC: Record: HMV B9859 "Prince Charles of Edinburgh";
Piano: "Prince Charles of Edinburgh" - Rae Macintosh & Co., Ltd., 39 George St., Edinburgh, Scotland.

FORMATION: 4 cpls in a square, W to M's R. Cpls are numbered CW:
Cpl 1 with back to music; cpl 3 facing cpl 1; cpl 2 to L of cpl 1; cpl 4 to R of cpl 1.

STEPS AND STYLING: SKIP CHANGE OF STEP: Hop on L, lifting R fwd with knee turned out and toe pointing down (ct &); step fwd R (ct 1); closing step L behind R, L instep close to R heel (ct &); step fwd R (ct 2). Next step begins with hop on R (ct &).

PAS de BASQUE: Leap onto R, knee and toe turned out (ct 1); step L beside R with L heel close to R instep and L toe turned out (ct &); step R extending L fwd, toe pointing down an inch or two off floor, knee straight and turned out (ct 2). Next step begins with leap onto L.

SET: (2 meas) - Pas de Basque R and L.

BUZZ*; LADIES CHAIN*; GRAND R & L*; PROMENADE*.

TULLOCH GRASP (See Back Hold Pos*): Ptrs face opp directions, R sides twd each other. M's R arm crosses under W's R arm, his R hand joins her L hand behind her back. Similarly W's R arm across under M's R arm, her R hand joined with his L hand behind his back. Described for a CW turn. L shos would be adjacent for a CCW turn.

NOTE: Footwork is same for both M and W; all figures start R unless otherwise stated. Whenever M turns W, hold each other just above the elbow.

* Described in volumes of "Folk Dances from Near and Far"; published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103.

MUSIC: 2/4

PATTERN

Meas
chord

INTRODUCTION

FIG. 1: STAR AND LADIES CHAIN

1-2

All M give R hand to ptr and, with 2 Skip Change of Steps, turn 1 1/4 turns to finish with M in ctr, L hands joined

with opp M, R with ptr. (M 1 and 3 hands joined over M 2 and 4).

- 3-4 All set in place.
- 5-6 M release L hands and turn ptrs so that W are in ctr to join L hands with opp W (W 1 and 3 over W 2 and 4).
- 7-8 Release ptrs. With 2 Skip Change of Steps, W move fwd 1/2 CCW to opp their starting pos, while M dance CW on the outside to meet ptr.
- 9-10 Give R to ptr and all turn 1/2 turn so that M are again in ctr with L hands joined.
- 11-12 All set in place.
- 13-16 Repeat action of meas 5-8 to finish in orig places.
- 17-24 All turn corners^R, then ptrs^L, corners^R, ptrs^L.
- 25-32 Head ladies (1 and 3) chain across and back.
- 33-40 Side ladies (2 and 4) chain across and back.

FIG. II: GRAND RIGHT AND LEFT, AND CROSS OVER

- 1-6(a) All face ptr. With 6 Skip Change of Steps, dance Grand R and L to meet ptr halfway around the set.
- 7-8 All set to ptr.
- 9-14 Con't Grand R and L to orig place, facing ptr.
- 15-16 Set to ptr.
- 17-24 All turn corner by the R hand, ptr by the L; corner by the R, ptr by the L.
- 25-28 Cpls 1 and 3 join R hand with ptr and advance and retire (2 Skip Change of Steps fwd, 2 bkwd).
- 29-32 Cpls 1 and 3 dance across to opp place, M passing L shos. (Turn as a cpl to face ctr, W to M's R)
- 33-36 All face corners. Set to corners, and with both hands joined, turn corners.
- 37-40 ~~Cpls 1 and 3, 1/2 R and L (similar to 1/2 of a 2-cpl Grand R and L): Face ptr, give R hands, exchange places, releasing ptr in passing; face opp person, give L hands in passing across the set to own orig place. Face ctr.~~
- 1-16 (b) Repeat action of meas 25-40 (FIG. II-a), with cpls 2 and 4 active.
- 17-24 Repeat action of meas 17-24 (FIG. II-a).

25-40 Repeat action of meas 1-16 (FIG. II-a).

FIG. III: REEL AND SWING PARTNER

- 1-2 Give R to ptr and turn $3/4$ CW so that W are in ctr, where they join L hands, retaining ptrs R.
- 3-4 All set in place.
- 5-6 W release L and turn ptr by the R $1/2$ turn to finish with M L joined in ctr, ptrs' R joined.
- 7-8 All set. Release hands and finish facing ptr.
- 9-16 Cpls 1 and 3 dance a foursome reel: On 1st step, pass ptr by the R sho; on 2nd step, pass next person by the L; on 3rd step, pass next person by the R; on 4th step, ends curve $1/2$ CW. Repeat moving in opp direction so that all finish in starting place. (Always pass R on the ends, L in the middle). Simultaneously, cpls 2 and 4 take Tulloch Grasp (R shos adjacent) and swing ptr CW with buzz step (4 meas); turn L shos adjacent and swing CCW with buzz step (4 meas). The buzz step is up on the toes...no up and down movement.
- 17-24 Cpls 2 and 4 dance foursome reel, while cpls 1 and 3 swing.
- 25-32 All turn corners, ptrs^R; corners, ptrs^R.
- 33-40 All take promenade pos and dance CCW once around the set to finish in orig places.
- chord M bow, W curtsy to ptr.

Presented by Millie von Kinsky
Idyllwild Workshop - 1969

* Cpl 1 + 3 dance half R + L back to
orig place

MUSIC: Record: COLUMBIA 4-414900.

PATTERN

MEAS	TIMES DONE	
2		INTRODUCTION: Stand at attention.
1	1	Underhand toss up; chest toss up.
2	2	Forward and back single arm swing 3, change 4.
2	2	Across and side single arm swing 3, change 4.
4	4	Lunge, up, give, and exchange ball overhead.
2	1	Roll-up 4, drop 5, retrieve 6, recover 7-8.
4	2	Across and back, step-close-step (circle around) 1 and 4; across and circle around and change, 5 and 8.
4	4	Ball to ankle, single arm press backward (L first).
3	3	Toss and catch; bounce and catch; exchange (R first).
4	2	<u>Lunge and pivot</u> : Swing ball bkwd; fwd (R); sweep to side and step to side and point other toe; lunge fwd and swing ball fwd on 5; ball bkwd on 6; step fwd as ball swings and changes, 7 and 8. Repeat L.
4	4	R - bounce, catch, underarm circle toss and catch. Repeat L, R, L.
4	4	Double arm swing to R, L; ball swing R; touch L overhead. Repeat to L, R, L.
2	1	<u>Tray</u> : Ball in L. Across waist level (1 and 2), (wt has transferred L to R). Turn ball twd body and move back across body, shifting wt to L and extending ball to L (cts 3-4). Bring ball back across face level, changing wt to R (5-6); slight back bend, as ball circles above head, wt changes to L, bring R ft to L ft. Bring ball down L side, ending with ball held in extended arms down, head slightly bowed.

Presented by Millie von Kinsky
Idyllwild Workshop - 1969

SALZBURGER DREHER
(Austria)

11

MUSIC: Record: FOLK DANCER MH 2015A.

FORMATION: Cpls in ballroom pos.

STEPS: Walk, Slide, Pivot.

MUSIC: 2/4

PATTERN

Meas

- 4 INTRODUCTION
- 1-2 M raising W's R hand in his L, stays in place as W turns under M's L hand CW 4 steps.
- 3-4 Taking other hands, W turns under M's R hand in 4 steps CCW.
- 5-6 Ball-room pos, take two slides in LOD.
- 7-8 Do 4 pivot steps in place turning CW.
- Repeat dance from beginning.

Presented by Millie von Kinsky
Idyllwild Workshop - 1969

MUSIC: Record: GRENN 14109
 POSITION: Closed pos, M facing LOD.
 FOOTWORK: Opposite.

PATTERN

Meas

INTRODUCTION

- 1-2 WAIT; CORTE, -, RECOVER, -: In closed pos, M facing LOD; wait one meas; dip back on L, hold one ct, recover on R, hold one ct.
- 1-4 BASIC TANGO; FWD, -, FWD, -//FWD, SIDE, DRAW, -//(BOX) SIDE, CLOSE, FWD, -//SIDE, CLOSE, BACK, -. In closed pos, M facing LOD, step fwd on L, hold 1 ct, fwd on R, hold 1 ct; step fwd on L, sdwd on R, draw slowly L to R in 2 cts; (box) sdwd on L, close R to L, fwd on L, hold 1 ct; sdwd on R, close L to R, bkwd on R, hold 1 ct.
- 5-8 Repeat meas 1-4, ending in closed pos, M facing LOD.
- 9-12 (COH) TWIRL/VINE, 2, 3, POINT; CIRCLE MANUEVER, 2, 3-; (1.2 BOX) SIDE, CLOSE, FWD/CHECK, -; RECOVER, TURN, STEP, -. Step sdwd on L, cross R in back of L, sdwd on L, cross point R in front of L; (W twirl R -- R, L, R). NOTE: On ct 4 change hands (M's R, W's L). Circle manuever passing R shoes R, L, R, to face RLOD in closed pos (W circle L -- L, R, L); sdwd L, close R to L, fwd (check), hold 1 ct; recover back on R, turn in place L on L ft, step sl fwd on R to SCP facing LOD (W step nearly in place L, R, L).
- 13-16 FWD, -, FWD, -; RUN, 2, 3, -; FWD, -, FWD, -; RUN, 2, 3, FACE. Fwd on L, hold 1 ct, fwd on R, hold 1 ct; run fwd (L, R, L), hold 1 ct; repeat meas 13-14, starting on R ft; on ct of 4 of meas 16 flare L ft fwd to point in LOD, face ptr in LCP.
- 17-20 THRU, RECOVER, FWD, FLARE/POINT // THRU, RECOVER, FWD, FLARE/POINT // THRU, RECOVER, FWD, FLARE/POINT; THRU, RECOVER, FWD, DRAW/TOUCH. On ct 1 flare through to RLOD in modified RSCP with a slight rocking motion flexing R knee to lean bkwd and twd ptr, on ct 2 recover on R straightening R knee to take wt, on ct 3 step fwd on L, on ct 4 flare-point R to RLOD taking momentary LCP; flare R through to LOD in mod SCP with a slight rocking motion flexing L knee bkwd and twd ptr, recover on L straightening L knee to take wt, on ct 3 step fwd on R, on ct 4 flare-point L to LOD taking momentary LCP; repeat meas 17; repeat meas 18 but omit flare-point (instead do draw-touch L to R taking SCP).

- 21-24 (LOD) TWIRL/VINE,2,3 POINT; CIRCLE MANUEVER,2,3, TOUCH; TURN TWO-STEP; TURN TWO-STEP. Step sdwd LOD on L, cross R in back of L, sdwd on L, point R in front (W twirl R -- R,L,R) NOTE: On ct 4 change hands to M's R, W's L. Circle maneuver R,L,R, to face RLOD in closed pos (W circle L -- L,R,L); two turning two-steps to R ending facing LOD in SCP.
- 25-28 FWD, -, FWD, -; POINT FWD, -, FLARE BEHIND, SIDE; THRU, FLARE, ROCK, ROCK; ROCK, -, DRAW/TOUCH, -. In SCP facing LOD step fwd on L, hold 1 ct, fwd on R, hold 1 ct; point L fwd, hold 1 ct, flare L cross in back of R, step sdwd on R; Step thru on L twd RLOD taking reverse SCP, flare R around twd RLOD taking momentary LOP, rock thru to SCP on R, rock back on L; rock fwd on R, hold 1 ct, draw L to R and touch, hold 1 ct.
- 29-32 (TWIRL/HOOK) FWD, -, HOOK, -; (W TWIRL) UNWIND,2,3,-; (W AROUND CCW) CORTE, -, RECOVER, -; PIVOT,2, TWIRL,2. Fwd L, hold 1 ct, hook R over L, hold 1 ct (W twirls R -- R,L,R, CCW in front of M under joined M's L & W's R hands to assume sidecar pos, W facing RLOD); W brings M around CCW L,R,L, to closed pos, M facing wall, M unwinds to take wt on R; dip back on L, hold 1 ct, recover on R, hold 1 ct; spot pivot L,R, R-fwd L, fwd R (W spot twirl R -- R,L), assume closed pos to repeat dance. NOTE: minimize progression on pivot and twirl.

Presented by Millie von Konisky
Idyllwild Workshop - 1969

SWEET GIRL
(Armenian)

14

MUSIC: Record: KAPP KL 1090, Side 2, Band 6.

FORMATION: Line or open circle; hands joined at sho height by interlocking little fingers.

STEPS: The dance pattern takes 6 meas of 2/4 time in all. Face slightly to the R and move to the R with 2 two-steps, R,L,R L,R,L. The next 4 meas are best described as 8 walking steps, 2 per meas.

MUSIC: 2/4

PATTERN

Meas Step

- 1-2 Facing slightly to R, move to R with 2 two-steps - R,L,R - L,R,L.
- 3 1 Step on R to R side.
- 2 Step L behind R, bending L knee slightly to give a dip, and leaning bkwd slightly.
- 4 3 Step R to R side, starting 1/2 turn to R. Unlink finger hold.
- 4 Complete 1/2 turn to R so now facing opp direction (back to ctr of open circle), by stepping L to L side.
- 5 5 Step R behind L, bending R knee slightly, leaning bkwd slightly. Clap hands.
- 6 Step L to L side, starting 1/2 turn to L.
- 6 7 Complete 1/2 turn to L so now facing same way as at start of dance, by stepping R to R side.
- 8 Step L behind R. Rejoin finger hold.

Repeat dance to end of music. Dancers all clap hands on step 5 of the 8 steps above.

Variation: At leader's discretion, steps 6,7, and 8 of the above description may be used to execute a slow CCW turn.

Presented by Millie von Kinsky
Idyllwild Workshop - 1969

SOURCE: Dance by Ken and Dolly Walker, Westchester, Calif.
 MUSIC: Record: SIO X3125
 POSITION: Open-Facing, M's R and W's L hands joined, M's back to ctr.
 FOOTWORK: Opposite, (Directions for M except as indicated).

