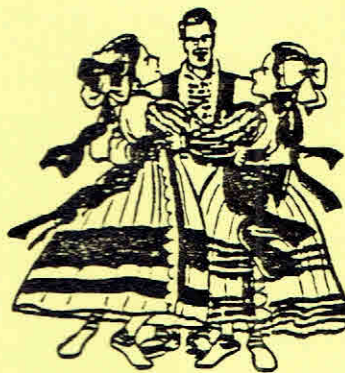
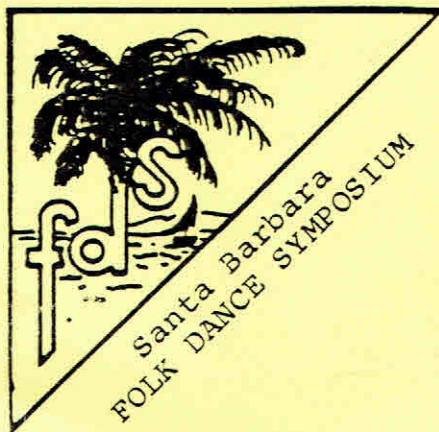


THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

# CAMP HESS KRAMER INSTITUTE WEEKEND

## "All Camps Review"



Stockton  
FOLK DANCE CAMP



Idyllwild Folk Dance  
Workshop

# October 12-13-14, 1990

TEACHERS:

**Shlomo Bachar**  
(Israeli)

**Beverly Barr**  
(International)

**Elinor Vandegri**  
(Scottish)

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October 12-14, 1990

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## ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bk	bk
bkwd or bwd	backward
CCW	counter-clockwise
cpl	couple
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand
ht	height
L	left (side or direction) ft, arm or hand
LOD	line of direction (CCW)
M	man, men, man's
meas	measure(s)
opp	opposite
pl	place
pos	position
ptr(s)	partner(s)
r	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
tog	together
tch	touch
twd	toward
W	women, woman, women's
wt	weight

BAULDY BAIN'S FIDDLE  
Scotland

This dance is dedicated to John Armstrong, from the Lothian Collection by John Bowie Dickson, published by the Montreal branch of the R.S.C.D.S.

This dance was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: "Ready ... And!", Bobby Brown, The Scottish Accent, Cape Breton Symphony + Guests, TAC 003. Song "Old Willie Hunter."

FORMATION: Longways set of 4 cpls. A 32 bar reel

METER: 2/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey

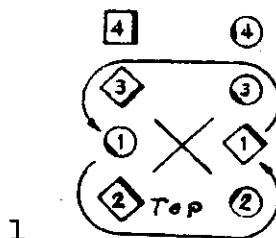
DANCE:

- 1-4 1st cpl, giving R hands, turn each other once around, cast off on own side to end in 2nd cpls place (2nd cpl set up on bars 3-4).
- 5-8 1st cpl, giving L hands, turn each other 1-1/2 times to finish on opp sides of set in 2nd place, facing out.
- 9-12 1st M cast L up the set, crosses over at the top and casts down into 2nd place on his own side while 1st W casts L down the set, crosses over below 3rd cpl and casts up into 2nd place on her own side,  
MEANWHILE, 2nd & 3rd cpls dance R hands across (wheel) once round, dancing out to corners on bar 12, facing CCW. Break wheel on bar 4.
- 13-16 1st cpl, giving L hands, turn 1-1/4 times to finish facing their 1st corner pos,  
MEANWHILE, 2nd and 3rd cpls continue to dance CW round the outside to finish in opp corner pos.
- 17-20 1st cpl dance 1/2 a reel of 4 with 1st corners, passing each other R shldr in the ctr for.....
- 21-24 1/2 a reel of 4 with 2nd corners, passing each other R shldr in the ctr again to finish in 2nd place on own side.
- 25-32 2nd, 1st & 3rd cpls dance (chasse) 6 hands round to the L and R.

Cpl 1 repeats dance from 2nd pos.

This dance has been R&S'd.

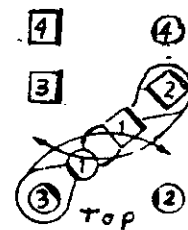
Presented by Elinor Vandegrift  
Camp Hess Kramer Institute  
October 12-14, 1990



Bars 9-12



Bars 13-16



Bars 21-24

THE BYRON STRATHSPEY  
Scotland

From the Deeside book of Scottish Country Dances, Part 2 by John Drewry. Dances in the book illustrate a journey down the river Dee from its source in the Cairngorms to its mouth into the North Sea in Aberdeen. "The poet, Lord Byron, attended Aberdeen grammar school, and is reputed to have ridden a horse bare-back across Balgownie Brig."

This dance was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: "The Bryon Strathspey" by Andrew Rankine & His Scottish Band, NRSCDS102 (cassette only)

FORMATION: A 32 bar strathspey, for 4 cpls in a longways set

STEPS: Allemand: All do a small step diag R fwd (bar 1). Turn L across top of set and turn down M side, by the end of bar 4 all should face down the set on M side (bars 2-4). Wheel (turn) to W side of set (bar 5). M turn W R under joined hands while moving twd ctr of set (bar 6). Each back up to own side of set (bars 7-8).

---

METER: 4/4

PATTERN

---

Bars

INTRODUCTION: Bow and curtsey

DANCE:

- 1-4 1st, 2nd & 3rd cpls turn petronella-wise (individually turn CW with 2 traveling steps) to form a straight line down the ctr of the set with W facing down and M facing up (2 bars), then set to ptr (2 bars).
- 5-8 1st, 2nd & 3rd cpls turn ptrs with both hands 1-1/4 times to return to orig places. (4 bars)
- 9-12 2nd W dances R hands across with 1st cpl, while 2nd M dances R hands across with 3rd cpl. (4 bars)
- 13-16 2nd M passing his ptr by the R, dances L hands across with 1st cpl, while 2nd W dances L hands across with 3rd cpl. At the end 2nd cpl dance in to join hands in promenade hold facing up, 1st cpl stay facing out, and 3rd cpl return to places. (4 bars)
- 17-24 2nd cpl, dancing tog, dance a reel of 3 across the dance with 2nd cpl, passing 1st W by the R to begin. At the end: 2nd cpl dance up the ctr of the set to top place, 1st cpl dance down to 2nd place, then in to meet behind 2nd cpl, and 3rd cpl on bar 24, dance in on the L to meet, covering with 1st cpl.

The Byron Strathspey, page 2

25-32 2nd, 1st & 3rd cpls dance a 3-cpl allemande to finish in the order of 3,1,2.

Repeat dance from new pos.

This dance has been R&S'd.

Presented by Elinor Vandegrift  
Camp Hess Kramer  
Oct 12-14, 1990

GOOD HEARTED GLASGOW  
Scotland

This dance was devised by Peter Knapman. This jig was the winning entry in a competition for a dance which would encourage people to find enjoyable ways of taking exercise!!!

It was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: Music by David Ross. Musicians: H.I.S.C.D. Bobby Frew, Bosky Brown, Hasdair Fraser, Dan Wood, Kathy Fraser, Fred Collins, BRG 017, Browning Productions

FORMATION: A 32 bar jig for 4 cpls in a longways set.

---

METER: 2/4

PATTERN

---

Bars

INTRODUCTION: Bow and curtsey

DANCE:

- 1-4 1st cpl turn each other with R hands and cast off one place on own sides to end in 2nd place. 2nd cpl move up on bars 3-4.
- 5-8 1st cpl turn each other with L hands 1-1/4 times ready for (1st cpl finish turn in middle of set to start wheel)
- 9-12 Form a R hand wheel, 1st M with 3rd cpl and 1st W with 2nd cpl. All finish on the side lines.
- 13-16 Form a L hand wheel, 1st M with 2nd cpl and 1st W with 3rd cpl.
- 17-24 1st cpl lead down the middle with R hands joined and up again to finish in 2nd place on own side of the dance.
- 25-32 All 3 cpls dance (chasse) 6 hands round L and R.
- Cpl 1 repeat dance from beg having passed a cpl and dance with cpl 3 and 4.

The dance is done a total of 8 times through.

This dance has been R&S'd

Presented by Elinor Vandegrift  
Camp Hess Kramer Institute  
Oct. 12-14, 1990

MARY STEWART'S STRATHSPEY  
Scotland

This dance was devised by C. Stewart Smith and Mary Brandon during the 10th Annual Scottish Country Dance Weekend in Vancouver, May 1969 at the traditional Sunday night Ceiledh.

This dance was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: Any 32 bar strathspey, at least 4 times through.

FORMATION: A 32 bar strathspey, progressive around the room, cpl 1 facing cpl 2, with W on their ptrs R side. 1's face CCW, 2's face CW.

