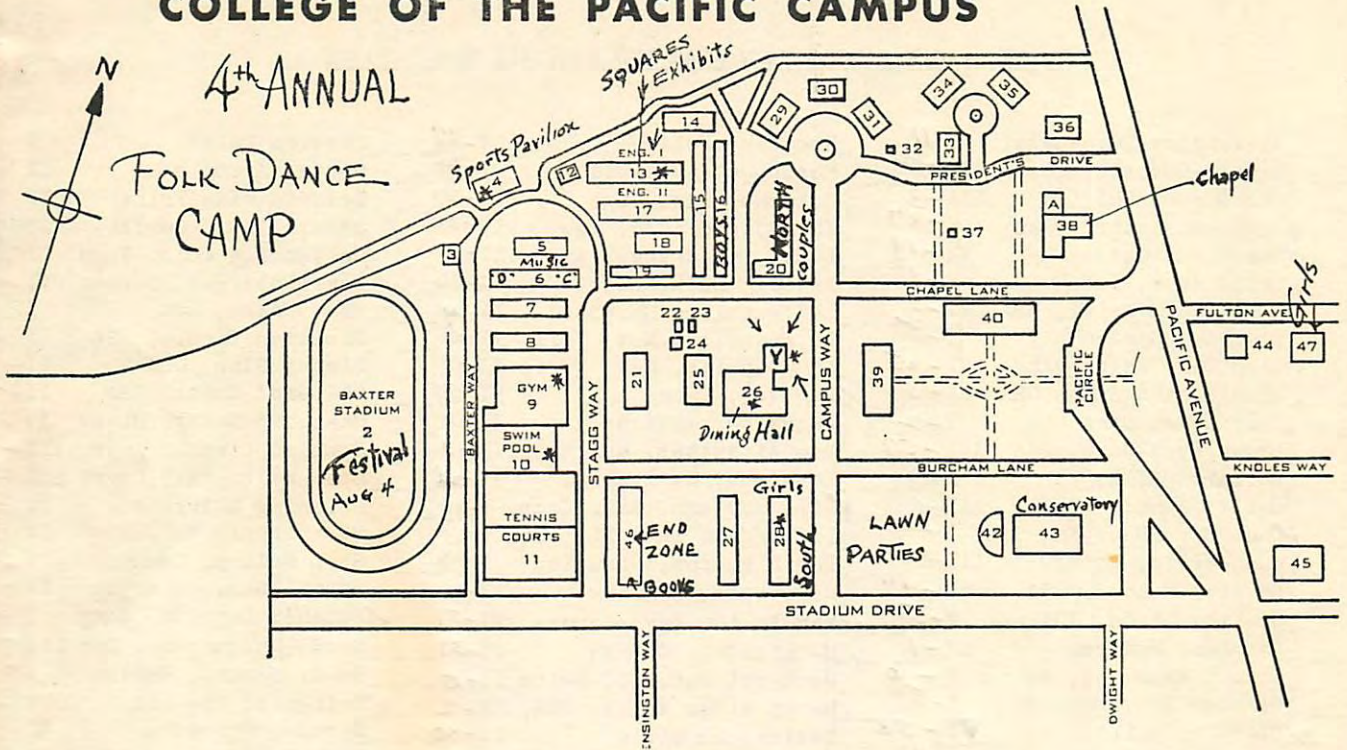


COLLEGE OF THE PACIFIC CAMPUS



REGISTRATION FOR 1952 FOLK DANCE CAMP

NAME _____ SESSION I July 23 to July 27, 1952
 ADDRESS _____ SESSION II July 27 to Aug. 2, 1952
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HURNDILLA
(Old Time English)

Record: Columbia DX 1347 - Hurndilla
Tempo 36 bars a minute (3/4)

Formation: Partners side by side facing LOD, W.L. on palm of M.R. hand - which is slightly higher than his shoulder. M.L. hand lightly on hip, W.R. hand holding skirt. Weight on inside ft.

- | Measure | Pattern |
|---------|--|
| 1 | Step fwd - with outside ft (ct 1) swing inside ft fwd and in toward supporting ft (ct.2) as in mazurka, hop on outside ft (ct. 3). |
| 2 | Repeat action of meas. 1 starting on inside ft. |
| 3 | Step fwd outside ft. |
| 4 | Point inside ft. diagonally fwd. |
| 5 | Step bwd inside ft (ct 1) close outside ft to inside (ct 2,3) |
| 6 | Repeat meas 5 but do not change weight |
| 7-8 | Release partner's hands and take solo waltz turn away from partner and progressing fwd (2 waltz steps) Finish facing partner - M back to center. |
| 9-10 | With double hand grasp with partner, take waltz balance sideward. (M.L. W.R.) and one waltz balance step in opposite direction. |
| 11-12 | Release hands, one waltz balance step bwd away from partner (M.L. W.R): one balance fwd to partner (M.R. W.L.) |
| 13-16 | Take closed waltz position and waltz 4 waltz steps progressing fwd LOD, turning R.
-presented by Lucile Czarnowski |

PROGRESSIVE BARN DANCE
(Old Time English)

Record: Columbia DX 1191 - Progressive Barn Dance
"Ideal Schottisch" - Columbia DX 1347 (reverse side of Hurndilla) also suitable.
Tempo - 32/36 (4/4)

Formation: Couples standing side by side, inside hands joined in Old Time English Manner -facing CCW
Steps will be described for M. W. starts opposite ft and continues so unless otherwise noted.

- | Measure | Pattern |
|---------|---|
| 1-2 | Starting M.L. ft, take one schottische step fwd and one schottische step bwd. |
| 3 | Drop hands. Step sideward L (ct.1) close R to L (ct. 2). Step bwd (ct.3) close R to L without changing weight (ct. 4) and bow to partner. W makes slight curtsy Lft behind R. |
| 4 | Man walks fwd in LOD toward new W. M.L.R., close L, without change of weight. New W moves toward M LRL, close R with no change of weight. |
| 5 | Take two hand grasp facing partner, M back to center, step sideward L (ct 1) close R (ct.2) Step bwd L (ct.3), close R with no change of weight (ct.4) |
| 6 | Repeat action of measure 5 in opposite direction starting R. ft. |
| 7-8 | Closed waltz position, 4 two-steps turning R and progressing LOD. |

It is customary for the first sequence to be danced with own partner and the progression to occur on the fourth measure of the repeat of the pattern. When this is done, original partners walk fwd together on the fourth measure of the first sequence.

-presented by Lucile Czarnowski

BROWN EYED MARY

-An Arizona ballroom adaptation of an early American Singing Game

Music: Old Timer 80058 - "Brown Eyed Mary" - - speed up this record considerably.

Formation: Double circle, M inside, skating position, facing LOD

- | Measure | Pattern |
|---------|--|
| 1-8 | Eight two-steps fwd, both starting on L ft. |
| 9-10 | "Turn your partner half way round" - M walks in front of partner and faces back (or two-step) |
| 11-12 | "Turn the opposite lady" -L allemande with W behind (walking step or two-step) |
| 13-14 | "Turn your partner all the way round" - R allemande with partner |
| 15-16 | "Promenade opposite lady" -M goes to W back and assumes skating position ready to repeat dance from beginning. |

DINKY ONE STEP
(Old Time English)

Music: Columbia DE 1368 (One-step "Poor Old Charlie") (Doris Waltz on reverse side)

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

Measure	(4/4)	Pattern
1	Keeping weight on R touch L toe fwd., knee straight (cts. 1,2) Touch toe bwd (cts. 3,4)	
2	Walk fwd L,R,L,R.	
3-4	Repeat action of measures 1-2.	
5	Point L ft fwd (ct.1) close to R (ct.2), point R ft fwd (ct.3), close to L (ct.4)	
6	Step fwd L (ct.1); close R to L without changing weight (ct.2). Step fwd 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.	

THE LADBROKE
(Old Time English)

Music: Columbia DE 1222 - "The Ladbroke"

Formation: Couples in Varsovienne position facing LOD.

Measure	(4/4)	Pattern
1	Both start with L ft. Walk two steps fwd L,R (cts. 1,3)	
2	Take four quick steps bwd. L,R,L,R. (cts. 1,2,3,4)	
3-4	walk three steps fwd, pivoting on the third, Stop to face (and point) in opposite direction on count 4 - with slight bend of L knee.	<i>R + in back</i>
5-8	Repeat above against line of direction, starting R ft.	
9	Facing LOD, jette (spring lightly) onto L ft while pointing R fwd. Repeat spring onto R	
10	Step fwd L, point R diagonally fwd	
11	Step fwd R, point L diagonally fwd	
12	Cross L over R and point R to R side	
13	Cross R over L and point L to L side	
14-15	Repeat the crossing and pointing steps, but on the last step point L to rear.	
16	Take four smooth quick steps bwd L,R,L,R.	

Note - The style of the dance is very smooth, with a slight sideward sway of the body where the steps allow. Repeat dance as desired. -- presented by Lucile Czarnowski

MARINE FOUR STEP
(Old Time English)

Music: Columbia DE 1383 (reverse side of Imperial Waltz)

Formation: Double circle, facing CCW, holding inside hands.

Measures	Pattern
1-2	One schottische step fwd and one bwd.
3	One pas de basque step away from and one toward partner
4	Two two-steps, turning once around away from partner and back together
5-6	Holding both hands, one grapevine schottische step to M's L and one back to R
7-8	Four two-steps traveling LOD, turning CW (ballroom position)

-notations by Lawton Harris

CHESTNUT TREE
(Old English Singing Game)

Music: Calvin 5002A

Formation: Double circle, facing CCW, holding inside hands.

Measures	Pattern
1-4	Four schottische steps fwd LOD
5-6	Turn away from partner and back to face with four step-hops
7-8	Gestures - facing partner
	-hands on knees at words "neath the"
	-hands out wide "spreading"
	-hands on chest "chest"
	-hands on head "nut"
	-hands up high "tree"
1-8	Repeat action of measures 1-8
17-24	Holding inside hands heel and toe and four running steps fwd. Stamp twice. Repeat all
1-8	Repeat action of measures 1-8

SCHWEIZER SCHOTTISCH

Record: Holzauktion Rheinlander - Moser Tone A9965 (Reverse side of record for Swiss Landler)
Music analysis - A, B, C, D, B, C - each 16 measures in length.

Formation: A couple dance - Closed dance position, M facing CCW.

- Measures I - Turning Schottische Pattern
- A- 1-4 Closed dance position: Starting M's R ft (W L) take one Schottische step making one-quarter to one-half turn R. Take 1 Schott. step turning L to original position. Four two-steps turning R. Progression is fwd CCW. *CCW*
- 5-8 Repeat action measures 1-4.
- 9-16 Repeat all
- B- II - Open Schottische - Turning
- 1 Both facing CCW, hands on own hips. M takes 1 schott. to L toward center of circle - W starting on R ft takes a three step turn to her R followed by a hop on R ft (at 4).
- 2 Partners come together with 1 schott. step (no turns)
- 3-4 In closed dance position take 4 step-hops turning R
- 5-6 Repeat action meas 1-2 with the man taking the three step turn and hop - W the schott.
- 7-8 Repeat action measures 3-4.
- 9-16 Repeat action measures 1-8, figure II
- C- III - Varsouvienne Schottische - W holds man's R forefinger between her thumb and fingers R.
- 1 One Schott step diagonally L toward center of circle *with L*
- 2 One Schott step diagonally R away from center - continue progressing CCW
- 3-4 Drop L hands and place on hips, raise R hands, W in front of man. W twirls L, two-steps (2 turns). M takes 4 small two-steps fwd. W may take 4 step-hops on her turn (very slight)
- 5-8 Repeat action measures 1-4
- 9-16 Repeat action measures 1-8
- D- IV - Slide Schottische and Turning - closed dance position
- 1 Two slides CCW, step sideward and make one-half turn R (M's R and W's L now facing LOD)
- 2 Continue to turn R with 2 steps - ~~no~~ one whole turn *with*
- 3-8 Repeat action measures 1-2 three times.
- 9-16 Repeat action measures 1-8
- A- V - Turning Schottische - repetition of Fig. I - 16 measures
- B- VI - Open Turning Schottische - repetition of Fig II - 16 measures.
- C- VII - Varsouvienne Schottische - repetition of Fig III - 16 measures.

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CIRCLE VIRGINIA REEL (mixer)

Record: Irish Washerwoman recommended (Columbia DB 1359 "Circassian Circle" is good)

Formation: Double circle, partners facing, men with backs to center.

Steps: Dance walk, adding a two-step as desired. Skipping if preferred. Music 6/8 2 steps to the measure.

- Measures "oall" Pattern
- 1-4 Forward and Back - two circles move fwd 4 steps, bow and walk back 4 steps.
- 5-8 Two Hand Swing - Partners meet, two hand swing once around and fall back to place.
- 9-16 Do-si-do partner - Partners do a R shoulder do-si-do (8 steps) and a L shoulder do-si-do (8 steps)
- 1-4 "Reel" - Partners join R elbows and turning with 8 steps finish with the M facing CCW and the W CW.
- 5-8 Partners separate, progress on to the next person and do a L elbow swing - 8 steps
- 9-16 Continue to the next person and take a R elbow swing. At the conclusion, the W turns to face CCW and promenades with this new partner around the circle 6 steps - both fall back to original line up in circles, steps 7 and 8.
- Note - -not to be reproduced without permission - - - presented by Lucile Czarnowaki

men Tall black hat 

WYTH FYND EFO BRIO I DWYH

With Dalc to Towyh
Welsh

Little has been generally known about Welsh traditional dances as no conscious effort had been made in Wales until about thirty-five to forty years ago to search out these old forms and preserve them. Steps, remnants of patterns and a few dances, have to date been revived and accepted as definitely Welsh. The two following dances are made up of authentic Welsh dance steps and hand positions with the patterns being reconstructed by Welsh leaders. They were selected for presentation at Camp in preference to other collected Welsh dances because of the availability of records.

Record: HMV B 9893 (The Lamb's Fold is on the reverse side)

Formation: Four couples in a square set. Each couple stands in a corner of the square facing CCW, hands joined in aster position (elbows in).

Steps: Running Step - a gliding, smooth, quick run done on the ball of the ft., not rangy nor jumpy.

Hands held loose at sides.

Llanover Step - "run, run, run, hop" - steps have an even count as in Schottische rhythm. Steps are all taken on the ball of the foot with each about eight inches in front of the other foot. Feet are lifted only a few inches from the floor, even on the hop.

Welsh folk dances were performed in kitchens where space was limited, so movements are small, gliding, quick and distinct, elbows in and free hands down at the side.

Music: 2/4
Measures: *2nd turn* Pattern

Fig I - Running and Turning *to 2*
1-4 Starting R ft. run 8 steps CCW to next corner of the square; turn in place to the R with 8 running steps, finish facing the next corner of square. Repeat the runs to the next corner and turn L in place, finish facing partner diagonally to corner (N L side, W R side toward center of square). Hands are at sides.

Foot to partner's side

5-12 Fig II Step, Hops and Cross Over
Both step/hop on R.L.R.L. Cross over to partner's place passing R shoulders, & running steps. Facing partner, clap and stamp in place. R.L.R. - hold last count.
Starting L ft repeat this action of Fig II returning to own place, again passing R shoulders and finishing facing center for stamps and claps. *on L.R.L.*

Fig III - Go to Opposite Corners
1-4 M take one Llanover Step to center starting R ft; step L (ct 1 and) close R to L with stamp and clap (ct 2 and). M join hands in circle and run 8 steps to L finishing in opposite corner of square. (The one from which they originally started). W in the meantime take step R, close L with stamp and clap (cts 1 and 2 and) repeat L R L
W repeat action of M in Fig III rejoining their partners while M stamp and clap.

Fig IV Circle and Weave
5-12 All join hands in circle and run 8 steps to L and 8 to R. Face own partner and all follow path of grand R and L without joining hands. That is, weaving for 16 running steps and meeting own partner in opposite corner of the square.

Repeat entire dance, which brings partners back to original starting corner in the square.
-presented by Lucile Czarnowski

PANT OORLAN YR WYH
The Lamb's Hoof
Welsh

Record: HMV B 9893 (with Dalc To Towyh on reverse)

Formation: Dancers stand in three facing CCW, M is in the center with a W on each side. If an equal number of M and W are present an inside circle of 1 W and 2 M may be formed. Center dancers hold outside hands of the other two dancers who join inside hands above center dancers' head. (If center dancer is very tall, hands are joined in back.)

Steps: Llanover step.

Measures: I - Forward and Back Pattern

1-4 Starting R ft take 4 Llanover steps fwd.
5-8 Take 3 Llanover steps bkw; taking 3 stamps on eighth measure while center person moves bkw under the joined hands of the two outside dancers, finishing in circle with hands crossed.

9-12 II - Step, Hops in place, Circle and Progress
Starting R ft & step hops in place, low swing of free leg across supporting leg. Circle to R - 8 running steps, finishing in straight line facing CCW, inside hands joined

13-16 All move fwd with 2 Llanover steps - move bkw & slow walking steps.
17-20 Center dancer moves fwd to next group with 2 Llanover steps and 4 walking steps. Center dancers move a little circle outward with 2 Llanover steps. Take 4 walking steps with slow center dancers.
-presented by Lucile Czarnowski

ORZCHANIKI (BUCKWHEAT CAKES)
(Ukrainian)

Winnipeg Canada

Record: Kismet-Orzchaniki 107-B. (2/4) Speed should be slowed to 78.

Formation: Four couples form one set in this dance. W are on R of M. M have R arm at W's R hip, her RH on his. LH are joined and extended diagonally fwd to L. Couples are numbered from one to four.

Measures

Pattern

Fig. I. Circle Set and Turn in Corners
 16 Couples in column formation, one behind the other, entering the LH corner of the side of the set toward the music, circle the set CCW. General step (leap, run, run) is used.
 16 After reaching the entrance corner, the set is again circled with each couple in turn leaving the column and remaining in a corner of the square in sequential order. After the first 4 general steps, No. 1 couple stays in the RH corner of the side of the set closest to the music, No. 2 couple after 4 general steps remains in the next corner and so on with couples No. 3 and 4.

