

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC. 2000

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

October 13 - 14 - 15, 2000



TEACHERS:

Beverly Barr
International Workshops

Gary Diggs
New Mexico Camp & Workshops

Loui Tucker
Stockton Folk Dance Camp

CAMP HESS KRAMER INSTITUTE

October 13-15, 2000

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BEVERLY BARR

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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 |

Baztango Esku-Dantzza

Basque

This dance is an amusing clapping game from the Basque people who live in the mountainous area on the border of France and Spain. Bill Gooch, a folk dancer leader from Knoxville, Tennessee, learned it from Andra Mari Dance Ensemble from the city of Galdakao in the province of Bizkaia, and taught it to U.S. folk dancers. Upper elementary youngsters like it because there is no footwork and partners only have to briefly touch hands. It is also a challenging, competitive dance game. The dance is also referred to as "Esku-Dantzza."

The dance was presented by Sanna Longden, Stockton Folk Dance Camp 1998

TRANSLATION: Hand dance from Bzatan

PRONUNCIATION: bahz-TAHN-goh ess KOO dahn-TSAH

MUSIC: FSP CD98-1, #3; Sanna Longden, Video #2
The instrument is a type of pipe, the *txistu*. The music was recorded with permission from an Andra Mari field tape.

FORMATION: Ptrs (traditionally M and W) facing in longways lines (or around the room)..

METER: 4/4

PATTERN

Meas.

FIG. I: Without turn

- 1 TOUCH: With hands tog in "prayer" pos, ptrs touch pinkies.
- 2 RIGHT: Ptrs clap R hands.
- 3 LEFT: Ptrs clap L hands.
- 4 TOG: Caps own hands.

- 5 UNDER: Raise R (or L) knee and clap under (or on top of) own R (or L) thigh.
- 6 CLAP: Clap one hands 1 time while lowering knee and stepping on it.
- 7 UNDER: Raise L (or R) knee and clap under (or on top of) own L (or R) thigh.
- 8 CLAP: Clap own hands 1 time while lowering knee and stepping on ft.

- 9 BACK: Clap own hands behind own back.
- 10 FRONT: Clap own hands in front of own chest.
- 11 TOUCH: Repeat ct 1 ("prayer" pos)
- 12 HOLD: Hold in place, ready to begin again with TOUCH.

- 13-24 Repeat cts 1-12.

FIG. II: With turn

- 1-4 Repeat Fig. I, cts 1-4. (tch; R; L; tog)
- 5 Repeat Fig. I, ct 5-10, but beg to turn to R (or L if raising L knee). (under; clap; under; clap; back front)
- 11-12 Finish facing ptr and repeat Fig. I, cts 11-12. (tch; hold)
- 13-24 Repeat cts 1-12.

SEQUENCE: Intro - 2 cts; Fig. I, 1 time; after that do each fig 2 times as noted to end of music

Original dance notes by Sanna Longden ©

Presented by Loui Tucker
Camp Hess Kramer Institute
October 13-15, 2000

Haskovsko (Indze Perez Gora Varvese)

Bulgaria

This dance like other slow "Pravo" type of dances is from Trakia, and is done to the accompaniment of a song. Characteristic for the performance of a woman's Pravo Horo from the Haskovo region are the smooth, bouncy steps followed by short, abrupt stamps at the closure of the dance pattern. Another dance with this feature is Haskovska Lesa. This dance was learned by Jaap Leegwater in the spring of 1992 from Maria Eftimova, dance researcher and instructor at the State Choreographer's School in Sofia, Bulgaria.

This dance was presented by Jaap Leegwater at Stockton Folk Dance Camp, 2000.

TRANSLATION: Women's line dance from the region around the town of Haskovo (in Istocna Trakia or eastern Thrace).

PRONUNCIATION: Hahs-KOHV-skoh

CASSETTE: Folk Dances from Bulgaria, UOP Folk Dance Camp 2000, Side B/7
Folk Dances from Bulgaria - JL 1998.02, Side B/18

FORMATION: Open or half circle with hands joined in W-pos.

STYLING: Trakijski: For the performance of this dance in particular:
Part I - a relaxed, bouncy feminine character.
Part II - Small lift on cts "&" before each meas. Steps are done mainly with the wt on the whole ft. Slightly bent knee pos. Smooth movements alternated with short, marked stamps.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 20 meas, Instrumental

PART I: INDŽE PREZ GORA VARVESE (Vocal)

- 1 Facing ctr and moving to L (RLOD) - step R in front of L (ct 1); step L to L with bent knee (ct 2).
- 2 Straighten L as R toe touches fwd (ct 1); hold (ct 2).
- 3 Circling R bkwd, step R behind L (ct 1); step L to L (ct 2).
- 4 Step R beside L, slightly bouncing twice on both ft (ct 1-2); take wt on L (ct &).

5-30 Repeat meas 1-4, 6 more times (7 in all).

31-32 Repeat meas 1-2. (R in front, L to L; tch R, hold)

PART 2: Instrumental

1 Facing ctr - R ft does bkwd bicycle (ct &); stamp R beside L with bent knees deeply (ct 1); hold (ct 2).

2 Facing R of ctr and moving to R (LOD) - step R to R (ct 1: step L across R (ct 2).

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

4 Step (balance) R to R - leave ball of L ft in place (ct 1); bounce on R (ct 2).

5 Moving sdwd L (RLOD) - step L where it touched (ct 1); step R behind L (ct 2).

6 Step L to L (ct 1); stamp R beside L, no wt (ct 2).

7 Stamp R beside L, no wt (ct 1); hold (ct 2).

8-19 Repeat meas 2-7, 2 more times.

20 Stamp R beside L with bent knees (ct 1); hold (ct 2).

Repeat from beg, 3 more times. End on Part 1 after the 4th verse. On the last chord, gently close R beside L, slightly bending both knees.

Dance description by Jaap Leegwater©

Corrected from video by dd, and personal observation by Laura Bremmer, 9-00

Presented by Loui Tucker
Camp Hess Kramer Institute
October 13-15, 2000

Igre Bosanske Krajine

Bosnia

This is a mini 3 dance suite: Treskavac, Papučica, Zavrzlama

Bosanska Krajina is a remote and isolated area. It has preserved its authentic dances, songs and customs for generations. At the end of a day working in the fields and during wedding celebrations, the villagers would take part in some light-hearted dances, mostly accompanied by the šargija, a tambura instrument indigenous to this region. In all aspects of this culture, an Eastern influence can be felt.

Željko learned these dances from Vaso Popović, a Bosnian ethnomusicologist, in the 1980s. He presented the dance at Stockton Folk Dance Camp 2000

TRANSLATION: Dances from Bosanska Krajina region

PRONUNCIATION: EE-greh BOW-sun-skeh cry-EE-neh

MUSIC: CD: Croatian Dancing by Skitnice, #20
Tape: Let's Dance by Skitnice, side B/1

FORMATION: Cpls (W on MR side) in open and closed circles, facing the center. Hands joined in V-pos.

STYLE: Dance #1 & #2 are danced in a light running style. Dance #3 has flat-footed, heavier steps.

METER: 2/4

PATTERN

Meas.

DANCE #1: TRESKAVAC (TREHS-kah-vahts) - Shaking

Formation: Cpls facing ctr in closed circle.

Rhythm: S,Q,Q throughout this dance.

Style: Ftwk rather flat footed with a down-up-up feeling. Arms move down slightly on cts 1-2-&.

Sequence: This dance is done a total of 3 times.

1-4 **INTRODUCTION:** No action. Beg with full melody

A PART I:

1 With hands joined in V-pos with elbows lifted slightly, body bent slightly fwd from hips - step R to R with bent knee (ct 1); close L beside R and bounce on both ft (ct 2); bounce again on R as L lifts slightly off floor, under body (ct &).

2-8 Repeat meas 1, alternating ftwk and direction, 7 more times (8 in all).

B PART II:

1 Repeat ftwk of Part I, meas 1, except move diag R fwd twd ctr. (R, bounce, bounce)

2 Repeat meas 1 with opp ftwk, except move diag L fwd twd ctr. (L, bounce, bounce)

3 Moving bkwd out of circle - step R bkwd (ct 1); hop twice on R as L circles bkwd (cts 2-&).

4 Step L bkwd (ct 1); step R,L in place (cts 2-&).

5-8 Repeat meas 1-4, once more (2 in all). Cpls release hands with neighbors at end of meas 8 last time through dance.

DANCE #2: PAPUČICA (PAH-POO-chee-tsah) - Sleeper

Formation: Part I - Cpls face LOD with inside hands joined in V-pos. Free hand at side or wrist on hip with elbows pushed fwd.

Part II - Cpls in a closed circle, facing ctr with joined in V-pos.

Style: When doing the 3 steps either fwd or bkwd, the steps are light running steps.

Sequence: This dance is done a total of 3 times.

NO INTRODUCTION:

- A** **Part I:**
- 1 Cpls move and face in LOD with inside hands in V-pos - step R,L,R, (cts 1-&-2); hop on R (ct &).
- 2-8 Repeat meas 1, moving in LOD, but alternating ftwk, 7 more times (8 in all). Cpls reform closed circle with hands in V-pos during meas 8.

- B** **Part II:**
- 1 In closed circle with hands in V-pos, and facing ctr - step R,L,R, hop R - M move bkwd out of circle while W move fwd twd ctr (cts 1-&-2-&).
- 2 Stepping LRL-hop, - M move fwd twd ctr while W move bkwd out of circle.
- 3 Stepping RLR-hop - M move bkwd as W move fwd to reform original circle (cpls side-by-side).
- 4 Releasing hands (ML-WR) with neighboring cpl - step LRL-hop - M raise joined hands (MR-WL) and turns W-CW (R) once in place.
- 5-8 Rejoin hands to close circle and repeat meas 1-4.

DANCE #3: ZAVRZLAMA (ZAH-vrr-zlah-mah) - Tangled up

Formation: Cpls in closed circle, facing ctr.

Style: Ftwk flat footed and rather stiff legged.

Sequence: This dance is done a total of 3 times.

- A** **Part I:**
- 1 Facing ctr with hands in V-pos and moving sdwd R - step R to R (ct 1); close L beside R (ct &); repeat side-close to R again (cts 2-&).
- 2 Step R to R (ct 1); close L beside R (ct &); small drop on R to R as L lifts slightly off of floor under body (ct 2); hold - yell, "JUH" (ct &).
- Cue - meas 1-2: 7 steps sdwd R.
- 3-8 Repeat meas 1-2, alternating ftwk and directions, 3 more times (4 in all).

- B** **Part II:**
- Body bent slightly fwd, with elbows lifted slightly. Arms straighten as hands push twd floor on each step.
- 1 Drop on R in front of L (ct 1); hold (ct 2).
- 2 Small leap bkwd on L (ct 1); hold (ct 2).
- 3 Step R,L,R in place (cts 1-&-2).
- 4-12 Repeat meas 1-3, 3 more times (4 in all).

The entire dance is done 1 time through as described.

