

ERRATA

Idyllwild Folk Dance Workshop - 1973

Anatol Joukowsky:

NITRIANSKI TANZ....pg 12, FIG. II, Meas 31-32. Description "M step R,L L (no weight)" means R,L (no weight on L).

STO MI JE MILO (spelling and accent).

VRTIELKA....Introduction preceeding FIG. I.

John Hancock:

JABADAO (spelling)....pg. 18, FORMATION: Four cpls in a circle. No introduction; PART II, Meas 6, "...while turning W to her L CCW one and  $\frac{1}{2}$  turn.....".  
NOTE: Dance may be done by 5 or 6 cpls, but in that case you will not end up with your original partner.

TRIP TO BAVARIA.....Record: Robin Hood Records, RH 001-A, band 1.  
Pg. 31, PART II, Meas 1-2....(M 1, W2; W 1, M 2);  
Meas 5-8, add (M 1, M 3; W 1, W3); Meas 9-12, add (M 1, W 4; W 1, M 4).

VOSSARULL.....pg 33, PART II, NOTE:".....sometimes the two-step is left off entirely."

John Filcich:

CIULEANDRA (spelling).

MANGUPSKO KOLO.....Meas 2, "... (ct 2), jump onto both feet to face...."

POLOMKA-METOVNICANKA-KOSTENKA....POLOMKA, Introduction - 8 Meas;  
METOVNICANKA - No Introduction;  
KOSTENKA - Introduction - 4 Meas.

Bob Brown:

HULL'S VICTORY.....Music: FOLKRAFT 1156 X 45 A

PORTLAND FANCY.....Music: FOLKRAFT F1131-A ; Meas 8, "Circle 8 to the left."

VIRGINIA REEL.....Between "All L hand turn" and "All dos-a-dos", add "8 cts....Two-hand swing with partner".  
Delete final two sets of 16 cts and accompanying notes; add "All cpls face head of set.  
Head cpls cast off & go to foot of set  
All others follow  
Head cpls form arch & all other cpls go under arch & sashay to head of set."

(over)

WORKSHOP ERRATA - con't

Vivian Well:

RUSSIAN FOLK DANCE MEDLEY....No Introduction. Pg 61, KOHANOTCHKA, Meas 5-8, "W do not take wt"; CLAP STEP, Meas 1-4, ".....W has hands on hips"; Meas in CLAP STEP FIG. should read 1-4, 5-8, 9-12, 13-16. Pg. 63, TSIGANOCHKA, steps are for M. W do opp. WALK STEP, Meas 1: "Walk fwd L,R,L, stamp (no wt), close R....."; Meas 2: "....stamp L (no wt)."

Al Pill:

DANZA AZTECA.....Record: RCA LADO CAM 5/399. FIG. II, No Vocal. pg 65. FIG. II, Meas 9-16: ".....moving backwards away from ctr of circle.....". FIG. III, CHORUS, Vocal. FIG. IV, No Vocal. FIG. IV, Meas 4, should read: "Jump up and down 3 times on both feet, with both feet astride." FIG. V, CHORUS, Vocal. FIG. VI, No Vocal. FIG. VI, Meas 2, ".....(cts 1-2) step and hop sideways on L ft in LOD.....". FIG. VII, CHORUS, Vocal.

LA BRUJA.....Record: Express 45

POLKA DE MONTERREY.....FORMATION: ".....all face ctr of circle, M's thumbs hooked in belt in front, .....".

LA PALOMA.....FIG II., Meas 5-16, "Cpls turn twice CCW.....".

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EARLY CALIFORNIA VARSOUVIANNA:..FIG. 2, Meas 1-4: "In semi-open ballroom dance pos....". FIG. V, Meas 11-12: "(NOTE: W turns  $\frac{1}{2}$  under M's raised R arm.....)".

FOLK DANCE WORKSHOP = July 9-13, 1973

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A JA TZO SARITSA  
 (Ah Yah Tso Sah reet sah)  
 (I Am Like A Queen)

- SOURCE: A Ja Tzo Saritsa is a Moravian cpl dance that takes its name from the first words of the song that is sung.
- MUSIC: RECORD - Folk Art, FALP-I, side 2, band 2.
- FORMATION: Lines of 5 or 6 cpls, ptrns facing, M back to music. M join hands in line, W same. Free hands of end M just behind hip, palms out. End W hands on hips, fingers fwd. Lines about 6 ft apart.
- STEPS: COUPLE TURN: Take modified shoulder waist pos. (W, L and M, R hands joined, palm to palm, and held on W L hip, W R hand on M L shoulder, M L hand on W R forearm). Step fwd on R and bend knee slightly (ct 1), bring L ft to R heel, taking weight on ball of L (ct &). Repeat action for cts 2, &. Usually takes 1 meas to make 1 full turn CW.

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MUSIC: 3/4

PATTERN

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Meas.

No introduction

FIGURE I PASSIVE PATTERN (BOTH LINES)

- 1 Turning to face R, walk R,L,R (All walking steps in Passive Pattern take 1 ct).
- 2 Making  $\frac{1}{2}$  turn to L, walk L,R,L.
- 3 Making  $\frac{1}{4}$  turn R to face ptrn, walk fwd R,L,R. On last step on R, bend knee.
- 4 Walk bkwd to place, L,R,L.
- 5-12 Repeat action of FIG I, meas 1-4 twice (3 in all).

FIGURE II WOMAN'S ACTIVE PATTERN (VOCAL)

- 1 Woman: Walking diagonally fwd r toward M line, step R (ct 1), L (ct 2), R (ct 3), stamp L next to R (no weight) (ct &), bend R knee a little. Hands on hips, fingers fwd.
- 2 Walking diagonally fwd L toward M line, repeat action of FIG II, meas 1 starting with L foot.
- 3 Moving slightly fwd toward M line, Step R (ct 1), L (ct &) R (ct 2), stamp L next to R (no weight)(ct 3). As L is stamped, strike botton of R fist against top of L fist as if to say, "I want my way."
- 4 Make  $\frac{1}{2}$  turn to R, stepping L,R,L (cts 1 & 2). Hands are returned to hips and W back is to M. No action rest of meas.

5-8 Starting with back to M, repeat action of FIG II, meas 1-4  
W will move away from M line. After  $\frac{1}{2}$  turn R on meas 8,  
W will again face M.

9-12 Repeat action of FIG II, meas 1-4. W end with back to M.

Man: During 12 meas of W Active Pattern, continue Passive  
Pattern FIG I, dancing it 3 more times.

#### FIGURE III MAN'S ACTIVE PATTERN

- 1 Man: With hands just behind hips, walk diagonally fwd,  
R, twd W line, stepping R (ct 1), L (ct 2), R (ct 3),  
slap outside of L heel with L hand (ct &). On the slap  
the L foot is brought up behind to knee level.
- 2 Walking diagonally fwd L twd W line, repeat action of  
FIG III, meas 1, starting with L, Slap R heel with R.
- 3 Moving slightly fwd toward W line, step R (ct 1), close  
L to R, bending knees in preparation for a jump (ct 2),  
jump into air, spreading legs apart sdwd (ct &), land feet  
together (ct 3).
- 4 Make  $\frac{1}{2}$  turn R, stepping L,R,L (cts 1 & 2). On each step  
clap back of R hand against palm of L as if to say, "Why  
must that be so?" Hands are returned to pos and M back  
is to W. No action for rest of meas.

5-8 Starting with back to W, repeat action of FIG III, meas 1  
-4. M will move away from W line. After  $\frac{1}{2}$  turn on R on  
meas 8, M will again face W.

9-12 Repeat action of FIG III, meas 1-4. M ends with back to  
W.

Woman: On meas 1-2, walk 6 steps (starting R with back  
to M) to beginning pos. Hands are on hips. On meas 3-4  
turn R to face M line and join hands. On meas 5-12 dance  
Passive Pattern FIG I, meas 1-4 two times.

#### FIGURE IV WOMAN'S ACTIVE PATTERN (VOCAL)

1-12 Woman: Repeat action of FIG II.

Man: On meas 1-2 walk 6 steps (starting R with back to  
W) to beginning pos. Hands just behind hips. On meas  
3-4 turn R to face W line and rejoin hands. On meas 5-12  
dance Passive Pattern FIG I meas 1-4 two times.

#### FIGURE V MAN'S ACTIVE PATTERN

1-10 M and W repeat action of FIG III, meas 1-10 as given for  
each.

11-12 M make R turn and walk (2 steps to a ct) to ptrnr. Join



hands with ptr. Cpls at both ends of line curve around so as to form a double circle, ptrs facing, M back to ctr. All cpls adjust a little to help form circle.

- 2/4           FIGURE VI   COUPLE TURN AND PROGRESS.
- 1-2           Take modified shoulder waist pos. as described and make 2 CW turns with ptr.
- 3             Using joined hands (M', R W's L) for lead, M turn W  $\frac{1}{2}$  turn R. Both step R,L,R (cts 1 & 2)., hold (ct &). Do not drop joined hands. Ptrs end side by side, W to R of M, free hands on hips or at sides.
- 4             Both stepping L,R,L (cts 1 & 2),M turn W one full turn L to again end side by side, W to R of M. Joined hands now encircle W waist, Hold (ct &). Do not catch W R arm at her side.
- 5             Repeat action of FIG VI meas 3 but W makes one full turn R. During meas 3-5 M dances almost in place.
- 6             Both stepping L,R,L (cts 1 & 2) M moves to W on his L, W moves to M on her R (M moves up one place CCW) in circle.
- 7-42          Repeat action of meas 1-6 FIG VI six more times (7 in all). On meas 42 do not progress to new ptr. Instead repeat action of meas 4 FIG VI.

Presented by Anatol Joukowsky  
Idyllwild Workshop -1973

BANDURA KOZATCHOK  
(Koz-at chauk)  
(Little Cossack)

4

SOURCE: The Bandura is a folk instrument used since the 16th century. This is an arrangement of typical Ukrainian steps. The dance tells a story of a boy offering a gift to his girl and of her final acceptance of it.

MUSIC: RECORDS: An Evening with the Zaporozhsky Cossacks. Bruno BR 50002, side B, band 1. Songs and Dances of the Ukraine, Vol L, Monitor MF 301, side 2, band 2.

FORMATION: Double circle, ptrns facing about 6 ft apart. W on inside with back to ctr. M on outside facing ctr. W has back of hands on hips. M has hands clasped behind back. M has a gift in his pocket - a flower, a ribbon, a necklace, a pair of shoes, etc.

STEPS: Walk, Pas de Basque.

RUSSIAN SKIP: Timing same as ordinary skip but knees are turned out and each step is behind other ft. Done in place unless otherwise directed.

FRYSIADKA (1 to 2 meas). Assume squatting pos with knees turned out, back erect (meas 1). Hands may be on hips or drop between knees. Rise as indicated in description (meas 2).

BUZZ STEP: This is slower than usual. Step flat on R (ct 1), push off with L toe (ct 2).

DUCK WALK: Assume squatting pos, head and trunk straight (ct 1). Arms folded or hands on hips. Still in squat pos, bring L ft in arc from back to front and step fwd on L (ct 2). Next step would be done with R and continue alternately as long as desired.

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MUSIC 4/4

PATTERN

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Meas.

NO INTRODUCTION

FIGURE I SLOW WALK AND CIRCLING

1-2 Beginning R, both walk 7 slow steps (1 to a ct) to own R, Close L to R (meas 2 ct 4)(no weight) and prepare to change direction.

3-4 Beginning L walk 7 slow steps to own L, close R to L (no weight), finish facing ptrn.

5-8 Beginning R, make 1 CW circle with ptrn. Keep R shoulder twd ptrn and watch ptrn. Step R,L,R, close L to R (no weight)(meas 5). Step L,R,L, close R to L (no weight) (meas 6). This will complete  $\frac{1}{2}$  of the circle. Repeat action of meas 5-6 to complete the circle and finish in place, ptrns facing.

FIGURE II PRESENTING THE GIFT

1-2 W watch as M presents the gift. M take gift from pocket

- with a large gesture and place it on floor in front of W.
- 3 M walk 4 steps (R,L,R, close L to R) to stand on L side of W.
- 4 M point to gift with L hand while placing R arm around W shoulders.
- 5 W shrug off M arm and walk to own R 3 steps, R,L,R, and close L to R (no weight). M folds arms and watches W.
- 6 Beginning L W walk back to place and close R to L (no weight) all the while observing the gift.
- 7 Beginning R walk to gift with 3 steps and close L to R (no weight). W finishes almost facing LOD.
- 8 W lightly kicks gift with L ft and looks at M. Gift should be kicked in general area of where M stood at start of dance.
- 9-12 Beginning L, W walk 4 steps back to her original place. At same time M take 16 cts to walk over, pick up gift, put it in pocket, and face ptrn. W just watch M after meas 9.
- 13-14 Beginning R, with 8 walking steps, change places passing L shoulders, making a small CCW arc. Finish with  $\frac{1}{2}$  turn L to face ptrn. Both have back of hands on hips.
- 15-16 With 8 more steps, retrace arc passing R shoulders and return to place. W finish with  $\frac{1}{2}$  turn R to face M. M finish with full turn R to end with back to ptrn (and ctr) arms folded. M is irked with ptrn. Ptrns are about 2 ft apart.

2/4 FIGURE III WOMAN TEASES MAN

- 1-2 M stands ignoring ptrn. W still have back of hands on hips. W now try to attract M attention. W: Step R twd M (meas 1, ct 1), with lift of R heel, nudge M with R elbow (ct 2), step back to place L,R,L (meas 2, cts 1 & 2).
- 3-6 W repeat action of meas 1-2 FIG III 2 more times. M still ignore W.
- 7-8 Beginning R, W walk 3 steps in CW arc to stand on outside of circle trying to face M. Close L to R (no weight)(meas 8, ct 2). M turn  $\frac{1}{2}$  around to L in place on 4 steps to face ctr and again present back to W.
- 9-14 Beginning L, W repeat action of meas 1-6 FIG III. M ignore W.
- 15-16 W turn L in place to finish facing LOD. Step L,R,L, close R to L (no weight). M turn  $\frac{1}{4}$  to R with 4 steps beginning R and place R arm around W waist, holding W R

hand on her R waist. W put L hand on M's R shoulder. M extend L arm diagonally L, palm up. Cpls now facing LOD.