PATTERN

Meas

INTRODUCTION:

- 1-2 WAIT; WAIT.
- 3-4 BALANCE APART; BALANCE TOG: Two-step balance apart and tog swinging joined hands bkwd.
- DANCE:
- 1-2 AWAY, STEP/STEP; TOG, STEP/STEP: Swing joined hands fwd and thru between ptrs while stepping fwd L diag twd ctr (W diag twd wall), keeping wt well fwd, step R behind L quickly/step L almost in place; swing joined hands bkwd and thru between ptrs while stepping fwd R diag twd wall (W diag twd ctr), step L behind R quickly/step R almost in place; (styling note: leaning fwd slightly will help your balance here).
- 3-4 AWAY, STEP/STEP; TOG, STEP/STEP: Repeat action of meas 1-2 ending in Open-Facing pos, M's R and W's L joined hands raised in an arch, M's back almost to ctr.
- 5-6 W UNDER TWO-STEP; AROUND TWO-STEP: 2 fwd two-steps turning R face to end facing RLOD (W does 2 fwd two-steps going under arch and turning L face to end facing RLOD).
 NOTE: M now on outside of circle.
- 7-8 M UNDER TWO-STEP; AROUND TWO-STEP: 2 fwd two-steps going under arch and continuing to turn R face to end facing wall in Open-Facing pos (W does 2 fwd two-steps turning L face to end facing ctr).
- 9-16 Repeat action of meas 1-8, ending in Open pos facing LOD.
- 17-18 FWD, 2; STEP, SWING-HOP: Walk fwd LOD L,R; L, swing R fwd while hopping on L and arching body slightly bkwd to accent effect.
- 19-20 BACK, 2; FACE, TOUCH: Step bkwd RLOD R,L; step bkwd and pivot on R to face ptr (M's back to ctr), touch L.
- 21-22 APART, 2; CLOSE, CHUG: Back away from ptr (M twd ctr), L,R; close L to R, chug.

- 23-24 TOG, 2; TURN, STEP: Walk fwd twd ptr L,R; step fwd and pivot on L to face LOD assuming Semi-Open pos, step fwd R in LOD but almost in place.
- 25-26 STEP FWD, SWING-HOP; STEP BKWD, SWING-HOP: Step fwd L, swing R fwd while hopping on L and arching body slightly bkwd; step bkwd on R, swing L bkwd while hopping on R and bending body slightly fwd.
- 27-28 Repeat action of meas 25-26 ending in Semi-Closed pos facing LOD.
- 29-30 FWD TWO-STEP; FWD TWO-STEP: In Semi-Closed pos do 2 fwd two-steps in LOD.
- 31-32 TWIHL, 2; 3, 4: W does one R face twirl progressing LOD under M's L and W's R hands as M accompanies her down LOD L,R; L,R.
- 33-40 Repeat action of meas 25-32, then change hands to M's R, W's L for balance step to follow.
- 41-42 BAL APART; BAL TOG: Repeat action of meas 3-4 of INTRODUCTION.

Dance goes thru 3 times, but on last time thru finish with a QUICK BOW and CURTSY after completing meas 40.

Presented by Millie von Kosky
Idyllwild Workshop - 1969

JEDZIE JASIO (yed-ye ya-sho)
"John Is Coming"

1

SOURCE: Polish couple dance from the Kujawy province.
MUSIC: Record: BRUNO Hi-Fi BR 50150 Side A, Band 3.
3/4 time, Moderate Tempo.
STARTING POSITION: Double circle pf ptrs facing LOD. Hands on hips,
fingers fwd.

MUSIC: 3/4 PATTERN

Meas

1-4 INTRODUCTION:

PART A: (Meas 1-12)

1 M progressing LOD with Stamp Step starting with R ft, four stamps per meas, knees bent.

Ct	1	and	2	3
	stamp	stamp	stamp	stamp
	R	L	R	L

W stand still, hands on hips.

2 W progressing LOD three Running Steps, starting with L ft.

Ct	1	2	3
	run	run	run
	L	R	L

M stand still, hands on hips.

3-12 Repeat meas 1-2 five more times.

PART B: (Meas 13-18)

Cpls facing LOD, W on R side of M, nearer hands joined low; free hands on hips, fingers fwd; feet tog.

13 One Step Touch done as follows:

Ct 1: Bending both knees, take one step fwd (LOD) with R ft.

Ct 2: Turning body 1/4 to the R, swing L ft to L side in CW motion (facing away from ctr of circle), toe pointed twd LOD, body leaning twd RLOD slightly.

Ct 3: Straighten both knees, retain weight on R ft.

14 Facing directly fwd twd LOD, walk very lightly three steps fwd, starting with L ft (R hand of M still joined to L

hand of W).

15-18 Repeat meas 13-14 two more times.

PART C: (Meas 19-22)

Double circle of ptrs facing each other, M's back to ctr of circle, hands on hips, feet apart.

19 Ct 1: Bend both knees.

Ct 2: Sway sdwds to the R (M to RLOD, W to LOD).

Ct 3: Shifting weight to R ft, straighten both knees.

20 As in Meas 19, but in reverse direction (M to LOD, W to RLOD), shifting weight to L ft.

21-22 Repeat Meas 19-20.

PART D: (Meas 23-30)

Shoulder-waist pos, but twisting so that R sides are tog.

23 Starting with R ft, knees bent, take 3 steps turning around each other, each step starting on the heel.

Ct	1	2	3
	step	step	step
	R	L	R

24 Shoulder-waist pos (this time face-to-face). Six (6) tiny steps CW, going around as often as possible "on the spot".

25-30 Repeat Meas 23-24 three more times.

REPEAT THE WHOLE DANCE TWO MORE TIMES.

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KADZIALECZA (Kon-dya-wech-ka)
"The Spinner"

3

SOURCE: Polish couple dance from the province of Mazowsze.
MUSIC: Record: MONITOR MF 362 Side 1, Band 4.
3/4 time.
STARTING POSITION: Double circle of ptns facing LOD, W on R of M, hands on hips.

MUSIC: 3/4 **PATTERN**

Meas

1-8 INTRODUCTION:

PART A: (Meas 1-12)

1-2 M starts with R ft, W with L ft. Three Running Steps LOD, then three Jumps on M's R ft to his L (twd ctr of circle) and W's L ft to her R (away from ctr of circle).

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

5-12 Repeat meas 1-4 two more times.

PART B: (Meas 13-22)

13-14 Social dance pos: two Waltz Steps in one turn CW "on the spot".

15-18 Repeat meas 1-4, PART A.

19-22 Social dance pos: four Waltz Steps in two turns CW "on the spot".

REPEAT THE WHOLE DANCE FOUR MORE TIMES.

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POLEK (po-leek)
"Easy Going"

SOURCE: Polish couple dance from the province of Pomorze.

MUSIC: Record: BRUNO Hi-Fi BR 50150 Side A, Band 9.
2/4 time, Fast Tempo.

STARTING POSITION: Double circle of ptrs, with W on the R side of the M; "even" cpls facing LOD, and "odd" cpls facing RLOD. The R hand of the M and the L hand of the W are joined and extended fwd (waist-high). Free hands are on hips.

MUSIC: 2/4

PATTERN

Meas

16 INTRODUCTION:

PART A: (Meas 1-16)

1-2 "Odd" cpls progressing in RLOD form an arch with arms extended upwds, under which "even" cpls progress in LOD. Both "even" and "odd" cpls move with two Running Steps and three Stamps. M start with R ft, W with L ft.

Ct	1	2	1	and	2
	run	run	stamp	stamp	stamp
M:	R	L	R	L	R
W:	L	R	L	R	L

3-4 Each cpl bow to cple they are facing (bow on meas 3, and straighten on meas 4).

5-6 The "even" cpls progressing in LOD form an arch with arms extended upwds under which "odd" cpls progress in RLOD, with two Running Steps and three Stamps (ftwk as in meas 1-2).

7-8 Each cpl bow to cpl they are facing (bow on meas 7, and straighten on meas 8).

9-16 Repeat meas 1-8.

PART B: (Meas 17-24)

The M joins his R hand with the L hand of the W whom he is facing, and his L hand with the R hand of the W with whom he is "back-to-back". All, facing ctr, form two circles with hands joined.

17-18 Progress to the ctr of the circle with two Running Steps and three Stamps. As you move to the ctr of the circle, your joined hands are brought to point to the ctr.

19-20 Two Running Steps and three Stamps. Move bkwd returning to orig two circles.

21-24 Repeat meas 17-20.

PART C: (Meas 25-32)

Return to orig ptr and to pos as in PART A ("even" cpls facing LOD, "odd" cpls facing RLOD). Cpls facing each other form a circle of two cpls, joining hands.

25-26 With two Running Steps and three Stamps, each two cpls' circle turns the circle CCW.

27-28 As in meas 25-26, but in opp direction (CW).

29-30 Social dance pos with your ptr. ("Odd" cpl M facing ctr of circle, "odd" cpl W facing him; "even" cpl M facing away from ctr, "even" cpl W facing him). Two Stamps "on the spot". Each of these Stamps is equal to one meas of $2/4$ (2 beats).

Ct	1	2	1	2
	stamp		stamp	

31-32 Turn CW with four steps "on the spot" (4 pivot steps).

REPEAT THE DANCE FROM THE BEGINNING.

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PRZODEK (psho-deck)
"The Lead"

6

SOURCE: Polish couple dance from the province of Kujawy.
MUSIC: Record: BRUNO Hi-Fi BR 50150 Side A, Band 6.
3/4, 4/4, and 2/4 Time; Moderate Tempo.
STARTING POSITION: Circle of cpls in "escort" position facing LOD, free hands on hips.

MUSIC: 3/4, 4/4, 2/4

PATTERN

Meas

4 INTRODUCTION:
3/4, 4/4, 3/4, 2/4 (12 beats).

PART A: (Meas 1-12)

(1-4) (3/4, 4/4, 3/4, 2/4) Progressing in LOD. M starts with R ft, W with L ft:

1(3/4) Four Steps fwd:

Ct	1	and	2	3
	Step	Close	Step	Step
M:	R	L	R	L
W:	L	R	L	R

2(4/4) Four Step-Hops fwd:

Ct	1	and	2	and	3	and	4	and
	Step	Hop	Step	Hop	Step	Hop	Step	Hop
M:	R	R	L	L	R	R	L	L
W:	L	L	R	R	L	L	R	R

(The non-hopping ft is suspended at ankle level).

3(3/4) As in meas 1.

4(2/4) Two Stamps, "on the spot":

Ct	1	2
	Stamp	Stamp
M:	R	L
W:	L	R

5-8(3/4) Still in escort pos, join M's L hand to W's R hand with arms at waist level, and slightly curved (M and W MUST be side-by-side facing fwd). Progress in LOD. Ftwk: four times as in meas 1 (Step, Close, Step, Step), beg with M's R, W's L ft.

9(3/4) As in meas 5 (Step, Close, Step, Step).

10-11(4/4,
2/4) Six Step-Hops.

- 12(3/4) As meas 9 (Step, Close, Step, Step).
PART B: (Meas 13-24)
- 13(3/4) Progress in LOD; as meas 5, PART A (Step, Close, Step, Step).
- 14(3/4) Face each other in social dance pos, ftwk as follows:
Ct 1: M steps with R ft (W with L) across in front of his L (W, R).
Ct 2,3 Two Heel Clicks.
- 15(3/4) Cpl pos as in meas 13 (side-by-side in excoert pos with M's L, W's R hands joined). Progress with Step, Close, Step, Step as in meas 13.
- 16 (3/4) 3 STAMPS, M-LRL (W. OP.)
- 17-24 Repeat meas 13-16 two more times.
PART C: (Meas 25-40)
- 25-32 Repeat meas 1-4 (PART A) (3/4, 4/4, 3/4, 2/4) two times.
- 33-36 Repeat meas 5-8 (PART A) (3/4).
- 37-40 Repeat meas 9-12 (PART A) (3/4, 4/4, 2/4, 3/4).
- 41-52 Repeat PART B.
- 53-64 Repeat PART A, but in meas 64 do Step, Close, Stamp, Stamp. Do these two Stamps "on the spot".

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Idyllwild Workshop - 1969

WIWAT (vee-vat)
"Hurray!"

8

MUSIC: Record: BRUNO Hi-F1 50150 Side A, Band 5.
2/4 Time; Moderate Tempo.

STARTING POSITION: Double circle of ptrs, M's back to ctr of circle. R hands joined over L hands, arms extended to full length - this pos of hands is maintained until PART C.
(Note: This dance is not necessarily done in the formation of a circle, as it is here - it may also be done in a line, a group, etc.).

MUSIC: 2/4

PATTERN

Meas

16

INTRODUCTION:

PART A: (Meas 1-16)

1-2 Twd LOD, M start with L ft, W R ft; Side-Step, Close, Side-Step, Stamp.

Ct	1	2	1	2
	Side-Step	Close	Side-Step	Stamp
M:	L	R	L	R
W:	R	L	R	L

3-4 As in meas 1-2, but opp direction (RLOD), and opp ftwk. (M start R, W L).

5-8 Turn individually, M CCW and W CW, with eight (8) light Steps, raising joined hands over your head and keep turning until reaching pos at start of turn. (Each one of these 8 Steps requires one beat of the music).

9-10 All do 4 Running Steps. W moves to her R, M turns in place CCW to his L until he is facing LOD, and she is facing RLOD.

11-12 Reverse meas 9-10.

13-16 As in meas 5-8, BUT only 1/2 turn, finishing back-to-back, the joined arms raised over the heads (M facing ctr of the circle, W facing out from the ctr).

PART B: (Meas 17-32)

17-18 Keeping hands joined over heads, do 1/4 turn in place with 4 light Steps to be side-by-side facing LOD; (Look at each other).

19-20 With 4 light Steps in place, return to "back-to-back" pos.

21-22 Reverse meas 17-18; end facing RLOD.

23-24 With 4 light Steps in place, return to "back-to-back" pos.

- 25-26 As in meas 17-18; (Face LOD).
- 27-28 With 4 light Steps in place make a 1/2 turn to face RLOD.
- 29-32 Turn with 8 light Steps in place (M CCW, W CW), returning to orig pos as at beginning of the dance.

REPEAT: PART A, PART B, PART A.

PART C: (Meas 81-96)

Social dance pos with M's backs to ctr of the circle.

81-88 Ftwk as in meas 1-4, PART A. Do two times.

89-96 Turn CW with Polka Step (any Polka Step is acceptable), breaking circle formation.

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MAZUR-PRZEPIORECKA
(Pshe-pu-retsh'-ka)
Poland

10

SOURCE: A Polish National Dance in 3/4 time, originated in the province of Mazowsze, central Poland. This is a ballroom dance in eastern & central Europe, based on the folk dance. A character dance in Ballet. Mazur Przepiorecka means "Little Quail Mazurka". Choreography by Jan Sejda.

