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WINDMUELLER

German Folk Dance

Music: To be published by Asch and Imperial

Formation: 4 couples in a square

1. All hands joined, 8 hop-waltz steps to L, 8 to the R. Swing the joined hands alternately forward and back with each step.
2. Head couples dance 8 hop waltzes once around the inside of set, leaving girls standing back-to-back in the middle. Side couples the same, dancing around the standing girls, and leaving their partners standing back to back in the middle.
3. Men dance once around the girls to L, clapping their hands.
4. With girls standing in middle, partners join RH and LH with girl on L. The shoulders of the girls stay close together. Dance 8 hop-waltzes around to Men's L, forming the Mill figure.
5. Grand R and L, drawing girls out on first count. Pause when partners meet, then continue chain around to original places.
6. Take open dance position, 8 walking steps halfway round the set. In closed position, finish with 8 hop-waltzes turning and progressing back to original places.

The dance is repeated with a variation on the first figure.

- I. Girls circle.
- II. Men's one-hand mill, clasping wrists.
- III. Big circle, with girls turned outward (partners join RH), then the men turn outward (partners retain RH). At the close, turn partner once around and bow.

HOOSHIK MOOSHIK

Armenian Folk Dance

Music:

Formation: Dancers in circle facing center, elbows bent; hands at shoulder level; clasp little finger of person on either side. No partners required.

1. With feet close together, move toes to L; move heels to L. Swing joined hands from side to side with each movement. Continue this toe and heel movement for 8 measures.
2. Turn half R; sway forward with weight on RF. Sway, stepping back on LF. Repeat. Step to R, close L; step again to R, close L. Move to R in circle with 6 small walking steps in a semi-crouch position. Straighten body, bring feet together and face center with toes pointing to L to begin dance over again.

DAY ENU

Jewish Folk Dance

Music: Cut records available

Formation: No partners required. Circle with hand joined and held slightly above shoulder level.

1. Step R, place LF in back of R, step R again and stamp with LF close to RF. Same in opposite direction. Take one step fwd into circle with RF swinging joined arms upward, close with LF; step back to place with LF, swinging joined arms down and back, and close with RF. Stamp 3 times in place, returning joined hands to original position. Repeat Figure 1.
2. All turn slightly to R and dance 7 polka steps moving R. Drop hands and make a half turn in place with 3 steps. Quickly join hands again (the circle is now turned inside out) and dance 7 polka steps in the opposite direction. Drop hands, turn half-way around to original position and take hands again to repeat the dance.

BRUDER LUSTIG

German Folk Dance

Music : To be published by Imperial

Formation: In couples around the room facing counterclockwise. Varsoviana position.

1. Starting with RF, take one schottische step diagonally forward to R, then one S. Step diagonally forward to L. Repeat to R and L. (M takes an extra step instead of the hop at the last schottische) Partners separate and do one S away from each other and one S toward each other. Assume shoulder-waist position and do 4 step-hops turning and advancing. (M does 3 step-hops and 2 single steps) Assume Varsoviana position and repeat the entire figure once more.
2. In social dance position, dance two German hop-waltz steps, turning and advancing. (Hop-waltz: step hold, hop; 3/4 time). Separate from partner, holding inside hands to do so, and step away and back to partner. Repeat from beginning of Fig. 2. Turn with partner with 8 of the same hop-waltz steps as often around as possible. Repeat all of figure 2, turning the W once and a half around at the close to take Varsoviana position again to repeat the dance from the beginning.

GENEROUS FIDDLER

German Folk Dance

Music:

Formation: Sets of two couples, facing each other, in a large circle around the room.

1. Two couples form a RH star and take 8 waltz steps around. Change to form a LH star and waltz in opposite direction, finishing in original position.

GENEROUS FIDDLER (Continued)

2. In social dance position, M balances forward and back (W opposite), and do 6 waltz steps circling once around the other couple going CW and finish in position facing opposite couple.
3. (Accelerated tempo) Join inside hands. Over and under the arches with short quick running steps, stopping at the end of the music to face a new couple. Couples facing CCW start over the arch made the opposite couple; those facing CW go under.

Repeat from the beginning with new couple.

Words to the song, "The Generous Fiddler"

Who will play a tune for dancing;
Who will play the fiddle sweet?
All the girls are shyly waiting,
Waiting with impatient feet.
Fiddler, fiddler, come you soon
And play for us a merry tune.
La, la, la, la, la, etc.

THE PLEASURES OF THE TOWN

English Country Dance

Music:

Formation: Longways for 3 couples.

1. Men join hands; 1st M leads the rest around outside W's set and back to places with 4 Morris Hop steps (step-step-step-hop). Women join hands; 1st W leads the rest around the outside of M's set and back to places with 4 Morris hop steps.
2. Men join hands with their partners, hands crossed in front and lead around outside M's set (toL) and back to places, separating into original lines.
3. First and 2nd couples dance the square hey-pass by R shoulders; the 2 men pass by L shoulders, while the two women do the same; again partners pass by R shoulders, bring 1st and 2nd couples into each others' places. First couple moves into 3rd couples place, while 3rd couple slips down into 2nd place, the 2nd couples remaining in 1st place.

The entire dance is repeated twice more, first with the 2nd couple in leading place, then with the 3rd couple leading. At close, honor.

JENNY PLUCK PEARS

Music: H. M. V. Victor

Formation: Round for 3 couples.

1. Hands-six, 8 slips L. Partners set and turn single.
Hands-six, 8 slips R to places; set and turn single.
First M takes partner by RH and sets her in the middle facing him.
Second man does same with his partner; 3rd man the same. Men honor.

JENNY PLUCK PEARS (Continued)

2. Women remain back-to-back in middle, while men skip around them CW, without joining hands; turn and skip CCW back to places. First M takes partner by LH and places her beside him; 2nd M does the same with his partner; 3rd M same. Partners honor each other.
3. Partners side, set, and turn single. Repeat. First W takes partner by LH and places him in middle facing her; 2nd W does same with her partner; 3rd W same. Women honor.
4. Men remain in middle, back-to-back, while women skip around them CW, then CCW. Women take their partners by RH and place them beside them successively as in previous figure. Partners honor each other.
5. Partners arm R, set, and turn single. Arm L, set, and turn single. First man takes partner by RH and sets her in middle; 2nd M same, 3rd M same. Men honor.
6. Same as Figure 2.

DEBKA (LIVSHU NA 'OZ)

Palestinian Dance

Music: Cut record available

Formation: Open chain (row) moving to the R, all hands joined.

1. Two sliding jumps to R, preparing jump on LF. Two Debka jumps in place with feet together, turning the feet and hips first L then R very lightly. Repeat the above 3 more times.
2. In place, point LF forward, hopping twice at the same time on RF. Two jumps in place with feet together. Point RF forward and hop on LF twice. Jump twice in place with feet together. Repeat Figure 2.

Hebrew words: Livshu, livshu na 'oz,
Ha-ir lanu ma 'oz.
(Repeat)
Bachurim, bachurim,
Zer gvu-ra 'a-tu-rim.
(Repeat)

HORRA AGADATI

Palestinian Horra

Music: Cut record available.

Formation: Circle for as many as will; no partners, hands joined.

1. Starting with RF, 4 running steps to R; 4 Debka jumps, L, R, L, R. Repeat 3 more times continuing in same direction.
2. Place hands on nearest partners shoulders. Jump backwards onto the RF with body extending obliquely to R; drop L heel to touch floor. 3 steps in place, L, R, L, body bent slightly fwd. Repeat.

HORRA AGADATI (Continued)

One Debka jump in place to L, one to R, body erect. Jump on LF, stamp with RF forward, body bent forward, step on LF in place. Turn to R, bringing feet together and step L, R, L, moving to R and accenting these steps with body bent slightly forward. Repeat Figure 2.

KREUTZ KONIG

German Folk Dance

Music: To be published by Asch and Imperial

Formation: Two couples to form a circle, girl to R of man.

1. All join hands. Leap to L with LF, bring RF behind, 4 running steps. Repeat 3 more times.
2. Men hook L arms and place R arms around partner's waist. Girls join their LF opposite man's L in back of partner. In this position, all run around counterclockwise for 8 measures.
3. Drop hands and couples face as at beginning. Men change places taking LH in 2 hop-steps, join RH with opposite girl, take 4 hop-steps around with her, turn her once under man's arm and bow or curtsy. Men return to places in same manner.
4. All join hands in circle, and moving L, take 4 mazurkas (step L, close R, hop R). Partners join hands continuing to L with 2 mazurkas, followed by 6 running steps. Repeat entire pattern.
5. Partners quickly join RH, placing girls back- to-back, and join LH with opposites. In this position, run around clockwise with kicking steps. (4 measures.) With an appel, drop LH, men swing girls out so the men are now back to back. Join LH with opposites again and continue running in same direction. Repeat entire pattern. At close of dance, all drop hands, men turn around in place, join hands again in a circle. The opposite girl is now at man's R and dance may be repeated with a new partner.

SOURCES: International Institute, 99 Park Avenue, N. Y. 16.
Recording to be released soon.

ZU LAUTERBACH (SWISS)

Music: Manuscript, Folk Dance Fed. coming record has been available with vocal but not properly arranged.

Formation: Couples with inside hands joined facing in counterclockwise direction. Outside hands on hips.

1. M step forward on the L (cts. 1, 2) cross R in front of L and point toe on floor turning away from partner (ct. 3) W same on opposite foot.
2. Repeat step starting M R and W L turning toward partner.
3. Partners drop hands and turn completely away from each other in two waltz steps ending facing each other.

ZU LAUTERBACH (Continued)

4. Facing in clockwise direction, with WR in M L hand, repeat the action of steps 1 to 3.
5. Joining two hands M steps L (cts. 1, 2) and closes R to L (ct. 3). W same on opposite ft. M steps L (cts. 1,2) and swings R up across in front of L (ct. 3). W step R swing L.
6. Repeat action of step 5 to opposite direction M starting R and W L.
7. Taking two waltz steps, wring the dishrag. The M turns L and the W R.
 8. With both hands on hips, partners face and stamp. M stamps L, R (ct. 1 and) L (ct. 2), R (ct. 3) and L (ct. 1) hold (cts. 2, 3). W stamps R-L, R, L, R.
9. W grasps M middle finger with her R hand, L hand on hip. In this position, the W waltzs forward turning R under the M arm. The M waltzs forward without turning starting with the L ft. W starts waltz with R ft.
10. In shoulder-waist position, couple waltz around the hall.

SCANDINAVIAN WALTZ

Record: Victor V20075A

Formation: Double circle, partners facing, inside hands joined.

1. (Described for the man, woman the same with opposite foot.) Pas de basque forward to the L and back to the R. Turning away from partner turn in two waltz steps. Repeat pattern.
2. In waltz position waltz at will around the hall. Repeat dance.

SIERRA POLKA

Arranged from various versions of the heel-toe polka as performed in Northern California

Music: Clarinet polka or any polka suitably arranged for a heel-toe polka

Formation: Couples in crossed hands position, M with R on top, facing forward.

1. Heel-toe polka step forward and in reverse direction. Repeat.
 - B. 8 push pull polka steps moving forward around the room and revolving clockwise.
2. Heel-toe polka step forward and reverse. Repeat.
 - B. In cross-arm grasp, polka in place 7 polka steps and end facing forward with three steps in place.

SIERRA POLKA (Continued)

3. Couple in open position with the M to the L and in back of the W execute heel toe polka step: (The W on the step moves from the R side of the M to the L side on the heel-toe polka step.)
 - B. In La Varsouviana position, couple polkas forward 7 steps. On the 8th polka, the W turns to face the M.
4. In ballroom position, couple do heel-toe polka step forward and reverse. Repeat.
 - B. Slide forward four steps, on the fifth step, the M shifts to move on the outside as the couple continues to slide forward. Continuing, the couple take two polka steps in a clockwise direction, and end with 4 pivot steps in place.
5. In ballroom position, couple do heel-toe forward and reverse.
 - B. In ballroom position revolve clockwise around the room in seven polka steps ending with three steps in place.
6. In open position, couple execute heel-toe polka step forward and reverse changing hands at the end of each heel-toe polka step.
 - B. With M holding W inside hand, W revolves clockwise as M polkas beside her. W takes 7 polka steps ending with three steps in place.

Repeat all of above.

PHILIPPINE CHOTIS

Music: Dances of the Philippines - Reyes-Tolentino
Formation: Couples in ordinary dance position facing forward.

1. In ordinary dance position, M slides L foot forward and back to R. Repeat. W does same on opposite foot (R). With three walking steps (M--L, R, L and W--R, L, R) and a pause, dancers wheel clockwise in place but continue to face forward. M is on the outside, W is on inside. Repeat with M starting sliding R foot fwd, and W L foot. Couple again wheel clockwise in place with M on inside, W on outside. Continue for 8 measures in all.
2. With W hands on skirt, and M hands on hips, dancers take 3 gallop steps and a pause moving to own R. Repeat moving back to partner. In ordinary dance position turn in three step-hops and hold. Repeat above figure 8 measures in all.
3. Repeat native Chotis as noted above in figure 1.
4. In ordinary dance position take 16 step-hops moving forward around the room while turning clockwise.

*increased -
look at
1950 Philippine*

VANDRA POLSKA
(Estonian)

First presented at the State Festival of the Folk Dance Federation of California, Fresno, in May 1947, by Paul Erfer.

Music Record: Vandra "Polka", Imperial (BAL TIC Album FD-4,) record 1035-B.

Formation Couples, both hands clasping partners' upper arms.

Music 3/4)	Step Pattern
Measure	
	I. M starting with L foot, W with R foot.
1	M step L to side L (ct. 1), close R foot to L (ct. and), Step sdwd L (ct.2), step R across in front of L (ct.3);
2	Slight leap sdwd L (ct. 1), hop L, leaning slightly to the L (ct. 2), hop L (ct. 3).
3-4	Repeat action of meas. 1-2, starting R.
5-6	Repeat action of meas. 1-2, starting L.
7-8	Six running steps clockwise once around to place.
9-16	Repeat all of meas. 1-8.
	II. Open dance position, free hand on hip.
	Starting with outside foot:
1-2	Two mazurka steps fwd (M: slide, cut, hop, bending L knee);
3-4	Five running steps fwd and hop on the outside foot.
	Starting with inside foot:
5-6	Two mazurka steps fwd;
7-8	Six running steps, turning in place, counterclockwise (M moving bwd, W fwd).

