

MORE DANCES  
ON BACK  
SEE OVER

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NIGUN MIXER

Vyts

Jewish

Folkraft Record F 1092 A

Nigun is the Hebrew word for "tune" or "melody". They are, as a rule, tunes without words and are sung either to "la-la-la's" or "Bim-bam". They are of Hassidic origin, the Hassidim being noted for their Niguns and Zmiroth (Lay songs in praise of the Divine).

Formation: Double circle, one couple facing another. Girl to the right of boy. Inside hands joined and stretched (Formation as in the Spanish circle.)

- Meas. 1. With inside foot (Boy R, Girl L) leap toward own partner so that inside shoulders nearly touch (1), bring outside foot near inside foot (and), step on inside foot in place (2), pause (and). Now leap away from each other starting with outside foot (3) bring inside foot to outside (and) step on outside foot in place (4), pause (and).
2. Repeat above once more.
1. (repeated); All couples facing clockwise raise their joined hands and with four steps run toward the place of the couple facing them. While all the couples facing counter-clockwise run under the arch with four steps. On the fourth step all release hands and turn to face direction they came from.
2. (repeated): Rejoin present inside hands and once again those facing clockwise form the arch and the other go under, returning to original places. 4 steps.
3. All release hands and face original couple. Clap own hands and at the same time stamp right foot (1), leap high on right foot and with right hand join high above heads forming a right hand mill (or star) (2) step forward on left foot (3), hop (4).
4. (continue) step on right foot (1), (2), step on left foot (3) hop (4). During the step-hops move forward in a clockwise direction so that places are exchanged with the other couple of their own quartet.
- 5-6. Repeat meas. 3-4, however, joining left hands and with your own partner only, circling around your own partner in the new place. (All couples moved ahead one place). Now, face a new couple and start the dance from the beginning. Dance until the original couple is met, or as long as desired.

KASHUBIAN WALTZ (Walc Kaszubski)

Polish

Folkraft Record F 1090B

The Kashubs are a Polish clan who have lived for centuries in the Pomeranian (Pomorze) section along the Baltic sea in pre-war Germany.

Position: Man's right hand and lady's left hand joined.

- Meas. 1: Swing joined hands forward.
- 2: Swing hands backward.
- 3-4: Release hands and turn forward and away from each other - make turn in place to waltz time.
- 5-8: Ballroom position- glide to M's left (2) back to right (2).
- 9-16: Free waltz. Repeat the whole dance as long as desired.

Vyts







Vytis

KLUMPAKOJIS (The Wooden Shoe)

LITHUANIAN.

Folkraft Record F 1089A Klumpakojis

Klumpakojis is an adopted and a favorite child of the Lithuanian dance repertoire. It resembles many other dances found among the Dutch, Germans, Swedes, Czech and others.

- Formation: Couples anywhere in a dance position.
- Meas. 1-8: Polka anywhere.
- 9: Release hands, fact partner.
  - 10: Stamp three times
  - 11: With hands on hips, touch right elbows (1), touch left elbows (2).
  - 12: Clap three times.
  - 13: Point right index finger three times.
  - 14: Point left index finger three times.
  - 15: One complete turn in place to the left.
  - 16: Facing each other stamp three times. Repeat dance as often as desired.

As a mixer do the following:

- Meas. 1-14: Same as in above form.
- 15: Turn and face a dancer nearest to you.
  - 16: Stamp three times in front of a new partner. End each time with a new partner and dance as often as desired.

If danced progressively:

- Meas. 1-8: Polka in a counter-clockwise direction couple behind couple.
- 9: Release hold and walk counter-clockwise two steps (in circle.)
  - 10: Stamp three times.
  - 11: Walk two steps clockwise.
  - 12-14: Same as in first version.
  - 15: Slap partners' right hand, one complete turn to left and face a new partner to own left.
  - 16: Stamp in front of new partner. Repeat dance as often as desired.

RATUKAS (The Little Wheel) RAATIKO

Folkraft Record F 1089B

Raatiko, or Radiko, seems to be not a "certain dance" but a "family of dances," like Varsouvienne. Most folk dance lorist concede Raatiko to Finland as the home of origin even though it is also danced in Norway and Sweden. In Denmark and Germany it is known as "Lott is Dead," while the New Mexicans dance it as the Finns do and call it "La Camilla."

The version described here could, perhaps, be called a Lithuanian version, but it is NOT a Lithuanian dance even though it is supplied to us by Kazys Stupuras, the Baltimorean Lith who brought Koja Koja from Lithuania. Kazys says that the "Ratukas" (Little Wheel) tune was played by his father on the violin for a great number of years. The father might have picked it up from a Finnish community. But the version of the dance is a bit different from the regular run of Ratikas and it may prove to be an excellent mixer.

Formation: Stand in twos in a regular ballroom dance position anywhere on the floor.

Dance: During music No. 1 and for 16 measures polka anywhere on the floor. End in a large double circle. Music No. 2 (4 meas.), partners join inside hands (M-R; W-L) and march forward 8 steps. Music No. 3 (4 meas), face partner and join both hands and slide back with 8 slides to original places.

Repeat music Nos. 3 and 4—boys move up one partner ahead and start the march with new girl and slide back again to original place.

Start dance from beginning doing polka with new girl. Repeat dance as long as desired.

AUPRES DE MA BLONDE (My Favorite Blonde)  
Franch-Canadian

Nyts?

Folkraft Record F 1091A

Although this song is very French in character, the dance itself is considered French-Canadian. In style it is related to dances seen in France, particularly to the Ronde Lorraine.

Form a circle with as many couples as desired, hands joined. Figures change after every 8th count.

8 skips to left.

8 skips to right.

With 8 steps girls walk toward center joining hands and forming an inner circle boys join hands in outer circle.

Boy's circle moves right with 8 steps, girls move left.

8 skips in reverse directions.

Without releasing hands girls move backward and outward raising their joined hands as boys (with hands released) move toward center of circle under the girls' arches. Once inside they turn to face girls and join hands, retaining separate circles.

Each circle moves to its own right with 8 skips.

Reverse directions.

In 8 steps everyone releases hands, boys coming between their own partner and next girl. All join hands. All boys with backs to center of circle.

8 skips clockwise,

8 skips counter-clockwise.

Release hands and to 8 counts, boys only turn to face center of circle joining hands to form arches. Girls mark time in place.

Girls enter center of circle, face to turn partner and curtsy extending left foot front, bending right knee and with both hands spread skirt. 8 counts.

During the next 16 counts girls weave in and out, leaving circle on the left side of partner, and entering in from behind next boy, etc. At the end of the 16 counts girls face new partners.

Boys stamp right feet, girls left on first count, pause on second, boy-curtsy during the next two counts and with four steps turn alone describing a small circle in place.

Repeat the above twice more.

Join both hands with partners and skip in place with 8 skips turning in a clockwise direction.

With eight skips turn in a reverse direction.

Repeat dance with the new partners.

Vista



ZASIALI GORALE  
Polish. Groups of Three

Vyts?

Folkraft Record F 1091A Piano music-Vol II. Dance and be Merry.

This is a singing dance from the mountainous district in Polish Galicia. Although the words are of agricultural character, the dance figures do not translate the words of the song. (Zah-shya-lee Goorah-ley)

The figures are many, but most are optional, for it is up to the leader to choose the desired figures or create his own. The very first figure, however, is not replaceable and it begins the dance, regardless of what the following figures are.

The music is divided into two sections. Part One is in 3/4 time and the figure is done the same way throughout the dance. Part Two is in 2/4 time and the figures always change.

Position: A boy with two girls, one on each side of him. Inside hands joined, bent at elbow and raised shoulder high. Girls' free hands on hips--or hold skirt. Either a line of groups of threes one behind an other down the center of the floor facing front, or a circle of three facing a counter-clockwise direction. Figures described below are authentic, chosen from the many used.

SECTION ONE: This figure precedes every following figure.

- Meas. 1: Step on R foot, hop very slightly on R foot and at the same time swing L foot across in front of R foot.  
2: Step on L foot and swing R foot across L.  
3-8: Repeat above, a step to a measure. All first 8 measures are done progressing forward.  
9-16: Same as above but moving backward back to original place.

FIGURE I: All the following figures are for Section Two of the music.

- Meas. 17-19. With two steps? To a measure, run six steps forward.  
20. Stamp three times in place.  
21-23. Run backward six steps.  
24. Stamp three times in place.  
25-32. Repeat meas. 17-24.

FIGURE II.

- Meas. 17-19. Boy and girl to his left raise their joined hands to form an arch. The girl to the right, with six steps runs under the arch around the boy (who also turns with her around under his own arm) to her place.  
20. All stamp three times in place.  
21-23. Girl at the left now runs under arch formed by the boy and the girl to his right.  
24. All stamp three times in place.  
25-32. Repeat meas. 17-24 once more.

FIGURE III.

- Meas. 17-19. Release hands. Boy and the girl to his right clap own hands, hook R elbows and run around each other back to place.  
20. All stamp three times in place.  
21-24. Repeat above with the girl to the left and hook L elbows. End with three stamps in place.  
25-32. Repeat meas. 17-24 again but hook L elbows with the girl to the right and R elbows with the girl to the left.

Figure IV.

- Meas. 17-20. Release hands. Boy stands still while girl at right runs with three steps to girl at left, both nod to each other, girl at right runs backward to place and all stamp three times.  
21-24. Girl at left repeats above.  
25-32. Repeat meas. 17-24.



FIGURE V.

- Meas. 17-20. Release hands. Boy, with six steps, runs in front and around the girl to his right and comes back to place, ending with all stamping in place.  
21-24. Repeat same, around girl at left,  
25-32. Repeat above.

FIGURE VI.

- Meas. 17-20. Inside hands joined and raised high above shoulder. Both girls turn in place under own hand, with six steps, toward the boy (inside, ending with three stamps.  
21-24. Repeat same but with girls turning outward.  
25-32. Repeat above.

MOSKROSOR (Moss Rose)

Vyts?

Scandinavian

Folkraft Record F 1092 B

This dance is one of the rarest of schottische type mixers involving two couples.

Formation: A double circle with one couple facing another, and lady to right of gentleman.

Basic step: Schottische - three walking steps and a hop.

Dos a dos: Couples facing counter-clockwise direction, with their hands joined, move forward between couples who are facing in clockwise direction and also moving forward--two schottische steps. Without turning around, all return to their places, this time the clockwise couples dancing backward and in between, while the other couple dances backward and on the outside. Four measures in all.

Ladies' Chain: Both ladies in the set advance and join right hands in passing each other changing places with two schottische steps, and then join left hands with opposite gentlemen. The men put their right hands behind and around the ladies' waists and with two basic steps turn the ladies around pivoting in position. Ladies again join right hands in passing and return to partners with two basic steps, joining left hands with partners and as before, the gentlemen turn the ladies around to place. Finish facing opposite couple. 8 meas. (12 measures for entire figure.)

Right and Left Hand Mill: Join right hands in center of each set and with four basic steps circle forward (4 measures). Join left hands and repeat in reverse direction (4 measures)

Balance: Inside hands joined with own partners, step away from each other doing one basic step--men start with their left feet, ladies with their right. Repeat the same thing toward own partner (2 measures).

Change places: Face partners, gentlemen place both hands on ladies' hips, ladies' hands on gentlemen's shoulders and with clockwise couples moving in the inside of circle, all move forward with four step-hops to the next couple in their direction (2 measures). Repeat dance as often as desired.



MALJUNELIS (The little Mill)

Vyt

Music: Folkraft F - 1052A

Ethiopian

Formation: Circle of eight couples, boys back to center facing partners. Partners join both hands. Running steps throughout the dance. Number couples from 1-8.

Figure I

Sway joined hands to imitate "sieving", first to boys' right then to left. (Music A. 8 double sways.)

Release hands. Boys circle clockwise, girls counter-clockwise, until back to partners and places (at second meeting). Sixteen running steps.

Figure II

Join hands again and "sieve".

STAR: Release hands. Partners pass each other with right shoulders, four steps for each passing, boys going out of circle, girls into circle. Reverse by going backward, passing with left shoulders (a pointed dos-a-dos). Repeat the same figure with a new person to the right, passing each other with right shoulders and back with left. Continue this pointed dos-a-dos, progressing toward the right until back to the original partner. Then back to partners join hands and "sieve" as above.

Figure III

Form a large double mill of two couples to each spoke: even couples join left hands to form the hub, right arm around the girl's waist, her left hand on boy's right shoulder. Odd couples, independent of inner circle of couples, place their hands around each other's in back. Inner couples mark time in place. Outer couples move on to the next spoke of mill with four running steps. Continue running around all spokes with 12 more steps. Now consolidate with the outer couples attaching themselves to the inner couple which was ahead of them and the entire double mill runs forward, 8 measures.

Figure IV

Boys in the inner circle retain their joined left hands. Their right hands are joined with the left hands of the outer boys and form arches. Outer girl steps in front between the inner girls, and all girls join hands in a circle and run clockwise beneath the arches formed by the boys; boys stand in place and mark time (8 measures). Girls continue running for 16 more steps and run forward in a counter-clockwise direction. If on a stage with curtains, the curtains are drawn during this part, the musician, at the same time, should increase the tempo of the music. For an exit otherwise, boys stop running but mark time in place. Girls reverse direction of their running. Any previously appointed girl releases her right hand with the left hand of the girl in front of her, now, this girl leads out the rest of the girls from underneath the arches. The last girl, just before she leaves the last arch, with her left hand joins the right hand of the outer man nearest her. At that time, the left hands which form the hub are released and the left (hub) hand joins the outer boy's right hand, thus forming a curved line of boys. Now, all follow the leading girl who leads them away from the dance area.



Music: Folkraft F 1052A

Lithuanian

This dance is much longer and more elaborate than Malunelis (The Little Mill). The pattern is the same, as is the music, but many of the figures are more intricate.

The formation is the same as in the Little Mill, a circle of eight couples with the boys in the center facing partners and both hands joined.

## Figure I

Sway joined hands, first to boy's right then to left ( 1 meas.) Continue throughout entire Part A and repeat of music. Release hands. Boys circle clockwise, girls counter-clockwise, until back to partners and places ( at second meeting). Use running steps. (Music B and repeat). With an accent on the first count of Music A reverse running directions (Music A and repeat). For Music B, face partners and sway joined hands as in the beginning of this figure.

## Figure II

Boys' hands are on hips, girls hold skirts. (This figure differs from the "Star" in Malunelis). All lead with right shoulders, change places with partner with four running steps. Turn and at the same time leap onto left foot (right foot raised); step in place R,L,R. Now lead with left shoulders and change places with a new partner toward own left (boys entering circle, girls leaving). Continue until partners are met.

## Figure III

Join both hands with partner. This figure is similar to the Swedish Weaving Dance (Vafa Nadmal), but is done in a circle. Couples 1, 3, 5, 7, will move into the circle, with boys moving backward; couples 2,4, 6, 8, move out of circle with girls moving backward, using four running steps in each direction. Now, all odd numbered couples turn slightly to boy's right and go out of circle passing a new couple to the right. Even numbered couples do the same (moving to the boy's right) and enter circle, interweaving until all reach their own and original places (pass up neighboring couples once and remain in places the second time).

## Figure IV

Form a large double mill of two couples to each spoke (cog). Central girls form the hub with their right hands. Their left hands are on their partners' right shoulder. Partner's right hand is around his girl's waist, while his left hand is around the waist of the next girl in that wing (or spoke), who has her right hand on him and her left hand on her own partner's right shoulder. (An odd couple with the nearest forward even couple form a spoke). This cross moves clockwise during music A. During Music B the couples (not partners) of each wing release hands and with the girls moving backward and the boys inward, in four steps the cross ( or mill) is re-formed with the boys joining their left hands as the hub. Move counter-clockwise to end of music.

## Figure V

Everyone releases hands. Boys turn right-about to face clockwise. Girls remain same counter-clockwise direction. All run forward with two steps (outer dancers taking longer stridās, inner smaller) and fit into a new cog (or wing) stamping three times in place. Continue doing same until own partners are met for the second time.

## Figure VI

Form a large double mill of four wings once more, all facing counter-clockwise (as in second half of Figure IV). Run forward four steps. Boys of the outer couples (who do not form the hub), release their hold of girls, turning right shoulders with leap-turns and with three more steps fit into the wing behind them. Run again four more steps and leap-turn to next wing. Continue until back to own wing.



Figure VII

Wings of boys only. Inner hub remains intact. Other hands form arches. Outer girl steps in front of wing, inner girl behind wing; then all girls join hands and form a circle moving to their right (counter-clockwise) under the arches formed by the boys, who move backward throughout the first part of the music. During part B girls change direction and move clockwise, and the boys run forward.

Figure VIII

Each wing now joins hands and forms a circle of four. The little circles move to their own right during Part A of the music. During Part B move left forming little mills with right hands joined and raised high.

Figure IX

All boys step in and form one large circle. Girls step up in front of own partner and place their left hand over the clasped hands of the boys. All run counter-clockwise - a circle of boys and "teeth" made by girls. For the exit, get in the "Suktnis" position with partners and run off.

Note: The "Sieving" "swaying of hands" as in the beginning of Figure I, may be inserted before Figure III (and even IV) if a group feels that if so doing they they are able to be orientated and prepared for the next figure.

BROWN EYED MARY

An Arizona adaptation to the ball-room of an early American singing game.

Music: Old Timer 8005B "Brown Eyed Mary" *Jubilee 703*

Formation: Double circle, M on inside, skating position.

- Meas. 1-8 Eight two-steps fwd. both starting on L ft. *w/ 16 walks*
- 9-10 "Turn your partner half way round" M walks in front of W - faces back. *with a step*
- 11-12 "Turn the opposite lady" - L allemande with W behind *complete turn, M faces outside*
- 13-14 "Turn your partner all the way round" R allemande with partner. *1/2 turn*
- 15-16 "Promenade opposite Lady" M goes to W back and assumes skating position. *M moves fwd. with partner*

Repeat all with new partner.

*During promenade, lead the group into singing nursery rhymes  
Very suitable ones are Jack & Jill, Little Bo Peep, Little Jack Horner,  
Mary Had a Little Lamb, Little Miss Muffet.*

*For small children can make promenade by front & back feet.*

POLKA SALA  
(Philippine)

Source: As taught to Henry "Buzz" Glass by Mrs. Ruth Voss, graduate, University of the Philippines.

Music: Imperial 1186 "Polka Sala"

Piano: Philippine National Dances, Reyes-Tolentino

Formation: Couples in closed position. Extended arms are held straight. = *below*

Measures I. Polka Around Hall

1 - 16 Couples polka freely rotating clockwise and progressing counter-clockwise about the hall for 16 meas., executing plain polka step (like American Two-Step). The body sways gracefully in the direction of the step. The step is performed smoothly and lightly.

II. Polka Step and Heel and Toe

1 - 2 Partners join inside hands, M free hand in hip, W hand on skirt. Starting with outside foot take one polka step fwd. Place inside heel forward and touch toe of inside foot backward.

3 - 4 Dropping hands and turning inward-dancers face in clockwise direction and rejoin hands (inside), hold free hands in same manner as above.

5 - 16 Repeat polka step and heel and toe of meas. 1-2, M start R; W, L. Repeat action of meas. 1-4 making 4 patterns of polka step and heel and toe in all. At the end of this figure, M steps in back of W.

III. Point and Polka

M stands in back of W with joined hands *Varsovienne except* extended sideward, L in L and R in R. Dancers face CCW.

1 Dancers point R foot swd and then point it close to L foot.

As R foot points dancers bend the trunk lowering R hands and raising L

2 Dancers take one plain polka step swd R.

3 - 4 Repeat action of meas. 1-2 moving swd L.

5 - 16 Repeat action of meas. 1-4 moving swd alternately R and L.

IV. Galop

1 - 2 With hands extended to the sides as in Fig. III dancers take 4 galop steps moving diagonally fwd R. L arms are raised and R arms are lowered.

3 - 4 Moving diagonally fwd L, dancers again take 4 galop steps with R arms raised and L arms lowered.

5 - 16 Repeat action of meas. 3-4 executing this step 4 times in all.

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CHOTIS  
(Philippine)

Source: As learned by Henry "Buzz" Glass from Mrs. Ruth Voss, a native of the Philippines and graduate in physical education from the University of the Philippines.

