

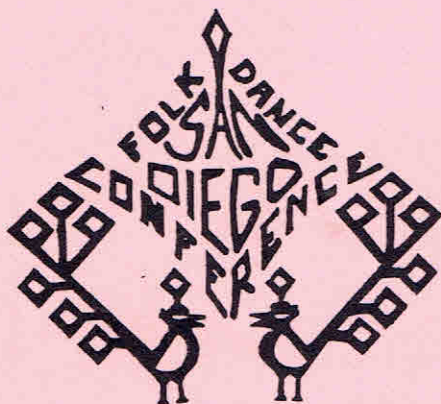
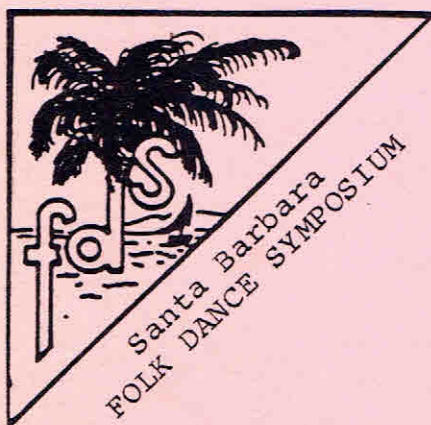
1986

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

# CAMP HESS KRAMER INSTITUTE WEEKEND

## "All Camps Review"



Idyllwild Folk Dance  
Workshop

### October 24-25-26, 1986

TEACHERS:

**Beverly Barr**  
(International)

**Jim Harris**  
(Scottish)

**Dick Oakes**  
(Balkan)

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October 24-26, 1986

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ALUNELUL CA LA SADOVA  
Oltenia, Romania

This dance was learned by Nicolaas Hilferink in the fall/winter of 1982 in Romania on a grant from the Canadian government.

PRONUNCIATION: AHL-lu-NEL-lool cah lah sah-DOH-vah

MUSIC: Electrocord, ST-CS 0185, Side B, Band 5 (label on record is incorrect, use record cover to find correct dance).

FORMATION: Circle or lines, facing ctr, with hands joined in "V" pos.

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METER: 2/4

PATTERN

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Meas

INTRODUCTION: 32 cts

PART I:

- 1 Bounce on L (ct &); step R beside L (ct 1); step L across R (ct &); step R in place (ct 2); step L (replace) in place as R kicks fwd (ct &).
- 2 Step R fwd (ct 1); kick L fwd (ct 2); bounce on R (ct &).
- 3 Moving bkwd, step L bkwd (ct 1); step R across L (ct &); step L bkwd (ct 2); bounce on L (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk.

PART II: (Face ctr, move in LOD)

Styling: Flat footed, small ftwk, heavy feeling, entire body follows directional movement of ftwk.

- 1 Step R to R (ct 1); step L in front of R (ct &); step R to R (ct 2); step L beside R heel (ct &).
- 2 Step R to R (ct 1); step L in front of R (ct &); step R to R (ct 2); bounce on R (ct &).
- 3 Step L to L (ct 1); step R across L (ct &); step L bk in place (ct 2); bounce on L (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk.

PART III:

- 1 Step on ball on R ft in front of L (ct 1); step L in place (ct &); step on ball of R ft behind L (ct 2); step L in place (ct &).
  - 2 Step on ball of R ft beside L (ct 1); step L in place (ct &); step on ball of R ft beside L (ct 2); step L in place (ct &).
  - 3 Step on ball of R ft beside L (ct 1); step L in place (ct &); step R in place (ct 2).
  - 4 Scuff heel of L ft as it swing fwd (ct 1); brush ball of L ft and it swings bkwd (ct 2).
  - 5 Step L bkwd (ct 1); step R beside L (ct &); step L bkwd (ct 2).
  - 6 Step R fwd (ct 1); step L beside R (ct &); step R fwd as L kicks fwd with straight knee then lift bent knee (ct 2).
  - 7 Leap on L fwd (ct 1); drop on R in front of L with bent knee and bend over with R shldr twd ctr (ct &); moving sdwd out of ctr, step L to L (ct 2); close R to L (ct &).
  - 8 Step L to L (ct 1); close R to L (ct &); step L to L turning to face ctr (ct 2).
- 9-16 Repeat meas 1-8.

This dance was presented by Nicholaas Hilferink at the 1986 Idyllwild Workshop

Presented by Dick Oakes  
Camp Hess Kramer Institute  
October 24-26, 1986

ALUNELUL VAIDEENI  
Romania

This dance was introduced in Holland by Theodor Vasilescu. Suni Bloland learned it from Marius Korpel in Schiedam, Holland, June 1984. The dance is from Oltenia, Romania.

PRONUNCIATION: al-LOO-nel-LOO vi-DAY-eny

TAPE: Romanian Folk Dances, Plus, NOROC-SLC 684 II

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

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METER: 2/4 (very fast)                      PATTERN

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Meas.

INTRODUCTION: 16 meas.

PART A: TWO-STEP & STAMP

- 1 Facing ctr and rotating slightly R, step R fwd (ct 1); step L across R (ct 2).
- 2 Step R fwd.
- 3 Stamp L in place.
- 4-6 Repeat meas 1-3 with opp ftwk and dir.  
NOTE: The steps in meas 1-4 are very small and done almost in place.
  
- 7 In place, step R (ct 1); stamp L (ct 2).
- 8 Step L (ct 1); stamp R (ct 2).
- 9 Moving twd ctr, step R fwd (ct 1); step on ball of L ft across R (ct 2).
- 10 Step R fwd with accent (ct 1); step on ball of L ft to L (ct 2).
- 11 Step R fwd with accent (ct 1); step on ball of L ft across R (ct 2).
- 12 Step R fwd.
  
- 13-14 Moving and facing in RLOD, step L-R fwd - hands swing down (L ft), then up (R ft).
- 15-16 Turning to face ctr, step L,R,L in place (cts 1-2-1); hold (ct 2).
  
- 17-32 Repeat meas 1-16.

PART B: TWO-STEP & LUNGE

- 1-2 Moving twd ctr, step R-L fwd.
- 3 Step R fwd (ct 1); close L to R (ct 2).
- 4 Lunge fwd onto R with accent.  
Note: Rhythm for meas 1-4 (SSQQS).

- 5 Step L bkwd and shout "una!" (cts 1-2).  
 6 Step R fwd (ct 1); close L to R (ct 2).  
 7 Lunge fwd onto R with accent.  
 8 Step R bkwd, shout "doua!".  
 Note: Rhtym for meas 4-8 (SQQSS)
- 9 Moving fwd, step R (ct 1); close L to R (ct 2).  
 10 Lunge fwd onto R with accent.  
 11 Step L bkwd turning 1/2 CCW (L) in place and shout "tri!".  
 Your back is now twd ctr.  
 12 Hop on L as R knee lifts fwd and shout "Haida!".
- 13 Moving diag R fwd twd outside of circle, step fwd on R  
 heel (ct 1); step L to R (ct 2).  
 14 Step R fwd.  
 15 Moving diag L, step fwd on L heel (ct 1); close R to L (ct  
 (ct 2).  
 16 Step L fwd.
- 17 Facing out of circle, step R sdwd R twisting slightly L.  
 18 Stamp L twd R.  
 19-20 Repeat meas 16-17 with opp ftwk and dir.
- 21 Still facing out of circle and moving sdwd R (RL0D), step  
 R to R.  
 22 Step L behind R.  
 23 Step R to R.  
 24 Stamp L next to R.
- 25 Moving bkwd twds ctr, step L bkwd.  
 26 Step R bkwd with prep to turn.  
 27-28 Beg L to 1 two-step with accent turning 1/2 CCW (L) to  
 face ctr (cts 1,2,1).
- 29-30 Moving bkwd out of circle, step R-L bkwd.  
 31 With ft tog, jump on both ft landing with bent knees.  
 32 Push off (leap) R and land on L.

Repeat dance from beg to end of music.

This dance was presented by Sunni Bloland at the  
 1986 Santa Barbara Symposium.

