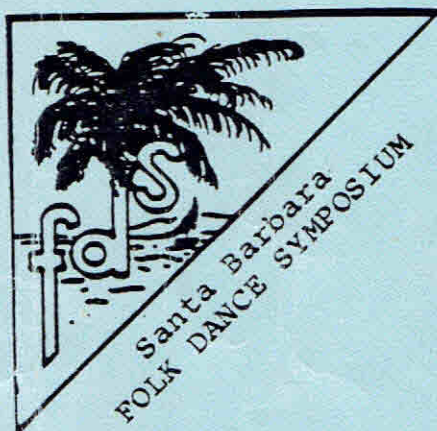


THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"All Camps Review"



Stockton
FOLK DANCE CAMP



Idyllwild Folk Dance
Workshop

October 13-14-15, 1989

TEACHERS:

Beverly Barr
(International)

Jim Harris
(Scottish)

Sherry Cochran
(Balkan)

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October 20-22, 1989

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BEROVSKO ZA RAMO
Macedonia

This dance is from Berovo, region of E. Macedonia. The dance has been seen on many occasions such as holidays, Saint's Day's, weddings, Name Day's, etc/ It is typical of the area with many knee flexes and bounces. The movements are similar to "Ratefka" and "Berovka".

This dance was presented by Atanas Kolarovski at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: BER-rohv-sko zah RAH-moh

RECORD: AK-014, Side A, Band 3

FORMATION: If using segregated lines M are in "T" pos and W in "V". When dancing in mixed lines use "V" pos.

NOTE: This dance should not be learned from the notes, but from a qualified teacher as there are many knee flexes, lifts, bounces and subtle movements which are impossible to notate.

METER: 4/4

PATTERN

Meas

INTRODUCTION: 4 meas

PART I:

- 1 Facing and moving in LOD, lift on L (ah); step R fwd (ct 1); step R-L-R fwd (ct 2-3); bounce on R as L lifts fwd (ct 4).
- 2 Small leap fwd on L (ct 1), step R-L-R fwd, face ctr on last step (cts 2-&-3); čukče on R as L knee lifts fwd (ct 4).
- 3 Small leap sdwd L on L (ct 1); bounce on L (ct 2); step R in front of L (ct &); step L on L (ct 3); čukče on L as R knee lifts fwd (ct 4).
- 4 Step R to R (ct 1); čukče on R as L knee lifts fwd (ct 2); step L-R in place (cts 3-&); step L fwd turning to face LOD.
- 5-24 Repeat meas 1-4, 5 more times (6 in all)

PART II:

- 1 Facing and moving in LOD, do 2 two-steps (step-close-step) fwd in LOD (1,2,& - 3,4,&).

NOTE: These steps are done in a flat-ball-flat style.

- 2 Step R fwd to face ctr (ct 1); step L slightly bkwd and behind R (ct 2); step R fwd in place (ct 3); step L twd ctr (ct 3); close R to L (ct 4); step L in place (ct &)--or bounce 2 times on L as R lifts behind L calf (cts 4-&).
- 3 Step R bkwd (ct 1); step L next to R (ct 2); step R in place (ct &); step L to L (ct 3); bounce on L (ct 4); step R across L (ct &).
- 4+1/2 Step L to L (ct 1); čukče on L as R knee lifts fwd (ct 2); step R to R (ct 3); čukče on R as L knee lifts fwd (ct 4). Step L in place (ct 1); step R next to L (ct &); step L fwd while turning to face LOD (ct 2).
- 5 1/2-9 Repeat meas 1-4 1/2.

PART III:

- 1 Facing and moving in LOD, step R-L fwd (ct 1-2); step R-L-R fwd (cts 3-4-&).
- 2 Step L-R-L fwd (cts 1,2,&); step R face to face ctr (ct 3); čukče on R as L lifts in front of R (ct 4).
- 3-6 Repeat meas 1-2 alternating ftwk and direction. (3 times in all).
- 7 Step L to L (ct 1); bounce on L (ct 2); step R across L (ct &); čukče on L as R lifts in front of L (ct 4).
- 8 Step R to R (ct 1); čukče on R as L lifts in front of R (ct 2); step L-R in place (cts 3-&); step L fwd to face LOD (ct 4).

PART IV:

- 1 Repeat Part III, meas 1. (RL fwd; RLR fwd)
- 2 Step L-R-L fwd (cts 1,2,&); step R fwd to face ctr (ct 3); step L behind R (ct 4); step R to R (ct &).
- 3-4 Repeat Part III, meas 7-8. (L to L, bnc L, Rx, lift R; R to R, lift L; LR in pl, L fwd)
- 5-12 Repeat meas 1-4, 2 more times (3 in all).

Presented by Sherry Cochran
Camp Hess Kramer Institute
October 20-22, 1989

Original notes by Fusae Senzaki, 1987
Rev. 1989: D.D.

FIG. II:

- 1 Moving in LOD, leap L fwd (ct 1); step R-L-R fwd - SQQ (cts 2-3, 4, 5).
- 2 Leap L fwd (ct 1); step R fwd to face ctr (cts 2-3); step L next to R (ct 4); step R in place (ct 5).
- 3 Repeat Fig I, meas 3. (hop R, raise L, L bk, R in LOD)
Repeat meas 1-3 for a total of 6 times.

FIG. III:

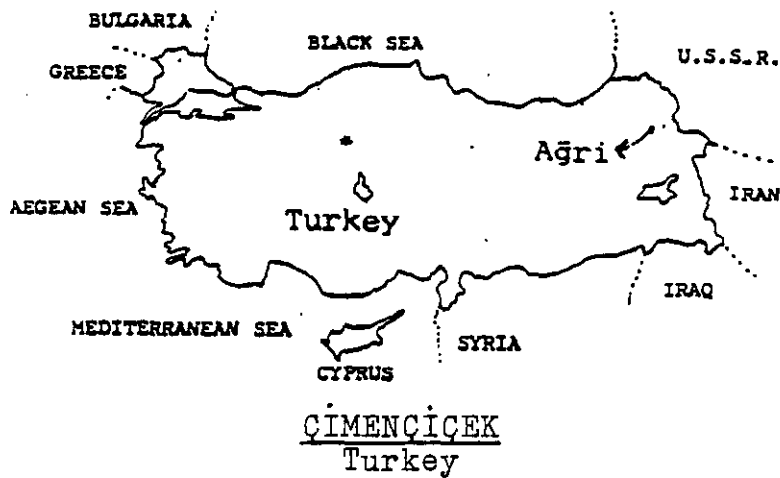
- 1-2 Repeat Fig II, meas 1-2, moving in LOD. (leap L, RLR; leap L, R, LR in pl)
- 3 Hop on R as L lift in front of R (ct 1); step L to L and face ctr (cts 2-3); large step R across L (4-5).
- 4 Hop on R as L lifts bkwd (ct 1); step L back in place to face LOD (cts 2-3); step R fwd in LOD (cts 4-5).
Repeat meas 1-4 for a total of 8 times, to end of music..

FIG IV (Men only - This was only demonstrated as an option)

- 1 Repeat Fig. II, meas 1.
- 2 Leap on L fwd (ct 1); step R fwd to face ctr (cts 2-3); squat (cts 4-5).
- 3-4 Repeat Fig. III, meas 3-4.

Presented by Sherry Cochran
Camp Hess Kramer
October 20-22, 1989

Original dance notes by Fusae Senzaki, 1989
Rev. 1989:dd



Cimencicek is the name of a girl from the town of Agri which is in eastern Turkey.

