

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

# CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

October 12-13-14, 2001



TEACHERS:

*Beverly Barr*  
Mainewood's Folk Dance Camp  
San Antonio Workshop

*Denise Heenan*  
Stockton Folk Dance Camp

*Yoni Carr*  
Finjan Israeli Folk Dance Camp  
Camp Yona

# CAMP HESS KRAMER INSTITUTE

October 12-14, 2001

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# Ainult Sina Mann

Estonia

This is a singing game from Estonia. Singing games have been popular in Estonia for centuries. The dancers sing along as they dance. This way, in Estonian villages where there were no musicians, the villagers dance and accompany themselves.

Originally presented by Heidi Vorst at the 2001 Seattle Folkdance Festival. Was re-taught at the lawn party at Stockton Folk Dance Camp 2001.

TRANSLATION: Only you Mann (Mann is a woman's name)

PRONUNCIATION: AH-ee-newit SEE-nah MAHN

MUSIC:

FORMATION: Cpls facing in a circle (M face LOD, W-RL0D). Joined hands (ML, WR are on ML hip and MR and WL hands are on WL hip. Bend slightly fwd so that heads rest on ptrs shldr.

Description for M, W use opp ftwk

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** 4 meas, beg with vocal.

**DANCE:**

- 1 Moving sdwd into ctr - step L to L (ct 1); close R beside L (ct 2).
- 2 Repeat meas 1 (side-close). do not take wt on last close.
- 3-4 Repeat meas 1-2, with opp ftwk - move away from ctr.
- 5-8 Repeat meas 1-4.
- 9 Facing ptr - clap hands (ct 1). hold (ct 2).
- 10 Turn sdwd and bump R hips tog (cts 1-2).
- 11 Facing ptr - clap hands (ct 1); hold (ct 2).
- 12 Turn sdwd and bump L hips tog (cts 1-2).
- 13 Facing ptr - clap (ct 1); with light running steps, pass R shldr with ptr (ct 2).

14-15 Do 4 more light runs to next person (new ptr). (5 runs in all).

16 When reaching new ptr, say "Ooh!", open arms to welcome new ptr, and join in beg pos.

**LYRICS**

Ainult Sina Mann oled armas mulle,  
Sinu aga pärast mina läksin tulle.  
Et ühe musa annaks mulle,  
Selle eest võin kannata.

**Translation**

Only you, Mann are dear to me,  
I went through fire for you.  
If you would give me a kiss,  
I would be willing to suffer.

Dance notes revised by dd, 8-01

Presented by Denise Heenam  
Camp Hess Kramer  
October 12-14, 2001

# Andulička

## Bohemia, Czech Republic

This is a young girl's dance from the Karlovarsko region, around the city of Markovy Vary in western Bohemia. Like other "kolos," this dance has just a few basic steps that are repeated in various combinations. The name is a girl's name (similar to Annie), and the song tells about how the girl would like to get married. The dance is for marriageable young girls.

This dance was presented by Radek Rejšek & Eva Rejšková at Stockton Folk Dance Camp, 2001.

TRANSLATION: Andulička is a girls name

PRONUNCIATION: AHN-doo-leech-kah

CASSETTE: Dances from the Czech Republic, Stockton Folk Dance Camp 2001, side A/7

FORMATION: Dancers in closed circle, hands joined in V-pos.

STEPS: Gallopade (side-close): Step R to R (ct 1); close L beside R (ct 2).

Dvojpolka step (double-polka):

Meas 1: Touch R heel diag R fwd while bouncing on L (ct 1); touch R toe bkwd across L while bouncing on R.

Meas 2: Step R fwd (ct 1); close L beside R (ct &); step L fwd (ct 2). Generally repeated with opp ftwk and direction

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** None or beg dance on meas 3 with L heel diag fwd.

**FIG. I: DVOJPOLKA & GALLOPADE** (Instrumental)

- 1-8 Facing L of ctr and moving to L (CW) - do 4 Dvojpolka steps, beg with R heel touch diag fwd. On last meas face ctr and step side-close-side.
- 9-12 Facing ctr and moving sdwd R (CCW) - beg with R, do 7 Gallopade steps; on meas 12, ct 2, stamp L in place (no wt).
- 13-16 Repeat meas 9-12 (Gallopade) with opp ftwk and direction to L.
- 17-24 Repeat meas 1-8 (4 Dvojpolka to L).

**FIG. II: WALKS, IN & OUT OF CTR WITH STAMPS** (Vocal)

- 1-4 Facing L of ctr - walk 7 steps in LOD (2 steps per meas) beg by stepping R across L (ct 1); step (rock) L fwd (ct 2). On meas 4, ct 2 face ctr and touch L sdwd R without wt. Joined hands swing fwd and bkwd on each meas.
- 5-8 Repeat meas 1-4 with opp ftwk and direction, except on last meas (8) turn to face ctr - step L across R (ct 1); close R beside L (ct &); step L across R (ct 2).
- 9-10 Facing ctr - walk R,L,R twd ctr - arms raise to shldr ht (cts 1,2,1); stamp L beside R.
- 11-12 Walk L,R,L moving bkwd away from ctr - lower arms to V-pos.
- 13 Step R to R (ct 1); stamp L beside R (ct 2).
- 14 Step L to L (ct 1); stamp R beside L (ct 2).
- 15 Stamp R,L,R (cts 1,&,2).
- 16 Stamp L (ct 1); stamp R, no wt (ct 2).
- 17-32 Repeat meas 1-16. (2 times in all).
- 33-40 Repeat meas 9-16. (In and out of ctr)

**REPEAT FIG. I**, meas 1-24. (Instrumental)

**REPEAT FIG. II**, meas 1-40. (Vocal)

**FIG. III: FINALE**

- 1-24 Repeat Fig. I (Dvojpolka & Gallopade - instrumental), except on meas 24 - face ctr and stamp L,R in place (cts 1-2).

Original notes by Bill and Louise Lidicker  
R&S'd from video by dd, 9-01

Presented by Denise Heenan  
Camp Hess Kramer Institute  
October 12-14, 2001

# EH3 7AF

(a.k.a. Edinburgh Jug)  
Scotland

Devised by Roy Goldring in 1988. EH3 7AF is the postal code for the headquarters of the R.S.C.D.S. in Edinburgh, Scotland.

This dance was presented by Jennifer Kelly at Stockton Folk Dance Camp 2001.

CD: The March Hare, #2

FORMATION: 4 cpls in a longways set, 3 cpls active.

STEPS: Basic step: Skip-change-of-step- for traveling and one hand turns: Hop on Las R lifts fwd with the toe pointing down, knee turned out; step R fwd; step L close behind R, L instep near R heel; step R fwd. Repeat with opp ftwk.

PATTERNS: Promenade: Three (3) cpls beg in ctr, side-by-side, facing up the set with hands joined R in R, L in L with ptr (MR over WL). All begin by dancing diag R fwd, then 1<sup>st</sup> cpl turns L leading 2<sup>nd</sup> and 3<sup>rd</sup> cpls across and down the M side of the set (4 bars).  
On bars 5-7 - the 1<sup>st</sup> cpl turns L again twd the ctr leading 2<sup>nd</sup> and 3<sup>rd</sup> cpls up to orig place. On bar 8 - all separate from ptrs and move bkwd to place.

Hands across: 3 people form a R hand wheel.

---

METER: 6/8 (jig time)

PATTERN

---

Bars (Meas)

INTRODUCTION: Bows and curtseys

DANCE:

- 1-8 1<sup>st</sup> cpl with R hands joined, lead down the middle and up. Finish in middle of set. 2<sup>nd</sup> and 3<sup>rd</sup> cpls step-in to ctr of set on bar 8 and join in promenade pos.
- 9-14 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> cpls Promenade.
- 15-16 1<sup>st</sup> cpl cast off to 2<sup>nd</sup> place, while 2<sup>nd</sup> cpl dance up to 1<sup>st</sup> place and 3<sup>rd</sup> cpl return to orig place.
- 17-20 1<sup>st</sup> cpl, passing each other by the R shldr (without giving hands), cross to opp sides and turn 1<sup>st</sup> corners with R hands (W with M #2, M with W #3). Finish with 1<sup>st</sup> W between 2<sup>nd</sup> cpl facing down and 1<sup>st</sup> M between 3<sup>rd</sup> cpl facing up.

- 21-24 1<sup>st</sup> cpl pass each other by the R shldr up and down the set and turn 2<sup>nd</sup> corner (W with M #3, M with W with W#2) with R hand. 1<sup>st</sup> cpl finish in 2<sup>nd</sup> place on opp sides.
- 25-28 1<sup>st</sup> M dance R hands-across (wheel) with 2<sup>nd</sup> cpl while 1<sup>st</sup> W dances R hands-across (wheel) with 3<sup>rd</sup> cpl.
- 29-32 1<sup>st</sup> cpl passes R shldrs in ctr of set then W move up to top of set and cast off to her own side into 2<sup>nd</sup> place while 1<sup>st</sup> M cross down between 3<sup>rd</sup> and 4<sup>th</sup> cpl and then cast up on his own side to 2<sup>nd</sup> place.

1<sup>st</sup> cpl repeat dance from beg, having moved down one cpl. 1<sup>st</sup>, 3<sup>rd</sup> and 4<sup>th</sup> cpls are now active and repeat dance from beg one more time. Then repeat the dance from the beg with a new 1<sup>st</sup> cpl as old 1<sup>st</sup> cpls moves down on outside of the set to 4<sup>th</sup> pos on bars 1-2.

Slightly revised by dd, 9-01

Presented by Denise Heenan  
Camp Hess Kramer  
October 12-14, 2001



# Gudi

## Turkey

The dance is done by the Assyrian people who live in S.E. Turkey. This dance was presented by Ahmet Lüleci at Stockton Folk Dance Camp, 2001.

TRANSLATION: "Wide" or (in this case) " churned butter."

PRONUNCIATION: GOO-dee

CD: Turkish Dances No. 2 by Ahmet Lüleci, #2

RHYTHM: Meter: 1-2-3 4-5-6  
Dancers cts: 1 . 2

FORMATION: Semi-circle of dancers for a small group, and a closed circle if in a large group.  
Hands are joined in front basket (L over R).

