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THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

October 28 29 30, 1994



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CAMP HESS KRAMER INSTITUTE

October 28-30, 1994

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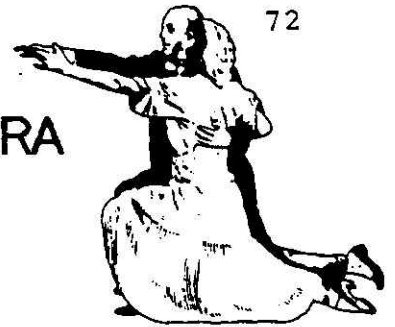
ABBREVIATIONS USED IN THIS SYLLABUS

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



DANCES OF THE RAGTIME ERA

DANCES OF THE RAGTIME ERA



During the 19th century, most of America's dances were imported from Europe, as dance masters emulated the latest fashions of London and Paris. At the same time, the slaves from Africa were combining their native music and dance with European and Caribbean forms, resulting in the spirituals and "Ethiopian Melodies" that were popularized by minstrel shows and American composers like Foster, Christy and Gottschalk. This new uniquely American music developed into Ragtime, with its characteristic syncopation.

At the end of the century, many Americans were becoming bored with the old music and dances, which were essentially those of their grandparents. The Twentieth Century was seen as a time to make great changes, so most people were ready for innovations, probably with the expectation that the changes would come from society's cultural leaders. But instead, many Americans began to find it "modern" to dance to the new Ragtime music from the rural South. Even a few high society ballrooms accepted the blacks' Cake Walk as "the popular fad of popular society." In the early 1900s, Ragtime music began to gain a wider acceptance, especially among the lower classes, who matched the exuberance and unpretentiousness of the new music with a spontaneous menagerie of "animal dances" such as the Grizzly Bear, Turkey Trot, Bunny Hug and Camel Walk. By 1910, a popular phrase was, "Everybody's Doin' It," but in fact most of proper society could not yet accept the new music and dance because of its low-class association with blacks, bars and brothels.

At this time, the newlyweds Irene and Vernon Castle found themselves in the right place at the right time, exhibiting their versions of the new American dances in a Parisian dinner club. They became immensely popular in Paris, and their fame spread through Europe. When the Castles returned to Irene's New York home in 1912, their dancing set a new prototype for Americans to follow. The Castles were a young, elegant, attractive, wholesome, married couple who had become the rage of Parisian high society. In a word, they had class. If they could dance the new ragtime dances, then all of proper society could join the growing dance craze. The Castles were joined by other exemplars, such as Maurice Mouvet and Joan Sawyer, becoming catalysts in the ragtime dance mania of 1912 to 1915 . . . the largest dance craze the world had ever seen. After two centuries of Americans dancing in the European manner, Europe was now importing the latest American dances and music.

During the ragtime dance craze, the ballrooms were dominated by a single dance, the One-Step, where a couple merely walked one step to each beat of the music. Its immense popularity was due primarily to its simplicity. But those who were especially fond of the new dancing had a wide variety of more complex steps and styles to choose from. The Argentine Tango, which had been greatly modified in Paris, was renowned for its flirtations with sensuality, previously forbidden in public dancing. In contrast, the Hesitation Waltz was characterized by an elegant, almost balletic grace. The Maxixe was a swaying Brazilian polka that was adopted as a Tango. Vernon and Irene danced the One-Step in a unique style that became known as the Castle Walk. The Half-and-Half was an unusual hesitation waltz in 5/4 time, accompanied by even more obscure experiments in 7/4 time. Finally, the Fox-Trot became the latest fad in the last months before the Great War.

World War I brought an end to the ragtime era dance craze. The twenties saw a revival of social dancing with Classic Jazz music, the Charleston, Collegiate and Black Bottom. The Tango adopted a more "gaucho" style under the influence of Rudolph Valentino, and the kicking Fox-Trot started to become a smoother walking. Although the twenties saw a return of tremendous enthusiasm for dancing, it never quite reached the heights of originality, diversity and mass popularity seen in the ragtime era.

KARICKA Z PARCHOVANY

East Slovakia

Women's singing dance from village of Parchovany in the Zemplin region of East Slovakia. This is the Slovak equivalent to the Hungarian "karikazo". Richard Duree learned the dance from Ervin Varga, at the Slovakian Luhačovice Folk Dance Camp, 1993.

TRANSLATION:

PRONUNCIATION:

MUSIC: Original music collected by Richard Duree in Slovakia.

RHYTHM: 2/4; Music structure: 5 measure (10-count) phrase, followed by a 4 measure (8-count) phrase.

FORMATION: Closed circle in backbasket hold.

METER: 2/4

PATTERN

Phrase

Fig. 1: (Introduction)

- 1 Touch ball of R ft fwd (ct 1); step in place on R ft (ct &); repeat Touch-Step on L ft (ct 2-&).
Repeat of Meas 1 - total of 9 Touch-Steps in all, finish with wt on R ft.

PART I: (5 measures + 4 measures)

Fig. 2: Side-Close

- 1 Step L on L ft with slight body lean to L (ct 1); step in place on R ft (ct 2); repeat Step-Close 4 more times (ct 2-10).
- 2 Repeat Step-Close 3 more times (ct 1-6) - total of 13; step in place on L ft (c 7); hold (c 8).

Fig. 3: "Key"

- 1 Leap in front of L ft on R ft (ct 1); step to L on L ft (ct &); touch R ft in place (ct 2); repeat "key" step 4 more times (ct 2-10).
- 2 Repeat "key" 3 more times (ct 1-6) - total of 13; step in front of L ft on R ft (ct 7); hold (ct 8).

Fig. 4: "Rida"

- 1 Step to L on L ft with straight knee (ct 1); step in front of L ft on R ft (ct &); repeat "rida" step 9 more times (ct 2-10).
- 2 Repeat "rida" step 5 more times (ct 1-5) - total of 13; hop in place on R ft as L knee lifts fwd (ct 6); step L-R in place (ct &-7); hold (ct 8).

Figure 5 - "Key"

- 1-2 Repeat "key" step of Fig 3 to R on opp ftwk; end with wt on L ft by stamping in place.

Fig. 6: "Cifra"

- 1 Step slightly fwd on R heel (ct 1); step L-R in place (ct &-ah); repeat movement on opp ft. (c 2-&-ah); repeat movement of Meas 1-2, 4 more times (ct 3-6); turn to L and repeat "cifra" moving, CW 4 more times (ct 7-10).
- 2 Continue "cifras" 5 more times (ct 1-5) - total of 15; hop on R ft and lift L knee fwd (ct 6); step L-R in place (ct &-7); hold (ct 8).

PART II (6 measures)

Fig. 1: Rida

- 1-2 Rpt CW "rida" step of Fig. 4, 12 times.
- 3 Step fwd on L ft (ct 1); hop on L ft (ct &); repeat "step-hop", 3 more times alternating ftwk (ct 2-4); run 4 steps LRLR (ct 5-&-6-&).
- 4 Repeat movement of Phrase 3.
- 5-6 Repeat movement of Phrase 1-2.

Fig. 2: Crescent

- 1 Dance 4 "cifra" steps in place while one "leader" moves fwd to face opp person in circle, creating the "crescent" (ct 1-4); hop on L ft and lift R knee fwd (ct 5); step R-L in place (ct &-6).
- 2 "Leader" walk 6 steps (RLRLRL) bkwd to orig pos (ct 1-6).
- 3-4 A second "leader" repeats "crescent" figure from another place in circle.
- 5-6 A third "leader" repeats "crescent" figure from another place in circle.

Fig. 3: Grinder

- 1-2 Dance 12 "rida" steps CW, flattening circle (ct 1-6).
- 3-5 Continue 18 "rida" steps in "grinder" figure. NOTE: Each W turns hips sharply to R when turning at the end to make the skirt flare.
- 6 Continue 4 more "rida" steps to open circle (ct 1-4); hop on R ft and lift L knee (ct 5); step L-R in place (ct &-6).

Notation by Richard Duree

Presented by Richard Duree
Camp Hess Kramer Institute
October 28-30, 1994

MAXIXE

U.S.A. - Brazil

The Maxixe was one of the most popular ballroom dances of 1914. It was sometimes called the "Brazilian Tango" or "Tango Brésilienne," and there was no real agreement on just how to pronounce it. The dance is basically a two-step, with body bends and many different arm positions. This dance was originally reconstructed by Richard Powers in 1982, then revised in 1985. It was first presented by Richard and Menanie Powers at the 1989 Stockton Folk Dance Camp.

TRANSLATION:

PRONUNCIATION: mahk-SHEESH. It was sometimes called mah-SHEESH, mah-CHEE-chee, along with other pronunciations. Vernon Castle claims the "mah-SHEESH" pronunciation is from the Brazilians themselves.

TAPE: R. Powers special cassette (5) "Buenos Dias Maxixe," side A/10 (with intro.);
R. Powers special cassette #3 "Down in Zanzibar," side A/11 (no intro)

FORMATION: Cpls in ballroom pos, facing LOD.

STEPS: Two-step (turning): While starting to rotate CW (as a cpl), step on L very slightly to L (almost in place), and begin to bend body to R (ct 1); step on ball or R ft slightly behind L, continuing turn and bend (ct &); step L to L (ct 2); hold, completing turn and ending with body bent as far to R side as possible, M L (W R) hands fairly high in air and arched over head (ct &); Repeat to R side, continuing rotation CW, but bending to L side with hands coming down. (Description for M; W beg with R ft and bend body to L side.)

Heel-and-toe singles (also called Les á Côte): Semi-open pos, facing and moving in LOD: Step fwd on L heel and slightly to R (ct 1); bring R up to L, with wt (ct &); step on ball of L ft fwd and slightly to L (ct 2); bring R ft to L, with wt (ct &). R ft moves in a straight line, while L ft points from side to side. W step on ball or R ft fwd/R and on R heel fwd/L, doing the counterpart of the M step.

Sliding step: Step sdwd on one ft (ct 1); bring other ft up to it, taking wt (ct &). Two per meas.

Long singles with stamps: Meas 1 - Step diag/fwd on heel of one ft (ct 1); bring other ft up to the heel of the first, taking wt (ct &); repeat cts 1,& (cts 2,&). Meas 2 - Step diag/fwd on first ft (ct 1); stamp twice (no wt) with the other ft near the first ft (cts &,2); hold (ct &). Can be done with either ft, moving diag/L when starting with the L ft and diag/R when starting with R ft.

Short singles with stamps: Step diag/fwd on heel of one ft (ct 1); bring other ft up to the heel of the first, taking wt (ct &); step diag/fwd on first ft(ct 2); brushing stamp (fwd) with other ft (ct &); step diag/fwd on first ft (ct 2); brushing stamp (fwd) with other ft (ct &). Can be done with either ft, moving diag/L when starting with L ft and diag/R when starting with R ft.

POSITIONS: Ballroom: "Dancers stand directly in front of each other, the lady's right hand in the gentleman's left. The elbows should be slightly bent. The gentleman's right hand should be a little above the lady's waist-line, move or less over her left shldr-blade. The lady's left hand should rest lightly on the gentleman's right shldr."*

Semi-open: Stand with arms in ballroom pos, but ptrs turn about 1/4 away from each other to face fwd in LOD.

Skating: Ptrs stand side by side, W to R of M, slightly in front. L hands are joined out to L side, R hands joined at W R waist.

Back-to-front: W stands in front of M with her back to him, holding her hands in front of her chest, palms down with fingertips touching, elbows out to side. M stands behind her and holds his hands under hers, palms down.

STYLING: The dance is done somewhat on the heels, that is as much as is comfortable. The body should be very flexible and the bending as much as can be done gracefully. The Castles recommend being very conservative at first. "Get the steps and figures so that you do not have to think about them, and acquaint yourself with the music and rhythm of the dance; after this you may sway the body and try to be graceful. If you feel easy and graceful, you probably are; but if you feel stiff or awkward, go back to the way you first learned and do the dance simply and plainly. For, let me assure you, this dance, with all its bends and swaying, will make a woman appear very attractive or very ridiculous."*

*Modern Dancing by Mr. and Mrs. Vernon Castle, Harper & Brothers, New York, 1914.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: May vary according to music.

1-4 No action.

5-8 Walk 8 steps in LOD in ballroom pos. M start L ft moving fwd, W start R ft moving bkwd. On meas 8, lower clasped hands and start to turn CW so that M ends with his back to ctr.

PART I: (Steps described for M; W use opp ftwk)

FIG. I: MAXIXE TWO-STEPS IN LOD, TURNING

- 1-4 Starting L, do 4 Maxixe "two-steps" - start by raising joined hands on meas 1 and bending to M R. Rotate 2 complete times (turning CW and moving in LOD), ending with M back to ctr.
- 5-7 Starting L and moving in LOD - do 3 "heel-and-toe singles."
- 8 Step L to L (ct 1); keeping wt on L, touch R heel in RLOD while bringing joined hands arched over head and leaning to R side, facing RLOD in "scorpion pose" (picture at R (ct 2)).