Dance notes by Željko Jergan and Dorothy Daw, 4-98
Rev. by dd and Laura Bremmer, 9-00

Presented by Loui Tucker
Camp Hess Kramer Institute
October 13-15, 2000

Kuroishi Jongara Bushi

Japan

The dance is from Aomori Prefecture, in the northern part on the big island of Japan. This dance was presented by Iwao Tamaoki at Stockton Folk Dance Camp 2000.

TRANSLATION: "Kuroishi" is a persons name; "Jongara Bushi" means the dance is a folk lore dance.

PRONUNCIATION: koo-ROH-ee-shee DJOHN-gah-rah BOO-shee

CASSETTE: Tamaoki, Stockton 2000, side A/1

FORMATION: Individuals in a circle facing RLOD (CCW) with hands down by sides.

STYLE: When doing hand movements, fingers are always close tog (thumb too), and arm movements are very fluid.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas, no action

DANCE:

Arms & hands - beg arm movements with meas 6, ct 2 (arms swing down-up to sdwd L).

1 Facing RLOD - touch R toe fwd or do two-step fwd, beg R; (ct 1); step on R where toe touched (ct 2).

Arms & hands - Soenobashi R: Arms swing down then up so that the R arm is straight, fwd and diag down (palm down); L fingers touch inside of R elbows (ct 1); hold (ct 2).

2 Touch L toe fwd or do a two-step fwd, beg L; or (ct 1); step on L bkwd - turning 1/4 (CW) to face ctr (ct 2).

Arm & hands - Soenobashi L: Opp hand and arm movements of meas 1, ct 1. On ct 2 hands move in front of body (palms down, chest ht) with fingers of R hand momentarily on top of L fingers.

3 Facing ctr - rock back on R with bent knee as L lifts knee fwd - lean bkwd (ct 1); step L fwd - straighten body(ct 2).

Arms & hands - Ryote yosebiraki up L: Arms open at 180 angle with L extended diag up and as R hand moves by side down and bkwd (ct 1); R arm beg to circle up while L beg to circle down (like a windmill) (ct 2).

Kuroishi Jongara Bushi, page 2 of 2

- 4 Fall fwd on R with bent knee as L lifts bkwd - lean fwd (ct 1); step L bkwd to place - straighten body (ct 2).
Arms & hands: R arm circles up, fwd, and down as L arm circles down and around where it is placed on back of hip (cts 1); arms beg to move in front of body (ct 2).
- 5 Tap R toe fwd (ct 1); step on R where it tapped - turning to face RLOD (ct 2).
Hands: Chon (clap with a down and outward movement) (ct 1-2).
- 6 Facing RLOD - tap L toe fwd (ct 1); step L fwd where it tapped (ct 2).
Hands: Chon as in meas 5 (ct 1); arms circle to L side in a down-up movement to chest ht (ct 2).

Dance notes corrected from errata, video and observation by Laura Bremmer by dd, 9-00

Presented by Loui Tucker
Camp Hess Kramer
October 13-15, 2000

Lo Ahavti Dai

Israel

The dance is also known as "Od Lo Ahavti Dai."

TRANSLATION: I haven't loved enough

PRONUNCIATION: low ah-hahv-tee dahi

MUSIC & LYRICS: Naomi Shemer

CHOREOGRAPHER: Yankele Levy (1977)

FORMATION: Closed circle, facing ctr with hands joined in V-pos.

METER: 2/4

PATTERN

Cts.

INTRODUCTION: 18 cts, beg with vocal

A **FIG. I: Alternates grapevine and rocking steps, moving L (CW)**

1-8 Facing ctr with hands joined in V-pos - do a 8 ct grapevine to L, beg R across L.

9-10 Step (rock) R fwd (twd ctr) - swing hands to W-pos (ct 9); step L bkwd - swing hands to V-pos at sides (ct 10).

11-12 Step (rock) R bkwd - continue to swing hands bkwd behind body (ct 11); step fwd on L - swing hands slightly fwd to V-pos at sides (ct 12).

13-16 Repeat cts 9-12. (2 times in all)

17-32 Repeat cts 1-16. (2 times in all)

B **FIG. II: Move twd ctr, clap, move bkwd, slide R & turn**

1-4 Facing ctr and hands free at sides - step R,L,R,L - hands beg to slowly raise high above head ht and diag fwd, clapping hands on ct 4.

5-8 Repeat cts 1-4, moving bkwd out of circle - hands lower to V-pos (do not clap hands on ct 8).

9-10 Step R to R - as hands swing sdwd R (ct 9); step L beside R - hands return to V-pos (ct 10).

- 11-12 Repeat cts 9-10.
- 13-15 Step R,L,R turning once to R (CCW).
- 16 Step L in front of R.
- 17-32 Repeat cts 1-16. (2 times in all)

NOTES REGARDING VARIATIONS

Part II, ct 9 - More advanced and/or enthusiastic dancers can put a slightly hop on the upbeat before stepping R to R.

Part II, ct 10 - In order to move the circle more rapidly, the "step on L beside R" becomes a "step on L across R."

With a larger group of dancers, this can be done with two circle of dancers, one inside the other, with the inside circle facing out. Ftwk is the same regardless of which circle you are in. On Part II, ct 4, clap hands with a person in the opp circle.

Another variation has been seen when there are two circles as noted above. On the clap on Part II, ct 4, the two people who approach each other can join hands and switch places so that the person on the outer circle is now on the inner circle, and the person on the inner circle is on the outer circle.

SEQUENCE:

The dance is done a total of 4 times through, + Fig. II is repeated one more time.

Dance notes by Loui Tucker
R&S'd by dd, 9-00

Presented by Loui Tucker
Camp Hess Kramer Institute
October 13-15, 2000

Moja Dragane

Lika, Croatia

The plains of the Lika region of Croatia are divided from the coastal area by the Velebit mountains. Lika is part of the Dinaric dance zone of Croatia. The dances reflect a strong influence of the Adriatic Zone. This dance is a maiden's walking dance, usually done before Ličko kolo. Musical accompaniment is the dangubica, a kind of tambura.

Željko Jergan did research in the region from 1981 to 1983. He presented the dance at Stockton Folk Dance Camp, 2000.

TRANSLATION: My Sweetheart

PRONUNCIATION: MOJ drah-GAHN-eh

MUSIC: Tape: Let's Dance by Skitnice, side B/3
CD: A Road Less Traveled, by Skitnice, #14

RHYTHM: 6/8 meter counted: 1-2-3 4-5-6
Dancers ct: 1 2

FORMATION: Traditionally the dance beg with an open circle then closes as dance continues. For recreational purposes dance is done only as a closed circle.

HANDS: Circle - hands joined in V-pos.
Individuals - W have back of wrists on hip with elbows slightly fwd; M tuck thumbs into belt, or have hands on hips like W.

STYLE: Heavy, earthy walking steps with a slight swagger/sway of the hips during turns.

Swagger/sway: When putting wt onto a ft the hips move over the wt'd ft while the upper body stays in pos. This movement is subtle and should NOT be over done.

METER: 6/8

PATTERN

Meas.

INTRODUCTION: 4 meas, no action.

FIG. I: WALK IN RLOD (Instrumental)

1-2 Facing and moving to L (RLOD) with hands joined in V-pos - walk L,R,L fwd (cts 1-2-1); step (rock) bkwd on R (ct 2).

3-8 Repeat meas 1-2. (4 times in all)

FIG. II: (Vocal)

- 1 Facing and moving to L (RLOD) with hands joined in V-pos - walk L,R fwd (cts 1-2).
- 2 Step L fwd in RLOD as R lifts low in front of L - turning to face ctr (ct 1); step R beside L as L lifts low across R - turning to face RLOD (ct 2).
- 3-4 Releasing hands and turning L (CCW) once - walk L fwd (ct 1); step R,L,R - with swagger/sway on last 2 steps (cts 2,1,2).
M thumbs in belt, W back of fingers slightly fwd on hips with elbows fwd.
- 5-8 Rejoin hands - repeat meas 1-4, except do not rejoin hands at end.

FIG. III: (Vocal)

- 1 With hands on hips - repeat Fig. II, meas 1. (walk LR)
- 2 Step L fwd in RLOD as R makes a small fwd (CCW) circle close to floor (ct 1); drop on R with bent knee as L moves fwd sharply, low to floor (ct 2).
- 3-4 Repeat Fig. II, meas 3-4. (LRLR turn in pl)
- 5-8 Repeat meas 1-4.

Repeat dance once more time from beg. End facing ctr with ft tog and hold until end of music.

Dance notes by Željko Jergan & Dorothy Daw 10-98
Rev. by dd and Laura Bremmer, 9-00

Presented by Loui Tucker
Camp Hess Kramer Institute
October 13-15, 2000

Rodopsko Horo

Bulgaria

A Pravo-type horo with a 12 measure pattern from Rožen in the central Rhodopes. Stephen Kotansky learned the dance from Belčo Stanev in 1998. He presented the dance at the 1999 Stockton Folk Dance Camp.

TRANSLATION: Dance from Rhodope region

PRONUNCIATION: roh-DOHP-skoh hoh-ROH

CASSETTE: S. Kotansky, 1999 Camp Tape, side A/3

FORMATION: Open circle with arms close to own body (hands joined at waist ht, forearm on top of R, elbows bent).

STYLE: A walking style with soft knee flexes and small bounces that almost don't exist.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 4 meas, beg with full melody

DANCE:

- 1 S Facing R of ctr and moving in LOD - walk L fwd (ct 1); small bounce L with soft knee flex (ct 2).
- 2 S Walk R fwd (ct 1); small bounce on R (ct 2).
- 3 S Repeat meas 1. (L-bnc fwd)
- 4 QQ Walk R fwd (ct 1); step L slightly fwd of R (ct 2).
- 5 S Step R fwd (ct 1); pivot on R to face ctr as L moves twd R (ct 2).
- 6 S Step L fwd twd ctr (ct 1); small bounce on L (ct 2).
- 7 S Step R fwd (ct 2); small bounce on R (ct 2).
- 8 QQ Step L in front of R (ct 1); step R directly behind L(ct 2).
- 9-10 SS Repeat meas 6-7 moving bkwd. (L-bnc, R-bnc)
- 11 QQ Step L bkwd (ct 1); small drop on R in place as L quickly kicks across R (small scissors like movement) - turning to face slightly R of ctr (ct 2).
- 12 QQ Repeat meas 11, except - step L in LOD (ct 1); drop R as L kicks across R.

Corrected from errata and video by dd, 9-00

Presented by Loui Tucker
Camp Hess Kramer Institute
October 13-15, 2000

Schottis Variant from Kahil

Sweden

This schottis variant (also called *Changing Sides Schottis*, and taught at Stockton under the title of *Sex Change Schottis*) is representative of the modern times. In fact it is from the 1980s dances in Sweden. It is not tied to a specific region, but rather to the urban dance parties. It is a fun variation that is danced to the slower schottis melodies. Roo Lester learned this variant from Tommy and Ewa Englund when they were teaching in Scandinavian Week at Buffalo Gap in 1987. Roo gave the dance its Stockton F.D. Camp name as the Englund's said there was no special name for the dance, while other groups use the title above.

This dance was presented by Roo Lester at Stockton Folk Dance Camp 2000.

