

**DANCES FOR ALL AGES
WORKSHOP
Stockton Folk Dance Camp 2011**

presented by

Martha Andziewicz

KOHALA WALTZ

Choreographed by Lillian Fujii, Kohala, HI

Description: 54-Count, 1-wall

Music: Ke Anu E Ko Mai Nei, Nani Lim Yap

Basic Waltz

- 1-2-3 Left foot step forward; right foot step together; left foot step in place;
- 4-5-6 Right foot step back; left foot step together; right foot step in place;

Twinkle

- 1-2-3 Left foot cross over right; right foot step to right; left foot step in place;
- 4-5-6 Right foot cross over left; left foot step to left; right foot step in place;

Basic Waltz

- 1-2-3 Left foot step forward; right foot step together; left foot step in place;
- 4-5-6 Right foot step back; left foot step together; right foot step in place;

Roll

- 1-2-3 Left foot step forward into 1/2 turn CCW; right foot step to complete 1/2 turn CCW, left foot step together;
- 4-5-6 Right foot step back; left foot step together; right foot step in place;

Roll

- 1-2-3 Left foot step forward into 1/2 turn CCW; right foot step to complete 1/2 turn CCW, left foot step together;
- 4-5-6 Right foot step back; left foot step together; right foot step in place;

PARALLEL PATTERNS

Left Diagonal: vine/weave right

- 2-3 Forward: Walk left foot forward, right foot forward, left foot forward,
- 5-6 Side Right: Right foot step right, left foot step behind right to right, right foot 1/2 turn (now facing back wall);

- 2-3 Side Left: Left foot step to left side, right foot step behind left, left foot step to left side,
- 5-6 Right foot over left foot, left foot to left side with sway left, right foot step in place with sway right;

Left Diagonal: vine/weave right

- 2-3 Forward: Walk left foot forward, right foot forward, left foot forward,
- 5-6 Side Right: Right foot step right, left foot step behind right to right, right foot 1/2 turn (now facing front wall);

- 2-3 Side Left: Left foot step to left side; right foot step behind left, left foot step to left side,
- 5-6 Right foot over left foot, left foot to left side with sway left, right foot step in place with sway right;

NOTE: Although you dance diagonally, your wall of dance will be the back and front wall.

REPEAT

8/99

D4AA 2011
Heidi Vorst

OIGE JA VASEMBA (Estonia)

This dance is originally from the island of Hara. It was reworked into its present form in the early 1900's by the great Estonian folk dance researcher, teacher, director and choreographer Ullo Toomi.

Translation: "right and left"
Pronunciation: Ol-geh yah VAH-sehm-bah
Meter: 2/4
Formation: Couples in circle, facing in. Woman to Man's right. All hold hands.

- | Meas | Pattern |
|-------------|--|
| 1-8 | Walk Clockwise 16 steps. Everyone begins with Left foot.
Swing arms in with every step with Left foot.
Swing arms out with every step with Right foot. |
| 1-8 | Walk Counterclockwise 16 steps. Continue to swing arms in-out. |
| 9-16 | Women move in to make inner circle with arms in "W" hold.
Men make outer circle, holding hands.
Women walk Clockwise 16 steps.
Men walk Counterclockwise 16 steps. |
| 9-16 | Women walk Counterclockwise 16 steps. During the last measure, Women change arms from "W" hold to holding hands.
Men walk Clockwise 16 steps. During the last measure, without letting go of hands, Men raise arms over Women's heads and lower them in front, forming a front baskethold.
Women continue to hold hands and end up on their partner's right. |
| 1-8 | Walk Clockwise 16 steps. |
| 1-8 | Walk Counterclockwise 16 steps. |
| 9-16 | Grand right and left. Face your partner and give him/her your Right hand. Shake hands with 7 partners. (Your partner is number 1). You shake hands every 2 steps. With partner number 7, keep holding Right hands and turn 1/2 circle Clockwise. |
| 9-16 | Grand right and left back to place. The partner you turned around with is partner number 1 - shake his/her hand again on Count 1. Your original partner will be number 7. When you reach him/her, hold on to him/her and get into original dance formation (in a circle, all holding hands, Woman to right of Man). |

D4AA 2011
presented by Heidi Vorst

He'eia Bamboo Dance

(Hawaii)

He'eia (HEY-ey-ee-ah) is an ancient Hawaiian Canoe Dance done by children and adults of both sexes. The movements tell about a canoe trip for spearing fish. The dance is done in a sitting position, using one pulli - a fringed bamboo stick.

MUSIC: Record "Dances Around the World", AR 572.

Two basic movement patterns are used throughout the dance - the Vamp (done at the beginning of each verse), and the Chorus (done at the end of each verse).

Vamp:

Holding stick in RH and extending LH over L side of body, elbow bent.

Cts

Action

- 1 Holding L palm up, tap L palm with stick.
- 2 Tap floor on R side of body.
- 3 Turning L palm down, tap back of LH.
- 4 Tap L shldr.
- 5-8 Repeat 1-4.

Chorus:

- 1-2 Extending LH over L side of body, with palm down, tap back of LH 2x.
- 3-4 Moving LH in fr of body and turning palm up, hit palm once (ct 3) and hold (ct 4).
- 5-8 Repeat 1-4.

FORMATION: Lines or scattered informally, all facing fwd.

POSITION: Kneeling with knees about 6-8" apart, and sitting back on heels. Ft are close tog, soles up, so that the portions of the legs touching the floor make a V, like 2 sides of a triangle, forming a firm base of support for the body. Or an indian cross-legged pos could be used instead.
Dancers begin with hands in lap and stick on the floor in fr of them horizontally, with the handle on the R.

Cts

Pattern

- 1-16 Introduction: When the music begins, dancers pick up stick with RH and tap back of LH (L arm extended fwd at chest level, palm down). Hold for 4 meas (16 cts) until dance begins.

1. Tap Shoulders

- 1-8 Do Vamp.
- 1-8 Placing back of LH on L hip, tap alternate shldrs RLRLRLRL.
- 1-8 Do chorus.

2. Paddle Canoe

- 1-8 Vamp.
- 1-8 Holding stick with 2 hands as if paddling, paddle 2x on R side of body and 2x on L (RRL).
Chorus.
- 1-8

He'eia Bamboo

$\text{♩} = 90$

Hawaii

C Fm C

C G C G C G C G

C G C G C G

C G C G C G

C G C G C G

G C G C G C G

C G C G C G C

G C G C G C G

C G C G C G

C G C *rit.* C

D4AA 2011
presented by
Hedi Vorst

ZUMPA - "ZOOM" Japan

Translation: Zuma translates to Everyone comes out to dance in the moonlight to the rhythm (of the jazz rhythm) of zumpa. My sister is taking a long time putting on her makeup. I wonder if she's found someone nice. Everyone's enjoying the dancing of the obon.

