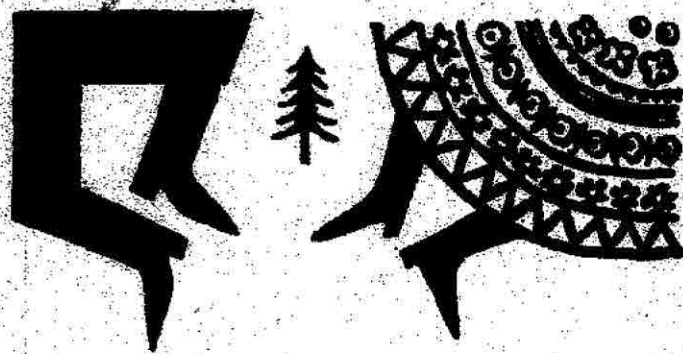


Bemi Debus

IDYLLWILD
FOLK DANCE
WORKSHOP



USC - ISOMATA

JULY 7 - 12, 1968

IDYLLWILD FOLK DANCE WORKSHOP

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Sponsored by
The Folk Dance Federation of California, South
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Idyllwild Campus

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ARAP

1

(Ah'rap)

Macedonia

- SOURCE: "Arap" is a Macedonian dance formerly done by Slav Macedonians who originally lived in Greece. Its style is rather broad and strong.
- MUSIC: Records: (1) Jugoton EPY 3009, Side B, band 2, "Zajko Kokorajko". (2) Macedonia, Vol. 60, Side I, band 5, "Zayko Kokorayko". Note: This second record must be speeded up.
- FORMATION: Dancers (men & women) in a line, hands joined & held out at sides, near shoulder height.
-

PATTERN

Meas.

- 1 With wt on L ft & facing to the R, rise up & come down again on L heel (this movement is called a "chook-cheh") (ct 1); R ft is brought around & fwd in air. Step with R ft still moving to the R (ct 2).
- 2 - 3 Two more steps like the one above, alternating L ft, then R ft, continuing to move to R. (Three such steps in all).
- 4 Turning to face ctr, with wt on ball of R ft, bounce on R ft at the same time bringing L knee up in front & swinging L ft back a little (ct 1); then swing L ft fwd with stiff knee, extending L ft with heel almost touching the floor (ct 2).
- 5 Two steps, L, R, moving straight back from ctr.
- 6 Close L ft beside R ft, & settle onto both heels with accent & hold.
- 7 - 8 Four steps, one per beat, as follows: step fwd on R ft kicking L ft up in back (ct 1); step back onto L ft (ct 2); step R with R ft (ct 1); step L ft across in front of R ft, moving to R (ct 2).

Presented by Gordon Engler
Idyllwild Workshop - 1968

BRIUL

2

(Rumanian Round Dance)

"Briul" means "belt" and the formation "holding belt" gives this name to a certain type of Rumanian dances. The belt dances are found everywhere and under various variations, this one being from Oltenia.

MUSIC: Record: Briul lui Zbarcea on FOLKDANCER MH 1123, 2 meas intro.

FORMATION: Line of dancers holding neighbor's belt (RH over LH).

PATTERN

Meas.

1	Ct. 1	One two-step fwd; RF in front of LF
	&	; LF
	2&	; RF
2	Ct. 1	One two-step fwd; LF in front of RF
	&	; RF
	2&	; LF
3	Ct. 1	One two-step fwd; RF in front of LF
	&	; LF
	2&	; RF
4	Ct. 1	Step back on LF.
	2	Step on RF behind LF.
5	Ct. 1	Step on ball of LF bhnd RF & slightly to L of it.
	2	Step on R toe at R.
6	Ct. 1	Step on ball of LF in place.
	2	Step on R toe crossing to L.
7	Ct. 1	Step on ball of LF in place.
	2	Step on R toe at R.
8	Ct.	Step-hop on R bringing LF fwd, but do not put wt on it.
9	Ct. 1	Cross & step on L toe in front of RF.
	2	Step on R toe behind.
10	Ct. 1	Cross & step on L toe to L.
	2	Step on R toe in place.
11	Ct. 1	Cross & step on L toe in front of RF.
	2	Step on R toe in place.
12	Ct. 1	Stamp on place on LF.
	&	Stamp on RF beside LF.
	2&	Stamp on LF in place, RF going up behind.

BRIUL (con't)

3

NOTE ON STYLING: The first two-steps (meas 1,2,3) are done with the feet almost flat on the floor & without any up & down movement.

The crossing steps (meas 5,6,7,9,10,11) are done with an up & down motion.

The last three stamps (meas 12) are done without any up & down movement & the RF that goes behind at the end comes back forward for the first two-step (meas 1).

Presented by Gordon Engler
Idyllwild Workshop - 1968

GLAMOC

4

(Glah-mohch)

Yugoslavia - Bosnia Region

- SOURCE:** This dance was learned from a folk dance group in Yugoslavia, 1957, by Elsie Ivancich-Dunin. Originating in Bosnia from the area around Glamoc, the dance uses no accompaniment because musical instruments were not played in the area. A caller improvises the sequence and may continue the dance for as long as he wishes. After the call, each figure is continued until the next call; however, the 'Hajde'. (basic) most normally comes between each figure. There is one exception, with the figure 'Vrati' which is done once with each call during the 'Hajde' step.
- RHYTHM:** 3/4, 5/4, 8/4, 6/8. Dance begins with a slow tempo which gradually increases. The caller dictates the tempo.
- FORMATION:** Hand grasp, closed circle facing inward, hands & bent elbows at sho level, bodies erect, feet about 12 in. apart & parallel.

PATTERN

RHYTHM CALLS & FIGURES

I (ee) AND. (Arm movement)

Caller begins arm movement slowly to L & to R, first straightening L arm to L, then slowly bending L arm while straightening R arm to R. The head does not follow the arms but faces twd ctr of the circle.

KRENI KOLO (kreh-nee ko-lo). (Begin the kolo)

Arms stay at sho level; during the two walk steps, L arm is bent, R arm is straight; then arms move in opposition to the turns.

Face L LOD. . . .

3/4

(cts 1 &) step fwd L, step fwd R.

(cts 2 &) step L facing ctr, R in place & wt on L, face R LOD.

(cts 3 &) wt on R facing ctr, L ft in place, face L LOD.

HAIJE (hi-de). (Let's go; basic step)

Arms down at sides in hand hold. Face L LOD.

3/4

(cts 1 &) step fwd L, step fwd R.
 (cts 2 &) step fwd L swinging R slightly in front of L,
 hop on L.
 (cts 3 &) step fwd R swinging L slightly in front of R,
 hop on R.
 When tempo is faster, leave out hops.

VRATI KOLO (vrah-tee ko-lo). (Turn back the line).

Command comes on first ct of basic step.

3/4

(cts 1 &) step fwd L, step fwd R.
 (cts 2 &) step fwd L, pivot 180 degrees CW.
 (cts 3) stamp fwd R.

Let go hands on turn, & keeping L arm in front take hold again with person who was behind but who is now in front. Now the circle is facing out. Continue with basic step until next call.

JEDAN U KOLO (ye-dahn oo ko-lo). (One in the kolo).

Face L LOD.

3/4

(cts 1 &) step fwd L, bring R to L.
 (cts 2 &) step fwd L, face center.
 (ct 3) stamp R into center.

DVA U KOLO (dvah oo ko-lo). (Two in the kolo).

Face L LOD.

5/4

(cts 1-3) like JEDAN U KOLO.
 (cts 4 &) step L in place.
 (cts 5 &) stamp R into center, hold.

TRI U KOLO (tree oo ko-lo). (Three in the kolo)

Face L LOD.

8/4 MEN:

(cts 1-3) Like JEDAN U KOLO.
 (cts 4-7) R knee leans to L,R,L,R.
 (cts 8) R cuts back to where L was, free L ft
 is crossed behind R ankle.

Women:

(cts 1 &) step fwd L, bring R to L.
 (cts 2-8) heels to L,R,L,R,L,R,L.
 Toes stay in place & barely come off ground, knees
 bend slightly when heels come down.

PUZA (poo-zah). (Crawl).

Face L LOD.

6/8

(cts 1-2) step fwd L, step fwd R.

(cts 3&4) step L in place, R in place, L in place.

(cts 5&6) step R in place, L in place, R in place.

STOP (stop).

Just what is says, 'halt'. Everyone freezes into beginning formation, feet apart & parallel, arms sho height, etc.

Dance may continue on if leader so desires or may end; he may put in several false stops.

Presented by Gordon Engler
Idyllwild Workshop - 1968

RACHENITSA NA SRYATA

7

(Ra-che-nee-tsa na Sree-a-ta)

Bulgarian Dance in Contra Formation

- SOURCE:** From dancers in Bulgaria, 1957, 1959. It is performed during the wedding ceremony, when the bride's sister-in-law meets her at her father-in-law's house.
- MUSIC:** Record: (1) Rachenitsa from Briagovo, FOLKDANCER LP MH 109, band 4. (2) Pred Tsenkini Rachenitsa, XOPO LP 1-a, band 6.
- FORMATION:** Dancers form a contra formation (two rows of dancers, 8 ft apart). Alternate M & W preferably. Hands on belt of neighbors, R over L. End dancers carry handkerchief.
- STYLE:** The name indicates the character of the dance: "Na Sryata" means to meet. The action calls for the dancers to meet, part & meet again. It is very free & the dance described below is only a version of what can be done.
- RHYTHM:** The 7/16 rhythm is easily broken down into a quick-quick slow pattern: 1, 2, 3.
- BASIC STEP:** Ct 1: Leap fwd on R ft (on toes).
 2: Close with L ft on toes.
 3: Leap fwd on R ft with a little swing of L ft bkwd. Reverse ftwk to go bkwd.

PATTERN

Meas.

- I.
- 1 Basic step fwd, begin with R ft.
- 2 Basic step fwd, begin with L ft.
- 3 Basic step fwd, begin with R ft.
- 4 Ct 1: Put the L ft fwd.
 2: Pause.
 3: Hop & stamp on this L ft (chukche).
- 5 - 8 Repeat 1-4 but reversing ftwk & going back.
- 9 - 12 Repeat 1-4.
- 13 - 16 Repeat 1-4 but reversing ftwk & going back.

II.

- 1 Ct 1: Jump on L ft fwd, R ft pointed fwd.
2: Jump on L ft fwd, R ft pointed fwd.
3: Move fwd on R ft.
- 2 Repeat but reverse ftwk.
- 3 - 4 Repeat 1-2.
- 5 - 8 Four basic steps going bkwd (start with R ft).
- 9 - 12 Repeat 1-4.
- 13 - 16 Four basic steps going bkwd (start with R ft).

III.

- 1 Ct 1: Jump on L ft fwd, R ft pointed at R.
2: Jump on L ft fwd, R ft pointed in front.
3: Move fwd on R ft, crossed in front of L.
- 2 Repeat meas 1 but reverse ftwk.
- 3 - 4 Repeat 1-2.
- 5 - 8 Four basic steps going bkwd, start with R ft.
- 9 - 12 Repeat 1-4.
- 13 - 16 Four basic steps going bkwd, start with R ft.

IV.

- 1 Ct 1: Hop on L ft & lift R ft, knee bent.
2: Stamp the R ft fwd.
3: Bring the L ft close to the R ft.
- 2 - 4 Repeat meas 1 three times.
- 5 - 8 Four pas de basque moving bkwd, start R bkwd.
- 9 - 12 Repeat meas 1-4.
- 13 - 16 Four pas de basque moving bkwd, start R bkwd.

V.

- 1 Ct 1: Hop on your two feet, R cross in front of L.
2: " " " " " "
3: " " " " " "
- 2 - 4 Same thing but reverse ftwk.

- 5 Ct 1: Lift the R ft in front, knee not bent.
2: The R ft is placed on ground with wt of body on it.
3: Lift the L ft bkwd.
- 6 Ct 1: Lift L ft in front, knee bent.
2: Continue this movement of L ft.
3: Put down L ft behind R ft where it starts.
- 7 Ct 1: Hop bkwd on your two feet, R ft cross behind L.
2: " " " " " "
3: " " " " " "
- 8 Ct 1: Hop bkwd on your two feet, L ft cross behind R.
2: " " " " " "
3: " " " " " "
- 9 - 16 Repeat meas 1-8.

VI.

- 1 - 8 8 basic steps moving bkwd.
- 9 Hop & cross R ft in front of L.
- 10 Hop on your feet apart.
- 11 Hop & cross L ft in front of R.
- 12 Hop on your feet apart.
- 13 Hop & cross R ft in front of L.
- 14 Hop on your feet apart.
- 15 Ct 1-2: Slide fwd on your two feet together.
3: Slide bkwd on your two feet apart.
- 16 Ct 1-2: Bring your two feet together.
3: Pause.

Chukche or Tap: Means the movement when the heel of a foot which is placed on the ground is raised for an instant & brought down again.

SLAVJANKA

10

(Yugoslav)

SOURCE: Learned from Belgrade folk dancers by Dick Crum in 1954.
 MUSIC: Record: NATIONAL 454-B.
 FORMATION: Open or closed circle, hands joined & held at sho height.

PATTERN

Meas.

PART I:

- 1 Ct 1: Feet together in place, rise on toes & come down again onto both heels, gently with flex of knees.
 &: Rise immediately onto toes again.
 2: "Bounce" by quickly coming down on heels again & rising.
 &: "Bounce" again as in ct 2.
- 2 Ct 1: Step to R with R ft, flexing both knees.
 &: Rise immediately onto toes, closing L ft to R ft.
 2&: "Bounce" twice as in meas 1.
- 3 - 8 Do movements of meas 2 six more times, for a total of seven, moving sideways to the R.
- 9 - 16 Same as meas 1-8, but with opposite ftwk & direction; i.e.: Meas 9 done in place, & meas 10-16 done moving to L, leading with L ft.

PART II:

- 17 Ct 1: Step on R ft in front of L ft.
 2: Return wt to L ft in place.
- 18 Ct 1: Step on R ft in place beside L ft.
 2: Hop on R ft in place.
- 19 Ct 1: Step on L ft in front of R ft.
 2: Return wt to R ft in place.
- 20 Ct 1: Step on L ft in place beside R ft.
 2: Hop on L ft in place.
- 21 - 32 Do movements of meas 17-20 three more times, for a total of four.

EL BAILE DEL PALO

1

Guam

El Baile Del Palo translated literally means the "Dance Stick". El Baile Del Palo or the Guam Stick Dance, as it is commonly referred to since its introduction in this country, is done by two dancers. Each dancer holds two sticks, one in each hand, and in a rhythmic staccato of sharp striking sounds, they dance about each other alternately striking the ground, their own sticks, and those of their partner. As the dance progresses, the dancers assume more difficult and unique positions around which they rhythmically demonstrate their nimbleness and great sense of timing to produce an exciting and beautifully coordinated series of figures. The significance and meaning of the dance has been lost over the long period of time consumed by passing it from one generation to another. The dance was brought to this country by Mr. Juan C. Guerrero from Barrigada Village, Guam.

