

# CAMP HESS KRAMER INSTITUTE

October 30 – November 1, 2009

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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 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

# CUMBIA SEMANA

Choreographer: Ira Weisburd

Music: Fin De Semana. 48 Count. Line Dance.

**Part I.** (R Rocking Chair, R Side Mambo Step; L Rocking Chair, L Side Mambo Step)

1&2& Step forward on R, recover back on L, Step back on R, recover forward on L

3&4 Step R to R, Recover L on L, Step close R to L, hold

5&6&7&8 Repeat Part I. (1-4) with opposite footwork and direction.

9-16 Repeat Part I. (1-8).

**Part II.** (Side, together, ½ turn R; Side, together, side, touch; Paddle turn to L w/R to face forward again)

1&2& Step R to R, Step close L to R, make ½ turn R on R, touch L beside R

3&4& Step L to L, Step close R to L, Step L to L, touch R beside L

5&6&7&8 Step on R, make 1/8 turn L on L, Step on R, make 1/8 turn L on L, Step on R, make 1/8 turn L on L, Step on R, make 1/8 turn L on L

9-16 Repeat Part II. (1-8) with opposite footwork & direction.

**Part III.** (Double Rocking Chair diagonally to the L corner; Double Rocking Chair diagonally to the R corner; Cross, Cross, Back, Together; Cross, Cross, Back, Together)

1&2& (Facing L forward corner) Step forward on R, recover back on L, Step back on R, recover forward on L

3&4 Step forward on R, recover back on L, step R to R (to face R forward corner)

5&6&7&8 Repeat Part III. (1-4) with L foot.

9-12 Step R across L, Step L across R, Step back on R, Step L in place.

13-16 Repeat Part III. (9-12).

**REPEAT DANCE.**

Presented by Beverly Barr

Camp Hess Kramer Institute

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**ESA EINAI**  
**(I Will Raise My Eyes)**

**Dance:** Ira Weisburd  
**Music:** 121<sup>st</sup> Psalm                   **Meter:** 4/4  
**Formation:** Circle facing center with hands joined.

PART I – Face center with hands joined and elbows bent.

1-2           Step R to R with bent knee, step L behind R.  
3-8           Rpt. 1-2 three more times.  
9-12         Step R to R, turn ½ turn to L with L,R,L and face out of circle.  
13-16        Tcherkessiya R  
17-20        R to R, L to L and pivot to L to face center (17-18), R to R, L behind (19-20)  
21-24        step R to R and pivot to R to face out, step L to L, step R behind L, L to L and  
              pivot  
              to L to face center  
25-26        Sway R,L.  
27-28        R across L, back on L in place.  
29-32        Full turn to Rt. on line of circle with 4 steps beg. with R.  
              REPEAT PART I

PART II – Face CCW

1-2           Step R fwd and hold rising slightly on ball of Rt. foot.  
3-6           Mayim step to Rt. beg. with L across R.  
7-8           Step L across Rt. and hold.  
9-12         Sway R,L, step R across L and face CW, hold.  
13-16        Step back on L and face center, R to R, L across R, hold.  
17-20        R to R and face out, L to L, R behind L, L to L and face center.  
21-22        R to R, L behind  
23-24        Sway R,L and face CW  
25-28        Fwd R,L,R and hold rising slightly on Rt. and raising arms.  
29-32        Step L bwd lowering arms and face center, R to R, L across.  
33-34        Sway R,L.  
35-42        Rpt. 1-8  
43-48        Rpt. 17-22

REPEAT DANCE

REPEAT PART I, PART II – counts 1-32

REPEAT PART I, PART II – cts. 1-6

Move fwd to center with L,R,L raising arms high.

Instructions notated by Honey Goldfein

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Camp Hess Kramer Institute  
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# Esa Enai (I Lift Up My Eyes)

**Music:** *Shlomo Carlebach*

**Lyrics:** *Liturgy*

::Esa eynai el heharim	I lift up my eyes to the hills
Meayin meayin yavo	Whence comes my help?
ezri::	My help is from the Lord, Creator of heaven and
Ezri meim Hashem	earth
ose shamayim va'arets	

# Margot's Valsen

(Norway)

Svein Olav Solli, Borghild Reitan (now Solli) and Margot Sollie introduced this dance at Scandia Camp Mendocino 1997. They said that the dance is quite popular in the Røros area and is referred to there as Margots vals. I believe this dance is referred to as Kalle P's vals in Sweden. The dance mixes at the beginning. Dance one time through the dance sequence with your original partner, progress for the next repetition.

Pronunciation: MAHR-gohts VAHLS-ehn. Margot is a W's name. The dance name means Margot's waltz

Music: 3/4 meter Any Scandinavian waltz with 8-measure phrases  
CD: *At the Jonsson's, Traditional dance tunes from central Sweden.* Bands 3 or 4

Formation: Couples in a circle facing LOD/CCW around the dance space

Steps and Styling: Inside hands joined at shoulder level.  
Ballroom, equilateral, or shoulder/shoulder-blade position for closed position waltz.  
(See "Getting Primed.")

## Meas

## Pattern

INTRODUCTION. CD Band 3, 2 meas intro. CD Band 4, no intro or wait 8 meas.

## DANCE

- 1-2 Waltz fwd facing LOD, open position, inside hands held shldr level.
- 3-4 Turn twd each other to face RLOD, waltz 2 more meas progressing in LOD; end facing ptr, M's back to ctr.
- 5-6 Ptrs waltz twd each other changing place, M passing under W's R, M's L arms. End facing each other, M facing the ctr.
- 7-8 Waltz changing places, M passing under W's R, M's L arms; end with M's back to ctr.
- 9-10 M turns W once CW with inside hands joined.
- 11-12 M turns W once CW with outside hands (M L, W R) joined. M comes around his ptr to end with his back to LOD at the end of meas 12.
- 13-16 Couple waltz CW with ballroom, shoulder/shoulder-blade, or equilateral hold progressing in LOD. M starts back on L, W fwd on R. Open out at the end to face LOD with inside hands joined

Dance repeats until the music ends *except that* beginning with the second time through the dance, on meas 1-2, M moves fwd to the next W in LOD, while W dances almost on the spot waiting for new ptr to arrive.

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# Mazurca Di Sant'Andieu

(Italy/France)

This dance is a mazurka that originated in the south of France during the Occitan Kingdom and is now danced all over Piedmont. The song to this dance was written by Charloun Rieu, pioneer of the modern provençal literature and poetry, who covered on foot all the Alps to spread the provençal language and to delight with his songs “The Shepherds and The Peasants.”

Pronunciation: mah-ZOOR-kah dee SAHNT ahn-DEE-uh

Music: 3/4 meter CD: *Danze Italiane Vol. 2, Band 3*

Formation: Couples in large circle facing LOD, W to R of M. M takes W L hand in his L and W R hand in his R placing his R arm at W shoulders. [This is a “varsouvienne” hold with L hands held a little lower than R hands, especially in Fig I.]

Steps: Waltz step: Step forward on L slightly to L (ct 1), step on R close to L (ct 2), step forward on L slightly to L (ct 3). Repeat with opposite footwork and direction

## Meas

## Pattern

16 meas

INTRODUCTION No action.

### I. FIGURE I (WALTZ)

1-2 Both beginning with L foot dance 2 Waltz steps fwd in LOD.

3-4 M dances fwd 2 Waltz steps starting with L in LOD, while W turns to R under R arm, with 2 waltz steps. Rejoin L hands.

5-16 Repeat pattern of meas. 1-4 three more times.

### II. CHORUS (MAZURCA)

1 Step on L foot in front (ct 1), step on R foot back (ct 2), small hop on R (ct3), lifting L leg in front.

2 Men: moving to R and passing behind partner, step on L crossed behind R (ct 1), step on R to R (ct 2), step on L in front of R (ct 3) .

Women: moving to L and passing in front of partner, step on L to L (ct 1), step on R close to L (ct 2), step on L to L (ct 3) .

3-4 Repeat pattern of meas 1-2 with opposite footwork and direction.

5-16 Repeat pattern of meas 1-4 three more times.



# SNOSHTI MINAH, KATE

(Pirin, Bulgaria)

**SHIRTO** is a very popular dance all over the Pirin mountains. **Snoshti minah, Kate** is the name of the song Iliana Bozhanova recorded for this dance. At the Laguna Folkdance Festival of 2009, she presented 4 figures, which were variations from different places she had seen people dancing SHIRTO.

Rhythm: 7/8 b – SQQ

Music: CD IHB #12 - FIRE, Track 4

Formation: mixed lines with hands held basically in W position

Introduction – 18 meas.

## Figure 1 – 4 meas.

Meas.1 - facing center

1. Lift on L ft  
+ Step on R ft to R side
2. Step on L ft behind R ft
3. Step on R ft to R side

**Arms:** In W position

Meas.2 – facing LOD

1. Lift on R ft  
+ Step on L ft across R ft
2. Step on R ft fwd to LOD
3. Step on L ft fwd to LOD

Meas.3 – facing center

1. Lift on L ft  
+ Step on R ft to R side
2. Step on L ft across R ft
3. Step on R ft behind L ft

**Arms:** Go down to V position

Meas.4 – facing center

1. Lift on R ft  
+ Step on L ft next to R ft
2. Step on R ft across L ft
3. Step on L ft behind R ft

**Arms:** Go back to W position

## Figure 2 – Suchi – 4 meas.

Meas.1,2 – same as meas.1,2 from Figure 1

Meas.3 – facing center

1. Lift on L ft  
+ Step on R ft across L ft
2. Step on L ft to L side
3. Step on R ft behind L ft

Meas.4 – same as Meas.4 from Figure 1

**Arms:** The same as in Figure 1

## Figure 3 – Nazad – 4 meas.

Meas.1,2 – same as Meas.1,2 from Figure 1

Meas.3 – same as Meas.1, but going bkwd

Meas.4 – same as Meas.2, but going fwd-diagonally left

**Arms:** The same as in Figure 1

Snoshti Minah, Kate -- Continued

**Figure 4 – Varti** – 4 meas.

**Arms:** Only in W position

It is the same as Figure 1, but you make full turn right on Meas 3 and dance in place on Meas 4

**Sequence:**

You can dance only one or all the figures in a sequence, depending on the leader's commands.

*Notes by Iliana Hristova Bozhanova*

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# Valse de l'Amitié

(French Canada)

Adaptation of a French-Canadian waltz mixer by France Bourque-Moreau.

Transation: Friendship Waltz

Pronunciation: VAHLS duh lah-mee-tee-AY

Music: 3/4 meter CD: *Yves & France Moreau Stockton Folk Dance Camp 2009*, Band 10

Formation: Partners facing each other on a single circle.

## Meas

## Pattern

1-8 INTRODUCTION Instrumental music. No action.

### I. GRAND R AND L

1-2 Joining R hand with ptr, take one waltz step fwd and one waltz step back.

3-4 Take two waltz steps fwd moving on to the next person (passing R shldr), presenting L hand.

5-16 Repeat meas 1-4, starting with L hand.

**Note:** Figure 1 is done 4 times (R hand, L hand, R hand, L hand).

### II. SLIDING TO CENTER AND BACK

1-2 With new ptr, join two hands and take two large sliding steps to the ctr (inside ft).

3-4 Take two large sliding steps away from ctr (outside ft).

5-6 Balance (step-lift, step-lift) inside and outside.

7-8 Let go of hands and do a complete turn to inside circle (three steps).

9-16 Repeat meas 1-8 in opp direction.

Repeat dance from beginning.

# DRMES IZ MARIJANACA

## Slavonija, Croatia



Slavonia is the richest agricultural region (known as the bread basket) in Croatia. For this reason, folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. The village of **Marijanci** is in northeastern Slavonia (**Osijek-Baranja County** near the city of Valpovo). Most of the dances in Slavonia surround the musicians, who are in the center of a circle. Musical accompaniment features the bagpipe (gajde) and tambura (samica), or a full tambura orchestra. Slavonian people dance to

celebrate any occasion - weddings, harvest, church celebrations, or any other daily occurrence that merits a celebration.

**TRANSLATION:** Shaking dance from the Village of Marijanci

**PRONUNCIATION:** DRR-mesh Eez Mah-ree-ah nuts ah

**MUSIC:** CD: Zeljko Jergan's "**Dance Journey**" track #8

**FORMATION:** Closed circle, alternating M & W. Face ctr with R arm bent and across body at waist, L arm resting on neighbor's R arm.

**STEPS:** **Drmess #1 (side-close to L & R):**

Meas 1: Moving sdwd L - step L beside R with bounce (ct 1); close R beside L with bounce (ct 2); bounce on both in place, most of wt on L (ct &).  
(S, Q, Q)  
Use opp ftwk when moving sdwd R.

**Drmess #2 (sdwd L):**

Meas 1: Step L to L, leave R in place and bounce on both ft - most of wt on L (ct 1); bounce on both - wt evenly distributed (ct 2); bounce on L most of wt on L (ct &).  
Meas 2: Step R beside L, bounce on both (ct 1); bounce on both again (ct 2); bounce on both, stamp R heel (ct &).

