

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

October 27 - 28 - 29, 2006



TEACHERS:

Beverly Barr
International

Samy Makar
Salsa Rueda Mixers

Loui Tucker
Stockton Camp Dances

CAMP HESS KRAMER INSTITUTE

October 27 - 29, 2006

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Presented by Folk Dance Federation of California, South, Inc.

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 line 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

Billy Bayou (CAJUN)

Choreographer: Unknown

Formation: Couple Mixer -- Couples in a circle, man on left, ladies on right

Music: Camp Hess Kramer 2006 CD

Cts

Pattern

Part I

1&2 Man in LOD, step L to left, close R next to L, step L to left, (with woman, face to face).

3&4 Turn back to back, step R to right, close L next R, step R to R (back to back with woman)

5-8 Repeat 1-4. Woman does opposite footwork

Part II

9-16 In ballroom position, couples dance 4 turning 2 steps. M begin L, W begin R

Part III

17-20 Open ballroom position, in LOD, M begin L & W begin R, heel fwd toe back, (count 17&18), walk 3 steps in LOD (count 19&20).

21-24 Repeat 17-20 with opposite footwork.

Part IV

25-28 Facing ptr, holding 2 hands, M begin L, W begin R, do 2 yemenite steps,

29-32 M walk fwd (LRLR) while W do 2 turns, moving fwd (RLRL).

33-36 Repeat 29-32 (Woman turns forward to new partner on last turn).

Dance repeats with new partner. Continue changing partners.

Notes by Beverly Barr

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Country Western Two Step -- continued

W turn under:

Meas 1-2: Moving fwd in LOD, M turns W under joined hands (W R hand, but either R or L hand for M). Turn one way, then the other for an unspecified number of times.

Promenade:

Meas 1: Moving fwd in LOD, M turns W under joined R hands into promenade pos. Then move in LOD for an unspecified number of times.

Crossover: (When in Promenade pos)

Meas 1: Moving fwd in LOD, W crossover in front of M. Then move in LOD for an unspecified number of times.

Meas 1: Crossover again, W in front of M

Meas 2: If M crossover is in front of W, M move on meas 2.

Other Variations:

Landler windows, swing style movements, almost anything is possible.

Original notes from 1993 Folk Dance Camp, with much editing by dd. Dance notes R&S'd from 1993 Folk Dance Camp video.

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Cumbia Selena
Columbia, South America

Choreographer: Unknown
Music: Camp Hess Kramer 2006 CD 4/4 meter
Formation: 1 Wall, Individual line dance

<u>Cts</u>	<u>Pattern</u>
1&2	Shuffle to L (L,R,L)
3&4	Shuffle to R (R,L,R)
5&6&7&8	Shuffle to L (L,R,L,R,L,R,L)
9-16	Repeat 1-8 with R foot.
17-18	Step L to L, Close Step with R beside L
19&20	L side shuffle (Step L to L, Close Step R beside L, Step L to L)
21-22	Step close R beside L, Step L to L
23&24	Step close R beside L, Step L to L, Touch R toe beside L foot
25-32	Repeat 17-24 with R foot to R side.
33&	Paddle with L foot turning to the R (Step out on L, pivot to R on R)
34&35&	Paddle 2 more times with L foot to the R (to face back of room)
36&	Step forward on L, hold
37&	Forward rock step with R foot (Rock forward on R, recover back on L)
38&	Back rock step with R foot (Rock back on R, recover forward on L)
39&40	Repeat 37&38
&	Hold
41-48&	Repeat 33-40& (to face front wall)
49-52	Four Sambas with L (Cross Step L over R, Step R to R, Cross Step L over R, Step R to R, Cross Step L over R, hold)
53-56	Repeat 37-40&
57-64	Repeat 49-56
	(Face Wall to L for the next sequence)
65&66	Forward Conga Step (Walk forward L,R,L, kick R to right side)
67&68	Forward Conga Step (Walk forward R,L,R kick L to left side)
69-72	Repeat 65-68.
73-74	(Facing front wall) Step L to L, Cross Step R over L
75&76	L Coaster Step (Step back with L, Step together with R, Step fwd on L)
77-80	Repeat 73-76 with R foot.

Dance repeats from the beginning.

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HORA BANATEANA

(Romania)

Source: Theodor Vasilescu
Music: 2006 Camp Hess Kramer CD 4/4 meter
Formation: Closed circle, arms in "W" position for entire dance

Cts

Pattern

Introduction: 16 counts

Part I Facing Center

1,2,3&4 Walk into center (S-S-QQS): R,L, RLR
5,6,7&8 Repeat (1-4) with opposite footwork moving backward, out of center
9-16 Repeat Part I (1-8)

Part II Moving LOD

1,2,3&4 Walking in LOD, (S-S-QQS) R,L, Grapevine R to R, L behind R, R to R
5,6,7&8 Repeat (1-4) with opposite footwork moving in reverse LOD
9-16 Repeat Part II (1-8)

Part III Facing Center

1,2,3&4 Walk fwd to center R,L, Grapevine R to R, L behind R, R to R (S-S-QQS)
5,6,7&8 Repeat (1-4) with opposite footwork moving backward & in reverse LOD
9-16 Repeat Part III (1-8)

Part IV Facing Center

1,2,3&4 Fwd R, Back L, Fwd. RLR, (S-S-QQS)
5,6,7&8 Repeat (1-4) with opposite footwork moving in opposite direction.
9-16 Repeat Part IV (1-8)

Part V Facing Center

1-2,3&4 Walk into center (S-S-QQS) R,L, RLR
5&6&7&8 Step L to L, close R to L (3 times), step L to L (no close on 4th time)
9-12 Repeat Part V (1-4) moving backwards out of center
13-16 Repeat Part V (5-8)

Repeat dance 2 more times (Total 3 times)

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Notes by Beverly Barr

Joc de bătă

From the Mureş region (Mid-Eastern part of Transylvania), Romania

Joc de bătă means «dance of the sticks». Originally, this dance was done only by middle aged men. They used a stick to allow for better agility in the execution of their steps. Today, this dance can be found only in a few villages and the dancers do not necessarily use a stick.

Formation: mixed circle

Position: free hands, facing LOD

Pronunciation: ZHOK deh Buh-tuh

Music: *Sonia Dion & Cristian Florescu Vol.3*, Band13 or Camp Hess Kramer 2006 CD

Style: The arms should move in a natural movement and in harmony with the footwork. Exactly like walking movement (ex: step on R ft and bring L arm in front) or using a stick.

Meter: 4/4

Description of *Joc de bătă*

Meas. Count

1-2 Introduction (no action)

Figure 1
(facing and moving LOD)

1	1	Touch with L heel (no wt), L leg straight in front of the body. Bent R knee
	2	Step on L in place
	3	Raise R leg, knee bent at 45° and R ft close to L calf
	4	Step on R fwd (slightly)

2 Repeat measure 1

3	1	Raise L leg, knee bent at 45° and L ft close to R calf
	2	Step on L fwd (slightly)
	3	Raise R leg, knee bent at 45° and R ft close to L calf
	4	Step on R fwd (slightly)

4-6 Repeat measure 1, three times

7	1	Raise L leg, knee bent at 45° and L ft close to R calf
	2	Step on L fwd
	3	Step on R fwd
	4	Step on L fwd (slightly diag. to the left)

8	1	Click R ft to L, turn body facing center
	2	Clap hands together in front (chin level)
	3	Clap hands together in front (chin level)
	4	No action

Joc de bătă (continued)