---

METER: 6/4

PATTERN

---

Meas.

**INTRODUCTION:** Beg after opening melody called an "agir Hava" or "talsim", plus instrumental solo.

- FIG. 1:** (Done with female singer only - 4 times)
- 1 Facing slightly R of ctr - step R to R (ct 1);  
step L across R (ct 2).
  - 2 Facing ctr - step R to R (ct 1);  
touch L (full ft) in place - while turning to face slightly L of ctr (ct 2).
  - 3 Step L in place - while turning to face slightly R of ctr (ct 1);  
touch R (full ft) in place (ct 2).

- Fig. 2:** (Beg when male singer joins in the singing) - 4 times)
- 1 Facing slightly R of ctr - step R to R (ct 1);  
step L across R (toe points twd ctr) (ct 2);  
Quickly step on R to R (ct &).
  - 2 Step L across R (toe points twd ctr) (ct 1);  
step R to R (ct 2);  
quickly step on L across R (toe points twd ctr) (ct &).
  - 3 Step R to R - while turning to face ctr (ct 1);  
step L behind R (ct 2).

Gudi, page 2 of 2

**SONG:**

Dudi myanne bi-gani hey Gudi  
Sarsiyanne de-ranani he Gudi

From shaking the churn  
My arms got very tired.

Ana Gudi Mayanne hey gudi  
Kade Ammo mi-hezrance he gudi

I am shaking the churn  
I am preparing butter for Ammo

R&S'd by dd, 9-01

Presented by Denise Heenan  
Camp Hess Kramer Institute  
October 12-14, 2001

# Iz Banju Ide

South Serbia, Jugoslavia

Iz Banju Ide is one of several tunes, including Belo Lenće and Šano Dušo, used for this old dance from Vranje near the Macedonian border of southern Serbia. Folk dancers know a more modern version called "Vranjanka." This version is as seen on the 1948 Jadran Film "Jugoslavenki Narodni Plesovi," restored and made available in the U.S. by Dennis Boxell.

This dance was presented at the lawn party at Stockton Folk Dance Camp, 2001.

TRANSLATION: A beguiling lass, coming from the hot springs bath ..... and the story continues.

PRONUNCIATION: eez BAHN-u EE-deh

MUSIC; CD: Balkan Dances 2000  
TAPE: Ostali Muzikaši (Festival Records)

FORMATION: Mixed open circle with hands joined in W-pos.

STYLE: Ftwk is very low and never move than a couple of inches off ground. It is NOT danced in a Lesnoto style.

NOTE: Because this is a 5 meas dance done to a 4 meas phrase the dance crosses over the phrase pattern.

---

METER: 3/4

PATTERN

---

Meas. Cts.

**INTRODUCTION:** Start at beg of any musical phrase.

**DANCE:**

- |   |   |   |
|---|---|---|
| 1 | 1 | Step R to R.  |
|   | 2 | Step L across R.  |
|   | 3 | Hold. (No knee flex)  |
| 2 | 1 | Facing ctr - small step on R diag R bkwd with slightly bent knee. |
|   | 2 | Touch full L ft slightly fwd, straightening knee.                 |
|   | 3 | Hold. (No knee flex).   |
| 3 | 1 | Small step on L diag L bkwd with slightly bent knee.              |
|   | 2 | Touch full R ft slightly fwd, straightening knee.                 |
|   | 3 | Hold. (No knee flex)  |

- 4 Repeat meas 1.
- 5 1 Facing ctr and moving to R - small step L in front of R (do not cross). (Rock)  
2 Small step R to R. (Rock)  
3 Small step L in front of R (do not cross). (Rock)  
Note - meas 4: Very small sdwd movement during meas 4.

### **LYRICS**

- 1) Podoh po puta, po kamenita, nane mila nane, po kamenita
- 2) Sretoh devojce, iz banj ide, nane mila nane, iy banju ide

### **Translation**

I set off on the cobblestone road.

I met (on the way) a beguiling young lass coming from the hot springs bath.

R&S'd by dd 8-01 from orig 1948 video. Dance was titled Vranjanka on video.

Presented by Denise Heenan  
Camp Hess Kramer Institute  
October 12-14, 2001

# Mûri Kalîno

Dobrudža, Bulgaria

This dance is a women's dance from the town of Tervel in the Bobrudža area, and is a variation of a râčenica.

This dance was presented at the Lawn Party by Iliana Bozhanova and Lyuben Dossev at Stockton Folk Dance Camp 2001.

TRANSLATION: Hey, Kalina (a girls name) - as if putting her down.

PRONUNCIATION: MUH-ree KAH-LEE-noh

CD: To the Bulgarian Folklore with Love, IBLD #8, #12

FORMATION: Open circle of W with hands joined in front basket (L over R).

The dance consists of 3 figs. Fig. 1 and 3 are danced during the song and are very similar, but are different.

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

---

METER: 7/8

PATTERN

---

Meas. Cts.

**INTRODUCTION:** 16 meas. Beg with vocal.

- FIG. 1:** (Vocal)
- |      |   |                                  |
|------|---|----------------------------------|
| 1    | 1 | Facing ctr - step R to R         |
|      | 2 | Hold.                            |
|      | 3 | Stamp L beside R, no wt.         |
| 2    | 1 | Step L fwd.                      |
|      | 2 | Hold.                            |
|      | 3 | Stamp R beside L, no wt.         |
| 3    | 1 | Step R bkwd.                     |
|      | 2 | Hold.                            |
|      | 3 | Step L beside R.                 |
| 4-15 |   | Repeat meas 1-3, 5 times in all. |
| 16   |   | Repeat meas 1. (R to R, stamp L) |

**FIG. 2:** (Instrumental)

- |     |   |  |   |                   |
|-----|---|--|---|-------------------|
| 1   | 1 | Facing and moving twd ctr - small leap fwd on L. | ) |                   |
|     | 2 | Step on ball of R beside L.                      | ) | Bend slightly fwd |
|     | 3 | Small leap fwd on L.                             | ) |                   |
| 2   | 1 | Stamp R beside L - straighten body               |   |                   |
|     | 2 | Hold.  |   |                   |
|     | 3 | Step R bkwd.                                     |   |                   |
| 3   | 1 | Step L bkwd.                                     |   |                   |
|     | 2 | Hold.  |   |                   |
|     | 3 | Step R to R as L move twd R.                     |   |                   |
| 4-6 |   | Repeat meas 1-3. (2 times in all)                |   |                   |
| 7-8 |   | Repeat meas 1-2. (LRL; stamp R, R bk)            |   |                   |

**FIG. 3:** (Vocal)

- |      |   |                                   |  |  |
|------|---|-----------------------------------|--|--|
| 1    | 1 | Step L beside R.                  |  |  |
|      | 2 | Hold.                             |  |  |
|      | 3 | Step R to R.                      |  |  |
| 2    | 1 | Stamp L beside R, no wt.          |  |  |
|      | 2 | Hold.                             |  |  |
|      | 3 | Step L fwd.                       |  |  |
| 3    | 1 | Stamp R beside L, no wt.          |  |  |
|      | 2 | Hold.                             |  |  |
|      | 3 | Step R bkwd.                      |  |  |
| 4-15 |   | Repeat meas 1-3. (5 times in all) |  |  |
| 16   |   | Repeat meas 1. (close L, R to R)  |  |  |

**SEQUENCE:**

Intro - 16 meas

Fig. 1 - do only once at beg of dance

Fig. 2 - 1x ) Alternate between Fig. 2 and 3 to end of dance.

Fig. 3 - 1x )

Revised by dd, 8-01 from Iliana Bozhanova's video.

Presented by Denise Heenan  
Camp Hess Kramer Institute  
October 12-14, 2001

# Oy Memo

## Turkey

The dance is from Digarbakir in SE Tukey. The dance is also spelled "Hoy" Memo.

TRANSLATION: Oy (Hoy) means "ugh, "Memo" is a mans name.

PRONUNCIATION: OY MAH-moh

CD: Turkish Dances No. 2 by Ahmet Lüleci, #6

FORMATION: Semi-circle of dancers, facing LOD. Pinkies joined with L hand in small of own back, and R arm joined fwd with neighbor. Leaders R arm lifts diag up and fwd when moving in LOD, last person in line has L hand in own back.

---

METER: 10/8

PATTERN

---

Cts.

**INTRODUCTION:** 3 meas of drums, beg with full orchestra

**DANCE:**

- 1-& Step-bend R diag R fwd with double knee flex.
- 2-& Step-bend L diag L fwd with double knee flex.
- 3-4 Repeat step-bend diag R and L.  
Note - Cts 1-4: Free ft lifts close to wt'd ft. Ft are always slightly apart.
- 5 Step R fwd - while turning to face ctr - hands lower to V-pos.
- 6 Touch L heel slightly fwd.
- 7 Step L in place - while turning R to face slightly out of circle - L hand in own back, R hand across body in back of neighbor.
- 8 Touch R heel slightly fwd.
- & Arms swing bkwd.
- 9 Step on R - while turning to face ctr - as L lifts slightly fwd then pushed twd floor - swing arms fwd and bkwd.
- 10 Step L in place as R lifts slightly fwd then pushes twd floor - hands swing fwd and bkwd.
- 11 Step R in place as L lifts/pushes twd floor - hands swing fwd and bkwd.
- 12 Step L in place as R lifts/pushes twd floor - hands swing fwd and bkwd.

Repeat dance from beg to end of music.

**ENDING:** (On last 2 cts of music)

- 1 Step-bend R diag R fwd with double knee flex.
- 2 Step-bend L diag L fwd as R lifts bkwd.

R&S from video and observation by dd, 9-01

Presented by Denise Heenan  
Camp Hess Kramer Institute  
October 12-14, 2001

# The Reel of The 51<sup>st</sup> Division

## Scotland

This dance, planned by Highland Officers, was first performed on a P.O.W. camp in Germany in the presence of Major-General Sir Victor M. Fortune, K.B.E., C.B., D.S.O., the Divisional Commander, who granted permission to name it "The Reel of The 51<sup>st</sup> Division" to commemorate the Division of France, 1940.