**Šaranje (step-hop fwd and bkwd; step-hop in RLOD)**

**STYLE:** The drmes (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct.  
The šaranje (step-hop in and out sequence) is done with a down accent.

**METER:** 2/4

**PATTERN**

**INTRDUCTION:**

1-2 Wait

**MUSIC ONE:**

**FIG. I: SIDE-CLOSE**

1-2 Facing ctr – Step L to L (ct 1); Close R to L (ct 2);  
Repeat cts 1, 2



Drmes iz Marijanaca -- Continued

3-4 Repeat meas 1-2 with opp ftwk and direction

**FIG. II: SINGLE DRMEŠ (L and R)**

1 Do #1 Drmes once to L

2 Repeat meas 1 with opp ftwk and direction

3-4 Repeat meas 1-2

**FIG. III: DOUBLE DRMEŠ**

1-2 Do 2 #1 Drmes steps sdwd L

3-4 Repeat meas 1-2 with opp ftwk and direction

5 Do #1 Drmes diag. L fwd, body lean slightly bkwd

6 Do #1 Drmes diag. L bkwd, body lean slightly fwd

7-8 Repeat meas 5-6 with opp ftwk and direction

**MUSIC TWO:**

**FIG. I: LEAPS**

1 Facing ctr - small leap L to L as R moves close to L ankle (ct 1); small leap R to R as L moves close to R ankle (ct 2).

2 Bounce on R as L heel taps fwd on floor(ct 1); bounce on R and tap L heel again(ct &); step on full L ft where it touched (ct 2); step R back to place (ct &).

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

**FIG. II: ŠARANJE (STEP-HOP IN RLOD)**

1-2 Facing L (RLOD) - do 2 step-hops fwd, beg L. Turn to face R (LOD) on last hop.

3-4 Facing R (LOD) - do 2 step-hops bkwd, beg L. Turn to face L (RLOD) on last hop.

5-8 Repeat meas 1-4 one more time and face ctr

**Repeat from the beginning (3 times in all)**



*Dance notes by Zeljko Jergan and Fusae Senzaki*

# DRMEŠ IZ POKUPLJA

(Croatia)

The dance is also called Pokuplje or Posavina. Almost every tamburica orchestra in the homeland as well as in the U.S. plays this shaking-dance melody to demonstrate the virtuosity required of the musicians. It was learned by Billy Burke in the late '70's from Nena Sokčić who was a lead dancer and researcher of Lado for more than 25 years. The dance was presented by Billy at the 1985 Santa Barbara Symposium.

PRONUNCIATION: dr-mesh iz POH-kup-ljah

RECORD: AMAN LP-102, Side 1, Band 7

FORMATION: A mixed line joined in front basket hold. Line moves to L.

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Meas	Pattern
	<u>No Introduction</u>
	<u>FIG. I: WALK</u>
1	Turning lower body slightly L of ctr, but keeping shldrs twd ctr, step R in RLOD (ct 1); reach and step L to L on ball of ft (ct 2). This should produce a smooth walking movement.
2-16	Repeat meas 1 (16 in all).
	<u>FIG. II: DRMEŠ</u>
1	Facing ctr, in place, step on R (ct 1); hop on R (ct &); land on R (ct 2); step slightly L on L (ct &).
2-16	Repeat meas 1 (16 in all)
	<u>FIG. III: DRMEŠ VARIANT</u>
	Beg R, do 4 small light stamping steps on cts 1,&2,& of every 4 <sup>th</sup> meas of Fig. II. There is no body twist in this Fig.
	<u>SEQUENCE:</u>
	16 meas walk; 16 meas drmeš; 26 meas walk;
	16 meas drmeš; 26 meas walk; 16 meas walk

Presented by Billy Burke  
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## KOLO NA JEDNU STRANU

TRANSLATION	One Way Kolo.
SOURCE	Dance from Vojvodina Srem region, introduced explained and demonstrated by Dobrivoje Putnik.
BACKGROUND	Dance from Vojvodina region, danced at Serbian gathering (prela, moba) and Patron Saint Day celebrations (Slava).
MUSIC	Dances of Vojvodina FA-46 – Tambura orchestra of Sonja Marinkovic
FORMATION	Open circle. (Hands same as Keleruj „kolo“) open circle, or semicircle. Mans hands behind woman’s, women hands on man’s shoulder. Second fast part hands down (V).
METER/RHYTHM	4/4
STEPS/STYLE	Small quick steps and step-hops.

### DANCE – MOVEMENT DESCRIPTION

<u>Measure</u>	<u>Count</u>	
		I. SIDE STEP (strong jiggle on all steps)
1	1	Facing center, step sideward R, on Rft.
2	2	Close and step on Lft, next to Rft.
3	3	Step on Rft, sideward R.
4	4	Close and touch Lft, next to the Rft, do not take weight.
5	5	Suddenly reversing direction, step sideward L on Lft.
6	6	Suddenly reversing direction again, step sideward R on Rft to continue R.
7	7	Lft close next to the Rft.
	&	Rft take weight, next to the Lft.
8	8	Step on Lft, in place.

Kolo Na Jednu Stranu—Continued

II. FASTER WITH “CROSSING” STEPS

- 1            1        Facing and moving diag. R, step fwd on Rft, in this direction.  
              &        Hop on Rft.
  - 2            2        Continuing in this direction, step fwd on Lft, in front of Rft.  
              &        Hop on Lft.
  - 3            3        Turning to face center, step on Rft, in place.  
              &        Hop on Rft, in place.
  - 4            4        Facing center and moving backward out of circle, step backward on Lft.  
              &        Hop on Lft.
- “TROKORAK” in place (R-L-R)
- 5            1        Facing center, step on Rft in place.  
              2        Cross and step on Lft, in front of Rft.
  - 6            3        Step on Rft, in place.  
              &        Hop on Rft, in place.
- “TROKORAK” in place (L-R-L)
- 7            1        Facing center, step on Lft in place.  
              2        Cross and step on Rft, in front of Lft.
  - 8            3        Step on Lft, in place.  
              &        Hop on Lft, in place.

Presented by Nikola Krčadinac

Presented by Billy Burke  
Camp Hess Kramer Institute  
October 30 – November 1, 2009



# LOGOVAC

TRANSLATION	“The Spare Horse”
SOURCE	Dance from Bačka, introduced by Sister Jankovic and explained and demonstrated by Dobrivoje Putnik
BACKGROUND	Trio dance from Vojvodina. Originally from the Bačka region, but spread throughout Vojvodina and was even known among American Banaćani who danced it up to the 1950s.
MUSIC	Dances of Vojvodina FA-46 – FKUD Stanko Paunovic orchestra
FORMATION	One man with two women with one woman on either side of man. Women place the hand nearest the man on his nearest shoulder. They place their outer hands on their outside hips where the man grasps them with his outstretched hands from around in back of their waists.
METER/RHYTHM	4/4
STEPS/STYLE	Small steps, step-hops

## DANCE – MOVEMENT DESCRIPTION

Measure	Count	
		I. BASIC STEP (forward and back),
1	1	Facing center, step forward on Rft,
	&	Hop on Rft, in place,
2	2	Step in front of Rft on Lft, forward,
	&	Hop on Lft, in place,
		“TROKORAK” in place crossing feet (R-L-R)
3	1	Facing center, step on Rft in front of Lft.
	2	Step on Lft, in place.
4	3	Step on Rft, in front of Lft in place.
	&	Hop on Rft, in place
5-8		Repeat action 1-4, opp/ftwk, going backwards,
9-16		Repeat action 9-16,
		II. STEP IN PLACE
1	1	Step on the Rft, in place,
	&	Hop on Rft,

Logovac -- Continued

- 2            2        Step on the Lft, in place,  
              &        Hop on Lft,  
3-6                    Repeat 1-2, four times,  
              “TROKORAK” in place (R-L-R)  
7            1        Facing center, step on Rft in place.  
              2        Step on Lft, next to the Rft.  
8            3        Step on Rft, in place.  
              &        Hop on Rft, in place  
9-16                Repeat action 1-4, opp/ftwk/dir,

- NOTE. Variations -
1. **W** spinning around, men holds one hand,
  2. **M** going around (couple) with **W** on left first and with **W** on right, holding hands (polka style).
  3. **M** holding one hand of each **W** going around man, on front and back (pretzel).

**SONG WORDS**

Teraj, kume, logova,  
Preko toga korova,  
Daleko je Meirovica,  
Gde se kuva kiselica,  
Još je dalje Sent-Ivan,  
Gde se ljube svaki dan!

Best man, drive the spare horse,  
over the weedy fields,  
it's a long way to Mitrovica,  
where they make sour wine,  
and further still to Sent-Ivan,  
where they make love every day!

Metla nogu na potegu,  
Pa sve vice: "Neću!"  
A na kuma namiguje,  
Da se kola krecu.

[The bride] put her foot up on the footboard,  
And shouted, "I don't want to go!"  
Then she winked at the best man to,  
Get the wagon going.

Jeli kćeri, jel' to taj,  
Hulja i bećar?  
Jeste, majko, on je taj,  
Al' nije bećar!

Tell me, daughter, is he the one,  
That scoundrel, and bachelor?  
Yes, mother, he's the one,  
But he's not a bachelor!

Presented by Nikola Krčadinac

Presented by Billy Burke

Camp Hess Kramer Institute

October 30 – November 1, 2009

# MOJ DRAGANE

Origin: This dance, when translated means “My Sweetheart,” and is a maiden’s walking dance from Lika, Croatia. Musical accompaniment is the dangubica, a kind of tambura.

Source: Zeljko Jergan Rhythm: 6/8 meter

Style: Heavy, earthy walking steps with a slight sway of the hips during turns. The sway is subtle and should not be overdone. Hands are in V position. On the turns, W have back of wrists on hips, M tuck thumbs into belt.

Formation: Traditionally the dance begins with an open circle, and then closes as dance continues. For recreational purposes the dance is done in a closed circle.

Introduction: 4 measures – no action (8 counts)

## Meas

### FIG. 1 – walk in RLOD (instrumental)

1-2 Facing and moving to L, walk L,R,L; step BKWD (rock) on R  
3-8 REPEAT meas 1-2 three more times (4 times total)

### FIG. 2 – (vocal)

1 Facing and moving to L, walk LR  
2 Facing center, step on L as R flicks low in front of L; step on R as L flicks low in front of R  
3-4 Releasing hands, turn once in place to L. L,R,L,R with sways. M thumbs in belt, W hands on hips  
5-8 Rejoin hands – REPEAT meas 1-4, but do NOT rejoin hands at the end.

### FIG. 3

1 With hands on hips or in belts, facing and moving to L, walk L,R.  
2 Turn to face center, step on L and make a small low circle with R; quickly step on R as L flicks low in front of R.  
3-4 REPEAT meas 3-4 of Fig. 2.  
5-8 REPEAT meas 1-4.

Presented by Billy Burke  
Camp Hess Kramer Institute  
October 30 – November 1, 2009

## SREMSKO KOLO

TRANSLATION	Circle dance from Srem.
SOURCE	Dance from Srem, introduced by the Jankovic Sisters and explained by Dobrivoje Putnik.
BACKGROUND	Traditional dance from Srem, danced originally by men only, spread throughout region and is danced at most Serbian events i.e. Weddings and Patron Saint Day celebrations (Slava). Sometimes men dance holding shoulders and women holding hands.
MUSIC	Dances of Vojvodina FA-46 (FKUD Sonja Marinkovic orchestra)
FORMATION	Open or closed circle. Hands same as Keleruj in „kolo“ section, or men use the “T” hold and women hold hands separately in “V” position..
METER/RHYTHM	4/4
STEPS/STYLE	Small steps with twists and shakes.

### DANCE – MOVEMENT DESCRIPTION

<u>Measure</u>	<u>Count</u>	
I. SMALL STEPS TO THE SIDE		
1-4		Facing center, moving gradually sideward to R, four small steps, Rft, Lft close, Rft, Lft shake in front.
5-8		Repeat measures 1-4 to L, four small steps sideward L, Lft, Rft close, Lft,
		Rft shake in front.
9-16		Repeat measures 1-8
1-16		Repeat measures 1-16
II. PIGEON TOE - DOUBLE BOUNCE” (SLOW-QUICK-QUICK)		
1	1	Toes together, push heels out, bending knees slightly, (S)
2	2	Heels together, bounce in place, (Q)
	3	Heels together, bounce in place, (Q)
3-8		Repeat measure 1-2 three times, (Q)

Sremsko Kolo – Continued

III. “QUICK PIGEON TOES”

- 9            1        Toes together heels out, (quick bounce steps).  
              2        Heels in (quick).  
10-16                Repeat measure 9 **seven** times.

