

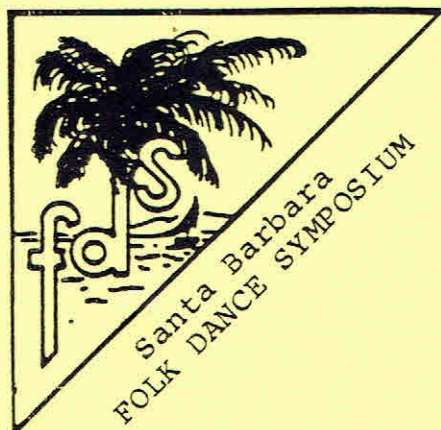
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THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"All Camps Review"



Stockton
FOLK DANCE CAMP



Idyllwild Folk Dance
Workshop

October 14-15-16, 1988

TEACHERS:

Beverly Barr
(International)

Tom Bozigian
(Armenian &
Lebanese)

Sherry Cochran
(Balkan)

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October 14-16, 1988

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AMMIR YA MAALEM

Arabic

This dance was learned by Tom Bozigian from Tewfig Waadi who brought it from Baalbec in 1968. "Ammir" was originally spelled incorrectly "Ammer". The dance was presented by Tom at the 1970 San Diego S. U. Folk Dance Conference, and again at the 1988 Santa Barbara Symposium.

PRONUNCIATION: AH-meer yah MAAH-lehm

TRANSLATION:

MUSIC: Debki 10 Series, Place #1

FORMATION: Short mixed lines with leader at R holding a knotted handkerchief. Lines are joined with arm-lock hold, fingers interlocked, elbows bent, shldrs nested against neighbors.

STEPS: Basic Step: 2 meas
Meas 1 - Stamp L beside R (no wt (ct 1), hop on R as L extends fwd (ct 2); hop R again as L ft moves to R calf (ct 3), moving twd ctr, step L fwd (ct 4), step R fwd (ct &).

Meas 2 - Step L fwd (ct 1); hop on L as R extends fwd(ct 2); step R in front of L (ct &); step L behind R as R extends fwd (ct 3); leap on R to R as L moves to R calf (ct 4).

Pas de basque noted in description as "PDB".

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 18 meas - no action

FIG. I:

- 1 Facing and moving in LOD, step L across R with dip (ct 1); step R to R, straighten (ct 2); repeat cts 1-2 (Lx, R sdwd) (cts 3-4).
- 2 Repeat cts 1-2 (Lx, R sdwd) (cts 1-2); with wt on R, extend L diag fwd in LOD (across R) - body bends slightly bkwd (ct 3); touch L heel fwd diag L (ct 4).
- 3-8 Repeat cts 1-2, 3 more times (4 in all).

CHORUS

- 1-8 Do 4 basic steps.

FIG. II:

- 1 Facing ctr, step L fwd with dip (ct 1); leap R bkwd as L extends fwd (ct 2); hop on R (ct &); repeat cts 1-2 (L fwd, leap R bk) (cts 3-4).
- 2 Hop on R as L lifts across R (ct 1); PDB L - extend R fwd on ct 3 (cts 2,&,3); leap on R in place as L lifts slightly below R calf (ct 4).
- 3-8 Repeat meas 1-2, 3 more times. (4 in all)

CHORUS:

- 1-4 Do 2 basic steps.

FIG. III:

- 1 Turning to face slightly L of ctr, leap L fwd as R beg to arc fwd (ct 1); touch R heel fwd, no wt (ct 2); leap on R as L moves to R calf (ct &); leap L bkwd as R kicks diag L (ct 3); leap R next to L as L kicks diag R (ct 4).
- 2 PDB L - R extends fwd on ct 2 (cts 1,&,2); leap R beside L as L lifts to R calf (ct 3); stamp L beside R, no wt (ct 4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

CHORUS:

- 1-4 Do 2 basic steps.

FIG. IV:

- 1 Facing and moving twd ctr, hop on R, twice, slightly fwd as L extends fwd - body leans slightly bkwd (ct 1-2); leap L beside R as R extends straight bkwd - body leans slightly fwd (ct 3); hop on L, twice, fwd slightly as R extends fwd - body straight (ct 4-&).
- 2 Jump slightly fwd on both ft (ct 1); hop on R as L extends fwd (ct 3); leap L across R (ct &); step R in place as L extends fwd (ct 4).
- 3-8 Repeat meas 1-2, 3 more times. (4 in all)

This dance had not been R&S'd.

Presented by Tom Bozigian
Camp Hess Kramer Federation Institute
October 14-16, 1988

BEROVKA
East Macedonia

George Tomov learned this dance in the village of Berovo in eastern Macedonia, and was taught by him at the 1988 Santa Barbara Symposium.

TRANSLATION: Dance from Berovo

RECORD: "George Tomov Presents Yugoslavia Dance and Song",
GT-103, Side A, Band 5

FORMATION: Mixed lines with leader at R. Dancers in belt hold (L over R). Face R (LOD).

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

FIG. I:

- 1-3 Moving in LOD, step RL,RL,RL fwd.
- 4 Step R fwd with dip, turn to face ctr (ct 1); step L-R in place (cts 2,&).
- 5 Step L in place, swinging L leg out in CW motion (ct 1); hop on L (ct 2); step R slightly bkwd (ct &).
- 6 Step L in place, turning to face L (RLOD) (ct 1); hop on L, R leg extends L diag fwd (ct 2).
- 7 Step R across L, kicking L leg bkwd (ct 1); hold (ct 2).
- 8 Hop on R, turning to face R (LOD) (ct 1); step L across R, R leg kicks bwd (ct 2).

FIG. II:

- 1-2 Step RL,RL fwd in LOD.
- 3 Step R fwd on ball of ft (ct ah); step LRL fwd in LOD (cts 1,2,&).
- 4 Step R fwd with dip, turning to face ctr (ct 1); step L,R in place (cts 2,&).
- 5 Step L next to R, swinging R leg out in CW motion (ct 1); hop on L (ct 2); step R bkwd slightly (ct &).
- 6 Step L next to R, turning to face L (RLOD) (ct 1); hop on L, R leg extends diag L fwd (ct 2).
- 7 Step R across L, L leg kicks bkwd (ct 1); hold (ct 2).

8 Hop on R, turning to face R (LOD) (ct 1); step L across R, R leg kicks bkwd (ct 2).

FIG. III:

1-2 Step RL,RL fwd in LOD.

3 Step fwd on R toe (ct ah); step LRL fwd in LOD (cts 1,2,&).

4 Step R fwd with dip, turning to face ctr (ct 1); step LR in place (cts 2,&).

5 Step L next to R, swing R leg out in CW motion (ct 1); hop on L (ct 2); step R bkwd slightly (ct &).

6 Step L next to R, turn to face L)RLOD) (ct 1); hop on L, R leg extends diag L fwd (ct 2).

7 Step R across L (ct 1); step on ball of L ft behind R (ct &); step R in place (ct 2).

8 Hop on R, turn to face R (LOD) (ct 1); step L across R, R leg kicks bkwd.
Repeat dance from beg.

Dance notes by Linda Gross

This dance has not been R&S'd.

Presented by Beverly Barr
Camp Hess Kramer Federation Institute
October 14-16, 1988

ČOČEK
Macedonia

From Dick Crum's notes (Stockton '87): Since WW-II, a rather simple 3-measure line dance of Gypsy origin has spread throughout southern Serbia and Macedonia. It goes under a variety of local names and is found with a great deal of local and personal variation. U.S. and Canadian folk dancers have been exposed to variants of it under the names of Sa (or Sa,sa), Shopsko cigansko oro, or Kupurlika, etc. Čoček, which, while it also has a variety of interpretations, is the term generally used by musicians when referring to it.

