

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

October 21 - 22 -23, 2016

MARSHALL CATES



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CAMP HESS KRAMER INSTITUTE

OCTOBER 21, 22 & 23, 2016

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ARAP

Pirin (Macedonia), Bulgaria

SOURCE: This dance was taught by Ventzi Sotirov at the 1992 Santa Barbara Symposium

PRONUNCIATION: AH-rahp

Music: Camp Hess Kramer CD or Flash Drive

FORMATION: Mixed lines with hands joined in "W" pos

RHYTHM: Slow 2/4 noted in 4/4 for ease of notation

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Beg with vocal

DANCE:

- 1 Facing and moving in LOD - lift on L as R moves fwd with fwd bicycle motion (ct 1); step R fwd (ct 2); repeat cts 1-2 with L bicycle, step L fwd (cts 3-4).
- 2 Repeat ct 1-2, meas 1 (R bicycle, R fwd) (cts 1-2) with L extended fwd, bounce twice on R (cts 3-4).
- 3 Step L-R bkwd - end facing ctr (cts 1-2); bounce twice on both ft, end with wt on L (cts 3-4).
- 4 Step R across L - hands lower to "V" pos (ct 1); step L back in place (ct 2); turning to face and move in LOD - step R-L fwd - hands raise to "W" pos on ct 3 (cts 3-4).

The dance is done a total of 5 times (4x with vocal + 1x with instrumental), then do the following:

- 1 Repeat meas 1 above.
- 2 Bounce twice on L with R extended fwd (cts 1-2); step R-L bkwd (cts 3-4).
- 3 Turning to face ctr - step R across L (ct 1); step L back in place (cts 2); leap on L in place as L lifts across R (ct 3; leap R as L lifts across R (ct 4).

Repeat dance to end of music.

FINISH: Music slows and dance ends on meas 3, cts 3-4 (2 bounces) + 1 raise and lower of heels with bent knees and hold.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 2016

EH OH BRAZIL
Israel

Original choreographer unknown, music is Brazilian. A party version of this dance was presented by Edy Greenblatt at the 1993 Beginners Festival at UCLA. Edy Greenblatt learned the dance in Israel in late 1989, or early 1990.

Music: Camp Hess Kramer CD or Flash Drive

FORMATION: Individuals facing fwd (music), arms free at sides

STEPS: Cherkessia: Step R fwd (ct 1); step L back in place (ct 2); step R-L in place (cts 3-4)

RHYTHM: 2/4 meter counted in 4/4 for ease of notation

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: Begin with singing

DANCE:

- 1-4 Do 4 Cherkessia in place - free arm movement by side.
- 5 1 Step R across L, hips turn slightly twd L.
2-4 Hop on R, 3 times as L continues to circle fwd and across R - hips turn twd R. End facing slightly R of fwd.
- 6-8 Stepping L across R on ct 1, repeat meas 5, 3 more times (4 in all), alternating ftwk. On meas 8, cts 2-4 (hops) turn 1/2 L (CCW) in place. End with back to music.
- 9 1-2 Moving sdwd R - step R to R; step L behind R.
3-4 Step R to R, touch L slightly to L - clap (optional).
- 10-12 Repeat meas 9, alternating ftwk, 3 more times (4 in all).
- 13 Beg R, walk fwd 4 steps - arms raise high in air. On last step pivot 1/4 R (CW).
- 14 Beg R, walk bkwd 4 steps - arms lower to sides. On last step pivot 1/4 R (CW).
- 15-16 Repeat meas 13-14 (4 walks fwd, 4 bkwd). Everyone should again be facing the music.
- 17 Beg R, walk 4 more steps fwd. Everyone should now be in approximately the same location that they started the dance in.

CHORUS:

- 1 1 Dancing in place: Jump onto both ft with ft slightly
 apart - arms raise up high in the air.
 2 Jump again in place - forearms bend in and downward at
 elbows.
 3-4 Repeat cts 1-2 (2 jumps) again.
- 2 Leaning slightly fwd - beg R, run 4 steps in place, free
 ft lifts bkwd - arms free by sides and slightly fwd.
- 3-6 Repeat meas 1-2 (jumps & runs), 2 more times (3 in all).
- 7-8 Beg R, with 8 running steps, circle R (CW) once.
- 9-16 Repeat meas 1-4.

Repeat dance from beg to end of music. Dance ends with meas 1-4.

PARTY VERSION (always face the same direction)

- Dance, meas 8 - eliminate 1/2 turn
Dance, meas 13-16 - eliminate 1/4 turns
Dance, meas 17 - walk in place

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RATA
Muntenia, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor at the Popular School of Arts in Bucharest.

TRANSLATION: The duck. Rața is a type/style of dance.

PRONUNCIATION: RAH-tсах

Music: Camp Hess Kramer CD or Flash Drive

FORMATION: Mixed line, joined in shldr hold ("T" pos), face ctr.

STEPS: Kicks: All swings can have double kicks.

METER:

PATTERN

Meas.

INTRODUCTION: 8 cts, no action

PART I:

- 1 Step R slightly to R (ct 1); hop on R as L swings across R (ct &); step L slightly to L (ct 2); hop on L as R swings across L (ct &).
- 2 Step R slightly to R (ct 1); step L behind R (ct &); step R slightly to R (ct 2); hop on R as L swings across R (ct &).
- 3 Step L slightly to L (ct 1); hop on L as R swings across L (ct &); step R slightly to R (ct 2); step L behind R (ct &).
- 4 Step R slightly to R (ct 1); hop on R as L swings across R (ct &); step L slightly to L (ct 2); hop on L as R swings across L (ct &).
- 5 Step R slightly to R (ct 1); step L behind R (ct &); step R to R (ct 2); hop on R as L swings across R (ct &).
- 6 Step L slightly L (ct 1); hop on L as R swings across L (ct &); step R to R (ct 2); step L behind R (ct &).
- 7 Step R to R (ct 1); hop on R as L swings across L (ct &); step L across R (ct 2); hop on L as R swings across L (ct &).
- 8 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- 9-14 Hop on R in place (ct &); scuff L heel across R (ct ah); step L across R (ct 1); hop on L (ct &); scuff R heel fwd (ct ah); step R to R (ct 2); step L behind R (ct &); step R to R (ct ah).

NDTE: The above step crosses over the meas and is done a total of 5 times. Then do the following to complete meas 14: Hop on R (ct &); scuff L across R (ct ah); step L across R (ct 2).

RAȚA
Muntenia, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor at the Popular School of Arts in Bucharest.

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Music: Camp Hess Kramer CD or Flash Drive

FORMATION: Mixed line, joined in shldr hold ("T" pos), face ctr.

STEPS: Kicks: All swings can have double kicks.

METER:

PATTERN

Meas.

INTRODUCTION: 8 cts, no action

PART I:

- 1 Step R slightly to R (ct 1); hop on R as L swings across R (ct &); step L slightly to L (ct 2); hop on L as R swings across L (ct &).
- 2 Step R slightly to R (ct 1); step L behind R (ct &); step R slightly to R (ct 2); hop on R as L swings across R (ct &).
- 3 Step L slightly to L (ct 1); hop on L as R swings across L (ct &); step R slightly to R (ct 2); step L behind R (ct &).
- 4 Step R slightly to R (ct 1); hop on R as L swings across R (ct &); step L slightly to L (ct 2); hop on L as R swings across L (ct &).
- 5 Step R slightly to R (ct 1); step L behind R (ct &); step R to R (ct 2); hop on R as L swings across R (ct &).
- 6 Step L slightly L (ct 1); hop on L as R swings across L (ct &); step R to R (ct 2); step L behind R (ct &).
- 7 Step R to R (ct 1); hop on R as L swings across L (ct &); step L across R (ct 2); hop on L as R swings across L (ct &).
- 8 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- 9-14 Hop on R in place (ct &); scuff L heel across R (ct ah); step L across R (ct 1); hop on L (ct &); scuff R heel fwd (ct ah); step R to R (ct 2); step L behind R (ct &); step R to R (ct ah).

NOTE: The above step crosses over the meas and is done a total of 5 times. Then do the following to complete meas 14: Hop on R (ct &); scuff L across R (ct ah); step L across R (ct 2).

- 2 Stamp R fwd (ct 1); lift R knee fwd (ct 2); stamp R fwd, no wt (ct &).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).
- 9 Step R bkwd (ct 1); close L to R (ct &); step R fwd (ct 2); step L slightly fwd (ct &).
- 10 Stamp R fwd, 2 times (cts 1,&); lift R (ct 2); stamp R fwd, no wt (ct &).
- 11 Step R in place (ct 1); stamp L fwd (ct &); step L in place (ct 2); stamp R fwd (ct &).
- 12 Stamp R fwd, (cts 1); lift R knee fwd (ct &); stamp R fwd (ct 2).
- 13-24 Repeat meas 9-12, 3 more times (4 in all).

On last time through, replace the 2 stamps with 1 stamp and hold.

Corrected from video

Presented by Beverly Barr
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October 2016

Vesela je Šokadija

Bácska, Hungary

This is a circle dance popular with the Dél-Szláv (south-slavic) dancers in Pécs, south Hungary. It is attributed to the Šokci living in the Bačka region. Source: Jozsef Szavai

Presented by Steve Kotansky at the 1997 Stockton Folk Dance Camp.

TRANSLATION: Happy Šokci people

PRONUNCIATION: VEH-seh-lah yeh shoh-KAH-dee-yah

MUSIC: Camp Hess Kramer CD or Flash Drive

FORMATION: Closed or open circle, joined in front basket hold (L over R).

METER: 4/4

PATTERN

Meas.

INTRODUCTION: None, beg with music.

FIG. I: TRAVEL TO R

During this figure the leader may lead the dancers in serpentine line movement, but do not crack-crack-the-whip.

1 Facing slightly R of ctr and moving to R - step R,L,R,L fwd (cts 1-4).

2-8 Repeat meas 1, 7 more times.

Note: The steps have a smooth gliding-like feeling where the L steps only slightly fwd of R.

FIG. II: IN PLACE

1 Facing ctr - step R fwd twd ctr and slightly to L (ct 1); step back on L (ct 2); step R,L,R in place (ct 3-&-4).

2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

Note: Variation of meas 8 - step L,R,L in place with accent (cts 1-3); hold (ct 4).

R&S'd from video and observation by dd, 9-97

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Alunelul Amestecat

(Oltenia, Romania)

Alunelul is the name of a dance type typical of Oltenia and parts of Muntenia. "Amestecat" means "mixed." I learned this dance at a workshop in Romania in the 1970s.