This dance was presented by Ahmet Lüleci at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: CHEE-men-CHEE-chech

TRANSLATION: Çimen means grass, çiçek means flower

TAPE: Tamara 89, AL 003

FORMATION: Semi circle with little fingers joined (R pinky over, L pinky under). Leaders free R hand moves as if joined to someone else.

STYLE: Halay style

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

METER: 6/8

PATTERN

Meas

INTRODUCTION: 2 melodies

FIG. I:

Hands: L hand in small of own back, R hand joined fwd with person in front.

- 1 Facing LOD, step R diag R fwd (ct 1); close L toe beside R heel (ct &); step R diag R fwd (ct 2).
- 2-3 Repeat meas 1, alternating ftwk, 2 more times (3 in all).
- 4 Step L pivoting in place with deep plie to face ctr - arms extend fwd almost parallel to floor, elbows straight (ct 1); step R-L bkwd (ct 2-3); touch R toe slightly fwd - next to L toe (ct 4).

Do Fig I a total of 4 times.

FIG. II:

- 1 Repeat Fig I, meas 1. (R fwd; L toe behind R heel, L fwd)
- 2 Repeat Fig I, meas 4 with opp ftwk. (plie L, RL bk, tch R w/arms fwd)
- 3 Moving twd ctr, arms fwd, step R fwd (ct 1); step L toe beside R heel (ct &); step R fwd (ct 2).
- 4-5 Repeat meas 3 alternating ftwk, 2 more times (3 in all).
Note: Meas 3-5 are two-steps.
- 6 Brush/kick L fwd from knee (ct 1); brush L bkwd from knee (ct &); brush/kick L fwd again (ct 2); brush L bkwd again (ct &).
- 7-8 Step bkwd on toes, LRL-RLR (cts 1,&,2 - 1,&,2).
- 9 Stepping LRL in place - arms move L,R, ctr in "W" pos (cts 1,&,2), touch R toe slightly fwd - hands move over the water fall to "V" pos (ct &).
Note: Hands are approx at shldr ht in "W" pos and slightly fwd to move in "windshield wiper" fashion.

Do Fig II, 2 times in all, then repeat from beginning of dance one more time.

FINISH:

On last ct of Fig II, instead of touching R toe in place, lift R up in bicycle style and close R to L - arms lower to "V" pos ("over the waterfall" fashion)

Notes rev.. 1989:dd

PART B:

- 1 1-2 Facing LOD, step R fwd; brush L fwd;
 3-4 Hop on R bkwd as L toe brushes bkwd - bend fwd.
- 2 Step L-R bkwd (1 step per 2 cts).
- 3 1-2 Step L in RLOD straightening body and turn sharply twd
 L;
 3-4 Step R in RLOD.
- 4 1-2 Facing ctr, step L to L;
 3-4 Close R beside L while rising on balls of ft.
- 5 1-2 Fall R on R with bent knee as L extends L sdwd;
 3-4 Step L across R as body straightens.
- 6 Repeat meas 5. (fall R; Lx)
- 7 Step R-L fwd.
- 8 1-2 Step R fwd;
 3-4 Close L to R while turning L (CCW) 1/2 ending on balls
 of ft.

PART C:

- 1-4 Beg R, do 8 steps in RLOD, flex knees on each ct (1
 step per 2 cts), on last step raise on balls of ft
 turning to face ctr.
- 5-6 Repeat Part B, meas 5-6. (Fall R, Lx; 2x)
- 7-8 Repeat Part A, meas 7-8. (RL fwd in LOD; face ctr stamp
 R 2x)

Repeat dance from beg to end of music.

Presented by Sherry Cochran
1989 Camp Hess Kramer Insitiute
October 20-22, 1989

Rev. 1989:dd

HÁZI CSÁRDÁS
Hungary

This is a csárdás variation from Domaháza (North-central Hungary, Eastern Paloc region). This is a recreational arrangement by Andor Czompo, and was taught by him at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: HAH-zee CHAR-dahsh

RECORDS: AC 003, Lassu Csárdás; or
special tape sold by Andor at Idyllwild.

METER: 2/4

STEPS AND SEQUENCES:

Double csárdás:

- | | |
|------|--------------------------|
| Ct 1 | Step R sdwd to R. |
| 2 | Step L beside R. |
| 3 | Step R sdwd to R. |
| 4 | Close L to R without wt. |

Repeat symmetrically

Rida & Stamps:

- | | |
|--------|--|
| Ct 1-4 | Walk RLRL, to R (around ptr CCW) |
| 5-6 | Turn slightly to L and at same time step/stamp R to R side. |
| 7-8 | Repeat cts 5-6 with opp ftwk and direction:
Note: Only M stamp ft, this is to denote change of direction. |

Repeat symmetrically

Note: During the walking steps there is a slight emphasis on the "outside leading ft." This is the so-called "open" or "upbeat Rida."

Man's Solo:

- | | |
|--------|--|
| Ct 1-4 | Step RLRL bkwd with small steps. On the last step, bend L knee. |
| 5 | Straighten L knee, at the same time place/touch R heel fwd. |
| 6 | Bend both knees slightly, wt is still on the L ft. |
| 7 | Straighten knees. |
| 8 | Bend knees. |
| 9 | Hop on L in place, at the same time place/touch R heel diag R fwd. |
| 10-11 | Repeat hop on L ft 2 more times touching R heel R and L, diag fwd. |
| 12 | Step R in place. |
| 13 | Hop on R in place, at the same time lift L leg fwd with bent and turned out knee and hit with L hand the inside of L boot top. |
| 14 | Step on L ft in place. |

- 15 Same as ct 13 with opp ftwk and hand work.
16 Swing the R lower leg to R side (knee bent), and hit the outside boot top with R hand.

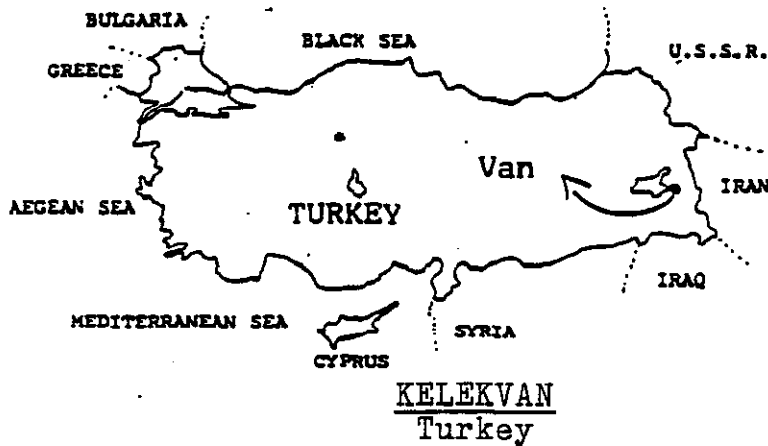
Lady's Solo:

- Ct 1-4 Walk RLRL bkwd with small steps. Hands on hips, fingers fwd.
5-8 Walking RLRL, turn/circle almost around to R (CW), R hand raised fwd and high.
9 Touch R toe fwd.
10 Step R fwd.
11 Touch L toe fwd
12 Step L fwd.
Note: During meas 9-12 complete CW circle.
13 Step R fwd and beg to a pivot turn to L (CCW).
14 Step L fwd.
15-16 Repeat cts 13-14 with same ftwk to complete turn.

THE DANCE:

Cpls scattered on the floor ptrs facing each other. Hands on hips.

- Meas 1-2 Introduction
3-6 Ptrs do 4 double csardas, gradually joining in a shldr-shldr blade pos.
7-11 Cpls do 2 Open Rida with stamps, turning to L and R (CCW & CW).
12-15 Both M and W do their solo.
Repeat dance from beginning.



