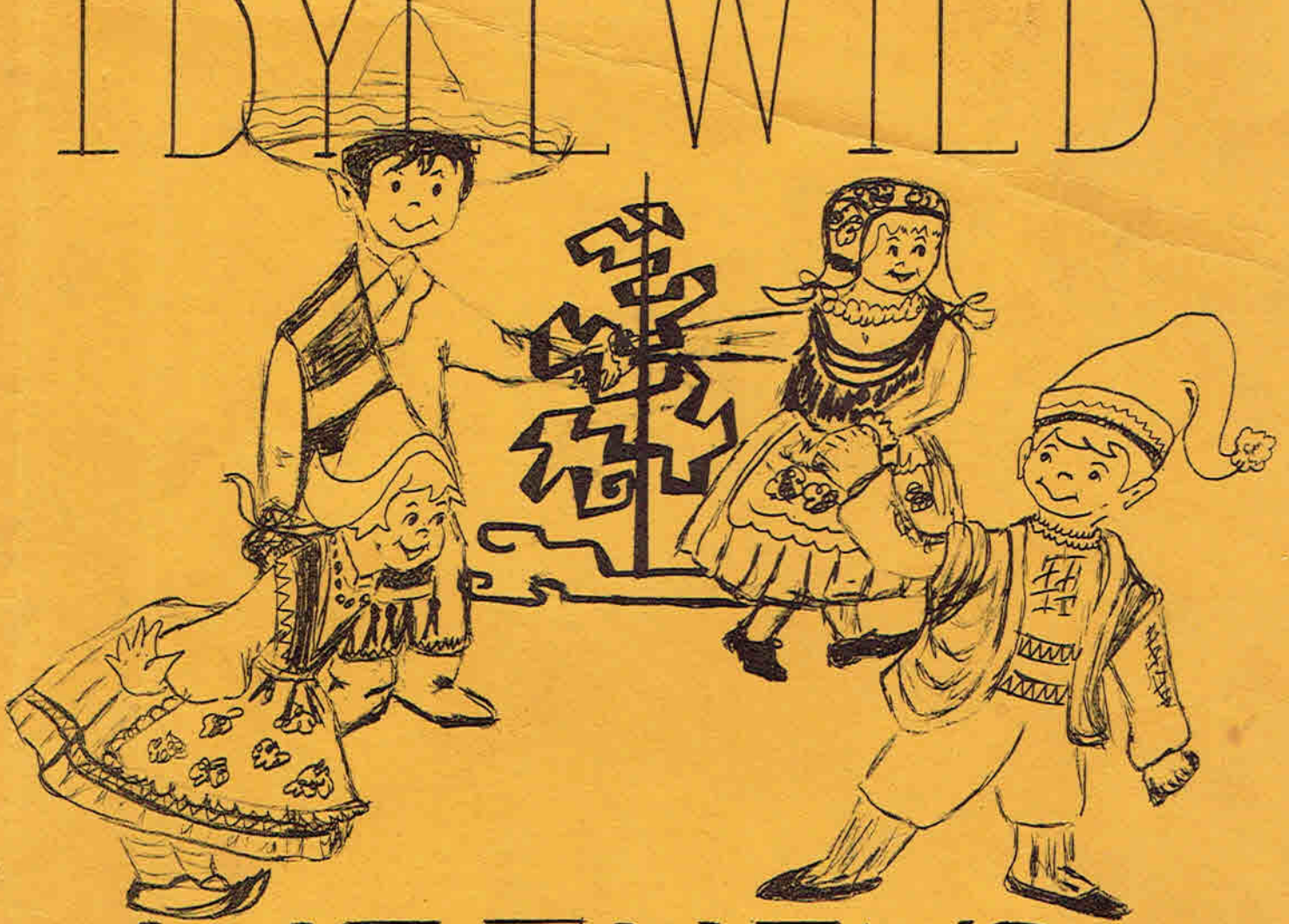


IDYLLWILD



WEEKEND

JULY 2-4, 1971

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July 2 - 4, 1971

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

July 2 - 4, 1971

D A N C E I N D E X

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Sponsored by

The Folk Dance Federation of California, South

and

The University of Southern California

Idyllwild Campus

LA CUMPARSITA TANGO

1

SOURCE: A contemporary dance composed by Eddie & Audrey Palmquist.
 MUSIC: Record: WINDSOR #4-513 B, 'La Cumparsity'. (4 cts/Meas)
 FORMATION: Cpls in ballroom pos moving CCW around the dance space.
 Directions are written for M; W opp unless otherwise indic.