Pronunciation: ah-loo-NEH-lool ah-mes-teh- Translation: Mixed Alunelul-type dance
KAHT

Music: 4/4 meter

Formation: Open circle; hands in W-position.

Steps & Styling: Relaxed figure I, energetic Fig II

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. No action.

I. CIRCLES

- 1 Facing slightly L and moving diag L twd ctr: Step on R ft in front of L, (1), step on L near R heel (&), step fwd twd ctr on R ft (2). Facing slightly R and moving diag R twd ctr: Step on L ft crossed in front of R (3), step on R to R (&), step on L crossed in front of R (4).
- (2) Turning to face slightly R: Step diag R away from ctr on R ft, swinging hands down to V pos (1), step diag L away from ctr on L ft, bringing hands back up to W pos (2). *(These 6 counts complete on full CW circle on the floor.)*
- (2)-3 Repeat these 6 counts.
- 4 Facing slightly L and moving diag L twd ctr: Step on R ft in front of L, (1), step on L near R heel (&), step on R in front of L (2). Turning to face slightly R: Step diag L away from ctr on L ft (3), step diag R away from ctr on R ft (4). *(These 4 counts describe a CCW circle on the floor.)*
- 5-8 Repeat meas 1-4 with opp ftwk and dir., but end by leaping onto L ft and bringing R ft sharply up in front of L shin while shouting "HEY!" on last ct.

II. CROSSING STEPS

- 1 Facing ctr and dancing in place: Step on R to R (1), step on L in front of R (&), step on R in place (2), step on L to L (&), step on R in front of L (3), step on L in place (&), leap onto R to R, sharply bring L ft sharply up in front of R shin while shouting "HEY!" (4).

2

Alunelul Amestecat — continued

2 Repeat meas 1, Fig II w opp ftwk and dir.

3 Step on R to R (1), step on L in front of R (&), step on R in place (2), leap onto L, picking R ft sharply up (&), place R ft on floor in front, w/o taking wt (3), take wt on R, bringing L ft up sharply and shouting "HEY!!" (4).

4 Turning sharply to L and moving slightly diag L away from ctr: Leap onto L ft, picking R ft sharply up behind body (1), move R ft in a slow CW circle to the side (&), click ft tog, taking wt on R (2), fall onto L ft(&), click ft tog, taking wt on R (3), fall onto L (&). Turning sharply to face ctr, click ft tog, taking wt on R and lifting L ft in front. (4).

5-8 Repeat meas 1-4, Fig II w opp dir and ftwk.

Sequence: Alternate figures until the end of the music.

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Blagoevgradsko horo

(Pirin, Bulgaria)

Blagoevgradsko horo (blah-GOY-ev-GRAD-skoh hoh-ROH) consists of two typical dance motifs from the Pirin region of Bulgaria, that is to say the southwestern corner of Bulgaria. Pirin is the most "Macedonian" part of Bulgaria, and the music to this dance is in 7/8 time, that is to say the 3+2+2 or "long-short-short" count so characteristic of Macedonian folk music. The name of the music and dance means simply "(round) dance from Blagoevgrad," a town in this region of Bulgaria. The two separate steps were learned by Lee in Bulgaria at various venues.

MUSIC: Blagoevgradsko horo (7/8, counted here as "one-two-three")

FORMATION: Open circle, leader on right.

HANDHOLD: Handhold in Fig. 1: high handhold ("W"). Handhold in Fig. 2: go over to low handhold ("V") at the beginning of Fig. 2, raise hands to high handhold at beginning of Meas. 5, and lower them again during Meas. 8. Transition back to Fig. 1: do not lower hands during Meas. 8

STYLE: Typical "Macedonian" style with graceful, catlike movements. Women: hands slightly forward and upper body slightly bent forward from waist. Low leg lifts. Men: Upright upper body position and higher leg lifts.

METER 7/8 (3+2+2)

PATTERN

I. FIRST FIGURE (R, side, in, out, sway, back to L)

- 1) Facing and moving LOD: Optional slight lift on left foot on the upbeat before you (delayed) walk on the R ft (1), walk on the L ft (2), walk on the R ft (3).
- 2) Repeat meas 1. opposite footwork.
- 3) Turning to face slightly L of center: step on R ft to R (1). Place ball of L ft next to R and bounce twice (2,3).
- 4) Repeat Measure 3, opposite direction and footwork and moving diag toward center.

- 5) Repeat meas 3, but moving away from center.
- 6) Sway L by stepping L ft to the L while turning slightly to the R, leaving ball of R ft in place on floor (1), then sway R by stepping on R ft while turning slightly to the L, leaving ball of L ft in place on floor (2-3).
- 7) Facing and moving RLOD, walk two steps: L (1), R (2-3).
- 8) Turning to face LOD, step on L ft to L (1) and, placing ball of R ft next to L, bounce twice (2,3).

II. SECOND FIGURE (Bounces, crosses, lifts and turn)

- 1) Facing and moving LOD: Lift R knee on upbeat (&), bounce twice on L ft while R ft "bounces" first down ("push" or "touch" ball of ft slightly crossed in front of supporting leg) (1), then up ("lift" knee and foot in front)(2). Step fwd (LOD) on R ft (3).
- 2) Repeat meas 1, opposite footwork.
- 3) Repeat meas 1.
- 4) Repeat meas 1, opposite footwork.
- 5) Turning to face slightly L of center and with lower body twisted even more to L, plie with weight on both feet, feet together (1). Turning to face center by lifting R heel from floor, lift L knee twd center (2). Step on L ft in place (3).
- 6) Repeat meas 1, in place, facing center.
- 7) Repeat meas 1, opposite footwork, in place, facing center.
- 8) Repeat meas 5, turning to face LOD on last count.

(Styling tip: raise knee quite high on the upbeat before each "push" or "touch" movement.)

Repeat each figure as many times as desired. Leader (on right) signals new figure, for example by shouting "Opa!"

Dance notes copyrighted by Lee Otterholt.

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L'Homme qui Marche

(Alsace, France)

This dance is a Branle type dance. Branles have been danced in this region since the 16th century.

Translation: The man who walks (name of music and dance)

Rhythm: 4/4, with 6/4 in the 4th bar of the chorus

Formation: Open circle, hands held in 'V' hold. Dance starts with Lft to L

Measure / Counts

Steps

Introduction

no steps until regular music phrasing begins

Part One

- | | | |
|------|------|--|
| 1 | 1..3 | Facing slightly L: Starting Lft 3 bouncy walking steps to the left (L, R, L) |
| | 4 | Face center and swing Rft fwd, close to floor |
| 2 | 1..3 | Step R. to R, step on L. beside R, step R. to R (all bouncy) |
| | 4 | Swing Lft. forward, close to floor |
| 3..8 | | Repeat measure 1&2, three more times (4 times in all) |

Part Two (Chorus right)

- | | | |
|---|------|--|
| | 1..2 | Facing ctr and dancing in place: Step Lft. in place, swing R fwd, close to floor |
| | 3..4 | Step Rft in place, swing L fwd, close to floor |
| 2 | 1..3 | Facing slightly L: 3 bouncy walking steps to the L (L, R, L) |
| | 4 | Facing ctr: Swing Rft fwd, close to floor |
| 3 | 1..2 | Step Rft. in place, swing L fwd, close to floor |
| | 3..4 | Step Lft. in place, swing R fwd, close to floor |
| 4 | 1..6 | 6 steps to individually walk a small circle CW and finish back in place |

Part Three (Chorus left)

- | | | |
|---|------|--|
| | 1..2 | Facing ctr and dancing in place: Step Rft in place, swing L fwd, close to floor |
| | 3..4 | Step Lft in place, swing R fwd, close to floor |
| 2 | 1..3 | Still facing ctr but moving to the R: Step R to R, step on L beside R, step R to R |
| | 4 | Swing Lft fwd, close to floor |
| 3 | 1..2 | Step Lft in place, swing R fwd, close to floor |
| | 3..4 | Step Rft. in place, swing L fwd, close to floor |
| 4 | 1..6 | 6 steps to individually walk a small circle CCW and finish back in place |

Dance repeats twice more

Ending

Repeat measures 1 & 2 of Part One twice

Presented by Lee Otterholt

I. SLOW WALKING (9/16+9/16+5/16+5/16+9/16) Counted 1234,1234,12,12,1234

1 Facing and moving R: Place R heel fwd on floor (1), take wt on R ft (2), place L heel fwd on floor (3), take wt on L ft (4), place R heel fwd on floor (1), take wt on R ft (2), stamp L ft next to R, w/o taking wt (3) hold (4). Repeat last 8 cts of Fig II (12, 12, 1234)

I. ENDING (5/16+5/16+9/16) Counted 12,12,1234

1 Dancing in place and turning to face slightly R: step on R to R (1), stamp L ft next to R w/o taking wt (2). Turning to face slightly L: step on L to L (1), stamp R ft next to L, w/o taking wt (2). Turning to face slightly R: step on R to R (1), stamp L ft next to R three times (2,3,4)

Sequence: Fig I, II, I, III / I, II, I, III / I, ending.

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Presented by Lee Otterholt

Ne klepeći

(Bosnia)

“Ne klepeci nanulama” is a typical Bosnian “sevda” melody, a song about strong emotions, especially sadness, in this case sadness over the loss of the singer’s mother. I learned this dance from Jim Gold, who put these steps to this beautiful music.

Pronunciation: neh kleh-PET-chee

Translation: Don’t make noise with your slippers

Music: 4/4 meter

Formation: Open circle; hands in W-position.

Steps & Styling: Smooth and gentle movements

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. No action.

I. DURING INSTRUMENTAL

- 1 Facing diag R and dancing diag R and twd ctr: Step on R (1), step on L (2), step on R (3-4).
- 2 Step on L (1-2), facing ctr and dancing diag R bkwds away from ctr: Step on R (3), step on L (4).
- 3 Continuing to diag R bkwds away from ctr: Step on R (1-2), step on L (3-4).
- 4 Facing ctr and dancing in place: Step on R to R, swaying R (1-2), step on L to L, swaying to L (3-4).
- 5 Facing diag R and moving R: Step on R (1), step on L (2), step on R (3-4).
- 6 Step on L (1), step on R (2), step on L (3-4).
- 7 Facing ctr and moving R: Step on R to R(1-2), step on L crossed behind R (3-4).
- 8 Step on R to R(1-2), step on L crossed in front of R (3-4).

II. DURING SINGING

- 1-7 Repeat meas 1-7. (There is no 8th meas in the song melody.)

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Lyrics:

Ne silazi sa cardaka
i ne pitaj gdje sam bio
zasto su mi oci placne
zbog cega sam suze lio

Stajao sam kraj mezara
i umrlu majku zvao
nosio joj dar od srca
ali joj ga nisam dao

Ref.