Formation: Circle, individuals facing Clockwise, no hand hold.

Introduction: Four measures of instrumentals. Begin dance with vocals.

PART ONE: Four Two-Steps

Feet: R,L,R pause, L,R,L pause. Repeat

Arms: Hands clap together at about chest level on Counts 1 & 3. The clap is brushed away from the body, slightly on the Right side with the R,L,R steps, and slightly on the Left side with the L,R,L steps.
(4 measures)

PART TWO: Turns

Facing out of circle: step R,L,R with 360 degree right, progressive turn. End up facing out of circle, leaning right, pause, clap hands together 1 time on Right side.

Reverse to Left side with opposite footwork.
(2 measures)

PART THREE: Four Two-Step with Pivots

Feet: Facing out of circle: step sideways R,L,R progressing Clockwise and pivot 180 degrees turning right to face inside. Step L,R,L progressing Clockwise and pivot 180 degrees turning left to face outside.

Repeat above.

Arms: Extend in front of body, approximately 2 feet apart, palms up, hands relaxed, fingers close together, elbows slightly bent. Arms rock slightly up and down as body sways with the steps.
(4 measures)

ZUMPA

by Heidi Vorst

Japan

2011

The image shows a handwritten musical score for guitar. It consists of 13 staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked as quarter note = 100. The score includes a melody line and a bass line with chords. The chords are labeled with letters: G, C, D, and G. The melody is written in a treble clef, and the bass line is written in a bass clef. The music features a mix of eighth and quarter notes, with some phrases marked with slurs. The score ends with a double bar line and repeat dots.

Zhan Zai Gao Gang Shang -- continued

FIGURE I.1

- 1 Facing LOD, bend left knee, bring R toe fwd with straight R leg, turn R shldr twd LOD, and bend upper body so that 2 hands are extended twd R ft with R hand lower than L hand, which is bent at the elbow (ct 1); lower R heel, straighten up body, and transfer wt to R (ct 2); step out L toe with both legs kept straight, turn L shldr twd LOD, raise L hand high above and pointing slightly twd LOD while R hand is close to the L shldr with elbow bent (ct 3); lower L heel and transfer wt to L ft (ct 4). Turn wrists and shake individual hands (to make ringing sounds when wearing bells) at every even-number ct.
- 2- 4 Repeat meas 1 for 3 more times (12 cts).
- 5 Facing ctr, raise arms above head, stomp R with a slight hip movement twd R, and turn wrists and shake individual hands to ring bells, if any (ct 1);. close L to R (ct 2); repeat cts 1-2 (cts 3-4).
- 6 Repeat meas 5 (4 cts).

FIGURE I.2

- 1 Join hands, turn facing RLOD, bend upper body fwd, take 3 steps (R,L,R) bkwd to LOD (cts 1-3); straighten up body, hop R and make ½ turn CW at the same time (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction, end facing ctr (4 cts)
- 3- 4 Repeat meas 1-2 (8 cts). Release hands at the end.
- 5- 6 Repeat 5-6 in Fig. I.1 (8 cts).

FIGURE I.3

- 1 Facing ctr, bend knees slightly and bend upper body slightly. Step R (ct 1); touch L beside R and clap hands at the R lower side of body (ct 2); step L (ct 3); touch R beside L and clap hands at the L lower side of body (ct 4).
- 2- 4 Repeat 1-2 for 3 more times (12 cts).
- 5- 6 Repeat 5-6 in Fig. I.1 (8 cts).

FIGURE I.4

- 1 Turn facing LOD, join hands, take 3 steps (R,L,R) fwd (cts 1-3); Stamp with upper body bent slightly fwd (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction (4 cts)
- 3- 4 Repeat meas 1-2 (8 cts). Release hands at end.
- 5- 6 Repeat 5-6 in Fig. I.1 (8 cts).

Zhan Zai Gao Gang Shang -- continued

FIGURE II

- 1 Facing ctr, with feet wide-open, move hands down (ct 1); cross hands in front of the body (ct 2); move hands upward and outward to the V-shape, with the upper body bending slightly bkwd (cts 3-4). Meanwhile, shake hands four times (to make ringing sounds when wearing bells) and also raise and lower heels 4 times.
- 2 Bend upper body over and bend knees slightly. Move hands from two sides of the body downward and inward to cross over in front of legs. At the same time, shake hands 4 times and also raise and lower heels 4 times (4 cts).
- 3- 4 Repeat meas 1-2 (8 cts).
- 5 Rest arms at neighbors' shldrs. With R knee bending, L heel slightly raised, eyes looking twd RLOD, and body bending twd LOD, bend and raise R knee slightly twice (4 cts).
- 6 Repeat meas 5 with opp ftwk and posture (4 cts).
- 7- 8 Repeat meas 5-6 (8 cts).
- 9-16 Repeat meas 1-8 (32 cts).

INTERLUDE

- 1 Facing ctr with knees bent slightly and upper body bending a little fwd, move hands from lower L twd lower R and brush knees on the way (ct 1); move hands from lower R twd lower L, brushing knees on the way (ct 2); repeat ct 1 (ct 3); shake hands twd right hand side and shout "Hey" (ct 4).
- 2 Start hands from lower R and repeat meas 1 at opp direction (4 cts).
- 3- 4 Repeat meas 1-2 (4 cts).

ENDING

- 1- 6 Same as meas 1-6 in Fig.I.1 (24 cts).
- 7- 8 Same as meas 1-2 in Fig. I.2 (8 cts). Keep hands joined.
- 9-10 Beg R, take 7 steps twd ctr, raise hands gradually, and hold for the last ct (8 cts).
- 11-12 Beg L, take 7 steps bkwd and lower hands (cts 1-7); touch R beside L (ct 8).
- 13-14 Repeat meas 9-10 (8 cts).
- 15-17 Pose with weight on R ft, slightly bent knee and left straight leg behind, repeatedly twist wrists and shake individual hands to make bell sounds (12 cts).

Sequence:

Introduction (20 meas)

Fig I, Fig II, Interlude

Fig I, Fig II, Interlude

Ending

(There are tunes with different band/singer and the dance sequence could be a little different. The notes here describe the steps following the music sang by the popular singer Hui-mei Chang)

Notes by Wen Chiang; July 13, 2011
Presented by Sue Chen & Wen Chiang

Lyrics

(Chinese lyrics, "pinyin" transliteration, and English translation)

(The English translation was written by Paul Culton.)

Zhan Zai Gao Gang Shang -- continued

連綿的青山百里長呀，
Lian Mian De Qing Shan Bai Li Chang Ya,
巍巍聳起向屏障呀喂；
Wei Wei Song Qi Xiang Ping Zhang Ya Wei;
青青的山嶺穿雲霄呀，
Qing Qing De Shan Ling Chuan Yun Xiao Ya,
白雲片片天蒼蒼呀喂。
Bai Yun Pian Pian Tian Cang Cang Ya Wei.