Record: Imperial 1187 "Chotis" Philippine Folk Dances  
Piano: Philippine National Dances, Reyes-Tolentino

Formation: Couples in closed position (ballroom) facing forward in line of direction. Arms are kept straight as clasped hands are held in front at waist height. *Down*

Measures I. Native Chotis

In closed position, dancers execute native choties as follows (M-L and W-R)

- 1 Slide outside foot fwd (ct. 1), return foot to rear of inside foot (ct. 2). Repeat above action cts. 3,4.
- 2 Retaining closed position take three steps turning clockwise in place (cts. 1,2,3) and pause (ct. 4). M-L,R,L and W-R,L,R. Couple has now made a half turn with clasped hands extended backward, but dancers facing in line of direction.
- 3 - 4 Repeat Native Chotis step as in meas. 1-2. *Repeat each time*
- Note: Dancers always turn clockwise and face forward on executing this step. The sliding foot moves softly from the hip and the shoulders move slightly in rhythm with the dance action.
- 5 - 16 Repeat all of meas. 1-4 (Native Chotis) three more times.

II. Slide and Turn

- 1 - 4 With partners facing, M with hands on hips, W with hands on skirt, dancers take three slides to their own R and pause. Repeat slides L back to partner. Taking closed position, dancers turn clockwise in place with three step-hops and pause. M starts step-hops L and W R.
- 5 - 16 Repeat action of meas. 1-4 three more times.

III. Native Chotis

- 1 - 16 Repeat action as described for native chotis above (Fig. I).

IV. Step-Hops Turning

- 1 - 16 In closed position dancers execute 16 step-hops turning clockwise while moving counterclockwise around hall. *Hand low.*

V. Link Elbows

- 1 - 8 Linking R elbows, dancers turn in place with 8 step-hops. (M free hand on hip, W free hand holds skirt.)
- 9 - 16 Dancers link L elbows and turn in place with 8 step-hops. Finish dance with bow to partner.

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AETANA  
(Philippine)

Source: As learned by Henry "Buz" Glass from Mrs. Ruth Voxx, graduate of the University of the Philippines.

Record: Imperial 1186, Aetana

Piano: Philippine National Dances, Reyes Tolentino

Formation: Dancers form in longways formation, sets of three couples to a group. W. to R of H, dancers face up toward head of hall or music, about six feet apart.

Measures

Intro M and W take 3 steps fwd (M-L,R,L and W- R,L,R), M point R foot in front and raise L arm high with R arm at shoulder level. W point L foot and raise R arm high L arm at shoulder level.

I. Brush Step Sideward

1 - 4 With partners facing, dancers execute 4 brush steps moving sideward (M L and W R.) M L arm is high and R arm at shoulder level, W R hand is high and L is at shoulder level.

Brush Step: Step swd L on the L foot, brush R foot fwd, step on R foot besides L (cts. 1,2,3). W same on opposite ft. When moving L start on L, and moving R start on R.

5 - 8 Repeat brush step to M R and W L starting M on R and W L. Reverse arm positions, M R and W L hands high, M L and W R arm at shoulder level.

9 - 16 Repeat action of meas 1-8, moving to M L and R, W R and then L.

1 - 16 (repeat) Repeat brush step swds with dancers moving to own R,L,R,L. Arm positions alternate as described above.

II. Native Waltz

1 - 8 With back to H, W takes 8 native waltz steps moving in small circle clockwise followed by the M. Arms alternately move R and L. End with W facing M and M back to W. Start of R ft.

9 - 16 Repeat the above action of meas. 1-8 starting waltz on R ft.

1 - 8 (repeat) Dancers join R hands and take 8 waltz steps clockwise.

9 - 16 (repeat) Join L hands and take 8 waltz steps counterclockwise. Start on R ft both times. M free hand on hip, W's hand on skirt.

III. Jaleo

1 - 8 M with hands on hips and W R hand on hip, L on skirt stand with R elbows almost touching, look at partner over R shoulder and take 8 brush steps (see Fig. I) moving clockwise on R ft.

9 - 16 Repeat Jaleo step starting on L and moving counterclockwise.

1 - 16 (repeat) Repeat all of the above action meas. 1-16.

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IV. Hand Shaking

- 1 With M hands on hips, W hands on skirt, dancers take a step on R, hop on R with L lifted in back, and shake hands.
- 2 Stepping back on L, dancers pivot on R to L to turn clockwise away from each other.
- 3 - 4 Repeat action of meas 1-2.
- 5 - 16 Repeat action of meas. 1-4 three more times.

V. Waltz in Sets of Three

- 1 - 8 With dancers facing R, sets of 3 couples take 8 native waltz steps clockwise. Waltz starts on R and arms sway swd R and L.
- 9 - 16 Turn R about, and repeat 8 native waltz steps moving counterclockwise starting on R. Arms move alternately R and L.
- Finish in position <sup>w. 3-step turn</sup> and bow to partner.

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BARURAY  
(Philippino)

Source: As learned by Henry "Buzz" Glass from Mrs. Ruth Voss, native of the Philippine Islands and graduate of the University of the Philippines.

Record: Baruray, Kismet 141A  
Piano: Philippine National Dances.

*Kumintang. Arm R - L hd hi, moving CCW in C 2x  
R hd low " " CW " "*

*Arm L = vv. except for the turns*

Formation: Groups of couples in longways formation. W to M R, partners facing.

Measures I. Forward, Retire, and Bow

- 1 - 4 Moving toward partner, dancers take 4 steps fwd starting on R and end with shoulders adjacent. In this position dancers extend pointed R foot fwd and return to L while at the same time executing Kumintang with hands. Repeat foot pointing and Kumintang.
- 5 - 8 Starting on the L, take four steps away from partner. Repeat foot pointing and Kumintang pointing with L foot and reversing the position of the hands.
- 9 - 14 Repeat action of meas. 1-4 moving toward partner, pointing foot, and Kumintang.
- Retire back to place in  $\frac{3}{4}$  walking steps starting on L.
- 15 - 16 Partners turn R in place with a three-step turn and bow.

II. Step and Bend Knees

- 1 - 8 M face up set and W down. Moving in a small circle counterclockwise, step swd on R, slide L in back of R, and make a slight dip by bending knees (cts. 1, 2, 3). Continue with this pattern 8 times in all ending in original position facing partner.
- 9 - 16 With M facing down and W up the set, dancers moving in a circle in clockwise direction starting with the L repeat the action of meas. 1-8.
- 1 - 16 (repeat) Repeat action of meas. 1-16 ending in original positions. End with a three-step turn and bow.

III. Step, Brush, Close

- 1 - 8 Partners face and move sideward to own R with the following pattern: Step swd to R on R, brush L foot fwd, step L besides R (cts. 1, 2, 3). The R arm is held high while the L is held at shoulder level. Repeat w. slight seven more times. On meas. 8, step swd R and close L to R omitting brush. *hd movement: hi hd = best dir, L hd + R hd*
- 9 - 16 Repeat above action of meas. 1-8 starting on L and changing arm positions accordingly. *movement*



- IV. Native Waltz - *2 step waltz*  
 1 - 8 Moving in a small circle clockwise, dancers take 8 native waltz steps starting on R ft, moving arms laterally R and L alternately. *Shoulders move 2.*  
 9 - 16 Repeat native waltz moving in a small circle counterclockwise starting on R and arms moving alternately R and L.
- V. Step, Brush, Close (repetition of Fig. III)  
 1 - 8 M face up the set while W face down. With dancers passing face to face, dancers move to R to change places with the step, brush, close pattern of Fig. III.  
 9 - 16 Repeat above action moving L back to original position.
- VI. Leap, Lift Foot, and Step  
 1 - 8 Facing partners, M hands on hips, W hands on skirt, dancers leap swd R on R and at the same time cross L in front of R, lift R foot in back, step with R foot in back of L (cts. 1,2,3). Repeat the same action to the L starting L. Repeat alternately R and L. *ct 2*
- VII. Native Waltz  
 1 - 8 Moving in a small circle, clockwise, dancers take 8 native waltz steps with the M following behind their partners. Arms move swd R and L. End with bow to partner.

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BUTTERFLY WALTZ  
 (American)

Source: As danced by Art Gibbs and groups--Portland, Oregon

Record: EM Recording Company 335B

Formation: Trios, 1 M and 2 W, or L W and 2 M. M stands in center with W on either side, M holds arms outstretched to sides grasping outside hands of W, while W hold clasped inside hands in front of M's chest.

Measures I. Cross Waltz

- 1 - 16 Moving diagonally fwd R and L and progressing counterclockwise, dancers execute cross waltz 16 meas.  
 Cross Waltz ; Step on L ft over R (ct. 1), step swd R on R (ct. 2), close L to R (ct. 3). Repeat to L side starting on R.

II. Two-Step Around

- 1 - 16 The center person faces the R hand person and linking R elbows they dance in place making a circle clockwise in 3 two-steps starting on the L foot. The M then travels to the L hand person using 1 two-step to get ther, and starting on the L foot links L elbows with that person and turns 3 two-steps in place. The M again uses 1 two-step to travel to the R hand person and linking R elbows turns again in 3 two-steps. The M travels once more to the L hand person and linking L elbows turns with her and the M (center person) ends in original position facing in counterclockwise direction. (The person not turning stands in place.)

Repeat dance.

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BEAUTIFUL OHIO WALTZ  
(American)

Music: Columbia 35617

Formation: Couples in social dance position, M back to center. Sway in place during introduction

1. Walk step, W turns and step-close.

In social dance position walk fwd M-L, R, L (cts. 1,2,3) W-R, L, R, (cts. 1, 2,3). On last step (M-L, W-R) dancers pivot to face CW.

Retaining position dancers move CW M-R, L, R (cts. 1,2,3,) and W-L,R,L, (cts. 1,2,3). Dancers face in original position.

W. makes a three-step turn to her R--R,L,R (cts. 1,2,3) starting on R under M's L arm. W again faces M and steps L closing R to L (cts. 1,2,3).

While W makes three-step turn M closes R to L (cts. 1,2,3). As W takes step-close R to L, M closes L to R (cts. 1,2,3).

2. Hesitation and Box Waltz

In social dance position, dancers execute 2 hesitation waltz patterns making 1/2 turn in all (L-CW)

Hesitation waltz pattern (M-W opposite)

Step fwd on L swinging R ft Fwd (cts. 1,2,3)

Step back on R (ct. 1) making 1/4 turn L, step L beside R (ct. 2), step R beside L (ct. 3).

Repeat all again making 1/2 turn in all

Box (M-W opposite)

Step fwd L (ct. 1)

Step sideward R (ct. 2)

Close L to R (ct. 3)

In social dance position take 4 box waltz steps making a 3/4 turn and ending with M facing fwd W back to line of direction.

(Note: hesitation plus box equals 1-1/4 turn in all)

3. Side-car waltz and walk

In closed position moving on a diagonal to the R partners execute side-car waltz as follows:

With L hips adjacent

A. M steps fwd on L (ct. 1)  
bring R to L (ct. 2)  
Steps on L in place (ct. 3)

W steps back on R (ct 1)  
Brings L to R (ct. 2)  
Steps on R in place (ct. 3)

Note: on cts. 2, 3 partners turn so that R hips are adjacent.

B. With R hips adjacent M steps  
diagonally fwd L on R ft. (ct. 1)  
Brings L to R (ct. 2)  
Steps on R in place (ct. 3)

W steps diagonally back on L (ct. 1)  
Brings R to L (ct. 2)  
Steps on L in place (ct. 3)

C. Walk around (with L hips adjacent)

M steps fwd L (ct. 1)  
Steps R in place (ct. 2)  
Bring L beside R (ct. 3)  
extending R ft. at same time

W steps back R (ct. 1)  
Steps L beside R (ct. 2)  
Step fwd R (ct. 3)

With R hips adjacent M and W take 3 walking steps fwd in place to end facing each other

M steps fwd R, L, R (cts. 1,2,3) W steps fwd L,R,L (cts. 1,2,3)

Repeat all of above ending with M's back to center.

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4. Open sweep waltz and walk around

In open position with inside hands joined, M's free hand over hip pocket, W holding skirt.

- a. Take one waltz step (cts. 1,2,3) starting on outside ft, and moving fwd in line of direction. Partners are slightly back to back. Continuing open waltz, waltz fwd starting on inside ft moving face to face, (cts.1,2,3)
- b. Walk around.

Facing each other partners take side-car position with R hips adjacent and walk fwd in place making one turn ending with M's back to center. M steps L, R, L, R, L, R (cts. 1-6) W steps R, L, R, L, R, L (cts. 1-6)

Repeat sweep waltz and walk around.

End in closed position M's back to center ready to repeat dance. The whole pattern repeats 3 times.

For ending execute following;

Repeat all Fig. I and end with M bowing and W curtsy.

Composed by Henry "Buzz" Glass

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THE FLOWERS OF EDINBURGH  
(English)

Record: Beltona, BL2453, Victor 27296A

Formation: Duple minor set, dancers form a longways set, M in one line, W in another, W opposite partner.

Step: Use Change-Hop Step throughout dance--three steps followed by a hop

- A1 First M dances a figure of eight (8 meas)  
First M moves between second couple, behind the 2nd W, around the 2nd M and back to place. He thus describes a figure of eight.
- A2 First W dances a figure of eight in the same manner as the M, going between the second couple, around the second M, between the couple, and around the 2nd W back to home. (8 meas.)
- B1 Both first M and W perform figure of eight at the same time with W passing in front of the M.
- B2 First and second couples swing by joining hands and executing change-hop step. While swinging, couples change places to progress. In progressing, the first couple pull out toward the W side, while the second couples pull out on the M side.

presented by Buzz Glass

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BETTY BLACKHAWK WALTZ

442 pg 117

Source: Developed by Homer Howell

Record: Blackhawk Waltz - Imperial 1006A

Position: Varsouvienne, couples facing counter clockwise around circle if desired, otherwise no formation necessary, both start left foot.

Measures A. Balance

- 1 Step forward L, arch R foot to L (no change of weight) hold, cts. 1,2,3
- 2 Step back, R, arch L foot to R (no change of weight) hold, cts. 4,5,6.
- 3-4 Repeat measures 1-2, cts. 1,2,3,4,5,6.

Wave Step:

- 5 Step forward and slightly over R with L, touch R to side (gent's R ft back of lady) pivot on L, turning 1/4 to L (Both are now facing center) cts. 1,2,3.
- 6 Step forward R ft, touch L to side pivot turn on R turning so as to face wall, cts. 4,5,6.
- 7 Repeat measure 5, cts. 1,2,3.
- 8 Gent holding lady's L hand in his left walks forward toward center R-L-R, at same time lady does a complete R pivot turn stepping R-L-R, cts. 4,5,6.
- 9-16 Repeat all of A.

B. Blackhawk Cross-Over:

*easier to step fwd L, then cross R over L*

- 17 Cross L foot over R (putting gent's R shoulder to lady's R shoulder), cts. 1,2,3.
- 18 Cross R foot over L (putting gent's R shoulder to lady's L shoulder), cts. 4,5,6.
- 19-20 Cross L foot over R, step on to side with R. Step under with L, touch toe of R backward (putting man's R shoulder to lady's L), cts. 1,2,3, 4,5,6.
- 21-24 Repeat measures 17 thru 20 starting R foot.
- 25-28 Repeat measures 17 thru 20 starting L foot.
- 29-32 Repeat measures 17 thru 20 starting R foot.

C. Second Chorus: Swing Away:

- 1 Step forward L swinging R foot forward, cts. 1,2,3.
- 2 Step on R, touch L to R taking no weight (at same time lady turns a complete turn R so as to face partner, turning under arched L arms, cts. 4,5,6.
- 3 Each step back and away on L foot, touch R to L taking no weight, hold, cts. 1,2,3.
- 4 Gent steps forward on R toward partner, touch L to R taking no weight, hold. (at same time lady steps forward on R, toe pointing in, making a pivot turn to left back under arched L arms, touch L to R, hold). Dancers are now facing LOD, side by side, cts. 4,5,6.
- 5 Step back L, swing R backward, cts. 1,2,3.
- 6 Step back R, swing L backward, cts. 4,5,6.
- 7 Step forward L, swing R forward, cts. 1,2,3.
- 8 Gent walks forward R-L-R, at same time lady makes a R pivot turn under arched L arms, stepping R-L-R, cts. 4,5,6.
- 9-16 Repeat all of C
- 17-32 Repeat all of B  
(Repeat all of above and it will completely fill out the Imperial Record)

Presented by Leo Smith



VARSOUVIENNE QUADRILLE  
American

A medley of varsouvienne steps as found in the great southwest by Frank Kaltman of New Jersey and arranged in this special sequence to fit the record listed below.

Music: Record: Folkraft F 1034A "Put Your Little Foot"

Formation: Couples in varsouvienne position facing counterclockwise in small circle of four or five couples around the hall.

Note: This dance may also be done in one large circle if desired.

Steps: Varsouvienne Step, Waltz \* Walk\*, Waltz Balance\*, Mazurka\*

Varsouvienne Step - Long Phrase: The first step of the movement is taken on ct. 3 of the last measure of the introductory music:

Lift L foot across R instep, L toe pointed downward and to L (ct. 3) Glide L ft. downward and along floor diagonally forward taking weight on L (ct. 1), close R instep to L heel taking weight on R (ct. 2), lift L ft. backward across R instep pointing L toe downward and to L (ct. 3). Repeat action of cts. 1,2,3, "Glide, close, lift". Glide to L on L, taking weight on L, (ct. 1), step on R across in front of L (ct. 2), step on L to L side pivoting slightly to R on L (ct. 3) point R toe on floor to R side (ct. 1), hold (ct. 2), lift R foot across L instep, R toe pointed downward and to R (ct. 3), "Glide, Step, Turn and Point".

Note: On the above action couples travel diagonally L along floor. This step may also be done beginning R and travelling diagonally R along floor or it can be done moving forward, backward, or turning.

Varsouvienne Step - Short Phrase: Same as last two measures of Long Phrase "Glide, Step, Turn and Point".

Note: Short Phrase may be done beginning either on R or L moving forward backward, or turning.

Important: When making pivot in varsouvienne position of either long or short phrase, M maneuvers W from his R side to his L and vice versa.

| Measures | Pattern  |
|----------|--|
| A. 1-4   | I. <u>To Center and Out</u><br>Beginning L, move diagonally L toward center of circle with one long phrase.  |
| 5-8      | Beginning R, move diagonally R toward rim of circle with one long phrase.  |
| B. 9-10  | Beginning L, move toward center of circle with one short phrase.   |
| 11-12    | Beginning R, move toward rim of circle with one short phrase.  |
| 13-16    | Repeat action of meas 9-12.<br>Note: On all of fig. I couples progress slightly forward CCW.   |
| -        | II. <u>Ladies Star</u>   |
| A. 1-2   | Beginning L, couples progress fwd. along rim of circle on first two meas of long phrase  |
| 3-4      | M releases W R hand retaining L hand hold, and while M moves fwd along rim of circle, W moves fwd ccw into center of circle to form R hand star on last 2 meas of long phrase.                         |
| 5-6      | Beginning R, repeat first 2 meas. of long phrase with W retaining star formation, M moving along rim of circle.  |
| 7-8      | W drops R hand and moves CCW under joined L hand, back to original on M R, again joining R hands to assume varsouvienne position. M beginning R moves continuously along rim of circle on long phrase. |



Varsouvienne Quadrille

- Ba 9-10 M and W drop R hands again and beginning L, W move to form center star momentarily on one short phrase.
- 11-12 Beginning R, W break R hand star and returns again to original position on M R while M continues to move along rim on one short phrase.
- 13-16 Repeat action of meas. 9-12 (fig. II) ending in varsouvienne position.
- III. Single Circle
- A 1-2 Beginning L, couples move forward along rim of circle on first two meas of long phrase.
- 3-4 M releases W L hand and she moves fwd making 1/2 turn CW to face M in single circle formation keeping R hands joined on last two meas of long phrase.
- 5-6 Beginning R, couples move CCW along rim of circle, M fwd, W bwd, while taking action of first 2 meas of long phrase keeping R hands joined.
- B. 9-16 W makes 1/2 turn CCW, backing into original position on R of M, again assuming varsouvienne position on last two meas. of long phrase. M takes action of last 2 meas of long phrase in place.
- 9-10 Beginning L, W moves to single circle formation on one short phrase in place.
- 11-12 Beginning R, W returns to original varsouvienne position of M R on one short phrase, while M takes action of one short phrase in place.
- 13-16 Repeat action of meas. 9-12, Fig. III
- IV. Couples Walk and Turn
- A. 1-2 Beginning L, couples move fwd. ccw on rim of circle on first 2 meas. of long phrase.
- 3-4 Couples make one complete turn CW with 5 walking steps, L,R,L,R,L, then lift R ft across L instep. M maneuvers W from his R side to his L on this turn.
- 5-8 Repeat action of Fig IV, meas 1-4, beginning R and turning CCW on the walking steps and end by lifting the L ft. across the R instep. M maneuvers W from his L side to his R side on this turn.
- B. 9-16 Couples repeat action of Fig. IV, meas. 3-4, 4 times beginning L,R,L,R,L and turning R,L,R,L,R respectively.
- Note: Each time couples make R turn, M maneuvers W from his R side to his L side. On L turn, M maneuvers W from his L side back to his R. Throughout all of Fig IV couples retain varsouvienne position and finish each turn facing counterclockwise.
- V. Mazurka and Waltz
- A. 1-4 Beginning L, couples move to center of circle on one long phrase using a modified mazurka on the lift and slide step, accenting the first step (ct. 1) being careful not to stamp. Finish first phrase pointing R foot to outside with all backs toward center.
- 5-8 Beginning R, couples move out of rim of circle on one long phrase using modified mazurka.
- B 9 In closed position, M takes one waltz balance backward on L, W fwd, R
- 10 M takes one waltz balance fwd on R, W bwd on L.
- 11-14 Couples, still in closed position, M beginning L, W R, take four waltz steps turning clockwise and progressing CCW around circle.
- 15 M releases W, beginning L, both make a 3 step turn L, moving twd center, W twd, outside, separating to form double circle, ending about 3 or 4 feet apart with M back to center, W facing Center.
- 16 Take Spanish pose: W step on R (ct. 1), R arm going into high arc L arm curved in low arc.
- Point L toe diagonally to L side (ct. 2), hold (ct. 3) M stops on R placing back of hands over hip pockets (ct. 1), points L toe diagonally to L side (ct. 2), hold (ct. 3).