FIG. II: MAXIXE TWO-STEP IN RLOD, TURNING

- 1-4 Do 4 Maxixe "two-steps" moving in RLOD, rotating 2 complete times, turning CW. Start M R and W L ft, lowering joined hands on meas 1. End with M back to ctr.
- 5-7 Do 6 "sliding steps" to M R. M brings W R hand slowly behind her back and takes it in his R. Then both bring free L hands out and above heads, to join in an arch.
- 8 **M:** One more "sliding step" to R (ct 1); turn to face LOD while stepping back on R (ct 2).
W: Step L in place, turning to face LOD (ct 1); step back on R (ct 2). Cpls end in skating pos, facing LOD.

PART II: (Same ftwk for both)

FIG. III: SINGLES WITH STAMPS IN SKATING POS

- 1-4 Beg L, do "long singles with stamps," to diag/L and diag/R.
- 5-6 Beg L, do "short singles with stamp," to diag/L and diag/R.
- 7 Do 1 "two-step" to L side.
- 8 **M:** Do 1 "two-step" to R side. At same time, release R hands and turn W once around CW (R), placing her directly in front in back-to-front pos.
W: Turn CW (R) once around, stepping R,L,R (cts 1,&,2) to "back -to-front pos."

FIG. IV: TWO-STEPS IN BACK-TO-FRONT POS

- 1-7 Do 7 "two-steps," rotating CW in place, both start L. These should be done leaning to L side when starting L and to the R side when starting R.

- 8 M: With R hands joined, step L,R,L in place (cts 1,&,2) and help W to turn CW. End in "ballroom pos" with back to ctr.
W: With 2 steps (R,L) turn 1/2 CW (R) to face ptr and take "ballroom pos" (cts 1,2)

Simple version:

Meas 1-6: Do 6 "two-steps" rotating CW, ending M back to ctr.

Meas 7-8: M step L,R,L,R (cts 1,2,1,2).

W step L,R,L, touch R ft (cts 1,2,1,2) while turning 1/2 CW into "ballroom pos."

REPEAT PART I & II

Optional ending: On repeat of dance, end Fig. IV, meas 6 with M facing LOD.

- (31-32) M: Take W L hand in R, step L on L (ct 1); sep R on R (ct 2); step L on L (meas 32, ct 1); place R heel on floor pointing twd W, bending sdwd and looking twd ptr. End in pose with L hand on hips or L arm diag/up to L.
W: Step L on L (ct 1); turn 1 full CW (R) turn with 2 steps (R-L), moving to M R side (ct 2; meas 32, ct 1); step R to R, leaving L heel out twd M and looking at him (ct 2). End in pose looking at ptr, R hand on hips or R arm diag/up to R, matching ptr.



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Presented by Richard Powers
So. Calif. Folklore Camp
April 28 to May 1, 1994

MORE MAXIXE OR MAXIXE II

U.S.-Brazil*



The title *More Maxixe or Maxixe II* refers to the fact that many folk dancers already enjoy the Maxixe presented by Richard and Melanie Powers at the 1989 Stockton Folk Dance Camp. In order to avoid the possible confusion that might arise from the option of a second Maxixe sequence, this pattern follows the same floor path as the first Maxixe, so couples who know *More Maxixe or Maxixe II* can dance among those doing the first Maxixe without collision. Advanced dancers may also combine both patterns into a longer sequence if they wish.

*The Maxixe, as done in the U.S. was one of the more popular dances of the Ragtime-era dance craze, but was probably not the original Brazilian form. The Maxixe was modified by Parisian dancers when it was first introduced here in 1906 (it didn't catch on) and was modified again when it was successfully re-introduced in 1912, with further revisions by English and American dancers. Since the original Maxixe was the Brazilian style of dancing a Parisian-modified Polka, which was possibly a Bohemian form of the German folk dance with Polish and Scottish influences, thy hybrid is one of the most international folk dances of all. In Brazil, the Maxixe evolved into the Samba.

This dance was presented by Richard Powers at the 1994 So. Calif. Folklore Camp.

TRANSLATION:

PRONUNCIATION: mah-SHEESH

TAPE: Vintage Dances by Fleeting Moments Orchestra,
Buenos Dias Maxixe (4x through), or
Zanzibar Maxixe (4 times through)
Vintage Dances at Stockton '92, Maxixe, "Buenos Dias
Maxixe" (3 times through)
19th Century and Ragtime Dances, Maxixe, "Buenos Dias
Maxixe" by Kathryn Widmer
Early Tangos and Maxixe from 1910 to 1930, "Buenos Dias
Maxixe" by Kathryn Widmer

RHYTHM: 2/4 - Brazilian Maxixe compositions have a fast Habanera rhythm. U.S. Versions usually do not.

TEMPO: Maxixe recordings from the era vary widely in tempo, from very slow to a normal polka tempo. Vernon and Irene Castle preferred a lively, sunny interpretation of the Maxixe, and a silent film of them slows their Maxixe to be rather brisk, about 116 bpm (adjusted for the difference of silent film speed).

FORMATION: Cpls in closed ballroom pos. When using *Buenos Dias Maxixe* recording, M face LOD and W face RLOD. When using *Down to Zanzibar* recording, cpls are facing LOD with W on M L side with inside hands joined and relaxed.

STEPS: Ftwk described for M; W use opp ftwk.

Maxixe two-step (turning):

Meas 1: While starting to turn CW (as a cpl), step L to L side, starting to bend body to R - beg to raise joined hands (ct 1); close R to L (or R slightly behind L) continuing to turn and bend (ct &); step L to L side, completing 1/2 turn and ending with body leaning twd R side - ML and WR hands are arched overhead (ct 2).

Meas 2: Repeat to R side, continuing CW turn, but leaning twd L side, - clasped hands move downward in a smooth sweep.

Sliding step:

Step sdwd (ct 1); close other ft, with wt (ct &), repeat cts 1-& (cts 2-&). (2 per meas)

Step-kick:

Meas 1: Step L fwd (ct 1); kick R straight fwd, matching ptrs elevation (ct 2).

Meas 2: Step R slightly behind L, beg to turn CW as a cpl (ct 1); close L to R with wt (ct &); step R in place, continuing to turn CW (ct 2).

STYLING: The dance is done somewhat on the heels, as much as is comfortable. The body should be very flexible, with graceful bends and arm-sweeps, and smooth turns of the two-step without bouncing.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

1-4 Buenos Dias Maxixe recording: 4 meas, no action

5-8 In ballroom pos - walk 8 steps in LOD. M start L and move fwd, W R and move bkwd. On meas 8, lower joined hands and beg to turn CW so that M end with back to ctr.

Down in Zanzibar recording:

1-2 Hold in place.

3 Cpls face LOD with W on M L side - beg on outside ft, walk fwd 2 steps in LOD.

4 M step RLR in place as W step LRL while crossing in front of M (cts 1-2).

FIG. I: TURNING TWO-SEP, ZIG-ZAG & CORTEZ (CORTÉ)

- 1-4 Beg L, do 4 Maxixe two-steps turning CW twice in LOD.
- 5-6 Beg L, do 4 sliding steps, diag L fwd in LOD (twd ctr). On 4th ct "&", close trailing ft (MR, WL) without wt, and turn as a cpl 1/4 CCW to line up for next pattern.
- 7 Beg R, do 1 two-steps, diag fwd in LOD away from ctr, turning 1/4 CW as a cpl (cts 1-&-2).
- 8 Maxixe Cortez: M step straight bkwd on ball of L ft as R leg extends fwd while W step straight fwd on ball of R ft twd M as L leg extends bkwd (M may lift W slightly off floor while still in ballroom pos) (ct 1); hold (ct 2).

FIG. II: TURNING TWO-STEPS & SUNBURST IN RLOD

- 1-4 Beg R, do 4 two-steps, turning CW twice in LOD. On meas 1 and 3, lower joined hands; on meas 2 and 4 extend arms sdwd then raise them above head. End with M on inside of circle facing out.
- 5-7 Beg R, do 6 sliding steps in RLOD. On the 5th and 6th slide, release ballroom pos and touch fingertips of open hands tog, palm-to-palm with hands at about chest level, and beg to open arms up then out sdwd in a "sunburst" arc.
- 8 Do 2 more sliding steps in RLOD, except on 2nd slide M step R to R (L heel remains on floor, toe up) leaning sdwd twd L - arms are extended sdwd with L arm twd L toe (ct 2); hold (ct &).

FIG. III: FACE-TO-FACE, BACK-TO-BACK

- 1 Face-to-Face: Moving in LOD, beg L, do 1 two-step sdwd turning face-to-face with ptr - release outside hands (ML,WR) and swing joined inside hands bkwd in RLOD.
Optional styling: Do 1st step of each two-step with a strong heel-lead.
- 2 Back-to-back: Still moving in LOD, beg R, do 1 two-step turning back-to-back with ptr - swing joined hands fwd in LOD.
- 3 Repeat meas 1. (face-to-face)
- 4 Beg R, with 1 two-step, release hands and turn once away from ptr (M-CCW, W-CW).
- 5-8 Joining in ballroom pos - beg L, do 4 two-step turning CW in LOD as in Fig. I.

FIG. IV: STEP-KICKS

- 1-2 In semi-open ballroom pos (ML and WR hands joined and fwd), but facing LOD - do 1 step-kick fwd, then cpls turn 1/3 CW in place.
- 3-8 Repeat meas 1-2, 3 more times. The 4th step-kick is again twd LOD.
- 7 Final: If the music is ending, step L fwd in LOD (ct 1); lift R fwd with bent knee (ct 2).
- 8 Step fwd onto R (kicking or inside) ft as knee of outside leg touches floor (cts 1); hold (ct 2).

SEQUENCE: Repeat from Part I (without the walking Intro) until music ends. Dancers who know Maxixe I may alternate patterns, beginning with Maxixe I, and ending with Maxixe II which has the more dramatic ending.

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Richard Powers
Corrections and revisions from camp errata and viedo, 1994.

Presented by Richard Duree
Camp Hess Kramer Institute
October 28-30, 1994



Ragtime era ONE-STEP

U.S.A.

Brief descriptions of steps taught by Richard Powers

TAPE: Tapes produced by Richard Powers:
Vintage Dances at Idyllwild 1991;
19th Century & Ragtime Dance;

Positions: *Waltz* - Cpls in closed ballroom pos with M facing LOD.
Yale - Also known to as banjo or side-car. Cpls in closed ballroom pos, except cpls are side-by-side with either R or L hips are adjacent.
Promenade - Cpls facing fwd with W on M L side. Joined R hands are over joined L hands.
Skaters - Cpls facing fwd with W on M R side and slightly fwd of M. L hands are joined and extended fwd, M R arm is behind W back with R hands joined on W R waist.

NOTE: Unless otherwise stated, all steps are done in the waltz pos.

Ftwk described form M, W use opp ftwk and move in opp direction unless otherwise noted.

METER: 2/4

STEPS

BASIC WALKS:

<i>One-step</i>	Simply walk fwd in LOD, 1 step per beat. M start fwd on L, W R, lead with toe.
<i>Castle Walk</i>	One-step done on balls of ft, leg slightly stiffened, take longer and smoother steps.
<i>Yale Walk</i>	A One-step in yale pos.
<i>Step Out</i>	From the basic one-step in waltz pos, M sweep ptr into yale pos for a step, then back to waltz pos.
<i>The snake</i>	The same as the "step out", but move from one yale pos to the opp yale pos.
<i>Promenade</i>	In Promade pos, do the basic one step, with both facing and walking fwd in LOD, side-by-side.
<i>Skaters Walk</i>	In skaters pos, do the basic one-step, with both walking fwd. Both beg R ft.
<i>Back the Man</i>	In waltz pos, do the basic one-step with W walking fwd in LOD (W steers).
<i>Slide Steps</i>	Step sideways in LOD, then close trailing ft.
<i>Polka Skip</i>	While doing the one-step, insert a quick polka step (no hop) now and then (step-close-step, QQS timing).
<i>Lame Duck</i>	Alternate elevated (rising on ball of ft) and dipping (bend knee of weighted ft) steps, as if limping.

Basic Walks cont'd.

<i>Bunny Hug</i>	One-step in hug pos.
<i>Dog Trot</i>	A faster one-step in a brisk run, with stiffened legs.
<i>Pony Trot</i>	One-step skipping. Add a brief hold between every step.
<i>Fish Walk</i>	A half-time slow, waddling (swimming) pony trot. Step-hop-step-hop.
<i>Boat Swing</i>	M steps L across R as W step R behind L, then back the W 2 steps. Repeat with opp ftwk.
<i>Aeroplane Walk</i>	The same 1-2-3 pattern as the boat swing, but extend both arms out to the side like wings.