---

METER: 4/4

PATTERN

---

Bars

INTRODUCTION: Bow and curtsey

DANCE:

- 1-2 W 1 and 2 make a Petronella turn (W individually turn R once) in the ctr and finish back to back facing their ptrs. (2 bars)
- 3-4 Cpls 1 and 2 then set once to ptr. (2 bars)
- 5-8 Cpls 1 and 2 turn each other once around with R hands to finish in orig places. (4 bars)
- 9-10 "Rights & Lefts" with 2 hands: 1st W and 2nd M change places using 2 hands to make 1/2 CW turn into each other's place. At the same time, 1st M and 2nd W do the same. (2 bars)
- 11-12 Facing ptrs, 1st and 2nd cpls turn 1/2 CW with 2 hands to change places. (2 bars)
- 13-14 1st W and 2nd M (also 1st M and 2nd W) turn 1/2 CW with 2 hands to change places. (2 bars)
- 15-16 1st cpl and 2nd cpl turn 1/2 CW with ptrs with 2 hand to change places (2 bars). All finish in orig pos.
- 17-18 1st M and 2nd W, dance in twds each other and take nearer hands to lead outwards away from the ctr. They are followed by their ptrs. (2 bars)
- 19-20 Cast away from each other (still followed by their orig ptrs) and finish in a line of 4, facing the ctr. (2 bars)



- 21-24 All join nearer hands, advance twd ctr of circle for 2 steps and bkwd for 2 steps. (4 bars)
- 25-28 Face ptrs in line (1st W and 2nd M will be back to back) ready for a half reel of four. Half reel of four, beg by giving R shldr to ptr. (4 bars)
- 28-32 Turn ptr by R hands to finish side beside with ptr, ready to dance with next cpl. (4 bars)

In bars 9-16 (the puddle as it is nicknamed), care should be taken to create a roundness within the square, so that each half turn becomes a half circle with an easy opening out away from each other to be ready for the next half turn.

This dance has been R&S'd

Presented by Elinor Vandegrift  
Camp Hess Kramer  
Oct. 12-14, 1990

MONTEREY MIXER  
Scotland

This dance was written as an expression of the camaraderie and socializing that occurs at Scottish Country Dance workshops around the globe. To meet and dance with new and old friends, to "mix at Monterey," was why we came to Asilomar. San Francisco Branch, R.S.C.D.S., Asilomar weekend, October 1986, Elinor M. Vandegrift, Seattle Branch.

RECORD: West's Hornpipe or any good hornpipe!

FORMATION: A 32 bar hornpipe. Round the room dance for a line of 3 facing a line of 3, as per "The Dashing White Sergeant," R.S.C.D.S., book 3. For purposes of description, it's assumed that each line is made up of 2 W with a M in the ctr pos of the line (W-M-W)

METER: 2/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey

DANCE:

1-4 M dance out to their R between the lines and cast round the W diag to their R. Diag. 1

5-8 Do 3 hands across with R hands. 1st W with 2nd M's R hand and W and his own L hand W. 2nd M with 1st M's R hand W and his own L hand W.

9-12 M with L hands joined, facing out to their own lines, set and turn 1/2. Diag. 2

13-16 M R hands across with opp ends of the lines. Diag. 3

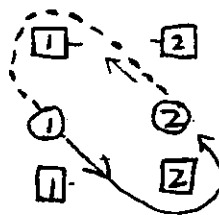
17-20 Join hands in lines of 3, advance with 2 skip-change-of-steps, and retire (move bkwd) with 1 step, clap. Diag. 4.

21-24 Pass opp person R shldr. Join hands with own line and set to on coming triplet.

25-32 Dance (chasse) 6 hands round to L and R.

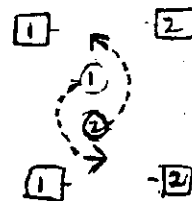
Repeat dance with new triplet.

Diag. 1



Bars 1-4

Diag. 2



Bars 9-12

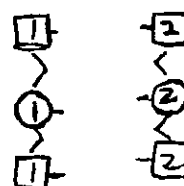
Has not been R&S'd.

Diag. 3



Bars 13-16

Diag. 4



Bar 17

Presented by Elinor Vandegrift  
Camp Hess Kramer Institute  
October 12-14, 1990

SALUTE TO SUMMER  
Scotland

This dance was devised by Marie Malcolm. This dance was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: "Ready ... And!", Bobby Brown, The Scottish Accent, Cape Breton Symphony + Guests, TAC 003, side A, band 5

FORMATION: A 32 bar reel for 4 cpls in a longways set.

STEPS: 1/2 figure of 8: 1st cpl crosses up to opp side (W in front of M), then casts round 2nd cpl on own side to end in 2nd place.

POSITION: Promenade hold: Ptrs side by side facing the same direction (W on M R side), with hands joined and crossed (M R arm over W L arm), i.e. front basket hold.

---

METER: 2/4

PATTERN

---

Bars

INTRODUCTION: Bow and curtsey

DANCE:

1-4 1st cpl cross over giving R hands and cast off (down) one place (2nd cpl move up on bars 3-4), while 4th cpl cross over giving R hand and cast up one place (3rd cpl move down on bars 3-4).

5-8 1st cpl dance 1/2 fig of 8 round the 3rd cpl (below them). See diag below.

9-16 1st cpl taking promenade hold, dance a reel of 3 across the dance with 2nd cpl, passing 2nd W by R shldr to beg. At the same time, 4th cpl taking promenade hold (4th W on ptrs L) and dance a reel of 3 across the set with 3rd cpl, passing 3rd M by R shldr to begin.

At the end of the reel, 1st cpl is between 2nd and 3rd M facing 4th cpl between 2nd and 3rd W.

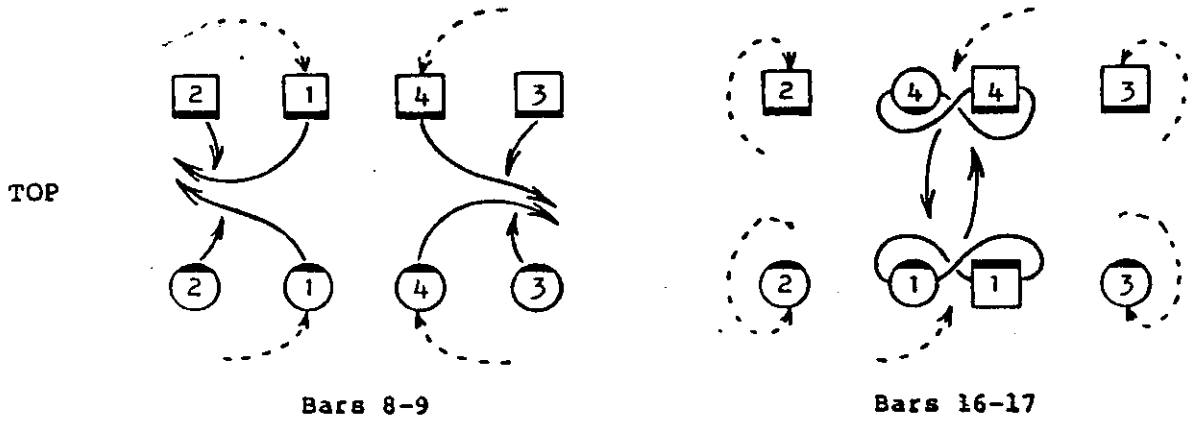
17-20 1st & 4th cpls, retaining promenade pos, dance CCW round each other (1st M and 4th W, L shldr to L shldr) 1-1/4 times to finish with 1st cpl facing down the set and 4th cpl facing up the set.

21-24 1st cpl lead down between 3rd cpl (in 4th place), cross over to own side and cast up one place, while 4th cpl lead up between 2nd cpl (in top place) cross over to own side and cast off (down) one place.

Salute to summer, page 2

25-32 All 4 cpls dance (chasse) 8 hands to L and R.

Repeat dance from the new pos.



This dance has been R&S'd

Presented by Elinor Vandegrift  
Camp Hess Kramer Institute  
October 12-14, 1990

AL KOL ELE  
Israel

This dance was choreographed by Shlomo Bachar approximately in 1984-5.

TRANSLATION: All about those people

PRONUNCIATION: ahl kohL eh-ley

RECORD: Shalom (LP) 85, side B, band 5

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

---

METER: 4/4

PATTERN

---

Meas.Cts

INTRODUCTION: 16 cts

PART I:

- 1 1-4 Moving sdwd L - beg a slightly modified 8 step grapevine: Step R across L; step L to L; step R behind L as L lifts slightly fwd; step L to L.
- 2 5-8 Repeat meas 1.
- 3 1-2 Step R across L; step L back in place.  
3-4 Moving twd R - release hands - step R-L turning once to R.
- 4 5-6 Rejoin hands - drop on R with knee bent as L touches sdwd, leg extended; hold.  
7-8 Release hands - turning once to L - step L to L (close R to L) pivoting once on L.
- 5 1-4 Facing and moving twd ctr - rejoin hands - step R fwd on full ft; step L beside R on ball of ft; repeat step-close.
- 6 5-6 Step R fwd; turning 1/4 R (L shldr twd ctr) - step L to L.  
7-8 Sway R-L.
- 7 1-2 Step R-L - turning 3/4 to R. End facing ctr.  
3-4 Step R bkwd; close L to R.
- 8 5-6 Step R across L; touch L sdwd, leg extended.  
7-8 Repeat cts with opp ftwk. (Lx, tch R sdwd)

PART II:

- 1 1-2 Sway R-L.  
3-4 Turning 1/2 to R - step R-L. End facing out of circle.