Meas.	Count	Figure 2 (facing center)
1	1	Lift on L heel and twist outside R low-leg (<i>rond de jambe ext.</i>)
	2	Cross R ft behind L ft
	3	Step swd on L to the left
	4	Close R ft next L ft
2	1	Touch L heel in front (no wt) and bent R knee
	2	Touch L ball swd (no wt)
	3	Close L ft next R ft and lift R ft (slightly)
	4	Step on R and lift L ft (slightly)
3-4	Repeat measures 1-2 with opposite ftwk and direction	
5-6	Repeat measures 1-2	
7	1	Lift on R heel, twist outside L low-leg (<i>rond de jambe ext.</i>)
	2	Step on L behind R ft
	3	Lift on L heel, twist outside R low-leg (<i>rond de jambe ext.</i>)
	4	Step on R behind L ft
8	1	Click L ft to R
	2	Clap hands together in front (chin level)
	3	Clap hands together in front (chin level)
	4	No action
Figure 3		
1	1	Stamp on R in front (toes pointing to the left) (no wt)
	2	Stamp on R in front (toes pointing to the right) (no wt)
	3	Kick with R ft in front
	4	Step on R in place
2	Repeat measure 1 with opposite ftwk and direction	
3	1	Raise R leg, knee bent at 45° and R ft close to L calf
	2	Step on R twd center
	3	Raise L leg, knee bent at 45° and L ft close to L calf
	4	Step on L twd center
4	Repeat measure 1	
5	Repeat measure 2	
6	Repeat measure 1	
7-8	Repeat measures 7-8 of figure 2 (starting lift on R heel)	

Joc de bătă (continued)

Final pattern:

F1 + F2 + F3 + F3 +
F1 + F2 + F3 +
F1 + F2 + F3 + F3 +
F1 + F2 + F3.

Notes by Sonia Dion & Cristian Florescu, ©2006

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Pera Stous Pera Kambous
(Dodekanese Is., Greece)

The dance is from the southern part of Greece where there are 12 islands. It is one of the most common dances from the area. The dance was presented by Nancy Mylonas at the 1994 Santa Barbara Symposium.

Translation: Beyond the field

Music: Camp Hess Kramer 2006 CD 2/4 meter

Formation: Cpls in one large open circle (line), facing ctr with hands joined in "V" pos. The leader and end person have free wrist on hip. Cpls are counted off #1-#2, #1-#2, #1-#2, etc. around the circle.

Steps: Pas de basque (PDB) in place: Leap onto R in place (1); step L in front of R (&); step R back to place (2). Repeat with opp ftwk.
Style: When doing a R-PDB whole body turns to face R of ctr, when doing a L-PDB, the body turns to face L of ctr (shldr leads the body turn).

Running Pas de basque (PDB): Same ftwk as a PDB in place, except on ct "&", step in place (do not step in front of weighted ft). This step can be done moving fwd, in place or turning.

Meas.

Pattern

INTRODUCTION: 3 beats, beg with full orchestra

FIG. I: PDB IN PLACE

1-8 Do 16 PDB in place, beg R

FIG. II: TOE TOUCH 7 MOVE TWD L

1 Facing ctr, step R to R (ct 1); bending R knee, tap L toe behind R ft – look twd own L hand (ct 2).

2 Step L to L (ct 1); step R behind L with bent knees (ct 2).

3 Step L to L (ct 1); close R beside L, with wt (ct 2).

4 Step L to L (ct 1); close R beside L, with wt (ct 2).

5-16 Repeat meas 1 – 4, 3 more times (4 in all).

FIG. III: CPLS SEPARATE

(Uses a running PDB throughout this figure.)

Everyone releases hands and raises them high above head, slightly rounded.

Pera Stous Pera Kambous -- continued

- 1-2 Do 2 PDB. #1 moves fwd twd ctr as #2 dances in place.
- 3-4 Do 2 PDB. #1 turns $\frac{1}{2}$ L (CCW) in place to face ptr as #2 continues to dance in place. With ptrs facing, #1 person is now in ctr of circle, #2 is on the outside.
- 5-8 With 4 PDB, cpls exchange places, turning CW 2-1/2 times. #1 person passes below #2 – end facing ptr. #1 person is now on the outside of the circle. #2 is on the inside.
- 9-10 Placing wrists on own hip – with 2 running PDB, cpls again exchange places, passing L shldr. Style: Body movement is same as in Fig. I (i.e., when doing R–PDB body turns slightly twd R, then turns slightly L when doing L–PDB.)
- 11-12 Do 2 PDB turning $\frac{1}{2}$ twd R in place – end facing ctr. #1 person is now on the inside. #1 is on the outside.
- 13-14 With 2 PDB, #1 returns to outside circle to end on R side of #2 person (ptr), as #2 dances in place on outside of circle.
- 15-16 With 2 PDB, both turn R (CW) once in place. Finish with everyone joining hands in one large circle, ready to repeat dance from Fig. II.

NOTE: During this figure, cpls move in a CCW oval.

Dance notes by Dorothy Daw, as taken from Federation video. This dance has not been R&S'd.

Raspukala

(Macedonia)

Choreographer: Ira Weisburd
Music: Camp Hess Kramer 2006 CD
Formation: Circle facing center

Cts

Pattern

INTRODUCTION: 16 counts

PART 1: (Facing center)

1,2,&3,4,& Walk to R (S-Q-Q): R,L,R; L,R,L
5,6,& Step R to R, Lift L, hold
7,8,& Step back w/L, Step R to R, Cross step w/L over R
9-16,& Repeat Part I (1-8&)

PART II: (Facing Center)

1,2,& Step R to R, Lift L, Step L across R
3,4,& Step R to R, Lift L, hold
5,6,& Hook L behind R, Step Back onto L, Step R to R
7,8,& Step w/ L across R, Lift R over L, hold
9,10,& R Pas de Basque (Step R to R, Cross-Step L over R, Step Back on R)
11,12,& L Pas de Basque (Step L to L, Cross-Step R over L, Step Back on L)
13-20& Repeat 1-8&

REPEAT Part II. (1-20&)

Full Turn to R (in 2 steps) R,L, hold

PART III: (Facing LOD)

1,2& Rock forward on R, rock back onto L, forward on R (S-Q-Q)
3,4,& Walk forward L,R,L
5,6,& (Facing center) Lean R to R, Bounce, Bounce
7,8,& (Still facing center) Lean L to L, Bounce, Bounce
9,10,& Step on R to R, Hop on R, Step L behind R
11,12,& R Pas De Basque
13,14,& L Pas De Basque
15,16,& Full Turn R (in 2 steps) R,L, Hold

REPEAT Part III. (1-16&)

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Shatty Ya Deneq
(Lebanon)

Originally presented by Tom Bozigian at the 1992 Santa Barbara F.D. Symposium.

Pronunciation: SHAH-tee yah DEH-nee

CD: Camp Hess Kramer 2006 4/4 meter

Formation: Short lines, mixed, 6-8 people

Steps: Basic step: Debki pos: Hands joined in "V" pos, fingers and elbows interlocked, R shldr behind neighbor's L shldr
 Ct 1: Facing R of ctr, hop L in place as R heel strikes fwd on floor, leg straight.
 &: Leap R fwd where it touched fwd as L lifts bkwd.
 2: Stamp L fwd of R, with wt.

Meas Cts

Pattern

INTRODUCTION: 4 meas. (Beg with woman's solo)

VARIATION 1: (Do a total of 4 times)

- | | | |
|---|-----|--|
| 1 | 1 | Facing ctr, hop on L in place as R toe touches across and next to L toe. |
| | 2 | Hop on L in place as R heel touches fwd, knee straight. |
| | & | Leap on R in place as L lifts bkwd. |
| | 3 | Stamp L beside R (no wt) as R kicks fwd, knee straight. |
| | 4 | Slap R (full ft) fwd (no wt). |
| 2 | 1 | Step R fwd where it slapped. |
| | & | Stamp L bkwd in place. |
| | 2 | Tap R toe behind and across L. |
| | 3&4 | Repeat cts 2&3, meas 1 (hop L as R heel touches fwd, leap R as L lifts fwd, stamp L in place). |

BASIC STEP: (Do a total of 8 times)

VARIATION 2: (Do a total of 4 times)

- | | | |
|---|---|--|
| 1 | 1 | Touch R heel fwd, stiff torso bends bkwd. |
| | 2 | Tap R toe bkwd, stiff torso leans fwd. |
| | 3 | Stamp R beside L, no wt. |
| | & | Stamp R to R. |
| | 3 | Leap on L across R with accent as R kicks fwd. |

Shatty Ya Denev—continued

- 2 1 Leap R across L as L lifts
 & Leap L back in place as R scissors fwd.
 2 Scissors L fwd.
 3 Scissors R fwd.
 & Leap R in place as L raises slightly sdwd L.
 4 Stamp L beside R.