Presented by Beverly Barr  
 Camp Hess Kramer Institute  
 October 24-26, 1986

BONNIE STRONSHIRAY  
Scotland

Stronshiray is the former name of the native district of Robert Campbell's family in southwest Argyle. Its name comes from the Gaelic words 'sorin' meaning nose or nose-like promontory or peak, and 'soir' meaning everlasting. It is located at the point where Loch Long is met by the Holy Loch (location of the U.S. submarine base).

PRONUNCIATION: BAH-nee stron-SHEE-rae

RECORD: Ready ... and!, TACO 003 (TACSound); Strathspey (8x32 bars)

FORMATION: Long ways set for 4 cpls (with 3 cpls dancing each repeat). Each cpl performs the dance 2X, ending at the bottom with a new top cpl (after a wait of 1 turn) starting every 2nd repetition.

STYLE: Strathspey (change of step hop) is used throughout unless a setting step is indicated. Step R fwd, close L to R heel, step R fwd, hop on R while beginning to bring L through with straight knee. Repeat with opp ftwk. All patterns begin with R.

Common Schottische is used when setting is indicated in which case 2 steps are required (bars 1&2, 5&6, 13&14). Step R to R, close L behind R heel, step R to R, hop on R as L is brought behind R lower calf (toe pointing down).

Corners (cnrs) are calculated from cpl 1 being in cpl 2's place. One's (1's) first cnrs are across the set to 1's R and 2nd to 1's L; e.g. 1M to 3W and 1W to 2M for 1st cnrs, or 1M to 2W and 1W to 3M for 2nd cnrs.

FIGURE: Reel of Four is a figure of 8 with an extra loop added. It is performed by 4 people in a line, the ends facing in the middle, 2 facing out. They begin by passing R and then L shldrs alternating until they return to their original places. Then dancers reach the end of the reel they quickly turn R and come back the other way passing R shldrs again.

In this dance the reels of 4 are only half way. As a result the cnrs in crossing will pass shldrs, R, L, then R, to cross the set diag to their home position. At the same time, 1st cpl simply makes a series of CW loops around their cnrs.

METER: 4/4

PATTERN

## Meas.

INTRODUCTION: There is a 1 bar (meas) chord to begin with, during which all 4 cpls bow or curtsey to their ptr across the set.

FIG. I: (Half Reel Progression)

- 1-2 1st and 2nd cpls turn ptr 3/4 with both hands, finish in a line up and down the middle of th set (M facing up, W facing down). See Diag. 1
- 3-6 1st and 2nd cpls dance half a reel of 4.
- 7-8 1st and 2nd cpls turn ptr with both hands back to their own sides having changed places.

FIG. II:

- 1-2 1st cpl advance (setting as they travel) to form a diag line between their 1st cnrs. (bars 9-10) See Diag 2
- 3-4 1st cpl turn 1st cnr (with both hands) to end between their 1st cnr cpl (M between 3rd cpl and W between 2 cpl). (bars 11-12)
- 5-8 1st cpl repeat bars 9-12 (meas) with 2nd cnr to end between cnrs, on the wrong side of the set. (bars 13-16)

FIG. III:

- 1-2 1st, 2nd, 3rd cpls cross over giving R hands in passing to end with 1st cpl facing out and the cnrs facing each other diag across the set. (bars 17-18)
- 3-4 1st cpl cast R around 2nd cnr person to end facing each other, up and down the set to end in the middle between 2nd cnr cpls (1st M between 2nd cpl and 1st W between 3rd cpl), as.....  
the cnrs advance and retire diag twd ctr (1 step ea way). (bars 19-20)
- 5-6 1st cpl with 2nd cnr cpls, cross up and down (giving R hands in passing) to end with 1st M facing down and 1st W facing up and cnrs facing each other diag across the set. (bars 21-22)
- 7-8 1st cpl cast R around 2nd cnr person (2nd W and 3rd W) to end in a diag line facing them. (bars 23-24) See Diag 3



FIG. IV: (Diagonal Half Reel of Four)

1-4 1st cpl dance a half reel of 4 with 2nd cnrs. (bars 25-28)

4-8 Repeat with 1st cnr persons (passing ptr in ctr by L shldrs), to finish by turning R hands to their own sides in 2nd place. (bars 29-32)

REPEAT, 1st cpl, having moved one place down, dance with 3rd and 4th cpls.

(Alternative to slipping to the bottom at the end of the 2nd repetition, is for 1st cpls to give nearer hands to each other and cross to the bottom as 4th cpl ends in 3rd place. Bob Campbell)

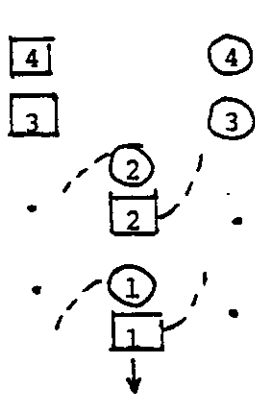
CUES:

1-2 half reel progression

1 set turn cnrs 3/4; repeat with cnrs 2

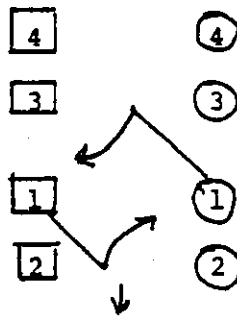
1 cnr cross, 1 cast R as cnr adv and ret; 1 cnr cpl rpt

1 cnr 2 half reel of 4; 1 cnr 1 rpt to end on sides



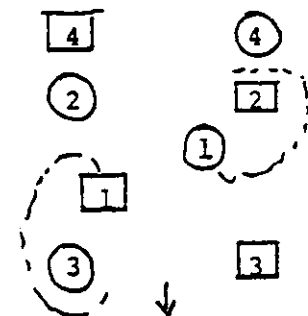
Diag. 1

Bars 1-2



Diag. 2

Bars 9-10



Diag. 3

End of bar 24

This dance was presented by Elinor Mackenzie Vandergrift at the 1986 Idyllwild Workshop

Dance notes edited by Richard Goss

Presented by Jim Harris  
Camp Hess Kramer Institute  
October 24-26, 1986



CHAG LI  
Israel

PRONUNCIATION: chahg Lee

CHOREOGRAPHER: Dani Dassa

MUSIC: Tape - Rikud #3, Side 2, Band 2.

FORMATION: Lines with hands joined in "V" pos.

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METER: 4/4

PATTERN

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Meas Cts

INTRODUCTION:

PART I: Face ctr

- |   |     |   |
|---|-----|---|
| 1 | ah  | Jump sdwd to R leading with R ft.         |
|   | 1   | Land with both ft apart;                  |
|   | 2   | Step on R where it is.                    |
|   | 3-4 | Step L across R; hold.                    |
| 2 |     | Repeat meas 1.                            |
| 3 | 1   | Step R to R (sway).                       |
|   | 2   | Step L to L (sway).                       |
|   | 3   | Touch R heel in front of L.               |
|   | 4   | Step R across L.                          |
| 4 | 1-4 | Yemenite L.                               |
| 5 | 1-4 | Turning once to R, step R, hold, L, hold. |
| 6 | 1-4 | Repeat meas 3 (sway R, L, touch R, Rx).   |
| 7 | 1-2 | Step L to L, hold.                        |
|   | 3   | Touch R heel in front of L.               |
|   | 4   | Step R across L.                          |
| 8 | 1-2 | Step L to L; hold.                        |
|   | 3-4 | Close R to L; hold.                       |

PART II: Face ctr

- |   |     |  |
|---|-----|--|
| 1 | 1-2 | Moving twd ctr, step R fwd; hold.                    |
|   | 3-4 | Step L fwd; hold.                                    |
| 2 | 1-2 | Jump twd ctr, landing on both ft (R fwd of L); hold. |
|   | 3-4 | Bounce twice, lightly.                               |
| 3 | 1   | Bend both knees.                                     |
|   | 2   | Low leap onto R in place.                            |
|   | 3-4 | Lift L ft bkwd, bend fwd.                            |

- 4 1-2 Swing L knee fwd, straighten body.  
NOTE: When the L swings bkwd and fwd, everyone yells -  
HO (bk) HUP (fwd)!
- 3-4 Step L bkwd.
- 5-7 Repeat meas 1-3, moving bkwd, except on last 2 cts lift  
L knee fwd. (RL fwd, jump, bounce 2x, bend, leap R)
- 8 1-4 Yemenite L. End facing LOD.
- PART III: Face and move LOD.
- 1-2 Do 2 Debka steps fwd (R,L): Bounce on weighted ft as  
free ft touches heel fwd, leap fwd - cts 1-2).
- 3 1-2 Debka R fwd (3 in all).  
3-4 Stamp L fwd without wt.
- 4 1 With wt on R, touch L diag L bkwd.  
3 Stamp L slightly fwd.  
4 Hop R in place.
- 4 1-4 Yemenite L bkwd (L bk, close R, L fwd).
- 5-8 Repeat meas 1-4.
- 9 1-2 Release hands and step R fwd; hold on R, clap hands fwd  
at head ht.  
3-4 Step L fwd; clap hands.
- 10 1 Step R to R, leave L in place.  
2 Step L in place.  
3-4 Step R across L and pivot (bending knees), turn once to  
L. End facing LOD.
- 11 Yemenite L.
- 12 Repeat meas 9 (R, clap, L clap).
- 13-16 Repeat meas 9-12 (R, clap, L clap, R,L,Rx, Yem L, R,  
clap, L clap).