連綿的青山百里長呀，
Lian Mian De Qing Shan Bai Li Chang Ya,
郎在崗上等紅妝呀喂；
Lang Zai Gang Shang Deng Hong Zhuang Ya Wei;
青青的山嶺穿雲霄呀，
Qing Qing De Shan Ling Chuan Yun Xiao Ya,
站著一個有情郎呀喂。
Zhan Zhe Yi Ge You Qing Lang Ya Wei.

我站在高崗上遠處望，
Wo Zhan Zai Gao Gang Shang Yuan Chu Wang,
那一片綠波海茫茫；
Na Yi Pian Lv Bo Hai Mang Mang;
你站在高崗上向下望，
Ni Zhan Zai Gao Gang Shang Xiang Xia Wang,
是誰在對你聲聲唱？
Shi Shui Zai Dui Ni Sheng Sheng Chang?

(Repeat three previous verses.)

連綿的青山百里長呀，
Lian Mian De Qing Shan Bai Li Chang Ya,
郎情妹意配成雙呀喂；
Lang Qing Mei Yi Pei Cheng Shuang Ya Wei;
青青的山嶺穿雲霄呀，
Qing Qing De Shan Ling Chuan Yun Xiao Ya,
我倆相愛在高崗，在高崗！
Wo Lia Xiang Ai Zai Gao Gang, Zai Gao Gang!

The endless green mountain stretches
hundreds of miles,
Extending skyward like a huge
backdrop;
Pushing its verdant peak through the
clouds,
Puffs of white clouds floating in the
blue of the sky.

The endless green mountain reaches
hundreds of miles,
On that mountainside a youth waits for
his beauty;
Lush green mountaintop projecting
through clouds,
There stands a young man bursting with
love.

Standing atop the peak, I look far and
wide,
At a vast expanse of ocean with green
waves;
From the lofty peak you glance
downward,
Looking for one who sings to you over
and over.

(Repeat three previous verses.)

The endless green mountain spans
hundreds of miles,
Young man and young woman, now
together;
Beautiful green mountain peak thrusting
through clouds,
You and I fall in love on top of a hill, on
top of the hill!

Chun You

(Yunnan, China)

The music of this dance, “Chun You” or “Chu’un You,” is a folk song popular in Yunnan Province, which is at the western part of China. There are many groups of ethnic minority populations in Yunnan.

“Chun You” means to get out and play in the spring time.

Alternative English name: Spring Time

Choreographers Junior students of the Dance Department of Chinese Culture College, Taipei, Taiwan, all together (1974)

Formation: Circle of cpls facing each other (W facing center) without joining hands.

Steps & Styling: Step-Touch (2 cts): Step L to L (ct 1), touch R beside L (ct 2). The immediate next Step-Touch step, if any, should start with R. Can be done with opp ftwk and direction, *i.e.*, beginning to the R. In this dance, M & W use the same ft and do the same steps. Lively, exuberant. Arms hang loose at sides, especially in meas 1 and 8.

Meas 4/4 Meter Pattern

1-8 INTRODUCTION No action.

DANCE

- 1 Starting R, takes two Step-Touch steps, while the body turns slightly to R and then L (4 cts).
- 2 Take four small running steps (R,L,R,L) to change position with ptr by passing L shldr (4 cts).
- 3-4 Repeat meas 1-2, returning to orig position (8 cts).
- 5 M turning to face RLOD and W turning to face LOD, take three running steps fwd (R,L,R) (cts 1-3); brush L fwd and clap hands at shldr ht (ct 4).
- 6 Repeat meas 5 with opp ftwk in opp direction (4 cts), with R brushing fwd on ct 4.
- 7 Starting R, make a CW circle in four running steps and end facing the next ptr to the R (4 cts).
- 8 Facing ptr, turn upper body slightly L (ct &), stamp R next to L and turn slightly R (ct 1); hold while turning shoulders back to neutral position (ct 2); repeat cts 1-2 (cts 3-4).

Sequence:

Introduction (8 meas).

Repeat the whole dance for a total of ten times.

Notes by Wen Chiang, July 10, 2011
Presented by Sue Chen & Wen Chiang

Happy New Year (Taiwan/China)

The original Chinese name of this dance is Gong Xi Xin Nian (or “Gong Hsi Hsin Nien” as an alternative notation of the pronunciation), which means “Happy New Year!” The song is usually sung on Chinese New Year’s Day. It is popular to most people in Taiwan, as well as Hong Kong and China. In the lyrics, “Gong Xi” means “congratulations,” “Gong Xi Ni” means “congratulations to you,” and “Ya” is just an exclamation.

Legend says that there was a beast called “Nian” (or “Nien”) in ancient times. This beast would come out on New Year’s Eve and devour human beings. Some Chinese mimic lions or dragons in trying to scare off the beast. They found that the beast, Nian, was afraid of loud noises, so they played loud drums in their lion dances and dragon dances. After they invented gunpowder, they used firecrackers to make noise. On New Year’s Day, people would congratulate those who were still alive.

This dance was presented by Yang Chang Shong at the 2011 East-West Folk Dance Workshop, Cerritos, California. The following dance description is written based on the Chinese version prepared by Mr. Yang.

Choreographer: Yang Chang Shong

Formation: Circle of cpls facing LOD. Ptrs hold inner hands.

Steps and Styling: Running Schottische: Run three steps (cts 1-3), hop on the lead foot (ct 4).
Chinese bow: M makes a fist with one hand, covers the fist with the other hand, holds his hands breast level and bends at the waist. F makes the same covered fist at her left waist and bends her knees.

Meas 4/4 Meter Pattern

INTRODUCTION No action.

DANCE Begin the dance with singing.

- 1 Starting outside ft, take a running schottische step fwd (4 cts).
- 2 Take a running schottische step bkwd (4 cts).
- 3 Run three steps fwd (cts 1-3); hold (ct 4).
- 4 Point inner ft fwd (ct 1); hold (ct 2); and bkwd (ct 3); hold (ct 4).
- 5 Starting inner ft, release hands, make a ¾ outward turn in four running steps and end facing ptr (4 cts).
- 6 Chinese bow to each other (4 cts).
- 7- 8 Ptrs hold both hands and circle left (CW) all the way around in eight running steps starting L (8 cts).

Happy New Year – continued

- 9-10 Ptrs face each other, release hands, both M and W hold fists as in M's Chinese bow and bend at waist four times (8 cts). Sing along, "Gong Xi, Gong Xi, Gong Xi Ni Ya" in time with the four bows.
- 11-12 Step L to face a new ptr and repeat the action in meas 9-10 (8 cts). End facing LOD and hold inner hand with new ptr.