16 Upon reaching a corner each couple circles in place CW for 12 general steps and then takes the following step in place until the end of the last 16 measures. Facing partner (W's backs to center of the square) hands on own hips, leap fwd R with RF (ct. 1), close L to R (ct. and), step in place with R at the same time extending L fwd L (ct. 2 and). Repeat reverse side. *RF RL*

Fig. II. Turn with Partner
 Position: Join both hands with partner; move fwd to R of partner, bringing arms up shoulder high, L elbow on line with shoulder.
 8 Turn with 8 general steps. (Leap, run, run.)
 8 Reverse position - L side toward partner and reverse turn.

Fig. III. Women Go To Center To Form Wheel
 8 W go to the center with 4 of the following steps: With L shoulder toward center of square, step L (ct. 1), cut step with R (ct. 2), step L (ct. 1), step R (ct. and), step L (ct. 2 and). Repeat starting RF, R shoulder leading. Both hands are on hips (cue - step-extend, st. at. st.)

Men: In place take following step: Leap fwd on to RF, bringing LF in extended position in front of R (halfway between knee and ankle) (ct. 1); hop on R and extend LF fwd - knee and ankle straight, toe about 12" from floor (ct. 2) (cue - leap bend, hop extend). Reverse action, leaping onto LF, bringing R up, etc.

Fig. IV. Women Wheel
 8 No. 1 and No. 3 W join both hands, holding with curled fingers. No. 2 and No. 4 women do the same, joining hands under the other two W. With 8 Kolomyjka steps circle CW.
 8 Repeat with 8 Kolomyjka steps circling, reverse direction.

Men: In place hop L (ct. 1), place heel of RF on floor fwd near supporting ft (ct. and), turn R toe out pivoting on heel (ct. 2). Most of the weight is kept on the LF. Both hands are on hips. Take step for first 8 measures. (Cue - grinding step.)

Men - For Second 8 Measures. Take the following step: LH on hip, R diagonally upward, leap lightly onto LF, turning L shoulder toward center (ct. 1), touch R toe in place, putting little weight on it (ct. and) step L in place (ct. 2), light step on toe of R in place (ct. and). Step L in place (ct. 1); very light step on toe of R (ct. and); step L in place (ct. 2). (Cue - light run in place.)
 Reverse hand positions and repeat on other side, leaping lightly onto RF, R shoulder toward center.

Fig. V. Women Return In Partners
 8 With hands on hips W return with Toe Heel steps. Hop on RF, touching toe of L close to and directly in front of R (ct. 1); hop again on RF, touching heel of L in front of R (ct. 2). Repeat on reverse foot. To make the change, take a little leap onto LF while touching R toe in front.
Toe-heel

Men: take same step in place, turning heel out when toe is touched in front, and turning toe out when heel is touched in front. The heel is accented. Hands are on hips.

Fig. VI. Turn with Partner
 8-4 Repetition of Fig. II.

Fig. VII. Men Go To Center To Form RH Wheel
 8 Use the same step as the W, going to the center (step-extend-st. at. st.). Leg is lifted high in the "extend" and knees high on st. at. st.

Women: in place take the following step: Hop L and tap R heel in place (ct. 1), tap heel again (ct. and), tap R heel and step on R (ct. 2). Repeat, reversing foot action.

(Continued)

Measures

- 8 Fig. VIII. Men Wheel With Fryslad Koa
Men join RH with opposite - arm straight, L extended diagonally upward, and jump in squat position (ct. 1), hop on R and extend L fwd, heel on floor. Repeat, extending R. Continue 8 measures. Turn on the last measure to join LH.
- 8 Reverse position - LH joined - RF is extended first.
Women - LH at back of neck, R extended diagonally fwd, downward, pushing down with palm of hand. Take little leap onto LF (ct. 1); take a little brush step with RF, rotating leg inward, pushing heel slightly fwd outward (ct. and). Step L (ct. 2); same action with R (ct. and). Step L (ct. 1). Same action with R (ct. and), step L (ct. 2). Repeat action, reversing position of hands and action of feet. Lift knee on change.
- 8 Fig. IX. Men Return to Partners
Take same steps as in Fig. V. M taking toe-heel steps in line, W turning toe in and out.
- 8 Fig. X. Women Go to Center and Form RH-Wheel
Use same step as Fig. III. M use same step in place as did in Fig. III.
- 8 Fig. XI. Women Wheel
With RH joined with opposite, L-on-hip, take 8 general steps, circling CW.
- 8 Reverse with LH joined, same step. Men take same steps as in Fig. IV.
- 8 Fig. XII. Women Return to Partners
Women and men take same steps as in Fig. V.
- 8 Fig. XIII. Turn with Partner
- 8-9 Repetition of Fig. VI. (Fig. II.)

This dance description is by L. K. Czarnowski and should not be reproduced without her permission.

VIRGINIA TWO STEP
(Old Time Dance - England) *Ballroom. grass*

Verified with Standardization Committee of Old Time Dance Society's in England. First introduced in U.S.A. at Community Folk Dance Center by Michael Herman in September, 1950.

Record: Progressive Two Step, London 734 10" single. Also available on a Long Playing London record with other dances on it.

- I. Couples - Varsouvienne position.
Starting on left foot, both walk fwd 4 steps, then back 4 steps. *lightly*
Pas de basque lightly to L, then to R. *lean R, lean L - Toe off - no leap.*
out step on LF, at the same time swinging RF over it. *out*
Take a quick two-step diagonally fwd to R, leading with RF.
- II. Heel and toe and a two-step starting with LF. Repeat with RF. In this part move *diagonally* rather than fwd, but do not change places.
- III. Four two-steps fwd, M moving fwd to W ahead on the last two two-steps.

-- Presented by Michael Herman

ROCKING WALTZ
(German)

Music and source - Elizabeth Burchenal's book, Folk Dances of Germany.

Record: The Folk Dancer 3003

- Part I (B) Partners face, both hands raised gracefully overhead, and do a swaying waltz, balance in place to L, to R.
- Part II 8 Holding partner by upper arm, do heavy German style peasant *2-step* waltz around circle. Finish with M's back to center of circle.
- Part III 8 W push M to center of circle with 6 walking steps. M push W away from center, with 6 steps. Repeat. There should be resistance in this figure so it becomes a game.

-- Presented by Michael Herman

*Beer garden in cuts with poles
W Taps to push M into poles M resists.*

HESEKDA

(Original National Dance of Czechoslovakia)

Polpouni *Medley*

Record: Album ARC 1. 4 sides on 10" plastics.

PART I - Introduction, four couples in circle formation, hands joined, starting on RF. Take 2 step-together toward center. Return to place moving fwd on LF with 2 step-together. Balance partner, balance corner, balance partner, balance corner. (Hold hands during balance, just slight turn of body and nod of head.)

- **WALTZ FIGURE.** All waltz one step fwd, waltz one step bwd. W move with single turn to other side of partner with 2 waltz steps. All waltz fwd and back, and W keep changing to R until the last time, the W move straight fwd to face out as set joins hands in circle. Balance partner, balance corner. Drop LH and holding RH high, do a step-together twice, leading with RF, turning in place with partner. Finish turn with 6 walking steps.

cho → **A.** Head couples holding inside hands take 4 slow walking steps toward each other and back. With W in lead, lead to couple on R, walk in between them, separate so W stands to R of W and M to L of M. In 2 straight rows dancers move quickly fwd 4 steps and back 4 steps. Join hands in circle of 4 and circle to L once so that W's backs are to center of set.

- Crossed hands hold, do a dosido shuttle, M passing R shoulders. Use polka step during shuttle. Then do a "heel, a heel, a toe, toe, toe". Hook R elbow, free hand on hip and move into home position.

- Side couples now do the figure from A down.

- Chorus is called **Furiant.** With hands on hips, W pivot around circle as M chases them with waltz step. Halfway around, take ballroom position and do fast waltz step to home position.

PART II - Introduction, stand still. Head M step in front of partner and bow. Same M move to own L (1st M to 4th W, 3rd M to 2nd W) and bow. Same M about face and bow to each other in center. Same M pass each other, 1st M going to 2nd couple, 3rd M to 4th couple. Make a circle of 3 and with a step-together, step-together, walk, walk, walk, walk, circle L, finishing with W back to center of step. W pops under M's joined inside hands, and turns by herself to face center of set as M swing hands fwd and back, fwd and back toward each other. M take own partner by RH and with a step-together twice and walking steps turn in home position.

(In original dance, side M get a chance to do this figure. These records do not provide repetition to allow for same.)

- Do the Chorus **Furiant.**

B. Head couples face each other with 2 hand hold. W moving bwd, M fwd, take 3 steps, then 3 steps in reverse direction. Head couples take 3 steps fwd to center, then stamp 3 in center. Move 3 steps away from center, 3 steps in to center, drop outside hands and turn away from partner into original place. All join hands and walk to L with 4 slow two-steps, then to R the same way. Face partner, do grand R and L with fast walking steps. Meet partner halfway around. Take varsovienne position and do a heel and toe polka all the way home, both starting on RF.

- Side couples repeat C.

PART III - Introduction, stand still.

D. The Cradle. Head couples take skaters position. With W slightly in lead, take 4 waltz steps. Note that side couples face and hold RH as head couples get into this figure. In cradle position, balance partner, corner, partner, corner. Sides now waltz in place as heads waltz once around each other, then back home.

- Side couples now do figure D.

- Chorus - **Furiant.**

E. W now take 4 steps in and back quickly. All M move to own R quickly, nodding head to own partner, next W and stopping in front of opposite W. With hands on hip, do a step-point twice, facing partner. Take RH and walk quickly once around in place. Take ballroom position with new partner, hands pointing to center and do 2 heel-clicks to center, a three-steps. Repeat heel click and the 3 steps away from center. Take 4 quick polka steps into next position. Repeat heel clicks in and out and polka into next place.

- Repeat all from E, so heel click is now done with original partner and when figure is finished you are back home.

PART IV - Men make LH star, hold partner by inside hand. Whole set waltzes fwd and back twice, then W with 12 pivot steps move fwd to next M. Repeat until W are back home. Do the chorus **Furiant.**

- 1st W now hooks R elbow with partner, once around. L elbow once around with opposite M. W in middle now as 4 men join hands in center around her. M move to L, then to R. M return home as 1st W runs to 2nd couple, circles quickly 3 with their pops under to 4th couple, circles with them and pops home. This is all done at very rapid pace. In original dance each W does figure. Record has music for only 1st W. All join hands, walk slowly 8 steps to L and to R. Stand side by side with partner and do 4 very slow open waltz steps with partner, do 2 closed waltz steps. Open waltz in slightly faster tempo. Two very, very slow closed waltz steps. Twirl W under RH. Face partner, stamp 3, clap 3. Shake R finger, shake L finger, and turn yourself around.

stories -
imitate horses -
w/hooves ribbon, shoes, then heart

LA SOYOTTE
(French - from Champagne)

Sue - yte
Soyyote

There are many versions of the Soyotte. This is perhaps the most complicated one. Learned from the French people of Champagne.

Wooden Shoes -

Record: The Folk Dancer MH 1044

R hand under

Figure I - Couples in skating position. Two polka steps fwd, starting with RF. Slide diagonally fwd with 4 slides, starting with R. Two polka steps fwd, starting with LF. Slide diagonally fwd with 4 slides, starting with L. *exaggerated polka etc.*

dance on the jump on and.

Chorus - Eight polka steps fwd in waltzers position, separating on the 7 and 8 step so you stand side by side with hands on your own hip. M jumps up in air and turning CW, lands on both feet, facing opposite direction from partner. Now both M and W jump, turning half way, so that M now faces CCW, W CW. (In jumping, always turn inward toward partner.) Hook R elbows, holding them high, palm down, and with 4 slides leading with RF, change places with partner. W is now on inside, M on outside, both still facing opposite directions. Both jump again half way, and jump again half way. Hook R elbows and with RF in the lead, take 4 slides to get back to original position. On last slide, W turns to face front again. (The jumps are on the off beat, and dancers should crouch a little before going into the jump.)

Figure II - Two polka steps in skaters position, leading with R. Drop hands, place hands on own hip, and turn away from partner one complete turn with 4 high prancing steps, lifting knees waist high. Repeat by starting the polka steps with LF, but turning the same way.

- Do the chorus.

Figure III - Two polka steps fwd in skaters position, starting with RF. Point R toe over L toe, bring RF back to original place and put weight on it, and brush LF from front to back twice. Two polka fwd, starting with LF. Cross L toe over R, step on LF in original place, and brush RF, from front to back twice.

- Do the chorus.

Figure IV - Two polka steps in waltzers position, leading with R. Face partner, keeping hands joined and do "La Raspa" steps R, L, R, L, kicks fwd. Face front and do two polka steps fwd, starting with L. Face partner and point L, R, L, R toe forward.

Toe →

Figure V - Two polka steps in skaters position, leading with R. Face partner, retaining hand hold and point R, L, R, L toe fwd quickly. (Similar to "La Raspa.") Two polka steps fwd, starting with LF, face partner, and point L, R, L, R toe.

- Do the chorus.

On the record the dance is done once through and on the repeat you finish with the chorus after Figure III.

The steps should be executed as if you wore wooden shoes. Very lively and peasanty in style. (This dance must not be reproduced in any form without written permission of collector Michael Herman.)

JIBIDI-JIBIDA
(French)

Record: The Folk Dancer MH 1044

Part I - All join hands in circle. Step to L on LF. Bring RF up to it. Step to L on LF. Bring RF up to it. Swing LF fwd. Swing LF back. Step on LF. Repeat all from beginning.

Part II - Place R heel fwd. Then L heel fwd. Now 4 quick changes. R, L, R, L heel fwd. Place R heel fwd again, then L, then quickly R, L, R heel fwd, and bring feet together on last count.

Part III - Repeat Part I.

Part IV - Repeat Part II, but face partner as you do so and when R heel is fwd, point R finger at partner with R elbow on LH. And when L heel is fwd, point L finger at partner with L elbow on RH.

In Parts II and IV dancers sing, "Jibidi-Jibida-ira-la-la-la-la."

-- Presented by Michael Herman

PLESKOVAC KOLO
(Serbian)
(Clap Kolo)

Learned with natives. Music by Banat Tamburitza Orchestra, last of the truly authentic tamburitza players.

Record: The Folk Dancer MH 1009

No partners in circle formation, joined hands held down. Move diagonally fwd, walk R, then LF. Face center. Take 3 steps in place, R, L, R. Move straight back, L, R and 3 steps in place, L, R, L. Repeat from beginning.

Part II. Walk to center 2 steps, R, L, stamp three. Walk away from center 2 steps, and clap three. Repeat Part II.

Every now and then, you can substitute ^{step hops} skipping steps for the walking steps and circles can be broken to weave in and out.

-- Presented by Michael Herman

SNURREBOCKEN
(Swedish)

"Snurreboken"
"Spinning Top"

Record: The Folk Dancer MH 1047

stiff

Part I - Deep bow to partner on long note. Deep bow away from partner on long note (turn to R.) Turn to face partner and pause.

Part II - Shoulder-waist position.

M's step:

Ct. 1 M steps and pivots on ball of LF CW.

Ct. 2 On completion of pivot, bring RF down next to LF. *WT on both*

Ct. 3 Step fwd in LOD on RF.

W's step:

Ct. 1 Jump on both feet lightly, close to ground.

Ct. 2 Leap lightly on RF.

Ct. 3 Leap lightly on LF.

Continue doing this Snurreboken step over and over, couples turning CW.

Part III - In open position, W's hand on M's R shoulder. M's arm behind W's waist, free hands on hips, ~~can~~ lightly fwd.

FINGERS FWD

-- Presented by Michael Herman

BJURJEVKA KOLO
(Yugoslav)

Record: The Folk Dancer MH 1011

Broken circle formation, hands joined low.

1. Cross RF over L, step in place on LF. Place RF diagonally fwd to R, step in place on LF.

Repeat all from beginning. Step on RF. Hop on RF.

2. Cross LF over R, step in place on RF. Place LF diagonally fwd to L, step in place on RF.

Repeat from beginning. Step on LF. Hop on LF.

Repeat all from very beginning.

8 walking steps to L and to R, or substitute slight skips for walking steps.

-- Presented by Michael Herman

DREI LEDERNE STROMPF - Three Leather Stockings
(Swiss)

The Swiss are sticklers for authenticity and resent greatly any changes made in their dances. The music, tempo and figures have been checked with Mrs. Robin Witschi, the noted Swiss Folk Dance, Costume, Song, and Craft authority. Not to be reproduced without permission.

Record: The Folk Dancer MR ~~1056~~ 1056

- Figure I - Face partner. Clap own hands on both thighs. Clap own hands. Shake R finger at partner as you place R heel out. Repeat, only this time shake L finger and place L heel out.
- Chorus - Slap own thighs. Clap own hands. Clap partner's RH. Clap partner's LH. Clap own thighs. Clap own hands. Clap both hands of partner. Stand side by side, hands on hips. Move on a straight line away from partner with a schottische step, then back to partner with schottische step, and take shoulder-waist position for 4 step hops. Repeat schottische sequence. Remember to bring foot up under body on the hop for Swiss-style schottische.
- Figure II - Face partner. Clap own hands on both thighs. Clap own hands. Pull partner's ear with RH. Repeat, pulling L ear.
- Do the chorus.
- Figure III - Clap thighs, own hands, and strike right elbows. Repeat striking left elbows.
- Do the chorus.
- Figure IV - Face partner. Clap own hands on own thighs. Clap own hands. Flirt by putting R heel out to side and winking with finger of RH and next M to come to you (or W). Repeat with L finger and L heel.
- Do the chorus.
- Figure V - Face partner. Clap thighs, clap own hands. Tickle partner under shin with RH, then repeat with LH.
- Do the chorus.
- Figure VI - Face partner. Clap thighs, own hands. Give partner big hug. Repeat, giving partner hug again, placing head on other side.
- Do the chorus.
- Coda: Give partner one finger of RH M, W grasps it with fist, W moving fwd, both schottische toward center of circle, then away, then W turns with 4 step hops under joined RH as M takes 4 step hops fwd. Do this figure 4 times in all.