This dance was presented by Jennifer Kelly at Stockton Folk Dance Camp 2001.

**MUSIC:** "The Druken Piper" or Highland Rory;" "The Scottish Legacy."  
 CD: The March Hare, #11

**FORMATION:** 4-cpls in a longways set, 3 cpls active.

**STEPS:** Basic step: Skip-change-of-step - for traveling and one hand turns: Hop on L as R lifts fwd with the toe pointing down, knee turned out; step R fwd; step L close behind R, L instep near R heel; step R fwd. Repeat with opp ftwk.

Setting step (Pas de Basque) - for setting and two hand turns: Leap onto R in place, knee and toe turned out; step on ball of L in front of R with L heel to R instep and L toe turned out; step on R extending L diag fwd to L. Repeat with opp ftwk.

Slip step - for circles or moving up and down the set: Step L to L; heels raised and toes turned out; close R to L, heel meeting and toes still turned out; repeat in the same direction. The circle, usually done for 4 bars to L, on last bar step L to L (ct 1); then close R to L, no wt (ct 2) Repeat moving to R with opp ftwk.

**PATTERN:**



**METER:** 2/4

**PATTERN**

**Bars (Meas)**

**INTRODUCTION:** Bows & curtseys

**DANCE:**

1-2 1<sup>st</sup> cpl Set to each other  
 3-4 Cast off two places.



The Reel of The 51<sup>st</sup> Division, page 2 of 2

- 5-8 1<sup>st</sup> cpl meets below 3<sup>rd</sup> cpl, join R hands and dance up the middle, ending back-to-back facing 1<sup>st</sup> corners (W #1 faces M #2, and M #1 faces W #3. 2<sup>nd</sup> cpl move up one pos on bars 5-6.
- 9-10 1<sup>st</sup> cpl and 1<sup>st</sup> corners Set.
- 11-12 1<sup>st</sup> cpl turns 1<sup>st</sup> corner with R hands. Finishing in a diag line by joining L hands with ptr and R hands with corner (see diag).
- 13-14 All balance in line with a Setting Step (1<sup>st</sup> cpl look at person they are balancing twd).
- 15-16 1<sup>st</sup> cpl (leaving 1<sup>st</sup> corners in place) turn each other 1-1/4 times to end facing 2<sup>nd</sup> corners. 1<sup>st</sup> cpl end back-to-back with W facing M #3 and M facing W #2.
- 17-22 1<sup>st</sup> cpl repeats bars 9-14 with 2<sup>nd</sup> corner. (Set facing 2<sup>nd</sup> corners, turn corner by R, Set in line).
- 23-24 1<sup>st</sup> cpl give R hands and cross to own side, between 2<sup>nd</sup> and 3<sup>rd</sup> cpls.
- 25-32 2<sup>nd</sup>, 1<sup>st</sup> and 3<sup>rd</sup> cpls join with 6 hands around, and with 4 bars each way do Slip Steps moving CW(L) and CCW (R).

1<sup>st</sup> cpl repeat dance from beg, having moved down one cpl. 1<sup>st</sup>, 3<sup>rd</sup> and 4<sup>th</sup> cpls are now active and repeat dance from beg. After 2<sup>nd</sup> repeat, beg the dance from the beg with new 1<sup>st</sup> cpl as old 1<sup>st</sup> cpl steps down on the outside of the set to 4<sup>th</sup> pos on bars 1-2.

Original Notes based on Scottish Country Books (Victory XIII, XIV, XV), published by the Royal Scottish Country Dance Society, 1950.

Revised slightly by dd, 8-01

Presented by Denise Heenan  
Camp Hess Kramer  
October 12-14, 2001

# Achai Benai Teiman

## Israel

**Translation:** My fellow Yemenite  
**Pronunciation:** ah-CHAI bney tey-MAHN  
**Dance:** Sefi Aviv  
**Music:** Mordechai Yitzadi  
**Words:** Tzion Golan  
**Formation:** Closed circle facing center with hands joined in V-pos.

---

METER: 4/4

PATTERN

---

Cts.

### INTRODUCTION:

#### PART I:

- 1-2 Sway R,L.  
3-4 Step R across L; step L to L.  
5-6 Rpt. 3-4  
7-8 Step R across L; hold.  
9-12 Yem. L.  
13-16 Rock R bwd; step L fwd; close R to L; hold.  
17-20 Rpt. 1-4.  
21-30 Rpt. 5-14.  
31-32 Brush R next to L, in small arc twd R and turn to R to face CCW.

#### PART II:

- 1-8 Two slow step-tog-steps fwd w/R and L moving fwd on the line of the circle. End by turning twd the L to face center.  
9-12 Step R to R; hold; step L across R; hold.  
13-16 Step R to R; hold; step L across R; hold while turning twd R to face CCW.  
17-32 Rpt. 1-16 ending to face center.

#### TRANSITION 1:

- 1-2 Small leap on R to R; strong step w/L across R and face center.  
3-4 Step R bwd; step L to L.  
5-6 Sway R, L and turn twd L to face CW.  
7-8 Step R fwd while rising slightly on the R; hold.  
9-10 Step L bwd while turning twd R to face ctr; step R to R.  
11-12 Step L fwd twd center.

- 13 Step R fwd w/deep bend and thigh twd ctr, and face to L (CW)
- 14 Step L in place, and face to L w/back twd center.
- 15-16 Step R fwd pivoting 1/2 turn bwd twd L and face center; hold.
  
- 17-20 Yem. L bwd.
  
- 21-24 Rpt. 1-4

**PART III:**

- 1-4 Slow step-tog-step fwd w/R. End with 1/2 turn to L pivoting on both feet; Hold.
  
- 5-8 Slow step-tog-step fwd twd outside of circle w/L.
  
- 9-12 1/2 turn to R in a semi-circle formation w/3 steps R,L,R; hold. Face center.
  
- 13-14 Step L to L; step R in place and lean on R
- 15-16 Close L next to R without weight; hold.
  
- 17-32 Rpt. 1-16 w/opp. footwork and direction (beg. w/L)

**TRANSITION 2:**

- 1-16 Rpt. 5-20 of Transition #1

**PART IV:**

- 1-4 Rock R bwd; step L fwd; step R fwd; small leap fwd onto L.
  
- 5-6 Step R fwd and turn body slightly to R and snap fingers; hold.
- 7-8 Rpt. 5-6 to L
  
- 9-12 Yem. R.
  
- 13 Step L to L; and lean on L w/bent knee
- 14 1/2 turn to R w/R pivoting on R so that back is twd center.
- 15-16 Close L next to R; hold.
  
- 17-32 Rpt. 1-16 moving out of circle and end facing center.

Translated by Honey Goldfein-Perry

Presented by Joni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# AT CHERUTI

Israeli

**Translation:** You, My Freedom  
**Pronunciation:** aht ch-RUTEE  
**Dance:** Shlomo Maman  
**Music:** Daklon  
**Formation:** Circle facing center.

---

METER: 4/4

PATTERN

---

Cts.

## INTRODUCTION:

### PART I

- 1-4 Sway R,L; step R across L and face L lifting L behind with bent knee. Cross arms and snap fingers.
- 5-8 3 steps bwd L,R,L; hold.
- 9-12 Sway R,L and turn to L to face center; step R lifting L to L.
- 13-16 Step L behind R; R to R; L across R and face CCW.
- 17-20 Sway R,L; step R fwd and turn to L to face out.
- 21-24 Move bwd to center with L,R,L.
- 25-26 1/2 turn to R with R,L and face center.
- 27-30 Open mayim with R to R.
- 31-32 Step R to R; L across R.

### PART II

- 1-2 Touch R to R raising arms parallel at shoulder level and pointing to R.
- 3-4 Step R behind L; L to L and face CW.
- 5-6 Step R fwd with bent knee; step L back in place.
- 7-8 Step back on R and lift L fwd; hold.
- 9-10 Step back on L, turn to R to face center and step R to R.
- 11-12 L across R; step back on R in place.
- 13-16 Turn to L with L; close R, L, hold.
- 17-32 Rpt. Part II

### PART III

- 1-2 Step R; touch L fwd raising R arm with bent elbow and bringing L arm across body, so that L hand is under R elbow.
- 3-4 Step L; touch R fwd moving hands opp. of 1-2
- 5-6 1/2 turn to R with R,L.
- 7-8 Rock R bwd bending body bwd; L fwd opening arms to sides.
- 9-12 3 steps fwd R,L,R bending R knee and body fwd crossing arms.
- 13-16 Straighten and back up with L,R,L, hold
- 17-32 Rpt. 1-16 and end facing center.

Instructions notated by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# BA LA

Israel

**Translation:** She comes

**Pronunciation:** bah LAH

**Dance:** Meir Shem-Tov

**Music:**

**Formation:** Couples mixer.

**Note:** After the 1<sup>st</sup> time through the dance, the M moves on to the W in front at the start of each repeat of the dance.

---

METER: 4/4

PATTERN

---

Cts.

**INTRODUCTION:**

**PART I** – Face CCW with W to R of M and hands joined. Footwork is opp. for M & W unless noted.

1-2 Step L fwd, R fwd.

3&4 L-tog-L fwd.

5-8 Rpt. 1-4 with opp. footwork.

9-10 Sway L,R

11&12 Change places with partner, M passes in front under joined inside hands.  
Step L across R; R to R; L across R.

13-16 Join new inside hands and repeat 9-12 with opp. footwork and direction and with W passing in front of M under joined hands.

17-18 Release hands and face partner. Rock fwd onto L, touching M's L hand to W's R hand (palm to palm); rock bwd onto R.

19&20 1/2 turn to L with L,R,L moving away from partner (M to center, W out).

21-24 Rpt. 17-20 with opp. footwork and directions to return to partner.

25-26 Rpt 17-18

27-28 Face CCW. Lean L to L, R in place.

29-32 Full turn to R with L-tog-L and R-tog-R moving slightly fwd along line of circle, turning face to face with partner under joined inside hands. Man then moves fwd to the next woman in front for the next repeat of the dance.