Sequence:

Introduction (30 cts, no action)

Begin the dance with singing.

Repeat the whole dance for a total of five times.

Notes by Wen Chiang, June 29, 2011
Presented by Sue Chen & Wen Chiang

La Ricou La La

(France)

- Choreographer: Ching-Shan Chang
- Music: *Ricou La La*, by Paul Mauriat & Orchestra (1963)
- Formation: Circle of cpls facing each other (W facing center) without joining hands.
- Steps: Step-Touch (2 cts): Step L to L (ct 1), touch R beside L (ct 2). The immediate next Step-Touch step, if any, should start with R. Can be done with opp ftwk and direction, *i.e.*, beginning to the R.
Chassé (1 ct): Glide L to L (ct 1), glide R to side of L (ct &). Wt on R if next step is twd L or no wt on R if next step is moving twd R. Can be done with opp ftwk and direction.

<u>Meas</u>	<u>4/4 Meter</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u>	No action.
	<u>DANCE</u>	
1	M starting L & W starting R with body bent slightly fwd at waist, take one Step-Touch (cts 1-2). Clap at M's L & W's R at hip level on ct 2. Repeat cts 1-2 with opp ftwk and direction (cts 3-4).	
2	Both straighten up and turn twd LOD, without joining hands. Starting outside ft, walk four steps fwd (cts 1-4).	
3	M turning diag L and W turning diag R, walk three steps to separate from ptr. (cts 1-3). Turn to face LOD on ct 3. Touch inside ft beside outside ft and clap hands near outside shldr (ct 4).	
4	M turns diag R and W turns diag L. Starting with inside ft, walk three steps twd ptr (cts 1-3). Turn to face ptr on ct 3. Touch free ft beside standing ft and clap both hands with ptr (ct 4).	
5	Join hands with ptr and do four Chassé steps twd LOD (cts 1-4&).	
6	Repeat meas 5 with opp ftwk and direction (cts 1-4&).	
7	Starting M's L & W's R, take two Step-Touch steps (cts 1 - 4).	
8	Release hands. In four steps, M turns a CCW circle while W turns a smaller CW circle to face a new ptr (with M progressing fwd in LOD) (cts 1-4).	

Sequence:

Introduction (4 meas)

Start the dance with singing.

Repeat the whole dance for a total of eight times. (The music is repeated seven times. The 5th and 7th time have the first four meas repeated before the last four meas. But the dance is repeated for eight times without considering the pattern of the music.)

Notes by Wen Chiang, June 27, 2011
Presented by Sue Chen & Wen Chiang

Rasa Sayang (Malaysia)

"*Rasa Sayang*" or "*Rasa Sayange*" is a popular folk song among Malaysians, Indonesians, and people from Singapore. In Malay, "Rasa" means "feel" and "Sayang" means "love." The lyrics are written in the Malay poetic form of "puntun." The lyrics of *Rasa Sayang* have various versions but usually start with "Rasa sayang, hey! Rasa sayang-sayang hey. Hey! Lihat nona jauh, Rasa sayang-sayang, hey!" In 2007, the Malaysian Tourism Board released a commercial advertisement as a part of its "Truly Asia" campaign. Some Indonesian's claimed that the song was actually Indonesians cultural heritage. Malaysia replied by saying that the song belongs to people of the Malay Archipelago, including Malaysians and Indonesians alike.

This dance was taught during the 23rd Asian Camp in Taiwan. The Chinese name of the dance means "Malay's Goodbye Dance." The line-dance version of *Rasa Sayang* is not covered in this article.

Translation: I Feel Love, Falling in Love

Steps: M and W use the same steps unless otherwise specified.
Duck-Step-Close step: (This is a variation of Step-Close step.) Facing diag L, extend L heel twd RLOD, keep wt on R (ct 1); step flat on L and move wt to L (ct &), close R beside L, taking wt (ct 2). Can be done with opp ftwk and direction. Alternatively, Duck-step-Close step can be replaced by a regular Step-Close step: Facing ctr, step L to L (ct 1), close R beside L, taking wt (ct 2).
Duck-Step-Touch step: (This is a variation of Step-Touch step.) Facing diag L, extend L heel twd RLOD, keep wt on R (ct 1); step flat on L and move wt to L (ct &), touch R beside L (ct 2). Can be done with opp ftwk and direction. Alternatively, Duck-step-Touch step can be replaced by a regular Step-Touch step: Facing ctr, step L to L (ct 1), touch R beside L (ct 2).
Heel-Toe Step: Touch L heel to the diag dir (1); point L toe beside R (2). Can be done with opp ftwk and direction.
Stamp: Take a heavy step on spot without wt (ct 1).

Formation: Circle of cpls facing ctr, M on L, in V-pos.

Meas 4/4 Meter

Pattern

- 1-10 INTRODUCTION No action. Begin the dance with singing.
- I. IN-OUT, STEP-CLOSE, REPEAT
- 1 Beg L, walk three steps twd ctr (cts 1-3); point R toe fwd (ct 4).
- 2 Walk three steps outward (cts 1-3); point L toe bkwd (ct 4).
- 3-4 Beg L, take three Duck-Step-Close steps twd RLOD and one Duck-Step-Touch step twd RLOD (8 cts).
- 5-8 Repeat meas 1-4 with opp ftwk and direction (16 cts).

II. HEEL-TOE, SIDE WALK, FORWARD AND BACKWARD

- 1 Face diag L, beg L heel, take two Heel-Toe steps (4 cts).
- 2 Facing diag L, walk three steps twd RLOD (L,R,L) (cts 1-3); Stamp R beside L (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction (8 cts).
- 5 Release hands, beg L, M walk three steps twd ctr, W walk three steps bkwd (cts 1-3); Stamp R beside L and clap at shldr level (ct 4).
- 6 Beg R, M walk three steps bkwd, W walk three steps fwd (cts 1-3); Stamp L beside R and clap at shldr level (ct 4).
- 7 Repeat meas 6 with opp ftwk (4 cts).
- 8 Repeat first three steps with opp ftwk in meas 5, and turn facing ptr, M facing LOD and W facing RLOD, on ct 3 (cts 1-3); Stamp L beside R and clap at shldr level (ct 4).

III. CLAP, RIGHT, CLAP, LEFT, REPEAT

- 1 Clap at shldr level (ct 1); ptrs clap R hands (ct 2); clap at shldr level (ct 3); ptrs clap L hands (ct 4).
- 2 Beg L, walk four steps and pass ptr's R shldr, end facing a new ptr (4 cts).
- 3 Repeat meas 1 with new ptr (4 cts).
- 4 Beg L, walk four steps and pass ptr's L shldr, end facing another new ptr (4 cts).
- 5-8 Repeat meas 1-4 (16 cts). On the last ct, everyone turn facing ctr and join hands as in the beg position.

