

R78

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

November 1 - 2 - 3, 1996



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BEVERLY BARR
Current & Previous Camps

JOYCE CLYDE
Life Camp
Stockton Folk Dance Camp

LOUI TUCKER
Israeli Camps
Stockton Folk Dance Camp

CAMP HESS KRAMER INSTITUTE

November 1-3, 1996

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ABBREVIATIONS

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cpl(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand(s)
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
PDB	pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
"T" (arms)	arms joined in shldr hold
tog	together
twd	toward
"V" or V-pos (arms)	hands down
W	women, woman, women's
"W" or W-pos (arms)	hands at shldr ht, usually slightly fwd
wt	weight
x	across

JAN PIEREWIET

Netherlands

Han Pierewiet (a progressive dance) has been known all over the Netherlands, but has been more popular in one region than another during various periods. For example, it was very well known in the North around 1900. The Lyrics of the song have been variations.

In the lyrics of the song there is a dialog between Jan and an lady. She turns him away from her doorstep because she thinks he is rather a strange fellow. He on his turn states he dislikes her.

This dance was presented by Tineke van Geel at the 1996 Stockton Folk Dance Camp.

TRANSLATION: Jan is a Dutch man's name; Pierewiet is his family name.

PRONUNCIATION: YAHN PEE-reh-veet

TAPE: Special camp tape by van Geel - Stockton 1996, side A/1

FORMATION: Cpls in a circle, facing LOD. MR arm behind W back with R hand on WR waist, ML fist on own waist, or hand behind back. WL hand on R shldr, R fist on own waist

STEPS: Mazurka step: Bending fwd, step R fwd with energy (ct 1); step L beside R (ct 2); hop on L as R moves bkwd and twd L leg (similar to a reverse bicycle movement) (ct 3). Repeat with opp ftwk beg with L.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: None

DANCE:

- 1 Beg with outside ft, M leads W to his L side, exchanging places with 3 steps:
M move to R behind W stepping, L behind R (ct 1); R to R (ct 2); step L across R (ct 3).
W step R,L,R moving across M while turning CCW (L) once.
Cpls end facing LOD in reverse arm pos.
- 2 Touch outside heel diag fwd away from ptr - lean slightly fwd in LOD (ct 1); hold (cts 2-3).
- 3-4 Repeat meas 1-2 with opp ftwk and direction, crossing back to orig pos.
- 5-8 Repeat meas 1-4.
- 9-10 Dance 2 Mazurka steps fwd, beg with outside ft.
- 11-12 Repeat meas 1-2. (Cross-over with heel touch)
- 13-14 Repeat meas 9-10 with opp ftwk. (2 mazurka steps)
- 15-16 Repeat meas 1-2 with opp ftwk and direction. (Cross-over with heel touch)

- 17-20 Facing ptr and joining both hands at chest level with rounded arms - do 4 walking waltz steps circling CW. End with M back to ctr, W facing M.
- 21 Releasing hands - both step R to R away from ptr (ct 1); step L beside R (ct 2); hold (cts 3). Hands: W hold skirt with both hands, M L fist on hip.
- 22 Bow to ptr. M waves farewell to W.
- 23-24 Ptrs turn back to each other and M moves in RLOD (RLR) to new W on his R; W walk LRL to meet new ptr. New cpls end facing LOD in beg pos with outside ft free.

Repeat dance from beg with new ptr.

This dance has been R&S'd, 10-96 by dd

Presented by Joyce Clyde
Camp Hess Kramer Institute
November 1-3, 1996

Krasnaya devitsa

Russia

This is a traditional dance for two people from northern Russia. Folklorist Antonia Kolotilova was an early pioneer doing field work in this region. In the 1920's and 30's, she collected many traditional songs, this being one of them. Hennie Konings introduced it in 1986 to members of the Russian Summer Dance Camp in Switzerland.

This dance was presented by Hennie Konings, Stockton Folk Dance Camp 1996.

TRANSLATION: Beautiful girl

PRONUNCIATION: KRAHS-nah-yah DYEH-veet-sah

MUSIC: Tape: Special Stockton camp tape, side A/2

FORMATION: Closed circle of 2 people working tog as cpls, facing R ctr with hands joined in "W" pos. When moving in LOD, ptr 1 leads and ptr 2 follows. When dancing as cpls, the W (ptr 2) is on the M (ptr 1) L side.

STEPS: Walking steps on balls of ft are used throughout, one step to a ct (2 per meas). Always begin with R ft. Ftwk is same for all.

HANDS: When arms are free, they are down at sides. Movements flow smoothly from one part to the next.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 12 meas

FIG. I: WALK IN LOD

1-5 Facing diag R of ctr - beg R, walk 10 steps in LOD.

Hands: With hands in "W" pos they make a very small circle on each step.

6 Ptr 1: Releasing hands - step R-L circling 1/2 CW (R). End on outside of original circle with R shldr twd ptr, facing RLOD.

Ptr 2: Releasing hands - walk R-L fwd on inside of circle with R shldr twd ptr.

FIG. II: DO-SI-DO CW; TURN CW WITH PTR

1-3 Beg R do 6 steps - pass R shldrs with ptr, pass back-to-back then move bkwd to place. (do-si-do)

4-5 Beg R do 4 steps circling CW - rejoin with ptr by grasping ptrs arm above the elbow, R hand holding L arm. R hips are about opp each other.

6 Stepping R,L - release ptr and reform orig circle facing L of ctr.

FIG. III: WALK IN RLOD

- 1-5 Facing L of ctr - beg R, do 10 step in RLOD. (Ptr 2 is leading and ptr 1 following.)
- 6 **Ptr 1:** Releasing hands with ptr - walk R-L fwd on inside of circle, in RLOD with L shldr twd ptr.
Ptr 2: Circle 1/2 CCW (L) - step R-L fwd. End outside the original circle, facing LOD with L shldr twd ptr.

FIG. IV: DO-SI-DO CCW; TURN CCW WITH PTR

- 1-3 Beg R, do 6 steps - do-si-do with ptr passing L shldrs.
- 4-5 Joining with ptr as in Fig II, meas 4-5 - circle CCW once with 4 steps, L hips are about opp each other.
- 6 Stepping R,L, release ptr and reform orig circle facing R of ctr.

Note: Although the ftwk remains the same (beg R), Figs. III and IV are mirror images of Figs. I and II.

Repeat dance until end of music.

ENDING: With hands joined in orig circle, all bow from hips twd ctr.

Original dance notes by Ruth Ruling and Joyce Lissant Uggle
R&S 10-96 by dd

Presented by Joyce Clyde
Camp Hess Kramer Institute
November 1-3, 1996

Nino

Armenia

This non-traditional dance was choreographed by Tineke van Geel and Paylak Sarkissian from traditional Armenian steps. The title comes from the lyrics of the original song, telling about a sad Nino and his happy lover. The music was arranged by Khachadour Avedissian.

This dance was presented by Tineke van Geel at the 1996 Stockton Folk Dance Camp.

TRANSLATION: Nino is a man's name

PRONUNCIATION: NEE-noh

TAPE: Van Geel - Stockton 1996
CD: Gami-Armenian Dances

FORMATION: Lines facing ctr, hands linked, arms down.

METER: 4/4 & 6/4

PATTERN

Meas.

4/4 **INTRODUCTION:** 8 meas (no action)

6/4 **FIG. I:**

1 Facing ctr, step R to R (ct 1); step L beside R (ct 2); repeat cts 1-2, twice more (cts 3-6). (3 side-closes in all)

Note: Small knee flexes on each ct.

2 Touch R heel diag R fwd (ct 1); step R across L with bent knees (ct 2); touch L heel diag L fwd (ct 3); step L across R with bent knees (ct 4); bounce step on R to R (ct 5); close L beside R (ct 6).

3-4 Repeat meas 1-2. (2 times in all)

6/4 **FIG. II:**

1 Jump onto both ft in place - turn hips to face diag L (ct 1); leap on R - turn to face diag R (ct &); step L across R (ct 2); repeat cts 1-2, twice (cts 3-6).

2 Facing ctr - close ft tog and bounce twice on both heels (ct 1-2); bounce on L as R lifts bkwd (ct 2); touch R heel fwd (ct 3); hold (ct 4); lift R with straight knee slightly off floor (ct &); hop on L as R heel touches fwd (ct 5); hop on L as R ft lifts beside L knee (ct 6).

3-4 Repeat meas 1-2.

4/4 **FIG. III:**

1 Facing LOD - step R fwd (ct 1); chug fwd on R as ball of L ft touches beside R, both knees bent (ct 2); repeat cts 1-2 with opp ftwk (ct 3-4).

- 2 Repeat meas 1.
- 3 Facing ctr - bouncy step R to R (ct 1); step L beside R (ct 2); bounce on both heel (ct 3); bounce on both heels (ct &); bounce on L as R lifts slightly bkwd (ct 4).
- 4 Touch R heel fwd (ct 1); hold (ct 2); lift R slightly from the floor with straight knee (ct &); hop on L as R heel touches fwd (ct 3); hop on L as R ft lifts beside L knee (ct 4).
- 5-8 Repeat meas 1-4.

SEQUENCE:

Fig. I-II; Fig. I-II-III; Fig. I-II-III; Fig. I-II

This dance has been R&S'd, 10-96

Presented by Joyce Clyde
Camp Hess Kramer Institute
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Poydyom miliy

Russian

Poydyom miliy is from central Russia. It is a girl's khorovod (round dance) and is danced in pairs. The dance is based on traditions found in the girl's rounds from central Russia, but is not a traditional dance. The research was done by Hennie Konings who arranged and introduced the dance in the Netherlands in 1995.

This dance was presented by Hennie Konings at the 1996 Stockton Folk Dance Camp.

TRANSLATION: Come, my darling

PRONUNCIATION: pigh-DYOHM MEE-lee

TAPE: Special Stockton camp tape, side A/1

FORMATION: Closed circle of dancers in pairs, facing LOD (CCW) with hands joined in "V" pos. For clarity, the dancer first in LOD is ptr #1, and the following dancer is ptr #2.

STEPS: A walking step is used throughout which is done on the balls of the ft, very smooth, and glides. 1 step per ct. Ftwk is same for all.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 8 meas (no action)

FIG. I: WALKING IN THE CIRCLE

1-4 Beg R, walk 12 steps in LOD.

5-6 Continue walking 6 more steps in LOD, slowly raising hands joined with ptr to above head level - arms straight. The hand which is joined with the neighbor is held in "V" pos.

7 Release hands with neighbor.

Ptr #1: With 3 walks, exchange places with turning under raised joined hands 1/2 CCW to face out of circle (a square dancers "California Turn"). End in ptrs place.

Ptr #2: With 3 steps, walk fwd to end in ptr's place.

8 Rejoining hands with neighbor in "V" pos and loser raised hands to form a single circle facing out - walk 3 steps fwd away from ctr.

FIG. II: INTO & OUT OF CTR

1 Step R bkwd (ct 1); bending R knee, strike L heel on floor near R toe (ct &); step bkwd L,R (cts 2-3).

Hands: Raise joined hands with straight elbows, smoothly fwd to shldr level.

2 Still backing up, repeat meas 1 with opp ftwk.

Hands: Continue to move smoothly up to head ht then lower to "W" pos.

3 Repeat meas 1.

Hands: Raise above head level with straight arms.

