

FORREST GILMORE

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

October 17-18-19, 2003



TEACHERS:

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Lu Pham

Loui Tucker

CAMP HESS KRAMER INSTITUTE

October 17-19, 2003

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ABBREVIATIONS USED IN THIS SYLLABUS

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

Basara

Eastern Serbia, Jugoslavia

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 L (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 Mainwoods Dance Camp 2001
R&S by dd from video 9-01

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Farewell Marian

Wales

CHOREOGRAPHER: Pat Shaw

MUSIC: Boston Centre series, Vol. 3 (Bare Necessities)

TUNE: F'farwel l'lr Marian (Farewell to the Shore)

FORMATION: Cpls facing in a circle (M back to ctr), 2 hands joined with ptr at chest ht.

METER: 3/4

PATTERN

Meas

INTRODUCTION: Depends on music used

FIG. I - CHASSE

- 1-4 Facing ptr and joining 2 hands - cpls do 4 chasse (step-close) in LOD. M move sdwd L, W-R.
- 5 Moving twd ptr - M step L fwd (cts 1-2); close R beside L (no wt) (ct 3). W step R-close.
- 6 Moving away from ptr - repeat meas 5 with opp ftwk. (M step R-close, W, L-close)
- 7-8 Releasing M-L, W-R hands - beg on outside ft, do 2 two-steps while moving in LOD, and turning away from ptr - M turn L (CCW), W-R (CW). M leads W into turn by gently swinging inside hands fwd just before the turn.
- 9-16 Repeat meas 1-10.

FIG. II: EXCHANGE PLACES & WALTZ

- 1-2 Facing ptr (M back to ctr) and joining "R" hands - repeat ftwk of Fig. I, meas 5-6 (bal fwd & bk).
- 3-4 With R hands still joined - exchange places with 2 two-steps. When exchanging places, W turns L (CCW) under raised R hands. W is now on inside of circle.
- 5-8 Join L hands with neighbor on L, repeat meas 1-4. Exchange places with that person, M turns W L (CCW) under joined hands.
- 9-16 Join in social dance pos with new ptr, and do 8 two-steps, moving in LOD.

Repeat dance from beg.

Original brief notes by Pat Shaw, Pinewoods. 1974
R&S'd by dd from video, 9-03

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Handel With Care

England

This is an English country dance. Learned by Beverly Barr at Mainwoods Camp, 2001 .

CHOREOGRAPHER: Gary Roodman

TUNE: "Bourée" from Handel's Water Music, Suite 2.

MUSIC: Boston Center series, Vol. 3 (Bare Necessities)
The Assembly Players Present Playford from the New World

FORMATION: 2 cpls with inside hands joined at shldr ht . Cpl 1 have R shldr twd music; cpl 2 are in opp pos, with L shldr twd music. When hands are joined they are at chest ht, when hands are free they are by the sides.

M1 W2
W1 M2
Top

STEPS: When moving fwd and back with 8 cts, you have the option of doing 2 steps fwd and 3 steps in place, then repeat backing up, or do 4 steps fwd, and 4 bkwd. This is the dancers option.

METER: 2/4

PATTERN

Meas

INTRODUCTION:

A FIG. I: FWD & BACK TWD CTR; FWD & BACK AWAY FROM CTR

1-2 Sides join inside hands with ptr and move 2 steps fwd, beg outside ft.

3-4 Do 3 steps in place OR 2 more steps. Either is correct.

5-8 Repeat meas 1-4, with opp ftwk, moving back to place.

9-12 Repeat ftwk of meas 1-4, except on meas 9, ct 1, turn in twd ptr - join inside hands - and move away from ctr of set.

13-16 Repeat meas 9-12 with opp ftwk, moving bkwd to place - join inside hands. On last meas turn in place to face ptr.

B CHORUS

1-3 M1 and W2, followed by M2 and W1, cast off to the bottom of the set (6 steps)

4 Joining inside hands - move into a line of 4, facing up the hall - M1, W1, M2, W2.

5-8 Move up the hall and then back (8 steps).

- 9-10 Join hands at shldr ht, and circle L (CW) half (1/2) way around (4 steps).
- 11-12 Release hands and do a small circle to own R (CW) once (4 steps).
- 13-16 Hey for 3 (Grand R&L with no hands): Face ptr and pass by the L shldr, next person R shldr, last person by L shldr. At this point you should be facing your ptr in your orig place.

FIG. II: R & L SHLDRS

- 1-4 Facing ptr - move fwd and back twds R shldr (8 steps).
- 5-8 Move fwd and back twds ptrs L shldrs (8 steps).

REPEAT CHORUS

FIG. III: R & L ELBOW TURN

- 1-3 R Arming: Ptrs join R elbows and circle (6 steps) to home pos.
- 4 Release R arms and back away from ptr slightly (2 steps)
- 5-8 Repeat meas 1-4 with L arms.

REPEAT CHORUS

Original outline of dance done by Jacqueline Schwab, 2001
R&S'd from video by dd, 9-01

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Jamaica

England

From Cecil Sharp Book II, #132, 4th Edition, 1670. This dance came from Marianne Taylor at the New Mexico Camp, where Beverly Barr learned the dance.

MUSIC: Varrick VR 013, Side 1/1

FORMATION: Longways set for as many as will; duple minor set (2 lines facing with M L shldr and W R shldr twd music. 2 cpls work tog (cpl #1 and cpl #2). Top

M1 W1
M2 W2

METER: 2/4

PATTERN

Bars

INTRODUCTION: 1 Chord

A **FIG. I**

- 1-2 Holding in place - cpl 1, join crossed R hands (straight arms swing up, around , then join hands with ptr), (ct 1); then L hands repeat movements of R hand (L hands joined on top) (ct 2).
- 3-4 Move halfway round R (CW) to change places (4 steps) with either slip-steps (side-close) or walking.
- 5-8 Repeating movement of meas 1-4, Cpl 1, faces down and changes places with person below as in bars 1-4. The have now progressed one place and are in improper pos.

B

- 1-8 Cpl 1 dance a fig of eight (skipping), up through cpl 2, cast down 1 place, cross up, then cast down again to own place, passing R shldrs (W always passes in front of M).

A **FIG. II**

- 1-4 M 1 turns W 2 once CW - two hands (8 steps)
- 5-8 M 2 turn W1 once CW - two hands (8 steps).

B

- 1-4 M 1 and M 2 join hands and W 1 and W 2 join hands, each turn CW 1-1/2 times (8 skipping) to progress again.
- 5-7 Turn ptr with 2 hands once around (6 skips).
- 8 Fall back to place with 2 steps.

Repeat dance from beg

Original dance notes by Marianne Taylor, Stockton 84
R&S'd from N.M. video by dd, 9-03

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Jiana din Avrig

Romania

This dance is from Sibiel, Transylvania, and was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam in June 1984. This dance was presented by Sunni Bloland at the 1985 San Diego S.U.F.D. Conference.

TRANSLATION:

PRONUNCIATION: ZEE-ah-nah deen AH-vrig

MUSIC: Tape: NOROC-SLC 6-84, Side A/6

FORMATION: Mixed closed circle joined in T-pos.

STYLE: When walking lead with heel then full roll onto full ft.

METER: 4/4

PATTERN

Meas

INTRODUCTION: 8 meas

FIG. I: BOUNCES

1-2 8 bounces in place.

3-4 Facing ctr and moving in LOD - hop on L while clicking R heel to L (ct 1); hop on L while clicking R heel to L (ct 2); facing slightly diag R - walk R,L,R,L, in LOD (cts 3-4; 1-2); facing ctr click R to R, bringing ft got (ct 3); hold (ct 4).

5-10 Repeat meas 3-4, 3 more times (4 in all).

FIG. II: JUMP-CLICKS

1 Facing ctr - jump into stride pos in place (ct 1); click ft tog in air (ct &); repeat stride-click (cts 2-&); leap on L in place (ct 3); stamp R inn place (ct &); leap on R in place (ct 4); stamp L in place (ct &).

2 Jump into stride pos (ct 1); click ft tog in air (ct &); step L,R,L,R,L (5 steps) in place with accent (cts 2-&-3-&-4).

3-4 Repeat meas 1-2.

FIG. III: WALK & STEP-STAMP

1 Facing slightly R of ctr and moving in LOD, walk R,L,R,L (cts 1-4).

- 2 Turning to face ctr - step R in place with accent (ct 1); stamp L in place (ct &); step L in place with accent (ct 2); stamp R, twice (cts &-3); hold (ct 4). (RLLRR)
- 3-4 Repeat meas 1-2.

FIG. IV: WALK, PAS DE BASQUE (PDB), LEAP-STAMPS

- 1 Facing slight R of ctr and moving in LOD - walk R,L,R,L (cts 1-4).
- 2 Do 2 PDB in place (R,L) (cts 1-&-2, 3-&-4 - QQS-QQS).
- 3 Leap R (ct ah); stamp L heel, 4 times (cts 1,2,3,&); hold (ct 4). (QSSQS)
- 4 Turning slightly L of ctr, repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4
- 9-10 Repeat meas 1-2.

FIG V: GRAPEVINE

- 1 Facing slightly L of ctr and moving RLOD - step R across L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
- 2-4 Repeat meas 1, 3 times. (4 in all)

FIG VI: WALK & TWO-STEP

- 1 Continuing in RLOD - step R across L (ct 1); step L to L with bent knees (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Do 1 two-step, beg R (ct 1); turning to face ctr, close-click L to R heel on ground (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2.

Original notes by Lavona Jenks
R&S from S.D.S.U.F.D.C. errata, by dd, 10-85

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Kolo-Čardáš “Mistřinská”

Moravia, Czech Republic

A circle dance from Moravia. May or may not be done as a couple dance (cpls are designated only in last part). The dance was originally taught by Prof. František Bonus in 1984.

MUSIC: Record: Festival Records (EP) FB114006, Side 2/1

FORMATION: A single circle facing ctr with hands joined in V-pos.

STEPS: Closed or down beat rida: Step R across L with slightly bent knee (ct 1); step R fwd on ball of ft (ct 2).

METER: 2/4

PATTERN

Meas

INTRODUCTION: 1 meas

A **FIG. I: ČARDÁŠ**
1-4 Beg L, do 2 Double Čardáš
5-6 Do 2 “Single Čardáš”- L,R.
7-8 Clap 3 times (cts 1-2, 1); hold (ct 2).
9-16 Repeat meas 1-8.

B **FIG. II: TURNING**
1-6 Moving to L (CW) - do 6 closed rida (buzz), beg R across L.
7 Stamp R across L (ct 1); step L to L (ct 2).
8 Close L beside R (ct 1); hold (ct 2).

A **REPEAT FIG. I, meas 1-8**

B-A **REPEAT FIG. II & FIG. I**

A **FIG IV: ČARDÁŠ VARIATION**
1-4 Repeat Fig. I, meas 1-4, but step behind on ct 2. (side-behind-side-close)
5 Step L to L (ct 1); step R close to L toes with bent knees (ct 2).
6 Close R beside L and straighten knees (ct 1); hold (ct 2).
7-8 Clap 3 times (cts 1-2, 1) hold (cts 2).
9-16 Repeat meas 1-8.