In Barrigada Village the dance is equally shared and enjoyed by women as well as men dancers; though the striking action and direction of the sticks make it more readily appropriate for men dancers. Couples may be comprised of two men, a man and lady, or two ladies.

MUSIC: The rhythmic sound of the striking of the sticks provides the music for El Baile Del Palo. The soft strumming of a guitar often accompanies the dance but is background music in reality. The count is an even 4/4 rhythm.

STICKS: The sticks should be thirty inches long. Longer sticks may be used depending on the height of the dancer. Sticks should be at least one-half inch thick and preferably round and smooth. Dowel rods, readily available at hardware and lumber supply stores, make excellent sticks for this dance. Dowel rods come in various widths and generally one piece four feet long cut in half makes a very suitable and inexpensive pair of sticks. From a safety point of view, the one-half inch thick dowel rod is much more sturdy and will break less frequently under constant use. In addition to the safety factor, it also produces a sharper and more audible sound thus giving the dance its basic charm and effectiveness.

POSITION: Couples stand side by side facing forward. The dancer on the left is the lead dancer. The lead dancer is responsible for cuing and counting repeats in each figure as well as throughout the dance. The lead dancer is referred to as A and the partner as B.

SPECIAL NOTES ON PERFORMANCE:

1. At all times the sticks must be struck together sharply! Each dancer must swing, not hold, the stick so that each count or beat makes a sound. Make free use of wrist action in operating the sticks.

2. Body weight should shift naturally and easily with the action of the sticks. There is no set foot pattern to follow when the dancers move around each other with walking steps; they simply move naturally and smoothly with the rhythm and action of the dance. Jerky motions and undue emphasis on getting in position on the turns, tends to distract attention from the very intricate and effective action made by the sticks.
3. Distance between dancers at all times should be sufficient to allow for easy striking. Undue reaching causes the dancers to look stiff and off balance. The distance between the dancers is the length of stick between outside of feet.
4. The dance sequence is continuous from one figure to the other, therefore it is best to practice and learn a figure for at least two counts beyond the end of that particular figure in order to get the transition from one figure to the next. Perfect this much before adding another figure. In this way the dance becomes progressively easier to do.
5. A's stick is swung parallel with tip slightly up. B's stick is held up at an angle and is swung so that it makes an arc downward.
6. In general the right hand stick should cross over the left hand stick, except where the crossing seems awkward or unnatural.
7. Dancers strike the ground with ends of sticks. When striking ground, sticks are parallel to each other and at a forty-five degree angle with the striking surface.

FIGURE I: STRIKE GROUND, CROSS STRIKE STICKS.

Dancers strike the ground with ends of sticks. When striking ground, sticks are parallel to each other and at forty-five degree angle with striking surface. Dancers then cross and strike their own sticks. The sticks are clearly off the ground for cross strike own sticks. The body is slightly bent forward during the routine. Do not stand up to cross strike own sticks. Sticks barely leave floor to cross. The action is similar to "cross sticks" in Hockey. Action is as follows:

Ct 1: Strike ground	Ct 5: Strike ground
Ct 2: Cross strike own sticks	Ct 6: Cross strike own sticks
Ct 3: Strike ground	Ct 7: Strike ground
Ct 4: Cross strike own sticks	Ct 8: Cross strike own sticks

FIGURE II: LEG SWING, CROSS STRIKE.

Dancers swing right leg forward and cross strike sticks under right leg. Stand erect and cross strike sticks in front of body below waist line. Swing left leg forward and cross strike sticks under left leg. Action is as follows:

- Ct 1: Swing right leg forward, cross strike sticks under right leg.
- Ct 2: Stand erect, cross strike sticks in front of body below waist line.
- Ct 3: Swing left leg forward, cross strike sticks under L leg.
- Ct 4: Stand erect, cross strike sticks in front of body below waist line.
- Ct 5: Stand erect, swing sticks behind hips and cross strike.
- Ct 6: Stand erect, swing sticks in front of body and cross strike.
- Ct 7: Strike near stick of partner. As strike is made, A makes 1/2 turn CW to face opposite direction. Dancers are now standing side by side with L sho almost touching.
- Ct 8: Cross strike own sticks.

FIGURE III: ALTERNATE LEFT & RIGHT SHOULDER IN OPPOSITION.

Dancers step sideways overlapping back of inside legs and strike partner's stick as it swings through between their own legs. Step back into position and cross strike own sticks. Strike partner's near stick, then cross strike own sticks. Dancers step sideways again into a back to back position swinging their sticks down and out to their right and left sides respectively to contact partner's stick. Again they step back into position and cross strike own stick. Action as follows:

A: Ptr's Stand Side By Side, L Shoulders In Opposition:

- Ct 1: Step to own L in strike position, strike sticks between knees; swing L hand stick through ptr's knees from behind.
- Ct 2: Step to own R, cross strike own sticks.
- Ct 3: Strike near stick of ptr.
- Ct 4: Cross strike own sticks.
- Ct 5: Step to own L, stand erect in a back to back position. Swing sticks down and to the R and L sides of body to contact ptr's sticks below waist level.
- Ct 6: Step to own R into position, cross strike own sticks.
- Ct 7: Strike near stick of ptr. As this strike is made both dancers make 1/2 turn CCW, ending R sho in opposition.
- Ct 8: Cross strike own sticks.

B: Ptr's Stand Side By Side, R Shoulders In Opposition:

- Ct 1: Step to own R into strike position, strike sticks between knees. NOTE: Swing L hand stick between own knees; swing R hand stick through ptr's knees from behind.
- Ct 2: Step to own L, cross strike own sticks.
- Ct 3: Strike near stick of ptr.
- Ct 4: Cross strike own sticks.
- Ct 5: Step to own R, stand erect in a back to back position. Swing sticks down and to R and L sides of body to contact ptr's sticks below waist level.
- Ct 6: Step L into position cross strike own sticks.

Ct 7: Strike near stick of ptr. As strike is made both dancers make 1/2 turn CW, ending L shos in opposition.

Ct 8: Cross strike own sticks.

C: Ptrs Stand Side by Side, L Shoulders In Opposition:

Cts 1-8: Repeat action as described in Part A of this fig.

D: Ptrs Stand Side By Side, R Shoulders In Opposition:

Cts 1-8: Repeat action as described in Part B of this fig.

FIGURE IV: WALK, STRIKE, CIRCLE COUNTERCLOCKWISE.

Dancers circle CCW around each other and back to original positions by walking in semi-crouched position as they take measured "cat-like" steps. They strike sticks to ground, cross strike own sticks, and hit partner's near stick as they circle each other. The walk should be smooth and even as the dancers follow the natural rhythm and action of the beats. Three repeats of action of cts 1-4 will place dancers back in original positions. Action as follows:

Ct 1: Strike end of sticks to ground.

Ct 2: Cross strike own sticks.

Ct 3: Strike near stick of ptr.

Ct 4: Cross strike own sticks.

Repeat action of Ct 1-4 twice.

Beginning the third repeat, the action is as follows:

Ct 1: Couples side by side, L shos in opposition. A kneels on R knee as sticks strike ground. B remains standing as sticks strike ground.

Ct 2: Cross strike own sticks.

Ct 3: Strike near stick of ptr.

Ct 4: Cross strike own sticks.

FIGURE V: KNEEL, STRIKE, TURN, STRIKE:

Couples maintain position, A kneeling on R knee, B standing erect with L side toward A. A should kneel facing toward B's L side for best results in executing action required. Action as follows:

A: A Kneels & Faces B's L Side:

Ct 1: A swings L stick parallel and across in back of B's legs, as B steps slightly sideways L into strike position and swings R hand stick down between knees to contact A's stick.

Ct 2: Cross strike own sticks.

Ct 3: Strike near stick of ptr.

Ct 4: Cross strike own sticks.

Ct 5: A swings L stick parallel across in back of and to outside of B's legs, as B steps slightly sideways L and swings R stick down to R of body to contact A's stick.

NOTE: This contact is made outside and slightly back of B's R knee.

Ct 6: Cross strike own sticks.

Ct 7: Strike near stick of ptr. As strike is made, B makes 1/2 turn CCW to face opposite direction. A remains in kneeling position but may shift slightly to L for greater comfort.

Ct 8: Cross strike own sticks.

B: A Kneels & Faces B's R Side:

Ct 1: A swings R stick parallel and across in back of B's legs, as B steps slightly sideways R into strike position and swings L hand stick down and between knees to contact A's stick.

Ct 2: Cross strike own sticks.

Ct 3: Strike near stick of ptr.

Ct 4: Cross strike own sticks.

Ct 5: A swings R stick parallel across in back of and to outside of B's legs, as B steps slightly sideways R and swings L stick down to R of body to contact A's stick.

NOTE: This contact is made to outside and slightly back of B's L knee.

Ct 6: Cross strike own sticks.

Ct 7: Strike near stick of ptr. As this strike is made, B makes 1/2 turn CW to face opposite direction. A remains in kneeling position, but may shift slightly to R for greater comfort.

Ct 8: Cross strike own sticks.

C: A Kneels & Faces B's L Side:

Repeat action as described in Part A of this fig.

D: A Kneels & Faces B's R Side:

Repeat action as described in Part B of this fig.

E: Dancers Stand & Face Each Other:

Repeat action of FIG. IV. On fourth repeat of FIG. IV, B kneels and A remains standing for action.

F: B Kneels & Faces A's L Side:

Ct 1: B swings L stick parallel and across in back of A's legs, as A steps slightly sideways L into strike position and swings R stick down and between knees to contact B's stick.

Ct 2: Cross strike own sticks.

Ct 3: Strike near stick of ptr.

Ct 4: Cross strike own sticks.

Ct 5: B swings L stick parallel across in back of and to outside of A's legs, as A steps slightly sideways L and swings R stick down to R of body to contact B's stick. NOTE: This contact is made on outside and slightly back of A's R knee.

Ct 6: Cross strike own sticks.

Ct 7: Strike near stick of ptr. As strike is made A makes 1/2 turn CCW to face opposite direction. B remains in kneeling position but may shift slightly to L for greater comfort.

Ct 8: Cross strike own sticks.

G: B Kneels & Faces A's R Side:

Ct 1: B swings R stick parallel and across in back of A's legs, as A steps slightly sideways R into strike position and swings L stick down between knees to contact B's stick.

Ct 2: Cross strike own sticks.

Ct 3: Strike near stick of ptr.

Ct 4: Cross strike own sticks.

Ct 5: B swings R stick parallel across in back of and to outside of A's legs, as A steps sideways R and swings L stick down to R of body to contact B's stick. NOTE: This contact is made outside and slightly back of A's L knee.

Ct 6: Cross strike own sticks.

Ct 7: Strike near stick of ptr. As strike is made, A makes 1/2 turn CW to face opposite direction. B remains in kneeling position, but may shift slightly to R for greater comfort.

Ct 8: Cross strike own sticks.

H: B Kneels & Faces A's L Side:

Repeat action as described in Part F of this fig.

I: B Kneels & Faces A's R Side:

Repeat action as described in Part G of this fig.

J: Dancers Stand & Face Each Other:

Repeat action of FIG. IV.

FIGURE VI: DANCERS FACE, TWIST AND STRIKE, LEFT AND RIGHT.

Dancers stand facing each other a comfortable distance apart. Without stepping to face R or L, they twist at the waist and strike sticks to floor to R or L side, as directions indicate, cross strike own sticks, then strike ptr's near stick as they twist to repeat action on other side.

Ct 1: Twisting to own L, strike sticks to ground. Sticks are parallel to each other.

EL BAILE DEL PAJO (con't)

7

- Ct 2: Cross strike own sticks.
Ct 3: Twisting to R, strike near stick of ptr.
Ct 4: Cross strike own stick to R side of body.
- Ct 1: Strike ground on R side.
Ct 2: Cross strike own sticks,
Ct 3: Twisting to L, strike near stick of ptr.
Ct 4: Cross strike own stick to L side of body.
- Ct 1: Strike sticks to ground on L side.
Ct 2: Cross strike own sticks.
Ct 3: Twisting to R, strike near stick of ptr.
Ct 4: Cross strike own stick to R side of body.
- Ct 1: Strike ground on R side.
Ct 2: Cross strike own sticks.
Ct 3: A twisting L to face audience, B taking a 1/4 turn CW to face audience, strike near stick of ptr.
NOTE: Dancer moves, as action goes on, to face audience.
Ct 4: Cross strike own sticks, A crosses own sticks to R side of body while B crosses own sticks in front of body below waist line.

FIGURE VII: ENDING.

- Ct 1: Strike sticks to ground.
NOTE: Sticks are parallel to each other.
Ct 2: Cross strike own sticks.
Ct 3: Strike near stick of ptr.
NOTE: A holds stick parallel with surface as B holds stick up at slight angle.
Ct 4: Cross strike own sticks.
- Repeat action of Cts 1-4 twice.
- Repeat action of Cts 1-3. On Ct 4, cross sticks, without making a sound, in front of chest.

Presented by Millie von Kinsky
Idyllwild Workshop - 1968

SOURCE: Arranged by Millie von Konsky.
 MUSIC: Record: WAGON WHEEL TK 4M-2206.
 FORMATION: Columns of cpls facing alternately up & down the set.
 First cpl facing down, second cpl facing up, with W to
 the R of the M.
 STEPS: Walk, Heel-toe, Slide.

PATTERN

INTRODUCTION: Bow to ptr.

FIGURE I: Cpls Facing.

- 1 - 4 Cpls go in, face their ptr.
- 5 - 8 Cpls away, face their opposites.
- 9 - 12 Cpls away, face their own.
- 13 - 16 Cpls together, reverse.
- 17 - 20 Cpls away, face opposites.
- 21 - 24 Cpls together, face their own.
- 25 - 28 Cpls together, face their opposites.
- 29 - 32 Cpls away from their opposites, return home.

FIGURE II: Patty Cake.

- 1 - 2 Clap own hands, clap ptr's R with R.
- 3 - 4 Clap own hands, clap ptr's L with L.
- 5 - 6 Clap own hands, clap both ptr's hands.
- 7 - 8 Clap own hands, slap own knees.
- 9 - 16 Repeat clapping with opposite.

FIGURE III: Heel-Toe.

- 1 Join hands with opposite M.
- 2 - 8 Dance heel-toe twice, slide sideways four (away from ptr).
- 9 - 12 Slide four sideways back to ptr.
- 13 - 16 Take ptr's hand & back out to place four steps.
 Repeat dance as often as desired.

THE FLEA JUMP

9

(Spanish Flea)

MUSIC: SPANISH FLEA A & M 792

FORMATION: A single circle facing the ctr, or a series of lines. Also may be danced in conga lines without hands or with hands on shoulders or waist. Fun to do in a conga line of 3 - 7 people.

PATTERN

STEP I: JUMP AND WALK.

Keeping feet together & close to floor, take 3 jumps bkwd and hold.

Take 3 more jumps bkwd and hold.

Move fwd taking 3 steps, L,R,L,hold & R,L,R,hold.

REPEAT STEP I.