- 4 Releasing hands, and turning 1/2 CCW (L) in place to face ctr - step L,R,L (cts 1-3). End by rejoining hands which are still above head level.
- 5-7 Repeat meas 1-3 while gradually lowering hands to "V" pos, arms straight.
- 8 Turning 1/4 CW (R) to reform circle - stepping L,R,L in place. Ptrs have exchange places. (Ptr #1 becomes ptr #2 and ptr #2 is ptr #1)

The dance is done a total of 5 times. Ptrs exchange places each time.

Original dance notes by Ruth Ruling and Joyce Lissant Uggl
This dance has been R&S'd, 10-96 by dd

Presented by Joyce Clyde
Camp Hess Kramer Institute
November 1-3, 1996

RONDEAU DE GAREIN

Gascogne, France

Marilyn Smith learned this line dance from Gascogne, learned in Toulouse during the summer of 1986, and presented the dance at the 1996 L.I.F.E. Dance & Music Camp.

This dance was presented by Marilyn Smith at the L.I.F.E. Dance & Music Camp, 1996

TRANSLATION:

PRONUNCIATION:

CASSETTE: Le Soleil, "Suite des Rondeaux;" or
Raccord Duo Swing, side A, band 1 or 4.

FORMATION: Short lines (4 or 5 people), with leader on L and moving to L (CW). Hands are joined R over L at waist ht, with arms bent at elbows. If possible, alternate M and W in the line.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

- 1 Facing ctr and moving sdwd L - lift slightly on R (preparatory lift, ct ah); step L to L (ct 1); step on R beside L (ct &); step slightly L on L (ct 2).
- 2 Facing ctr - step R across l (ct 1); step L on L (ct &); step R across L (ct 2).
- 3 Skip on R (ct ah); step L in place or fwd (ct 1); bounce on L twice in place as R kicks fwd slightly from knee (knee bent) and retracting R ft slightly (cts 2-&).
NOTE: Move bkwd slightly on 2nd bounce.
- 4 Step R bkwd (ct 1); lift slightly on R with slight bkwd movement (ct &); step L beside R with L heel beside R and toes turned slightly out to L (ct 2).

Repeat dance from beg.

Dance description by Marilyn Smith
This dance has been R&S'd, 10-96 by dd

Presented by Joyce Clyde
Camp Hess Kramer Insitute
November 1-3, 1996

ŠOPSKATA

Bulgaria

This dance represents a typical presentation of the Šop ethnographic region. It has found in western Bulgaria and more specifically, in the Ikhtiman area. Whenever a horo occurs here, this much-loved dance is always requested by the participants. This dance is executed in the form of an open circle, a so called Vodeno horo.

Petur Iliev learned this dance from his father, Georgi Iliev. Petur first introduced this dance at Kolo Festival 1990. He also presented the dance at the 1996 L.I.F.E. Dance & Music Camp.

TRANSLATION: Dance from Šop

PRONUNCIATION: SHOH-skah-tah

MUSIC: Orig recording of Petur Bachev's *Bitova* group.
Tape: Petur Iliev presents Bulgarian Folk Dances, (black & white cover), side A/1

FORMATION: Segregated line in belt hold (L over R) facing R of ctr. M lead the horo and the W following at the end of the line. 1 man, the ospashkar, swings the horo from side to side.

STYLE: There are 3 parts to the dance. The 2nd and 3rd parts are danced at a quick tempo, reflecting the tempo structure of the accompanying music. During these last 2 parts the M frequently break away from the dance line and perform a more complicated and very emotional version of the dance. The W continue the original horo behind the M.

Very light and nimble dancing, full of lots of inner energy.

METER: 2/4

PATTERN

Meas.

1-8 **INTRODUCTION:** With ft in a slightly stride pos, shift wt onto R (ct 1); flex knees (ct &); repeat cts 1-&, with opp ftwk (ct 2-&). (16 shifts of wt)

PART I. (ZAIQRAI): (Slow music)

1 Facing R of ctr and moving to R an leaning slightly fwd - leap R fwd as L lifts bkwd (ct 1); step L fwd (cts 2).

2 Repeat meas 1 (leap-step).

3 Straightening body - step R in LOD as L lifts fwd - while turning to face ctr (ct 1); bounce on R in place (ct 2).

4 Dancing in place - step on L in place as R knee lifts fwd (ct 1); bounce on L as R ft pushes fwd close to floor (ct 2).

5 Repeat meas 4 with opp ftwk. (step-lift)

6-10 Repeat meas 1-5 with opp ftwk and direction.

PART II: IZTŪRSI (Fast music)

This part uses a movement called *iztūrsi* that commands you to shake the mud off the bottom of your shoes by forcefully lifting the R knee then extending (kicking) the lower leg diag twd the floor. This is a very short and sharp movement.

- 1 Facing R of ctr and moving in LOD - iztūrsi R fwd (ct 1); step R beside L toe (ct 1); step L fwd (ct 2).
- 2 Repeat meas 1. (kick-R-L fwd).
- 3 Moving fwd in LOD - step R fwd (ct 1); close L beside R (ct &); step R fwd (ct 2).
- 4 Repeat meas 3 with opp ftwk. (LRL fwd)
- 5 Repeat meas 3. (RLR fwd)
- 6-10 Repeat meas 1-5 with opp ftwk and direction.

PART III: BŪRZATA (Very fast music)

- 1-4 Facing R of ctr and moving in LOD - repeat meas 1-4, Part II (Iztūrsi section). (kick-RL;kick-RL, RLR; LRL)
- 5 Leap R in LOD - turning sharply to face ctr (ct 1); stamp L heel fwd (ct 2).
- 6 Leap L in place (ct 1) leap R across L (ct 2).
- 7 Leap L to L (ct 1); leap R behind L (ct 2).
- 8 Leap on L where R was as R touches sdwd to R (ct 1); hop on L as R ft lifts high in front L sharply (ct 2).
- 9 Step R to R (ct 1); step L beside R (ct &); step R across L (ct 2).
- 10 Repeat meas 9 with opp ftwk.

Repeat dance from Part I, when slow music is played.

Dance notes by Petur Iliev and Dorothy Daw 6-96

Presented by Joyce Clyde
Camp Hess Kramer Institute
November, 1-3, 1996

Vesyolaya kadril

Russian

Vesyolaya kadril takes its name from the popular song, "The Merry Quadrille," to which it is danced. A group of school children from Pereslavl in central Russia learned the dance from sources unknown and presented it in 1989 and it was seen at that time by Hennie Konings. The dance is not traditional and the music was composed in the sixties by Victor Temnov.

This dance was presented by Hennie Konings at the 1996 Stockton Folk Dance Camp.

TRANSLATION: The Merry quadrille

PRONUNCIATION: veh-SHOH-lah-yah kah-DREEL

TAPE: Special Stockton camp tape, side A/3

FORMATION: Two lines of cpls facing (W on MR side). Inside hands joined at shldr ht and slightly fwd, free hands at sides.

STEPS: Walk: 1 step per ct.

Balance: Small leap fwd in desired direction (ct 1); 2 steps in place (ct &-2).

Chug: With ft tog and knees bent, scoot sharply fwd on balls of ft landing of full ft with bent knees (ct 1); repeat movement back to place on balls of ft, straightening knees (ct 2).

ARMS: When arms are free, they are bent with forearm parallel to floor in front of body with wrist bent bkwd, fingers are curved. The arms move out from side with the stepping ft. M arm when free may also be in small of own back with open hand.

Ftwk is same for both M and W.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas. Acknowledge ptr on last cord.

FIG. I: TO CTR & BACK; BALANCE & DO-SI-DO

1-4 Beg R, walk 7 steps twd opp cpl. Pivot on L, 1/2 CW twd ptr to end facing orig place. On turn release hands and join new inside hands.

Hands: Inside hand pull down slightly (bounce) on each step.

5-8 Beg R, walk 7 steps back to place. Pivot on L, turn 1/4 to face ptr and join hands (R with L) in "W" pos.

Hands: Same as in meas 1-4.

9 Beg R, do 1 balance step diag L fwd twd ptr R hip.

10 Beg L, do 1 balance step diag R bkwd to place.

- 11-12 Repeat ftwk of meas 9-10, but move fwd diag R fwd twd ptrs L hip and back to place.
- 13-16 Release hands - and beg R, do a do-si-do with ptr passing R Shidrs first. The last step (L) can be a stamp, with wt.

FIG. II: CIRCLE CW & CCW

- 1-8 Join hands (R with L) in "W" pos and with R hips opp - beg R, do 15 steps circling CW (L) with ptr. On last ct, leap on L in place turning 1/2 CW to end with L hips opp.
Hands: Same bouncy motion as in Fig. I, meas 1-4.
- 9-16 Beg R, do 15 steps circling CCW (R) with ptr. On last ct, release hands - and step L beside R. End facing ptr, W fists on hips, M hand on hips with fingers fwd.
Hands: Same bouncy motion as in Fig. I, meas 1-4.

FIG. III: CHUG STEPS; TOE-HEEL STEPS

- 1 With ft tog, chug diag R fwd, dropping onto full ft, twd ptrs L side (ct 1); chug bkwd to place on balls of ft (ct 2). End facing ptr.
- 2 Repeat meas 1, but move diag L twd ptrs R side and bkwd.
- 3-8 Repeat meas 1-2, 3 more times, except on last meas drop into both ft (knees bent) (ct 1); hold and clap hands at chest ht (ct 2). W have a fists on hip, M have hands on hips with fingers fwd.
- 9 Bending knees, drop on L as R toe touches to R with heel turned out - turn to face slightly L (ct 1); touch R heel in same place - turn to face slightly R (ct 2).
- 10-15 Repeat meas meas 9, alternating ftwk and direction. (7 times in all)
Note: During meas 9-15, arms move freely out to sides at head ht and slightly fwd.
- 16 Facing ptr - jump and bring ft tog (ct 1); hold (ct 2).

Repeat dance from beg to end of music.

Original dance description by Ruth Ruling and Joyce Lissant Uggla
This dance has been R&S'd, 10-96 by dd

Presented by Joyce Clyde
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Vlainja

Vlach, East Serbia

The Vlachs from north-eastern Serbia are an ancient people, that existed before medieval times. There is some evidence that they date back to the turn of this millennium, and at one time were mercenaries. Currently they have adopted Serbian names, the Serbian Orthodox religion and traditional way of living. Their language is based on Romanian with some Serbian mixed in. (Background information from Bora Gajicki)

This dance was presented by Desa Djordjević at the 1996 Stockton Folk Dance Camp.

TRANSLATION: Dance of the Vlach people

PRONUNCIATION: vlahn-JAH

MUSIC: Record: Folkraft 1494, side B
Cassette: Djordjević #3, side A/1

FORMATION: Lines joined in belt hold (L over R).

STEPS: Step-close to R: Step R to R (ct 1); close L beside R (ct 2).
Note: Body rotates CW (ct 1); then straightens (ct 2). When doing step-close to L, reverse body movement.

STYLE: All steps are small, flat footed, and taken on the whole ft. When stepping on R ft W rotate hips CW, while M turn shldr; when stepping on L ft rotate CCW.