ENDING

- 1 Beg L, walk four steps twd ctr, joining hands and raising arms above head in the process (4 cts).
- 2 Release hands, keep individual hands in V-shape straight above head and beg L, walk back four steps while waving both hands slightly as if indicate farewell (4 cts).

Sequence:

Introduction (no action)

Fig I, Fig II, Fig III

Fig I, Fig II, Fig III

Fig I, Fig II (keep on facing ctr in the last two cts)

Ending

On Leave Foxtrot

(England)

On Leave Foxtrot is an England old time dancing. The foxtrot in this dance is different from that for the international standard dance. The music is about 32 measures per minutes. This dance was presented by Yang Chang Shong at the 2011 East-West Folk Dance Workshop, Cerritos, California. The following dance description is written based on the Chinese version prepared by Mr. Yang.

StepS & Styling: Ftwk descibed for M; W use opp ftwk.
Slow Two Step: Step L fwd (ct 1); close R (ct 2); step L fwd (ct 3); hold (ct 4).
Can be done with opp ftwk. Can move bkwd or sdwd instead of fwd.
Step-Close: Step to one side with one foot (ct 1); bring the other foot up to it (ct 2).
Dance elegantly.

Formation: Circle of cpls in ballroom pos, M facing LOD.

Meas 4/4 Meter

Pattern

- 4 meas INTRODUCTION No action. Begin the dance with singing.
- 1 Beg L, M take two slow steps fwd, W move bkwd (S,S).
 - 2 Take a Slow Two Step (L,R,L) (Q,Q,S).
 - 3-4 Repeat meas 1-2 with opp ftwk and direction (S,S; Q,Q,S).
 - 5 Step L (cts 1-2); step R and bend knee slightly (cts 3-4) (S,S).
 - 6 Step L bkwd (ct 1); close R beside L (ct 2); step L fwd (ct 3); hold (ct 4) (Q,Q,S).
 - 7 Move wt back to R (ct 1); close L beside R (ct 2); step R fwd and make a small turn to have M facing out of circle and W facing ctr (ct 3); hold (ct 4) (Q,Q,S).
 - 8 Take two Step-Close steps (L,R,L,R) (Q,Q,Q,Q).
 - 9 Both turn facing LOD and take semi-open pos. Beg outer ft, take two slow steps fwd (L,R) (S,S).
 - 10 Abruptly make an inward turn to face RLOC and form reverse semi-open pos. Take three steps twd RLOC (L,R,L) (Q,Q,S).
 - 11 Take two slow steps fwd and slightly bend knee at second step (R,L) (S,S).
 - 12 Swing outer ft up and make an inward turn to face LOC (ct &); take three steps twd LOC (R,L,R) (Q,Q,S).
 - 13 Turn facing ptr, M takes two steps bkwd (L,R) (S,S).
 - 14 M takes two steps fwd (L,R) (S,S), ptrs take ballroom pos.
 - 15-16 Facing each other, take two Slow Two Steps and make a ¼ turn CW (L,R,L; R,L,R) (Q,Q,S; Q,Q,S), back to starting formation with M facing LOD.

Repeat the whole dance for a total of four times.

Notes by Wen Chiang, July 11, 2011
Presented by Sue Chen & Wen Chiang

D4AA 2011
presented by Donna Frankel

Smarter Women

Choreographed by: Louise Elfvengren, July '10
Music: Man Smart, Woman Smarter by Dr Victor & His Rasta Rebels
Descriptions: 32 count - 4 wall - Beginner level line dance

Intro: 32 counts

Sec 1 Vine Right, Touch. Vine Left With ¼ Turn Left

1-4 Step right to right side, step left behind right, step right to right side, touch left beside right.

5-8 Step left to left side, step right behind left turn ¼ left stepping down on left, touch right beside left.

Sec 2 Lock Step Fw Right And Left With Touch

1-4 Step right forward a little diagonal, lock left behind right, step forward on right, touch left beside right.

5-8 Step left forward a little diagonal, lock right behind left, step forward on left, touch right beside left.

Sec 3 Rock Fw, Rec. Toe Strut Bw, Rock Bw, Rec. Toe Strut Fw

1-4 Rock right forward, recover onto left. Step right back on the ball, drop right heel.

5-8 Rock left back, recover onto right. Step left forward on the ball, drop left heel.

TAG: WALLS: 5, 8, 12

Out-Out-In-In

1-4 Step right out - step left out - step right in - step left in

Sec 4 Heels, Point Right Out To Right Side, Step Down, Point Left Out To Left Side, Step Down

1-4 Put right heel forward, step down beside left, put left heel forward, step down beside right.

5-8 Point toes to right side, step right beside left. Point toes to left side, step left beside right.

Smarter Women

I say Let us put man and woman together To find out which one is smarter Some say men, but I say no The women run the men like a puppet show	Vine, turn L Lock Mambo Heels / toes	The Garden of Eden was very nice Adam never work in Paradise Eve met snake, Paradise gone { Tag - Front Wall } She make Adam work from that day on	Vine, turn L Lock Mambo Out-Out-In-In Heels / toes
Oh not me, but the people they say That the man has always led woman astray But I say, please listen when I say She's smarter than the man in every way	Vine, turn L Lock Mambo Heels / toes.	Oh not me, but the people they say That the man has always led woman astray But I say, please listen when I say She's smarter than the man in every way	Vine, turn L Lock Mambo Heels / toes
That's right, the woman is smart-er That's right, the woman is smart-er That's right, the woman is smart-er That's right - - that's right	Vine, turn L Lock Mambo Heels / toes	That's right, the woman is smart-er That's right, the woman is smart-er That's right, the woman is smart-er That's right - - that's right	Vine, turn L Lock Mambo Heels / toes
Ever since the world began Woman was always fooling man And if you listen to my bid attentively They goin' tell you how she be smarter than me	Vine, turn L Lock Mambo Heels / toes	Methusaleh spent all his life in tears Without a woman for nine hundred years One day he decided to have some fun { Tag - Right Wall } The poor man never lived to see nine hundred and one	Vine, turn L Lock Mambo Out-Out-In-In Heels / toes
In the Garden of Eden Adam built a home When settled down Eve start to roam Many a night he spent in pain { Tag - Left Wall } Whenever Eve was able she was raising Cain	Vine, turn L Lock Mambo Out-Out-In-In Heels / toes	Oh not me, but the people they say That the man has always led woman astray But I say, please listen when I say She's smarter than the man in every way	Vine, turn L Lock Mambo Heels / toes
Oh not me, but the people they say That the man has always led woman astray But I say, please listen when I say She's smarter than the man in every way	Vine, turn L Lock Mambo Heels / toes	That's right, the woman is smart-er That's right, the woman is smart-er That's right, the woman is smart-er That's right - - that's right	Vine, turn L Lock Mambo Heels / toes
That's right, the woman is smart-er That's right, the woman is smart-er That's right, the woman is smart-er That's right - - that's right	Vine, turn L Lock Mambo Heels / toes	That's right, the woman is smart-er That's right, the woman is smart-er That's right, the woman is smart-er That's right - - that's right ... (fade)	Vine, turn L Lock Mambo Heels / toes

D4AA 2011

presented by Donna Frankel

MAMMA MARIA

32 count, 4 wall, Ultra-Beginner Line Dance

Choreographed by Frank Trace

www.traceofcountry.com franktrace@sssnet.com

Music Suggestions:

"Mamma Maria" by Ricchi E Poveri (136 bpm) *(Italian)*

"Mamma Maria" by The Countdown (136 bpm) *(Italian)*

* Start dance 16 counts in on vocal.