REPEAT FIG. II, I,III

A **FIG. V: PAS DE BASQUES (PDB)**

- 1-2 Join hands and hold them high. Beg L, do 2 PDB.
3 Do a low leap onto L as R heel quickly move in front of L with toe touching floor (ct 1);
 repeat meas 1 with opp ftwk (ct 2).
4 Jump onto both ft close tog (ct 1); hold (ct 2).
5-8 Repeat meas 1-4. Lower hands at end.

B **FIG. VI: TURNING STEP VARIATION**

- 1-8 Repeat Fig. II, but do only 4 closed rida steps. On meas 5-6, do step-hops, beg R; then
 do meas 7-8 as written.
9-16 Repeat meas 1-8.

REPEAT FIG. V-VI

FIG. VII: CODA

- 1-22 Facing ptr- join hands (palm-to-palm) and repeat Fig. V-VI. If dancers are not paired up,
 repeat figs facing ctr.
23-24 Do 3 small steps twd ctr.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Pot of Gold

Irish

This dance was taught at Stockton Folk Dance Camp 2003 at a special workshop. Teacher unknown.

MUSIC:

FORMATION: Individuals facing front

METER: 4/4

PATTERN

Meas

INTRODUCTION:

DANCE

- 1 Stamp R in place (ct 1); kick R (ct 2).
Step R,L,R in place (cts 3-&-4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Lift R knee with toe pointed twd floor (ct &); step R to R (ct 1); step L behind R (ct 2).
Step R,L,R in place (cts 3-&-4).
- 4 Repeat meas 3 with opp ftwk.
- 5 Pivot 1/4 (CCW) L on L (ct &); step R-L fwd (cts 1-2). You have made 1/4 turn L.
Step R,L,R in place (cts 3-&-4).
- 6 Step L fwd (cts 1); pivot 1/2 (CCW) L on L (ct &); step R fwd (ct 2).
Step L,R,L in place (cts 3-&-4).
- 7 Touch R fwd (ct 1); touch R to R (ct 2).
Step R,L,R in place (cts 3-&-4).
- 8 Repeat meas 7 with opp ftwk.

This dance is done to all 4 walls, turning R (CCW) to each wall.

Dance notes by Dorothy Daw & Beverly Barr 9-03
Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Tennessee Waltz

U.S.A.

MUSIC: Any Tennessee Waltz

FORMATION: Cpls in ballroom pos. M face LOD, W slightly to L of M and facing RLOD.

STEPS: Waltz (two-step): Step fwd (ct 1); close one ft to the other (ct 2); step fwd (ct 3).

Bkwd pas de basque (PDB): M step L to L (ct 1); step R behind L (ct 2); step L fwd to place (ct 3). W use opp ftwk.

METER: 3/4

PATTERN

Meas

INTRODUCTION: Beg with vocal

FIG. I: ZIG-ZAG IN LOD; W THEN M TURN UNDER

1-4 Do 4 waltz steps fwd in LOD. M beg L across R, W R behind L. The first waltz moves diag fwd twd outside of circle, the second moves diag fwd twd inside (W move to M L side), then repeat out-in movement again. This a zig-zag type of movement.

5 Still moving in LOD - with 1 waltz, W turns R (CW) under joined hands (ML-WR).

6 Moving fwd - with 1 waltz, M turns L (CCW) under joined hands (ML-WR), to end on outside of circle.

7-8 Join in ballroom pos - and do 2 more waltz steps turning in LOD.

9-16 Repeat meas 1-8.

FIG. II: BKWD PDB; CIRCLE AWAY; WALTZ

1 With M on inside of circle and cpls facing, hands palm to palm - cpls do a bkwd PDB. Hands: Hands circle, up, out to side, down, and around to where they started from.

2 Repeat meas 1 with opp ftwk, same hand movement.

3-4 With 2 waltz steps, circle once away from ptr (ML-WR).

5-8 Join in ballroom pos, and do 4 waltz steps, turning fwd in LOD.

9-16 Repeat meas 1-8.

Dance notes by dd, 9-03

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Tropoțica de la Bălți

Basarabia, Republic of Moldavia

Although Basarabia is an old Romanian province now called Republic of Moldavia, the character of the traditional dance is closer to the south of Romanian Moldavian region as well as Dobrogea and Muntenia. In this respect, Tro[pt]ica is a dance mostly like Băluța or Salta from Muntenia having many common points with dances met in the middle of Moldavia. As a type, it could be considered as a hora with stamping parts. It has 3 parts, A,B,C, each with 16 meas.

TRANSLATION:

PRONUNCIATION: troh-poh-TZEE-kah

MUSIC:

FORMATION: Mixed circle with hands in V-pos.

METER: 2/4

PATTERN

Meas

INTRODUCTION: 16 meas, no action

- FIG. I:** (Hands in V-pos)
- 1 Facing ctr - stamp (sway) R to R (full body wt over R leg) (ct 1); stamp L to L (cts 2); stamp R beside L (ct &).
 - 2 Stamp L to L (ct 1); stamp R beside L (ct &); stamp L to L (ct 2).
 - 3-4 Repeat meas 1-2.
 - 5 Facing ctr - leap R,L fwd twd ctr.
 - 6 Stamp R,L,R, in place (cts 1-&-2).
 - 7 Still facing ctr - run L,R,L,R (flat-ball-flat-ball) bkwd away from ctr (cts 1-&-2-&).
 - 8 Step L bkwd (ct 1); leap on R in place as L lifts beside R calf (ct 2).
 - 9-16 Repeat meas 1-8.

- FIG. II:** (Hands in V-pos)
- 1 Facing R of ctr and moving in LOD - step-hop on R (lift L bkwd on hop) (ct 1-2).

- 2 Long step-hop on L - upper body bends slightly fwd (ct 1-2). Turn to face ctr on hop.
- 3 Moving sdwd R (LOD) and straightening body - step R to R (ct 1); step L behind R (ct 2).
- 4 Step R to R (ct 1); hop on R in pl as L lifts beside R calf (ct 2).
- 5-6 Facing L of ctr - beg L, do 2 two-steps fwd twd L (RL0D).
- 7 Facing ctr and moving sdwd L (RL0D) - stamp L to L (ct 1); stamp R beside L (ct &); stamp L to L (ct 2); stamp R beside L (ct &).
- 8 Stamp L to L (ct 1); hold (ct 2).
- 9-16 Repeat meas 1-8

FIG. III: (Hands extended fwd at shldr ht and slightly rounded)

- 1 Facing R of ctr, and moving twd ctr - step R,L (long steps).
- 2 Leap R in place - while turning to face L of ctr (ct 1); step L in back of R (ct &); step R fwd to place (ct 2).
- 3 Repeat meas 2 alternating ftwk and direction facing (Leap L; RL in pl)
- 4 Facing ctr - leap R in place (ct 1); stamp L beside R (no wt) (ct 2).
- 5 Facing ctr and moving diag R bkwd - step L,R (long steps).
- 6-7 Repeat meas 2-3. (Leap R, LR in pl; leap L, RL in pl)
- 8 Jump onto both ft (slightly apart) (ct 1); slide both ft tog sharply (ct 2).
- 9-16 Repeat meas 1-8.

SEQUENCE: Fig. I-II-III are done a total of 3 times (as noted). The on 3rd repeat of dance, Fig. III is done 3 times.

Original notes by Lia & Theodor Vaileacu, 2001
R&S'd from video by dd, 9-03

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Tzipor K'tana

Israel

This dance was originally presented by Dani Dassa at the 1982 San Diego S.U.F.D. Conference.

CHOREOGRAPHER: Dani Dassa

TRANSLATION: Little bird

PRONUNCIATION: tse-POR kta-NAH

MUSIC: Record: Kidud (LP), DAN-007, side A/6

FORMATION: Cpls facing with M back to ctr. L hands joined at shldr ht, elbows bent.

STEPS: Yemenite R: Step R to R, leave L in place (ct 1); step L in place (ct 2); step R across L (ct 3); hold (ct 4). When doing Yemenite L, use opp ftwk.

METER: 4/4

PATTERN

Cts

INTRODUCTION: 16 meas

PART 1: (Cpls face)

- 1-2 Hold
- 3-4 Brush R heel fwd; hold.
- 5-8 Yemenite R.
- 9-12 Yemenite L. M makes ½ turn L (CCW) on last step to end facing ctr - R hands joined in Varsouvienne pos.
- 13-14 Step R twd ctr; hold.
- 15-16 Step L bkwd; step R beside L.
- 17-18 Step L across R; hold.
- 19-20 Facing ctr - step R to R; rock L on L.
- 21-24 Turning 3/4 L (CCW) - walking tog, walk R,L,R,L. End facing LOD
- 25-26 Step R to R; hold.
- 27-30 Yemenite L.
- 31 Step R tp R - turning 1/4 to face ptr (—R, W-L)
- 32 Step L to L; close R beside L.
- 33-62 Repeat cts 1-30. End facing LOD.
- 63-65 Releasing R hands - step R,L,R fwd (M do smaller steps).
- 66 M: Hold.
W: Pivot L (CCW) on R - to face M.
- 67-70 With M moving fwd and W bkwd - step L,R,L, hold.
- 71-72 Step R twd ptr; close L beside R.
- 73-74 Bend knees while touching palm tog; hold.

PART 2

- 1-2 Step R to R; slide L on floor beside R.
3-4 Step R to R; hold.
5-8 Turn once to own L (CCW) - stepping L,R,L, hold.
9-16 Repeat cts 1-8
17-20 Yemenite R. On last ct pivot on R ½ twd L (CCW) while dipping R shldr twds ptr. End with back to back with M facing ctr.
21-24 Yemenite L in place.
25-28 Step bkwd R,L,R, hold. Change places with ptr passing L shldrs. End with W back to ctr facing ptr.
29-32 Yemenite L.
33-64 Repeat cts 1-32.

Transition:

- 1-2 Close R beside; hold. (Cts 1-2 of Part 1)

Original dance notes by Dani Dassa
Rev. By dd from San Diego Conf. Errata, 10-03

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 2003

Bătrîneasca

Romania

Lee Otterholt learned this dance from Tita Şever (Theodor Vasilescu's senior colleague) in the late 70s to early 80s at a course in Romania. Mr. Şever is a well known Romanian folk dance researcher and teacher. This dance was presented by Lee Otterholt t the 2003 Stockton Folk Dance Camp.

TRANSLATION: Old peoples' dance

PRONUNCIATION: buh-tree-NEAS-kah

MUSIC: CD: Balkan & Beyond

FORMATION: Mixed, closed circle with hands joined in W-pos, and very close to neighbor.

STYLING: Bend knees, and body leans slightly fwd from waist (as if very old). Movements are very still and exaggerated, while the upper body follows the movements of the ft.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: None

FIG. I: MOVE R & L

- 1 Facing ctr and moving sdwd L - step L to L (ct 1); step R beside L (ct 2); step L to L (ct 3); lightly stamp R beside L, no wt (ct 4).
- 2 Moving sdwd R - step R to R (ct 1); step L beside R (ct &); step R to R (ct 2); step L beside R (ct &); step R to R (ct 3); step L beside R (ct &); step R to R (ct 4). (7 steps to R)
- 3-8 Repeat meas 1-2, 3 more times more (4 in all), except on last repeat (*transition step*) stamp R twd ctr in front of L, in pigeon-toed pos (meas 8, ct 4).