-- Presented by Michael Herman

TRETTUN
(Danish)

Record: Folkraft F 1099-A

Formation: Four couples in quadrille.

- Measures Pattern 1
- A 1-8 All join hands and circle L with the low, long Danish step-hop steps, and back to the R.
Repeat
- B 9-16 Lead couples join inside hands and run fwd 8 steps as the 3rd couple release hands, separate to permit the 1st to run through, 8 steps. Without pausing they back up, the 3rd couple join hands and pass between the 1st couple, 8 steps. The side couples repeat B, the 4th separating on running fwd and 2nd separating on returning.
- C 17-32 Lead 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 around, taking 2 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 4 Tyrolier step-hops to the R around the set to side couple's place, take hip-shoulder position and dance 4 hop steps to the next place, and repeat to own places.
Repeat B and C as in Pattern 1.
All repeat Pattern 1B and Pattern 2.

DANZA PUERTORRIQUEÑA
(Puerto Rico)

The Danza is considered one of the most typical of all Puerto Rican dances. The music has been the inspiration for literally thousands of tunes written in Danza rhythm. The arrangement given here is not intended to be arbitrary but rather is an arrangement of the steps and turns of the Danza to fit the particular record. All Danzas are characterized by 16 measures of promenade (paseo) for an introduction, and typically the women carry fans which are used as an accessory to flirt with their partners.

Formation: Couples in ballroom position CCW in circle.

Step: All steps are based on a simple two step done very smoothly.

Music: - Record in preparation.

Part I

Meas.

1-16 Paseo - Couples walking CCW in circle, W using fans. On 15th and 16th meas. W does a low bow before beginning dance.

Pattern

flirts W on mans arm stroll.

Hand on hip pocket

Part II

1-2 Closed ballroom position. Two two-steps fwd. M starting L, W, R. *W backs up LOD*
3-4 W turns with two two-steps under own R arm 1-R turn *backward 2-step*
5-6 Repeat measures 1 and 2. *W on turn hand on hip*
7-8 W turns under own R arm - 2 two-steps. L Turn.
9-12 4 two-steps turning *fwd*
13-16 Both turn under joined hands toward center of circle with 4 two-steps.

Part III

1-2 3 sliding steps to center of circle, M starting L ft, W, R., pointing on fourth count *turn out* (WLIMR)
3-4 Repeat above to outside of circle
5-8 Repeat 1-4
9-12 With R hips together, four two-steps making complete circle. *circle*
13-16 With L hips together repeat above (9-12). On 16th Meas. W turns to have back to M with both having R hands joined on ~~the~~ hip, L hands extended. *W on turn*

Part IV

Various point

1-4 Both starting 1 ft., partners side by side, three two-steps turning L for full turn. On meas. 4 rock R & L bringing R ft up in front of L on ct 4 (weight on L ft.) *CCW A Back W fwd*
5-8 Repeat 1-4 starting on R feet *M fwd W Back CCW*
9-16/2 Repeat 1-4 *2 two steps on L side facing fwd L hands hip.*
13-16/2 W does a turn to cross in front of M with 2 two-steps. W turns again to face partner and assume ballroom position with 2 two-steps. End by shifting weight to begin next step on R.
~~2 two-steps turning, progressing CCW.~~

Part V

Ballroom. W backing up LOD.

Cross step - M does one two step fwd, on 1st ct crossing L ft over R, step side R, close L to R. W cross R ft in back of L, step side L, close R to L. Repeat to R. *2 steps 3 steps 1 step*
1-4 Two cross steps progressing fwd., M starting L, W, R.
Cross L over R (M) Cross R behind L (W)
Cross R over L (M) Cross L behind R (W)
One cross step moving fwd.
5-8 Repeat 1-4 M starting R, W, L.
9-12 Repeat 1-4
13-16 4 two steps progressing CCW turning CW
17-28 Repeat 1-12
29-32 Repeat 13-16

--presented by Lisa Lakin

Turn down

LOS LANCEROS
(Puerto Rico)

Isabel?

Los Lanceros is one of the dances that were imported into Puerto Rico during the early years of the 19th century. It was immediately popular, but even more immediately changed - both in the music and the dance to become one of the traditional dances of the country. As originally danced, the set consisted of either eight or twelve couples. This version includes all of the traditional figures but arranged for a set of four couples as the larger set requires about 20 minutes to complete. For practical purposes of recording and ease of dancing some of the repetitions have been eliminated but none of the original figures.

Formation: Four couples in regular set, R hands held.

Step: A smooth walking step. All of the bows are quite low. The beauty of the dance is the grace and ease of movement.

Music: Record in preparation.

Measure	Pattern
<u>Part I</u>	
1-4	Couples 1-3 (holding R hands) to center and bow and return to places.
5-8	Couples 1-3 to center giving both hands to opposite, do a full turn around and return to places.
9-12	Repeat 1-4
13-16	Couples 1-3 to center extending L hands to opposite and exchange places
17-20	Repeat 1-4
21-24	Repeat 13-14 to return to places
23-24	Give both hands to corner and do a full turn around.
25-48	Side couples repeat figures.

Part II

1-4	Couples 1-3 to center and return
5-8	Couples 1-3 to center, stop facing partner. Two sliding steps to R, 2 sliding steps L.
9-12	Two hand turn with partner and bow.
13-16	Return to places and bow.
17-20	Giving R hand to corner, go to center and return
21-24	Two hand turn with corner
25-48	Repeat for side couples.

Part III

1-4	Couples 1-3 to center and bow and return
5-8	Couples 1-3 to center and bow to L hand side couple
9-12	All four W put R hands to center and walk to opposite M, give L hand for a full turn.
13-16	Repeat 9-12 to return to partner
17-32	Repeat all

Part IV

1-4	Couples 1-3 to center and return
5-8	Couples 1-3 to center and bow to L hand couple
9-12	Continue turning and bow to R hand side couple.
13-16	Giving R hands exchange places with opposite inside couple and return to place.
17-24	Two hand turn with opposite in side couple and couple 1 goes to #3 place, couple #3 to #1 place.
1-24	Repeat above with couples 1 and 3 in opposite positions.
1-48	Repeat all of Part IV with side couples.

Part V

1-8	Grand R and L but starting with L hand to partner, meeting partner once, bowing and continuing to meet in original places. Women remain on inside of set to form two lines.	
		22 11
		MW WM
		MW WM
1-8	<i>Repeat</i>	33 44
9-12	Partners exchange places and return keeping in lines	
13-16	All slide 2 steps to R, 2 steps to L and do a two hand turn with partner	<i>Repeat 9-16</i>
1-16	Repeat all of above with women remaining outside in line	11 44
		WM MW
		WM MW
		22 33

LA FLORA

not clean rhymes "them"

This dance originated among the country people of Puerto Rico as a rebellion against the more dignified Danza which had been the most popular dance for nearly 100 years. The words to the music always tell a story of some daily event rather than being love songs. In styling it is fast and rather vigorous and in the original contains many improvisations. The following arrangement is not to be taken as the way the dance is always done. These are authentic steps arranged for the recording and eliminate the improvised steps in which one couple tries to outdo the others. The dance is now rarely seen except among the country people who still dance it with many flourishes and intricate patterns.

Record:

Formation: Couples in a circle or dancing anywhere on the floor.

Basic Step: The step is a simple step-close-step hold as in a two-step, but done with a bouncing motion with a great deal of swaying of the whole body. *shoulder loose - hips loose*

Measures

Pattern

- 1-8 In ballroom position, 8 basic steps fwd, starting M L, W R.
- 9-16 8 basic steps, turning CW, progressing CCW. *ballroom*
- 17-24 4 slides to M's L. 4 slides to M's R. Repeat above. *Repeat above.*
- 25-32 In open dance position 8 kick-back steps, progressing fwd. (Kick-back step - Description for M; W does the counterpart: Step fwd, L, kick RF directly bwd, Step fwd R, kicking LF directly bwd, etc.) *chicken* *moving joined hand fwd + back*
- 33-40 8 kick-back steps, partners separating, each describing a small circle, M to L, W to R.
- 41-48 4 turns done separately. Turn described for M: Starting weight on LF, 3 buzz steps to complete turn, on ct. 4 cross RF over L and stamp. Repeat, starting R. Repeat all. (W's step the same, starting weight on RF.) *Scratch gravel* *flirt touching elbow*
- 49-56 4 slides to M's L & slides to M's R. Partners separated. In closed ballroom position, 2 basic steps fwd. 4 Turn and dip. (M has weight on RF, turns bwd with 3 buzz steps and dips with LF in back.) *left*
- 1-36 Repeat entire sequence.
- 1-48 Repeat entire sequence except for meas. 1-8.

also can tug a stubborn donkey or slap him on rump. gallop as in horse race.

Presented by Lisa Lekis

MACIEK - KUJAWIAK
(Polish)

Ma cheek'

Record: Imperial 1206 (4meas. Intro.)

Formation: Couples in a double circle, facing partner with flats on hips. *Fingers up* *Thumb of foot*

1. Take 2 waltz steps, M starting LF, W RF, turning once around singly, M to L, W to R, and progressing CCW around the room. Stamp sideways (toward LOD) on leading ft and draw other ft up to it. Repeat stamp and draw, moving CCW (4 meas.). Repeat Figure 1, moving in opposite direction, M starting RF, W LF (4 meas.).
2. Join RH in an arch. Both balance toward each other on RF, and balance back on LF. Change places with 2 waltz steps, W turning CCW under joined arms. (4 meas.) *Change feet.* Change hands to form a LH arch. Balance fwd on LF and back on RF. With 2 waltz steps return to original places, W turning CW under joined arms (4 meas.) *left*
3. Assume skating (or promenade) position, hands crossed in front, and both face CCW. Starting with outside ft (M LF, W RF), take 2 waltz steps, moving fwd; turn in toward partner without dropping hands on 2nd waltz step, making a half turn, and dance 2 waltz steps, moving bwd in LOD, making a half turn to face CCW again at end. (4 meas.) Repeat Figure 3, continuously moving around room in a CCW direction (4 meas.) Face partner and join both hands, not crossed. Both starting with RF, balance swd R with a slight turn toward R so that L shoulders are adjacent (the arms remain curved). Balance swd L in the same manner so that R shoulders are adjacent. Take 2 waltz steps turning halfway CW to exchange places; hands remain joined (4 meas.) Repeat Figure 4 from opposite places, returning to original position (4 meas.). Repeat dance from the beginning. *shoulder high* *4 or 5* *L Hip to Hip* *R Hip*

Presented by Carolyn Mitchell

ROMANY MOOD
(Roumanian Gypsy Dance)

Research accomplished by Sylvia Revin while traveling in Europe.

Record: Sarba Calului - Columbia 36241. There is no introduction.

Formation: Double circle of couples. Partners facing, M's back to center.

Steps: Stand straight and arch back like proud independent Gypsies.

Push Step: This is usually done directly to the side, i.e., step fwd L on L with a little leap, extending the R leg to R side (cts. 1-2), step on R in front of L, bending knees slightly (cts. 1-2). Repeat exactly with same ft. LH on hip and RH over head. RH moves outward from wrist as R leg is extended, RH moves inward over head as R steps in front of L.)

Folks: A running polka light and fast, i.e., step fwd L with a little leap (ct. 1), step R beside L (ct. and), step fwd L with a smaller leap (ct. 2). Repeat, starting R. (Same tempo and spirit as a pas de basque, but do not cross feet.)

Romany Mood Step: Ct. 1 - Swing R leg fwd from hip, turning toe inward and hopping on LF. Ct. 2 - Swing R leg fwd from hip, turning toe outward and hopping on LF. Ct. 1 & 2 - Step R, L, R in place. Repeat, swinging L leg (do not swing leg higher than 12" from ground).

Hand movement follows leg movement, i.e., as R leg swings fwd, R arm swings back and down, elbow straight, as R leg swings fwd, arm swings fwd and upward, elbow bent, palm turned toward face, head turned to R, hand flicks skirt fwd as it swings fwd. Repeat with L arm as L leg swings, head turned to L. Free hands hanging at side. M's movement is the same, but hand is in a fist and as it swings fwd and up, he is showing off his muscle. Or M's hands may be kept in hip pockets.

Pattern: First part of dance is slow, restrained and in grandiose proud style. Second part is fast and abandoned, but strong.

Slow Movement: Step I - Partners facing, M's LH overhead, RH on hip. W's hands opposite. Woman moves to her L. Man moves to his R.

Measures

- 1-2 Two push steps (M step fwd R, W opposite.)
- 3 M step fwd R, extending L leg to L. Step in back of R on L (W opposite).
- 4 Bow to partner, feet remaining in place. As dancer raises from bow, weight is shifted to fwd ft (M's L, W's R).
- 5-8 Repeat meas. 1-4 in opposite direction, starting with opposite feet.
- Step II - Partners facing, both hands joined.
- 1-2 M step L, R, L, point R fwd (W opposite), moving fwd slightly, turning almost back to back with partner. Joined inside hands pointing fwd and down. Joined outside hands raised and curved overhead.
- 3-4 M step R, L, W, point L fwd (W opp.), moving back to place Partners finish facing. Joined inside hands curved above head in back, joined outside hands pointing fwd and down.
- 5-8 Drop hands. Two and a half push steps and bow (as in Step I), M moving in a small circle to his own L, stepping fwd on L and extending R leg, stepping in back on R for bow (W opp.), bow, facing partner, and close together to immediately rejoin hands.
- 9-16 Repeat meas. 1-8 as above.

Fast Movement - Step III - Partners facing, M's back to center.

- 1-8 8 polka steps, M start L and W start R. Hands swing to side of the fwd ft. Each dancer moves CW in a circle around his partner, passing R shoulders, make the circle as round as possible, finish side by side, inside hands joined, both facing CCW in the original circle.
- 9-10 M dances fwd 2 polka (start LF). W turns to R under joined hands (start RF).
- 11-12 W dances fwd 2 polka (start RF). M turns to R under joined hands (start LF).
- 13-28 Repeat meas. 9-12 four times more, moving CCW in circle.

Step IV - Partners facing, M's back to center.

- 1-12 6 Romany Mood steps, moving fwd away from partner. M move toward center. Both start RF.
- 13-24 6 Romany Mood steps, moving fwd toward partner. Both start RF.

Step V - Repeat Step III.

Step VI - Repeat Step IV.

- 1-3 Finale - 3 Romany Mood steps, each moving in a small circle to his own R. These steps are done with more vigor and finish facing partner.
- 4 M does a deep knee bend and springs up on his heels, arms extended outward and upward. W leaps fwd on her RF, swinging L arm overhead and fwd over RF, then steps back on LF, LH extended overhead and back. RH extended down and fwd over RF pointed on floor.

BLEZDINGELE (THE SWALLOW)

Blezdingele is one of the loveliest of the Lithuanian agricultural dances. It depicts the flight of the swallows from the country in the autumn and their expected return in the spring. Like the swallows, the peasantry bid farewell to their beloved fields in the autumn and look forward to returning in the spring.

During the Second World War, when the figure "V" became a symbol of victory over enemy forces, this dance met with great acclaim wherever it was performed, and many called it "The Victory Dance".

Record: Folkraft #1104-A. Part A of each figure is played slowly; Fig. I, once through, Fig. II, twice through, Fig. III, four times through. Part B of each figure is played twice as fast, and as many times as necessary to finish the "under and over".

Formation: Line of couples behind each other. All hold handkerchiefs in RH. Girl holds corner of boy's handkerchief with LH; free hands at sides.

Measures

Pattern

Fig. I-A.

- 1 Swing inside hands fwd, placing weight on outside ft. (Boy L, Girl R.)
- 2 Swing inside hands bwd, placing weight on inside ft. (Boy R, Girl L.)
- 3-8 Continue same step.

Fig. I-B.

- 1-8 Music played as often as necessary for "Under and Over". Skipping step. Couple No. 1 turns about and boy holds corner of girl's handkerchief with LH. They pass under arch formed by inside hands of second couple. Then they form an arch with their joined hands, under which third couple passes. Continue alternately going under an arch and over a couple until reaching foot of line. Here they about face, and in original position continue under and over until they arrive at their original places. As couple No. 1 forms an arch for couple No. 3, couple No. 2 about faces. They follow couple No. 1 by first going under arch formed by couple No. 3 and then forming an arch for couple No. 4, etc., as described for couple No. 1. Each couple about faces and follows couple No. 1. As each couple reaches each end of the line, they about face and continue under and over until they reach their original places after passing completely up and down the line. Skip lightly in place until all couples are back to their original places.

Fig. II-A.

- 1-2 As in Meas. 1-2 of Fig. I.
- 3-4 Swing inside hands fwd and up to form an arch, and turn bwd under arch.
- 5 Swing inside hands bwd, placing weight on inside ft.
- 6 Swing inside hands fwd, placing weight on outside ft.
- 7-8 Swing inside hands bwd and up to form arch, and turn fwd under arch.

(Repeated.) Repeat all of Fig. II-A.

Fig. II-B.

- 1-8 As in part B of Fig. I.

Fig. III-A.

Step: Boy - step RF slightly to R (1), step LF behind R (2).
Girl - step LF slightly to L (1), step RF behind L (2).

Position: Arms and hands raised shoulder high. Hands wave up and down in time with the music, imitating the flight of a bird.

- 1-8 With position and step just described, boys pass behind partner and to R, while girls pass in front of partner and to L, so as to form a "V", with girl No. 1 at the apex of the angle formed by the two lines. The farther away from the apex the wider the step taken.

- 1-8 With outside arm raised (boy's R, girl's L), continue same step with a slight sway as though the whole "V" were moving fwd.

- 1-8 About face in place and bring outside arm to shoulder level again. With same step form a "V" in the other direction, with the last boy at the apex of the angle formed by the two lines.