## FIGURE IV PAS DE BASQUE

- 1-8 Beginning R, dance 8 pas de basques in LOD CCW.
- 9-14 Turn in place CCW (2 or 3 times) with 6 pas de basques.
- 15-16 On 2 pas de basques, M lead W over to M L side. Hand pos same as before but reversed.
- 17-23 Turn in place CW with 7 pas de basques.
- 24 M release W so W is on inside of double circle with back to ctr. Ptnrs are facing.

## FIGURE V SKIPS AND PRYSIADKAS

- 1-3 M watch W and clap on ct 1 of meas 1-4 FIG V. Beginning R behind L, W dance 6 Russian Skip steps backing up a little, hands on hips. On upbeat of meas 4, take small hop on L.
- 4 Moving fwd a little, W step R,L,R,L.
- 5-8 Repeat action of meas 1-4 FIG V, M still claps.
- 9-16 M do 4 prysiadkas landing on heels. Use arms naturally. W make CW circle around M with 8 pas de basques beginning R. Finish ptnrs facing with W back to ctr.
- 17-24 Beginning R, M make CW circle around W with 6 pas de basques (meas 17-22). Back of hands on hips. End facing ptnr and (ctr). On meas 23-24 M do 1 prysiadka, landing with weight on R ft and L heel touching floor. Arms extended naturally.

NOTE: Instead M can circle W with 14 Duck Walk steps and rise up on meas 24 to same ending pose as with the prysiadka. W turn once slowly to R with 8 slow Buzz Steps, R hand high, back of L hand on hip.

## FIGURE VI WOMAN ACCEPTS THE GIFT

- 1-8 M: With 4 steps pass W by R shoulders and go to ctr (meas 1-2). Gesture to other M to meet in the ctr and each take gift out of pocket, placing it in L hand (meas 3-6). Return to outer circle with 4 steps beginning R and offer gift to ptnr (meas 7-8).  
W: Dance 4 pas de basques in LOD, beginning R (meas 1-4) On first pas de basque (when passing R shoulders with M) move a little out of ctr so as to widen circle. Begin with back of hands on hips and gradually extend them fwd and out palms up. Making  $\frac{1}{2}$  turn CW, dance 4 more pas de basques in RLOD back to ptnr (meas 5-8). On last meas

accept gift from M with R hand.

9-24 M put R arm around W waist and extend L hand diagonally out, palm up. W place L hand on M's R shoulder and hold gift in R hand which is extended out diagonally to R. Both beginning R, dance 14 pas de basques turning CCW, M backing up, W going fwd. On meas 15-16 M start as if to change W to L side as in FIG IV, meas 15-16. Instead give her a hug (and maybe a kiss on the cheek).

Presented by Anatol Joukowsky  
Idyllwild Workshop - 1973

BELLA FRANCA  
(Catalonia)

3

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

MUSIC: RECORD: Iberoton 1B.45 1.84 Bella Franca

FORMATION: Circles of 8 to 16 dancers. Hands joined and held down.

STEPS AND  
STYLING:

CURTS (SHORT STEPS): 1 step to 2 meas. Touch ball of L ft fwd (ct 1). Step L beside or a little behind R (ct 2). Step R a little to R side (meas 2 ct 1). Step L across in front of R (ct 2). Always keep body facing ctr and adjust steps so there is no movement into ctr in spite of the crossing step. All steps have a cat-like quality as the ball of the ft bears the weight before the heel is lowered. Repeat of step would start with point R.  
LLARGS (LONG STEPS): 1 step to 4 meas. Touch ball of R ft fwd (ct 1). Step R to L (ct 2). Touch ball of L ft fwd (meas 2, ct 1). Step L across in front of R (ct 2). Touch ball of R ft fwd (meas 3, ct 1). Step R beside or a little behind L (ct 2). Step L a little to L side (meas 4 ct 1). Step R across in front of L (ct 2). Again adjust steps so there is no advancement into ctr. Next step would start with touching L ft fwd.  
SALTOS: Same as Llarges but steps are done with a bounce. As the toe is pointed, the heel of the supporting ft is raised and lowered twice. Whole pattern is light and heels rarely touch the ground.

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MUSIC: 2/4

PATTERN

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Meas.

INTRODUCTION

Consists of a short melody played by a flute. Dance starts after a short pause.

FIGURE I CURTS

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

BREAK

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

FIGURE II LLARGS

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

BREAK

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

FIGURE III SALTOS

1-32 Dance 8 Saltos steps beginning with touching of R ft.

BREAK

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

FIGURE IV LLARGS AND BREAK

1-34 Repeat action of FIGURE II including the Break.

FIGURE V SALTOS

1-32 Repeat action of FIGURE III but omit the Break. End ft together.

ENDING

CHORD 1 Touch L in back of R (no weight), bending knees slightly.

CHORD 2 Straightening knees, step L next to R. Bring joined hands down sharply.

Presented by Anatol Joukowsky  
Idyllwild Workshop - 1973

- SOURCE: This is a Slovakian Czardas for one man and two women. Learned by Anatol Joukowsky while in Slovakia.
- MUSIC: RECORD - FOLD ART FALP side 1, band 1. No introduction.
- FORMATION: Sets of 1 M between 2 W in a large circle all facing ctr. of large circle. M join hands with outside hands of W in front of W. W inside hands on near shoulder of M. Joined hands held a little fwd so all shoulders are in a line.
- STEPS: WALK. Knees are relaxed. W TURNS: On R turns, start with R ft, on L turns, start with L ft. This means that W may have to anticipate turns to free correct foot. Special directions are given to that 1 W. Description same for M and W unless otherwise noted.

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MUSIC: 4/4 2/4 PATTERN

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Meas.

- 4/4 FIGURE I FACING CENTER
- 1 Step to R on R (ct 1, 2), step L over R (ct 3,4).
- 2 Step to R on R (ct 1,2), Close L to R (no weight)(ct 3-4).
- 3-4 Repeat action of meas 1-2, starting L with L.
- 5 Repeat action of meas 2.
- 6 Repeat action of meas 2 but start to L with L. RW take weight on cts 3,4.
- 7 M and LW small step to R on R (ct 1), close L to R (ct 2) LW hold cts 2,4. Man may click heels on cts 3,4. RW make L turn on 3 steps beg L (1 to a ct). Close on ct 4. Keep hands joined on turn to RW ends beside M with M R arm around RW and joined R hands on her R hip. Her L hand is on M R shoulder.
- 8 M and RW small step to L on L (ct 1), close R to L (no weight)(ct 2), RW hold cts 3,4. M may click heels. LW make R turn beg R on 3 steps (1 to a ct), close on ct 4. LW end in same pos as RW but at L side of M.
- 9 Beginning R all move twd ctr on 4 walks.
- 10 Click heels on cts 1 and 3.
- 11-12 Raising joined hands, M give lead to W for turns. RW turn R twice (beginning R) on 8 steps. LW turn L twice (beginning L) on 8 steps (no weight on last). W end in beginning position of FIG I, M step in place for 4 cts and then click heels on cts 1 & 3 of meas 12. On last ct end feet together, ready to start dance again.



- 13-20 Repeat action of meas 1-8.
21. Beginning R, all back out of ctr on 4 walks (1 to a ct).
- 22 Click Heels on cts 1 & 3.
- 23 Keeping hand hold, on 4 steps M turn RW  $\frac{1}{2}$  turn R and LW  $\frac{1}{2}$  turn L. M & RW beginning R ft, LW beginning L. RW no weight on last. W end side by side with backs to ctr and facing M. Hands still joined. W free hands on hips, fingers fwd.
- 24 On 4 steps M wheel set  $\frac{1}{4}$  turn to his R so M faces LOD and W RLOD. M beginning R, W L foot. Instead of walking, M may click heels on cts 1 & 3.
- 2/4 FIGURE II FACING LOD
- Description for M, W opposite.
- 1 In LOD, step fwd R (ct 1), L (ct 2). (W start bkwd on L)
- 2 In LOD, step fwd R (ct 1), L bending knee and extending R ft to side (ct 2).
- 3 In place step R (ct 1), L (ct &), R bending knee and extending L foot to side (ct 2), hold (ct &).
- 4 Repeat action of FIG II, meas 3 but start L.
- 5-8 Repeat action of FIG II, meas 1-4.
- 9-10 In LOD, step R (ct 1), L (ct 2), R (meas 10, ct 1). Close L to R (ct 2). Thus far W has done opposite. Now follow specific directions.
- 11 M small step to R on R, LW to L on L (ct 1). M close L to R, LW R to L (both no weight)(ct 2). At same time, M turn RW  $\frac{1}{2}$  turn L on 2 steps beginning L RW end at R side of M, joined R hands on her R hip. Her L hand on M's R shoulder. This is same pos. for RW as at end of meas 7, FIG I.
- 12 M & RW small step to L on L (ct 1), close R to L (no weight)(ct 2). At same time, M turn L  $\frac{1}{2}$  turn R on 2 steps beginning R. LW end at L side of M, joined L hands at her hip. Her R hand on M's L shoulder. This is the same pose for LW as at end of meas 8, FIG I. All are now facing LOD.
- 13-14 Walk 4 steps in LOD, all beginning R. LW no weight on last step.
- 15-16 On 3 steps M turn RW  $\frac{1}{2}$  turn R (beginning R) and LW  $\frac{1}{2}$  turn L (beginning L) so W end in starting pos of FIG II. M steps R,L,R (no weight). All hold ct 2 of meas 16.

- 17-28 Repeat action of FIG II, meas 1-12.
- 29-30 All beging R. On 4 steps M wheel set  $\frac{1}{2}$  turn to his L so all face ctr. LW on weight on last step.
- 31-32 On 3 steps M turn RW 1 turn R (beginning R) and LW 1 turn L (beginning L) so W end in starting pos of FIG I. M step R,L L (no weight). All hold ct 2 of meas 32.
- 2/4 REPEAT ACTION OF FIGURE I
- 1-24 This time the music is in 2/4 time. Action is just the same as in 4/4 time but cts different. Meas are counted 1 & 2 & instead of 1,2,3,4. Same number of steps are taken in each meas. Since tempo is faster, M may wish to release W hands during the turns on meas 11-12..
- 1-32 Repeat action of FIG II.
- 1-24 Repeat action of FIGURE I (2/4 time).

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STO ME JE MILO  
(How Much I Like This)

13

- SOURCE: Dance from Ohrid-Lake District and learned by Anatol Joukowsky. In the Galicitzza Region, the old version of this dance uses the older, slower steps. A more modern version is now danced throughout Yugoslavia, at a faster tempo.
- MUSIC: RECORD: XOPO-322-A
- FORMATION: Open circle or line. Hands joined and held shoulder high. Line may have both M and W or there may be separate lines of M and W. M only dance their variation step when they are in a line without W. When M only are in a line the hand may be on upper arms of adjacent M.
- STEPS: Every step is done with a plie or bend of the knee. Weight is on ball of ft with heels close to floor. M lift foot higher than W.

---

MUSIC: 9/8

PATTERN

---

Meas.

Complete pattern takes 2 measures. Begin facing slightly L of LOD.

- 1 Step R in LOD (ct 1), step L over R (ct 2), step R in LOD (ct 3), lift L knee still facing slightly L of LOD (ct 4).
- 2 Face ctr L knee still lifted (ct 1), step L facing slightly R of RLOD (ct 2), touch R in front of L, toe out (ct 3), lift R knee and turn to face slightly L of LOD (ct 4).

MEN'S SOLO VERSION

During vocal follow pattern above omitting touch in meas 2. Instead R knee is lifted toe turned out. When there is no vocal use pattern below.

- 1 Step R in LOD (ct 1), step L over R (ct 2), step R in LOD (ct 3), lift L knee still facing slightly L of LOD (ct 4).
- 2 Face ctr L knee still lifted (ct 1), step L facing slightly R of RLOD (ct 2), jump into knee bend (see note) (ct 3), recover to standing pos weight still on L (ct 4).

NOTE: On jump land facing slightly R of RLOD. Weight predominantly on L. R knee slightly ahead of L. Back is straight.

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VRTIELKA  
(Turning Dance)

14

- SOURCE: This Slovak Czardas, from Nove Zamki, was presented at the 1955 College of the Pacific Folk Dance Camp by Anatol Joukowsky, who learned it while on tour in Slovakia, 1935-36.
- MUSIC: RECORD: KOLO Festival KF 803B.
- FORMATION: Cpls spaced freely about the floor; ptrns facing in ballroom pos. (M, L, R hand well extended) with M R hand at W waist. M face LOD.
- STEPS: Czardas, Bokazo, Pivot. Note: Throughout dance, bend knees on each closing step of Czardas and on Bokazo.

---

MUSIC: 2/4 4/8 PATTERN

---

Meas.

2/4 FIGURE I SIDEWARD CZARDAS AND BOKAZO

- 1 M: step R to R (ct 1), close L to R bending knees (ct &), step R to R (ct 2), close L to R, bending knees and keeping weight on R (ct &)
- 2 Step L to L (ct 1), close R to L bending knees (ct &), step L to L (ct 2), close R to L bending knees and taking weight on R (ct &).
- 3 Bending both knees, turn L heel diagonally outward and close (ct 1), turn R heel diagonally outward and close (ct &); turn both heels out and quickly close (ct 2), hold (ct &). W: Dance counterpart throughout action of meas. 1-3.
- 4-6 Repeat action of meas 1-3.

FIGURE II CZARDAS AND WOMAN PIVOT

Ballroom pos as described above. M dance directly fwd and bkwd in this figure.

- 1 M step R fwd (ct 1), close L instep to R heel (ct &), step R fwd (ct 2), close L instep of R heel (ct &). W (step bkwd L (ct 1), close R heel to L instep (ct &), step bkwd L (ct 2), close R heel to L instep keeping weight on L (ct &).
- 2 M step in place, L,R,L (cts 1 & 2), hold (ct &); W pivot on R CW (one complete turn) under their joined hands (ML-WR)(ct 1), step L in place (ct &), close R to L (ct 2), hold (ct &).
- 3-4 Repeat action of FIG II, meas 1-2, M starting bkwd L, W fwd R. (W end meas 3 with weight on L to prepare for pivot).
- 5-7 Repeat action of FIG I, meas 1-3

## FIGURE III DIAMOND WITH TURN

Hands on hips, ptrns facing.

