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THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

October 11 12 13, 1991



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(International)

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(Israeli)

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(Balkin)

CAMP HESS KRAMER INSTITUTE

October 11-13, 1991

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GOKČANSKO
Serbia

Gokča is the name of one of the villages around the Studenica monastery in central Serbia.

This dance was presented by Slobodan Slović at the 1990 Folk Dance Camp, Stockton and the 1991 Idyllwild Folk Dance Camp.

PRONUNCIATION: GOHK-čan-skoh

TAPE: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos.

STYLE: This dance is also known as "Prosto", meaning "simple".

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART I:

Face slightly R of ctr and move in LOD

1 Hop on L (ct 1);
Step R-L fwd (cts &,2).

2 Repeat meas 1.

3-4 With small steps, step R-L-R. L-R-L (cts 1.&,2: 1.&,2).

5 Repeat meas 1-4.

PART II:

Facing ctr

1 Step R in place, lifte L to R ankle (ct 1);
" L " " " R " L " (ct 2).

2 Repeat meas 1.

3 Facing ctr and moving sdwd R - step R to R with slight knee bend (ct 1);
close L to R (ct &);
repeat step-close (cts 2,&).

4 Repeat meas 3 (4 step-closes in all), except do not take wt on last step. (R to R. close L to R ankle)

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

PART III:

1 Facing ctr - do a light leap R on R. thrust L fwd in front of R with straight knee (ct 1).
repeat ct 1 with opp ftwk (leap L. thrust R) (ct 2).

2 Step R-L-R in place (cts 1.&,2).

- 3 Leap L fwd twd ctr (ct 1);
step R bkwd (ct 2).
- 4 Step L-R-L in place (cts 1,&,2).
- 5 Moving twd ctr - hop on L (ct 1);
step R-L fwd (cts &-2).
- 6 Jump on both ft with R slightly fwd of L (ker-plunk only
faster - R first then L) (ct 1);
leap R fwd, L lifts bkwd (ct 2).
- 7 In place - leap on L, R lifts bkwd and across L (ct 1);
" " " " R, L " " " " R (ct 2).
- 8 Repeat meas 7.
- 9 Face slightly R and move twd ctr (lead with L shldr)
hop on R (ct 1)
step L fwd (heel then full ft), knees slightly bent (ct &);
close R instep to L heel (ct 2).
- 10 Step L fwd (ct ah);
close R instep to L heel (ct 1);
repeat step-close fwd (cts ah-2).
Note: Meas 10 is very syncopated, use same styling as meas 9.
- 11 Step L fwd (ct 1);
facing ctr - step R bkwd (ct 2).
- 12 Step L directly behind R (ct 1);
" R " " L (ct &);
" L " " R (ct 2);
turning to face LOD - hold with R in front of L (ct &).

Repeat from beg to end of dance.

Presented by Joyce Himes
Camp Hess Kramer Institute
October 11-13, 1991

This dance has been R&S'd

KOLUBARSKI VEZ

Serbia

SOURCE: This dance is from western Serbia. It was taught by Slobodan Slović at the 1990 Folk Dance Camp, Stockton and at the 1991 Idyllwild Folk Dance Camp.

TRANSLATION: Literal translation of "Kolubarski" is "Kolubara" which is the name of a river; "vez" translates "embroidery".

PRONUNCIATION: koh-loo-BAHR-skee vehz

RECORD: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos, almost rigid

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART I:

- Face slightly R of ctr and move in LOD
- 1 Hop/bounce on L (ct ah);
step R-L fwd (ct 1-2).
 - 2 Step R fwd (ct 1);
bounce on R, close L to R ankle/heel - face ctr (ct 2).
 - 3 Faceslightly L of ctr and moving in RLOD - step L fwd (ct 1);
close R to L (ct &);
repeat step-close (cts 2,&).
Note: When stepping on L, most of wt is on ball of ft.
 - 4 Step L fwd (ct 1);
close R to L (ct &);
step L fwd (ct 2);
turning to face ctr - bounce on L, close R to L ankle/heel (ct &).
Note: During meas 3-4 on cts 1 and 2 (L ft) the step is almost flat footed with most of the wt on the balls of the ft.

PART II:

- Facing ctr and dancing in place
- 1 Small leap on R in place, tap L toe beside R heel (ct 1):
" " " L " " , " R " " L " (ct 2).
 - 2 Repeat meas 1.
 - 3 Small leap on R in place as L lifts bkwd (ct 1);
Repeat ct 1 (ct 2).
 - 4 Jump slightly fwd on both heels (ct 1);
hold (ct 2). Yell - OH-PA!!

PART III:

- 1 Facing diag R and moving in LOD
Hop/bounce on L (ct ah);
small step on R-L fwd (ct 1-2);
- 2 Small step on R fwd (ct 1);
turning to face ctr - bounce on R, close L to R ankle/heel (ct 2).
- 3 Facing ctr - step L to L, leave R in place, } no wt (ct 1);
step R in place where it was (ct &); }
step L beside R (ct 2). } Body wt over R
step R in place (ct &).
- 4 Step L on L, leave R in pl with no wt (ct 1); }
step R in place (ct &); } Body wt over R
step L beside R, no wt (ct 2).

Note: This figure is usually done 4 times. The 1st time it is done, during meas 3 and 4
 M exclaim: O-PA O-PA O-PA-HA
 On the 2nd repeat of the figure the
 W exclaim: NE-KA NE-KA NE-KA-GA
 On the 3rd and 4th time through repeat the above.
 Words can vary from village to village, this is just one example.

INTERLUDE:

- 1 Facing diag R and moving in LOD
Walk R-L fwd (cts 1-2).
- 2 Walk R fwd - face ctr (ct 1);
turning to face RLOD - pivot/bounce on R, touch L toe fwd in RLOD (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

SEQUENCE:

The patterns change at the leaders discretion. When taught in class each figure and interlude was done 4 times each. Change of pattern was denoted by the leader twirling his/her handkerchief.

Presented by Joyce Himes
 Camp Hess Kramer Institute
 October 11-13, 1991

This dance has been R&S'd

KRIVA KRUŠKA
Serbia

This dance is from the region near Gruža in Šumadija, Serbia (central) area.

This dance was presented by Slobodan Slović at the 1991 Idyllwild Folk Dance Camp and Folk Dance Camp at Stockton.

TRANSLATION: Crooked pear tree

PRONUNCIATION: KREE-vah KOOSH-kah

TAPE: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos.

STYLE: Most of the ftwk is done on the balls of the ft

METER: PATTERN

Meas.

INTRODUCTION: none or wait 8 meas

DANCE:

Facing diag R and moving in LOD

- 1 Step R fwd (ball of ft) (ct 1);
step L almost in front of R (flat footed) (ct &);
repeat ball-flat (cts 2,&).
- 2 Repeat meas 1, cts 1-& (ball-flat) (cts 1,&).
turning to face ctr - low leap R to R (ct 2);
close L to R ankle, no wt (ct &).
Note: During meas 1-2, when stepping on R, step is almost a
small leap.
- 3 Pas-de-basque L: Leap L slightly L, step R across L, step L
back in place (cts 1,&,2).
- 4 Pas-de-basque R.
- 5 Small leap L on L, R lifts behind L ft (ct 1);
" " R on R, L " " R (ct 2).
Option, done mostly by M:
With ft tog, jump sdwd L on both ft (ct 1);
jump sdwd R (ct 2).
- 6-8 Pas-de-basque L-R-L.

Repeat from beg to end of music.

Presented by Joyce Himes
Camp Hess Kramer Institute
October 11-13, 1991

This dance has been R&S'd

V
VRACARKA
Serbia

This dance is done in Šumadija area of central Serbia, especially around Beograd and Mladenovac.

This dance was taught by Slobodan Slović at the 1991 Idyllwild Folk Dance Camp.

TRANSLATION: Girl from Vračar

PRONUNCIATION: vrah-CHAR-kah

TAPE: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART I: TRAVELING

- Facing R of ctr and moving R
- 1 Step R fwd with bent knee (down feeling) (ct 1);
hop on R (up feeling) (ct 2).
 - 2 Repeat meas 1 (step-hop).
 - 3 Step R-L fwd (cts 1-2).
 - 4 Step R fwd (ct 1);
hop on R - turning to face ctr (ct 2).
 - 5-16 Repeat meas 1-4 alternating ftwk and direction 3 more times (4 in all).

PART II: IN PLACE

- 1 Face ctr - step R in place, L knee lifts slightly in front of R - lower body turns slightly R, M lead with knees, W hips (ct 1);
small hop on L (ct 2).
- 2 Repeat meas 1 (step-hop).
Note: Meas 1-2 are very syncopated, ct 1 is held as long as possible before hopping on ct 2.
- 3 Small step R in place - lower body turns slightly R, M lead with knees, W hips (ct 1);
step L beside R (ct 2).
- 4 Small step R in place, L knee lifts slightly in front of R;
small hop on L - turning to face ctr (ct 2).
- 5-16 Repeat meas 1-4 alternating ftwk 3 more times (4 in all).

PART III: IN PLACE

- 1 Step R across L - entire body tilts very slightly twd R (ct 1);
step L back in place (ct 2).
- 2 Step R across L (ct 1);
low hop on R, lift L fwd just off floor - straighten body (ct 2).
- 3-16 Repeat meas 1-2, alternating ftwk, 7 more times (8 in all).
Note: During meas 1-2, full ft is placed on floor

PART III: VARIATION

Do as noted in Part III above only face and travel in LOD. During class the variation was done the last 2 times through the dance, but it can actually be done anytime during the dance when the leader signals the change with a handkerchief:

- 1 Traveling in a straight line - step R diag L fwd (ct 1);
step L behind and to R of R (ct 2).
- 2 Step R fwd (ct 1);
hop on R (ct 2).
Note: The body tilts very slightly R during meas 1-2.
- 3-16 Repeat meas 1-2, alternating ftwk, 7 more times (8 in all).
Repeat Part I, II, and III, from beg to end of music, or as indicated with handkerchief by leader.