MUSIC: Record: MONITOR MF 362, Side 1, Band 2.

STEPS: MIJANY (Basic Mazur Step): Extend R ft fwd, toe pointed, landing on R ft (bent knee). Bring L ft thru (bent knee), similar to scissors movement. Step on L ft. Normal R step. Extend ft (ct &), Step (ct 1), Step (ct 2), Step (ct 3).

WYTUP (Mazur Stamp Step): Stamp (ct 1), Stamp (ct 2), Stamp (ct 3).

CHOLUPIEC (Single Heel Click Step):

- a. Stand with weight on R leg & L leg extended to side.
 - b. Jump off R ft, strike L heel with R heel returning onto R ft.
 - c. Step sdwd on L ft, slightly accenting this movement with a slightly bent knee.
 - d. Close R ft to L, immediately raising L leg ready to repeat movement.
- Jump, (ct 1), Step (ct 2), Close (ct 3).

SECOND CHOLUBIEC STEP: Only use a. & b. above. 3 heel clicks tog. This step is usually done to 2 meas of music requiring 6 heel clicks in sequence.

DLUGI (Sliding Step):

- a. Bend knee & hop on L ft; slide R ft, toe pointed, fwd.
 - b. Bend knee, step on R ft.
 - c. Hold.
 - d. Hop on R, allowing L ft to extend to back.
 - e. Hop on R, slide L ft fwd.
- Hop L (ct &), Step R (ct 1), Hold (ct 2), Hop R (ct 3), Hop R (*and).

*This is beginning of next step...next meas use opp ftwk.

- COUPLE POS:**
1. (a) Inside hands joined, extended fwd, straight elbow. Outside hands on hips, fingers fwd.
(b) Outside hands extended high.
(c) Outside hands extended straight out from sho.
 2. Stand side by side, R hips tog, R hands on ptr's hip, L hands extended high.
 3. Facing ptr, M's R & W's L hands joined & extended to side with straight elbow, other hand on hip.

4. Same as 3. but ptrs are back to back.
5. The M is facing L sho of W. L hands joined & extended to M's L - sho high. R hands on hips.
6. Reverse of 5.
7. L hips tog, W's L and M's R joined in front of M. M's R & W's L joined in back of W.

M's Kneeling Position: Kneel on R knee close to L heel. L hand on hip, R hand joined with W's L, & follows the W where ever she moves. So does M's face follow ptr's movement.

W's Turning Position: Both hands high, elbow straight, palms open.

STARTING POSITION: Circle of cpls facing ctr, hands joined & extended to ctr.

MUSIC: 3/4

PATTERN

Meas

PART A:

- 1-3 CHOLUPIEC (Single Heel Click) 3 times to R in LOD.
- 4-6 MIJANY (Mazur Basic Step). Cpl position 1, (turn in place) 3 times, turning 3/4's turn, ending facing LOD.
- 7-8 M CHOLUPIEC (Single Heel Click). Face ctr of circle, join hands & do step to the R.
- 9 WYTUP (Mazur Stamp Step).
W turn to R using MIJANY (Basic Mazur Step), hands high.
- 10-11 M & W repeat meas 7-8 in reverse direction. On last stamp step, M turn to L to face W.
- 12 M take 1/2 turn to L on Stamping Step, to face ptr.
W must finish turning to face M.
- 13-14 2 MIJANY (Basic Mazur Step) away from ctr of circle.
M moving fwd, W moving bkwd.
- 15-16 M jump high, begin with heavy stamp on both feet, end in kneeling pos. Jump must fill all of meas 15. W's hands on hips, stand in pos watching M. Ending placing L hand in M's extended R hand.
- 17-20 M remains in kneeling pos. W circles M with MIJANY (Basic Mazur) going 1/4 way around M with 1 Mazur Step.
- BRIDGE:
21-24 (Divide large circle into 4 small circles, forming the small circles in line with walls, not in corners, of the room). Use 4 MIJANY (Basic Mazur Step), finishing in pos 3, M's back to ctr of the small circle.

PART B:

- 1-3 Each circle does same; 3 CHOLUPIEC (Single Heel Click), LOD.
- 4-6 Position 1 (a), MIJANY (Basic Mazur Step), LOD.
- 7-9 Position 4, CHOLUPIEC (Single Heel Click).
- 10-12 Repeat meas 4-6.
- 13-16 Circle formation as meas 1-3, PART A, in 4 small circles. In LOD CHOLUPIEC (Single Heel Clicks).
- 17-20 M go to ctr of circle, joining hands, doing 2 MIJANY (Basic Mazur Step) fwd. Return to place, backing out with same step, rejoining hands with W in circle. W turn in place in turning pos with 4 MIJANY, (Basic Mazur Step), ending joining hands with M in circle.

BRIDGE:

- 21-24 4 small circles break, opening out into 4 straight lines facing ctr of room. Use 4 MIJANY Steps.

PART C:

- 1-3 Cpls in Lines 1 & 3 fwd, Position 5. M do 2 CHOLUPIEC (Single Heel Clicks) & 1 WYTUP (Mazur Stamp Step). W do 3 MIJANY. Meet opp line & exchange W, starting next 3 meas.
- 4-6 With opp ptr take Cpl Position 6, & M repeat above returning to own line pos. W with M to his pos.
- 1-6 Lines 2 & 4 in place. Cpl Pos 7, W facing ctr, M facing wall. M dances in place, W moves fwd around M. Do 2 MIJANY (Basic Mazur Step) moving 1/4 circle per step. 3rd meas, WYTUP (Mazur Stamp Step). Reverse, W moving bkwd.
- 7-12 Repeat above 6 meas. Lines 2 & 4 to ctr & Lines 1 & 3 in place.
- 13-20 W move twd ctr & their own R forming a circle with joined hands, moving circle to R. Use 8 MIJANY. End with orig ptr.
- 13-16 M in line do 3 CHOLUPIEC to R. R hand on hip, L hand extended. 4th Meas, WYTUP with hands on hips.
- 17-20 M reverse above.

BRIDGE:

- 21-24 Cpl Pos 2, turning around using 4 CHOLUPIEC: start with L ft in place.

PART D:

- 1-8 Lines 1 & 3: line leaders are at R end of line. Cpl Pos 1, using 8 MIJANY - leading cpl leads diag across to opp corner; line follows. As lines meet, hands on hips, pass thru; W in middle & M outside. After passing thru, return to Cpl Pos 1.
- 9-16 Leader leads line to corner, turns to the R moving in RLOD into a double circle, in the space where the opp line had been. (In this circling the W are on the inside of the circle).

- 1-8 Lines 2 & 4 reverse procedure above; circle then cross diag. Cpl Pos 1, using 8 MIJANY, with W on outside. Remember who is line leader!
- 9-16 Line leader leads (starting from orig line pos), line follows diag across to opp corner as meas 1-8.
- BRIDGE:
17-20 From above pos take shortest route possible, with ptr, into a large circle as in meas 1-3, PART A. Use 4 MIJANY. (Always move cpl fwd. Use your brain & watch the traffic! Danger! Don't bump into each other!).
- PART E:
- 1-8 Cpl Pos 1 (b), 4 MIJANY (Basic Mazur) in LOD.
Cpl Pos 1 (c), 4 MIJANY, con't in LOD.
- 9-10 Con't LOD 2 DLUGI (Sliding Step) in Cpl Pos 1 (b).
- 11-12 Con't LOD 2 MIJANY in Cpl Pos 1.
- 13-16 Repeat last 4 meas.
- BRIDGE:
17-20 In Cpl Pos 1, M lead W fwd using 4 MIJANY, turning 1/4 turn of a circle in place, ending in 1 large circle as beginning of dance.
- PART F:
- 1-6 6 CHOLUPIEC (Single Heel Clicks) to R (LOD).
- 7-9 W with 3 MIJANY (Basic Mazur), go into circle moving to R joining hands making a W's circle. M do 2 SECOND CHOLUPIEC & 1 WYTUP (Mazur Stamp Step) to R.
- 10-12 Repeat in reverse the above.
- 13-16 M take kneeling pos facing ctr of circle. M's R hand joined with W's L & W goes around M with 4 MIJANY; going 1/4 circle with each step.
- 17-18 Take Cpl Pos 1 & turn cpl using 2 MIJANY; 1/2 turn until cpl is facing outside of circle.
- 19-20 M as in meas 15-16, PART A.
W turn on the spot 1 meas & 3 stamps; put L hand on hip, extending R.

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Idyllwild Workshop - 1969

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SOURCE: Mrs. Jo Bemis, Natick, Mass. A New England Singing Game;
Longways for 5 or 6 cpls.

MUSIC: Dancers sing "Comin' Round the Mountain.

PATTERN

SING:	ACTION:
<p>I. She'll be comin' round the mountain when she comes, She'll be comin' round the mountain when she comes;</p>	<p>Lead by 1st W, W skip around the M's line & back to place moving across the top, down outside of the M, & up own line to place.</p>
<p>She'll be comin' round the mountain, She'll be comin' round the mountain, She'll be comin' round the mountain when she comes.</p>	<p>M skip around the W's line in the same manner.</p>
<p>II. She'll be drivin' 6 white horses when she comes, She'll be drivin' 6 white horses when she comes;.... She'll be drivin' 6 white horses, She'll be drivin' 6 white horses, she'll be drivin 6 white horses when she comes.</p>	<p>Cast off double down the M's side..... Turn at this point; Come up ctr to place.</p>
<p>III. She'll be whistlin' thru the tunnel when she comes, She'll be whistlin' thru the tunnel when she comes; She'll be whistlin' thru the tunnel, She'll be whistlin' thru the tunnel, She'll be whistlin' thru the tunnel when she comes.</p>	<p>All face top & make an arch by joining inside hands with ptr; all walk four steps fwd, then head cpl - & each in turn - go under the arches to foot, turn, come back up to place, with an arch over.</p>
<p>IV: Oh, we'll all go out to meet her when she comes, We'll all go out to meet her when she comes; Oh, we'll all go out to meet her, We'll all go out to meet her, We'll all go out to meet her when she comes.</p>	<p>Started by the head cpl giving R hands to each other, all follow the leader of their own side down the other side & back up own side to place, giving alternately L & R hands to ones they meet; it is a Grand R & L as they all get into it. For 6 cpls, move right along, & there is just time enough.</p>

(con't)

V. Oh, we'll have a big parade
when she comes,
We'll have a big parade when
she comes;

Oh, we'll have a big parade,
We'll have a big parade, We'll
have a big parade when she
comes.

Cast off single; each should
choose an imaginary band instru-
ment to play; as drum, trombone,
cymbals, fife, etc. Head cpl
makes arch at ft, others come up
under the arch; new top cpl for
next time through. Marching
steps for this part.

Dancers should sing and clap throughout. Formation is longways, W on
R of M as they face top of set. Lines about five feet apart, facing
ptr. Five or six cpls only, to come right on the timing.
For W & M; or W only.

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

FIREMAN'S DANCE

4

MUSIC: Record: FOLKRAFT F1244

FORMATION: A circle of "Fours" facing "Fours". Progressive "Four" circle contra.

STARTING

POSITION: Lines facing, two cpls in a line, W on ptr's R. Outside cpls are "HERE" cpls, inside cpls are "THERE" cpls.

Meas

PART I:

- 1-8 SASHAY HERE AND PROMENADE THERE: "HERE" cpls join both hands with opp and sashay between the "THERE" cpls, twd ctr of the circle, with 8 Slides sdwd, then return to place with 8 Slides. At the same time, "THERE" cpls walk in a single file, 8 steps twd the outside, then turn and return to place with 8 steps.
- 1-8 PROMENADE HERE AND SASHAY THERE: Repeat pattern of meas 1-8, reversing movement. "THERE" cpls slide between the "HERE" cpls as the "HERE" cpls promenade in single file.

PART II:

- 1-8 LADIES CHAIN HERE, RIGHT AND LEFT THERE: "HERE" cpls dance a Ladies Chain, across and back, as "THERE" cpls dance a R and L, over and back.
- 1-8 RIGHT AND LEFT HERE, LADIES CHAIN THERE: "HERE" cpls dance a R and L, over and back, as "THERE" cpls dance a Ladies Chain across and back.

PART III:

- 1-2 FIRE! FIRE! FIRE! FIRE! Turn ptr with R hand, once around with four steps, shouting, "Fire!" "Fire!" "Fire!" "Fire!"
- 3-4 FORWARD ALL: Join hands in lines-of-four and all go fwd 2 steps and back 2 steps.
- 5-8 FORWARD AGAIN AND PASS THROUGH: All walk fwd 8 steps, passing opp by R sho, to meet a new Line-of-Four.

Repeat entire dance with new Line-of-Four.

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

SOURCE: DANCE OF LIETUVA, V.F. Beliajus. Lithuanian ballroom dance, probably from the German "Kreuz" (Cross Polka).

MUSIC: Record: FOLKRAFT F 1052.

FORMATION: Cpls facing CCW, inside hands joined.

Meas

1-2 Begin with outside ft, walk 3 steps fwd. Release hands; Turn twd ptr and pivot to face CW direction, placing heel (M R, W L) fwd on floor.

3-4 Repeat above with new outside ft, CW.

5-6 Walk fwd 4 steps, end facing ptr.

7-8 Pivot with ptr in place with 4 steps.

AS A MIXER:

5-6 M turns CCW to new ptr, W turns in place.

7-8 Pivot with new ptr.

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

NASHUAL
(The Fox)

6

SOURCE: Dance description by Kenneth Spear. Approved by Rivka Sturman on her visit to the USA in 1985.

MUSIC: TIVKA RECORDS #4 - 45-98-1

FORMATION: Single circle, without ptrs; facing CCW, hands joined and down. (When done as a cpl dance, single circle of cpls, W on ptr's R).