- 1 Both step fwd diagonally R, R shoulder leading (passing ptrn face to face)(ct 1), close L to R (ct &), step diagonally R (ct 2), close L to R (ct &).
- 2 Pivoting  $\frac{1}{2}$  turn R CCW, both step L to L, continuing the diagonal pattern with L shoulder leading (back twd ptrn) (ct 1), close R to L (ct &), step L to L (ct 2), close R to L, keeping weight on L (ct &).
- 3 Both turn CW in place to face ptrn ( $\frac{1}{2}$  turn) stepping R,L,R (cts 1 & 2), hold (ct &).

NOTE: Action of FIG II, meas 1-3 completes half of the diamond figure, ptrns have changed places.

- 4-6 Repeat action of FIG III, meas 1-3, to finish in original place. M end with weight on L.

## FIGURE IV CZARDAS AND WOMEN PIVOT

- 1-7 Repeat action of FIG II, meas 1-7.

## FIGURE V DIAMOND WITH TURN

- 1-6 Repeat action of FIG III, meas 1-6.

## FIGURE VI CZARDAS AND WOMAN PIVOT

- 1-7 Repeat action of FIG II, meas 1-7. On meas 7 W steps L,R,L making  $\frac{1}{2}$  turn CW to end at ptrn's R side, both facing same direction. Assume open pos.

## FAST PART

## 4/8 FIGURE VII OPEN CZARDAS AND WOMAN CROSS-OVER

- 1 Open pos. outside hands on hips. Both step L to L (ct 1), close R to L (ct 2), step L to L (ct 3), close R to L (ct 4).
- 2 Both starting R and moving R, repeat action of FIG VII, meas 1.
- 3 M step in place L,R,L (cts 1,2,3), hold (ct 4), while W turns CCW (L) in front of M, stepping L,R,L (cts 1,2,3) to end at M L side (R arm on his L shoulder in open pos) hold (ct 4). M should assist W in cross-over.
- 4-6 Starting R and moving to R, repeat action of FIG VII, meas 1-3. W end on M R side in open pos for next fig.

## FIGURE VIII CROSSHOLD WITH COUPLE TURN

- 1 M take W L hand from his shoulder with his L, her R with his R (L over R, chest high), as both step fwd, R (ct 1), close L to R (ct 2), step fwd R (ct 3), close L to R (ct 4). W keep weight on R.
- 2 M step in place R,L,R, making  $\frac{1}{2}$  turn R CW while he turns W  $1\frac{1}{2}$  turns CCW under their raised joined hands (cts 1,2,3) hold (ct 4). W pivot CCW stepping L, R, close L, keeping weight on R (cts 1,2,3), hold (ct 4).
- NOTE: At end of meas 2 W is on M's L, hands joined R over L, ptrns with back to original direction of FIG VIII.
- 3 Both step L fwd (ct 1), close R to L (ct 2), step L fwd (ct 3), close R to L (ct 4). W keep weight on L.
- 4 M step in place L,R,L, making  $\frac{1}{2}$  turn CCW while he turns W  $1\frac{1}{2}$  turns CW under their raised joined hands (cts 1,2,3) hold (ct 4). W pivots CW, stepping R, L; close R, keeping weight on L (cts 1,2,3), hold (ct 4). End in open pos, facing original direction of FIG VIII.
- 5-7 In open pos. both starting R, repeat action as described for M in FIG I, meas 1-3.
- 26 meas Repeat action of following figures in sequence: FIG VII, VIII, VII and VIII.

## TURN AND POSE

R hands joined, M turn W L(CCW) completing 1 turn under his R arm. As second turn is started, joined R hands are lowered to end at W R waist as M draws her to him in pose.

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**GENERAL STYLING:** The weight of the body must always be supported wholly on one ft or the other, and never carried on both feet at the same moment. The motivating force of the dance comes from the foot spring and the inclination of the body as it leans into the direction it is going. The body is essentially carried inline from head to foot, without bend at the neck, waist or knees but it is not held stiff. The arms are allowed to swing quietly and loosely by the side, except when necessary for balance. When arms are used they should support, guide and regulate the W's movement

**BOW AND CURTSEY:** Used at the beginning and end of each dance on chord. Men: bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr. Women: Take a tiny step sideward (or fwd), bring the toe of L close to R heel and bend both knees. Keep body erect and look at ptr. Then return to easy standing position taking weight onto L to prepare for dance. Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd.

**WALKING AND RUNNING STEP:** The step should fall on the ball of the foot, with the heel off, but close to the ground, with the feet held straight and parallel. All unnecessary movements should be suppressed, such as, kicking feet, or raising knees. The running step is the same movement with a more noticeable spring in the step, and is executed neatly and lightly.

**SKIPPING STEP:** Is a step hop on alternating feet and is in the same character as the running step.

**RANT STEP:** This step of Northern England is similar to a polka step but is smaller and more vibrant. Hop L (ct &) land on ball of L foot with heel close to floor (ct 1), hop on ball of L foot (ct &) step onto ball of R foot fwd (ct 2). Repeat starts with hop on R ft.

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JABADAD  
(Brittany, France)

18

SOURCE: This is probably the most popular dance in Brittany. The name means "Saraband", devilish dance. There are many versions of this dance with this one learned from Madame Lise De Bona (Montreal - 1967), and was presented at the Stockton Folk Dance Camp in 1969 by Louise and Germain Hebert.

MUSIC: RECORD: Monitor 491 side 2, band 1

FORMATION: Four cpls in a regular square formation.

STEPS: Pas de gavotte, Schottische step

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MUSIC: 4/4

PATTERN

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Meas.

PART I CIRCLE IN AND OUT

1-8 All join hands and circle L CW with 4 gavotte steps as follows: Meas. 1 step sdwd (slightly diagonal) to L with L ft (ct 1), close R to L (ct 2), easy jump on both on the spot (ct 3), hop on L as R leg starts a CW swing outward and behind (ct 4). Meas. 2 step on R ft behind L turning body slightly to R (ct 1), step to side with L ft turning to face ctr again (ct 2), cross R ft in front of L still facing ctr (ct 3), hold (ct 4). with a slight lift on R ft in preparation to start step over. Each Pas de gavotte steps requires two measures.

9 All move twd ctr with one schottische step (starting L) swinging joined hands to shoulder height.

10 Move back with schottische step (starting R) and lowering hands.

11-12 Repeat PART I (meas 9-10)

PART II TURN WOMEN UNDER

1-4 Circle L CW with 2 gavotte steps

5 Fttrs face each other (M's L shoulder, W's R twd ctr), with both hands joined at shoulder height. M dancing on spot lead ptr  $\frac{1}{4}$  turn CW with one schottische step (both start L) retaining joined hands.

6 Release M's L and W's R. M dances in place  $\frac{1}{4}$  turn CCW while turning W to her L CCW onad and  $\frac{1}{4}$  turn under joined hands (release hands during turn) with one schottische step (both start R). W ends up facing next M who has turned to meet her.

7-12 Repeat PART II (meas 5-6) three more times to original positions.



## PART III MEN TO THE CENTER

- 1-4 Circle L CW with 2 gavotte steps
- 5 Men move twd ctr with one schottische step forming a L hand star, and at the same time joining R hands with ptrnr who has moved  $\frac{1}{4}$  turn CCW (R shoulder twd ctr) with one schottische step (both start L).
- 6 As M move back to place in circle, they help the W to advance to the next M CW. The W make one complete turn to L CCW to progress to the next M twd the inside of circle. This is performed with one schottische step (both start R).
- 7-12 Repeat PART III (meas 5-6) three more times to original positions.

## PART IV

- 1-4 Circle L CW with 2 gavotte steps
- 5-8 Repeat PART I (meas 9-12).

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ptnr to face down the set.

- 9-16 Repeat PART III (meas 1-8) except first cpl (from third pos) leads the set with the M going R and W L. On last 2 skips only the first cpl turn outward to face up the set.

PART IV REEL AND CIRCLE

- 1-8 Each line will perform a reel of three with first and third cpl passing R shoulders with 16 skipping steps.
- 9-16 All join hands and circle L CW with 8 sliding steps and then back to the R CCW.

The dance is repeated with the original second cpl now assumming the part of the first cpl. The dance is then repeated for the third time with the third cpl assumming the part of the first cpl.

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LES MOUCHOIRS  
Vendee, France

22

MUSIC: RECORD: Monitor MF 491 side 2, band 3

FORMATION: Trio, one M between two W with inside hands joined,  
W free hands on skirts.

STEPS: Step Hop, Running Threes.

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MUSIC: 4/4

PATTERN

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Meas.

PART I FORWARD

- 1 Step fwd with R ft (ct 1), hop on R ft as L leg swings fwd (knees bent) and across R leg as body twists to R (ct 2), move bkwd with three running steps L,R,L, hold (ct 3 & 4). Arms swing fwd bending at elbow (ct 1 & 2) and swing down to sides (ct 3 & 4). The arms give a choppy action with the lower arm working. The M has more body twist and higher knee action than the W.
- 2 Repeat PART I (meas 1) in place without any twist of body same arm action.
- 3-8 Repeat PART I (meas 1 & 2) three more times.

PART II ARCHES

- 1-2 Using the step in PART I (meas 1) without any body twist (with hands still joined) the M's R hand W leads thru the arch formed by this M and his L hand W with the M following and the L hand W dancing in place (no turning).
- 3-4 Repeat PART II (meas 1 & 2) with the L hand W leading thru arch formed by R hand W. Try to finish arch quicker so that the last three running steps can be used to move fwd to repeat PART I.

The dance is repeated until the end of the music.

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MORFETH RANT  
(English)

23

SOURCE: This dance was collected by Maud Karpeles (12th traditional country dances) from Northern England, and is one of the community type dances.

MUSIC: RECORD: His Masters Voice 7EG-8455 side 2, band 1.

FORMATION: Progressive longways - duple minor - proper side.

STEPS: WALKING STEP, RANT STEP

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MUSIC: 4/4

PATTERN

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Meas.

PART I

- 1-4 First M turns second W with R hand, gives L to her ptr. while facing up between second cpl who have faced down using 4 rant steps.
- 5-8 First W dances thru nearest arch, behind ptr and thru the other arch ending in front of her ptr. All dance 4 rant steps.
- 9-16 Give R hands across for 8 walking steps, turn outward giving L hands across back with 8 walking steps.

PART II

- 1-4 First cple take R hands and go down the ctr of set with 8 walking steps.
- NOTE: With giving R hands the W is behind the M so he turns and leads her down the set on the proper side.
- 5-8 Return up the set using 4 rant steps to the second cpl's pos who in turn has already moved up.
- 9-16 First and second cpl in ballroom pos turn CW with ptr while progressing once CCW around the other cpl using 8 rant steps. M starts L and W starts R.
- NOTE: The dance now starts over with the first cpl in the original second cpl's pos, and will be dancing with the next second cpl moving up the set. This leaves one original second cpl at the top of the set and one original first cpl at the bottom of the set who will stand out one time thru, afterwhitch they will join into the dance as a new pos.

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Roros pols (approx: RUHR-ohs pols), a couple dance from eastern Norway, is as genuine a "folkdance" as can be found in all of Scandinavia, yet there are no published descriptions nor printed instructions in Norwegian on how to dance it! For Roros pols is one of those ethnic terpsichorean survivals known in Norwegian as "bygdedansar" (country-local, or village-dances). Unlike the "turdansar" (figure-dances) such as Reinlendarmed turar, Seksmannsril, and Attetur, which are thoroly documented in the official Norwegian folkdance manual, the ethnic country-dances have not passed thru a "formal" stage of development, but have evolved independently among the folk, varying from district to district. Among them are: Pols and Springleik (both close cousins of the Swedish Polska), Springar, Gangar, Rull and Halling. No other Scandinavian land has anywhere near as rich a living tradition in native dance forms as Norway.

Besides being a delightful and exhilarating dance in its own right, Roros pols is of unusual interest to the folklorist. Among the art treasures preserved in the Gripsholm castle near Stockholm, Sweden, there is a wall textile from around the year 1500, showing a fiddler, a bagpipe-player, and four cpls in various dance positions. It is entitled "Bonddans" (Farmer or Peasant Dance). The remarkable thing is that the dancers are picturd in four sequences inwhich every detail corresponds to the figures of a dance found in Norway in the area of the town of Roros, exactly as it is danced today! The musicians' instruments, however, are not the same as those used nowadays. The bagpipe (once wide-spread in the Northlands) has disappeared, and the fiddle pictured is quite different from the violin types now played by Scandinavian country fiddlers. But the most intangible aspects of the dance, the dance figures themselves, are still there. Thus the Swedish tapestry indicates that this most ancient of couple dances, once common thruout northern Scandinavia (it was danced in western Sweden up to a generation ago) has managed to survive up into our day, a span of four to five centuries, in Norway---without any perceptible change!

The area of eastern Norway between Oslo and Trondheim is typical Pols country. There the ordinary fiddle, and not the unique Hardanger-fiddle, is the prevailing folk instrument. A driving rhythm frequently broken by subtle syncopations, and oftimes a strange mixture of modal keys, characterizesthe music. Although the Pols has lost much ground the last few decades, its former popularity is attested to by the vast number of Pols tunes which have been handed down thru the local fiddlers.

Among Norse wedding customs was a widespread tradition of a Bride's Dance done to special music, namely Pols. The male guests (including the minister, by the way!) all took turns dancing with the bride---clearly a pre-Reformation custom. The dance seems to have had two parts: a slow, dignified polonaise-like opening, followed by a fast, gyrating "round dance". Scholars point out a definite similarity to the combination of Pavane - Gallard, so common atthe time of the Renaissance. Quite likely the Gammal polska of Sweden and the Sonderhoning of Denmark areremnants of this same tradition. However in all of these dances the slow fore-dance music has given away to the livlier after dance music, leaving the introductory figures to be done to the same rhythm as the following fastturn. In most areas of

Norway the latter fast part, mostly in closed position, is the only figure still dances (for example, Springpols, which is similar to the Hambo). Only in the district of Roros has the entire "original" sequence of figures, in suite form, survived.