BASIC STEP: (Do a total of 8 times)

VARIATION 2 (Option): (Do a total of 4 times)

- 1 1-4 Repeat Var. 2, cts 1-4
- 2 1 Stamp R across L.
 & Step L bkwd in place as R extends fwd.
 2 Step R beside L as L kicks fwd, knee straight.
 & Stamp L beside R as R kicks fwd.
 3 Step R in place.
 & Lift L ft beside R leg.
 4 Stamp R in place, no wt.

Repeat dance from beg to end of music.

Corrected from video.

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Sonata (Albania)

Sonata is an Albanian song and dance. The song began as a haunting melody called "Tango to Evora" written by Canadian composer/singer Loreena McKennitt for the National Film Board of Canada documentary, "The Burning Times". Popular Greek singer Haris Alexiou wrote Greek lyrics to this music, called "Tango tis Nefelis" (Nefeli's Tango) and Eli Fara sings it beautifully. In Greek, nefeli means cloud. It is both the name of a cloud nymph and it is also a woman's name. The Hebrew song title is Nefeli. The Albanian song title is Sonata.

Choreographer: Ira Weisburd

Music: Camp Hess Kramer 2006 CD 4/4 meter

Formation: Circle facing center

Cts

Pattern

PART I: Face Center

- 1-4 Sway R,L,R, hold with L lifted slightly to left.
- 5-8 L behind R, R to rt., L fwd while raising arms, rock back on R while lowering arms.
- 9-12 Sway onto L to left, 1/2 turn to rt. with R,L, to face out of circle, hold with R lifted slightly to rt.
- 13-16 Repeat 5-8 with opposite footwork.
- 17-20 Sway onto R to rt., 1/2 turn to left with L,R to face center.
- 21-24 Repeat 5-8.
- 25-28 L to left, step R across L, L to left with R lifted slightly to rt. while opening arms slightly to sides, hold.
- 29-32 R behind L, L to left, R across L, back on L.
- 33-36 Grapevine with R to rt.
- 37-40 Turn to rt. with R,L,R and face center, step L across R.
- 41-76 Repeat 1-36.
- 77-80 3/4 turn to rt. with R,L to face CW. Step R bkwd, L fwd in place.

PART II: Face CW

- 1-3 Move into center: 1/2 turn rt. with two steps R,L to face CCW, cross R behind L.
- 4-6 Continue moving into center: 1/2 turn left with two steps L,R to face CW, cross L behind R.
- 7-8 Sway R,L.
- 9-12 Move out of center with grapevine to left (begin R across L) and end facing out with back to center.

Sonata--continued

13-14 Step R fwd raising arms and bending knees slightly, step back on L and lower arms.

15-16 1/2 turn to rt. with R,L and face center.

17-20 R bkwd, L to left, R across L, L in place.

21-24 Grapevine with R to rt., L across R, R to rt., L behind R.

25-28 R,L fwd bending, step back on R and lift L, hold.

29-32 Back together forward. (L bwd, R to rt., L across R) and face CW.

33-64 Repeat 1-32, but end facing center.

Repeat Part 1 & II

Repeat Part I, once.

Repeat Part II, counts 1-20 ending with raised arms.

Instructions notated by Honey Goldfein-Perry.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 27 – 29, 2006

SALSA RUEDA

PRESENTED BY

SAMY MAKAR

**CAMP HESS KRAMER INSTITUTE
OCTOBER 27 – 29, 2006**

FRIDAY

**Entra
Pasala Con Las Manos
Hombres Derecha
Pasala Con Las Manos/with
Hombres Derecha
Hombres Cero
Mujeres Derecha
Vente Dos
Ocho
La Rosa**

SATURDAY AM

**Guapea
Un Fly
Dame
El Uno
Kentucky**

SATURDAY PM

**Son Montuna
Hombres un Tarro
Exhibela
Dile que No
Dos y Una
Enshufila Pero No**

Styling Points:

**Keep step sizes small
Always start with the toes
Ideally heels should never touch the ground
Keep knees bent
Always change weight on 1 2 3, 5 6 7.
Always pause on beats 4 and 8
Ladies make sure arm goes straight up to avoid hurting partner
No thumbs
Men's palms face down
Ladies' palms face up**

Entra (Circular Basic)

Men

Count	Pattern
1	Forward on left foot (put weight on it)
2	Replace weight on right foot without moving
3	Left foot back together
4	Pause
5	Back on right foot
6	Replace weight on left foot without moving
7	Right foot back together
8	Pause

Ladies

Count	Pattern
1	Back on right foot (put weight on it)
2	Replace weight on left foot without moving
3	Right foot back together
4	Pause
5	Forward on left foot
6	Replace weight on right foot without moving
7	Left foot back together
8	Pause

Pasala Con Las Manos (Pass the Ladies)

Men

Count	Pattern
1	All footwork same as entra
2	
3	
4	Lead ladies to twist to left
5	
6	Lead ladies across
7	
8	

Ladies

Count	Pattern
1	Same as Entra
2	
3	Right foot moves forward instead of together
4	Twist to left
5	Step in front of partner
6	Turn 90 degrees to face partner
7	Turn 180 degrees to face center and end up left of previous partner
8	Pause

NOTE: This step repeats until the call: *ie no mas* (that's it, no more)

Hombres Derecha (Men to the Right)

Men

Count Pattern

- 1 Go into circle with left foot crossing towards right
- 2 Big side step past partner on right
- 3 Back step (left foot) on circle
- 5-7 Entra

Ladies

Count Pattern

- 1-8 Entra

Pasala Con Las Manos / with Hombres Derecha

NOTE: This is a call within a call. Derecha is done only once.

Men

Same as Hombres Derecha (but watch out for passing ladies)

Ladies

Continue with Pasala Con Las Manos (but watch out for traveling men)

Hombres Cero (Men Zero)

NOTE: Step is done with no hands held.

Men

Count Pattern

- 1-8 6 forward steps around partner on right. End up in starting position.

- 1 Forward on left foot
- 2 Without picking feet from floor, turn to right facing out of circle
- 3 Keep right foot on floor, turn 180 degrees to face in circle
- 4 Pause
- 5 Hook right foot behind left foot
- 6 Turn to right in place, step on left foot
- 7 Keep turning and step on right foot, End up facing center
- 8 Pause

Ladies

Count Pattern

- 1-8 Entra

- 1-8 Entra

Presented by Samy Makar
Camp Hess Kramer Institute
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Mujeres Derecha (Ladies to the Right)

Men

Count Pattern

1-8 Entra footwork

Ladies

Count Pattern

1-3 Entra footwork

5 Go into circle with left foot crossing towards right

6 Big side step past partner on right

7 Back step (left foot) on circle

Vente Dos (Twenty-Two)

Men

Count Pattern

1-8 Hombres Derecha - Mujeres Derecha

1-8 Hombres Derecha - Mujeres Derecha

2 x (1-8) Hombres Cero

Ladies

Count Pattern

1-8 Hombres Derecha - Mujeres Derecha

1-8 Hombres Derecha - Mujeres Derecha

2 x (1-8) Hombres Cero

La Rosa (The Rose)

Entra footwork, no modification

Men

Count Pattern

1 Bend knees and body hands stretched towards center. Clap

2 Start bringing hands up

3 Hand above head and straighten body

5-7 Entra

Ladies

Count Pattern

1-3 Entra

5 Bend knees and body hands stretched towards center

6 Start bringing hands up

7 Hand above head and straighten body

Presented by Samy Makar
Camp Hess Kramer Institute
October 27-29, 2006

Guapea (Handsome)