There are a lot of body movements during this dance, and it is impossible to notate them all. This dance should only be taught by a qualified teacher who knows this type of styling.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None, beg with music

VAR. 1: BASIC

- 1-3 Facing ctr and moving sdwd - do 3 step-closes to R.
- 4 Step-bounce R to R (ct 1-2).
- 5 Step-bounce L in place (ct 1-2).
- 6 Step-bounce R in place (ct 1-2).
- 7 Step-close L to L (cts 1-2).
- 8 Step-bounce L to L (ct 1-2).

NOTE: During meas 4-6 and meas 8, free ft is lifted slightly fwd.

Cue: Dir of movement: R-close, 3x (3 meas); sdwd R-in pl-in pl (3 meas); L-close; sdwd L (2 meas).

VAR. 2: BASIC WITH REEL

- 1-4 Repeat meas 1-4 of Var. 1 (side-close to R, 3x; R to R, hop R)
- 5 Step L behind R (ct 1); hop on L as R circles behind L (ct 2).
- 6 Repeat meas 5 with opp ftwk. (L behind R, hop L)
- 7 Step-close L to L (cts 1-2).
- 8 Facing diag L - step L to L (ct 1); stamp R close to L toe with bent knee (optional) (ct 2).

VAR. 3: GRAPEVINE WITH REEL

- 1-3 Facing ctr and moving to R - do an 6 step grapevine: Beg side-across, end L across R.
- 4 Reel step: Step R to R (ct 1); hop on R in place as L circles bkwd (ct 2).
- 5 Step L in place replacing R ft as R beg to move fwd (ct 1); hop on L in place as R circles bkwd (ct 2)
- 6 Step R behind L (ct 1); hop on R in place (ct 2).
- 7 Step-close to L.
- 8 Facing diag L - step L to L (ct 1); stamp R close to L toe with bent knee (optional) (ct 2).

VAR. 4: GRAPEVINE WITH CROSS-OVER

- 1-4 Facing ctr and moving to R - do an 8 step grapevine to R. Beg side-behind, end L across R.
- 5 Step R back to place (ct 1); step L beside R (ct 2).
- 6 Step R across L (ct 1); step L back to place (ct 2).
- 7 Step R beside L (ct 1); step L across R (ct 2).
- 8 Step R back to place (ct 1); step L beside R (ct 2).

VAR. 5: BASIC, REELS, STAMPS

- 1-4 Repeat meas 1-4 of Var. 1 (side-close sdwd R, 3x; R to R, hop R)
- 5-6 Repeat meas 5-6, Var. 2. (L behind R, hop L; R behind L, hop R)
- 7 Facing diag L and moving in RLOD - step L fwd (ct 1); stamp R beside L (ct &); step R fwd (ct 2); stamp L beside R (ct &).
- 8 Step L to L (ct 1); stamp R close to L toe with bent knee (optional) (ct 2).

VAR. 6: ROPATA (STAMPS)

- 1 Facing R of ctr and moving in LOD - step R fwd (ct 1); stamp L beside R with wt (ct &); step L fwd (ct 2); stamp R beside L (ct &).
- 2-3 Repeat meas 1, twice more (3 times in all). End facing ctr.
- 4 Facing diag R - step R to R (ct 1); stamp L beside R (cts &); hop/bounce on R (ct 2); stamp L beside R (ct &).
- 5 Turning to face slightly L of ctr - step L to L (ct 1); stamp R in place (cts &); hop on L (ct 2); stamp R beside L (ct &).
- 6 Facing diag R - repeat meas 5 with opp ftwk and dir.
- 7 Facing diag L - step L fwd (ct 1); stamp R beside L, no wt (ct &); face diag R - step R fwd (ct 2); stamp L beside R, no wt (ct &).
- 8 Facing diag L - step L to L (ct 1); stamp R beside L with bent knees (ct 2).

VAR. 7: (Not taught at camp)

- 1-3 Do 3 step-close to R.
- 4 Step R to R (ct 1); stamp L beside R, no wt (ct 2).
- 5 Step L fwd (ct 1); stamp R beside L, no wt (ct 2).
- 6 Step R bkwd (ct 1); stamp L beside R, no wt (ct 2).
- 7 Step-close to L (cts 1-2).
- 8 Step L to L (ct 1); stamp R beside L (no wt) with knees bent - face diag L fwd (ct 2).

NOTE: These variations can be combined; when the leader changes, other dancers notice and follow. On video each variation was done 4 times.

Original dance description by Desa Djordjević and Rickey Holden
© 1996 Folkraft-Europe, edited to fit syllabus format
This dance has been R&S'd, 10-96 by dd

Presented by Joyce Clyde
Camp Hess Kramer Institute
November 1-3, 1996

AHAVA ASURA

Israel

TRANSLATION: Forbidden Love

PRONUNCIATION:

CHOREOGRAPHER: Naftali Kadosh (1990)

MUSIC: Originally a French song, same melody but now with Hebrew lyrics.

FORMATION: Cpls in a circle facing LOD with W on M's R, inside hands joined in "W" pos. Free arms usually mimic where joined hands are held.

STEPS: Step L bkwd (ct 1); close R to L (ct 2); step L fwd (ct 3); hold (ct 4). W use opp ftwk.
Ftwk described for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas + pause in music. (Dance begins with the vocal.)

PART A: ROCK, CHERKASSIYA, MOVE LOD, DANCE IN PLACE

1-2 With wt on inside ft, step sdwd way away from partner on outside ft (ct 1); step sdwd twd ptr on inside ft, as W pivots 1/2 L on L - cpls join in closed ballroom pos or join hands and extend sdwd at shldr ht, M face LOD (ct 2);

Cherkassiya in place: M beg rocking bkwd, W fwd.

M: step L bkwd (ct 3); step R-L fwd (ct 4-1); step R-L bkwd (ct 2-3); step R fwd (ct 4).

W: Step R fwd (ct 3); step L-R bkwd (ct 4-1); step L-R fwd (ct 2-3); step L bkwd (ct 4).

3 Moving in LOD - cpls do a slow triplet: M step L-R-L, hold fwd, W R-L-R, hold bkwd.

4 Dancing in place - M step R fwd (ct 1); step L-R bkwd (cts 2-3); hold (ct 4).

W step L bkwd (ct 1); step R-L fwd (cts 2-3); hold (ct 4).

PART B: MOVE IN & OUT OF CTR

Joined hands extend twd ctr.

1 Cpls do a 4 ct grapevine moving sdwd twd ctr:

M: Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R across L (ct 4).

W: Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L across R (ct 4).

2 Step L to L (W-R to R) - sway (ct 1);

Moving sdwd away from ctr:

M: Step R-L-R facing and moving out of ctr (cts 2-4).

W: Stepping L-R-L - turns L once under hands (WR, ML) (cts 2-4).

End in ballroom pos with L hips opp (M back to ctr, W facing ctr).

3 Continue moving out of ctr - M step L-R-L fwd, W R-L-R bkwd (cts 1-3); hold (ct 4).

4 Pivoting 1/4 to L so that R hips are opp on ct 1, and moving in LOD (M fwd, W bkwd - do 3 more steps (cts 1-3); pivot 1/4 on w'd ft so that cpls end with M back to ctr (ct 4).

PART C: MOVE LOD AND RLOD

- 1 With M back to ctr - repeat meas 1 of Part B. (4 step grapevine in LOD)
- 2 Repeat meas 2 of Part B. (W turn under) in RLOD.
- 3 Repeat meas 3 of Part B. (3 steps in RLOD - M fwd, W bkwd)
- 4-5 Cpls do a 7 step grapevine in LOD.
M: Beg stepping R bkwd; step L to L; step R across L, for 7 cts. Hold on last ct.
W: Beg stepping L fwd; step R to R; step L behind R, for 7 cts. Hold on last ct.
- 6 Repeat meas 2, Part B (W turn under) moving in RLOD - free hand down and slightly out to side.
- 7 Step L to L (W-R) - joined hands extend in LOD at shldr ht (ct 1); hold (ct 2);
M step R-L - turning once R in RLOD (cts 3-4).
W step L-R - turning once L in RLOD (cts 3-4).
Joined hands (ML-WR) swing down then fwd then release. End facing LOD.
OR
Step L to L, hold (cts 1-2), step R to R (ct 3); step L beside R quickly pivoting R to face LOD (W use opp ftwk). In other words, the pivot that took 2 cts before now is done in 1 ct.
- 8 Facing LOD, rejoin inside hands (MR-WL) at shldr ht - and Yemenite bkwd (M beg R, W-L).

Ma li ma za haya li? Lo yadati nafshi
Ma li ma za haya li? Lo boded lo chofshi
Rak etmol hi amra li, ata mikulam
V'ani lo hevanti, le avin le'olam

What has happened to me? I don't know, I can't see
What has happened to me? So alone and not free
Just yesterday she told me: "You're my only one."
And I didn't believe then and I don't believe now

Le'olam lo sho'elet, eych kol ze yigamer
V'hi rak mayachelet, shehasod yishamer
Lo marba lehatsia, pitaron le'atid
Lo rotza l'havtiach, ahava l'atid

She has never yet wondered how it's going to end
And she just keeps wishing that the secret be kept
Doesn't offer suggestions what to do with our lives
Doesn't make a commitment for a long-lasting love

Lo ratsinu lada'at, ma mutar ma asur
Ki yadanu hata'am, shel pri ets natzur
Kol gesher chatsinu, v'chipasnu ktsat chom
Uvagan hit halachnu, hit halachnu bechom

We refused to listen to what is bad, what is good
For we have known the taste of forbidden fruit
We have crossed every bridge seeking some warmth
In the garden we wandered like innocents

Ma li ma ze haya li, le hamshich eych nuchal
Hanosif kach lifsoa benativ me'urpal
Pitaron rak chipasnu, mehayom lemachar
Ach vaday lo sha'alnu im kol ze meyutar

What has happened to me? How can we go on?
How much longer to wander on an uncertain road?
Solutions we found were just from today to tomorrow
We didn't wonder if this was all necessary

Original dance notes by Loui Tucker
R&S'd 10-96 by dd

Note that the "ch" in Hebrew is pronounced like a hard "H"

Presented to Loui Tucker
Camp Hess Kramer Institute
November 1-3, 1996

EL ELOHEI SHAMAYIM

Israel

TRANSLATION: God, God Of The Heavens

PRONUNCIATION:

CHOREOGRAPHER: Avner Naim (1995)

MUSIC: Traditional Liturgical

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

STEPS: 6 ct cherkassiya to R: Step R to R (ct 1); step L across R (ct 2); step R back to place (ct 3); step L in place (ct 4); step R across R (ct 5); step L back to place (ct 6).

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas (beg with vocal)

PART A: Moving in and out of ctr, grapevine

- 1 Facing ctr - step R to R heavily, leave L in place (ct 1); hold (ct 2); sway L on L (ct 3); sway R to R (ct 4).
- 2 Facing and moving in LOD - step L-R-L (ct 1-3); hold (ct 4).
- 3 Releasing hands - turn once to R with three steps (R-L-R) (cts 1-3); step L across R - turning L shldr twd ctr (ct 4).
- 4 Step R back to place - turning to face ctr (ct 1); step L to L (ct 2); step R across L (ct 3); releasing hands - pivot on R twd R, end with L shoulder to center (ct 4).
- 5 Facing LOD and moving sdwd twd ctr - step L to L - arms open sdwd (ct 1); hold (ct 2); step R across L - hands close with crossed wrists and snap fingers (ct 3); hold (ct 4).
- 6 Step L to L, leave R in place (ct 1); sway R-L (ct 2-3); step R across L - turning to face ctr (ct 4).
- 7 Step L back to place (ct 1);
do a grapevine moving sdwd away from center, leading with R shoulder - step R to R (ct 2); step L across R - face out of circle (ct 3); step R to R, pivoting L to face ctr (ct 4).
- 8 Rejoin hands and continueing grapevine - step L behind R (ct 1); step R to R (ct 2); step L across R (ct 3); stamp R lightly next to L without wt (ct 4).
- 9-16 Repeat meas 1-8.