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SOURCE: This dance is a genuine "folkdance" and dates back many centuries and is presented here as it is currently being done in the area of the town of Roros. It is of particular interest that no Norwegian printed instructions exist, and it is with thanks to Gordon E. Tracie for his research and written notes on this dance. These notes were presented at the San Diego Conference in 1971 by Ingvar Sodal with the assistance of Anders Anderson. This dance was also presented at Mendocino and Stockton in 1970 by Bruce Taylor, who learned the dance from Ingyar Sjelden (instructor) in 1966 in Bergen.

MUSIC: RECORD: Harmoni NGK TD-7

FORMATION: Cpls at random with hand-holds described within the pattern of dance.

STEPS: Fols step and Variations

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MUSIC: 3/4 PATTERN

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Meas.

1-2 Introduction

PART I TRAILING

1 With the W slightly behind the M and inside hands joined low (M's R, W's L) the cpl moves fwd in LOD with the basic fols step both starting with the L ft as follows: walk fwd with the L ft with heel contacting floor first (ct 1), rise slightly onto the ball of the L ft with slight hesitation (ct 2), step fwd with R ft (ct 3).

2-? After a few meas M reaches back with L hand and shifts W's L into it (still keeping them low), the W moves up to his L side. This should conclude at the end of a musical phrase.

PART II TWIRL TO WRIST HOLD

1-? W-crosses over in front of M as she twirls COW (2 or 3 times), under the joined hands and ends up on the M's R side. The M still holds the L hand with his L, but directly in front of them, in addition to which he places his R under her L arm and takes hold of her L wrist. In this pos the cpl moves fwd without any break in the basic fols step until the last meas of a phrase, whereupon the transition takes place.

TRANSITION

M stamps L ft with no weight (ct 1) and stops in place, as he simultaneously leads the W with inside hands joined, across in front of him to his L side as she performs 1 fols step starting with L ft. With L shoulder to L shoulder



both place L hand on R side of ptrns waist, and R hand on ptrns L upper arm. This takes one meas.

#### PART III REVERSE TURN

- 1-2 This step is a pivoting turn using the basic pols step for the M as follows: Step fwd with L ft and slightly behind ptrn as a CCW turn begins (ct 1 & 2), close R ft to L to continue  $\frac{1}{2}$  turn (ct 3), step behind R with L ft (ct 1), pivot on ball of L ft and R heel as CCW turn continues (ct 2), close R ft to L to complete full turn (ct 3). The W step is more of a waltz step as follows: Step behind R with L ft starting to make CCW turn (ct 1), step on R near L ft as turn progresses (ct 2), step slightly fwd and across R with L ft to complete  $\frac{1}{2}$  turn (ct 3), step fwd fwd with R ft continuing CCW turn (ct 1), longer step fwd with L ft (ct 2), close R ft to L to complete full turn (ct 3).
- 3-? This step is continued until man decides to change usually at end of phrase.

#### PART IV TWIRL AND FORWARD

- 1-? As M steps in place with basic pols step, he takes W's L hand with his R, and twirls her one or more turns CCW under joined hands. Take semi-closed pos (but with M holding W's R fingers instead of palm) and move fwd with basic pols step until end of phrase.

#### PART V POLS TURN

- 1 In closed pos both place R hand on ptrns back above waist and L hands on ptrns R shoulder, while completing one full turn CW with each pols step as follows: M steps partially arund ptrn with L ft to start turn (ct 1), continue turn by revolving on ball of L ft while R trails and ends close to L with partial weight (ct 2), complete turn by stepping fwd twd ptrn with R ft (ct 3), W holds while maintaining weight on L ft (ct 1) step fwd twd ptrn as turn is progressing (ct 2), step partially around ptrn with L ft to continue turn (ct 3), when repeated ct 1 becomes a revolving action on the ball of L ft while R trails and touches close to L ready for ct 2.
- 2-? The turning pols step continues as long as desired, until end of phrase, where upon he releases her to start dance sequence over. She continues to make 1 turn CW and then falls behind M to join with inside hands.

NOTE: It should be pointed out that Roros Pols is no easy dance, even though figures may appear simple enough. The accomplished pols dancer employs a lot of technique that the outsider easily overlooks, for example, subtle syncopations. This gives the dance a fascinating character, that certain "something" is difficult to describe or learn, but in-

finitely rewarding once it is mastered.

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**GENERAL STYLING:** The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first two fingers. All dancing is done on the toes with knees turned out. Ptnrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos). But be alert and ready to assist active cpl.

**STYLING FOR TURNS:** The correct hold for turning (one hand) is the handshake hold at shoulder height. When a longer turn is done, the arms are held easily extended. If a two-hand turn is done, the M's hands are on the bottom supporting W's hands at shoulder height.

**LONGWAYS FORMATION:** 4 cpls in two lines with ptnr, a line M facing a line of W. M's L shoulder should be toward music or head of hall and cpls are numbered from 1 to 4 down the set with cpl 1 at the head.

**BOW AND CURTSEY:** Used at the beginning and end of each dance on chord. Men bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptnr. Women take a tiny step sideward (or fwd), bring the toe of L close to R heel and bend both knees. Keep body erect and look at ptnr. Then return to easy standing pos taking weight onto L to prepare for dance. Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd.

**SKIP CHANGE OF STEP:** Hop L lifting R leg fwd with toe pointing down, knee turned out (ct &), step fwd onto ball of R ft (ct 1), close L foot (weight on ball) behind R with L instep close to R heel (ct &), step fwd onto ball of R ft (ct 2), Next step begins with R hop (ct &).

**PAS DE BASQUE:** Leap onto ball of R ft (in place) with knee and toe turned out (ct 1), step onto ball of L ft beside R, with L heel to R instep and L toe and knee turned out (ct &), step onto ball of R ft (in place) extending L leg diagonally fwd to L with toe pointing down and close to floor and knee straight and turned out.

**SET (2 MEAS):** Pas de basque R and L. Whenever someone "sets" to you, you always perform "set".

Presented by John Hancock  
Idyllwild Workshop - 1973

SOLDIERS JOY  
(English)

30

SOURCE: This dance was collected by Maud Karpeles (12th traditional country dances) from Northern England, and is one of the community type dances.

MUSIC: RECORD: His Masters Voice 73G8455 side 2, band 2

FORMATION: Progressive longways - duple minor - proper side

STEPS: Walking step, Rant step

---

MUSIC: 4/4

PATTERN

---

Meas.

PART I

- 1-4 First cpl cast down the set on the outside with 4 rant steps.
- 5-8 Remaining on the outside turn twd your ptr and return to the second cpl to form a line of 4 with 4 rant steps. The second are now facing outward by turning to their own R.
- 9-16 Perform a reel of 4 and return to original places with 8 rant steps.

PART II

- 1-4 First cpl take R hands and go down the ctr of set with 8 walking steps.
- 5-8 Return up the set using 4 rant steps to the second cpls pos who in turn has already moved up.
- 9-16 First and second cpl in ballroom pos turn CW with ptr while progressing once CCW around the other cpl using 8 rant steps. M starts L and W starts R.

NOTE: The dance starts over with the first cpl in the original second cpls pos, and will be dancing with the next second cpl moving up the set. This leaves one original second cpl at the top of the set and one original first cpl at the bottom of the set who will stand out one time thru, afterwhich they will join into the dance as a new pos.

Presented by John Hancock  
Idyllwild Workshop - 1973

MUSIC: RECORD; PARLOPHONE R. 5086 (The Baldovern Reel) or any  
4 X 32 reel.

FORMATION: 4 cpls in longways formation.

STEPS: Skip Change of Step, Pas de Basque. Use skip change of  
step throughout unless otherwise stated, always starting  
R.

---

MUSIC 2/4

PATTERN

---

Meas.

PART I GRAND RIGHTS (ACROSS) AND LEFTS (UP & DOWN SET)

- 1-2 End cpls 1 & 4 cross over with R hands (change places to  
face up and down the set) while middle cpls 2 & 3 form R  
hand star to change sides (half way to face up and down  
the set). This movement requires two skip change of steps  
and leaves the set "improper" (M and W on wrong side).
- 3-4 Cpls 1 & 3 change places (M & M, W & W) with L hands up  
and down the set, while cpls 2 & 4 do exactly the same  
with all ending facing into set. This movement requires  
two skip change of steps and still leaves the set "improper"
- 5-6 Repeat PART I (meas 1-2) except end cpls are 2 & 3 and  
middle cpls are 1 & 4. This leaves the set "proper" (M  
and W on original side).
- 7-8 Repeat PART I (meas 3-4) except cpls 3 & 4 and cpls 1 & 2  
are working together. This leaves the set in reverse  
order (cpls 4, 3, 2, 1).
- 9-16 Working from this reverse order repeat PART I (meas 1-8)  
to end up in your original pos and order.

NOTE: This figure becomes a grand R and L moving across the set  
(with your ptr), and up and down the set (with the same  
sex of another cpl).

PART II SET & CROSS, ADVANCE & RETIRE

- 1-2 Cpls 1 & 2 set (two pas de basques steps) while facing  
your opposite (M 1, W 2, W1, M2).
- 3-4 Cpl 1 crosses (W first) into cpl 2's position, while cpl  
2 dance up the set into cpl 1 position.
- 5-8 Repeat PART II (meas 1-4) except working with cpl 3.
- 9-12 Repeat PART II (meas 1-4) except working with cpl 4. This  
leaves cpl 1 on the wrong side of the dance at the foot  
of the set.
- 13-16 M 2, 3, & 4 join inside hands to form line while W 2,3,& 4

do the same. In this pos the lines advance (two skip change steps) and retire (two skip change steps). Cpl 1 advance joining two hands across and make  $\frac{1}{2}$  turn CW to change sides (two skip change steps), then retire to own side (two skip change steps).

IMMEDIATELY prepare to start dance over with everyone moving.

The dance is repeated three more times.

Presented by John Hancock  
Idyllwild Workshop - 1973

SOURCE: This cpl dance, approximately 200 years old, comes from the town of Vossarull. Rull is one of five types of folk dances in Norway. This dance was presented at Mendocino and Stockton in 1970 by Bruce Taylor, who in turned learned it from Anna Bekke in Bergen in 1966. The dance was also presented at San Diego Conference in 1971 by Ingvar Sodal. The following dance description is a compilation as learned from these two gentlemen.

MUSIC: RECORD: Harmoni NGK 'TO-7

FORMATION: Cpls at random with M's R arm around W's waist and her L hand on his R shoulder. The free arms hang at sides and swing easly with the movement.

STEPS: Rolling walk, Two-step, Rolling turn.

---

MUSIC 2/4

PATTERN

---

Meas.

1-2 Introduction

PART I ROLLING WALK

1 Perform rolling walk fwd starting with outside ft (M's L, W's R) for (ct 1), and repeat with inside ft (ct 2).  
Rolling Step: this step is a deliberate roll from the heel to toe with a natural flexing at the knee. Each step has a slightly springy dip.

2-? Repeat rolling walk as in PART I (meas 1) until the man decides to make a change, perferably with the musical phrase.

PART II TRANSITION

NOTE: This being a free type of dance the number of two-steps used can vary depending upon the discretion of the M, sometimes the two-step is L off entirely. A set routine is not necessary during this dance, and it should be enjoyable and perhaps playfull. The following sequence is more typical in Southern California.

1 Perform 1 balance type two-step (M's L, W's R) to face your ptrn.

2 Continue with 1 more balance two-step to M's R.

3 Continue with 1 turning two-step making a  $\frac{1}{2}$  revolution CW at the same time the W places her R hand on M's back, while he reaches over her arm with his L hand to gently hold out the W's skirt (the M's R arm still around waist and her L on his R shoulder). If the skirt is too short

or tight he may just swing arm freely as the turn progresses.

### FART III ROLLING TURN

- 1 With the rolling step (using free foot after two-step) a CW turn is performed as long as the M desires. The turn is completely smooth and well-balanced with same springy action as in "walk". To complete the turn the M releases the W to the original pos and continues with the walk as in FART I etc.

Presented by John Hancock  
Idyllwild Workshop - 1973



35

BITOLJKA  
(Serbian Ballroom Dance)

SOURCE: This dance was composed in commemoration of the liberation of Bitolj (Biltola, Macedonia) from Turkish rule. First presented at the Fourth Aman Institute in Los Angeles, April 6-7, 1973. Institute on Yugoslav Dance, Badija, 1972 Milica Ilijin, Desa Dordevic

MUSIC: AMAN LP-104; side 1, band 1

FORMATION: Mixed line men and women alternating, hands held in "W" position. Closed circle.

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MUSIC	4/4	PATTERN
<hr/>		
Meas.		
1-4		INTRODUCTION
1		Step R to Rt (ct 1) lift on R (ct 2), step L over R (ct 3), lift on L (ct 4).
2		Step R to Rt (ct 1), step together L (ct 2), step R to Rt (ct 3), lift on R (ct 4).
3-4		Repeat measures 1-2 opposite footwork, opposite direction.
5		M turns to W on L ft and takes her L hand in his R, he already has her R in his L, hands remain up. Both step R to own R (ct 1), step L slightly in front (ct 2), step R to R (ct 3), close and touch L to R (ct 4).
6		Repeat step as in measure 5 opposite footwork, opposite direction.
7-12		Repeat meas 5-6, opening up on the last beat ready to do next step.
PATTERN II		
1-8		Repeat measures 1-8 of Pattern I.
9-10		7 walks to R to finish with a lift on (ct 4) of measure 10.
11-12		7 walks back L ft to finish with lift and open up on (ct 4) of measure 12.
PATTERN III		
1-4		Repeat measures 1-4 of Pattern I.
5		Facing ptr, hands joined and held down, hop on L (ct 1), step R to R (ct 2), step L slightly crossing in front of R (ct 2), step R to R (ct 3), hop on R (ct 4).

- 6 Repeat 5 opposite footwork opposite direction.
- 7-12 Repeat measures 5-6 open up on last count to start over.
- NOTE: Steps may be done in any order. Suggested routine: twice each pattern; the dance then will be done twice through.