Rejoin hands and repeat from beg to end of music. End dance with  
Part II, lift L knee fwd, raise hands and yell HO!

This dance was presented by David Dassa at the 1986 San Diego  
S.U.F.D. Conf.

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 24-26, 1986

ENAICH YONIM

Israel

TRANSLATION: Your eyes are like doves

PRONUNCIATION: a-NAH-ech YOH-neem

CHOREOGRAPHER: Dani Dassa

MUSIC: Rikud #3, Side A, band 4

FORMATION: Cpls facing (M bk to ctr). Hands free by side.

Dance description for M, W use opp ftwk, unless otherwise noted.

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METER: 2/4

PATTERN

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Meas

INTRODUCTION: 8 cts, begin with piano solo

PART I:

- 1 Step R fwd (WL) twd MR and WL shldr (ct 1); pivot on R, 1/4 CCW (L) (WR), away from ptr (ct 2).
- 2 Step L fwd (WR) turning L (WR) 1/4 away from ptr (ct 1); hold (ct 2).
- 3-4 Yemenite R (WL) completing turn to L (WR). End facing ptr - hands joined at waist ht.
- 5-6 Sway L-R (slow, 1 per meas) - hands move slightly in direction on sway.
- 7-8 Releasing hands, step L,R,L (W-RLR), turning 3/4 L, end side by side facing RLOD - inside hands joined.
- 9-10 Step R,L (W-LR) fwd slowly (1 step per meas).
- 11 Step R bkwd (ct 1); step L to L and face ptr (ct 2).
- 12 Step R across L with deep plie pivoting CCW (L) to begin CCW (L) turn - release hands.
- 13-14 Yemenite L (WR), completing CCW (L) turn, end side by side facing RLOD with inside palms touch on last ct.
- 15-16 Stepping R,L,R,L (W-LRLR) turning 3/4 R (WL) away from ptr. End facing ptr.
- 17-32 Repeat meas 1-16. (2 in all)

TRANSITION:

1 Step R (WL) twd ptr - place R hands on ptrs R shldr, place L hand on ptrs wrist, arms parallel to floor.

PART II: M move fwd, W bkwd - use opp ftwk

- 1 Balance L fwd (WR bk) (ct 1); hold (ct 2).
- 2 Balance R bkwd (WL bk) (ct 1); hold (ct 2).
- 3-4 Step fwd L,R,L, hold (W-RLR bk) out of circle.
- 5-8 Repeat meas 1-4 with opp ftwk and direction. (bal R bk; bal L fwd; RLR bk)
- 9-10 Step L,R fwd, turning to face LOD, side by side - inside hands joined (release outside hands).
- 11 Step L-R bkwd, beg to turn twd ptr.
- 12 Step L across R and hold, facing LOD - joined outside hands form an arch with inside hands joined low by sides.
- 13 Step R bkwd and hold (cts 1-2).
- 14-15 Step L,R fwd (W-RL) slowly (1 step per meas).
- 16-17 Yemenite L (WR) while turning to face RLOD and stepping away from ptr - inside hands joined, release outside hands.
- 18 Close R to L, hold, face RLOD - join in varsouvienne pos.

PART III: Both use same ftwk.

- 1-2 Step R-L fwd slowly.
- 3-4 Yemenite R.
- 5 With ft slight apart, lean L (as in 'Rachel').
- 6-7 Release L hands, raise R hands - stepping R,L,R, hold, moving away from ptr - W turn 3/4 R away while M turn 1/4 R to face ptr.
- 8 Balance L away from ptr, M face LOD W-RLOD.
- 9 Step R,L, fwd twd ptr L shldr - join both hands by side (R to R, L to L), raise outside hands high.
- 10 Step R,L bkwd away from ptr - arms joined and crossed.
- 11 Face pr, close R to L and bend both knees (sit).
- 12 Straighten knees (ct 1); put wt on R as L lifts fwd (ct 2).
- 13-15 Beg L with 5 steps (+ hold), ptrs rotate 1 time CCW - R hands raised, L hands join down.

16-17 W step R,L,R, hold; M step R,L,R,L - release hands, turn R away from ptr. End facing ptr with wt on M L and W R to begin dance again from beginning.

ENDING

Finish dance with Fig. I, plus:  
Joining inside (MR WL), step twd ptr; away from ptr; twd ptr; close ft with bent knees, face ptr, and touch palms (ML WR).

This dance was presented by David Dassa at the 1986 San Diego S.U.F.D. Conf.

Presented by Beverly Barr  
Camp Hess Kramer  
October 24-26, 1986

ERETZ HA'TZABAR

Israel

PRONUNCIATION: ehr-eh tz hah-tzah-bahr

CHOREOGRAPHER: Shmuel Gov-Ari

TAPE: Special 1986 Symposium tape.

FORMATION: Closed circle with hands joined in "V" pos.

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METER: 4/4

PATTERN

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Meas Cts

INTRODUCTION: Beg dance with the beg of the singing of the actual words.

PART I: Face LOD

- 1 1-3 Moving in LOD, step R-L-R fwd, release hands and turn to face out on last step.  
4-8 Rejoin hands and step L to L; close R to L. (fast)
- 2 1-8 Step L to L; close R to L (fast)  
2 Step L to L turning ~~bkwd (R)~~ to face ctr - release hands.  
3-4 Sway R-L - rejoin hands. *Left*
- 3 1-2 In LOD, step R-L fwd.  
3 Face ctr and step R to R.  
4 Step L behind R.
- 4 1 Small leap fwd on R, twd ctr.  
8 Step R fwd.  
2 Step R fwd, bend knee.  
3 Step L bkwd.  
4 Close R to L, without wt.
- 5-8 Repeat meas 1-4.

PART II: Face ctr.

- 1 1 Drop on R on R diag fwd.  
2 Step L across R.  
3 Step R bkwd in place.  
4 Close L to R.
- 2 1-2 Moving twd ctr, step R-L.  
3-4 Repeat meas 1, cts 1-2 (R diag R, LX).
- 3 1-2 Repeat meas 1, cts 3-4 (R bk, close L).  
3 Stamp R fwd.  
4 Lift L fwd.



- 4 1 Step L bkwd.
  - 2 Close R to L.
  - 3 Stamp L twd ctr.
  - 4 Hop on L as R lifts fwd and turn *Celt* ~~1/2 bkwd (R)~~ to face out of ctr.
- 5-8 Repeat meas 1-4, moving out of circle. End facing ctr.  
Repeat dance from beg to end of music.

This dance was presented by David Dassa at the 1986 Santa Barbara Symposium.

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 25-26, 1986

This dance has not been R&S'd (dd).

HORA DE LA MEDGIDIA  
Romania

This dance was learned in both the Netherlands and Romania from Theodor Vsilescu in 1984.

PRONUNCIATION: hor-ah dey lah mayd-GEE-dee-ah

RECORD: Romanian Folk Dances, Electrecord, ST-CS 0185, Side, A,  
Band 5

FORMATION: Mixed circle, facing ctr, with hands joined in "W" pos.