PART B: Moving twd center, turning, moving away from center

- 1 Facing ctr - sway R (ct 1); step L fwd in RLOD - turning to face L of ctr (ct 2); step on R across L (ct 3); pivot on R, circling L in front of R - turning to face R of ctr (ct 4).
- 2 Step on L across R (ct 1); pivot of L, circling R in front of L - turning to face ctr (ct 2); touch R heel fwd (ct 3); step R fwd where it touched (ct 4).
- 3 Step L fwd (ct 1); rock bkwd onto R (ct 2); step L bkwd (ct 3); close R beside L (ct 4).
- 4 Steps forward L-R-L (cts 1-3); pivot 1/2 to L - to face away from center (ct 4).
- 5 Repeat meas 1-4, facing out. Ending facing ctr and join hands.

PART C: Transition, facing in & moving LOD

- 1 Facing ctr - step R to R (ct 1); step L behind R (ct 2);
step R to R (ct 3); releasing hands - pivot 1/2 to R - face out (ct 4).
- 2 Rejoin hands - and repeat mes 1 with opp ftwk, continuing to move in LOD. Ending facing
to center and release hands.
- 3 Facing ctr - step R to R, leave L in place (ct 1); rock L on L (ct 2);
step R across L - turn R shldr in twd ctr (ct 3); step L back to place - turning to face ctr (ct
4).
- 4 Full turn R with 4 steps, R,L,R,L (last step crosses in front).

PART D: Sway/clap/grapevine (Hands free)

- 1 Facing ctr - step R to R, leave L in place (ct 1); clap hands to R above eye level (ct 2);
sway onto L (ct 3); clap hands to L (ct 4).
- 2 Full turn R with 3 steps, R-L-R (cts 1-3); hold (ct 4).
- 3-4 Repeat meas1-2 with opp ftwk and direction.
- 5-6 Do a 7-ct grapevine moving RLOD (beg R across L), on last ct - end by lifting L in an arc
out to L and then behind (cts 1-2-3-4, 1-2-3-4).
- 7-8 Do a 7-ct grapevine moving LOD (beg L behind R), hold on last ct.
- 9-16 Repeat meas 1-8.

PART E (instrumental): Ending, transition to beg

- 1 Step R to R, leave L in place (ct 1); step L where it was (ct 2);
step R across L - turning R shldr twd ctr (ct 3); step R back to place - face ctr (ct 4).
- 2-3 Full turn R with 2 steps, R-L (cts 1-2); do a 6-count double cherkassiya, beg R to R (cts 3-4,
1-4).
- 2 cts Full turn to R with 2 steps (R-L) (cts 1-2).

Rejoin hands and repeat dance one more time, then step R to R with sway and hold.

Original dance notes by Loui Tucker
Put into Federation format and R&S'd, 10-86 by dd

Presented by Loui Tucker
Camp Hess Kramer Institute
November 1-3, 1996

EL ELOHEI SHAMAYIM

EI Elohei shamayim
Ma chazer li barhayim?
Im yeshli kan-kan im mayim
V'lechem ko ta'im
EI Elohei shamayim
Ma nidrash lo l'adam?
Milvad ahava bishnayim, osher,
v'keshher dam

EI Elohei b'nei hacheled
Shmor makom li bein ba'echa
Ach pele al kol pele
Shmor li achshav v'kan
Od avo bish'areicha
Aval od yesh li zman

Eize olam barata lekulam!
Eize olam natata bechinam!
K'she bnei adam yihyu livne adam
Az olamcha yihye mushlam

Lord God in Heaven
What do I lack in life?
If I have a pitcher of water
And such tasty bread
Lord God in Heaven
What more does a person need?
Except love between two people, happiness
and blood ties

Lord of the World
Save me a place among those whom come to you
But wonder above wonder
Save it for me now
I shall yet come into your gates
Although I still have time

What a world you have created for everyone!
What a world you have given for free!
When people will become human beings
Then your world will be perfect

Note that the "ch" in Hebrew is pronounced like a hard "H"

ESHEBO

Israel

TRANSLATION: A girl's name

PRONUNCIATION: EHS-eh-boh

CHOREOGRAPHER: Beber Shoshan (1990)

MUSIC: Algerian

FORMATION: Line dance with hands joined in "V" pos, except on turns.

STEPS: Yemenite L bkwd: Step L bkwd (ct 1); close R to L (ct &); step L fwd (ct 2). If done twice repeat with opp ftwk.

R Yemenite: Step R to R, leave L in place (ct 1); step on L in place (ct &); step R across R (ct 2).

Debka kick: Hop on L as R kicks fwd low (ct 1); leap slightly fwd on R (ct &); repeat ct 1-& with opp ftwk (ct 2-&). When kicking, lead with the heel.

METER: 2/4

PATTERN

Meas:

INTRODUCTION: 27 meas. Dance begins with lyrics not vocal

PART A:

Facing and moving LOD - hands joined in "V" pos.

- 1 Kick R forward low to floor and slightly across L twd center (ct 1); leap R beside L (ct &); step L fwd (ct 2). When kicking fwd lead with heel.
- 2 Repeat meas 1.
- 3 Step R fwd (ct 1); kick L fwd low and across L (ct 2).
- 4 Back L Yemenite.
- 5-8 Repeat meas 1-4.

PART B: MOVING IN & OUT OF CTR WITH TRIPLETS

Face ctr - hands up to "W" position

- 1-2 Moving twd ctr - step RLR, LRL (step-close-step and flat-ball-flat)
- 3 R Yemenite.
- 4 Step L to L (ct 1); touch R heel fwd (ct 2).
- 5-8 Repeat meas 1-4, except back away from center on the triplets (meas 1-2).

PART C: MOVING IN & OUT OF CTR WITH STEP TOUCHES

Face ctr - hands in "W" position

- 1-2 Yemenite R-L.
- 3 Step R diag R fwd (ct 1); touch ball of L ft close to toe of R ft with bent knees pointing diag R fwd (ct 2).

- 4 Repeat meas 3 with opposite footwork.
5 Step R diag R bkwd (ct 1); touch ball of L ft close to toe of R ft with bent knees pointing diag R fwd - clap hands in front of R shoulder (ct 2).

SHORT ENDING FOR PART C (done only the first time through!)

- 6 Releasing hands - step L-R turning L and moving out of circle. End facing center.
7 Rejoining hands - Yemenite L - rejoin hands.

LONG ENDING FOR PART C (done except for the first time through!)

- 6 Step L diag L bkwd (ct 1); touch ball of R ft close to toe of L ft with knees bent and pointing diag L fwd (ct 2)
7 Releasing hands - step R-L turning R out of circle. End facing center.
8 Rejoining hands - step R to R (ct 1); close L (ct 2).

PART D: DRUM SOLO

- Facing ctr and moving in LOD - hands down and joined
1 Hop on L while kicking R low across L (ct 1); leap on R while kicking L low across R (ct 2).
2 L Yemenite.
3 Jump onto both feet with knees bent (ct 1); leap on R in place as L leg lifts sdwd (ct 2).
4 Step L behind R (ct 1); step R to R (ct &); step L across R (ct 2).
5-8 Repeat meas 1-4.
9-10 Facing and moving in LOD - do 4 debka kicks, R,L,R,L (cts 1-2; 1-2).
11 Dancing in place - jump onto both ft (ft apart, knees bent), with L shldr twd center (ct 1); bringing feet together, bounce twice (cts &-2).
12 Repeat meas 11, with R shldr twd ctr.
13-16 Repeat meas 9-12, but move twd ctr with the 4 debka kicks; jumps onto both feet are done facing ctr, first facing slightly R, second facing slightly L.
17 Leap R diag R bkwd (ct 1); step L in place (under body) (ct &); stamp R heel beside L toe (ct 2).
18 Repeat meas 17, continuint to move bkwd slightly.
19-20 Do 4 step-bounces (R-L-R-L) backing up, continuing moving away from ctr.

SEQUENCE:

A,B,C - 1 time with short ending

A,B,C - 1 time with long ending

D - 2 times

C,B,A

B,C [long], but on meas 8, touch R heel fwd and raise free hands twd sky.

Original notes by Loui Tucker
R&S'd 10-96 by dd

Presented by Loui Tucker
Camp Hess Kramer Institute
November 1-3, 1996

MISHOL HAPERRE

Israel

TRANSLATION: The Wild Path

PRONUNCIATION:

CHOREOGRAPHER: Yankele Levy (1970)

MUSIC: Russian melody; Hebrew lyrics

FORMATION: Cpls facing music with L hands joined in front of M's chest, R hands joined on W R hip.

NOTE: The dance is usually taught with everyone facing the music. Once the dance is known well and done smoothly, dancers can dance randomly around the room in any directions and not worry about facing or not facing music.

Same footwork for M and W.

METER: 2/4

PATTERN

Cts.

INTRODUCTION: Beg with vocal

PART A: GRAPEVINE

1-4 4 step grapevine to L, beg by stepping R across L.

5-6 Step across L (5); step L back to place (6).

7-8 Releasing R hands - M step R-L in place as W turn to R stepping R-L under joined L hands.

9-14 4 step grapevine to R, beg by stepping R to R then step R across L.

15-16 Repeat cts 7-8, but M turn 1/4 to R as W turn 3/4 turn to R. End facing ptr - ML hand and WR hand joined.

Note: you will see cpls "anticipate" the turn by having the W beg the turn on the 5th step of the grapevine to the R and making a slower 4 step turn instead of a quick 2-step turn.

PART B:

Begin with M's L shoulder to music.

1-2 With cpls facing and hands joined with ptr in "W" pos - rock/step R bkwd - arms straighten; rock/step L fwd - arms return to "W" pos.

3-4 Releasing hands - step R-L exchanging places, M turns W 1/2 L under raised arms.

5-6 Repeat 1-2. (rock R bkwd, L fwd)

7-8 Step R-L twd ptr (R hips adjacent) and begin to rotate CW. M face music.

Mishol Hapere, page 2 of 2

- 7-8 Hands: ML and WR hands remain joined and across M chest (arms parallel to floor), W places L hand in small of own back, M reached under joined hands (ML,WR) and takes WL hand in his R.
- 9-10 Step R-L fwd continuing to rotate CW as a cpl. M's back is to music.
- 11-12 Releasing WR and ML hand - with 2 more walks (R-L), cpls continue to rotate CW as M pulls on WL (which is behind her back) to turn W to her L to face him.
- 13-14 Step R-L twd ptr.
- 15-28 Repeat 1-14.
- 29-30 Rock R bkwd; rock L fwd
- 31-32 Stepping R-L, M dance in place as W turn L to original starting position.