Men

Count Pattern

- 1 Back on left foot (put weight on it)
- 2 Replace weight on right foot without moving
- 3 Left foot back together
- 4 Pause
- 5 Diagonal forward on right foot
- 6 Replace weight on left foot without moving
- 7 Right foot back together
- 8 Pause

Ladies

Count Pattern

- 1 Back on right foot (put weight on it)
- 2 Replace weight on left foot without moving
- 3 Right foot back together
- 4 Pause
- 5 Straight forward on left foot
- 6 Replace weight on right foot without moving
- 7 Left foot back together
- 8 Pause

Un Fly (Fly Ball in Baseball)

Men

Count Pattern

- 1-6 Same as Guapea
- 7 Face center
- 8 Twist to right about 80 deg,
- 1 Freeze feet, clap
- 2 Freeze feet. Twist back to center
- 3 Freeze feet. Keep twisting towards partner
- 4 Pause
- 5-8 Same as Guapea

Ladies

Count Pattern

- 1-6 Same as Guapea
- 7 Face center
- 8 Twist to left about 80 deg,
- 1 Freeze feet, clap
- 2 Freeze feet. Twist back to center
- 3 Freeze feet. Keep twisting towards partner
- 4 Pause
- 5-8 Same as Guapea

Presented by Samy Makar
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Dame (Gimme Another)

Men

Count Pattern

- 1-8 Same as first part of Un Fly
- 1-8 Dile que no

Ladies

Count Pattern

- 1-8 Same as first part of Un Fly
- 1-8 Dile que no

El-Uno (Number One)

Men

Count Pattern

- 7 Change hands right to right (end of Guapea)
 - 1 Rock back on left foot
 - 2 Replace weight on right foot while turning towards center. Right hand comes straight down
 - 3 Big side step with left foot to other side of partner. Get hold of left hand (left to left)
 - 5 Rock back on right foot
 - 6 Replace weight on left foot while turning towards center
 - 7 Big side step with right foot to other side of partner, turning slightly to face partner
 - 1 Rock back on left foot
 - 2 Replace weight on right foot while turning towards center. Right hand starts coming up
 - 3 Big side step with left foot to other side of partner. Right hand goes over partner's head
 - 5 Rock back on right foot. Both hands go down
 - 6 Replace weight on left foot but stay in place. Both hands start coming up
 - 7 Feet together. Right hand goes over partner's head, Left hand goes over your head
- 1-8 Dile que no

Ladies

Count Pattern

- 7 Allow man to change hands right to right
 - 1 Rock back on right foot
 - 2 Replace weight on left foot while turning towards center
 - 3 Big side step with right foot to other side of partner allowing man to take left hand in hammerlock
 - 5 Rock back on left foot
 - 6 Replace weight on right foot while turning towards center. Right hand comes straight down
 - 7 Big side step with left foot to other side of partner. End up in hammerlock. Turn slightly to face partner
 - 1 Rock back on right foot
 - 2 Replace weight on left foot while turning towards center
 - 3 Big side step with right foot to other side of partner and right hand come over your head
 - 5 Rock back on left foot
 - 6 Replace weight on right foot while turning towards center. Right hand comes straight down
 - 7 Feet together. Right hand goes over your head. Left hand goes over man's head
- 1-8 Dile que no

Kentucky (Fried Chicken)

Men

Count Pattern

- 5 Same footwork as guapea but hold on to partner's left hand
6
7
Lady's inside turn
1 Rock back on left foot
2 Replace weight on right foot while turning towards center.
3 Big side step with left foot to other side of partner. Left hand goes over lady's head in cuddle position. Twist slightly towards partner
5 Rock back on right foot
6 Replace weight on left foot while turning towards center.
7 Big side step with right foot to other side of partner, turning slightly to face partner. Left hand goes towards partner's neck

1 Rock back on left foot
2 Replace weight on right foot while turning towards center.
3 Big side step with left foot to other side of partner. Right hand goes over partner's head and into your elbow forming "Italian salute". Twist towards partner
5 Hook right foot behind left foot. Keep "Italian Salute" for arms. Start turning to the right
6 Step towards the outside of the circle in the right direction, sliding right arm to your neck, while left hands starts going over your head
7 Step toward center of circle completing "noose" around neck, so right arm is in front of you, and hand is on your right shoulder
1 Let go partner with right hand and put right hand behind her back
1-8 Dile que no

Ladies

Count Pattern

- 5 Allow man to keep your left hand
6
7
Footwork same as El-Uno
1 Rock back on right foot
2 Replace weight on left foot while turning towards center
3 Big side step with right foot to other side of partner in cuddle. Twist slightly toward partner
5 Rock back on left foot
6 Replace weight on right foot while turning towards center.
7 Big side step with left foot to other side of partner. End up in neck hold. Turn slightly to face partner

1 Rock back on right foot
2 Replace weight on left foot while turning towards center
3 Big side step with right foot to other side of partner. Twist slightly toward partner
5 Small rock back on left foot
6 Weight back on right food
7 Feet together.
1-8 Dile que no

Presented by Samy Makar
Camp Hess Kramer Institute
October 27-29, 2006

Son Montuna (Salsa Basic)

Men - face counter clockwise

Count Pattern

- 1 Forward on left foot (put weight on it)
- 2 Replace weight on right foot without moving
- 3 Left foot back together
- 4 Pause
- 5 Back on right foot
- 6 Replace weight on left foot without moving
- 7 Right foot back together
- 8 Pause

Ladies - face clockwise

Count Pattern

- 1 Back on right foot (put weight on it)
- 2 Replace weight on left foot without moving
- 3 Right foot back together
- 4 Pause
- 5 Straight forward on left foot
- 6 Replace weight on right foot without moving
- 7 Left foot back together
- 8 Pause

Exhibela (Show Her Off)

Men - face counter clockwise

Count Pattern

- 1 Forward on left foot (put weight on it)
- 2 Replace weight on right foot without moving
- 3 Left foot back together. Lead lady to face center of circle
- 4 Pause
- 5 Back on right foot. Lead lady to step into circle
- 6 Replace weight on left foot without moving. Let go of her back
- 7 Right foot back together
- 8 Pause

Ladies - face clockwise

Count Pattern

- 1 Back on right foot (put weight on it)
- 2 Replace weight on left foot without moving
- 3 Twist towards center of circle, and step on right foot.
- 4 Pause
- 5 Step towards inside of circle with left foot
- 6 Replace weight on right foot and turn body to face outside, but don't move the feet
- 7 Keep turning to face partner, get back to dance position and step on left foot
- 8 Pause

Presented by Samy Makar
Camp Hess Kramer Institute
October 27-29, 2006

Hombres Un Tarro (Horn)

Men - face counter clockwise

Count Pattern

- 1 Forward on left foot (put weight on it). Bring right hand down to her waist. Left hand goes over your head
- 2 Replace weight on right foot without moving
- 3 Left foot back together
- 4 Pause
- 5 Back on right foot
- 6 Step forward with left foot past partner, while releasing right hand
- 7 Step forward with right foot to new partner, lowering left hand that was around neck
- 8 Pause
- 1-8 Dile que no

Ladies - face clockwise - same footwork as Son Montuna

Count Pattern

- 1 Back on right foot (put weight on it)
- 2 Replace weight on left foot without moving
- 3 Right foot back together
- 4 Pause
- 5 Straight forward on left foot
- 6 Replace weight on right foot without moving
- 7 Left foot back together
- 8 Pause
- 1-8 Dile que no

Dile que no (Tell her no)

Men

Count Pattern

- 1 Right hand on ladies back. Left foot rock forward
- 2 Replace weight on right foot moving slightly back
- 3 Left foot back together
- 4 Pause
- 5 Lead lady across while taking tiny step back with right foot
- 6 Take small step with left foot turning to left leading lady through woosh
- 7 Step together with right foot, ending in Guapea position

Ladies

Count Pattern

- 1 Left hand goes straight up. Rock back on right foot
- 2 Replace weight on left foot moving slightly into circle
- 3 Right foot back together. Left hand goes on man's shoulder
- 4 Pause
- 5 Forward on left foot facing CW on circle (starting a left turn)
- 6 Big step on right foot to get to other side of man (continuing turn)
- 7 Turn some more to face man