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METER: 4/4

PATTERN

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Meas.

No Introduction

PART I:

Face R of ctr and move in LOD.

- 1 Touch L toe beside R, turn hips twd R in LOD (ct 1); step L fwd (cts 2).
- 2 Step R fwd (cts 1); step L fwd (2).
- 3-4 Repeat meas 1-2 with opp ftwk (touch R, R;L,R in LOD).
- 5-8 Repeat meas 1-4.

PART II:

Face L of ctr and move in RLOD.

- 1 Two-step fwd, L,R,L (cts 1,&,2) - QQS rhythm.
  - 2 Two-step R,L,R beg curve twd ctr (cts 1,&,2) - QQS rhythm.
  - 3 Two-step L,R,L twd ctr (cts 1,&,2) - QQS rhythm.
- NOTE: Meas 1-3 = 1/4 curve twd ctr.
- 4 Step R in place (cts 1); kick L fwd (cts 2).
  - 5 Step L in place (cts 1); kick R fwd (cts 2).
  - 6-7 Step R,L,R,L slowly bkwd (away from ctr).
  - 8 Step R,L,R in place (cts 1,&,2) - Q,Q,S rhythm.

PART III:

Facing and moving twd ctr

- 1 Step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L heel fwd (ct &).
- 2-3 Repeat meas 1, 2 more times.

- 4 Step L fwd (ct 1); scuff R heel fwd (ct &) - 7 step-scuffs in all); small bounce on L (ct 2); stamp R beside L, no wt (ct &).
- 5 Jump onto both ft apart (cts 1); bounce on L as R kicks across L (cts 2).
- 6 Step R bkwd (ct 1); close L to R or step L across and beside R (ct &); step R bkwd (cts 2) - QQS rhythm.
- 7-8 Repeat meas 6, alternating ftwk, 2 more times (3 in all).

PART IV:

Face L of ctr and move RLOD

- 1 Two-step fwd, L,R,L (cts 1,&,2) - Q,Q,S rhythm.
- 2 Two-step fwd, R,L,R (cts 1,&,2) - Q,Q,S rhythm.

NOTE: Meas 1-2 = 1/4 curve twd ctr.

- 3 Moving and facing twd ctr, step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L fwd (ct &).
- 4 Step L fwd (ct 1); scuff R fwd (ct &); stamp R next to L, no wt (ct &).
- 5 Moving away from ctr, step R bkwd (ct 1); bounce on R as L kicks fwd (ct 2).
- 6 Step L bkwd (ct 1); bounce on L as R kicks fwd (ct 2).
- 7 Step R,L bkwd.
- 8 Two-step bkwd, R,L,R (cts 1,&,2) - Q,Q,S rhythm.

SEQUENCE:

I	II	III	IV	- I	II	III	IV
2x	4x	2x	2x	2x	4x	2x	2x

This dance was presented by Nicolaas Nilferink at the 1986 Idyllwild Workshop

Presented by Dick Oakes  
Camp Hess Kramer Institute  
October 24-26, 1986

JOC DE LEAGANE

Romania

This is a ceremonial type of dance. It is believed that when a child reached the age of 1 to 1-1/2 years of age the village women would gather, put the child in some sort of support in front of their chest and do this dance to show that their child was in good health and very strong.

PRONUNCIATION: zhok deh LAH-geh-neh

RECORD: Romanian Folk Dances, Electrecord, ST-CS 0185, Side, A, Band 9 (the label on the record is incorrect, use record cover to find correct side and band of dance)

FORMATION: W in a circle, facing and moving in LOD, R hand is extended twd L shldr of neighbor and holding L hand of W in front. If M insist on dancing they should dance on the outside of the W circle.

---

METER: 2/4

PATTERN

---

Meas.

INTRODUCTION: 16 Meas.

PART I:

- 1 Touch R next to L (ct 1); step R fwd (ct 2).
- 2 Touch L next to R (ct 1); step L fwd (ct 2).
- 3 Step R-L fwd.
- 4 Step R fwd (ct 1); close L to R (ct &); step R fwd (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.

PART II:

Face ctr of circle, lift arms above head level.

- 1 Step R to R, leave L in place (ct 1); lean on R (ct 2).
- 2 Transfer wt to L (ct 1); lean on L (ct 2).
- 3 Transfer wt to R with slight lean to R (ct 1); close L to R, straighten body (ct 2).
- 4 Step R to R (ct 1); lean on R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk, except end with close.

PART III:

- 1 Facing ctr, step R-L bkwd.
- 2 Small step R bkwd, leave L slightly fwd (ct 1); transfer wt fwd onto L (ct &); transfet wt bkwd on R (ct 2). (Waddle in place)  
NOTE: Arms lower slowly during meas 1-2.
- 3-4 Repeat meas 1-2 with opp ftwk, moving fwd and raising arms high.
- 5 Facing and moving in LOD, lower arms to shldr ht and step R-L fwd (cts 1-2); close R to L (ct &).
- 6 Step L-R fwd.
- 7 Step L-R fwd (cts 1-2); close L to R (ct &).
- 8 Step R-L fwd.

PART IV:

- 1 Moving and facing LOD, step R-L-R fwd (cts 1,&,2); stamp L next to R, no wt (ct &).
  - 2 Step L to L and face RLOD (ct 1); step R fwd (ct 2).
  - 3-4 Facing and moving in RLOD, repeat meas 1-2 with opp ftwk.
  - 5 Turning to face and move in LOD, step R fwd - arms sway slightly away from ctr (ct 1); step L fwd - arms sway slightly twd ctr (ct 2).
  - 6-8 Repeat meas 5, 3 more times and slowly lower arms. Step is done with very soft swager.
- Repeat dance 2 more times (3 in all).

This dance was presented by Nicholaas Hilferink at the 1986 Idyllwild Workshop.

Presented by Dick Oakes  
Camp Hess Kramer Institute  
October 24-26, 1986

### JOC DE LEAGANE

Mama cînd m-o leganat	2x
Numai de dor mi-o cîntat	2x
Mi-o cîntat de dor si-o plîns	2x
Dorul de mine s-o prins	2x
De cînd port dor la inima	2x
Nu mai am nici o hodina	
Nici la prinz si nici la cina	
Cite doruri rele-s grele	2x
Tate-s pa bratele mele	2x
Altul moare de batrîn	2x
Nu sti dorul de ce-i bun	2x
Dar eu stiu ca l-am purtat	2x
De cind mama mi-o cîntat	2x
Ai la la la la etc.	

### CRADLE DANCE

When my mother was rocking me	2x
She was singing of longing	2x
She was singing of longing and I cried	2x
I've been caught by longing	2x
Since my heart is longing	2x
I have no respite	
Neither at noon or at eveing	
How many longings? All are deep and bad	2x
All are in my arms	2x
One dies being old	2x
Not knowing what's the good of longing	2x
But I know I've carried it	2x
Since my mother sang	2x

KRIVO SADOVSKO HORO  
Bulgaria

This dance is from the region of Sadovo, in western Thrace. A dance not unlike other western Thracian dances with have mixed rhythms, such as, Bučimiš, Sedi Donka, etc. This dance was learned by Yves Moreau in Sofia, Bulgaria, 1966

PRONUNCIATION: KREE-voh SAH-dohn-skoh

RECORD: XOP0 X-325 (LP), or special cassette by Yves Moreau for the 1986 SDSUFDC.

FORMATION: Short, mixed lines in belt hold (L over R), facing ctr.

STYLE: Very light. Most of the ftwk is done on the balls of the ft.

RHYTHM: 13/16 counted 1-2 3-4 5-6 7-8-9 10-11 12-13  
                                  1      2      3      4      5      6  
                                  Q      Q      Q      S      Q      Q  
                                  or

---

METER: 13/16

PATTERN

---

Meas.

INTRODUCTION: None

FIG. I: BASIC STEP

- 1 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L behind R (ct 4); hop on L bringing R leg twd back (ct 5); step R behind L (ct 6).
- 2 Rock fwd on L (ct 1); rock back on R (ct 2); rock fwd on L (ct 3); rock back on R (ct 4); closing L to R, do 2 small bounces in place, ft tog (ct 5-6).
- 3 Repeat meas 1-2 with opp ftwk and direction.

