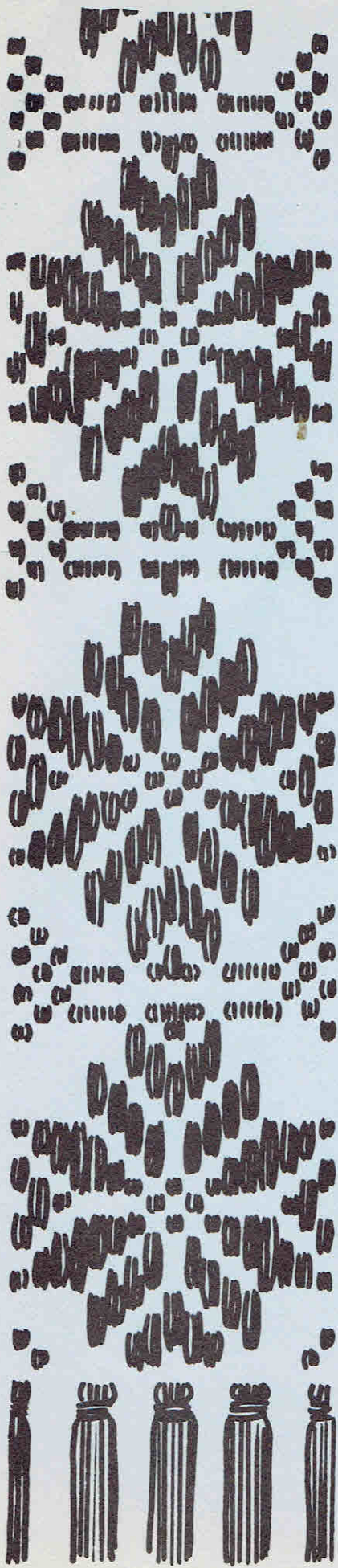


1976

# CAMP HESS KRAMER INSTITUTE

## October 1976



### Teachers:

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 Mechol Hashabat  
 S'ee Yonah  
 Sisu Et Yerushalayim  
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FOLK DANCE FEDERATION  
OF CALIFORNIA, SOUTH



BESDOT BET - LECHEM  
Israel

The name of the dance means "In the fields of Bethlehem". The dance was choreographed by Eliyahu Gamli'el.

RECORD: Dances in the Garden of Eden (LP) YE 1001

FORMATION: Cple facing LOD with inside hands joined and down. W on M's R.

STEPS: Yemenite L - step L to L, leave R in place (ct 1), step R in place (ct 2), step L over R (ct 3), hold (ct 4).

Two-step - step fwd on L (ct 1), close R to L (ct &), step fwd on L (ct 2), repeat cts 1,&,2 (cts 3,&,4).

Note: Steps are described for M, W use opp ftwk.

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METER: 4/4  
Meas.

PATTERN

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INTRODUCTION: 10 Cts.

FIG. I: (Inside hands joined and down)

- 1 In LOD step L,R,L,R.
- 2 Yemenite L and face ptr, joining in a two-hand hold (cts 1-3), pivot on L to again face LOD, lift R ft, bringing inside hands under up and in front of joined outside hands.
- 3 Walk 3 steps fwd R,L,R (cts 1-3), brush L fwd (ct 4).
- 4 Moving bwd, step L,R (cts 1-2), step L to L with bent knee, letting go of outside hands (M-L, W-R) (ct 3), step R to R with bent knee (ct 4).
- 5-8 Repeat meas 1-4, moving into Varsouvienne pos on meas 8, ct 4.

FIG. II: Varsouvienne position

- 1 Do 2 two-steps fwd (L,R) in LOD.
- 2 M does 2 two-steps fwd (L,R) in LOD while W turns CW (R) without letting go of hands with 2 two-steps.
- 3 With 4 steps (L,R,L,R), turn away from ptr (M-CCW, W-CW).
- 4 With 4 steps (L,R,L,R), meet ptr in back basket hold with R shldr adjacent. Continue figure 8 pattern.
- 5 M lets go of R hand and turns complete turn CCW in 4 steps (L,R,L,R), while W lets go of L hand and turns 1/2 with 4 steps, returning to varsouvienne pos.
- 6-10 Repeat meas 1-5.

Note: At the end of meas 10, end in orig hand hold as in Fig. I to begin dance from beginning.

Presented by Karen Codman

Camp Hess Kramer Institute, October 1976

This dance was presented at the 1976 Idyllwild Folk Dance Camp by Ya'akov Eden.