- 1-4 Raise outside arm (boy's L, girl's R) and with 4 of the same steps move to partner's side, boy placing R arm around girl's waist, girl placing LH on boy's R shoulder.

- 5-8 With same step, girl turns fwd around boy. All finish facing in original direction.

Fig. III-B.

- 1-8 As in Part B, Fig. I. This time it is done twice; i.e., each couple passes up and down the line twice instead of once as in previous figures. As couple No. 1 arrives in original place the second time, boy No. 1 moves in front of his partner to lead the dancers off the stage. Each boy in turn moves in front of his partner (when they reach the head of the line) and follows the others off the stage. When skipping off stage, RH are held up and waved.

Vybo

Walter on 4/26

SUKCIUS (THE TURNER)

Circle with sets of fours -- Partner

Many of Lithuania's old traditional dances are of remote origin and have little or no trace of Slavic influence. Sukcius, a dance from the Dzukija, shows a close resemblance to the Balkan Horras, and may support the claim of certain savants that Greece and Asia Minor were Lithuanians' ancient habitat.

Record: Folkraft F 1104-B

Figure I - Formation: A circle, all facing center, boy with his partner to his R. All boys join hands in back of the girls; girls join hands in back of the boys.

Measures

Pattern

- 1 Step to R side with RF (1); step with LF across in front of R (2).
 - 2 Step R with RF (1), swing L diagonally fwd in front of R (2).
 - 3-4 Same beginning with LF moving L.
 - 5-8 (and repeat): Grapevine Step 1: Step RF in back of L (1); step LF to the L (and); step RF in front of L (2); step LF to the L (and).
- (The movement is rapid and should be practiced.) Continue for the remainder of the 8 meas.

Figure II - Formation: The circle breaks up into couples with boys toward the center. Inside hands remain behind partners' backs and are joined with partners' free hands.

- 1-4 Same as in Figure I, first moving out from center, then toward center.
- 5-8 (and repeat): In same position couples jump up and down on both feet, turning in place, boy bwd, girl fwd.

Figure III - Formation: Groups of two couples in small interlocked circles (boys join hands and girls join hands as in Fig. I).

- 1-4 Same as Fig. I except instead of swing ft, stamp it fwd.
- 5-8 (and repeat): Jump as in Figure II (in fours), circling to L. Continue at will.

SUKCIUS VERSION II

This version of Sukcius was found in the Zemaitija around Taurage and recorded in the Lithuanian Archyves 1167 (646a). No less than eight pairs must be in one circle. There are six figures to the dance and verse.

Record: Folkraft F 1104-B

Formation: Formation and all of Figure I is the same as in the version of Dzukija. Finish Figure I with four wings as in a mill, two couples to each wing. Wings face a counter-clockwise direction; center of wing does not join hands.

Figure II

Pattern

Measures

- 1-4 The same as in Version I, Figure II, except that each wing has two couples.
- 5-8 (and repeat): The inside boys form a little circle of 4, hands over each other's shoulders, and move L with grapevine step. The 3 remaining people in each wing (a boy with 2 girls, one on each side of him), spin in their places, jumping up and down on both feet and turning the girl on his R side bwd, the boy and his LH girl fwd. At the end of figure, central boys return to their partners and wings, and each wing forms a little circle of 2 couples.

Figure III - Same as Figure III in the first version.

Figure IV - A single file circle all facing COW, with girls in front of their partners.

- 1-2 With heads on hips, boys start with their RF and move out of circle (as in all previous measures 1-2). Girls do the same, but they begin with LF and move into the circle.
- 3-4 Reverse above. Boys dance into circle, girls out of circle.
- 5-8 (and repeat): Boys form a circle, spin to L with a grapevine step. Same as measures 5-8 of Fig. I; girls at the same time jumping on both feet, pivot in place (COW).

Figure V - Exactly the same as Figure II in the Dzukija version.

Figure VI - Repeat all of Figure I (same in both versions); end with a break in the circle forming a semi-circle and bowing to the audience.

Vgts Not done = Galtby

MIKITA (THE ROD DANCE)
(Lithuanian)
Four Boys

Many songs and parodies of this dance are found among the Dzukai. Most of these songs tell of farm hands who are always tired and lazy about doing their chores. If they finally do some work, it is badly done. But when it comes to dancing the Mikita, they become energetic and wide awake.

The word "Mikita" is probably not of Lithuanian origin. It perhaps is taken from the common Ukrainian first name, Mikita, and may have been adopted during the period when Lithuania ruled the Ukraine. If it is of Lithuanian derivation, it may spring from the word "mykti", to low (as a cow), or "mikyti", to exercise vigorously. There are several Lithuanian villages named "Mikita". In the Dzuku dialect a young bear is also called "Mikita".

Record: Folkraft F 1049-A

Formation: Two couples of two boys each. Each couple holds a seven- or eight-foot rod between them. The first three parts are danced by each couple individually; the last three parts by the two couples together in the form of a cross. Stand eight feet apart.

Measures

Pattern

Figure I

- 1-4 (and repeat): With the ends of the sticks in the RH, polka around in a circle to the R. In every second measure each boy raises his end of the rod and turns feet and under the rod. Thus each boy is continually turning as he circles to the R.
- 5 Holding end of rod in the LH, jump on both feet (1). Hopping on LF, cross R leg over rod, passing rod from L to RH (2).
- 6 Jump on both feet (1), hopping on RF, cross L leg over rod, passing rod from R to LH (2).
- 7-8 Repeat meas. 5-6.
- 5-8 (Repeated): Repeat meas. 5-6.

Figure II

- 1-4 (and repeat): Place rods on floor, hands on hips. Polka once around circle to R, turning as described in meas. 1-4, Figure I.
- 5 Step with LF to R side of rod (1), hop on LF (2).
- 6 Step with RF in front of L and to L side of rod (1), hop on RF (2).
- 7-8 Continue alternating L and RF, slowly, moving toward middle of rod.
- 5-8 (Repeated): Continue same step moving back to place.

Figure III

- 1-4 (and repeat): Polka as in meas. 1-4, Figure II.
- 5 Step with LF to E of stick (1), hop on LF (and), step with RF in front of L to L of stick (2), hop on RF (and). (Same action as in Fig. II, but twice as fast.)
- 6-8 Continue alternating L and RF, moving toward middle of rod.
- 5-8 (Repeated): Continue same step, moving back to place.

Figure IV

- 1-4 (and repeat): Holding end of rod in RH, one boy passes under rod of other couple to form a cross with the rods. Polka around in a circle as described in Figure I.
- 5-8 (and repeat): As described in Figure I, meas. 5-8.

Figure V

Same as Figure II, placing rods on floor in cross formation.

Figure VI

Same as Figure III, remaining in cross formation.

Figure VII exit

- 1-4 (and repeat): One boy in each couple picks up rod, holding it upright in one hand as all polka off the stage in single file.

LAUMINELIS (OUR YOUTH)
Circle of couples
(Lithuanian)

Record: Folkraft 1104-B

Formation: All facing center, hands joined, girl to W of boy.

Meas. 1-1 (and repeat): All walk to R.

- 5 All stand still.
6 Clasp hands twice.
7 Stand still.
8 Stamp twice.

9-12 (and repeat): Play music as many times as required to meet partner, while doing the Grand Right and Left. If danced on a mixer, just play meas. 9-12 and start dance from the beginning with a new partner.

CAPISTRANO WALTZ
(American)

This dance was composed by Henry "Buss" Glass. The Capistrano Waltz is danced leisurely and gracefully with smooth flowing patterns.

Record: Arbor FOG 1001-B "La Colondrina"

Formation: Couples in Varsouvienne position, in a double circle or scattered informally about hall.

Measures

Pattern

Intro. Introduction, Waltz Balance

1 meas. In Varsouvienne position facing CCW move fwd and back in place 4 waltz balance patterns. Waltz Balance: Step fwd on L taking weight (ct. 1), step fwd on ball of R beside L taking weight (ct. 2), sink on L in place taking weight (ct. 3). Step fwd on R taking weight (ct. 1), step fwd on ball of L beside R taking weight (ct. 2), sink on R in place taking weight (ct. 3). Repeat above pattern.

I. (a) "V" Waltz

1 In Varsouvienne position, take 1 waltz balance pattern both starting L and moving diagonally fwd L (cts. 1,2,3). This makes the first part of the "V". The V is directly in front of the M as dancers face directly fwd CCW.

2 Moving diagonally fwd to the L, both starting on R, take 1 waltz balance pattern, forming the other half of the "V". (Cts. 1,2,3). The W on the completion of the second waltz balance pattern has moved from the M's R side to his L side, dancers facing diagonally R, CCW.

3-4 Repeat action of meas. 1-2, retracing "V" figure, ending in original position, facing CCW.

(b) W Solo Turn, M Pursuit and Waltz Balance

W gives M a lead with his LH. Both immediately release hands and hold arms gracefully at shoulder height while taking the following action:

3-6 W moves directly fwd CCW, slightly in front of M, taking a solo L waltz turn in 2 waltz patterns L, R, L and R, L, R (cts. 3-6). M at the same time moves directly fwd CCW in back and to L of W with 2 pursuit waltz patterns.

Pursuit Waltz Pattern: Step fwd on L (ct. 1), step fwd on R just beyond L with weight on ball of ft (ct. 2), step fwd on L just beyond the R with weight on ball of ft (ct. 3). Repeat, starting with R in the same manner, stepping fwd R (ct. 1), L (ct. 2), R (ct. 3).

7-8 As dancers complete the above pattern (meas. 5-6), they again assume Varsouvienne position. With continuous fwd motion, take one waltz balance pattern fwd, both starting on L and moving CCW, followed by one waltz balance pattern fwd, starting on R, still facing CCW.

9-16 Repeat I (a) and (b), meas. 1-6.

II. Moving Box Waltz With a L Turn

Assuming semi-Varsouvienne position, LH in L extended across M's chest, and RH placed on W's R hip, dancers perform the moving box waltz continually turning L and making approximately one and three-quarters turns.

1 Moving Box Waltz: Step fwd on L, toeing out and beginning a L turn (ct. 1), step fwd R to the side of L and slightly to the rear of L (ct. 2), toeing in and continuing to turn L, step back L slightly to the rear of R (ct. 3), toeing out and continuing to turn L. Dancers have made slightly over a quarter turn.

2 For the second part of the moving box: Step on R to the rear of the L (ct. 1), toeing in and continuing to turn L, step fwd L (ct. 2), toeing out and continuing to turn L, step fwd R in front of L (ct. 3), toeing in and continuing to turn L. Dancers have now completed slightly over half a turn in two patterns of the moving box (2 meas.). Continue in this manner alternately starting L then R.

3-8 Repeat meas. 1-2, executing above pattern 4 times in all, completing approximately one and three-quarters turns. End figure in semi-Varsouvienne position, both with backs toward center of circle.

Notes on Moving Box Waltz:

1. The technique of toeing out and in will help in making a smoother turn.
2. The pattern is like a box waltz without a closing step; each step is equal in length and takes 1 ct.
3. The step is flowing and continuous. The semi-Varsouvienne position aids in smooth team-like turning.
4. The moving box alternates with a fwd, side, back and a back, side, fwd action, making a triangular floor pattern.

III. Fun Figure and Waltz Balance

1 Dropping RH, but retaining joined LH, M sweeps W in front of him toward center of circle. W does a pursuit waltz L, R, L (cts. 1,2,3) moving in a small half-circle CCW toward center of circle.

(Continued)

(Capistrano Waltz continued)

- M at the same time takes same action, starting on L, ending with back toward center of circle.
- 2 W facing center of circle, M with back toward center of circle, take one waltz balance step in place, both starting on R.
- 3 Both moving fwd in a circular direction CCW, the W takes a pursuit waltz starting back L, R, L, while the M takes the same action (cts. 1,2,3).
- 4 Both dancers now take a waltz balance in place, R, L, R. (cts. 1,2,3). End with M's back to LOD, W facing LOD.
- 5 Both take one pursuit waltz fwd, starting on L (cts. 1,2,3) CCW in an arc ending with M's back to the center and W facing the center of circle.
- 6 W turns L under joined L arms with one pursuit waltz step R, L, R (cts. 1,2,3), making a three-quarters turn. M makes a quarter turn L in place, stepping R, L, R (cts. 1,2,3) ending beside W and assuming Varsouvienne position.
- 7-8 In Varsouvienne position, move fwd CCW with one waltz balance step L, R, L (cts. 1,2,3) and fwd once waltz balance step R, L, R (cts. 1,2,3), still facing CCW.
Dance repeats 4 times.
- Ending
1-2 Releasing RH, the M steps fwd L (ct. 1), faces his partner drawing R to L (cts. 2,3) and bows (cts. 1,2,3), retaining bow. W steps fwd on L (ct. 1), turns L, facing M, and steps fwd on ball of R (ct. 2), lowers R heel to floor (ct. 3), places L in back of R and does a curtsy (cts. 1,2,3).

-- Presented by Buzz Glass

THE SPANISH SCHOTTIE

(American - Composed)

Source: Mary Louise Head and Art Gibbs, from Washington and Oregon, 1950.
 Record: Victor 23-0880-B "Labias De Coral". Also Imperial record.
 Formation: Partners in open dance position facing fwd in LOD. M's L and W's R clasped hands extended fwd about chest level.

steps for M. w counterpart

Measures

Pattern

- 1 Walk and Dip. In open position, M moves fwd in LOD, stepping on L (ct. 1) and R (ct. 2), dips fwd on L (ct. 3), ~~weight on L~~ ^{weight on R}, steps on R in place, ~~bringing L of~~ ^{bringing L of} beside R (ct. 4). ~~Weight is on R.~~ (W same on opposite ft.)
- 2 Toe, Heel, Toe, Step. With weight on R, M touches L toe to rear of R (ct. 1), touches L heel just in front of R (ct. 2), touches L toe across in front of R (ct. 3) and steps on LF fwd and slightly to the side of R (ct. 4). LF takes the weight on ct. 4. W same on opposite ft.
- 3 Walk and Back Dip. With weight on L, M steps fwd on R (ct. 1), steps fwd on L (ct. 2), turning R to face partner, dips on LF, bending L knee, ~~bringing RF~~ ^{bringing RF} back of L, on dip (ct. 3). (The weight is still on the L) and recovers from dip, pointing extended RF ~~back~~ ^{RLOD} and (ct. 4). (Weight is still on L.) W same on opposite ft.
- 4 Spanish Cross. Facing partner with weight on L, M steps through and across L or RF, taking weight (ct. 1). M points extended LF fwd (ct. 2), steps through and across RF with L (ct. 3), ~~taking weight on L~~ ^{steps}, steps fwd and back on R (ct. 4) at the same time turning to his L to face fwd in LOD. M ends with weight on the RF with LF extended LOD fwd with heel down, toe up. ~~W action the same on opposite ft.~~
- 5-6 Heel, Toe, Walk and Twist. In original position, M with weight on R places L heel fwd in front of R (ct. 1), touches L toe in front of R (ct. 2), steps fwd in LOD (ct. 3) and R (ct. 4). Assuming closed dance position, partners twist CCW while progressing CCW, making two turns in four steps, L, R, L, R (cts. 1,2,3,4). (W same on opposite ft.)
- 7-8 Repeat Steps 5-6

Pivot -- Presented by Buzz Glass

ENGLISH POLKA

This polka as presented by Buzz Glass comes from Tucson, Arizona. It has been danced in that area for a number of years.

Record: Capitol 44008

out of mtk

*Golden Sippers
any number 2 step*

Formation: Couples in Varsouvienne position, forming a double circle.

Measures

Pattern

- 1 *11.* A heel and toe and two-step. In Varsouvienne position both place L heel to the side and the L toe across the supporting RF.
- 2 Moving fwd L both dancers take a two-step, starting on L. The W crosses over to M's L side as the M dances almost in place.
- 3-4 Repeat the action of meas. 1-2, starting the heel, toe with the RF and W crossing back to original place.
- 5-6 Repeat heel and toe with L, dropping LH, but retaining R. W moves across in front of M making a half turn R to face him as both dancers take a two-step starting with LF. M moves slightly fwd as the W dances the two-step to face him.
- 7-8 Repeat the heel and toe with R. W then makes a half turn L with one two-step starting R to end beside M. The M also takes a two-step R, moving beside his partner to assume Varsouvienne position.
- 1-4 *2.* Two-Step and W Turns. Moving fwd CCW dancers take two two-steps L and R. As M continues fwd with two-steps, W makes one turn to her R in two two-steps, turning under M's R arm.
- 5-8 Repeat action of meas. 1-4 with 2 two-steps for M and W followed by W turning in the same way as M continues fwd by her side with 2 two-steps.

RHEINLANDER POLKA

(Danish - Learned at Atterdag College, Solvang)

Record: Any good Scandinavian polka. Standard F 5018.

Position: M's R arm around W's waist, M's L thumb in "vest", W's RH on own R hip.

Measures

Pattern

- 1 A two-step fwd, starting outside ft.
- 2 Two walking steps fwd CCW (turning to face partner on last step).
- 3 Repeat meas. 1 in opposite direction (changing holds to accommodate).
- 4 Repeat meas. 2 CW.
- 5-6 2 two-steps (or polka steps) CCW in ballroom position.
- 7-8 4 pivot steps turning CW, traveling CCW. Repeat all at will.

HICKEN
(Danish)

Source: Danish Gym Team

Record: Calvin 5001

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

Measures

Pattern

- 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 measure, approach new partners, moving to L, 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 and 3, meas. 7). Clap own (ct. 1, meas. 8).

This group of Mexican dances was taught by Carlos Roses at Folk Dance Camp in 1950.
Descriptions by Medelynn Greene.

LA BAMBA (A Huspango
(Vers Cruz, Mexico)

Record: Peerless 2223

Position of Arms: Women - Throughout the dance carries an open fan in her RH with which she fans herself with dainty little movements. She often shields her eyes with the fan flirtatiously. She holds her skirt daintily between the thumb and first two fingers of LH, clasping the skirt above the knee and holding it sedately in front of her, with wrist bent sharply.

