



Twentieth Anniversary, 1950 - 1970
 IDYLLWILD SCHOOL OF MUSIC AND THE ARTS
 (ISOMATA)
 Idyllwild Campus of the
 UNIVERSITY OF SOUTHERN CALIFORNIA
 Idyllwild, California 92349



FOLK DANCE WEEKEND

for Gene
Sam
Staller

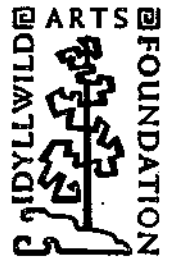


JULY 3-5,
1970

Maria S



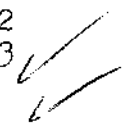
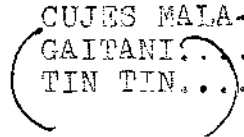
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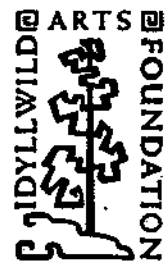
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(oh-rihl) The Logger

SOURCE: Polish couple dance from the province of Mazowsze.

MUSIC: Record: BRUNO Hi-Fi BR 50137 Side A, Band 3.
Time; 2/4 Tempo; Moderato

STARTING POSITION: Circle of cpls in social dance pos, M facing LOD.

Music: 2/4

PATTERN

Meas

1-8 INTRODUCTION: 8 meas of 2/4.

1-2 Cpls progress in LOD, M start with R ft, W with L ft, do three light running steps and one heel-click.

| | | | | |
|-----|------|------|------|------------|
| Ct. | 1 | 2 | 3 | 4 |
| | step | step | step | heel-click |
| M | R | L | R | R |
| W | L | R | L | L |

3-4 Repeat meas 1-2 with opposite footwork.

5-7 The next movement is in 3/4 time in spite of the music, which remains in 2/4 time. Hint: Consider these 3 meas of music in 2/4 time as if they were 2 meas of music in 3/4 time (six beats).

Cpl makes a full CW turn progressing in LOD, with knees bent doing step step heel-stamp ('pivot').

| | | | |
|-----|------|------|------------|
| Ct. | 1 | 2 | 3 |
| | step | step | heel-stamp |
| M | R | L | R |
| W | L | R | L |

REPEAT ONCE MORE with the same footwork.

8 Do on the spot one hop and two heel-stamps.

| | | | |
|-----|---|-----|---|
| Ct. | 1 | and | 2 |
| M | L | R | R |
| W | R | L | L |

REPEAT THE DANCE FROM THE BEGINNING AS OFTEN AS DESIRED.

INFORMATION: CHOLUPIEC (Ho-woo-pyets) HEEL-CLICK

Stand with wt on R ft, L ft extended to side.
Then jump up on R ft, striking R heel with L heel
in the air, and land on R ft.
This is called a RIGHT CHOLUPIEC (RIGHT HEEL-CLICK);
the LEFT CHOLUPIEC is done with opposite footwork.

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Presented by Jan Sejda
Idyllwild Weekend - 1970

MUSIC: Record: MONITOR MF 362, Side 1, Band 6
 "DO SLUBU MARYSIU" - 'Time to be Married'
 Time: 3/4 & 2/4 Tempo: Moderato & Presto

STARTING Two circles facing the center with joined hands, W's
 POSITION: circle inside the circle of the M's circle.

MUSIC: 3/4; 2/4 PATTERN

Meas

- 1-4 3/4 INTRODUCTION
- PART A:
- 1-2 3/4 M circle two waltz steps progressing LOD beg R ft.
 W " " " " " RLOD beg L ft.
- 3 2/4 M take Step-Touch to the R - LOD.
 W " " " " " L - RLOD. Do this Step-Touch
 with knees slightly bent.
- 4 2/4 Reverse meas 3.
- 5 3/4 Straighten your body.
- 6 3/4 Bow to the center.
- 7-10 Repeat from meas 1-4, but with opp feet and direction.
- 11 3/4 Place both arms on hips (M & W).
 With Step-Touch M turn 1/4 to his R on the spot to face
 LOD.
 With Step-Touch W turn 1/4 to her L on the spot to face
 RLOD.
- 12 3/4 M take Step-Touch to his L & W take Step-Touch to her
 R. They meet face to face in one circle. M facing LOD
 & W facing him, each cpl take the social dance pos
 (joined arms extended straight, pointing to the center).
- PART B:
- 13-14 3/4 In social dance pos progressing LOD with two Waltz
 Steps, make one CW turn (M start with R ft, W with L ft).
- 15 Progressing in LOD, still in social dance pos, take one
 Waltz Step (M fwds, W bkws) - DO NOT TURN. M start
 with R ft, W with L ft.
- 16 Ct 1: Moving RLOD, M steps bkwd one step with L ft,
 W steps fwd one step with her R ft.
 Ct 2: Hold.
 Ct 3: Hop in place (M on L ft, W on R ft).
- 17-28 Repeat meas 13-16 three more times.