Music: 4/4

PATTERN

Meas

INTRODUCTION:

- 1-2 Ptrs stand in open pos, inside hands joined (M facing diag LOD & wall).
- 3 Step apart, M diag bkwd & hold, point R ft twd ptr & hold, W opp.
- 4 M step in place R,L,R; W takes a three step turn twd ptr (L,R,L) ending in semi-closed pos facing LOD.
- FIGURE I:
 Note: In semi-open pos both move fwd or bkwd; in closed pos, W moves in opp dir to M.
- 1-2 Walk fwd L,R; Meas 2-Walk fwd L,R, lunge fwd on L & hold.
- 3 Twist on L ft to face RLOD in semi-closed pos & hold, step R behind L ft, step L to L facing ptr.
- 4 Swing R leg thru & step R to face LOD in semi-closed pos, hold, step fwd L, step R to R facing ptr.
- 5 Swing L leg thru & step L to face RLOD in semi-closed pos, hold, swing R leg thru & step R to face LOD in semi-closed pos, hold.
- 6 Step fwd L bringing ptr in front to closed pos, step R to R, & slowly draw L to R (do not step on L).
- 7-8 Walk fwd L,R; (W bkwd); Meas 8-Step fwd L, step R to R, draw L to R slowly.
- 9-10 Walk fwd L,R; Meas 10-Step L to L, step R in place, face R & step fwd L to bring L hips adj (W face R & step bkwd on R), hold.
- 11 Step R to R facing ptr, step L in place, face L & step fwd R to bring R hips adj (W face L & step bkwd on L), hold.
- 12 Step fwd L bringing ptr in front to closed pos, step R to R, draw L to R slowly.
- 13 Face ctr & assume semi-closed pos; walk twd ctr L,R.
- 14 Moving twd ctr L,R,L, & twist on L ft to face wall.
- 15-16 Walk fwd twd wall R,L; Meas 16-Walk fwd twd wall R,L,R, while W twirls to her L stepping L,R,L, to finish in semi-closed pos facing LOD, hold.

FIGURE II:

- 1 Walk fwd L,R, M maneuvers in front of ptr to assume closed pos (M facing RLOD).
- 2 Step L,R, making 1/2 CW spot turn as a cpl so M is now facing LOD; step L,R bkwd in RLOD.
- 3-4 Corte back on L, recover onto R ft; Meas 4-Step fwd L, step R to R, draw L to R.
- 5 Turn twd ctr to assume semi-closed pos & step fwd L, M cross R over L (W step thru on L twd ctr).
- 6 M pivot on both feet to face wall, then transfer wt to R ft, while W walks fwd around ptr stepping R,L,R,L to finish in closed pos.
- 7 Corte back on L & recover onto R ft & turn 1/4 twd LOD to assume semi-closed pos facing LOD.
- 8 Corte back on L (W corte back on R) & recover onto R ft remaining in semi-closed pos.
(This Meas may be done: kneel to touch M's L & W's R knee to floor, rise).
- 9-16 Repeat Meas 1-8, FIG. II,

Repeat FIG. I, FIG. II, FIG. I with tag during Meas 16.

*Tag-FIG. I, Meas 16: M walk fwd twd wall R,L,R & point L ft, R arm extended to side while W twirls to her L stepping L,R,L & point R ft, L arm extended, inside hands are joined; both have back to ctr.

Presented by Grace Nicholes
Idyllwild Weekend - 1971

An Italian folk dance from Longiano, Romagna. The name comes from an old Roman term "saltatio" which means jumping or dancing, & also referred to special spring festivities. The Salterello is danced in many regions of Italy & is generally a "free" cpl dance. However, it is occasionally done as a group dance like this version which is a lively dance for 3 cpls. We have taken the liberty to place all the cpls in a circle to make a continuous mixer, & not limit the dancers to 3-cpl groups.

SOURCE: Folk Dances Costumes & Customs of Italy, E. F. Gurzau.
 MUSIC: Record: FOLKRAFT 1408; (written music in book listed above).
 FORMATION: Ptrs facing in a double circle of an even number of cpls who are numbered 1 & 2 around the circle. Ptrs 1 change places so that M & W alternate in each circle which joins hands around with arms outstretched at shd level. Hands remain joined in this manner except for turns during the INTRODUCTION & for FIGURES I & II.
 STEPS: Described in dance pattern.

Music: 2/4; 2 cts/Meas PATTERN

Meas

INTRODUCTION OR GREETING:

Start L ft & advance twd ptr with 2 slow steps, place feet tog & bow; start L ft & move bkwd with 2 slow steps & place feet tog but do not bow.

FIG. I: Cpls 1 dance, cpls 2 stand in place.

1-2 M: Leap onto L ft & hop L, leap onto R ft & hop R, swinging free leg across hopping one.

3-8 Repeat Meas 1-2 three times (may do fast CCW turn in place, last Meas).

(simultaneously his ptr (W) dances as follows):

(1-2) Same as Meas 1-2 for M but less vigorously.

(3-4) Release hands & turn CCW in place with 4 running steps.

(5-6) Rejoin hands & repeat Meas (1-2)

(7-8) Release hands & repeat Meas (3-4) & rejoin hands at end.

FIG. II: Cpls 1 dance, cpls 2 stand in place.

1 M: Reel step; Step on R ft directly behind L & hop on it, step on L ft directly behind R & hop on it.

2-8 Repeat Meas 1, FIG. II, seven times (16 reel steps, two steps per Meas). This step is done in place by pushing a little fwd on each hop.

(simultaneously his ptr (W) dances as follows):

(1-8) Retaining joined hands describe 2 CCW circles on the floor with 16 small skipping steps; moving the lower part of the body but can't to face ptr.

FIG. III: Release all hands.

1-4 Cpls 1 take R forearm grip & turn CW twice with 8 running steps.

