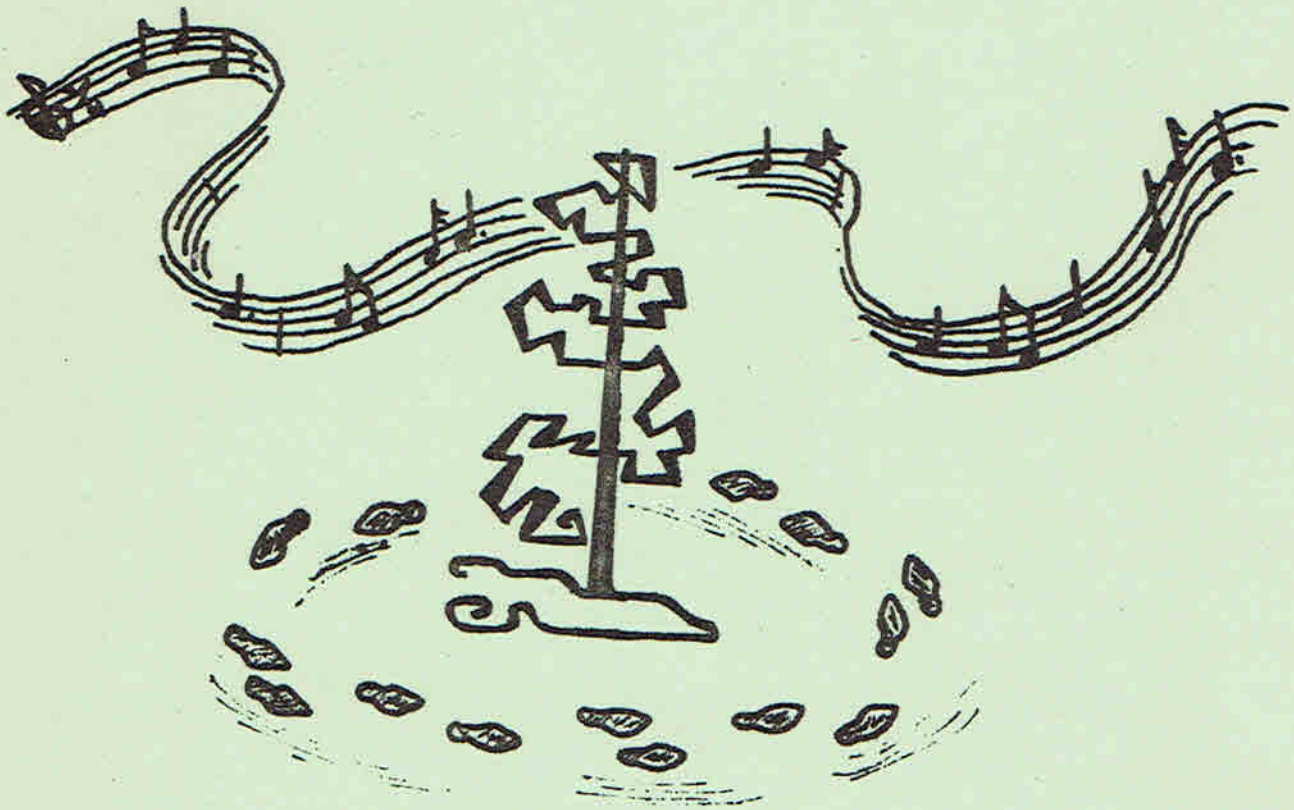
IDYLLWILD



WEEKEND

JUNE 18 - 20 , 1976

IDYLLWILD CAMP 1976

May we introduce our teachers:

VYTS BELIAJUS

BOB BROWN

DICK CRUM

YA'AKOV EDEN

JOHN FILCICH

HELEN LENYK

GLENN WEBER

VIVIAN WOLL

May we introduce our committee:

VIVIAN WOLL - CHAIRMAN

ELMA MC FARLAND - EXECUTIVE SECRETARY

BOB BROWN

CINDY BROWN

MARGUERITE CLAPP

PAT COE

MARC GOLD

SAM SCHATZ

I D Y L L W I L D F O L K D A N C E W E E K E N D

June 18 - 20, 1976

T E A C H E R I N D E X

I D Y L L W I L D F O L K D A N C E W E E K E N D

June 18 - 20, 1976

D A N C E I N D E X

***** Jawornicki

ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

FIREMAN'S DANCE
(Four Circle Contra)

MUSIC: Record: FOLKRAFT # 1244 A & B (Call and instrumental)

FORMATION: A circle of fours facing fours

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

MUSIC: Meas.	PATTERN
	FIGURE I
1-8	Sashay here and promenade there. "Here" cpls join both hands with opp and sashay between the "There" cpls, twd the ctr of the circle, with eight slides sdwd, then return to place with eight slides. At the same time, "There" cpls walk in single file, eight steps twd the outside, then turn and return to place with eight steps.
9-16	Promenade Here and sashay there. Repeat pattern of meas 1-8, reversing movement. "There" cpls slide between the "Here" cpls as the "Here" cpls promenade in a single file.
	FIGURE II
1-8	Ladies chain, here, R and L there. "Here" cpls dance a ladies chain, across and back, as "There" cpls dance a R and L, over and back.
9-16	Right and L here, ladies chain there. "Here" cpls dance a R and L, over and back, as "There" cpls dance a ladies chain across and back.
	FIGURE III
1-2	FIRE! FIRE! FIRE! FIRE!. Turn ptr with R hand, once around with four steps, shouting, "Fire! Fire! Fire! Fire!"
3-4	Fwd all. Join hands in lines of four and all go fwd two steps and back two steps.
5-8	Fwd again and pass through. All walk fwd eight steps, passing opp. by R shldr, to meet a new line of four.

Repeat entire dance with new line of four.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

GRAND CIRCLE
(Modern Contra)

MUSIC: Record: FOLKRAFT 745-1289

MUSIC:	PATTERN
Meas.	
Last 8 ct of Music B2	INTRODUCTION Balance ptrs all
Music A1	To the L you side step, R and L thru, turn your girl and balance again
Music A2	To the L you side step, cross trail, you turn back and make a L H star.
Music B1	Halfway round hello again, to the R two ladies chain, chain right back.
Music B2	Same two R and L thru, turn your girl and balance all. And bow to your ptrs all.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

MALAGUENA A LO CANARIO
(Canary Islands, Spain)

SOURCE: Learned by Anthony Ivancich from Senorita Marta Padilla dance director of the Canary Island dance group in Madrid, 1964. The form is said to have been brought to the Canary Islands by immigrants from Malaga in the southern part of Spain, but the song & dance have been influenced by the district styles of the Canaries.

MUSIC: Record: Malaguena a lo Canarias, 345 B

FORMATION: Ptrs in double circle, standing side by side, facing CCW

STARTING POSITION: Cpls facing LOD. Inside hands joined a little below shoulder height and fwd of bodies. Top of W's hand is below & in M's palm.

STEP: The step is a waltz step, but done flat footed, without stamping, & with a slight accent on ct 1. Step used throughout dance. All movements smooth & flowing without any pause between fig.

MUSIC: 3/4	PATTERN
Meas.	INTRODUCTION:
1-10	Cpls in starting formation circle room with basic step (M & W start with L ft).
11-14	Singer gives cue to start. Con't basic step and prepare for next move.
15-16	M turns W CW 3/4 turn at which time W faces M who has turned to face W & they join free hands.
17	W con't turning another 3/4 turn under arch formed by M's R & W's L arms until W faces M R; M turns 1/4 CW to face same dir & lowers joined hands in front (they are now in 1st basket hold).
18-19	Cpl turns in 1st basket hold CW 1 turn (M bk, W fwd).
20-21	W turns CCW reverses arm work of Meas 17 until in 1st basket hold but on other side.
22-23	Cpl turns in 1st basket hold CCW 1 turn (M bk, W fwd).
24	W turns CW to unwind & ends facing M.
25-27	<u>INTERLUDE</u> (name that will be given to action of Meas 25-27).
	M faces same dir thruout INTERLUDE. With hands still held, W does 1 circle around M starting to M's L. To aid W, M holds arms overhead.

28 Without releasing hands, W turns CCW in place to unwind & face M. *W turns 3/4 turn more CCW under arch of M's R & W's L. M's L arm is lowered at start of 3/4 turn. *(The resulting pos is called 2nd basket hold). (M's L hip is adjacent to W's L hip).

29-31 1 turn in 2nd basket hold CCW. M & W moving fwd.

32-33 W turns CW in place until unwound & con't CW. Reverse arm work of meas 28 (* section) to end with R hips next to each other. (End in reverse 2nd basket hold).

34-36 1 turn in 2nd basket hold CW. W & M turning fwd.

37 W unwinds CCW to end facing ptr still holding hands.

38-40 Repeat INTERLUDE

41-46 W con't circling around M. M releases L hand with W's R & takes W's L hand & puts joined hands (M's L, W's L) on M's L hip. When W is on M's R, M ducks fwd, & moves back so W may pass in front of M. W circles once more around M. When W is on M's R again, M reaches under W's L arm & places his R hand on W's R hip. (M joines with W's R hand which is brought to hip). Cpl turns CCW 1 revolution: (M back, W fwd).

47 M releases his L hand & pulls with his R arm to turn W CW. W turns 1 revolution traveling until she faces same direction as M & is in front of M. W's arms are brought a little above her shldr. M's L hand joins W's L hand.

48 Hands joined, with impulse from M. W moves back until she is at M's L side.

49 W with impulse from M moves fwd to front of M.

50 W with impulse from M moves bkwd to M's R side.

51-52 Repeat INTERLUDE

53-54 W turns CCW 2 revolutions. As W turns, M releases L hand & takes W's L hand in his R; they end in start pos.

55-63 Basic step around floor starting with L ft.

Presented by Vyts Beliajus
Idyllwild Camp - 1976

BUNJEVACKO MOMAÇKO KOLO
(Boon-ye-vatch-ko Moh'match-ko Kolo)
(Croatia)

SOURCE: This is a dance from Croatia, introduced in the United States by noted Balkan authority, Dick Crum.

MUSIC: Record: Folk Dancer MH 3022 Festival 4801

FORMATION: One M with two W. His arms in back of girls holding their outside H's at their outside hips. Their inside hands are on his nearest shldr. Whenever the dancers are dancing individually (as indicated in the description) W place hands on hips, M joins H's in back, palms out.

STEPS: Two steps are used in this dance.

A 1-2-3-lift - Cone either fwd or sdwd. Step on R to R, close L ft to R ft, step on R ft, lift (almost hop on R ft, then repeat all with L ft. W's style is very restrained, petite, M embellis by clicking heels on the lift or kicking inactive heel up in front.

B step-lift - Ordinary step-hop, but more restrained, styling for M and W as above.

MEAS.	PATTERN
Meas.	FIGURE I - SIDES Do 8 1-2-3-lifts in basic formation, sdways, begin to R. FIGURE II WINDMILL In four 1-2-3-lifts dancers make complete turn CCW, the R H W moving fwd, the L H W moving bkwd, M turning in place. In four more 1-2-3-lifts reverse. FIGURE III CHANGE This figure is done entirely with step-lifts. In 8 step-lifts, the W change places (4) and dance in new pos (4). Then change back again using 4 to change and 4 in place. R H W passes on outside during the change-over. PART IV COUPLE TURN Using 1-2-3-lifts M dances twice around with R H W, (4-1-2-3-lifts, R shldr to R shldr, his R H holding her L H at her L hip, her R H is on his L shldr, his L H is held at the small of his back, palm out. Other W meantime dances 1-2-3-lifts in place. Then he releases R H W, joins with L H W in poo pos to that described above (i.e. L shldr to L shldr, etc) and does two turns with this girl using four 1-2-3-lifts.

PART V SCOOP-UP

Having re-assumed basic pos, advance fwd with two 1-2-3-lifts, back up with two, and repeat all of Figure IV.

PART VI CHANGE

Same as Figure III, except that on final four step-lifts, M releases W, moves fwd alone, turns to face them ready for show-off steps.

FIGURE VII SHOW OFF

M do apart-click, apart-click, stamp 2-3-4, in place, while W do 1-2-3-lifts in place.

FIGURE VIII FORWARD AND BACK

Without changing relative pos, all dance twd ctr or twd audience with two 1-2-3-lifts (M moving bkwd, W fwd, then reverse, then repeat Figure VIII. On the last two 1-2-3-lifts, the M hurries to rejoin the W in opening pos in preparation for the next figure.

FIGURE IX CHANGE

Same as Figure III

REPEAT ENTIRE DANCE FROM BEGINNING.

Presented by Dick Crum
Idyllwild Weekend - 1976

KRICI KRICI TICEK
(Kree'-chee Kree'-chee Tee'-check)
(Croatian)

SOURCE: Learned from natives in Yugoslavia.

MUSIC: Record: MH 3021-A, The Duquesne University Tamburitzans.

FORMATION: Done either in circle or in couples (See below).

MUSIC: Meas	PATTERN
	CIRCLE FORM
	Even number of M & W, alternating in circle, W on M's R. W join hands at M's backs. M join hands over W's arms in back, forming a basket.
	PART I
1	Ct 1 facing 1/8 L, hop on R ft, extending L leg stiffly out of circle, about 3 inches off the ground. Ct & step on L ft directly below its extended pos, moving fwd. Ct 2 step on R ft continuing fwd CW. Ct & hold.
2-8	Repeat above step 7 more times (8 total) continuing to move CW throughout.
	PART II
9-12	Continue moving CW with 7 walking steps, pivoting on L ft to face 1/8 R on last beat of meas 12. (L-R-L-R-L-R-L-pivot). During the pivot on the L ft, point R ft to R in preparation for the following meas 13.
13-16	Moving R (CCW), take 8 walking steps (R-L-R-L-R-L-R-L). Note that this is not the same as in meas 9-12. There is no pivot here. You end up facing 1/8 R with wt on L ft.
	PART III
1-8	This is the same as Part I but with opp ftwk, and moving CCW, hop on L ft, step on R ft, step on L ft --done 8 times.
	PART IV
9-12	Seven steps with pivot (R-L-R-L-R-L-R-pivot), still moving CCW.
13-16	Eight walking steps (L-R-L-R-L-R-L-R), moving CW.
	COUPLE FORM
	Cpls in shldr waist pos, do the same steps as shown under circle form.

NOTE: Be sure to keep inactive leg stiff and extended during parts I and III. This is NOT the so-called broken-ankle step of "Seljancica and other kolos. During the walking steps, the circle does not dip, but remains completely level throughout.

WORDS

Krici, krici, ticek, na suhem grmeku,//
Kaj je tebi, ah moj ticek, kaj si tak turoben?//

Kaj si zgubil dragu, kaj te je lubila?//
Kaj je tebe a moj ticek, draga ostavila?//

Ni je mene moja draga ostavila//
Vec sam zgubil laka krila, nem'rem poleteti.//

Whistle little bird, in the dusty bushes.
Why do you sing so sadly?

Have you lost your sweetheart, your love?
Tell me, little bird, did your love leave?

No, I have not lost my loved one,
But I have lost my light wings, and I can no longer fly.

Presented by Dick Crum
Idyllwild Weekend - 1976

LOGOVAC
(Lo'-go'vahtz "The Third Horse")
(Vojvodina-Yugoslavia)

SOURCE: Learned by Dick Crum from native dancers in Zrenjanin, Banat, 1954.

MUSIC: Record: Folk Dancer MH 1013B - Logovac

FORMATION: One M with two W, all facing same direction. W's inside H's on M's shldr, his arms about their waists. M holds W's outside H's at their hips.

BACKGROUND NOTES: "Logovac" is a popular dance throughout the Vojvodina area of Yugoslavia (Backa, Banat, Srem), and in its natural setting is a highly improvised dance. Guided by the whim of the man, the dancers perform innumerable figures in no set sequency. The figures given below are arranged arbitrarily to fit the recommended recording.

STEPS: An elastic, low step-hop is used throughout the dance beginning each phase with the R ft. The step might be termed a "steplift", since the foot seldom leaves the ground.

MUSIC: Meas	PATTERN
	CHORUS
1-4	8 step-hops dancers move fwd in basic pos.
5-8	8 step-hops move bkwd to original place on floor
9-12	8 step-hops dancers turn as a unit one full turn CCW, the M acting as a pivot, L W moving bkwd, R W moving fwd.
13-16	8 step-hops reversing turn CW, L W now moving fwd, R W bkwd
	FIGURE I
1-4	8 step-hops M pulls R W's R H with his R H in such a way that she makes a 1/2 turn R and moves to a pos in front of her original pos, facing the opp direction from the remaining two dancers. In this new pos R W moves bkwd as M and L W move fwd. Keep hands joined throughout.
5-8	8 step-hops R hand W resumes original pos beside M, while M pulls L W's L H so that she makes a 1/2 turn L to assume pos similar to the one the R H W just had. Dancers move back to original place on floor.
9-12	8 step-hops L H W makes 1/2 turn to L to assume original pos beside M, while he pulls R W's R H to begin a repeat of the figure. All move fwd as in meas 1-4 of this figure.

13-16 8 step-hops all moving bkwd as in meas 5-8 of this figure, preparation for chorus.

CHORUS

FIGURE II

1-4 8 step-hops releasing all H's, the M faces the R W and they join by a lower arm hold: M's R H grasps W's L arm just below the elbow, his L H grasps her R arm similarly. She likewise grasps his arms just below elbows. In 8 step-hops they make two full turns CW while L W turns CCW in place, clapping hands above head.

5-8 8 step-hops M release R W, takes lower arm hold with L W and they make two full turns CCW with 8 step-hops, while R W turns in place CW, clapping hands above head.

9-16 Repeat all of this figure assuming original pos in preparation for chorus.

