

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

October 1 - 2 - 3, 1999



TEACHERS:

Beverly Barr
International

Gary Diggs
New Mexico Camp & Workshops

Denise Heenan
Stockton Folk Dance Camp

CAMP HESS KRAMER INSTITUTE

October 1-3, 1999

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ABBREVIATIONS

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cpls(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
M	man(s), men(s)
meas	measure
opp	opposite
pl	place
PDB	pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
shldr	shoulder
sdwd or swd	sideward
"T" or T-pos (arms)	arms joined in shldr hold
tog	together
twd	toward
"V" or V-pos (arms)	hands down
W	women(s), woman(s)
"W" or W-pos (arms)	hands at shldr ht, and usually slightly fwd
wt	weight
x	across or times

Ağır Halay

Turkey

The dance is from the southeast area of Anatolia. The dance was presented by Ahmet Lüleci at Stockton Folk Dance Camp, 1999.

TRANSLATION: Slow dance

PRONUNCIATION: ah-URGH hah-LIGH

TAPE: Dances from Turkey '99 by Ahmet Lüleci, side A/6
Anatolian Folk Dancing, '97 by Ahmet Lüleci, side A/6

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

FORMATION: Open circle facing ctr with "pinkie's" joined in W-pos.

METER: 10/8

PATTERN

Meas

INTRODUCTION: 8 meas of 10/8 drum beats

Face ctr throughout dance.

FIG. I:

- 1 Step R to R (ct 1); step L across R (ct 2);
step R to R (ct 3); touch L toe fwd and turned in slightly in (pigeon toed) slightly (ct 4).
- 2 Step L to L (ct 1); touch R toe fwd and turned in slightly(ct 2);
touch R toe diag R fwd and turned out slightly (ct 3); touch R toe fwd and turned in slightly (ct 4).

FIG. II:

- 1 Step R fwd (ct 1); quickly step L,R fwd (cts 2-&);
step L fwd (ct 3); quickly step L,R fwd (ct 4-&).
- 2 Step R to R (ct 1); touch L toe fwd and turned in slightly (ct 2);
step L to L (ct 3); touch R toe fwd and turned in slightly (ct 4).
- 3-4 Repeat meas 1-2, moving bkwd.

FIG. III:

- 1 Step R to R (ct 1); step L across R (ct 2);
step R to R (ct 3); touch L toe fwd and turned in slightly (ct 4).
- 2 Step L to L (ct 1); touch R toe fwd and turned in slightly(ct 2);
step R to R (ct 3); touch L toe fwd and turned in slightly (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

SEQUENCE: Fig. I - 4x
Fig. II - 2x (fwd and bk twice)
Fig. III - 2x (L & R twice)

Fig. I - 5x
Fig. II - 2x
Fig. III - 3x (End by touching R fwd)

LYRICS:

Saza niye gelmedin
Söze niye gelmedin
Gündüz belli isin var
Gece niye gelmedin

Why didn't you come to play?
Why didn't you come to the singing?
It's obvious you have to work during the day.
Why didn't you come at night?

Üç gün dedin bes gün dedin
Aylar oldu gelmedin
Geçen cuma gelecektin
Aylar oldu gelmedin
(Haftalardir gelmedin)

You said 3 days you said 5 days.
It has been months and you are still not here.
You were supposed to come last Friday.
It has been months and you are still not here.
(It has been weeks that you and still not here.)

Çaldığım sazami yanam
Ettigin nazami yanam
Alam yari koynuma
Kis yatam yaz uyanam

Was all my playing for you wasted?
Were all your flirtings with me fake?
I want to take you to my chest and hug you,
And sleep with you from winter to summer.

Üç gün dedin bes gün dedin
Aylar oldu gelmedin
Geçen cuma gelecektin
Aylar oldu gelmedin

You said 3 days and you said 5 days.
It has been months and you are still not here.
You were supposed to come last Friday.
It has been months and you are still not here.

Original description by Ahmet Lüleci, 1995 ©
R&S'd from video, errata and observation 9-99 by dd

Presented by Denise Heenan
Camp Hess Kramer Institute
October 1-3, 1999

Debka Ha'Chamor

Israel

This dance was presented by David Edery at Stockton Folk Dance Camp, 1999

CHOREOGRAPHER: Samuel Cohen (Viki)

TRANSLATION: A tale on a donkey

PRONUNCIATION: BEHB-kah hah-hah-MOHR

CD: Israeli Dances, Vol. 3 by David Edery, band 5

FORMATION: Short lines of 4-6 people, facing LOD with hands joined in V-pos.

STEPS: Yemenite R:
Step R to R (ct 1); step L beside R (ct 2); step R across L (ct 3); hold (ct 4). Use opp ftwk when doing a Yemenite L.

L Yemenite bkwd:
Step L bkwd (ct 1); close R beside L (ct 2); step L fwd (ct 3); hold (ct 4).

STYLE: Sharp movements, especially directional changes. Light runs almost throughout dance.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 12 cts.

PART I:

Face LOD:

- 1 Do 4 light running steps fwd, R,L,R,L.
- 2 Yemenite R (cts 1-&-2);
Yemenite L bkwd (cts 3-&-4).
- 3 Leap R-L fwd (ct 1-2);
jump onto both ft turning 1/2 L (CCW) to face RLOD - raise joined hands high above head (ct 3); step L in place turning to face LOD (ct 4).
- 4 Leap R bkwd and lower arms to (ct 1); step L beside R (ct 2); close R beside L with accent, no wt (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4.

PART II:

Facing ctr:

- 1-4 Fast Yemenite R and L (1-&-2, 3-&-4).

- 2 Leap on R to R (ct 1); step L across R (ct 2);
fast Yemenite R (cts 3-&-4).
- 3-4 Repeat meas 1-2 with opp ftwk.

PART III:

Facing LOD:

- 1 Do 4 light runs fwd, R,L,R,L.
- 2 Fast Yemenite R (cts 1-&-2);
fast Yemenite L bkwd (cts 3-&-4).
- 3-4 Repeat meas 1-2.

PART IV:

Facing ctr:

- 1 Stamp R to R with wt (ct 1); step L behind R (ct 2);
step R to R (ct 3); step L across R (ct 4).
- 2 Step R fwd - arms lift fwd high (ct 1); step L back to place - lower arms to V-pos (ct 2);
step R to R (ct 3); step L across R (ct 4).
- 3 Fast Yemenite R (cts 1-&-2);
hold in pos with R across L - bend knees and lean fwd to clap hands twice down in front of
body (cts 3-4).
- 4-6 Repeat meas 1-3 with opp ftwk and direction.

Original dance notes by David Edery
R&S'd from video and errata, 9-99 by dd

Presented by Denise Heenan
Camp Hess Kramer Institute
October 1-3, 1999

Dublin Bay

England

Dublin Bay is also called "We'll Wed and We'll Bed," and was published in 1713. This dance was presented by Marianne Taylor at Stockton Folk Dance Camp 1999

TAPE: Popular English Country Dances of the 17th and 18th Centuries, side B/2

FORMATION: Longways, duple, proper, for as many as will.

METER: 6/8

PATTERN

Meas.

INTRODUCTION: Chord + 1 note. No action.

DANCE:

A

- 1-2 M #1 sets to W #2 while W #1 sets twice to M #2 while both advance with W crossing in front of M.
- 3-4 M #1 and W #2, W #1 and M #2 turn by the R hand about 3/4 until the 1st cpl are facing each other again.
- 5-10 1st cpl pass each other by L shldr, crossing over to dance through their own places and go below one on outside of set, moving up the ctr to end back to back facing their orig neighbor (2nd cpl).
- 11-14 All arm R to end in a line of four, 1st cpl in the ctr, all facing down the set with hands joined.

B

- 1-2 All fall back a double - twd the top of the set.
- 3-4 All fwd a double, turn twd neighbor on the last step to end as before, but facing up the set, hands joined.
- 5-6 All fall back a double in line facing up.
- 7-8 All fwd a double.
- 9-10 1st cpl release ptr's hand and continue fwd to cast off one place, the 2nd cpl assisting the movement by backing up slightly and giving a firm arm for support.

Cpl #1 have advanced fwd 1 pos and repeat dance with new cpl.

R&S's from video and errata, 9-99 by dd

Presented by Denise Heenan
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Basic style, figures, and terms in English country dancing

Styling:

The body leads, the relaxed knee, and flexible foot are the most noticeable features of contemporary English country dancing. The arms are relaxed and move easily with the motion of the body, but are firm and usually extended on turns and held strongly in circles, just below shldr ht. Hands are taken in a hand-shake pos - not thumb grip. The step is usually a "dance walk," which occasionally changes to a skipping step to cover more distance. "Footwork" is seldom mentioned, and never mandated!

Some basic figures:

There are three "preliminary figures" that often appear in dances published by John Playford and his successors (1651-1728) and other collections published during that time.

1. Up a double: Move fwd 4 cts (4 steps, or 3 steps and close, or 2 steps and a quice Q,Q,S balance step - whatever works best for the dancer!). This usually followed by "back a double" - the same movement in reverse.
2. Siding: Facing ptr throughout, dance 4 cts of pass ptr by L shldr (see Up a double for possible ftwk) and return to place passing R shldr.
3. Arming: Hook R elbows, turn once around ptr, releasing to fall back to place. Repeat with L elbows.

Other typical figures:

Setting:

Spring slightly on R to R side; step L beside R; step R in place again and hold (Q,Q,S). This has a "down-up-down" quality, depending on the tempo of the dance and energy of the dancer! It's often done advancing twd another dancer.

Turn a single:

Turn in a small circle - usually twd the R shldr - once around with 4 steps.

Hey:

This term means a weaving fig, with or without giving hands. It can take the form of "rights and lefts" (a circular hey of four), a figure of 8 for 3 simultaneously, or a "straight hey" of four.

Cast

To move on the outside of the set, down or up, always turning the "long way" to begin, and usually moving to another place.

Turn:

Done, as specified in the dance directions, with one hand or two (CW), with arms rounded and extended - and with eye contact.

Back to back:

Same as a do-si-do - but no twirls! Pass R shldr first.

Terms to know:

Longways set:

Line of M facing a line of W, ML shldr twd the music. If the pattern of the dances involves 2 cpls, it's called a "duple minor."

Proper & improper:

Not a moral comment, this refers to the side of the set. The dancer is "proper" when on own side, "improper" when on the opp side.

Corners:

M #1 and W #2 are the 1st corners; the other two are 2nd corners.

Published by Stockton Folk Dance Camp 1999

Gorarçe

Albania

This is a "tsamiko" type dance from the Lake Prespa region of Albania, which borders on Greece and Macedonia. It is essentially the same dance as the second part of Devolliçe, which was learned from the Cham Muslim Albanians living in Macedonia. Steve Kotansky learned the dance as researched in Macedonia by Lisette Langefeld and Eric Bendix's in '96.

This dance was presented by Steve Kotansky at Stockton Folk Dance Camp 1999.

TRANSLATION:

PRONUNCIATION: GOHR-ahr-che

MUSIC: Stockton 1999, S. Kotansky, side A/8

FORMATION: If done traditionally this would be as a M line dance in T-pos. If W do dance or the dance is done in a mixed line join in W-pos.