MECHOL HASHABAT  
Israel

The name of the dance means "Sabbath Dance" while the name of the song is Ki Eshmeran. The dance was choreographed by Ya'akov Levy.

RECORD: Dances in the Garden of Eden, (LP) YE 1001

FORMATION: Closed circle with hands joined and down.

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METER: 2/4

PATTERN

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Meas.

FIG. I

- 1 In slight stride pos, sway R,L.
- 2 Touch R across L (ct 1), hold (ct 2).
- 3 Touch R to R (ct 1), hold (ct 2).
- 4 Step R in front of L, leave L in place (ct 1), step on L in place (ct 2).
- 5 Step R to R (ct 1), step L in front of R (ct 2).
- 6 Step R to R (ct 1), hold (ct 2).
- 7 Close L to R (ct 1), hold (ct 2).
- 8-28 Repeat meas 1-7, three (3) more times.

FIG. II (No hand hold)

- 1 Step R to R, leave L in place (ct 1), snap fingers at shldr height (ct 2).
  - 2 Sway onto L (ct 1), snap fingers at shldr height (ct 2).
  - 3 Sway R,L.
  - 4 Step R fwd and turn 1/2 turn CCW (L) - L hand down, R hands begins to make an "S".
  - 5 Step on L and turn 1/2 turn CCW (L) - L hand down, R hand in middle of describing an "S".
  - 6 Close R to L - L hand down, R hand finishes "S" (ct 1), hold (ct 2).
  - 7 Snap fingers in front of chest (R over L) and bend knees (ct 1), hold (ct 2).
  - 8-14 Repeat meas 1-7
- NOTE: at end of Fig II, end up facing ctr of circle to start dance from beginning.

NOTE: In this music there is a musical interlude, so do Fig. I, two extra times, a total of 6 times.

Presented by Karen Codman

Camp Hess Kramer Institute, October 1976

This dance was presented at the 1976 Idyllwild Folk Dance Camp by Ya'akov Eden.

S'EE YONAH  
Israel

S'ee Yohan means "Fly Dove" and was choreographed by Moshiko in 1974. The dance is based on a Yemenite style.

PRONUNCIATION: Sih-ee Yo-nah

RECORD: Dance with Moshiko (LP) MIH 3, Side 2, Band 1

FORMATION: Circle (closed) with hands joined at shldr height and slightly fwd.

STYLE: Slightly elastic knees, small movements, ft close to floor. Movement in down-up throughout dance.

---

METER 4/4  
Meas.

PATTERN

---

INTRODUCTION: 3 Meas, bells sound during meas 3.

FIG. I

- 1 Step R to R (ct 1), step L in place (ct 2), step R in front of L (ct 3), step L to L (ct 4).
- 2 Step R in front of L (ct 1), tap L toe behind R ft (ct 2), swing L around in a small low circle slowly to the front (ct 3-4).
- 3 Step L in front of R (ct 1), step R to R (ct 2), step L in front of R (ct 3), hold (ct 4).
- 4 Rock back on R, keeping L on floor (ct 1), hold (ct 2), rock fwd on L (ct 3), hold (ct 4).
- 5 Repeat meas 4.
- 6 Step (rock) fwd on R (ct 1), hold (ct 2), rock back on L (ct 3), hold (ct 4).
- 7 Repeat meas 6.
- 8 Rock fwd on R (ct 1), step on L bwd (ct 2), close R to L with bounce (ct 3), bounce on both ft (ct 4).
- 9-16 Repeat meas 1-8.

FIG. II

- 1 Bend on L and raise R sharply in back (ct 1), leap lightly on R just behind of L (ct 2), step on L just ahead of R, knees bent (ct 3), bounce (ct 4).
- 2 Repeat meas 1.
- 3 Step R to R, leave L in place (body moves down slightly) open arms and snap fingers (ct 1), step on L in place (body moves up (ct 2), step R in front of L (body goes down) bring arms together, hands crossed and snap at shldr height (ct 3), step L in place (body goes up (ct 4).
- 4 Repeat meas 3, cts 1-3 (cts 1-3), step L in place, hands begin to move in vertical circle, moving down with hands begin to move in vertical circle, moving down with hands facing you and fingers in snapping pos (ct 4).
- 5 Hands complete the vertical circle, palms end up opened, facing away from you (ct 1), reverse the hand circle, ending with hands facing you, fingers in snapping position (ct 2-3, continue hand movement (ct 4).

S'EE YONAH, Cont'd.