Presented by Joyce Himes
Camp Hess Kramer Institute
October 11-13, 1991

This dance has been R&S'd

AJ DA IDEM JANO
Pirin. Bulgaria

TRANSLATION: "Let's go, Jano". This is the title of the popular dancesong accompanying the steps.

The same dance is also known as "Čestoto" (the 'often performed dance') and in some other villages as Gurbetčijsko Horo ("dance of the seasonal laborers").

ORIGIN: Aj da idem, Jano is particularly popular in the villages in the stream area of the Struma river between the towns of Sandanski and Petric in southern Pirin, or Bulgaria Macedonia.

PRONUNCIATION: ahi dah EE-dəhm YAH-noh

MUSIC: LP - 'FOLK DANCES FROM BULGARIA-1' BHA 10441
by Jaap Leegwater, side A, band 5
perf. by MÅško Folklorna Grupa from the town of Sandanski

Cassette - 'BULGARIAN VILLAGE DANCES' - JL1986.01
presented by Jaap Leegwater, side B, band 19.
perf. by Small Gypsy band.

Cassette - "FOLK DANCES FROM BULGARIA" - JL 1991.01
presented by Jaap Leegwater, side B, band 11.
perf. by The Pirin State Ensemble.

The order and duration of the various patterns and variations is traditionally indicated by the first dancer in line, the Horovodec. However, in order to fit the dance to the music available on a particular recording a set sequence can be followed. A suggested sequence for the performance of the Pirin State Ensemble is given at the end of the dance description.

STYLE: Pirinski or Makedonski
- light, bouncy and jumpy.

SOURCE: Jaap Leegwater learned these variations of Aj da idem, Jano from Tanja Vukovska in Blagoëvgrad, Bulgaria during research trips in 1975 and 1979.

FORMATION: Half of open circle.
The hands joined at sides in "V" pos.

STEP: Pas-de-basque is abbreviated "PDB"

METER: 2/4 PATTERN

Meas. Cts.

INTRODUCTION:

1-2 Facing R of ctr and moving in LOD
Step R-L-R-L.

3 1-& Fall or run on R in LOD with bent R knee, lift L heel
2-& Run L-R.

4 Repeat meas 3 with opp ftwk.

VARIATION 1:

1 1-2 Still facing R of ctr and moving in LOD
Walk R-L.

2 1-& Run R-L.
2 Fall or run on R in LOD - bend R knee and lift L heel bkwd.

3 Repeat meas 2 with opp ftwk (LRL)

4 1 Facing ctr - leap on R to R, lift L knee fwd.
& Leap on L in front of R. } PDB R
2 Leap R back into place.

5 1-2 Facing diag L and moving in RLOD - step on L-R fwd.

6 Facing ctr - PDB L.

7 1 Small step R bkwd - bend body slightly fwd as arms swing bkwd.
& Step L next to R.
2 Small step on R fwd - body straightens, arms swing very slightly fwd.

8 Repeat meas 7 with opp ftwk. End facing LOD.

VARIATION 2:

1-5 Repeat meas 1-5, Var. 1 (RL; RLR; LRL; PDB R; LR)

6 1 Leap on L - turn to face LOD.
& Step R bkwd.
2 Step L fwd in place.

7 Repeat meas 6 with opp ftwk and direction.

8 1 Turning to face LOD - hop on R, lift L knee fwd then do small kick fwd and low.
2 Leap fwd on R. L lifts bkwd.

NOTE: When doing this Var. the following options were used:

Meas 1 ct &: Hop on L while touching R heel fwd
1-2: Walk R-L fwd

5 &: Hop on R
1: Step L in RLOD
&-2: Repeat hop-step with opp ftwk.

VARIATION 3:

1-6 Repeat meas 1-6, Var 1. option on meas 1 and 5 were used here. (Hop L, RL; RLR, LRL; PDBR; hop-step, hop-step; PDB L)

- 7 1 Facing ctr - jump on both ft tog in place. knees bent.
 2 Hold.
- 8 1 Low leap on R, L swings bkwd.
 2 Turning to face LOD - low leap on L as R swing bkwd.

SUGGESTED SEQUENCE OF THE DANCE

Based on cassette JL 1991.01

Side B, #11

perf. by The Pirin State Ensemble

<u>MUSIC</u>	<u>BARs</u>	<u>SONG</u>	<u>DANCE PATTERNS</u>	<u>TIMES</u>
A	12	Aj da idem, Jano	INTRODUCTION	6x
A	12			
B	12	Kičice	VAR. 1	3x
B	12			
C	4	Instrumental	VAR. 2	5x
C	8	Sednala e Jana		
C	10			
C	8			
C	10			
D	8	Sednalo e džoré	VAR. 3	5x
D	8			
E	8	Instrumental		
D	8			
D	8			
A	4	Instrumental	INTRODUCTION	5x
A	8	Oj Jano		
B	8			
A	8	Zurna	Var. 1	3x
B	8			
C	8			
D	8		Var. 2	3x
E	8			
C	8			
D	8		Var. 3	4x
E	8			
F	10			

Dance notes by Jaap Leegwater © 1991

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp.

This dance has been R & S'd

Presented by Joyce Himes
 Camp Hess Kramer Institute
 October 11-13, 1991

BĂČVANKA
Bulgaria

TRANSLATION: Wooden barrel

PRONUNCIATION: bahch-VAHN-kah

ORIGIN: Women's dance from the Vidin and Kula districts in N.W. Bulgaria.

SOURCE: This version of Băčanka is composed of traditional steps learned in Bulgaria and arranged to the accompanying recording by Jaap Leegwater.

TAPE: FOLK DANCES FROM BULGARIA - JL 1991.01
Presented by Jaap Leegwater, side B, #12.

FORMATION: Lines or open circle
The dancers stand fairly close to each other with hands joined down in "V" pos.

STYLE: Severnjaški:
Light on the ball of the ft
bouncy and jumpy character
feminine

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: Bavna Pesen, the slow Air preceding the dance

PART 1:

1	1-2	Face R of ctr - step R-L in LOD.	}	Reaching steps
2	1&2&	Step R-L-R-L in LOD		
3	1 & 2 &	Moving sdwd in RLOD & facing ctr - step R across L. Dip on R. Step L to L. Step R next to L heel.		
4	1 2 &	Step L to L. Step R across L. Dip on R.		
5	1 & 2	Step L to L. Step R next to L heel. Step L to L.		
6		Repeat meas 3 (Rx, dip, L to L. R beside L heel)		
7	1 2 & ah	In place facing ctr - Step L to L. Low leap on slightly sdwd on R. Step L beside R. Step R in place.	}	R Pas-de-bascue

SEQUENCE OF DANCE PATTERNS

<u>MUSIC</u>	<u>MEAS</u>	<u>PATTERN</u>	<u>TIMES</u>
A	10 }	Part 1	2x
A	10 }		
B	8	Part 2	2x
A	10 }	Part 1	2x
A	10 }		
B	8	Part 2	2x
C	8	Part 3	4x
D	8	Part 2	2x
E	8	Part 3	4x
A	10 }	Part 1	2x
A	10 }		
B	8	Part 2	2x

Ending: End with leap on L, stamp R fwd or in place.

Dance notes by Jaap Leegwater © 1991

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Folk Dance Symposium.

These dances have been R&S'd

Presented by Joyce Himes
Camp Hess Kramer Institute
October 11-13, 1991

ILE ILE

Bulgaria

PRONUNCIATION: EE-leh EE-leh

ORIGIN: Šopluk, western Bulgaria

This dance is the Šopsko variant of Dajčovo Horo of Servernjaško. It is especially popular in the districts of the towns of Radomir and Brežnik.

Other names for "Šop Dajčovo" are:

Lile Lile

Brežnisko Lile

Zizaj Nane

Trno Mome in the Špo area of eastern Serbia

SOURCE: Dimitar Dojčinov and Stanka Petrova, Plovdiv in Bulgaria, 1986.

TAPE: BULGARIAN FOLK DANCES, JL 1987.01
by Jaap Leegwater, side B, #16

FOLK DANCES FROM BULGARIA, JL 1991.01
by Jaap Leegwater, side B, #13

RHYTHM: 9/8 meter counted here as: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6}{3}$ $\frac{7-8-9}{4}$ (Q,Q.Q.S)

FORMATION: Mixed lines with hands joined in belt pos (L over R).

METER: 9/8

PATTERN

Meas. Cts.

INTRODUCTION: 16 meas

PART 1:

- 1 1 Facing diag R and moving in LOD - hop on L as R knee lifts fwd.
2-4 Step R-L-R fwd.
- 2 Repeat meas 1 with opp ftwk.
- 3 1 Facing ctr and moving sdwd R - lead R on R.
2 Step L behind R.
3 Leap R on R.
4 Step L in front of R.
- 4 Repeat meas 3.
Note: Meas 3-4 - 8 step grapevine to R.
- 5-8 Repeat meas 1-4.
- 9 1 Facing and moving twd ctr - hop on L. lift R knee fwd.
2 Step R fwd.
3 Hop on R, lift L knee fwd.
4 Step L fwd.