STYLE: Traditionally this is a M dance and the styling noted is for M only. If W do the dance they should use much small movements.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 meas

PART I:

- 1 Facing ctr - touch L heel fwd (ct 1) roll-step fwd on L (ct 2); step R bkwd as L draws back across R shin (ct 3).
- 2 Brush L heel fwd then beg to circle fwd (ct 1) bounce on R as L continues to circle bkwd (ct 2); step L behind R (ct 3).
- 3 Step R to R (ct 1); step (rock) on L to L (ct 2); step R across L (ct 3).
- 4 Repeat meas 3 with opp ftwk. (L to L, R to R, LxR)
- 5 Moving to R and facing slightly R of ctr - high leap fwd onto R (ct 1); step L across R (ct 2); turning to face ctr - step R in LOD (ct 3).

PART II:

- 1 Facing ctr - with ft tog, bounce 3 times in place (cts 1-2-3).
- 2 Step R in place with accent, beg to lift L leg (ct 1); bounce on R as L leg is lifted high across R (ct 2); step L across R (ct 3).
Note: To continue into the next step, repeat meas 1.

PART III:

This step is less traditional; it comes from a stage performance group.

- 1-2 Facing ctr - repeat Part I, meas 1-2. (tch L heel, roll-step L fwd, R bk as L draws x R; brush L fwd, circle and step L behind L)
- 3 High leap onto R to R as L leg lifts fwd and across L with large and high movement (ct 1); step R in front of R (ct 2); step R back to place (ct 3).
- 4 Repeat meas 3 with opp ftwk, but quickly take wt on ball of R ft to R on ct 3,& (before ct 1 of next meas).
- 5 Facing R of ctr and moving to R - step L across R (ct 1); quickly step fwd on R beside L on ball of ft (ct &); step L across R (ct 2); hop on L as R knee twists L across L leg, R ft remains hooked behind L knee (ct 3); quickly step R to R on ball of ft (ct &). Long travel movement to R.
6-7 Rpt m-5 twice more (3x in all)
- 8-14 Repeat meas 1-7 with opp ftwk, beg R.

SUGGESTED SEQUENCE:

- | | |
|------------------------|------------------------|
| Intro - 4 meas | |
| Part I - 5 x | Part I - 2 x |
| Part II - 3 x + meas 1 | Part II - 2 x + meas 1 |
| Part III - 2 x | Part III to end. |

R&S'd from video, errata, and observation, 9-99 by dd

Presented by Denise Heenan
Camp Hess Kramer Institute
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Jiana

Romania

Yves Moreau learned the dance from folk dancers in Germany. The dance is from the Banat area of Romania.

The dance was presented by Steve Kotansky at Stockton Folk Dance Camp 1999.

TRANSLATION: A girl's name

PRONUNCIATION: zhee-AHN-ah

TAPE: Stockton 1999, S. Kotansky, side A/10

FORMATION: Closed circle joined in back-basket (R over L) or V-pos.

METER: $\frac{3}{4}$

PATTERN

Meas.

INTRODUCTION: 8 meas. Beg with singing

DANCE:

- 1 Facing L of ctr and moving in RLOD - step R across L (ct 1); step L fwd, with ball of R toe still on floor heel moves L - lower body twists slightly to R (ct 2); repeat cts 1-2 (cts 3-4).
- 2-4 Repeat meas 1, 3 times.
- 5 Turning to face ctr - step R to R (ct 1); close L beside R (ct 2); step R to R (ct 3); close L beside R (no wt)(ct 4)
- 6-7 Repeat meas 5, alternating ftwk and direction twice more. (3 in all)
- 8 Stamp R beside L, 4 times (cts 1-2-3-4).
- 9 Step R fwd (twd ctr) with a swaying motion of lower body (ct 1); step L to L and slightly bkwd - straighten body (ct 2); repeat cts 1-2, (cts 3-4).
- 10 Repeat meas 9.

- 11-12 Turning to face slightly L of ctr - repeat meas 1-2. (RxL, L to L, 4x)
Option: Stamp R with wt; stamp L (meas 12, cts 3-4)
(R fwd, L fwd w/body twist, rpt R fwd, L fwd w/body twist)
- 13 Facing ctr - do ~~4~~ buzz steps or down-beat Rida Steps to L (CW): Step R across L with accent, knee slightly bent (ct 1); step on ball of L ft to L (ct &); continue to repeat cts 1-& (cts 2-&-3-&-4-&).
- 14-15 Repeat meas 13 twice more (3 times in all).
- 16 Repeat meas 13, cts 1-&-2-& (cts 1-&-2-&); stamp R fwd with wt (ct 3); stamp L fwd with wt (ct 4).

Repeat dance from beg to end of music.

R&S'd from video, errata and observation, 9-99 by dd

Presented by Denise Heenan
Camp Hess Kramer Institute
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Kuuden kolmeinen

Finland

This dance was presented by Jussi Aronen and Lennu Yläneva at Stockton Folk Dance Camp 1999.

TRANSLATION:

PRONUNCIATION: KOO-dehn KOHL-may-nehn

CD: 1999 Tanhukurssi, band 10

FORMATION: 6 dancers, no ptrs.

STEPS: Enkeliska (Reel step):

Step L behind R heel (ct 1); hop on L as R leg circles bkwd in a CW arc (ct &); repeat with opp fwt starting with a step-hop on R behind L (cts 2-&). Fists on hips.

Reel of four (4) plus one more change:

Danced by 4 persons standing in a line, 2 standing back to back in the ctr facing the other 2 who are facing in. Use a light running step. Hands down by sides.

Meas 1: Pass R shldr with facing dancer.

2: Those in the middle pass L shldr, those at the end curve 1/2 CW and face the opp dir (back into the line).

3: Pass R shldr with facing dancer.

4: Repeat 2.

5-8: Repeat meas 1-4 back to orig pos.

9: Dance 1 more change passing R shldr. Dancers who are now in the ctr pass L shldr and stand back to back. #1 is facing #6; #4 is facing #5. On the repeat of the dance, the action is on a north-south axis instead of an east-west axis.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. 1: ENKELISKA & STAMPS

1-3 Dancers 1,2,3,4 dance 6 Enkeliska steps in place, beg L.

4 Stamp L,R,L in place, no wt on last stamp)(cts 1-&-2).

5-8 Repeat meas 1-4.

FIG. II: REEL OF FOUR (4)

- 1-8 Same dancers, dance Reel of Four plus 1 more change. End with #1 facing #6, #4 facing #5.
Dancers #1 and #4 are back to back in the ctr of the line.
Repeat from the beg with dancers 5,4,1,6 active.
Continue repeating dance until all have been active.

R&S'd from video and errata, 9-99 by dd

Presented by Denise Heenan
Camp Hess Kramer Institute
October 1-3, 1999

Livan Oy

Turkey

This dance was presented by Ahmet Lüleci at Stockton Folk Dance Camp, 1999.

TRANSLATION: "Livan" is a boy's name; "oy" is being used for complaining.

PRONUNCIATION: LEE-vahn OY

TAPE: Dances of Turkey by Ahmet Lüleci, side A/6

FORMATION: Open circle facing ctr with "pinkies" joined in W-pos.

METER: 6/4 & 4/4

PATTERN

Cts

6/4 **INTRODUCTION:** 4 meas, no action.

FIG. I: (Vocal, instrumental, vocal, 1 drum solo - music speeds up)
With arms in W-pos, pull down (bounce down) on each ct with very small circular movements.

1-2 Step R to R; step L across R.

3-4 Step R to R; touch full L ft beside R.

5-6 Step L to L; touch full R ft beside L.

Style note: There are soft double knee flexes throughout Fig on each ct.

4/4 **FIG. II:** (Zurna, vocal, instrumental, vocal, instrumental to end)
Turn to face LOD, and with hands still joined place L hand in small of own back as R hands extended fwd.

1 Step R fwd and slightly diag R twd outside of circle.

& Almost close L beside R heel.

2 Step R fwd.

3 Step L fwd and slightly diag L twd inside of circle.

& Almost close L beside R heel.

4 Step L fwd.

Style Note: Stand close to neighbor with L shldr in front of R.

5-& Step R fwd and slightly bkwd with bent knees while turning to face ctr - hands lower to V-pos.

6 Do 2 quick bounces in place - most of wt on R.

7 Step L diag L fwd, leave ball of R ft in place.

8 Repeat double bounces on L - most of wt on L.

LYRICS:

Kutuda kara biber, Livan oy
Küsmüs gurbete gider, Livan oy
Küsmesine hayiman, Livan oy
Silasini terkeder, Livan oy

Livan Livan Livan oy, Livan oy,
Livan kuban güzel oy, Livan oy,
Livan Livan Livan oy, Livan oy,
Livan kurban güzel oy. Livan oy.

Odaya serdim kilim, Livan oy,
Gel otur benim gülüm, Livan oy,
Ne dedimde darıldın, Livan oy,
Lal olsun agzim dilim. Livan oy.

Livan Livan Livan oy, Livan oy,
Livan kuban güzel oy, Livan oy,
Livan Livan Livan oy, Livan oy,
Livan kurban güzel oy. Livan oy.

R&S'd from video, errata, and observation, 9-99 by dd

Presented by Denise Heenan
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Mendil

Turkey

This dance was presented by Ahmet Lüleci at Stockton Folk Dance Camp, 1999.

TRANSLATION: "Handkerchief" or in some regions "scarf".

PRONUNCIATION: MAN-deel

TAPE: Dances from Turkey by Ahmet Lüleci, side A/4
Anatolian Folk Dancing '97 by Ahmet Lüleci, side A/4

FORMATION: Open circle of 6-10 people, facing ctr with "pinkies" joined in V-pos.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 4 meas of drums, no action.

FIG. I: (Instrumental)

1 1 Bounce on L in place as R knee lifts fwd with toe pointed twd floor.
 & Step R quickly in place.
 2 Step L in place.
 3-4 Repeat cts 1-&-2.

2 1 Dancing in place:
 & Step R in place.
 2 Step L across R.
 Step R back to place

3 Step L in place.
& Step R across L.
4 Step L back to pl.

SEQUENCE for Fig. I:

1-4 Do meas 1-2 - 2 x in place
5 " 1 - 1 x moving fwd
6 " 2 - 1 x in place
7-8 " 1-2 - 1 x in place
9 " 1 - 1 x moving bkwd.
10 " 2 - 1 x in place

FIG. II: (Vocal)

Turning to face LOD (CCW), with hands joined, place L hand in small of own back, as R arm extends fwd.

1 1 Step R fwd slightly diag R (twd outside of circle).
 & Quickly step L beside R heel.
 2 Step R fwd.

