

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

Under the direction of *Beverly Barr*,

PRESENTS

30th Anniversary

**CAMP HESS KRAMER
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Teachers:

Beverly Barr, Shlomo Bachar, Alexandru David
Mihai David, Denise Heenan, Anthony Ivancich
Andre Montsion, Loui Tucker

CAMP HESS KRAMER INSTITUTE
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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

ALUNELUL DE BRAU
(Muntenia, Romania)

This dance was learned by Alexandru David from Ion Petcu, dance instructor at the Popular School of Arts in Bucharest.

PRONUNCIATION: ah-loo-NEH-loo deh BREE-oo

TRANSLATION: "Alunelul" is a style of dance; "de Brau" means "holding by the belt" (while dancing)

CASSETTE: Village Dances of Romania, Vol. II, Side A/3

FORMATION: Mixed circle with hands joined down ("V" pos)

METER: 2/4

PATTERN

Meas

INTRODUCTION:

- 1-8 No action.
- 9 Facing ctr., step R to R (ct 1); close L to R (ct 2)
- 10 Repeat meas 9, opp. ftwk and direction
- 11-16 Repeat meas 9-10 three more times (total, eight side-closes)

FIGURE I: chassées in & out

- 1 Moving sdwd into ctr., R shdr leading, step R (ct 1); close L to R (ct 2)
- 2 Still moving sdwd, step R (ct 1); hop on R while turning to R, so L shdr leading
- 3 Repeat meas 1, opp ftwk
- 4 Still moving sdwd into ctr., step L (ct 1); hop on L but don't turn (ct 2)
- 5-6 Repeat meas 1-2 out of ctr., R shdr leading
- 7-8 Repeat meas 3-4 still moving out of ctr., L shdr leading
- 9-16 Repeat meas 1-8

FIGURE II: crossovers in place

- 1 Step R in place (ct 1); step L across R (ct 2)
- 2 Step R in place (ct 1); step L to L (ct 2)
- 3 Step R across L (ct 1); step L in place (ct 2)
- 4 Step R in place (ct 1); stamp L beside R, no wt (ct 2)
- 5-8 Repeat meas 1-4, opp ftwk
- 9-16 Repeat meas 1-4, replacing stamp L with leap on L sdwd into ctr., L shdr leading
- 17-18 Repeat meas 5-8 of Figure I

...2

Alunelul de Brau p. 2

FIGURE III: leap-slaps in & out

- 1 Facing ctr., leap on R fwd (ct 1); step L across R (ct 2)
- 2 Step R in place (ct 1); leap on L to L, bending knee (ct 2)
- 3 Slap flat R foot fwd, no wt (ct 1) (call: "una"); hold (ct 2)
- 4-12 Repeat meas 1-3 three more times, moving fwd on each (calls: "două, trei, patru" on each successive slap)
- 13-14 Repeat meas 1-2
- 15 Slap flat R foot fwd, taking wt (ct 1) (call: "cinci"); step L in place (ct &), leaving R where it is (call: "și")
- 16 Repeat meas 15 (call: "șase"), slapping R diag to R instead of straight fwd
- 17-32 Repeat meas 1-16 out of ctr.

* Calls: una oo-nah ("one")
 două doh-ah ("two")
 trei trey ("three")
 patru pah-troo ("four")
 cinci chinch ("five")
 și shee ("and")
 șase shah-say ("six")

Presented by Alexandru David
 Dance notes by Karen Bennett--3/95

BACHALOM

(Israel)

A slow, sweet circle dance.

Choreographer: Ami Ben-Shushan (1989)
Music: Israeli Dances Stockton 2007 or Camp Hess Kramer 2007 CD 4/4 meter
Translation: In A Dream
Pronunciation: bah-hah-LOHM
Formation: Circle of dancers, hands joined and down except when turning.

NOTE: Dance begins on the syllable "lom" of the song (bah-hah- LOM)

Part One

- 1-2 Step broadly on R to R, extending L to L
- 3-4 Step on L behind R, step R to R and make ¼ turn to face CCW
- 5-6 Make another ¼ turn to R to face away from center and step on L to L. Step on R to R and turn ¼ more to R to face CW. Note: During 3-6, R foot remains in place while body turns to R and hands are not joined.
- 7-8 Rejoin hands. Step-together-step (L, R, L), moving CW
- 9-10 Step on R in front of L, step back in place onto L and face center
- 11-12 Drop hands and make a full turn to R with two steps (R, L)
- 13-14 Rejoin hands and step on R to R, cross L in front of R
- 15-16 Step back in place onto R, step on L to L. End facing center and rejoin hands.
- 17-18 Move two steps toward center (R,L)
- 19-22 "Cherkassiya" – Rock forward onto R, step in place on L, rock backward onto R, step in place on L
- 23-24 Step on R forward. Rise onto ball of foot as you lift L foot gently and raise joined hands slightly
- 25-28 Three steps backing away from center (L-R-L) while lowering arms. Hold on Count 28
- 29-32 Sway R and L. Close R next to L without weight and hold on Count 32.
- 33-60 Repeat 1-28 only!

Part Two

- 1-2 Same as 1-2 of PART A
- 3-6 Grapevine moving CCW beginning crossing L in front of R
- 7-8 Step on L in front of R and hold on Count 8
- 9-10 Step on R to R and close L next to R without weight
- 11-12 Repeat 1-2 with opposite footwork, i.e. step broadly on to L and extend R to R
- 13-14 Step on R behind L, step on L to L
- 15-16 Rock forward onto R, rock backward (in place) onto L

Part Three

- 1-2 Step on R diagonally R toward center, and touch L toe next to R while snapping fingers to the right
- 3-4 1-2 with opposite footwork, still moving toward center
- 5-8 Three small steps almost in place (R, L, R) while turn ½ to R to end facing away from center. Touch L toes next to R
- 9-16 Repeat 1-8 with opposite footwork, moving away from center. Turn on Counts 13-16 will be a ½ turn to the L. End facing toward center.
- 17-20 Sway R and L. Close R next to L without weight and hold on Count 36.

Presented by Beverly Barr
 Camp Hess Kramer Institute
 October 19 – 21, 2007

BĂTRÂNEASCA

(Bucovina, Romania)



Pronunciation: buh-treu-NEH-AHS-kah
 Formation: Mixed closed circle, dancers facing center, hands joined in W-pos.
 Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 15
 Meter: 2/4

Measure Description

1-16 Introduction - no action

Transition

1 Feet in second pos, sway to the L, put weight on L (ct 1); feet in second pos.,
 sway to the R, put weight on R (ct 2).
 2 Repeat measure 1

Figure 1 – Grapevine

1 Step L in front of R (ct 1); step R swd to R (ct 2);
 2 Step L behind R (ct 1); step R swd to R (ct 2).
 3-8 Repeat meas 1-2 three more times
 9 Step L to the R facing slightly diag R in front of R (ct 1); close R near L (ct &);
 step on L to the right in front of R ft (ct 2 &) (measure 9 = one two-step)
 10 Facing center, step R to R (ct 1); step L in place (ct 2). During this measure
 you may shout: "HOP! HOP!"
 11-20 Repeat measures 1-10 with opp ftwk and direction (starting with R)
 21-40 Repeat measures 1-20
 41-48 Repeat measure 1-8 (4 grapevines)

Figure 2

1 Facing center, step on L twd center (ct 1); step on R twd center (ct 2).
 2 Step on L twd ctr (ct 1); touch R near L (ct 2).
 3-4 Repeat meas 1-2 with opp ftwk and direction
 5 Step swd on L to L (ct 1); touch R next to L (ct 2)
 6 Step swd on R to R (ct 1); touch L next to R (ct 2)
 7-8 Repeat meas 1-2
 9-16 Repeat meas 1-8 with opp ftwk and direction

Sequence: Transition, Fig 1, Fig 2, Transition, Fig 1 (meas.1-38), Fig 2 (starting with R ft).

Presented by Sonia Dion & Cristian Florescu
 Statewide 2014

BĂTRÂNEASCA – continued

Lyrics for Bătrâneasca

/Da frunzuliță iarbă deasă/
 /Mândră-i lumea i frumoasă/
 / i iar verde foi -o fragă/
 /Eu cânt când mi lumea dragă/
 / a a mi di dragă lumea/
 /Ca la cumpărat pădurea/
 /Da la rai când am ajuns/
 /În jininci atunci m-o pus/
 / i nici la rai nu pot să stai/
 Di mirosul florilor
 i di dorul mândrelor

A tiny blade of grass
 The World is a marvel
 Green leaf from a wild strawberry plant
 I sing for good people
 I love everyone
 When everything's going well
 But when I got to heaven
 I was made to kneel
 And I couldn't stay in heaven
 Because of the scent of flowers
 And being deprived of my lovelies

/Da di la Crasna la Ciudei/
 /Am o sută di fimei/
 / i la o mândră din Cugiur/
 /Me-am baut calul cel sur/
 /-am ramas cu punga goală/
 i capăstru subțioară inima ca să mă doară
 Da am baut pe săturate, am baut pe săturate
 -am facut multi pacate cu mândrili măritate

From Crasna to Ciudei*
 I have some hundred women
 And with one lover from Cugiur*
 I lost the shirt off my back**
 With my wallet empty
 And, shrivelled, my heart suffers
 But I drank an awful lot
 And sinned with a lot with married women.

* Names of villages

**Literally, "I drank my white horse."



Bielolitzza Kruglolitzza
Russia
Presented by Alexandru David

7

Source: Bielolitzza Kruglolitzza means white round face. This staged dance was learned by Alexandru from the Beryozka Ensemble.