Ne klepeci nanulama
kad silazis sa cardaka
sve pomislim moja draga
da silazi stara majka

English translation of Ne klepeci nanulama

Don't come down from the stabbur
And don't ask where I was
Why I've got teary eyes
Nor why I've shed tears

I stood next to her grave
And called for my mother who passed away
I brought her a gift from my heart
But I didn't give it to her

Ref.

Don't rattle with your wooden slippers
When you come down from the upper porch
I keep thinking, my dear
That my old mother is coming down the stairs

Opa Ćupa
(Vojvodina Rom)

“Opa cupa” (OH-pah TCHOO-pah) is a call used to encourage dancers. I learned the dance from Ben Koopmanschaap.

MUSIC: “Opa Ćupa” by Saban Bajramovic on “Gypsy King of Serbia” CD
RHYTHM: 2/4
FORMATION: Solo dancers facing center (or dancing with each other, scattered freely about the room) hands held freely out to the side about shoulder height, snapping fingers if desired.
STYLE: “Gypsy” that is, much freedom for individual styling.

METER 2/4	PATTERN
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Meas

1-16 Introduction: No action. Dance begins with singing.

I. DIAGONAL STEPS AND SIDE-CLOSES

- 1 Turning to face slightly R: step on R ft diagonally fwd and to the R, knees bent (1), straightening the knees, place L ft next to R ft and bounce twice (2&).
- 2 Turning to face slightly L: Step diag bkws and to R on L ft, knees bent (1), straightening the knees, place R ft. next to L ft and bounce twice (2&).
- 3 Facing center, step to R on R ft, bending knees (1), straightening the knees, close L ft beside R ft and bounce twice (2&).
- 4 Repeat meas 3, but end with weight on R ft.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8, but end with weight on R ft

II. CIRCLE RIGHT LEG AND KICKS

- 1 Facing center, leap onto L across in front of R, raising R leg to R with knees bent (1), move R leg CCW in a large circle (&2&).
- 2 Continue to circle R leg CCW in a smaller circle (1&), click R ft sharply together with L, landing with feet together (2).
- 3 Hop on L ft, swinging R leg behind L, knees together (1), hop again on L ft, bringing R ft to a small “kick” low and directly in front of L ft. (“).
- 4 Hop on L ft one more time (1), step on R ft side and slightly behind L ft (&), step on L ft in place (2).
- 5 Leap to the R on the R ft, swinging L leg behind R (1), hop on R ft, bringing L ft to a small “kick” low and directly in front of R ft (2).
- 6 Repeat meas 4 with opp ftwk.
- 7-8 Repeat measures 5-6 with opp ftwk.

III. STAMPS AND MOVING FORWARD AND BACK

- 1 Twisting hips R, leap onto R ft beside L ft (1), stamp L heel beside R instep, no weight (&), repeat counts 1& with opp ftwk and direction (2&).
- 2 Repeat meas 1.
- 3 Facing center, step fwd on R ft (1), hop on R ft (2), step fwd on L ft (&). Note: A styling alternative is to twist hips R on count 1, returning them to face center on count 2. The hop thus becomes a chug with a low twisting kick, as in Yves Moreau's Sitna Zborenka.
- 4 Repeat meas 3.
- 5-6 Repeat meas 1-2.
- 7-8 Moving bkwd, repeat meas 3-4. (The optional twist becomes a twizzle-like CCW twist of the hips and turnout of the L ft on ct. 1.)
- 9-16 Repeat meas 1-8.

IV. SLALOM AND THIGH SLAPS

- 1 Facing center throughout, with ft parallel and wt on balls of ft, bend knees sharply, twist on balls of ft and drop wt on heels to R (1), hold (&), straightening knees sharply, return with a bounce to the original position with hips and toes facing fwd (2), repeat ct 1 (&).
- 2 Hold (1), repeat meas 1, ct 2 (&), repeat meas 1, ct 1 (2). The rhythm of the action in meas 1-2 is: SLOW-quick-SLOW-quick-SLOW. ("GET your PA-pers HERE!")
- 3 Facing ctr, step bkwd on R ft (1), clap hands in front of chest (&), slap R thigh with R hand (2), slap L thigh with L hand (&).
- 4 Step bkwd on L ft and clap hands in front of chest (1), slap R thigh with R hand (&), click R ft to L ft (2).
- 5-8 Repeat meas 1-4.

V. SLALOM AND FAST GRAPEVINE

- 1-2 Repeat meas 1-2 of Fig IV, but take wt on L ft and raise R heel behind on count 2 of meas 2.
- 3 Continuing to face ctr, dance a fast grapevine to the R, stepping on R ft to R (1), step on L ft behind R (&), step on R ft to R (2), step on L ft across in front of R (&).
- 4 Repeat meas 3.
- 5-7 Repeat meas 1-4.

Dance repeats from the beginning. Dance ends just before Fig IV on the third repetition. As the music slows during the last two measures, dancers may improvise freely.

Dance description copyrighted by Lee Otterholt.

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OPA CUPA (SERBIA, VOJVODINA - ROM)

1 Mesijom boia čaovro. ,elajvoru maj lačo,
a ungala mangale, e čorama mastaren.
Kasme astara pe mande asal,
samo jek čaj ni mangel, oj mandar našel.

Chorus:

Oooh, Opa Cupa, made mande čaje muka.
T(č)i daj kamerel, ako ni k(dj)elel.
Lumbaj, lumbaj lumbajla, hajde hajde hajde,)
lumbaj, lumbaj lumbajla, hajde hajde hajde.) 2x

2 Sa e čaje čelena, boj nimangel te čelel,
ungale mangale, untarel val del.
Ava ruža avake pa i turo me kale,
ungale mangale e svira čja kače.

Chorus

3 Žao maje butelo, i ruža so ni čelel,)
ungale mangle a movogijatar.) 2x

Chorus:

Oooh, Opa Cupa. šo te mande caje muka.
T(č)i daj kamerel, ako ni k(dj)elel.
Lumbaj, lumbaj lumbajla, hajde hajde hajde,)
lumbaj, lumbaj lumbajla, hajde hajde hajde.) 2x

Brief translation:

Me, a young and good-looking fellow went to a party where everybody was dancing and having fun. A beautiful young girl was dancing and laughing all the time.

All the other girls danced with me, except for that one laughing girl. Please, please come and dance with me, or else I will put a curse on you.

Orovjanka

(Vlach dance from Bulgaria)

This dance is a typical Vlach dance from Bulgaria. Learned from Gergana Panova.

Pronunciation: Oh-roh-VYAHN-kah

Music: "Dances from Bulgaria"

Formation: Open circle; hands in V-position.

Steps & Styling: Lively

Note: The step patterns in this dance do not coincide with the 4-beat musical measures, making the description of the steps in relation to the measures difficult and confusing. Therefore, in addition to the exact description of the steps in relation to the measures, I have summarized the ftwk, broken down into logical units, in italicized parentheses.)

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas		<u>INTRODUCTION.</u> No action.
	I.	<u>BASIC STEP</u>
1-(2)		Facing R and moving R: Step on L ft (1), step on R ft (2), step on L ft (3), dancing in place, stamp R ft w/o wt (4), stamp R ft again (1), rest (2). (<i>This is 3 steps, 2 stamps, and a 1-beat rest, stretched over 1 ½ measures, that is, 6 cts.</i>)
(2)-(4)		Still facing R and now moving R again: Leap fwd and diag R (away from ctr) onto R ft (3), step on L ft next to R (&), step on R ft next to L (4), leap fwd and diag L (twd ctr) onto L ft (1), step on R ft next to L (&), step on L ft next to R (2) (1&2), repeat cts 3&4 of meas 2 (3&4), repeat cts 1&2 of meas 3. (<i>This is 4 "jumping two-steps" moving LOD, beginning in the middle of meas 2 and ending in the middle of meas 4.</i>)
(4)-(5)		Facing ctr and dancing in place: Leap R onto R ft (3), step on L ft next to R (&), step on R ft next to L (4), leap L onto L ft (1), step on R ft next to L (&), step on L ft next to R (2), (<i>This is 2 "jumping two-steps" in place, facing ctr, beginning in the middle of meas 4 and ending in the middle of meas 5.</i>)
(5)-(6)		Facing ctr and moving twd ctr: Leap fwd onto R ft (3), step on L ft next to R (&), step on R next to L (4). Facing ctr and moving away from ctr: Leap bkwds onto L ft (1), step on R next to L (&), step on L next to R (2). (<i>This is a "jumping two-step" going fwd twd ctr and a "jumping two-step" going away from ctr. Raise arms to "W" position on the "jumping two-step" going fwd and lower hands to "V" on the "jumping two-step" going back. Shout "Esta una!" on the jumping two-step going fwd.</i>)
(6)-(7)		Repeat meas (5)-(6), this time shouting "Esta doua!" on the "jumping two-step" going fwd

2

Orovjanka — continued

- (7) Repeat the “jumping 2-step” going fwd and shout “Esta trei!” but do not do the “jumping two-step” going back. Instead ...
- 8 Step back away from ctr on L ft (1), stamp R ft next to L w/o taking wt on R ft (2), stamp R ft again, this time taking wt on it (3), hop on R ft., turning body abruptly to face R and kicking straight L leg fwd in LOD (4).

Sequence: Repeat until end of music.

Presented by Lee Otterholt

Dance description written and copyrighted by Lee Otterholt

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Povlekana / Повлекана

(Kotlentsi, Dobrudzha, Bulgaria)

The name "Povlekana" derives from the word "povličkam" which has to do with dragging or sweeping. It refers to the footwork of Fig. 1. I learned this dance from Iliana Bozhanova.

Pronunciation: pohv-leh-KAH-nah Translation: Dragging/sweeping dance

Music: 7/8 meter (2+2+3)

Formation: Open circle; front basket hold, L over R

Steps & Styling: Heavy Dobrudzhan style, subtle triple bounce in rachenitsa rhythm during Fig. I.

