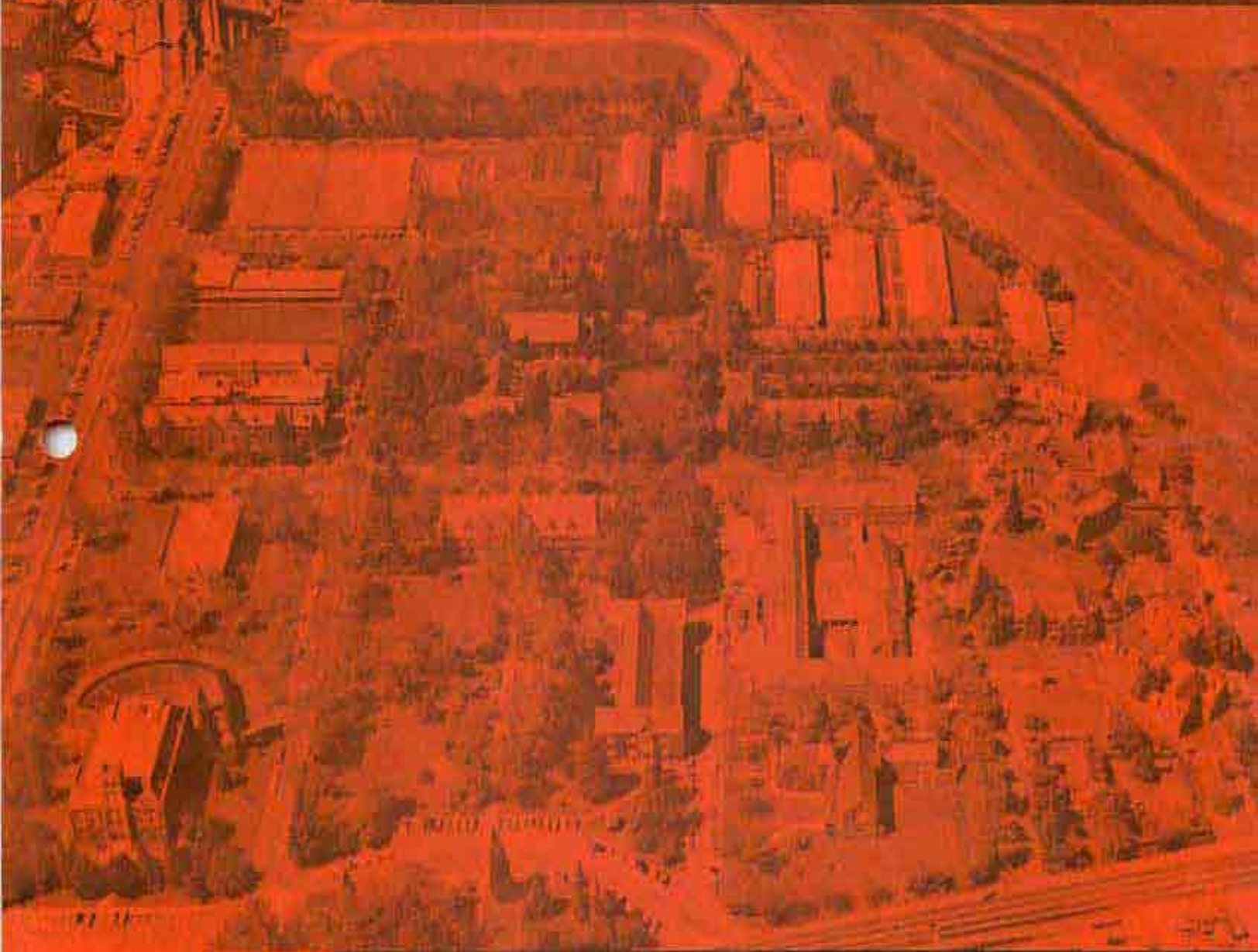


# FOLK DANCE CAMP

11th Annual



College of the Pacific  
Stockton, California  
1958





ERRATA--FOR SYLLABUS OF FOLK DANCE CAMP, 1958

Page    Change

BOHEMIAN POLKA

- 1        Record: Listed record must be slowed down.  
      Fig. I. Meas 7-8: Should read: "With 8 small running steps or 2 polka steps around . . . . ."  
      Fig. I. Meas 17-18, line 1    Delete the word "together".  
      Fig. II. Meas 15-16, line 1: insert word "both" before word "quickly".  
1 con't Fig. IV. Meas 21-24, line 1: Replace "one complete turn" with "3/4 turn".

DER PFEIFER

- 2        Introduction, line 2: Should read: "joined hands forwards and backwards with straight . . . . ."  
      Fig. II. Arches. Add at end: "cpl 1 forms circle with cpl 4 and cpl 2 with cpl 3".  
      Fig. IV. Teasing. Meas 2: Should read: ". . . of meas 1, Fig. IV.", not "meas 1-2".  
2 con't Fig. IV. (con't). Meas 5-8: Add: "W joining hands in a circle at end of meas 8".  
      Fig. IV. (con't). Delete all of meas 9-24. Change in margin Meas 25-32 to read 9-16.  
      Fig. IV. Meas 9-16 (new cts): Should read: "Beginning L, circle CCW 24 running steps. Pull W out on 8 running steps."  
      Fig. V. Schornische Steps. Delete all of meas 9-16. Change remaining meas ct in margin to read: 9-10, 11-12, 13-16.  
      Finale. Meas 1-2, line 1: Should read: ". . . with 4 slow running steps (2 steps per meas)."  
      Finale. Meas 5-8: Should read: ". . . with 8 slow running steps (2 steps per meas)."

NEUES MEUHLRAD

- 4        Last line: Change to read: "Start from beginning, three times through in all and end by repeating Fig. I (4th time)."

KATZENLEITER-BOARISCHER

- 4 con't Fig. V. Meas 1-8, line 1: First word should be "with" not "under".

KATANKA

- 5        Additional Record: Kolo Festival EP 106 B Katanka  
      After further study, it has been decided that the two recordings listed are played in 7/16 time. Therefore, the Basic Step actually is danced to this rhythm: Step R (2/16). Step L (2/16). Step R, bending R knee (3/16). For teaching purposes it still may be counted 1, 2, 3 with the ct 3 accented.

Page    Change

6        METELIKUM

Additional Record--XOPO X-EP-308 Metelikum.

STARO RATARSKO

7        Fig. III. Meas 5-18: Add at end: "On repeat of pattern, first step on R (cts 1, &) is behind L, not to side as in Meas 1."

ZAHRAJCE MI

9        Fig. VI. (Vocal) Meas 10-11: Add: "but starting with L".

EL CARNAVALITO

17 con't Fig. VIII: third line should read: ". . . . moves fwd to partner's side and . . . ."

LA CHACARERA

18 con't Fig. VI: Omit meas 12 in margin of syllabus. Delete the words: "1 waltz step toward partner," add "Face ptr," and continue sentence with "arms extended fwd        "

Fig. III. Meas 1-8: The following variation for the M zapateo is a little simpler than the one given in the syllabus and may be preferred by some dancers:

Ct 1--Stamp R ft in place taking wt.

Ct 2--Tap L heel in place.

Ct 3--Stamp ball of L ft in place, taking wt.

Ct 4--Stamp R in place taking wt.

Ct 5--Hold

Ct 6--Tap L heel in place

Repeat all starting L ft for second meas.

EL SOMBRERO BLANCO

21        Step I: Meas 1-12--at end of second line add "in ballroom position."

21 con't Step VI, at end of line add "in ballroom position."

OR CHAVATZALOT

22        Fig. II. Delete all but line 1. Substitute instead: Cts 1-16, 18 skipping steps starting on R.

Fig. IV. Cts 1-18: Change to read: Cts 1-8. On line 2 change 16 step-hops to read 8 skipping steps.

Fig. IV. Cts 17-32: Change to read: Cts 9-16. On line 1 change 16 step-hops to read 8 skipping steps.

MECHOL HANOAR

23        Formation: Should read: "Cpls in a circle. Boys and girls do same step except in Fig. I, cts 17-32. There the boy's steps are described and girl uses opposite ft."

Basic step: Step is used as described except in certain instances, where the hop on ct 4 is on other ft. These few times are noted below in the following errata.



- | <u>Page</u> | <u>Change</u>   |
|-------------|---|
|             | <u>MECHOL HANOAR (con't)</u>  |
| 23          | Fig. I. Cts 13-16: On ct 16 boy hops on R, girl on L. Girl turns left to face ptr.<br>Fig. I. Cts 17-20: On ct 20, boy hops on L, girl on R.<br>Fig. I. Cts 26-32: On ct 28, boy hops on R, girl on L. On ct 32, both hop on L.<br>Fig. II. Cts 5-8: On ct 8, both hop on R<br>Fig. II. Cts 9-16: Begin running steps on L, not R.<br>Fig. II. Cts 17-24: On ct 20, both hop on L.  |
|             | <u>VEHAYA KE'ETTS SHATUL</u>  |
| 24          | Fig. II. Cts 5-8: Directions of individual circles are CCW.   |
|             | <u>KUMA ECHA</u>  |
| 25          | Fig. III. Ct 4: Should read: "High leap onto L."<br>Fig. III. Cts 9-16: Should read: "Repeat 5-8 <u>two</u> more times."  |
|             | <u>ZEMER LACH</u>   |
| 26 con't    | Fig. IV. Cts 9-12: Delete: (Boys now face center, girls face outside).<br>Add instead: " <u>Cpls now in single circle, boys facing CW.</u> "<br>Fig. IV. Cts 17-20: Delete (Boys now face CW, Girls face CCW).<br>Add instead: " <u>Cpls now facing in double circle, girl's back to center.</u> "<br>Fig. IV. Cts 25-29 (Boys): Change cts in margin to read: "Cts 25-28".<br>Delete words "facing CCW" in line 2.<br>Fig. IV. Cts 25-28 (Girls): Delete words "facing CCW". |
|             | <u>ZAJEČARKA</u>  |
| 28          | Part II. Meas 13-16: Should read: "Same as Meas 9-12 but opposite direction and footwork."  |
|             | <u>PIROT DANCE MEDLEY--PIPERANA</u>   |
| 31          | Additional Record (Preferred)--Kolo Festival KF-EP 106 B-Dances from Piroi.<br>Variation 1. Meas 3, ct 1: Delete "behind L heel" and substitute " <u>to R side</u> ".<br>Variation 7. Meas 4: Delete all of line. Substitute as follows:<br>Ct 1 Step L behind R.<br>Ct 2 Hop on L, bringing R ft around in a broad arc.<br>Variation 1. Meas 5: Should read: "Same as meas 4, but with R ft."  |
|             | <u>SETNJA</u>   |
| 32          | Part I. Meas 4, ct 2: Should read: "Turning to R, step L ft across in front of R ft."   |
| 32 con't    | Part II. Meas 4, ct 2: Should read: "Turning to face R, step L ft across in front of R ft."<br>Meas 4, ct 2&: Should read: "Hop on L ft, continuing R."   |

Page    Change

PLEVENSKO PAIDUSHKO

39 Additional record: KOPO X-EP 309 A--Paidushko Horo.

POSAVSKI PLES

37 Fig. V Meas 10-16: Should read: "Repeat action of meas 9, 7 more times."

DIMKE ELA DIMKE

37 Additional record: KOPO X-EP-309 A--Idam Ne Idam

BUNJEVACKO ROKOKO KOLO

40 Meas 4--Should read: "Step on R in place (ct 1); hop on R and lift L across in front of R in air (ct 2)."

Meas 5--Should read: "Step on L across in front of R (ct 1), hop on L, M clicking R heel against L ankle (ct 2, on the word "lju-")."

Meas 6--Should read: Step on R in place (ct 1), hop on R, M clicking L heel against R ankle (ct 2, on the word "te")."

Meas 7--Should read: Step on L in place (ct 1), hop on L, M clicking R heel against L ankle (ct 2, the word "kar")."

THE HOLE IN THE WALL

41 Additional record: C.D.S. no. 1B

Music: Change references to read: "English Country Dances of Today" and "Twelve Country Dances from England--Folk Dance Series (new series) no. 1".

A TRIP TO PARIS

41 Record now available: C.D.S. no. 1A.

SZATMARI

45 Fig. II. Csardas to M R, W L. On third step, do not take last close. Instead end with 2 stamps

Fig. V. Hands are joined across and movement is to RLOD first.

Fig. VII. Line 6 & 7: Change "Close ft with small jump" to "Close ft while rising on ball of ft."

Rida Steps. Figs. VI, IX, XI, XIV: All Rida steps start by stepping on ball of L ft (up) on ct 1.

45 con't Fig. XII. Delete all of Fig.

Fig. XIII. Renumber as Fig. XII. W moves to R side of M on the 2 Rida steps.

Fig. XIII (new). Insert all the following before Fig. XIV: M R arm around W. W L on M shoulder. Free hands on hips. Wt on L. Lift on ball of L ft with R leg extended diag R with knee straight, toe up (ct 1). Lower L heel and let R heel touch floor (ct 2). Repeat same action to start of Melody A and then start Fig. XIV.

Fig. XIV. When cpls separate, W stays in place but M moves two center of circle on 3 Up-Down steps. He turns R to face W on 4th.



GENCSAPATI

47

Change spelling: Add I at end of first word in title.

Fig. I & II: Leader starts at head of line and makes a CCW circle to finish facing 1st M in line. Men in line stand with hands clasped behind back.

Fig. III: Danced first time only by leader and first M in line. Second time, Leader dances with 2nd M. First M uses figure to start forming CCW circle. When dancing alone, clap own hands twice. Third time, Leader dances with third M and second M follows after first M. Fourth time, Leader and fourth M dance, while third M moves after other two.

Fig. IV. All M dance, completing CCW circle. Line 5: Delete L ft and insert R ft.

Fig. VI. Pass L shoulders.

Fig. VII. Leader leads M into straight line. On last stamp (L) bring arms up sharply to land on shoulders of neighbors.

MATYO

50

Correct spelling. Add T after A.

Formation: When dance is done with M and W use back basket hold, i.e., grasp hand of second neighbor on either side, joining in back of person next to you. Use walking step of Fig. I (Trembling Heels Step) through all of melody A. End with "Turn-hip" as given.

Fig. IV. Change stamps to L first, then R (no wt). Do whole pattern once in opposite direction with opp. ft work.

Fig. V. Step description: Hop on L extending R ft fwd with heel just touching floor, toe pointed up (ct 1). Small leap onto R, bending L knee sharply (ct &). Repeat on opp ft for cts 2, &. Step done for just 1 meas.

Fig. VII. Heel-Click: Change to : Click R to L, L to R. Done once.

50 con't Fig. IX. Cifra, line 1: Change to read: "Leap to R, step L near R, small leap on R to R side, simultaneously . . ."

Line 5: Change bokazo to read: "Click R to L twice, L to R once."

Line 6: After Hopping heel steps use same bokazo as at end of Cifra.

Line 8: While walking with Trembling-heels step, travel CW. Do not open circle into line if dance is being done with M and W. As music accelerates, walking does too.

End: On last meas, rise on ball of ft, swing heels to L, replace on floor with knees bent. Dancers are facing ctr.

FELSOTARKANYI COUPLE DANCE

51 con't

Fig. IX. Slapping step: Stand on R ft. Raise L leg in front with knee turned outward and slap L calf with R hand (ct 1). Slap L thigh with L hand (ct &). Stepping on L, raise R leg (knee turned out) and slap R thigh with R (2). Slap L thigh with L (ct &). Slap R calf with R (ct 3). Slap L thigh with L (ct &). Stepping on R, raise L leg (knee turned out) and slap R thigh with R (ct 4). Slap

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FELSOTARKANYI COUPLE DANCE (con't)

L thigh with L (ct &). This step is actually easier to count as two groups of 4 or as a group of 8 cts and many will prefer to count it that way when teaching it.

Pattern done 4 times.

Fig. X. (Men): Start slapping with R and slap 8 times for the 1 meas.

Fig. IX. & X. (Women): Create circle with 4 walking steps instead of stamping. Start with R and put no wt on last step on L. Takes 2 meas and then do Hop-Rida step as follows: Hop on R (upbeat of meas before). Step L to L side (ct 1). Step R in front of L (ct 2). Repeat for cts 3-4.

Done 14 times in all.

Fig. XI. Couple--Cross Step. Delete description of step and use the following: Shoulder-waist pos, step to L with L (ct 1). Step R in front of L (ct 2). Jump a little to L into stride pos, knees bent (cts 3-4). Next step would move to R starting with R.

Fig. XII. Rida Step (turning). When moving to R, step on ball of R ft (ct 1). Step flat on L in front of R (ct 2). Repeat for cts 3-4. When moving to L, step starts with wt on ball of L ft. As done in this dance, if last Cpl-Cross step moved L then Rida turn would start to R with wt on R. At end of turn, the next Cpl-Cross step would move to R starting with R ft.

Finale: At end of dance there are 3 chords. Man takes hold of his hat (chord 1). He holds it high (chord 2). Does a bokazo (chord 3). For bokazo, stand with wt on balls of ft and turn heels out. Close heels together with a click. Woman stands facing ptr and just does bokazo.

KALOCSAI GROUP DANCE

53 Record: Change number to Folk Dancer 2008.

Fig. III. 2 patterns take 3 meas to complete so do figure 6 times.

Fig. V-VIII: After dancing figures, repeat 5-8 again but reversing foot-work and directions (Start L).

Fig. IX. In margin, change number of meas from 15 to 8. Walk 4 steps to a meas.

Fig. X. In margin, change number of meas from 15 to 7.

BAZSA MARI LIBAJA

55 Record: Change number to Folk Dancer 2009.

Formation: Delete "shoulder-waist pos". Substitute: "Hands around just behind ptrs shoulders, resting on shoulder blades."

Fig. V. Men: Slapping step is done 8 times complete and half of ninth one (4 cts). On cts 5-8 do Bokazo as follows: Wt on balls of ft, turn heels out (2 cts). Click heels together (2 cts).

Women: Do only 17 Cifra steps instead of 18. Circle man two times. End with bokazo as same as Men.

Note: Description of slapping step for M is in errata for Felsotarkanyi.



Page   Change

- 56      THADY, YOU GANDER  
 Meas 1-4: Should read: ". . . eight skipping steps." not running steps.  
 Meas 9-16: Second sentence should read: "Turn partner with Right  
 elbow in four skipping steps, turn next person in line with  
 Left elbow in four skipping steps. . ."
- 57      ZIOGELIS  
 Pattern I. Meas 1-4, lines 6-8: Should read: "bwd L foot (ct 1),  
 step bwd R (ct &), drop bwd on L foot, leaning body bwd  
 while extending R foot fwd (ct 2), pause (ct &)."  
 Pattern II. Meas 13-16: Add: "Meanwhile M and returned R hand W  
 hook L elbows and skip around each other in place."
- 58      FRYKSDAL POLSKA  
 Change spelling. First D in title should K.  
 Fig. II. Meas 1-4. Change to read: ". . . W half-chain to opposite  
 M, and around him CCW holding his L hand in hers (M does not put arm  
 around W's waist. End in Front . . ."
- 59 con't      Pattern IV. Meas 1-4, line: Change "for" to "from".  
 Fig. IV. Line 4. Should read: "9-12 M's L hand star, etc."  
 Line 6, should read: "13-16, In original . . . turn CW with  
 ptr with  $\frac{1}{2}$  Fryksdal steps."  
 Fig. V. Music  $\bar{A}$  (end of this figure), change to read:  
 "A 1-4 Turn circles CW with  $\frac{1}{2}$  Fryksdal steps.  
 5-8 In shoulder-waist pos., turn CW with ptr with  $\frac{1}{2}$  Fryksdal-  
 steps."
- 63      FADO FOR FOURS  
 Fig. I. Meas 11-24: On line that starts "(turn L and stamp)" add this  
 at end: " & 2"  
 . . . . clang  
 On next line place ditto marks under above addition.
- 64      KUJAWIAK  
 Formation: Change to read: "Double circle of 4 to 8 cpls etc."  
 Fig. II. Meas 11-16: Add: "On meas 16 turn to face ptr with 2 stamps  
 instead of a waltz step. Then take ballroom position."  
 Fig. III. Meas 1-8: These meas are used to form into a straight line.  
 During meas 1-3 ptrs waltz, turning CW. Stamp as directed  
 on meas 4. During meas 5-7 ptrs waltz, turning CCW, but  
 continue in direction necessary to form the line. On stamps  
 of meas 8, W step in front of ptr as directed.  
 Fig. III. Meas 13-16, line 2: Change direction of W's turn to read  
 "CW" not CCW. Add: "On meas 16, M lead W to stand behind  
 them and slightly to their R."  
 Line 3: Insert word "above" after word "hands".



Page    Change

KUJAWIAK (con't)

- 64    Fig. IV    Meas 17-20: Delete all of description and substitute the two following errata.  
      Meas 17-18: Should read: "W, with running waltz steps, duck forward around in front of ptr (passing under his R arm), then out behind him (passing under his L arm) and begin to form a CW moving circle behind the M's line. M look dejected, arms dropped, as soon as ptr gets behind him."  
      Meas 19-20: Should read: "W circle CW with waltz steps. M turn to own R and form a CCW moving circle around W's Circle, dancing waltz steps."  
64 con't Break that comes after Fig. IV: Add word "woman" at beginning of line 2.  
65    Fig. VII. Meas 13-15: At the end of the description for these meas, add: "Alternate step for M" Step R (ct 1), hop R, clicking heels (ct 2); step L (ct 3). All M in each set should perform the same step pattern.

POLKA PIQUEE

- 66    Formation: Add: "M's hands on hips, W hold skirts with no swish."  
      Fig. II. Salutation: Change to read: "Turn back to ptr and return to place with 4 more "basic" steps."  
      Fig. IV in and Out. Under meas, change both 8's to 16's.  
      Line 1: Change "4 basic steps" to 8 basic steps.  
      Line 2: Add at end: "M dance in place."  
      Line 3: Change the 4 basic steps to 8 basic steps. Add at end of same line: "W dance in place."  
66 con't Fig. V Heel and Toe: Under Meas (in margin) write 16.  
      Line 1: Change to read: " . . . dance 4 "basic" steps, LOD, RLOD, LOD, RLOD, M beginning. . ."  
      Line 2: Change to read: " . . . Then with 8 polka steps . . .".

✓  
SUSTAS

- 67    Pattern I. Meas 1: Add: "M start L, W R ft."  
      Meas 2: Add: "M start R, W L ft."  
      Meas 3-4: Change "Fig. 1, meas 1" to read "Fig. I, meas 1-2" in both lines of description.  
      Meas 5-6, line 3: Change "ctr" to "ptr".  
      Meas 5-6, line 0: Should read: ". . . side upis polka turning CW in place with 4 polka steps."  
      Pattern IV. Add: "The line containing cpls #4 make the arches first with line containing cpls #2 ducking under"

EL TRIUNFO

- 68    Change spelling letter M in title should be N.  
      Cross out top diagram. Bottom diagram shows direction of movement.  
      Steps: "Zapateo": Change ct 2 to read: "Step on ball of L ft". "Zapateo, varian" 1: Change ct 2 to read: "Step on ball of L across in front of R."  
      Pattern II. Line 1: Should read: "M: Body erect, hands held behind back,

Page    Change

EL TRIUNFO (con't)

- 68                    or loosely at sides . . .".  
68 con't Top line: Instead of having both hands on skirts, W could have L hand on hip and R on skirt.  
Pattern III. Meas 17-18; line 2: Cross out "back of".

EL ESCONDIDO

- 69                    Pattern VI. Direction of travel in circle is CCW.

POLISH MAZUR

- 70 con't Further explanation of duets: Work in groups of 4 cpls. Cpl 5 will dance same duet as Cpl 1 at same time, Cpl 6 at same time as Cpl 2, Cpl 7 at same time as Cpl 3, Cpl 8 at same time as Cpl 4.  
71                    Pas de Basque in Couples: Description for figure is omitted. Description that follows caption is for next figure. Description should read as follows:  
A                    Pas de Basque in Couples  
1-12                Ptrs face CCW in varsouviennne pos. Dance 12 pas de basques starting with low leap onto R for both.  
A                    Women's Star  
Here belongs the description that is printed under the Pas de Basque caption. Change meas count in margin to read: 1-4, 5-8, 9-10, 11-12.  
Men's Star. Meas 9-12, line 3: First word should meas, not men's.  
Finale. Meas 12: Cross out line and substitute: "Hands still joined, W takes a quick turn CCW(L) and sits on M's R knee. Free hands high.

RUSSLAN PEASANT DANCE

- 72                    Fig. III. Part a, Line 5: Should read: "Step on  fwd  ft . . .".  
72 con't Fig. VI. Part b, Line 1: Should read: "W moving  bwd , M  fwd  . . . .".  
73                    Fig. VII. (con't). Line 2 at top of page: Delete "hold 6".  
73 con't Fig. XII. Part b, Line 3: Should read: "W points R toe to R side, heel up. Touch R toe next to ball of L ft. Kick R leg diagonally R. Step R next to L. Small hop on L ft, while . . . .".

RUFTY TUFTY

- 77                    Pattern I. Change first meas cts in margin to read: A 1-4, 5-8; B 1-4, 5-8.

SEXTUR

- 80 con't Change spelling. Cross out ee and replace with U.



Page   Change

SHUCKS

- 85    After line: "Arch in the middle, the ends duck thru" insert omitted line:  
      "And then do a right and left thru"

2 X 4 SQUARE

- 85 con't After line: "Center couples roll a half sashay" insert omitted line: "Forward  
      eight and back like that".  
Next-to-last line: add "All", in front of "opposite lady".

HIGH AND LOW

- 86 con't Complete dance should read:  
      "Circle eight around you go  
      Head men with a right hand high, left hand low  
      Cross the girls, circle eight around you go  
      Side men with a right hand high, left hand low  
      Cross the girls, circle eight around you go  
      Head men with a left hand high, right hand low  
      Cross the girls, circle eight around you go  
      Side men with a left hand high, right hand low  
      Cross the girls, left Allemande, etc."

First BREAK

- 86 con't Next-to-last line should read: "Separate, behind those gent's stand"

First BREAK

- 87    Last line may be more understandable by rephrasing as follows: "Cross trail,  
      with the lady on your right, left allemande, etc."

Third BREAK

- 87    Fifth line, change comma so that line reads: "Both couples, face number  
      three across the set."  
Eighth line, should read: "Number one, split the ring, hook on the ends."

Fourth (last) BREAK

- 87    Delete the entire break.

DUD'S REEL

- 86    Cross out all of third line from the bottom.

CHAMPAGNE TIME

- 102   Part I, meas 1-4: Underline all of line 1 Underline line 2 thru the word  
      "Draw". The underlined portions are the cues. The step pattern  
      description follows.  
      Part I, meas 5-8: Underline all of line 1 and the first word in line 2.  
      Part II, meas 17-20: Underline all of line 1 and the first word in line 2.  
      Part II, meas 21-24: Underline all of line 1 and the first word in line 2.

MEZAREI YISRAEL

Source: Gurith Kadman  
Record: Israel Music Foundation "Third" Series LP-7.  
Formation: Line of dancers, Hs joined. Leader stands to R end of line.  
Dancers face bk of leader. (File formation).

Meas.            Pattern

$\frac{3}{4}$  &  $\frac{4}{4}$  tempo

Figure I  
A 1            Step on R ft (ct 1 &). Brush fwd with L ft (vigorous lifting  
                 the body) (ct 2 &). Leap onto L ft (ct 3 &).  
     2            Repeat steps of meas 1.  
     3            Beginning with R ft, 4 quarter note running steps R-L-R-L.  
     4-6          Repeat steps of meas 1-3.  
A repeats      Repeat meas 1-6 (4 combinations in all).

$\frac{4}{4}$  &  $\frac{2}{4}$  tempo

Figure II  
B 1            Step to R side with R ft (ct 1 &). Hop on R ft (ct 2 &). Close  
                 L ft (ct 3 &). Hold 1 quarter note (ct 4 &).  
     2            Repeat steps of meas 1.  
     3            (Grapevine). Row Formation . . . Step to R side with R ft  
                 (ct 1 &). Cross L ft in front of R (ct 2 &). Step to R side with  
                 R ft (ct 3 &). Cross L ft in bk of R (ct 4 &).  
     4            Step to R side with R ft (ct 1 &). Cross L ft in front of R (ct 2 &).  
                 Close R ft (ct 3 &). Hold 1 quarter note (Can be called 7 ct-hold).  
     5-6          Repeat steps of meas 1 and 2.  
     7            (Grapevine)  
                 Step to R side with R ft (ct 1 &). Cross L ft in front of R (ct 2 &).  
                 Step to R side with R ft (ct 3 &). Cross L ft in bk of R (ct 4 &).  
     8            Step to R with R (ct 1 &), bring L beside R with light stamp (ct 2 &).

Presented by Zafra Tatcher  
Notations prepared with assistance of  
Florence Freehof



FANDANGO MAGDALENA (Espana)

- Source: Arranged by Madelynne Greene from authentic dances learned in Spain.
- Music: Record: Espana Vol. II London LP--Spanish Dance No. 1 Moskowski. Patterns: A A B A C C A 3/8 time.
- Formation: Partners face each other about three feet apart, M back to center.
- Meas. Pattern  
2 meas. Introduction
- A 1-2 I. Jota turning R and L  
Turn R once in place with one Jota step; hands are held slightly fwd and out to the side about head high.  
Jota Step: With knees bent leap on to both ft (cts 1, 2); lift R as you hop on L (ct 3). Spin to R taking 3 steps in place, R L R (one revolution).  
Castanets: both L roll, L roll both, etc.
- 3-4 Repeat above, reversing footwork.  
5-12 Repeat action Fig. I, meas 1-4, twice more.  
13-15 Buzz Turn: Take 3 buzz steps turning R and finish with a step on R ft. Make one turn. R ft leads, R arm curved in front, L curved in back. Head turned over R shoulder.  
Castanets: ct 1--L R, ct 2--L. Repeat 2 times and do a L Roll on Step R of meas 15.
- 16 Stamp L, R, hold, pose with R arm curved in front of body, L arm over head.  
Castanets: Crash, both, hold.
- A 1-16 repeated Repeat action of Fig. I, meas 1-16.
- B 17-18 II. Balance Fwd and Bwd and cross over changing places.  
L hand high, R hand curved about chest high, waltz step fwd on R ft. L stays behind R, cts 1 2 3. Reverse, stepping bwd in waltz on L ft, cts 1 2 3. R ft remains in front of L on waltzes.
- 19-20 During this action, bring R hand up high and lower L hand, curved, chest high.  
Passing R shoulders take ptrs place in the following steps:  
Step R (ct 1); brush L fwd (ct 2); hop on R (ct 3) turning R to face ptr. Step L, R, hold.  
Castanets: (meas 17-20): Both, L roll three times; L, R hold.
- 21-22 Repeat action Fig. II, meas 17-18, but beginning L ft and reversing arm positions.
- 23-24 Step L (ct 1); brush R fwd (ct 2), hop on L (ct 3) turning L to face ptr. Step R (ct 1); hold (cts 2, 3).  
Castanets (meas 21-24): Both L roll three times; both hold, hold.
- 25-32 Repeat action Fig. II, meas 17-24.
- A 1-16 Jota Turning R and L  
Repeat action Fig. I, meas 1-16.

Fandango Magdalena (continued)

<u>Meas.</u>	<u>Pattern</u>
	III. <u>Step-Draw, Turn, &amp; Knee Bends.</u> Raise arms sbwly to pos on Retard in music.
C 33	Description for M, W on opp ft. Moving in LOD, facing ptr, move sideward, looking over trailing shoulder. Leading arm curved high over head, other arm curved in front. Step on L to L side (ct 1), draw R across supporting L ft (ct 2), step on R (ct 3). Travel on these steps.
34	Repeat action of meas 33.
35-36	Pivot L on L ft (cts 1, 2), step R (ct 3). Step L (no weight), (ct 1), hold (cts 2, 3). Castanets (meas 33-36): both L roll, both L roll, both hold crash, both hold hold.
37-40	Repeat action of Fig. III, meas 33-36, but put wt on step L of meas 40.
41-44	Moving RLOD, reverse action of meas 33-36.
45	Deep knee bend to M L, W R.
46	Deep knee bend to M R, W L.
47	Pivot to L on L (ct 1, 2). Step R (ct 3). (W to R on R).
48	Step L next to R (ct 1). Hold (cts 2, 3). Castanets (meas 45-48): Same as for meas 33-36.
C 33-48 repeated	Repeat action of meas 33-48 (Fig. III), but on last meas (48) pivot L again (as in meas 47).
A 1-16	Repeat action of Fig. I, meas 1-16. Pose at end--On last meas move twd ptr to end back to back, R shoulder adjacent.

Presented by Madelynnne Greene



## FOREWORD

We wish to pay our respects to two Committees for valient work in making certain that these dance descriptions are so accurate. Most of the dances by Western teachers have been written by these Committee members working closely with the teacher involved. So our hearty thanks to:

The Research Committee of the Folk Dance Federation of California  
(North) Dorothy Tamburini, General Chairman,

and the

Standardization Committee of the Folk Dance Federation of California  
(South) Marion Wilson, Chairman.

You will find the roster of these Committee people who are attending Camp in our Mailing lists.

Ruth Ruling has served as Assistant Editor with the special task of re-editing and correcting the copy. All Errata clears through Ruth

OUR THANKS TO ALL!!

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### Abbreviations used in the Syllabus

bkwd	backward	meas	measure
COH	Center of Hall	pos	position
ct	count	ptr	partner
dn	down	R	right
ft	foot	RLOD	Reverse Line of Direction
fwd	Forward	sdwd	sideward
H	hand	W	woman
L	left	wt	weight
LOD	Line of Direction		
M	man		

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BOHEMIAN POLKA  
(German)

- Source: A dance from the Erzgebirge in Saxony near the Bohemian border. Presented by Walter Grothe as learned from Elizabeth Ullrich.
- Record: Bowery BF-214 B Harmonica Polka
- Formation: Couples in double circle facing CCW, M hands on suspenders, W hands on hips.
- Steps: Heel and toe polka, polka, kreuzpolka
- Meas.
- 4 Introduction
- I
- 1-2 W diagonally forward to R with 2 polka steps away from M starting L.
- 3-4 Step L, make 1/2 turn CCW. Step back on R, point L, and bow to partner.
- 5-6 2 polka steps toward M.
- 7-8 With 8 small running steps around M CCW 3/4 around, end in original position--look kind of sarcastically at M. Until now M has been watching the W, hands on suspenders, now M is showing off, and W gives a doubtful look while he is dancing.
- 9-14 M dances 3 heel and toe polkas once around W, CW.
- 15 Both jump to face each other.
- 16 Both with a jump make a 1/2 turn, W R - M L so that they are standing back to back, M facing center, W facing out.
- 17-18 M step close step to R, W step close step together R both looking at each other sheepishly, over L shoulder.
- 19-20 Repeat, reverse direction.
- 21-22 As measure 17-18.
- 23-24 M step left, with a jump makes L turn to face W, W same as M, step L with a jump makes L turn to face M.
- 25-28 Couples now join inside hands and do 2 heel and toe polkas LOD beginning with the outside foot.
- 29-32 Take ballroom position and do 4 polka steps turning CW, on end of measure 32 join both hands, M facing out, W in.
- II
- 1-2 M 1 polka step to L, W R (LOD) drop hands and make 1 complete turn with 2 steps, M L, W R.
- 3-4 M 1 polka step to R, W L, M close L to R and bow. W step back on R, point L and bow to partner.
- 5-7 Both with 3 polka steps forward, W starting with L foot, M with R foot, touching R hand slightly when passing R shoulder, W to center of circle. M out of circle.
- 8 With a jump, make 1/2 turn W R, M L.
- 9-14 3 polka steps toward each other and 3 polkas once around each other CW without turning their back. End facing each other. W on inside of circle, M on outside. Take shoulder waist position.
- 15-16 M lift W and let her down on the outside of the circle, and quickly turns back to back.
- 17-18 M 1 step-close-step to R, W step-close-step to R both looking at each other over L shoulder



<u>Meas.</u>	
19-20	Repeat action of measures 17-18 in reverse direction.
21-22	Same as Measures 17-18.
23-24	M step left with a jump makes L turn to face W, W same as M, with a jump makes L turn to face M.
	III
1-2	Kreuzpolka: Couple facing CCW, inside hands joined, starting with hop on inside foot, polka step forward, point inside foot forward, make 1/2 turn turning towards partner to face CW.
3-4	Kreuzpolka in reversed position.
5-8	Ballroom position 4 polkas turning CW.
9-16	Repeat Measures 1-8.
	IV
1-8	Face partner joining R hands, do 2 heel and toe polkas starting with L foot, and 4 polka steps, turning CW (R hand star).
9-16	Clap hands and join L hand, repeat heel and toe polka and 4 polka steps with W ending in front of M. Both face center in Varsouvian position.
17-20	Heel and toe polka to L (R LOD) starting L, heel and toe polka to R (LOD) starting R.
21-24	4 polka steps turning CCW, one complete turn to finish with W on the outside to M R beginning position.
	Start dance from the beginning, figures I to III.
8 mea.	<p>Finale</p> <p>After the second Kreuzpolka, the M pick up W with their R arm, W L hand on M L shoulder, M takes W R hand with his L and carries her off, if he can. Otherwise, just 8 measures of polka off the floor.</p>

DER PFEIFER  
(German)

- Source: A dance from Saxony. Presented by Walter Grothe as learned from Elizabeth Ullrich, who saw it at a Youth Festival in Vienna in 1931.
- Record: Bowery BF-219 A Der Pfeifer
- Formation: Sets of 4 couples, all in double circle facing LOD, inside hands joined. M free hand on hip, W hold skirt.
- Steps: Walk, run, schottisch, step-hop.

Figures

Meas.  
4

Introduction

Begin on outside foot. Walk forward in LOD 4 steps, swinging joined hands backwards and forwards with straight arms, then M turns W CW under joined hands--4 steps for 1 turn. End facing partner, M back toward center.

I Claps

- 1-2 Clap own knees, own hands, partner's hands, then put hands on hips and look toward own R shoulder.
- 3-4 Repeat action of Figure I, meas. 1-2, look to L.
- 5-8 R elbow hook, free hands held high waving hand, a handkerchief, or hat and walk around with partner CW 8 steps, finish facing partner.

Repeat action of Fig. I, Meas. 1-8, finishing facing LOD, inside hands joined.

II Arches

- 1-2 Couples #1 and #3 (in front) make arch and stand in place. Couple #2 and #4 run 8 small steps forward thru arches.
- 3 W#2 and #4 make R turn in place) Inside hands still joined. Full
- 4 M#2 and #4 make L turn in place) turn in 4 running steps.
- 5-8 #2 and #4 couple make arch; 1st and 3rd couple run thru, W turns, M turns.

Repeat action of Fig. II, Meas. 1-8. Finish in a circle of 2 couples, hands joined. M #1 and #3 move backward on M's turn W forward and form circle arranged MWMW.

III Circling

- 1-4 Beginning L ft, circle CCW with 2 schottisch steps and 4 walks.
- 5-8 Again beginning L, circle CW with 2 schottisch steps and 4 walks.
- 1-6 Repeat Repeat Fig. III, meas. 1-6.
- 7-8 Repeat With 4 walking steps, form a double circle, all facing in toward center. W on inside, M's hands on W's shoulders, W's hands on hips.

IV Teasing

- 1 Move to L with a step-close-step, W looking at M over R shoulder, M looking into W's eyes.
- 2 Move to R, repeating action of meas. 1-2 Figure IV.
- 3-4 With 4 step-hops in place dance "pendulum" beginning with hop on L.



Meas.

- 5-8 Repeat action of Figure IV, measures 1-4.  
 9-10 Repeat action of measures 1-2.  
 11-12 Both, beginning L, run forward toward center 4 steps, then W turn quickly 1/2 to L, trying to shake M off, but not succeeding; run out away from center 4 steps, M still hanging on.  
 13-24 Facing out, repeat the step-close sequence, run out from center, turn, and run in toward center again, W joining hands in a circle at end of meas. 24.  
 25-32 Beginning on R, Circle CCW 12 running steps. Then M pull W straight out from center (W drop hand hold reluctantly) with 4 more steps.

2 measures interlude. Face partner, R hands joined, M facing LOD, W back to LOD.

V Schottisch Steps

- 1-4 Move in LOD with 2 schottisch steps, M L, W R, W turning CW under joined hands during measures 3-4 with 4 step hops.  
 5-8 Repeat action of Fig. V, Meas. 1-4.  
 9-12 Both moving diagonally forward in LOD, separate from each other with one schottisch step; return to partner with one schottisch step, take shoulder-waist position and turn CW once with 4 step-hops.  
 13-16 Repeat action Fig. V, meas. 9-12.  
 17-18 Inside hands joined, both facing LOD, dance 1 step-close-step to L and 1 step-close-step to R.  
 19-20 Couple turn CCW 1/2 way around, M dancing in place, W moving around with 4 step-hops (Wheel).  
 21-24 Repeat action of Fig. V, meas. 17-20 R LOD, ending with W on outside facing in, M inside facing out.

Finale

- 1-2 Move backward away from each other with 4 running steps, clapping on each step. M begin L foot, W, R foot.  
 3-4 Run fwd twd partner 4 steps, again clapping. Then join R hands with partner elbows bent.  
 5-8 Turn once around CW with partner with 8 fast running steps.  
 9-16 Repeat action of Finale, ending with W on outside, M on inside of circle. Bow to partner, R hands joined.



MUEHLRAD  
(Austrian and Bavarian)

- Source: Tiroler Volkstanz by Dr. Karl Horak. Presented by Walter Grothe as learned from Paul and Greel Dunsing.
- Record: Telesfunken--Decca T 71653
- Formation: Eight couples in double circle, facing LOD, inside hands joined, free hand optional.
- Steps: Walk, accented walk, pivot (Dreher).
- No introduction.
- Meas.
- |    |   |  |
|----|---|--|
| 8  | K | I. Promenade in 16 walking steps. On last four steps join both hands with partner and also connect with neighboring couple   |
| 8  | K | II. In this position circle CCW, M on inside, W on outside of circle. On last four steps couples make a half turn CW so that M end up on the outside, W inside.  |
| 8  | K | III. Repeat Fig. II. Drop partner's hands. W join hands and M join hands.  |
| 8  | K | IV. M circle CCW, W circle CW, end facing partners.  |
| 32 | O | V. Grand Right and Left: Join R hands with partner. Underarms are close together and at right angles to the upper arm (elbows about shoulder-high). Partners are close together. Make a complete turn in this position and move to the next partner. L hands around, etc.                                |
| 8  | K | VI. When partners meet, all hook elbows forming a tight circle, W face out, M in. Circle CCW 4 measures. M form Mill-Wheel by putting their heels to center of circle, keeping bodies straight as W carry them while the circle moves CCW. (4 measures) M jump to their feet on last two steps and form. |
| 8  | K | VII. A Left hand star, R hand is joined with W's left, Walk CCW.   |
| 8  | O | VIII. Couple 1 drops hands. W #1 starts a R hand star of all W which should be finished with 8 measures.   |
| 8  | K | IX. Both stars keep on turning so close together that elbows (M in front of his partner) work like cog-wheels. Free hands are on hips.   |
| 8  | O | X. While M continue star W 1 joins hands with her partner again and all W follow suit.   |
| 8  | K | XI. Double star moves CCW. W turn CW with small steps and slow turns under joined hands.   |
| 8  | K | XII. Star keeps moving CCW but W reach back and join R hands with the hands of the couple behind them. With last four steps M releases L hand hold in center, turning CW as a couple until W are inside and can form a star.   |
| 8  | K | XIII. Right hand star. Move CW for 8 measures.   |
| 8  | K | XIV. Release star formation hold in center. Spread out a little and keep promenading CW 4 measures (W on inside).  |
|    | O | The W turns once CW under M's R hand (2 measures). The M kneel down in front of their partners, rise again, and take shoulder-waist position (2 measures).   |
| 8  | O | XV. Dreher in place  |
| 8  | K | XVI. Promenade to seats, led by couple #1.   |
- K "Klapper" with heels, men only (Scuff heel ct. "8", step ct. 1).      O Walk silently.

NEUES MUEHLRAD  
(Austrian and Bavarian)

Source: Tiroler Volkstaenze by Dr. Karl Horak. Presented by Walter Grothe as learned from Paul and Gretel Dunsing.  
Record: Telefunken--Decca T 71653.  
Formation: Four or eight couples in a double circle facing CCW, inside hands joined, free hand optional.  
Steps: Walk.

No Introduction.

Meas.

8

I. Couples, inside hands joined, promenade LOD 16 steps. During the last 4 steps join both hands and make a half turn CW so that the M will be on the outside, W inside.

8

II. Join hands also with neighboring couple and in an unbroken double circle, circle CCW in 16 walking steps.

8

III. Release hands of partner and in 2 concentric circles, W move CW, M CCW, hands joined. End facing partner.

8

IV. Grand Right and Left in 16 walking steps.

8

V. Men form a L hand star. Women turn CW under joined hands (M R, W L) in small steps, not pivots. On last four steps in a CW turn, women swing in and men swing out.

8

VI. Women form a right hand star. Change hold. Man puts his right arm around woman's waist, woman puts her L hand on men's inside shoulder. On last four steps women releases R hand star, couples make a CW turn ending facing LOD and man moves forward to next girl.

Start from beginning (three times through in all).

*and by repeating Fig I*

STUDENTENPOLKA  
(Austrian)

Source: Tiroler Volkstaenze by Dr. Karl Horak. Presented by Walter Grothe as learned from Paul and Gretel Dunsing.

Record: Telefunken--Decca T 71652

Formation: Three people, preferably one man and two women, the odd person in the center. Facing CCW, inside hands joined shoulder height, outside hands optional.

Steps: Step-swing, Laendler, running step.

4 meas.

Introduction.

Meas.

1-8

All starting L foot, move fwd. LOD with 8 small step-swings.

1-8

M keep moving fwd in laendler steps, W turn toward M under

(repeated)

joined hands, one turn with two laendler steps (4 turns).

9-16

Right W moves thru door formed by M and Left W with 4 small running steps; then Left W moves thru door formed by M and Right W. M turns with them half CCW and CW.

Repeat.



Meas.  
9-16  
(repeated) M hooks R elbow with Right W with 4 running steps, then L elbow with Left W moving in a figure eight. Free W turns by herself in same direction as started by M.  
Repeat.

Start from beginning.

KATZENLEITER--BOARISCHER  
(Austrian)

Source: Tiroler Volkstaenze by Dr. Karl Horak. Presented by Walter Grothe as learned from Paul and Gretel Dunsing.

Record: Telefunken--Decca T 71852

Formation: Couples in double circle, facing LOD. M hands on suspenders, W on hips.

Steps: Schottisch, pivot, walk.

No Introduction

Meas.  
1-8

I Promenade  
Walk side by side 16 steps in LOD.

9-16

II Progression  
One Schottisch step away from each other, M starts L, W R and one toward each other. Then take shoulder-waist position and make 2 complete turns in 4 pivot steps (Dreher).  
Repeat Schottisch step away but M move forward to the next girl and to the Dreher with her.

1-8

III Clapping  
M takes one step-close to his L, turning away from partner, then claps hands under left knee, puts the left foot down, clapping above left knee as he does so. (This is the equivalent of one fast schottisch step). Then he turns toward partner with one schottisch step.  
In the meantime W makes one turn (CW) with two Schottish steps. Then Dreher in shoulder-waist position.  
Repeat.

9-16

IV Progression  
Repeat Figure II

1-8

V Turning  
Under joined inside hands M makes a CCW turn and W a CW turn with 2 Schottisch steps, then Dreher.  
Repeat

9-16

VI Progression  
Repeat Figure II.

Start dance from the beginning.



KATANKA  
(East Serbia)

Source: Learned in Pirot, Serbia near the Bulgarian border by Anatol Joukowsky. Described in "Folk Dances from Yugoslavia" by L. and D. Jankovich, published in Belgrade, 1949. Dance no. 91.

Record: Kolo Festival RRH80P-1503 (Vol. 3). Second dance. 3/4 time.

Formation: Two cpls dancing anywhere in hall. Ptrs stand opposite, facing each other, about 6 to 8 ft apart (see diagram). M(1)  
At start, Handkerchief is held by both hands behind back (hip level). W(2) M(2)

W(1)

Steps: Basic Step: Step R(ct. 1). Step L(ct. 2). Step R (accent), bending R knee (ct. 3). Next step would start with L. Danced in place, turning or moving. As dance progresses, experienced dancers may add flourishes to basic step. Start each figure on R ft. There are many figures that may be used for Katanka, but only 4 common ones are given here. It is not necessary to use figures in order given. Sequences may be repeated. M(1), the leader, should signal start of new sequence by wave of handkerchief in R hand. M(1) starts action of each sequence.

Note: Although dance is now played in 3/4 time, in all probability it was originally done in 7/16 time which explains the accent on ct. 3 as it is done today.

Pattern

Meas.

- Fig. I
- 1-8 Dance 8 basic steps in place starting R. Handkerchief behind back during Fig. I and II.
- 9-12 All go to ctr on 4 basic steps.
- 13-16 All back up to place on 4 basic steps.
- Fig. II Changing Places
- 1-4 Cpl 1 change places on 4 basic steps. During figure always start R and pass R shoulders. Cpl 2 dance in place.
- 5-8 Cpl 2 change places on 4 basic steps. Cpl 1 turn 1/2 R (CW) to face ctr on 4 basic steps.
- 9-12 Cpl 1 return to place on 4 basic steps. Cpl 2 turn 1/2 R (CW) to face ctr on 4 basic steps.
- 13-16 Cpl 2 return to place on 4 basic steps. Turn R to face ctr on last basic step. Cpl 1 turn 1/2 turn R (CW) to face ctr on 4 basic steps.
- Fig. III Single Turn
- 1-8 Hold handkerchief by both hands in front at eye level. All turn R (CW) in place on 8 basic steps. Number of turns up to dancer but slow down on meas. 7-8 so that following change of direction is not too abrupt.
- 9-16 Turn L (CCW) in place on 8 basic steps.

Meas.Fig. IV Turn With Partner

- 1-8 Handkerchief again behind back. Cpl 1 dance to ctr on 2 basic steps and join R hands. Make one turn to R (CW) under joined R hands on 4 basic steps. Back up to place on 2 basic steps. Cpl 2 dances in place. On turn, handkerchief is held in inactive hand.
- 9-16 Repeat action of meas. 1-8 with Cpl 2 making the turn.
- 17-24 Repeat action of meas. 1-8. Cpl 1 make turn but join L hands. Turn L (CCW) under joined L hands.
- 25-32 Repeat action of meas. 1-8. Cpl 2 make turn but join L hands.

To fit the listed recording it is suggested that Fig. I-IV be danced as given twice through. The third time dance Fig. I, II, III, and end with following pattern.

Fig. V All Circle

- 1-8 Using basic step, all move in and to L. As soon as possible, join hands and continue circling to L. Handkerchief hangs from R hand (even though it is joined with neighbor).