Varsouvienne Quadrille

- VI. Spanish Turn & Pose
- A. 1-2 M and W travel to own L on rim of respective circles on first 2 meas. of long phrase.  
 3-4 Both turn once counterclockwise in place on last 2 meas. of long phrase ending by pointing R toe toward each other and snapping fingers twice on cts. 2 & 3 of meas 4.  
 Note: M keeps hands over hip pockets thru-out. W reverse hand position on turn ending with L hand high and R hand low.  
 5-8 Beginning R, M and W repeat action of Fig VI, meas. 1-4, moving R on rim of their respective circles back to position opposite each other.
- B. 9-16 M and W repeat action of Fig VI, meas 3 & 4, 4 times beginning L,R,L,R, and turning L,R,L,R, respectively. On last R turn (meas 16) move toward each other to end in varsouvienne position.
- VII. Center, Out and Bow
- A. 1-14 Couples repeat action of Fig I, meas. 1-14.  
 Note: Each time couples move to outside of circle they increase length of steps in order to enlarge circle somewhat.  
 15 M makes 1/2 turn to L to face center of circle, at the same time M turns W to L by raising her R hand over her head, dropping her L hand and placing her in center facing him.  
 16 M ends in deep bow, while W surtseys low on floor.

presented by Mildred Buhler

AT THE INN  
 German

Music: Folk Dance 1922

Position: Couple dance - start in double circle, with M's back to center, W faces M

Measure

- A 1 Clap own hand together  
 2 Push each other's R hands up (a clap without sound)  
 3 Push each other's L hands up  
 4 Push both hands with partner.  
 5-8 Joining both hands - arms shoulder level and extended - turn once around with four waltz steps.  
 1-8 Repeat above.
- BB 1-4 W turns under joined R hands twice around as couple moves fwd CCW with four waltz steps  
 5-8 Repeat turn as in 5-8 above.  
 1-8 Repeat B 1-4 and 5-8.
- C 1-2 Holding inside hands, tyrolean waltz balance away and toward partner  
 3-4 Releasing hand hold, turn fwd and away from partner and back together with two waltz steps  
 5-16 Repeat this figure three additional times.

? Sally?



THE ROYAL EMPRESS TANGO  
Old time English ballroom dance

Source: Miss Lucile Czarnowski from Mr. Harold Evans, dance specialist in Old English ballroom dances, Victoria, B.C.

Music: Royal Empress Tango, Columbia DX 1218

Formation: Couples in social dance position informally spaced on the dance floor. M facing line of direction, W back of L.O.D.

Old English position: M's left hand holding W's right hand with arms slightly curved inward. W's hand held between M's thumb and fingers (hand curved), W's thumb placed lightly on the back of M's thumb. M's right hand below W's left shoulder, fingers closing and pointing across W's back with flat hand. W's left hand lightly resting on M's upper arm just below the shoulder.

Measure: The dance is described for the man. The W dances the same pattern beginning with opposite foot.

- 1 Walk two steps forward, progressing L.O.D., L, R, (2nd step relaxed knee).
- 1 Walk two steps in reverse direction. L, R.
- 1 Chasse, slightly diagonally forward left (step, close, step)
- 1 Chasse, slightly diagonally forward right. Turn slightly to face the center of the room in open position.
- 1 Walk two steps toward center of room, L, R.
- 1 Chasse, continuing in same direction, L, R, E, turning inward on the last step to face the wall at the same time curving M's left arm, W's right arm inward. M's R foot, W's L foot are now pointing forward.
- 2 Repeat the action of the last two measures traveling toward the wall. On the last step of this movement, the W turns slightly to her R to finish in open position facing L.O.D.
- 1 Walk two steps forward L, R.
- 1 Pivot with two open steps L, R, turning to the R.
- 1 Walk two steps forward L, R.
- 1 Point outside foot forward, turn inward toward partner, and face in opposite direction, keeping feet apart. M's R, W's L foot is now pointing against L.O.D.
- 2 Repeat action of last two measures, moving against L.O.D. finish facing L.O.D.
- 2 Two, two-steps turning R. The English speak of the two-step as a rotary waltz, or rotary chasse. Finish with M facing L.O.D. to repeat dance from beginning.

*Lucile*

THE LADBROKE

Old time English ballroom dance.

Source: Miss Lucile Czarnowski from Mr. Harold Evans, dance specialist in Old English ballroom dances, Victoria, B.D.

Music: The Ladbroke. Record: English columbia DX 1222

Formation: Couples in Varsouvienne position facing L.O.D. In the Old English ballroom dances, this position is taken with the M. lightly holding the W's wrists, hands held shoulder height, with M's right shoulder slightly behind W's left shoulder.

Measure: Both M and W start with L foot and take the same step pattern.

- 1 Walk two steps forward L, R.
- 1 Take four quick steps backward L, R, L, R.
- 2 Walk three steps forward, pivoting on the third step to face in opposite direction. Point R foot to the rear making a slight bend in the L knee.
- 4 Moving against L.O.D. repeat the entire sequence of the first four measures, starting with R foot.
- F Facing L.O.D. jette, or lightly spring onto L foot while pointing R forward close to supporting foot. (Heel of R foot is forward, foot is in fifth position) Repeat spring onto R with L foot pointing in fifth position.
- 1 Walk forward L foot, point R diagonally forward.
- 1 Walk forward R foot, point L diagonally forward.
- 1 Step, crossing L over R foot, and point R to the side.
- 1 Step, crossing R foot over L, and point L to the side.
- 2 Repeat the crossing and pointing steps, but on the last step, point L foot to the rear.
- 1 Take four smooth quick steps backward L, R, L, R.

The style of the dance is very smooth, with a slight sideward sway of the body where steps allow. Repeat dance as desired.



IMPERIAL WALTZ  
English ballroom dance - 1916

Cyan?

Music: Imperial Waltz Record: English Columbia DX 1383

Formation: Partners stand side by side facing L.O.D., inside hands joined. In joining hands, the M holds his in a line with his ear, elbow fairly close to body. The W places her hand in his palm down. M's outside hand is lightly placed on his hip, W's outside hand is lightly placed on hip, or holding skirt. Weight is on inside foot, outside foot is in third position. (Heel pointing toward instep, toe forty-five degree angle)

Measure: The dance is described for the M. The W dances the same pattern beginning with opposite foot.

- 2 Starting with outside foot, take two waltz steps turning away from partner, and finishing in original position with inside hands joined. (Note: Both keep inside hands in lifted position while making the turn, so they can be easily clasped again.)
- 2 Step forward with outside foot (counts 1, 2, 3) Point inside foot forward (counts 1, 2, 3)
- 4 Repeat the two waltz steps, starting with inside foot and turning in toward partner. (Note: In starting the turn, step forward in L.O.D. and progress forward while turning.) Step in line of direction M's R, W's L. (count 1, 2, 3) Point outside foot diagonally forward (counts 1, 2, 3)
- 2 Starting outside foot, and keeping inside hands joined, take one waltz step away from partner, going into back to back position. Starting with M's R, W's L, balance in L.O.D.
- 2 Take one waltz step turning to face partner and balance against L.O.D. That is, starting with M's L, W's R foot step against L.O.D. (count 1), turn inward to face partner, stepping side-ward (count 2), close forward foot to rear foot (count 3). Take one balance step against L.O.D.
- 4 In closed ballroom position, take four waltz steps progressing forward, turning to the R. (Note: The W steps between the M's feet in starting the waltz. The M steps diagonally backward to start. Repeat dance as desired.

METELYCIA (THE WHIRLWIND)  
Ukrainian national dance

*Czarnowski*

Source: Miss Lucile Czarnowski as demonstrated to her by Peter Hladun and his Ukrainian group, Winnipeg, Canada.

Music: Metelycia, Record: Columbia 27256 F

Formation: This dance is arranged for six couples. The number may vary up to ten couples. M enter from left up stage, W right up stage. All steps start with R foot unless otherwise noted.

Measure: Entrance and Figure 1.

Chain of W enter up stage R and a chain of M enter up stage L, serpentine on own side, come down center in modified Varo souviennne position. Common step number two is used.

4 Figure 2.

a. Odd numbered couples move sideward to R, even to L, high pas de Basque steps.

8 b. W bend extend step in place. M light run step in place. All start this figure with foot away from center stage.

8 Figure 3.

a. Partners facing. W take leap, step, step, finger touching back of hand. M take squat, extend R, squat, extend L.

4 b. Go into single lines facing front, common step number two. M place hands on W's hips.

Figure 4.

a. Coquette step, leap, step, step, W starting L, M R foot.

8 b. W hands on hips, facing forward and moving sideward, go into two lines in the center. Use side run step. M take pivot run in place.

Figure 5.

8 W with inside hands on shoulder of W in front, outside hands on hips, take leap, step, step, bend extend.

M take squat, hop, strike inside lifted knee. All face forward for this action.

4 Form circles common step number two.

Figure 6.

12 W with hands on hips form a circle facing center. M form circle on outside, arms extended sideward. No hands are joined. Both circles move right, common step number two.

Figure 7.

12 Three alternate W join hands in a circle, lift them high over heads of other three, and lower behind their backs. Other three have joined their hands in the meantime. With Kolomyjka step W circle L. M with arms sideward take squat, heels, squat, heels, squat, stand, pivot.

Figure 8.

8 Partners facing, W travel to partner with toe heel step. M in place hop on R foot and click heels.

4 Continue same steps forming a single circle, partners facing.

Figure 9.

24 Grand R and L with elbow swing. four common steps number two for turn with each elbow grasp. Stop when meet own partner first time.

Figure 10.

4 Form single circle, facing center, hands joined. Circle R with four high pas de Basque steps. Change weight at end.

8 Circle L eight high Pas de Basque steps.



METELYCIA

-2-

24

Figure 11

Partners facing, move to own R forming two circles. Head W leads W's circle clockwise to R up stage corner. Head M leads M's circle on the outside counterclockwise to L up stage corner. Eight common steps number two. Lines cross diagonally to down stage corners. W alternately passing in front of partner, eight common steps number two. W lead up stage L side, M lead up stage R side, eight common steps number two. Lines face each other. *on last beat*

12

Figure 12.

Partners meet, hop bend, hop extend step, four measures. Circle with partner with same step, four measures. Change hopping foot and reverse direction of turn, four measures.

12

Figure 13.

Down stage M and up stage W lead respective lines across stage. M have backs to audience, W facing audience. Four measures. W take low kicking steps, M take jump toe, hop extend steps four measures. M go to W's line, stand behind partner and all form chain, four measures. *4 Comm Step RLRL*

Figure 14.

Head W leads line, making a serpentine to center of stage and out R exit.

BACHELOR'S WALTZ (Ungkar'ols Dans)  
Danish

Music: Columbia 345659, DB 1655 (Ling Association Booklet) Very fast  
Soundcraft *Fid 5001 preferred*

Formation: Single circle partners facing.

Measure

- 1-4 Holding R arms partners do R allemande (4 waltz steps).
- 5-8 L allemande with corner lady (4 waltz steps)
- 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 CCW.
- 9-16 Tyrolean Waltz fwd with new partner
- 17-24 Eight meas closed dance position walking with new partner, keeping in circle formation moving counterclockwise, but couples turning CW.

Repeat all.

Note: a common practice is to break measures 9-24 into 4 parts thus--4 meas tyrolean and 4 meas waltz and repeat both.

*harter?*

127 x 4  
R 3 x 00 L  
x 2

KATHERYNA  
Ukrainian national dance

Source: Miss Lucile Czarnowski as demonstrated to her by Peter Hladun and his Ukrainian group in Winnipeg, Canada. This description should not be reproduced without the permission of the author.

Music: Katheryna Record: Columbia 27254 F *and*

Formation: This dance is arranged for four women and two men. It is sometimes danced by six women. Sets are described as presented. An entrance figure is used. Women dance Figure one, two and three without the men. The men enter the dance with Figure 4. *Made Dance*

Measure: The Ukrainian dance groups in the United States dance primarily and concert or demonstration groups, not as recreation groups. The pattern of this dance including the entrance and exit figures is planned for a stage.

8 Entrance: *always start left foot* and Figure 1.

The women are paired and enter as two couples, one behind the other from left up stage. They circle in a counterclockwise direction and finish in the center in a ring. The position of the women is as follows: The women on the left places her right hand on her partner's hip, her left hand on her own hip. Her partner has her right hand on her own hip, her left hand holds her beads at her neck. Common step number two is used. (leap, run, run). This step is used throughout the dance by both men and women unless stated otherwise. *Left always*

16 Figure 2.

The four women join hands in a circle (curled finger grasp) and starting with a high leap, step step circle to the right for eight measures. Reverse and circle to left for eight measures. The circle is sometimes done using four measures for each dir.

16 Figure 3. *start L H*

The four women make a right hand star and circle for eight measures. Reverse, form left hand star and circle for eight measures. The step used is bend, extend, step, step, step. *M leaves & prepares entrance*

This is the Figure 4.

beginning of the first repetition of music. 8 The four women placing left hand at back of neck, right off hip, turn continuously to the left, each going to a corner of the dance space. Common step number two is used. At the same time, the men enter, one from upstage left, the other upstage right. With hands on hips, they advance toward each other, (four measures) and side by side move to center of stage (four measures)

8 Figure 5.

Men hook right elbows with left hands on hips and turn (four measures). Repeat with left elbows hooked (four measures). The women at the same time, each in her own corner, facing the center, take step, step, step extend. Women are numbered as follows: Number one, up stage right; number two, down stage left; number three, down stage right; number four, up stage left.

16 Men advance to number one and number two women (four measures). At the same time, number three and number four women advance to the center (four measures). The two women in the center hook right elbows and turn (four measures). Reverse with left elbows hooked and turn (four measures). Free hand is on hip.



- At the same time, the men turn with number one and number two women in a similar manner. The two women who are turning in the center, place left hand on heads, right on hip and turning continuously to the left, return to own corners (four measures). At the same time, the two men go to the center (four measures).
- 8 The two men hook right elbows and turn (four measures), and repeat with left elbows hooked (four measures). While the men are turning, the four women, each in her own corner facing the center, take step, step, step extend.
- Second repetition of music Men to to women three and four (four measures), turn them with right elbows hooked (four measures), left elbows hooked (four measures) and then return to center (four measures). At the same time, women number one and two advance to center (four measures), turn with right elbows hooked (four measures) left elbows hooked (four measures) and return to own corners, as women three and four had previously done (four measures).
- 16
- 9 The men turn with right elbows hooked (four measures), left elbows hooked (four measures). At the same time that the men are turning with right elbows hooked, the women take step, step, step extend. While the men turn with left elbows hooked, the four women form an open semicircle in back of the men.
- 16 Figure 6.  
All join hands with curled fingers in a circle facing the center. The two men are side by side, and the four women are side by side. All circle right (eight measures) and left (eight measures). At the beginning of the circle to the right, and the change to the left, the leap, step, step is taken very high.
- Third repetition of music Figure 7.  
The men drop hands with each other, and the circle opens into a shallow semicircle with one man at each end. THREAD THE NEEDLE FIGURE is then taken with the man on the right leading under the joined hands of the man on the left and the first woman. He leads the line around in back of the first woman and she turns to her left, which bring her left hand on her right shoulder while still remaining joined with the man on her left. His hand is now back of her shoulders. This threading continues until all are in a straight line center up stage. Each man puts his free hand on his hip.
- As much music as needed. 32 Finish at the completion of a phrase.
- 16 Figure 8.  
The line, which now is facing the audience, travel toward them with step, step, step extend. (four measures). The line travels backward with the same step (four measures). Repeat the forward and backward movements (eight measures)
- As much music as needed. Figure 9.  
The man on the right jumps out and faces the woman next to him, and with his right hand takes her right. The others, keeping their hands joined, lift them from their shoulders and hold t them high during the exit. The leading man moves backward leading the line across the front of the stage in a serpentine and exits at the conclusion of a melodic phrase.
- Note: The Ukrainians dance to "live music" which continues as long as the dance continues. When records, are used, it is not necessary to dance until the record is finished, but one should never stop the music until after the completion of a melodic phrase. This is a rule which applies to the use of records for all folk dancing.



THE ROBERTS  
Old time English Ballroom dance

Source: Miss Lucile Czarnowski from Mr. Harold Evans, dance specialist  
in Old English ballroom dances, Victoria, B.C.

Music: Rik-Ma-Ree Record: Beltona

Formation: Social dance position, side to L.O.D.

Measure This dance is described for the M. The W. dance the same  
pattern beginning with the opposite foot.

- 1 Step sideward left, close R. to L.
- 1 Repeat action of measure one.
- 2 With four walking steps, move outward away from partner, describing a little circle. Finish facing partner with feet in closed position. Both should progress forward while making the turn.
- 4 Repeat action of first four measure.
- 1 In open dance position, facing L.O.D., touch L. heel in front of R. toe, touch L. toe in front of R. toe.
- 1 Take one two-step forward, starting with L. foot.
- 2 Repeat with R. heel and toe forward, and one two-step forward.
- 4 Progress forward with four two-steps, turning right.  
Repeat dance as desired.

SQUARE TANGO

Old Time English Ball Room Dance

Music: Columbia 36355 - "Por una Cabeza" - other tango records are suitable.

Formation: Couple dance - usual ballroom position.

Music

- authentic - DX 28 chords*
- 1 M steps fwd on L (W back on R)(cts. 1, and)  
Both step to M's R (M R, W L) close with L (W R) (Cts. 2, and)
  - 2 M steps back R (W fwd L)(cts 1 and )  
Both step side (M L)(W R) (ct 1) Close (ct. and)
  - 3 M steps L to L side (W R) (ct 1) Close slowly with opposite ft  
(ct 2 and) Weight is not placed closing ft.
  - 4 Repeat Measures 3 to M's R.
  - 5-8 Repeat action Measures 1 - 8.
  - 9-11 Six walking steps CCW, W moving bk, M fwd.
  - 12 Man dips fwd on L, W bk on R (ct 1 and ) Put weight back on other  
ft and assume open position facing  $\frac{1}{2}$  turn to M's L.
  - 13 Two walking steps (M LR, W RL) (cts 1,2) toward M's L.
  - 14 One more step as in 13 (ct 1) Close with other ft (ct and) turning at  
same time toward partner (weight is taken on this close step) (ct  
and) M crosses L over R (W R over L) (cts 2 and)
  - 15 Both step to side, M R, W L, turning slightly to face each other  
(ct 1) Close with other ft and complete cross over as before but in  
opposite direction (cts and 2 and)
  - 16 Both take one more step in same direction CCW M L, W R, (ct 1) step  
M R, W L, (ct and). Draw toe of opposite ft back slowly (ct 2 and)  
Repeat



BLUE DANUBE WALTZ  
Old Time English ballroom dance

*Bugs?*

Source: Brought back from London by Harvey Wentzell, Summer of 1947.