TRANSLATION: Cpls (sex) change sides schottis

MUSIC: Any slow stately or old-style schottis from Sweden.

RHYTHM: Schottis music is transcribed as both 2/4 and 4/4 (described here as 2/4)

FORMATION: Cpls dance in a circle, progressing in LOD (CCW) around the dance floor.

POSITIONS: Open pos: Cpls facing LOD - M inside hand on W back at approx shldr blade ht, W inside hand on M shldr. Free arms by side.

Closed turning pos: Facing ptr - M hands on W shldrs-blades; WL hand on MR shldr, WR hand is under ML arm and reaches around to his shldr-blades.

CHARACTER: The dance has a smooth rolling wave, which is described as the svikt of down up on each beat. It is not a hopping, bounce quality.

Note: Roo thinks of the dance as a gammal schottis as described by Gordon Tracie, with a S S QQ S turning sequence.

STEPS: Beg on outside ft. M and W dance use opp ft at all times.

M begin on the inside of the circle with L ft. After the turns, M end on the outside ready to beg again with the R ft free.

W begin on the outside of the circle with R ft. After the turns, W end on the inside with the L ft free.

With each dance sequence, the cpl will alternate beg in either the inside or outside pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any musical phrase.

TRAVELING STEP:

Normal schottische steps as described below, with a smooth rolling down and up motion.

- 1 In open pos and moving fwd in LOD - beg on outside ft do 3 steps (step-close-step) fwd (cts 1-&-2); lift on wt'd ft (ct 2). Steps have a down-up-down-up feeling.
- 2 Repeat with opp ftwk.

TURNING STEP:

Cpls in closed turning pos. During meas 1-2 the inside person turns CW 2-1/2 times to end on opp side from he/she began, while the outside person only turns 2 times.

- 1 Beg to turn on outside ft , with 2 steps turning CW once in LOD; beg with inside person stepping in front of outside person while moving into close pos (cts 1-2).
- 2 Continue turning CW in LOD with 3 more steps (step-close-step) (cts 1-&-2).

SEQUENCE:

Alternate traveling with schottische steps, changing sides every other time.

Rev'd and corrected from errata and video by dd, 9-00

Presented by Loui Tucker
Camp Hess Kramer Institute
October 13-15, 2000

Stapil Dobri

Bulgaria

Stapil Dobri are the first words of the accompanying dance/song. It is popular in both the ethnographical regions of Tradia and Dobrudza. The song tells about a young madcap Dobri. The girls in the village joke about his wild dancing performance and kicking mud on their dresses. So they warn each other not to dance next to him in the line.

Part 1 of the version described here was learned from Ivan Gavrilov, dance teacher and choreographer from Dobric, Dobrudza.

This dance was presented by Jaap Leegwater at Stockton Folk Dance Camp 2000.

TRANSLATION: Dobri dances

PRONUNCIATION: STAH-peel DOH-bree

CASSETTE: Folk Dances from Bulgaria - JL 2000.04, Camp 2000 edition by Jaap Leegwater, side B/1

FORMATION: Lines facing R of ctr.

HANDS: When hands swing from W-pos to V-pos, they first move up, fwd, then swing down (up-and-over the water fall).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas, no action. Beg with frula.

PART 1:

- 1 Facing R of ctr and moving in LOD - do 3 small steps: step R heel fwd (ct 1); close L beside R (ct &); step R fwd (ct 2).
- 2-3 Repeat meas 1 twice more alternating ftwk (3 in all).
- 4 Dancing in place while facing R of ctr - low hop on R as L leg extends fwd and down, toe pointed up - clap hands in front of body (ct 1); repeat ct 1 (ct 2).
- 5 Facing ctr and moving sdwd - step L to L (ct 1); step R beside L (ct &); step L to L - while turning to face L of ctr (ct 2).
- 6 Facing L of ctr - repeat meas 4 with opp ftwk. (Hop L, 2x)
- 7 Facing ctr and dancing in place - step R (ct 1); stamp L beside R, no wt (ct 2).
- 8 Repeat meas 7 with opp ftwk turning to face R of ctr. (L in pl, stamp R)
- 9-16 Repeat meas 1-8, 3 more times (4 in all).

PART 2:

- 1 Facing diag R and moving in LOD - leap R fwd (ct 1); step L fwd (ct 2).
- 2 Repeat meas 1.
- 3 Turning to face ctr and moving sdwd R - leap onto R (ct 1); step L behind R (ct 2).
Arms: Swing arms from W-pos to V-pos.
- 4 Step R to R (ct 1); hop on R in place as L lifts beside R (ct 2).
Arms: Swing arms from V-pos to bkwd of body.
- 5 Facing and moving twd ctr - long step L fwd - arms swing up to fwd low (ct 1); hop on L as R lifts beside L - arms raise to W-pos (ct 2).
- 6 Facing ctr and moving slightly sdwd L - step R diag fwd and across L (ct 1); hop on R as L lifts beside R (ct 2).
- 7 Facing ctr - step L-R bkwd (cts 1-2).
- 8 Step L bkwd (ct 1); step R,L in place (cts 1-&-2).
- 9-16 Repeat meas 1-8, one more time (2 in all).

SEQUENCE:

Intro - Orchestra

Part 1 - Frula solo

2 - Orchestra

1 - vocal

2 - Orchestra

Part 1 - Solo

2 - Orchestra

1 - Vocal

2 - Orchestra

ENDING:

End dance on meas 8 with: Step L bkwd (ct 1); leap on R in place (ct &); stamp R beside L with wt (ct 2).

Dance notes by Jaap Leegwater ©
R&S'd from video and errata by dd, 9-00

Presented by Loui Tucker
Camp Hess Kramer Institute
October 13-15, 2000

Bhangra

India/Pakistan

Quoting Wim Bokoy, from whom Gary Diggs learned the dance several years ago at a workshop in Albuquerque: "Bhangra originally was a free-style farmer's dance from Punjab and adjacent areas in Pakistan. Late on it started a second life in the United Kingdom, where it provided Indian teenagers their own musical identity within the existing disco culture. The combination as presented is just a tie-down of a few of the enormous number of figures and patterns of Bhangra. If you really get into it, feel free to improvise." Wim learned it from Jan Knoppers, who picked it up in England.

TRANSLATION:

PRONUNCIATION:

CASSETTE: Wim Kokoy

FORMATION: Individuals in a circle, facing ctr, except as noted.

STYLE: A tendency to have knees splayed and feet everted, and "heavy in the middle," or, as if you were wearing diapers and (as Ya'akov Eden put it in describing another dance) are "carrying a load." Bouncy throughout.

NOTE: This dance is especially popular with the "six and under" age group at out dances. It is not necessary to count rigorously, but only to listen to the music and change as it does, and even to not memorize too well the order of the steps. A part of the style of this dance is to be loose, improvisational, and not very serious.

METER: 4/4

PATTERN

Number
of meas.

- 17 **Jog:** CCW around the room (face LOD, down on R with music).
- 5+6 **Airplane:** Moving R, facing ctr, step-tog as you hold arms out to side, tilted R, palms down; repeat, opp ftwk, direction and tilt.
- 2+2+2+1 **Bounces:** Hands on waist, move sdwd R; step tog 3x, then bounce 2x. Repeat to L. repeat again to R, repeat first half (step-tog-step-tog = 1 meas) to L.
- 5+5+8 **Airplane:** 5 meas to R; 5 to L; 8 to R.
- 8 **Marriage:** Facing ctr, clap and chug, then chug 7 more times; each chug is accompanied by a distinctive pelvic thrust that you can incorporate to whatever degree you feel is appropriate and safe; watching Wim I surmised that people in that part of the world are very open about their sexuality, or as Wim put it: "It is what you think it is." Repeat figure 3 more times (4 in all).
- 4+2+5+9 **Chorus:** (a) R arm extended out, palm out, fingers up, L arm bent with elbow out and back and hand cupped near head, step-tog 8x;

- (b) Move arms downward and up in a CW arc ending about 45 degrees short of vertical saying "OHO" (2 beats); reverse motion, saying "AHA";
(c) Repeat (a), 8 x; move arms CW as in (b), but at half speed while saying "OHO," ending with arms mirror the way they were in (a), and moving to L, step-tog, 18x.

4+4+4+4

- Diapers:** (a) Turning slowly 1x in place, step R,L with R arm extended high above head with palm up, L arm extended down and to side, palm down (4 meas).
(b) Repeat, opp direction, hands, ftwk.
Repeat (a) and (b).

20

Chorus

4+4+4+4

- Knees, Waves:** (a) Facing ctr or slightly L of ctr, with arms and hands positioned as in last part of chorus except instead of to the side R arm is extended fwd in front and L elbow extended back: touch with partial wt on ball of R in front of L; lift R in front of L, toe pointed down; repeat for a total of 8x;
(b) As in (a) except twist to L as you lift R, allowing ft to kick outward;
(c) Touch R in front of L as arms, held fwd and down, move L; touch R diag R fwd as arms move R; repeat for a total of 8x
(d) As in (c), except arms move upward on every 2nd 3rd, and 4th beat, then down again to repeat.

20

Chorus

8+4+2+2

- Hey-Hey, Chugs, Windmills:** (a) Similar to "bounces", except yell "hej, hej" when bouncing; repeat to L, repeat all (8 times in all);
(b) Hold or chug slightly fwd, extend arms fwd chugging back, bring arms in at chest level, chugging fwd; leap in place, lifting legs, knees bent and out, arms extended upward; repeat chugs for total of 4x.
(c) Arms extended in "windmill," R arm moving diag downward and to R, step-pivot CW 3 times moving to R and turning ½ turn on each pivot, hold on 4th step; reverse ftwk and direction (mirror image) moving to L.

20

Chorus

25

- Claps and toe touches, pivots:** (a) Facing and moving LOD, clap hands, arms straight and diag down as you touch fwd starting with R, step R fwd, repeat opp ftwk still moving LOD; repeat above for a total of 5x;
(b) Repeat all of (a), except clap high;
(c) First, do one meas of (a) in place facing ctr (R,L); still facing ctr, do a lift-step, lift-step in place as you hold arms just above shldr ht, elbows bent slightly, hands extended outward and slightly upward, palms down, pushing out and back with each beat; Thirdly, do a step-hop, step-hop in place as you make a full turn CCW, first bringing the R arm fwd, down and around, then bring the L arm up and back for each rotation. Repeat all of the above from (c) for a total of 5x. Hold.

Dance notes by Gary Diggs

Presented by Gary Diggs
Camp Hess Kramer Institute
October 13-15, 2000

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 Satmári 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 subtleties 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 13-15, 2000

Harsaneek

Armenia

Tom Bozigian first learned the *Mōm* or candle (was originally dance with candels) part of dance as a child at various eastern Armenian weddings in the Los Angeles area where a great majority of the Causasian Armenians settled, Tom's father and family being part of it. The *HARSANEEK* or "wedding" part of the dance was learned from Jora Makarian, now of Los Angeles, and later from members of the *Shaboyan Agoomp Railroad Workers Ensemble* of Leninakan, in the old Soviet Armenia, during Tom's research in the spring of 1974. Both dances are sill being done at Armenian functions. They are done either together or separately.