Note: There are many recordings of this song, all will work. Available on amazon.com

"High Lonesome Sound" by Vince Gill (96 bpm) *(Country)*

"Poker Face" by Lady Gaga (120 bpm) *(Pop)*

* When using Poker Face, start dance 32 counts in on heavy beat.

WALK FORWARD DIAGONALLY RIGHT, KICK

WALK BACK DIAGONALLY LEFT, TOUCH

1-4 Walk forward right diagonal stepping R, L, R, kick L forward (1:30)

5-8 Walk back left diagonal stepping L, R, L,
touch R next to L as you square up with front wall (12:00)

WALK FORWARD DIAGONALLY LEFT, KICK

WALK BACK DIAGONALLY RIGHT, TOUCH

1-4 Walk forward left diagonal stepping R, L, R, kick L forward (10:30)

5-8 Walk back right diagonal stepping L, R, L,
touch R next to L as you square up with front wall (12:00)

TWO CHARLESTON STEPS

1-4 Step R forward, kick L forward, step L back, touch R back

5-8 Step R forward, kick L forward, step L back, touch R back

VINE RIGHT, TOUCH, VINE LEFT 1/4 TURN LEFT, TOUCH

1-4 Step R to right side, step L behind R, step R to right side, touch L next to R

5-8 Step L to left side, step R behind L, turning 1/4 left step on L,
touch R next to L (9:00)

REPEAT

DFAA 2011

presented by Barbara Bevan

ARVOLICOS D'ALMENDRA

Presented by: Bea Montross

Formation: Partners standing side-by-side, facing LOD. W on M's right. R hands joined; M's L hand behind his back; W's L hand on skirt. Identical footwork.

FIG. 1

- 1-8 8 two-steps LOD, beginning on R. On eight measure turn 1/2 to face RLOD without dropping hands.
- 9-16 Repeat measures 1-8 reverse direction. M's L hand extended behind W's back.

FIG. 2

- 1 SWD. two-step to R
- 2 Stamp L (count 1), clap hands to R 2x (count &, 2)
- 3-4 Repeat measure 1 & 2 FIG 2 with reverse footwork and direction.
- 5-8 Partners join hands and circle CW with 4 two-steps (1/2 way around to original starting position)
- 9-16 Repeat measures 1-8 FIG. 2 turning W under arch on last measure.
- Repeat entire dance 2 x

DANCE NOTES - LATIN AMERICA



DFAA 2011

presented by

Barbara Bevan

DEBKI ZAROURA

(Syria)

Debki Zaroura (DEB-key Zah-ROO -rah) is a dance from the mountains of Lebanon. Vilma Matchette of San Francisco learned it from members of the local Syrian colony and introduced it at the 1958 California Kolo Festival. John Filcich presented it at the University of the Pacific Folk Dance Camp, 1959.

MUSIC: Record: FEZ 705-B "Zaroura" (45)

FORMATION: Broken circle, leader at R end. Dancers stand shoulder to shoulder facing ctr. Hands are joined palm to palm, fingers interlocking, and are held firmly down. W may dance in line, but end dancers must be M. Their free hands are on hips.

STEPS AND
STYLING: Walk*
The circle of dancers must move as one person. The ftwork is heavy and solid, with a definite knee flex on the afterbeat of each step.

MUSIC 2/4

PATTERN

Measures

- Several INTRODUCTION Vocal in slow tempo. Dancers stand and wait for heavy rhythmical portion to begin.
- 1 Step to R side with R (ct 1); step L across in front of and to R side of R (ct 2). Flex knees after each step.
- 2 Step to R side with R (ct 1); touch ball of L ft (heel close to floor) in front of and to R side of R (ct 2). Raise and lower R heel at the same time.
- 3 Raising and lowering R heel, touch ball of L ft (heel close to floor) to L side and slightly fwd of R (ct 1); raising and lowering R heel, lift L leg, knee straight, toes pointing twd ctr (ct 2).
- 4 On upbeat of meas bend L knee bringing L ft back under body in preparation for the next movement. Stamp L fwd with a brushing action, letting ft follow through in a natural arc (R heel lifts slightly as L stamps) (ct 1); step L next to R (ct 2).
- 5 Touch ball of R (heel close to floor) in front of and to L side of L (ct 1). Raise and lower L heel simultaneously.
- Dance begins again on ct 2 of meas 5. Repeat pattern to end of music.

NOTE: The dance takes 9 cts - 4½ meas of music. The music is written in 6 meas phrases so the dance pattern does not coincide with the melodic pattern. Dance to the beat, not to the melody. The leader may begin the dance on any beat he wishes.


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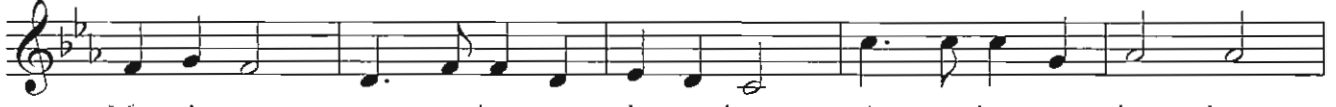
Soprano



Haz-rat Bi-bi Mar-i-am a - sa-lam ma ley - kum. Haz-rat Bi-bi

6


S.



Mar-i-am a - sa-lam ma ley - kum. A - sa-lam ma ley - kum,

11

S.



A - sa-lam ma ley - kum. A - sa-lam ma ley - kum,wha - ley-kum a - sa - lam.

D4AA 2011

Oige ja Vasemba

Heidi Vorst

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord symbols G, D, G, D, G are placed above the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes D4, E4, F#4, G4, F#4, E4, D4, C4. Chord symbols D, G, D, G are placed above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord symbols G, Em, A, D are placed above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord symbols G, Em, A, D are placed above the staff.