Men - Dances with his arms moving easily fwd and back alternately with the inner edge (or thumb) of hands always close at sides. He doesn't bend the elbow, but swings the whole arm from the shoulder in an easy, graceful way.

- Steps:**
- Step No. 1 (Basic rhythm step)
Step on RF (ct. 1), hop on RF (ct. 2), strike L heel sharply on floor (ct. and). Reverse.
Step on LF (ct. 1), hop on LF (ct. 2), strike R heel sharply on floor (ct. and).
Step No. 1 (a) (Basic rhythm with brush step)
Step on RF (ct. 1), hop on RF (ct. 2), brush LF lightly fwd and back (ct. and). Then reverse all this.
- Step No. 2 (Travel step)
Step R (moving fwd) (ct. 1), step L (moving fwd) (ct. and), step R and at same time swing LF across R shin (ct. 2 and). Reverse step 2.
- Step No. 3 (Side rocking step) Body sways from side to side
Cross RF in back of L (ct. 1), simultaneously brush L heel on floor out to L and swing L around and place behind RF while hopping on R (ct. 2). (Progress fwd on this step.)
- Step No. 3 (a)
Still executing step 3, travel fwd, the hop step of count 2 becomes a fwd "chug".

The Dance: La Bamba is a couple dance and should be improvised as the couples dance together. The dance starts with an easy basic step which establishes the rhythm and then the basic step develops into a more complicated brush step, as though the dancers were urging each other to dance more vigorously. They seem to almost compete with each other as the music becomes more exciting. Whenever the dancer chooses, he breaks the rhythm of the basic step by thumping or stamping vigorously on the floor twice and his partner dances a few more steps and then "answers" him by stamping back at him. It is done in a playful teasing kind of way. The steps noted below are given in this order to assist in teaching La Bamba.

Dancers may stand in 2 lines facing partners about 6 feet away from each other.

1. Basic rhythm step (step No. 1) 32 times.
2. Basic rhythm with brush (step No. 1 (a)) 32 times.
3. Basic rhythm with brush fwd and back (step No. 1 (a)), but the dancers bend body fwd and back on every 2 steps so they advance and retire, 2 steps fwd and 2 back.
4. Basic rhythm with brush step turning (step No. 1 (a)); dancing in place, partners turn 8 steps to the R and 8 steps to the L.
5. Travel step with partner: M and W face up the set. M offers the W his R arm. He removes his hat and they dance fwd swaying from side to side as they do step 2 (24 times). As they travel fwd, the first M in the set starts to form a CCW circle; at the end of the step everyone is in a circle.
6. Side rocking step (step No. 3) 24 times in all. Partners face each other and start step close to each other and keep progressing slightly fwd for about 12 steps and then do step No. 3 (a), moving slightly fwd with chug step for 12 steps.
7. Wheel with partner. Same as step 5, but W dances fwd and around partner in a CCW circle (M dances fwd almost in place) 16 times in all. Then reverse wheel (W dancing fwd) 16 times in all.
8. Entire circle backwards: Step No. 2 - 32 times in all. Dancers face LOD and all progress fwd in circle. Note: At this point, the dancers may break the circle and go "visit" another couple, the W facing the opposite M, the M facing the opposite W. It makes an interesting pattern if the dance is used for an exhibition.

Conclusion: Repeat step No. 1 (a), partners facing each other. Pose close to partner, W hiding behind her fan, 12 steps in all.

Can use 4 slides instead of 2

POLKA MORTENA
(Mexican)

Country dance.

Record: RCA Victor 23-0879A

Formation: Single circle, M faces forward in LOD, W faces partner. Clasp hands with arms outstretched a little below shoulder level. Directions are for the M, W uses opposite ft.
Steps: Slide, slide, hop-heel, hop-toe. Hop heel-toe, corrido step, push step turning.

1. (a) Slide, slide, hop-heel, hop-toe (to center and out). *front*
Take two sliding steps toward center of circle and complete the step with a heel-toe on the RF (while hopping twice on LF). Turn to R during hops.
(b) Repeat all to the R.
Continue as above doing 8 in all.
2. Slide, slide, hop-heel, hop-toe (in a square pattern) *CCW CW*
Same as step 1, but this time the M makes a quarter turn to the R each time as he executes the heel-toe step, thus traveling in a square formation: *on the first sliding steps to L the R is facing LOD, on slides to the R he has his back to the center of the circle, on the next slides to the L his back is to the LOD, and on the last slides to the R he faces the center of the circle.*
Repeat, making two squares in all. *keep slides in step*
3. Man heel-toe around the W.
The W sits on the floor in typical relaxed Mexican-Indian fashion: L knee curled under the body with R leg extended on the floor to the side. The weight rests on the L hand. She may wave her robe with her RH and nod her head in time to the music as the M dances around her.
M's step: Hop on L twice and execute a heel-toe at the same time on RF. Repeat hopping on R. Continue this step 16 in all and circle around the W once in a CW direction, change and circle once in CCW direction. The M hooks his thumbs in his belt during the step.
4. W dances around M.
At the close of step three the M helps W to her feet, and then he kneels. The W starts hopping on LF and does the same step as W in step 3. She holds skirts at side as she dances around M once, circling CW, M holding her RH; change and circle once CCW, M holding her LH. End facing center of circle as M rises and stands facing her.
5. (a) Corrido step forward, back and turn.
In social dance position, M beginning on RF lead W forward out of circle with 4 corrido steps. *Corrido step: a walking step, with feet sliding along close to floor, knees turned well out. As M leads out of circle he leans back a little. Angle to M's L and keep moving.*
Then 4 corrido steps with M dancing back toward center of circle, leaning fwd a little.
(b) Turning to M's R 8 corrido steps, partners turning together. Shoulders sway with action of the step in relaxed style. *Not social pivot, not hip to hip.*
Repeat the above pattern 4 times in all.
6. (a) Push step turning R and L. *CCW CW*
In social dance position M leads W in a push step turning CW to his R with 8 push steps (W on LF). Push Step: Weight placed over RF, then ball of LF lightly takes weight on the "and" count of the music. On count "one" step heavily on R. On "and" the weight lightly transferred to the L, then again heavily on the R. Continue.
(b) Reverse push-steps to L beginning on M's LF.
Repeat 6 (a) and (b).
7. Repeat step 1 a and b (8 times in all).
8. Repeat step 2 (in square, making two squares in all).

TO TING
Danish

Record: Folk Dancer 1018

Formation: Couple dance - partners holding inside hands.

- Meas. 1-4 Starting outside feet. 4 waltzbalance steps (Tyrolean) fwd.
5-8 4 waltz steps in ballroom position.
1-8 Repeat action measures 1-8.
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.
Repeat all.

LA BURRITA
(Mexican)

Record by [unclear]

Record: "La Burrita" Peerless 2721
Formation: Partners in a circle facing LOD. W at M's R side. Each has his inside arm around partner's waist.

Steps:

- (1) Mexican schottische step--R, L, R, chug and L, R, L, chug, etc.
- (2) (a) Hooking step: turn the toes well out with the RF in front of L. Step on R (ct. 1), touch L toe behind R heel (ct. and), step on LF (ct. 2), touch R toe close to L toe (ct. and).
(b) Reverse step: start L in front.

- Dance:
1. Schottische: Both start on R and move diagonally fwd to R dancing step (1) (W holds her skirt with free hand, M has free hand behind back).
17 times in all (the last schottische is not quite completed to prepare for next step).
 2. Hooking: Partners stand R shoulder to shoulder a little in back of each other and execute step (2)(a) Hooking step.
9 times in all (move CW on the floor) Without stopping place L in front and reverse position with partner so that L shoulder is back to back with partner, 16 times in all (move CCW on the floor).
 3. Schottische, M in front: M steps in front of W at close of preceding step. He removes his hat. W standing behind him, holds on to his belt and dances as though she were a little donkey and M tries to strike her with his hat very playfully at first with one hand and then the other as he changes the hat from L to RH. Then execute step (1) starting on M. 17 times in all.
 4. Repeat 2 (9 times and 16 times).
 5. W in front: W steps in front of M at close of preceding step. She now becomes the leader. M holds her reborn as though it were reins and the W snaps the ends of the reborn at the M. He dances the part of the little donkey now as she tries to strike him first with one hand and then with the other. They execute step (1) 32 times in all. This is a very long sequence.
 6. Repeat 2 (9 times and 16 times).
 7. Repeat 1 until the end of the music, M leading W off the floor.

Each time the rocking step is done the leader calls out "Aye" which is the cue for the dancers to do the rocking step. This step is always done to the same melody in the music which occurs only three times in the record.

GUADALAJARA
(Jalisco, Mexico)

Record by [unclear]

Record: Pan American 003-B

The Steps:

1. Keep knees turned out. The step is done very rapidly. Ct. 1 L (flat foot; knee bent slightly), ct. 2 R (ball of foot), ct. 3 L (ball of foot), ct. 4 R (flat foot; knee bent slightly), ct. 5 L (ball of foot), ct. 6 R (ball of foot).
2. Hop on L while brushing R forward on floor then lift it in front and across L knee. Brush R on floor forward again and back lifting it to the outside of L knee (RF describes an inverted V on the floor).
3. Step on L, swing R over in front of L and pivot on both feet to the L--end by shifting weight to RF. Reverse starting R and swing L over. (The step is done deliberately and slowly).
4. Hop on LF on cts. 1 and 4 while R brushes floor in a figure "X" in front of LF.

The Dance Contra formation

- | | |
|------------------------------|---|
| Step 1. 18 times (very fast) | Step 3. 2 times (slowly) |
| Step 2. 2 times (slowly) | Step 2. 9 times (slowly) |
| Step 1. 5 times | Step 1. 18 times (very fast) |
| Step 2. 2 times (slowly) | Step 3. 2 times |
| Step 1. 5 times | Step 2. 9 times |
| Step 2. 4 times | Step 4. 32 times (very fast) |
| Step 1. 4 times | Step 3. 2 times |
| Step 2. 9 times | Step 1. 5 times, and M kneels on L and W places LF on his R knee. |
| Step 1. 18 times (very fast) | |

SUS OJITOS
(Mexico)

your little Expo.

Record: Fearless 3032

Ranchera

The Step: A heavily accented waltz step in which the dancers leap first to the L on ct. 1, with weight on the flat ft, then on cts. 2 and 3 change weight to R and L. The body turns with each step so the shoulder leads with the ft which is accenting the measure. The arm positions are typically Mexican. The M dances more vigorously than the W.

Intro. 16 meas. in which dancers form 2 lines facing (Contra). *my own side*

Part 1. Change places and balance. Both beginning with LF do 8 waltzes, changing places with partners. Passing R shoulders. Then waltz balance in place for 8 steps. Return to own place with 8 waltzes, passing R shoulders. Waltz balance for 8 steps. *Ranchera*

Part 2. Kiss sequence: (a) R 4 waltzes to partner, 4 waltz balances in place (partners head fed toward each other as if kissing). Then 4 waltzes, backing up to own place, and then 4 waltzes in place. *Waltz*

(b) Repeat (a). (6 waltzes in place instead of 4 at end.)
Part 3. Circle around and back. On 16 waltz steps dancers form 2 lines (W on M's R side) and follow the leader around in a CCW circle and return to original contra formation.

Repeat Part 2 (a) and (b).

Repeat Part 3. Dancers may follow the leader out - off the floor or end the dance by M kneeling on his L knee and W placing LF on M's R knee.

FIRSTA SCOTTISH
(Mexico)

Record: "El Chote", Imperial 1081-A.

The Step: Step R (ct. 1), step L (ct. and), step R (ct. 2), hug bed on R with LF raised, ft parallel to the floor (ct. and).

The Dance: Double circle formation, M with back to center, W facing partner. Hands are held in typical Mexican fashion, M's hands clasped behind back, W holds skirts at sides. Both lean slightly fwd.

Part 1. Move to own R on HF and reverse to L, etc., 8 schottish steps in all.

Part 2. Toward center and away. In a single circle M faces fwd in LOD. W faces him and both dance schottish, starting R to own R. 8 schottish steps in all.

Part 3. (a) Zig Zig. W faces fwd in LOD and in single circle M follows her. They do a zig-zag pattern to R, then L. 8 steps in all.

(b) On 8th step of preceding step M moves ahead of W and continues same, M leading, W following. 8 in all.

Part 4. (a) CW and CCW Wheel. N turns back to face W and they hold both hands almost shoulder high and with R hips adjacent they do 8 schottish steps.

(b) Face opposite direction and repeat (a), L hips adjacent.

Part 5. (a) Figure Eight. Partners move to own R (M facing against LOD on inside of circle). On second schottish both turn to R and do one schottish on LF. Hook L elbows and turn with partner 2 schottish steps. W ends facing against LOD on inside of circle.

Repeat above figure, but with partners in reversed position so at completion of step partners have danced a figure 8 pattern on floor. (Always hook L elbows.)

(b) Repeat all above, 16 schottish steps in all (2 figure 8s).

Repeat whole dance, but on fifth figure do only (a) or one complete figure 8.

ZILLERTALER LAENDLER

(Austrian)

Introduced by the Austrian Student Good Will Tour, 1951

Presented by Walter Grothe as taught to him by Margret Kraba, one of the students.

This dance, one of the many Austrian Laendlers, has its origin in the Zillertal, a very beautiful valley.

Record: Any slow laendler. Recommended "Schmittner-Boedeler" F18017, a London recording. (Other side of music used for our version of the Dreisteyrer.) But must be considerably slowed down below normal speed.

Formation: Couples.

Step: Laendler Waltz throughout, to be executed as smoothly and quietly as possible, with slight accent (not a stamp) on first beat, to be danced on whole foot (not toes) as much as possible.

Measures

Pattern

- 1-2 1. Partners side by side in double circle facing CCW inside hands held. Free hands on hips, both starting outside ft, M L W R and swinging straight arms fwd and back.
- 3-8 *CCW* 2. M keeps moving fwd, turns girl in front of him under her own arm, inside hands still held. Girl keeps turning in front of M under her own arm, turning CW, progressing CCW.
- 9-16 *CCW* 3. M facing CCW, W CW, join both hands, W R in M L and W L in M R. Move CCW, swinging straight arms into the center and out.
- 17-24 4. With both hands still joined, M raises R arm, turns W to her L until her L arm is extended in front of M's chest, then circle in place CCW (take 4 meas. to get into position and 4 to circle.)
- 25-32 5. Reverse procedure, raising M L arm and turn CW.
- 33-40 *Waltz* 6. Change hands so that hands are crossed with R on top. W goes down on her R knee. M steps over joined LH in a crouched position, RH first, then places both joined hands under his R armpit and turns in bent over position twice CCW while W rises. With hands still joined, unwind. (Hands at end of figure are still crossed above W's head.)
- 41-48 7. M dancing in place, facing CCW, leads W with RH (both hands are still joined) high CCW around him so that she ends behind him facing CCW. Both hands remain joined L on M L hip. R arms in a rounded position fwd. Both turning in this position in place CCW. W leads M.
- 49-56 8. Reverse procedure. W stepping slightly to L behind M, joined RH on M R hip, L arms fwd, turning CW.
- 57-64 *Waltz* 9. Both hands still joined, M backs out and under, turning W twice in front of him into R window position and turn in window position CW. In this position M calls through window "coo-coo". *CCW*
- 65-72 10. Reverse window to L window position, turning W 3 times and turn CCW. W calls "coo-coo". *end*
- 73-80 11. In both windows W's elbow must rest on M's shoulder. Unwind window and keep turning W with LH high until large window position is reached, LH high overhead, RH low and R shoulders adjoining. Keep turning CW (use 4 measures to get into position and 4 to turn). In this position M gives a kiss to girl through big window. *CCW*
- 81-88 12. Reverse procedure, turn W 3 times CCW RH high. W not wanting to accept anything without giving in return gives kiss to M through window. *CCW*
- 89-96 13. Drop hands, take Laendler position, supporting each other on shoulder blades, arms high and round, W's arms resting on M's, dance Laendler turning CW, progressing CCW, to be danced smoothly on whole ft.
- 97-192 Repeat entire dance, end up with lifting W with shoulder waist lift.

Walter

THE FINNISH POLKA
(A Quadrille)

Record: Harmony 51

Starting Position: Four couples in a quadrille set, one couple standing on each side of the square and facing toward the center of it. Couples are numbered CCW, 1-4, #1 couple with backs to music, W on partner's R.

Steps: Walking steps are used throughout, where possible. *no shuffles*
full hand on hips

Figure I (A) All four couples join hands in one large ring, joined hands raised to shoulder height. In this position, all walk 16 steps to L (CW) with M looking at his corner (W on his L) and she looking at him. The circle should revolve one time around on 16 steps. Now the circle is reversed and all walk 16 steps to R (CCW) with partners looking at each other. Stop in original positions in the set. 16 meas. (1-8, 1-8).
and starting with original
on quadrille

(B) All face own partners and join hands straight across (M's LH to W's RH). Head couples (1 and 3) move forward with 4 steps as the M swing the W over to their L sides (M should make their first 2 steps small in order to let the W cross in front). On the 4th step the M should be able to touch the backs of their RH's together. Retire to original places by reversing the procedure, backing up and W crossing back to place (again passing in front of her partner). (4 meas.) Side couples now execute the same action. REPEAT ALL OF PART B. 16 meas. (9-16, 9-16) *CCW*

(C) Facing own partner in original positions, join RH. M stand in place, without moving, while W executes the "chain" all the way around to meet partner with RH again. Use 16 steps. M executes 1/2 turn CW, leading his partner around and W starts the "chain" again, they travel CCW the second time. Use 16 steps. The W should once more reach her partner with the RH on the 14th step, and M leads her around him into the original position, (M turning 1/2 turn CCW) keeping between her and the center of the set. NOTE: Keep the hands as low as possible in the chain, the M keeping an erect posture, and not leaning forward as the next W approaches. 16 meas. (17-24, 17-24).