IV. CROSSING STEPS (QUICK-SLOW)

- 1            1        Facing center, a quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
2            2        A quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
3            3        A quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
4            4        Step sideward on Rft (Drop)  
              &        Hold.  
5-8                Repeat measure 1-4 opp/ftwk/dir.  
9-16                Repeat action 1-8

V. CROSS STEPS WITH HOLD

- 1            1        Facing center, a quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
2            2        A quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
3            3        DROP step on Rft, extending Lft in front in air to shake.  
              &        Continue shaking Lft in air.  
4            4        Continue shaking Lft in air.  
5-8                Repeat measure 1-4 opp/ftwk/dir.  
9-16                Repeat action 1-8

Presented by Billy Burke

Camp Hess Kramer Institute

October 30 – November 1, 2009

# Al je ljepo

(Baranja, Hungary)

Bosnian Croats (Bošnjaci) migrated to the Hungarian part of the Baranja region near the town of Pécs (Pećuh) at the end of the 17th century. Despite the long period of their being among other nationalities, they have survived and kept their speech patterns as well as their wealth of all folk forms, thanks to the village elders. Their rich and unique folk songs reflect daily life of the people - work in the house, in the farmyard, in the field, the joys and the sorrows of everyday life. Željko was researching around the city of Pécs in the summer of 1992.

Translation: It is really beautiful (in our area).

Pronunciation: ahl YEH lee-yeh-POH

Music: 2/4 meter CD: *Baština Hrvatskog Sela* by *Otrov*, Band 3.

Formation: Closed circle, alternating M and W, facing ctr.

Steps and Walk: L, R ..., 2 steps per meas.

Styling: Grapevine: Moving in RLOD (L); step on L to L (ct 1); step on R behind L (ct &); step on L to L (ct 2) step on R across L (ct &).

Buzz to L: Step on L to L on ball of ft (ct1); step R across L (ct &); 2 buzz per meas.

Rocking out & in: Shift wt back on R (ct 1); shift wt fwd on L (ct 2). Double bounce on each ft. Earthy walking steps, smooth buzz and grape-vine steps.

Hands: Verse 1: Hands joined in V-pos.

Verse 2: Escort pos: R arm bent and across body at waist, L arm resting on neighbor's R arm.

Verse 3: Front basket hold

Meas Music: 2/4 meter

Pattern

1 meas INTRODUCTION

## I. VERSE ONE

1 No action. Hands joined in V-pos.

2-3 Facing L of ctr and moving RLOD (L) – walk L, R, L, R fwd

4-5 Facing twd ctr walk out with L and in with R / twice – the circle moves in RLOD (L).

6 Walking Grapevine.

7-10 Buzz step to L—8 steps.

11 Walking Grapevine.

12-16 Repeat meas 7-11 one more time.

PAUSE (2 meas): 2 walking steps fwd L, R (cts 1,2); sway L, R (cts 1,2). Hands in Escort hold.

## II. VERSE TWO

1-3 Facing L of ctr and moving RLOD (L), walk L, R, L, R, L, R fwd (total 6 steps).

4-5 Facing twd ctr rocking out & in: L, R, L, R (double bounce on each ft).

Al je ljepo—continued

6 Walking Grapevine.

7-16 Repeat Fig I, meas 7-14.

PAUSE (2 meas): 2 walking steps fwd L, R (cts 1, 2); sway L, R (cts 1, 2). Hands in front basket hold.

III. VERSE THREE

1-16 Repeat Fig II.

**AL JE LJEPO Lyrics**

Al je ljepo u našime kraju  
Ej zvje-zde sjaju i cure pjevaju  
Dikin pendzer u naš pendžer gledi  
Ej prstom miče ne smije da viče

It's really beautiful in our area  
When the stars are shining and girls are singing  
My sweetheart's window is across from mine  
He's motioning for me to come to him

The image shows a musical score for the song "Al je ljepo". It consists of two systems of music. Each system has a vocal line and a piano accompaniment line. The first system contains the first two lines of lyrics, and the second system contains the last two lines. The lyrics are written in both Croatian and English. The music is in 2/4 time and features a simple melody with some chromaticism.

Al je lje - po u na - ši - me kra - ju al e lje - po u na - ši - me kra - ju  
Di - kin pen - džer u naš per - džer gle - di di - kin pen - džer u naš pen - džer gle - di

al je je - po u na - ši - me kra - ju  
di - kin pen - džer u naš pen - džer gle - di

Ej zvje - zde sja - ju i cu - re pje - va - ju  
Ej pr - stom mi - će ne smi - je da vi - će

Ej zvje - zde sja - ju i cu - re pje - va - ju  
Ej pr - stom mi - će ne smi - je da vi - će

# Harmanlijska Râčenica

(Bulgaria)

Line *râčenica* from the region around Harmanli in Eastern Thrace. Observed by Yves Moreau at folk festival in Haskovo, June 1966. Dance can be done to any basic 8-meas Thracian *râčenica* tune.

Translation: Râčenica from the region of Harmanli.

Pronunciation: hahr-mahn-LEE-skah ruh-che-NEE-tсах

Music: 7/8 meter (QQS) CD: *Yves Moreau Stockton Folk Dance Camp 2009, Band 4*

Formation: Mixed open circle. Hands in W-pos. Wt on L, face ctr.

Styling: Earthy, slight knee bend.

## Meas

## Pattern

1-16 INTRODUCTION Instrumental music. Start with song.

### I. BASIC FIGURE

- 1 Step on R to R, arms move to R at 45-degree angle (ct 1); pause (ct 2); step on L behind R, arms move L to starting pos (ct 3).
- 2 Repeat meas 1.
- 3 Step on R in place with marked knee bend (ct 1); transfer wt lightly onto ball of L ft (ct 2); step again on R with marked knee bend (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Large step fwd on R, arms swinging fwd and down (ct 1); L ft begins to cross in front of R (ct 2); slight lift on R (ct 3).
- 6 Step on L in front of R, arms begin to swing fwd (ct 1); pause (ct 2); slight lift on L bringing arms to W-pos (ct 3).
- 7-8 Repeat meas 3-4 but moving slightly bkwd
- 9-12 Repeat meas 5-8.
- 13 Large step onto R fwd and slightly RLOD, swinging arms fwd (ct 1); arms continue swinging back (ct 2); slight lift onto R (ct 3).
- 14 Large step onto L still moving in same direction as in meas 13, arms swinging fwd (ct 1); arms continue fwd to W-pos (ct 2); slight lift onto L (ct 3).
- 15 Let go of neighbors' hands, pivot CCW to face LOD and take 3 light running steps fwd R, L, R (cts 1,2,3).
- 16 Continue with three small running steps (L, R, L) in LOD ending up facing ctr again (cts 1,2,3).



## Harmanlijska Râčenica—continued

Note: During meas 15-16, hands are free to perform smooth flowing movements: close fingers and clench fists, palms inward (ct 1); pause (ct 2); open fingers, unclench fist, palms out (ct 3).

Repeat dance from beginning.

## **HARMANLIJSKA RÂČENICA** Lyrics (Bulgaria-Trakia)

Stojne, Stojne, bjala Stojne  
Zaljubila bjala Stojna  
Zaljubila vakâl Ivan  
Vakâl Ivan, vakâl ovčar

Stojna, fair Stojna  
Fell in love  
with dark-eyed Ivan  
Ivan, the shepherd

Dokato se zaljubili  
Toj pri stado ne otide (2)  
Stadoto si do obidi

While they fell in love  
Ivan did not go to his flock  
To look after them

Če otide vakâl Ivan  
Stadoto si do obidi (2)  
Na ovčari hljab da nosi

Ivan finally decided to go  
take care of his flock  
and bring bread to his colleagues

Kučeta go ne pusnali  
Ne pusnali, zalali go  
Stadoto si razprâsnalo  
Ovčari go zarjukali

The dogs did not let him in  
and barked  
The flock scattered  
The other shepherds swore at him

Če izvadi meden kaval  
Ta zasviri žalno, milno  
Ta osmiri kučetata  
Ta zavârna sivo stado

Ivan took out his kaval  
and began to play sweetly and sadly  
He calmed down the dogs  
And brought back the grey flock

# Pravo Čepelarsko Horo

(Bulgaria)

A variation on the basic *Pravo Rodopsko Horo* from the region around the town of Čepelare. Observed by Yves Moreau at the *Rožen Pee* Festival in July 1972. The dance has a typical 10-meas structure which is typical of many Rhodope folk songs. The song used here is *Pena e seno kosila*.

Translation: Pravo from the region of Čepelare.

Pronunciation: PRAH-voh cheh-peh-LAHR-skoh hoh-ROH

Music: 2/4 meter CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 3

Formation: Mixed open circle. Escort hold: L hand in front of body at belt level, L elbow bent. Hook R arm on R-hand person's L arm. Dancers should be close to neighbors. Face slightly R of ctr. Wt on L.

Styling: Soft and solemn.

## Meas

## Pattern

1-10 INTRODUCTION Instrumental music.

### I. BASIC PATTERN

- 1 Moving LOD, step on R (ct 1); step on L across R (ct 2).
- 2 Step on R (ct 1); pause (ct 2).
- 3 Step on L across R (ct 1); pause (ct 2).
- 4 Turning to face ctr, take 2 small steps bkwd, R, L (cts 1,2).
- 5 Step fwd on R (ct 1); pause (ct 2).
- 6 Step fwd on L (ct 1); pause (ct 2).
- 7 Step fwd on R, coming up onto ball of R ft (ct 1); bring L ft slightly up behind R calf (ct 2).
- 8 Take one step bkwd on L (ct 1); pause (ct 2).
- 9 Take one step bkwd on R (ct 1); pause (ct 2).
- 10 Take small step on L slightly L (ct 1); pause (ct 2).

Dance repeats from beginning.

Pravo Čepelarsko—continued

**PRAVO ČEPELARSKO Lyrics**  
(Bulgaria-Rhodopes)

Pena je seno kosila  
Kosila i sâbirala (2)  
S nejino mlado ratajče

Ratajče duma na Pena  
Peno ljo čorbadžijko ljo  
Kato si seno sâberem  
Kade štem Peno da legnem?

Pena ratajče dumaše  
Ratajče mlado glupavo  
Kato si seno sâberem  
Ti šte da legneš vâr kopa

Ti šte da legneš vâr kopa  
Je šte da legna pod kopa  
Dorde sa zora zazori  
Dvamina šte sa sâberem

Pena was cutting hay  
Cutting it and gathering it  
With her young helper

The young helper said to Pena:  
Hey Pena, my boss...  
When we're finished piling hay  
Where will we lie down to sleep?

Pena said to her helper:  
Hey helper, young fool  
When we're through working  
You'll lie down on top of the pile

You'll lie down on top of the pile  
And I'll lie down under the pile  
By the time dawn comes  
The two of us will have gathered...

## Balkan Rumba

Novelty dance loosely based on footwork of “Calushari”: men dancing “Calush” (The Little Horse)

**Source:** Daniel Sandu, Albuquerque spring workshop 2006

**Meter:** 4/4

**Style:** Loose

**Formation:** Individuals scattered over dance floor. Dancers can simply move right and left, back and forth (basic version, described below), or move in any direction, turning and interacting with other dancers (more interesting version).

**Introduction:** almost eight measures; the cowbell is on the beat; when the bass joins in there are four more measures to go.

Meas

### Part 1

- 1 Moving LOD step R (1); light heel stamp L next to R (2); step L slightly back (&); still moving LOD step R fwd (3); light heel stamp L next to R (4).
- 2 Repeat prev meas, but facing and moving toward RLOD with opp ftwk
- 3, 4 Repeat meas 1 and 2

### Part 2

- 1 Repeat meas 1, Part 1, beats 1 and 2, (1, 2&); Repeat previous two beats (3, 4&).
- 2 Repeat meas 1, Part 1.
- 3, 4 Repeat previous two meas, but with opp ftwk and dir
- 5-8 Repeat previous four meas

### Part 3

- 1 Moving LOD, knees bent slightly take four small tight steps, RLRL (1&, 2&); Repeat beats 3, 4& of meas 1, part 2 (3, 4&).
- 2 Repeat meas 2, part 2.
- 3, 4 Repeat previous two meas, opp ftwk and dir.
- 5-8 Repeat previous four meas

### Part 4

- 1 Repeat meas 1, Part 1
- 2 Moving RLOD, knees bent slightly take four small tight steps, LRLR (1&, 2&); step L fwd (3); stamp R next to L (4).
- 3, 4 Repeat previous two meas

Notes by Gary Diggs, July 2006

Presented by Gary Diggs

Camp Hess Kramer Institute

October 30 – November 1, 2009

# Baraka (“Blessing”)

Dance: Shmulik Gov-Ari

Music: group Sfatayim

Formation: line or circle

Notes: ‘baraka’ is the Arabic form of bracha – blessing – and is often used as a greeting or wish by Israelis whose families emigrated from Arabic countries.