PART C:

- 29 3/4 Release R hand of the M & L hand of the W & with Step-Close M turns 1/4 to his R & W turns 1/4 to her L, both face away from the center. All join hands in one circle.

| Ct. | 1 | 2 | 3 |
|-----|-----------|-----------|-------|
| | Side-Step | (nothing) | Close |
| M | R | - | L |
| W | L | - | R |

- 30 M to his R & W to her L. M steps on his R ft & swings his L ft across in front of his R ft. W the same with opposite footwork.
- 31 Repeat meas 29 taking a 1/2 turn to face ctr but with opposite footwork.
- 32 Repeat meas 30 facing the ctr with opposite footwork.
- 33-34 Repeat meas 31-32 with opposite footwork & direction.
- 35 Repeat meas 31.
- 36 Take two stamps on the spot (facing center).

| Ct. | 1 | 2 | 3 |
|-----|-------|-------|---|
| | Stamp | Stamp | - |
| M | R | L | - |
| W | L | R | - |

BRIDGE:

- 1-4 3/4 During these 4 meas, with 4 Waltz Steps, return to the original position as in meas 1 - PART A (two circles, facing ctr). BE POLITE; BEFORE YOU LEAVE YOUR PTR, BOW!

Repeat the dance from the beginning (PART A,B,C).

Notice: The beauty of the dance is in the music. Please pay close attention to the musical phrase and do what the music dictates. When the music slows down, please slow down your movements with it. When the music is lyrical, express lyricism, and when the music is gay show gait.

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(Sta-rah Bah-bah) Old Woman

SOURCE: Cpl dance from the region of Warmia and Kurpie (Poland).

MUSIC: Record: BRUNO Hi-Fi BR 50137, Side B, Band 4.
Time: 2/4 Tempo: Moderato

STARTING POSITION: Circle of cpls in social dance position, M facing LOD.

MUSIC: 2/4

PATTERN

Meas

PART A:

1-2. Cpl takes two Side-Step Close, then one Side-Step, then one Jump on both feet, twd the center of the circle.

| | | | | | | |
|-----|-----------|-------|-----------|-------|-----------|------|
| Ct. | 1 | and | 2 | and | 3 | 4 |
| | side-step | close | side-step | close | side-step | jump |
| M | L | R | L | R | L | RL |
| W | R | L | R | L | R | RL |

3-4 Same as Meas 1-2, with opp ftwk & in opp direction.

5-6 Cpl does two Stamps on the spot.

| | | | | |
|-----|-------|---|-------|---|
| Ct. | 1 | 2 | 3 | 4 |
| | stamp | - | stamp | - |
| M | R | | L | |
| W | L | | R | |

7-8 Cpl makes a full CW turn on the spot (pivot) with four steps.

| | | | | |
|-----|------|------|------|------|
| Ct. | 1 | 2 | 3 | 4 |
| | step | step | step | step |
| M | R | L | R | L |
| W | L | R | L | R |

9-10 Repeat Meas 5-6.

11-12 Repeat Meas 7-8, but make 1 1/4 turn instead of one turn. M ends facing outside of circle.

PART B:

1-2 (Maintaining social dance pos): On Ct. 1, bend your knees, keeping back straight; on Ct. 2 straighten body; do this twice.

| | | | | |
|-----|------|------------|------|------------|
| Ct. | 1 | 2 | 3 | 4 |
| | bend | straighten | bend | straighten |

3-4 Pivot as in PART A, Meas 7-8.

5-8 Repeat Meas 1-4.

9-12 Take six Side-Step Close, twd LOD, and Stamp three times on the spot.

| | | | | | | | |
|-----|-----------|-------|-----------|----------|--------|--------|-------|
| Ct. | 1 | and | 2 | and ... | 7 | and | 8 |
| | Side-step | close | side-step | close... | stamp, | stamp, | stamp |
| M | L | R | L | R ... | L | R | L |
| W | R | L | R | L ... | R | L | R |

13-16 Repeat Meas 9-12, but with opp ftwk & in reverse direction (RLOD).

REPEAT PART B ONCE MORE.

REPEAT PART A FOUR MORE TIMES.

