



CAMP
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KRAMER
INSTITUTE
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1977

TEACHERS:

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El Naranjo
Polka Alegre
Shecharchoret
Sisu Vesim'chu

COUNTRY
Mexico
Mexico
Israel
Israel

MARIA REISCH

Damul
Delft Delight, The
Leši
Pletenica
Štipsko Oro
Vlășcencuța

Romania
Scotland
Yugoslavia
Macedonia
Macedonia
Romania

DAVE SLATER

De-A Lungul
Ga'Aguim
Hora Mare Moldoveneasca
La Bastringue
Salcioara

Romania
Israel
Romania
French - Canadian
Romania

ALPHABETICAL:

Damul
De-A Lungul
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El Naranjo
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EL NARANJO
Mexico

The dance is a "redova" from Northern Mexico. The dance was introduced by Alura Flores de Angeles in 1972 at San Antonio College, Texas. It was also taught by her at the 1977 Idyllwild Workshop.

RECORD: Polkas Alegres, (LP) ECO 25207, Side A, Band 4.

FORMATION: Both face LOD, with W on M R in back-basket pos. Both use same ftwk.

Hands: Except where otherwise noted, W - hold bottom of skirt in their hands and then places fists on hips; M - tuck thumbs in belt, near ctr front.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 3 cts.

CHORUS:

- 1 Moving fwd in LOD, step L (ct 1), brush R diag across L (ct 2), hop on L (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Leaning slightly fwd, fall onto R, lift L behind so that L heel is approx "knee-ht" (ct 1), repeat ct 1 with opp ftwk (ct 2), repeat ct 1 (ct 3). Meas is done in place.
- 5-16 Repeat meas 1-4. End facing ptr, with M back to ctr.

FIG. I: (Bounce, Toe, Toe)

- 1 With hands on hips as noted above, bounce on both ft (ct 1), hopping twice on L, tap R toe behind L heel twice (ct 2-3). Turn body slightly to R.
- 2-16 Repeat meas 1, 15 more times (total 16 times).

CHORUS: (Join in back-basket pos with ptr on meas 1.)

FIG. II: (Pas-de-basque (PDB) & Broken Ankle)

- 1 With hands on hips as noted above, leap on L - lift knees high (ct 1), step on R heel slightly fwd (ct 2), step on L ft close to back of R heel (ct 3).
- 2 Repeat meas 1, with opp ftwk.
Note: Travel fwd on meas 1-2 with 2 PDB.
- 3-4 Move bkwd away from ptr with 6 Broken Ankle steps. Broken Ankle Step: Step bkwd on L, turn R ankle out so R side of ft is on floor (sole twd L ft) (ct 1), step bkwd on R, turn L ankle out (ct 2), repeat cts 1-2 (ct 3, cts 1-3).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

CHORUS:

FIG. III: (Toe, Heel & Cross)

- 1 Hopping on L, touch R toe to R side with heel out (ct 1), hop on L, touch R heel to R side with toe turned out (ct 2), hop on L, touch R toe across and next to outside of L (ct 3).

- 2 Repeat meas 1 with opp ftwk.
- 3-16 Repeat meas 1-2, 7 more times (8 in all).

CHORUS:

FIG. IV: BORRACHITO (Drunken or Atole Waltz Step & Broken Ankle)

- 1 Bending slightly fwd and leading with L shldr, fall fwd onto L (ct 1), step R behind L (ct 2), step L fwd and slightly to L (ct 3).
- 2 Repeat meas 1, with opp ftwk.
Note: Travel fwd twd ptr on meas 1-2.
- 3-4 Repeat Fig. II, meas 3-4, "Broken Ankle".
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

CHORUS:

FIG. V: (Toe, Heel & Rocking)

- 1 Repeat Fig. III, meas 1 (toe-heel-cross).
- 2 Keeping ft in place (R over L), rock on R and lift L heel - keep toe down and ankles close togthr (ct 1), rock onto L (ct 2).
Note: This step takes 1 meas + 2 cts of the next meas to complete (Meas 1, cts 1-3 + Meas 2, cts 1-2). Do not hold on the 3rd ct of meas 2, but start the step from the beginning as shown below.
- 3-15 Repeat meas 1-2.

Meas 1			Meas 2			Meas 3			Meas 4
1	2	3	1	2	3	1	2	3	1
heel	toe	cross	rock	rock	heel	toe	cross	rock	rock
			Meas 5			Meas 6			Meas 7 etc.
	2	3	1	2	3	1	2	3	1 2
	heel	toe	cross	rock	rock	heel	toe	cross	rock rock

Ending - Stamp R in place (ct 1), stamp L twd ptr (ct 2).

Presented by Marc Gold

Camp Hess Kramer Institute, October 7-9, 1977

POLKA ALEGRA^E
Mexico

Polka Alegre (Polka Ah-leg-ray) is a polka from Northern Mexico, and means "happy polka." The dance was taught by Alura Flores de Angeles at the 1974 Idyllwild Workshop.