TURNS:

NOTE: In turns, most people pumped arms slightly even though teachers discouraged this. If using arms, they swing into the steps.

<i>Pomander Walk</i>	Both do the One-step fwd rotating around each other in yale pos, in either direction.
<i>Traveling Turns</i>	A schottische spin (pivot step) without the hop (step-step-step). Each step/pivot is a 1/2 turn, both have R ft between ptrs ft.
<i>Promenade Turnout</i>	Walk fwd in pomenade pos. then face ptr and do 2 taveling turn (pivot) steps.
<i>Rocking Turn</i>	M step fwd on L, then rocks back and forth (R-L) in place, while turning CCW.
<i>Castle Rocks</i>	With wt on M-L, brush R fwd, bkwd, fwd, step R. Repeat with opp ftwk.

GRAPEVINES:

<i>Grapevine</i>	M step L to L, step R across L, step L to L, step R behind L. W does mirror image or opp ftwk.
<i>Marcel Wave</i>	A grapevine where W crosses in front as M cross behind and vice versa, twisting into yale pos.
<i>The Scissors</i>	In yale pos, move fwd in LOD with 4 steps, then face ptr and do 4 steps of marcel wave.
<i>Grapevine Dip</i>	With either of the above 2 step patterns, dip (bend knee of weighted ft) on the 2nd and 4th step.
<i>Zig Zag</i>	In L-hip yale pos, move in LOD with 3 steps, twist to R-hip yale pos on ct 4. Repeat with opp ftwk.
<i>Serpentine</i>	Moving in LOD, M step one ft over the other as W step one ft behind the other.

OTHER:

<i>Glide</i>	A simple chassé (galop), smoothly traveling sdwd in LOD.
<i>Four-Slide</i>	A series of 4 chassés, each ending with a 1/2 turn, like an extended polka.
<i>Two-Step</i>	A smooth turning polka (side-close-side), without hop. A common variation of the One-step.

Other cont'd.
Wallaby Jump

Both dancers step to the same side, then hop 3 more times on that ft, possibly turning. Repeat with opp ftwk.

Anderson Turn

In L-hip yale pos, the M turns bkwd by stepping L behind R to pivot CCW as W walks around M.

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Edited and slightly revised by dd: 9-94

Presented by Richard Duree
Camp Hess Kramer Institute
October 28-30, 1994



ŠTÉBETALKA

Bohemia

Typical Czech polka, danced with a smooth, gliding style. Richard Duree learned this dance from Dr. Radik Rejšek at the 1993 Luhačovice Folk Dance Camp in Slovakia.

TRANSLATION: Twittering polka

PRONUNCIATION:

MUSIC: Original music collected by Richard Duree in Slovakia

FORMATION: Couples at random on floor, facing CCW, W on M R side

METER: 2/4 PATTERN

Meas.

Fig. 1: Polka Fwd & Turn

- 1-2 In semi-open pos, dance two polka steps fwd.
- 3-4 In closed pos, dance one polka turn CW in LOD.
- 5-6 Repeat movement of Meas 1-2.
- 7-8 In closed pos, dance one polka turn CCW.
- 9-16 Repeat movement of Meas 1-8

Fig. 2A: Polka Turn & Solo Pivots

- 1-2 In closed pos, dance one polka turn CW.
- 2-4 Release ptr and pivot 4 steps in LOD, hands on hips (M: LRLR; W: RLRL)
- 5-8 Repeat movement of Meas 1-4.

Fig. 2B: Polka Turn & Couple Pivots

- 1-2 In closed pos, dance one polka turn CW.
- 3-4 In closed pos, pivot 4 steps in LOD.
- 5-8 Repeat movement of Meas 1-4.

Fig. 2C: Polka Turn & W Underarm Pivot

- 1-2 In closed pos, dance one polka turn CW.
- 3-4 M raise L arm and turn W under with 4 pivot steps; M follows with 4 step-hops.
- 5-8 Repeat movement of Meas 1-4. NOTE: M must step fwd on last step-hop on R ft to assume close pos with W to repeat polka turn.

Fig. 3 Polka, Pivot, Stamp, Chasse

- 1 In closed pos, dance one polka step in LOD, turning 1/2 turn CW.
- 2 Step on free ft and pivot to face LOD in semi-open pos (ct 1); lean slightly fwd and scuff free heel fwd (ct 2).
- 3-4 In closed pos, dance one polka turn CW.
- 5-8 Repeat movement of Meas 1-4.
- 9-10 In closed pos, pivot 2 steps in LOD (ct 1-3); scuff free heel fwd (ct 4).
- 11-12 In closed pos, dance one polka turn CW.
- 13-14 In semi-open pos, chasse/slide step twd ctr (ct 1,&,2,&,3,&,4). Finish with wt on lead ft.

- 15 Step on free ft and lean bkwd (ct 1); hop on bkwd ft and extend free leg fwd (ct 2).
- 16 Step on fwd ft and lean fwd (ct 1); hop on fwd ft and extend free leg bkwd (ct 2).
- 17-18 In closed pos, repeat chasse away from ctr (c 1,&2,&3,&4). Finish with wt on bkwd ft.
- 19-20 Leap in place on fwd ft and extend bkwd leg to side (ct 1); leap in place on bkwd ft and extent fwd leg to side (ct 1-2); repeat movement of ct 1-2 (ct 3-4).
- 21-40 Repeat Fig. 3 from beginning.

Fig. 4: Redovačka (Pursuit)

- 1-7 Hands on hips, M pursue W in LOD with 7 polka steps, begin with L ft and turn shoulders with ftwk. W begin R ft, repeat 7 polka steps.
- 8 Both step bkwd on free ft - M-R, W-L (ct 1); spin full turn - M CW, W-CCW, to face ptr and stamp free ft without wt (ct 2).
- 9-16 Repeat pursuit, except W pursues M. NOTE: Resume closed pos at end of spin on Meas 8 to repeat Figure 3.
- 1-20 **REPEAT FIG. 3.**

Fig. 5: Finale

- 1-2 In closed pos, dance one polka turn CW.
- 3 In closed pos, pivot two steps.
- 4 M turn W under L arm with two pivots, follow with two step-hops.
- 5-16 Repeat movement of Meas 1-4, 3 more times, total of 4x.

Notation by Richard Duree

Presented by Richard Duree
Camp Hess Kramer
October 28-30, 1994



Tango Argentino

FROM THE 1920s



TAPES:

Name of tune used in class: Persian Garden Tango
Tapes produced by Richard Powers:
Early Tangos and Maxixe from 1910 to 1930;
Vintage Dances at Stockton '92;
19th Century & Ragtime Dance

POSITIONS:

Waltz: Same as closed ballroom pos
Yale: Also known as banjo or side-car. Cpls in closed ballroom pos, except cpls are side-by-side with either R or L hips adjacent.

NOTE: Ftwk described for M, W use opp ftwk and direction unless otherwise noted.
Cpls are in waltz pos unless otherwise noted.

METER: 4/4

FREE STYLE PATTERNS TO DANCE

PAS DE DENTALLE: Lacework, Pas de Crabe (formerly a grapevine)

Facing out, in waltz pos, M sdwd on L in LOD (W, R to R); M steps R across L (W steps L behind R); step L to L again; M step R slightly behind L (W steps L slightly across R). 4 slow steps (S-S-S-S)

ASSEMBLÉ TOURNÉ: Argentine walk, temps d'arrêt (Future term: Resolution)

Both rise on balls of ft and pivot 1/4 CCW (W crossed ft become a "lock"); M step R (W R bkwd); M step sdwd R in Waltz pos; then slowly draws to a close, without wt. M end facing LOD. (S-QQ-S-hold)

NOTE: The future name for the first 2 dance patterns combined: Salida Simple (Juan Copes and others)

LA DAME SEUL: Lillian Ray's "Combination No. 5"

M step L bkwd; step R to R (short step); M stay in place and he sweeps W to his R side; then brings W fwd again.
W step R fwd; L to L; turn 1/2 to R and step R behind L; then rocks fwd on L. (S-S-S-S)

PAS EN SPIRALE SIMPLE: Closed reverse turn, Rondeau, L waltz turn, waltz corte

M swings W into waltz pos as he steps L fwd (M faces M and steps R bkwd), while starting to turn CCW; M steps diag R bkwd, continuing to turn; M steps L tightly across his R (W steps R tightly behind L); M step R bkwd; step L to L; closes R to L with wt. M ends facing out QQ-S-QQ-S)

PROMENADE ARGENTIN BATTUE: The Promenade, Pas Argentin (formerly, tango chasse)

M step L to L side; Step R across L (W step L across R); M step L to L again; close R to L; then lightly stamps R in place without wt. (S-S-S-QQ)

HABANERA STEP: Left pivot turn (formerly, Molinete)

In Waltz pos, M step on R straight bkwd; turns slightly CCW and rocks fwd on L; turns and rocks bkwd on R; turns and rocks fwd on L. M end facing twd ctr. (S-S-S-S)

DEBOITÉ: (Future term: Retroceso)

M step on R straight bkwd (W step L fwd); close L to R with wt; shifts to R side Yale pos while stepping R across L (W steps L behind R). (S-S-S)

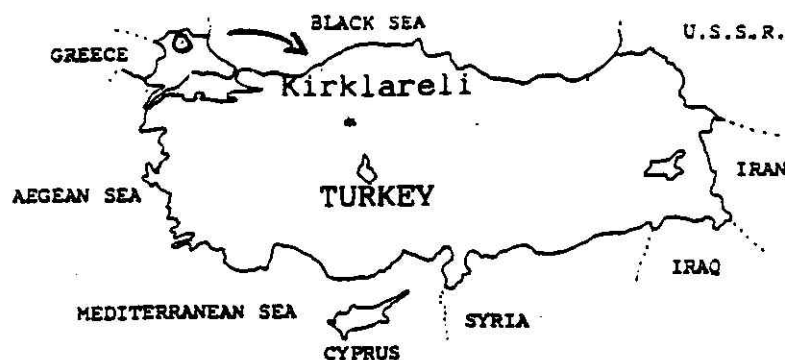
OCHOS: Lillian Ray's Combinations No. 1 and 2 (formerly, cruzados; ciseaux; scissors)

MEN: Swiveling to L side yale pos, step L across R; in waltz pos, step R to R; step L slightly behind R without wt as M leads W to his R side; M circles his L ft in a CW arc, then pivots on his R twd R; close L to R without wt to face ptr in waltz pos. (S-S-S-S-S)

WOMEN: Step R behind L; step L to L side; step R fwd past the M R pocket; sweep L in a CW circle; close L to R. (S-S-S-S-S)

● 1992 Richard Powers
Revised slightly edited 9-94:dd

Presented by Richard Duree
Camp Hess Kramer Institute
October 28-30, 1994



ALİ PASA

Turkey

The dance is from the Kırklareli in Thrace. The dance is a hora done in karsilama style.

This dance was presented by Ahmet Lüleci at the 1994 L.I.F.E. Camp.

TRANSLATION: General Ali

PRONUNCIATION: Ah-LEE PAH-shah

MUSIC: Pocik 87, TA 001, Side 2, band 1

RHYTHM: 7/8 counted: $\frac{1-2-3}{1} \quad \frac{4-5}{\& \quad 2} \quad \frac{6-7}{3}$ (S,Q,Q,S)

FORMATION: Seim-circle with little fingers (pinkies) joined in "W" pos and slightly fwd. Keep circle spread wide and open.

METER: 7/8

PATTERN

Meas. Cts.

INTRODUCTION: 3 meas drum (beg with full orchestra)

PART 1 (Slow music): DANCE IN PLACE + TURN (Do a total of 6 times)

Dance in place:

- | | | |
|-----|---|---|
| 1 | 1 | Turning to face slightly L of ctr - step R across L with partial wt - lean slightly fwd - arms move twd ctr, forearm parallel to floor. |
| | & | Drop on R (bend knee) in place as L lifts behind R knee. |
| | 2 | Step L back to place - straighten body - arms return to "W" pos. |
| | 3 | Step R to R - face ctr. |
| 2-7 | | Repeat meas 1, alternating ftwk and direction, 6 more times (7 in all). |

CCW Turn:

- | | | |
|---|---|--|
| 8 | 1 | Leaning slightly fwd - step L fwd - releasing hands, reach straight fwd and clap hands (R hand down L hand up). |
| | & | Straightening body - hop on L - beg CCW turn - L arm moves up and slightly bkwd as in a swimming backstroke motion, as R moves down. |

- 2 Step R in place - continue turn - R arm beg to moves up and is above head as L arm moves downward.
- 3 Step L in place - R arms is lifted over head - end facing ctr.

NOTE: When repeating Part I, replace meas 1, ct 1, with:

Transition into meas 1:

- 1 Leaning slightly fwd - step R fwd twd ctr - arms reach fwd with a hand clap.