FIG. II: SDWD TO R WITH PIGEON-TOES STAMP

- 1 Facing ctr and moving sdwd R - step R t R (ct 1); step L beside R (ct &); stamp R twd ctr (pigeon-toed) (ct 2); repeat cts 1-&-2 (cts 3-&-4).
- 2 Continuing sdwd R - step R to R (ct 1); step L beside R (ct &); step R to R (ct 2); step L beside R (ct &); step R to R (ct 3); step L beside R (ct &); stamp R twd ctr (pigeon-toed) (ct 4).
Arms: arms lower slowly to V-pos during cts 1-3-&, then raise sharply to W-pos (ct 4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all), except on last repeat (*transition step*) simply step R to R (no stamp) (meas 8, ct 4).

Repeat dance from beginning to end of music.

Original notes by Lee Otterholt
R&S'd from observation and errata by Dorothy Daw, 8-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Bepundak Katan

Israel

This dance was presented by Louie Tucker at the 2003 Stockton Folk Dance Camp.

CHOREOGRAPHER: Avi Perez 1988

TRANSLATION: In a little pub

PRONUNCIATION: bay-poon-DAHK kah-TAHN

MUSIC: CD: Israeli Dance Music by Louie Tucker, # 12

FORMATION: Individuals in a circle, hands free by sides

STEPS: Sway: Step R to R with bent knee, L stays in place with toe on floor (ct 1); repeat with opp ftwk to L (ct 2).

METER: 4/4

PATTERN

Meas. Cts

INTRODUCTION: Beg with vocal

FIG. I

- | | | |
|-----|------------|-------------------------------------------------------------------------------------------------------|
| 1 | 1-3
4 | Facing and moving twd ctr - step R,L,R fwd.
Pivot ½ R on R (CW). End facing out of circle. |
| 2 | | Repeat meas 1 with opp ftwk and pivot ½ L on L (CCW). End facing ctr. |
| 3 | 1-2
3-4 | Sway R and L.
Step (rock) fwd on R; step L back to place. |
| 4 | 1-2
3-4 | Step (rock) bkwd on R; step L fwd to place.
Close R beside L; hold. |
| 5-6 | | Repeat meas 1-2. (Move in and out of circle with ½ pivot) |
| 7 | 1-2
3-4 | Sway R and L.
Lift R knee up (thigh parallel to ground); slap R thigh with R hand. |
| 8 | 1-2
3-4 | Step (rock) fwd on R; step L back to place.
Step (rock) bkwd on R; step L fwd to place. |
| 9 | 1-2 | Close R beside L turning /4 to L (R shldr twd ctr); hold.
Note: There are only 2 cts to this meas. |

FIG. II

- | | | |
|-----|-----|-----------------------------------------------------------------------------------------------------------|
| 1 | 1-3 | Facing RLOD (CCW) with R shldr twd ctr and moving twd ctr - step R to R; step L behind R; step R to R. |
| | 4 | Pivot ½ R on R (CW) - end with L shldr twd ctr. |
| 2 | 1-3 | Facing LOD (CCW), with L shldr twd ctr and moving twd ctr - step L to L; step R behind L; step L to L. |
| | 4 | Pivot ½ on L to L (CW) - end with R shldr twd ctr. |
| 3-4 | 1-2 | Sway R and L (R shldr twd ctr). |
| | 3-6 | 4 step grapevine: Moving sdwd away from ctr - step R across L; step L to L; step R behind L; step L to L. |
| | 7-8 | Step R across L; step L twd ctr - while turning 1/4 (CW) to face ctr. |
| 5 | 1-4 | Sway to R; hold; sway to L; hold. During meas arms swing R and L. |
| 6 | 1-4 | Moving in LOD - step R,L,R, turning a full turn R (CW); hold. |
| 7 | 1-4 | Sway to L; hold; sway to R; hold. During meas arms swing R and L. |
| 8 | 1-4 | Moving in RLOD, step L,R,L, turning a full turn L (CCW); hold. |

Original dance notes and song by Loui Tucker
R&S'd from observation and errata by Dorothy Daw, 8-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

LYRICS - Bepundak Katan

Bepundak katan benamal katan
Sham hayayin adom venotsetz
Bepundak katan hen yashvu shloshtan
Im kvarnit lo, regel me'etz

Ve'amar hakvarnit, ein davar ein davar
Ok machar tisaeini sfina el hayam
El hayam hakachol od machar

Ha'aachat nashka hashniya tsachaka
Hashlishit et sfamo tekatzetz
Bepundak katan kach yashvu shloshtamin
Im kvarnit lo, regel me'etz

(Ve'amar.....)

Az lakach chatan mifundak katan
Ha'achat al ofno'a me'etz
Venotru shteihen bepundak ashen
Im kvarnit lo, regel me'etz

(Ve'amar.....)

Lefundak domen az nichnas kosem
Vehafach hashnia lo lenetz
Venotra batsad hashlishit levad
im kvarnit lo, regel ha'etz

(Ve'amar.....)

Nitka'es hakvarnit az al hashlishit
Vekoso bashulchan hu nipets
Befundak katan az berosh murkan
Hu yashav rak im, regel me'ets

(Ve'amar.....)

In a Little Pub

In a little pub, in a small port
Where the wine is red and sparkles
In a little pub the three women set
With a captain who has a wooden leg

And the captain said, it doesn't matter
A ship will carry me tomorrow to sea
Tomorrow to the blue sea.

One kissed and the other laughed
The third trimmed his mustache
A little pub the three of them sat
With a captain who has a wooden leg

(And the.....)

Then a bridegroom took one from the little pub
On a wooden motorcycle
Only two were left in the smokey pub
With a captain who has a wooden leg.

(And the)

To the quiet pub a magician entered
And turned the second to a hawk
And in the corner only the third was left
With the captain who has the wooden leg

(And the)

The captain got angry at the third one
And he broke his glass on the table
In a small pub with head down
He was left only with a wooden leg.

(And the)

Bobik Dzjour Mi Era

Armenia

This is a traditional dance from Karin, a region in former western Armenia, present Anatolia (E. Turkey). Tineke van Geel learned the dance from Artushat Karapetian at the Pedagogic Institute, Yerevan 1988. She presented the dance at the 2003 Stockton Folk Dance Camp.

TRANSLATION: Don't walk barefoot

PRONUNCIATION: BOH-beek djur MEE eh-rah

MUSIC: CD: Dances of Armenia, Compilation Van Geel Records, #2
"Anoush - Armenian dances, "Van Geel Records 98/03

FORMATION: Mixed lines, facing ctr, with pinkie's joined in W-pos and slightly fwd.

STEPS: Kerdzi: Hop on L as R heel touches fwd (ct 1); leap on R in place (ct 2); step L fwd (ct 3); hold (ct 4).

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas.

DANCE

- 1 Step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); bounce on R as L lifts bkwd at calf ht (ct 4).
Arms: With windshield wiper movement - forearms move R,L,ctr (cts 1-3), arms swing down to V-pos (ct 4).
- 2 Turning to face diag R (but look twds ctr) - step L twd ctr (L shldr twd ctr) (ct 1); bounce on L as R lifts bkwd at calf ht (ct 2); turning to face ctr - step R bkwd with L leg fwd and ft is close to floor (knee straight) (ct 3); bounce on R (ct 4).
Arms: Swing arms up to W-pos (ct 1); hold pos (ct 2); arms swing down to V-pos (ct 3); hold pos (ct 4).
- 3 Repeat meas 2.
- 4 Turning to face diag R - step L to L (sway) as ball of R ft remains in place (ct 1); repeat ct 1 with opp ftwk (sway R) (ct 2); repeat ct 1 (sway L) (ct 3); bounce on L as R lifts close to L ankle (ct 4).
Arms: With windshield wiper movement - forearms move L,R,L (cts 1-3); arms move to ctr pos (W-pos) (ct 4).

Option: During the instrumental parts in the music, meas 1 can be replaced by a Kerdzi step on R and an additional clap is added on meas 2, cts 1 and 3. Tineke only demonstrated this once.

Original dance notes by Tineke van Geel
R&S's from observation and video by Dorothy Daw, 8-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

LYRICS

BOBIK DZJOUR MI ERA

Aj tegha, baghi midjin
Bobik dzjour mi era
Wotnerd shaghi midjin
Bobik dzjour mi era
Push kmtni wotd jar djan
Keghni, aman, jara
Push kmtni wotd jar djan
Keghni, aman, jara

Dzer baghi batsa
Bobik dzjour mi era
Wotnerd shaghov tatsa
Bobik dzjour mi era (3x)
Push kmtni wotd jar djan

Krake wara, wara
Bobik dzjour mi era
Keghni, aman, jara
Yes im siratsin ara
Bobik dzjour mi era
Push kmtni wotd jar djan
Keghni, aman, jara
Push kmtni wotd jar djan
Keghni, aman, jara

Mi ward oenem deghina
Bobik dzjour mi era
Im jare dzer geghina
Bobik dzjour mi era

Bobik dzjour mi era
Bobik dzjour mi era
Push kmtni wotd jar djan
Keghni, aman, jara

DON'T WALK BAREFOOT

You boy, in the orchard
Don't walk barefoot
Your feet in the water
Don't walk barefoot
Thorn will enter in your foot, my dear
Will become a wound, my dear
Thorn will enter in your foot, my dear
Will become a wound, my dear

The door of your orchard is open
Don't walk barefoot
Your feet are wet
Don't walk barefoot (3x)
Will become a wound, my dear

Put the stove on
Thorn will enter in your foot, my dear
Don't walk barefoot
I will get married to my beloved
Don't walk barefoot
Thorn will enter in your foot, my dear
Will become a wound, my dear
Thorn will enter in your foot, my dear
Will become a wound, my dear

I have a rose, it is yellow
Don't walk barefoot
My beloved is from your village
Don't walk barefoot

Don't walk barefoot
Don't walk barefoot
Thorn will enter your foot, my dear
Will become a wound, my dear

Hora din Risipiți

Oltenia, Romania

Hora din Risipiți is also called "Hora ca la caval" or "circle dance played on the pan pipe. This hora consists of 6 typical steps or variations from the little town of Risipiți in Oltenia. Lee Otterholt learned the dance from Theodor Vasilescu in the mid to late 70s. It has also become a very popular dance in international folk dance clubs all over Europe.

"Hora dreapta" means "straight forward (easy) circle dance pattern" and is a generic term for this most common hora step pattern: in 2-3-touch, out-2-3-touch. Fig. I or "hora din Risipiți" is a "hora dreapta."

"Hora in doua parti" means "two-part circle dance pattern" and is, again a generic term for a wealth of steps and patterns which have as their common denominator the fact that they are a combination of any easy 4 ct step (cts 1-&-2-&) and a "hora dreapta" step, repeated both on the way in and the way out. (These two parts can also be switched, the "dreapta" part coming before the other part in some dances.) These steps can be improvised in a folk setting, or, as in this case, set in a certain pattern. Fig. II, III, IV and VI or "Hora din Risipiți" are typical "hora in doua parti" patterns.