Music: Blue Danube Waltz - Strauss

Recordings: Columbia 35416

Position: Varsouvienne position - couples in circle around the room

Steps: Waltz\*; draw\*;

Music: Dance Pattern

- 1-2 M sways in place. W takes 2 waltz steps in front of M toward center of circle, starting to L side on L foot.  
3-4 W dances back across in front of M, back to place with two waltz steps.  
5-8 M and W repeat W's steps of Measures 1-4.  
9-10 Two walking steps forward L, R, (one step to measure).  
11 Step back on L foot. Slight dip pointing R forward.  
12 Step R forward.  
13-14 Two waltz steps forward. (W turns quickly on count three, measure 14 to face partner, don't break hand holds)  
15-16 Holding both hands (crossed) M dances two waltz steps backward (W forward) against L.O.D.  
17-18 Two draw steps toward center of circle.  
19-20 Two draw steps away from center.  
21-32 Waltz - ballroom position - measures end in original position (W pivots one and one-half turns on last measure)

POLKA TU DREIEN  
German

Music: The Folk Dancer M.H. 1050

*German?*

Formation: One man and two ladies in a line of three, one lady on each side of the man, hands joined, facing CCW.

CHORUS: (all start left foot)

- Meas. 1-2 Heel and toe and polka moving forward  
3-4 Same action starting R foot.  
5-6 Same action starting left foot.  
7-8 Right heel and toe, then each dancer turns individually in place to R and ends up facing CW  
9-16 The action of meas. 1-8 are repeated with the trio moving CW. On meas. 15 and 16 the trio again turns individually R-end up facing CCW

*Heavy polka*

FIGURE I

- 16 meas Trio forms right hand star taking wrist of person ahead of them. Starting L foot they do 8 polkas at a fast pace. The trio forms a left hand star and does 8 polkas turning rapidly.

16 meas Repeat heel and toe chorus

FIGURE II

- 16 meas Trio joins hands in circle and polkas 8 to L and 8 to R.

Repeat Chorus

THE TANGO WALTZ  
Old English Ballroom Dance

Czar.

Source: Learned by L. K. Czarnowski from Authorized English-Canadian Teacher.

Music: Record: Columbia (English) DX1218 "The Tango Waltz"  
(Reverse side of Royal Empress Tango)

Formation: Closed dance position, man back to center of room, woman facing center.

| Measure | Step Pattern   |
|---------|--|
|         | Steps for M, W counterpart   |
| I       |  |
| 1-4     | Four slow steps toward center of room L,R,L,R, one step on ct. 1 of each measure of music. M moving bwd. <i>reach out</i>  |
| 5-8     | Repeat four steps returning to original position   |
| 9-10    | Chasse L in LOD (st. L (ct. 1-2) R to L (ct. 3), St. L (ct. 1) hold (2,3) with R ft remaining in pointed position sideward)  |
|         | On the last measure M raises W R hand above shoulders and looks toward R.  |
| 11-12   | Repeat action of last two measures in reverse direction.   |
| 13-16   | Four waltz steps turning R and progressing LOD.  |
| II      |  |
| 1-4     | Facing LOD in open position, step fwd L (ct. 1,2,3) 1 step fwd, R (1,2,3) bending knee with a slight dip; step fwd L (ct. 1) close R to L bringing instep of R to heel of L (ct. 2,3) with no change of weight; step bkwd with R (ct. 1) draw L to R bringing toe of L to instep of R (cts. 2,3) with no change of weight. |
| 5-8     | Repeat action of above four measures   |
| 9-12    | Repeat chasse movement of Part I measure 9-12  |
| 13-16   | Four waltz steps turning R and progressing LOD.  |

This is sometimes danced as a progressive dance. When so danced, partners separate moving backward from each other on the first four slow walking steps, and each progresses to a new partner on their left, moving forward on the next four slow walking steps. *Prog only every other time*

DINKY ONE-STEP  
Old Time English Ballroom Dance

Source: Learned by L. K. Czarnowski from authorized English-Canadian Teacher

Music: Columbia DX 1368 One Step "Poor Old Charlie"  
(Doris Waltz reverse side)

Formation: Couples in closed dance position. M facing LOD. W opposite

| Measure | Step Pattern  |
|---------|---|
|         | Steps for M, W counterpart  |
| 1       | Keeping weight on R ft touch L toe fwd. Knee straight (cts. 1,2); touch L toe bwd. <u>Knee straight</u> (cts. 3,4)                  |
| 2       | Walk fwd. L.R.L.R. <i>reach out</i>   |
| 3-4     | Repeat action, measures 1-2.  |
| 5       | Point L ft swd (ct. 1) close to R (ct. 2) Point R ft. swd (ct. 3) close to L (ct. 4)  |
| 6       | Step swd L (ct. 1); close R to L without changing weight (ct. 2)<br>Step swd R (ct. 3); close L to R without changing weight (ct 4) |
| 7       | Walk fwd L.R.L.R.   |
| 8       | Pivot in place to R stepping L.R.L.R.   |

Czar



THE EVA THREE-STEP  
Old Time English Ballroom

Source: Learned by L. W. Czarnowski from Authorized English-Canadian Teacher.

Music: Columbia DX 1257 Eva Three-Step  
(Pride of Erin on reverse side)

Formation: Partners standing side by side, inside hands joined, facing LOD.

Measures Step Pattern  
Steps for M, W counterpart.

Intro

- 1 Starting outside foot walk fwd LRL (cts. 1,2,3, pause ct. 4)
- 2 Still facing LOD partners exchange places - M passing in back. RLR (ct. 1,2,3, pause ct. 4)
- 3 Partners again exchange places - M going diagonally fwd, to L passing in front of W, W going diagonally bwd to R. LRL (ct. 1,2,3, pause ct. 4)
- 4 M steps bwd, W fwd to meet and face each other, RLR (cts. 1,2,3, pause 4)
- 5 Solo turn away from each other, 2 two-steps. *ML WR*
- 6 Face and join both hands and take step-swing LOD (cts. 1,2) Step-swing reverse direction (cts. 3-4)
- 7-8 In closed dance position 4 two-steps turning and progressing LOD.

MAN IN THE HAY  
German

Music: Record: The Folk Dancer M.H. 1051

Formation: Four Couples in a square

- 4 → *Intro Swing arms*
- 8 meas. Introduction: (all join hands and swing arms vigorously up and down) *up & down on toes.*
- 8 meas. FIGURE I: SKIP LEFT 16, STILL SWINGING ARMS *once.*
- 24 meas. CHORUS: Couples 1 and 3 take 3 slides to center and stamp, 3 slides back to place and stamp.\* Same couples take 8 slides past each other, men passing back to back. Couples take 8 slides to place, ladies passing back to back. Couples 2 and 4 repeat action of couples 1 and 3.
- \* *rear ft.*
- 8 meas. FIGURE II: LADIES IN CENTER, 16 SKIPS TO LEFT *swg. arms.*
- REPEAT CHORUS *ch: turn go down side of ball if no room to slide*
- 8 meas. FIGURE III: MEN IN CENTER 16 SKIPS TO LEFT *swg arms.*
- REPEAT CHORUS
- 8 meas. FIGURE IV: HEAD COUPLES 1 & 3 BASKET *OL buzz any basket. R ft in.*
- REPEAT CHORUS
- 8 meas. FIGURE V: SIDE COUPLES 2 & 4 BASKET
- REPEAT CHORUS
- 8 Meas FIGURE VI SAME AS FIGURE I. *cont OL*

THE FAIRY REEL  
An Irish Six Hand Reel

*Una*

Source: Eliz. Burchenal, National Dances of Ireland.  
Mrs. M. MacInnes, Teachers of Scottish and Irish dances.

Music: Burchenal, National Dances of Ireland.  
Recording: Rex 15008, The Fairy Reel.

Formation: Line of three dancers facing another line of three dancers. M in center of each line with W at ends, or partners across the lines - M in center at one side, W in center at other side.

Steps: all steps should be small and controlled, covering very little space, knees slightly bent to give springiness, body erect hands hanging at sides  
PROMENADE STEP - step fwd R (1), close L behind R stepping on toe (and), step fwd R lift L off floor (2).  
Requires 1 meas; repeat starting L.

when advancing and retiring with the Promenade it is done thus:

meas. 1 - step fwd R, step fwd L

2 - promenade step as written above,

3 - step bwd L, step bwd R

4 - promenade step as for meas 2 but starting L and moving bwd

SEVEN - toes turn outward throughout step

1 - with little jump land on toes wgt on L in bk of R, R heel over L toe (1)

2 - short step to R on R toe (and)

3 - step L to R into same position as for ct. 1 (2)

4 - R to R (and)

5 - L to R (1)

6 - R to R (and)

7 - L to R (2) finish wgt on L, lift R slightly off floor.

This requires 2 meas is counted as noted in margin.

TWO THREES - Toes turned outward throughout step.

1 - step on R toe behind L heel and lift L slightly off floor (1)

2 - step on L toe in place with L heel over R toe (and)

3 - step on R toe in place and lift L ft slightly off floor (2)

This requires 1 meas is counted as noted in margin.

Repeat another three as above but start "step on L toe".

This required 1 meas and completes the Two Threes.

SIDE STEP - is composed of a Seven and Two threes usually done thus:

Dance a Seven moving swd to the R, dance Two Threes in place

Dance a Seven moving swd to the L, dance Two Threes in place.

The above steps can be done starting either R or L as required by the dance pattern.

Pattern

Hands joined in lines of three, elbows bent, hands at shoulder level.

Pickup introduction in music

8 meas Step 1: Two lines advance and retire with the Promenade step (start R) Advance and retire again, but in last meas center moves farther back than ends to finish with all six practically in a circle.

8 meas Step 2: All six join hands and dance a Seven to the R. Release hands and dance Two Threes in place. All face R dance CC" in single file with 4 promenade steps

8 meas All face center join hands and repeat above 8 meas starting to the L Finish with lines of three facing as in original position.



The Fairy Reel (con't)

- 8 meas Step 3: Each line of three join hands in a small circle and dance a Seven to the R and Two Threes in place, and a Seven to the L and Two Threes in place. Do not release hands until the last count to finish in original position of two lines of three facing.
- 8 meas. Step 4: Center and R end face, L end faces same as Center, all move in a figure 8. Center and R end change places passing R shoulders, R end and L end change places passing L shoulders, L end and Center change places passing R shoulders, Center and R end change places passing L shoulders, R end and L end change places passing R shoulders, L end and Center change places passing L shoulders. This is done with 8 promenade steps. All finish in original positions:
- 8 meas. Step 5: Center and R end face and join R hand, L end faces opp. line. Center and R end dance a Seven to Center's L and Two Threes in place; return to place with a Seven to Center's R and Two Threes in place. Simultaneously the L end dances a Seven to his R and Two Threes in place; return to original with a Seven to his L and Two threes in place.
- 8 meas Center and L end now face and join R hand, R end faces opp. line. Repeat above 8 meas moving to Center's R and back to place, while R end moves to own L and back to place.  
(during this step dancers are changing places like counters in a game, and should require no more floor space than the set occupies)
- 4 meas Step 6: Center facing L end. Center hook R elbows with L end and turn once around with 2 promenade steps. Center hook L elbows with R end and turn once around with 2 promenade steps.
- 4 meas Repeat all, ends staying in place and Center traveling to turn with each.
- 2 meas Step 7: All facing opp. line. Centers dance Two Threes in place starting R. Simultaneously the ends of each line dance a Seven changing places  
(R end moves to L and L end moves to R still facing opp. line  
R end passes in back and L end in front of Center)
- 2 meas Centers now face R dance a Seven to own L passing face to face into each others places. Simultaneously the ends dance Two Threes in place
- 2 meas Simultaneously the ends dance a Seven back to place (R end moves to R in front, and L end moves to L in back of Center)
- 2 meas Centers face L dance a Seven to own R passing face to face to original position. Simultaneously the ends dance Two Threes in place.
- In using the Rex recording now repeat steps 1,2,3,4,5,6,7
- 8 meas Step 8: Finish-all six join hands in a singel circle. Advance and retire with the Promenado steps and repeat (start R)
- 4 meas Keeping hands joined move to the R with a Seven, and Two Threes in place.
- 4 meas Repeat Seven and Two Threes moving to the L
- 8 meas Advance and retire with the Promenade steps and repeat (start L)  
(Here the Rex record ends -- the dance however should repeat the Seven and Two Threes to the L and R)



SHUDDER BUX  
German fishermen's dance from the Isle of Ruggen

The fishermen of Ruggen wear wide white trousers and in this dance they grasp the sides of their trousers and shake them in the tempo of the music, (as a woman would shake her skirts); it was probably done as a teasing mimicry to partners. "shuddel" in German means "to shake", and "bux" means "trousers" hence the name.

Music: Decca 45027 Hasselby Steppen Polka

Formation: Four couples standing in a square formation, facing center. Head and side designated.

Steps: walking steps - brisk sharp steps one to each count, body erect.  
pas de basque (step R to R, Step L beside R, Step R in place, repeat to L.  
1 meas counh (ct. 1 and, 2 and)

*like Polka balance.*  
*no cross over.*

dance pattern

No musical introduction

- I. All hands round to the L *Plain Walk*
- 8 meas join hands in circle walk CW 16 steps and release hands at corners.
- 4 meas Do-si-do: Head couples do-si-do with 8 walking steps. Partners move side by side inside hands joined at shoulder height, elbows bent, outside hands hanging free. M pass L shoulder when moving fwd., W pass R shoulder when moving bwd into place.
- 4 meas Side couples do-si-do with 8 walking steps in similar manner
- 2 meas Shuddel: Face partner, execute 2 pas de basque, (M start L and W start R)
- 2 meas Face corners (M turn L and W turn R) execute 2 pas de basque as before. (during these 4 pas de basque M and W shake their bux and skirts)
- 4 meas Still facing corner clap own hands, then turn to partner and hook R elbows, and swing around with walking steps, on last step M releases W's arm who moves fwd. CW to face the next M. All M remain in places.
- 8 meas Repeat shuddel with new partner and corner (who is original partner) Clap and swing new partner and W advance CW to face the next M)
- 16 meas Repeat shuddel and swing twice more to finish with original partner, (W have progressed around the square and the M have remained in place.

II. Woman's star. Men stand in place.

- 4 meas W make RH star in center and turn CW with 8 walking steps
- 4 meas W make LH star and turn CCW with 8 walking steps and return to place
- 8 meas Do-si-do as before.
- Men's star. Women stand in place
- 4 meas M clap on first count, and make RH star and turn CW with 8 walking steps.
- 4 meas M clap on first count make LH star and turn CCW (8 steps) return to place.
- 8 meas Do-si-do as before. *32 meas. Rpt Shuddel as in Step 1.*

III. Women are proud. Men stand in place

- 4 meas W put RH on hip, LH hanging free and walk proudly 8 steps CW in center
- 4 meas W put LH on hip, RH hanging free walk 8 steps CCW and return to place.
- 8 meas Do-si-do as before
- Men's circle. Women stand in place *Vigorous walk.*
- 4 meas M clap on first count, join hands in circle-turn CW 8 walking steps.
- 4 meas M clap on first count, join hands and turn CCW, 8 steps-return to place.
- 8 meas Do-si-do
- 32 meas Shuddel

IV. All hands round in a circle and walk CW 16 steps; then CCW 16 steps. Keeping hands joined bow to center after music stops.



SARAJEVKA KOLO

Source: This comes directly from Folk Dances of Yugoslavia, Vol. III by Michael Herman P.O. Box 201, Flushing L.I., N.Y., as printed in the album cover

Music: Record: The Folk Dancer M.H. 1002

Measure

- 1 Circle moves to the right, bodies turned to right; while hands are held. Step on R (ct. 1), hop on R (ct. 2)
- 2 Circle still moving to right, step on Left (ct. 1), hop on L (ct. 2)
- 3 Facing center now, step on R to R side (ct. 1), step on L in back of R (ct. 2)
- 4 Three running steps in place thus; R foot to R side, L in front of R, R in place (modified pas-de-bas step)
- 5 Same as meas 4 starting L foot
- 6 Same as meas 4
- 7-8 Turn bodies to face left, but retain hold on hands, walk forward to left around circle three steps, L,R,L, then hop on L, as preliminary step to start dance all over again.

Album, music, arrangements, directions copyright 1949 by Michael Herman.

TCHUKARICHKO KOLO

Source: This comes directly from Folk Dances of Yugoslavia, Vol. III by Michael Herman P.O. Box 201, Flushing L.I., N.Y., as printed in the album cover.

Music: Record: The Folk Dancer M.H. 1002

Measure

PART I

- 1-2 Facing center, take seven steps to R, sideways, thus; step on right to R (ct. 1), step on left in front of right (count and); right to side (ct. 2); left in front (ct. and); right to side (ct. 1); left in front (ct. and); right to side (ct. 2); pause (ct. and). Each step numbered makes 7 steps in all.
- 3 Three running steps in place (modified pas-de-bas), left to side (ct.1) right in front of left (count and); left in place (ct. 2); pause (ct.and)
- 4 Repeat Meas. 1-4 moving to left, starting L foot.  
REPEAT ALL FROM BEGINNING

PART II

- 9 Moving to R, bodies turned slightly to R, leap on R foot (ct. 1); leap on L (ct. 2)
- 10-12 Three running steps in place, beginning with R foot as in meas. 4; three more to the left, as in meas 3; three more to right as in meas 4.
- 13-16 Repeat meas. 9-12 moving to left, starting left foot.

LITTLE MAN IN A FIX

Danish

Music: Record: Victor 20449-A, Columbia 22189-F, H.M.V. 38839

Formation: groups of two couples. M stand with L sides adjacent and L elbows hooked together, M's R arm is around the L's waist, her L hand is on his R shoulder or around his neck - the couples are facing in opposite directions

Measure:

- A 1 - 8 The Wheel  
From the position indicated, the groups run forward 24 running steps (in a circle with the pivot between the men - all running forward)
- B 9 - 16 Four Leaf Clover  
The M join L hands and each takes his own partner's L hand in his R. The L duck under the M's arms, passing each other R shoulder to R shoulder, turn and take hold of each other's R hands (above the M's hands). Leaning back, the four continue to circle counter-clockwise. The change is done instantly with no loss of time.
- C 17 - 24 Tyroler Waltz  
The couples separate from each other and each couple waltzes four open and close (Tyroler) waltz steps.
- D 25 - 32 Couple Waltz  
Each couple then waltzes four measures in the usual closed dance position.
- E Repeat C and D  
Repeat all

FEDER MIKKEL

Danish

Music: Burchenal, Folk Dances from Denmark  
Campbell Folk School "Singing Games and Folk Dances," 1941, p 50  
Ling Association Booklet

Recording: Folkraft; H.M.V. F1098A

Measure:

- 1 One two-step to M's L (step L to side, close R, step L)(M's L, W's R)
- 2 One two-step to M's R
- 3-4 Four sliding steps to M's L
- 5-8 Repeat starting on R (M's R, W's L) and moving to R
- 9 Holding inside hands starting outside feet - one two-step forward.
- 10 Hop twice on outside foot and point free foot forward (ct one) down  
(ct two)
- 11-12 Repeat action (measures 9-10) CW starting inside feet (against L.O.D.)
- 13-16 Four polka steps (couples turn CW, progress CCW)
- 9-12 Repeated, clap on points
- 13-16 Repeated, (clap on points, two polka steps and four pivots)



FEDER MIKKEL

Danish  
Longways

Music: Burchenal, Folk Dances from Denmark  
Campbell Folk School "Singing Games and Folk Dances", 1941, p 50  
Ling Association Booklet

Recording: Folkraft; H.M.V. F1098A

Formation: Four to six couples facing in two rows about six feet apart.

Measure:

- 1-2 Men join hands in own line, women in theirs  
Lines advance to meet with one two step and two walking steps. *Totus Step*
- 3-4 Lines return to place.
- 5-8 Repeat measures 1-4. *W hands on hip*
- 9-16 Hands still joined - lines cast off back of own line and return down center to place (hand holds are not released) *slows steps* *and* *M hands on Vest*
- 9-14 Last couple polkas down center (social dance position) with six polka steps (turning CW)
- 15-16 *2* Four hop steps (point raised foot to floor in front of other foot) into place as a new head couple. *last cple*

Repeat

TRETUR  
Danish

Music: Folkraft

Formation: Four couples in quadrille.