5-8 M 1, with 8 running steps moves to W 2 at his L in the circle, takes L forearm grip & turns with her CCW once around while his ptr does likewise with M 2 at her L in the circle.

9-12 Repeat Meas 1-4 exactly.

13-16 Repeat Meas 5-8, but M 1 moves to W 2 at his R, & his ptr moves to M 2 at her R in the circle.

FIG. IV: Cpls 1 take social dance pos, Cpls 2 remain in place & join R hands.

1-15 Cpls 1 dance 30 step-hops or heavy pivot steps in place (2 per Meas), turning CW & swaying from side to side.

(simultaneously cpls 2 dance as follows):

(1-8) Dance steps of FIG. I, but with no turns.

(9-15) Dance steps of FIG. II, for 7 Meas only.

16 Music retards on this Meas. All dancers move 2 places to their own R with 4 steps, leaving ptr, passing 1 dancer & taking the next for a new ptr (M 1 with new W 1, M 2 with new W 2).

Repeat FIGS. I,II,III,IV, but this time M 2 with new ptrs are active. At ending advance to new ptr at own R as before.

Repeat FIGS. I,II,III,IV; M 1 with new ptrs are active. At ending advance to new ptr at own R as before & take social dance pos.

CODA: All cpls dance 30 step-hops or pivot steps moving freely about the dance space; on last Meas bow to ptr.

(Yon-kel-is) - "Little Jack

Lithuanian wedding quadrille: it suggests that the bride's future life is to be filled with weaving & spinning.

SOURCE: 'Dances of Lietuva' by V. F. Beliajus, pp 64-66.

MUSIC: Record: VILTIS LP of Lithuanian Folk Dances.

FORMATION: 4. cpls in a square, W to R of M. Hands at sides; lead cpl back to music; other cpls CCW around square.

STEPS: Walking step - 2 steps per meas - used throughout. Turns always in Lithuanian dance pos: M faces ptr, R shos adjacent, his R hand around her waist, her L hand on his R sho, his L hand on her R upper arm (below sho), her R hand on his L sho.

Music: 2/4

PATTERN

Meas

- 1-2 INTRODUCTION: 3 chords & 3 raps. During raps, all dancers stamp 3 times with R ft.
- A 1-2 FIG. I WEAVING & CROSSING
M waits in place while W1 & W3 start across set to meet back to back in ctr of square. Lead with R shos, hold skirt both sides, use 4 walking steps.
- 3-4 As W1 & W3 start across sq, passing opp W back to back (M lead with L shos) M1 & M3 start across sq, passing opp W back to back (Meas 3); W turn 1/2 L to face oncoming ptr while M pass back to back to con't across sq (now leading with R shos (Meas 4)).
- 5-6 Cpls 1 & 3 having changed places, turn in place with walking steps; while W2 & W4 repeat action of W1 & W3, FIG: 1, Meas 1-2.
- 7-8 Cpls 1 & 3 con't turning in place while cpls 2 & 4 repeat action of cpls 1 & 3, FIG: I, Meas 3-4.
- 1-8 (Repeated). Repeat action FIG. I, Meas 1-8. Cpls 2 & 4 turn in place during Meas 1-4 as cpls 1 & 3 change places. At end of Meas 8, all cpls should be in home pos.
- B 9-10 As cpls 2 & 4 turn in place, M1 & M3 cross over to opp W (W remain in place) with 4 walking steps, passing R shos.
- 11-12 M1 & M3 turn opp W in place; M2 & M4 cross over to opp W, (4 walking steps), passing R shos.
- 13-16 Repeat action FIG. I, Meas 9-12, M returning to own ptr.
- 9-16 (Repeated). All cpls turn in place.

FIG. II: CORNERS

- A 1-2 W remain in place. All M pass own ptr & walk in ctr of sq to W on their R.
- 3-4 M turn this W with 4 walking steps.
- 5-6 M return outside of sq to own ptr with 4 walking steps.
- 7-8 Turn own ptr with 4 walking steps.
- 1-8 (Repeated). Repeat action FIG. II, Meas 1-8, except M move outside set to W on their L, & return to ptr inside.

FIG. III: CLAPPING

- B 9-10 W remain in place as M1 & M4, M2 & M3 approach each other with 4 steps, beg on R. M clap own hands on 4th ct.
- 11-12 M 1/2 turn CW & return to own ptr with 4 walking steps.
- 13-16 Turn own ptr CW with 8 walking steps.
- 9-10 (Repeated). M1 & M4, M2 & M3 change places with 4 walking steps, passing R shos.
- 11-12 (Repeated). Turn new ptr with 4 walking steps.
- 13-14 (Repeated). With 4 walking steps, M return to own ptr, passing R shos.
- 15-16 (Repeated). Turn own ptr with 4 walking steps.
- A 1-8 & 1-8, (Repeated): Repeat action FIG. III, Meas 9-16 & 9-16, (Repeated), except that M1 & M2 work tog while M 3 & M4 work tog.