TRANSLATION: Circle dance from the town Risipiți

PRONUNCIATION: HOT-rah deans res-EATS

MUSIC: CD: Balkan and beyond, #9

FORMATION: Closed circle of M and W, facing ctr with hands joined in W-pos. Hands should continue to make small, controlled circles throughout dance.

STYLE: Dance jauntily, with a springy step, do not bend knees on the beat.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Beg with pan pipe

FIG. I: HORA DREAPTA

- 1 Facing and moving twd ctr - step L,R,L fwd (cts 1-&-2); touch ball of R beside L (ct &); moving bkwd away from ctr - step R,L,R bkwd (cts 3-&-4); touch ball of L beside R (ct &).
- 2 Repeat meas 1.
Note: Fig. I actually progresses slightly to R each time, by going diag R in and out of circle (pie shape).

FIG. II: HORA IN DOA PARTI (In & out)

- 1 Facing ctr - step L twd ctr (ct 1); touch ball of R ft beside L (ct &); step L bkwd (ct 2); touch ball of R ft beside L (ct &); repeat Fig I, meas 1, cts 1-&-2-& (LRL-tch fwd) (cts 3-&-4-&)
- 2 Facing ctr while moving bkwd - repeat meas 1 with opp ftwk and direction.

FIG. III: HORA IN DOA PARTI (Side to Side)

- 1 Facing ctr and moving side to side - step L to L, turning to face very slightly R of ctr (ct 1); touch ball of R beside L (ct &); step R to R turning to face slightly L of ctr (ct 2); touch ball of L beside R (ct &); repeat Fig. I, meas 1, cts 1-&-2-& (LRL-tch fwd)(cts 3-&-4-&).
- 2 Facing ctr, but moving bkwd, repeat ct 1 with opp ftwk and direction.

FIG. IV HORA IN DOA PARTI (Little jumps)

- 1 Facing ctr - small leap R fwd (ct 1); step on ball of R beside L (ct e); step L beside R (ct &); small leap bk on R (ct 2); step on ball of L ft beside R (ct e); step R beside L (ct &); repeat Fig I, meas 1, cts 1-&-2-& (LRL-tch fwd) (cts 3-&-4-&)
- 2 Moving bkwd away from ctr - repeat meas 1 with opp ftwk and direction.

FIG. V: TO THE L & R

- 1 Facing diag L and moving L (RLOD) - step L,R,L (cts 1-&-2); step fwd on ball of R (ct e); step R fwd (ct &); step L fwd (stop) with bent knee in prep to move bkwd (cts &-3); step L,R,L bkwd (ct &-4-&).
- 2 Turning sharply to face R (LOD), repeat meas 1 with opp ftwk and direction.

FIG. VI: SLOW IN & OUT

- 1 Facing and moving twd ctr - step L fwd as R swings softly fwd - arms swing fwd and down to V-pos (ct 1); step R fwd as R swings softly fwd - arms return to W-pos (ct 2); repeat Fig. I, meas 1, cts 1-&-2-& (in LRL-tch, out RLR-tch) (cts 3-&-4-&).
- 2 Facing ctr and moving bkwd - repeat meas 1 with opp ftwk and direction. When moving bkwd free knee lifts fwd then ft softly swings fwd.

Response to strigaturi (on the off beat): hej-hej, ja, ra, șa

Original dance notes by Lee Otterholt
R&S'd from observation, errata and video by Dorothy Daw, 8-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Kikapuu

Estonia

Kikapuu has been done since the beginning of the 1900's. It was presented by Jussi Aronen at the 2003 Stockton folk Dance Camp.

TRANSLATION:

PRONUNCIATION: Kee-KAH-poo

MUSIC: CD: Estonian Dances, Stockton Folk Dance Camp 2003, #16

FORMATION: Cpls in a circle facing LOD (CCW) with hands joined in varsouvienne pos. M slightly behind and to L of W.

HANDS: When hands are free they are down by sides.

Both use same ftwk

METER: 2/4

PATTERN

Meas

INTRODUCTION: 2 meas

DANCE

1-2 Walk 4 steps fwd, beg L.

3 Touch L heel fwd (ct 1); step L beside R (ct 2).

4 Repeat meas 3 with opp ftwk.

5-8 Repeat meas 1-4.

9-10 Releasing hands - walk 4 steps diag fwd, M move diag R fwd twd ctr; W diag L twd outside of circle, beg L. M clap on last ct while turning $\frac{1}{2}$ L (CW) to face ptr,

11-12 Move diag fwd twd ptr with 4 steps, beg L.

Note: to make this a progressing (mixer) dance, during meas 11-12, - both move diag R to next person (M move to W behind ptr, W move fwd to next ptr).

13-16 Moving in LOD and joining R hands - with 8 steps, M turn W under his R arm.

Assume beg pos, and repeat dance from beg.

R&S'd from observation, video an errata, by Dorothy Daw, 8-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Lourke

Armenia

The original word Lourke comes from the Kurdish and means a rocking up and down movement..Tineke van Geel learned the dance in the Vaspourakan region, historically West Armenia (today known as eastern Anatolia, Turkey), and is a traditional dance.

TRANSLATION: Cradle for babies

PRONUNCIATION: LOOR-kay

MUSIC: CD: Dances of Armenia, Compilation Van Geel Recrds, #8; or
"Ararat - Armenian Dances

FORMATION: Traditionally pinkies interlocked in W-pos, (hands may be used in place or pinkies), in an open circle, facing ctr.

METER: 4/4 & 6/8 PATTERN

Meas

6/8 INTRODUCTION: 4 meas

4/4 FIG. I: SLOW MUSIC (Do a total of 4 times)

- 1 With ft in closed pos, bend both knees (ct 1); straighten knees (ct &); repeat cts 1-&, 3 more times (cts 2-4). (4 times in all)
- 2 Repeat meas 1, cts 1,&, but putting wt on both heels, turn toes diag R (cts 1-&); repeat meas 1, ct 1-&, but turn toes twd ctr (ct 2-&); repeat cts 1-&-2-& in opp direction (toes L-ctr) (cts 3-&-4-&).
- 3 Step R fwd - R shldr move fwd with small accent (ct 1); step L back to place (ct &); step R beside L (ct 2); step L fwd - L shldr move fwd with small accent (ct 3); step R back to place (ct &); step L beside R (ct 4).
- 4 Step R to R (ct 1); step L behind R - arms swing down to V-pos (ct 2); step R to R (ct 3); step L beside R - arms return to W-pos (ct 4).

6/8 FIG. II: FAST MUSIC (Do a total of 4 times)

- 1 Step fwd on R heel - push arms fwd (horizontal to floor) twd ctr (cts 1-2); step L back to place (ct 3-4); step R beside L - arms return to W-pos (ct 5-6).
- 2 Repeat meas 1 with opp ftwk. (L heel fwd)
- 3 Jump R fwd on both ft (ct 1-3); jump diag L bkwd (to where you came from) (cts 4-6).

Lourke, page 2 of 2

- 4 Repeat meas 3, cts 1-3, but jump diag L fwd (cts 1-3); leap bkwd on L and face ctr as R lifts bkwd (lower leg parallel to floor) (cts 4-6).
- 5 Optional: Hop on L as R heel touches fwd on floor (cts 1-3); leap R in place as L lifts bkwd (lower leg parallel to floor) (cts 4-6).
- 6 Repeat meas 5 with opp ftwk.
- 7 Option: Hop on L sdwd R (ct 1); step R to R (cts 2-3); step L behind R (ct 4-6). Arms swing down to V-pos.
- 8 Option: Hop on L sdwd R (ct 1); step R to R (cts 2-3); step L across R (cts 4-6). Arms return to W-pos.

Each Fig is done 4 times, dance is done a total of 3 times.

Original notes by Tineke van Geel
R&S'd from observation, video, errata by Dorothy Daw, 9-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Mesho Gorani

Western Armenia

This dance is from a region in the former area of western Armenia, now-a-days eastern Turkey. Gorani is derived from Khergour, the name of the mountain in Daron. Paylak Sarkisian taught this dance in 2003 on a tour in the Netherlands. The steps are based on a village dance in Armenia from Armenians that are descendants of people that migrated from Moush. The arm movements are an extension which was added. The hand movements are very general and can also be observed a parties done by women. This dance was presented by Tineke van Geel at the 2003 Stockton Folk Dance Camp.

TRANSLATION: Gorani from Moush

PRONUNCIATION: mush-OH gohr-ah-NEE

MUSIC: CD: Dances of Armenia, Compilation Van Geel Records, #6

FORMATION: Individuals in a mixed circle with everyone facing LOD. Arm are down by sides (not joined).

STYLE: When hands are fwd, eyes focus on hands.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None or wait one phrase.

FIG. I: MOVE IN LOD

- 1 Facing and moving in LOD - upper body turn diag L (twd ctr) while making a bouncy step fwd on R (ct 1); bouncy step on ball of L ft beside R (ct &); bouncy step fwd on R (ct 2).
Arms: R arm swings fwd (elbow straight) to approx chest ht with palm up (ct 1); hand rotates in twds body until palm is down (ct &); hand flips up with palm away from body (ct 2). L arm remains beside body.
- 2 Repeat meas 1 with opp ftwk and opp arm movement, while R arm (palm down) moves down beside body.
- 3-4 Repeat meas 1-2. End facing LOD with both arms beside body. (2 times total)

FIG. II: FACE CTR, FACE LOD

- 1 Turning to face diag L of ctr - do a small step sdwd twd ctr (ct 1); step L sharply beside R (no wt) (ct 2).
Arms: Both arms move up and fwd (parallel pos) to chest ht, palms up (ct 1); with elbows bent and arms fwd in front of body, turn palms of both hands turn in twd body then palms down with wrists bent down (ct &); hands flip up quickly (with accent), palms away from body (ct 2).
- 2 Step L bkwd to orig pos (face LOD) (ct 1); close R beside L (ct 2).
Arms: Lower both arms to side with palms down (cts 1-2).
- 3-4 Repeat meas 1-2. (2 times total)

Original notes by Tineke van Geel
R&S'd from observation and video by Dorothy Daw 8-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Mi Yiten

Israel

CHOREOGRAPHER: Avi Perez (2001)

FORMATION: Circle dance. Begin facing R (CCW)

METER: 4/4

PATTERN

Cts.

INTRODUCTION:

PART 1

- 1-4 Grapevine moving along the edge of the circle (R-L-R-L)
- 5-6 Face center. Step backward on to R, raise arms up and forward. Step forward onto L, lower arms
- 7-8 Turn R along the edge of the circle with two step (R-L)
- 9-16 Repeat 1-8 again

PART 2

- 1-2 Walk two steps forward along the edge of the circle (R-L)
- 3-4 Turn left with two steps in place (R-L) and face away from the center of the circle.
- 5-9 Continue with back to center, double cherkassiya: cross R in front of L, step in place on L, step on R to R, cross L in front of R, step in place on R
- 10-11 Turn left with two steps (L-R) to face center of circle.
- 12-13 Step on L crossing behind R, step on R to R
- 14-16 Step on L in front of R, step back in place on R, sway L onto L

REPEAT Part One and Part Two

CHORUS

- 1-2 Walk two steps to center (R-L)
- 3-4 Step forward onto R and raise both arms high in front; step on L in place
- 5-6 Step backward onto R, *both* arms come down to right side; step on L in place.
- 7-8 Repeat 3-4
- 9-10 With R shoulder pointing to the outside of the circle, turn R with two steps (R-L), moving away from center
- 11-14 Grapevine moving along the edge of the circle, beg R across (R-L-R-L)
- 15-16 Face center, step backward onto R, step L in place.
- 17-32 Repeat meas 1-16.