Meas 7/8 meter

Pattern

12 INTRODUCTION. No action. (Begin on singing.)
meas

I. MOVING TO RIGHT

- 1 Facing ctr and moving R: Step on R ft to R (1), hold, with subtle bounce (2), stamp L ft gently next to R w/o taking wt. (3).
- 2 Step fwd, twd ctr on L (1), hold, with subtle bounce (2), stamp R ft gently next to R w/o taking wt (3).
- 3 Step bkwds, away from ctr on R ft (1), hold, with subtle bounce (2), step on L, taking wt sharply off R ft (3).
- 4-15 Repeat meas 1-3 four more times.
- 16 Repeat meas 1

II. MOVING TWD AND AWAY FROM CTR

- 1 Facing ctr and moving twd ctr: Step on L ft, bending fwd and twisting upper body to L (1), stamp R ft next to L, w/o taking wt (2), step on R, straightening body and twisting upper body to R (3).
- 2 Repeat meas 1, Fig II.
- 3 Three heavy steps twd ctr.: L,R,L
- 4 Stamp R ft slightly fwd (1), hold (2), step on R, taking wt sharply off L (3).
- 5 Facing ctr and moving away from ctr: step bkwds on L ft (1), hold (2), step on R ft, taking wt sharply off L (3).

2

Povlekana — continued

6 Repeat meas 5, Fig II

7 Three heavy steps moving away from ctr: L,R,L

8 Stamp R ft (1), hold (2), take wt sharply on R, twisting slightly R (3).

9-16 Repeat meas 1-8, Fig II, but stamp R ft w/o wt on ct 3 of last measure to keep R ft free to begin Fig I.

Sequence: Figures alternate until end of music.

Presented by Lee Otterholt

Lyrics:

СТОЯН МАМА СИ ДУМАШЕ

STOYAN MAMA SI DUMASHE

Стоян мама си тихом думаше:
“Ой мале, мале, ти, стара мале.
Ти чу ли, мале, чу ли, разбра ли,
че ми са жени първото любе?
Тя се посгоди – мене изгори,
тя се ожени – мене зачерни!”
Стояновата стара майчица
тя на Стояна тихом думаше:
“Нека се годи, нека се жени,
по-подир растат малките моми.
Малките моми – тънки, високи,
бели, червени, руси, засмени!”

Stoyan mama si tihom dumashe:
“Oi male, male, ti stara male.
Ti chu li, male, chu li, razbra li,
che mi sa zheni pûrvoto lyube?
Tya se posgodi – mene izgori,
tya se ozheni – mene zacherni!”
Stoyanovata stara maichitsa
tya na Stoyana tihom dumashe:
“Neka se godi, neka se zheni,
po-podir rastat malkite momi.
Malkite momi – tûnki, visoki,
beli, cherveni, rusi, zasmeni!”

Translation:

Stoyan said quietly to his mother,
“Oh, my dear, wise mother,
Did you hear, did you understand
That my only love is getting married?”

She got engaged – but I’m still burning with love for her.
She is getting married – I have no future!”
Stoyan’s wise mother
said wisely to him:

“Let her get engaged, let her get married,
Now young girls are growing up,
Young girls – thin and tall,

fair, pretty, blonde, and happy.”

From: Bohemia (mixer) Source: Jitka

Cestička

(Czechia)

This dance is a partner mixer from central Bohemia.

Pronunciation: tseh-STICH-kah

Translation: Delightful (shining) path

Music: 3/4 meter and 2/4 meter

Camp CD, Track 8

Formation: Couples standing side-by-side, facing CW, with hands joined in V-pos.

Steps & Styling: Polka: Hop on R (ct &); extend and step L to L (ct 1); step R next to L (ct &); step L next to R (ct 2). If repeated, the next polka step will be with opp ftwk and direction. Can be done standing in place, rotating individually, or rotating as a cpl.

Slide Steps (chassée): Step R to R (ct 1); step L next to R (ct &). Step repeats in the same direction. Can be done with opp ftwk and direction.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> . No action. Begin with the singing.	
	I. <u>WALTZES FWD AND BACK WITH STAMPS</u> .	
1-2	Beg M's L, W's R, 2 waltzes fwd. Swing joined hands fwd and face slightly away from ptr on first waltz; swing arms bkwd and face slightly twd ptr on second waltz.	
3	Beg M's L, W's R, 3 walking steps fwd.	
4	Stamp M's R, W's L in place and lean bkwd slightly.	
5	Beg M's R, W's L, 3 walking steps bkwd.	
6	Stamp M's L, W's R in place while turning slightly inward to look at ptr.	
7-10	Repeat meas 1-4.	
11-12	Repeat meas 1-2.	
13	Dance 1 waltz to make a 3/4 turn in place, M to L and W to R, to end facing ptr. M's back is to ctr; W is facing M.	
14	Two heavy steps in place (M: L, R and W: R, L)	
	Explanation: There is a long pause in the music. During the pause, dancers who wish to raise arms up at sides, making a large circular motion back in front to end with a clap just as Fig II begins (this is optional, but fun). Try to time the clap so it is on the first beat of Fig II, then three heavy stamps in place, beg with either ft. Quickly take ptr in Ballroom pos and polka as described below in Fig II.	
	<u>2/4 meter</u>	
	II. <u>POLKA, NEW PARTNER, POLKA, NEW PARTNER</u> .	
1-6	Clap hands, three stamps in place (meas 1) and then 5 Polkas with ptr, making 3 revolutions CW as a cpl and moving CCW around the circle of dancers. Try to finish with M's back to ctr.	

Cestička — continued

- 7-8 Release handhold. M guides W gently to her R and she moves CCW to the next M in the circle of dancers using four Slide Steps. M walks bkwd (CW) to the W behind him. Take ballroom pos.
- 9-16 .6 polkas with this new partner, then repeat meas 7-8 and W progress to another M and repeat the dance.

Sequence: The dance is done four times. If experienced dancers who know the dance and the music are dancing, the final time through the dance it is acceptable to finish the dance with the partner in the *first* partner exchange at the end of Fig II, meas 8, and polka 8 times to the end of the music instead of sending the W forward to a new partner with whom she will not dance.

Presented by Jitka Bonušová

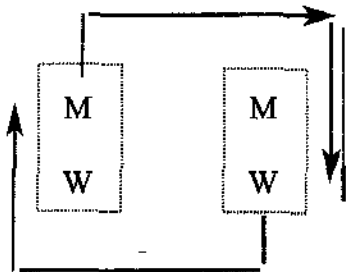
EASTBOURN ROVER
(England)

Kevin Prigmore wrote this dance to go with The Serpent with Corners, and played for it at Eastbourne International Folkdance Festival 2015.

3 couple longways.

- A1 1 - 8 1st woman crosses the set above her partner (passing left shoulders), casts down (the bottom of the set), crosses back across the bottom of the set and up on her own side, while
 2nd woman waits 2 bars, then crosses the set above her partner (passing left shoulders) and follows the 1st woman, while....
 3rd woman waits 4 bars, crosses the set above her partner (passing left shoulders) and follows the other two. All end in original places.
- A2 1 - 8 The three men repeat what the women did (but passing RIGHT shoulders).
- B1 1 - 4 1s and 2s circle left
 5 - 8 Couples join hands across and half-poussette* (clockwise) to exchange places.
- B2 1 - 4 1s and 3s circle right
 5 - 8 Couples join hands across and half-poussette* (anticlockwise) to exchange places.

* This move resembles a half dos-a-do as a couple.



Dream Waltz Mixer

Choreographed by Cecil Taylor in the 1920s; modified into a mixer by Richard Powers.

Music: 3/4 meter "Brothers" from *Fullmetal Alchemist*, played by Taylor Davis.
Information about downloading music on Pages 124-125.

Formation: Couples facing LOD (CCW) around the room, holding inside hands in V-pos, W on M's R side.

Steps & Styling: Ballroom Pos: M facing W, standing close together. M's R hand is around W's waist on the L, reaching to her back. W's L hand is on M's R shldr. M's L hand and W's R hand are joined at shldr ht.



Closed Promenade Pos: Same hand/arm positions as in Ballroom Pos, but looking in the direction of the joined hands; body is adjusted similarly.



Meas 3/4 meter

Pattern

8 meas

INTRODUCTION. No action.

I. WALTZ SIDE-BY-SIDE, WALTZ AWAY AND BACK, WALTZ TOGETHER.

- 1 Beg with outside ft, in waltz rhythm, move fwd 3 smooth running steps, swinging the joined hands fwd.
- 2 Repeat meas 1, continuing fwd, swinging joined hands bkwd.
- 3-4 A solo turn rolling away from ptr (M rotating CCW and W rotating CW) using 1 fwd waltz step to move away (meas 3) and 1 backing waltz step, traveling in LOD (meas 4; start with a step back on M's R, W's L), then gracefully take Ballroom Pos.
- 5-8 In Ballroom Pos, 4 Rotary Waltz steps rotating CW and moving CCW around the circle of dancers.

II. STEP-POINT, WALTZ, CHANGE PARTNERS, WALTZ.

- 1 Facing LOD in Closed Promenade Pos, step fwd on outside ft (ct 1) and brush inside ft fwd standing tall (ct 2), hold (ct 3).
- 2 Beg with inside ft, 1 Waltz moving fwd.
- 3 M steps L to L (ct 1); hold (cts 2, 3); raising his L arm to release W into a solo turn CW to R (cts 1, 2, 3). Note: M may need to travel LOD, to adapt to motion of next W.
- 4 W continues turning and moving fwd as M shifts back to R ft and looks over his R shldr for W approaching from behind.
- 5-8 Take Ballroom Pos with new ptr (ideally, W never stop traveling fwd) and use 4 waltz steps to rotate CW and move LOD. To repeat the sequence, release leading hands (M's L, W's R) and sweep rear hands (M's R, W's L) fwd on ct 1 of the next meas.

Presented by Richard Powers

Fiddlestepper's Polka

(United States)

This dance was choreographed by Ray and Anna Brown of Englewood, Colorado.

Music: 2/4 meter Video Wagon Wheel 811 "Fiddlestepper's Polka"

Formation: Cpls moving CCW around the circle of dancers, M facing wall, W facing M. Begin in Semi-Closed position (SCP).

Steps & Styling: Men and women use opp footwork.