Instructions notated Roberto Haddon  
Courtesy of Keff 2000

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# ESH AHAVA

## Israel

**Translation:** Fire of Love

**Pronunciation:** esh ah-hah-VAH

**Dance:** Chayim Shiryon

**Music:** Avi Melachi

**Formation:** Couples in waltz position with M facing CCW. Footwork is notated for M. W use opp.

METER: 4/4

PATTERN

Cts.

### INTRODUCTION:

#### PART I

- 1-4 Tcherk with L (W: bwd with R)
- 5-8 Step-tog-step fwd with L (W: bwd with R)
- 9-16 Yem. R; Yem L. M ends with back twd center. Join in 'sidecar' position - waltz position with L hips adjacent)
- 17-20 4 steps diag fwd beg with R moving out of circle. (W: bwd with L)
- 21-24 Waltz pos with M's back twd center. Cross R behind L; L to L; R across L.
- 25-28 W: turns under her R hand joined to M's L with three steps R,L,R, hold.  
M: 3 steps L,R,L, hold turning to L.
- 29-32 Yem. R.
- 33-64 Rpt. 1-32. On last Yem, M moves to inside of circle and W to outside of circle.

#### PART II - Face partner with M's back to center. Hands are free.

- 1-4 Full turn to L with L,R,L, hold.
- 5-8 Join M's R to W's L hand. Mayim step to L (with R over L).
- 9-10 Step R across L; step back on L.  
11 Step R fwd to face CW.  
12 Step L fwd turning to L twd partner.
- 13-14 Finish full turn to L with R,L.  
15-16 Face CW. Join M's L and W's R hands. Step R fwd; L bwd.
- 17-18 Rock R fwd turning to R away from partner, L bwd and face CW.  
19-20 Two steps fwd R,L.
- 21-22 Rock R turning to L; step L.  
23-24 Rock R bwd, L fwd twd partner and face each other.

- 25-28 Release hands, step-tog-step fwd with R passing R shoulders, pivot on R to R.  
29-32 Face partner with M in outer circle and W inside: Yem. L.  
33-64 Rpt. 1-32 with M in outer circle and W inside. End with M in inner circle.

**TRANSITION**

- 1-8 Making a small circle to the L to center and back with R,L,R, hold, L,R,L, hold.  
9-12 Face partner: Cross L behind R; R to R; L behind R; hold.  
13-16 Yem L and end facing to L (CCW).

**PART III** - Face partner with M's back to center.

- 1-4 Turn to L with L,R,L and hold facing partner..  
5-8 3 steps twd partner beg. with R and join both hands.  
9-12 Step L behind R; R to R; L across R.  
13-16 Yem. R. M place R hand around W's waist. Join M's L and W's R hands fwd.  
17-20 Rpt. 1-4  
21-24 Tcherk. R  
25-32 Rpt. 5-12  
33-36 Rpt. 13-16  
37-40 Open mayim fwd on line of circle beg. with L fwd and end facing partner.  
41-42 Rock L bwd, R fwd.  
43-44 Pivot turn tog. with 2 steps R,L ending with M's back twd center.  
45-48 Tcherk L (W: bwd with R)  
49-52 M: 4 steps beg. with L.  
W: two turns under M's L hand with 4 steps beg. with R.  
53-84 Rpt. 17-52

Instructions translated by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Etz Ha'zayit

Israel

**Translation:** The Olive Tree

**Pronunciation:** eetz HAH-zah-yeet

**Dance:** Shmulik Gov-Ari

**Music:** Shlomo Mayosef & Ge'ula Moses

**Formation:** Circle facing CCW. Join hands where possible.

---

METER: 4/4          PATTERN

---

Cts.

## INTRODUCTION:

### PART I

- 1-4          Open mayim with R to R.
- 5-6          Face centre. Step R fwd; brush L fwd  
7-8          Rpt. 5-6 with opp. footwork.
- 9-10        Balance fwd onto R bringing arms fwd; balance back onto L.  
11-12       R bwd pivoting full turn to R and crossing hands in front of chest.
- 13-16       Yem. L.
- 17-20       Face CCW: Step R fwd; bring L fwd; touch L fwd; step L fwd.
- 21-24       Rpt. 17-20
- 25-26       Full turn to R with R,L moving on line of circle.  
27-28       Face centre: Lean R to R; pause
- 29-32       Full turn to L with L,R moving CW on line of circle.
- 33-64       Rpt. Part I.

### PART II

- 1-2          Step R fwd, releasing L behind.  
3&4        L double step fwd.
- 5-6          Full turn to R with R,L moving fwd on line of circle.  
7-10        Open mayim to R on line of circle  
11-12       Face centre: Step and lean R to R; pause.
- 13-14       Full turn to L with L,R on line of circle.  
15-16       Face centre: step and lean L to L.
- 17-18       R fwd to centre releasing L behind, pause.  
19&20      L double step fwd.



- 21-22 R fwd, raising arms fwd, L in place.  
23-24 Steps: Turn to face CCW. Step R to R away from centre; pause  
Hands: Bring R hand down away from centre and up again to R (keep L arm raised)
- 25-26 Turn body and arms to face centre again; pause.  
27-28 Full turn to R with R,L moving out of circle.
- 29-32 Open mayim with R to R moving CCW on line of circle.

**PART III** - Face centre.

- 1-2 Sway R,L.  
3&4 (Bringing arms across in front fro R to L) R across L; L to L; R across L.
- 5-8 L Yem.
- 9-12 Touch R fwd, raise arms fwd and snap fingers; touch R bwd behind L lowering hands to L side and snap fingers.
- 13-14 1/2 turn to R with R,L moving fwd twd centre and face out.  
15-16 With back twd centre: Balance back onto R, fwd onto L.
- 17-32 Rpt. Part III facing out and end facing centre.

**PART IV** - Face centre.

- 1-4 Steps: R to R; brush L to R on diagonal; step L across R; R in place.  
Hands: with palms facing down, open arms to sides, cross arms at wrists in front of body with back of palms facing each other, twist wrists so that fingers point up. With fingers spread, twist wrists again to place hands on opp. upper arm/elbow.
- 5 Keeping hands in place: Step and lean L to L.  
6-8 Full turn to R with R,L,R on line of circle.
- 9-16 Rpt. 1-8 with opp. footwork and direction.  
17-24 Rpt. 9-16, Part III  
25-28 Rpt. 17-24 to end facing centre again.

**ENDING**

- 1-20 Rpt. 1-20, Part D.

Instructions notated by Roberto Haddon

Presented by Yoni Carr  
Camp Hess Kramer 2001  
October 12-14, 2001

# Ha'chinanit

## Israel

**Translation:** Cutie

**Pronunciation:** hah-chee-nah-NEET

**Dance:** Ya'akov Levy

**Music:** Jude Sharon

**Formation:** Couples

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**METER:** 4/4 & 5/4

**PATTERN**

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Cts.

### INTRODUCTION:

**4/4** **PART I** - Face Center w/W to R of M. Hands joined

1-2 Step on R to R opening arms to sides.

3-4 Step L across R, w/bent knees.

5-8 Rpt. 1-4

9-11 Turn to R w/three steps R,L,R

12 Snap fingers of both hands and face partner

13-16 Rpt. 9-12 w/opp. footwork and direction. End facing partner.

**PART II** - Face partner, w/M facing CCW. Hands are free

1-2 Step back on R ft; step on L in place.

3-4 Change places w/ 2 steps R & L making a 1/2 turn CW

5-8 Rpt. 1-4. End w/palm of R hand on partner's L shoulder

### 5/4

9-11 Sway R to R; sway L to L; lift R foot and bend L knee

12-13 1/4 turn tog. CW w/R, L

14-18 Rpt. 9-13

### 4/4

19-36 Rpt. 1-18 ending w/M facing CW

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Ha'perach Be'gani

Israel

**Translation:** The Flower in My Garden

**Pronunciation:** hah-pehr-CHKA BEH-gah-nee

**Dance:** Bentzi Tiram

**Music:** Avihu Medina

**Formation:** Couples. Same footwork for M & W.

---

METER 4/4

PATTERN

---

Cts.

**INTRODUCTION:**

**PART I** – Face partner with both hands joined. M's back is twd center.

1-4 Rock R fwd; L in place; close with R, hold.

5-8 Yem. R.

9-16 Rpt. 1-8 with opp. footwork.

17-20 R to R; bend R; L behind R; bend on L separating slightly from partner and changing to join L hands with partner.

21-24 Yem. R.

25-32 Rpt. 17-24 with opp. footwork, direction and hands.

33-48 Rpt. 1-16

49-52 Release hands: turn to R in place with 2 step-bends R,L and snap fingers of both hands.

53-56 Yem. R.

57-64 Rpt. 49-56 with opp. footwork and direction.

**PART II** – Face partner. Hands are free. Separate and return to partner.

1-4 R to R; bend R; L behind R; bend L.

5-8 R to R; bend R; L across R; bend L.

9-10 R to R; L to L.

11-12 R across L; L to R.

13-14 Rpt. 11-12

15-16 Step R across L; hold (facing partner)

17-32 Rpt. 1-16 with opp. footwork and direction.

- PART III** – Face partner with L hands joined. M's back twd center.
- 1-8 Change places with 2 step-tog-steps R,L. making 1/2 turn tog. CCW.
- 9-12 (With W's back twd center) Release L and join R hands: Step R across L; L to L; R across L; hold.
- 13-16 Yem. L returning to join L hands.
- 17-32 Rpt. 1-16 beginning in orig. position.
- 33-36 R to R; bend R; close with L turning to R; hold.
- 37-40 Face partner and repeat 33-36 with opp. footwork without changing hands.
- 41-48 Face partner and slowly lower body twisting knees to face R,L,R,L and end in a squat. Snap fingers on each twist.
- 49-64 Straighten body, Raise joined hands and place free R hand on partner's L waist. Turn tog. CW with 2 step bends R,L and R-tog-R; and L,R; L-tog-L.

Instructions translated by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Heye Chazak

Israel

**Translation:** Be strong

**Pronunciation:** hey-YEH chah-ZAHK

**Dance:** Gadi Biton

**Music/Lyrics:** Boaz Sharabi/Ehud Manor

**Formation:** Circle.

---

METER: 4/4

PATTERN

---

Cts.