- ~~1~~ ~~1~~ ~~3~~ Step L fwd slightly diag L (twd inside of circle).
& Quickly step R beside L heel.
~~2~~ ~~4~~ Step L fwd.
- ~~2~~ ~~2~~ 1 Turning to face slightly L of ctr - step R fwd in LOD and slightly out of circle, L remains
in place with partial wt, and knees slightly bent.
2-& Bounce twice, most of wt on ~~L~~ ft
R
- ~~1~~ ~~1~~ ~~3~~ Touch L heel fwd.
~~2~~ ~~4~~ Step on L where it touched.
- ~~3-26~~
~~5-18~~ Repeat meas 1-~~A~~², 11 more times. (12 in all)

Repeat dance from beg

LYRICS:

Mendilim yele yele
Düsmüsem gurbet ele
Yedl mendil çürüttüm
Gözyasım sile sile

Hadi gidi yarım can yarım
Kaslari sürme yarım
Gözleri sürme yarım
Davul zurna önünde
Halaylar çeker yarım

Mendilim pare pare
Düsmüsem ahuzare
Bekledim sen gelmedin
Yüregim yare yare

Hadi gidi yarım can yarım
Kaslari sürme yarım
Gözleri sürme yarım
Davul zurna önünde
Halaylar çeker yarım

Mendilim senin olsun
Sakla koynunda kalsin
Ben murad almamışam
Bari mendilim alsin

Hadi gidi yarım can yarım
Kaslari sürme yarım
Gözleri sürme yarım
Davul zurna önünde
Halayar çeker yarım

R&S'd from video, errata and observation, 9-99 by dd

Presented by Denise Heenan
Camp Hess Kramer Institute
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Scotch Cap

England

Scotch Cap was published in 1651, and was presented by Marianne Taylor at Stockton Folk Dance Camp, 1999.

MUSIC: Popular English Country Dances of the 17th and 18th Centuries, side A/b

FORMATION: 3 cpls in a longways set, proper

METER: 6/8

PATTERN

Meas.

INTRODUCTION: Chord + 1 note

A **FIG. I:**

1-4 All up a double and back - inside hands joined.

5-8 Repeat up a double and back.

B-1

1-4 W #1 and M #2, W #2 and M #3 - facing diag L, balance back (2 steps), then move fwd changing places by passing R shldr.

5-8 M #1 and W #3 - change places by passing R shldr.

B-2

1-8 Repeat B-1, meas 1-8, returning to original places.

A **FIG. II:**

1-4 All dance siding with ptr.

5-8 Repeat siding again.

B-1

1-4 Joining hands on the sides - all back a double and fwd.

5-8 W #1 and #3, cpl #2 with ptr, and M #1 and #3 - arm R. (W M M)
(W W M)

B-2

1-4 Repeat B-1, meas 1-4. (bk a dbl & fwd)

5-8 All turn ptr with both hands once around.

A **FIG. III:**

1-8 All arm R then L with ptr.

B-1

1-2 Joining hands on the sides, M slip up 4 slip-steps, while W slip down.

3-8 Beg by W #1 and M #3 giving R hands, dance a progressive "hey" (R's & L's) to places. (1st 2 pass by giving R hands; give L to next; all give R to ptr; turn to orig places.)

B-2

1-8 Repeat B-1, meas 1-8, but M slip down while W slip up and they "hey" (R's & L's) beg with M #1 and W #3. W give L hands to begin, all turning to place by L hand when they meet.

Note: There is no progression in this dance.

R&S'd from video and errata, 9-99 by dd

Presented by Denise Heenan
Camp Hess Kramer Institute
October 1-3, 1999

Čačak

Serbia

Čačak, or Čačak Kolo, is the name of many dances found in southeastern Serbia, and they are characterized by their fast 2/4 metered music. Čačak dances are often referred to by the town or region from which they come. For instance, Banjski Čačak (from Banjska), Godečki Čačak (from Godeč), Svrljiski Čačak (from Svrljig), and Zaplanjski Čačak (from the Zaplanje district) are but a few known to folk dancers in the United States.

Figures 1 through 3 (which are commonly referred to as the "original" Čačak [when in actuality the original had only 2 figures and was taught by Dick Crum at the 1955 Stockton F.D. Camp]) are often done to a slower 2/4 tempo, as is the stage arrangement performed by the ensemble Kolo of Beograd, Serbia (the "5-figure Čačak"). Both the 3-figure and 5-figure versions have been taught by Dick Crum at various workshops.

TRANSLATION: Čačak is the name of the city or area that the dance comes from. It also represents a form of a dance.

PRONUNCIATION: CHAH-chahk

MUSIC: Alcon (LP) C2L1S; Balkan Arts (7" EP) BA 1J; Folk Dancer (45) MH 3022; Folkraft (45) 1479; Jugoton (45) SY-22712; Jugoton (LP) LPY-V-722; Jugoton (LP) LPYV-S60941; Jugoton (LP) LPYV-S-806; Jugoton (10" LP) LPM-1; Radio-Televizije Beograd (LP) LP 1101; Tanz (45) SP 23022; or any other Čačak.

RECOMMENDED if only doing Fig. 1-3 - Folk Dancer or Tanz

RECOMMENDED if doing Fig 1-9 - Jugoton LPYV-S-60941

RECOMMENDED if only doing Fig. 4-9 - any other Čačak listed.

FORMATION: Traditionally short lines of 3-6 dancers joined in belt hold (L over R). End dancers tuck thumbs in own belts or a closed hand behind the back in more recent years. When the dance is done today in Serbia, shldr hold is more common for both M and W because people no longer wear belts as often as they used to.

STEPS & STYLE: 3's in place:
Step R in place with heel turned out slightly to R (ct 1); step L,R in place (ct &-2). Repeat with opp ftwk and L heels turned out slightly.

Hop-step-step:

Hop on L in place (ct 1); small step R to R (ct &); step L beside R (ct 2).

Note: All hops may be bounces, all bounces may be hops depending on the ability of the dancers, their age, and stage of sobriety when doing the dance. When doing bounces the heel does not touch the floor.

Knee lifts: They are straight fwd with the thigh parallel to floor, and the lifted ft is close to the hopping leg. W legs are not lifted as high and the ftwk is smaller.

Kicks (which is more a shake than a kick): With the lifted ft either fwd or in front of the hopping ft, the dancer may do either 1 or 2 very small sharp kicks. 2 is more common than 1 because the dancers are trying to out do one-another.

Most of the ftwk is done on the balls of the ft.

The leader calls the figures. The figures progress nicely and are often leaders call them in order, then call their favorites in mixed order until the end of the music.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any musical phrase

FIG. I: JEDAN (YAY-dahn) "ONE" (Basic)

1. Facing ctr - step R to R (ct 1); step L behind R (ct 2).

2 Repeat meas 1. (R to R, L behind)

3 Step-hop R to R as L knee lifts slightly fwd (cts 1-2).

4 Small step-hop bkwd on L as L lifts slightly bkwd (ct 2).

5 Strong step-hop L fwd with accent as L knee lifts fwd and high - upper body leans slightly bkwd (ct 1-2).

6 2 small steps bkwd, L-R (ct 1-2).

7 Small step-hop on L in place as R ft lifts beside L leg (cts 1-2).

8 Strong step-hop fwd on R as L lifts fwd and high - lean slightly bkwd (cts 1-2).

9 2 small runs bkwd, L-R (cts 1-2).

10 Step LRL in place (cts 1-&-2).

FIG. II: DVA (dvah) "TWO" (3's)

1-2 Facing R of ctr and moving to R - run RLR-LRL lightly (cts 1-&-2, 1-&-2).

3-5 Facing ctr - do 3 sets of "3's" in place, RLR, LRL, RLR.

6 Facing L of ctr and moving to L - run lightly, L-R (cts 1-2).

7-8 Facing ctr - do 2 sets of "3's" in place, LRL-RLR.

9 Facing L of ctr and moving to L - run L-R (cts 1-2).

10 Facing ctr - do 1 set of "3's" in place, RLR.

FIG. III: TRI (tree) "THREE" (Loop)

1-2 Facing ctr - repeat Fig. I, meas 1-2 to R. (Side-behind, side, behind)

3-4 Facing and moving diag R twd ctr - step-hop R,L fwd.

- 5 Turning to face diag L - strong step-hop on R across L as L lifts fwd high (ct 1-2).
6 Moving to L - run L-R fwd (ct 1-2).
- 7 Step-hop on L to L as R knee lifts slightly fwd - turn to face ctr on hop (cts 1-2).
8 Facing ctr - small step-hop bkwd on R as L lifts slightly fwd (cts 1-2).
- 9 2 small runs bkwd, L-R (cts 1-2).
10 Do 1 set of "3's" in place, LRL.

Note: The steps in Fig. I and III are the same, only the floor pattern is different.

FIG. IV: ČETIRI (CHEH-tih-rree) "FOUR" (kicks/shakes)

- 1-2 Facing ctr - beg with wt on R, do 2 hop-step-steps sdwd R
- 3 Kick: Step-hop R in place as L kicks sharply either fwd or in front of R (cts 1-2). Kicks are low to floor.
- 4-5 Repeat meas 3 with alternating ftwk, twice more. (3 in all)
- 6 Beg with wt on R, do 1 hop-step-steps, sdwd R.
7-8 Repeat meas 5-6. (kick R-L)
- 9 Repeat meas 6 (hop-step-step sdwd L, kick R)
10 Step-hop L in place as R kicks fwd or in front of L (cts 1-2).

FIG. V: PET (PEHT) "Five" (Stamps)

- 1-2 Repeat Fig. IV, meas 1-2. (2 hop-step-steps sdwd R)
3-4 Repeat Fig. IV, meas 3-4. kick L, kick R)
- 5 Turning to facing R of ctr - step R in place (ct 1); stamp L beside R, no wt with bent knees - bend slightly fwd from hips (ct 2).
6 Straightening body and turning to face ctr - repeat Fig. IV, meas 6 (hop-step-step sdwd L)
- 7 Turning to face L of ctr - step L in place (ct 1); stamp R beside L, no wt with bent knees - bend lightly fwd from hips (ct 2).
- 8 Repeat meas 5. (R in place, stamp L)
9-10 Repeat meas 6-7. (hop-step-step sdwd L; L in pl, stamp R).

Original dance descriptions by Dick Oaks as presented at the 1986 Idyllwild Workshop.
R&S'd by dd, 9-99 with some styling up-date by Bora Gajicki.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1-3, 1999

Ca la balta

Romania

This dance, from the region of Oltenia near the Danube river (southwest Romania), is known by several different names and danced to different melodies in a group of villages around the town of Băilești. Dances done in short lines, with arms crossed in back and composed of fast crossing steps in place, stamps, and surging movements fwd, back and diagonally, are characteristic of this area. This dance is an excellent example of this dance type and was described by Gheorghe Popescu-Jedet, who first collected it in 1955, as "one of the most typical stamping line dances done by the Oltenians of the Danubian plain."

This dance was presented by Dick Crum (or various teachers at workshops) at Idyllwild, Stockton F.D.Camp, Kolo Festival, and Mendocino from 1981 to 1987.

TRANSLATION: As in Balta (type of dance or name of town). Literally means "puddle" or "pond."

PRONUNCIATION: kah lah BAHL-tah

MUSIC: Folkraft LP-33, side A/3

FORMATION: Dancers - originally M only - in lines of no less than 3 and no more than 5 or 6 with hands joined in back-basket (back "X" pos).