MUSIC: A = 4/4, 3/4, 2/4
B = 2/4

PATTERN

Meas	Meter	Ct.	
PART I: Music A			
1	4/4	1-4	Beginning with the R ft, take 4 bouncy walking steps, R,L,R,L. Clap hands 3 times on cts 3, 4, clapping.
2	3/4	5-7	Con't with 3 more bouncy walking steps, R,L,R.
3	2/4		FOUR CT GRAPEVINE, as follows:
		8	Step on L ft, crossing in front of R ft;
		9	Step on R ft to the R.
4	3/4	10	Step on L ft, crossing behind the R ft;
		11	Step on R ft, to the R, lowering hands gradually;
		12	Step L ft crossing in front of R.
5	3/4	13	Close R ft to L;
		14	Turning to face ctr directly, step to L with L ft;
		15	Brush R ft across L ft, and turn to face R (CCW).
6-10		16-19	Repeat PART I, cts 1-14. Do not repeat action of ct 16, the brush step, as meas 10 has only 2 cts (2/4 meter).
PART II: Music B			
1-4	2/4	1-8	(Turn to face ctr); Take 4 two-steps fwd, knees bent slightly, starting on the R ft, body bent fwd slightly. Swing R sho and R hand fwd, when the R ft begins the two-step; while swinging L hand and sho back. Grap fingers of both hands lightly. Reverse this when the L ft begins the two-step.
5-8		9-16	Stamp R ft fwd, knees bent and body bent. Wap own hands near R knee, on ct 9. Then straighten up, and take 7 walking steps moving back out of the circle, starting with the L ft. Gradually raise hands over own head in an arc, and then lower hands to sides.
9-16		17-32	Repeat meas 1-8 of PART II. Then begin dance from the beginning.

If done as a cpl dance, the action of PART I, meas 1-10 is identical. Description of the action for PART II, is as follows:

PART II: CPL DANCE PATTERN

- 1-4 2/4 1-8 Face ptr. Same action as meas 1-4, PART II, of the circle dance pattern, taking 4 two-steps circling CCW around ptrs once, returning to orig pos, glancing playfully at ptrs when circling.
- 5-8 9-16 Repeat pattern of meas 5-8, PART II, of the circle dance, but do-si-do around ptr CCW, con't the playful glancing. Return to orig pos.
- 9-16 17-32 Repeat meas 1-8 of PART II, cpl dance. Finish facing CCW in a single circle, hands joined.

Repeat dance from the beginning.

Presented by Vyts Beliajus
Idyllwild Workshop - 1959

KARANFILE
(Macedonia)

8

- MUSIC: Record: FOLKRAFT 1566 x 45 B; "Zaspala Janka".
- RHYTHM: 4/4; Four beats per meas, quarter note receives one beat. The dance conforms to the musical phrase.
- FORMATION: Line dance - no ptrs. Open circle, hands joined at sho height, leader stands on R.
- STYLING: Very soft, light steps. Do not exaggerate any of the movements. When description calls for knee lift the ft hangs naturally, the toes pointing neither up nor down.

MUSIC: 4/4

PATTERN

Meas Ct

- 1 1,& Facing diag to R, step L ft across R;
2,& Step to R on R ft;
3 Step L ft across R;
& Step R on R ft;
4 Step L ft across R;
& Facing ctr, raise on L toe simultaneously lifting R knee.
- 2 1,& Step twd ctr on R ft;
2,& Raise on R toe, simultaneously lifting L knee;
3 Step back on L, cross R knee in front of L knee, R heel above L instep and R toe pointing to L;
& Move R knee slightly to R, R toe pointing to R;
4 Move R knee to L, R toe pointing to L;
& Step to R on R.

Con't above pattern until the end of music.

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

KOUTRI
(Slovenia - Gorenjska)
"Quilts"

9

MUSIC: Record: FOLKRAFT F-1545 x 45.

FORMATION: Group dance for cpls. Column of cpls, W on ptr's L.

STARTING POSITION: Inside hands joined.

MUSIC: 2/4

PATTERN

Meas

With small shuffling steps (2 steps per meas) lead cpl duck & move bkwd under arches formed by joined hands of other cpls while each arching cpl move fwd &, upon reaching head of column, follow the lead cpl to duck & move bkwd under the arches; upon reaching foot of column lead cpl raise hands to form an arch & start moving fwd twd the head, others following in the same manner. Con't this throughout the dance.



Head

VARIATION:

Lead cpl may, upon reaching the head one time or another, turn twd ptr 1/2 around so W is on M's R & move fwd under arches, same hands (M's L, W's R) still joined but now in front; other cpls follow similarly.



Head

NOTE: In literary slovenian the word is pronounced the same but spelled KOVTRI; KOUTRI is the dialect phonetic spelling.

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

MALUNĒLIS
(The Little Mill)

10

SOURCE: The beauty of the movements of the mill left a great impression on the Lithuanian Folk Dancer. Many "mill" dances are done in the country, one more elaborate than the other. The description here is for MalunĒlis (The Little Mill) (Malūnas Didysis - The Grand Mill music. All "mill" dances will fit it. For other and more elaborate "Mills" see the Dance of Lietuva by V.F. Beliajus.

MUSIC: Record: FOLKRAFT 1052.

FORMATION: Circle of 8 cpls, M twd ctr facing ptrs. Ptrs join both hands. Running steps throughout dance. Each figure except the STAR requires one 8-meas phrase of music.

PATTERN

FIGURE I:

Sway joined hands, first to M's R, then to L. Release hands. M circle CW, W CCW, until back to ptrs and places (at 2nd meeting). Use running steps. Music B and repeat.

FIGURE II:

Join hands again and sway.

STAR: Ptrs pass each other with R sho, 4 steps for each passing, M going out of circle, W into circle. Reverse by going bkwd, passing with L sho (a type of a pointed Do-si-do). Repeat the same figure with a new person to the R, passing each other with R sho and back with L. Con't to do this pointed Do-si-do, progressing twd the R until back to orig ptr. When back to ptrs, join hands and sway as above.

FIGURE III:

Form a large double mill of 2 cpls to each spoke. Ctr cpls join hands to form the hub, R arm around W's waist, her L hand on M's R sho. Outer cpl, independent of inner cpl, place their hands around each other's waist in back. Inner cpls mark time in place. Outer cpls move on to the next spoke of mill with 2 steps (1 meas). All stamp 3 times (1 meas). Repeat 3 more times to Music A until back in place. Now consolidate the mill with the outer cpls attaching themselves to inner cpls and the entire double mill runs fwd.

FIGURE IV:

M in inner circle retain joined L hands. R hands joined with L hands of outer M & form arches. All W join hands in a circle & run CW beneath arches formed by M; M run CCW. Tempo increased to speedy run; meet ptrs & dance off in skating pos.

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

NE'AREZ B'HOL MISHLAT
(We Will Hold Our Position)

11

SOURCE: Descriptions by Kenneth Spear. Approved by Rivka Sturman on her visit to USA in 1965.

MUSIC: TIVKA RECORDS #4 -45-98-11.

FORMATION: A line dance. Open circle, leaders on both ends. Hands joined and down.

MUSIC: 4/4

PATTERN

Meas Ct

PART I: (Music A)

Four count GRAPEVINE, CW; stamping and bending fwd on 1st ct led by leader on the L end of the open circle.

- 1 1 Stamp with R ft crossing in front of L;
2 Step L ft to L;
3 Step with the R ft, crossing behind the L;
4 Step with the L ft to the L.

2-4 5-16 Repeat grapevine pattern 3 more times; on ct 16, fact ctr.

- 5 17 Extend R ft, placing heel on ground, with light stamping action;
18 Bend both knees;
19-20 Repeat cts 17-18.

PART II: (Music B)

At this point, all dancers look to the leader on the R, who improvises different figures for PART II, Music B. The other dancers follow his improvisations.

1-4 1-16 Improvisations of the leaders.

- 5 17-20 Four running steps in place, lifting knees high, beginning with the R ft. The leader on the R runs with four steps to the L end of the open circle, and leads the grapevine pattern of PART I, CW.

The person who was standing next to the leader on the R, will become the leader for the improvisation when the B melody is again played.

Some samples of improvisations (16 cts) are:

FIG. I: Ct

- 1 Facing ctr, step with a stamping step to the R on the R ft;
2 Hold;
3 Close L ft to the R, bending both knees;
4 Hold.
Repeat for a total of 16 cts.

FIGURE II: Facing ctr. Lean back & do a 16 ct scissor kick, beg with the R ft, kicking in front, one kick for each ct.

FIGURE III: Facing ctr; 16 ct scissor kicking step behind, beg with R ft.

FIGURE IV: Facing R & traveling CCW, do a down-up running step, as follows:
1 Step R ft fwd CCW, bending knee (sinking effect).
2 Step L ft fwd CCW, straightening up. (Do this for 16 cts).

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

MUSIC: Record: FOLKRAFT F1415

FORMATION: Double circle.

SONG: I: 1-2 As I was walking down the street,
3-4 Down the street, down the street,
5-6 A pretty girl (handsome man) I chanced to meet,
7-8 Hello, Hello, Hello.

II: 1-2 Rig-a-jig-jig and away we fly,
3-4 Away we fly, away we fly,
5-6 Rig-a-jig-jig and away we fly,
7-8 Good-bye, Good-bye, Good-bye.

PATTERN

Meas

PART I:

1-6 M go CCW, W go CW.

7-9 Find new ptr, (shake hands, say "hello, hello, hello").
Ptrs facing, hands joined.

PART II:

M facing CCW, W CW;

1-2 Sashay to ctr, 3 slides and stamp.

3-4 Repeat twd outside circle.

5-6 Two-hand swing once around.

7-8 Shake hands saying "good-bye, good-bye, good-bye".

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

SOURCE: Traditional American cpl dance.
 MUSIC: "Comin' Through the Rye".
 STARTING POSITION: Ballroom dance pos; M's L and W's R ft free.

MUSIC: A-4/4
 B-3/4, 4/4

PATTERN

Meas

PART I: (Music A - 4/4)

- 1 Touch toe of free ft out to side (ct 1);
 Touch toe in back of heel of other ft (ct 2);
 Touch toe out to side (ct 3);
 Touch toe in front of other ft (ct 4).
- 2 Four slides sdwd to M's L without transferring wt on last
 ct. Finish with M's R and W's L ft free.
- 3-4 Repeat pattern of meas 1-2, starting with M's R and W's L
 ft. Finish with M's L and W's R ft free.

PART II: (Music B; 12 meas 3/4-1 meas 4/4)

- 1-12 Twelve waltz steps turning CW with ptr in ballroom dance
 pos, progressing CCW, -Ending with four slides sdwd to
 M's L. Finish with M's L and W's R ft free.

Repeat entire dance.

Presented by Vyts Beliajus
 Idyllwild Workshop - 1969

- SOURCE: English contra or longways dance.
- MUSIC: Record: FOLKRAFT F1167.
Sheet: Gadd, May; Country Dances of Today, Book 2, p 12;
Community Dances Manual No. 2, pg 3.
- FORMATION: Contra for 4 cpls on 45 rpm; 6 cpls may be used with the FOLKRAFT Record on 78 rpm. (The latter is the better record).

PATTERN

Meas

- A1 1-4 Down the ctr. 1st M leads ptr with R hands joined, down the ctr of the set (8 running steps).
- 5-8 Cross over, come up the outside; M change sides with W, and come up the outside of the set to ptr's place (8 running steps), while W comes up the outside of the set to the 1st M's place.
- A2 1-8 W lead: 1st W, followed by the M's line, crosses over and leads the M down behind the W's line, and up to place (16 running steps).
- A3 1-8 L, 2,3,4; R, 2,3,4; L, 2,3,4; R, 2,3,4; L, 2,3,4; R, 2,3,4; L, 2,3,4; 1st cpl reel down the line to the foot, turning first with ptr with the L, then the next dancer in the opp line with the R, and so on down the line, ending on own side at the foot of the set. Next cpl down the ctr.

* Played twice (16 meas) if each turn is allotted 4 steps. On the HMV records only 16 meas are allotted.

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

SOURCE: Greek line dance, learned from Rickey Holden.

MUSIC: Record: Available on a 45. 5/4 meter, five even cts, with the drum counting out the meter as follows:



FORMATION: Line formation, hands held at sho level.

MUSIC: 5/4

PATTERN

Meas Ct

- 1 1-2 Criss cross action; (Ct 1) Stand on R ft, cross L ft over R (L ft held in air) & swing L ft to front of R ft (twd L). (Ct 2) Swing L ft to side of R ft, and then swing it fwd to front of R ft.
3 Facing R (CCW) step on L ft fwd (CCW).
4 Bring R toe next to L ankle (M, behind knee) & lift on L ft.
5 Hold.
- 2 1-4 Moving CCW, take four walking steps fwd (R,L,R,L). ↷
5 Hold (W-step R, L in front of R, repeat) ↷
- 3 1 Turning to face ctr, step fwd heavily on R ft, bending knees slightly.
2 Step on L ft in place.
3 Close R to L (M-swing R ft twd R, wide arch).
4 Hit L ft in front of R ft (Hoppa!). ↶
5 Hold (W - raise L heel sharply, but low) ↶
- 4 1-4 Grapevine as follows:
(Ct 1) Facing ctr, step on L to L;
(Ct 2) Step on R behind L;
(Ct 3) Step on L to L;
(Ct 4) Close R to L.
5 Hold.

VARIATION I, for meas 2 (R turn):

- 2 1-2 Moving CCW, complete a R (CW) turn with 2 steps (R,L);
3 Moving CCW, step fwd on R;
4 Step fwd on L;
5 Hold.

VARIATION II, for meas 4 (L turn):

- 4 1-2 Moving CW, complete a full L (CCW) turn with 2 steps (L,R);
3 Facing ctr, step on L to L;
4 Close R to L;
5 Hold.

ZAKLI
(Slovenia-Gorenjska)
"Gunny Sacks"

16

MUSIC: Record: FOLKRAFT F-1545x45.

FORMATION: Circle dance for cpls - circle of cpls, W on ptr's R.

MUSIC: 2/4

PATTERN

Meas

PART I: CIRCLE R (Music ABB)

1-12 Circle R with light running steps.

PART II: WRING THE DISHRAG (Music ABB)

13-24 Lead cpl Wring the Dishrag: Keeping hands joined, lead cpl move down ctr and duck under an arch formed by the symmetrically opp cpl; then lead cpl raise joined inside hands to form an arch and turn back to back, moving their arch over own heads and also over all the other cpls to reform orig circle, and circle R.



Repeat entire sequence from PART I, each time with a new lead cpl (next one to the L, or to the R).

Note: A more complete title is Zaklje Sivajo (Sewing Gunny Sacks).