Formation: chain line of women

Handhold: low handhold, shoulders touching

Music: Barinya Russian Folk Dances side 2 band 5 2/4

Measure Description

Intro - travel sdwds LOD, smooth on balls of ft

1-16 step R to R (ct1), step L behind R (ct&), repeat low handhold
17-32 walk LOD R,L,R,L (cts1,&,2,&) arms-raise arms up ms 17-20
bring L arm over head ms 21, bring in front of face ms 22,
release hands ms 23-24, L hand to L shoulder of person
in front, R fist at waist

Fig 1 continue walking

1-4 R arm down and out to R side - to straight up
5-8 R arm continues around to touch own L shoulder
9-12 R arm raises straight up
13-16 R arm lowers
17-32 repeat ms 1-16 fig 1
on last 4 ms lower L arm to low handhold

Fig 2 continue walking

1-4 raise arms straight up
5-8 retaining hands bring L arm over head, in front of face,
to rest on upper arm
9-16 hold arms while walking
17-24 reverse arms returning to low handhold
25-32 low handhold, continue walking

Fig 3 into center, turn to face out & travel LOD

1-4 walk to center - raise arms up
5-8 w/ buzz step R down in front, L up, turn 1/2 CCW
R arm ends over L crossed in front of body look to L
9-16 travel LOD buzz step
17-24 buzz step, complete turn CW, arms raise up and come down
L over R
25-32 continue buzz step LOD
ms 29-32 release hands, rejoin low handhold L in front

Fig 4 facing out of circle

1-8 buzz step turn $\frac{1}{2}$ CCW to face center raise arms up bring
R over L across body
9-16 continue buzz step LOD look R
17-24 turn $\frac{1}{2}$ CW raise arms up and lower into low handhold
25-32 walk LOD on ms 27 release hands return to L on L shoulder
of person in front, R fist at waist

repeat dance from fig 1

on repeat of fig 4 release hands on ms 12 to low handhold
close L to R on ms 15
on ms 16 reverance (bend frwd)

Dance notes by Maria Reisch

CHASTUSHKY

Source : Russian circle dance learned by Alexandru David from the Beryozka State Ensemble, Moscow in 1979

Record : Barinya, by Alexandru David, 1979

Rhythm : 2/4

Style : Hands at waist level, palms down in front of body

fig 1 travel LOD

1-2 step R (ct1), L (ct2), R (ct1), L (ct2) hands move slightly
sidewards with steps R,L,R,L
3 travel on R diag step on R heel (ct1), step L behind (ct&), step
R (ct2) hands swoop R
4-6 reverse ms 1-3 fig 1
7-36 repeat ms 1-4

fig 2 face LOD travel sideways out and into center

1 step R to R (ct1), step L in front (ct2)
2 step R to R (ct1) full turn CW, step L in place (ct2)
3 step R in place (ct1) touch L to side (ct&) wt on R heel lifting
L knee bent, to side ft out (ct2)
4-6 reverse ms 1-3 fig 2
7-24 repeat ms 1-6 fig 2

fig 3 fist at waist

1 walk 4 R, L (ct1,2) fist at waist
2 R,L (ct1,2) open arms to side
3 step R (ct1), pivot $\frac{1}{2}$ CW (ct2) lifting L leg bent, to end in back, arms return fist
to waist on ct 2
4-6 reverse ms 1-3 fig 3
7-24 repeat ms 1-6 fig 3

fig 4 in LOD

1 leap R,L (ct1,2) open arms to side
2 step R,L,R (ct1,&,2) brush L (ct&) close fists to waist
3 step L,R,L (ct1,&,2) brush R (ct&)
4-12 repeat ms 1-3 fig 4

fig 5 in LOD arms swing across body R,L,R,L,R,L

1 walk R,L (ct1,2)
2 step R with bent knee (ct1) bringing L behind calf (ct&), step L
back (ct2) leaning frwd leaving R heel on floor
3 repeat ms 2 fig 5
4 step R (ct1), step L behind R (ct2)
5 brush R out (ct1), brush R back (ct2)
6 stamp R,L (ct1,2)
7-12 repeat ms 1-6 fig 5

CHASTUSHKY - cont

fig 6 in LOD
 1 step R (ct1), brush L (ct&), step L (ct2), brush R (ct&)
 2-3 repeat ms 1 fig6 twice
 4 face center hit L heel (ct1), brush R (ct&), step R (ct2),
 brush L (ct&)
 5 hit R heel (ct1), brush L (ct&), step L (ct2), brush R (ct&)
 6 hit L (ct1), step R,L (cts2,&)

fig 7
 1 step R behind L (ct1), L in place (ct&), R (ct2), hop on R (ct&)
 2 step L behind R (ct1), R in place (ct&), L (ct2), hop on L (ct&)
 3 step R behind L (ct1), hop on R (ct&), step L (ct2), stamp R
 in front (ct&)
 4 hop on L (ct1), step R behind L (ct&), step L,R (cts2,&)
 5 hop on R (ct1), step L behind R (ct&), step R,L (cts2,&)
 6 hop on L (ct1), step R,L (cts&,2) open arms

complete dance by repeating from fig 2 to end (never repeat fig 1)

dance notes by Maria Reisch

Cintec is from southern Romania, the area of Muntenia. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

Record : Romania Romania vol 1 Jocuri Populare Romanesti
The Lark FLDR

Rhythm : 4/4

Formation : open circle

Style : when travelling from side to side arms are down and swing; when travelling in and out of circle hands are at shoulder level, elbows bent. when doing the step hops leg is raised with bent knee.

1-4 hold

Fig 1 travel LOD and RLOD, arms down swinging back on ct1

1 travelling LOD hop on L (upbeat ct&), step R (ct1), hop on R (ct&), step L (ct2), hop on L (ct&), step R to R facing center with bent knee (ct3), cross L in front of R with whole ft (ct&), step R behind (ct4), hop on R (ct&)

2 step L to L (ct1), cross R in front of L with whole ft (ct&), step L behind (ct2), hop on L (ct&), step R to R (ct3), cross L in front of R with whole ft (ct&), step R behind (ct4), hop on R (ct&)

3-4 reverse ms 1-2 fig 1 travelling RLOD ending with hop on L ct& to face LOD

Fig 2

1 travel LOD step R (ct1), hop on R (ct&), step L (ct2), hop on L (ct&), step R (ct3), hop on R (ct&), step L (ct4), hop on L (ct&)

2 face center repeat cts 3&4& ms 1 fig 1 for(cts1,&,2,&), step L behind R (ct3), hop on L (ct&), step R behind L (ct4), hop on R (ct&)

3-4 face and travel RLOD reverse ms 1-2 fig 2

Fig 3 in and out of circle, hands at shldr level, elbows bent

1 step R to R (ct1), stamp L no wt (ct&), accent R heel (ct2), stamp L no wt (ct&), reverse cts L,&,2,& (cts3,&,4,&)

2 travel into cntr step on R heel (ct1), close L to R (ct&), step R heel frwd (ct2), close L to R (ct&), step R heel frwd (ct3), close L to R (ct&), stamp R frwd (ct4)

3 step L to L turning to face RLOD (ct1), circle R leg in abd out to side (ct2), rapevine out of circle R crossing in front of L (ct&), L to L (ct3), R behind L (ct&), L to L (ct4), R in front (ct&)

4 continue rapevine L to L (ct1), R behind (ct&), L to L (ct2), R in front (ct&), L to L (ct3), stamp R no wt twice (cts&,4) ending to face cntr

5-8 repeat ms 1-4 fig 3

Repeat fig 1,2

Dance notes by Maria Reisch

DE CIOBĂNIE

(Bucovina, Romania)

Pronunciation: DEH tcheeoh-BEU-nee-eh
 Formation: Circle of men, hands holding edges of vest, facing CCW
 Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 4
 Meter: 2/4
 Styling: When walking, with each step, the shoulders sway very slightly toward the side of the foot taking the weight.

Measure Description

1-16 Introduction – no action

Figure 1 Plimbarea (Promenade), facing CCW.

1-2 Walk 4 steps CCW starting with R (cts 1 & 2 &)
 3 Step on R (ct 1); brush L with a flat foot and bent knee, in front of R (ct &); follow through with the movement of lifting L to 90° (ct 2); touch L next to R so that the heel is even with the middle of L (ct &)
 4 Step on L ft in place (ct 1); brush R with a flat foot and bent knee, in front of L (ct &); follow through with the movement of lifting R to 90° (ct 2); touch R next to L so that the heel is even with the middle of L (ct &).
 5-16 Repeat measures 1-4, three more times

Figure 2

1-2 Walk 4 steps CCW starting with R (cts 1 & 2 &)
 3 Step on R to R while turning a quarter-turn L to end facing center (ct 1); step L in place (ct &); step R in place (ct 2); stamp L in place (ct &)
 4 Step L in place (ct 1); step R in place (ct &); step on L in place (ct 2)
 5 Facing center and moving CW, step R in front of L (ct 1); step on L to L (ct 2)
 6 Step R behind L (ct 1); step on L to L (ct 2)
Note: measures 5-6 = one grapevine
 7 Standing on L, scuff R ft across in front of L, finishing with right leg up bent at the knee (cts & 1); turn to face center and stamp R to the right of L ft in front (ct &); step with accent to the right and turn body facing slightly to the right (cts 2 &)
 8 Step L in place (ct 1); step R in place (ct &); step L in place (cts 2 &)
 9-16 Repeat measures 1-8

Figure 3 Clapping hands

1 Strong R stamp in front while clapping hands together in front at chest level (ct 1); kick R ft fwd (ct 2)
 2 Step R bkwd (ct 1); small step L bkwd (ct 2)
 3 Very small step R fwd (ct 1); step L fwd near R (ct &); very small R step fwd (ct 2); small L brush (ct &)
 4 Very small step L fwd (ct 1); step R fwd near L (ct &); small step L fwd (cts 2 &)
 5-16 Repeat measures 1-4, three more times.



DE VALSE ZEEMAN

(The Netherlands)

This dance is a slow waltz composed by Sibylle Helmer. The song tells of a sailor who goes off to sea and returns many times – until that fateful day when he does not return.