Two-Step: Step fwd R (ct 1); step L next to R (ct &); step fwd R (ct 2). Step alternates and can be done in any direction.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

Cues are in the figure headings, in *italics*.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> <i>Wait 2 measures; apart, point; together, touch.</i>	
1-2	Stand and wait, M facing wall, W facing M, hands joined across.	
3	Step away from ptr on M's L and W's R (ct 1); wait (ct 2); touch free ft twd ptr (ct &).	
4	Step twd ptr on M's R and W's L (ct 1); wait (ct 2); touch free ft (ct &) and take Semi-Closed pos.	
	I. <u>FIGURE I.</u> <i>2 fwd two-steps; 2 turning two-steps; circle away 2 two-steps; ; strut together 4.</i>	
1-2	In Semi-Closed pos, 2 Two-Steps fwd CCW beg outside ft.	
3-4	In Ballroom pos, 2 Two-Steps turning once CW as a cpl while progressing CCW around the room.	
5-6	2 Two-Steps circling away from ptr, M moves L twd ctr, W moves R.	
7-8	Rejoin ptr with 4 strutting steps twd each other (cts 1, 2, 1, 2).	
9-16	Repeat meas 1-8.	
	II. <u>FIGURE II.</u> <i>Lace up to Butterfly; face to face; back to back; open vine 4.</i>	
1	<i>Lace Up</i> : With 1 Two-Step moving CCW, change sides W moving diag to ctr under ML and WR hands, M crossing behind W.	
2	1 Two-Step CCW. Switch hands to M's R and W's L.	
3-4	Repeat meas 1-2 to end with M facing wall, W facing M.	
5	<i>Face to Face</i> : Inside hands joined, Two-step CCW facing ptr. Turn on the last step to face away from each other, swinging joined inside hands fwd.	
6	<i>Back to Back</i> : Two-step in LOD with back to ptr.	



Fiddlestepper's Polka — continued

- 7-8 *Open Vine* (4-step Grapevine): Facing ptr, M's R hand holding W's L, and moving CCW, beg M's L and W's R, step to side (ct 1); step free ft behind opening to face RLOD (ct 2); step to side (ct 1); step free ft in front (ct 2).
- 9-16 Repeat meas 1-8.
- III. ENDING. 2 fwd two-steps; twirl vine 2; apart, point.
- 1-2 2 Two-Steps CCW.
- 3-4 *Twirl Vine 2*: M 1 Two-Step fwd while W full turn R under joined hands (M's L, W's R) using 1 Two-Step. End facing ptr; point free ft twd ptr.

Sequence:

Introduction

Alternate Fig I and Fig II three times

Ending

Presented by Erin Byars

Gioni Picuraru

(Greece)

This is a dance of the Vlach (Aruman) people of Veria and Mt. Vermion. The dance has become very popular throughout other Vlach communities in the last few decades and is often danced to the tune "Zaharula."

Pronunciation: JOH-nee peek-oo-RAH-roo Translation: Young Shepherd
 Music: 2/4 meter Video *Greek Dances Horos With Joe*, Track 13
 Formation: Dancers in an open circle facing slightly CCW.

Steps & Styling: Arms are either in W-pos or V-pos for the entire dance or in V-pos for hop-steps to the R (meas 1-4) and W-pos for crossing rock steps in place (meas 5-12).

The crossing rock steps can also be executed with slight movement facing CCW or can add a stylistic syncopation by making the first cross step a "hop-step step" (cts 1, &, 2). Hops can be interpreted as more of a bounce, depending on amount of energy a dancer wants to exert.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . No action.
1		Hop on L, lifting R (ct 1); step R fwd (ct 2).
2		Repeat meas 1 with opp ftwk.
3		Repeat meas 1.
4		Hop on R, lifting L, pivoting slightly to face ctr (ct 1); step L next o R (ct 2).
5		Step R in front of L (ct 1); step back in place on L (ct 2).
6		Repeat meas 5.
7		Hop on L, lifting R (ct 1); step R next to L (ct 2).
8		Step L in front of R (ct 1); step R back in place (ct 2).
9		Repeat meas 8.
10		Hop on R, lifting L (ct 1); step bkwd onto L (ct 2).
11-12		Repeat meas 5-6, pivoting to face slightly CCW at the end of meas 12 to repeat the dance.

Sequence: Repeat the sequence above until end of music. One can also start the dance on meas 5 instead of meas 1.

Presented by Joe Graziosi

HIGH FIVE

(United States)

I learned this dance from Jan Baker at Pourparler 2012 in Salt Lake City, Utah. She learned it from Amy Cann in Shephardstown, West Virginia. It's a fun recreational dance, a good ice-breaker, and it's gender-neutral (any two people can dance together).

Recording: "Wizard's Walk" on *Sashay the Donut* CD by the New England Dancing Masters. The original recording is 5 minutes long. The version provided is just under 3 minutes.

Formation: Double circle of partners, one with back to center, the other facing center.

Step: Footwork is unimportant. Just walk, and start with either foot.

8 cts Joining hands with partners, move into center four step, then reverse it and move out four steps to where you started.

8 cts Options: (1) Repeat the In-and-out above; (2) Do-sa-do with partner; (3) Two-hand turn with partner (4) Swing partner. Just be sure you end back in your original positions! These options are provided so that in groups where swinging is a problem (young children and the elderly), the in-and-out, two-hand turn, and the do-sa-do work just as well.

16 cts Quarter turn to R and walk 16 steps. "Inside" dancer walk clockwise; "outside" dancers walk counter-clockwise. Make eye contact with a person in the opposite circle of dancers and face them on the 16th count and clap your hand together in front. Anyone who does not get a partner should step into the middle of the circle of dancers and wait for the other 'lost sheep' to appear and pair up.

16 cts Facing new partner:

Clap right hands; clap your own hands in front

Clap right hands; clap your own hands in front

Clap left hands; clap your own hands in front

Clap left hands; clap your own hands in front

Clap both hands across with partner (right hand to left hand); clap your own hands in front

Clap your own hands behind your back; clap your own hands in front

Clap both hands across with partner (right hand to left hand); clap your own hands in front

Turn alone in place two steps (either direction) and face counter-clockwise.

[Note that every other time, you are clapping your own hands!]

16 cts Promenade counter-clockwise with this new partner.

Teaching Note: If you are teaching this to a group where nobody knows the dance, just take 2-3 minutes and teach the clapping pattern, plus a quick walk-through the rest. If you have a few new people mixed in with dancers who know this dance, just say "Experienced dancer please pair up with new dancers and quickly teach them the clapping pattern." Then just wait two minutes and put on the music.

İnaduna

(Turkey)

This is a women's dance from northern Anatolia in the Black Sea region of Turkey.

Pronunciation: İHN-nah DOO-nah

Translation: Stubborn boy

Music: 2/4 meter

Evren's Camp CD, Track 6

Formation: Open circle of dancers facing ctr, and standing close together, arms bent at elbows with forearms parallel to the ground.

Steps & Styling: Movements are small and controlled Arms make small pumping motion downward on each ct 1 of Fig I, II and IV.

Meas 2/4 meter

Pattern

20 meas INTRODUCTION. No action.

I. FIGURE I. (instrumental)

- 1 Leap R to R with knees bent, leaving L in place and with head looking R, with arms moving slightly to R (ct 1); transfer weight back onto L (ct 2).
- 2 Bring ft together and bounce on both in place (ct 1); repeat ct 1 (ct 2).
- 3 Leap L to L with knees bent, leaving R in place and head looking L, and arms moving slightly to L (ct 1); transfer weight back onto R (ct 2).
- 4 Bring ft together with knees bent and bounce twice on both in place (cts 1-2).
- 5-8 Repeat meas 1-4 eleven times.

II. FIGURE II. (singing)

- 1 Turning body so R shldr is twd ctr, leap onto R twd ctr, pumping arms down (ct 1); hop on L in place while turning to face ctr (ct 2).
- 2 Turning body R so that L shldr is twd ctr, leap onto R bkwd, pumping arms down (ct 1); hop L in place while turning to face ctr (ct 2).
- 3 Facing ctr, leap R to R, leaving L in place, pumping arms down (ct 1); transfer weight back onto L (ct 2).
- 4 Bring ft together with knees bent and bounce twice on both in place (cts 1-2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-32 Repeat meas 1-8 three times.

III. FIGURE III. Release handhold but leave hands on waist, fingers pointing back.

- 1 Leap R to R with knees bent (ct 1); leap onto L in place (ct 2).
- 2 Bring ft together with knees bent and bounce twice on both in place while clapping hands on each bounce (cts 1-2).

- 3 Leap onto L to L, knees bent (ct 1); leap onto R in place (ct 2).
- 4 Bring ft together and bounce twice on both in place while clapping hands on each bounce (cts 1-2).
- 5-16 Repeat meas 1-4 three times.
- IV. FIGURE IV. Arms bent at elbow, hands joined in front, arms pumping down on each beat.
- 1 Turning slightly L so R shldr is twd ctr, heavy step fwd R (ct 1); step fwd L (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, heavy step fwd R (ct 1); hop R in place, bring L around to the front (ct 2).
- 4 Step L in front of R (ct 1); stamp R or make a small brush bkwd next to L (ct 2).
- 5 Step R bkwd, twisting L heel in front (ct 1); step L bkwd, twisting R heel in front (ct 2).
- 6 Jump both slightly bkwd (ct 1); hop on R while lifting L fwd (ct 2).
- 7 Jump both slightly bkwd (ct 1); hop on L while lifting R fwd (ct 2).
- 8 Step R to R leaving L in place, bending knee (ct 1); transfer weight back onto L (ct 2).
- 9-24 Repeat meas 1-8 twice.

Sequence: Dance is done twice completely; third time through, end on Fig III, meas 4.

Presented by Evren Soytopcu Kiyak

Vigga Schottis

(Sweden - Norway)

This dance was created in Sweden in 2004 for the 50th anniversary of the folk dance organization in Örebro. The choreographers, Ingrid and Arne Larsson and Birgitta and Rune Sunvisson, called it Jubileumsschottis. It is created from two separate dances called Vigga Schottis and Sidstegsschottis. In the United States I have decided to use the simpler name Vigga Schottis for the whole dance.

The choreographers were inspired by the opening figure of Rørospols, so Vigga Schottis starts with a similar figure. At the 50th-anniversary events, Birgitta and Rune taught the dance to their sister group from Norway, Springar'n (where Alix is the main instructor). From there the dance style has become "Norwegianized" (that is, reinlender instead of schottis) and Alix has spread it widely in Norway and in the United States.

Pronunciation: VEEG-gah SHOHT-tihss

Music: 2/4 meter Video *Tjo og hei!*, Track 2

Recordings: Any "square" schottis or reinlender, preferably one with two 8-measure phases played AABB. One I use is "Reinlender etter Hans W Brimi," recorded by Syver's Orkester on their album *Syvers* (also on *Tjo og hei!*).

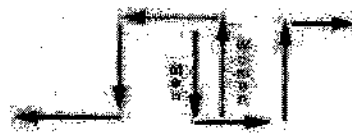
Formation: Couples in a circle, facing CCW around the room, W on M's R and slightly behind, with inside hands joined (it works best if M's hand is on top of W's).

Steps & Styling: Reinlender Step: Step L fwd (ct 1); step R next to or in front of L (ct &); step L fwd (ct 2); lift or hop (ct &). Repeat with opp ftwk. Norwegian style is one bounce on every step.