CHORUS

FIGURE III

1-4 In 8 step-hops, M pulls both joined H's and keeping H's joinged sends W fwd into twirls under his raised arms, as he moves fwd. R W twirls to R, L W twirls to L, 2 step-hops per twirl. At the end of the 8 step-hops, W stop twirling, end up facing M. H are joined throughout.

5-8 In 8 step-hops, M moves back to original place on floor pulling W with him. No twirls here.

9-12 M pushes joined fwd and out, again sending the W into twirls and repeats the movement fwd as in meas 1-4 of this figure.

13-16 M moves back to original place on floor, again pulling W with him and pulling them into original pos at the end in preparation for the final chorus.

CHORUS TO END DANCE

Presented by Dick Crum
Idyllwild weekend - 1976

WORDS.

1. Teraj, kume, logova preko toga korova//
Daleko je Mitrovica, gde se kuha sljivovica,
Jos je dalje Sent-Ivan, gde se ljubi svaki dan

2 Metla nogu na potegu, pa sve vice necu//
Pa na kuma namiguje, da se kola krecu
Pa na kuma namiguje, da se kola krecu

3. Je li, kceri, je l' to taj, hulja i becar?//
Jeste, majko, to je taj, at' nije becar.//

POKUPSKI DRMES
(Croatia)

SOURCE: Learned from Ivan Ivancan, director, Joza Vlahovic group of Sagreb.

MUSIC: Record: Jugoton C 6262

FORMATION: Closed circle, mixed men and women, back basket hold, i.e. grasp hand of second neighbor on either side, joining in back of person next to you. While there is no rule as to relative placement, of arms, it is more convenient in this dance to have R arm under, L arm over.

MUSIC: Meas	PATTERN
	FIGURE I BUZZ
1	ct 1 step to L with R ft, passing it across in front of L ft, bending R knee, ct 2 continuing L, spring onto L ft, leading with toe. This spring is actually a low leap.
2-16	Movements of meas 1 repeated.
	FIGURE II DRMES
1	ct 1 step emphatically in place with R ft, bending knee and facing ctr. Simultaneously extend L ft slightly fwd ct &, pause, ct 2 step L ft in place with emphasis, knee straight, Ct &, step R ft in place with emphasis, knee straight
2	Same as meas 1 but opp ftwk
3-15	Same as meas 1 and 2
16	ct 1 step on L ft in place, ct 2 hop on L ft, turning to face L and swinging R ft around in front.

Presented by Dick Crum
Idyllwild Weekend - 1976

LIKRAT KALAH
Israeli Couple Dance
Toward the Bride

MUSIC: Record: Hadarim LP-7, 45 ID-1011 Jimmy Jones

DANCE: Shoshanah Duda'i

FORMATION: Cpls in a circle facing, LOD, W on M's R in a promenade pos.

STEPS: Walk, two-step, Yemenite

MUSIC: 4/4		PATTERN
Meas	Ct	
		PART A
1	1-4	2 slow steps; R,L
2	1-4	Slow two-step; R,L,R
3-4		Repeat meas 1-2, Part A, reverse ftwk, end up facing ptr, M's back to ctr
5-6		Repeat meas 1-2, Part A, going twd ctr
7-8		Repeat meas 3-4, Part A, going away from ctr
9-16		Repeat meas 1-8, Part A
		NOTE: At end M steps up beside W, everyone is in one circle in a simple hold, W on M's R
		PART B - CIRCLE IN A SIMPLE HOLD
1	1-3	Yemenite step R
	4	Touch with ball of L ft behind R heel
2	1	Lift on R
	2	Step L to L
	3-4	Close R to L and hold
3-4		Repeat meas 1-2, Part B
5-6		M steps in to inner circle while both take 2 two-steps in LOD; R,L,R and L,R,L
7	1-4	Yemenite step R
8		M: turn 3/4 turn CW; L,R,L hold and end up on W's R
		W: 3 steps in place; L,R,L and hold while turning quarter turn L, CCW.
		All finish in one circle

9-16		Repeat meas 1-8, Part B
		NOTE: On meas 13 the W steps into the inner circle and on meas 16 the W turns 3/4 turn L under M's arm in 3 steps L,R,L while M places W's R H on his R shldr
		PART C
1-4		4 two-steps: R,L,R,L turning 1 1/4 turns, end up with M's back to ctr
5	1-2	Turn the shldrs to R while L arms hook and fingers snap
	3-4	Reverse cts 1-2, meas 5, Part C
6		Repeat meas 5, Part C
7	1-4	Leap with R back, close L to R, while snapping fingers
8		Repeat meas 7, Part C
9-12		Repeat meas 1-4, Part C

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

SIMCHU NA
Israeli Circle Couple Dance
Be Happy

MUSIC: Record: Kadima; Lets Dance with Effi Netser # 2

DANCE: Yonatan Gabai

FORMATION: Circle, hands joined in a simple hold W on M's R

STEPS: Pas De Basque, leap, run, step-hop

MUSIC: 4/4		PATTERN
Meas	Ct	
		PART A
1-2	1-8	4 Pas de basque steps; R,L,R,L
3	1	Leap on R ft fwd, at the same time L heel touches R ankle
	2-4	Hold
4	1-2	Step-hop L fwd, lift R ft while hopping on L
	3-4	2 running steps in place; R,L
5-8		Repeat meas 1-4, Part A
		PART B
1	1-2	Step R to R, body sways to R
	3-4	Step L to L, body sways to L
2	1	Leap with R to R side
	2	Cross L in front of R ft
	3-4	Step R to R and hold
3-4		Repeat meas 1-2, Part B reverse ftwk
		PART C
1	1-4	2 step-hops; R,L
2	1-4	4 running steps; R,L,R,L in LOD CCW
3-4		Repeat meas 1-2, Part C NOTE: During last 4 running steps M runs into ctr, ends up facing his ptr while R hands are joined. Dance repeats with same ftwk in a cpl formation.
		COUPLE FORMATION

PART A

Ptr facing R H joined. During the leap in, ptr end up with R shldr adjacent.

PART B

Ptr let go of H and do it individually to their own R side and then return with L

PART C

Ptr join R arms in a shldr hold and turn around with the movement CW. During last 4 running steps ptr release hold and end up in a circle, W on M's R

NOTE: Dance alternates from circle to cpl.

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

MAZURA DLA ANA
(Mah-zoor-ah Dla Ahn-na) (Mazur for Ann)
(Poland)

SOURCE: Steps and styling as learned in 1974-75 while studying in Poland, from Jadwiga Hyrenewiczka, Zbyszek Kwiatkowski, Janina Marcinkowa, Zbigniew Pienkowski, Celina Roznowska and Alina Wawrzyniak-Walczko, polish dance instructors and choreographers. Dance arranged by Glenn Weber.

MUSIC: Record MUZA XL 0203 "Pozegnanie Ojczyzny" Farewell to My Country, Side B. band I "Bialy Mazur" (White Mazur).

FORMATION: Cpls in a double circle facing LOD. MR, WL H joined, held straight fwd just below shldr level. ML, WR H flat on waist, fingers fwd.

STEPS AND STYLING: Bieg Mazurowy (running mazur). Step described for M, W on opp ftwk. A very slight leap onto L ft reaching fwd (ct 1); step fwd R (ct 2) step fwd L (ct 3). Step is repeated with opp ftwk. This must be a smooth and flowing step.

Krok Posuwisty (sliding step). Step described for M, W on opp ft. Rise onto both toes (ct & of previous meas). Slide L fwd along floor bending L knee, straightening R leg behind (ct 1); continue sliding L fwd keeping R leg straight trailing behind (ct 2), hop L slightly fwd bringing R leg to L. Step is repeated with opp ftwk.

Blyskawica Pierwsza (first lightning turn). On ct 1 swing M L arm over across W L, placing it into the small of W back. M R elbow held at shldr height. This means ptrs are now L shldr to L shldr. Dance four "bieg mazurowy" steps turning CCW.

Blyskawica Druga (second lightning turn). Con ct 1, ML, WL H joined straight in front; M R H on W R waist. This means ptrs are now MR shldr to WL shldr. Dance four "bieg mazurowy" steps turning CCW, M bwd, W fwd.

Holupiec w Prawo (click step to the right). Hop L, click R heel to L in air with straight legs, moving R, landing on bent L knee (ct 1), reach and step to the R with R, both knees bent (ct 2), close L to R straightening legs (ct 3). Step is repeated with the same ftwk in the same direction.

Holupiec w Lewo (click step to the left). Same as "holupiec w prawo" with opp ftwk in opp direction.

Przytup. Used to end a phrase. Stamp L or R (ct 1); stamp R or L no wt (ct 2); hold (ct 3).

Pas Coupe Figure

1 One "holupiec w lewo" step

2 (Ct & of previous meas - Rise onto both toes). Slide L fwd along floor bending L knee, straightening R leg behind (ct 1); continue sliding L fwd keeping R leg straight trailing behind (ct 2); with R kick L straight out in front (ct 3).

3 Hop very slightly on R, swing L straight around to side (ct 1) continue swinging L around, turning 1/4 turn L (ct 2); step on L (ct 3)

4 Hop very slightly on L so R ft is off floor (ct 1); hold (ct 2), touch R toe (ct 3)

This step is also done with opp ftwk in opp direction.

MUSIC: 3/4	PATTERN
Meas	
1-4	INTRODUCTION
	FIGURE I
1-4	Start M L, W R dance four "bieg mazurowy" steps in LOD
5-12	Dance eight "krok posuwisty" steps in LOD
13-16	Dance four "bieg mazurowy" steps in LOD
	FIGURE II
1-4	Dance four steps in "blyskawica pierwszy"
5-8	Dance four steps in "blyskawica druga". On the last step M & W turn to face LOD, W on M 1, inside hands (ML, WR) joined.
9-12	Dance four "bieg mazurowy" steps in LOD
13-16	M stand in place leading W with four "bieg mazurowy" steps in front of M to MR side. Nod head at ptr on last ct.
	FIGURE III
1-4	M - L hand on waist, step L twd ctr, R H raising above head (meas 1); leap onto Rknee turning one complete turn CCW to end facing ptr, bending head down, R arm swinging straight behind (meas 2); raise head and arm (meas 3); continue to raise head and arm to fully erect pos (meas 4).

W - Hands open at side, dance four "bieg mazurowy" steps in LOD

5-8 M - Hold in pos. W - Repeat Fig III meas 1-4 in RLOD to ptr.

9-11 L hand on ptr waist, R arm raised at 45° angle; dance three "holupiec w prawo" steps turning in place.

12 "Przytup" R-L facing ptr, M back to ctr, hands flat on waist.

13-15 R hand on ptr waist, L arm raised at 45° angle; dance three "holupiec w lewo" steps turning in place.

16 "Przytup" L-R facing ptr, M back to ctr, hands flat on waist.

INTERLUDE

1-2 Dance two "bieg mazurowy" steps to join hands in one circle, W on R of M.

FIGURE IV

1-4 M - L hand on waist, stand in place, leading ptr in front to M L (meas 1-2); both hands flat on waist, turn one complete turn L with two "bieg mazurowy" steps (meas 3-4)

W - R hand open at side, dance four "bieg mazurowy" steps to ptr L side, turning one complete turn CCW on meas 4 (meas 1-4)

5-8 Repeat Fig IV meas 1-4 with new ptr. M end facing out.

9-12 M - Dance Pas Coupe Figure to R, ending behind original ptr.

W - Dance four "bieg mazurowy" steps twd ctr of circle. on meas 12 ct 1 bend from waist swinging R arm up over head and down in front.

13-16 M - Dance one "bieg mazurowy" step lunging twd ctr of circle, bending at waist, original ptr on L, raising both arms behind up and over head and down in front (meas 13); one "bieg mazurowy" stek bwd straightening body, raising arms straight above head (meas 14); two "bieg mazurowy" steps bwd bringing arms open at side Meas 15-16).

W - Dance one "bieg mazurowy" step bwd straightening body, raising arms straight above head (meas 13); one "bieg mazurowy" step lunging twd ctr of circle bending at waist, original ptr on R, arms swinging down and in from back (meas 14); two "bieg mazurowy" steps bwd straightening

body, bringing arms open at side (meas 15-16).

FIGURE V

1-8 Repeat Fig IV meas 1-8 reversing hands and directions. M end facing ctr, W end facing out of circle.

9-12 M - Repeat Part IV meas 9-12

W - Dance two "bieg mazurowy" steps fwd away from ctr of circle (meas 9-10); one "bieg mazurowy" step lunging fwd bending at waist, both arms swinging behind, up over head and down in front (meas 11); one "bieg mazurowy" in place straightening body bringing arms open at side, ending facing LOD (meas 12).

13-16 Dance four "bieg mazurowy" steps in LOD.

FIGURE VI

1-4 M - Stand in place, leading ptr around in front and back to R side.

W - Dance four "bieg Mazurowy" steps making a large CCW circle in front of ptr passing under joined arms to end on M R side.

5-8 Join L hands in front, M R hand straight up behind ptr. Dance one "bieg mazurowy" step bwd in place (meas 5); three "bieg mazurowy" steps with ptr turning one complete turn CCW, M bwd, W fwd (meas 6-8).

9-16 Join M R, W L hands. Eight "bieg mazurowy" steps in LOD

INTERLUDE

1-4 M - Dance one "holupiec w lewo", two "krok posuwisty" one "holupiec w lewo".

W - Dance one "holupiec w prawo", two "krok posuwisty", one "holupiec w prawo".

FIGURE VII

1-16 Repeat Fig I meas 1-16

FIGURE VIII

1-16 Repeat Fig II meas 1-16

FIGURE IX Kare Figure

1-4 M - Repeat Fig III meas 1-4

W - Dance four "bieg mazurowy" steps making one turn CW.

5-8 Join M R, W L hands

M - Repeat Fig III meas 5-8

W - Dance four "bieg mazurowy" steps CCW around ptr.

9 One "krok posuwisty" step fwd passing L shldrs with ptr. M and W starting slide on R ft.

10 Hands flat on waist fingers fwd. One "holupiec w lewo" step passing back to back with ptr.

11 Turn 1 1/4 turn to R with three steps starting R ft, passing R shldrs. End L shldr to L shldr M facing RLOD, W facing LOD

12 Stamp L ft, R arm straight up (ct 1), hold (ct 2-3).

13-16 Dance four "bieg mazurowy" steps in LOD.

INTERLUDE

1-2 Dance two "bieg mazurowy" steps to end face to face with ptr.

FIGURE X

1-4 One pas coupe Figure to M L, W R.

5 M - One "holupiec w prawo" step

W - One "holupiec w lewo" step

6 One "krok posuwisty" step in LOD, side by side with ptr.

7-8 Two "bieg mazurowy" steps making 3/4 turn to M L, W R ending facing ptr.

9-12 M - L hands on waist, step fwd L, R hand raising above head (meas 9); leap onto R knee bending head down, R arm swing straight behind (meas 10); raise head and arm (meas 11); continue to raise head and arm to fully erect pos. (meas 12).

W - Repeat Fig IX meas 1-4.

13-16 Repeat Fig IX meas 5-8

FIGURE XI

1-8 Repeat Fig II meas 1-8

9-12 M - Four "bieg mazurowy" steps RLOD around the circle

W - Four "bieg mazurowy" steps twd ctr of circle

13-15 Dance three "holupiec w prawo" step back to place.

16 "Przytup" R - L.

FIGURE XII

1-8 Eight "bieg mazurowy" steps in LOD

9-12 Keeping M R, W L hands joined, M dance four "bieg mazurowy" steps in place. W dance four "bieg mazurowy" steps rolling up into joined arms, keeping R arm on top of L.

13-14 Two "bieg mazurowy" steps turning CW; M fwd, W bwd; with M L and W R hands joined.

15 Unroll W.

16 M - Leap onto R knee (ct 1), raise R arm to fully erect pos, looking at ptr (ct 2); hold (ct 3).

W - Slight bend of knees (ct 1); straighten knees raising R arm up to side, looking at ptr (ct 2); hold (ct 3).

Presented by Glenn Weber
Idyllwild Weekend - 1976

JAWORNICKI
(Yah-vor-neats-key)
(Poland)

SOURCE: This dance originates around the villages of Wisla, Brenna, Skoczow and Gorka in the Cieszynski region of Gorne Slask (Upper Silesia) located in south-west Poland.

As learned from Janina Marcinkowa at a dance course for advanced teachers in Plock during July 1973, in Lublin during July 1974 and in Cieszyn during October 1974 while researching in the Silesian area of Poland.

MUSIC: Record: MUZA XL 0670 Side B, Band 5 - Wygrywka Weselna

FORMATION: Cpls in a circle, social dance pos M back to ctr

MUSIC: 2/4	PATTERN
Meas	
1-4	INTRODUCTION
	PART I
1-3	Slide 6 steps in LOD starting M's L, W's R ft
4	Jump ft and knees together in a soft plie.
5-8	Repeat Part I meas 1-4 in RLOD
9-12	Repeat Part I meas 1-4 in RLOD
13-16	Repeat Part I meas 1-4 in LOD
	PART II
1	Step flat-footed in place M L,R,L; W R,L,R turning 1/4 turn to M's L, W's R. H flat onhips fingers fwd
2	Repeat Part II meas 1 on opp ft in opp direction
3-4	Repeat Part II meas 1-2
5-6	Turnindividually M's L, W's R ft 2 turns with 4 steps
7	Stamp M's L, W's R ft
8	A flat footed half-moon figure, M - L,R,L in place as W - L,R,L coming across in front of M. Social dance pos.
9	Repeat Part II meas 8 on opp ft in opp direction
10-11	Repeat Part II meas 8-9
12-13	Pivot 4 steps L starting M's L, W's R completing 2 full turns

14 Stamp M L, W R

15-21 Repeat Part II meas 8-21

PART III

H's flat on hips, fingers fwd

1-3 All slide 6 steps L

4 Jump ft and knees together in a soft plie

5-8 Repeat Part III meas 1-4 to R

9-12 Repeat Part III meas 1-4 to R

13-16 Repeat Part III meas 1-4 to L

PART IV

1-14 Repeat Part II meas 1-14

PART V

1-16 Flat polka L with ptr in social dance pos 16 steps travelling CCW around the room.