FIG. II: STAMPS

- 1 Repeat meas 1, Fig. I (R to R, L behind, R to R, L behind, hop L, R behind)
- 2 Repeat first 4 steps of meas 2, Fig. I (rock-L fwd, R bk, L fwd, R bk), except step R in place on last step; hop on R lifting L knee (ct 5); stamp L next to R, no wt (ct 6). (Bicycle motion on lift and stamp, cts 5-6).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

FIG. III: TWD CTR

- 1 Do 4 small running steps twd ctr R-L-R-L (cts 1,2,3,4); hop on L raising R knee (ct 5); step R fwd (ct 6).
- 2 Repeat meas 1 with opp ftwk fwd, beg L.
- 3 Do 4 small running steps in place (R,L,R,L) (1,2,3,4); hop on L as R leg swings around in front of L (R leg straight) (ct 5); tap R heel in front of L (ct 6).
- 4 In place, hop on L (ct 1); tap R heel diag R fwd (ct 2); hop on L (ct 3); tap R heel straight fwd (ct 4); hop on L and beg to lift R bkwd (ct 5); step R bkwd (ct 6).
- 5-8 Repeat meas 1-4 with opp ftwk and direction (beg L, move bkwd).

FIG. VI: SCISSORS IN PLACE

- 1 Facing ctr, do 4 scissor-steps (ft slide on floor), in place, beg R (R-L-R-L) (cts 1,2,3,4); hop L in place (ct 5); stamp R heel next to L toe (ct 6).
- 2 Repeat meas 4, Fig. I (rock-R fwd, L bk, R fwd, L bk, bounce 2X).
- 3 Do 3 small steps in place, R-L-R (leap on last R (1,2,3); slap L fwd (ct 4); leap on L in place (ct 5); slap R fwd (ct 6). (Bend fwd slightly on slaps, slapping leg is straight.)
- 4 Repeat meas 3.

Leader determines sequence and frequency. Sequence as taught in class: Fig. II - 2X; Fig. II - 2X; Fig. III - 1X; Fig. IV - 2X; repeat from beg.

This dance was presented at the 1986 San Diego S.U.F.D. Conf. by Yves Moreau

Presented by Beverly Barr  
Camp Hess Kramer  
October 24-26, 1986



NEVATIM  
Israel

PRONUNCIATION: neh-VAH-teen

CHOREOGRAPHER: Shlomo Maman

TAPE: Special 1986 Symposium tape.

FORMATION: Closed circle with hands joined in "V" pos.

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METER: 4/4

PATTERN

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Meas Cts

INTRODUCTION: 4 meas

PART I: Face ctr.

- |   |     |  |
|---|-----|--|
| 1 | 1   | Step R to R with bent knee, leaning to R.  |
|   | 2   | Straighten R knee  |
|   | 3   | Step L to L with bent knee.  |
|   | 4   | Step R to R on toes.   |
| 2 | 1   | Step L across R.   |
|   | 2   | Step R to R.   |
|   | 3-4 | Step L across R, hold.   |
| 3 | 1-2 | Facing LOD, step R fwd with bent knees, then straighten knee and rise on toes, straight body, leave L bkwd in place. |
|   | 3   | Step L fwd while turning to face ctr   |
|   | 4   | Step R to R.   |
|   |     | Hands: During cts 3-4 hands swing away from ctr.   |
| 4 | 1-4 | Turning to face RLOD, step L-R-L, hold, bkwd in LOD (bend, straighten, then bend knees again).                       |

PART II: Face ctr

- |   |     |  |
|---|-----|--|
| 1 | 1-2 | Wide step R to R, knees straight - release hands and extended sdwd; hold.        |
|   | 3-4 | Step L across R, knees bent, bend body fwd - cross hands and snap fingers; hold. |
| 2 | 1   | Touch R toe to R, knee straight - rejoin hands.                                  |
|   | 2   | Step R across L, bend body fwd.  |
|   | 3-4 | Step L bkwd, knees bent; close R to L - hands swing very slightly bkwd.          |

- 3    1-2    Step L fwd twd ctr, knees bent; straighten knees and hold - hands swing very slightly fwd.  
      3-4    Step R bkwd, knees bent; straighten knees; hold - hands swing very slightly bkwd.
- 4    1-3    Step L-R-L twd ctr.  
      4    With L fwd of R, pivot 1/2 on L CW (R), Leave R in place. End with back to ctr.
- 5-8        Repeat meas 1-4, facing out of ctr. End facing ctr.
- Repeat dance from beg to end of music.

This dance was presented by David Dassa at the 1986 Santa Barbara Symposium.

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 24-26, 1986

This dance has not been R&S'd (dd)

NIŠKA BANJA  
(Serbia, Yugoslavia)

**SOURCE:** Niška Banja refers to the mineral spring baths about 10 kilometers east of the town of Niš in southeast Serbia. The song on the recording listed below is from the film "Skupljaca Perja" (gatherers of goose feathers) which was shown in the U.S. in the late 1960's with the English title "I even met happy gypsies". The film, made in the Backa area of Vojvodina in the town of Sombor, offers a poignant look into the lives of the gypsies of this area.

The dance described below was learned by Dick Oakes in 1980 from the Serbian community of Los Angeles, California, where it had been danced to this song for many years.

**PRONUNCIATION:** NEESH-kah BAHN-yah

**MUSIC:** Festival (45 rpm) DY-8405

**FORMATION:** Open cir of mixed M and W with hands joined and held down at sides ("V) pos)

**RHYTHM:** 9/8, the rhythm is quick-quick-slow (2-2-2-3) counted in 4 dancer's beats as follows:

measure (meas)	1	1
count (ct)	123456789	123456789
beat (bt)	1 2 3 <u>4</u>	4 2 3 <u>4</u>

**STEPS & STYLE:** The dance is spirited and lively. During Fig II adjacent M and W may turn twd ea other and interact by dancing fwd and bkwd facing ea other or moving close to one another's shldr. Often 2 W will do the same, and in some cases an individual may move down the line of dancers to dance with another but returns to place before Fig I begins again. W may slowly shake their shldr during this fig as the spirit moves them. Usually only a few cpls will dance tog in this manner and not during ea repetition of the fig.

---

**METER:** 9/8

**MOVEMENT DESCRIPTION**

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**Meas**

Introduction: No action

1-8 No action or dance Fig I

9-16 No action or dance Fig II

17-18 This is a 2-meas drum solo on the Festival recording. No action or continue to dance the action of Fig II

I. GRAPEVINE

1 Facing slightly R, step sdwd R in LOD (bt 1); step L across in back of R (bt 2); step sdwd R (bt 3); small lift on R (bt 4); step L across in front of R (bt 4)

7-8 Rpt action of meas 1 seven more times

II. CLAPPING

1 Releasing hand hold and swinging arms bkwd, step R diag R twd ctr (bt 1); step L twd ctr swinging hands fwd (bt 2); step R twd ctr swinging hands up in front (bt 3); touch L heel fwd and clap hands about 6-8 inches in front of face (bt 4)

2 Facing ctr step bkwd L swinging hands down and back (ct 1); step R next to L swing hands fwd (bt 2); step fwd L swinging hands up in

NIŠKA BANJA (cont'd)

II. CLAPPING (cont'd)

fr<sup>3</sup>nt (bt 3); touch R heel fwd and clap hands about 6-8 inches in front of face (bt 4)

- 3 Rpt action of meas 2 with opp ftwk  
4 Rpt action of meas 2  
5-8 Rpt action of meas 3-4 two more times  
Rpt entire dance from beg

This dance was presented by Dick Oakes at the 1986 Idyllwild Workshop

Presented by Dick Oakes  
Camp Hess Kramer Institute  
October 24-26, 1986

NIŠKA BANJA

Niška Banja is a place about which many off-color song verses are sung due to its reputation as the Mustang Ranch of Yugoslavia. On the Festival recording, some of the verses are sung in Rom (the language of the Gypsies) and as of this writing we do not have the actual words or their translation. However, singing the following verses should make up for this omission.