MISHOL HAPERERE

Mitpatel mishol hapere bein heharim
Mitkademet bo dumam plugat parashim
Bemorad hashvil nitzevet na'ara
Zahav tсамata, tchelet eyна
Vechiyuch al siftotecha nechmad
V'ad menafnef bayad

Mitnododet plugatenu bashvil dumam
Hasamal karah befeta bekol muram:
"Lo keday vikuach al haneara,
Zahav tсамata, tchelet eyна
Ve sheradat hikira miyad
Ve li chiyucha noad

Tzchok adir ramam dumam
Himschachti darki
Ki yeda lev neara hu im turai
V'eyn kol safek shezot haneara,
Zahav tсамata, tchelet eyна
Ra'ata et sfami hamechudad
Ve li chiyucha noad

Mitpalpel mishol hapere bein heharim
Hitkadmu bo beinatayim haparashim
Ve harchek harchek nitzevet na'ara
Zahav tсамata, tchelet eyна
Ve chiyuch al siftotecha mechmad
V'ad tenafnef bayad

Original dance notes by Loui Tucker
R&S'd 10-96 by dd

Presented by Loui Tucker
Camp Hess Kramer Institute
November 1-3, 1996

The wild path curves among the mountains
On it silently proceed a group of horsemen
On the slope of the path stands a girl
Golden braid, blue eyes
With a sweet smile on her lips
And waving a cloth

Our group continues silently on the path
The sergeant suddenly shouts:
It's no good discussing the girl"
Golden braid, blue eyes"
Noticed her right away
And her smile was for me

A roar of laughter burst forth
But I continued on my way
Because a girl's heart knows that he's on duty
And there's no doubt that she's the girl
Golden braid, blue eyes
She saw my pointed mustache
And her smile was meant for me

The wild path curves among the mountains
Meanwhile the riders rode along
And far away stands a girl
Golden braid, blue eyes
With a sweet smile on her lips
And waving a cloth

Roll Back the Rug

Israel

BACKGROUND: Done in country-western bars in Santa Clara county.

CHOREOGRAPHER: Unknown

MUSIC: Record: Brenda Lee 1985 (obscure, out-of-print album which is hard to find so don't plan on finding it at your local record store!)

FORMATION: Lines of dancers standing facing the same wall

METER:

PATTERN

Cts.

INTRODUCTION:

DANCE:

1-4 Step R to R (1); step L behind R (2); step R to R (3); hop on R or tap L beside R (4).

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

9 With ft tog, twist toes to L.

10 With ft tog, twist toes to R.

11 Jump lightly onto both ft with ft tog.

12 Hop on L as R kicks fwd.

13-15 Walk R,L,R bkwd.

16 Touch L toe bkwd.

17-22 Beg L, do 3 two-step fwd (17-&-18, 19-&-20, 21-&-22).

23-24 Leaving L in place, step fwd onto R (23); pivot 1/2 L to face opp dir (&); step L fwd (24).

25-28 Repeat cts 23-24 twice more - turning 1/2 on each repeat. You will end facing opp wall from the one you were facing on ct 1.

Dance notes by Loui Tucker

Presented by Loui Tucker
Camp Hess Kramer Institute
November 1-3, 1996

Tarbuka

Israel

CHOREOGRAPHER: Shmulik Gov-Ari

TRANSLATION: A traditional middle eastern drum, which is used in the music for this dance

PRONUNCIATION: tahr-BOO-kah

MUSIC: Written for Shmulik by a drummer friend named George Bar

FORMATION: Circles or lines with hands joined in "V" pos.

METER:

PATTERN

Cts.

INTRODUCTION:

SECTION #1: THE SLOWEST VERSION OF THE BASIC STEP

Basic A: Along the edge, then moving into and sway from ctr

- 1-4 Facing and moving in LOD - slow two-step fwd, beg R (cts 1-3); lift L slightly fwd (ct 4).
5-8 Repeat cts 1-4 with opp ftwk in LOD.
9-16 Turning 1/4 L to face ctr - do a slow (half speed) grapevine in LOD: R to R (9); hold (ct 10); L behind R (11); hold (12); R to R (13) hold (14) L across R (15); hold (16).
17-32 Repeat cts 1-16.
33-36 Turning 1/4 R to face LOD, but move sdwd L twd ctr (L shldr twd ctr) - step R across L (33); L to L (34); R behind L (35); L to L (36).
37-40 Continuing to move sdwd twd ctr the steps become faster (double time) - R across L (37); L to L (&); R across L (38); L to L (&); R across L (39); L to L (&) etc., for a total of 7 steps. End with R across L. Steps are very small. L ft stays in contact with floor until ct 40 when it raises as full wt is taken on R ft.
41-44 Moving sdwd R away from ctr - take wt back onto L (41); step R to R (42); L across R - turning 1/4 L to face ctr.
45-46 Step R bkwd (45); bounce lightly on R as L lifts fwd (46).
47-48 Turning 1/4 L to face RLOD (R shldr twd ctr) - sway L to L (47); sway R in place (48).
49-64 Repeat 33-46 with opp ftwk moving sdwd twd ctr (R shldr twd ctr). On last 2 steps (cts 63-64) turn to face ctr.

Basic B:

- 1-4 Step R to R (1); stamp L beside R (2); step L to L (3); stamp R beside L (ct 4).
5-8 Step R to R (ct 5); step L behind R (6); step R to R (7); step L across R (8).
9-12 Rise on ball of L ft as R leg extends fwd close to ground (9); and step R across L (10); step L to L (11); step R to R (12).

13-16 Step L across R (13); rise on ball of L ft as R extends sdwd R with straight leg close to floor (14); step R to R (15); step L behind R (16).

Basic C:

1-4 Step R to R (1); rise onto ball of R and pivot 1/2 R to face out of ctr, keep L leg straight with ft close to ground (2); step L to L (3); step R behind L (4).

5-8 Repeat 1-4 with opp ftwk and pivot 1/2 L to face ctr.

9-12 Step R to R (9); rise onto ball of R as L extends straight, with ft close to floor (10); step L across R (11); step R back to place (12).

13-16 Repeat 9-12 with opp ftwk.

17-24 Repeat 9-16.

25-28 Turn 1/4 R to face LOD - step R fwd (15); hold (26); step L fwd (27); hold (28).

SECTION #2: THE SAME BASIC STEPS TO FASTER MUSIC

Part A:

1-48 Repeat Basic A, cts 1-16, 3 times.

49-112 Repeat Basic A, cts 17-48, but each ct how take two (2) cts of the new rhythm. In other words, while the first portion of "Basic A" is now done twice as fast, the rest of "Basic A" is done at the original speed.

Part B:

1-32 Repeat Basic B, 2 times (this will also be at double speed).

33-48 Repeat Basic C, cts 1-16, twice as fast with sharper movements.

49-64 Repeat 33-48 above.

65-70 Repeat 1-16.

71-82 Repeat 1-12.

83 Facing RLOD - stamp L to L with knees bent.

SECTION #3: THE BASIC STEPS, PLUS SOME NEW ONES, TO EVEN FASTER MUSIC

Part A:

1-16 Repeat Section #2, Part A, 1-16.

17-24 Repeat Section #2, Part A, 1-6, (just the two-steps)

Part B:

1-8 Repeat Section #2, Part B, 1-8.

9-11 Releasing hands - on cts 9-14 form a full looping circle to the L back to pos: hop on L (9); step R fwd (10); step L fwd (11).

12-14 Repeat cts 9-11, completing the loop-circle.

15-16 Continue moving in LOD - step R-L fwd.

17-32 Repeat Section #2, Part B, 33-48.

33-64 Repeat 1-32.

Part C:

- 1-2 Facing ctr - drop lightly onto both ft slightly to R (ft apart) (1); hold (ct 2).
3-6 Step L in front of R (3); hold (4); step R to R (5); hold (6).
7-8 Hop twice on R while turning once to R with L leg extended to side. End facing ctr.
9-16 Repeat meas 1-8 with opp ftwk, moving RLOD. End facing ctr.
17-18 Join hands in "V" pos - and step R,L twd ctr.
19-20 Leaning slightly fwd - stamp R beside L (19); hold (20).
21-24 Straighten body and moving bkwd away from ctr - step R (21), hold (22), L (23), hold (24).

ENDING:

- 1-2 Stamp R to R - push R shldr fwd (1); step L behind R - R shldr moved back to pos (2).
3-4 Repeat 1-2.
5-6 Step R to R (5); hop on R (6).
7-8 Step L across R (7); step R back to place (8).
9-11 Releasing hands - cts 9-14 form a full looping circle to the L back to pos:
step L fwd (9); hop on L as R extends fwd (10); step R fwd (11).
12-14 Repeat 9-11 to complete the loop-circle.
15-16 Step L fwd (15); close R beside L (16).
17-20 Step R to R (17); step L behind R (18); step R to R (19); step L across R (20).
21 Jump fwd onto both ft (ft slightly apart), raise arms fwd and up to shldr ht.

Dance notes by Loui Tucker

Presented by Loui Tucker
Camp Hess Kramer Institute
November 1-3, 1996

YALDATI

Israel

TRANSLATION: My Girl

PRONUNCIATION:

CHOREOGRAPHER: Moshe Eskayo (1995)

MUSIC: Stalios Potidis. The song is called "Pnei Malach" (which are the first two words of the Chorus) or "Face of an Angel" and some people incorrectly refer to the dance by this name.

RHYTHM: 2/4 counted: 1 & 2 &
1 2 3 4 for simplification of dance notes
The dance is done in a syrto rhythm (S,Q,Q - 1-2-& or 1-2,3,4).

FORMATION: Lines; hands joined and down except during turns.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 20 meas (beg with vocal)

PART A: Modified syrto

- 1 Facing ctr - step R to R (ct 1); hold (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 2 Step L across R (ct 1); hold (ct 2); step R fwd twd ctr (ct 3); rock bkwd on L (ct 4).
- 3 Step R-L bkwd slowly (cts 1-2, 3-4).
- 4 Step R bkwd (ct 1); step L to L (ct 2); step R across L (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART B: Syrto with a rocking step

- 1 Facing ctr - step R to R (ct 1); hold (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 2 Step L across R (ct 1); hold (ct 2); rock bkwd onto R (ct 3); rock fwd onto L (ct 4).
- 3 Bring R forward, jump lightly onto both feet (ct 1); hold (ct 2);
step L to L (ct 3); step R across L (ct 4).
- 4 Yemenite L (cts 1-3); hold (ct 4).
- 5 Step R to R (ct 1); hold (ct 2); drag L beside R (ct 3); hold (ct 4).
- 6 Repeat meas 5 with opp ftwk. (L to L, drag R)

CHORUS #1: Moving CCW; moving into center and out

- 1 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 2 Step R to R (ct 1); hop on R to face CCW, lifting L fwd with bent knee (ct 2);
releaseing hands - step L-R. End facing out of circle with R slightly fwd (cts 3-4).
- 3 Jump onto both feet, turning 1/2 turn to R to face center (ct 1-2);
leap on L as R kicks fwd low in front of L (ct 3);
leap on R as L kicks fwd low in front of R (ct 4).
- 4 Step on L, kicking R fwd (ct 1); hold (ct 2); step R-L in place (cts 3-4).
- 5 Facing RLOD - repeat meas 1, but move toward center, leading with R shoulder. (side-
behind-side-behind)
- 6 Turning to face ctr - step R fwd twd ctr (ct 1); hop R fwd (ct 2); step L-R twd ctr (cts 3-4).