Presented by Samy Makar
Camp Hess Kramer Institute
October 27-29, 2006

Dos y Una (Two and One)

Men - face counter clockwise

Count Pattern

- 1-8 Exhibela
- 1-8 Exhibela
- 1-3 Exhibela (first part)
- 4 Pause
- 5 Turn right to out of circle stepping on right foot
- 6 Keep turning to the right 90 degrees
- 7 Turn some more to face center
- 8 Pause
- 1-8 Dile que no

Ladies - face clockwise

Count Pattern

- 1-8 Exhibela
- 1-8 Exhibela
- 1-8 Exhibela
- 1-8 Dile que no

Enchufla Pero No (Connect but no "dile que no")

Men

Count Pattern

- 1 Rock back on left foot
- 2 Replace weight on right foot while turning towards center. Left hand starts coming up
- 3 Big side step with left foot to other side of partner. Left hand goes over partner's head and comes down after changing sides
- 5 Rock back on right foot.
- 6 Replace weight on left foot facing partner
- 7 Get back into dance position

Ladies

Count Pattern

- 1 Rock back on right foot
- 2 Replace weight on left foot while turning towards center.
- 3 Big side step with right foot to other side of partner. Turn to face partner
- 5 Rock back on left foot
- 6 Replace weight on right foot while turning towards center.
- 7 Feet together, facing partner

Presented by Samy Makar
Camp Hess Kramer Institute
October 27-29, 2006

Arcanul Bătrânesc

(Romania)

This dance belongs to a family of dances that go under the name *Arkan* or *Arcanul* (the “ul” at the end of the latter name is just the definite article “the” in Romanian), and that can be found in Moldavia and the Carpathaian Ukraine. The word “Arkan” means “lassoo,” and these dances typically display a lot of virtuosity and masculine bravado. This particular Arcanul is for old men (“bătrânesc” means “of the old men”), and is a proud and wistful song recalling the days when these men could still dance the fast Arcanul, and showing with pride and honor their ability to still stamp and kneel. Learned from Annemarie Trotzman and other members of the Baden, Switzerland folkdance group, January 1988, and Bianca de Jong (video), from whom the others learned it.

Pronunciation: ahr-kah-NOOL BUH-trehn-ehsk

CD: *Stockton Folk Dance Camp 2006*, Band 4 or *Camp Hess Kramer 2006 CD* 4/4 meter

Formation: Open circle, dancers face center with their hands resting on their neighbor’s shoulders (T-pos).

Styling: Walks (Fig I, meas 6-8 and Fig II, meas 7-8) are danced with sliding, smooth steps. Heel clicks in Fig II should be delayed as long as possible and then done sharply.

Meas Pattern

8 meas INTRODUCTION. No action.

FIGURE I

- 1 Step on R to R side (ct 1); step on L across behind R (ct 2); step on R to R side (ct 3); lift L knee in front of R (ct 4).
- 2 Step on L across in front of R (ct 1); lift R knee up twd ctr (ct 2); repeat meas 1, cts 1-2 (cts 3-4).
- 3 Repeats meas 1, cts 3-4 (cts 1-2); repeat meas 2, cts 1-2 (cts 3-4).
- 4 Light stamp of R without wt, bending upper body a little fwd (ct 1); touch R heel diag to R in front, turning a little to face that way (ct 2); touch R heel in front again (ct 3); lift R knee (ct 4).
- 5 Repeat meas 1.
- 6 Repeat meas 2, cts 1-2 (cts 1-2); facing more to the L, step on R across in front of L (ct 3); step on L to L side (ct 4).
- 7-8 Repeat meas 6, cts 3-4 four more times, except that on the last beat (ct 4 of meas 8), instead of stepping on L to L side, lift L knee twd ctr and stop moving to the L.

Arcanul Bătrânesc—continued

FIGURE II

- 1 Step on L across in front of R (ct 1); hop low on L to R, barely lifting off the floor, and clicking R heel against L heel (ct 2); step on R to R side (ct 3); step on L across behind R (ct 4).
- 2 Step on R to R side (ct 1); lift L knee (ct 2);
- 2 1/2-6 Repeat meas 1 and the first two cts of meas 2 three more times (so there are 4 click-steps in all).
- 7 Step on L across in front of R (ct 1); step on R to R side (ct 2); repeat cts 1-2 (cts 3-4).
- 8 Repeat meas 7, except that on the last beat (ct 4), instead of stepping on R to R side, lift R knee twd ctr and stop moving to the R.

FIGURE III

- 1 Stamp R next to L (no wt), facing somewhat L (ct 1); step on R in place, facing ctr (ct 3); repeat cts 1-2 with opp ftwk and direction (cts 3-4).
- 2 Stamp R next to L (no wt) (ct 1); stamp R diag to R (no wt) (ct 2); stamp R next to L (no wt) (ct 3); step on R in place (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Repeat meas 1.
- 6 Repeat meas 2, cts 1-3 (cts 1-3); swing R leg in a wide CW arc to the rear (ct 4).
- 7 Bend L knee and kneel to the floor on R knee (ct 1); hold (ct 2); rise up on a still flexed L leg, lifting R knee sharply up in front to where thigh is horizontal (ct 3); hold (ct 4).
- 8 Repeat Fig I, meas 4 (light stamp of R without wt in front, and then lift).

Dance repeats twice more from the beginning (3 times total).

Notes by Bianca de Jong, rearranged a little by Erik Bendix

Presented by Loui Tucker

Camp Hess Kramer Institute

October 27 – 29, 2006

Arcanul Bătrânesc—continued

Song Lyrics:

Frunzulilîți verdi busuioc
Hajdeti, la arcan, cî pîț haidit, la joc
Sî rasuni sati, munti, si vâi
Batucind pamîntul, pocnind din calcăi
Prinditî-vă, di cureli tăt,
Cum cî jaocî pi la Iaslovăt,
Pi la Stupca, pi la Ilisesti,,
Undi lumea jaocî Trii lisești,,
Pi batutî dati, cu pintenu
Sî rasuni sî, Fratătu,

Arcanelu-i din străbuni lăsat
De la mosli, nostri, noi l-am învățat,
S-uite-asa, chisior, după chisior,
Sî rasuni lunca sub pas di fisior,
Jos jenunchiul datii, drumu măi
Sî s-audî pisti, septi vâi
Mai, ușor flăcăi cu-nvîrtitu
Cî, si mos, Calistru joac-acu
Saltă, mosul, nu sa di batut
Cum juca arcanul di dimult

Drag mi-i codrul cu frunzîsul, des
Sî, mosnegii, sprinteni cînd la horî ies
Uitî omul tătî boalili
Cî la batrînetî, vin ponoasîli
Arcaneaua-i leac vindecător
Bate mosul, cu foc din chisior,
Si-o, muirară la olalta tătî,
Flăcăi si batrîni, tineri nepoti,
Prinditîvî, în pas leganat
Ca la Fratauti, la noi în sat
Iar-un pinten, una două măi
Sî rasuni sati, munti, si, vai

Ballaristos

(Greece)

Ballaristos is a island-style “sta tria” from the island of Mykonos. Sta tria” means three parts noted as / A / B / B / (A, B, B symmetric). It is danced to the same melody as “Syrtos naxou” or “Vlaha naxou,” and the steps are, indeed, a variation of this dance.

Pronunciation: ball-ah-ree-STOH

CD: *Balkan and Beyond, Greek Dances, Band 1* 2/4 meter

Or Camp Hess Kramer 2006 CD

Formation: Open circle, leader on R. Arms joined in T-pos. Leader holds R hand high.

Styling: Quite pronounced soft bounce on the slow figure; more energetic, of course, on the fast.

Meas Pattern

INTRODUCTION. The leader may start anywhere in the music.