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Presented by Jan Sejda
 Idyllwild Weekend - 1970

(Northern Portugal)

SOURCE: This lively dance from the Minho area near the town of Oporto was learned by June Schaal in Lisbon from Antonio D'Olivera Texeira, a folklorist who teaches & exhibits throughout Portugal. Music by Tuilo Periera, Accordionist.

MUSIC: Record:

FORMATION: Lines of epls, M facing W about 4 ft apart with M L sho twd music. Arms are curved fwd, slightly above sho ht.

STYLING: When starting on the R ft, body should usually bend sl sdwd to the R from the waist up (this is basically a body movement & NOT an arm movement), & conversely when starting on the L ft. Movement of the whole body should be down (ct 1), up (ct 2), & slightly down (ct 3). There should be finger-snapping to the music, or finger cymbals may be used. There should be some shouting by the M, particularly during the "Wheel (Roda)" pattern, when M should shout "Roda". During the "Toe Stepping" pattern, there should be much squealing by the W & laughter by the M. The general attitude should be one of gaiety & abandonment.

STEPS: WALTZ BALANCE, WALTZ STEP, RUNNING WALTZ, JOTA, HEEL STEP, STEP-LIFT:

Waltz Balance: Step sdwd R on R ft (ct 1), step L beside R (ct 2), step R in place (ct 3). All is reversed when starting with the L ft. This may be done fwd & bkwd.

WALTZ STEP: Starting R ft, large progression (ct 1), step L beside R (ct 2), small progression (ct 3). All is reversed when starting L ft.

Running Waltz: Starting R ft, large progression (ct 1), small progression (ct 2), small progression (ct 3). All is reversed when starting L ft.

Jota: (2 meas) - Jump on both ft, R in front of L & fairly close together (ct 1), hop on L raising R ft diag fwd & to the R (ct 2), start swinging R ft behind L (ct 3). Step R across behind L ft (ct 1), step L sdwd to L (ct 2), step R across in front of L ft (ct 3). (This jota is done along the lines, & NOT circularly around own ptr).

Heel Step: Step on R heel fwd, toe up & pointed to the R (ct 1), hold (ct 2), step L in place (ct 3). Every heel step is done on the R ft.

Heel Lift: Step on the R (ct 1), lift onto ball of R ft (cts 2,3). All is reversed starting on the L ft.

ABBREVIATIONS: Abbreviations are those used in "Let's Dance Volumes" & "Folk Dances from Near & Far".

MUSIC: 3/4

PATTERN

Meas

- 1-8 INTRODUCTION:
As desired, & starting on any odd meas, kind of mark time almost in place, by doing a step-together-step twd the ft of the set, & on the last step turn the whole body & feet slightly back twd head of set. Repeat to end of INTRO.
- PATTERN I: SIDE BALANCE & TURN
- 1 Waltz balance twd ft of lines.
- 2 Waltz balance twd head of lines.
- 3 Waltz step 1/2 turn to back-to-back (M CW, W CCW), near hands touching or nearly so.
- 4 Waltz balance twd ft of lines.
- 5-6 Waltz step one turn to back-to-back (M CCW, W CW), near hands touching.
- 7 Waltz balance twd head of lines.
- 8 1/2 turn to face ptr (M CW, W CCW) with step, step, hold.
- 9-16 Repeat Meas 1-8, starting twd head of lines & reversing all.
On last Meas M steps R, L, hold.

PATTERN II: CIRCLES

- 1-8 With running waltz starting R ft, R shos twd ptr (but not adjacent) & sl back-to-back circle approximately once CW with ptr.
- 9-16 With R shos adjacent, extended R arms touching back of ptr's L sho, locking at ptr over R sho, & outside arms curved upwd from sho (elbows a little above sho ht), M stamp first ct & circle CCW once with ptr with 7 meas of running waltz. On Meas 16, back into own place.

PATTERN III: WHEEL (BODA)

(In this pattern, individuals turn CW while progressing around their ptr CCW, & the reverse is done on the repeat.)

- 1-2 Starting R ft, ptrs fairly close, swing L arms low & fwd starting CW turn with first waltz step. Complete CW turn on 2nd waltz step, having progressed 1/4 CCW around ptr, ending with arms in usual position. (Everyone should now be in a single line).

- 3-6 Repeat action of PATTERN III, Meas 1-2 two more times.
- 7-8 Turn CW $1\frac{3}{4}$ times into orig place with 5 steps, holding last ct.
- 9-16 Repeat action of PATTERN II, Meas 1-8, starting L ft, turning CCW & progressing CW around ptr to orig position.