FIG. IV: RINGS

- B 9 Hook R elbow with ptr & circle CW.
- 10 W1 will now wait in place while her ptr returns. M1 approach cpl 2. Cpls 3 & 4 con't circling CW.
- 11-13 Cpls 3 & 4 con't circling CW in place while M1 joins hands with cpl 2 & circles CW.
- 14 Cpls 2,3,4 con't circling CW in place while M1 ducks under & approaches cpl 3.
- 15-16 9 (Repeated). Cpls 2 & 4 circle CW in place while M1 circles CW with cpl 3.
- 10 (Repeated). Cpls 3 & 4 circle CW in place while M1 ducks under to approach cpl 4 & M2 leaves ptr to approach cpl 3. W2 will now wait till ptr returns.

- 11-13 (Repeated). M1 circle CW with cpl 4 while M2 circles CW with cpl 3.
- 14 M1 ducks under to approach his ptr; M2 ducks under to approach cpl 4; cpls 3 & 4 circle CW in place.
- 15-16 1 Cpls 3 & 1 circle CW in place; M2 circles CW with cpl 4.
- A 2 M3 leaves ptr & approaches cpl 4. M2 ducks under to approach cpl 1. Cpls 1 & 4 circle CW in place. W3 waits for ptr.
- 3-5 M2 circles CW with cpl 1; M3 circles CW with cpl 4.
- 6 Cpls 3 & 1 circle CW in place while M2 ducks under to approach ptr & M3 ducks under to approach cpl 1.
- 7-8 1 (Repeated). Cpls 2 & 4 circle CW in place while M3 circles CW with cpl 1.
- 2 (Repeated). M4 leaves ptr to approach cpl 1; M3 ducks under to approach cpl 2. Cpls 1 & 2 circle CW in place. W4 waits for ptr.
- 3-5 (Repeated). M3 circles CW with cpl 2; M4 circles CW with cpl 1.
- 6 (Repeated). Cpls 1 & 2 circle CW in place as M3 ducks under to approach his ptr & M4 ducks under to approach cpl 2.
- 7-9 Cpls 1 & 3 circle CW in place while M4 circles CW with cpl 2.
- 10 Cpls 1,2,3 circle CW in place while M4 approaches cpl 3.
- 11-13 Cpls 1 & 2 circle CW in place while M4 circles CW with cpl 3.
- 14 Cpls 1,2,3 circle CW in place while M4 ducks under to approach own ptr.
- 15-16 All cpls circle CW in place.

NOTE: When a M joins a cpl to circle three, he takes the R hand of the W & L hand of the M. He then ducks under their joined hands to approach the next cpl. All cpl turns in place are done with R elbow hook.

FIG. V: CIRCLE

- B 9-16 (Repeated). All join hands facing ctr & circle to R (CCW) with 16 walking steps.

FIG. VI: WEAIVING

- 1-8 & 1-8, (Repeated). Repeat action FIG. I, Meas 1-8 & 1-8, (Repeated).
- 9-16 & 9-16, (Repeated). M place R arm around ptr waist; W place L hand on ptr's R sho, hold free hands up & wave sdwd (Modified Lithuanian dance pos). Cpls turn CW as cpl 1 leads others off floor.

Presented by Vyts Beliajus
Idyllwild - 1971

SOURCE: Dance from the State of Luxemburg, Belgium. This dance was learned by June Schaal from Anee Frerad of Liege, Belgium, an Instructor of Folklore & leader of Exhibitions in the southern part of Belgium.

MUSIC: Record; Express 252-B

FORMATION: Cpls in large circle facing LOD inside hands joined waist high. W hold skirt, M have outside fists on waist.

STYLE: Somewhat bouncy & saucy.

BASIC STEPS: Drop two step, Kick polka & Pirouette.

KICK POLKA: Hop on R ft, a short step fwd on L ft (ct 1), close R ft to L ft (ct &), & a short step fwd on L ft (ct 2). Regarding the execution of the basic: The hop is so quick & short it barely precedes ct 1; there is a short *down-up bounce on ct 1, & ct &; & there is a drop on ct 2 with a saucy kick up & bkwd of the free foot (R ft) about 3 or 4 inches & a recovery from the drop. This basic is started alternately with the L ft, then the R ft, etc.

DROP TWO-STEP: Step fwd on L ft (ct 1), close R to L (ct &), & step fwd drop on L ft (ct 2). Unlike the "Kick Polka" there is no hop preceding ct 1 in this basic, there are no bounces on ct 1 & ct &, but there is a drop on ct 2. In addition, the steps are considerably longer than the "Kick Polka".

Ftwk described for M; W does counterpart, unless otherwise indicated.

*As described in Folk Dances from Near & Far.

PATTERN

Meas

- | | |
|-------|---|
| 1-8 | INTRODUCTION: |
| | FIG. I: KICK POLKA LOD |
| 1-8 | Cpls face LOD inside hands joined, do 8 kick polkas. |
| 9-11 | 2 more kick polkas fwd & heel & toe still facing LOD. |
| 12 | On one kick polka M turns CW & W turns CCW to face RLOD, changing hands. |
| 13-15 | 2 kick polka RLOD & heel & toe. |
| 16 | One kick polka turning M CW & W CCW; end facing ptr in double circle. |
| | FIG. II: CHANGE PLACES & PIROUETTES |
| 1-4 | Ptrs join L hands, do 2 drop two steps both changing places turning CCW. W does 2 pirouettes steps in place by placing her R ft over L & turning CCW while M stands in place, still has her L hand & he assists her by holding her hand high. |

5-8 Ptrs join R hands, do 2 drop two steps CW, changing places back to home pos; W repeating the 2 pirouettes & cpls end facing LOD.