Reinlender Turn: Step L fwd (ct 1); lift or hop on L (ct &). Repeat with opp ftwk. When turning, it takes one meas (2 step-lifts) to make a full turn.

Greek Border Meander Pattern: One Reinlender Step fwd to ctr, one Reinlender Step moving to sdwd. W always uses R fwd and back, and L sdwd. M uses L fwd and back, and R sdwd. See further details in Fig II.

1. W dance fwd while M dance bkwd.
2. W dance L while M dance R.
3. W dance bkwd while M dance fwd.
4. W dance L while M dance R.



Meas 2/4 meter

Pattern

INTRODUCTION. There is no introduction; the dance starts immediately. Dancers may leave out the first meas of the dance, and start on meas 2.

I. POLS OPENING.

1 Beg M's L and W's R, dance one Reinlender Step fwd.



ALENI ZVEZDI

Pirin Bulgaria Style Folk Dance (June, 2015)

Co—Choreographed by:

Dimitar Petrov (Mitko) - BULGARIA dpetrov_dance@abv.bg

Ira Weisburd—USA dancewlthira@comcast.net

Song: ALENI ZVEZDI ("Scarlet Stars")

Composer: Dimitur Vasilev Yanev ; Singer: Nelina

Basic Rhythm: &1&2 (Lift, Step, Step, Step)

Formation: Face Center. Handhold—"W" Position.

Introduction: Starts on vocal at 13 seconds.

Note: Patriotic song dedicated to young Bulgarian soldiers who died in battles against the Turks between 1878 & 1912.



PART I. (LIFT R, WALK FORWARD 3, LIFT L, WALK 3 FORWARD 3; LIFT R, WEAVE 3 TO L, SIDE, LIFT L, MAKE FULL TURN L IN 3 STEPS)

&1&2 Lift R, Step R forward, Step L forward, Step R forward

&3&4 Lift L, Step L forward, Step R forward, Step L forward

&5&6 Lift R, Step R across L (lowering arms), Step L to L, Step R back (raising arms back to "W")

&7&8 Lift L, Make 1/4 Turn L onto L, Step R forward, Pivot 1/2 Turn L onto L (face CCW)

PART II. (TOUCH, STEP, STEP; TOUCH, STEP, STEP; LIFT R, VINE 3 TO R, LIFT L, STEP L ACROSS R, ROCK BACK, RECOVER)

1&2 Touch R toe beside L, Step R to R, Step L across R

3&4 Touch R toe beside L, Step R to R, Step L across R

&5&6 Lift R, Step R to R (lowering arms), Step L behind R, Step R to R,

&7&8 Lift L, Step L across R (raising arms back to "W"), Step R back, Recover forward onto L

PART III. (LIFT R, VINE 4 TO R, LIFT R; LIFT R, SWAY R, L, R, STEP BEHIND, SIDE, CROSS FRONT)

&1&2 Lift R, Step R to R (lowering arms), Step L behind R, Step R to R

&3,4 Lift L (raising arms back to "W"), Step L across R, Lift R

&5&6 Lift R, Step R to R, Step L to L, Step R to R

&7&8 Lift L, Step L back (lowering arms), Step R to R, Step L across R (raising arms back to "W")

PART IV. (LIFT R, STEP FORWARD, BACK, RECOVER, LIFT L, STEP BEHIND, SIDE, CROSS; LIFT, STEP, STEP, LIFT R, STEP SIDE, ROCK BACK, RECOVER)

&1&2 Lift R, Step R forward, Step L back, Recover forward with R

&3&4 Lift L, Step L behind R (lowering arms), Step R to R, Step L forward (raising arms back to "W")

5&6 Touch R toe beside L, Step R to R, Step L across R

&7&8 Lift R, Step R to R (lowering arms), Step L back, Recover forward onto R

PART V. (LIFT L, STEP SIDE, ROCK BACK, RECOVER, LIFT SIDE, ROCK BACK, RECOVER; 3/4 TURN L IN 3 STEPS,

&1&2 Lift L (raising arms back to "W"), Step L to L, Step back onto R, Recover forward onto L

&3&4 Lift R, Step R to R (lowering arms), Step back onto L, Recover forward onto R

&5,6 Lift L (raising arms back to "W"), Make 1/4 Turn L onto L (Face CW), Step R forward,

7&8 Pivot 1/2 Turn L onto L (Face CCW), Step R forward, Step L forward

TAG. Make Full R Turn In 2 steps.

SEQUENCE: I, I, II, III, II, III, TAG, IV, V, IV, V. Begin Dance.

DELCEVSKA DEVETKA

DELCEVSKA DEVETKA (Macedonian Circle Dance)

Co-Choreographed by:

Dimitar Petrov Mitko (Bulgaria)

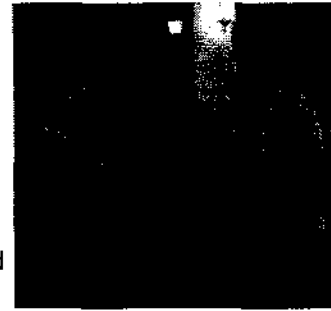
Ira Weisburd (USA)

Song: Delchevo's 9th by Goran Alachki (Macedonia)

Album: Goran Alachki After All These Years; CD 2

Formation: Circle facing Center; Arms Down & Swing back & forward

Email: dancewithira@comcast.net or dpetrov_dance@abv.bg



PART I. (LIFT, SIDE, CLOSE, SIDE, LIFT, CROSS, RECOVER; LIFT, BACK, SIDE, CROSS, LIFT, SIDE, CROSS, RECOVER)

a1&2 Lift R swinging arms forward, Step R to R swinging arms back, Step close L beside R, Step R to R swinging arms forward

a3-4 Step L across R swinging arms back, Recover back onto R swinging arms forward

a5&6 Lift L swinging arms back, Step L behind R, Step R to R, Step L across R swinging arms forward

a7&8 Step R to R swinging arms back, Step L across R, Recover back onto R swinging arms forward

PART II. (LIFT, BACK, SIDE, CROSS, LIFT, SIDE, CROSS, RECOVER; LIFT, SIDE, CROSS, RECOVER, 1/2 TURN R, 1/2 TURN R)

a1&2 Lift L, Step L behind R swinging arms back, Step R to R, Step L across R swinging arms forward

a3&4 Lift R, Step R to R, Step L across R swinging arms back, Recover back onto R swinging arms forward

a5&6 Lift L, Step L to L swinging arms back, Step R across L, Recover back onto L swinging arms forward

7-8 (Hold both arms up) Step R to R making 1/2 Turn R, Step L forward making 1/2 Turn R

REPEAT PART I. & PART II.

PART III. (LIFT STEP FORWARD, LIFT STEP FORWARD, LIFT STEP FORWARD, LIFT STEP FORWARD; LIFT SIDE, CROSS, RECOVER, LIFT SIDE, CROSS, RECOVER)

a1a2 (Hands down) Lift R, Step R forward, Lift L, Step L forward

a3a4 Lift R, Step R forward, Lift L, Step L forward

a5&6 Lift R, Step R to R, Step L across R, Recover back onto R

a7&8 Lift L, Step L to L, Step R across L, Recover back onto L

PART IV. (LIFT, FULL TURN R IN 3 STEPS, STEP FORWARD, LIFT R; LIFT BACK, BACK, BACK, LIFT BACK, BACK, BACK)

a1&2 Lift R (lifting arms to W position), Make a full turn R in 3 steps

3-4 Step L forward, Lift R (Join hands in W position)

a5&6 Lift R, Step R back swinging arms down, Step L back, Step R back swinging arms forward

a7&8 Lift L, Step L back swinging arms back, Step R back, Step L back swinging arms forward

REPEAT PART III. & PART IV.

BEGIN DANCE.

EVENU SHALOM



Name of Dance: EVENU SHALOM

Choreographed by Ira Weisburd (USA)

Email: dancewithira@comcast.net

Published: April, 2016

High Beginner Level Israeli Circle Dance 64 counts.

Music: Evenu Shalom by Melinda Dumitrescu (Romania)

Music Origin from: Medjugorje, Herzegovina

Introduction: Start after 24 counts at 16 seconds.

PART I. (1/2 TURN R, SIDE, BACK, SIDE, CROSS; YEMENITE L, YEMENITE R)

- 1-2 Step R to R making 1/2 Turn R (Face Out), Step L to L
- 3&4 Step R behind L, Step L to L, Step R across L
- 5&6 Step L to L, Step-close R beside L, Step L across R
- 7&8 Step R to R, Step-close L beside R, Step R across

PART II. (1/2 TURN L, SIDE, BACK, SIDE, CROSS; SIDE, LIFT, BACK, SIDE, CROSS)

- 1-2 Step L to L making 1/2 Turn L (Face Center), Step R to R
- 3&4 Step L behind R, Step R to R, Step L across R
- 5-6 Step R to R, Lift L beside R ankle
- 7&8 Step L behind, Step R to R, Step L across R

PART III. REPEAT PART I.

PART IV. REPEAT PART II.

PART V. (FACING CCW: TWO FORWARD TRIPLE STEPS; FORWARD, RECOVER, BACK, 1/4 TURN L)

- 1&2 Step R forward, Step-close L beside R, Step R forward
- 3&4 Step L forward, Step-close R beside L, Step L forward
- 5-6 Step R forward, Recover back onto L
- 7-8 Step R back, Make 1/4 Turn L onto L (Face Center)

PART VI. (SIDE, LIFT, BACK, SIDE, CROSS; BACK, SIDE, CROSS, RECOVER)

- 1-2 Step R to R, Lift L beside R ankle
- 3&4 Step L behind R, Step R to R, Step L across R
- 5-6 Step R back, Step L to L
- 7-8 Step R across L, Recover back onto L

PART VII. (TRIPLE 1/2 TURN R, TRIPLE STEP BACK; BACK, 1/4 L TURN, SIDE, LIFT)

- 1&2 Step R to center, Step L forward making 1/4 Turn R (Face CCW), Step R back making 1/4 Turn R (Face Out)
- 3&4 Step L back, Step-close R beside L, Step L back
- 5-6 Step R back, Step L forward making 1/4 Turn L (Face CCW)
- 7-8 Step R to R, Lift L beside R ankle

PART VIII. (BACK, SIDE, CROSS, BACK, SIDE; CROSS, RECOVER, 1/4 TURN R, 1/2 TURN R)

- 1&2 Step L behind R, Step R to R, Step L across R
- 3-4 Step R back, Step L to L
- 5-6 Step R across L, Recover back onto L
- 7-8 Step R to R making 1/4 Turn R (Face Out), Step L back making 1/2 Turn R (Face Center)

REPEAT DANCE.