This dance is from the city of Van in eastern Anatolia. The song tells the story about a wedding on the shore of lake Van. To get to the ceremony the bride and her family cross the turbulent water on a raft. Though the trip is dangerous everyone is in high spirits in anticipation of the wedding. When the groups reaches their destination they retell their story in a dance demonstrating the motion of the water, the raft and how they watched to make sure that no one had fallen into the lake.

This dance was presented by Ahmet Lüleci at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: keh-LAK -vahn

TRANSLATION: Raft on Van. Van is the name of the lake and the city on the lake. Kelek (Kellek) is a raft.

TAPE: Tamara 89, AL 003

FORMATION: Short mixed lines, facing ctr.

Hands: Arms are in halay position: Arms down, elbows straight, L shldr in front of neighbors R, arms hidden behind body. Hands are joined by interlocking fingers. First and last person has handkerchief in free hand and waves it, or has hands on waist with fingers fwd.

When lifting the ft, lift it under the body at approx calf ht.

STYLE: Halay.

STEPS:

Step #1: Fwd & back in place with step touches

Meas 1: Step L fwd - upper body remains back (ct 1); touch ball of R ft beside L - push slightly on ball of ft to help hips move slightly fwd/up and back/down motion (ct 2); step R bkwd to place (ct 3); touch ball of L ft beside R (ct 3). Knees flex on each ct.

Step #2: 4 walks in twd ctr

Meas 1: Step L fwd (ct 1); lift R to approx calf (ct 2); step R fwd (ct 3); lift L to approx calf ht (ct 4).

Meas 2: Repeat meas 1.

Step #3: 4 walks out of ctr

Meas 1-2: Step L fwd pivoting 1/2 R to face out (ct 1-2);
step R,L,R moving out of ctr (cts 3-4; 1-2, 3-4).

Arms: When turning to R, your R hand will be across
your own stomach and your L hand behind your own back.
Do not release hands.

Step #4: Sideways step with touches

Meas 1: Step L fwd (ct 1); lift R approx calf ht - during cts
1-2 turn 1/4 L, you are now looking at your neighbors
back (ct 2); step R to R (ct 3); touch ball of L ft
beside R arch (ct 4).

Meas 2: Step L to L - body turns twd R (ct 1); touch ball of
R ft beside L arch (ct 2); step R to R -body turns twd
L (ct 3); touch L beside R arch (ct 4).

Style: During meas 1-2, body is bent slightly fwd
with knees bent. Lower body moves slightly from side
to side, while upper body (shldr area) remain mostly
in place.

Step #5: Two-step in twd ctr

Meas 1: Step L fwd - knees are deeply bent (ct 1); close R
beside L (ct 2); step L fwd - knees bent (ct 3); hop
on L moving fwd, R lifts approx calf ht (ct 4).

Meas 2: Repeat meas 1 with opp ftwk.

Step #6: Two-step moving out from ctr

Meas 1: Step-hop L fwd turning 1/2 R (CW) to face away from
ctr (ct 1-2); step R fwd (ct 2); close L to R (ct 4).

Meas 2: Step-hop R fwd (ct 1-2); Step L fwd (ct 3); close R
to L (ct 4).

Meas 3: Step-hop L fwd (cts 1-2); step R fwd turning 1/4 L to
face neighbors back (ct 3); touch ball of L ft beside
R arch (ct 4).

This is a free style dance, the patterns below are the ones
used in class and are only suggested pattern.

When changing step patterns, leader calls out "oop-pah", or
indicates change with hand signals.

METER: 4/4

PATTERN

Meas

INTRODUCTION: 8 cts, beg with zurna

SEQUENCE:

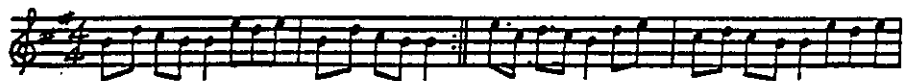
1-6 Facing ctr, do Step #1 (fwd & bk in pl), 6 times.

1-2 Do Step #2 (4 walks in) twd ctr.

1-6 Do Step #1 (fwd & bk in pl), 6 times. Beg after zurna
solo.

1-2 Do Step #3 (4 walks out) moving away from ctr.

- 1 Do Step #4, meas 1 (sideways step w/step touches).
2-7 Do Step #4, meas 2, 7 times.
- 1-10 Do Step #1 (fwd & bk), 10 times, turning to face ctr on ct 1. Beg after zurna solo.
- 1-2 Do Step #2 (4 walks in), twd ctr.
- 1-10 Do Step #1 (fwd & bk), 10 times.
- 1-2 Do Step #3 (4 walks out) away from ctr.
- 1 Do Step #4, meas 1 (sdwd step).
2-9 Do Step #4, meas 2, 8 times.
- 1-9 Do Step #1 (fwd & bk), 9 times, turning to face ctr on ct 1. Beg after zurna solo.
- 1-2 Do Step #5 (two-step in) twd ctr.
- 1-10 Do Step #1 (fwd & bk), 10 times. Beg after zurna solo.
- 1-3 Do Step #6, (two-step out), away from ctr.
- 1 Do Step #4, meas 1 (sdwd).
2-7 Do Step #4, meas 2, 6 times.
- 1-10 Do Step #1 (fwd & bk), 10 times, facing ctr on ct 1. Beg after zurna solo.
- 1-2 Do Step #5 (two-step in), twd ctr.
- 1-10 Do Step #1, (fwd & bk), 10 times. Beg after zurna solo.
- 1-3 Do Step #6 (two-step out), away from ctr.
- 1-3 Do Step #4 (sdwd), 3 times.
- 1-4 Do Step #1 (fwd & bk), 4 times facing ctr, except on final step-touch, step R bkwd (ct 3), hop on R (ct &); close L to R and hell, HEY! (ct 4).



Presented by Sherry Cochran
Camp Hess Kramer
October 20-22, 1989

Dance rewritten: dd

MLADINSKO ORO
Macedonia

This dance is from Skopje area.

This dance was presented by Atanas Kolarovski at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: mlah-DEEN-skoh oh-roh

RECORD: AK-014, Side B, Band 3

FORMATION: Mixed lines in "V" pos.

STYLE: There are many knee flexes and bounces not notated, also all bounces may be hops.

RHYTHM: 14/16 counted $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ $\frac{8-9}{4}$ $\frac{10-11-12}{5}$ $\frac{13-14}{6}$

NOTE: This dance has many subtle movements which are impossible to notate. The description contains only the basic movements, and is impossible to learn from the notes. All dances should be learned from a qualified teacher not from dance notes.

METER: 14/16

PATTERN

Meas

INTRODUCTION: 4 meas (1 melody)

PART I:

- 1 Facing and moving in LOD, small prep lift on L (ct ah); beg R, do 5 steps fwd (cts 1-5); leap on ball of L ft next to R (ct &); step L fwd (ct 6).
- 2 Repeat meas 1 with opp ftwk in LOD.
- 3 Raising hands to "W" pos, step R fwd to face ctr (ct 1); step L bkwd in place (ct 2); cukče on L as R lifts in front of L (ct 3); bounce on L (ct &); step R bkwd (ct 4); step L in place (ct 5); bounce on L (ct &); step R fwd (ct 6).
- 4-6 Repeat meas 3 alternating ftwk, 3 more times (4 in all), except on last ct step L across R to face LOD.

Part I is done a total of 4 times.