REPEAT a total of 6 times as noted until drum solo (musical bridge), then repeat meas 1, 2 more times, alternating ftwk.

FIG. 2 (Fast music): SOLO (Do a total of 4 times)

Hands on hips with fingers fwd.

- 1 1 Hop on L as R kicks fwd low across L - facing L of ctr.
& Leap R across L.
2 Leap on L back to place.
3 Leap R beside L - face ctr.
Note: All ftwk for meas 1 is done on the balls of the ft.
- 2-7 Repeat meas 1 with opp ftwk and direction.
- 8 Repeat Fig. 1, meas 8 (CCW turn) (L fwd, hop L, RL in pl)

ENDING: Do Fig. 2, meas 1, alternating ftwk (9 times + turn), then jump.

Do meas 1, Drum solo (bridge) - 2 times

" " 1, Full orchestra - 7 "
(Total) 9 " (see above)

" " 8, " " - 1 " (Turn)

Finish with no music - facing ctr - jump onto both ft in place and yell, HEY!

Original notes by Linda Ferguson 1985, rewritten to new dance arrangement by Dorothy Daw, 6-94

Presented by Sherry Cochran
Camp Hess Kramer Institute
October 28-30, 1994

CIGÁNYTÁNC

Szábolcs, Szatmár county, Hungary

The Cigánytánc that is described here can be done by one man, by one woman, in couples or by 2 women or 2 men. This version was choreographed by Stephen Kotansky for recreational purposes.

This dance was presented by Stephen Kotansky at both the L.I.F.E. and Stockton Folk Dance Camps, 1994.

TRANSLATION: Gypsy dance

PRONUNCIATION: TSEE-gahnee-tahnts

TAPE: Special Kotansky cassette, "I should have danced all night", Side A/3 (whistle - beg slow, ends fast);
A/4 (slow through entire dance);
A/5 "Khelimásko Shávo" (fast through entire dance);
A/6 (slow through entire dance);
or any good cigánytánc.

FORMATION: For recreational purposes, Steve teaches this as individuals in a circle, facing ctr. Arms are held at approximately chest to shldr level and move freely with fingers snapping continuously.

STYLE: Style may differ widely, depending upon knowledge of Hungarian Gypsy material. Much of the dance is done inside yourself with small ftwk, except for M option1 (or free style) step. If done by cpls, dance can be done close to ptr, but without touching.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

Whistle music and slow music - 1 phrase; fast music, beg with music.

FIG. I: PIHENÖ

- 1 Facing ctr - touch R toe (or heel) fwd (ct 1); step R beside L (ct 2); touch L toe (or heel) fwd (ct 3); step L beside R (ct 4).
2-4 Repeat meas 1, 3 more times (8 touch-steps in all).

FIG. II: SÉTALO (Walk)

- 1 Facing ctr - touch R toe (or heel) fwd (ct 1); step R to R (ct 2); step L in front or across R (ct 3) step R to R (ct 4).
2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 times in all).

FIG. III: HEEL TWISTS

- 1 Bounce on L as ball of R ft momentarily touches slightly fwd (both heels twist to L) (ct 1); bounce on L as R lifts beside L ankle (both heels twist to R) (ct 2); step R beside L (ct 2); repeat cts 1-&-2 with opp ftwk (cts 3-&-4).

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

FIG. IV: FWD WITH HEEL SHIFT & BACK

1 Facing ctr - step R-L-R fwd with accent (ct 1-2-3); click L to R (ct 4); shift heels to L (ct &).

NOTE: On the 1st step there is an optional small twist of both knees to the L (1st step may also be small leap) - knees are bent slightly and close together.

2 Step R bkwd (ball of L ft remains on floor), twisting L heel to R (ct 1); step L bkwd (ball of R remains on floor), twisting R heel to L (ct 2); repeat cts 1-2 (cts 3-4).

NOTE: The stepping ft seldom leaves the ground, but slides bkwd on floor when stepping bkwd.

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

FIG. V: STEP-STAMP

1 Step R in place (ct 1); tap L heel next to R, no wt (ct &); step L in place (ct 2); tap R heel beside L, no wt (ct &); step R heel to R (ct 3); step L behind R (ct &); step R to R (ct 4); tap L heel beside R (ct &).

2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).

FIG. IV: CIRCLING

1 Step R heel to R (ct 1); step L almost behind or behind R (ct &); step R to R (ct 2); tap L heel beside R (ct &); circling 1/4 CW - step on L heel to L (ct 3); step R behind L (ct &); step L to L (ct 4); tap R beside L (ct &).

2-4 Repeat meas 1, 3 more times, completing 1 full CW circle in 8 side-behind-side steps). DO NOT rush completing circle.

MEN'S OPTIONAL PATTERN (while W are circling)

NOTE: There is a slightly fwd movement during this Fig.

1 Fall on R in place (ct 1); click L to R (ct &); fall on L in place (ct 2); click R to L (ct &); jump onto ft, slightly apart (ct 3); click heels tog in air (ct &); separate ft in air, then land with both ft tog (ct 4).

2 Jump onto both ft (R across L (ct 1); with wt on balls of ft, turn CCW once (cts 2-4).

3 Step L in place (ct 1); slap inside of R calf with R hand (ct &); step on ball of R ft slightly fwd (ct ah); step on L beside R (ct 2); slap inside of R calf with R hand (ct &); repeat cts 1-2 with opp ftwk and slaps (cts 3-4).

4 Step L in place (ct 1); slap inside of R calf with R hand (ct &); step R beside L (ct 2); slap inside of L calf with L hand (ct &); small step fwd on L (ct 3); slap outside of L thigh with L hand (ct &); slap inside of R calf with R hand (ct 4).

Repeat dance from beg until end of music.

Dance notes corrected from errata and video of camps

DEVOLLIÇE

Albania

The name of the dance refers to the Devolli region in southeastern Albania. the dance consists of a slow part in approximately 2/4 rhythm followed by a faster dance in 6/8 which may also be done at the end of other dances. Women may do this dance but it is primarily a man's dance and was done as such on most occasions when Stephen Kotansky had seen it. It was performed on stage at the 1971 Ohrid festival and in 1972 at weddings in the village of Krani.

This dance was presented by Steve Kotansky at the 1994 L.I.F.E. Camp

TRANSLATION:

PRONUNCIATION: deh-vohl-LEE-cheh

MUSIC: Record: SELO, Vol. I (LP), Albanian Songs and Dances.
Side A/3
Tape: Garlic Press, 001

RHYTHM: 2/4 & 6/8 meter. Approximately 2/4 with a lengthening of ct 2, especially on all even-numbered meas.

FORMATION: Line with leader at R end. Hands are joined and held fwd anywhere from waist to shldr level.

This is a free style dance, leader determines variations.

METER: 2/4 & 6/8 PATTERN

Meas.

INTRODUCTION: Beg with music or at discretion of leader.

2/4 PART I: (Slow music)

Basic Pattern:

The dance begins by facing R of ctr and moving to the R (LOD).
1-3 Step R,L,R fwd in LOD.

4 Turning to face ctr - step L fwd twd ctr (ct 1); bend L knee as R is lifted behind L knee (ct 2).

5 Step R bkwd out of circle as L beg to circle bkwd (ct 1); hold on R as L continues to circle bkwd (ct 2).

6 Facing L of ctr - step on ball of L ft behind R (ct 1); shift wt fwd onto R with bent knee - face ctr (ct 2).

7 Step L to L (ct 1); hold (ct 2).

8 Step R beside or behind L (ct 1); hold on R as L lifts fwd (ct 2).

9 Step L to L (ct 1); hold (ct 2).

10 Step R beside L (ct 1); hold (ct 2).

- 11 Facing R of ctr - step L fwd in LOD as both knees bend so that step is done in a slightly crouched pos (do not bend fwd) (ct 1); with wt on L, straighten L knee as R beg to circle fwd (ct 2).
- 12 Turning to face ctr - lift or touch R across L (ct 1); hold (ct 2).
STYLE NOTE: In meas 11 the dip may sometimes also be done in meas 7 and 9. Meas 1,4,11 are often performed with a slight preparatory lift (čukče) before stepping on the beat.

Do the Basic pattern a total of 6 times.

VARIATIONS ON BASIC:

- A. Turn: During meas 1-3, step R-L-R, turning R (CW) slowly, while moving in LOD.
- B. Step-close-step: Anyone in the line may choose to replace one or more of meas 1-3 by doing a - step-close-step in LOD, beg with either ft.
- C. The leader and perhaps the next two or three people in line may do a slow CW turn during meas 1-3. It can be performed with either the two single steps described, or the step-close-step of Variation A.
- D. Squats: Performed only by the leader and 1 or 2 of those next to him. They may be performed while moving to and facing R on meas 1-3; while moving in LOD and facing R of ctr on meas 7 and 9, or while moving R and facing ctr on meas 11. Except in meas 11, squats are generally performed with ft somewhat further apart than the knees and thighs.

NOTE: Do Part I until end of slow music. Part I is finished just before Part II's fast music. Hold in place 2 cts before starting Part II.

6/8 PART II: (Fast music) (6/8 meter counted: $\frac{1-2}{1} \quad \frac{3-4}{2} \quad \frac{5-6}{3}$)

- 1 Facing ctr - step R to R (ct 1); step L fwd twd ctr - hands may be brought fwd slightly for emphasis (ct 2); flex L knee slightly as R lifts behind L calf (ct 3).
- 2 Step R bkwd (out of circle) (ct 1); bounce or hop twice on R (option - while turning once to L (CCW)), L circles bkwd (low to floor, knee fairly straight) to end slightly sdwd twd L, end with knee bent (cts 2-3).
- 3 Facing L of ctr - step L bkwd away from ctr (ct 1); step R to R (rock) OR simply touch without wt (ct 2); step L to L (ct 3).
- 4 Facing RLOD - step R across L (long step) and beg to turn R (CW) in LOD (ct 1); continue turning R (CW) - bounce or hop twice on R as L arcs fwd to end fwd of R (leg somewhat

straight) - end facing R of ctr (option - this may also be done by stepping L-R in place (cts 2-3)).

- 5 Step L fwd in LOD (ct 1); pivot on L to face ctr as R touches beside L (ct 2); hold (ct 3).

SQUAT OPTIONS:

At this point begins an optional 4 meas squat sequence which may be omitted or performed any number of times in succession before finishing the dance phrase with meas 4-5. The most common sequence included two of these 4 meas squats sequences for a dance phrase of 13 meas.

SQUAT No. 1:

- 1 Turning body to face L of ctr - leap or step R across L (R fwd of L) (ct 1); turning to face ctr - leap into squat on both ft (ct 2); rise on L with R leg extended diag R fwd in prep for next step. Do after Part II, meas 4.

SQUAT No. 2:

- 1 Facing ctr - leap or step onto R by or slightly bkwd of R (ct 1); facing ctr or slightly L of ctr - leap into squat on both ft (ct 2); facing ctr L of ctr - raise on L with free R leg extended fwd (ct 3).

TURN:

- 1 Step R,L,R (cts 1-3) make a complete CW turn in the area just to the R of that occupied while squatting. (First step is to R).

The dance phrase ends with meas 4 and 5 after any number of repeats of Squats or turns

- 4 Same as Part II, #4 (cts 1-3). (turn CW - R fwd, bounce 2x)
- 5 Moving fwd in LOD - step L fwd (ct 1); touch R near L (to side of or slightly fwd of) without taking wt (ct 2); hold (ct 3).

Dance notes by Bob Liebman, corrections from Stockton 1986 errata, L.I.F.E. 1994 errata, and Federation video.

Presented by Sherry Cochran
Camp Hess Kramer Institute
October 28-30, 1994

MÁRINA

Macedonia, Greece

"Marina" is one of the more popular dances performed in the villages of central Macedonia centered around the town of Edhessa. A common term used for this type of dance is "Molayevo." Other more specific names are Stánkina, Lipochoritiko and Anastasiá, each associated with either tune or a village. This version is as performed in the village of Hariessa in Imathia county. This dance was first presented in California by Joe Kaloyanides Graziosi in 1989, and taught again by Michael Ginsburg at the 1994 L.I.F.E. camp.

TRANSLATION: Marina is the name of a village in central Macedonia

PRONUNCIATION: MAH-ree-nah

TAPE: Greek Dances, Summer '89, side A/4;
Balkan Feast by Michael Ginsburg, side A/2

FORMATION: Semi-circle, facing slightly R of ctr, joined "W" pos.

RHYTHM: 11/8 (slow music): 11/16 (faster music) counted:
1-2 3-4 5-6-7 8-9 10-11
1 2 3 4 5 (Part I, slow music - S,Q,S)
1 2 3 4 5 (Part II, fast music - qqSqq)

The rhythm is stretched for the slow part. However the beats are clearly present. Part II begins as the beat becomes faster and more regular.

METER: 11/8 & 11/16 PATTERN

Meas.