Abbreviations: S = one beat; Q = ½ beat; LOD = line of direction of dance; RLOD = reverse LOD; CW = clockwise; CCW = counterCW; twd = toward; fwd = forward; ftwk = footwork; opp = opposite; dir = direction; L = step left, or just “left”, depending on context; R = step right, right foot, or just “right”; frnt = crosses in front of

Intro: 16 measures (2/4 meter)

Meas	Part A, start by facing LOD, low hand hold where possible
1	R, L, moving LOD
2	Facing center, leap sideways R (S); Moving RLOD: side L; R frnt L (QQ)
3	still facing center, side L, close R with wt. (SS)
4	side L; close R with wt; side L; stamp R, no wt, next to L; (QQQQ)
5	fall sideways onto R; rock back sideways onto L (in place); close R to L with wt; (SQQ)
6	still facing center step L across R; stamp R next L, no wt; fall sideways R; (QQS); (Note: the last beat of meas 5 and and first half beat of meas 6 is a left Yemenite)
7	a left Yemenite followed by a stamp of R, no wt, next to L; (QQQQ)
8	twisting towards RLOD but still moving LOD, step R with a bent knee while dragging L with a straight leg; straightening close L, with wt, next to R; (SS)
9	facing LOD, step fwd R; standing very erect, touch L fwd; (SS)
10	step back onto L; bending forward at the waist with straight back, touch R back; (SS)
11	two walking steps in LOD, R, L; (SS) Note: the torso on each beat of meas 9 thru 11 twists slightly (CW, CCW, etc) in opposition (contra-lateral motion) to direction of foot movement, especially on 2 <sup>nd</sup> beat of meas 10 where right shoulder drops down
12	moving LOD, hop L; step fwd R; step fwd L; (QQS) Note: on hop, free R leg is straight and fwd, toe extending downward
13 – 16	repeat meas 9 – 12
17 – 32	repeat meas 1 – 16
	<b>Part B</b>
1	facing LOD, step fwd R; lift L in front of R, slight hop, bent knee, toe down; (SS)
2	back Yemenite, L,R,L; (QQS)
3 – 4	facing center, move LOD, grapevine: side R; L behind R; side R; L frnt R; (SSSS)

Baraka -- Continued

- 5 still facing center, moving RLOD: R frnt L; side L; R frnt L; (QQS)  
6 back yemenite, L,R,L; (QQS)  
7 – 8 basketball turn: step R twd center, pivoting CCW to face out; L in place; step R going out pivoting back CCW twd center; L in place; (SSSS)  
9 starting with R, two debka steps twds center (QQQQ)  
10 continue with one R debka step twd center; leap fwd L; stamp R next to L (QQQQ)  
note: R debka step: bounce on L while touching R heel in front of L toe with R toe extending up; point R toe down as you make small leap onto R in front of L; (QQ)  
11 facing center, moving right: side R; L behind: R; side R; stamp L next to R: QQQQ  
12 repeat meas 11, opp ftwk and dir  
13 – 14 three steps away from center: R, L, R; (SSS); leap in place onto L; stamp R next to L; (QQ). Shoulders roll backwards as if doing the back stroke (sans arms) on each step going back, starting with the right shoulder; (SSSS)  
15 – 16 repeat meas 11 – 12

Part C

- 1 – 2 facing center, side R; L behind R; side R; rock back onto L; (SSSS)  
3 – 4 still facing center, moving L: step on ball of R across L; side L; repeat previous two steps two more times; end R frnt L; (QQQQQSS); during this meas elbows are held at sides with forearms extended fwd and level, palms up; then palms down; palms up; palms down; (SSSS)  
5 – 8 repeat meas 1 – 4, except with opp ftwk and dir, but same hand movements  
9 – 10 R to right; rock back onto L in place; step R in front of L; step L in place; (SSSS); at the same time the right arm extends to the side, palm fwd; swing right arm in an arc in front of chest; bring and place right hand on chest over heart; place left hand on top of right hand; (SSSS)  
11 – 12 making a full CW turn in place, pivoting on R and on ball of L next to and slightly behind R: step R,L,R,L,R,L,R; (QQQQQSS); arms and hands are as in meas 3 – 4  
13 – 16 repeat meas 9 – 12, except with opp ftwk and dir, but same hand movements

Notes: Gary Diggs, October 2009

Presented by Gary Diggs  
Camp Hess Kramer Institute  
October 30 – November 1, 2009

# David Melech Yisrael (“David, King of Israel”)

Dance: Shmulik Gov-Ari

Formation: Circle

Learned from Shmulik Gov-Ari at 2009 NM August Camp

## Counts

Part 1, facing CCW, Chassidic hold, own L hand on own L shoulder, palm up and own R hand down on L hand of person in front

- 1 – 2 Touch R heel fwd, bend L knee slightly, lifting R
- 3 – 4 Repeat 1 – 2
- 5 – 8 R double step fwd (RLR, qqs)
- 9 – 16 Repeat 1 – 8 with opposite footwork
- 17 – 20 Face center, high hold, lean to R onto R, pause, lean L, pause
- 21 – 24 Grapevine in LOD: start side R, L cross in front
- 25 – 32 R and L Yemenite
- 33 – 64 Repeat 1 – 32

Part 2, facing center to start, high hold

- 1 – 2 Moving towards center, step R crossing in front of L
- 3 – 4 Continue towards center with step L crossing in front of R
- 5 – 8 Balance fwd onto R, balance back on L, balance fwd on R, pause
- 9 – 10 Stepping L fwd across R (as in 3 – 4), move arms from shoulder level slightly forward and up
- 11 – 12 Stepping R fwd across L, move hands and arms fwd and down
- 13 – 16 Balance fwd onto L, balance back on R, step L back, pause; hands and arms come up, elbows fwd, forearms up, then arms back down
- 17 – 18 Facing LOD and letting go of hands, step sideways R out of center while bringing arms and hands opening to side at chest level
- 19 – 20 continue away from center stepping L across R while crossing arms in front precipitously and snapping fingers
- 21 – 24 Repeat 17 – 20
- 25 – 27 Turning  $\frac{3}{4}$  CW, step R,L,R, pause, ending facing center
- 29 – 32 Facing center, L back Yemenite, L,R,L
- 33 – 64 Repeat 1 – 32 (omit this repeat first time thru dance)

Notes: Gary Diggs, October 2009

Presented by Gary Diggs

Camp Hess Kramer Institute

October 30 – November 1, 2009

# Gang of Four

Dance: Gene Hubert

Becket formation (couples facing couples, W on M's right, contra lines)

Notes: A contra line consists of two lines facing. The whole set is the set of everyone in both lines; in promenading or circling the whole set think of it as a very oblong circle. Minor sets are sets of four persons (two couples) determined by "hand four-ing" from the top of the whole set. One meas = two counts = two steps (generally).

Meas

- 1 – 8            Minor sets **circle left three quarters; swing your neighbor**  
Guys, your neighbor will be in front of you after you've circled left;  
After swing, end facing couples LOD around whole set with W on M's  
right; inactive couples – couples that are at either end of whole set having  
not had another couple to circle with – become active again by joining in  
the swing
- 9 – 16            Everyone **Promenade the whole set** (four counts/steps); **W cast down to**  
**M below** (four counts); **and swing that M** (eight counts)
- 17 – 24           **All join hands, whole set circles left** (eight counts) until you are  
opposite your partner, then **Long lines go forward and back** (eight  
counts; four in, four out)
- 25 – 32           **W allemande right once and a half** (ladies, you allemande with the one  
your partner swung, the woman to *his* right, diagonally to your left,  
important) (eight counts); **swing your own** (eight counts); At this point, if  
you are a couple at either end of the whole set without another couple to  
circle left with, you are inactive for eight counts; then, as noted above, you  
join in the swing and subsequent promenade, becoming active again.

Presented by Gary Diggs  
Camp Hess Kramer Institute  
October 30 – November 1, 2009



# Kachol (“Blue”)

Dance: Shmulik Gov-Ari

Formation: circle, down handhold when possible

Note: each part repeats once

Meas	Part 1
1	facing center, step sideways R, no handhold, arms shoulder height to side; Moving LOD, step L across R as you cross arms in front of chest snapping Fingers; (SS)
2	right Yemenite (QQS)
3	leap in place or slightly back onto L extending R leg fwd toe down; leap in place or slightly back onto R extending L leg fwd toe down; (SS)
4	back left Yemenite; (QQS)
5	still facing center, moving to left: step R across L; step side L; step R across L; (QQS)
6	repeat meas 5, opp ftwk and dir
7	facing LOD, two walking steps: R, L; (SS)
8	facing center, grapevine: side R; L behind R; side R; L in front of R; (QQQQ)
	Part 2
1	step R in RLOD pivoting CW to end facing away from center; bounce twice on R; (SQQ);
2	step L in RLOD pivoting CCW to end facing twd center; bounce twice L; (SQQ)
3	moving twd center, step: R, L, R (QQS)
4	moving away from center, step: L, R, L; (SQQ)
5	right Yemenite (QQS)
6	left Yemenite (QQS)
7	basketball turn: step R twd center pivoting CCW to face out; step L in place; step R away from center pivoting CCW to face in; step L in place; (QQQQ)
8	facing center, leap in place onto R kicking L fwd, toe pointed down; leap in place onto L kicking R fwd, toe pointed down; slap R fwd; (QQS)

Notes: Gary Diggs, October, 2009

Presented by Gary Diggs  
Camp Hess Kramer Institute  
October 30 – November 1, 2009

# Zarah

## Israeli couple dance

**Dance:** Naftaly Kadosh (learned from Don Schillinger, August Camp 2004)

**Music:** Ze'ev Nechama & Tamir Kalinsky

**Meter:** 4/4

**Formation:** Couples facing in a circle, man facing out, woman facing in

**Steps and styling:** cha cha; 75% of the time it's "one, two, cha-cha, cha".

Men and women are *always* on opposite feet; all "L, R" notation is for leader. Woman's movement is either opposite or mirror image of man's throughout dance. The dance is a "getting to know you" dance; first part you don't touch, second part hold hands; third part you are in each other's arms.

**Pattern:** Each part repeats; entire dance (minus introduction) repeats verbatim

**Introduction:** 10 measures of music; no action

**Part 1** in all meas in first part steps are SSQQS; For all turns 360 or more, "*wind up*" (twist in opp dir of turn) *on previous beat*; Use arms and upper body freely; no physical contact with partner in Part 1. W generally faces toward and moves with M. On full turns, W always turns opposite (if he turns CW she turns CCW) of M (she doesn't do the half turns).

meas.

- 1 M: Rock fwd on L (1); back on R (2); ½ turn CCW to face and move toward center, LR,L (3&, 4). W: no half turn (on beat 2).
- 2 M: Full turn CW, R,L, moving towards center (1,2); RL, R, moving towards center (3&, 4). W: moves to center following ptr, turns CCW.
- 3 M: Stepping L (toward center), half turn CW to face out (and to face ptr) (1); moving out step R (2); continue moving out with LR, L (3&, 4). W: step in on (1), then back on (2), still facing center (and ptr, no half turn).
- 4 M: Full turn CW, R, L, moving away from center (1,2); RL, R, facing out and moving away from center (3&, 4). W: moves away from center turning CCW full turn (1, 2); Facing M steps back away from center (3&, 4).  
**Note:** in meas 5-8, W mirrors M exactly
- 5 M: Facing out rock sideways LOD on L, RLOD on R (1, 2); facing and moving RLOD, step LR, L (3&, 4). Begin CCW turn on beat 4.
- 6 M: Still moving RLOD, complete 1&¼ CCW turn, R, L, to end facing partner (1, 2); moving RLOD, step side, together, side or RL, R (3&, 4)
- 7 M: step L over R, turning to face RLOD (1); Rock back (in LOD) onto R to face ptr (2); move in LOD and turn CCW to face LOD, LR, L (3&, 4).
- 8 M: Moving in LOD, turn 1&¼ CW to end almost facing ptr. R,L,RL,R (1, 2, 3&, 4)

Zarah -- continued

**Part 2** note: rhythm varies from “SSQQS” (as in part 1) on every measure .

meas.

- 1 M: Facing out and facing ptr, and holding both her hands, step fwd L (1); stepping back towards center on R, lead W fwd around himself to his left and towards center (2); back her towards center, LR, L (3&, 4). W: steps opposite M as she moves around him (CCW) and ends being backed towards center. Note: M, hands joined with W, gives W strong lead (pull) toward center; M&W maintain a strong connection.
- 2 M: backs her to center. M and W are facing\*, he holds both her hands, R, L (1, 2). Back her one more step (3), then Rock back, L, leading her fwd and away from center(4).
- 3 M: Continues leading her out of center and around himself CW, RL, R (QQS), so that she ends facing in (and him) (1&, 2); facing out (and her) rock fwd and back (L, R) (3, 4).
- 4 M: Lead her to step fwd toward center as he steps back, L, (1); Moving out, R, L, R, lead her in a full underarm (his left arm, her right) turn CW (2, 3, 4).
- 5 M: Facing out, holding both her hands, rock sideways LOD onto L (1); rock RLOD onto R (2); moving and facing slightly RLOD, step LR, L (3&, 4). W: mirror M exactly
- 6 M & W: repeat previous meas but with opposite ftwk and direction.
- 7&8 M: Still holding her hands, Rock LOD onto L (1); rock RLOD onto R (2); rock back onto L, R next to L, L, all moving sideways LOD while leading W to turn CW under his right arm (3, 4, 1); M&W: repeat previous three beats but opp feet and dir. (2, 3, 4).