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

ZIOGELIS
(The Grasshoppers)

17

- SOURCE:** Dance of Lietuva, V.F. Beliajus.
- MUSIC:** Record: FOLKRAFT 1052.
- FORMATION:** A dance for two sets of trios, describing the presumed movements of the grssshopper.
One M with a W on each side of him, his hands around W's waists, Ws' inside hands joined behind his back, free hands holding skirts. Two trios, facing each other about 8 ft apart, form a set. As many sets of trios as desire may dance.
- STEPS:** GRASSHOPPER: This step is the basic step, and precedes each new figure.
Do one polka step moving fwd, starting with R ft (1 meas); do two more steps (ct 1,&), L, R; drop on L ft with an accent and at the same time, bend body fwd and extend R ft back (ct 2); slight pause (ct &).. Start again with R ft to do one polka step bkwd (1 meas); do two more steps, R, L (ct 1,&); drop again on L ft, but lean body bkwd and at the same time extend L ft fwd (ct 2); pause (ct &); All of the above is repeated once more.

PATTERN

- Meas **FIGURE I:**
- 1-4 **REFRAIN:**
& rep) The first 4 meas and repeat will be the refrain consisting one set of the GRASSHOPPER STEP fwd and one back, and again one fwd and one back.
- 5-8 R hand W (for both M) clap hands on 1st ct, dance twd each other, hook R elbows, turning around once, and back up to each other's place - exchanging places with W danced. All this is done during the 4 meas, either with polka steps or skips; at the same time, M and remaining W balance, swaying twd each other, back and forth.
- 5-8(rep) Now L hand W exchange places, same as above, with a clap of hands, hooking elbows and backing up to new places.
- 1-4 **FIGURE II:**
1-4 **REFRAIN** step.
- 5-8 R hand W return to their places with sliding steps and R shos leading, passing each other back to back. At the same time M and L hand W hook R elbows and skip (or polka) in place.
- 5-8 (rep) L hand W go back to places in same manner as the R hand W; meanwhile, M hook elbows and dance with the returned R hand W.
- 1-4 **FIGURE III:**
1-4 **REFRAIN** step.

- 5-8 M slide to their R, out of the path of the facing W, and to the outside ctr of the set, both face each other; 4 slides to reach the place and when there do 4 ft-extension steps (hop on L and at the same time extend R heel fwd, reverse). 4 in all. W, meanwhile, with inside hands joined, exchange places with one cpl going under the arch formed by the opp cpl.
- 5-8 (rep) W turn around and polka back to their places, with the other cpl going under 1st. At the same time, M con't doing the extension step for 4 more times and with 4 slides return to own places and orig pos.

FIGURE IV:

- 1-4 REFRAIN step.

- 5-8 M holds hands of both W, both W change places at the same time, with the R hand W going under the arch formed by the M and L hand W; while the change is done, each trio turns so that their backs are twd each other and ctr of set.

- 5-8(rep) Repeat above once more, turning back to face other trio and with L W going under the arch.

FIGURE V:

- 1-4 REFRAIN step.

- 5-8 Form little circles of trios, hands joined. All polka for 4 meas to R.

- 5-8 (rep) Reverse, polka to L.

FIGURE VI:

- 1-4 REFRAIN step.

- 5-8 Both trios join hands, polka to R.

- 5-8 (rep) Polka to L. End in 2 lines facing. Bow.

Presented by Vyts Beliajus
Idyllwild Workshop - 1969

EKIZLISKO HORO
(Ay-kiz-liis-ko ho-ro)
(Bulgaria)

1

SOURCE: Learned from natives in Bulgaria.

MUSIC: Record: FOLK DANCER MH 3052; on LP MH 1.

FORMATION: Dancers use belt hold, i.e.: grasp nearest side of neighbor's belt, your R arm in front, L arm in back.

NOTE: The dance comes from the town of Lulin near Yambol in the Thracian Plain. Lulin is the recent name, and it was known as Ekizlii. This dance is very lively and moves to the R and comes back to the original place at all times.

MUSIC: 2/4

PATTERN

- Cts
- PART I:
- 1-7 Seven (7) little grapevine steps to the R as follows:
RF, L behind RF, RF, LF in front of RF, RF, LF behind
RF, step R.
- 8 R hop with slight kick fwd of LF during final hop.
NOTE: On every accented step the leading ft leaps slightly
and on the unaccented steps you drop slightly, so
the whole effect is a slight up-down-up-down movement.
- 1-8 Seven (7) little grapevine steps to L, as above, but with
opp ftwk (leading with LF, etc.).
- 1-8 Repeat all of PART I once more.
- PART II:
- 9 Step R to R.
- 10 LF behind RF.
- 11 R hop.
- 12 Hop on R, kicking LF a bit fwd.
- 13-16 Now do this to L, starting with LF.
- 9-16 Repeat all of PART II once more.

Presented by Gordon Engler
Idyllwild Workshop - 1969

HOMOLJANKA
(Kolo from Homolje, Serbia)

2

- SOURCE:** This kolo was learned from a former member of LADO.
- MUSIC:** Record: FESTIVAL FM-4004-A "Homoljanka" (45 rpm).
- FORMATION:** Usual kolo (broken circle) formation, leader at R end. Body is held erect, all arms are held straight down, except those of end M, whose arms are held behind the back, elbows bent and hands forming a fist. This dance is lively and bouncy and has a fast, but even rhythm.

PATTERN

Meas	Ct	
1	1	Step with R ft to R.
	2	Step with L ft to R ft.
	3	Step with R ft to R.
	4	Step with L ft to R ft.
2	1	Step with R ft to R.
	2	Raise R heel (a light lift onto toe).
	3	Step with L ft across in front of R ft.
	4	Step on R ft in place.
3	1-4	Repeat action of meas 2, but starting with L ft.
4	1	Step on R ft in place.
	2	Step on L ft in place.
	3	Step on R ft in place.
	4	Step on L ft in place.

Variation for meas 4: As each ft takes the weight, the free ft is brought up to it at about ankle height, toe pointing somewhat dnwd, creating a see-saw motion, and the step becomes a leap to the side.

NARODNO HORO
(Bulgarian-Macedonian)

3

SOURCE: This simple horo is a favorite with the Macedonians coming from Bulgaria now living in U.S. cities such as Detroit and Pittsburgh. The title simply means "national horo" and the dance, which has many variations, can be done to any even 4/4 rhythm.

MUSIC: Record: XOP0 303-B.

FORMATION: Open circle, leader at R end. Hands are joined and held just below sho height with palms down and slightly extended twd ctr of circle.

STEPS: Step-Hops, Step-Close-Step, Step-Points.

MUSIC: 4/4

PATTERN

Meas

- 1 Facing diag R, step on R ft (ct 1), hop on the R ft (ct &), continuing in LOD step on L ft (ct 2), hop on L ft (ct &).
- 2 Step on R ft to the side (ct 1), step on L ft in back of R (ct &), step on R ft to the side (ct 2), close L ft to R ft, but do not take weight (ct &).
- 3 Step on L ft to the L (ct 1), step on R ft behind L (ct &), step on L ft to L (ct 2), close R ft to L, but do not take weight (ct &).

Variation for meas 1: instead of the two step-hops, all may do two fast running two-steps (R,L,R and L,R,L).

Variation for meas 3: MEN ONLY; step on L ft to L (ct 1), lift R ft up, bending knee and using a semi-circle bring it across the L ft and point (cts &,2), hold (ct &).

In these dances it is common for the men to bend the inactive knee and lift it high, so that the ankle of heel of the inactive ft reaches the knee of the active ft.

Presented by Gordon Engler
Idyllwild Workshop - 1969

NEVESTINSKO HORO
(Nay-ves-tinsko Horo)
(Macedonia)

4

SOURCE: Learned from natives in Bulgaria.

MUSIC: Record: FOLK DANCER MR 3050; on LP MH 1.

FORMATION: Open circle of W, hands held fwd at head height, arms gently curved.

NOTE: This dance is reserved for the newlywed W of the village. Because of their new social pos they are not allowed to dance or even look at other M, so they have their own horo. It is very solemn and slow. Because the costumes are thick and heavy only ft and knee moves. Leaders carried handkerchiefs. It is an old dance from Debar.

RHYTHM: The 7/8 rhythm is most easily broken down into a "slow-quick-quick" pattern. There are 10 meas in the melody.

MUSIC: 7/8 PATTERN

Meas	Ct	(Done to singing)
1	1	Move R ft in a small arc fwd to R,
	2	Place R ft on ground to R, but don't put wt on it yet,
	3	Put wt on R ft.
2	1	Continuing to R, bring L ft fwd in air,
	2	Continuing to R, place L ft on ground, but don't put wt on it,
	3	Put wt on L ft.
3	1-3	Same as meas 1.
4	1	Step onto L ft in front of R ft, raising R ft a bit in back,
	2	Slow lift in this pos, and come down again,
	3	Slow lift in this pos, and come down again.
5	1	Step back on R ft, leaving L ft extended slightly fwd,
	2	Slow lift in this pos, and come down again,
	3	Slow lift in this pos, and come down again.
6	1	Step L ft in back of R heel, moving bkwd,
	2	Step R ft in back of L heel, moving bkwd,
	3	Pause.
7	1	Ft tog, raise on toes and come down on both heels,
	2	Pause,
	3	Pause.
8	1-3	Repeat movement of meas 7.
9	1	Step onto R ft across in front of L ft,
	2	Slow lift and come down again,
	3	Slow lift and come down again.

- 20 1 Step onto L in its pos,
- 2 Step R with R,
- 3 Step on L ft across in front of R ft.

DURING THE INSTRUMENTAL INTERLUDE:

- 1-10 1 Dancers face directly to R, move in this direction,
- 2 with walking steps, one per beat (i.e., three per meas):
- 3 R,L,R; L,R,L; R,L,R; L,R,L; R,L,R; L,R,L; R,L,R.

Presented by Gordon Engler
 Idyllwild Workshop - 1969

SESTORKA
(Serbian)

6

SOURCE: This new version of Sestorka was originally described in "Narodne Igre", V.V. L. & D. Yankovitch, Belgrad, 1949; and was performed by the Serbian National Folk Ensemble, "Kolo".

MUSIC: Record: KOLO FESTIVAL EP 104; KOLO LP V.I.; KF 45-4810.

FORMATION: Open line of M, belt hold.

MUSIC: 2/4 **PATTERN**

Meas Ct

TO RIGHT:

- | | | |
|-----|--------|---|
| 1 | 1
2 | Step R ft to R,
Cross L ft in front of R ft, stepping on L ft. |
| 2-3 | 1-2 | Repeat meas 1, twice. |
| 4 | 1
2 | Step R ft to R, leaving L ft in place,
Shift wt to both ft, straightening knees. |
| 5 | 1
2 | Step R ft to R,
Close L ft to R ft. |
| 6 | 1
2 | Step R ft to R,
Hop on R ft. |

TO LEFT:

- | | | |
|-------|--------|---|
| 7 | 1
2 | Step L ft to L,
Cross R ft in front of L ft, stepping on R ft. |
| 8 | 1
2 | Step L ft to L, leaving R ft in place,
Shift wt to both ft, straightening knees. |
| 9 | 1
2 | Step L ft to L,
Cross R ft in front of L ft, stepping of R ft. |
| 10 | 1
2 | Step L ft in place,
Step R ft next to L. |
| 11 | 1
2 | Step L ft fwd,
Cross R ft in front of L ft, stepping on R ft. |
| 12 | 1
2 | Step L ft in place,
Hop on L ft. |
| 13-14 | 1-2 | Repeat meas 11-12, but with opp ftwk and direction. |
| 15-16 | 1-2 | Repeat meas 11-12. |

SITNO SHOPSKO HORO
(Bulgarian Men's Dance)

7

SOURCE: The "Shope" are the peasants around the city of Sofia in Western Bulgaria. This Shopsko Horo has a 10 meas construction, with a series of steps to the R, then to the L. Characteristic of the dance are the small steps and a constant shaking of the shoulders called "natrissane". Steps and variations differ from village to village.

MUSIC: Record: XOP0 X-309-B; "Soflisko Shopsko Horo".

FORMATION: Open circle with leader at R. Hands on neighbor's belt, R hand over L hand.

STEPS: GRAOVKA STEP: (Turn back to direction CCW);
Ct 1 Tap with L heel, R ft slightly raises from ground,
& Step back on R ft,
2 Step back on L ft with a deep flex,
& Pause.
Repeat with start on L heel if done twice.

SHOPSKA STEP: (Face LOD CCW);
Ct 1 Small step fwd on R ft,
& Small step fwd on L ft,
2 Small step fwd on R ft, with a deeper flex of R knee,
& Pause with wt on R ft. L ft remains raised off the ground.
Repeat with start on L ft if done twice.

PATTERN

Meas

1-2 Two Graovka Steps going CCW bkwd.

3-4 Two Shopska Steps going CCW fwd.

5 Ct 1 Hop on R ft, bringing L knee high,
2 Stamp on L heel beside R ft, bending both knees.

6 Ct 1 Hop on R ft,
& Step on L ft to L,
2 Cross and step on R ft in front of L ft with wt on it,
& Step on L ft beside R ft.

7 Ct 1 Hop on R ft,
& Step on L ft to L,
2 Cross and step on R ft in front of L ft with wt on it,
& Pause.

8 Ct 1 Step on L ft to L,
2 Step swing R ft in front.

9-10 Two Shopska Steps fwd.

- SOURCE:** This is a simple, but typical kolo from Slavonija having the basic "Slavonsko" step and the buzz turn, but no provision for the walking and singing part often incorporated.
- MUSIC:** Record; WOOKLANDS W-6901-B (part 2) "Slavonsko Kolo".
- FORMATION:** Closed Croatian circle, hands joined in front basket hold; L arm passes under and R arm passes over the arms of persons standing adjacent. Dance may be done in an open circle, with the leader on the L end who, in PART II of the dance, leads the line spiralling into the ctr or in serpentine fashion about the floor.

PATTERN

Meas

PART I:

- 1 Slavonsko Step: With wt on R ft, bend R knee (accented). Lifting on ball of R ft and straightening R knee, place L ft about 10" to L (ct 1). With wt still on R ft, lower R heel twice (bounce) (ct 2).
- 2 Transferring wt to L ft (accented), flex L knee. Raise on ball of L ft, straightening L knee as R ft closes to L ft (ct 1). With wt still on L ft, lower L heel twice (bounce) (ct 2).

STYLE: Relaxed lean of upper portion of body; entire body vibrates as a result of this pos during the lowering of the heel (bounces).

- 3-16 Repeat the above action 7 more times, making 8 in all.

PART II:

- 17 Vrtanje-buzz Turn: Step with R ft across L ft moving to L (ct 1). R knee bends at close of step. Step L with L so that L ft is just a few inches beyond (to L) of R ft, and slightly behind it (ct 2). R knee straightens at this point. R ft should point to ctr while doing this step; the upper portion of the body leans fwd slightly twd ctr of the circle.