Dance notes by Loui Tucker 9-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

MI YITEN

(Intro)

Ahava mi yeshamer lema'aneinu?
Emuna mi yechazek belev adam?

(Verse)

Mi yiten vimeishalva yerdu aleinu.
Mi yiten bracha tinveh al ha'olam.
Ahava mi yeshamer lema'aneinu?
Emuna mi yechazek belev adam?
Mi yiten vetitgashemna tefiloteinu.
Mi yiten mazor lalev velanshama.
Umisdot hakemach ya'aleh lachmeinu.
Nechaleinu shuv yavkiu bashmama.

(Chorus)

Mi yiten, mi yiten
Rachamei shamayim, chesed vegam chen
Mi yiten, mi yiten
Venomar "Shehecheyanu" ve'Amen.

(Verse)

Mi yiten gishmeishalva yerdu aleinu.
Mi yiten shalva tinveh al ha'olam.
Ahava mi yeshamer lema'aneinu?
Emuna mi yechazek belev adam?
Mi yiten vetitgashemna tefiloteinu....
Mi yiten mazor lalev velanshama.
Umisdot hakemach ya'aleh lachmeinu.
Nechaleinu shuv yavkiu bashmama.

(Chorus)

Mi yiten, mi yiten
Rachamei shamayim, chesed vegam chen
Mi yiten, mi yiten
Venomar "Shehecheyanu" ve'Amen.

IF ONLY

(Intro)

Who will preserve love for us?
Who will strengthen faith within man's heart?

(Verse)

If only tranquil days would come to us.
If only blessing would dwell in the world.
Who will preserve love for us?
Who will strengthen faith within man's heart?
If only our prayers would be fulfilled.
If only healing would come to the heart and the soul.
And from fields of flour, may our bread come forth.
Our streams again burst through in the wilderness.

(Chorus)

If only, if only
May we have mercy from heaven, lovingkindness and grace.
If only, if only
And let us say "Shehecheyanu" and "Amen."
[Shehecheyanu is a prayer of thanks]

(Verse)

If only rains of blessing would come to us.
If only tranquility would dwell in the world.
Who will preserve love for us?
Who will strengthen faith within man's heart?
If only our prayers would be fulfilled....
If only healing would come to the heart and the soul.
And from fields of flour, may our bread come forth.
Our streams again burst through in the wilderness.

(Chorus)

If only, if only
May we have mercy from heaven, lovingkindness and grace.
If only, if only
And let us say "Shehecheyanu" and "Amen."

Mishpachat Tzanani

Israel

FORMATION: The Tzanani Family

DANCE: Victor Gabai

FORMATION: Circle. Hands at sides

METER: 4/4

PATTERN

Cts.

INTRODUCTION

PART I

- 1-4 Facing center, walk two slow steps CCW (R to R-hold-L cross in front-hold) along the edge of the circle. Snap fingers in front on Count 3
- 5-8 Full turn R plus 1/4 with three steps (R-L-R) moving along the edge of the circle. End facing CCW. Hold on Count 8.
- 9-12 Step-together-step moving (L-R-L) moving CCW.
- 13-16 Moving sideways toward the center of the circle: R crossing behind L, L to L (toward center of circle), R cross in front of L, L in place
- 17-20 Full turn R with three steps (R-L-R) moving away from center. End facing CCW
- 21-24 Repeat 9-12
- 25-48 Repeat Part I, 1-24

PART II

- 1-4 R to R, L cross behind R, R to R, pivot 1/2 to R to face away from center
- 5-8 Left Yemenite facing away from center
- 9-12 Right Yemenite facing away from center
- 13-14 L to L, turning 1/2 to R to face center
- 15-16 R to R, L cross in front of R
- 17-32 Repeat Part II, 1-16

PART III

- 1-4 Facing center, step-together-step (R-L-R) moving to center. Hold on Count 4
- 5-8 Step forward onto L, step on R in place, step back onto L. Hold on Count 8
- 9-12 Step back onto R, step on L in place, step forward onto R. Hold on Count 12
- 13-16 Turn 1/4 to face CCW, putting L shoulder toward center. Step L to L, R cross in front of L, step L to L. Hold on Count 16. Snap fingers in front on Counts 13 and 15.
- 17-20 Grapevine moving away from center, leading with R shoulder: R to R, L cross in front of R, R to R, L cross behind R
- 21-24 In place, facing CCW, step R, touch L next to R, step on L, touch R next to L
- 25-28 Back Yemenite (R-L-R)
- 29-32 Step-together-step moving CCW (L-R-L)
- 33-64 Repeat Part III, 1-32

Transition

- 1-4 Grapevine moving CCW: R to R, L cross in front, R to R, L cross behind
- 5-12 Facing center: R Yemenite, L Yemenite
- 13-16 Step on R to R and hold. Step on L next to R, snapping fingers in front.

Dance notes by Loui Tucker

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Paraliakos

Greece

This Greek dance was learned by Lee Otterholt from Giorgios Lelakis (well-known Cretan dance teacher) in the mid to late 90s. Giorgios thinks the dance resembles dances like "Gaitenaki rodou." The melody is sometimes referred to as "Vratsera," a type of boat mentioned in the song text.

TRANSLATION: By the seaside or beach dance

PRONUNCIATION: pah-rah-lee-ah-KOHSS

MUSIC: CD: Balkan and Beyond, #1 "Vratsera," a tape made by Giorgios Lelakis for Lee.

FORMATION: Mixed lone curved line. Either front basket (L over R) or low hand hold.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any musical phrase.

DANCE

- 1 Facing R of ctr and moving to R (LOD) - step L across R (ct 1); step R fwd on ball of ft (ct &); step L across R (ct 2).
- 2 Facing ctr - step (sway) R to R (leaving ball of L in place) bending knee slightly - turn to face slightly L of ctr (ct 1); repeat ct 1 with opp ftwk (sway L) and face L of ctr (ct 2).
- 3 Step R fwd twd ctr (ct 1); step L diag bkwd L on ball of ft (ct 2); small leap on R beside L (ct &).
- 4 Step L behind R (ct 1); step R to R (ct 2).

Note: Meas 3 and meas 4, ct 1 described a "D" on the floor pattern.

Even though the dance steps go in a regular 4 meas (8 cts) pattern, the music is, for the most part not in phrases of 4 meas (8 cts), so the dance phrase and the music phrase do not match. As a result you could begin anywhere you want in the music (as long as it is on the ct, and not on the off beat!) Another consequence of this non-concurrence is that you could (theoretically) begin the dance at any point in the dance phrase. I begin as Giorgios did, as he is my original source for this dance.

Original dance notes by Lee Otterholt
R&S'd from observation, video, and errata by Dorothy Daw, 9-03

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

LYRICS

Pote tha nixome pania / na katso sto timoni, (2x)
Na do tis Leros ta vouna / na mou diathoun I poni? (2x)
A-ah, vratsera mou ella yia tho / pou'echo dyo loyia na sou po.
Ximerose, Anatoli / to kosmo na fotisi, (2x)
Ke ti vratsera pou'erchete / na tin kalosorisi, (2x)
A-ah, paï o brouzos sta fountair / kio keros de sioundari.
Pafse Vouria mou na fisas / ta kimata n'afrisis, (2x)
Ke ti vratsera pou'erchete / na mi ti foverisis (2x).
A-ah, paï o brouzos sta fountari / ke tou spasi to kontari.

O-oh...

When will se set sail / so I can sit at the tiller,
So I can see the mountains of Leros / so that my pains will subside?
A-ah, my little fishing boat come here / since I have something to tell you.
Bring the dawn, oh eastern sky / and shine your light on the world,
And welcome my little fishing boat that is approaching.
A-ah, the breeze is getting stronger / and the weather is not subsiding.
Oh north wind stop blowing / and making foam on the waves,
And do not frighten my little fishing boat that is approaching.
A-ah, the breeze is getting stronger / and it will break the mast.
O-oh...

Rikud L'yovel

Israel

TRANSLATION: Celebration Dance

DANCE: Avi Perez

FORMATION: Circle. Hands joined and down, or at waist.

MEAS: 4/4

PATTERN

Cts.

INTRODUCTION

PART I: Grapevine, heel click

- 1-4 Facing center. Grapevine: R to R, L cross behind R, R to R, L cross in front of R
5-6 Step on R toward center, step back on L in place
7 Jump lightly onto both feet with knees together and heels apart
8 Jump lightly onto both feet with sharply heels together. Weight on R.
9-16 Repeat 1-8 with opposite footwork in opposite direction

PART II: Yemenite and backward turn

- 1-4 Facing center, R Yemenite with a small hop on Count 4, turn approx. 1/4 R to face CCW
5-8 Two triplets (L-R-L, R-L-R), continuing to turn R and moving CW around the circle.
Finish facing center
9-12 Facing center, L Yemenite with a small hop on Count 12, and turn approx. 1/4 L to face CW
13-16 Two triplets (R-L-R, L-R-L), continuing to turn L and moving CCW around the circle. Finish facing center.

Repeat Part I and Part II

PART III: Heel clicks, cha-cha-cha backward, and turn

- 1-2 Facing center. Weight on L. Hop on L while turning slightly to L. Bring R heel next to L ankle.
Step toward center on R
3-4 Repeat 1-2 with opposite footwork: hop on R, bring L heel to R ankle, step on L
5-8 Repeat 1-4, continuing to move toward center
9-12 Facing center, two triplets (R-L-R, L-R-L) backing away from center
13-16 Full turn R with four steps (R-L-R-L), ending facing center.
17-32 Repeat 1-16

Dance notes by Loui Tucker

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Simcha Gdola

Israel

DANCE: Shmulik Gov- Ari

FORMATION: Circle facing CCW start. Hands at waist or joined and down.

METER: 4/4

PATTERN

Cts.

INTRODUCTION:

PART I: Grapevine, step-touch, grapevine, buzz-turn

- 1-4 4-count grapevine moving CCW (R to R, L over R, R to R, cross L behind R)
- 5-6 Facing center, step R to R, close L to R.
- 7-8 Step L to L, close R to L. (Arms swing slightly forward and back on 5-8)
- 9-12 Repeat 1 - 4
- 13-16 Buzz turn to R in 5 steps (13-and-14-and-15), with R hand extended up. Hold (and). Close L to R (count 16), hold (and).

CHORUS: To center, half turn and Yemenite; repeat moving out

- 1-4 Moving to center, hands on hips, step R to R, close L to R, step L to L, close R to L
- 5-6 ½ turn to R in two steps R, L
- 7-8 Yemenite R
- 9-16 Repeat 1-16 with opposite footwork and direction

Repeat Part I and Chorus

PART II: Run-and-jump "box"

- 1-2 Facing center and moving CCW, R to R, cross L over R
- 3-4 Run toward center (R-L) on count "3-and." Jump lightly onto both feet on Count 4
- 5-6 Facing center and moving CW, L to L, cross R over L
- 7-8 Run backward away from center (L-R) on count "7-and." Jump lightly onto both feet on Count 8
- 9-10 Facing and moving CCW two walking steps (R, L)
- 11-12 Kick R across L (toward center), step forward onto R (11-and). Step on L (Count 12)
- 13-16 Repeat 19 - 12
- 17-32 Repeat 1-16

Repeat Chorus

Transition

- 1-4 R to R, cross L behind R, R to R, cross L over R

PART III: The fast part.