- 10 1-2 In place, hop on L as R ft describes a CW circle just above the floor.
- 3 Hop on L in place, lift R knee up.
- 4 Pump R leg down (spusek).
- 11-12 Repeat meas 1-2 bkwd. (hop, RLR; hop, LRL)
- 13-16 Repeat meas 9-12. (hop-step, fwd; hop-step fwd; circle R, hop L, pump R; hop, RLR-bk; hop, LRL-bk)

PART 2:

- 1 1 Facing ctr - fall on R across L - bend body fwd at waist.
- 2 Step L back in place.
- 3 Hop o L, lift R knee fwd - straighten body.
- 4 Step R beside L.
- 2 1 Step L across R } 3 step grapevine to R
- 2 Step R to R. }
- 3 Step L behind R. }
- 4 Jump slightly R on both ft (tog) in small plié.
- 3 1 Leap R on R. } 8 step grapevine to R
- 2 Step L behind R. }
- 3 Leap R to R }
- 4 Step L in front of R. }
- 4 Repeat meas 3.
- 5 1 Hop on L, lift R knee across L leg.
- 2 Step R across L.
- 3 Hop on R, lift L knee across R leg.
- 4 Step L across R.
- 6 Repeat meas 5.
- 7 1 Hop on L, pump R leg fwd and downward (spusek).
- 2 Circle R leg sdwd R, behind R knee slightly.
- 3 Hop on L, move R ft behind L leg.
- 4 Step R behind L.
- 8 1 Facing ctr and moving bkwd - hop on R, lift L knee fwd.
- 2-3 Step L-R-L bkwd.

Note: Suggested SEQUENCE is that every part be done 4 times. The sequence and duration of the dance patterns can also be determined and indicated by the first dancer in line, the horovodec.

Dance description by Jaap Leegwater © 1991

This dance has been R&S'd

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and the Santa Barbara Folk Dance Symposium.

Presented by Joyce Himes
Camp Hess Kramer Institute
October 11-13, 1991

SLOW SINGING PRAVO

Bulgaria

TRANSLATION: "Straight line dance" done to a slow song.

ORIGIN: Trakia, Bulgaria

The Pravo Horo is undoubtedly the most popular line or group dance throughout Bulgaria. There are many different versions of it and in each ethnographical region they do it to songs and melodies reflecting the characteristics and typical styling of that area.

The Pravo Horo in Bulgarian Thrace, Trakia, is somewhat slower in tempo than in other areas, often performed to a song, lyrical and rich in melody.

The slow Pravo is often done as a "welcome to the party-dance" or for "cooling down" closure purposes.

MUSIC: Any slow Thracian Pravo Horo or song can be used. A nice long version can be found on:

Cassette: FOLK DANCES FROM BULGARIA, JL 1991.01
by Jaap Leegwater, side B, #18

Songs: "Bolen me liži delja" and
"De se e čulo, vidjalo"

perf. by Elena Causeva and the "Kantarite" orchestra

FORMATION: Open circle with dancers joined in "teacup" (escort) hold. Arm pos: L hand at waist, R arm hooked at neighbors elbow.

METER: 2/4 or 6/8

PATTERN

Meas. Cts.

INTRODUCTION: 16 meas.

DANCE:

- | | | |
|---|---|--|
| 1 | 1 | Facing ctr and moving sdwd - step R to R. |
| | 2 | Step L in front of R. |
| 2 | 1 | Step R to R. |
| | 2 | Bounce lightly on R while bringing L behind R. |
| 3 | 1 | Step L behind R. |
| | 2 | Bounce lightly on L, moving R to R. |

Dance description by Jaap Leegwater © 1991

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Folk Dance Symposium.

This dance has been R&S'd

Presented by Joyce Himes
Camp Hess Kramer Institute
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BE'PUNDAK EL MUL BEITI
(The inn opposite my house)

CHOREOGRAPHER: Shmulik Gov-Ari

MUSIC:

STRUCTURE: One stanza, 2 parts

FORMATION: Circle, CCW, holding hands

NOTES: Meter:4/4

PART ONE: (face CCW, hold hands)

- 1 - 4 Step R.L.R FWD, CCW, hold
- 5 - 8 Yemenite L BWD
- 9 - 10 Face center, step R to right, open hands sideways, hold
- 11 - 12 Cross L over, cross hands and snap, hold
- 13 - 16 Repeat 9 - 12
- 17 - 20 Full turn to right with R, hold, L hold
- 21 - 22 Sway R.L
- 23 - 24 Touch R heel across L moving CW, slight leap on R across L and CW
- 25 - 26 Step L to left, CW
- 27 - 28 Repeat 23 - 24
- 29 - 32 Yemenite L while turning right to face CCW, hold
- 33 - 64 Repeat 1 - 32

PART TWO: (face center, hold hands)

- 1 - 2 Step R BWD, L in place
- 3 - 4 Step-Hop R FWD into center
- 5 - 6 Slight leap with L FWD, step R FWD
- 7 - 8 Step L FWD, close R and clap hands
- 9 - 12 Yemenite R, hold
- 13 - 16 Yemenite L and turn BWD through right shoulder, face out, hold
- 17 - 20 Step R.L.R FWD and outside, pivot BWD on R through left shoulder
- 21 - 24 Face center, step L.R.L BWD to LOD, hold
- 25 - 26 Sway R.L
- 27 - 28 Cross R over L and pivot on R full turn to left through left shoulder
- 29 - 32 Yemenite L, hold
- 33 - 64 Repeat 1 - 32

Presented by David Edery
Camp Hess Kramer Institute
October 11-13, 1991

Notes:David Edery

This dance has not been R&S'd

DEBKA DALIA

Israel

SOURCE: Shmuel Cohen (Vicki), choreographer

TRANSLATION: Kibbutz Dalia's debka (dance)

PRONUNCIATION: deb-kah DAHL-yah

TAPE: Israeli Folk Dances, Old & New, YE-3, side 2, #3

FORMATION: Short lines in "V" pos

Debka hold: Facing LOD, L hand in small of own back, R hand fwd and joined with neighbor.

STYLE: Very bouncy, knees flex on almost every step

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 4 meas, beg with flute

PART A: (Face LOD, in Debka hold)

- | | | |
|-----|-----|---|
| 1 | 1-2 | Step R-L fwd |
| | 3 | step R fwd - turning to face ctr - arms in "V" pos |
| | 4 | step L beside R. |
| 2-3 | | Repeat meas 1, 2 more times (3 in all). |
| 4 | 1 | Leap on R while kicking L sharply fwd (scissors) - hands extend fwd at chest-shldr ht |
| | 2 | repeat ct 1 with opp ftwk (scissors) |
| | 3 | jump in place landing in squat pos. |
| | 4 | jump in place rising from squat, most of wt is on L. |
| 5-8 | | Repeat meas 1-4. |

PART B: (Face ctr, hands slightly fwd with straight arms)

- | | | |
|-----|-----|---|
| 1 | 1 | Step (stamp) R fwd and across L with accent) |
| | 2-3 | hop on R 2 times - move diag L bkwd |
| | &4& | fast Yemenite L - move diag L bkwd on ct 1. |
| | | Note: During meas form a small CCW circle. |
| 2 | | Repeat meas 1. |
| 3 | | Repeat meas 1, Part A (RL fwd-LOD, RL face ctr) |
| 4 | 1 | Step (stamp) R fwd across L with accent |
| | &-2 | hop on R 2 times - move diag L bkwd |
| | 3&4 | fast Yemenite L - move diag L bkwd on ct 1. |
| 5-8 | | Repeat meas 1-4. |

Repeat dance from beg to end of music.

This dance was presented by Ya'akov Eden at the 1991 Idyllwild Folk Dance Camp

Presented by David Edery
Camp Hess Kramer Institute
October 11-13, 1991

This dance has been R&S'd

EL HA'DERECH

Israel

SOURCE: Moti Elfassi, choreographer

TRANSLATION: To the road

PRONUNCIATION: e1 hah-DER-ech

TAPE: Israeli Folk Dances, Old & New, YE-3, side A, #11

FORMATION: Cpls facing music; W on MR side, inside hands joined in "V" pos. Cpls form contra like lines.

Ftwk is described for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas, beg with singing

PART A:

- 1 Step R,L,R fwd (cts 1-3); swing L fwd (ct 4).
- 2 Step L,R,L bkwd (cts 1-3); lift R slightly fwd (ct 4).
- 3 Step R across L - release hands - move away from ptr (ct 1);
step L to L (ct 2);
step R behind L (ct 3);
lunge L on L - hold as long as possible (ct 4).
- 4 Stepping R,L,R,L, turn once to R - end in orig pos (cts 1-4).
- 5-8 Repeat meas 1-4. End facing ptr.
Note: On meas 8, W hold on last ct with a touch (i.e. 3 step-turn + touch).

PART B: (Both use same ftwk)

Face ptr, join hands straight across.

- 1 Exchanging places with ptr - step R-L while turning R (CW) (cts 1-2); end with MR and WL shldr twd music
sway R-L (cts 3-4).
- 2 Moving sdwd up and down the line - released hands free at sides
- step R across L (ct 1); step L to L (ct 2);
repeat cts 1-2 (Rx, L to L) (cts 3-4).
- 3 Step R across L (ct 1); step L back in place (ct 2);
sway R-L (cts 3-4).
- 4 Stepping R,L,R,L turn once to own R
- 5-8 Repeat meas 1-4, except on last ct W hold with a touch (i.e. 3 step-turn + touch).
Note: On meas 8, M turn 3/4 turn R, W turns 1-1/4 to L to end in orig pos ready to beg dance again.

Repeat dance from beg to end of music.

This dance was presented by Ya'akov Eden at the 1983 San Diego State University Folk Dance Conference and 1991 Idyllwild Folk Dance Camp.