PATTERN IV: CHANGE PLACES & CIRCLE

- 1 Both starting R ft, arms held almost straight up from the shos, come to R shos adjacent with ptr, with waltz step. On last ct begin a $1/2$ CCW turn.
- 2 Complete $1/2$ CCW turn with waltz step & back into opp place, but stay close to ptr.
- 3-4 Repeat action of PATTERN IV, Meas 1-2, back to place.
- 5-8 Repeat action of PATTERN IV, Meas 1-4.
- 9-16 Arms return to normal pos, starting R ft, L shos twd ptr, circle CCW once back to place, ending with L shos twd ptr.

PATTERN V: BALANCE, BUMPS, & CROSS-OVER

- 1 Starting R ft, waltz balance away from ptr.
- 2 Turn $1/2$ CCW with one waltz step, ending close to ptr.
- 3-4 Waltz balance twd ptr, bumping R hips, & waltz balance away.
- 5-8 With waltz steps, passing to L of ptr, change places passing face-to-face & individually turning CW twice, to finish in opp position with L shos twd ptr.
- 9-16 Repeat action of PATTERN V, Meas 1-8, back to place, & finish facing ptr.

PATTERN VI: JOTA

- 1-2 Both starting R ft in front of L, one Jota in place.
- 3-4 Repeat Meas 1-2, starting L ft in front of R.
- 5-8 Individually turn once CW in place with 4 heel steps, leaning somewhat fwd from the waist.
- 9-16 Repeat action of PATTERN VI, Meas 1-8.

PATTERN VII: TURNING JOTA

- 1-2 With R shos twd ptr, R arm across chest & L arm high, dance one Jota step, starting R ft in front of L, & turning once CW during Meas 2.

- 3-4 Repeat action of PATTERN VII, Meas 1-2, starting L ft in front of R, & reversing arms & turn.
- 5-16 Repeat Meas 1-4, three more times.

PATTERN VIII: TRIANGLE & CIRCLE

- 1 Small leap fwd on R ft with heel-lift step, R shos twd ptr slightly back-to-back in a single line, bringing L ft to R calf (ct 1), hold (cts 2,3).
- 2-3 Step back to place on L with heel-lift (1 Meas), & step R beside L with heel-lift (1 Meas).
- 4-6 Repeat PATTERN VIII, Meas 1-3, starting L ft & L shos twd ptr, reversing all.
- 7-8 Repeat Meas 1-2 only.
- 9-16 Starting R ft, R shos twd ptr, circle CW once back to place & end facing ptr, very close, with arms curved fwd around ptr but not touching, M arms above W.

PATTERN IX: TOE STEPPING

- 1 With waltz balance, M leap fwd on L ft, leaning bkwd sl as if to step on W toes, while W start R ft bkwd, bending fwd trying to avoid M ft.
- 2 Repeat PATTERN IX, Meas 1, reversing action; that is, M bkwd on R ft leaning fwd & W fwd on L ft leaning bkwd, W trying to step on M toes.
- 3-8 Repeat Meas 1-2, three more times.
- 9-16 Repeat action of PATTERN IX, Meas 1-8, turning once CW in place as a cpl, turning 1/4 turn with each 2 Meas.

PATTERN X: AWAY & TOGETHER

- 1-2 Lines separate. Both starting R ft, with 2 step-lifts make 1 complete CW turn away from ptr, finishing with L shos twd ptr, R hand curved over head, L arm curved across chest.
- 3-4 Stamp R,L,R,L (no wt), hold (cts 2,3 of Meas 4).
- 5-8 Repeat action of PATTERN X, Meas 1-4, starting L ft, turning CCW 1 1/2 times, gradually reversing arm pos, ending with R shos twd ptr & slightly back-to-back for the 4 stamps.
- 9-16 Repeat action of PATTERN X, Meas 1-8, except on ct 3 of Meas 16, both step on R ft close to ptr in a pose, R shos adjacent, bodies bent sl bkwd, L hands high over head & R arms curved across own chest, & looking at ptr.

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Dance notation: Charlie Emerson.

Presented by June Schaal
Idyllwild Weekend - 1970

(Katherine from Kherson)
Ukranian

MUSIC: Record: NATIONAL 4516

BASIC STEP: A low PDB, leap fwd on R (1), bring L near R (&), step on R ft (2). Pause (&), repeat with L ft.

DROP STEP: Run R,L (1,&), step with slight emphasis on R ft & at same time extend L ft fwd (2), pause (&), reverse.