FIG. III: AWAY & TOG WITH ELBOW TURN

1-2 Both with free hands on waist do one drop two step away & one tog, W turning 1/2 turn CCW to end with ptrs R elbows almost touching.

3-6 Cpls do 4 drop two steps CW around each other, end in home pos facing LOD.

7-8 Cpls repeat one drop two step away & one tog, & on Meas 8 W takes a longer two step to place herself in front of M, who is facing LOD.

INTERLUDE

1-2 Into varso pos, taking L hands held high, M places his R hand on W's R sho. W does 2 pirouettes in place turning CCW same as Meas 3-4, FIG. II. Only M pushes W, helping her turn, while she uses her R hand sweeping through to help her turn & looks at ptr as long as she can during her turn. Both end facing LOD.

FIG. IV: KICK POLKA LOD, HEEL & TOE

1-16 Repeat FIG. I exactly.

FIG. V: CHANGE PLACES & PIROUETTES

1-8 Repeat FIG. II exactly.

FIG. VI: AWAY & TOG WITH ELBOW TURN

1-8 Repeat FIG. III exactly.

FIG. VII: KICK POLKA LOD

1-8 Repeat FIG. I, exactly, Meas 1-8.

FIG. VIII: SHOULDER WAIST

1-8 Cpls in sho-waist pos, do 8 kick polkas turning CW & progressing LOD. End of music retards; M lifts W & holds her up, then brings her down & keeps inside hands joined; bow.

SOURCE: French part of Switzerland.

MUSIC: Record: COLUMBIA SEVZ 561. EMI 016-3317

FORMATION: Cpls in a circle, ptrs facing, M face CCW hands on hips, W face CW hands on skirt.

STEPS: A la Bourguignonne: 1 Bourguignonne step L - Stamp step L sdwd to L, cross step R behind L, step hop L & kick R in front of L, step hop R & kick L in front of R. (takes 6 cts or 2 Meas of music to complete 1 step).

PATTERN

Meas

FIGURE I: LA GRAND CHAINE

- 1 1 waltz step L twd each other. Join R hands held high.
- 2 M: 1 waltz step in place. W: 1 full turn CW with 1 waltz step.
- 3 1 waltz step fwd to next ptr.
- 4 Join L hands held high. M: 1 full turn CCW with 1 waltz step. W: 1 waltz step in place.
- 5-8 Repeat Meas 1-4.
- 1-8 Repeat Meas 1-8.

All join into big circle, hands joined, face in.

FIGURE II: A LA BOURGUIGNONNE

- 1-8 4 steps a la Bourguignonne L to L, ending: instead of last hop on R, jump on both ft.
- 9-16 Repeat Meas 1-8 with opp ft, to R starting R.
(Repeated).

FIGURE III: LA VALSE DE MADELEINE

- 1-2 Ballroom pos. 1 turn CW with 2 waltz steps.
- 3-4 Ptrs side by side facing LOD, 2 waltz steps in LOD without swinging arms.
- 5-8 M: 4 waltz steps in place. W: Circle with 3 waltz steps CCW around M, do not drop hands. 1 full turn CCW with 1 waltz step under raised hands.
- 1-8 Repeat Meas 1-8.
(Repeated).

FIGURE IV: LES VISITES

- 9-10 M: Hands on hips, back to ctr. W: face M, hands on skirt. 2 Mazurka steps fwd, sl to L. Start L, change places, pass R shos.
- 11-12 1/2 turn CCW in place with 6 small steps, stamp sl on last step.
- 13-14 6 small gallop steps sdwd to R, start R. Pass one person, end up facing the one who was second over from your ptr.
- 15-16 1 full turn CCW in place with 6 small steps, stamp sl on last step.
- 9-10 Repeat Meas 9-10 but M moving to ctr, W moving out of circle. (Repeated).
- 11-16 Repeat Meas 11-16. (Repeated).

FIGURE V: LES BEAUX COTTILLONS

- 1-2 M: 2 waltz steps in LOD, start L ft with 1/2 quick turn CW on last step, clap on 1 with big movement. W: 2 waltz steps in LOD, start R ft, with 1/2 quick turn CCW on first step, high movement at skirt, L hand in front, turn body away from ptr.
- 3-4 M: Repeat Meas 1-2 moving CW, 1/2 turn CCW. W: Repeat Meas 1-2 moving CW, R hand in front, no quick turn at end.
- 5-8 M: Repeat Meas 1-4. W: 1 full turn CW with 4 waltz steps in place, quietly dances in puppet style.
- 1-8 Repeat Meas 1-8. On last step W steps to R side of M. Both face out of circle.

FIGURE VI: TOUT EST BIEN QUE FINI BIEN

- 9-16 4 steps a la Bourguignonne, start L.
- 9-16 M: R knee on floor, clap hands at beginning of each meas. (Repeated) LOOK AT W!
W: Circles CCW around M with 4 waltz steps, start L & look at M. With 2 waltz steps 1 turn CCW before M.
At end of Meas W sit on M's knee.

