

IDYLLWILD CAMP 1975

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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 23 - 27 1 9 7 5

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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

BAILE DA CAMACHA
(Bi-ly da Camasha)

-1-

Portuguese

This dance is from an area in Madeira, Portugal. Mary Baline saw it while visiting in Madeira and discussed it with Carlos M. Santos, who describes it in his book TROVAS E BAILAIOS DA ILHA. She taught it to the Castanets, who first presented it at the Camellia Festival in Sacramento in 1956.

The dance has many figures which are called by a leader. Mary Baline chose ones for this version that would be appropriate to a large group and would fit this ten-inch recording.

MUSIC: RECORD - Columbia MR 129 "Baile da Camacha". National Label 4003-A

FORMATION: 4 to 6 cpls in a set as for a contra dance. Line of M facing a line of W. Ptrs facing, M L shoulder twd music or head of line.

STYLE: The dance is very relaxed. The shoulders are rather slouched and the arms swing with the movement of the body with snapping of the fingers to accent the beat of the music. Elbows are bent and hands about shoulder height.

STEPS: Step-hop and point. Step-hop is flat; on the hop bent knee and ft are lifted under the body. The sole of the ft is always twd the floor. Step-hop for both M and W starts on R ft and is used throughout all Figures except 2 meas of the Chorus.

MUSIC: PATTERN

Meas.

No introduction

I FOUR HAND STAR

Starting at the head of the set 2 cpls form a R hand star

M M
W W

If there is an odd cpl at the ft of the set, they form a 2 hand star and follow all directions as for a 4 hand star. Free hand is at shoulder height snapping fingers.

A 1-8 Dancers turn in R hand star with 16 step-hops.

B 9-16 Reverse action of meas. 1-8 in L hand star.

CHORUS

C 17 Both M and W move bwd away from ptr with 2 step-hops.

18 Both move fwd twd ptr with 2 step-hops.

19-20 With wt on L, point R toe and tap it 4 times (ct 1,2; 1,2).

During these taps R tow of M and W are almost side by side. R arm is low; L arm is high.

21-24 Repeat action of Chorus meas. 17-20.

II WOMAN TURNS AND CROSS HAND TURN

- A 1-2 Ptrs join R hands and W turn CW under joined hands with 4 step-hops, back of L hand on hip, while M does 4 step-hops in place.
- 3-4 With both hands on hips W turn CW in place with 4 step-hops, while M does 4 step-hops in place.
- 5-8 With both arms at shoulder height ptrs circle each other DW with 8 step-hops. (With 4 step-hops ptrs have changed places, continually facing each other. With 4 more they return to place.) Ptrs join both hands crossed, R with R over L with L.
- B 9-12 Keep elbows level with wrists and sway together as cpl turns CW once in place with 8 step-hops.
- 13-15 Repeat action of FIG II, meas 5-7 except that ptrs change places with 3 step-hops and return to place with 3 step-hops.
- 16 Both M and W individually turn CW in place with 2 step-hops.
- C 17-24 Repeat action of CHORUS, meas 17-24.

III SMALL CIRCLES

- AB 1-2 Form 2 circles in the following manner. M make 1 circle, W make a separate circle. To form the circles first and last dancer move twd each other; ctr dancers move bwd away from the line.
- 3-12 Place hands on neighbor's shoulders and circle turns CW 3 or 4 times.
- 13-16 Break circle and return to original place. 32 step-hops for entire figure.

CHORUS WITH CROSS OVER

- C 17-18 Ptrs change places with 3 step-hops circling each other CW, approach each other with 1 step-hop.
- 19-20 Repeat action of original Chorus, meas 19-20.
- 21-24 Repeat action of Chorus with Cross Over, meas 17-20, returning to place.

IV WOMAN TURNS AND CROSS HAND TURN

- AB 1-16 Repeat action of FIG II, meas 1-16
- C 17-24 Repeat original Chorus, meas 17-24.

V LARGE CIRCLE

- A 1-8 Lines of M and W approach each other. M turn and all face same direction as W. M now has original ptr on his R, in single line. Single line move L while ends close in and join hands in a single circle. Circle L for a total of 16 step-hops from beginning of the Figure.
- B 9-16 Release hands and assume original finger snapping pos with arms. Individual dancers reverse direction and move R, M pursuing W who turns at will either CW or CCW flirtatiously with 16 step-hops.
- C 17-24 Repeat action of original Chorus except that all dancers move bwd away from ctr of circle, and fwd twd ctr of circle. Ptrs are not facing. Dance ends with all R toes pointed twd ctr of large circle.

Presented by Vyts Beliajus
Idyllwild Workshop - 1975

BAL DEL TRUC
(Bahl del trook)

-4-

SOURCE: This dance and its music resemble so closely the Czech dance "Strasak" and several similar dances of other countries, that one wonders about its origin. It is possible that it may have come from Central Europe during the time of the Austrian occupation of north-eastern Italy, or it might have migrated from Italy at that time. This dance is also known as "La Vinca".

MUSIC: RECORD - Folkraft 1408B

FORMATION: Cpls around the room, moving CCW

MUSIC: PATTERN

Meas.

FIGURE I

Position - social dance pos, partly open, that is, cpls facing CCW rather than each other. Fwd hands clasped.

A & repeat Action - Skip. Starting with outside ft (M's L, W's R). 32 skips around the room, revolving CW and moving around the room CCW.

FIGURE II

B & repeat Position - Ptrs drop hands, face each other, M's back to ctr of circle.

Action - Scolding. Pause (meas 9), stamp 3 times with R ft (meas 10), pause (meas 11), clap own hands 3 times (meas 12), shake R index finger near ptr's face, bringing own head near to ptr, finger near heads tilted to the R in a scolding and flirting attitude (meas 13), shake L index finger, with heads tilted L, (meas 14). On second beat of meas 13 & 14, music may stop completely and dancers must stand still until it starts again; this makes for lightness of mood. On meas 15 to 16, both turn individually CCW with 4 steps, W holding skirt and M with thumbs in his belt. End facing each other, with both ft together.

Repeat FIG II

Repeat dance as many times as desired.

Presented by Vyts Beliajus
Idyllwild Workshop - 1975

BALLO SARDO OR BALLO TONDO

-5-

SOURCE: Sardinia is the only region of Italy which still has an old line dance similar to the ones of the Balkan countries and the near East.

The figures follow each other according to the music and the whim of the leading cpl. However, from observing the Sardinian people a pattern similar to the one below seems to emerge.

MUSIC: RECORD - Folkraft 1407B

FORMATION: Open circle composed of cpls or individuals facing ctr. A cpl may be composed of 2 women or 2 men. Ptrs hold hands, occasionally everyone holds hands around the circle. Ptrs stand side by side, erect, serious, arms straight down. Group inches gradually to the L, CW. Count in phrases of 12 beats.

OPENING FIGURE:

Dancers move rhythmically in place for 12 counts, (the movement comes from a springing motion in the legs). At the 9th count, leading cpl raises arms and hand holding ptr straight fwd, all others do the same; then on the 11th count all arms are lowered rapidly down to indicate the beginning of the dance.

MUSIC:

PATTERN

Meas.