RECORD: Polkas Alegres (LP) ECO 25207, Side 2, Band 1.

FORMATION: Contra formation with 4 cpls to a set.

STEPS: Pas-de-basque (PDB): Meas 1 - Lifting R knee, leap onto R and face diag L (ct 1), step L heel fwd (ct 2), step R in place (ct 3), hold (ct 4). Meas 2 - Repeat with opp ftwk

Hands: Unless otherwise indicated they are as follows:
W - hold bottom of skirt slightly out to sides.
M - tuck thumbs into belt, somewhat close to ctr front.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 3 note up-beat

A FIG. I: (PDB)

- 1-4 Do 4 PDB moving twd ptr, starting R.
- 4-8 Repeat meas 1-4, moving bkwd.
- 8-16 Repeat meas 1-8.

B FIG. II: (Skips)

- 1-2 Top M moves down to bottom W pos - 4 skips (2 per meas).
 - 3-4 Top M turns bottom W with a R elbow turn - 4 skips.
 - 5-6 Top M then returns to own ptr - 4 skips.
 - 7-8 Top M turns own ptr by the L elbow - 4 skips.
- Note: Inactive cpls clap hands, stamp ft, etc. to make the atmosphere gayer. Start all skips on R ft.

B FIG. III: (Heel-toe & Slip)

- 1 Head cpls join both hands straight across. M - hop on R, touch L heel to L side (ct 1-2), hop on R, touch L toe next to R (ct 3-4). W use opp ftwk.
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Do 3 slides down ctr of set (cts 1-2, 3-4, 1-2), jump onto both ft (ct 3-4).
- 5-8 Repeat meas 1-4 with opp ftwk and return to top of set.

Repeat dance from beginning except, cpl 1 cast down to outside of set to cpl 4 pos with 8 PDB, while cpls 2,3,4 do 8 PDB up the set (meas 1-8). Then all repeat Fig. I, meas 9-16.

ENDING: Repeat dance 4 times as written + Fig. I, 1 more time.

- 1-8 To end dance, do 4 PDB twd ptr, start R.
- 5-8 Join inside hands and skip off floor while swinging hands.

Presented by Marc Gold

SHECHARCHORET
Israel

Shecharchoret (Seh-khar-khor-aet) means "The dark one from the Vineyard." This dance was choreographed by Ya'akov Eden and presented by him at the 1977 Idyllwild Workshop

RECORD: I Remember, Hadarim LP-4; Francine FM-LX45

FORMATION: Cpls facing LOD with hands joined and down. W on M R.
Instructions are for M, W use opp ftwk.

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

METER: 2/4

PATTERN

Cts.

INTRODUCTION: 18 Cts.

FIG. I:

- 1-4 Yemenite to L.
5-6 Bend both knees (place R knee on floor behind heel of L ft) -
raise inside hands to shldr ht.
7-8 Raise and straighten knees; extend a straight R leg fwd -
lower hands.
9-12 1 two-step fwd (step R, close L to R, step R) and hold.
13-16 Yemenite to L
17-20 Stepping and turning RLOD, step R,L,R,hold (this is a one
handed dishrag). End facing ptr with M back to ctr, both
hands are joined straight across.
21-22 Step L bkwd on bent leg; lift R fwd and hold.
23-24 Step R fwd on bent leg, L toe remains in place on floor
and hold - hands at shldr ht and in front of shldrs.
25-26 Repeat cts 21-24, double time - hands still joined, begin
to circle up and out.
27 Close L to R - arms circle down.
28 Hold - releasing hands, bring them up in front of chest and
cross wrists, R over L.
29-30 Snap fingers while bending knees and hold.
31-60 Repeat cts 1-30.

FIG. II:

Note: With ptrs facing and M back to ctr, W has both hands
togthr at chest ht and M covers W hands with his.

- 1-3 Step R to R; cross L over R with bent knees; step bkwd on R.
4-6 Stepping and turning LOD, step L,R,L,hold - release hand
hold.
7-8 Close R to L; bend knees and with hands in front of chest
(R over L), snap fingers.
9-16 Repeat cts 1-8.

FIG. III:

Note: Ptrs in closed social dance pos, R hips adjacent.
Both M and W start on the same ft.

- 1-4 Turning CW as a cpl, do 1 two-step starting R.
- 5-8 Yemenite to L - M releases W waist, W releases M shldr.
During the Yemenite, ptrs move away and twd each other.
- 9-32 Repeat cts 1-8, 3 more times (4 in all).
- 33-34 Close R to L.

Repeat dance from beginning.

Presented by Marc Gold

Camp Hess Kramer Institute, October 7-9, 1977

SISU VESIM'CHU

Israel

Susi Vesim'chu (See-sue Veh-seam-khu), means "Be Happy and Rejoice." This dance was originally choreographed by Yo'av Ashri'el. It was presented at the 1977 Idyllwild Workshop by Ya'akov Eden.