INTRODUCTION: 1 phrase

- 11/8 PART I: (Slow music - S,Q,S)
- 1 Facing R of ctr and moving in LOD - step R-L fwd (ct 1-2); touch R beside and slightly bkwd, or hook R behind L ankle or calf as R knee quickly does a small movement twd L then fwd again (ct 3).
- 2 Step R fwd in LOD (ct 1); turning twd ctr - step L in front of R (ct 2); step R back to place (ct 3).
- 3 Step L bkwd R (ct 1); turning to face LOD - step R-L fwd in LOD (ct 2); touch R slightly bkwd, or hook R behind L ankle or calf as R knee quickly does a small movement twd L then fwd again (ct 3).

- 11/16 PART II: (Fast music - QQ,S,QQ)
- 1 Facing LOD with hands joined in "V" pos - small step on R fwd in LOD (ct 1); hold (ct 2); hop on R as L circles fwd (ct 3); step L fwd in LOD (ct 4); hold (ct 5).

MÁRINA, page 2 of 2

- 2 Turning to face ctr - small step on R fwd in LOD (ct 1); hold (ct 2); step L fwd in LOD (ct 3); step R bkwd (ct 4); hold (ct 5).
- 3 Turning to face LOD - step L bkwd (ct 1); step R near L (ct 2); step L fwd in LOD (ct 3); hop on L twice as R ft moves fwd (ct 4); hold (ct 5).

NOTE: The "steps on ct 3 are actually small leaps. Any or all meas of Part II can be synchopated.

Dance notes corrected from errata and Federation video

Presented by Sherry Cochran
Camp Hess Kramer Institute
October 28-30, 1994

PLEVENSKO DAJČOVO HORO

Bulgaria

This version of the popular north Bulgarian "Dajčovo Horo" from the area around the town of Pleven, in north-central Bulgaria. These variations were observed by Yves Moreau in 1966 and are similar to patterns collected in Bulgarian by Michael Cartier in 1957. This dance was presented by Yves Moreau in 1967 at the Kolo Festival, besides several other camps in California. Michael Ginsburg learned the dance from Yves Moreau, and presented it at the 1994 L.I.F.E. camp.

TRANSLATION: This dajčovo (type of dance) is from the town of Pleven

PRONUNCIATION: PLEH-vehn-skoh DIE-tcho-voh ho-ROH

MUSIC: Record: Any good Dajčovo";
a good one is XOPO, LP-3; or
XOPO, LP-B-4000; or
Folk Dancer, LP-MH-109
Tape: Balkan Feast by Michael Ginsburg, side A/6

FORMATION: Short lines, facing ctr throughout dance, joined in belt hold (na lesa) (L over R).

RHYTHM: 9/16 counted as: $\frac{1-2}{1} \quad \frac{3-4}{2} \quad \frac{5-6}{3} \quad \frac{7-8-9}{4} \quad (Q,Q,Q,S)$

STYLING: Small steps, sharp movements. Body faces ctr at all times.

METER: 9/16 PATTERN

Meas.

INTRODUCTION: 8 meas

FIG. I: BASIC

- 1-2 8 step grapevine to R (LOD) - beg R to R, L in front of R.
Note: This is a "modified grapevine", the L should only step directly in front of R or behind, no NOT STEP ACROSS.
- 3 2 leap-stamps in place: Small leap R in place (ct 1); stamp L slightly fwd (low, sharp stamp) (ct 2); repeat with opp ftwk (cts 3-4).
- 4-5 8 step grapevine to L (RLOD) - beg R behind L.
Note: This is also a modified grapevine.
- 6 2 hop-steps: Hop on L in place (ct 1); step R behind L (ct 2); hop R in place (ct 3); step L behind R (ct 4).
Note: This represents 2 "reel" steps, moving slightly bkwd. DO NOT cross ft excessively. Movement is emphasized with a "up-down" character.

FIG. II: MODIFIED BASIC STEP

- 1-2 8 step grapevine to R (LOD) - beg R to R, L behind.
- 3 Moving sdwd L (RLOD) - do 4 steps (R,L,R,L): Step R across L (1); slight limp-step L to L (2), repeat (1-2) - bend slightly fwd at waist.
Note: This reverse direction should be sudden, with head abruptly turning to face RLOD. Steps should be sharp, and R knee should be lifted high as R crosses in front of L (pumping) on cts 1 & 3.
- 4 Repeat meas 6, Fig. I (2 reel steps, beg hop L)

FIG. III: CROSS-OVER

- 1 Hop on L in place as R knee lifts fwd (ct 1); step R to R (ct 2); step L across R (ct 3); drop back onto R as L knee lifts fwd sharply (ct 4).
- 2 Moving sdwd L (RLOD) - step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R behind L (ct 4).
- 3 Repeat meas 6, Fig. I (2 reel steps, beg hop L).
- 4 Repeat meas 1 (PDB - hop R, L to L, RxL, L back) only do not drop bk and leg lift, but merely step back in order to prepare to beg fig. again.

SEQUENCE: Leader may signal change of figures at will, there is no set order.

Description by Yves Moreau

Corrected from 1985 San Diego S.U.F.D. Conf. errata and L.I.F.E. Federation video

Presented by Sherry Cockran
Camp Hess Kramer Institute
October 28-30, 1994



SIKSARA

Black sea area, Turkey

Siksara is the basic step in the Horon Region (northern Turkey/Black Sea) and is also the best known step from the Horon style.

This dance was presented by Ahmet Lüleci at the 1994 L.I.F.E. Camp.

TRANSLATION:

PRONUNCIATION: six-sah-RAH

TAPE: Turkish Folkdancing 1990, AL-004

FORMATION: Semi-circle. Wrap fingers (R over L). Arms in Fig. 1 are in "V" pos (elbows straight), for Fig. 2 they are bent at elbows (forearm parallel to floor), and for Fig. 3 they are extended almost straight up (arms straight). Change arms to follow leader.

STYLE: Because music is so fast all steps are small and done very quickly.

METER: 2/4 (Fast) PATTERN

Meas.

INTRODUCTION: 16 cts.

- FIG. 1: Hands joined in "V" pos with loose arms.
- 1 Step R in place (ct 1); touch L heel beside R with accent (ct 2).
 - 2 Repeat meas 1 with opp ftwk (L in pl, tch R heel).
NOTE: Shldr shakes at will during meas 1-2.
 - 3 Step R fwd as L lifts sdwd (ct 1); kicks L fwd (ct 2).
 - 4 Step L in front of R (ct 1); touch R heel beside L with accent (ct 2).
 - 5 Step R bkwd (ct 1); low leap on L in place as R knees lifts fwd (ct 2).
NOTE: On last repeat of meas 5, leap R bkwd (ct 1); leap L in place as R knee lifts fwd (ct 2).

FIG. 1: TRANSITION

- 1 Bending fwd - step R in place (ct 2); stamp L in place (ct 2).
- 2 Step L in place (ct 1); stamp R in in place (ct 2)
NOTE: Shldr shakes at will during meas 1-2.
- 3-5 Straightening body - repeat Fig. 1. meas 3-5.

FIG. 2:

- 1 Step R to L (ct 1); step L to L (close to R heel) (ct 2).
- 2 Repeat meas 1.
NOTE: Shldr shakes at will during meas 1-2.
- 3 Step R fwd - arms swing bkwd behind body (ct 1); lift L sdwd - arms swing fwd and bend at elbows so that forearms are parallel to floor (ct 2).
- 4 Step L fwd close to R toe (ct 1); touch R heel beside L (ct 2).
- 5 Leap R bkwd (ct 1); leap on L in place as R knee lifts fwd (ct 2). Arms drop to "V" pos on ct 1 when repeating Fig.

FIG. 3:

- Arms in "V" pos and relaxed with shldr shakes at will.
- 1 Step R across L - look twd stepping ft (ct 1); step L back to place (ct 2).
 - 2 Step R to R and slightly fwd - look twd stepping ft (ct 1); step L back to place.
NOTE: Keep body over L leg.
 - 3-5 With arms bent at elbows - repeat ftwk of Fig. 1, meas 3-5.
NOTE: On last repeat of meas 5, leap R bkwd (ct 1); leap L in place as R knee lifts fwd (ct 2).

FIG. 4: TRANSITION

- 1 Step R in place (ct 1); kick L fwd (ct 2).
- 2-8 Repeat Fig. 4, meas 2-8.

FIG. 4:

- 1 With ft slightly apart, jump twice onto both with emphasis - shake shldr 3 times emphasizing R shldr moving fwd on each jump (ct 1-2).
- 2 Jump on both ft once again (3 in all) (ct 1); turning 1/4 L (to face L) - hop on L as R lifts (ct 2).
- 3 Hop on L in palce as R heel touches fwd (ct 1); turning 1/2 R (face LOD) - leap on R as L lifts sdwd (ct 2).

- 4 Leaning twd R - hop on R twice in place as L leg pumps sdwd - yell "HEY" (cts 1-2).
- 5 Repeat hop on R (3 in all) (ct 1); turning to face ctr - leap onto L in place as R lifts bkwd (ct 2).
- 6 Hop on L in place as R heel touches fwd (ct 1); leap on R in place as L lifts bkwd (ct 2).
- 7 Hop on R in place as L heel touches fwd (ct 1); leap on L as R lifts bkwd - arms swing bkwd (ct 2).
- 8 Leap R in place as L lifts bkwd - bend elbows (forearm parallel to floor (ct 1), leap on L as R lifts bkwd - arms drop to "V" pos (ct 2)

ENDING:

Complete Fig. 4 then:

- 1 Step R beside L - yell "HEY".

SEQUENCE:

Fig. 1, 7 times
Fig. 2, 8 times
Fig. 1, Transition, 1 time
Fig. 1, 11 times
Fig. 3, 8 times
Fig. 4, transition
Fig. 4, 11 times

Original description by Ahmet Luleci 1990
Corrected from errata and Federation video

Presented by Sherry Cochran
Camp Hess Kramer Institute
October 28-30, 1994

TOPANSKO ORO

Macedonia

Also known as Topaansko Oro, this dance derives it's name from Topansko pole or Topaana, a sector of Skopje, Macedonia, which was populated by gypsies, until the 1963 earthquake. This dance belongs to the broader family of "Krsteno" (crossing) dances, popular throughout Povardarie, the Vardar river basin, along with such dances as: Žensko Krsteno, Postupano, Čučuk, and Devojce devojce, to mention just a few. Topansko oro, as are many of the dances in this family, is danced over a five-measure phrase. Although the dance is often played and danced by gypsies, Steve personally would categorize it as Macedonian rather than "Gypsy."

Stephen Kotansky first learned Topansko Oro from Pece Atanasovski in 1978 and later saw it danced by musicians in his orchestra. Stephen also conferred with Atanas Kolarovski who was familiar with an almost identical form. He presented the dance at the 1994 L.I.F.E. camp.

TRANSLATION: Topansko pole or Topaana was (until 1963) a sector populated by Gypsies in an area of Skopje, Macedonia

PRONUNCIATION: TOH-pahn-skoh OHR-oh

MUSIC: Record: Jugoton (LP) LSY-61392, side 1/2
Tape: I should have danced all night by Stephen Kotansky, side B/2

FORMATION: Short lines in a "W" pos.

STEPS: Čukče: The raising and lowering of the heel on one musical beat (bounce).

RHYTHM: 12/16 counted: $\frac{1-2}{Q}$ $\frac{3-4}{Q}$ $\frac{5-6}{Q}$ $\frac{7-8-9}{S}$ $\frac{10-11-12}{S}$

Dancers cts: $\frac{1-2-3}{1}$ $\frac{4-5-6}{2}$ $\frac{7-8-9}{3}$ $\frac{10-11-12}{4}$ (Q,Q,S,S)

Dancers cts are described in a 4/4 meter as this dance can be highly syncopated.

METER: 12/16 (4/4) PATTERN

Meas. Cts.

INTRODUCTION: Leader begins with the start of any musical phrase. Two (2) phrases were used in class.

BASIC STEP:

FIG. I: Generic form

- 1 1 Facing R of ctr and moving in LOD - čukče (or hop) on L as R lifts in front of L.
- 2 Step R fwd in LOD.
- 3-4 Repeat cts 1-2 with opp ftwk (lift L, L fwd.

- 2
 - 1 Facing ctr - čukče (or hop) on L as R lifts in front of L.
 - 2 Step R in place.
 - 3 Čukče (or hop) on R as L lifts in front of R.
 - uh Step on ball of L ft slightly fwd or in place.
 - 4 Step R in place.

3-5 Repeat meas 2, alternating ftwk, 3 more times (4 in all).