FIGURE I STEP POINT, STEP POINT

A & repeat Step on R ft (ct 1), point with L ft in front of R (ct 2), step on L ft (ct 3), point with R in front of L (ct 4). Do this 6 times.

FIGURE II STEP, POINT, STEP-TOGETHER STEP

B Step on R ft (ct 1), point with L in front of R (ct 2), then moving to the L with L ft, step-together step (Ct 3 & 4), feet hardly leaving the ground. Do this 6 times.

FIGURE III TO CENTER AND BACK

C & repeat Walt fwd starting on R ft (ct 1), L (ct 2), R (ct 3), point with L in front of R (ct 4), step on L (ct 5), swing R ft across L (ct 6); back away from ctr with R ft (ct 7), L (ct 8), R (ct 9), point with L in front of R (ct 10), step on L (ct 11), swing R ft to L (ct 12). Repeat 3 more times.

FIGURE IV STEP, POINT, STEP-TOGETHER STEP

D Same as FIG 2 except usually faster. When the music accelerates the M enliven their dancing by lifting their legs higher and tilting ft diagonally as in sketch. W continue to dance close to the ground, smoothly.

Repeat the dance as many times as desired.

LA LAVANDERA
(Lah lah-vahn-der-ah)
(The Washerwoman)

-6-

SOURCE: La Lavendera was a favorite dance done in different parts of Northern Italy. The man struts around the girl with the attitude of a young rooster and there is much room for flirtation.

MUSIC: RECORD - Folkraft 1407A

FORMATION: Cpls in a circle around the room moving CCCW.

MUSIC

PATTERN

Meas.

FIGURE I

Position - M R arm around girl's waist, his L hand on his hip, palm in, thumb fwd from the waist. Girl's R hand on M's L shoulder, her L hand holds her skirt, rather close to body. She has a white handkerchief hanging from her waist at R side.

A & repeat Action - Step, step, step - together - step.
M starts fwd with L ft, girl back with R ft, step, step, step-together step (8 times) revolving C while the whole circle moves CCW.

FIGURE II

Position - M has hand on own hips, thumbs fwd, he is slightly bent fwd from the waist during slow steps and slightly bent back on the fast steps. W takes handkerchief from her waist, holds one end with L hand on her R thigh, and with her R hand holding the other end, she makes scrubbing motions as if using her thigh as a washboard. Ptrs follow each other with their eyes.

B & repeat Action - Washing clothes - strutting.
M describes a quarter of a circle around the W, first C then CCW; first with 3 jaunty steps R, L, R pause, L, R, L pause; then reversing direction and following music takes 8 tiny steps pause, then 8 more in the same direction, his feet scraping the floor. W makes 3 washing clothes motions on her thigh in time with music, pause, then 3 more; pause then 8 fast rubs pause, 8 more, pause; following M with her eyes.

Repeat whole dance as many times as desired, end with FIG I.

Presented by Vyts Beliajus
Idyllwild Workshop - 1975

NEVESTINSKO HORO
Macedonia
(Nay-ves-tinsko Ho-ro)

-7-

SOURCE: Learned from native in Bulgaria by Michel Cartier

MUSIC: RECORD - Folk Dancer NH 3050, or LP MH 1

FORMATION: Open circle of W, Hands held fwd, head high, arms gently curved.

NOTE: This dance is reserved for the newly wed women of the village. Because of their new social position they are not allowed to dance or even look at other men, so they have their own horo. It is very solemn and slow. Because the costumes are thick and heavy, only feet and knees move. Leaders carried handkerchiefs. It is an old dance from Debar.

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

MUSIC: 7/8

PATTERN

Meas.	Ct	Pattern done to singing.
1	1	Move RF in a small arc fwd to R
	2	Place RF on ground to R, but don't put wt on it yet.
	3	Put wt on R Ft.
2	1	Continuing to R, bring L ft fwd in air.
	2	Continuing to R, place L ft on ground, but don't put wt on it.
	3	Put wt on L ft.
3		Same as meas. 1
4	1	Step onto L ft in front of R ft, raising R ft a bit in back.
	2	Slow lift in this pos and come down again.
	3	Slow lift in this pos and come down again.
5	1	Step back on R ft, leaving L ft extended slightly fwd
	2	Slow lift in this pos and come down again
	3	Slow lift in this pos and come down again
6	1	Step L ft in back of R heel, moving bkwd
	2	Step R ft in back of L heel, moving bkwd
	3	Pause

NEVESTINSKO HORO CONTINUED

-8-

MEAS.	CT.	PATTERN
7	1	Ft together, raise on toes and come down on both heels
	2	Pause
	3	Pause
8		Repeat movement of meas. 7
9	1	Step onto R ft across in front of L ft.
	2	Slow lift and come down again
	3	Step onto L ft in its pos.
10	1	Step R on R ft
	2	Slight lift on R ft and come down again
	3	Step on L ft across in front of R ft.

DURING THE INSTRUMENTAL INTERLUDE

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

Presented by Vyts Beliajus
Idyllwild Workshop - 1975

QUADRIGLIA ITALIANA
(kwah-dree-lee'ah ee-tah-lee'ah-nah)

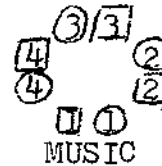
-9-

TRANSLATION: Italian Quadrille

MUSIC: Folkraft LP-38, side A band 3.

FORMATION: Quadrille: four cpls form a square, each W (O) on R of M (D).
Cpl 1 has back to music and cpls are numbered CCW 1-2-3-4.

NOTE: The music is in 8 meas phrases; no particular phrase goes with any particular figure. Walking steps are used throughout, two steps per meas.



MUSIC: 2/4

PATTERN

Meas.

- 1-3 INTRODUCTION: Bow to ptr (ct 1-2), bow to corner (ct 3-4),
join hands in a circle (ct 5-6).
- FIGURE I CIRCLE
- 1-8 Circle L (ct 1-16).
- 9-16 Circle R to place (ct 9-16).
- FIGURE II SALUTATION
- 1-4 Joining inside hands, cpls 1 and 3 fwd to ctr (ct 1-3). Bow
to eachother (ct 4), and back to place (ct 5-8).
- 5-8 Cpls 1 and 3 fwd to the ctr (ct 1-3), release hands and turn
back to back with ptr, and join inside hands with opposite
(ct 4), man 1 lead W 3 as she moves fwd 3/4 around a CCW
circle to his home position to finish as his new ptr, and
M 3 lead W 1 similarly (ct 5-8).
- 9-16 Cpls 2-and 4 the same. Repeat meas 1-4.
- 17-32 Repeat meas 1-16, W returning to original ptrs.
- FIGURE III STAR PROMENADE
- 1-4 M star L (each join L hands with opposite M) and "star
promenade" with own ptr (inside hands still joined) (ct 1-
..6), M release ptr's hands and, with two longer steps, move
fwd to join inside hands with next W ahead (W keep on
walking (ct 7-8).
- 5-16 Repeat meas 1-4 thrice (4 times in all) to finish with
original ptr.

FIGURE IV FORM CONTRA LINES

- 1-8 Cpl 1 lead others into two straight lines, M in one line and W in the other with ptrs facing about 6 ft apart, then pause until the end of the 8 meas musical phrase (ct 1-16).