/Niška Banja topla voda Za mangupe život zгода./	At Niška Banja's warm waters A rascal's life is very good.
/Niška Banja ti si kriva Što me žena ostavila./	Niška Banja it's your fault That my wife left me.
/Mi cigani meraklije Ne možemo bez rakije./	We gypsies enjoy euphoria We can't go on without whiskey.
/Bez rakije, život ide I bez mlade cigančice./	Without whiskey life just goes on And without young gypsy girls....
/Jedan, dva, tri, četir, pet, šest, Sedam, osam, devet, deset./	One, two, three, four, five, six, Seven, eight, nine, ten.
Deset, devet, osam, sedam Šest, pet, četir, tri, dva, jedan.	Ten, nine, eight, seven, Six, five, four, three, two, one.
Deset, devet, osam, sedam, Šest, pet, četir, tri, dva, nula.	Ten, nine, eight, seven, Six, five, four, three, two, zero.
Duj, duj, duj, duj, ti ne luduj Tebe dragi pamet muči Ostavila, ti si kriva Što me žena ostavila.	Duj, you drive me crazy, You my sweetheart torture my head. She left me; it's your fault That my wife left me.

Translation: John Filcich

PASARELSKA  
(Bulgaria)

**SOURCE:** Pasarelska is said to have been translated from a Bulgarian dance book in the 1960's, but no written directions have been found. The dance described below is as taught by the late Rubi Vučeta, a prominent Balkan dance leader and teacher in the 1950's and '60's in the Los Angeles, California, area. Measure 6 and 7 are dance differently in the San Francisco bay area.

**PRONUNCIATION:** pah-sah-REHL-skah

**MUSIC:** XOPO (45 rpm) X-330; XOPO (LP) X-LP-4, Horo and Racenica Dance of Bulgaria; Mediterranean (45 rpm) 4003; DANSSA (LP) Bulgarian Folklore Songs & Horos, "Makadonsko Horo"

**FORMATION:** Lines of mixed M and W with hands grasping neighbors' belts with R arm under ("X" pos). End dancers hold free hand on hip (often with fingers pointed back) or leader may flourish a handkerchief.

**RHYTHM:** 7/8-7/16 played in a "slow-quick-quick" rhythm pattern with 3 dancers beats (bt) notated as follows:

measure (meas)	1	2
count (ct)	1234567	1234567
beat (bt)	<u>1</u> 2 3 <u>1</u> 2 3	

After several meas, the tempo quickens from 7/8 into 7/16 meter.

**STEPS & STYLE:** Lift: A low hop in which the ball of the ft does not leave the floor

---

**METER:** 7/8-7/16 **MOVEMENT DESCRIPTION**

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Meas

Introduction: None

THE DANCE

- 1 Facing ctr, leaning fwd at hips, and looking R, step sdwd R (bt 1); step L across in front of R (bt 2); hold (bt 3)
- 2 Rpt action of meas 1
- 3 Small step sdwd and slightly back on R bending knee slightly (bt 1); step L next to R (bt 2); step R next to L (ct 3)
- 4 Small step sdwd L bending knee slightly (bt 1); step R next to L (bt 2); step L next to R (bt 3)
- 5 Moving twd ctr, step R (bt 1); step L (bt 2); lift on L raising bent R knee in front (bt 3)
- 6 Rpt action of meas 5
- 7 Keeping bent R knee raised, lift again on L pivoting to face L (bt 1); step sdwd R twd ctr (bt 2); bending R knee and bend fwd slightly at hips, stamp L next to R (bt 3)
- 8 Turning to face ctr, step bkwd L bending knee slightly (bt 1); step bkwd R (bt 2); step bkwd L (bt 3)
- 9 Step bkwd R bending knee slightly (bt 1); step bkwd L (bt 2); step bkwd R (bt 3)
- 10 Step diag bkwd <sup>L</sup><sub>R</sub> bending knee slightly (bt 1); step R in front of L (bt 2); step L in place (bt 3)

Rpt entire dance from beg.

NOTE: After the tempo quickens, the music becomes so fast that the lift on bt 1 of meas 7 becomes the beg of a leap which ends on bt 2.

This dance was presented by Dick Oakes at the 1986 Idyllwild Workshop

Presented by Dick Oakes  
Camp Hess Kramer Institute  
October 24-26, 1986

POLITIKOS SYRTOS

Greece

Politikos Syrtos is from the area of Konstantinoupolis (or Constantinople - now Istanbul) in Asia Minor. Constantinople was referred to as "the city" (or "POLI") because of its importance as a seat of culture and trade in the civilized world. Syrtos (from the Greek word "syro" meaning to pull or, more accurately, to lead) is characterized by its S-Q-Q rhytm within its 2/4 meter. The dance was a favorite of the late Mike Tsavaras who danced it in the Greek community of Los Angeles, California, and from whom Dick Oakes learned it in the 1970's.

PRONUNCIATION: poh-LEE-tee-kohs seer-THOS

RECORD: KEFI Records (45) KER-101

FORMATION: Lines of mixed M and W with hands joined and held at shldr ht, comfortably back near the the shldrs.

STYLE: The dance has a soft rolling down-up nature to it similar to the Ballos and other Aegean Island dances.

---

METER: 2/4

PATTERN

---

Meas.

INTRODUCTION: 8 meas, no action

DANCE:

- 1 Step L twd ctr bending supporting knee slightly (ct 1); swing R slightly out and fwd as supporting knee straightens (ct &); touch R heel fwd bending supporting knee (ct 2); raise R slightly upward in front as supporting knee straightens (ct &).
- 2 Repeat meas 1 twd ctr with opp ftwk.
- 3-4 Repeat meas 1-2 moving bkwd on ct 1 of each meas.
- 5 Step L behind R bending supporting knee slightly (ct 1); straighten supporting knee (ct &); step R sdwd bending supporting knee slightly (ct 2); step L next to R straightening knees (ct &).
- 6 Step R sdwd bending supporting knee slightly (ct 1); swing L slightly out and fwd as supporting knee straightens (ct &); touch L heel fwd bending supporting knee (ct 2); raise L slightly upward in front as supporting knee straightens (ct &).

Repeat entire dance from beg to end of music.

NOTE: Variations of the above description are possible, but are usually only performed by the leader.

This dance was presented by Dick Oakes at the 1986 Idyllwild Workshop

Presented by Dick Oakes  
Camp Hess Kramer Institute  
October 24-26, 1986

REEL OF THE ROYAL SCOTS  
Scotland

The Royal Scots, the first Regiment of Foot, is the oldest regular regiment in the British Army, having been first established in 1633 when Charles I granted a charter to Sir John Hepburn to raise 1200 men in Scotland to serve Louis XIII of France. Since then, the Regiment which still draws its men chiefly from Edinburgh and southeast Scotland, has taken part in almost every campaign fought by the British Army, having honors from "Tangier 1680" down to the 2nd World War. Since then, this Regiment has been active service in Palestine, Korea, Egypt, Cyprus, Aden, and Northern Ireland. The regimental motto, "Nemo Me Impune Lacessit," roughly translates "he who messes with me gets scratched." This alludes to the thistle brought into Scottish heraldry from a French order of knighthood. The Order of the Thistle is the highest order in Scotland.

This regiment, headquartered in Edinburgh Castle, is allied to the Canadian Scottish Regiment (Princess Mary's), the Royal Newfoundland Regiment and is also affiliated to the 10th (Princess Mary's Own) Gurkha Rifles.

To celebrate this regiment's 350th Anniversary, in 1983, the Society was asked to provide a commemorative dance. They held a competition for a new dance which was to be called the "Reel of the Royal Scots" for which it's pipe major would compose a suitable tune. Many members of the Society submitted dances, each of which has an alternate title so that if they did not win, the dances might still be later published. The winning dance was devised by Roy Goldring and was published in a leaflet by the Society along with its new tune.

Of particular significance is the regimental badge (and related cap badge) which provided Mr. Goldring with his inspiration for the figures of the dance. It consists of the Royal Cipher within the Collar of the Order of the Thistle appending the Badge of St. Andrews above which is a royal crown.

"The Reel of the Royal Scots" had its most spectacular performance during the Edinburgh Tattoo in the summer of 1983 when soldiers from the regiment danced with members of the Edinburgh Branch of the Society.