RECORD: Carmit, Effi Netser, Vol. 3, MM 30922 (LP).

FORMATION: Short lines. With hands joined, short arm on top and pulled close to own body and bent fwd at elbow (hands waist ht), fingers interlocked.

METER 4/4

PATTERN

Meas.

INTRODUCTION : 8 cts.

FIG. I:

- 1 Balance fwd: Small step fwd on R (turn diag R and lean bkwd (cts 1-2), step L,R in place (ct 3-4).
- 2 Repeat meas 1, balance bkwd with opp ftwk and face ctr.
- 3-4 Repeat meas 1-2.
- 5-6 Repeat ftwk of meas 1-2 (balance fwd and bkwd, facing ctr of circle at all times).
- 7 Step on R slightly to R, while L cuts fwd and across R - body leans bkwd (keep knees close togthr) (cts 1-2), step L over R and lean fwd (keep knees togthr) (cts 3-4).
- 8 Repeat meas 7.

FIG. II:

- 1 Moving fwd twd ctr of circle, step R,L,R (cts 1-3), chug fwd on R while lifting L high - lean bkwd, hands move back with body (ct 3). Shldr are loose with an up and down movement.
- 2 Repeat meas 1, with opp ftwk and direction, except do not lean either fwd or bkwd.
- 3-4 Grapevine to R: Step R to R, cross L over R, R to R, cross L behind R (cts 1-4), and repeat.
- 5-8 Repeat meas 1-4.
Repeat dance from beginning to end of music.

Presented by Marc Gold

Camp Hess Kramer Institute, October 7-9, 1977

DAMUL
Romania

Damul (Dah-mool) is from Bucova, Caras Severin-Banat, Romania. It was taught by Sunni Bloland at the 1977 San Deigo S.U.F.D. Conference.

RECORD: Roemeense Volksdansen Deel 3, Nevofoon 15012, Side 1, Band 5. Slow record slightly.

FORMATION: M or M and W in short lines, shldr hold "T" formation.

STEPS: Pas-de-basque (PDB): Leap onto R (ct 1), leaving R in place, step L across R (ct &), step back on R (ct 2).

Twizzle: Small step bkwd on ball of R, twist heels to R as L heel twists over instep of R (ct 1), repeat ct 1 with opp ftwk (ct 2).

METER: 2/4

PATTERN

Meas. No Introduction

FIG. I: SCHOTTISCHE

1-2 Facing ctr and moving sdwd, step R to R (ct 1), step L behind R (ct 2). Step R to R (ct 1), hop on R (ct 2).

3-4 Repeat meas 1-2, with opp ftwk and direction.

5-8 Repeat meas 1-4.

FIG. II: HEEL-TOE-HEEL-LEAP

1 Hop L in place, touch R heel fwd turning toe to R (ct 1), hop on L, touch R toe in place (ct 2).

2 Hop on L, touch R heel fwd (ct 1), leap on R in place (ct 2).

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

5-8 Repeat meas 1-4.

FIG. III: BRUSHES AND STEP-HOPS

1 Swing and brush straight R leg fwd (waist level) (ct 1), hop on L (ct 2).

2 Swing and brush R leg back (ct 1), hop on L (ct 2).

3 Step R directly behind L (ct 1), hop on R (ct 2).

4 Repeat meas 3, with opp ftwk.

5-8 Repeat meas 1-4, 3 more times (4 in all).

FIG. IV: PAS-DE-BASQUE & TWIZZLE

1-2 In place on balls of ft, do 2 PDB (R,L).

3 Starting R "Twizzle" bkwd 2 times (cts 1-2).

4 PDB R in place.

5-8 Repeat meas 1-4 with opp ftwk.

9-16 Repeat meas 1-8.

FIG. V: HOP-STEP-STEP-JUMP-CLICK

1 With small displacement amd moving sdwd to R, hop on L (ct 1), step on R (ct &), step on L (ct 2).

2 Jump with ft slightly apart in pigen-toe pos (ct 1), click both ft togthr (ct 2).

3-16 Repeat meas 1-2, 7 more times (8 times total)

Presented by Maria Reisch

LEŠI
Yugoslavia

(Povin Krušcit - the wedding party is coming)

This dance is a recreational dance among the Albanians in the vicinity of the town of Kacanik, in the Kossovo region of Yugoslavia. It used to be a men's dance, but today women do it also, in their own lines separate from that of the men. The song Leši is about a famous Albanian captain. It was the most popular song among the Shiptars after World War II. The dance at one time was done to zurli as well as to an orchestra, but today is done by orchestra.

RECORD: AK 004, Side 2, Band 4

FORMATION: A line dance, M and W separate. Hand hold for M: Hands on neighbor's shldr. Hand hold for W: the "W" formation (shldr ht, slightly fwd.).

STYLING: The body is kept straight except when L leg is swung fwd and the body tilts bkwd; and when the knee is bent, the body bends fwd from the waist up.