- 6 Snap fingers (ct 1), hold (ct 2), moving in a CW circle and b  
bringing hands slowly down, step on R (body moves down) (ct 3),  
step on L (body moves up (ct 4).
- 7 Repeat meas 6, cts 3-4, twice more (cts 1-4).
- 8 Repeat meas 7. Raise arms slowly, join hands.

Presented by Karen Codman

Camp Hess Kramer Institute, October 1976

This dance was presented at the 1976 San Diego State U.F.D. Conference  
by Moshiko

SISU ET YERUSHALAYIM  
Israel

The name of the dance means, "make Jerusalem happy" and was choreographed by Ya'akov Eden.

RECORD: Dances in the Garden of Eden (LP) YE 1001

FORMATION: Cpls in a circle facing LOD, with inside hands joined at shldr height.

STEPS: Debka - touch L heel fwd (ct 1), small leap onto L (ct 2), repeat cts 1-2 with opp ftwk (cts 3-4).

Yemenite L - step L to L, R remains in place (ct 1), step on R in place (ct 2), step L in front of R (ct 3), hold (ct 4).

Debka Yemenite to L - step L to L, R remains in place (ct 1), step on R in place (ct 2), touch L heel in front of R (ct 3), leap onto L (ct 4).

NOTE: Steps are described for M, W use opp ftwk.

---

METER 4/4

PATTERN

---

Meas.

FIG. I: (Inside hands joined at shldr height)  
1 2 Debka steps moving fwd in LOD (touch L,R heel).  
2 Debka Yemenite to L.  
3 2 Debka steps moving fwd in LOD (touch R,L heel).  
4 Debka Yemenite bwd with R.  
5-8 Repeat meas 1-4.

FIG. II: (Inside hands joined and down)  
1-2 4 Debka steps in LOD (touch L,R,L,R heels).  
3 Leap fwd on L (ct 1), step fwd on R (ct 2), repeat cts 1-2 (cts 3-4).  
4 Debka Yemenite to L, turn 1/2 turn (M-CW, W-CCW) and change hands.  
5-8 Repeat meas 1-4 with opp ftwk and direction.

FIG. III: (Both hands joined straight across, M back to ctr, W faces M)  
1 With ft together, jump to L (ct 1), jump to R, land on R (ct 2), bend R (ct &), place L heel across R (ct 3), hold (ct 4).  
2 Repeat meas 1 with opp ftwk  
3-4 Yemenite L,R. Note: The arms describe a circle (from joined at shldr height and together they move up and away from each other and down towards hips, around and together around waist level. The up movement comes on the first Yemenite and down on the second).

SISU ET YERUSHALAYIM, Cont'd.

- 5-6 Grapevine step to L (touch-step L to L (ct 1-2), touch-step R behind L (cts 3-4). Touch-step L to L (ct 1-2), touch-step R in front of L (cts 3-4). Note: All Grapevine steps are done as Debka steps
- 7-8 With 4 Debka steps (start R heel), make 1 turn away from ptr (M-CCW, W-CW). Rejoin in orig pos as in Fig. I, to repeat dance.

Presented by Karen Codman

Camp Hess Kramer Institute, October 1976

This dance was presented at the 1976 Idyllwild Folk Dance Camp by Ya'akov Eden.





TINTEN BANAT, Cont'd.

- 4 Step fwd on R (ct 1), hold (ct 2), step fwd on L (ct 3),  
pivot on L to face orig direction (M-RL0D, W-LOD) and  
letting go of R hands and joining L hands (ct 4).  
5-8 Join R hands and move CW with 8 walking steps as in meas  
1-4.

To finish dance repeat Part I-IV, two more times.

The pattern is as follows: A,B,A,C; A,B,A,C; A,B,A,C.

Presented by Karen Codman

Camp Hess Kramer Institute, October 1976

Presented at the 1976 San Diego S.U.F.D. Conference by Moshiko

DIVČIBARSKO KOLO  
Serbia

Divčibarsko Kolo (Dev-chi-bahr-sko Kolo) was first learned by Bora Gajicki in approximately 1965, in the Divčibar region, Serbia Jugoslavija.

RECORD: Borino Kolo (LP) BK 576 or Jugoton (LP) YV S-60941

FORMATION: A broken circle, hands are joined and down, everyone facing ctr of circle.

STYLE: Very light and bouncy, weight mostly on balls of ft.

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MUSIC 4/4

PATTERN

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Meas.

INTRODUCTION: No introduction, but you may wait 8 meas and then do Fig I only one time.