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

PART I:

- 1 Facing and moving diag R fwd twd ctr - step R fwd (ct 1); step L fwd - then turn to face diag L of ctr (ct 2).
- 2 Moving diag R bkwd - beg R, do 1 two-step (cts 1,&2): Step R diag R bkwd (ct 1); step L,R almost in place (cts &-2). Most of the movement comes on ct 1.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Dancers sometimes shout the following "strigătură" during Part I:

Meas 1: Uite-o, uite-o	(WEE-toh WEE-toh)	"There is, there is
3: Nu-e, nu-e	(NOO-yeh NOO-yeh)	There isn't, there isn't
5: Și-nc-odata	(SHEENK-o-da-tuh)	Once more
7: Trei acuu!	(TRAY ah-KOO)	Now 3 times!"

PART II:

- 1 Step R in place (ct 1); stamp L slightly fwd, no wt (ct &);
step L in place (ct 2); stamp R slightly fwd, no wt (ct &).
- 2 Step R in place (ct 1); step L across R (ct &);
Step R back to place (ct 2); step L beside R (ct &).
- 3-4 Repeat meas 2, 2 more times (3 in all).
- 5 Step R across L (ct 1); step L back to place (ct &);
step R beside L (ct 2); step L across R (ct &).
- 6 Step R back to place (ct 1); step L beside R (ct &);
step R across L (ct 2); step L back to place (ct &).
- 7-8 Repeat meas 1-2 (Part I). (Diag in & out to R)
- 9-14 Repeat meas 1-6 with opp ftwk.
- 15-16 Repeat meas 3-4 (Part I). (Diag in & out to L)

Dance notes by Dick Crum
R&S'd from video & errata by dd, 9-99

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1-3, 1999

Cotton Eyed Joe Mixer

U.S.A.

Beverly Barr learned the dance from Ira Weisburd. Ira presented these dances at the 1998 Labor Day Camp in N.Y.

MUSIC:

FORMATION: Cpls in a circle. M face LOD on the outside, while W face RLOD on with inside. L hands joined at shldr ht with thumb grasp. When hands are joined it is always in thumb grasp.

METER: 2/4

PATTERN

Meas.

INTRODUCTION 16 meas of vocal, beg with instrumental

PART I: KICK

- 1 With L hands joined in thumb grasp - double kick L ft fwd (cts 1-2).
- 2 Moving sdwd to own L, and changing hands from L to R - step L to L (ct 1); close L beside R (ct &); step L to L (ct 2).
Note: At the end of this meas you will have changed sides and hands.
- 3-4 Repeat meas 1-2 with opp ftwk and hands.
- 5-8 Repeat meas 1-4. The fig. is done a total of 4 times.

PART II: TWO-STEP (polka)

- 1-4 With L hands joined - beg L do 4 polka steps circling once around with ptr. End in orig pos.
- 5-6 Releasing hands - beg L, do 2 polka steps fwd twd R shldr of next person and give that person a high 5 (clap palm of next person) with R hand.
- 7-8 With 2 polka, pass that person and go on to the 2nd person to beg dance again.

Repeat to end of music.

Dance notes from video by dd, corrected by Beverly Barr 9-99

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1-3, 1999.

Go pratile dedo

Macedonia

Beverly Barr learned the dance from Ira Weisburd. Ira presented the dance at the 1998 Labor Day Camp in N.Y.

TRANSLATION: They are sending grandfather (old man)

PRONUNCIATION: GOH PRAH-tee-lay DEHdoh

MUSIC:

FORMATION: Lines joined in W-pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION 4 meas, beg with vocal

FIG. I: Move LOD with touches

- 1 Facing R of ctr and moving in LOD - step R fwd (ct 1); touch L beside R (ct 2)(S,S)
- 2 Step L-R fwd (cts &-1); touch L beside R (ct 2). (Q,S,S)
- 3-8 Repeat meas 1-2, alternating ftwk, 3 more times. (4 times in all)

FIG. II: Move R, L, in & out

- 1 Facing R of ctr and moving in LOD - step R,L fwd (cts 1-2). (S,S)
- 2 Step R fwd (ct 1); step L fwd with bent knee (ct 2); rock/step R bkwd to place - turning to face ctr (ct &). (S,Q,Q)
- 3-4 Repeat meas 1-2 with opp ftwk and moving in RLOD.
- 5-6 Repeat meas 1-2 moving twd ctr.
- 7-8 Repeat meas 1-2 with opp ftwk and moving bkwd (step fwd on last step)

FIG. III: Knee bends

- 1 Facing ctr - straightening L knee as R lifts in front of L (ct 1); in same pos, bend L knee (ct 2).
- 2 Retaining R leg lifted in front of L, straighten and bend L knee again (cts 1-2).

Go pratile dedo, page 2 of 2

3 Straighten L knee as R circles bkwd (ct 1); step R behind L (ct 2); step L to L (ct &).

4 Step R in front of L (ct 1); hold on R as L leg beg to lift fwd (ct 1); hold (ct 2).

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

MUSICAL BRIDGE (CODA): Dancing in place

1 Facing ctr - step R fwd (ct 1); step L back to place (ct 2); step R beside L (ct &). (S,Q,Q)

2-4 Repeat meas 1 alternating ftwk, 3 more times. (4 times in all)

The dance is done 3 times through, plus Fig. I-II-III.

ENDING End dance by stepping L fwd and hold.

Dance note from video by dd, corrected by Beverly Barr 9-99

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1-3, 1999

Laga'at Bamayim, Laga'at Maruach

Israel

This dance was presented at Camp Finjin Hilula at UCSB, Labor Day Weekend 1999.

CHOREOGRAPHER: Victor Gabay (1994)

TRANSLATION: Touch the water, touch the wind

PRONUNCIATION: lah-GAH-aht bah-MAH-yeem, Lah-GAHhHH-aht bah-Roo-ahh

MUSIC:

FORMATION: Cpls facing LOD with inside hands joined in V-pos. When hands are free they are usually free by sides and slightly away from body.

STEPS: Waltz balance sdwd:
Step L to L (ct 1); step R behind L (ct 2); step L across R (ct 3).

Modified double cherkassiya:

Meas 1: Step L across R (ct 1); step R beside L (ct 2); step L to L (ct 3).
2: Step R across L (ct 1); step L beside R (ct 2); step R across L (ct 3).

Ftwk described for M, W use opp ftwk.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: Beg with vocal.

PART I:

Moving LOD:

- 1 With inside hands joined in V-pos - beg outside ft (ML,WR), do 1 waltz fwd in LOD turning almost back-to-back - hands gently swing fwd.
- 2 Do 1 waltz in LOD while turning $\frac{1}{2}$ in twd ptr (MR, WL) to end back-to-back with ptr - release original hands and join inside hands (ML and WR hands).
- 3 Waltz In RLOD again turning $\frac{1}{2}$ twd ptr (ML, WR) to end in orig pos.
- 4 Waltz fwd in LOD - inside hands joined and down, outside hands joined and extended fwd at head ht.
- 5 Facing LOD - waltz-balance sdwd, away from ptr, beg on outside ft, to the extent joined hands will allow.
- 6 Beg side-by-side - do 1 waltz while turning one full turn (MR, WL) exchanging places. W crosses in front of M.
- 7-8 Quickly adjust to face ptr (W back to ctr, M faces W). With R hand on ptr L shldr - do 2 waltz steps rotating CW. Releasing arm hold - M ends facing RLOD as W turns $\frac{1}{2}$ R to face RLOD. W are now on the inside of the circle, M on the outside and cpls join inside hands.

- 9-16 Repeat 1-8. Ftwk is identical, but cpls now move fwd in RLOD (CW)
Cue: 4 waltz fwd; switch places w/2 waltz; rotate w/2 waltz.

PART II:

- 1 Beg ML, WR, do 1 waltz-bal twd ptr: Step L fwd (ct 1); step R back to place (ct 2); step L in place - turning to face LOD.
Hands: With inside hands joined in V-pos, momentarily touch palms of outside hands across body at heat ht (ct 1); outside hands falls back to side (ct 2); inside hands swing fwd in prep of next movement (ct 3).
- 2 M beg R, WL, do 1 waltz turning once (MR, WL) while moving fwd in LOD.
Hands: Joined inside hands swing bkwd to assist turn (ct 1); release then rejoin hands (cts 2-3).
End facing LOD.
- 3-4 Repeat meas 1-2, touching palms and turning in LOD.
- 5 With inside hands joined in V-pos - step fwd on outside ft slightly twd outside (ct 1); rise on wt'd ft as ball of inside ft brushes fwd with leg extended and circling slightly inward (ct 2); step fwd on inside ft (ct 3).
- 6 Repeat meas 5.
- 7 Releasing hands - beg ML, WR, do 1 waltz turning once (ML, WR) away from ptr while moving in LOD.
- 8 Almost facing ptr - step R fwd (ct 1); step on ball of L ft beside R (ct 2); step R across L (MR, WL) while turning to face ptr (ct 3). End by rejoining hands across with ptr at waist ht.

Cue: Touch palms/ reverse turn/ 2x/ step-brush-step 2x/ turn cross.

PART III:

- 1 Facing ptr, do 1 waltz-bal sdwd (M sdwd L, WR) - join both hands strait across with ptr and circle arms up, twd outside, then down to waist ht.
- 2 Releasing R hands and raising L hands high -
W: Beg L, do 1 waltz, exchanging places with M by passing R shldr while turning $\frac{1}{2}$ L.
M: Beg R, do 1 waltz fwd twd W pos, but do not turn. M release R hands with ptr and assists W turn with his L hand.
End with W on inside of circle with back to ctr, M facing W. Rejoin both hands straight across.
- 3-4 Modified double-cherkassiya, beg M L across R, and W R across L.
- 5-8 Repeat meas 1-4. End with M back to ctr, W facing M - join inside (MR,WL) hands in V-pos.

R&S'd from video by dd, 9-99

Marin-Congo

France

this is a figure dance from Gascongne in southwest France and was learned by Marilyn (Wathen) Smith in France during the summer of 1986. Sometimes words are sung to the melody: Pour Danser Le Marin-Congo/ Il faut être/ être/ Pour danser le Marin-Congo/ Il faut être matelot."

This dance was presented by Marilyn (Wathen) Smith at the 1987 Stockton Folk Dance Camp.

PRONUNCIATION: mah-RAH kohn-GOH

MUSIC: On Y Va by Marilyn (Wathen) Smith

FORMATION: Cpls in a circle facing ptr, M facing LOD (CCW), W facing RLOD (CW). Hands free by sides. M move fwd in LOD, W-RLOD.

STYLE: Very flat footed and smooth with slightly bent knees throughout.

Ftwk same for both.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 1 long note

DANCE:

- 1 Step L fwd (ct 1); step R beside L (ct &); step L in place (ct 2).
- 2 Step R diag R bkwd (ct 1); step L beside R (ct &); step R slightly fwd of L (ct 2).
- 3 Step L fwd, passing L shldr and turning L (CCW) around ptr (ct 1); continue turning - step R beside L (ct &); step L in place (ct 2) completing one full turn L (CCW). Everyone is in a line (M face LOD, W-RLOD) facing ptr.
- 4 Step RLR turning ½ L in place to face new ptr (cts 1-&-2).

Note: During meas 3-4, most of the turning takes place on ct 1 of each meas. Ptrs should keep eye contact with each other as long as possible during turns.

Repeat dance from beginning.