- 2-3 5-6 Moving in LOD - step R behind L; step L to L.  
7 Step R across L. (3 step grapevine)  
3-4 8-14 Repeat cts 1-7 with opp ftwk, in same direction. End  
facing ctr. (sway LR, turn 1/2 L step LR, L behind, R  
sdwd, L across)  
15-16 Sway R-L.
- 5 1-3 Moving twd ctr - step R-L-R.  
4 Lift L fwd.
- 6 5-8 Repeat meas 5 with opp ftwk moving bkwd away from ctr.  
(LRL, lift R)
- 7-8 1-3 Yemenite R: Facing diag R - step R to R; close L to R -  
face ctr; step R across L - face diag L.  
4-6 Yemenite L as above.  
7-8 Step R to R; close L to R, drag toe on floor.

PART III:

- 1 1-4 Moving sdwd to L - step R across L; step L to L; repeat  
R across, L to L.
- 2 5-6 Step R across L; step L back in place.  
7-8 Lift R fwd; step R to R.
- 3-4 1-8 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 1-6 Yemenite R-L as described above.  
7-8 With sharp movement turn L 1/4 (R shldr twd ctr) - touch  
R toe sdwd twd ctr; hold.
- 7 1-2 Moving sdwd twd ctr - step on ball of R ft sdwd R; close  
L to R with bent knee.  
3-4 Repeat cts 1-2.
- 8 5-6 Step R across L; step L bkwd - turning to face ctr.  
7-8 Step R bkwd with bent knee; close L to R or slightly L.

Dance is done a total of 3 times + ending.

ENDING:

Repeat Fig II. Music slows on last meas. End last ct  
with bent knees, slowly closing L to R by dragging toe on  
floor, then hold and slowly straighten knees to end of  
music.

Dance notes by dd, 9-90

Preseneded by Shlomo Bachar  
Camp Hess Kramer Institute  
October 12-14, 1990

CHURSHAT HA'EKALIPTUS  
Israel

A couple dance choreographed by Shlomo Bachar to music by Neomi Shemer.

This dance was presented by Shlomo at the 1990 Folk Dance Camp, Stockton.

PRONUNCIATION: khor-SHAHT hah-eh-kah-KEEP-toos

TRANSLATION: Eucalyptus grove

RECORD: Special cassette by Shlomo Bachar

FORMATION: Cpls in a circle. M on inside with back twd ctr, W facing M.

Ftwk described for M, W use opp ftwk

---

METER: 3/4

PATTERN

---

Meas

INTRODUCTION: 8 meas, beg with vocal

PART I:

ML and WR hands are joined, hands held at approx waist ht and somewhat sdwd.

1-2 Yemenite L-R.

3 Yemenite L bkwd.

4 W: Stepping L,R,L - turn CCW (L) once in place under joined hands.

M: Step R,L,R in place - help W turn and end in waltz pos.

5-8 Moving in LOD - beg L, do 4 waltz steps (2 turns) - end with M back to ctr.

9-16 Repeat meas 9-16.

PART II:

Cpls pos same as in Part I.

1 Step L to L (ct 1); step R behind L - turn and face RLOD - joined hands (ML, WR) move somewhat in RLOD (ct 2); step L fwd in place - turn and face ptr (ct 3).

2 Repeat meas 1 with opp ftwk and direction - retain joined ML and WR hands while palms of free hands touch, all hands are at approx shldr ht.

- 3 Stepping L,R,L - turn bkwd individually (M to own R, WL) in LOD. Release hands during turn and end facing LOD.
- 4 Rejoining inside hands in "V" pos - stepp R,L,R (large steps) in LOD. End face-to-face and change joined hands.
- 5-7 Repeat meas 1-3.
- 8 Repeat meas 4 without rejoining hands.

PART III:

- Face-to-face, M back to ctr, join R hands in "V" pos, R shldr adjacent
- 1-2 Turn once CW (both move fwd) as a cpl with 2 waltz steps, M beg R, WL.
  - 3 Face ptr - sway to L (bend and straighten knees), R leg extended to R with toe touching floor - R hands still joined.
  - 4 Sway R as in meas 3.
  - 5-6 Circle away from ptr (ML, WR) - with 2 waltz steps (M beg L, WR).
  - 7 Face-to-face with M back to ctr, join both hands - beg L do one waltz steps fwd (W bkwd).
  - 8 M waltz bkwd, W fwd.
  - 9-16 Repeat meas 1-8.

ENDING:

Dance repeats 3 times. After 3rd time join in social dance pos and do 1 waltz and 5-6 pivots or 2 slow pivots. M turns W under his L hand and end with a bow and curtsey twd ptr.

Original notes by David Edery

This dance was corrected from Stockton errata and Federation video.

Presented by Shlomo Bachar  
Camp Hess Kramer Insititute  
October 12-14, 1990



HA'YAFAH BA'NASHIM  
Israel

A non-partner dance choreographed by Shlomo Bachar.

This dance was presented by Shlomo at the 1990 Folk Dance Camp, Stockton.

PRONUNCIATION: hah-yah-FAH bah-nah-SHEEM

TRANSLATION: The most beautiful woman of them all

RECORD: Special cassette by Shlomo Bachar

FORMATION: A closed circle with hands joined in "V" pos. Face LOD

---

METER: 4/4

PATTERN

---

Meas.Cts

INTRODUCTION: 8 meas, begin with vocal

PART I:

- 1 Step R, hold, L, hold in LOD.
- 2 Step-tog-step with R in LOD.
- 3 1-2 Step L fwd; pivot 1/2 on L to face RLOD.  
3-4 Step R bkwd; hold.
- 4 1-2 Step L bkwd; step R bkwd - turning 1/2 R to face LOD.  
3-4 Step L across R; hold.
- 5 1-2 Step R-L in LOD. End facing ctr.
- 6-7 Yemenite R-L. End facing LOD.
- 8 1-2 Tap R heel fwd; step R fwd.  
3-4 Step L fwd in LOD; hold.
- 9-16 Repeat meas 1-32.

PART II:

- 1 1-2 Facing and moving in LOD - run R-L.  
3-4 Leap onto R as ball of L ft touches next to R; hold.
- 2 Yemenite L bkwd.
- 3 1-3 Yemenite R.  
4 Lift L leg sdwd L.
- 4 1-2 Moving to sdwd R - step L across R; step R to R.  
3-4 step L across R; hold.

- 5-6 Yemenite R-L.  
7 1-2 Balance R-L.  
3-4 Step R across L; pivot CCW (L) on both ft. End facing ctr.  
8 Yemenite L.  
9-16 Repeat meas 1-8.

PART III:

- Face ctr and move vigorously fwd  
1 1-2 Run R-L twd ctr.  
3-4 Step-hop R fwd as L swings sdwd L.  
2 1-2 Moving sdwd twd R - step L across R; step R to R.  
3-4 Step-hop on L across R.  
3 1-2 Run R-L bkwd.  
3-4 Step-hop on R bkwd.  
Note: Meas 1-3 movements are 3/4's of a square (box). During meas 1 you move twd ctr, on meas 2 you move sdwd to R, on meas 3 you move bkwd.  
4 1-2 Complete box moving sdwd to L - step L to L; close R to L.  
3-4 Step-hop on L to L.  
5 1-2 Moving sdwd R - step R to R; close L to R.  
3-4 Step-hop on R to R.  
6 Repeat meas 5 to L with opp ftwk (L-close-L-hop)  
7-8 Yemenite with hop R and L (hop is on ct 4 of each Yemenite step).  
9-16 Repeat meas 1-8.

ENDING:

- 1 1-2 Moving twd ctr - walk R-L fwd.  
3&4 Walk R,L,R fwd.  
5 Touch L toe fwd.

Original dance notes by David Edery

Corrected from Stockton errata and Federation video

Presented by Shlomo Bachar  
Camp Hess Kramer Institute  
October 12-14, 1990

LACH HASHIR  
Israel

A non-partner dance choreographed by Shlomo Bachar to music by Bora's Sharabi.

This dance was presented by Shlomo at the 1990 Folk Dance Camp, Stockton.

PRONUNCIATION: LAKH hah-SHEER

TRANSLATION: To you I sing

RECORD: Special cassette by Shlomo Bachar

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

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METER: 4/4

PATTERN

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Meas.Cts.

INTRODUCTION: 4 drum beats + 17 meas, beg with vocal

- PART I: (Face ctr)
- 1    1-2    Step R to R; hold.  
     3-4    Touch R across L; hold.
- 2    1-2    Step R to R; hold.  
     3-4    Touch R across L with wt - face RLOD; step L fwd.
- 3    1-4    Moving to L - beg R across L do a step-tog-step, hold.
- 4    1-4    Yemenite L.
- 5-8        Repeat meas 1-4 again (2 in all).