FIG. I

- 1 Step R to R, leaving wt on L (ct 1), shift wt to R, lifting L off floor (ct 2), step L next to R, lifting R off floor (ct 3), hold (ct 4).
- 2-3 Repeat meas 1, two more times.
- 4 Step R,L,R in place (ct 1-3), hold (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

FIG. II

- 1-2 Repeat Fig. I, meas 1-2.
- 3 Step on R (ct 1), step L in front of R, lift R slightly behind L leg (ct 2), step R behind L, bring L up beside R ankle (ct 3), hold (ct 4).
- 4 Step L,R,L in place (ct 1-3), hold (ct 4).
- 5-16 Repeat meas 1-4, three move times.

FIG. III

- 1 Step R to R (ct 1), step L in front of R, placing wt on L, lift R slightly behind L leg (ct 2), step on R behind L, lifting L (ct 3), hold (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Step R beside L, lift L next to R ankle (ct 1), hold (ct 2), step L beside R, lift R next to L ankle (ct 3), hold (ct 4).
- 4 Step R,L in place (ct 1-2), step on R, lifting L beside R ankle (ct 3), hold (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8

FIG. IV

- 1 Hop on L (ct 1), step R directly in front of L (ct 2), step on L, lifting R slightly in front of L leg (ct 3), hold (ct 4).
- 2 Hop on L (ct 1), step R directly behind L (ct 2), step on L lifting R behind L leg (ct 3), hold (ct 4).

DIVČIBARSKO KOLO, Cont'd.

- 3 Step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3),  
hold (ct 4).
- 4 Step L behind R (ct 1), step R to R (ct 2), step L behind R  
(ct 3), hold (ct 4).
- Note: Dance meas 1-2 in place, while meas 3-4 moves to the R.
- 5-16 Repeat meas 1-4, three more times.

Presented by Bora Gajicki

Camp Hess Kramer Institute, October 1976

This dance was presented at the 1976 San Diego S.U.F.D. Conference  
by Bora Gajicki.



PIPERANA  
Serbia

Piperana (Pee-pear-ah-nah) is a line dance from Pirot, Serbia. It was danced by Bora Gajicki in the 1960's as part of the Pirot Suite in Ensemble KOLO.

RECORD: Borino Kolo (LP) BK 576

FORMATION: Short lines of 5 or 6 dancers in basket hold, L over R. Body bent slightly at waist.

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METER: 4/8  
Meas.

PATTERN

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INTRODUCTION: 4 Meas.

STEP I

- 1 Step R to R, Lift L (ct 1), hold (ct 2), step L in front of R (ct 3), hold (ct 4).
- 2-3 Repeat meas 1.
- 4 Jump on both ft (dropping slightly) body is straight (ct 1), hold (ct 2), leap onto R in place (ct 3), hold (ct 4).
- 5 Moving slightly L; hop on R (ct 1), step on L (ct 2), step on R (ct 3), hold (ct 4).
- 6 Repeat meas 5.
- 7 Small jump on both ft (most of wt on L, R ft slightly fwd of L) (ct 1), hold (ct 2), hop on L and begin making a small circle fwd with R (ct 3), complete the small circle with R beside L (ct 4). Move slightly bwd during meas.
- 8 Repeat meas 7 with opp ftwk.
- 9 Repeat meas 7.
- 10-11 Repeat meas 5-6 with opp ftwk and direction.
- 12 Step R,L,R in place (cts 1-3), hold (ct 4).
- 13-24 Repeat meas 1-12 with opp ftwk and direction.

STEP II

- 1 Moving twd ctr of circle with body turned slightly to the L, step R in front of L (ct 1), hold (ct 2), hop on R, turning to face slightly R (ct 3), hold (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2. The step-hop on L in meas 4 may be replaced with a small syncopated leap onto both ft (ct 1), hop on L (ct 3), hold (ct 4).
- 5 Move bwd out of circle; step on R slightly behind L (ct 1), hold (ct 2), hop on R (ct 3), hold (ct 4).
- 6 Repeat meas 5 with opp ftwk.
- 7 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.

Presented by Bora Gajicki

Camp Hess Kramer Institute, October 1976

This dance was presented by Bora Gajicki at the 1976 San Diego S.U.F.D. Conference.

STRUMIČKA PETORKA  
Macedonia

Strumička Petorka (Stroom-ich-kah Peh-tor-kah) was arranged by Bora Gajicki to fit available music. The steps and styling are original and from the area of Strumica. The dance was taught at the 1976 San Diego S.U.F.D. Conference by Bora Gajicki.