- 1-2 Facing center, moving CCW. Stamp R, step on L behind R, stamp R, step on L behind R (1-and-2-and)
- 3 Repeat Count 1 above (stamp on 3, cross behind on "and")
- 4 Step and hop on R to R (Count 4-and)
- 5 Facing center, cross L over R, step back on R
- 6 Step L to L, cross R over L
- 7-8 Step back onto L, step on R to R, close L to R with a clap
- 9-16 Repeat 1-8
- 17-18 Facing center and moving CCW, step R to R (17), touch L heel in front of R (and), step on L forward
- 19-20 In place, facing center, Yemenite R
- 21-22 Facing center but now moving CW: step on L to L, step on R in front of L
- 23-24 Facing center, hop on R, step L to L, step on R behind L
- 25-32 Repeat 17-24 with opposite footwork and directions
- 33-34 Moving to center with R hand extended up. Step R, L.
- 35-36 Three-step turn to R (R-L-R), continuing to move toward center.
- 37-38 Bring R hand down and extend L hand up, L fwd, R bwd
- 39-40 Three-step turn to L (L-R-L) moving back toward edge of circle.
- 41-44 Step R to R, close L next to R, step on L, close R next to L.

PART III - DOES NOT REPEAT

Dance now repeats from the beginning with this ending:

Substitute for

- 41-44 Buzz turn to R in 5 steps (41-and-42-and-43), with R hand extended up. Hold (and). Close L to R (count 44), hold (and).

Dance notes by Loui Tucker

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Topansko

Macedonia

A "Turkish" or "oriental" woman's dance from the former Yugoslavia republic of Macedonia, (Slavic people in the Balkans tend to refer to several non-Slavic peoples and cultures - Turkish, Gypsy (Roma), Shiptar and Muslim people generally - rather loosely as "Turkish" or oriental," that is "from the east.") Lee Otterhold learned the dance from Ciga Despotovič in the late 70's. Mr. Despotovič (who passed away last year) was a well known folk dance teacher and former member of KOLO, Serbia's national performing group. Mr. Otterholt taught the dance at the 2003 Stockton Folk Dance Camp. Ciga originally taught the dance at the 1983 San Diego Folk Dance Conference.

TRANSLATION: "Topan" refers to a drum which is used in Macedonia and the surrounding countries.

PRONUNCIATION: toh-PAHN-skoh OH-roh

MUSIC: CD: Balkan and Beyond
Dances of European Ethnic Minorities (1999), by Lee Otterhold, #5.
ORIG. RECORD: Yugoslavia's Most Popular Historical Folk Dances by
Ciga & Ivo Despotovič (LP), side A/2. (Originally taught under title of
"Cigansko Kolo" on record, which is incorrect)

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

HANDS: When moving fwd in LOD, lead dancers R arm is slightly rounded and held in LOD, slightly above head ht. The hand rotates inward (cCW) on each ct.

METER: 4/4

PATTERN

Meas

INTRODUCTION: 8 meas, beg with clarinet

FIG. I

- 1 Facing and moving to R - step R,L fwd (cts 1-&); touch ball of L ft fwd - bend slightly fwd from waist (ct 2); take full wt on L where it touched (ct &); repeat cts 1-&-2-& with same ftwk (cts 3-&-3-&)
- 2 While turning to face ctr - step R in LOD - hands begin to swing fwd (ct 1); step L behind R - swing arms down to V-pos (ct 2); step R to R - begin to swing arms up (ct 3); step L across R - arms in W-pos. Note: Soft knee flexes on each step.

- 3 Facing ctr and dancing inn place - step R in place as ball of L ft touches fwd on floor while twisting lower body to L (L heel twits R) (ct 1); with ball of L still on floor, twist body to R (L heel twists L) (ct 2); hop on R as L lifts slightly fwd (ct 3); step slightly bkwd on L (ct &); step R beside l (ct 4); step L slightly fwd (ct &).
- 4 Repeat meas 3 with opp ftwk. (Note that wt is now on the correct ft. That is, you only need to place the ball of the R ft fwd on the floor s you already have wt on L.)
- 5 Repeat meas 4 with opp ftwk.
- 6 Releasing hands - beg by stepping R fwd (twd ctr) (ct 1); stepping R,L,R, circling 1-1/4 CCW (1/4 turn per step) (cts 2-4). Clap hands 4 times in front of body at approx chest ht (one on each step). End facing LOD with hands joined in W-pos.

FIG. II

- 1 Repeat meas 1, Fig. I. (RL tch-step; LR tch-step)
- 2 Repeat meas 2, Fig. I. (R to R; L behind, R to R, LxR)
- 3 Repeat cts 1-2, meas 3, Fig. I, 2 times twice as fast (twist L ft 4 times (cts 1-&-2-&)).
- 4-5 Repeat meas 3, alternating ft. (3 times in all)
- 6 Small step R to R on ball of ft - while twisting R hip fwd and up (ct 1); step L in front of R with bent knee as R lifts low behind L - while twisting hips to face ctr (ct &); repeat 3 more times (cts 2-&-3-&-4-&). Ftwk is very small and close tog.

Repeat dance from beg, alternating between Fig. I and Fig II each time.

Original dance notes by Lee Otterholt

R&S'd from observation, video and Stockton & San Diego Conf. Errata by Dorothy Daw, 6-03.

Presented by Loui Tucker
Camp Hess Kramer Institute
October 17-19, 2003

Aleksandra Valss

S.E. Estonia

This dance was presented by Jussi Aronen at Stockton Folk Dance Camp 2003

TRANSLATION: Alexandra's Waltz

PRONUNCIATION: AH-LEHK-sahn-drah VAHL-ss

MUSIC: CD: Estonian Dances by Jussi Aronen, #1

FORMATION: Cpls in a circle with M back to ctr. Partners face and join inside hands at shldr ht.

STEPS: Side-by-side-close (2 meas: Step to side (cts 1-2); close (ct 3). Step to side (cts 1-2; close (no wt) (ct 3).

METER: 3/4

PATTERN

Meas

INTRODUCTION: 4 meas, no action.

FIG I: FACE-TO-FACE & BACK-TO-BACK

- 1-2 Facing ptr and moving sdwd in LOD - step, side-close-side moving in LOD (M beg L, W-R) - inside hands joined at shldr ht and slightly twd RLOD (cts 1-3, 1-2); bounce on wt'd ft pivoting to face almost back-to-back with inside ands moving fwd twd LOD, arms slightly rounded (ct 3). (Cue: face-to-face)
- 3-4 Continue moving fwd in LOD (bk-to-bk), again moving side-close-side-close. M beg R, W-L Remain in back-to-back pos. (Cue: bk-to-bk)
- 5-6 Repeat meas 3-4 with opp ftwk, moving sdwd (bkwd) twd RLOD (cts 1-3, 1-2); bounce on wt'd ft pivoting to face ptr (ct 3). (Cue: bk-to-bk).
- 7-8 Repeat meas 1-2, with opp ftwk, sdwd in RLOD (face ptr, except end facing ptr. (Cue: face-to-face)
- 9-16 Repeat meas 1-8. (2 time total)

FIG. III: INDIVIDUAL TURNS

- 1-2 Facing ptr with both hands joined low - turn away from ptr (ML-WR) while doing 2 two-steps in LOD, M beg L, W-R. Release hands during turn then rejoin.
- 3-4 Facing ptr with hands rejoined low - step, side-close-side-close (M beg , WR) in LOD.
- 5-9 Moving in RLOD repeat meas 1-4, with opp ftwk and turn.

- 9-16 Repeat meas 1-8. End with M facing LOD, W RLOD with R hips adjacent - hands are joined at shldr ht with arms parallel to floor. M R hand in front of own chest, L hand sdwd R, W hands joined with M hands.

FIG III: WALKS

- 1-2 Moving in LOD - walk L,R (1 step per meas). On last ct of meas 2 (R), pivot ½ in place. M now faces RLOD, W-LOD.
- 3-4 Do 2 more steps in LOD (L,R).
- 5-8 Moving in RLOD - repeat meas 1-4 with same ftwk.
- 9-16 Repeat meas 1-8.

FIG. IV: IN & OUT OF CTR

- 1-2 Joining in closed social dance pos, with M L and W R shldr twd ctr - move sdwd twd ctr with a side-close-side-close, M beg L, W-R.
- 3-4 Repeat meas 1-2, with opp ftwk, moving sdwd away from ctr.
Note: During meas 4, both pivot 1/4 CW. End with M facing out and W facing in.
- 5-8 Do 2 two-steps turning once while moving in LOD M beg L, W-R.
Note: During meas 8, pivot 1/4 CW. End with M facing LOD and W-RLOD.
- 9-16 Repeat meas 1-8.

Dance notes by Lu Sham, and Dorothy Daw
R&S'd from observation and video by dd. 8-03

Presented by Lu Sham
Camp Hess Kramer Institute
October 17-19, 2003

Bohemian Polonez (Polonaise)

Czech Republic

The Polonez became an international dance in many countries in the 19th century, each with its own way of pronouncing or spelling Polonez (Polonaise). The original dance was done by the gentry and aristocrats in the royal courts where it spread to the different countries.

This is a choreographic arrangement by Richard Powers based on the reconstruction by Frantisek Bonus (1919-1999). These are Polonez variations as danced in Bohemia in the 19 century. Prof. Bonus's long and complex original choreography was intended for stage performance by a professional company. This version is still challenging, but has been shortened to a social form dance for pleasure. It was presented by Mr. Powers at the 2003 Stockton Folk Dance Camp.

TRANSLATION: The original translation of Polonez (Polonaise) means Polish, but it is also means a processional type of dance. Therefore this is a Polonez done by the Bohemian aristocrats.

MUSIC: CD: Vintage Dance Music by Richard Powers, Stockton 2003, #1 "Z Horicka"

RHYTHM: 3/4 meter. Tempo: 96 beats/min

FORMATION: Cpls in a processional arrangement facing LOD with W on M R side.

STYLE: Tall and elegant

STEPS: Polonez step (basic):

On preliminary ct &, plié (MR, WL), then extend outside ft (ML, WR) fwd; strong step fwd onto ball of ft, standing tall (ct 1); walk elegantly 2 more steps (cts 2-3). Repeat with opp ftwk. When walking lead with the ball of the ft, then the full ft.

Polonez chassé R: (Same ftwk for both)

Step R fwd on ball of ft with a slight upward thrust of the body (ct 1); quickly close L beside R heel (ct &); walk R,L fwd (ct 2-3). Repeat 2 more times. On meas 4, walk 2 steps fwd then close ft tog.

Balancé: (Same ftwk for both)

Step L to L (ct 1); close L beside R rising on balls of both ft (ct 2); lower heels (fall) (ct 3). Repeat with opp ftwk.