Presented by David Edery
Camp Hess Kramer Insitiute
October 11-13, 1991

This dance has been R&S'd

EREV SHABAT
(Shabat eve)

CHOREOGRAPHER: Shmulik Gov-Ari
MUSIC: Nachum Hayman
STRUCTURE: One stanza, 2 parts
FORMATION: Circle, CCW, holding hands

NOTES: Meter:3/4

PART ONE: (face CCW, hold hands)

- 1 - 3 Waltz step with R FWD, CCW and slightly outside
- 4 - 6 Repeat 1 - 3 with L and slightly inside
- 7 - 9 Step R bent FWD, step L behind in place, raise R knee FWD
- 10 - 12 Repeat 7 - 9 BWD
- 13 - 18 Face center, Cherkessia step from side to side, beg. R to right and cross L over
- 19 - 21 Full turn to right on LOD with R.L.R, end slightly facing CW
- 22 - 24 Step L BWD, step R to right while turning BWD through right to face CCW step L FWD, CCW
- 25 - 36 Repeat 1 - 12, pivot on L BWD through left to face CW
- 37 - 39 Step R to right to center, cross L behind, step R to right
- 40 - 42 Cross L over, step R behind in place, step L to left
- 43 - 45 Step R.L.R to left outside to LOD
- 46 - 48 3/4 turn to left with L.R.L, end facing center

PART TWO: (face center, hold hands)

- 1 - 3 Waltz step with R FWD into center and diagonally to right
- 4 - 6 Repeat 1 - 3 with L
- 7 - 9 Yemenite R
- 10 - 12 Step L BWD, step R BWD while turning to right to face CCW step L FWD, CCW, left hand on own shoulder, right FWD
- 13 - 15 Balance R.L, stamp close R
- 16 - 18 Repeat 13 - 15
- 19 - 21 Waltz step FWD, CCW with R
- 22 - 24 Step L BWD, step R BWD while turning to right, face out, step L FWD
- 25 - 33 Repeat 1 - 9 FWD outside to LOD
- 34 - 36 Repeat 10 - 12 while turning to right to face CW
- 37 - 42 Repeat 13 - 18
- 43 - 45 Repeat 19 - 21 FWD, CW
- 46 - 48 Turn BWD through left shoulder with L.R.L to face CCW

Presented by David Edery
Camp Hess Kramer Institute
October 11-13, 1991

Notes:David Edery

This dance has not been R&S'd

ESHKOLIT
(Grapefruit)

CHOREOGRAPHER: David Edery
MUSIC: Armenian Folk
STRUCTURE: One stanza, 2 parts
FORMATION: Couples, CCW, holding hands

NOTES: Meter:3/4
Both partners with the same footwork

PART ONE: (on LOD, face center, W on M's right, inside hands held raised FWD)

- 1 - 2 Hands slightly raised FWD, Balance L.R
- 3 - 6 Brush L FWD, rising slightly on R toes, bring L with a circular movement, to left and behind, step L behind R
- 7 - 10 Repeat 3 - 6
- 11 - 12 Balance L.R
- 13 - 15 M-three small steps slightly BWD L.R.L
W-turn left int M's right arm with L.R.L
- 16 - 17 Wrap Position, outside hands free and down, step balance R FWD, L BWD
- 18 - 19 Step R BWD and slightly on toes, raise L knee FWD
- 20 - 21 Step L to left, pulling W closer to M, close R, knees bent
- 22 - 24 W-turn right, out of the Wrap position with R.L.R
M-step R.L.R slightly BWD while pulling W's left to help her turn

PART TWO: (face center, original position)

- 1 - Step-Balance L to left, W leaning to M
- 2 - 4 One and 1/4 to right on LOD moving CCW, ending both facing CCW, W in front of M
- 5 - 7 M-full turn FWD moving CCW on LOD with L.R.L
W-1/2 turn BWD to face partner with L.R.L, moving FWD on LOD
- 8 - 9 Face to face on LOD, hold right hands FWD, left raised sideways sway R.L
- 10 - 12 Change places through right shoulders, with R.L.R, end facing center
- 13 - M on W's right and leaning to left, Step-Balance L to left
- 14 - 16 Repeat 2 - 4
- 17 - 19 Repeat 5 - 7, W-full turn, M-1/2 turn only and face partner
- 20 - 24 Repeat 8 - 12, returning to original position

Notes:David Edery

Presented by David Edery
Camp Hess Kramer Institute
October 11-13, 1991

This dance has not been R&S'd

LI NAGNI KINERET
(Sing to me Kineret)

CHOREOGRAPHER: Sefi Aviv

MUSIC: Shaikah Paikov

STRUCTURE: One stanza, 3 parts

FORMATION: Circle, CCW, holding hands

NOTES: Meter: 4/4

Begin the dance on the bar "NI" (in the word NAGNI...KINERET)

PART ONE: (face CCW, holding hands)

- 1 - 2 Step R FWD, touch L toes next to R
- 3 - 4 Repeat 1 - 2 with L
- 5 - 8 Full turn FWD on LOD with R.L.R, hold on R
- 9 - 12 Repeat 1 - 4 with opposite footwork
- 13 - 16 Step L.R.L FWD, touch R toes next to L
- 17 - 32 Repeat 1 - 16

PART TWO: (face center, holding hands)

- 1 - 4 Yemenite R and pivot on R to right to face CCW
- 5 - 8 Step L.R.L FWD, CCW, hold
- 9 - 16 Face center, repeat 1 - 8
- 17 - 20 Face center and Yemenite R and pivot 3/4 turn on R to left, face CCW
- 21 - 24 Yemenite L BWD, touch R toes next to L
- 25 - 26 Step R.L FWD CCW
- 27 - 28 Face center, step R to right, cross L behind
- 29 - 30 Step R to right, L in place
- 31 - 32 Make 3/4 turn through left with R(across)and L
- 33 - 64 Repeat 1 - 32 (to a different part of the music), counts 63 - 64 make a full turn, face center

PART THREE: (face center, hold hands)

- 1 - 2 Step R to right, touch L toes next to right
- 3 - 4 Repeat 1 - 2 with L to left
- 5 - 8 Full turn to right on LOD with R.L.R, touch L toes next to R
- 9 - 16 Repeat 1 - 8 with opposite footwork and directions
- 17 - 20 Face CW, R to right to center, close L, R to right and pivot BWD through right, face CCW
- 21 - 24 Step L to left to center, close R, L to left, touch R toes next to L
- 25 - 26 Sway R.L
- 27 - 28 Cross R over L, step L in place
- 29 - 32 Two full turns to right to LOD with R.L.R.L

Notes:David Edery

Presented by David Edery
Camp Hess Kramer Institute
October 11-13, 1991

This dance has not been R&S'd

PERACH ZAHAV
(A golden flower)

CHOREOGRAPHER: Moshiko Halevy
MUSIC: M.I. Halevy
STRUCTURE: One stanza, 3 parts
FORMATION: Circle, CCW, hold hands

NOTES: Meter: 4/4

PART ONE: (face center, hold hands)

- 1 - 2 Step-Bend R FWD
- 3 - 4 Step R BWD while raising L bent in circular movement from FWD to behind R
- 5 - Cross L behind R
- 6 - Step R to right
- 7 - 8 Cross L in front of R, hold
- 9 - 12 Step R.L.R FWD to center, pivot BWD through left on R, raise L FWD bent
- 13 - 16 Face out, free hands repeat 9 - 12 outside with L and turn through right
- 17 - 32 Repeat 1 - 16

PART TWO: (face center, hands are held raised FWD)

- 1 - 4 Yemenite R, brush on count 4 L to left
- 5 - 6 Step L to left, CW, cross R over, knees bent, L is slightly raised behind R
- 7 - 8 Step L behind in place, step R to right with balance
- 9 - 16 Repeat 1 - 8 with opposite feet and direction

PART THREE: (face center, hold hands raised FWD)

- 1 - 3 Step R.L.R FWD into center
- 4 - Sharp bend with R knee in place, L raised bent behind
- 5 - 8 Yemenite L BWD, hold
- 9 - 10 Step R BWD, bring L across R while continue to move BWD
- 11 - Step R BWD
- 12 - Raise L slightly bent from FWD to BWD
- 13 - 15 Repeat 9 - 11 with opposite feet, continue to move BWD
- 16 - Raise R slightly bent FWD
- 17 - 32 Repeat 1 - 16

Presented by David Edery
Camp Hess Kramer Institute
October 11-13, 1991

Notes:David Edery

SHIR
(A song)

CHOREOGRAPHER: Israel Shiker
MUSIC: A. Barzel
STRUCTURE: One stanza, 2 parts
FORMATION: Circle, CCW, hold hands

NOTES: Meter: 4/4
Begin the dance on the second time of the music of part one.

PART ONE: (face center, hold hands)

1 - 4 Step R to right, hold, cross L behind, R in place
5 - 8 Step L to left, cross R behind, L to left
9 - 10 Cross R over, step L in place
11 - 14 Full turn to right with R.L.R and turn to right, face CCW
15 - 18 Step L.R.L FWD, CCW, turn to face center
19 - 20 Balance R.L
21 - 24 Slow cross, moving to center, with R over L, and L over R
25 - 26 Step-Bend R BWD
27 - 28 Step-Bend R FWD, raise and lower hands accordingly.
29 - 32 Full turn through right BWD to LOD L.R.L, cross L over
33 - 64 Repeat 1 - 32, but end with a close of L next to R.