Presented by John Filcich  
Idyllwild Workshop - 1973

sto mi se mila em DRAGO  
(4) (pre sadomem)

Sto mi se mila em drago

Vo stuga dućan da imam //

Na kepencite da sedam

Struskite mom; da gledam

Koga mi odat na voda  
(hom) DA ~~PISEM~~ DO STANOM  
OF LELE LE Lbe LE

SRCE TO MIEO DSANOM IZBORE

CUILEANDRA  
(Romania)

37

- SOURCE: Cuileandra is from southern Romania, the region of Oltania. It was learned by Mihai David during the years 1963-1965 while dancing with the Romanian State Folk Dance Ensemble. Presented by Mihai David at the San Francisco Kolo Festival, 1972. Dance description by Maria Reisch.
- MUSIC: RECORD: The Lark LP "Folklore Dances of Romania: side 1, band 4. 4/4 will gradually increase tempo.
- FORMATION: Open circle, leader on R, shoulder hold.

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PATTERN

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Meas.

1-8 INTRODUCTION - HOLD

PART I \_FIGURE I, FACE CTR.

1 Step R to R leaving L on floor (ct 1) slight bounce in R knee (ct 2), step L to L leaving R on floor (ct 3), slight bounce in L knee (ct 4).

2 Repeat meas 1

3 Step R heel fwd (ct 1), close L to R coming flat (ct 2), step L heel fwd (ct 3), close R to L coming flat (ct 4).

4 Step R to R (ct 1) raise bent L knee fwd (ct 2), step L to L (ct 3), close R to L stamping R no weight (ct 4).

PART I FIGURE II GRAPEVINE TO L FACING CTR

1-2 Cross R in front of L (ct 1), etc. ending R closing to L (ct 3) of fourth measure, hold (ct 4).

To finish Part I repeat Fig 132 six more times.

PART II FIGURE I FACING CTR, LONG TRAVEL R & L

1 Step R to R (ct 1), L behind R (ct 2), R to R (ct 3), L behind R (ct 4).

2 R to R (ct 1), L behind (ct 2), R to R (ct 3), Stamp L no weight (ct 4).

3-4 Reverse measures 1-2 Part II figure 1-2.

5-8 Repeat measure 1-4 Part II figure 1-4.

PART II FIGURE II SHORT TRAVEL R & L

1 Step R to R (ct 1), stamp L no weight (ct 2), step L to L (ct 3), stamp R no weight (ct 4).

- 2 Step R to R (ct 1), L behind (ct 2), R to R (ct 3),  
Stamp L no weight (ct 4).
- 3-4 Reverse measures 1-2 Part II Figure 1-2.
- 5-8 Repeat measure 1-4 Part II Figure 1-4.
- To finish dance repeat Fig. 1, 2, 1 of Part II.

Presented by John Filcich  
Idyllwild Workshop - 1973

MANGUPSKO KOLO  
(Sumadija, Serbia)

39

SOURCE: Institute on Yugoslav Dance, Badija, 1972. First presented at the Fourth Aman Institute in Los Angeles, April 6-7, 1973.

MUSIC: AMAN LP-104, side 2 band 4.

FORMATION: Mixed line hands held and down.

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MUSIC 4/4 PATTERN

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Meas.

- 1 Step R to R (ct 1,2), step L over R (ct 3,4).
- 2 Step R to R (ct 1), step L crossing L in front of R (ct 2), jump onto both to face ctr on (ct 3), hold (ct 4).
- 3-4 Repeat meas 1-2 opposite footwork, opposite direction.
- 5 Step R to R (ct 1), step L in back of R (ct &), step R to R (ct 2), step L in front of R (ct &), repeat cts 1&2&.
- 6 Repeat counts 1&2& measure 5 jump onto both feet and hold counts 3,4.
- 7-8 Repeat measure 5-6 opposite footwork, opposite direction.

Presented by John Filcich  
Idyllwild Workshop - 1973

NEDA VODA NALIVALA  
(Pirin)

40

SOURCE: Dick Crum. First presented at the Fourth Aman Institute  
in Los Angeles, April 6-7, 1973.

MUSIC: RECORD: FR-4116-A

FORMATION: Hands joined and up in a "1" position.

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MUSIC 11/16 1&,2&,3&,4&,5&a PATTERN

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Meas.

PATTERN I

- 1 Facing slightly R, lift on L (ct 1&), continuing R,  
step R (ct 2&), step L (ct 3&), step R (ct 4&), step  
slightly fwd and across with L (ct 5), step back into  
place on R (ct &a).
- 2 Repeat meas 1 with opposite footwork, opposite direction.
- 3-4 Repeat measure 1-2.

PATTERN II

Same as pattern 1 but moving in and out of the circle.

Presented by John Filcich  
Idyllwild Workshop - 1973

1-D-72

41

POLONKA-METOVNICANKA-KOSTENKA  
Donja Bela Reka, Dor N.E. Serbia

SOURCE: This is a suite of three dances from Eastern Serbia performed by typical village brass band. Institute on Jugoslav Dance, Badija, 1972, Milica Ilijin, Desa Dordevic. First presented at the Fourth Aman Institute in Los Angeles, April 6-7, 1973.

MUSIC: Record: AMAN LP-104, side 1, band 5

FORMATION: Belt hold, mixed line. (Hands may be simply held down in a separate line).

---

MUSIC: 2/4

PATTERN

---

Meas.

POLONKA

Introduction

1 Step side R with R (ct 1), step together L (ct &), step side R with R (ct 2), touch L to R (ct &).

2 Repeat meas 1 opposite footwork opposite direction.

3-8 Repeat measures 1-2.

Music will speed up for actual dance

1 Step fwd on R (ct 1) in place with L (ct &), step slightly behind with R (ct 2), step in place with L (ct &).

2 Repeat meas 1

3 Hop on L (ct 1), step slightly in on the R (ct &), step slightly back on L (ct 2), step back on R (ct &)

4 Step back on L (ct 1), step back on R (ct &), step fwd on L (ct 2), hold (ct &).

METOVNICANKA

1 Step R to R (ct 1), step L over R (ct &), step R to R (ct 2), lift on R (ct &)

2 Repeat meas 1 opposite footwork, opposite direction.

3-8 Repeat meas 1-2.

9 Step R to R with R (ct 1), step L in front of R (ct &), Step R to R (ct 2), step L behind R (ct &). These are all very flat-footed steps so that the body will have to turn a little for the step to feel comfortable.

10 Repeat cts 1&2 of meas 9. Lift L slightly on last & count.

11-12 Repeat meas 9-10 opposite footwork., opposite direction.

- 13-16 Repeat meas 9-12
- 17-18 Repeat meas 9 twice
- 19-20 Repeat meas 9-10
- 21-22 Repeat meas 11 twice
- 23-24 Repeat meas 11-12

KOSTENKA

- 1 Step R to R (ct 1), cross L over R (ct &), step R to R (ct 2), cross L behind R (ct &)
- 2 Step R to R (ct 1), cross L over (ct &), step R in place (ct 2), hop on R (ct &), L leg swings around behind on this hop.
- 3 Step L behind R (ct 1), hop on L swinging R around behind (ct &), step on R behind L (ct 2), hop on R no leg swing.
- 5-6 Repeat meas 1-3 opposite footwork, opposite direction.

VARIATION

- 1 Same as basic
- 2 Step R to R (ct 1), stamp L next to R (ct &), stamp R again same place (ct 2), hop on R swinging L behind (ct &).
- 3 Same as meas 3 of basic.

Presented by John Filcich  
 Idyllwild Workshop - 1973



SUMADIJSKO KOLO  
(Sumadija)

43

SOURCE: Institute on Yugoslav Dance, Badija, 1972, Desa Dordevic.  
First presented at the Fourth Aman Institute in Los Angeles, April 6-7, 1973.

RECORD: AMAN LP-104, side 2, band 1

POSITION: "Setnja-type" L hand on hip R through arm of person to R. Open kolo formation, leader at R end.

NOTE: A walking dance like Setnja; a rarity in that men and women have different steps which appear to move contrary to one another. M & W alternate in one circle, with M leader.

---

MUSIC: 4/4

PATTERN

---

Meas.

MAN'S STEP

- 1-2 Take 4 walking steps in LOD beginning R, but not crossing completely (cts 1,2,3,4). Take 3 more walking steps in LOD beginning R (cts 1,2,3), close L to R, not taking weight (ct 4).
- 3 Step diagonally back L (ct 1), close R to L, not taking weight (ct 2), step diagonally back R (ct 3), close L to R (ct 4).
- 4 Take 3 steps in RLOD beginning L (cts 1,2,3) close R to L (ct 4).

WOMAN'S STEP

- 1 Take 3 steps in LOD beginning R (cts 1,2,3), close L to R (ct 4).
- 2 Step L diagonally back (ct 1), close R to L (ct 2), step R (ct 3), close L to R (ct 4).
- 3 With small steps, step diagonally back L (ct 1), step back R (ct 2), step back L (ct 3), close R to L (ct 4).
- 4 Step side R (ct 1), close L to R (ct 2), step side L (ct 3), close R to L (ct 4).

Presented by John Filcich  
Idyllwild Workshop - 1973

AMERICAN FOLK DANCES  
(New England)

, 44

EACH SECTION OF THE UNITED STATES HAS ITS OWN PECULIAR BRAND OF TRADITIONAL DANCES. THEY WERE DERIVED FROM THE DANCE EXPERIENCES AND PREFERENCES OF EARLY INHABITANTS AND MODIFIED BY THOSE OF LATER IMMIGRANTS.

THE TRADITIONAL DANCES OF NEW ENGLAND ARE EXCELLENT EXAMPLES OF BASIC DANCES WITH A STRONG GAELIC FOUNDATION, MODIFIED BY VARIOUS ETHNIC CULTURES, WHICH HAVE PROVIDED A LARGE SEGMENT OF THE AMERICAN POPULATION WITH "SATURDAY NIGHT" RELAXATION FOR MANY YEARS. THE DANCES ARE OF THE PEOPLE (TRADITIONAL) AND AS SUCH ARE UNCOMPLICATED AND FUN. HOWEVER, AS WITH ALL DANCES WITH A GAELIC BASE, "THERE IS A PLACE FOR EVERYTHING AND EVERYTHING SHOULD BE IN ITS PLACE."

SO LAUGH, VISIT, CLAP YOUR HANDS, AND SING AS YOU FEEL LIKE IT, BECAUSE THESE DANCES COME FROM YOUR OWN ETHNIC CULTURE AND EXPRESSING YOURSELF NATURALLY IS THE PRIME STYLING POINT, BUT STAY WITH THE MUSIC!

Presented by Bob Brown  
Idyllwild Weekend - 1973

THE SQUARE DANCE IS A CIRCLE DANCE REDUCED TO ITS MOST VERSATILE FORM. THE SQUARE FORMATION PROVIDES A VARIETY OF PATTERN AND MOVEMENT UNATTAINABLE WITH ANY OTHER GROUPING. THIS VERSATILITY AND FREEDOM HAVE MADE IT ONE OF THE MOST POPULAR AND LONG LIVED DANCE FORMS AROUND THE WORLD.

IN AMERICAN SQUARE DANCING THE "SIDES" OF THE SQUARE ARE ALWAYS ALIGNED WITH THE BOUNDARIES OF THE DANCE ENCLOSURE. COUPLE #1 HAS ITS BACK TO THE MUSIC (CALLER). ALL OTHER CPLS ARE NUMBERED IN TURN PROGRESSING CCW AROUND THE SQUARE. CPLS #1 AND #3 ARE DESIGNATED "HEAD CPLS", WHILE CPLS #2 AND #4 ARE DESIGNATED "SIDE CPLS". GENTLEMEN ALWAYS OPERATE FROM THEIR INITIAL STARTING POS TO PROVIDE ORDER AND CONTROL TO THE FIGURES. GENTLEMEN MUST BE COGNIZANT OF ALL WOMEN IN THE SET AT ALL TIMES BY THEIR RESPECTIVE DESIGNATIONS.

i.e. PARTNER	GIRL TO IMMEDIATE RIGHT
CORNER	GIRL TO IMMEDIATE LEFT
OPPOSITE LADY	OPPOSITE GIRL
RT HAND LADY	GIRL TO RIGHT OF PTNR

FORWARD SIX AND BACK  
(American - Square)

46

FORMATION: A square of four cpls numbered CC/ 1,2,3,4.

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MUSIC: 4/4

PATTERN

---

Meas.

INTRODUCTION

1-2 Bow to ptrnr  
3-4 Bow to corner  
5-6 Circle to the L  
7-8 Circle R to places.

1-2 Swing ptrnr  
3-4 Bow to ptrnr  
5-8 Promenade ptrnr, once around to place.

PATTERN A

FIRST CPL

1-2 Go the the R and circle 4 hands round  
3-4 Leave that lady - go to the next and circle 3 hands round  
5-6 Take that lady - put her on the R and circle 4  
7-8 Leave that lady standing - Gent go home alone.

PATTERN B

1-2 Forward six and back  
3-4 Two gents with a do-si-do  
5-8 Cross R hand lady high and L hand lady low  
1-32 PATTERN B is danced 4 times with the ladies progressing around the set to form new lines of three each time. Ladies progress CW when they stand at the M's R and CCW when they are at the M's L. On last two meas, ladies return to home pos, at own ptrnr's R.

CHORUS

1-2 Swing ptrnr  
3-4 Bow to ptrnr  
4-8 Promenade ptrnr, once around to place.

Repeat Pattern A and B and Chorus with cpl 2, 3, and 4 leading in turn.

Presented by Bob Brown  
Idyllwild Workshop - 1973

MUSIC: Blackberry Quadrille RCA EPA 4130

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PATTERN

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INTRO Join your hands and circle L

The other way back you're going wrong

Now swing your ptrns one and all

First cpl is ready to dance when I begin to sing

FIGURE Take your lady by the wrist

And through the next with a grapevine twist

Loop right back in the ctr of the square

Around the gent that's standing there

Circle up 4 and away you go

Take the cpl on with you

Repeat the dance going around cpls 3 and 4 in turn,  
trailing all couples that you pick up.

BREAK Allemande L your corner girl then grand R and L around  
the World

Meet your own and promenade home.

Cpls 2, 3, and 4 repeat the dance using the intro as an  
ending.