- PART II:
- 1    1-4    Turn once to R, step R-L.
- 2    1-4    Yemenite R.
- 3    1-4    Yemenite L, except on ct 2 pivot on R 1/2 CW (R). End facing out.
- 4    1-2    Step R to R with plie (leg arcs up before stepping) - hands move fwd with bent elbows, palms up; hold.  
     3-4    Repeat to L only move slightly fwd with L.
- 5    1        Still facing out - step R bkwd.  
     2        Step L bkwd and pivot 1/2 CCW (L) to face ctr.  
     3-4    Step R to R; hold.
- 6-7        Yemenite R-L.
- 8    1-4    Beg L, do step-tog-step sdwd in LOD (R).

- PART III: (Hands free, face RLOD, R shldr twd ctr)
- 1 1-2 Step R to R; hold. With L hand on hip with thumb fwd, R hand reaches out.  
3-4 Step L across R; hold. R hands pulls twd chest and fingers snap.
- 2 Repeat meas 1 (side-across)
- 3 1-4 Facing somewhat RLOD - Yemenite R.
- 4 1-4 Beg L do step-tog-step sdwd tp RLOD (L).
- 5-8 Repeat meas 1-16, except on last 2 cts turn CCW (L) to end facing ctr (ct 3); small hop on L completing turn (ct 4).

- PART IV: (Face ctr and rejoin hands)
- 1 1-3 Step-tog-step sdwd in LOD (R).  
4 Small hop on R turning 1/2 CW (R) to face out.
- 2 Repeat step-tog-step moving sdwd with L in LOD - hands joined on cts 1-3. End facing ctr.
- 3-4 Yemenite R-L.
- 5-8 Repeat meas 1-6 again. (2 in all)
- 9-12 Repeat Part II, meas 1 (turn R once stepping R-L)
- 13 1-2 Moving in LOD - hop on L as R heel staps fwd; step R fwd.  
3-4 Step L across R; hold.
- 14 1-2 Facing ctr - fall fwd on R across L with plie while L moves behind R calf; hold.  
3-4 Hop 2 times on R moving bkwd.
- 15 Yemenite L bkwd.
- 16-32 Repeat meas 9-15.
- Repeat the dance 4 times. The 5th time, repeat Part IV twice.

- Ending:
- 14 1-2 Fall fwd on R; hold.  
3-4 Fall fwd on L; hold.
- 15 Repeat meas 14.
- 16-18 Repeat Part I, meas 1-3
- 19 1-2 Extend R to R; hold.

Original notes by David Edery

This dance was corrected from Stockton errata and Federation video

Presented by Shlomo Bachar  
Camp Hess Kramer  
October 12-14, 1990

TFILAH  
Israel

A non-partner dance choreographed by Shlomo Bachar to music by H. Berter.

This dance was presented by Shlomo at the 1990 Folk Dance Camp, Stockton.

PRONUNCIATION: TFEE-lah

TRANSLATION: Prayer

RECORD: Special cassette by Shlomo Bachar

FORMATION: A closed circle with hands joined in "V" pos. Face ctr.

---

METER: 4/4

PATTERN

---

Meas.Cts

INTRODUCTION: 3 notes + 9 meas, begin with vocal

- | <u>PART</u> | <u>I:</u> |  |
|-------------|-----------|--|
| 1           | 1-3       | Yemenite R.  |
|             | 4         | Step L to L.   |
| 2           | 1         | Step R across L.   |
|             | 2-4       | Yemenite L.  |
| 3           | 1-2       | Small leap R on R; step L across R.  |
|             | 3-4       | Repeat leap R, L across  |
|             |           | Note: Hands swing fwd slightly on leap and down on cross-over step.                          |
| 4           | 1-2       | Step R fwd with plie - hands swing fwd to shldr ht; step L bkwd - hands lower.               |
|             | 3-4       | Step R bkwd; step L fwd twd ctr.   |
| 5           | 1-2       | Release hands - turn R in LOD stepping R-L.  |
|             | 3-4       | Rejoin hands - step (sway) R to R; step L to L.  |
| 6           | 1-2       | Step R across L - body bends slightly fwd and twd L; step L bkwd to place - straighten body. |
|             | 3-4       | Step (sway) R to R; step L to L.   |
| 7           | 1-2       | Step R across L; step L to L.  |
|             | 3-4       | Step R across L; step L bkwd to place.   |
| 8           | 1-2       | Close R to L with wt; step L fwd with plie.  |
|             | 3-4       | Step R bkwd; close L to R with wt.   |
| 9-16        |           | Repeat meas 1-8.   |

PART II:

- 1     1&2     Step R,L,R in place.  
      3&4     Step L,R,L in place.  
          Note: Shldrs may shake during meas.
- 2     1-2     Turning face L (RLOD) and moving sdwd twd ctr - step R  
          to R on ball of ft; close L to R.  
      3-4     Repeat R sdwd, close L.
- 3     1-2     Turning to face ctr - step R,L,R.  
      3-4     Turning face R (LOD) - step R-L in place.
- 4     1-4     Repeat meas 2 (side-close-side-close) with opp ftwk,  
          moving away from ctr. Turn head to face out.
- 5     1-2     Turning to face ctr - step R across L; step L back in  
          place.  
      3-4     Hop on L while lifting R leg with a large circular  
          movement to R; step R to R.
- 6             Repeat meas 5 with opp ftwk (lift L leg, step L).
- 7     1-2     Step R to R; close L to R.  
      3-4     Step R to R; stamp L beside R.
- 8             Repeat meas 7 to L with opp ftwk.  
          (side-close-side-stamp)
- 9-16         Repeat meas 1-8.

INTERLUDE:

- 1     1-2     Step R to R; stamp L beside R - bend body slightly fwd  
          and twd R.  
      3-4     Step L to L - straighten body; stamp R beside L.

The dance repeats from beg 2 more times. The last time Part II is done 4 times.

ENDING:

Step R to R (ct 1); stamp L across R (ct 2); step L to L (ct 3); stamp R 3 times progressively moving ft twd ctr, take wt on 3rd stamp.

Original notes by David Edery

Corrected from Stockton errata and Federation video.

Presented by Shlomo Bachar  
Camp Hess Kramer Institute.  
October 12-14, 1990

## Dances of the Ragtime Era

During the 19th century, most of America's dances were imported from Europe, as dance masters emulated the latest fashions of London and Paris. At the same time, the slaves from Africa were combining their native music and dance with European and Caribbean forms, resulting in the spirituals and "Ethiopian Melodies" that were popularized by minstrel shows and American composers like Foster, Christy and Gottschalk. This new uniquely American music developed into Ragtime, with its characteristic syncopation.

At the end of the century, many Americans were becoming bored with the old music and dances, which were essentially those of their grandparents. The Twentieth Century was seen as a time to make great changes, so most people were ready for innovations, probably with the expectation that the changes would come from society's cultural leaders. But instead, many Americans began to find it "modern" to dance to the new Ragtime music from the rural South. Even a few high society ballrooms accepted the blacks' Cake Walk as "the popular fad of popular society." In the early 1900s, Ragtime music began to gain a wider acceptance, especially among the lower classes, who matched the exuberance and unpretentiousness of the new music with a spontaneous menagerie of "animal dances" such as the Grizzly Bear, Turkey Trot, Bunny Hug and Camel Walk. By 1910, a popular phrase was, "Everybody's Doin' It," but in fact most of proper society could not yet accept the new music and dance because of its low-class association with blacks, bars and brothels.

At this time, the newlyweds Irene and Vernon Castle found themselves in the right place at the right time, exhibiting their versions of the new American dances in a Parisian dinner club. They became immensely popular in Paris, and their fame spread through Europe. When the Castles returned to Irene's New York home in 1912, their dancing set a new prototype for Americans to follow. The Castles were a young, elegant, attractive, wholesome, married couple who had become the rage of Parisian high society. In a word, they had class. If they could dance the new ragtime dances, then all of proper society could join the growing dance craze. The Castles were joined by other exemplars, such as Maurice Mouvet and Joan Sawyer, becoming catalysts in the ragtime dance mania of 1912 to 1915...the largest dance craze the world had ever seen. After two centuries of Americans dancing in the European manner, Europe was now importing the latest American dances and music.

During the ragtime dance craze, the ballrooms were dominated by a single dance, the One-Step, where a couple merely walked one step to each beat of the music. Its immense popularity was due primarily to its simplicity. But those who were especially fond of the new dancing had a wide variety of more complex steps and styles to choose from. The Argentine Tango, which had been greatly modified in Paris, was renowned for its flirtations with sensuality, previously forbidden in public dancing. In contrast, the Hesitation Waltz was characterized by an elegant, almost balletic grace. The Maxixe was a swaying Brazilian polka that was adopted as a Tango. Vernon and Irene danced the One-Step in a unique style that became known as the Castle Walk. The Half-and-Half was an unusual hesitation waltz in 5/4 time, accompanied by the even more obscure experiments in 7/4 time. Finally, the Fox-Trot became the latest fad in the last months before the Great War.

World War I brought an end to the ragtime era dance craze. The twenties saw a revival of social dancing with Classic Jazz music, the Charleston, Collegiate and Black Bottom. The tango adopted a more "gaucho" style under the influence of Rudolph Valentino, and the kicking Fox-Trot started to become a smoother walking. Although the twenties saw a return to tremendous enthusiasm for dancing, it never quite reached the heights of originality, diversity and mass popularity seen in the ragtime era.