Michael Ginsburg saw the dance in 1979, done by Gypsies in Skopje, Macedonia and in New York City. The dance was presented by him at the 1988 Idyllwild Folk Dance Camp.

TRANSLATION: The word is probably derived from a Turkish word meaning "dance".

PRONUNCIATION: CHOH-check

MUSIC: Special camp tape

FORMATION: Lines facing ctr with hands joined in "W" pos.

STYLE: The steps are small and have double bounces throughout.

STEPS: This syncopated step is the same pattern as the dance "Cupurlika".

RHYTHM: 2/4 or 7/8 depending on music
7/8 meter counted: $\frac{1,2,3}{1,\&}$ $\frac{1,2}{2}$ $\frac{1,2}{\&}$ (S,Q,Q)

METER: 2/4 or 7/8	PATTERN
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Meas.

INTRODUCTION: Start at beg of any musical phrase

SYNCOPATED FORM:

- 1 Moving diag R bkwd, lift slightly on ball of L ft (ct 1); step on R behind L heel (ct &); repeat cts 1,& with opp ftwk - lift, step (cts 2,&).
- 2 Repeat cts 1,&, meas 1 - lift, step (cts 1,&); step L-R in place (cts 2,&).
- 3 Moving diag R fwd, lift on ball of R ft (ct 1); step L across R (ct &); step R-L (small) in place and moving very slightly in LOD (ct 2,&).

Repeat from beg to end of music.

Presented by Sherry Cochran
Camp Hess Kramer Federation Institute
October 14-16, 1988

DELA DIN OPRISOR
Oltenia, Romania

TRANSLATION: From the city of Oprisor

PRONUNCIATION: DEH-lah deen oh-pree-SOHR; or
oh-pree-SHOHR

MUSIC: Electrecord, ST-CS 0185, Side B, Band 6

FORMATION: Lines joined in "V" pos.

STYLE:

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas (no action)

PART A:

- 1 Facing ctr, step R fwd (ct 1); turning to face LOD, step L sdwd twd ctr (ct 2). Arms swing fwd slightly during meas.
- 2 Step R to R (ct 1); close L to R (ct &); step R to R (ct 2). Arms return to "V" pos by side during meas.
- 3 Facing ctr, step L fwd (ct 1); step R fwd turning to face RLOD (ct 2). Arms swing fwd during meas.
- 4 Step L to L (ct 1); close R to L (ct &); step L to L (ct 2). Arms return to "V" pos by side during meas.
- 5-6 Repeat meas 1-2.
- 7 Still facing LOD, fall fwd on L, R lifts bkwd (ct 1); step R to R (ct 2); close L to R (ct &). Arms quickly move fwd slightly (ct 1); arms return to "V" pos by side (cts 2,&).
- 8 Step R to R (ct 1); close L to R (ct &); step R to R (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk.

PART B:

- 1 Facing ctr, fall on R in place, L lifts bkwd (ct 1); hop on R as L kicks fwd (ct2).
- 2 Step L bkwd (ct 1); step on ball of R ft in front of L (ct &); step L bkwd (ct 2); step on ball of R ft diag R (ct &).
- 3 Step L bkwd (ct 1); step on ball of R ft in front of L(ct &); step L bkwd (ct 2).
- 4 Step fwd on R heel (ct 1); close L to R (ct &); step R fwd (ct 2).

5-16 Repeat meas 1-4, alternating ftwk, 3 more times (4 in all).

PART III:

- 1 Facing ctr, step R diag R fwd (ct 1); step L sdwd twd ctr, turn to face LOD (ct 2).
- 2 Step R heel to R (ct 1); close L to R (ct 2).
- 3 Repeat meas 2.
- 4 Turning to face ctr, stamp R-L-R (ct 1-3).
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9 Facing ctr, step R-L fwd (ct 1-2).
- 10 Fall R fwd, L lifts bkwd (ct 1); facing ctr, kick L fwd, hop on R (ct 2).
- 11 Step L bkwd (ct 1); step R bkwd across L (ct &); step L back (ct 2).
- 12 Leap on R, L beg to lift fwd and high (ct 1); slap L in front of R, no wt, straight leg (ct 2).
- 13 Leap on L, twisting R knee to R with lower R leg parallel to floor (ct 1); hop on L, twist R knee twd L of ctr (ct 2).
- 14 Turning to face ctr, hop on L, R beg to lift fwd and high (ct1); slap R in front of L, no wt, straight leg (ct 2).
- 15 Step R-L-R bkwd (ct 1-3).
- 16 Step L-R bkwd (cts 1-2); step L fwd (ct 3).
- 17-32 Repeat meas 1-16.

STRIGATURI (yells)

Done during Part I:

Yowz, yowz on cts 1-2 of meas 1,3,5.
See sah doos on cts 1,&,2 of meas 6;
Hey on ct 1 of meas 7.

Yells should be stressed while doing dance. Dance is not the same without them.

This dance was presented by Nicolaas Hilferink at Stockton Folk Dance Camp 1988, and corrected from their errata.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 14-16, 1988

HORA MIREȘII
Bihor, Transylvania, Romania

This is a "girls" dance - a bride is leaving her parents home to marry and become part of another family. The bride's relatives and friends dance around her singing verses of remembrance. This dance is part of the pre-wedding activities and everyone cries.

PRONUNCIATION: HAW-rah mihr-ESS-ee

MUSIC: Cassette-Romanian Folk Dances by N. Hilferink, Side A,
Band 10

FORMATION: W only in a closed circle joined in escort pos. If M
dance they dance in a separate line or at the end of
the W line.

METER: 2/4

PATTERN

Meas.

NO INTRODUCTION:

VARIATION A:

- 1 Facing R of ctr and moving in LOD, step R-L fwd (cts 1-2).
- 2 Step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2).
- 3 Step L-R fwd (cts 1-2).
- 4-5 Two-step fwd L-R.
- 6 Step L fwd (ct 1); touch R beside L, face ctr (ct 2).
- 7 Step R bkwd (ct 1); turning to face R of ctr, step L to L (ct 2).
- 8 Step R across L (ct 1); face ctr, touch L beside R (ct 2).
- 9 Face ctr, step L beside R (ct 1); touch R beside L (ct 2).
- 10 Step R bkwd (ct 1); touch L beside R (ct 2).

VARIATION B

- 1 Face slightly L of ctr, step L to L (ct 1); step R across L (ct 2).
- 2 Step L to L (ct 1); touch R beside L (ct 2).
- 3-6 Repeat meas 1-2, alternating ftwk 2 times, (3 in all).
- 7 Travelling to L, step R behind L with plie (ct 1); step L to L, straight knees (ct 2).

Hora Miresii, page 2

8-9 Repeat meas 7, 2 more times (3 in all).

10 Step R behind L (ct1); close L to R (ct 2).

Repeat dance from beg to end of music. Dance is done 3 times in all.

This dance was presented by Nicolaas Hilferink at Stockton Folk Dance Camp 1988, and corrected from their errata.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 14-16, 1988

HOSPITABLE MOSCOW-WALS
Russia, USSR

This dance, from Moiseyev, is a city dance of the waltz type, done by couples in a circle; it is also a mixer.

This dance was presented by Alexandru David at the 1988 Santa Barbara Symposium.

RECORD: "RUSSIA IN MUSIC AND DANCE", Vol. II

FORMATION: Cpls in a circle; M face RLOD (CW); W face LOD (CCW), ptrs are face to face, L hands are joined with arms nearly straight above heads; R hands are joined behind W back at her L back waist.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

FIG. I: BIG CIRCLE MOVE LOD

1-2 Do 2 waltzes in LOD, beg MR, WL - M move bwd, W fwd.