PART TWO: (face center, free hands)

1 - 4 Step to center R.L.R pivot BWD through right, face out
5 - 6 Balance L.R
7 - Step L FWD and turn left to face CCW
8 - Brush R FWD and with round movement bring R to right, moving out
9 - 12 Step R to right, cross L behind, R to right, cross L over
13 - 14 Step R to right, L in place, turn to face center
15 - 16 Step R on ball to right, raise hands
17 - 18 Wide step with L BWD, knees bent, R in place
19 - 20 Step L FWD and pivot BWD through left
21 - 24 Repeat 17 - 20 with opposite feet and direction
25 - 26 Repeat 17 - 18
27 - 28 Slow step with L diagonally FWD and to right
29 - 32 Knees bent, cross R over, step L to left, R in place, cross L over
33 - 64 Repeat 1 - 32

Notes:David Edery

Presented by David Edery
Camp Hess Kramer Institute
October 11-13, 1991

This dance has not been R&S'd

SHNEY SHOSHANIM
Israel

SOURCE: Eliyahu Gamliel

TRANSLATION: Two roses

PRONUNCIATION: ssh-neh SHOH-shah-neem

TAPE: Israelei Folk Dances, Old & New, YE-3, side B, #2

FORMATION: Cpls in a circle, cpls facing with M back to ctr. Hands
sdwd and slightly fwd at head ht.

Ftwk described for M, W use opp ftwk.

STYLE: Soft movements for both ft and hands

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas, beg with singing

- PART A: (Hands free at head/shldr ht)
- 1 Step R across L in LOD - face LOD (ct 1);
snap fingers of R hand in front of body (ct 2);
step L to L - face ptr (cts 3-4).
 - 2 Step R behind L - turn L shldr twd ptr - face RLOD (ct 1);
snap fingers of L hand in front of body (ct 2);
step L to L - face ptr (cts 3-4).
 - 3-4 Repeat meas 1-2.

PART B:

Face ptr, joined MR hand and WL hand at waist ht, body and hands move with mayim (grapevine) step.

- 1-2 Do a 7 step mayim (grapevine) step in LOD, beg with R across L
(cts 1-7); hold lifting free ft slightly fwd (ct 8).
- 3-4 Repeat meas 1-2 with opp ft and hand wk in RLOD hold on last ct
with M wt on L, WR, face ptr.

PART C:

Ptrs face with R hands joined.

- 1 Step-bounce R fwd, change places with ptr, (M behind W) face
RLOD (cts 1-2);
step L to L turning 1/4 R (W turn L) - join L hands so that
cpls are now in Varsouvienne pos (M on WR side and slightly
behind her) (cts 3-4).
- 2 Step R to R (sway) - M behind W and to WL side (cts 1-2);
step L to L (sway) - M behind W and to WR side (cts 3-4).
Note: Look at ptr at end of each sway.

3-4 With 8 steps (RLR, LRL) - turn 1/2 L (CW) with ptr (M back, W fwd), end facing LOD. On last 3 steps, slowly join inside hands in "V" pos.

PART D: (Hands "V" pos)

- 1 Walk R-L fwd (cts 1-2);
brush ball of R ft fwd while lifting on L (ct 3); step R fwd (ct 4).
 - 2 Step L fwd (ct 1); brush R fwd, lift on L (ct 2);
Walk R-L fwd - end facing ptr with both hands joined slightly out to sides at waist level (cts 3-4).
 - 3 Step R to R, hold (cts 1-2);
sway L-R (cts 3-4). Release hands at end.
 - 4 Release MR, WL hand - step L across R - turning to face RLOD (ct 1);
hold leaving R toe on floor - inside hands swing fwd and extend to head ht, free hand by side (cts 1-2);
step R bkwd - face ptr (ct 3); step L to L - turning to face LOD (ct 4).
- 5-8 Repeat meas 1-4.

Presented by Ya'akov Eden at the 1991 Idyllwild Folk Dance Camp

Presented by David Edery
Camp Hess Kramer Insititue
October 11-13, 1991

This dance has been R&S'd

YAD LA'SHALOM
(Give a hand to peace)

CHOREOGRAPHER: Israel Shiker
MUSIC: Martin Moskovitch
STRUCTURE: One stanza, 2 parts, 2 sections
FORMATION: Circle, CCW, holding hands

NOTES: Meter: 4/4
Begin the dance 2/4 after the beginning of the singing

PART ONE: (face center, hold hands)

Section 1

1 - 4 Step R CCW, and Mayim step with L
5 - 6 Step R CCW and brush and raise L FWD
7 - 8 Fast Step-Together-Step with L
9 - 16 Repeat 1 - 8

Section 2

1 - 4 Full turn FWD on LOD through right with R.L.R, brush L FWD
5 - 6 Fast Step-Together-Step FWD, CCW with L
7 - 8 Step R FWD, step L FWD and turn left to face center
9 - 10 Face center, R to right and pivot BWD through right, L to left
11 - 14 Face out, Mayim step with R moving left, CCW
15 - Cross R over
16 - Step L to left and pivot BWD through right to face center
17 - 32 Repeat Part One (sections 1 and 2), on count 31- 32, Cross R over and pivot 1/4 turn to right to face CW, close L

PART TWO: (face CW, right shoulder to center)

Section 1

1 - 2 Step R to right moving into center, cross L behind
3 - 4 Face center, step R.L FWD
5 - 6 Step-Bend R FWD to center, while raising hands
7 - 8 3/4 turn BWD to LOD through right with R and close L, end facing CW
9 - 16 Repeat 1 - 8. On counts 15 - 16 turn one and 1/4 turns to right, to LOD, end facing CCW

Section 2 (face CCW)

- 1 - 4 Step R to right outside, cross L behind, R to right, cross L over
- 5 - 6 Step R to right step L in place while turning left to face center
- 7 - 8 Step-Bend R FWD, while raising hands
- 9 - 10 Face center Step-Together-Step sideways on LOD, to right with R
- 11 - 12 Cross L in front of R, slightly turning to right, step R behind in place
- 13 - 16 One and 1/4 turns to left with L.R.L on LOD, touch R toes next to L
- 17 - 32 Repeat Part Two (sections 1 and 2), on counts 29 - 32 full turn to left end facing center

ENDING THE DANCE: After the last time of music:

- 1 - 2 step R to right, close L
- 3 - 4 Repeat 1 - 2 with L to left
- 5 - 6 Step-bend R BWD
- 7 - 8 Stamp R FWD, raise hands FWD, hold

Notes:David Edery

Presented by David Edery
Camp Hess Kramer Institute
October 11-13, 1991

This dance has not been R&S'd

CHARLESTON



COLLEGIATE CHARLESTON U.S.A.

Steps like the Charleston were reportedly done by African Americans since the turn of the century (once called "fouling"). The American public was introduced to the dance in the 1923 all-black Broadway musical "Runnin' Wild." Within a year the Charleston was an immensely popular dance craze.

1920's dance manuals described simplified Charleston steps, to be repeated several times. The winners of Charleston contests, on the other hand, usually combined shorter fragments of the flashiest steps.

In the original "black" Charleston, the steps were done low to the ground, in an easy, flat manner. The "white" or flapper style was higher and bouncier, usually done as a solo. The Collegiate style was yet more exuberant, with extreme leg gestures and a preference for dancing in closed position with a partner.

The following sequence is a COLLEGIATE EXHIBITION CHARLESTON based on films of Charleston competitions in the 1920's. It may also be done in a quieter style

Note: Names for Charleston steps and variations were never standardized. The following names were chosen from conflicting sources. Tapping, for example, was also called the Single Charleston by some and the Double Charleston by others.

The following step descriptions are for the M, W use opp ftwk.

INTRODUCTION - 8 bars. Suggested music: "Sweet Man" on an Academy Tape.

FREE STYLE CHARLESTON (Solo)

Improvise solo Charleston steps, near your ptr, for the first tune and its repeat (16 bars total). Select steps from below or use your own. Toward the end of the music, take your ptr in waltz pos (except further apart as in illustration) for the following sequence:

I

BASIC CHARLESTON

1-2) The M steps fwd L, then taps R lightly over L w/out wt.*

3-4) M step R back (behind the L), then taps L behind R w/out wt.

In waltz pos, the W does opp ftwk and direction, start back R.

5-8) Repeat cts 1-4

On cts 1,2,3 and 4, twist heels in twd each other (toes turned out). On the off-beats between the cts, twist heels away from each other, pigeon-toes. In Collegiate, push the turn-out and turn-in as far as possible, flicking the heels high to the sides between steps.



(* Some dancers preferred to begin the Basic Charleston with a tap fwd.)

THREE-STEP CHARLESTON (WALKING)

- 1) Cross L closely over in front of R, turned out.
- &) Flick R to R side, toes turned in.
- 2-&) Cross R closely over in front of L and flick L to L side.
- 3-&) Step L fwd again, as in ct 1.

In this step M progress slightly fwd, W back up. This was done as a normal walking step in class.

FRONT AND BACK SWING

- 4) Kick R leg straight fwd while lifting up on L. (W kicks L back.)
- &) Between each ct, bend L knee slightly, and kick leg.
- 5) Kick R straight back.
- 6) Kick R straight fwd.
- 7) Step R back with wt.
- 8) Kick L straight back.

The kicks may be replaced with TAPPING front and back, similar to the Basic Charleston.

II

CHARLESTON POLKA

- 1-&) In waltz pos, M step L to L side, then close R to L.
- 2-&) M step L further to L side, then kicks R up behind L knee.
- 3-&4-&) M do Polka step to R side, kicking L up behind R knee.

W dance opp, also kicking behind.

Note: on the "&" cts of 2,3,4, hop on wighted ft.

SWING KICKS

- 5) M step L in place while kicking R to R side.
- &) M swing R up behind, so that the R ankle is behind L knee.
- 6) M step down on R in place while kicking L to L side.
- &) M swing L around behind.
- 7-&8-&) Repeat

W, in waltz pos, dance in mirror pos.

Repeat the CHARLESTON POLKA AND SWING KICKS.

III

1-2-3 KICKS

- Cpls opens twds ctr of circle, side by side, still in waltz pos.
- 1-2) Step L fwd and kick R straight fwd. (W step R & kick L fwd).
 - 3-4) Step R bkwd L, then tap L bkwd.

5-7) Step L fwd, then kick R twice fwd. (Bend the R knee between the 2 kicks).