RHYTHM: 7/16: $\frac{1,2,3}{S}$ $\frac{1,2}{Q}$ $\frac{1,2}{Q}$

METER: 7/16 STEPS

Meas.

1-5 INTRODUCTION - No Action

PART I

- 1 Facing LOD, step R fwd (ct 1), lift on heel of R, bending L knee with L ft behind R knee (ct 2-3).
- 2 Facing LOD, step L fwd (ct 1), lift on heel of L ft, bending R knee with R ft behind L knee (ct 2-3).
- 3 Step R fwd (ct 1), step L fwd (ct 2), step R bkwd (ct 3).
- 4 Still facing LOD, step bkwd on L and lift R (ct 1), R ft swing behind L knee, R knee bent (ct 2-3).
- 5 Step R in place (ct 1), step L in place (cts 2-3).

PART II

- 1 Facing LOD, step R fwd (ct 1), step L fwd (ct 2-3). (3 walking steps.)
- 2 Step R fwd (ct 1), lift and swing L fwd (still facing LOD) (cts 2-3).
- 3 Step L bkwd (ct 1), bending R knee, swing R behind L knee (cts 2-3).
- 4 Step R fwd (ct 1), step L fwd (ct 2), step R fwd (ct 3). (3 running steps).
- 5 Step with slight plie fwd on L with R bent behind L knee (cts 1-3).
- 6 Step with slight plie back on toe of R with L bent behind R knee (ct 1-3).

- 7 Facing diag R, step L to L (ct 1), step R bkwd (cts 2-3).
8 Facing LOD, step L in place (ct 1), step R in place (ct 2),
step L in place (ct 3). R ft is free, R knee bent.

PATTERN:

Part I - 1 time (with intro)
" or - 2 " (without intro).
" II - 2 "
" I - 2 "
" II - 3 "
" I - 2 "
" II - 2 "

Presented at the 1977 San Diego State University Folk Dance
Conference by Atanas Kolorovski

Presented by Maria Reisch

Camp Hess Kramer Institute, October 7-9, 1977

PLETENICA
Macedonia

Pletenica (Pleh-teh-neet-tsa) is a line dance from Eastern Macedonia, Sveti Nikola, Ovcepole region. This dance is from a family of dances called Potrčulki. One of these Potrčulki has been named Pletenica because of the steps resemble braiding. This dance has been seen very often at monastery celebrations (slavas), festivals and weddings. This dance was presented by Alanas Kolorovski at the 1977 San Diego S.U.F.D. Conference.

RECORD: (LP) AK 006

FORMATION: Mixed lines, hands held down or belts with L over R.

METER: 2/4

PATTERN

Meas.

FIG. I:

- 1 Facing slightly R and moving LOD, leap onto R (ct 1), step on L (ct &), step on R (ct 2) (light running steps).
- 2 Repeat meas 1 with opp ftwk.
- 3 Leap on R (ct 1), hop on R (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4.
- 9 Facing ctr, step R to R (ct 1), step L behind R (ct &), step R to R (ct 2).
- 10 Step diag fwd L on L (ct 1), hop on L, lift R behind L (ct 2).
- 11 Step bkwd R,L,R (cts 1,&,2).
- 12 Step on L (ct 1), hop on L, lift R fwd (ct 2).
- 13-16 Repeat meas 9-12.

Repeat Fig. I until leader signals change. There is a change of music approx 2/3 thru the record, this is a good place to change to Fig. II.

FIG. II:

- 1 Facing slightly R and moving LOD, hop on L (ct 1), step R,L (cts &,2).
- 2 Hop on L with R fwd of L; step on R with wt fwd (bend both knees slightly (ct ah,1), hop on R (ct 2).
- 3 With L shldr leading twd ctr and moving twd ctr, step L to L (ct 1), step R across L (ct &), repeat ct 1,& (ct 2,&).
- 4 Repeat ct 1,&, meas 3, Fig II (cts 1,&), step L to L (ct 2).
Note: Do meas 3-4 on balls of ft and with knee bent.
- 5 Facing ctr and moving bkwd slightly, step bkwd on R, leave ball of L in place and twist L heel to R (ct 1), repeat ct 1 with opp ftwk (ct 2).
- 6 Repeat meas 5.
- 7 Step R in place (ct 1), hop on R (ct 2).
- 8 Step L fwd (ct 1), step R in place (ct &), step L in place (ct 2) (gradually turn to face slightly R - LOD).
Note: Repeat Fig. II until end of music.

Presented by Maria Reisch

ŠTIPSKO ORO
Macedonia

Štipsko Oro (Steep-skho Oro) is from the town of Štip - "Štipsko" region around Štip. This dance is done in many villages of the Štipsko region. It is danced at weddings, parties, picnics, "slavas", etc. You may find it done in varied styles, often depending on the terrain of the dancer's homelands.

RECORD: Songs and Dances of Yugoslavia (LP AK 004, Side B, Band 5.

FORMATION: Lines in a beld hold (L over R).