SALTARELLO

Music: Imperial 1055, Italian Folk Dance

Formation: In couples facing counterclockwise around the room. Girl to R of man, arms interlaced around each others shoulders, girl's arm underneath man's. Man rest LH on his hip, girl hold out apron with her RH.

1. 32 skipping or springing steps around the room in a circle. On the last 4 bars, partners separate to face each other about 6 feet apart.
2. Girl holds out apron with both hands; man holds RH above his head, LH on hip. 4 Saltarello steps: spring alternately fwd and back from one foot to the other fwd on R and backward on L, remaining in place while doing so. Partners change places with 8 skip steps, passing to R. Turn to face and repeat Fig. 2.
3. Man kneels while girl dances around him holding out apron with both hands, with 4 step-swings, starting with RF. Now girl kneels and man dances around her in the same manner, with RH held above his head.

SALTARELLO (Continued)

- Partners take inside hands, with outside hands held out to side. 8 skips fwd, 8 skips moving bkwd. Join RH in a close arch and take 16 skips around each other.

Repeat the dance from the beginning and terminate with the following pose: Man kneels with R arm raised, LH on hip. Girl stands on LF with toe of RF resting on ground behind, heel raised. Her R arm is raised in elbow turned toward partner.

SPACIRKA

Czech Folk Dance

Music: Recording being prepared by Imperial.

Formation: Couples facing CCW; inside hands joined, outside hands on hips.

- 4 polkas turning first back-to-back, then face-to-face. Link adjacent arms and walk forward with 4 steps. Face each other and bow.
- Cross LF in front of R, and make a complete turn about to R, pivoting on RF, and bow. Cross RF in front of L, and make a reverse turn, pivoting on LF, and bow.
- With hands on hips, girl polkas fwd ahead of man, turning continuously around to the R, while man follows directly behind, stamping and clapping with each polka step as he dances fwd. 4 polkas. Finally partners take dance position and do 4 polkas turning CW and advancing around the room CCW.

DARGASON

English Country Dance

Music: H. M. V.

O O O O X X X X

Formation: Line for 4 couples, arranged thus: 4 3 2 1 1 2 3 4, facing in toward each other.

- First couple side (running step); they set to each other, and pass by each other by L shoulder turning single as they do so. First and 2nd couples (1st M and 2nd W and 2nd M and 1st W) side, set, and turn single, passing each other as before. Same movements performed by 3 pairs of dancers. Same movement by all 4 couples. At the end, all the dancers make a half turn M cw and W ccw, and face in reverse direction. The same movements are repeated in reverse order, the M moving down and the W up. Thus the 4th couple dances the figure once, the 3rd couple twice, the 2nd couple 3 times, and the 1st couple 4 times or continuously. At the end of the first half of the figure the last M and last W remain in their own places and remain there for the rest of the figure. In each subsequent change, 2 dancers, one at each end, will in like manner reach their own place and become neutral, so that at the conclusion of the final repetition (danced by the first couple only) all the dancers will be in their original places.

DARGASON (Continued)

2. Same as the first part, except that dancers, instead of siding, arm with R in the first half, and with L in the 2nd half.
3. 2nd couple face in opposite direction. All dance the straight hey, giving R and LH as they pass. (Skipping step). All dance one complete circuit to place: when each dancer reaches the top or bottom of the set, the same hand is given twice. At the close, all join hands in a line abreast and honor.

BLACK NAG

English Country dance for Six

Formation: Longways for 3 couples.

1. RH joined and facing up, lead up and back a double. Repeat. First couple slip up, 2nd couple slip up, 3rd couple slip up. All turn single. Third couple slip down, 2nd couple slip down, 1st couple slip down. Turn single.
2. Partners side twice. First M changes places with 3rd W, passing back-to-back. First W and 3rd M change places in like manner, 2nd couple change across, slipping back-to-back. All turn single. Repeat, moving back to places.
3. Partners arm R and L. Men dance straight hey for 3. First M faces down, #2 and #5 face up. Each simultaneously describe the figure 8 and move to R first, #3 passing in back of #1. Then the Women dance the hey in similar manner. At close, men turn single and honor.

STACK OF BARLEY

Irish Folk Dance

Music: Imperial Record #1039B

Formation: Partners facing each other in a single circle; men facing CCW, women CW. With elbows bent, the hands are joined in a crossed clasp, R to R, and L to L, grasping thumbs. The couples are numbered off around the circle by ones and twos.

1. Side-step toward center (7counts) and hop with feet close together. Return to places with same step. Repeat in and out of the circle.
2. Move around the circle with 2 step-close-steps, man going fwd, woman bwd. Reverse with 2 more of the same steps women fwd, man bwd.
3. Each couple swings around the other with 4 step-close-steps. As they swing once around, each couple leaps to R of the other, couple #1 swinging toward outside and couple #2 toward the inside of the circle.

Repeat the dance with each couple in a new position, each time the odd couples moving one place to R and the even couples one place to L.

IRISH TWO-STEP
(O'Donnell Abu)

Music: Imperial Record #1041A
Formation: Couple Dance. Stand as for Stack of Barley.

1. Point toe toward center of circle, close, and step-close-step toward center. Repeat on opposite foot moving out of the circle. Repeat the entire figure moving in and out.
2. Take 2 side-steps in, 2 side-steps out. Repeat.
3. Take 8 fast polka steps turning CW and advancing around the room CCW.

KOMARNO

Czech Folk Dance

Music: Record to be published by Imperial.
Formation: Couples in a single circle, partners facing with hands crossed and joined.

1. Man on LF, girl on RF, dance 8 light polka steps around the room, girl moving bwd. The arms are pulled slightly back and forth, turning the body from side to side.
2. Cutting steps, R and L, with quick pull on partners hand, 3 more cutting steps in double time, R, L, R. Repeat, starting with LF forward.
3. Clap hands, springing away from partner; link R arms and turn with partner twice around with running steps. Clap hands, spring away, then link L arms and run around in opposite direction.

Assume original position to start dance over again.
(This dance is also known as "Sekerecka", meaning axe.)

MI Y'MALEL

Jewish Folk Dance

Music: Cut record available.
Formation: Circle, all hands joined. No partners required.

1. Step on RF turning body to R, spring and step L turning body to L. Repeat. Grapevine step to R, crossing LF in back first. Repeat from beginning.
2. Same as Fig. 1, starting on LF.
3. Stand with feet apart and clap the hands bringing them slowly up above the head. Lower hands and place them on shoulders of nearest partner. With feet apart, sway R, sway L; take 3 walking steps to R and touch toe of LF to RF. Sway L, sway R; 3 walking steps to L and touch toe. Drop hands; R arm curved in front, L arm in back, do 4 slow buzz steps to R. Clap hands vertically to R, then turn and clap to L. Repeat the buzz turn and claps in opposite direction.

PICKING UP STICKS

English Country Dance

Music: Recorded on English Columbia #5505
Formation: Longways for 3 couples.

1. RH joined and facing up all lead fwd and back a double. Repeat. First M changes places with 2nd W and then with 3rd M (pass R shoulders). All join RH with new partner and lead fwd and bwd a double once. First W changes places with 2nd M and then with 3rd W (pass R shoulders). All join hands with new partner and lead fwd and back a double. Repeat the crossing action with dancer at L leading, then dancer at R. Repeat again with the two new heads until all are returned to original places.
2. Side twice. First couple join BH, facing and slip down into 2nd couples place while 2nd couple slip outside set into 1st couples place. Repeat. At same time, 3rd couple cross over and around the outside set and back to place with 16 skipping steps. Repeat this pattern with 3rd couple joining hands and slipping up into 2nd couples place, who slip down to 3rd place, etc. At the same time, 1st couple crosses over and skips around outside the set with 16 skips.
3. Arm R, arm L. First M, followed by 2nd and 3rd men weave in and out of the women's line, up and down the line. When the 3rd M reaches the 2nd W he circles her and continues in opposite direction (thus putting him at the head of the line of men. When 2nd M reaches 2nd W, he also circles round her and proceeds in opposite direction, putting himself at the head of the line. When 1st M (now at end of the line) reaches 2nd W, he circles her and proceeds in opposite direction, regaining his place as leader. He then leads the men's line (without weaving) back to places, passing behind the women's line.

Women dance the same figure, weaving through the men's line. This is done with a skipping step. The figure is called "The Sheepskin Hey". At close. Partners honor.

LA MESTICITA

Mexican Folk Dance From Yucatan

Music: To be published by Imperial
Formation: Couples in a line

1. Waltz in Varsoviana position, both hands held high; move fwd with 3 waltz-balances, separate from partner, turning c/w with 3 waltz-steps to face each other about 4 feet apart.
2. Step R, hop R, tap LF without changing weight. Repeat 5 times, alternating and advancing toward partner. Four light stamps, bring R shoulders close. Repeat continuing in same direction. Turn to face partner and repeat entire figure returning to original place.

LA MESTICITA (Continued)

3. Moving to R, step across in back of L, hop L, step fwd R. Repeat twice. Then step back L, step R with feet together, step fwd L. Repeat the above moving to L. Repeat the same pattern turning R, then turning L.
4. Partners cross R wrists and turn with 8 waltz running steps, starting RF. Cross with L wrist and waltz in opposite direction. Partners separate, hands held high, 8 waltz steps turning in place.
5. Step across in back L, both making a $\frac{1}{2}$ turn to R, still facing; hop L, step fwd R. Step back L, step R feet together, step fwd L. Repeat the above in place starting with LF. Four light stamps moving toward partner and hold. Repeat 3 more times, making a complete square to R and returning to original positions.
6. Swing R leg bwd, hop L, swing R leg fwd brushing floor, hop L, swing RF across in front of L, slapping floor with foot, tap R toe. Repeat on opposite foot. Repeat twice more, alternating R and L. Repeat the entire figure with the girl and man alternately turning CCW. Girl makes an extra half turn and partners assumes Varsoviana position. Take 6 waltz balance steps fwd. Finish with 4 light stamps and pose.

SENFTENBERGER

German Folk Dance

Music: To be published by Imperial 1

Formation: Couples, holding inside hands, free hands on hips, facing CCW.

1. Take 4 slow walking steps forward starting with outside foot. Step sidewise, bring feet together, hop on outside foot, swing inside foot fwd; step on inside foot, swing outside foot bwd, and pivot around on outside foot to face opposite direction. Repeat the pattern in reverse.
2. In dance position, do 3 mazurka kicks in place, hopping on outside foot, and then 4 polkas dancing around the room. Repeat. Turn the girl under once at the close and join inside hands once more.
3. Same as Figure 1.
4. In dance position, slide fwd 4 steps, stamp with outside foot, swing other foot fwd, change to inside foot and swing other foot bwd. 4 polkas around the room. Repeat.

ARI ARA

Music: Palestine Dances, Piano Music.

Formation: Dancers stand side by side in couples, forming one single line, arms are crisscrossed by all in back, and the hands clasped, boys face in one direction and girls opposite.

1. Each couple turns fwd in place with 16 running steps.
2. Drop hands and face each other, everyone takes three slides to the right and kicks the L foot in front of R while hopping on the R. Take 3 slides to the L and kick the R foot across. Repeat to the R and to the L and finish facing partner.
3. Each couple turns in place with four step-hops, beginning with the R foot. Clap own hands once on the first beat, and then place R hand, raised high, palm to palm against partner's while continuing step-hops. Repeat clap and four step-hops in opposite direction.

THE CEDARS

Palestinian Dance

Music: Jewish Education Committee, 1776 Broadway, N. Y. Record from Israel not available except for cut records.

Formation: Couples in double circle formation. M with back to center facing W. R hands joined.

1. Crossing the L foot over across the R foot, take a step hop on the L foot at the same time turning to the L. Cross the R foot over the L, the W turning to the R to face forward the M executing the step so as to remain facing forward.
2. With R hands still joined in front but L hands joined in back, dancers move forward counterclockwise with 3 light running steps. Partners face on the fourth step.
3. Repeat all of above action for steps 1 and 2. Four times in all.
4. With partners facing, step to the R crossing L over R clapping hands vertically at the same time, step in place on the R foot, take a step hop on the L foot in place. Repeat same action beginning with the R crossing over to the L.
5. With L hands on hips and R hands curved above the head, turn counterclockwise with eight running steps. (The first step begins with a slight stamp) Without touching L shoulders are adjacent and partners look at each other flirtatiously.
6. Repeat all of step 4 and 5 again doing pattern twice in all.
7. Joining hands in a single circle repeat foot crossing as indicated in step 1. L foot crosses over R, and R over L. The circle moves forward with four light running steps. Repeat four times in all.

THE CEDARS (Continued)

8. Partners face in a single circle. Step to the R crossing L over R clapping hands vertically at the same time, step in place with the R foot, step hop on the L foot at the same time making a half turn L on the L foot to face a new partner. Repeat this step with the new partner starting on the opposite foot. On the turn face partner and circle partner with 8 light running steps as indicated in step 5.
9. Repeat all of step 8, twice in all.

TEL AVIVIA

Palestinian Dance

Music: Jewish Education Committee

Formation: A double circle of couples facing forward in back grasp position.

1. Moving forward obliquely to the right, step to the R on the R. Step L behind the R, step hop on the R foot. Repeat starting on the L foot and moving forward obliquely L.
2. Step hop forward R, L, and step hop backwards R, L.
3. Repeat all of above as in steps 1 and 2.
4. Chorus: Beginning with the R foot take 6 step hops forward ending with three stamps R, L, R. Repeat step hops starting with the L foot and end with stamps.
5. Repeat steps as listed for 1 and 2.
6. Chorus: Beginning with the R foot take 6 step hops turning clockwise in place and end with three stamps. Repeat action turning counterclockwise in place.

SKI LODGE WALTZ (American)

Music: Clarinet Waltz or any evenly phrased German or Scandinavian waltz. Victor 25-1013

Formation: Partners facing.

1. Facing partner, both move in the same direction to M's L turning away from each other in two waltz steps. Step sideward (M--L-----W same with opposite feet) Draw R up to L and clap hands twice. Repeat in reverse direction waltz steps and draw step (to M's R).
2. Repeat two waltz steps turning away from partner. Step L (M) draw R foot up to L, step back on the L foot into a waltz dip and turn in 4 waltz patterns in a clockwise direction moving counterclockwise.

*Incomplete
see sum notes*

HORRA ARABI

Music: Vox Album 16037-A "Debka"

Formation: A single circle of couples facing center with hands joined or placed on neighbor's shoulders.