TRANSLATION: Wedding dance

PRONUNCIATION: HAR-sah-neek

RECORD: Tom Bozigian Presents Songs and Dances of the Armenian People, Vol. III, GT 5001, side 2/4

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

FORMATION: 6/4 meter: Mixed line dance with little fingers joined at shldr ht.
6/8 meter: Lines with hands joined at shldr ht.

METER: 6/4 & 6/8

PATTERN

Meas.

INTRODUCTION: Beg with full orchestra.

MŌM

6/4

VAR. I:

- 1 Facing diag R and moving in LOD - step R fwd (ct 1); step L across R (ct 2).
- 2 Facing ctr - step R to R (ct 1); touch L toe beside R (ct 2).
- 3 Step L fwd - as hands lower to V-pos (ct 1); touch R toe in front of L (ct 2).
- 4 Step R bkwd - hands raise to orig pos (ct 1); step L bkwd (ct 2).

VAR. II

- 1 Facing and moving twd ctr - step R fwd - arms move sdwd R (windshield wiper motion) (ct 1); touch L beside R (ct 2).
- 2 Repeat meas 1 with opp ftwk, and arm movements.
- 3 Turning to face diag L - step R to R - arms move sdwd R (windshield wiper) (ct 1); touch L toe beside R (ct 2).

- 4 Repeat meas 3 with opp ftwk and arm movements.
- 5-8 Repeat meas 1-4, one more time (2 in all).
- 9-12 Facing diag R and moving bkwd in RLOD - do 8 walks, beg R - arms move sdwd (windshield wiper) on each step, beg R.

1-4 **REPEAT VAR I**

6/8 **HARSANEEK**

Hands in V-pos

- 1-6 Facing R of ctr and moving in LOD - beg R, do 6 running two-steps (cts 1-&-2, etc.)
- 7 Facing ctr and moving in LOD - hop on L fwd (ct &); step R fwd in LOD (ct 1); leap L across R as R heel lifts bkwd - arms swing bkwd (ct 2).
- 8 Hop-step again - arms swing fwd (ct &-1); hop on R in place as L lifts bkwd - arms raise to orig pos (ct 2).
- 9 Dancing in place - hop on R in place as L heel (straight leg) touches fwd on floor (ct 1); hold (ct 2).
- 10 Hop on R as L toe touches floor across R (ct 1); hop on R as L kicks fwd (ct &); leap L on L as R kicks fwd (ct 2).
- 11 Facing ctr and moving in RLOD - leap R across L as L heel lifts bkwd (ct 1); leap L to L as R kicks fwd (ct 2).
- 12 Repeat meas 11.

Repeat "Harsaneek" to end of music.

ENDING

Touch L heel (straight leg) fwd on floor in front of R on meas 12, ct 2.

Original dance description by Tom Bozigian
Rev. by dd, 9-00

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

L. A. Blues

English Saunter (foxtrot)

The dance was composed by A. J. Latiner in 1923, and was a sequence dance done by blue collar workers from the turn of the century until the '920 - was not done by the upper class in England. The English liked the concept of the foxtrot, but some didn't like the fact that it was American, and some didn't like the jazzy sass. So they danced to foxtrot in a smoother style, and gave it their own British name, the *Saunter*. But it is essentially a foxtrot

The sequence dances were very popular in English working-class ballrooms in the teens and twenties, located in the outer suburbs, while the upper class in the inner city preferred freestyle, improvised social dancing. The working-class people would have dances every Friday night with 200 to 300 people dancing in a small hall. Other dances that were very popular were *Eva Three Step*, *Royal Empress Tango* (competition winner, 1922), *Lingering Blues*, and the *Boston Two-step*. While the upper class society would have an elegant soiree in the city, where you might find many small gatherings of dancers, here and there, doing freestyle one-step, waltz and foxtrot, American-style,

Out of 300 dances that were created, Richard Powers has reconstructed 100 from different authors. This dance was presented by Richard Powers in 1994 at both the Stockton Folk Dance Camp and So. CA Folklore Camp.

The Imperial Society of Teachers of Dancing was formed in 1904 to oversee the sequence dances. The Imperial Society still oversees British ballroom dancing today, although it found that putting the emphasis to competition was more lucrative than dancing for fun.

CASSETTE: Vintage Dances by Richard Powers, Side A/4 (Home);
and A/5 (You Took Advantage of me) (Richard's favorite).

FORMATION: Cpls scattered around the room in waltz pos with M facing LOD.
Ftwk described for M, W use opp ftwk.

RHYTHM: The meter (2/4) is the same as the foxtrot, duple meter, between 65 and 70 beats per minute (sometimes faster).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas. Beg with violin if using "You Took Advantage of Me."

DANCE:

- 1 M facing LOD in waltz pos with ptr - walk R fwd slowly (ct 1); walk L (ct 2); brush R diag R fwd (ct &). (S,Q,Q)
- 2 Two-step (R-close-R), diag R fwd (cts 1-&-2). End with M back to ctr.

L.A. BLUES, page 2 of 2

- 3 Moving sdwd in LOD - step L to L (ct 1); close R beside L (ct &); step L to L - leave ball of R in place (ct 2).
- 4 Step R to R (sway) - hip leads (ct 1); sway to L - ft still apart (ct 2).
- 5 In waltz pos, but somewhat facing and moving in LOD - step R across L (ct 1); step L in LOD (ct 2); step R across L (ct &). (S,Q,Q)
- 6 Stepping L,R - turn 1/4 CCW - to end facing LOD (cts 1-&); close L beside R, no wt (ct 2)
- 7 Walk L,R fwd in LOD, W move bkwd.
- 8 Step L fwd (ct 1); close R beside L (ct &); step L bkwd (ct 2). (QQS)

Repeat to end of music.

Original notes by Richard Powers
Rev. from errata and video by dd, 9=00

Presented by Gary Diggs
Camp Hess Kramer Institute
October 13-15, 2000

Lamba Lamba

Bulgaria

This dance is a *Kopanica* from N.W. Bulgaria. The word "kopanica" is derived from the verb *kopaja* which means "to dig."

The dance has a 3 meas basic pattern. This is typical for some other "Kopanica's" also, that are done in the ethnographical region of N.W. Bulgaria. Variations occur in the last 3 meas. The other 11/8 dnces belonging to this group are: *Gankino* and *Čibarsko Horo* or *Cibarska Kopanica*.

This dance was learned by Jaap Leegwater in Bulgaria in 1979 from Dimitar Dojčinov, choreographer and dance instructor in Plovdiv.

TRANSLATION:

PRONUNCIATION: LAHM- bah LAHM-bah

RECORD: Folk Dances from Bulgaria, (LP) #3 by Jaap Leegwater, JL 1985.01, side 2/3

RHYTHM: In dance and music terminology "Kopanica" means dance in 11/8 meter.

11/8 meter counted: $\frac{1-2}{1} \frac{3-4}{2} \frac{5-6-7}{3} \frac{8-9}{4} \frac{10-11}{5}$ (QQ S QQ)

FORMATION: Open or half circle, joined in belt hold (za pojas) (L over R).

STEP: R twizzle (sowalka): Step L bkwd with bent knee as R toe remains fwd on floor and heel turns inward. (ct 1). This can be done on either ft

METER: 11/8

PATTERN

Meas.

INTRODUCTION: 2 meas, tâpan (drum) music

FIG. I:

- 1 Facing diag R and moving in LOD - step R-L fwd (cts 1-2);
small lift on L (ah); immediately followed by a step fwd on R (ct 3);
Hop on R as L knee lifts fwd (ct 4); step L fwd (ct 5).
- 2-7 Repeat meas 1, 6 more times (7 in all).
- 8 Step R-L fwd (cts 1-2);
turning to face ctr - step R diag R bkwd as L heel twizzles in (ct 3);
step L to L (ct 4); step R behind L (ct 5).
- 9 Step L to L (ct 1); step R behind L (ct 2);
step L to L as lower R leg lift sdwd R, knees tog (ct 3);
globka R: close R to L with sharp click - wt equal on both ft (ct 4); hold (ct 5)
- 10 Hold (cts 1-2);
small jump sdwd L on both ft (ft tog (ct 3);
step R diag R fwd (cts 4); hold (ct 5).
- 11 Hop on R as L knee lists fwd (ct 1); step L in place (ct 2);
swing R ft up and across L shin (ct 3);
leap on R in place as L knee lifts fwd (ct 4);
stamp L heel beside R toes, no wt (ct 5).

- 12-17 Repeat meas 9-11, twice more (3 in all).
18-19 Repeat meas 9-10.
20 Repeat meas 11, cts 1-3 (hop R, L in pl; swing RxL) (cts 1-3);
Transition: Meas 20, cts 4-5 through meas 22, ct 5
step R to R (ct 4); step L across R (ct 5).
21 Step R to R (ct 1); step L behind R (ct 2);
step R to R as L knee lifts fwd (ct 3);
close L beside R, no wt (ct 4); hold (ct 5).
22 Facing ctr and moving sdwd L - step L to L (ct 1); step R beside L (ct 2);
step L to L (ct ah); step L to L (ct 3);
Step L to L (ct 4); step R beside L (ct 5).

FIG. II: Podskoci (hops)

- 1 Facing ctr and moving sdwd L - step L to L (ct 1); step R beside L (t 2);
low jump sdwd L on both ft (ct 3);
Step L diag R fwd (ct 4); hold (ct 5).
2 Hop on R as L knee lifts fwd (ct 1); step L in place (ct 2);
swing R ft up across L shin (ct 3);
leap R in place as L knee lifts fwd (ct 4);
stamp L heel beside R toes, no wt (ct 5).
3 Facing ctr - step L bkwd (ct 1); step R beside L (ct 2);
stamp L fwd (ct 3); low hop fwd on L as R knee lifts fwd (ct 4);
step R diag R fwd (ct 5).
4 Low hop fwd on R as L knee lifts fwd (ct 1); step L diag L fwd (ct 2);
low jump sdwd L on both ft (ct 3);
step R diag R fwd (ct 4); hold (ct 5).
5-13 Repeat meas 2-4, 3 more times (4 in all).

FIG. III: Otred-Nazad (In front-behind)

- 1 Repeat Fig. II, meas 2. (Hop R, L in pl, swing Rx, R in pl, stamp R)
2 Facing ctr - Step L bkwd (ct 1); step R beside L (ct 2);
step L fwd (ct 3); small hop on L in place as R leg lifts fwd (straight knee) (ct 4);
slap R fwd on floor (ct 5).
3 Hop on L as R lifts up behind and across L leg (ct 1);
tap R toe behind and across L (ct 2);
low jump onto both ft in place (ct 3);
step R diag R fwd (ct 4); hold (ct 5).
4-6 Repeat meas 1-3, twice more (3 in all).
7-8 Repeat meas 1-2.

ENDING:

End dance by slapping R fwd on floor - bend body fwd from waist.

Repeat entire dance from beg one more time.

Dance notes by Jaap Leegwater, 1985 ©

Presented by Gary Diggs
Camp Hess Kramer Institute
October 13-15, 2000

Neshika Turkit

Israel

The dance was created/choreographed by Meir Shem Tov; Gary Diggs learned the dance in Albuquerque, N.M. from Lee Lefton.