3-4 With 2 waltz steps, M dance in place as W turn CW (R), on second waltz W again face M. During meas 3 arms reverse pos - hands lower temporarily to waist level during first waltz (meas 3); on second waltz W completes turn with R hands moving up above heads and L hands joined behind W back (meas 4).

5-8 Repeat meas 1-4 in big circle, except during meas 3-4 W reverse turn.

FIG. II

1-2 Do 2 waltzes, in orig pos, turning once CW, move in LOD.

3-4 With 2 waltzes somewhat in place, , cpls release L hands, so W may turn one more time to end facing out of circle, M face in, during meas 3. On meas 4, M lean R twd ptr, L hands join with new ptr (W on ML).

FIG. III:

1 Facing new ptr, cpls do 1 waltz turning CCW - raise joined L hands and join R hands behind W back as in Fig. I.

2-6 Continue with 5 more waltzes turning CCW, in LOD, with new ptr.

- 7-8 With 2 more waltzes, W turn 1-1/2 times under joined L hands (release R hands). End with cpls side-by-side (W on MR side), facing LOD - joined L hands extend out to side at waist ht, WR hand extends sdwd R, as MR hand is placed on W waist.
NOTE: On meas 8, W step R-L-R, while M dance LR-hold. Both end wt on R.

FIG. IV:

- 1-2 Do 2 waltz balance steps sdwd, L-R (side-behind-side).
3 With 1 waltz, cpls turn 1/2 CW (M fwd, W bkwd). End facing RLOD.
4 Stepping R-L, W turn 1/2 under joined L hands while M dance in place (cts 1-2); hold in place, wt on both ft, bend knees (ct 3).

Join in orig pos, and repeat dance from beg.

This dance has not been R&S'd.

Presented by Beverly Barr
Camp Hess Kramer Federation Institute
October 14-16, 1988

KAFAN WEDDING DANCE

Armenia

This dance was learned by Tom Bozigian from the Kafan (Ghapan) Village Dance Collective in southern Armenia, just west of the Soviet Azerbaijan border.

The dance was first presented by Tom Bozigian at the 1974 San Diego S. U. Folk Dance Conference (under the title "Wedding Dance from Kafan"), it was again presented by him at the 1988 Santa Barbara Symposium.

PRONUNCIATION: KAH-fahn

MUSIC: Music for Dance, GT 2002 (EP), Side A, Band 1

FORMATION: Mixed line - little finger joined at shldr ht.

STEPS: Kafann-Armenian 3 + 1 step: Facing slightly diag R and moving in LOD, step R fwd (ct 1); step L across R (ct 2). Step R fwd (ct 1); swing L across R (ct 2). Step L to L (ct 1); swing R across L (ct 2). Arms wing, bkwd beg with & of ct 1, and there after swing arm fwd on ct 1 and bkwd on ct 2. (3 meas)

Western Armenian two-step (Dvelee): Facing diag R and moving in LOD, step R to R with slightly less than full wt (ct 1); step L beside R, quicker than conventional two-step (ct &); slight leap R on R as L lifts bkwd (ct 2). Repeat with opp ftwk.

Armenian Kertsee: Leap onto balls of both ft - L arm swings slightly across body with R arm across back (arms relaxed) (ct 1); leap on R (full ft), L heel lifts behind - arms remain as in ct 1 (ct &); repeat ct & with opp ftwk and arms (ct 2). (both-leap-leap or ball-flat-flat)

METER: 2/4

PATTERN

Meas.

NO INTRODUCTION:

FIG. I:

- 1-9 Do 3 Armenian 3 + 1 step, except on last ct body turn twd RLOD, step on L as R lifts behind - joined hands raise above head.
- 10 Do 1 Armenian two-steps in RLOD, beg R.
- 11 Stamp L beside R with wt (ct 1); pivot on L to face LOD, R lifts slightly fwd (ct 2).

FIG. II:

- 1-15 Moving in LOD, do 15 Armenian two-steps, beg R.
16 Stamp L beside R with wt (ct 1); hold - arms move down to "V" pos (ct 2).

FIG. III:

- 1-3 Do 1 Armenian 3 + 1 step; except on last ct turn slightly twd RLOD and hop on L as R knee raises fwd - arms raise above head.
4 Touch R across L, face slightly RLOD (ct 1); hold - arms lower to "V" pos (ct 2).
5-8 Repeat meas 1-4. End facing RLOD, release hands.

FIG. IV:

- 1-5 Facing and moving in RLOD, release little fingers, raise hands high above head, palms fwd and do 5 Armenian (Dvel) two-steps, beg R - arms move slightly side to side moving with lead ft.
6 Leap on L as R lifts bkwd - hands clap in front of body (ct 1); leap on R as L lifts bkwd - turn to face LOD and lower hands to sides (ct &); step L across R (ct 2). Turn 1/2 R during meas (yemenite).

FIG. V:

- 1-9 Do 9 Armenian Kertsee steps in LOD.
10 Stamp R beside L, no wt (ct 1); hold - rejoin little fingers ready to beg dance again (ct 2).

The dance is done 3 times in all.

Presented by Tom Bozigian
Camp Hess Kramer Federation Institute
October 14-16, 1988

Rev. 10-88:dd

KIRČINO ORO
Macedonia

This dance was taught by George Tomov at the 1988 Santa Barbara Symposium.

TRANSLATION:

RECORD: "George Tomov Presents Yugoslavia Dance and Song, Vol II"

FORMATION: Mixed lines with leader at R. Dancers joined in "V" pos.

RHYTHM: 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)

METER: 11/16

PATTERN

Meas.

INTRODUCTION:

- 1 Facing ctr, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); hop on R (ct 4); step L across R (ct 5).
- 2 Step R to R (ct 1); step L across R (ct 2); step R to R, lift L in front of R (ct 3); step L to L (ct 4); step R behind L (ct 5).
- 3-8 Repeat meas 1-2 alternating ftwk and direction, 3 more times (4 in all).

FIG. I:

- 1-2 Repeat meas 1-2 of Intro (R to R, close L, R to R, hop R, Lx; R to R, Lx, R to R, L to L, R behind).
- 3 Step L to L (ct 1); step R behind L (ct 2); step L in place, R form reverse bicycle (ct 3); hop on L, finishing bicycle (ct 4); step R in place (ct 5).
- 4 Leap onto L in place, R lifted low in front of L with R knee turned out, ankle twisted in arch (ct 1-2); repeat cts 1-2 quickly with opp ftwk (leap R) (ct 3); repeat cts 1-2 (cts 4-5). (3 leaps in all)
- 5-16 Repeat meas 1-4, 3 more times. (4 in all)

FIG. II:

- 1-2 Repeat meas 1-2 of Intro (R to R, close L, R to R, hop R, Lx; R to R, Lx, R to R, L to L, Rx).

2 Step R to R (ct 1); step L across R (ct 2); facing R of ctr, step R beside L and beg to extend L fwd (ct 3); hop on R while raising L knee high and circling L behind R (ct 5); step L directly behind R (ct &).

3 Hop on L as R knee raises high and R ft circles behind L (ct 1); step R directly behind L (ct 2); step L to L, turning to face ctr (ct 3); hop on L (ct 4); step R across L, turn to face L of ctr.

4 Step L to L (ct 1); step R across L (ct 2); jump sdwd L, land on both ft, knees bent (ct 3); hop on R, L brushes fwd (ct 4); step L behind R (ct 5).

5-8 Repeat meas 1-4.