FIGURE V SALUTATION IN LINES

- 1-4 M fwd, bow and back to place as FIGURE II above.
 5-8 W the same: Repeat meas 1-4.
 9-16 Repeat meas 1-8.

FIGURE VI REEL DOWN THE LINE

- 1-16 Cpl 1 turn with R hand $1\frac{1}{2}$ around (ct 1-8), release ptr and M 1 join L hands with next W in line while W 1 join L hands with next M in line and these pairs turn with L hand once around (ct 9-12), release L hands and cpl 1 turn with R hand once around in the ctr (ct 13-16), release ptr and continue similarly, turning L hands with the next in line (ct 17-20), R hands with ptr in ctr (ct 21-24), L hands with last in line (ct 25-28), then R hands with ptr $1\frac{1}{2}$ around and M 1 take last pos in M's line while W 1 take last pos in W's line (ct 29-32)
- 17-64 REPEAT meas 1-16 thrice (4 times in all) so each cpl reels down the line in turn. (NOTE: On this recording there is enough music so each cpl may reel independently, as intended in the original form of the dance. Lack of sufficient music on many other recordings requires this reeling to be condensed or doubled up so that as cpl 1 reaches cpl 3 a new head cpl begins to turn $1\frac{1}{2}$ and then reel down the line etc., thus taking only 32 meas for this figure.

FIGURE VII GRAND RIGHT AND LEFT

- 1-16 Each turn $\frac{1}{2}$ L in own line so R shoulder is twd ptr. W step in place while M 1 lead M's line fwd in a U-turn L down outside of M's line to foot of set and face the last W in line (W 2). M 1 and W 2 start to GRAND RIGHT AND LEFT: take R hands and both move fwd passing R shoulder to meet a second person, take L hand of that person and move fwd passing L shoulders to meet a third person, take R hand of this person and move fwd passing R shoulders so all meet own ptr with L hand, and...continue until ptrs meet with L hand the second time. Each W begins to move fwd as soon as M 1 takes her hand. Finish with original ptr in Varsouvienne pos, all cpls facing CCW in a circle.

FIGURE VIII PROMENADE

- 1-4 Cpls promenade CCW in Varsouvienne pos (ct 1-4), M raise R arm and move joined R hands fwd in a CCW arc to the L

across in front of him to behind him (over the head of his ptr and over his own head while W turns L once around as she moves to his L then behind him). All hands remain joined until woman is behind her ptr then release hands and M move slightly fwd to join new W in front of him (ct 5-8).

5-16 Repeat meas 1-4 thrice (4 times in all). Finish with original ptr in original pos.

FIGURE IX WIND AND UNWIND

1-16+ Join hands and circle R (ct 1-8) then: M 1 release L hands with W 4 while all others keep hands joined and M 1 stand still while W 4 lead the line to the L in an inward spiral until all are wound around him, then M 1 lead out under the arch formed by the joined inside hands of cpl 4 then finally again into the circle formation to finish with a bow (or lead the dancers offstage.

MEN STAR (LEFT) Men put L hands in ctr and move fwd CCW around that ctr.

NOTE: First viewed by Vyts at Chicago's Hull House in the 1920's, this sequence has become a "standard" with many international folk dance groups. A number of other figures exist, but these above are the most interesting.

FIG III

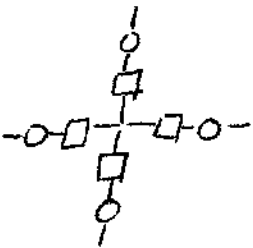


FIG IV

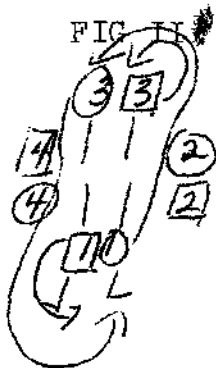


FIG VI

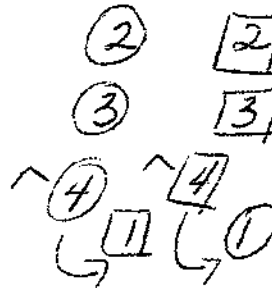


FIG VII

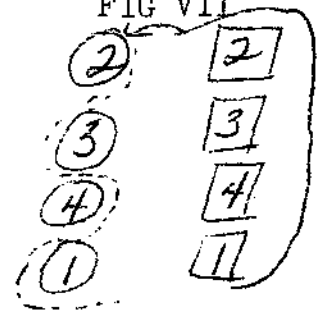
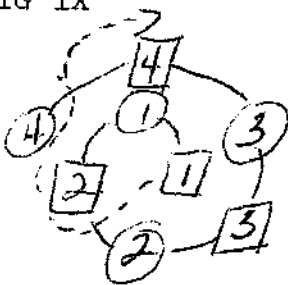


FIG IX



R"HOD HAT"LAIM
(ISRAEL)
DANCE OF THE FLOCKS

-12-

SOURCE: Following a Yemenite dance pattern, Mrs. Gert Kaufman, Palestinian Choreographer, set the following lovely step combinations to an old Israeli shepherd song. It is a mixer which affords a great deal of fun. This dance we hope, will be one of the Israeli dances now cropping up so abundantly, which may survive the onslaught of choreographers. There are two versions, one a shepherd dance with rods (or sticks), and the one described below.

MUSIC:

FORMATION: A large circle of cpls. M's backs to ctr. Their palms held open and upward. W face M with their palms resting on their ptrs.

MUSIC:

PATTERN

Meas.

- 1-2 With 8 running steps run CW in place describing a complete circle.
- 3-4 Same as meas 1-2 in reverse.
- 5 Release hold. Stoop down, clap ptr's R hand (on syncopated note) with own R, clap ptr L with own L. Repeat R and L again. With each clap rise higher and with the claps shout "Ha, ha, ha, ha."
- 6 Repeat the clapping downward and this time shout "ho, ho ho, ho".
- 7 Stand erect. Place palms together and push hands up until straight, then directly down, shouting "Hey" once.
- 8 Stand in original pos. Do a balance step with a slight knee bend (debka bend) to own L and to R.
- 9 M repeats once more the two debka bends while the W either runs up to or turns to the M to her right with four running steps. Repeat dance from the beginning.

SONG TEXT:

BiMtsiltayeem u'b'tupeem
Meh meh meh meh kol nareem
V'eynenu be'hareem
Adarim al adarim

With cymbals and with drums
meh meh meh we'll sing with rams
Joyously a watch we keep
Hillsides full with flocks of sheep.

Ha, ha, ha, ha
Ho, ho, ho, ho
Hey.....

Ha'shual ba'gay tsoreakh
Tsel golesh min he'hareem
Shtoo mee shoket ha'yareakh
Adarim al adarim

In the valley slinks the fox
As he watches sheep in flocks.
While the shadows disappear
And the flocks the river near.

Translated by Byts Beliajus.



Presented by Vyts Beliajus
Idyllwild Workshop - 1875

VESTUVIU
(Wedding Polka)

-14-

FORMATION: Four cpls, hands joined in a single circle.

MUSIC: RECORD - FOLKRAFT LP 39B

MUSIC:

PATTERN

Meas.

1-8 Polka to R, stamping on 8th meas.