R&S'd from video and errata by dd, 9-99

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1-3, 1999

Matar

Israel

CHOREOGRAPHER: Israel Yakovee

TRANSLATION: Rain

PRONUNCIATION: mah-TAHR

MUSIC:

FORMATION: Lines facing ctr with hands joined at waist ht.

STEPS: Yemenite R: Step R to R (ct 1); step L beside R (ct 2); step R across L (ct 3); hold (ct 4). Can also be done with opp ftwk.

METER: 4/4

PATTERN

Cts

INTRODUCTION: Beg with vocal.

PART I:

- 1-4 Yemenite R.
- 5-8 Yemenite L bkwd with leap on ct 6: (step L bkwd (5); leap R beside L (6); step L fwd (7); hold (8).
- 9-10 Step R fwd; hold.
- 11-12 Bounce 2 times on R as L lifts fwd.
- 13-16 Yemenite L bkwd.
- 17-20 Yemenite R.
- 21-24 Releasing hands - stepping LRL turning R (CW) once - small steps. Beg turn by stepping L bkwd.
- 25-32 Rejoining hands - Yemenite R and L (step fwd on last step [L]).
- 33-64 Repeat cts 1-32.

PART II:

- 1-2 Step R fwd ctr - turn 1/4 L (shldr to ctr).
- 3-4 Step L fwd, turning 1/4 L (CCW) to face out of circle; step R beside L - rejoin hands.
- 5 Step L fwd
- 7-8 Step R,L in place; hold.
- 9-16 Yemenite R and L (step fwd on last step [L])
- 17-32 Repeat cts 1-16 with back to ctr. End facing ctr.

TRANSITION:

- 1-2 Stamp R; hold.
- 3-4 Step (rock) L bkwd; step (rock) R fwd.

PART III:

- 1-2 Step L diag L fwd; hold;
- 3-4 Close R beside L; step L fwd.
- 5-8 Repeat cts 1-4 with opp ftwk and direction. (beg R diag fwd.)
- 9-16 Do 2 slow two-steps bkwd, L,R.
- 17-20 Yemenite L.
- 21-24 Step R,L,R turning once to R (CW) (step fwd on last step [R]); hold. Release and rejoin hands.
- 25-48 Repeat cts 1-24.

PART IV:

- 1-2 Step L to L with partial wt.
- 3-4 Step L behind R; step R to R;
- 5-6 Step L across R; hold.
Note: During cts 1-6 hands move twd L and circle twd body.
- 7-8 Step R to R; hold.
- 9-12 Repeat cts 3-6 with opp ftwk and direction. (L behind, R sdwd, LxR)
Note: During cts 7-12 hands move twd R and circle away from body.
- 13-14 Step L to L; hold.
- 15-18 Yemenite R.
- 19-24 Repeat cts 13-18. (step L, Yem R)
- 25-32 Beg L, do 2 slow two-steps - circling once to L (CCW) and moving in RLOD.
- 33-64 Repeat cts 1-32.

The dance is done a total of 4 times, then:

ENDING:

- 1-4 Step (rock) L fwd; step R bkwd; step L bkwd; hold.
- 5-8 Step (rock) R bkwd; step L fwd; step R fwd; hold.
- 9-12 Beg L, do 1 two-step fwd; hold.
- 13-14 Step R fwd - pivoting 1/2 L (CCW) to face out.
- 15-16 Step L,R fwd - out of circle
- 17-24 Repeat cts 9-16, and face ctr. (L-close-L fwd, R fwd & pivot to face in, LR fwd)
- 25-32 Repeat cts 1-18.

Original dance notes by Honey Goldfein-Perry
R&S'd from video by dd, 9-99

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1-3, 1999

Tance Lubelski

Poland

Beverly Barr learned the dance at the Idaho Int'l. F.D. Festival workshop in Aug. 1999, from a professor of Polish dance at Lublin University, Lublin, Poland.

TRANSLATION: Dance from Lublin

PRONUNCIATION: TAHN-say loo-bell-skee

MUSIC:

FORMATION: Cpls with W on MR side facing LOD, joined in skaters pos (MR over WL arm)

Ftwk same for both unless other wise noted.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas, hold

CHORUS: STEP-HOPS IN LOD

1-14 In skaters pos - beg R, do 14 step-hops fwd in LOD.

15-16 Turning to face ptr and moving slightly bkwd - leap R bkwd (ct 1); step L,R in place with accent (cts 2-1); hold (ct 2). Do not take wt on last step.
Arms: Releasing hands, arms open sdwd (palms up) at approx waist ht and are slightly curved.

FIG. I: DO-SI-DO

1-6 Beg R, do 6 step-hops passing ptr by the R shldr.

Arms: Arms are folded one on top of the other (R over L) at shldr ht.

7-8 Repeat meas 15-16 of Chorus.

9-16 Repeat meas 1-8 (do-si-do) with same ftwk (beg R), passing L shldr. End with leap R, stamp LR as in meas 15-16, Chorus, except do not take wt on last stamp (R).

CHORUS:

FIG. II: R & L ELBOW TURN

1-4 Joining R elbows - and beg L, do 6 steps hops turning 1-1/2 times. M end on outside of circle, W on inside, ptrs face.

Free arm: With arm slightly curved, extend sideways high above head, palm up.

- 7-8 Repeat meas 15-16 of Chorus with opp ftwk. (LRL)
- 9-16 Repeat meas 1-8 with L elbow turn and opp ftwk (beg R), except do not take wt on last stamp (R).

CHORUS:

FIG. III: ARCHES

- 1-6 Forming an arch over W head - beg MR, WL, do 6 step-hops turning once CCW (M bkwd, W fwd).
Arms: Raise joined R hands high over W head, L hands joined and extended fwd in front of M at approx waist ht.
- 7-8 Large leap R to R (ct 1); step L-R with accent (ct 2-1); hold (ct 2). W beg L. Exchange places with ptr by moving sdwd (W moves in front of M). W ends on inside of circle, M on outside.
Arms: Reverse arm pos so that L hands are high over W head.
- 9-16 Repeat meas 1-8 with opp ftwk in opp pos, turning CW (M bkwd, W fwd), and changing places (W crosses in front of M). End with wt on L.

CHORUS:

Dance notes by Dorothy Daw from video, corrected by Beverly Barr, 9-99

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1-3, 1999

Tyrolian Mixer

Austria

The dance is from the Tyrolian alps in Austria. Beverly Barr learned the dance at the Idaho Int'l F.D. Festivan in August, '99 from a visiting Austrian group.

MUSIC:

FORMATION: Cpls in closed ballroom pos with M back to ctr.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

FIG. I:

- 1 With cpls in ballroom pos - step L to L with accent (stamp) (ct 1); close R beside L (ct 2). W use opp ftwk.
- 2 Repeat meas 1. (L-close)
- 3-4 Moving sdwd in LOD - do 4 side-close steps, M beg L, WR.
(Step L to L (ct 1), close R beside L (ct &); repeat cts 1-& (cts 2-&, 1-&-2-&), except do not take wt on last step.
- 5-8 Repeat ftwk of meas 3-4 and move in RLOD, except do 8 side-close steps, M beg R, W-L.
- 9-16 Repeat meas 1-8. (2 times in all)

FIG. II:

- 1-14 With cpls in closed ballroom pos - beg ML and WR, do 14 two-steps turning CW while moving in LOD around the room. End with M back to ctr.
- 15 With 1 two-step in place, M turn W R (CW) once under joined hands (ML,WR),
- 16 With 1 more two-step, M dance in place while releasing ptr so that she may progress fwd to next M.

Dance notes by Dorothy Daw from video and corrected by Beverly Barr, 9-99

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1-3, 1999

Cigany Csárdás

Hungary

Hungarian/Gypsy couple dance.

PRONOUNCED: TSEE-gany CHAR-dash

Learned at NM August Camp 1999 from Istvan Szabo ("Kovacs") and Rosina Didyk (These are professional dance teachers, specializing in Hungarian folk dance, and live and teach in the LA area. We loved them and recommend them very highly for workshops, camps, etc.) Cigany or Gypsy Csárdás is one of the more recent developments in the dance style of the Gypsies of Hungary. These movements mostly originate from the region of Szatmár. This choreography is merely an arrangement of steps that are usually done improvisationally.

STYLING: Much of the vocabulary comes from the Szmári Csárdás and hence the styling, the pattern of up-down movement particularly in the rida steps, is also shared. The gypsy version, though, is freer and less profound than the Hungarian version.

STEPS: Heel toe traveling step (R):
Pivot slightly on L heel CW touching R heel diagonally fwd and to right; pivot slightly CCW on L toe while touching R toe next to L. To toe heel step to left, reverse ftwk and direction.

Heel toe change direction step (L, i.e. changing from moving right to moving left)
Pivoting slightly CW on heel of L touch R heel diagonally fwd and to right; touch R toe across L; touch R heel diagonally fwd and to right; step R next to L. Reverse ftwk and direction for Heel toe change direction step (R) going left to right.

Jump-step-step: Like a hop-step-step but with feet held more together and longer on the "hop." Jump step steps move right or left; always hop or jump onto foot in direction of movement.

Up down: Step is simply straightening knees and facing directly forward on beat 1; and then bending them somewhat on beat 2 while twisting slightly to left.

Rida: This is done with a partner. Both partners step L with slight lift prior to taking weight; then step R. Partners are usually moving CW around each other, but it can be reversed with opposite direction and ftwk. Though simple, there are some subtitles about the rida that simply need to be observed, preferably someone from Hungary.

METER: 2/4

PATTERN

Meas

INTRODUCTION: Dance begins with singing

PART 1A:

- 1-4 Four heel toe traveling step to R (RRRR).
- 5-6 One heel-toe change direction step (L).
- 7-10 Four heel toe traveling steps, to left; (LLLL).
- 11-16 Three heel-toe change direction steps (RLR).
- 17-22 Repeat meas 1-6 (RRRR L).

PART 1B

- 1-4 Four Jump-step-steps to left (LLLL)
- 5-6 A jump-step-step to R, and another to L (RL)
- 7-12 Repeat meas 1-6 (LLLL RL)
- 13-14 Two up-down steps
- 15-16 Repeat meas 5-6 (RL)
- 17-20 Repeat meas 13-16
- 21-22 Repeat meas 5-6 (RL)

PART 2A

- 1-5 5 Rida turns CW
- 6 Man: close L to R without wt; at the same time he leads woman to his right side into open position (beat 1); then fall to left onto L (beat 2);
Woman: "ti ti ta" or RLR (QQS) to change direction of rotation.
- 7-8 Man: hop-step-step to his right (or CCW) (LRL) (QQS); Close R to L, no wt; fall on R to right (SS);
Woman does on rida step to her right (CCW); then a "ti ti ta" or RLR (QQS) to cross over from open position on man's right side to his left side.
- 9-16 Repeat meas 1-8, except on last beat of meas 16, when he falls on his left he doesn't take weight; then on last half beat of meas 16 he taps his R heel in place. Similarly, on the last half of the "ta" beat, of her "ti ti ta," she does a heel tap with her L.