- 7 Step L-R slowly - turning 1/2 to L. End facing away from center.
- 8 Steps L-R-L - move away from center, slowly finishing a 1/2 turn L. End facing center.

CHORUS #2: Syrto step plus "reverse turns"

- 1 Moving LOD - step R to R (ct 1); hold (ct 2); step L behind R (ct 3); R to R (ct 4).
- 2 Moving LOD - step forward on L (ct 1); hold (ct 2); step R-L fwd (ct 3-4).
- 3 Jump on both facing center with feet apart (ct 1); hold (ct 2); push off onto L - turning bkwd to R to face out of circle (ct 3); step R on R - pivot to R, continuing the turn to face center again (ct 4). (This turn progresses RLOD)
- 4 Repeat meas 3 (turn in RLOD).
- 5-8 Repeat meas 1-4 with opposite ftwk and direction (i.e meas 5-6 move RLOD, turns on Meas 5-8 now move LOD).

INTERLUDE: Instrumental, steps are 1/2 time (1 step per 2 cts)

- 1 Step R to R (ct 1-2); quickly, step L behind R with bent knees (ct 3); step R to R (ct 4).
- 2 Step L across R (ct 1-2); close R beside L, no wt (3-4).
- 3 Step R to R (cts 1-2); step L behind R (cts 3-4).
- 4 Releasing hands - step R-L making a 1/2 turn to R to face out of circle (cts 1-2, 3-4).
- 5 Rock fwd onto R (cts 1-2); rock bkwd onto L (cts 3-4).
- 6 3 small steps (R-L-R-hold) in place - turning 1/2 to R to face center (cts 1-4).
- 7 Rejoining hands in "V" pos - step L to L (cts 1-2); step on R behind L (cts 3-4).
- 8 Step L to L (cts 1-2); close R to L (cts 3-4).
- 9-16 Repeat meas 1-8.

ENDING: Instrumental

- 1 Step backward on R (ct 1); hold (ct 2); step L-R bkwd (cts 3-4).
- 2 Repeat meas 1 with opp ftwk continuing to moving bkwd.
- 3 Jump lightly onto both feet (ct 1); hold (ct 2); step L to L (ct 3); step R across L (ct 4).
- 4 Yemenite L (cts 1-3); hold (ct 4).
- 5 Step R to R (ct 1); hold (ct 2); drag L beside R (ct 3); hold (ct 4).
- 6 Step L to L (ct 1); hold (ct 2); drag R beside L (ct 3); hold (ct 4).
- 7 Jump lightly onto both feet, with most of weight on R (cts 1-2); step on L to L, pivoting L 1 full turn (ct 3); close R to L, hold (ct 4).

SEQUENCE: (important):

A, B, A Chorus #1 Chorus #1
A, B, A Chorus #1 Chorus #2
Interlude
Chorus #1 Chorus #2
Ending

Original dance notes by Loui Tucker
Dance notes R&S'd, 10-96 by dd

Presented by Loui Tucker
Camp Hess Kramer Institute
November 1-3, 1996

YATSUSAKA

Japan

The name of a town in the Gifu Prefecture of Japan. The dance was taught by Iwao Tamaoko at the 1996 UOP Folk Dance Camp

TRANSLATION: Yatusaka is the name of a town.

PRONUNCIATION: yaht-soo-sah-kah

TAPE: Japanese Dances, Stockton 1996, side B/6

FORMATION: Individuals in a single circle facing RLOD with hands down at sides.

HANDS: Fingers are held more or less tog, with the thumb close to the palm (i.e., the thumb should never stick out).

This is an 18 ct dance. It does not follow the phrasing of the music.

METER: 4/4

PATTERN

Cts.

INTRODUCTION: 8 cts, no action (beg with flute)

DANCE:

- 1-2 Facing and moving in RLOD - step R diag R fwd (cts 1); touch L toe near R heel (cts 2).
Hands - Ryote Fuse Furiage: Hands swing from down and diag L, to diag R fwd and high, palm down (cts 1-2);
- 3-4 Repeat cts 1-2 with opp ftwk (L fwd, tch R).
Hands - Ryote Fuse Nagashi: Hands move in a straight line from diag R up and high, to diag L and low in original pos, palm down (cts 3-4).
- 5-8 Repeat cts 1-4. (R fwd, tch L; L fwd, tch R)
- 9-11 Turning to face ctr and leaning fwd - step R,L,R fwd twd ctr (no wt on last step).
The name of dance may be called 2 or 3 times. Sometimes the word "HEY" is said before the name of the town when saying it the first time.
Hands - Ryote Kaiguri: With hands in a fist at waist ht, roll them fwd (twd outside) around each other 3 times. End with wrists crossed, R on top of L with palm up, L under R with palm down.
- 12 Straightening body - step L bkwd.
Hands: Reverse hand roll (twd inside) once.
- 13-14 Step bkwd on R - turning to face R of ctr/LOD.
Hands - Yama biraki: Hands raise to chest ht and form a fist (hands close tog, but not touching); thrust arms diag downward and slightly bkwd away from body with hands opening, palms down. A throwing down type of movement.

15-16 Repeat cts 13-14, but step L bkwd - turning to face RLOD.
Hands: Repeat hand movements (Yama biraki) of cts 13-14.

17-18 Facing RLOD - close R to L, no wt (ct 17); hold (ct 18).
Hands - Chon: Clap hands once, fwd once at about waist ht (ct 17); hold (ct 18).

Repeat dance from beg to end of music. Dance ends on ct 12 (reverse hand roll).

Dance notes by Dorothy Daw, 8-96

Presented by Loui Tucker
Camp Hess Kramer Institute
November 1-3, 1996

Bratach Bana

Scotland

This 32-bar reel was devised by John Drewry and published in 1968 in the *Bon Accord Book*. This dance was taught by Robert McOwen at the 1996 Stockton Folk Dance Camp.

PRONUNCIATION:

MUSIC: Tape: Dances frae the North, Vol. 3, side A/2
 CD: " " " " , Vols 1,2,3, band 2

FORMATION: 3 cpls in a 4 cpl longways set.

STEPS: Basic steps is a Skip Change of Step.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Bow and curtsey to ptr.

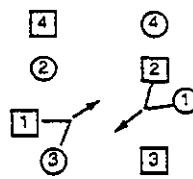
PATTERN:

- 1-4 1st cpl turn by the R hand and cast off to 2nd place on own side; 2nd cpl set up on bars 3-4.
- 5-8 1st M dance down between 3rd cpl and cast up behind 1st corner (3rd W); meanwhile; 1st W dance up between 2nd cpl and casts off behind 1st corner (2nd M). 1st cpl are now on the opp sides facing their 2nd corners (1st M facing 2nd W and 1st W facing 3rd M).
- 9-12 1st cpls dance a Half Reel of Three with corners, giving R shldr to 2nd corner to begin.
- 13-16 1st cpl dance a Half Reel of Three across the set: 1st M dances with 3rd cpl, giving L shldr to 3rd M to begin, and 1st W dances with 2nd cpl, giving L shldr to 2nd W to begin. (Corners loop at end between the two half reels).
- 17-20 1st cpl turn L hands (2 steps); then turn 1st corners (who are in ptrs 1st corner pos) by the R hand (2 steps).
- 21-24 1st cpl pass R shldrs in the middle (2 steps); then turn 2nd corners by the R hand and finish facing diag across the set with their 2nd corner on their R in promenade hold (see diagram #1).
- 25-28 Dancing as cpls (1st cpl with end corners), change places diag, passing R shldr in the middle (2 steps), then drop L hands and 1st cpl turn corner (2 steps) to finish with 1st cpl in 2nd place on opp sides (see diagram #2).
- 29-31 Half Diagonal Rights and Lefts: 1st M with 3rd W and 1st W with 2nd M change places with R hand (2 steps); then 1st M with 2nd M and 1st W with 3rd W change places with L hand (2nd M and 3rd W using a "polite turn").
- 1st cpl repeat dance from 2nd place. At the end of this 2nd round, 1st cpl move to the bottom of the set, and the other cpls move up to allow a new cpl to begin from 1st place. All cpls perform the dance twice each (once from 1st place and once from 2nd place.)

Chord: All bow and curtsey to ptr.

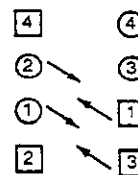
Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996

Diagram #1



Top

Diagram #2



Top

Dado la dado

Romania

This dance is done by the Aromân people. The Aromân are an ancient people of Roman ancestry who occupied the area in ancient times. Their language is similar to Italian. The dance in Romania might also be referred to as "joc batrinesc" or old pepoles dance.

This dance was taught by Nico Hilferink while visiting the LA area in September 1996.

TRANSLATION:

PRONUNCIATION: DAH-do lah DAH-do

TAPE: Romanian Folk Dances presented by Nico Hilferink

FORMATION: Mixed lines, joined in "hora" hold ("W" pos).

METER: 2/4 (slow)

PATTERN

Meas.

INTRODUCTION: 8 meas (beg with vocal)

FIG. I: (Vocal)

- 1 Facing and moving in LOD - step R,L fwd (cts 1-2).
- 2 Step R fwd (ct 1); tap L fwd (ct 2); bounce on R (ct &).
- 3 Step L bkwd (ct 1); touch R bkwd - upper body follows movement of ft (ct 2).
- 4 Touch R fwd - upper body follows movement of ft (ct 1); touch R bkwd - upper body follows movement of ft (ct 2).
- 5-6 Repeat meas 2-3. (R fwd, tap L fwd, bnc R; L bk, tch R bk)
- 7 Facing ctr - step R to R - upper body turn slightly CCW (R shldr in) (ct 1); close L to R - straighten body to face ctr (ct 2).
- 8 Repeat meas 7. (R to R, close L)
- 9-10 Repeat meas 2-3. (R fwd, tap L fwd, bnc R; L bk, tch R bk)
- 11-12 Repeat meas 7-8. (R to R, close L; R to R, close L)

FIG. II: GRAPEVINE (Instrumental)

- 1 Facing ctr and moving in LOD - step R to R (ct 1); step L behind R (ct 2); step R to R (ct &).
- 2 Facing R of ctr - step L across R (ct 1); step R to R (ct 2); step L across R (ct &).
- 3-4 Repeat meas 1-2.

SEQUENCE: Fig. I-II is done a total of 5 times, except on last time Fig. II is danced a total of 2 times (8 meas) to the vocal.

Original dance notes by Nicolaas & Maki Hilferink
This dance has been R&S'd, 10-06 by dd

Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996

Dudácká Polka

Bohemia, Czech Republic

Dudácká áis a couple dance from Plzeň, where the famous Pilsner beer comes from. Is a collection of figures put into a pattern for recreational dance purposes. It was introduced by František Bonuš at the 1979 Mendocino Folklore Camp and then taught by him at various other institutes and camps. Though the steps were basically the same, the sequences often changed. This version was taught by Mr. Bonuš in 1984 at the Hollywood Playground Institute. Let's Dance also published a slightly different version of the dance in April 1984.

TRANSLATION: Bagpipe polka

PRONUNCIATION: DOO-dahts-kah

RECORD: Panton 11-0221 (cover may say 01-0221), side A/1

FORMATION: Cpls at random, in closed ballroom pos with M facing LOD. Hands are joined and down at approx waist ht and slightly out to side.

STYLE: Long gliding polka.