1-8 Polka to L, stamping on 8th meas. Release hands.
Repeated

9-16 Girls form inner circle with joined hands and polka to L (CW); boys in outer circle polka to R, all stamping on 8th meas. when all should be back to original pos.

9-16 Boys form inner circle with joined hands and polka CW; girls polka outside, CCW; all stamp on 8th meas.
Repeated
Boys face ptrs.

DOS-A-DOS

17-20 A shoulder do-si-do. Ptrs pass L shoulders, back to back (1 meas); face ptr and do another polka step, dancing around each other (1 meas.), bring fwd L shoulder, passing back to back to reach own places (1 meas.). Now, everyone facing ctr stamps three times (1 meas).

21-24 Above do-si-do figure is now repeated by the boy with the girl to his L, stamping in place on the 8th meas.

REFRAIN TRIO

25-28 Cpls join inside hands. Cpl 3 raises joined hands and with polka steps changes places with cpl 1, who polka under the arch formed by cpl 3. When reaching the new pos, cpls release hands and turn around to face ctr. During this time, cpls 2 and 4 move twd their own R with a step R, together; Step R, together (2 meas.) then step L, together; step L, together (2 meas).

29-32 Cpl 2 then goes under the arch made by cpl 4 as they dchange places, while cpls 1 and 3 do the balance step.

25-32 Cpls 1 and 3 go back to own places, with cpl 3 going under arch this time. They are followed by cpls 2 and 4, with cpl 4 going under the arch. Free cpls balance in place.
Repeated

TURN

FORMATION: Inside hands joined with ptrs. Boys move CCW on inside of

CIRCLE

- 1 Boy turns girl under his R hand, each doing a polka step.
- 2 Boy moves up to next girl with three stamping runs; girl dances polka step in place.
- 3-8 Boy progresses, turning a new girl every second meas until back to his own place.
- 1-8 R hands joined; girls move CW, outside of circle, turning
Repeated boys as above.

VISITS

- 9-12 Boy 1 meets girl 3 in ctr of square and polkas with her in the Lithuanian dance pos, returning to places. At the same time cpls 2 and 4 polka in place with own ptrs.
- 13-16 Boy 2 meets girl 4 in ctr as cpls 1 and 3 polka in place.
- 9-16 The above is repeated first by boy 3 with girl 1 and then
Repeated by boy 4 with girl 2. The others polka in place.

CLAPPING

- 17-18 Girls do 2 polka steps to ctr.
- 19 Clap once.
- 20 Return to places with one polka step
- 21-24 Boys repeat above

Repeat Refrain Trio

Either finish at end of refrain with a bow, or play Meas 1-8 and dancers polka off stage.

Presented by Vyts Beliajus
Idyllwild Workshop - 1975

BIALY KUJAWIAK
(Beeya-wee Koo-yah'vee-ock)

-16-

SOURCE: Province of Kujawy, Poland

MUSIC: RECORD - MUZA SXL 0776, side B, band 6

FORMATION: Circle with backs twd ctr, shoulder to shoulder, hands joined, arms extended fwd at shoulder level, relaxed.

MUSIC: 3/4

PATTERN

Meas

PART A

- 1 Bending L knee, reaching fwd with R ft, take 1 step (ct 1) bring L ft to R ankle, (ct 2), hold (ct 3)
- 2 Repeat meas 1 with opposite footwork
- 3 Step fwd R ft (ct 1), brush L ft fwd and back (ct 2,3)
- 4 Step diagonally L fwd with L ft (ct 1), bring R ft to the L and stamp two times with L heel (ct 2,3)
- 5-6 Repeat meas 1-2
- 7 Place hands on hips, turn $\frac{1}{2}$ turn CW with three steps (ct 1,2,3 R,L,R) finishing facing ctr
- 8 Take two stamps L,R, in place (ct 1,2) hold, finish with hands joined.

PART B

- 1 Take three steps to ctr, R,L,R, (light running) (ct 1,2,3)
- 2 Same as meas 4 Part A, step, heel, heel
- 3 Same as meas 1 back
- 4 Same as meas 2, step, heel, heel
- 5-8 Repeat meas 1-4 PART B

PART C

- 1 Cross R ft over L, Step (ct 1), 2 heel clicks (ct 2,3)
- 2 Stradle pos sway to the L (ct 1,2,3)
- 3-8 Repeat meas 1-2 PART C three more times
- 9 Hop on L ft, bringing R ft fwd touching floor (ct 1), change, hop R, L extended fwd (ct 2, both feet together jump two times in place (ct 3 &))

10-12 Repeat meas 1 Part C, three more times

PART D

1 Side step R, (ct 1), close L (ct &), side step R swing
L across R (ct 2), step L swing R across L (ct 3)

2-8 Repeat meas 1 Part D seven more times

9-12 Repeat meas 9-12 Part C

Repeat Part C & D

BRIDGE

1 Step, heel, heel, R,L,L

2 Step, heel, heel, L,R,R

3 Turn on the spot with 3 steps CW, R,L,R

4 Stamp three times on the spot, L,R,L

FINALE

1-8 Same as meas 1-8 Part B only facing and moving twd ctr
ending facing away from ctr.

Presented by Jan Sejda
Idyllwild Workshop - 1975

DOBIERANY
(dough-beh-raw-nee)

SOURCE: Province of Kujawy, Poland

MUSIC: RECORD - MUZA SXL 0776, Side B, band 3

FORMATION: Cpls in varsouvienne pos, facing LOD (Varsouvienne pos - elbows straight, R hands extended high, L hands extended at shoulder level)

MUSIC: PATTERN

Meas

- 1 M moves to his R with R ft; W moves to her L with R ft, stepping behind L ft (ct 1, 2 steps progressing slightly (in place) (ct 2-3).
- 2 With 3 steps, M returns to original spot, with back to ctr; while turning the W CW. W finishes facing M, in shoulder-waist pos.
- 3 With R hips adjacent and in sitting pos, take 3 large steps, heel first, turning CW
- 4 Straightening knees and up on toes, facing each other turn rapidly CW, with as many tiny steps as measure allows. Finish with M back to ctr
- 5 Bend knees while moving M's L, W's R to stradle pos - at the same time M's L and W's R hands lovingly moves down to partner's arm to waist (ct 1). Sway to LOD, straightening knees (ct 2), hold pos (ct 3)
- 6 Footwork as in measure 5 but in RLOD. DO NOT CHANGE HANDS
- 7 In LOD cpls take 3 running steps, hands as in meas 5-6
- 8 W turn on the spot, CW $1\frac{1}{2}$ turns resuming varsouvienne pos with M behind her. M continue next 3 running steps in LOD finishing in varsouvienne pos with W ahead of him.

Repeat dance from beginning with new partner.

Presented by Jan Sejda
Idyllwild Workshop - 1975

MAZUR

-19-

SOURCE: Polish National Dance

MUSIC: RECORD - MUZA SXL 0776, Side A, band 3

STEPS: MIJAN, BASIC MAZUR STEP: Extend R ft fwd, toe pointed, landing on R ft with knee bent, bring L ft thru, knae bent, step on L ft and take R ft step (ct &,1,2,3)

CHOLUPIEC HEEL CLICK Heelclick (ct 1), side step (ct 2), close (ct 3)

FORMATION: Circle of cpls facing ctr, M's R, W's L hands joined and extended fwd, free hands on hips.