8-9) Step R bkwd, then tap L back.

10-13) Step L fwd, then kick R fwd 3 times.

14-16) Step R back, tap L back, then close L to R, face ctr.

COLLEGIATE style: Instead of tapping bkwd, kick L bkwd high into the air. Only the kick was used in class.

IV

CHUGS (SCOOTER)

As in clogging, slip the feet (closed in parallel pos) fwd and bkwd. When slipped fwd on the downbeats, the wt falls heavily on the heels. When slipped back on the upbeats, the wt is in the balls of the ft.

1-2) Chug diag L and R. (W also twist L & R)

3-4) Chug diag L 2 times.

5-6) Chug diag R and L.

7-8) Chug diag R 2 times.

AROUND THE WORLD

1-2) In L Yale pos (social dance pos with L hips adjacent), walk fwd around each other with 2 steps, both beg R.

3) Kick R straight fwd.

&) Turn your body 1/2 twd L, face ptr, fold R leg in.

4) Continuing to pivot L, to R Yale pos, kick R straight bkwd.

5-6) Still in R Yale pos, kick R straight fwd 2 times.

7) Slap R ft down and bkwd, face ptr (R heel flicks out to side).

8) Close R to L with stamp.

BREAK: 1-4) Cast away from ptr (M turn L, W R) 4 walking steps.

If using other Charleston music, these extra steps may or may not be there.

REPEAT the sequence, Parts I through IV, as a solo.

After the end of solo sequence, walk 4 steps twd ptr.

REPEAT the sequence a third and final time, as a cpl.

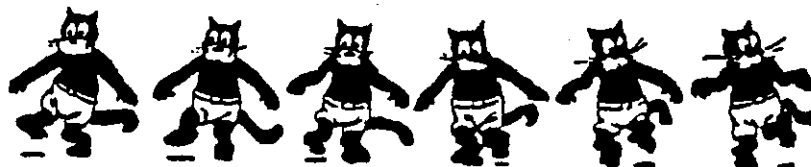
Dance notes by Richard Powers © 1991

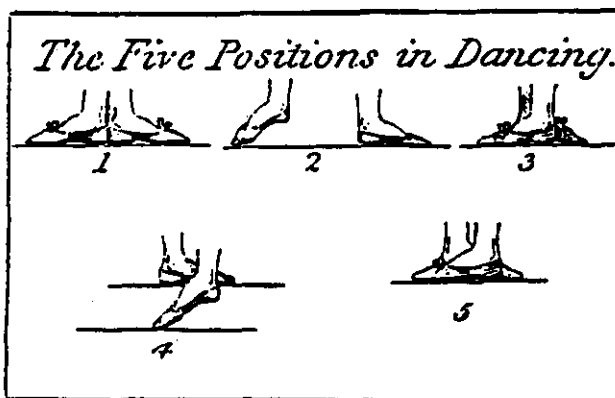
This dance was presented by Richard Powers at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Symposium.

Presented by Beverly & Irwin Barr

Camp Hess Kramer Institute

October 11-13, 1991





DANCE LIBRE

France

REGENCY ERA QUADRILLE STEPS

TEMPS LEVÉ - A preparatory movement. Commence in third position, body erect. Shift weight to the rear leg and plié as you raise the forefoot to its toe, keeping knees well turned out. Then rise on the supporting leg, keeping the foreleg in "sixth" position: closed to the supporting ankle, toe pointed down to (but not quite touching) the floor.

CHASSÉ - Preparation: temps levé. Slide the forefoot to fourth position, bending both legs equally, placing weight evenly between both feet. Then rise up straight on the foreleg, closing the rear leg to the fore, striking it to take its place, pushing the forefoot forward to fourth position again. The chassé usually commences forward onto the right foot, and ends in an open position.

The chassé may also be done to either side or to the rear.

JETÉ - Preparation: plié. While in plié, close the rear foot to sixth position, then unfold it directly to the side (second position), leg extended straight and toe pointed to (and almost touching) the ground, and then rise on the supporting foot to its toe. Close the extended side leg to third position in front, falling softly onto this single foot and raising the other foot to sixth position behind, well turned out.

The jeté may also be done to either side or to the rear.

ASSEMBLÉ - Preparation: Plié. Begin the same way as the jeté, extending the rear foot to the side, then closing it to third position in front. But with the assemblé, close onto both feet equally, weight distributed evenly in plié, then rise in this third position.

The assemblé may also be done to the rear.

BALANCÉ: There are many balancé steps and combinations. One easy one is a chassé to the right side followed by a jeté to the right (crossing over) and an assemblé. Repeat to the left side starting with the left foot. Another step for Balancé is:

BALONNÉ-JETÉ: Preparation, plié while extending the right foot forward to fourth position, without weight. Count 1: Hop on the left while closing the right foot to sixth position. Count 2: Jeté straight down onto the right foot while extending the left forward to fourth position, without weight. Repeat opposite.

GRAND COUPÉ: Almost identical to the Balonné-Jeté, but close the foot higher, to the knee of the supporting leg, instead of to sixth position.

SEQUENCE: The most common enchainment in quadrilles and contredanses is three chassés, commencing onto the right foot, the left and the right; then conclude with a jeté onto the left foot, and an assemblé.



DANSE LIBRE
France

1850 PARISIAN CANCAN/POLKA QUADRILLE

- | | |
|------|--|
| Bars | I |
| 4 | Introduction |
| 4 | Head couples Right and Left Through using Polka or Danse Libre steps. |
| 4 | Right and Left to places. |
| 4 | Heads balance partners with any freestyle Danse Libre steps. |
| 4 | Turn partners by <u>left</u> hands. |
| 8 | Head couples Ladies Chain across and Chain back to places. |
| 8 | Heads balance as above; then turn partners by the <u>right</u> hands. |
| 16 | All 4 couples balance to center (2 bars) then polka into corner places (2 bars).
Do this a total of 4 times, to regain places. |
| | II |
| 4 | Wait during intro. |
| 4 | Heads face sides to their right and arch both hands high with partners to form
an arch, as sides take both hands low with partners: Chassez 4 slides a <i>tiroirs</i>
into each other's places and balance heel-and-toe (toward home) twice. |
| 4 | Return home the same way with sides arching over this time. Balance. |
| 4 | All balance to partners with great style and individuality. |
| 4 | All turn partners by the left hand throwing the ladies into: |
| 8 | All 4 ladies Right Hands Across (Star R); and left hands home. |
| 4 | Turn partners halfway around by the R, so that gents take a circle raising hands. |
| 8 | All 4 ladies polka fwd under the arches to the right, out behind the opposite
man, in under the arches, behind her partner, and into the center, facing
her partner. Ladies rest both hands on partners' shoulders. |
| 4 | In this position (men keeping arches overhead), all chassez once around CW. |
| 4 | All turn partners to places CCW. |

Presented by Beverly & Irwin Barr
Camp Hess Kramer Institute
October 11-13, 1991

Richard Powers 1991

TANGO AMOROSO
U.S.A - Argentina

These steps were described in 1914 by the your Argentinean Señor Juan Barrasa. At the time, dancers in Paris and London were crazy about the new Tango, but were primarily doing it in the refined style as modified by the French. Barrasa's steps and style were apparently closer to the Argentine original.



Steps are described for M, W use opp ftwk.

I

INTRODUCTION: 4 bars of music. At the end of the 4th bar, immediately before stepping fwd, the M kick their L ft sharply back. (W do not kick at this time.)

EL PASEO (Walking)

Cts 1-4: In waltz pos, do 4 medium-slow steps in LOD, M beg fwd L, W back R.

MEDIA LUNA

Ct 5: Cpls do 1 more step in LOD (M L fwd, W R bkwd)

6: M touches R close to his L, w/out wt.

&: M kicks R straight fwd or diag R fwd. (W kicks L heel bkwd.)

7: M step R bkwd.

8: M touch L beside R, w/out wt.

&: M kick L heel back. (W kicks R fwd)

EL PASEO

Repeat cts 1-4.

CORTE (Stop step)

Ct 5: Cpls do 1 more step in LOD (M L fwd, W R bkwd)

6: M touches R beside L, w/out wt.

&: M kicks R fwd or diag R fwd. (W kicks L heel bkwd.)

7: M step R bkwd. (W step L fwd).

8: M hold (W draw R to L)

Note: Barrasa suggested that the M raise his L toe in his final position, but the photo of him doing this step shows him extending his toe straight.

CORTE DE LA DAMA (Corte of the lady)

Ct 1-4: M stay in place (release MR, WL hands) while he pushes W away into a repeat of the Corte.

1: W shift or step R bkwd (slow).

2: W touch L beside R, then flicks it bkwd (quick-quick).

3: W step L fwd twd M (slow).

4: W draw R to L.

CORTE sdwd

Ct 1-4: Both Corte tog, but end in R Yale pos (social dance pos with R hips adjacent).

II

FIGURA DEL EBRIO (Drunk figure)

Travel sdwd with a grapevine step twd ctr of room:

- Ct 1-2: M step L-R fwd (W step R-L bkwd) into R Yale pos.
3-4: M step L sdwd, then R behind and draw W fwd into waltz pos (W step L directly twd M on 4, do not pass his L side).
5-6: M step L sdwd, then fwd R into R Yale pos, similar to cts 1-2.
7: M cut in front of W with L ft and turns 1/2 CW (W step R fwd between M toes, turn CW with M in waltz pos).
8: M step R sdwd twd ctr of room (W step L sdwd).
- 1: In waltz pos, M step L sdwd away from ctr of room.
2: M step R behind L drawing W fwd into waltz pos as in ct 4 above.
3-4: M step L sdwd, then step R across L into R Yale pos.
5-6: Repeat cts 1-2, in waltz pos.
7: M step L sdwd, turn (as cpl) 1/4 L (CCW).
8: Facing out of room, both point R to R side, no wt.