* Note: Last time with percussion, do Part I & II, (skip Part III & IV), and do Part V.—VIII.

KOQA TRGNAV CVETO

Macedonian Style Folk Dance (December, 2015)

Choreographed by: Ira Weisburd—USA

Email: dancewithira@comcast.net

Song: Koga Trgnav Cveto (Macedonia)

Basic Rhythm: Q-Q-5

Formation: Face Center. Handhold— "W" Position.

Introduction: Starts on vocal at 41 seconds



PART I. A. (ROCK BACK, RECOVER SIDE; BEHIND, SIDE, 1/4 TURN R; WALK 3 STEPS FORWARD; FORWARD, RECOVER, 1/2 L TURN)

- 1&2 Step R back, Recover forward onto L, Step R to R
- 3&4 Step L behind R, Step R to R, Step L across R
- 5&6 Step R forward (face LOD), Step L forward, Step R forward
- 7&8 Step L across R, Recover back onto R, Step L to L (face RLOD)

PART I. B. (FORWARD, RECOVER, BACK; BACK, 1/4 TURN R, CROSS; 1/4 R, 1/2 R, 1/4 R; CROSS, RECOVER, SIDE)

- 1&2 Step R forward, Recover back onto L, Step R back
- 3&4 Step L back, Step R to R making 1/4 Turn R (face Center), Step L across R
- 5&6 Step R to R making 1/4 Turn R (face LOD), Step L back making 1/2 Turn R (face RLOD), Step R to R making 1/4 Turn R (face Center)
- 7&8 Step L across R, Recover back onto R, Step L to L

REPEAT PART I A & PART I B (3 MORE TIMES)

PART II. A. (ROCK BACK, RECOVER, FORWARD; WALK FORWARD 3 STEPS; LIFT R, HOLD, STEP R BACK; BACK, RECOVER, FORWARD; WALK BACK R,L,R; WALK BACK L,R,L)

- 1&2 Step R back, Recover forward onto L, Step R forward
- 3&4 Step L forward, Step R forward, Step L forward
- 5&6 Lift R, hold, Step R back
- 7&8 Step L back, Recover forward onto R, Step L forward
- 9&10 Step R back, Step L back, Step R back
- 11&12 Step L back, Step R back, Step L back

PART II. B. (REPEAT PART II. A. 1-10).

PART II. C. (ROCK BACK, RECOVER, FORWARD; WALK FORWARD 3 STEPS; LIFT L, HOLD, STEP L BACK; BACK, RECOVER, FORWARD; WALK BACK L,R,L; WALK BACK R, L, R)

- 1&2 Step L back, Recover forward onto R, Step L forward
- 3&4 Step R forward, Step L forward, Step R forward
- 5&6 Lift L, hold, Step L back
- 7&8 Step R back, Recover forward onto L, Step R forward
- 9&10 Step L back, Step R back, Step L back
- 11&12 Step R back, Step L back, Step R back

PART II. D. (REPEAT PART II. C 1-10).

BEGIN DANCE.

SEQUENCE: PART I A & PART I B (4X); PART II A, PART II B, PART II C, PART II D.

LA BORDEIUL CEL DIN VALE

LA BORDEIUL CEL DIN VALE (Romanian Circle Dance)
Choreography by: Ira Weisburd (May, 2016)
Song: La BordeiuI Cel Din Vale (The Hut from the Valley)
by Nicolae Gribincea & "Piăieșii" Ensemble
Formation: Circle facing Center; Arms—W Position
Introduction: 32 counts. Start at 18 seconds.
Email: dancewithira@comcast.net



Romanian Traditional male group folk song from Moldova,
Basarabia area, Cantemir, Gotești Village.

PART I. (FDRWARD, FDRWARD, FORWARD, TOUCH; BACK, BACK, BACK, TOUCH)

- 1-2 Step R forward, Step L forward
- 3-4 Step R forward, Touch L beside R
- 5-6 Step L back, Step R back
- 7-8 Step L back, Touch R beside L

PART II. (FORWARD, FORWARD, FORWARD, TOUCH; BACK, BACK, BACK, TOUCH)

- 1-2 Step R diagonally forward to R, Step L forward
- 3-4 Step R forward making slight turn L to face Center, Touch L beside R
- 5-6 Step L back, Step R back
- 7-8 Step L back, Touch R beside L

REPEAT PART II.

PART III. (FORWARD, STAMP, FORWARD, STAMP; CROSS, SIDE, BACK, SIDE)

- 1-2 Step R across L, Stamp L beside R
- 3-4 Step L forward, Stamp R beside L
- 5-6 Step R across L, Step L to L
- 7-8 Step R behind L, Step L to L

REPEAT PART III.

TAG #1. (CROSS, RECOVER, SIDE, CROSS)

- 1-2 Step R across L, Recover back onto L
- 3-4 Step R to R, Step L across R

PART IV. (CCW— FORWARD 4 STEPS; 1/4 TURN L & WALK FORWARD 4 STEPS)

- 1-2 Step R forward, Step L forward
- 3-4 Step R forward, Step L forward
- 5-6 Pivot 1/4 Turn L onto R, Step L forward
- 7-8 Step R forward, Step L forward

PART V. (CROSS, SIDE, CROSS, SIDE; BACK 4 STEPS)

- 1-2 Step R across L, Step L to L
- 3-4 Step R across L, Step L to L
- 5-6 Step R back, Step L back
- 7-8 Step R back, Step-close L beside R

REPEAT PART I. & PART II.

TAG #2. (FORWARD, FORWARD, PIVOT 1/4 TURN L)

- 1-2 Step R forward in LOD, Step L forward in LOD
- 3-4 Step R forward, Pivot 1/4 Turn L onto L (Face Center)

PART VI. (CROSS, RECOVER, SIDE, CROSS, RECOVER, SIDE; CROSS, RECOVER, SIDE, RECOVER, CROSS, RECOVER, SIDE)

- 1&2 Step R across L, Recover back onto L, Step R to R
- 3&4 Step L across R, Recover back onto R, Step L to L
- 5&6& Step R across L, Recover back onto L, Step R to R, Step L to L
- 7&8 Step R across L, Recover back onto L, Step R to R

PART VII. (CROSS, RECOVER, SIDE, CROSS, RECOVER, SIDE; CROSS, RECOVER, SIDE, RECOVER, CROSS, RECOVER, SIDE)

- 1&2 Step L across R, Recover back onto R, Step L to L
- 3&4 Step R across L, Recover back onto L, Step R to R
- 5&6& Step L across R, Recover back onto R, Step L to L, Step R to R
- 7&8 Step L across R, Recover back onto R, Step L to L

BEGIN DANCE.

* Note: At 2:17, Repeat Part IV. & Part V. ; Last Time at 2:26 : Part I, Part II, Part II, Part VI, Part VI.

LA VESUVIANA



Name of Dance: LA VESUVIANA (Italy)
Choreographed by Ira Weisburd (USA)
Email: dancewithira@comcast.net
Published: March, 2016
Tarantella Italian Circle Dance; 64 counts.
Music: La Vesuviana by Etnica Project
Introduction: 32 counts. Start @ approx. 15 secs.

PART I. (SIDE, FRONT, SIDE, BEHIND; TRIPLE STEP, TRIPLE STEP)

1-2 Step R to R, Step L across R,
3-4 Step R to R, Step L behind R
5&6 Step R to R, Step L beside R, Step R in place
7&8 Step L to L, Step R beside L, Step L in place

PART II. (SIDE, HOLD, CROSS, RECOVER; SIDE, HOLD, CROSS, RECOVER)

1-2 Step R to R, Hold
3-4 Step L across R, Recover back onto R
5-6 Step L to L, Hold
7-8 Step R across L, Recover back onto L

PART III. (SIDE, FRONT, SIDE, BEHIND; TRIPLE 1/2 TURN R, TRIPLE 1/2 TURN R)

1-2 Step R to R, Step L across R,
3-4 Step R to R, Step L behind R
5&6 Step R to R making 1/2 Turn R (Face Out), Step L to L, Step-close R beside L
7&8 Step L back making 1/4 Turn R (Face CW), Step R back making 1/4 Turn R (Face Center), Step-close L beside R

PART IV. (TRIPLE STEP TO CENTER, TRIPLE STEP TO CENTER; BACK 4 STEPS)

1&2 Step R forward, Step-close L beside R, Step R forward
3&4 Step L forward, Step-close R beside L, Step L forward
5-6 Step R back, Step L back
7-8 Step R back, Step L back

PART V. (1/4 TURN R, 1/2 TURN R, 1/4 SHUFFLE TURN R; CROSS, BACK, SIDE, CROSS)

1-2 Step R to R making 1/4 Turn R (CCW), Step L back making 1/2 Turn R (CW)
3&4 Step R to R making 1/4 Turn R (Center), Step-close L beside R, Step R to R
5-6 Step L across R, Step R back
7-8 Step L to L, Step R across L

PART VI. (1/4 TURN L, 1/2 TURN L, 1/4 SHUFFLE TURN L; CROSS, BACK, SIDE, CROSS)

1-2 Step L to L making 1/4 Turn L (CW), Step R back making 1/2 Turn L (CCW)
3&4 Step L to L making 1/4 Turn L (Center), Step-close R beside L, Step L to L
5-6 Step R across L, Step L back
7-8 Step R to R, Step L across R

PART VII. (FACE LOD: TRIPLE STEP FORWARD, STEP L TO L, SLAP R PALM WITH L HAND)

1&2 Step R forward, Step-close L beside R, Step R forward
3-4 Step L to L, Slap R palm with back of L hand
5&6 Step R forward, Step-close L beside R, Step R forward
7-8 Step L to L, Slap R palm with back of L hand

PART VIII. (SIDE, CROSS, RECOVER, SIDE; CROSS, RECOVER, 1/4 R TURN, 1/2 R TURN)

1-2 Step R to R, Step L across R
3-4 Recover back onto R, Step L to L
5-6 Step R across L, Recover back onto L
7-8 Step R to R making 1/4 Turn R (Face Out), Step L forward making 1/2 Turn R (Face Center)

REPEAT DANCE.

MI CORAZON *"My Heart"*

Name of Dance: MI CORAZON (My Heart)

Choreographed by: Ira Weisburd (USA)

Email: dancewithira@comcast.net

Published: July, 2016

Level: High Beginner Israeli Style Circle Dance.