Presented by Anatol Joukowsky  
Notes by Ruth Ruling



METELIKUM  
(Meh tay lee koom)  
Albania

- Source: Metelikum is an Albanian girl's dance. Described in "Turkish Dances" by Danco Nikolof, published in Bulgaria, 1956. Dance no. 4.
- Record: Jugoton C6448 Metelikum 9/8 time. No introduction.
- Formation: Open kolo (broken circle). Each holds handkerchief in R hand, other end held by neighbor. Hands held up, elbows bent, with handkerchiefs at about eye level. There is enough tension so handkerchiefs do not sag. Leader's handkerchief hangs from R hand. Face a little L of Line Of Direction (LOD).
- Steps: Dance is in 9/8 rhythm which may be counted 1 2, 1 2, 1 2, 1 2 3 (2/8, 2/8, 2/8, 3/8). Dance uses 3 basic steps.  
Step I: Face a little L of LOD and progress in LOD. Step R in LOD (2/8). Step L in LOD (2/8). Step R in LOD (2/8). Step diagonally back on L and touch R ankle to L ankle (3/8). On last step on L, direction is to reverse LOD (RLOD) and a little out of ctr. Face to ctr. Knees are bent and R ft just clears floor. Step I repeats exactly.  
Step II: Step R to R side (2/8). Cross L in front of R (2/8). Step back R in place (2/8). Step L next to R (1/8). Step R in place (2/8). Next step starts with L to L side.  
Step III: Step R to R side (2/8). Close L to R (2/8). Step R to R side (2/8). Step L next to R and touch R ankle to L ankle, knees bent (3/8). Step repeats exactly.
- Pattern
- Meas.
- 1-14 Fig. I  
Moving in LOD, dance Step I fourteen times. Always start R. Takes 1 instrumental and 1 vocal sequence.
- Interlude Easily recognized. Vocalist breaks from usual melody. Step to R with R. Cross L over to R side of R and make 1/2 turn R (CW). Raise arms on turn and then lower them. During next 3 fig. L arm is crossed over R. Handkerchiefs still held.
- 1-8 Fig. II  
Dance step II eight times, alternately R and L (4 to each side). Done to vocal.
- 1-9 Fig. III  
Moving to R, dance Step III nine times. Always start R. No vocal.
- 1-5 Fig. IV  
Dance Step II five times, alternately R and L. Done to vocal.
- Interlude Step to L with L. Cross R over to L side of L and make 1/2 turn L (CCW). Arms are raised for turn and then lowered into beginning pos.
- 1-3 Fig. V  
Dance Step I three times. Always start R.
- 4 Turn R (CW) once thusly: Step R (2/8). Step L (2/8). Step R (2/8).



6. (con't)

Meas.

4 (con't) Fig. V (con't)  
Step L and bring R to L, ankles touching (3/8). Actual turn should take only the first 3 steps. Drop handkerchief held in L hand during turn and take again at end of turn.

5-20 Repeat action of meas. 1-4 four more times,  
21-22 Dance Step I two times.

Interlude Use same turn as in first Interlude.  
Note: This type of turn occurred 3 times during dance. There is no exact timing. Turn is unhurried and should take most of the interlude music.

1-7 Fig. VI  
Dance Step II seven times, alternately R and L. Done to vocal.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

STARO RATARSKO  
(Star' rō Rah Tár skō)  
Serbia

Source: Learned in Belgrade by Anatol Joukowsky. Like Zabarka, Moravac and Senjacko, Staro Ratarsko belongs to the family of kolos known as "U Sest Koraka".

Record: Jugoton C-6211 Ratarsko Kolo 2/4 time. No introduction.

Formation: Open kolo (broken circle). Hands joined and held down. Face a little L of Line of Direction (CCW).

Pattern

Meas.

Fig. I (Promenade)

- 1 Step R in LOD (ct. 1). Step L in LOD (ct. 2).  
 2 Facing ctr, step R to R side (ct. 1). Close L to R (no wt.) (ct. 2).  
 3 Step L to L (ct. 1). Close R to L (no wt.) (ct. 2).  
 4 Step R to R (ct. 1). Close L to R (no wt.) (ct. 2).  
 5-8 Repeat action of meas. 1-4, but start with L to L (RLOD).  
 9-16 Repeat action of meas. 1-8.

Fig. II

- 1 Facing ctr, move diagonally fwd and to the R. Step R, bending knee (cts 1, &). Hop R (ct 2). Step L in front of R (ct &). Hop is usually modified into just a heel lift.  
 2 Hold (ct 1). Step R to R (ct &). Step L in front of R (cts 2, &). Movement is still diagonally fwd and to the R.  
 3 Moving back out of circle, step back on R (cts 1, &). Step back on L (ct 2). Step back on R (ct &).  
 4 Still moving out of circle, step L (cts 1, &). Step R (cts 2, &).  
 5-8 Repeat action of meas. 1-4, but start L, diagonally fwd and to L.  
 9-16 Repeat action of meas. 1-8.

Fig. III

- 1 Step R to R (cts 1, &). Hop on R (ct 2). Step L behind R (ct &).  
 2 Hold (ct 1). Step R to R (ct &). Step L behind R (cts 2, &).  
 3 Step R and extend L fwd and low (cts 1, &). Step L and extend R (ct 2). Step R and extend L (ct &). Meas. 3 is danced in place.  
 4 Moving to L, step L (cts 1, &). Step R behind L (ct 2). Step L to L, bending knee (ct &).  
 5-16 Repeat action of meas 1-4 three times (4 in all).

Repeat dance from beginning three times.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling



ZAHRAJCE MI  
(Zah rhi' tay Me)  
Slovakia

Source: Zahrajce Mi takes its name from the song title meaning "Play For Me". Since Slovakia is near the Hungarian border the steps and music show a Hungarian influence. Zahrajce Mi has been danced by the Slovak State Company.

Record: Volkstanz V-7801 Zahrajce Mi 2/4 time No introduction.

Formation: This is best danced by groups of 4 to 8 cpls. At start of dance ptrs are facing with M back to music. Cpls are in no specific formation but it should be remembered that in Fig. III cpls will form a single circle. It might be well to first join hands in a circle and then assume beginning pos. M hands are at back, waist level, palms out. W hands are on hips, fingers fwd. Whenever one or both hands are free, these pos are used.

Pattern

Meas.

Fig. I

- 1 Moving to own R, step R (ct 1). Close L to R (ct 2).
- 2 Repeat action of meas 1.
- 3 Click heels twice (ct 1-2).
- 4-6 Repeat action of meas. 1-3 but move L with L.
- 7 Step on R twd ptr (ct 1). Close L to R (ct 2).
- 8 Joining R hands, repeat action of meas. 7.
- 9 M turns W to her L (CCW) under joined R hands 1 1/2 times. W ends at M R side, R hands joined and held at W R hip. W L hand on hip. M L hand just behind waist. M back to music still. W step R, L, R (cts 1, &, 2) on turn. M clicks twice while W turns (cts 1, 2).
- 10 Moving to L, step L (ct 1). Close R to L (ct 2).
- 11 Repeat action of meas. 10
- 12 Click heels twice (cts 1, 2).
- 13-16 Starting with R, walk 8 steps to make 1 CW circle.
- 17 M turn W to R (CW) 1 1/2 turns to end ptrs facing in original pos, M back to music. W steps R, L, R, L.
- 18 Click heels twice (cts 1, 2).

Fig. II (Vocal)

- 1 Joining R hands, step diag. R on R twd ptr (ct 1). Close L to R (no wt) (ct 2).
- 2 Step back to place on L (ct 1). Close R to L (no wt) (ct 2).
- 3 Ptrs change places under joined hands. Take large step R (ct 1). Step L (ct 2). Close R beside L (no wt) (ct &). Each make 1/2 turn R (CW) and in doing so pass back to back with ptr. End facing ptr with hands still joined.
- 4-6 Repeat action of meas 1-3 exactly to return to place.
- 7-9 Move R hands up to hold ptr just above R elbow. R hips adjacent. Moving fwd (CW) promenade 6 steps starting on R. On steps 1-5 M L hand is held high out to side. On step 6 M bring it down to take R hand of W. W L on hip.

Meas.Fig. II (con't)

- 10 Cpls turn in modified shoulder-waist pos, R hips adjacent. M place W R hand on his L shoulder and hold it there. M R on W waist. W L just above M R elbow. Step on R with bend of knee (ct 1). Step on ball of L ft with straight knee (ct &). Repeat for cts 2, &.
- 11-12 Repeat action of meas. 10 twice. Turn has 6 cts in all. On last ct & of meas. 12 swing L over R while making 1/2 turn R to assume promenade pos of meas. 7-9 but with L hands holding above ptrs L elbow. Do not step on L until ct 1 of meas. 13.
- 13-15 Repeat promenade of meas. 7-9 in CCW direction starting with L, L hips adjacent. M R hand is high until step 8 when M takes L hand of W.
- 16-18 Repeat action of meas. 10-12 but with L hips adj. M place W L hand on his R shoulder and hold it there. M L on W waist. W R just above M L elbow. Start turn by stepping on L, bending knee.
- 19-36 Repeat action of meas. 1-18. Cut last 2 cts of last turn and form circle. Cpls face ctr, W to R of M, M R on W R hip. W L on M R shoulder. Free hands on hips as described.

Fig. III

- 1 Moving to R, step R (ct 1). Close L to R (ct 2).
- 2 Repeat action of meas. 1.
- 3 M click heels twice (cts 1, 2). W turn R once and resume pos. Step R, L, R (cts 1, &, 2).
- 4-6 Repeat action of meas. 1-3 but moving to L with L. W does not turn but clicks same as M.
- 7-12 Repeat action of meas. 1-6.
- 13-17 Repeat action of meas. 1-5.
- 18 Moving out to enlarge circle, step L, R, L (cts 1, &, 2). At same time turn to face ptr. End in single circle, ptrs facing, M facing LOD (CCW).

Fig. IV (Vocal)

- 1-18 Repeat action of Fig. II, meas. 1-18. Only difference is that M faces LOD instead of having back to music. Omit last 2 steps on last turn and reform circle. W to R of M. Hands on upper arms of neighbors.

Fig. V

- 1 Moving to L, step L (ct 1). Close R to L (ct 2).
- 2-3 Repeat action of meas. 1 twice.
- 4-6 Still moving L (CW) walk 6 steps. Since cpls are still facing ctr, cross R in front of L.
- 7 Step to L on ball of L ft, knee straight (ct 1). Step on R in front of L, bending knee (ct &). Repeat for cts 2, &.
- 8-12 Repeat action of meas. 7 five more times (12 cts in all). Circle moves rapidly to L.
- 13-18 Using same ft pattern as in meas. 7-12, turn with ptr, R hips adj. Arm pos same as in Fig. II, meas. 10. Finish facing in LOD, double circle, W to R of M. W L on M R shoulder. M holds W R hand at her waist. Free hands on hips as described.



## Zahrajce Mi (continued)

Meas.Fig. VI

- 1 Progressing in LOD (CCW) step R (ct 1). Close L to R (ct 2).
- 2 Repeat action of meas 1.
- 3 With joined R hands, M turn W to R (CW). W step R (ct 1), L (ct &). Step R next to L (no wt) (ct 2). W make 1 turn, ending at R of M but a little behind him. M steps R, L, R (no wt) (cts 1, &, 2). Hold joined R hands at shoulder height with M R arm outstretched in front of W. W L on M R shoulder. M L on hip.
- 4 Continuing in LOD step R (ct 1). Close L to R (ct 2).
- 5 Step R in LOD (ct 1). Close L to R (ct 2). W puts no wt on step L.
- 6 M starts W into L (CCW) turn by a lead from joined R hands. Dropping joined R hands, M turn 1/2 R to face RLOD, stepping R, L, R (cts 1, &, 2). W turn 1 1/2 times L (CW) to end facing RLOD at L side of M. W step L (ct 1), R (ct &), L (ct 2), close R to L (ct &). M L hand holds W L at W waist. W R on M L shoulder. M R on hip as described. (Hand holds same as meas. 1 but reversed).
- 7-9 Moving in RLOD repeat action of meas. 1-3 but start with L. In meas. 9 M will turn W to L.
- 10-11 Moving in RLOD repeat action of meas. 4-5.
- 12 M make 1/4 turn L to end back to ctr. Step L (ct 1), R (ct &), hold (2). W make 1 1/4 turns R to end facing M. W step R (ct 1), L (ct &), R (ct 2). Hands on hips.
- 13 Step starts on ct & of meas 12. Bending R knee, raise L leg out to side (ct &). Close L to R, straightening R knee (ct 1). Bending L knee, raise R leg out to side (ct &). Close R to L, straightening L knee (ct 2). Bending R knee, raise L leg out to side (ct &).
- 14 Close L to R, straightening R knee (ct 1). Bending L knee, raise R leg out to side (ct &). Close R to L, straightening L knee (ct 2). Hold (ct &).
- 15 Click heels twice (cts 1, 2).
- 16-17 Repeat action of meas. 13-14
- 18 Both step L, R, L (cts 1, &, 2). M make 1/4 turn L to face LOD. W make 1/4 turn R to face LOD. Assume hand pos of meas 1 (Fig. VI).
- 19-35 Repeat action of meas. 1-17 (Fig. VI).
- 36 W click heels twice (cts 1, 2). M click heels (ct 1). Raise L lower leg (knee bent) and slap boot with L hand (ct &). On rebound of slap, hand stays up. M click heels (ct 2). Hold (ct &).

Presented by Anatol Joukowsky  
Notes by Ruth Ruling.

## EL BOLONCHÓN

The dance El Bolonchón is a Danza and comes from the State of Chiapas. This dance is performed by the Chamula Indians who live in the area of Las Casas. This highland tribe of Chiapas have a colorful and unique costume for men and women and the dance El Bolonchón is always a favorite at national celebrations. The Chamulas have a native liquor, chicha, obtained from sugar cane. In some versions of this dance, the man enters berating the woman with his sombrero. During the latter part of the dance, the man becomes quite "borracho" and the couple sway away at the finale with the woman helping the man. While the man is more active, the woman plays a shy role in this dance, participating in the flirtation of the waltz figure. The music for the dance is based partly on Spanish melodies as interpreted by the native Indians.

Source: This dance was learned at folk dance groups and observed at many fiestas and dance programs by Henry "Buzz" Glass in 1954-55.

Record: Folk Dancer, MH 1094

Formation: Partners in a double circle formation. M with back to center of the circle, bent fwd from the waist with his hands held naturally at his sides. In his R hand he holds his sombrero by the brim. The W faces the M about six feet away. She is bent from the waist and has her hands crossed on her chest. This dance may also be done in line formation.

### Meas.

4/4 time

1

#### 1. Schottis Fwd and Back

Beginning on the R, dancers advance with one schottis step to meet with R shoulders adjacent.

Note: Dancers move from bent to upright position, M bringing his sombrero to head height.

2

Retire with on schottis step beginning L.

Note: Both move from upright to bent position, sombrero coming in a downward arc to end at side.

3-12

Repeat the action of meas. 1-2 5 more times. M puts on sombrero at end of this figure.

6/8 time

1-8

#### 2. Running Waltz and Clapping--The Chase

Beginning on the R the W moves CCW in LOD with 16 running waltz steps. At the same time, the W claps hands alternately R and L on cts. 1 and 4 of each meas., her hands swaying swd to R and L as she looks twd the R and L shoulders. The M beginning on the R moves to a single circle on two waltz steps in back of the W and continues to follow in back of her. He likewise claps his hands swd R and L on cts. 1 and 4 of each meas.

9-16

Repeat the action of meas. 1-8. Without stopping, the W reverses direction to move CW by turning R and the M continues to pursue her. On the last two meas. the M moves to the inside of the circle to face his partner with his back to the center.



- Meas.  
2/4 time
3. Walking Steps--Caminando  
Dancers assume bent position. M holds sombrero to his chest while W has crossed hands on chest. Each move to own L and R with 3 walking steps and a toe-tap.
- 1-2 Both make a 1/4 turn L, M facing LOD, W facing RLOD, at the same time step on L (ct. 1), step fwd on R (ct. 2), step fwd on L (ct. 1), tap the R toe in back of L (ct. 2).
- 3-4 M moving bwd in RLOD and W moving bwd in LOD, step back on R, step back on L beginning a half turn R, step fwd on R completing half a turn, and tap L toe in back of R. End M facing RLOD and W facing LOD.
- 5-6 M moving bwd in LOD, W bwd in RLOD, step bwd on L, step on R in back of L beginning a half turn L, step fwd on L completing half turn, tap R toe in back of L. End M facing LOD and W RLOD.
- 7-8 Repeat action of meas. 3-4.
- 9-10 Repeat action of meas. 5-6.
- 11-12 Repeat the action of meas. 3-4.
- 13-14 Repeat the action of meas. 5-6.
- 15-16 Repeat the action of meas. 3-4.
- On the arpeggio, partners turn to face in upright stance. M has sombrero at side, W hands crossed as before.
- 4/4 time
4. Schottis Swd With Figure Eight  
1 M make a quarter turn L to face in LOD at the same time taking 1 schottis step beginning on the R. On the step-hop R (cts. 3,4) the M makes a half turn R at the same time swinging the L leg in a flaring action to face RLOD. W action same moving in RLOD.  
2 The M moves in RLOD with 1 schottis beginning L, taking same action. W same in opp. direction.  
3-12 Repeat the action of meas. 1-2, 5 more times. End facing, M putting on sombrero.
- Arm Action for M--Step 4:  
During the schottis of step 4, the M describes a figure 8 with his sombrero held in his R hand, this hand moving in a downward then upward arc.
- 6/8
5. Running Waltz and Clapping--The Chase  
1-16 Repeat the action of Step 2, meas. 1-16.
- 2/4
6. Walking Steps--Caminando  
1-16 Repeat the action of Step 3, meas. 1-16.
- 2/4
7. Borracho--Drunkard's Figure  
W in bent position, hands crossed on chest. She does a schottis step in place alternately beginning R and L. The M with body erect, but with chin on chest does the borracho step.  
M's Borracho: Step swd R on R (ct. 1), step on L in back of R turning slightly L (ct. &), step swd R to face partner (ct. 2), hold (ct. &).  
1 W facing center does 1 schottis beginning R.  
M beginning R does 1 borracho step.  
2 W beginning L takes 1 schottis in place while M takes a borracho step beginning on L, swd L.

## El Bolonchón (continued)

Meas.

2/4 time

3-8

7. Borracho--Drunkard's Figure (continued)

Continue the action of meas. 1-2, 3 more times. On meas. 8, the M in doing his borracho step L makes a quarter turn L to face LOD, while the W doing the schottis turns R to face LOD. They end side by side in open position with M's R arm around the W's waist. W has L arm around the M's waist, R hand held on chest. Both are bent fwd from the waist.

2/4 time

8. Exit With Schottis--Salida

Beginning on the R and moving fwd in LOD, dancers take 8 schottis steps. Dancers move fwd in a zigzag R and L. End with 2 stamps to straighten up and face each other, M with sombrero in his R hand held above his head, W with hands crossed on chest.

Presented by Buzz Glass

## EL BARRETERO DE ZACATECAS

This Mexican schottis comes from the State of Zacatecas. It had its origin in the European schottisches that were performed in Mexico during the last half of the 19th century. Though agriculture and cattle raising have been important activities, historically Zacatecas has been a mining center and it is from this pursuit that the dance derives its name. (El barretero--the miner.)

This turbulent period of Mexican history was marked by the occupation of French troops as well as the reign of Maximilian which marked the importation of European culture in music and dance. Later under the administration of Don Porfirio Diaz, Mexico was open to development by Europeans as well as North Americans bringing more direct contact with the modes and fashion of the world of dance.

In a series of dance programs offered by Juventud of Mexico in 1955, one of the sections included the development of the schottis in Mexico. The smooth elegance of the polished ballroom schottis with its more genteel music contrasted with the culmination of this performance with figures from El Barretero. The music and frocked coat were replaced by the earthliness and liveliness that marked the Mexican El Barretero.

Source: This dance as presented by Henry "Buzz" Glass was learned in Mexico during 1954-55 from folk dancing groups and private individuals.

Record: ASP 102A

Formation: Couples in semi-closed dance position, fwd hands joined about chest height. Couples are in a line formation facing the head of the hall. It may also be danced in a double circle.

Meas.

1. Schottis Fwd and Back, Turn
  - 1-2 Beginning M L and W R, take 1 schottis fwd. Repeat 1 schottis in opp. direction.
  - 3-4 Repeat schottis fwd and back as above.
  - 5-6 With R hips adjacent, turn CW with 3 step-hops M beginning L, W R. On 4th step-hop reverse position so that L hips are adjacent.
  - 7-8 Turn CCW with 4 step-hops to end in original position.
  - 9-16 Repeat action of meas. 1-8.
- Basic Schottis: Lift L about 6 inches from floor with toe pointed down (ct. 4) brush ball of L fwd on floor (ct. &), and then step fwd on L (ct. 1), step on R past L (ct. 2), step-hop on L (cts. 3,4) at the same time making a half turn to face opp. direction. (W same on opp. ft.)
2. Open Schottis--Wheel on Step-Hops
  - 1 In open position, M's R arm around W's waist, take 1 schottis fwd turning inward on the step-hop to face opp. direction and changing to M's L arm around W's waist.
  - 2 Repeat 1 schottis making a half turn to end facing LOD.
  - 3-4 Repeat schottis in LOD and RLOD as in meas. 1-2.
  - 5-6 Wheeling in a spot turn CW (W backing up and M moving fwd), make 1 turn in 4 step-hops M beginning L and W R. End facing LOD.



## El Barretero De Zacatecas (continued)

- 7-8 Repeat wheeling with 4 step-hops moving in a spot turn CCW, (W moving fwd and M bwd.), M beginning L and W R. (M retains R arm around W's waist in wheeling).
- 9-16 Repeat the action of meas. 1-8.
3. Open Schottis and Step-Hops  
Inside hands are joined in open position. M free hand in back, W free hand on skirt.
- 1 Take 1 schottis fwd in LOD ending with opp. hands joined on the half turn to face RLOD.
- 2 Repeat schottis in RLOD. End facing LOD.
- 3-4 Repeat meas. 1-2.
- 5-8 As in Step 1, assume social dance position and turn with step-hops with R and then L hips adjacent.
4. Tap Step-Hop and Schottis  
Partners face with both hands joined and outstretched, elbows bent.
- 1 Lifting L slightly off floor on upbeat (ct. 4), M taps ball of L ~~to~~ swd L (ct. &) and then steps swd L with a step-hop L (cts. 1, 2). Repeat tap step-hop beginning on the R (W same on opp. ft.) (cts. 3, 4).
- 2 Take 1 schottis in LOD, M beginning L, W R.
- 3 Repeat tap step-hops as in meas. 1, M beginning R, W L.
- 4 Repeat schottis in RLOD.
- 5-8 Repeat all above action of meas. 1-4.
- 9-16 Repeat action of meas. 1-8.
5. Double Dishrag with Step-Hops  
Joined hands outstretched with bent elbows.
- 1-2 Turning away and moving in LOD, dancers do two dishrag turns in 4 step-hops.
- 3 Facing each other, M step-hops in place on L, taps R toe beside L, hops in place on L at the same time lifting R off the floor.
- 4-6 Repeat the action of meas. 1-3 moving in RLOD, M beginning R, W L.
- 7-8 Moving again in LOD, take one dishrag turn in 2 step-hops. Facing step-hop on L, tap R beside L, hop on L, lifting R off floor.
- 9-16 Repeat all of the above action of meas. 1-8 beginning M R and W L, and moving first in RLOD.
6. Step-Close and Tap
- 1 Dancers assume closed dance position. Moving in LOD, M takes 2 step-close patterns swd L beginning L.
- 2 M steps swd on L again and taps R toe beside L twice (wt. on L).
- 3-4 Repeat the action of meas. 1-2 beginning R and moving in RLOD, and end tapping L (W same on opp. ft.).
- 5-6 Repeat the step-close action with taps moving in a half circle CCW (spot turn), M beginning L and W R.
- 7-8 Repeat the action of meas. 5-6 making a half circle CCW (spot turn), M beginning R and W L.
- 9-16 Repeat the action of meas. 1-8.
7. Tap Step-Hop and Schottis
- 1-8 Repeat the action of Step 4, Meas. 1-8.

## El Barretero De Zacatecas (continued)

- 1-8 8. Schottis Fwd and Back, Turn  
Repeat the action of Step 1, meas. 1-8.
- 1-8 9. Open Schottis Wheel on Step-Hops  
Repeat the action of Step 2, Meas. 1-8.
- 1-8 10. Open Schottis and Step-Hops  
Repeat the action of Step 3, Meas. 1-8. On the final step-hop,  
M bows to W who makes a slight curtsy.

Presented by Buzz Glass

## CHA VIDRIO

Source: This recreational dance as composed by Henry "Buzz" Glass is based on patterns of the "halls social" as well as folk elements as learned in Mexico during the year 1954-55.

Records: Secco 4181, Clases de Cha Cha Cha.

Formations: Couples in a double circle. M has back to center. Partners are facing with M L and W R hands joined. M free hand at side (or in back) and W free hand on skirt.

Meas.

1. Cross Step, Cha Cha Cha

1 Moving to M's R in RLOD, M steps fwd on L across R at the same time bringing joined hands fwd (ct. 1). M steps back on R in place (ct. 2) to face partner. Joining R hands with W's L, M steps in place L, R, L (cts. 3, 4) (W same on opp. ft.).

2 Moving in LOD, M steps fwd on R across L bringing joined hands fwd at the same time (ct. 1), steps back in place on the L to face partner (ct. 2), and steps in place R, L, R (cts. 3, 4) to again join original hands.

3-4 Repeat all the action of meas. 1-2.
2. Balance

5 Partners face with M's R and W's L hands joined. With a two-step balance, M twists to his L, and then to his R, W R then L. Joined hands swing fwd then bwd on the balance steps.
3. Buzz Step

6 With four buzz steps, M makes a L turn away from partner ending with wt. on L, R slightly in back of L. W turns R in 4 buzz steps passing with the L and ends with wt. on R.
4. Basico, Cha Cha Cha

7 Facing partner, M steps on R beside L (cts. 1, 2), steps on L in place (cts. 3, 4). (W on opp. ft.).

8 With 3 successive steps in place, the M steps R, L, R (cts. 1, 2, 3) and hold (ct. 4). (W same on opp. ft.)

Note: M moves hands at sides to mark rhythm--hands are in opposition to ft. W may use hands or skirts. To make the dance progressive, each moves to own R on last 3 steps one place to gain a new partner.

Presented by Buzz Glass



JARABE DE LA BOTELLA  
(Jalisco, Mexico)

This dance was learned by Henry "Buzz" Glass during the year 1954-55 at the National University of Mexico, at Mexican folk dance groups and observed at many fiestas. It was first presented at the Stockton Camp in 1957. The Jarabe of the Bottle is a mestizo dance of Spanish origin, which comes from sones or songs of ancient jarabes. During the dance the M places a bottle of native liquor, tequila, on the floor. Both M and W demonstrate their agility by performing over and around it. One verse relates that anyone spilling the bottle must refill its contents. Both make "passes" at the bottle, and the W is seemingly the victor. However, at the conclusion the M possess the bottle. Early stories describe the M in roguish character as drinking part of the contents and then later balancing the bottle on his head.

Record: Los Amigos, MAA-10043B "Jarabe de la Botella"

Formation: M and W facing each other in lines about 8 ft. apart. M has hands clasped in back, one hand holding bottle. W holds skirt at sides.

Note: M may use various objects to simulate the bottle, as wallets, keys, etc.

Steps:

Buzz Step, Two-Step

Basic Jarabe: (6/8). Take a short step fwd on R (wt. on whole ft. (ct. 1), step on ball of L opp. R heel (ct. 2), step on ball of R beside L (ct. 3). Repeat this pattern of flat, toe, toe beginning L (cts. 4-6), 2 patterns per meas.

Pas de Basque: (3/4)--as used in dancing over the bottle.

Leap onto R ft. swd R allowing R to pass in an arc over the bottle (ct. 1), step on L beside R (ct. 2), step on R in place (ct. 3). Repeat starting L.

Pas de Basque: (6/8) Leap swd R onto R (ct. 1), hold (ct. 2), step on ball of L beside R (ct. 3), shift wt. to R in place (ct. 4), hold (cts. 5-6).

Mexican Two-Step Waltz: (3/4) Step fwd on R with accent (ct. 1) step on L beside R (ct. 2), take a very slight step fwd on R (ct. 3). Repeat starting L.

Rock Step: (2/4) Step on R across L instep, wt. on R and L toe crossed in back of R, L heel off floor (ct. 1). Pushing off R, rock back onto L allowing R heel to come off floor while R toe remains on floor (ct. 2). Ft. remain crossed throughout this step. Continue rocking fwd on R and bwd on L.

Side Push Step: (2/4) Push off the L(ct. &), step swd R with a short chugging step (ct. 1). As R takes wt. the L moves swd off the floor. Bring L toe beside R and again push off with L toe (ct. &), step swd R with a short chugging step (ct. 2). Continue in this fashion, 2 per meas.

Step-Hop-Step: (3/4) Take a short step fwd on L (ct. 1), hop on L raising R beside L (ct. 2), step on R just in front of L (ct. 3).

## Jarabe De La Botella (continued)

- 1 Chord  
(6/8)  
Upbeat of  
2 Chords
- Introduction  
1. Jarabe Crossover  
Stamp R in place, stamp L in place.  
1-3 Starting R, take 6 basic jarabe steps moving twd ptr. Meet ptr. with R shoulders adjacent.  
4 Stamp in place R, L, R.  
5-7 Starting L, continue moving twd ptr. original position, taking 6 basic jarabe steps, turning CW to face ptr. on meas. 7.  
8 Stamp in place L, R, L.  
1-7 Repeat Repeat the action of meas. 1-7 returning to original position.  
8 Repeat Stamp L beside R.  
(6/8)  
2. Pas de Basque Crossover  
9-16 Starting R, exchange places dancing 8 pas de basque steps passing R shoulders. Turn CW to face ptr on meas. 15-16.  
9-15 Repeat Starting R, return to original position dancing 7 pas de basque steps passing R shoulders, turning CW to face ptr. on meas. 14-15.  
16 Repeat Stamp L beside R.  
Interlude  
17 Stamp R in place (ct. 1).  
18 Stamp L in place (ct. 1).  
19 Starting R, dance 2 basic jarabe steps in place.  
20 Stamp R in place (ct. 1).  
Pas de Basque and Interlude  
9-16 Repeat the action of all of Fig. 2.  
9-16 Repeat  
17-20 M places bottle on floor midway between the dancers on the final stamp R, meas. 20.  
(3/4)  
3. Over the Bottle  
W's Part: Pas de Basque  
21-28 Starting R, advance twd bottle with 2 pas de basque steps and, dancing over the bottle, circle bottle with 6 pas de basque steps beginning one complete circle CW.  
21-26 Repeat Continue dancing over the bottle with 6 more pas de basque steps completing the circle CW and ending with back to original position.  
27 Repeat Making a three-step turn CW into original place, swing R in an arc over the bottle and step R (ct. 1), step L continuing CW turn (ct. 2), step R beside L facing ptr (ct. 3).  
28 Repeat Stamp L in place (ct. 1), stamp R (ct. 2), hold (ct. 3).  
M's Part: Mexican Two-Step Waltz  
M Meas. 21-28: While W dances over the bottle, M starting R moves in a circle CCW around W with 8 Mexican Two-Step Waltz Steps.  
M Meas. 21-27 (Repeat): Starting R, M now circles W CW with 7 Mexican two-step waltz steps. Finish in original position facing ptr.  
M Meas. 28 (Repeat): Stamp L (ct. 1), stamp R (ct. 2), hold (ct. 3).



Jarabe De La Botella (continued)

- 21-28 Repeat the action of Fig. 3, meas. 21-28 and 21-28 (Repeat  
 21-28 Repeat with the M dancing CW over the bottle and W circling M CCW  
 and CW with Mexican two-step waltz steps.
- (3/4)  
 29-35 4. Around the Bottle  
 Looking at ptr with L shoulders adjacent, dance CCW around  
 the bottle with 7 step-hop-steps starting fwd L.  
 36 Take a short step fwd L (ct. 1), hop L raising R off floor  
 beside L (ct. 2), slap R toe bwd beside L (ct. 3), allowing  
 ft. to swing bwd at the end of the slap.
- 29-36 Repeat Keeping L shoulders adjacent, dance bwd CW around the bottle  
 with 8 step-hop-steps starting bwd R. Turning to face ptr on  
 meas. 36 finish in original position  
Over the Bottle
- 21-28 Repeat the entire action of Fig. 3.  
 21-28 Repeat  
 21-28 Repeat
- Around the Bottle  
 29-36 Repeat the action of Fig. IV. Separate from ptr on last meas.  
 to finish in original position, L shoulders twd ptr.
- (2/4)  
5. Picking Up the Bottle (Jarabe Finale)  
Grapevine and Buzz Turn
- 37-38 Exchange places to the L of the bottle with a grapevine step as  
 follows: Step L to L (ct. 1), step R behind L (ct. 2), step L to  
 L both bending down from waist making a "pass" at the bottle  
 with W winning and picking it up (ct. 1), step R in front of L  
 beginning a 3/4 turn CCW (ct. 2).
- 39-40 Continuing CCW turn, step L bwd facing ptr (ct. 1). Backing  
 up twd opp place, step bwd R (ct. 2). Step L beside R (ct. 1),  
 hold (ct. 2). Finish facing ptr, W holding the bottle in her R  
 hand, shoulder high.
- 41-42 Turn 1 1/4 CW with 3 buzz steps, finishing with L shoulders twd ptr.  
 37-42 Repeat Repeat the action of Fig. 5, meas. 37-42, returning to original  
 position, but omitting the bending down to pick up bottle.
- (2/4)  
Circling
- 43-50 Starting R, Approach ptr and circle CW around each other, R  
 shoulders adjacent, with 8 running two-steps. W holds bottle  
 high in R hand.
- 43-50 Repeat M continues to circle CW around W with 16 side push steps,  
 while W holding bottle high turns slowly CW in place watching  
 M with 8 rock steps, starting fwd R. Finish side by side, W  
 on M's R, both facing up the line.
- Interlude--The Kick-Over
- 51 W stoops down changing bottle to L hand, knees bent and body  
 close to floor, while M turns 1/4 CW to face W.
- 52 M then swings R leg over W and continues in a turn CCW once  
 around. (R leg crosses over L to continue CCW turn on both ft.)
- 53 M offers R hand to W who rises beside him, inside hands joined  
 on the bottle shoulder high, both facing up the line.



## Jarabe De La Botella (continued)

5. Finale  
 Jarabe Forward  
 Stamp R in place, stamp L in place.
- Up beat of  
 2 Chords  
 (6/8)
- 1-3 Starting R, both move slightly fwd with 6 basic jarabe steps.  
 Stamp R, L, R in place.
- 4
- 5-7 Starting L, continue to move fwd with 6 basic jarabe steps.  
 Stamp L beside R.
- 8
- (6/8) Ending Turns
- 54 M starting L, W R, turn away from ptr with a 3-step turn,  
 M CCW, W CW.
- 55 M starting R, W L, take a 3-step turn twd ptr, M CW, W CCW.  
 M ends with R arm around W's waist as he takes the bottle away  
 from her in his L hand.

Presented by Buzz Glass

## EL CARNAVALITO

A folk dance from Northern Argentina that has been danced by these people for such a long time that it has evolved into various types suiting the social level of the dancers. The Indians dance it in a simple monotonous form; in the sophisticated ballrooms it has become a very elaborate dance with many figures; amongst the rural population the dance is found in its purest form, (the patterns here presented are danced by the mountain people in Jujuy.) This dance is so easily influenced by the dancers' social and cultural status because it is not a dance for the individual, but rather it is a group experience of moving together in the figures that are called or signaled by the leader who is also dancing.

- Source: Manual de Danzas Nativas by P. Barruti  
 El Carnavalito by Carlos Vega  
 Dances of Argentina by A. L. Lloyd  
 Records and books courtesy Charles and Beth Fawkes
- Music: Written music in books listed above by Vega and Lloyd  
 Capitol LP -- Carnavalitos of Argentina # T 10004  
 (4 different bands may be used for Carnavalitos.)
- Formation: About 8 or 10 couples in a circle facing CW. M has his partner on his R her L arm through his R arm. M are on outside of circle, leader carries a ribbon or handkerchief to signal the changes.
- Step: A simple trotting step is used throughout. One step to each beat of music. Lift the knees slightly and vary the length of the step to the need for covering distance in each pattern. The movement is lively and vigorous, the spirit is gay

Music is 4/8 tempo--measures used for each step may vary according to the number of people in the circle. Measures here indicated are for the music "Carnavalito" band 1, side 1 of Capitol LP T 10004.

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
| 4            | Introduction--dancers stand in place.   |
|              | <u>I. El Circulo</u>  |
| 4            | All couples dance CW around the circle, when leader arrives at center back he gives a signal (with his kerchief or may shout "Giro").   |
| 1            | All couples simultaneously turn CCW in place; couples remain side by side the M moving bwd, the W fwd. The lead couple completes this turn facing the center but all other couples face LOD.  |
|              | <u>II. Las Alas (The Wings)</u>   |
| 5            | Lead couple dances side by side in the center of the circle. All other couples continue CW around the circle until they reach center back where they follow the lead down the center. On reaching the center front each couple separates the M to the L and the W to the R around the circle to meet partner again at center bk. (while traveling around to meet partner dancers clap their Hs. The elbows are kept to the sides, forearms raised, palm of LH twd face, clap RH into LH.) |
|              | <u>III. El Puente (The Bridge)</u>  |
| 10           | When partners meet they join inside Hs and again dance in the center. When lead couple reach center front they release Hs and turn in twd each other the M puts his L arm through his partner's R arm, and  |



## El Carnavalito (continued)

- Meas.      Pattern  
 they dance under the bridge formed by the other dancers raising their joined Hs. Each couple on reaching the front turns in twd partner and follows the lead couple under the bridge to the bk and into a CW circle as in Fig. 1, but the W is on the outside, and the circle should be much smaller.
- 4      IV. El Circulo II  
 When the circle is completely formed the leader signals and partners release arms. The W turn away from partner and circle about 3/4 CCW by themselves to join Hs in a circle and travel CCW. At the same time the M move slightly twd the center and join Hs continuing CW around the circle. The M's circle is inside the W's circle.
- 4      V. La Canasta (The Basket)  
 When partners meet, M raise joined Hs and move bkwd while W move fwd Hs still joined and under partner's R arm. M lower their arms behind the W's bk to form a basket which moves CW until the lead couple is at center bk.
- 1      VI. Los Volteretas (The Twirls)  
 All release Hs and hook elbows with partner. (M's R and W's L). All couples simultaneously turn CCW in place; the M moving bkwd and the W fwd. M now hook L elbows with the W at their L and the circle trav's CW 1/4 distance around.
- 2      Repeat above 3 meas. 3 times traveling 1/4 distance around the circle after each turn. The leader signals when the turn occurs when he reaches the cardinal points in the circle and ends at the center bk. On the last turn partners unlink elbows and join hands.
- 9      VII. El Caracol (The Shell)  
 All M now join Hs with the W at their L except the leader who moves slightly twd the center and draws the line after him into a smaller and smaller circle (like a snail shell). Before this is too close he turns to his L and drawing the line after him uncoils the spiral.
- 6      VIII.  
 When the leader is out of the spiral and at the center bk he releases his partner's H and turns himself around to the L in place, while his partner releasing Hs with the M behind her moves fwd to his side and takes his R arm. They move fwd side by side CCW around the circle. Each M does this turn and his partner moves up to his side as they reach the center back until all are traveling around the circle CCW- as in Figure 1 except in the opposite direction.

Presented by Grace Perryman Nicholes



## LA CHACARERA

A popular folk dance from Argentina; danced throughout the country since the 1880's at least. It seems to be a variation of El Gato, an ancient dance of the pampas. It is a couple dance; it is graceful and dignified but provocative.

- Source: Manual de Danzas Nativas by P. Berruti  
 Danzas Folkloricas by Lazaro Flury  
 Dances of the Argentine by A. L. Lloyd  
 Plus advice and encouragement from my friends:  
 Charles and Beth Fawkes, Frank Sofsky, Leah Boehm.
- Music: Printed music in Dances of the Argentine, A. L. Lloyd  
 Records--Capitol LP #T 10004 "Carnavalitos de Argentina"  
 band 1, side 2.  
 --Spanish Music Center (SMC) 2510-A, 78 rpm  
 "A Mi Me Llamen El Negro"
- Formation: Couples facing about 8 or 10 feet apart; arms held upward at sides elbows bent, upper arms about shoulder level; always looking at partner. Fingers are snapped thruout except during the "zapateos" for the man.
- Steps: Waltz (one step per meas.) this is a smooth two-step waltz, unless covering distance when it becomes a running waltz.  
 Zapateos--described in dance pattern.
- Meas. Dance Pattern  
 5/8 tempo
- Introduction Capitol record--8 meas. after speaking part.  
 SMC record--no musical introduction, start immediately after speaking part.
- "Primera" (first part)
- Step I--Both start RF with waltz steps
- 1-2 A. 2 waltz steps moving diag. frwd R and Diag. frwd L approach quite close to partner, incline body in direction of step to create swaying movement.
- 3-4 2 waltz steps moving diag. bkwd L and diag bkwd R to finish in original place.
- 5-8 B. 4 waltz steps traveling in small CCW circles remaining in front of partner thruout, but facing LOD of own circle; finish in original place.
- Step II
- 1-8 8 waltz steps traveling in one large CCW circle passing thru partner's original place and continuing around CCW circle to finish in own original place.
- Step III--Known as "zarandeo" for W, and "zapateo" for M.
- W--zarandeo
- 1-4 4 small light waltz steps traveling in a small square and always facing partner (waltz R diag frwd R, waltz L diag frwd L, waltz R diag bkwd L, waltz L diag. bkwd R, to finish in original place.)
- 5-8 Repeat meas. 1-4.  
 This is the opportunity for the W to display all her grace and charm for her partner's benefit; she may hold her skirt if she wishes instead of snapping fingers.

## La Chacarera (continued)

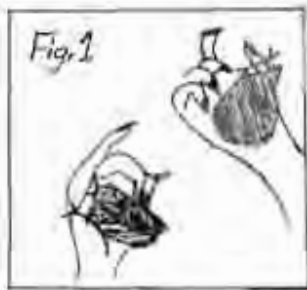
- | <u>Meas.</u> | <u>Dance Pattern</u>  |
|--------------|---|
|              | <u>Step III (continued)</u>   |
|              | <u>M--zapateo</u>   |
| 1-8          | M does 8 zapateados in place, arms hanging loosely at sides. This is a typically masculine step in which the man pays homage to his partner and shows her his cleverness in doing sharp staccato heel and foot stamping in tempo with the music. There is no limit to the patterns which can be done, but herewith is the description of the basic zapateo. (Argentinian) This is written out for the 6 counts of 1 measure.<br>1. tap L heel in place,<br>2. stamp L toe in place taking wt.,<br>3. stamp full RF in place taking wt.,<br>4. tap L heel in place,<br>5. stamp LF in place taking wt., 6--hold.<br>Repeat all starting RF for second measure. |
| 1-8          | Step IV--Repeat step II.<br>Step V--zarandeo and zapateo  |
|              | <u>W--zarandeo</u>  |
| 1-8          | 8 light waltz steps traveling CCW in front of partner approach close to partner's L side then drop back a little while passing in front of him, again move close to him at his R side then travel bkwd. to original place.  |
|              | <u>M--zapateo</u>   |
| 1-8          | 8 zapateos in place--usually different than step III. Here is a variation called "zapateo cruzado".<br>1. swing LF frwd & to R striking L heel on floor,<br>2. stamp L toe to R side of Rf taking wt.,<br>3. stamp RF in place taking wt. (ft. are crossed),<br>4. swing LF frwd and to L striking L heel on floor,<br>5. stamp LF in place taking wt., 6--hold.  |
|              | Step VI   |
| 1-4          | A. Repeat Step I. B. meas. 5-8.   |
| 5-8          | B. 4 waltz steps traveling half way around a CCW circle (see Step II) to finish in partner's place  |
|              | <u>SMC record only--repeat step VI. A. meas. 1-4.</u>   |
| 9-10         | C. 2 waltz steps advancing twd partner on a curving path as tho in individual CCW circles (see step I. B.) to reach a position with R shoulders adjacent.   |
| 11           | Continue around CCW circles passing partner with 1 waltz step and turning rather sharply to own left.   |
| 12           | 1 waltz step toward partner, arms extended frwd. hands almost touching partner's shoulders. Pause in this position for a moment, then withdraw still facing partner.  |
| "Segunda"    | (second part)   |
|              | Now in partner's place, wait for introduction and for musician to call "La Segunda" and repeat the entire dance to finish in original place.  |

Presented by Grace Perryman Nicholes



## SOUNDS OF CASTANETS

Castanet instruction record - Folk Festival #5001



## RIGHT or "Tic"

Holding the right hand relaxed, the palm at a right angle to the floor, throw the right hand backward from the wrist, at the same time closing the fingers. This brings the shells together with a single sound (tic) between the finger tips and the heel of the hand (it is not necessary to use all fingers.).

## LEFT or "Toc"

Same action as above but done with the left hand (see fig. 1).

## TIC-TOC

Same action as above but alternating the hands and making a variation in tone since the right is higher in tone than the left. These two sounds are made on one beat of the music.

## BOTH

Same action as above using both hands simultaneously.



## ROLL

(see figs. 2, 3, 4, 5, 6) Holding the right hand still, strike the shell with the tip of the little finger to make a sound (2) and immediately release it then strike the shell with the third finger (3) and release; then the second finger (4) and release; then the first finger and hold it against the shell (5) to prevent further sound from the right while striking the left (6) with a toc. The roll has five distinct sounds done to one beat of music, so the motion of the right hand fingers must be very quick and the left hand sound follow at the same tempo.

## CRASH

Keeping the hands relaxed so that the shells are apart, strike the two castanets against each other glancingly. Wooden castanets may be broken by crashing them together violently.

These sounds are now put together in patterns to fit the music and the character of the dance. They may be further varied by playing softly or loudly. There is usually one complete sound for each beat of music.



Sounds of Castanets (continued)

But the most important item is practice. Feel free to put together your own patterns, but practice to music (any music) it will keep your rhythm steady.

Good Luck!!!

Grace C. Perryman

Purchase additional copies of the Syllabus from your dealer:

Folk Arts Bazaar  
Paul Erfer  
625 Shatto Place  
Los Angeles 5, California

Ed Kremers' Folk Shop  
262 O'Farrell St.  
San Francisco, California

Slav-Art Music  
John Filcich  
3257 E. 14th St.  
Oakland, California

For shoes it's  
Peg Allmond Dance Shoes  
470--23rd Ave.  
San Francisco 21, Calif.

For recorders it's  
Kueng Recorders  
Grace West Newman  
1318 Grant Ave.  
San Francisco, California

For crafts it's  
Pacific Recreation Service  
Betty Rae Bush  
Box 185  
San Jose, California





## Vira Waltz (continued)

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
| 34           | Couple 1 stamp fwd on R ft turning so that R shoulders are adjacent, with weight on R ft raise and lower the R heel.<br>Couple 2 dance 1 waltz step in place starting R ft.   |
| 35-36        | Couple 2 now dance the action of Couple 1 on meas 33-34.<br>Couple 1 dance 1 waltz step bkwd (start L ft) stamp R ft bkwd turning so that L shoulder is twd partner and raise and lower R heel.   |
| 37-38        | Couple 2 now dance action of couple 1 in meas. 35-36. Couple 1 dance 1 waltz step twd each other turning face to face 1/2 CCW to dance the second waltz step bkwd into partner's place.   |
| 39-40        | Couple 2 now dance action of couple 1 in meas. 37-38. Couple 1 dance 2 waltz steps in place.  |
| 41-48        | Repeat actions of meas. 33-40 to finish in original pos.<br><u>Figure III</u><br>The four couples now dance together as in a longways. M 1 and W 2 now automatically become partners as does each pair of dancers directly opposite each other in the lines. Partners will reel as in Virginia Reel or Strip the Willow.                              |
| 1-4          | M 1 & W 2 hook R arms and turn 1 1/2 times with 4 waltz steps to finish so that the M faces the next W in line and the W faces the next M.  |
| 5-6          | With 2 waltz steps turn second couple with L arm and face partner.  |
| 7-8          | With 2 waltz turn partner with R arm and face next couple.  |
| 9-10         | With 2 waltz turn third couple with L arm.  |
| 11-12        | With 2 waltz turn partner with R arm.   |
| 13-14        | With 2 waltz turn fourth couple with L arm.   |
| 15-16        | With 2 waltz steps pass R shoulders with partner and finish in own place at the bottom of the line. The couple being turned must always finish in the place of the couple above so that the set does not move down the floor. M always turn W, and W always turn M, and a new couple does not start until the previous couple has reached the bottom. |
| 17-32        | Repeat action of meas 1-16 Fig. III with the second couple reeling down the line. At the end of meas. 32 set 1 (couples 1 & 2), and set 2 (couples 3 & 4) have changed places in the line.<br><u>Figure IV</u><br>Face own partner diag across own set.   |
| 33-48        | Repeat Fig. II dancing in two sets.<br><u>Figure V</u><br>M 3 & W 4 are head couple, M 4 & W 3 are second couple.   |
| 1-32         | Repeat Fig. III with new head and second couple reeling down the lines in turn to finish with everyone in original pos.<br><u>Figure VI</u><br>Face own partner diag across own set.  |
| 33-48        | Repeat Fig. II dancing in two sets.   |



## EL SOMBRERO BLANCO

(A social dance of the early California days from the Santa Barbara area)

- Source: Dances of Early California Days (Pacific Books, Palo Alto, California) by Lucille Czarnowski--directions not to be reprinted except with author's permission.
- Music: Sheet music found in book mentioned above.  
Bowmar record #117--El Sombrero Blanco. (This record was made for the dance as done in the Los Angeles area, the version in the book on page 50.)
- Formation: Couples, facing partner, dance in line or circle formation.
- Steps: Step-brush-hop, quick waltz, step-swing and waltz run, mazurka.
- | <u>Meas.</u>         | <u>Pattern</u>  |
|----------------------|---|
| 3/4 Music<br>8 meas. | Introduction--partners facing standing in place. M's hands at his back, or hanging at sides, W holds skirt.   |
|                      | <u>Step I</u>   |
| 1-12                 | Couples execute 12 waltz steps turning CW and traveling CCW around the dance space.   |
| 13-16                | M joins his RH with his partner's L, and the W circles around him CCW with 4 waltz steps (M waltzes in place)   |
| 17-18                | Face partner and prepare for step II.   |
|                      | <u>Step II</u>  |
| 1-16                 | 16 step-brush-hop steps in place, both start R (Step R-brush L ft. forward with toe pointed heel turned forward while lifting R heel from floor lower R heel with an accent--repeat starting L). Partners flirt and turn coquettishly in place during the step.                 |
|                      | <u>Step III</u>   |
| 1-2                  | Both facing in same direction the M to the L and slightly behind the W, (RHS joined at W's R side about waist level, LHs joined and extended sward to the L.). Both starting L take 2 mazurka steps to the L (step L to L, cut LF out to side with RF, bend L knee and repeat). |
| 3-4                  | 4 stamps (L, R, L, R--do not take wgt. on RF on last stamp) as W moves across in front of M to opp. side. Place LHs at her L waist and extend RHs sward to the R.   |
| 5-8                  | Repeat meas. 1-4 starting to the R and moving to the R to finish in original position of Step III.  |
| 9-16                 | Repeat meas. 1-8.   |
| 17-18                | Take cross hand position (both RHs joined, both LHs joined, LHs uppermost). Partners side by side.  |
|                      | <u>Step IV</u>  |
| 1                    | Both start with LF and move in a CCW circle around dance space.   |
| 2                    | Step frwd L, swing RF frwd with a little brush, slight hop on LF.   |
| 3-16                 | Run frwd, with 3 little running steps (R, L, R).<br>Repeat meas. 1-2 7 times more (RF is always swing frwd.)  |

## El Sombrero Blanco (continued)

<u>Meas.</u>	<u>Pattern</u>
	<u>Step V</u>
11-16	16 step-brush-hop steps in place. M has his hands at his back and W holds skirt as in Step I.
17-18	The W gives a low curtsey to M who bows in response.
	<u>Step VI</u>
1-16	16 waltz turning CW and traveling CCW around dance space.