Notes by Richard Powers 1987

BEALE STREET BLUES  
U.S.A.

This sequence is a combination of two short dances done in skater's position. The music is an unusual composition by W.C. Handy that combines a bluesy fox-trot with a 12-bar tango. The original recording, performed on clarinet by Boyd Senter and backed up by guitar and piano, was discovered in the Stockton archives by Bev Wilder.

This dance was presented by Richard Powers at the 1990 Folk Dance Camp, Stockton.

CASSETTE: Special Richard Powers tape - Stockton 1990

FORMATION: Cpls face LOD (CCW), W to R of M with M R arm around W waist. Joined L hands extended diag fwd L, joined R hands held at WR waist.

Both use same ftwk.

---

METER: 4/4

PATTERN

---

INTRODUCTION: 2 meas.

PART I: CASTLE SCOTTISCHE

Do the Castle Scottische, description following, with these exceptions:

At the very end of the sequence, walk around your ptr (taking L hands) with 4 steps instead of 3 steps. This will allow the L ft to be free for the following Tango.

PART II: SKATER'S TANGO (1914)

After doing 1 Castle Scottische sequence, do 1 Tango sequence, in skaters pos (see diagram).

- 1-2 Move fwd in LOD - step L,R,L,R (slow - 1 step per 2 cts)
- 3 Step L fwd with bent knee (corte) (ct 1-2 S); step R bkwd (recover) (ct 3 Q); close L to R (ct 4 Q).
- 4 Step R fwd pivoting 1/2 to R (W now on MR side) - change to opp hand pos, end facing RLOD (ct 1-2 S); step L bkwd (cts 3-4 S)
- 5-8 Repeat meas 1-4 with opp ftwk in RLOD, except hold with wt on R ft on cts 3-4 of meas 4.





- 9 Facing LOD - step L diag R fwd (cts 1-2 S); step R across L (ct 3 Q); step L to L bkwd (ct 4 Q).
- 10 Step R bkwd (cts 1-2 S); step L diag R fwd (ct 3 Q); close R to L (ct 4 Q).
- 11 Step L diag R fwd (cts 1-2 S); step R across L (ct 3 Q); step L diag L bkwd (ct 4 Q).
- 12 Step R bkwd (cts 1-2 S); close L to R (cts 3-4 S).

Continue to alternate the Castle Schottische with the Skater's Tango.

Not all Ragtime era dances were done with wild abandon. For contrast from trots and two-steps, this can be done with a melancholy sweetness, especially during the tango.

Dance notes corrected from Stockton errata and Federation video

Presented by Beverly Barr  
Camp Hess Kramer Insitiute  
Octobee 12-14, 1990

CAPKAN DIMČO  
Macedonia.

This dance is done on special occasions -- weddings, festivals, picnics, etc. Originally it was done to singing accompaniment, but more recently, it has been done with only an orchestra. The song is about a young girl complaining about a lost love.

This dance was presented by Atanas Kolarovski at the 1990 Folk Dance Camp, Stockton.

TRANSLATION: Crazy Dimco

PRONUNCIATION: CHAHP-kahn DEEM-choh

CASSETTE: Macedonian Folk Song and Dances, AK-016, side B/1

FORMATION: Mixed lines in "W" pos.

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METER: 4/4

PATTERN

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Meas.

INTRODUCTION: 16 meas, beg with vocal

PART I:

- 1 Facing and moving in LOD - step R-L fwd (cts 1-2, 3-4).
- 2 Step R fwd (cta 1-2); leap L fwd (ct 3); step R fwd (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Step R fwd (cts 1-2); čukče on R (ct 3); step L fwd (ct 4).
- 6 Step R fwd - face ctr (ct 1-2); čukče on R as L lifts in front of R (ct 3-4).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

PART II:

- 1 Facing ctr - step R-L-R in place (cts 1-2,3,4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Turning to face diag R - step R fwd (ct 1-2), small čukče on R (ct 3); step L fwd (ct 4).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Repeat dance from beg, 4 more times (5 in all). End with Part I, 1 time through, followed by Part I, meas 1-4.

Original notes by Fusae Senzaki  
Corrected from Stockton errata

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990

THE CASTLE SCHOTTISCHE  
U.S.A.

Unlike most ragtime-era dances, which were usually improvised combinations of characteristic steps, this dance was taught as a specific sequence. It appeared simply as the "SCOTTISCHE - as taught at the Castle School of Dancing," in the 1915 booklet "Victor Records for Dancing." Later that year it was described as THE CASTLE SCHOTTISCHE in the Philadelphia dance manual "Dancing Without a Master."

This dance was presented by Richard Powers at the 1990 Folk Dance Camp, Stockton.

CASSETTE: Special Richard Powers tape - Stockton 1990. Side A/4

FORMATION: Both dancers face LOD and take Skater's Position with the W on the M R.

Both beg R ft.

---

METER: 4/4

PATTERN

---

INTRODUCTION: 16 meas

- A1 Do a two-step fwd to the R: Glide R fwd diag R (ct 1); close L to R (ct 2); glide R fwd diag again (ct 3); swing L across R (ct 4).
- A2 The same two-step done fwd diag L, beg L.
- B Walk fwd R, swing L fwd (low swing); walk L fwd, swing R fwd; repeat both for a total of 4 steps-swings. As you take the fourth step, keep L hands only and turn 1/4 twd ptr.
- C1 Ptrs facing with M back to ctr, do a two-step (R, close L, R) directly sdwd your R (not fwd) retraining prs L hand.
- C2 Two-step to L sdwd, beg L, dropping L hands and catching ptr's R hand with your own as you pass in front of each other.
- D Keeping R hands, both walk 3 steps fwd (R,L,R) to exchange places with each other. On the 4th ct, touch the L toe lightly to the floor without wt, to help prevent the tendency to take 4 steps here. On this last ct, the W remains facing LOD as the M swivels a half-turn to his R, to fall in behind his ptr in reverse Skater's Pos (he is at her R, with his L arm behind her back).
- A-B Repeat the first 2 sequences, beg with the L, All ftwk will be opp from above.

- C Repeat the side two-step beg to L side with the L, then to the R and ending by catching L hands.
- D Keeping L hands both walk 3 steps fwd (L,R,L) to return to orig pos. The M pivots to his L on the last ct to regain Skater's Position.

Repeat the sequence. The style of dancing should be relaxed, with just a touch of elegance.

NOTE: This dance most likely evolved into the "Salty Dog Rag" that is done by folk dancers today.

These notes were corrected by Stockton errata and Federation video

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990

THE CASTLE WALK  
U.S.A.

This dance is an advanced version, and was presented by Richard Powers at the 1990 Santa Barbara Folk Dance Symposium.

CASSETTE: Special Richard Powers tape, Stockton 1990, song "To much mustard".

FORMATION: Cpls in social dance pos with M facing LOD.

---

METER: 2/4

PATTERN

---

INTRODUCTION: 4 meas. Standing in place with wt on MR, WL, touch-kick on last 2 cts of intro: Touch ML, WR, to floor without wt (ft tog), then kick it back as illustrated.

CASTLE WALK:

Move in LOD (M fwd, W bkwd) with 14 One-step's (1 step per ct, a full phrase of 8 + 6 more), beg ML, WR. On the last 2 cts touch-kick.

Repeat 14 steps + touch-kick.

The style is smooth walking with long steps, without pumping arms violently.

8 STEPS & CHASSE

In closed promenade pos, both walk 3 steps fwd in LOD, pivot 1/2 CW on 3rd step.

In counter-promenade pos, walk 3 steps in LOD, pivoting 1/2 on 3rd step.

On cts 7-8, continue to pivot a full turn in 2 steps.

Chasse (galop) 3 slides in LOD.

On ct 4, turn 1/2 CW with a step-hop.

Repeat with opp ftwk in LOD in counter-promenade pos.

Repeat.

POMANDER TURN:

Shift to Yale pos (R hip to R hip) and walk fwd around each other 8 steps, dipping on the 8th to stop.



Then both walk bkwd (CCW) for 6 steps and M turns W under: M stops and turns W under his raised L arm as W spins to the R one full turn in 2 steps, R,L.

GRAPEVINE & PROMENADE TURNOUT:

With M back to ctr and moving sdwd in LOD - both step sdwd (ML, WR), then step across with other ft, then step sdwd, then step behind.

Repeat this 4-step phrase twice more (12 step grapevine).

Both walk 2 steps in LOD (beg ML, WR).

Pivot once with 2 steps (M steps around W with his L as W steps fwd R between M ft, then she steps around M).

Exit from the pivot by swinging to L-shldr Yale.

ZIG-ZAG:

In Yale pos, M walk 3 steps fwd diag R. On ct 4 M touches R toe to R side (on floor), and twists to R-shldr Yale pos.

He then walks 3 steps fwd diag L (R-L-R) and points his L toe to L side, twisting into L-shldr Yale.

Repeat Zig and Zag

Meanwhile the W walks bkwd with opp ftwk, always crossing behind.