III

CORTE DE LADO (Corte to side)

- Ct 1: M step R across L (W L across R) and twist to promenade pos (closed social dance pos), both face LOD.
2: M touch L toe beside R heel, then immediately kicks L heel bkwd (quick-quick) as W does same in mirror image.
3-4: Promenade fwd 2 steps, M beg L, W R.
5: Touch-kick outside ft as in ct 2.
6-7: Promenade fwd 2 steps, M beg L, W R.
Take this last step fwd somewhat away from ptr, to make room for:
8: M hold on R ft while sweeping L out, around and over R in a large crescent arc (also called Frotado). W mirror M, sweeping into:

EL OCHO ARGENTINO (Argentine Fig 8, called Cruzado or scissors by others)

- Ct 1: Facing ptr, M step L over R (W step R over L).
2: M point R to R side, no wt (W opp ftwk).
&: M kick R heel sharply to R side (W opp ftwk).
3-4-&: Repeat cts 1,2,& with opp ftwk.
5-6: Repeat cts 1-2. (M cross L over R, point R sdwd then kick)
7: Repeat ct 3 (M cross R over L)
8: M touch L to L side twd LOD (W opp ftwk).

INTRO

MOLINETE

- Ct 1-2: M step L fwd twd ptr, then rocks back on R
3-8: Repeat rocking steps, slowly turning CCW, completing 1-1/4 turns. End facing beg pos ready to repeat dance.

REPEAT ENTIRE DANCE

On the last (3rd) ending, hold the final ct 7 of Ocho, then both step fwd on inside ft and dipping, touch outside knee to floor.

NOTES:

MUSIC

This sequence fits best with the music "Rentintin" by Eduardo Arolas, offered on an Academy tape. It also fits any "straight" tango music of 9-bar phrases.

Since this is in essence a "One-step Tango", the music should be a faster tango, about 80 beats per minute, which was average for Buenos Aires recordings of tango at that time.

RECONSTRUCTION

This reconstruction contains only 2 modifications from the original description:

Barrasa described the initial steps as beginning with the M R and W L. I occasionally teach this ftwk in advanced-level workshops, but most dancers who are accustomed to the 1914 American tradition (ML, WR) find that this reversal limits the usefulness of these steps in improvisation.

Barrasa's "Figura del Ebrio" was a short 4-ct fragment that has been slightly expanded through repetition. The other steps and patterns are reconstructed as described.

Dance notes by Richard Powers © 1990

This dance was taught by Richard Powers at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Symposium.

Presented by Beverly & Irwin Barr
Camp Hess Kramer Institute
October 11-13, 1991

KARAGOUNA
Thessaly, Greece

The "Karagouna" is one of the most widely known folk dances of Greece. Standardized by physical education teachers for quite some time, it is part of the basic repertoire of most amateur dance troupes in Greece and many folk dance clubs throughout the world. The name "Karagouna" is the feminine form of an ethnic appellation for the Green peasant population of the western Thessalian plain centered around the town of Kardhitsa. Interestingly, the term "Karagounis" is also used for an Arvanito-Vlach people, formerly nomadic shepherds, who live in the mountains of Aetolo-Arcanania. However, the relationship between these two different peoples is unclear. Also unclear, is the etymology of the word itself. More than likely, "Kara" is the Turkish word meaning "black" while "guna/gunis" is probably related to the Greek word "ghuna" meaning "fur" of either Slav or Celtic origin. As danced in the Karagouniko villages, the "Karagouna" is a simple dance in which the leader continuously improvises (performing double steps, squats, brush steps, balance steps, syncopations, etc.) while the dance lines, depending on local tradition, performs either a "Sta Tria" (6 steps), a "Sta Tria" with an extra pair of touch-steps (see Karagouniko below) or more often, just a series of walking steps. What follows below are various "figures" drawn from the standard school choreographies and the repertoire of the Laographikos Omilos of New York city (whose director, Paul Ginis, is a Karagounis from Thessaly).

PRONUNCIATION: kar-ah-GOO-nah

TAPE: GREEK DANCES by Joe Kaloyanides Graziosi, side A, #2

FORMATION: Mixed lines joined in either "W" or "V" pos

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

FIG. I: KARAGOUNIKO

- 1 Facing slightly R of ctr and moving in LOD - step R-L fwd (ct 1-2).
- 2 Step R fwd - while turning to face ctr (ct 1); touch L in front of R (ct 2).
- 3 Step L back in place (ct 1); touch R in front of L (ct 2).
- 4 Touch R diag R bkwd (ct 1); touch R in front of L (ct 2).

FIG. II: ROCK SIDE

- 1 Facing slightly R of ctr and moving in LOD - step R-L in LOD (cts 1-2).
- 2 Step R fwd - while turning to face ctr (ct 1); step bkwd L-R (ct &-2).
- 3 Step L across R (ct 1); step R fwd (ct 2).
- 4 Touch L in front of R (ct 1); step L bkwd in place (ct 2); lift R slightly fwd (ct &).

FIG. III: SIDE TOG

- 1 Still facing ctr - step R to R (ct 1); close L beside R (ct 2).
- 2-4 Repeat meas 1, 3 more times (4 in all).

FIG. IV: BRUSH STEP

- 1 Facing ctr, ft tog - brush R fwd on floor beside L (ct 1); small bounce on L twice (cts 2,&).
- 2 Step R across L (ct 1); step L behind R (ct &); close L beside R, no wt (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

FIG. V: VLACHA KONITSIS

- 1 Facing slightly R of ctr and moving in LOD - step R-L fwd (cts 1-2).
- 2 Step R fwd - turning to face ctr (ct 1); step L behind R (ct 2); step/rock on R in front of L (ct &).
- 3 Step L sdwd L (slightly fwd into circles line) (ct 1); touch R diag R bkwd (ct 2).
- 4 Touch R in front of L (ct 1); touch R diag R bkwd (ct 2).

FIG. VI: KOUTSO

- 1 Facing slightly R of ctr and moving in LOD - step R-L fwd (cts 1-2).
- 2 Turning to face ctr - step R behind L (balance on balls of ft) (ct &); pushing off of R, step L fwd (ct 1); step R fwd (ct 2).
- 3 Touch L in front of R (ct 1); step L back in place (ct 2).
- 4 Touch R diag R bkwd (ct 1); touch R in front of L (ct 2).

FIG. VII: STAVROTA

- 1 Facing ctr - step/rock R across L (ct 1); step L to L (ct 2); step R back slightly (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

NOTE: The musical phrases are 4 meas (8 cts), so the various figures are choreographed to the musical changes, with figures 1,2,5,6 associated with the main melodic phrases and figures 3,4,7 associated with the refrain. If an upbeat "Syrto" phrase is inserted into the music then a Kalamatiano is danced during the duration.

This dance was presented by Joseph Kaloyanides Graziosi at the 1991 Santa Barbara Symposium.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 11-13, 1991

This dance has not been R&S'd

KASAP'KIA
Constantinople, Marmara, Thrace, Greece

This well-known dance, originally associated with the Constantinople (Istanbul)-Marmara Sea regions, is also a popular folk dance in Thrace, east Macedonia, and the east Aegean islands and Asia Minor coast. In the last few decades, it has become a standardized part of the "urban" popular song-dance repertoire, undergoing modifications in style, step and tempo. In a more upbeat "Hora" style, it has become a pan-Hellenic dance. The same of the dance, along with its variants: Hasapikos, Hasaposervikos, Palio or Politiko Hasapiko, Kasapiko, Hasapia, etc., means "of the butchers" (Kasap (Ar.) = Butcher). Supposedly, the dance was originally performed or made popular by members of the Butcher's Guild in Constantinople during Ottoman times.

This dance was presented by Joe Graziosi at the 1990 Folk Dance Camp and 1991 Santa Barbara Symposium.

SOURCE: Theodore Kekes, et. al. (Thrace, Solon Peshinjioglov (Istanbul)).

PRONUNCIATION: kah-sahp-KYAH

TAPE: Graziosi - Asia tape

FORMATION: Open circle joined in shldr hold ("T" pos).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 12 cts (6 meas)

BASIC:

- 1 Facing slightly L of ctr, step R diag R bkwd (ct 1);
step L diag R bkwd (ct 2).
- 2 Step R diag R bkwd (ct 1);
lift L slightly behind R or touch L beside R (ct 2).
- 3 Step L fwd twd ctr (ct 1);
brush R slightly fwd of L (ct 2).

BASIC WITH TWIZZLE:

- 1 Step on R heel diag R bkwd, L toe turns twd L (ct 1);
step L diag R bkwd, leave R heel where it was on floor, R toe
turns twd R (ct 2).
- 2-3 Repeat meas 2-3 of basic. (R diag R bk, lift/touch L; L fwd,
brush R)

Common Variant Substitutes:

- Meas 1: Large step R diag R bkwd (ct 1);
slide and fall L behind R, kicking (displacing) R
straight-legged sdwd (slightly fwd) to L (ct 2).

Meas 2-3: Can substitute pas-de-basque (PDB) steps fwd or bkwd (cts 1,&,2).

VARIATION I: (Scissors)

- 1 Repeat meas 1 of Basic with twizzle. (R diag R bk, L diag R bk)
- 2 Leap on R as L swings across L (ct 1);
pull L heel bkwd across R ankle (ct 2).
- 3 Step L fwd (ct 1);
step R behind L (ct &);
step L fwd (ct 2).