TRANSLATION: Turkish kiss

PRONUNCIATION: NESH-hee-kah TOOR-keet

CD: M. Shem Tov/ Ramah Rikkudiah 2000

FORMATION: Lines and columns, like a marching band; or individuals randomly on the dance floor generally facing the same direction, i.e. forward.

STYLING: Debka-Disco, uninhibited.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas, no action.

DIVES & DORKNOBS

- 1-4 Step-tog to R (RL + SS) while hands, starting held fwd at chest level palms up cross moving inward and opposite each other describing a figure eight; palms turn down making a "diving" motion, then return to starting pos. Repeat.
- 5-8 Continuing to hold hands in front, rock-rock-close (RLR = QQS). Then, while standing with ft tog, "turn doorknob" or rotate R arm and hand CCW, then back CW (QQ). Do same (but CW, then CCW with L hand).
- 9-16 Repeat meas 1-8, with opp ftwk and direction, but precisely the same action with hands and arms.

BASKETS, HEELS, INs & OUTs

- 1 Moving R and facing diag R, hands cupped (like a "basket") on the R front on your body below waist level like you're holding something, step RLR (=QQS).
- 2 Facing diag L, touch L heel twice (SS) as you rotate hands like a paddle wheel, palms twd yourself, hand beneath pushing away while upper hand coming in. Hands are at waist level close to body.
- 3-4 Repeat meas 1-2, but with opp ftwk and direction.
- 5-6 Moving fwd or "in", snapping fingers to R then to L, step RLR-LRL (=QQS), QQS)
- 7-8 Moving back or "out, step-hop 4 times (RLRL) turning body and arms in direction of step, snapping fingers on each step.

INTERLUDE

- 1 Two debka steps (RL, touch R heel fwd, step R in place, touch L heel fwd, step L in place) in place, facing fwd.

- 2 Two twists (a twist: pivot on balls of ft twisting body CCW; at same time transfer wt onto R, straightening R leg and letting R hip extend to R, then transfer wt back to L).

ARMS & ELBOWS

- 1-2 While twisting steps extend R arm and hand and fingers up in rhythm to twists (up-and-up-and) while holding L arm horizontal, elbow bent and out, palm down, hand near but just below chin. While doing two more twisting steps bring R arm down to mirror L arm, but raise and lower R elbow and beat (up-and-up-and).
- 3-4 While continuing twist step (still to R), mirror hands and arms to action in meas 1-2.
- 5 While continuing twist step, extend both arms upward, as in previous meas, extending to the beat.
- 6 Then bring both arms horizontally to chest or chin level as before, extending and raising and lowering elbows to the beat (up-and-up-and). Modify the twisting step at this point so that instead of twisting to the R you are pivoting on the twisting heels out and away from each other on the beat (out-and-out-and) as you raise and lower elbows (kind of a funky chicken step).
- 7 "Paddle wheel" your hands as in the earlier figures, but in opp rotational direction, as you bend then straighten at the waist.
- 8 Standing straight, smooth your fingers (Kiss Kiss) twice, on the "&" of one and on two, or at the end of the first beat and beg of the second, like you would blow a kiss to someone.

IN, OUT, IN, OUT & SPIN

- 1-2 Move in with 2 two-steps (RLR-LRL = QQS-QQS) as you extend R arm, trailing L shldr and arm, then L arm fwd, trailing R, palms up.
- 3-4 Turning CW to face "out" or back, same action as in meas 1-2.
- 5-6 Turning CW to face "in" again, repeat meas 1-2.
- 7-8 Do a "buzz" step, or "dervish" step, alone and in place, but turning CCW with arms extended to sides, shldr ht, elbows bent, palm upward. In the "buzz or dervish" step, go down on L, up and push off of R starting with R at end of second beat of meas 6 and starting L on first beat of meas 7.
- 9-16 Repeat meas 1-8.

OVERALL PATTERN OF DANCE

Do all figures once. Start over and repeat all figures, and introduction. Then repeat just "Arms and Elbows" section, ending second time with a single, passionate, smooch to end dance.

Dance notes by Gary Diggs, 9-00

Presented by Gary Diggs
Camp Hess Kramer Institute
October 13-15, 2000

Rokdim Yechaygim

Israel

CHOREOGRAPHER: Shmulik Gov-Ari

TRANSLATION: They danced barefoot

PRONUNCIATION: ROK-dim

CASSETTE:

FORMATION: Closed circle, facing ctr with hands joined in V-pos.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 16 meas, no action.

PART 1:

- 1 Facing ctr and moving sdwd R - step R to R (ct 1); close L beside R, no wt (ct 2); step L to L (ct 3); close R beside L, no wt (ct 4).
Arms: Swing fwd, bkwd, fwd, bkwd.
- 2 Facing ctr and moving to R - step R to R (ct 1); step L beside R (ct &); step R to R (ct 2); step L close across R (ct 3); step R close across L (ct 4).
- 3 Twist heels to R - turning to face L of ctr (ct 1); twist on R to orig pos as L lifts bkwd - turning to face ctr (ct 2); beg L, two-step twd ctr (cts 3-&-4).
- 4 Moving bkwd - step L,R,L,R (ft pivot outward with each step (cts 1-4)).
- 5-8 Repeat meas 1-4.

PART 2:

Note: During meas 1-2 move in a CCW (LOD) circle, face ctr, legs are straighter than usual).

- 1 Moving diag R fwd - step R diag fwd (ct 1); step L behind and to outside of R (ct &); step R diag fwd (ct 2); step L diag fwd (ct 3); step R behind and to outside of L (ct 4).
- 2 Moving diag R bkwd - beg L, two-step diag bkwd (cts 1-&-2); step R diag R bkwd (ct 3); step L bkwd across R (ct 4).

- 3 Facing ctr - sway R then L (cts 1-2); step R,L turning R (CW) in LOD (cts 3-4).
- 4 Facing ctr and moving in LOD - do a 4 step grapevine, beg R to R; L across R.
- 5-8 Repeat meas 1-4.

PART 3:

- 1 Moving twd ctr - beg R, two-step fwd (cts 1-&-2); step L-R pivoting 1/2 L (CCW) to face out (cts 3-4).
- 2 Moving away from ctr - beg L, two-step fwd (cts 1-&-2); step R-L pivoting 1/4 R (CW) to face RLOD, but prepare to move in LOD (cts 3-4).
- 3 Moving bkwd in LOD - fall bkwd on R with slight knee bend (ct 1); step L bkwd (ct 2); beg R, two-step bkwd (cts 3-&-4).
- 4 Still moving bkwd, repeat meas 3 with opp ftwk (R bk, L bk, RLR bk).
- 5-6 Repeat meas 3-4, except face LOD and move fwd.
- 7-8 Repeat meas 1-2, except at end of meas 2, turn 1/2 to end facing ctr ready to start dance again.

Dance repeats several times and ends at, and by repeating, last two beats (two step turn) of Part 2, meas 3, several times.

Dance notes by Gary Diggs

Presented by Gary Diggs
Camp Hess Kramer Institute
October 13-15, 2000

Slavonsko Kolo

Slavonija, Croatia

George Tomov learned the dance from Zvonko Ljevaković while a performer in a professional folk ensemble in the former country of Yugoslavia.

This dance was originally presented in southern California by George Tomov at the 1981 San Diego Folk Dance Conference. This dance and various choreographies have been taught by several teachers including, Dick Crum, Dennis Boxell, Elsie Dunin, and Ruby Vuceta.

TRANSLATION: Kolo (circle dance) from Slavonija

PRONUNCIATION: slah-vojn skoh KOH-loh

RECORD: Yugoslav Dance & Song, M GT (LP) 101, side A/3

FORMATION: A mixed circle joined in front basket pos (R over L). Hands are joined with index and/or middle finger; middle finger only, regular, or cupped fingers.

Movement is to the L (RLOD) unless other wise noted.

STYLE: Fig. I-II: the torso from waist up faces ctr. From waist down the body faces twd L (RLOD). R ft is pointed twd ctr, throughout steps.

Fig. I moves rapidly; Fig. II somewhat less; Fig. IV is done almost in place.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: If using the above recording, 16 meas (instrumental). Beg with vocal.

FIG. I: Walk in LOD

1-8 Beg R, do 16 smooth walking steps. R ft points twd ctr at all times.

FIG. II: Cross-over step in RLOD

1 Step R across L, bend knees (ct 1); small leap on ball of L ft to L, straighten knees (ct 2). Similar to a closed "rida."

2-8 Repeat meas 1, 7 more times.

FIG. III: Step-hops with swing in RLOD

1-8 Beg R, do 8 step-hops. Free ft quickly swings across wt leg on hop.

FIG. IV: Step-hop with twist in RLOD

1 Stamp R across L (ct 1); hop on R as L knee lifts slightly fwd and twists across body twd R, keep knees close tog (ct &); close L beside R (ct 2).

2-8 Repeat meas 1, 7 more times (8 in all).

FIG. V: In & out from ctr

1 Facing ctr with wt on R - step R beside L with sharp bounce as L lifts sdwd L (ct 1); step L slightly to L, leave R in place and bounce on both ft twice (cts 2-&).

2 Bounce sharply on L (ct 1); step R almost beside L (6" apart) and bounce twice on both ft (cts 2-&).

3-8 Repeat meas 1-2, 3 more times (4 in all).

9 Step R across L (ct 1); hop on R as L lifts across R (ct 2).

10-12 Repeat meas 9, alternating ftwk (4 in all). On last hop, R remains lifted bkwd.

13-16 Beg R, do 4 step-hops away from ctr: Step R bkwd as L beg to circle bkwd (ct 1); step L behind R (ct 2). Repeat cts 1-3, 3 more times. Similar to a "reel" step.

17-32 Repeat meas 1-16.

FIG. VI: Dance in place

1 With ft slightly apart, jump in place on both ft with bent knees (ct 1); bounce twice on both (cts 2-&). Down-up-up feeling.

2-8 Repeat meas 1, 7 more times (8 in all).

9-16 Repeat Fig. V, meas 9-16. (4 step-hops in and out).

17-32 Repeat meas 1-16.

REPEAT FIG. I-VI

REPEAT FIG. I-II

REPEAT FIG. II, gradually slowing movement during the last 4 meas and stopping with ft tog and facing ctr at end of music.

Original notes by John Wagner

Revised from 1981 San Diego F.D. Conf. errata and dd, 9-00

Presented by Gary Diggs

Camp Hess Kramer Institute

October 13-15, 2000

Basal Basal Seljadin

Serbia

The entire song is in Romany. Fig. II of the dance has a definite "Rom" (Gypsy) influence. The dance was originally presented by Duquesne University students on the east coast. Beverly Barr learned the dances from Ira Weisburd at a 4th of July Weekend workshop in New York, 2000.