SERPENTINE:

M back-up for 8 steps as W move fwd: Each step swivels and crosses in front or behind (i.e. the W crosses R over L then cross L over R, and so on). After the 8 steps, the M move in LOD as W move bkwd, both doing a Serpentine step.

WIND-UP:

Each back away from each other with 2 steps, still hold hands (ML and WR) as arms extend to their fullest.

M turn in place to own L with 4 steps (1/2 turn) as W walks 4 steps fwd to her L, circling CW around the M while WR hands wraps around M neck. This brings them face-to-face and they slip into waltz pos to commence Traveling Turns.

TRAVELING TURNS:

On cts 7 and 8 of previous meas, the dancers commence a long sequence of traveling pivots. These are the same as the concluding pivots of the Promenade Turnout above, but continue with a full turn (360 degrees) with each 2 steps. These pivots may meander around on one spot, but ideally, they travel in a straight line,

progressing in LOD. To accomplish this, each must help the other get around. Take small L steps around your ptr (R ft steps fwd between ptrs legs), not large steps to the side. The L ft may kick to the rear when free.

After the wind-up phrase, continue with 8 steps of Traveling Turns, then continue with 6 more pivots and touch-kick during the introductory music.

CASTLE WALK

Repeat the opening sequence and its repeat.

This dance has not been R&S'd

Presented by Beverly Bar  
Camp Hess Kramer Institute  
October 12-14, 1990

FRESNO  
Assyria

Tom Bozigian learned this variation of the "Sheikhani" during the 1970's at summer Armenian picnics in Fresno, California (where Tom grew up), which is home to one of the largest populations of Armenians, and next door to Turlock where a large community of Assyrians live. Assyrians are from an ancient Semitic group of people who share a common religion and history with the Armenians. Sheikhani is a Pan-Assyrian dance.

This dance was presented by Tom Bozigian at the 1990 Santa Barbara Folk Dance Symposium.

CASSETTE: Bozigian Symposium Cassette 1990

FORMATION: Mixed lines with little fingers joined and own L hand resting on own lower back. Leader is on R and dancers face LOD.

---

METER: 2/4

PATTERN

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Meas.

INTRODUCTION: Beg with singing

DANCE:

- 1-2 Moving in LOD - do 2 two-steps, beg R (cts 1-8-2, 1-8-2).
- 3 Stamp R beside L with wt (ct 1); pivot on R, 1/4 L to face ctr as L touches beside R - hands raise to shldr ht (ct 2).
- 4 Moving twd ctr - do 1 two-step, beg L.
- 5 Stamp R beside L twice, no wt.
- 6 Moving bkwd - run R,L,R.
- 7 Touch L beside R (ct 1); hop on R in place as L knee raises fwd (ct 2).
- 8 Turning 1/4 R to face LOD - step L to L with plie as arms lower to orig pos (ct 1); bounce twice on L in place (ct 2).

This dance was corrected from Federation video

Presented by Beverly Bar  
Camp Hess Kramer Institute  
October 12-14, 1990



KASAPSKO HORO  
Bulgaria

Kasapsko which is from northwest Bulgaria, is particularly popular in the areas of the towns of Pleven, Lom, Vidin and Kula. Other names used for the same dance are: Kasapskata, Lomka po Lomka and Petornata.

This dance was learned by Jaap Leegwater from Stefan Vaglarov in Sofia, Bulgaria.

This dance was presented by Jaap Leegwater at the 1990 Santa Barbara Folk Dance Symposium.

TRANSLATION: Butcher's line-dance

CASSETTE: Bulgarian Folk Dances, JL-1990.01, side B, #16

FORMATION: Line joined in front basket pos (L over R).

The dance is done in as a mixed line-dance by both M and W. In some north Bulgarian villages, however, the traditional formation has been preserved, i.e. women in the middle of the line flanked by the M at either end.

STYLE: Severnjaski or Vlaski:  
- light and bouncy in the slower Part 1  
- energetic and jumpy with good knee liftings in the faster Parts 2 & 3

METER: 2/4

PATTERN

Meas.Cts

INTRODUCTION: 8 meas

PART 1: BRAVO (Slow)

1	1	Facing R of ctr and moving in LOD - step R heel fwd.
	&	Dip on R.
	2	Step L heel fwd.
	&	Dip on L.
2		Repeat meas 1.
3	1	Turning to face ctr - step R to R.
	2	Bounce on R as L swings behind.
4	1	Step L fwd twd ctr.
	2	Bounce on L as R lift fwd.
5	1	Moving bkwd - step L back.
	2	Bounce on R as L knee lifts fwd.
6	1	Step L to L.
	2	Step R behind L, bend both knees.
7		Repeat meas 6 (L to L, R behind)
8	1	Step L in place.
	2	Stamp R beside L, no wt.

Do Part 1 a total of 6 itmes

PART 2: BARZO (Fast)

- 1 1 Facing R of ctr and moving in LOD - hop on L fwd,  
followed immediately by a  
step R fwd.  
2 Hop on R fwd, followed immediately by a  
step L fwd.  
2 Repeat meas 2.  
3 & Turning to face ctr - hop on L fwd.  
1-2 Step-hop R sdwd R.  
4 1-2 Step-hop L fwd twd ctr.  
5 1-2 Step-hop R bkwd.  
6 & Small lift or hop on R.  
1 Step L t L.  
& Leap R beside L.  
2 Step L to L.  
& Leap R beside L.  
Note: This meas steps are slides or galops  
7 Repeat meas 6 (slides).  
8 1 Step L beside R.  
2 Stamp R beside L, no wt.

Do Part 2 a total of 6 times.

PART 3: (Dance in place)

- 1 1 Drop on R as L leg arcs fwd close to floor from sdwd L  
to fwd.  
2 Step L across R.  
& Step R back in place.  
2 1 Step L beside R.  
& Step R across L.  
2 Step L back in place.  
3-6 Repeat meas 1-2, 2 more times (3 in all).  
7 1 Leap on R in place.  
& Stamp L beside R, no wt.  
2 Leap on L in place.  
& Stamp R beside L, no wt.  
8 1 Leap on R in place.  
& Stamp L beside R, no wt.  
2 Fall on L as R lifts beside L calf.  
Do Part 3 a total of 3 times.

Dance description by Jaap Leegwater

Corrected from Federation video

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990

KUMANOVSKA IGRA  
Macedonian

The city of Kumanovo is 35 km NE of Skopje. although this area is quite near Skopje, there is a great difference in style of dancing, caused by the influence of neighboring cultures. This dance is done on many occasions such as wedding, saint's days, etc.

This dance was presented by Atanas Kolarovski at the 1990 Folk Dance Camp, Stockton.

TRANSLATION: Kumanovo is the name of a town

PRONUNCIATION: koo-MAH-nohv-skah EE-grah

CASSETTE: AK-016

FORMATION: Mixed lines, with hands joined in "V" pos. Hands are in "W" for Part 3 and 4.

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METER: 2/4

PATTERN

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Meas.

INTRODUCTION: None, or let Part 1 go by the 1st time through and beg dance with Part 2.

PART 1:

- 1 Facing and moving in LOD - hop on L (ct 1); step R-L fwd (ct &,2).
- 2-3 Repeat meas 2 more times (3 in all).
- 4 Step R on R - beg to turn L (ct 1); step L fwd - face L (ct &); step R in place (ct 2).
- 5 Moving in LOD and bending slightly fwd - hop on R (ct 1); step L-R fwd (cts &,2).
- 6-7 Repeat meas 5, 2 more times (3 in all).
- 8 Step L fwd (ct 1); step R fwd - turn to face ctr (ct &); step L in place (ct 2).

PART 2: (dance in place)

- 1 Hop on L as R touches - face slightly R (ct 1); step R in place (ct &); step L slightly to R (ct 2).
- 2 Step R - beg to turn slightly twd L (ct 1); step L in place - face ctr (ct &); step R in place (ct 2).
- 3-8 Repeat meas 1-2, alternating ftwk 3 more times (4 in all).

- PART 3: Arms in "W" pos
- 1 Facing ctr - step R in place (ct 1); lift L in front of R while hopping on R (ct 2).
  - 2 Repeat meas 1 with opp ftwk.
  - 3 Hop on L (ct 1); step R-L in place (cts &,2).
  - 4 Repeat meas 3.
  - 5 Step R in place (ct 1); hop on R (ct &); step L in place (ct 2).
  - 6 Repeat meas 5.
  - 7 Step on R in place (ct 1); beg to lift L with bent knee (ct &); complete lifting L while hopping on R (ct 2).
  - 8 Step L,R,L in place (cts 1,&,2).

- PART 4: Face ctr, raise hands to "W" pos.
- 1 Leaning to L - hop on L (ct 1); step R-L in place - straighten body on "&" ct (cts &,2).
  - 2-3 Repeat meas 1, 2 more times (3 in all).
  - 4 Step R,L,R in place (cts 1,&,2).
  - 5-8 Repeat mas 1-4 with opp ftwk and direction.
  - 9 Hop on L in place - hands move to "V" pos (ct 1); step R fwd slightly (ct &); step L in place (ct 2).
  - 10 Step R,L,R in place (cts 1,&,2).
  - 11-16 Repeat meas 9-10 alternataing ftwk and hand pos, 3 more times (4 in all). Note - hands are in "V" pos on 2nd repeat.