PART II:

- 1-2 Repeat Part I, meas 1-2. (in LOD, RLRLR, leap L, R fwd)
- 3 With hands in "W" pos, face ctr, hop on L as R lifts fwd in front of L (ct 1); bounce on L (ct &); step R to R (ct ah); step L across R as R lifts fwd across L (ct 2); bounce on L 2 times (ct 3-4); step R to R (ct &); step L in front of R (ct 5); bounce on L (ct 6); step R bkwd (ct &).
- 4-6 Repeat meas 3, alternating ftwk and direction 3 more times (4 in all).

Part II is done a total of 3 times + meas 1-2.

Presented by Sherry Cochran
Camp Hess Kramer Institute
October 20-22, 1989

Original dance notes by Fusae Senzaki, 1987
Rev. 1989:dd

ASSYRIAN SKEIKHANI
Assyrian

This dance was presented by Tom Bozigian at the 1989 Santa Barbara Symposium.

PRONUNCIATION:

TAPE:

FORMATION: Arms in "W" pos with little pinkies joined R under L.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Facing ctr, step L fwd (ct 1)
Run R-L fwd (cts 2-&)
- 2 Run R fwd (ct 1)
Hop on R as L leg crosses in front of R (ct 2)
Hop on R as L leg kicks fwd low (ct &)
- 3 Run L-R bkwd (cts 1-&)
Jump tog on both ft in plie (cts 2)
- 4 Step L over R with plie - arms go up a little further and
body bends slightly bkwd (ct 1)
Step R to R (straight knee) - arms lower to sides (ct 2)
- 5-6 Repeat meas 1-4, 2 more times.
- 7 Facing LOD, step L fwd with plie slightly twd ctr - lower L
arm to small of own back (ct 1)
Run R-L fwd (ct 2-&).
- 8 Repeat meas 7 with opp ftwk and direction.
- 9 Repeat meas 7, ct 1 (ct 1) (L twd ctr-L arm in sml of own
bk)
Jump tog on both ft in plie as you pivot to face ctr - arms
raise to "W" pos.

Repeat dance from beg to end of music.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1989

This dance has not been R & S'd.

CHALDEAN SKEIKHANI

This dance was presented by Tom Bozigian at the 1989 Santa Barbara Symposium.

PRONUNCIATION:

TAPE:

FORMATION: Arms down, elbows locked with adjoining dancers and fingers clasped.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Facing and moving twd ctr, step L-R-L (ct 1,&,2).
- 2 Stamp R beside L (ct 1)
Stamp again (ct 2)
- 3 Step R bkwd (ct 1)
Touch L toe beside R (cts 2)
- 4 Step L fwd with plie as R remains on floor behind (ct 1)
Bounce on L twice (ct 2,&)
- 5 Leap R to R as L leg (knee locked) kicks fwd and torso leans
bkwd (ct 1)
Step L across R (ct 2)
- 6 Step R to R (ct 1)
Hop on R in place as L lifts bkwd (ct 2)

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1989

This dance has not been R & S'd.

KOPRIVA I OJ SVIRAJ SVIRČE
Baranja - Croatia

This dance was presented by George Tomov at the 1989 Santa Barbara Symposium.

PRONUNCIATION: KAW-pree-vah ee oy SVEER-eye SVEER-cheh

TRANSLATION: The thistle and Oh, Piper play!

RECORD: Yugoslavia Dance & Song, LP M GT 101, Side B, Band 3.

FORMATION: Mixed, closed circle, alternating M & W. M hold W Belts; W hands on M shldrs. Face ctr, wt on R.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

FIG. I:

- 1-3 Turning twd L, step LRL slowly in RLOD.
4 Lift on L (ct &); step R-close-R in RLOD (cts 1-&-2).
5 Repeat meas 4 with opp ftwk (L-close-L)
6-7 Step R-L fwd slowly.
8 Repeat meas 4 (R-close-R)
9 Pivot 1/4 on R to face ctr (ct 1); close L to R (ct 2).
10-18 Repeat meas 1-9 in opp ftwk and direction.

PART II:

- 1 Facing ctr and moving sdwd twd L, step R across L (ct 1); bounce on R (ct 2).
2-6 Repeat meas 1 in grapevine fashion (L to L, R behind - 1 step per meas) with 5 more steps.
7 Step R behind L (ct 1); step L to L (ct 2).
8 Step R across L (ct 1); close L to R pivoting to face ctr (ct 2).

PART III:

- 1 Facing and moving twd ctr, leap R in front of L (ct 1); leap L in front of R (ct 2). Keep knees close tog.
- 2 Run R-L-R in place (cts 1,&,2).
- 3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all)

PART IV: Repeat Fig. I, meas 1-9.

PART V:

- 1 Facing ctr, step L to L (ct 1); step R slightly R (about 4" or 6") (ct 2).
- 2 Step L to L (ct 1); hop on L (ct 2). During meas 2, R ft remains over pos of meas 1, ct 2.
- 3 Step R sdwd in place (ct 1); hop on R (ct 2); step L behind R (ct &).
- 4 Step R to R (ct 1); hop on R (ct 2).
- 5-32 Repeat meas 1-4, 7 more times (8 in all).

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1989

This dance has not been R & S'd

VARIATION I:

- 1 Facing ctr,
with ft slightly apart, do a small plie (ct 1),
rise on ball of R ft (ct 2),
lift L behind R leg (ct 3).
- 2 Repeat meas 1, with opp ftwk.
- 3 Turning to face LOD,
step R in LOD, pivoting L ft (which is still on the floor)
in LOD as well (ct 1),
dip (small plie) on both ft (ct 2),
straighten legs (releve) (ct 3).
- 4 Still facing LOD,
slow knee bending to demi-plie (small bend) (cts 1-3).
- 5 Straighten knees (releve) with both ft parallel (2nd pos)
while turning to face ctr.
- 6-8 Repeat meas 3-5, with opp ftwk and direction..

VARIATION II:

- 1 Facing ctr,
step R to R (ct 1),
lift L knee fwd (cts 2-3).
- 2 Step L to L (ct 1),
lift R knee fwd (cts 2-3).
- 3 Step R to R (ct 1),
step L behind R, bend both knees (ct 2),hold (ct 3).
- 4 Leap onto R in place as L ft swings behind R leg (ct 1),
extend L leg sdwd L (ct 2),
lift L knee fwd (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

DANCE SEQUENCE:

Basic	4x	Basic	4x
Var. I	1x	Var. II	1x
Basic	2x	Basic	2x
Var. I	1x	Var. II	1x

Repeat dance from beg. The dance is done a total of 2 times.

Dance notes by Jaap Leegwater © 1989

Presented by Beverly Barr
Camp Hess Kramer Insititute
October 20-22, 1989

This dance has not been R & S'd

MAXIXE
U.S.A.

A Brazilian tango popular from the ragtime era.

MUSIC: R. Powers special cassette, side A, #10

METER: 2/4

PRONUNCIATION: mah-SHEESH, mahk-SHEESH or
mah-CHEE-chee

INTRODUCTION: Hold in place for 4 meas, then in waltz pos, the W backs up as in a one-step, with M walking fwd 8 steps beg L and W walking bkwd beg R.

PART I:

At the end of the introduction, lower clasped hands and start to turn CW so that the M faces out (twd the wall): Do 4 swaying two-steps (polkas without hops) to complete 2 full CW turns, progressing in LOD. Sway away from the initial side step, so that clasped hands raise and fall gracefully (rising first).