TSAMIKO FROM EPIRUS
(Men's Dance from Northern Greece)

9

SOURCE: The tsamic and klephtic dances were born in the northern part of Greece, that is Epirus (Tsamidon region). The Armatoli or Klephts (warriors) adopted them and gave to them their martial character. There is no other Greek dance that has a more dramatic character. Legend pretends that this is the one Homer described when it was danced around Achille's funeral pyre.
Today the variations of the leader and the character of the song, full of war descriptions, and music that accompanied the dance still preserves this heroic feeling and tense masculine expression. With modern time and new mode of transportation this dance went south and was transformed into a simpler version known even here in the USA. Technically speaking the Tsamiko falls in the leaping dances category rather than to the syrto or dragging dances. Learned in Athens.

MUSIC: Record: FESTIVAL F-3502, "O Ilios".

FORMATION: Chain of male dancers with leader at R. Hands joined at sho height. R ft cross over L ft before starting.

RHYTHM: 3/4 or 3/8 broken into 1 plus 2 and 3, or SLOW-quick.

MUSIC: 3/4 or 3/8

PATTERN

Meas Ct

1	SLOW	1	R ft to R,
	quick	2	L ft cross in front of R ft.
2	SLOW	3	Point R ft fwd R oblique,
	quick	4	Step on R ft in back of L ft.
3	SLOW	5	Point L ft fwd,
	quick	6	Cross and step on L ft in front of R ft.
4	SLOW	7	Stamp on R ft at R,
	quick	8	Hop on R ft kicking L ft up behind, knee high, body facing CW.
5	SLOW	9	L ft to L,
	quick	10	R ft to L.
6	SLOW	11	L ft to L,
	quick	12	Hop on L ft and kick R ft up.
7	SLOW	13	R ft to R,
	quick	14	L ft cross in front of R ft.
8	SLOW	15	Point R ft fwd R oblique,
	quick	16	Cross R ft over L ft.

NOTE: Cts 1-8 are going CCW; cts 9-12 are going CW; cts 13-16 going CCW.

CORRIDNHO MAR E VENTO
(Nazaré)
Portugal

1

- SOURCE: Research on this dance was done in Portugal by Madelynne Greene in 1962.
- MUSIC: Record: UNIDISC EX 45222M, Side 1, Band 3.
- FORMATION: Cpls in a circle, facing R in the circle, M inside; in modern dance position.

PATTERN

Meas

FIG. I:

- A 1-7 13 running steps, beg R; circle turning R, stamping L ft on last beat as you begin a 1/2 turn CCW.
- 8 Stamp R ft, ending 1/2 turn.
- 9-16 Same, returning, with opp ft.
- 17-24 Ptrs joining inside hands, run as above, but each makes an individual turn during the 2 stamps (M CW, W CCW - thus face-to-face). M stay on inside of circle.
- 25-32 Repeat as above (meas 17-24). End facing ptr - opp ft and turning in opp direction.

FIG. II:

- B 1-2 Leap R, L; making an individual turn CW and moving R.
- 3 1st beat: Step R ft (stand in place on it);
2nd beat: Clap hands.
- 4 1st beat: Clap hands again;
2nd beat: Pause.
- 5-8 As in meas 1-4, FIG. II, but with opp ft and in opp dir.
- 9-16 Repeat meas 1-8, FIG. II.

FIG. III:

- C 1-8 With a running step, turn L elbows with ptr.
- 9-16 Same as meas 1-8, FIG. III, with R elbows.

FIG. IV:

- A 1-32 As in previous A, (FIG. I), but finish with M turned twd L of circle, W twd R.

FIG. V:

- B 1-8 The two circles turn, M's CW, W's CCW, with 16 running steps.
- 9-16 Turn one around the other with the dancer one meets at the end of the running step. Make 2 turns with 16 running steps. End with M still on inside of circle but ready to go again CCW while W turn CW.
- 17-24 Return to orig pos with 16 running steps, ending facing ptr.

Be careful that distances and speed of movement are uniform to avoid confusion when one meets another dancer in meas 9.

FIG. VI:

- C 1-7 Make individual turn CCW in place with 13 little running steps and clap hands on last beat of meas 7.
- 8 1st beat: Clap hands again;
2nd beat: Pause.
- 9-16 Do opp of meas 1-8, FIG. VI (individual turn CW and end stamping feet at same time as you clap hands).

Presented by Madelynnne Greene
Idyllwild Workshop - 1969

ISAS
(Canary Islands)

3

SOURCE: It has been written that this dance shows influence of the Aragonese jota. It is a carefree, gay cpl group dance, its many figures called by the lead dancer.

MUSIC:

FORMATION: Circle of cpls in ballroom pos.

BASIC STEP: Step-together-step, alternating feet.

STYLE: Dancers are carefree and gay, and often sing the popular melodies within the dance.

PATTERN

INTRODUCTION:

With W on his R, M line up close to musicians. After opening chord, dancers balance L & R, then proceed fwd in LOD. At the call "Fuera", (meaning 'out'), M turns W CW placing her at his R in a single circle.

PART A: UNO (One)

M lifts his R arm (which is holding W's L hand) over ptr's head while circle con't moving to the R. "CAMBIO" ('Change'), M lifts arm away and repeats same with W on L as circling reverses also.

PART B: CADENA (Chain)

M gives his R hand to corner W. W move in a Grand-R-&-L pattern but M remain in place. With the call "CAMBIO" W goes around her ptr and goes back (opp LOD) while M has turned to face LOD. On meeting again, M twirls his ptr into pos on his R in the single circle moving to the R.

PART C: MUJERES DENTRO (Women In)

W form inner circle moving to the R, then to the L; M move in opp direction. Two circles of dancers come tog (M do not release hands) and W put their arms up on ptr's R sho and next M's L sho. Circle is moving only slowly CCW while the in-out movement is accentuated. When "UNO" is called, W bringing arms up, fingers touching, go into ctr (2 cts) and back up (2 cts), progressing one place, again putting hands up on M's shos; at "OTRO" (Other'), W repeat until they are back home. Again, W form inner circle moving to the R, then L; M move in opp direction.

PART D: FUERA (Out)

Two circles of dancers come tog (W do not release hands) and at the call, M drop hands, 1/2 turn following R sho and back into circle under W's arms, straighten and reach

over these to clasp hands behind W's backs (4 cts). Circle con't CCW slowly with accent on in-out movement. At leader's signal, without releasing hands, M make 1/2 turn twd their L sho and duck under W's arms. Circle con't to move.

PART E: CADENA (Chain)

Repeat PART B (CADENA).

PART F: MEN'S MILL

M go to ctr with L arm hold and move CCW holding ptr by waist. At "FUERA" cpls turn CCW in place and on returning to mill pos, M take hold of W's L hand to twirl her CW on to the M ahead. W progresses until ptr is reached.

PART G: MUJERES DENTRO

Same as W's inner circle in PART C, except that W circle L first, then R.

PART H: UNA CON LA CONTRARIA (One With Your Corner)

M, his R arm raised, pulls his corner by the L hand to guide her to dance around him past R and L shos. Having dropped his L hold, with his R hand he takes W's L to twirl her CW past him into pos on his R. Single circle of dancers is turning CCW when "OTRA" signals another progression. Fig con't until W reaches her ptr.

PART I: FUERA

Circle breaks up when pairs follow lead cpl to form double line and alternately arch and go under. Reverse. Then lead cpl arch over all and on emerging, M alternately change sides. Cpls remain facing each other in 2-hand hold, arms relaxed, elbows away from body, and keep time to music. At "FUERA" M back up with their ptrs until there is a double line of cpls. At leader's signal, he and others in corresponding pos double back (there are 4 lines of dancers moving); ptrs again face and assuming 2-hand hold await the final chord to face the audience and bow.

NOTE TO LEADER: Figs may be spaced by tying in song, "La Farola del Mar", with PART C when W are in inner circle for 2nd time; "El Surrón del Gofio" can be the other 'tie in' matching with PART H. Should the record be too long for a small group, the following FIG can be added between B & C: Leader raises R arm & follows with ptr under arch. Others follow without dropping hands.

SOURCE: Research on this dance was done in Portugal by Madelynne Greene in 1962.

MUSIC. Record: UNIDISC EX 45222M, Side 1, Band 2.

FORMATION: Dancers in two lines, M and W face-to-face, any number of cpls.

PATTERN

Meas

FIG. I: (9 meas)

The steps: 3 movements done to the following rhythms: one step with the L twd the L, beg $1/4$ turn to the L. One step with the R which is placed beside the L (you have made nearly a $1/4$ turn). Fall onto L, the R leg swinging in front of the L.

The lines are then in the following pos, all having made a $1/4$ turn to the L.

The arms are open to the side all through FIG. I. The dancers' wrists touch each other lightly at the end of the $1/4$ turn.

The following step is done in the opp way: R,L, fall on R, swinging L leg and making a $1/2$ turn by oneself to the R; L wrists of ptrs touching at the moment they fall on the R ft.

1-8 This ensemble of two steps (moving L, then R) is done 4 times (8 meas).

9 During the 9th meas one is again face-to-face with his ptr, marking two steps in place (L,R).

FIG. II: (5 meas)

1-4 Give R hand to ptr, and move bkwd and fwd with this step: 1 step fwd with L. Just before doing the step, pull lightly on the hands to give impetus to the sideways displacement. The body is slightly turned to stay face-to-face with one's ptr. 1 step with the R which is put beside the L. Give L hands to each other. Fall on L to L crossing R behind L leg, heel at height of calf. Ptrs have changed places. Return home with the same step done opp (R,L, Fall on R). Ptrs give R hand to each other on 2nd beat. This movement bkwd and fwd is done twice (4 meas).

5 On meas 5, do forcefully in place a step with the L, then a step with the R, ptrs facing each other, arms swinging.

FIG. III: (8 meas)

1-4 Again do 2 complete bkwd and fwd movements as before (4 meas).

5-8 During the following 4 meas, do 4 1/2-turns in place (the 1st is in fact a 1/4 turn) with the following step: Put L ft to the L, beg the 1/4 turn. Bring R ft to it, con't the 1/4 turn. Step L, changing its position slightly to finish the 1/4 turn. (The R is slightly raised, toe level with the floor behind L heel). The following 1/2-turn is done twd the R with opp step (R,L,R).
3rd & 4th: repeat of the movement twd L, then twd R. During this part of the dance, W has hands on hips, M's arms dangling. These 1/2-turns are done in place, closer (smaller) than those of FIG. I with which they should make a contrast on the repeat of the dance.

Dance is repeated 4 times.

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NAO VAS AO MAR TONHO
(Nazaré)
Portugal

7

- SOURCE:** The research on this dance was done in Portugal by Madelynne Greene in 1962.
- MUSIC:** Record: UNIDISC EX 45222M, Side 1, Band 2.
- FORMATION:** Dancers are in cpls, and there is an even number of cpls in the circle. M holds ptr's L hand in his R hand. Hands are held with the elbows at about sho height.

PATTERN

Meas

PART A:

- 1-4 8 marching steps, starting L.
- 5-8 8 marching steps, W in front of their ptrs.
- 9-12 8 marching steps CCW in a circle of 4, M 1 in front of their ptrs in the little circles.
- 13-16 Making a 1/2 turn outward, reverse direction in the circle of 4. End in a double circle, M on the inside.

PART B:

- 17-32 Vira rhythm. Do the balance-croise in groups of 2 cpls. Start over from the beginning.
- Repeat from the beginning. End with 16 marching steps in cpls in the circle after the 3rd repeat of the dance.

Presented by Madelynne Greene
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ROSINHA DE CARRECO
(Minho)
Portugal

8

- SOURCE:** The research on this dance was done in Portugal by Madelynne Greene in 1962.
- MUSIC:** Record: UNIDISC EX 45222M, Side 2, Band 2.
- FORMATION:** Dancers in 2 lines, M and W face-to-face, any number of cpls. Arms high. Each meas has 3 beats, symbolized by the black notes.

PATTERN

Meas

FIG. I:

- A 1 1 step of L ft to L. Bring R ft to it, sliding it to L.
- 2 Fall on L, swinging R ft and leg in front of it. Lower part of body is turned slightly to L.
- 3-4 As in meas 1-2, but with opp feet and direction.
- 5-16 Repeat the above 3 more times.

FIG. II:

- B 17 Start to jump on R ft. Put down L ft, beginning 1/2-turn twd L sho.
- 18 Put down R ft, con't the 1/2-turn. Put down L ft, turning back to one's ptr.
- 19-20 Stamp R ft twice.
- 21-22 With the steps described for meas 17-20, FIG. II, but in the opp direction with the opp feet. Start with a hop on L ft, make one complete turn indiv.
- 23-24 Stamp L ft twice.
- 25-32 Repeat the movements of meas 17-24, FIG. II; i.e.: one complete turn each 4 meas, ending back to ptr.

FIG. III:

- A 1 Step with L ft twd middle of the formation, making a 1/4-turn twd L sho.
- 2 Another 1/4-turn with L sho but keeping the body weight over the L, which serves as a pivot, and pointing R ft twd middle of the formation beside one's ptr.
- 3 Step R, beg a 1/2-turn twd the outside of the formation.

- 4 Put down R ft and bring weight over it.
- 5-16 Repeat meas 1-4 three times. One begins back-to-back only with the first meas.

FIG. IV:

- B 17-18 Facing ptr, 2 vira steps in place (L,R).
- 19-20 Change places, crossing face-to-face with ptr in 2 vira steps.
- 21-24 Same movements to get back to place as in meas 17-20.
- 25-32 Repeat meas 17-24.

Start again with FIG. I. Three repeats altogether.

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(Canary Islands)

SOURCE: These are three little songs usually danced in series. The TAJARASTE is attributed to the Guanches, aborigines of the Islands. They no longer exist, but extant remains attest to their life prior to the Spanish conquest in the 15th century.

MUSIC:

FORMATION: Single circle of dancers all facing out. W is on M's L.

PATTERN

Cts

TANGANILLO:

- 3 OPENING CHORD. All balance R and L.
- 1-12 M leads W to make a complete turn following her R sho to balance L with her corner, then R with her ptr. Meanwhile, M (omitting turn) balances R, then L, before progressing counter LOD with R step-tog-step, L in LOD; at this point, M assists passing W by taking her R hand in his L and gently pushing her with his other hand. W progress inside circle with L step-tog-step in LOD, then pivoting full CW turn to place.

Pattern is continually repeated.