INTERLUDE

1-4 Repeat Part II meas 10-13

PART VI

1-16 Repeat Part I meas 1-16

PART VII

1-21 Repeat Part II meas 1-21

PART VIII

1-3 Join hands in one circle, W on ptr's R. All slide 6 steps L

4 Jump ft and knees together in a soft plie

5-8 Repeat Part VIII meas 1-4 to R

9-12 Repeat Part VIII meas 1-4 to R

13-16 Repeat Part VIII meas 1-4 to L

PART IX

1-14 Repeat Part II meas 1-14

IDYLLWILD CAMP 1976

May we introduce our teachers:

VYTS BELIAJUS

BOB BROWN

DICK CRUM

YA'AKOV EDEN

JOHN FILCICH

HELEN LENYK

GLENN WEBER

VIVIAN WOLL

May we introduce our committee:

VIVIAN WOLL - CHAIRMAN

ELMA MC FARLAND - EXECUTIVE SECRETARY

BOB BROWN

CINDY BROWN

MARGUERITE CLAPP

PAT COE

MARC GOLD

SAM SCHATZ

I D Y L L W I L D F O L K D A N C E W O R K S H O P

June 21 - 25, 1976

T E A C H E R I N D E X

GLENN WEBER

VIVIAN WOLL

I D Y L L W I L D F O L K D A N C E W O R K S H O P

June 21 - 25, 1976

D A N C E I N D E X

ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

CSHEBOGAR
Hungarian Circle Dance

RECORD: FOLKRAFT # 1196 X 45

FORMATION: Single circle of cpls facing the ctr, W on ptrs R

STARTING POSITION: All H joined in circle

MUSIC:	PATTERN
Meas Music A	FIG I
1-4	Circle L with seven slides sdwd, ending with a jump onto both feet on last ct.
5-8	Circle R with seven slides sdwd, ending with a jump.
	FIG II
1-4	FORWARD AND BACK. Four walking steps fwd, twd ctr, raising arms upward, then four walking steps bkwd, away from ctr, lowering arms.
5-8	RIGHT ELBOW SWING WITH PTR. Ptrs hook R elbows, raise L arm sdwd and swing CW with eight skips. Finish in a single circle facing ptr, M facing CCW.
	FIG. III
Music B 1-4	Ptrs facing, both arms extended sdwd with H joined. M's L and W's R ft free.
	FOUR STEP DRAW STEPS SIDEWARD TOWARD CENTER, starting with M's L and W's R ft. Do not transfer weight on last ct, keeping M's R and W's L ft free to reverse direction.
5-8	FOUR STEP DRAW STEPS SIDEWARD AWAY FROM CENTER, starting with M's R and W's L ft. Do not transfer weight on last ct.
	FIG IV
1-2	Two step draw steps sdwd twd ctr without transfering wt on last ct.
3-4	Two step draw steps sdwd away from ctr, without transfering wt on last ct.
5-8	R elbow swing with ptr with eight skips. Finish in a single circle facing the ctr with W on M's R.
	Repeat entire dance.

Presented by Vyts Beliajus
Idwyllwild Workshop - 1976

FIREMAN'S DANCE
(Four Circle Contra)

MUSIC: Record: FOLKRAFT # 1244 A & B (Call and instrumental)

FORMATION: A circle of fours facing fours

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

MUSIC: Meas.	PATTERN
	FIGURE I
1-8	Sashay here and promenade there. "Here" cpls join both hands with opp and sashay between the "There" cpls, twd the ctr of the circle, with eight slides sdwd, then return to place with eight slides. At the same time, "There" cpls walk in single file, eight steps twd the outside, then turn and return to place with eight steps.
9-16	Promenade Here and sashay there. Repeat pattern of meas 1-8, reversing movement. "There" cpls slide between the "Here" cpls as the "Here" cpls promenade in a single file.
	FIGURE II
1-8	Ladies chain, here, R and L there. "Here" cpls dance a ladies chain, across and back, as "There" cpls dance a R and L, over and back.
9-16	Right and L here, ladies chain there. "Here" cpls dance a R and L, over and back, as "There" cpls dance a ladies chain across and back.
	FIGURE III
1-2	FIRE! FIRE! FIRE! FIRE!. Turn ptr with R hand, once around with four steps, shouting, "Fire! Fire! Fire! Fire!"
3-4	Fwd all. Join hands in lines of four and all go fwd two steps and back two steps.
5-8	Fwd again and pass through. All walk fwd eight steps, passing opp. by R shldr, to meet a new line of four.

Repeat entire dance with new line of four.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

GRAND CIRCLE
(Modern Contra)

MUSIC: Record: FOLKRAFT 745-1289

MUSIC:	PATTERN
Meas.	
Last 8 ct of Music B2	INTRODUCTION Balance ptrs all
Music A1	To the L you side step, R and L thru, turn your girl and balance again
Music A2	To the L you side step, cross trail, you turn back and make a L H star.
Music B1	Halfway round hello again, to the R two ladies chain, chain right back.
Music B2	Same two R and L thru, turn your girl and balance all. And bow to your ptrs all.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

GRAZIELLA MAZURKA
(Italian)

MUSIC: Record: Victor R.C.A. 25-7061-B

FORMATION: Circle of cpls facing CCW. Ptrs stand side by side in varsouvienne pos.

STEPS: Walk, accented waltz step, step swing, step close, mazurka.

MUSIC: 3/4	PATTERN
Meas.	
	FIG I STEP SWING, ACCENTED WALTZ CIRCLING
1	Cpls in varsouvienne pos facing LOD, step swing (step R, swing L across) sdwd to wall.
2	Cpls step sdwd L touch R beside L.
3	Cpls dance accented waltz sdwd to wall (R,L,R).
4	Cpls step in place 2 steps, ct 1, 2, hold ct. 3.
5-8	Continuing in varsouvienne pos, M raise joined R H's overhead as joined L H's are lowered. M leads W as she circles him CCW with two accented waltz steps. M turns W in a double turn twd him, and under joined L H's. NOTE: At end of 1st turn drop L H's in order to take varsouvienne pos.
	FIG II MAZURKA
9-11	Cpls in varsouvienne pos moving diag twd ctr with 3 mazurka steps as follows: Take a gliding step sdwd with L, ct 1; close R to L displacing L, ct 2; hop on R at the same time bending L knee, ct 3.
12	Retaining pos, take 3 steps, turning R to face diag out, M L - W R shldr near.
13-15	Repeat action of meas 9-11 starting with R ft and moving diag away from ctr.
16	M turns W to her L to face him. M's back is now to ctr, H's are joined and crossed.
	FIG III WALTZ TOGETHER AND APART AND TURN
17-18	Starting with M L, W R dance accented waltz steps together and apart.
19-20	Ptrs dance an accented waltz step together as W turns CW under raised, crossed H's. Cpls dance 1 accented waltz step apart.

21-22 Repeat action of meas 17-18.

23-24 Repeat action of meas 19-20, W turning CCW.

FIG IV CROSS HAND MAZURKA

25-26 With H's crossed, M back to ctr, dance 2 mazurka steps around ptr CCW.

27-28 Continuing around ptr take 5 walking steps, ending with a step sdwd R, touch L to R. Ptrs have changed places.

29-30 Repeat action of meas 25-26 moving around ptr, starting L ft. Continue around ptr CW with 4 walking steps. Ptrs raise joined R H's as W turns into varsouvienne pos on walking steps 5 and 6 to end facing CCW in pos to repeat the dance.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

MACIEK
(Mathew's Waltz)
(Polish)

MUSIC: Record: FOLKRAFT # 1168 A

FORMATION: Circle of cpls

STARTING POSITION: Double circle, ptrs facing, M in inner circle, back to ctr. M's L and W's R ft free

MUSIC:	PATTERN
Meas.	
	FIGURE I
1-2	Two waltz steps, starting with M's L and W's R ft, turning away from ptr with one outward turn, progressing CCW.
3-4	Two step draw steps to M's L, progressing CCW, accenting the second step draw step. Do not transfer wt on last ct, finishing with M's R and W's L ft free.
5-8	Repeat pattern of meas 1-4, progressing CW
	FIGURE II
9-10	Ptrs facing, R H's joined and raised, R ft free. Balance twd and away from ptr, stepping fwd on the R ft and bkwd on the L ft.
11-12	Ptrs change places with two waltz steps, W turning under raised joined hands.
13-16	Repeat pattern of meas 9-12, joining L H's, starting with L ft, returning to place.
	FIGURE III
1-2	Cpls facing CCW, H crossed in front in skater's pos., R H joined over L, outside foot free.. Two waltz steps fwd, starting with outside ft, progressing CCW. On last ct, without releasing hands, turn about to face in opp. direction.
3-4	Two waltz steps bkwd, progressing CCW. On last ct, without releasing hands, turn about to face CCW.
5-8	Repeat pattern of meas 1-4, Fig. III.
	FIGURE IV
9	Ptrs facing, both hands joined. Balance R. Step diag. fwd R with R ft, bringing L toe to arch of R ft without transferring wt. Finish with L shldrs adjacent.

10	Balance L, Step diag. fwd L with L ft, bringing R toe to arch of L ft without transferring wt. Finish with R shldrs adjacent.
11-12	Waltz half way around to each other's place with two waltz steps fwd.
13-16	Repeat pattern of meas 9-12, Fig IV to place.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

MALAGUENA A LO CANARIO
(Canary Islands, Spain)

SOURCE: Learned by Anthony Ivancich from Senorita Marta Padilla dance director of the Canary Island dance group in Madrid, 1964. The form is said to have been brought to the Canary Islands by immigrants from Malaga in the southern part of Spain, but the song & dance have been influenced by the district styles of the Canaries.

MUSIC: Record: Malaguena a lo Canarias, 345 B

FORMATION: Ptrs in double circle, standing side by side, facing CCW

STARTING POSITION: Cpls facing LOD. Inside hands joined a little below shoulder height and fwd of bodies. Top of W's hand is below & in M's palm.

STEP: The step is a waltz step, but done flat footed, without stamping, & with a slight accent on ct 1. Step used throughout dance. All movements smooth & flowing without any pause between fig.

MUSIC: 3/4	PATTERN
Meas.	
	INTRODUCTION:
1-10	Cpls in starting formation circle room with basic step (M & W start with L ft).
11-14	Singer gives cue to start. Con't basic step and prepare for next move.
15-16	M turns W CW 3/4 turn at which time W faces M who has turned to face W & they join free hands.
17	W con't turning another 3/4 turn under arch formed by M's R & W's L arms until W faces M R; M turns 1/4 CW to face same dir & lowers joined hands in front (they are now in 1st basket hold).
18-19	Cpl turns in 1st basket hold CW 1 turn (M bk, W fwd).
20-21	W turns CCW reverses arm work of Meas 17 until in 1st basket hold but on other side.
22-23	Cpl turns in 1st basket hold CCW 1 turn (M bk, W fwd).
24	W turns CW to unwind & ends facing M.
25-27	<u>INTERLUDE</u> (name that will be given to action of Meas 25-27).
	M faces same dir thruout INTERLUDE. With hands still held, W does 1 circle around M starting to M's L. To aid W, M holds arms overhead.

28 Without releasing hands, W turns CCW in place to unwind & face M. *W turns 3/4 turn more CCW under arch of M's R & W's L. M's L arm is lowered at start of 3/4 turn. *(The resulting pos is called 2nd basket hold). (M's L hip is adjacent to W's L hip).

29-31 1 turn in 2nd basket hold CCW. M & W moving fwd.

32-33 W turns CW in place until unwound & con't CW. Reverse arm work of meas 28 (* section) to end with R hips next to each other. (End in reverse 2nd basket hold).

34-36 1 turn in 2nd basket hold CW. W & M turning fwd.

37 W unwinds CCW to end facing ptr still holding hands.

38-40 Repeat INTERLUDE

41-46 W con't circling around M. M releases L hand with W's R & takes W's L hand & puts joined hands (M's L, W's L) on M's L hip. When W is on M's R, M ducks fwd, & moves back so W may pass in front of M. W circles once more around M. When W is on M's R again, M reaches under W's L arm & places his R hand on W's R hip. (M joines with W's R hand which is brought to hip). Cpl turns CCW 1 revolution: (M back, W fwd).

47 M releases his L hand & pulls with his R arm to turn W CW. W turns 1 revolution traveling until she faces same direction as M & is in front of M. W's arms are brought a little above her shldr, M's L hand joins W's L hand.

48 Hands joined, with impulse from M. W moves back until she is at M's L side.

49 W with impulse from M moves fwd to front of M.

50 W with impulse from M moves bkwd to M's R side.

51-52 Repeat INTERLUDE

53-54 W turns CCW 2 revolutions. As W turns, M releases L hand & takes W's L hand in his R; they end in start pos.

55-63 Basic step around floor starting with L ft.

Presented by Vyts Beliajus
Idyllwild Camp - 1976

PLUM PICKER'S WALTZ
(Czechoslovakia)

SOURCE: This dance is reconstructed from a traveler's description of a gathering at an inn celebrating on their pay for plum picking. The locale is someplace in what would now be southern Czechoslovakia. They distill slivowitz, a variety of liquid dynamite from the fermented plums. Any evenly phrased Czech waltz can be used.

MUSIC: Record: Suggested: In the Green Meadows FOLKRAFT 1168X45

FORMATION: Cpls in a circle in closed dance pos.

MUSIC:	PATTERN
Meas.	
1-8	All dance turning waltz progressing CCW around the circle.
9-16	R H joined and held high, the W turns CW under joined H's progressing CCW around the circle as the M follows with a fwd waltz.
17-24	Face ptr, M facing CCW, the W CW. the M with thumbs in vest sleeves, steps sideways twd the ctr of circle with his L ft, bring R ft up to L and repeat. The W, hands on waist, walks straight fwd (CW around circle) using a fwd waltz step and passing her ptr by the R shoulder. The M now repeats the steps to his R, while the W continues on around the circle, the whole being a sort of "weave the ring". In effect, the M steps to the L to let his ptr pass; to the R to allow the next W to pass. Now the M steps one step to his R, stopping directly in the path of the W. M bows, W curtsies. With this new W as ptr, the dance is repeated from the beginning.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

SOULTANA
(Sul-Ta-nah)

SOURCE: It is from the north eastern part of Greece Thrace, namely, the area of Soufli, as the song tells of Soultana (the Sultan's wife) from Soufli. The dance is such and its form is referred to as Stavrotos, (crossed hands) and also as PASHALIA, meaning that it is an Easter dance, observed at spring festival in Thrace and danced by the PANHELENIC Folk Dance Ensemble. Originally introduced by Athan Karras.

FORMATION: An open circle with arms stretched out crossing over your neighbor's arms as in a basket hold. Leader may tuck the person next to him, his arm under his L arm tightly so that he may have one hand free to lead dance and execute more variations.

MUSIC: RECORDING CHORODRAMA 4509, Panhellenion Folk Ensemble recording.

MUSIC: 2/4	PATTERN
Meas.	
	THE FIRST IS SLOW. DANCERS SHOULD SING THE SONG
1	In RLOD step with R ft to R (ct 1) cross L ft and step in front of R ft (ct 2).
2	Repeat the same as meas 1 (ct 3-4)
3	Step R ft to R (ct 5) bring L ft in front of R ft and W touch toe, M raise L leg with bent knee (ct 6)
	FIG (B) MUSIC IS FASTER - INSTRUMENTAL PART
1	Syncopating the steps and stepping in RLOD on the balls of your feet stepping R,L,R (cts 1-2)
2	Syncopating the steps and stepping in RLOD on the balls of your feet stepping L,R,L (cts 3-4)
3	Jumping to the R and somewhat ctr with both feet (ct 1-2) stamping L ft and raising L ft in air as simultaneously hopping in place on R ft
4	Jumping bwds on L,R,L, quickly and bringing feet together (ct 1-)
	REPEAT SAME TO FAST MUSIC AND RETURN AGAIN TO SLOW PART WHEN VOCAL STARTS
	YIA STON APANO MAHALA, SOULTANA, SOULTANA STA PERA PARATHYRIA, SOULTANA E SOUFLIOUTOUTHA AGHAPISSA MIA KOPELIA, SOULTANA, SOULTANA

N'AXIZA NA TIN PARA, SOULTANA
E SOUFLIOUTOUTHA
POTE THA'RTHY ENAS XEROS,
SOULTANA, SOULTANA
TH'ARTHY ENA KALOKERI,
SOULTANA, E SOUFLIOUTOUTHA.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

TARANTELLA MONTEVERGINE
(Italian)

This dance comes from Rod LaFarge of New Jersey. The steps were collected from the peasants who dance at the many fiestas held by the Montevergine societies in New York, New Jersey, Pennsylvania, and Connecticut. These peasants are mostly hard-working people who dance in heavy working shoes. The man is a rough individual who often tries to embrace the girl in the encircling position of the "Sorellina." To allow this would brand the girl as a wanton in front of the crowd, so she may spread her arms and sometimes even slaps the ardent swain, which of course delights the spectators.

MUSIC: Record: Cinderella Tarantella Victor 25-0127

FORMATION: Two couples facing each other. No. 1 couple with back to music. W on M's R.

STEP: A light running step or fast walking step, 2 steps per meas., starting R unless otherwise specified. Arms are held overhead, swaying in time with the music, with finger snapping. Castinets are often used instead of finger snapping.