Music: CD: Ethnic Festival 2014 - Roberto Bagnoli

Rhythm: 3/4

Formation: Double circle of couples, facing CCW, holding inside hands

<u>Meas</u>	<u>Description</u>
1-16	Introduction - no action
	Figure 1
1 -2	Starting with outside foot (M with L, W with R), 2 waltz on LOD3 Woman: half turn fwd CCW with R-L-R Man: waltz fwd CCW with L-R-L
4	Facing partner, waltz in place (M with R, W with L)
5-8	Giving R hand to partner, rotate in place CW with 4 waltz steps
9-32	Repeat meas 1-8
	Figure 2
1-2	<u>Woman</u> : Moving CCW dance two waltz steps (R-L-R and L-R-L) twd inside of circle passing under arch made by M's L arm and W's R arm <u>Man</u> : Waltz CCW with two waltz steps (L-R-L and R-L-R) moving to the outside and passing behind partner
3-4	<u>Woman</u> : Moving CCW dance two waltz steps (R-L-R and L-R-L) twd outside of circle passing under arch made by M's R arm and W's L arm. <u>Man</u> : Waltz CCW with two waltz steps (L-R-L and R-L-R) moving to the inside and passing behind partner
5	Moving CCW, and holding both hands at sides: <u>Woman</u> : Step R sdwd (ct 1), step L behind R (ct 2), step R sdwd (ct 3) <u>Man</u> : Step L sdwd (1), step R behind L (2), step L sdwd (3)
6	<u>Woman</u> : Step L in front of R (ct 1), rock R to R (ct 2), step L in place (ct 3) <u>Man</u> : step R in front of L (ct 1), rock L to L (ct 2), step with R in place (ct 3)
7	<u>Woman</u> : step R behind L (ct 1), step L sdwd (ct 2), step R in front of L (ct 3) <u>Man</u> : step L behind R (ct 1), step R sdwd (ct 2), step L in front of R (ct 3)
8	<u>Woman</u> : rock on L to L (ct 1), step R in place (ct 2), step L behind R (ct 3) <u>Man</u> : rock on R to R (ct 1), step L in place (ct 2), step R behind L (ct 3)
9-16	Repeat meas 1-8



DE VALSE ZEEMAN – continued

**Figure 3**

- 1 Giving R hand to partner, start a Grand Chain, W moving CW, M moving CCW
- 2 Giving L hand to the next person, continue moving on the line, ending M facing in and W facing out of circle
- 3 Giving R hand to the next person and keeping L hand with the previous one, dance 1 waltz step fwd (M inside and W outside)
- 4 Dance 1 waltz step bkwd (M outside and W inside)
- 5-8 Repeat meas 1-4, continue moving on the line (W CW, M CCW)
- 9-10 Keeping L hand and releasing R hand, repeat meas 1-2, W moving CCW, M moving CW
- 11-12 Repeat meas 3-4
- 13-14 Repeat meas 9-10
- 15-16 Giving R hand to partner, rotate one-and-a-half CW with 2 waltz steps, ending in closed position, M facing CW and W facing CCW

Figure 4

- 1-8 In ballroom pos: eight waltzes moving CCW rotating four times as a couple.

Suggested sequence Fig 1-4 twice, then Fig. 4 again (for a total of 16 bars of waltz). Then Fig 3 is done one more time except you DO NOT return to partner, but continue in the same direction by repeating meas 1-8 **instead of** meas 9-16 – until the end of the music so that meas 15-16 is done with a new partner.

Presented by Roberto Bagnoli
Statewide 2014

Ena Taxidi – A trip Greece -

By André Montsion

Pan Hellenic Dance – Zeibekiko

Zeibekiko is a free dance, learn from your parents with style and music depending where you come from and how you feel. Cannot really be taught but to introduce you and help you find your own way to do it, I've put a few steps together that fits this particular song. Then it's up to you to feel it and dance it your way.

The Zeybeks, from whom the name of this dance originates, were a non-Turkic tribe living in the mountainous areas near the coast of the Aegean Sea near Syrmna.

The popular urban zeibekiko dances has the syncopated tempo given below

Quick slow Quick slow slow Quick slow Quick slow slow slow

After the bouzouki have played some arhythmic music and starts the dance, the dancer gets up and walk around, establish his own circle. (Counterclockwise) After a few bars, you abandon your circular motion and starts using the circle, but never stepping in the center.

Music Intro.... Getting in the mood

2 X (1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 &...9)

Circle

(R L) (R L) R (L R) (L R) L R
(L R) (L R) L (R L) (R L) R L

A - Crosses

Small R diag backward	doum
L in place, raise R	tek
R in place	doum
Open L	tek
R in place	tek while circling L behind

L behind R	doum
Open R to right	tek
Cross L over R	doum
Cross R over L	tek
Step L to left	tek
Touch R beside L	tek

Repeat 2nd time

Transition

Step R to right and L behind R (slow slow)
Grapewine to L... R in front, L, R, L

B – Eagle

Small R diag. backward	doum
L in place, raise R	tek
R in front	doum
L diag. backward	tek

R backward lifting L tek
 Circle like eagle – to L
 LR doum tek
 LR doum tek
 L tek
 Touch R tek

Repeat B – 3 times -

Total of 4, on the fourth, instead of touch R do a step R

C – Slaps

Circling to the left, step L, raise R leg and slap	doum tek
Step R - L to finish cercle and face center	doum tek
L backward , bring R foot in front of left ankle	tek

Kneel down L, deposit R knee down	doum tek
Slap right foot.... Slap left foot	doum tek
Clap in air	tek
Slap floor	tek

Standing and spinning CCW twice	
RL	doum tek
RL	doum tek
R	tek

L open R	doum tek
Step L, cross R	doum tek
Step L, touch R	tek tek

Repeat A

Repeat B

And after 4 times B... add and extra step R, L to right for a nice ending

FOR A BIRTHDAY
(HUNGARY)

1988

This is a contemporary folk dance arranged by a well-known Hungarian dance teacher, Andor Czompo. It is in the "ugros" (OO-grosh) style of dance, a very old form known as the "leaping" dance. The title refers to a poem by poet Margit Szécsi; the music is composed by Ferenc Sebő.

Music: "Sebő," Rounder 5005 album; Pepita LPX 17482. Meter: 4/4

Formation: Individual dancers, usually in a loosely organized circle, facing center.

Styling: Hands are on hips, carriage is upright, strong, and proud.

TOUCH (R)	STEP R	TOUCH (L)	STEP L	LEAP* R	STEP R	LEAP L	STEP L
Touch R heel twd center	Step on R next to L	Touch L heel twd center	Step on L next to R	STEP L	HOLD	STEP R	HOLD

*On LEAP-STEP-STEPS, make a low leap to the R side, step on L close to R heel, step on R; repeat on other side. This is the "cifra" (SEE-frah) step.

REPEAT ABOVE PATTERN. THEN DO:

SLAP w/ R hnd	CLAP** hands	SLAP w/ L hnd	CLAP hands	SLAP w/ R hnd	CLAP hnds	SLAP w/ L hnd	CLAP hands
R knee up, slap thigh*	Step on R next to L	L knee up, slap thigh*	Step on L next to R	CLAP hnds	CLAP hnds		

*Men lift knees higher than women, and may SLAP the inside of their calves (go easy, unless wearing boots as Hungarian men do). Women SLAP more gently on the tops of their raised thighs. **Everyone CLAPS strongly at about face level. Knee up when slapping.

LEAP R	STEP R	LEAP L	STEP L	CLOSE R	APART** both	TOGETHER both	HOLD
STEP L	HOLD	STEP R	*HOLD	Bring R sharply to L ft	Low jump w/ heels out	Heels close sharply	

*Fling R heel sharply to R side to prepare for next step.
**Bend knees on APART, straighten them on TOGETHER.

PRESENTED BY SANNA LONGDEN AS LEARNED FROM ANDOR CZOMPO. Notes by Sanna Longden C 1992.
Dance notation design drawn from the work of Phyllis Weikart.

TAUGHT BY MARS LONGDEN AT THE 2008 POURPARLER and again AT THE 2012 POURPARLER

Gras Kalo

(Rom – Serbia)

Dance in Rom style choreographed by Roberto Bagnoli to the song Ding Deng Dong played by the band Kal.

Pronunciation: GRAHS-kah-loh

Translation: Black Horse

Music: 2/4 meter

Ethnic Festival 2014 - Roberto Bagnoli, Track #3

Formation: Mixed lines, facing CCW, hands in V-pos.

Meas 2/4 meter

Pattern

1-16 INTRODUCTION. No action.

I. FIGURE I.

- 1 Moving CCW, hop on L, lifting R knee slightly (ct 1); step on R (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
- 2 Hop on L, lifting R knee slightly (ct 1); step on R (ct &); step L in front of R (ct 2); step R in place, turning to face CW (ct &).
- 3 Repeat meas 1 with opp ftwk and direction.
- 4 Still moving CW: hop on R, lifting L knee slightly (ct 1); step on L (ct &); turning to face ctr, step R bkwd (ct 2); step L in place (ct &).
- 5 Step R fwd (ct 1); step L in place, turning to face CCW (ct &); hop on L, lifting R knee slightly (ct 2); step on R (ct &).
- 6 Hop on R, lifting L knee slightly (ct 1); step on L (ct &); hop on L, lifting R knee slightly (ct 2); step on R (ct &).
- 7 Step L in front of R (ct 1); step R in place, turning to L to face CW (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
- 8 Hop on L, lifting R knee slightly (ct 1); step on R (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
- 9 Turning to face ctr, step R bkwd (ct 1); step L in place (ct &); step R fwd (ct 2); step L in place, turning R to face CCW (ct &).

10-13 Repeat meas 1-4.

II. FIGURE II.

- 1 Turning body diag L, stamp R next to L (ct 1); step on R, turning diag R (ct &); stamp L next to R (ct 2); step L to L (ct &).
- 2 Turning body to face ctr, slap R fwd, leg straight (ct 1); bounce on L, lifting R foot to the side (ct 2).
- 3 Step on R in front of L (ct 1); step L in place (ct &); hop on L, lifting R knee (ct 2); step R to R (ct &).

Gras Kalo — continued

4 Repeat meas 3 with opp ftwk.

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

III. FIGURE III.

1 Moving CCW: step R fwd (ct 1); hop on R, lifting L knee slightly (ct &); step L fwd (ct 2); hop on L, lifting R knee slightly (ct &).