FIG II: Revised form

- 1
 - 1 Facing R of ctr and moving in LOD - čukče (or hop) on L in place as R knee lifts (ft: M high, W low) in front of L.
 - 2 Step R fwd in LOD.
 - 3-4 Repeat cts 1-2 with opp ftwk (lift L, L fwd).
- 2
 - 1 Turning to face ctr - čukče (or hop) on L as R lifts in front of L, or kick R fwd twd floor.
 - 2 Leap R in place, as L lifts sharply in front of R (ft: M high, W low), and hold in this pos.
 - 3-4 At the end of ct 3, L begins to circle bkwd just below R knee.
- 3
 - 1 Facing ctr - čukče (or hop) on R, L ends behind R knee.
 - 2 Step L to L.
 - 3 Step R in front of L.
 - 4 Step L back in place.

4-5 Repeat meas 2-3.

During the slow music, dance just one (1) or both figures, and according to "energy level" tempo, etc., add hops instead of čukče's and begin to syncopate the steps slightly.

VARIATION:

Note: As the music speeds up or the "energy level" rises, the dance becomes more dynamic with the dancers adding turns and even squats at will. Also, a new more intricate and complicated variation of the basic is introduced. This variation is often highly syncopated; therefore I am noting a skeletal form.

When the leader changes to the Variations, the hands lower to "V" pos ct 3 of meas 5. In class they changed when the music changed to a minor key, but the leader may change at will. However, the teacher never went back to the Basic pattern.

- 1
 - 1 Facing R of ctr - čukče (hop)) on L as R lifts in front of L.
Note: This initial čukče or hop is only done the first time as a transition from the former "basic" into the variation. All following repeats of the variation begin with a leap L fwd in LOD (ct 1).
 - 2 Step R fwd in LOD
 - uh Step on ball of L ft beside R toe.
 - 3 Step R slightly fwd and beside L.
Step cue: Cts uh-3 can be called a "ker-PLUNK".

- 4 Step L fwd in LOD.
Step cue: Hop L, R fwd, ker-PLUNK, L fwd.
- 2 uh Step on ball of R ft beside L toe.
1 Small step L fwd in LOD.
Step cue: Cts uh-1 can be called a "ker-PLUNK".
- 2-3 Step R-L fwd in LOD
- 4 Still facing R of ctr - step R back to place.
Step cue: Ker-PLUNK, RL fwd, R bk
Note: The hop becomes a leap onto L in repeats of the variation.
- 3 1 Turning to face slightly L of ctr - hop on R, bringing L up and around in back of R.
2 Step L slightly behind R.
3 Step R beside L
uh Step on ball of L beside R.
4 Step R fwd slightly or beside L.
Step cue: Cts uh-4 can be called a "ker-PLUNK".
- 4 1 Turning to face slightly R of ctr - leap on L in place as R moves up and around in back of L.
2-4 Repeat, meas 3 cts 2-4, with opp ftwk (R behind, L in pl, RL w/ker-PLUNK)
- 5 1-4 Repeat meas 4, with opp ftwk, facing L of ctr. (leap R in pl, L behind, R in pl, LR w/ker-PLUNK)
Cues for meas 3-5: Beg w/wt on R, hop-step-step-ker-PLUNK.
Leap-step-step-ker-PLUNK. Leap-step-step-ker-PLUNK.

ADDITIONAL VARIATION: Meas 3-5

Add a hop just before ct 2 in each meas.

Do a solo turn to R during meas 3 or 5.

Turn to R during meas 4.

In all cases the turn is initiated on ct 1 of meas. Turn only when inspired to do so!

Repeat from the beginning of the variation, not forgetting, of course, to begin by leaping onto L (meas 1, ct 1).

Macedonians once put it this way: "There is a beginning and an end to each dance phrase. How you get there is your own problem." Enjoy.

The dance notes are from 1981 Stockton Folk Dance Camp and have been corrected from Stockton's and L.I.F.E.'s errata and the Federation video.

Presented by Sherry Cockran
Camp Hess Kramer Institute
October 28-30, 1994

EILAT

Israel

The dance was choreographed by Shmulik Gov-Ari to the music by Boaz Sharbi. It was presented by Israel Yakovee at the 1994 Stockton Folk Dance Camp.

TRANSLATION: Named after a city in southern Israel

PRONUNCIATION: eh-LAH'T

MUSIC: Israel Yakovee '94, side A\4

FORMATION: Closed circle, with dancers facing LOD. Hands joined in "W" pos.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: Beg with vocal

PART I:

- 1 1-4 Facing ctr and moving in LOD - step R-L-R fwd; brush L fwd.
- 2 1-2 Step L-R fwd;
3-4 step L fwd pivoting 1/2 L to end with L shldr twd ctr; touch R beside L.
- 3 1-2 Step R to R (twd ctr) - repeasing hands. open arms twd side; hold;
3-4 step L across R (knees bent) - cross hands (L over R) at approx waist ht and snap fingers; hold.
- 4 1 Step R to R;
2-3 step L-R, turning 3/4 L (CCW) away from ctr - end facing ctr;
4 touch L heel beside R.
- 5 1-2 Step L to L; step R behind L;
3-4 step L to L; touch R twd L, without wt.
- 6 1-2 Step R-L, turning R (CW) once in LOD;
3-4 facing ctr - step R to R; small leap on L to L.
- 7 1-2 Step R across L with bent knee; step L back to place;
3-4 step R to R; step L across R.)
Mayim (grapevine) step
- 8 1-2 Step R to R; step L behind R;
3-4 step R-L, turning R (CW) once in LOD.
- 9-16 Repeat meas 1-8.

PART II:

- 1 1-2 Facing ctr - step R to R, leave L in place with partial wt; sway L on L, bend knees;
 Arms: With thumb and first finger touching, hands are shldr wt apart, in "W" pos and follow movement of steps: arms circle up, twd R, down, twd L.
 3-4 brush R fwd; hold.
 Arms: Move fwd and up to "W" pos.
- 2 1-4 Step R-L-R fwd twd ctr; hold.
 Arms: Describe an up and fwd circle.
- 3 1-4 Yemenite L, except on cts 2-3, turn 1/2 R (CW) - end with back twd ctr.
 step L to L; hold.
- 4 1-4 Yemenite R.
- 5-8 Repeat meas 1-4, with opp ftwk and direction, facing out.
 End facing ctr.

PART III:

- 1 1-2 Step R to R - open arms sdwd; hold;
 3-4 step L across R with bent knee - hands cross and snap.
- 2 Repeat meas 1.
- 3 1-2 Step R-L, turning once R (CW) in LOD;
 3-4 Step R to R; small leap L on L.
- 4 1-2 Step R across L with bent knee; step L back to place;
 3-4 step R-L, turning once R (CW) in LOD.
- 5-8 Repeat meas 1-4.

ENDING:

Below is the choreographers original ending. In class, Israel repeated the dance 3 times, with no changes at the end.

During 3rd repeat of dance do:

Part II, meas 1-4.

Part III, meas 1-2; hold (with music).

Part III, meas 3, & meas 4, cts 1-2; hold.

Part II, meas 1-4.

This dance was corrected from observation, Stockton errata and video.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

GORANI

Armenia

Tom Bozigian learned this dance on a research trip to a Sasnashen village, Talin Province, Armenia in the spring of 1974. It is in the family of dances from the Sasoon Armenians. The arm motions evolved from field movements of the fall harvest.

This dance was presented by Tom Bozigian at the 1994 Santa Barbara Symposium.

TRANSLATION: Sadness

PRONUNCIATION: goh-rah-NEE

CASSETTE: Tom Bozigian, Dances of Armenia, #7001

RHYTHM: 6/4 (slow music) changing to 2/4 (faster music)
6/4 counted: $\frac{1-2-3}{1} \quad \frac{4-5-6}{2}$

FORMATION: Line dance with leader at R end. Face ctr with little fingers joined at shldr ht.

METER: 6/4 & 2/4 PATTERN

Meas.

6/8 INTRODUCTION: 4 meas

FIG I: SLOW MUSIC

1 Facing ctr and moving sdwd to R - step R to R with knee flex (ct 1); step L across R with knee flex (ct 2).

2 Repeat meas 1.

3 Step R to R with knee flex, toe of L ft remains in place (ct 1); flex knees (ct 2).

Arms: During meas 1-3, on each ct, arms circle up-fwd-down-up to place.

4 Step on L where it touched with knee flex, toe of R ft remains in place - arms scoop down-up sdwd L (ct 1); flex knees twice (cts 2-&).

On last repeat of slow music, on meas 4, do ct 1 only, hold for ct 2 in preparation for faster music.

STYLE NOTE: All knee flexes are soft.

2/4 FIG. II: FASTER MUSIC

1 Facing L of ctr - hop on L in place as R heel strikes fwd on floor (ct 1); step R fwd where it touched as L lifts beside R ankle - arms and torso bend bkwd (ct &); turning to face ctr - step L bkwd to place as torso straightens - arms lower to "V" pos (ct 2).

- 2 Facing R of ctr and moving in LOD - step R fwd - arms raise to "W" pos (ct 1); hop on R as L lifts beside R calf and slightly bkwd (ct 2).
- 3 Beg L, do 1 two-step fwd in LOD (cts 1-&-2).
Note: In Armenian this is called a "dveli."
- 4 Step R fwd in LOD. ball of L ft remains in place - clap hands at chest ht (ct 1); turning to face ctr - step on L where it touched (ct 2).
- 5-6 Turn once in place to L (CCW) with 2 "kerteh" steps (cts 1-&-2, 1-&-2).
Kertch step: Hop on L as R heel strikes fwd on floor - L forearm swing across body as R swing behind body (ct 1); step R in place (ct &); step L fwd - R forearm swing across body as L swing behind body (ct 2).

SEQUENCE:

Fig: 1 - 5 times when letting 4 meas go by; or
6 times if beg with music.
Fig. 2 - 4 times
Fig. 1 - 6 times
Fig. 2 - 4 times

Original notes by Tom Bozigian
Dance notes corrected by Federation video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

LEFKADITIKO BALLO

Ionian Is., Greece

This dance was presented by Nancy Mylonas at the 1994 Santa Barbara Symposium.

TRANSLATION: A ballo from the town of Lefkada

PRONUNCIATION:

MUSIC:

FORMATION: Open circle, facing ctr, with hands joined in "V" pos.

RHYTHM: 2/4 meter danced almost always as: 1 2 & (S.Q.Q)

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas, beg with full orchestra

FIG. I: CROSSOVER

- 1 Leap R to R in plie as L moves close to or just behind R heel - upper body bends sdwd slightly twd L (ct 1); step L to L (ct 2); step R beside L - face R of ctr (ct &).
- 2 Step L across R (ct 1); step R to R - face ctr (ct 2); step L beside R - face L of ctr (ct &).
- 3 Step R across L (ct 1); step L to L - face ctr (ct 2); step R beside L - face R of ctr (ct &).
- 4 Step L across R (ct 1); step R to R - face ctr (ct 2); step L beside R (ct &).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG II: IN & OUT

- 1-2 Moving in LOD and facing R of ctr - beg R, do 2 two-steps (cts 1-2-&, 1-2-&).
- 3 Facing ctr - step R-L fwd - arms swing fwd and up (with slightly bent elbows) to head ht or higher (cts 1-2); step R beside L (ct &).
- 4 Repeat meas 3 with opp ftwk moving bkwd - hands swing down to "V" pos.
- 5-8 Repeat meas 1-4 with same ftwk moving to L.

FIG. III: SYRTO

- 1 Facing R of ctr and moving in LOD - step R to R (ct 1); step L behind R (ct 2); step R to R (ct &).

- 2-3 Step LRL- RLR fwd in LOD (cts 1-2-&).
- 4 Step L fwd in LOD (ct 1); step R bkwd - turning to face ctr (ct 2); step L beside R (ct &).
- 5-8 Repeat meas 1-4 (twice in all).

BRIDGE: CIRCLE CW

- 1-2 Releasing hands - step RLR-LRL, circling once to R (CW) - hands in "W" pos (cts 1-2-&, 1-2-&).

FIG. IV: LONG STEP WITH KICK

- 1 Facing R of ctr and moving in LOD, and rejoining hands - lift/hop on L (ct ah); long step fwd on R in plié (ct 1); close L to R sharply as R kicks fwd (ct 2); step R fwd (ct &).
- 2-4 Repeat meas 1, alternating ftwk, 3 more times (4 in all).
- 5-8 Repeat meas 1-4 to L with same ftwk.

FIG. V: IONIAN STEP

- 1 Facing ctr and moving sdwd to R - step R to R (ct 1); step on ball of L ft behind R (ct 2); leap R to R as L swings across R (ct &).
- 2 Step L across R (ct 1); step on ball of R ft to R (ct 2); step L across R (ct &).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

SEQUENCE:

Fig 1	Fig 1	Fig 4	Fig 2
Fig 2	Fig 2	Fig 5	Fig 3
Fig 3	Fig 3	Fig 4	
Bridge	Bridge	Fig 5	

Dance notes by Dorothy Daw from camp video. This dance has not been R&S'd.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

MALI IZVORSKI OPAS

Bulgaria

A variation on the popular opas dance type found throughout Dobrudža. The dance is from the village of Mali Izvor near the town of Dobrič.