1. Dancing in place lift the L foot with a slight hop at the same time placing the R heel forward on the floor. Repeat.
2. With a slight lift hop on the R foot placing L heel fwd on the floor. Repeat.
3. Moving to the L step swd L place R foot behind L and jump on both feet toward the center of the circle and jump on both feet back to place. The dance starts slowly and gradually increases in tempo.

DEBKA

Music: Vox Album 16037-A

Formation: Line of dancers, dancer on R end acting as leader.

1. Extend L foot forward, heel on the floor.
Return L foot to place beside R foot.
Extend R foot forward, heel raised just off the floor.
Raise R foot in the air with bent knee while hopping on the L foot.
Take one step to right with R foot.
Take one step to the R with the L foot crossing over in front of the right.
Jump with feet together, body turned slightly toward L and knees bend.
Jump with feet together, body turned slightly toward right and knees bent.

LA VARSOUVIANNA (Gunnison Version)

Music: Bluebird Record, La Varsouvianna

Formation: Double circle facing forward in Russian polka position.

1. Starting with the outside foot, take two mazurka steps forward. Holding the W's L hand in his left, the M turns the W to the inside of the circle with the La Varsouvianna walk step. The W is now facing in the opposite direction to the M. Continuing with the mazurka step on the L foot, both complete 2 mazurka patterns as they describe half a circle. The M brings the W back to original position by taking the W's R hand and turning her so they both face in reverse of original position. Repeat the above step and end in original position.
2. Throw-out step. Holding the W's L hand, the M dances in place while the W moves to the center and returns under the M's L hand. Repeat away and back to place.

POLYANKA (Russian Peasant Dance)

Music - Kismet

SLOW PART: Double circle, ladies facing in, men facing out. Lines approximately 6 feet apart.

FIGURE 1

LADIES: Move towards partners with exaggerated polka, slightly dipping, beginning with R heel forward, toe up, slide L back of R, step R. Repeat L, repeat R. Stamp slowly L, R, turning left shoulder to partner. (On each polka step the corresponding arm sweeps high in an arch, opposite hand on hip.) Moving away from partners to R, 3 push steps, R arm arched high; turn R shoulder to partner on 2 steps L, R, and continue away from partners 3 push steps to L, left arm arched high; face partner on 2 stamps, R, L.

MEN: Fists on hips. Stamp R heel in place to music, bending knees slightly, count "and 1 and 2, etc." bend knees on "and" and stamp on the count.

FIGURE 2

LADIES AND MEN: L arm arched high, R hand on hip - brush R fwd, brush R back and kick R fwd. bending L knee and slightly scuffing L; complete 3 polka steps beginning R, in short individual circle to R, arms fwd at slight angle, palms up; pass L shoulders with partners and end facing partner, bringing hands to hips at end. Repeat figure to L.

FIGURE 3

LADIES: L hand at hip, R arm sweeps back; R polka back, slightly turning; step L back of R and point R fwd, bowing low toward partners sweeping R arm in an arc from the heart toward R foot. Progress toward partners slightly bending L knee, scuff L and kick R fwd. Repeat three times (4 times in all) arms fwd at slight angle turning arms in time with the steps. Repeat figure exactly except at end do only 3 scuff-kick steps and end stamping R, L, slowly.

MEN: facing partners, prysiadka and kick to L, R arm high, repeat to R; turn in small circle to R on 7 double-heel steps; fists on hips; repeat figure beginning R and turning L circle; end facing partners; R hands joined, held high.

FAST PART:

FIGURE 4

LADIES: Progressing back out of circle, turn R under joined R hands on 4 polka steps; turning twice. Facing partners, R hands still joined, return to place on 8 quick short cut steps, R foot forward.

MEN: Following partners out of circle (R hands joined) 4 polka steps fwd starting with R foot. Return to place on 8 Russian skip steps. Repeat.
FDC-48-17

(Polyanka)

FIGURE 5

LADIES AND MEN: Parallel to circle, 8 push steps R, turn once in place to R. LADIES on 8 "jump" steps, beginning weight on L and heel fwd and to side, alternating on each jump. MEN on 4 quick pry-siadka rising on heels. Return to original place on 8 push steps L, single turn to L in place beginning weight on R foot, L heel fwd, alternating. In this figure arms are outstretched on push steps. Ladies "flutter" hands, on "jump" turns ladies have hands high overhead, continuing the "fluttering" motion. At end of figure partners are facing about 4 feet apart.

FIGURE 6

LADIES AND MEN: Arms hanging loosely at sides, do 2 polkas fwd toward each other, R, L, return to place on 2 polkas, R, L, passing shoulders (right) do-si-do on 8 shuffling steps. Repeat polkas, fwd and back and do-si-do L shoulders.

FIGURE 7

LADIES AND MEN: Partners facing inside hands joined, (man's R, lady's L) and progressing counter-clockwise, turn away from each other 1 complete turn on 2 polka steps, sweeping joined hands down and fwd to break; repeat twice, (3 times in all.) Facing, each jump R on both feet and jump L back to place. (On these jumps, hands swing back freely to balance.) Joining R elbows, L arms high polka turning, leaning away, 8 measures, end facing as in beginning of figure. Repeat entire figure but polka turn L at end, L elbows joined and R arms high.

FIGURE 8

LADIES AND MEN: Partners facing (men facing out of circle) both lightly leap at an angle forward and to the R on R, step L, R together, L shoulders to partner. (On this step, the ladies bend backward with arms outstretched). Men's hands outstretched but down at sides, palms forward.

Leap back to place on L foot step R, L together, bringing hands to hips. One solo turn R in place on 4 buzz steps, men's hands on hips, ladies R arm high.

Repeat starting L at L angle, R shoulders to partner, one solo turn L, end facing partners.

Step fwd, R beside partner's R, R arms around partner's waist, L arms high, hop R, continuously turning R, L leg out at side. (Do not bend knee.) This is a 16 count turn but men should govern position in order to place ladies in original position at end and not be off balance.

Repeat entire figure; starting L at L angle, couple turn at end of this figure, hop on L, turning L with R leg extended at side and back knee straight, finish with partners facing as in beginning of figure.

(Polyanka)

FIGURE 9

LADIES: Dance 4 toe slide steps to right, (start feet together turn toes out to right; slide heels to right, 2 counts for each toe-heel slide.) Hop L, touch R toe to side (toe turned in.) Hop L, touch R toe turned out. Hop L, and kick R, step R beside L, repeat toe-toe-kick step starting L.

Return to original position on 4 toe slide steps to L to face partners. During this entire figure arms are folded across chest.

MEN: In groups of 6, men polka to their L, arms outstretched, and turn on 4 polka steps, L, R, L, R, to form a L star. In L star position prysiadka 4 times, kicking R fwd and to side. Break star and polka on 4 steps to position facing partners, L, R, L, R.

FIGURE 10

LADIES AND MEN: Shoulder waist position polka counter-clockwise 4 polkas, ending with ladies facing in. R hands joined, ladies turn under joined R hands, 2 turns on 4 polka steps, while men walk, stamp, in time, progressing counter-clockwise.

Joining L hands in front and right hands at Ladies R waist, dance one complete circle, 6 skip steps, ladies backward, men forward.

End dance twirling, ladies to R, holding joined L hands, R arms high. Pose.

JOTA ARAGONESA

Record: La Madre Del Cordero Imperial 1001-B

During the entire dance partners keep arms out to side; hands a little above shoulder level. Hands are cupped (sometimes castanets are held) but snapping the fingers is just as effective. The body sways gracefully with the movement of the arms. It is a gay and flirtatious little dance. There are many steps in the Jota Aragonesa but those chosen for this arrangement are thought to be the easiest for a large group dance.

Formation: Circle. Men on inside facing out of circle.
Girls face center of circle.

Step I. is done close to partner moving in a little half circle around each other. Always face partner.

Step II. Done clockwise in circle for 3 steps. Then both turn right and reverse.

Step III. Pass R shoulders as partners change places
Pass L shoulders as partners return to own place
Pass R shoulders as partners change places

Step IV. Girl goes forward into center. Man follows her. Man leads out from the center, girl follows him.

Step V. a. Girl on inside of circle faces man. Man faces the center.
b. Same as V. a.

Step VI. Look at partner while executing this step. (Don't travel on the pivot step.)

Step VII. Same as step III. But girl moves out of circle; into center; then out again. She turns to face her partner as she sits down.

Step VIII. Girl is facing center. Man dances around her on heel-waltz step clockwise.

Step IX. Same as VI (Try to stay in place on pivot.)

Step X. Same as V.b.

Finale turns: Both turn to R so girl's circle moves counter clockwise and men's circle moves clockwise. Then reverse. On last turns - partners start with L shoulder to each other, girls facing line of direction; men facing against line of direction. On pose man faces line of direction by swing to R foot with a quick half turn to his left.

I. Jota Steps

Description:

Music Counts	Cross L in front of R Bend both knees	Raise L foot (toe pointed) to L side - hop on R	Step L in back of R	Step R to right	step L in front of R	Reverse all beginning with R foot. 7 X in all
1 - 2		3	4	5	6	

II. Pas de basque on toes:

step R	step L in front of R	step R	step L	step R in front of L	step L
1	2	3	4	5	6

16 X
etc. finish phrase stamping

III. Chiapenacus step:

3 times in all; changing places.

step L	Hop on L	step R (in front)	step L hop L	step R in back	step hop L	step R (in frt)	running L R L
1	2	3	4	5	6	1	2 3 4 5 6

Reverse: start R foot

IV. Pas de basque on heel:

(Same as step II only on 2nd and 5th count place heel on floor instead of toe. 16 X

V.a. Little scissor step:

point L	point R	pointing quickly
1-2-3	4-5-6	L R L R-hold 1 2 3 4-5-6

Repeat (4 times in all)

V.b. Big Scissor Step:

kick L	kick R	kicking quickly
1-2-3	4-5-6	L R L R-hold 1 2 3 4-5-6

Repeat (4 times in all)

VI. Deep Knee Bends (3 - then pivot)

Face right: Bend both knees. left foot reaching out in back, knee almost touches floor	quickly face opp. direction reversing position (turning 1/2 turn to left)	face right same as first part of step	pivot to left (step on left and cross R in front. turn on ball of feet	Repeat all starting to left 4 X in all
1-2-3	4-5-6	1-2-3	4-5-6	

VII. Same as step III (Chiapenacus)

VIII. Girl: sits down on heel (facing center)

16 steps

Man: dances 2 circle around her (ending inside of circle) using Pas de basque on heel (Step II)

IX. Deep knee bends (2 only then pivot (if possible twice) in place!!)

face R	face L	pivot right on R; crossing L in front
1-2-3	4-5-6	1-2-3-4-5-6

Repeat to R again, etc.

X. Big Scissor Kicks as in V.b. except on 4th sequence do:

kick L	kick R	feet together in prep. of turn	turn to right
1-2-3	4-5-6	1-2-3	R L R 4 5 6

XI. Finale:

turn R	turn R	hold prep. for reverse turn	turn left L R L	turn L L R L	turn L	hold	cross R over L & click heels
R L R	R L R						
1-2-3	4-5-6	1-2-3	4-5-6	1-2-3	4-5-6	1-2-3	4-5-6

cross L over R	cross R over L	cross L over R	men turn into center-girls out of circle R-L-R	hold 1-2-3	turn into partner 4-5-6	hold 1-2-3	man down on L knee girl step on R foot 4-5-6
1-2-3	4-5-6	1-2-3					

Pose: 1-2-3-4-5-6 Girl places L foot on man's R knee. Hold inside hands.

POLKA SALA

*Check with 1950
pyllabur*

Music: Phillippine National Dances, Reyes Tolentino
Formation: Couples in ballroom position.

1. Polka freely about the hall, 16 measures.
2. With M on the outside, partners face forward in line of direction, inside hands joined, free hand of W holds skirt, M's free hand on waist.
 - a. Polka forward on the outside foot, place the heel of the inside foot forward and the toe of the inside foot backward. Repeat polka and heel and toe in clockwise direction. Repeat for 16 measures.
3. M stands in back of W and holds W's hands in extended position. With the R hand lowered point the R foot sideward R and point it back beside the L foot. Take one polka step to the R. Repeat all to the L, with the L hand lowered. Repeat for 16 measures in all.
Note: In this figure M and W face the center of the hall, M is on the outside.
4. In the same position as figure 3 dancers take 4 gallop steps sideward R. The L arms are high and the R lowered. Repeat the 4 gallop steps sideward L, changing the arm position accordingly. Repeat 16 measures in all.

LA RANCHERA

Music: Cut records from Ed Kremer
(The step throughout is "flat-ball-ball")

Introduction	12 measures	
Girls turn under 4 times	16 measures	
Man leads girl around	8 measures	} wheel
Girl leads man around	8 measures	
Twist step	12 measures	} grape vine
In line	4 measures	
Tunnel and reverse	16 measures	
Re-form circle	12 measures	
Girls to center and back	8 measures	} wheel
Man leads girl around	8 measures	
Girls to center and back	8 measures	} grape vine
Twist step	8 measures	
Girls around man left hands joined	12 measures	

SELLENGER'S ROUND

Music: Victor "Sellenger's Round" H. M. V.

1. Danced in a circle. Each man's partner is on his right. All take hands and go 8 slip steps to the L (clockwise) and back again counterclockwise to places. All move fwd a "single" to the R and one to the L toward the center. All walk backward 4 steps to places. Partners face each other and each "sets" to the R then to the L and each "turns single" in position clockwise on 4 steps. The "setting" R and L toward the center and to partners is then repeated.

SELLENGER'S ROUND (Continued)

2. Begin with all taking hands in a circle, moving forward toward the center 4 steps, back 4 steps, and repeat. This is followed by two singles toward the center and to partners, repeated as in first part.
3. Begin with partners facing each other, changing places passing by L shoulders and back facing each other all the while. This is called "siding". This is repeated once and is followed by same figures as above. The introduction to the 4th figure is partners swing once around with R arms linked at elbows; then with the L likewise. This is again followed with the singles to the center and to partners as above. The 5th and last figure is a repetition of the first.

TULJAK

Estonian Dance

The most beloved national dance of Estonia.

Formation: Single circle of couples, facing counterclockwise, with the girl in front of her partner. The girl has hands on hips, unless otherwise stated; the boy, arms folded upon his chest (called Napoleon position in Estonian!)

Steps: A delicate polka, (short steps hopping only slightly and not raising feet far from ground), marching, and balance step, (one to a measure); girl always begins right, boy, left.

FIGURE I. (a) All move forward in circle, counterclockwise, with 8 simple polka steps, turning from side to side. The girl, when taking a step to the right, looks over her left shoulder; the boy at the same time, taking the step with the left, tries to catch a look into her eyes. (Meas. 1-8).