STEP II: JUMPING APART & TOGETHER, STEP-HOP KICK.

Jump with feet apart & tog, apart & tog.

Step-hop on R ft kicking L ft fwd close to floor. Step on L beside R. Take a step-hop on the L, kicking the extended R ft fwd & step on the R beside L, taking wt.

REPEAT STEP II three more times.

STEP III: FORWARD BREAK & BACK BREAK.

Step directly fwd on L ft, taking wt & bending knees. Step back on R ft in place, straightening knees & step on L beside R. Step directly back on R ft taking wt & bending knees. Step fwd in place on L ft straightening knees, step on R ft beside L..

REPEAT. NOTE: The number of times STEP III is repeated will vary with the musical phrasing. The voice cue makes the action clear.

Presented by Millie von Kinsky
Idyllwild Workshop - 1968

GOOD OLD DAYS

10

SOURCE: This is perhaps one of the most funfull of the contemporary dances, and popular at the Kentucky Folk Dance Institute in Morehead. It is based on a Charleston. Dot and Dale Foster are the choreographers.

MUSIC: Record: (1) Good Old Days by Roger Miller on SMASH label. (Instrumental & vocal).
(2) Oh You Kid (same tune) HI-HAT 831. (Instrumental only).

FORMATION &

STYLING: This dance permits a great deal of self expression. Hands may be joined & swinging, or detached. Description is for the M; W uses opposite ftwk.

PATTERN

Meas.

- 1 - 4 L HEEL STAND, R HEEL STAND, HEELS OUT, IN, OUT, IN:
M extend L heel diag to L. Bring it back & stand. Extend R heel diag to R & bring it back & stand, balance up on toes. Move heels out, in, out, in, in a bouncing movement.
- 5 - 8 WALK FWD, 2, 3, 4:
M walk fwd L,R,L,R (W-R,L,R,L).
- 9 - 16 Repeat Meas 1-8.
- 17 - 24 STEP FWD, POINT, STEP BACK, POINT, STEP FWD, POINT, STEP BACK, POINT:
M step fwd on L, point R fwd, step back on R, point L ft back. Step fwd on L, point R fwd, step back on R, point L ft back.
- 25 - 32 L HEEL STAND, R HEEL STAND, HEELS OUT, IN, OUT, IN:
Repeat Meas 1-4.
WALK TURN AWAY 2, 3, 4:
Turn away from ptr, M turning L & W turning R, in four walking steps (M-L,R,L,R; W-R,L,R,L), returning to ptr. At this point it can be used as a mixer, M moving back to new ptr.
- NOTE: DANCE GOES THRU SIX (6) TIMES.

(Slovakia)

SOURCE: HOREHRONSKY (Hoh reh HROHN skee) Chardas is a women's dance from the Upper Hron Valley in Slovakia. It shows Hungarian influence but it is still basically Slovakian.

MUSIC: Record: APON LP 2435 Side 2, Band 1. (4/4 & 2/4 meter).

FORMATION: Circle of W facing ctr with hands at side.

STEPS & STYLING: Box Pattern: 4 meas for 1 pattern. Knees straighten on the beat & relax on the off-beat. Not too staccato.
 Meas 1: Step L to L side (ct 1). Close R to L (ct 2).
 2: Step L fwd twd ctr (ct 1). Close R to L (ct 2).
 3: Repeat action of Meas 1.
 4: Walk 4 small steps bkwd beg L to bring the circle back to orig size (cts 1,&,2,&).

Diagonal Pattern: 4 meas for 1 pattern. Knee action is not visible as it is in the Box Pattern.
 Meas 1: Moving diag L twd ctr, step L (ct 1). Close R to L (ct &). Step L diag L (ct 2). Close R to L, bending knees (ct &). Put no wt on R.
 2: Repeat action of Meas 1, but use opp ftwk & move diag R twd ctr.
 3: Moving diag L, step L (ct 1). Close R to L (no wt) (ct &). Low leap fwd onto R (ct 2). Close L to R, bending knees (no wt) (ct &).
 4: Beg L, walk 4 steps bkwd to bring circle to orig size.

Side Steps: 1 to meas. Step L to L side (ct 1). Lead with L heel & turn body a little to R. Close R to L, turning body to face ctr again (ct 2). Knees straighten & relax the same as in the Box Pattern.

Open Rida Steps: 2 to meas. Step to L onto ball of L ft (ct 1). Step on full R ft across & in front of L ft (ct &). Repeat action for cts 2,&.

4/4 Meter

PATTERN

Meas

1 - 4

INTRODUCTION:

Join hands in a circle. Remain facing ctr until FIG I beg.

FIGURE I:

1

Walk R, L in LOD (cts 1,2). Turning to face ctr, step R to R side (ct 3). Close L to R (ct 4).

2

Repeat action of Meas 1.

- 3 Moving twd ctr, step diag fwd R on R, turning body a little to L (ct 1). Close L to R (no wt) (ct 2). Very low small leap fwd diag L on L, turning body a little to R (ct 3). Close R to L, bending knees (ct &). Hold pos for ct 4. Joined hands will rise naturally.
- 4 Walk bkwd out of ctr 3 steps R,L,R (cts 1,2,3). Close L to R (ct 4).
- 5 - 24 Repeat action of Meas 1-4 five more times (six in all). On Meas 24, walk bkwd R,L (cts 1,2). Close R to L (ct 3). Hold pos for ct 4.

FIGURE II:

- 1 - 8 Dance 2 Box Patterns.
- 9 - 12 Dance 1 Diag Pattern.
- 13 - 16 Dance 1 Box Pattern.
- 17 - 20 Dance 1 Diag Pattern.
- 21 - 24 Dance 1 Box Pattern.
- 25 - 48 Repeat action of Meas 1-24 (FIG. II).

FIGURE III:

- 1 - 8 Dance 8 Side Steps moving to L side.
- 9 - 12 Dance 1 Diag Pattern.
- 13 - 16 Dance 4 Side Steps.
- 17 - 20 Dance 1 Diag Pattern.
- 21 - 24 Dance 4 Side Steps.

FIGURE IV:

- 1 - 3 Moving to L, dance 6 Open Rida steps.
- 4 Turning to face a little R of RLOD, run 4 steps beg L (cts 1,&,2,&).
- 5 - 8 Repeat action of Meas 1-4 (FIG. IV).
- 9 - 12 Dance 1 Diag Pattern.
- 13 - 16 Moving to L, dance 8 Open Rida Steps.

- 17 - 20 Dance 1 Diag Pattern.
- 21 - 23 Moving to L, dance 6 Open Rida Steps.
- 24 Step L to L side (ct 1). Close R to L (ct &), Rise
 onto balls of feet and raise joined hands high (ct 2).

Presented by Millie von Kinsky
Idyllwild Workshop - 1968

MUSIC: Record: A&M 870; "Miss Frenchy Brown".
 FORMATION: OP facing LOD for Intro; SCP facing LOD for dance.
 FOOTWORK: Opposite; directions for M except as noted.

PATTERN

Meas

INTRODUCTION:

1 - 4 WAIT; WAIT; APART, -, CROSS POINT, -; TOGETHER(SCP), -, TOUCH, -;
 OP wait 2 meas;; Step apart on L, -, cross point R over L twd L (COH), -; Step tog on R assuming SCP facing LOD, -, touch L, -.

PART A:

1 - 4 (SCP) FWD TWO-STEP; FWD TWO-STEP (BFLY); (BOX) SIDE, CLOSE, FWD, -; SIDE, CLOSE, BACK, -;
 In SCP do 2 fwd two-steps LOD L,R,L,-; R,L,R, (blending to end in Bfly, M facing wall) -; (Box) Step sdwd on L, close R to L, step fwd L, -; Step sdwd on R, close L to R, step bkwd on R, -.

5 - 8 PUSH AWAY, 2,3, CLAP; TOGETHER, 2, TURN RISE, -; AWAY, 2, 3, CLAP; TOGETHER, 2,3 (SCP), TOUCH;
 From Bfly M facing wall, push away from ptr, M backing twd ctr (W twd wall) L,R,L clap hands; Step tog R,L to R hips adjacent, step on R turning 1/2 R ft (W L ft) & rising on ball of foot, -; Back away from ptr moving twd wall (W twd ctr) L,R,L clap hands; Step tog R,L,R assuming SCP facing RLOD, touch L.

9 - 16 (SCP) FWD TWO-STEP; FWD TWO-STEP (BFLY); (BOX) SIDE, CLOSE, FWD, -; SIDE, CLOSE, BACK, -; PUSH AWAY, 2,3, CLAP; TOG, 2, TURN RISE, -; AWAY, 2,3, CLAP; TOG, 2,3 (BFLY), TOUCH;
 Repeat action of Meas 1-8 in RLOD. EXCEPT: End in BFLY, M facing wall.

PART B:

17 - 20 SIDE, CLOSE, SIDE, CLOSE; SIDE, -, THRU(OP), -; (BFLY) SIDE, CLOSE, SIDE, CLOSE; SIDE, -, THRU(OP), -;
 In Bfly, M facing wall, step sdwd on L LOD, close R to L, sdwd L, close R to L; Step sdwd on L, -, step thru on R to OP facing LOD, -; Blend to Bfly & repeat action of Meas 17-18.

21 - 24 (DOUBLE HITCH) FWD, CLOSE, BACK, -; BACK, CLOSE, FWD, -; STRUT FWD, -, 2, -; 3, -, 4, -(BFLY);
 (Double hitch) Step fwd on L, close R to L, step bk on L, -;

Step bk on R, close L to R, step fwd on R, -;
Strut fwd LOD L, -, R, -; L, -, R, - (blending to
Bfly, M facing wall).

25 - 32

SIDE, CLOSE, SIDE, CLOSE; SIDE, -, THRU (OP), -; (BFLY)
SIDE, CLOSE, SIDE, CLOSE; SIDE, -, THRU (OP), -
Repeat action of Meas 17-20, EXCEPT: End in SCP
facing LOD.

SEQUENCE: INTRO - A - B - A - B - A (end SCP) - TAG,
(Note: After completing PART A the last time, end in
SCP facing LOD for the TAG).

TAG

1 - 3

(SCP) FWD TWO-STEP; FWD TWO-STEP; W TWIRL, -, 2, -;
APART POINT:
In SCP do 2 fwd two-steps LOD L,R,L,-; R,L,R,-; M
walks fwd L, -, R (as W does 1 R facing twirl under
joined lead hands R, -, L) to end ptrs facing (M
facing wall), -; Quick apart point as music ends.

Presented by Millie von Kinsky
Idyllwild Workshop - 1968

ASHIRA LE'ADONAI

1

(Let Us Praise The Lord)

Israel

SOURCE: Pronunciation: Ah-sheer'-ah leh-Ah-don-oy', Ashira Le'-Adonai is the Song of Miriam, the sister of Moses, praising God who brought the Jewish people to freedom from slavery in Egypt. It was performed at the Dalia Festival in 1954 & modified for the Passover ceremony in Kibbutz Ein Harod as a traditional dance for Pesach.

MUSIC: Record: Israeli Folk Dances, AN 18-28.

FORMATION: Line of dancers facing CCW, hands joined sho height & held stiffly, elbows bent.

MUSIC: 4/4 meter

PATTERN

Meas	Cts	
		PART I: Music A.
1	1-4	Starting with R ft, take 4 walking steps in LOD.
2	5	Rock fwd on R ft, bending fwd from waise, & leaving L ft in place.
	6	Rock bkwd on L ft, straightening body.
	7	Rock bkwd on R ft, leaning bkwd, leaving L ft in place.
	8	Rock fwd on L ft, straightening body.
3	9-12	Repeat Meas 1.
4	13	Step fwd on R ft, turning body 1/2 turn L to face CW; release arms but maintain arm position.
	14	Step fwd on L ft, in new LOD, gradually bending from waist.
	15	Step fwd on R ft, still bending, & clapping own hands waist high.
	16	Step fwd on L ft, turning 1/2 turn to R to face orig LOD, straightening body; join hands.
5-8	17-32	Repeat Meas 1 thru 4 but on ct 16 refacing L & do not join hands.
		PART II: Music B.
		Dancers facing CW, hands held up to L of body, sho high, elbows bent, & heads facing L.
1	1	Step fwd rising on R ft, raising hands.
	2	Step fwd on L ft, slightly bending knees.
	3-4	Repeat cts 1-2, raising hands slightly higher.

- | Meas | Cts | |
|------|------|--|
| 2 | 5 | Step fwd on R ft, slowly swinging R arm down & in front of body. |
| | 6 | Step fwd on L ft, turning 1/2 turn R to face CCW, R arm swinging upwd from behind as in a breast stroke. |
| | 7 | Step bkwd on R ft, bending from the waise & clapping hands low in front. |
| | 8 | Slight leap to the L on L ft, turning to face CW. |
| 3-4 | 9-16 | Repeat PART II, but on ct 8 remain facing R (CCW) so as to begin the dance again in original position. |

Presented by Rivka Sturman
Idyllwild Workshop - 1968

BAT TSURIM

3

(Girl from the Rocks)

Israel

SOURCE: Dance: Shalom Hermon; Music: Levy.

MUSIC: Record: TIKVA T-117.

FORMATION: Cpls in a circle, W on M's R, facing ctr. Both start with the same foot.

PATTERN

Cts	PART I:
1	Leap on R to R side.
2	Close L to R.
3 - 4	Bend both knees & clap twice.
5 - 16	Repeat 1-4 three more times.
17	All join hands & face CCW. R fwd (stamp).
18	Pause.
19	Brush L fwd.
20	Hop on R.
21 - 24	Run 4 steps fwd, L,R,L,R. On last step make 1/2 turn to the L side, facing CW.
25 - 32	Reverse 17 - 24.
33 - 36	Face circle ctr. 4 running steps fwd, R,L,R,L, raising arms gradually.
37 - 40	4 running steps bkwd, R,L,R,L, lowering arms gradually.
41	Release hands. R in place (stamp).
42	Pause.
43	L in place (stamp) & at the same time turn to face ptr (M faces CCW, W CW).
44	Pause.

Cts

PART II:

- 1 - 16 Repeat steps of 1-16, PART I. On each leap move a $1/4$ turn to R side, both moving CCW & facing each other all the time. End up in orig places, but with L shos next to each other, W facing ctr, M with back to ctr.
- 17 - 24 Same steps as 17-24, PART I; ptrs move away from each other, W into ctr of circle, M away from ctr.
- 25 - 32 Same steps as 25-32, PART I; both returning to place with R shos next to each other, R arm around each other's waist, L arm extended upwd.
- 33 - 40 Pivot 8 steps CW, starting R.
- 41 - 44 Same steps as 41-44, PART I. Release arms & face ctr of circle. End up in beginning position.

Presented by Rivka Sturman
Idyllwild Workshop - 1968

DEBKA LE'ADAMA

5

(Debka of the Soil)

Israel

SOURCE: Dance: Yoav Ashriel; Music: David Sahavi; Lyrics: Oded Avischar.

MUSIC: Record: TIKVA T-98, #6.