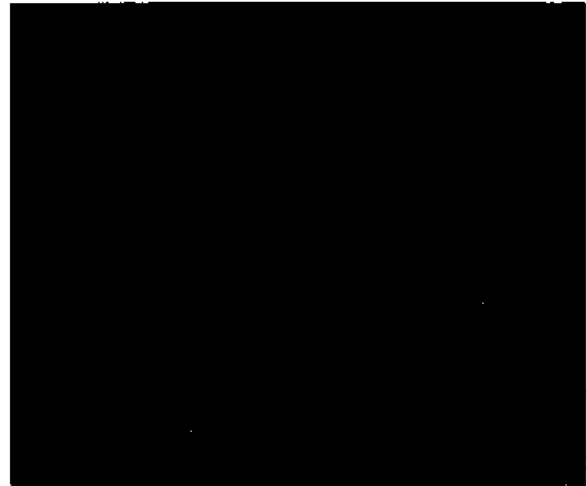
Rhythm: March Tempo

Music: La Maldita Soledad by Pimpinela (Argentina)

Album: Son Todos Iguales by Pimpinela (2016)

Intro: 16 counts* Start on vocal @ 12 seconds

One Easy Restart at approximately 1:21



PART I. (FORWARD, CROSS, BACK, SIDE; CROSS, RECOVER, TRIPLE 1/2 TURN R)

1-2 Small Leap forward onto R, Sweep L from back to front and Step L across R

3-4 Step R back, Step L to L

5-6 Step R across L, Recover back onto L

7&8 Step R to R, Step-close L beside R, Step R to R making 1/2 Turn R (Face Out)

PART II. (YEMENITE L, YEMENITE R; 1/4 TURN L, 1/4 TURN L, BACK, SIDE, CRDSS)

1&2 Step L to L, Step R to R, Step L across R

3&4 Step R to R, Step L to L, Step R across L

5-6 Step L to L making 1/4 Turn L (Face LOD), Step R forward making 1/4 Turn L (Face Center)

7&8 Step L behind R, Step R to R, Step L across R

PART III. (1/4 TURN R, SIDE, BACK, SIDE, CROSS; BACK, SIDE, CROSS, RECOVER)

1-2 Step R forward making 1/4 Turn R (Face LOD), Step L to L

3&4 Step R behind L, Step L to L, Step R across L

5-6 Step L back, Step R to R

7-8 Step L across R, Recover back onto R

PART IV. (SIDE, 1/4 TURN R, SHUFFLE 1/2 TURN R; 1/4 R, FORWARD, PIVOT 1/4 TURN L)

1-2 Step L to L, Step R to R making 1/4 Turn R (Face Out)

3&4 Step L forward making 1/4 Turn R (Face RLOD), Step-close R beside L, Step L back making 1/4 Turn R (Face Center)

5-6 Step R to R making 1/4 Turn R (Face LOD), Step L forward

7-8 Step R forward, Pivot 1/4 Turn L onto L (Face Center)

REPEAT DANCE.

OMONOIA

OMONOIA (Harmony) - Greek Style Circle Dance

Choreographer: Lesley Laslett

Song: Omonoia by George Dalaras (GREECE)

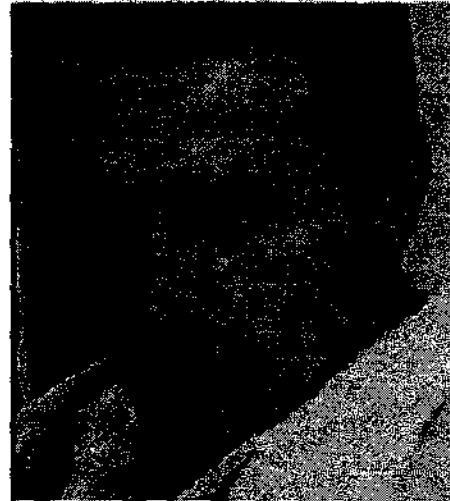
Formation: Circle facing Center

Intro: 32 counts. on vocal @ 18 sec.

32 Count; Beginner Level Circle Dance.

Step Sheet by: Ira Weisburd

Email: dancewithira@comcast.net



PART I. (SIDE, HOLD, BEHIND, SIDE; CROSS, HOLD, SIDE, CROSS)

- 1-2 Step R to R, Hold
- 3-4 Step L behind R, Step R to R
- 5-6 Step L across R, Hold
- 7-8 Step R to R, Step L across R

PART II. (SIDE, HOLD, CROSS, RECOVER; SIDE, HOLD, SIDE, SIDE)

- 1-2 Step R to R, Hold
- 3-4 Step L across R, Recover back onto R
- 5-6 Step L to L, Hold
- 7-8 Step R to R, Step L to L

PART III. (CROSS, HOLD, CROSS, HOLD; BACK, SIDE, CROSS, HOLD)

- 1-2 Step R across L, Hold
- 3-4 Step L across R, Hold
- 5-6 Step R back, Step L to L
- 7-8 Step R across L, Hold

PART IV. (BACK, SIDE, CROSS, HOLD; BACK, SIDE, CROSS, SIDE)

- 1-2 Step L back, Step R to R
- 3-4 Step L across R, Hold
- 5-6 Step R back, Step L to L
- 7-8 Step R across L, Step L to L

BEGIN DANCE.

RIKUD HASHALOM

Israeli Folk Dance

Choreographer: Ira Weisburd (1979)

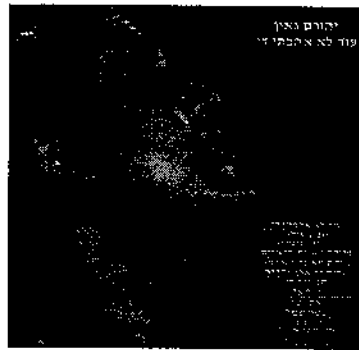
Song: Ha'milchama Ha'achronah

Singer: Yehoram Gaon

Formation: Circle; Hands- W Position.

Introduction: 16 counts. on Vocal @ 7 sec.

Facing Center of Circle.



PART I. (OPEN MAYIM 4 STEPS; STEP, BRUSH, CROSS, RECOVER)

- 1-2 Step R to R, Step L across R
- 3-4 Step R to R, Step L behind R
- 5-6 Step R to R, Brush L across R
- 7-8 Step L across R, Recover back onto R

PART II. (STEP, BRUSH, CROSS, RECOVER; SIDE, RECOVER, CROSS, RECOVER)

- 1-2 Step L to L, Brush R across L
- 3-4 Step R across L, Recover back onto L
- 5-6 Step R to R, Step L to L
- 7-8 Step R across L, Recover back onto L

REPEAT PART I. & II.

PART III. (1/4 TURN R, SIDE, BEHIND, 1/4 TURN L; R CHERKESSIYA STEP)

- 1-2 Step R to R making 1/4 Turn R (Face CCW), Step L to L
- 3-4 Step R behind L, Step L to L making 1/4 Turn L (Face Center)
- 5-6 Step R forward, Recover back onto L
- 7-8 Step R back, Recover forward onto L

PART IV. (SIDE, CROSS, RECOVER, SIDE; CROSS, RECOVER, 1/4 TURN R, 1/4 TURN R)

- 1-2 Step R to R, Step L across R,
- 3-4 Recover back onto R, Step L to L
- 5-6 Step R across L, Recover back onto L
- 7-8 Step R to R making 1/4 Turn R (Face CCW), Step L forward (making 1/4 Turn R) (Face Out)

PART V. (FORWARD, TOUCH, FORWARD, FORWARD; FORWARD, TOUCH, 1/4 TURN R, 1/4 TURN R)

- 1-2 Step R forward, Touch L toe beside R
- 3-4 Step L forward, Step R forward
- 5-6 Step L forward, Touch R toe beside L
- 7-8 Step R to R making 1/4 Turn R (Face CW), Step L forward making 1/4 Turn R (Face Center)

PART VI. (SIDE, CROSS, RECOVER, SIDE; CROSS, RECOVER, 1/2 TURN R, 1/2 TURN R)

- 1-2 Step R to R, Step L across R
- 3-4 Recover back onto R, Step L to L
- 5-6 Step R across L, Recover back onto L
- 7-8 Step R to R making 1/2 Turn R (Face Out), Step L forward making 1/2 Turn R (Face Center)

REPEAT PART III. , IV., V. & VI.

BEGIN DANCE.

STAND BY ME

STAND BY ME— Circle Dance

Choreographer: Siomara Kronbauer

Song: Stand By Me—Playing for Change

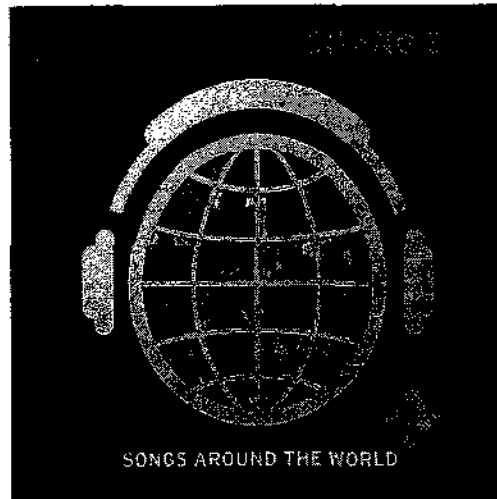
Formation: Circle facing Center & join Hands.

Intro: 32 counts. on vocal @ 30 sec.

32 Count; Beginner Level Circle Dance.

Step Sheet by: Ira Weisburd

Email: dancewithira@comcast.net



PART I. (SIDE, RECOVER, CROSS, HOLD; SIDE, RECOVER, CROSS, HOLD)

1-2 Step R to R, Recover L to L

3-4 Step R across L, Hold

5-6 Step L to L, Recover R to R

7-8 Step L across R, Hold

PART II. (BACK, TOGETHER, FORWARD, HOLD; BACK, TOGETHER, 1/4 TURN R, HOLD)

1-2 Step R back, Step-close L beside R

3-4 Step R forward, Hold

5-6 Step L back, Step-close R beside L

7-8 Step L forward making 1/4 Turn R (**Face LOD**)

PART III. (SIDE, RECOVER, 1/2 TURN R, HOLD; SIDE, RECOVER, SIDE, HOLD)

1-2 Step R to R, Recover L to L

3-4 Step R to R releasing hands & making 1/2 Turn R (**Face RLOD**)

5-6 Step L to L, Recover R to R

7-8 Step L to L, Hold

PART IV. (1/4 TURN R, SIDE, BACK, RECOVER; SIDE, CROSS, SIDE, BACK)

1-2 Step R to R making 1/4 Turn R (**Face Center**), Step L to L and join hands

3-4 Step R back, Recover forward onto L

5-6 Step R to R, Step L across R

7-8 Step R to R, Step L behind R

BEGIN DANCE.