STEPS: Czech polka (1 to a meas): It may be danced in any direction. Step on L (ct 1); step R beside L (ct &); step on L (ct 2); small hop on L (ct &). Repeat with opp ftwk. The Czech polka varies from most polkas because the hop is on the last 8th note. Most polkas start with a hop on the last 16th note (upbeat) of the preceding meas.

Step-lift (2 to a meas): Step on L (ct 1); lift L heel (ct &); repeat with opp ftwk (cts 2-&).

Slow buzz (1 to a meas): Turning CW - step R in front of L with bent knees (ct 1); step on ball of L ft to L, straightening knees (ct 2). Step repeats exactly.

Fast buzz & skip: There are 2 buzz steps or skips to a meas.

Ftwk is described for M, W use opp ftwk unless otherwise noted.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. I: SINGLE STAMP & POLKA

- 1 Moving sdwd twd ctr - step L to L (ct 1); close R beside L (ct &); step L to L (ct 2).
2 Bending knees - stamp R beside L, no wt, while bending body sdwd away from ctr -bringing joined hands up and over head (bend elbows) (ct 1); hold (ct 2).
3-4 Moving away from ctr - repeat meas 1-2 with opp ftwk, bending body twd ctr - return joined hands to orig pos. On meas 4, M turn back to ctr.
5-8 Do 4 polkas - turning CW and moving in LOD. End with M facing LOD.
9-16 Repeat meas 1-8.

FIG. II: DOUBLE AND TRIPPLE STAMPS WITH POLKA

- 1-8 Repeat Fig. I, except on meas 2 and meas 4 - stamp twice.
9-16 Repeat meas 1-8, except on meas 4 - stamp L, 3 times (cts 1-&-2).

FIG. III: ELBOWS & ROCK

During meas 1-8, M move fwd in LOD, W face M, and move bkwd.

- 1 Do 1 polka (beg ML, WR) in LOD - turning 1/4 to R (L elbow points twd ptr).
2 Do 1 polka in LOD - turning 1/2 to L (R elbow points twd ptr).
3 M step L-R fwd, W R-L bkwd in LOD. Turn body slightly twd R on ct 1 and slightly L on ct 2.
4 M: Keeping R in place, step L fwd - turn body to R so that L elbow points twd ptr (ct 1); rock bkwd on R (ct 2).
W: Keeping L in place, step R bkwd - turn body so that L elbows points twd ptr (ct 1); rock fwd on L (ct 2).
5-8 Repeat meas 1-4, but omit body turn (not necessary).
9-16 Moving in RLOD - repeat meas 1-8 with same ftwk, but opp direction. On meas 9, both turn body 1/2 to L (not 1/4) as M step L bkwd and W R fwd. R elbow points twd ptr.

FIG. III: TWO STAMPS & POLKA

- 1-8 Repeat Fig. II, meas 1-8, but on meas 2 and 4 stamp ft twice (no wt) (cts 1-2).
9-16 Repeat meas 1-8. On last polka (meas 16), M step on L instead of hopping. End in modified closed pos with R hips adjacent and joined hands extend out to side at waist ht with WR hand held between ML thumb and fingers (both palms down). M face LOD.

1-16 **REPEAT FIG. III, ELBOWS AND ROCK**

FIG. IV: TWIRLING

- 1-4 Cpls join in closed ballrom pos - beg R, the do 2 slow and 4 fast buzz steps turning CW in place.
5-8 Repeat meas 1-4.
9-16 Cpls raised joined hands (ML-WR) and M turn W CW (R).
M: Hold in place and watch W.
W: Beg R, do 16 fast buzz steps - turn CW (R) in place. Hold free hand down and slightly out to side. End facing M with back twd LOD.

1-16 **REPEAT FIG. II, DOUBLE & TRIPPLE STAMPS WITH POLKA**

The dance is done once through as noted.

Dance notes a combination of southern and northern Federation R&S committees
R&S 10-96 by dd

Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996

Eva Three-Step

English

This is an English sequence dance Taught by Richard Powers. It was originally choreographed by S.W. Painter in 1904. This version was presented by Richard at the 1993 Laguna Festival and North-South Teachers Seminar. This is Richard Powers reconstruction from descriptions by Gwynne, Johnston, Latimer, Mainey and others. Slightly different versions of this dance were taught in the 1950 at various folk dance camps and institutes.

TAPE: Special cassette by Richard Powers

FORMATION: Cpls in a circle facing LOD in open position, W on MR side.
Inside hands joined at chest ht, outside hands free at sides.

STEPS: Basic step:
Meas 1: Beg ML and WR, walk fwd 2 steps (cts 1-2).
Meas 2: Walk fwd 1 more step (ct 1); do 2 steps in place (cts &-2). Note: Cts &-2 are like a catch-step and usually done in place.

STYLE: Smooth schottische

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

FIG. I:

- 1-2 Beg ML and WR (outside ft), do 1 basic steps fwd.
Hands: On the 3rd step, M and W join L hands and face each other.
- 3-4 Beg MR and WL, do 1 basic step exchanging places with ptr.
M walks 4 steps fwd to W pos as he turns W CW (R) under raised L hands.
W walks 4 steps fwd turning CW (R) in front of M under joined hands.
- 5-6 Starting with a small tug of joined L hands - beg ML and WR, do 1 basic step fwd.
M cross in front of W twd ctr of circle, moving diag fwd in RLOD.
W cross behind M twd outside of circle moving diag fwd in LOD.
- 7-8 Beg MR and WL do 1 basic step with M move bkwd to place as W move fwd. Cpls end side by side, and join inside hands.

FIG. II:

- 1-2 Releasing hands - beg ML and WR, do 2 two-steps with cpls turning in LOD, M turn CCW (L), W-CW (R).
Hands: Join and swing inside hands (MR, WL) fwd during meas 1.
- 3 Ptrs face and join hands (R to L) -
M step L to L (ct 1); swing R across L (ct 2).
W step R to R (ct 1); swing L across R (ct 2).

Eva Three Step, page 2 of 2

4 M step R to R (ct 1); touch L beside R (ct 2).

W step L to L (ct 1); touch R beside L (ct 2).

5-8 Cpls join in closed ballroom pos and do 4 two-steps moving in LOD.

Dance repeats from beg to end of music.

Original notes by Richard Powers

R&S'd 10-96 by dd

Presented by Beverly Barr

Camp Hess Kramer Institute

November 1-3, 1996

Hora de miere

Romania

This dance is done by a small minority of Serbians who currently live in Romania, close to the Serbian border. This dance would be called "Medeno Kolo" in Serbian.

Nicolaas Hilferink taught this dance while visiting the LA area in September 1996.

TRANSLATION: Honey or sweet dance

PRONUNCIATION:

TAPE: Romanian Folk Dances presented by Nico Hilferink, side B/5

FORMATION: Mixed lines with hands joined in "V" pos or in escort pos (the preferred pos in class).

Escort pos: Hands on hip with fingers fwd, R arm resting on L arm of dancer on R.

STYLE: Very bouncy.

STEPS: When dancing the pie shape, the piece of pie has a sharp point.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None, beg with music.

FIG. I:

- 1 Facing ctr - drop R on R with bent knee (ct 1); step L behind R (ct 2); step L across R (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing R of ctr - step on ball of R ft to R (ct 1); step L in front of R (ct &); repeat R to R, L in front (cts 2-&).
- 4 Repeat meas 1 with opp ftwk. (R to R, L behind R, L across R)
- 5-16 Repeat meas 1-4, alternating ftwk and direction. (4 times in all)

FIG. II: CUT A PIECE OF PIE

- 1-2 Facing and moving twd R of ctr - step R,L,R (cts 1-2; 1); turning to face R of ctr - touch ball of L ft fwd (ct 2). (Pie shape diag R in)
- 3 Facing L of ctr and moving diag L bkwd out of circle - step L,R (cts 1-2). (Pie shape diag R out)
- 4 Step L bkwd onto both ft (R fwd of L) with bent knee - turning to face ctr (ct 1); R steps (pulls) back to place as L move fwd close to floor (ct 2); pull bkwd slightly on L then step on L fwd of R or in front of R (ct &).

FIG. III: REST STEP

- 1 Facing R of ctr and moving in LOD - step R,L (cts 1-2).
- 2 Step R fwd in LOD - turning to face L of ctr (ct 1); touch L beside R (ct 2).
- 3-4 Repeat meas 2, alternating ftwk and direction. (L-tch, R-tch)
- 5-16 Repeat meas 1-4, alternating ftwk and direction (4 times in all)

FIG. IV: GRAPEVINE & CUT PIE

- 1 Facing R of ctr - step-hop R in LOD as L leg lifts beside R and slightly out to side (ct 1); step L fwd in LOD (ct 2).
- 2 Turning to face ctr - repeat step R fwd in LOD (ct 1); hop fwd on R as L leg lifts beside R and slightly out to side - while turning to face L of ctr (ct &); step L behind R in LOD (ct 2).
- 3 Facing ctr - drop R on R as L touches in front of R (ct 1); hop on R as L circles bkwd (ct 2); step L behind R (ct &).
- 4 Step R on R (ct 1); step L in front of R (ct 2); step R back to place (ct &).
- 5-6 Facing and moving diag L twd ctr - step L,R,L (cts 1-2, 1); step R-L in place (cts 2-&). (Pie shape diag L in)
- 7-8 Facing diag R and moving diag L bkwd - repeat meas 5-6 with opp ftwk. (Pie shape diag L out)
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

REPEAT FIG. II.

SEQUENCE: Fig's. I-II-III-IV-II, are done a total of 3 times.

Original notes by Nicolaas Hilferink
Revised and R&S'd, 10-96 by dd

Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996

Plataniótiko Neró

Greece

The song tells us about the "water from the sycamore tree" which will cure all pain. This dance belongs to the island of Syrtós or Ballós family of Greek dances. It comes from the Aegean island of Sámos and is similar to the syrtós Haniótikos or Kritikós, but begins with the opp ft. It is also known as Syrtós from Sámos.

The dance was presented by Stephen Kotansky at the 1986 Stockton Folk Dance Camp. His sources were Elefteris Drandakis and Margarethe Mahkorn.

TRANSLATION: Water from the sycamore tree

PRONUNCIATION: plah-tah-NYEEOH-tee-koh neh-ROH

TAPE: Garlic Press Prod, GPP-001, side A/4

FORMATION: Open circle, facing ctr with hands joined in "W" pos and fwd. Dancers stand close to neighbors.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 30 second solo played on the santuri, which is a type of dulcimer played with small hammers.

DANCE:

- 1 Step L fwd (ct 1); touch ball of R in front of L (ct 2).
- 2 Backing up diag R - step R-L-R bkwd (ct 1,2,&).
- 3 Step L bkwd (ct 1); step R to R (ct 2); step L beside R (ct &).
- 4 Step R to R (ct 1); moving fwd ctr - step L fwd (ct 2); step R beside L (ct &).

VARIATION:

Starting on meas 2, ct 2, the leader can change places with the second dancer by stepping L,R,L across the second dancer who must angle more to the R to accommodate. During the next sequence they may change back.

Dance notes from Let's Dance magazine, September 1987.

Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996

SBORINKA

(Dobrudža, Bulgaria)



**TRANSLATION
AND
BACKGROUND:**

Sborinka means "something which gather people". It is one of the signature dances of Dobrudža. Again, as in many other cases with Bulgarian folklore line dances, each village has its own variation of the dance.