MUSIC

PATTERN

Meas

PART A

- 1-4 M take kneeling pos, facing ctr, W dance around him CCW with 4 basic mazur steps.
- 5-8 M raise up, ALL HANDS JOINED do 4 heel clicks in LOD
- 9-16 Repeat meas 1-8 in PART A

PART B

- 1-4 Repeat meas 1-4 in PART A
- 5-8 Men - 4 heel cliks in LOD - Women - 2 basic mazur steps to ctr of circle, 2 basic mazur steps returning to ptr
- 9-16 Repeat meas 1-8 Part B

PART C

- 1-4 M's R, W's L hands joined and extended fwd do 4 basic mazur steps in LOD facing
- 5-8 Keeping inside hands joined, M turn $\frac{1}{2}$ CW as he places his L hand behind W's back, taking her R hand in his L. With 4 basic mazur steps, cpl turn CCW on the spot.
- 9-16 Repeat meas 1-8 Part C

PART D

- 1-4 4 basic mazur steps in LOD as in meas 1-4 of Part C
- 5-8 Cpl circle with 4 basix mazur steps, CCW, hands joined arms rounded.

MAZUR CONTINUED

9-16 Repeat measure 1-8 Part D

-20-

PART E

1-16 Repeat Part A

BRIDGE I

1-4 Stand side by side, R hips together, R hands on ptr's hip, L arms extended high. Cpl turn CW with 4 heel clicks or 2 basic mazur steps.

PART F

1-4 4 basic mazur steps in LOD

5-8 Cpl take $\frac{1}{2}$ turn CCW, M dance in place leading W to ctr of circle with 3 basic mazur steps and 3 stamps

9-12 Repeat meas 5-8 Part F in place

13-16 M form L hand star, all do 4 basic mazur steps in LOD

17-20 4 basic mazur steps moving bkwd to form one circle

21-40 Repeat meas 1-20 Part F

BRIDGE II

1-4 Repeat Bridge I

PART G

1-12 Repeat measures 1-2, Part A

13-16 Repeat Bridge, stamp twice at end.

Presented by Jan Sejda
Idyllwild Workshop- 1975

SOURCE: Providence of Kujawy, Poland
 MUSIC: RECORD - MUZA SXL 0776, side B, band 8
 FORMATION: Ptrs facing, R hands joined over L hands, arms extended to full length.

MUSIC:	PATTERN
Meas.	
	PART A
1-2	Turn individually, M CCW and W CW, with 6 light steps, raising joined hands over your heads, finish back to back, $\frac{1}{2}$ turn, Ct 1, 2, 3, 1, 2, 3. M start L, W start R.
3-4	Stradle pos, sway to M left, ct 1,2,3, sway to M right ct 1,2,3
5-6	Reverse meas 1-2
7-8	Repeat meas 3-4, but facing.
	PART B
1-2	Raise R hands above W head, cpl turn CCW with 6 light steps
3	M turn W $\frac{1}{2}$ turn, raising L hands over her head, 3 light steps CW
4	M turn W CCW to finish in original pos, 3 light steps
5-8	Repeat meas 1-4 Part B
	PART C
1-2	M's L hand and W's R hand joined just above each others wrists, W hand on top, M's R hand, W's L hand as in social dance pos. With 6 light steps, cpl turns CCW on the spot.
3-4	Shoulder waist pos - 12 tiny steps CW, going around as often as possible, on the spot.
5-8	Repeat meas 1-4 PART C
	REPEAT FROM THE BEGINNING
	BRIDGE
1	3 stamps, M - R,L,R, W - L,R,L and bring your hands to the side joined.
2-3	Turn individually, M CCW, W CW with 6 light steps, KEEP HANDS EXTENDED TO SIDE making 1 turn

4

3 stamps in place, TAKE ORIGINAL POS OF HANDS.

Repeat once more from the beginning.

Presented by Jan Sejda
Idyllwild Workshop -1975

POLONEZ

-23-

SOURCE: Polish National Dance

MUSIC: RECORD - MUZA SXL 0776, Side B, band 4

STEPS: One Polonez step requires one meas of music, three beats & three changes of weight. The knee of the weighted L ft is bent, the knee of the free leg R is straight as the extended toe reaches fwd, close to the floor (ct 1), a walking step L (ct 2), a walking step R (ct 3) R knee, bent L foot starting the next count 1 (ct &)

FORMATION: 2 lines, ptrs facing:
 UP W m W m W m W m DOWN
 M w M w M w M w

MUSIC

PATTERN

Meas

4 meas of INTRODUCTION

PART A

1-2 2 polonez steps for cpls to meet close, face to face, starting R ft

3 Each person takes 1 turn on the spot CCW (ct 1,2,3)

4 Ptrs face, feet together and bow

5-12 M's R and W's L hands joined. WM cpl face up wm cpl face down. Cpls facing down form an arch, cpls facing up go under the arch with spolonez step. Cpls moving LOD form one circle.

PART B

1-4 All hands on hips, Mm 4 polonez steps in LOD, Ww 4 polonez steps in RLOD

5 Each person turns CW on the spot.

6 Bow to each other

7-12 Meas 1-6 of Part B in reverse

PART C

1-4 Each cpl circles CCW, hands joined & facing with 4 polonez steps turn twice .

5-8 R elbows hooked, turn around CW with 4 polonez steps, turn twice.

PART D

- 1-2 Cpls facing LOD with R arms extended fwd, hands joined slightly higher than the waist, L hands on hips take 2 polonez steps in LOD
- 3 M turn CCW on the spot, W turn CW on the spot
- 4-5 R elbows hooked turn around CW one turn with 2 polonez steps
- 6 Each person turns on the spot with 3 steps CCW
- 7 Bow as in meas 4 of Part A
- 8-14 Repeat meas 1-7 of Part D

PART E

- 1-16 Head cpl WM and head cpl wm, progress to ctr, the rest follow. Cpls WM for an arch, cpls wm go under and moving fwd form a circle as in Part A

PART F

- 1-12 Repeat Part B

PART G

- 1-4 Same as meas 1-4 in Part C
- 5-6 Same as meas 5-6 in Part C
- 7 Turn
- 8 Bow

AJD' NOGA ZA NOGAMA
(SLAVONIJA, CROATIA)

-25-

SOURCE: Nena Sokcic

MUSIC: RECORD - AMAN 106

FORMATION: Mixed circle, L arm through bent R arm of person to L. R hand is on waist or sash. This old dance has several variants. This common version comes from the villages around Slavonsk: Brod. The song is an integral part of the dance.

MUSIC: 2/4

PATTERN

Meas.

1 Moving L step L (ct 1). Step on R next to L (ct 2)

2 Same as meas 1

3 Same as meas 1, but take no weight on ct 2.

4 Step back on R (ct 1). Close L to R (ct 2)

VARIANT

1-3 Same as basic

4 Three stamps in place beginning R (ct 1, &2) Hold (ct &).

SONG TEXT:

Aj ajde noga sve za nogom, aj sutra ćemo
svi za poslom, svi za poslom, svi za poslom.

Aj ajde noga za nogama, aj sutra ćemo
za svinjama, za svinjama, za svinjama.

Aj svinje ćemo žirovati, aj mi ćemo se
milovati, milovati, milovati.