Polonez Pas de Basque (PDB): (Both use same ftwk)

Meas 1: Step L to L (ct 1); step R across L with plié and lean slightly fwd to face diag L as L lifts behind R close to floor (ct 2); Step L bkwd to place where it was (ct 3). (Both M and W rise onto the sides following the body turn.)

Meas 2: Step R to R side (ct 1); close L beside R rising on balls of ft (ct 2); lower heels to floor (M arms down and slightly out to sides with palms fwd, W hands on skirt) (ct 3). (Both M and W arms down and slightly out to sides with palms fwd.)
Repeat meas 1-2 with opp ftwk.

Balancé Ouvert: (Both use same ftwk)

Small step R in place in plié - while turning 1/4 R (L shldr twd ptr) (ct 1); touch L toe on floor twd ptr - straighten knees (ct 2); step L beside R - turning to face ptr (M arms in akimbo pos) (ct 3). Repeat with opp ftwk

Step-rise-fall: Step fwd on ball of ft (ct 1); close one ft beside the other with wt on balls of both ft (ct 2); lower heels (fall) (ct 3). Ftwk (which ft you use) depends on whether you are a M or W.

POSITION: Open position: Cpls slide-by-side, facing LOD. Either inside hands, MR and WL or opp hands may be joined and are extended fwd at elbow ht. W slightly fwd of M, W hand on top of M.

ARMS: Akimbo for M: Loose fist on hip(s).

Arms & hands: For M and W, when hands are free they are down at sides and held slightly away from body.

METER: 3/4

PATTERN

Meas.

INTRODUCTION

1-4 Introduction, no action.

5-8 Honor ptr: Turn to face ptr on meas 5; hold in place facing ptr on meas 6; M bow slightly, W plié and both straighten on meas 7 (W may cast her eyes down, but do not bow or non.); cpls turn to face LOD - while joining inside hands and extending them fwd on meas 8.

Bow: With ft tog, M bend slightly fwd from waist as W plié keeping head upright.

PART I: PROMENADE

1-6 With cpls in open pos - do 6 Polonez steps fwd in LOD (beg out side ft) - inside hands joined and fwd.

7 W cross-over: M step fwd on L (ct 1); close R to L (ct 2); hold in place (ct 3)
W do 3 steps fwd as M leads W to his L side so that both face LOD. M R and W L hands remaining joined and fwd at elbow ht. End with M L arm in Protective Pos (M L behind W back, but not touching).

8 Cpls end step with a step-rise-fall.

9-14 Do 6 Polonez steps fwd in LOD - beg on new outside ft (MR-WL).

15-16 W cross-over: Repeating ftwk of meas 7-8, M hold in place and unfold ptr so that cpls face each other (M back to ctr).

Bohemian Polonez, page 3 of 4

- 17-19 R hand turn: Touching R palms tog at shldr ht with L arm hanging freely - both beg R, do 3 Polonez chassé steps fwd while making 1 complete CW turn.
- 20 M leads W into returning to open pos by - releasing R hands as W turns to R (CW) once stepping R,L, touch R beside L (3 cts) and join inside hands in open pos.
- 21-23 Cpls do 3 Polonez steps fwd in LOD, beg outside ft (ML-WR).
- 24 Both do a step-rise-fall - while turning to face ptr.
- 25-28 L hand turn: Repeat meas 17-20, with L hand, both beg L. This leads M back to his place at end.
- 29-31 Cpls do 3 Polonez steps fwd in LOD, beg outside ft (ML-WR).
- 32 Both do a step-rise-fall - while turning to face ptr (M back to ctr).

INTERLUDE I: (Same ftwk for both)

- 1-2 Balancé: With cpls facing (M bk to ctr) and M drawing arms into akimbo pos on balancé - M lower arms at end.

PART II: SOLO

- 1-4 Do 2 Polonez PDB, L,R.
- 5 Balancé Ouvert to R.
- 6 Repeat Balancé Ouvert to L, closing R to L ankle (no wt) on ct 3.
- 7-8 S-shaped cross-over: Beg R, do 2 Polonez steps fwd (pass ptr by R and turning R slightly to face ptr with eye contact). After passing M, hook L to face ptr (W back to ctr) with a step-rise-fall
- 9-16 With opp ftwk - repeat PDB, Balancé Ouvert and cross over (passing L shldrs).

INTERLUDE II: CIRCLE OUT

- 1-4 All cast off: Both beg L, individuals form 2 large circles to L (CCW) (M circle inside, W twd outside). Both do 9 walking steps, ending with step-rise-fall. End with ptrs facing in a single file circle. M face LOD and W-RLOD.

PART III: WEAVING

- 1-6 Grand Chain: Both beg R, do 7 Polonez steps fwd (passing 1 person per Polonez), passing R shldrs, L shldrs, etc. When passing each person by R, lead with R shldr, or lead with L shldr if passing by L - arms follow body movements.

Bohemian Polonez, page 4 of 4

- 7-8 With a polonez step and a step-rise-fall, turn $\frac{1}{2}$ with the 7th person and end facing each other (M RLOD, W LOD).
- 9-14 Grand Chain: Repeat meas 1-6, returning to meet your orig ptr.
- 15-16 With a polonez step and a step-rise-fall, turn with the orig ptr. All end facing cr.
- 17-19 All joins hands forming a large circle - hands are out to side and slightly fwd at chest ht, - both beg R, everyone does 3 Polonez moving to L (RLOD).
- 20-22 Releasing neighbors hand, both continue with L to extend and join 2 hands with ptr - both beg L, do 3 Polonez steps, and circle CW, with ptr one full turn, and end opening to face ctr.
- 23-24 All join hands in one large circle both beg L, move fwd twd ctr with 5 smooth walking steps - slowly hands raise to approx. eye ht. On last ct close R beside L. M bow, W plié - look fwd across the circle.

ALTERNATE ENDING

Alternate ending for exhibition (when you don't want to turn your backs to the audience): At the end of the Grand Chain, when you arrive back home, take ptr R hand and turn in place, all end facing RLOD (M on inside of circle) and taking Protective Pos: Retaining R hands, M hold L arm horizontally behind W back.

- 17-19 Promenade: In protective pos (R hands joined) - both beg R, do 2 Polonez fwd in LOD.
- 20-21 Turn in place: Turn ptr CW once, maintaining pos - M move bkwd, W fwd.
- 22 Step away from ptr keeping L hands joined.
- 23 M kneels on one knee.
- 24 M kisses W hand.

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R&S'd from video, observation and errata by Dorothy Daw and Lu Sham, 9-03

Presented by Lu Sham
Camp Hess Kramer Institute
October 17-19, 2003

Cross-Step Waltz Circle

Vintage, U.S.A.

Richard Powers introduced the Cross-Step (Crosstep) Waltz a number of years ago. He taught a number of very nice figures for couples at the 2003 Stockton Folk Dance Camp. These figures have been set here as a sequence for a line dance so that they can also be enjoyed without partners. This dance was arranged by Lu Sham and presented at Camp Hess Kramer Institute, October 2003

MUSIC: Any moderately slow waltz (100-130 beats per min), preferably with a repeating melody every 32 meas.

FORMATION: Mixed, closed circle of M and W, facing ctr at arms-length from neighbor.

STEPS: For term in quotes, refer to Richard Powers' notes in Stockton 2003.

METER: 3/4 **PATTERN**

Meas.

INTRODUCTION: Depends on music used.

FIG. I: BASIC & TURNING

- 1-2 Do 2 "basic" cross-step waltz, R and L in LOD.
- 3-4 Do "Turning Basic" beg L.
- 5-8 Repeat meas 1-4.

FIG. II: GRAPEVINE; PIVOT; BASIC

- 1 Do a three-step grapevine beg L.
- 2 Do the Three-step pivot turn, (W part in "Grapevine Underarm Turn.")
- 3-4 Repeat "Basic" as in meas 1-2, Fig I. (W part in Follower's Solo)

FIG. III: TURNING BASIC & BASIC

- 1-2 Repeat "Turning Basic" as in meas 3-4, Fig. I.
- 3-4 Repeat Basic as in meas 1-2, Fig. I.
- 5-8 Repeat meas 1-4.

FIG. IV: TURNING BASIC; GRAPEVINE: 3-STEP PIVOT & TURNING BASIC

- 1 Do the first half of "Turning Basic" to face away from ctr.
- 2 Do the Three-step grapevine, beg R and moving in LOD.
- 3 Do a Three-step pivot turn moving in LOD.
- 4 Do second half of "Turning Basic" - end facing ctr. (W part in Grapevine Insider Turn".)
- 5-8 Repeat meas 1-4.

Repeat dance from beg to end of music.

Dance notes by Lu Sham, 9-03

Presented by Lu Sham
Camp Hess Kramer Institute
October 17-19, 2003

Crosstep Waltz Mixer

U.S.A.

This is the traditional closing waltz at many of our Stanford dances. This progressive (mixer) dance was arranged by Richard Powers and has been presented by him at several institutes during the last 5-6 years. It was also presented by him at the 2001 and 2003 Stockton Folk Dance Camp.

MUSIC: Tape & CD: Dance Music by Richard Powers, Stockton 2001;
 CD: Vintage Dance Music by Richard Powers, 2003 Stockton F.D. Camp;
 Any slow waltz music or any dupe music of approximately walking

RHYTHM: Tempo: 116 to 120 bpm is best

FORMATION: Cpls in closed ballroom pos, spaced evenly around the room facing LOD.

STEPS: Turning Crosstep Waltz (Basic Step): M step L across R (ct 1); step L to L (ct 2); step R to R drawing slightly bkwd. Repeat with opp ftwk, beg by stepping L across R. M leads W into mirror-image steps, emphasizing the "crossbow" lead. But also clearly leading W to move back and inward on cts 2-3. Styling is very smooth and balanced. Emphasize ct 1 (cross-step) with a slight dip (knee bend).

METER: 3/4

PATTERN

Meas.

INTRODUCTION: Depends on music used.

DANCE

- 1-4 Do one Basic Step rotating CW twice while moving in LOD. (1/2 turn per waltz)
- 5 Unfold from ballroom pos and join hands in a closed circle, so W is on M R side and all generally facing into ctr of room - M look at your corner (W on M L) during this meas. The step is a simple waltz balance (M beg R, W L) fwd (step-close-step).
- 6 Waltz balance bkwd - observe and acknowledging the entire group.
- 7 Do an Inside Turn with corner:
 Releasing M R and W L hands - M step R across L while raising L arm gracefully as W steps L across R - W raise R arm and beg to turn CCW (ct 1); M step L to L; W step R to R, W continuing to rotate CCW (ct 2); having exchanged places with your corner, face the corner and simply do the following - step in place, wherever it comfortably falls (ct 3). M face LOD at this moment.
- 8 M step L across R as W step R across L, both aiming directly away from ctr (ct 1); cpls join in ballroom pos as M step sdwd R, W sdwd L - while beg to rotate CW (ct 2); step in place, wherever it comfortably falls - continue to rotate CW (ct 3).

Repeat from beg to end of music.