FIG. III:

1-2 Repeat meas 1-2 of Intro (R to R, close L, R to R, hop R, Lx; R to R, Lx, R to R, L to L, Rx).

3 Step L to L (ct 1); step R behind L (ct 2); leap onto L in place, holding R low in front of L, knee turned out (ct 3); repeat ct 3 with opp ftwk (leap R) (cts 4); hold (ct 5).

4 Leap L in place (ct 1); stamp R lightly in place (ct 2); strike L heel fwd on floor, immediatly followed with stamp R in place, no wt (ct 3); strike L heel on floor (ct 4); stamp R in place, no wt (ct 5).

5-16 Repeat meas 1-4, 3 more times.

SEQUENCE:

Intro, Fig, I-2-1-2-3-2-3.

This dance has not been R&S'd.

Presented by Beverly Barr
Camp Hess Kramer Federation Institute
October 14-16, 1988

PAR KAFANEETS

Armenia

This dance was learned by Tom Bozigian from the Kafan (Ghapan) Village Dance Collective in southern Armenia, just west of the Soviet Azerbaijan border and 50 km north of Iran. Bozigian accompanied field workers from Dept. of Ethnology, Univ. of Yerevan, to do research in this area.

This dance was presented by Tom Bozigian at the 1988 Santa Barbara Symposium.

PRONUNCIATION: par kah-fah-NEETS

TRANSLATION: Dance from the city of Kafan

MUSIC: Music for Dance, GT 2001 (EP), Side A, Band 1

FORMATION: Mixed line (maximum of 20 people) with hands joined in "V" pos.

STEPS: Dvelee Step: A two-step (step-close-step) done with small steps and a sharp heel lift bkwd on the last step, which is small leap.

RHYTHM: 6/8 counted: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6}{3}$

METER: 6/8

PATTERN

Meas.

INTRODUCTION: 16 meas - walk in LOD

DANCE:

- 1 Facing and moving LOD, step R fwd (ct 1-2); close L to R (ct 3-4); leap R fwd with slight leap, L lifts fwd - arms swing bkwd (ct 5-6).
- 2 Step L diag twd ctr with slight plie - hands swing fwd (cts 1-3); slight hop on L, turn to face LOD, touch R beside L - hands down. End facing LOD.
- 3-8 Repeat meas 1-2, 3 more times, except on meas 8, cts 4-6, pivot on L turning 1/2 R - hands swing up over head and release.
- 9 Step R fwd - clap hands over head (cts 1-3); with wt on R, pivot 1/2 L to face ctr (cts 4-6).
- 10-11 Rejoin hands, walk 4 steps (LRLR) fwd twd ctr. (1 step per 2 cts)
- 12 Touch L heel fwd (ct 1); hold (ct 2); leap L in place as R

- 13 Leap onto both ft (L fwd of R) in place, turning 1/4 L to face RLOD - releasing hands they swing fwd overhead, palms fwd (cts 1-3); leap L in place as R knee raises fwd (cts 4-6).
- 14-16 Beg R, do 3 "dvelee" steps fwd in RLOD - arms move in windshield wiper fashion over head, R,L,R (1 per dvelee step).
- 17 Facing RLOD, step L to L (cts 1-2); close R to L (ct 3-4); step L to L as R kicks slightly across L (cts 5-6). Arms move L in windshield wiper fashion during meas.
- 18-19 Repeat meas 17, twice more, alternating ftwk and hand movements. (3 in all).
- 20 Step R in place turning 1/4 R to face ctr - clap hands at head ht (cts 1-3); pivot on R, turning 1/2 L to face out - hands join in "V" pos.
- 21-23 Do 3 "dvelee" steps, beg L away from ctr. (1 per meas)
- 24 Releasing hands, step R fwd, turning L 1/4 to face LOD, step R fwd - rejoin hands (cts 1-3); step L fwd (cts 4-6).

Dance is done 4 times in all.

This dance had not been R&S'd.

Presented by Tom Bozigian
Camp Hess Kramer Federation Institute
October 14-16, 1988

PLEVENSKO PAJDUŠKO
Bulgaria

Other variations as of this dance are done in Macedonia (Pajduska), Greece (Baïdouska) and Romania (Paiduşca and Rustemul). It was taught by Jaap Leegwater at the 1988 Idyllwild Folk Dance Camp.

TRANSLATION: Pajduško from the town of Pleven, Severnjasko or Northern Bulgaria.

The exact meaning of the word "pajduško" is not known. It is probably derived from the Greek or Turkish word "bajdos", meaning unequal or uneven. This refers to the uneven 5/8 rhythm and the "limping" character of its basic "pajduška-step."

Because of its four measure dance phrase it is also called a Pajduška Četvorka.

PRONUNCIATION: pleh-VEHN-skoh pi-DOO-skoh

MUSIC: LP/Cassette "Folk Dances from Bulgaria", Vol. 4, JL 1988.02 by Jaap Leegwater, Side B, Band 7

FORMATION: Open circle or lines with hands in "V" pos.

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

STYLE: Severnjaški: Light and jumpy with small and relaxed steps.

METER: 5/8	PATTERN
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Meas.

INTRODUCTION: 16 meas (no action)

The first dancer usually indicates how many times each pattern will be done.

PART I:

- 1 Facing ct and moving sdwd L,
step R in front of L (ct 1);
step L sdwd with slightly bent knee (ct 2). } Pajduška R
- 2 Repeat meas 1.
- 3 Facing and moving in LOD, with hands in "W" pos,
hop on L, lifting R knee fwd (ct 1);
step R in LOD (ct 2).
- 4 Hop on R, lifting L knee fwd (ct 1);
step L in LOD (ct 2).

- 5 Turning to face ctr, dance in place with,
"pajduška R", swinging both arms down (ct 1); hold, swing
arms to "W" pos.
- 6 Facing ctr, move slight bkwd with,
hop on L ft as R ft arcs sdwd - behind (ct 1)
step R behind L (ct 2) } Pletī
Reel - step
- 7 Repeat meas 6 with opp ftwk.
- 8 Step R in place, extending L ft fwd along the
floor (ct 1);
step L in place, extending R ft fwd along the
floor (ct 2) } Nošica
(Scissors)

PART II

- 1 Facing ctr and dancing in place
Pajduška R.
- 2 Step R sdwd and slightly fwd (ct 1);
step L back in place,
bend L knee slightly } Trojna Pajduška
- 3 Pajduska R.
- 4 Facing and moving twd ctr,
leap R fwd (ct 1);
step L fwd (ct 2).
- 5 Leap on R, swinging L slight sdwd out (ct 1)
close L ft with a sharp click against R ft
L } Hlobka
without wt (ct 2)
- 6 Sharply lift L knee in fwd high, bending both
arms to "W" pos (ct 1);
leap onto L, lifting R knee higher - arms
swing down, body bends sharply very slightly fwd (ct 2).
- 7 Facing ctr, moving bkwd,
step R bkwd - straighten body (ct 1);
fall bkwd on L, slightly bending L knee (ct 2).
- 8 Repeat meas 7.

Presented by Sherry Cochran
Camp Hess Kramer Federation Institute
October 14-16, 1988

Description and presentation by
JAAP LEEGWATER © 1988

PONIEWIERANY
Polish

A lively dance from the region of Wielkopolska. This dance was presented by Jacek and Bozena Marek at the 1988 Stockton Folk Dance Camp.

TRANSLATION: The name of the dance is derived from the verb "poniewierac" - to illtreat someone. This dance is also known as PUSZCZANY (push-CHAH-nih) from the verb "puszczac" - to set somebody going. The name PONIEWIERANY seems to describe the fate of a woman in this dance, but since Wielkopolska men are considered to be very gentle to women, this is rather a secondary term which describes the action in this dance.