2 Three steps R-L-R moving CCW (cts 1, &, 2); hop on L (ct &).

3 Turning body to face ctr, step L in front (ct 1); hop on L (ct &); step R bkwd (ct 2); hop on R in place (ct &).

4 Three steps L-R-L fwd twd ctr (cts 1, &, 2); hop on L (ct &).

5-6 Repeat meas 3-4 with opp ftwk, moving out of ctr.

7 Sway L-R in place (cts 1-2).

8 Jump in place on both feet together (ct 1); open and close heels in place (cts 2, &).

9-16 Repeat meas 1-8.

IV. ENDING.

17 Slap R fwd with straight leg.

Sequence:

Fig. I, Fig. II (meas 1-8); Fig. III

Fig. I, Fig. II, Fig. III

Fig. I, Fig. II, Ending

Presented by Roberto Bagnoli

Hashana Hachadasha Sheli

(My New Year)

Choreographer: Shmulik Gov-Ari (2014)
 Formation: Circle of dancers, hands joined in V-position unless otherwise noted
 Meter: 4/4

Meas Figure 1

- 1 Facing CCW, walk three steps R-L-R (cts 1-3); hold (ct 4).
- 2 Facing CCW, sway L and hold (cts 1-2); sway R and hold (cts 3-4).
- 3 Sway L (ct 1); release handhold and make a 3/4 turn R with two steps R-L, to end facing center (cts 2-3); hold (ct 4). Hands rejoin in V-position.
- 4 Sway R and L (cts 1-2); two steps R-L, moving CW (cts 3-4).
- 5 Continuing CCW, step R and hold (cts 1-2); sway L and R (cts 3-4).
- 6 Three steps L-R-L moving CCW (cts 1-3); hold (ct 4).
Note: meas 4-6 is two symmetrical movement patterns that resemble a Yemenite step followed by two additional crossing steps - and then that footwork is reversed in the opposite direction.
- 7 Four-step grapevine moving CCW starting R to R, and L crossing BEHIND (cts 1-4).
- 8 Full turn R with four steps R-L-R-L (cts 1-4) to end facing CCW.
- 9-15 Repeat meas 1-8 as described above.
- 16 3/4 turn R with two steps (R-L) and end facing center (cts 1-2); step R bkwd (ct 3); step L fwd in place (ct 4).

Figure 2

- 1 Facing center, walk three steps R-L-R fwd and drop hand hold (cts 1-3); pivot to R on R to face away from center (ct 4).
- 2 Step L fwd (ct 1); step R bkwd (ct 2); step L bkwd (ct 3); hold (ct 4). Hands may rise to shoulder height on ct 1 and fall back to V-position on ct 3. Hands resume V-position hold on ct 4.
- 3 With back to center, R Yemenite (cts 1-4).
- 4 L Yemenite (cts 1-4).
- 5-8 Repeat meas 1-4 above, moving away from center, pivoting R to face center, etc. On meas 8, ct 4, adjust with 1/4 turn L so R shoulder is toward center and release handhold.

Figure 3

- 1 Step R to R (ct 1); step L next to and slightly behind R (ct 2); three quick steps R-L-R in place while making a half-turn R so that L shoulder is toward the center (cts 3 & 4).
- 2 Repeat meas 1 with opp ftwk, continuing to move toward center
- 3 Face center and step R fwd (ct 1); step L bkwd (ct 2); step R bkwd (ct 3); step L fwd in place (ct 4). Hands may rise to head height on ct 1 and fall back to sides on ct 3.
- 4 Two steps R-L in place while making a half-turn to R to end facing away from center (cts 1-2); step R bkwd (ct 3); step L fwd in place (ct 4).
- 5 Moving away from center, step R fwd while lifting L slightly (ct 1); slap both hands on thighs (ct 2); three quick steps L-R-L moving slightly fwd (cts 3-4).
- 6 Repeat meas 3 but facing away from center
- 7 Repeat meas 5
- 8 Repeat meas 4. Face CCW and rejoin hands to start the dance from the beginning.

Presented by Loui Tucker
 Camp Hess Karmar 2014

The lyrics: *My new year will be better. The coming days will give me inspiration and keep me from losing my mind*

HIGH FIVE

(United States Novelty Mixer)

Learned from Amy Cann at Pourparler 2010 in Shepherdstown, West Virginia. This is a wonderful dance for all ages and requires little more than walking and clapping hands. It is also not gender-specific so any two people can dance together. If you have new dancers mixed in with experienced dancers, ask the experienced dancers to grab a newcomer and teach them the clapping pattern. Give them two minutes, then put on the music and go for it!

Music: I use a shortened version of "Wizard's Walk" on Sashay the Donut CD by the New England Dancing Masters, but you can use any lively 4/4 music that you like. Meter: 4/4

Formation: Double circle of partners (one has back to center, other facing center)

<u>Measures</u>	<u>Description</u>
1-2	Facing partner in double circle holding both hands: Walk twd center four steps; walk away from center four steps.
3-4	Options: (a) Youngest dancers: Repeat meas 1-2. (b) More experienced dancers: Do-sa-do with partner. (c) Very experienced or adult dancers: Swing partner. If swinging, be sure to end in the same position (M's back to center, W facing center).
5-8	Drop handhold and walk 16 steps single file RIGHT (M clockwise, W counter-clockwise). On the very last beat of the last measure, clap hands ONCE as you face your new partner and look 'em in the eye! Any dancer who does not have a partner should walk to the center of the circle to find another dancer.
9-16	Standing facing a new partner, do this clapping pattern. Clap R hands with partner, clap your own hands in front Clap R hands with partner, clap your own hands in front Clap L hands with partner, clap your own hands in front Clap L hands with partner, clap your own hands in front Clap both hands in FRONT, clap your own hands in front Clap both hands BEHIND, clap your own hands in front Spin in place using four steps and take promenade position (L hand in L hand, R hand in R hand, person on left has R forearm on top).
17-32	Promenade with new partner 16 steps counter-clockwise.

Note: If desired, hands can stay joined as they were in promenade position which makes them crossed as you begin the dance by walking to the center. While walking away from center, it's fun to uncross the arms by twirling the outside person to the RIGHT, and then pull gently to begin the do-sa-do or swing in meas 3-4.

Taught by Loui Tucker
at Festival of the Oaks 2014

Hora Ploii

22

Muntenia

Translation: Dance of the Rain

Background: Hora Ploii comes from Muntenia, Arges, village of Poienarii din Deal. It is a popular dance, well known in the Arges region. It was learned by Mihai and Alexandru from Ion Petcu, former soloist of the Perinitza Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Music Source: CD - Mihai David, Gypsy Camp, Volume V, Track 1

Meter: 4/4

Formation: An open circle

Position: W hand hold

Introduction: None

Figure One:

Count	Steps
1&-2&	Step L to L, Close R to L (L-Close)
3&-4&	Step R to R, Close L to R (R-Close)
5&-6&	Step L fwd, Step R fwd (L-R)
7&-8&	Step L fwd, Close R to L (L-Close)
9&-10&	Step R bkwd, Step L bkwd (R-L)
11&-12&	Step R bkwd, Close L to R (R-Close)

Repeat Figure One four more times, five in total, then for the sixth time:

Transition - a shortened Figure One:

Count	Steps
1&-2&	Step L to L, Close R to L (L-Close)
3&-4&	Step R to R, Close L to R (R-Close)
5&-6&	Step L fwd, Step R fwd (L-R)
7&-8&	Step L fwd, Close R to L (L-Close)
9&-10&	Step R bkwd, Step L bkwd (R-L)

Figure Two:

Count	Steps
1&-2&	Step R, Stamp L, Hop R, Stamp, L (R-Stamp-Hop-Stamp)
3&-4&	Step L, Stamp R, Hop L, Stamp, R (L-Stamp-Hop-Stamp)
5&-uh-6	Step R, Brush L heel in front of R, Slightly lift L for the "uh" count, Hit L Heel (no weight) in front of R (R-Brush-Lift-Hit)
7&-8	Step L, Hop L, Step R (L-Hop-R)
9-10	Hard Step L, Stamp R with no weight transfer to R (L-Stamp)
11-12	Step R to R, Close L to R with weight transfer to L (R-L)

Repeat Figure Two one more times, two in total,
then for the third time:

Transition - a shortened Figure Two:

Count	Steps
1&2&	Step R, Stamp L, Hop R, Stamp, L (R-Stamp-Hop-Stamp)
3&-4&	Step L, Stamp R, Hop L, Stamp, R (L-Stamp-Hop-Stamp)
5&-uh-6	Step R, Brush L heel in front of R, Slightly lift L for the "uh" count, Hit L Heel (no weight) in front of R (R-Brush-Lift-Hit)
7&-8	Step L, Hop L, Step R (L-Hop-R)
9-10	Hard Step L, Hard Step R this time with weight transfer to R (L-R)

NOTE: With the weight shift to the right, you're now
ready to start Figure 1 again.

Repeat entire dance pattern from the beginning until
the end of the music.

NOTE: The dance ends with figure 1.

Original Description by Paul Collins

I Care Not For These Ladies, page 2 of 2

FIG. I:

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

CHORUS:

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

FIG. II:

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

REPEAT CHORUS**FIG. III:**

- 1-8 Arm R and L.

REPEAT CHORUS

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

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

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

JIANA LUI ANA

(Transylvania, Romania)

Pronunciation: zhee-AH-nah loo-ee AH-nah
 Formation: Small mixed closed circles (8-10 people), facing center, hands joined in a back-basket-hold
 Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, band 12
 Meter: 2/4
 Steps: Grapevine:
 Measure 1: Step R in front of L (ct 1); step L to L (ct 2);
 Measure 2: Step R behind L (ct 1); step L to L (ct 2)
Rida: Step R in front of L with body slightly diag L (ct 1); step L to L (ct 2)

Measure Description

- 1 Step R to R (ct 1); Step L next to R (ct 2)
 2 Step R to R (ct 1); touch L next to R (ct 2)
 3-4 Repeat measures 1-2 with opp. ftwk and direction
 5-16 Repeat measures 1-4, three more times
Suggestion: Start on measure 5.