MUSIC: 6/8	PATTERN
Meas	
	FIG. I CIRCLE
1-2	All join hands and circle with shuffle grapevine: glide R ft to side, glide L behind R, glide R to side, glide L in front of R. Twist body and keep feet on floor.
3-8	Repeat action of meas 1-2, three more times.
9-16	Repeat action of meas 1-8, circling L and starting with R gliding back of L.
	CHORUS
1-4	Facing ptr, arms overhead, do 4 pas de basques, starting with a leap onto R and swing L over in front of R touching floor (NOT A STEP SWING).
5-6	Without actually touching, ptrs enclose each other with outstretched encircling arms at above waist level (W arms under M). Make 1 full turn CW with 4 steps. The pos is called "Sorellina" or "little sister".
7-8	Each turn individually CW out of the embrace with 4 steps, raising arms overhead.
9-16	Repeat action of meas 1-8 with opp.
	FIG. II STAR
1-8	All form R H star, taking 16 steps fwd in CW direction,

L hand high, fingers snapping.

9-16 Change to L H star and repeat meas 1-8 in CCW direction.

CHORUS

1-16 Same as above

FIGURE III ELBOW TURNS

1-2 Linking R elbow with ptr, L hand over head, make 1 turn CW with 4 steps.

3 With 2 steps M exchange places passing back to back (L shoulder leading) W take 2 steps in place. Link L elbow with opp W and

4-6 Repeat action of meas 1-3, making 1 turn CCW. M passing back to back (R shoulder leading), to return to ptr.

7-12 Repeat action of meas 1-6

13-14 Repeat action of meas 1-2

15-16 Turn individually CW into original place with 4 steps, arms held overhead.

CHORUS

1-16 Same as above

FIG IV SHUTTLE DOS-A-DOS

1-2 Facing opp., arms overhead, take 2 polka steps, M fwd, W bwd, so that M can pass back to back.

3-4 Repeat action of meas 1-2, M bwd, W fwd, the cpls thus exchanging places (as in a dos-a-dos of cpls).

5-8 Facing ptrs, repeat action of meas 1-4

9-16 Repeat action of meas 1-8.

CHORUS

1-16 Same as above

FIG V ARCHES

1-4 With inside hands joined, outside hands on ships, cpl 1 passes under the arch made by cpl 2. Both cpls exchange places with 4 steps. Retaining holds, make a half turn CCW (M moving bwd, W fwd). to face opp cpl with 4 steps.

5-8 Repeat action of meas 1-4 with the cpl 1 forming arch.

9-16 Repeat action of meas 1-8

CHORUS

1-16 Same as above

FIG VI CROSS OVER AND SLIDE

1-4 M with R hands joined, L hands on hips, exchange places in 4 steps, flinging L hand out on 4th step. Without releasing hands, change back with 4 steps. W keep time in place, hands overhead.

5-8 Repeat action of meas 1-4, ending with M raising hands to form an arch.

9-12 W join R hands under the arch and exchange places. Without releasing hands, change back.

13-14 Still with R hands joined, W reach over arch and join L hands with ptrs. Entire formation revolves CW with 4 sliding steps, starting L.

15-16 All release hands and turn individually with 4 steps in place CW. NOTE: It is not necessary to finish in original pos.

CHORUS

1-16 Same as above. End with snapping of fingers overhead.

Presented by Vyts Beliajus
Idyllwild Workshop - 1976

SOURCE: This dance was first presented on the West Coast by Rickey Holden in Idyllwild in 1965.

MUSIC: Record FOLKCRAFT LP

FORMATION: Circle of cpls facing CW with the W on M's R. M's R and W's L (on top) H's joined and extended fwd with elbows bent. When not in use M's H are in the small of his back, knuckles in; W"s H are on hips, knuckles in.

STEPS: ISLAND STEP - Rhythm is slow, quick, quick. Step moving straight ahead is long, short, short. The dance and step is very smooth without a lot of vertical bobbing. Step is started with both the L & R ft.

MUSIC: Meas.	PATTERN
	FIGURE I FORMAL PROMENADE (MUSIC A)
1-4	4 Island Steps fwd turning inward (twd ptr) 1/2 around on the 4th step to face opp. direction (CW). Rejoin inside H's
5-8	Repeat pattern of meas 1-4 CW, turning on 4th step to finish facing CCW.
	FIGURE II WOMAN TURNS (MUSIC A)
9-16	With M's H's in small of own back, knuckles in and W's H's open and on hip, knuckles in, 8 Island steps fwd, W turning R 1/2 around on each step. W bends knee slightly on ct 1 of each Island Step.
	FIGURE III DELAYED PAS DE BASQUE STEPS (MUSIC B)
17-24	Ptrs facing, M's arms stretched sdwd, W's as in Fig II, 8 delayed pas de basque steps alternating sdwd to L, R, etc., beginning to M's L, W's R.
	FIGURE IV W TURNS M GUARDS (MUSIC B)
25-32	W: Repeat pattern of Fig II, meas 9-16
25	M: With H's as in beginningof Fig II, 1 island step (L) fwd.
26	Turning R 1/2 around and extending L arm straight sdwd, guarding but not quite touching ptr, 1 Island Step (R) bkwd.
27	Returning L H to small of own back, I Island Step L bkwd.
28	Turning R 1/2 around and extending R arm straight sdwd, guarding but not quite touching ptr, 1 Island Step (R) fwd.

29-32 Repeat pattern of meas 25-28

FIGURE V FLIRTATIOUS PROMENADE (MUSIC C)

33-38 With H's as in Fig II, except M's R elbow is in front of ptrs L, 6 Island Steps fwd.

39-42 4 Island Steps, W continuing fwd, M turning R 1/2 around and moving bkwd so his L elbow is in front of her L.

43-46 Both turning L 1/2 around, 4 Island Steps (CW), M still moving bkwd and W fwd, his R elbow in front of her R.

FIGURE VI W TURNS M GUARDS (MUSIC D)

47-54 Repeat pattern of Fib IV, meas 25-32

FIGURE VII DELAYED PAS DE BASQUE STEPS (MUSIC E)

55-62 Repeat pattern of Fig III, meas 17-24

FIGURE VIII CHASE (MUSIC F)

63-64 With H's as in Fig III, 2 Island Steps, M turning L once around and playfully trying to flip W's skirt as she turns R once around and dodges his attempt.

FIGURE IX ROCKING STEPS (MUSIC G, H)

65 M does the following (W with opp ftwk), both with H's as in Fig II

(1) Step sdwd L on L ft, turning body slightly R, ct 1 &
(2) Cross and rock on ball of R ft in bk of L, turning body slightly L, ct 2
(3) As step (1) above, ct &

66 (4) As step (2) above, cts 1 &
(5) As step (1) above, ct 2
(6) As step (2) above, ct &

67 (7) As step (1) above, cts 1 &
(8) As step (2) above, ct 2
(9) As step (1) above, ct &

68 (10) As step (2) above, cts 1 &
(11) Leap sdwd L on L ft, ct 2
(12) Cross and leap on R ft in front of L, ct &

69-80 Repeat pattern of meas 65-68 3 more times (4 times in all)

FIGURE X IN AND OUT (MUSIC J)

81-82 With H's as in Fig II, 2 Island Steps (the first preceeded by a slight hop as a preparatory movement), exchanging

places, M moving fwd and raising L arm trying to catch ptr, W turning R 1/2 around under his L arm and eluding him.

83-84 Repeat pattern of meas 81-82, M moving bkwd and W again turning R 1/2 around under his R arm.

85-96 Repeat pattern of meas 81-84 3 more times (4 times in all)

FIGURE XI SHORT ROCKING STEPS (MUSIC K)

97-112 Repeat pattern of Fig IX meas 67-68 8 times.

Presented by Bob Brown
Idyllwild Workshop - 1976

GREEN MOUNTAIN JIG
(Traditional New England Contra Dance)

MUSIC: Record: MH 45-10073 Wrights quick step

FORMATION: Two lines (M & W) facing. Numbered sequentially from the head of the set (nearestto the music) to the foot. W's line is on the R when facing the head. Cpls 1,3,5 etc active and cross over.

STEPS: Smooth walk and a buzz type square dance swing. Two ct step swing balance in both directions (R & L).

MUSIC: COUNTS	PATTERN
16	Gents chassez (to R & L) ladies balance and swing
16	Ladies chassez (to R & L) gents balance and swing
8	Down the ctr with your own
8	Same side come back home
8	Cast off and R & L four
8	R & L right back once more

Presented by Bob Brown
Idyllwild Workshop - 1976

HULLS VICTORY
(Traditional New England Contra Dance)

MUSIC: Record: FOLKRAFT 1156A - Hulls Victory

FORMATION: Two contra lines facing each other about 4 feet apart. M's line is on the L when the music (head of the set) is faced. Cpls 1,3,5 etc active and DO NOT CROSS OVER

STEPS: Walk, buzz turn, step swing balance

MUSIC: COUNTS	PATTERN
	A
8	R H to your ptr and L to the opp and balance that way 4 in line.
8	Turn the outside L around your ptr in the ctr with a R around
8	L to the opp lady once more and balance four as you did before
8	Then swing your own, swing your ptr round and round and
	B
8	Down the ctr with your own and the other way you come back home
8	And when you get back you cast off for a R & L four
8	And you R & L right back once more
8	Here we go now once again

NOTE: Group A calls happen with the step and group B calls lead the step.

Presented by Bob Brown
Idyllwild Workshop - 1976

LADY WALPOLES REEL
(Traditional New England Contra Dance)

MUSIC: Record: MH 1029 - Reel of Stumpany

FORMATION: Two lines facing each other about 4 ft apart. M's line is on the L when the music (head of the set) is faced. Cpls 1, 3, 5 etc active and cross over.

STEPS: Smooth walk and a buzz turn square dance swing. Balance R, step side R and swing L across (2 ct). Balance L , step side L and swing R across (2 ct).

MUSIC: Counts	PATTERN
16	Balance and swing the one below
8	Down the ctr with your own
8	Same side back to place
8	Cast off and ladies chain
8	chain right back to place
8	Half promenade across the set
8	Half R and L back to place
	Balance and swing

NOTE: The call for each figure should be given on the last 4 beats of the previous sequence. The words contained in the description are underlined to indicate the 4 beat use.

Presented by Bob Brown
Idyllwild Workshop - 1976

MOMADONOCK REEL
(Traditional New England Contra Dance)

MUSIC: Record: MH 10073 Glise A. Sherbrooke

FORMATION: Contra formation two lines facing each other about 4 ft apart M's line is on the L when the music (head of the set) is faced. Cpls 1, 3, 5 etc active and cross over.

STEPS: Walk, buzz turn, step swing (2 count), and balance

MUSIC: COUNTS	PATTERN
8	Balance ptr and dos-si-do
8	Allemand L the one below
16	Balance and swing in the ctr of the set
8	Down the ctr your not through yet
	Same side come back home
	Cast off and ladies chain
	Chain them right back home again

Presented by Bob Brown
Idyllwild Workshop - 1976

BESDOT BET-LECHEM
Israeli Couple Dance
(In the Fields of Bethlehem)

MUSIC: Record: RR 30739 Meholeley ha carmel

DANCE: Eliyahu Gamli'el

FORMATION Cpls in a simple hold, W on M's R facing LOD, CCW

STEPS: Walk, Yemenite, two-step

NOTE: Steps are described for M, W do opp

MUSIC: 4/4		PATTERN
Meas	Cts	
		PART A SIMPLE HOLD
1	1-4	4 steps: L,R,L,R in LOD, at the end end up facing ptr and change H's
2	1-4	Yemenite step L, lift R at the end, join both H's
3	1-3	3 steps fwd; R,L,R
	4	Brush L in front and behind R
4	1-2	2 steps back; L,R let go of M's L and W;s R H's
	3	Step L to L with bent knee
	4	Step R to R with bent knee
5-8		Repeat meas 1-4, Part A
		PART B VARSOUVIENNE POSITION
1	1-4	2 fast two steps; L,R in LOD
2	1-4	2 fast two steps; L,R in LOD while W turns CW without letting go of hands
3	1-4	4 steps; L,R,L,R turning individually CCW
4	1-4	4 steps; L,R,L,R turning with ptr CW in a back basket hold (R shldrs adjacent)
5	1-4	M lets go of R H and turns a complete turn CCW in 4 steps; L,R,L,R W lets go of L H and turns half way in 4 steps to original place.
6-10		Repeat meas 1-5, Part B

NOTE: At the end of meas 10 end up in a simple hold to start again.

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

Debka Ud (Oud)

Israel

Original presented by Ya'akov Eden, Idyllwild F.D. Camp 1976. Taught by Bentzi Tiram, Stockton Folk Dance Camp 1987.

CHOREOGRAPHED BY: Bentsy Tiram

TRANSLATION: Debka of the Ud. An oriental stringed instrument.

PRONUNCIATION: DEB-kah OOD

MUSIC: Kadima (LP), side B/1;
Let's Dance Israeli Folk Dances, Vol. 4
Special camp tape

FORMATION: Open circle, facing LOD, with short lines preferred. L hand in small of own back, R hand reaches fwd to join L hand of fwd person.

STEPS: Debka: Touch heel fwd, then leap lightly fwd on same ft.

METER: 4/4 PATTERN

Meas. Cts.

INTRODUCTION: Un music, followed by 4 meas of drum beat.
Flex knees during intro.

PART A: Face LOD

1	1-2	Beg R do 1 debka step fwd in LOD.
	3-4	Stamp L fwd without wt; hold.
2	1-4	Yemenite L bkwd.
3-4		Repeat meas 1-2.

PART B: Face R of ctr
Hands low, slightly fwd and close to neighbor

1	1-2	Stamp R sdwd in LOD; hold.
	3-4	Step L across R; hop on L.
		Note: Ya'akov did heel click (R to L) on hop, Bentsy came close, but did not click.
2	1-2	Step R to R; step L across R.
	3-4	Stamp R beside L twice.
3-4		Repeat meas 1-2.

REPEAT PART A-B:

PART B: Join in T-pos, face ctr.

1	1-2	Step R to R with accent; hold.
	3-4	Step L behind R; hold.
2	1-2	Step R,L fwd twd ctr.
	3&4	Fast Yemenite R.
3	1-2	Stamp L in front of R toe (toe pointed to R), turn L shldr slightly twd ctr; hold.
	3-4	Facing ctr and moving bkwd - step-hop L bkwd.
4	1-2	Step R,L bkwd.
	3-4	Stamp R in front of L, no wt; hold.
5-8		Repeat meas 5-8.

Dance notes from both Idyllwild and Stockton. Corrected from errata, and observation by dd, 1987.

DEBKA UD
Israeli Line Dance
Debka of the Ud (A Middle Eastern string instrument)

MUSIC: Record: Kadima, B/1

DANCE: Bentsy Tiram

FORMATION: Lines in a Debka hold

STEPS: Debka, stamp, Yemenite, step hop, leap
Debka - tch bel fwd / step fwd on same ft

MUSIC: 4/4 PATTERN

Meas	Ct	
		PART A - MOVE IN LOD
1	1-2	Debka step with R
	3-4	Stamp L with no wt and hold
2	1-4	Back Yemenite L
3-4		Repeat meas 1-2, Part A
		PART B - MOVE IN LOD
1	1-2	Stamp R and hold
	3-4	Step-hop L (while hopping L click R heel to L ankle)
2	1-2	Leap R to side, cross L over R
	3-4	2 stamps with R beside L without changing wt
3-4		Repeat meas 1-2, Part B
		REPEATS PARTS A AND B
		PART C - FACE CENTER (FRONT)
1	1-2	Stamp R to R and hold
	3-4	Cross L behind R and hold
2	1-2	Leap R fwd and step L fwd
	3-4	Fast Yemenite R
3	1-2	Stamp L fwd and hold
	3-4	Step hop L back
4	1-2	L steps back R,L
	3-4	Stamp R beside L and hold (no wt) on R

Repeat Part C, meas 1-4 Presented by Ya'akov Eden

EL MIDBARY
Israeli Couple Dance
To My Desert

MUSIC: Record:

DANCE: Bentsy Tiram

FORMATION: Cpls in a double circle, R shlds adjacent

STEPS: Run, Yemenite, Step-hop, Buzz

MUSIC: 4/4		PATTERN
Meas.	Ct.	
		PART A
1		4 running steps in LOD (CCW)
2	1-2	Jump on both ft and land on L
	3-4	Fast yemenite R
3-4		Repeat meas 1-2, Part A opp ftwk
		PART B
		NOTE: Ptrs face each other L H's joined, M's back to ctr, W faces him
1	1	Step back with R
	2	Step fwd with L
	3-4	Step-hop R, while changing places
2	1-4	2 fast yemenite steps; L,R
3	1	Leap back with L
	2	Close R beside L
	3-4	Raise heels twice while snapping fingers
4	1-4	Repeat meas 3, Part B reverse ftwk and direction
5-8		Repeat meas 1-4, Part B
		PART C
		NOTE: Cpls in a single circle, W ahead of M
1	1	Leap fwd with R (W moves back)
	2	Close L beside R
	3-4	2 stamps with R

2	1-4	Repeat meas 1, Part C
3-4		1 turn in 4 buzz steps
		NOTE: W turns around a second time during the 4th buzz step.
5-8		Repeat meas 1,4, Part C