(b) The girl turns about to face partner, and boy drops his hands to his hips; and both continue to polka for 8 measures. This time, girl is moving backwards. At each step they turn and knock elbows together, first their left, then their right. (Meas. 1-8 repeated).

FIGURE II. (a) Continuing forward in the circle, the boy dances 8 polka steps, while the girl, in front of him, is turning around to her right with the polka steps (i.e., making a circle) and progressing forward. (Meas. 9-16).

(b) Same as (b) in Fig. 1. (Meas. 17-24).

FIGURE III. (a) "The Figure 8." The girl begins, to her right, and with 4 polka steps describes a small circle, following with a similar circle to the left. The boy follows her, forming the same Figure 8. This step is danced without turning of body or looking at each other. (Meas. 25-32.)

(b) Same refrain--(b) of Fig. I. Finish with boy coming up beside and to left of girl, facing forward. (Meas. 33-40).

TULJAK (Continued)

FIGURE IV. "Balance Step."

Boy's right arm is around the neck of the girl; she takes his right hand in her right hand, left hands joined in front. Both balance forward on outside foot, extending the other backward; step back on inside foot, extending outside foot forward. Repeat. (Meas. 41-44).

The girl takes 4 steps, crossing over, in front of boy, to opposite side, and then 4 steps back to place.

The boy dances 4 quiet polka steps in place, during this. (Meas. 45-48).

Balance forward and backward again, twice. (Meas. 49-52).

Together they march 4 steps forward in the circle; separate, putting hands on hips and turning away from each other in a four-step turn. (Meas. 53-56).

(This is repeated, repeating same music 16 measures).

FIGURE V. (a) Partners stand face to face, the girl going backward in the circle. Join right hands, hold high, left hands on hips. Dance forward 2 polka steps; change places with 2 polka steps, passing clockwise.

Change hands, joining left hands, progress 2 polkas, the boy going backward, and change places, circling counter-clockwise to own places. (Meas. 57-64).

(b) Join right hands; dance around each other with 4 polka steps. Repeat, joining left hands and turning opposite direction. (Meas. 65-72).

FIGURE VI. (a) Face to face, join both hands with arms outstretched; dance forward with 8 polka steps, girl going backward. On each step they pull and push their arms, turning a bit from side to side; i.e., on the first step, both pull back with their right hands and push forward with their left. (Meas. 1-8).

(b) The boy puts his hands on the girl's waist; the girl puts her hands on the boy's shoulders; arms outstretched, body erect. They dance the usual polka, turning (clockwise) and progressing in the circle. On the last step, the boy lifts the girl up into the air; she assists by jumping with feet together, at the right moment. (Meas. 1-8, using coda.)

PHILIPPINE MAZURKA

Music: Philippine National Dances.

1. Slide outside foot fwd. and back to inside foot. Turning in clockwise direction, take three steps L, R, L and R, L, R. Repeat alternately 8 times each.
2. Moving fwd take two mazurka steps starting on outside ft. Cut inside ft. backwards M R and W L, and take two steps in place to face in opposite direction. (M--R, L and W--L, R). Repeat this pattern moving clockwise. Repeat four times in all.
3. Slide L ft. fwd., bring L back to R, putting weight on L. Slide R ft. fwd. and bring it back, putting weight on R. Move forward

PHILIPPINE MAZURKA (Continued)

3 steps, and backward three steps beginning with outside foot. (Dancers may use grapevine step as alternative starting M L and W R.)

4. Moving forward about the hall, dancers take three mazurka steps ending with three steps in place to change position so M is on the outside. Repeat mazurka steps with M returning to the inside. Repeat four times in all.

REDOBA (Philippino)

Music: Philippine National Dances, Reyes Tolentino

Formation: Partners in ordinary dance position, R hand of the W and and L hand of the M pointing down.

1. Using native waltz (step, close, step) dancers move at will in any direction 16 meas.
2. Executing the cut-step for M alternately L and R, dancers revolve in a clockwise direction while progressing counterclockwise.
Cut-Step: Described for M. Slide L ft. sideward to the L, cut L ft. sideward with the R, cut R with the L ft. raising R in back of L. Repeat to the R in the same way.
3. Execute native waltz steps as above.
4. In ordinary dance position M hops on L ft. 3 times and on the R ft. 3 times. W same with opposite ft. This is executed while revolving in a clockwise direction. Dancing in place dancers take 6 side cutting steps with the foot moving in a lateral direction sideward. M starts this step by stepping on L ft. and swinging R ft. laterally sideward R. Repeat the full pattern 3 more times.

POLISH POLKA MAZURKA

Music: Any even phrased mazurka, preferably Polish

Formation: Double circle with man on the inside.

1. Step kick swing (for man--woman does same with opposite foot)
Step kick-swing R ft. across L.
Step kick swing L ft. across R.
2. Running Mazurka. Man moves forward with L (accent) right, left, and right, left right. Girl turns out under joined arms after step kick-swing doing 2 mazurka patterns of right, left, right, left, right, left.
3. Click step. (For man while girl moves along with running mazurka step.)
Man moves sideways facing girl, both progressing forward.
Stamp left, knock left foot away with right, clicking heels twice in the air. During clicks, weight is on man's right foot.
4. Cross step. (After click step, man steps directly toward the girl)

POLISH POLKA MAZURKA (Continued)

at the same time taking waist turning position.) Man steps left, right, left--girl steps right, left, right (leaning away). Man steps right (accenting step and holds 3 cts.) Girl steps left (accented, 3 cts.) and faces man in original position.

KOLOMEYKA

Music: Kismet A-115.

Formation: Couples in a square formation.

1. Partners join hands shoulder height. Using Kolomeyka step, couples move counterclockwise around the square using a "push pull" action as they progress in the line of direction. (Kolomeyka step: leap forward R, bring the L ft. up to the R, rise on toes and heels sink.)
2. Chorus in Hungarian turn position. Partners turn with hop, step, step turn R seven measures and take a break step (L, R, L). Repeat hop, step, step turn with L hips adjacent. (Hop, step, step: With a lifting movement "as if taking off from a springboard" hop on the R ft., step fwd. on the L ft. and step fwd. on the R ft. The hop on the R ft. comes with the up-beat.)
3. Partners facing in a single circle, with hands on hips, palms down, fingers forward. Each dancer performs a zigzag pattern using the Kolomeyka step moving alternately to the R and L. End with Kolomeyka turn both ways.
4. Squat step for M, push step for W. Square forms single circle formation. The M has his back to the center of the square, his L hand behind his neck with his R hand extended. The W faces the center of the square with her R hand behind her neck and her L hand extended.
M's squat step: While moving forward the M assumes squatting position with weight on his R ft., M comes to standing position flinging L ft. forward. Continue 3 times in all (6 cts.)
Stopping on R ft. M swings L ft. through with a fling at the same time bringing his R hand to his neck and extending his L hand forward. M repeats the above pattern 4 times in all. (16 Meas.)
W's step: With her R hand behind her neck and her L hand extended the W takes 7 push steps progressing around the circle. On the "ct. 7 and" the W takes a half turn L away from the center of the circle and continues with the push step turning toward the center on "ct. 7 and". Continue completing 4 patterns in all in 16 meas.
5. Chorus step. Repeat step 2.
6. With hands on hips dancers perform the Kolomeyka step alternately L and R at the same time moving slightly toward the center of their square to form the basket. The basket moves L with the hop-step-step pattern, hopping on the R ft. End with break step.

KOLOMEYKA (Continued)

Repeat the basket figure to the R using hop-step-step figure hopping on the L ft. Note: No Kolomeyka turn with partner following this figure.

7. W slowly form circle joining hands and face counterclockwise, using Kolomeyka step while forming circle. M dance in place while W form circle moving slightly forward to place R hands on the joined hands of their corner W and partner. Each M faces his corner W.
M's step: With L arm extended to the side M executes three squat steps alternately squatting and flinging L leg forward. The L hand is flung forward at the same time as the extension of the L leg. The M completes his pattern with a break step in place.
W's step: Move backward with 7 short kicking steps and end with break step. Without dropping hands W reverse direction moving backward counterclockwise using short kicking steps completing 8 in all. The M repeats his squat steps with his L hand placed on the joined hands of his partner and corner W.
8. Chorus. Repeat step 2.
9. Using push-pull Kolomeyka step each square leads to a longways position with the M and W alternating.
10. While dancers perform the Kolomeyka step in place they alternately thrust joined hands upward and downward. All hands go up at the same time.
11. In groups of 4 dancers form basket and circle L with hop-step-step pattern followed by break step. Repeat basket to the R.
12. Chorus. Repeat figure 2.
13. With push-pull Kolomeyka step partners dance informally off the floor.

RUFY TUFTY (English)

Music: Record: Ruffy Tufty, His Master's Voice, Victor
Piano: English Country Dance, Cecil J. Sharp
Formation: Two couples facing

1. Couples move fwd. and back a double. (Running step) Repeat.
2. Partners set and turn single. Repeat.
3. Couples make a half-turn to face outward. M with their left hands lead their partner away from the opposite couple and turn around and lead them with right hands back to place with a double. All turn single.
4. M with right hand leads his opposite in outward direction and with his left hand leads her with a double back to place. All turn single.
5. Partners side and turn single.

RUFTY TUFTY (Continued)

6. Partners repeat set and turn single.
7. Dancers repeat the leading away figure with partners and opposites as above.
8. Partners arm right and left.
9. Dancers now repeat setting and turning single twice, followed by the leading away figure with partners and opposites.

SCHUH POLKA

Music: Any polka

Formation: Double circle partners facing, inside hands joined, outside hands on hips.

1. Starting on the outside ft. polka face to face and back to back.
2. While the M takes 4 walking steps straight ahead, the W turns inward to her L making two complete turns with 4 walking steps.
3. In shoulder-waist position execute two polka steps followed by 4 pivot steps.

BOLERO (American)

Music: Estudiantina or an American waltz of medium tempo.

Formation: Partners with inside hands joined, facing each other.

1. Starting on the outside foot, M L and W R, take a "step-kick-swing-draw step." Partners thus end back to back. Take two draw steps moving backwards.
2. Repeat above step starting on inside foot. (M R and W L). On this figure dancers are face to face. Complete figure with two draw steps moving backwards.
3. With both hands joined take a kick-swing forward and back. Turn out from each other with two waltz steps. Repeat this figure.
4. In social dance position take a dip step (M steps back on L, W fwd. on R) followed by 6 waltz steps in ordinary dance position.

LAS ESPUELAS (Mexican)

Music: Imperial "Las Espuelas" #1004-B

Formation: M in back of W, both with L side to audience.

1. Entrance Step. Step-hop on the R ft. bringing the L ft. fwd. in front of the R. Step-hop on the R bringing the L ft. back to place. Step-hop on the R ft., place the L heel fwd. and turn on the L heel a 1/2 turn to the L. Repeat the above starting with a step-hop on the L. Turn to the R a half-turn as the R heel is extended. Repeat all of above doing the above pattern 8 times changing directions. (On the turn the trailing ft. is kept in back and takes the weight as soon as the turn is completed. As dancers execute this entrance figure, they gradually move fwd. on the stage.)

LAS ESPUELLAS (Continued)

2. Prancing. Facing audience leap onto R ft. crossing the L over the R. Leap on the L. crossing R over L. Do this eight times. As dancers perform this figure they turn clockwise in place each describing an individual circle. 16 cts.
3. Step-hop and Brush Swing: Moving slightly fwd. hop on the L ft. and swing R ft. fwd., hop on the L and swing R ft. over L instop, hop on L and swing R ft. fwd., hop on L ft. and swing R ft. back. Repeat doing step 4 times in all.
4. Heel-Too: Moving backward hop on R ft. at the same time placing L heel fwd. Hop on the R ft. placing L toe beside R heel. Repeat on the alternate side placing R heel forward and R toe back while hopping on the L ft. Repeat 8 times in all placing feet together. 16 cts.
5. Step-hop, Clap Hands, Slap Foot: With L side to audience, step-hop on the R ft. at the same time bringing L ft. fwd. in front of R. Step-hop on the R ft. at the same time turning to the L. On the turn, clap hands together and slap L heel with L hand. Repeat on the opposite ft. starting with a step-hop on the L. This time turn R and clap hands and slap R heel with the R hand. Repeat 7 times in all. End by facing audience and stamping L, R.
6. Shuffle Step: Facing audience, stamp on the L ft., strike the R heel on the floor, tap the R toe on the floor, and stamp on the L ft. Hopping on the R ft. twice, tap the L toe at the same time behind the R ft. (tap toe twice). The M dances around the W as she dances in place. Repeat 8 times in all.
7. Gallop Step: Moving in a small circle ccw, with the M in back of the W, both gallop around in 16 cts. M waves R hand as if using a riding crop while W holds skirts.
8. Spur Step: Facing audience, M and W are side by side. Jumping to astride position, jump bringing feet together and click heels twice. Do this step three times. The fourth time jump with feet together and complete one turn to the R with four steps in place. Repeat 2 times, in all.
9. Step-hop, Clap Hands, Slap Foot and Three-Step Turn. (See Step 11)
10. Repeat step 2, 3, 4 as listed above.
Step 2 8 cts.
Step 3 8 cts.
Step 4 16 cts.
11. Step-hop, Clap Hands, Slap Foot and Three-Step Turn: Left side is toward audience. Step-hop on R ft., place L heel fwd., step-hop on R ft. at the same time start turning to the L. As you turn to the L, clap hands and slap L heel with L hand. Continuing to turn, complete turn with a three-step turn L, R, L. This step is done 4 times in all in the same manner.

SOUTHERN APPALACHIAN SQUARE DANCING

- Music:** Any moderate-speed square dance music such as "Golden Slippers", "Old Grey Bonnet", "Nellie Bly", etc. (old songs), or old mountain tunes like "Sourwood Mountain", "Old Joe Clarke", "Down Yonder". Certain pieces are better than others, but most square dance music can be used. Best available records at this time are: Victor #20-2167 "Down Yonder" and "Back Up and Push"; Imperial #1032 "Tennessee Square" and "Chicken Reel".
- Formation:**
1. Big circle, any even number of couples, hands joined.
 2. Foursomes around the big circle, with odd couples with backs to center, even couples facing center.
 3. Big circle, followed by figures as directed.
- Steps:** Ordinary square dance shuffle, with more than the usual stomping and clogging. For swinging, the walk around or buzz, with the walk around seen more often among the old-timers.
- Phase 1:** (About 1 or 2 minutes including any of the following as called) Circle left and right; balance in; swing partners; swing corners; swing anybody; promenade; promenade back; dishrag; etc.
- Phase 2:** Call odd couples out to right (count off odd and even before the dance starts). In small groups call each figure until odd couples have returned to even couple they started with; with larger groups call each figure several times. For exhibitions or where this dance is only used occasionally, mix the figures. Use any 2-couple square dance figure. The following familiar ones are commonly seen in the South; descriptions are in most square dance books. Right hands across; Duck for oyster; Birdie in cage; Lady round lady and gent around gent (Figure 8); Lady round lady and gent so low -- lady round gent and gent don't go; Basket; Swing maw, paw, Arkansas, etc.