FORMATION: Line dance facing R. Dancers close together, one behind the other. L hand bent & placed behind the back. Leader at the R of the line.

MUSIC: 2/4 meter

PATTERN

Meas Cts

PART I: Music A.

- 1 (8 bouncy step bends):
 1 Step on L ft fwd.
 & Bend & bounce.
 2 Step on R ft fwd.
 & Bend & bounce.
- 2-4 3-8 Repeat action of Meas 1, PART I, 3 more times.
- 5-8 9-18 Moving bkwd, take 8 bouncy step bends.

PART II; Music B.

- 1 1 Stamping step sdwd to the L, with L ft.
 & Step on R toe behind L ft.
 2 Stamping step sdwd to the L, with L ft.
 & Step on R toe behind L ft.
- 2 3 Stamping step sdwd to the L, with L ft.
 & Step on R toe behind L ft.
 4 Stamping step sdwd to the L, with L ft.
 & Lift R ft, & hold it back.
- 3 5 Moving sdwd, to the R, hop on L ft.
 & Hold.
 6 Moving sdwd, to the R, hop on L ft.
 & Hold.
- 4 Fast Yemenite step to the R, beginning with R ft:
 7 Step R with R ft, bending knee.
 & Step L ft on toe, behind R heel, straightening up.
 8 Cross R ft over L, to the L, with a full step.
 & Hold.
- 5-8 9-16 Repeat Meas 1-4, cts 1-8.

Tempo begins to accelerate gradually at end of PART II.

Meas	Cts	PART III: Music C.	Hands are now extended to sides & held down.
1		Beginning with L ft, 4 walking steps:	
	1&	Step L fwd.	
	2&	Step R ft fwd.	
2		Step L ft fwd.	
	4&	Step R ft fwd.	
3		Four ct grapevine; hands following motion of grapevine (up & down).	
	5&	Step L ft crossing in front of R ft (hands lifted).	
	6&	Step on R ft to the side.	
4		Step on L ft crossing in back of R ft (hands brought down).	
	8&	Step on R ft to the side.	
5-8	9-16	Same as PART III, Meas 1-4, with gradual acceleration.	
8-12	17-24	Same as PART III, Meas 1-4, but wit faster tempo. Steps become running steps, & grapevine becomes a leaping grapevine.	
9-16	25-32	Same as PART III, Meas 1-4, with still greater speed.	

Presented by Rivka Sturman
Idyllwild Workshop - 1968

DERECH ARUKA

7

(The Way Is Long)

Israeli

SOURCE: Dance: Rivka Sturman; Words & Music: Naomi Schemer.

FORMATION: Single circle of ptrs. M facing CCW. W facing CW.
Hands at sides.

MUSIC: 4/4 meter

PATTERN

Meas Ct

PART I: Melody A

1-8 1-32 8 Meas of Grand Right & Left; 1 Meas (4 steps) per person,
passing ptr with R hand, next person with L, etc.

PART II: Melody B

1 1-4 Stop, facing 9th person. Take both hands, extended to
sides. Slide 4 sliding steps in to center.

2 5-8 Take 4 sliding steps out of center.

3-4 9-16 Place R hand around ptr's waist, L hand held up, run 8
steps around ptr.5-8 17-32 Repeat Meas 1-4, cts 1-16; but on last two steps,
separate from ptr to prepare for the Grand Right & Left,
with the M facing CCW & the W CW.

REPEAT ENTIRE DANCE FROM BEGINNING.

Presented by Rivka Sturman
Idyllwild Workshop - 1968

(To the Well)

Israel

SOURCE: Pronunciation: El'l Hah-rah-hot'. This dance was developed in celebration of a Shearing Festival at the Well of Ein Harod in 1951. Over the years, it has become a most pleasant folk dance for adult participation.

MUSIC: Record: Israeli Folk Dances, AN 18-28.

FORMATION: Single circle of cpls, W on M's R, all facing ctr.

MUSIC: 4/4 meter PATTERN

Meas	Cts	
		PART I: Music A.
1	1-2	Turning L & bending from waist, take 2 steps in place, starting on R ft. Simultaneously, clap hands twice.
	3-7	Straightening body & joining hands at hip level, turn 1/2 turn R to face CCW & take 5 running steps in LOD.
	8	Turning 1/2 turn L to face CW, step with L ft in place.
2	9-16	Repeat Meas 1, but on last ct turn to face ctr of circle.
		PART II: Music B.
		Dancers are facing ctr with hands joined at hip level.
1	1-3	Starting on R ft, take 3 light running steps twd ctr, gradually raising joined hands.
	4	Small leap fwd onto L ft, hands up overhead.
	5-7	Starting R ft, take 3 slight running steps bkwd, hands gradually lowering.
	8	Leap lightly bkwd onto L ft.
2	9-16	Repeat Meas 1.
		PART III: Music A.
		Ptrs face each other in single circle, (M CCW, W CW).
1	1-2	Bending sl fwd from waist, take 2 steps in place, starting on R ft & clapping own hands twice.
	3-8	Straightening body & clasping own hands behind back, take 6 running steps CW around ptr (passing R shos), & exchange places.
2	9-16	Repeat Meas 1. On last ct, ptrs are back in orig places.
		PART IV: Music A.
1	1-8	Linking R elbows with ptr, & raising L arms, take 8 running steps CW, start on R ft. On ct 8, release arms & clap own hands once.
2	9-16	Ptrs link L elbows as above, run CW around each other 8 steps, start on L ft (no clap), end in orig formation.

(The Fox)

Israel

SOURCE: Dance: Rivka Sturman; Music: Emanuel Zamir; Lyrics: A Weiner

MUSIC: Record: TIKVA T-98, #4.

FORMATION: Single circle, without ptrs; facing CCW, hands joined & down. (When done as a opl dance, single circle of cpls, W on ptr's R).

MUSIC: (Mixed)

PATTERN

Meas Meter Cts

PART I: Music A.

- | | | | |
|------|-----|-------|---|
| 1 | 4/4 | 1-4 | Beginning with the R ft, take 4 bouncy walking steps, R,L,R,L. Clap hands 3 times on cts 3,&,4. |
| 2 | 3/4 | 5-7 | Con't with 3 more bouncy walking steps, R,L,R. |
| 3 | 2/4 | 8 | FOUR CT GRAPEVINE, as follows:
Step on L ft, crossing in front of R ft. |
| | | 9 | Step on R ft to the R. |
| 4 | 3/4 | 10 | Step on L ft, crossing behind the R ft. |
| | | 11 | Step on R ft, to the R, lowering hands gradually. |
| | | 12 | Step L ft crossing in front of R. |
| 5 | 3/4 | 13 | Close R ft to L. |
| | | 14 | Turning to face ctr directly, step to L with L ft. |
| | | 15 | Brush R ft across L ft, & turn to face R (CCW). |
| 6-10 | | 16-19 | Repeat PART I, cts 1-14. Do not repeat action of ct 15 (the brush step), as Meas 10 has only 2 cts (2/4 meter). |

PART II: Music B; 2/4 meter.

- | | | | |
|-----|--|------|---|
| 1-4 | | 1-8 | (Turn to face ctr). Take 4 two-steps fwd, knees bent slightly, starting on the R ft, body bent fwd slightly. Swing R sho & R hand fwd, when the R ft begins the two-step; while swinging L hand & sho back. Snap fingers of both hands lightly. Reverse this when the L ft begins the two-step. |
| 5-8 | | 9-16 | Stamp R ft fwd, knees bent & body bent. Clap own hands near R knee, on ct 9. Then straighten up, & take 7 walking steps moving back out of the circle, starting with the L ft. Gradually raise hands over own head in an arc, & then lower hands to sides. |

Meas Cts

9-16 17-32 Repeat Meas 1-8 of PART II. Then begin dance from the beginning.

IF DONE AS A CPL DANCE, the action of PART I, Meas 1-10 is identical. Description of the action for PART II, is as follows:

PART II (Couple Dance Pattern)

1-4 1-8 Face ptr. Same action as Meas 1-4, PART II, of the circle dance pattern, taking 4 two steps circling CCW around ptrs once, returning to orig pos, glancing playfully at ptrs when circling.

5-8 9-16 Repeat pattern of Meas 5-8, PART II, of the circle dance, but do-si-do around ptr CCW, con't the playful glancing. Return to orig pos.

9-16 17-32 Repeat Meas 1-8 of PART II, couple dance. Finish facing CCW in a single circle, hands joined.

Repeat dance from the beginning.

Presented by Rivka Sturman
Idyllwild Workshop - 1968

Israel

SOURCE: Dance: Rivka Sturman; Words & Music: Naomi Schemer.

FORMATION: Lines of 3 to 5 people standing side by side, facing CCW.
Hands joined & down.

MUSIC: 4/4 meter

PATTERN

Meas Ct

PART I: Melody A

- 1 1-4 Four light running steps fwd; R,L,R,L.
- 2 5-6 Step hop with R ft, crossing over L.
7-8 Step hop L ft, crossing over R.
- 3 9-12 Four running steps fwd; R,L,R,L.
- 4 13 Light stamp on R ft.
14 Jump on L ft, kicking R ft back
15 Jump on R ft, kicking L ft back. (Cts 14-15 are scissor
kicking steps).
16 Step fwd with L ft.
- 5-8 17-32 Repeat Meas 1-4, cts 1-16.

PART II: Melody B

RELEASE HANDS. Face ctr; stand one behind the other.

- 1-2 1 Step on R ft to the R.
2 Hold. Clap hands over R sho.
3-5 Turn L with 3 steps; L,R,L. Moving CW, to end facing CW,
standing side by side.
6 Hop on L ft.
7 Facing CW, step fwd on R ft.
8 Step on L ft, turning 1/2 turn R (CW turn) to end facing
CCW. Join hands.
- 3-4 9-16 Repeat PART I, Meas 3-4.
- 5-8 17-32 Repeat PART II, Meas 1-4, cts 1-16.

REPEAT DANCE FROM BEGINNING.

(As A Lily Among Thorns)

Israel

SOURCE: Dance: Yaacov Levy; Music: Hadar.

MUSIC: Record: TIKVA T-117.

FORMATION: Cpls, side by side, facing CCW. M inside, W outside.
Join inside hands. Start with outside foot (M-L, W-R).
M's steps are described.

PATTERN

Cts

PART I:

- 1-2 L fwd, step-bend.
 3-4 R fwd, step-bend.
 5-8 Repeat 1-4.
 9-11 Ptrs face each other. Yemenite step L.
 12 Hop on L.
 13 R to R side.
 14 L crosses in front of R.
 15 Hop on L.
 16 R to R side.
 17-32 Repeat 1-16.

PART II:

- 1-2 Face CCW. Step-hop fwd L.
 3-4 Step-hop fwd R.
 5-6 Step hop fwd L. On hop release hands & 1/4 turn to L side. Ptrs are back to back.
 7 R touches the floor. Bend down & clap.
 8 Pause.
 9-12 Reverse 1-4, start with R fwd.
 13-14 Step-hop fwd R. On hop 1/4 turn to R side, ptrs face.
 15 L touches floor. At same time M's R hand claps W's L.
 16 Pause.
 17 - 32 Repeat 1-16.

(Light of Foot)

Israel

- SOURCE:** Pronunciation: Kah'-loo Rog-lah'-yeem. Kaly Raglayim is one of the more recent dances in the Israeli folk dance movement. It exemplifies the imagination & vitality of Israeli youth. The choreographer, Tamar Alyagor, is also responsible for the creation of such lovely dances as Psach Bezemer, Adarim, & Debka Ikarim.
- MUSIC:** Record: Israeli Folk Dances, AN 18-28.
- FORMATION:** Cpls in a single circle, facing ctr, W on M's R, hands joined down.

MUSIC: 4/4 meter

PATTERN

Meas	Cts	
		PART I: Music A.
1-2	1-8	Starting on R ft, take 4 sets of cutting steps in place.
3	9-12	Facing CCW, take 4 running steps fwd, end facing cte.
4	13-14	Hop twice on L ft, clicking R heel to L ft & traveling R.
	15	Step sdwd to R with R ft.
	16	Step with L ft diagonally in front of R ft.
5-8	17-32	Repeat Meas 1 thru 4.
		PART II: Music B.
		Ptrs release hands & face each other (M CCW, W CW).
1	1	Step with R ft to R side.
	2	Slide L ft next to R ft.
	3-4	Repeat cts 1-2.
2	5	Take one light running step with R ft to the R.
	6	Cross with L ft in front of R ft.
	7	Jump on both feet.
	8	Hop on R ft.
		<u>NOTE:</u> In Meas 1-2, ptrs are moving away from each other.
3-4	9-16	Repeat Meas 1-2, but in RLOD & with opp ftwk.
		<u>NOTE:</u> In Meas 3-4, ptrs approach, <u>pass each other</u> , & con't on.
5-6	17-24	Repeat Meas 1-2, ending facing each other.
7-8	25-32	Placing R arm around ptr's waist, & positioning R hips adj, take 7 swinging steps around each other, outside arms uplifted.

- | Meas | Cts | |
|------|-------|---|
| 5-6 | 13-18 | Take two mazurka steps twd ptr, M beginning with L ft. Clap own hands on ct 18. |
| 7-8 | 19-24 | Place R hands around ptr's waist, with L hand held up. Turn a full turn with ptr CW with 6 running steps. |
| 9-16 | 25-48 | Repeat PART III, Meas 1-8.
Repeat dance from beginning. |

Presented by Rivka Sturman
Idyllwild Workshop - 1968

ISRAELI MAZURKA

13

Israel

SOURCE: Dance: Folk Origin; Music: Folk Tune.

MUSIC: Record: TIKVA T-98.

FORMATION: Cpls arranged in a circle, facing CCW. M on inside, with inside hands joined.
Dance description is for M; W uses opp ftwk. Entire dance is in 3/4 meter.

MUSIC: 3/4 meter

PATTERN

Meas Cts

PART I: Music A.

1-2 1-6 Take two open waltz steps fwd, M beginning with the L ft. L,R,L - R,;,R.

3-4 7-12 M twirls W two full turns R, with two waltz steps as he moves fwd two waltz steps next to her.

5-18 13-48 Repeat pattern of Meas 1-4, three more times.

PART II: Music B.

Change hand hold. M places his R hand around W's waist. W places her L hand on M's R sho.

1-7 1-21 Take seven mazurka steps CCW. Each mazurka step takes one meas of music, (3 cts), as follows:

Ct 1: Step fwd L.

2: Step fwd R.

3: Hop on R ft at the same time lifting L ft in front, & swinging it back to R knee, with the L knee bent.

8 22-24 With three stamping steps, L,R,L; turn individually to face the reverse direction (CW). M turns R, W turns L. Change hand hold. M places L hand around ptr's waist, W places her R hand on M's L sho.

9-15 25-45 Seven mazurka steps moving CW, M beginning with the R ft.

16 46-48 With three stamping steps, R,L,R; release hands, & turn to face ptr, M facing out of the circle, W facing ctr.

PART III: Music C. Facing ptr, both hands on hips.