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

HORA HABIK'A
Israeli Circle Dance
Hora of the Valley

MUSIC: Record: Hadarim LP-7, 45 ID-1011 Jimmy Jones

DANCE: Ya'akov Levy

FORMATION: Circle, joined hands in a simple hold

STEPS: Two-step, step hop, grapevine

MUSIC: 4/4		PATTERN
Meas	Ct	
		PART A - (FACING CIRCLE)
1	1-2	Two step R to R
	3-4	Two-step L to L
2	1	Jump on both feet apart in LOD
	2	Leap with L across R while R is bent behind L
	3-4	Repeats cts 1-2,meas 2, Part A
3-8		Repeat meas 1-2, Part A 3 more times
		PART B - FACE LOD
1	1-2	Step hop R
	3-4	Running two-step with L NOTE: Sustain the hop on ct 2 so that the landing after the hop is done almost simultaneously withthe start of the two-step
2-4		Repeat meas 1, Part B 3 more times
		PART C
1	1-4	Grapevine with R in LOD. Step R to R, L in front of R, R to R, L behind R NOTE: Each time when R is stepping leap with the R
2-4		Repeat meas 1 Part C 3 more times
5	1-4	4 kicks back (scissors kicks) kicking L,R,L,R

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

HORA SIMCHAT HE'AMEL
Israeli Circle Dance
The Worker's Happiness

MUSIC: Record: I.F.C. 3; Lets Dance with Effi Netser #2

DANCE: Rivka Sturman

FORMATION: Circle with a simple hold

STEPS: Step-hop, run, stamp

MUSIC: 4/4		PATTERN
Meas	Ct	
		PART A
1	1	Stamp R in LOD
	2	Hop on R while turning L, CCW
	3-4	2 steps back; L,R in LOD while turning R, CW
2	1-4	4 running steps; L,R,L,R in LOD
3-4		Repeat meas 1-2, Part A reverse ftwk
5-8		Repeat meas 1-4, Part A
		PART B
1	1-4	2 step-hops twd ctr while raising arms
2	1-2	Step-hop R while crossing R over L, clap both H high on ct 1
	3=4	Repeat cts 1-2, meas 2, Part B reverse ftwk
3	1-4	4 step turn; R,L,R,L (CW) moving away from ctr
4	1-4	2 stamps; R to R, L to L
5-8		Repeat meas 1-4, Part B

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

IM NIN'ALU
Israeli Line Dance
If it Will Close

MUSIC: Record:

DANCE: Eliyahu Gamiel

FORMATION: Short lines or individually, all facing the music

STEPS: Walk, Yemenite

MUSIC: 2/4		PATTERN
Meas	Ct	
		PART A
	1-2	Step R to R
	3-4	Touch L across R
	5-8	Reverse cts 1-4, Part A
	9-10	Step hop R to R (sideways)
	11	Cross L over R
	12-14	Repeat cts 9-11, Part A
	15-18	Yemenite step R
	19-20	Close L to R
	21-40	Repeat cts 1-20, Part A, reverse ftwk and direction
	41-60	Repeat cts 1-20, Part A
		PART B
	1-2	Step R to R
	3-4	Close L to R while turning quarter turn CCW
	5-6	Step R fwd
	7-8	Close L to R while turning quarter turn CW
	9-32	Repeat cts 1-8, Part B, 3 more times
		PART C
	1-4	Yemenite step R
	5-8	Yemenite step L
	9-10	Step-hop R fwd while turning quarter turn R (CW)
	11-12	Close L to R

13-24 Repeat cts 1-12, Part C

NOTE: Dance starts again with back to music.

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

MECHOL HASHABAT
Israeli Circle Dance
Sabbath Dance

MUSIC: Record: Carmit Hadarim LP-6, 45 ID-1011 Jimmy Jones

DANCE: Ya'akov Levy SONG: Ki Eshmerah

FORMATION: Circle in a simple hold

STEP: Sway, Walk

MUSIC: 2/4		PATTERN
Meas	Ct	
		PART A
1	1-2	2 sways; R,L
2	1-2	Cross R over L and hold
3	1-2	Touch R to R and hold
4	1	Cross R over L
	2	Step L in place
5	1	Step R to R
	2	Cross L over R
6	1-2	Step R to R and hold
7	1-2	Close L to R and hold
8-28		Repeat meas 1-7, Part A 3 more times
		PART B - NO HAND HOLD
1	1-2	Step R to R and hold while snapping fingers
2	1-2	Step L to L and hold while snapping fingers
3	1	Sway back with R
	2	Sway fwd with L
4	1-2	Step R fwd while turning hips CCW
5	1-2	Step with L while turning half way around CCW
6	1-2	Close R to L and hold
7	1-2	Snap fingers and hold
8-14		Repeat meas 1-7, Part B NOTE: At the end, end up facing ctr to start dance from beginning.

Presented by Ya'akov Eden

SHIBOLIN (CHAD MECHEREV)
Israeli Couple Dance
Chaffs of Wheat

MUSIC: Record: Kadima

DANCE: Yo'av Ashri'el

FORMATION: Cpls in a circle, M with back to ctr, W faces him in a butterfly pos. NOTE: M's steps are described, W does opp.

STEP: Run, step-hop, schottische, buzz

MUSIC: 4/4		PATTERN
Meas	Ct'	
		PART A
1	1-2	Step-hop R to R
	3	Cross L over R
	4	Step R in place
2	1-4	Repeat meas 1, Part A, reverse ftwk and direction
3	1-2	2 running steps, R to R, L across R
	3-4	Jump on both feet, land on R
4	1-2	Turn individually to L (CCW) L,R
	3-4	Jump on both feet, land on L
5-8		Repeat meas 1-4, Part A
		PART B
1	1-4	4 running steps fwd; R,L,R,L
2	1	Stamp R fwd
	2-4	3 step turn CW; L,R,L (turn 3/4 only, end up back to back)
3	1-2	2 running steps fwd, R,L
	3-4	Jump on both feet, land on R
4	1-2	2 running steps back L,R
	3-4	Jump on both feet, land on L
5	1-4	4 running steps fwd R,L,R,L
6	1	Stamp R fwd
	2-4	3 running steps in place, L,R,L

NOTE: W turns in 4 steps CCW end up in a wrap around hold

7-8 4 buzz steps turning once around CW

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

SISU ET YERUSHALAYIM
Israeli Couple Dance
Make Jerusalem Happy

MUSIC: Record: Kadima

DANCE: Ya'akov Eden

FORMATION: Cpls in a circle facing LOD (CCW). NOTE: Steps are described for the M, W use opp ftwk

STEPS: Debka, Yemenite

MUSIC: 4/4		PATTERN
Meas	Ct	
		PART A - SEMI CLOSED POSITION
1	1-4	2 debka steps; L,R in LOD
2	1-4	Yemenite step L NOTE: cts 3-4 are a Debka step L
3	1-4	2 debka steps; R,L in LOD
4	1-4	Backward Yemenite step R. NOTE: ct 3-4 are a debka step R
5-8		Repeat meas 1-4, Part A
		PART B - SIMPLE HOLD, W on M'S R
1-2		4 debka steps; L,R,L,R in LOD
3	1-2	Leap L, close R
	3-4	Repeat cts 1-2 meas 3, Part B
4		Yemenite L while turning CW 1/2 turn, change H
5-8		Repeat meas 1-4, Part B, reverse ftwk and direction
		PART C - BOTH H JOINED, M WITH BACK TO CTR, W FACES M
1	1	Jump with feet together to L
	2	Jump to R, land on R
	and 3	Bend R while placing L heel across R
	4	Hold
2		Repeat meas 1, Part C, reverse ftwk and direction
3-4		2 Yemenite steps; L,R
5-6		Grapevine step; L to L, R behind L, L to L, R in front of L NOTE: All steps are debka steps

7-8 r debka steps, turning 1 turn away from ptr, CCW

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

YEDID NEFESH
Israeli Circle Dance
Soul Friend

MUSIC: Record: IFC 3

DANCE: Yonatan Gaba'i

FORMATION: Circle with simple hold

STEPS: Waltz

MUSIC: 3/4 Meas Ct	PATTERN
	PART A
1	1 waltz step R in LOD (CCW)
2	1 waltz step L while turning 1/2 way around CCW
3	1 waltz step R, backing up in LOD
4	1 waltz step L while turning 1/2 way around CW
5-8	Repeat meas 1-4, Part A
	PART B
1	1 waltz step R twd ctr
2	1 waltz step L back to place
3	1 waltz step R while turning CW 1/2 way around
4	1 waltz step L back (while facing out)
5-8	Repeat meas 1-4, Part B. NOTE: at end of meas 8 end up in original place.
9-16	Repeat meas 1-8, Part B
	PART C
1-2	2 waltz steps; R,L in LOD
3	3 step turn; R,L,R (CW)
4	1 waltz step L in place
5-8	Repeat meas 1-4, Part C
	PART D
1-8	Repeat meas 1-16, Part B

PART E

1	1	Step R to R
	2	Cross L behind R
	3	Step R in place
2	1	Step L to L
	2	Cross R behind L
	3	Step L in place
3	1	Step R twd ctr
	2	Close L to R while rising on balls of feet
	3	Hold
4		1 waltz step L back
5-8		Repeat meas 1-4, Part E

Presented by Ya'akov Eden
Idyllwild Workshop - 1976

DIVNA, DIVNA
(Serbian)

SOURCE: Dance collected by noted Balkan expert Dick Crum.

MUSIC: Record: Folk Dancer MH 1015

FORMATION: Circle, no ptrs needed. Hands joined at shldr ht a bit fwd.

MUSIC: Meas	PATTERN
	PART I
1-2	Step R with R ft. Step with L ft next to R. Step R with R ft again and close L ft next to R no wt.
3-4	Step L with L ft, close R ft next to L ft, step R with R ft, close L ft to R ft.
5-8	Same as meas 1-4 but to the L with opp ftwk.
	PART II Bring joined hands down low
1	Ct 1 step sdways on ball of R ft, bending R knee and lowering heels almost to ground.
	Ct 2 close L to R ft and bounce on both feet. Bounce again.
2-4	Same as meas 1, three more times to R
5-8	Same as meas 1-4, four times to L beginning with L ft.

WORDS

Divna, Divna, carne oci ima//
Da me hoce, da me hoce pogledati njima//

Divna, Divna bele ruke ima//
Da me hoce, da me hoce zagrilit ujima//

Divna, Divna, medna usta ima//
Da me hoce, da me hoce poljubiti pjima//

My sweetheart has dark eyes --may she use them to look at me.

My sweetheart has farm arms --may she use them to hug me.

My sweetheart has honey lips-- may she use them to kissme.

Presented by John Filcich
Idyllwild Workshop - 1976

JOVANO JOVANKE
(Macedonian)

SOURCE: Dance in the town of Krushevo, also known as "De Marro Selfio". The 7/8 rhythm of the dance is most easily broken down into a "slow-quick-quick" pattern. The dance consists of two steps, each of which takes 3 meas.

MUSIC: Record: Rolk Dancer MH 3055; Folkraft 1531; AMAN 1002

FORMATION: Broken circle, arms on neighbor's shldrs. Sometimes when the dance is done with M and W separated in the circle, the M have hands on shldrs, but the W hold hands only with bent elbows at about shldr ht.

MUSIC: 7/8	PATTERN"
Meas.	FIGURE I (Done during the singing of text)
1	1 step R with R ft, turning slightly to R 2 slight lift on R toe, bringing L ft fwd ready to step 3 Step on the L ft with full wt on it.
2	1 Step R with R ft, turning to face ctr 2 Swing L ft up in front (M higher than W) knee bent, rising up on R toe, and then coming down on R ft again. 3 Keep L knee where it is, rise up again on R ft and then come down on it again.
3	Same movements as in meas 2 but with opp ftwk. 1 Step L with L ft 2 swing R ft up in front rising on L toe and then coming down on L ft again 3 keep R knee where it is, rise up on L ft again, then come down.
	FIGURE II (Done during instrumental interlude)
1	1 in place step on R ft 2 in place step on L ft 3 in place step on R ft
2	1 moving twd ctr, step with L ft 2 moving twd ctr, step with R ft 3 moving twd ctr, step L ft down beside R ft
3	1 step obliquely R back with R ft 2 place L ft behind R a bit to the R 3 put whole wt on L ft.

NOTE: Step 1 is done for 21 meas; step 2 is done for 9 meas.

NOTE: The underlined numbers are the "slow" steps in the slow-quick-

quick" pattern.

WORDS

Jovano, Jovanke,
Kraj vadarot, sedis mori
Belo platno belis,
Se na gore gledas, duso,
Srce moje Jovanko.

Jovana, you sit by the
Vardar, bleaching your white
linens and looking up at the
hills.

Jovano, Jovanke,
Tvojata majka mori,
Tebe ne te dava,
So mene da dojdes, duso
Srce moje Jovano.

Jovano, your mother is
keeping us apart. She won't
let you come to me, my
sweetheart.

Jovano, Jovanke,
Jas te tebe cekam mori,
Doma da mi dojdes,
A ti ne dovadjas, duso,
Srce moje Jovano.

Jovana, I wait longingly
for you to come to my side,
but you don't come, my
dear Jovana.

Presented by John Filcich
Idyllwild Workshop - 1976

NEDA GRIVNE
(Pretty Neda)
(Serbian)

SOURCE: This dance was collected by noted Balkan dance authority Dick Crum.

MUSIC: Record: Folk Dancer MH 1015

FORMATION: Circle no ptrs, with a leader at one end.

MUSIC:	PATTERN
Meas.	
	With hands joined at shldr level and a little fwd, move to R with 7 light small-ish walking steps, L ft passing in front of R.
	Face ctr and walk to ctr slowly 2 steps, L then R. Walk bkwd 3 quick steps, L,R,L. Balance R by stepping on R ft, then balance L by stepping on L ft.
	Repeat dance from beginning.

WORDS:

Neda grivne izbugila
A oj Nedo, cedo moje belo
Cedo moje belo

Kaludjera potvorila,
A oj nedo, etc.
Ti si meni grivne nas'o
A oj nedo, etc.

Presented by John Filcich
Idyllwild Workshop - 1976

POSKAKUSA
(Bosnia, Yugoslavia)

SOURCE: Introduced in the United States by noted Balkan expert Dick Crum. It is more fun to do this Kolo if the words are learned. The dance is quite simple. If dancers have difficulty learning the words, of the verses, at least they certainly can come in on the "ha-ha-ha and "heh-heh-heh" and "haj-haj-haj", the last one is pronounced "hi". Translation "Lets dance this hopping dance,

FORMATION: Dancers in a circle, hands joined low facing ctr.

MUSIC:	PATTERN
Meas.	
	All face R and move fwd with 4 step-hops, R,L,R,L
	Now face ctr and 4 threes in place like this: Pas de basque to the R,L,R,L. A Pas de basque is done like this: Slight leap to the R onto R ft (ct 1), cross L ft over R with slight wt (ct 2), step on R ft (ct 3). Repeat in other direction with other foot.
	Finish dance by stamping R ft three times in place.

WORDS

Poigrajmo ovu igru, ha-ha-ha	Po-ee-gry-mo o-voo-ee-groo, ha-ha-ha
Ovu igru, heh-heh-heh	O-voo-ee-groo, heh-heh-heh
Ovu igru, haj-haj-haj	O-voo ee-groo, haj-haj-haj
Ovu Igru poskakusu, ha-ha-ha	O-voo-ee-grew, po-ska-koo-shoo, hahaha
Poskakusu, heh-heh-heh	Po-ska-koo-soo, heh-heh-heh
Poskakusu, haj-haj-haj.	Po-ska-koo-soo, haj-haj-haj.

Presented by John Filcich
Idyllwild Workshop - 1976

PREKID KOLO
(PREH-keed Kolo)
(Serbia)

SOURCE: Prekid Kolo was learned by Barbara Welch Hill in Yugoslavia in July 1960. The dance description was prepared by Stan Leszynski, Seattle, Washington.

MUSIC: Record: RTB LP 102 "Prekid Kolo" National N4518

FORMATION: Open circle, leader on the R end, joined H's held straight down.

MUSIC: Meas	Cts	PATTERN
		FIGURE I WALKING AND SKOCI STEP (4 times in all)
		A facing in LOD, do 4 walking steps, flexing knees with each step.
1	1	Step R ft to R
	2	Step L ft to R
2	3	Step R ft to R
	4	Step L ft to R
	B.	One skoci step turning to face ctr.
3	5	Step R ft to R, turning to face ctr
	&	hold
	6	Slight hop on ball of R ft
	&	Step on L ft in back of R ft, L ft hugging R ft at ankles.
	C	one quick step, still facing ctr
4	7	Hold
	&	Quick step, R ft to R
	8	Quick step, L ft across R ft
	&	Hold
5-16	D	Repeat A thru C three more times.
		FIGURE II CUJES AND SYNCOPATED THREES (6 times in all)
	A	one cujes step
1	1	Step R ft to R
	&	Hold

	2	Hop on R ft, moving R
	&	Step on L ft in front of R ft
	B	One quick step, facing ctr
2	3	Hold
	&	Quick step, R ft to R
	4	Quick step, L ft behind and to R of R ft
	&	Hold
	C.	Two syncopated threes, facing ctr
3	5	Step on R ft to R, flexing knee
	&	Hold
	6	Step on L ft beside R ft, flexing knee
	&	Step on R ft beside L ft, flexing knee
4	7	Step on L ft in place, flexing knee
	&	Hold
	8	Step on R ft beside L ft, flexing knee
	&	Step on L ft beside R ft, flexing knee
5-24	D	Repeat A through C 5 more times.

Presented by John Filcich
Idyllwild Workshop - 1976

ROKOKO KOLO
(Serbia)

SOURCE: This is the version of the dance as done by the Bunjevac people around the town of Subotica in N.E. Yugoslavia. It differs from other versions done in other areas of that country. Dancers are in a closed or open circle. Little fingers are linked with neighbor on either side, hands at shldr ht. (Other versions have hands held low)

MUSIC: Record: Folk Dancer MH 1-15; Festival-4806

MUSIC:	PATTERN
Meas	
1-2	Dancers do three "slip steps" as in English or Scottish dancing, to the R beginning with R ft. On count 4, step on R ft and hop on it, extending L ft over in front of R ft.
3-7	W - Step on L ft to R of R ft, then hop on L ft. Step-hop on R ft beside L ft. L hop in place. R hop in place. L hop in place..continue alternating feet for a total of 10 step-hops in place. M - do the same, but with more vigor and heel clicks together on the step-hop.
8	Stamp in place, L,R,L.