The following are characteristic of the Southern Appalachians. The same names are applied to different figures in some communities; this usage learned from Ralph Case, formerly caller at Ashville, N.C.

Mountaineer Loop: foursome holds hands, evens raise an arch, odds duck under; odd gent drops his partner's hand and turns left, odd lady turns right pulling even couple under their own arch; call odd couple to lead first, then circle half and then evens lead.

4-leaf Clover: foursome holds hands, evens raise an arch, odds duck under without breaking hands, turning away from each other, passing their joined arms over their own heads and down between the even couple and themselves; evens lower their arch; all four face left and circle holding the "clover"; then call "roll the clover over" - odds raise their arch and pull evens under, evens passing under their own arms last restoring circle. This the same as the "sardine can" figure of duck for the oyster, with a stop half-way through and circling left.

Ocean Wave: foursome holds hands, odd gent breaks with left and leads under arch between partner and even gent, leading behind his partner back to place; odd lady and even gent allow hands to untwist; without stopping, odd gent leads under arch between lady and gent of even couple again turning right behind even gent and behind his partner to place; even lady turns under her own arm. (while odd gent leads under, even couple should approach with upraised arm - figure is more effective if all four are moving).

Ladies Whirl, Etc.: at call, each lady whirls in place; next call Gents Whirl, then Everybody Whirl.

Georgia Rangtang: (similar to Western Docey-doe or Doe-Paso) (start with opposites instead of with partners). Gents swing around opposite lady with right arm, then return and go around partner with left. If called "Double", then pass around each lady twice.

NOTE: Each of these foursome figures commences with "Circle left"; "Half way back"; then the figure, followed by "swing opposite Lady"; then "Swing Partners"; then "odd couples on to the next" at which point they progress counter-clockwise, evens remain in place. This phase continues as long as desired.

Phase 3: Call "All join hands in one big circle" and dance two or three of the following figures. Caller should lead if possible.

Wind up Ball of Yarn: Lead man (or caller) in big circle drops hand of corner and leads entire line in front of the corner, clockwise, into a tight spiral. When getting too tight for comfort, he suddenly reverses direction by turning to his left, leading out of the spiral between the coils. Do not wind too tight, and don't snap the whip.

Open Tunnel: from promenade, lead couple turns back toward the couple behind holding inside hands in an arch; pass the arch over the heads of all the couples in the line, moving forward as rapidly as possible until the end is reached; then turn under the arches made by the couples behind; when lead couple passes under last arch they continue out in promenade. This is another "follow the leader" figure.

Thread the Needle: Lead man in big circle drops hand of corner and turns back to right inside circle, then passes out under arms of first couple behind him, then in, out, in, etc., as often as desired to end of line; then reverse direction again to left and lead circle back to original formation.

Grapevine Twist: Lead man in big circle drops hand of corner and leads line under upraised arms of corner lady and her gent, passing clockwise around entire circle outside; gent of last couple does not pass his arm over his head when the loop tightens, but keeps right arm under his chin and over left shoulder; then leader passes under the next arm, etc., until the entire line is tied up with

Grapevine Twist: (continued): arms over shoulders; leader completes the knot and leads line around a few turns; break and swing. (don't try this with a large circle).

Grand March: Any of the usual routines.

Large Fruit Basket: Same as in Western Squares.

Indian File: Swing Gal Behind.

Promenade: Gents move up 2; promenade; move up 2, etc.

Shoo Fly Swing: Lead gent steps out into circle a few paces, facing partner; his lady steps toward him and they swing around each other, holding right forearms (to elbow); then gent remains in center and his lady passes (quickly, almost violently) to the gent formerly on her right; he approaches her with left arm and they turn; lady returns to her partner waiting inside circle for another turn with right, then to next gent with left, and so on around ring. As each gent returns to circle after turning active lady with left, he turns his own partner once with right, then returns to circle. As soon as lead couple has reached the third couple below, the second couple starts in the same way, gent stands in center and turns his lady who shuttles back and forth around the ring. As each couple completes their tour, they join the ring and the gent receives active ladies coming to him, until the last couple has completed the circuit. This figure is a lot of fun in a circle of about 12 couples. In larger circles it can be started with all the active (odd) men stepping in and starting at the same time. In very large circles, better forget it.

Dive and Shoot the Owl: A similar routine to Shoo Fly Swing as follows. Lead gent steps into center; his lady approaches and turns him with right arm, then goes to couple below and joins hands with them; they circle 3 half way and "pop" the active lady back toward her partner; they turn again and she goes to next couple and repeats, etc. around the ring. Second couple, etc. follow up.

General Notes: Individual figures of Phase 3 may be interspersed as "chorus" figures after each round of Phase 2. The dance may be ended at any time with a "you know where, I don't care" or any novelty ending. Often in a follow the leader sequence, the leader just leads off the floor, out a door, or to seats. The place to improvise in this type of dance is in Phase 3, where the ingenuity of the caller is the only limit. Total time for dance - minimum 15 minutes, up to 45 minutes, an hour or more depending on endurance, interest, etc. In a small group the caller invariably dances, leading Phase 3. In a larger circle he leaves the microphone briefly to lead any follow-the-leader figures. If the crowd is really large, form several circles (not concentric) and appoint a lead couple in each circle. Always count off (to determine odds and evens) or have couples pair off before starting the dance.

NEW ENGLAND LONGWAYS OR CONTRA DANCES

These are described only briefly here. For details refer to the following:

THE COUNTRY DANCE BOOK by Beth Tolman and Ralph Page; A.S. Barnes, N.Y.
AMERICAN COUNTRY DANCES by Elizabeth Burchenal; G.Schirmer. N.Y.

Music: Most contras have their own characteristic tune, usually an old reel or hornpipe. Some of the traditional pieces are indicated by name after each title. However, most slow reels and hornpipes may be used for each dance if the appropriate music is not available. The following records are available: (many must be slowed down)

Lamplighter Hornpipe - Disc 5040 (part of album)
Money Musk #1, #2 - Victor 20447
Hull's Victory and Lady Walpole's Reel - Henry Ford 113
Reel Omer and Reel Casavant - Victor 25-1103
Arkansas Traveler - Imperial 1034; Staff 157 (303) (12")
Devil's Dream - Signature 1031 (part of album)
"Longways" - Decca Album 275 - 6 dances with calls - good.

LADY WALPOLE'S REEL (Boston Fancy) Music: Lamplighter's Hornpipe
Odds improper (cross over before dance starts), number odds and events. ; Balance and swing the one below; Odds promenade down center and back, cast off; Ladies Chain and back; Half promenade, half right and left. Stand idle one figure at either end and cross over while idle.

Balance and Swing: The balance is obsolete in some communities, is in general use in others. Either balance once in each direction, or twice, but be consistent. There are various ways of balancing - for example; step right with right foot, swinging left over right, hop on right; then step left on left foot, swing right over left, hop on left. In certain parts of New Hampshire and Maine, the balance figure is a bit more lively: step right with right foot and quickly swing left over right kicking left heel on floor and hop on right while swinging; repeat to left.

Promenade down center and back: either use the cross hand promenade or the "Varsouvienne position" as more frequently seen in New England. In turning to come back, in dances with "odds improper", turn by twisting, so that gent comes back on lady's right. In dances with off couples on correct side, turn at end of promenade as in right and left through.

Cast Off: Many variations are seen. This is the means of progression in most contras. While returning from promenade down center, instead of falling into place, approach the couple below (the ones the odds just danced with). The even lady faces up set and extends her left arm behind the odd gent as he approaches. He extends his right arm behind her. Then she pivots to right $3/4$ turn as he pivots around her. They end up facing center with odd gent now below even lady. Simultaneously odd lady pivots around even gent on other side. Dances using a different "cast off" will be noted.

NEW ENGLAND LONGWAYS OR CONTRA DANCES (Continued)

Half Promenade: Odd gent with even lady promenade across set into position of odd lady and even gent, turning as in right and left through. Odd lady and even gent do same.

TIMBER SALVAGE REEL - Odds improper.

Dos a dos the one below; dos a dos your partner
Odds balance and swing in center
Odds down center and back, cast off
Right hand star, left hand back.

Similar to Lady Walpole's Reel in formation. Made up by Ralph Page to commemorate the New England Hurricane of September, 1938.

LADY OF THE LAKE - Music: "Speed the Plough" "Durang's Hornpipe"

Odds improper.
Balance and swing the one below.
Balance and swing partners
Odds down center and back, cast off.
Ladies chain. (Tolman and Page say Right & Left, but I've always seen ladies chain at this point.)

HULL'S VICTORY - Music: "Hull's Victory" (odds stay on own side this time)

(Odds) Right to partner and half way round,
Balance four in line (gents facing down set, ladies up set)
Swing your contra lady, twice around (left elbow swing)
Right to partner and all way around,
Balance four in line
Odds swing in the center.
Odds down center and back (turn double at end as in right & left through), cast off
Right and left through and back (done with 2 gents facing 2 ladies)

MONEY MUSK - Music: "Money Musk" (every third couple is active, so

number couples in threes before starting. No. 1 couples are active, progressing to foot of set, all other couples are inactive, but alternate between being No. 2 and No. 3. Stand idle during two repetitions at the head.
At the foot, dance once with only 2 couples, stand idle once.
Odds swing once and a half around, cast off on opposite side (walk through your partner's position and come into line one person below)
Forward and back six.
Odds turn 3/4 turn (gent faces down set, lady, up set - take hands across set with inactive couples)
Forward and back six. (up and down set).
Odds turn 3/4 to place (gent on gent's side, but one place down from original position).
First two couples right and left (two gents do this facing two ladies, a bit tricky but the same old figure)
Note: When this dance is called in the traditional contra fashion, with each figure taking exactly 16 counts, or half that number, the dance is a bit too slow for some. Therefore it is often called faster than the phrasing seems to allow - using 12 counts instead of 16.

THE TEMPEST - Music: "The Tempest" - (form with lines of couples facing couples, with gent on left, instead of facing partners) (number odd and even couples on each side)
First two couples down center and back (4 abreast) (turn separately at foot and return to face even couples below original positions)
Right and left
Sachey around (two-step around each other)
Ladies chain
(Repeat, next time down center, odd couples stop in front of a new even couple.)

ARKANSAS TRAVELER - Music: Arkansas Traveler (count off in threes)
Forward and back; 6 hands half around
Forward and back; 6 hands half around to place
First 4 right hands across half around, swing partners (end on opp. side)
Left hand back to place; 1st couple swing
First couple down center and back, cast off
Right and left through.

MORNING STAR - Music: Rakes of Mallow or Haste to the Wedding
(Odds and evens)
Odds right hand balance and swing (balance holding right hands)
Left hand to partner, balance and swing
Odds down center and back, cast off
Right and left through.

PAT'NELLA - Music: Pat'nella or the Girl I Left Behind Me
Odd couples advance to center, turn to right and balance (twice in each direction - facing up and down set)
Odds turn to right again and balance (in opposite places)
Odds turn to right again and balance (up and down set)
Odds turn to right and balance in place
Odds down center and back, cast off
Right and left through.

HAPPY VALLEY REEL - Music: Paddy Whack (another Ralph Page concoction)
Odds improper
Balance the one below, right elbow swing
Balance the one below, left elbow swing
Odds down the outside, up the center, cast off
Sachay across and back (or promenade across and back)

MERRY DANCE - Music: Kinloch of Kinloch (odds improper)
All gents take contras onto their right side and skip down the set, turn back to place.
Four (odd and even) join hands and skip (4 abreast) down center and back,
Cast off, (the turn at end is by couples)
Ladies chain
Half promenade, half right and left.

GREEN MOUNTAIN VOLUNTEERS - Music: Haste to the Wedding (odds improper)
(described in detail in materials from Teachers' Institute
given at Oakland in February, 1948 by May Gadd)
Right line sachay, left line balance and swing (sachay down
hall and back - or promenade)
Left line sachay right line balance and swing.
Odds down center and back, cast off.
Right and left through.

FIREMAN'S DANCE - Music: Fireman's Dance (form in lines of 2 couples
abreast, facing other lines, and sets of this sort lined up
the length of the room or arranged in a circle))If in a
circle, outside couples are called "here", inside "there" -
if in a line, "here" are the heads, "there" are the feet.
"Here" or head calls come first)
Down the outside, and sachay (down center) (and back)
Sachay, and down the outside.
Ladies chain, and right and left.
Right and left and ladies chain,
Forward and back (shout, Fire! Fire! Water! Water!)
Pass through to next.

WALTZ COUNTRY DANCE

Recprd: Parlophone 712, F3363
Piano: Come O'er the Stream, Charlie; or Skye Boat Song

Formation: Two couples facing; each other in sets.

1. Introduction--curtsy and bow to partner and to opposites.
2. Set and cross over. Each sets to opposite and cross to opposite's place,
passing R shoulders.
Set to partner and change places.
Repeat until in original position.
3. Balance forward and back and turn woman. Join hands, all four, balance
toward center of set and back. W turns T on L in front of him to position
on his R. Repeat until T is in original position.
4. Poussette to meet next couple. Poussette passing opposite couple to
progress to a new couple.

Presented by: Phil Aldrich

Note: A detailed description of the Waltz Country Dance will be issued in
"Let's Dance" soon.

LAS ESPUELAS (Mexican) (Continued)

12. Step-Swing and Zapateado. Stamp with the L ft. on the floor, strike R heel on the floor, tap R toe on the floor, stamp on the L ft. Hopping on the L ft. swing R leg fwd. step on the R ft. swinging L ft. back. Repeat 8 times in all. M and W are side by side in this step and execute step in a small circle moving ccw.
13. Repeat Spur Step as noted above in step 8.
14. Exit Step: M in back of W with L side to audience. Shift weight to R foot bending L knee slightly. Shift to L side bending R knee slightly. Keep feet close together and take small steps. Do 20 times and end with stamp L, R. (As dancers move off stage, shuffle step may be used for last part of dance.)