1-4 1-12 Back away from ptrs with four swaying waltz steps, M beginning with the L ft.

(Worker's Hora)

Israel

SOURCE: Dance: Rivka Sturman; Music & Lyrics: Efi Netzer.

MUSIC: Record: TIKVA T-98, #5.

FORMATION: Single circle, no ptrs, hands joined.

MUSIC: 4/4 meter

PATTERN

Meas Cts

PART I: Music A.

- | | | |
|-----|-------|--|
| 1 | 1 | Facing ctr, stamp on R ft. |
| | 2 | Hop on R ft, pivoting to face CW. |
| | 3 | Moving CCW, backing up, step L ft behind R. |
| | 4 | Turn to face CCW, take running step with R ft, to R side. |
| 2 | 5-8 | Con't moving CCW, take 4 running steps, L,R,L,R. |
| 3 | 9 | Stamp on L ft, crossing in front of R ft. |
| | 10 | Hop on L ft, pivoting to face CW. |
| | 11 | Facing CW, & moving CCW, take running step with R ft bkwd. |
| | 12 | Con't facing CW, & moving CCW, take running step bkwd with L ft, & turn to face CCW. |
| 4 | 13-16 | Facing CCW, take 4 running steps CCW, R,L,R,L. |
| 5-8 | 17-32 | Repeat Meas 1-4. |

PART II: Music B.

- | | | |
|-----|-------|--|
| 1 | 1-4 | Facing ctr, take 2 vigorous step hops to ctr, R hop, L hop, raising joined hands. |
| 2 | 5-6 | Release hands, & take crossing step hop, R ft over L, clapping hands over head on ct 5. |
| | 7-8 | Take crossing step hop, with L ft over R ft, clapping hands over head on ct 7. |
| 3 | 9-12 | Turning out of circle, turning CW, take 4 running steps, R,L,R,L. End facing ctr. |
| 4 | 13-14 | Step bend sdwd to R (CCW) on R ft, look to R, & extend both hands to the sides, held high. |
| | 15-16 | Step bend sdwd to L (CW) on L ft, look to L, & extend both hands to the sides, held high. |
| 5-8 | 17-32 | Repeat action of Meas 1-4 of PART II.
Repeat dance from beginning. |

(Where does the Wind Blow)

Israel

SOURCE: Dance: Rivka Sturman; Music: Nachum Heiman; Lyrics: Se'ev Chavazelet. RECORD: Tikva T-98.

FORMATION: Circle, no ptrs, hands joined & down, facing the center. Dance to be done in a gay & vigorous mood.

MUSIC: 4/4 meter

PATTERN

Meas Cts

PART I: Music A.

- | | | |
|-----|------|--|
| 1-2 | 1-2 | Step hop on the R ft to the R. On the hop, cross L ft over & in front of the R ft. |
| | | Four ct grapevining: |
| | 3-6 | Beginning with the L ft, cross in front of the R. Step on R ft to the side, step on the L behind the R. Step on the R ft to the side. Release hands. |
| | 7-8 | Step-lift with L ft, crossing over the R ft. |
| | | Three step R turn, progressing CCW, in the line of circle: |
| 3 | 9-11 | Step R,L,R, ending facing ctr. |
| | 12 | Step on L ft, crossing over & in front of R ft. |
| 4 | 13 | Step on R ft in place. |
| | 14 | Step on L ft to the L, facing the ctr. |
| | 15 | Place R heel on floor, to the R, with the body leaning to the L. |
| | 16 | Hold. |

PART II: Music B. Join Hands, Face Ctr.

- | | | |
|---|----|---|
| 1 | 1 | Light leap with R ft, CCW, on the toe, lifting body up. |
| | 2 | Cross L ft in front of R. |
| | 3 | Step R ft to R, leaning to the R. |
| | 4 | Hold. |
| 2 | 5 | Light leap with L ft CW, on the toe, lifting body up. |
| | 6 | Cross R ft in front of L. |
| | 7 | Step on the L ft to the L, leaning to the L. |
| | 8 | Hold. |
| 3 | 9 | Step sdwd to R with R ft, bending R knee, body bent slightly fwd. |
| | 10 | Hold. |
| | 11 | Step sdwd to L with L ft, body bent fwd, bending L knee. |
| | 12 | Hold. |

Meas Cts

- 4 13-15 Straightening body, take 3 running steps CCW, R,L,R.
16 Face ctr, & jump on the L ft in place.
- PART III: Music A.
- 1-2 1-8 Repeat PART I, Meas 1-2, cts 1-8. On ct 1, end with the R sho to the ctr.
- 3 9-11 Three step R turn, moving to the ctr; R,L,R.
12 Hold. End facing out of the circle.
- 4 13-15 Three step L turn, moving out of the circle, L,R,L.
16 Hold. Rejoin hands, facing ctr.
- PART IV: Music B.
- 1-3 1-12 Same as PART II, Meas 1-2, cts 1-12.
- 4 13-16 Facing ctr, take 4 small steps backing out of the circle, R,L,R,L, - clapping hand 3 times.
- Rejoin hands, & begin dance from the beginning.

Presented by Rivka Sturman
Idyllwild Workshop - 1968

(Tomorrow)

Israel

SOURCE: Dance: Rivka Sturman; Music: Shemer.

MUSIC: Record: TIKVA T-117.

FORMATION: Three people in a set, standing next to each other & facing CCW. Join hands. M in the ctr is #1, W on his R #2, W on his L #3. Can also be done with one W in ctr & two M, or all W.

PATTERN

Cts

PART I:

- 1 - 4 Run four steps fwd, R,L,R,L.
 5 R crosses over L in front.
 6 Hop on R.
 7 L crosses over R in front.
 8 Hop on L.
 9 - 32 Repeat 1-8 three more times.

PART II: All release hands. #1 faces #2 (to his R). #3 stands with back to ctr of circle. During cts 1-8 #3 stands still.

- 1 (only #'s 1 & 2 move) R to R side.
 2 Bend R knee. Raise arms & clap.
 3 - 4 Reverse 1-2.
 5 - 8 Link R arms. Run 4 steps once around, R,L,R,L.
 9 - 16 Release arms (#2 stands still on next 8 cts), #1 links L arms with #3, run 8 steps once around, starting with R. On last ct release arms. #'s 1 & 3 now face each other.
 17 - 24 Repeat 1-8, #1 with #3.
 25 - 32 Repeat 9-16, #1 with #2.
 (On last ct all end up facing CCW to begin dance again).

(Light of the Lilies)

Israel

SOURCE: Pronunciation: Or' Khah-vah'-tzah-lutt. The lyrics of Or Havatzaloth exude great poetic sentiment: "The light of the lilies & the song of the roses - from the valley arises a soft fragrance". The melody itself is an old Yemenite folktune, originally entitled Et Dodim Kalah Bo'i L'gani (Now is the time, by beloved, to come to the vineyard). This was the first of the Israeli folk dances to introduce yemenite rhythms & steps (see PART III, Meas 1 & 2) to children. For very young children, the dance can be somewhat modified, or merely the first two parts of this choreography utilized.

MUSIC: Record: Israeli Folk Dances, AN 18-28.

FORMATION: Couples in a circle, facing ctr, W on M's R, all hands free.

MUSIC: 4/4 meter

PATTERN

Meas Cts

PART I: Music A.

1	1	Step with R ft to R,
	2	Close L ft next to R ft.
	3	Step in place with R ft.
	4	Hold.
		Clap hands on each ct.

2-4 5-16 Repeat Meas 1 three times.

PART II. Music B.

1-4 1-16 Skip 16 steps CCW beginning on R ft, hands joined.

PART III: Music A.

		Ptrs face each other in a single circle (M CCW, W CW).
1	1	Step with R ft to the R.
	2	Step with L ft diagonally behind R ft.
	3	Step fwd with R ft diagonally in front of L ft.
	4	Hold, touching R hand to ptr's R.
2	5	Step with L ft to the L, clapping own hands as a cymbal.
	6	Step with R ft diagonally behind L ft.
	7	Step fwd with L ft diagonally in front of R ft.
	8	Hold.

3-4 9-16 Repeat Meas 1-2 of PART III.

Meas Cts

PART IV: Music B.

- 1-2 1-7 Starting on R ft, hook R elbows with ptr, & skip
7 steps CW.
8 Brush L heel & clap own hands.
- 3-4 9-16 Repeat Meas 1-2, but in opposite direction & with
opposite ftwk.

Presented by Rivka Sturman
Idyllwild Workshop - 1968

(Song of Thanksgiving)

Israel

SOURCE: Pronunciation: Sheer Toe-dah'. The inspiration for this children's dance of Thanksgiving was born out of observing a lovely pastoral scene framed against the hills of Gilboa. The mood is set by viewing the sheep descending from the hills to drink at the well of Ein Harod. It is harvest time & all is ripe!

MUSIC: Record: Israeli Folk Dances, AN 18-28.

FORMATION: Circle of dancers, facing ctr of circle, hands joined down.

MUSIC: 4/4 meter PATTERN

Meas	Cts	
		PART I: Music A. (Yemenite Rhythm).
1	1	Step with R ft to the R.
	2	Bring L ft next to R ft.
	3	Step with R ft diag in front of L ft, joined hands raising upwards.
	4	Hold.
2	5	Rock bkwd on L ft.
	6	Bring R ft to L ft.
	7	Step fwd with L ft.
	8	Hold. (On above cts, hands gradually go down).
		PART II: Music B.
1	1-4	Facing CCW, hands still joined, take 4 running steps fwd, starting on R ft.
2	5-6	Take 2 more running steps.
	7	Step with R ft to the R, clapping own hands twice, & turning to face ctr.
	8	Step with L ft close to R ft, & clap once again.
3-4	9-11	Take 3 steps to ctr, beginning with R ft, joined hands raising.
	12-16	Take 5 steps bkwd out of circle, beginning on L ft. Hands go down.

Israel

SOURCE: Dance: Rivka Sturman; Music: Yaacov Sagai.

MUSIC: Record: TIKVA T-98.

FORMATION: Ptrs standing side by side, M on inside, W on outside, facing CCW. Opp ftwk. Steps described are for the M. M begins with the L ft. Inner hands joined. Outside hands move freely with motion of body.

MUSIC: 4/4 meter

PATTERN

Meas Ct

PART I: Music A.

Syncope step. Four steps with a syncopated change step on the 4th beat. Steps are bouncy, taken in a flirtatious manner.

- | | | |
|-----|-----------------------|---|
| 1 | 1
2
3
4
& | Step fwd with the L ft.
Step fwd with the R ft.
Step fwd with the L ft.
Step fwd with the R ft.
Syncopated change step; step on L toe in place, lifting body, & giving dancer an upward & fwd motion. |
| 2 | 5-7
8
& | Same as Meas 1, cts 1-3, beginning with the R ft; R,L,R.
Turn to face ptr, step on L to L.
Syncopated change step: step on R toe, turning to face CCW, & using the same impulsive upward & fwd motion. |
| 3-4 | 9-16 | Repeat action of Meas 1-2, cts 1-8. |

PART II: Music B.

Release hands. Face ptr. M backs up to the ctr. W moves fwd to the ctr. Hands follow motion of body.

- | | | |
|-----|------|--|
| 1 | 1-4 | Syncope step. Man begins with L, backing to ctr, taking four steps. On (&) ct of 4th beat, M changes his direction, & steps with the L ft fwd, with same impulsive fwd motion. W takes her syncopated (&) ct of the 4th step with her R ft stepping back, with a bkwd impulse to the step. |
| 2 | 5-8 | Reverse action of cts 1-4. M moves fwd beginning with the R, & does his syncopated change step with a bkwd impulse. W does her syncopated change step with a fwd impulse. |
| 3-4 | 9-16 | Repeat Meas 1-2, cts 1-8 of PART II, remaining face to face. |

- | Meas | Cts | |
|------|------------|---|
| | | PART III: Music C. Syncopated hand clapping on four steps. |
| 1 | 1 | Step to L, bending knee, shift wt to the L. |
| | & | Clap hands over L knee. |
| | 2 | Step to R, bending knee, shift wt to the R. |
| | & | Clap hands over R knee. |
| | 3, &, 4, & | Step again to L, clap hands over L knee; then step to R, clap hands over R knee, shifting wt first to L, & then to the R, clapping on the & ct. |
| 1 | 5-6 | Joining inside hands, take two bouncy steps CCW, L,R. |
| | 7-8 | Swinging ptrs hand fwd, & releasing hands, make an individual full turn with two steps, M turning L, Stepping L, R; W turning R, stepping R,L. |
| 3-4 | 9-16 | Repeat action of PART III, Meas 1-2, cts 1-8. |
| | | Repeat dance from the beginning. |

Presented by Rivka Sturman
Idyllwild Workshop - 1968

(Zion Arise)

Israel

- SOURCE:** This song has gained new meaning & popularity lately. It's high spirit & vehement tune leads to a stormy hora, inviting everyone to join the circle.
Lyrics: Book of Isaiah.
- FORMATION:** Circle - face CCW, hands joined down. Move CCW, turn to R side. Begin on L.

PATTERN

Cts

PART A:

- 1 - 4 Grapevine: L cross in front of R, R to R side. L cross behind R, R to R side.
- 5 - 8 Step-hop on L; step-hop on R, advancing vigorously.
- 9 - 32 Repeat 1-8 three times more.

PART B:

Face ctr of circle, move CW.

- 1 - 2 Step-bend on L to L side.
- 3 - 4 Step-bend on R to R side.
- 5 Leap on L to L side.
- 6 Cross R in front of L.
- 7 - 8 Repeat 5-6.
- 9 - 24 Repeat 1-8 two times more.
- 25 - 26 Step-bend on L to L side.
- 27 - 28 Step on R, release hands & turn to R side.
- 29 - 32 4 running steps CCW, L,R,L,R, with 4 hand claps over R sho.
Begin again with Grapevine CCW & joining hands.

(And He Made Him To Suck Honay)

Israel

SOURCE: Dance: Raya Spivak; Music: Aldema.

MUSIC: Record: TIKVA T-117.

FORMATION: Lines, face ctr, join hands.

PATTERN

Cts

PART I:

- 1 - 2 R step-bend sdwd to R.
 3 - 4 L step-bend sdwd to L.
 5 - 6 Face CCW, R step-bend fwd.
 7 Jump on both feet.
 8 Hop on L.
 9 - 10 R step-bend fwd.
 11 - 12 L step-bend fwd.
 13 Jump on both feet.
 14 Hop on L.
 15 - 28 Repeat 1-14. On last hop take a 1/2 turn to L side, facing CW. On '&' of last ct hop again on L.

PART II:

- 1 R bkwd, body bends down.
 2 L bkwd & 1/2 turn to R side, facing CCW.
 3 R fwd, body up.
 4 2 runs fwd, L,R.
 5 L fwd. On '&' hop on L with 1/2 turn to L side, facing CW..
 6 - 15 Repeat 1-5 twice more.
 16 - 17 Face ctr, arms up. R step-bend to R side.
 18 - 19 L step-bend to L side.
 20 - 38 Repeat 1-19. On '&' of last ct don't hop, but face ctr of circle to begin dance again.