WORDS

Oj, djevojko rokoko,
Ne ljubi te makar ko,
Ne ljubi te makar ko,
Oj, djevojko rokoko

Presented by John Filcich
Idyllwild Workshop - 1976

SELJANCICA
(Sell-YAHN-cheet-sah)
(Yugoslavia)

SOURCE: Seljancica, also called "Students' Kolo" is one of the most popular of the kolos in Yugoslavia and in the United States. It has been danced in California for many years. This is the simple version of the dance.

MUSIC: Record: Jugoton C6259; FOLK DANCER MH -1006; Jugoton LPM4, Side 1, band 3; Folkraft FT-45-1401; Sonart 2021

FORMATION: Open kolo (broken circle), hands joined and held down. Leader at R and person at other end of line place free hand in a fist behind back. All face ctr.

STEPS: Walk, run, closing step. All steps are done with plie, or bend of knee. The tempo of this kolo increases as dance progresses. The steps do not change basically but there is an adjustment necessary to enable the dancer to keep up with the music. There should be a gradual change from the steps danced to the slower music to the steps used with the faster music.

MUSIC: 2/4	PATTERN
Meas	
A	FIGURE I SIDE STEP (SLOW TEMPO)
1	Step R to R (ct 1); close L to R (ct 2)
2	Step R to R (ct 1); close L to R no wt (ct 2).
3-4	Repeat action of meas 1-2, starting L to L.
5-8	Repeat action of meas 1-4.
B	FIGURE II STEP CLOSE
9	Step R to R (ct 1); close L to R, no wt (ct 2)
10	Step L to L (ct 1); close R to L, no wt (ct 2)
11-12	Repeat action of meas 9-10
C	FIGURE III WALKING
13-15	Turn to face LOD (CCW); walk 6 steps starting R (1 to a ct).
16	Step R in LOD but turn to face ctr (ct 1); close L to R, no wt (ct 2). On closing step turn to face RLOD (CW).
17-19	Beginning L, walk 6 steps RLOD
20	Step L in RLOD but turn to face ctr (ct 1); close R to L, no wt (ct 2). Finish facing ctr.

Repeat action of FIGURES I, II AND III until tempo calls for gradual change to the following pattern (usually two or three repetitions of dance in Slow Tempo).

A	FIGURE I SIDE STEP (MEDIUM TEMPO)
1	Step R to R (ct 1); step L behind R (ct 2)
2	Step R to R (ct 1); touch L in front of R (ct 2)
3-4	Repeat action of meas 1-2 starting to L with L
5-8	Repeat action of meas 1-4
B	FIGURE II STEP TOUCH
9	Step R (ct 1); touch L in front of R (ct 2)
10	Step L (ct 1); touch R in front of L (ct 2)
11-12	Repeat action of meas 9-10.
C	FIGURE III WALKING
13-20	Repeat action of FIGURE III (Slow Tempo), meas 13-20. Steps may be shorter because of increasing tempo.

Repeat action of FIGURE I, II AND III (Medium Tempo) until tempo calls for the gradual change to the following pattern.

A	FIGURE I SIDE STEP (FAST TEMPO)
1	Step R to R (ct 1); step L behind R (ct 2)
2	Step R to R (ct 1); lift L leg (knee bent) in front of R (ct 2). R heel lifts as L leg crosses in front of R.
3-4	Repeat action of meas 1-2 starting to L
5-8	Repeat action of meas 1-4.
B	FIGURE II STEP, SWING
9	Step R (ct 1); lift L leg (Knee bent) in front of R (ct 2) R heel lifts as L leg crosses.
10	Repeat action of meas 9 starting L
11-12	Repeat action of meas 9-10
C	FIGURE III RUNNING
13-20	Repeat action of FIGURE III (Slow Tempo), meas 13-20, but use running steps instead of walking steps.

Repeat action of FIGURES I, II, AND III (Fast Tempo) to end of record.

Presented by John Filcich
Idyllwild Workshop - 1976

SRPKINJA KOLO
(Serbia)

SOURCE: This is a city dance created in the late 1800's in Serbia a product of the nationalistic feelings of the times. It was an attempt to introduce the native Serbian folk element into the urban ballrooms of the day, alongside the western quadrilles, mazurkas, and other "graciolus" imported dances. It was very popular, and even seeped down into the rural areas, where it may be seen even today in a lively peasant form. The old form is done in a quadrille or set of four cpls, the peasant form is a big circle.

MUSIC: Record: Folk Dancer MH 1008

FORMATION: Cpls in a ring, W to L of M, hands are held at shldr ht in the formal version, held low in peasant version.

MUSIC:	PATTERN
Meas	
	PART I VIZIT DONE TWICE
1-2	Moving to R, take 3 steps, R,L,R, the close L to R ft without putting any wt on it.
3-4	Moving to L, take 3 steps L,R,L, then close R to L ft without putting any wt on it.
5-6	Moving to ctr take 3 steps, R,L,R, close L to R no wt.
7-8	Moving bkwd take 3 steps, L,R,L, close R to L no wt.
	PART II BALANS DONE TWICE
1-2	Balance R and L by stepping to R on R, close L to R and reverse
3-4	Take 3 steps to R, R,L,R, close L to R no wt
5-6	Balance L & R by stepping to L on L,close R to L and reverse
7-8	Take 3 steps to L, L,R,L, close R to L no wt
	PART III REVERANS I KOKET
1-4	W steps in front of M, curtsies, then backs into pos on his R.
5-8	M now steps in front of his ptr (she is now on his R) and bows, then backs into pos on her R.
9-10	All rejoin hands and take side steps, R,L,R and point L ft fwd
11-12	Take side steps, L,R,L and point R ft fwd

SRPKINJA KOLO CON'T

13-16 Repeat meas 9-12

Now repeat all of Part 3 again.

NOTE: Remember to keep an elegant style in the entire dance in both the peasant and formal version of the dance.

Presented by John Filcich
Idyllwild Workshop - 1976

DIOBOLEK
(Dee-oh-bow-wek)
(Poland)

SOURCE: This is a couple dance from Gorne Slask (Upper Silesia) in south-western Poland. Diobolek means a little devil. It is also known as Klaskany (the clapping dance). There are many versions of this dance and many different melodies. The Beskidu Cieszynskiego version is used here.

As learned from Janina Marcinkowa at a dance course for advanced teachers in Plock during July 1973, in Lublin during July 1974 and in Cieszyn during October 1974 while researching in the Silesian area of Poland.

MUSIC: Record: MUZA XL 0670 Side A, Band 8

FORMATION: One circle of ptrs facing each other, M faces LOD, W RLOD. R H's joined, L H's flat on hips, fingers and elbows fwd. Directions for M. W on opp ft and direction

MUSIC: 2/4	PATTERN
Meas	
	PART I
1	Start L, walk fwd 2 steps swinging joined H's in and out with each step.
2-3	Repeat Part I meas 1 two more times
4	Close L to R, bowing to ptr with slight bend of the head and upper body, arms extending downward to side at waist level.
5-8	Repeat Part I meas 1-4 bwd to orig place with L H's joined.
	PART II
1	Step fwd L, clapping own hands (ct 1), Lunge fwd twd W onto R ft, clapping ptrs hands (ct 2)
2-8	Repeat Part II meas 1 seven more times
	PART III
	Social dance pos M L H's hangs onto W R wrist. No pumping of hands.
1-8	8 flat polka steps turning L, travelling CCW.
	PART IV
1-8	Repeat Part III meas 1-8 turning R, travelling CW around circle.

Repeat entire dance from beginning twice more

ENDING

1-8 Repeat Part I meas 1-8

1-10 Repeat Part III instead doing 10 flat polka steps

Presented by Glenn Weber
Idyllwild Workshop - 1976

HULAN
(Who-wahn)
(Poland)

SOURCE: This dance uses a form with a long history and broad background where four pairs of dancers pass or cross each other. The form is found in many regions of Poland and is under the name Krzyzak (cross). Hulan or Ulan (The Lancer) is danced in 4 cpls. At village weddings Hulan was danced by the bride with the groom, best man with the maid of honor and 2 cpls from the wedding party.

As learned from Janina Marcinkowa, a professional Silesian folklorist, in Cieszyn during October, 1974 while researching in the Silesian area of Poland.

MUSIC: Record: MUZA XL 0670 Side B, Band 7

FORMATION: Four cpls in a square. M R, W L H's joined down. Free H's flat on waist, fingers fwd.

MUSIC: 2/4	PATTERN
Meas	
	PART I
1-2	Heads: M start L, W start R, 4 step hops with ptr to change places with opp cpl, one cpl passing under raised arms of others. Sides: M start L, W start R, 4 step hops with ptr making one complete turn in place, M bwd, W fwd.
3-4	Repeat Part I meas 1-2, heads turning as sides and sides crossing over.
5-8	Repeat Part I meas 1-4 back to orig place. When returning home, opp cpls pass under raised arms.
9-24	Repeat Part I meas 1-8 twice more.
	PART II
1-4	Social dance pos waltz 8 steps turning L, travelling CCW around your own square.
5-8	Repeat Part II meas 1-4 turning R, travelling CW back to orig place.
9-16	Repeat Part II meas 1-8 faster.
	PART III
1-24	With same formation for exchanging of places as in Part I meas 1-24. Step: M start L, W start R. Step fwd (ct 1), slight bend of both knees (ct &), repeat on opp ft (ct 2 &).

PART IV

1-16 Repeat Part II meas 1-16

PART V

1-8 Flat polka with ptr 8 steps in social dance pos, turning L, travelling CCW around your square.

9-16 Repeat Part V meas 1-8 turning R, travelling CW returning to original place.

Presented by Glenn Weber
Idyllwild Workshop - 1976

POLONEZA DLA WIESKA
(Pole-ohn-ehz-ah Dla V-yesh-kah) (Polonaise for Wiesek)
(Poland)

SOURCE: The Polonez is probably derived from old polish dances called "chodzony" (walking dance) which was performed in a processional manner. The name Polonez was introduced in the 18th century, when this dance entered the chambers of court. Regardless of being adopted by the gentry, the polonez type dances were developed in the country. In classical music, the polonez was written by many composers, but the most famous was Fryderyk Chopin. Only a few of the many steps and figures are presented here.

Steps and styling as learned in 1974-75 while studying in Poland, from Janusz Chmielewski, Jadwiga Hyrenewiczka, Zbyszek Kwiatkowski, Janina Marcinkowa, Zbigniew Pienkowski, Zdzidlawa Starosielec and Igo Wachowiak, polish dance instructors and choreographers. Dance arranged by Glenn Weber.

MUSIC: Record : MUZA XL 0203 "Pozegnanie Ojczyzny" (Farewell to my Country) Side A, Band 1

FORMATION: Cpls in a double circle facing LOD. M'R, W's L H joined, held straight fwd just below shldr level. M's L hand flat on waist, fingers fwd. W's R H extended to side at seat level

STEPS: Basic step: slight dip on R knee extending L ft fwd (ct & of previous meas), step fwd L (ct 1), step fwd R (ct 2) step fwd L (ct 3). Next step starts fwd with R.

MUSIC: 3/4 Meas	PATTERN
	FIGURE I
1-4	Start ML, WR dance four basic steps in LOD
5-8	Join M's L, W'sL H, M's R arm straight up behind ptr. Continue to dance four basic steps in LOD.
9-10	Turn one complete turn CCW with ptr, M bwd, W fwd.
	FIGURE II
1-2	Two basic steps in LOD, joining MR, WL
3	M step in front of ptr turning to face ptr, keeping H joined extending L straight up behind.
4-6	Three basic steps in LOD, M bwd, W fwd
7-8	Two basic steps in LOD, M turning to face LOD, bringing ptr to ML side

9-10 Two basic steps in LOD, M bringing ptr under joined arms to MR side, joining M & W L hands. M R H extended up behind.

FIGURE III

1-4 Dance four basic steps in LOD: M R, WL H joined

5-7 M stand in place, R H flat on waist, L arm straight up behind. W light run 18 steps around ptr.

8 M step R turning to face ptr (ct 1), close L to R, bow head only (ct 2), hold (ct 3). W step R turning to face ptr (ct 1), touch L behind R, hands out at side, Bend R knee (ct 2), hold (ct 3).

FIGURE IV

1-4 M - Turn L in place 1/2 turn to face ctr with one basic step hands flat on waist, fingers fwd (meas 1); stand in place bowing head only, hands flat at side (meas 2); repeat Figure IV meas 1 turning to the R (meas 3); repeat Figure IV meas 2 (meas 4).

W - Pass R shldrs past ptr twd ctr, dance four basic steps in LOD (meas 1-4)

5-8 M - Dance four basic steps in LOD to ptr

W - Repeat turns and bows as M in Fig IV meas 1-4, turning R first.

9-10 Join M L, W R; W on the inside, dance two basic steps in LOD.

FIGURE V

1-2 Two basic steps in LOD

3-4 Turn one complete turn CCW in place with ptr, M fwd, W bwd, using two basic steps.

5-6 M stand in place, W using two basic steps walk to M R side.

7-8 Join M L, W R H; M R arm straight up behind ptr. Turn one complete turn CCW, M bwd, W fwd, with two basic steps

9-10 Turn one complete turn individually to ML, WR with two basic steps.

FIGURE VI

1 Join L H, one basic step twd ptr, joined H raising.

2 One basic step away from ptr

3-5 With three basic steps turn 1 1/4 turns CW keeping L H joined. M end facing RLOD, W face LOD

6 Bow as in Fig III meas 8.

FIGURE VII

1-4 Using a grand R and L chain passing R shldrs first, dance four basic steps, one step per person. M travel RLOD, W LOD

5 Keeping L H joined dance one basic step to make 1/2 turn CCW to reverse direction.

6-9 Repeat Fig VII meas 1-4 in opp dir back to ptr starting with L hands with ptr from Fig VII meas 5.

10 Keeping R hands joined M dance one basic step fwd in LOD while W turn CW to travel in LOD

FIGURE VIII

1-2 Join M L, W R. M R straight up behind ptr, dance two basic steps in LOD.

3-4 Join M r, W L dance two basic steps in LOD

5-6 M stand in place keeping H joined. W with two basic steps walk in a CCW circle in front of ptr to end on his L side, slightly fwd.

7-8 W continue in CCW circle passing under joined arms (meas 7), Join M L, W L hands; M R arm straight up behind ptr; step bwd one basic step to end W on M's R side (meas 8)

9-10 Turn one complete turn CCW, M bwd, W fwd; using two basic steps.

FIGURE IX

1-4 Dance four basic steps in LOD

5-9 Join M R, W L. Dance five basic steps in LOD

10 M - Step R turning to face ptr (ct 1); step bwd L, bending knee, keeping R leg extended straight in front. L hand at side, R hand on heart, head bowed slightly (ct 2) hold (ct 3).

W - Step L turning to face ptr (ct 1), touch R ft behind L, hands at side, bend L knee (ct 2), hold (ct 3).

Presented by Glenn Weber
Idyllwild Workshop - 1976

KOGUTEK
(Koh-goo-tek)
(Poland)

SOURCE: The dance under the names Kogutek, Kokotek, Kohot, Kohotek and Stara Baba is known under different versions throughout the Gorne Slask (Upper Silesia) region. Kogutek means rooster.

As learned from Janina Marcinkowa at a dance course for advanced teachers in Plock during July 1973, in Lublin during July 1974 and in Cieszyn during October 1974 while researching in the Silesian area of Poland.

MUSIC: Record: MUZA XL 0670, Side B, Band 8

FORMATION: 2 cpls. W behind ptr in R H star

MUSIC: 2/4	PATTERN
Meas	
	PART I
1-4	Start R ft walk 8 steps CW. L arms raised over head, waving eight times in all, in on ct 1 and out on ct 2 of each meas. On the eight step turn twd ctr of star and form a L star.
5-8	Repeat Part I meas 1-4 in opp direction., R arm now waving. On the eight step turn twd ctr of star and close ft together.
	PART II
1	H on hips, knees relaxed and ft together. Hop bwd (ct 1) hop bwd (ct 2)
2	Hop bwd as in Part II meas 1, bending knees slightly (ct 1) hold (ct 2)
3-4	Repeat Part II meas 1-2 fwd twd ctr of square
5-8	Repeat Part II meas 1-4
9-10	Using the same hops as in Part II meas 1-2, turning individually R in place. During "hold" of ct 2, turn your upper body slightly in the direction of your turn.
11-12	Repeat Part II meas 9-10 turning L
13-16	Repeat Part II meas 9-12
	PART III
1-8	Repeat Part I meas 1-8
	PART IV

PART IV

1-16 W - Repeat Part II meas 1-16
M - Repeat Part II meas 1-16 except during ct 2 of meas 2, 4, 6 and 8, jump up into the air bending knees, kicking heels up in back.

PART V

1-8 Repeat Part I meas 1-8

PART VI

1-16 W - Repeat Part II meas 1-16
M - Repeat Part II meas 1-16 except during ct 2 of meas 10, 12, 14 and 16. Repeat the same jumps as described in Part IV.