SEQUENCE:

Part 1 - 3 times  
2 - 3 times  
3 - 2 times  
4 - 3 times

Part 1 - 1 time  
2 - 1 time  
4 - 1 time

Dance notes corrected from Stockton errata

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990

MADRO  
Bulgaria

The dance is also known as Madroto (the sage) or "Corbadzijsko horo" (the master's or the rich lady's dance).

This dance originally consisted of only 1 step-close basic step, performed in a slow, light, subdued and feminine way. The composition described here is based on a version taught by Belco Stanev, choreographer from Varna, Bulgaria.

This dance was presented by Jaap Leegwater at the 1990 Santa Barbara Folk Dance Symposium.

TRANSLATION: Wisely

CASSETTE: Bulgarian Folk Dances, JL-1990.01, side A, #8

FORMATION: Mixed line with hands in "V" pos to begin with.

STYLE: Trakijski:  
 - feminine, subdued and somewhat solemn  
 - light and bouncy movements  
 - the heavily ornamented dress and the jewelry worn with it, influence the modest style of movement

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

METER: 7/8

PATTERN

Meas.Cts

INTRODUCTION: None

PART 1-a:

- |   |       |   |
|---|-------|---|
| 1 | 1     | Facing and moving in LOD - touch R fwd, no wt, bend both knees. |
|   | 2     | Shift full wt onto R, lift on R - R shldr moves fwd slightly.   |
|   | 3     | Small step fwd on L - shldrs parallel.                          |
|   | 2-3   | Repeat meas 1, 2 more times (3 in all).                         |
|   | 4 1-3 | Do 3 light steps fwd, R,L,R.                                    |
|   | 5-16  | Repeat meas 1-4, 3 more times (4 times in all)                  |

PART 1-b:

- |     |  |   |
|-----|--|---|
| 1-3 | Repeat meas 1-3 or Part 1-a. (tch R, step R, step L - do 3x) |   |
| &   | Small lift on L ft.  |   |
| 4   | 1-&<br>2-3   | Step R fwd; small lift on R.<br>Step L-R fwd. |
- NOTE: Riterdando, i.g. the music slows down on meas 4.

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

PART 2: Hands in "W" pos.  
1 1 Facing and movng twd ctr - step R fwd.  
2 Take wt off L ft.  
3 Bounce on R as L lifts bkwd.

2 1 Moving bkwd - step L bkwd.  
2 Take wt off R ft.  
3 Bounce on L as R lifts fwd.

3 1 Moving sdwd R - step R to R.  
2 Take wt off L ft.  
3 Close L beside R.

4 Repeat meas 3. (R to R, close L, no wt)

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

PART 3:  
1 1 Moving twd ctr - step R fwd.  
2 Touch L toe beside R heel, bend knees.  
3-8 Bursh L fwd; raise on ball of R ft. Body bends fwd slightly.

2 Repeat meas 1 with opp ftwk. Straighten body.

3-4 Repeat meas 1-2.

5 1 Moving bkwd - step R bkwd, bend knee.  
2 Take wt off of L ft.  
3 Bounce on R as L lifts fwd.

6 Repeat meas 5 with opp ftwk.

7-8 Repeat basic step of meas 1-2, part 1-a circling R.

9-16 Repeat meas 1-8 once more (2 in all).

1-16 REPEAT PART 1-a

Description from Jaap Leegwater

Corrected by Federation video

Presented by Beverly Barr  
Camp Hess-Kramer Institute  
October 12-14, 1990

ÖVES  
Moldvia Csango, Rumania

The Hungarian-speaking Moldvai Csángó-s live on the eastern slopes of the Carpathian mountains in Rumania. Their dance and folk culture, like that of the Gyimesi Csángó-s, contains an archaic layer of Hungarian dance culture (especially in the older couple dances, i.e. Lapos Magyaros and Serény Magyaros) as well as a layer of dances closely related to Rumanian and Balkan dances. Oves (lit. Belt) (Ru. Briul) is akin to a Rumanian Briul, Greek Zonaradikos, and Bulgarian Pravo Za Poyas. Steve Kotansky learned these steps from Ferenc Sára in Budapest. "Feri" is a recognized specialist in the dance and folk culture of the Csángó peoples. He will be touring North America in the fall of 1990.

This dance was presented by Stephen Kotansky at the 1990 Idyllwild Folk Dance Workshop and Folk Dance Camp at Stockton.

PRONUNCIATION: OE-vesh

CASSETTE: Garlic Press Prod., GPP-004 side 2/4 (recording is over 6 min long)

FORMATION: Mixed closed circle joined in belt hold (L over R), facing ctr. If no belt, dance in separate lines and use "V" pos.

METER: 2/4 or 6/8, dancers ct 1 2

STYLE: Ftwk is precise and ft are lifted higher than normal off ground.

---

METER: 2/4 or 6/8

PATTERN

---

INTRODUCTION: 12 meas, beg with violin

BASIC I, 3 MEAS:

- 1 Step R to to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); bounce on R as L kicks fwd (ct 2).
- 3 Step L beside R (ct 1); bounce on L as R kicks fwd (ct 2).

BASIC II, 4 MEAS:

- 1 Repeat meas 1 of Basic I (R to R, L behind).
- 2 Step R to R (ct 1); step L across R (ct 2).
- 3-4 Repeat meas 2-3 of Basic I (R to R, kick L, L in pl, kick R)

RUNNING VAR:

- 1-2 Facing slightly R of ctr - beg R dance 4 prancing steps R,L,R,L, lifting knees high (cts 1-2, 1-2)
- 3 Turning to face ctr - jump on both (ft tog) with accent (ct 1); hop on R in place as L kicks/pumps fwd (ct 2).
- 4 Repeat meas 3 with opp ftwk. (both, hop L)

SLICING STEP:

- 1-2 Repeat meas 1-2 of Run Var (prance RLRL)
- 3 Turning to face ctr - jump in place on both ft - ft wide apart, knees slightly bent (ct 1); jump again and slide R diag behind L and slice/slide L across R, knees still bent (ct 2).
- 4 Repeat mas 3 with opp ftwk (both, slide L behind & R across).

KNEE TWIST:

- 1 Facing ctr - with wt on both ft (knees bent), twist both knee sharply to L and heels to R (ct 1); twist both knees sharply to R and heels to L (ct 2).
- 2 Step R to R (ct 1); step L behind R (ct 2).
- 3 Jump on both ft (ct 1); hop on R as L lifts bkwd (ct 2).
- 4 Jump on both ft (ct 1); hop on L as R lifts bkwd (ct 2).

KNEE TWIST VARIATION:

- 1 With wt on both ft (knees bent) twist both knees to L and heels R (ct 1); twist knees to R and heels L (ct 2); twist knees to L and heels R (ct 2).

SEQUENCE:

Intro	- 4 times
Basic I	- 4 times
II	- 4 times
Running	- 4 times
Slicing	- 4 times
Basic I	- 4 times
Vamp	- 4 prancing steps RLRL
Knee Twist	- 4 times
Knee Twist Var	- 4 times
Basic I	- 8 times
Basic II	- 4 times
Running	- 4 times
Slicing	- 4 times
Knee twist	- 4 times
Knee Twist Var	- 2 times

Dance notes corrected from Idyllwild errata and Federation video

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990



RIO TANGO  
U.S.A.

This is a late 1920's style Argentine Tango. The name refers to the inspiration for the opening gesture: the tango in the film "Flying Down To Rio" (1929).

This dance was presented by Richard Powers at the 1990 Folk Dance Camp, Stockton.

RECORD: "Orchids in the moonlight" from the film, "Jalousie" or any other standard 16-bar tango melody.

CASSETTE: Special Richard Powers tape - Stockton 1990

FORMATION: Cpls joined in waltz (social dance pos) hold with the M back twd ctr. Held hands are pulled in.

M's steps are described, W use opp ftwk.

(S) = Slow count, (QQ) = Quick counts.

---

METER: 4/4.

PATTERN

---

Bars

INTRODUCTION: 8 meas.

PART I:

S Snap arms out into a strong promenade pos, without stepping.

SS Promenade fwd, LOD, 2 steps, beg on outside ft.

QQ Run fwd 2 more steps.

S Step on L fwd, dipping onto the R knee (WL) as illustrated above.

S Rise, pushing back up onto the R ft and turning to face ptr.

S Corte, M bkwd onto his L ft twd ctr of room, possibly with held hands on M L hip.

S Rock fwd to place (M steps fwd R), still facing ptr.

PART II:

SS Back the W twd the wall, walking 2 steps, beg ML, WR.

QQS Quick pivot turn CW (R) 3/4 in 3 steps, to face LOD.