Presented by Bob Brown  
Idyllwild Workshop - 1973

COUNTSPATTERN

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- 2 COUPLES 1, 3, 5, etc, active. Do not cross over.
- 8 Give R hand to ptr, L to your opposite, balance 4 in line
- 16 Turn your opposite twice around, (left elbow), R to ptr  
once around.
- 8 Balance 4 as you did before, swing ptr
- 16 Down the ctr and back, cast off
- 16 Right and Left four.

Presented by Bob Brown  
Idyllwild Workshop - 1973

MUSIC: FOLKRAFT 1251

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 PATTERN
 

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INTRO Allemande L your corner and  
 A R hand to your own  
 Grand R and L around until you meet your own  
 Meet your own with an elbow hook and grand allemande the  
 ring  
 When you're home you swing your own and everybody swing.

## FIGURE I TRADITIONAL

Head 2 ladies cross over and give that man a swing  
 Side 2 ladies over and do the same thing  
 Honor your corner lady  
 Salute your ptnrs all  
 Swing your corner lady  
 And promenade the hall.

THE TOTAL DANCE IS AS FOLLOWS:

INTRO  
 FIGURE  
 FIGURE (REPEAT)  
 BREAK (INTRO)  
 FIGURE  
 FIGURE  
 ENDING (INTRO)

## FIGURE II (LIFE ON THE OCEAN WAVES)

This figure is not as old as #1 but old enough to be considered traditional.

Head 2 gents give R hands around  
 But keep your step in time (small steps)  
 Back by the L, take hold of her hand (ptnrs R in your R)  
 And balance 4 in line (fwd and back balance)  
 Break in the ctr, go half way around and balance your  
 line again.  
 Center break, swing your own  
 And the same 2 ladies chain ---and chain them home again.

Dance #2 is the same as dance #1 except FIG II is used when a figure is specified.

Presented by Bob Brown  
Idyllwild Workshop - 1973



LONG WAYS (CONTRA) DANCES

51

THE DANCES ARE DANCED IN TWO LINES, M FACING W. W WILL BE ON M'S RIGHT WHEN HEAD (MUSIC) OF THE HALL IS FACED. CPLS ARE NUMBERED DOWN THE LINE FROM THE HEAD.

ACTIVE CPLS DICTATE THE DANCE.

INACTIVE CPLS ARE AIDS ONLY.

1st, 4th, 7th, etc cpl active. DO NOT cross over.

COUNTS	PATTERN
8	Go once and a half around
8	Below one cpl and fwd sic
4	Three quarters round and
8	Fwd six across the floor
4	Three quarters round to place
8	R and L across the floor
8	Right and left as you did before.
	Repeat dance from beginning.

Presented by Bob Brown  
Idyllwild Workshop-1973

FORTLAND FANCY  
(Progressive "Four" Circle Contra)

53

FORMATION: A circle of "Fours" facing "Fours"/

STARTING POS: Lines facing, two cpls in a line, girl on ptrnr's R

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MUSIC: PATTERN

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Meas.

1-8 Circle eight

1-8 Right and left (Across and back)

1-8 Ladies Chain (across and back)

1-4 Forward and Back

5-8 Forward again and pass through.

Repeat entire dance with new line of four.

Presented by Bob Brown  
Idyllwild Workshop - 1973

SPANISH CAVALIERO  
(Singing Quad)

54

FORMATION: Square of four cpls.

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MEAS. PATTERN

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INTRODUCTION

- 1-4 Bow to your ptr, do-si-do that girl around  
5-8 Bow to your corner, do=si-do that girl around  
9-12 Then run away back home and swing your ptrs all  
13-16 You swing with your spanish cavaliero.  
1-4 Allemande L, a grand R and L  
5-8 First with the R hand and then with the L  
9-12 When you meet your own, promenade her home  
13-16 Promenade your spanish cavaliero.

PATTERN

HEAD LADIES

- 1-4 Lead right out to the gentleman on the R  
5-8 You swing, oh! you swing with your hero  
9-12 And after you have swung, go back where you begun  
13-16 And swing with your spanish cavaliero.  
1-16 Same two ladies lead to the gent across the way, etc.  
(Head Ladies swing with opposite M then return home and swing with ptr).  
1-16 Same two ladies lead to the gentlemen on the L, etc.  
(Lady 1 swings with M 4 while Lady 3 swings with M 2 then head ladies return and swing with ptr.)

FILLER

- 1-4 Allemande L, a grand R and L  
5-8 First with the R hand and then with the L  
9-12 Now when you meet your own, promenade her home  
13-16 Promenade your spanish cavaliero.

SIDE LADIES:

Repeat "Pattern" with side ladies leading.

1-31 ENDING CALL

1-32 Same as Introduction

Presented by Bob Brown  
Idyllwild Workshop - 1973

MUSIC: RECORD: FOLKRAFT 1280

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PATTERN

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DANCE #2 Same as 1 except for the pattern.

PATTERN

First cpl R and circle 4 hands around  
The ladies to the ctr with a R hand around  
The gents will turn them over to form a 2 leaf clover and  
you'll all promenade right back home.

Two cpls on circle 6 hands around  
The ladies to the ctr with a R hand around  
The gents will turn them over to form a 3 leaf clover  
All promenade right back home.

Three cpls on circle 8 hand around  
The ladies to the ctr with a R hand around  
The gents will turn them over to form a 4 leaf clover  
All promenade back home

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Idyllwild Workshop - 1973

ALLEMANDE LEFT- (On the corner) - M joins L hand with corner W and they walk fwd CCW once around. (Sometimes arms are held upright. If forearm clasp is used arms are usually held horizontally).

ALLEMANDE RIGHT- Same action as allemande left except that M joins R hands with the W on his R.

ARCH- Ptnrs or designated persons, raise joined inside hands so that others can pass under.

ALL AROUND YOUR LEFT HAND LADY- While M does a R Dos-a-dos with his corner, she takes 3 steps to the ctr of set (cts 1,2,3) and takes slight bow, using skirts (ct 4), then moves bkwd to place on 3 steps and bows (ct 4). As M returns home he passes in front of W. (this is usually followed by See Saw Your Pretty Baby (or Taw): M does L Dos-a-dos with ptrnr as she goes into the ctr and out again.

BACK TO THE BAR- Return to home pos.

BALANCE- Starting with the R ft, step fwd (ot to the side as the dance requires) and do a flat footed pas de basque.

BREAK- Release hands from any hold.

CAST OFF- Ptnrs separate, usually M to L, W to R.

CHAIN-

a. LADIES CHAIN- Two cpls face each other and W join R hands as they pass each other to exchange places. W gives L hand to opposite M and assuming Backward Promenade pos, both turn L to face opposite cpl.

b. CHAIN RIGHT BACK- Repeat above action, W returning to ptnrs.

DOS-A-DOS- Involving two people. Both advance to meet, pass R shoulders, take a step to R then pass L shoulders as they back into pos.

FORWARD AND BACK- Indicated number of persons advance 4 steps and retire 4 steps.

FORWARD AND PASS ON- Two cpls advance toward each other, without dropping hands, both pass to own R (or L).

FOUR HANDS HALF- (Four and a Half; Circle Half) - Two cpls join hands and exchange places by circling CW  $\frac{1}{2}$  way around.

GEE HAW- Gee-turn R; Haw-turn L

GRAND RIGHT AND LEFT (Hand Over Hand)-All cpls face ptnrs join R hands and move fwd, passing R shoulders without turning, join L hands with next person approaching, pass L shoulders and continue action as long as call indicates. More-commonly done until ptnrs meet on opposite side to promenade, or continue all the way around to meet ptrnr in home pos for further action. M proceed CCW around circle, W, CW.

HONOR YOUR PTRNR- All M and W bow to their ptnrs.

INSIDE RING- Imaginary circle around inside of the square, usually referred to in connection with promenade.

OUTSIDE RING-Imaginary circle around outside of square, usually referred to in connection with a promenade.

PASS RIGHT THROUGH-(Forward and Pass Right Through) - To cross over and exchange places with opposite person, passing R shoulders. Upon reaching opposition position each turns R singly. When used in circle or line dances, it may be used to indicate progression to meet oncoming cpl.

PROMENADE-In back skating pos, walk around the square.

RIGHT AND LEFT THROUGH-Two cpls pass through each other to exchange places. As they cross they pass R shoulders with opposite person. When cpls are back to back they assume back skater's pos and make turn to L in place.

STAR (MILL)- Persons designated join either R or L hands (as indicated by call) in ctr of set, and move fwd to make star revolve.

SWING-Cpl take square dance swing pos and turn CW in place, using a buzz step. Care should be taken to keep swing perfectly smooth (no bobbing up or down).

ELBOW SWING-Two people hook R or L elbows, as designated, and they move fwd to turn around each other. When used during Grand Right and Left it is often referred as to Once and a Half.

TWO HAND SWING- M and W join hands straight across, keeping fore-arms upright and elbows taut and turn CW  $1\frac{1}{2}$  to finish with w on M R.

Taken from Folk Dances From Near and Far



FORMATION: Two lines of 6 M and W facing.

MUSIC: RECORD: RCA

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MUSIC: PATTERN

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Meas.

Cts.

8	All fwd and back
8	All R hand turn
8	All L hand turn
8	All dos-a-dos
8	Head cpl slide to foot of set
8	Head cpl slide to head of set
40	Head cpl reel down the line
8	Head cpl slide to head of set
16	All other cpls to foot of set
16	All other cpls go under the arch formed by the head cpl.

Repeat for each cpl in turn.

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RED RIVER VALLEY

MUSIC: RECORD: Red River Valley Folkraft 1269

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PATTERN

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- INTRO All join hands and circle L around the ring  
Then you circle to the R the other way home  
Now you swing your corner lady - she's the lady on your L  
You run away home and all swing with your own.
- FIGURE First cpl lead to the R and circle to the L and you circle  
to the R the other way  
---Swing with the girl across the valley and you swing  
with your Red River Girl.
- Now it's on to the third and you circle to the L and  
circle to the R the other way  
---Right and L across in the valley and R and L right  
back to place.
- Now it's on to the last and circle to the L then circle  
to the R the other way.  
---Chain the ladies over across the valley and you chain  
the ladies right back to place.
- BREAK Allemande L with your corner  
Grand R and L half way around  
Meet your own and promenade back home  
Promenade your Red River Gal.
- Repeat with 2, 3, and 4 visiting.
- End with the Introduction.

Presented by Bob Brown  
Idyllwild Workshop - 1973

Early California Varsouvianna

- SOURCE: This is a compilation of Early California varsouvianna figures that were arranged to fit the music recommended by Gabriel Ruiz of Los Angeles.
- MUSIC: Varsouvianna - Windsor 4615
- FORMATION: Circle of couples around the dance floor, facing LOD.
- POSITION: Varsouvianna, as explained in "Folk Dances From Near and Far".
- NOTE: The dances of Early California have a very gracious quality which emanated from the life-style of that period. The men were quietly strong, and yet gentle when dancing. There was a minimum of physical contact between partners, thus it is extremely important that they communicate continuously through eye contact.
- STEPS: All figures start with the L ft for both M & W, unless otherwise specified.
- BASIC: Meas. 1 Draw the L ft over the R (ct. 1). Step fwd. on the L (ct. 2). Step on the R beside the L (ct. 3).  
Meas. 2 & 3 Repeat Meas. 1.  
Meas. 4 Step on L (ct. 1). Point R ft fwd. and to the R (ct. 2). Point R beside L with R heel over L instep (ct. 3).

Meas. FIGURE 1 - Straight Varsouvianna

- 1-4 Starting in vars. pos, do one basic step with the M crossing behind his ptr to end in reverse vars pos on cts. 3 & 4 of Meas. 3 and ct. 1 of Meas. 4.
- 5-8 Repeat Meas. 1 - 4, starting with opp ft (R) with M crossing behind his ptr to return to orig starting pos.
- 9-10 Repeat Meas. 3 & 4.
- 11-12 Repeat Meas. 7 & 8.
- 13-16 Repeat Meas. 9 - 12. On Meas. 15 & 16, change to semi-open ballroom pos, facing LOD.

FIGURE 2 - Ballroom Position with Finger Snap

- 1-4 In semi-open dance pos, starting M's L and W's R, do 1 basic step in LOD. Turn on ct. 1 of Meas. 4 to face RLOD.
- 5-8 Repeat 1-4, starting on opp ft and moving in RLOD. End facing ptr with wt on L ft. (NOTE: Instead of the last point-point, the M must point and step so that R ft is free)

Meas.      FIGURE 2 (con't)

- 9            Both M & W execute a 3-step turn to their own R.
- 10          Both M & W snap their fingers on cts. 1 & 2, hold - ct. 3. Hands are about eye level for this figure.
- 11-12      Repeat Meas. 9 & 10 to L, starting with the L ft.
- 13-16      Repeat Meas. 9 - 12, except that on Meas. 15, the M does his 3-step turn twd the outside of the circle and takes vars pos on Meas. 16. Now everyone is facing center in straight vars pos with the W on M's R.

FIGURE 3 - In explanation of Meas. 3 & 4 of the basic step

- 1-4          Starting with the L ft, do 1 step of the basic step twd the ctr, turning on cts. 2 & 3 of Meas. 3. The double point is done while facing out in reverse vars.
- 5-8          Starting with the R ft, dance one basic step twd the outside of the circle, turning the W to the L 3/4 turn under joined R hands (L hands dropped at this point) End with M facing LOD, W facing RLOD on cts. 2 & 3 of Meas. 7. Execute the double point while in this single circle formation on Meas. 8.
- 9            Starting with the L ft, dance Meas. 3 & 4 of the basic step with M & W changing places, as follows: M - Walk straight ahead (cts. 1 & 2) and turn 1/2 to the R on ct. 3. W - Execute a 3-step turn under the joined R hands on cts. 1, 2, & 3.
- 10          The double point is done with M facing RLOD and W facing LOD.
- 11-12      Repeat 9 & 10, starting with opp ft, ending as Meas. 9 began. Repeat Meas. 9 & 10. (NOTE: - All turns are done the same)
- 13-16      Repeat 9 - 12. As the double point is finished on Meas. 16, the hands are raised to eye level, palms together, to form a R hand star.