**Part 3** Dance closer. Note: W dances exactly opposite M in Part 3.

meas.

- 1 M: Holding partner in closed position, M facing out: step fwd L; Rock back onto R (2); backing into center, step LR, L (3&, 4). W: opposite of M.
- 2 M: step sideways in RLOD, “step,close, step,close, R,L,R,L(1,2,3,4); W: mirror M.
- 3&4 Repeat two previous measures but with opp ftwk and dir.

Notes by Gary Diggs, 10-11-05

Presented by Gary Diggs  
Camp Hess Kramer Institute  
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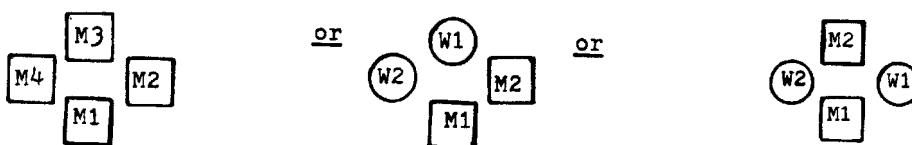
# D'HAMMERSCHMIEDSG'SSELLN

(Germany)

D'Hammerschmiedsg'sselln (duh-HARM-mer-schmeets-gah-zell-en) means "Blacksmith's apprentice." It was introduced at the 1964 University of the Pacific Folk Dance Camp by Huig Hofman, a leader in the Belgian folk dance field.

RECORDS: Folkraft 148x45B; Folkraft LP-5; Tanz SP 23 053B (slow down). 3/4 meter

FORMATION: 4 M in small square anywhere in dance area: M1 face M3; M2 face M4, In modern times, it is often done by cpls: sometimes each M clapping with his ptr; sometimes the 2 M clapping together and the 2 W clapping together.



STEPS and STYLING: Clap Pattern (takes 2 meas, or 6 cts, and is so described for clarity): Clap hands on own thighs (ct 1); on own rib cage (ct 2); both hands in front of chest (ct 3); clap R hand with opp (ct 4); clap L hand with opp (ct 5); clap both hands with opp (ct 6). Styling calls for a good knee bend on ct 1 (keep back straight); lean back on cts 2,3; reach fwd, bending at waist, to clap hands with opp on cts 4,5,6.

Step-hop (takes 1 meas): A strong step fwd on L (ct 1); hold (ct 2); hop on L, raising R leg fwd with knee bent and sole of ft parallel to floor (ct 3). Step alternates.

MUSIC  $\frac{3}{4}$

PATTERN

Measures

2 notes and INTRODUCTION No action.

4 meas

## I. CLAP PATTERN

A 1-16

M1 do Clap Pattern with opp person, beg on ct 1 of meas 1 (8 Clap Patterns).

M2 wait 1 meas then do Clap Pattern with opp person, beg on ct 1 of meas 2 (7;1 Clap Patterns).

## II. STEP-HOPS IN SMALL CIRCLE

B 1-8 All join hands and beg L, circle CW with 8 Step-hops, swinging joined hands vigorously in and out (in twd ctr on 1st meas, out from ctr on 2<sup>nd</sup> meas, etc.).

9-16 Beg L, circle CCW with 8 Step-hops, swinging hands as before.

### III. CLAP PATTERN

A 1-16 Repeat Fig I.

### IV. STEP-HOPS WITH RIGHT HAND MILL

B 1-8 Form R hand mill (each grasps R wrist of dancer to the L with R hand) and beg L, circle CW with 8 Step-hops. Fist of L hand is on hip. Maintain a good lean away from ctr.

9-16 Form L hand mill and, beg L circle CCW with 8 Step-hops.

### V. CLAP PATTERN

A 1-16 Repeat Fig I.

### VI. STEP-HOPS IN BIG CIRCLE

B 1-8 Dancers in all sets quickly form one big circle around the room and circle CW with 8 Step-hops. Beg L and swing hands in and out as before.

9-16 Beg L, all circle CCW with 8 Step-hops

Alternate ending I:

Originally this dance was traditionally performed by M only and during the final 16 meas they would quickly find a woman sitting on the sidelines and waltz with her.

Alternate ending II:

When mixed cpls do the dance M waltz last 16 meas with their ptr or they may even steal the other woman.

Description revised 1982.

# LA CACHUCHA

(Early California)

Traditionally the second dance of the fandango, performed by women. A young man may dance it with his intended, following behind her. 'La Cachucha' is a form of endearment, meaning "little hat"; the Californios spend most of their days outdoors and the hat was a favored piece of apparel. We dance with a fan in the right hand and hold the skirt with the L hand. R arm and hand use the fan to embellish the dance. Body attitude is elegant, refined and demure.

This choreography was arranged for fandango performance.

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

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Meas Figure

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## 1 – Side Draw

- 1 Step R on R ft & flex waist low L, R arm raising fan overhead (c 1); hold (c 2); step on L ft with heel next to R instep & straighten body slightly (c 3). Fan rotates inward and out following R index finger.
- 2-4 Repeat movement of Meas 1 three more times; on fourth time, touch L ft slightly fwd without weight.
- 5-8 Repeat movement of Meas 1-4 to L on opposite footwork. Waist flexes to R with fan held low R and L hand holding skirt high L.
- 9-16 Repeat movement of Meas 1-8.

## 2 – Diagonal Walk

- 1 Holding fan in front of chest, walk RLR R fwd diag (c 1-3).
- 2 Touch ball of L ft L fwd diag & flex waist L fwd (c 1); hold (c 2); step in place on L ft & lift body erect (c 3).
- 3 Repeat movement of Meas 2 to R.
- 4 Repeat movement of Meas 2; hold on last beat without weight on L ft.
- 5-8 Repeat movement of Meas 1-4, moving bkwd to original place on opposite footwork.
- 9-16 Repeat movement of Meas 1-8, moving L fwd diag and back to original place.

## 3 – Step-Swing & Side-Draw

This figure may be danced moving in R & L diagonals downstage or passing around a partner in a face-to-face, back-to-back diamond-shaped figure.

- 1,2 Holding fan R side high, step R on R ft (c 1); swing L leg fwd low (c 2); bounce on R ft (c 3); step L on L ft (c 4); swing R leg fwd low (c 5); bounce on L ft (c 6).
- 3,4 Step R fwd diag on R ft as in Figure 1 with waist flexed to L (c 1); hold (c 2); step on L ft next to R ft with L heel at R instep (c 3); step R on R ft (c 4); hold (c 5); touch ball of L ft fwd (c 6).
- 5-8 Repeat movement of Meas 1-4 with opposite direction and footwork, except in step-close-step-touch movement, waist is flexed low R as in Figure 1.
- 9-16 Repeat movement of Meas 1-8.

NOTE: If dancing this figure around a partner, always turn to face partner on Meas 1,2; passing movement on Meas 3,4 will alternate face-to-face moving to R and back-to-back moving to L.

**4 – Balance and Spin**

- 1 Step R on R ft and swing fan to R (c 1); step behind R ft on ball of L ft (c 2); step in place on R ft (c 3).
- 2 Turn ¼ turn L and step fwd on L ft, bringing fan downward in an arc in front of body (c 1); spin CCW on ball of L ft, swinging fan upward to assist in the spin (c 2); step in place on R ft (c 3).
- 3 Bring fan to ‘neutral position’ in front of chest & step L on L ft (c 1); hold (c 2); draw R ft to L ft without weight (c 3).
- 4 Repeat Step-Draw to R.
- 5-8 Repeat movement of Meas 1-4 on opposite footwork.
- 9-16 Repeat movement of Meas 1-8.

**5 – Double Balance & Spin**

- 1,2 Repeat balance figure of Figure 4 R & L sides, swinging fan R & L in downward arc.
- 3 Step and spin R as in Figure 4, swinging fan down & up to R to assist in spin.
- 4 Step R on R ft (c 1); hold (c 2); touch ball of L ft fwd (c 3).
- 5-8 Repeat movement of Meas 1-4 on opposite footwork.
- 9-16 Repeat movement of Meas 1-8.

**6 – Repeat Figure 1 (Side-Draw)**

NOTE: Finish in pose with free foot pointed forward and fan in front of the chest.

Notated by Richard Duree / April, 2006

# VALS JOTA

(Mexican California)

Set dance for couples from the Los Angeles area of Mexican California. Danced with restrained elegance and dignity. Properly danced by the elders, but was danced by younger dancers.

*Formation:* Parallel lines of three or four couples facing three couples, W on M R; hands joined R to R, L to L with L arm on top. If more than one set, at least two sets should be placed end-to-end.

*Rhythm:* Quick 3/4, almost a 3/8 or 6/8

*Basic step:* A two-step waltz: step fwd L ft with accent (ct 1); step on R ft beside L ft (ct 2); step fwd on L ft (ct 3). Rpt step on opp ftwk. *HINT:* It matters not which foot begins.

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Meas

Figure

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INTRODUCTION – Bows (8 meas-performed only at beginning of dance)

Couples in place without hands joined.

- 1 No movement.
- 2 W step twd ctr on R ft & turn ¼ turn L; M turn ¼ turn R to face partner.
- 3 All step bkwd from ptr on L ft.
- 4 All bend L knee in formal bow.
- 5 Shift weight fwd to R ft & join L hands.
- 6 M leads W to him; W steps fwd on L ft beside M, turning ¼ turn R to face center.
- 7 Close R ft to L ft & join R hands under L hands.
- 8 No movement.

*Interlude* (4 meas – precedes every figure)

- 1-4 4 Rocking Steps fwd L, back R, fwd L, back R. (NOTE: Interlude proceeds every figure)

## FIGURE 1 - Cradle

*A - Advance and Retire*

- 1-4 Cpls move fwd twd opp cpl with 3 basic steps; turn ½ turn twd ptr to face out, W on L.
- 5-8 Cpls move fwd away from opp cpl & turn ½ twd ptr to face in.
- 9-16 Cpls rpt figure of meas 1-8.

*B - Woman Around / Cpls Wheel*

- 1-6 M in place with 6 basic steps; lead W CCW fwd around M & spin CCW in place on Meas 3 & 4; continue to M R side, (Meas 5,6), L arms arched overhead.
- 7,8 Cpls advance to opp cpl.

*C - Cradle.*

- 1-4 Release R hands & join with opp person; raise arms high & W move under arms face-to-face to opp W position; lower arms to center of “cradle”.
- 5-8 Circle CW 6 basic steps.
- 9-12 Circle CCW 4 basic steps.
- 13-16 Raise arms; W return to orig position, facing ptr with L hands joined, W face CW, M face CCW in preparation for Grand Chain.

*D - Grand Chain*

- 1-24 Cpls chain around set begin L hand to return to home position. Each hand change will require two measures.

*NOTE:* The selected recording has three phrases of 8 meas each for the Grand Chain. If a set has 4 couples, home position will be reached after two phrases; join L hands with partner and repeat “Woman Around” figure, ending in Home position.

If the set has 6 couples, home position will be reached at the end of the three phrases.

Repeat Interlude



### **FIGURE 2 – Link Arms**

- 1-24 Rpt Fig 1, *Part A&B*: Advance & Retire, W around M, couples approach opp cpl. All release hands & M turn back-to-back.; link arms in circle, M facing out; W facing in.
- 1-4 *Part C* - Turn circle CW.
- 5-8 Release R elbow & all turn ½ turn CCW in place to reform circle, W facing out; link arms.
- 9-12 Turn circle CCW.
- 13-16 Release R elbows; M turn W CCW in varsouviana position to begin Chain.
- 1-24 *Part D* - Repeat Chain as in Figure 1.

### **FIGURE 3 – Basket**

- 1-24 Rpt Fig 1, *Part A&B*: Advance & Retire, W around M; couples approach opp cpl. All release hands.
- 1-4 *Part C* - M face & join hands across, raise joined hands over W heads and down behind W back; W join hands across and raise joined hands over M heads and down behind M back. This figure should be completed quickly.
- 5-8 Turn circle CW.
- 9-12 Couples release hands and reform the basket.
- 13-16 Turn circle CCW to home position; release Basket and join partners' L hand in position to begin Grand Chain.
- 1-24 *Part D* - Grand Chain

Repeat Interlude

### **FIGURE 3 – SERPENTINE (Number of measures will vary)**

- 1 First M leads across circle to pass under opposite couple's joined hands; release partner's hand & separate around circle to rejoin hands in original position; all follow to reform circle.
- 2 Second M leads across circle to pass under opp cpl joined hands; raise hand joined with ptr, turn away from ptr to create arch and lead circle under arch to reform circle.
- 3 Third M leads across circle to pass under opp cpl joined hands, continues moving fwd until circle has reformed, all facing out; raise L arm & turn ½ turn R to face into circle & lead circle in single file under arch until circle reforms.
- 4 Fourth M release hands with partner & begins to lead circle CCW, W turn R and lead circle a series of 4 passes under couples' joined hands (thread the needle), progressing around the circle always moving CW until circle reforms. Waltz with partner until music ends.