Switzerland

MUSIC: Record: COLUMBIA SEVZ 561;- EMI 016-3317

FORMATION: Cpls in a circle, facing sl to L, hands joined.

PATTERN

Meas

FIGURE I: CERCLE

- 1-8 9 waltz steps CW, start L.
- 1 (Repeated)
- 2 1 waltz step bkwd. Turn sl CW in order to face R.
- 3-6 4 waltz steps in LOD, start L, drop hands.
- 7-8 M: 2 waltz steps in place. W: 2 waltz steps fwd to ctr & turn CCW in order to face out of ctr.

FIGURE II: CERCLE DES FILLES ET PIRQUETTES DES GARCONS

- 9-16 W: Join hands sho high in a circle, face out, sl to L. 8 waltz steps CCW, start L, ending turn CW to face R.
- 9-16 7 waltz steps CW. 1 waltz step out of circle. (Repeated).
- M: Hands on hips. 4 waltz steps bkwd away from ctr. Start R. 2 turns CW with 4 waltz steps twd ctr. 2 turns CCW with 4 waltz steps away from ctr. 4 waltz steps fwd twd ctr. On last step turn CW in order to face out.

FIGURE III: CERCLE DES GARCONS ET PIRQUETTES DES FILLES

- 17-24 M: Join hands sho high, face sl L. Repeat Meas 9-16, FIG. II, part of W.
- 17-24 Repeat 9-16 (repeated) part of W, FIG. II. (Repeated)
- W: Hands on skirt. 4 waltz steps fwd away from ctr. Start R. 2 turns CW with 4 waltz steps twd ctr. 1 1/2 turn CCW with 4 waltz steps away from ctr. 4 waltz steps fwd twd ctr. On last step turn CW in order to face, stand on R side of M.

FIGURE IV: CERCLE

- 1-8 Ptr face out & sl to L. (Waltz steps CCW).
- 1 (Repeated).

- 2 1 waltz step bkwd. Turn sl CW in order to face R.
- 3-8 4 waltz steps CW, start L. 1/2 turn CW with 2 waltz steps by cpl; M fwd, W bkwd. Keep inside hands joined.

FIGURE V: HUITIS

- 9-12 M & W: Drop hands. 2 waltz steps turning away from each other with 1/4 turn, M to L, W to R, facing neighbor. 1/2 turn CCW with 2 waltz steps by cpl, two hand hold, arms stretched out to side.
- 13-16 2 waltz steps fwd back to ptr. 1 turn CW with 2 waltz steps.
- 9-12 2 waltz steps twd new neighbor. 1/2 turn CCW with 2 waltz steps by cpl.
- (Repeated).
- 13-16 2 waltz steps fwd back to ptr. 1 turn CW with 2 waltz steps by cpl.
- (Repeated).

FIGURE VI: VALSE FINALE

- 25-40 Ballroom pos. Waltz in LOD, turning CW. M starts bkwd L. On Meas 35-36 & 39-40, M may lift W.

Presented by June Schaal
Idyllwild Weekend - 1971

- SOURCE:** This is a collection of Croatian dance movements arranged by John Filcich to fit the music.
- MUSIC:** LONDON LP SW 99448 or TW 91448, Side 1, Band 3.
- FORMATION:** Circle of cpls facing CCW around the room, inside hands joined, outside hands on hips, fingers fwd.
- STEPS:** Waltz, polka 'step, hop, step', step bounce, side steps, Croatian turn, drmes.

MeasCROATIAN WALTZ

- 1-8 Introduction: Wait.
- 9-10 Beg. on the outside ft, ML, WR, take 2 waltz steps straight fwd (CCW).
- 11-12 Ptrs turn inwardly, join inside hands (ML, WR), & move bkwd (still CCW) with 2 waltz steps, beg ML, WR.
- 13-14 Ptrs face each other, join R hands at shd height, turn once around with 2 waltz steps. M finish step facing fwd (CCW). W takes an extra 1/2 turn to finish in orig pos beside M. Join inside hands as in beg step.
- 15-16 Beg on outside ft, ptrs move bkwd (CW) with one waltz step. Step back on inside ft, M R, W L (ct 1), lift outside ft fwd slightly (ct 2), hold (ct 3).
NOTE: The body is kept erect, but not stiff. The joined hands are held slightly above waist height; they do not swing. The waltz is very smooth, not bouncy.
- 17-40 Repeat 4 more times.
On Meas 40, end with cpls facing ctr with hands joined in front skaters pos (L over R), & weight on R ft.

CPLS IN "SKATERS POS" FOR KOLO ŽITA

- 1 Both step diag fwd to L on L ft (ct 1). Hold (ct &). Hop on L ft turning 1/4 to R (ct 2). Step in place on R ft (ct &).
- 2 Step bkwd on L ft (ct 1). Bring R to L with no wt (ct &).
- 3-4 Repeat Meas 1-2, starting R ft to R. NOTE: Meas 1-4 cut a pie slice figure in the floor.
- 5-8 Repeat Meas 1-4.
- 9 Place L toe on the floor diag to L (ct 1). Place L toe sl fwd & beside R ft (ct 2).
- 10 Repeat Meas 9.