KUJAWIAK

1

(Koo-yah'-vee-ock)

Poland

SOURCE: Polish National dance in 3/4 time, originating in the province of Kujawy. This is a slow lyrical dance. Choreography by Jan Sejda.

MUSIC: BRUNO BR-50136, Side A, band 2.

STEPS: WYTUP KUJAWIAK - Stamp (2): Stamp (ct 1), stamp (ct 2),
(KROKL) hold (ct 3).

WYTUP KUJAWIAK - Stamp (3): Stamp (ct 1), stamp (ct 2),
stamp (ct 3).

OKLON (Ou-kwan)-Bow: M hands on hips, R foot extended to R side, toe pointed. As you bring R ft tog with L, raise R hand across front of body ending extended above head, (3 cts). Bending from waist, watching W, swoop R arm down, ending to R back, palm always flat.

OD SIP-DO SIP (Ood ship doe ship)- Away, Together: With both knees bent do 1 step fwd (M-L, W-R), turning body sdwd to direction of movement, sweep around, extend R ft (M) (W's L), toe pointed & touching floor.
Step (ct 1), Sweep (ct 2), Touch (ct 3).

KOLYSANY (Koh-wee-sah'-nee) - Rocking Step: Bending knees, sway sdwd to R shifting wt to R ft, straighten knees. L ft stays in place, pointed. Bend knees (ct 1), Shift wt (ct 2), Straighten (ct 3).
Next meas, rock to L.

TRUCHCIK (Truegh'-chick) - Running Step: Run very lightly, 3 steps in one meas.
Step (ct 1), Step (ct 2), Step (ct 3).

NA TALARK (Nah Tah-lahr'-koo) - On a Dime Step: Always done by cpl in sho-waist pos. 6 tiny side steps (DO NOT SLIDE) going around as often as possible "on the spot".
Step (ct 1), Step (Ct &), Step (ct 2),
Step (ct &), Step (ct 3), Step (ct &).

SKAKANY (Skah-kah'-nee) - Hopping Step: Step to R & extend L ft to side, toe high (ct 1), Hop on R ft (ct 2). Hop again on R ft (ct 3).
Next meas start with L ft.

ZAGLADANY (Zahg-lon-dah'-nee) - Looking Step: Stepping 3 steps, lift foot after each step quickly. First step is longer than 2nd & 3rd.
Step (ct 1), Step (ct 2), Step (ct 3).

SPIACY (Shpee-an'-tzah) - Sleepy Step: Start with R ft., take a long step, bending L knee. Bring L ft to inside of R ankle (stork position), hold.
Step (ct 1), Touch ankle (ct 2), Hold (ct 3).
Next meas start with L ft.

POSITIONS: (Cpls) - Escort Position:
M gives W R elbow, W put L hand through, outside hands on hips, fingers fwd. A very proud stance with upper bodies bent slightly away from each other & looking at each other.

Closed Position:
Ptr facing, M's R hand on W's waist, W's L hand on M's sho. Other hands holding wrists, rounded arms at a comfortable pos between sho & waist. Again upper body bending away.

Shoulder-Waist Position:
Ptr's facing, M's hands on W's waist, W's hands on M's shos. Again body bending away from each other as far as possible.

Varsouyienne Position:
M behind & to L of W. Long arms, R hands high. L hands straisht out to side, when moving keep arms long.

NOTE: Always keep shoulders down & head high.

STARTING: M in a group on R side of stage, facing ctr.
POSITION: W in a group on opp side (L) of stage, facing back corner of stage. All stand straight, hands on hips.

MUSIC: 3/4

PATTERN

Meas	PART A
1 - 2	M: 2 KOLYSANY (Rocking Step) with hands on hips. Start to R.
3 - 4	M bow.
5 - 6	Repeat Meas 1-2.
7	Feet together.
8	KUJAWIAK Stamp (2).

(Meas 1-8; W stand in position).

- 9 - 16 W do 6 KOLYSANY (Rocking Step), start to L. Moving L, look to M over L sho. Moving to R, look over R sho. Turn to L, 1/2 turn with TRUCHCIK (Running Step) & KUJAWIAK Stamp (2). End facing ctr.
(Meas 9-16: M stand in position).
- 17 - 24 Lead M leads M in line forming circle across R front of stage to L back stage, lead M stopping in ctr back stage. M look at W.
Lead W leads W line, as above, to opp side of stage. W's line to R of M's line. W look to R. Lead W meets Lead M ctr back stage. TRUCHCIK (Running Step).
- 25 - 32 Cpls take Escort Position as they meet each other. Move fwd in a line to front stage with OD SIP-DO SIP (Away, Tog). M start L, W R. Both lines start OD SIP-DO SIP on Meas 23, but individually with hands on hips, as they come fwd to meet ptr. One cpl meets per Meas.
- 33 - 36 Odd cpls to L stage, even cpls to R stage using closed dance pos, with 2 KOLYSANY (Rocking Step), 1 TRUCHCIK (Running Step), 1 turn away (in place). Remaining cpls use 4 TRUCHCIK (running Step) coming straight fwd in orig line.
- 37 - 40 Cpls at sides, sho-waist pos, use 2 KOLYSANY (Rocking Step) & 2 NA TALARKU (On A Dime Step). If ctr group is not more than 4 cpls do the above also. If more, as follows: Closed dance pos, 2 KOLYSANY and during 2 TRUCHCIK split line - odd cpls to L, even cpls to R. No turn for ctr cpls; end with 4 lines across stage.
- 41 - 44 All in sho-waist pos (As a reminder: Lines to R of stage, W's back to front; lines to L, M's back to front). Start to M's L, do 2 KOLYSANY & 2 SKAKANY (Hopping Step).
- 45 - 48 Repeat.
- 49 - 52 Everybody in closed pos & starting to M's L, use 4 KOLYSANY (Rocking Steps). (This is twds front stage).
- 53 - 56 Same pos turn cpl around once (M dance almost in place), using 3 TRUCHCIK (Running Steps). End with 1 KUJAWIAK Stamp (2).
- 57 - 60 Varsouvienne pos, facing front stage, M on L of W; 4 ZAGLADANA (Looking Step), M to R, W to L.
- 61 - 64 Same pos, using 3 TRUCHCIK (Running Step) & 1 KUJAWIAK Stamp (2). Turn once around, in place.
- 65 - 68 Hands on hips, use 4 KOLYSANY (Rocking Steps), looking at each other all the time. M start R, W start L.
- 69 - 70 2 SKAKANY (Hopping Step), same pos, still looking at each other. M to R, W to L.

KUJAWIAK (con't)

71 - 72 Closed pos, use 2 TRUCHCIK (Running Steps) to back.
Watch the Traffic!

73 - 80 Use 8 SPIACA (Sleepy Steps) fwd, twd front stage.

BRIDGE:

81 Balance away 3 steps (M's L, W's R hands moving to side.

82 Balance tog 3 steps, returning hands to sho-waist pos,
hold momentarily.

83 Turning away, M R, W L, in place with hands on hips.

84 Facing ptr do 1 KUJAWIAK Stamp (3).

PART B

1 - 4 In Closed pos with 4 TRUCHCIK (Running Step) go bkwd
to form circle. M with back to ctr, W fact ptr.
WATCH TRAFFIC!

5 - 8 In Escort pos, use 4 OD SIP-DO SIP (Away, Tog).
M start L, W R, LOD.

9 - 12 Closed dance pos, use 2 KOLYSANY (Rocking Steps), 1
TRUCHCIK (Running Step), 1 turn away (in place).

13 - 16 Repeat 9-12.

17 - 24 Varsouvienne pos, use 8 ZAGIADANA (Looking Steps).

25 - 32 Use 8 SPIACA (Sleepy steps).

33 - 36 Closed pos, turn cpl around once (M dance almost in
place), looking at each other.

37 - 39 Sho-waist pos, using 3 NA TALARKY (On A Dime Step),
turning CW. Stop on last beat, M's back to LOD.

40 Slightly bend knees, slowly, as twisting head gently to
R, looking at ptr; straighten, very straight, ending
standing straight & still.

Presented by Jan Sejda
Idyllwild Workshop - 1968

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OBEREK (KUMOTERSKI)

5

(Oh-beh'-rehk)

Poland

SOURCE: Polish National Dance in 3/4 time, fast temp; originating in the Province of Mazowsze. The name means "to spin". Choreography by Jan Sejda.

MUSIC: BRUNO BR-50136, Side B, band 6.

STEPS: OBERKOWY (Oo-bear'-koow-vee) - Oberek Step: Step onto L, full ft; touch just ball of R ft to floor beside L, giving sl push as stepping; L - full ft. Knees always bent. Step (ct 1), Touch (ct 2), Step (ct 3).
Next meas: opposite ftwk.

OBEREK Stamp step 2: Stamp (ct 1), Stamp (ct 2), Hold (ct 3).

OBEREK Stamp step 3: Stamp (ct 1), Stamp (ct 2), Stamp (ct 3).

BIEZNY (Beea-zha'-nee) - Running Step: One step for each ct, 3 steps for a meas. Run leaning slightly bkwd, lifting ft quickly off floor after each step.
Run (ct 1), Run (ct 2), Run (ct 3).

BIEZNY CICHY (Beea-zha'-nee Chee'-hee) - Quiet Running Step: Upper body bent fwd, knees bent; run (heel to toe) quickly & quietly. Run(ct 1), Run (ct 2), Run (ct 3).

SPACER (Spah'-tzer) - To Walk: An elegant walk, very graceful. Bend L knee & extend R ft fwd, straight knee, pointed toe. Step (ct 1), Slowly bring opposite foot through (cts 2,3).
Next meas, use opposite ftwk.

PRZYPUKIWANY (Pshee-poo-kee-vah'-nee) - Tapping Step: With bending knees, step L while turning sl to L; hit R heel close to L ft; hop on L; hit R heel close to L ft. Step (ct 1), Heel (ct 2), Heel (ct 3).
Next meas, use opposite ftwk.

KROK STUK (Croak Stook) - Step Stamp Step: With bending knees, step on L ft to L (ct 1), bring R ft to L & stamp on it (ct 2), hold (ct 3).
Step (ct 1), Stamp (ct 2), Hold (ct 3).
Next meas, use opposite ftwk.

AKCENTOWANY (Ahk-sen-toe-vah'-nee) - Accent Step: M's step; Feet tog, bent knees. Jump with a stamp, arms extended fwd & sl to side, palms inwd.
Jump (ct 1), Hold (ct 2), Jump (ct 3).

BUJANY (Boo-yah'-nee) - Swing Step: Step onto L, swing R leg up; relax pos, hop on L while holding R up; step back on R, step L in place, step R in place. The step moves fwd & bkwd. The body bends fwd from the waist during the 4 thru 6 cts.

Step (ct 1), Swing (ct 2), Jump (ct 3), Step (ct 5(1)), Step (ct 6 (2)), Stamp (ct 7 (3)).

Arms: R arm swings up naturally on Cts 1-3, & swings down on cts 4-6. Palm down when hand comes up, palm up as hand is lowered. L hands on hips, fingers fwd.

PALCE ZA PIETA (Pall-tzah Zah Pien-tone) - Toe behind Heel: Moving to the side & sl fwd; Leap to the L on L ft, touch R toe behind L heel, hop on L, touch R toe behind L heel just after landing from hip. Leap (ct 1), Touch toe (ct 2), Hop toe (ct 3). Next meas, use opposite ftwk.

OBROT SOLO (Oo-broo'-tee) - Spinning: Feet tog, knees bent, L hand on hip, fingers fwd; R hand extended fwd, rounded. Turn to R. With opp hand pos, turn to L. Turn R or L on the spot - very smoothly & as fast as possible. 3 steps per meas.

OBROT PARY - Turning for the cpl:

Cpl turning 1: W's L hand on M's sho, M's R arm around W's waist. Bent knees. Outside arms rounded below waist level. In this pos turn with several steps, but always M goes bkwd, almost in place, W fwd. Step as described in dance pattern.

Cpl turning 2: R hips adj, R arms around ptr's waist, L hands fwd, waist level, arms rounded. Knees bent. Step as described in dance pattern.

STARTING POSITION: Two circles, an inner circle & an outer circle. M face LOD, W face ptr. Hands on hips.

MUSIC: 3/4 **PATTERN**

Meas

PART A:

- 1 - 8 M do 4 BUJANY (Swing Step) for his ptr. W stands watching ptr. M hold last (3(6)) ct of step.
- 9 - 16 W do 3 Meas OBROT SOLO (Spinning), start with R ft. OBEREK STAMP 2 - 1 Meas. W repeat in reverse direction. M holds his last pos rhythmically watching his ptr for 7 Meas. On Meas 8, straighten body & do OBEREK STAMP 2.

- 17 - 24 Cpls in closed pos, looking at each other, use SPACER (Walking Step) for 8 Meas.
- 25 - 32 Cpls in Escort pos, use 7 PRZYPUKIWANY (Tapping Step). On Meas 8, use KROK STUK (Step Stamp Step). On this step ptrs face each other, knees bent, heads very close tog.
- BRIDGE:
33 - 36 OBROT PARY (Cpl Turning), turn twice around (or once) using BIEZNY CICHY (Quiet Running Step).
- PART B:
- 1 - 8 Outside Circle; keep above cpl pos but use OBERKOWY (Oberek Step), 8 Meas, in LOD.
Inside Circle; take cpl turning 2 pos, but use OBERKOWY (Oberek Step), 8 Meas.
- 9 - 16 Outside Circle; Cpls take turning 2 pos, use OBERKOWY Step, 8 Meas.
Inside Circle; Take closed pos using SPACER (Walk) in LOD, 8 Meas.
- 17 - 20 Outside Circle; Open into semi-circle, facing front stage. Cpls in closed pos, moving bkws, using BIEZNY (Running Step), 4 Meas.
Inside Circle; Cpls use face to face pos; use BUJANY (Swing Step) for 2 Meas. Then use AKCENTOWANY (Accent Step), 2 Meas (M). W use OBORT SOLO (Spin) to the L for 2 Meas, then OBERKOWY (Oberek Step), 2 Meas. W moves bkwd as circle moves in LOD.
- 21 - 24 Semi-Circle; Cpl in Escort pos - use 3 PRZYPUKIWANY (Tapping Step) in place. 4th is step-stamp facing each other.
Inside Circle; repeat above 4 meas (17 - 20).
- 25 - 32 Semi-Circle; Repeat above Step (Meas 21-24).
Inside Circle; Take closed pos, use BIEZNY (Running Step) in LOD, 4 Meas. Now cpls take cpl turning pos & turn 4 Meas using BIEZNY CICHY (Quiet Running Step).
- 33 - 40 Semi-Circle; Cpls take turning 1 pos & use OBERKOWY (Oberek Step) very quietly, close circle, 4 meas; Then use OBROT PARY (Turning Step) in same position 4 Meas.
Inside Circle; Repeat Meas 25 - 32, finish turns facing LOD.
- 41 - 48 Outer Circle; LOD, in same position use OBERKOWY (Oberek Step), 8 Meas.
Inner Circle; RLOD, in closed pos use BIEZNY (Running Step), 8 Meas.
- 49 - 52 Using OBERKOWY (Oberek Step), W move fwd to form an inner W's circle.
- BRIDGE: M use OBERKOWY moving bkwd, form semi-circle facing front stage. All hands on hips.