## INTRODUCTION:

### PART I - Face CCW.

- 1-4 3 steps fwd R,L,R; brush L fwd.  
5-6 Rock L fwd; R bwd.  
7-8 Face center and step fwd on L; hold.  
9-12 Cross R over L while snapping fingers; hold; cross L over R while snapping fingers; hold.  
13-16 Rock fwd on R; back on L; step back on R pivoting to R to make 3/4 turn and face CW.  
17-20 3 steps bwd L,R,L; hold.  
21-24 R to R (twd center) extending arms to sides; hold; cross L over R snapping fingers with hands crossed; hold.  
25-28 Sway R; 3/4 turn to L with L,R moving out of circle (sway and turn)  
29-32 Face center. Yem. L bwd ending with L over R (L bwd, R to R, L over R)  
33-64 Rpt. Part I

### PART II - Face center.

- 1-4 R to R; close L to R; R to R and pivot on R to R making 1/2 turn to R to face out of center.  
5-8 L to L; close R to L; step L to L and pivot on L to R making 3/4 turn to face CCW.  
9-12 Rock fwd on R; bwd on L; step bwd on R; hold.  
13-16 Yem. L bwd.  
17-20 Cross R over L (twd center), L to L; cross R behind L; hold.  
21-24 Yem. L.  
25-28 Full turn to R with R,L,R moving out of center; hold.  
29-32 Face CCW: step L fwd; R bwd in place turning to face center; pivot on L to L making a full turn to end facing center.  
33-64 Rpt. part II

Instructions notated by Ruth Goodman.

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Kessem Ha'mizrach

## Israel

**Translation:** Eastern magic

**Pronunciation:** KEH-seem hah-mee-zah-RACH

**Dance:** Sefi Aviv

**Music:** A. Gezela

**Meter:** 4/4

**Formation:** Couples in a circle. Footwork is the same for M & W.

---

METER: 4/4

PATTERN

---

Cts

### INTRODUCTION:

**PART I** - Varsouvienne position facing diag. to R with W to R of M.

1-4 Stamp R to R; hold; step-hop L across R

5-8 Three steps fwd w/R,L,R; hold.

9-16 Yem. L turning to R to face out of circle; Yem. R.

17-24 Rpt. 1-8 beg. w/L facing out of circle.

25-28 Yem. R.

29-32 Release L hands. W: Turn 3/4 turn to R w/L,R,L.

M: turns to face L w/L,R,L so that both end facing center w/W behind M. Hold and release hands.

**PART II** - Face center w/W behind M. Hands are free.

1-4 Step R to R; hold; step L across R; hold.

5-8 Rpt. 1-4.

9-16 Turn to R w/2 step-tog-steps R & L. W turns in place. The M circles her CW. End with M behind W.

17-24 Rpt. 1-8

25-32 Rpt. 9-16. End in one circle w/W to R of M, all facing center.

**PART III** - Face center, in one circle.

1-8 Rpt. Part II, cts. 1-8

9-10 Step R to R; L to L.

11-12 Hop on R to L; hold.

13-14 L to L; R across L

15-16 L to L; stamp R next to L.

17-18 Step R to R; L to L.

19-20 Touch R heel fwd; touch R toes fwd.

21-24 Leap onto R fwd; step L fwd; close R to L; hold.

25-32 Rpt. 17-24.

33-40 4 bending steps bwd beg. w/R. Clap on each bend.

41-44 Yem. R.

45-48 Join inside hands w/partner. 3/4 turn to L tog. w/step-tog-step L. Face CCW.

49-64 M: enwraps W to his R and joins his L hand to her R. In this position, 4 Yem steps beg. w/R moving fwd.

Instructions translated by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Kinneret

## Israel

**Translation:** "Kinneret" is the Hebrew name for "Sea of Galilee." The word comes from "Kinor" which means violin. The shape of the "sea" (actually a large sweet water lake) is exactly like a violin.

**Pronunciation:** kee-nehr-REHT

**Dance:** Yoni Carr

**Music:** Performed by Ofra Haza

**Formation:** Couples facing CCW w/inside hands joined.

**Note:** Steps described for the M, W use opp. footwork.

---

METER: 3/4 (waltz rhythm)

PATTERN

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Meas.

### INTRODUCTION:

#### PART I

- 1 Open waltz w/L to L.
- 2 M: waltz fwd w/R.  
W: Waltz step L making 1/2 turn to L to face partner and join both hands.
- 3 Moving fwd along line of circle.  
M: step L fwd, hold, step R fwd.  
W: step R bwd, hold, step L bwd.
- 4 Rpt. 3.
- 5 M: waltz step in place w/L.  
W: turn to L under joined hands to end in wrap position.
- 6 Waltz step fwd tog. on line of circle. M: w/L, W: w/R.
- 7 Rock fwd L, bwd R, close L to R.
- 8 Rock Fwd R, bwd L, fwd R.
- 9-10 Release hands: two waltz steps w/L and R making a small circle separating from and returning to partner. M turns twd center, W twd outside of circle.
- 11-20 Rpt. 1-10.

#### PART II

- 1 Step and lean L to L. extending joined inside hands, hold.
- 2 W: step L and turn to L to face partner, hold.  
M: Step R and move to R behind partner to face out of circle.
- 3 M: continues around to W's L to face CW w/waltz step L.  
W: waltz step w/R continuing to L to face CW. M's arms encircle W's waist in wrap position.
- 4 Continue turning to L tog. w/1 waltz step.  
M: w/R to face CCW.  
W: waltz step L bwd to face partner and release hands returning to beginning of Part II
- 5-8 Rpt. 1-14

**TRANSITION:**

- 1-2 Step & sway L to L and face partner, hold.  
3-4 Step & sway R to R, hold.

**PART III (Chorus) - Face CCW.**

- 1-2 Two waltz steps fwd w/L and R facing to L and R.  
3 M: 1 waltz step fwd w/L turning the W w/R hand.  
W; Full turn to R under joined inside hands w/waltz step R.  
4 Rock fwd R; bwd L; open R to R and face partner.  
5 Step and lean L to L.  
6 W: full turn to L in place w/L,R,L.  
M: three steps R,L,R moving in front of W so that R shoulders are adjacent.  
Extend R arm behind partner's back; join L hands to partner's R w/elbows bent.  
7-8 Circle tog. w/2 waltz steps L & R returning to face CCW. Release M's L hand and W's R hand.  
9-12 Rpt. 1-4  
13-16 Face partner in waltz position. Turn tog. CW w/4 waltz steps advancing on the line of the circle.

**SEQUENCE:** Dance repeats twice, then repeat Chorus an extra time.

Instructions notated by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001



# Nof Yaldut

## Israel

**Translation:** Views of childhood

**Pronunciation:** nohf yahl-DOOT

**Dance:** Israel Shikar & Eli Ronen

**Music:**

**Formation:** Circle facing center.

---

METER: 4/4

PATTERN

---

Cts.

### INTRODUCTION:

#### PART I:

- 1-4 Open mayim with R to R on line of circle.
- 5-6 Turn to R with R,L and face CCW.
- 7&8 R-tog-R fwd on line of circle.
- 9-12 Mayim to R (begin L across R) and face center.
- 13-16 Step L across R turning slightly to R; and R across L turning slightly to L
- 17-20 Tcherk. L.
- 21-22 Face CCW: Step L,R fwd and face center.
- 23&24 Step L behind R; R to R; L across R.
- 25-28 R to R; L across R; step back on R and face center; L to L.
- 29-32 Box to R (begin with small leap onto R).
- 33-64 Rpt. Part I.

#### PART II

- 1-4 Sway and Lean R to R; turn to L with L,R,L and face center.
- 5-6 R-tog-R fwd twd center and face CCW
- 7-8 L to L twd center; R behind L.
- 9&10 L-tog-L to center.
- 11-12 Rock R fwd raising arms; L bwd.
- 13-16 Two turns to R moving out of circle with 4 steps beg, with R.
- 17-20 Open mayim to R on line of circle.
- 21-22 R to R, touch L raising arms high to R.
- 23-24 L to L, touch R raising arms high to L.
- 25-28 Rpt. 1-4
- 29-32 Tcherk R with arms opening at chest level (Hazmana Lemachol).
- 33-64 Rpt. Part II

Dance repeats 2x, then repeat Part II continuously until end of music.

Instructions notated by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Teimaniada

Israel

**Translation:** Yeman happening

**Pronunciation:** the-mah-NEEAH-dah

**Dance:** Avner Naim

**Music:** Traditional Yemenite

**Formation:** Short lines in a circle. This dance is best done in short lines with interlocked arms (holding hands with L arm tucked under R arm of neighbor).

**Note:** Yemenite steps in Part III are in the same syncopated rhythm as the other steps in that part.

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METER: 4/4

PATTERN

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Cts.

**INTRODUCTION:**

**PART I** – Face center.  
1-4 Quick R & L yemenite.

5 R to R bending knees and leaning upper body slightly to L and back.

6 Close L to R.

7-8 Rpt. 5-6

9 Small leap onto R to R.

10& Small leap onto L to L; R across L.

11&12 L bwd; R to R; L across R (L back-cross Yemenite)

13 Touch R heel fwd on R diag.

14 Touch R heel fwd on R diag; R across L

15&16 Rpt. 11&12

17-32 Rpt. 1-16

**PART II**

1-2 R,L fwd.

3&4 Hop on L extending R fwd and low; step R,L fwd.

5-8 Quick R & L yemenites.

9-10 R to R; L across R.

11&12& R across L; L bwd; R to R; L across R.

13&14 R Yem.

15 L to L.

&16 1/2 turn to R with R,L moving CCW along line of circle.

17-32 Face away from center and Rpt. 1-16 to end facing center again.

**PART III**

- 1 R to R pivoting 1/2turn to R.
- 2& L to L; cross R to L.
- 3-4& Rpt. 1-2& with opp. footwork and direction.
  
- 5-6& Quick R Yemenite
- 7-8& Quick L Yemenite
  
- 9 R fwd.
- 10& L,R fwd.
- 11 L fwd.
- 12& Rock back onto R; fwd onto L.
  