Figure 1 Moving CW

- 1-2 One *Grapevine* step moving CW, beg with R
 3-4 Two *Rida* steps moving CW
 5 Small step R in front of L with bent knee (ct 1); small step L to L (ct &); small step R in front of L with bent knee (ct 2); small step L to L (ct &)
 6 Small step R in front of L with bent knee (ct 1); small step L to L (ct &); small step R in front of L with bent knee (ct 2)
 7 Facing center, step L to L (ct 1); step on R in place (ct 2)
 8 Now moving CCW, step L in front of R with body slightly diag R (ct 1); step R to R (ct 2)
 9-16 Repeat measures 1-8 with opp. ftwk and direction

Figure 2 Facing and moving CCW

- 1-8 Four *Grapevine* steps moving CW, beg with R

Figure 3 Facing and moving CCW

- 1 Step R fwd (ct 1); scuff L with flat ft (ct &); small step L (ct 2); scuff R with flat foot (ct &).
 2-8 Repeat meas 1 seven more times.
 9 Step R to R and face center (ct 1); step on L in place (ct 2)
 10 Moving CW, step R in front of L with body slightly diag L (ct 1); step L to L (ct 2)



JIANA LUI ANA – continued

Measure Description**Finale**

- 1-6 Repeat measures 1-6 of Fig 1.
7 Close L near R (Assemblé) (ct 1); pause (ct 2)

Sequence:

Introduction, Fig 1, Fig 2, Fig 3
Fig 1, Fig 2, Fig 3 (meas. 3-10)
Fig 1, Fig 2, Fig 3, Finale

Presented by Sonia Dion & Cristian Florescu
Statewide 2014

Lyrics for Jiana lui Ana

Uhăi bade, uhăi bade uhăi mă, la la lai la lai la la apă-i dacă, apă-i dacă buhăicei, la la... Cum moi duce după miei, la la... Că i daco-i mere cei, la la...	Hey buddy, my friend, la, la la lai la lai la la If, if, la la... If I followed the sheep, la la... What if something happened? La la...
Hop țuțuc pă lângă stână Să se facă brânza bună Să nu fie usturoaie Ca gura de jinăroaie	Way up there, close to the sheepfold The cheese must be good It mustn't smell of garlic Like the mouths of the girls around here.
Uhăi bade, cum m-a face să te țuc, la la... Să te țuc, să te-apuc i să mă duc, la la... După capre se le-aduc, la la... Să nu le mânce vrun lup, la la...	Hey my friend, how can I get a kiss from you? La la... Kiss you, grab you and leave you, la la... To bring in the goats, la la... So the wolf can't eat them, la la...
Hai cui, prin grădui Cu mândruța nu tu cui Ba o tiu da nu vă spui	Oh! Who's in the garden With the secret sweetheart? Well, I know but I'm not telling.
Astă vară, astă vară am fost cioban la la... i la toamnă, i la toamnă oi fi brânzar la la... Că tiu lemnu la găleată la la... La băciță câte-odată la la...	This summer, this summer I was a shepherd, la la... And in the fall I'll be a cheese maker, la la... 'Cos I know how to put the plunger in the pail, la la... Sometimes the shepherd's wife, la la...
Hop țuțuc pă lângă stână Să se facă brânza bună Să nu fie usturoaie Ca gura de jinăroaie	Way up there, close to the sheepfold The cheese must be good It mustn't smell of garlic Like the mouths of the girls around here.
Uhăi bade, uhăi bade uhăi mă....hăi!	Hey, hey my buddy, my friend!

Jojo Rado, Jojo Radmila

(Serbia)

This dance was choreographed by Ben Koopmanschap. The song is by Miroslav Ilić.

Pronunciation: YOY RAH-doh, YOY rahd-MEE-lah

Music: 2/4 meter *Ethnic Festival 2011 CD, Track 5*

Formation: Mixed open circle, facing line of direction, escort hold.

Steps & Styling: Escort position: L arm bent at elbow, hand resting lightly at waist; R hand draped over the L forearm of the person dancing to the R.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>FIGURE 1</u> – done in Escort position.
1		Step R to R (ct 1); hold (ct 2).
2		Step L (ct 1); hold (ct 2).
3		Step R to R, lifting R hip (ct 1); step L next to R (ct 2).
4		Repeat meas 3.
5-16		Repeat meas 1-4 three more times.
	II.	<u>FIGURE 2</u> – begin in Escort position.
1		Facing diag R, step R fwd (ct 1); bounce on R (ct 2).
2		Step L fwd (ct 1); bounce on L.
3		Step R fwd (ct 1); step L fwd (ct 2).
4		Step R fwd (ct 1); bounce on R coming up onto ball of R, bringing L ft slightly up behind R calf (ct 2).
5-8		Repeat meas 1-4 with opp direction, moving bkwd. Change to V-position.
9		Facing ctr, step R in front of L (ct 1); hop on R, bringing L to the side and in front (ct 2).
10		Step L in front of R (ct 1); hop on L, bringing R to the side and in front (ct 2).
11		Moving sdwd L, step R in front of L (ct 1); step L to L (ct 2).
12		Repeat meas 11.
13		Facing ctr, step R bkwd (ct 1); hold (ct 2).
14		Step L bkwd (ct 1); hold (ct 2).
15		Resume Escort Position. Step R to R (ct 1); step L in front of R (ct 2).
16		Repeat meas 15.

Joj Rado, Joj Radmila — continued

- 17-32 Repeat meas 1-16.
- III. FIGURE 3 – Facing LOD
- 1 Step R to R (ct 1); hop R (ct 2).
- 2 Step L fwd (ct 1); hop L (ct 2).
- 3 Step R to R (ct 1); step L crossed closely behind R (&); step R to R (ct 2).
- 4 Hop R, lifting and bringing L fwd, twisting hips to R (ct 1); step L fwd (ct 2).
- 5-6 Repeat meas 3-4.
- 7 Repeat meas 3.
- 8 Step L fwd (ct 1); step R next to L (&); step L fwd (ct 2).
- 9-14 Repeat meas 1-6.
- 15-16 Release handhold. With two triplets (R-L-R, L-R-L) do a complete turn R, out and back, ending in LOD, resuming escort pos.

Presented at Stockton Folk Dance Camp 2011 by Roberto Bagnoli

Lyrics:

Više volim tebe mladu
neg' Beograd da mi dadu
više volim tvoje lice
nego Čačak i Užice

I love you more (my) bride
than if they gave me Belgrade
I love your face more
than Čačak and Užice

Chorus:

*Joj, Rado, joj, Radmila
šta si samnom učinila
joj, oči, oči, oči
hoće srce da iskoči*

Oh, Rado! Oh, Radmila!
What have you done with me?
Oh, eyes, eyes, eyes
My heart wants to jump out

Više volim tvoje kose
nego vile zlatokose
volim tvoje oči vrane
nego jutro da mi svane

I love your hair more
than a fairy's golden hair
I love your dark eyes more
than when dawn breaks

Chorus

Chorus

Više volim pesme tvoje
neg' dukate da mi broje
volim tvoje igre lude
nego čarstvo da mi nude

I love your songs more
than if they counted me dukats
I love your crazy dances
(more) than an offered tsardom

Chorus

Chorus

Notes: Čačak and Užice, mentioned in the first verse, are cities in Serbia. Radmila is a woman's name: Rada is the nickname; Rado is the vocative case for Rada. Translation by Marge Gajicki.

Kna Gketzesi - Greece - Thrace

From Aggelo Nikolaidis

Formation: Open Circle – Moving counterclockwise - Traditional, Men at the beginning of the line, women follow. Not necessary for recreational. Hands in W position

Presented by André Montsion

Dance from the Gkagkavouzides people. They now reside in the Evros area, North East of Greece – frontier with Turkey.

Introduction

- During piccolo/flute, ct 1 and 2 and 3..... And 8

Pattern 1

Part A

- Walking 4 steps R, L, R, L
- Hands go down on first R, stay down and swing. Back with R and are front with L

Part B

- Facing center and walking a bit back
- R touch L, L touch R
- Hands get back to W position on first R and stay there

Pattern 2

Part A

- To the right with 2 X (123) (R23 – L23)
- Hands stay in W position

Part B

- Same as pattern 1
- Hands : do a 1 swing movement

Cd 3

LEBEDUSHKA

Presented by Alexandru David

Source : Lebedushka is a circle dance from Russia. Alexandru learned it from the Beryozka State Ensemble, Moscow in 1979.

Record: Barinya, by Alexandru David, 1979

Rhythm: 2/4

Style: hands - fists at waist, when arms open, they open forward and then to side in large circular pattern

measures	description
1-4	Introduction

fig 1 travel LOD

1	in LOD step R (ct1), step L (ct&), step R (ct2), brush L diag twrd center (ct&) arms opening to side
2	continuing in LOD reverse ms 1
3-7	repeat ms 1-2
8	turn to face center step L,R, stamp L in place (ct&,2)

fig 2 travel sideways, buzz step, down, up

1	step R to R with bent knee (ct1), cross L behind on ball of ft(ct&), step R to R with bent knee (ct2), cross L behind (ct&)
2-3	repeat ms 1 fig 2, open arms gradually, head following leading arm
4	end with small leap onto R (ct1), stamp L,R (ct&,2) bring fists back to waist and head down
5-8	reverse ms 1-4 fig 2

fig 3 in place, face center

1	wt on ball of L, stamp L heel (ct1), stamp R no wt (ct&), stamp L heel (ct2), stamp R no wt (ct&)
2	stamp L heel (ct1), stamp R (ct&), stamp L (ct2) lifting R
3	hop on L as R steps behind (ct1), touch L heel with slight wt straight out (ct&), step R in place (ct2)
4	reverse m3 fig 3
5-15	repeat ms 1-4 fig 3
16	end with stamps L,R,L in place (ct&,2)

fig 4 travel LOD, fists on waist

1	step R heel, L, R (ct&,2) arms opening out
2	step L heel, R, L (ct&,2) fists returning to waist
3-4	4 running steps R,L,R,L, (ct&,2,1,2) kicking legs to back
5-16	repeat ms 1-4 fig 4

fig 5 large steps sideways:

1	step R to R (ct1), cross L behind (ct&), R to R (ct2), lifting L straight diag out touching L heel (ct&)
2	reverse ms 1 fig 5
3-8	grapevine - step R to R (ct1), cross L behind (ct&), etc. finish closing L to R (ct2)

fig 6

1-16	repeat fig 4
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LEBEDUSHIKA - cont

fig 7 Suzie Q step, face center, fists at waist, heels together toes apart

- 1 move L toe and R heel to R (ct1) (so toes together)
move L heel and R toe to R (ct2) (so heels together)
- 2 repeat ms 1 fig 7
- 3 lift L diag out back, knee bent as R heel to R (ct1)
touch L toe in front of R as R toe to R (ct2)
- 4 lift R diag out back, knee bent as L toe to L (ct1)
close R heel to L heel (ct2)
- 5-16 repeat ms 1-4 fig 7

fig 8 ending step

- 1 stamp L heel (ct1), stamp R no wt (ct2)
- 2 step R behind L (ct1), touch L heel diag out (ct2) stretching
arms out R up, L front low

Dance notes by Maria Reisch

Les Filles de Ste-Anne – (Girls of Ste Anne) Canada - Quebec

By André Montsion

From the area of Quebec city.