Like some of the best folk dances, this is not about technique of complexity. The intent is connecting to each of your ptrs completely during the short waltz, and acknowledging the gathered company during the 6th bar of the pattern

Original dance notes by Richard Powers
 R&S's from errata and observation by Dorothy Daw, 8-03

Presented by Lu Sham
 Camp Hess Kramer Institute
 October 17-19, 2003

Kak Pri Balkye

Russia

This is a traditional dance form the Orenburg region of southeast Russia. The dance shows the influence of the Ural Cossacks who live in the region. Research for the dance was done by Hennie Konings who introduced it in Germany 1993. Hennie presented the dance at the 1995 Stockton Folk Dance Camp.

TRANSLATION: How by the gully

PRONUNCIATION: KAHK pree BAHL-kyeh

MUSIC: Tape: Russian Dances, Stockton 1994, side B/7

FORMATION: Mixed M and W in a circle, facing R of ctr with hands joined in V-pos.

STEPS: Step-scuff (2 step-scuffs to 1 meas): Low step fwd on R slight (ct 1); scuff L heel fwd)ct &); repeat with opp ftwk (cts 2-&).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas, beg with vocal

FIG. I: MOVE IN LOD (CCW)

1-4 Beg R, do 8 scuff-steps fwd in LOD (2 steps per meas).

Note: Fig. I may be danced with other stamping patterns:

Syncopated Stamp Variations (1 per meas): Small leap fwd on R (ct ah); stamp L,R,L fwd with wt (cts 1-&-2); option - scuff R heel fwd (ct &). Small steps.

Hennie suggested the dancers be encouraged to dance a variety of patterns. In class, the W did the syncopated stamps while the M did the step-scuffs. When repeating dance again, M and W alternated steps patterns.

Another suggested pattern: Do 2 scuff-steps patterns (4 step-scuffs = 2 meas), then 2 stamp variation (2 meas).

Because all of these patterns are compatible, any pattern may be danced by any dancer at any time.

FIG. II: INDIVIDUAL CW CIRCLES

1-4 Releasing hands - beg R, individually walk 8 steps (no stamp) to own R (CW) circling twd outside of circle. Follow your R shldr with R arm rounded in front of body while L arm trails behind body. Arms are down and slightly away from body.

FIG. III: MOVING IN & OUT OF CIRCLE

- 1-2 Rejoin hands - beg R, walk 3 steps twd ctr (cts 1-2; 1); drop fwd on L with bent knee as R lifts bkwd (ct 2). Arms gradually raise fwd to shldr ht (elbows straight).
- 3 Walk R,L bkwd - lower hands.
- 4 Releasing hands - walk R,L, turning 1-1/4 to R (CW), ending in original place in circle. End by rejoining hands and reforming large circle.

SEQUENCE

Repeat dance from beg to end of music. Finish by bowing twd ctr, from hips.

Printed in Let's Dance, April 1995

R&S'd from observation, errata, and video by Dorothy Daw and Lu Sham, 9-03

Presented by Lu Sham
Camp Hess Kramer Institute
October 17-19, 2003

8 Step R fwd (ct 1); step L beside R - turning to face ctr (ct 2).

C

1 Facing ctr and moving bkwd - step R bkwd (ct 1); close L beside R toe (ct &); step R bkwd (ct 2).

2 Step L bkwd as R lifts fwd (straight leg) (ct 1); step R fwd - beg to move twd ctr (ct 2).

3 Step L,R fwd (cts 1-2).

4 Step L fwd (ct 1); step R close to L heel (ct &); step L fwd (ct 2).

5 Step R to R - turn to face L of ctr (ct 1); touch L slightly fwd (ct 2).

6 Repeat meas 5 with opp ftwk and face R of ctr. (L-tch)

7-8 Facing ctr - step R to R with slight knee bend (ct 1); step L behind R (ct 2). Step R to R (ct 1); step L in front of R (ct 2).
Cue: 4 step grapevine to R, beg side-behind.

FIG. II

1-8 Moving in LOD, repeat Fig. I-A, meas 1-8. (R-tch fwd; L-tch bk; RL fwd; R/close/R - repeat w/opp ftwk)

9-12 Moving fwd twd ctr, repeat meas 1-4 (R-tch fwd; L-tch fwd; RL; R/close/R)

13-16 Moving bkwd away from ctr, repeat meas 5-8. (L-tch bk; R-tch bk; LR bk; L/close/L)

17-32 Repeat Fig. I, A and B.

SEQUENCE

Depending on music used, Fig. I & II are done 2 times each, or each Fig is done 3 times. Dance should end with Fig. I-C, meas 7-8 (music slows). On last ct of dance, close L beside R (meas 8, ct 2).

R&S'd based on Vasilescu's dance notes, observation and video by Dorothy Daw & Lu Sham, 8-03.

Presented by Lu Sham
Camp Hess Kramer Institute
October 17-19, 2003

Padespänn

Estonia

This dance was presented by Jusse Aronen at the 2003 Stockton Folk Dance Camp.

TRANSLATION:

PRONUNCIATION: PAH-des-PAHN

MUSIC: CD: Estonian Dances - Stockton Folk Dance Camp 2003, #3

FORMATION: Cpls facing LOD (CCW) with inside hands joined (Won top of M) at shldr ht, and extended fwd in direction of movement, outside hand fee by side.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 meas

DANCE

- 1-2 Moving fwd in LOD - beg on inside Ft (MR-WL), step-close/ step-close, facing slightly back-to-back - inside hands extended fwd at shldr ht.
Step: Meas 1: Step fwd on inside ft (cts 1-2); close outside ft to inside ft (ct 3).
Meas 2: Repeat with same ftwk (cts 1-3).
- 3-4 Repeat meas 1-2 (slightly back-to-back), move in RLOD with o-pp ftwk - arms remain in same pos.
- 5-6 Facing LOD - walk 2 steps fwd in LOD (M-RL, W-LR).
- 7-8 Facing ptr - do a side-close-side-close in RLOD - arms are still st shldr ht, but are bend and sdwd twd RLOD.
- 9-10 Facing LOD - walk 2 steps fwd in LOD (M-LR, W-RL).
- 11-12 Pivot ½ twd ptr on inside ft (MR-WL), then walk 2 steps in RLOD while joining in social dance pos.
- 13-16 Do 4 fact waltz steps while turning and moving in LOD.

Assume orig pos and repeat dance from beg.

LYRICS

Anna andeks, anna andeks, et armastan sind
Ja sinule, sinule tuksub minu rind.
Kui tuled, siis tule, siis armastan rind
Ja sinule, sinule tukaub minu rind.

Mamma ütles oma noorema tütrele:
"Ära tõsta oma jalgu nii kõgele.
Kui tõstad oma jalad sa kõgele.
Külapoisid sul tulevad kallale!"

R&S from observation, video and errata by Dorothy Daw and Lu Sham 8-03

Presented by Lu Sham
Camp Hess Kramer Institute
October 17-19, 2003

Royal Empress Tango

Old English Ballroom

This dance was demonstrated at a festival of old time dances in London in 1922 and won the festival trophy prize. It became a favorite, dating from that time. Miss Lucille Czarnowski learned it from the old time ballroom specialist in Victoria, B.C., Mr Harold Evans, and introduced it to the Federation.

RECORD: Columbia DX 1218;
Kismet 147

FORMATION: Cpls in ballroom dance pos, M facing LOD.

METER: 2/4 PATTERN

Meas. Directions for M, W use opp ftwk.

FIG. I: WALK AND CHASSE

- 1 Step L,R slowly fwd, knee relaxed on second step.
- 2 Step L,R bkwd.
- 3 Beg. L, do 1 chasse slightly diag L (turn R slightly so that L shldr leads).
- 4 Beg R. Repeat 1 chasse diag R (turn L slightly so that R shldr leads.)
- 5 Step L,R twd ctr of room.
- 6 Continue in same direction, chasse L turning inward on the last step to face away from ctr and point R ft fwd. M L and W R arms are curved high on the point.
- 7-8 Beg R, repeat meas 5-6 moving away from center. On chasse step the W turn slightly to R as M maneuvers her around to his R side and they finish in open position, keeping extended hands joined, facing LOD.

FIG II: PIVOT, WALK & POINT, TWO-STEP

- 1 Step L,R fwd in LOD.
- 2 Stepping L,R, pivot once around to R in closed dance pos.
- 3 Step L,R fwd in open dance pos (joined hands extended fwd).
- 4 Point L fwd, keeping ft apart, turn inward twd ptr to face RLOD, extend hands are curved high (ct 1); step on L where it pointed (ct 2).
- 5-6 Beg R, repeat meas 3-4, moving fwd in RLOD to end facing LOD.
- 7-8 Beg L, do 2 two-steps in closed dance pos while turning R. Finish with M facing LOD, ready to repeat dance from beg.
NOTE: Rotary waltz or rotary chasse is the term used by the English for this two step (meas 7-8).

Original dance notes in Folk Dances from Near and Far, Vol. A-1, page 13

Presented by Lu Sham
Camp Hess Kramer Institute
October 17-19, 2003

Trabzoni Bar

Armenia

A dance from Trabzond, a region in former Western Armenia. The dance is created by Tineke van Geel, based on elements of Armenian dances from the region of Trabzond (researched in Armenia during 1985 and 1997 and 98-07). This dance was presented by Tineke van Geel at the 2003 Stockton Folk Dance Camp.

TRANSLATION: trahb-AOH-nee bahr

MUSIC: CD: Dances from Armenia, Compilation van Geel records, #1
Anoush - Armenian Dances (Van Geel Records 98-07)

FORMATION: Mixed lines, arms down in V-pos, face ctr.
Leader has the option of extending lead arm fwd, lifting high with palm up. Leader was traditionally a man.

STYLE: Sharp movements.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 4 meas of drum solo. Beg with full orchestra.

DANCE

- 1 Step L across R (L ft moves fwd then bkwd close to outside of R with straight leg.) - forearms swing to W-pos with emphasis on up movement, but remain close to body (ct 1); step R to R - arms swing down to V-pos (ct 2).
- 2 Repeat meas 1.
- 3 Turn to face LOD - step diag L fwd (wt of body over L leg) - arms move to "debka pos" (L hand in own back, L arm extended fwd and joined with neighbor in front) (ct 1); bounce twice on L (cts 2-&).
- 4 Two-step (RLR) fwd in LOD: Step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2).
- 5 Repeat meas 4 with opp ftwk. (Total of 2 two steps - RLR, LRL)
- 6 Step R,L fwd (cts 1-2).
- 7 Two-step (RLR) fwd in LOD. On last ct step R fwd while turning to face ctr - lower arms to V-pos (ct 2).
- 8 "Kerdzi" step in place: Hop on R in place as L knee lifts sharply (ct &); touch L heel fwd on floor (ct 1); small leap on L in place (ct &); step R in place (ct 2).
Arms: They are raise to W-pos (ct &); extend up (ct 1); then swing down to a V-pos (ct 2).

Exclamations: They may be yelled at any time. Tineke when exclaiming "hey," usually did it on meas 1-2, but she also did it on meas 4-6. The yells are:

Meas 1: hey (ct 1&); hey (ct 2&);

Meas 2: hey (ct 1&); hey (ct 2).

The call "ver-cheen" may be called the last time through the dance.

Original notes by Tineke van Geel
R&S'd from errata, video, and observation by Dorothy Daw, 8-03

Presented by Lu Sham
Camp Hess Kramer Institute
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