"Les a Cote" fwd LOD in closed promenade pos: He crosses his L heel to the R, cutting in front of his ptr, as W points her R toe fwd diag to the R. Then these fwd ft take full wt and the rear ft chasse to close. M point their L toe to the L as W cuts her R heel in front of M, and trailing ft again chasse to close. Repeat this twice more for a total of 6 chasses, ending with Scorpion pose: facing RLOD.

To get into the Scorpion Pose (shown in the picture on the right hand side of page), step to side (LOD) on meas 7; point the other ft (heel on floor, toe up) on meas 8.

PART II:

Beg on M R and W L, do 4 CW two-steps (2 full turns) traveling in RLOD. The clasped hands lower first, then rise.

Making sure that the M is facing out at the end of the two-step, perform a long chasse against LOD, looking twd the direction of travel. The M slides 8 chasses twd his R, stopping on his R on the 8th ct, as the W slides 7 chasses to her L, stopping on her L on ct 7, then falling back onto her R on ct 8. Arms change gracefully during the chasse with the M placing her R hand behind her back and taking it with his R hand, then both dancers reach out and up with their free L arms, to take L hands overhead in an arch. On ct 8 both turn to face LOD in skater's pos (W L arm in front of M; M R arm around W waist) with L ft free.



PART III

L R L R L R R
Chasse diag fwd to L with heel,close,heel,close,heel,stamp,stamp.
Then fwd to the R with the same pattern, opp ft.

L R L R R L R L
Fwd L: heel,close,heel,stamp. Fwd R: heel,close,heel,stamp.

Skate fwd with a smooth two-step to the L (without turning). Then M do a R two-step in place while assisting ptr in turning once to her R, with a R two-step. During this turn M sweep their L hands up and around in a CW arc. W finishes their turn directly (and closely) in front of M, W-back-to-M-front. To complete the arm linkage, she touches her fingertips together in front, elbows raised somewhat (his L hand is now just under her L hand), and he slips his free R hand in under her R hand, all palms down.

PART IV:

In this back two-step pos, step and sway to the L with a two-step, then R. Continue to sway L,R,L,R,L. Try to end up facing out (twd the wall) on the 7th bar.

On the 8th bar, W half-turns to her R with 2 steps R-L to face M. At the same time, M do a two-step in place and assists W turn by sweeping their L hands in an arc up and around her. When facing, change arms to waltz pos in order to repeat the Maxixe from Part I.

Final ending as taught. Fig. IV, second time through, end meas 6 both facing LOD.

Meas 7: M takes WR hand in his L and steps L-R as W beg CW turn moving away from ptr and stepping L-R (cts 1-2).

Meas 8: With arms fully extended M steps back on L, with R heel on floor, toes up, while W steps back on L-R leaving L heel on floor, toes up. Free hand (ML, WR) either on hip or extended overhead in a graceful curve.

Reconstructed by Richard Powers,
1982, revised 1985

This dance was presented by Melanie and Richard Powers at the Folk Dance Camp, UOP, Stockton, 1989 and corrected from their errata

Presented by Beverly and Irwin Barr
Camp Hess Kramer
October 20-22, 1989

PERACH HA'MIDBAR
Israel

PRONUNCIATION: per-RECH hah-MEED-bahr

TRANSLATION: Desert flower

SOURCE: Dance, Maurice Amar; music, Gabi SWissa

This hands was presented by Ya'akov Eden at the 1989
Idyllwild F.D. Camp.

MUSIC: Tape: Ya'akov Eden, Blue Star 1989

FORMATION: Cpls form a circle, W on MR side. Hands joined in "W
pos at chest ht and somewhat fwd. Everyone face ctr.

STEPS: Yemenite R: Leaving L in place, step R to R with bent
knee (ct 1); step L on L where it was (ct 2); step R
across L (ct 3), hold unless otherwise noted (ct 4).
For a yemenite to L use opp ftwk.

METER: 4/4 PATTERN

Meas Cts

INTRODUCTION: Beg with full orchestra

PART A:

- 1 1-2 Brush R across L.
3-4 Sway R; sway L, beg pivot turn on L to L (CCW).
- 2 1-2 Step R to R, complete turn to face out, leave L in
place; beg pivot turn on L to L (CCW).
3-4 Step R to R; close L to R.
- 3 1-4 Grapevine R - 6 steps: Step R to R; step L across R;
step R to R; step L behind R.
- 4 1-2 Step R to R; step L across R - complete grapevine.
3-4 Sway R-L.
- 5-8 Repeat meas 1-4.

PART II: CPLS

- 1 1-2 Step/sway R to R (M turn 1/4 R to face ~~BLCD~~^{LOD}, W turn L
to face ~~LOD~~^{LOD}, with W on inside of circle and M on
outside, L hands joined fwd at shldr ht); step L to L
(sway).
3-4 Brush R across L.
- 2 1-2 With M moving out and W twd ctr, release hands and step
R to R; step L across R.

- 3 1-3 With M moving twd ctr and W out, step RLR - join R hands, pass R shldrs.
4 Pivot on R, turning 1/2 R (CW) - W now face ctr, M out - release R hands and join L hands.
- 4 Repeat meas 3 with opp ftwk and direction (M move out, W in, LRL - L hands joined), except on ct M turn to face RLOD and W LOD in orig pos.
- 5-8 Repeat meas 1-4, except on last ct W turn 3/4 L (CCW) to end slightly behind M and on his L side, with L hands still joined, R hands join on ML shldr. Cpls end facing LOD.

PART III:

- 1 1-2 Touch R heel fwd; lift R ft slighy.
3-4 Touch and lift R heel again.
- 2 1-4 Step R-L-R fwd; hold
- 3-4 Repeat meas 1-2 (tch R heel 2x, RLR fwd)
- 5 1-2 Move diag R in twd ctr, step R across L; step L to L.
3-4 step R across L; hold.
- 6 Repeat meas 5 with opp ftwk and direction (Lx, R side, Lx)
- 7-8 1-4 Beg R, cpls do 2 two-steps turning ^{1/2}~~1 1/2~~ times CCW in place - M move ~~bkwd~~^{fwd}, W ~~fwd~~^{bkwd}. End facing RLOD.
- 9-10 Yemenite R-L in place with small ftwk; M yemenite R moving behind W and place R hand momentarily on W R waist, yemenite L returning to place.
- 11-12 Repeat meas 7-8 with opp ftwk and direction. Cpls end facing LOD, M turn ~~fwd~~^{bkwd}, W ~~bkwd~~^{fwd}.
- 13-23 Repeat meas 1-11.
- 24 1-4 Turn 1/2 individually to L with 3 steps - LRL, hold. End facing ctr and rejoin hands ready to beg dance again.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1989

POVRATENO
Macedonia

This dance was learned by various village people in the Strumicka area. It was first introduced by George Tomov at the 1982 San Diego F.D. Conf., and again at the 1989 Santa Barbara Symposium.

PRONUNCIATION: prohv-RAH-teh-noh

TRANSLATION: Forward and back

RECORD: Yugoslavia Dance & Song, LP M-GT 101, Side B, Band 1.

FORMATION: Mixed lines in shldr hold ("T" pos).

RHYTHM: This recording uses a 2/4 meter, but may also be done to a fast 7/16 rhythm (S,Q,Q).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Either begin with music or at beg of any 8 meas phrase.

FIG. I:

- 1 Moving and facing LOD, step R fwd with plie, keep L toe on floor (ct 1); hold (ct 2).
- 2 Step L back in place to face ctr, lift R leg fwd (ct 1); hold (ct 2).
- 3 Step R fwd in LOD (ct 1); lift L leg across R (ct 2).
- 4-5 Repeat meas 3 alternating ftwk 2 more times (3 in all), except on last repeat turn 1/4 L (CCW) to face ctr.
- 6 Bend and straighten R knee, 2 times, while doing the 2nd bend, move L in an arc, sdwd then behind R leg (ct 1,2).
- 7 Bend and straighten R knee 2 times (cts 1-2).
- 8 Step L bkwd (ct 1); turning 1/4 R (CW) to face LOD, lift R leg across L (ct 2).