- 13 R bwd.
- 14& L bwd; R bwd.
- 15 L bwd.
- 16& Full turn to R with R,L moving away from center.

Instructions notated Roberto Haddon

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 12-14, 2001

# The Bonny Cuckoo

## England

This dance was taught by Jacqueline Schwab at Mainwoods Dance Camp 2001.

CHOREOGRAPHY: Gail Ticknor

MUSIC: Sheebag, Sheemore  
Also found in: Pter Barnes, The Barnes Book of English Country Dance Tunes

CD: Boston Centre series "Bare Necessities", Vol. 2, track 3  
The assembly Players Present Playford from the New World.

PUBLICATION: CDSS News #69, March/Apr., 1986, p 7

FORMATION: 4 cpls in a longways set. ML, WR shldr to music.

STEP: Basic step: 1 smooth waltz step per meas.

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METER: 3/4

PATTERN

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Bars. (Meas)

**INTRODUCTION:** Beg with violin

- A** **FIG. 1:**
- 1-4 1<sup>st</sup> cpl (nearer hands joined) dance down the ctr (below 3<sup>rd</sup> cpl) of the set, separate and cast up the outside one place to 2<sup>nd</sup> pos. 2<sup>nd</sup> cpl move up on bars 3-4.
- 5-6 1<sup>st</sup> cpl (giving R hands) cross over to opp side and face 3<sup>rd</sup> cpl.
- 7-8 1<sup>st</sup> and 3<sup>rd</sup> cpl (giving L hands) change places on the sides.  
NOTE: The order is now 2<sup>nd</sup>, 3<sup>rd</sup>, 1<sup>st</sup> & 4<sup>th</sup> cpl.
- 9-12 4<sup>th</sup> cpl (bottom cpl) dance up the ctr (above 3<sup>rd</sup> cpl) of the set, separate and cast down the outside one place, below 3<sup>rd</sup> cpl. 1<sup>st</sup> cpl move down to bottom of set on bars 11-12.  
NOTE: The order is now 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> & 1<sup>st</sup> cpl.
- 13-14 4<sup>th</sup> cpl cross over (giving R hands) and face 3<sup>rd</sup> cpl.
- 15-16 4<sup>th</sup> and 3<sup>rd</sup> cpls change places (giving L hands) on the sides.  
NOTE: The final order is now 2<sup>nd</sup>, 4<sup>th</sup>, 3<sup>rd</sup> & 1<sup>st</sup> cpl.

The Bonny Cuckoo, page 2 of 2

**B**      **FIG. II:**

- 1-4      All join hands (shldr ht) and circle L with 4 waltz steps.
  
- 5-6      Facing ctr - waltz bal fwd and back.
  
- 7-8      Releasing hands - M waltz bal (back & fwd), and W waltz bal (fwd & back), change places 1 pos - M move sdwd to L, W to R.
  
- 9-12     All join hands (shldr ht) and circle R. On last waltz, top and bottom cpls break hands and form 2 lines.
  
- 13-14    With hands joined on sides, waltz bal fwd and back.
  
- 15-16    Join 2 hands with ptr, rotate CW to end in a line on own side. Some cpls turn ½, others a full turn.  
NOTE: The final order is now 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> & 1<sup>st</sup> cpl.

Repeat dance from beg in new order.

Dance notes by Jacqueline Schwab, Mainwoods Dance Camp, 2001  
R&S'd from video by dd, 9-01

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# I Care Not For These Ladies

## England

CHOREOGRAPHER: Kitty Skrobela

TUNE BY: Thomas Campion, title "I care not for these ladies."

MUSIC: In the book, The Barnes Book of English Country Dance Tunes

CD: Boston Centre Series, "Bare Necessities," Vol. 3, track 10; or  
" " " " " " Vol 2

FORMATION: A mixer in a closed circle with W on MR side. Hands joined in W-pos.

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

STEPS: Slip step: Move sdwd with 7 side-closes + a side-close without wt. 2 slip steps per bar (cts 1-&, 2-&).

### Balance R:

Step may be done sdwd or fwd and back.

Bar 1: Small leap sdwd (ct 1); 2 steps in place (cts &-2). Repeat with opp ftwk sdwd L.

Option: Rather than moving R and L sdwd, the step may be done diag R fwd and diag L fwd.

Note: The step has an up feeling.

### Siding:

Meas 1: Moving CCW, exchange places with ptr - step R-L fwd (cts 1-2).

Meas 2: Facing ptr - step R,L,R in place (cts 1-&-2).

Meas 3-4: Moving CW (on same track), returning to orig pos with opp ftwk.

### Arming:

Join R elbows with ptr and circle once (8 steps). Repeat with L elbows (8 steps), OR;

join R elbows and circle once (4 steps), release elbows and back into place on own side (4 steps). Repeat with L elbow.

HANDS: When hands are joined they are in W-pos. If not hands are free by sides.

---

METER: 6/8

PATTERN

---

Bars (Meas)

**INTRODUCTION:** 2 chords, hold in place.

**FIG. I:**

- 1-4 In a closed circle face ctr with hands joined in W-pos - sdwd L, do 8 slip steps, sdwd L.  
5-8 Do 8 slip steps sdwd R.

**CHORUS:**

- 1-2 Facing ptr and releasing hands - balance R and L (cts 1-&-2, 1-&-2).  
3-4 Turn a single: Circle once to own R with 4 steps, RLRL.  
NOTE: If you balance diag fwd and diag back on bars 1-2, the circle on bars 3-4 should be a fairly large sweeping circle.  
5-8 Grand R & L, beg R with ptr as person #1, then L with person #2. (8 steps). End facing person #3 and join 2 hands.  
9-12 Circle CW in place with person #3. (8 steps)

**FIG. II:**

- 1-8 Releasing hands - do 2 siding step (change places and return, repeat).

**REPEAT CHORUS**

**FIG. III:**

- 1-8 Arm R and L.

**REPEAT CHORUS**

Repeat dance from beg to end of music. Honor ptr at end of dance.

Original dance notes by Jacqueline Schwab, Mainwoods Dance Camp  
R&S'd from video 9-01

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Wibsey Roundabout

## England

Wibsey Roundabout was the major landmark near Wibsey Middle School in Branford England, where the Roodman's lived.

TRANSLATION: A roundabout is a "traffic circle."

CHOREOGRAPHER: Gary Roodman

TUNE: Hugh O'Donnell, by O'Carolan

MODERN PUBLICATION: Gary Roodman, Sum Further Calculated Figures  
CDSS News, Mar/Apr 1994, #117  
Music found in, The Barnes Book of English Country Dance Tunes

CD: Favorites of the Boston Centre, "Bare Necessities" Vol. 2, track 10  
The Assembly Players Present Playford from the new World.

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

FORMATION: 5 cpls in a circle, facing ctr with W on M R side. Hands free by sides unless noted.

STEPS: Basic step through out dance: 2 walks per meas, beg R.

Fwd a double (2 meas): 4 steps fwd  
Back a double (2 meas): 4 steps bkwd

HANDS: When joined hands they are in W-pos, if not they are loose by sides.

---

METER: 6/8 PATTERN

---

Meas.

**INTRODUCTION:** 2 chords

**A** **FIG. 1: MOVE FWD & BKWD A "DOUBLE"; GRAND R & L**

1-2 Moving twd ctr of circle - M walk fwd a double.

3-4 M move back a "double," W fwd.

5-6 M move fwd a "double," and W back. On last 2 steps M turn ½ on (on inside of circle) to face ptr.



- 7-10 With M on inside of circle facing W - give R hand to ptr and turn in place (8 steps). End with M on the inside of the circle facing LOD (CCW), W on outside facing RLOD (CW).
- 11-14 Grand L & R: With R hands joined with ptr - give L hand to 1<sup>st</sup> person and R hand to 2<sup>nd</sup> person. (8 steps).
- 15-16 With new ptr, and turn once by the R hand (4 steps). W end facing ctr in prep for next movement.

**B** **FIG. II:**

- 1-4 W form a R-hand wheel (star) in the ctr and turn once (8 steps), while M hold in place facing ctr. W end facing new ptr.
- 5-8 Do-si-do with ptr (8 steps). End in original pos (W on MR side), facing ctr, and everyone joins hands in a circle.
- 9-12 Everyone, fwd and back a "double."
- 13-14 Face current ptr and pass R shldr.
- 15-16 With new ptr, join 2 hands and circle once around (8 steps). End in a circle facing ctr.
- Repeat dance from beg.

Original dance notes by Jacqueline Schwab, Mainewoods Dance Camp, 2001  
R&S'd from video by dd, 9-01

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Basara

Eastern Serbia, Yugoslavia

This dance was presented by Miroslav Marcetić at Mainwoods Dance Camp 2001. He originally learned the dance from Dobrivoje Putnick who was the director of KOLO, the national Serbian folk ensemble for many years.

TRANSLATION:

PRONUNCIATION: BAH-sah-rah

CASSETTE: Serbian Folk Dances by Miroslav Marcetić, band 3

FORMATION: Lines with hands joined in V-pos or belt hold (L over R).

STYLE: All bounces are very small and barely off the floor.

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** 20 meas, beg with frula (flute)

**BASIC:**

- 1 Facing ctr - step R to R (ct 1); step L behind R (ct 2).
- 2-3 Repeat meas 1, 2-1/2 more times (5 steps in all). On last ct - bounce on R as L lifts sdwd close to floor.
- 4 Balance L and R (knees bent): Step L to L as R remains in place on floor, ft in stride pos (ct 1); step R bkwd where it was (ct 2).
- 5 Step L in front of R (ct 1); bounce on R (ct 2);
- 6 Step R in front of L (knee bent) as L lifts bkwd - lean fwd (ct 1); bounce on R (ct 2).
- 7 Step L,R bkwd - straighten body (ct 1-2).
- 8 Step L fwd (ct 1); bounce on L as R beg to move fwd (ct 2).
- 9 Step R in front of L as L lifts bkwd - lean fwd (ct 1); bounce on R (ct 2).
- 10 Step L bkwd as R remains lifted fwd close to floor - straighten body (ct 1); bounce on L (ct 2).