Presented by Grace Perryman Nicholes

Use the correct record. The selection of the records listed is no accident. Many of these were made to order for these dances. Get the correct record from your Camp dealer.

OR CHAVATZALOT  
(Israel)

Source: Dance by Rivka Sturman  
Record: Folkraft 1430  
Formation: Couples in a circle.

Count                    Figure I  
Dancers side by side facing center of circle, hands not joined.  
1                    Step on R to the R side. Clap hands once in front of chest.  
2                    Step on L in place. Clap hands as in 1.  
3                    Step on R next to L.    "    "    "    ".  
4                    Hold.                    "    "    "    ".  
5-16                Repeat 1-4 three more times.  
Figure II  
Dancers face CCW. Hands joined at hip level.  
1                    Step fwd on R.  
&                    Hop on R.  
2                    Step fwd on L.  
&                    Hop on L.  
3-32                Repeat 1-2 &, 15 more times.  
Figure III  
Partners face each other, boys CCW, girls CW. Both do same  
steps with same feet.  
1-4                Yemenite step to R. On 4 partners clap R hands at chest level.  
5-8                Yemenite step to L. On first step (5) clap your own hands on  
your L side at waist level.  
9-16                Repeat 1-8 once more.  
Figure IV  
Partners link R elbows, L arms raised above shoulder level.  
1-16                16 step-hops (like fig. II), turning CW, both beginning on R.  
On 16 clap your own hands in front of your chest. Make one  
complete circle.  
17-32                Link L elbows raise R arms. 16 step-hops turning CCW  
beginning on R. No clap.

Presented by Zafra Tatcher



MECHOL HANOAR  
(Israel)

Source: Dance by Shalom Hermon  
Record: Israeli Folk Dances, Israel Music Foundation # LP 7  
Formation: Couples in a circle. Boys and girls do same steps with opposite feet (except in fig. II 17-24). Boy's steps described.

The dance is based on one basic set of steps. This is described first.

<u>Count</u>	<u>Basic Step</u>
1	Step on R (L).
2	Step on L (R).
3	Jump on both in place.
4	Hop on L (R) in place.
	<u>Figure I</u>
	Partners side by side facing CCW. R hands joined on R side of girl's head (boy's arm is behind girl's head). L hands joined on left side of girl's head.
1	Step fwd on R. (The melody begins on the second half of the first count.)
2	Hop in place on R.
3	Step fwd on L.
4	Hop in place on L.
5-8	Repeat 1-4 once more.
9-12	Basic step fwd beginning on R.
13-16	" " " " " . On the hop on R (count 16), turn to the R to face partner. Boy brings right arms over girl's head. At the end change hands so that partners hold opposite hands at waist level.
17-20	Basic step CCW beginning on L, partners facing each other. (R crosses in front of L on second count, both move CCW).
21-24	Release hands. Basic step beginning on R making a complete turn to the R. At the end partners are facing each other again.
25-32	Join hands again and repeat 17-24, this time CW beginning on R. On the last hop partners move back away from each other.
	<u>Figure II</u>
1-4	Basic step fwd beginning on R. Partners move toward each other. On 3 partners clap R hands.
5-8	Basic step back beginning on R.
9-16	In 8 running steps turn CW around partner beginning with R. R hands on partner's L waist, L arms raised above shoulder level. Finish facing each other with boy's back to center.
17-20	Partners join R hands at waist level. Basic step to the L side. Both begin with L and go to own L.
21-24	Change hands. Repeat 17-20, this time to the R beginning with R.
25-32	Repeat 9-16 once.

Presented by Zafra Tatcher

VEHAYA KE' EITS SHATUL  
(Israel)

Source: Dance by Shalom Hermon  
Record: Israel Music Foundation LP 7  
Formation: Couples in a double circle; boys on inside, girls outside.

Count Boys and Girls do same steps with same feet.

Fig. I  
Boys face CCW. Girls face CW. Right hands joined at waist level. L arms raised above shoulder level. Partners look at each other all the time.

1 Step fwd on L.  
2 " " " R.  
3 Jump on both feet.  
4 Jump on L turning to reverse directions. Boys now face CW, girls CCW.  
5 Change hands. Step fwd on R.  
6 Step fwd on L.  
7 Jump on both feet.  
8 Jump on R. Turning to face original directions.  
9-16 Repeat 1-8 once more.

Fig. II  
Partners face each other, boy's back to center. R hands joined.

1 Pivot on both feet to the L, bending knees. (1/4 turn).  
2 Pivot on both feet to face partner, straightening knees.  
3 Pivot on both feet to the R, bending knees.  
4 Pivot " " " to face partner, straightening knees.  
5-8 Release hands. In 4 steps walk in a small circle in place L, R, L, R. Clap on first step.  
9-12 Repeat 1-4 once more.  
13-16 In 4 running steps to the L change partners.

Presented by Zafra Tatcher

KUMA ECHA  
(Israel)

Source: Dance by Rivka Sturman  
Record: Folkraft 1431  
Formation: Dancers in a circle, facing center. Hands joined at hip level.

Count                      Figure I  
1                              Step fwd on R. Begin raising arms fwd slowly, elbows slightly bent.  
2                              Step fwd on L.  
3                              Step fwd on R.  
4                              Hop on R in place. By now elbows are at shoulder level and hands are above head.  
5                              Step back on L. Begin lowering arms.  
6                              Step back on R.  
7                              Step back on L.  
8                              Hop on L. Arms are down now.  
9                              Cross R in front of L.  
10                             Step on L to L side.  
11                             Cross R behind L.  
12                             Leap lightly on L to L side.  
13-16                        Repeat 9-12 once more.  
17-28                        Repeat 1-12 once more.  
29                             Cross R in front of L.  
30                             Step on L to L side.  
31                             Step on R, making 1/4 turn to face CCW.  
32                             Step on L next to R.

Figure II  
Dancers are facing CCW. And move CCW in this fig.  
1                             Light running step fwd on R.  
2                             "                             "                             "                             "                             "                             L.  
3                             Step on R, making 1/2 turn to the L to face CW.  
4                             Step back (CCW) on L.  
5                             Step on R, making 1/2 turn to the R to face CCW.  
6                             Step fwd on L.  
7-14                        Repeat 3-6 two more times.  
15-18                        Repeat 3-4 once.

Figure III  
Dancers face center.  
1                             Step fwd on R.  
2                             "                             L.  
3                             "                             R.  
4                             "                             L.  
5                             Stamp fwd on R.  
6                             Step on L in place.  
7                             Step back on R.  
8                             "                             L.  
9-16                        Repeat 5-8 three more times.

Presented by Zafra Tatcher



ZEMER LACH  
(Israel)

Source: Dance by Rivka Sturman  
Record: Folkraft 1431  
Formation: Couples in a circle, partners side by side, facing center.

Count Fig. I  
Hands are not joined.  
1 Cross R in front of L. Clap hands once on R side at waist level.  
2 Step on L to L side.  
3-4 Repeat 1-2.  
5 Join hands at hip level with neighbors. Cross R in front of L, turning slightly to L.  
6 Step on L to L side, turning slightly to R.  
7 Cross R behind L.  
8 Step on L to L side, facing center.  
9-16 Repeat 1-8 with hands joined all the time (no claps).  
17-24 " " with claps.  
25-32 Repeat 9-16.

Fig. II  
Hands are joined at hip level.  
1 Cross R in front of L.  
2 Step on L to L side.  
3 Cross R behind L, making 1/4 turn to the R to face CCW.  
4 Hop on R.  
5 Step fwd on L, leaning back slightly. Clap hands at shoulder level; left hand moving down, right hand up.  
6 Step in place on R.  
7 Step on L, turning to the L to face slightly to the L of center.  
8 Hop on L.  
Progress on 1-4. Do 5-8 in place.  
9-32 Repeat 1-8 three more times.

Fig. III  
same as Fig. I

Fig. IV  
In this fig., partners move opposite each other CW in a small circle. (CW and CCW will refer to directions in the big circle of couples.)

Boys  
1 Step fwd on R diagonally to the R.  
2 Step on L next to R, turning to the R to face CW.  
3 Step back on R. (Boy has progressed over 1/2 of the small circle now.)  
4 Hop on R.  
5-8 Same steps as 5-8 Fig. II (Look at partner).

Girls  
1 Cross R in front of L.  
2 Step on L to L side.  
3 Cross R behind L, turning to face CCW. (Girl is still in outside circle).

## Zemer Lach (continued)

<u>Count</u>	<u>Fig. IV (con't)</u>
4	<u>Hop on R.</u>
5-8	Same steps as 5-8 Fig. II. (look at partner).
	<u>Boys and Girls</u>
9-12	Using boy's steps 1-4 progress over 1/4 of the small circle. (Boys now face center, girls face outside.)
13-16	Repeat 5-8.
17-20	Repeat 9-12 (Boys now face CW, girls face CCW).
21-24	Repeat 5-8.
	<u>Boys</u>
25-29	Repeat steps of 1-4, remaining in outside circle. Boy is now back in original position facing CCW.
29-32	Repeat 5-8, facing center at end.
	<u>Girls</u>
25-28	Repeat 9-12. Girl is now back in original position facing CCW.
29-32	Repeat 5-8. Facing center at end.

Presented by Zafra Tatcher

HAVA NETZE BA 'MACHOL  
(Israel)

Source: Dance by Rivka Sturman  
Record: Folkraft 1435  
Formation: Couples in a circle. Partners face each other, boy's back to center of circle.

Count                      Figure I  
 Boys and girls do same steps with same feet.  
 1                      Step fwd on R. Join R hands at shoulder level, swinging them up from hip level  
 2                      Leap fwd on L, making 1/2 turn to the R. On this step partners change places passing R shoulders.  
 3                      Step back on R. Release hands.  
 4                      Step on L in place.  
 5                      Step fwd on R bending R knee. Partners clap R hands lightly.  
 6                      Step on L in place.  
 7                      Step back on R.  
 8                      Step on L in place.  
                          On 9-12 partners change places facing each other. L shoulder leads. Arms raised at sides slightly below shoulder level, palms fwd  
 9                      Step on R making 1/4 turn to the R.  
 10                     Leap lightly on L to the L side.  
 11                     Cross R in front of L.  
 12                     Leap lightly on L to the L side.  
 13                     Cross R in front of L.  
 14                     Leap on L in place, turning to the R to return to original position.  
 15                     Step back on R.  
 16                     Step on L in place.  
 17-32                 Repeat 1-16 once more.

Figure II  
 Before first count of Fig. II, boy takes extra quick step on R in place so that L is free to begin.  
 Boy's R, girl's L hands joined at chest level with elbows bent. Arms remain in this position following body motion. Boys and girls do same steps with opposite feet. Boy's steps are described. Partners are facing each other at beginning.  
 33                     Small step on L, making 1/4 turn to the L. (partners now face CCW).  
 1                     Small step fwd CCW on R bending R knee.  
 &                     Step on L toe next to R.  
 2                     Small step on R bending R knee, turning to the R toward partner.  
 &                     Step on L toe next to R.  
 3                     Small step on R bending R knee, turning to the R to face partner.  
 &                     Hold.



## Hava Netze Ba 'machol (continued)

CountFigure II (con't)

- 4 Step on L turning to the L to face CCW.  
 5 Step fwd (CCW) on R rising on R toe.  
 6 Step on L making 1/2 turn to the R to face CW. L knee is bent.  
 7 Step back on R toe, making 1/2 turn to the L to face CCW.  
 8 Small step fwd on L.  
 9-32 Repeat 1-8 three more times.

Before beginning fig. I again, boy takes extra step on L so that R is free.

Presented by Zafra Tatcher

V  
ZAJECARKA  
(Zah-yeh-char'-ka)  
(Serbia)

Source: Learned at Folk Dance House, New York, from members of Banat Orchestra.  
Music: Folk Dancer MH 1013 a  
Formation: Open Circle

Meas.

	<u>Part I</u> --Hands joined and held low at sides.	
1	ct. 1 Moving to the R, step with R ft.	
	ct. 2 Continue to the R, stepping on L ft.	
2	ct. 1 Step to R with R ft.	} 3 "threes" RLR, LRL, RLR.
	ct. & Step on L ft. in place	
	ct. 2 Return weight to R ft.	
	ct. & Pause.	
3	Same as Meas. 2, but opposite footwork.	
4	Same as Meas. 2.	
5-8	Same as Meas. 1-4, but to the L with opposite footwork.	
	<u>Part II</u> --Raise hands (still joined) up to head level.	
9	ct. 1 Moving to R, step with R ft.	
	ct. 2 Continue to R, stepping on L ft.	
10	ct. 1 Step to R with R ft.	
	ct. 2 Point L ft either in front of R ft, or simply close L ft to R ft.	
11	Same as Meas. 10, but opp. dir. and footwork.	
12	Same as Meas. 10.	
13-16	Same as Meas. 9-12.	

Presented by Dick Crum

NEDA GRIVNE  
(Neh'-da greev'-neh)  
(Serbia)

Source: Learned from native dancers in Belgrade, Yugoslavia, 1952.  
Music: Folk Dancer MH 1013 b  
Formation: Closed or open circle, hands are held (joined) forward and to sides at about shoulder level.

Meas.

1-4	Seven walking steps to the R ( R-L-R-L-R-L-R) closing L ft to R ft on the final 8th beat, and turning to face center.
5-6	Two slow walking steps toward center (L-R).
7-8	Three walking steps straight out backward (L-R-L)
9	Step R ft to the side and close L ft to it, without taking weight on L ft.
10	Step L ft to the side and close R ft to it, without taking weight on R ft.

The whole dance is very graceful and calm. Footwork is simple, with very slight flex of knees on each beat.

## Neda Grivne (continued)

SONG TEXT FOR "NEDA GRIVNE"

While the words to "Neda Grivne" are not sung on the record, they are given here in the event you and your group would like to try them.

1. Neda grivne izgubila,  
a oj Nedo, moje čedo belo, ) Chorus  
moje čedo belo. )
2. Kaludjera potvorila.  
(Chorus)
3. Ti si meni grivne naš'o,  
(Chorus)
4. Mani me se, vrag te naš'o,  
(Chorus)
5. Nisam ti ih ni video,  
(Chorus)

Presented by Dick Crum



KALAJDŽISKO ORO  
(Kah-ly'-jee-sko)  
(Macedonian)

- Source: Learned by Dick Crum from native dancers in Yugoslavia, 1954.
- Record: Jugoton C-6171--"Kalajdzisko oro".
- Background: This dance belongs to the group of Balkan "tradesmen's" dances. Literally translated, its title means "Tinsmiths' Dance", and it actually originated with the tinsmiths of Veles, Macedonia. The "polishing" figure (see Meas. 2) represents the manner in which the tinsmiths polished large kettles or cauldrons, i. e., wrapping rags about their feet, standing in the kettle and scrubbing the bottom with sliding foot movements.
- Rhythm: 11/16 time (the same as Gankino Horo), divided into a pattern of 2/16, 2/16, 3/16, 2/16, 2/16. For learning purposes it is perhaps best to count "quick-quick-slow-quick-quick" or "1-2-3-4-5" stressing the hold on the "3". In the description below, all three of the above counting methods are shown.
- Formation: This is an exclusively men's dance. Men are in open circle or line, hands on each other's shoulders. They keep this position for the first half of the dance, which is slow (Variation I). As the music accelerates toward the middle of the record, the leader signals for dancers to change to the fast style (Variation II), at which time they release shoulder hold and dance independently of one another.
- Meas.
- Variation I (Slow):
- 1  
 ct. 1 (2/16) (q) Weight on R ft, point L toe in front of R ft.  
 " 2 (2/16) (q) Pause.  
 " 3 (3/16) (s) Weight still on R ft, point L toe forward to L.  
 " 4 (2/16) (q) Weight still on R ft, point L toe in front of R ft again, as in ct. 1.  
 " 5 (2/16) (q) Pause.
- 2  
 ("Polishing Step")  
 ct. 1 (2/16) (q) Bring L ft back into its position beside R ft, and with weight on both feet close together, turn heels to R, twisting on balls of both feet. This is like the beginning of a "pussy foot".  
 " 2 (2/16) (q) Twist heels again, this time to the L.  
 " 3 (3/16) (s) Twist heels to R, as in ct. 1.  
 " 4 (2/16) (q) Twist heels 1/2 way to the L, so that feet are in ordinary closed position and bring weight down on heels in place.  
 " 5 (2/16) (q) Rise very slightly on toes and bring weight down on heels again in place.
- Note: You may think of counts 4 & 5 of Measure 2 as two slow bounces, in place.

## Kalajdzisko Oro (Continued)

Meas.

Before going into Meas. 3, turn to face nearly directly R, weight on L ft, R leg raised in curved Macedonian style in front of L leg. Bend fwd slightly.

- 3  
 ct. 1 (2/16) (q) In above position slight "lift" (almost a hop, but foot doesn't leave ground) on L ft.  
 " 2 (2/16) (q) Moving fwd in LOD, step fwd on R ft.  
 " 3 (3/16) (s) Bringing L leg into curved raised position in front of R leg, "lift" on R ft.  
 " 4 (2/16) (q) Remain in this position and "lift" once more on R ft.  
 " 5 (2/16) (q) Moving fwd in LOD, step fwd on L ft.
- 4  
 ct. 1 (2/16) (q) Close R ft up behind L heel, continuing to move fwd in LOD.  
 " 2 (2/16) (q) Step fwd in LOD with L ft.  
 " 3 (3/16) (s) Bringing R leg into curved raised position in front of L ft, "lift" on L ft.  
 " 4 (2/16) (q) Remain in this position and "lift" once more on L ft.  
 " 5 (2/16) (q) Step fwd in LOD with R ft, and face center again before resuming Measure 1.

Variation II (Fast)

Release shoulder hold, all dancers face to R (LOD), in single file.

- 1  
 ct. 1 (2/16) (q) Go down into a full knee bend (prisiadka), feet together.  
 " 2 (2/16) (q) Pause.  
 " 3 (3/16) (s) Rise from knee bend, landing squarely on both feet in astride or "apart" position.  
 " 4 (2/16) (q) Bring feet together with slight jump.  
 " 5 (2/16) (q) Pause.
- 2  
 ("Polishing Step") Practically the same as in Variation I, but much livelier, weight alternating from one foot to the other.
- 3-4  
 Same as in Variation I, but all the "lifts" become lively hops, and arms swing in natural opposition throughout.

Presented by Dick Crum



PIROT DANCE MEDLEY  
(Serbian)

- Source: Individual dances learned from various native dancers in Yugoslavia, in 1952 and 1954.
- Record: Jugoton C-6297--"Igre iz pirotskog kraja"
- Notes: These four dances appear in the repertoire of the Yugoslav State Company "Kolo", in a choreographed form entitled "Dances of Pirot", and, as such, were recorded by the Company on the above record.
- Formation: See under individual dances.

1. STO MI OMILELO (Shto Mae O-mee'-leh-lo)

Formation: Dancers in a circle, hands joined. Each holds a handkerchief in R hand.

Meas.

Part I

- 1-2 Three walking steps toward center, R-L-R, followed by a "lift" on R ft (almost a hop, but foot doesn't leave the ground), kicking L ft forward. Arms are raised gradually to shoulder level in front during these steps.
- 3-4 Three walking steps backward, L-R-L, followed by a "lift" on L ft, kicking R ft forward. Arms are lowered gradually.
- 5-6 Three walking steps to R, R-L-R, followed by a "lift" on R ft, kicking L ft forward.
- 7-8 Three walking steps to L, L-R-L, followed by a "lift" on L ft, kicking R ft forward.
- 1-8 Repeat Are now repeated.
- Part II
- 9-10 Dancers release hands, and, in preparation for Part II, the R hand (holding handkerchief) is brought up in front of own L shoulder. Bend forward, brush ground with handkerchief by sweeping it downward then continuing arm movement in a half circle to R, ending with R hand out to R side. Straighten body as you do this. Dancers sing "o-oh!"
- 11-12 Bend forward again, brush ground with handkerchief by sweeping downward and L, covering the same path as before. Dancers sing "ee-ee!"
- 13 Body completely erect, make a quick flourishing wave of handkerchief above head. Dancers shout "ee-ool"

2. POŠLA RUMENA (Po'-shla Roo'-meh-nah)

Formation: Open or closed circle, hands joined.

Meas.

Part I

- 1 ct. 1 Step fwd with R ft.  
ct. 2 "Lift" on R ft in place.



## Pivot Dance Medley (continued)

<u>Meas.</u>	<u>Pošla Rumena (continued)</u>
	<u>Part I</u>
2	ct. 1 Step back on L ft. ct. 2 "Lift" on L ft in place.
3	ct. 1 Step sideways to R with R ft. ct. 2 L ft steps across in front of R ft.
4	Same as Meas. 3
5	ct. 1 Step sideways to R with R ft. L ft doesn't close to R ft, but rather remains above ground a bit fwd. ct. 2 Pause.
6	ct. 1 Step sideways to L with L ft. ct. 2 R ft steps behind L ft.
7-12	Same movements as in Meas. 1-6, but beginning with step fwd on L ft, and doing whole sequence with opposite footwork.
	<u>Part II</u>
13	ct. 1 Turn to R, directly into LOD, take step with R ft, leading with heel. ct. 2 Close L ft beside R ft.
14	Same as Meas. 13.
15-16	Two light two-steps, R-L-R, L-R-L, moving in LOD.
17	Step-hop on R ft, kicking L ft fwd slightly.
18	Step-hop on L ft, kicking R ft fwd slightly, and pivoting to face in opposite direction.
19-24	Identical footwork as in Meas. 13-18, but moving to L.

3. LILE LILE (Lee'-leh Lee'-leh)

<u>Formation:</u>	Hands joined in open circle.
<u>Rhythm:</u>	9/8, divided into rhythmic pattern of 2/16, 2/16, 2/16, 3/16. May be counted "quick-quick-quick-slow" or "1-2-3-4", stressing hold on "4". The dance is actually "Daichovo", but bears the local name of this melody.

<u>Meas.</u>		
1	ct. 1 (2/16) (q)	Facing 1/2 R hop on L ft moving in this direction.
	" 2 (2/16) (q)	Continue in this direction stepping on R ft.
	" 3 (2/16) (q)	" " " " " " L ft.
	" 4 (3/16) (s)	" " " " " " R ft.
2	ct. 1 (2/16) (q)	Continue in this direction with hop on R ft.
	" 2 (2/16) (q)	" " " " " " step on L ft.
	" 3 (2/16) (q)	" " " " " " R ft.
	" 4 (3/16) (s)	" " " " " " L ft.
	<u>Note:</u> So far, in meas. 1& 2, the circle has shrunk due to the diagonal fwd/R movement of the dancers.	
3	ct. 1 (2/16) (q)	Facing directly toward center hop back on L ft.
	" 2 (2/16) (q)	" " " " " " step back on R ft.
	" 3 (2/16) (q)	" " " " " " L ft.
	" 4 (3/16) (s)	" " " " " " R ft.
4	ct. 1 (2/16) (q)	Facing to L, hop on R ft.
	" 2 (2/16) (q)	" " " " " " step on L ft.

Pirot Dance Medley (continued)

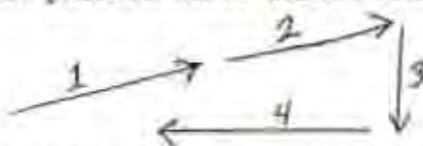
Meas.  
4 (con't)

Lile Lile (continued)

ct. 3 (2/16) (q) Facing to L, step on R ft.

" 4 (3/16) (s) " " " " " L ft.

Here is the pattern each dancer traces on the floor during the dance:



Diagonally fwd/R on Meas. 1 & 2, straight back on Meas. 3, and halfway back to original position on Meas. 4. Since you never return all the way to original position, the whole circle gradually moves R during the dance.

4. PIPERANA (Pee-pay-rah'-nah)

Formation:

Open circle, belt hold, i. e., grasp nearest side of neighbor's belt, L arms over neighbor's R arm.

Note:

"Piperana", like its cousin "Čačak", has a number of variants. Two of these have been chosen to fit the recommended recording.

Meas.

Variation I

1

ct. 1 Step to R with R ft.

ct. 2 L ft steps across behind R ft.

2

Same as Meas. 1.

3

ct. 1 Step R ft behind L heel in preparation for so-called "reel" or "veryovochka" step.

ct. 2 Hop on R ft, bringing L ft around in a broad arc in readiness to step on it behind R heel.

4

Same as Meas. 3, but with L ft.

5

Same as Meas. 3.

6

ct. 1 Hop on R ft, moving very slightly to L.

ct. & Step on L ft very slightly to L.

ct. 2 Close R ft beside L ft.

7

Same as Meas. 6.

8

Three steps in place, L-R-L.

Variation II

Four-measure "break": 4 step-hops fwd, making sure that each step is directly in front of inactive foot, then into the figure proper:

1

ct. 1 Hop on L ft, moving very slightly to R.

ct. & Step on R ft very slightly to R.

ct. 2 Close L ft beside R ft.

2

Same as Meas. 1.

3-8

Same as Meas. 3-8 under Variation I.

Note: During Measures 1 & 2 above, dancers gradually move backward to original circle again, having moved forward during the 4-measure break.

## Pírot Dance Medley (continued)

SONG TEXTS1. Što mi omilelo

Što mi omilelo, nane, Što mi omilelo,  
 pírotskoto pole, nane, pírotska momčeta. (Rep.)  
 O-oi I-i! I-jul

2. Pošla Rumena

Pošla Rumena, nane, rano na vodu. (Rep.)  
 Oj le le lele, rano na vodu. (Rep.)

Rano na vodu, nane, po ladovina. (Rep.)  
 Oj le le lele, po ladovina  
 Po ladovian, po mesečina.

Vodu da vadi, nane, grlo da ladi. (Rep.)  
 Vodu da lije, lice da miže. (Rep.)

3. Lile Lile (Text not sung on record)4. Piperana (No Text)

Presented by Dick Crum



Š  
ŠETNJA  
(Serbia)

- Pronunciation: Shet'-nyah ("Walking")
- Source: Learned from Miodrag Vuković, Belgrade folk dancer, 1954, and observed at many gatherings in rural Šumadija, Serbia.
- Record: MH 3029 "Šetnja", by Duquesne University Tamburitzans.
- Formation: Open circle. During the slower, beginning part of the dance, a sort of "escort" hold is used: leader holds vest with R hand and grasps his own belt with L hand. Other dancers join on, grasping or hooking on to R neighbor's bent L elbow, keeping own L elbow bent, placing L hand on own hip or belt. When the music speeds up and the faster variant begins dancers join hands down at sides.
- Note: In Šumadija, the central part of Serbia, "Šetnja" is a time-honored traditional dance with the definite place in the "program". When a young man arrives at the field or churchyard where a festivity is taking place, he seeks out one of the many gypsy musicians who have come to town for the day, pays him a certain amount of money to play for him, and then proceeds to gather his friends one by one on his left. The dance they ordinarily do is "Šetnja", and they may meander about the whole dancing area gathering up people. When a large enough circle is formed, the dance is speeded up, ended and "Moravac" ("U šest") generally follows.

Meas.The DancePart I ("Walking")--"Escort position"

- |   |       |  |
|---|-------|--|
| 1 | ct. 1 | Moving R, step with R ft.                                    |
|   | ct. 2 | Continuing R, step with L ft.                                |
| 2 | ct. 1 | Continuing R, step with R ft.                                |
|   | ct. & | Continuing R, step with L ft.                                |
|   | ct. 2 | Continuing R, step with R ft.                                |
|   | ct. & | Pause, turning to face center                                |
| 3 | ct. 1 | Step with L ft behind R heel, moving backward.               |
|   | ct. 2 | Step with R ft behind L heel, moving backward.               |
| 4 | ct. 1 | Step backward <u>very slightly</u> with L ft.                |
|   | ct. & | Close R ft beside L ft.                                      |
|   | ct. 2 | Turning to R, step <del>to</del> ft across in front of R ft. |
|   | ct. & | Pause.   |

Note: A very gentle, almost imperceptible flex comes after every beat throughout Part I. In Part II, this flex becomes a definite hop.

Part II ("Hopping")--Hands joined down at sides.

At that point in the music where the tempo accelerates markedly, dancers join hands at sides, and add hops to the above steps as follows:

## Šetnja (continued)

<u>Meas.</u>	<u>Part II (con't)</u>
1	ct. 1 Moving R, step-hop on R ft. ct. 2 Continuing R, step-hop on L ft.
2	ct. 1 Continuing R, step with R ft. ct. & Continuing R, step with L ft. ct. 2 Continuing R, step with R ft.
3	ct. & Hop on R ft, turning to face center. ct. 1 Step with L toe behind R heel. ct. & Hop on L toe, bringing R ft around in back. ct. 2 Step with R toe behind L heel. ct. & Hop on R toe.
4	ct. 1 Step back <u>very slightly</u> with L ft. ct. & Close R ft beside L ft. ct. 2 Turning to face R, step <del>k</del> ft across in front of R ft. ct. & Hop on <del>k</del> ft, continuing <del>k</del>

Text:

Although not sung on the recording, "Šetnja" does have an accompanying song:

1. Dodji, Mile, u naš kraj, pa da vidiš šta je raj. (rep.)  
Hej, haj, u naš kraj, pa da vidiš šta je raj. (rep.)
2. Prodje Mile, propeva, i volove protera. (rep.)  
Hej, haj, propeva, i volove protera. (rep.)

Presented by Dick Crum



KABANICA I SEKSERÁ  
(Croatia)

Pronunciation: Kah-bah-nee-tsa ee sek-seh-ra ("An Overcoat and Sixpence")

Source: Learned from Ivan Ivančan, director, Joža Vlahović Group, Zagreb, 1954

Record: Jugoton C-6262

Formation: Usually done in couples, shoulder-waist position. In some villages it is done as a kolo, hands joined in front (by middle fingers) with second neighbor over on each side. The couple form is described here.

Footwork: Same for man and woman.

Meas. The Dance

1-2 Seven very quick steps (L-R-L-R-L-R-L), with full foot, even emphasizing heel, keeping knees stiff. On the seventh step (L ft), the R ft is closed but does not take any wt.

3 Bounce twice with both feet together, knees bent. On the second bounce prepare L ft for a step to begin the whole dance over again.

The above constitutes the whole dance, and is done over and over again, the couples having much freedom of movement, i. e., forward and back, around in place, etc.

On measure 3 the men may do variants such as the following:

Men's variant I: Having taken eight steps in Meas. 1-2 instead of seven, so that weight is on the R ft, step onto L ft kicking R ft up in back (first bounce), then step onto R ft, kicking L ft up in back. (second bounce).

Men's variant II: Having taken the normal seven steps in Meas. 1-2, bounce once on both feet together, then on R ft only, kicking L ft up in back.

Text: Although not sung on the recording, here are the words for the song which accompanies the melody:

1. Kabanica i seksera, haj, haj,  
doć će dlka, kađ večera, haj, haj!
2. Oj, curice moja, ti si, ti si,  
dok urode orasi, si, si, si!
3. Orasi će opasti ti, ti, ti,  
Ti ćeš meni dopasti, ti, ti, ti!

Presented by Dick Crum



POKUPSKI DRMES  
(Croatia)

Source: Learned from Ivan Ivančan, director, Joža Vlahović group of Zagreb.  
Record: Jugoton C 6268  
Formation: Closed circle, mixed men and women, both basket hold, i. e., grasp hand of second neighbor on either side, joining in back of person next to you. While there is no rule as to relative placement of arms, it is more convenient in this dance to have R arm under, L arm over.

Meas. The Dance  
Part I "Drmes":  
 1 ct. 1 Step to L ft with R ft, passing it across in front of L ft, bending R knee.  
 ct. 2 Continuing L, spring onto L ft, leading with toe. This "spring" is actually a low leap.  
 2-16 Movements of meas. 1 repeated  
Part II "Drmes":  
 1 ct. 1 Step emphatically in place with R ft, bending knee and facing center. Simultaneously extend L ft slightly forward.  
 ct. 2 Pause.  
 ct. 3 Step L ft in place with emphasis on, knee straight.  
 ct. 4 Step R ft in place with emphasis, knee straight.  
 2 Same as meas. 1 but opposite footwork.  
 3-15 Same sequence as Meas 1-2.  
 16 ct. 1 Step on L ft in place.  
 ct. 2 Hop on L ft, turning to face L, and swinging R ft around in front.

Presented by Dick Crum

TROJANAC  
(Serbia)

Pronunciation: Tro-yah<sup>1</sup>-nats  
Source: Learned from research workers at Serbian Musicological Institute, Belgrade, 1954.  
Record: MH 3029, "Trojanac", by Duquesne University Tamburitians.  
Formation: Open circle, hands joined down at sides.  
Note: This old dance is one of the "classics" of the Serbian dance repertory. In 1954, at the end of a folk dance theory course given by the Serbian Musicological Institute, an informal vote showed that, of the ten Serbian dances covered, "Trojanac" was the unanimous favorite. The simplicity of the dance plus its interesting five-measure structure probably account for this.

<u>Meas.</u>	<u>The Dance</u>	
	<u>Basic Step:</u>	
1	ct. 1 Step to R with R ft.	
	ct. 2 Continue R with step on L ft.	
2	ct. 1 Step R ft to R, facing center.	
	ct. 2 Close L ft to R ft, without taking wt. on L ft.	
3	ct. 1 Step L ft to L.	
	ct. 2 Close R ft to L ft, without taking wt. on R ft.	
4-5	Same as Meas. 2-3.	
	<u>Embellished Form ("Duplirano"):</u>	
1	ct. 1 Step to R with R ft.	
	ct. 2 Continuing R, hop on R ft.	
	ct. & Continuing R, step with L ft.	
2	ct. 1 Step R ft to R, facing center.	} "Syncopated Three"
	ct. 2 Step L ft beside <u>or</u> in front of R ft.	
	ct. & Step R ft in place.	
3	ct. 1 Step L ft to L, facing center.	} "Syncopated Three"
	ct. 2 Step R ft beside <u>or</u> in front of L ft.	
	ct. & Step L ft in place.	
4-5	Same as Meas. 2-3, i.e., two more "Syncopated Threes"	

Note: For additional description of the "Syncopated Three", refer to Stockton Folk Dance Syllabus for 1956 under the dance "U sest".

Presented by Dick Crum

PLEVENSKO PAIDUSHKO  
(Bulgaria)

Pronunciation: Pleh-ven-sko Py-doosh-ko ("Paidushko from Pleven")

Source: Learned from Vasil Kinev, Bulgarian folk dance leader now living in the United States.

Record: XOPU 306 or any other good "Paidushko" record.

Formation: Dancers in open circle, hands joined down at sides.

Note: "Paidushko horo" is a dance-type which is widespread in Bulgaria and Macedonia. Each village has one or more variants of it, but all are characterized by the 5/16 rhythm and the frequent occurrence of the so-called "limping step". "Paidushko from Pleven" is particularly interesting because of its two figures.

Rhythm: Folk dancers sometimes have difficulty in mastering the 5/16 rhythm of this dance. Each measure has two beats, the first having a value of 2/16, the second having 3/16. Accent is on the second beat. You may find it convenient to count "one-TWO, stressing the TWO and holding it a bit longer than the 'one'".

Meas.

The Dance

Figure I:

- |   |                  |   |
|---|------------------|---|
| 1 | ct. 1 (2/16)     | R ft steps to L, across in front of L ft.   |
|   | ct. 2 (3/16)     | L ft steps to L.  |
| 2 | Same as Meas. 1. |   |
| 3 | ct. 1 (2/16)     | Raise joined hands to shoulder height and facing diagonally to R, hop on L ft.    |
|   | ct. 2 (3/16)     | Continuing movement R, step on R ft, hands still up.                              |
| 4 | ct. 1 (2/16)     | Continuing R, hands still up, hop on R ft.  |
|   | ct. 2 (3/16)     | Continuing R, hands still up, step on L ft.                                       |
| 5 | ct. 1 (2/16)     | Face center again, and make tiny leaping step forward with R ft. Hands come down. |
|   | ct. 2 (3/16)     | Tiny leaping step back with L ft. Hands still down.                               |
| 6 | ct. 1 (2/16)     | Step straight back with R ft, hands up again.                                     |
|   | ct. 2 (3/16)     | Pause.  |
| 7 | ct. 1 (2/16)     | Step straight back with L ft, hands still up.                                     |
|   | ct. 2 (3/16)     | Pause.  |
| 8 | ct. 1 (2/16)     | Tiny leaping step back with R ft, hands come down.                                |
|   | ct. 2 (3/16)     | Close L ft beside R ft, taking wt. on L ft.                                       |

Figure II:

- |   |                                  |  |
|---|----------------------------------|--|
| 1 | ct. 1 (2/16)                     | Step R ft in front of L ft.                      |
|   | ct. 2 (3/16)                     | Step L ft in place.                              |
| 2 | ct. 1 (2/16)                     | Step R ft obliquely backward/R.                  |
|   | ct. 2 (3/16)                     | Step L ft in place.                              |
| 3 | Same as Meas. 1, of this figure. |  |
| 4 | ct. 1 (2/16)                     | Leap forward (toward center) with R ft.          |
|   | ct. 2 (3/16)                     | Close L ft beside R ft, taking wt. on L ft.      |
| 5 | ct. 1 (2/16)                     | Leap forward again on R ft.                      |
|   | ct. 2 (3/16)                     | Strike L ft against R ft, but leave wt. on R ft. |



## Plevensko Paidushko (continued)

<u>Meas.</u>	<u>Figure II (con't):</u>	
6	ct. 1 (2/16)	Hop on R ft. moving backward, raising L knee forward.
	ct. 2 (3/16)	Step on L ft, still moving backward, raising R leg rather high forward (boys as high as possible, girls simply extend leg forward).
7	ct. 1 (2/16)	Bring R ft down sharply and step on it, simultaneously raising L leg high forward in such a way that the legs pass each other in the air, scissors-fashion.
	ct. 2 (3/16)	Bring L ft down sharply and step on it, simultaneously raising R leg high forward just as in ct. 2 of the previous measure.
8	Same as Meas. 7.	

Sequence: Beginning with Figure I, do each figure twice.

Presented by Dick Crum

STARA VLAINA  
(Southeastern Serbia)

- Pronunciation: Stah'-ră Vlă' -ēē-na. (Old Vlach Kolo)  
Source: Originally described by the Yanković sisters in their book "Narodne Igre", Vol. I, published by Prosveta, Belgrad, 1934.  
Music: Jugoton C-6579, "Stara Vlaina".  
Formation: Open circle, leader at R end. Each dancer grasps belt of nearest persons in line, with L arm in front of neighbor's R arm. End dancers may tuck thumb of free hand inside own belt, or place arm behind back. This is basically a man's dance.

<u>Meas.</u>	<u>Pattern</u>
2/4 time	
1	Step to R with R (ct. 1), cross L in front of R (ct. 2).
2-3	Repeat action of meas. 1, two more times.
4	Step to R with R (ct. 1), swing L across in front of R (ct. 2).
5	Step to L with L (ct. 1), swing R across in front of L (ct. 2).
6	Step to R with R (ct. 1), swing L across in front of R (ct. 2).
7	Step to L with L, (ct. 1), cross R in front of L (ct. 2)
8	Stamp L, R, L, (cts. 1, &, 2) in place; hold (ct. &).

- Note: In meas. 4, 5, 6, the 1st ct. becomes a step-hop as the dance tempo increases. Likewise, in meas. 7 the 2 steps become light leaps as the tempo increases.

Presented by John Filcich  
 Notations prepared with assistance of  
 Virginia Wilder

DIMKE ELA DIMKE  
(Macedonian--Bulgarian)

- Source: John Filcich learned this dance from the Macedonian-Bulgarian colonies in the San Francisco Bay Area. It is also known as "Idam Ne Idam" from the words of the song sung to the melody.  
Music: Record Xopo 307, "Dimke Ela Dimke".  
Formation: Open circle, leader at R end. Hands are joined and held down.

<u>Meas.</u>	<u>Pattern</u>
4/4 time	
	<u>Fig. I</u>
1	Step to R on R; cross L in front of R; step to R on R; swing L across in front of R naturally.
2	Repeat action of meas. 1, moving to L with opp. ftwork. (R ft may cross in back.)
3-4	Repeat action of meas. 1-2.
	<u>Fig. II</u>
1	Step to R on R, swing L across in front and lift on R a little.

## Dimke Ela Dimke (continued)

<u>Meas.</u>	<u>Pattern</u>
	<u>Fig. II (con't)</u>
2	Step to L on L, swing R across in front of L, lifting on L a little.
3-4	Repeat action of meas. 1-2.
	<u>Fig. III</u>
1	Stamp R ft. Five times
2	Clap hands together 5 times, accenting the last clap.
	Repeat dance from beginning.

Presented by John Filcich  
 Notations prepared with assistance of  
 Virginia Wilder



HAJD' NA LIJEVO  
(Let's Go to the Left)  
(Croatian dance from Slavonia)

Source: Zdenka Politeo, formerly with the Jože Vlahović Croatian Dance Ensemble in Zagreb. Taught first by Tony Bazadarich at the Los Angeles Spring Kolo Festival, 1955.

Record: Jugoton C-6257, "Hajd' Na Lijevo".

Formation: Closed circles. Join middle fingers with persons once removed on either side, right arm over and left arm under.

Steps: Walk, Step-Close, and Croatian "syncopated 3's" done as follows: Step on L emphatically with whole ft, stiff knee (ct. 1, &). Step on R emphatically in place, stiff knee, (ct. 2); step on L emphatically in place, stiff knee, (ct. &).

<u>Meas.</u>	<u>Pattern</u>
2/4 time	<u>Fig. I</u>
A 1	Facing slightly L of ctr, step L with L.
2	Cross R over L.
3	Step to L with L, simultaneously turning body to face diagonally R of ctr.
4	Touch ball of R slightly in front of and to the R of L, pointing R to R, keeping knee of R straight.
5-8	Repeat action of meas. 1-4, moving to R with opp ftwork.
B 1-8	Beginning L, do 8 sets of 3's, alternating ft, in place (as described above).
AB 1-16	Repeat Fig. I exactly.
	<u>Fig. II</u>
A 1	Step to L on L (ct. 1); step R next to L (ct. 2).
2-3	Repeat action of meas. 1, Fig. II, two more times.
4	Step to L on L (ct. 1), bring R ft next to L without taking wt (ct. 2).
5-8	Repeat action of meas. 1-4, Fig. II, moving to R with opp ftwork.
B 1-4	Beginning L, do 4 sets of 3's moving twd ctr of circle.
5-8	Repeat meas. 1-4 of B music, backing from ctr of circle.
AB 1-16	Repeat Fig. II exactly.

Repeat entire dance from beginning two more times.

Presented by John Filcich  
Notations prepared with assistance of  
Virginia Wilder

POSAVSKI PLES  
(Croatian)

- Source: Couple dance learned by John Filcich from members of KOLO, Yugoslav State Company while on their United States tour in 1956. Presented at the San Francisco Kolo Festival, November, 1957, by John Filcich.
- Record: Kolo Festival 811 B
- Formation: Couples at random about the floor in shoulder-waist pos. In Fig. I M's hands are just below W's shoulder blades, palms down--not holding W with palm of hand. During balance of figures the M's hands are at W's waist. W's hands remain on M's shoulders throughout the dance.
- Steps: Step, touch; tiny shuffling steps; syncopated 3's done as follows: Step R in place (ct. 1); hold (ct. &); step L beside R (ct. 2); step R in place (ct. &). Emphasize ct. 1 by bending knee of supporting leg. Also done beginning with L ft. Drmeš step described below. Steps are described for M. W use opposite ft except during Fig. V.
- | <u>Meas.</u>    | <u>Pattern</u>   |
|-----------------|--|
| <u>2/4 time</u> | <u>Fig. I</u>  |
| A 1             | Step diagonally fwd, bwd, or to the side on R (cts. 1, &); touch L next to R (cts. 2, &).  |
| 2-12            | Repeat meas. 1, with alternating ft work 11 more times. M leads W about the floor at random. M leans back slightly from waist, his bearing is proud. A slight plie is done with each step.                     |
|                 | <u>Fig. II</u>   |
| B 1-4           | In regular shoulder-waist pos. do 8 syncopated 3's, beginning M's R, W's L. M face ctr of room at conclusion of this step.   |
|                 | <u>Fig. III</u>  |
| C 1-3           | 12 tiny shuffling steps on ball of ft twd ctr of room, beginning M's R, W's L. Four steps in each measure.   |
| 4               | Stamp R (cts. 1, &); stamp L (cts. 2, &). W opp. ft.   |
| 5-8             | Repeat action of Fig. II, meas. 1-4, M backing to original pos.  |
|                 | <u>Fig. IV</u>   |
| B 1             | M step R in place (cts. 1, &); hop on R (ct. 2); step L next to R heel (ct. &), revolving CCW almost in place.   |
| 2-8             | Repeat action of Fig. IV, meas. 1, 7 more times. W is <u>directly</u> in front of M. He pulls her around him as he turns on the spot.  |
|                 | FIGURES I THRU IV ARE REPEATED THREE MORE TIMES.   |
|                 | <u>Fig. V</u> --two or more couples form a closed circle using back-basket hold.   |
| D 1             | Step on R across L (ct. 1); step to L on L (ct. 2). ) Buzz   |
| 2-8             | Repeat action of meas. 1, 7 more times, moving CW. ) Step  |
| 9               | Drmeš Step: (done in place) Step on R, bending R knee (ct. 1); rise on ball of R ft (ct. &); bounce on both heels simultaneously (ct. 2); bounce again, transferring wt. to L ft at end of 2nd bounce (ct. &). |
| 10-16           | Repeat action of meas 1, 7 more times, REPEAT FIG. V TWO MORE TIMES.   |

Posavski Ples (continued)

Note: For exhibition purposes the circle may open out and exit from floor on final 8 meas, using the buzz step.

Presented by John Filcich  
Notations prepared with assistance of  
Virginia Wilder

You don't have to go abroad to learn the foreign dances--  
C. O. P. will bring the specialists to you here.



BUNJEVAČKO ROKOKO KOLO  
(Subotica area in Vojvodina, Yugoslavia)

Source: Learned from Dick Crum who learned it from natives in Yugoslavia.  
Record: Kolo Festival KF 806-A, "Rokoko Kolo".  
Formation: Closed circle of M and W, elbows bent, hands at shoulder level, little fingers linked with neighbors.

<u>Meas.</u>	<u>Words</u>	<u>Pattern</u>
2/4 time		
1	Oj, de-	Facing center, step R to R (large reaching or gallop step)(ct. 1). Close L to R (ct. 2).
2	voj-ko	Repeat action of Meas. 1.
3	ro-ko	Repeat action of Meas. 1.
4	ko,	Step-hop on R in place (ct. 1); lift L across in front of R in air (ct. 2).
5	ne lju-	Step-hop on L across in front of R, M clicking R heel against L ankle on the hop (ct. 2, on the word "lju-").
6	bi te	Step-hop on R in place, M clicking L heel against R ankle on hop (ct. 2, the word "te").
7	ma-kar	Step-hop on L ft. in place, M clicking R heel against L ankle on the hop (ct. 2, the word "kar").
8	ko,	Repeat action of Meas. 6.
9	ne lju-	Repeat action of Meas. 7.
10	bi te	Repeat action of Meas. 6.
11	ma-kar	Repeat action of Meas. 7.
12	ko,	Repeat action of Meas. 6.
13	oj, de-	Repeat action of Meas. 7.
14	voj-ko	Repeat action of Meas. 5.
15-16	ro-ko-ko.	Stamp in place L, R, L, ending with a slight hop on L to start dance over.

Note: The "hops" are just barely off the floor. The M click heels on all possible off-beats while the W dance more quietly and sedately. Entire dance is done with all dancers always facing center of circle.

WORDS TO THE SONG:

Oj, devojko rokoko,  
 Ne ljubi te makar ko,  
 Ne ljubi te makar ko,  
 Oj, devojko rokoko.

Presented by John Filcich  
 Notations prepared with assistance of  
 Virginia Wilder

THE HOLE IN THE WALL  
(English)

Source: The Country Dance Society in New York, May Gadd, Director.  
Record: His Master's Voice B 10459.  
Music: "English Country Dances of Today" and "Handy Folk Dance Book" both published by Cooperative Recreation Service.  
Formation: Longways. M in one line W in the other, facing ptrns. Cpls numbered 1 and 2 down the set.  
Step: Springy English dance walk.

Meas.            Pattern  
 1-4                Cpl 1 cast off around cpl 2: M turn L and W turn R, take 6 steps down the set on the outside, past cpl 2, and enter the set, join RH with ptrn, lead up the set to original places.  
 1-4 Repeated    Cpl 2 dance the reverse of above by casting off up the set above cpl 1 and leading down to original places.  
 5-6                M of cpl 1 exchange places with W of cpl 2, passing R shoulders.  
 7-8                W of cpl 1 exchange places with M of cpl 2, passing R shoulders.  
 9-10               Join hands and circle 4 half round to places.  
 11-12              cpl 1 cast off to next place below while cpl 2 move up one place.  
Note:            This dance is found in the 17th edition of "The Dancing Master", year 1721, and is danced at the Country Dance Society in New York City where May Gadd is director.

A TRIP TO PARIS  
(English)

Source: The Country Dance Society in New York City, May Gadd, Director.  
Record: Scheduled for release in 1958, by the Country Dance Society with Phil Merrill, their regular accompanist, as pianist.  
Music: R-103 All in a Garden Green\*  
Formation: Longways, M in one line W in the other, facing ptrns, cpls numbered 1 and 2 down the set.  
Steps: Springy English Dance Walk and skipping, set and turn single.