Aj svinje će nam mirne biti, aj mi ćemo se
poljubiti, poljubiti, poljubiti.

Presented by John Filcich
Idyllwild Workshop- 1975

✓
DRMES FROM VELIKA GORICA
(TUROPOLJE, CROATIA)

-26-

SOURCE: Nene Sokcic and film of villagers

MUSIC: RECORD - AMAN 106

FORMATION: Circle of cpls, joined hands up and fwd with fairly straight elbows.

NOTE: As in many dances, the drmes patterns are improvised, however, the drmes is small and "shimmering" rather than large and "shaking". This drmes is, for notation purposes, divided into five patterns.

MUSIC: 2/4

PATTERN

Meas

PATTERN I

1 Step side R on R (ct 1). Stop on R (ct 2)

2 Same as meas 1, butt opp ftwk. This still moves slightly R.

3-12 Repeat meas 1-2.

NOTE: During this pattern, the M push the R hand (W, L) fwd on meas 1, opp on meas 2.

PATTERN II

1 Step side R (ct 1). Bounce twice on both heels (ct 2, &)

2 Step L fwd R (do not close) (ct 1). Bounce twice on both feet (ct 2, &)

3-12 Repeat meas 1-2

NOTE: This step is the most prevalent drmes in this area. However, dances may miss this step with other drmes patterns especially a step-by-step drmes on either foot.

Repeat Patterns 1 - 2 twice more.

PATTERN III

1-96 Use the step (s) of Pattern II. Patterns change to shoulder-waist pos and move CCW around circle, W travelling bkwd. At will, cpls may rotate slowly CW, still moving CCW around circle.

PATTERN IV

1-16 Use step (s) of Pattern II, but cpls return to circle in a back-basket hold. M's hands are held low. W's hands are joined behind M's necks. Circle now moves slowly CW.

PATTERN V

- 1 Facing slightly L, step across on R (ct 1). Leap slightly onto ball of L (ct 2)
- 2-16 Repeat meas 1. Circle rotates CW.
- Repeat steps IV and V to end of music.

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PART V

- 1-8 In shoulder waist pos (M may have his L hand on W's shoulder do 8 hop-step-step movements CW, the 8th step being a change step hopping on both feet.
- 9-16 Repeat meas 1-8 Part V, CCW, reversing ftwk and holding pos.

PARTS VI TO X

- 1-80 Repeat all of Parts I through IV.

PART XI

- 1-2 With hands held across M and W exchange places using the first $\frac{1}{2}$ of the basic kolo step and passing L shoulders; balance of step is done in place (2 hops).
- 3-4 Both do a L basic kolo step in place.
- 5-16 Repeat meas 1-2 of Part XI three more times so that the ptrs have exchanged places 4 times in all.

PART XII

- 1-4 Ptrs face each other side by side; M holds W's R hand in his R hand while she makes two complete revolutions CW underneath, using 4 of the hop-step-step. M executes 4 such steps in place (small).
- 5-8 Continue CW, cpl makes 4 revolutions in shoulder waist pos using 4 of the hop-step-step.
- 9-16 Repeat meas 1-8 of Part XII

Cpl ends dance standing side by side facing same direction M's R hand around W's waist, her L hand on his R shoulder.

Presented by John Filcich
Idyllwild Workshop - 1975

HAJD' NA LIJEVO
(Croatia)
(HIDE nah LYEH-voh)

-30-

- SOURCE: Various dances with this name (Hajd' na lijevo" means "Lets move to the left") are found throughout Yugoslavia, especially Serbia and Croatia. The version described here is from Slavonia (eastern Croatia), and was learned there by Dick Crum in 1954.
- MUSIC: RECORD - KOLA E-404A, Hajd na levo"
Nonesuch H-72042 "Village Music of Yugoslavia", side 1
band 5, "Hajd na levo."
- FORMATION: Closed circle, mixed M and W. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

MUSIC: 2/4

PATTERN

Meas Rhythm

PATTERN A BOLD WALKING STEPS L AND R

- 1 *↓ ↓* Facing diag fwd L, step boldly in this direction with L ft (ct 1). Step boldly in this direction with R ft in front of L ft, turning to face diag fwd R (ct 2).
- 2 *↓ ↓* Still facing diag fwd R, take a long step bkwd with L ft (this brings circle back to its original circumference) (ct 1). Close R ft beside L ft without taking wt on R ft (ct 2).
- 3-4 Repeat action of meas 1-2, but moving R with opp ftwk. End facing ctr of circle.

PATTERN B 2 DRMS STEPS IN PLACE

- 5 *↓ ↓ ↓ ↓* Fall onto flat L ft in place, bending knee slightly and bringing R ft very slightly off floor beside L ft (ct 1). Rise very slightly onto ball of L ft, straightening knees (ct &). Come down twice (bounce) on both heels together, knees straight, and release R ft at the very last moment in preparation for the next step (cts 2, &)
- 6 Repeat action of meas 5, Pattern B, in place with opp ftwk.
- 7-12 Repeat action of meas 5-6 Pattern B, three more times (4 in all).

NOTE: On Pattern B: In some villages, meas 5-8 are done moving fwd twd ctr, and meas 9-12 are done bkwd away from ctr to return to orig place.

SONG TEXT:

Hajd' na lijevo, jahd' na desno,
hajd' na ono isto mjesto.

Nit na lijevo, nit na desno,
već na ono isto mjesto

Moja nana, stari davo,
pod tarabom dr'jema,

da uvati mene s' lolom,
bolje da me nema.

Sjela cura kraj jarčica,
uvatila šarančica;

šarančić se frlja, frlja,
hoće mala da nadrlja.

Dodi, diko, zarana,
ispecu ti šarana,

ispeću ti ribu malu,
od sarana glavu.

Dodi, diko, okolo,
ja ćupriko bašte,

/: pa ćemo se poljubiti,
moje milo ranče! :/

KOLO KALENDARARA
(KOH-loh kah-len-JAH-rah)

-32-

SOURCE: Introduced to American folk dancers in 1952. Learned by John Filcich from Zdenka Politeo, member of Lado.

MUSIC: RECORD - KOLO PARTY FIP 1505, Side B, band 7

FORMATION: Closed circle, front basket hold, joining middle fingers with second dancer on either side, R arm over. Bend fwd slightly. Face ctr, wt on R.

MUSIC: 4/4 PATTERN

Meas.

PART I STEP SWING AND TRAVEL

- 1 Small step L to L (ct 1); raise and lower L heel while swinging R leg, knee bent, in front of L (ct 2); repeat with opp ftak for cts 3-4.
- 2 Turning and moving slightly to L, step L (ct 1); swing R, knee bent, in front of L (ct 2); continue to move L, turn to face ctr and step R across in front of L (ct 3); raise and lower R heel while swinging L leg, knee bent, in front of R (ct 4).
- 3-4 Repeat action of meas 1-2.

PART II BOUNCE IN PLACE (Drmes = shake)

- 1 Step on full L ft, bending knee (ct 1); with knees straight step R,L in place (cts 2, &). Repeat beg R ft (cts 3, 4, &)
- 2-4 Repeat action of meas 1 Part II, 3 more times.