PART VII

1-8 Repeat Part I meas 1-8

PART VIII

1-16 W- Repeat Part II meas 1-16
M- Repeat Part II meas 1-16, except during ct 2 of meas 2, 4, 6, 8, 10, 12, 14 and 16 repeat the same jump as described in Part IV

ENDING

1-2 W - Repeat Part II meas 1-2 in place extending R arm straight up to side at 45^0 angle, turning head to L twd ptr on meas 2 ct 1.
M - Repeat Part II meas 1 in place. Meas 2 Jump landing on R knee, L arm extended straight up to side at 45^0 angle, turning head to R twd ptr (ct 1) Hold (ct 2)

Presented by Glenn Weber
Idyllwild Workshop - 1976

SZPACYR POLKA
(Sh-pahts-air Polka)
(Poland)

SOURCE: The dance comes from the Cieszynskie region located around the town of Cieszyn in the Silesian area of south-western Poland. Szpacyr Polka means the walking polka in Cieszynskie dialect.

As learned from Janina Marcinkowa in Cieszyn Poland during October, 1974 while researching in the Silesian area of Poland.

MUSIC: Record: MUZA XL 0670, Side A, Band 6

FORMATION: Cpls in open dance pos side by side facing CCW. M's L W's R H hand free at side

MUSIC: 2/4	PATTERN
Meas.	
1-2	INTRODUCTION
	PART I
1-16	M starts L, W R. Skip fwd 32 steps swinging free arm 16 times across in front of body and back to side.
	PART II
1	M step close step twd ctr of circle, both hands swinging freely to L side. W on opp ft and in opp direction. (M-L,R,L: W-R,L,R).
2	Repeat Part II meas 1 on opp ft in opp direction
3-4	In social dance pos. pivot 4 steps travelling CCW around circle.
5-8	Repeat PART II Meas 1-4
9-16	Repeat Part II meas 1-8.
	PART III
	Social Dance pos
1-2	Walk fwd 4 steps travelling CCW around circle
3-4	Pivot 4 steps
5-8	Repeat Part III meas 1-4.
	PART IV
1-2	All join H's in one circle W on ptr's R. Skip fwd 4 steps travelling CCW. Start M L, W R.

3-4	Skin 4 steps turning 2 turns R. H's are hooked in back on seat during turns.
5-8	Repeat Part IV meas 1-4
9-16	Repeat Part IV meas 1-8
	PART V
	Social dance pos
1	Walk fwd 2 steps starting M L, W R
2	M - step in place L (ct 1) Step R (ct 2) step L (ct 2 &) W- as M but on opp ft coming across in front of M
3	Repeat Part V meas 2 on opp ft in opp direction
4	Pivot 2 steps with ptr travelling CCW around the circle
5-8	Repeat Part V meas 1-4
9-16	Repeat Part V meas 1-8
	INTERLUDE
1-2	Pivot 4 steps with ptr as in Part I meas 4.

Repeat entire dance from beginning to end of music.

Presented by Glenn Weber
Idyllwild Workshop - 1976

WALOSZKI SLASKIE
(Vall-oh-sh-key Sh-long-ski)
(Poland)

SOURCE: On the whole Gorne Slask (Upper Silesia) of south-western Poland, one of the most popular dances is waloszek (waltz). Waloszki means a baby waltz.

As learned from Janina Marcinkowa in Cieszyn Poland during October 1974 while researching in the Silesian area of Poland.

MUSIC: Record: MUZA XL 0670 Side B, Band 2

FORMATION: Cpls in social dance pos in a circle. M L, W R side to ctr. M & W keep close, turning L or R while travelling CCW around the room. In every meas turn 1/2 turn. It is more elaborate to make lots of steps in one spot, which are mostly used for changing directions. Dance is flowing, arms held straight, waving lightly on the balls of ft. So when many pairs are dancing it gives the impression the whole room is waving. Dance is on full ft rising onto balls of ft during turns.

MUSIC: 3/4	PATTERN
Meas	
1-4	INTRODUCTION
	BASIC STEP
1	M takes long step fwd with R ft turning partly to R on R ft. W steps bwd with L at same time turning partly R on L ft (ct 1). Step M L, W R at a 45° angle to side turning farther to the R (ct 2). M close R to L, W L to R completing 1/2 turn (ct 3).
2	Repeat meas 1 on opp ft, M bwd, W fwd completing another 1/2 turn R.
	Repeat step to end of music, changing directions occassionally to turn L, travelling CCW around circle at all times.

Presented by Glenn Weber
Idyllwild Workshop - 1976

EVA THREE STEP
(England)

SOURCE: Eva Three Step is an old time English ballroom dance. It was taught to Miss Lucile Czarnowski by Mr. Harold Evans, an old time English Ballroom Master, who lived in Victoria, B.C.

MUSIC: Record: Capitol CASF 3083 "The Teddy Bears' Picnic"
Kismet 148 "The Teddy Bears' Picnic"
Columbia DX 1257 "Eva Three Step"

FORMATION: Cpls in double circle both facing LOD (CCW), W to R of M Inside hands joined shldr ht, with elbows bent.

STEPS: Walk, two-step, step-swing

MUSIC: 4/4	PATTERN
Meas	
	FIGURE I WALK AND CROSS
1	Beginning with outside ft, walk fwd three steps (M-LRL, W-RLR)(cts 1,2,3), touching free toe on floor near instep of supporting ft (ct 4).
2	Still facing LOD, exchange places with three steps (M-RLR, W-LRL)(cts 1,2,3), W crossing in front of M. Pause, touching free toe near instep of supporting ft (ct 4)
3	Ptrs again exchange places with three walking steps (M-LRL, W-RLR). M move diag fwd to L passing in front of W, W move diag bwd to R (ct 1,2,3). Pause, touching free toe to floor near instep of supporting ft (ct 4).
4	M move bwd, W fwd with three steps (M-RLR, W-LRL) to meet and face each other (cts 1,2,3). Pause (ct 4).
	NOTE: Throughout all of FIG I M & W face LOD
	FIGURE II TWO STEP, STEP SWING, TWO STEP TURN
5	Beginning M L, W R, turn away from each other (M to L, W to R) with 2 two steps.
6	Facing each other, join both H's, M step on L, swing R across L (cts 1,2); M step on R swing L across R (cts 3,4) Simultaneously W dance counterpart.
7-8	In closed pos., take 4 two steps turning CW and travelling CCW.

Presented by Vivian Woll
Idyllwild Workshop - 1976

PHILIPPINE MAZURKA
(Philippine)

SOURCE: This dance is presented as taught May 1947 by Mrs. Ruth Voss, a native of the Philippines.

MUSIC: Record: Imperial 1184 "Mazurka"

FORMATION: Cpls in closed position (no set formation). The extended arms follow the natural sway of the body.

STEPS: Mazurka, cut step

MUSIC: 3/4	PATTERN
Meas	
	INTRODUCTION 4 meas.
A	FIGURE I TOUCH STEP AND TURN
1	Starting M L and W R, extend ft to side (cts 1,2) and return to supporting ft., M R and W L (ct 3). The moving ft is kept in contact with the floor during this movement.
2	Cpl turn in place CW 3 steps, M L, R, L and W R,L,R. Only 1/2 turn is made on the 3 steps. M alternately has back to ctr and then faces ctr of room.
3-4	Repeat action of meas 1-2, M starting by extending R sdwd and W L. Continue to turn CW in place, M - R,L,R and W - L,R,L
5-8	Repeat action of meas 1-4.
9-16	Repeat action of meas 1-8.
B	FIGURE II MAZURKA AND CUT STEP
1-2	Moving fwd in LOD take 2 mazurka steps starting on outside ft.
3	Leaping on outside ft, M L and W R cut inside ft bwd (cts 1,2); step on inside ft, M R and W L, turning twd ptr to face in opp direction (ct 3).
4	Close outside ft M L and W R to supporting ft (cts 1,2,3)
5-8	Repeat action of meas 1-4 moving opp direction starting with M R and W L. The same closed pos is retained throughout the 8 meas.
9-16	Repeat action of meas 1-8.
A	FIGURE III TOUCH STEP AND GRAPEVINE
1	Beginning M L and W R, extend ft to side (ct 1,2) and return to supporting ft, M R and W L (ct 3). Note on

ROYAL EMPRESS TANGO
(Old Time English Ballroom)

SOURCE: This dance was demonstrated at a festival of Old Time Dances in London in 1922 and won the Festival Trophy Prize. This made it an Old Time Championship dance. It became a favorite and was used by the Official Board of Ballroom Dancing in London in judging dance style of skilled dancers and dance teachers. Style, including precision in changing direction of movement, accuracy of body position, and footwork is most important in this dance. The Royal Empress Tango was introduced here by Miss Lucile Czarnowski, who learned it from Mr. Harold Evans, an Old Time English Ballroom specialist in Victoria, B.C.

MUSIC: Record: Kismet 147 Sheet Music: Royal Empress Tango (B. Feldman & Co.)

FORMATION: Cpls in ballroom pos, M facing LOD.

STEPS AND STYLING: Walk, Point, Two Step, Chasse (step close step). Old English Ballroom Position: M holds W R H in his L H with arms slightly curved inward. W R H is held between M thumb and fingers (H curved), W thumb placed lightly on back of M thumb. M R hand below W L shldr, fingers closed and pointing across W back with flat H. W L H rests lightly on M upper arm just below the shldr.

MUSIC: 2/4	PATTERN
Meas	
	Directions for M; W does opp.
1-5	INTRODUCTION: No action. It is important <u>not</u> to step on upbeat, but wait for ct 1 of meas 1.
	FIGURE I WALK AND CHASSE
1	Beginning L, take 2 steps fwd slowly, leaving knee relaxed on second step.
2	Beginning L, take 2 steps bwd.
3	Beginning L, take 1 chasse slightly diag L (turn R slightly so that L shldr leads); step (ct 1), close (ct &), step (ct 2), hold (ct &).
4	Beginning R, repeat one chasse diag R (turn L slightly so that R shoulder leads). Finish facing ctr of the room in open pos.
5	Beginning L, walk 2 steps twd ctr of room.
6	Continuing twd ctr, chasse L turning inward on the last step to face away from ctr of room and point R ft fwd; M L and W R arm are curved high on turn and point.

ct 3 the wt is shifted to M's L and W's R. The moving ft is kept in contact with the floor.

2 Repeat actionof meas 1 starting M R and W L. Note on ct 3 the weight is shifted to M's R and W's L

3 Moving to M's R step across with outside ft, M L and W R (ct 1); step sdwd with inside ft, M R and W L (ct 2), close with outside ft, M L and W R (ct 3).

4 Repeat action of meas 3 starting with inside ft M R and W L.

5-8 Repeat action of meas 1-4

9-16 Repeat action of meas 1-8

C FIGURE IV MAZURKA

1-3 Beginning M L and W R take 3 mazurka steps moving fwd. CCW around the hall.

4 With 3 steps in place make a 1/2 turn CW, M - L,R,L and W - R,L,R. M is now on the outside facing the ctr of the room. Ptrs retain same closed pos.

5-8 Continuing in smae CCW direction repeat action of meas. 1-4. M starts mazurka R and W L. The 1/2 turn is again taken in CW direction, M returning to inside pos.

9-16 Repeat action of meas 1-8.

Repeat dance from beginning.

Presented by Vivian Woll
Idyllwild Workshop - 1976

7-8 Beginning R, repeat action of meas 5-6 moving away from ctr. On chasse step the W turns slightly to R as M maneuvers her around to his R side and they finish in open pos, keeping extended hands joined, and facing LOD.

FIGURE II PIVOT, WALK AND POINT, TWO STEP

9 Beginning L, walk 2 steps fwd

10 Beginning L, pivot once around to R (CW) on 2 steps in closed pos.

11 Beginning L, walk 2 steps fwd in open pos (extended H's joined).

12 Point L ft fwd (ct 1); step on L, keeping ft apart, turn inward twd ptr to face RLOD, point R (ct 2). On point, extended H's are curved high.

13-14 Beginning R, repeat action of meas 11-12, moving RLOD (CW) and finish facing LOD.

15-16 Beginning L, take 2 two steps in closed pos while turning to R (CW). Finish with M facing LOD, ready to repeat dance from beginning.

NOTE: Rotary Waltz, or Rotary Chasse, is the term used by the English for two step in meas 15-16.

Presented by Vivian Woll
Idyllwild Workshop - 1976

TANGO WALTZ
(Old Time English Ballroom)

SOURCE: This Old Time English Round was arranged by C. J. Daniels and was accepted by the Official Board of Ballroom Dancing, London, and is listed as one of their standard dances. It was introduced here by Miss Lucile Czarnowski, who learned it from Mr. Harold Evans, in Victoria, B.C., who is an Old Time English Ballroom specialist.

MUSIC: Record: KISMET 148

FORMATION: Cpls in ballroom pos in double circle. M back to ctr.

STEPS: Waltz, Chasse (step close step), Dip, Waltz Balance

MUSIC: 3/4	PATTERN
Meas	
	NO INTRODUCTION
A	FIGURE I TO CENTER AND OUT, CHASSE, WALTZ
1-4	Beginning M L, W R, walk 4 slow steps (1 to each meas) twd ctr of circle, M bwd, W fwd.
5-8	Walk 4 slow steps (M fwd, W bwd) moving away from ctr of circle
9-10	Beginning M L, W R, move in LOD with 1 chasse step: step sdwd (ct 1,2), close (ct 3); step sdwd (ct 1), hold (cts 2,3). During cts 2,3 of meas 10, raised joined H's (M L, W R) above shldr ht, point M R and W L ft twd LOD, while looking at pointed ft.
11-12	Repeat action of meas 9-10 in opp direction
13-16	Dance 4 waltz steps turning CW and progressing CCW.
B	FIGURE II WALK, WALTZ BALANCE, CHASSEE, WALTZ
17-18	Face CCW in open ballroom pos. Starting on outside ft (M L, W R), walk fwd in LOD 2 slow steps (1 to each meas). During second step (meas 18), point inside ft slightly twd ptr, and bend inside knee in a <u>slight</u> dip.
19	Waltz balance fwd on outside ft, bringing instep of closing ft to heel of supporting ft, without change of wt.
20	Repeat action of meas 19, with waltz balance bwd.
21-24	Repeat action of meas 17-20.
25-32	Repeat action of FIG I, meas 9-16.
	Repeat from beginning.

NOTE: This dance may be used progressively in the following manner: Dance one sequence with first ptr. During meas 1-4 of the second sequence, back away from first ptr; during meas 5-8 advance diag L to a new ptr. Finish second sequence with this ptr and begin another sequence. The progression is made on meas 5-8 of each succeeding sequence.

Presented by Vivian Woll
Idyllwild Workshop - 1976

IL CODIGLIONE - Cottillion
Italian Cottillion

FORMATION: Circle of six or more cpls facing CCW

MUSIC: Record

STARTING POSITION: Varsouvienne pos., R ft free

MUSIC: 6/8 ~~Meas.~~	PATTERN
1-4	INTRODUCTION
MUSIC A	PART I
1-16	Promenade CCW starting with the R ft, two walking steps per meas.
1-8	Circle R. All join H in a single circle and walk CCW.
1-8	Circle L
MUSIC B	PART II
1-8	W circle L with H joined in inner ring; M circle R without joining H
1-8	Reverse W circle R, M circle L
1-8	Bakset ring to the R, W circle R keeping H joined in inner ring. M walk twd ctr to L of ptr, join H in an outside circle and, while walking CCW form a basket by passing their raised joined H over then down in front of W.
1-8	Basket to the left. Circle CW, reversing basket formation. M passing their joined H over W heads while ducking under W raised H.
MUSIC A	PART III
1-16	Promenade CCW as in Part I
1-8	W continue CCW while M turn and walk CW. M guide the W fwd with the L H, then turn and walk in the opp direction.
1-8	Reverse W walk CW while the M walk CCW. When ptrs meet, stop and face ptr.
MUSIC C	PART IV
1-8	Dance four pas de basque, balance or step-swing steps in place, starting with the R ft, rhythmically snapping fingers overhead.
1-8	Do-si-do R. Ptrs dance the back to back pattern with eight running steps, lowering H. Ptrs pass each other by R shldrs then without turning move to the R, passing back to back

HORA DREAPTA
(Roumania)
(Hoh'-rah dryahp'-teh)

SOURCE: In Roumania the word hora has two distinct meanings. First, it it means the occasion at which a group of villagers gather to dance and socialize; in this sociological sense it would best be translated into English as "dance gathering". The second meaning of hora is a generic one: it is the name applied to a category of mixed group dance usually performed in a closed circle, the participants joining hands. In this way the hora differs from other categories of Roumanian dance such as the briu, sirba, invirtita and others. Hora Dreapta (Hora to the right) is especially popular.

MUSIC: Record: Folkraft F-LP-31, Side A bd 1, "Hora mare"

FORMATION: Usually closed (though occasionally open) circle, mixed males and females of all ages. H's are joined and held down at sides or joined and held at shldr ht, elbows bent. If the shldr ht is used, arms sometimes do slight down-up or circular movements in rhythm.

MUSIC: 2/4	PATTERN
Meas	
1-2	Facing very slightly off ctr to R and moving obliquely fwd R so that the circle contracts a little as it moves CCW, take three steps, L,R,L and pause one beat, bringing free R ft up to L ft.
3-4	Turn to face ctr and moving slightly bkwd R so that the circle expands to its original circumference, take three steps, R,L,R and pause one beat, bringing free L ft beside R ft.

NOTE: The above pattern is subject to personal improvisations involving heel-scuffs, light stamps and small kicks.

Presented by Dick Crum
Idyllwild Weekend - 1976

SESTINSKI DRMES
Croatia (Yugoslavia)

SOURCE: Sestinski drmes (SHEES-teen-skee DRR-mesh, Drmes from Sestine) as its name implies, comes from the village of Sestine, in the so called Prigorje region of Croatia, just north of the capital city of Zagreb. Prigorje is the home of a number of other dances known to U.S. and Canadian folk dancers, such as Krici, Krici, Ticek, Sukacko Kolo and Prigorska Polka.