RECORD: Borino Kolo (LP) BK 576 or Jugoton (LP) YV S-60941

FORMATION: Segregated lines. Hands joined at shldr height with body turned slightly to the R.

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METER 5/8 (2+3)

PATTERN

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Meas.

INTRODUCTION: 16 Meas.

PART I

- 1 Lift R in front of L leg and bounce on L (ct 1), hold (ct 2). Step fwd on R (ct 1), hold (ct 2-3).
- 2 Lift L in front of R leg and bounce on R (ct 1), hold (ct 2). Step fwd on L (ct 1), hold (ct 2-3).
- 3 Step fwd on R (ct 1), bring L leg in front of R (ct 2). Step fwd on L (ct 1), place R ft behind L ankle (ct 2), hold (ct 3).
- 4 Bounce on L (ct 1), hold (ct 2), Step back on R, lifting L leg with knee bent in front of R leg (ct 1), hold (ct 2-3).
- 5 Bounce on R, lift L leg with bent knee in front of R leg (ct 1), hold (ct 2). Step back with L, turning body to face ctr of circle, lift R off floor (ct 1), hold (ct 2-3).
- 6 Step R beside L, lift L off floor slightly (ct 1), hold (ct 2). Step on L, place R beside L ankle (ct 1), hold (ct 2-3).
- 7 Bounce on L, lift R in front of L leg (ct 1), hold (ct 2). Hold (ct 2-3).
- 8 Release hands of persons next to you, leaving hands at shldr height, make 1/2 turn to R by stepping on R (ct 1), hold (ct 2). Complete turn (another 1/2 turn) by stepping on L, lifting R in front of L leg (ct 1), hold (ct 2-3).

PART II

- 1-7 Repeat Part I, meas 1-7.
- 8 Step R beside L, lift L slightly off floor, hands move down to sides (ct 1), hold (ct 2). Step L in place and rise hands to shldr level (ct 1), hold (ct 2-3).

INTERLUDE: 2 times during the music an interlude of 4 meas occurs (1/12,3,4,5/1,2,3,4). Lower hands, move LOD with 8 walking steps in a "quick-slow" rhythm (cts 1,2 - 1,2,3). Begin with accent on L by bending knee.

Presented by Bora Gajicki

Camp Hess Kramer Institute, October 1976

THE DOUBLE SIXSOME  
Scotland

The author is Mary Brandon. The dance was taught at the 1976 San Diego S.U.F.D. Conference by James Lomath.

RECORD: Teachers Choice (LP) #2-52575A "Double Sixsome"

FORMATION: Form sets with six (6) couples, the O=M      Top  
top three (3) couples with M on x=W      O X  
L of set and the bottom three (3)      O X  
couples with M on R of set.      O X

STEPS: Skip change of step; Pas de Basque (PDB      X O  
same as "set"); slip.      X O

METER: 4/4 (3 x 64 Bar Reel)      PATTERN

Bars

- 8 Cue: Fwd and back, fwd and around ptr  
All W dance twd M, skip change of step for 2, return to place for 2; dance arnd ptr, skip change for 4, passing R shldr and end by facing ptr on M side of set, taking 2 hands in Butterfly pos. M does not move during the 8 bars.
- 8 Cue: Slip down (up) and back  
Cpl # 1,2,3, slip step down the set for 4, return to place in 4; cpls 4,5,6 slip step up the set for 4, return in 4.
- 8 Cue: Allemande  
With skip change of step, cpls 1,2,3 allemande facing up the set (all 3 cpls make 1/2 circle to L in varsouvienne pos), cpl #3 moving between cpls #1,2 during 3rd and 4th bars; cpls #4,5,6 allemande down the set, cpl #4 moving between cpls #5,6 during 3rd and 4th bars.
- 8 Cue: Wheel R and L  
Cpls #1 & 6 dance R hands across and back (wheel).
- 8 Cue: Rights and Lefts  
Cpls # 2 & 3, and cpls #4 & 5 dance Rights and Lefts
- 8 Cue: Crosses in own set  
Cpl #1 crosses up (W pass in front of M), casts around cpl #2 and move down center with R hands joined to meet cpl #6; cpl #6 crosses down, casts around cpl #5 and down center with R hands joined to meet cpl #1; 1st M turns 6th W 1/2 turn CW with 2 PDB, 2 hand hold, while M #6 turn #1 W 1/2 turn CW with 2 hand hold; cpl #1 then turns to face down the set while cpl #3 turns to face up.

THE DOUBLE SIXSOME, Cont'd.