PRONUNCIATION: pon-vyeh-vyeh-RAH-nih

RECORD: Dances of Poland, Side B, Band 7

FORMATION: Cpls around the circle, ptrs facing, approx 1' apart. M back to ctr. Beg all figures with ML, WR ft.

STEPS & STYLING: The whole dance is based on the polka step and characteristic for this region "okroczak" (oh-KROH-chahk). When dancing without a ptr, the polka steps (step-close-step, no hop) are done with bent knees on the whole ft. The styling, for the men, is heavy and down to earth. The third step is accented for the man by stamping, and for the woman by an extra bending of the knees. M arms are free. WL hand is on her hip with fingers fwd, elbows slightly fwd. In her R hand she usually holds a handkerchief with which she fans herself, using wrist action, and holding it a few inches from her breast, elbow down.

A very popular version of this dance is performed with the changing of ptrs, which takes place during Part I of the dance. After dancing the "okroczak" (see description below) with ptr, M takes the next W from behind, W move fwd to next M; they dance tog "okroczak", then change ptrs again, etc.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas

PART I: (2x8 meas)

This part consists of two motifs:

In meas 1-2: flat polka steps

In meas 3-4: the "okroczak": kind of a pivot done with 2 steps per meas, smoothly on the whole ft with bent knees; 2 full turns with 4 steps.

- 1 With the first step both make 1/4 turn to face LOD; do one polka step away from ptr (M twd ctr).
- 2 Both return twd ptr with one polka step. End facing ptr.
- 3-4 Assume shldr-waist pos (arms rounded) and do 4 "okroczak" steps in LOD with 2 CW turns.
- 5-6 Repeat meas 1-2, only during meas 2 M moves twd next W behind him, W moves fwd to next M.
- 7-8 With that next ptr repeat meas 3-4.
- 9-16 Repeat meas 1-8, (4 in all), only change ptrs during meas 1-2 (change ptrs 3 times in all).

PART II: (Meas 17-32)

During this part there is no change of ptrs.

- 1-2 Cpls in open shldr-waist, ML and WR hands are joined just above the wrist, and held fwd away from body. Both facing LOD, beg with outside ft (ML, WR), do 2 polkas (bent knees) in LOD with current ptr.
- 3-4 "Okroczak" in LOD (ptrs in round shldr-waist pos) as in meas 3-4 of Part I).
- 5-8 Repeat meas 1-4, 3 more times (4 in all).

Repeat dance from beg one more time, changing ptrs 4 times during Part I (first change takes place after meas 1-2, then 5-9, 9-10, and 13-14).

This dance was corrected from Stockton errata.

Presented by Beverly Barr
Camp Hess Kramer Federation Institute
October 14-16, 1988

RAZVIVAJ DOBRO

Bulgarian

This is a womans dance and is a dance song associated with local Lent customs from the Rhodope Mountain Region in Southern Bulgaria.

"Razvivaj Dobro" is a "Horovodna Pesen" (a song accompanying a dance) and belongs to the category of seasonal folk songs. The song is about young budding life, both literally in the form of flowers, trees and crops and figurative in the form of blooming romance. This is a popular theme of many Bulgarian spring songs and customs and is performed to announce the approaching spring and new life. Plans or announcements for marriages are often made during this time of year, especially on "Lazarovden" (St. Lazarus day), which is Palm Sunday.

"Razvivaj Dobro" is sung and danced exclusively by women and is part of a larger repertoire of spring rituals, symbolic customs, songs and dances. According to old tradition the "horo" is headed by a mother who is still nursing a baby and does not have any dead children. This again is symbolic for unfolding life, fertility and growth.

The dance was learned and noted by Jaap Leegwater from Danja Djankova in Smoljan, Rhodope region, Bulgaria in the winter of 1979.

TRANSLATION: "Razvivaj Dobro" freely translates into "may life unfold well" and can be considered a wish for fertility, growth and prosperity.

PRONUNCIATION: rahz-vee-VII doh-BROH

MUSIC: LP/Cassett "Folk Dances from Bulgaria", Vol. 4, JL 1988.02 by Jaap Leegwater, Side B, Band 1

FORMATION: Half or open circle with hands joined in "V" pos.

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

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

STYLE: Femimine, subdued and grcefull

METER: 7/8

PATTERN

Meas.

INTRODUCTION: 8 meas (no action)

PART I:

- 1 Facing and moving in LOD,
step R fwd with bent knee (ct 1);
rock back on L (ct 2);
stamp R fwd with emphasis with demp-plie (ct 3). } balance
- 2 Step L-R fwd (cts 1-2).
small drop onto L next to R with bent knee, R quickly and
moves fwd in prep (catch step).
- 3 Step R (ct 1);
Step L (cts 2-3).
- 5-24 Repeat meas 1-3, 7 more times (8 in all).

PART II: (Release hands)

- 1 Face and move very slightly diag R fwd twd ctr,
step R fwd with R knee bent slightly (ct 1);
step L close to or behind R heel (ct 2);
step R fwd (ct 3).
- 2-4 Repeat meas 1, 3 more times alternating ftwk - turn 1/2 R
(CW) in place during meas 4. End facing out.
- 5-8 Repeat meas 1-4, facing and moving out of circle. End
facing in.

Hand movements

As in the dance Minka only a little bit higher

Starting position:

With elbows bend, hold both hands in front of you at face
level with palms facing in and fingers close.

- 1 Cup both hands by moving the fingers twd you (ct 1);
turning both hands, bend wrists with palms down, then twist
the wrists so that palms end facing out with fingers up (ct
2);
extend both arms twd diag R fwd in a pushing movement (R arm
ends almost straight), R hand first above head height
followed by the L hand which stays somewhat behind at eye
level (ct 3).

Note: Look in direction of hand movement.

- 2-4 Repeat meas 1, alternating hand movment, except on meas 4
move slightly faster so that here is a hold on cts 2-3.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

PART III: (Hands joined in "V" pos.)
Facing ctr, moving diag R fwd,
lift on L (ct &);

- 1 long step R diag R fwd (ct 1);
step L behind R (ct 2);
step R diag R fwd (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Turn once around R (CW) with the following steps:
big step on R (ct 1);
low hop on R, 2 times, L lifted fwd with bent knee (cts 2-3).
- 4 Facing ctr, and moving bkwd very slightly,
step L bkwd (ct 1);
low hop on L, 2 times, R lifted fwd with bent knee (cts 2-3). Hops are almost in place.
- 5-6 Step bkwd RLR-LRL on balls of ft, heels slightly off ground
- steps are smooth and even.
- 7 Step R sdwd R with bent knee (ct 1);
step L behind R (ct 2);
step R across L (ct 3). } Yemenite R
- 8 Step L sdwd L (ct 1);
close R to L without wt (ct 2);
hold (ct 3)
- 9-16 Repeat meas meas 1-8 (2 times in all)

Repeat whole dance once more from beg.

RAZVIVAJ DOBRO

- | | |
|---|---|
| 1. RAZVIVAJ, DOBRO, POVIVAJ
OREHSI LISTI RAZVIVA | May life unfold well and blossom
Like leves on the walnut tree |
| 2. POD OREHINE SEDJAHA
TERZII, DOBRO,ZLATARI | Under the walnut tree weresitting
Skilled tailors and goldsmiths |
| 3. TERZII SEDLA SIEHA
ZLATARI JUSDI LEEHA | The tailors were sowing a saddle
The goldsmiths were laying a bridle |
| 4. ZA NAVJASTA SA GOTVEHA
DORI DOVEDE SVAOVE | Making everything ready for the bride
And the match makers to come |

Presented by Sherry Cochran
Camp Hess Kramer Federation Institute
October 14-16, 1988

Description and presentation by
JAAP LEEGWATER © 1988

SHEIKHANI
Assyrian

This dance was brought to Los Angeles from Armenian immigrants in the 1970's from Assyrian communities outside of Tehran, the capitol of Iran. The dance was learned by Tom Bozigian in the early 70's. This is one of many versions found throughout the Assyrian communities throughout the world.