Formation: Circle, hands down or free * when not in closed circle, starting to the right

* (Women can pretend to hold skirt or apron – Men, hands along the body)

Introduction

2 series of 8 counts

Traveling to the Right

(because of intro, done 4 times at the beginning... and 8 times for the rest of the dance)

R23, walk L, walk R (walking in the spirit of the music, light and jumpy)

L23, walk R, walk L

Diamond Right – In and Out – Diamond Left

Diamond is 4 sequences of skip 2-3

R23 body 45 degree facing center L /

L23 body 45 degree facing center R \

R23 body facing outside circle R /

L23 body facing outside L while rotating to re-center /

IN and OUT

R23 toward center /

L23 toward center \

R23 toward center /

L23 toward center \

Going back, step R (1) L (2) R (3) L (4) R (5) L (6) R (7) toe L (&) R(8)

Diamond Left

L23 facing center R

R23 facing center L

L23 facing outside L

R23 facing outside R - Left foot is free,

repeat all to the Left.

All steps are reversed,

L23 walk walk ... R23 walk walk

Diamond Left (with L23 to start)

In and Out (with L23)

Diamond R (with R23)

Repeat whole dance to the Right and to the Left

Ending

4 traveling steps to the right R23 walk walk / L23 walk walk / R23 walk walk / L23 walk walk

Facing center, on different rhythm R to center, L in place, R back, slow L in place, quick R stamp

Cd 2

Mari Todoro - Greece - Thrace

From Aggelo Nikolaidis

Formation: Men shoulder hold, leading the line or in a separate line. Women, hands in W position. Men and women lines can be linked, last men will do the women's hands movement with it's left hand.

Presented by André Montsion

Dance from the Gkagkavouzides people. They now reside in the Evros area, North East of Greece – frontier with Turkey. The dance can be done on many different songs or music and be called Omouslama.

Introduction

Drum – count of 4 & – (1,2,3,4and go)

Steps – men and women have the same

- R (quick) L (quick) R (slow) L (slow)
- Facing center, up on toes R (quick) – step L back (quick) R back (slow) L back (slow)

Women, hands go diag. right on R and diag. left on L and raise them up on R toe step to the center

Variations

- On faster music – change R (slow) L (slow) with 123 steps
- For men.... Slaps on the slow steps
- Leader – on faster music may turn and face the line while coming out of the center
-

Cd 3

Mari Todoro - Greece - Thrace

From Aggelo Nikolaidis

Formation: Men shoulder hold, leading the line or in a separate line. Women, hands in W position. Men and women lines can be linked, last men will do the women's hands movement with it's left hand.

Presented by André Montsion

Dance from the Gkagkavouzides people. They now reside in the Evros area, North East of Greece – frontier with Turkey. The dance can be done on many different songs or music and be called Omouslama.

Introduction

Drum – count of 4 & – (1,2,3,4and go)

Steps – men and women have the same

- R (quick) L (quick) R (slow) L (slow)
- Facing center, up on toes R (quick) – step L back (quick) R back (slow) L back (slow)

Women, hands go diag. right on R and diag. left on L and raise them up on R toe step to the center

Variations

- On faster music – change R (slow) L (slow) with 123 steps
- For men.... Slaps on the slow steps
- Leader – on faster music may turn and face the line while coming out of the center
-

Cd 3

MAUDER KUM DÅL

(Western Europe)

On a piece of music from Wolfgang Meyerings Malbrook, Sibille Helmer composed this dance with elements from Western European dances.

Music: CD: Ethnic Festival 2014 - Roberto Bagnoli

Rhythm: 2/4

Formation: Couples on the circle, closed position, man back to the ctr

<u>Measure</u>	<u>Description</u>
1-16	Introduction. Walk with your partner around the hall, ending in closed position on the line, M back to the center.
	Figure 1 (polka)
1-4	Holding partner in closed position, dance 4 polka steps CCW, rotating CW
5-6	With 4 steps, turn away from partner (starting M's L, W's R), M going to the inside of circle and W going to the outside, to end facing partner
7-8	Dance 2 polka steps twd partner, ending in closed position
9-32	Repeat pattern of meas 1-8 three more times
	Figure 2
1-2	Holding partner with both arms (M under, W over), full turn in place with 4 steps.
3-4	Release hands and move on your circle (M on inside circle, W on outside circle), both going to L, passing one person and ending with the next one
5-12	Repeat pattern of meas 1-4 two more times
13-14	Repeat pattern of meas 1-2
15-16	At the end of the turn, W move to center, making an inner circle holding hands in V-pos with other W, followed by M, who stand behind their partner
	Figure 3
1-2	<u>W</u> : Bounce twice to R (cts 1-2) turning upper body slightly to L, bounce twice to L (cts 1-2) turning upper body slightly to R <u>M</u> : Bounce twice to L (cts 1-2) turning upper body slightly to R, bounce twice to R (cts 1-2) turning upper body slightly to L
3-4	<u>W</u> : Rock fwd on R (ct 1), rock bkwd on L (ct 2), close R next to L bouncing twice on both knees (cts 1-2) <u>M</u> : Run 4 steps to L, passing one person and ending behind the next one
5-12	Repeat pattern of meas 1-4 two more times
13-14	Repeat pattern of meas 1-2
15-16	With 4 running steps, W turn to L moving to the outside circle, followed by M

Presented by Roberto Bagnoli
Statewide 2014



Montana Stomp

Notated by Anthony Ivancich

Background: Introduced October 1987 by Anthony Ivancich

Music: "Why Not Me" or "Drops of Water" on album: *Why Not Me* by the Judds.

Formation: Double or single circle of individuals. If double circle the inner circle faces outside the circle. The outer circle faces toward center of circles. Clap hands with two persons on either side during Charleston.

Basic Step: **Buttermilk** --- Pivoting on balls of both feet move heels away from each other (Count 1). Move heels together (Count 2).
Charleston --- Step forward L (Count 1), Kick R forward (Count 2), Step backward R (Count 3), Touch L toe back (Count 4).

Pattern: 38 Counts

Measure	Description
1	Two Buttermilks (Counts 1-4)
2	Touch R heel forward (Count 1), Touch R toe back (Count 2), Touch R heel forward (Count 3), Bend R leg at knee and cross over L (Count 4).
3	Touch R heel forward (Count 1), Step R next to L (Count 1), One Buttermilk (Counts 3-4).
4	Touch L heel forward (Count 1), Touch L toe back (Count 2), Touch L heel forward (Count 3), Bend L at knee and cross over R (Count 4).
5	Touch L heel forward (Count 1), Touch L toe back (Count 2), Start two Charlestons (Count 3-4).
6	Finish Charleston (Counts 1-2), Start second Charleston (Counts 3-4).
7	Finish Charleston (Counts 1-2), Step L to left (Count 3), Step R behind L (Count 4).
8	Step L to left (Count 1), Touch R heel to L calf (Count 2), Step R to right (Count 3), Step L behind R (Count 4).
9	Step R to right (Count 1), Pivot on R 1/2 turn to right (Count &), Touch L to calf of R (Count 2), Step L to left (Count 3), Step R behind L (Count 4).
10	Step L to left (Count 1), Pivot on L 1/2 turn to left (Count &), Close R next to L (Count 2).

Repeat dance from start

The Pinewoods Two Step

(Scotland)

This 32-bar jig for two couples was devised by Jim Rae of Lockerbie, Scotland when he was teaching at Pinewoods Dance Camp in Massachusetts in 1993. It may be done using a walking step (as in American square dance style), or slip-steps and skip change of step (as in Scottish country dance style).

Cassette: Dances frae the North, Vol 3

6/8 meter

Formation: Circle of couples, couple facing couple, W on R of M. After one round of the dance, each couple progresses to face a new couple and begin the dance again.

Bars

Pattern

Chord INTRODUCTION. Bow or curtsy to partner.

PATTERN

- 1-8 All circle Four Hands Round to the L and back to the R.
 9-12 All dance Back to Back with the person opp (not your ptr).
 13-16 All turn the opp person with R hands halfway and join all four R hands in the middle to dance a wheel halfway round. You are now in your ptr's orig pos.
 17-20 All dance Back to Back with the person opp (not your ptr).
 21-24 All turn the opp person with L hands halfway and join all four L hands in the middle to dance a wheel halfway round. Finish in orig places, but retaining L hands joined with ptr; then join R hands in Allemande pos.
 25-32 The two cpls promenade CCW around each other one and a half times and progress to face a new cpl.

Repeat dance with a new cpl each time.

Chord All bow and curtsy to ptr.

Presented by Robert McOwen

Round Dance
 Russia
 Presented by Alexandru David

Source: Alexandru danced the Round Dance with the Romanian State Ensemble.