TRANSLATION:

PRONUNCIATION: BAH-sahl BAH-sahl sel-LYAH-deen

MUSIC: Best of the Tamburitzans

FORMATION: Women in lines with hands joined in V-pos

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas, beg with vocal

A **FIG. I: Vocal** (Hands in V-pos)

- 1 Facing ctr and moving sdwd R - step R to R (ct 1); close L beside R (ct 2).
- 2 Step R to R (ct 1); close L beside R, no wt (ct 2).
- 3 Moving sdwd L - step L to L (ct 1); close R beside L (ct &); repeat cts 1-& (L-close) again (cts 2-&).
- 4 Step L to L (ct 1); close R beside L (ct &); step L to L as R moves beside L ankle (ct 2).
- 5-6 Repeat meas 1-2. (R-close, R-close)
- 7 Repeat meas 3. (L-close, 4 times)
- 8 Step L to L with bent knee (ct 1); close R beside L while straightening L knee (ct 2).
- 9-16 Repeat meas 1-8. (2 times in all).

B **FIG. II: Vocal** (Hands in W-pos)

- 1 Facing ctr - small hop on L (ct ah); step R to R, leave L in place, wt mostly on R (ct 1); lift L behind R (ct 2).
Note: Cts "ah-1" is often referred to as a "ker-plunk" step.
- 2 Step L behind R (ct 1); step R to R (ct &); step L across R - turning to face R of ctr (ct 2).
- 3 Facing R of ctr and moving in LOD - step R fwd (ct 1); step L behind R and to outside of R ft (ct &); step R fwd (ct 2).
- 4 Step R,L,R fwd (do not do a two-step) (cts 1-&-2).
- 5-8 Repeat meas 1-4.

REPEAT FIG. I-II, except on last step, touch R beside L, do not take wt.

C **FIG. III: Instrumental**
Facing ctr and releasing hands

- 1-2 Beg R, do 3-1/2 buzz steps (RL-RL-RL-R) - circling 3/4 to R (CW) to face RLOD.
Hands : R hand move up and slightly fwd to cover eyes, L hand moves down slightly out to side and bkwd. While hands are moving into this pos, hands turn inward, then rotate to palms out.
- 3 Facing RLOD - step L fwd - turn to face slightly twd ctr (ct 1); touch R toe sdwd R (ct 2).
Hands: L hand moves up to head ht and slightly fwd to cover eyes (palm out); R hand moves out to side at waist ht (palm down). While hands are moving into this pos the hands turn inward, then rotate to palms out.
- 4 Repeat meas 1-2 with opp ftwk and hand movements.
- 5-6 Repeat meas 1-2 with opp ftwk and hand movements - turn 3/4 L (CCW) in place. End facing ctr - L hand fwd, R bk (buzz LR-LR-LR-L)
- 7-8 Repeat meas 3-4 with opp ftwk and hand movements (R fwd, tch-L; L fwd, tch-R) -moving twd ctr.
- 9-10 Repeat meas 1-2 (buzz) circling 1/2 R (CW) in place. End with back to ctr.
- 11-12 Repeat meas 3-4 ftwk moving away from ctr. (L fwd, tch-R; R fwd, tch-L)
- 13 Do 2 buzz steps (LR-LR) while turning 1/2 L (CCW) twd orig circle formation. End facing ctr.
Hands: Movements are opp of meas 1-2. (L hand fwd, R bk)
- 14 Facing ctr - step L to L (ct 1); drag/step R beside L, no wt (ct 2).
Arms: Free and slightly away from body, ready to rejoin hands to reform circle.

B **REPEAT FIG. II, 2 more times** (Instrumental)

Repeat dance from beg one more time.

Dance notes from video by dd, corrected by Beverly Barr, 8-00

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Erev Erev

U.S./Israel

The dance was created and choreographed by Shlomo Bachar who presented it at the West L.A. Folk Dancers. Another dance was created to the same melody by Israel Shiker in 1994.

TRANSLATION: Evening Evening

PRONUNCIATION: EH-rev EH-rev

FORMATION: Individuals in a circle with arms out to sides and moving freely with movements.

BASIC R Yemenite step (3 steps in 4 beats): Step to R on R (ct 1); step L slightly bkwd (ct. 2); step on R across L (ct. 3); hold (ct. 4). Can be done with opp ftwk and direction.

R Yemenite step bkwd (3 steps in 4 beats): Step R bkwd (ct 1); step L beside R (ct. 2); step R fwd approximately to beginning position (ct. 3); hold (ct. 4). Can be done with opposite footwork, same directions.

R Yemenite bkwd (modified): Step R bkwd (ct 1); step L beside R (ct 2); step R across L - turning to face ctr.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

PART I: Vocal

- 1 Facing ctr - step on R to R (ct 1); hold (ct 2); step on L beside R (ct 3); hold (ct 4).
- 2 Repeat Measure 1 with opp ftwk and direction.
- 3 Step R fwd (ct 1); touch L toe behind R (ct 2); lift L fwd, knee bent at 45 degrees (ct 3); hold. (ct 4)
- 4 Step back onto L (ct 1); hold (ct 2); step R beside L (ct 3); hold (ct 4)
- 5-8 Repeat Measures 1-4 of Part I, with opp ftwk and direction.

PART TWO: Vocal

- 1 Facing center and moving to R - step on R to R (ct 1); step on L next to R (ct 2); step on R to R (ct 3); hold on R as L lifts sdwd (ct 4).
- 2 Step on L in front of R (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); hold (ct 4).
- 3 Facing center, step/sway on R to R, leave L in place (ct 1); hold (ct 2); step/sway on L to L (ct 3); hold (ct 4).
- 4 Modified Yemenite step: Step to R on R (ct 1); step L slightly bkwd (ct 2); step on R across L (ct 3); step on L to L (ct 4).
- 5 Facing L of ctr - step on R across L (ct 1); step on L to L (ct 2); step on R across L (ct 3); pivot on R while swinging the L out to the left side and around in front (ct 4).
- 6 Repeat meas 5 with opp ftwk and direction.

- 7 Facing center - step R fwd with bent knee as L lifts bkwd - bend fwd from waist (ct 1); hold (ct 2); step L bkwd (ct 3); hold (ct 4).
- 8 (Only two cts in this meas!) Step R bkwd (ct 1); hold (ct 2).
- 9-15 Repeat Part Two Measures 1-7 ONLY with opposite footwork and direction, except on meas 15, ct 1 - do a small hop on L.

PART III: Vocal

- 1 Facing ctr - L Yemenite bkwd (modified). End facing R of ctr.
- 2 Full turn R with three steps R,L,R (cts 1-3); hold (ct 4)
- 3 Facing R of ctr and moving to R (LOD) - step on L across R (ct 1); step on R beside L (ct 2); step on L across R (ct 3); hold (ct 4).
- 4 Facing ctr - R Yemenite bkwd (modified).
- 5 Facing ctr - lift L sharply in front, knee bent at 45 degrees, slap inside thigh with L hand (ct 1); hold (ct 2); with L still raised and knee bent, swing leg to open position, slap outside of top of thigh with L hand (ct 3); hold (ct 4).
- 6 L Yemenite bkwd.
- 7 Repeat Measure 5 with opp ftwk. (slap R thigh)

PART IV: Vocal

- 1 Facing R of ctr - beg R two-step to R (LOD) (cts 1-3); pivot on R to face L of ctr (ct 4).
- 2 Beg L, two-step to L (RLOD).
- 3 Facing ctr - R Yemenite bkwd.
- 4 L Yemenite.
- 5 Moving twd ctr - step R fwd and slightly in front of L (ct 1); hold (ct 2); step L fwd and slightly in front of R (ct 3); hold (ct 4).
- 6 Step R fwd twd center, pivoting 1/2 L to face away from center (ct 1); step L beside R (ct 2); moving away from ctr - step R fwd and across L - knees bent and close tog (ct 3); step L fwd and across R - knees bent (ct 4).
- 7 With L shldr almost twd outside of circle and continuing to move away from ctr - step R across L (ct 1); step L to L (ct 2); step R across L (ct 1-3); pivot 1/4 R to face center (ct 4).
- 8 L Yemenite bkwd (modified).
- 9-16 Repeat 1-8 of Part IV.

Repeat dance from beg twice more (3 in all).

ENDING

- 1 Facing R of ctr and moving in LOD - beg R, two-step to R (LOD) (cts 1-3); pivot on R to face L of ctr (ct 4).
- 2 Repeat meas 1 with opp ftwk moving to L (RLOD).
- 3 Lift R forward, out to R side, and behind lower L calf (ct 1); hold (ct 2).

Original dance notes by Loui Tucker and rev. slightly from video by dd, 10-00

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Hora de la Rezina

Romania

This dance comes from the old Romanian province of Basarabia, which today is called Moldavia, and is divided between Russia and Romania. Theodor and Lia Vasilescu presented the dance at Stockton Folk Dance Camp 1995.

TRANSLATION: Dance from the village of Rezina

PRONUNCIATION: ho-rah deh lah reh-ZEE-nah

CASSETTE: Vasilescu, Stockton 1995, Side A/5

FORMATION: Closed circle facing ctr with hands joined in W-pos, fwd, and approx at chest ht.

STEPS: Pas de basque (PDB) to L: Small leap on L in place (ct 1); step R in front of L (ct &); step L back to place (ct 2).

STYLE: Energetic. When stamping, the stamping ft lifts fwd both before and after the stamps. Steps are sharp and slightly bouncy (lots of knee flexes).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas, beg with vocal

FIG. I:

- 1 Facing ctr with hands in W-pos - step R,L fwd twd ctr (cts 1-2).
- 2 Step R fwd (ct 1); lift L fwd with small double kick (ct 2).

- 3 Step L,R bkwd away from ctr (cts 1-2).
- 4 Step L,R,L in place (cts 1-&-2).

- 5-6 PDB, L & R.

- 7 Step L in place (ct 1); lift R fwd with small double kick (ct 2).
- 8 Step R,L in place (cts 1-2).

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

FIG. II:

- 1 Face and move diag R twd ctr - step R,L fwd (cts 1-2).
- 2 Step R diag R fwd (ct 1); step L,R in place - facing ctr (cts &-2).

- 3 Facing L of ctr and moving diag R bkwd - step L,R bkwd (cts 1-2).
- 4 Step L diag R bkwd (ct 1); step R,L in place - facing ctr (cts &-2).

- 5-8 Repeat meas 1-4. (2 times in all).

- 9 Facing ctr - step L,R fwd, twd ctr (cts 1-2).
- 10 Step L,R,L in place (cts 1-&-2).