**VARIATION:** (Meas 1-3).

- 1 Facing R of ctr and moving in LOD - hop on L as R lifts beside L (ct 1); step R,L in LOD (cts &-2).  
Option: On ct 1, you may do a small click close to floor.
- 2 Repeat meas 1. (Hop, R,L)
- 3 Facing ctr - do a low leap R on R as L remains sdwd where it was (ct 1); bounce on R (ct 2).
- 4-10 Repeat meas 4-10 of basic step.

**SEQUENCE:**

Beg dance with basic step. Variation is done at leaders discretion. In video leader held up hand to designate change.

Original dance notes from Mainewoods Dance Camp 2001  
R&S by dd from video 9-01

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Davorike Dajke

## Eastern Serbia, Yugoslavia

This dance was presented by Miroslav Marcetić at Mainwoods Dance Camp 2001. He learned the dance from the Zagubica Village Dance Camp. The dance comes from the Vlach area.

TRANSLATION:

PRONUNCIATION: dah-voh-REE-keh DAHY-keh

CASSETTE: Serbian Folk Dances by Miroslav Marcetić, side 1, band 1

FORMATION: Lines joined in either "V" or W-pos.

STYLE: Slow light but bouncy walking steps.

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** 18 meas

**BASIC:**

- 1-2 Facing and moving in LOD - walk-bounce R,L fwd (cts 1-2, 1-2).  
3-4 Walk R,L,R fwd (cts 1-2-1); hold on R - turning to face RLOD (ct 2).  
5-8 Repeat meas 1-4 with opp ftwk in RLOD (LR-LRL), except on last step turn to face ctr.  
9 Facing ctr - step R to R (ct 1); close L beside R (ct 2).  
10 Step R to R (ct 1); bounce on R as L moves twd R ankle (ct 2).  
11-12 Repeat meas 9-10 with opp ftwk and direction. (L-close-L)  
13 Step-hop R in place as L knee twists across R leg - lower body twists slightly to R (cts 1-2).  
14-15 Repeat meas 13 alternating ftwk and body twists. (3 times in all)  
16 Stamp L in place, with wt (ct 1); hold (ct 2).  
17-18 Stamp R in place 3 times, no wt (cts 1-2-1); hold (ct 2).

**VARIATION:**

- 1-4 Facing ctr - repeat ftwk meas 1-4 (RL-RLR), except move twd ctr with arms in W-pos. Arms continuously pull down slightly on each ct and "&" ct.  
5-8 Repeat ftwk of meas 1-4 (RL-RLR), except move bkwd away from ctr - arms remain bouncing in W-pos.

Davorike Dajke, page 2 of 2

9-18 Repeat meas 9-18 Fig.

Repeat dance from Fig. I with hands in V-pos.

**SEQUENCE:** Alternate Basic and Variation to end of music. At end of dance, music slows down while doing the 3 stamps in place.

Original dance notes from Mainwoods Dance Camp 2001  
R&S'd from video by dd, 9-01

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Popovićanka

Eastern Serbia, Yugoslavia

This dance was presented by Miroslav Marcetić at Mainwoods Dance Camp 2001. He learned the dance from Dobrivoje Putnik who was the director of KOLO, the national Serbian folk ensemble for many years.

TRANSLATION:

PRONUNCIATION: poh-poh-vee-CHAHN-kah

CASSETTE: Serbian Folk Dances by Miroslav Marcetić, band 10

FORMATION: Lines joined in V-pos.

STEPS: Reel step:  
Meas 1: Small step bkwd on L (ct 1); hop/bounce on L as R beg to circle bkwd (ct &); step R behind L (ct 2); hop/bounce on R as L beg to circle bkwd (ct &).

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** 16 meas

**FIG. I:**

- 1 Facing ctr - step-bounce R fwd (rock) (cts 1-&); step-bounce L bkwd (rock) (cts 2-&).
- 2 Beg R, two-step fwd: Step R fwd (ct 1); step L close behind R heel (ct &); step R fwd (ct 2); bounce on R with L lifts slightly bkwd (ct &).
- 3-4 Turning to face ctr - do 4 "reel" steps bkwd, beg L.
- 5-16 Repeat meas 1-4, alternating ftwk 3 more times. (4 in all)

**FIG. II:**

- 1 Facing and moving twd ctr - beg R, do 1 two-step moving diag L fwd: Step R diag L fwd (ct 1); step L behind R heel (ct &); step R diag L fwd (ct 2); hop on R - turning to face diag R (ct &).
- 2 Beg L, do 1 two-step moving diag R fwd.
- 3-4 Facing ctr, repeat Fig. I, meas 1-2 (rock fwd-back; step-close-step fwd)
- 5-6 Facing ctr - do 4 "reel" steps bkwd, beg L.

7-8 Do 7 scissors in place, beg by stepping on L as R kicks fwd low to ground. (LR-LR-LR-L)

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

**FIG. III:**

1-2 Repeat Fig. I, meas 1-2, beg R. (Rock fwd-back; R-close-R fwd)

3-4 8 step grapevine to L - beg side-behind.

5-6 Repeat Fig. I, meas 1-2, beg L. (Rock fwd-back; L-close-L fwd)

7-8 8 step grapevine to R, beg side-behind.

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

Repeat meas 1-10.

Repeat dance from beginning to end of music.

Original notes from Mainwoods Dance Camp, 2001  
R&S from video by dd, 9-01

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Berovsko za Pojas

## Macedonia

This dance was originally taught by Atanas Kolarovski, then presented by Fusae Senzaki at the Statewide 2000 in Fresno.

TRANSLATION: "Berovo" is a village in eastern Macedonia; "za pojas" means in belt hold.

PRONUNCIATION: beh-ROHV-skoh zah POH-yahs

MUSIC:

FORMATION: Mixed lines joined in belt hold (L over R). Option: Hands joined in V-pos.

STYLE: Fast moving. Steps for the most part are done on the balls of the ft and are light running steps when moving fwd.

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** 8 meas.

**FIG. I:**

- 1 Facing and moving in LOD - hop on L (ct 1); step R,L fwd (ct &-2).
- 2-3 Step RLR-LRL fwd in LOD (cts 1-&-2, 1-&-2). (Style: Leap-run-run)
- 4 Small hop on L in LOD - option (ct ah).  
Step R fwd in LOD (ct 1); hop on R as L lifts in front of R - while turning to face ctr (ct 2).  
Note: Cts ah-1, turns the step into a ker-plunk.
- 5 Step L in place - turning to face ctr (ct 1); hop on L (ct &); step R in front of L (ct 2).
- 6 Step L to L (ct 1); hop on L as R lifts in front of L (ct 2).
- 7-8 Repeat meas 6, alternating step-hops (R-hop, L-hop). (3 times in all)
- 9-56 Repeat meas 1-8, 6 more times (7 in all).

**FIG. II:** (Musical bridge)

- 1 Facing ctr - step R in place (ct 1); hop on R in place as L lifts in front of R (ct 2).
- 2 Step L in place (ct 1); hop on L as R lifts in front of L (ct 2).



- 3 Hop on L in place - R remains lifted (ct 1); step R,L in place (cts &-2).
- 4 Repeat meas 3.
- 5 Step R in place (ct 1); hop on R as L lifts in front of R (ct 2); step L beside R (ct &).
- 6 Repeat meas 5.
- 7 Step R in place (ct 1); hop on R as L lifts fwd (ct 2).
- 8 Step L,R,L in place (cts 1-&-2).
- 9-24 Repeat meas 1-8, twice more. (3 in all)

**FIG. III:**

- 1-3 Repeat Fig. I, meas 1-2. (In LOD, hop L, RL - RLR-LRL).
- 4 Step R fwd on ball of ft in LOD (ct 1); L fwd (full ft) in LOD as R beg to move in front of L (ct &); turning L of ctr - leap R across L (ct 2).
- 5 Moving in RLOD - step L fwd (ct 1); hop on L (ct &); step R across L (ct 2).
- 6 Step L fwd in LOD (ct 1); step R across L (ct &); step L fwd in LOD (ct 2).
- 7 Facing ctr - Step R in place (ct 1); hop on R as L lifts in front of R (ct 2).
- 8 Step L,R,L in place (cts 1-&-2). On last step turn to face LOD.
- 9-63 Repeat meas 1-8 to end of music. (8 times in all)

Original notes by Fusae Senzaki, 1997  
R&S'd by dd, 9-01

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Hora de la Bolitin

Muntenia, Romania

The hora is one of the largest class of traditional dances in Romania. There are many types of hora, but the most common is "straight hora" (hora dreptă) moving only in LOD. When other than basic figures appear also parts with stamping steps, then we get a new category "stamping hora" (horă în bătaie). The hora presented here has both of those characteristics. By its variety of steps, this hora gives us a comprehensive image of the hora's from Muntenia. It has 3 parts: A (20 meas) + B (32 meas) + C (16 meas).

This dance was presented by Theodor and Lia Vasilescu at Mainwoods dance camp, 2001.

TRANSLATION: Hora of the Bolitin

PRONUNCIATION: HOOH-rah deh lah boh-leen-TEEN

CD: Romanian Folk Dances #5 by Lia and Theodor Vassiescu, track 1

FORMATION: Closed circle with hands in W-pos.

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METER: 2/4

PATTERN

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Meas.

**INTRODUCTION:** 16 meas.

**FIG. A:**

- 1 Facing and moving diag R - step L fwd (ct 1); touch R beside L (ct 2).
- 2 Step R bkwd (ct 1); touch L beside R (ct 2).
  
- 3 Step L,R, diag R fwd (cts 1-2).
- 4 Step L fwd (ct 1); turning to face ctr - touch R beside L (ct 2).
  
- 5 Facing ctr - large step fwd on R (ct 1) lift L knee fwd as R ft remains under body (ct 2).
- 6 Step L,R bkwd away from ctr (cts 1-2).
  
- 7 Moving diag L fwd - step L to L (ct 1); step R across L (ct 2).
- 8 Step L to L (ct 1); facing R of ctr - step R fwd in LOD (ct 2).
  