NOTE: The straight knees on cts 2, & and 4, & of each meas transmit a vibration throughout the body, producing the shake that is typical of drmes steps.

Dance repeats from beginning.

SONG TEXT: Meni kazu kalendari
Da s'u kolu svi becaru//

Meni kazu stare knjige
Da s'u kolu sve nebrige//

Meni kazu stare babe
Da s'u kolu sve barabe//

Meni kazu stare ljudi
Da s'u kolu dobro sudi//

// Repeat all twice, fast.

Presented by John Filcich
Idyllwild Workshop - 1975

MALO KOLO
(MAH-loh KOH-loh)

-33-

- SOURCE: A 4 meas dance from the Vojvodina region of Yugoslavia which uses what American folk dancers call "the basic kolo step". It is a step basic to dances of Vojvodina from which area the first Yugoslav migrants to the United States came.
- MUSIC: RECORD - KOLO PARTY FLP 1505, Side A, band 7
- STEPS: Steps are very small and feet are kept under body. When the basic ftwk is mastered, improvisation with the free ft may be introduced. The pattern begins with a hop and ends with a hop so that after the first time through, 2 hops on the same ft are done consecutively.
- FORMATION: Closed circle, V pos. Sometimes M join hands behind back of neighbors; W if dancing between two M, rest hands on nearest shoulder. When only M are in circle, T pos is used.

MUSIC

PATTERN

Meas

- 1 Hop (lift) on L, at same time place R ft on floor (ct 1); step on R (ct &). This is a second action of R ft and a tremor between the first and second action should be felt. Step L behind R (ct 2); hold (ct &)
- 2 Step R to R (ct 1); hop on R (ct 2)
- 3-4 Repeat action of meas 1-2, but with opp footwork.
- Dance repeats from beginning.

Presented by John Filcich
Idyllwild Workshop - 1975

SOURCE: Moravac is the name of a very popular melody which was used for one of the first U Sest steps introduced by John Filcich. He taught the pattern described below as Variation III. U Sest Koraka means "in six steps" but there are many many possible variations that can be done to the U Sest music. U Sest is a highly improvisational kolo and the steps can be danced within the line by any dancer without interfering with a neighbor's movement if all steps are kept small. The six variations described below are just a few of the many possible.

MUSIC: RECORD - KOLO PARTY FLP 1505

STEPS: Syncopated three occurs in most variations and is done as follows: Step R in place (ct 1); step L beside R (ct 2); step R in place (ct &). Repeat of step begins by stepping L in place. Rhythm is slow, quick, quick. Steps are small, done on balls of feet and with much elasticity in knees.

FORMATION: Open circle, leader at R end, V pos. All steps described are done facing ctr.

MUSIC: 2/4

PATTERN

Meas

PART I BASIC STEP (Hajde! = let's go!)

- 1 Step R to R (ct 1); close L to R (ct 2)
- 2 Step R to R (ct 1); touch L beside R, no wt (ct 2)
- 3 Step L to L (ct 1); touch R beside L, no wt (ct 2)
- 4 Step R to R (ct 1); touch L beside R, no wt (ct 2)
- 5-8 Repeat action of meas 1-4 but with opp footwork.

PART II STEP-HOP AND THREES (Čujes = Listen)

- 1 Step R to R (ct 1); hop (lift) on R (ct 2); step L across in front of R (ct &).
- 2-4 Three syncopated threes in place - R,L,R - L,R,L - R,L,R.
- 5-8 Repeation action of meas 1-4 Part II, but with opp footwork

PART III FOURS (Četiri)

- 1 Step R to R (ct 1); step L in back of R (ct &); step R to R (ct 2); step L in back of R (ct &).
- 2-4 Three syncopated threes in place - R,L,R,- L,R,L - R,L,R.

- 5-8 Repeat action of meas 1-4 Part III, but with opp footwork.
PART IV SEVENS (Sedam)
- 1-2 Seven steps to R beginning R, L ft crossing behind as in Part III. Hold on R (ct 2 of meas 2).
- 3-4 Two syncopated threes in place - L,R,L - R,L,R
- 5-8 Repeat action of meas 1-4 Part IV, but with opp footwork
V TUCKS (Skoče = jump)
- 1 Step R to R (ct 1); hop (lift) on R, bringing L ft close to R and wrapping it behind R (ct 2); step on L behind R (ct &).
- 2-3 Repeat action of meas 1, two more times
- 4 One syncopated three in place - R,L,R
- 5-8 Repeat action of meas 1-4, Part V, but with opp footwork
VI. FOURS AND TUCKS (Četiri and Skočē)
- 1 Fours as in meas 1, Part III
- 2-3 Two tucks steps as in Part V
- 4 One syncopated three in place - R,L,R
- 5-8 Repeat action of meas 1-4, Part VI, but with opp footwork.

Presented by John Filcich
Idyllwild Workshop - 1975

SUSU MILE
(SHOO-shoo MEE-leh)

CUJES MALA -36-
(CHOO-yesh MAH-lah)

MUSIC: RECORD - KOLO PARTY FLP 1505, Side B, band 3

STYLE: Steps are small; bend knees on first ct of each meas, more deeply on 2nd, 3rd, and 4th meas of each dance phrase; dance moves very slightly to R.

FORMATION: Open circle, leader at R end, V pos. Face slightly R of ctr, wt on L.

MUSIC: 2/4

PATTERN

Meas

- 1 Step to R on R, bending knee (ct 1); hop (lift) on R at same time swing L across in front of R (ct 2); step on L across in front of R (ct &)
- 2 Step to R on R, bending knee (ct 1); bring L next to R and bounce twice on both feet (cts 2, &)
- 3-4 Repeat action of meas 2, alternating ftwk.
- 5-8 Repeat action of meas 1-4, with opp ftwk and direction.
Dance repeats from beginning.

Presented by John Filcich
Idyllwild Workshop - 1975

AUSTRIAN DREISTEYRER

-37-

- SOURCE: Introduced by Walter Grothe as taught to him by Margret Krebs, a member of the Austrian Student Good Will Tour, 1951. A dance for three, one man and two girls, from Styria, one of the Austrian Bundesstaaten.
- MUSIC: The original music is not recorded, recommended substitute: RECORD - G'scheerte-Laendler, RCA Victor 25-4147B
- STEP: A laendler step on whole foot, rolled off from heel to toe. The step developed from a fast walking step and consists of one large and two small steps. Step, step, close. Large, small, small. Must be executed even flowing without sway or bounce or stamp, like the even flow of water. The step is executed all through the dance, even in place where needed. Posture firm and erect. A great deal of flirtation and play between the man and his two partners all through the dance.
- FORMATION: Sets of three, one man and two girls; M in ctr, usually in triple circle. Except in beginning and end hands are joined and must not be broken. In the beginning and end free hands of girls on hip.

MUSIC

PATTERN

Meas.

FIG I ENTRANCE

- 1-8 With their backs to the wall the threesome enters, M in ctr, two W at his side. M holds inside R hand with R W shoulder high, extends L arm across his chest and L W holds his L hand in back of M at his R side. All 3 facing ctr of circle and move in above pos twd ctr, starting L ft.

FIG II MAN UNWINDS

- 1-8 M unwinds under his own R arm and both W turn inward under M's raised hands at his side, all now moving in LOD.