FIG. II:

- 1-2 Repeat meas 1-2, Fig. I. (R fwd, L bkwd & lift R).
- 3-4 Beg R, do 2 running two-steps moving LOD (1,&,2; 1,&,2).
- 5-8 Repeat meas 5-8, Fig. I. (Face ctr; R fwd, lift L; bend R, arc L leg; dip R2x; L bk, lift Rx & face R)

FIG. III:

- 1-2 With wt on L, do 2 hop-step-steps (LRL LRL) moving in LOD (cts 1,&,2; 1,&,2).
- 3-8 Repeat meas 3-8, Fig. II (beg R, 2 running two-steps, LOD; face ctr-R fwd, lift L; bend R, arc L leg; dip R2x; L bk, lift Rx & face R).

FIG. IV:

- 1-2 Repeat meas 1-2, Fig. III. (wt on L, 2 hop-step-step, LOD).
- 3-4 Repeat meas 3-4, Fig. II. (beg r, 2 running two-steps)
- 5 Leap onto R and face ctr, lift L leg across R (ct 1); hold (ct 2).
- 6 Hop twice on R (cts 1-2).
- 7 Step L,R,L,R in place (cts ah,1,ah,2).
- 8 Leap onto L in place, lift R leg across L (ct 1); hop on L, turn to face LOD (ct 2).

FIG. V:

- 1-2 Repeat meas 1-2, Fig. III. (wt on L do 2 hop-step-steps)
- 3-4 Repeat meas 3-4, Fig. II (beg R, 2 running two-steps)
- 5 Leap onto R and face ctr, lift L leg across R (ct 1); leap on L, lift R across L (ct 2).
- 6 Leap on R in place, lift L across R (ct 1); hop on R (ct 2).
- 7 Hop on R again (ct 1); step L,R in place (cts &,2).
- 8 Step L,R in place (cts &,1); leap onto L in place, lift R across L turning to face LOD (ct 2).

End dance by slowly stepping fwd on L.

SONG:

Gore jasna mesecina,
Dolu vrema no seloto.

Above the moon is bright,
Below in the village they are saying

Djafer Begovata kula,
Grabena se do na Turcin.

Djafer the (turkish) Bey,
Kidnapped (a girl) to his castle.

Gore jasna mesecina,
Dolu vrema no seloto.

Djafer Begovata kula,
Grabena se do na Turcin.

Kadni i pesni peat,
Sejmeni i brajka macat.

The women slaves in the harem are
singing songs (so that she will love the
the Bey's soldiers are torturing her
brothers

Presented by Beverly Barr
Camp Hess Kramer
October 20-22, 1989

RAȚA
Moldavia, Romania

This dance was taught by Alexandru David at the 1989 Santa Barbara Symposium.

PRONUNCIATION: RAH-tсах

TRANSLATION:

RECORD: "Village Dances of Romania, Vol. 1

FORMATION: Mixed, closed or open circle. Dancers joined in shldr pos "T" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas, no action

FIG. I:

- 1 Facing ctr, step R in place (ct 1); swing L (ct 2).
- 2 Step L in place (ct 1); swing R (ct 2).
- 3 Moving to R, step R to R (ct 1); step L behind R (ct 2).
- 4-15 Repeat meas 1-3, 4 more times (5 in all).
- 16 Step R to R (ct 1); hop on R as L lifts across R (ct 2).

FIG. II:

- 1 Moving twd R, stamp L in LOD twice, taking wt on 2nd stamp (cts &,1); hop on L (ct 2).
- 2 Continuing to R, stamp R twice (cts &,1); hop on R (ct 2).
- 3 Step L behind R (ct 1); step R to R (ct 2).
- 4-15 Repeat meas 1-3, 4 times (5 in all), except swing L on ct &, meas 15.
- 16 Turning to face ctr, step L in place (ct 1); swing R (ct 2).

FIG. III

- 1 Step R (ct 1); swing L (ct 2).
- 2 Step L (ct 1); swing R (ct 2).
- 3 Step R to R (ct 1); step L behind R (ct 2).

- 4 Repeat meas 3 (R to R, L bhnd)
- 5-12 Repeat meas 1-4 alternating ftwk and direction, 2 more times (3 in all).
- 13-14 Stamp L, 3 times, no wt (cts 1-2-1); hold (ct 2).
- 15 Step L to L (ct 1); step R behind L (ct 2).
- 16 Step L to L (ct 1); hold (ct 2).
- 17-18 Stamp R, 3 times, no wt (cts 1-2-1); hold (ct 2).
- 19 Stamp R again, no wt (ct 1); step R in place (ct 2).
- 20 Stamp L, no wt (ct 1); step L in place (ct 2).
- 21 Stamp R fwd (ct 1); stamp R to R side (ct 2).
- 22 Repeat meas 21 again (4 stamps in all).
- 23-24 Repeat meas 19-20. (stmp R, step R; stmp L, step L)
- 25-28 Repeat meas 21-24. (stmp R 7x, step R, stmp L, step L)
- 29-30 Repeat meas 21-22. (stmp R 4x)
- 31-32 Brush R fwd (ct 1), hold (ct 2). Brush R back (ct 1); hold (ct 2).

FIG. IV:

- 1-2 Stamp R 3 times, no wt (cts 1-2-1); swing R (ct 2).
- 3 Step R (ct 1); swing L (ct 2).
- 4 Step L (ct 1); swing R (ct 2).
- 5 Step R to R (ct 1); close L to R (ct &); repeat step-close to R (cts 2,&).
- 6 Step R (ct 1); swing L (ct 2).
- 7 Step L (ct 1); swing R (ct 2).
- 8 Step R (ct 1); swing L (ct 2).
- 9 Repeat meas 5 with opp ftwk and direction (to L). (L-close-L-close)
- 10 Step L (ct 1); stamp R in place, no wt (ct 2).
- 11 Step R in place (ct 1); stamp L in place, no wt (ct 2).
- 12 Stamp L and hold (cts 1-2).
- 13 Step L in place (ct 1); stamp R (ct 2).

- 14 Step R in place (ct 1); stamp L, no wt (ct 2).
- 15 Step L in place and hold (cts 1-2).
- 16 Hold (ct 1); stamp R, no wt (ct 2).

FIG. V:

- 1 Still facing ctr, step R bkwd (ct 1); close L to R (ct 2).
- 2 Step R-L fwd to place (cts 1-2).
- 3 Stamp R (no wt) and hold (cts 1-2).
- 4 Hold (ct 1); stamp R (ct 2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. VI:

- 1-2 Repeat Fig. V, meas 1-2 (R bk, close L)
- 3 Stamp R (no wt), 2 times, in place (cts 1-2).
- 4 Hold (ct 1); stamp R in place, no wt (ct 2).
- 5 Step R in place (ct 1); stamp L in place, no wt (ct 2).
- 6 Step L in place (ct 1); stamp R in place, no wt (ct 2).
- 7 Stamp R (no wt) in place and hold (cts 1-2).
- 8 Repeat meas 7 (stamp R, hold)
- 9-32 Repeat meas 1-8, 3 more times (4 in all).

Notes by Sherry Cochran

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1989

This dance has not been R & S'd.