PAWING STEP: Drop on R ft & at same time raise L ft with a slight bend at knee (1), step on L ft to L (&), continue. When changing direction step twice on R (1), L (2), & reverse step.

POSITION: M's hands on hips, W's one hand (mostly R) on chest, L on hip. Danced by 4 W & 2 M.

PATTERN

Meas

- 8 Four W run in, one behind other, & form a large square with a W in each corner, using basic step.
- 8 With 4 drop steps, enter ctr & join hands.
- 8 Circle L with basic steps.
- 8 Circle R with basic steps.
- 8 R hand star, basic steps.
- 8 L hand star, basic steps.
- 8 Dance bkwd to place (or turn around), using drop step.
- 8 Dance again to ctr with drop steps.
- 8 As W dance back to place once more, M enter from 2 opp sides to ctr of square, basic steps but higher knees.
- 8 M hook R elbows, L hand high, & dance around each other with high-kneed basic steps.
- 8 Reverse to L elbows. (Some dance this part with some sort of a squat step - prisyatka).
- 8 M hook R elbows with 2 diag opp W, 4 - M R elbows; 4 - M L elbows. The 2 remaining W meet in the ctr & also hook elbows, reversing when M reverse.
- 8 Both M hook elbows with each other, R & L.

- 8 Both M now hook elbows with the 2 W they haven't danced with before, & the other 2 W enter ctr, as above.
- 8 Both M enter between W 1 & 4 & form a circle, using basic step, circle L & R.
- as needed: M release hold & M 1 threads the needle. During the threading face fwd with threaded hand against chest, elbow downward.
- 8 Drop steps fwd in a straight line.
- 8 Basic steps bkwd.
- 16 Repeat above 16 Meas.
- 8 Turn to side so that all stand behind one another (Indian style); pawing steps to one side.
- 8 Reverse. (If there is enough music repeat pawing steps in both directions).
- EXIT: Serpentine off with tail-end M using prisyatka step.
- NOTE: Depending upon the ability of the M, this dance can be made an advanced performance number of showy caliber.

Presented by Vyts Beliajus
Idyllwild Weekend - 1970

LA BAMBA

SOURCE: Veracruz, Mexico. Pronounced: la BAHM-bah.

MUSIC: Record: PEERLESS 45/5052 A Son Jarocho

FORMATION: Ptrs facing each other in two lines, about 6 ft apart. W holds her skirt out to side, M lets his arms hang loose at sides. He does not grasp hands in back as he does in dances from Jalisco.

MUSIC: 2/4

PATTERN

Meas Cts

INTRODUCTION:

1-8 Facing ptr, do 4 La Bamba steps in place.
9 Pause for the 2 chords of music.

PART I:

1 1 Moving twd ptr, stamp R ft fwd, facing slightly to the L.
2 Step on R ft.

2 1 Stamp L ft fwd.
2 Step on L ft.

3-4 Repeat Meas 1-2.

5 1 Moving back to place, step back on R ft.
& Step back on L ft.
2 Step back on R ft, swinging L ft fwd.

6 Repeat Meas 5 with opp ftwk.

7-8 Repeat Meas 5-6.

9-16 Repeat Meas 1-8.

17-18 Repeat Meas 1-2.

PART II:

1-4 Using 2 La Bamba steps, exchange places with ptr, passing R shos.

5-8 With the same step, turn 1 1/2 times CW in place, ending up facing ptr again.

9-16 Repeat Meas 1-8, returning to orig pos & turning 1 1/2 times.

17-18 Pause.

PART III:

- 1-3 Using zapateado #1, move fwd twd ptr.
- 4 Passing ptr by R sho, circle around each other once; finish facing as at the beginning of the step.
- 5 1 Step on R ft behind L ft.
 & Hop on R ft.
 2 Step on L ft behind R ft.
 & Hop on L ft.
- 6-8 Repeat Meas 5, ending up back in orig pos.
- 9-16 Repeat Meas 1-8.
- 17-18 Pause.

PART IV:

- ah Scuff R heel.
- 1 1 Stamp fwd on R ft.
 & Stamp fwd on L ft.
 2 Stamp fwd on R ft.
 & Hop on R ft.
 ah The step begins again scuffing L heel.
- 2 Repeat Meas 1, using opp ftwk.
- 3-4 Repeat Meas 1-2, passing R shos with ptr.
- 5-8 Using same step, do turn as in PART III.
- 9-16 Repeat Meas 1-8.
- 17-18 Pause.