PRONUNCIATION: shay-ee-KAHN-nee

TAPE: "Songs & Dances", by Tom Bozigian

FORMATION: Lines with little fingers (R pinkie up, L down) joined in "W" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

DANCE:

Part 1:

- 1 Facing and moving twd ctr, step L-R-L fwd (cts 1,2,&)).
- 2 Step R fwd (ct 1); hop on R in place as L cuts bkwd across R (ct 2); hop on R in place as L kicks fwd (ct &).
- 3 Moving away from ctr, run bkwd L-R (cts 1,&); jump onto both ft bkwd (ct 2).

Part 2:

- 4 Step L across R with plie, body bends bkwd - hands pull to beside head (ct 1); step R to R - hands lower to side, body straightens (ct 2)
- 5-6 Repeat meas 4, 2 more times (3 in all), except on last ct turn to face LOD, as hands lower (do not release hands) - L hand is lowered to middle of own lower back and R hand is extended fwd.

Part 3:

- 7 Step L diag L fwd (ct 1); step L-R fwd (cts 2,&).
- 8 Repeat meas 7 with opp ftwk.
- 9 Step L diag L fwd (ct 1); turning L to face ctr, leap onto both ft in place - hands raise to orig pos (c 2).

Repeat dance from beg to end of music.

This dance had not been R&S'd.

Presented by Tom Bozigian
Camp Hess Kramer Federation Institute
October 14-16, 1988

SKOPSKI ČOČEK
Macedonia

From Dick Crum's notes (Stockton '87): Since WW-II, a rather simple 3-measure line dance of Gypsy origin has spread throughout southern Serbia and Macedonia. It goes under a variety of local names and is found with a great deal of local and personal variation. U.S. and Canadian folk dancers have been exposed to variants of it under the names of Sa (or Sa,sa), Shopsko cigansko oro, or Kupurlika, etc. Čoček, which, while it also has a variety of interpretations, is the term generally used by musicians when referring to it.

Michael Ginsburg saw the dance in 1979, done by Gypsies in Skopje, Macedonia. The dance was presented by him at the 1988 Idyllwild Folk Dance Camp.

TRANSLATION: The word "čoček" is probably derived from a Turkish word meaning "dance", therefore "čoček from Skipski".

PRONUNCIATION: SKOHP-skee CHOH-check

MUSIC: Special camp tape

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

STYLE: The steps are small and have double bounces throughout.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any musical phrase

DANCE:

- 1 Facing R of ctr and moving in LOD, step R-L fwd (cts 1-2).
- 2 Step R fwd (ct 1); step L behind R heel and to R of R heel (ct 2); small leap on R beside L (ct &).
- 3 Step L fwd with dip (ct 1); step R-L fwd (cts 2-&).
- 4 Facing ctr, step R to R (ct 1); bounce on R as L lifts fwd (ct 2).
- 5 Moving sdwd L, step L to L (ct 1); step R across L (ct 2).
- 6 Step L to L (ct 1); bounce on L as R lifts fwd (ct 2).
- 7 Step R to R (ct 1); bounce on R as L lifts fwd (ct 2).
- 8 Repeat meas 6 (L to L, bounce L & lift R)

Repeat dance to end of music.

Presented by Sherry Cochran
Camp Hess Kramer Federation Institute
October 14-16, 1988

TANGO DEL NORTE
U.S.A.

CHOREOGRAPHER: Sonny Newman

RECORD: Tango Del Norte, by Lars Saxegaard

FORMATION: Cpls in closed ballroom pos, M with back to ctr of room.
Cpls evenly spaced in circle.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

FIG. I: BIG CIRCLE MOVE LOD

1 Men: Step L diag L bkwd (ct 1);
large step R behind L (ct 2);
step L fwd away from ctr (ct 3);
step R away from ctr (ct &);
close L to R, no wt (ct 4)

Women: Step R fwd, slightly diag R (ct 1);
large step L in front of R, diag L fwd (ct 2);
step R bkwd away from ctr (ct 3);
step L away from ctr (ct &);
close R to L no wt (ct 4).

NOTE: On cts 3,&, both are changing dir. M face LOD, W face RLOD. R sides are now adjacent.

2 M: Step LRL in LOD (cts 1-3);
step L perpendicular to LOD - M must step in front of W (ct &);
close L to R, no wt (ct 4).

W: Step RLR bkwd in LOD (cts 1-3);
step L perp. to LOD (ct &);
close R to L, no wt (ct 4).

NOTE: Remain with R sides adjacent

3 M: Corte (lunge) L fwd: bend L leg, R straight (ct 1);
hold - look at ptr (ct 2);
recover (ct 3);
hold (ct 4).

W: Corte R bkwd: Bent R leg, L straight (ct 1);
repeat cts 2-4 of M.

NOTE: During cts 1-3 it is important for both ptrs to center their wt over their supporting ft so that each are in balance.

4 M step L-R-L-R-close, no wt, in LOD (cts 1,2,3,&,4).

W use opp ftwk except on cts 3,&,4, W turn CW (R) 1-1/2 times.

NOTE: W turn 1-1/2 times under joined hands to face LOD in conversation pos at M R side. L hands joined across M chest, R hands at WR waist.

NOTE: FTWK SAME FOR BOTH DURING MEAS 5-7

- 5 Step L,R in LOD (cts 1-2);
step L in front of R perpendicular to LOD (ct 3);
step R to R (ct &);
step L across and behind R (ct 4); grapevine
step R to R (ct &).
- 6 Step L in front of R (ct 1);
swing around to prepare moving twds ctr (&);
step R in front of L - move twd ctr (ct 2);
step L to L (ct &);
step R behind L (ct 3);
step L to L (ct &);
step R in front of L (ct 4);
swing L around to prepare for grapevine away from ctr (ct &).
- 7 Step L in front of R (ct 1);
step R to R (ct &);
step L in back of R (ct 2);
step R to R (ct &);
step L in front of R (ct 3);
large step R to R (ct &);
draw L to R, no wt (ct 4).
- 8 M step LRL in LOD (cts 1-3);
close R to L (ct &);
step L back in RLOD (ct 4);
close R to L turning to face new ptr with back twds ctr (ct &).
- W step LRLR in LOD (cts 1-2-3-&);
step L in place ready to face new ptr and beg dance from beg with new ptr.

Repeat dance from beg.

This dance has not been R&S'd.

Presented by Beverly Barr
Camp Hess Kramer Federation Institute
October 14-16, 1988

TIROLER FIGURENTANZ
Austria

The Figurentanz is usually a dance which is put together from local or regional figures for a special celebration or ceremonial occasion. Many of these dances have been taken into the general repertoire. Ned and Marian Gault have seen this version done by several groups in both the north and south Tirol. It was taught by them at the 1988 Stockton Folk Dance Camp.

TRANSLATION: Figure dance from the Tirol.

PRONUNCIATION: teer-OH-LER fih-GOOR-en-TAHNTS

MUSIC: "Volksmusik/Volkstanze", Tape EIO-102, Side B, Band 5

FORMATION: Cpls in promenade pos (front basket, MR over WL arm), in a circle facing LOD.