Measure: Pattern 1

- A 1-8 All join hands and circle left with the low, long Danish step-hop steps, and back to the right.  
repeat
- B 9-16 Head couples join inside hands and run forward. The 3rd couple release hands, separate to permit the 1st to run through, eight steps. Without pausing they back up, the 3rd couple joins hands and passes between the 1st couple, eight steps. The side couples repeat (B), the 4th separating on running forward and 2nd separating on returning.  
repeat
- C 17-32 Head couples dance, advance again, stepping on the 1st beat of meas 17, at the same time clapping own hands; hop on the 2nd beat and clap; step again on the 1st beat of meas 18 and clap; and hop (no clap) on the 2nd beat of meas 18. The 1st couple is now facing the 3rd in the center of the set. M join R elbows with the opposite W and turn once round, taking two step-hops, link L elbows with own partner, and turn into own places. Side couples repeat figure.

Pattern 2

- A 1-8 Partners join inside hands and dance four Tyroler step-hops to the R around the set to side couple's place, take hip-shoulder position and dance four hop steps to the next place, and repeat to own places.  
repeat
- Repeat (B) and (C) as in Pattern 1.

Pattern 3

All repeat Pattern 2.

PARISIAN POLKA  
Danish

Music: Kismet 140

Formation: Couples

Measure: Dance Pattern

- 1-7 Holding inside hands. M's L thumb in his armpole, L's R hand on her hip. Solo Tyroler Polka forward.
- 8 With a hop they make an appel on both feet at the same time, with the inside foot placed in front, and immediately with another hop, make an appel on both feet at the same time, with the outside foot placed in front.
- 1-8 Repeat.
- 9 As L crosses in front, M releases hand and walks two steps to the R, the L into the center and the M away from center.
- 10 Step L foot a little forward and raise the R heel.
- 11-12 Repeat in opposite direction.
- 13-16 Repeat both (Measures 9-12)
- 9-16 The L dances backward with step-hop steps in front of the M who follows her. During the first hop step they hold each other by the R hand at shoulder height, and by the L hand during the second hop step and continue shifting in this manner raising joined hands above head and rejoining at waist (Plucking Golden Apples)
- 17 In closed position dance one polka step turning CW.
- 18 Heel and two with outside feet.
- 19-20 Repeat Measures 17 - 18 with inside feet.
- 21-24 Repeat Measures 17-20
- 17-24 Polka eight measures.

HORNFIFFEN  
Danish

Music: H.M.V. B8838 (3verses) Folkraft F1098B (5 verses)

Formation: Double circle facing CCW, holding inside hands.

Measure:

- A 1 Step on L obliquely fwd to L (ct 1); close R behind L (ct and); step fwd L (ct 2).
- 2 Step fwd on R (to R)(ct 1); close L behind R (ct and); spring to weight on R with L toe pointed to fwd to floor (ct 2)(R ft describes a circle)
- 3-8 Repeat action three additional times
- 1-8 Repeat action of meas 1-8.
- B 9-16 In hip-shoulder position, polka 16 measures around the room. *around*
- repeat

presented by Lawton Harris



POLKA SEXTUR  
Danish

Music: Folkraft F1097A

Formation: Partners in large circle, hands joined.

Measure:

- A 1-8 Sliding steps to L and back to R (such usually ends with a leap to both feet (astride) before the change of direction) *Rep A*
- B 9-16 Grand R and L using two step. Take next approaching W for new partner. *Rep B*
- C 17-24 Shoulder-hip position (turning CW) polka in CCW direction around circle (The second 8measures the couples may "unwind" or turn CCW while progressing CCW) *Rep C*

THE HATTER  
Danish

Music: Victor 20449, Scandinavia 1121, Columbia 22189F

Formation: Quadrille

Measure: Pattern 1.

- A 1-8 Join hands as music starts and circle around to the L once in place repeat with buzz step.
- B 9-16 Partners face and stamp 3times (LRL) clap own hands 3 times; face repeat corners and repeat. Repeat both.
- C 17-24 Grand R and L once around to place with step, hop, step. repeat

Pattern 2

- A Hip-shoulder position, turn in place with partner.  
B-C repeat B-C of Pattern 1.

Pattern 3

- A W circle inside square, fasket formation, buzz steps  
B-C repeat B-C of Pattern 1.

Pattern 4

- A M do Pattern 3A and all repeat Pattern 1B-C

Pattern 5

- A Couples 1 and 2 and couples 3 and 4 (American Squares numbering) turn in basket with buzz step  
B-C all repeat Pattern 1B-C

Pattern 6

- A Women - R hands crossed circle with buzz step  
B-C repeat Pattern 1B-C

Pattern 7

- A Big Circle (basket) around with buzz step.

Note: Any of the familiar "verses" of Danish two and four couple dances are in order. The records are of unequal length as to number of verses. The dance would normally end with 7A or 1A repeated (not with the B-C part)

FIRETUR  
Danish

Don't forget:  
1) Danish hand-hold  
2) star figure with thumbs  
in hand of person  
behind.

Source: as danced by the Danish community at Solvang. It follows closely the routines in Burchinal.

Music: Burchinal, Folk Dances of Denmark.

Recording: Folkraft 1100A

Formation: Couples

Measure: Pattern 1

1-4 Stamp L foot and circle L 7 hop steps (keep the toes pointed close to the floor. The hop is horizontal rather than perpendicular). *smoothly.*

5-8 Reverse to place, starting on opposite foot. (Drop hand holds)

CHORUS

9 Partners face, chasse to M's L, with W passing between opposite couple. *step in back, step, step*

10-12 Six reel steps in place, starting on inside foot (M's R, W's L). *step*

13 Repeat action of Meas. 9 to M's R, starting R foot (M - W opposite)

14-16 Repeat action of Meas. 10-12, starting opposite ft.

17-24 Arm Hook Hook R elbows with opposite, turn once four walking steps.

Hook L elbows with partner, turn ~~once~~ *twice*, six walking steps. *changing places*

Hook R elbows with opposite, turn twice, six walking steps. *so W on L*

25-32 Hip-shoulder position with partner - two couples circle each other with 16 step-hops. (polka or pivot steps may be substituted) *CCW*

Pattern 2

1-8 Right hand mill (star figure) - 8 step-hops to L and reverse to R, L hands in. *Thumbs up.*

9-32 Repeat CHORUS Pattern

Pattern 3

1-8 Two hand mill - *R hd over, L under* same steps as above - and reverse direction, same hold.

9-32 Repeat CHORUS Pattern

Pattern 4

1-8 Goose walk - *not like German, where they kick* walk 8 steps with R shoulders in, small *waddle* circle-step in each other's tracks. German goose step is used in boundary sections.

9-32 repeat CHORUS Pattern

Pattern 5

1-8 Basket or Yoke figure *R arm up, L hd low* (women bow under - hop step, move *CCW* only)

repeat Pattern 1 to finish dance. *or bags*

on Cho: men prog CCW while L on W prog CW.

Duchval Cho: M thumbs in next



BERLINER CONTRA  
Danish

*Handwritten notes:*  
Dance # 1099B  
Danish

Music: Folkraft 1099B

Formation: Quadrille for four couples

Note: The verses are like those of most Danish dances for two and four couples, and will vary in different communities. We submit more verses than can be danced to one repetition of the record. The "chorus" or second part of each "Tour" is different in each dance and gives it its peculiar identity. In the Berliner Contra - this "chorus" is danced in between each of the verses, but not after the last one.

Step: Step-hop throughout

| Music                    | Dance Pattern   |
|--------------------------|---|
| 1 Meas 1-8<br>repeat     | Big Circle (the Family) moving to the L (CW) and reverse (CCW) using the long low hop of the Danes. Stamp on the first beat of measures one and nine  |
| Chorus<br>9-16<br>repeat | Head couples--With step-hop partners separate W crossing in front of M and each goes between side couple and meet in opposite position. (six hop-steps are used to make this crossing) In open hand position (holding both hands) couples turn in place with 8 step-hops. Continue to original places and turn as before.<br>Side couples--In the meantime the side couples separate from each other by taking two step-hops toward corner, two more toward center of circle and two back to partner in original places. They turn with 8 step-hops (like head couples) |

9-22 The music is repeated and the couples exchange rolls Sides going around and the heads separating, etc.

|                      |   |
|----------------------|---|
| 2 Meas 1-8<br>repeat | Single Mill for W (R hand star) turning CW and reverse with L.<br>Repeat chorus   |
| 3 "                  | Single Mill for M   |
| 4 "                  | W two-hand Mill   |
| 5 "                  | M two-hand Mill   |
| 6 "                  | Women circle once around - 8 meas.<br>M circle twice around - 8 meas.   |
| 7 "                  | Back Arm grasp - partners step-hop around twice - 8 meas.<br>M down on L knee ( release L hand hold). W reverses direction and step-hops around the M, CW, holding R hands. |
| 8 "                  | Repeat 1A   |

*Handwritten notes:*  
R hand up L hand down Don't cross hands.  
CW matches Paty Di  
up

TO TING  
Danish

Music: Folk Dancer 1018

Formation Couple dance - partners holding inside hands.

|          |   |
|----------|---|
| Meas 1-4 | Starting outside ft. 4 waltz balance steps ( tyrolean) fwd.   |
| 5-8      | Four waltz steps in ball-room position  |
| 1-8      | Repeat action   |
| 9-16     | M hook L thumb in vest, R arm around W - walk fwd 4 steps - assume hip shoulder position and turn with 4 pivot steps - Repeat walk and pivot.<br>Repeat all |

SIXTUR  
Danish

Music: Folk Dancer 1021

Piano: The Folk Dancer, Sept. 1945.

Formation: Six couples in a circle formation, hands joined.

| Measures        | Pattern  |
|-----------------|--|
| 1-8<br>& repeat | A All dance to the L with sixteen slides back to place (chasse steps)  |
| 9-10            | B Couples 1 and 4 dance fwd toward each other with one chasse step and two walking steps .                         |
| 11-12           | Couples 2 and 5 dance fwd in the same manner, beginning with outside ft, while couples 1 and 4 dance back to place |
| 13-14           | Couples 3 and 6 dance fwd in same manner while couples 2 and 5 dance back to place.                                |
| 15-16           | Couples 3 and 6 dance back to place in time to start the grand right and left.                                     |
| 17-24           | C Grand right and left around the original places.   |

2. M stand in place while W join hands in center and chasse once around to the L returning to partners in time to start chorus. Repeat B-C.
3. W. stand in place while M join hands in center and chasse to the L twice around back to original position. Repeat B-C.
4. Partners take shoulder-waist grasp and couples turn in place with walking step ( or buzz). Repeat B-C.
5. All join hands in one circle and slide to the L with sixteen steps.

Note: A buzz step may be used for verses 1 and 5.

presented by Lawton Harris

CROATION WALTZ

*(Gillman did in 44)*

Source: Croation Dancers from Milwaukee did this dance at National Folk Festival at St. Louis

Recording: "Ja Sam Sirota" Victor 25-3025 (no introduction)  
Any similar Croation Waltz may be used.

Formation: Couples facing CCW holding inside hands.

Steps: Waltz, waltz balance.

| Measures | Pattern   |
|----------|---|
| 1-2      | Starting on outside feet take two waltz steps forward .   |
| 3-4      | Partners turn twd each other, take inside hands (M L, W R) and do two waltz steps bwd (still moving CCW)  |
| 5-6      | Partners face each other, join right hands, turn once around with two waltz steps (Man ends facing CCW, W take an extra half turn (R) to also face CCW. Join inside hands as in the beginning.) |
| 7-8      | Partners take one waltz step bwd (CW) starting on outside feet and one waltz balance on inside feet.  |
| 1-8      | Repeat entire dance   |

Style suggestions: The body is kept rather straight, thruout the dance. The joined hands held waist height-not swinging. Not bouncy but more of a shuffle.



MATROS DANS  
Danish

Music: Folkraft I 1100B

Formation: Single Circle (four to six couples) join hands as music starts

Music

Dance Pattern

- 1A 1-8 Waltz 8 Tyroler waltz steps while circling to left. M starts on L, W on R  
First Tyroler is away from partner.  
repeat-Reverse circle to R
- B 9-16 All waltz (releasing hand holds) individually CCW 8 waltz meas. each  
turning CW.
- 17-24 "Forge" with corner lady (clap own hands meas. 17 ct. 1; clap R with each  
other, meas 18, ct. 1; clap own, meas. 19, ct. 1; clap L with each other  
meas. 20, ct. 1; clap own hands meas. 21, ct. 1; clap both with each  
other, meas. 22, ct. 1; clap own four times (meas. 23 cts. 1, 2, 3, and meas  
24, ct. 1)
- 9-24  
repeat-Continue fwd 8 meas and forge with partner.
- 2A R hand star with partner - 8 waltz steps } *(later omit)*  
L hand star back 8 waltz steps  
B Repeat 1B
- 3A With back arm grasp (R hips adjacent) dance 8 Tyroler waltz steps turning  
CW in place. On meas 8 point inside heel to floor and hold. Without  
changing hand holds dance back 8 waltz steps  
B Repeat 1B On meas 13 pt outside heels to floor.
- 4A W's R hand star 8 meas and L hand back 8 meas.  
B Repeat 1B
- 5A M repeat 4A  
B All repeat 1B
- 6A Two hand mill. W 8 meas circling CW and 8 meas CCW (omit if danced by  
5 or more couples)  
B All repeat 1B
- 7A M repeat two hand mill (omit if danced by 5 or more couples)  
B All repeat 1B
- 8A Circle figure for W  
9A Circle figure for M  
10A Circle with "pretty side out" (same as 1A except W are facing out and  
M in.

Note: Any of above verses may be selected. Some groups take hip-shoulder position  
and step-hop the last 16 measures around the room.





Spanish Waltz (con't)

- 9 Continuing CW, step fwd R
- 10 Step fwd L
- 11 Step fwd R (ct 1), hold (ct 2), close the L behind the R, while turning L face (ct 3)
- 12 M steps R and faces partner, then touches L toe to floor. W steps R and does a full 3/4 turn to face partner. (W steps R, then L and leaves her R toe touching the floor on final ct)
- 13-16 Four meas of waltz

- D IV. TROJAN Partners side by side, inside hands joined.
- 1 Step fwd on the outside ft and pivot away from each other to face CW in the circle. (the inside ft which swings fwd at the beginning of the pivot has at the same time turned over so the instep is towards the floor and is extended bwd to the now reversed body) Release hands during the pivot and rejoining hands at shoulder height at end of pivot.
  - 2 Step bwd on new inside ft. (M,R; W,L), and swing other ft fwd.
  - 3 Three running steps bwd beginning M, L and W,R.
  - 4 Continue three more running steps, lowering joined hands so as to bring partners to face on last step.
  - 5-8 Four meas of waltz
  - 1-16 Repeat meas 1-8

presented by Carolyn Mitchill

TURNER SCHOTTISCHE

American

Source: Introduced in Minnesota by Ed Lukaszewski who learned it in Milwaukee from friends at the Turner Hall, hence the name.

Recording: "pask Liljan" Victor 26-1012 (no introduction)

Formation: Couples facing CCW, either Varsouvienne or skating position.

Steps: Schottische, side step, buzz turn.

- | Measures | Pattern   |
|----------|---|
| 1-4      | Starting on outside feet take two schottische steps fwd (The M's steps LxL, hop; step hop, step hop (R), Point L front, side, close - this is the Hungarian Bokazo. The W does the same on the opposite foot) |
| 5-8      | Repeat meas 1-4 still moving CCW, The W turns to face CW.   |
| 9-10     | M moves to his L toward center, W to her L away from center side-step L, close R, side step l, close R.   |
| 11-12    | Partners clap hands once, slide quickly toward each other and do a fast buzz step turn with R hand on each other's waist, and left hands held high. M steps on outside, W on inside of circle.                |
| 13-16    | Repeat action of meas 9-12 with M moving out and W in. End facing CCW   |
- Repeat entire dance as often as desired.

MARKLANDER  
German

Notes from Southern Sections-Standardization Bulletin #6.

Record: Kismet 139

Formation: Couples in social dance position, starting with outside foot.

Figure 1: In social dance position, man dances almost in place, leading lady from R to L with 1 schottische step, then back to R with 1 schottische step. Take 4 step-hops turning CW and advancing. Drop hands; take 1 schottische step away from and 1 toward partner, assume dance position and turn with 4 step-hops CW advancing. 8 measures. Repeat figure 1. 8 measures.

Figure 2: Join inside hands. Step-hop, swinging arms fwd. so that partners are almost back to back; step-hop, swinging arms back, so that partners are face to face. Face opposite direction, join opposite hands and dance 2 step-hops moving brd in the same manner. Take dance position and turn with 4 step-hops CW and advancing. 4 measures. Repeat figure 2. 4 meas.

Figure 3: Take skating position, RH joined above LH. Dance 2 schottische steps forward, then 4 step-hops fwd. Repeat figure 3 8 meas.

Figure 4: Raise RH above lady's head. Man dances schottische in place, while lady takes 1 schottische step crossing over to man's L side, and 1 schottische step back to position; drop LH and lady dances 4 step-hops CW halfway around man. Rejoin LH with lady behind man. Lady dances schottische steps in place, while man takes 1 schottische step crossing over to lady's L side, and 1 schottische step back to place; drop LH and man dances halfway around lady moving CW to his position at her L. ' meas (Notes from the International Institute of New York City and from Eugene Tso suggest an alternate version in which both partners dance straight forward on measures 1-2 and 5-6.)

Figure 5: Man remains in place while lady with LH on hip, RH raised high, dances 2 schottische steps fwd. Lady makes a CW turn in place with 4 step-hops as man moves toward her with 2 schottische steps. Assume dance position and repeat first part of fig 1. 8 meas. Lady remains in place, while man dances fwd with 2 schottische steps, both hands at hips. Man dances in place turning CCW with 4 step-hops, while lady dances fwd with 2 schottische steps. Assume dance position and repeat first part of fig 1. 8 meas.

Repeat entire dance from beginning.

*Handwritten in red ink:*  
~~Chorus~~ - ~~1-2-3-4~~ *step*



BAROIGES TANZ  
Jewish Wedding Dance

Source: Notes from Southern Section Standardization Bulletin #6.

Record: Kismet 138A "Baroiges Tanz"

Formation: Sets of 3 or 4 couples, partners side by side, M on R; W on L. Inside hands joined at shoulder height; M's R hand in fist behind back, W holds her skirt out to side. One W carries handkerchief. All are facing CCW.

Figure 1: A music

A form L hand star holding skirts to center, and all couples move fwd CCW, starting with R foot. (step R,L,R, swing the L foot fwd at the same time bend R knee) Repeat starting L. Move once around the circle with 8 of these patterns.

Figure 2: B music

W face out holding skirts out with both hands; M face in with both hands behind back. Both move to own R, step R,L,R, stamp, (M stamp, W simply close) Repeat to L. Turn CW with 4 slow steps. Repeat entire fig starting L and turning CCW.

Figure 3: A music

W do L hand star, each holding a corner of handkerchief at shoulder height R hand holds skirt. W use footwork of first figure, moving twice around. M dance in place with step close step stamp alternating R and L.

Figure 4: B music

Partners join R hands in arch and approach each other with R,L,R, close. Retreat starting L. Change places with 3 slow walking steps and 2 quick steps to change weight. Repeat arch fig with L hands clasped and starting with L foot. Drop hands and each turns in place CCW with 4 slow steps. Do not return to original place.

Figure 5: A music

M do R hand star in center with hands joined. M do footwork of fig 1 moving CW and starting with R foot. W dance in place with step close step stamp (lightly) alternating R and L. Hold skirts out with both hands

Figure 6: B music

Partners join R hands in arch. Move toward each other with R,L,R, close, retire with L,R,L, close. Change places with 3 slow walking steps and 2 quick steps to change weight. Repeat arch fig with L hands joined and starting with L foot. Finish with "Pose" move fwd with 2 slow steps L thumbs are joined, arms from window through which partners look at each other.

*Common 191 = 11/8*

CARAWAY AND CHEESE  
Hungarian Circle Mixer

Vgts?

Source: Brought from New York by Edith Siskind and introduced to Southern California in 1946. Also described in a sheet published by the International Insititue of New York City, which gives several variation. Presented as taught F.D.F.C. Southern Section.

Record: Kismet 141B

Formation: Couples in a circle, partners facing, M with back to center. This dance is most appropriate in a large group.

Figure 1: Danced flirtatiously, W holding skirts, M with hands clasped behind back. All starting with R foot, polka balance turning slightly R, then polka balance L. Then with 4 buzz steps turn once around to the R (CW) Repeat balances and turn starting L and turning to the L.