It is within the living tradition for dances, tunes, and songs, to be composed to honor special people, organizations or events. One need only look at either a list of Scottish dances or tunes. In the Boston index of 900 dances, can be found 56 dances starting with "Miss," "Mrs," or "Mr." This does not include all of the dances dedicated to people by title, military rank or simply by name. Most historic military units have their tunes and dances. Mr. Roy Goldring, has himself, added a significant number of popular dances along this same direction.



**MUSIC:** Ready ... And!, TACO 003 (TACSound); Reel (8x32 bars); RSCDS Music for Eight Scottish Country Dances: The Ron Gonnella Quartet & The Pipers and Drummers from the Royal Scots, RSCDS 13i (N.B. the correct music here is on a small insert within the record jacket as the version on side 2, band 4 is miscounted).

**FORMATION:** Long ways set for 4 cpls (with 3 cpls dancing each repeat). Each cpl performs the dance 2X, ending at the bottom with a new top cpl (after a wait of 1 turn) starting every 2nd repetition.

**STYLE:** Skip change of Step is used throughout unless a setting or slip step (q.v.) are indicated. Hop on L as R extends fwd; step R fwd; close L to R heel; step R fwd. Repeat with opp ftwk. 1 skip change of step per bar (meas). All patterns beg R.

Pas de basque (Setting Step) is used when setting is indicated in which case 2 steps are required (bars 3&4, 7&8, 11&12, 15&16). Step R with R; close L to R instep; step R in place as L is extended diag L fwd. Repeat to L. All patterns beg R.

Cast to run the long way in one direction to going the other, e.g. turn 270 degrees instead of 90 degrees.

Slip step: Step to the L with L; close R, repeat with opp ftwk. There are 2 slip steps per bar.

Corners are calculated with 1st cpl being in 2nd cpl's place. One's 1st corners are across the set to one's R (1st M with 3rd W and 1st W with 2nd M) while 1's 2nd cnr are to 1's L (1st M with 2nd W and 1st W with 3rd M).

Double Triangles is a position where 1st cpl joins a nearer hand to each cnr; in this dance the hands are extended to dancers on the correct side of the dance both times. In a double triangle figure the 1st cpl begins facing own side and then changes to face opp sides.

**FIGURE:** Hands Round: Join hands in a circle and dance 8 slip steps to the L (4 bars), and back to the R.

---

**METER:** 2/4

**PATTERN**

---

Meas.

INTRODUCTION: There is a 4 bar (meas) chord to begin with, during which all 4 cpls bow or curtsey to their ptr across the set.

FIG. I:

- 1-2 1st cpl moving inside 2nd cpl gives nearer hand (W 1&2 give LH; M 1&2 give RH) to them to make a half turn and join their free hand to 3 cpl.
- 3-4 All set in a double triangles pos.
- 5-6 1st cpl half turns 3rd cpl (W 1&2 give RH; M 1&2 give LH) who join 2nd cpl giving them their free hand.
- 7-8 All set in double triangles pos.

FIG. II:

- 1-2 1st cpl, followed by 3rd cpl, dance up between 2nd cpl (cpls joining nearer hand whenever possible. (bars 8-10)
- 3-4 Cast off one place to meet 2nd cpl below. (bars 11-12)
- 5-6 Lead down 1 place. (bars 13-14)
- 7-8 Cast back into 2nd cpls's place, as...  
3rd cpl casts into their orig place. (bars 15-16)

FIG. III:

- 1-4 1st cpl turn 1st cnr with R hands, pass each other by R shldr. (bars 17-20)
- 5-8 1st cpl turn 2nd cnrs R hands 1st cross into 2nd place on their own sides (pass R shldrs). (bars 21-24)

FIG. IV:

- 1-8 1st, 2nd, and 3rd cpls circle 6 hands round and back with slip step. (bars 25-32)

Cues:

1-2 turn half in (join 3s), set; 1-3 repeat  
1-3 lead up 2, cast, lead down, cast up  
1 cnr 1 turn, 1 pass R; rpt with cnr 2 end home; circle 6

This dance was presented by Elinor Mackenzie Vandergrift at the 1986 Idyllwild Workshop

Dance notes edited by Richard Goss

Presented by Jim Harris  
Camp Hess Kramer Institute  
October 24-26, 1986

REKANSKO ORO  
Ovčepolje, Macedonia

PRONUNCIATION: REH-kahn-skoh

RECORD: AK-013, side B, Band 3.

FORMATION: Mixed lines, hands joined in "W" pos, facing LOD.

RHYTHM: 7/16 counted:  $\frac{1-2}{1}$   $\frac{3-4}{2}$   $\frac{5-6-7}{3}$  (Q,Q,S)  
11/16 counted:  $\frac{1-2}{1}$   $\frac{3-4}{2}$   $\frac{5-6-7}{3}$   $\frac{8-9}{4}$   $\frac{10-11}{5}$   
Q Q S Q Q

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METER: 7/16 & 11/16 PATTERN

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Meas.

Introduction music, gida & drum

FIG. I:

- 1 11/16: Facing and moving LOD, step R-L fwd (ct 1-2); slight leap on R fwd (ct &); step L fwd (ct 3); step R fwd and turn to face ctr (ct 4); bounce on R as L lifts fwd (ct 5).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 11/16: Touch R to R (ct 1); step R beside L (ct 2); step L in front of R (ct &); step R back in place (ct 3); hop on R (ct 4); step L to L (ct 5).
- 4 7/16: Hop on L (ct 1); step R to R (ct 2); step L in front of R (ct &); step R back in place (ct 3).
- 5 7/16: Step L beside R (ct 2); small leap R-L in place (ct &-3).
- 6-10 Repeat meas 1-5.

FIG. II: (7/16)

- 1 Facing and moving LOD, step R-L fwd (ct 1-2); slight leap on R fwd (ct &); step L fwd turning to face ctr (ct 3).
- 2 Touch R to R (ct 1); step R beside L (ct 2); step L in front of R (ct &); step R back in place (ct 3).
- 3 Leap L on L (ct 1); step R in front of L (ct 2); step L twd ctr (ct &); step R back in place (ct 3).
- 4 Hop on R (ct 1); step L beside R (ct 2); slight leap R-L in place (cts &-3).

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

PART III:

1 7/16: Repeat Part II, meas 1 (LOD - RL fwd, leap R, L fwd)

2 11/16: Step R-L fwd, small (ct 1-& ♪♪); step R fwd and turn to face ctr (ct 2); hop on R (ct &); step L-R bkwd (cts 3-4); lift on R as L lifts fwd (ct 5).

3 7/16: Hop on R (ct 1 ♪); step L to L (ct & ♪); step R on front of L (ct 2); step L twd ctr (ct &); step R bkwd (ct 3).

4 7/16: Hop on R (ct 1); step L in place (ct 2); slight leap on R in place (ct &); step L in place (ct 3).

5-8 Repeat meas 1-4.

PART IV:

1 11/16: Facing and moving in LOD, step R-L fwd (cts 1-2); slight leap on R fwd (ct 2); step L fwd (ct 3); small steps fwd R-L (cts 4-& ♪♪); small step fwd R while turning to face RLOD.

2 Repeat meas 1, with opp ftwk and direction, except end facing ctr.

3 11/16: Facing ctr, closing R to L bounce twice on both ft (cts 1-& ♪♪); step R in place (ct 2); step L in front of R (ct &); step R back in place (ct 3); hop on R (ct 4); step L beside R (ct 5).

4 7/16: Hop on L (ct 1); step R beside L (ct 2); step L in front of R (ct &); step R back in place (ct 3).

5 7/16: Hop on R turning to face LOD (ct 1); step L in place turning to face ctr (ct 2); slight leap on R in place (ct &); step L beside R (ct 3).

6-10 Repeat meas 1-5.

TRANSITION: (7/16)

1-2 Repeat Part II, meas 1 twice (RL fwd, leap R fwd, L fwd; rpt).

3-5 Repeat Part II, meas 2-4 (touch R to R, R in pl, L fwd, R bk; leap R to L, R fwd, L fwd, R bk; hop R, L in pl, leap RL; RL fwd, leap R, L fwd).