STYLE: Very smooth

W hands: W hands when free they generally are on the waist with fingers fwd.

STEPS: Basic Step: The landler step is used throughout the dance (unless otherwise noted) - 3 even steps done very smoothly. Dancers should dance in place, even when not moving. Joined hands may "twist", but will not be released until the beginning of Part V.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 15 meas. This slow music is called "geigenjodler", literally "violin-singing". The dance starts with the faster music.

FIG. I: TURN CW/CCW IN PLACE

1-8 Cpls turn CW in place. On meas 8 turn 1/2 in twd ptr, without releasing hands to "reverse" promenade pos with W on ML. (8 basic steps)

9-16 Cpls turn CCW in place (M fwd, W bkwd). End with W on outside of circle, ptrs face. (8 basic steps)

FIG. II: YOKE

1-2 Raise joined hands. M turn 1/4 CCW (L), W turns 1-1/4 CW (R) to face LOD. ML hand moves behind his neck, WR hand moves behind her neck. Outside elbows are held down, not out. Move into this pos with 2 landler steps, beg ML, WR, and turning CW (M fwd, W bkwd) as a cpl. (2 basic steps)

- 3-8 Continue CW turn (M fwd, W bkwd) in place maintaining the side-by-side pos. End with W on outside of circle. (6 basic steps)
- 9-10 M stamp R, raise hands and leading W into a 1-1/4 CCW (L) turn to unwind the yoke, M turn 1/4 CW (R). Both end facing RLOD (W on outside, M inside), making a new yoke with MR hand, WL hand behind their necks. (2 basic steps)
- 11-16 Turn CCW (M fwd, W bk) in place. End facing LOD with W on inside of circle. (6 basic steps)

FIG. III: W TRAIL

- 1-2 Raise hands as M beg L turn (CCW 1 turn), lowering hands as he turns, to put all joined hands at MR hip. End with M facing LOD, W behind ptr, still facing LOD. (2 basic steps)
- 3-16 Move fwd in LOD with 14 landler steps. During these landler steps most of the movement is done on the first step. The other two are VERY short (lone-short-short).

FIG. IV: M TURN/W TURN, STEP-OVER

- 1-2 M bend over and turn CCW (1 turn) (L) under joined hands. (2 basic steps)
- 3-4 W turn CW (R) 1 turn under joined hands. End facing ptr with hands still joined, R hand on top. (2 basic steps)
- 5 W kneel on R knee, holding joined L hands low. M step L in place.
- 6 M step over lowered L hands, W remain in place.
- Note: During meas 5 and 6, M take only 1 step per meas.
- 7 M step over with L ft, using landler step to turn to L. W raise on cts 2-3)
- 8-9 Bring joined R hands to MR hip as M bend over, and continue turning L to face ptr, going under WR arm. (2 basic steps)
- 10-12 M do one more turn to L, this time going under both joined hands (hands are now at MR side). M are facing nearly LOD. (4 basic steps)
- 13-15 M straighten, turning W twice CW (R) under joined hands. (3 basic steps)
- 16 Releasing joined L hands, W do 1 more turn CW under joined R hands. (1 basic step)

FIG. V: W TURN, CLAP

- 1-8 Beg ML, WR, move fwd in LOD. W moves ahead of M turning CW (R) under joined R hands (release L hands), 1 turn per 2 landler steps = 4 turns total. (8 basic steps)
- 9-16 Continue landler steps in LOD, releasing both hands (W hands on waist, fingers fwd). W move fwd in front of M as M follow clapping on ct 1 of each meas, first twd inside of circle, then twd outside. W look twd ptr over L shldr (inside of circle), then R (outside of circle), etc. W beg meas 9 with R ft. (8 basic steps)

Note: M may replace the landler step with: Step L fwd (ct 1); touch R beside L (cts 2-3). Repeat ftwk alternating steps.

FIG. VI: CPL TURN CW, CCW

- 1-2 W circle once out twd R, to end by MR side. Join R hands in front of W, join L hands behind M back at his L hip. M dance in place. (2 basic steps)
- 3-8 Cpls turn CW in place (M fwd, W bkwd). End with W on outside of circle. (6 basic steps)
- 9-16 Keeping hands joined, W moves behind M to his L side, cpls are now in "reverse" pos. Continue CCW turn (M fwd, W bk) as a cpl to end facing LOD with W on inside of circle. (8 basic steps)

FIG. VII: KNOT

- 1-4 M dance in place facing LOD as they lead W a bit fwd, then W turn CW (R) 1/2 in place (W is still on ML side). W duck under ML arm, through hole in arm to end slightly behind M, joined L hands move to W waist. W are still on inside of circle, facing RLOD. (4 basic steps)
- 5-8 Move fwd to turn CCW in place, both move fwd. (4 basic steps)
- 9-16 Both turn slightly R to exchange sides, move back to back sdwd L, W is now on MR side. Turn CW in place (both move fwd). End with M facing LOD, W (on outside) facing RLOD. (8 basic steps)

FIG. VIII: W OUT, M 3 TURNS TO LITTLE WINDOW

- 1-2 W bends over, backs out under joined arms then straighten. (2 basic steps)

3-12 M bend over and turn slowly twd L, 3 full turns under joined hands. At end of first turn, M hands are behind back to untangle them. Second turn, joined R hands move to MR back, while turning under WR arm L arms lowered. Third turn, both hands are on MR hip. W dance in place. (10 basic steps)

13-16 M raise hands and dance in place as W turn 3 turns CW (R) to for the "little windows". (4 basic steps)

Note: In forming window, R elbows should be at ptr R shldr. L hands are lowered to rest on the "windowsill".

FIG. IX: REVERSE LITTLE WINDOW, BIG WINDOWS

1-7 Turn CW in place. End with W on outside (twice around is usual). (7 basic steps)

8-10 M stamp on first step (optional). M raise joined hands and lead W into 3 turns CCW (L) to form the "reverse little window", L elbows at ptr L shldr. (3 basic steps)

11-15 Turn CCW in place. W end on outside. (5 basic steps)

16-18 M stamp on first step. Raise joined hands. W turn 3 turn CW (R) to unwind the "little window" and rewind to form a "big window" by lowering R hands to W waist at end of second turn. (3 basic steps)

19-23 Cpls turn CW (R) in place, ending with W on outside (one turn is usual). (5 basic steps)

24-26 M stamp on first step. Raise hands. W do 3 turns CCW (L) to unwind, then rewind to form a "reverse big window". (3 basic steps)

27-32 Turn CCW in place, ending W on outside, facing LOD. (6 basic steps)

1-16 REPEAT PART V - W TURN, CLAP. Release L hands so W can move in LOD.

FIG. X: WALTZ

1-2 M move fwd as W circle out and back (1 CW (R) to MR side then assume ballroom pos with ptr. (2 basic steps)

3-10 Do 8 waltz steps turning CW and moving in LOD.

11-12 M turn W CW (R) under joined ML, WR hands to outside of circle. M kneel on R knee.

TOPANSKO ORO
Macedonia

Michael Ginsburg learned the dance from Pece Atanasovski in Otesevo, Yugoslavia, and was presented by him at the 1988 Idyllwild Folk Dance Camp.

TRANSLATION: "Topan" is the name of the Gypsy area in Skopje, Macedonia (i.e. "dance from Topan").

PRONUNCIATION: toh-PAHN-skoh OH-roh

MUSIC: Special camp tape

FORMATION: Lines with hands joined in "W" pos for Fig. I; "V" pos for Fig. II.

STEPS: Lifts: When lifting free ft, bounce on weighted ft.

Syncopated "bloop-bloop": Step fwd on ball of ft, then step beside other ft on flat ft.