- 11 Step side L on L ft (ct 1). Step on R beside L (ct &).
Repeat for cts 2, &.
- 12 Repeat Meas 11, but do not take wt on ct 2&.
- 13-16 Repeat Meas 9-12, starting with R ft & moving R.
- 17-32 Repeat Meas 1-16, but on Meas 32 take sho-waist pos with
M's back to ctr of circle, wt on M's R, W's L. NOTE: W
takes wt on last ct.

POLKA (SHO-WAIST POS)

Description is for M; W use opp ft.

- 1 Rise up slightly on R ft & step sdwd in LOD on L ft (ct
1). Step on R beside L, turning until back is to LOD (ct
&). Step back in LOD on L ft (ct 2). Keep wt on L ft &
bend L knee slightly while turning to place R sho in LOD.
- 2 Repeat Meas 1 with opp ft & con't the CW turn, so a com-
plete turn is executed for each 2 Meas of music. NOTE:
This is a free polka & cpls should use the whole dance
floor, not just the outer perimeter.
- 3-40 Repeat Meas 1-2.

DRMES

- 1 In sho-waist pos, cross R ft over L & step on it (ct 1).
Step on L to the L (ct 2). Cpls are turning in a tight turn.
- 2-16 Repeat Meas 1 fifteen more times.
- 17 Step on R (ct 1). Hold (ct &). Hop on R (ct 2). Step on
L (ct &).
- 18-24 Repeat Meas 17 seven more times. During this interval,
cpls spread out & form circles of 8-16 cpls, M's back to ctr.
- 25-32 Repeat Meas 17 eight more times as cpls form a circle with
a Croatian front basket hold (R over L).
- 33 Starting with R ft, circle L as follows: Step on R, (ct 1).
Step on L (ct 2).
- 34-40 Con't circling as described in Meas 33.
- 41 Stamp on R (ct 1). Stamp on L (ct 2).
- 42 Repeat Meas 41.
- 1-16 Repeat Meas 1-16 in circle, moving L.
- 17-32 Repeat Meas 17-32 in place.
- 33-42 Repeat Meas 33-42.
- 1-16 Repeat Meas 1-16, circling L.
- 17-32 Repeat Meas 1-16, leader snaking line around dance floor.

(Epirus, Greece)

Legend has it that during the centuries of Greek resistance to Turkish occupation there was a horse who was able to get coded messages & carry them to the resistance bands in the mountains & transmit them by tapping his hooves, shot in gold & silver, on the ground. The first two parts of this dance simulate leg movements of the horse.

MUSIC: Record: XOP0-322-A "O Rovas".
Time: Alternating rhythms of 2/4 & 7/8.

FORMATION: Essentially a man's dance, with arms on neighbors' shoulders, leader at R end. Women may form a separate line, arms in W's pos.

Music: 2/4; 7/8

PATTERN

Meas

- 1-8 INTRODUCTION: 8 Meas, the music for 2 kalamatianes steps.
- 1 Stepping on the whole ft, step R with R ft, raising to
(2/4) ball of ft while L ft is raised so that L knee is almost parallel with hip (ct 1,&). Repeat with step on L ft (ct 2,&).
- 2-8 Repeat above Meas 1 seven more times, making a total of 16 'walks', 2 per Meas.
- 9 Stamp R with R ft (ct 1,&), lift R ft same as in Meas 1 (ct 2), step R with R ft (ct &).
- 10-16 Repeat Meas 9 seven more times, making 8 'kalamatianes' in all.
- 17 (Kalamatiano): Step R sdwd to R, step L behind R, step
(7/8) R to R.
- 18 Step L across in front of R, leap onto R ft to R, swinging L ft in back of R ft (on the 6th ct of the kalamatianos).
- 19 Step R to R; Step L ft in front of R, taking the wt on the L ft; Step R in place.
- 20 Step L to L; Step R ft in front of L, taking the wt on the R ft; Step L in place.
- 21-24 Repeat Meas 17-20, making two 'kalamatiana' in all.

Repeat dance from beginning to end of music.

TRGOVAČKO KOLO

4

(Shopkeeper's Kolo) - Serbia

SOURCE: Old time Serbian ballroom Kolo.
Pronunciation: Trp'-go-vetch-ko kolo.

MUSIC: Record: FESTIVAL F-4816 45 rpm. Time: 2/4

FORMATION: Open circle of dancers, hands joined & held at shoulder height.

Muscle; 2/4 PATTERN

Meas

PART I:

- 1 Turning sl to R, step R ft (ct 1); step L ft (ct 2).
- 2 Step R ft sdwd R, facing ctr (ct 1); close L ft to R ft without transferring wt (ct 2).
- 3 Side-step L with L ft (ct 1); close R ft to L ft without transferring wt (ct 2).
- 4 Same as Meas 2.
- 5 Turning sl L, step L (ct 1); step R ft (ct 2).
- 6 Can't moving in this dir, step L ft (ct 1); step R ft (ct 2).
- 7 Can't moving in this dir, step L ft (ct 1); close R ft to L ft without transfer of wt (ct 2).
- 8-14 Repeat movements of Meas 1-7.