CHAIN: W walk around the set giving RH to partner and opposite M, and LF to the other two. Use 4 walking steps to pass from one W to the next. Thus #1 W gives RH to partner, LH to #4 M, RH to #3 W, LH to #2 M, and RH to partner going around him, and then LH to #2, RH to #3, etc.)

Figure II (A) #1 and #3 exchange places with 4 walking steps, passing R shoulders, and starting with LF. Hook R elbows with opposite W and turn CW once around with 4 steps. Proceed to "Corner" W on the 4th step and hook R elbows with her, turning CW with her in 4 steps; then return to own partner, hooking L elbows, and turn CCW with 4 steps, ending in original position and facing center of set. ("Corner" is the W to M's L in original position.)
16 steps

(B&C) #2 and #4 execute Fig. III in similar manner using 16 steps. 16 meas. (1-8, 1-8).

Figure III (A) #1 and #3 repeat the action of Fig. II, but use L elbow hook with opposite and corner M, turning CCW 4 steps each; then R elbow hook with own partner, turning CW 4 steps. #2 and #4 do the same action. 16 meas. (1-8, 1-8).

(B&C) Repeat as in Fig. I 32 meas.

Figure IV Repeat part A of Fig. I. Bow and curtsy.

BACHELOR'S WALTZ
(Danish)

Record: Calvin 5001

Formation: Single circle partners facing.

<u>Measure</u>	<u>Pattern</u>
1-4	Holding P arms, partners do R allemande (4 waltz steps)
5-8	L Allemande with corner lady (4 waltz steps)
1-4	Repeat meas. 1-4.
5-8	Repeat meas. 5-8 above but M keeps this lady for new partner and takes position holding inside hands, double circle facing CCW.
9-12	4 Tyrolean waltz steps fwd with new partner. <i>waltzing</i>
13-16	4 meas. closed dance position waltzing with new partner, keeping in circle formation moving CCW, but couples turning CW. Repeat meas. 9-16. Repeat all.

KOL DODI (VOICE OF MY BELOVED)
(Israel)

Record: Folkraft #1111-A

First Dance to Kol Dodi: By Sara Levi and Gert Kauffman. A courtship dance in Biblical manner and Yemenite style.

Formation: 2 lines, No. 1 and No. 2, facing each other about 6 steps apart. Hands joined in line.
Note: All walking steps, fwd or bwd, are done with a bending of the knees after each step (syncoated).

- PART I**
- A. 6 steps fwd, beginning with LF. 3 stamps in place (L,R,L). 6 steps bwd, beginning with RF. 3 stamps in place (R,L,R).
 - B. Line No. 1, keeping hands joined, skips around and behind line No. 2 with 16 skipping steps to line No. 2's place; at same time, line No. 2 advances with 16 small steps, clapping hands with each knee bend after each step and finishes with a turn about in place (L,R,L) on last 3 sts.
- PART II**
- A. Same as Part IA, except that instead of 3 stamps, opposite's hands are clapped 3 times.
 - B. Same as Part IB.
- PART III**
- A. Place L heel to side; place R heel to side; place L heel to side, 3 stamps with LF. Repeat all, beginning with RF.
 - B. Same as Part IB.

Second Dance to Kol Dodi: (A Debka Variation) By Rivka Sturma.

Formation: A single line, hands joined, facing R.

- PART I**
- A. 2 steps fwd R, starting with LF and bending knees on upbeat. Then tap fwd with LF, turning body to R, eyes looking over L shoulder. Then tap LF back, swinging body to L, eyes looking over R shoulder. Entire above combination is done 4 times.
 - B. One step-hop on LF, repeat on RF. Then jump in place twice on RF while tapping both times LF beside RF. (Second jump is higher than first jump.) Entire above combination is done 4 times.
- PART II**
- A. 2 steps fwd R, starting with LF and bending knees on upbeat. Then 4 fast steps: (1) lomp on LF, (2) close with RF, (3) jump on both feet, turning toes to L, (4) jump on RF, facing fwd. The entire above combination is done 4 times.
 - B. One step-hop on LF, one step-hop on RF. Then step on LF and take 2 click steps (RF beating on left ankle). Then step on RF. Entire above combination is done 4 times.

Dance Notation by Dvora Lapson, Dance Director, Jewish Education Committee, New York City.

+ taught

HORA AGADATI (Circle Dance)
(Israel)
Dance by Agudati

* JCC 53 Notes
Verified Dvora @ C57
#052

This Hora gets its name from the dancer, Baruch Agudati. It is fast and brisk. The composition reflects Roumanian influence.

FORMATION: **PART I.** Circle, holding hands-arms down and relaxed.

- Phrase 1 4 running steps to R, beginning with RF,
2 4 Debka jumps (feet together, jump with toes turned to L, then R, then L, then R),
3-4 Repeat 1 and 2.
Repeat Phrases 1, 2, 3 and 4.

FORMATION: **PART II.** Place hands lightly on adjacent shoulders.

- Phrase 5 Jump on both feet, then place left heel fwd, knee straight, while leaning back.
6 Step in place on LF, then RF, then LF.
7 Same as 5.
8 Same as 6.
9 2 Debka jumps (toes to L, then R).
10 Step fwd with LF and then stamp on RF ahead.
11 Step back to place: LF, then RF.
12 Then run to R with 3 light running steps, L, R, L.
Repeat entire combination from Phrase 5 to 12.

also taught
-- Dance Notations by Dvora Lapson
FDG-51-27

HONA FOR THE OMER CEREMONY - "Shibolet Bassadeh" (Circle Dance)
(Israel)

Dance by Lea Bergstein

Record: Folkraft 1109-B

This dance is performed during the Omer Ceremony, a revival of an ancient festival on Passover, when the first sheaves of barley were cut in the fields and presented to the Holy Temple.

FORMATION: Circle, hands joined and down. Movement begins to R.

- PART I**
- A. 4 slides to R.
 - B. Each one drops hands and makes a half turn R, joining hands again while facing outward. Take 4 slides to L.
 - C. All drop hands and make half turn to L, joining hands again while facing center of circle. Repeat 4 slides R.
 - D. Repeat Part IB.
- All drop hands and make L turn to face center again. Join hands, this time facing R CCW.
- PART II**
- A. 2 skips fwd, R, L; circle going CCW.
 - B. With hands still joined, all face CW and take 2 skips fwd, R, L, still progressing CCW.
 - C. Turn in CCW direction and continue 2 skips fwd.
 - D. Same as Part IIB.
- PART III**
- A. All face center and take 2 skips toward the center.
 - B. Still facing center, take 4 skips fwd.
- Entire dance is repeated over and over again, becoming steadily faster.

-- Dance Notation by Dvora Lapson

Taught

HARMONICA (Circle Dance)

(Israel)

Dance by Rivka Starna

Record: Folkraft 1109-A

FORMATION: Circle, hands joined and down. Movement begins to R.

- PART I** Starting toward R by crossing LF. Circassia R. Followed by L hop, R hop, covering space. The above pattern is done 4 times.
- PART II** In place, facing center of circle. LF crosses in front of R, hips slightly fwd, RF steps in place. LF step-hop beside R, facing L. Same pattern to other side (RF crosses, etc.). Same pattern to first side again (LF crosses, etc.). R hop, L hop CW, covering space. The above pattern is repeated to other side (RF crosses, etc.). Hops at end are L hop, R hop CCW.
- PART III** Circle, hands on adjacent shoulders, moving to L CW: Balance L, balance R, 4 running steps to L side. This pattern is done 4 times. Dance is repeated 3 times to fit record.

-- Dance Notation by Dvora Lapson

Taught

LIVREHU NA'OS (PUT ON STRENGTH) (A Debka)

(Israel) Dance by Leah (Ramath Yockanan)

Record: Folkraft 1108 B-1

This dance, influenced by the Arabian Debka, is performed by the Jewish youth in Israel. This is one of the simple dances.

FORMATION: Line, move to R.

- STEPS - PHRASE 1.** 2 sliding jumps to R side, then 2 Debka jumps in place (feet together, jumping first L, then in place, fwd.) This combination is danced 4 times.
- PHRASE 2.** In place, LF points fwd, then L (and RF jumps in place at same time twice), then 2 jumps, feet together. Same with RF pointing fwd, R, then feet together. This pattern is done twice. Repeat entire dance over and over again, leader leading his line in patterns.

-- Dance Notation by Dvora Lapson

Taught

FDC-51-28

FDC-51-28

HAVA NAGILLA (Come Let Us Be Gay)
(Israel)

Record: Folkraft 1110-B

"Hava Nagilla" is a traditional Hora melody. Recently a "Partner Dance" has also been created to this melody. Both dances are described below.

First Dance to HAVA NAGILLA - "The Hora" (Circle Dance)

The group forms a circle holding each others elbows or shoulders, and turning their bodies slightly to L. During first few measures they may sway from L to R. Then the combination of steps described below is repeated over and over again, gradually becoming faster, but not breaking the circle.

1. Step to L with LF.
2. Cross RF in front of LF.
3. Jump on both feet close together.
4. Hop on LF, lifting RF slightly in place.
- 3-6. Take 3 quick running steps; R, L, R (like a polka).

Second Dance to HAVA NAGILLA - Partner Dance

Partners face each other and grasp both hands, standing closely together.

PART I

- Phrase 1. Each one takes 4 steps away, bending body gradually. Retain hand hold.
2. Straightening up, dancers take 4 running steps L, still holding hands.
3. Same as Phrase 1.
4. Same as Phrase 2.
On repeat of music of Phrases 1, 2 and 3, repeat same steps as above. Partners face in same direction, crossing hands behind each other, in preparation for next steps.

PART II

- Phrase 5. Both leap fwd with RF, bending body fwd. Then step on LF. Then step back with RF, straightening out body and step on LF.
6. Repeat steps of Phrase 5.
7. Partner on RH side releases his LH and makes R turn in place, facing partner and grasping LH across under RH.
8. Partner at L side turns under bridge made by crossed hands.

On repetition of music of Phrases 5, 6, 7 and 8:

- Phrase 5. Partners face each other, crossing arms, and balance in same direction, toward front of room and then toward rear of room.
6. Same as Phrase 5.
7-8. Partners interlock each other's R arms, taking 8 running steps around.

PART III

- Phrase 9. Partners face each other, feet apart. Each one claps hands to R side, bending low to R; then claps hands to L side, bending low to L.
10. Each one claps hands down in front, then lifts both hands gradually higher in 3 upward gestures, hands apart.
11. Each one places hands on hips and jumps on both feet, then hops 3 times on RF, extending LF fwd.
12. Each one jumps on both feet, then hops 3 times on LF, extending RF fwd.

On repetition of music of Phrases 11 and 12, same steps are repeated.

- Phrase 13. Each one jumps on both feet, then hops 3 times on RF, making complete R turn in place.

14. Each one jumps on both feet, then hops 3 times on LF, making complete L turn in place.

Partners get ready for Phrase 1 again by facing each other, holding hands and standing close together.

-- Dance Notation by Dvora Lapson

HANODDID (The Wanderer) (Line Dance)
(Israel) Dance by Sara Levi

Record: Folkraft 1108-B-2

This dance is Yemenite in rhythm and movement and depicts a lover of nature wending his way in the fields and woods.

FORMATION: Open line, first person on R side leads way. Hands joined and down.

- Phrase 1. Leap R with RF, then LF touches floor strongly with sole next to RF; then LF takes small step to L side, then RF closes at side of L with light knee bend. This is done 4 times.

- Phn 2. Drop hands, turn R and walk fwd 3 steps starting with RF. On third step, turn R hip in and hold. Then put RF fwd and pause. Half a turn L hopping on RF, then on LF. Same pattern is repeated in new direction.

-- Dance Notation by Dvora Lapson

FDC-51-29

MAYIM (Water) (Circle Dance)
(Israel)

Record: Folkraft 1108-A

This dance is supposed to convey the movement of water, of waves, of going toward the well, and also the joy of discovering water in an arid country.

FORMATION: Group stands in circle facing center, hands joined and down.

- Phrase 1. 4 circoasia combinations to L. Each circoasia combination consists of (a) place RF in front and across L (accent of RF); (b) bring LF along side RF; (c) place RF in back, across LF, to the L; (d) hop on LF, along side RF (hop on d.)
2. All take 4 steps toward center of circle, lifting hands gradually, accentuating first step by a deep bend. Then all take 4 steps bwd, away from center, lowering hands, again accentuating first step by deep knee bend. Repeat steps toward and away from center.
 3. All face L and take 4 running steps toward L, starting with RF.
 4. While hopping on RF, tap with LF to R side of RF. Then tap with LF to L side of RF. This combination is done 4 times.
 5. While hopping on LF, tap with RF to L side of LF. Then tap with RF to R side of LF. ~~Then tap with RF to R side of LF.~~ Clap hands on odd beat. This combination is done 4 times.
- This entire dance is repeated several times accelerating tempo.

-- Dance Notation by Dvora Lapsos

MECHOL OVADYA (Ovadya's Dance)
(Israel) Dance by Yarden Cohen

Record: Folkraft 1110-A

Mechol Ovadya is based on a drum pattern. It is in oriental style.

FORMATION: Line A. Leader at R. Hands joined and down.

- PART I
- A. In place, put RF to R, then bend R knee. Step on LF, then bend L knee. Point with RF fwd once, behind once, at side of LF twice. This entire combination is done 4 times.
 - B. RF steps to R, then R knee is bent. LF crosses behind R, then L knee is bent. RF steps to side of LF, then R knee is bent. Then jump on both closed feet; then jump on LF, RF in air. This combination is done 4 times.
- PART II
- A. Repeat IA.
 - B. All turn to R side and move fwd. RF steps fwd, then R knee is bent. Then LF steps fwd, then L knee is bent; 2 light running steps (R, L). Then light jump on closed feet; then jump on LF. This is done 4 times.
- PART III
- A. Repeat Part IA.
 - B. Same as Part IB, but at end, jump on both closed feet is done with turn to R side, jump on LF with turn back to front position. This is done 4 times.
- Repeat Part I.

-- Dance Notation by Dvora Lapsos

POLKA SKITUR
(Danish)

Record: Folkraft F 1097 A

Formation: Partners in large circle, hands joined.

Measures

Pattern

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

ESPERANZA
(Philippines)

Esperanza is a popular Philippine name meaning hope. This is a lively dance in honor of a pretty maiden by that name. Dancers are dressed in the costume of the country people of the Philippines.
Source: Tolentino, Francisca Reyes, Philippine National Dances, New York, Silver Burdett Co., 1946.

Record: Imperial Record Album FD-37, No. 1184

Plan Music: Tolentino, Francisca Reyes, Philippine National Dances, N. Y., Silver Burdett Co., 1946.
2/4 time.

Formation: Partners stand side by side about 3 feet apart, W on M's R. Cross held.

Steps: 3-step turn in place, walking step, mincing step, slide, two-step, hopping.

Measure

Pattern

- 1-2 Introduction: take a 3-step turn in place and bow. W holds skirt, M opens arms sidw when bowing.
- I. Walking step and tap
- A 1-2 Starting on R, take 3 walking steps fwd and tap I close to R, arms down at sides and swinging gracefully fwd and back.
- 3-4 Starting on L, take 3 walking steps fwd and tap II to L, arms at above.
- 5-16 Repeat action in meas. 1-4 3 more times.
- II. Mincing Step and Slide.
- B 1-12 Partners face R with LF leading, take mincing steps moving L, RH on waist, L arm in reverse T and LH doing a kumintang at every measure.
Mincing step: with LF slightly in front and heels raised, take 4 tiny steps sidw L for each measure.
Kumintang: move the hand counterclockwise from the wrist.
- 13-16 With RF leading, take 7 slides sidw R to proper places and pause. W's hands hold skirt, M's hands on waist.
- Repeat 1-16 Face about. Repeat all of the above action for meas. 1-16, RF leading in the mincing step and LF leading in the slide. Reverse arm positions. Finish facing front.
- III. Walking Step and Tap.
- A 1-16 Repeat action for Fig. I.
- IV. Two-step and Slide.
- B 1-12 Starting on RF, take 12 two-steps fwd, arms in lateral position moving sidw. R and L.
- 13-16 Face R and take 7 slides to proper places, and pause. Finish facing front.
- Repeat 1-12 Repeat action for measures 1-12 above.
- 13-16 Face L and repeat action for meas. 13-16.
- V. Walking Step and Tap.
- A 1-16 Repeat action for Fig. I.
- VI. Hopping and Sliding.
- B 1-12 Partners face. Hop (W's L, M's R) 24 times, moving sidw. gradually toward audience. Knee of free leg is raised in front, foot swinging in and out. W's hands hold skirt, M's hands on waist.
- 13-16 With W's LF leading and M's RF leading, take 7 slides to places and pause.
- Repeat 1-16 Partners face about and repeat action for meas. 1-16 above.
- VII. Walking Step and Tap.
- A 1-16 Repeat action for Fig. I.
- VIII. Hopping and Sliding.
- B 1-12 Cross hold, repeat action for meas. 1-16 of Fig VI 2 times.
- IX. Walking Step and Tap.
- A 1-16 Repeat action for Fig. I.
- Finale
- Finale 1-2 Take a 3-step turn in place and bow. W holds skirt and M opens arms sidw when bowing.

-- Presented by Celia Oliver

When using Record - omit intro, Fig IX, & FINALE

LA JOTA
(Philippines)

This dance is patterned after the Spanish jotas. Filipinos learned the dance when the Philippines was still under Castilian rule. They were so fascinated by its lively steps and airs that they performed it often, giving it their own individual interpretations.

Dancers are dressed in the old style costume of the Philippines.

Source: Tolentino, Francisca Reyes, Philippine National Dances, N.Y., Silver Burdett Co., 1946.

Recording - Imperial Record Album ED-37, No. 1185

Piano Music: 3/4 time, Tolentino, Francisca Reyes, Philippine National Dances, N. Y., Silver Burdett Co., 1946.

Formation: Partners face each other about 6 ft apart, W on M's R when facing audience.