PART V: (7/16)

1 Repeat Part II, meas 1 (RL fwd, leap R, L fwd).

- 2 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); step L in front of R (ct &); step R back in place (ct 3).
- 3-4 Repeat Part II, meas 3-4 (leap L to L, R fwd, L fwd, R bk; hop R, L in pl, leap RL).
- 5-20 Repeat meas 1-4.

PART VI:

- 1 7/16: Repeat Part II, meas 1 (RL fwd, leap R, L fwd).
- 2 11/16: Step R to R (ct 1 ♪); step L behind R (ct & ♪); step R to R (ct 2); step L in front of R (ct &); step R back in place (ct 3); hop on R (ct 4); step L beside R (ct 5).
- 3 7/16: Hop on L (ct 1); step R beside L (ct 2); step L in front of R (ct &); step R back in place (ct 3).
- 4 7/16: Hop on R (ct 1); step L beside R (ct 2); slight leap on R in place (ct &); step L beside R (ct 3).
- 5-8 Repeat meas 1-4.

Presented by Atanas Kolarovski at the 1986 Santa Barbara Symposium.

Dance notes by Fusae Senzaki

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 24-26, 1986

These notes have not been R&S'd (dd)

SHIFTIN' BOBBINS  
Scotland

The dance was devised by S. Roy Claws, June 1981. The title of the dance describes the movements of a 54" floor loom which was used to make the tartans. The up and down movement during the dance is the throwing of the shuttle in which the bobbin lies (bobbins hold the yarn that you weave with).

**MUSIC:** "Tae Gar Ya Loup," is the name of tune used for this dance which is on Express 258 (45) by Festival Records; or Drummond Cook's Scottish Country Band, Beachwood Records, JW 001, side L, band 1 (can be purchased from Frank Ibbott, ph 818/887-7728)

**FORMATION:** Long ways set for 4 cpls (with 3 cpls dancing each repeat). Each cpl performs the dance 2X, ending at the bottom with a new top cpl (after a wait of 1 turn) starting every 2nd repetition.

**STYLE:** Skip change of Step is used throughout unless a setting or slip step (q.v.) are indicated. Hop on L as R extends fwd; step R fwd; close L to R heel; step R fwd. Repeat with opp ftwk. 1 skip change of step per bar (meas). All patterns beg R.

Pas de basque (Setting Step) is used when setting is indicated in which case 2 steps are required (bars 3&4, 7&8, 11&12, 15&16). Step R with R; close L to R instep; step R in place as L is extended diag L fwd. Repeat to L. All patterns beg R.

Cast to turn and move on the outside, the long ways, in one direction to going the other, e.g. turn 270 degrees instead of 90 degrees.

Double Triangles is a position where 1st cpl joins a nearer hand to each cnr; in this dance the hands are extended to dancers on the correct side of the dance both times. In a double triangle figure the 1st cpl begins facing own side and then changes to face opp sides.

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**METER:** 2/4

**PATTERN**

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Meas.

INTRODUCTION: There is a chord to begin with, during which all 4 cpls bow or curtsey to their ptr across the set.

FIG. I:

1-2 1st cpls cross (giving R hands), then move down the set to finish back to back in the ctr of the set facing 2nd pos on the wrong side. 2nd cpl step up. See Diag 1.

- 3-4 Giving hands as in Double Triangles, 1st, 2nd, and 3rd cpls set.
- 5-8 1st cpl dance out on wrong side and cast up, meet, give nearer hands and dance down to places. See Diag 2.

FIG. II:

- 1-4 1st W with 2nd and 3rd M dance R hands across (once around), while 1st M with 2nd and 3rd W dance L hands across (once around). (bars 9-12)
- 5-8 1st cpl meet, give nearer hands and lead down the ctr followed by 2nd and 3rd cpls. (bars 13-16)

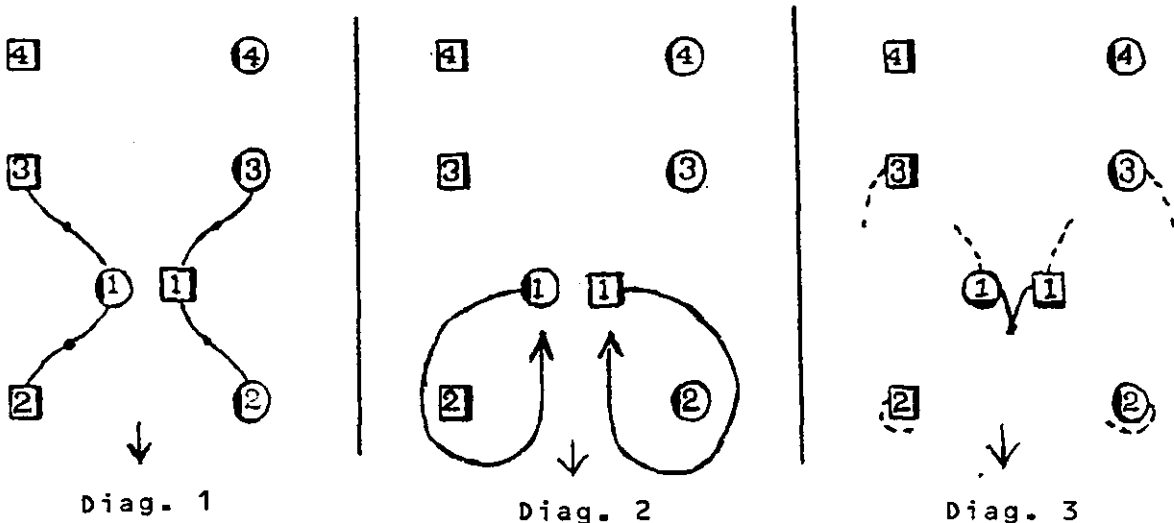
FIG. III:

- 1-4 All turn about with 3rd cpl leading up. (bars 17-20)
- 5-8 3rd cpl cast off, 2nd cpl, then 1st cpl, then all dance across with the opp hand. 1st cpl end facing up as Diag. 3. (bars 21-24)

FIG. IV:

- 1-4 1st cpl giving nearer hands, lead up the set, cast off to 2nd place on wrong side. (bars 25-28)
- 5-8 1st cpl dance half fig. of 8 round 2nd cpl, to finish in 2nd place. (bars 29-32)

REPEAT dance from 2nd pos.



This dance was presented by Elinor Vandergrigt at the 1986 Idyllwild Workshop.

Presented by Jim Harris  
 Camp Hess Kramer  
 October 24-26, 1986

ZENSKO DRAČEVSKO  
Macedonia

PRONUNCIATION: ZEN-skoh drah-CHEV-skoh

RECORD: AK-013, side B, Band 3.

FORMATION: Mixed lines, hands joined in "V" pos, facing ctr.

RHYTHM: 7/8 counted:  $\frac{1-2-3}{1}$   $\frac{4-5}{2}$   $\frac{6-7}{3}$  (S,Q,Q)

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METER: 13/16

PATTERN

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Meas.

BASIC STEP

- 1 Facing and moving in LOD, lift on L then step R fwd (ct 1); step L fwd (ct 2-3).
- 2 Repeat meas 1.
- 3 Slight lift on L (ct ah); step R fwd, bend both knees (ct 1); step L-R fwd (cts 2-3).
- 4 Step L-R-L fwd in LOD.
- 5 Step R fwd (ct 1); bounce on R (cts 2-3).
- 6 Step L fwd (ct 1); bounce on L (cts 2-3).
- 7 Turning to face ctr, step R to R (ct 1); bounce on R as L lifts fwd (cts 2-3).
- 8 Step L to L (ct 1); step R across L (cts 2-3).  
NOTE: When music gets faster, during meas 8: Step L to L as R kicks bkwd (ct 1). All steps are lighter and bouncier.
- 9 Repeat meas 8.
- 10 Step L to L (ct 1); bounce on L as R lifts fwd across L (cts 2-3).
- 11-12 Repeat meas 10 alternating ftwk and direction, 2 times.

When leader signals, M go inside to form their own line and do M's variations.

MEN'S VARIATION I:

- 1-4 Repeat meas 1-4 of Basic.