D4AA 2011

Heidi Vorst

Oige ja vasemba II

Vitull G. Lindström, Kuusalu khk. (Loksa rajoon) — U. Toomi

MM $\text{♩} = 112$

Klaverile sdn. L. Tauts

First system of musical notation, measures 1-4. The music is written for piano in 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Second system of musical notation, measures 5-8. The melodic line continues with eighth notes and quarter notes. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Third system of musical notation, measures 9-12. The melodic line continues with eighth notes and quarter notes. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

Fourth system of musical notation, measures 13-16. The melodic line continues with eighth notes and quarter notes. Measure numbers 13, 14, 15, and 16 are indicated above the staff.

D49A 2011 - Heidi Vorst

Maître de la Maison

A haunting old melody from Gascony, and a simple, satisfying dance, a medieval branle.

Formation: Open circle, hands joined, leader on the left.

Music: CD #7 'Maitre de la Maison'
from *Rags to Racenicas* by the Flying Tomatoes

Doubles: *Step L, close R, step L, touch R.* (4 beats) *Step R, close L, step R, touch L.* (4 beats)
Step L, close R, step L, touch R. (4 beats) *Step R, close L, step R, touch L.* (4 beats)

Singles: *Step L – touch R, R – touch L, L – touch R, R – touch L* (8 beats)

Let go hands and individually make a full turn in place in four steps (*LRLR*).
On the fourth step, bring both feet together and lift the heels slightly off the floor, then bring them back to earth for beat 5 and 6. So this will sound like: *LRL up down*.

Rejoin hands to start again.

Arms: The arms swing forward and back in time with the music,
forward on beats 1,3,5, etc., and back on beats 2,4,6, etc.

As in *An Dro Retourné*, make the steps to the left bigger than those to the right. The line will move to the left, and the leader may choose their own path.



If your dancers are new to this kind of choreography, it's probably worth practicing the arms and the feet separately.

As with all such step-oriented dances, be gentle with those who become confused. Give them some time to become proficient with the steps before you have everyone join hands and dance together.

If some still feel shaky, allow them to dance behind the line for awhile so that they can watch a pair of feet. Then encourage them to join the line as soon as they're comfortable.

D4AA 2011 Heidi Vorst

Maitre de la Maison

Où reste donc la maître de la maison? (2X)

Il descend la rue, oublie sa charrue

Bien qu'il serait temps d'labourer les champs.

Où est donc la maîtresse de la maison (2X)

Elle fait la cuisine, sans oeuf, sans farine

Vend la poule au pot et gard' le magot

Où reste donc le fils de cette maison? (2X)

C'est un petit ange qui chasse les mésange

Avec son pipeau il crie comme un crapaud.

Où reste donc la fille de la maison? (2X)

Elle est à la messe et reçoit caresses

D'un ou deux amants d'tout un regiment.

Où reste donc la servante de la maison? (2X)

En battant la chatte avec sa baratte

Elle répand la crème partout

Mais le maître l'aime.

Where is the master of the house?

He's going down the road without his plough

But there'll be time to work the fields.

Where is the mistress of the house?

She's cooking, without eggs or flour

She sells the chicken and hoards the money.

Where is the son of the house?

He's a little angel chasing birds

With his flute he sounds like a toad.

Where is the daughter of the house?

She is at Mass, and receives caresses

From one or two suitors in front of everyone.

Where is the servant of the house?

Hitting the cat with her churn-paddle

Spreading butter all over the place

But the master loves her anyway.



D4AA 2011
Hiedi Vorst Maître de la Maison



Où rest-e donc le maît - re de la mai - son Où rest-e donc le maît - re
Doubles: *Left - right - left - touch Right-left - right - touch etc.*



de la mai - son? Il de - scend la rue, ou - blie sa char - rue bien qu'il
Singles: *Left - touch Right - touch*



se - rait temps d'la - bour - er les champs.
Left - touch Right - touch. Left - right - left - up - down.

Leolam Be'ikvot Hashemesh

(Israel)

A line dance for children choreographed in 1996 by Levy Bar-Gil.

Pronunciation: leh-oh-LAHM beh-eek-VOHT hah-MEHS

Translation: Forever Following the Sun

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Tracks 11&12

Formation: Individuals dancing independently, all facing front of room.

Steps & Styling: Refer to "Steps Used in Israeli Dancing."



Meas 4/4 meter

Pattern

INTRODUCTION.

I. TO RIGHT, TO LEFT, FWD AND BACK

- 1 Step R to R and hold (cts 1-2); step L next to R and hold (cts 3-4).
 2 Step R to R (ct 1); step L to R (ct 2); step R to R (ct 3); touch L next to R (ct 4).
 3-4 Repeat meas 1-2 with opp ftwk and direction (begin L to L).
 5 Cha-cha-cha step fwd beg R (cts 1,&2); Cha-cha-cha step fwd beg L (cts 3,&4).
 6 Walk four steps bkwd beg R (cts 1-4).
 7 Swing R arm fwd, up, and back, making a big circle on R side of body (cts 1-4).
 8 Repeat meas 7 with the L arm on the L side (cts 1-4).
 9-16 Repeat meas 1-8.

II. INTERLUDE

- 1 Extend R arm straight up and hold (cts 1-2); extend L arm straight up and hold (cts 3-4).
 2 Bring R arm down (ct 1); bring L arm down (ct 2); bounce twice in place with feet together while clapping twice (cts 3,4).

III. FIGURE TWO

- 1 With light leaping steps, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
 2 Step R to R (ct 1); step L behind R (ct 2); bounce with feet together in place twice while clapping twice (cts 3,4).

Leolam Be'ikvot Hashemesh — continued

- 3-4 Repeat meas 1-2 with opp ftwk and direction, beg L to L.
- 5 One Cherkessia R, but arms are out to sides, fingers spread, bringing them up on fwd step and down on bkwd step (cts 1-4).
- 6 Repeat meas 5 with *sunshine arms* (cts 1-4).
- 7 Step fwd on R, leaving L in place (ct 1); pivot L on both ft to face back of room and step L in place (ct 2); repeat cts 1-2 to finish facing the front of the room again (cts 3-4).
- 8 Step R next to L and bring arms over head and hold (cts 1-2); clap hands overhead twice (cts 3-4).
- 9-16 Repeat meas 1-8.

Presented by Erica Goldman

Lyrics

LEOLAM BE'IKVOT HASHEMESH

Yom chamim, yom k'samim, yom tamim
Halachnu im hashemesh
Ba'arov, yom zahov,
Lailah tov hayah lanu leil emesh.

Boker kar mul hayam
Ei misham nichnas hayom basha'ar
Bachalon etz alon, uvilon nitz'tu
Be'or hashachar.

Ken, ken, ken, ken...
Le'olam be'ikvot hashemesh
Le'olam be'ikvot ha'or
Hashemesh et yomi roshemet velibi tzipor

Yom chamim . . .