PART C:

- 1 - 8 W use PRZYPUKIWANY (Tapping Step) for 2 Meas & single turn to R using OBERKOWY (Oberek Step) for 2 Meas. Repeat.
M use PRZYPUKIWANY for 3 meas. Hands on hips, start to R; on 4th meas step, stamp, hold. Repeat.
(Be very noisy with feet & voice here).
- 9 - 16 W join hands, use BUJANY (Swing Step) 4 times (8 meas). M repeat above Meas 1-8.
- 17 -24 W form 2 circles;(every second W moves to inside). Inside circle use BIEZNY (Running Step) in LOD 8 meas. Outside circle facing out, use 2 BUJANY (Swing Step) & 2 meas OBROT SOLO (Spin) using OBERKOWY (Oberek Step). Repeat.
M repeat as above.
- 25 - 32 W OBROT SOLO to R, use OBERKOWY for 8 meas. M repeat as above.

BRIDGE:

- 33 - 36 W return to ptr in semi-circle using OBERKOWY (Oberek Step), hands on hips. Move bkwd, finishing to R of M. M use OBERKOWY in place, open arms (inviting) to W.

PART D:

- 1 - 4 Cpls in closed pos, looking at each other, use BIEZNY (Running Step) for 4 meas. (Follow middle 2 cpls of semi-circle). Leaders move straight fwd to front of stage, causing two lines of cpls to form down ctr of floor.
- 5 - 8 Cpl pos as turning 1, but do not turn...use BIEZNY CICHY (Quiet Running Step) for 4 meas. Divide the lines - one line of cpls going L, the other to their R, back into the original semi-circle position.
- 9 - 16 Repeat Meas 1-4 in step & pos, & Meas 5-8 again in step & pos, with leaders meeting in orig semi-circle pos.
- 17 - 32 Repeat Meas 1-16.
- 33 - 40 Every other cpl take turning pos 1, using OBERKOWY (Oberek Step); turn into semi-circle in front of orig semi-circle formation.
Other cpls, sho-waist pos, turn CW using OBERKOWY for 3 meas, ending with OBEREK Stamp 3. Each 4 meas is one slow turn - a 1/4 turn per step - . Repeat CCW.
- 41 - 48 Front semi-circle - same cpl pos - use OBERKOWY (Oberek Step) to form a circle; (Do Not Turn). 4 meas. Same

cpl pos but use PALCE ZA PIETA (Toe behind Heel Step) for 4 meas, facing ctr of circle. Back semi-circle use OBEROT PARY (Turning 2), using BIEZNY CICHY (Quiet Running Step) for 8 meas.

BRIDGE:
49 - 52

Semi-circle turning 1 pos, do not turn; using OBERKOWY (Oberek Step) close to a circle. Circle, cpls, turning 1 using OBEREK.

PART E:

- 1 - 16 Both circles in Escort pos, use BIEZNY (Running Step) for 2 meas; open into two semi-circles. Remaining 14 meas same pos, using PRZYPUKIWANY (Tapping Step) in place. Front two cpls in each circle come fwd to form line of 4 cpls in front of semi-circles. These cpls use open pos - outside hands on hips; Use 2 meas of PRZYPUKIWANY to get to place. Sho-waist pos, M lift W up - 1 meas; down - 1 meas. 4 cpls repeat this 3 more times. Two times the W goes straight up & down, the last 2 times M turn around on the lift.
- 17 - 20 4 cpls use Escort pos facing audience for 2 meas. Hold pos 3rd meas, smiling, take a bow, 4th meas. straighten up.
- 21 - 24 Use closed pos (4 cpls); 2 R cpls join 2nd semi-circle on R end using BIEZNY (Running Step). L cpls join L end semi-circle & using same movement described below.
- 17 - 32 Back semi-circle, sho-waist pos - use OBERKOWY (Oberek Step) for 3 meas, ending with OBEREK Stamp 3; slow single turn per 4 meas.
Front semi-circle, cpls side by side, W's L hand holding under M's R arm just below sho; moving bkwd use OBERKOWY 16 meas. W hand on hip, M's R arm around W's waist - L arm rounded as in turning position. Move 1/4 turn at a time around W. Kneeling pos R knee 1st, change to L knee. Change comes on each meas accenting the kneeling. (Her face is prettier than her feet!)

BRIDGE:
33 - 36

4 cpls (2 at end of back semi-circle) come fwd to make ctr circle. Front semi-circle close to form a second circle. Back semi-circle close to form an outer circle (3 circles in all). Join hands, using OBERKOWY Step, 4 meas, to form circles.

PART F:

- 1 - 8 Outer circle use OBERKOWY (Oberek Step) LOD, joined hands bending fwd & sl twd circle ctr. Use step for 7 meas, ending with an OBEREK Stamp 2. 2nd circle do same in RLOD.

- Inside circle (4 cpls) standing straight, use OBERKOWY step for 8 meas, without stamps.
- 9 - 16 Outside circle, repeat in reverse; (RLOD). 2nd circle, repeat in reverse (LOD). 4 cpl circle, con't above without stopping (LOD).
- 17 - 24 Outside circle reverse again (LOD). 2nd circle keep going (LOD). 4 cpls keep going as above (LOD) without stamps.
- 25 - 28 Circles break, ctr front, going bkwd with the OBERKOWY step, forming 3 lines, holding hands. Lines as far back and as close together as possible.
- 29 - 32 W's hands on hips, M's arms rounded using AKCENTOWANY (Accent Step) fwd for 4 meas. W use PRZYPUKIWANY (Tapping Step). W's L elbow just in front of M's chest, M's R hand in back of W, W start with R ft.
- 33 - 36 Keeping cpl pos, M kneel changing knees as in PART E, Meas 17 - 32; only in place. Start with R knee down (4 meas). W using OBERKOWY (Oberek Step) are spinning to R standing straight, hands on hips.
- 37 - 40 All lines using OBERKOWY, 4 meas, bkwd. All hands on hips.
- 41 - 44 Everybody Escort pos, moving fwd in straight lines. M start L, W with R ft. 4 PRZYPUKIWANY (Tapping Step). YELL IF YOU POSSIBLY CAN!
- 45 - 48 1st line: 4 cpls repeat kneeling pattern as in PART E, Meas 27-32, turning once around in 3 meas. End M in rounded arms, bent knees pos; W hands on hips, bent knees. OBEREK Stamp 2 ending with a yell - OO HA!
2nd line: take pos as cpl turning 1, & hold with OBEREK Stamp 3 - 3 meas, 2 turns. Hold this pos, OBEREK Stamp 2, & yell OO HA!
3rd line: cpls open pos, use 2 PRZYPUKIWANY (Tapping Step) in place, away, tog. Then sho-waist pos, lift W up, turn once around & place W down in front of M. Hold. (Sides to front stage).

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(Pshe-pu-retah'-ka)

Poland

- SOURCE:** A Polish National Dance in 3/4 time, originated in the province of Mazowsze, central Poland. This is a ballroom dance in eastern & central Europe, based on the folk dance. A character dance in Ballet. Mazur Przepiorecka means "Little Quail Mazurka". Choreography by Jan Sejda.
- MUSIC:** MONITOR MF 362, Side 1, band 2.
- STEPS:**
- MIJANY (Basic Mazur Step):** Extend R ft fwd, toe pointed, landing on R ft (bent knee). Bring L ft thru (bent knee), similar to scissors movement. Step on L ft. Normal R step.
Extend ft (ct &), Step (ct 1), Step (ct 2), Step (ct 3).
- WYTUP (Mazur Stamp Step):** Stamp (ct 1), Stamp (ct 2), Stamp (ct 3).
- CHOLUPIEC (Single Heel Click Step):**
- Stand with weight on R leg & L leg extended to side.
 - Jump off R ft, strike L heel with R heel returning onto R ft.
 - Step sdwd on L ft, slightly accenting this movement with a slightly bent knee.
 - Close R ft to L, immediately raising L leg ready to repeat movement.
- Jump, (ct 1), Step (ct 2), Close (ct 3).
- SECOND CHOLUBIEC STEP:** Only use a. & b. above. 3 heel clicks tog. This step is usually done to 2 meas of music requiring 6 heel clicks in sequence.
- DLUGI (Sliding Step):**
- Bend knee & hop on L ft; slide R ft, toe pointed, fwd.
 - Bend knee, step on R ft.
 - Hold.
 - Hop on R allowing L ft to extend to back.
 - Hop on R, slide L ft fwd.
- Hop L (ct &), Step R (ct 1), Hold (ct 2), Hop R (ct 3), Hop R (*and).
- *This is beginning of next step...next meas use opp ftwk.
- COUPLE POS:**
- (a) Inside hands joined, extended fwd, straight elbow. Outside hands on hips, fingers fwd.
(b) Outside hands extended high.
(c) Outside hands extended straight out from sho.
 - Stand side by side, R hips tog, R hands on ptr's hip, L hands extended high.
 - Facing ptr, M's R & W's L hands joined & extended to side with straight elbow, other hand on hip.

4. Same as 3, but ptrs are back to back.
5. The M is facing L sho of W. L hands joined & extended to M's L - sho high. R hands on hips.
6. Reverse of 5.
7. L hips tog, W's L & M's R joined in front of M. M's R & W's L joined in back of W.

M's Kneeling Position: Kneel on R knee close to L heel. L hand on hip, R hand joined with W's L, & follows the W where ever she moves. So does M's face follow ptr's movement.

W's Turning Position: Both hands high, elbow straight, palms open.

STARTING

POSITION: Circle of cpls facing ctr, hands joined & extended to ctr.

MUSIC: 3/4

PATTERN

Meas

PART A:

- 1 - 3 CHOLUPIEC (Single Heel Click) 3 times to R in LOD.
- 4 - 6 MIJANY (Mazur Basic Step). Cpl position 1 (turn in place) 3 times, turning 3/4's turn, ending facing LOD.
- 7 - 8 M CHOLUPIEC (Single Heel Click). Face ctr of circle, join hands & do step to the R.
- 9 WYTUP (Mazur Stamp Step).
W turn to R using MIJANY (Basic Mazur Step), hands high.
- 10 - 11 M & W repeat Meas 7-8 in reverse direction. On last stamp step, M turn to L to face W.
- 12 M take 1/2 turn to L on Stamping Step, to face ptr.
W must finish turning to face M.
- 13 - 14 2 MIJANY (Basic Mazur Step) away from ctr of circle.
M moving fwd, W moving bkwd.
- 15 - 16 M jump high, begin with heavy stamp on both feet, end in kneeling pos. Jump must fill all of Meas 15. W's hands on hips, stand in pos watching M. Ending placing L hand in M's extended R hand.
- 17 - 20 M remains in kneeling pos. W circles M with MIJANY (Basic Mazur) going 1/4 way around M with 1 Mazur Step.

BRIDGE:

21 - 24 (Divide large circle into 4 small circles, forming the small circles in line with walls, not in corners, of the room). Use 4 MIJANY (Basic Mazur Step), finishing in pos 3, M's back to ctr of the small circle.

PART B:

- 1 - 3 Each circle does same; 3 CHOLUPIEC (Single Heel Click), LOD.
- 4 - 6 Position 1 (a). MIJANY (Basic Mazur Step), LOD.
- 7 - 9 Position 4, CHOLUPIEC (Single Heel Click).
- 10 - 12 Repeat 4-6.
- 13 - 16 Circle formation as Meas 1-3, PART A, in 4 small circles. In LOD CHOLUPIEC (Single Heel Clicks).
- 17 - 20 M go to ctr of circle, joining hands, doing 2 MIJANY (Basic Mazur Step) fwd. Return to place, backing out with same step, rejoining hands with W in circle. W turn in place in turning pos with 4 MIJANY (Basic Mazur Step), ending joining hands with M in circle.

BRIDGE:

21 - 24 4 small circles break, opening out into 4 straight lines facing ctr of room. Use 4 MIJANY Steps.

PART C:

- 1 - 3 Cpls in Lines 1 & 3 fwd, Position 5. M do 2 CHOLUPIEC (Single Heel Clicks) & 1 WYTUP (Mazur Stamp Step). W do 3 MIJANY (Basic Mazur Step). Meet opp line & exchange W, starting next 3 Meas.
- 4 - 6 With opp ptr take Cpl Position 6, & M repeat above returning to own line pos. W to with M to his pos.
- 1 - 6 Lines 2 & 4 in place. Cpl Pos 7, W facing ctr, M facing wall. M dances in place, W moves fwd around M. Do 2 MIJANY (Basic Mazur Steps) moving 1/4 circle per step. 3rd Meas, WYTUP (Mazur Stamp Step). Reverse, W moving bkwd.
- 7 - 12 Repeat above 6 Meas. Lines 2 & 4 to ctr & Lines 1 & 3 in place.
- 13 - 20 W move twd ctr & their own R forming a circle with joined hands, moving circle to R. Use 8 MIJANY (Basic Mazur Step). End with orig ptr.
- 13 - 16 M in line do 3 CHOLUPIEC (Single Heel Click) to R. R hand on hip, L hand extended. 4th Meas, WYTUP (Mazur Stamp Step) with hands on hips.
- 17 - 20 M reverse above.

BRIDGE:

21 - 24 Cpl Position 2, turning around using 4 CHOLUPIED (Single Heel Click Step); start with L ft in place.

PART D:

- 1 - 8 Lines 1 & 3: line leaders are at R end of line. Cpl Position 1, using 8 MIJANY (Basic Mazur Steps) - leading cpl leads diag across to opp corner; line follows. As lines meet, hands on hips, pass thru; W in middle & M outside. After passing thru, return to Cpl Position 1.
- 9 - 16 Leader leads line to corner, turns to the R moving in RLOD into a double circle, in the space where the opp line had been. (In this circling the W are on the inside of the circle).
- 1 - 8 Lines 2 & 4 reverse procedure above: circle then cross diag. Cpl Position 1, using 8 MIJANY, with W on outside. Remember who is line leader!
- 9 - 16 Line leader leads (starting from orig line pos), line follows diag across to opp corner as Meas 1-8.

BRIDGE:

17 - 20 From above pos take shortest route possible, with ptr, into a large circle as in Meas 1-3, PART A. Use 4 MIJANY. (Always move cpl fwd. Use your brain & watch the traffic! Danger! Don't bump into each other!).

PART E:

- 1 - 8 Cpl Position 1 (b), 4 MIJANY (Basic Mazur) in LOD. Cpl Position 1 (c), 4 MIJANY, con't in LOD.
- 9 - 10 Con't LOD 2 DLUGI (Sliding Step) in Cpl Position 1 (b).
- 11 - 12 Con't LOD 2 MIJANY in Cpl Position 1.
- 13 - 16 Repeat last 4 Meas.