- SS Both promenade fwd in LOD 2 steps, beg with outside ft.
- QQ Step fwd R, slightly dipping; face ptr and step sdwd L step behind R as you open away from ptr. Let go with R arm but keep L hand holding WR hand.
- PART III:
- SS Promenade 2 steps fwd RLOD, beg with inside L ft, keeping hands.
- SSSS 4 Scissors (Cruzado): Cross L over R; swivel to cross R over L; repeat both.
- SQQS M: As before, W steps with opp ft.  
Cortes: M walks bkwd into the ctr of the room with 4 steps, beg L and does cortes (dip on last step).  
W: Instead, W sweeps her R ft around in a CCW arc to dive fwd R directly at M, falling into waltz pos, and continues fwd with 3 more steps with cortes on last step.
- S Both finish by rocking onto ML, WR (M fwd, W bkwd).
- SS Side Corte: M steps R to his R side and close L to R without wt.
- QQS Two-step: M steps L sdwd; crosses R over (or behind) L; step L sdwd again.
- QQS Repeat two-step to the opp side R,L,R. W steps opp.
- Repeat from the top, follow with a second Tango squence, or improvise.

Corrected from Stockton errata and Federation video.

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990

RUMELAJ  
Turkish-Gypsy, Skopje, Macedonia

The actual name of this dance is JENI JOL (Turkish New Road). It is akin to the Cocek family of dances which includes Kuprlika and Sa Sa. It actually can be considered the Moslem (Gypsy, Turkish Macedonian, Albanian) form of Pravoto or Lesnoto. I've chosen this piece of music, which is sung by Hungarian Gypsies, because it fits the mood and feeling of the dance so well.

This dance was presented by Stephen Kotansky at the 1990 Idyllwild Folk Dance Workshop.

PRONUNCIATION: ROO-meh-lie

CASSETTE: Garlic Press Prod. GPP-004

FORMATION: An open circle, facing slightly R of ctr, leader at R, little fingers locked in "W" pos.

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METER: 2/4

PATTERN

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Meas.

INTRODUCTION: Start at beg of any musical phrase or with vocal

BASIC:

- 1 Facing slightly R of ctr and moving in LOD - touch ball of R ft R fwd (ct 1); step R fwd (ct &); touch ball of L ft across L (ct 2); step L fwd (ct &).
- 2 Turning to face ctr - touch ball of R ft fwd twd ctr (ct 1); step R bkwd (ct &); step L-R in place (cts 2-&).
- 3 Repeat meas 2 with opp ftwk, except on last ct step L in LOD and turn to face diag R. (tch-step-tch-step)

VARIATION:

- 1 Using same ftwk as meas 1 of Basic, turn once in LOD - hands remain in "W" pos.
- 2-3 Repeat meas 2-3 of Basic.

Dance notes corrected from Idyllwild errata and Federation Video.

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990

SRPSKO VLASKO KOLO  
E. Serbia (Pirot, Zajecar)

This dance is done at all type of festive occasions, especially as a performance dance along with other Vlah dances as a suite. It was recently performed by the ensemble from Pirot at the Baklan Dance Festival in Ohrid. It was also observed and learned from the Koča Racin Ensemble, which learned it from original sources.

This dance was presented by Atanas Kolarovski at the 1990 Santa Barbara Folk Dance Symposium.

CASSETTE: Macedonian Folk Songs and Dances (Madedonski Narodne Pjesme i Ora), #15, side A, #5

FORMATION: Mixed lines joined in "az Pojas" (belt hold - L over R), or in "V" pos.

---

METER: 4/4

PATTERN

---

Meas.Cts

INTRODUCTION: None

PART I:

- Fac ctr, wt on L, move in LOD
- 1 1&2 With wt on L, twist twd L; step R slightly R; close L to R - turn to face ctr.  
3-4 Repeat cts 1,&,2.
- 2 1-2 Step R fwd; hold.  
3-4 Step L fwd; hold.
- 3 1-2 Step R bkwd; hold.  
3-4 Touch L heel fwd; hold.
- 4 1-2 Step L to L; step R across L.  
3-4 Step L beside R; hold.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

PART II:

- 1 1&2 Hop on L twd R; step R-L.  
3&4& Step R fwd; small stamp on L in place, no wt; step L fwd; small stamp on R in place, no wt.
- 2 1-2 Step R fwd; hold.  
3-4 Step L fwd; raise R bkwd slightly.
- 3 1-2 Step R-L bkwd.  
3-4 Step R bkwd; touch L heel fwd.

- 4 1&2& Step L in place; stamp R in place, no wt; step R in place; stamp L in place, no wt.  
3-4 Step L in place; stamp R in place, no wt.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

PART III:

- 1 1-2 Step R to R; step L behind R.  
3-4 Step R to R; step L behind R.
- 2 1-2 Step R slightly fwd; hold.  
3-4 Step L in front of R; hold.
- 3 1-2 Step R bkwd; hold.  
3-4 Touch L heel fwd; hold.  
Note: Dip shldr slightly L and R.
- 4 1-2 Step L to L; step R behind L.  
3-4 Step L to L; lift R slightly fwd.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

PART IV:

- 1 1&2 Hop on L; step R-L.  
3&4 Repeat cts 1, &, 2.
- 2 1&2& Step R fwd; small stamp on L, no wt; step L fwd; small stamp on R, no wt.  
3-4 Step R fwd; swing L fwd.
- 3-4 Repeat meas 3-4, Part II, beg with ct 2 (<omit ct 1, step R>), and add "hold" after ct 4 (L heel fwd). (hold, LR bk, tch L heel; L, stamp R, R, stamp L, L, stamp R).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

PART V:

- 1 1-2 Step R in place; swing L in small circle to L while hopping on R.  
3&4 Step L slightly bkwd; step R, L in place.
- 2 1-2 Swing R leg in low arc fwd - toe turned to R.  
3-4 Swing L fwd in low arc fwd and touch fwd on floor - toe turned slightly to L.
- 3 1-2 Step L-R bkwd.  
3-4 Touch L heel fwd; hold.
- 4 1-2 Step L in place as R touches fwd - ball of ft on floor, heel turned twd ctr (twizzle).  
3&4 Step L, R, L in place.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

PART VI:

- 1 Repeat meas 1, Part V (R, swing L, L bk, RL in pl)
- 2   1-2 Lift R across L.  
   3-4 Swing R knee out and in.
- 3   1-2 Small leap on R; touch L in front of R.  
   3-4 Touch L diag L fwd; touch L in front of R.
- 4 Repeat meas 4 of Part II (L, stamp R, R, stamp L, L, stamp R)
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

This dance has not been R&S'd.

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990

TAI TAI  
Thessaly, Greece

The performance of this dance is associated with the festival of Easter, especially in the village of Aidhonohori in western Thessaly. The basic step pattern is a "sta tria", which is the most common dance type of Thessaly. Characteristic of the Tai-Tai is the alternate formation of one and two dance circles. Though not very common, this formation type is also found in other dances such as Koutso-Stamatistos (Kefalonia), Arahovitikos (Morea), "Pios Eidhe Prasino Dhendri" (Thasos, et.al).

This dance was presented by Joe Kaloyanides Graziosi at the 1990 Folk Dance Camp, Stockton.

**TRANSLATION:** The dance Tai Tai takes its name from the accompanying song refrain and is a contraction of "t'(i)nevene" meaning "ascending".

**MUSIC:** Record: Folkraft LP 6, side B, band 1;  
Cassette: Greek Folkdances Summer 89, side B, band 1

**FORMATION:** Open circle, alternate W-M; "plektos" hold, i.e., 2 open circle lines joined with W in the front in "V" pos, and M in the rear with hands also joined in "V" pos but over the W's arms; the first M is spaced between the 1st and 2nd W (there being two more persons in the front line than the rear). The dancers of each circle are linked by a simple "V" hand hold. While forming a single circle, M raise their hands over the heads of the W, then lower them down with the first and last M holding the handkerchiefs of the 1st and last W. The opening up into two circles occurs during cts 1&2 of meas 1 of Part II and uniting into one circle occurs during the same cts of Part I.

---

**METER:** 2/4

**PATTERN**

---

Meas

INTRODUCTION: Beg with singing

PART I: ONE CIRCLE

- 1 Facing slightly R of ctr and moving in LOD - step L across R (ct 1); step R fwd (ct 2); step L across R (ct &).
- 2 Step R fwd (ct 1); swing L low across R (ct &); rock L bkwd (ct 2); step R fwd (ct &).
- 3-10 Repeat meas 1-2, 4 more times (5 in all) when using "Folkraft" recording.
- 3-14 Repeat meas 1-2, 6 more times (7 in all) when using "Summer 89" recording.

- PART B: TWO CIRCLES
- 1 Step L across R (ct 1); step R fwd (ct 2).
  - 2 Touch or lift L in front of R (ct 1); step L back in place (ct 2).
  - 3 Touch, lift or step R in front of L (ct 1); step R fwd in LOD (ct 2).
  - 4-12 Repeat meas 1-3, 3 times (4 in all) when using the "Folkraft" recording.
  - 4-12+1 Repeat mas 1-3, 3 times (4 in all) + meas 1 when using "Summer 89" recording.

Dance notes corrected from Stockton errata and Federation video

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 1990