Ben adam kum nirdam, lo nadam
Haru'ach shebat'chelet
Rosh harem or karev
Or zorem yashar al saf hadelet

FOREVER FOLLOWING THE SUN
(Literally, always in the footsteps of the sun)

A warm day, a magical day, a pure day
We walked with the sun
Together, a golden day
We had a good night before yesterday

A cold morning against the sea
From somewhere the day comes in through the gate
At the window, an oak tree and a curtain were lit
With the light of the sunrise.

Yes, yes, yes, yes...
Forever following the sun
Forever following the light
The sun sketches my day and my heart's a bird.

A warm day . . .

A human get up, falls asleep, does not go silent
The wind in the blue azure
Head up high, light approaches
Light flows straight to the door's edge

Donald Duck

(Israel)

A novelty/children's dance from Israel.

Music: 2/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 10

Formation: One line behind a leader

Steps & Styling: Refer to "Steps Used in Israeli Dancing."

Meas 2/4 meter

Pattern



INTRODUCTION.

I. FOLLOW THE LEADER

1-16 Walk 32 steps following the leader, flapping arms like a duck's wings.

II. CLAP, FLAP, WIGGLE, YELL

1 Clap three times (cts 1,&,2).

2 Flap wings three times (cts 1,&,2). Flap: make a fist with hands at armpits and move elbows up and down.

3 Wiggle tail three times (cts 1,&,2). Wiggle: bend knees gradually while twisting side to side.

4 Form a beak with both hands on the mouth, and yell "Donald Duck!" (cts 1,&,2).

5-8 Turn in place to the R with 8 steps while pointing index fingers up.

9-16 Repeat meas 1-8.

TRANSITION

1-2 Make a beak with one hand on the mouth, and a tail with the other hand on backside, turn and say "quack, quack" to duck on one side and then on the other side.

Sequence:

Fig I, Fig II, Fig I, Transition, Fig 1, Fig II, Fig II meas1-8 only.

Presented by Erica Goldman

Bim Bam Bom

(Israel)

A modification of a dance choreographed by Yoav Ashriel.

Pronunciation: BIHM BAHM BOHM

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Track 9

Formation: Partners facing CCW, hands held

Meas 4/4 meter

Pattern

INTRODUCTION.

I. SKIPPING, CLAPPING HANDS WITH PARTNER

- 1 Moving CCW together, skip fwd four skips (cts 1-4).
 2 Face ptr and use both hands to slap thighs (“bim”) (ct 1); clap own hands together (“bam”) (ct 2); and slap partner’s hands as in a high five (“bom”) (ct 3); and hold (ct 4).
 3-8 Repeat meas 1-2 three more times. Continue to face ptr.

II. GO AWAY, COME BACK, AND ELBOW TURN

- 1 Facing partner, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); clap hands to the side (ct 4). These steps will move you away from your ptr, along the circle.
 2 Repeat meas 1 with opp ftwk and direction to bring ptrs face to face again.
 3-4 Ptrs hook R elbows and skip fwd rotating CW as a couple in place, to finish face to face again.
 5 Repeat meas 1.
 6 Repeat meas 2, but use larger steps so each person passes his/her ptr to stand face-to-face with a new ptr.
 7-8 Repeat meas 3-4 with this new ptr.

Presented by Erica Goldman

Lyrics

Shnei chaverim halchu baderech
 Bim bam bom
 Echad kibel maka baberech
 Bim bam bom
 Lo b'diyuk aval b'erech
 Bim bam bom

Two friends set out on a spree
 Bim bam bom
 One got a blow on the knee
 Bim bam bom
 Well, more or less, you see
 Bim bam bom

Bim Bam Bom — continued

Amar chavero: lo nora chaver
Yeshan tsarot gadolot yoter

Hit' yashev oto bishgada
Bim bam bom
Tachat etz ha'avokada
Bim bam bom
Kodem sham para amada
Bim bam bom

Amar chavero . . .

Az alma yefat einayim
Bim bam bom
Zarka lo perach mishamayim
Bim bam bom
Yachad im tsintsenet mayim
Bim bam bom

Amar chavero . . .

Ma sofo shel ze hazemer
Bim bam bom
Im tirtsu lasim lo gemer
Bim bam bom
Tidchafu la'ozen tsemer
Bim bam bom

His friend said: It's not so bad, comrade;
There are bigger troubles

He settled down
Bim bam bom
Under an avocado tree
Bim bam bom
Previously a cow had stood there
Bim bam bom

His friend said . . .

Then a lass with beautiful eyes
Bim bam bom
Threw a heavenly flower at him
Bim bam bom
Along with a vase of water.
Bim bam bom

His friend said . . .

What's the end of this song?
Bim bam bom
If you want to end it
Bim bam bom
Just stuff your ears with cotton wool
Bim bam bom

Shalom Lachem

(Israel)

Children's dance from Israel.

Pronunciation: shah-LOHM lah-KHEHM Translation: Hello to You All

Music: 2/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 14

Formation: Sitting in a circle, legs crossed

Meas 2/4 meter

Pattern

INTRODUCTION.

I. WAVE HELLO!

- 1 Extend R arm out in front of body with palm pressed fwd (cts 1-2).
 2 Repeat meas 1 with L arm.
 3-4 With palms still pressed forward, wave hello R-L-R-L (cts 1-2).
 5-8 Repeat meas 1-4.
 9 Clap hands (4 or 5 times) (cts 1-2).
 10 Make fists and roll hands around each other and around a big circle in front of the face (cts 1-2).
 11-18 Repeat meas 1-8 only.

TRANSITION

- 1-4 Uncross legs and make noise banging hands and feet on ground, saying "noisy transition!" Alternate: spin around on backside and come back to facing the ctr.

II. SAME AS FIG 1 BUT USE FEET/LEGS

- 1 Extend R fwd and flexed (cts 1-2).
 2 Repeat meas 1 with L ft.
 3-4 With feet still flexed in front, rotate ankles to R-L-R-L. (cts 1-2).
 5-8 Repeat meas 1-4.
 9 Clap feet together in the air (4 or 5 times) (cts 1-2).
 10 Roll feet like riding a bicycle or around each other (cts 1-2).
 11-18 Repeat meas 1-8 only.

Shalom Lachem — continued

III. ARMS AND LEGS TOGETHER

Repeat Figs 1 and 2 at the same time, using feet and hands for each movement.

Presented by Erica Goldman

Lyrics

Shalom lachem, shalom lachem,
Shalom lachem shalom.
U ma shlomchem, ma shlomchem,
Ma shlomchem hayom?

Nechmad li me'od lifgosh etchem,
Nechmad li me'od lomar lachem

Shalom lachem, ...

Hello to you, hello to you,
Hello to you all.
And how are you, how are you,
How are you today?

It's very nice to meet you all,
It's very nice to say to you...

Hello to you...