I. SLOW, SOFTLY BOUNCING “STA TRIA”

- 1 Facing diag R of ctr and moving to the R: step on R to R (ct 1); step on L in front of R (ct 2).
- 2 Turning to face slightly L of ctr, step on R to R (ct 1); keeping ball of L ft on floor, bend, then straighten R knee, that is “touch” ball of L ft on floor, diag L, ft quite far apart (ct 2).
- 3 Turning to face slightly R of ctr, repeat meas 2 with opp ftwk.

II. THROW L FT BEHIND R

- 1 Facing ctr and moving to R, leap onto R to R, throwing L ft behind R, knees quite close together (ct 1); hop on R, bringing L ft around twd front (ct 2); step on L across in front of R (ct &).
- 2 Stopping the momentum to the R and beg to travel to the L, leap onto R to R, again throwing L ft behind R, knees quite close together (ct 1); step on L in place, behind R (ct 2); step on R to L, in front of L (ct &).
- 3 Stopping the momentum to the L, jump onto both ft, knees bent, R slightly fwd of L (ct 1); low leap onto L, lifting R knee in front (ct 2).

Leader repeats each figure as many times as he or she pleases, generally phrasing the transitions so that the more energetic 2nd figure coincides with the more energetic part of the music (the refrain), although the phrases do not coincide exactly. The leader calls the transitions with a hearty “opa!” at the end of the dance phrase.

Presented by Loui Tucker
Camp Hess Kramer Institute
October 27 – 29, 2006

Notes by Lee Otterholt

Ela mi Veliče

(Macedonia – the region of Kavadarci – Tikvesko in the center of Macedonia)

Gathering dance; the title consists of the first words of the song, meaning "Come on, my dear Veliče...!"

Pronunciation: EH-la MEE VEH-lee-cheh

CD: *Dances from Macedonia*, Vol. 2, Band 5, or Camp Hess Kramer 2006 CD 4/4 meter

Formation: Mixed open circle, hands joined in V-pos; face center, R foot free.

Styling: All claps are in front at chest level.

Meas	4/4 meter	PATTERN
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8 meas INTRODUCTION (Instrumental)

FIGURE I (Vocal)

- 1 Facing R of ctr and moving in LOD, step on R in LOD (ct 1); step on L (ct 2); step on R (ct 3); facing ctr, touch L ft diag L in front of R ft (ct 4).
- 2 Facing L of ctr, repeat meas 1 with opp ftwk in RLOD.
- 3-4 Repeat meas 1-2.
- 5 Facing LOD, step fwd on R (ct 1); hop on R (ct 2); step fwd on L (ct 3); hop on L (ct 4).
- 6 Repeat meas 5, with a turn to face ctr on ct 4.
- 7 Stamp R, no wt, and clap hands (ct 1); repeat ct 1 (ct 2); stamp R with wt and clap hands (ct 3); hold (ct 4).
- 8 Repeat meas 7 with opp ftwk (stamp L).
- 9-16 Repeat meas 1-8.

FIGURE II (Instrumental interlude)

- 1 Facing and moving in LOD, step on R (ct 1); hop on R (ct 2); step on L (ct 3); hop on L (ct 4).
- 2 Run fwd in LOD on R (ct 1); run fwd on L (ct 2); step on R (ct 3); hop on R, turning to face RLOD (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk. and direction, moving RLOD.
- 5-8 Repeat meas 1-4.

Presented by Loui Tucker

Camp Hess Kramer Institute

October 27 – 29, 2006

Ela mi Vilice—continued

Song Lyrics: Ela mi Veliče

Ela mi Veliče na novo dukeane!
Idam, ne idam, idam, ne idam, sama ke dojdam, sama ke dojdam!
Ela mi Veliče, gosti da prečekaš.
Ne znam, ne znam, ne znam, ne znam, kako se čeka, kako se čeka!

Ela mi Velice, pogača da mesiš!
Ne znam, ne znam, ne znam, ne znam, kako se mesi, kako se mesi!
Ela mi Veliče, guska da zakolis!
Ne znam, ne znam, ne znam, ne znam, kako se koli, kako se koli!

Ela mi Veliče, maznik da mesiš!
Ne znam, ne znam, ne znam, ne znam, kako se mesi, kako se mesi!
Ela mi Veliče, ruček da ručame!
Idam, ne idam, idam, ne idam, ete kaj idam, sega ke dojdam!

Come on, Veliče, come to my little shop!
I'll arrive, I will not, I'll arrive, I will not,
when I'll arrive, then I will because I want to!
Come on, Veliče, to wait the guests!
I don't know, I don't know, how you are supposed to do that.

Come on, Veliče, to bake the wedding bread!
I don't know, I don't know, how you are supposed to bake the bread.
Come on, Veliče, to prepare the goose!
I don't know, I don't know, how you are supposed to do that.

Come on, Veliče, to bake a pita bread!
I don't know, I don't know, how you are supposed to bake that bread.
Come on, Veliče, to have lunch together!
I'll arrive, I will not, I'll arrive, I will not,
for lunch I'll be there, I'll be there in a second.

Kočovo oro

(Macedonia)

From Macedonia – the region of Povardaria around the capital of Skopje. Very popular dance in the Vardar-valley around Skopje. The dance is wide-spread under the name of “Bugarski aak,” because it was introduced there by Bulgarian soldiers and because this dance has some similarity in footwork with the “Cacak”-like dances from the central part of Serbia and western Bulgaria. Dance from Koo, as in the first name from Koo Petrovski, the accordionist, who plays this melody so skillfully.

Pronunciation: KOH-tchoh-voh OHR-roh

CD: Dances from Macedonia, Vol 2, Band 7 or Camp Hess Kramer 2006 CD 2/4 meter

Formation: Mixed open line or circle, face center, hands joined in V-position, R-foot free (Can also be danced in short lines, hands crossed behind in X-position.)

Styling: very fast dance with small steps

Meas Pattern

4 meas INTRODUCTION, No action.

- 1 Facing ctr step on R n LOD (ct 1); step on L across in front of R (ct 2).
- 2 Repeat meas 1.
- 3 Step on R in place (ct 1); hop on R in place (ct 2).
- 4 Step on L in place (ct 2); hop on L in place (ct 2).
- 5 Repeat meas 3.
- 6 Step on L in RLOD (ct 1); step on R across behind L (ct 2).
- 7 Step on L in place (ct 1); hop on L, turning to face diag L of ctr (ct 2).
- 8 Step fwd on R diag L (ct 1); hop on R (ct 2).
- 9 Step bkwd on L diag R (ct 1); step bkwd on R diag R (ct 2).
- 10 Step bkwd on L (ct 1); hop on L, turning to face ctr (ct 2).

Variation

In meas 7, ct 2, you can stretch the R leg and swing the R ft upward with force after a call from the first dancer (of your own line):

- 5 First dancer: “Aj-de” (cts 1,2). (igh-day)
- 6 First dancers: “a se-” (ct 1); “ga!” (ct 2). (ah say-gah)
- 7 All answer: “Ay-” (ct 1); “hop!” (ct 2). (igh-hohp)

Presented by Loui Tucker

Camp Hess Kramer Institute

October 27 – 29, 2006

Koritsa

(Albania)

Koritsa means "girl" in Greek. I learned this dance from Steve Kotansky.

Pronunciation: KOHR-ee-tsah

Recording: *Balkan and Beyond – Greek Dances, Band 24*

2/4 meter

Or Camp Hess Kramer 2006 CD

Formation: Open circle, hands joined in W-pos.

Meas Pattern

- 1 Facing ctr, step on R to R (ct 1); touch ball of L ft fwd crossed in front of R ft with heel turned slightly R (ct 2).
- 2 Step fwd on L twd ctr (ct 1); touch ball of R ft fwd (ct 2).
- 3 Step R ft back across behind L ft (c. 1); step back on L across behind R ft (ct 2); step on R to R (ct &).
- 4 Step on L across and in front of R ft (ct 1); step on R to R (ct 2); step on L across and behind R ft (ct &).