PART 2B

- 1-2 "Step, tap, step, tap, step, behind, step, tap"
Man: R, tap L next to R, step L in place, tap r next to L, step R to right, step L behind R moving to the right, step R to R, tap L beside R (QQQQQQQQ);
Woman does same figure with opposite ftwk. Palms of hands are joined with partners', and held high, moving right, left, right, hold, as in direction of movement of the feet and body, and like windshield wipers.
- 3-4 Repeat meas 1-2, opp dir and ftwk;
- 5 Holding partner's hands and raising them up and out as both partners rock back on their heels; then bring hand down and in front just below shoulder level as they both rock forward onto entire foot.
- 6 Repeat meas 5, except on second beat, instead of just rocking forward, woman takes weight on L while twisting slightly to the left and touching slightly back with her R

- 7-8 Man: clicks L on inside upper of R boot (above mid-calf) (He can instead click his heels in the air, landing on R, I don't see much advantage in this, however), steps L next to R; Man repeats meas 7 with opposite ftwk
Woman: does a toe heel change direction (L) step beginning with R heel touch diagonally to the right.
- 9 Man: leap onto L extending R forward, preparing to move CW around partner; step forward with R, around ptr
Woman: Rock back onto L; rock forward onto R starting to circle CW with partner
- 10 Both do rida step, he takes her right hand in his left hand; note: she continues to rida step at least through meas 16;
- 11 Both do rida step, he places her right hand from his left hand into his right hand behind her back, all on count 1; he starts to turn her CW on count 2;
- 12 He rida steps in place as he continues to turn her bringing their joined hands (both right) down and in front on count one; he continues to turn her CW on count 2, bringing their arms up;
- 13 He turns her under their joined hands; They both step LR
- 14 Bringing her to rida CW around him, he lifts their joined hand above his head as he lift L, steps L (SS);
- 15 She continues to rida CW around him as he lifts R, steps R (SS);
- 16 She completes her circle (LR) around him while he lifts L, steps L; but then on the last half (&) of the second beat she taps her L next to her R as he taps his R next to his L. They simultaneously join hands high, palms facing.
- 17-31 Repeat meas 1-15
- 32 She completes her circling around him (LR) as he steps sideways L; then steps R next to L (SS);

REPEAT PART 1B and PART 2; End with him turning her under (CW) on last meas.

Notes by Gary Diggs, reformatted by dd 9-99

Presented by Gary Diggs
Camp Hess Kramer Institute
October 1-3, 1999

FIDAYDA

Turkey

Men's Dance which can also be done as a mixed dance.

SOURCE: Ercument Kilic; apparently the version described here is just one variation of many that he taught. This particular version works well for a mixed group.

FORMATION: Circle, individual (no hold)

MUSIC: Record, Turkic 201

STYLING: Pretend you're built like a sumo wrestler;

STEPS: Left Hands front & back position (lhfbp): Left palm on stomach, back of right hand on small of back extended to right, left palm on stomach, back of right hand on small of back.

Reverse (right) hands front & back position (rhfbp): opposite of above.

METER: 4/4

PATTERN

Meas:

INTRODUCTION:

FIG. 1:

- 1 Long step with R in LOD (CCW) (ct. 1); Step with L close to R (&); Long step with R in LOD (lean upper body to right) (2); touch ball of L close to R (3); hold and grunt (ungh) (4). End facing LOD.
Arms move upward sweeping left to right ending in lhfbp
- 2 Still moving in LOD, repeat meas 1 with opp ftwk, but end facing center, with upper body leaning toward L. Arms sweep back ending rhfbp.
- 3 Repeat meas 1, cts. 1-3 (1-3); bend R knee slightly (4);
- 4 Pivot partway to center on R heel while slightly lifting L and placing it near R (1); bend R knee slightly (2); repeat ct 1, but pivot to face center (3); bend R knee slightly (4)
Arms sweep from right to left, snapping fingers on the beat, ending diagonally forward extended to each side at about head level.
- 5 Move L to side and about shoulder width from R taking weight on both feet. Hands to rhfbp; hold (2-4) but on about ct 3, say "hoyda" in a deep resonant voice as if you knew what it meant and meant it.

FIG. 2:

- 1 Hands remain in rhfbp on counts 1, 2 & 4, and are in lhfbp on ct 3. Moving RLOD and facing center, step ball of R behind L, step L to L with bent knee (1&); Repeat (2&); Step on ball of R crossing in front of L, step side L with bent knee (3&); Repeat meas 1 (4&);

- 2-3 Repeat meas 1 twice
- 4 Hands raise forward pos and snap fingers while stamp R diagonally fwd (1); lift R toe leaving heel in place (2); tap R toe and snap fingers (3); repeat ct 2; (4)
- 5 tap right toe and snap fingers (1); hold on cts 2-4 as you snap fingers: &-ah-3, &-ah-4, &-ah (RLR, RLR, RL).

FIGURES 3 & 4:

- 1 Moving LOD, facing center, Step to side and slightly forward on R, bending knee, leaning slightly back with upper body, keeping back straight. Shoulders can rotate very slightly CCW (1); step L behind R on ball of foot, pushing up, body straightens to vertical (&); repeat 1& three more times (2-4); Fingers snap throughout (RLRLRLRL, 1&2&3&4&) with arms still raise and forward.
- 2-4 Repeat meas 1 three more times.
- 5-8 Repeat meas 1-4, except R crosses in front of L on every other (odd) beat (i.e. on beats 1 & 3 of each meas).

FIG. 5:

- 1 Hands in rhfbp, but with right hand a bit away from body (like you are holding a very big stomach), repeat same ftwk as in Figure 3, except turn almost a complete circle in place (1-3); step r in place with bent knee (4); hold (&);
- 2 reverse hands and reverse ftwk and direction, repeat meas 1;
- 3-4 Repeat meas 1-2;

FIG. 6:

- 1 With arms raised to shoulder level and fwd, palms up, walk fwd toward center RLR (1-3); touch ball of L in front of R (4); Shimmy shoulders; can also snap fingers on beat if desired;
- 2 Moving away from center reverse meas 1, ending with touching R behind L;
- 3-4 Repeat meas 1-2 first time through dance and then Repeat entire dance; on second time through dance, repeat only meas 1, then go directly to ENDING

ENDING:

- 1 With music, bringing hands down to rhfbp, take large step with L diagonally back away from center and to left (1); diagonally moving to R and back, step similarly with R, moving hands to lhfbp (2); Repeat beat 1, except move straight back away from center (3); while closing R to L and moving hands to side, bow (4);

Notes by Gary Diggs, reformatted by dd, 9-99

Presented by Gary Diggs
Camp Hess Kramer Institute
October 1-3, 1999

Kirčino Oro

Macedonia

George Tomov taught the dance at various camps and instituted during the 1980's and Gary Diggs learned the dance from George at the N.M. Camp, 1985

TRANSLATION: A dance dedicated to a man named "Kirčino."

PRONUNCIATION: KEERR-chee-noh OH-roh

RECORD: Geroge Tomov, Vol. II.

RHYTHM: 11 beats per measure (e.g. 11/16), a "Kopanitsa" rhythm counted 12 12 123 12 12, or quick, quick, slow, quick, quick. Or 12345

STYLING: Smooth, quick, precise steps. George (Tomov) has a unique way of moving his limbs independent of his body to produce a facinating and dramatic effect.

SEQUENCE: 8 measures, no action; INTRO STEP, twice in each direction;
FIGURE 1, 4X; CHORUS STEP, 2X; FIGURE 1, 4X; CHORUS STEP, 2X;
FIGURE 2, 4X; CHORUS STEP, 2X; FIGURE 2, 4X

METER: 11/16

PATTERN

Meas.

INTRODUCTION:

- 1 Facing center, moving LOD: 1) Step R to right; 2) Close L to R; 3) Step R to right; 4) Hop on R; 5) Step L across R;
- 2 1) Step R to right; 2) Step L across R; 3) Step R to right while extending L across R (Changing to move RLOD); 4) Step L to left (moving RLOD); 5) Step on R behind L;
- 3-4 Repeat Meas 1 and 2, but moving in opposite direction with mirror footwork

FIGURE 1:

- 1-2 Same as in INTRO STEP
- 3 1) Step L to left; 2) Step R crossed behind L; 3) Step on L slightly to left while extending R forward to begin "reverse bicycle" movement; 4) Heel lift ("hop") L while completing reverse bicycle with R; 5) Step R in place next to L
- 4 1-2) Spring onto L in place while twisting R heel over L foot, turning R knee outward and pivoting in place on ball of R. (Simpler than it sounds); 3) Repeat counts 1-2 but with opposite feet and direction; 4-5) Repeat counts 1-2 exactly;

CHORUS:

- 1 Same as in INTRO STEP
- 2 1) Step R to right; 2) Step L over R; 3) Facing LOD, step R next to or just behind L (reel step) while extending L forward beginning a reverse bicycle movement; 4) Heel lift R while continuing rev bicycle movement; 5) Step L next to and just behind R (as in a reel step)
- 3 1) Heel lift (hop) L while reverse bicycling with R; 2) Step on R directly behind L (reel step); 3) Turning sharply to face mostly and to move RLOD, step L to left; 4) heel lift (hop) L; 5) Step R across L, continuing to move RLOD;
- 4 1) Step L to left 2) Step R to left crossing over L; 3 Facing RLOD, leap ostensibly onto both, landing on bent knees, but then immediately extending L forward to begin a quick reverse bicycle movement. 4) Heel lift R, continuing rev bicycle move; 5) Starting to move back into LOD, step L directly behind R (reel step)

FIGURE 2:

- 1-2 Identical to meas 1-2 of INTRO STEP
- 3 1) Step L to left; 2) Step R crossing behind L; 3) Spring onto L slightly to left while pivoting ball of R foot moving heel of R above L foot and turning out with R knee (see FIGURE 1); 4-5) Repeat count 3 but with opposite footwork and direction.
- 4 1) Spring onto L in place, lifting R knee; 2) Tap lightly next to R with L heel; 3) Sort of repeat 1-2, but start with a "hop" or heel lift instead of a "spring" (If you consider "3" to have 3 sub beats--see above--then the "hop" is on the 1st sub beat with the heel tap coming on the 3rd sub beat); 4) L heel lift (hop), lifting R; 5) Tap R next to L;

Dance description by Gary Diggs, 9-99.
Reformatted by dd, 9-99

Presented by Gary Diggs
Camp Hess Kramer Institute
October 1-3, 1999

One Step to the music "La Brulante"

MUSIC:

SOURCE & CHOREOGRAPHY: Richard Powers

STYLE: Bouncy, energetic and "up". Walking step almost has a skip in it. Push off and lift (kick back) before some polka, pivot, and sliding steps. Legs straight most of the time (esp walking step). M's L, W's R arms are lifted and straight, move up and down or side to side in rhythm during walking, polka and sliding steps. Dance close (degree of closeness is up to W) to partner from waist down, with shoulders a little away from partner, during walking and sliding steps. A lot of the lead and follow is done from the waist down. To stay on the beat it helps to think a millisecond ahead of the beat.

STEPS: Polka: bouncy; Two beats; QQS; LRL for M; RLR for women, or vice versa; turn as a couple CW on the second beat.