RHYTHM: 7/8 counted $\frac{1,2}{\underset{1}{Q}}$ $\frac{1,2}{\underset{2}{Q}}$ $\frac{1,2,3}{\underset{3}{S}}$

METER: 7/8

PATTERN

Meas.

INTRODUCTION: Start at the beginning of any 8 meas phrase.

- 1 Moving LOD do 3 light running steps R,L,R (Q,Q,S).
- 2 Repeat meas 1 with opp ftwk.
- 3 Face ctr and hop on L, lifting R in front of L (Q), leap on R in place (Q,S).
- 4 In place step L,R,L (Q,Q,S).
- 5 In place step-hop on R, lift L in front of R (Q,Q,S).
- 6 Repeat meas 5 with opp ftwk.
- 7 In place step R(Q,Q), step L (S).
- 8 In place step R,L,R (Q,Q,S).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Repeat until end of music.

VARIATION:

- 1 Moving LOD, hop on L (ct Q), step fwd R,L (cts Q,S).
- 2 Repeat meas 1 with opp ftwk.
- 3-16 Repeat as above.

Presented by Maria Reisch

Presented by Atanas Kolorovski at the 1977 San Diego S.U.F.D. Conference.

Camp Hess Kramer Institute, October 7-9, 1977

DE-A LUNGUL
Romania

De-a Lungul (Deh-ah Loon-gool) means "along the line," yet it is a couple dance that traditionally opens a suite of dances at the Sunday Hora, due probably to its slow, stately formal character. Sunni Bloland saw the dance done by mature married couples during a Market Day in Tirgu Mures, in central Transylvania. The youth of a nearby village, Hodoc, explained that they too do the dance, but only when it is "led" by elders. It seems, at least in that village, De-a Lungul is the province of one age group nowadays, although that was not the case in the past. Sunni presented the first four variations originally in the following order with no musical introduction. (These set of Roman numerals refer to the original description of the dance and do not correlate with the dance description as currently taught.):

I I, II II, III III, IV IV,
I I, II II, III III, IV IV,
I, II, III, IV

With the addition of three figures plus a walking ("plimbare") introduction, try the following:

I	two times	V	two times
II	" "	VI	" "
III	" "	VII	" "
IV	" "	I	four "

RECORD: Roemeense Volksdansen (LP) Nevofoon 12153, Side 2, Band 5. Record may be speeded up slightly.

FORMATION: Cpls in a circle facing LOD, inside hands joined and held down in "V" pos, free hands hanging loosely at sides.

METER: 3/4

PATTERN

Meas.

1-8 INTRODUCTION: "Plimbare" -- 24 walking steps; start M L, W R. Joined inside hands swing gently during the walking steps. End facing ptr, ft together (shldrs parallel) and joined hands in "W" pos.

FIG. I: INSIDE HANDS HELD (M R, W L)

- 1 M: Rock sdwd on L, bring joined hands down in front as body leans fwd (ct 1), step sdwd on R coming upright, bring hands to "W" pos (ct 2), close L to R without wt (ct 3).
- 2 Step L fwd, bring joined hands down to "V" pos (ct 1), step R fwd, bring joined hands fwd and up in an arc (ct 2), turning to face ptr, step sdwd L in LOD and assume Reverse Social Dance pos (ct 3).
- 3 Rock sdwd R (ct 1), rock sdwd L (ct 2), close R to L without wt (ct 3).
- 4 Moving in RLOD, step R, L angling slightly away from ptr (cts 1-2), step R fwd pivoting CCW to face LOD and closing L to R without wt (ct 3).

Note: To repeat Fig. I, maintain inside "W" pos hand hold. To dance Fig. II, assume Varsouvienne pos facing LOD.

1-4 W: Same as M but with opp ftwk.

FIG. II: BOTH HANDS HELD (Varsouvienne pos.)

1 M: Step L fwd bending knee (ct 1), step bkwd R (ct 2), close L to R without wt (ct 3).
 2 Step fwd L,R,L (cts 1-3).
 3 Step R to R (ct 1), step L in front of R (ct 2), step R across in front of L (ct 3).
 4 Step diag bkwd L (ct 1), step diag bkwd R (ct 2), close L to R without wt (ct 3). M leads W around him as he faces LOD.

1-2 W: Same as M.

3 Keeping both hands joined, walk CCW around in front of and behind M with R,L,R (cts 1-3).
 4 Step L twd M R side (ct 1), step on R pivoting CCW in place (ct 2), close L to R to end facing LOD in Varsouvienne pos (ct 3).

FIG. III: LEFT HANDS HELD

1-4 Repeat action of meas 1-4, Fig. II, except that R hands are released.

FIG. IV: RIGHT HANDS HELD

1-2 M: Repeat action of meas 1-2, Fig. II.
 3 Releasing L hands, step sdwd R (ct 1), step L in front of R (ct 2), step bkwd R (ct 3).
 4 Step sdwd L (ct 1), step fwd R (ct 2), close L to R without wt (ct 3). M leads W around him as he faces LOD.