- Cue: Crosses in opp set  
8 With skip change of step, Cpl #1 crosses down, casts around cpl #5 and up the ctr with R hands joined to reach cpl #6; cpl #6 crosses up, casts around cpl #2 and down the ctr with R hands joined to reach cpl #1; M #1 turns W #6 1/2 turn CW with 2 PDB, 2 hand hold, while M #6 turns W #1 1/2 turn CW with 2 PDB, 2 hand hold; 1st and 6th cpl then move directly into 3rd and 4th cpls place, respectively.
- Cue: PDB and R hand turn  
8 All 6 cpls with hands joined down the line, set for 4 PDB, then turn R hands with ptr for 4 bars with skip change of step and step back to place.

Presented by James Jomath

Camp Hess Kramer Institute, October 1976





POSTIE'S JIG (continued)

FIGURE III. HALF R AND L AND TURN

Cpls 1 and 4 dance half R and L as follows:

- 25-26 Ptrs change places across the dance, giving R in passing.
- 27-28 W with W, M with M change places, moving up and down the dance, giving L in passing.
- 29-32 Cpls 1 and 4 turn ptr once around with R hands joined.

Repeat entire dance three times (four in all) with new active cpls each time.

Chord M bow, W curtsy.

Presented by James Lomath

Camp Hess Kramer Institute, October 1976

taught to the Scottish Dance Ensemble Clinic October 1976 by:  
Mrs. Betty Thompson of Toronto, Canada - author is unknown

ARGYLLS FAREWELL TO STIRLING

A 40 BAR REEL FOR FOUR COUPLES IN A LONGWAYS FORMATION.  
STEP: SKIP CHANGE OF STEP

BARS:

- 1-4 First man, Second man, Third man, turn right hands with  
Second women, Third women, & Fourth women, all return back  
to original place
- 5-8 ALL four couples turn partners with left hands, back to  
original place
- 9-16 Couples 1, 2, & 3 dance down the middle for (2) bars  
3rd couple leading, followed by 2nd couple and 1st couple  
all turn  $\frac{1}{2}$  way with the right hand, all three couples  
lead up the dance the turn  $\frac{1}{2}$  way with the right hand,  
leading up the dance by 1st couple, followed by 2nd couple,  
and 3rd couple. All should back in original place
- 17-24 ALL four couples dance rights and lefts, (2 bars per hand)  
The rights and lefts are: couples 1-2, and couples 3-4  
at the end of the rights and lefts, first man finishes  
facing out towards the mans side of the dance.
- 25-32 1st couple dance around 2nd man (2nd couple step-up on  
bar (27-28) and dance a right hand wheel with 3rd couple
- 33-40 1st couple dance around 3rd & 4th women (couples 3 & 4 step-up  
on bar 35-36 with nearer hands joined) and dance a right hand  
wheel with 4th couple.

First couple is now at the bottom of the set, and the dance  
repeats with a new top couple.

SPECIAL NOTE: All couples must be aware of covering and  
phrasing in this dance.

OLÁHOS  
Hungarian

A dance from South Hungary-Lower Tisza region. It belongs to the old layer of Hungarian dances, and is a member of the so-called "ugrós" dance family. It is an individual dance, mainly remembered and danced by old timers---shepherds and ex-agricultural laborers of big estates.

SOURCE & ARRANGEMENT: Agoston Lanyi, Hungarian Academy of Sciences.

RECORD: Qualiton LPX 18007. Note: This recording should be speeded up to about 37 rpm.

FORMATION: Individual dancers. Girls hold hands on hips with fingers fwd, men elbows bent and kept close to the torso.

METER: 4/4

SEQUENCES:

Cts.

I: 4 times 

- 1 Step with R ft to R.
- & Step with L ft behind R ft.
- 2 Leap with R ft to R and land in a small knee bend bringing L ft close to R ankle.
- 3 Jump slightly to the L, landing in 5th position, on the balls of the ft (straight knees), L ft in front with partial wt.
- 4 Jump in place, changing the 5th position to R ft in front, landing in a knee-bend.
- 5-12 Repeat cts 1-4, two more times.
- 13-14 Same as cts 1-2. At the end of this, lift L ft slightly to the L with bent knee as a preparation for the next movement.
- 15 Jump slightly to the L, leading with the L ft, but closing both ft together at the time of the landing.
- 16 Jump slightly to the R, leading with the R ft, closing both ft together with a heel-click at the same time of the landing.