Change-side: Three beats: moving as a couple in promenade (initially), or reverse promenade, position, both start on outside foot. Person starting on inside steps forward on L (1); then forward on R (2); then, pivoting CW around and in front of partner, step on left raising R knee, ending facing LOD on right side (outside) of partner (3). Person beginning on outside steps forward R (1); L (2); and R in place (3). Inside person can "spot" as they pivot around.

Two step: Two beats: QQS = LRL or RLR;

Balance: Two beats: SS; In closed position, M and W jump on both (count 1); land on outside foot lifting inside foot kicking back from the knee (M's L, W's R) (count 2).

Left Slide: (or galop): 4 beats; M facing out, partner facing him, M slides (or steps) with L in LOD (1). Close right. Repeat three more times pivoting 180 cw as a couple on final beat without taking weight on final step. M ends facing in, W out RIGHT SLIDE: Same as above, still moving LOD and with CW turn, but with opp ftwk and M starting outside facing in.

Pivots: M steps around W with and onto his L as he turns to face RLOD. She steps with her R between his feet next to and maybe just past his R as she turns to face LOD. Thus both M and W turn or Pivot as a couple. Can repeat out of phase, i.e. M doing W's footwork and W doing M's footwork.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

1-4 Wait three meas; then do a balance step

PART A:

- 1-8 M backs W 12 steps. Then both do two a polka step
- 9-16 M backs lady two walking steps, followed by a two step; repeat previous 2 meas with opp ftwk; M back W 6 walking steps; Do a balance step.
- 17-24 Do 5 consecutive change-side steps, alternating who starts on the inside (M,W,M,W,M)
On last (16th) beat, M leads W to pivot around to face, as M pivots 1/4 CW to face out
- 25-32 Do left slide (or galop) and right slide; Repeat.

PART B:

- 1-16 M backs W 4 steps; One polka step (turning ½ turn) followed by two pivots (M ends facing RLOD). Repeat previous 4 meas with opposite footwork (W starts by backing M) Repeat first 4 meas (M begins by backing W). W then backs M 4 steps in Yale pos--on fourth step M crosses L over R starting a CW turn on both toes in place as W starts to circle him. W continues walking next 3 steps around M as M pivots ending with weight on his R. Both M and W lift inside leg (M's L, W's R) back from the knee on last beat (in an abbreviated balance step).
- 17-24 (Tangoish) In Yale position (right hips adjacent), M backs W 4 steps; leaping and twisting into reverse Yale position (left hips adjacent), W backs M 2 steps; leaping back to Yale position M backs W two steps; again leaping into reverse Yale pos, W backs M 4 steps (all of this moves in LOD); switching back to Yale pos (W moving forward to inside), M and W walk CW around each other (Pomander) 4 steps; end M facing out, W in, in closed pos.
- 25-32 Do a left slide (with pivot); Do a polka step (turning); two pivot steps; Do eight more pivots;

INTRODUCTION, REPRISE:

- 1-4 Do six pivots; one balance step

Begin dance again starting at A. End with music. Hold.

Notes by Gary Diggs, reformatted by dd, 9-99

Presented by Gary Diggs
Camp Hess Kramer Institute
October 1-3, 1999

Mi Li Yiten

Israel

Israeli Yeminite dance

SOURCE: Lynn Margolin, 1979, Los Alamos NM.

TRANSLATION:

PRONUNCIATION:

MUSIC:

FORMATION: Circle, individual

STYLING: Yeminite. If you've ever observed a camel from the rear as he is walking, that's the feeling. Not entirely connected.

STEPS: Yeminite (e.g. LRL): step side L (Q); close R to L (Q); step R across L; Or opposite footwork for Yeminite (RLR);

Closing Step (R): Step R in place with arms forward at shoulder level, palms forward; close L to R, bringing arms to chest and crossing wrists with palms in toward body and snapping fingers; simultaneously and suddenly bend slightly at waist; don't hunch back or shoulders; I've heard this move described as sort of like getting punched in the stomach, but don't overdo it either..

METER: 4/4

PATTERN

Meas

1-5 **INTRODUCTION:** No action; dancing begins with singing (on sixth measure).

PART A:

- 1 Pushing out and forward with palm, slowly bring right hand up diagonally forward and to right high overhead and extend. Eyes follow hand.
- 2 Bring left hand up to cross forward of right hand, palm out and forward
- 3 Closing Step
- 4 With hands held at or slightly below shoulder level and forward, palms out, fingers extended somewhat, possibly with the tips of the thumb and forefinger touching, facing diagonally between center and LOD, move LOD: RLR (SQQ);
- 5 Repeat meas 4, opp ftwk;
- 6 Still moving LOD, RL, (SS);
- 7 Facing center, do a Yeminite step (RLR)

- 8 Another Yeminite (LRL)
- 9 Yeminite (RLR)
- 10 Closing step
- 11-20 Repeat meas 1-10

PART B:

In the following four measures, the left fist is on the hip and the right arm is extended forward at about shoulder level, palm out, tips of thumb and forefinger touching or almost touching, and other fingers extended. The right hand thus extended does a little impromptu dance all by itself.

- 1 Facing between center and RLOD, move very slightly toward center on first step and mostly RLOD with RLR (QQS); start by moving smartly and crossing strongly R over L.
- 2 Yeminite (LRL)
- 3-4 Repeat meas 1 & 2
- 5 Turning sharply to face LOD, do a Closing Step (R)
- 6 Turning sharply to face center, do another Closing Step (L)
- 7 Facing and moving with very small steps away from center, with fists on hips: RLR (QQS); LRL (QQS)
- 9-16 Repeat 1-8

Dance repeats twice, ending on third meas starting the third time thru.

Dance notes by Gary Diggs, reformatted by dd, 9-99

Presented by Garry Diggs
Camp Hess Kramer Institute
October 1-3, 1999

Romsko Bugarsko Oro

Macedonia

SOURCE: Azirov Severdan at NM August Camp 1999.

TRANSLATION: A dance done by the Rom (Gypsies) of Bulgaria.

PRONOUNCED: ROHM-skoh BOO-gahr-skoh

MUSIC:

RHYTHM: 7/8 meter; Rucinica, 12 12 123 (fast)

FORMATION: Line, hands held down.

STEPS & STYLING: Macedonians seem to sort of float easily over their dancing, slow or fast, as if with no effort. In this dance the music moves so quickly that it helps to think just ahead of the beat in order to comfortably stay on the beat (you of course first need to be able to hear the beat). If you can master that skill, you end up expending a fraction of the energy you would otherwise. You can sweat bullets trying to match each step with each beat at this tempo; It is even much harder (impossible) to constantly be playing "catch up". But when you are a little ahead or at least not behind, you give yourself some slack both mentally and physically in case something goes wrong, or in case you want to embellish something. You're "above it all." We're talking microseconds here; you don't want to really get far enough ahead so that anyone would notice. We're also talking subtly, which if you're not into, skip ahead to the next paragraph. Dances like this beg to be embellished and adorned with "decorations" and variations. A, B, and C, as described below, are merely three variations on the same step. The main thing is to make sure your ingenious ornamentation doesn't bother or offend your neighbors, and respect the basic dance enough to know it well before you start to add to or change it in any way. But then, go for it.

Hop-step-step: LRL or RLR, with the second step in hop-step-step alternately (start in front then in back so that when you do two hp step steps in a row (always the case) it is a sort of grapevine; Now, with regard to timing, "hop-step-step", the way he verbally taught it, was QQS where the Q, Q, and S, came on the '1s' in 12 12 123 (or Hop-Step-Step = 12 12 123). But, if mentally you hop a microsecond *before* the beat, and then do the first step *on* the beat, (or on the *first* 12, as in Step-Hop-Hop = 3 12 12 12) I think you'll find it much easier, much less tiring, and a lot more fun. At this tempo the difference in the two is more mental, tactual, and proprioceptive, than it is visual; Watching you probably can't tell the difference, except the latter looks easier and more relaxed. And you can also compromise, doing something somewhere between the two.

Step lift: facing center, Step on one foot, lift the other foot in front of the supporting foot. (Step Lift = 12 12 123).

Running step QQS = LRL or RLR facing LOD or RLOD (Running steps are straight, not a grape vine).

SEQUENCE: Start with any phrase of the music. The changes from one sequence to the next are called; each sequence, A, B, or C, can be repeated as many times as desired before going on to the next sequence. From C, you can go back to A and repeat the entire dance from there until you run out of music.

METER: 7/8

PATTERN

Meas

INTRODUCTION:

1-2 Two step lifts;

PART A:

1-2 Moving LOD, do two hop-step-steps;

3-5 Three step lifts (Starting with step R);

6-7 Moving RLOD, two hop-step-steps;

8-10 Three step lifts (Starting with step L);

PART B:

1-9 Exactly like A: except substitute "running steps"s for "hop step step"s

PART C:

1-2 Two hop-step-steps, moving LOD;

3-5 Three series of "three steps" (RLR, LRL, RLR), in place and facing center; on the first and third "three steps" move straight arms and lean forward, and step toward toward center on the first step of the "three step". The second & third steps of the "three step" are back (in place);

6-7 Two hop-step-steps, moving RLOD;

8-10 Facing LOD, fall forward onto L; Kick R forward with a straight leg (meas 8); RLR (QQS) facing RLOD but moving slightly backward in LOD (meas 9); Kick forward in RLOD as you pivot on R to face LOD; fall forward onto L ending facing mostly LOD;

Dance notes by Gary Diggs
Reformatted by dd, 9-99

Presented by Gary Diggs
Camp Hess Kramer Institute
October 1-3, 1999

Schioapa

Romania

A Romanian line dance from Oltenia, originally presented by Alexandru and Mihai David during the late 70's early 80's.

TRANSLATION: The limper

PRONUNCIATION: shkioAH-pah

MUSIC: Romania, Romania, Vol. I

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

STYLE: Very fast, very light, and danced mainly on the balls of the ft.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None.

FIG. I:

- 1 With wt on L, extend R fwd (straight leg) and slap ft 3 times (cts 1-2-1). 1st slap slightly L of ctr, 2nd straight fwd, 3rd slightly R of ctr. Bend slightly fwd from waist.
- 2 Crossovers (9 steps before leap)
Step R in place (ct 2); step L across R (ct &).
- 3 Step R back to place (ct 1); step L in place(ct &);
step R across L (ct 2); step L back to place (ct &).
- 4 Step R in place (ct 1); step L across R (ct &);
step R back to place (ct 2).

FIG. II:

- 5 With wt on R, L beg to circle up (ct &).
Leap on L in place as R lifts up and circles across L with straight leg (ct 1).
Note: Cts &, 1 from now on will be referred to as a large scissors leap.

Crossover (6 steps before going into ctr)

Step R across L (ct 2); step L back to place (ct &);

- 6 Step R in place (ct 1); step L across R (ct &);
step R back to place (ct 2); step L in place (ct &).

Limping

- 7 Moving twd ctr and bent slightly fwd - slap R in front of L with wt, straight leg (ct 1);
heavy step fwd on L with plie (ct &);
slap R diag R fwd with wt, leg straight (ct 2); heavy step fwd on L with plie (ct &).

- 8 Slap R in front of L with wt , leg straight (ct 1); heavy step fwd on L with plie (ct &); slap R diag R fwd with wt, leg straight (ct 2). Straighten body.