Formation: circle

Handhold: none, arms either crossed in front of chest, or fists at waist

Music: 2/4

measure description

1-8 introduction

fig 1 walk LOD, arms crossed in front of chest

1 walk R,L,R (cts1,&,2), leaving L behind (ct&)
 2 teverse ms 1 still LOD
 3-8 repeat ms 1-2 end facing center, bring fists to waist on last ct

fig 2 fists at waist, down up to R & L

1 travel sdwds R step R to R down (ct1), step up L behind R (ct&), step R to R down (ct2), step up L behind R (ct&)
 2-3 repeat ms 1 fig 2
 4 step R,L,R in place (cts1,&,2)
 5-8 reverse ms 1-4 fig 2 travel sdwds L

fig 3 face center fists at waist

1 brush R out to side R (ct1), brush R across L (ct&), brush R out to R side (ct2), brush R behind L bending L knee (ct&)
 2 travel sdwds L step up on R behind L (ct1), step L to L down (ct&), step up R behind L (ct2), step L to L down (ct&)
 3-6 repeat ms 1-2 fig 3
 7 repeat ms 1 cts 1,& fig 3, step R across L turning to L (ct2), step L behind R continue turn to L (ct&)
 8 step R,L,R in place finish turn face center (cts1,&,2)
 9-16 reverse ms 1-8 fig 3

fig 4 L fist at waist, R arm out to side, palm up, look R

1 making a sq formation, step R to R w/ bent knee (ct1), step L behind R turn $\frac{1}{4}$ to R (ct&), step R to R w/ bent (ct2), step L behind R turn $\frac{1}{4}$ to R (ct&)
 2 continue ms fig 4 end w/ a closing stamp L & clap onct 2 ms 2
 3-4 reverse ms 1-2 fig 4
 5-8 repeat ms 1-4 fig 4

Round Dance cont

fig 5 face center, fists at waist

- 1 step R to R (ct1), step L behind R (ct&), step
R to R (ct2), stamp L in place no wt (ct&)
- 2 reverse ms 1 fig 5
- 3 walk into center opening arms frwd & out R,L,R
(cts1,&,2), brush L frwd (ct&)
- 4 hop on R turn $\frac{1}{2}$ to R bending L knee, bring fists
to waist (ct1), stamp L,R in place (cts &,2)
- 5-8 repeat ms 1-4 fig 5 travel to outside of circle

fig 6 into front basket r over while doing step

- up beat &
1 brush R out to R
travel sdwds L step R across L down (ct1),
step up L to L (ct&), step R across L down (ct2),
step up L to L (ct&)
- 2-8 repeat ms 1 fig 6 brushing L out to side on
& of ct 2 ms 8
- 9-14 reverse ms 1-6 fig 6
- 15 release hands & open, back out of circle R,L
(cts1,2)
- 16 pli  on L extend R heel to front (ct1),
close R to L return arms crossed in front of chest
(ct2)

repeat whole dance

Dance notes by Maria Reisch

Show Off Your Lady

Ireland

MUSIC: Special Camp Hess Kramer CD or Cassette

FORMATION: Couple/Mixer in a circle facing LOD, W on M's right.

Meter: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas (2 cts music, 2 cts silent, 4 cts music) Begin with vocal

DANCE:

- 1&2 Holding near hands, Begin M's L - W's R, walk 4 steps fwd (cts 1-4); M turn W under his R arm and exchange places ending facing RLOD (cts 1-4).
- 3&4 Repeat meas. 1&2, opposite direction and footwork.
- 5&6 Partners turn 6 buzz steps with R arms around each other's waist (cts 1-6); open to side by side position facing LOD (cts 7&8).
- 7&8 M/R - W/L brush fwd (cts 1&2) chug back on both feet (cts 3&4); turn away from ptr and return in 4 steps (ct 1-4)
- 9-12 Repeat meas. 1-4 and end with M facing LOD & W facing RLOD.
- 13-20 Grand right & left 8 hands, (cts 1-4 for each hand) Begin R hand to ptr and end on meas. 8 with L hand to new partner, W turn CCW under M's L arm.

Repeat dance from the beginning.

Dance notes by Beverly Barr

Presented by Beverly Barr
Camp Hess Kramer Institute
October 29-31, 2004

Sîrba de Două - Romania

Presented by Alexandru and Mihai David

Source: Sîrba de Două is from Bîrca, Dolj in southern Oltenia. This dance was learned by Alexandru from Costea Constantin of the Research House of Bucharest.

Formation: semi-circle, mixed dance

Handhold: back basket hold

Music: 2/4

measures	description
	face center
1	into center R,L,R (ctsl,&,2)
2	out of center L,R,L (ctsl,&,2)
3-6	repeat ms 1-2
7	step R across L (ct1), step L (ct&), step R (ct2), step L across R (ct&)
8	step R (ct1), step L (ct&), step R across L (ct2), step L (ct&)
9	step R (ct1), step L across R (ct&), step R (ct2), step L (ct&)
10	stamp R in front no wt (ct1), stamp R to side no wt (ct2)
11	stamp R in front no wt (ct1)
12	step R to R (ct1), close L to R (ct&), step R to R (ct2)
13	step L to L (ct1), close R to L (ct&), step L to L (ct2)
14	step R across L (ct1), step (ct&), step R (ct2), step L across R (ct&)
15	step R (ct1), step L (ct&), step R across L (ct2), step L (ct&)
16	step R (ct1), step L across R (ct&), step R (ct2), step L (ct&)
17	stamp R in front no wt (ct1), stamp R to side no wt (ct2)
18	stamp R in front no wt (ct1)

Dance notes by Maria Reisch

SIRBA ÎN GRĂDINĂ
Muntenia, Romania

This dance was learned by Alexandru David from Lon Petcu, dance instructor for the Popular School of Arts in Bucharest.

TRANSLATION: "Sirba" is a style of dance. "In Gradina" translates "in the garden".

PRONUNCIATION: SEER-bah een greh-DEE-nah

CASSETTE: Village Dances of Romania, Vol. I, side 2/9

FORMATION: Mixed lines joined in shldr hold. Face ctr.

METER: 2/4

PATTERN

Meas

INTRODUCTION: None

PART I:

- 1 Moving sdwd R - step R to R (ct 1); step L behind R (ct &);
step R to R, L behind, again (cts 2-&).
- 2-4 Repeat meas 1, 3 more times, except do a total of 7
step-behinds + step R to R (ct 2); stamp L in place (ct &).
- 5-8 Repeat meas 1-4 to L with opp ftwk.

PART II:

- 1 Moving sdwd R - kick R diag R fwd (ct &); step R to R (ct 1);
step L behind R (ct &); step R to R (ct 2).
- 2 Repeat meas 1 to L with opp ftwk.
- 3 Kick R diag R fwd (ct &); step R to R (ct 1); step L behind R
(ct &); step R to R (ct 2); step L behind R (ct &).
- 4 Step R to R (ct 1); stamp L in place (ct 2).
- 5-8 Repeat meas 1-4 to L with opp ftwk.

Presented by Mihai David at Mainewoods Dance Camp 2003

SÎRBA PRIMĂVERII
Bukovina, Romania

This dance was learned by Alexandru David in 1987 from Anrel Ciorrei, dance instructor at the School of Arts in Suceava.

TRANSLATION: "Sirba" is a style of dance. "Primaverli" translates "spring."

PRONUNCIATION: SEER-bah PREE-mah-vehr-ee

CASSETTE: Village Dances of Romania, Vol. I, side 2/7

FORMATION: Mixed lines or circles with hands joined in "W" pos, face ctr.

METER: 2/4

PATTERN

Meas

INTRODUCTION: none

PART I:

- 1 Moving twd ctr - step R fwd (ct 1); hop on R (ct & 9; step L fwd (ct 2); hop on L (ct &). Hands swing down on ct 1-&, then swing up on cts 2-&.
- 2 Step R-L-R in place. Hands remain up.
- 3-8 Repeat meas 1-2 alternating ftwk direction. Arm work same. (Fwd & bkwd 4 times in all)
- 9 With hands in "W" pos - step R to R (ct 1); step L across R (ct &); step R back in place (ct 2); hop R in place (ct &).
- 10 Repeat meas 9 to L with opp ftwk.
- 11 Drop on R in place with knee bent, L leg moves sdwd (ct 1); click L to R, straighten R knee (ct &); drop on L in place with bent knee, R leg moves sdwd (ct 2); click R to L, straighten L knee (ct &).
- 12 Stamp R, 3 times in place (cts 1-&-2).
- 13-14 Repeat meas 11-12 with same ftwk. (2 heel clicks 3 stamps. Do 2 times in all)

PART II: Join in shldr hold ("T" pos)

- 1-4 Moving sdwd L - step R across L (ct 1); step L to L (ct &). Do cts 1-& for a total of 8 cross-over steps, on last "&" ct beg swinging L across R.
- 5-8 Repeat meas 1-4 to R with opp ftwk.

- 9-10 Moving sdwd to L - step R across L (ct 1); step L to L (ct &). Do cts 1-& for a total of 3 steps. On last "&" ct beg swinging L across R.
- 11-12 Repeat meas 9-10 to R with opp ftwk.
- 13 Step R across L (ct 1); step L to L (ct &); step R across L (ct 2); beg swinging L across R (ct &).
- 14 Repeat meas 13, to R with opp ftwk (Lx, R to R, Lx).
- 15 Step R across L (ct 1); step L across R (ct 2).
- 16 Stamp R next to L, 2 times.

Repeat dance from beg to end of music.

STRAWLIN'

Created by Anthony Ivancich

- Background: Created by Anthony Ivancich in 1998
- Music: "Fallin' Never Felt So Good" by Shawn Camp (Intro 16 counts), or "I Wouldn't Tell You No Lie" by The Tractors (Intro 32 counts).
- Formation: Patterned Schottische round sequence dance mixer. Couples in Promenade Position (facing same direction, right hand in right and left hand in left in front of bodies) in circle facing counter clockwise direction.
- Basic Step: **Country Schottische Step**: ---Left Vine: Step L to left (Count 1), Step R behind L (Count 2), Step L to left (Count 3), Small brush R forward (Count 4), ---Right Vine: Step R to right (Count 5), Sep L behind R (Count 6), Step R to right (Count 7), Small brush L forward (Count 8). ---Step-Brush: L Step (Count 1), Small brush R (Count 2), Repeat alternating sides three times (Counts 3-8).