Meas.            Pattern  
 1-4                All dancers set to ptrn and exchange places with ptrn, turning single as they cross the set, passing R shoulders. This is sort of 3 step turn to the opposite place.  
 5-8                Return home the same way.  
 9-16               Cpl 1 skip across the set, passing R shoulders, out around cpl 2 and back across the set below cpl 2, again passing R shoulders, coming back to place.  
 17-18              Cpl turn single.  
 19-20              M of cpl 1 exchange places with W of cpl 2.  
 21-22              W of cpl 1 exchange places with M of cpl 2.  
 23-24              Join hands and circle 4 half round to places.  
 25-26              Cpl 1 cast off to next place below while cpl 2 move up one place.  
 \*R-103 All in a Garden Green 75¢, obtainable from Hargail Music, 147 W. 57th, NYC or 1318 Grant Ave. , San Francisco.

THE WINDMILL  
(Dutch)

Source: "Folk Dances of Different Nations," Volume III, Louis Chalif.  
Record: Panpipe PD-5801.  
Music: Source.  
Note: Complete instructions will be found in the source mentioned above.  
This is intended only as a memory check for students who have learned the dance.  
Formation: Couples. Playful, rollicking style.

Meas.

- Introduction.  
8 Ptnrs stand facing, several feet apart, M hands in pockets, W hands on hips.  
7 steps twd each other, bow.  
Face LOD, bow  
Face ptr, bow.  
Figure I  
4 Join inside hands, 2 heel-toe polkas fwd.  
4 Join LH, exchange places, same step.  
4 Join inside hands, 2 heel-toe polkas fwd.  
4 Join RH, resume original places, same step.  
Figure II  
4 Hands on hips. Polka diagonally twd ptr, diagonally away  
Execute 2 brush steps (M step RF to R on count 1, brush L heel on floor in front while swinging LF fwd on count &, raise R heel on count 2 and bring it down sharply on floor on count &. W opposite foot. Turn partly twd ptr on first brush step, partly away on second which is a reverse of the first on the footwork.)  
4 2 diagonal polka steps fwd and skip bwd 4 skips.  
6 Repeat first 6 meas. of Figure II.  
2 Join RH, slide-hop to each other's places, step bwd 3 steps.  
14 Repeat first 14 measures Figure II.  
2 One brush step and bow.  
Figure III  
16 Join both hands--Dutch Waltz (slow hop-turn) ending back to back in windmill formation, R arms up, L arms down.  
Figure IV  
8 In place, hop and reverse arms with each hop.  
8 Gradually turning to R, hop and reverse arms. On last measure turn and bow to each other.  
Figure V  
8 Join inside hands, 2 heel-toe polkas fwd then join both hands and Dutch Waltz 3 measures, then bow to each other.

Presented by Grace West Newman



ROSELAAR  
(Dutch)

Sources: Various. One good description is given in "Simple Dutch Peasant Dances", The Ling Physical Education Association.  
Record: Panpiper PD-5801.  
Music: In above source.  
Note: The figures given here are as they were danced in the Gronigen section of the Netherlands. Apparently there are many versions.  
Formation: M and 2 W, hands joined in circle.

Meas.

Figure I  
1-4 Hands shoulder high, run 12 steps CW.  
5-8 12 steps CCW.  
CHORUS (Same after each figure).  
9 Stamp L, raise RF across in front of L, hop twice on L.  
10 Same with RF.  
11-12 Run 6 steps CW  
13-14 Same as 9-10.  
15-16 Run 4 steps CW, then 2 steps to ctr, hands high to make a "rose-tree".  
17 No music. Hold pose 3 counts.

Figure II  
1-2 W release each other's hands. Trio run fwd 6 steps.  
3-4 M runs in place 6 steps. W turn inwd 2 turns under M's arms.  
5-6 Run fwd 6 steps.  
7-8 M run in place, W turn outwd 2 turns.  
CHORUS

Figure III  
1-2 Similar to Crested Hen, RH W runs under arch of M with LH W, M turns under his own arm.  
3-4 LH W runs under arch of M with RH W, M turns to re-form trio facing LOD.  
5-8 Repeat 1-4.  
CHORUS

Figure IV  
1-2 Join hands in circle. RH W under arch of M and LH W, M and LH W turn under own arms--all face out.  
3-4 M backs under arch of 2 W, W turn under own arms to make circle facing in again.  
5-6 LH W leads in reversing circle.  
7-8 M restores it again.  
CHORUS

Figure I Repeated  
CHORUS

Presented by Grace West Newman

MÛN WAGEN  
(My Wagon)  
(Dutch)

- Source: "Folksongs and Games of Holland", G. Schirmer.  
Record: Panpiper PD-5801  
Music: In the source book and also in "Work and Sing", publication of Cooperative Recreation Service.  
Note: Complete instructions are to be found in the above listed source. This is intended only as a memory check for students who have learned the dance.  
Formation: Cpls in single circle, W in front of M, facing LOD. M has LH on hip, W has RH on hip. M RH clasped in W LH; W LH held behind her back.
- Meas.
- Figure I  
 1-4 Push the wagon--all heavy steps plus 2 light ones for W to turn to face ptr and M to start bwd.  
 5-8 W chase M bwd with fists.  
 9-10 Join both hands with ptr, R shoulders adjacent, walk 5 steps (jump up on first).  
 11-12 L shoulders adjacent, walk 5 steps (jump up on first).  
 13 Face ptr, lean back, feet close to ptr's, hop on RF, fall back on L.  
 14 Hop on RF again.  
 13-14 Repeat Repeat action (hands are raised and lowered a little at the same time, like shaking the reins).
- Figure II  
 Same as above excepting M lead W in the first part.
- Figure III  
 M join hands in circle, W on outside of circle ahead of ptrs, both hands placed on boys' joined hands.  
 1-4 Circle moves CW, M heavy steps, W gallop steps.  
 5-7 All light gallop steps CCW  
 8 Stop.  
 9-14 Same as Figure I.  
 13-14 Repeat M lift W.
- Note: The repeat of measures 13 and 14 is not written in either source listed above but is common usage in the singing.

Presented by Grace West Newman

SZATMÁRI  
(Hungarian Couple Dance From Szatmár County)

Source: Music and dance from original ethnic sources collected by Alice Reisz.  
Music: Melody--2/4, 8 x 23 measures.  
Record: "Folk Festival", FF--3301, "Dances of Hungary".  
Formation: Couples stand in circle, M outside, W inside. Couples join hands. M's free hand in bk, W's free hand on hip. All move CCW.

<u>Meas.</u>	<u>Pattern</u>
16	<u>Figure I. Quick running steps, 2 heel-clicks</u> Begin R ft; do four running steps, R, L, R, L; jump with legs apart; close feet and click heels; jump again with legs apart, close feet and click heels. Repeat figure 4 x.
7	<u>Figure II. Two-step csárdás</u> Couples face each other, assume shoulder-waist position. Two-step csárdás to R, then to L, then again to R.
8	Couples separate. M and W dance individually. <u>Men: Figure III. Slapping step.</u> Lift R leg extended to 90°; slap lower leg with RH, slap left higher leg with LH, slap right higher leg with RH, slap left higher leg with LH. At every other slap do a small hop on L ft. Repeat same 8 x. <u>Women: Figure IV. Heels cifra (Leap, step-step)</u> Facing M. Leap to R heel; L ft steps behind R, R ft steps in place. Repeat 8 x.
16	<u>Figure V. M and W together. "Csuszós-emelkedő" Up-down step</u> Rise on R toes, knee stretched; slide L ft slightly above ground in small circle across R and step down; bring R ft to L, rise on toes, then replace heels on ground. Repeat 8 x.
23	<u>Figure VI. "Rida"--Pivot step</u> Couples face each other. W's RH in M's LH, W's LH on M's shoulder, M's RH on W's waist. Couples turn with "Rida" CCW. All through the 23 meas.
16	<u>Figure VII. Men. "Csapásoló"--Slapping variations.</u> <u>Var. A.</u> Rise on ball of R ft with knee extended; slide L ft above ground across R and step down; raise R lower leg with bent knee turned inward, heel sharply outward and slap R lower leg with RH; step down on R ft while raising L ft behind R (knee bent, L heel pointing to R) and slap L heel with RH; step with L ft to L side; feet are apart, toes are turned inwards; close feet with small jump, weight on toes; replace heels on ground. Repeat same to opp. side. <u>Var. B.</u> Rise on ball of R ft, knee extended; slide L ft across R and step down; raise R lower leg with bent knee turned inward, heel sharply outward and slap R lower leg with RH; step down on R ft. Repeat same to opp. side. Figure VII. consists of 2 x Var. A., 2 x Var. B., 1 x Var. A.



## Szatmar (continued)

<u>Meas.</u>	<u>Pattern</u>
	<u>Figure VIII, Women</u>
	<u>Var. A.</u> With a swing of R ft take a whole turn to L; close feet and rise on toes; replace heels on ground, then rise again on toes; replace heels on ground with toes pointing closely towards each other, heels well apart; close heels sharply and raise left heel on L side (knee turned inward), slap L lower leg with LH. Repeat same in opp. direction.
	<u>Var. B.</u> With a swing of R ft take a whole turn to L; close feet and rise on toes; replace heels on ground. Same to opp. side.
11	Figure VIII. consists of 2 x Var. A., 2 x Var. B., 1 x Var. A.
	<u>Figure IX</u>
	Couples assume same position as in Fig. VI. and turn with 11 "Rida" steps CCW.
2	<u>Figure X.</u>
	Men only. Var. B. of Fig. VII.
	Women only. " <u>Atbujós</u> "-- <u>Slip-through step</u>
	While M perform Fig. X. Couples raise joined hands in air, W put LH on hip, make a big step with L ft, close up R, while making a half-turn to R and slipping through under raised arms.
8	<u>Figure XI.</u> Rida plus slip-through step.
	Couples turn with 4 "Rida" and finish with Fig. X.
4	<u>Figure XII.</u>
	Couples turn with 4 "Rida".
7	<u>Figure XIII.</u> Slapping variations. Men only.
	<u>Var. A.</u> Kick R leg forward 90° with knee extended; slap R lower leg with RH, slap L higher leg with LH, slap R higher leg with RH, slap L higher leg with LH.
	<u>Var. B.</u> R leg remains raised in air; bend knee and swing lower leg to R, heel outward; slap R lower leg with RH, slap R higher leg with RH, slap L higher leg with LH. Repeat 1 x.
	<u>Var. C.</u> Leap to R ft, raise L lower leg behind R; slap L heel with RH; jump with legs apart and slap R higher leg with RH; close heels.
	Women only. <u>Heels cifra and rida.</u>
	While men perform slapping variations, women dance 4 x heels-cifra as in Fig. IV. and finish by 2 Rida-steps.
8	<u>Figure XIV.</u> Up-down steps
	M and W together 4 x as described in Fig. V.
8	Couples separate and make same up-down steps as above 4 x.
7	<u>Figure XV.</u> Rida 7 x.
10	<u>Figure XVI.</u> As Fig. VII & VIII.
	2 x Var. A., 2 x Var. B., 1 x Var. A.
7	<u>Figure XVII</u>
	Men: Standing in place rise heels up and down, up and down all through the 7 meas.
	Women: With RH on M's waist run several circles around M, LH on skirt.

## Szatmari (continued)

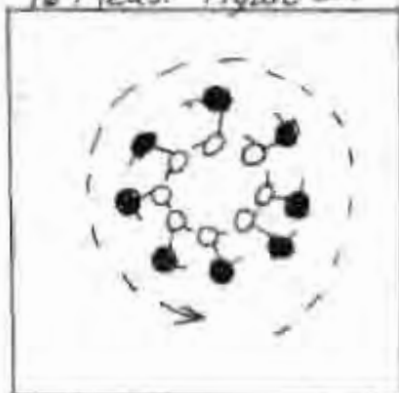
Meas.  
23

Pattern  
Figure XVIII.

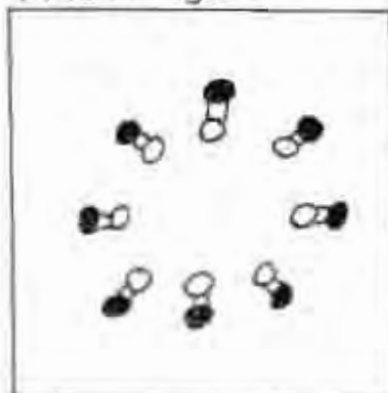
Group creates one circle, 1 W, 1 M, etc., facing center, M's Hs on W's waists, W's Hs on M's shoulders. Move CW with up-down steps (Fig. V). Towards end of the melody circle opens and dancers leave stage in file.

Presented by Alice Relsz.

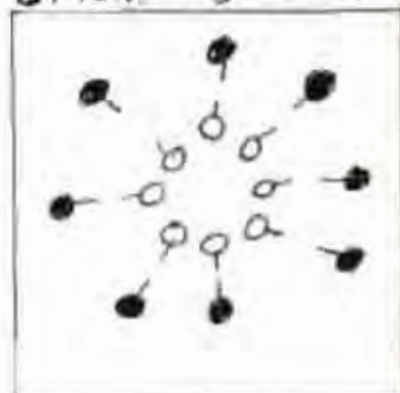
16 Meas. Figure I.



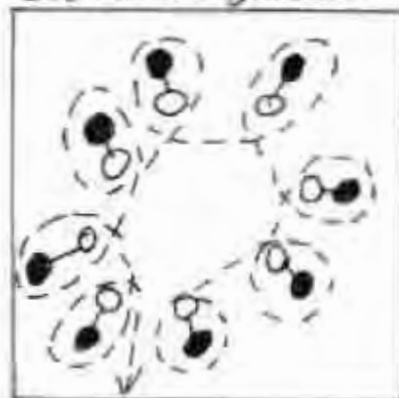
7 Meas. Figure II.



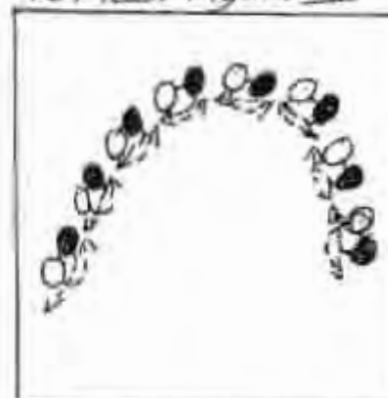
8 Meas. Figure III.



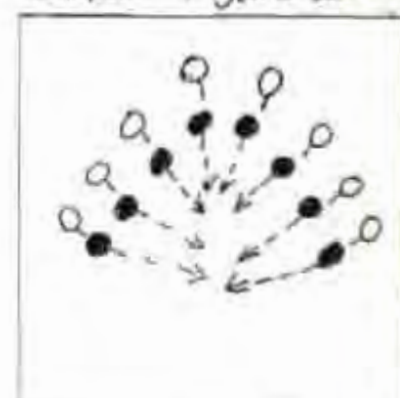
23 Meas. Figure VI.



16 Meas. Figure VII.



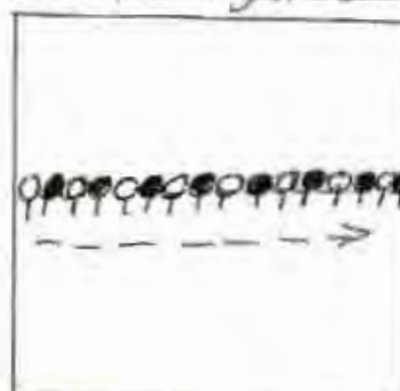
8 Meas. Figure XIV.



7 Meas. Figure XVII.



23 Meas. Figure XVIII.





GENCSAPÁT RECRUITING DANCE  
(Gencsapáti verbunkos)  
(Hungarian)

Source: Music and dance from original ethnic sources collected by Alice Reisz.

Music: 4/8--16 meas. repeated 8 x.

Record: "Folk Festival" FF--3301, "Dances of Hungary".

Formation: Any even number of M. Entrance is from stage L.

Meas. Pattern--16 meas. M solo.

13

Figure I. Heels-Cifra

Start with R ft; leap to R onto R heel; L ft steps behind, then R ft steps in place. Repeat same to L, altogether 13 x.

3

Figure II. Clapping step.

Stand on R ft; swing L lower leg in air to L, then over to R, while hopping twice on R ft; step down on L ft, simultaneously kicking R leg fwd 90° with knee extended and slap R leg with R hand; stamp R ft, then stamp L ft.

16

Men's entrance.

Figure III. Heels-Cifra variation

Heels-Cifra as described in Fig. I. once to R, once to L; then jump and stand with legs apart; clap own hands once, then clap with RH partner's RH. Repeat figure 4 x.

16

Figure IV. Heels-Cifra with clapping

Heels-Cifra as described in Fig. I., once to R, once to L; swing L lower leg to L and then over to R, while hopping twice on R ft, as described in Fig. II.; step down on L ft, simultaneously kicking R leg fwd 90° with extended knee and slap R leg with RH. Repeat Fig. starting with L ft.

16

Figure V. Heels-Cifra variation (See Fig. III).

M face middle of circle. Heels-cifra once to R, once to L; jump and stand with legs apart; clap hands 2 x. Repeat.

16

Figure VI. Heels-Cifra with clapping.

Same as in Fig. IV 4 x. During figure change place with partner.

16

Figure VII. Heels-Cifra and Clapping step

See Fig. I and Fig. II.

Presented by Alice Reisz



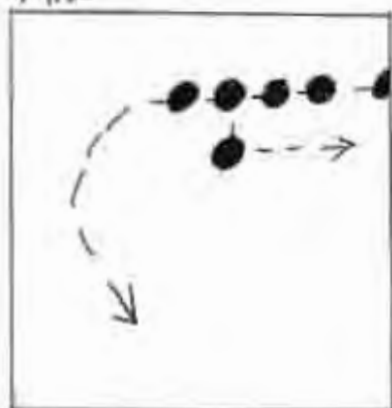
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Gencsapát (continued)

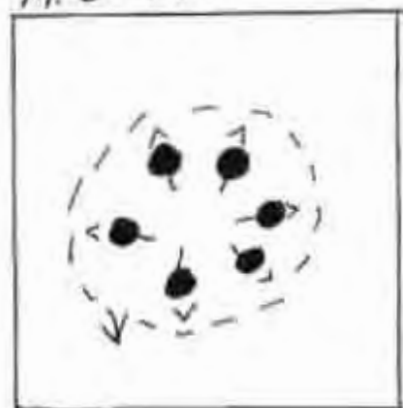
M. 1x



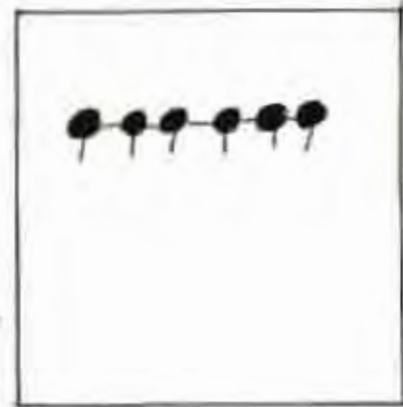
M. 2



M. 3-4+5



M. 6x



LÓCÁS  
(Bench-dance from County Heves)  
(Hungarian)

Source: Music and dance from original ethnic sources collected by Alice Reisz.

Note: This dance has a playful and jolly character; emphasis is not so much on the dance patterns but rather on the floor pattern and on the requisites (chair and bench) used by the man soloist and the group of men.

Music: Mel. A 2/4 20 Meas. 1 x, Mel. B 2/4 12 Meas. 1 x, Mel. C 2/4 8 Meas. 2 x, Mel. D 2/4 12 Meas. 2 1/2 x, Mel. E 2/4 18 Meas. 2 x, Mel. F 2/4 24 Meas. 2 x.

Record: "Folk Festival", FF--3301, "Dances of Hungary".

Formation: Couple dance with 8 couples.  
Leader of men has solo part. Leader is always the tallest, the shortest, the fattest, the thinnest or any of the men who, in some way, differs from the others.

Meas.

Melody A

2 W stand in each of the 4 corners of the stage, join hands in back, facing center.

8 8 walking steps fwd, towards center; 1/4 turn to R; 8 walking steps CCW. W on R (outer circle) make half turn, partners face each other and cross R arms. Pairs turn twice CW with 8 walking steps, then separate and create 2 parallel circles. (Diagram I) Outer circle: 8 walking steps CW; inner circle: 8 walking steps CCW. 2 W again create pairs by crossing inside arms; turn twice CW with 8 walking steps. By last step all 8 W form one circle and join Hs behind back.

Melody B

"Csardas" --variation

2 1-step csardas to left, 1 step to right;

3 1 step to L, 2 steps to R.

4 1 step to L, 3 steps to R

3 1 step to L, 2 steps to R; stamp L ft.

Melody C

8 1) W are standing in circle and make pantomimic motions of gossiping.  
2) Entrance of M soloist (Diagram II).

8 M soloist is sitting on a wooden chair with legs apart, as if riding a horse; back of chair towards audience. M's LH grasps front of seat, RH back of seat. Moves towards W by lifting chair and replacing it on ground 4 x while Hs change grasp with every step. After 4th step stands up with legs apart, knees extended; turns chair to L, then to R, altogether 6 x then suddenly throws chair forward and closes ft with jump. When M throws chair, W run frightened to stage L, then to stage R (Diagram III).



## Lócás (continued)

Meas.  
Melody D

16

- 1) Group of 7 M enter from downstage L, riding a long bench, facing downstage R; move forward with same steps and motions as soloist M, as described in Fig. 16 x (Diagram IV). At the same time soloist M does same on his own chair, moving towards row of M whom he joins as last in the row. M stand up from bench with legs apart and soloist draws bench back while group moves fwd.

8

- 2) M join W who were standing in a row on stage R, and create couples. (Diagram V) With 8 walking steps couples walk in circle CCW, W outside, M inside (Diagram VI) W turn towards own partners, cross inside arms, make 1 turn with 4 walking steps. (Diagram VII).

2

6

- 3) Couples separate. W move CW and walk with 7 steps to stage R, where they remain standing in a row (Diagram VIII).

8

M walk CCW with shoulder-grasp and form a diagonal row (Diagram IX and X.).

## Melody E

16

Dance pattern of M: "Keresztezo"--Cross-hop step

- 1) Lift R leg, knee extended, ft a little over ground; 3 hops on L ft, while R ft draws great circle in air from R to L; jump to R ft in front of L ft. Repeat same footwork alternately R and L, altogether 8 x, with following small modification at 8th pattern: instead of 3, only 2 hops on R ft while L ft draws circle in air, then jump on L ft and close R ft. (Diagram XI).

16

- 2) Stand L ft; lift R ft 90° fwd, knee extended, clap hands under knee, 16 x. Hand-claps

## Melody F

12

- 1) Swing-hop

Stand L ft; Swing R ft forward in air, jump to R ft while L ft swings bkwd; swing L ft fwd in air, while hop on R ft and jump down to L ft. Repeat alternately 10 x. Then R ft step fwd and close L ft.

12

With last step M create a row in the middle of stage.

Now W run in single file to row of M (Diagram XII), first W passes first M, so that second W will be partner of first M. Thus first W and Soloist M (as last in M's row) remain without partners. Couples face each other, join both hands high in air (Diagram XIII). Under this arch soloist M runs bkwd and joins first W as partner.

12

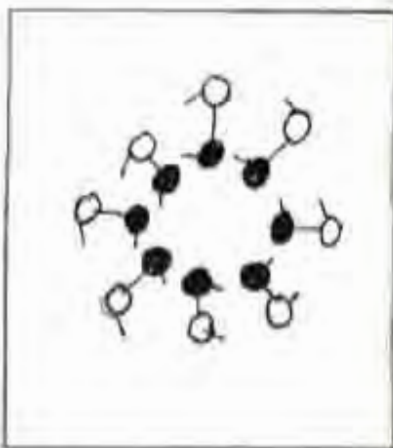
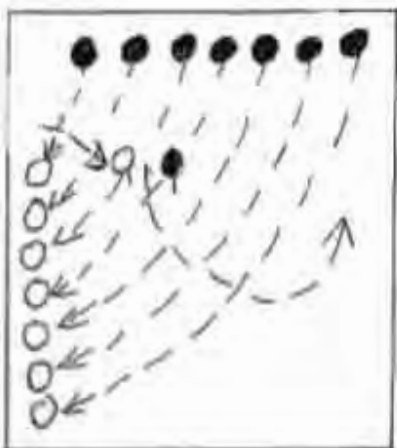
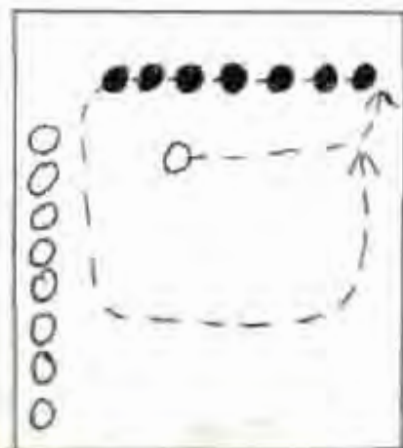
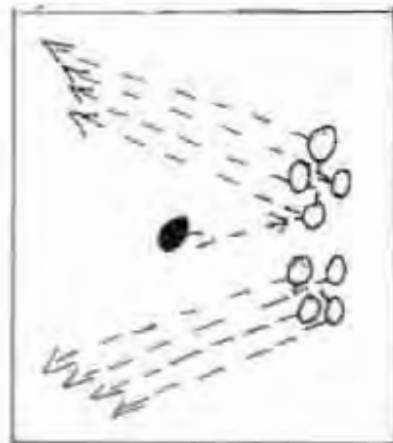
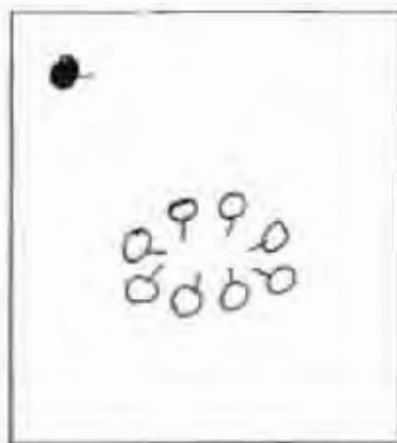
- 2) All 8 couples move CW with one-step "csardas" to L, 6x. W turn to the R of M, thus whole group creates one circle, all join hands. (Diagram XIV). Facing middle of circle, group moves CW with one-step "csardas" to L, 6 x. Stop with back towards audience. Circle parts in front, 8 persons (4 W and 4M) move on to L, the other 8 move on to R with 8 one-step "csardas", (Diagram XV). At the end of the melody a half-circle faces audience (Diagram XVI).



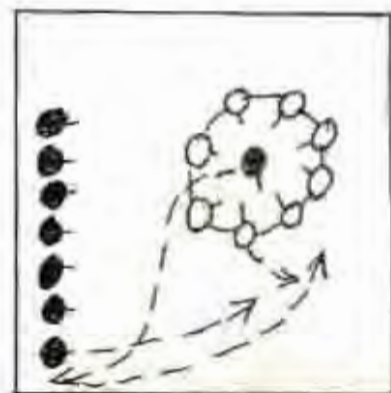
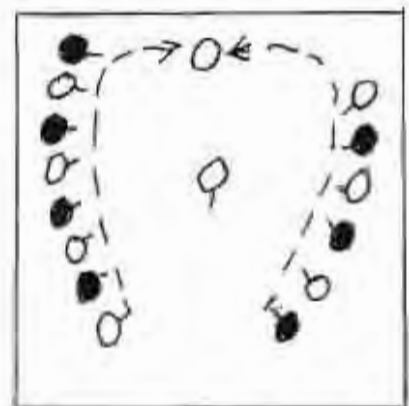
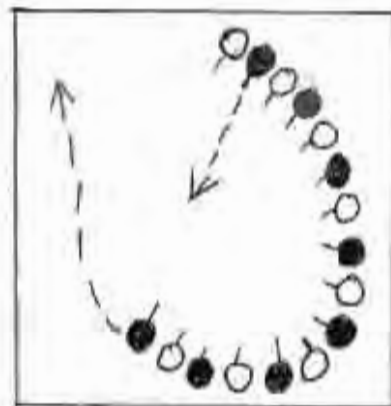
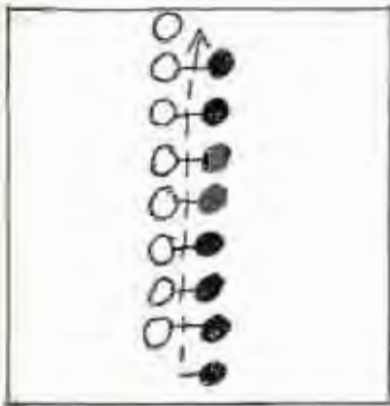
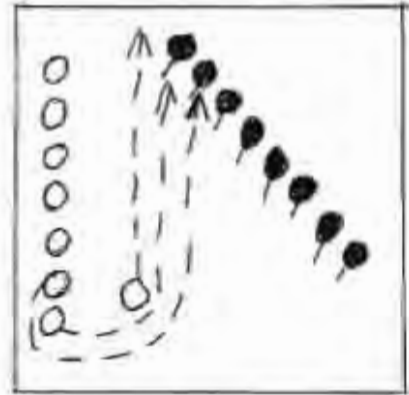
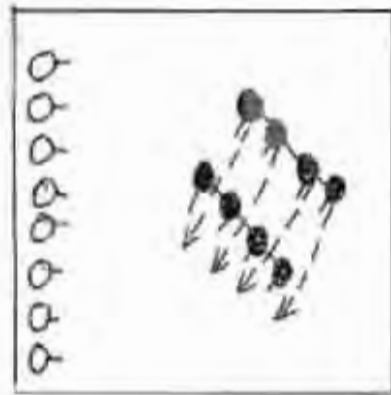
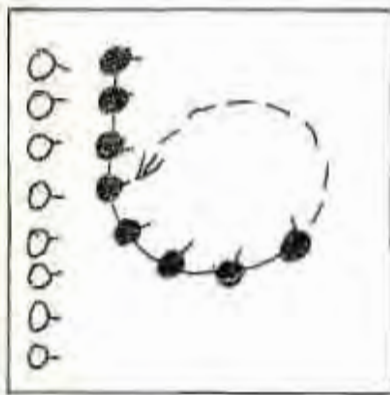
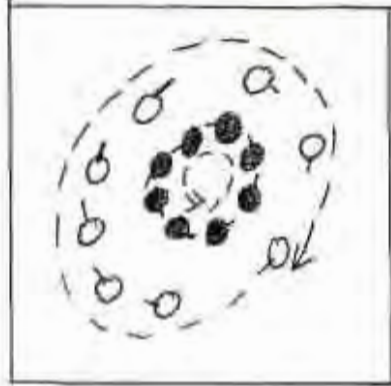
## Lócás (continued)

<u>Meas.</u>	
Melody A	<u>M only.</u>
8	M move towards stage-center with <u>running swing step</u> . Jump fwd to R ft, swing L ft bkwd, then fwd, jump down to L ft; 3 running steps; repeat same 4 x.
4	M in circle: 2 step csardas to R, 2 step csardas to L, stamp R ft.
4	Alternate heel-clicks 7 x.
4	2 step csardas to R, 2 step csardas to L, stamp R ft.
	During second half of Melody A W walk towards circle of M, each W steps between 2 M and create one great circle (Diagram XVIII). Join Hs behind back.
Melody A	<u>"Rida" --Pivot step</u>
20	R ft step down in front of L ft with knee bent; small step to L with L ft, bearing weight only a second, until R ft steps down again in front of L ft; knees are turned outward. Continue pivot-step, circling CW until end of the melody.

Presented by Alice Reisz



Locas (Continued)



MAYÓ  
(Hungarian Girls Dance from Borsod County)

Source: Music and dance from original ethnic sources collected by Alice Reisz.  
Music: Melody A--3 x 2/4. Melody B--2 x 2/4.  
 Melody C--2 x 2/4. Melody A--1 1/2 x 2/4.  
Record: "Folk Festival", FF--3301, "Dances of Hungary".  
Formation: A dance for 20 W. 4 W stand in one row, creating altogether 5 rows. W on R puts LH on L hip; W on L puts RH on R hip; free hand down. W move fwd with trembling heels step.

Melody A  
 1) Figure I. Trembling Heels Step.  
 R ft steps fwd with heel on ground, toes in air, weight partly on R ft, partly on L ft; rise onto ball of L ft, while R ft steps down bearing whole weight. Continue same with L ft and repeat 19 x.  
 2) 2 rows on R make 1/4 turn to R with 6 trembling heels step.  
 2 rows on L make 1/4 turn to L with 6 trembling heels step.  
 Both make 1/2 turn with 6 trembling heels step, so that 2-2 rows face each other in the end.  
 2 rows form one circle. Rows on the R move CW, rows on the L CCW, Hs joined crosswise in bk with trembling heels steps until the end of the melody.  
 Last step in the melody: Figure II. Turn-hip.  
 Weight on both balls of ft, knees stretched; turn body 1/8 to R while heels return to ground, bend knees.

Melody B  
 1) Figure III. "Sarok-ütös"--Heel clicks.  
 Click R heel sharply to L, then L heel to R; rise on balls of ft, knees stretched; replace both heels on ground. Repeat 3 x.  
Figure IV. "Rida"--Pivot step.  
 Both groups circle CW with following Rida-step, facing center.  
 L ft steps to L; when ft are apart, rise on toes with knees stretched and well turned out; bring R ft in front of L, step down on R. Continue to L altogether 4 x, then stamp with R ft, stamp with L ft with feet apart. Same in opp. direction 4 x.  
Figure V. Trembling Heels Step with Hops  
 Same as in Fig. I., but with a small hop when changing feet.  
Figure VI. "Lengető"--Side swing step  
 Lift R knee with toes pointing upward; swing lower leg to L and R while hopping once on L ft. Repeat 1 x.  
Figure VII. Heel-click  
 Similar to the one described in Fig. III., but click is done by R ft only. (Click R heel twice to L) Repeat 1 x.  
 2) Rida 4 x CW and knocker-step 2 x.  
Figure VIII. Knocker-step  
 Hop on R ft while L ft is slightly lifted in air; step in place with L and R in quick rhythm.  
 6 x Heels steps with hops as in Fig. V.  
 6 x Rida CW as in Fig. IV.



## Matyo (continued)

## Melody C

1)

## Figure IX. "Cifra"

Begin R ft; leap to R, bring L ft near R; hop on R ft, simultaneously rise L knee high in front of R ft, turn knee sharply outward. Continue by leaping to L. Repeat alternately for a total of 8 times. Finish figure with 2 heel clicks. Repeat entire Fig. IX. 1 x.

2)

8 x Hopping heel steps (as in Fig. V) and 2 heel clicks. Repeat 1 x.

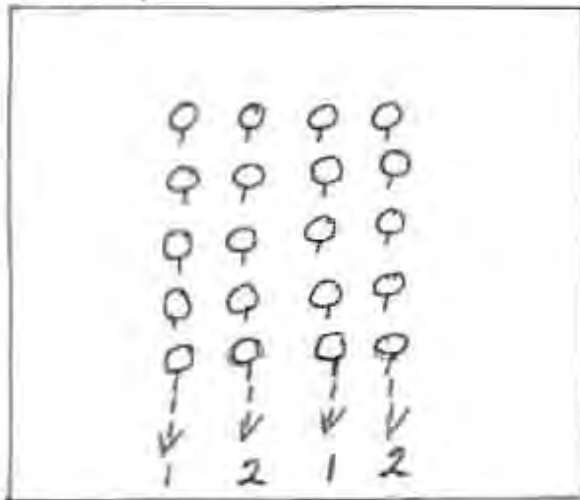
## Melody A

1-1/2 x

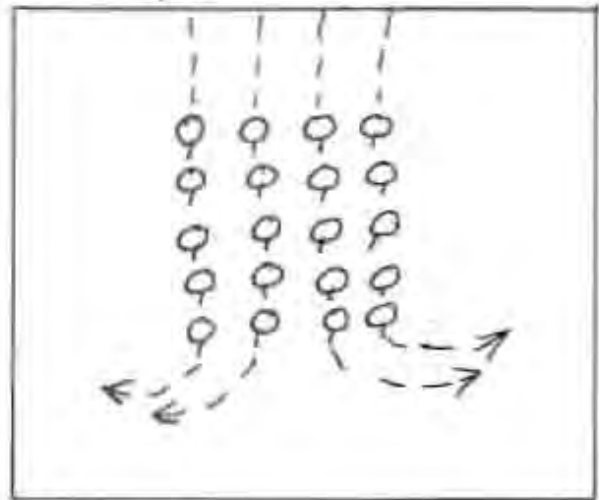
Trembling heels steps (as in Fig. 1.) 41 x.  
During last third of melody both circles open up and W create one row.

Presented by Alice Reisz

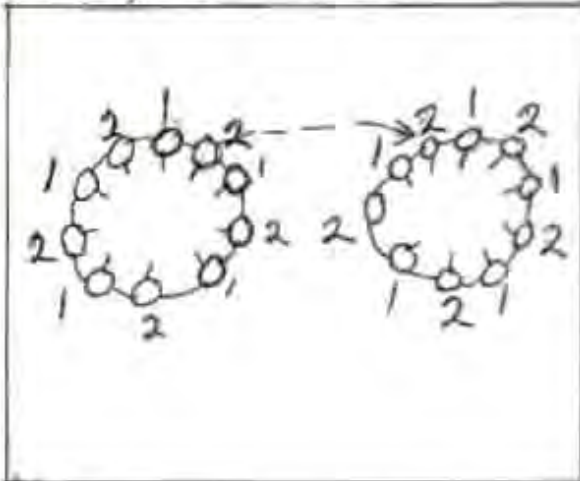
Melody A



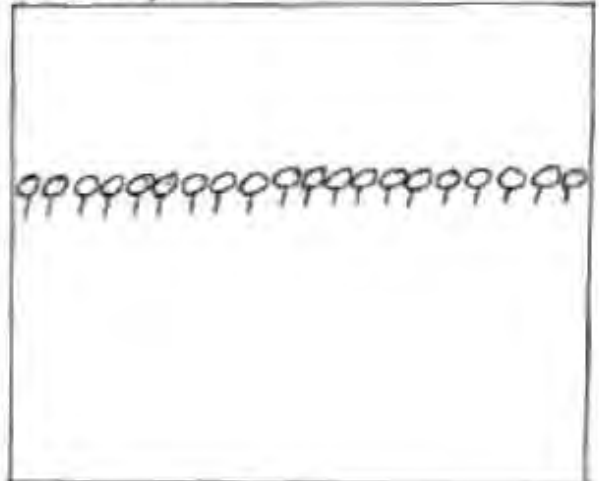
Melody A



Melody B-C



Melody A



FELSŐTÁRKÁNYI COUPLE DANCE  
(From Heves County, Hungary)

Source: Music and dance from original ethnic sources, collected by Alice Reisz.

Music: Melody A 12 meas. 4/4 ♩ = 120  
Melody B 12 meas. 4/4 ♩ = 132, 1 1/2 x  
Melody C 9 meas. 4/4 ♩ = 162, 2 x  
Melody D 12 meas. 4/4 ♩ = 132, 2x

Record: "Folk Festival", FF--3301, "Dances of Hungary".

Formation: Melodies A and B danced by M only.  
Melodies C and D danced by couples.  
20 couples participate.

Meas.                      Pattern

Mel. A

6

Figure I. One-step csardas with stamp.

M enter from stage L in single file, Hs clasped in bk. R ft begins; step fwd, bring L ft to R and stamp with L; same with L ft stepping fwd. Continue alternately 12 x.

6

Figure II. Two-step csardas with stamp.

Begin R ft; step diagonally to R, bring L ft to R, step again diagonally R ft to R, close L with stamp. Reverse to L. Repeat 4 x while moving all the time somewhat forward.

Mel. B

3

Figure III. Heel-click cifra

Hop, click heels in air and fall back on R ft; step with L ft behind R, then step down in place with R ft. Repeat alternately 6 x.

3

Figure IV. Heel-click cifra with slap.

Hop, click heels in air, fall back on R ft while L lower leg swings behind R ft to R side; slap L heel with RH. Same to opp. side. Repeat altogether 6 x.

6

Figure V. "Fűzés"--Braiding-step, forward and backward.

Hop on L ft while R heel is raised behind L leg, R knee turned to R side; step down behind L ft; and continue hopping on R ft etc. Do 6 braiding-steps moving bdwd, 6 braiding-steps moving fwd and 6 moving bdwd.

6

Figure VI. Pointig-step

Small, quick hops on L ft while R toes point first in front of L ft, then on R side, then again in front, again on side, etc. altogether 10 x; then close R ft to L.

Mel. C (first)

9

Figure VII. Alternate heel-clicks.

Leap R ft to R side, click L heel to R; same to the L. Heels do not touch ground during entire figure which continues all through the 9 meas.

Formation

With Melody C 10 W enter from L frontstage and 10 W enter from R frontstage. W from L move CW, W from R move CCW and meet in the middle of the half-circle previously formed by M.

## Felsőtárkányi (continued)

Figure VIII.

Leap R ft to R side; hop and click heels in air, fall back to R ft; close quickly L ft, replace weight quickly to R and stretch L ft forward just above ground; draw half circle with L ft above ground and leap to L side. Continue as above 18 x.

Mel. C (Sec.) Figure IX. Slapping variation. Men only.

(9) 4 Stand on R ft; raise L ft in front with knee turned outward and slap L lower leg with RH, then slap left higher leg with LH; L ft steps down, simultaneously raise R ft with knee turned outward and slap L higher leg with LH; RH slaps raised R lower leg, then LH slaps L higher leg; R ft steps down while RH slaps R higher leg, then LH slaps L higher leg.

1 Figure X.

Stand on R ft; quick hops on R ft while L ft is raised in front with knee turned outward; hands drum in quick rhythm on L lower leg.

4 Repeat Fig. IX.

2 While men perform Fig. IX and X, women create circle, join hands crosswise in back, during 2 meas. stamp 4 x with R ft, during 7 meas. move CW with Hop-Rida step.

7 Hop-Rida step: Hop on R ft while L ft kicks behind R ft (knee bent); step down L ft behind R. 14 x until reaching partner.

Mel. D (first) Figure XI. Couple-Cross Step

3 Shoulder-waist position; step to L with L ft, bring R ft in front of L and across to R, step down; step to L with L ft, bend knees with legs apart. While performing Fig. XI, couples turn 1/4 circle to R. Reverse to opp. dir. Repeat again to L.

3 Figure XII. Rida

Couples turn with 8 Rida-steps.

6 Figure XIII.

Figs. XI. and XII.

Mel. D (sec.)

6 Figs XI. and XII.

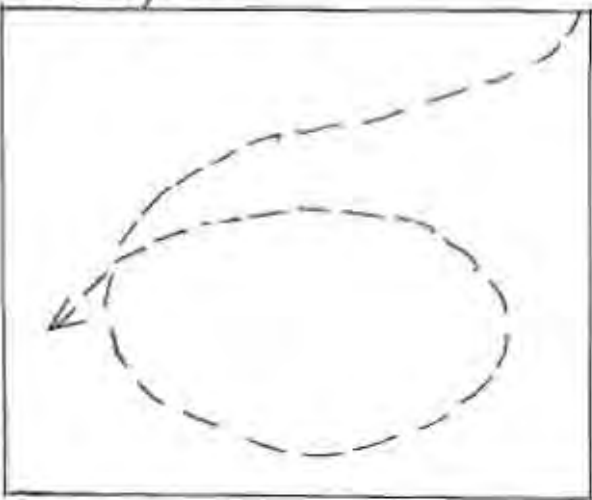
6 Figs. XI and XII.

Presented by Alice Reisz

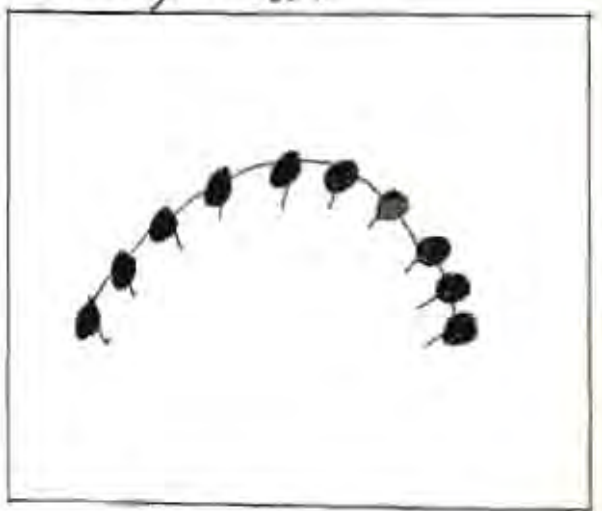


Felsőtárkányi (continued)

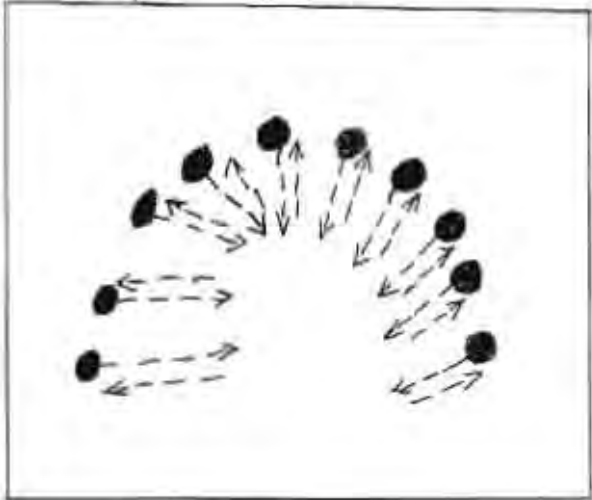
Melody A.



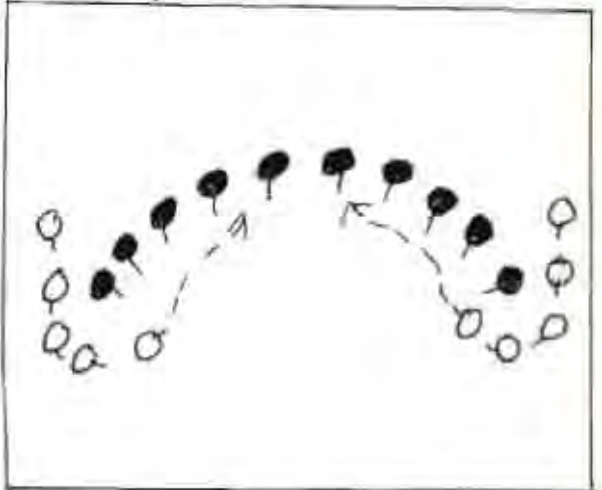
Melody B 1/2.



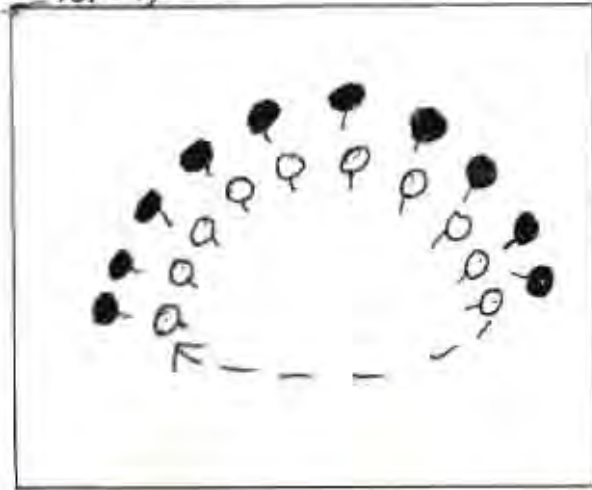
Melody B 1/2 - 1/2.



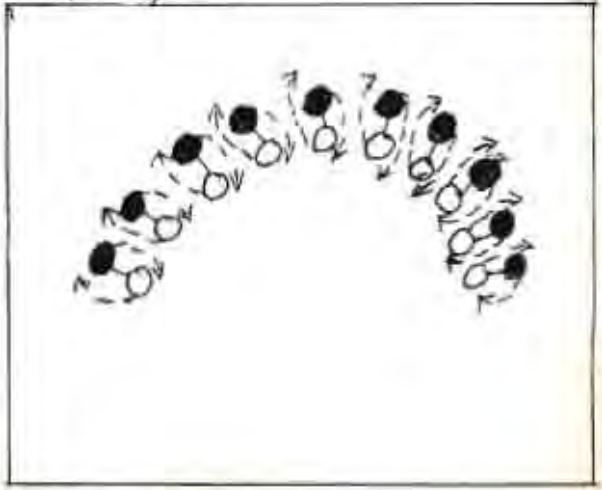
Melody C.



Melody C.



Melody D.



KALOCSAI GROUP DANCE  
(Hungarian group dance from Sarkoz region)

Source: Music and dance are from original ethnic sources collected by Alice Reisz.  
Music: Melody A: 4/4, 12 meas, 3 x. Mel. B: 4/4, 15 meas, 3 x.  
Record: Folk Dancer 2009  
Formation: Any number of dancers in a line, hands joined low. This dance is usually performed by W only.

Meas.  
Melody A  
 12 Figure 1: Walk step.  
 Step LF in front of RF, step RF fwd simultaneously turning body to L keeping L toe in place. 24 x. At the end the dancers should have formed a circle.  
 3 Figure 2: Two step csardas  
 Facing center of circle  
 Two step csardas to R: RLRL  
 " " " " L: LRLR  
 " " " " R: RLRL Ct: &1234  
 9 Figure 3: One and two step step csardas  
 Same formation  
 One step csardas to L, two step csardas to R: LRRLRL  
 12 Figure 4: Walk step  
 Moving in diagonally L: RLRL  
 Moving out straight out: LRLR  
 Circle moves CW. Ct: 1234  
Melody B  
 4 Figure 5: Running Cifra  
 Two running steps to R beg. RF then leap swd R and in place step LR. Reverse to opp. side. Ct: 121&2  
 Again to R then stamp LF and pause. Ct: 121&212  
 4 Figure 6:  
 Repeat figure 5 in opp. direction beg. LF.  
 3 Figure 7: Running Cifra  
 Running Cifra to R and L only and stamp as in Fig. 5 and 6.  
 4 Figure 8:  
 Repeat Fig. 5.  
 15 Figure 9: Walk step  
 Join hand in back, move CW, beg. with LF  
 15 Figure 10: Running step  
 Running CW same formation then break into line.

Presented by Alice Reisz

Courtesy is always a correct dance styling.

SZAZFORINTOS CSARDAS  
(Couple dance from the Bihar county of Hungary)

Source: Music and dance are from original ethnic sources collected by Alice Reisz.  
Music: Melody A: 4/4 time, 8 meas., 3 x.  
 Melody B: 4/4 time, 8 meas., 3 x.  
 Melody A: 4/4 time, 12 meas., 1 1/2 x.  
Record: Folk Dancer 2009  
Formation: Any number of couples in a line, partners are side by side, W on M R. M arms extended behind W backs H joined, W H. on M shoulders..

Meas.

Melody A  
 15 Figure 1: Bokazo keresztezo  
 Jump with legs apart then close heels sharply. Repeat Leap RF to R, simultaneously kick LF bwd behind RF then step down with LF. Ct: 123412. Entire group moves CCW. 10 x.  
 9 Figure 2: Bokazo keresztezo  
 Jump with legs apart then close heels sharply and repeat as in figure 1. Leap LF to L and simultaneously kick RF bwd behind LF then step down with RF. Repeat figure 1 once. Continue alternately for a total of 6 x. Every other couple moves forward.