FIG. III:

- 9 Step L across R (ct 1); turning to face RLOD - step R close to L (R shldr twd ctr) (ct 2); moving sdwd out of circle - lift on R (ct &).
- 10 Step L to L (ct 1); close R beside L (ct &); step L to L (ct 2); slight lift on L while turning to face ctr (ct &).

FIG. IV:

- 11 Step R in place (ct 1); step L across R (ct &); step R back to place (ct 2); step L in place (ct &).
- 12 Step R across L (ct 1); step L back to place (ct &); step R in place (ct 2); stamp L slightly fwd (ct &).
- 13 Step L in place (ct 1); stamp R slightly fwd (ct &); step R in place (ct 2); stamp L slightly fwd (ct &).
- 14 Stamp L slightly fwd with wt as R beg to lift across L in prep (ct 1); hold (ct &);

FIG. V:

Crossovers (5 steps before hold)

Step R across L (ct 2); step L back to place (ct &).

- 15 Step R in place (ct 1); step L across R (ct &); step R back to place (ct 2).
- 16 Leap on L with slight plie as R ft closes beside L ankle (ct 1);
" R " L " R " (ct 2);
pivot on ball of R ft while turning to face RLOD.

FIG. VI: STEP-CLOSE OUT OF CIRCLE

- 17 Step L to L (ct 1); close R beside L, no wt (ct &); step L to L (ct 2); close L beside R, no wt (ct &).
- 18 Step L to L (ct 1); small hop on L while turning to face ctr (ct &).

FIG VII:

Step R in place (ct 2); step L across R (ct &).

- 19 Step R back to place (ct 1); step L in place (ct &); step R across L (ct 2); step L back to place (ct &).

Schioapa, page 3 of

20 Step R in place (ct 1); step L across R (ct &);
step R back to place (ct 2).

FIG. VIII:

21 Large scissors leap onto L (cts &-1);

Crossovers (11 step

Step R across L (ct 2); step L back to place (ct &).

22 Step R in place (ct 1); step L across R (ct &);
step R back to place (ct 2); step L in place (ct &).

23 Step R across L (ct 1); step L back to place (ct &);
step R in place (ct 2); step L across R (ct &).

24 Step R back to place (ct 1); large scissors leap onto L (cts &-2).

Repeat dance 3 more times (4 in all)

ENDING:

Do Fig. I & II + ct 1. End by slapping R ft fwd, leg straight.

NOTE: Cross steps always begin with R, whether stepping on or across.
Large scissors leap is always to L.

CUE:

3 slaps

9 steps (3 crossovers)

6 steps (2 crossovers)

7 steps (move twd ctr, limping)

3 steps (move out of circle)

7 steps (2 crossovers)

4 stamps

5 steps (2 crossovers)

Leap L-R (slow)

5 steps (out)

9 steps (3 crossovers)

11 steps (4 crossovers)

Leap L

Repeat from beg

Revised dance notes from Idyllwild F.D. Workshop 1984 by R & S committee

Presented by Gary Diggs
Camp Hess Kramer Institute
October 1-3, 1999

SZEGENYES

Hungary

Szegenyess is an Hungarian dance from an area of Transylvania known as Lorincrevi. It is done traditionally as an improvisational men's dance in a free formation. Gary Diggs learned this at 1999 NM August Camp from Istvan (Kovacs) Szabo and Rosina Didyk. They're not only excellent teachers and breathtaking dancers, they're both very nice people and live in Los Angeles.

TRANSLATION:

PRONUNCIATION: SEG-an-yesh

MUSIC:

FORMATION: Circle, hands free at sides;

STYLE: Young man's dance, done with good humor;

METER: 2/4

PATTERN

Meas

INTRODUCTION:

- 1-6 No Action
- 7-8 Jump, landing with weight on both, R crossing L; pivot on both, turning 360 CCW

FIG. 1 : Traveling, moving & facing LOD

- 1 Starting crossing and stepping R over L, and moving diagonally fwd and to the left, facing LOD: RLR (QQS);
- 2 Still moving LOD; Repeat meas 1, opp ftwk and dir
- 3-4 Repeat meas 1-2
- 5 Still facing LOD, hop L, step R across L, step L in place, step R to R (1&2&)
- 6 Repeat beats 2-4, meas 5 (1&2); step L to L (&)
- 7-8 Repeat meas 7-8 of INTRO;

FIG. 2: Twisting

- 1 Facing center, slight hop on L while circling R lower leg once CCW (1); step R just in front of L (&); step L in place (2);
- 2 Slight hop on L while circling R lower leg CW (1); touch R heel diagonally fwd and to right (&); step R next to L (2);
- 3-4 Repeat meas 1-2 but with opp ftwk, direction;
- 5 Repeat meas 1
- 6 Repeat meas 2, except on & of 2 raise L behind R;

- 7 Raise L in front of R while touching sole of L with finger on right hand (1-2)
- 8 Close L to R taking weight on L;

FIG. 3: Sdwd Crossing

- 1 Facing center, step R to right; step L across and next to R
- 2 Step R to right; touch L heel diagonally fwd
- 3-4 Repeat meas 1-2, opp ftwk, dir
- 5-6 Repeat meas 1-2, exactly
- 7 Step L across and next to R; hold
- 8 Place R across and next to L, no wt;

FIG. 4: Charleston 1 (or Limping step)

- 1 Step fwd on R, towards center (1); "chug" or fall on L behind R, at the same time "twizzle" R by pigeon-toeing, bringing heel out and keeping toe on floor (&); Repeat (2);
 - 2 Repeat beat 1, meas 1 (1&); close R to L, no wt (2); fall in place onto R (&);
 - 3-4; Repeat meas 1-2, opp feet, except on final & don't take wt on L;
 - 5 Step L fwd (1); step R back in place (&); step L back while "twizzling" R (2); hold &;
 - 6 twizzle R heel in, out, in (QQS);
 - 7 close R to L, with wt (1); hold (2); touch L diag fwd with heel twizzled out (&);
 - 8 touch L heel in place with toe pointed out (1); close L to R with wt (2);
- Note: if going into slapping sequence next, start on last half beat of this meas (&) by slapping left hand on L thigh.

FIG. 5: Slapping

- 1 Facing center and raising R forward with straight leg, Slap inside of upper R boot (1); clap hands together twice (&2); slap R thigh with right hand (&);
 - 2 Repeat meas 1, opp ftwk etc
 - 3-4 Repeat meas 1-2;
 - 5 Repeat meas 1, beat 1; slap thigh with R while bending right; clap hands;
 - 6 Slap outside of neighbors L boot (or whatever's handy); clap hands; slap R thigh with right; clap hands;
 - 7 Repeat beat 1 meas 1 (1); hold (&2); clap (&);
 - 8 Slap inside of L boot with left hand (1); close L to R (2);
- Note: on slapping sequence change wt from L to R as appropriate

FIG. 6: Kneeling (or Charleston II)

- 1-2 Facing center, step R fwd; step L in place; step R back; step L in place;
- 3-4 Repeat meas 1-2;
- 5 Walk forward two step, but as follows: step fwd on R rotating entire body CCW as you pivot on L (1); step L fwd;

- 6 Repeat meas 5;
- 7 step R even with L a little less than shoulder with apart (1); Kneel with knees to right (2);
- 8 With wt on both, rotate knees to left (1); stand up and close (2).

SEQUENCE:

FIG. 1 - *Traveling*, 3X
FIG. 2 - *Twisting*, 2x
FIG. 3 - *Sideways Crossing*, 2X
FIG. 4 - *Limping (or Charleston I)*, 2X
FIG. 5 - *Slapping*, 2X

FIG. 1 - *Traveling*, 1X
FIG. 2 - *Twisting*, 1X
FIG. 3 - *Kneeling, or Charleston II*, 1X
FIG. 3 - *Sideways Crossing*, 2X
FIG. 4 - *Limping, or Charleston I*, 2X
FIG. 5 - *Slapping*, 2X

Choreography by Istvan Szabo
Notes by Gary Diggs, reformatted by dd, 9-99

Presented by Garry Diggs
Camp Hess Kramer Institute
October 1-3, 1999

Well Hall

English Country Dance

From: "Twenty-four Country Dances from the Playford Editions" Frank van Cleef. Gary Diggs learned the dance from Marianne Taylor.

RECORD & CD: Varrick VR 013 (Bare Necessities)

METER: Three (actually six) beats per measure. Triple time (not a waltz)

FORMATION: Longways, duple minor. (Proper)

STYLING: Graceful, not stiff. In English country dances, dancing with your eyes is at least as important as dancing with your feet; look at someone!

METER: 6/8

PATTERN

Meas.

DANCE:

- A 1 Ones turn by the R hand once and a half (meas 1-4), cast down one place as the twos move up (meas 5-6). Ones cross (passing right shoulders) to end proper in second place (meas 7-8). Note: At the end of meas 4 (at end of 1 ½ turn) M may pause to acknowledge partner so that momentarily the couple faces before casting down.
- A 2 Twos dance same pattern, all ending in original places.
- B 1 First corners cross (change places, passing R shoulders - 3 steps to meet, 3 to fall back to new place); second corner cross the same way. All four circle L half way; clover-leaf turn (i.e. everyone casts in place, twos down the set, ones up the set).
- B 2 Second corners cross first, then first corners - as above. Circle half to left; ones cast down as twos lead up to progress.

Repeat from beginning

Reformatted by dd, 9-99

Presented by Gary Diggs
Camp Hess Kramer Institute
October 1-3, 1999

The Wood Duck -- A Waltz Mixer

Both music and dance composed by Fried de Metz Herman. Gary Diggs learned this mixer from Jacqueline Schwab circa 1989. The cd this tune is on has many other excellent tunes on it as well - GD

CD: Bare Necessities, "Take a Dance", cd or tape

FORMATION: A large circle; men on the inside facing out; women on the outside facing their partner.

Meter: 3/4 - Slow Waltz

PATTERN

Meas

INTRODUCTION:

PART A:

- 1-4 Gypsy right shoulder with partner
- 5-8 Left hand turn with dancer diagonally to the left
- 9-12 Gypsy left shoulder with partner
- 13-16 Right hand turn with dancer diagonally to the right

PART B:

- 1-4 Facing and holding both hands with partner, chassay twice in LOD (1-2); Man steps LOD as he turns partner cw under his arm so that she ends facing out, keeping her right hand in his left (3); Both partners reach to side with free hand to grasp neighbor's hand ending in a large circle with everyone facing out (4);
- 5-6 All balance out, away from center; and backing and balancing in towards center;
- 7-8 Release partner's hand, man leads lady on his right hand (and new partner) to face him in two waltz steps;
- 9-16 All waltz in LOD with new partner, man finishing inside facing out and woman finishing outside facing in to begin the dance anew with this partner.

Dance & tune by Fred de Mott Herman



or any other 32-bar waltz

During the blizzard of 6-7 Febr. 1976 I went to feed the ducks in the creek. Among the mallards were 2 wood ducks, a male and a female. The female did not come near, but uttered plaintive cries as long as I was there. The male was surprisingly bold and very fast in getting to the food. The beauty of his feathers defies description.