SANTO DOMINGO:

- 1-12 INTRODUCTION: M still has his ptr on his L. They face one another. M's R sho is twd the ctr of the circle. Directions are for M; W do opp. Dancers usually sing.
- 1-2 A: SAN; step back with R ft. TO; cross L ft in front of R.
 3-4 DO; step R with R ft. MIN; hold.
 5-6 GO; point L, hold.
- NOTE: As dancers progress twd ctr of circle, arms are gradually raised & fingers snap as in FOLIAS.
- 7-12 B: DOMINGO SANTO; repeat in opp direction.
- 1-2 C: 1/2 turn, following L sho, crossing R ft in front of L; step L in place.
 3-4 Step R in place, hold.
 5-6 Point L, hold.
- 7-12 D: Repeat 'B' ftwk, but twd ctr of circle.
- 1-6 E: Repeat 'A' ftwk, but away from ctr of circle.

7-12 F: 1/2 turn following R sho, crossing L ft in front of R; step R,L, hold, point R, hold - having passed R shos with W, also progressing.

Repeat 'A' through 'F' twice; then 'A' through 'D'.

TARAJASTE:

Tempo is increased without transition. Pairs of dancers face each other and are close to the ctr of circle (M face LOD).

1-2 A: Step back on R ft, cross L in front of R.
 3-4 Step R with R ft, hold.
 5-6 Lift L ft, hold.

1-2 B: 1/2 turn following R sho, crossing L over R ft,
 step R.
 3-4 Step L, hold.
 5-6 Lift R, hold.

1-6 C: Reverse direction of 'A'.

1-2 D: Step L back, 1/2 turning following L sho, step R.
 3-4 Step L, hold.
 5-6 Lift R, hold.

Repeat 'A' through 'D' four times. Dance ends with 2 stamps in place: R,L.

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VIRA DO SITIO
(Nazaré)
Portugal

12

SOURCE: Research on the dance was done in Portugal by Madelynne Greene in 1962.
Le Sitio is the hamlet of Nazaré situated on the cliff which dominates the village.

MUSIC: Record: UNIDISC EX 45222M, Side 2, Band 1.

FORMATION: An even number of cpls, preferably 10 or 12 cpls to a circle** - in a double circle, M on the inside, ptrs face-to-face. (Count off in cpls 1-2, 1-2, etc).

**After circle is formed and other dancers wish to join there should be TWO CPLS join the circle. (Since the dance is done in even amounts of cpls, in units of 4 people). Starting counting 1 and 2 as you face the LOD, cpl #2 following #1.

The dance is divided into 5 parts, which follow thus:

X = Man	A. 15 measures	D. 15 measures
O = Woman	B. 9 measures	E. 16 measures
	C. 15 measures	E. 16 measures plus
	B. 9 measures	1 measure.

PATTERN

Meas

FIG. I:

A 1-8 Beginning R, waltz to own R in the big circle, revolving R.
9-15 Revolving L, waltz back to orig pos, L in big circle.

FIG. II:

B 1-2 Two waltzes on the spot (L,R) swaying a lot, snapping
fingers on first beat of each meas.
3-4 Change places with ptr (2 waltzes), passing R shos and
end facing ptr.
5-8 Repeat these 4 meas to return home.
9 Clap hands twice.

FIG. III:

C 1-15 (In a circle of 4, cpls 1 & 2) circle CCW with 15 waltzes
(begin R), returning home to face own ptr.

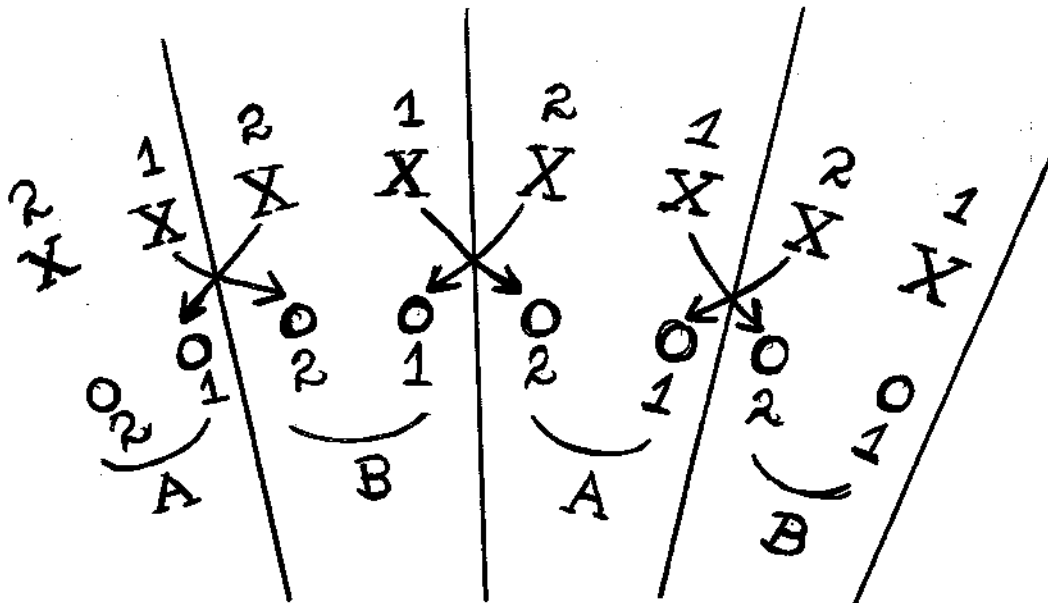
FIG. IV:

B 1-9 Repeat 'B' as above (FIG. II).

FIG. V:

D 1-15 (In a circle of 4, cpls 1 & 2) circle CW with 15 waltzes
(begin L), returning home to face own ptr.

STEP VI: (con't) E 9-16 M #1 in 'A' group looks to neighbor's W #2 of 'B' group and a new "square" is formed of cpl #1 of 'A' and cpl #2 of 'B'.



E 1-8 Repeat with same neighbors to get back to diagram E 9-16.

E 9-16 Repeat with orig square to return home.

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FIG. V: BALANCÉ-CROISÉ

- E (Each of cpls 1 & 2 - begin R).
- 1 M 1 and W 2 do one waltz step twd ctr of square.
- 2 Another waltz fwd and end L sho to ptr (almost touching).
During these two meas M 2 and W 1 do 2 waltzes in place.
- 3-4 The 1st cpl returns to place with 2 waltzes, as the 2nd
cpl starts to enter in the same fashion. M 2 and W 1
take 2 steps twd ctr as described for M 1 and W 2 in
meas 1-2.
- 5-6 M 1 and W 2, taking little longer steps, move twd ctr
and come face-to-face. At the same time M 2 and W 1 do
the bkwd step which ends their balancé.
- 7 The following step (begin R) is done backing up twd
the place left by the person opposite you.
- 8 Con't backing up (begin L) so that you have exchanged
places.

At this point, the dancers	2	1	2	1
end in this pos, everyone	X	X	X	X
facing their own ptr. Now		L		
look diag to 'new square'.	0	0	0	0
	2	1	2	1
	A		B	

- 9-16 Instead of doing the repeat of the balancé-croisé as
usual, you do it with 'new neighbors'. For M 1 and W 2
it is the neighbor on the R.

- E 1-8 Repeat with same neighbor to get you back to your orig
source.
- 9-16 Repeat with orig diag person to get back home.
- 17 Clap twice.

Repeat 'A' through 'E', including the claps.

End dance with another repeat of 'A' and 'B', with
music slightly faster.

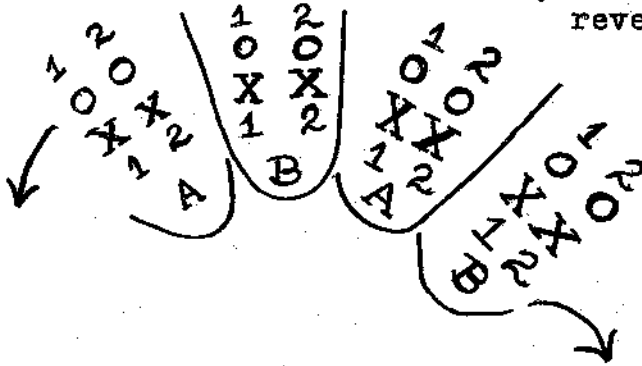
(See diagrams, next page).

Presented by Madelynne Greene
Idyllwild Workshop - 1969

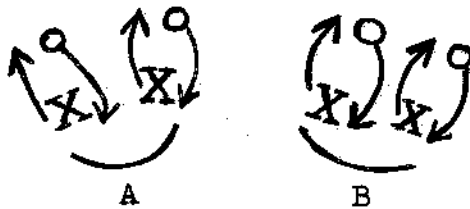
DIAGRAMS:

STEP I: A 1-8 W move to own R;
M move to own R, then all
reverse.

W	O	O
	(1)	(2)
M	X	X
	(1)	(2)

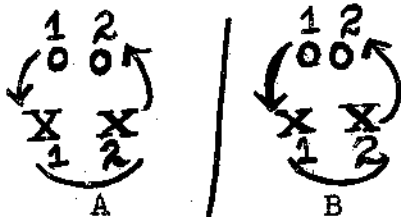


STEP II: B 1-4 Balance and change places



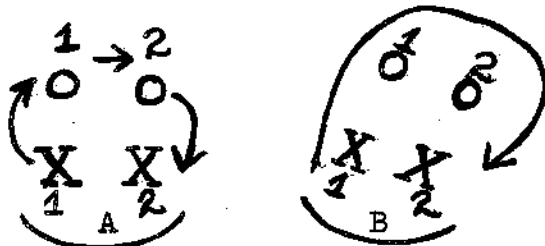
5-8 Reverse and return home

STEP III: C 1-15 Form circles moving CCW



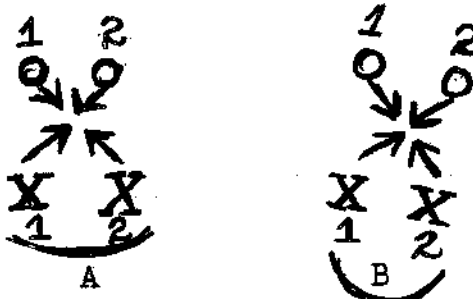
STEP IV: B 1-9 Repeat Balance and change places

STEP V: D 1-15 Form circles moving CW.



STEP VI: E 1-8 Balance and Cross

Balance fwd and bkws,
then cross over diag.



AT END of fig, all M
will be on outside of
double circle.

Folk Lore classes, as an adjunct to the Folk Dance Workshop, are meant to enrich the camp experience of attendees. Enjoyment of the world around us in general, and of folk dancing in particular comes through understanding of what "makes the other fellow tick". We can accomplish this through study of traditions, costumes, customs, folk lore, music arts and dances. Since all of these are forms of human expression we can see the soul of a people emerge through such study until they no longer seem "foreign", but rather becomes cherished friends.

During the 1969 session of the Idyllwild Folk Dance Workshop we will try to cover the following activities in the folk lore segments:

- a - One session with Jan Sejda lecturing on Polish costumes, customs, etc, with a display of some of his truly beautiful costumes.
- b - Lecture on planning a costume for either a man or woman. Emphasis will be on authenticity, comfort, ease of construction rather than elaborateness. Also the planning of meaningful parties for home, school or club through application of folk traditions and customs. (Mon, July 7).
- c - One session with Carmen Sordo presenting folk lore of her native Mexico, possibly with a display of costumes, crafts, etc. (Tues, July 8).
- d - One session of folk crafts. We will chose from among these: "Yarn Painting" of the Huichole Indians of Mexico; construction of Mexican paper flowers and Christmas ornaments; waist loom weaving; beading; etc. (Wed, July 9).
- e - One off-campus activity with emphasis on a specific nationality. (This will be at the Barnett home on the edge of the ISOMATA grounds). (Thurs, July 10).

For the first time in three years we will not use motion pictures. Costume illustrations will be available for perusal at all sessions and each class will end with a 15-minute question and answer period. Students will be requested to bring specific questions in writing to permit the instructor time for research if needed.

Everyone is requested to fill out and return the enclosed questionnaire and students taking the course for college credit will be required to complete a brief, uncomplicated assignment. This will be due by the end of Thursday's Folk Lore session. We hope that the 1969 Idyllwild Folk Dance Workshop will be a most enjoyable and rewarding experience for everyone, and that we will see you (and all your friends and relatives) in 1970.

Presented by Liesl Barnett
Idyllwild Workshop - 1969

FOLK LORE CREDIT ASSIGNMENT

2

Plan a complete nationality party. Foods, decorations, activities, invitations, costumes.....the works. Present your ideas in a brief essay form of 200 words (1 page) or more. Assignment must be legible, but need not be typed. You may include sketches if you wish, but it is not a requirement to do so.

Other students may participate in this if they wish and perhaps we can then pool all these ideas for a wham-bang wing ding at Idyllwild in 1970.

Liesl Barnett
Idyllwild - 1969

MAGAZINES: Let's Dance; Viltis; National Geographic; Arizona Highways; Desert; Venture; Holiday; Travel; Westways.

BOOKS:

- Alferd, Violet: THE DANCES OF FRANCE
Arbeau, Thoinet: ORCHESOGRAPHY (Forerunner of Labanotation)
Armstrong, Louise: THE DANCES OF PORTUGAL
Banateanu, Focsa & Ionescu: FOLK COSTUMES, TEXTILES & EMBROIDERIES
 OF ROMANIA
Bauer, H. & Carlquist, S.: JAPANESE FESTIVALS
Breuer, Katherine: DANCES OF AUSTRIA
Czarnowski, Lucille K. von: DANCES OF EARLY CALIFORNIA DAYS
Bruhn, Max & Tilke, Wolfgang: PICTORIAL WORLD HISTORY OF COSTUME
Collie, George: HIGHLAND DRESS
Covarrubias, Louis: THE ISTHMUS OF TEHUANTEPEC
 MEXICAN NATIVE COSTUMES
 MEXICAN FOLK DANCES AND SONGS
 MEXICAN FOLK ARTS AND CRAFTS
de Gardileaume, F.: NATIONAL COSTUMES OF HOLLAND
Hofer, Tomasc: HUNGARIAN PEASANT ART
Kapoczi, Edit: HUNGARIAN PEASANT COSTUMES
Primmer, Karl: SCANDINAVIAN PEASANT COSTUMES
Varju-Ember, Maria: HUNGARIAN DOMESTIC EMBROIDERY
Zunic-Bas, Leposava & Sertic, Zdenka: FOLK TRADITIONS IN
 YUGOSLAVIA - 10 TOURS

There are many excellent books on folk lore and costumes. Much information can be gleaned from cook books dealing with foreign cuisine. Libraries have any number of excellend, though out-of-print books of interest to the serious folk dancer and ethnologist. Unfortunately they can not be used except in the reference rooms of these libraries. Some books which were at one time available only in foreign language editions can now be found in English translations.