PART II:

- 15-20 Moving R, eleven walking steps beg R ft, with a close of L ft on ct 12.
- 21-26 Same as Meas 15-20, but to L with opp ftwk.

Presented by John Filcich
Idyllwild Weekend - 1971

(Ye-she-ter) - Sturgeon

SOURCE: Dance from province of Kielce.

MUSIC: Record: BRUNO HI-FI, BR 50150, Side B, Band 13.

STARTING POSITION: Circle of cpls facing LOD side by side, W on the R side of the M. R hand of M & W joined; L hands joined across under the R hand at waist level.

PATTERN

Meas

PART A: (measures 1-20)

1 Progressing LOD, cpl takes one polka-step (two-step), M start with R ft, W with L ft.

Ct.	1	and	2
	step	close	step
M	R	L	R
W	L	R	L

2 M extend L heel fwds, W R heel; this is for ct. 1, ct. 2 hold.

3-4 Repeat Meas 1-2 with opp ftwk.

5-6 Keep hands joined & take pos face to face (M's back to ctr of circle) & make four side-steps, close, in RLOD (sliding steps).

7-8 Return back with four side-steps, close (sliding steps) LOD.

9-10 Cpl in sho-waist pos; do one pivot CW with four steps.

11-12 All hands on hips; M move bkws to ctr of circle, W move bkws away from ctr of circle - with four steps (away from each other).

13-14 With ftwk as in Meas 1-2 (polka-step & heel extended), progress fwd twd each other.

15-20 Repeat Meas 13-14 three more times.

PART B: (measures 1-12) BASKET

1-2 All M join hands in a circle with their backs to ctr. M stamp in place raising hands up.

Ct	1	and	2	1	and	2
	stamp	stamp	stamp	stamp	stamp	stamp
M	R	L	R	L	R	L

W turn 'on the spot' CW with four steps.

- 3-4 W join hands in a circle & move fwd to the M with two polka steps (two-step) placing themselves between 2 men, R sho with R sho of ptr - while M can't ftwk as in Meas 1-2 (stamping) & in last meas place their joined hands over W's heads on their backs.
- 5-8 All in LOD do 6 running-steps and three stamps.
- 9-12 Repeat Meas 5-8, in reverse (RLOD).

REPEAT THE WHOLE DANCE FROM THE BEGINNING.

PART C: (measures 1-12)

Cpls in social dance pos turn with polka-step as you desire and whenever you please.

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Presented by Jan Sejda
Idyllwild Weekend - 1971

(Voh Ogeh-jye) - In The Garden

SOURCE: Dance from province of Kielce; with changing ptrs.

MUSIC: Record: BRUNO HI-FI, BR 50150, Side B, Band 12.

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

Music: $3/4$

PATTERN

Meas

- 1-4 INTRODUCTION: 4 measures of $3/4$ music.
- PART I: (measures 1-10)
- 1 With one waltz-step, cpl takes $1/4$ turn, CW 'on-the-spot'; M starts with R ft, W with L ft.
- 2 With one waltz-step, cpl takes $1/2$ turn CCW 'on-the-spot'; M starts with L ft, W with R ft.
- 3-4 With 2 waltz-steps cpl turn once CW progressing LOD.
- 5-8 Repeat Meas 1-4.
- 9-10 With 6 steps pivot CW 'on-the-spot', turning twice.
- BRIDGE: (Measures 1-4)
- 1 Bow to your ptr with hands on hips.
- 2 Straighten your body.
- 3 Take a $1/2$ turn 'on-the-spot'.
- 4 Take social dance pos with your new ptr (the person that you are facing) & do 3 stamps in place.

Repeat Meas 1-10 with your new ptr. The next BRIDGE will bring you tog with your orig ptr, with whom you do this pattern in LOD again.

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(Veesh'luck)

SOURCE: Couple dance from Wisla.
 MUSIC: Record: BRUNO HI-FI, BR 50150, Side B, Band 8 (Cem ja sie tam nachedzil).

STARTING POSITION: Circle of ptrs in social dance pos, M's back to ctr of the circle.

MUSIC: 2/4 PATTERN

Meas

1-4 INTRODUCTION: Four measures of 2/4 music.

PART A: (Measures 1-6)

1 Twd LOD, M start with L ft, W with R ft; side-step, close.

Ct.	1	2
	side-step	close
M	L	R
W	R	L

2 Two side-steps, close in LOD.

Ct.	1	and	2	and
	side-step	close	side-step	close
M	L	R	L	R
W	R	L	R	L

3 One side-step and a heel-stamp in LOD.

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

4-6 As in Meas 1-3, but opp ftwk & in reverse direction (RLOD).

PART B: (Measures 7-20)

7-10 With four pelka-steps turn solo 'on the spot', with hands on hips. M turn CCW, W turn CW. (One or two turns).

11 Ct. 1 - Hop on L ft extending R toes fwd.
 Ct. 2 - Change your feet extending L toes fwd.

12 Repeat Meas 11.

13 Ct. 1 - Jump on both feet (feet together).
 Ct. 2 - Hold.

14-17 As in Meas 7-10.

18-20 As in Meas 11-13.

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