Melody B  
 1 Figure 3: Step hop turn with stamp  
 Partners are side by side still and use same footwork  
 LF step hop, RF step hop making a full turn to L. Ct: 1234  
 1 3 stamps in place LRL, Ct: 123.  
 1 Figure 4: Step hop turn with bokazo  
 RF step hop, LF step hop making a full turn to R. Ct: 1234  
 1 Jump with legs apart then close heels sharply. Repeat bokazo. Ct: 12341234.  
 2 Figure 5: Slapping (M only)  
 Clap H directly in front, slap L lower leg with RH. Ct: 12  
 Clap H directly in front, slap R lower leg with LH. Ct: 34.  
 Clap H directly in front, raising LF behind RF (knee bent) then slap L heel with RH. Ct: 12.  
 2 Stamp LF diagonally fwd then clap H, Same 3 x.  
 The whole: Ct: 123412345678  
 Bokazo: Jump with legs apart then close heels sharply together. Repeat bokazo.  
 W meanwhile repeat figures 3 and 4 (the step hop turn with stamp and the step hop turn with bokazo).  
 Entire figure is repeated, during the last step hop turn, the W remains facing the M.  
 8 Fig. 3 4, 5 repeat.  
 4 Figure 6: One step csardas  
 Couples face each other in shoulder-"waist" position and use same footwork. Start with RF (soft). RLLRLLRLLRLLRLLR



## Szazforintos Csardas (continued)

Meas.

- 1 Figure 7: Couples break step  
 RF step fwd, then step LF near RF and simultaneously bend both knees, then step LF bwd and then hop on LF. Ct: 1234.
- 3 Figure 8: Walk step  
 Start with RF and move CW. Couples remain in shoulder-"waist" position but the R hips are adjacent now. 11 walk steps.
- Melody A  
 8 Figure 9:  
 Leap RF to R simultaneously kick LF behind RF then step down with LF. Jump with legs apart and close heels sharply together twice. (Note the figure is the same as fig. 1 and 2 with leap and bokazo interchanged.) Reverse to L and repeat alternately. Couples now move back into a line. Couples alternately move 1/2 CCW and 1/2 CW.
- 4 Continue same step only to L in original formation.

Presented by Alice Reisz

BAZSA MARI LIBAJA  
(Couple dance from Hungary, Alföld region)

Source: Music and dance are from original ethnic sources collected by Alice Reisz.  
Music: Melody 4/4, 9 meas.  
Record: Folk Dancer 2008  
Formation: Any desired number of couples. Couples are facing each other shoulder-waist position.

Meas.

- Figure 1: Four step csardas  
 2 M start with LF, W, RF both move the same direction.  
 M: L, R, L, R, L, R, L, R.  
 W: R, L, R, L, R, L, R, L. Cts: &, 1, &, 2, &, 3, &, 4.  
 6 Reverse to opp. dir., and the same repeat 2 x.  
 1 Two step csardas to R  
 M: L, R, L, R.  
 W: R, L, R, L. Cts: &, 1, &, 2.  
 4 Figure 2: Leap step step "Cifra"  
 Couples are facing each other, shoulder waist position, or join Hs. Same footwork M, W.  
 Start with RF: Leap RF to R then two step in place L, R.  
 Reverse to opp. dir., and the same repeat 6 x. Cts: 1, &, 2.  
 4 Figure 3: Running Cifra. Same position as Fig. 2.  
 Two running steps R, L, leap RF to R, then two steps in place L, R, for W. M start with LF, both move the same dir.  
 Cts: 1, 2, 1, &, 2.  
 R, L, R, L, R.  
 Reverse to opp dir., and repeat 2 x.  
 1 Figure 4: Running step with bokazo  
 W two running step R, L and bring R toe to L then close heels sharply. M start with LF.  
 9 Figure 5: Slapping step (M only)  
 Hop on RF, LF extended 45° then simultaneously slap L lower leg with RH ct.1, slap L thigh with LH ct. 2, slap R thigh with RH ct. 3, then slap L thigh with LH. Cts: 1, 2, 3, 4. Ct. 3 step down with LF. ct. 4 extended RF 45° then hop on LF slap R lower leg with RH, Ct. 1. Slap L thigh with LH ct. 2, slap R thigh with RH ct. 3, then slap L thigh with LH ct. 4. The same repeat 8 x.  
Figure 5: Cifra step (W only)  
 During the melody cifra (leap step step) 18 x. W move CCW around M.  
 Couples arrived facing each other then the whole dance repeat 2 x.

Presented by Alice Reisz

THADY, YOU GANDER  
(Irish-American Set, Excellent Fun Dance)

Formation: Contra for five, or six couples.

Music: Folkraft F1167; HMV B 8732.

Meas.

- 1-4 First couple lead down the center in eight running steps.  
5-8 Lady, passing in front of her partner, crosses over to men's line and returns up the outside of the set to her partner's place. While gent crosses over and dances up the outside of the women's line to his partner's place.
- 1-8 First lady, followed by the other men, dances down the outside of the ladies' line, and returns up to place.
- 1-8 First man, followed by the ladies' line, dances down outside of the men's line and back up to place.
- 9-16 First couple reel to the foot of the set. Turn partner with left elbow in four running steps, turn the next person in line with the right elbow in four steps, and continue turning partner in the center and the next person in line until the end of the set is reached where they fall into their respective lines at the foot of the set.

Presented by Vyts Beliajus  
Notations by Marion Wilson

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ZIOGELIS  
(The Grasshopper)  
(Lithuanian)

- Source: This dance was introduced to the California Folk Dancers by Vyts Beliajus, author of Dance and Be Merry, during the summer of 1949.
- Music: Record: Folkraft F 1052 B (KW 193) Lithuanian Album.
- Formation: Sets of six people at random about the floor. Each set is composed of two lines of three facing each other about six to eight feet apart. Each trio is composed of one man with a woman on each side of him. M hands are around the W waists and W inside hands are joined behind M back, W outside hands hold their skirts. Before beginning dance, trios should be numbered one or two, respectively.
- Steps: Grasshopper Step; Lithuanian Polka Step (run, run, run, hop-- keeping steps very small and close to the floor); Walk; Skip; Slide.
- Music: 2/4
- Meas. Pattern
- 1-4 I. a. Grasshopper Step--Refrain  
Starting with R foot, do one polk fwd. (ct. 1 &, 2 &). Step fwd. L (ct. 1), step fwd. R (ct. &), drop fwd. on L foot with an accent, bending body fwd. and extending R foot back (ct. 2), slight pause (ct. &).  
Starting R foot do one polka step bwd. (ct. 1 &, 2 &). Step bwd R foot (ct. 1), step bwd L (ct. &), drop bwd on L foot, leaning body fwd while extending L foot fwd (ct. 2), pause (ct. &).
- 5-8 Repeat measures 1 to 4.
- 9-12 b. Elbow Swing and Change  
W on each M's R side clap hands (ct. 1) as they move toward each other (diagonally across the set). W hook elbows upon reaching center and turn once and a half around then each W retires to the opposite position, exchanging places. The whole movement requires 8 skips.  
At the same time the M and remaining W balance fwd and bwd. while slightly facing each other.
- 13-16 Repeat action of measures 9-12 but with L hand W exchanging places.
- 1-8 II. a. Grasshopper--Refrain  
Repeat all of Figure I. a., measures 1-8.
- 9-12 b. Slide and Elbow Hook  
R hand W return to their original places with 4 sliding steps, R shoulder leading and passing back to back. On reaching home they turn in place with 4 walking steps.  
Meanwhile, the M and L hand W hook R elbows and skip around each other in place.
- 13-16 Repeat meas. 9-12 with L hand W returning to original places.

## Zilogis (continued)

<u>Meas.</u>	<u>Pattern</u>
	<u>III. a. Grasshopper--Refrain</u>
1-8	Repeat all of Figure I. a., measures 1-8.
9-12	<u>b. Slide and Arch</u> M, with hands on hips, slide diagonally to their own R passing in front of R hand W and stop at outside center of set facing each other, using 4 slides to reach this position. Then, in place, they do 4 foot extension steps as follows: Hop on L foot and at the same time extend R heel fwd (ct. 1 &). Hop on R foot, extend L heel fwd (ct. 2 &). Repeat two foot extension steps. Meanwhile W join inside hands, placing outside hands on hips, and polka to opposite side of set (No. 1 W going under arch formed by No. 2 W).
13-16	W drop hands, turn inwardly to face center of set and rejoin inside hands, polka back to place with No. 2 W going under arch formed by No. 1 W. Drop hands and turn in place. Meanwhile, M continue doing 4 more heel extension steps (cts. 1 &, 2 &, 1 &, 2 &) and return to original positions with 4 sliding steps.
	<u>IV. a. Grasshopper--Refrain</u>
1-8	Repeat Figure I. a., measures 1-8.
9-12	<u>b. Trio Arch</u> Each M holds inside hands of W. Both W of each trio change places with each other on 4 polka steps, the R hand W going under the arch formed by the M and the L hand W. The M follows through the same arch going under his own arm. Trios now have their backs toward each other and the center of the set.
13-16	Repeat same action but with L hand W going under arch, followed by the M. Trios finish facing the center as in original position.
	<u>V. a. Grasshopper--Refrain</u>
1-8	Repeat Figure I. a., measures 1-8.
9-12	<u>b. Two Small Circles</u> Each trio joins hands, forming two circles. All do 4 polkas to R.
13-16	Repeat action of measures 9-12, but reverse direction to the L. Drop hands and end with trios facing each other.
	<u>VI. a. Grasshopper--Refrain</u>
1-8	Repeat Figure I. a., measures 1-8.
9-12	<u>b. Large Circle</u> All join hands to form one large circle. All do 4 polka steps to the R.
13-16	Repeat action of measures 9-12 but reverse direction to the L, ending with trios again facing each other. Finish with slight bow.

Presented by Vyts Bellajus  
Notations by Marion Wilson

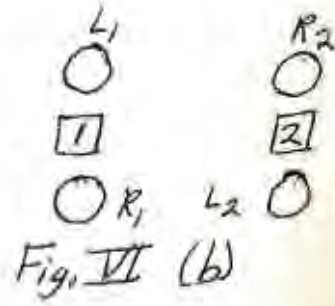
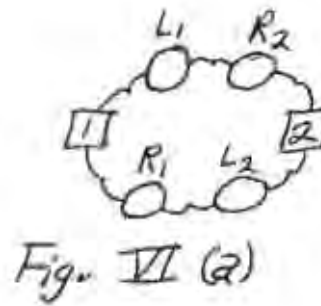
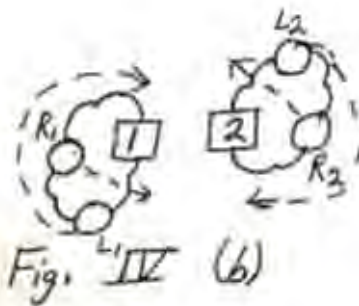
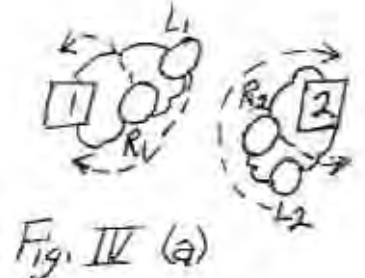
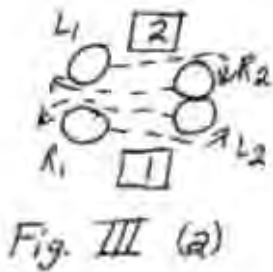
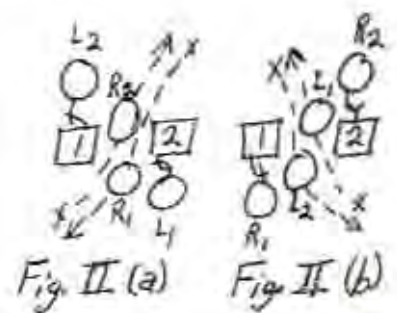
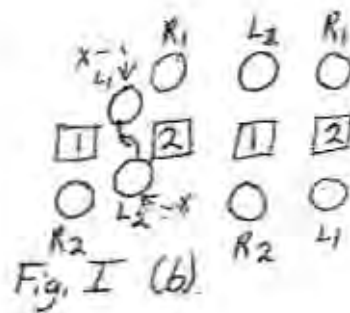
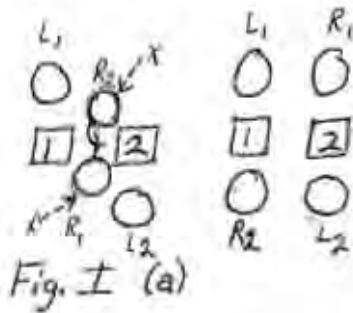
Ziogelis (continued)



Refrain - (a)



Refrain - (b)



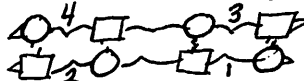


~~FRYKSDAL~~ POLSKA  
(Christmas Dance)  
(Swedish)

Source: Learned by Vyts Beliajus from the Chicago Scandinavian Groups of '33 and '34.

Music: Record--Decca 91794 "Ring Dance Mazurka"

Formation: 4 cpls. Cpls #1 and #2, hands joined shoulder high, facing cpls #3 and #4, hands joined shoulder high; end people hold free hands on hips. Free hands held on hips throughout dance.



Steps: Dal-step: step fwd R (ct. 1); swing L fwd, brushing heel on floor at beginning of swing (ct. 2); hold (ct. 3). Repeat with opp. ftwork. Dal-tetten-step (Flirt): step in place on L, extend R ft to R and lean twd L (1 meas.); repeat in reverse. During this step, look over shoulder at ptr.

Fryksdal-step: (to be done to cts. 1, 2, &, 3.) Step fwd R (ct. 1); swing L fwd, knee straight (ct. 2); allow knee to bend slightly (ct. &); step L slightly fwd of R (ct. 3). Repeat, always beginning R.

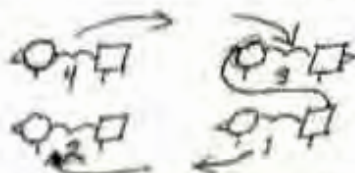
Running-step

Music 3/4

<u>Meas.</u>	<u>Pattern</u>
	<u>Introduction</u>
A	
1-3	Cpls #1 & #2 move twd opposite line with 3 Dal-steps, beginning R and stressing 1st ct. of each step.
4	Stamp L, R, hold, while greeting opposite cpls with a nod.
5-8	Cpls #1 & #2 move bwd to place with 3 Dal-steps, beginning L, again stressing 1st ct of each step; finish in place with step R, L, hold. (Do not stamp).
9-16	Cpls #3 & #4 dance "greeting" action of meas. 1-8.
B	<u>I. Small Circles</u>
17-20	Each line join hands in little circles of 4 (cpls #1 with #2; cpls # 3 with #4) and move CW with 4 Fryksdal-steps.
21-24	With L hand on R shoulder of person in front, R hands grasped thumb over thumb to form the "Christmas Tree" (star formation with Christmas Tree in ctr) continue moving CW with 4 Fryksdal-steps.
25-32	In shoulder waist hold with ptr, dance 8 Fryksdal-steps CW in place, ending in lines as at beginning of dance.
A	<u>II. Half-Chain and Flirt</u>
1-4	With 12 running-steps, W half-chain to opp. M, ending in front of M facing ctr, M's hands on W's waist and her hands over his.
5-8	Dance 4 Dal-Tetten-steps, M beginning by extending L to L; W beginning extending R to R, while flirting over W's shoulders.
9-12	W half-chain back to original ptr, ending facing him.
13-16	In shoulder waist hold with ptr, dance 4 Fryksdal-steps CW in place, again ending in lines.

## Fryksdal Polska (continued)

<u>Meas.</u>	<u>Pattern</u>
<u>B</u> 17-32	Repeat all action of Fig. II, meas. 1-16, with the M doing the half-chains to end in front of opp. W, flirting over M's shoulders during Dal-Tetten-steps, then M returning to own ptr for Fryksdal turn.
<u>A</u>	<u>III. Lines and Circles</u>
1-2	Formation as at introduction; beginning R, run fwd 3 steps, stamp L (cpl #1 of meas. 2); hold for 2 cts. Ends of lines join hands with ends of opposite lines.
3-4	Fall back into a big circle with same footwork as in meas. 1-2, Fig. III.
5-8	Hands still held, with footwork of meas. 1-2, again run fwd to form lines, but with cpls #1 & #3 forming one line and cpls #2 & #4 forming the other (meas. 5-6); fall back into circle again (meas. 7-8).
9-12	Hands still held, repeat action Fig. III, meas. 1-4.
13-16	In shoulder waist position, turn CW with ptr with 4 Fryksdal-steps.
<u>A</u>	<u>IV. Large "Christmas-Tree" (star).</u>
1-4	W, L hand joined with ptr's R, for a R hand star using the thumb over thumb grasp; all beginning R, run 12 steps CW.
5-8	M stamp R, swinging W bwd 1/2 turn to face CCW and form M's L hand star (thumb over thumb grasp); turn star CCW with 11 more running steps.
9-16	In original place, shoulder waist hold, turn CW with ptr with 8 Fryksdal-steps.
<u>B</u>	<u>V. Circles Enmeshed</u>
17-19	Cpls #1 & #2 join hands in circle; cpls #3 & #4 join hands in another circle; turn circles CW with 3 Fryksdal-steps.
20	Cpls #2 & #3 release hold in original circle and move to other circle, passing back to back, with 1 Fryksdal-step.
21-23	Turn circles CW with 3 Fryksdal-steps.
24	Cpls #4 & #1 move to other circle as in meas. 20, Fig. V.
25-27	Turn circles CW with 3 Fryksdal steps.
28	Cpls #3 & #2 return to original circle with action as in meas. 20.
29-31	Turn circles CW with 3 Fryksdal steps.
32	Cpls #1 & #4 return to original circle with action as in meas. 20.
A 1-8	In shoulder waist position, turn CW with ptr with 8 Fryksdal-steps.
<u>A</u>	<u>VI. Arches</u>
	Cpls form 2 columns, cpl #3 behind cpl #1; cpl #4 behind cpl #2, W to R of M, inside hands joined with ptr. W #3 join free hand with free hand of M #1, so as to form a line of 4 people. Cpls #2 & #4 hold joined inside hands high to form arches.



## Fryksdal Polska (continued)

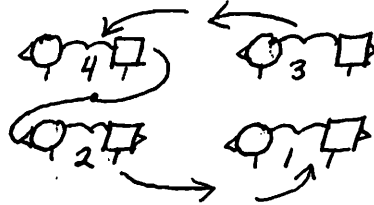
Meas.  
9-16

Pattern

Cpls #2 & #4 dance 8 Dal-steps in place while W #1 leads her line CW thru the arches of cpls #2 & #4 and back to place with running steps; all dance Dal-steps in place till end of 8th meas.

B 17-24

Cpls #1 & #3 form arches, dance 8 dal-steps in place; Cpls #2 & #4 form line, M #2 in lead. M #2 leads his line CCW thru arches of cpls #1 & #3 and back to place with running steps; all dance Dal-steps in place to end of 8th meas.



25-32

In shoulder waist position, turn CW with ptr with 8 Fryksdal-steps.

Presented by Vyts Beliajus  
Notations by Marion Wilson



FADO FOR FOURS  
(Portuguese)

- Source: Learned in 1935 by Vyts Beliajus from a Spanish "Gitana" (Gypsy) named Triana, who claimed the dance to be in Portuguese National form.
- Music: Record--Folkraft 1173 "Fado Blanquita". No other "Fado Blanquita" record will do.
- Formation: For entrance: two cpls, W to R of M, each person to enter individually from 4 separate corners. The dance is performed diagonally twd ctr of a 4 ft. (approx.) square and twd original entrance corner.
- Steps: "Basic"--a type of schottische. Hands down in front, palms curved twd body, beginning R, step close step (cts 1, 2, 3); extend L fwd near floor, tilting body very slightly bwd and bringing L hand slightly fwd (ct. 4). Beginning L, repeat all, bringing R hand slightly fwd on ct. 4. This dance requires the use of finger cymbals which must be learned separately. Feet, hands, and cymbals have to be co-ordinated.

Music 4/4

<u>Meas.</u>	<u>Pattern</u>
2 meas. intro.	
A	<u>I. Introduction</u>
1-3	Enter from individual corners. Beginning R, dance 3 "basic" steps fwd twd square. Corresponding arm curving fwd. with each basic step.
4	Hands down at sides, turn in place once CW with 3 walking steps (L, R, L, hold).
5-8	Repeat action Fig. I, meas. 1-4, ending in position on corner of square.
9-10 <u>Vamp:</u>	Arms down at sides, hands curved twd body, step to R on R (ct. 1); <u>lightly</u> stamp L heel next to R (ct. 2); step to L on L (ct. 3); <u>lightly</u> stamp R beside L (ct. 4). Repeat action of these 4 cts.
E 11-19	Beginning R, dance once around an individual CW circle in own corner with 9 "basic" steps. Hand position same as entrance.
20 <u>Hold</u>	(ct 1--facing ctr, step on L.
Change Weight	(ct 2--facing ctr, close R to L, without wt.
<u>Break</u>	(ct 3--Beginning a turn to R, step on R;
indiv. CW	(ct 4--Continuing the turn R, step on L;
21 Turn & Stamp	(ct 1--Finishing the turn, facing ctr, step on R;
indiv. CCW	(ct 2--Stamp L, without wt, next on R.
Turn &	(ct 3--Beginning a turn to L, step on L;
22 Stamp	(ct 4--Continuing the turn L, step on R;
	(ct 1--Finishing the turn, facing ctr, step on L;
	(ct 2--Stamp R, without wt, next to L.
2 indiv.	(ct 3--Beginning two turns R in place, step on R;
CW turns	(ct 4--Continuing the turn, step on L;

## Fado For Fours (continued)

Meas.	Pattern
23	In place. (ct 1--Continuing the turn, step on R;
	Gradually (ct 2--Continuing the turn, step on L;
	Raise hand (ct 3--Continuing the turn, step on R;
	to over- (ct 4--Continuing the turn, step on L;
24	head (ct 1--Continuing the turn, step on R;
	curved (ct 2--Finishing the turns, facing ctr, step on L.
	pos. (ct 3, 4 Hold.
C	<u>Chorus:</u>
25	Hop on L, extending R to R side, toes down and touching floor (ct 1);
	hop L, turning R knee to R and pointing R toe down in front of L
	calf (ct 2); repeat action of ct 1 (ct 3); hop L, turning R knee to R
	and pointing R toe down in back of L calf (ct 4).
26	Hop with emphasis on L, extending R to R side, toes down touching
	floor and extending R hand to R (cts 1-2); cross R ft in front of
	L, taking wt on both, bringing R hand curved in front of body (ct 3);
	turn once completely around CCW, pivoting on balls of both feet (ct 4).
27-28	Repeat all action of Chorus, meas. 25-26, in reverse, hopping on R,
	extending L, pivoting CW.
29	Step-hop bwd on L, turning 1/2 turn CW to face own entrance corner
	(cts 1-2); step-hop on R (cts 3-4)
30	Walk 2 steps fwd twd own entrance corner, gradually lowering L
	hand (cts 1, 2); point L heel fwd, bending body <u>slightly</u> fwd, L hand
	curved in front (ct 3); hold (ct 4).
31-32	Returning to own corner of square, repeat action of meas. 29-30,
	but make the 1/2 turn CCW.
33-40	Repeat all action of <u>Chorus</u> , meas. 25-32.
A	<u>II. Turn With Partner, Shoulders Adjacent</u>
1-3	R shoulders adjacent with ptr, R hand down and curved twd body,
	L hand curved above head, beginning R, turn together CW once
	in place with 3 "basic" steps.
4	With 3 walking steps, L, R, L, hold, turn L individually 1 1/2
	times to place L shoulder adjacent with ptr, bringing L hand down
	and curved twd body, R hand high.
5-7	L shoulder adjacent with ptr, turn together CCW once in place 3
	"basic" steps, again beginning R.
8	Individually turn R into own position with 3 walking steps, L, R, L,
	hold.
9-10	<u>Vamp:</u> Repeat action Fig. I, meas. 9-10, Vamp.
B II	Step hop fwd twd ctr of square on R, R hand curved in front of body,
	L hand overhead, body bent slightly fwd (cts 1, 2); step-hop bwd on
	L, turning 1/2 CW to face own entrance corner (cts 3, 4).
12	Turn once CW in own diagonal entrance line with 3 walking steps,
	R, L, R, bringing R hand above head, L hand curved in front of
	body (cts 1, 2, 3); <u>hold</u> , facing away from square (ct 4).
13-14	With reversed footwork and hand positions, repeat action Fig. II,
	meas. 11-12, turning CCW to return to own corner of square, fin-
	ishing faced twd ctr.

## Fado For Fours (continued)

<u>Meas.</u>	<u>Pattern</u>
15-18	Repeat action Fig. II, meas. 11-14.
19	Repeat action Fig. II, meas. 11, but do not turn (all action facing ctr).
20	Cts 1-2 Hold.
<u>Break</u> move to R and stamp	(cts 3-4 Facing ctr, hands down and curved twd body, begin to move to position of dancer to R, with: step on R to R, step on L behind R.
21	(ct 1 in home pos. of dancer of own R, step on R to R; (ct 2 stamp L heel smartly (without wt) near R.
Move to L and	(ct 3 returning to own pos. step on L;
22 Stamp	(ct 4 step on R behind L; (ct 1 in own pos., step on L; (ct 2 Stamp R heel smartly (without wt) near L.
Move to R and	(ct 3 Again moving to pos. of dancer to R, step on R to R;
23 Stamp	(ct 4 Step on L behind R; (ct 1 in home pos. of dancer to own R, step on R to R;
turn	(ct 2 stamp L heel smartly (without wt) near R. (ct 3 beginning a CCW turn to own position, step L. (ct 4 step R.
24 CCW to home, raising hands	(ct 1 step on L. (ct 2 step R making two turns.  (ct 3-4 hold.
C 25-40	<u>Chorus</u> : Repeat all action of Chorus, meas. 25-40.
A	<u>III. Partner Turn, Elbow Hook</u>
1-3	R elbow hooked with ptr, L hand above head, beginning R, turn once around CW in place with 3 "basic" steps.
4	Dropping elbow hold, turn individually 1 1/2 times R CW with 3 walking steps, L, R, L, and Hook L elbows.
5-7	L elbows hooked with ptr, R hand above head, turn once around CCW in place with 3 "basic" steps, beginning R.
8	Dropping elbow hold, turn individually 1 1/2 times L CCW into place with 3 walking steps, L, R, L, ending in own position, facing ctr, hands lowered.
9-10	<u>Vamp</u> : Repeat action Fig. I, meas. 9-10, taking wt on R on ct 4 of meas. 10.
11	R hand curved in front of body, L hand overhead, step on L (ct 1); kick R twd ctr of square, body curved back (ct 2); step fwd on R (ct 3); hop R, L leg in back (ct 4).
12	Step bwd on L (ct 1); draw R in front of L, taking wt on R. (ct 2); repeat step-draw again without taking wt on R (cts 3-4).
13	Both hands above head, turn once CW into position of dancer to R with 4 walking steps, R, L, R, L.
14-16	Again facing ctr, repeat action of Fig. III, meas. 11-13, reversing footwork and hand positions, and returning to own position with one CCW 4-step turn.



## Fado For Fours (continued)

Meas.	Pattern
17-19	Repeat action Fig. III, meas. 11-13. (At the end of meas. 19, each dancer will be in one position to the R of his own home position).
20	Cts 1-2 Hold.
Break facing ctr, move 21 to R	(cts 3-4 facing ctr, hands down and curved twd body, move CCW on square twd next corner with: step on R to R, step on L behind R;
back twd ctr, move to 3rd	(ct 1 step on R to R;
22 Corner facing ctr, move to home pos.	(ct 2 stamp L heel (without wt) beside R. Anticipate next ct with a quick 1/4 turn R to place back twd ctr.
23	(ct 3 again moving CCW on square, step on L to L;
one indiv. CW turn 24 in place	(ct 4 step on R behind L;
	(ct 1 step on L to L;
	(ct 2 stamp R heel next to L (no wt). Anticipate next ct with a quick 3/4 turn L to face ctr of square.
	(ct 3 move CCW along last side of square twd home position with: step on R to R;
	(ct 4 step on L behind R;
	(ct 1 step on R to R;
	(ct 2 stamp L heel sharply beside R (no wt). turn 1/4 turn CW to face out.
	(ct 3 in home position, begin one 3-step CW turn by stepping on L;
	(ct 4 continue turn by stepping on R;
	(ct 1 complete the turn by stepping on L;
	(ct 2 Step R.
	(cts 3-4 Shift wt to L ft. (facing ctr.)
C 25-40	<u>Chorus:</u> Repeat all action of Chorus, meas. 25-40.
<u>Note:</u>	The action of <u>Break</u> always begins on ct 3 of meas. 20. This leaves a 2 ct pause at the end of meas. 24.

## Finger Cymbals for Fado for Fours

Finger cymbals are worn on thumb and middle finger of each hand and should be hit sideways to produce a ring; never hit flat. Middle finger over thumb. Ping, or "single": hit one pair of cymbals at a time alternating hands. Clang: hit both pair of cymbals at the same time.

Figures I, II, III, meas. 1-10

Meas. 1-3, 24 pings (8 pings per meas.) thus: cts 1 & 2 & 3 &  
ping, ping, ping, ping, ping, ping  
4 &  
ping, ping. Repeat twice more.

## Finger Cymbals for Fado for Fours (continued)

Figures I, II, III, meas. 1-10 (con't)

Meas. 4 cts      1                      &                      2                      &                      3                      &                      4  
                          Clang.....Clang.....Clang.....

Meas. 5-8 repeat cymbals for meas. 1-4.

Meas. 9-10 Vamp: cts    1    &    2    &    3    &    4  
    clang.....clang.....clang, clang, clang. Repeat.

Figure I, meas. 11-24

Meas. 11-19 cts    1    &    2    &    3    &    4  
                          Ping.....ping.....ping, ping, ping. Repeat 8 more times.  
                          "Break" ( H O L D )                      3                      &                      4                      &                      1  
 Meas. 20-24 cts    1.....&.....2.....&... ping, ping, ping, ping, ping,  
 (turn R and stamp)                      &    2    &    3    &    4    &    1  
 (turn L and stamp).....clang,.....ping, ping, ping, ping, ping,  
 (beginning 2 turns in place)                      "                      "                      "                      "                      "  
 (to emphasize last steps of turn) cts    3                      &    4                      &                      1  
    clang.....clang.....clang  
    &                      2  
    .....

Figure II, Meas. 11-24

Meas. 11 cts    1                      &                      2                      &                      3                      &                      4                      &  
                          Clang, clang, clang ..... clang, clang, clang .....

Meas. 12 cts.    1                      &                      2                      &                      3                      &                      4                      &  
                          clang ..... clang ..... clang ..... clang.....

Meas. 13-18 repeat action meas. 11-12 three times more.

Meas. 19 repeat action meas. 11.

Meas. 20 cts    1                      &                      2                      &                      3                      &                      4                      &  
                          clang.....clang.....begin action of "Break" as in Fig. I.

Meas. 21-24 repeat cymbal action of "Break" as in Fig. I, meas. 21-24.

Figure III, meas. 11-24

Meas. 11 cts    1                      &                      2                      &                      3                      &                      4                      &  
                          clang, clang, clang.....clang, clang, clang.....

## Finger Cymbals for Fado for Fours (continued)

Figure III, meas. 11-24 (con't)

Meas. 12 cts 1 & 2 & 3 & 4 &  
 clang, ..... clang, ..... clang, clang, clang, .....

Meas. 13 cts 1 & 2 & 3 & 4 &  
 clang, ..... clang, ..... clang, ....., clang, .....

Meas. 14-19 repeat cymbal action meas. 11-13 twice more.

Meas. 20-24 repeat cymbal action of "Break" as in Fig. II, meas. 20-24.

CHORUS Meas. 25-40

Meas. 25 cts 1 & 2 & 3 & 4 &  
 clang, clang, clang, ..... clang, clang, clang, .....

Meas. 26 cts 1 & 2 & 3 & 4 &  
 ....., ....., ....., ....., clang, ....., clang, .....

Meas. 27-28 repeat cymbal action meas. 25-26.

Meas. 29 cts 1 & 2 & 3 & 4 &  
 clang, ..... clang, clang, clang, ..... clang, clang

Meas. 30 cts 1 & 2 & 3 & 4 &  
 clang, ..... clang, ..... clang, ....., ....., .....

Meas. 31-32 repeat cymbal action meas. 29-30.

Meas. 33-40 repeat cymbal action meas. 25-32.



KUJAWIAK  
(Polish)

CHODZZE INO KOHANECZKU (Hodd-zhey Eeno Ko-hah-netch-koo)

- Source: First taught by Vyts Beliajus to I. D. C. of Los Angeles in January, 1956.
- Record: Harmonia H 1015-B, "Kujaviak"
- Formation: Double circle of cpls ptrs almost back to back, M on inside. Inside hands joined shoulder ht, outside hands raised shoulder ht, elbows slightly bent.
- Steps: Smooth waltz, heel clicks, rhonde jambe (described in pattern).

Music 3/4

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| 4            | <u>Introduction</u>  |
| A            | <u>I. Face To Face, Back To Back, &amp; Heel-click</u> (steps described for M; W use oppos. ftwork).   |
| 1            | Beginning R, dance one waltz step fwd in LOD, turning to face ptr and swining free hand gracefully inward.   |
| 2            | Reversing ftwork of meas. 1, progress in LOD, turning to face away from ptr, swinging free hand outward.   |
| 3            | Step across in front on R facing ptr, swinging free hand upward (ct 1); hop on R, clicking heels (ct 2); step on L (ct 3).   |
| 4            | Stamp in place R, L, flourishing free hand (cts 1, 2); hold (ct 3).  |
| 5-8          | Repeat action Fig. I, meas. 1-4.   |
| B            | <u>II. Kujawiak-Step</u> (steps described for M; W use oppos ftwork).  |
| 9            | Step fwd in LOD on R (ct 1); leap onto L, swinging in twd ptr and facing RLOD, swinging free hand in across chest (ct 2); step bwd in LOD on R, pivoting to face LOD (ct 3).   |
| 10           | Dance one waltz step fwd in LOD, bringing joined hands as well as free hands fwd shoulder height.  |
| 11-16        | Repeat action Fig. II, Meas. 9-10, three times more.   |
| A            | <u>III. Waltz to Line</u>  |
| 1-3          | In social dance position, M beginning on L, waltz, turning CW, to form a straight line.  |
| 4            | Stamp: M: R, L, hold; W: L, R, hold.   |
| 5-8          | Repeat action Fig. III, meas. 1-4, using opposite ftwork, turning CCW, moving RLOD but <u>retaining line</u> . On the final stamps, W step in front of M, all facing fwd (M side by side, W side by side).                                 |
| B 9-12       | M's hands on W's waist over her hands, beginning on R, move fwd with 4 waltz steps, flirting over W's shoulder, R, L, R, L.  |
| 13-16        | R hand joined with ptr, free hand on hip, continue fwd with 4 more waltz steps, W turning twice CCW under joined hands. On the last ct of meas 16, M extend both hands shoulder ht in a gesture of triumph; W place both hands on hips.    |
| C            | <u>IV. Women's Escape</u>  |
| 17-20        | W: W "escape" by turning to own L and under ptrs L arm to form a CW moving circle behind the M's line. Use waltz steps. M: M look dejected for 2 meas, then turn to own R and form a CCW moving circle around W's circle. Use waltz steps. |

## Kujawiak (continued)

Meas.	Pattern
21-24	Continue circling with waltz steps, M: CCW; W: CW.
25-29	W continue circling CW; M continue circling CCW until behind own ptr (ptr to M's R), then circle CW with W while forming a basket by passing M's joined hands over heads of W. This is all done with waltz steps and the basket forming must be smooth.
30-32	Break hold at one point of circle (ptrs remain together) and waltz bwd to form a straight line.
A 1-4	W "escape" from under M's arms (ptrs R) and waltz straight fwd, hands joined except at ends of line--end W's free hand on hip. Meanwhile M dance in place, looking at each other.
5-8	M drop hand-hold, place L hand on hip and stretch R hand fwd in a pleading gesture, waltz fwd to behind and slightly to L of ptr. W dance in place.
B 9-12	M kneel on L knee, extend both hands pleadingly (meas 9); place L hand over heart (meas 10); place R hand over L (meas 11); extend R hand twd ptr (meas 12). W continue waltzing in place, looking over L shoulder at ptr.
13-16	Join inside hands with ptr. W waltz once around ptr CCW. M rise on last ct of meas 16.
Break	<u>Vamp</u> : inside hands joined, ptrs facing. Step described for M; use oppos ftwork. Hold free hand high. During these 4 meas, gradually work into a circle of ptrs.
1	Slide L ft to L (ct 1); close R to L, clicking R heel against L (ct 2); hop on R, clicking heels (ct 3).
2-3	Repeat action of Vamp, meas 1, twice more.
4	Stamp L, R, hold.
A & B	<u>V. Spin &amp; Lift</u> (steps described for M; W use oppos ftwork)
1-2	M place R arm around W's waist; W's L hand on M's R shoulder. Beginning R, move fwd in LOD with 2 waltz steps, moving free hand inward, then outward.
3-4	Both squat, then rise and spin CW (W bwd), M lifting W completely off floor. Raise free hand high to help with the lift.
5-16	Repeat action Fig. V, meas. 1-4, three times more, ending with W on inside of circle.
Break	<u>VI. Heel-Clicks</u>
1	All move to own L with hands shoulder ht, step to L on L (ct 1); step R across in front of L, bringing hands down fwd twd each other (ct 2); hop on R while clicking L heel to R heel, raising hands to shoulder ht again (ct 3). Hand action should be smooth.
2-3	Repeat action Fig. VI, meas 1, twice more.
4	Stamp L (ct 1); stamp R, no wt (ct 2); hold (ct 3).
5-8	Repeat action Fig. VI, meas 1-4, reversing direction and footwork, taking wt on last stamp.
A	<u>VII. Circles and Raised Basket</u>
1-6	W turn 1/2 CW to face ctr, join hands and circle CW. M still facing ctr, join hands and circle CCW; all use waltz steps.
7-8	M stoop to raise W shoulder ht on their joined hands.

## Kujawiak (continued)

<u>Meas.</u>	<u>Pattern</u>
D 33-38	M with W on their joined hands holding M's hats, circle CW.
39-40	M lower W to floor all continue circling CW.
B.	<u>VIII. Rhonde Jambe</u> (Position as at beginning of Fig. V)
9-11	Dance 3 Rhonde Jambes CCW in individual cpl circles: M moving bwd, W fwd, step on M's R, W's L (ct 1); swing free ft in a small circle (fwd for W, bwd for M) turning CCW (ct 2) step on M's L, W's R (ct 3). Repeat twice more.
12	Stamp in place: M: R, L; W: L, R.
13-15	Reversing the turn, W dance Rhonde James using same ftwork as in meas 9-11 but circling ft bwd in ct 2. M step L (ct 1); step R (ct 2); hop R, clicking heels (ct 3) and repeat these three cts twice more. Retain pos. as in meas 9-11.
16	Stamp in place (as in Fig. VIII, meas. 12).
A	<u>IX. Face to Face, Back to Back, &amp; Heel-Clicks</u>
1-8	Repeat action Fig. I, meas. 1-8.
B	<u>X. Finale</u>
9-12	With inside hand grasping ptrs inside forearm, M move bwd to turn CCW as they form into a straight line. W waltz-run fwd around ptr. Free hand on hip.
13-16	M kneel on L knee. W continue waltz-run CCW around M to finish sitting on his R knee, raising ptrs hat in her R hand with a victorious twist of the wrist. M raise free L hand high.

Presented by Vyts Bellajus  
Notations by Marion Wilson

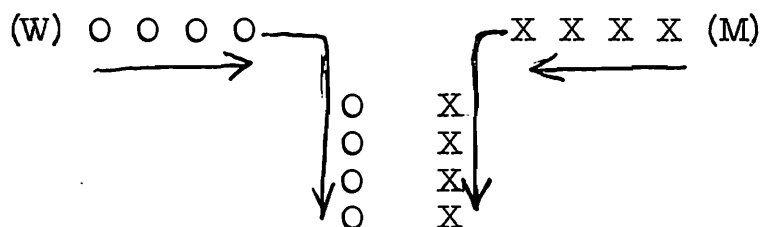


## POLKA PIQUEE

(Pick-ay)

(French)

- Source: This melody is very popular throughout France. From Brittany to Provence it is known by different names, and different dances are done to the same tune. This version of the dance, known by the above name, is from Bresse.
- Record: Columbia DB 1665 or RCA Victor 21685--Farandole.
- Formation: Four cpls preferred, but five or six cpls may be used. M line up one behind the other on one side of room; W line up one behind the other on other side of room. Diagram for entrance figure:



- Steps: Basic--a type of heel-toe: Place R heel fwd on floor (ct 1); SLAP R toe fwd to replace heel (ct 2); beginning with R, dance fwd with one two-step (step-together-step). (2nd meas.) Reverse footwork.

Music 2/4

Meas.PatternI. Entrance

- 8 With four "basic" steps, lines approach each other until lead M and lead W are about six feet apart.
- 8 With four more "basic" steps, lead into opposing lines, as in a contra. (M turn to L, W to R--see diagram above). Finish facing ptr.
- II. Salutation
- 16 With 4 "basic" steps, approach twd ptr to meet L shoulders.  
With 4 more "basic" steps, half circle ptr and return to place.
- III. Circles
- 16 Lead M leads M's line into a CW moving circle. Lead W leads W's line into an inner CCW moving circle. This is done with the "basic" step. At the end of the 16th meas, cpls should be spaced as in a square (if 4 cpls are dancing) or in a double circle (if 5 or 6 cpls are dancing), with a W to the R of each M.
- IV. In and Out
- 8 W dance to ctr with 4 "basic steps", turn about and return to M who stopped behind then at end of Fig. III.
- 8 With 4 "basic" steps, M enter circle and return to place.  
M: when placing R heel on floor, place R hand in front of body; when tapping R toe, raise R hand above head; reverse hand positions when dancing reverse footwork.

Polka Piquee (continued)

Meas.

Pattern

V. Heel and Toe

In social dance position, dance 2 "basic" steps, M beginning L and W with R; then with 4 polka steps (no bounce) progress CCW, turning CW. Repeat this figure until end of music, either to dance off or to terminate in a circle of cpls.

Presented by Vyts Beliajus  
Notations by Marion Wilson

V  
SUSTAS  
(Lithuanian)

A couple dance for 4 or 8 couples.

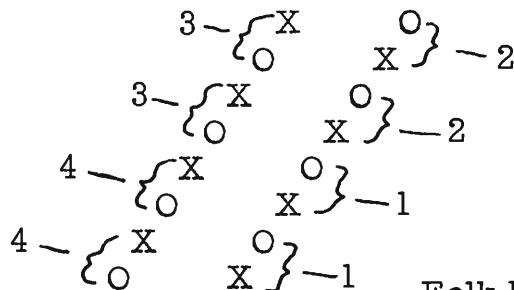
Source: DANCE OF LIETUVA, V. F. Beliajus.

Music: Record--Folkraft 1049

Formation: Eight cpls in a square, two cpls on each side (or a square of 4 cpls).

Music 4/4

<u>Meas.</u>	<u>Pattern</u>
1	Intro.
A	<u>Fig. I Square</u>
1	<u>Action for head cpls:</u> inside hands joined with ptr, walk fwd 3 steps twd opposite line (cts 1-2-3); face ptr & pause (ct 4).
2	Without releasing handhold, return to original position, walking fwd 3 steps (cts 1-2-3); retain handhold and face ctr with 1/2 turn away from ptr (ct 4).
1-2	<u>Action for side cpls:</u> Place R hand on ptrs R shoulder and walk 8 steps to complete one circle CW in place.
3-4	Side cpls dance "head cpl action" of Fig. I, meas 1, while head cpls dance "side cpl action" of Fig. I, meas 1.
B 5-6	<u>Action for head cpls:</u> inside hands joined with ptr, head cpls exchange places with opposite cpls with 4 polka steps, cpls #3 forming arches for cpls #1 to dip under. Finish facing ctr. <u>Action for side cpls:</u> M's R hand around ptrs waist, L hand on her upper arm (below shoulder); W's L hand on ptrs R shoulder and R hand on his L shoulder, side cpls polka in place with 4 polka steps.
7-8	Side cpls dance "head cpl action" of Fig. I, meas 5-6, cpls #4 forming the arches and cpls #2 going under; while head cpls dance "side cpl action" of Fig I, meas 5-6.
5-6 repeated	Head cpls return to original place with 4 polka steps with cpls #1 forming arches and cpls #3 going under. Side cpls polka in place.
7-8 repeated	Side cpls return to original place with 4 polka steps, with cpls #2 forming arches, cpls #4 going under. Head cpls polka in place.
	<u>Fig. II Diagonally</u> (cpls #1 dance with cpls #4 while cpls # 2 dance with cpls #3).
A 1-2	All dance "salutation"("head cpl action", Fig. I, meas 1-2) thus forming 2 diagonal lines.





## Kustas (continued)

<u>Meas.</u>	<u>Pattern</u>
3-4	R hand on ptrs R shoulder, each cpl circle in place ("side cpl action" of Fig. I, meas 1-2)
B 5-8	Exchange places with opposite cpl with polka steps, inside hands joined with ptr ("head cpl action" of Fig. I, meas 5-6), cpls #1 & #2 going under arches formed by cpls #3 & #4.
7-8	All cpls polka in new place ("side cpl action" of Fig. I, meas 5-6, closed pos).
B 5-8 repeat	Repeat action of Fig. II, meas 5-8, with cpls #1 & #2 forming arches and cpls #3 & #4 going under to return to place in line; finish the closed polka turn in own original position of square.
	<u>Fig. III Circle</u> (Step for Fig. III: 1 meas: walk fwd three steps, L, R, L, drop onto R ft at the same time extending L fwd)
A 1-4	All hands joined to form a large circle, move CW with 4 of the above described steps.
B 5-8	Circle CCW with 4 of the above described steps, all hands joined.
5-8 repeat	In closed position described in Fig. I, meas 5-6, ("side cpl action"), polka into two lines, contra style, head lines splitting thus:

$$\begin{array}{r}
 3 - \left\{ \begin{array}{l} X \\ O \end{array} \right. \quad \left. \begin{array}{l} O \\ X \end{array} \right\} - 3 \\
 4 - \left\{ \begin{array}{l} X \\ O \end{array} \right. \quad \left. \begin{array}{l} O \\ X \end{array} \right\} - 2 \\
 4 - \left\{ \begin{array}{l} X \\ O \end{array} \right. \quad \left. \begin{array}{l} O \\ X \end{array} \right\} - 2 \\
 1 - \left\{ \begin{array}{l} X \\ O \end{array} \right. \quad \left. \begin{array}{l} O \\ X \end{array} \right\} - 1
 \end{array}$$

Fig. IV Contra Lines

1-8 & 5-8 repeat Repeat action of entire Fig. II, except that Cpls #3 dance together, cpls #2 dance with cpls #4, and cpls #1 dance together, to keep the straight lines.

Finish dance with a bow.

Presented by Vyts Beliajus  
Notations by Marion Wilson

EL TRIUMFO  
(Argentine)

Source:

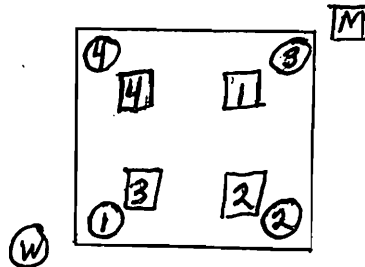
One of the "happy" Argentine dances learned from Edith Otano, dance teacher from Argentina. Directions may be found printed in Spanish in TRADITIONAL ARGENTINE DANCES by Carlos Vega.

Music:

Record--FAB 104 "Al Pancho y Lanza"

Formation:

Cpls, each person standing diagonally opposite and facing ptr on an imaginary 10 ft (approx) square; arms held semi-open slightly fwd, fingers snapping, palms up shoulder high except where indicated; body held erect without any hip or shoulder movement, though shoulders are relaxed. During the dance, each cpl progresses CCW around its own square.

Steps:

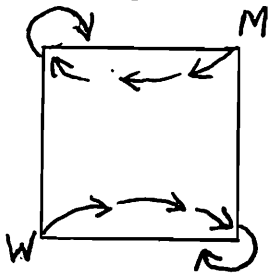
"Basic" (for Argentine dances): Step begins alternately L and R. Keeping ft close to floor, step fwd on flat L (ct 1); step on R, heel slightly raised, next to L instep (ct 2); step on L in place (ct 3). Repeat beginning R. Keep steps very smooth.

"Zapateo" (two meas to complete) Step begins alternately with L and R; it's danced by M only. Brush L heel fwd (ct 1); step flat on L (ct 2); step flat on R (ct 3); brush L heel fwd (ct 4); step flat on L (ct 5); pause (ct 6). Repeat beginning brush R. Keep feet very close to floor.

"Zapateo", variant #1" (two meas to complete): Brush L heel in front of R (ct 1); step on L across in front of R (ct 2); step back on R (ct 3); brush L heel across in front of R (ct 4); step L next to R (ct 5); pause (ct 6). Repeat, crossing R over L.

Music 3/4 syncopated

Meas.  
6

Pattern

Introduction: Stand and clap rhythmically until the call "Adentro" which mean "begin"

I. To The Next Corner

Progress in twd ctr of square and on to next corner (CCW), passing ptr L shoulder, with 4 "basic" steps, beginning L, completing 3/4 turn CW on 4th meas: see diagram. Beginning L, move twd ptr with 2 "basic" steps.

II. Zapateo (M) and Zarandeo (W)

M: Body erect, hands held behind back, dance 4 meas of "Zapateo", beginning "brush L heel."





EL ESCONDIDO  
(Argentine)

- Source: Edith Otano and Cecilia Dascaio, dance teachers from Buenos Aires.
- Record: Folk Arts Bazaar 104
- Formation: Couples, partners standing diagonally opposite each other on the corners of a square about 8 ft square. Arms held out to side, fingers snapping thruout, except during the solo action.
- Steps: Basic Step--See description in El Triunfo.
- Double Zapateo--(for Men only): Brush L heel in front of R (1); step L in front of R (2); step back on R (3); brush L heel in front of R (4); step L next to R (5); step R in place (6); brush L heel in front (7); step L in front (8); step R in place (9); brush L heel in front (10); step L next to R (11); hold (12). (two measures of music). Repeat starting brush RF. Each double Zapateo takes 2 measures of music. During this action, arms are held loosely at sides.
- Double Zarandeo--(for W only): Hold skirts at sides and execute a six-sided figure with 8 basic steps, thus:
1. Step L diagonally fwd to R
  2. Step R directly fwd
  3. Step L diagonally fwd to L
  4. Step R diagonally bwd to L
  5. Step L directly bwd
  6. Step R diagonally bwd to R
  7. Step L directly fwd
  8. Step R directly bwd



- Introduction--Stand in place and clap rhythmically for 9 measures until the call "Adentro"!
1. Arms out to side, fingers snapping, start LF and move into next corner to R, moving slightly fwd twd partner, turning CW with 2 basic steps; face partner in 2nd corner and dance 2 basic steps in place. Repeat this action 3 more times, continuing around the square to R finishing in original places. (16 measures).
  2. Partners follow each other around a circle (or ellipse) CCW with 6 basic steps. On last 2 measures twirl once to L with 2 basic steps and finish a little closer to partner. (8 measures).
  3. W kneels turning her face away from partner as the hiding and claps rhythmically as M dances Double Zapateo. At close W rises.
  4. Repeat Figure 2.
  5. Same as Figure 3, except M kneels and claps while W executes Double Zarandeo. At close M rises. (8 measures).
  6. Partners follow each other around a rather wide circle to change places with partner with 8 basic steps. Then make turn I, twd each other and finish by placing RH near partner's L shoulder.