CHEKKESSIA

(Palestinian Circle Dance)

Record: Kismet K-105 Sonart M-303

Formation: Single circle, all holding hands throughout the dance.

CHORUS - Grapovine Step - Moving clockwise.
All step forward on R foot toward center of circle and cross R foot in front of L foot. (Leaning forward). Step L to R foot. Step back on R (Leaning backward) Step L, etc. 8 counts.

1. Lift Step - Moving counterclockwise.
Step on R to R, extending L ft. to L - ct. 1
Step L foot behind R foot - ct. 2 - 8 times.

CHORUS - Clockwise.

2. Step-hop - Facing counterclockwise.
Starting on R foot, step-hop (barely lifting free foot etc., 8 times.

CHORUS - Clockwise.

3. Toe Heel - Moving counterclockwise.
Both feet together, turn toes to Right, then to Left ct. 1, 2 - 8 cts.

CHORUS - Clockwise.

4. Forward Kick - Facing inside of circle. All bend backward.
Hop on R kicking L foot forward
Hop on L kicking R foot forward - 16 times in all.

CHORUS - Clockwise.

5. Backward kick - Facing inside of circle. All bend forward.
Hop on R kicking L foot backward
Hop on L kicking R foot backward - 16 times in all.

CHEKKESSIA (Continued)

CHORUS - Clockwise.

6. Crouch step - Facing counterclockwise.
Bodies erect, knees bent into crouch position walking
step forward 8 cts.

End with all standing, holding hands high overhead.

BRANLE A SIX (French)

Formation: Two men, each having a woman on each arm, face each other about nine feet apart. The men catch their thumbs in their vests. The ladies hold their skirts with their free hand.

First Figure: The two groups advance towards each other in the follow manner:

1st measure	Step forward on left foot
	Step forward on right foot
2nd measure	Step forward on left foot
	Hop on left foot
3rd measure	Step forward on right foot
	Step forward on left foot
4th measure	(The two groups are now almost touching.) As all dancers step forward on right foot, the two men clap each other's hands then all stamp left foot.
5th measure	Step backward on right foot
	Step backward on left foot
6th measure	Step backward on right foot
	Hop on right foot
7th measure	Step backward on left foot
	Step backward on right foot
8th measure	Step backward on left foot
	Stamp right foot
	(Repeat all of first figure)

Second figure: On the first measure of the music, each man links his R arm with R arm of the lady at his right; they walk around each other; then leaving her he links left arms with the lady at his left. Then he crosses over to the lady facing him in the opposite set to his right, links right arms with her, leaves her and links left arms with the other lady.
(Four measures of music are used to turn with each lady.)

Repeat the whole dance and the men will have returned to their original partners.

BERLET D'AUVERGNE (French)

From D' Auvergne and other provinces of the Massif Central
Suitable for a large number of dancers and singers.

Minimum of 12 participants.

The whole tempo of the dance is quite brisk and gay. The music is a well-known folk song "Aupres De Ma Blonde." (Other songs may be used.)

BERLET D'AUVERGNE (Continued)

Form a circle men and women alternating; join hands shoulder high.
1st verse

- Fig. 1 (4 measures) Starting with left foot take 8 steps to left
Fig. 2 (4 measures) Reverse: 8 steps to right.
Fig. 3 (4 measures) Women move to center, join hands with arms up-
lefted 8 steps. Men join hands to form an outer
circle and mark time with their foot.
Fig. 4 (4 measures) Women take 8 steps to the right starting with L
foot. Men take 8 steps to the left.
Fig. 5 (4 measures) Reverse both circles.

2nd verse

- Fig. 6 (4 measures) Women move backwards. Men move forward towards
center, passing under women's arms, then make a
half turn to the right thus facing outward with
arms linked.
Fig. 7 (4 measures) Men take 8 steps to their left. Circle counter-
clockwise. Women take 8 steps to their left.
Circle clockwise.
Fig. 8 (4 measures) Reverse both circles, 8 steps.
Fig. 9 (4 measures) Men drop arms, move forward and take place in
the circle; all join hands alternating with the
women. (Men are still facing out) 8 steps.
Fig. 10 (4 measures) The circle moves to the left clockwise 8 steps.

3rd verse

- Fig. 11 (4 measures) Reverse, 8 steps to right counterclockwise
Fig. 12 (4 measures) Men half a turn to right to face center; join
hands high in an arch. Women mark time.
Fig. 13 (12 measures) Women step to left and forward under the arch
made by the men's arms. In towards center on
4 steps; out through the next arch on 4 steps etc.
Passing six men she comes out of the arch to
face the seventh
Fig. 14 (8 measures) Men drop hands. Both turn in place on 4 steps,
accenting the first of every four steps, men
accenting right foot and turning left; woman
accenting left foot and turning right this is
done 4 times. Be sure to face partner each time
the step is accented and acknowledge your
partner by bending forward slightly.

- Fig. 15 (12 measures) Taking partner's hands skip in a circle to left
in place making six complete turns.
Bow to each other.

(One usually ends the dance with a different partner. (After Fig. 13))

PROGRESSIVE WALTZ (American)

Music: Alice Blue Gown

Formation: Couples in double circle, M on the inside, move counter-
clockwise.

Meas.

- 1 Inside hands joined. Start with outside ft. (M L, W R)
Running waltz fwd.
2 Running waltz fwd - pivoting on 3rd step, turning toward

PROGRESSIVE WALTZ (Continued)

Meas.

- partner and ending with back to line of direction.
- 3 Running waltz bwd, still moving in the line of direction.
- 4 Running waltz bwd, pivoting on 3rd step to face line of direction.
- 5-6 Closed dance pos. 2 waltz steps turning clockwise (while progressing counterclockwise.)
- 7-8 M's part - release partner and take one waltz step bwd toward center of circle and one waltz step fwd to meet a new partner.
W's part - 3 two step turns or 2 waltz turns moving ahead to meet a new partner.
- 1-8 Repeat above as long as desired.

MERRY WIDOW WALTZ (American)

Music: Merry Widow Victor 25-1020A
Formation: A couple dance moving freely about the floor. Partners in closed dance position. Steps presented for M - W opposite.

Meas.

I

- 1 Balance bwd L.
- 2 Balance fwd R.
- 3-4 Repeat meas. 1-2
- 5 Open position, step fwd L.
- 6 Step fwd R.
- 7 Closed position; step L to L (ct. 1, 2); close R to L (ct. 3)
- 8 Step L and turn to face opposite direction
- 9 Facing against line of direction, step fwd R
- 10 Step fwd L
- 11 Step fwd R, pivoting to face line of direction
- 12 Step bwd L, raising R ft. in front.
- 13-16 Waltz step starting R and turning clockwise.

II

- 1 Waltz balance, step bwd L bending knee (ct. 1); bring R ft. up to L and step R on toe (ct. 2); step L in place bending knee (ct. 3).
- 2 Same as above starting fwd R.
- 3-4 Repeat meas. 1-2.
- 5 Open position. Step L (ct. 1,2); hop L (ct. 3)
- 6 3 running steps fwd (R, L, R)
- 7 Step fwd L, pivoting to reverse direction
- 8 Step bwd R, raising L ft. in front
- 9 3 running steps against the line of direction (L, R, L)
- 10 Step fwd R pivoting to face line of direction
- 11 Step bwd L, raising R ft. in front
- 12-16 Waltz step starting R and turning clockwise.

N.B. Fig. I twice, then Fig. II twice and repeat as many times as the music allows.

KOKOTEK (THE LITTLE CHICK)
(Poland)

Music: Folkcraft 1010-B

Part I

Formation: An even number of couples are arranged in a double circle, with the men on the inside, facing their partners. The entire formation moves counter-clockwise. Partners hold right hands; left arms are held at the sides.

Measure 1 (Music in 2/4 time): On the count of one, couple steps sideways to man's left; on the second half of the first beat slide trailing foot up to the leading foot. Move right arms in a graceful arc up and to the left, accentuating the motion of the arms with a motion of the entire body. At the count of two swing right arms back to starting position.

Measure 2: Repeat first measure.

Measures 3-4: Execute three light pointings with the toes, toward the partner—first with the right foot, then with the left, and lastly with the right again. Pause for the fourth beat (second half of fourth measure).

Measures 5-6: Partners hook right elbows, lean away from one another, and place left hands over their own heads, turning palms upward. In this position they take eight small running steps, clockwise, making a complete turn.

Measures 7-8: Repeat measures 3 and 4.

Repeat entire Part I.

Part II

Formation: The rest of the dance is done in units of 2 couples each. Each dancer faces the center of the small square formed by his own unit. Feet are held close together, and hands are placed lightly at the hips by both ladies and men.

Measure 1: Stamp on the right foot, and swing the L foot forward and to the R.

Measure 2: Stamp on the L foot, and swing the R foot forward and to the L.

Measure 3: Repeat measure 1.

Measure 4: Stamp on the L foot, placing it close to the R, & bow low at the waist.

Measures 5-8: Repeat measures 1-4.

Measures 9-10: Take 2 steps backward away from the center of the individual square, arms swinging naturally at side. Stamp firmly for the 3d step, and pause briefly for the fourth beat.

Measures 11-12: Repeat measures 9 & 10, moving forward into center of square.

Measures 13-14: Turn in place to the R with 3 walking steps, accenting the 3rd step with a slight stamp. Pause briefly for the 4th beat.

Measures 15-16: Repeat measures 13 and 14, turning to the left.

Measures 17-18: Repeat measures 9 and 10, jumping lightly backward with feet together, instead of walking.

Measures 19-20: Repeat measures 11 & 12, jumping lightly forward with feet together, instead of walking.

Measures 21-22: Repeat measures 13 and 14, jumping lightly while turning to the right.

Measures 23-24: Repeat measures 15 and 16, jumping lightly while turning to the left. After the last jump pause in a squatting position, holding partner's hand until the music resumes.

The dance is now repeated from the very beginning.

Note: This dance may be repeated as many times as desired.

La Farandole

Music: Victor Record 21685A may be used.

ORIGIN - As the "provençal" name "Falandoulo" indicates, la Farandole, which is still danced in the northern part of Provence, originally came from Greece and uses a chain formation typical of Greek folk dances.

There are some 42 different Farandole steps, each one requiring a great deal of agility on the part of the performers. Out of these 42 steps, each locality chooses 3 or 4. La Farandole described here is known as La "TARASCAISE" because the steps are those danced in or around Tarascon.

In the past, La Farandole was only danced by men, probably because of the strenuous jumps, kicks and speed of the dance, but, at present, the more agile women of the community frequently take their place in the chain.

PRESENTATION - A minimum of 12 dancers is required, many more can take part, depending on the dancing space available.

A chain of dancers is formed with men and women alternating. The best male dancer is chosen to lead the chain. His bent left arm is held, waist high, in front of him. He takes in his R hand the L hand of the woman next to him; she takes in her right hand the L hand of the next man and so on

The last man should also be a good dancer as his part in the dance is almost as important as the leader's.

The dancers stand in such a way that the back of each dancer is slightly turned to the next one in the chain. Keeping this position is very important, especially during the execution of the "steps".

La Farandole is divided into "steps" which last the first 3 measures of the tune and "evolutions" which take up the remaining measures of the tune and a full repetition of the tune.

Starting with the left foot and walking with short, springy, rapid steps 1,2-1,2 - in time with the brisk marching tempo of the music, the chain of dancers enters onto the stage, following direction of arrows.

All arms swing together forward and up, then down, to keep time with the marching. The chain circles the stage and by the end of the tune should be placed to form a half-circle, facing the audience.

With the last note of the tune, dancers come to a stop, feet close together.

It is important that dancers should not be too far apart as straining of the arms will throw them off balance for the execution of the "steps."

These steps are somewhat like physical exercises done to music and require precision and perfect timing.

1st Steps - There is no pause in the music; immediately after the final chord, the tune is repeated from the beginning. Without moving from where they stand, counting 1-2-3-4, with each successive beat - as indicated on the score - and beginning with first note of the tune:

- 1 - Touch L toe to the ground, forward and to the L. At the same time jump on R foot.
- 2 - Bend L leg in front of R leg, about knee high. At the same time jump on R foot.
- 3 - Without touching the ground, swing L leg and bend it behind R leg. At the same time jump on R foot.
- 4 - Still without touching the ground, swing L foot outward to the side and bring together with the R foot. At the same time jump on R foot.

Repeat this whole figure 3 more times.

1st Evolution - Without any pause in the music, the 1st evolution follows the "steps".

The leader walks to the center of the stage and stands still during the "spiral evolution". Lightly holding the left hand of the woman next to him, he raises his right hand to allow her to circle behind and around him, the chain of dancers following her, and, as she continues circling around the leader, the chain is drawn into a spiral.

In forming the spiral, the dancers walk with brisk steps in time with the music and swing their arms until in the spiral.

As soon as the spiral is formed, the woman next to the leader turns to her left and circles in the reverse direction, permitting the chain of dancers to pass in succession between the leader and herself, under their upraised arms, until the spiral is unfolded.

The spiral unfolded, the leader moves once more to place chain in half-circle, facing audience as at the beginning of the dance.

With the last note of the tune dancers come to a stop, feet close together.

NOTE - The division of the time taken in forming the spiral, unwinding the spiral and regaining the half-circle position is rather flexible, depending on the size of the chain. By practicing, the whole evolution can be carried out smoothly during the length of music allotted for it, as explained at the beginning.

2nd STEPS - Without any pause, the tune is repeated from the beginning. Proceeding as for the 1st steps, the 2nd steps follow:

- 1 - Kick R leg forward and up, waist high. At the same time jump on L foot.
- 2 - Bring R foot back of the L, instep of R foot in line with heel of L foot. At the same time jump on L foot.
- 3 - Kick left leg sidewise, waist high. At the same time jump on R foot.
- 4 - Bring L foot beside R foot. At the same time jump on R foot.

Repeat this whole figure 3 more times.

2nd Evolution - Without any pause, the chain, starting with left foot, resumes walking, arms swinging. The leader moves to the center of the stage and stands still, lifting his R hand and the L hand of the woman next to him very high to form an arch.

The end man leads the chain under the arch and, turning to the left after passing under the arch, continues in a circle so that, when everyone but the leader has followed through, he again leads the chain under the arch.

When everyone has passed through for the second time, the leader resumes the lead and, moving in a circle, clockwise, again brings the chain to form a half-circle facing the audience.