FIG III ARCHES

- 1-4 M raises R hand, L W moves under the arch back to her side. M turns with her R hand up, L hand under. Free hands of W on hip. Inactive W steps in place.
- 5-8 Repeat with R girl going under L hand arch.

FIG IV CIRCLE CW

- 1-8 All join hands and circle CW, circle well extended; hands remain joined until last figure, without breaking hold.

FIG V SINGLE WINDOW

- 1-8 M swings both arms fwd and under W's arms, W turn out and

FORM WINDOW. M has his arms straight in front of him with elbows bent up at about 90 degrees. W face each other and are in a 90 degree angle to M. R W's right arm and L W's L arm rest on M's arm, the other arms are high to form the window. M flirts through windows with both W. All turn CCW in this pos.

FIG VI UNWIND

1-8 Unwind and all turn CW

FIG VII SINGLE WINDOW

1-8 Form Single Window as in figure 5, but turn CW

FIG VIII UNWIND

1-8 Unwind and all turn CCW

FIG IX CIRCLE

1-8 All circle CW

FIG X SINGLE KNOT

1-8 M bends over in an about 90 degree angle from waist, places both hands under his R armpit, turns CCW one complete turn, then rises, pulls the R girl thru and then the L girl, arms are well extended

FIG XI CIRCLE

1-8 All circle CW

FIG XII DOUBLE KNOT

1-16 M bends over as in single knot, turns two complete turns CCW, while W continue circling with him. Then M rises and pulls both W through twice, first R W, then L W, then R W again, then L W again. Finish circling CW

17-24 All circle CW

FIG XIII DOUBLE WINDOW

1-8 M raises L arm, turns R, steps through under joined hands of W, all lower hands and circle CW in cross hand pos.

FIG XIV CIRCLE

1-8 W turn out to form double window, same as in single window pos Fig V; all turn CW

FIG XV UNWIND

1-8 Unwind and circle CW

FIG XVI YOKE

1-16 M raises both hands over and behind W's heads; W likewise raise joined hands over and behind M's head; all rest arms on each other's shoulders. In this pos circle CW for 8 meas, then reverse and circle CCW for 6 meas, unwind on 2 meas.

FIG XVII STEP THROUGH

1-8 R W raises L arm, turns R so that her back is twd the joined hands of L W and M. M and L W kneel down on outside knees (M's R, W's L). R W steps over joined hands backwards, the other two rise, unwind and circle CW.

9-16 Same as meas 1-8 with L W stepping through.

17-24 Same as meas 1-8 with M stepping through.

25-32 M raises L arm, turns R, then breaks hold with both W, places arms on W's outside shoulders. W take firm inside hand wrist hold (outside hands on hips). M sits on joined inside hands of W, supports himself strongly on outside shoulders. W carry M off in this pos.

Presented by Vivian Woll
Idyllwild Workshop - 1975

DANCING IN THE VILLAGE
(Russian)

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SOURCE: This is a medley of 3 Russian dances: Ladies' Whim, Tsiganochka, Korobushka.

MUSIC: RECORD - NATIONAL N-4530-B

FORMATION: Cpls in circle formatiø, progressing CCW. Partners in Varsouvienne pos.

STEPS: Turns, Step-swing, Balance step, Polka, Pas de Basque, Two-step, Touch step, Hungarian Break Step, Balance Step, and Turning Step.

MUSIC: PATTERN

Meas.

LADIES" WHIM

PATTERN I STEP SWING STEP

1-2 a. Both walk fwd L,R,L. Pivot on L ft making a half turn to R, pointing with R ft.

3-4 Repeat in opp direction, starting with R ft.

5-8 b. (Moving bkwd). Step back L, swing R ft fwd, step back R, swing L ft fwd. Repeat L and R.

PATTERN II TURN

1-4 a. Repeat Pattern I a.

5-8 b. Partners facing, M takes R hand of W in his R hand. Free hands on hips. As M moves fwd with 4 polka steps, W turns outward to her R 4 times, under joined R arms, starting R ft.

9-10 c. Following the 4th turn, partners drop hands and both make 2 turns outward.

11-12 Joining inside hands again, beginning with the outside ft. the cpl moves fwd with 3 walking steps and close with a light tap on the 4th count.

13-16 Repeat all of Pattern II c in opp direction.

PATTERN III BALANCE

1-4 a. Partners facing, taking R hands shoulder height. Balance twd partner on R ft, balance away. M and W exchange places with 3 walking steps, R,L,R, the W turning inward under the arm of M.

5-8 Repeat balance twd partner, balance away. As the M passes to his place he turns the W under his arm once and a half to assume varsouvienne pos facing CCW.

Repeat from beginning once.

TSIGANOCHKA

- 1 PATTERN I TOUCH STEP AND WALK
- 1 With wt on R ft, touch L ft fwd, hold touch L ft in back of R, hold. Look at ft when pointing back.
- 2 Walk fwd, step L, step R, step L, close R with wt on L ft. The cpl turn at the same time to reverse their direction. Joined hands are raised.

- 3-4 Repeat action of meas 1-2 moving CW. Turn to face CCW.

PATTERN II PAS DE BASQUE

Inside hands joined, outside hands on hips, with closed fist. Cpls facing each other, moving CCW.

- 1 M pas de basque to his L (W R). Repeat pas de basque to R (W L).
- 2 Both turn outward, progressing fwd. (M step L,R,L,R).
- 3-4 Repeat pas de basque and turn continuing in same direction.

PATTERN III WALK STEP

Inside hands joined at shoulder height, outside hands on hips.

- 1 Walk fwd L,R,L, stamp - close R, at the same time turning without dropping hands.
- 2 Walk in other direction R,L,R,close L.
- 3 Pas de basque L, pas de basque R.
- 4 Turn CW in social dance pos with 2 quick two-steps
- Repeat dance from the beginning twice.

KOROBUSHKA

PATTERN I SCHOTTISCHE STEP

- 1-2 Walk fwd (away from center of the circle) step L, R, step-hop L, and at the same time extend R ft. (W moves bkwd starting R).
- 3-4 Repeat, moving back twd the ctr of the circle, beginning with the R ft. Step R, L, step-hop R. (W fwd, start R)
- 5-6 Repeat moving away from the ctr of the circle with the L ft, step L,R, step-hop L. (W moves bkwd start R).

DANCING IN THE VILLAGE CONTINUED

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7-8 Pause slightly and execute Hungarian Break Step. (Hop L ft, and tap R toe fwd (ct 1); hop L ft, tap R toe sdwd (ct 2); hop L ft closing R ft with heel click (ct 3); pause (ct 4). (W start R).

PATTERN II TURNING STEP

9-10 Dropping hands make one turn to R, moving away from each other with step R,L,R, Dancers clap their own hands on ct 4.

11-12 Repeat by turning L back to place. Step L,R,L, clap.

13-14 Ptrns facing, take R hands, balance twd ptr on R, then balance back on L.

15-16 M and W change places with 4 walking steps, R,L,R,L, the W turning to her L under M's arm.

17-18 Repeat action of meas 9-10.

19-20 Repeat action of meas 11-12 in place to face new ptr.

21-24 Repeat action of meas 13-16 with new ptr.

Repeat dance from beginning twice.

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