PART V:

- 1-16 Repeat PART II.
- 1 1 Step fwd on R ft over L twd ptr.
 & Hop on R ft.
 2 Step fwd on L ft over R ft.
 & Hop on L ft.
- 2 1 Step fwd on R ft over L ft.
 & Stamp back on L ft.
 2 Stamp fwd on R ft.
 & Hop on R ft.
- 3-4 Repeat Meas 1-2, using opp ftwk.
- 5-8 Repeat Meas 1-4, reversing direction.
- 9-16 Repeat Meas 1-8.
- 17-18 Pause.

PART VI - A:

- 1 1 Step fwd on R ft, kick L ft in front, keeping heel close to R ankle.
 & Hop on R ft.
 2 Same as ct 1, starting with L ft stepping fwd.
- 2 1 Step fwd on R ft, kicking L ft straight out.
 & Step fwd on L ft, kicking R ft straight out.
 2 Step fwd on R ft, kicking L ft straight out, keeping heel close to R ankle.
 & Hop on R ft.
- 3-8 Repeat Meas 1-2, passing R shos with ptr & making a 1/2 CW turn in opp pos.
- 9-16 Repeat Meas 1-8, moving back to orig pos & turning to face ptr.
 This step is done in the same rhythm as the La Bamba step: step-hop, step-hop, step, step, step. The movements are quick & scissors-like.
- 17-18 Pause.

PART VI - B:

- 1-9 Repeat PART VI - A.

PART VII:

- 1-18 Repeat PART II.-

PART VIII:

- 1-18 Repeat PART VI - A.

PART IX:

- 1-18 Repeat PART II.

PART X:

- 1-16 Repeat PART I, facing up the line (to the M's L).
- 17-18 Step twd ptr with inside ft.
 Make one turn in, by stepping on other ft. M takes W's L hand in his L hand, holding it out to front, & puts his R hand around her waist, both pointing L ft fwd touching floor.

Pronunciation: CHOO-jesh MAH-lah (Listen Girlie); SHOO-shoo MEE-leh. Čuješ Mala is a challenge to those learning kolos, yet it is one of the most popular kolos...it is one of the "shakiest" & fastest. Because of its small & intricate steps it must be seen to be comprehended & appreciated. Šušu Mile is danced essentially the same, the difference being merely in the 'feel' rather than footwork. Recently the tune of "Tamburaško Kolo" has become very popular in ethnic circles in the USA.

MUSIC: Record: KOLO PARTY LP #1505, Side 1, Band 4 & Side 2, Band 3.
FESTIVAL F-4812 "Tamburaško Kolo".

PATTERN

Meas

- 1 With weight on L ft, step on R ft & hop on it (ct 1). Step on L ft in front of R ft (diag R) (ct 2). This will be so fast that it will actually be 2 light taps with the L ft instead.
- 2 Continuing, step R ft to side at the same time drawing L to R (ct 1); 'bounce' twice on R ft (bounce is on ball of R ft; L ft does touch the ground but weight is on R ft) (ct 2).
- 3 Step on L ft (ct 1) & bounce twice on it (ct 2).
- 4 Step on R ft (ct 1) & bounce twice on it (ct 2).
- 5-8 Repeat Meas 1-4 to L, reversing ftwk.

NOTE: Bend both knees on ct 1 of each Meas to get the 'down-up-up' effect, producing the shake. Čujes Mala music consists of five phrases of four meas each. Dance has eight meas, therefore beginning of dance will alternate R & L. Progress to the R.

Presented by John Filcich
Idyllwild Weekend - 1970

SOURCE: Learned from a local family from the Cyclades by Chris Tasulis, leader of Greek dancing in the Los Angeles area. It was presented at the College of the Pacific 1960 Folk Dance Camp by John Filcich.

MUSIC: Record: FEZ 708-B

FORMATION: Closed circle of any number of dancers. Join hands with dancers one person beyond next dancer, R arm under, L arm over.

PATTERN

Meas

- 1-4 Introduction - no action.
- 1 Make sharp 1/4 turn to L on ball of L, raise R bkwd, knee bent, step bkwd in LOD on R (ct 1); continue in LOD, step bkwd on L (ct 2).
- 2 Turn R to face LOD, step fwd on R (ct 1); step fwd on L in LOD (ct 2).
- 3 Face RLOD, step bkwd in LOD on R (ct 1); begin turning twd ctr & cross L behind R (ct &); face ctr & step to R on R (ct 2).
- 4 Move twd ctr, step L,R,L (cts 1,&,2); swing R fwd (ct &).
- 5 Move back out of ctr R,L,R (cts 1,&,2); raise L close to R ankle, (ct &).
- 6 In place step L,R,L (cts 1,&,2); hold (ct &).