MUSIC:

Cassette Bulgaria 1995 - JL/NK 1995.05 / side A band I 8.

METER:

2/4  or 

SOURCE:

Jaap Leegwater and Nina Kavardjikova learned this version of Sborinka during their tour to Bulgaria in the summer of 1995 from Krassimir Petrov - a Bulgarian dance researcher and director of the State Choreographic School in the capital Sofia.

STYLE:

Dobrudžanski:

This is a dance style of contrasts:

- gentle, flowing body movements in the first figure of the dance
- energetic, emphasized steps in the second figure
- permanent bend-knee position. chest "hanging" in front of the rest of the body.

FORMATION:

Open circle, arms in front basket position, L over R.

Dir Meas Ct

1-4

PATTERN

Introduction.

FIGURE I:

CTR	1	1	Step on R ft sdwd R
		2	Step on L ft in front of R ft.
	2	1	Step on R ft sdwd R
		2	Step on L ft behind R ft.
	3-8		Repeat action of meas 1-2 three times.

FIGURE II:

CTR	1	1	Accented step on R ft fwd.
		2	Hop on R ft, slightly lifting L knee.
	2	1	Step on L ft fwd.
		2	Stamp on R ft behind L ft, bending L knee, leaning body fwd.
	3	1-2	Step on R ft bkwd.
		4	Step on L ft bkwd.
	5	1	Stamp on R ft in front of L ft, bending L knee.
		2	Repeat action of fig 2 meas 4 with opp ftwk.
	6	1-2	Repeat action of fig 2 meas 4.

Sborinka (page 2 of 2)

- | | | |
|----|-----|---|
| 7 | 1 | Accented step on R ft in place. |
| | 2 | Accented step on L ft in place. |
| 8 | 1-2 | Accented step on R ft in place. |
| 9 | 1 | Step on R ft in place. |
| | 2 | Stamp on L ft in front of R ft, bending R knee. |
| 10 | 1-2 | Repeat action of fig 2 meas 9. |
| 11 | 1 | Accented step on R ft in place. |
| | 2 | Accented step L ft in place. |
| 12 | 1 | Accented step on R ft in place. |
| | 2 | Accented step on R ft slightly fwd. |
| 13 | 1 | Step on R ft further fwd. |
| | 2 | Hop on R ft in bend knee pos, bringing L ft in bend-knee pos first out and then describing a circle close to the floor, ending fwd low in extended pos. |
| 14 | 1 | Step on L ft fwd, bending L knee, leaning body fwd. |
| | 2 | Stamp on R ft behind L ft, keeping both knees bent. |
| 15 | 1-2 | Step on R ft bkwd. |
| 16 | 1-2 | Step on L ft bkwd. |

Suggested sequence:

Fig I once. Fig II once.

Repeat the sequence till the end of the music.

Description by Nina Kavardjikova © 1996.

Presented by Nina Kavardjikova and Jaap Leegwater © 1996.

Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996

Sirbulita de la Vulcana

Romania

The dance comes from the area of Dimbovita, in the province of Muntenia. Nicolaas Hilferink taught this dance in the L.A. area in Sept. 1996.

TRANSLATION:

PRONUNCIATION:

TAPE: Romanian Folk Dances presented by Nico Hilferink, side A/6

FORMATION: Line facing ctr with hands joined in "V" pos or belt hold (L over R)

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas (2 phrases)

FIG. I:

- 1 Facing ctr - step L fwd twd ctr (ct 1); hop on L as R leg swing fwd and across L leg (ct 2).
- 2 Facing diag L and moving to L - step R across L (ct 1); step L slightly fwd of R (ct 2).
- 3 Repeat meas 2. (RL in LOD)
- 4 Step R across L (ct 1); hop on R - turning to face ctr (ct 2).
- 5 Step L bkwd (ct 1); hop on L (ct 2).
- 6 Facing ctr - step R to R (ct 1); close L beside R (ct 2).
- 7 Facing diag R and moving in LOD - step R fwd (ct 1); hold (ct 2).
- 8 Leap L fwd (ct 1); sep R fwd (ct 2).
- 9-16 Repeat meas 1-8.

FIG. II:

- 1 Facing ctr and moving to L - step L to L (ct 1); step R across L - turning hips to face L of ctr (ct 2).
- 2 Facing ctr - step L to L (ct 1); step R behind L - turning hips to face R of ctr (ct 2).
- 3 Repeat meas 1. (L to L, Rx)
- 4 Facing ctr - step L to L (ct 1); turning to face diag L - stamp R beside toe of L ft (no wt).
- 5 Facing ctr and dancing in place - step R in place (ct 1); hop on R as L knee lifts in front of R leg (ct 2).
- 6 Repeat meas 5 with opp ftwk. (L-hop)
- 7 Step R in place as L knee lifts in front of R leg (ct 1); step L in place as R knee lifts in front of L leg (ct 2).
- 8 Repeat meas 5. (R-hop)
- 9 Facing ctr - step L fwd twd ctr (ct 1); hop on L in place as R knee lifts across L leg (ct 2).
- 10 Step R-L in place (ct 1-2).
- 11 Bend L leg and slap R fwd on floor (ct 1); hold (ct 2).
- 12 Hop on L (land in plié) (ct 1); slap R fwd again (ct 2).
- 13 Repeat meas 12. (hop L, slap R)
- 14-15 Facing ctr and moving bkwd - step R,L,R,L (cts 1-2, 1-2).
- 16 Step R bkwd (ct 1); hop on R as L lifts slightly fwd (ct 2).
- 17-32 Repeat meas 1-16.

FIG. III:

- 1 Facing diag L - step L-R fwd in RLOD (cts 1-2).
- 2 Step L fwd (ct 1); stamp R beside L with bent knees (ct 2).
- 3 Turn hips diag R - repeat meas 2 with opp ftwk. (R-stamp)
- 4 Turn hips diag L - repeat meas 2 (L-stamp)
- 5 Facing diag R - step R-L in LOD (cts 1-2).
- 6-8 Beg R do 3 step-hop fwd in LOD. (R-hop, L-hop, R-hop)
- 9-10 Moving fwd in LOD - step L,R,L, hold (cts 1-2, 1-2).
- 11 Turning to face ctr - jump onto both with bent knees (ct 1); drop onto R with bent knee (ct 2).
- 12 With R still in pli e, slap L fwd on floor (ct 1); hold (ct 2).
- 13 Hop on R (ct 1); slap R fwd again (ct 2).
- 14-15 Facing ctr and moving bkwd - step R-L-R-L (cts 1-2, 1-2).
- 16 Step R bkwd (ct 1); hop on R in place as L knee lifts fwd (ct 2).

SEQUENCE: The dance is done a total of 3 times.

Original notes by Nico Hilferink
R&S'd 10-96 by dd

Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996

The Thornbirds Waltz

Composed

This dance was composed and presented by Ned and Marian Gault at Stockton Folk Dance Camp 1983

RECORD: Warner Bros. 7-29697 (45 rpm)

FORMATION: Cpls joined in closed ballroom pos. M back to ctr, W faces M.

Ftwk described for M, W use opp ftwk.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

- 1-2 Hold in place.
- 3-4 Releasing ML and WR hands - beg ML, WR, step away-touch; fwd-touch - rejoin in closed ballroom pos.

FIG. I:

- 1-2 Balance twd ctr, then out (one step to each meas)
- 3-4 Do 2 turning waltz steps in LOD.
- 5-6 Moving in LOD - M do 2 slow steps, W do 2 waltz steps turning once under joined hands. End in close ballroom pos with M back to ctr.
- 7-8 Do 2 turning waltz steps in LOD.
- 9-16 Repeat meas 1-8. End in semi-open pos, facing LOD.

FIG. II:

- 1-2 Releasing joined hands and moving in LOD - do 2 slow steps fwd, beg ML, WR (1 step per meas).
- 3 Continue in LOD - do 2 more smooth steps spread evenly over cts 1-3.
- 4-6 Repeat meas 1-3.
- 7 Do 1 slow step fwd in LOD
- 8 Rock 1 slow step bkwd RLOD.
- 9-16 Repeat meas 1-8.

C FIG. III:

1 Step away from ptr (ML, WR) - change to inside hands joined.

2 Do 2 steps exchanging places with ptr (W passing in front of M) with 1 turn (M-CW, W-CCW) (cts 1-2); hold (ct 3).

3 Do 1 slow step (W twd ctr, M away) - joining ML and WR hands with both facing LOD.

4 Do 2 quick steps moving twd ptr - joining in closed ballroom pos (ct 1-2); hold (ct 3). End with M facing in and W out.

5-8 Do 4 turning waltz steps, turning twice - move in LOD. End with both facing RLOD.

9-16 Repeat meas 1-8 with same ftwk, but moving in LOD and returning to slightly open ballroom pos, facing LOD.

B REPEAT PART II.

A REPEAT PART I.

C REPEAT PART III.

Note: There are 2 extra meas of music. Use them to balance "in and out" as in Part I, meas 1-2.

A REPEAT PART I.

Note: There are now 2 balances at the beg.

C REPEAT PART III.

WALK:

1-8 Release joined hands and do 8 slow walking steps (1 per meas) twd ctr - join hands into a single circle (or in LOD, if floor is crowded).

SEQUENCE: FIG. I, II, III, II, I, II, I, WALK

Dance notes by Ned Gault
The dance notes have not been R&S'd.

Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996

Wyka

Poland

Wyka is a popular couple dance from the Silesian Beskid region of southern Poland. In accompanied song, children sing, "I planted a cabbage, but instead the vetch grew up" The dance is described as a mixer.

This dance was presented by Jacek and Bozena Marek at the 1991 Stockton Folk Dance Camp.

TRANSLATION: The name of the dance is derived from the name of a plant - the vetch.

PRONUNCIATION: VIH-kah

TAPE: Polish Dances for Kids.

FORMATION: Cpls in a circle facing with M back to ctr. Beg in shldr-upper arm pos with R hips adjacent.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

PART I: CPL TURNS CW & CCW

- 1-3 Both beg L, circle CW with 6 steps.
4 Slightly accented step with L (ct 1); pivot on L, turning so L hips are adjacent (ct 2).
5-8 Both beg R, repeat meas 1-4 circling CCW. End with M back to ctr and releasing arms pos.

PART II: CLAPPING THIGHS & HANDS

- 1-2 Both beg L, cpls circle 1/2 CW with 4 steps - clap own thighs (meas 1, ct 1); clap hands in front of chest (meas 1, ct 2). Clap R hands with ptr (meas 2, ct 1).
3-4 Continue circling 1/2 CW with 4 steps - repeat hand claps as in meas 1-2, except on meas 2, ct 1, clap L hands with ptr. End with M back to ctr, W facing M.
5 Facing ptr - clap thighs (ct 1); clap own hands (ct 2).
6 Clap R hands with ptr (ct 1); clap L hands with ptr (ct 2).
7 Clap thighs (ct 1); clap own hands (ct 2).
8 Clap both hands with ptr (ct 1); hold (ct 2).
9-16 Repeat meas 1-8 with opp ftwk and dir and hand claps.

Repeat entire dance 5 more times. Walk to a new ptr to own L (M move one pos CCW and W one pos CW) on meas 1, ct 1 of each repeat of the dance.

R&S 10-96 by dd

Presented by Beverly Barr
Camp Hess Kramer Institute
November 1-3, 1996