II: 

- &-1 Step-hop with R ft in place.
- & Step with L heel in 3rd pos, front.
- 2 Step with R ft in 3rd pos back with slightly bent knee and accent.
- 3-4 Repeat cts 1-2, changing the first step to a hop
- 5 Hop on R ft.
- & Step with L heel in 3rd pos, front, and at the same time clap hands in front about eye level.
- 6 Step with R ft in 3rd position back, with knee bend.
- & Step with L heel in 3rd position front, and at the same time, clap hands in front about eye level.
- 7-& Repeat cts. 6-&.
- 8 Step with R ft in 3rd position back with bent knee, and at the same time clap hands in front about eye level.
- 9-14 Same as cts 1-6 without claps. Start with hop instead of step.

OLAHOS, Cont'd.

- 15 Step with R ft in 3rd pos back with bent knee, and in the meantime lift L ft slightly to the L as a preparation for the next movement.
- 16 Jump slightly to the L, closing both ft together with a heel-click at the same time of landing.



- 1 Step with the R ft to the R.
- & Step with L ft behind R ft.
- 2 Leap with R ft to R and land in a small knee bend, bringing L ft close to the R ankle.
- 3-4 Repeat cts 1-2 with opp ftwk and direction (symmetrical repeat).
- 5 Take a small step with R ft to the R.
- & Step with L ft behind R ft.
- 6-7 Repeat cts 5-&, two more times.
- 8 Step with R ft to R with knee bend.
- 9-12 Same as cts 1-4, but opp ftwk and direction.
- 13-14 Same as cts 5,6,&, but opp ftwk and direction.
- 15 Step with L ft to the L with knee bend. In the meantime, lift R ft slightly to R with bent knee as a preparation for the next movement.
- 16 Jump to the R, closing both ft together with a heel-click at the same time of the landing.

THE DANCE

Since the recommended recording does not have an introduction leave out the first 8 counts and start the dance with ct 9, doing the 1st sequence cts 1-4 only one time, followed by cts 13-16 as described. After that go through the full sequences in the described order, several times, until the end of the music.

Note: This dance was first taught by Andor Czompo at the 1972 San Diego S.U.F.D. Conference.

Presented by John Tiffany

Camp Hess Kramer Institute, October 1976

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# PUSZTAFALUSI SARKANTYÚS ÉS CSÁRDÁS

(Hungarian)

**Source:** Choreography by Molnár István; adapted for recreational folkdancing by A. Czompo. Taught by Andor Czompo at 1975 Mendocino Folklore Camp.



**Music:** AC Special #1

## Motifs and Sequences:

1. Count Heelclicks 
- 1-2 Step with R foot forward  
3-4 Step with L foot forward  
5 Small leap with R foot to right-forward-diagonal  
6 Close L foot to R with Heelclick  
7 Jump into a small 2nd position with slightly bent knees  
8 Close feet together with heelclick  
9-11 Three steps in place, RLR, clicking the heels together with each step  
12 Pause
2. Slap and Clap 
- 1-4 Two walking steps forward with RL  
5 Hop on the L foot, at the same time lift and hit the R inside boot top with R hand  
6 Step with R foot forward  
6 Step with L foot beside R foot  
7-8 Repeat cts. 5-6  
9-11 Three steps in place, RLR, clicking the heels together with each step and clapping hands in cymbal fashion  
12 Pause
3. Csárdás Step 
- 1 Step with R foot to R side  
2 Step with L foot beside the R foot  
3 Step with R foot to R side  
4 Close L foot to the R foot without taking full weight  
Repeat with opposite footwork and direction.
4. Boot Slapping 
- 1 Leap on the R foot to R side and hit with R hand the R thigh  
& Hit with L hand the L thigh  
2 Hop on the R foot and hit with R hand the L boot top inside  
& Hit with L hand the L thigh  
3 Leap on the L foot to L side and hit with R hand the R thigh  
& Hit with L hand the L thigh  
4 Hop on the L foot and hit with R hand the R boot top inside  
& Hit with L hand the L thigh  
5-8 Repeat cts. 1-4 the same way, except on ct. 4 this time, hit with R hand the R boot top outside (R leg lifted up in back).



Pusztafalusi Sarkantyús és Csárdás, cont'd....