Figure 2: With leading arm (R) raised and trailing hand (L) on hip, all move to own R with 4 hop-step-close steps done as follows: with weight on L foot, take a light hop just before the count on one, step R on R foot (ct 1, accented) close L to R (ct 2) On each hop-step-close M comes face to face with a new W, so that at the end of the 4 hop-step-closes he is ready to dance with the fourth new girl (not counting original partner). Do slow Szardas swing for 4 meas, twice around (R arm around partner's waist, L arm raised. Step R bending knee; close L, straightening; all 4 times)

Repeat entire figure 2

Repeat entire dance from the beginning.

SISKEN  
Danish

Lawton?  
Vgts?

Source: Danish Gym Team

Music: Soundcraft 5001

Piano music: E.O. Harbin, Fun Encyclopedia, Abingdon Press, Nashville, Tenn

Formation: Double circle M with back to center, W facing.

Music

Step Pattern

- A 1-4 With walking steps, one to the measure, back away from partners, making gestures of "go away"  
5-8 With walking steps, one to the meas, approach new partners, moving to the left, making gestures of "come to me"  
1-8 Clap own hands (ct 1, meas 1) Clap R with partner (ct 1 meas 2) Clap own hands (ct 1 meas 3) Clap L with partner, (ct 1 meas 4) Clap own hands (ct 1 meas 5) Clap both with partner (ct 1 meas 6) Clap own (ct 1 & 3, meas 7) Clap own (ct 1 meas 8)

16- *Wally Ballroom.*



FLORENTINE WALTZ  
Old English ballroom dance

Source: Miss Lucile Czarnowski from Mr. Harold Evans, dance specialist in old English ballroom dances, Victoria B.C.

Music: Florentine Waltz English Columbia DX 1229

Formation: Open social dance position facing LOD

| Music measures | Descriptions for M, W counterpart   | Step pattern |
|----------------|---|--------------|
| 4              | Take three smooth walking steps fwd L,R,L. On the last measure pivot on L ft inward toward partner to face in opposite direction and point R foot fwd   |              |
| 4              | Repeat action in this new direction (against LOD) starting with R foot  |              |
| 2              | M starts L foot, W R foot and both take two waltz steps turning in a small circle away from partner. Hands are held upward in an easy position about shoulder height. Finish facing partner (M has back to center of room, W is facing center)<br>Note: both should progress fwd in LOD on the solo waltz turn.                       |              |
| 2              | Join both hands with partner elbows slightly bent, step sideward with L foot (W - R) and swing free foot in front of supporting foot, lifting it only a few inches from the floor with ankle extended. Repeat the step swing to the other side.   |              |
| 4              | Repeat the action of the last four meas, that is, the solo waltz away from partner, and the two step swings.  |              |
| 2              | Both join right hands about shoulder height, and exchange places with three walking steps and honor. M starts with L foot, turns on third step, brings R foot to L and bows. W start with R foot, turns on third step, brings L foot in back of R foot and curtsies. Her left hand holds her skirt at the side R hands remain joined. |              |
| 2              | With three steps, partners return to own places, M starting with R foot, W with L foot. Turn on the third step to face partner, and point foot fwd (M' L foot, W's R foot) W points her R foot inside of M's L foot   |              |
| 8              | In closed waltz position progress fwd with eight waltz steps, turning R Repeat dance as many times as desired. At the conclusion of the dance turn W under joined hands and honor.  |              |

POLKA NORTEÑA  
Northern Polka

Regional dance of Tamaulipas, Mexico

Formation: Danced by couples indiscriminately scattered about the room. It is done in a circle for teaching purposes only!

Record: Victor 70-7452B De Raynosa A Matamoros (23-0879)

Music: Pattern

- 1st step Partners facing each other, hands joined, arms outstretched.  
16 measures Three sliding steps to M's L, heel-and-two-stamp-stamp with M's R foot, W's L foot. Three sliding steps to M's R, heel-and-toe-stamp-stamp with M's L foot, W's R foot. This entire sequence is done four times.
- 2nd step The W assumes a sitting "ranchera" position, the M dances around  
16 measures her. The M does a modified step-hop around her for eight measures to the R and for eight measures to the L. The M does a step-hop while describing in the air with his free foot a heel and toe step. When done in tempo, the man appears to be shaking his free foot as he step-hops around his partner. The M's hands are in front on his waist, his thumbs hooked in his belt in the characteristic position of northern Mexican dances.
- 3rd step The M helps the W to her feet and kneels on one knee while she  
16 measures does the modified step-hop around him, eight measures to the R and eight measures to the L. She holds her skirts in a graceful manner and does not dance as vigorously as did the man.
- 4th step In social dance position they dance a lively one-step for sixteen  
16 measures measures, dancing forward, backward, and turning ad libitum. Repeat the entire dance.
- Mood The spirit in which this dance is done is more important than precision of step. This dance originated at the time of the 1910 revolution in Mexico. It is an expression of the strong regional sentiments. This dance is often begun in the following manner:  
The couples are scattered around on all sides of the dance floor. The leader shouts, "Asi se baila en el Norte!" (This is how we dance in the North!). The couples run on to the dance floor, shouting and cheering. The women sit on the floor and the men may either kneel on one knee before her or else stand before her with his legs spread and his thumbs hooked in the front part of belt. When the music begins, he helps his partner to her feet and they begin dancing. It is not a heinous crime to miss the first few measures of the music. At the end of the dance the couples run off the floor shouting.

ABSOLUTELY NO DUPLICATION WITHOUT PERMISSION. PRESENTED BY CARLOS ROSAS.



SONES VIEJOS  
A Mexican Medley

Source: Carlos Rosas of Mexico City.

Recording: Victor 70-7481A, Sones Viejos. Victor 23-0705.

Formation: In its most beautiful form, this dance is done in a single circle, partners facing each other. It is performed as an exhibition dance, and it must be choreographed by an experienced person. It may be done, however, in a longways formation, M facing W and about fifteen feet between the lines.

- Steps Zapateado...2/4 rhythm...Leap R (ct 1) cross behind with L (ct and) shift weight to R (ct 2). Leap L (1) cross behind with R (and) shift weight to L (2). The first beat is accented by a slight leap on to the flat of the foot. This step is accompanied by much upper body motion.
- 1st figure Zapateado steps, beginning either foot, M change places with W, passing R shoulders. They turn and return to their original places. (thirty-six measures) Cross R foot over L and pivot as the music changes.
- 2nd figure M face down the line. W face in opposite direction. Partners approach each other with two draw steps. They retreat with two draw steps. Eight times until the music changes.
- 3rd figure The same as the first. (thirty measures)
- 4th figure Cross L foot over <sup>R</sup> and pivot R. Cross R foot over L and pivot R. Zapateado steps without crossing behind the lead foot, similar to a two-step balance. Partners towards each other and then back away, still with this zapateado step. Once more they move to the center and back. Twenty-six measures. Cross R leg over L and pivot. Zapateado to center.
- 5th figure . Head couple leads the line into a double circle. Partners hold inside hands, use zapateado steps crossing behind with the free foot. With the last measures the dancers cross R foot over L and pivot L then cross L foot over R and pivot R. while the M is doing the last pivots, the W may kneel or sit so that the M may help her to feet and embrace her as the music ends.
- Note The singers and the guitars do not always have the same rhythm. The dancers follow the rhythm set by the guitars.
- Costume China poblana and charro or ranchera and ranchero.

LA BAMBA  
Huapango Veracruzano

Mexican dance from the Veracruz region.

Source: Carlo Rosas of the University of Mexico.

Records: Peerless 2223, Victor 70-7249 and 70-7521A  
Any Veracruz huapango may be used.

Formation: Longways, partners facing and about six feet from each other.

- 1st step First and second beats of measure... hop twice on R foot, tapping toe and heel with the L foot. Third and fourth beats...hop twice on L foot, tapping toe and heel with the R foot. Dance this step until the change in the music occurs.
- 2nd step The same as the first, except that the R foot dances in a figure eight ahead and behind the dancer while the L foot dances in place. Dance until the change in the music occurs.
- 3rd step The same basic step, done in a very loose-jointed fashion. Cross the L foot behind the R foot and then cross the R foot behind the L foot, dancing in place and not moving backwards. At this point the toe-heel done by the free foot becomes a light shuffle if the dancer is able to include it at all. Until the music changes.
- 4th step Three "Change" steps and a point on the fourth beat. The point is done directly under or slightly behind the dancer. This step may begin on either foot, and the lead foot changes every measure. Until the music changes.
- 5th step The basic bamba step, danced in a more flat-footed fashion. Cross the R foot in front of the L foot, then the L foot in front of the R foot. Dance until the music changes.
- 6th step The same as the first step.
- 7th step The same as the second step.
- 8th step The same as the third step.
- 9th step The same as the fourth step.
- 10th step The same as the first step, finishing the dance with the couples in a typical Mexican position.
- Style note. The M dances proudly without bending his body, his hands held loosely at his sides. The W dances with a fan coquettishly covering her face to the height of her eyes. With her L hand she holds her skirt in front of her.



SUS OJITOS

A traditional regional Mexican clog dance

Record: Peerless 3032. Sus Ojitos.

Source: Carlos Rosas, University of Mexico, Mexico City, and the National Department of Education, Mexico.

Formation: This dance is done in several formations, depending upon the number of dancers and the limitations of the dance area. It may be done in a double circle, M on the outside, partners facing each other. It may be done in a longways formation, partners facing each other. It may be done in two longways formations which are crossed at the center at right angles.

Introduction: The couples are seated on the floor in no particular formation. They rise and take their places in a formation in time for the first step. Sixteen measures.

1st step This is essentially a two-step waltz, heavily accented on the first beat of the measure. It may be begun on either foot. For exhibition purposes it would probably be advisable, however, that all start on the same foot. On the first beat of the measure leap forward and to the L with the L foot. On the second beat close with the R foot and shift weight to L foot. On the third beat shift weight to L foot. On first beat of next measure leap forward and to the R with R foot. Close with L foot and shift weight to L foot. Shift weight to R foot. The first step of each measure is very loud, for the dancers leap squarely on the foot and not on the ball of the foot. The rhythmic beat of the dancers feet becomes a part of the musical accompaniment. With eight of these accented waltz steps, the M changes places with his partner. They dance in place, facing each other, for eight measures. They change places again with eight measures and dance in place for eight measures. This entire sequence is repeated. Sixty-four measures.

2nd step Beginning with either foot, partners approach each other with four waltz steps. They waltz balance in place for four more measures. They back away from each other with four waltz balance steps and balance in place for four measures. This entire sequence is repeated. Thirty-two measures.

3rd step Again the accented two-step waltz as done in the first step. If in a circle formation the dancers move counterclockwise around the circle. If in a longways formation, the dancers may lead around in a circle, returning to their original longways formation. Sixteen measures.

4th step The same as the first, continuing until the record ends.

Style The M's hands are clasped behind his back. He dances with his entire body when he does the accented two-step waltz, the zapateado. He is relaxed and loose-jointed. He leads with his near shoulder as he leaps on the first beat of each measure. The W's hands are holding her skirts at the sides. Her dancing is more restrained than the M's.

Costume Preferably, they should be dressed in the rancho dress of the Jalisco region.

LA BURRITA  
Regional Mexican couple dance

Record: Peerless 2721

Position: Couples

Music:

Dance Pattern

*Called by leader  
follow leader*

1st Step M's R arm around W's waist, W's R hand holding her skirt, L hands joined behind M's back. The step is similar to a schottische except that on the fourth beat there is a low bow forward which causes the hopping foot to slide backwards, free foot is kicked across in front.

2nd Step Partners separate and face each other. With crossed legs they dance around each other for sixteen measures. With legs crossed step on R foot and point L foot. Then step on L foot and point R. It is a fast step and danced directly beneath the dancer, not to the sides. M's hands are clasped behind his back; W's hands are holding out her skirt.

3rd Step The W follows the M, holding on to his belt as they step-step-step-hop around the floor. On the fourth beat of every measure the M swishes at the W with his sombrero, which is changed from one hand to the other each measure.

4th Step The same as the 2nd step. The M may flirt with his sombrero.

5th Step The same as the 3rd except that the W is in the lead and swishes at the M with her reboso as if he were now la burrita, the little donkey.

6th Step The same as the 2nd step.

7th Step The same as the 1st step until the end of the record. The couples may dance off the floor on the last few measures of the record or they may finish on the floor in the position used in some Mexican jarabes. That is, the man is on one knee and the W's foot is on his other knee.

Note on Costumes: The W wears a skirt either flowered or of a solid color, a ranchera blouse of any region of Mexico. Her hair is braided and she wears a reboso. She may wear either clogs or huaraches. The M wears white trousers, a colored shirt, a wide straw sombrero, huaraches, a kerchief around his neck.

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Carlos Rosas

*approx 16 meas each step.*



JUAN COLORADO  
Michoacan Huapango

Source: Carlos Rosas

Recording: Victor

Steps Two steps are used in this dance.  
1st step: Cross R foot over L and make an "X" on the floor with the R. Cross L foot over R and make an "X" on the floor with the L. Use this step during singing parts.  
2nd step: Heel of one foot, toe of the other, alternating. It is a huapango step. Use this step during the instrumental parts of the record.

Formation: Two lines facing each other and about twelve feet apart. Men have partners on their R and dance also with the W facing him from the opposite line. This dance must therefore be done by multiples of two couples.

1st figure All move to the center and then back away.  
2nd figure Partners change places.  
3rd figure M changes places with W across from him.  
4th figure M changes places with partner.  
5th figure Couple at head of one line go into the center and move down the center of the set. When they reach the end they lead off to the R. The couple across from the lead couple follow, turning to the L when they reach the end. In like manner the other couples lead off.

FLOR DE MEXICO  
--a northern Mexican polka

Source: Carlos Rosas

Recording: - Tri-color MG 540B (Columbia 6073X also suitable)

1st step Partners facing, hands joined, arms outstretched - three sliding steps to the left (cts. 1,2,3), heel and toe with R (ct 4). Three sliding steps to the R, heel and toe with the L. Repeat 3 more times.  
2nd step W sits, man step-hops around her to the R, to the L and in place. (M is describing a heel and toe step in the air with his free foot.) The M's hands are in front, his thumbs hooked into his belt.  
3rd step The man kneels on one knee, the W now does the step-hop about him. Her hands are on her skirt.  
4th step Social dance position. A vigorous fox-trot, with movements ad lib.

repeat the entire dance

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LA PAJARERA  
Mexican Ranchero Waltz

Source: Carlos Rosas

This dance is done throughout all of Mexico especially in the central states, Guanajuato, Zacatecas, Aguascalientes, Hidalgo, Queretaro, Mexico, Puebla, Morales and Guerrero.

Recording: Victor ~~70-7692B~~ La Pajarera 123-0916

This is an exhibition dance for women only. It is danced by 14, 18, 22, 26, 30 or more, if practical. They are in ranchera costume and each one carries a large wicker bird cage. The beauty of this dance lies solely in the graceful movements of the dancers. A waltz step may be used for the entire dance.

- 1st figure Empty floor. A moves into the center of the floor. B enters from a different direction. A poses in a standing position. B poses in a sitting position.
- 2nd figure The other dancers file in. a-b-a-b-a-b-a-b etc. They dance into a circle around A-B.
- 3rd figure All b's sit. Each a dances around her b. A also dances around B.
- 4th figure All a's sit. A sits. All b's rise. B rises. Each b dances around her a. B dances around A.
- 5th figure The center pair A-B dance around each other while the others form in groups of four (a-b-a-b) and star left.
- 6th figure A and B move out to the perimeter of the circle and dance this figure with the a's and b's. All b's (including B) sit. All a's (including A) move counterclockwise around the circle, weaving in and out of the seated b's. Alternate a's weave in alternate manner. That is to say, a seated b would be passed on the R by one a and on the L by the next a.
- 7th figure The same as the sixth figure except that the a's are seated and the b's are dancing.
- 8th figure The a's file off the floor in one direction, and the b's file off in another direction. A and B assume their pose of figure one.
- 9th figure A and B leave the floor.

GUADALAJARA

Regional dance of Mexico. The music is dedicated to the State of Jalisco.

Source: Carlos Rosas

Recording: Pan-American 003-B Guadalajara.

Formation: Longways, about eighteen feet between the lines.

- 1st step Heel of one foot, toe of the other, alternating. No upper body movement, arms forward. Partners change places. Return home. Rpt.
- 2nd step Vigorously brushing the R foot from R to L, and hopping on the L foot move to center and back away.
- 3rd step R foot dances heel-and-toe in a figure eight while L foot dances in place. Partners dance to center, take R hands, dance completely around each other, then back into their partner's home position. With the same movement they return home.
- 4th step Partners dance to center and end dance.

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PELEA DE GALLOS EN SAN MARCOS

Mexico

This is a huapango from the Los Altos de Jalisco region in Mexico. The people of this area are famous for their good taste and excellent judgement used in choreographing a huapango. It is danced by couples facing each other at a distance of about fifteen feet. These couples may be arranged in circles, stars, squares - whatever arrangement suits the dance area and the number of couples dancing.

Source - Carlos Rosas

Recording - Victor 70-7249B

- 1st Movement - During the speaking part the dancers balance in place. When the music begins they dance with a Central Mexican huapango step. While hopping on left foot, cross right foot in front of left, then return it to place, dragging the inside edge of the foot on the floor while doing this. Hopping on R ft., cross over with L in same fashion.
- 2nd Movement - Speaking part in record. Cross right foot over L and pivot L. Zapateado step in 3/4 rhythm.
- 3rd Movement - Speaking part. Cross R ft over L and pivot L. Huapango step as in 1st movement.

HONEY SUCKLE WALTZ

Texas

Source: Foot 'N Fiddle

Music: Honeysuckle Waltz - Columbia 12245

Formation: Couple Dance, holding inside hands.

Measure:

- 1 Step forward on outside feet (M's L)(ct 1) and hold (ct 2,3). Swing inside feet (M's R) forward.
- 2 Pivot on inside foot (M's L) to face against L.O.D. and swing feet (M's R, W's L) forward in new L.O.D.
- 3 Step on new outside feet (M's R, W's L) and swing other feet forward.
- 4 Pivot and face original L.O.D. while swinging free feet forward.
- 5-8 Still holding inside hands walk backward one step to the measure starting outside feet and pointing free feet forward.
- 9-12 Still holding inside hands W dances around M with four waltz steps M dances in place but does not turn.
- 13-16 Four waltz steps in usual ballroom position.  
Repeat.

PLESKAVAC KOLO  
(Clap dance)  
(Old version)

Descriptions by John Filcic

Part I

- Meas. 1-4 Step R foot to R; close with L foot. Repeat three times, making four in all. On the 4th measure step R, close L, but do not transfer weight to L foot. (Note: As the R ft leads out to R, and before weight is placed on R ft, lift slightly on the L ft; reverse when L ft leads.)
- Meas. 5-8 Repeat to the L

Part II

- Meas. 9-12 Step R, close L; Step L, close R. Repeat

Part III

- Meas. 13-14 Stamp three times with R ft, pause.  
Meas. 15-16 Clap hands three times, pause.

PLESKAVAC KOLO  
(New version)

Descriptions by John Felcic

Part I

- Meas. 1-4 "Basis Kolo step" to R  
"Basic Kolo step" to L
- Meas. 5-8 Repeat

Part II

- Meas. 9-10 Step R, close L, step R and close L to R without transferring weight to L ft.
- Meas. 11-12 Repeat in opposite direction.

Part III

- Meas. 13-14 Stamp R,L,R, pause.  
Meas. 15-16 Clap hands three times, pause.

KRALJEVO KOLO  
(King's Kolo)

Descriptions by John Filcic

Record: Balkan 521

Formation: Couple dance, with shoulder-waist position.

Part I

- Meas. 1-2 R ft moves diagonally forward in a slight arc, ending with R ft pointing inward, at the same time hop slightly on the L ft (ct 1) pause (ct 2). Repeat with L ft.  
Body sways R and L; both dance on same foot; W's ft moving forward is placed between M's ft.)
- Meas. 3-4 Both hop slightly on R ft, pointing R toe (ct 1)  
Both hop slightly on R ft, pointing L toe (ct 2)  
Both hop slightly on L ft, pointing R toe (ct 1)  
Both hop slightly on R ft, pointing L toe (ct 2)
- Meas. 5-16 Repeat Meas. 1-4 three more times, making four in all

Part II

- Meas. 17-24 Turn with 8 czardas steps clockwise (to R)  
Meas. 25-32 Turn with 8 czardas steps counterclockwise (to L)

Czardas turn step: (for R turn) Weight on L ft, bend R knee slightly, step on R ft, turning clockwise (ct 1). Step on L ft (ct 2). (L ft gives R ft impetus to turn clockwise). (Change on the 8th step to turn counterclockwise)



DRMES  
(Croatian Shake Dance)

Description by John Filcic

Record: Balkan 506

Formation: One M, two W; W stand side by side, facing M. M's R hand is on the L hip of the W on his R, his L hand on the R hip of the W on his L; W's inside hands are on M's nearest shoulder. (This is position for Part I; for Part II set separates for czardas turn; dance may be done as a couple dance also)

Part I (simplified)

- Meas. 1 All hop on R ft (ct 1, and)
- Meas. 2 All hop on L ft (ct 1, and)
- Meas. 3 All step R, L, R.
- Meas. 4 All hop slightly on R ft, Pause.