This dance was presented by Yves Moreau at the 1994 So. Calif. Folklore Camp.

TRANSLATION:

PRONUNCIATION: MAH-lee EEZ-vorh-skee OH-pahs

MUSIC: Yves Moreau cassette, BG-94

FORMATION: Short lines, belt hold (L over R), front basket or hands joined in "V" pos.

STYLE: Heavy, bent knees and proud, upper body straight.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 4 meas, no action.

FIG. I: BASIC PRAVO

- 1 Facing ctr - step R to R (ct 1) step L across R (ct 2).
- 2 Step R to R (ct 1); flexing R knee, lift L slightly diag L fwd (ct 2).
- 3 Step L diag L bkwd (ct 1); flexing L knee, lift R slightly diag R fwd (ct 2).
Note: During ct 1 of meas 2-3, ft are slightly apart.
During meas 1-3, shldr shakes are an option.

FIG. II: PRAVO WITH CLOSE

- 1-2 Repeat Fig. I, meas 1-2. (R to R, Lx; R to R, lift L)
- 3 Step L in place (ct 1); lift R leg with circular motion out to R side, then straightening knee leg circles fwd (ct 2).
- 4 Close R to L with straight knees - bend upper body fwd (ct 1); hold (ct 2).

FIG. III: STAMPING PRAVO

- 1 Step R to R with heavy flat-footed accent (ct 1); step L across R with same accent (ct 2).
- 2 Flat leap on R slightly to R (ct 1); flat stamp on L beside R, without wt (ct &); hop on R in place (ct 2); flat stamp on L beside R, no wt (ct &).
- 3 Heavy drop on L slightly to L (ct 1); sharp stamp on R beside L, no wt (ct 2).

FIG. IV: RIGHT & LEFT

- 1 Large step R on R (ct 1); large step L behind R (ct 2).
- 2 Large step R to R (ct 1); with straight leg bring L leg close to R, then circle L leg fwd and out diag L (option: toe points out) (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

FIG. V: STAMPING PRAVO WITH CLOSE

- 1-3 Repeat Fig. III, meas 1-3. (R to R, Lx; R to R, stamp L, hop R, stamp L; L to L, stamp R)
- 4 Leaning fwd - stamp R slightly fwd, twice more (3 in all) (ct 1-2).
Note: Shldr shakes option during stamps.
- 5 Straightening body - heavy step slightly fwd on R (ct 1); hop on R as L leg extends fwd (ct 2).
- 6 Heavy step slightly fwd on L (ct 1); hop on L as R lifts bkwd (ct 2).
- 7 Step R-L bkwd (ct 1-2).
- 8 Step R bkwd (ct 1); hop on R in place as L knee lifts across R leg (ct 2).
- 9-10 Repeat Fig. II, meas 3-4. (L in pl, circle R fwd; close R, hold)

Leader calls figures at will. Sequence as done in class.

Fig 1, 12 times

" 2, 5 "
" 3, 6 "
" 4, 4 "

Fig 1, 8 times

" 2, 6 "
" 3, 6 "
" 5, to end of music

Dance notes corrected from camp errata and Federation video.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

OY TSVETYOT KALINA

Russia

A woman's national dance from central Russia. The music is a new composition and was choreographed by Olga Zolotova, and introduced at a Russian dance camp in Moscow in 1991. The dance is for women only.

The dance was taught by Hennie Konings at the 1994 Stockton Folk Dance Camp.

TRANSLATION: The snowball tree is blooming

PRONUNCIATION: OY tsvyeht-YOHT KAH-lee-nah

MUSIC: Russian Dances Stockton 1994, side A/1

FORMATION: One large circle of W in groups of 4 facing LOD, hands joined in "V" pos. If necessary 5 can be in group, but no more. Although originally danced by W only, M may join in.

HANDS: Hands when free are extended down and sdwd, away from clothing.

STYLE: Walk: Lead with toe, ft very close to floor.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Beg with vocal.

FIG. I: BIG CIRCLE

1-2 Walk fwd in LOD - R-L-R-L (cts 1,3,1,3).

3 Continuing in LOD - step R-L-R fwd (cts 1-3), hold (ct 4).

4 Repeat meas 3 with opp ftwk in LOD.

5-8 Repeat meas 1-4.

FIG. II: ARCHES

1-4 Ends of each group of 4, release hands with adjacent dancers. With 16 walking steps (4 steps per meas), W #1 (R end W) leads (circles) the line CCW through an arch formed by 3rd and 4th W to reform line. On last meas (meas 4), 4th W dancing in place turns R (CW) under arch.

5-8 Repeat meas 1-4, with 4th W leads (cricles) the line CW through an arch formed by the 1st and 2nd W to reform the line. On meas 8, 1st W dancing in place turns L (CCW) under arch.

FIG. III: STARS

- 1-4 With 16 waking steps (4 per meas), form a R hand star with thumb grasp at head ht or higher if possible and circle CW, opening out on last meas (meas 4) to join hands in original large circle. During the star, free arms are extended diag out to side away from clothing with palms down and dancers look at extended hand.
Hands: Suggested hand grasp for star - Extend thumb of R hand and grasp thumb of person behind.

Repeat dance from beginning, 3 more times (4 in all).

ENDING:

- 1-6 Repeat Fig. I, meas 1-6.
7-8 Turning to face ctr with ft tog, bow twd ctr from hips.

Dance descriptions by Ruth Ruling and Joyce Lissant Uggla

Dance notes corrected from observation, Stockton errata and video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

PERA STOUS PERA KAMBOUS

Dodekanese Is., Greece

The dance is from the southern part of Greece where there are 12 islands. This dance is one of the most common dances from the area.

The dance was presented by Nancy Mylonas at the 1994 Santa Barbara Symposium.

TRANSLATION: Beyond the field

PRONUNCIATION:

MUSIC:

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

STEPS: Pas de basque (PDB) in place: Leap onto R in place (1); step L in front of R (&); step R back to place (2). Repeat with opp ftwk.

Style: When doing a R-PDB whole body turns to face R of ctr, when doing a L-PD, the body turns to face L of ctr (shldr leads the body turn).

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

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 3 beats, beg with full orchestra

FIG. I: PDB IN PLACE

1-8 Do 16 PDB in place, beg R.

FIG. II: TOE TOUCH & MOVE TWD L

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

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

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

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

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

FIG. II: CPLS SEPARATE

Uses a running PDB throughout this figure.

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

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

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

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

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

PIZMON HA'AGUDA

Israel

This dance was presented by Ya'akov Eden at 1994 So. Calif. Folklore Camp.

TRANSLATION: The reunion hymn

PRONUNCIATION: PEEZ-mohn HAH-ah-goo-dah

CHOREOGRAPHER: Se'adya Amshi

TAPE: Israeli Folk Dance Favorites, YE-1, side A/1

FORMATION: Cpls facing LOD (W on M R side), with hands in "W" pos and slightly fwd (inside hands joined, outside hands open with palms fwd fingers up except thumb and 1st finger touching (hold nut)).

STEPS: Yemenite R: Step R to R with slight pli  , leave L in place with partial wt (1); step L where it was with straight leg (2); step R across L with slight pli   (3); hold (4).

R Yemenite bkwd: Step R bkwd (1); step L beside R (2); step R fwd (3); hold (4).

Debka-step: Brush ball of ft fwd (1), leap fwd in LOD (2); step fwd in LOD (3); hold (4).

Ftwk described for M. W use opp ftwk unless otherwise noted.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: Upbeat + 15 meas, beg with vocal (Option: While bouncing lightly on heels, you may do small body undulation)

PART A:

1 1-2 Step R fwd (rock); hold;
3-4 step L bkwd (rock); hold.

2 1-2 step R fwd; step L bkwd; - Cts 1-2 are a small camel body movement.
3-4 step-hop R fwd.

3 1-4 Step-hop L,R fwd (3 step-hops in all).

4 1-4 Yemenite L - turning 1/2 R (CW). End facing RLOD.

5-8 Repeat meas 1-4, no turn on last meas.

PART B:

- 1-2 2 two-steps (R,L) with body undulation, circling once to R (CW) - hands in "W" pos. End facing ptr, M back to ctr.
- 3-4 Yemenite R,L - with hands joined in "W" pos.
- 5-8 Repeat meas 1-4.

INTERLUDE:

MEN:

- 1 1-4 Two-step R fwd, beg 1/2 turn L (CCW); hold.
- 2 1-2 Close L beside R, completing turn - end facing ctr; hold.

WOMEN:

- 1 1-4 Facing ctr and moving sdwd - step L across R; step R to R; step L across R.
- 2 1-2 Close R beside L; hold.
Everyone ends facing ctr and joins hands in "W" pos to form one large circle.

PART C: (Both use same ftwk)

- 1 1-2 Turning to face R of ctr - stamp R to R; hold;
3-4 Turning to face L of ctr - stamp L to L; hold.
- 2-3 Yemenite R,L.
- 4 1-4 R Yemenite bkwd, except on ct 4, close L beside R.
1-2 Bounce twice on heels.
- 5-8 Repeat meas 1-4 + 1 ct.

PART D:

- 1 1-4 Moving fwd twd ctr - do 2 step-hops fwd (R,L).
- 2 1-2 Step-hop R (3 step-hops in all)
3-4)
+) Yemenite L with hop on last ct.
- 3 1-2)
- 4-6 Repeat meas 1-3 moving bkwd.

PART E: (Face LOD)

- 1 1-4 Debka-step R fwd;
- 2-3 Repeat meas 1 twice more (3 in all).
- 4 1-4 Yemenite R.
- 5-8 Repeat meas 1-4 with opp ftwk and direction

9 MEN:
 1-2 Step R,L fwd with slight sway motion - on first step turn
 1/4 R (CW) to face LOD;
 3-4 close R beside L; hold.

9 WOMEN:
 1-2 Step R to R - turning 1/2 R (CW) to face LOD; close L
 beside R;
 3-4 hold.

1 INTERLUDE:
 1-2 Sway R,L.

SEQUENCE:

Do dance twice through as noted. On 3rd repeat do the following:
Parts A,B,Interlude,C,D:

Part C, except on meas 1, close R to L (cts 1); bend knees (ct 2);
bounce twice with knee flexes (cts 3-4). Do body undulations
during cts 2-4.

Part D,E, meas 1-8, except end facing ptr.

ENDING:

Facing ptr, join in R waist hold (R shldr adjacent) and buzz until
end of music - free hand held high above head.

The dance notes were corrected from errata and Federation video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

PRAVO PLOVDIVSKO HORO

Thrace, Bulgaria

This is a slow dance from Thrace. It belongs to the large group of pravo type dances, known throughout Bulgaria, but this version has an unusually long pattern. It has been observed only in the village of Prolom, Plovdiv district, performed on any occasion. Source: Ilieva, Anna. *Folk Dances from Sredna Gora Region*. Sofia: Bulgarian Academy of Science. 1978.

This dance was presented by Nina Kavardjikova at the 1994 Stockton Folk Dance Camp.

TRANSLATION: Pravo line dance from Plovdiv region

PRONUNCIATION: PRAH-voh PLOHV-deev-skoh hoh-ROH

TAPE: Folk Dances of Bulgaria - NK 1994.02, side A/4; or any other song or instrumental piece in 2/4 slow pravo type from Plovdiv region can be used.

FORMATION: Open circle, with hands joined in "V" pos. Leader at L end of line.

HANDS: Arms swing constantly fwd low (ct 1); and bkwd low (ct 2).

STYLING: Thracian styling includes: calm, straightened body; soft slow steps on whole ft, bouncy but not jumpy.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas, beg with vocal.

DANCE:

- 1-2 Facing L of ctr and moving in RLOD - slowly step L-R fwd (step on ct 1 of each meas)
- 3 Facing ctr - step L to L (ct 1); step R beside L (ct 2).
- 4 Step L on L (ct 1); hold (ct 2).
- 5 Facing R of ctr and moving bkwd in RLOD - step R bkwd (cts 1); close L beside R (ct 2).
- 6 Step R bkwd (cts 1); hold (ct 2).
- 7 Turning to face L of ctr - step L fwd in RLOD (ct 1); hold (ct 2).
- 8 Large step fwd on R in RLOD with bent knee (ct 1); straighten knee (ct 2).
- 9 Very small step fwd on L (ct 1); step R beside L with bent knee (ct 2).

- 10 Lightly stamp L beside R straightening knees (ct 1); hold (ct 2).
- 11 Turning to face L of ctr - step R bkwd in LOD (ct 1); hold (ct 2).
- 12 Turning to face R of ctr - step L bkwd (ct 1); hold (ct 2).
- 13 Turning to face L of ctr - step R to R - (ct 1); turning to face R of ctr - step L in front of R (ct 2).
- 14 Turning to face ctr - step R bkwd with bent knee (ct 1); straighten R knee (ct 2).