RHYTHM: # 1: $\frac{123}{1} \frac{123}{2} \frac{123}{3} \frac{123}{4}$ # 2: $\frac{12}{1} \frac{12}{2} \frac{12}{3} \frac{123}{4 \& 5} \frac{123}{5}$

The music is in 4 meas phrases, while the dance patterns have 5 meas each.

METER: 12/8

PATTERN

Meas.

INTRODUCTION: Start at beg of any musical phrase. When teaching Michael let 4 or 8 meas go by they began the dance.

FIG. I: (Rhythm #1 throughout)

- 1 Face R of ctr, and moving in LOD, do 2 lift-steps beg by lifting R: lift R fwd, bounce on L (ct 1); step R fwd in LOD (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 2 Face ctr and dance in place: Lift R fwd (ct 1); leap on R in place as L lifts fwd (ct 2); hold (cts 3-4).
- 3 Dancing in place: Bounce on R while doing a quick pump then lifting L bkwd (ct 1); step L to L (ct 2); step R across L (ct 3); step L back in place (ct 4).
- 4-5 Repeat meas 2-3, except replace meas 2, ct 1 (i.e.: meas 4, ct 1) with, bounce on L, then leap.

FIG. II: (Change to Fig. II approximately 1/2 way through music, at discretion of leader - leader lowers hand on last 2 cts of meas 5 to indicate change of pattern. During teaching Michael changed after doing Fig. I, 11 times + 8 meas of intro during a melody change)

- 1 Facing diag R and moving in LOD: Lift R fwd (when Fig. II repeats, step L on this beat) (ct 1); step R fwd with dip (ct 2); step L then R fwd - ball, flat ("syncopated bloop-bloop") (cts 3-&); step L fwd (ct 4).
- 2 Facing diag R and moving in LOD: Step R then L fwd - ball, flat("bloop-bloop") (cts 1-&); step R fwd (ct 2); step L across R (ct 3); step R back in place - face ctr (ct 4).
- 3 Facing diag L, use rhythm #2: Hop on R, 2 times (cts 1-2); step L slightly bkwd on ball of ft (ct 3); step on ball of R ft fwd in place (ct 4); step L behind R (ct &); step on ball of R ft fwd in place (ct 5).
- 4 Facing diag R, still use rhythm #2: Small leap L on L (ct 1); hop on L (ct 2); step R slightly bkwd on ball of ft (ct 3); step on ball of L ft fwd in place (ct 4); step R slightly bkwd on ball of ft (ct &); step on ball of L ft fwd in place (ct 5).
- 5 Repeat meas 4 with opp ftwk facing diag L, except ct & of cts 4-& is slightly sdwd and you turn to face diag R of ctr on last &,5 cts.

Repeat Fig. II to end of music.

Presented by Sherry Cochran
Camp Hess Kramer Federation Institute
October 14-16, 1988

ŽENSKO PUŠTENNO
Macedonia

This woman's dance was learned by Michael Ginsburg from Pace Atanasovski in Oteševo, Yugoslavia. The dance was presented by Michael at the 1988 Idyllwild Folk Dance Camp.

TRANSLATION: Woman's solo dance

PRONUNCIATION: ZHEN-skoh POOSH-teh-noh

MUSIC: Special camp tape

FORMATION: Lines with hands joined in "V" pos and raised to "W" pos during first 4 beats of Part I; "V" pos for Part II; release H and place loose fist on own hip for Part III.

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

STEPS: Patterns change at leaders discretion - when leader changes H pos.

METER: 11/8

PATTERN

Meas.

INTRODUCTION: Solo music, + 2 meas. Beg dance by doing meas 4 of Part I, 4 times (lift R) alternating ftwk - when drums beg during gida music that is 1st step of dance/intro.

PART I:

- 1 Facing R of ctr and moving in LOD: Lift R slightly fwd while bouncing on L (ct 1); R touches floor slightly fwd while bouncing on L again (ct 2); put full wt on R, L moves slightly twd R (ct 3); rock back onto L (ct 4); close R beside L (ct 5).
- 2 Travel in LOD: long step fwd on L with demi-plie (ct 1); bounce on L while lifting R slightly under body (ct 2); step R fwd (ct 3); step L across R (ct 4); step R back into place and face ctr (ct 5).
- 3 Dance in place: Lift L slightly fwd while bouncing on R (ct 1); L touches floor slight sdwd while bouncing on R again (ct 2); put full wt on L twd L (ct 3); step R across L (ct 4); step L back in place (ct 5).
- 4 Repeat meas 3 with opp ftwk.
- 5 Repeat meas 3 (meas 3 is done 3 times in all alternating ftwk).

PART II: (Sometime during the gida solo, the leader signals the change by lowering hands (over the waterfall style).

- 1-2 Repeat meas 1-2, Part I, except on last step (ct) turn to face L of ctr (lift R, tch R fwd, full wt on R, rock bk L, R beside; L fwd, bounce L, R fwd, LxR, R bk in pl - end facing L of ctr)
- 3 Lift L fwd while bouncing on R (ct 1); bounce again on R (ct 2); step LRL in place - turn to face R of ctr (cts 3-5).
- 4 Repeat meas 3 with opp ftwk - turn to face L of ctr on cts 3-5.
- 5 Bounce on R, 2 times (cts 1-2); step L bkwd (ct 3); step R to R (ct 4); step L across R (ct 5). During cts 3-5 turn to face R of ctr.

Suggested amount of repeats 2 (3 in all).

PART III:


Same as Part II, except release hands during meas 1-2 and place loose fist on own hip. Do Part III to end of music.

Presented by Sherry Cochran
Camp Hess Kramer Federation Institute
October 14-16, 1988

LEA MUSAT ARMINA
(Aroman, Macedo-Romania)

Pronunciation:

Music: Cassette-Romanian Folk Dances by N. Hilferink 7/16 meter

Rhythm: 7/16 - 
1,2,3 1,2 1,2

Formation: Mixed line; hands held at shldr level, elbows bent ('hora' hold)

Meas

Pattern

8 meas Introduction. Begin with vocal.

Variation A

- 1 Facing and travelling LOD, step R (cts 1,2); hop on R (ct 3); step L across R (cts 1,2); step R (cts 1,2).
- 2 Step L across R (cts 1,2,3); step R (cts 1,2); step L across R (cts 1,2).
- 3 Step R (cts 1,2,3); close L (cts 1,2) (1,2), no wt.
- 4 Step L to L (cts 1,2,3); close R (cts 1,2) (1,2), no wt.
- 5-16 Repeat meas 1-4 three times.

Variation B

- 1 Facing ctr, arms swing down, step R bkwd (cts 1,2,3); close L beside R (cts 1,2); step R on spot (cts 1,2).
- 2 Arms swing up, step L fwd (cts 1,2,3); close R beside L (cts 1,2); step L on the spot (cts 1,2).
- 3-4 Facing and travelling LOD, repeat meas 1-2 from Variation A.
- 5 Facing ctr, arms swing down, step R bkwd (cts 1,2,3); close L beside R (cts 1,2); step R on the spot (cts 1,2).
- 6 Facing ctr and travelling L diag fwd, step L (cts 1,2,3); hop on L (cts 1,2); step R across L (cts 1,2).
- 7 Step L to L (cts 1,2,3); step R behind L (cts 1,2); step L to L (cts 1,2).
- 8 Close R to L (cts 1,2,3); (1,2);(1,2).
- 9-16 Repeat meas 1-8. (hold -hold)

This dance was presented by Nicolaas Hilferink at Stockton Folk Dance Camp 1988, and corrected from their errata.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 14-16, 1988