*NOTE:* The leader (el tecolero) may call the figures for Part C: Cradle, Basket or Link Arms. He may also delete one of the Serpentine figures, depending on the size of the circle and the abilities of the dancers.

Notated by Richard Duree, 4/05

Presented by Richard Duree  
Camp Hess Kramer Institute  
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## DORSET FOUR HAND REEL (England)

Learned in the mid-1970's from Mary Judson, English dance specialist to Westwind International Folk Ensemble.

Formation: Two couples in a line starting as follows: The two women stand back to back, and each man stands about 6 -8 feet in front of his partner, facing her. If more than one set is to dance, they line up beside each other, rather than end to end or randomly.

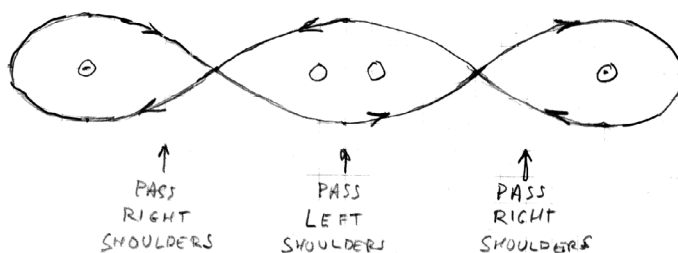
Structure: Beginning in the position described above, all dancers simultaneously progress around a path resembling a figure eight but with three segments instead of two, ending up on the outside if they started in the center and vice versa. (This "four-hand reel" gives the dance its name.) They then dance a "rant" step in place. This entire process repeats four times with minor variations, after which partners swing.

Styling: The most important stylistic element is a "dance walk" characteristic of English Country Dance. It is a light, erect walk with the weight carried slightly forward, and is NOT haughty or affected. The "rant" step is done with a comfortable amount of energy, and should not appear flashy or strained.

### The Reel:

All dancers simultaneously walk the reel pattern as shown below, using the following "rules of the road":

- 1 When you meet another person in the CENTER of the set, pass LEFT shoulders (and, if giving hands, give LEFT hands).
- 2 When you meet another person near EITHER END of the set, pass RIGHT shoulders (and, if giving hands, give RIGHT hands).
- 3 When you get to either END of the set, walk a curve around to the RIGHT and back into the set, passing RIGHT shoulders with the first person you meet (as per rule No. 2).



Walk at a relaxed pace – 2 steps per four-beat measure of music. It takes about 4 four-beat measures of music to get half way around the figure; thus after eight measures (32 beats) each dancer will more or less have returned to his/her starting place.

The Reel is given 16 measures of music (64 beats), which would allow the dancers to complete two full circuits, but they do not do this. Instead the dancers do not quite complete the second

## Dorset Four Hand Reel -- Continued

circuit, causing the two couples to switch sides of the set and also causing the men and women to switch so that whichever ones (men or women) began in the center of the set end up on the outside and vice versa. (EXAMPLE: At the beginning of the dance the women are in the center. At the end of the first reel, woman No 1 will be on the outside where man No 2 started, and man No 2 will be in the middle where woman No. 1 started. Likewise woman No 2 will be outside where man No 1 started, and he will be in her original inside position.) This position shift is accomplished by moving a little more slowly the second time around the figure, and perhaps by marking time if you get there too soon.

### The Rant Step:

This dancing-in-place step uses all four beats of the measure, unlike the walking reel.

- 1 Jump onto both feet, right foot in front, slightly more weight on rear (left) foot.
- 2 Hop on rear (left) foot, transferring all weight to this foot
- 3 Transfer weight to front (right) foot, with a small leap in place.
- 4 Remain on supporting (right), and bring rear (left) foot around ready to use it as front foot for next measure.

Next Measure: Same as this one but with opposite footwork (i.e. left is front foot).

Subsequent measures alternate between these two. After each reel, the rant step is done in place, and it can also be used in the rapid traveling portions of the dance (3<sup>rd</sup> and 4<sup>th</sup> occurrences of the reel.).

### Sequence:

- 1 First reel: Walk reel starting with women in center, 16 measures, ending men in center, without giving hands (Melody A)
- 2 Men rant facing each other 8 measure, as women stand in place (Melody B)
- 3 Men turn toward partner and both rant 8 measures (Melody B)
- 4 Second reel: Same as 1 except men start in center, women end in center. Also, give hands to dancers you meet in the reel.
- 5 Same as 2 but women rant
- 6 Same as 3 but women turn to face men
- 7 Third reel: Same as 1 except travel with skipping step or traveling rant step. Do not give hands. Melody A)
- 8 Same as 2
- 9 Same as 3
- 10 Fourth reel: Same as 4 except travel with skipping step or traveling rant step. Give hands to dancers you meet in the reel.
- 11 Same as 2 but women rant
- 12 Same as 3 but women turn to face men
- 13 Swing partners until end of music.

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## KOSTER C'HOAD (Brittany)

Koster C'hoad, (pronounced approximately "coaster what") is a Breton men's line dance, presented here as taught by Germain Hebert at Stockton, 1993.

Formation: Line of any number of dancers, side by side close and holding hands, with elbows at sides and bent about 90 deg. Dance progresses to LEFT, like most line dances from France. The leftmost man (the leader) often holds his shirt near the left shoulder with his (free) left hand.

Structure: The dance consists of two steps, each of which is eight beats in length (four measures of the 2/4 music). The steps alternate: Step 1 is done four times, followed by step 2 four times, Step 1 four times, etc. The music consists of melodies that change at the same time as the dance changes from one step to the other.

Styling: Although the dance is a little strenuous, the styling should look relatively relaxed. The hops never fully leave the ground and the other steps have even less bounce. In particular, the action of beats 3,4,6, and 7 of Step 2 is snappy, but it should be done so that the upper body bounces as little as possible. Even with relaxed styling, the dance looks harder than it is.

### STEP 1: (8 beats)

- 1 Small leap onto both feet, but with most weight on left foot, moving left.
- 2 Step onto right foot, scuffing right heel, moving left. Left leg behind right, knee slightly bent.
- 3 Hop on right, simultaneously touching ground with left toe. (Left foot is to left of you, pointing diagonally left.)
- 4 Hop on right, this time touching left toe close in front of right foot, turned out (i.e. left ankle points to right).
- 5 Leap onto left, simultaneously touching ground with right toe. (Right foot is slightly to right of you, pointing diagonally right.)
- 6 Hop on left, this time touching right toe close in front of left foot, turned out (i.e. right ankle points to left).
- 7 Leap onto right, simultaneously touching ground with left toe. (Left foot is to left of you, pointing diagonally left.)
- 8 Same as beat 4

The dancers face at right angle to the direction of motion, except that on beats 1 & 2 they turn slightly in direction they are progressing. Note that Beats 5 & 6 are a mirror image of beats 3 & 4.

Koster C'hoad -- Continued

STEP 2: (8 beats)

- 1 Same as Beat 1 of Step 1.
- 2 Same as Beat 2 of Step 1
- 3 Step onto left foot, knees together, right knee bent 90 deg so right lower leg points straight back.
- 4 Transfer to right foot by straightening right leg while bending left leg 90 deg both at the waist & at the knee, so that upper left leg points horizontally forward and lower left leg points down.
- 5 Hop on right leg, keeping left leg in same position.
- 6 Same as beat 3
- 7 Same as beat 4
- 8 Same as beat 5

Again, the dancers face at right angle to the direction of motion, except that on beats 1 & 2 they turn slightly in direction they are progressing.

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# Galoppa

(Italy)

This dance comes from Emilia-Romagna and has a relatively recent origin. Galoppa appeared for the first time in the first half of 19th century as a variation to the polka, called Gallop. Today it can be found in the region of Bologna in the valleys Savena and Reno.

Pronunciation: gah-LOHP-pah

Music: 6/8 meter, counted 1, 2 CD: *Danze Italiane vol. 2*, Band 10

Formation: Four couples, one behind the other in a column; couple 1 in front. W to R of M. M takes W L hand in his R hand. Five cpl sets will work, but 6 is too many.

## Meas

## Pattern

INTRODUCTION None. Start with music.

- I. FIGURE I - Follow the Leader
- 1-16 Beg with R, dance 32 walking steps, moving in any direction around the dance floor. All the cpls follow Cpl 1.
- II. FIGURE II - Separate and Rejoin
- 1-16 Beg with R, Cpl 1 casts off and dance 32 walking steps around the dance floor, all M to L, following M1, and all W to R, following W1, ending again side by side with partner. Head cpl must keep track of one another on the dance floor so that they reform the column of cpls several beats before the end of the phrase to be ready for Fig III.
- III. FIGURE III
- 1-8 Releasing hands, Cpl 1 dance skipping bwd on the outside of the column of cpls, M1 on M side, W1 on W side, until they meet each other at the bottom of the set, *while* the other cpls face each other, step a little apart, and form an arch with their raised and joined hands; Cpl 1 dance (walking step can be done here instead of skipping) fwd under arch, until they arrive again in front. Cpl 1 separates again, and dances bwd down the outside of the set, ending at the bottom of the set.
- 9-16 Cpl 2 dance the same way, until they end at the bottom of the set. Note: Cpl 2 begins on the start of the meas and even if Cpl 1 has not finished.

Repeat dance from beg (Fig I) lead by Cpl 3 and Figure III done by Cpls 3 and 4.  
Repeat dance (Figs I-III) until the music changes.

V. FIGURE V (TRESKA) - Finale

Cpls space themselves freely about the floor, facing ptr, without holding hands. Dancers move together fwd and back (M beg with fwd movement), on a CCW elliptical trajectory, keeping the same distance between themselves, and flirting and inviting the ptr to follow. The ellipse also shifts slowly CCW around the dance floor. Steps can be walking or skipping, with other improvisational figures possible. M can crouch forward a little, especially on the fwd movements. Sequence can end with M stepping with L ft crossing in front of R and making a complete turn quickly to L to end facing ptr.

# HAIDE, VRUTA MEA

Aromân

Having a 7/16 rhythm it reminds the basic pattern of “Corlu” which is a general Aromanian hora. The words of the accompanying song speak about the advice given by a young boy to his sweetheart to follow him in marriage. “Haide, vruta mea” means “come with me, my sweetheart.” The dance has 3 parts, each with 16 meas.

Pronunciation: HI-deh VROO-tah ME-ah

Formation: mixed open circle with hands in V-pos

Rhythm: 7/16, counted as 3+2+2

Videotape: Lia and Theodor Vasilescu, 25 Romanian Folk Dances 8

## PATTERN

Meas

INTRODUCTION: 16 meas. No action.

### PART A

- 1 Facing ctr and moving in LOD to the side, step on R (cts 1,2,3); step on L across R (cts 4,5); step on R behind L (ct 6,7).
  - 2 Facing ctr and moving RLOD, step on L (cts 1,2,3); R is raised fwd with knee slightly bent (cts 4,5,6,7).
  - 3 Facing diag R of ctr and moving in LOD, step on R (cts 1,2,3); step on L across R (cts 4,5); step on R (cts 6,7).
  - 4 Step on L across R (cts 1,2,3); leap on L across R while R is raised with knee bent behind L (cts 4,5,6,7).
- 5-16 Repeat meas 1-4 three times.  
5-17

### PART B

- 1 Facing and moving in LOD, large step on R (cts 1,2,3); step on L (cts 4,5); step on R next to L (cts 6,7).
  - 2 Large step on L (cts 1,2,3); step on L (cts 4,5); step on L next to R (cts 6,7).
- 3-4 Repeat meas 1-2.
- 5 Facing ctr, step on R to R (cts 1,2,3); raise L with knee slightly bent (cts 4,5,6,7).
  - 6 Facing diag L of ctr and moving in RLOD, step on L (cts 1,2,3); hop on L (cts 4,5); step on R across L (cts 6,7).
- 7 Repeat meas 6.  
8 Step on L to L (cts 1,2,3); touch R next to L (cts 4,5,6,7).  
9-16 Repeat meas 1-8.