1-2 W: Repeat action of meas 1-2, Fig. II.

3 Releasing L hands, walk CW around in back of and in front of M with R,L,R (cts 1-3).
 4 Step L twd M R side (ct 1), step on R pivoting CCW in place (ct 2), close L to R to end facing LOD in Varsouvienne pos.

FIG. V: MAN'S PONT ("SLAP")

1 M: Step L fwd bending knee (ct 1), step bkwd R (ct 2), step L beside R (ct 3).
 2 Releasing R hands, step sdwd R (ct 1), step L in front of R (ct 2), close R to L without wt (ct 3).
 3 Bend knees (plié) in preparation (ct 1), hop on L extending R leg fwd slapping R thigh at knee with R palm (ct 2), hold, slightly lowering R leg (ct 3), small leap sdwd R (ct &).
 4 Step sdwd L (ct 1), step R in front of L (ct 2), close L to R without wt (ct 3). M leads W across in front of himself on meas 2, and back to his R side turning her under raised joined hands to end in Varsouvienne pos, facing LOD.

1 W: Same as M.

2 Releasing R hands, walk three steps (R,L,R) across in front of M to end standing at his L side facing RLOD (cts 1-3).
 3 Hold in place giving firm support with L hand to M if needed (cts 1-3).
 4 Walking across in front of M and turning 1/2 CCW under joined hands to face fwd in LOD, step L,R (cts 1-2), close L to R without wt and assuming Varsouvienne pos (ct 3).

FIG. VI: WOMAN'S FULL TURNS, MAN'S PONT ("SLAP")

- 1 M: Repeat action of meas 1, Fig. II.
- 2 Releasing R hands, step bkwd L (ct 1), step R beside L (ct 2), large step fwd on L (ct 3).
- 3 Raise extended R leg fwd slapping R thigh at knee with R palm (ct 1), step bkwd R snapping fingers of R hand (ct 2), step bkwd L snapping fingers of R hand (ct 3).
- 4 Step R fwd across in front of L (ct 1), step L diag fwd L (ct 2), step R beside L to end in Varsouvienne pos (ct 3).

- 1 W: Same as M.
- 2 Releasing R hands, make 1-1/2 CCW pirouettes on heels in front of M, and end at M L side facing RLOD, step L,R (cts 1-2), close L to R without wt (ct 3).
- 3 Hold in place, no action (cts 1-3).
- 4 Beginning L, make 1-1/2 CCW pirouettes on heels in front of M under joined L hands, and end on M R side facing LOD, step L,R (ct 1-2), close L to R without wt to end in Varsouvienne pos (ct 3).

FIG. VII: MAN'S JUMP CLICK

- 1 M: Same as meas 1, Fig. II.
 - 2 Step fwd L (ct 1), step fwd R (ct 2), pivot CW in place to face RLOD and keeping hands held to end in Reverse Varsouvienne pos, W on M L (ct &), step L beside R (ct 3).
 - 3 In place, two small jumps in place with ft together (cts 1,&), small jump with ft apart and knees bent (ct 2), jump into air clicking ft together (ct &), land on both ft together (ct 3).
 - 4 Moving in RLOD, step fwd R,L (ct 1-2), pivot CCW in place to end facing LOD and keep hands joined to end in Varsouvienne pos, W on M R (ct &), step R beside L (ct 3).
- 1 W: Same as M.
 - 3 Hold in place, no action (cts 1-3).
 - 4 Same as M.

Note: This write-up is a description of the figures. The dance sequence for the dance is listed on the first page of the dance.

This dance was taught by Sunny Bloland at the 1977 San Deigo State University Folk Dance Conference.

Presented by Dave Slater

Camp Hess Kramer Institute, October 7-9, 1977

GA'AGUIM
Israel

Ga'aguim (Gah-ah-goo-im) which means "longing", was choreographed by Moshiko Halevy and presented by him at the 1977 San Diego S.U.F.D. Conference.

RECORD: Dance with Moshiko, (LP) MIH 1

FORMATION: Cpls in a circle, W on M R. All have hands joined and down. This is a progressive ptr dance.

STEPS: Yemenite to R: Leaving L in place, step R to R (ct 1) step L in place (ct 2), step R over L (ct 3).

Yemenite L bkwd: Step L bkwd (ct 1), step R next to L (ct 2), step fwd L (ct 3), hold (ct 4).

METER 4/4

PATTERN

Cts.

INTRODUCTION: 16 Cts.

FIG. I:

- 1-3 Yemenite to R.
- 4 Step L bkwd.
- 5 Lift R in front of L, flex ft and bounce on L.
- 6 Step R to R.
- 7 Step L across R.
- 8 Hold.
- 9-32 Repeat cts 1-8, 3 more times (4 in all).