- 11 Step R to R (ct 1); close L beside R (ct 2).
Note: Upper body tilts slightly sdwd R,L.
- 12 Step R to R (ct 1); close L beside R (ct &); step R to R (ct 2).
Note: Upper body tilts slightly sdwd R,L,R.
- 13 Step L,R bkwd, away from ctr (cts 1-2).
- 14 Step L bkwd (ct 1); step R,L in place (cts &,2).
- 15-16 Repeat meas 11-12. (R-close / R-close-R)

FIG. III:

- 1 Facing R of ctr and moving in LOD - step-hop L fwd, lift R knee on hop (ct 1-2); stamp R fwd (ct &). (S,Q,Q)
- 2 While turning to face ctr - stamp R fwd with wt (ct 1); stamp L beside R (ct 2).
- 3 Turning to face slightly L of ctr - step R to R (ct 1); touch L slightly fwd (ct 2).
- 4 Repeat meas 3, with opp ftwk. (L-tch)
- 5 Facing ctr - step R,L bkwd - swing hands down, and slightly bkwd of body, then to V-pos (cts 1-2).
- 6 Facing R of ctr and moving in LOD - step R fwd (ct 1); close L beside R (ct &); step R fwd (ct 2); scuff L fwd (ct &).
Note: All steps are accented.
- 7 Repeat meas 6, with opp ftwk. (L-close-L-scuff)
- 8 Step R fwd (ct 1); close R beside L (ct &); step R fwd (ct 2).
- 9 Bending fwd - with long step, stamp L diag R fwd twd ctr - hands move bkwd of body pos (ct 1); turning to face ctr - hop on L as R knee lifts fwd - hands swing to W-pos (ct 2); stamp R in place (ct &). (S,Q,Q)
- 10 Facing ctr - step R to R (ct 1); close L beside R (ct 2).
- 11-12 Repeat meas 3-4. (R-tch; L-tch)
- 13-19 Repeat meas 5-11.
- 20 Repeat meas 5. (RL bkwd)

Rev. and R&S'd from Romonations, video, and Stockton errata by dd, 9-00

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Kačerac

Serbia (Srbija), Yugoslavia

This dance takes its name from its place or origin (see below). A number of variants of Kačerac are found in this area, some having two parts, others having only one continually repeated pattern.

TRANSLATION: Kačer (KAH-chair) is a district of western Serbia, Yugoslavia.

PRONUNCIATION: kah-CHAIR-ahts

MUSIC: The melody of this dance has become a standard favorite among Serbian musicians who have "played around with it", as evidenced in numerous arrangements issued in Yugoslav labels such as Jugoton and RTB, now long out of print; one recording has been produced in the U.S. (On Folkraft LP-34, by the Aman Ensemble). Unfortunately, these arrangements are stylized to the point where the original dance cannot be done to them without making awkward adjustments in repeats and speed. To my knowledge, the only "straight" recordings available are:

Cassette: Slobodan Slović, 1987, Serbian Folk Dances, Side B/5 (Kačerac)
Atanas Kolarovski, AK-004, Songs & Dances of Yugoslavia, Side A/6 (Kačerac)

Recording used for Hess Kramer teaching, Folkraft (45 rpm) 1567

FORMATION: Curved line of dancers, mixed M and W, facing ctr. Either of two hand pos are used: V-pos, or "escort" pos (own L hand placed over stomach or holding front edge of vest (for M), R arm linked through the L elbow of neighbor on R, as in the dance Šetnja).
Above notes by Dick Crum, rev. 7/88, per Aman Institute dance notes

The dance description below is as danced by Dean Linscott at the 1974 Santa Maria Institute. Dean also presented the same dance with slightly different styling at the 2000 Statewide Institute, Fresno.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas, no action. Beg with frula.

FIG. I: Heel twists

- 1 Facing ctr - with ft tog and wt on balls of ft, twist then lower heels to R (ct 1); repeat ct 1 with opp ftwk (twist and lower heels to L) (ct 2). (Do not twist hips, heels only)
- 2 Step R to R (ct 1); step L behind R (ct &); step R beside L (ct 2).
- 3-16 Repeat meas 1-2, alternating ftwk and direction, 7 more times (8 in all).

FIG. II: Bounce-step-step in LOD

- 1 Facing R of ctr and moving in LOD - lift on L as R raises slightly off floor (ct 1); small step fwd R on ball of ft (ct &); small step fwd on L with full ft (ct 2). Step are very light.
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 Step R,L,R in place - while turning to face L of ctr (cts 1-&-2).
- 5-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all).

REPEAT FIG. I-II

FIG. III: Double bounces

- 1-16 Repeat ftwk of Fig. I, except do double bounces on each heel twist during meas 1 (bounce on cts, 1-&-2-&). During meas 2, double bounce on the "close" (ct 2,&).

FIG. IV: In & out of ctr

- 1 Facing and moving twd ctr with small up and down steps - step R slightly fwd on ball of ft (ct &); small step fwd on L with full ft and slightly bent knees (ct 1); repeat cts &-1 (ct &-2).
- 2-3 Repeat meas 1, 2 more times (6 in all).
Cue: RL-RL; RL-RL; RL-RL fwd.
- 4 Step R,L,R in place. (Do NOT stamp)
- 5-7 Repeat meas 5-7 with opp ftwk, moving bkwd (6 in all).
Cue: LR-LR; LR-LR; LR-LR bkwd
- 8 Step L,R,L in place. (Do NOT stamp)
- 9-16 Repeat meas 1-8.

FIG. V: Dance in place

- 1-2 Facing ctr - step R to R (ct 1); step L behind R (ct 2). Step R behind R (ct 1); hold (ct 2).
During meas 1-2, rotate R approx 1/8 turn to end facing L of ctr.
- 3-18 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all).

FIG. VI: Move sdwd R & L

- 1 Facing ctr and moving sdwd R - step R slightly fwd of L (ct 1); step L sdwd behind R (ct &); step R slightly bkwd and almost behind L (ct 2); step L sdwd across R (ct &).
Note: The L ft moves sdwd R in a straight line while the R ft moves fwd and back.
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 Step R,L,R in place. (Do NOT stamp)
- 5-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all).

FIG. VII: Twists

- 1 With ft tog, lower L heel as R heel twists inward across L ft (ct 1); lower R heel as L heel twists inward across R (ct 2).
- 2 Bounce 3 times in place (cts 1-&-2).
- 3-16 Repeat meas 1-2, alternating ftwk and heel twists. (Do NOT twist hips).

REPEAT FIG. VI (move sdwd R&L)

ENDING: When music ends abruptly, step L to L (ct 1); step R beside L (ct 2); bow slightly fwd.

Corrected from Santa Maria errata, and observation, by dd and Beverly Barr, 9-00

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Menagev et Hadma'ot

Israel

This dance was taught at Finjan (Labor Day Camp), 2000, where Beverly Barr learned the dance.

TRANSLATION: Wipe the tears

PRONUNCIATION: MEH-nah-gehv eht HAHD-mah-oht

CHOREOGRAPHER: Rafi Ziv

MUSIC: Shlomo Artzi

CASSETTE:

FORMATION: Cpls in a circle, W on MR side.

METER: 4/4

PATTERN

Cts.

INTRODUCTION: The dance beg with the syllable "K" in the song ("Lo^kach^at chetzi kador....."). The dance is not symmetrical. There are 31 cts in Part I and 33 in Part II.

PART II:

Cpls face LOD with inside hands joined in V-pos. Steps described for M, W use opp ftwk.

1 Step L fwd.

2-&-3 Step-tog-step fwd with R.

4-& Quick sway L,R.

5 Release hands - M step L behind W pivoting to R. M end on outside of circle.

6-&-7 Join inside hands in V-pos - step-tog-step fwd with R.

8-& Rock L fwd, R bkwd - face ptr.

9 Facing ptr - W step bkwd twd ctr - step L to L and lean L.

10-&-11 Release hands - step R,L,R (step-tog-step), turning R.

12-& Rock L fwd, R bkwd.

13 Step L bkwd (W, R bkwd).

14-15 Step-tog-step twd ptr with R - end by turning twd R.

W: Turns to L under joined hands MR, WL.

16-27 Repeat cts 1-12.

28-& M: Rock L bkwd, R fwd.

W: step R bkwd; hold.

From here on the dance continues with same ftwk for both M and W.

29 Facing ptr, join both hands -
W: Stepping L,R turn ½ to L into MR side.
M: Wraps the W and steps L,R in place.

30-31 Sway L,R.

PART II:

Face ctr, W in front of M and to his R side. Cpls in wrap pos.

1-2 Releasing the wrapping hands -
W: Step-tog-step with L - turning L and moving to ML side.
M: Step-tog-step in place with L.

3-&
4 Rock R fwd, L bkwd.
Step R bkwd.

5-&-6 Step-tog-step: Step L behind R, step R to R, step L across R.
7-&-8 " " " Step R across L, step L to L, step R across R.

9-& Sway L,R.

10 W: Step L - returning to MR side by turning R.
M: As M turns W, he steps L across R. Release hands.

11-&-12 Moving twd ctr - step-tog-step with R.
W: Turn to R.
M: Helps W with a slight push and then wraps her with his R hand. Cpls join L hands.

13-& Rock L fwd, R bkwd.

14 Step L bkwd.

15-16 Yemenite R bkwd.

17-30 Repeat cts 1-14 - beg with waist hold.

31 W: Step LR -turning R, 1-1/4 times - end facing LOD.
M: Step R to R, then L fwd - turning W.

32-& Facing LOD in waist hold - sway R,L.

33 Close R beside L.

Dance notes by Honey Goldfein-Perry

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Olssons' Familievals

Sweden

This dance was learned by Dean Linscott from Britt-Marie and Sven Olsson. They taught this dance at the San Francisco Bay Area Scandia Festival, held in Petaluma, CA, Feb. 12-14, 1999.

This dance was presented by Dean Linscott at Statewide 2000, Fresno CA.

MUSIC: Any medium-fast regularly phrased Scandinavian waltz.

FORMATION: Cpls in a closed circle, facing ctr, W on MR side. All hands joined at approx waist ht.

STEPS: Mostly traveling (running) waltz steps. 3 steps per meas.

Waltz balance: Step L fwd (ct 1); step R-L in place (cts 2-3). Repeat with opp ftwk when moving bkwd. W use opp ftwk.

Step draw twd ctr: Beg ML, WR and moving sdwd twd ctr - step sdwd (ct 1); step on free ft beside weighted ft (ct 2); step sdwd twd ctr again as free ft draws (moves) twd weighted ft (ct 3). Repeat with opp ftwk when moving away from ctr.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: None if using Statewide tape.

FIG. I:

1-2 Be ML, WR, all waltz bal fwd and bkwd.

3-4 **M:** Do 2 waltz steps in place - ML and WR hands joined. M lead W across from his L side to his R side. Release hands on 2nd waltz.

W: Do 2 waltz steps turning R (CW once while crossing in front of M. W have progressed one pos to R (LOD).

All join hands to reform circle.

5-8 Repeat meas 1-4.

FIG. II:

1-8 Repeat Fig. I, only with WR and ML hands joined, and W leads M from her R side to her L side as M turn L (CCW) once in front of W. M progress 2 pos to L (CCW).

OLSSONS' FAMILIEVALS, page 2 of 2

FIG. III:

- 1-2 In a closed circle facing ctr - beg ML, WR, all waltz bal fwd and bkwd.
- 3-4 M: With 2 waltz steps - M turn once to L (CCW) on the inside of the circle (ML-WR hands joined during 1st waltz). M progress 1 pos to L (RLOD).
W: With 2 waltz - M turn W once to her R (CW) under joined hands, on the outside of the circle to ML side. W have progressed one pos to R (LOD).
- 5--8 Repeat meas 1-4, except on last meas, retain your current ptr (the one you just turned under), M turn to face LOD, W face M and join in social dance pos.