Haide, Vruta Mea – Continued

PART C

- 1 Facing diag L of ctr, large bouncing step on R across L (cts 1,2,3); hop on R while L is raised behind R with knee slightly bent (cts 4,5,6,7).
- 2 Facing diag L of ctr and moving bkwd, large step on L (cts 1,2,3); hop on L while R is raised fwd with knee slightly bent (cts 4,5,6,7).
- 3 Step on R next to L (cts 1,2,3); step on L across R (cts 4,5,6,7).
- 4 Step on R behind L (cts 1,2,3); hop on R while L is raised fwd with knee slightly bent (cts 4,5,6,7).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Facing diag L of ctr and moving fwd, large step on R (cts 1,2,3); step on L next to R (cts 4,5); step on R next to L (cts 6,7).
- 10 Facing diag L of ctr and moving bkwd on this direction, large step on L (cts 1,2,3); step on R next to L (cts 4,5); step on L next to R (cts 6,7).
- 11-12 Repeat meas 3-4.
- 13-16 Repeat meas 9-12 with opp ftwk and direction.

Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
October 30 – November 1, 2009

# Liljano Mome

(Bulgaria)

A variation of the popular *Širto* type of dance common throughout the Pirin-Macedonia region of Bulgaria. This version was introduced by Belčo Stanev from Varna.

Pronunciation: lee-LYAH-noh MOH-meh

Music: 7/8 meter (SQQ) CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 9

Formation: Mixed open circle; hands in W-pos; face LOD, wt on L.

Styling: Light and proud.

## Meas

## Pattern

1-8 INTRODUCTION Instrumental music. Start with song.

### I. BASIC PATTERN

1 Moving LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3).

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

3 Still facing LOD, step back on R (ct 1); step back on L (ct 2); step back on R (ct 3).

4 Facing ctr, step on L (ct 1); step on R in front of L, bringing arms down (ct 2); step on L in place (ct 3). **Note:** steps moving bkwd are *smaller* than ones moving fwd.

5-16 Repeat meas 1-4 three more times (4 total), arms coming back up to W-pos to start the figure.

### II. VARIATION

1-2 Repeat Fig I, meas 1-2.

3 Facing L of ctr, step on R (ct 1); facing ctr, step on L (ct 2); step on R behind L (ct 3).

4 Repeat Fig I, meas 4. **Note:** steps moving to L are *smaller* than ones moving to the R.

5-8 Repeat meas 1-4.

Dance repeats from beginning, arms in W-pos.

Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
October 30 - November 1, 2009

Liljano Mome—continued

**LILJANO MOME Lyrics**  
(Bulgaria-Pirin)

// Liljano mome, Liljano  
ja stani rano pri zori (2)  
libeto si pregârni //

// Ne e izlezla, Liljana  
naj izlezla majka i  
Ljuti si kletvi kâlneše  
i na Georgi dumaše //

// Idi si, Georgi, idi si  
Liljana bolna legнала  
i ne može da stane //

// Ne mi go laži, mamо ma  
ja sam si Georgi ljubila (2)  
za nego ke se ožena //

Liljana, young lady  
get up early at dawn  
and give your sweetheart a hug

Liljana didn't come out  
but her mother did instead  
and she moaned  
and said to Georgi:

Go home, Georgi  
Liljana is sick in bed  
and cannot get up

Don't lie to him, mama  
I've fallen in love with Georgi  
and will marry him !

# Valle e Qemalit

(Albania)

An Albanian performance-style dance Lee Otterholt learned from Ben Koopmanschaap.

Pronunciation: VAH-leh ay kchay-MAH-lee

Music: 4/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 3

Formation: Long line facing slightly R of ctr. Palm-to-palm, hands high, elbows straight and locked. (If this handhold is too tiresome, a high handhold might be acceptable.)

Styling: Heroic, masculine.

## Meas

## Pattern

1-4 INTRODUCTION No action.

### REFRAIN

- 1 Facing slightly R of ctr and moving to R, take a large step on R (ct 1); slowly bring L leg up in a large arc in front (ct 2); step on the L (ct 3); step on R (ct &); step on L (ct 4).
- 2 Step on R (ct 1); step on L (ct &); step on R (ct 2); turning to face ctr, take a large step on L twd ctr (ct 3); take a large step on R away from ctr (ct 4).
- 3 Still facing ctr and dancing in place, leap onto L, kicking R ft up under body (ct 1); briefly touch heel of R twd ctr (ct 2); bending the knee, quickly bring it up to R (ct &); moving to the L, step on R (ct 3); step on L (ct &); step on R (ct 4).
- 4 Turning to face ctr: step on L to L (ct 1); step on R twd ctr (ct 2); step on L away from ctr (ct 3); touch heel of R ft twd ctr (ct 4).

### I. INTO THE CENTER - EAGLE

- 1 Facing and moving twd ctr, high up on balls of feet, step on R twd ctr (ct 1); step on L behind R (ct &); step on R twd ctr (ct 2); twist lower body (but not upper body) to R to step on L crossed in front of R (ct 3); twist lower body (but not upper body) to L to step on R across in front of L (ct 4); repeat cts 1,&,2 with opp ftwk (cts 5,&,6). (*The music for the first figure has a six-count phrase here.*)
- 2 Turning to face slightly R of ctr, leap diag to R (diag away from ctr) onto R (ct 1); repeat with opp ftwk and direction (ct 2); take a large step diag L twd ctr on R (ct 3); turning to face R, bring L ft up and around in front and hold it there (ct 4).
- 3 Continuing to face slightly R of ctr, briefly touch heel of L ft in front (ct 1); brush L ft bkwd (ct 2); lift R heel from floor, raising L heel behind body (ct &); moving diag to L, away from ctr, step back on L (ct 3); step back on R (ct &); step back on L (ct 4); step on R to R (ct &).
- 4 Continuing to face slightly R of ctr, and now moving to R, step on L across in front of R (ct 1); hold (ct 2); step on R to R (ct &); step on L, crossed in front of R (ct 3); step on R ft to R (ct &); step on L ft, crossed in front of R (ct 4).

Valle e Qemalit—continued

II. BICYCLING LEGS

- 1 Facing diag R and moving R, step on R (ct 1); make a large “reverse bicycle movement” (first fwd, then up, then back to beside opp knee, then down) (ct 2); walk three steps L,R,L (ct 3,&,4); turn sharply to face L (ct &).
- 2 Continuing to move (now bkwd) to R, step on R (ct 1); step on L (ct 2); step on R, bending R knee deeply and keeping ball of L ft on floor (ct 3); straighten R knee slightly (not completely), continuing to keep ball of L ft on floor (ct 4).
- 3 Facing and moving to the L, step on L (ct 1); step on R (ct &); step on L (ct 2); begin bringing R leg straight fwd, almost parallel to floor and leap on to R, kicking up L ft under you (ct 3); large step on L (ct 4); turn to face ctr (ct &).
- 4 Facing ctr, take a large step on R twd ctr (ct 1); take a large step on L away from ctr (ct 2); touch heel of R ft twd ctr (ct 3); touch heel of R ft diag to R (ct 4).

INTERMEZZO (once in the middle, once at the end)

- 1 Turning to face R, leap onto R to R (ct 1); turning to face slightly L of ctr, bring L ft around in a CCW movement near floor and step on L twd ctr (ct 2); touch heel of R ft diag L, crossed in front of L (ct 3); touch heel of R ft twd ctr (ct 4). (Dance ends on ct 3.)

Sequence:	Introduction (No movement)
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Intermezzo
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Intermezzo (Stops on ct 3. Hold.)

Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
October 30 - November 1, 2009

# Žensko za raka

(Macedonia)

A women's dance from Western Macedonia with a 12-measure pattern. Originally taught by Saško Anastasov.

Translation: Women's dance using hand hold.

Pronunciation: ZHEHN-skoh zah RAH-kah

Music: 2/4 meter CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 5

Formation: Open circle. Face R of ctr, wt on L. Hands joined in W-pos.

Styling: Slight knee bend; soft down-up movement of the body.

## Meas

## Pattern

1-8 INTRODUCTION No special introduction. Use the first 8 meas of music as an intro.

### I. BASIC FIGURE

- 1 Facing and traveling LOD, step on R (ct 1); light lift on R raising L leg (ct 2).
- 2 Repeat meas 1, starting with L.
- 3 Two walking steps in LOD, R, L (cts 1,2).
- 4 Facing ctr, step on R (ct 1); raise L ft, knee slightly bent (ct 2).
- 5 Facing ctr, step fwd on L (ct 1); raise R ft behind L calf (ct 2).
- 6 Still facing ctr, step on R to R (ct 1); step on L across R (ct 2).
- 7 Step on R (ct 1); raise L ft (ct 2).
- 8 Facing ctr, step fwd on L (ct 1); raise R ft behind L calf (ct 2).
- 9 Facing ctr, step back on R (ct 1); raise L (ct 2).
- 10 Facing & traveling RLOD, step on L (ct 1); step on R across L (ct 2).
- 11 Facing ctr, step on L to L (ct 1); step on R behind L ft (ct 2).
- 12 Facing ctr, step on L to L (ct 1); raise R ft, bending knee (ct 2).

Repeat dance from beginning. In the final repetition, on meas 12, ct 2, slap R fwd.

Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
October 30 - November 1, 2009

# BEALE STREET BLUES

(Vintage)

ORIGIN: Richard Powers taught this sequence dance in the 1990 Stockton Folk Dance Camp and in the 1994 Idyllwild Camp.

RHYTHM: 2/4 meter

MUSIC: R. Power – 1990 Stockton tape or 1994 Idyllwild tape.

FORMATION: Couples in a large circle, facing LOD in Skaters' position: ML, WR, joined L hs diagonally L and joined R hs at W's R side. Partner same steps.

STEPS: American one-step tango: one step per beat.

NOTATIONS: M=man, W=woman, LOD=line of direction, RLOD=reversed line of direction, CW=clockwise, L=left or L foot, R=right or right foot; hs=hands, fwd=forward, ct=count, q= quick.

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Figure	Beats	Pattern
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## Castle Schottische

FIG.1: 1-8 Both starting R, two-step diagonal R and two-step diagonal left and four single steps fwd R, fwd L, etc.

FIG.2: 1-8 Partners facing, M inside and W outside, keep L hs joined. Two-step to the R and then two-step to L changing hs to R joined. Circle CW to change places ending facing LOD, with 3 steps (RLR) and L touch without weight.

Repeat mirror image of above with M starting on the R of W but with 4 step CCW turn (LRLR) ending the last R step with weight.

## Skater's Tango

FIG.1: 1-16 **Mistletoe Hesitation & Mirror Mistletoe Hesitation**

FIG.2: 1-8 **Ocho:** Both start with L fwd on ct. 1, then qR sweep cross front and qL side on ct 2, R back on ct 3, qL cross front and qR close on ct 4. Repeat cts 1 & 2 but end cts 7 and 8 with R back and L back with weight.

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R&S'd and errata by Lu Sham, 10/2009

Presented by Lu Sham  
Camp Hess Kramer Institute  
October 30 – November 1, 2009

# NUMERO CINCO

(Latin)

**ORIGIN:** Henry "Buzz" Glass created this recreation dance and presented it in the 1966 Stockton Folk Dance Camp. He drew from social and folk dances from the rumba, the danzón and the Jarabe. According to Wikipedia, the danzón was a sequence dance with a set of figures, first described in Cuba and becoming very popular in Mexico and the jarabe was a traditional form of mariachi, noted for the mixture of meters within one song, e.g., Jarabe Tapatío (from Guadalajara, Jalisco) or simply jarabe, aka the Mexican Hat Dance.

**RHYTHM:** 4/4 meter

**MUSIC:** Numero Cinco, Tijuana Brass.

**FORMATION:** Couples in a large circle, with ballroom hold and M facing out.

**STYLE:** To add the high Cuban style, move to one side setting each foot down from toe to whole foot accompanied by rotation of the hip.

**NOTATIONS:** M=man, W=woman, LOD=line of direction, L=left or L foot, R=right or right foot; hs=hands, fwd=forward, ct=count, q= quick, s=slow.

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Figure	Beats	Pattern
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## **W mirror footwork throughout.**

**INTRODUCTION** Wait 2 measures and then M step in place qL, qR, sL and mirror.

**FIG.1:** 1-8 **Box:** M qL to L side (ct 1), qR close to L (ct 2), sL fwd (cts 3, 4). qR to R side (ct 5), qL close to R (ct 6), sR back (cts 7, 8).

9-16 **Exchange:** Keeping leading hs joined, M qL back away, qR in place, sL fwd to banjo position with partner. Circle with partner to exchange places with qR, qL and sR close in ballroom hold.

**FIG.1r:** 17-32 Repeat FIG.1 to return M from facing center to facing out.

**FIG.2:** 1-16 **Sideways along LOD (s-s-q-q-s):** sL to L, sR close, qL apart; qR close, sL apart; sR close, sL apart, qR close, qL apart, sR close.

**FIG.2r:** 17-32 Repeat FIG.2.

**FIG.3:** 1-16 **Heel-Toe-Toe:** Partners apart face to face. ML heel fwd (ct 1), R toe (ct 2) in place, L toe beside R (ct 3) and repeat with mirror footwork. Repeat cts 1-6. In cts 13-16, stamp qL, qR, qL and hold.