Meas. 5-8 Repeat Meas. 1-4, starting with hop on L ft.

Meas. 9-16 Repeat all of above.

Note: The hop, as in meas. 1, may become a shuffle step, a hop with a chug forward, or the active foot may be thrust out to the side aided with a hop on the other foot at the same time. Sometimes, Part I is danced with a continual hop-shuffle 16 times consecutively without the R, L, R, breaks in Meas. 3 and 11 and L, R, L, in Meas. 7 and 15. The main object regardless of step used is to produce and maintain a continual shake of the body (upper part).

Part II - Czardas Turn

Meas. 17-24

All releasing hold, M turns with 8 czardas steps with W on his R. The 8th step is really a R, L, R turning to the L. L hand W usually retains drmes step of Part I, keeping time to the music.

Meas. 25-32 M turns as above with the W on his L, ending with a L, R, L in place and preparing to assume position for Part I.

RADIKALKA KOLO

Record: Balkan 519-B, Haj, Haj, Boze Daj-Kolo

Formation: Broken circle with leader at R end.

- Meas. 1 Step-hop on R ft in line of direction (to R)(ct 1, and)  
Step-hop on L ft in line of direction (ct 2, and)
- Meas. 2 Step on R, L, R, turning body to face center of circle.  
(Dancers may turn enough to face L, if desired)
- Meas. 3 Step-hop on L directly backwards (ct 1, and)  
Step-hop on R directly backwards (ct 2, and)
- Meas. 4 Step on L, R, L.

The "step-hop" becomes a skipping step as Kolo is accelerated. There is a slight hop at the end of the R, L, R, on the R ft in Meas. 2, and also on the L ft at the end of the L, R, L, in Meas. 4.

This kolo is danced gracefully and rhythmically and should look like waves rolling back and forth on the beach; however, it may assume a "crack-the-whip" character for which purpose it is often danced and skillfully maneuvered by the leader at the expense of the dancers on the "tail-end".

CARLAMA KOLO

Description by John Filcic

Record: Balkan 503

Formation: Broken circle with leader at R end; hands held straight down.

Part I

Meas. 1-12 Facing center of circle, balance forward on R ft., slightly bending both knees and raising L ft off floor (ct 1)  
 Step back on L ft (ct 2)  
 Step on R next to L ft (ct 1)  
 Hop on R ft, bending L knee and raising L ft off floor (ct 2)  
 Repeat to L, repeat to R, repeat to L, repeat to R, repeat to L. (note that there are six such steps).

Part II

Meas. 13-20 "Heel-clicks"  
 Step R with R ft (ct 1) Close L ft to R ft, changing weight to L ft (ct 2). Hop lightly to the R on the L ft, striking the heel of the R ft against the L heel when L ft is lifted off the floor. (ct 1). Again hop lightly to the R on the L ft, striking the heel of the R ft against the L heel when L ft is lifted off the floor (ct 2).  
 Repeat three more times to the R, making four in all; on the fourth time, click the heels only once, then step on R, ready to start heel-clicks to L.  
 Meas. 21-28 Execute four "heel-clicks" to the L, reversing footwork. (Note: On the fourth heel-click step, click the heels only once, then step on L.

KAMARINSKAJA

Record: Continental C 1037A - Typsy-Gypsy

Formation: Partners facing in lines about 8 feet apart, ladies holding hands kerchiefs overhead in R hand.

Measure

1-8

I Ladies' Solo "Brush Heel"  
 Extend R heel, bending L knee and stooping over from the hips. Brush to L, step R, L, R moving toward partner, at the same time brushing R hand holding hanky diagonally across extended R leg to the L. The L hand on hip. Dip hanky low at each heel point.

*Man stand rising them up - hands high*

9-12

a Repeat, extending L heel, then R, then L, but continue brush with hanky from R to L always.  
 b Standing L shoulders to partner, making use of the hanky above head, in R hand, roll hips. Swing hip up, down (roll knees to L).

13-28

c R hand high, shove step to R 8. Turn L and L hand high, continuing same direction 8 counts to L to original position of Figure I.  
 Turn R 8 cts, then L 7 cts, ending with pose: R ft forward, bending L knee, arms outstretched, R hand and handkerchief forward.

*16M*

29-36

II Men's Solo "Down-up Polka"  
 Prysiadkas (Squat on heels, knees out and hands down between knees; rise, weight on L ft and R ft posed forward, R arm posed forward and L overhead) Bolka forward.

*You sweep his hands. not all way down - stiff legs*

Prysiadkas, this time R ft forward, and polka.  
 Prysiadkas, this time L ft forward, and polka.  
 Prysiadkas, this time R ft forward, and polka

*Turn body on polka keep feet to*

End facing partner.



Kamarinskaja continued

- 37-44 II Men's solo "Down-up Polka" continued  
Move back to place with: (hands on hips)  
R toe, heel, turning body. L toe, heel turning body. 8 times in all.  
*Simple step* Pose on 8th count, R hand toward partner and R ft forward. *Stamp R*
- 45-60 III Ladies' Solo "Toe, toe, kick"  
Move toward partner doing toe, toe, kick, together, starting R, 6 times  
*16M* Dip R hand with hanky at beginning of each step. 8 skips back to place, knees out. Pose at end as in figure I.
- 61-76 IV Men's solo "Polka, polka, down, up"  
Starting R, hands on hips, 2 polkas forward, 2 prysiadkas. Repeat  
*heel* starting polka=L. Back to place on 8 skips backwards. 3 prysiadkas  
and pose as in figure II. *on 4*
- 77-92 V Ladies' Solo "Circle men"  
Polka forward toward partner and circle man, passing R shoulders first  
*17M* ending on his R, all in 8 polkas (all the time waving hanky above head invitationally). Swing hip up and down as in figure Ib (but for 8 measures). Tuck hanky away as no longer needed.
- 93-108 VI Men's Solo "Skip back, down, up"  
6 skips backward. hands on hips, down on ct 7, up on 8. *Heel down on step*  
6 skips forward, down on ct 7, up on 8.  
6 skips backward, down on ct 7, up on 8.  
6 skips forward to partner, and take ballroom position.
- 109-132 VII "Polka 'Round Hall"  
In ballroom position, leading in a circle of couples counterclockwise,  
4 polka turns progressing rapidly, continuing progress men take walking steps forward accenting L ft while L's pivot turn under M's R arm, 4 measures. Repeat. In same position slide 6 times and in 2 counts L's pivot under M's R arm. Repeat.
- 133-140 VIII "Toe, Toe, Kick, Pivot"  
Facing partner in double circle, M inside. R toe, toe, kick, step R. L toe, together, Squat and pivot R. Repeat.
- 141-156 IX "Skip back and Clap"  
Skip backward away from partner 6 steps, M toward center of circle. Clap hands 3 times, pointing R toe forward. Skip forward to partner. 5 steps. M puts hands at L's waist, down, up, down (in three counts) Repeat all of above.
- 157-164 X "Arm Twist"  
In open Russian position, moving forward in line of direction: Pas de Basque R, L. Lady turns outward, keeping hands joined with M all the time, making a turn with R and L pas de basque. L turns inward, making a turn with L and R, pas de basque. Repeat all above.
- 165-172 XI "Skip Backwards"  
Remaining in open position, skip backward, clockwise in the big circle 16 counts.
- 173-180 XII "Ballroom Polka"  
Finish with polka in ballroom position, moving forward and on final chord pose with L's outside circle.

Submitted by Walter Grothe.

JEFTANOVICEVO KOLO  
(Jefto's Kolo)

Description by John Filcic

Part I

Meas. 1-16 Eight "basic Kolo steps", starting to the R.

Part II

Meas. 17-32 Walking step:

Step R ft to R (ct 1), step L in front of R (ct 2) step  
R ft (ct 1) close L to R without changing weight (ct 2)  
Repeat to L starting with L ft. Repeat all 3 times more  
making 4 in all.

Part III

Meas. 33-40 Six "hop-step-step" to R.

"Hop-step-step": Hop on L ft (barely raising it off the  
floor, at the same time placing R ft forward on  
floor (ct 1). Step on R ft in line of direction (ct 2) and  
Step in line of direction on L ft. Pause (ct 2, and)  
Stamp R (ct 1, 2)  
Stamp L (ct 1, 2)

Meas. 41-50 Six "hop-step-step" to L (reversing footwork)

Stamp L (ct 1, 2)  
Stamp R (ct 1, 2)

RUMUNJSKO KOLO  
(Roumanian Kolo)

Description by John Filcic

Record: Balkan 525

Formation: Broken circle, hands joined straight down; leader at R end.

Part I

Meas. 1-8 Eight step-hops to the R, starting with the R ft;

R, L, R, L, R, L, R, L. (Step-hop: steps are small,  
hopping foot is raised from the floor only two or three  
inches; free foot swings in front of hopping foot; pro-  
gress is to the R)

Part II

Meas. 9-10 With the weight on L ft, bring R ft across L ft, displacing  
L ft; step on R ft (ct 1) (This is a cut step)

Step on L ft directly in back of R ft (ct 2)

Step on R ft next to L ft (ct 1)

Hop on R ft (ct 2)

Meas. 11-12 Repeat cut step in opposite direction, with weight on R.

Meas. 13-14 Repeat cut step exactly as in Meas. 9 and 10.

Meas. 15-16 Stamp three times with L ft in front of R; pause.

Meas. 17-18 Continue with cut step with weight on R, swinging L, etc.

Meas. 19-20 Repeat cut step in opposite direction (weight on L)

Meas. 21-22 Repeat cut step as in Meas. 17-18.

Meas. 23-24 Stamp with R ft in front of L three times; pause.

Part I can use R hop, L hop, run R, L, R hop, L hop,  
R hop run L, R, L hop.



FIGHT PLATTLE

Can be used in place of plattles in couple Schuhplattler.

In case men fight, women balance R 1 meas. balance L 1 meas.  
turn R twice 2 meas. and repeat.

Suggest fight plattle be used only on first plattle of couple dance.

Men - two opponents - stand in crouched position, R shoulders toward each other, fists clenched, elbows bent and out from body - very menacing.

| Meas. | Count |   |
|-------|-------|---|
| 1     | 1     | Step L - moving around each other on circumference of small circle - swing R fist vigorously. |
|       | 2,3   | Hold  |
| 2     | 1     | Step R - swing L fist   |
|       | 2,3   | Hold  |
| 3     | 1     | Jump, turning R to face opponent and hit R thigh with RH                                      |
|       | &     | Hit L thigh with LH   |
|       | 2     | " R " " RH  |
|       | &     | " L " " LH  |
|       | 3     | Hit L foot behind with RH (foot raised)   |
|       | &     | Hit L knee in front with LH   |
| 4     | 1     | " R thigh with RH   |
|       | &     | " L " " LH  |
|       | 2     | " R " " RH  |
|       | &     | " L " " LH  |
|       | 3     | Clap in front   |
| 5     | 1     | Drop to L knee, hit floor with R fist, head down  |
|       | &     | Hit floor with L fist   |
|       | 2     | " " " R "   |
|       | &     | " " " L "   |
|       | 3     | " " " R "   |
|       | &     | " " " L "   |
| 6     | 1     | " " " R palm, look up at opponent   |
|       | 2,3   | Hold  |
| 7     | 1     | Jump up, hitting R thigh with RH  |
|       | &     | Hit L thigh with LH   |
|       | 2     | " R " " RH  |
|       | &     | " L " " LH  |
|       | 3     | " R " " RH  |
|       | &     | " L " " LH  |
| 8     | 1     | Stamp L, fists thrust high - YELL   |
|       | 2,3   | Hold  |

*Comment 91 = Gencl Wald  
Not Harvey*

*Grace West*

DREISTEYRER  
Austrian Tyrol

Music: London P.18017 An Der Waldgrenze Mazurka

This is a dance similar to one performed by the Austrian students. It should be done with a continuous flow of motion from start to finish. Changes in holds should be made smoothly with as little interference as possible with the constant circular waltz. Plenty of practice should be given to eliminate clumsiness and to perfect the lovely flow of motion.

Step is laendler waltz.

Opening and closing position - Man in center with girl in each hand. His arms are out at his sides. Take care not to let the girls get ahead or in front. Straight line should be maintained until circle is formed. Girl 2 should be the shorter of the two.

- Meas. ① ENTRANCE AND PRETZEL *hugs W*
- 1-8 Come onto floor from the sidelines, man in center, waltzing forward, Girl 1 at his right, Girl 2 at his left. Girls waltz turn under man's arm, Girl 2 turning L, Girl 1 R.
- 9-16 Join hands and circle L.
- 17-24 M turns girls by pulling his hands together in front of him and up and over them, holding them close to him and pivoting bwds to his L. *W don't turn*
- 25-32 Reverses their position by returning them to the circle and then stretching his arms out and over and holding them close on each arm again, pivoting in opposite direction. Girls' arms come up over their own heads. Never release hands. *W turned under their joined hands*
- 33-40 POSE & FALL (Only figure in which hands are released.)
- 2m Circle
  - 1m Girl 1 steps across *turns away from M* on 3rd meas. and poses on man's arm on 4th meas.
  - 1m Pose
  - 1m All continue circle - Girl 1 returns to her position
  - 1m Circle
  - 1m Girl 2 step across
  - 1m Girl 2 pose (Man leads girls into this pose by pulling his arms in twds himself, out and over girl)
  - 1m Continue circle. Girl 2 returns to her position.
  - 5m Circle
  - 1m Man steps across, turning, as the girls did.
  - 1m M releases girls hands and falls against their joined hands, breaking through and holding those hands while they immediately join their other hands.
  - 16m Repeat Pose and Fall, with Girl 2 crossing and posing first.
- 41-56 ROLLOVER *= Kust*
- 1m Circle
  - 3m M starts to lead under girls' joined arms on first beat of 2nd meas. He turns R under his own ~~crossed~~ arms just before backing under joined hands of girls. He pulls the girls after him to reform the original circle. *W whose led on bottom 1st*
  - 1m Circle
  - 3m Girl 1 leads rollover
  - 1m Circle
  - 3m Girl 2 leads rollover
  - 1m Circle
  - 3m M lead under *turn L* as before, but do not complete rollover. Stay with hands crossed in a clover. (Continued)



(DREISTEYRER, continued)

- 57-72 CLOVER TURNS Keep the clover turning all the time.
- 1m Arms up
  - 1m M turn L
  - 2m Put arms down again and continue circling
  - 1m Arms up
  - 1m Girl 1 turn L
  - 2m Put arms down again and continue circling
  - 1m Arms up
  - 1m Girl 2 turn L
  - 2m Put arms down again and continue circling
  - 4m Continue circling, but speed the movement
- 73-88 CHEMS = *Basket*
- 1m Arms up
  - 1m Drop arms over all heads and down almost to waist level
  - 6m Circle
  - 1m Raise all arms to reform clover. While arms are up, Girl 2 steps through to reform circle
  - 7m Continue waltz circle to L
- 89-104 TANGLE AND UNTANGLE WITH FINALE
- 2m M turn R under R arm Keep the circle moving all the time
  - 2m Continue circling
  - 2m Girl 1 turn R under R arm
  - 2m Continue circling
  - 2m Girl 2 turn R under R arm
  - 6m Continue circling - run
  - 2m Girl 2 back up to M and slip down under R arm to regain original position.
  - 2m Circle
  - 2m Girl 2 turn under R arm
  - 2m Circle
  - 2m M turn under R arm
  - 2m Circle
  - 2m Girls break hold of each other - come to side of man and waltz 1 turn turn away from him
  - 2m Girls curtsey to M, he bows first to Girl 1, then to Girl 2

*If M turns L 2  
- 20 form clover  
If M turns R =  
1/2 W.  
Always = not  
W with hds on top*

*Grace West put these patterns together with  
help of friends after seeing Austrian zip exhibit  
in early 50. This is not authentic as such -*

REDOVA  
Mexican

Music: Peerless 2735

Source: Carlos Rosas

This dance is a northern Mexican polka. The style of the dance is the same as in the Polka Norteña (De Reynosa a Matamoros) which is described in more detail.

- Step 1 Three sliding steps to left (cts 1, 2, 3), heel-toe with right foot (ct 4). Three sliding steps to right (1, 2, 3), heel-toe with right foot (ct 4).
- Step 2 Woman sits, man step-hops around her, making a heel-toe step on the ground with his free foot.
- Step 3 Man sits, woman step-hops around him, doing a heel-toe step on the ground with her free foot.
- Step 4 Social dance position, fox-trot ad lib.

Repeat steps 1 & 2.

Note Steps 3 and 4 may be interchanged.

JOTA ESPANOLA  
Spanish

Music: Victor #30926-A

Source: Carlos Rosas

- Step 1 Feet spread slightly. Cross right foot behind left. Move left foot to left. Close with right. Cross left foot behind right, step right, close left.
- Step 2 Progress forward. Cross right foot over left. With a gentle waltz leap, cross left foot over right.
- Step 3 Cross right foot over left. Lift left foot slightly. Cross left foot over right. Lift right foot slightly. This step involves lateral movement and body twists - in contrast to the last step which merely involved forward motion.
- Step 4 Cross right foot over left. Lift left foot slightly. Replace left foot. Turn left. Cross left foot over right foot. Lift right foot. Replace right foot. Turn right.
- Step 5 As the second step.
- Step 6 As the third step.
- Final Pivot turns.

Note The hands are always carried above the head. Style and form are most important in this dance. Imitate recognized Spanish dancers.



## GENOVA CIRCLE

Music - Min Skal Din Skal, Victor 1046-B

Source - A San Francisco mixer waltz.

Formation - Partners holding inside hands all facing center of the circle.

### Measure

- 1 Balance twd center, raising joined hands to center.
- 2 Balance twd each other, letting hands swing back.
- 3 & 4 Release hands and make complete turn away from each other, join hands again.
- 5 Balance twd center as above.
- 6 Balance twd each other as above.
- 7 & 8 Release hands, turn away from each other once and a half to waltz with corner.
- 9 - 14 European turning waltz, progressing counter-clockwise.
- 15- 16 Turn the girl out.

Repeat to end of record.

## GAMMAL FAMILIE VALSE (Old Time Family Waltz)

Source: This dance was learned from Gordon Ekvold Tracie of Seattle, Washington, who is a leader of several Scandanavian groups in that city and at the present time is heading a group of thirteen young students from the University of Washington on a tour throughout the Scandanavian Countries on a good will exhibition of American Squares and Round Dances, and at the same time learning more Scandanavian Dances to bring back to this country. The dance is often used in the Seattle area as a "Goodnight Waltz."

Music: Victor Record 26-004-B Ockero Valsen, or any other light, smoothly flowing Swedish Waltz.

Formation: Single circle of couples, men facing counterclockwise and holding partners hands (not crossed).

### Measure

### Step Pattern

- 1-4 A smooth flowing waltz, keeping the circle constantly moving CCW, waltz four measures with partners.
- 5-8 Then all turn to face corners, men turning to left, women turning to right; then, keeping circle moving in same direction, M now moving backward, waltz four measures with corners in same two-hand hold.
- 9-16 Take this corner girl in regular ballroom position and do a right-turn waltz for 8 measures, finishing by placing that lady on M's right, with two hand hold and repeat dance from beginning as often as desired.

presented by George Murton

# SIRTO

Music: Victor 26-8014-B

Source: Learned at Venus Cafe in San Francisco where it is danced by Greek men and women, sometimes in lines of women only, sometimes by men only, sometimes mixed. It may be done by two men and a woman as a sort of exhibition. The leader holds a handkerchief in his LH between him and the first person in the line. He executes the chorus step for a while and then begins to elaborate to suit his fancy and ability. When he has exhausted his repertoire or is tired he lets go of the handkerchief and goes to the foot of the line. The new leader transfers the handkerchief to his LH and begins to show his stuff. Sometimes two people work together as leaders.

The line continues the chorus step no matter what the leader does unless the leader starts the chorus step again. Then no matter where the line is in the step everyone follows the leader.