FIG. II:

- 1-2 Moving and facing LOD, step R.
- 3-4 Step L,R.
- 5-6 Step L.
- 7-8 Touch ball of R ft on outside of L ft.
- 9-12 1/2 turn to L on balls of both ft. On ct 11, bend both knees. Hold on ct 12. End facing RLOD.
- 13-16 Repeat cts 9-12 with opp ftwk and make only 1/4 turn R. End facing ctr.

FIG. III:

- 1-4 Yemenite bkwd on L.
- 5 Touch ball of R ft next to L.
- 6 Step R to R.
- 7 Close L to R with no wt.
- 8 Hold.
- 9-16 M repeats cts 1-8 exactly. W repeats cts 1-5 (cts 9-12). On ct 13 everyone releases handhold and the W steps diag bkwd to L stepping on R. On ct 14, she steps L bkwd. On ct 15, she closed R to L with no wt. W L shldr should be in line with M R shldr. End with W in outer circle and M in inner circle.

FIG. IV:

1-32 Repeat Fig. I, except dance separated with hands down.

FIG. V:

1-8 Repeat Fig. II with ptr facing and moving LOD, inside hands joined and down to side. Look at ptr.

9-16 Repeat hands and repeat Fig. II, cts 9-16, taking other inside hands again briefly on cts 11-12 and look at ptr. End with W behind M, facing ctr.

FIG. VI:

1-32 Repeat Fig. III, except on last 3 cts the W moves fwd R,L,R to end on ptr L side. W has now changed ptrs.

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HORA MARE MOLDOVENEASCĂ
Romania

Hora Mare Moldovenească (Haw-rah Mah-rey Mole-doh-veh-neh-ahs-kuh) is from the Moldavia area of Romania and means, "The Big Moldavian hora." This dance was presented by Sunni Bloland at the 1977 San Diego S.U.F.D. Conference.

RECORD: "Roemeense Volksdansen Deel 3," Nevofoon 15012, Side 2, Band 7.

FORMATION: A closed circle of cpls, W on M L side, hands joined in "W" pos, all face slightly R of circle.

METER: 4/4 (slow) PATTERN

Meas.

NO INTRODUCTION.

FIG. I: BIG CIRCLE FIGURE

- 1 Moving diag fwd R into the circle, touch ball of L ft slightly fwd, L knee bent slightly (ct 1), step fwd on L (ct 2), touch ball of R ft slightly fwd, R knee bent slightly (ct 3), step R across L with plié, turning to face L of ctr (ct 4).
- 2 Walk diag bkwd R out of circle with 4 steps, start L (cts 1-4). On the last step turn to face R of ctr.
- 3-8 Repeat action of meas 1-2, 3 times. On the very last ct, all face ctr and W touch R (no wt) beside L, instead of stepping onto R.
Note: The floor pattern of meas 1-2 is wedge-shaped.

PART II: COUPLE FIGURE

- 1 M release R handhold (retain hold with ptr). M-dancing more or less in place, step slightly bkwd L,R,L (cts 1,&,2) and slightly fwd R,L,R (cts 3,&,4), while leading W fwd twd ctr and around in wide CW arc to face him. W-step twd ctr and turns slowly one turn CW (to R) to face ptr with 2 two-steps beg. R (cts 1,&,2,&,3,&,4).
- 2 Assuming closed social dance pos and moving twd ctr of circle (W with backs to ctr move bkwd), dance 4 smooth gliding steps beg. M-L, W-R (cts 1-4), while extending arms move up, down, up, middle in rhythm and bodies sway sdwd (bending slightly from waist) away from the ft that is stepping; i.e., if stepping onto L, R hand moves up and body bend to L.
- 3 Turning 1/4 CW so that M-L side and W-R side are twd ctr and turning slightly to face ctr, but retaining handhold, M step fwd on L, W-R with plié twd ctr as the extended arms and the torsos are tilted down and twd ctr (ct 1), coming upright, dance 3 steps approx in place beg. on M-R, W-L while turning as a cpl 1 turn CCW (cts 2-4).
- 4 In semi-closed dance pos (same as closed pos except turn slightly to face out), move fwd out of circle in this meas. M take 6 steps fwd always leading with L heel and closing R to L (cts 1,&,2,&,3,&), then step slightly fwd on L and hold (ct 4). W take 8 steps fwd always leading with R heel and closing L to R (cts 1,&,2,&,3,&,4,&).

- 5-6 Change to open pos holding inside hands (M-R, W-L). All dance 4 two-steps beg. R (cts 1,&2; 3,&4; 1,&2; 3,&4), M leads W in a fairly wide $3/4$ circle CCW around him and then twd ctr, ending with W back to ctr facing ptr. M dances the first two-steps backing up slightly and goes under joined hands on second two-step, then curving and turning to the R M does two two-steps to end facing ctr and taking ptr in shldr blade pos.
- 7 Both starting on R ft and turning in place CCW as a cpl, dance 7 steps sdwd to the R, always stepping sdwd on R and closing L to R (cts 1,&2,&3,&4)
Note: on 7th step the knees bend in preparation for a change of direction. Wt mostly on R.
- 8 Both starting on L ft and turning in place CW as a cpl dance 8 steps sdwd to the L, always stepping sdwd on L and closing R to L (cts 1,&2,&3,&4,&). On the last two steps, W turn about $1/2$ to own R to end on R side of orig ptr. All end facing ctr, with wt on R. Rejoin hands in big circle.