## El Escondido (continued)

Move back into opposite place and repeat entire dance including introduction. The 2nd time thru, M kneels first while W dances Zarandeo. At end, dancers will have returned to their own starting places.

Note: During the solo figure, the kneeling dancer, instead of clapping, may shade the eyes with one hand to simulate hiding. During the Zarandeo W face twd M constantly whether moving fwd or back. M may execute any simple Zapateo or any variation instead of the Zapateo described. The closing action, called "Coronacion", may also be done in the following manner: As W brings both arms in twd partner without touching him, M does a semi-embrace, the arms held upward around W's arms at shoulder level without touching.

Presented by Madelynnne Greene



THE POLISH MAZUR  
(Poland)

- Source: The steps and figures of this dance were taught to Madelynne Greene by a member of the Polish Ethnic dance group performing at Treasure Island at the Worlds Fair 1939. This arrangement was made by Madelynne Greene to suit this record.
- Music: Polish Mazur National #4001 A
- Formation: Eight couples in a circle, inside hands joined; outside hands on hips. Couples number themselves 1 to 8.
- Steps: Basic Mazur Step: Ct. 1, Leap fwd on outside foot (knee slightly bent) quickly bringing inside foot fwd and past outside foot, ct. 2, placing weight on it (2). Step on outside foot alongside of inside foot ct. (3). Repeat starting inside foot, etc. Inside hands are thrust fwd about shoulder height (elbows curved) on ct. 1 of first measure, they are brought back on measure 2 (so partners are almost face to face). Continue alternating on each measure.
- Heel clicks: Step on outside foot to the side ct. 1, (partners face each other--sweep inside arm through and upward to remain curved over head during the remainder of the heel clicks, outside hand on hip). Inside foot closes to outside foot, ct. 2, hop on inside foot as outside heel clicks against inside heel, ct. 3.
- Basic Turn Step: Right shoulders and hips adjacent, R arm around partner's waist, left arm curved over head. Execute 2 mazur steps turning clockwise, then reverse arm position and do 2 mazur steps counterclockwise.
- Pas de Basque Step: Couples face LOD, (arms held high in Varsouvienne position, elbows about shoulder height) both starting to the R on R ft, do a low pas de basque step--not leaping too high but rather leaping fwd and covering space.
- Mazurka: W steps to side with R ft. place L ft. beside it, hop on L, right off floor, toe pointed down. Man's step on opposite foot.

<u>Meas.</u>	<u>3/4</u>	<u>Pattern</u>
A		<u>Mazur and Heel Clicks</u>
1-4		Four Mazur steps fwd in LOD.
5-8		Four heel clicks beginning outside ft.
9-10		Mazur turn clockwise (2 mazur steps)
11-12		Reverse turn (2 mazur steps)
A repeat		Repeat from Meas. 1-12.
B		<u>Single Circle</u>
1-4		Form a single circle facing center (W at M's R) all join hands, dance 4 mazur steps to R.
5-6		Mazur turn Clockwise (as in A 9-10)
7-8		Mazur turn CCW (" " A 11-12)
B repeat		Repeat B from Meas. 1-8 but circle moves CCW.



## The Polish Mazur (continued)

<u>Meas.</u>	<u>Pattern</u>
A	<u>Double Circles</u>
1-4	All face center. Women dance 4 mazur steps to center and form small circle linking elbows (fists on hips) as men do the same but using smaller steps join hands to form outer circle.
5-8	Women's circle moves to R as M's circle moves left.
9-12	Reverse the direction of the circles.
Break	
2 measures: (chords)	Women end at side of partner in circle and join hands and men lift their joined hands above the women's heads and form a "basket".
C	<u>Basket</u>
1-8	Starting on L ft. all circle L for seven measures and stamp twice.
C repeat	Repeat Meas 1-8, but travel to R.
A	<u>Break the Basket and Form Lines</u>
1-8	The W of couple 1 and the M of couple 3 drop hands and (all others still remain in basket hold) all couples dance backward to form a line (center couples 4 and 5 dance in place to hold the line).
9-12	Men fold arms and travel fwd 4 steps and turn to face women's line. As men leave, women turn 4 mazur steps in place to own R, R hand on hip, Left curved over head, all end facing partner.
A	<u>First Couple Duet</u> --(All couples when not dancing down or up the line clap hands for the "Soloists", the men clap on ct. "1", the women on ct. "2"- "3".)
1-4	Dancing down past couple 4, No. 1 couple does 4 mazur steps (facing each other as they go.).
5-6	Dance back (between couples 4 & 5) 2 mazur steps.
7-8	Dance fwd, towards partner in center of lines 2 mazur steps
9-10	Mazur turn R with partner
11-12	Mazur turn L with partner (This couple returns to own places dancing 4 mazur steps on outside of lines, man on men's side, woman on women's side)
B	<u>Fourth Couple's Duet</u>
	As couple 1 return the 4th couple dance up the center of the lines up to couple one's place with inside hands joined do a mazur step on outside foot. Then one on inside ft.
1-2	
3-4	Woman turns R under joined hands to face partner (2 mazur steps)
5-6	Turn R 2 mazur steps
7-8	Turn L 2 mazur steps.
B repeat	<u>Second Couple Duet</u> --(Dancing down the center)
	Second couple begins after No. 4 couple completes the mazur turn.
1-4	They dance down the center doing mazur steps (heel clicks)
5-6	Mazur turn R (2 steps)
7-8	Mazur turn L (2 steps) (Return to place outside of lines 4 mazur steps)

## The Polish Mazur (continued)

<u>Meas.</u>	<u>Pattern</u>
A	<u>Third Couple Duet</u> (up the center)
1-2	Facing top of set—join inside hands and do 2 mazur steps as in first step of dance.
3-4	Lady turns R under her partner's R hand and facing him;
5-6	Mazur turn R (2 steps)
7-8	Mazur turn L (2 steps)
9-12	Couples part returning on outside of lines to original position.
Break	
1-2	Two mazur steps fwd to join partners hand W's L, M's R, and face the top of the line. List joined hands to form arches-- or a tunnel.
C	<u>Tunnel Figure</u>
1-8	Basic mazur step. All dancers keep moving towards top of tunnel. First man leads with his left elbow under the arches, as his partner follows she takes the free hand of the next man; each woman following doing the same. First man leads the line into a CW circle (so all dancers face into the center of the forming circle).
1-8	
A	<u>Pas de Basque in Couples</u>
1-4	Joining R hands to center women dance 4 mazur steps in a CW direction
1-4	Reverse hands and direction. At the same time: Men, arms folded, move backward with 4 mazur steps then fwd 4 mazur steps.
5-6	Turn R Mazur turn with partner
7-8	Turn L " " " "
B	<u>Men's Star</u>
1-8	Men form R hand star and dance 8 mazur steps CW; then
9-12	L hand star 4 mazur steps; At same time women dance 8 mazur steps backward on first men's. Arms extended fwd; on second measure hands return to hops, etc. for 12 measures, on last 4 measures women move fwd with same steps.
13-14	Mazur turn with partner to R
15-16	Continue turning in same direction ( <u>no reverse</u> )
A	<u>Finale</u>
1-2	Partners face LOD and dance two mazur fwd (as in first step of dance)
3-4	W turns under M's R hand to her R and ends facing man, and partners join both hands.
5-8	M dances fwd as W dances backwards in a single CCW circle.
9-11	Man drops onto L knee still holding W's L hand in his R. She circles him (CCW)
12	Lady sits on M's R knee.

Presented by Madelynn Greene

## RUSSIAN PEASANT DANCE

Source: This dance was arranged by Sergei Temoff, and taught to Chang's International Folk Dancers. The music used is a popular Russian Folk Song, Shining Moon.

Record: National #4001 B

Position: A double circle, partners facing, men with back to center of circle.

Intro. 16 meas.

- I.
- a. Stamp and Clap. Bend fwd at hips slightly, clap own hands once on each meas. at the same time stamp R ft on floor in front. 4 times in all.
  - b. Skip bwd. 8 skips away from partner. Raise arms to sides.
  - c. Repeat a.
  - d. Take 2 polka steps and 3 stamps moving toward partner, and finish with R arms about partner's waist, L arms high. 16 meas.
- II.
- a. Tap-hop Turn. Hop on R, tap L ft on floor at the same time. Hop on R, raise L ft off floor at the same time. Repeat 8 times in all turning with partner.
  - b. Repeat all in opposite direction with L arms about partner's waist. R arms high, hop on L and tap R ft. 16 meas.
- III.
- a. Reach Upward. Partners face, arms extended at shoulder height. M place L (W--R) heel to side, knees straight Bend knees slightly keeping backs straight. Straighten knees. Step on bwd foot turning back to back Repeat back to back on first step when M places R and W places L heel to side as they step fwd, counterclockwise. Repeat turning face to face with partner. Repeat turning back to back with partner. 8 meas.
  - b. M drops to L knee, Lady Around with inside hands joined. W moves fwd. circling around M twice stepping fwd, on the L ft and drawing the R ft on floor to it with a half circle movement. W takes 8 of these steps. She holds her skirt with her R hand. 8 meas.
- IV.
- a. Pas de Basque. Russian polka (or Varsouvianna) position. Partners facing counterclockwise. Both start R and take 8 pas de basque steps fwd. 8 meas.
  - b. Hook R Elbows, L arm high, leaning away from partner walk around 8 steps. Hook L elbows and repeat. 8 meas.



## Russian Peasant Dance (continued)

- V.
- a. Three Step Turns. Partners side by side in a double circle, facing counterclockwise, both take a three-step turn to the R, kick L across R and clap on last count. Repeat turning to the L.  
Repeat all of a. (stay side by side, finishing each turning facing fwd.)  
8 meas.
- b. Push Steps. Partners face, M with back to center. Moving clockwise, together in line of direction, M going to his R takes 12 push steps, finishing with 2 steps and a stamp in place. Man's arms are outstretched sideways on the push steps. On the 2 steps arms are brought fwd in front and extended sideward on the stamp. W moves to her L, 4 push steps finishing with a half turn R. On push step R arm is curved overhead and L across body. Continue in the same direction with 4 push steps and half turn R. L arm is now high and R across body. Repeat 4 push steps in same direction with R arm high, L across body, and on the 2 steps spin to R and stamp L, end facing partner. W's arm movement is similar to M's.  
8 meas.
- VI.
- a. Skip bwd. 4 skips away from partner, arms swd. Take 2 polka steps twd. partner, place R arm about partner's waist. Turn with partner 4 walking steps, joining L hands above heads. W turns to own R under joined hands with 4 steps, finishing side by side, with M's R arm at her R side, joining her R hand at woman's waist.  
8 meas.
- b. W moving vwd, M fwd, do 12 skips. W turns under joined R hands with 4 steps and finishes in a pose facing partner, M's back is to center of circle.  
8 meas.
- VII.
- a. Man's Solo. W places R elbow in L palm and chin in R hand, forefinger taps cheek and R toe taps floor on first count of each meas. as she watches partner.  
M's Prysiadkas: squat on heels with hands held between knees, come to astride position, L toe up and weight on R ft, R hand curved above the head and L hand extended swd. Step on L ft and spin around to the L. Step on R ft.  
4 meas.  
Repeat prysiadka and turn to the R.  
4 meas.  
In place execute 2 prysiadkas by squatting on heels and coming to astride position with weight on heels, toes pointing up.  
4 meas.

## Russian Peasant Dance (continued)

- VII. (con't)      Do 6 skips in a small circle moving bwd, clockwise, arms held sideward, hold 6, stamp R 7, hold for count 8. Arms are brought in and extended swd, on count 7 and 8.  
4 meas.  
16 meas in all.
- VIII.      a. Woman's Solo. M claps hands and stamps R ft on each meas as he watches W.  
W jumps one-quarter turn to L, tapping R toe on floor in front of L, hops L, raising R knee and turning to the R. R arm high, with handkerchief held in R hand.  
Repeat starting R alternate L and R doing 7 in all and finish with feet together. W holds handkerchief in both hands overhead and twists it while W moves past partner with 4 polka steps starting on L ft followed by 2 turns to R in place. W join hands in a circle in the center. M places hands on hips and keeps time during this figure by tapping R ft on the floor, and swaying slightly from side to side. After W passes him, he turns R and M join hands forming an outer circle facing center.  
16 meas.
- IX.      a. Single Circles. W's circle moves to the R, M's to the L, with 4 Russian polka steps and 7 sliding steps and stamp.  
8 meas.  
b. Repeat moving in opposite direction.  
Finish with W in front of M and slightly to his R, all facing center, partner's with R hands joined overhead, L hands on hips.  
8 meas.
- X.      a. Dip Steps. Partners move fwd. 3 small walking steps (RLR) and tap L with a slight bend of knees, walk bwd with same step, but with longer strides to enlarge circle.  
Repeat fwd and bwd.  
8 meas.  
b. W turns under joined R hands with 3 steps and a stamp turning first to R with R L R stamp L, turning L with L R L stamp R.  
Repeat to the R. She takes a fourth turn to her L, facing partner, and with back to the center of the circle.  
M stands still, but M takes the stamp with W.  
8 meas.
- XI.      a. Diagonal Stamp and Turn. Facing partner both stamp R, diagonally fwd, across L (in semi-crouched position) clapping hands. Bring R ft back to place with a stamp, extending arms swd. Pivot L and step R ft in place.  
Repeat same direction.  
8 meas.

## Russian Peasant Dance (continued)

- XI. (con't) b. Walk. Partners circle as in a dos-a-dos  
 In passing R shoulders take 4 steps as follows: Step on R heel, knee straight, put weight on flat foot (or knee bent), same L, R, L, with arms swinging.  
 In passing L shoulders, move bwd, with the following step: jump, hop on R turning to L, jump, hop on L, turning to R, jump, hop on R turning to L, bring feet together, extending arms swd.  
 8 meas.
- XII. a. Step, Hop, Turn, Walk 3. M step R, hop R, and swing L fwd, turning to R; step L, hop L, and raise R knee, completing turn to R, walk fwd 3 steps (R, L, R, stamp) progressing counterclockwise.  
 Repeat all, starting L and moving clockwise in circle.  
 W execute same step on opposite ft moving with partner.  
 8 meas.
- b. M takes 2 prysiadkas without spin (squat and rise to position on heels)  
 W points R toe to side, heel up, turn with R heel to side, leg straight, kick R leg upward. Hop on L ft, while taking these movements.  
 Repeat all starting L.  
Hook R elbows and turn with partner with 8 quick walking steps.  
 8 meas.
- XIII. a. Single Circle. Run 16 meas.  
 b. Partners Turn. In Hungarian turn position turn with running steps ending in pose, 16 meas.

Presented by Madelynne Greene



## FUNDAMENTALS OF MOVEMENT

Fundamentals of movement implies the simplest, easiest, most conservative and effective way of moving--conservative in so far as the least amount of energy and motion is used to move effectively and correctly.

Everyone does not move in exactly the same manner, neither does everyone have the same amount of force or energy with which to move. Each human being is built differently--bone structure, muscle tension. It is this difference in size, structure and weight that causes each person to move in his or her own way. However, in folk dance there are certain patterns of movement peculiar to each country, certain ways of moving that make a dance Serbian, Mexican, English, Hungarian. "Fundamentals of Movement" therefore not only is the basic way of moving, combinations of movements, the analysis and simple approach to folk patterns but also the quality, force and time element of a movement or folk pattern.

Movement is primarily known as locomotor, that which carries one in space and includes combinations of walking, hopping, jumping, leaping, and running, and non-locomotor or axial movement that uses patterns of turning and twisting, bending and stretching, swinging and swaying, rising and falling or shaking and beating.

All movement takes place in SPACE and has the elements of TIME and FORCE. Each factor should be considered in executing a dance. Folk dances are too often done with the same amount of force for each step pattern, the same size of steps no matter what their place or relation in the dance, and with no dynamic heightening of dance through the use of level or direction. SPACE involves 1) the Level or the plane upon which the movement takes place, 2) the Direction, or where the movement is going, and 3) the Dimension or size of the movement. FORCE is 1) the Dynamics or energy behind a movement, and 2) the Accent or placement of stress in music or movement. TIME is concerned with 1) the Duration or the length of movement pattern, 2) Tempo or the rate of speed, and 3) Metrics or measure of a movement: the meter signature, the measure, the phrase and the cadence. All of the above factors are fundamentals of movement and a quick recognition of each and a well coordinated body makes for "fun" in dancing.

## PATTERNS OF MOVEMENT

- A. Locomotor: From a basic "walk", patterns with a run, skip, leap, kolo "three", two-step, polka, grapevine step and turn develop.
- |  |                           |
|--|---------------------------|
| Easy normal walk                               | Emphasis on heel-toe walk |
| Walk with spring                               | Springing walk to SKIP    |
| Extended walk with reach                       | Emphasis on toe-heel walk |
| Extended walk to RUN                           | Extended walk to LEAP     |
| Walk with change of direction, change of tempo |                           |
| Walk on high toe                               | Walk, easy drop to heel   |
| Triplet walk                                   | Increase tempo "threes"   |
| Walk with half turn (3 counts)                 | Run with half turn        |
| Walk with full turn (6 counts)                 | Run with full turn        |

## Fundamentals of Movement (continued)

Side walk to LEAP	Develop to two-step, polka
Walk with knee lift	Step, step, reach
Walk with reach	RUN, run, LEAP
Step, step, reach	Use of Accent
Grapevine	

B. Non-Locomotor--axial: Developing simple basic patterns of movement to give a feeling of coordination and relaxation.

1. Swinging	Pendular swing, fwd and bwd.	Arms, legs in alternation Change on 4, 2
	Pendular swing, sideward	Arms, legs in alternation Change on 4, 2
	Pendular swing, sideward	With over-arm stretch With swing to floor
	Pendular swing, sideward	Open, with cross arm With side stretch over-head
2. Turning	Sway and turn	Three-step turn
	Swing and turn	Three-step turn
	Turn and TWIST	
	Turn and LIFT off floor	
	Turn with partners	Balance: elbow-waist turn
	Turn with partners	Two-step, polka, waltz

## PATTERNS OF RHYTHM

- Straight rhythmic patterns  
The use and recognition of accent in 2/4, 4/4, 3/4, 6/8 meter.
- Syncopation  
Emphasis placed on any beat other than the first or normal beat of a measure.
- Cumulative rhythm  
A time sequence in which the phrase or measure increases in length in some kind of mathematical order: 1, 1-2, 1-2-3, 1-2-3-4, etc.
- Resultant Rhythm  
A result of the accent of two or more rhythms; the resultant phrase is the least common multiple--quarter equals quarter:  

3/4	<u>1</u> 2 3 <u>1</u> 2 3 <u>1</u> 2 3 <u>1</u> 2 3
4/4	<u>1</u> 2 3 4 <u>1</u> 2 3 4 <u>1</u> 2 3 4
Resultant	<u>1</u> 2 3 4 <u>5</u> 6 7 8 <u>9</u> 10 11 12
- Mixed Meter  
More than one meter signature is used in the music of a dance:  
3/4 (4 measures), 2/4 (6 measures), 3/4 (8 measures), etc.

## Fundamentals of Movement (continued)

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Presented by Miriam Lidster



## ENGLISH COUNTRY DANCE: TERMINOLOGY

All steps are done with a light springy step.

A Double: Three steps fwd bringing ft together on 4th ct.

Turn a Single: Move in small circle CW unless otherwise directed with 4 small light running steps. Begin with R ft.

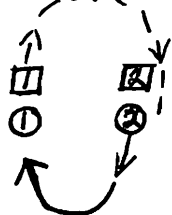
A Single: A step fwd or to the side with one ft, the weight of the body being supported directly over it as the other ft is placed beside supporting ft.

Set: A single to the R with a change of wt (ball-change)-- two small steps in place, and a single to the L with a change of wt.

Side: Dancers face and move fwd a double, passing L shoulders; on the last step (ct 4) make a half turn CCW to face ptr. Return to places, passing R shoulders, and turning CW to face ptr. Never turn your back on your ptr.

Arming: Arm R: Two dancers, usually ptrs. hook R elbows and turn around CW with 6 steps and fall back to places on steps 7 and 8.  
Arm L: Same action as for Arm R, except they hook L elbows.

Half-Poussette:



Face ptr and take both hands straight across. First man, pushing his ptr before him, moves fwd four steps and then falls back four steps into the second couple's place, pulling ptr. Simultaneously, second M, pulling his ptr, fall back four steps and then moves fwd four steps into first couple's place.

Whole-Poussette:

When the half-poussetts if followed by a repetition of the same movement, each couple describes a complete circle.

Straight Hey for Threes: No. 1 face down the set; No. 2 and 3 face up. Simultaneously, all move describing a figure eight. No. 1 and 2 pass R while No. 3 moves round the loop to pass over No. 2's place and between No. 1 and 2.



Circular Hey:

Face ptr and pass alternately by the R and L until original places are reached. M move CCW, W CW.

Presented by Miriam Lidster

Patronize our Camp Dealers. They are research specialists in our field.

RUFTY TUFTY  
(Traditional English Country)

Music: Record--B9480  
Formation: Set of two couples, facing.  
Steps: Running, set.  
Figures: A Double, Set and Turn Single, Siding, Arming.

Meas.            Pattern  
Introduction: Acknowledge ptr; face opp couple.  
I. Fwd a Double, Set, Turn Single, Lead Out  
A 1-4            Both couples move fwd a double, and fall back a double to original place.  
    1-8            Repeat action of Fig. I, meas 1-4.  
B 1-4            Face ptr, set and turn single.  
    1-8            Repeat set and turn single, Fig. I, B, meas. 1-4.  
C 1-2            Couples face outward (back to other couple), join LH with ptr, and lead ptr. away a double.  
    3-4            Both couples turn inward twd ptr, join RH and return to original places with a double step.  
    5-6            All turn a single.  
    7-8            All face outward (back to ptr), and M leads opp. W out a double, RH joined.  
    9-10           Both couples turn inward, joining LH, and lead contra W back to place.  
    11-12           All turn a single.  
II. Siding and Leading  
A 1-4            Ptrs side with each other.  
    5-8            Repeat action of Fig. II, meas. 1-4.  
B 1-8            Repeat action of Fig. I, B, meas. 1-8.  
C 1-12           Repeat action of Fig. I, C, meas. 1-12.  
III. Arming and Leading  
A 1-4            Ptrs arm with the R.  
    5-8            Ptrs arm with the L.  
B 1-8            Repeat action of Fig. I, B, meas. 1-8.  
C 1-12           Repeat action of Fig. I, C, meas. 1-12.

Presented by Miriam Lidster

THE MAID PEEPED OUT AT THE WINDOW  
(Traditional English Country)

<u>Music:</u>	Record--HMV B9480
<u>Formation:</u>	Four couples longways.
<u>Steps:</u>	Running, sliding.
<u>Figures:</u>	A Double, Set, Turn Single, Siding, Arming.
<u>Meas.</u>	<u>Pattern</u>
6/8 tempo	Introduction: Acknowledge ptr; face twd the top of the set and join RH.
	<u>I. Fwd a Double, Cast Off, Set and Turn Single</u>
A 1-4	Move fwd a double. Without turning around move bdwd a double. Use springy running step.
5-8	Repeat action of Fig. I, meas 1-4.
B 1-8	Men cast off. Women the same. All set and turn single.
B2 1-8	Repeat action back to original places, Fig. I, B, meas. 1-8.
	<u>II. Siding and Sashay</u>
A 1-8	Side twice with ptr.
B 1-8	All <b>face</b> top of set. Sashay across into ptr. position, men cross in front. Forward a double. Set and turn a single.
B2 1-8	Repeat action of Fig. II, B, meas. 1-8. All face down the set and women pass in front of man.
	<u>III. Arming and pousetting</u>
A 1-4	Ptrs arm with the R.
5-8	Ptrs arm with the L.
B 1-8	First and second couples and third and fourth couples change places pousetting. First and third man moving fwd. Set and turn single.
B2 1-8	Repeat action of Fig. III, B, meas. 1-8 finishing a whole pousette. First and third man begin by moving bk. Finish in original places.

Presented by Miriam Lidster



ORANGES AND LEMONS  
(Traditional English Country)

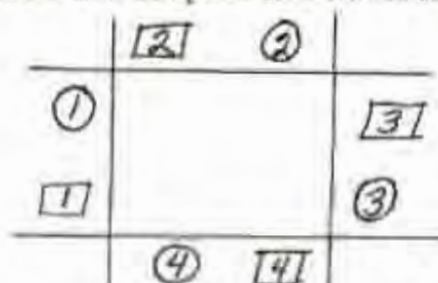
Record: Folkraft F 1410.  
Formation: Four couples in a square. W on ptr. R.  
Steps: Running.  
Figures: A Double, Hands-four, Siding, Balance, Hey.

<u>Meas.</u>	<u>Pattern</u>
	Introduction: All acknowledge ptr.
	<u>I. Fwd a Double, Hands-four</u>
A 1-4	All couples move fwd a double, and fall back to original places.
5-8	Repeat action of Fig. I, meas. 1-4.
B 1	M acknowledge ptr with bow.
2	M acknowledge W on his L.
3-6	M join hands in ctr of square and circle half CW and fall back into opp places. Use 8 light running steps.
7	W acknowledge M on L.
8	W acknowledge M on R.
9-12	W join hands in ctr of square and circle half CW and fall back into opp places, beside ptr.
B <sub>2</sub> 1-12	Repeat action of Fig. I, B, meas. 1-12. Circle CCW to place.
	<u>II. Siding, Balance and Hey</u>
A 1-4	Ptrs side.
5-8	Repeat action of Fig. II, meas. 1-4.
B 1	Ptrs join RH, raise to shoulder height, and balance to R one step.
2	Ptrs join LH, raise to shoulder height, and balance to L one step.
3-6	Hey: ptrs join R hands, pass by ptr, give LH to next, pass by (two changes). Use 8 light running steps.
7-12	Repeat action of Fig. II, B, meas. 1-6.
B <sub>2</sub> 1-12	Repeat action of Fig. II, B meas 1-6 twice to finish in original places. (An interrupted Grand R and L).
	<u>III. Arming and Hands-four</u>
A 1-4	Ptrs arm with the R.
5-8	Ptrs arm with the L.
B 1	First and second couples acknowledge each other; third and fourth couples do the same.
2	Ptrs acknowledge.
3-6	First and second couples hands-four CW and fall back into each other's positions; third and fourth do the same.
7	First and fourth couples acknowledge each other; second and third couples do the same.
8	Ptrs acknowledge.
9-12	First fourth couples hands-four CW and fall back into each other's positions; second and third couples do the same.
B <sub>2</sub> 1	Repeat action of Fig. III, B, meas 1-12.

## Oranges and Lemons (continued)

Note:

In an English square the couples are numbered in the following manner:



The pattern is then completed when the "circle four half-way" has been done four times and the head couples have progressed CW one place on each circle, "hands-four" and the side couples have progressed one place CCW on each circle, "hands-four".

Presented by Miriam Lidster

## ELEMENTARY SCHOOL DANCES

Presented by: Sally Harris

CIRCLE DANCE

Record: Pioneer Record  
3004B

Formation: Double Circle.  
Partners holding  
inside hands.  
All facing CCW.

Meas.

- Intro. All stand still.
- 1 Take 3 steps CCW  
starting on outside  
feet. Face partner on  
count 4. Drop hands.
- 2 Stamp 3 times R, L, R.  
Turn to face CW.  
Hold hands.
- 3 Take 3 steps CW.  
Face partner. Drop  
hands.
- 4 Clap own hands 3 times.
- 5 Shake R forefinger twd  
partner twice. Shake  
L forefinger twd part-  
ner twice.
- 6 With hands on hips,  
do 3 bleking steps.  
Hop on L foot put R  
heel fwd with toe up.  
Reverse action putting  
L heel fwd. Repeat  
with R heel fwd.
- 7 Each turn individually  
to own R with 4 steps.
- 8 Facing partner clap  
hands 3 times.

Chorus

- 1-8 Holding partners inside  
hand face CCW and skip  
in circle.

Repeat from beginning.

POP GOES THE WEASEL(simple Version for very small  
children)

Record: Folk Dancer MH-  
1501-B

*Monday*Pop Goes the Weasel (con't)

Formation: Double Circle. Holding  
inside hands, facing CCW

Meas.

- 1-2 8 walking or skipping steps fwd.  
Stop and face partner.
- 3 Each clap own hands 4 times.
- 4 Girl "pops" on to next boy ahead  
and repeat from beginning.

CAPTAIN JINKS

Record: World of Fun 103B

Formation: Single circle facing CCW.  
Boys L hand on girls R  
shouider.

Meas.

- 1-2 March 8 steps.
- 3-4 Girl turns to own R, take partner  
by both hands skip around 8 counts
- 5-6 Holding inside hands march CCW  
in circle 8 steps.
- 7 Partners face salute partners  
with R hands.
- 8 Girls walk fwd to new partner.  
Boy assume original position  
and repeat from beginning.

JINGLE BELLS

Record: Folk Dancer III A

Formation: Double Circle. Partners  
holding inside hands,  
facing CCW.

Meas.

- 1-8 16 skipping steps. Reverse  
direction.
- 9-16 16 skipping steps facing CW.

Chorus

- 1 Clap own hands 3 times.
- 2 " " " 3 times.
- 3 " " " 4 times.
- 4 " " " once and hold.
- 5-8 Holding both hands of partner and  
skip around each other.
- 9-16 Repeat meas. 1-8 of chorus

Folk Dance Camp 1958 (Repeat from beginning)

*Monday**Monday*



## Elementary School Dances (continued)

WAVES OF TORY

Record: Celtic 1008 or  
Imperial 1041 or  
Any good reel  
record.

Formation: Six couples in  
lines facing  
partners. About  
8 ft. apart. Hold  
hands in line.

Meas.

1-2 Each line advance 4  
steps and 4 steps back  
to place.

3-4 All go fwd 4 steps and  
pass through opposite  
line. Men holding  
hands high to allow W  
to pass under passing  
L shoulders. On 4th  
beat all turn CW to  
face other line again.

5-8 Repeat 1-4, but M pass  
under arch made by W.

1-8 Cast off. Lines cast  
off, men's line follow-  
ing #1 M. And women's  
line following #1 W.  
First couple forms  
arch when they meet  
at bottom of set and  
other couples file thru.

1-16 Waves. When #2  
couple get to head of  
set, they turn and pass  
under the joined raised  
hands of couple #3, over  
#4 etc. When #2 couple  
reaches end of set they  
turn and work back to  
head. #3 couple etc.,  
follow #2 and stop when  
they stop with #2 couple  
at head of set.

(The Authentic Irish step has  
been simplified for use with  
small children.)

SEXTTEER

Record: Folk Dancer 1021A

Formation: Six couples in circle,  
hands joined.

Meas.

1.

1-8 All progress CW with 16 slides.

9-16 Return to place with 16 slides.

Chorus

1 Couples 1 and 4 in open dance  
position dance fwd toward each  
other with 1 two-step and 2  
walking. Each starting on out-  
side feet. (M, Left--W, Right)

Couples 2 and 5 dance fwd in  
same manner as couples 1-4  
dance back to place, holding  
same position dance backward,  
starting with inside feet. (one  
2 step, 2 walking steps).

Couples 3 and 6 dance fwd in  
same manner while couples 2  
and 5 dance back to place.

Couples 3 and 6 dance back to  
place in time to start the grand  
R & L.

All partners dance Grand Right  
and Left around to original place.  
2.

1-8 Men stand in place while W join  
hands in center and dance CW  
with 16 slides

9-16 Return to place in same manner,  
Repeat Chorus  
3.

1-16 W stand in place while M join  
hands and dance in circle same  
as W in 2.

Repeat Chorus.  
4.

Partners take shoulder-waist  
position and couples turn in place  
with 16 walking or buzz steps.  
Repeat Chorus

5.  
All join hands in circle and slide  
to L with 16 sliding steps.

1-4  
2-5  
3-6

Grand  
R & L.

W. 16 slides  
+ back

Chorus  
M. circle

Chorus

Partners  
step

## Elementary School Dances (continued)

YANKEE DOODLE FOR THREE

Record: Happy Hour 781  
 Formation: Two Girls and  
 one boy. Hold-  
 ing hands.

Meas.

- 1-4 March CCW 8 steps  
 5-8 " CCW 8 steps.  
 9-12 Center person takes  
 one on R with R hand  
 and skip or walk once  
 around in 8 steps.  
 Nod to each other quick-  
 ly. (Left hand person  
 claps with music.)  
 13-16 Center person takes  
 the one on L with left  
 hand and skip around  
 8 steps. They nod  
 good-by as the center  
 one goes forward to  
 next group.

Repeat from beginning.

RIG-A-JIG-JIG

Record: Folkraft 1199  
 Formation: Double circle facing CCW.

Meas.

- 1-8 Walk or skip 16 steps CCW.  
 9-12 Face partner, hold both hands.  
 Each step to the side (Boy Left,  
 Girl R) and touch toe of other  
 foot behind, bending knee slightly.  
 (Step to side on count 1, touch  
 foot behind on count and repeat  
 same with other foot on count  
 2-4). Repeat both.  
 13-14 Still holding both hands skip around  
 small circle.  
 15-16 Curtsey and bow to partner, and  
 girls move on to new partner.  
 Repeat from beginning.

ADDITIONAL DANCES TO BE TAUGHT--  
 Directions Come With The Records

Bridge of Avignon	}	Folkraft 1191
A Hunting We Will Go		
Jump Jim Jo		Folkraft 1180
How Do Yo Do My Partner	}	Folkraft 1190
Peas Porridge Hot		
<i>Monday</i> Chimes of Dunkirk	}	Folkraft 1188
Bleking		
Csheboagar		Folkraft 1196
Carrousel.		Folkraft 1183
La Raspa		Folkraft 1119
Gay Gordons		Folkraft 1162
Call to the Piper		Folkraft 1065
Skip Annika	}	Folkraft 1193
Hansel and Gretel		

SQUARES FOR BEGINNERS  
Presented by Peg Allmond

TEXAS STAR

1. Ladies to the center and back to the bar.
2. Gents to the center for a right hand star.
3. Back by the left but not too far.
4. Pass your partner and pick up the next.
5. Gents back out and the ladies swing in.
6. Now star by the right with the ladies in.
7. Break in the middle and everybody swing.
8. Promenade around the ring.
9. (Repeat 1 thru 8 three more times to get original partner).

DIVIDE THE RING AND DO-SA-DO

1. First couple bow and 1st couple swing.
2. Go down the center and divide the ring.
3. Lady go right and gent go left.
4. All the way around till you meet your pet.
5. Now everybody Do-Sa-Do with your partner.
6. Now do-sa-do with your corner
7. Swing your corner lady around
8. And Promenade around the town (Repeat 3 more times to get original partner).

MISSOURI HOEDOWN

1. First couple bow and swing.
2. The gent promenade outside the ring.
3. Turn your own with the left hand around.
4. Now your corner with the right hand around.
5. Back to your own with the left hand around.
6. Go all the way around and out to the right.

Missouri Hoedown (continued)

7. Turn the right hand lady with the right hand around.
8. Back to your own and everybody swing (repeat for 1st and 2nd M, then 1st, 2nd, and 3rd, and then for all 4 men).

THE ARCH

1. First old couple bow and swing.
2. Separate make lines of three.
3. Forward 6 and back you march
4. Forward again and make an arch.
5. Lone couple tunnel through.
6. Swing at the end now just you two.
7. Tunnel back and now your home.
8. Everybody swing your own.

TAKE A PEEK

1. 1st couple out to the right
2. Around that couple and take a peek
3. Back to the center and swing your sweet
4. Around that couple and peek once more
5. Back to the center and circle 4
6. Break it up with a docey-doe
7. On to the next--repeat with 3rd and 4th couples.

LADY ROUND LADY & GENT ROUND GENT

1. 1st couple out to the couple on the right
2. Lady around the lady and the gent round the gent
3. The gent around the lady and the lady around the gent
4. Circle 4 and away you go
5. Break it up with a doce-doe
6. On to the next--repeat with 3rd and 4th couples



## Squares for Beginners (continued)

TWO GENTS SWING WITH ELBOW SWING

1. 1st couple out to the right
2. 2 gents swing with elbow swing
3. Now your opposites elbow swing
4. Two gents swing with the same old thing
5. Now your own with an elbow swing
6. Circle 4 and away you go
7. Break it up with a docey-doe
8. On to the next--Repeat with 3rd and 4th couples.

SUZIE-Q

1. 1st and 3rd go out to the right and circle 4 and four in line you stand
2. Everybody forward and back
3. Forward again with a right and left thru
4. And turn right back with a Suzie-Q
5. Opposite right and right all around
6. Partner left as she comes down
7. Opposite right and right all around
8. Partner left and turn her around
9. Now down the line with a right and left thru
10. Now turn right back with a Suzie-Q
11. Repeat 5 thru 8.
12. Repeat figure down the line and across set.

RIGHT HANDS UP AND LEFT HANDS UNDER

1. Head 2 ladies out to the right and form two lines of three
2. Forward six and back you go
3. The lonesome gents you do-sa-do
4. Right hands up and left lady under
5. Hurry up boys and go like thunder
6. Repeat 2 thru 5 three times to get back to original partners.

PICK UP TWO--STAR

1. 1st couple bow and swing
2. Lead right out to the right of the ring and circle four
3. Star by the right and don't get lost
4. Back by the left with the left hands crossed
5. Now circle to the left and don't get mixed
6. Pick up couple three and make it six
7. Star by the right and don't get lost
8. Back by the left with the left hands crossed
9. Now circle six and don't be late
10. Pick up the fourth and make it eight
11. Star by the right and don't get lost
12. Back by the left with the left hands crossed
13. Now circle to the left around the ring
14. Then swing your partner everybody swing
15. Promenade around the floor
16. Take them home we'll dance some more.

PICK UP TWO--BIRDIE IN A CAGE

Substitute the following in each place where lines 3 and 4 are used in the above:

3. Cage the birdie and close the door, circle around and circle some more
4. Birdie jump out and the crow jump in, circle around and around again.

PICK UP TWO--SISTERS FORM A RING

Substitute the following in each place where lines 3 and 4 are used in the above:

3. (2) (3) (4) little sisters form a ring
4. Back to your own for a 2 hand swing.

PASS RIGHT THRU AND AROUND JUST ONE

1. First and third balance and swing, and into the center and back again.
2. Pass right thru and around just one
3. Go down the center and we'll have a little fun
4. Pass right thru and around just one
5. Pass right thru and you're home
6. Everybody swing.

## Squares for Beginners (continued)

FORWARD SIX AND FALL BACKSIX

1. 1st and 3rd lead out to the ring and circle four
2. Now the two head gents go home alone
3. Forward six and fall back six
4. Forward two and fall back two
5. Forward six and pass right thru
6. Forward two and pass right thru  
(Repeat lines 3 thru 6 to get back to original position).

DRIFTERS

1. First and 3rd go forward and back
2. Forward again and right and left through
3. Sides divide and line up four
4. Forward 8 and back once more
5. Swing the girl on the left of you
6. Put her on your right reform those lines
7. Forward and back you're doin' fine
8. Forward again and pass right through
9. Turn alone like you always do
10. Pass right back across the floor
11. Turn alone as you did before
12. Forward again with a right and left through
13. Then swing the girl on the left of you

DRIFTERS

Substitute the following for lines 8 thru 11:

8. Chain the ladies across the floor
9. Now turn and chain right down the line
10. Then all four ladies grand chain four
11. Diagonally across the floor

DRIFTERS

Substitute the following for lines 5 and 6:

5. Box the gnat across the floor
6. Right and left back as you did before.

THE ROUTE

1. 1st and 3rd out to the right-- circle four
2. Four in line you stand
3. Forward 8 and fall back 8
4. Chain the ladies across the street
5. Chain them back you did it neat
6. Chain the ladies along the line
7. Chain right back you're doing fine
8. Chain the ladies across the street
9. Chain the line you're doing fine
10. Across the street 2 ladies chain
11. Along the line chain again
12. Now you're home, so everybody swing.

FOUR IN A CENTER LINE

1. 1st couple balance and swing and promenade half 'round the ring, and form a line of 4
2. Forward 4 and 4 fall back
3. Forward 4 and 4 stand pat
4. Side couples right and left along that 4
5. Right and left back as you did before
6. 2 ladies chain thru the center of the line
7. Chain them back you're doin' fine
8. Center 4 circle 4
9. Go back home
10. Everybody swing.

ARKANSAS TRAVELER

1. 1st and 3rd go forward and back
2. Forward again and turn the opposite lady with right hand round
3. Partner by the left as you come down
4. Corner lady with the right hand around
5. Partner by the left and left all around
6. Promenade the corners as you come down
7. Repeat 3 times to return to home places



## Squares for Beginners (continued)

DIVIDE THE RING AND SASHAYPARTNERS

1. 1st couple balance and swing
2. Go down the center and divide the ring
3. Lady go right, gent go left and everybody
4. Sashay by your partners 1/2
5. Resashay to all the way
6. Give your own a pretty little whirl
7. All run away with the corner girl
8. Same old guy and new little maid
9. Go down the center and promenade
10. Repeat 3 thru 9 twice
11. Repeat 3 thru 7 to return to original partner.

WHIRL AWAY WITH A HALF SASHAY

1. First couple balance and swing
2. Now lead right out to the right of the ring and circle 4
3. Then whirl away with a half sashay
4. And swing your corner lady
5. Ease 'em to the center back to back
6. The gents run around the outside track
7. Then left to your own for a do-pas-o

CROSS TRAILS

1. 1st and 3rd go forward and back
2. Forward again let's have a little fun
3. Cross trail thru go around just one
4. Go down the center and cross trail thru
5. Go round just one you're still not thru
6. Now pass right thru across the set
7. Around just one you're not thru yet
8. Forward again and pass right thru
9. Around just one you're almost thru
10. Now cross trail thru to a left allemande

RUNOUTTANAMES

1. 1st and 3rd bow and swing
2. Promenade outside the ring
3. All the way around two by two
4. While 2 and 4 do a right and left thru

Runouttanames (con't)

5. 1st and 3rd lead out to the right
6. Circle four you're doing fine
7. Open out into a line
8. Forward eight and 8 fall back
9. Now pass thru and turn to the left
10. Make a left hand star you're not thru yet
11. Gents reach back with your right hand
12. Pull them thru for a right and left grand

K. O. SQUARE

1. 1st and 3rd go forward and back
2. Forward again and swing the opposite
3. Face the sides and circle four
4. Pull them straight to lines of four
5. Forward eight and eight fall back
6. Forward again and box the gnat
7. To an 8 hand right hand star like that
8. Gals reach under with your left hand
9. Allemande left and a right and left grand (Repeat for 1 and 3 to get original partners)

PRETZEL

1. 1st and 3rd half sashay
2. Box the gnat across the way
3. Face the sides and circle half
4. All 4 couples California Twirl
5. Outside 4 separate
6. Box the flea with the one you meet
7. Face the middle, box the gnat
8. Face the sides and circle half
9. All four couples California Twirl
10. Outside 4 separate
11. Meet your own, box the flea
12. Face the middle, box the gnat
13. Cross trail thru, left allemande

LADIES CHAIN A THREE QUARTER MILE

1. Four ladies chain a three quarter mile
2. Turn those ladies and keep in style
3. Ladies chain a three quarter mile
4. Turn 'em boys and make 'em smile
5. Ladies chain a three quarter mile
6. Around the next a little while
7. Chain 3 quarter and home you go
8. Every body do-pas-o.



## SQUARES

KOOL

One and three bow and swing  
 Into the center and back again  
 Swing the opposite, face the sides  
 Circle 1/2 and do it wide  
 Dive to the center then pass thru  
 Split that couple both turn left  
     (man in lead)  
 Go around one then down the middle  
 Dixie Chain and both turn right  
 Around one then down the middle  
 Dixie Chain, Men go left, lady go right  
 Into the middle cross trail thru  
 Allemande left is what you do

49'R FUMBLE

All four ladies chain across  
 Turn 'em boys don't get lost  
 1 & 3 two ladies chain  
 Same two couples Dixie Chain  
 Both turn left, and behind the  
 sides you stand  
 Inside two right and left thru  
 Full turn around to the outside two  
 Allemande Left

LINE OF EIGHT

First couple promenade all the way  
     round  
 Stand by four as you come down  
 Second couple bow and swing go down  
     the center divide the line  
 Separate around two to a line of 6  
 Forward 6 then 6 fall back  
 Now third couple bow and swing  
 Promenade around one person  
 Crowd right in to a line of eight  
 Forward eight and 8 fall back  
 Allemande left

CRASH

One and three go forward and back  
 Pass thru and around just one  
 Into the middle and square thru  
     Three quarters round is what you do  
 Do-Sa-Do with the outside two  
 To an Ocean Wave, Rock in and out  
 Arch in the Middle and the ends duck thru  
 Now U turn back to a left allemande  
 Right to your own and right and left grand

STRONGHOLD

1 & 3 right and left thru  
 Head men and your corner girl  
 Into the center and back to the world  
 Star by the right in the center of the set  
 Back by the left your not thru yet  
 Pick up your own with the arm around  
 Star promenade as you come down  
 Inside out and the outside in  
 Full turn around to a circle of 8  
 Circle left and don't be late  
 All four men go forward and back  
 Square thru around the track  
 Swing your won she's facing you  
 Promenade go two by two  
 Promenade don't slow down  
 One and three wheel around  
 Right and left thru with the couple you've  
     found  
 Now left square thru to a left allemande

BUICK SPECIAL

One and three go forward and back  
 Two ladies chain across the track  
 Now 2 & 4 chain to the right  
 Turn 'em boys don't take all night  
 2 & 4 do a half sashay  
 While 1 & 3 pass thru  
 Around one and into the middle  
 Cross trail U turn back  
 With the Opposite Box the Gnat  
 Pull her by there's your own  
 Do-pas-o then promenade home.

Are you familiar with American Squares? It is the most Nation-wide of our  
 Square Dance Magazines.

AIR HAMMER

Jerry L. Helt, Cincinnati, Ohio

All around your left hand lady  
 Partners all a left hand swing  
 Four ladies chain across the ring  
 Head ladies chain with all your might  
 Head couples lead to the right  
 Circle four around you roam  
 Head men go home alone  
 Forward six and back that way  
 Six to the right a one quarter sashay  
 Forward eight and back again  
 All four gents dixie chain  
 First gent right second left  
 Line up four, at the head of the set  
 Pass thru, face the girl beside you  
 Do-sa-do go full around  
 To an Ocean Wave at the side of the  
 town  
 Balance forward and back to the land  
 Swing by the right to a left Allemanade.

TOPPER

Jerry L. Helt, Cincinnati, Ohio

Heads go forward back to the land  
 To the right one quarter sashay  
 Behind the side stand  
 Forward eight and back with you  
 Now Double pass thru  
 First couple separate  
 Second couple go right  
 Behind that couple stand  
 Insides couples box the gnat  
 Left Allemande, etc.

BACK AWAY

Ed Gilmore

Side ladies chain across the way  
 Turn and roll a half sashay  
 Heads promenade around  
 Three quarters don't fall down  
 Behind the sides you stand  
 Forward eight and back to the world  
 Forward again and face your girl  
 Back away and then pass thru  
 All turn left, go single file  
 Star left about a mile  
 Men move up with an arm around  
 A star promenade go round the town.

HAZARD

Jerry L. Helt, Cincinnati, Ohio

First and third right and left thru  
 Lead to the right and circle two  
 Head gents break make two lines of four  
 Forward eight and back once more  
 Chain the ladies across the Hall  
 Chain 'em down the line don't fall  
 Forward eight and back that way  
 Ladies roll away a half sashay  
 Pass thru across the track  
 Don't go too far, "U" turn back  
 Right hand high left hand low  
 Cross the ends circle eight you know  
 Four ladies forward and back  
 Pass thru and separate across the track  
 Men pass thru left Allemanade, etc.

ROUTE 421

Jerry L. Helt, Cincinnati, Ohio

First and third ladies chain  
 Turn 'em twice with all your might  
 Head couples go the right  
 Circle four lot's of time  
 Open out make a line  
 Chain the ladies across like sin  
 Cross trail through ends turn in  
 Square thru right, left, right, left  
 "U" turn back, box the gnat  
 Left Allemande, etc.

SHUCKS

Jerry L. Helt, Cincinnati, Ohio

Ladies to the center and back to the bar  
 Gents to the center a right hand star  
 Go full around turn your partner left hand  
 swing  
 Four ladies chain straight across the ring  
 Heads go forward and back with you  
 Forward again go square thru  
 Right, left, right, left, too  
 Square thru with the outside two  
 Right, left, right, left,  
 Forward eight and back that way  
 Ladies whirl away a half sashay  
 Arch in the middle the ends duck thru  
 In the middle three quarters square thru  
 Right, left, right, left Allemande.

HONEY BUN

Jerry L. Heit, Cincinnati, Ohio

First and third bow and swing  
 Lead on out to the right of the ring  
 Circle four lot's of time  
 Head gents break form a line  
 Forward and back your doing fine  
 Pass thru bend the line  
 Pass thru you'll hear me shout  
 Ladies stand gents turn about  
 Balance in and balance out  
 Gents stand ladies turn about  
 Ends forward box the gnat  
 Face the outside separate around one  
 In the middle pass thru right hand  
 swing Honey Bun  
 Allemande left, etc.

2 X 4 SQUARE

Jerry L. Heit, Cincinnati, Ohio

One and three bow and swing  
 Promenade half the outside ring  
 Pass thru across the floor  
 Separate around one line up four  
 Forward eight back in time  
 Pass thru cast off make a new line  
 Forward eight back that way  
 Center couples roll a half sashay  
 Opposite lady box the gnat  
 Allemande left form where your at.

BLUE BERRY

Jerry L. Heit, Cincinnati, Ohio

Promenade don't slow down  
 One and three wheel around  
 Square thru right, left, right, left  
 Inside four square thru  
 Right, left, right, left, separate  
 Circle four half with couple you found  
 Left hand star the other way around  
 Gents reach back box the gnat  
 Allemande left after that, etc.

FOUR ARKIE STAR

Jerry L. Heit, Cincinnati, Ohio

Head men with corner girls go forward  
 and back  
 Forward again star right once the inside  
 track  
 Turn partner left, same people star across  
 the floor  
 Turn 'em left we'll dance some more  
 Same people star three fourth around  
 Turn 'em left don't fall down  
 Same people star across the floor  
 Turn 'em left don't get sore  
 Same people star three fourths. more  
 Turn 'em left we'll dance some more  
 Same people star across the town  
 Turn partners by the left hand round  
 Corners right catch all eight  
 Back by the left like a left Allemande, etc.