Say to yourself "Step (pause) behind and step (pause) in front and step (pause) point (pause) step (pause) point (pause).

Dancers in line joined hands raised about halfway between elbow and shoulder.

Step R to side ct 1  
Step L across behind ct. 2  
Step R to side ct and  
Step L across in front ct 3 turning a little in LOD  
Step R in LOD ct 4  
Step L in LOD ct and  
Step R to side ct 1 facing center again  
Point L in front ct 2  
Step L beside R ct 3  
Point R beside L ct 4.

This is the basic chorus step. No two people in the line (unless they are folk dancers) will do it exactly alike, but the basic rhythm is kept. Like Mexican dancers they move to the beat and not to the measure. This is an 8 count step. Most of the Sirto music is  $7/8$  time. The step takes no account of the measure, using only the beat, so it makes no difference where it is started in the music. Knowing this step you can dance in a Sirto line without any trouble, but don't expect the line to move with precision. Just relax, follow the rhythm, and dance to the music.



MAXINA  
English

Music: Columbia D.X 1202

Source: This version, done in Southern California and New York folk dance groups, purports to have been taught by a young man from London, who said that this is the version now popular in England. The original published version is apparently no longer danced.

Couples in varsouvienne position, facing CCW in large circle.

- A. Start L ft, walk fwd 4 slow steps.  
Walk toward center with 3 quick steps, pivot to R and point R. (Girl is now on man's L.)  
Walk away from center with 3 quick steps, pivot to L and point L. (Girl is now on R, both face fwd.)
- B. Start L ft, walk fwd 3 slow steps, pivoting to R on 3rd step to face opposite direction. Point R. Return with 3 slow steps, pivot to L and point L.
- C. Still in varsouvienne position, make one CCW turn in place with 16 steps, starting L, as follows: Step fwd L, bending knee; close R, rising on ball of foot, knee almost straight; step bwd L, bending knee; close R, etc.
- D. Slowly step fwd L; glide dip fwd R; straighten up and point fwd L; keeping weight on R, close L. Repeat D.
- E. Start L, walk fwd 3 quick steps, pivot to R and point R. Reverse. Walk fwd 4 quick steps, then 4 more during which girl turns  $1\frac{1}{2}$  CW under joined L arms. (Girl may take extra step at end to free R ft for next part.)
- F. Ballroom position, 8 measures of two-steps revolving CW and progressing CCW around room. During last 2 measures, man may twirl girl CW under his L arm to place her in varsouvienne position for repeat of dance.

---Terry McDonald

PATCH TANZ  
Jewish Wedding Dance

Music: Kismet 137-B

Source: Michael Herman, et al

Couples forming large circle, all hands joined at shoulders, elbows bent.

- A. Slowly "strut" walk 8 to R (CCW). Bend knee slightly after each step. Reverse.
- B. Step 2 into center, clap 3X. Rejoin hands, back out 2 (men start L, girls R). Facing partner, stamp heel 3X (man L, girl R). Repeat B.
- C. Join hands with partner, arms outstretched, R hips adjacent. Walk 8 strut steps revolving CW. Keeping hands joined, pivot body so that L hips are adjacent and walk 4 strut steps CCW. Then the man drops the girl's L hand and makes an arch with her R and his L, under which the girl passes with 4 strut steps to his L, while the man steps in place. Reform circle with new partners for repeat of dance.

---Terry McDonald

PROGRESSIVE WALTZ  
American

Music: Alice Blue Gown or any good waltz

Formation: Couples in a circle, M on the inside. Move counter-clockwise.

- Meas. Inside hands joined. Start with outside ft. (M L, W R)
- 1 Running waltz fwd.
  - 2 Running waltz fwd - pivoting on the third step, turning with back to the line of direction.
  - 3 Running waltz bwd - still moving in the line of direction.
  - 4 Running waltz bwd - pivoting on third step, turning toward partner.
  - 5-6 Closed dance position. 2 waltz steps turning clockwise (while progressing counter-clockwise).
  - 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,

THE IRISH WALTZ (for Victory)

Music: Lloyd Shaw Records

Formation: Varsouvianna position. Dancers stay in step with each other until the final twirl and waltz.

Step-Swing . . Step on left and swing right foot forward.

Swing back . . Swing right foot back while pivoting right about face, without letting go hand holds.

Step-close-step . . Step backward on right, close left to right, step back on right.

Step (touch) step (touch) . . Step forward on left and touch right toe very lightly behind it. Step forward on right and touch left toe behind it.

Step-turn-and-step . . Step on left and with two short turning steps (right and left) turn left about face (without letting go hand holds) and step on right again. You are now facing in original direction.

Repeat all . . Just as given above.

Left-swing-cross-step . . Crossing the left foot over the right, step on left and swing the right foot forward and back (as in "Cruising Down the River" Then on the next two steps (right and left) the lady crosses over in front of the gentleman from his right side to his left without letting go hand holds.

Right-swing-cross-step . . Do the same with the opposite feet and crossing the lady back from his left to his right side,

Left-swing-cross-step

Right-swing-cross-step . . Repeat - the lady crossing over to the left side again and then back to the right.

Twirl-two-three and dip . . Holding the right hands high, the lady twirls right face three full turns around and then dips forward on her left foot, while the gentleman follows her twirls and then dips back on his right.

(This is an unusual dip, but is easily mastered.) *Girls change w/d.*

Waltz for four measures. Repeat from the beginning,

...Presented by Marjorie and Osmyn Stout



## CALL OF THE PIPES

Music: Reel - Standard 13001 (Reverse side of Jig used for Shindigger Polka)

Source: This dance is done in the rural areas of the provinces of Alberta and Manitoba (and, I believe, Saskatchewan) in Canada. The origin of the dance is Scotch, but it is not a Scotch dance as done in Scotland. It is probably the result of the change of custom and habits of Scotch settlers of the country as they came in contact with immigrants of other countries. However, it has retained a Scotch flavor and has been done for many years by rural people of all nationality backgrounds in this area.

The music used is produced by a wide variety of homemade instruments, the most advanced being a fiddle. There are no recordings so far as I know. The Scotch people in Edmonton say the music should be bagpipe, but again no suitable recordings. Any reel music will work, but the record suggested comes closest to the effect produced by an amazing assortment of washtubs, reeds, whistles, pots, pans and whatnots.

Formation: Couples in circle facing counter-clockwise.

I. 8 Counts

- A. Walk 4 steps fwd, both M & W starting on R foot. Inside hands held at shoulder height. (4 counts)
- B. Count 1 - Point R fwd.  
Count 2 - Point R to side.  
Count 3 - Point R to back.  
Count 4 - Change weight to R foot, point L fwd.

II. 8 Counts

Repeat IA and B, starting with L foot on count 4. Step IB, step to face partner, M with back to center of circle.

III. 4 Scotch balance steps\* R - L - R - L (8 counts) (both M & W). Hands held up, elbows bent. (\*Scotch balance step: Jump to R foot and hop R. At same time bring L foot in front of R and tap floor twice lightly. Repeat to L. Repeat all.)

IV. 8 Counts.

Take R hands, walk 4 steps exchanging places with partner (W to inside of circle) (4 counts).  
Swing with partner (4 counts) (buzz swing).

\* This is not a pas-de-basque step. No weight is shifted when the L foot is brought across, but is simply jump, hop on R, jump, hop to L, etc.

.....Presented by Lisa Lekis

DOWN THE LANE

Music: Decca 24986 "Down the Lane"

Formation: Couples in open dance position, inside hands held, facing CCW around the room.

A. Balance forward on outside foot, back on inside, repeat.

Starting on outside foot (directions for gent), walk forward and kick right foot across as you go as though kicking stones down a lane - a scuffing step, hitting the floor as you kick - step left, kick out; step right, kick in; step left, kick out; step right, brushing other foot and pivoting on inside foot (gent's R, lady's L) reverse direction and repeat balances and step kicks this time starting on inside foot (gent's L, lady's R). Step left, kick in; step right, kick out; step left, kick in; step right and turn to face partner.

In closed position, walk forward (CCW) 3 steps, turn and point (gent's R, lady's L) backwards as in "Canadian Barn Dance". Repeat in opposite direction.

Still in closed position, do two two-steps turning CW followed by two right-face twirls for the lady under the gent's left arm. Repeat this part two more times, ending up in skater's position (side by side with lady's left hand in gent's left, her right palm up in his right, resting on her waist.)

B. Both starting on the left foot, walk forward diagonally to the right, L, R, L, kick R foot forward. Then walk backwards R, L, R, LEFT. Going diagonally forward left R, L, R, Kick left forward, then walk back L, R, L, R.

Walk forward left, cross over with the right, cross left, cross right.

Pivoting around in place, gent going backwards, lady going forward, walk around one complete turn with eight little steps.

Repeat all of "B".

Repeat A, then B, then A again. After finishing the last two twirls, for the ending, do another two two-steps followed by one twirl, a balance away (with gent's right hand in lady's left) and then gent kneels down on right knee and lady walks around the gent and sits on his left knee on last beat of music.

...An original by Maury Thompson and Dorothy Martin

*hanton*



BLACK FOREST MAZURKA  
Pfingsfreitag in der Probstal  
Germany

~~1048~~  
or M. Plummer?

Music: Folk Dancer MH 1048

Formation: Couples in a double circle around the room. Men on the inside, ladies on the outside. Inside hands are joined, bent at the elbow and held at shoulder level. Outside hands are placed on the hips.

Figure I

Meas.

- 1-2 Beginning with the outside foot (man's left and lady's right) couples take two waltz steps moving forward on each step. Swing joined inside hands forward on the first waltz step and back on the second, keeping hands at shoulder level throughout this step.
- 3 Partners swing joined hands forward and outward releasing their hold and at the same time take one waltz step turning outward, away from each other, around in place.
- 4 Partners face each other and clap own hands 3 times.

Figure II

- 5 Take partner in ordinary dance position and move forward in the circle with the following step: Beginning with the outside foot (man's left and lady's right) partners take two steps forward (counts 1, 2.) Hop on the inside foot (count 3). Bend body forward on counts 1 and 2, and straighten body on count 3.
- 6 Repeat measure 5.
- 7-8 Couples turn to the man's left (counterclockwise) once around with six running steps.

Repeat whole dance from beginning as often as desired.

BEAUMONT POLKA

Music: Decca #46170 - Tennessee Polka

Two step, two step, two step, two step (Position side by side, inside hands joined. Start on outside feet.)

Slide, slide, slide, slide (to the man's left).

Two step, two step, two step, two step (inside foot).

Slide, slide, slide, slide (back to back and to the man's right, same line of direction).

Two step, two step, under the bridge (away from each other with left hands joined, man makes bridge with left hand, lady walks under, and last two steps are in closed position.)

Two step, two step, two step, two step.

Repeat.

BLACK HAWK WALTZ

*see pg 42*  
*Acc. Dad Betty BHW*

Music: Folkraft 1046 - Black Hawk Waltz

Starting Position: Social dancing position.  
Gentleman stands with his weight on his right foot;  
Lady stands with her weight on her left foot.

FIGURE I - STEP SWING WITH PIVOT TURN

Cues

- a. Step Swing Pivot
- b. Step Swing Pivot
- c. Waltz and Waltz

Gentleman

Lady

- a. Step forward on left foot.....Count 1.....Step backward on right foot  
Swing right leg forward.....Count 2.....Swing left leg backward  
(just slightly off the floor) (just slightly off the floor)  
Pivot on ball of left foot.....Count 3.....Pivot on ball of right foot  
(make a one-quarter to one-half turn to left) (follow partner's lead in turn to left)

One measure

All three movements are done smoothly to one measure; gentleman starts to pivot as he takes the swing on count 2.

- b. Step backward on right foot.....Count 1.....Step forward on left foot  
Swing left leg backward.....Count 2.....Swing right leg forward  
(just slightly off the floor) (just slightly off the floor)  
Pivot on ball of right foot.....Count 3.....Pivot on ball of left foot  
(make a one-quarter to one-half turn to left) (follow partner's lead in turn to left)

One measure

All these movements are done smoothly to one measure; gentleman starts to pivot as he takes the swing on count 2.

- c. Two waltz steps, couple turning counterclockwise.....Two measures.

Repeat FIGURE Ia, b, c - Three times.

FIGURE II - CROSS STEP

Cues

- a. Cross
- b. Cross
- c. Cross, Step, Step, Point

Gentleman

Lady

- A. a. Cross left foot in front of....Counts 1,2,3....Cross right foot in back of  
right left  
(turn body so that your left side is adjacent to partner's left) (turn body so that your left side is adjacent to partner's left)
- b. Cross right foot in front of...Counts 1,2,3....Cross left foot in back of  
left right  
(turn body - right side to partner's right) (turn body - right side to partner's right)

(Continued on next page



(Black Hawk Waltz continued)

- c. Cross left foot in front of....Count 1.....Cross right foot in back of  
right left  
(turn body - left side to partner's left) (turn body - Left side to partner's left)  
Step to right with right foot..Count 2.....Step to left with left foot  
Step in back of right with.....Count 3.....Step in front of left with  
left foot right foot  
Point right toe diagonally.....Counts 1,2,3...Point left toe diagonally  
backward forward  
(turn body so that your right side is to partner's right side when you point your toe) (turn body so that your right side is to partner's right side when you point your toe)

Four measures  
(a, b, c)

- B. a. Cross right foot in front of...Counts 1,2,3...Cross left foot in back of  
left (as in Ab) right (as in Ab)  
b. Cross left foot in front of....Counts 1,2,3...Cross right foot in back of  
right (as in Aa) left (as in Aa)  
c. Cross right foot in front of...Count 1.....Cross left foot in back of  
left (as in Ab) right (as in Ab)  
Step to left with left foot,...Count 2.....Step to right with right foot  
Step in back of left with.....Count 3.....Step in front of right with  
right foot left foot  
Point left toe diagonally.....Counts 1,2,3...Point right toe diagonally  
backward forward  
(Left side to partner's left side when you point your toe) (Left side to partner's left side when you point your toe)

Four measures  
(a, b, c)

Repeat FIGURE II A, B.

- Suggestions: 1. In FIGURE II the gentleman should exert a strong lead in indicating the direction in which his partner's body should turn. It is essential in starting this figure. The proper lead can be given by effective use of the gentleman's right hand.
2. To repeat the dance, gentleman must get into social dancing position on the first pivot after stepping forward on left foot.

Record Harmonica 20500 "Six Tar" (back of Tar 5)

auth - Rod Laforge - Tarantella Col 146757

TARANTELLA VILLAGGIO  
(The Village Tarantella)

Spiro #7102A - gay + funny  
Phased

Music: Tarantella Paesana (Tarantella from our Village) - Standard F-6026  
Note: This recording is fast. Slow it down if possible. Phased

Position: Circle of couples, all facing center, lady on the right of partner. Single O

Steps: Polka, walking, pas de basque

Starting with a leap on the right foot, the ladies take four walking steps toward the center of the ring, bending forward as they do so. The arms are swung backwards, upwards, forwards, then downwards in a sweeping windmill motion, as the fingers are snapped in time to the music. Ladies take four steps backwards to place, gradually straightening up and raising arms over the head, still snapping fingers. Men now perform the same figure. Kick

All face partners with hands on hips and take two polka steps forward, passing right shoulders. Facing the next person in line, all raising arms overhead and perform two pas de basque steps, starting with the left foot, swinging the right over; the upraised arms are swayed from side to side while the fingers snap in rhythm. Still with arms raised and fingers snapping, partners look back over their right shoulders at each other, and dance four small mincing polka steps in a clockwise semicircle around each other (returning to place) at the same time gradually turning (clockwise) to face partner. This manoeuvre should be accompanied by as much exaggerated flirtation as possible.

All now give right hands to partner and starting with the right foot, execute a grand right and left keeping the hands shoulder high and using a polka step for eight polka steps; the persons facing on the eighth step become partners, and all polka around the circle in closed dance position for eight polka steps. Repeat from the beginning.

COTTON EYED JOE WITH A DO-SI-DO

(Taught to Frank Kaltman by George Lowrey, Supervisor of Recreation Department, Sequin, Texas.)

Formation: Circles of 2, 3 or 4 couples.

FIGURE I - Hands joined. Circle left using Texas two-step to the end of first musical phrase.

FIGURE II - Drop hands.

MEN: Count 1 - Step forward with left foot, accenting strongly, at same time raising right knee.

Count 2: Chug forward on left and extend right leg forward. Return to place with 3 polka steps, moving backward.

WOMEN: Advance to center, using same steps as described for men.

Note: While men are active, women improvise during polka steps. While women are active, men improvise.

FIGURE III - Texas Do-si-do using two-step. Finish with corner as new partner.

Repeat Figures II and III.



DENNIS WALTZ

Music: Rondo 197 - Take Me Out to the Ball Game (Eight measure introduction.  
Record allows time for dance to be done  $2\frac{1}{2}$  times.)

Source: Composed by Kay and Ted Roland (Southern California).

Meas.

- 1-4 A. I. Step forward on outside foot (M's L; W's R) and lift up on toe while swinging inside foot and swing outside foot and turn to face partner, joining both hands. Then do two "step close steps" to M's L in LOD.
- 5-8 Repeat all above in reverse (CW) direction (beginning M's R foot, W's L foot).
- 9-12 II. Moving CCW, make 2 complete pivot turns using 4 steps. (Directions for M. W does the opposite.)  
Step L foot (counts 1, 2, 3), step R foot (counts 1, 2, 3);  
Step L foot (counts 1, 2, 3), step R foot (counts 1, 2, 3). On third step (L for M; R for W) partners clap both hands once with partner and continue turn.
- 13-16 Assume ballroom position and waltz 3 measures, turning girl on 4th measure. Repeat all of figure II, except that on last waltz measure, turn girl 1/4 turn and assume skaters waltz position (back hand grasp).
- 17-24 B. I. Both balance forward on L foot (counts 1, 2, 3)  
" " backward on R foot (counts 1, 2, 3)  
" " forward on L foot (counts 1, 2, 3)  
" " backward on R foot (counts 1, 2, 3)  
Lady waltzes around man in 4 waltz steps, the man pivoting and turning to his left.
- 24-32 Repeat all of figure B-I.
- 17-20 II. Both balance forward on L foot (counts 1, 2, 3)  
" " backward on R foot (counts 1, 2, 3)  
Then letting go of L hands, lady makes a 1/2 R face turn, continuing to hold R hands.
- 21-24 III. They balance toward one another on R foot; away on L foot. M holds up R hand, W makes a 1/2 L face turn and they exchange positions.
- 25-28 Repeat Figure B-III.
- 29-32 IV. Assume ballroom position and waltz 3 measures, turning girl on 4th measure.

ALABAMA JUBILEE

Position: (Couple dance) Side by side, inside hands joined, outside feet

Dance: Two-step twice forward, face partner and:  
Side, back, step-close-step  
The other way back with:  
Two-step forward twice  
Side, back, step-close-step  
In waltz position - 6 two-steps  
Finish with a 4-step pivot  
Repeat all

Music: Crystals, Calico Polka, or any other good polka

THE "GIE" GORDONS (if camp's)

Music: Beltona (Made in England) BL 2455-A

Position: Couples in skaters waltz position. Both start on outside foot.

Walk four steps forward, turn backwards and walk four steps backward. Walk four steps forward, turn backwards and walk four steps backward. Face partner, take her left hand in your right and twirl her slowly four times, sliding or two-stepping beside her. Then dance together 4 two-steps and repeat.

McGINTY SCHOTTISCHE

Music: Folkraft - Oklahoma Mixer - #1035

Step, back, step, swing (Grapevine Schottische step).

Repeat in reverse direction.

Blue Bonnet turn - Left and right and left and right.

(With right hands joined, the lady walks around the gent, i.e., the lady makes a right pivot clockwise and steps on the left foot as the man steps forward on his left foot. The lady now steps on her right foot behind the gent as the gent steps to his right on his right foot. The gent reaches down with his left hand; as he steps back on his left, she steps forward on her left and they join left hands, facing the same direction. The man now steps diagonally to his left on his right foot, at the same time pivoting the girl in front of him over to his right side. This pivot is a clockwise pivot for the lady on her left foot into place.\* The gent faces the same direction during the entire dance.

\* The weight is transferred to the right foot (the 4th step).  
Repeat all.

ALTAI POLKA

Music: Broadcast, Sentimental Journey, #430

Same as California Schottische with the step-close-step added.

Cross, out, back, step; step, close, step  
Cross, out, back, step; step, close, step  
2 step, 2 step, turn the girl  
2 step, 2 step, turn the man  
2 step, 2 step, both turn away  
Repeat