Steps: J-step turn in place, sway balance (with a point and with a brush), waltz balance, step-brush-hop, running step, closing step, Spanish draw, 3-step turn, stamping, native waltz.

Measures

Patterns

- Intro 1-2 Introduction
3-step turn R in place and bow to partner, W's hands hold skirt, M's hands on waist.
- A 1-2 I. Sway Balance With a Brush.
Starting on RF, sway balance adwd R with a brush, R arm overhead and L arm bent fwd. Sway balance with a brush: step R adwd, (ct. 1); step L across R in front (ct. 2); step R obliquely bwd. (ct. 3); brush LF diagonally fwd on floor (ct. 1); hold F in raised position after brush (cts. 2&3).
3-4 Repeat sway balance action to L, L arm high.
5-16 Repeat action of meas. 1-4 3 more times.
- Repeat 1-16 Face about and repeat actions for meas. 1-16 above. Finish facing partner.
- B 1 II. Waltz Balance and Sway Balance with a Point.
2 Waltz balance fwd starting on R, RH fwd with palm up and LH on waist.
3-4 Sway balance with a point starting R, R arm overhead, L arm bent adwd. Sway balance with a point: step R adwd (ct. 1); step L across R in front (ct. 2); step R obliquely bwd (ct. 3); point L in front (cts. 1, 2, 3).
5-8 Repeat action for meas. 1-4 starting on LF and reversing arm positions.
9-12 Repeat action for meas. 1-8, 3 more times.
- C (Play 4 times) III. Step-Brush-Hop, Waltz Balance and Running Step.
1-2 Even couples: Step R (ct. 1), brush L (ct. 2), and hop R (ct. 3), L knee raised in front, RH up and LH on waist. Starting on L waltz balance fwd to form one line, partners standing side by side (L to L shoulder). Look at partner over L shoulder. Odd couples clap hands on 1st and 3rd beats.
3-4 Even couples: starting on RF take 3 heavy running steps bwd, W's hands holding skirt and M's hands on waist. Close LF to RF with a stamp. Odd couples: clap every beat of the measure.
5-16 Repeat action for meas. 1-4, 3 more times.
- Repeat 1-16 Repeat all action for measures 1-16 with odd couples dancing and even couples clapping.
- D 1-2 IV. Spanish Draw and 3-Step Turn.
Partners face R, take 2 Spanish draws, adwd, L. W holds skirt, M's hands on waist. 3-step turn L to partner's place and closing step. Dancers pass each other front to front.
3-16 Repeat action for meas. 1-4 3 more times, starting on R, L, RF and turning R, L, R respectively. Always finish with W facing audience and M with back to audience.
- V. Stamping, Turning, and Native Waltz.
A (Play 3 times)
1 Partners face, stamp RF across in front of L, W folding skirt fwd, and M snapping fingers before him.
2 Stamp RF adwd, W spreading skirt and M snapping fingers adwd.
3-4 3-step turn R in place, W still holding skirt and M placing hands on waist.
3-16 Repeat action for meas. 1-4 3 more times, starting and turning on LF, RF, LF alternately.
1-4 Even couples: Starting on R, W take 4 native waltz steps fwd, and M take same steps bwd. Arms in internal position moving adwd R and L alternately.
Native waltz: step R fwd (ct. 1); bring L in step close to R heel (ct. 2); step R fwd (ct. 3);
Odd couples: same action as above but W move bwd and M move fwd.

(La Jota continued)

5-8 Repeat action for meas. 1-4 in reverse direction returning to original places.
9-16 Repeat action for meas. 1-8, this time odd couples do movements of even couples and vice versa.

back to place

*sets of 1-8
6 or 4 people*

1-8 Starting on RF, partners take 8 native waltz steps moving CW and finishing in proper places, arms lateral moving s^dw R & L alternately. *M stay together, w also*
9-16 Face about and repeat action for meas. 1-8 moving CCW.

Saludo

Finale 1-4 Partners join RH, W turns CCW and CW under arch of arms.
5-6 Bow to audience.

-- Presented by Celia Olivar

POKA SALA
(Philippines)

This is an old ballroom dance. It was popular in the Philippines during the Spanish regime. Dancers are dressed in the old style costume of the country.

Source: Tolentino, Francisca Reyes, Philippine National Dances, N. Y., Silver Burdett Co., 1946.

Record: Imperial Record Album FD-37, No. 1184

Piano Music: Tolentino, Francisca Reyes, Philippine National Dances, N. Y., Silver Burdett Co., 1946. 2/4 time.

Formation: Closed position. In old ballroom dances of the Philippines, W's R arm and M's L arm are extended with elbows relaxed. Open position, inside hands joined, W holds skirt with free hand, M places free hand on waist.

Steps: Native polka, polka heel-toe, slide.

Measure

Pattern

I. Native Polka.

A 1-16 Closed position, W's R arm and M's L arm extended with elbows relaxed. Partners take 16 native polka steps going any direction.

Native polka: Omit the hop on the up-beat and proceed with the step-close-step thus: step (ct. 1); close (ct. and); step (ct. 2); hold (ct. and).

II. Polka Heel-Toe.

B 1 Open position, inside hands joined, W holds skirt with free hand, M places free hand on waist. Starting with outside foot, partners take one native polka step fwd.
2 Place heel of inside foot fwd (cta. 1 and); touch toe of same foot in back (cta. 2 &).
3-4 Release hands, face about turning inward, then join inside hands. Repeat action for meas. 1 and 2.
5-16 Repeat action for meas. 3-4 6 more times.

III. Point, Close and Polka.

A 1-2 M stands behind W, both facing the same direction, arms extended s^dw and hands joined. With trunk bent slightly R and RH lowered, point RF s^dw (cta. 1, and); point same foot close to L (cta. 2, and). Take 1 native polka s^dw R.
3-4 Bend trunk to L and lower LH. Repeat action for meas. 1-2 starting on LF.
5-16 Repeat action for meas. 1-4 3 more times.

IV. Slide.

C 1-2 Same position as in fig. III take 4 slides s^dw R, L arm high and R arm down.
3-4 Take 4 slides s^dw L, R arm high and L arm down.
5-16 Repeat action for meas 1-4 3 more times going any direction.

-- Presented by Celia Olivar

AGTANA
(Philippines)

This is a delightful short dance from a small island in the central part of the Philippines. Two figures are peculiar to the dance - the jaleo and la mano. Dancers are dressed in the costume of the country people in the Philippines.

Source: Tolentino, Francisca Reyes, Philippine National Dances. New York: Silver Burdett Company, 1946.

Recording: Imperial Record Album PD-37, No. 1186. (3/4)

Piano Music: Tolentino, Francisca Reyes, Philippine National Dances. New York: Silver Burdett Company, 1946.

Formation: Partners stand side by side about 6' apart, W at M's R.

Steps: Walking step, closing step, native waltz, step-hop.

Measures

Pattern

- Intro. 1-2 Introduction
Take 3 walking steps fwd, starting on RF, arms down at sides (cts. 1,2,3). Point LF in front, R arm overhead and L arm bent fwd at shoulder level, elbow in front (cts. 1,2,3).
- A 1 I. Step-Brush-Close
Partners face. Step swd (W's R, M's L), brush fwd and closing step with free ft.
2-4 Repeat action of meas. 1 three more times, but finish last closing step with a tap.
5-8 Starting on other ft (W's L, M's R), repeat action of meas. 1-4, arms in reverse position.
9-16 Repeat action of meas. 1-8.
- Repeat 1-16 Partners both start on RF. Repeat all action of meas. 1-16 above.
- B 1-8 II. Native Waltz
W faces about. Starting on RF, she takes 3 native waltz steps fwd moving CW, arms at shoulder level, moving swd R and L alternately. She finishes facing partner. Starting on RF, M takes 3 native waltz steps fwd moving CW, arms in same position as W. He finishes with back to partner.
Native waltz: Step R fwd (ct. 1); bring L instep close to R heel (ct. 2); step R fwd (ct. 3).
9-16 W repeats action of M in meas. 1-8 and vice versa.
1-8 Partners join RH, arms extended at shoulder level and elbows relaxed. W's free hand holds skirt, M's free hand on waist. Starting on RF, take 3 native waltz steps moving CW.
9-16 Partners drop RH and join LH. Starting on RF, repeat action of meas. 1-8, moving CCW, free hands as above.
- A 1-8 III. Jaleo
Partners face I, RH on waists with elbows close. W's free hand holds skirt, M's free hand on waist. Starting on R, take 3 steps as in Fig. I, moving clockwise and looking at partner over R shoulder.
9-16 Face about and reverse hand positions. Starting on R, repeat action of meas. 1-8, moving CCW and looking over L shoulder.
- Repeat 1-16 Repeat all action of meas. 1-16 above. Finish facing partner about 4' away.
- B 1 IV. La Mano (Shaking Hands)
Step R fwd (cts. 1,2) and hop on same ft (ct. 3), L knee bent in rear, and shake RH with partner's R, nodding head as the hop is executed.
2 Drop hands. Step L fwd, turn R about pivoting on LF and simultaneously raise R knee in front, quickly describing a RF circle CW.
3-4 Repeat action in meas. 1-2 facing away from partner, but omit the handshake. W's hands hold skirt, M's hands on waist.
5-16 Repeat action in meas. 1-4 three more times. Finish facing away from partner.
1-8 Face R. In sets of 3 or 4 pairs, take 3 native waltz steps (starting R), moving CW and forming a big circle. Arms in lateral position moving swd R and L alternately.
9-16 Turn R about and repeat action of meas. 1-8, moving CCW. Finish in proper places and bow to partner on last measure.

-- Presented by Celia Olivar

CHOTIS
(Philippines)

This is the Philippine version of the schottische. It was a popular ballroom dance in the country during the Spanish regime. Dancers are dressed in the old style costume of the Philippines.

Source: Tolentino, Francisca Reyes, Philippine National Dances. New York: Silver Burdett Company, 1946.

Recording: Imperial Record Album FD-37, No. 1187. (4/4)

Piano Music: Tolentino, Francisca Reyes, Philippine National Dances. New York: Silver Burdett Company, 1946.

Formation: Closed position. In old ballroom dances of the Philippines, W's R arm and M's L arm are extended with elbows relaxed.

Steps: Native chotis, slide, step-hop.

Measures

Pattern

- I. Native Chotis
A 1-16 With W starting on RF and M on LF, partners take 8 native chotis steps going any direction.
Native chotis: Brush or glide R obliquely fwd or swd (ct. 1); raise R in front close to LF, or in rear (ct. 2); brush or glide R again as in ct. 1 (ct. 3); raise R as in ct. 2 (ct. 4). Take a 3-step turn R in place (cts. 1,2,3) and pause (ct. 4).
- II. Slide and Step-Hop
B 1 Partners face, W holds skirt, M places hands on waist. Take 3 slides to R and pause.
2 Repeat action of meas. 1 to L.
3-4 Closed position. Starting on RF, take 3 step-hops turning CW in place and pause.
5-16 Repeat all of above action for meas. 1-4 three more times.
- III. Native Chotis
A 1-16 Repeat action of Fig. I.
- IV. Step-Hop and Turning
C 1-16 Take 32 step-hops turning CW and going any direction.

-- Presented by Celia Oliver

BERGTAU LAENDLER
(Austria-Germany-Bavaria)

Record: London F. 18020, Bergtau Waltz with Yodel

This arrangement of Laendler holds was made especially for the Stockton Folk Dance Camp in response to a request for a comparatively simple Laendler which could be learned quickly and danced freely. To gain skill and enjoyment in Laendler dancing, it is necessary to relax and surrender to the delightful rhythm. When the Laendler came out of the inns and the barns and the mountains and went to the city, it became the lovely Viennese Waltz. But a Laendler is not a Viennese Waltz.

Step is Laendler Waltz.

Starting position: Partners directly in front of each other, facing, W's hands clasped behind M's neck, M's hands clasped behind W's back.

This record does not provide an introduction.

Measures

Pattern

- 1-4 4 turning waltz, CW. Release hands.
5-8 W spins CW. M chugs after her or uses a heavy stamp on first beat of each measure, yelling, flipping her skirts, making loud noises with hands, as fancy dictates. Resume first position. *clap*
- 9-12 4 turn waltz, CW. Release hands.
13-16 W spin, M follow as before. Take crossed hand position. *Round L*
17-24 Holding crossed hands, R over L, lean away and waltz around CCW, 8 measures.
25-27 M dance in place, pulling W around him CCW, to his L first. *4 turning on 4th*
28 Place her beside him, on his R, without releasing hands, both RH on her waist at R, LH held in front.
29-31 Meet with waltz steps CW, W moving fwd. *wheel 3*
32 Spin W out by releasing LH first and starting her turn with RH. Take first position.
Repeat all to end of record.

-- Presented by Grace West

ORIGINAL FAMILIE VALSE
(Old Time Family Waltz)

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

Record: Victor 26-004-B Ockero Valsen, or any other light, smoothly flowing Swedish Waltz.
Formation: Single circle of couples, men facing CCW and holding partners hands, (not crossed).

Measures:

Pattern

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

-- Presented by George Murton

BUTTERFLY WALTZ
(American)

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

Record: PM Recording Company 335B

Formation: Trio, 1 M and 2 W, or 1 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

Pattern

- I. Cross Waltz
1-16 Moving diagonally fwd R and L and progressing CCW, dancers execute cross waltz 16 meas. Cross Waltz: Step on LF over R (ct. 1), step fwd 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 RH person and linking R elbows, they dance in place, making a circle CW in 3 two-steps, starting on LF. M then travels to LH person, using 1 two-step to get there, and starting on LF links L elbows with that person and turns 3 two-steps in place. M again uses 1 two-step to travel to RH person and linking R elbows turns again in 3 two-steps. M travels once more to LH person and linking L elbows turns with her and M (center person) ends in original position facing in CCW direction. (Person not turning stands in place.)
Repeat dance.

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OXFORD MINUET
(American)

Record: Decca 25059; Imperial 1094 (inferior)

Formation: Couple dance, holding RH

Measures

Pattern

- 1 Three walking steps to M's L (LRL), point R toe to floor, W opposite.
2 Same in opposite direction, starting RF (W L).
3 Step L (ct. 1), point R over L (ct. 2); step R, point L (ct. 3, 4).
4 W turns around, 4 steps, M bows, W curtsies.
5-8 Repeat action measures 1-4.
9-16 16 two-steps in ballroom position (2 two-steps to measure.)

Variations: Imperial 1062 provides a polka chorus. The Eye Waltz (various recordings) is used to provide a waltz chorus.

FUNDAMENTALS FOR IRISH DANCING

all by Una

1. Promenade Step
Step fwd on RF (ct. 1), bring LF up to RF (ct. 2), step fwd on RF again (ct. 3). Then step fwd on LF, bring RF up to LF, step LF fwd again (cts. 1,2,3), etc. The promenade step is used to move fwd and back when moving in a circle, etc.
2. Side Step (Sevens and Threes) (Reel time)
Sevens Bring LF behind RF (1), step to R with RF (2), LF up to RF (3), step to R again (4), LF up to RF (5), step to R with RF (6), LF up to RF for (7). (2 meas.)
Threes Staying in the same place, bring RF behind LF (1), LF beside RF (2), RF beside LF (3) LF behind RF (1), RF beside LF (2), LF back beside RF (3); (2 meas.). When going to the L, start with RF behind (1).
3. Side step (jig time)
Start with hop on LF with RF raised, then move to R as above. Instead of 2 threes, hop on LF and raise RF (ct. 1), hop on LF again, bring RF down behind LF (ct. 2), hop on RF and tramp 4 times starting with LF. (When doing the jig side step, count hop 2, 3, 4, 5, 6, 7; hop 1, hop 2, hop 1, 2, 3, 4.)
4. Advance and Retire
Using promenade step, move fwd (2 threes) and back (2 threes). (4 meas.)
5. Star or "8 hands in, 1 hands in"
All join RH in center and move around CW using promenade step (4 meas.), then LH in and move back CCW (4 meas.).
6. Jig Step (sometimes called "Hiss and Grind") $\supset \text{H} \text{K}$
RF in front of LF for hop (ct. 1); RF raised in front for 2nd hop (ct. 2); hop on LF and bring RF down beside LF for tramp on ball of ft. Tramp R, L, R, L counting 1, 2, 3, 4. Repeat all of above.
7. SWING
1. M crosses his hands and holds W's RH in his RH, LH in his LH, hands held shoulder height, elbows bent. Couple rotates CW while moving CCW around room with promenade step.
2. To swing and stay in one place, M takes partner's RH in his RH, W holds M's R elbow in her LH, M holds W's R elbow in his LH. Rotate CW with RF in front, propelling with LF, buzz step.
8. De-a-doe
Move fwd and bwd in promenade step around opposite person.
9. To pass through at end of some dances, couples advance and retire, then advance right through, head couple raising joined hands, other couple (or line) passing underneath their raised hands, usually passing L shoulder.
10. Etiquette
a. When starting a dance, W is always on M's R.
b. W's hand is always on top.
c. The figure in figure dances is always done by W first.

— Presented by Una Kennedy, Dalkey, Ireland

THE BRIDGE OF ATHLONE (Droichead Atha-Luain)
(Irish)

Record: Folkraft F1068A "Rakes of Malin" or other reel listed for Waves of Tory

Formation: Six couples arranged in longways formation.

1. Heads Down Center (8 meas.)
Head couple dances down the center of the set with a seven and two threes. Dancers have RH joined at shoulder height with W's hand on top. Head couple returns to place with a 7 and 2 3's.
2. Heads Cast Off (16 meas.)
Head couples cast off using Irish promenade step; M follow M and W follow W. Then head couple make a bridge and other couples file through, which puts # 2 couple at head of set.
3. Under the Bridge (8 meas.)
While the other couples join both hands (held head height) in a bridge, the # 1 W goes under the bridge while the M dances up the set outside the M's line, both using 4 promenade steps (4 meas.) Then the W returns down the set outside the W's line while the M returns through the bridge with 4 promenade steps (4 meas.).
The first couple is now at the bottom of the set, and the dance is repeated with a new head couple.