During each musical interlude, swing hands fwd and down during meas 2; back up to W-pos on meas 3; down on meas 4; returning up to W-pos again on meas 1. Arm swings are done slowly and to full extent so that the movement is continuous.

Dance notes by Steve Kotansky, edited by Lee Otterholt.

Presented by Loui Tucker
Camp Hess Kramer Institute
October 27 – 29, 2006

Lugovon'ka

(Russia)

The folk song is from the region of Voronezh in Southern Russia. The lyrical circle dance (*khorovod*), refers to the dance and rituals for unmarried girls and is choreographed by Hennie Konings in Russian folk dance style. The dance was first introduced in Holland in 2000.

The title cannot be translated easily because the word is a folkloristic term and has no clear literal meaning. Because *luga* means meadow, one could translate the word lugovonka as "she who is in the meadow," where "she" refers to some girl. It can, however, also be understood as a reference to the duck, an animal that stands for fertility and metaphorically for a girl.

Pronunciation: loo-goh-VOHN-kah

CD: *Russian Dances Selected by Hennie Konings, Band 1* 4/4 meter

Or Camp Hess Kramer 2006 CD

Formation: Closed circle, hands joined in V-pos.

Steps: Pripandanya R: Small step on R to R side with knee slightly bent (ct 1); step on ball of L ft across behind R with L knee extended (ct 2).

Meas Pattern

4 meas INTRODUCTION. No action.

PATTERN

- 1 Moving fwd in LOD (CCW), step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (cts 3-4).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times (4 total), continuing to move CCW.
- 9-11 Turning L to face ctr, do 6 Pripandanya steps to the R (LOD). the lower arms are kept on top of each other in front of the chest. On cts 1-2 of each meas, the upper body bends slightly sideways to the R, and on cts 3-4 of each meas it bends slightly to the L.
- 12 Step sdwd on R in LOD, upper body bending slightly sdwd to R (cts 1-2); touch the floor with L heel to the L side while L leg is turned slightly outward, upper body bending slightly sdwd to L (cts 3-4).
- 13-15 Repeat meas 2-4 while making a small full circle CCW starting to L and ending facing ctr. At the start, arms open slowly to the sides and take V-pos at the end.
- 16 Step fwd on R twd ctr (cts 1-2); step on L next to R (cts 3-4).
- 17-18 Repeat meas 1-2 fwd to ctr while raising arms slowly fwd and up.
- 19-20 Repeat meas 1-2 bkwd while slowly lowering arms to sides.
- 21-24 Repeat meas 17-20.

Lubovon'ka – continued

- 25-26 Do 4 Pripandanya steps beg R in place (eighth step is replaced with a soft stamp on L, no wt) to make a half turn to the R (CW). Hands are slowly put on waist.
- 27-28 Do 4 Pripandanya steps beg L in place while turning back to face ctr (touch without wt instead of last step).
- 29-30 Do 4 Pripandanya steps beg R while making a full CW turn.
- 31-32 Cross arms in front of chest and slowly make a bow.

Mamunyushka branila

(Russia)

The dance song comes from the Volgograd region and is used for several, mostly improvised dances. This dance is based on the traditional dances and adapted by Hennie Konings, who introduced the dance in Berlin in 2006. The name translates as "mummy scolded me."

Pronunciation: mah-MOON-yoosh-kah brah-NEE-lah

CD: Russian Dances by Hennie Konings, Stockton 2006 2/4 meter

Or Camp Hess Kramer 2006 CD

Formation: Couples (M on the L) in a closed circle, hands joined in V-pos.

Steps: Drobnyj khod: Step fwd on R (ct 1); stamp L heel next to R, no wt (ct &); step fwd on L (ct†2); stamp with R heel next to L, no wt (ct &).

Measure	2/4 meter	PATTERN
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3 meas INTRODUCTION. No action. Upbeat and first line of the song.

PATTERN

- 1 Moving fwd in LOD (CCW), step fwd on R heel (ct 1); step on L next to R (ct &); stamp fwd on R with wt (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 2 stamps fwd with wt R-L (cts 1,2).
- 4-6 Repeat meas 1-3.
- 7-10 4 Drobnyj khod steps fwd in LOD.
- 11-12 Facing ctr, 4 steps fwd to ctr R-L-R-L (cts 1,2,1,2). Arms are raised pointing fwd.
- 13 3 stamps in place R-L-R (cts 1,&,2).
- 14-15 M: 4 steps bkwd R-L-R-L (cts 1,2,1,2).
W: 4 steps turning half CCW to face ptr R-L-R-L (cts 1,2,1,2). Ptrs join both hands.
- 16 3 stamps in place R-L-R (cts 1,&,2).
- 17 3 steps diag fwd to R to bring L shldrs together R-L-R (cts 1,&,2).
- 18 3 steps bkwd to place L-R-L (cts 1,&,2).
- 19-20 Repeat meas 17-18 with same ftwk but bringing R shldrs together.
- 21-23 Repeat meas 11-13 while M moves sdwd to R making 1/4 turn CCW, bringing L hand up above heads; W moves to her R turning 3/4 CW under M's L arm; ending face-to-face with ptr (M L, W R).

Mamunyushka branila -- continued

- 24-26 Repeat meas 14-16 while M moves sdwd to L making 1/2 turn CW, bringing R hand up above heads; W moves to her L turning 1 1/2 CCW under M's R arm; ending again face-to-face (M L, W R).
- 27-30 8 steps in place (beg R) while M moves sdwd to R turning 1/4 CCW bringing L arm up above heads; W moves to her R turning 1 1/4 CW under M's L arm, moving in front of M to his L side, all ending facing ctr.

Repeat dance with new ptr.

Presented by Loui Tucker
Camp Hess Kramer Institute
Octobe 27 - 29, 2006

Metziut Acheret

(Israel)

This dance was voted the Best Couple Dance of 2005 by dancers in Israel and, in a separate vote, by Israeli dance enthusiasts around the world (using Internet polling). Without knowing what the lyrics mean, you have a sense that the song is romantic, about a lost chance at love. The Wheelchair Dance Troupe performed this dance at the Karmiel Festival the summer of 2005!

Choreographer: Dudu Barzilai (2005) ("Dudu" is a nickname for David)

Translation: Another Reality

Pronunciation: meh-tzee-OOT ah-HEHR-eh

Music: *Israeli Dances Stockton 2006*, Band 7. 6/8 meter (2 cts per measure, 3/8 per ct)

Or Camp Hess Kramer 2006 CD

Formation: Couples in a circle facing CCW. W on M's R. Initially presented using Lower Varsouvienne pos, but the standard Varsouvienne pos is also used. Same ftwk for M and W throughout the dance.

Steps & Styling: See Israeli Glossary.

Cts Pattern

INTRODUCTION: 4 meas. Start with singing.

I. WALK, W TURNS, CROSSING, WALK, M TURNS

1-2 Step fwd on R; step on L slightly crossed in front of R.

3-4 Back Yemenite with R.

5-6 Sway L, sway R.

7-8 M: Back Yemenite with L while assisting W to turn L in front of him.

W: 3 steps (L, R, L) in Yemenite-step rhythm making a full turn L in front of M to the inside of the circle. W ends on M's L, slightly behind M, and places her R hand on his L shldr.

9 Step on R crossing in front of L.

10 Step back on L in place; step on R to R.

11-12 Repeat cts 9-10 with opp ftwk.

13-18 Repeat cts 1-6.

19-20 Repeat cts 7-8, but M does W's ftwk and W does M's ftwk. Assume beg hand pos.

21-40 Repeat cts 1-20 but end facing each other with M's back to ctr and L hands joined. Specifically, on cts 39-40, M makes only a 3/4 turn to the L and W uses the Back Yemenite step to turn 1/4 L to face the M.

II. W JOINS M, M JOINS W, HUG FROM BEHIND, SEPARATE, SWITCH PLACES

1-2 M: R Yemenite. W: R to R and turn 1/2 L (L-R) under joined hands to end on M's R side in Varsouvienne pos, both facing away from ctr.

3-4 Step-together-step in Yemenite-step rhythm, backing up (L-R tog-L).