FIGURE 4 - Star and Box

- 1-4          Starting with L ft, turn the star CW, with 1 basic step, turning on cts. 2 & 3 of Meas. 3 to form a L hand star. Do the double point in this L hand star pos.
- 5-8          Starting with R ft, repeat Meas. 1-4 in reverse direction, executing the double point in the following pos: M - facing LOD with hands clasped low behind the back, wt on R ft. W - facing RLOD, with both hands holding skirts easily in front, wt on L ft.
- 9            1. - Beg L ft, do a 3 step 3/4 turn to R, progressing 1/2 CCW around ptr to end facing ptr & ctr of circle. W - Beg L ft, do a 3 step 3/4 turn to R, progressing 1/2 CCW around ptr to end facing ptr and outside of circle
- 10          In this pos, do the double point (M-R and W-L)

Meas. FIGURE 4 (con't)

- 11 M - progress  $\frac{1}{2}$  CCW around ptr to end facing ptr and RLOD with the following grapevine step. Step side R (ct. 1). Step on L behind R (ct. 2). Step side R (ct. 3).  
W - Beg R ft, do a 3 step turn to L, progressing  $\frac{1}{2}$  CCW around ptr to end facing ptr and LOD.
- 12 Do double point in this pos.
- 13-16 Repeat 9 - 12, returning to starting pos of Meas. 8.

FIGURE 5 - Veleta

- 1-4 Facing LOD, joining inside hands (M-W, W-L), progress in LOD with one basic step, turning on Meas. 3 to face RLOD. Join inside hands (M-L, W-R) to do the double point facing RLOD.
- 5-8 Repeat 1-4 with all directions reversed. End facing LOD with L hands joined.
- 9-10 Using Meas. 3 & 4 of the basic step, M dances in place and leads W to ctr of circle. The double point is done with M facing LOD and W facing RLOD.
- 11-12 Using Meas. 3 & 4 of the basic step, M again dances in place, leading ptr. to orig starting pos of Meas. 9. (NOTE: W turns  $\frac{1}{2}$  under M's raised L arm. The double point is done with both M & W facing LOD.)
- 13-16 Repeat 9-12, ending in vars pos.

FIGURE 6 - Grand Left & Right

- 1-8 Repeat Meas. 1-8 of Figure 1.
- 9-10 Using the step pattern of Meas. 3 & 4 of the basic step, drop ptr's R hand and pass her by the L hand (M progress LOD, W, RLOD).
- 11-12 Repeat 9 & 10, passing the next girl with the R hand.
- 13-16 Repeat 9 - 12, ending in vars. pos.

FIGURE 7 - Grand Left & Right

- 1-16 Repeat Figure 6.

RUSSIAN FOLK DANCE MEDLEY

SOURCE: This is a medley of four beginning Russian dances.

MUSIC: RECORD: "Russian Folk Dance" National N-4540-A

FORMATION: Cpls in circle formation in Russian Polka position or Varsouvienne position.

STEPS: Pas de Basque; Waltz, Waltz balance, Step-Draw, Russian Polka, Two Step, Touch Step (wt on R ft., touch L ft fwd in front of R (ct 1&), and then touch L ft to the rear behind R ft. (ct 2&), described for M, W use opposite ft) Push Step

MUSIC	PATTERN
Meas.	
	1. PAS DE BASQUE
1-8	In Russian Polka position, progress fwd with alternate pas-de-basque steps, L, R. (M accentuates leap of pas de basque; W is reserved.)
A	KOHANOTCHKA
1	PAS DE BASQUE AND TURN - Face ptr and join inside hands. Pas de basque on outside foot turning back to ptr.
2	Pas de basque on inside foot facing ptr.
3-4	Drop hands and turn completely around fwd and away from ptr with 3 walking steps, stamp taking wt.
5-8	Repeat pas de basque, turn and stamp. <i>to do not take weight</i>
B	RUSSIAN POLKA STEP
1-2	In Varsouvienne position both balance fwd on L foot, back on R foot (like a rocking horse).
3-4	Polka L and R fwd. Two polka steps CCW.
5-8	Repeat all.
C	CLAP STEP - Face ptr in double circle
1-4	Clap own hands twice, take 3 Russian polka steps bwd away from ptr. (M has arms folded across chest, W has hands on skirt) <i>to ptr</i>
5-8	Repeat claps, take 2 Russian polka steps and three stamps fwd passing each other (R shoulders).
<del>1-4</del> 9-12	Repeat claps, take 3 Russian polka steps bwd passing each other (R shoulder to assume same position as at

the end of meas 1-4.

~~5-8~~ 13-16 Repeat claps, take 2 Russian polka steps and 3 stamps to partner. Repeat.

## LEZGINKA

- 1 Face partner and join inside hands. Polka on outside foot turning back to partner.
- 2 Polka on inside foot facing partner.
- 3-4 Drop hands and turn completely around fwd and away from partner with 4 walking steps.
- 5-6 With M's L hand behind neck, R hand straight out to side (W opp) 4 push steps LOD.
- 7-8 Point R ft diagonally to R, point R ft directly in front of L toe, step R,L,R (W opp).
- 9-12 R arm across chest, L arm across back, R shoulders adjacent, circle 3 polkas CW, turn to R 3 steps in place bringing hands low on turn and changing position.
- 13-16 Repeat meas 9-12, L shoulder adjacent.
- 1-16 Repeat all of Lezginka.
- C ESPAN - Interlude
- 1-2 Partners turn individually, each moving to his R, make one complete turn with two waltz steps.
- 3-4 Continue in same direction, making two-draw steps with L (step swd on R, ct 1; draw L to close, cts 2 & 3).
- 5-8 Repeat action of meas 1-4, moving to L and returning to face partner.
- 9-10 Balance Step - Partners face and join R hands, dance waltz balance fwd and back, starting with R.
- 11-12 Partners exchange places, W passing under M's R arm and turning CCW.
- 13-16 Repeat action of meas 9-12, returning to original place.
- 17-18 Skater's Step - Partners in promenade (skater's pos) starting with outside ft waltz fwd for two meas. On the second waltz step, turn to face RLOD.
- 19-20 Partners take two step-draws, stepping bwd with inside ft (M's L) and drawing with outside ft (M's R).
- 21-24 Repeat action of meas 17-20, moving in opposite direction.

## RUSSIAN FOLK DANCE MEDLEY Con't

- 25 Cross Hold and Waltz Balance. With hands joined in cross hold position, ptrns do a waltz balance in place, M turning slightly to R and W to L.
- 26 Repeat action of meas 25, M turning slightly to R and W to L.
- 27-28 Retaining cross-hold position, ptrns exchange places, moving CCW around each other with two waltz steps.
- 29-32 Repeat action of meas 25-26, returning to original place.
- 1-16 Repeat meas 1-16
- D TSIGANOCHKA
- 1 Touch step and walk, with wt on R ft touch L ft fwd, hold. Touch L ft in back of R, hold.
- 2 Walk fwd, step L, step R, step L, stamp R with wt on L ft. The cpl turn at the same time to reverse their direction. Joined hands are raised.
- 3-4 Repeat action of meas 1-2 CW. Turn to face CCW.
- PAS DE BASQUE Inside hands joined, outside hands on hips with closed fist. Cpls facing each other, moving CCW.
- 1 M pas de basque to L (W R), repeat pas de basque to R (W L).
- 2 Both turn outward, progressing fwd. (M step L,R,L,R).
- 3-4 Repeat pas de basque and turn continuing in same direction
- WALK STEP (Inside hands joined at shoulder height, outside hands on hips).
- 1 Walk fwd L,R,L, stamp, close R, at the same time turning without dropping hands. *sublight*
- 2 Walk in opposite direction R,L,R, stamp L. *no weight*
- 3 Pas de basque L, pas de basque R.
- 4 Turn CW in social dance position with two quick two steps.
- Repeat all of Tsiganochka - on last measure of walk step instead of doing two quick two steps M turns W to R one turn and bow.



# How to teach:

- Don't hack down - remember you were once a beginner -
- Transista makes de tempo - music - you lead it
- Keep a list of your dances
- Don't push a dance - take time and Show the dance

## - Line Dances

### - Beginners

- La Ronde Argentonnais (line dance)
- (Skating Hornet)
- Circle dances -
- Square dances

### - Long way -

- Virginia Reel
- Galopier

### - 1st 30 min = line dances w/ 42 no partners -

- Walking dances - to familiarize class with 420 beat of foreign music.

### - 2 step (Strut, polka + some waltzes)

- Don't restrict kids - let them try a step at first - just have fun -

- Give beginners confidence - teachers must be happy + not discouraged



3-8 Repeat action meas 1-2, FIG II, moving fwd twd ctr of circle.

9-16 Repeat action meas 1-2, FIG II, moving fwd away from ctr of circle and ending as in beg of dance.

FIGURE III CHORUS

1-16 Repeat action of FIG I, meas 1-16. All end facing LOD.

MUSIC 4/4 FIGURE IV THE RUNNING STEP

1 Run fwd in LOD with 3 running steps beg R (cts 1-3), hit L heel (ct 4).

2 Run bwd RLOD with 3 running steps beg L (cts 1-3), hit R heel (ct 4).

3 Turn once CW with 3 running steps beg R ft (cts 1-3), hit L heel (ct 4).

4 Jump down and up 3 times on both feet astride (cts 1-3), hold (ct 4).

5-16 Repeat action FIGURE IV, meas 1-4.

FIGURE V CHORUS

1-16 Repeat action of FIG I, meas 1-16. All end facing LOD.

FIGURE VI THE HOPS

1 Step fwd and hop on R ft (hands fwd) (cts 1-2); step bwd and hop on L ft (hands down) (cts 3-4).

2 Step and hop sideways on R ft (hands to R side) (cts 1-2) step and hope sideways on L ft (Hands to L side) (cts 3-4)

3-8 Repeat action of FIG VI, meas 1-2.

9-16 Turn to face ctr of circle and repeat action FIG VI, meas 1-8

FIGURE VII CHORUS

1-16 Repeat action FIG I, meas 1-16. On meas 16 (hold) is done in slight crouch with arms raised up and eyes looking up.

3/4 time

## LA BRUJA

- SOURCE: This dance comes from the Mexican State of Veracruz. It was learned by Al Pill from the Mexican dance teacher Wilbert Santiago.
- MUSIC: Record: La Bruja
- FORMATION: Single circle of cpls, W to R of M, W holds skirt or fan, M hands at sides. All face ctr of circle.
- STEPS: BRUJA STEP: Step R on R ft (ct 1), hit L heel (ct 2), step in place L ft (ct 3); step to R on R ft (ct 1), brush L toe fwd (ct 2), brush L toe bwd (ct 3). Repeat step beg with L ft. (It takes two meas of 3/4 music to complete one Bruja Step).

MUSIC: 3/4

## PATTERN

Meas.

## FIGURE I PARTNERS SEPARATE

- 1-8 W <sup>waltz</sup> ~~walk~~ to ctr of circle with 8 walking steps beg R; M do 4 step-closes in place facing ctr of circle beg R. *Sedate -*
- 9-16 W makes  $\frac{1}{2}$  turn to R and <sup>waltz</sup> ~~walks~~ fwd past M to outside of circle, then turns  $\frac{1}{2}$  turn to R to face ptrn with 8 <sup>walking</sup> steps beg R. M continues step-closes as in FIG I, meas 1-8.
- 17 W stamps R, L. M stamps R, L as he makes  $\frac{1}{2}$  turn to R to face ptrn.
- Cpls end in double circle, M back to ctr, W facing ctr.

## FIGURE II BRUJA STEP - HALF TURNS

- 1-2 Make  $\frac{1}{2}$  turn to R with one Bruja Step beg R
- 3-4 Make  $\frac{1}{2}$  turn to L with one Bruja Step beg L.
- 5-14 Repeat action FIG II, meas 1-2, making  $\frac{1}{2}$  turns on each Bruja Step.
- 15-16 Ptrns face each other by making  $\frac{1}{2}$  turn L on 4 stamps, L,R,L,R.

## FIGURE III CPLS CIRCLE EACH OTHER

- 1-8 M do 4 step-closes in place beg R, facing out of circle as W circles M moving to her R with 8 waltz steps.
- 9-16 W do 4 step-closes in place beg R and facing ctr of circle as M circles W moving to his R with 8 waltz steps.
- 17-24 Cpls join R hands (clasping fingers) and circle once CW with 8 waltz steps.

## LA BRUJA Con't

25-32 Cpls join L hands and circle once CCW with 8 waltz steps. Drop hands; end cpls facing in double circle, M back to ctr.

## FIGURE IV BRUJA STEP BACK TO BACK

1-14 Cpls move twd R and advance twd each other going back to back with 7 Bruja Steps beg R.

15-16 Cpls end back to back, W face ctr and M outside, all stamp L,R,L,R.

Repeat the dance from FIGURE I with W walking to ctr of circle and returning to face ptr in double circle; M do step closes by backing up slightly to enter center of circle. Then repeat FIGURES II, III and IV. After FIGURE IV, end dance by each making  $\frac{1}{2}$  turn L with 2 stamps L,R to approach ptr, M facing ctr of circle; W back to ctr of circle.

Presented by Al Pill  
Idyllwild Workshop - 1973

*Aztec dances are  
combination of Indian steps*

*3 Types of Indian Dance*

- Miller*
- 1 - mixed (Christian + Indian love)*
  - 2 - Spanish*
  - 3 - near pure Indian*

*Constant Mex. (dance in church)*

- las conchas*
- play European instruments*
- old Indian forms*

POLKA DE MONTERREY  
(La Regiomontana)

FORMATION: Cpls in single circle, W to R of M, all face ctr of circle, M hands clasped behind back, W holds skirts.