Repeat dance from beginning until end of music.
On this same band the music that follows is for Sousta.

Presented by John Filcich
Idyllwild Weekend - 1970

The full title of this dance song is "Tin Tin, Tini Mini Hanim", referring to the "pretty little lady" the song is all about. It is a variant of the "Halay" which is danced by the Kurdish population of Eastern Turkey.

MUSIC: Record: FESTIVAL FM-4007-A

FORMATION: Typical Near East close grasp: bodies stand close together, elbows bent at right angles & clasped hands held out. For this dance a group of about 5 or 6 dancers is ideal. Entire group moves as one unit.

| MUSIC: | 2/4 | PATTERN |
|--------|-------|---|
| Meas | Ct | |
| 1 | 1 | TWO-STEP: Step on R ft diag fwd. |
| | & | Continuing, step on L ft diag fwd. |
| | 2,& | Continuing, step on R ft diag fwd. Hold (&). |
| 2 | 1,& | HALAY: Continuing, cross L ft over R & step heavily with L ft, bringing R ft to L ft, bending both L & R knees. Body leans bkwd. Feet can leap or slide into place. |
| | 2 | BOUNCE: Lift up & lower on balls of both feet. |
| | & | Repeat BOUNCE. |
| 3 | all | Repeat action of Meas 2, however initial L ft crossing is smaller since feet are already in place. |
| 4 | 1,& | Continuing, take a rather large step diag fwd with R ft. |
| | 2,& | Bring L ft to R instep, however weight remains on R ft. |
| | NOTE: | Direction of dancers in above first portion of the dance can be straight fwd, or diag fwd, so as to progress around the floor. |
| 5 | 1,& | Step back with L ft, turning R heel inward, R toe remaining in place. |
| | 2,& | Step back with R ft, turning L heel inward, L toe remaining in place. |
| 6 | | Repeat action of Meas 5. |
| 7 | | Repeat action of Meas 5. |
| 8 | 1,& | Repeat action of Meas 4, cts 1,&. |
| | 2,& | Bring R ft to L ft, keeping weight on L ft (& R ft free to start dance over). |

MUSIC: Record: FOLKRAFT FLP 2.

FORMATION: Line dance, no ptrs, hands down, not too close.

PATTERN

FIGURE I:

Moving in LOD, step L,R,L.
 Jump RLOD on both ft.
 Hop R, turning LOD.
 Step L,R in LOD, touch L twice.

Repeat.

FIGURE II:

Step L, draw R, repeat.
 Step L, leap sdwd to R.
 Step L behind R, step R to R.

Repeat.

FIGURE III:

Step L, draw R, step L, hop L & face ctr.
 Touch R heel twice, hop R as touch L once.
 Pivot on R to face LOD & step L.

Repeat.

FIGURE IV:

Repeat FIG. I.

THEN.....

Step hop L, step hop T to ctr to come down on both feet to deep
 knee bent.
 Yemenite L as coming up.
 Yemenite R.
 Pivot on R & repeat FIG. III.

Repeat all to end.

(Dance notations by Nate Moore)

Presented by Schlomo Bachar
 Idyllwild Weekend - 1970

MUSIC: Record: TIKVA LPT - 104 (Arabic Styling).

FORMATION: Line dance, no ptrs, hands joined down.

PATTERN

FIGURE I:

Wt on R, L heel in front, move L ft to R & L with a little R knee bend. (16)

FIGURE II:

16 walk LOD starting L over R with little knee bend & hip action.

FIGURE III:

8 cts - wt on R, L knee up. Move R & L, circle L ft as hop on R. Step L back, R in place, L heel in front with wt, fall on R pushing L fwd. (Repeat 4 times).

FIGURE IV:

Wt on L, raise R knee. Wt on R, raise L knee, step L,R,L. Reverse. Repeat all of FIG. IV.

FIGURE V:

14 heel clicks, traveling R. Hop R. Wt on R, put L heel out in front, no wt.

Repeat all to end.

(Dance notations by Nate Moore).

Presented by Schlomo Bachar
Idyllwild Weekend - 1970

MUSIC:

FORMATION:

PATTERN

INTRODUCTION:

FIGURE I:

Start R over L with mayim step R,L,R,L. Run R,L. Jump on both, hop L, stamp R, yemenite L, hop L three times moving R (no click).

Repeat above through yemenite L, hop L two times, jump both, hop L.