HOT HAM 'N EGGS

Jerry L. Heit, Cincinnati, Ohio

Allemande left just like that  
 Partners all box the gnat  
 Girls star left three quarters there  
 Twirl 'em out, heads promenade half  
 the square  
 Head ladies chain across  
 Turn 'em boy don't get lost  
 Opposite swing in the middle of the ring  
 Face the sides, circle four  
 Three quarters around then no more  
 Pass thru face your own  
 Outside arch inside under around one  
 Four in line, go in and out same track  
 Turn the left lady under "U" turn back  
 Center people forward opposite box the  
 gnat  
 Face the middle pass thru but "U" turn back  
 Allemande left, etc.



SUNNY MONDAY

Jerry L. Helt, Cincinnati, Ohio

Ladies center back to the bar  
 Gents center a right hand star  
 Turn opposite left and square the set  
 Head men with corner girls forward  
 and back  
 Forward circle three fourths inside  
 the track  
 Face the girl on your right, pass thru  
 Circle three fourths with the outside  
 two  
 Face the girl on your right  
 Back out in lines of four  
 Ends forward, box the gnat  
 Face the middle pass thru, turn back  
 Allemande left, etc.

TURN 'ER

Jerry L. Helt, Cincinnati, Ohio

Heads forward and back  
 Forward circle four, three fourths  
 inside the track  
 Pass thru circle three fourths with  
 the outside two  
 Go right and left thru  
 Turn her full around with all your  
 might  
 She goes left, you go right  
 Left Allemande, etc.

POE GO

Jerry L. Helt, Cincinnati, Ohio

Heads to the center, back you go  
 Head gents center with a right elbow  
 Turn once and a half opposite lady by  
 the left elbow  
 Head ladies chain across you go  
 Sides to the center, back you go  
 Side gents center with a right elbow  
 Turn once and a half opposite lady by  
 the left elbow  
 Side ladies chain across you go  
 Heads right star right to a line  
 Go forward eight back to the world  
 Forward again face your girl  
 Turn partners right elbow  
 Allemande left, etc.

BACK SLIDER

Jim York

No. 1, you swing and sway  
 Everybody else do a half sashay  
 Sides to the middle and back like that  
 To the middle again and box the gnat  
 Do Si Do, you're not through yet  
 Then back right up and square the set  
 Number one, split the square  
 Stand four in line with the couple over  
 there  
 Forward four and back with you  
 Center arch and the ends duck thru  
 And courtesy turn behind those two  
 Same four forward and back you slide  
 Forward again and face to the side  
 A right and left through and don't you  
 blunder  
 Inside arch and the outside under  
 Box the gnat in the middle of the set  
 Make a right hand star you're not  
 through yet  
 A full turn around and don't you fail  
 Face to the middle and cross trail  
 Allemande left, etc.

BREAKS

Jerry L. Helt, Cincinnati, Ohio

Heads to the right circle to a line  
 Forward and back in time  
 Pass thru alone the ends duck thru  
 Courtesy turn behind those two  
 Forward eight and back with you  
 Inside four three fourths left square  
 thru  
 Left, right, left, right hand swing  
 the opposite two  
 Original corner left Allemande, etc.

HIGH AND LOW

Circle eight around you go  
 Head men with a right hand high left  
 hand low  
 Cross the girls, circle eight around  
 you go  
 Side men with a right hand high left  
 hand low  
 Cross the girls, circle eight around  
 you go  
 Side men with a left hand high right  
 hand low  
 Cross the girls, left Allemande, etc.

SLOW DOWNER

Promenade don't slow down  
 One and three wheel around  
 Right and left thru with the couple you  
 found  
 It's a full turn around with the next,  
 pass thru  
 Face your own now square thru, right,  
 left, right, left  
 Cross trail the next two, box the gnat  
 with the couple you meet.  
 Allemande left with the lady on the left

WOW

Promenade don't slow down  
 one and three wheel around  
 All four couples back track now  
 Box the gnat with that couple wow  
 Pull 'em by, cross trail thru  
 Left Allemande that's what we'll do

BREAKS

Jerry L. Helt, Cincinnati, Ohio

First and third forward and back  
 Right and left thru across the track  
 Head ladies chain across the way  
 Side couples half sashay  
 Circle eight around the track  
 All four ladies pass thru, but "U" turn  
 back  
 Pass thru across the land  
 Behind those gents stand  
 Gents pass thru, left allemande, etc.

Head ladies chain to the left  
 Heads go forward circle four  
 Three quarters around then no more  
 Pass thru, box the gnat  
 Allemande left after that.

Circle eight in the same ol' way  
 Ladies roll away a half sashay  
 Circle eight in the same ol' way  
 Corners roll away a half sashay  
 Left Allemande, etc.

First and third half promenade  
 Into the middle half square thru  
 Left, right, left allemande, etc.

Two and four cross trail thru across  
 the floor  
 Around just two and line up four  
 Forward eight and back like that  
 Ends go forward box the gnat  
 Grand square.

BREAKS

Jerry L. Helt, Cincinnati, Ohio

Heads go forward and back once more  
 Split your corners line up four  
 Forward eight and back you do  
 Pass thru face the girl beside you  
 Box the gnat, with the same doll  
 Face the middle of the hall  
 Cross trail, left allemande, etc.

Heads to the left circle four  
 Head gents break facing out, line up four  
 Forward and back you roam  
 Centers turn back alone  
 Ends go forward around two  
 Line up four as you always do  
 Pass thru ends turn in and turn back  
 Do sa do the one your facing and box the gnat  
 Left allemande, etc.

Two and four forward and back  
 Right and left thru across the track  
 Same ladies chain across the ring  
 Same couples forward, opposite swing  
 Both couples face, number three across the set  
 Split 'em lead couples right, next couple left  
 Around one make a line no time to spend  
 Number three split the ring hook on the ends  
 Forward eight back to the land  
 Allemande left and right and left grand  
 (Original partner I hope!)

Heads forward and back that way  
 Whirl away with a half sashay  
 Opposite right box the gnat face the sides  
 Opposite right box the gnat face the middle  
 Cross trail, left allemande, etc.

No Western Folk Dancer can hope to keep up to date without reading Let's Dance.  
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DANCE DANCE DANCE

Jerry L. Helt, Cincinnati, Ohio

Record: MacGregor Recording

Intro--Break--Ending

All around your corner girl, see-saw your law  
All join hands circle left the hall  
Ladies roll away circle left round the ring  
Swing your left hand girl give her a swing  
Allemande left your corner and do sa do your own  
Promenade your partners home  
Promenade go home swing your maid  
And dance, dance, dance.

Figure

First and third go to the right, circle half around  
Dive thru star right one time round  
Left hand round your corner heads do sa do  
(Heads do sa do partners at home.)  
Sides star right, once around you go  
Allemande left your corner, pass by your own  
Right hand swing the right hand girl and  
Promenade her home  
Promenade you have a new maid  
So dance, dance, dance.

Intro

Figure with heads  
Figure with sides

Break

Figure with sides  
Figure with heads

Ending.

## RIGHT AND LEFT EIGHTS

Bill Owen

First and Third go forward and back  
Trail thru have a little fun  
Split the ring go round one  
Down the middle pass thru  
Have a little fun  
Split the ring go round one  
Meet in the middle trail thru go round one  
\*Side two pass thru for a right and left back  
A right and left eight on the longer track  
A right and left eight and don't slow down  
Keep on walking those gals around  
A right and left eight and go like thunder  
Inside arch and outside under  
Circle up four in the middle of the floor  
One time around and don't get sore  
Now pass thru and split that two  
Go round one  
Meet in the middle and trail thru  
Find your corner  
Allemande left\*

\*The right and left eights is done as follows:

The head couples are standing behind the side couples. Inside couples pass thru face outside two--a right and left thru. The couples on the outside after the right and left thru are the only couples to do the courtesy turn--the inside couples meet and pull the opposite by and meet the outside two with a right and left thru, keep doing the right and left eight until head couples are facing the couple they were standing behind, then inside arch--etc.

### NOTE

A "right and left eight" is not a "right and left thru" and is not called that. It is actually a very old figure, brought back in this call.

TIN LIZZIE QUADRILLE  
Jerry L. Helt, Cincinnati, Ohio

Record: MacGregor Recording

Figure

Head ladies chain	(8 counts)
Heads outside half promenade	(8 counts)
Side ladies chain	(8 counts)
Sides outside half promenade	(8 counts)
Face your corner right and left grand, wrong way around	(8 counts)
Turn by the right hand around and Promenade all the way back home.	(24 counts)

Face corner give her a right hand and progress forward in a wrong way right and left grand, men going clockwise while girls go counter clockwise until you meet the lady you started the right and left grand with and turn with a right forearm then promenade to the man's original home.

Centre Break

Four ladies grand chain	(8 counts)
Four couples half promenade	(8 counts)
Four ladies grand chain	(8 counts)
Four couples half promenade	(8 counts)
Allemande left, grand right and left	(16 counts)
Promenade home and swing	(16 counts)

Figure with heads twice

Centre Break

Figure with sides twice



TOWN HALL SQUARES  
Presented by Ralph Page

The charm of New England squares is not necessarily the complexity of figure, but the sudden interpolation of surprise calls which the competent caller inserts into the chorus figure, or anywhere at all for that matter. "Jumping the gun" is plain asking for trouble and nothing but misery awaits the unwary know-it-all who, much to his horror finds himself dancing alone, while the rest of the set works out a chorus figure.

You will find none of these surprise calls in your syllabus. If you know about it ahead of time it isn't a surprise.

Also, New England callers are expert at taking a basic figure and improvising on the theme on the spur of the moment. We like them called that way; not in a spirit of competition with the dancers pitted against the caller--the Lord forbid!--but entirely in the spirit of a good time for all, the experts as well as the beginner.

The style is entirely different and you will have much to "unlearn". Allemandes are always danced with a hand hold and not the western forearm grip; right and left four, with nothing else said always means over and back; the same for ladies chain, grand chain, etc. Promenades are usually done by the man placing his R arm around the ladies' waist, her RH holding his RH at her waist; LH's joined in front of the man. Grand R and L is always all the way around, unless stated to promenade home. There are other differences, but those will be enough to keep you in a state of confusion the entire week.

THE BASKET  
(traditional)

Head two couples to the right  
Circle four hands around  
Cross both hands over, gents bow  
low, ladies do so and cuddle up  
boys as round you go  
Break it up with a right hand star  
Left hand back the other way  
Swing the girl behind you  
Swing partners all and promenade  
the hall  
Repeat for heads; sides; then sides  
to the right, etc.

CHAOS SET TO MUSIC  
(4 or 9 sets needed)

Heads right and left four  
Sides the same  
Heads right & left length of the hall  
Sides right & left across the hall  
All right & left the hall  
Same for ladies chain: combine both  
Same for Chasses.

PIONEER POLKA SQUARE  
By Ted Sannella  
Music: Mount Gabriel Reel

Head two couples polka all around the  
inside track  
Place the ladies in the center standing  
back to back  
Side two couples polka round the ladies  
standing there  
And leave your ladies in the center,  
standing back to back  
The gents promenade around to the right  
Go all the way around if it takes all night  
Left hand to your partner, right hand to  
the next  
Balance in, balance out, turn by your  
left a half way round  
Balance out, balance in, turn by your  
left hand round again  
The ladies grand chain  
Promenade your corner lady once  
around to home.



GRAND SQUARE

(traditional)

Grand square--heads forward,  
sides divide, etc.

Reverse

Head two couples right and left four

Side two couples swing

Side two couples right and left four

Head two couples swing

Grand square, sides forward, heads  
divide

Reverse

Head two couples ladies chain

Side two couples swing

Side two couples ladies chain

Head two couples swing

Grand square, heads forward, etc.

Reverse

Head two couples circle four

Circle four with the left hand couple

Everyone swing and promenade home

Side couples circle four

Circle four with right hand couple

Everyone swing and promenade home

Grand square, sides forward, etc.

Reverse

Head two couples sashay four

Sashay four with right hand couple

Side two couples sashay four

Sashay four with the left hand couple

Allemande left your corner, right hand  
around your own

All four gentlemen grand chain

Grand square, heads forward, etc.

Reverse

FIGURE EIGHT

Ladies to the center, stand back to back

Head two couples do si do

Side two couples do si do

All four couples do si do

Head two couples walk a figure eight

Side two couples walk a figure eight

All four couples a figure eight--Gents  
star with left hand to opposite's place,  
ladies star, gents star, ladies star

All swing partner and promenade

Repeat entire dance with men in center  
back to backMONADNECK MUDDLEHead couple promenade halfway round  
outside the ringForward four in line with couple three  
and back

Forward again and stand in line

Side two couples right and left along  
that line of four

All swing partners and promenade home

Second couple promenade halfway round  
outside the ringForward four in line with couple four  
and back

Forward again and stand in line

Head two couples ladies chain thru  
that line

All swing partners and promenade home

Third couple promenade halfway outside  
the ringForward four in line with couple one and  
backForward again, break in the center,  
face the sides

Right and left eight

All swing partner and promenade home

Fourth couple promenade halfway round  
outside the ringForward four in line with couple two and  
backForward again, break in the center, face  
the heads

All four ladies chain in line

All swing partner and promenade home.

DUCK TO THE CENTER

Head two gents lead out to the right

And circle three hands around

Duck to the center, swing your original  
opposite ladyWhile the side two couples half right and  
left over

Same active men lead on to the right

And circle three hands around

Now duck to the center and swing your own

While the side two couples right and left  
home

--Repeat dance for side two men

--Repeat dance for head two ladies

--Repeat dance for side two ladies



CONTRA SQUARE

By Ted Sannella

Head couples balance & do si do  
 Allemande left with your corners  
 Hold on by the left, right hand to your  
 own  
 And balance four in line  
 (only heads give RH to ptr forming  
 2 lines at head pos)  
 Now forward all and back  
 Swing at the head and swing at the feet  
 (1st & 3rd cples only swing)  
 Now go thru the center with your own  
 (1st cple go down the hall while the  
 3rd cple goes up the hall passing  
 each other in center of the set as in  
 right & left)  
 Turn right around come the same way  
 home  
 (The 2 cples turn individually and  
 return back thru the center to home  
 pos)  
 Cast off with your corners and the ladies  
 chain across and back  
 (cast off into contra formation with  
 two lines facing each other from the  
 side positions. Opposite ladies chain)  
 Join your hands, forward all & back  
 The center four go forward again and  
 circle left  
 (The original head couples from  
 positions in the center of each line  
 step forward and join hands, circling  
 to the left until near original home pos)  
 Turn your opposite lady with the right  
 hand around  
 And now your own with the left hand  
 around  
 (Head couples only do this)  
 Everybody turn your corner by the  
 right hand around  
 All go home and swing your own  
 And promenade her home.

Repeat entire dance for side couples

CORNERS OF THE HALL

First couple promenade the outside  
 of the ring  
 And right & left four with the couple  
 you meet  
 Right & left four on the corners com-  
 plete  
 Ladies chain on the corners of the  
 hall  
 Half promenade on the corners of  
 the hall  
 Half right & left back home  
 Circle four on the corners of the hall  
 Break that circle out in line  
 Forward all and back  
 Forward again and the ladies chain  
 the grand square  
 When you're home swing your own  
 --Each couple leads out in turn

WHIRLIGIG & CHEAT

Head 2 men to the right of the ring  
 Turn the right hand lady with a  
 right hand swing  
 Back to your partner with a left  
 hand swing  
 Same two men turn in the center  
 once and a half around with a  
 right hand swing  
 To the opposite lady for a left  
 hand swing  
 Then back in the center, go once  
 and a half around with a right  
 hand swing  
 To your partner with a left hand swing  
 The left hand lady with a right hand  
 swing  
 Back to your partner for a left hand  
 swing  
 Then those two men cheat or swing  
 Go anywhere in the hall or ring  
 Go back home and swing your own  
 Don't get caught cheating your own

Repeat dance for side two men  
 Then for all four men  
 Repeat entire dance for ladies too  
 if you wish

No other magazine can be as Contra-wise as Northern Junket. Ralph Page is  
 the editor, of course.



CANADIAN SETT

Head couple to the right, circle four  
 Dip & dive on the corner of the set  
 (1, 2, & 3)  
 On to the next and circle four  
 Dip & dive on the other corner (1, 3,  
 & 4)  
 On to the last and circle four  
 Dip & dive across the set (1, 4, & 2)  
 Everybody swing and promenade home  
 Couple two out to the right, circle four  
 Right & left 6 on the corner of the set  
 On to the next, right & left 6 on the other  
 corner  
 On to the last, circle four  
 Right & left 6 across the set  
 Everybody swing and promenade home  
 Third couple to the right, circle four  
 Three ladies chain on the corner of the  
 set  
 On to the next, circle four  
 Three ladies chain on the other corner of  
 the set  
 On to the last, circle four  
 Three ladies chain across the set  
 Everybody swing and promenade home  
 Fourth couple to the right, circle four  
 Dip & dive on the corner of the set  
 On to the next, circle four  
 Right & left 6 on the other corner of the set  
 On to the last, three ladies chain across the  
 set  
 Everybody swing and promenade home.

GENTS CRISSCROSS

Head couples bow and swing with pride  
 Down the set and split the side  
 Swing your won with the two left feet  
 Head two gents to the sides retreat  
 (Head men step to L, stand on R side  
 of ladies)  
 Side six forward and back  
 Gents go forward and make an arch  
 Head two girls beneath you march  
 Gents go back to the girl you left (side  
 girls)  
 Pass the right man high, the left man under  
 Go to the heads and don't you blunder. . . .  
 Head six go forward and back . . . . .  
 (Repeat action until back in place)

LADIES STAY HOME

Head lady & opposite gent forward &  
 back  
 Forward again and do si do  
 Go back home and swing partner while  
 the  
 Side two couples ladies chain  
 Second lady, opposite gent the same,  
 head two ladies chain  
 Third lady & opposite gent the same,  
 sides ladies chain  
 Fourth lady & opposite gent the same,  
 head ladies chain  
 Right hand to your partner, gents stay  
 home  
 The ladies grand right and left round  
 the ring  
 Turn half round with your partner  
 and  
 Ladies right & left the other way back  
 Head gent & opposite lady forward &  
 back  
 Forward again, right elbow reel  
 Go home, left elbow reel your partner  
 Second gent, opposite lady the same  
 Third gent & opposite lady the same  
 Fourth gent & opposite lady the same  
 All reel partners  
 Right hand to partner, ladies stay  
 home and  
 The gents grand right & left around  
 the ring  
 Turn half around with partner and  
 gents  
 Grand right & left the other way back  
 All swing partner and promenade.

ODD COUPLE PROMENADE

First couple out to the right  
 And balance with the two  
 Same two couples right and left four  
 Both couples on to the next  
 Circle six hands round  
 Allemande left, grand right and left  
 While the odd two promenade  
 When you're home swing your own.



THE ROUT

Head two couples lead to the right  
 Circle four hands around  
 Break the circle into line and  
   four in line you stand  
 Forward all and back  
 Right and left with opposite couple  
 All swing partner and promenade  
 Side two couples lead to the right  
 Circle four hands around  
 Break the circle into line and  
   four in line you stand  
 The ladies chain across and back  
 All swing partner and promenade  
 Heads to the right again and circle  
   four hands around  
 Out in line, forward all and back  
 Do si do your opposite, do si do  
   your own  
 All swing and promenade  
 Sides to the right and circle four  
 Out in line, forward all and back  
 Right hand star with opposite couple  
 Left hand star back to place  
 All swing partner and promenade  
 Heads to the right, circle four  
 Out in line, forward all and back  
 Ladies chain the square  
 All swing partner and promenade  
 Sides to the right, circle four  
 Out in line, forward all and back  
 Right & left the square  
 All swing partner and promenade

CIRCLE THREE & BALANCE FOUR

Abe Kanegson

Head gents to the right and circle 3  
 Head ladies do si do  
 Once and a half on the sides of the  
   floor  
 Into the middle and balance four  
 Heads allemande left your own  
 A right hand round your corner  
 And you balance to your own  
 Swing your partners everyone  
 You swing your partners all  
 Now take the lady that you swung  
 And promenade the hall.  
   Repeat for side gents  
   Repeat for head ladies  
   Repeat for side ladies

CANADIAN LANCERS

Head couple bow and swing  
 Promenade halfway round the ring  
 Come up the center to place  
 And the side two couples fall in  
 All forward four steps and back  
 All chassez to right and back  
 All four ladies single file around the men  
 All four men single file around the ladies  
 Head couple down the center, the others  
   follow  
 Men to right, ladies to left  
 Form in lines of four  
 All forward & back  
 All swing partners to place  
 And all promenade

AROOSTOOK SQUARE

Rod Linnell

The head two couples out to the right  
 And balance with those two  
 Now join your hands and circle left  
 It's half way round you go  
 Half ladies chain, don't return  
 But half right & left right thru  
 Half right & left and take that lady  
 Right back home with you  
 Then allemande left your corner  
 And right hand round your own  
 Go back and take your corner girl  
 And promenade her home.  
   Repeat for sides--then heads--  
   then sides.

SAUCE FOR THE GANDER

Mal Hayden

Everybody go forward and back  
 Forward again and the two head ladies  
   bring home two gents  
 Turn the right hand gent with the left  
   hand round  
 And swing both gents round and round  
 Circle three hands round, and break  
   those circles out  
 In two straight lines of three  
 Forward six and back you go  
 The two lone ladies do si do  
 Right hand high, left hand low,  
   cross the gents to the sides  
 Etc., etc.  
 Repeat for sides.



DO SI DO RIGHT

Rod Linnell

First couple promenade all around the outside set

Then do si do the right hand couple

Half right & left across the set

Do si do the couple then on the right

Half right & left back home

The side two ladies chain

Second couple promenade all around the outside set

Then do si do the right hand couple

Half right & left across the set

Do si do the couple then on the right

Half right & left back home

Repeat for 3rd & 4th couples

Repeat for 1st & 3rd couples

Repeat for 2nd & 4th couples

HALF WAY ROUND

Music: Buffalo Gals

Head two couples separate, go halfway round the ring

Side two couples right & left over and stay on the opposite side

Allemande left wherever you are

And do si do your own

Then all 4 men cross the ring and give that opposite girl a swing

Take the corner lady there and promenade the ring

Do the dance 3 times for heads

Then 3 times for sides

Swing the opposite lady (your Partner) and promenade her home.

HEAD MEN & SIDE LADIES

The head two men & side two ladies

Go forward to the center & back

Forward again and circle 4

Go back with a left hand star

Right hand around your partner

Allemande left your corner

Do si do your partner

Take your corner & promenade home

Do dance twice for heads and twice for sides.

RIVERSIDE DRIVE

First couple bow and swing

Promenade half round the ring, and stand

Behind the third

Forward four and back

(First couple stands behind three: they go forward and back)

Forward again and cast off:

One to the left and three to the right

And stand behind the sides

Forward eight and back

Forward again and pass thru

Men turn left and ladies to the right-- to lines of four

Forward eight and back

Men walk forward, around your gal

(Men only walk forward, dos-a-dos partners)

To a ring of eight and all come straight . .

SWING TWO LADIES

All join hands, step forward and back

Go forward again, head two men take two girls home

Turn partner with right hand once around

Turn partner by left hand once around

Put your arms around their waists and swing both ladies round in place

Open it up & circle 3 hands around

Pop your corner lady under (to her partner)

(not out the window)

Swing your partner and promenade

Repeat for side two gents

Repeat for head two ladies

Repeat for side two ladies

FIRST COUPLE STAND THERE

(This is a novelty call from Massachusetts)

First couple stand there

Second couple swing

Third couple chain to the right, and chain to the right again (lady)

Second couple stand there

Third couple swing

Fourth couple chain to the right, and chain to the right again (lady)

Etc.



LADIES SWITCHEROO

Ted Sannella

Head two couples forward & back  
 Side two couples forward & back  
 Head two ladies half chain to the  
 right  
 All four ladies half grand chain  
 Head two couples half right & left  
 Side two couples half right & left  
 Do si do your corners all  
 Come back and swing your own  
 The new head ladies half chain to  
 the right  
 All four ladies half grand chain  
 Head two couples half right & left  
 Side two couples half right & left  
 Allemande left your corners  
 Allemande right your own  
 Swing your corner lady, promenade  
 her home  
 Repeat entire dance 3 more times

ROD'S RIGHT & LEFT

Rod Linnell, Maine

Any introduction you wish:  
 Two head couples chain to the right  
 Take that lady and turn to the left  
 Half right and left with with the couple  
 on the left  
 Turn around and stand in place  
New head couples chain to the right  
 Take that lady and turn to the left  
 Half right and left with the couple  
 on the left  
 Turn around and stand in place  
 (everyone is home, I hope)  
 Allemande left the corner and  
 Do si do your own  
 Go back and take that corner girl  
 And promenade her home

Repeat dance once more for heads:  
 twice more for sides

MOUNTAIN MUSIC MADNESS

Rod Linnell

Record: Imperial 1104  
 Opening & ending:  
 Allemande left your corner, back to  
 your own and honor  
 And swing your partner, everybody  
 swing  
 Allemande left your corner, right hand  
 to your partner  
 A grand old right and left around that  
 ring  
 It's all the way around and all the way  
 back home  
 And when you're home, it's right hand  
 round with your own  
 Then allemande left your corner, back  
 to your own and honor  
 And swing your partner, everybody swing

Head couples ladies chain, the side two  
 do the same  
 And promenade one quarter round that  
 ring  
 The heads half right and left through,  
 the sides half right and left too  
 And promenade one-quarter round again  
 The ladies grand chain, go half way round  
 and swing  
 Left elbow swing, promenade your corner,  
 the dear little thing  
 Promenade your corner, your pretty little  
 corner  
 You promenade that lady right back home  
 Repeat dance once more for heads--twice  
 more for sides.

NINEPIN

(traditional)

Have extra man in middle of each set.  
 Then improvise basic calls allowing the  
 "ninepin" an opportunity to "steal" a  
 partner. There's nothing fair about  
 this dance; it's up to the men to get a  
 partner; how it is done is up to you;  
 there's nothing you can't do to get a  
 partner, though you shouldn't trip  
 another man up just to get to dance  
 with his girl. In other words,  
 DON'T BE POLITE! BE QUICK!!

HEADACHE IN SIX-EIGHT

Don Armstrong

First couple promenade half, fall  
in behind that couple there  
Forward four and fall right back, then  
four go forward again.  
Lead couple left, next couple right,  
fall in behind the sides  
Forward eight and back with you, forward  
again and right and left eight  
Men turn left, ladies go right and make  
new lines of four  
Forward eight and back you go, girls  
stand still, men pass through  
Go to the right, round just one, join  
hands and circle left, etc, etc, etc.  
Repeat for each couple in turn

KITTY CORNER

Any introduction, break and ending  
you wish  
First head couple to the right and  
circle once around  
Leave your lady, go to the next and  
circle three around  
Take that lady with you and circle four  
with the last  
Leave her there and go home and stand  
alone  
Forward six and back at the sides  
Turn the right hand lady by the right  
hand around  
Turn the left hand lady by the left hand  
around  
Take the right hand lady and right and  
left four  
With the left hand lady sashay four  
Swing your corners all around and  
promenade the same  
--Repeat three more times.

OLD TIME SQUARE FROM  
CONNECTICUT

Ralph Sweet via Harold Gates

Head two couples forward and back  
Circle 4 with right hand couple  
Repeat with left hand couple  
Heads right and left 4 with right  
hand couples  
Repeat with left hand couples  
Heads sashay four with right hand  
couple  
Repeat with left hand couple  
Ladies chain with right hand couple  
Repeat with left hand couple  
Half promenade with right hand  
couple, half right and left to  
place  
Repeat with left hand couple  
All join hands forward and back  
All swing partners and promenade  
home



MORE TOWN HALL SQUARES

Presented by Ralph Page

PRESQUE ISLE EIGHT

Any introduction and ending you wish  
 All four gents to the right and swing  
 Once around with the pretty little  
 thing  
 Four ladies star across the hall  
 Go halfway round and balance all  
 Balance and do si do  
 Back to back around you go  
 Swing a little bit on heel and toe  
 Put her on your right and here we go  
 Allemande left the corner one  
 Do si do the one you swung  
 Back to the corner maid  
 Take her with you and promenade  
 --Repeat three more times

MONTREAL BREAKTHROUGH

Any introduction and ending you wish  
 Couple one go down the center  
 Cut through the set between 2 & 3  
 Go round that couple on your right  
 Right and left four with the couple  
 you meet (#4)  
 The other two couples right and left  
 too (3 & 2)  
 Same man, new girl go down the center  
 Cut to the left, around that couple on  
 your left  
 Right and left with the couple you meet  
 (#2)  
 The other two couples right and left  
 too (3 & 4)  
 Same man, new girl go down the center,  
 split the ring  
 Lady goes right, gent goes left around  
 the outside back to place  
 One and three half right and left  
 Two and four half right and left  
 One and three right and left home  
 Two and four right and left home  
 All four ladies grand chain  
 Swing your partners all  
 --Repeat for other couples in turn

ROD'S CONTRA SQUARE

Any introduction and ending you wish  
 Head two couples out to the right and  
 circle four hands around  
 Head men break, make lines of four,  
 forward all and back  
 Forward again and cross right over,  
 individually turn about  
 Men 1 & 2 balance and swing the  
 opposite lady  
 Same two down the center and back,  
 cast off  
 Ladies chain  
 Forward all and back, forward again  
 and cross right over and individually  
 turn about  
 Swing your left hand lady (partner)  
 Repeat for sides with men 2 & 3  
 active  
 Repeat for sides to left, side ladies  
 break etc. men 3 & 4 active  
 Repeat for heads to the left, head ladies  
 break, etc. men 4 & 1 active

PACK UP YOUR TROUBLES

(N. E. Singing Quadrille)

Record: MacGregor 719

## Opening &amp; Ending

Allemande left your corner, go right  
 back to your own  
 And swing, boys, swing  
 Allemande left your corner, right  
 hand to your own  
 Grand right and left around that ring  
 All the way around you go, and when  
 you get back home--you--  
 Swing with your pretty little girl back  
 home  
 Just swing, boys, swing  
 Figure  
 Four gents promenade the outside ring  
 And swing the opposite, swing  
 Four ladies promenade the inside track  
 Do si do when you get back  
 Gents star right--three-quarters round  
 Take your corner and star promenade--  
 and  
 Swing with that pretty girl back home



Pack Up Your Troubles (cont)

You swing, swing, swing  
Repeat figure three more times.  
Then ending.

FORWARD FIVE

(French-Canadian)

Any introduction and ending you wish  
Couple one go out to the right  
Circle four hands once around  
Leave the man and take the lady  
Forward five with couple three and  
back  
Forward again, make two arches,  
Couple three go under the arches,  
turn as a couple in the center of  
the set while  
Couple one does left hand under right  
hand over and turn to face the center  
again  
Forward five and back once more  
Make two arches as before, couple  
three go under the arches to place,  
left hand under etc.  
Couple one forward and back five  
with couple four  
Make two arches as before  
Couple four pass under the arches  
and make an arch for man two to  
pass under  
Couple one does left hand under right  
hand over, turn to face the center  
of the set and  
Circle four with man two who is coming  
toward them after going under the arch  
made by couple four  
The other two couples also circle four  
Circle once and a half around  
Break the circle and stand in place  
Head two couples right and left four  
with left hand couples  
Same two ladies chain and swing  
All promenade the way you are  
Same ladies chain back  
All swing partners.  
  
Repeat for other couples in turn

FIDDLE FADDLE

(A Medley of 2 squares)

Fig. 1 (Mal Hayden adaptation)

Two head couples right hand star  
Go once around the ring  
Allemande left your corner lady  
And the two head couples swing  
Two side couples right hand star  
Go once around the ring  
Allemande left your corner lady  
And a right hand round your own  
Oh you swing your corner lady  
You swing your corners all  
And after you have swing her  
Promenade her round the hall  
Fig. 2 (Abe Kanegson)  
Two head couples circle four,  
once around'll do  
A quarter more and balance, and  
pass right through  
With the couple you meet you right  
and left four  
Then right and left right home  
Right and left right back to place  
And honor to your own  
Now your corner do si do, and do si  
do your own  
And you take that corner lady and  
promenade her home  
Repeat all of both figures for the side  
couples

BRING HOME YOUR CORNER

Two head couples forward and back  
Forward again, bring home your corner  
And stand four in line  
Now forward eight and back  
Forward again, pass through, turn alone  
(the lady on your right, gents, is your new  
partner)  
Forward eight and back once more  
Half right and left and turn your brand-new  
girl (to place)  
Do si do your corners all  
And do si do your own little doll.  
Repeat for head couples  
Repeat twice for side couples



ATLANTIC POLKA QUADRILLE

(5 Figures)

Arranged by Rod Linnell from information gathered in the Maritimes  
 Steps: Heel and toe--Gent begins on left foot, Lady begins on right foot.  
 Music: Atlantic Polka Quadrille, recorded on Apex by Don Messer & His  
 Orchestra

<u>Figure 1</u>	<u>Meas.</u>	<u>4th Change: "Snow Off Part"</u>	<u>Meas.</u>
Intro: Honor partners and corners	8	Ladies star right, gents hook on	8
All polka (social pos)	8	All heel and toe center and back--twice	8
Figure: Heads right & left four	8	Gent #1 show off partner	8
Heel and Toe partners (turn once around to right)	4	1st couple polka inside	8
Heads polka--inside	8	All polka	8
Heel and Toe corners	4	Repeat for gents #2, #3, #4	
All polka partners	8	<u>5th Change:</u>	
Repeat for sides--heads--sides		Intro: A. Promenade left halfway back to right (ladies in center)	8
<u>2nd Change: "Waltz In Figure"</u>		Figure: B. Gents turn corner with right elbow, next with left elbow, next right elbow, etc. All polka	
Intro: Honor partners and corners	8	C. partner home. (Use polka step through-out)	16
All heel and toe to center and back--twice	8	Ladies right hand star--	
All polka	8	gents hook on	8
Figure: Gent #1 Change partners	8	B & C Repeat elbow// reel & polka above	16
A. Ladies right hand star 1/2 way	8	D 2. Gents left hand star--Ladies hook on	8
B. All heel and toe center and back--twice	8	Repeat B-C-D1	24
Repeat A & B		Repeat B-C-D2	24
Repeat for Gents #2, #3, #4		Elbow turns complete circle start corner right etc.	32
<u>3rd Change: Music: Little Brown Jug "Half Moon Figure"</u>		All Polka	8
Heel and toe (social pos)	8		
Heads heel and toe center and back--twice	8		
Heads polka	8		
Repeat for sides--heads--sides			

Note: 4 Polka steps on each elbow turn.

ENDS WALK FORWARD & SWING

(Mal Hayden)

The two head couples out to the right  
 And circle four hands round  
 Now break those circles out in line  
 And forward eight and back  
 Ladies chain across the set  
 Repeat for heads, substituting R & I for L ch. Repeat twice for sides.

And chain right back, you're not through yet  
 Ends walk forward, swing and whirl  
 Side gents swing with a brand new girl  
 (the girl standing beside him)  
 Promenade with the one you swung

CAYUGA REEL

Originated by Roger Knox, based on  
"The Dashing White Sergeant"  
Couples 1-4-etc. active.  
Cross over before dance starts  
Balance and swing the one below  
Forward six and back  
Turn left hand corner by left hand  
once around  
Turn right hand corner by right  
hand once around  
Figure eight on each side  
Right and left four with couple above.

SN(Y)ORKEL

Number one, you swing a few  
Go down the center, split those two  
Around just one and you line up four  
Forward four and back with you  
Down the center and the ends duck thru  
Stay facing out and the sides pass thru  
Around just one, and circle 4  
A full turn around and you go like  
thunder  
Inside arch, the outside under  
Circle four in the middle of the floor  
One full turn in the middle of the ring  
California Twirl--split the ring  
Around just one, line up four  
Forward eight and back to the land  
Heads cross trail to a left allemande  
Partner right, a right and left grand.

OPERA REEL

Couples 1-4-7-etc. active.  
Down the outside and back  
Down the center and back  
Cast off and reel partner once and  
a half around  
Reel below with left elbow  
Reel partner with right elbow  
Reel above with left elbow  
Balance and swing partner.

INTERCHANGE FREEWAY

First and third go out to the right  
Circle four in the broad day light  
Head gents break and make two lines  
Forward up and back in time  
Forward again and pass thru  
Face your own, right and left thru  
Forward four and back with you  
Pass thru, face your own  
Right and left thru, don't get sore  
Back right up, two lines of four  
Forward eight and back once more  
Forward again, pass thru  
Face your own, right and left thru  
Forward four and back with you  
Pass thru, face your own  
Cross trail thru, left allemande  
Partner right, right and left grand

CLOVERLEAF

First and third bow and swing  
Promenade half the outside ring  
Do a right and left thru across the  
floor  
Heads to the middle and circle four  
One full turn in the middle you march  
California Twirl then make an arch  
Sides divide and you duck right thru  
Circle in the middle, here's what  
you do  
One full turn in the middle you march  
California Twirl then make an arch  
Heads divide and duck right thru  
Box the gnat with the opposite two  
Right and left back let's have a little  
fun  
Separate go around just one  
Forward eight and back to the world  
The center four California Twirl  
With the ends of the line, do a left  
allemande  
Gents go right, a right and left grand.



HAYMAKER'S JIG

Music: MH 1073 "Wright's Quickstep"  
Beltona 1001, "Dashing White  
Sergeant"

Couples 1-3-5 etc. active and cross  
over before dance starts.

Balance and swing the one below

--- --- --- ---  
--- --- --- ---  
--- --- --- ---

Balance and swing partner

--- --- --- ---  
--- --- --- ---  
--- --- --- ---

Go down the center 4 in line (active  
couples end previous swing facing  
down center, join hands with couple  
they swung below, to go down the  
center. Hands shoulder height,  
bent elbows.)

--- --- --- ---

Come right back, your doing fine

--- --- --- ---

--- --- Ladies chain

--- --- --- ---

Chain the ladies back again

--- --- --- ---

Balance and swing the one below

JEFFERSON'S REEL

1st, 3rd, 5th, etc. couples active.  
DO NOT cross over

Circle four hands around with the  
couple below (to left)

Circle four hands around the other  
way to place

Same two couples right hand star

Same two couples left hand star  
back to place

Active couples down the outside and  
back

Down the center four in line

Inside arch, outside under

Up the center to place.

(For advanced groups do same  
figures except substitute "Right  
and left four" in place of "Right  
hand star, left hand star".)

NEWLYWEDS REEL

Suggested record: MH 1505 (Folkdancer)  
1st, 3rd, 5th, etc. couples active.

DO NOT cross over.

Active couples: Right hand to partner,  
left hand to opposite balance four in  
line

Turn with the left hand all the way  
around

Active ladies walk up the set, active  
gents walk down the set

Same way back to place

Allemande left your partner and swing  
the opposite lady

Walk around the couple above, the lady  
around the lady, gent around the gent.

Do si do your partner.

LADY BOGART'S REEL

Suggested Record: Folkdancer MH  
Arkansas Traveler

1st, 4th, 7th, etc. couples active

Cross over before dance starts

Active couples balance and swing

Down the center with partner

Same way back and cast off

Forward six and back

Left hand under, right hand over

The two end couples swing

Same two couples half right and left  
to place.

GOOD GIRL

Balance and swing the next below

--- --- --- ---

--- --- --- ---

--- --- --- ---

Circle four with the opposite '2

--- --- --- ---

--- --- The other way back

--- --- --- ---

All down the center with your own

--- --- --- ---

--- --- Come right back

--- --- --- ---

Same two ladies chain

--- --- --- ---

--- --- Chain right back

--- --- --- ---

Balance and swing the next below

--Contras supplied by Ralph Page



SACKETT'S HARBOR

Couples 1-4-7 etc. active

DO NOT CROSS over

Forward and back six (first 3 couples,  
etc.)Six hands three quarters round to the  
leftFirst couple chasse the center and  
backCast off, turn contra corners, cross  
over to own side

Forward and back six

Six hands three quarters round to  
right to placeBEAUX OF ALBANY

Couples 1-4-7 etc. active-

DO NOT cross over

Head two couples forward and back

Forward again and both couples swing

Both couples down the center,  
other way backCast off, right hand star with couple  
above

Left hand star back to place

Right and left with couple below.

BONNY LASS OF ABERDEENSuggested Record: "Hamilton House"  
HMV C-3842

Couples 1-4-7 etc. active.

DO NOT cross over.

Down the outside below two couples

Cross over and cast up one couple

Forward six and back

Right hand to partner, turn 3/4  
round the forward six againTurn opposite left hand corner with  
left hand once around

Turn partner with right hand

Turn other corner with left hand

Balance and swing partner.

QUEEN'S FAVORITECouples 1-4 etc. active. Cross  
over before dance starts.

Balance and swing next below

Down the center with partner

Up the outside to place

Top two couples grand right &amp; left

Same two couples half promenade

Half right and left to place.

LADY WALPOLE'S REELBalance and swing the one below

---

---

---

Down the center two by two

---

Bring your partner back with you

---

Cast off and the ladies chain

---

Chain the ladies back again

---

And half promenade across

---

And half right and left to place

---

Balance and swing below

MORNING STAR

Odd couples active and do NOT cross over

Right hand to your partner, balance and swing

---

---

---

Left hand to your partner, balance and swing

---

---

---

Down the center with your own

---

Same way back and don't you roam

---

Cast off and a right and left four

---

Right and left back as you did before

---

Right hand to your partner, balance and swing.

IOCA REEL1-3-5 etc. couples active. Cross over before  
dance starts

Four hands around with couple below

Swing your left hand lady (both couples)

Put her on your right and circle four

Active couples swing partners

Down the center, same way back, cast  
off

Ladies chain.

--Contras supplied by Ralph Page

FALLEN TIMBER REEL

(Timber Salvage Reel)

Odd couples cross over and are active

Do sa do the one below

Do sa do your partner-o

Balance and swing your partner

Down the center with your own

Come right back and don't you roam

Cast off and a right hand star

Left hand back from where you are

Do sa do the one below

TIPSY PARSONBalance and swing the next below

--- Forward 6 and back

--- 6 hands around

1st &amp; 3rd couples down the center

--- Same way back

--- 1st couple

Cast off &amp; right and left four

--- Right and left back

Balance and swing the next below.

HARD TIMES

Couples 1-4 etc active.

DON'T cross over.

Forward and back six: 6 hands half around

Forward and back again, 6 hands around to place

Right hand star with 3rd couple, left hand star back to place

Right and left with 2nd couple

Down the outside and back

Down the center and back, cast off.

NEW CENTURY HORNPIPEActive couples forward and back

Right to your partner go 1 1/2

--- Two ladies chain

--- Chain right back

Active couples forward and back

Right to your partner go 1 1/2

--- Right and left four

--- Right and left back

Active couples go forward and back

PATRONELLABalance partner, turn 1/4 to the right

Balance again and around to the right

Balance again and around to the right

Balance again and around to the right

--- Partners down the center

--- Same way back

--- Right and left 4

--- Right and left back

Balance partner, turn 1/4 to the right.

OLD COUNTRYMAN'S REEL

Couples 1-3-5 etc. active.

Do NOT cross over.

First lady and 2nd gent down the center, same way back, lady cast off

First gent and 2nd lady down the center, same way back, gents cast off

First four forward and back

Half right and left

Forward and back again

Half right and left to place.

--Contras supplied by Ralph Page



THE GEUD MAN OF BALLINGIGH

Record: HMV 10821, "Geud Man of Ballingigh"

Any number of couples in 2 lines though it is better not to have more than 8 to 10 couples in each set.

Active couples join hands and go down the center 1 place and walk around couple #2 return to place--lady around lady, gent around gent.

The 2 M join hands and walk fwd and between the 2 ladies, drop hands return to place

Couple 2 join hands and walk up set, separate,

Around couple 1, return to place.

The 2 ladies join hands and walk forward and between the 2 men, walk around them and return to place

Active M "set" to their R and L in front of second lady then turn once around by themselves to their own R, return to place. Active ladies do the same to second gents.

Four hands round halfway, break circle when across set. Then all "set" to own R and L. All pass thru to original site of set and turn in place to face the center of the set.

ROAD TO CALIFORNY

1st and 4th couples active at start and others as soon as possible.

To the opposite side below one couple Balance--facing out

Turn with the right hand once about

Balance out once more

Turn with the left hand once around

Swing your honey round and round

---

---

Down the center with your own

---

Bring her back the other way home

---

Cast off, and a right and left four

---

Right and left back in the same old track

---

To the opposite side below one couple.

RORY O'MORE

Couples 1-4 etc active. DON'T cross over First couple cross over go down outside below two couples

Up the center, cross to place, and cast off

Join right hands with partner, balance

Step two steps to own right by each other, join left hands, balance again

Turn contra corners

Balance to partner, turn to place.

MEGUNTICOOK'S REEL

1st couple cross over

Down the outside below 3rd couple

---

---

Turn 3rd couple with left hand round

Turn your partner right hand round

Turn 2nd couple left hand round

Turn partner right to place

---

---

---

---

Cast off and right and left 4

---

---

---

1st couple cross over.

JUDGE'S JIG

Original contra by Charles Merrill, Reno, Nevada

Couples 1, 3, 5 etc. active. Cross over

Down the center with your partner

Same way back and cast off

Opposite ladies chain

Balance and swing the one below

Half promenade with same

Half right & left.

DUD'S REEL

Suggested record: "Reilly's Own" MH 1072B

Couples 1-3-5 etc. active and cross over before dance starts.

Active couples balance & swing the one below

All forward and back

Opposite ladies chain

All forward and back

All forward and back again

Circle four hands once around

Back with a left hand star.

--Contra supplied by Ralph Page



MONEY MUSK

Couples 1-4-7 etc. active. Do NOT  
cross over

Go once and a half around

Below one couple and forward six

--- --- Three-quarters round and

Forward six across the floor

Three-quarters round to place

Right and left across the floor

Right and left back as you did before

(Repeat dance from beginning

Not prompted: active couples join

R hands in center of set and make a

complete turn CW. Once and a half

around, finishing so that W will be

facing twd the M and the M twd the W.

W proceeds to walk behind and below

one M as the M walks behind and below

one W, so that the active W is now

standing between two M and the active

M is standing between two W. The

second "forward six" is done facing

the head of the set.)

IMPORTANT: When the active couple

reaches the bottom of the set, they

will find only one couple to work with

instead of two, but they pretend the

other couple is there.

FAIRFIELD FANCY

Music: St. Anne's Reel

Couples 1, 3, 5 etc. active

Cross over before dance starts

Do si do the one below

All do si do your partner

Same four circle left

Circle right to place

Down the center 4 in line

Ends turn in and duck on thru

Come all the way up to place

Ladies chain up & down the line

VERONA'S FAVORITE

Music: Wright's Quickstep

Couples 1, 3, 5 etc active. Cross  
over before dance starts.

All the gents cross over

Balance and swing your partner

Down the center 4 in line

Turn in place and up the center  
(Partner is now on the left)

Ends swing in and circle four

The other way back

Half ladies chain

Half right & left

HULL'S VICTORY

Couples 1-3-5 etc active. Do NOT  
cross over.

Right hand to partner, left to opposite  
and

Balance 4 in line

Turn opposite with left hand once around

Right to partner turn once around and

Balance four as you did before

Swing Partner

Down center and back

Cast off right and left.

BANKS OF THE DEE

Couples 1-4-7 etc. active. Cross over  
before dance starts.

Down the outside, meet in the center  
below the 3rd couple

Up the center to place

Down the center, same way back, cast off

Swing the lady below and the gent above  
(gents swing lady below them following  
cast off, ladies swing the men they cast  
off)

Swing the lady above and the gent below  
(gent swings the lady he cast off, lady  
swings the man below)

Right and left four (couples 1 & 2, 4 & 5,  
etc.)

THE BOLD HIGHLANDER

Couples 1-3-5 etc. active.

DO NOT CROSS over

Right hand star with couple below

Down the outside and back

Left hand star back to place with 2nd couple

Down the center with partner

Same way back to place, cast off

Right and left four.

--Contras supplied by Ralph Page



### MAPLE LEAF JIG

Record: MH 5008

Couples 1-3-5 etc. active and cross  
over before dance starts  
Active couples do si do  
Allemande left with one below  
Down the center 4 in line  
Turn around and the same way  
back to place  
Each line of four circle four hands  
once around  
The other way back  
Same two ladies chain

### SPANKING JACK

Couples 1-3-5 etc. active  
Do NOT cross over  
Right hand star with couple below  
Left hand star back to place  
Active couples down the center  
Same way back to place, cast off  
Circle four with couple below  
The other way back to place  
Right and left with couple above

### JENNY NETTLE

Couples 1-4-7 etc. active  
Do NOT cross over  
1st gent down outside below two  
couples  
And up the center, while 3rd lady  
up  
The outside past two couples and  
down  
The center  
They meet in the center and turn  
each other by the right hand  
Their partners do the same  
Active couples down the center  
Same way back to place, cast off  
Six hands once around to place.

### THE KING'S RETURN

Couples 1-3-5 etc. active  
Cross over before dance starts  
Balance and swing the next below  
Active couples down the center  
Same way back and cast off  
Down the outside past two couples  
Up the center with partner to place  
Right and left four

### ATLANTIC HORNPIPE

(Louise Winston)

Couples 1-3-5 etc. active  
Cross over before dance starts  
Active couples: follow the lady down the  
outside below one gent  
Across the set to the other side and  
Follow the lady down the outside past  
one lady  
Up the center just one place to a  
Right hand star with the couple above  
Left hand star back to place  
Circle four with the couple below  
The other way back to place  
Same two ladies chain  
Cross over at once at the head as this  
is a double progression contra.

### BRITISH SORROW

Couples 1-3-5 etc. active  
DO NOT cross over  
Down the outside below two couples  
Up the center with partner and cast off  
Right hand star with third couple once  
around  
Left hand star with second couple once  
around  
Six hands once around  
Right and left four

### OLD COLONY HORNPIPE

(Louise Winston)

Couples 1-3-5 etc. active  
Do NOT cross over  
Active couples promenade as a couple  
(gent picks up his lady as she steps  
across the set to him)  
Down the outside below one couple  
Promenade across the set to opposite side  
Promenade down the outside below one couple  
And up the center just one place  
To a right hand star with the couple above  
Left hand star back to place  
Six hands around and back  
Right and left with the couple below.

-- Contras supplied by Ralph Page



BRAINTREE HORNPIPE

(Herbie Gaudreau)

Couples 1-3-5 etc active  
 Cross over before dance starts  
 Circle 4 with next below  
 Swing the left hand lady  
 Same two ladies chain  
 Same two couples right hand star once  
 around  
 Left hand star back to place  
 Right and left four.

GRIFFITH'S FANCY

Couples 1-3-7 etc. active  
 Do NOT cross over  
 1st gent cross between 2nd & 3rd  
 ladies  
 His partner do the same between  
 2nd & 3rd gents at same time  
 Forward six and back  
 Balance 3 and 3 on each side  
 Turn partner into place by the right  
 hand  
 Right hand star with couple below  
 Left hand star back to place  
 Right and left four with couple above

CONNECTICUT RIVER

Couples 1-3-5 etc. active  
 Cross over before dance starts  
 Down the outside and back  
 Down the center with partner and  
 back  
 Cast off, right hand star once around  
 Left hand star back to place  
 Balance and swing partner in center.