VARIATION: Meas 9-10

- 9 Moving fwd in LOD - step L fwd with bent knee (1); straighten L knee (ct 2).
- 10 Swing R heel out bending L knee (ct 1); close R with a sharp click against L (ct 2).

Repeat pattern until end of music. Dance ends with meas 8, then close on meas 9 (no music) and hold.

WORDS TO SONG:

Žastim Mi Mene DaŽivam

Žastim mi mene da živam na saja

Ginjo lažovna.

Ga nemam košta gradena, ga nemam

Končve hraneno.

Žastim mi mene da živam na saja

Ginjo lažovna.

Ga nemam sevdjo da galjam, edna be
Moma zagalil.

Blizmo komšijsko momiče i to sa
Včera joženi.

Žastim mi mene da živam na saja

Ginjo bez sevdjo.

Song translation by Nina Kavarkjkova 1994

Why Should I Continue Living

Why should I continue living
on that

Earth of lies.

When I don't have a brick-
built house, when I don't
have

A well bread horse.

Why should I continue living
on that

Earth of lies.

When I don't have a beloved,
He loves another maiden.

A next door girl also
Got married yesterday.

Why should I continue living
on that

Earth without a beloved.

Dance notes corrected from observation, plus Stockton errata and video.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

SEVANI BAR

Armenia

This dance was learned by Tom Bozigian in Armenia during the fall of 1972. It is danced in several villages situated around the south shore of lake Sevan, in central eastern Armenia.

The dance was presented by Tom Bozigian at the 1994 Santa Barbara Symposium.

TRANSLATION: Sevan is the name of a lake, bar means dance

PRONUNCIATION: seh-vah-NEE bahr

CASSETTE: Tom Bozigian, Dances of Armenia, #7001

RHYTHM: 5/4 counted: $\frac{1-2}{1} \quad \frac{3}{2} \quad \frac{4-5}{3}$ (S,Q,S)

FORMATION: Mixed lines with leader at R end. Little fingers joined, with hands held in "W" pos.

ARMS: When arms are in "W" hold, the hands are slightly lower than the normal "W" pos.

Windshield wiper: Standing close to neighbor with arms in "W" pos, forearms move R then L.

METER: 5/4 PATTERN

Meas.

INTRODUCTION: Beg with full orchestra

INTRODUCTION STEP:

Face ctr throughout dance.

- 1 With ft tog (weight on L) and R heel on floor, tap R toe R-L-R - with windshield wiper motion arms move R-L-R.
- 2-4 Repeat meas 1, with wt still on L, alternate direction of ft tapping and arm movements.

FIG. I:

- 1 Facing ctr with hands in "W" pos - step R bkwd (ct 1); hop twice on R as L knee lifts fwd (cts 2-3).
- 2 Moving sdwd L - step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3).
- 3 Moving bkwd - step R bkwd (ct 1); tap L toe across R (ct 2); tap L toe fwd and to L (ct 3).
- 4 Step L bkwd (ct 1); hop twice on L as R knee lifts fwd (cts 2-3).

- 5 Moving sdwd R - step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3).
- 6 Repeat meas 5, moving sdwd R with opp ftwk. (L behind, R to R, L behind)
- 7 Moving twd ctr - Step R fwd - hands lower to "V" pos (ct 1); hop twice on R as L lifts beside R calf (ct 2-3).
- 8 Step L fwd - hands return to "W" pos (ct 1); stamp R-L with wt (cts 2-3).

FIG. II:

- 1 Step R-L bkwd (cts 1-&); step R to R (ct 2); step L across R (ct 3). Rhythm: Q,Q,Q,S
- 2 Moving sdwd to R - step R to R (ct 1); step L across R (ct &); step R to R (ct 2); step L across R (ct 3).
- 3-8 Repeat meas 2, 6 more times (7 in all).

Arms throughout figure: Move in windshield washer motion, when stepping on R arms move to R, when stepping on L arms move L.

Original notes by Tom Bozigian
Dance notes corrected from Federation video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

SHOOFNI

Israel

This dance was choreographed by Israel Yakovee to the music of Naomi Amrani and Adani, and was presented by him at the 1994 Stockton Folk Dance Camp.

TRANSLATION: "Shoo"f means "watch," "ni" means, "me."

PRONUNCIATION: SHOOF-nee

MUSIC: Israel Yakovee '94, side A/1

FORMATION: Short lines of 5 or 6 people, facing ctr, with hands joined in "V" pos.

STYLING: The dance as taught in class was done with a man's styling.

STEPS: Yemenite L: Step R to R, leave L in place with partial wt (1); step L where it was (2); step R across L (3); hold (4).

Yemenite L bkwd: Step L bkwd (3); step R beside L (&); step L fwd (4).

STYLE: Small bounces throughout.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: Beg with vocal.

PART I:

- 1 1-2 Step L to L; hold;
3-4 step R across L; hold.
- 2 1-4 Yemenite L; hold. (Step L diag L bkwd on 1st step)
- 3 1-4 Moving sdwd R, step, side-close-side (R-L-R, hold).
- 4 1-2 Step L across R; step R back to place (2 cts only).
- 5-8 Repeat meas 1-4.
- 9 1-2 Step L to L; hold.
3-4 step R across L; step bkwd on L pivoting 1/2 to R (CW) - end with back twd ctr.
- 10 1-2 Step R fwd; hold.
3-4 step L fwd; step R back to place.
- 11-20 Repeat meas 1-10, with back twd ctr. End facing ctr.

INTERLUDE II:

- 1 1-2 Facing ctr - step L bkwd; hold.
2-3 buzz: Step R to R; step L across R. (ball, flat)
- 2 1-4 Repeat buzz step, meas 1, cts 2-3, twice more (3 in all).

- 3 1-2 Step R fwd; hop on R;
 3&4 Yemenite L bkwd (fast).

PART II:

- 1 1-2 Facing ctr with hands free - step R fwd : step L bkwd
 pivoting 1/2 to R (CW);
 3&4 step-close-step (R-L-R). End with back twd ctr.
- 2 1-4 Repeat meas 1 facing out with opp ftwk. (pivot twd L to end
 facing ctr).
- 3 1-2 Step R fwd; step L bkwd;
 3-4 hop on L as R lifts fwd; small leap fwd on R.
- 4 1-2 Step L fwd; clapping hands - pivot on R, turning 1/4 L
 (CCW). End with R shldr twd ctr;
 3-4 step R to R (twd ctr); hold.
- 5 Yemenite L
- 6 1-2 Step R to R; step L to L;
 3-4 moving away from ctr - step R across L; step L to L.
- 7 12& Step R across L; step L to L; pivot on L, turning 1/4 R
 (CW). End facing ctr.
 3-4 Step R fwd; step L across R.
- 8-14 Repeat cts 1-28.

INTERLUDE II:

- Face ctr and join hands in "V" pos.
- 1-2 Yemenite R-L.
- 3 1-3 Turning to face and moving in LOD - do a step-close-step fwd
 (R-L-R);
 4 hold.
 Note: During meas, dancers bend elbows (with forearm
 parallel to floor) and move close into beg pos.
- 4 1-4 Step L-R-L-R fwd (on last step, step bkwd turning 1/4 L
 (CCW). End facing ctr, and beg dance again.

ENDING:

On the 3rd time through the dance, after Part II, meas 1-14,
repeat:
Meas 3 of Interlude II
Part II, meas 1-7
Interlude II, meas 1-2. Dance ends with dancers facing R of
ctr, wt fwd on L.

Dance notes corrected from camp errata and Federation video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994

SQUARE TANGO

English

MUSIC: Record: English Columbia DX 1322. "Square Tango";
Columbia C71-3 "Por Una Cabeza".

FORMATION: Cpls in closed ballroom pos, anywhere on the floor with M facing LOD, and W facing M.

Ftwk described for M, W counterpart throughout.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

FIG I: BOX, DRAW

- 1-2 Beg L, step L fwd (ct 1); step R to R (ct 2); close L to R, with wt (ct &). Step R bkwd (ct 1); step L to L (ct 2); close R to R with wt (ct &). This completes 1 square "box" pattern.
- 3 Step L to L (ct 1); draw R to L with accent (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction. (R to R, draw L)
- 5-8 Repeat meas 1-4.

FIG II: SLOW WALK, DIP

- 1-3 Beg L, do 6 slow gliding steps fwd. (1 step per ct)
- 4 Step L fwd with bent knee, R remains in place with toe touching floor, but no wt (ct 1); step bkwd on R as L knee straightens (ct 2); L moves twd R in prep for next step (ct &).

FIG. III: CROSS STEP

- 1-3 Cpls turn to face LOD in open ballroom pos - step L,R,L (cts 1-2-1); close R to L with wt (ct &); without dropping hands turn inward twd ptr to face CW and step L across R (ct 2). Step R fwd in CW direction (ct 1); close L to R with wt (ct &); turning inward twd ptr - step R across L (ct 2).
- 4 Turning slightly L to face LOD and assuming closed ballroom pos - step L fwd (ct 1); step R to R (ct &); close L to R, without wt (ct &).

NOTE: Do with a quick, sharp style.

W on ct 1 do a large step on R to place herself directly in front of ptr in closed ballroom pos.

Dance notes from Folk Dances from Near & Far, published by the Folk Dance Federation (North)

Presented by Beverly Barr
Camp Hess Kramer Institute
Oct. 28-30, 1994

VESENI KHOROVOD

Russia

This is a spring round dance from the Breansk region, and is based on a traditional dance. This is an example of how the dance would have been done in the late 19th century. Hennie had a film showing the dance done in Russia, which was done by women only, in one large circle with the older women at the front of the line. As the women began the braid, the older women at the front of the braid (younger girls were at the end) would sing verses of a song until the braid was complete then they would unwind the braid. The circle would consist of all of the women (anywhere from 25 to 75 women) in a village or town.

This dance was taught by Hennie Konings at the 1994 Stockton Folk Dance Camp.

TRANSLATION: Springtime round dance

PRONUNCIATION: vyeh-SYEH-nee hah-rah-VOHD

TAPE: Russian Dances Stockton 1994, side A/7

FORMATION: Circle of dancers (7, 9 or 10), hands joined in "V" pos. One dancer is designated as leader (#1). Dancer #2 is to the L of the leader (CW).

STEPS: Basic Pattern:

Traveling step: Circling fwd in LOD, with smooth steps, leading with toe of ft - step R-L-R fwd (cts 1-3); hold (Q,Q,S) (ct 4). Step repeats with opp ftwk. This basic pattern continues throughout the dance.

In place step: When dancing in place, the basic pattern move from side-to-side with very small steps, stepping side-close-side.

Dance repeats with new leader each time - the dancer to the L of the previous leader. Always make pattern changes at beg of a musical phrase.

HANDS: When placing hands on hip, M has fingers fwd, W has a loose fist.

METER: 4/4 PATTERN

Meas.

INTRODUCTION: 8 meas.

FIG. I: CIRCLING AND ARCHING

1-24 Circle in LOD (CCW) using the basic pattern for 1 of 2 meas. Leader releases R hand from last dancer and puts free hand on own hip or down by side.

Leader leads line through an arch made by the last and the 2nd to last dancer. Leader continues to lead line in a CCW direction. As the 3rd-to-last dancer goes through the arch, the 2nd-to-last dancer steps in front of last dancer to face that person, lowering joined hands to waist level. End dancer places free hand and joined hands in ctr.

Standing dancers do the basic pattern in place with very small side-to-side steps.

Repeat arches, leader going through arch formed by 3rd-to-last and 4th-to-last dancers. At end, 4th-to-last step to face 3rd to last dancer. The lead and end dancer place free hand on other joined hands.

Continue arching until all have arched except last few dancers. If there is an uneven number of dancers, the last arch is made by dancers #2 and #3 (counting leader at #1). Leader goes through this arch and stands by dancer #3.

8 6 4 2
9 7 5 3 1

If there is an even number of dancers, the last arch is made by dancers #3 and #4. Leader goes through this arch and stands by dancer #3, facing dancer #2.

9 7 5 3 1
10 8 6 4 2

FIG. II: UNWINDING

- 1-8 All raise joined hands and leader leads line through the "tunnel" and moving CCW reforms original circle, joining hands with last dancer. Circle until end of phrase and new leader releases R hand from L of neighbor (old leader) to start arches again.

REPEAT dance from beg for a total of 3 times.

FIG. III: ENDING

- 1-16 Leaders move CCW forming one large circle, joining hands in "V" pos. Dance Basic Pattern CCW around circle. On last meas. face ctr and bow fwd from hips.

Description by Ruth Ruling and Joyce Lissant Uggle

Dance notes corrected from observation, Stockton errata and video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 1994