VARIATION II:

- 1 Repeat meas 1 of Basic with twizzle. (R diag R bk, L diag R bk)
- 2 Jump diag R bkwd onto both ft with L across R (ct 1);
with wt on R, L cuts bkwd across R (ct 2).
- 3 Moving fwd twd ctr - step L fwd (during fast music step becomes a leap) (ct 1);
step R behind and to L of L ft (ct &);
step L behind R (ct 2).
Note: During Var. I and II, it is common to lift slightly on the L before meas 1, ct 1 and land on both ft slightly apart on meas 1, ct 1. This is like a "ker-PLUNK."

VARIATION III:

- 1 Leap R bkwd (L remains on floor) and twizzle or twist L heel slightly R (ct 1);
- 2 Jump with both ft apart (ct 1);
hop on R, lift L bkwd (ct 2).
- 3 Small leap fwd on L as R cuts fwd sharply (ct 1);
long step fwd on R (ct &);
step L behind and to R of R ft (ct 2).

VARIATION III-A:

- 1 Add preliminary hop before steps (ct ah);
repeat Var III (hop L bk, leap R bk w/twizzle; hop R bk, leap L bk w/twizzle)
- 2-3 Repeat meas 2-3 of Var III. (jump on both, lift L bk; leap L fwd, R fwd, L behind)

VARIATION III-B:

- 1 Repeat meas 1, Var III-A. (hop-step R-L bk w/twizzle)

- 2 Step R to R (ct 1);
step L across R (ct &);
step R bkwd in place (ct 2).] Pas-de-basque (PDB)-R
- 3 Repeat meas 3, Var II. (PDB-L fwd: L fwd, R behind, L fwd)

VARIATION III-C:

- 1 Large step on R diag R fwd, land on both ft in slight stride
pos (ct 1);
slide and fall on L behind R as R kicks across L (leg straight
(ct 2).
- 2 Repeat meas 2, Var III-B. (PDB-R)
- 3 Repeat meas 3, Var II. (PDB-L: L fwd, R behind, L fwd)

SEQUENCE as taught in class for this music: Basic is done on all
vocals and extends into the instrumental.

- Basic (instrumental);
 - Basic with twizzle (vocal+);
 - Var. II (instrumental);
 - Basic with twizzle (vocal+);
 - Var. III (instrumental);
 - Basic with twizzle (vocal+);
 - Var. I (instrumental);
 - Basic with twizzle (vocal);
 - Var22. III-A;
-] do each var. 4 times ea

- Music becomes faster
 - Var. A - approx 8 to 10 mores
 - Var. B - " 8 times
 - Var. C - to end of music
-] usually changed at beg of
musical phrase

Corrections from Stockton syllabi and Federation video

Presented by Beverly Barr
Camp Hess Kramer Insititute
October 11-13, 1991

VLACHA
Naxos, Greece

Naxos is the largest island of the Cyclades in the Aegean. The dance "Vlacha" is performed during "apokreas" the pre-Lenten carnival season. Many dances associated with the carnival festivities have a satyric or ribald nature. In Greece the term Vlach can refer to any population of shepherds or specifically to the ethnic minority which speaks a Latin based language related to Romanian. Often it is used as a pejorative meaning "country bumpkin," which is most likely the case here.

PRONUNCIATION:

TAPE: GREEK DANCES by Joe Kaloyanides Graziosi, side B, # 3

FORMATION: Lines joined in "T" pos.

METER: 2/4 PATTERN

Meas.

INTRODUCTION:

PART A:

- 1 Facing slightly R of ctr and moving in LOD - step R-L fwd (cts 1-2).
- 2 Step R fwd - turning to face ctr (ct 1)' swing L gently in front of R (ct 2).
- 3 Step L back in place (ct 1); touch R beside L (ct 2).
- 4-9 Repeat meas 1-3, 2 more times (3 in all).

PART B: INTRO

- 1 Facing slightly R of ctr and moving in LOD - step R fwd (ct 1); hop on R, lift L fwd (ct 2); step L fwd (ct &).
- 2 Step R fwd (ct 1); hop on R, lift L bkwd - turn to face slightly L of ctr (ct 2).
- 3 Step L-R-L bkwd (cts 1-&-2).

PART B:

- 1 Turning to face slightly R of ctr - step R-L-R-L fwd (cts 1-&-2-&).
- 2-3 Repeat meas 2-3, Part B, Intro. (R fwd, hop R to face L; LRL bk).
- 4-9 Repeat meas 1-3, 2 more times (3 in all).

PART C:

- 1 Repeat meas 1, Part B. (RLRL fwd)
- 2-3 Repeat meas 2-3, Part AA. (R fwd, swing L fwd; L bk, tch R)

1 DANCE SEQUENCE: A, A, A, B-INTRO, B, B, B, C

This dance was presented by Joe Kaloyanides Graziosi at the 1991 Santa Barbara Symposium

Presented by Beverly Barr
Camp Hess Kramer Institute
October 11-13, 1991

This dance has not been R&S'd

ALEKOVSKI OPAS
Bulgaria

- TRANSLATION: 1. Line-dance names after the town of Alekovo, Silistrenski district in Dobrudža, Bulgaria.
2. The name Opas is derived from the way the dancers hold each other, i.g. za opas (at the waistband), Dobrudžan dialect for za pojas.

PRONUNCIATION: ah-leh-KOV-skee oh-pahs

SOURCE: Belčo Stanev, choreographer from Varna, Bulgaria

TAPE: FOLK DANCES FROM BULGARIA, JL 1991.01
by Jaap Leegwater, side A, #5

FORMATION: Medium length lines joined in front basket pos (L over R).

STYLE: Dobrudžanski:
Heavy, wt on whole ft and a marked knee-bend pos.
The hips are slightly turned fwd.
Upperbody proud and erect.
Every step is accompanied by a slight knee bend or dip.
A kind of peasant or "earthy" kind of quality.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: 32 meas

PART 1: REST STEP

- | | | |
|---|-----|---|
| 1 | 1-2 | Facing R of ctr - step R-L in LOD |
| 2 | 1 | Step R in LOD |
| | 2 | turning to face ctr - lift L sdwd with bent leg knee turned in. |
| 3 | 1 | Step L fwd twd ctr |
| | 2 | extend R leg fwd and high with straight knee |
| 4 | 1 | Close R to L sharply (small chug bkwd) |
| | 2 | hold |

PART 2:

- | | | |
|-----|---|---|
| 1 | & | Facing ctr - with wt on R, turn L heel out, up, then straighten L leg fwd low |
| | 1 | step L on L heel, straighten both knees |
| | 2 | step R behind L, bend both knees slightly |
| 2 | 1 | Step L to L |
| | 2 | turn R heel out, up, then straighten R leg fwd low |
| 3-4 | | Repeat meas 1-2 with opp ftkw and direction. |

Ljuš

PART 3:

- | | | |
|-----|------|---|
| 1 | 1 | Facing L of ctr - step L in place |
| | 2 | Stamp R next to L, bend both knees |
| 2 | 1 | Turning to face R of ctr - step R in place |
| | 2 | facing ctr - stamp L slightly fwd, L heel next to R toes, bending both knees and body wt equally divided on both ft |
| 3 | &1&2 | Fall then stamp successively, R,L,R,L, no wt |
| 4-6 | | Repeat meas 1-3. |
| 7 | | Repeat meas 1 (L, stamp R) |
| 8 | 1-2 | Stamp R beside L, twice more (3 stamps in all) |
| 9 | 1-2 | Face and moving twd ctr - step-hop R fwd |
| 10 | 1-2 | Step-hop L fwd |
| 11 | 1 | Step R in place |
| | 2 | stamp L beside R |
| 12 | 1 | Step L in place |
| | 2 | stamp R beside L |
| 13 | 1-2 | Step-hop R bkwd |
| 14 | 1-2 | Step-hop L bkwd |
| 15 | 1 | Turning to face R of ctr - step R in place |
| | 2 | Stamp L beside R, no wt, knees bent |
| 16 | 1 | Stamp L beside R, no wt |
| | 2 | Hold |

Dobrudžanski
Pričukvané

PART 4:

- | | | |
|---|---|---|
| 1 | | Step on L in place as R leg swings in a fwd arc - yell, HAJ!! |
| 2 | | Place R heel in front of L (leg straight), bend L knee, and point R toes diag L. Yell, DE!! |
| 3 | 1 | Turn R toes twd R (heel remains on floor). Yell, RAS!! |
| | 2 | turn R toes twd L. Yell, DAVA!! |

Note: Shldr follow ft movement during meas 2-3.

- | | | |
|---|-----|--|
| 4 | 1-2 | Step-hop R fwd |
| 5 | 1-2 | Turning to face L of ctr - step-hop L fwd (on hop lift R knee across L knee) |

- 6 1 Facing ctr - step R diag R bkwd, turn L heel out with L toe (fore-ft) remaining on floor
 2 step L diag L bkwd, turn R heel out with L toe (fore-ft) remaining on floor
- 7 Repeat meas 6
- 8 1 Turning to face LOD as much as possible - jump onto both ft (slightly apart)
 2 hold

SEQUENCE:

Introduction - 32 meas

<u>Part</u>	<u>Times</u>	<u>Meas</u>
1	4	16
2	4	16
3	2	32
4	4	32

The dance is repeated for a total of 3 times

Note: Last time through, do Part 4 one more time

Description by Jaap Leegwater © 1990

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Symposium

Presented by Beverly Barr
Camp Hess Kramer Institute
October 11-13, 1991

This dance has been R&S'd

U KRUSEVO OGIN GORI, page 2

2 1-2 Step R-L fwd
 3 leap on R, kick L behind R
 4 leap on R, kick R behind L
 5 hold.

1-2 Repeat meas 3-4 (leap RL)
3 hold.

Repeat meas 1-2 to end of music.

This dance was presented at the 1991 Santa Barbara Symposium by
Michael Ginsburg

Presented by Beverly Barr
Camp Hess Kramer Institute
October 11-13, 1991

This dance has not been R&S'd