COCHECO HORNPIPE

(Mal Hayden)

Couples 1-4-7 etc. active  
 Cross over before dance starts  
 Balance and swing the one below  
 Down the center with your partner  
 Up the outside  
 Grand right and left six  
 (actives give right hands to one they  
 swing. 3rd couple give right hands  
 to partner, to start the grand right &  
 left)  
 Right and left four  
 (actives & couple they swung)

THE DEVIL'S OWN JIG

(Mal Hayden)

Couples 1-3-5 etc. active  
 Cross over before dance starts  
 Right and left four with couple  
 below  
 Same two couple ladies chain  
 (1st progression)  
 Down the center with partner  
 Same way back and cast off  
 next below  
 (2nd progression)  
 Same two couples right hand  
 star  
 Left hand star back to place.

--Contras supplied by Ralph Page



### SATURDAY NIGHT REEL

(Herbie Gaudreau)

1st, 3rd, 5th, etc. couples active  
Cross over before dance starts  
Balance and swing the one below  
Opposite ladies half chain across  
Same two couples half promenade  
Same two ladies half chain  
Take this lady and half promenade  
home  
Same two couples right hand star  
Left hand star back to place

### TRIP TO NAHANT

1st, 4th, etc. couples active  
Do NOT cross over  
First three couples forward and back  
Turn partners half around  
Forward and back six again  
Turn partners half around to place  
First two couples down the center  
Same way back, first couple cast off  
Right and left four

### BELLES OF AUBURN

(Roger Knox)

1st, 3rd, 5th etc. couples active  
Cross over before dance starts  
All Chassez down with the one below  
Chassez back to place  
Balance and swing the same  
Down the center four in line  
Break in the center, the other way  
back  
Same two ladies chain

### LORD BURGERSH'S FAVORITE

1st, 3rd, 5th, etc. couples active  
Cross over before dance starts  
All the gentlemen forward and back  
All the ladies forward and back  
Active gents turn lady below by right  
hand  
Active ladies turn gent below by right  
hand  
Down the center, same way back and  
cast off  
Active couples balance and swing

### THE KITCHEN HORNPIPE

1st, 4th, etc. couples active  
Cross over before dance starts  
Balance and swing the one below  
Six hands once around  
Right hand star with the couple above  
Left hand star with the couple below  
Right and left four (with couple above)

### THE MALDEN REEL

1st, 3rd, 5th, etc. couples active  
Cross over before dance starts  
Do si do the one below  
Balance and swing the same  
Circle four with opposite couple  
Left hand star back to place  
All promenade up and down\*  
Turn as a couple, the other way back  
Same two ladies chain

\*At the completion of the left hand star the two couples separate and promenade in opposite directions up and down the hall. All turn as a couple and promenade back to place.

### THE JENNY LIND

1st, 3rd, 5th, etc. couples active  
Cross over before dance starts  
Balance and swing the one below  
All down the center with the one you  
swung  
(Active man and lady he swung down  
center. Active lady and man she swung  
down center behind them.)  
Actives pivot, up the center four in line  
(Active man turns left as he & the lady  
turn as a couple. Active lady turns  
right as she & man turn as a couple)  
Same two couples right hand star  
Left hand star back to place  
Same two couples half promenade  
Half right and left to place

--More contras supplied by Ralph Page



LEXINGTON REEL

1st, 3rd, 5th, etc. couples active  
 Cross over before dance starts  
 Allemande left the one below  
 Allemande right your own  
 Go back and swing the one below  
 Take that lady and promenade across\*  
 Promenade back to place  
 Right hand star with same couple  
 Left hand star back to place  
 Same two ladies chain

\*The promenade is done across the floor, gents passing each other by left shoulders. "Use up the floor space and the music". (8 measures)

THE VILLAGE MAID

1st, 4th, etc. couples active  
 Do NOT cross over  
 Top two couples balance partners  
 Turn partner by left hand once around  
 First couple down the center, same way back  
 Cast off, three hands around on each side  
 Right and left four at the head

THE YOUNG WIDOW

1st, 4th, couples active  
 Do NOT cross over  
 Right hand star with couple below  
 Left hand star back to place  
 Down the center with partner  
 Turn half round, the other way back  
 Cast off, forward six and back  
 Circle six hands half around  
 Second and third couple balance partners  
 Same two couples half right and left to place

ELEGANCE AND SIMPLICITY

1st, 4th, etc. couples active  
 Cross over before dance starts  
 Right hand star half around with second couple  
 Left hand star half around with third couple  
 Half right and left with the third couple  
 Half right and left with the second couple  
 Down the center with partner, same way back  
 Cast off and right and left four. Folk Dance Camp 1958

DON'T GET CAUGHT

1st, 3rd, 5th, etc. couples active  
 Cross over before dance starts  
 Do si do the one below  
 Allemande right your partner  
 Allemande left the one below  
 Go back and swing your partner  
 Down the center with your own  
 It's down the inside, up the outside \*  
 Inside out, outside in  
 It's down the inside, up the outside  
 Right hand star with the couple you meet  
 Left hand star back to place

\*Actives down center 6 steps, inactives single file up the outside 6 steps. On 7th & 8th steps active couples separate and come up on the outside, while the inactive couples meet their partners and go down the center together.

MAC'S FAVORITE

(A double progression contra)  
 1st, 3rd, 5th, etc. couples active  
 Cross over before dance starts  
 Everybody cross the set and turn alone  
 Half right and left to place  
 (Progression #1)  
 Forward all and back  
 Forward again with a right hand star  
 (Once around)  
 Allemande left (with the person in adjoining star)  
 (If you are an active, that person was below you just before you started the star; if you are an inactive, that person was above you just before you started the star. The allemande left is not a complete turn but is the beginning of a)  
 Ladies chain, over and back  
 (Using a new partner, the one you did allemande left with) Progression #2  
 Circle four with the opposite couple--  
 cross at the head and foot  
 Circle right to place

This is a dilly for smart cookies. Most important point is to have the star go exactly once around no more. The allemande left will come just before the star is completed. Hang on to the girl you do the allemande left with (she's your new partner) and send her into the ladies chain. It's a heads up figure.

--More contras supplied by Ralph Page



ROLLING OFF A LOG

1st, 3rd, 5th, etc. couples active  
Cross over before dance starts  
Active couples balance partners  
Do si do your partner  
Allemande left the one below  
Same two couples figure eight  
Down the center with your partner  
Same way back to place  
Cast off, and swing the same.

--More contras supplied by Ralph Page

SAN ANTONIO ROSE

- Source: Grace West Newman and Aner Patty  
Record: Panpiper PS-5702 45 rpm.  
Position: This is a ballroom type dance. Directions are given for men's steps, women follow with opposite feet.
- Intro: Ballroom position. M face LOD.  
 M 8 steps fwd, starting LF.  
 4 turning two-steps.
- Part A: Release hold, take 2 steps turning away from ptr, completely around, coming back into open ballroom pos.  
 Dip fwd L and bwd R (slight dip).  
 2 two-steps fwd  
 2 two steps turning CW  
 Pivot 4 steps CW.  
 Repeat Part A.
- Part B: Open ballroom position.  
 2 steps fwd L R.  
 Touch LF fwd and then back, bending R knee for a dip, no weight on LF.  
 Step fwd L R.  
 Without releasing hold, reverse position so that backs are twd LOD while stepping fwd L.  
 Step back R and dip--weight on RF.  
 Step fwd L R, changing back to open ballroom position, facing LOD.  
 Step L behind and dip with R fwd, weight on L. Step R fwd.  
 2 turning two-steps, starting L.  
 Repeat Part B.
- Part C: Closed ballroom position, M facing LOD.  
 M walk 4 steps fwd.  
 4 two-steps in a standard box step.  
 (1 to L turning 1/4 CCW  
 1 to R turning 1/4 CCW  
 1 to L turning 1/4 CCW  
 1 to R turning 1/4 CCW to end in orig. position.)  
 Walk 3 steps fwd L R L on counts 1, 2, 3.  
 On the offbeat take tiny slide R, follow with L on count 4 and slide again with R on the last offbeat.  
 M walk 4 steps fwd L R L R.  
 4 quick slides L, closing with R on offbeat.  
 (Cts. 1 & 2 & 3 & 4 &  
 L R L R L R L R)  
 Pivot 4 steps CW.  
 Turn W under L arm CW, while taking 5 quick steps in place.  
 W uses the 5 steps to make her turn and get into ballroom pos.

San Antonio Rose (continued)

for the dip. Hold 5th step a full count. Dip back on RF on last beat and recover quickly on offbeat.

Part D:

Open ballroom position.

Step L R.

Release hold and turn completely around while progressing in LOD with 2 steps L R.

While resuming open ballroom position, dip fwd L and back R.  
1 two-step fwd, starting L.

Step fwd R.

Closed ballroom position for 1 turning two-step.

Pivot CW to end of phrase.

Repeat Part D.

Dance Part C.

Dance Part D, excepting on last pivot, use last 2 beats for finale by joining inside hands. Face ptr and dip back away from each other. Then take recovery step twd each other as a sort of salute or greeting ( not a military salute. ).



PACIFIC BREEZES

Source: This is an American round dance, composed by Henry "Buzz" Glass.

Record: Little Brown Gal, MacGregor 807-B.

Formation: Couples in double circle formation, partners in semi-closed position. Steps are described for the man, woman's footwork opposite throughout the dance.

<u>Meas.</u>	<u>Pattern</u>
<u>Intro.</u>	Hold measures 1-2. On meas. 3-4 sway with step-close to M's L, R, L, R, alternately. <u>1. Step, Step, Walk 2 Turn</u>
1-2	Moving in LOD, M steps fwd L and R (slow, slow). Continuing to move fwd M steps in succession L, R, L (quick, quick, slow). Note: On the last step, dancers turn to face RLOD with original hands joined.
3-4	Moving in RLOD, M beginning R repeat the action of meas. 1-2 to end facing, M's back to COH. <u>2. Step-close, step-close; turn 2, 3; step-close, step-close, walk 2, 3.</u>
5	In closed dance position, and with an easy sway, M steps swd in LOD (ct. 1) and closes R to L (ct. 2), wt remaining on L. M steps swd R and closes L to R (wt. on R).
6	While M moves swd L with a step L, step R in back of L, step swd L, W at the same time makes a 3-step turn to her R, R, L, R under joined fwd hands to end facing partner (cts. 1, 2, 3) and hold (ct. 4).
7	Dancers again take 2 step-close patterns to M's R and L in RLOD.
8	Moving in RLOD dancers walk fwd 2 steps, M R and L (cts. 1, 2). M steps swd on R end facing partner (ct. 3). M touches L toe beside R (ct. 4). <u>3. Step-close, step-close, step-close, step-touch.</u>
9-10	In closed position, M with back to COH moves swd L in LOD. M steps swd L on L (ct. 1), closes R toe beside L (ct. 2), with wt on R. Repeat two more of the step-close patterns (cts. 3, 4, 1, 2). M steps swd L on L (ct. 3) and touches R toe beside L with wt on L (ct. 4).
11-12	Repeat the action of meas. 9-10 moving swd to M's R in RLOD.
13-14	<u>4. Step, step, Turn and Draw; Step-back, Step-back, walk 2 touch</u> In semi-closed position, move fwd in LOD. M steps fwd L and R (cts. 1-4). M then steps swd L beginning a 1/2 R turn to face RLOD as W steps swd R beginning a half turn L to face RLOD (ct. 1). M steps swd R on R twd COH to complete 1/2 turn, W swd L on L away from COH to complete 1/2 turn to face RLOD, (ct. 2) at the same time retaining joined W's R and M's L hands. M draws L to R (ct. 3), wt. on R while W draws R to L, hold (ct. 4).



Pacific Breezes (continued)

- 15-16 Moving diagonally fwd L in RLOD, M steps fwd on L (ct. 1), steps on R toe in back of L (ct. 2), again steps fwd on L (ct. 3), steps on R toe in back of L (ct. 4). Moving directly fwd in RLOD M steps fwd L (ct. 1), swd R (ct. 2) to face partner, and touches L beside R, wt. on R (ct. 3). Partners assume facing position with two hands joined and hold (ct. 4).
5. Grapevine, Walk 2, 3, 3-step turn, step-close, cross.
- 1 In facing position, M takes a grapevine in LOD, stepping swd L (ct. 1), steps in back of L on R (ct. 2), steps swd on L (ct. 3), hold (ct. 4).
- 2 Retaining only inside hands move fwd in LOD with a grapevine R, L, R, slightly back to back (cts. 1, 2, 3) and hold (ct. 4).
- 3 M swings L leg across R beginning a 3-step turn in RLOD (ct. 1), back to partner, and continues to turn stepping swd R (ct. 2) to face partner and steps L across R in RLOD (ct. 3), hold (ct. 4).  
Note: As M swings into this turn, he gives W a flip to aid in turning.
- 4 M steps swd R in RLOD on R (ct. 1), closes L to R (ct. 2), wt on L, and crosses R over L in LOD (ct. 3), hold (ct. 4).
6. Two-step L and R, Turn on Two-Step.
- 5-6 In facing position dancers move swd to M's L and then R with a two-step.
- 7-8 Assuming closed position, dancers make 1 turn in 2 slow two-steps to end in facing position.  
Repeat the action of Fig. 5 and 6, measures 1-8 to end in original position.  
Repeat dance from beginning.
- Tag: Dancers retain fwd joined hands. W makes a slow 3-step turn R under joined hands as M walks fwd L, R, L. M points R ft in front of L with hands crossed low in front as W points L ft in front of R, hands crossed low in front, body bent slightly fwd.

## CHAMPAGNE TIME

Source: By Finn and Elsie Wahl, Fort Worth, Texas.  
Record: "Champagne Time"--Coral 61741 (Lawrence Walk)  
Position: Semi-closed, facing LOD.  
Footwork: Opposite, directions for M.

- Meas. Part I  
1-4 Walk, -, 2, -; Side, Close, Cross, -; Side, Close, Cross, -; Side, Close, Side, Draw; Walk fwd in LOD 2 slow steps L-R-; Face partner assume loose-closed pos and step L to side along LOD, close R to L, cross L in front and to R side of R (W crosses in front also); Repeat starting M's R stepping to side along RLOD; Step L to side along LOD, close R to L, step L to side again along LOD and draw R to L (retain wt on L). End in semi-closed pos, facing RLOD.
- 5-8 Walk, -, 2, -; Side, Close, Cross, -; Two-Step Turn; Two-Step Turn; Starting M's R walk fwd in RLOD 2 slow steps R-L-; Face partner assume loose-closed pos and step R to side along RLOD, close L to R, cross R in front and to L side of L; In closed pos do 2 turning two-steps progressing in LOD. End in semi-closed pos, facing LOD.
- 9-16 Repeat Meas. 1-8.
- Part II  
17-20 Walk, -, 2, -; Pt Fwd, -, Back, Close; Fwd, -, 2, -; To Banjo, -, Dip, -; Semi-closed pos walk fwd in LOD 2 slow steps L-R-; Point L fwd, hold 1 ct, step L bwd, close R to L; Walk fwd 2 slow steps L-R-; Then as M steps L fwd, W steps R bwd turning 1/2 L-face to assume banjo pos (R hips adjacent), M "dips" fwd on R as W dips back on L.
- 21-24 Back, Face, Dip, -; Back, Face, Dip, -; Two-Step Turn; Two-Step Turn; M steps L bwd twd RLOD (W steps R fwd), steps R to side turning R to face partner and wall, crosses L over R twd RLOD (sidecar pos--L hips adjacent), and dips fwd on L (W crosses behind and dips back on R); Repeat action of Meas 21 starting M's R, turning L and moving twd LOD; In closed pos do 2 turning two-steps progressing in LOD. End in semi-closed pos, facing LOD.
- 25-32 Repeat Meas. 17-24.
- Dance is done 2 1/2 Times.



FANTASY  
(Melinda's Melody)

Source: Dance originated by Ed and Louise Miller, Long Beach, California.  
Record: AC 133-S Sunny Hills  
Position: Open, inside hands joined, both facing LOD.  
Footwork: Opposite throughout. Directions for M. M's L and W's R hands joined throughout measures 1-16. M's R and W's L hands joined measures 17-25.

Meas.

- Intro: 4 meas. Wait 2 meas. then step fwd. L swing R fwd. M steps back on R touch L to R as W steps back L pivoting to CP touch R to L.
- 1-4 Waltz fwd. 2, 3; Fwd. 2, 3; Step Swing In: Twirl L, 2, 3; To Banjo;  
 In CP starting M's L take 2 fwd. waltzes; assume semi CP both facing COH M steps L swing R, W steps R swings L; as M takes one waltz in place R, L, R to end facing LOD he twirls W LF under her R and his L hands to banjo pos.
- 5-8 Banjo Around, 2, 3; 4, 5, 6; (To Sidecar) Twinkle Out, 2, 3; Twinkle In 2, 3;  
 Banjo walk around CW in 4 steps 1 full turn, manuv. to sidecar pos. L hips adjacent on cts. 5, 6; end M facing diag. fwd. out, twinkle out, M XIF L over R; twinkle in, crossing R over L W XIB both times end in CP facing LOD.
- 9-16 Repeat Action of Meas. 1-8; Ending in open pos. both facing LOD  
 inside hands joined.
- 17-20 Waltz Out, 2, 3; Waltz In, 2, Face; Cross Under 2, 3; Twirl L, 2, 3;  
 With inside hands joined, M's R and W's L both waltz diag. away to arm's length; then waltz diag. twd each other to face, change places by W crossing under joined hands to end facing RLOD in open pos. then (staying close, M's hand held high) as W twirls 1/2 LF (spot twirl) M continues around W CW, R, L, R, to end in open pos. both facing LOD.
- 21-24 Waltz Out, 2, 3; Waltz In, 2, Face; Cross Under, 2, 3; Twirl L, 2, 3;  
 Repeat action of meas. 17-20 ending in open pos. both facing LOD.
- 25-28 Step Swing, -; Roll In, 2, 3; Step Swing; Face, Touch -;  
 M step fwd L swing R ft fwd. -; Roll in twd. partner R L R; M turning RF, W LF one full turn in place, to end facing LOD inside hands rejoined; step fwd. L swing R fwd. -; as M steps back on R touch L to R, W steps back on L pivoting 1/2 LF turn to face partner to CP touch R to L, -;
- 29-32 Bal. Back, -; Waltz 2, 3; Waltz 2, 3; Twirl;  
 Bal. back on L in RLOD; 2 RF turning waltzes; W twirls R under her R and M's L to end in CP facing LOD. Dance through 3 times, bow and curtsy.

TAMMY

Source: By Manning and Nita Smith, College Station, Texas  
Record: S10 X3105 A  
Position: Closed, M's back to COH.  
Footwork: Opposite, directions for M.

Meas.

- 1-4 Bal Bwd; Manuv Waltz; Waltz; Waltz;  
 Bal bwd on L, touch R beside L hold 1 ct; starting fwd on R manuv in three steps (one waltz meas) to end with M's back to LOD: starting bwd on L do two R face turning waltzes making 3/4 CW turn to end with M's back to COH in closed position.
- 5-8 Bal Bwd; Manuv Waltz; Waltz; Waltz;  
 Repeat action of meas 1-4 ending in Open Position (no twirl).
- 9-12 Waltz Fwd (Bk to Bk); Waltz (Face to Face); Solo Turn, 2, Close; On Around, 2, Close;  
 In open position and starting L, do one waltz fwd (step, step, close) in LOD swinging joined hands fwd and turning slightly back to back; continue fwd in LOD on R and do 1 waltz as you turn face to face; swinging joined hands forward and releasing them do a solo turn in 2 meas--starting L and turning away from partner to L (W starts R and turns R) waltz fwd to a bk to bk pos on first meas (meas 11); continuing turn, step bwd in LOD on R and finish solo turn to end facing partner M's back to COH.
- 13-16 Waltz Fwd (Bk to Bk); Waltz (Face to Face); Solo Turn, 2, Close; On Around, 2, Close;  
 Repeat action of meas 9-12 ending in Closed Pos M's back to COH.
- 17-20 Bal Bwd; Manuv Waltz; Waltz; Spot Twirl;  
 Bal bwd on L, touch R beside L, hold 1 ct; starting fwd on R manuv in three steps (one waltz meas) to end with M's back to LOD; starting bwd on L do 1 R face turning waltz; W does R face twirl under M's L and her R hands in three small steps almost in place as man waltzes fwd to Closed Position with back to COH.
- 21-24 Bal Bwd; Manuv Waltz; Waltz; Twirl To Open;  
 Repeat action of meas 17-20 ending in Open Position facing LOD.
- 25-28 Step, Swing, -; Reverse Twirl; Twinkle; Twinkle;  
 With inside hands joined step fwd on L, swing R fwd, hold 1 ct; W does L face twirl under joined hands (M's R, W's L) as she steps L R L traveling in RLOD to end facing partner and COH in Butterfly Position--at same time M steps almost in place with R L R adjusting to W as she twirls to end facing partner; (both crossing in front) step on L XIF of R, step R to R side in RLOD, close L to R taking weight on L; (again both crossing in front) step on R XIF of L, step L to side in LOD, close R to L taking wt on R and assuming Open Position.
- 29-32 Step, Swing, -; Reverse Twirl; Twinkle; Twinkle;  
 Repeat action of meas 25-28 ending in Closed Position ready to repeat dance from the beginning.
- Ending: On 3rd time through meas 32, instead of twinkle M steps bwd on R (W on L), Bow and Curtsy.  
 Folk Dance Camp 1958



TONIGHT'S THE NIGHT

Source: By Earl and Guida Eberling, Houston, Texas.  
Record: "Yes Tonight Josephine" -- Columbia 40893.  
Position: Facing, both hands joined, M's back to COH.  
Footwork: Opposite. Directions are given for the M.

Meas.

Intro: 4 measures. WAIT (Dance starts with vocal).

Part I

- 1-4 Face-To-Face, Brush/Lift; Back-To-Back, Brush/Lift;  
Face-To-Face, Brush/Lift; And On Around, Brush/Lift;  
 Step L to side along LOD, close R to L, step L to side, then while M does brush R/lift fwd (W opp) partners drop lead hands and pivot to a back-to-back pos (M's R & W's L hands still joined); in back-to-back pos starting M's R repeat side, close, side, brush/lift in LOD and pivot in to face partner again (M turns R; W, L); join both hands and step L to side along LOD, close R to L, step L to side, brush R/lift twd RLOD; release M's R & W's L hands and continue momentum of turn (M to R, W to L) away from partner and on around with a step, close, step, brush/lift to face partner again. End in FACING POS, both hands joined, M's bk to COH.
- 5-8 Side, Close, Side, Brush; Cross over, 2, 3, Brush; Back  
Away, 2, 3, Brush; Together, 2, 3, Brush;  
 Step L to side along LOD, close R, step L to side (or slightly bkwd), brush; drop lead hands (M's L & W's R) & change sides by W crossing under her L & M's R hands making 1/2 L-face turn with a step, close, step, brush and M walking CW to outside with a step, close, step, brush turning to face COH; drop hands and back away from partner with a back, close, back, brush; move twd partner with a fwd, close, fwd, brush. End in FACING POS, both hands joined, M's back to wall.
- 9-12 Repeat Action of Meas 5-8, M on outside of circle, stepping L along RLOD (W crossing under M's Right as before). End in CLOSED POS.
- 13-16 Two-Step Turn; Two-Step Turn; Twirl, -, 2, -; 3, -, 4, -;  
 Two slow turning two-steps making 1 turn prog LOD; W twirls R-face twice (or once if preferred) in 4 slow steps under her R & M's L arm while M walks fwd 4 slow steps. End in FACING POS, both hands joined, M's bk to COH.
- Part II
- 17-20 Side, Close, Cross, -; Side, Close, Cross, -; Turn Away, 2, 3,  
Brush; Tog, 2, 3, Brush;  
 Step L to side along LOD, close R to L, cross L over R twd RLOD (both cross in); Repeat side, close, cross starting M's R; turn away from partner (M to L, W to R) and on around to face partner with a step, close, step, brush; step, close, step, brush.
- 21-24 Repeat Meas 17-20, Ending in R-Hand Star Pos.



Tonight's The Night (continued)

- Meas. Part II (con't)  
 25-28 Star, 2, 3, Brush; Star, 2, 3, Brush; Back Under, 2, 3, Brush; Together, 2, 3, Brush;  
 In R-hand star pos star around CW just half-way with a step, close, step, brush; step, close, step, brush (take small steps--M now on outside facing RLOD, W on inside facing LOD); keeping R hands joined, W makes 1/4 L-face turn to face COH momentarily and then backs under joined hands, while M walks around her still moving CW with a step, close, step, brush to end W on outside, M on inside slightly apart, hands still joined; step, close, step, brush together. Release R hands and take CLOSED POS.
- 29-32 Two-Step Turn; Two-Step Turn; Twirl, -, 2, -; 3, -, 4, -;  
 Repeat Meas 13-16. End in FACING POS, M's back to COH, to repeat dance.
- Ending: DANCE ROUTINE A TOTAL OF THREE TIMES PLUS ENDING:  
 Repeat Meas 1-2; then W twirls L-face in 2 slow steps under her L, M's R arms, while M takes 2 slow (short) steps fwd; Bow quickly on the extra count.

COPENHAGEN

- Source: By Manning and Nita Smith, College Station, Texas.  
Record: Copenhagen S10 3104A  
Footwork: Opposite, directions for M.  
Position: Open, facing LOD.  
Meas.
- 1-4 Waltz, 2, 3; Waltz, 2, 3; Step, Pivot, --; Step, Pivot, --;  
 Starting M's L, waltz fwd in LOD with step, step, close, (L R L) turning slightly bk to bk; waltz fwd with step, step, close (R L R) turning slightly face to face; step fwd on L, touch R beside L as you pivot L face; step bkwd in LOD ON R, touch L beside R as you continue L face turn to face LOD.
- 5-8 Waltz, 2, 3; Waltz, 2, 3, ; Step, Pivot, --; Step, Pivot, --;  
 Repeat meas. 1-4. End facing ptr with M's bk to COH and M's R hand joined with W's L hand.
- 9-12 Side, --, Close, Step, Swing, --; Side, --, Close; Step, Swing, --;  
 Step to side in LOD on L, hold 1 count, close R to L and turn to face LOD; Step fwd in LOD on L, swing R fwd, hold 1 count; Step to side in RLOD on R and at same time face ptr and change hands to M's L and W's R, hold 1 count, close L to R and turn to face RLOD; Step fwd in RLOD on R, swing L fwd, hold 1 count.
- 13-16 Under, 2, 3; Step, Swing, --; Under, 2, 3; Step, Swing, --;  
 W turns R face as she walks under joined hands (M's L, W's R) in 3 steps to face LOD. . . M walks behind W to outside in 3 steps (as W turns under joined hands) L R L to face LOD;  
 Step fwd in LOD on R, swing L fwd, hold 1 count; With both facing LOD change hands to M's R and W's L--both progress in LOD

Copenhagen (continued)Meas.

13-16 (con't)

as W crosses back to outside in 3 steps as M crosses behind W to inside in 3 steps L R L; step fwd in LOD on R, swing L fwd, assume BUTTERFLY POSITION with M's back to COH.

17-20

Waltz Balance, 2, 3; Waltz Balance, 2, 3; Roll, --, Step; Step, Swing, --;

The butterfly position--step to L on L in LOD, step behind L on R, step in place on L; step to R in RLOD on R, step behind R on L, step in place on R; using canter rhythm step fwd in LOD on L, pivot 1/2 L face on ball of L foot, step to side in LOD on R; continue L face turn on ball of R foot and step fwd in LOD on L, swing R fwd, hold 1 count.

21-24

Waltz Balance, 2, 3; Waltz Balance, 2, 3; Roll, --, Step; Step, Touch, --;

Repeat Meas. 17-20 in RLOD ending in CLOSED pos with M's bk to COH.

25-28

Back, --, Close; Back, Swing, --; Forward, --, Close; Forward, Swing, --;

In closed pos, M's bk to COH, step back on L, hold 2nd count, close R to L; Step bk on L, swing R BKWD (W swings L fwd), hold; step fwd on R, hold 2nd count, close L to R; step fwd R, swing L fwd, maneuver to pos with M's bk to LOD by pivoting R face on ball of R ft.

29-32

Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl, 2, 3;

M starting bkwd in LOD on L ft... do 3 meas. of R face turning waltz: twirl on 4th meas (meas 32) to open pos ready to start dance from the beginning.

DANCE TOTAL OF THREE TIMES.



PIZZA PIE TWO-STEP  
(Pronounce it "Piec-A-Pie")

Source: By Earl and Guida Eberling, Houston, Texas  
Record: Blue Star #1509-A  
Position: Open, facing LOD.  
Footwork: Opposite throughout, M starts L ft. Directions given for M.

- Meas. Intro.  
1-2 Wait.
- 1-2 Part I  
Walk, 2, Step-Close-Step; Walk, 2, Step-Close-Step;  
In open pos., inside hands joined, walk fwd LOD 2 steps, then do one two-step fwd; Walk, 2, Step-Close-Step, turning quickly on last count to face partner; taking closed pos., M's back to COH;
- 3-4 Step, Touch, Step, Touch; Two-Step Turn, Two-Step Turn;  
Step to side in LOD on L ft, touch R, step to side RLOD on R, touch L; two turning two-steps in closed pos, making one turn to end in open pos, facing LOD;
- 5-8 Repeat Meas. 1-4, ending open pos, facing LOD, inside hands joined;
- 9-10 Part II  
Walk, 2, 3, Swing; Cross Over, 2, 3, Touch;  
Walk fwd LOD 3 steps, swing R ft fwd; change sides with partner in 3 steps, and touch L, M crossing with 1/2 R-face turn and W crossing with 1/2 L-face turn under joined hands (W's L and M's R), to end with partners in open dance pos, facing RLOD, M now on outside, W on inside, fairly close together, inside hands joined;
- 11-12 Two-Step Away, Two-Step Together; Banjo Walk around, 2, 3, 4;  
Still facing RLOD, two-step diag away from partner in RLOD, two-step diag. towards partner into "Butterfly Banjo" pos; walk around one full turn in 4 steps, to end in open pos again, both facing RLOD;
- 13-16 Repeat Meas. 9-12 moving RLOD, and end facing partner, both hands joined, M now on inside, W on outside;
- 17-18 Part III (Chorus)  
Step, Close, Apart, Touch; Cross Over, 2, 3, Touch;  
Step to side in LOD on L, close R to L, taking weight, then step back and away from partner on L (W on R), leaning back with slight pull on joined hands, touch free ft (M's R, W's L); change sides with partner, M crossing over with 1/2 R-face turn, stepping R L R, touch L, and W crossing over with 1/2 L-face turn under her L and M's R hands, to end partners facing, M on outside, W on inside;
- 19-20 Repeat Meas. 17-18, end in open pos, facing LOD, inside hands joined;
- 21-22 Walk, 2, 3, Heel; Walk, 2, 3, Touch;  
Walk, 2, 3, in LOD, release hands and pivot in towards partner (M R-face, W L-face) 1/2 turn to face RLOD, and on ct. 4, touch heel to floor slightly fwd; repeat walking steps RLOD and pivot in (M L-face, W R-face) to face partner, touch, taking closed pos;



Pizza Pie Two-Step (continued)Meas.  
23-24Part III (con't)

Two-Step Turn, Two-Step Turn; Twirl, 2, 3, 4 (M walks fwd);  
Two turning two-steps, making one turn; M walks fwd 4 steps,  
while W twirls R-face in 4 steps, ending in open pos. to repeat  
routine;

DANCE ROUTINE TOTAL OF THREE TIMES.

1-4

Ending

Walk, 2, Step-Close-Step; Walk, 2, Step-Close-Step; Step, Touch,  
Step, Touch; Twirl and Bow;  
Repeat Meas. 1-3 of Part I; Twirl and Bow on 4th Meas.

JACK O'BOY WALTZ

Source:  
Record:  
Position:

Choreography by Grace West Newman and Aner Patty.

Panpiper PS-5702 45 rpm.

Partners side by side, facing LOD. M's arm around W's  
waist, his LH holding her LH diagonally fwd to L. W's RH  
holding her skirt.

Meas.

Part A:

- 1 Both R over L, L to L side, R close\*, turning slightly to R.  
2 L over R, R to R side, L close\* turning slightly to L.  
3 Facing diagonally fwd to L, step fwd R L close\* R, turning  
slightly to R to face LOD.  
4 Point L fwd and hold 2 cts.  
5-8 Repeat Meas. 1-4 starting LF and ending with cpls facing LOD  
at outer edge of circle again.  
9-10 W step R fwd, M R bwd, pivot CCW, M leading W around 1 1/4  
turns to face ctr. (8 steps in all).  
11-12 M lead W directly twd ctr 4 steps and point RF fwd, holding 2 cts.  
13 Step back R, point L fwd & lift.  
14 Step back L, point R fwd & lift.  
15 Step back R, point L fwd & lift.  
16 Step back L, step R & L to finish measure in ballroom position--  
not very close together.

Part B:

- 1 Both step R over L bringing R hip slightly past partner's R hip.  
Step L to L side.  
Close\* R to L while turning to face ptr.  
2 Both step L over R bringing L hip slightly past partner's L hip.  
Step R to R side while turning to face ptr.  
Close\* L to R.  
3-4 Release hands, each make a small circle on floor starting RF,  
with 8 steps, returning to ballroom position.

Jack O'Boy Waltz (Continued)

- Meas.      Part B (con't):
- 5-8      Repeat meas. 1-4, excepting M use only 5 steps for circle, holding 5th step one count, in order to have LF free to start next pattern.
- 9-12      Turning waltz, M start L, W start R; M adjust position on last measure to face LOD. W's back is to LOD.
- 13      M waltz fwd 3 steps, W bwd.
- 14      M start turn CW, 3 waltz steps.
- 15      M step L, continuing turn CW and hold one count (W R).
- 16      M, facing LOD, dip bwd on L. On recovery, W steps onto LF but M does not take a recovery step, he simply comes into position to begin next pattern on RF.
- 1-16      Repeat Part B, excepting at dip M does take a recovery step and is ready to start next pattern on LF.
- Part C: Open ballroom position.
- 1      Both move fwd LOD one waltz measure (3 steps).
- 2      Step on inside ft fwd, on outside ft fwd while turning to face partner, close\* inside ft.
- 3      Step outside ft over inside ft, facing each other, step inside ft bwd from LOD while turning fwd again, close\* outside ft.
- 4      Step inside ft fwd, draw outside ft to inside ft and hold 2 counts --do not change weight.
- 5-6      Waltz fwd 6 steps.
- 7      Step outside ft and point inside ft fwd with a lift.
- 8      Step inside ft and point outside ft fwd with a lift.
- 9-16      Repeat Meas. 1-8 of Part C.
- Part D:
- 1-4      Release hands. Each turns away from ptnr and makes a circle on the floor, M takes a small circle CCW and ends one step short in order to begin next figure with RF. W takes a big circle CW clear around M's orbit completing her figure by turning CW to nestle against his R side. She holds her skirt with both hands.
- 5-8      M puts his R arm around her waist, his LH over hers as she holds the skirt and backs around in a slow pivot turn, drawing W bwd around to face LOD again--one complete turn in 4 waltz patterns.
- 9-16      M takes W's LH up in his LH as at the start of the dance. Then the steps are the same as Part A, measures 1-8, excepting on last 3 steps & point, the LH's are released and ptnrs slide away from each other. W's Lh coming down to join M's RH.
- Repeat      Part C in this open position, inside hands joined.
- Repeat      Part D, excepting on last 3 steps and point, release left hands and slide apart, clasping inside hands as before, M leading W out in front of him for a graceful point and bow for both.

\*CLOSE: This closing is elastic. The dancer is making a change of direction and the closing foot is sometimes a little behind the other, sometimes a little ahead, depending on direction of turn and relation to partner.



## LA COSTILLA

(Mexican)

Source: Learned by Henry "Buzz" Glass in Mexico during 1954-55 from Senor Gomez and Jorge Escoto.

Music: Los Amigos, MAA 10043A, La Costilla.

Formation: A line of M facing a line of W about 8 feet apart. W holds skirt, M's H naturally at sides. Dancers are active as groups of four (two M and two W). In each unit of four, M are about 3 feet away from the adjacent M; W are about three feet away from the adjacent W. Partners are facing, opposite each other; however, in certain figures M 1 dances with W 1, and M 2 dances with W 2. Thus M are numbered from the top of the set 1, 2, etc., and W are numbered 2, 1, etc. While the dance may be performed with sombreros in front of each dancer, it may also be danced with any item simulating a sombrero, as key case, wallet, handkerchief, etc. It was danced in this manner at one of the folk dance groups in Mexico City.

Music (6/8)

Chord

A

1

2

3-4

5-6

7-8

B

1-2

3-4

5-6

7-8

1-8 Repeat

A

1-8

B

### Pattern

Introductory chord. Dancers stand in place.

#### I. Basic Chorus Step

Take a low leap on the R making a quarter-turn R (ct. 1) so M face down and W up the set. Leap onto L (ct. 3) beside R. Leap onto R ft in place (ct. 5).

In place stamp L, R, L, R in rapid succession (cts. 1-4). Hold (cts. 5, 6). Note: On the last stamp R, there is no wt.

Making a half turn L, at the same time take a low leap on the R (ct. 1), leap on the L beside the R (ct. 3), leap on the R beside the L (ct. 5). Take 4 successive stamps as in meas. 2, L, R, L, R (no wt on last stamp R) M facing up the set. W down.

Repeat 3 leaps and 4 stamps with the M facing down and W up the set.

Repeat 3 leaps and 4 stamps making a 1/4 turn L to face Partner.

#### II. Half Circles-Skipping

Beginning with the R ft, each dancer describes a half circle to the R (CW) around the sombrero with 4 skipping steps R, L, R, L.

Retracing steps, take 4 skipping steps R, L, R, L moving CCW in a half circle to original side of sombrero.

Repeat 4 skipping steps R, L, R, L in a half circle CW around sombrero.

Leap directly in back of sombrero with 3 leaping steps R, L, R followed by 4 stamps L, R, L, R (as in the chorus step--no wt on last stamp R).

Repeat all of the action of Step II, as in meas. 1-8.

#### III. Basic Chorus Step

Repeat action as described in Step I, meas 1-8.

#### IV. Dos a Dos (Cruz Chica) and Half Circles--Skipping

In each set of 4 the top M (numbering from the top of the set) and the W diagonally opposite are ones. In each set of 4 likewise, the top W and the M diagonally opposite are twos. While the ones dance the dos a dos, the twos dance the action of Step II, Half Circles--Skipping.



La Costilla (continued)

The action is as follows:

A. Dos a dos (ones)

- 1-2 Passing on the L side of their sombrero, ones take 4 skipping steps beginning R advancing to meet and dos a dos R shoulders in the center of their individual square.
- 3-4 Move bk wds to end just in bk of and to the R side of their sombreros taking 4 skipping steps beginning R.
- 5-6 Without stopping, they circle once CW around their sombreros with 4 skipping steps beginning R.
- 7-8 End in bk of sombreros with 3 leaping steps R, L, R followed by 4 stamps as in the basic chorus.

Note: Action is continuous.

B. Half Circles-Skipping (twos)

While ones dos a dos, twos are active at the same time doing Step II, meas 1-8, Half Circles-Skipping.

Note: The action of ones and twos coincides during the last 4 meas.

- 1-8 Repeat Repeat the entire action of Step IV, twos making the dos a dos with the above action, while ones make the half circles and skipping as in Step II, meas 1-8.

A V. Repeat Basic Chorus Step

- 1-8 Repeat action of Step I, meas. 1-8 Basic Chorus step.

B VI. Dos a Dos (Cruz Grande) and Half Circles-Skipping

Note: As in Fig. 4, the ones do the dos a dos (cruz grande) while the twos do the action of Step II, Half-Circles-Skipping. The action is then reversed, with the twos doing the dos a dos and the ones the half circles-skipping.

A. Dos a Dos (Cruz Grande) (ones)

- 1-2 Beginning from the L side of the sombreros, on the R ft. ones (M and W) change places with 4 skipping steps passing R shoulders in the center of the set.
- 3-4 Without stopping, they circle the opposite sombrero (moving CW) and take 4 skipping steps bkwd passing L shoulders to end to the R side and just in bk of their sombreros.
- 5-6 Without stopping, take 4 more skipping steps CW around their sombreros, beginning R.
- 7-8 End in bk of their sombreros with the chorus step of 3 leaps and 4 stamps.

B. Half Circles-Skipping

While the ones take the long dos a dos, twos are active at the same time doing Step II, Half Circles-Skipping.

Note: The action of ones and twos coincides during the last 4 meas.

- 1-8 Repeat Repeat the entire action of Step VI, twos making the dos a dos (cruz grande) while the ones make the half circles-skipping as in Step II.

A VII Basic Chorus Step

- 1-8 Repeat action of Basic Chorus Step, Step I, meas 1-8.

B VIII. Double Cross (Cruz Doble)

The action is the same as for Step IV Dos a Dos (Cruz Chica) but with ones and twos performing the dos a dos in succession. The action is ones--dos a dos and circle hat and twos--circle hat and dos a dos. It is performed as follows:

La Costilla (continued)

- B  
1-8 A. Ones  
Ones repeat the action of Step IV, dos a dos (cruz chica) Meas 1-8.  
B. Twos  
At the same time twos dance a half circle CW around their sombreros with 4 skipping steps beginning R (2 meas.) Twos then execute the dos a dos ending behind and to the R of their sombreros. (4 meas) End with 3 leaps and 4 stamps as in Basic Chorus step (2 meas)  
Note: The 4 skip steps in the half circle of the twos delays their action sufficiently to allow both couples to dos a dos in succession.  
1-8 Repeat Repeat all of the above action with the twos and ones reversing action. Twos--dos a dos and circle sombreros and ones--circle sombrero and dos a dos.
- A  
IX. Basic Chorus Step  
Repeat the action for Step I, Basic Chorus Step, meas 1-8.
- B  
X. Around the Square (Cuadro)  
Each set of 4 circles in a CCW direction their own square in the following manner:  
1 Each person begins to the outside and in bk of his sombrero. Beginning R, they take 2 skipping steps to the next sombrero.  
2-3 Dos a dos CCW around this sombrero with 4 skipping steps beginning R.  
4 Without stopping, advance with 2 skips to the next sombrero.  
5-6 Dos a dos this sombrero CCW with 4 skipping steps and end just in bk of the sombrero.  
7-8 End with 3 leap steps and 4 stamps (as in Basic Chorus).  
Note: Dancers have progressed half way around the square.  
1-8 Repeat Repeat all of the action of meas 1-8 to end in back of original sombrero facing original partner.
- A  
XI. Basic Chorus Step  
1-8 Repeat the action for Basic Chorus Step, Step I, meas 1-8.
- B  
XII. Figure Eight (Ocho)  
This figure is danced with partner, (W directly opposite). Both couples take the same action at the same time.  
1-6 All start from the L side of the sombrero beginning with the R ft. The action is continuous and takes 12 skipping steps in all. To begin the figure of eight, advance to meet partner passing R shoulders. Continue twd partner's sombrero doing a dos a dos CCW around it. Without stopping dancers pass L shoulders as they move bkwd twd the R side of their own sombrero.  
7-8 End in bk of the sombrero with the basic chorus pattern of 3 leaps R, L, R and 4 stamps L, R, L, R.  
1-8 Repeat Repeat the action of the figure eight as in meas 1-8.
- A  
XIII. Basic Chorus Step  
Repeat the action for basic chorus step, step I, meas 1-8.



La Costilla (continued)

- B XIV. Mill with Sombreros (Sombreros Altos)
- 1-6 Dancers form a LH mill (star) and skip CCW with 12 skipping steps beginning R.
- 7-8 Facing twd the center of their set, with H at sides, take the basic chorus step of 3 leaps and 4 stamps.
- 1-8 Repeat Form a RH mill (star) and take 12 skipping steps moving CW, beginning R, to end in original place. Facing twd center of little square end with 3 leaps and 4 stamps. On final note, dancers yell "hey"--at the same time jumping into the air and thrusting H upward. Note: If using sombreros pick them up from the floor and hold them about head height by the brim to form the LH mill. Reverse, holding sombrero in RH by the brim for the RH mill. On final note, as dancers jump in the air, they throw the sombreros upward as they yell "hey".

THIS MATERIAL IS TO BE REPRODUCED IN BOOK FORM SHORTLY AND IS NOT TO BE REPRODUCED WITHOUT PERMISSION.

Presented by Henry "Buzz" Glass

Notations prepared with assistance of  
Larry Miller





# FOOTNOTES

FOLK DANCE CAMP  
COLLEGE OF THE PACIFIC



STOCKTON 4, CALIFORNIA

Vol. XI

July 30, 1958

No. 3

## NEW AMERICANS

There are three new Americans in our Folk Dance Camp Family.

Anatol lead off -- getting his papers.

Sean O'Farrell -- followed on.

Then came Dara O'Farrell -- now about 10 days old!

Congratulations! We are happy to bid you welcome.

## VISITORS FROM EUROPE

The International Christian Youth Exchange is bringing 100-150 young people from Europe to live in American homes and

and American schools for a year. A smaller number from the U.S.A. are now in Europe. (This is one of a number of similar experiments in World Friendship)

We are happy to have two of these young people with us for both weeks--

Hilde Ehrschwendtner from Austria is living with the John Humphrey family.

Gerhard Merk from Leunberg, Germany is with the Harrises.

Hilde has done some folk dancing in Austria. Gerhard is getting his first initiation. Let's bid them welcome in the good old American style.

We are sorry to call to your attention the passing of one of the greatest personalities in our field, Lloyd "Pappy" Shaw. His genial smile and kind leadership will be greatly missed.

## RESERVATION BLANK FOR MOTHER LODE TRIP

Name \_\_\_\_\_

Campus Address \_\_\_\_\_

(Give this with \$7.00 to Lawton Harris or Dee Moreland)

## CHANGED ORDER OF PRESENTATION

Israeli Dances -- Zafra Tatcher

- a. 1. Vehaya
- 2. Zemer lach.
- b. 1. Kuma Echa
- 2. Or chavatzalot
- c. 1. Mechol Hancar
- d. 1. Hava Netze

## CALLERS CLASS

Square Dance Callers Class is scheduled for 9:10 in Music C every day.

## SMOKING ON CAMPUS

No smoking in Dining Hall nor in any class rooms. O.K. in your own room or on the campus.

New dance by Buzz Thursday at 9:00

NEWMAN STUDIO  
Hargail Music  
Sign of the Panpipes  
will be open in Anderson Y  
1:30 to 3:00 and  
4:00 to 6:00 each day

## TOMORROW NIGHTS SCHEDULE

- 7-8 Lawn Party as usual
  - 8-8:50 Regular class- cut just a little short.
  - 9-10:30 Slavic Cultural Recital  
under direction of Anatol Jukowski.
- Guests are welcome.

## BADGE CODE

- Yellow Borders -- Most of us -- regular campers
  - Blue Borders -- Faculty- theme- "Am I Blue"
  - Green Borders -- New comers- freshman theme- "Galway Piper"
- The numbers indicate the number of years the wearer has been to Folk Dance Camp.







SOLOS FOR SOPRANO RECORDER OR MANDOLIN:

H-33	<u>Suzanne Bloch Recorder Notebook</u> , dances and melodies	.75
H-42	<u>I Know Where I'm Going</u> , 26 folk songs with words and guitar chords	.75
H-43-C	<u>Music Everywhere</u> , 100 melodies with words and guitar chords	1.00
H-77	<u>Kolinski: Danomey Suite</u> , based on West African themes, with piano	1.35
H-79	<u>Tunbalalaika</u> and 16 other Jewish songs with words and guitar chords	.75

SOLOS FOR ALTO RECORDER OR FLUTE:

H-110-F	<u>Music Everywhere</u> , 103 melodies with words and guitar chords	1.25
DU 25:	(S - soprano or tenor recorder or mandolin; A - alto recorder or flute)	
H-1	<u>Pipe the Yuletide Carols</u> , French and English Christmas songs (SS)	.50
H-2	<u>Recorder Music by Uppelicht</u> , folk songs and dances (SS)	.60
H-30	<u>Airs from The King's Wars</u> , a beautiful edition (SS)	1.50
H-43	<u>Music of the African People</u> , unusually fine arrangements (SA)	.75
H-113	<u>20 French Songs</u> (SA)	.75
H-115	<u>It's Still Christmas</u> , 21 Christmas Carols (SA)	.75
H-116	<u>Music Shall Live!</u> , easy material for beginners (SS)	.65

ENSEMBLES:

H-118-E	<u>Music Everywhere</u> , 75 pieces set for 2, 3, and 4 players	2.75
H-214	<u>Early American Choral Pieces</u> , with words for singing (SATB)	.50

MY GILLNETS:

A-7	<u>170 Israeli and Other Rounds</u> , instrumental only (S)	1.50
A-10	<u>The Shuttle and Dove</u> , collection of folk songs by Ewan MacColl	.50
A-11	<u>Personal Choice</u> , collection of folk songs by Ewan MacColl	.70

NEW PUBLICATIONS: (\* in preparation)

*H-114	<u>The Human Group Method</u> for C and F recorders, 16 lessons plentifully illustrated with carefully graded material selected from the folk music of the world.	
H-117	<u>Rounds and Rounds</u> , Mary Taylor's collection of over 100 popular rounds that are fun to sing and play, including some advanced rounds that are real treasures, King, Cooke, Byrd, Purcell, and many other composers...available October, 1953.	2.50
*H-118	John Range's <u>Collection of Old English Songs</u> with guitar accompaniments in the style of the period...available October, 1953.	
H-120	The Dick Gray Book <u>Vranjanka</u> and other Yugoslav songs and dances arranged for soprano recorder duets with guitar chords; words in English and in original language.	1.00
*H-121	<u>All the Pretty Little Horses</u> , another book of folk songs arranged for soprano recorder with words and guitar chords by Lara Rosenblatt Heber.	
*H-119	<u>Songs from Trinidad</u> , collected by Connie Williams.	
H-605	Billy Yaler: <u>Banjo</u> selections with instruction notes and score.	1.00
*H-606	Pete Seeger: <u>Banjo and Guitar</u> selections, banjo tablature.	

THE PAN-PIPER RECORDS

1318 Grant Avenue, San Francisco 11

PD-5701	<u>Dutch Dances: Peerdsprom, Dampstelder, Zovervriend</u> ; 10-in, 75 rpm.	1.25
PD-5801	<u>Dutch Dances: Windmill, Roselaar, Iyn Wagen</u> ; 10 in, 75 rpm.	1.25
PD-5703	<u>Israeli Dances: Sh' Hatal, Shir Todah, Sh' Harchat</u> ; 10-in, 75 rpm.	1.25
PD-5702	<u>American Rounds: Jack O'Boy, San Antonio Rose</u> ; 7-in, 45 rpm.	1.15