Scottish Steps, Terms and Styling

STEP	METER	CT FOR ACTION	STEP DESCRIPTION
Skip Change of Step	2/4	6/8	
	&	6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1	1	step fwd R;
	&	3	closing step L behind R, L instep close to R heel;
	2	4	step fwd R.
&	6	Next step begins hop R.	
Pas de Basque	2/4	6/8	
	1	1	Leap onto R, knee and toe turned out;
	&	3	step ball of L beside R with L heel to R instep and L toe turned out;
2	4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.	
			Next step begins with leap onto L.
Set (2 meas)			Pas de Basque R and L. Whenever someone sets to you, you always set also.
Slip Step (Slide)	2/4	6/8	(2 per meas) Usually danced in a circle.
	1	1	Step sdwd L to L, heels raised and toes turned out;
	ah	3	close R to L, heels meeting and toes still turned out.
2, ah	4, 6	Repeat above action.	
			Movement should be light and easy with no shuffling noise, May also begin R to R.
Cut Step (Scottish Balance)	2/4	6/8	
	&	6	Raise R leg diag fwd R, toe pointed down, knee straight and turned out;
	1	1	swing R leg bkwd and step R displacing L bkwd with L toe pointed down, knee straight and turned out;
2	4	swing L fwd and step L displacing R.	
			May also be done with opp ftwork. Throughout this step there is no movement in upper part of body (no bending).
Strathspey Step	4/4		
	1		Keeping ft close to floor, step fwd on ball of R;
2		closing step L behind R, L instep to R heel;	

STEP	METER & CT FOR ACTION	STEP DESCRIPTION
	3	keeping ft close to floor, step fwd R bending R knee slightly;
	4	hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out. Next step begins L.

Strathspey Setting Step		
4/4	(2 meas)	
1		Step R sdwd R, knee and toe turned out;
2		closing step L behind R, L instep to R heel;
3		step R sdwd R again;
4		hop R bringing L up behind R ankle, L knee turned out and toe pointing down. Repeat action beginning L sdwd L. A complete Setting Step moves to R, then L.

Highland Schottische Step		
4/4	(2 meas)	
1		Hop on L, at same time extending R sdwd, toe pointed and touching floor;
2		hop on L, raising R ft behind L leg, toe pointed down and knee turned out, edge of ft pressed against back of leg.
3		Repeat action of ct 1;
4		hop on L, at same time raising R ft in front of L leg, toe pointed down and knee turned out.
1-4		Dance one Strathspey Setting Step R. Next step begins with hop on R ft.

Move Up: (Side Step) 2 meas:			
4/4	2/4	6/8	Described for M; W dance counterpart.
1	1	1	M step L diag fwd L;
3	2	4	M step R across in front of L;
1	1	1	step L diag bkwd L;
3	2	4	Close R to L.
Move Down: Same movement as Move Up; but reversing ftwork and direction.			

ALLEMANDE (8 meas):	
Meas:	Danced by 2 cpls, first cpl followed closely by second cpl for first 4 meas. Cpls in varsouvienne pos, M hands raised from normal handshake hold so that WL on bottom and WR on outside.
1	Dance diag fwd R;
2	turn 1/4 CCW to face M side of the dance and move twd ctr;
3	dance across the dance and turn 1/4 CCW to face down;

- 4 dance a long step down on the M side;
- 5 both cpls turn 1/4 CCW into ctr to form a line facing W side;
- 6 dance twd ctr while W turns 1/2 CCW under M R arm to face ptr, both hands still joined.
- 7-8 Release hands and dance bkwd into own place.

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W take a tiny step sdwd (or fwd), bring the toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos. taking wt on L to prepare for dance movement.

Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd a little.

CAST OFF (or down): An individual turn outwd (the long way), M turning CCW and W CW to dance down behind own line to designated place.

CAST UP: The same movement (as cast off) back to place, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The 2 dancers that the inactive cpl faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner is to your L.

DOUBLE TRIANGLES (8 meas): Cpl 1 stand closely back to back in the ctr, W 1 facing W line, M 1 facing M line. M 1 join R hands with M 2 and L hands with M 3. W 1 join R hands with W 3 and L with W 2.

- Meas 1-2 All 6 set with 2 pas de basque steps.
- 3-4 Release hands and cpl 1 turn 1/2 CW around each other to face opp side with 2 pas de basque, keeping as close as possible and staying back to back in ctr.
- 5-6 M 1 now join nearer hands with W 2 and W 3, while W 1 join with M 2 and M 3. All set again.
- 7-8 Release hands and cpl 1 turn R about (individually) with 2 springing pas de basque steps, to finish on their own side in second place.

FIGURE OF 8 (8 meas): Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas).

In many Scottish dances one cpl dances the Figure of 8 around another cpl. Then there are really 2 separate Figures of 8 being formed - - one by the active W and another by the active M. The 2 separate Figures of 8 always go in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.

LONGWAYS FORMATION: 4 cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line.

POUSSETTE (8 meas): Join both hands at shoulder height. Begin M L, W R, cpls 1 and 2 dance poussette to change places with 8 pas de basque steps. Cpl 1 move down on M side of the dance and cpl 2 move up on W side.

- Meas 1 Take a step away from the ctr (M 1 pulling ptr as he dances bkwd and M 2 pushing ptr as he dances fwd).
- 2 Ptrs turn 1/4 CW so that M have their backs to top of the set.
- 3 Take one step - cpl 1 moving down and cpl 2 moving up.

- 4 Ptrs turn 1/4 CW so that M have their backs to W side of the dance.
- 5 Take a step into the ctr.
- 6 Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.
- 7-8 Release hands and all dance individually 2 steps bkwd to place.

REEL OF FOUR (8 meas): Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer	Pass R shoulders with facing dancer
2	Curve to turn 1/2 CW and face in opp direction	Pass L shoulders in ctr
3	Pass R shoulders with next dancer	Pass R shoulders with next dancer
4	Pass L shoulders in ctr	Curve to turn 1/2 CW and face in opp direction
5-8	Repeat action of meas 1-4 back to original place	Repeat action of meas 1-4 back to original place

RIGHTS AND LEFTS (8 meas): Usually danced as a small Grand R and L for 2 cpls, done in a floor pattern similar to a square, 2 steps for each side.

- Meas 1-2 Give R hand to ptr across the dance and change places.
- 3-4 Give L to next person and change places; 2 M on W side of the dance and 2 W on M side.
- 5-8 Turn to face ptr again (2 dancers going CW make long turns) and repeat action of meas 1-4.

GRAND CHAIN (Grand R & L): R & L for six or eight dancers in a circle.

SIDE STEP See Move Up.

WHEEL or HANDS ACROSS (Star): Join indicated hand with opp person at shoulder height, elbows slightly bent, and move as directed.

STYLING FOR TURNS: Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

GENERAL STYLING: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first 2 fingers. All dancing is done on the toes with knees turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos); but be alert and ready to assist active cpl.

ANGUS MacLEOD
Scotland

Angus MacLeod is a co-founder of the Clan MacLeod pipe-band of Liverpool. This dance was composed in his honor by the present pipe-major, Alex T. Queen. The figures of the dance represent the cap-badge of the Black Watch, the regiment to which pipe-major MacLeod formerly belonged. The music was composed by Andrew Rankine.

RECORD: Parlophone R4661;
Express 45 "Angus MacLeod"

STEPS: Fast reel time, with skip-change-of-step used as the basic step, pas de basque (PDB) when setting in place.

Spring Point: This is something like a scissors step. Leap onto the R as L extends fwd close to floor with toe pointed (1 ct). This step is done alternating ftwk 3 more times (4 in all).