FIG. IV:

- 1 In Social dance pos - do 2 step-draws twd ctr.
- 2 Do 2 step-draws away from ctr.
- 3-4 Do 2 waltz steps turning CW while moving in LOD. On last meas open and reform circle to repeat dance from beg.

Dance notes written from video by dd, 8-00

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Polomjena Ruža

Serbia

The dance was originally presented by Duquesne University students who taught the dance on the east coast. Beverly Barr learned the dances from Ira Weisburd at a 4th of July Workshop weekend in New York, 1999.

TRANSLATION: Broken Rose

PRONUNCIATION: poh-lohm-LJEH-nah roo-ZHAH

MUSIC: Best of the Tamburitzans

FORMATION: Lines facing ctr with hands in W-pos.

STYLING: There are soft knee flexes throughout the dance which are not notated.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Beg with vocal

FIG. I: Vocal

- 1 With hands in W-pos - walk R,L twd ctr (cts 1-2).
- 2 Step R fwd in LOD - while turning to face slightly L of ctr (ct 1); touch full L ft beside R (ct 2).
- 3 Step L to L - while turning to face slightly R of ctr (ct 1); touch full L ft beside R (ct 2).
- 4 Moving bkwd away from ctr - walk R,L bkwd (cts 1-2).
- 5-6 Repeat meas 2-3. (R-tch, L-tch)
- 7 Facing R of ctr and moving to R (LOD) - walk R,L (cts 1-2).
- 8 Step R fwd in LOD - while turning to face ctr (ct 1); touch full L ft beside R (ct 2).
- 9-10 Repeat meas 8, alternating ftwk, twice more (3 step-touch's)
- 11-12 Repeat meas 7-10, alternating ftwk and direction, 3 more times (4 in all).

FIG. II: Vocal

- 1 Facing ctr and lowering hands to V-pos - step R to R with knee flex (ct 1); close L beside R and bounce twice (cts 2-&).
- 2-3 Repeat meas 1, twice more (3 in all).

- 4 Step L to L with bent knee (ct 1); step R-L in place (cts 2-&). "Mixed pickles" rhythm
- 5-8 Repeat meas 1-4. (2 times in all)
- 9 Facing R of ctr and moving in LOD - step R fwd (ct 1); step L behind and to outside of R ft (ct &); step R fwd (ct 2).
Note: Upper body tilts slightly to R.
- 10-12 Repeat meas 9, 3 more times (4 in all), alternating ftwk and body movements.
- 13-24 Repeat meas 1-12. (2 times in all)

FIG. III: Instrumental (Musical Bridge)

- 1 Facing ctr with hands in W-pos - step R to R on heel (ct 1); close L beside R with slightly knee dip (ct &); repeat side-close to R, cts 1-& (cts 2-&).
- 2 Step R to R (ct 1); close L beside R, no wt (ct 2).
- 3 Turning to face RLOD and lowering hands to V-pos - walk L,R (cts 1-2).
- 4 Step L fwd in RLOD with knee flex - while turning to face ctr (ct 1); step R,L in place (ct 2-&).
"Mixed pickles" rhythm.
- 5-8 Repeat meas 1-4. (2 times in all)

SEQUENCE:

- Fig. I-II-III
I-II-III
I-II End dance by closing L beside R.

Dance notes written from video by dd, 8-00

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Škaljarsko kolo

Montenegro/Jugoslavia

On the south Adriatic coast in Boka Kotorska, Montenegro, live Croats whose ancestors emigrated to this region in the early 9th century. A port on the Adriatic, the dances from this region are majestic, elegant and simple and are similar to dances from other port cities which reflect a western and Mediterranean influence. There were few opportunities to dance, mostly for church celebrations, holidays and weddings, and then only in public gathering places. The musical accompaniment was traditionally a mandolin, but today they are mostly brass bands.

Željko Jergan learned this dance from Vladimir Šoć, the most well known ethnomusicologist from this region, in 1978. Željko Jergan presented this dance at Stockton Folk Dance Camp, 2000, and San Antonio Workshop Weekend, 3-00

TRANSLATION: Dance from Škaljari - Kotor region

PRONUNCIATION: SHKAH-lyahr-skoh KOH-low

MUSIC: Tape: Let's Dance by Skitnice, side B/2
CD: A Road Less Traveled by Skitnice, #13

RHYTHM: 6/8 meter counted: 1-2-3 4-5-6
Dancers cts: 1 & 2

FORMATION: Closed circle of cpls (W on MR side) with hands joined in W pos; W has handkerchief in R hand. The dance can be done as cpls or individuals. If 2 W dance tog, both do W part.

STYLE: Elegant and majestic, with small knee flexes.

HANDS: When hands are free, M tuck R thumb in front of belt (midline) while L hand is in small of back with palm out. W have handkerchief in R hand and hold it slightly fwd and above head ht, while back of L wrist is on hip.

METER: 6/8

PATTERN

Meas.

INTRODUCTION: 4 beats

FIG. I:

1-8 Facing and moving L (RLOD) - beg L, do 8 two-steps fwd with small knee flexes.

FIG. II:

- 1-2 Still moving L (RLOD) - long smooth step fwd on L with slightly bent knee (ct 1); step R,L fwd (cts 2-1); touch R fwd - while pivoting on L to face R of ctr (ct 2).
- 3-4 Repeat with opp ftwk and direction. End facing ctr. (RLR, tch L)
- 5 Step L to L with knee flex - turning to face slightly R of ctr (ct 1); touch R slightly fwd with very soft bounce and knee flex (ct 2). Most of wt on L.
- 6 Repeat meas 5 with opp ftwk and direction. (R-tch)
- 7-8 **MEN** (thumb in belt): Releasing hands - step L,R,L - turning L (CCW) once in place (ct 1-2-1); close R beside L (ct 2).

- 7 **WOMEN:** Back of L wrist on hip, R hand holds kerchief above head ht.
Step L,R fwd twd ctr - moving twd inside of circle in front of M (cts 1-2).
- 8 Step L,R - turning 1/2 L (CCW) to face ptr (cts 1-2).
NOTE: Cpls are now in a double circle with W on the inside of circle with back to ctr. Ptrs face.

FIG. III: (Look at ptr throughout Fig).

- M thumbs in belt when hands are free, W holds kerchief in air.
- 1-2 Moving in to own L - step L,R,L fwd (cts 1-2-1); touch R fwd - pivoting to face slightly R in front of neighbor to L - M clap hands at shldr ht while W flick handkerchief above head ht - (ct 2).
- 3-4 Repeat with opp ftwk and direction. (RLR, tch L)
- 5 Facing ctr - repeat Fig. II, meas 5-6. (L-tch, R-tch)
- 7-8 Step L,R,L - turning L (CCW) once in place (ct 1-2-1); close R beside L (ct 2).
- 9-16 Repeat meas 1-8. End facing ptr.

FIG. IV: (Look at ptr throughout Fig)

- 1 M take kerchief in R hand, if no kerchief join R hands above head ht to form a window - step (rock) L fwd with bent knee, R shldrs adjacent (ct 1); step R back to place (ct 2).
- 2 Step L bkwd (ct 1); step R fwd, twd ptrs L side (ct 2).
- 3-4 Repeat meas 1 with same ftwk, but with L shldr adjacent.
- 5-6 Beg L, do 4 two-steps fwd - beg to exchange places by passing L shldrs.
- 7-8 With 2 more two-steps - slowly turn R (CW) in place under own R arm to end facing ptr. You have now exchanged places.
- 9-16 Repeat meas 1-8 once more in exchanged places to end in orig pos (M back to ctr).

Reform circle and repeat dance from beg one more time. To reform the circle, M release kerchief and take WL hand to beg dance again. W with 2 two-steps beg dance moving fwd twd outer circle and turn 1/2 R (CW) to end facing ctr on ptrs R side.

End dance in a double circle with M back to ctr. M bow and W curtsy holding skirt on both sides.

Dance notes by Željko Jergan & Dorothy Daw, 10-98
Rev. by dd & Laura Bremmer, 9-00

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Zapevala

Kosovo (Shiptar), Jugoslavia

Beverly Barr learned the dance from Ira Weisburd at a 4th of July Weekend workshop in New York, 1999

TRANSLATION: The word is used from someone who has "started to sing."

PRONUNCIATION: ZAH-pe-vah-lah

MUSIC: Albania Kolo Ensemble, LP #11-1396, "Narodnih Iragoca I Pevaca - Sribija (Ensemble of Folk songs and Dances from Serbia)

RHYTHM: A good majority of the steps are danced to a S,Q,Q rhythm (cts 1-2-&)

FORMATION: Line dance with hands joined in W-pos

STEPS: L skoči: Step L to L (ct 1); bounce on L as R circles behind L (ct 2); step R behind L (ct &). (S,Q,Q)

L PDB (Pas de basque): Step L to L (ct 1); step R in front of L with slightly bent knee (ct 2); step L back to place (ct &). (S,Q,Q)

STYLING: The dance has soft knee flexes throughout dance which are not notated.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

FIG. I: Vocal

- 1 Facing R of ctr and moving in LOD - walk R,L,R (do not do a two-step) (cts 1-2-&). S,Q,Q
- 2 Repeat meas 1 with opp ftwk (LRL).
- 3 Long step R fwd and slightly bent knee (ct 1); bounce on R as L lifts fwd across R (ct 2); step L across R (ct &).
- 4 Step R fwd (ct 1); lift L in front of R - while turning to face ctr (ct 2).
- 5 L skoči.
- 6 L-PDB.

- 7 Step R to R (Balance with most of wt on R ft) as toe of L ft remains in place on floor (ct 1); step R,L - release hands and turn to L moving in RLOD (cts 2-&).
- 8-9 Rejoin hands - PDB, L and R
- 10 Facing L of ctr and moving to L (RLOD) - walk L,R (cts 1-2).
- 11 Turning to face ctr - step L to L (ct 1); step R behind L (ct 2).
- 12 Step L to L with bent knee as R moves slightly twd L (ct 1); step R to R (ct 2); step L across R (ct &). (S,Q,Q) (Yemenite)

FIG. II: Instrumental

- 1-2 Facing and moving twd ctr - walk RLR-LRL (do not do a two-step) (cts 1-2-&, 1-2-&). (SQQ-SQQ)
- 3 Dancing in place - small step on R fwd as ball of L ft remains almost in place and heel twists inward (bk ft twizzles) (ct 1); step L back to place as R ft twizzles (fwd ft) (ct 2); step L fwd as L twizzles (back ft) (ct &).
- 4-5 Moving bkwd - step LRL, RLR (cts 1-2-&, 1-2-&).
- 6-7 PDB, L and R.
- 8 Circle and step L behind R, R knee bent slightly (ct 1); step R to R (ct 2); step L across R (ct &).

SEQUENCE:

Fig. I - 2x

II - 1x

I - 1x

II - 1x

1 - 1x + repeat meas 1-10 again, then

- 10 Step L behind R (ct 1); step R to R (ct 2); step L across R (ct &).
- 11 Step R to R with bent knee (ct 1); circle L behind R calf (W upper ankle) and hold.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 13-15, 2000

Dance notes written from video by dd, 8-00