- 9-10 Facing R of ctr - beg L, do 2 two-step fwd in LOD. (LR)
  
- 11-20 Repeat meas 1-10. (2 times in all)

**PART B:**

- 1 Facing R of ctr - touch L to L (ct 1); step L across R (ct 2).
- 2 Facing ctr - step R to R (ct 1); facing L of ctr - step L beside R (ct 2).

- 3-4 Repeat meas 1-2 with opp ftwk and direction. On last step face ctr.
- 5 Facing ctr - touch L beside R (ct 1); step L fwd (ct 2).
- 6 Step R,L fwd twd ctr (cts 1-2).
- 7 Kick R fwd (ct 1); step R bkwd (ct 2).
- 8 Step L bkwd (ct 1); step R bkwd - turning to face diag L of ctr (ct 2).
- 9 Touch ball of L ft fwd (ct 1); step L beside R - turning to face R of ctr (ct 2).
- 10-12 Repeat meas 9 alternating ftwk and direction facing. (4 times in all)
- 13 Facing R of ctr - step L,R diag R fwd (cts 1-2).
- 14 Step L diag R fwd (ct 1); facing ctr - touch R beside L (ct 2).
- 15 Facing L of ctr - step R,L diag R bkwd (cts 1-2).
- 16 Step R diag R bkwd (ct 1); facing ctr - stamp L beside R, no wt (ct 2).
- 17-32 Repeat meas 1-16. (2 times in all)

**PART C:**

- 1 Facing R of ctr and moving in LOD - leap L fwd (ct 1); stamp R, no wt (ct &); leap R fwd (ct 2); stamp L, no wt (ct &).
- 2 Repeat meas 1. (4 leap-stamps in all)
- 3-4 Beg L, do 2 two-step fwd in LOD. (LR)
- 5 Step L fwd (cts 1); face ctr - step R to R (ct 2).
- 6 Step L behind R (ct 1); facing R of ctr - step R fwd in LOD (ct 2).
- 7-8 Beg L, do 2 two-step fwd in LOD. (LR)
- 9-16 Repeat meas 1-8. (2 times in all)

Repeat dance from beginning one more time.

Dance notes by Lia Vasilescu, 2001  
R&S from video by dd, 9-11

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Hora de la Tulnici

Moldova, Romania

Tulnici is a mountain village in the south of Moldavia. This hora looks more like the horas from Muntenia. That is due to the fact that the structural aspects of the traditional dances along the Carpathians, are strongly similar, especially between the east and south chains. The first part contains promenade steps moving almost in a square, while the second part has stamping steps moving in LOD. The dance has two parts: A (24 meas) + B (16 meas).

This dance was presented by Theodor and Lia Vasilescu at Mainwoods Dance Camp, 2001.

TRANSLATION: Dance of the Tulnici

PRONUNCIATION: HOH-rah deh lah TOOL-nee-tsch

CD: Romanian Folk Dances #5 by Lia and Theodor Vasilescu, track 5

FORMATION: Mixed, closed circle with hands joined in W-pos.

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METER: 2/4

PATTERN

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Meas.

**INTRODUCTION:** 4 meas

**FIG. A:** (Hands in W-pos)

- 1 Facing ctr and moving diag R fwd - large step R,L fwd (ct 1-2).
- 2 Facing L of ctr and moving diag L fwd - beg R, two-step fwd (cts 1-&-2). (R-close-R)
- 3 Large step L on L (ct 1); step R across L (ct 2).
- 4 Facing ctr - beg L, two-step bkwd. (L-close-L)
- 5 Moving sdwd R - large step R to R (ct 1); step L behind R (ct 2).
- 6 Large step R to R (ct 1); stamp L beside R, no wt (ct 2).
- 7 Large step L diag L fwd (ct 1); stamp R beside L, no wt (ct 2).
- 8 Large step R across L (ct 1); stamp L beside R, no wt (ct 2).
- 9 Facing diag L of ctr and moving straight out of circle - beg L, two-step bkwd (L-close-L).
- 10 Facing ctr - step R to R (ct 1); stamp L beside R, no wt (ct 2).

- 11 Step L to L(ct 1); stamp R in place, no wt (ct &); step R to R (ct 2); stamp L in place, no wt (ct &).
- 12 Facing ctr and moving sdwd L - stamp L to L (ct 1) stamp R beside L (ct &); stamp L to L (ct 2).
- 13-24 Repeat meas 1-12. (2 times in all)

**FIG. B:** (Hands in V-pos)

- 1 Facing ctr - stamp R to R (ct 1); stamp L to L (ct &); stamp R beside R, no wt (ct 2).
- 2 Facing and moving in LOD - step R fwd (ct 1); stamp L beside R, no wt (ct &); step L fwd (ct 2); stamp R beside L, no wt (ct &).
- 3 Repeat meas 2. (4 step-stamp in all)
- 4 Facing ctr and moving sdwd R - step R heel to R (ct 1); step L behind R (ct &); step R heel to R (ct 2); step L behind R (ct &).
- 5-7 Repeat meas 1-3
- 8 Repeat meas 1.
- 9-16 Repeat meas 1-8.

Repeat dance from beg. Dance is done a total of 3 times.

Dance notes by Lia Vasilescu, 2001  
R&S'd from video by dd, 9-01

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# In gradina lui Ion

## Banat, Romania

In a village the traditional customs, dances and music are submitted to the cycle of the life and the cycle of the year. While in the latter the sequence of the agrarian works are determining the customs, dance and music e.g. "Drăgaica" and "Călus" at the beginning of summer, "Cununa de spice" (ear wreath) by the end of the harvest, etc., the life cycle is specific to various ages and accompanies the entire life of the people. Of course, important events such as christening, wedding and even death have their own songs, dances, sayings. Every age category has its own manifestation. At the age to be married, young girls sing and dance about love, about their future. We present here one of these songs, which can be found also in other regions not only in Banat.

This dance was presented by Theodor and Lia Vasilescu at Mainwoods Dance Camp, 2001.

TRANSLATION: In John's garden

PRONUNCIATION: en greh-DEE-nah looe EON

MUSIC: Romanian Folk Dances #5 by Lia and Theodor Vasilescu, track 9

FORMATION: W in an open circle with hands joined in escort pos.

STEPS: Touches: All touches are on the full of the ft and touch the floor softly.

Bounces: When bouncing the un-wt'd ft lifts beside the wt'd leg.

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METER: 3/8

PATTERN

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Meas.

**INTRODUCTION**: 16 meas. Beg with vocal

**PART A:**

- 1 Facing ctr and moving sdwd R - step R diag R fwd - upper body bends diag R fwd (ct 1); step L behind R - straighten body (ct 2); touch R beside L, no wt (ct 3).
- 2 Repeat meas 1.
- 3 Facing R of ctr - step R fwd in LOD (ct 1); bounce on R (ct 2); step L across R (ct 3).
- 4 Facing ctr - step R to R (ct 1); bounce on R (ct 2); step L behind R (ct 3).
- 5-6 Repeat meas 1-4.

**PART B:**

- 1 Facing ctr - step R across L (ct 1); step L bkwd close to R heel (ct 2); facing diag R of ctr - large step fwd on R in LOD (ct 3).

- 2 Large step L across R (ct 1); touch R beside L (ct 2); hold (ct 3).
- 3 Facing ctr - large step R to R (ct 1); touch L beside R (ct 2); hold (ct 3).
- 4 Facing L of ctr - step L diag R bkwd - upper body bends slightly fwd (ct 1); touch R beside L (ct 2); hold (ct 3).
- 5 Step R diag fwd across L - straighten body (ct 1); step L bkwd close to R heel (ct 2) facing R of ctr - step R fwd in LOD (ct 3).
- 6 Step L across R as R circles fwd (ct 1); step R across L (ct 2); hold (ct 3).
- 7 Bounce on R as L circles fwd (ct 1); step L across R (ct 2); step R bkwd (ct 3).
- 8 Step bkwd on L (ct 1); touch R beside L (ct 2); hold (ct 3).

**PART C:**

- 1-4 Repeat Part B, meas 5-8.
- 5 Facing ctr - step R across L (ct 1); step L bkwd close to R heel(ct 2); step R to R(ct 3).
- 6 Facing R of ctr - step L across R (ct 1); bounce on L (ct 2); step R fwd in LOD (ct 3).
- 7 Repeat meas 6.
- 8 Step L across R (ct 1); facing ctr - touch R beside L (ct 2); hold (ct 3).

Repeat dance from beginning. The dance is done a total of 4 times.

**LRICS**

În grădina lui Ionu	In John's garden
Tăte păsările dormu	All the birds are sleeping
Numai una nu mai doarme	Only one is not sleeping
Tătă noaptea strigă loane	Calling John all night through
Nu e Ion, i nimic	John is not there, nothing is there
Ion s-o dus după iubitu	John went to look for love
Da iubit n-o căpătat	But he didn't get any love
Și s-o-ntors târziu din satu	And came back late from the village

Original dance notes by Lia Vasilescu  
R&S'd by dd 9-11

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001

# Beale Street Blues

U.S.A.

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

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

MUSIC: Special Richard Powers tape - Stockton 1990

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

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METER: PATTERN

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Meas.

**INTRODUCTION:** 2 meas

## **PART I: CASTLE SCHOTTISCHE**

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

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

## **PART II: SKATER'S TANGO (1914)**

After doing 1 Castle Schottische sequence, do 1 tango sequence, in skaters pos (see diagram).

- 1-2 Move fwd in LOD - step L,R,L,R (slow - 1 steps per 2 cts.)
- 3 Step L fwd with bent knee (corte) (cts 1-2, S);  
step R bkwd (recover) (cts 3, Q); close L to R (ct 4, Q).
- 4 Step R fwd pivoting ½ to R (W now on MR side) -  
change to opp hand pos, end facing LOD (cts 1-2, S);  
step L bkwd (cts 3-4, S).
- 5-8 Repeat meas 1-4 with opp ftwk in RLOD,  
except hold with wt on R ft on cts 3-4, meas 4.
- 9 Facing LOD - step L diag R fwd (cts 1-2, S);  
Step R across L (ct 3, Q); step L to L bkwd (ct 4, Q).





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

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

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

Dance notes corrected from Stockton errata and Fed. Video by dd, 1990

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 12-14, 2001