FORMATION: Four (4) cpls in a longways set. 1st and 4th cpls are called "corners". 64 bar reel with cpls 2 and 3 in active position.

METER: 2/4

PATTERN

Bars (Meas.)

INTRODUCTION: M bow, W curtsey

FIG. I: FWD, SET, BACK, SET WITH R-ABOUT

See diag 1.

1-2 Cpls 2 and 3, face diag in and dance twd ctr of set.

3-4 Same cpls set R and L, turning right-about (1/2 CW turn) on 2nd setting step to face corners - cpls 1 and 4.

5-6 Ctr cpls (cpls 2 and 3) dance out to corner pos as corners (cpls 1 and 4) dance in twd ctr passing R shldrs.

7-8 All set (PDB) R and L. Corners (cpls 1 and 4) turn right-about on the 2nd setting step to face ctr.

RETURN, SET & TURN

9-10 Corners (cpls 1 and 4) dance out to orig pos as cpls 2 and 3 dance twd ctr, cpls pass R shldrs.

11-12 All set (PDB) R and L. Ctr dancers (cpls 2 and 3) turn right-about on 2nd setting step to face out.

13-16 Ctr dancers (cpls 2 and 3) turn their corner (cpls 1 and 4) by the R hand, once.

FIG. II: WHEEL & DOUBLE REEL OF 4

- 17-20 Ctr dancers (cpls 2 and 3) dance L hands across (wheel) once round. End facing corners.
- 21-32 Double diag reels of 4. W 1 and 2, and M 3 and 4 dance a reel of 4 on a line stretching from 1st W place to 4th M place. Simultaneously the other 4 dance a reel of 4 on the other diag. To start, each ctr dancer and his corner pass R shldr. (The exact phrasing is not laid down, but as a rough guide the corners take 2 basic steps in, 2 to "wheel" (hands across) and 2 out to the opp corner, and at the same back. The center dancers do 2 basic out, 2 in, 2 to wheel, 2 out, 2 in, 2 to wheel in place, but not R out to the side lines). See diag 2.

PART III: EXCHANGE, SET, TURN, SET

- 33-34 Cpls 2 and 3 change places with ptr giving L hands (the 2nd W and 3rd M make a polite turn). The 4 dancers finish back to back in the middle, each facing ptrs orig corner.
- 35-36 All set R and L.
- 37-40 Ctr dancers (cpl 2 and 3) turn their corners (cpls 1 and 4) so that cpl 2 pass between cpl 1 and cpl 3 between cpl 4 (i.e. the 2nd W and 1st M use L hands, so do the 4th W and the 3rd M; the others use R hands) and cast into the middle of the set, facing in.
- 41-48 The ctr dancers set R and L then do 4 spring points.
- 1/2 FIGURE OF 8 & SET
- 49-52 Cpl 2 cast between cpl 1 and into the middle with back twd ctr, (M round W and W round M) as cpl 3 dance similarly through cpl 4.
- 53-56 Ctr dancers set R and L, and 4 spring points.

PART IV: PROGRESSION (Arch through to place)

- 57-64 Cpl 3 form an arch and dance up (cpl 2 under arch), cast off round M1 into the middle passing cpl 2 in the ctr, and letting go of hands, dance down to 4th place in the set. Mean while cpl 2 dance down the ctr under cpl 3's arch, cast up round W4 into the middle passing cpl 3, letting go of hands, dance into 1st pos in the set. On bars 63-64 cpl 1 step down to 2nd place and cpl 4 up to 3rd place as cpl 2 and 3 are moving around them..

Repeat dance from beg in new pos.

Presented by Jim Harris
Camp Hess Kramer Institute
October 20-22, 1989

This dance has not been R & S'd.

ARGYLLS FAREWELL TO STIRLING
Scotland

This dance was originally taught at the Scottish Dance Ensemble Clinie October 1976 by Mrs. Betty Thompson of Toronto, Canada - author unknown where it was learned by James Lomath. He in turn taught it in southern California at the 1976 Camp Hess Kramer Institute.

RECORD: Thistle Record BSLP, 113S, Rob Gordons Calodonian Ball Vol. II, "Lord MacLay's Reel, Side 2, Band 1; Parlophone PMC 7060, Queens Bridge Reel, Side 2, Band 1; or
Any suitable phased reel of 4x40 bars

STEPS: Reel time (fast music), with skip-change-of-step used as the basic step, always beg R ft (1 basic step per 1 bar of music (meas)), step-up.

FORMATION: Four (4) cpls in a longways set.

METER: 2/4

PATTERN

Bars (Meas.)

INTRODUCTION: M bow, W curtsy

DANCE:

1-4 M 1, 2 & 3, turn R hands with W 2, 3, 4, returning to orig place. W 1 remains in place.

5-8 All 4 cpls turn ptr by L hand once around.

9-12 Cpls 1, 2, & 3, dance down the middle (R hands joined) with cpl 3 leading, followed by cpl 2, and cpl 1 in last place. On last bar dancers turn 1/2 CW as a cpl to end facing up the set.

13-16 All active dancers dance up the ctr, with cpl 1 in the lead, followed by cpl 2 and cpl 3 in last place. On last bar dancers turn 1/2 CW, separate and end in orig place.

17-24 All 4 cpls dance rights and lefts (2 bars per hand). Rights & lefts, grand chain, or 4 hands around for 2 cpls, are all the same thing. This cpl chain is done with cpl 1 & 2 working tog, and cpl 3 & 4 working tog. At the end, 1st M finishes facing out from orig place ready to cast off.

25-32 Cpl 1 (with R hands joined) dance around M2, into the middle (cpl 2 step up on bars 27-28), then dance a R hand wheel with cpl 3.

33-40 Cpl 1 (R hands joined) dance around W 3 (W 3 & 4, and M 3 & 4, step-up on bars 35-36 with nearer hands joined) and dance a R hand wheel with cpl 4.

Cpl 1 end at the bottom of the set, and the dance repeats with a new top couple.

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

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This dance has not been R & S'd

FIG. III: SET IN LINE, FWD & BACK

- 1-2 W 2, 1, and 3, join hands and dance 2 setting steps, R and L. M stand in place.
- 3-4 The 3 W dance fwd twd ptr. M 2, 1, and 3, join hands in a line and do 2 setting steps, R and L.
- 5-6 The 3 W dance bkwd to place as the 3 M dance fwd twd ptr.
- 7-8 Repeat meas 3-4, but circle 1/2 CCW to end on own side. (W twd ptr as M set on ct 3; circle 1/2 on ct 4)

Now cpl 2 are in 1st place to become the active dancers and dance twice through. As cpl 2 beg, during meas 1-2, of Fig. I, cpl 1 move-down (step-down) on the inside of the set to finish at the bottom as cpl 4 move up on the outside. Cpl 3 and 4 then become active in turn.

FIG. IV: CROSS OVER AND CIRCLE HALF

- 1-2 Cpls 2, 1 & 3, cross over to ptr place giving R hands in passing.
- 3-4 All 3 cpls join hands and circle 1/2 CW to end all on own side.
- 5-6 Cpls 2, 1, & 3 cross over to ptr place giving L hands in passing.
- 7-8 All 3 cpls join hands and circle 1/2 CCW to end on own side.
- Cpl 1, in 2nd place, repeat dance from beg with cpls 3 and 4.

Now cpl 2 in 1st place becomes active and dances twice through. As cpl 2 beg, during meas 1-2 of Fig. I, cpl 1 more down on the inside of the set to finish at the bottom as cpl 4 move on the outside. Cpls 3 and 4 then become active in turn.

Ending: Bow and curtsy.

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