BRIDGE:

17 - 20 In Cpl Position 1, M lead W fwd using 4 MIJANY, turning 1/4 turn of a circle in place, ending in one large circle as beginning of dance.

PART F:

- 1 - 6 6 CHOLUPIED (Single Heel Clicks) to R (LOD).
- 7 - 9 W with 3 MIJANY (Basic Mazur), go into circle moving to R joining hands making a W's circle. M do 2 SECOND CHOLUPIEC & 1 WYTUP (Mazur Stamp Step) to R.

- 10 - 12 Repeat in reverse the above.
- 13 - 16 M take kneeling pos facing ctr of circle. M's R hand joined with W's L & W goes around M with 4 MIJANY (Basic Mazur Step); going 1/4 circle with each step.
- 17 - 18 Take Cpl Position 1 & turn cpl using 2 MIJANY; 1/2 turn until cpl is facing outside of circle.
- 19 - 20 M as in Meas 15-16, PART A.
W turn on the spot 1 meas & 3 stamps; put L hand on hip, extending R.

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Idyllwild Workshop - 1968

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THE ST. JOHN RIVER

1

(Strathspey)

Scotland

SOURCE: This dance was the winning dance in the competition to select a Scottish Country Dance to commemorate Canada's Centennial in 1967. Composed by Prudence Edwards, Fredericton, NB.

MUSIC: Suggested tunes: "The Bonnie Lass o' Bon Accord (Scott Skinner); "The Singing Bird.

EXPLANATION OF THE FIGURES:

"The Chase" (Meas 1-8) describes the meandering course of the river.

"The Bridges & Pools" (Meas 9-16) is explained by its title.

"The Reversing Falls" (Meas 17-24) describes the reversing falls at St. John; when the tide is ebbing, the River runs downstream over a shallow waterfall, & when the tide comes in, it forces the River to flow upstream up the falls.

"The River Meets The Sea" (Meas 25-32) is described in the wave-like back to back movement of all four cpls, & the 1st cpl wending their way down to 4th place describes the River disappearing into the sea.

PATTERN

Meas

- 1 - 8 1st W casts off one place, crosses & casts behind 3rd M, crosses & casts behind 4th W, & crosses to finish below 4th M on opp side of the dance. 1st M follows his ptr to finish below 4th W on opp side of the dance.
- 9 - 16 1st cpl, nearer hands joined, dance up under arch formed by 4th cpl, turn each other 1 & 1/2 times with 2 hands, then dance up under arch formed by 2nd cpl, finishing in 1st place on own side of the dance.
- 17 - 24 1st cpl lead down the middle & up, followed by 2nd, 3rd & 4th cpls; 2nd cpl dance up for 2 bars, lead down for 2 bars, up for 2 bars, & dance down to place for 2 bars; 3rd cpl dance up for 3 bars, lead down for 1 bar, & dance down to place for 3 bars; 4th cpl dance up for 4 bars to meet at the top of the dance but do not join hands, then cast out & dance down to place for 4 bars.
- 25 - 28 All four cpls dance back to back (dos-a-dos).

Meas

29 - 32

1st cpl wend their way down own sides of the dance (Grand R & L): changing place with 2nd cpl with R hands, 3rd cpl with L, & 4th cpl with R, to finish in 4th place. 1st M & 4th lady make polite turns.

Presented by Madelynne Greene
Idyllwild Workshop - 1968

Canary Islands

SOURCE: These are three little songs usually danced in series. The Tajaraste is attributed to the Guanches, aborigines of the Islands. They no longer exist, but extant remains attest to their life prior to the Spanish conquest in the 15th century.

MUSIC:

FORMATION: Single circle of dancers all facing out. W is on M's L.

PATTERNS

Cts

TANGANILLO:

3 OPENING CHORD. All balance R & L.

1 - 12 M leads W to make a complete turn following her R sho to balance L with her corner, then R with her ptr. Meanwhile, M (omitting turn) balances R, then L, before progressing counter LOD with R step-tog-step, L in LOD; at this point, M assists passing W by taking her R hand in his L & gently pushing her with his other hand. W progress inside circle with L step-tog-step in LOD, then pivoting full CW turn to place.

Pattern is continually repeated.

SANTO DOMINGO:

1 - 12 INTRODUCTION: M still has his ptr on his L. They face one another. M's R sho is twd the ctr of the circle. Directions are for M. W do opp. Dancers usually sing.

1 - 2 A: SAN; step back with R ft TO; cross L ft in front of R.

3 - 4 DO; step R with R ft. MIN; hold.

5 - 6 GO; point L; hold.

NOTE: As dancers progress twd ctr of circle, arms are gradually raised & fingers snap as in FOLIAS.

7 - 12 B: DOMINGO SANTO; repeat in opp direction.

1 - 2 C: 1/2 turn, following L sho, crossing R ft in front of L; step L in place.

3 - 4 Step R in place, hold.

5 - 6 Point L, hold.

Cts

- 7 - 12 D: Repeat 'B' ftwk, but twd ctr of circle.
- 1 - 6 E: Repeat 'A' ftwk, but away from ctr of circle.
- 7 - 12 F: 1/2 turn following R sho, crossing L ft in front of R; step R, L, hold, point R, hold - having passed R shos with W, also progressing.

Repeat 'A' through 'F' twice; then 'A' through 'D'.

TARAJASTE:

Tempo is increased without transition. Pairs of dancers face each other & are close to the ctr of circle (M face LOD).

- 1 - 2 A: Step back on R ft, cross L in front of R.
3 - 4 Step R with R ft, hold.
5 - 6 Lift L ft, hold.
- 1 - 2 B: 1/2 turn following R sho, crossing L over R ft,
step R.
3 - 4 Step L, hold.
5 - 6 Lift R, hold.
- 1 - 6 C: Reverse direction of 'A'.
- 1 - 2 D: Step L back, 1/2 turning following L sho,
step R.
3 - 4 Step L, hold.
5 - 6 Lift R, hold.

Repeat 'A' - 'D' four times. Dance ends with 2 stamps in place; R,L.

Presented by Madelynnne Greene
Idyllwild Workshop - 1968

FOLK LORE CLASS OUTLINE

1

This class is designed for teachers & ethnic enthusiasts, in order to give them an insight into all aspects of folk dancing & its related folk arts. Lectures will be augmented by films, slides and the use of an opaque projector, illustrating national costumes, arts and folk customs.

Class sessions will be primarily devoted to the development of costumes, a study of customs, an exploration of similarities among apparently dissimilar nationalities, and, as time allows, discussion periods to deal with questions of specific interest to the attendees.

For those who are interested, a list of stores has been provided in the syllabus. These sell costumes and accessories. Also, a special bibliography has been prepared to provide reference material for costume design.

Those who are taking the course for credit will be asked to complete a simple assignment before the end of the workshop. There will also be a questionnaire which should be completed and returned by the last day of the workshop.

Persons having questions regarding specific customs and/or costuming are requested to bring these to the class in writing. This will give the instructor a chance to answer at later sessions, should time be short, or researching necessary.

Presented by Liesl Barnett
Idyllwild Workshop - 1968

COSTUME

The following list of references on folk costume has been selected to include items which are available by purchase or can be consulted readily in most large libraries.

Banateanu, R.; Fosca, G.; & Ionescu, E.: FOLK COSTUMES OF RUMANIA. Bucharest, Rumania; State Publishing House for Literature & the Arts, 1958.

Bartas, Yolanda: LATIN AMERICAN COSTUMES. N.Y.; Hyperion Press, 1941.

Barton, Lucy: HISTORIC COSTUME FOR THE STAGE. N.Y., 1938.

Bauer, H.; Calrquist, S.: JAPANESE FESTIVALS.

Bossert, Helmut T.: FOLK ART OF EUROPE.

Bradshaw, A.: WORLD COSTUME.

Bratsford-Anchor: MANUAL OF ART NEEDLEWORK.

Bruhn, W.; Tilke, M.: PICTORIAL WORLD HISTORY OF COSTUME.

Bryan, W.A.: NATURAL HISTORY OF HAWAII (has section on customs).

Carillo, Leo: THE CALIFORNIA I LOVE.

Coats & Clark: CREATIVE EMBROIDERY. (All the D.M.C. embroidery books which are now available).

Collie, George: HIGHLAND DRESS. Hamonsworth, England; Penguin.

Covarrubias, Louis: MEXICAN NATIVE COSTUME. Mexico City, 1950.

Czarnowski, Lucille K.: DANCES OF EARLY CALIFORNIA DAYS.

Czompo, Ann: HUNGARIAN EMBROIDERIES. Varrottas 1.

de GARDILAUME, G.: NATIONAL COSTUMES OF HOLLAND.

de Moleville, B.: COSTUMES OF AUSTRIA.

Dietrich, E.B.: MALE & FEMALE ATTIRE IN VARIOUS NATIONS & AGES.

Evans, Mary: COSTUMES THROUGH THE AGES.

Fazzino, Lillian David: INDIANS OF AMERICA.

Foris, Maria: HISTORY OF CROSS STITCH. Nuremberg; Sebaldus-Verlog.

Gurzau, Elba Farabegoli: FOLK DANCES, COSTUMES & CUSTOMS OF ITALY.

Haire, Frances H.: FOLK COSTUME BOOK.

Hesketh, Christian: TARTAN EARLY HISTORY.

Hofer, Tomas: HUNGARIAN PEASANT ART. Budapest; Corvina.

- James, E.O.: SEASONAL FEASTS & FESTIVALS.
- Keim, A.: COSTUMES OF FRANCE.
- Kilgour, Ruth Edwards: A PAGEANT OF HATS, ANCIENT & MODERN.
- Kretschmer, Albert: DIE TRACHTEN DER VOLKER. Lepsic, 1906.
- Laver, James: COSTUMES THROUGH THE AGES.
- Makovski, S.K.: PEASANT ART OF SUB-CARPATHIAN RUSSIA.
- Mann, Kathleen: PEASANT COSTUME OF EUROPE.
- Margolis, Adele P.: HOW TO DESIGN YOUR DRESS PATTERNS.
- Markov-Krasna, Josef: SLOVAK NATIONAL DRESS THROUGH THE CENTURIES.
- Maxwell, Stuart; Hutchinson, Robin: SCOTTISH COSTUME 1550 - 1850.
- Palencia, Isabel de: THE REGIONAL COSTUME OF SPAIN.
- Pettigrew, Dora W.: PEASANTS COSTUME OF THE BLACK FOREST. London
- Primmer, K.: SCANDINAVIAN PEASANT COSTUME.
- Spicer, D. Gladys: COSTUMES OF LATIN AMERICA.
- Sterling, Matthews W.: INDIANS OF NORTH AMERICA.
- Tarsouli, Athena: EMBROIDERIES & COSTUMES OF DODECONESE.
- Wilcox, R. Turner: FIVE CENTURIES OF AMERICAN COSTUME.
- _____ : FOLK & FESTIVAL OF THE WORLD; N.Y., Scribner.
- _____ : THE MODE IN COSTUME. N.Y., Scribner.
- _____ : THE MODE IN HATS & HEADRESS. N.Y., Scribner.
- _____ : HOW TO MAKE HISTORIC AMERICAN COSTUMES. Barnes.
- _____ : AMERICAN COSTUME. N.Y., Barnes.
- FOREIGN TEXTS:
- Braun, Dietz; Froehlich, etc: GESCHICHTE DER KOSTUEME (German).
- Baur-Reinhold, M; Retzlaff, E.: DEUTSCHE TRACHTEN (German).
- Ernst, Henry: BRODERIES ET ARTES DES PEOPLE EUROPIENNES, (French).
- Gallois, E.: COSTUMES ET BRODERIES DES PROVINCES FRANCAISES (French).
- Hansesn, H.H.: KNAUR'S KOSTUME BUCH (German).
- Kretschmer, A.;; ALBUM DEUTSCHER VOLKSTRACHTEN (German).
- Kretschmer, A.; Rohrback, C.: TRACHTEN DER VOELKER (German)

Many people are interested in making or purchasing national costumes or parts of costumes. For your benefit, here is a list of firms handling such items. They will furnish price lists upon request.

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|---|---|
| The Button & Buttonhole Shop
1439 Santa Monica Mall (Arcade)
Santa Monica, Cal., 90405 | Trimmings, beads, braid; Zippers cut to order; "frogs"; piping; machine applique, etc. |
| B-BAR-J
1203 Montana Ave.
Santa Monica, Cal. 90402 | Western Apparel, Square Dance clothes, Western boots, beaded Moccasine, belts, etc. |
| The Corral
512 Wilshire Blvd.
Santa Monica, Cal. 90404 | Western, as above. |
| Arnello & Davide
96 Charing Cross Rd.
London, WC 2, England | Dancers' footwear of all types. Made-to-order boots, etc. Dance wear (tights, leotards, etc). |
| J.R. Christie-"The Hielan' Man"
1445 Santa Monica Mall
Santa Monica, Cal. 90405 | Scottish dress & accoutrements; authentic jewelry; ghillies; made-to-order & ready-to-wear. |
| Navajo Arts & Crafts Guild
Window Rock, Arizona, 86515 | Indian Wear, Jewelry, Rugs, etc. |
| Carmen's Originals
3100 Wilshire Blvd.
Santa Monica, Cal. 90404 | Hawaiian Wear (Holokus, Muu-Muus, Sarongs, Leis, etc.) |
| Henderson & McMillan
19 Olvera St.
Los Angeles, Cal 90012 | Mexican Costumes, or parts of same, books, jewelry, etc. |
| Raj of India (Topanga Plaza)
6600 Topanga Canyon Blvd.
Canoga Park, Cal. 91304
(Also other major shopping plazas..i.e., San Bernardino, Montclair, Newport Beach). | Saris, Sandals, Jewelry, art objects, silks. |
| Husfliden
Vagsalmenning 3
Bergen, Norway, Europe | Norwegian Costumes, or parts; Belts, shoes, jewelry, linens, Yardgoods. |
| Narodna Rodinest
Terazijske 43
Beograd, Jugoslaviya, Europe | Yugoslav costumes, linens, embroideries, opanki, coral beads. |
| Sartoria Artigiana Fatture
Artistiche Speciali (S.A.F.A.S)
Via Margutta 54
Roma, Italia, Europe | Italian costumes or parts. |

Tumbelina Needlework Shop
1688 Copenhagen Dr.
Solvang, Cal., 93463

Danish Embroideries, cross
stitch canvas, yarns, yard goods,
embroidery floss, etc.

Festival Folk Shop
Pico Blvd. & Normandie Ave.
2769 Pico Blvd, L.A. 90006

Costumes, books; DMC patterns;
Records, dolls, jewelry; footwear;
imported gift items.

John Skow
427 S. Van Ness Ave.
San Francisco, Cal. 94103

Records; costume articles; folk
lore items; balkan footwear, etc.

Scottish Imports Ltd.
174 Grant Ave.
San Francisco, Cal. 94108

Scottish tartans, kilts, &
accessories; bagpipes, etc.
Import gift items.

Presented by Liesl Barnett - 1968