With the last note of the tune, dancers come to a stop, feet together.

3rd STEPS - Without any pause, the tune is repeated from the beginning. Proceeding as for the 1st and 2nd steps, the 3rd steps follow:

- 1 - Place L heel on the ground, forward and to the L, toes up.
At the same time jump on right foot.
- 2 - Bring L leg in front of R leg so that the heel of L foot is touching toe of R foot. Knees are slightly bent. At the same time jump on R foot.
- 3 - Scissor fashion, move both legs sidewise in a jump to exchange position so that now the R leg is in front of the L leg with heel of R foot touching toe of L foot. Knees are slightly bent.
- 4 - Move both legs sidewise in a jump and bring feet back together in starting position.

Repeat this whole figure 3 more times.

3rd Evolution - Without any pause, the chain, starting with L foot, resumes walking, arms swinging.

The end man moves to the center of the stage, stands still, lifting his L hand and his companion's R hand very high to form an arch.

The leader leads the chain under the arch, and, turning to the right after passing under the arch, continues in a circle so that when everyone but the end man has followed through, he again leads the chain under the arch. This time he can turn to the left, and, starting skipping first on one foot, then the other, arms swinging, he leads the chain in a series of turns, snake-fashion, up and down the stage, the tempo of the music accelerating faster and faster till the dancers exit from the stage. The music is played as long as necessary during this final evolution since it is up to the leader to decide how many turns he will make.

IMPORTANT - For this dance it is essential to wear very low-heeled shoes. In completing the jumps forming part of the steps, the knee of the leg bearing the full weight of the body should be permitted to bend slightly in order to cushion the shock and preserve the balance.

Directions for playing the "Farandole"

The music must be played through 7 times altogether, without any pause between repetitions.

This is the way the music fits the dancing:

1st playing of the tune	-	entrance of the dancers
2nd & 3rd playing of the tune	-	1st "steps" and 1st evolution
4th & 5th playing of the tune	-	2nd "steps" and 2nd evolution
6th & 7th playing of the tune	-	3rd "steps" and 3rd evolution

It may be necessary to play the music an 8th time to insure ample time for the 3rd evolution and the exit of the dancers.

The same brisk march tempo, without any slowing or hurrying, must be observed throughout the dance.

Native instruments - The dancers are usually preceded by the musicians, each playing the "galoubet" and the "tambourin".

"The tambourin" is a drum with a small head and a very elongated body; it is carried suspended from the left arm of the player. The "galoubet" is somewhat similar to an oboe and is held in the left hand, leaving the right hand free for beating the "tambourin".

NOTES ON FOLK DANCE COSTUMES
Prepared by Virginia C. Anderson

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Many of the books listed above are out of print, but may be used at the library for reference. The other books have little to offer generally on costumes, and I would suggest getting them from the library for use rather than buying them.

PERIODICALS

"Let's Dance" - \$2 per year (Federation publication)
Ed Kremers, 262 O'Farrell Street, San Francisco 2, California

"The Folk Dancer" - \$2 per year (presently inactive)
Community Folk Dance Center, P.O. Box 201, Flushing Station, L. I., N.Y.

National Geographics

Notes on Folk Dance Costumes (Continued)

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PATTERNS

Women's

- Butterick 1695 - Martha Washington, Dutch girl, Argentine and Spanish girl. Has bodice pattern.
- Butterick 1693 - Grecian for women.
- McCall 792 - Italian woman's costume. Sizes 6-8-10-12-14-16-18. Gives blouse, bodice, skirt, apron, flat hat and short panties.
- McCall 793 - Dance dress - has short panties also.
- Simplicity 1322 - Shorts and pedal pusher pattern (for long-type panties) Cut off above knees and put embroidered edging on for finish.

MEN'S

- Butterick 1694 - Gown pattern
- Butterick 1697 - Uncle Sam pattern. Gives knee britches. Also well-fitting long trousers.
- McCall 830 - Clown pattern. Comes small, medium and large sizes.

GENERAL

Dance Art Co., 216 Powell St., San Francisco 2, California has basic patterns at 39¢ each.

- For women: No. 6 Seven-in-One patterns. Sizes 4-8-12-16-20
No. 7 Continental (6 costumes in 1 pattern)
Sizes 4-8-12-16-20. Spanish, Carmen, Neopolitan, Andalusian, Castilian, Gypsy.
No. 12 Sleeve set - 10 sleeve styles.

French Folklore Society has patterns giving details for making provincial costumes. Address Madame Jeannine Dawson, 350 Cabrini Blvd., N. Y. 33, N. Y.

Normandie, Savoie (women)	50¢
Corse (man and women)	15¢
Pays Basque (man)	15¢
Provence (woman)	15¢
Blouse et sabots (man's)	15¢

COSTUME NOTES

When planning a costume ask yourself three questions:

- Is it -
1. Functional?
 2. Tasteful?
 3. Authentic?

NOTES ON FOLK DANCE COSTUMES (Continued)

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1. Functional. A costume should be functional in that it should be comfortable to dance in, can be easily kept clean and pressed. Materials must be chosen with an eye towards fast-color, appearance after washing or cleaning, whether sanforized, etc. It is essential that you be comfortable in a costume and at ease. Most of all - have fun in it.
2. Tasteful. Extreme care should be taken to have a costume that fits the personality of the dancer. Colors that add to his personality, rather than those that detract, should be chosen. Also, physical problems should be considered. If a person is extremely tall and thin, try and avoid costumes which will accentuate this. Also, if a person is short and plump, avoid costumes which accentuate this.
3. Authentic. A costume should be as authentic as practical. Where heavy, long woolen skirts are indicated, it is ingenious as well as sensible to select a fabric which gives the appearance of weight, but which isn't. Also, for folk dancing, a length that is conducive to pleasurable dancing is advised. Actually a skirt should not be longer than the ankle bone, and that only in extreme cases. Further, hems should be put in very securely so that the dancer is not tripped by buckles catching a loose thread.

It is far more clever to have a costume well-made, cleverly done on little money, than to spend a great deal and attain no more better effect.

In selecting fabrics for costumes, while on the whole you do have a great deal of leeway, consider the dyes available in the country you are copying and attempt to stay in that range. Linen is hot and crushes - Indian Head is a good substitute. Cheap materials never pay in the long run, nor is the work on them practical.

Folk dancing is a vigorous exercise and care should be taken to avoid the odor of perspiration. In heavy costumes impractical to clean after each wearing, dress shields are advised. Costumes should be kept clean.

A further point to be considered by both men and women is the wearing of suitable shoes for dancing. If boots are called for, riding boots may be bought secondhand and dyed, or imitation tops can be made out of auto-top material, or felt, using "Juliets" for the women's undershoe and "Romeos" for the men's - these are obtainable at Montgomery-Wards.

If the country you are working with designates colors to certain age groups, it is wise to adhere to this practice. Also, this applies to types of headdresses - one type for married women, another for unmarried women. In working in colors, it is well to watch color-balance, that is, if the skirt is red, this color should be repeated in the trimming of the bodice, waist, headdress, etc. The basic rule in art is to repeat the color two other places. While red is

NOTES ON FOLK DANCE COSTUMES (Continued)

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a vibrant color, there are many others as interesting, so consider this when planning a costume.

It is wise to start a scrapbook on costume material - using the monthly periodicals, newspaper pictures, etc.

When starting a costume, check more than one source of material. As many of us know, artists frequently take license in design and color in costumes. This especially true of the Victorian artists.

Further, when using embroidery, be sure you are using the correct stitch for the country you are working in - either solid or cross stitch, or whatever is basically characteristic. Also, in embroidery, use colors effectively and not in petit-point effect. Color is not as important as the stitch and basic design. It is well to put embroidery on separate pieces of material and then sew on costume, so that when the costume is worn out, the embroidery may be used again.

In using striped materials, watch that you do not choose too narrow a stripe - this is lost at a distance, with the colors fusing. Also, if you are attempting a certain fabric, such as the roses in the Polish costumes, and you are unable to find a suitable substitute - use stencil fabric paints.

Another thought is that in period Scandinavian costumes, little if any silk was used. However, in the Balkan states, silk was used extensively, due to the Oriental influence.

WOMEN'S COSTUMES

One of the most important points to stress in folk costumes for women is the proper use of panties and petticoats. You will find that the European countries were on the whole modest, and the women would not think of going barelegged with brief shorts on. Consider this when making your costume and START with appropriate panties, petticoats, THEN start the proper costume.

One of the exceptions to this would be the Sicilian women, where the social code was much more lax than in the other countries.

Circular skirts are definitely not peasant and should not be used for peasant costumes. If you desire a circular skirt for general folk dancing that is your choice, but consider the underclothing. Folk dancing should not go into the field of "leg art".

Sometimes it is possible to work out a basic skirt, and with different blouses, bodices, shawls, headdresses, achieve a reasonable effect of different costumes.

Whaleboning is now available in black and white and can be used for bodices, etc. Horsehair braid is used for stiffening, in hems of skirts, bonnets, etc., although crinoline is perhaps more functional in skirts. If you desire to stiffen lace, a solution of sugar and water is effective.

NOTES ON FOLK DANCE COSTUMES (Continued)

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Watch proportions in relationship of skirt to bodice. Also, in making a bodice, be sure it is long enough to stay in place while dancing. Also, blouses should have long enough tails on them to stay in.

White cotton stockings, available at the dime store for about 50¢ are in folk tradition, and sometimes can be dyed for certain costumes. However, now that dyes are chemical and aniline, be sure you are not allergic before you do this. Vegetable dyes are rarely fast.

Remember in making your costume that all peasants did not dress in the same scale of elegance. Their costumes, such as we copy in Hungary, were their prized possessions and sometimes took generations to assemble.

Headdresses should be modified to be close to the head for practical dancing. Straw hats are cooler than felt or fabric.

Costumes should be checked to see that the hooks and eyes, buttons, etc., are in place and secure. When you are in costume people inspect you far more closely than in regular street clothes.

In making petticoats, you can put three flounces on one foundation, making less weight and bulk at the waist.

MEN'S COSTUMES

In making a man's costume, I think the most important item is to remember a place for his possessions (wallet, etc.). Also, a man's costume should be one he will feel at ease in, so that he can wear it often and enjoy so doing.

If a man is not well-built, it would be wiser to keep away from the Tyrolian short trousers, or long tight-fitting trousers.

The trousers for the man should be loose enough to fit well, but not baggy, unless it is Russian and then should fit so.

Frisco jeans, which cost about \$5 are good basic trousers for many costumes. If they are cleaned, they stay in fairly good condition quite a long time. However, they are inclined to shrink.

Another thing to consider in the men's costumes is that the more modern costumes are too citified and for more interesting as well as more authentic costumes it would be well to go back into period.

For men's vest upholstery material can sometimes be used, if you can find an interesting pattern.

Hungarian shirts can be made by taking out the sleeves in an ordinary shirt and putting in long full, embroidered sleeves. However, since a costume is usually worn a long time, it would actually take little more time to make a shirt out of the same material as the sleeves.

NOTES ON FOLK DANCE COSTUMES (Continued)

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A man's basic blouse can be used for several costumes if care is used in its making.

Sailor pants dye easily and could be put to use for Swedish britches for an inexpensive outfit. Waiter's jackets can be used for Spanish jackets.

In general, it is hard to get a man into a costume anyway, and if he is reluctant, let him dance in whatever he chooses. (Within reason, of course!)

BACHELOR'S WALTZ (Ungkkaar'els Dans)

Danish

Music: Columbia #35659, DB 1655, Ling Assoc. Booklet
FORMATION: Single circle partners facing.

- 1-4 Holding R arms partners do R allemande 4 waltz steps.
5-8 Same with corner lady
1-4 Repeat Measures 1-4.
5-8 Repeat 5-8 above but M keeps this lady for new partner and takes position holding inside hands, double circle facing counterclockwise.
9-16 Tyrolean Waltz forward with new partner.
17-24 Eight measures closed dance position walking with new partner, keeping in circle formation moving counterclockwise, but couples turning clockwise
Repeat.

FAMILY WALTZ (Danish)

Music: Slow Scandinavian Waltz. Records: Standard F 5009B, F 5013B, Scandinavian 3179

Formation: Single circle all facing center and holding hands.

- 1 Waltz balance to partner.
2 Waltz balance to corner.
3 Waltz balance to partner
4 Waltz balance to corner
5-8 Waltz with corner around room counterclockwise in the large circle. Each couple turning clockwise. NOTE: Leave former corner lady on right.

Dance repeats until first partner is reached then dance with her for remainder of music.

HOT PRETZELS

This is a dance picked up by Carl Myles from a group around Corona, California about five years ago first done by the Hollywood Peasants. It has lately been revived and is currently being done in Southern California.

RECORD: "Hot Pretzels", Victor 25-1009

FORMATION: Couples in Varsouvienne position, facing counterclockwise.

DANCE: Introduction on record.

Both point with left heel to left. Pause.

Step behind with left foot, to side with right, in front with the left foot, place right heel to right. Pause.

Step behind with right foot, to side with left, in front with right, place left heel to left. Pause.

Step behind with left foot, to side with right, in front with left.

WALK, right, left, right, left.

Keep weight on left foot, brush right foot forward, brush right foot backward.

Step back on right foot, to side with left, in front with right.

Start dance anew.

PLEASE NOTE: Grapevine step is done in syncopated rhythm.

WHILE NOT PARTICULARLY RECOMMENDED: This dance may be made progressive by the man going to the woman ahead on the four walking steps. Progress every other time.

NIGHTS OF GLADNESS (American)

Music: Record, Skating Rhythms S R 150-A, Peerless 2128
Formation: Couples in open position form a circle facing counterclockwise, with inside hands joined and extended backward.