**FIG.3r:** 1-16 Repeat FIG.3 with opposite footwork. M starting with R heel.

**As a mixer, every one moves L one place with FIG.3r.**

Source: Folk Dance Camp – 1966. R&S'd and errata by Lu Sham, 10/2009

Presented by Lu Sham  
Camp Hess Kramer Institute  
October 30 – November 1, 2009



# ONE-STEP TANGO

(Vintage)

ORIGIN: Richard Powers taught it in one of the Vintage Ballroom workshops in 1990's, arranging a number of figures to music.  
RHYTHM: 2/4 meter  
MUSIC: Any tango music, with 8-bar phrases.  
FORMATION: Couples in a large circle, starting in semi-open ballroom hold with joint hands pointing LOD.  
STEPS: American one-step tango: one step per beat.  
NOTATIONS: M=man, W=woman, LOD=line of direction, RLOD=reversed line of direction, CW=clockwise, L=left foot, R=right foot; 1<sup>st</sup> foot=ML & WR, 2<sup>nd</sup> foot= MR & WL.

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Figure	Beats	Pattern
FIG.1:	1-8	<b>Promenade:</b> Couple tango walk 4 steps in LOD, W flare to turn facing RLOD on the 4 <sup>th</sup> step. M backs and W walks 4 steps in RLOD
FIG.2:	1-8	<b>Pomander turn:</b> In an almost banjo position (M right shoulder overlapping with W right shoulder) with sufficient room between the partners to dance eye to eye, circle L in 8 steps to end up M on the inside of the large circle facing partner.
FIG.3:	1-8	<b>Grapevine:</b> M starts with L to L side, then R step back, L side, R forward while W starts with R to R side, then L step forward, R side, L back. (Hint: turn the body so that the steps are taken without the legs in pretzel formation). Repeat the grapevine steps.
FIG.4:	1-8	<b>Draw:</b> Facing partners along the large circle in scorpion position (joint hands held curved overhead while looking down at the trailing leg), both 1 <sup>st</sup> foot take a side step LOD, and draw the 2 <sup>nd</sup> foot along LOD until the heel touches the 1 <sup>st</sup> foot. Repeat 2 more times. On the 7 <sup>th</sup> beat, stamp the 2 <sup>nd</sup> foot. On the 8 <sup>th</sup> beat, both look in LOD.

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Notes and errata by Lu Sham, 10/2009

Presented by Lu Sham  
Camp Hess Kramer Institute  
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# SKATER'S TANGO/WALTZ

(Vintage)

ORIGIN: Richard Powers taught this sequence dance in the 1990 Stockton Folk Dance Camp and in one of the Vintage Ballroom workshops in the 1990's.

RHYTHM: 2/4 meter

MUSIC: Any tango or fast (~200 bpm) waltz, with 8-bar phrases.

FORMATION: Couples in a large circle, facing LOD in Skaters' position: ML, WR, joint L hs diagonally L and joint R hs at W's R side. Partner same steps.

STEPS: American one-step tango: one step per beat.

NOTATIONS: M=man, W=woman, LOD=line of direction, RLOD=reversed line of direction, CW=clockwise, L=left or L foot, R=right or right foot; hs=hands, fwd=forward, ct=count, q= quick.

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Figure	Beats	Pattern
FIG.1:	1-8	<b>Mistletoe Hesitation:</b> Couple tango walk 4 steps in LOD, both starting L. Check with L on ct 5; two q steps back R, L close on ct 6; R fwd and individual half-turn CW on ct 7; L step back on ct 8. Change hand holds to mirror Skaters' position (W on L).
FIG.2:	1-8	<b>Mirror Mistletoe Hesitation:</b> Walk in RLOD, both starting R, and CCW turn to face LOD.
FIG.3:	1-16	<b>El Ocho:</b> Both start with L fwd on ct. 1, then qR sweep cross front and qL side on ct 2, R back on ct 3, qL cross front and qR close on ct 4. Repeat twice. The last time, end cts 15 and 16 with R back and L draw to a close without weight.

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Presented by Lu Sham  
Camp Hess Kramer Institute  
October 30 – November 1, 2009

## TANGO SIMPLE (traditional mode of notation)

(A Vintage Ballroom Mixer)

ORIGIN: Richard Powers brought back the tango mixer with the idea of simple party dances for everyone from Paris to the 2009 San Diego Vintage Dance Week on the Queen Mary in Long Beach, CA. Some minor changes have been made.

RHYTHM: 2/4 meter

MUSIC: Any tango music, preferable with 8-bar phrases.

FORMATION: Couples in a large circle, starting in ballroom hold with M facing LOD.

STEPS: American one-step tango: one step per beat.

NOTATIONS: M=man, W=woman, LOD=line of direction, RLOD=reversed line of direction, CW=clockwise, L=left foot, R=right foot.

---

Measure (2/4)	Pattern
1-2	M backs W in 3 steps in LOD and the couple makes a CW quarter turn in step 4 so that ML and WR are ready to step sideways in LOD.
3-4	Grapevine: M starts with L to L side, then R step back, L side, R forward while W starts with R to R side, then L step forward, R side, L back. (Hint: turn the body so that the steps are taken without the legs in pretzel formation).
5-6	In the Yale (almost banjo) position (M right shoulder overlapping with W right shoulder) with sufficient room between the partners to dance eye to eye, circle L in 3 steps to end up M on the outside of the large circle face facing RLOD and W on the inside facing LOD. In step 4, the partners bid farewell and proceed towards their respective new partners.
7-8	In 4 steps, M walks alone in RLOD to meet the next W walking in LOD and both circle left to the beginning ballroom position.

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Notes and errata by Lu Sham, 10/2009

Presented by Lu Sham  
Camp Hess Kramer Institute  
October 30 – November 1, 2009

## TANGO SIMPLE (alternate mode of notation)

(A Vintage Ballroom Mixer)

ORIGIN: Richard Powers brought back the tango mixer with the idea of simple party dances for everyone from Paris to the 2009 San Diego Vintage Dance Week on the Queen Mary in Long Beach, CA. Some minor changes have been made.

RHYTHM: 2/4 meter

MUSIC: Any tango music, preferable with 8-bar phrases.

FORMATION: Couples in a large circle, starting in ballroom hold with M facing LOD.

STEPS: American one-step tango: one step per beat.

NOTATIONS: W=woman, M=man, LOD=line of direction, RLOD=reversed line of direction, CW=clockwise, L=left foot, R=right foot.

---

Measure (2/4)

Pattern

---

- |     |  |
|-----|--|
| 1-2 | W backs up LOD in 3 steps with M in tow and the couple makes a CW quarter turn in step 4 so that ML and WR are ready to step sideways in LOD.  |
| 3-4 | Grapevine: W starts with R to R side, then L step forward, R side, L back while M starts with L to L side, then R step back, L side, R forward. (Hint: turn the body so that the steps are taken without the legs in pretzel formation).   |
| 5-6 | In the Yale (almost banjo) position (W right shoulder overlapping with M right shoulder) with sufficient room between the partners to dance eye to eye, circle L in 3 steps to end up with W on the inside of the large circle face facing RLOD and M on the outside facing LOD. In step 4, the partners bid farewell and proceed towards their respective new partners. |
| 7-8 | In 4 steps, W walks alone in LOD to meet the next M walking in RLOD and both circle left to the beginning ballroom position.   |

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Banu Le Ha'ir Et Ha'ir – continued

IV Into center and backing out.

1 Facing ctr, two steps (R-L) moving fwd twd ctr (ct 1, 2). Step fwd onto R (ct 3); step bwd in place onto L (ct &), step bwd onto R (ct 4).

2 Two steps backing up (L-R), moving bkwd away from ctr (ct 1, 2). Step bwd onto L (ct 3); step fwd in place onto R (ct &); step fwd onto L (ct 4).

Dance is done three times. Then repeat IV once more, during which time the music gradually fades out. Last beat: step R foot slightly fwd while extending arms to the side and diagonally down, palms down.

Translation of lyrics of the first time through the dance:

**WE CAME TO WAKE UP THE CITY**

We came to wake up the city from Haifa to Cairo  
Everyone can sing  
Together we'll make the wall drop

The rumor in the streets is that we have a hit  
The local stuff's ahead of the international.  
From Casablanca to Jamaica they align with us.  
Why wait? Accept it now!

Everyone from shore to shore and from sea to sea.  
The world is so-so small.  
Where the cold flowed, the rhythm is hot.  
Say a word and we're here.  
You don't need a ticket  
There's no one screening at the door.  
Here everyone's a guest of honor  
There's always room for more.  
Give me more, give me more.

Presented by Loui Tucker  
Camp Hess Kramer Institute  
October 30 – November 1, 2009









Hachol Yizkor – continued

- 3 Step on R in front of L (ct 1); step in place on L (ct 2); sway on R to R (ct 3); hold on ct. 4. R arm follows movement of R ft.
- 4 Full turn L with three steps beg with L (cts 1, 2, 3), in place, ending with R shoulder pointing away from ctr.
- 5-8 Repeat ftwk and arm movements of meas 1-4, but move generally away from ctr. End facing CCW and rejoin hands down in V pos.

III. Modified grapevine CCW and finger snaps.

- 1 Step fwd on R (ct 1); step fwd on L and pivot 1/2 to face CW (ct 2). Step bkwd on R (ct 3); step bkwd on L (ct 4).
- 2 Step bkwd on R while snapping fingers to R (ct 1); hold on ct 2; step bkwd on L while snapping finger to L [right hand above left] (ct 3); pivot 1/2 to R fo face CCW (ct 4).
- 3-4 Repeat meas 1-2
- 5 Facing center, sway on R to R (ct 1), sway back onto L in place (ct 2); touch R next to L and snap fingers in front of chest; hold (ct 4).

## HACHOL YIZKOR

Hachol yizkor et hagolim  
aval laketzef ein zocher  
zulat hahem asher avru  
im ru'ach laiyla meacher  
mizichronam hu leolam lo yimachek.

Hakol yashuv el hametzulot  
zulat haketzef halavan.  
nerot halayla daachu  
hayedidut, haahava  
haneurim shebau peta el sofam.

Kamohu gam al sof libam  
ratat az mashehu chiver  
ve'hem rashmu betoch hachol  
kshehayareach haover  
heyir pitom panim zarot u'schok rafe.

Hakol yashuv el hametzulot  
zulat haketzef halavan.  
nerot halayla daachu  
hayedidut, haahava  
haneurim shebau peta el sofam.

Hiyu sham kunchiot reikot  
Shenahamu kina shel yam  
Ubit almin al hagvaot  
Ushnaiym shechalfu dumam  
Bein hachatzav vehak'varim  
vehashikma.

Hakol yashuv el hametzulot  
zulat haketzef halavan.  
nerot halayla daachu  
hayedidut, haahava  
haneurim shebau peta el sofam.

## THE SAND WILL REMEMBER

The sand will remember the waves  
But the foam – will not be remembered,  
Besides by those who passed  
with the late night wind.  
From their memory it will never be erased.

All will return to the depths of the sea  
Except the white foam.  
The candles of the night died out,  
The friendship, the love,  
The youth, that came to an abrupt end.

On the beaches of their hearts too,  
Quivered then something pale  
And they drew in the sand  
When the passing moon  
Suddenly lit a distant face and a faint laugh

All will return to the depths of the sea  
Except the white foam.  
The candles of the night died out,  
The friendship, the love,  
The youth, that came to an abrupt end.

There were empty shells there  
That roared the lament of the sea.  
And a cemetery on the hills,  
And two that passed in silence,  
Between the flowers and the graves  
and the sycamore.

All will return to the depths of the sea  
Except the white foam.  
The candles of the night died out,  
The friendship, the love,  
The youth, that came to an abrupt end.





Zichron Varod – continued

5-6 Repeat Part II, meas 1-2, except join M's L W's R hands and take ballroom pos.  
7-8 Repeat Part I, meas 3-4

III. Waltz around each other, wrapping, unwrapping, and waltzing

1 Repeat Part I, meas 1

2 W uses 1 waltz to move behind M to his L side. M uses 1 waltz step to move in front of W to his R (M and W have switched places). M assists the W's movement by guiding her behind him by raising his R hand over and behind his head.

3 Join inside hands in V pos. Waltz fwd side-by-side beg with inside ft

4 Using 1 waltz step, M guides W in front of him to his R side by raising joined hands and allowing her to step sideways. W waltzes to her R in front of M. M's R hand, W's L hand join in front of W's waist ("wrap" position).

5 Maintains this arm position while rotating in place one full rotation CW (W dances bkwd, M dances fwd).

6 While dancing 1 waltz step M "unwraps" the W by raising his L hand (still joined with her R) and allowing W to turn R. M waltzes in place. Both hands remain joined.

7-8 Release M's R, W's L hand and take ballroom position. Two waltz steps making one rotation CW together. At the end of the two waltz steps, face CCW again and take inside handhold.



Wrap  
Position

Sequence: I, I, CHORUS, III, III, CHORUS; I, I, CHORUS, III, III, CHORUS

Presented by Loui Tucker  
Camp Hess Kramer Institute  
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