Pattern: 48 Counts

<u>Counts</u>	<u>Description</u>
1-16	One basic <i>Country Schottische Step</i>
17-24	Left Vine; Right Vine to end facing partner with crossed hands(right over left).
25-32	4 Step-Brushes in place. (Instead of small brush hit heel of partner.)
33-36	Without changing facing each person Left Vine to own left. On count four (#36) slap R hand with first person on left.
37-40	Each person Right Vine to own right. On count four (#40) slap L hand with partner.
41-48	With four Step-Brushes each person toward own left meets new partner with right hand and leader turns follower backward through right arm arch formed by raised right arm. Bring right arms down to form Promenade Position.

Repeat with new partner

Swingin'

Notated by Anthony Ivancich

Background: Introduced at the Rawhide Bar, October 1988. Learned from teacher Julie of the Dance Club "Hooked on Country." Dance also known as "Baby's Got Her blue Jeans On" to many San Diego, CA dancers.

Music: "Swingin'" by John Anderson; "Swingin'" by LeAnn Rimes; "Tulsa Shuffle" by The Tractors;

Formation: Four wall line dance turning left

Basic Step: **Vine Step:** Step R to right (Count 1); Step L behind R (Count 2); Step R to right (Count 3), Small brush L beside R (Count 4). Is also done to opposite side.

Pattern: 24 Counts

Counts Description

- 1-6 **Hip Bumps**
Step L to left into stride position with weight on both feet and swing hips to left two times (Counts 1-2), Swing hip to right two times (Counts 3-4), Swing hip to left once (Count 5), Swing hip to right once and transfer weight to R leg (Count 6)
- 7-12 **Turn, Vine Right**
Step L to left (Count 7), On L turn 1/2 pivot left (Count 8), Vine Step to right (Counts 9-12).
- 13-20 **Vine Left, Step Brushes**
Vine Step left (Counts 13-16), Step R forward (Count 17), Brush L forward (Count 18), Step L forward (Count 19), Brush R forward (Count 20).
- 21-24 **Back Steps, Turn, Stamp**
Step R backward (Count 21), Step L backward (Count 22), On L pivot 1/4 turn right (Count &), Step R to right (Count 23), Stamp L next to R (Count 24).

Repeat Dance from start

Three Corners

Notated by Anthony Ivancich

Background: First introduced around 1980. Creator is unknown.

Music: "Everybody's Got Somebody But Me" by Hunter Hayes; "Tear-Stained Letter" by Jo-el Sonnier; "Going Back to Indiana" and "Smokin' in the Rockies" by Sawyer Brown; "

Formation: Line dance. Each repetition turns left (20 Counts). Is also danced in small circles of three or four persons, or as a couple dance (hand slapping with partner is optional but fun).

Basic Step: **Vine Step:** Step R to right (Count 1), Step L behind R (Count 2), Step R to right (Count 3), Touch left foot to right leg calf (Count 4). Is also done to other side.

Step Kicks: Step L in place (Count 1), Small kick forward with R (Count 2). Is also done to other side.

Pattern: 20 Counts

Measure Description

- | | |
|---|---|
| 1 | <i>Vine Step</i> to right (Counts 1-4). Clap hands on count 4. |
| 2 | Two <i>Step Kicks</i> beginning L (Counts 1-4). Clap hands on Counts 2 & 4. |
| 3 | <i>Vine Step</i> to left (Counts 1-4). Clap hand on count 4. |
| 4 | <i>Vine Step</i> to right: Step R to right (Count 1), Step L behind R (Count 2), Step R to right and turn 1/4 right (Count 3), Touch left foot to right leg calf (Count 4). |
| 5 | <i>Vine Step</i> to left: Step L to left (Count 1), Step R behind L (Count 2), Step L to left and turn 1/2 to left (Count 3), Touch right foot to left leg calf (Count 4). |

Repeat dance from start

Timonya
Russia
Presented by Alexandru David

- Source: Timonya comes from the Kursk region north of Moscow. Alexandru learned the dance from the Beryozka Ensemble.
- Formation: trio - one man, two women, usually in triangular form
man as point in front, trios in large circle
all steps start L ft
dance has 3 parts, each part having 3 sections
- Handhold: hands usually free - gesturing as described
- Music: Barinya Russian Folk Dances side band 6/8
- measure description
- 1-6 hold
- 1-2 intro trio in large circle, all face LOD
- 1-2 step L, scuff R, step R, scuff L, step L, scuff R, free arms
hands start swinging slightly
on last ms step R stamp L open arms
- Part A sect 1
M- does semicircle duckwalk, travel to L CCW around L W
to end 1/2 way around facing LOD
W - turn 1/2 L in place
- 1 M - step on L bent knee, R leg circles out R knee bent turned
in
reverse
repeat - 6 in total
W - on 1/2 toe in place turn 1/2 to L, step L to L, close R to L,
step L to L, hands low in front of body, close R to L
step R to R, close L to R, step R to R, hands to R
repeat 6 in total
- 2-3 M & W continue w/ respective steps
M travels frwd LOD 12 times
W travels bkwd LOD 12 times
- 4 M takes 6 more to finish original position circle to face W
W take 6 more to finish 1/2 turn L to face M & LOD
- section 2 M face W, M back to LOD
- 1-4 M back up hands on waist
fall on L back, touch R heel, step R back, 9 times
travel frwd circle 1/2 CW to face center
step L, scuff R, step R, scuff L, step L, scuff R, step R,
scuff L, step L, fall on both
- W travel frwd
step L, scuff R, step R, repeat 9 times, and 3 more turning
1/2 L to end face center behind M, arms out in front of chest



palms down, elbows bent, on scuff elbows raise up slightly

section 3

1-4

M - prisidka - face center, in place, arms crossed in front of chest
full squat, come up extend L leg frwd
full squat, come up on both heels in wide second - open arms
3 complete times
on 4th time end w/ fall on L, stamp R open arms

W - arms bent out in front, palms out, work as windshieldwip

step L to L, close R to L, step L to L, close R to L
hands L,R,L,R,L
repeat w/ opp ftwk
repeat

Part B

1-4

section 1 all circle L
M turns R to face W
slow - step up L to L, cross R in front, swing arms back
step up L to L, cross R in front swing arms up and join
step L to L, cross R in front swing arms back
fast - step L, cross R, step L, cross R, step L, cross R
step L, cross R, step L, cross R, step L slow cross R slow
swing arms up and hold
repeat
original W must end in front of M, all face LOD, all 3 in li
section 2 all do same step frwd LOD

ε 3 ε

1-4

step L, scuff R, step R, step L,R,L,R
arms in front of chest bent, lift elbows on scuff
then 4 windshieldwipers L,R,L,R
4 times end face center M ends in front of W in squat

section 3

1-4

M - keep jumps lo to ground
jump in air R straight across L, L on R diag back
arms across body to R
repeat
jump in air, legs out to 2nd, open arms, 3 times
on 4th time finish fall on L, stamp R, open arms

W W

W - 2 buzz turn R,L

1-2

2 turns R - step R down, up on L, step R down, up on L,
L fist @ waist, R arm open

3-4

step R,L, step R,L, step R,L,R stamp L and clap
repeat w/ opp ftwk

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Part C

section 1 - return to triangle, M in back all face LOD
W on L travels to outside

1-4

M - step L, lift R back slap R ankle w/ R hand
step R, lift L back slap L ankle w/ L hand
step L, lift R frwd slap R ball of ft w/ L hand
step R, lift L frwd slap L knee w/ R
fall on L, stamp R open arms
4 times travel frwd LOD

W - step L, scuff R, step R, scuff L, fist @ waist
step L, scuff R, step R, scuff L, open arms
step L, jump on both fists @ waist
4 times

section 2 all join hands W hold
all trios to form large circle

1-4

travel LOD
step L, brush R, lift L heel, stamp R no wt
step R, brush L, lift R heel, stamp L no wt
fall no L w/ plie arms - hands dip down - up on fall, step R
do 4 times
M end face center in squat w/ R hand on floor

section 3

1-4

M - jump in air balance on R hand, legs bent out to L
L arm extended up
alternates sides 11 times
end fall on L, stamp R open arms

W - 3 turns R, L fist @ waist R arm out
leap on R kick L behind, leap on L kick R behind
complete 1 turn R
repeat twice more
step R, brush L, lift R heel, bring R fist to waist
stamp L no wt
step L, brush R, lift L heel, stamp R no wt
fall R, stamp L no wt
repeat opp ftwk

repeat whole dance

on end of repeat - M ends on L knee, R leg extended in
front arms open

Dance notes by Maria Reisch

TREI PAZESTE

(Three times take care)

Formation: Lines, low handhold or belthold
 Record: Romanian Tour '77, side 2, band 1

DANCE South Oltenia

I Introduction

1 - 2 In place step R to right, touch L heel in front of R ft.
 3 - 4 Reverse
 5 - 8 Continue above step until leader calls beginning of next part.

II

9 - 10 Lunge R to right turning toe out; draw R beside L ft.
 11 - 12 Repeat 9 - 10
 13 - 14 Lunge R to right turning toe out; draw R beside L while
 clicking R ft. to left and putting weight on R ft. and step L.
 15 - 16 Click again with R, step L; repeat
 17 - 20 With prancing steps cross in front with R, step in place L,
 step R to right, in place left, cross in front with right,
 in place L, in place R bringing L around (pause)
 21 - 24 Crossing with L ft in front of R moving CCW with small steps:
 L,R,L,R,L,R,L bringing R ft around to side (pause).
 25 - 28 Crossing with R ft. in front of L moving CW with small steps:
 R,L,R,L,R,L,R,L
 29 - 32 With prancing steps cross with R, in place L, beside with R,
 cross with L, in place R, beside with L, cross with R, in
 place L.

Repeat 9 - 32 until end.

Introduced by Mihai David,
 University Settlement House,
 Toronto, November /77

Notes by Judy Silver,
 Toronto, Ontario.