MUSIC: Record: Monitor MF 344; Jugoton LSY 61203 (LP's) Sestinski Drmes

FORMATION: Small circles (can be done in large circles, but better momentum is achieved with 4 or 5 dancers), M & W H's joined in back basket. Can also be done as a cpl dance, in which case W places H's on M's shldrs, he places H's at her shldr blades.

MUSIC: 2/4	PATTERN
Meas	
	PART I WALKING STEP LEFT
1-7	14 very proud, erect walking steps facing and moving L (CW around circle), beginning with L ft.
8	Continuing in this direction, stamp L ft, R ft.
9-16	Continuing in this direction, repeat movements of meas 1-8
	PART II KER-PLOP STEPS
17	With very slight preliminary hop on R ft (ker), land on both ft, flat and apart (ct 1) with L ft fwd bearing main wt continuing to move CW around circle. Close R ft to L ft, taking wt (ct 2) (plop). The R ft actually passes the L ft, when circle revolves rapidly.
18-23	Six more ker-plop steps continuing CW, for a total of 7.
24	Continuing CW, stamp L ft, R ft.
25-31	Seven more ker-plop steps continuing CW
32	Stamp L ft (taking wt), R ft (no wt), turning to face R (i.e. CCW around circle)
	PART III WALKING STEPS RIGHT
1-16	Reverse ftwk and direction of Part I i.e. moving CCW
	PART IV KER-PLOP STEPS RIGHT
17-32	Reverse ftwk and direction of Part II

Prescribed by Dick Crum
Idyllwild Weekend - 1976

RADNICKO KOLO
Serbia (Yugoslavia)
RAHD-neech-ko Ko-lo (Workers' Kolo)

MUSIC: Record: Restival FR 4020 "Radnicko Kolo MUST BE SLOWED!

FORMATION: Open circle or line, H joined down at sides in "V" formation. End dancers' free H at small of back or on hip

MUSIC:	PATTERN
Meas	
	PART I BOUNCE STEPS R & L
1	Facing ctr, side step R ft to R, flexing R knee slightly (ct 1) close L ft to R ft and bounce on both ft avoiding heel contact with floor (ct 2); bounce again as in ct 2 (ct &)
2-8	Repeat movements of meas 1, continuing to move sideways R
8-16	Reverse ftwk and direction of meas 1-8
	PART II IN PLACE
17	Facing ctr, light hop on L ft in place, bringing R ft a bit fwd (ct 1), step R ft in front of L ft (ct &), rock back onto L ft in place (ct 2)
18	Step R ft in place beside L ft (ct 1), hop on R ft in place, bringing L ft a bit fwd (ct 2)
19-20	Reverse ftwk of meas 17-18
21-32	Repeat movements of meas 17-20 three more times for a total of four times in all.

Presented by Dick Crum
Idyllwild Weekend - 1976

IDYLLWILD FOLK DANCE WORKSHOP
1976

ERRATA

VYTS BELIAJUS

CSHEBOGAR

Pg 1 Fig II, Meas 1-4, line 2 should read: raising arms upward yell, then four walking steps bkwd away

Meas 5-8 - Hungarian turn may be used in place of swing.

SOULTANA

Pg 11, Add Fig I after 1st line

Meas 1 should read: In LOD

Fig II, meas 1 should read: Syncopating the steps and stepping in LOD

BOB BROWN

BALLOS

Pg 16, Music: Record: Folkraft LP-3, Side A, bd 3

YA'AKOV EDEN

BESDOT BET LECHEM

* Pg 24 Add Debka step - touch heel, step on same ft.
Formation should read: Cpls in a simple hold, W on M's R facing LOD CCW, inside H's down.

Add: Introduction 10 cts.

Part A, meas 2, cts 1-4 should read: Yemenite step L, lift R at the end join both H's swing inside H's fwd under outside H's and up.

Meas 4, ct 3 add: sway away; ct 4 add: sway together

Part B, meas 2, ct 1-4 should read: 2 fast two steps, L,R in LOD while W turns CW under joined R H's

Meas 3, cts 1-8 should read: 8 steps starting L

Meas 4, cts 1-4 should read: 2 steps starting L

Meas 5, cts 1-4; cts 1-2 should read: M lets go of RH and turns a complete turn CCW in 2 steps, L,R. W lets go of L H and turns half way in 2 steps to

Meas 6-10, should read: Repeat meas 1-5 Part B, dropping M's LH, W's RH

DEBKA UD

Pg 24 Add Music: Record: Kadima, Side B, bd 1

Part C, meas 2, cts 3-4 should read: fast Yemenite R (quick ct 1&2)

EL MIDBARY

Pg 25 Add Music: Record: Dances in the Garden of Eden, YE 1001, Side 2, bd 2

FOLK DANCE WORKSHOP ERRATA CON'T

HORA SIMCHAT HE'AMEL
Pg 28, Music: Add: #MM-30741, Side 1, bd 5

IM NIN'ALU
Pg 29, Music: Record: Add: Dances in the Garden of Eden, YE 1001 Side 3, bd 1

Add: Introduction 5 meas.

MECHOL HASHABAT
Pg 31, Formation should read: Circle in a simple hold, H's joined down.

Add: Introduction 16 meas., begin with singing.

Meas 2, cts 1-2 should read: cross R over L touch and hold

Part B, meas 7 should read: crossed wrists snap fingers while lowering arms and hold

SHIBOLIN
Pg 32, Music: Record: Kadima, Side B, bd 5

Pg 33, Part B, meas 7-8 should read: 3 buzz steps turning once around M drop LH, W RH, W turns CW one turn

SISU ET YERUSHALAYIM
Pg 34, Music: Record: Dances in the Garden of Eden, YE 1001, Side 1 bd 5

Part A should read: Semi open Ballroom pos.

Part B should read: simple hold, W on M's R, inside H's held down

Pg 35, meas 7-8, should read 4 Debka steps, turning 1 turn away from ptr, CCW

GLENN WEBER

DIOBOLEK
Pg 51, Name should read DIOBOŻEK

Source, 2nd line should read: in south western Poland DIOBOŻEK means little devil.

Add: No introduction.

HULAN
Pg 53, Name should read HUŻAN

Source line 4 & 6 name should be corrected to Huźan

Part I, add: No introduction

Meas 1-2 should read: Heads: M start R, W L
Sides: M start R, W L

Meas 3-4 add: Cpl 2 under

POLONEZA DLA WIESKA
Pg 56, Fig III, meas 5-7, line 2 should read: behind. W do 17 light running steps around ptr and hold.

FOLK DANCE WORKSHOP ERRATA CON'T

POLONEZA DLA WIESKA

Pg 56, meas 8, line 2 should read: head only (ct 2), hold (ct 3). W step L turning to face

Meas 8, line 3 should read: ptr (ct 1), touch R behind L, H's out at side, bend

Pg 57, Fig VIII, meas 5-6, line 2 should read: steps turning in a CCW circle in front of ptr to end on his

KOGUTEK

Pg 58, Add: No introduction.

SZPACYR POLKA

Pg 61, Part IV, meas 3-4 should read: skip 4 steps turning 2 turns R. H's are hooked in back.

IDYLLWILD FOLK DANCE WEEKEND
1976
ERRATA

DICK CRUM

BUNJEVACKO MOMACKO KOLO

Pg 5, Part 4,line 6, should read: with LHW in opp pos to that described above (i.e.L

YA'AKOV EDEN

LIKRAT KALAH

Pg 12, Music: Record: Dances in the Garden of Eden YE1001, Side 1 bd 3

SIMCHU NA

Pg 14, Music: Record: Kadima, Side A, bd 3

Add: Introduction 4 meas, 16 cts

Part A, meas 4, cts 1-2 should read: step-hop L bkwd, lift R ft while hopping on L

GLENN WEBER

JAWORNICKI

Pg 22, Part II, meas 8, line 2 should read: W-R,L,R coming across in front of M. Social dance pos.

NISKA BANJA
(Serbian)

SOURCE: Niska Banja is a popular Serbian song in 9/8 "Karsilamas" rhythm. It is a carefree song about the "hot springs at Nis" (title), rakija (spirits, drinking kind), gypsies and "Merakija (Balkan jor de vivre). This dance was learned from recent Serbian immigrants. Presented for the first time at Idyllwild 1976 by John Filcich.

MUSIC:

FORMATION: Typical kolo line, leader at the R. For convenience count "quick, quick, quick, slow and start dance with vocal.

MUSIC: 9/8	PATTERN
Meas	

PART I (H joined at shldr level)

Moving to the R, step R to R (q), step L behind R (q), step R to R (q), step L in front of R (s). This last step is preceeded with a lift or chug on R ft and L ft ends nearer R ft (as in Fatise Kolo) than in the syrtos step. Repeat 7 more times. 8 times in all.

PART II (No hand hold, hands swing for clapping)

Step R ft diagonally bkwd, slightly to R (q), step L ft next to R ft (q), step R ft fwd to original place (q), step L ft in front of R (s), preceeded with a lift or chug on R ft and ending with slightly bent knees. H's are brought fwd to accentuate the last step with a clap. Repeat 7 more times. 8 times in all.

Presented by John Filcich
Idyllwild Workshop - 1976

ŽABALJKA

SOURCE: Zabaljka is a kolo probably named after a district of Beograd. Following is a pattern suggested by John Filcich as a warm-up dance.

MUSIC: Record: ZABALJKA Kola No K-405

FORMATION: Typical kolo line, H's down, leader at R end.

MUSIC: 2/4	PATTERN
Meas	
	PART I RUNNING
1-7	Run 14 steps in LOD (CCW), R,L,R,L, etc.
8	Continuing run R to R (ct 1), step L ft next to R, taking no wt on L (ct &)
9-16	Repeat running step to L using opp ftwk.
	PART II KOKONJESTE
1	Leap onto R ft diag fwd (ct 1), leap onto L ft diag fwd in front of R (ct &)
2-4	Three sets of "threes" in place or slightly bkwd: R,L,R, L,R,L R,L,R. (Note: More like a hopless polka step than a pas-de-basque).
5-8	Repeat meas 1-4 Part II using opp ftwk and direction
9-16	Repeat meas 1-8 of Part II.
	Leader may spiral up or snake around in Part I

Presented by John Filcich
Idyllwild Workshop - 1976

SPLITSKE IGRE
(Dances of Split)
(Dalmatian)

SOURCE: Dances of the Croatian coast (Dalmatia) include primitive kolos accompanied by singing and Western influenced dances based on polka and waltz rhythms and steps. Dances of the cities such as Split were of the latter type. Learned from Dobrivoje Putnik, musical director of "Kolo".

MUSIC: Record: Borino Kolo LP-BK 732 Side A, bd 3; Yugoton 61203 Side B, bd 4

FORMATION: Double circle of cpls facing CCW with M on the outside. Inside H held fwd at shldr level, free hands are relaxed and down

MUSIC: Meas	PATTERN
	PART I
1	Step on R ft fwd (ct 1), lift (or slight hop) on R ft (ct &), step on L ft fwd (ct 2), lift (or slight hop) on L ft (ct &)
2	Step on R ft fwd (ct 1), step on L ft next to R (ct &), step on R ft fwd (ct 2), lift (or slight hop) on R ft (ct &)
3-4	Repeat meas 1 & 2 using opp ftwk
5-8	Repeat meas 1-4
9-16	Repeat meas 1-8 but reversing direction CW, M still on outside using same ftwk
	PART II
	Release handhold, W puts both H somewhat in front as though to hold skirt in place (typical mannerism of Coastal area) M H relax down or swing loosly
1	Face ptr step R to R (ct 1), step L across and in front of R (ct &) (Now standing in front of new person).
2	Step R ft next to and to R of L ft lowering both heels (ct 2), lower both heels again (ct &0
3	Point L toe in front of R ft (ct 1), point L toe in front and to L of R ft (ct &)
4	Bring L ft to R ft and lower both heels (ct 2), lower both heels (ct &)
5-8	Repeat meas 1-4 Part II to opp direction and using opp ftwk. (Now in front of ptr).
9-16	Repeat meas 1-8, Part II

SPLITSKE IGRE CON'T

NOTE: Using the BK-732 LP the dance goes thru a total of 5 times. In the Yugoton LP the dance is done 2½ times, followed by typical polka music. In this area the polka is smoother rather than hoppy. Like some kolos, it is often up and down rather than covering much ground. Often a lift at the end of the step, never a hop at the beginning. Usually a knee-bend on the ct 2 of 1, &, 2, &, especially on the turning. The coastal polka (not unlike the Italian, whose influence is present) consists mostly of turning interspersed with "straight fwd" mini-polka step (M fwd, W bkwd), and this is used as a rest step (or to keep from getting dizzy). Not uncommon is the reverse: mini-polka steps fwd with M moving bkwd (tho still very much leading) and this often followed with a polka series to the <u>left</u>.

SUGGESTED PATTERN:

Anywhere on the floor, not in circle formation 8-12-16 or wherever break in phrase.

A 8-12-16 mini-polka steps fwd,

B Turning polka 8-12-16 meas or wherever convenient to change

4-8 (lesser #) meas mini-polka fwd CCW with M dancing bkwd

D A few phrases of polka turning to L or R

Presented by John Filcich
Idyllwild Workshop -1976

BERNAUR POLKA
(Black Forest)

MUSIC: Record: Unidisk Ex 45 236 M

FORMATION: Circle of cpls facing CCW, inside H joined

STEPS: Simple polka - NO HOP

HANDS: Front skater's pos., R over L

MUSIC: Meas.	PATTERN
	FIGURE I MUSIC A
1-16	Begin on outside ft, take 16 two steps fwd in LOD. On meas 16 assume modified Varsouvienne pos. (R arms curved up, L H pointing twd the ctr, arms straight and H about waist high).
	FIGURE II MUSIC B
1	Step for M and W is the same. Touch heel of L ft to the side of R ft (ct 1). Touch toe of L beside R ft (ct 2).
2	Step to the side with the L ft (ct 1). Step on R beside L (ct &) step side L (ct 2). Step on R beside L (ct &).
3-4	Continue the action of meas 2, moving twd the ctr (six slides in all). This slide step should be light and smooth.
5-8	Repeat meas 1-4, FIG II reversing ft and moving out of the ctr of the circle.
	FIGURE III MUSIC C
1-8	In a single circle, M behind his ptr, move CCW with 8 smooth two steps. On meas 8, W turn to the R 1/2 turn and form a circle outside M's circle, facing CW.
9-16	Both circles move fwd (M's CCW and W's CW), with 8 smooth two steps. On meas 8, W make 1/2 turn to the R and assume original pos.
	Repeat dance from the beginning.

NOTE: During the second repeat, a hop polka may be inserted in FIG I in place of the smooth step for variety.

Presented by Bob Brown
Idyllwild Mix Master - 1976

MIETLORZ
(M-yet-lore-zh)
(Poland)

SOURCE: Dance is known on the whole Gorne Slask (Upper Silesia) in south-western Poland. Mietlorz means the broom-maker in Cieszynski dialect. It is also known as Polka z Mietla (Polka with broom), Na Mietle (On the broom), and Zebrok.

As learned from Janina Marcinkowa at a dance course for advanced teachers in Plock Poland during July, 1973.

MUSIC: Record: MUZA XL 0670, Side A, Band 4

FORMATION: Ptrs facing in two lines, W in one M in other. In between the two lines stands the "mietlorz", usually a M, holding a broom. M hands are clasped behind on seat, W arms crossed in front holding elbows.

NOTE: Traditionally when danced in the villages of Poland, the folk band would watch the "mietlorz" in the middle, who would decide when to drop the broom, which was a signal to the band to start the second part of the dance, a fast polka with partners.

MUSIC: 2/4	PATTERN
Meas	
1-8	INTRODUCTION
1-16	PART I
	The "mietlorz" walks back and forth in the middle of the two lines sweeping the broom under the M and W feet. The dancers in line move to the beat of the music in all directions at their own fantasy, jumping over the broom when the "mietlorz" swings the broom at their feet.
	PART II
1-16	The "Mietlorz" places the broom on the ground between the two lines, which is a signal for all, including the "mietlorz" to hook up in closed dance pos. in ptrs. This results with one M have no ptr. and becomes the "mietlorz" and must dance with the broom. Ptrs dance flat polka to the L travelling CCW in a circle. The "mietlorz" dances in the middle of the circle.

Repeat entire dance from beginning to end of music. The dance is executed in the following order: Part I, Part II, Part I, Part II etc.

Presented by Glenn Weber
Idyllwild Workshop - 1976

SIMMONSWALDER-BAUERNWALTZEN

MUSIC: Record: Unidisk Ex 45 236 M

FORMATION: Circle of cpls in ballroom dance pos. free H are always on hips when not in use.

STEPS: Ballroom waltz, running waltz and walking

MUSIC: Meas.	PATTERN
	FIGURE I CIRCLE
1-16	Cpls waltz around the circle. On meas. 16 open up to a single circle with ptr on M's R.
	FIGURE II CENTER AND BACK
1-8	Advance to the ctr with four slow steps and return to place. All steps are small and equal.
9-16	M advance to ctr and return with four slow steps each way. W mark time in place.
	FIGURE III WOMEN CIRCLE
1-7	W form smaller circle in ctr and circle L with running waltz steps.
8	Turn 1/2 turn to face out.
9-16	W continue circling CW to the R with running waltz steps. M mark time in place by tapping ft and clapping H's on ct 1 of each meas.
	FIGURE IV WALTZ
1-4	W mark time in place by clapping on beat one of each meas. with a heavier step. M advance twd their ptr with four waltz steps.
4-8	M puts R arm around his new ptr's waist and leads her back to the original circle with four waltz steps.
9-15	Waltz in ballroom dance pos.
16	W escape the M's hold.
	BREAK
1-4	M mark time in place and W find a new ptr using running waltz steps.
	Repeat FIGURES I and II

Presented by Bob Brown
Idyllwild Mix-Master 1976