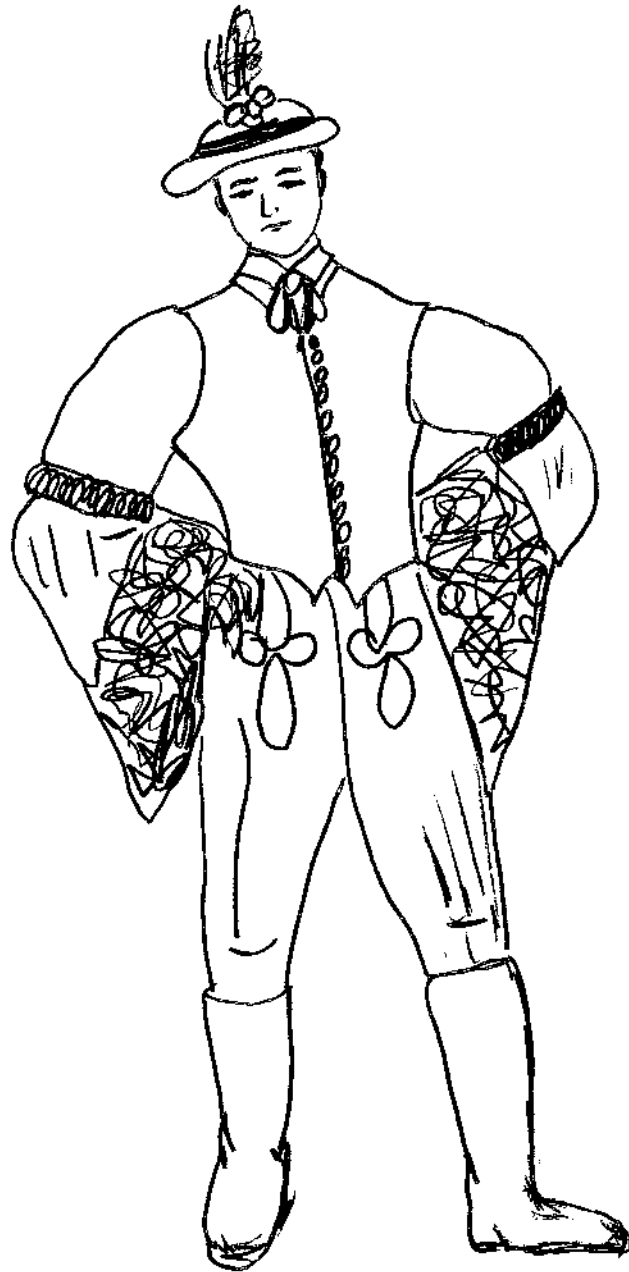
Presented by Liesl Barnett
 Idyllwild Workshop - 1969

Many people are interested in places where costumes, materials, books, etc., may be purchased. Here is a brief list which may be of some help.

The Button & Buttonhole Shop 1439 Santa Monica Mall Santa Monica, Calif., 90405	Trimmings, braids, beads, etc.
Arnello & Davide 96 Charing Cross Road London, WC2, England	Boots and other dance footwear, made to order.
J.R. Christie - "The Hielan' Man" 1445 Santa Monica Mall Santa Monica, Calif. 90405	Scottish dress & accoutrements
Navajo Arts & Crafts Guild Window Rock, Arizona, 86515	Handmade jewelry, Indian wear, etc.
Henderson & McMillan 19 Olivera Street Los Angeles, Calif., 90012	Mexican costumes, books, accessories.
Husfliden Vagsalmenning 3 Bergen, Norway	Norweigan costumes, etc.
Festival Records Pico Blvd. near Normandie Ave. Los Angeles, Calif, 90006	Records; books; opanki, etc.
John's Studio 427 So. Van Ness Ave. San Francisco, Calif., 94103	As above.
Oriental Handcrafts 1133 Broadway San Diego, Calif.	Saris; jewelry; etc.

Other names and addresses can be furnished upon request.

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Idyllwild Workshop - 1969



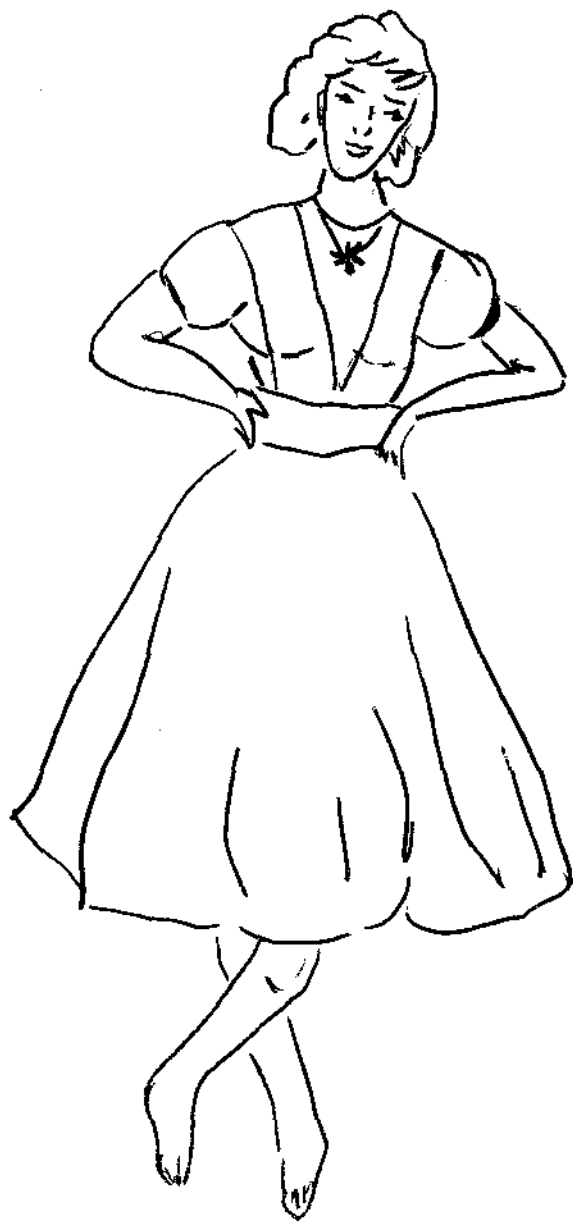
MISKOLCZ, HUNGARY

Liesl Barnett
Idyllwild - 1969



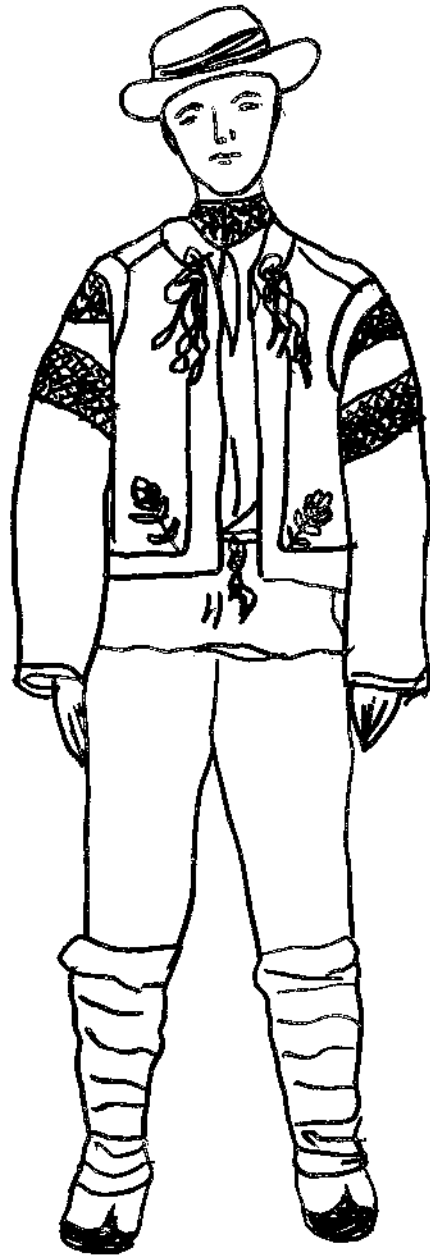
MISKOLCZ, HUNGARY

Liesl Barnett
Idyllwild - 1969



MODERN ISRAELI
COSTUMES

Liesl Barnett
Idyllwild - 1969

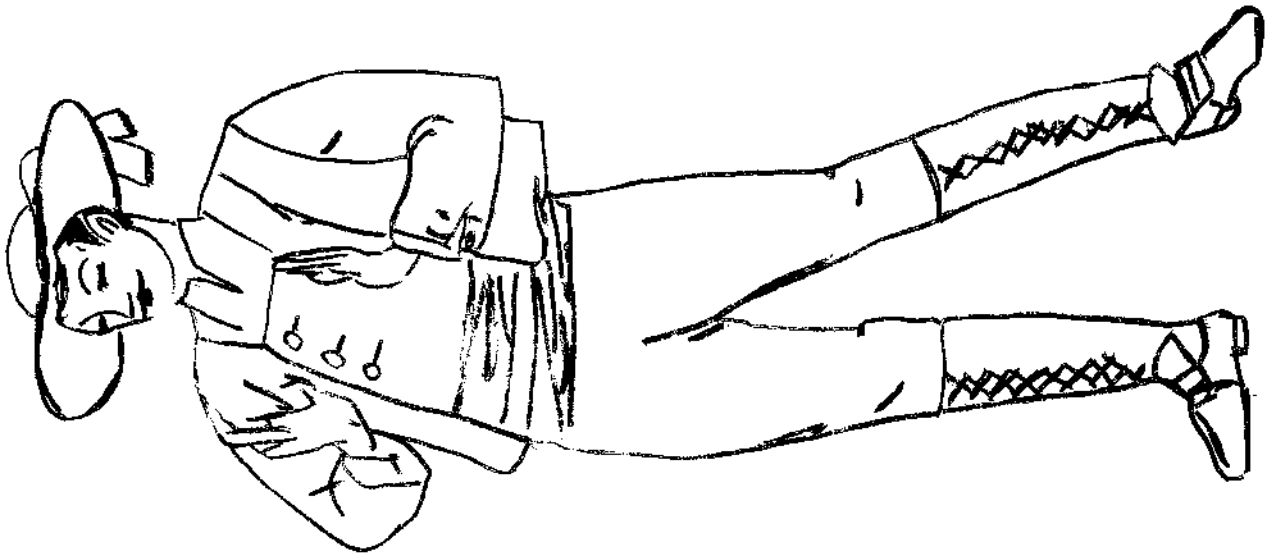


BUKOWINA, ROMANIA

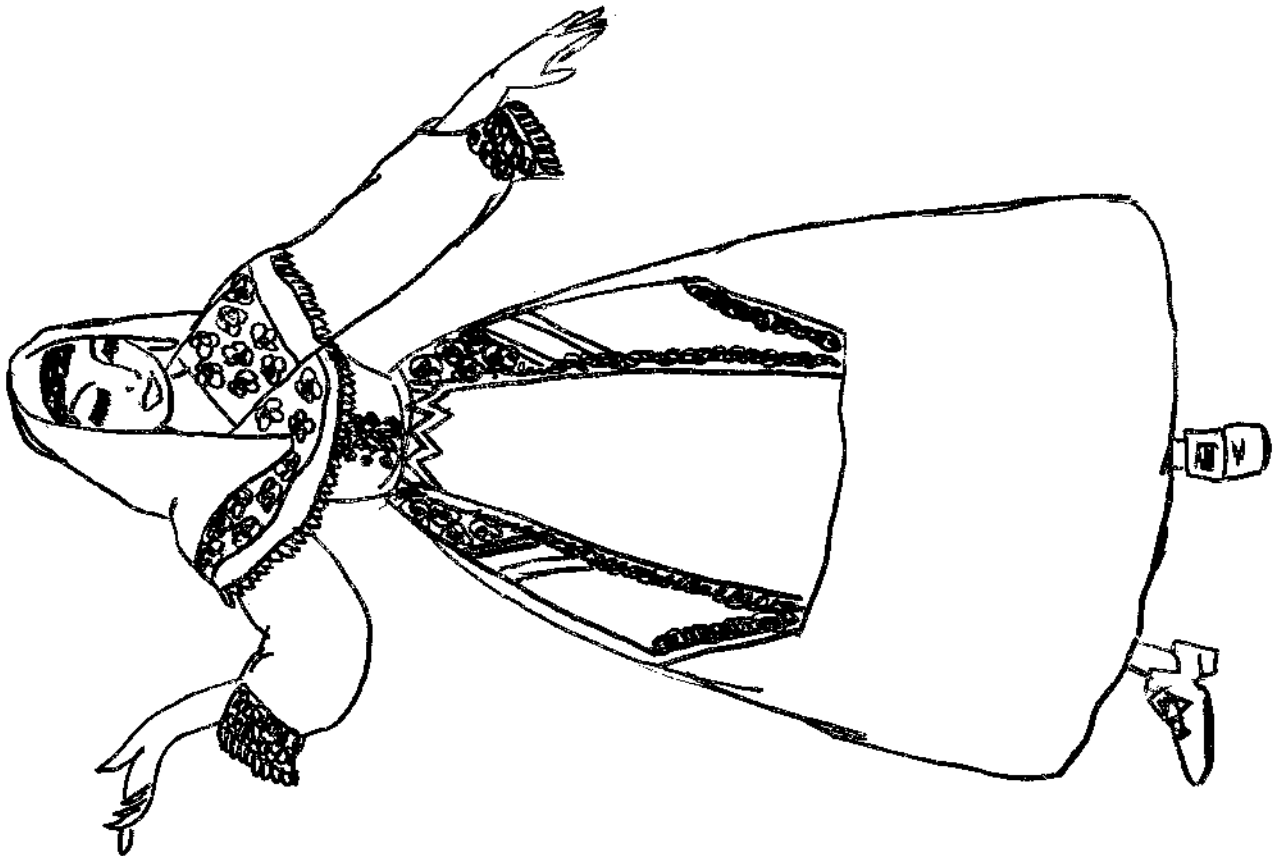


BUKOWINA, ROMANIA

Liesl Barnett
Idyllwild - 1969



SALAMANCA, SPAIN



Liesl Barnett
Idyllwild - 1969