Repeat entire dance from beg. with new ptr.

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LA BASTRINGUE
French - Canadian

This dance is also often called "La Bistringue" or "Les Confitures" and is usually danced as the fifth or sixth part of a long Quebec Quadrille, particularly in Eastern and Northeastern regions of the province. The "mixer" form enables every man to dance with the bride or the partner of his choice. The dance was collected by Jean Trudel and first taught at Year End Camp, 1975 by Yves Moreau. It was also presented by Yves at the 1977 San Diego S.U.F.D. Conference.

PRONUNCIATION: Lah Bast-rang

RECORD: Legacy (Elektra) 120, slow record slightly.

FORMATION: Cpls in a single circle, facing ctr, W on ptr's L, hands joined at shldr ht.

STEPS & STYLING: The dance is light and happy. Do not pick up feet off ground too much. There is NO CLOGGING in this dance.

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

Swing Quebec Style (buzz): Ptrs in closed social dance pos, face to face and shldr square with ptrs, have inside of R toes adjacent and remain that way while doing a smooth buzz step.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Wait through 5 meas of foot-tapping, begin dance when music begins.

FIG. I: FWD & BACK

1 Moving twd ctr, step fwd on R (ct 1), step fwd L (ct 2), step fwd R (ct 3), touch ball of L ft next to R (ct 4).

2 Repeat meas 1, with opp ftwk and direction.

3-4 Repeat meas 1-2.

Note: This is a light and bouncy Fig.

FIG. II: TWO-STEP TO L & R

1-2 Facing and moving RLOD, do 4 two-steps, start with R. Turn and face LOD on 4th two-step.

3-4 Do 4 two-steps moving LOD, face ctr on last two-step.

FIG. III: SWING

1 M release R hands and W release L hands to separate into cpls. M raise L hands and turn ptr once CW under joined hands and lead ptr CW in front of him (cts 1-4).

2-4 Swing your ptr Quebec style with 12 buzz steps. End swing with both ptrs facing LOD, W on M R - W places L hand on M R shldr, M places R arm around W waist. Outside hands down to sides.

FIG. IV: PROMENADE

1-4 Cpls promenade with 8 two-steps, beginning R. On the 8th two-step, M sweep W fwd, turning $1/4$ turn CCW to face ctr of circle. Rejoin hands and form the circle to begin dance again. W have progressed one M fwd in LOD (M new ptr is now on his L side).

Repeat entire dance from the beginning.

SONG:

Mademoiselle voulez-vous danser La Bastringue, la Bastringue?
Mademoiselle voulex-vous danser La Bastringue va commencer!

Oui monsieur je voudrais danser, La Bastringue, La Bastringue
Oui monsieur je voudrais danser, c'est pour vous accompagner!

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SĂLCIOARĂ
Romania

Șalcioară (Suhl-chee-wahr-uh) means "the little wife," partner, or companion. The dance was presented by Sunni Bloland at the 1977 San Diego S.U.F.D. Conference.

RECORD: "Roemeense Volksdansen Deel 3," Nevofoon 15012, Side 1, Band 2.

FORMATION: A closed circle with hands joined in "W" pos.

METER: 6/4 & 4/4

PATTERN

Meas.

4/4 INTROBUCTION: 8 Meas.

6/4 FIG. I:

1 Facing slightly to R and moving LOD, step R (ct 1) close L to R (ct 2), step R (ct 3), hold (ct 4), rise on R (ct 5), step L across R (ct 6).

2 Step R (ct 1), step L across R (ct 2), step R (ct 3), step L across R (ct 4), step R (ct 5), stamp L beside R (ct 6).

3-4 Repeat meas 1-2 with opp ftwk and direction.

4/4 FIG. II:

Arms Vibrate down and up in "W" pos.

1 Facing ctr of circle and moving sdwd to the R, step R to R (ct 1), step L across R (ct 2), step R to R (ct 3), step L behind R (ct 4).

2 Step R to R (ct 1), step L across R (ct 2), step R to R (ct 3) hop on R, lift L (ct 4).

3-4 Repeat action of meas 1-2 with opp ftwk and direction

5 In place and facing ctr, step R fwd - arms swing down (ct 1), hop on R (ct 2), step bkwd L - arms swing up to "W" pos (ct 3), hop on L (ct 4).

6 Step bkwd on R - arms swing down (ct 1), step bkwd L (ct 2), step fwd R (ct 3), hop on R - arms swing up to "W" pos (ct 4).

7-8 Repeat action of meas 5-6 with opp ftwk.

Repeat dance 4 times

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