- A. 1. Step-Back to Back
Couples step forward on the outside ft. (M--L and W--R) ct. 1, swing inside foot forward (M--R and W--L), at same time swinging joined inside hands forward, and turning back to back, cts. 2, 3.
2. Step-Face to Face
Step on inside foot (M--R and W--L) ct. 1, swing outside foot forward, at the same time swinging joined hands backward and turning face to face, cts. 2, 3.
3. Step and Close
Step on outside foot, swinging inside foot and joined hands slightly forward, and at the same time turning back to back, cts. 1, 2, 3. Stop on the inside foot (M--R and W--L) ct. 1, joining both outstretched hands with partner (back to back), close the outside ft. to the inside ft. (M L to R, W R to L) cts. 2, 3.
4. Step and Draw
Still back to back and with outstretched hands joined, stop on outside ft. (M L and W R) ct. 1, draw the R to L (M's part, W opposite) cts. 2, 3.
Repeat all of step 4, cts. 1, 2, 3.
5. Step and Close
Step on M L and W R, dropping forward hands (M R and W L) and turn away from each other (M to L, W to R), to face each other cts. 1, 2, 3. Rejoin M R and W L hands as you step on M R, ct. 1, closing L to R, cts. 2, 3. (W opposite).
- B. 1. Step-Swing, Step-Swing
Both hands still joined and facing each other, man steps to L on L, ct. 1, he swings R across L, cts. 2, 3. He steps to R on R, ct. 1, swings L across R cts. 2, 3. (W opposite.)
2. Step Side and Step Swing
M steps to L on L, ct. 1, 2. He steps on R in back of L ct. 3, he steps on L, ct. 1 swings R across L, cts. 2, 3.
(W opposite)
Repeat all of B starting on M R and W L.
- A. Repeat all of A -- 24 cts.
- C. 1. Waltz
In closed position (M's back to center of circle), take a preparation dip back on M L (W forward on R) cts. 1, 2, 3. Take 6 waltz steps (M starts forward on the R) circling to R and progressing counterclockwise. 18 cts. M twirls W to her R, 3 cts.

Continue, repeating dance in this order -- A, B, A, C--A, B, A, C, etc.

TEA CUP CHAIN

Origin: The tea cup chain was invented by Mrs. Pat Morrison Lowkowitz formerly of Austin, Texas, who worked out the figure on the coffee table using teacups from her collection as ladies and gents. Then she worked it out with members of the Lone Star Square Dance Club of Austin. And thus, the "Tea Cup Chain".

General Directions: (1) The Head and Foot gents always send their ladies to the center and receive a new lady from the gent on the left. The side gents always send their ladies to the gent on their right and receive their lady from the center. (2) Head and Foot ladies start with the right hand, and continue alternating right, left, right, etc. The side ladies start with the left hand to partner and continue alternating left, right, left, etc. Gents alternate similarly, taking whichever hand is extended to them. The ladies progress counterclockwise, moving to the right hand gent each time. (3) When the gent receives a lady, he turns her in place as in a regular ladies chain, always backing up in place--if he receives her left hand, he turns her counter-clockwise, if he receives her right hand, he turns her clockwise--and sends them to the center or side as the case may be.

Specific Directions: All couples start to move simultaneously.

A. Head and Foot Ladies

1. The ladies move to the center, grasp right hands, and turn $3/4$ around clockwise in the center, then give left hand to side gent. Lady 1 goes to gent 2 and lady 3 goes to gent 4, who turn them counterclockwise.
2. Side gents pass them on to right hand gent, gent 2 sends lady 1 to gent 3 and gent 4 sends lady 3 to gent 1, who turns them around with the right hand, clockwise.
3. Head and Foot gents send them to the center. Ladies--grasp left hands and turn counterclockwise 1 and $1/4$ in the center and give right hand to side gents. Lady 1 goes to gent 4, and lady 3 goes to gent 2.
4. Side gents pass them on to right hand gent which would be their original partner--who turns them counterclockwise.

B. Side Ladies

1. Side gents turn their ladies around counterclockwise and send them to the gent on the right, lady 2 goes to gent 3 and lady 4 goes to gent 1.
2. Head and Foot gents turn them around with the right hand, clockwise, and send them to the center.
3. Ladies grasp left hands and turn counterclockwise 1 and $1/4$ in the center and extend right hand to side gent, lady 2 goes to gent 4 and lady 4 goes to gent 2.
4. Side gents turn them clockwise and pass them on to right hand gent, lady 2 goes to gent 1 and lady 4 goes to gent 3.
5. Head and foot gents turn them clockwise and send ladies to the center. They grasp right hands and turn $3/4$ clockwise and go on to original partner, who turns them in place.

TEA CUP CHAIN (Continued)

COMMENTS:

(1) All couples work together so that while two are turning in the center, two ladies are being turned on the side and passed on to the right hand gent. (2) The figure is usually repeated twice. (3) The figure may be preceded by an Allemande left or by a four Ladies Chain. (4) Once the Teacup Chain is called, any patter may be used to fill in the execution time. (5) Most effective if done with squares spread out with small two steps or shuffle steps so that skirt work may be done too.

SALLY GOODEN WITH A DO SI DO

First Couple out to the couple on your right
And swing sally gooden and do si do
Now with your taw, then swing the gal from Arkansas
And do si do half around the hall,
Now your taw and don't forget old grandmaw,
And do si do all around the hall
One more change and home we go.

From Herb Greggerson

THE ROUTE

First and third couples balance, swing
Lead right out to the right of the ring
Circle 4 and pull 'em straight
And forward eight
And eight fall back
Ladies chain across the track
Turn around and chain 'em back
Ladies chain down the line
Chain 'em back and keep in time
Ladies chain across the track
Ladies chain down the line
Across the track you're coming back
Down the line you're doing fine
And everybody swing.
(Repeat all with Right and Left Through)

COG WHEEL (Greggerson)

Promenade, 1st couple slow, and form 2
lines,
Gents go left and Ladies go right
Now wind that cog and wind it tight
And wind it up if it takes all night
Gents step in with a R hand cross
Now back with the L in that old cog wheel
The faster you go the better you feel
Ladies break to a left hand cross
Find your own don't get lost
Lady in front and the Gent behind
Roll that wheel, you're doing fine
Now do-si-do and Gents you know
Walk right around on your heel and toe
And everybody swing.

SPINNING WHEEL

1st and 3rd couples lead to the R
Circle half and don't you blunder
Inside arch and outside under
R and L through and turn right back
Ladies chain but dln't chain back
Chain right on to the outside track
Gents take your ladies home
And promenade
Promenade, single file,
Lady in front, Indian style
Spinning wheel and roll along
The other way back you're going wrong
Now wind 'em up like a ball of yarn
A do-si finish will do no harm.

ALLEMANDE LEFT AND LADIES STAR

Allemande left and ladies star
Gents promenade but not too far
Meet your corner with a L hand swing
Gents star back across the ring
Meet your corner with a L allemande
A right to your corner and a right and
left grand.

CENTER STAR - SIDE STAR

1st and 3rd couples a L hand swing
Up to the center and back again
Up to the center and star to the right
Then star to the L with the couple on
your right
Back to the center and make it neat
Then star to the L with the couple meet
Back to the center on the right side
Form a ring just inside
Half sashay with a pretty little slide
Circle 4 in the middle of the floor
Docey-doe and you're going once more
Take them home and everybody swing.

ALL FOUR GENTS SWING R-HAND LADY

All 4 gents swing R-hand lady with the
R-hand round
Now your own with the L hand round
Swing the L-hand lady with the R hand
round
Now your own with the L hand round
Now change those gals across the ring
And change them back for a 2-hand swing
Gents sashay one to the L and
Promenade your corners.
(Repeat 3 times until men have original
partners.)

LADIES CHAIN 3/4 ROUND

1st and 3rd go forward and back
2 ladies chain 3 quarters round
Gents promenade a quarter round the town
Chain 'em in as you did before
Gents promenade around the floor
Chain 'em in and do some tricks
Now pick 'em up like picking up sticks
Chain 'em in as you always do
Now go home and spin 'em a few
Everybody spin your pard
Allemande L in your own back yard
Grand R and L and so on around.

COG WHEEL

Allemande left with your left hand
Right to your partner and a right and left grand
Promenade, first couple slow,
Form two lines and make it go.
The gents star left and the ladies star right
Wind that cog and wind it up tight.
The gents break out to a right hand cross
Find your partner don't get lost.
Now back to your left with that old cog wheel
The faster you go the better you feel.
Now the ladies break to a left hand cross
Find your partner don't get lost.
The lady in the front and the gent behind
Roll that wheel, you are doin' fine.
Now break right out with a Do-Paseo
A little bit of heel and a little bit of toe,
You ain't a raggin' now like you was a while ago.
Form a ring and make it go.

Now ring ring, pretty little ring
Break that ring with a corner swing,
Ring ring pretty little ring
Break that ring with a corner swing,
The yearling's kicked, and the old cow bawled,
Swing that lady across the hall
She's the one you called your own
Swing her hard and promenade home.

----- Mildred Buhler

CHASE THE RABBITS OUT OF THE CLOVER (as called by Sandy Topfer)

Form position of two lines of three and two single men.

Forward two and fall back two	NOTE: For the last line, the
Forward six and fall back six	lines of three come together with
Forward two and cross right over	the ladies hooked on the gents'
Chase the rabbits out of the clover	arms; the gents take hands
(Repeat)	with each other; the six rotate
	clockwise once around; the threes
	fall back into original places.

CATCH ALL EIGHT

First couple balance, first couple swing
Down the center and back
Down the center on the same old track
The lady goes right and gent goes wrong
Catch all eight with the right hand, go half way round
Back with the left, go all the way round
Meet your corner with a two-hand swing
Now your own and pass her by, catch the next one on the fly
Promenade boys, promenade.

CATCH ALL FIGHT (Continued)

Same old gent with a brand new date
Down the center and back --- etc.

SASHAY BY YOUR PARTNERS TWO

First couple out to the couple on the right
Sashay by your partners two
Rosashay and a right and left through
Swing that girl behind you
Sashay by your partners two
Rosashay and a right and left through
And swing that girl behind you.
Four hands up and around you go
Around and around and a do-ce-do.

BOX THE GNAT

First couple out to the couple on the right
And box the gnat.
Now box the flea
Box that pretty girl 'round to me
Box the gnat
Box the flea
Box that pretty girl 'round to me
Four hands up and around you go
Round and 'round with a do-ce-do.

As called by Carolyn Mitchill

TURN THAT LINE (Do-si-Ballanet)

First and third angle out to the right
With a right and left through
And a right and left back
Then a two ladies chain
And chain right back.

Now dos-a-dox and form a line
Turn that line like a weather vane
Box the compass and brace the main
It's cloudy in the west and looks like rain.
Keep on going 'till you're home again.

Now dos-a-dos as you were before
All join hands and circle four
Circle four just as pretty as you can
Do-si-Ballanet and the gents rock in
The gents rock in, and the ladies rock out
Break and swing with your left about
Now the ladies rock in, and the gents rock out
Swing with your right and don't be slow
Finish it off like a docey-doo
Now go back home and swing your own
Everybody swing.

ZIG ZAG THROUGH THE TWO ON THE SIDE

First and third swing with pride
Zig zag around and through the two on the side
Meet at the opposite and sashay through the set
Swing your own you're not through yet.

The same two couples forward and back
Forward again with a right and left through
And the sides the same like you always do
Now one and three right and left back
And the sides the same all along the track
Now the four ladies chain all around the floor
And chain right back as you were before
Now the same two couples forward and split the sides
The ladies go go and gents go haw
And all do-si-do with your pretty little taw
Now swing her twice and swing her hard
And all promenade to your own back yard.

---- Mildred Buhler

GLORY, GLORY HALLELUJAH

I (Verse)

The first lady promenade the inside of the ring
When you get back home you give your man a great big swing
Face to the outside and the side couples fall in
Ladies go right, gents go left, ladies go right, gents go left.

II (Verse)

Head couple do-ci-do you do-ci-do your own
Next couple do-ci-do you do-ci-do your own
Next couple do-di-do you do-ci-do your own
Last couple do-di-do you do-ci-do your own

III (Verse)

Everybody forward and back and I'll tell you the reason why
Forward and pass right through and look your gals right in the
eye
Everybody swing your own and you swing your own back home
Allemande left on the corner and right hand to your own (sing)

INSIDE OUT AND OUTSIDE IN

First and third go forward and back
Forward again and the first dive in
Now inside out and outside in
Outside out and the inside in
Sweep to the center and swap 'em in
With a dish-rag whirl and a pretty little spin
Duck thru the sides and do it again
With an outside in and the inside out
And the inside in and the outside out
Now allemand left with your left hand
Right to your partner and right and left grand.

FIRETUR (Danish)

Music: Burchinal, Folk Dances of Denmark, (Four Dances from vicinity of Varde, Jutland). Cut record available, accordian duo.
Position: Groups of two couples facing, holding hands in circle.

- I. Stamp L foot and circle left 7 hop steps, keeping toes pointed close to the floor. The hop is horizontal rather than up and down.
Repeat to place. Drop hand positions.

CHORUS

a. Partners face, and with the ladies passing between partners but facing partners with a chasso step, all moving to Left.

b. Six reel steps starting on inside foot.

c. Repeat a and b back to place.

d. "Arm Hook" Hook R elbows with opposite and turn once with 4 steps.

Hook L elbows with partner and turn twice around 6 steps.

Hook R elbows with partner and turn twice around 6 steps.

e. In hip-shoulder position, 8 polka (16 step hops or 16 pivot steps around in a circle (just the two couples).

II. Right hand Mill - hop step
Chorus

III. Two hand mill - hop step
Chorus

IV. "Goose walk" - walk and kick heels high with the knee stiff

V. "Yoke" or basket (women bow under) - hop step

This is as danced by the Danish community at Solvang. It follows closely the description in Burchinal.

LADIES CHAIN 3/4 ROUND

Two ladies chain 3/4 round
Gents promenade around the town
Chain 'em in as you did before
Gents promenade around the floor
Ladies chain and do some tricks
Pick 'em up like picking up sticks
Chain 'em in as you used to do
Now go home and spin 'em a few.

THE GIRL I LEFT BEHIND ME

First couple out to the couple on the right and balance there so kindly
Pass right through and balance too, and swing the gal behind you.

Take that lady on to the next and balance there so kindly
Pass right through and balance too, and swing the gal behind you.

Second couple out to the couple on the right --- (etc.)

NOTE: Each gent dances three times and returns to place. Call a new couple out every other time. Make two complete rounds without stopping, then call:

Take your lady on to the last and balance there so kindly,
Pass right through and balance too, and swing the gal behind you.

(Sandy Tepfer)

MY LITTLE GIRL

Sing:

First couple promenade the outside, 'round the outside of the ring.
First couple chain across the center and you chain right back again.
First couple chain the right hand couple, and you chain them back again.
First couple chain the left hand couple and you chain them back again.

Talk or Chant:

All around your left hand lady; Oh Boy, what a baby.

See-saw your pretty little taw, she's the best you ever saw.

Allemande left with your left hand, balance to your own and right & left grand.

With a deedle-eye-deedle-eye-deedle-eye-doe, meet your partner and promeno.

Sing:

Promenade her home.

Swing your honey 'till she feels funny, the girl that you adore.

(Bill Mooney)