10. Count Solo for Lady 
- 1-6 With three step-hops, RLR, turn to the R making a small circular path
- 7-10 With two Open Rida steps, turn around two times in place CW
- 11-12 With a slight stamp stop the turn on the L foot
- 13-20 Back-cross Cifra (#6 above) four times
- 21-22 Two running steps in place, RL
- 23 Close R foot to the L foot
- 24 Pause
11. Closed Rida 
- 1 Step with R foot in front of the L foot with slightly bent knee
- 2 Step with L foot to L side

The Dance:

Men in a circle (or double circle) facing CCW; left fist on the hip, right arm held low

Ladies stand around the men in solo or in short lines arm-in-arm

Introduction (the dance starts with the vocal part of the recording)

Melody A: MEN

- meas. 1-6 Heelclicks #1 two times, progressing around the circle
- 7-12 Slap and Clap #2 two times, progressing around the circle

Melody A: LADIES

- 1-12 Csárdás Step #3 twelve times

Melody B: MEN

- 1-6 Boot Slapping #4 three times
- 7 Close R foot to the L foot and pause (2/4)
- 8-14 Repeat meas. 1-7

Melody B: LADIES

- 1 Leap-Hop #5 two times
- 2 Back-cross Cifra #6 two times
- 3-6 Repeat meas. 1-2 two more times
- 7 Two small side leaps, RL (2/4)
- 8-14 Repeat meas. 1-7

Melody A: same as Melody A the first time

Melody C (Csárdás)

- meas. 1-3 Dancers join in couples and assume shoulder-shoulder blade position
- 4-6 Csárdás step #3 three times
- 7-9 Rida steps with stop #7. During the fifth rida, Man turns his partner under his L hand and on the stop they assume a high arm hold, palms pressing forward against each other
- 10-12 Back-cross Cifra #6 six times



Pusztafalusi Sarkantyús és Csárdás, cont'd....

Melody C (repeated)

meas. 1-2    Lengető (legswing) #8 two times  
          3    Back-cross Cifra #6 two times  
          4-6    Repeat meas. 1-3  
          7-12    Solo for Man #9 and for Lady #10  
          13-18    Repeat meas. 7-12

Melody A (the third time)

Two couples join in a circle with back basket hold, and they turn fast with closed Rida steps #11.

Presented by John Tiffany

Camp Hess Kramer Institute, October 1976

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## SZÉKELY FRISS


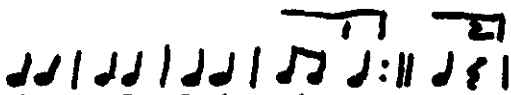

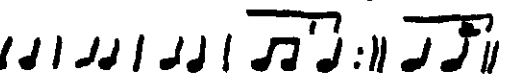
This is a fast csárdás variation from Transylvania done by the Székelys, the largest Hungarian ethnic group in eastern Transylvania.

SOURCE: Research and arrangement by Andor Czompo

RECORD: Czompo-Vavrincz: Magyar Tancok, Ext 45.

FORMATION: Couples

### MOTIFS & SEQUENCES:

1. CT Tapping 
- 1 Small leap on the R ft to the R side, turning slightly to R  
& Step on the L heel beside the R ft  
2 Step on the R ft in place with slight knee bend  
& Step on the L heel in place with a slight accent and straight knee  
3& Repeat cts 2 &  
4 Step on the R ft in place  
5-8 Repeat cts 1-4, with opp ftwk and direction  
9-12 Repeat cts 1-4  
13-14 Same as cts 1-2 with opp ftwk and direction  
15 Step on the L ft in place  
16 Step on the R ft in place with slight accent
2. Turning 
- Part A 
- 1 Step on the L ft fwd and start to turn L  
2 Step on the R ft slightly fwd with bent knee, continuously turning to the L  
3-6 Repeat cts 1-2 two more times  
7-8 Step in place L,R,L in QQS rhythm with slight accent  
9-15 With seven walking steps starting with the R ft, and moving bwd, turn to the R in a very small circle (CCW)  
16 Pause
- PART B: 
- Same as A with the exception of ct 16. Instead of the pause, step on the L ft in place.

### THE DANCE

Ptrs in a cpl join in ballroom dance pos, but extend the arms of the joined hands side-diagonal-high.

Meas Movement

1-4 Introduction

5-8 Tapping

9-16 Ptrs adjust ballroom pos to a R hips adjacent pos and do

Székely Friss, Cont- ....

the Turning A variation. On the last 2 cts the M turns his ptr CW under his raised L hand, holding her R hand.  
17-24 Turning B. During the last two counts the M turns his ptr the same way as described above, but this time they assume the position for tapping. Repeat meas 1-24 replacing the Intro with the tapping motif.

This dance was presented at the 1976 San Diego S.U.F.D. Conference by Andor Czompo.

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