5-6 M: Step-together-step moving fwd (R-L tog- R).

W: 1/2 turn R with 3 steps (R-L-R) moving slightly fwd away from ctr keeping hands joined (same pos now as beg of Part II).

Make eye contact on meas 6 (through the window).

7-8 M: 1/2 turn L with 3 steps (L-R-L) moving twd W and under joined hands.

W: Step-together-step backing up (L-R tog-L). W pulls gently with R hand to assist M in starting turn.

Note: M and W are both facing ctr, M in front of W and slightly to her R in a reversed Varsouvienne pos.

9-10 Repeat cts 1-2 of Part I.

11-12 Yemenite R. M last step is larger so he moves directly in front of W. Joined hands are extended to sides at shldr level.

13-14 Sway L, sway R as W hugs M from behind, bringing arms fwd and in at chest level.

15-16 M: 1/2 turn L with three steps (L-R tog-L) to face W keeping L hands joined.

W: Yemenite L. End face to face with M's back to center, L hands joined.

17-18 Yemenite R raising R arm in a small arc up and out and back to join R hands.

19-20 Yemenite L raising L arm in a small arc up and out and back to join L hands again.

21-22 Step on R in front of L while joining R hands; step on L in front of R while joining L hands on top. Both hands are now joined.

23-24 Ptrs pull away stepping back on R and changing places in two steps (L-R) keeping the same Yemenite-step rhythm. W makes a 1/2 turn L on her two steps, under the joined hands as M passes around her making a 1/2 turn R.

25-26 Yemenite L in place and release the R hand.

27-52 Repeat cts 1-26 of Part II with same steps but reversed orientation to the circle.

Presented by Loui Tucker

Camp Hess Kramer Institute

October 27 – 29, 2006

Metziut Acheret—continued

Song Lyrics and Translation:

Metziut Acheret

Nifgashnu meuhar midai,
amart li she'at meohevet,
shebanit ito bayit,
shetov lach ito
ve ulai meuhar midai.

Nifgashnu meuhar midai,
raiti she gam at niseret,
ra at me'at
shehibat be'ainai,
ach ulai meuhar midai.

Chorus

Ulai bizman aher,
ulai bimtziut aheret,
tihi bishvili, bishvili meusheret,
veyofiyech yelatef et chayai,
ach ulai meuhar midai.

Nifgashnu meuhar midai,
ech he'aznu lakum lalechet
im pigishah kmo zot
lo mikrit bevadai
ve ulai meuhar midai.

[Chorus]

Another Reality

We met too late.
You said that you're in love,
that you have built a home with him
that you're happy with him
and maybe it's too late.

We met too late.
I saw that you are also shaken,
you trembled slightly
as you looked in my eyes
but maybe, it's too late.

Chorus

Maybe at another time,
maybe in a different reality,
you would be happy for me
and your beauty would caress my life,
but maybe, it's too late.

We met too late.
How did we dare to get up and go
because an encounter such as this
surely is not accidental,
and maybe, it's too late.

[Chorus]

Remember that the "CH" in Hebrew is pronounced like a hard "H" – as if you were clearing your throat.

Shkarim

(Israel)

The choreographer Roberto Haddon lives in England. His first dance "Enigma" (2000) arrived in Israel via the "backdoor." In other words, instead of being presented at the formal workshops in Israel, Israeli teachers learned Enigma while visiting England, Europe, and the United States, and took it back with them to Israel to teach there. The general Israeli dance population accepted Enigma as one of their own. This is Haddon's *second* dance (2004), which also became a popular dance in Israel but, since the choreographer was now known and accepted, it was registered and presented in the formal workshops for instructors in Israel. The name means "lies."

Pronunciation: shkahr-EEM

CD: *Israeli Dances Stockton 2006*, Band 9 or Camp Hess Kramer 2006 CD 4/4 meter

Formation: Open circle of dancers, all facing center. Hands joined in V-pos unless otherwise noted.

Steps: Yemenite Step: Step on R foot slightly to R bending knee (ct 1); step on L slightly backward with straight leg (ct 2); step on R crossing in front of L bending knee (ct 3); hold (ct 2) (three steps on four beats). Footwork can be reversed.

Back Yemenite Step: Step backward onto R foot bending knee slightly (ct 1); step on L next to R, straightening both legs (ct 2); step forward onto R (into original position) (ct 3); hold (ct 4) (three steps on four beats). Footwork can be reversed.

Cts Pattern

INTRODUCTION: 8 meas. Start with third time through musical phrase, before the singing.

PART ONE. Facing CCW; hands joined and down.

- 1-2 Two steps fwd (R-L).
- 3-4 Step-together-step (R-L tog-R).
- 5-6 Step fwd on L and adjust 1/4 L to face ctr; step on R to R.
- 7-8 Step on L crossing behind R (ct 7); step on R to R (ct &); step on L crossing in front of R (ct 8).
- 9-10 Step on R to R, swinging arms forward; touch L to R, swinging arms back.
- 11-12 Repeat cts 9-10 with opp ftwk and same arm movements.
- 13-14 Yemenite R.
- 15-16 Step on L to L; touch R to L.
- 17-32 Repeat counts 1-16.
- 33-36 Repeat counts 9-12.

Shkarim—continued

PART TWO. Moving along the circle edge and then generally into and out of circle

- 1-2 Facing ctr, step on R to R (ct 1); step on L crossing behind R, turning 1/4 to R (ct &); step fwd on R (ct 2).
- 3-4 Step-together-step (L-R tog-L) CCW along edge of circle.
- 5-6 Facing CCW, sway to R on R; sway to L on L.
- 7-8 Moving twd ctr, step on R crossing behind L (ct 7); step on L to L (ct &); step on R crossing in front of L (ct 8).
- 9-10 Facing CCW, sway to L on L; sway to R on R.
- 11-12 Step on L in front of R (ct 11); step on R to R (ct &); step on L crossing in front of R (ct 12).
- 13-14 3/4 turn to R with two steps (R-L) moving away from ctr.
- 15-16 Facing ctr, step back on R, pulling R shldr and hand back slightly; step fwd in place on L; touch R to L, clapping hands in front.
- 17-32 Repeat counts 1-16.

PART THREE. Turning in to center, backing away from center

- 1-2 Full turn to R with two steps (R-L) moving twd ctr.
- 3-4 Step-together-step (R-L tog-R).
- 5-6 Ft together with L slightly in front of R, bend knees (ct 5); then bounce twice on both feet (cts 6,&).
- 7-8 Bend once on both (ct 7); bend L leg and lift R leg (ct 8).
- 9-10 Step-together-step (R-L tog-R) moving bkwd.
- 11-12 Step-together-step (L-R tog-L) moving bkwd.
- 13-14 Step fwd on R, bringing arms up twd W-pos (ct 13); bend R knee sharply with L ft coming up in back with bent knee, bringing arms fwd and down (ct 14).
- 15-16 Back Yemenite L.
- 17-32 Repeat counts 1-16.

PART FOUR. Moving R and L

- 1-2 Facing CCW, two steps fwd (R-L).
- 3-4 Facing ctr, do a double-time grapevine: step on R to R, swinging arms fwd (ct 3); step on L crossing behind R (ct &); step on R to R, swinging arms back (ct 4); step on L crossing in front of R (ct &).
- 5 Small leap to R onto R, swinging arms fwd (ct 5); stamp L next to R (ct &).
- 6 Repeat ct 5 with opp ftwk and swinging arms back.
- 7-8 Yemenite R.

Shkarim—continued

- 9 L heel to L, swinging arms fwd (ct 9); step on R crossing behind L (ct &).
10 Repeat ct 9 above but swinging arms back.
11-12 Repeat counts 9-10.
13-16 Repeat counts 5-8 with opp ftwk and same arm movements (leap-stamp, leap-stamp, Yemenite).

Dance is done twice as noted above, with the following ending:

ENDING

Repeat PART FOUR

Repeat PART THREE

Repeat 1-4 only of PART FOUR

Slap R slightly fwd