MUSIC: Record: Polka de Monterrey

MUSIC: 2/4

PATTERN

- Meas. No Introduction.
- I. TOWARD CENTER AND BACK (M and W on same ft)
- 1 Move twd ctr of circle; step R ft across L (ct 1), step L ft across R (ct 2).
- 2 Repeat action FIG I, Meas 1
- 3 Step bwd on R ft and twist L ft so that L side of ft is on ground and sole of L ft is facing to R (ct 1), step bwd on L ft and twist R ft so that R side of R ft is on ground and sole of R ft is facing to L (ct 2).
- 4 Repeat action FIG I, Meas 3.
- 5 Hop on L ft at same time brushing R ft across L (ct 1), hop on L at same time brushing R ft to rear (ct 2).
- 6 Stamp R (ct 1), stamp L (ct &), stamp R (ct 2).
- 7 Hop on R ft at same time brushing L ft across R (ct 1), hop on R ft at same time brushing L ft to rear (ct 2).
- 8 Stamp L (ct 1), stamp R (ct &), stamp L (ct. 2).
- 9-16 Repeat action FIG I, Meas 1-8.
- II. POLKA
- Polka Step: A stamping flat-footed polka step without a hop (R,L,R,L,R,L).
- Polka Zapateado Step: Hit R heel (ct &), stamp R (ct 1), step L toe (ct &), stamp R (ct 2). Repeat beg hit of L heel.
- 1 M makes  $\frac{1}{2}$  turn R with one polka step beg R ft to face ptr, W stand in place
- 2-8 Ptrs take Social Dance Pos, joined arms extended to side and dance 7 polka steps making one CW turn. Beg M-L and W-R. Bodies tilt in direction of leading ft.
- 9-15 Still in social dance pos make one CW turn in place with 7 polka zapateado steps beg M-R and W-L. On 1st meas, M pulls W hand in front and to side of her face, on 2nd meas he pulls her hand back to extend to the side.

16 M stamp L and separate from W as he turns  $\frac{1}{2}$  to L to  
again face ctr of circle. W stamp R in place.

Repeat dance from beginning.

Presented by Al Pill  
Idyllwild Weekend - 1973

LA PALOMA  
(The Dove)  
(Chiapas)

FORMATION: Cpls in double circle, M and W several feet apart.

MUSIC: La Paloma

MUSIC: 3/4

PATTERN

Meas.

I. LOOKING FOR LA PALOMA

1-16 W: turns to R with 8 waltz steps then to L with 8 waltz steps (W turns in large circles). W body is inclined, arms extended out simulating wings of a dove, no arm movements.  
M: Hands held as if holding a large bamboo stick, R hand high, L hand low, looking for his paloma (ptr). M does 16 walking steps, 8 steps to walk to ptr's place, then 8 steps returning to own place but walking around W as she turns.

17-20 Ptrs make 1 turn individually to own R to face ptr and end very close to each other; M use walking steps and W use waltz steps.

II DAME LA MANO PALOMA (Give me your hand, little dove)

FOOTWORK IS THE SAME FOR M AND W

- 1 Step fwd R ft and extend both hands upward, elbows bent (Dame)
- 2 Take ptr's hands and rise on toes of both feet (la mano)
- 3 Step bwd onto L ft (Palo)
- 4 W steps fwd onto R ft to begin 1 waltz step (M in place) and goes into open position at R of M: L hands are joined and extended, M's R arm around W waist, W's R arm waves gently extended outward.
- 5-16 Cpls turn once CCW with 12 waltz steps beginning L ft.

III. QUE NO VENGO A ENAMORAR, QUIERO CASARME CONTIGO  
(I didn't come to fool around, I want to marry you)

1-16 Release hands. W turns solo to R giving the impression with body and arms of a dove flying (8 waltz steps); then W does the same to the L with 8 waltz steps.  
M turns to L with 8 waltz steps and then to R with 8 waltz steps, M hands as in FIGURE I. Cpls meet at end of 1st 8 meas and then continue turning



IV. DANSE LA MANO PALOMA

- 1-12 Repeat action meas 1-12, FIGURE II.
- 13-16 On the retard in the music, cpls join R hands across over joined L hands, slowly face each other and slowly bend down onto R knee, heads are bent and eyes are down in final pose.

Presented by Al Fill  
Idyllwild Workshop - 1973

FOLKLORE  
(Class Outline)

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Webster defines Folklore as "the knowledge of a people about its background, origin or national character".

This class is designed to enhance the folk dance experience of everyone: teachers, dancers, ethnologists and those interested in their own ethnic heritage. It, hopefully, will provide insight into the many and varied aspects of folk dancing and its related arts (customs, costumes, music, crafts, legends, traditions, etc.)

Lectures, augmented by audio-visual tools, will cover celebrations and customs and the similarity of them among seemingly dissimilar peoples. Time will be devoted to costume construction; some crafts (Czech bead pictures; Mexican paper flowers, etc.) and the historic background of ethnic designs. Foods in folklore; superstitions, etc.

If films are available, there may be one or two showings of such movies. Costumes will be brought to augment slides and other materials.

The folklore classes are required classes for those taking the folk dance workshop for credit. No written papers will be required, but attendance will be monitored.

To increase the fun, possibilities of establishing a tradition will be explored. Returning to Webster, we learn that a tradition is something learned and handed down from the past. Everything must start somehow, somewhere, sometime! Perhaps, some way of observing a holiday or event of importance begun during the folk dance week in 1973 will become a well-established, time-honored custom by the time our grandchildren have children of their own!

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Idyllwild Workshop - 1973

present built / wood embossed  
on burlap

Most of these patterns are not for costumes per se, but can be easily adapted...

MEN

Use any Santa Clause costume pattern to make trousers and tunics for Russian, Dutch, some Danish and Flemish costumes.

Simplicity 8256 makes a Japanese Hapi Coat  
Simplicity 8006 has patterns for a Russian shirt and a "Nehru" jacket  
Advance 9199 makes an excellent man's kimono  
McCall 9284 Is another Russian shirt with a neck which can be adapted to Ukrainian or Russian style.

Patterns change constantly and if the above are no longer available, a picture of the costume you want to make can be sent to any pattern company with a request for help in locating proper patterns.

WOMEN

Simplicity 6651 poncho  
Simplicity 3429 various slips  
Simplicity 7006 use for Israeli (Modern)  
Simplicity 4806 Dirndl, pantaloons  
Simplicity 8184 Russian blouse  
Simplicity 9961 Pj's Chinese and Punjabi  
Simplicity 7088 Holokuu  
Simplicity 2566 MuuMuu round neck  
Simplicity 4733 Squaw dress long & short sleeved  
Simplicity 3665 use pantaloons only  
Simplicity 5455 Holomuu  
Simplicity 3918 Dirndl  
Simplicity 5058 Peasant skirts  
Simplicity 6719 Kilt (man or woman)  
Simplicity 9259 Bodice, lg dress or dirndl  
Simplicity 4254 Dirndl, bodice  
Simplicity 8875 Period dress - many uses  
Simplicity 6527 Chinese Hawaiian  
Simplicity 5545 Squaw dress short sleeves  
Simplicity 8416 Peasant blouse  
Simplicity 3902 MuuMuu square neck  
Simplicity 2277 Peasant blouse  
Simplicity 9226 Cape (man or woman)  
Simplicity 3000 Chinese Shift  
Simplicity 5308 Use coat for Ukrainian  
Simplicity 3295 Peasant dress & blouse  
  
McCall 9461 Long skirt & blouse  
McCall 2444 Quezquemtl, etc.  
McCall 9697 Dashiki  
McCall 1317 Mexican blouse & embroidery  
McCall 5147 Peasant kirtle, dress  
McCall 9757 Peasant blouse  
McCall 1254 Mexican blouse & embroidery  
McCall 3255 Caftan

McCall 6275 Dirndl

McCall 3525 Oriental (Chinese)

Vogue 6206 Peasant Blouse

Vogue 5695 Sari-style dress

Vogue 6470 Barong

Vogue 7538 Peasant Blouse

Vogue 7543 Full skirts, leg & reg.

Vogue 6762 Basic chemise

Advance 2736 Chemise

Advance 9046 6 different sleeves (useful)

Butterick 9788 Peasant dress

Polynesian Pattern 156 Philippine Holokuu with butterfly sleeve.

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SELECTED READING LIST

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The following list of reference books has been selected for its special usefulness. Most can be obtained at public libraries and some, though not all, may be purchased in most large book stores. Some are available only in their original language. When this is the case, the language is listed.

- BANATEANU, et al - Folk Costumes & Textiles of Rumania  
BAUER, H & CARLQUIST, S. - Japanese Folk Festivals  
APPLETON, L. - American Indian Design & Decoration  
ARTES DE MEXICO - (Magazine - Spanish) - Mites, Ritos Y Hechicerias  
BEAUTEMENT, M. - Patterns from Peasant Embroidery  
BENET, S. - Songs, Dances & Customs of Peasant Poland  
BOGATKOVA, A. - Dances for our Children (Russian)  
BOTKIN, L. - A Treasury of American Folk Lore  
CARTIER-BRESSIN - Cross Stitch Designs  
CORDRY, Don & Dorothy - Mexican Indian Costumes  
COVARRUBIAS, M. - Mexico-South: The Isthmus of Tehuantepec  
DRASKIC, H.V. - Bosnien National Costumes (Serbo-Croatian)  
EVANS, M. - Costume Through the Ages  
FORIS, M & A. - Folk Cross Stitch Charts  
FURST, P.T. - Myth in Art: A Huichol Depicts His Reality  
HAGA, H. & MAYER, F.H. - Japanese Folk Festival Illustrated  
HEIZER, R.F. & KROEBER, T. - Almost Ancestors (California Indians)  
ILIC, A. - Yugoslavie (French & German)  
JAMES, H.C. - The Hopi Indians  
JARVIS, D. C. - Folk Medicine  
KOVACEVICOVA, S. - Slocak National Dress through the Centuries  
KULISIC, S. - Traditions & Folklore of Jugoslavia  
LUECKING, H. - Die Lausitz (German)  
MILNE, J. - Fiesta Time in Latin America  
PEPTIGREI, D.W. - Peasant Costumes of the Black Forest  
RIVEROL - Mexican Dances & Costumes (Spanish)  
RINGLER, J. - Tiroler Trachten (German)

More authors and titles can be furnished upon request.

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EVALUATION QUESTIONNAIRE

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In order to make the Folklore Sessions more enjoyable and meaningful for everyone, we would like your suggestions and criticisms. Please complete and return the questionnaire to the instructor by Friday, 10:00 A.M. Sign your name - we don't mind honest constructive criticism, but refuse to waste time on anonymous papers. Please use this form ONLY FOR THE FOLKLORE PROGRAM - it is not meant for the Workshop as a whole.

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1. Do you like the use of slides and costumes to illustrate a lecture?
  
2. Do you like craft sessions?
  
3. Do you like discussion periods?
  
4. Do you like movies?
  
5. Would you like to re-instate off-campus folklore sessions?
  
6. What would you like to see us add to the folklore program?
  
7. What would you like us to delete from the folklore program?

Answer questions as briefly or fully as you wish, but PLEASE ANSWER THEM!!! If more space is needed use back of paper or additional sheet. Criticisms and/or suggestions pertaining to the workshop as a whole should be put in the workshop suggestion box or voiced on the last day of the workshop. Do NOT present them here. Thank you for cooperating.

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Idyllwild Workshop - 1973

DAVOLJIKE DAJKE  
(Serbia)

MUSIC: Record: FESTIVAL KF-EP 107-B, (2nd dance).

FORMATION: "V" handhold.

Music: 2/4

PATTERN

Meas

PART ONE (Music A)

1-2 Facing slightly R, 2 step-hops fwd (R,L).

3 Step fwd on R (ct 1).  
Close and step on L ft next to R (ct 2).

4 Step fwd on R ft (ct 1).  
Hop on R ft (ct 2).

5-8 Turning to face L, repeat pattern of Meas 1-4 entirely  
in place using opp ftwk.

PART TWO (Music B)

1-8 Four schottische steps Vlach style\* in place R,L,R,L.

9-10 Three stamps on R ft in place.

\*Schottische Step Vlach Style: (R) Cross and step on R ft in front  
of L, displacing L ft (ct 1). Step on L ft in place  
(ct 2). Step on R ft in front slightly displacing L (ct  
1). Hop on R ft slightly backward extending L leg  
sharply fwd, knee straight.

Presented by John Filcich  
Idyllwild Workshop - 1973



OMOLJANCA  
(Serbia)

MUSIC: Record: FESTIVAL KF-EP 107-B (1st dance)

FORMATION: "V" formation.

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Music: 2/4	PATTERN
Meas	No Introduction
1	Facing ctr, cross and step on L ft in front of R, displacing R ft (ct 1). Step sdwd R on R ft (ct 2).
2-3	Continue pattern of Meas 1.
4	Cross and step on L ft in front of R displacing R ft (ct 1). Hop on L ft kicking R ft sharply fwd (ct 2).
5	Cross and step on R ft in front of L displacing L ft (ct 1). Hop on R ft kicking L ft sharply fwd (ct 2).
6	Same as meas 5, only with opp ftwk and direction.
7	Cross and step on R ft in front of L displacing L ft (ct 1). Step sdwd L on L ft (ct 2).
8	Cross and step on R ft in front of L displacing L ft (ct 1). Hop on R ft kicking L ft sharply fwd (ct 2).

NOTE: The Vlach dancers observed by the Koleda Ensemble in the village of Neresnica perform this dance with energetic and sharp movements using a rather stiff kneed style. The dancers would swing their arms forward and backward throughout the dance -- Backward on ct 1 and forward on ct 2.

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./. = Repeat

LICKO KOLO

- |        |                                 |    |                    |
|--------|---------------------------------|----|--------------------|
| 1. ./. | PJEVAJ MI PJEVAJ SOKOLE ./.     | XY | ✓ SALAJ SOKOLE     |
| 2. ./. | Kao Što si SINOČ PVEVAO ./.     |    | ✓ SALAJ PVEVAO     |
| 3. ./. | POD MOJIM DRAGIM PENDŽEROM ./.  |    | ✓ SALAJ PENDŽEROM  |
| 4. ./. | MOJA JE DRAGA ZASPALA ./.       |    | ✓ SALAJ ZASPALA    |
| 5. ./. | STUDEN JOI KAMEN POD GLAVOM ./. |    | ✓ SALAJ POD GLAVOM |
| 6. ./. | JA SAM JOI KAMEN IZ MAKO ./.    |    | ✓ SALAJ IZ MAKO    |
| 7. ./. | AH, SVOJU RUKU POD MAKO ./.     |    | ✓ SALAJ POD MAKO.  |