FIGURE II:

Facing ctr, fwd R stamp, back L, back R, back L to R. Fwd R stamp, step back L, kick L back, kick R back.

FIGURE III:

Step R to R, step L to L, kick back 4 times, (keeping leg straight).

FIGURE IV:

Moving R, stamp R, follow with L (seven times). On 8 step on L in RLOD.

Repeat FIGS. II, III, & IV.

Repeat entire dance.

(Dance notations by Nate Moore).

Presented by Schlomo Bachar
Idyllwild Weekend - 1970

MUSIC:

FORMATION: Individuals in circle, no hands, no ptrs.

PATTERN

INTRODUCTION: Start with vocal.

FIGURE I:

- a) Step L to L (ct 1), slide R across L (ct 2), L yemenite (cts 1,&,2), hop L (ct &).
- b) Step R to R (ct 1), slide L across R (ct 2), step R to R (ct 1), slide L across R (ct 2), R yemenite (cts 1,&,2), place L heel beside R toe (ct &).

Repeat a) & b).

FIGURE II:

Step back L (ct 1), step back R (ct &), step fwd L (ct 2), bring R ft fwd no wt (ct &). Repeat, beginning R (cts 1,&,2,&). Sweep L ft in from L side (ct 1), raise L leg as hop R (ct &), step back L (ct 1), step back R (ct &).

FIGURE III:

Place L heel by R toe with R knee bend (ct 1), turn L toe to L (ct 2), turn L toe to R (ct 1), turn L toe to front (ct 2).

NOTE: (each ct with R knee bend).

Jump fwd wt on both ft (ct 1), hop L (ct &), step back R (ct 2), step back L (ct 1), step back R (ct 2), L yemenite (cts 1,&,2).

FIGURE IV:

Place R heel by L toe, R toe out (ct 1), turn R toe to L (ct 2), jump fwd on both ft (ct 1), hop on L (ct &), step fwd R (ct 1), step in place L (ct &), step back R (ct 1), step back L (ct 2), R yemenite (cts 1,&,2).

Repeat entire dance 3 more times (4 in all).
(Dance notations by Nate Moore).

Presented by Schlomo Bachar
Idyllwild Weekend - 1970

(10th Anniversary)

MUSIC: TIKVA LPT - 69, Band 6. "Dance Along With Sabras"

FORMATION: Line dance, hands down.

 PATTERN

FIGURE I:

Run in LOD - L,R,L,R, side L, side R, step hop L.
 Repeat, starting R.
 Repeat all.

FIGURE II:

With wt on R, pivot to stamp L in RLOD.
 In LOD, facing ctr, step R, cross L, R, cross L, R, cross L
 behind.
 Stamp on both 2 times.
 Hop L with R behind, raised.
 With wt on L, stamp R fwd & farther fwd, taking wt.
 Step back on L, close R to L, step L in RLOD.

Repeat except for last step, which is in LOD on R.

Repeat.

(Dance notations by Nate Moore).

Presented by Schlomo Bachar
 Idyllwild Weekend - 1970

MUSIC: Record: CBS 563050. (Speed up record).

FORMATION: Double circle, inside hands joined. W do opp ftwk from that listed below for M.

PATTERN

INTRODUCTION:

PART A:

Step L, R, yemenite L, change hands & direction.
Step R, L, yemenite R, change hands & direction.

Repeat.

PART B:

(No hands) - balance L, R, turn to ctr L,R,L (hold 4).
Repeat opp. to face ptr.

PART C:

Face ptr, balance L,E, turn L,R,L (hold 4).
Repeat reverse.

PART D:

M back to ctr, start back L & turn CW & progress CCW with
4 polkas.

(Dance notations by Nate Moore).

Presented by Schlomo Bachar
Idyllwild Weekend - 1970

MUSIC: Record: Tikva 140-A.

FORMATION: Circle, no ptrs, no hands.

PATTERN

FIGURE I:

- a) In LOD, starting R ft, run 4 steps R,L,R,L; leap to R & run L,R,L.
- b) Lean on R to R (slow).
 Lean on L to L (quick).
 Lean on R to R (quick).
 Fall on L to L, cutting R in LOD (slow).

Repeat (a).

Repeat (b) (first three steps). Cross L over R.

FIGURE II:

Hora R, hora L.
 Run R,L,R,L.
 Leap to R & run R,L,R,L.
 Hora R, hora L.
 Turn twice R,L; R,l - to face ctr.

Repeat all.

Repeat FIGS. I & II to end of music.
 (Dance notations by Nate Moore).

Presented by Schlomo Bachar
 Idyllwild Weekend - 1970