HAYMAKERS JIG (Sainsten Fhair)
(Irish)

Record: Standard 13001 or 14001; Imperial 1039-B, Rex 15001, Irish Washerwomen.
Formation: Five couples in longways formation. Five W, with hands joined in a line, facing five M, whose hands are also joined in a line.

<u>Figure</u>	<u>Pattern</u>
1.	<u>Advance and Retire</u> (twice) Advance and retire twice (8 meas.). All do jig step in position (rise and grind) (4 meas.). Advance and retire once (4 meas.). Drop hands.
2.	<u>Ends Meet</u> a. Top W and end M to center (using promenade step), join RH, make one turn, return to place. (4 meas.). Top M and end W do likewise. (4 meas.). b. Same people do same action but join LH. (8 meas.). c. Top W and end M go to center swing (swing #2). (8 meas.). Top M and end W do likewise. (8 meas.).
3.	<u>Weave</u> . a. Top couple swing (swing #2) (8 meas.) b. Top W gives L arm to 2nd M, makes one turn. Top W gives R arm to partner, makes one turn. While top M gives L arm to 2nd W, makes one turn. Top M gives R arm to partner, makes one turn. Head couples repeat this with couples # 3, 4, 5. (16 meas.). c. Swing back to place (swing #1) (8 meas.)
4.	<u>Cast Off</u> Head couple leads "Cast Off", then forms a bridge (as in Bridge of Athlone) at the foot of the set. Make a two-hand bridge. Other couples, as partners meet, join inside hands and file through the bridge until they are back in place. #2 couple ends at the head of the set, ready to repeat the dance. (16 meas.) <u>CAST OFF:</u> Men follow #1 M to L, as he walks down outside the line to meet partner at foot of the set. Women follow #1 W who turns R and walks down outside of set to meet partner. #1 couple then forms a bridge and others go under it.

WAVES OF TORY (Teantracha Torral)
(Irish)

Records: Celtic 1008 or Imperial 1041A "Miss McLeod's Reel", Rex 15001, Music of Ireland M4002, Irish Record 13011A.
Formation: Six couples arranged in longways formation.

<u>Figure</u>	<u>Pattern</u>
1.	<u>Advance and Through</u> (16 meas.) a. W hold hands in line, M likewise. Lines advance and retire using promenade step. (4 meas.) Then lines advance and pass through opposite line, M holding hands high to allow W to pass under, partners passing L shoulders, with 3 "threes". On 4th three all turn CW to face other line again. (4 meas.) b. Repeat a., but M pass under bridge made by W. (8 meas.)
2.	<u>Cast Off</u> (8 meas) Using promenade step, lines cast off, M following #1 M and W following #1 W. First couple form bridge when they meet at bottom of the set and other couple file through.
3.	<u>Waves</u> (16 meas.) When #2 couple get to position at head of set, they turn and pass under the joined raised hands of #3 couple, over #4 couple (i.e. #4 couple pass beneath their raised hands), etc. When #2 couple reaches end of the set, they turn and work back to head in waves similarly. #3 couple, etc., follow #2 couple and stop when they stop, with #2 couple again at head of set. The first couple is now at the bottom of the set, and the dance is repeated with a new head couple.

WALLS OF LIMERICK (Wallai Linnighe)
(Irish)

Record: Rex 15008A (Pipes), Columbia 33521-F "Seige of Ennis" (excellent) or any reels listed for Waves of Tory
Formation: In sets of two couples around the room, each couple facing another couple (As in Sicilian Circle)

Figure

Pattern

1. Advance and Retire (8 meas.)
Advance and retire with promenade step (4 meas.) Repeat (4 meas.).
2. Sidestep (8 meas.)
W sidestep with a seven to opposite W's place, passing face to face and with L shoulder leading. As they face the set again, they do 2 threes in place (4 meas.) Then M sidestep across same way, but lead with R shoulder (4 meas.).
3. Sidestep Away (8 meas.)
M holding RH of opposite W sidestep to M's L and back (using a seven and 2 threes).
4. Swing Around (8 meas.)
Original partners swing around with three's; dancers rotate CW while progressing CCW around opposite couple. At end of swing they turn their backs to original couple and so face a new couple from next group, ready to repeat the dance.

TWO HAND REEL (Cor Beirte)
(Irish)

Record: Columbia 33514-F "Irish Reels", Celtic 1008, or any reel listed for Waves of Tory.
Formation: Dance is done in couples usually arranged in a double circle around the room, M is one the inside, W on outside.

Figure

Pattern

1. Sidestep (8 meas.)
Holding RH, couples sidestep to M's L (a seven and 2 threes) and back (a seven and 2 threes).
2. Step and Across (8 meas.) *Jump both back R*
M & W both do step on RH (i.e. R in front of L for 1st hop, R raised for 2nd hop) one "three" in position and 2 threes to move across to partner's position. (4 meas.) Repeat, but M does step on LF this time (4 meas.).
3. Swing (8 meas.) *done in place*
Joining both hands crossed shoulder height and move CCW around the room while rotating CW using threes, starting with RH; first "three" is done in position. At end of last "three", W should be on outside ready to start again.

THE STACK OF HAWLEY (Staicin Cornan)
(Irish)

Record: Celtic Cl-1002, Imperial 1039A
Formation: Dance is done in couples usually arranged in double circle around room. W on outside. Progression is CCW around the room.

Figure

Pattern

1. Four Sevens (8 meas.)
M holding partner's RH in RH shoulder height sidestep (7) to W's R, starting with hop for first beat (2 meas.). On first beat for second (7), W hops on RH across into M's place, M hops on LF across into W's place. (2 meas.). On first beat for 3rd (7) W hops LF into M's place, M hops on RH across to W's place (2 meas.). 4th (7) same as second.
2. Threes and Traps (4 meas.)
Joining LH, also, couples move out and in thus: W hops back on LF, then steps back R, L, R (ct. 1, 2, 3) hops on R, traps L, R, L; hops forward again on L, steps fwd R, L, R, hops again on R, traps L, R, L. M does the same steps moving fwd when W goes bwd and using L when W uses R and vice versa.
3. Swing (4 meas.)
Still moving CCW couples rotate CW with "hop and threes", ending with W on outside ready to start again.

HARVEST TIME JIG (Port an Fomhair)
(Irish)

Record: Beltona HL2468, or any jig listed for Haymaker's.
Formation: 6 people, 4 W, 2M. W, M, W opposite W, M, W.

Figure

Pattern

1. Advance and Retire (8 meas.)
M holds LH of W on R.
M holds RH of W on L. Using promenade step advance and retire twice.
2. Sidestep and Star
Sidestep in lines to R (7 and jig ending as in Siege of Carrick). Sidestep back to L (8 meas.).
Star. All RH in center move around CW using promenade step (4 meas.). All LH in and move back (4 meas.).
Repeat sidestep to L and back (8 meas.). Repeat star, starting with LH in (8 meas.).
3. Jig Step and Turn
M and W on his R face and do jig step (#6 of fundamentals) on RF (4 meas.) then join RH and moving CW make one turn (4 meas.).
M and W on his L face and do jig step on LF (4 meas.) then join LH and make one turn (4 meas.).
4. Advance and Through
Advance and retire once. (4 meas.). Advance right through head line raise hands others pass under raised hands on to next group from next set and so start again. (4 meas.).

SIEGE OF CARRICK (Briassadh na Carrige)
(Irish)

Record: "Haste to the Wedding" as on Columbia 33508-F or Celtic CI-1002.
Formation: In sets of two couples around the room, each couple facing another couple (as in Sicilian Circle).

Figure

Pattern

1. Circle and Star (16 meas.)
Join hands to form circle of 4 dancers and circle L with a (7), ending with a jig step, then circle back to R with a (7) plus a jig step. (8 meas.)
Star: All join RH in center and move around CW with 4 threes, then change to LH and move back CCW with 4 threes. (8 meas.)
2. Dog-a-dos, Clap and Swing (16 meas.)
 - a. All do a shoulder dog-a-dos with opposite person, passing R shoulders on way over (W going between opposite couple) with 2 threes, and back up to place with 2 threes. (4 meas.).
 - b. Face partner, clap 1, 2 (1 meas.). Take partner's RH and make one turn CW around partner (3 meas.).
 - c. Repeat dog-a-dos of (a), but passing L shoulders on way over, M going between opposite couple (4 meas.).
 - d. Clap, as in (b), (1 meas.). Then partners joining RH and move CCW to opposite couple's place while rotating CW once, ending with backs to other couple, facing new couple to repeat the dance (3 meas.).

THE POST'S CHOICE (Rogha an Fhile)
(Irish)

Record: "Rickets de Hornpipe" Imperial 1041, "Irish Record" 1-3007A, Celtic CI-1006, Decca 12098A or 12106B
Formation: As for Stack of Barley.

Figure

Pattern

1. Sidestep and Under Bridge
W and M RH joined. W starts with hop on R, sidestep to W's R (CCW around room). Then using 2 J's (with hop) W passes under bridge made by raising joined hands. W moves into M's place while M moves into W's (4 meas.). Now starting with hop on other ft sidestep to M's R and repeat under the bridge bringing W into original position (4 meas.).
2. Hands crossed and joined move around room rotating CW while moving CCW (using hop, 1, 2, 3 step) ending with W on outside, ready to start again (8 meas.).

HIGH CAULED CAP (Cadhpa an Cuil Aird)
(Irish)

Record: Any good reel or selection of reels pref. 12", e.g. Capitol 79-40203 "Rakes of Mallow"
Formation: 4 couples as in an American square, but numbered CW (#2 couple on L of #1 couple).

Figure

Pattern

1. Lead Around (16 meas.)
M takes W's LH in his RH at shoulder height. Dancers move around CCW in a circle using promenade step for 8 meas; release hands, about turn inward, M takes W's RH in his LH and leads back CW to place, 8 meas.
2. The Body (80 meas.)
 - a. Sides (16 meas.)
1st and 3rd couples sidestep to R to position of 2nd and 4th couples while 2nd and 4th couples sidestep L to position of 1st and 3rd, 1st and 3rd passing in front of 2nd and 4th; partners have hands crossed in skating position (4 meas.).
All sidestep again, same direction as before, to next position (opposite original position in the square); 2nd and 4th pass in front this time (4 meas.).
All continue to sidestep on to next position, 1st and 3rd passing in front (4 meas.); and on to original position, 2nd and 4th passing in front (4 meas.).
 - b. Double Quarter Chain (16 meas.) (Promenade step used throughout.)
M takes partner's RH in his RH and makes one turn CW, M chains back to W on his L, makes one turn CCW. M chains back to W on his R (beyond partner), making one turn CCW. M chains back to partner making one turn CW.
 - c. Ladies Off. Gents Off. (32 meas.)
Using promenade step, each W dances in front of own partner toward M on L, passes behind and around in front of M on L, back toward her partner and around behind him to original position. Meanwhile M has been waiting in position (8 meas.).
All W form RH start in center and move CW, giving LH to M on R of original position when she reaches him, drops RH and makes one turn CCW with him, chain on to own partner with RH, making one turn CW. (8 meas.)
Each M now does as W did but moves to his R in front of his partner, behind and around W on R, back and behind his own partner and into position. (8 meas.)
All M form RH start in center and move around CW, giving LH to W on R of his original, drop RH, make one turn CCW with this W, and chain back giving RH to own partner, making one turn CW (8 meas.).
 - d. Clap and Tramp (16 meas.)
All in position, beat palms together in time with music: clap--clap (1 meas.) clap-clap-clap (1 meas.). Now tramp with RH in same rhythm as previous claps (2 meas.). Partners change position using one sidestep, W moving to L, M to R passing behind W (4 meas.). Repeat clap and tramp (4 meas.). Sidestep back to place, M passing in front of W. (4 meas.).
3. First Figure (16 meas. x 4)
1st couple join RH, face one another and sidestep toward 3rd couple and back, then turn once in place (8 meas.). 1st M takes LH of W on L and makes one turn CCW while 1st W takes LH of M on R and makes one turn CCW; then 1st couple join RH and make one turn in place (8 meas.). 3rd, 2nd and 4th couples do this figure in that order.
Repeat Body of Dance (#2)
4. Second Figure (24 meas. x 4)
1st couple advance to opposite couple (inside hands joined), pass through between 3rd couple and W moves around 3rd M, M moves around 3rd W (4 meas.). All four make a RH star (4 meas.). Release hands, 3rd couple make one turn CW in position with RH joined; 1st couple make one turn CW while moving back toward position (4 meas.). M advance passing R shoulders, give LH to opposite W and make one turn CCW. Advance back to partner give RH to her and make one turn CW (4 meas.). 1st and 3rd couples dance around one another, couples rotating CW while moving around the other couple CCW (8 meas.). 3rd, 2nd, and 4th couples do this figure in that order.
Repeat Body of Dance (#2)
5. Third Figure (32 Meas.)
1st and 3rd W chain as in Four Hand Reel including swing around as at end of 2d figure above. (16 meas.) 2nd and 4th W do the same (16 meas.)
Repeat Body of Dance (2#) (at discretion of dancers)
6. The Finish (32 Meas.)
All join hands in circle, advance to center and retire twice (8 meas.), sidestep to R and back (8 meas.), advance and retire twice (8 meas.), sidestep to L and back (8 meas.).
7. Lead Around
(Same as #1 as beginning of dance).

FOUR HAND REEL (Dor Ceathrair)
(Irish)

Record: Any good reel

Position of dancers: B. A. (Leading couple) A and C are men, B and D are women.
C. D. (Opposite couple)

1. Lead Around

M takes W's LH in his RH, shoulder height. Dancers move around CCW (using promenade step) in a circle for 8 meas.; release hands, turn about inwards, M takes W's RH in his LH and lead back CW to place (8 meas.).

2. The Body (Consists of 5 movements)

a. The Square

M sidestep a square CCW while W sidestep a square CW, using (7) to move along side of square and 2 threes to turn. Thus A moves into B's position, then to C's and D's and back to his own position. B moves to position A to D to C and back into position. W passes in front on each occasion. (16 meas.)

b. Four Sevens

M sidestep 7 to R, W 7 to L, W passing in front of M (2 meas.) M sidestep back to place passing in front of W W sidestep back into place also (2 meas.). Note: no 3's between 7's. Repeat b. (4 meas.)

c. Star:

All four give RH across center, shoulder height, move CW in promenade step. (4 meas.). Move back - LH across (4 meas.). M holds M's hand, W join hands, W's hands underneath for star.

d. Bridge

Leading couple (B, A) face, join RH and sidestep to C and D position, while C and D sidestep passing outside A and B into A and B's position (2 meas.). Using 2 threes, C and D also join RH, both couples make one $\frac{1}{2}$ turn in place. A and B drop hands and sidestep outside C and D back into place, joining hands and making $\frac{1}{2}$ turn for 2 threes. C and D with joined hands sidestep down center back to original position (4 meas.).

e. Four Hand Reel Chain (Circular chain)

M gives RH to opposite W, move forward, meet partner with LH, opposite W with RH and partner again with LH to finish in position (8 meas.) Promenade step throughout.

3. First Figure (Hands Around Three)

Leading couple advance (2 meas.), release hands. W passes between opposite couple, around CCW between them again, then around W CW (6 meas.). Meanwhile her partner takes 2 threes in place, then 7 to R, then 2 threes into place so that his partner is on his R, opposite W on his L. (6 meas.) Leading M and two W join hands and sidestep in circle to R, 2 threes, back to L; leading couple raise hands and opposite W passes under their raised hands into leading W original position (4 meas.). All do 2 threes as she moves. Opposite M has been sidestepping to R and back. (4 meas.). Leading couple now include opposite M in circle, sidestepping to L, 2 threes, back to R, pass M under raised hands to meet partner, who has been sidestepping to L and back. Both couples join crossed hands and dance back to place CW (8 meas.). (Rotating promenade step).

Opposite couple now perform the Figure (#) above).

Repeat the body of the dance (#2).

4. Second Figure (Ladies Chain):

Ladies advance, give RH in center, continue to opposite M, give LH to him (2 meas.), make one turn (2 meas.), return to own partners (2 meas.), join RH and make one turn in place (2 meas.). Both couples join crossed hands and dance complete circle around each other and back into position moving CCW, rotating CW (8 meas.)

Repeat body of dance (#2).

5. Lead Around: as at beginning (#1).

SIEGE OF ENNIS

(Irish)

UNA

Record: Music of Ireland Record M 4001A or any reel listed for Waves of Tory. Columbia 33521F
"Siege of Ennis"

Formation: 4 couples, couples 1 and 2 in one line facing couples 3 and 4 in opposite line.

1. Advance and Retire (8 meas.)
Couples 1 and 2 holding hands in line and couples 3 and 4 in opposite line, advance and retire twice.
2. Couples Sidestep (8 meas.)
With crossed hands joined in couples, couple 1 sidestep to L in front of couple 2 who at the same time sidestep to R, using a 7 and two 3's. Couples 3 and 4 do same thing at same time. (4 meas.) Couple 1 returns to position sidestepping behind couple 2, while couples 2, 3 and 4 also return to position with a 7 and two 3's. (4 meas.)
3. Star and Swing (8 meas.)
Inner 4 (that is, M1, W2, M3, W4) join RH in center and move CW, using promenade step, for 4 measures, and back with LH star CCW into position again, 4 meas. At same time outside 4 (that is, W1, M4, and M2 and W) swing in couples, using swing #2. (8 meas.)
4. Advance and Through (8 meas.)
All back in position, join hands as at start, advance and retire once. (4 meas) Advance again and couples 3 and 4 pass individually under raised hands of couples 1 and 2, passing to R of opposite person. Meet next group to repeat dance. (4 meas.)

MORRIS REEL (Cor Muirghes)

(Irish)

Record: A reel.

Formation: As for 8 Hand Reel.

UNA

1. Lead Around.
As in High Couled Cap.
2. Body.
 - (a) Sides--Hands held "skaters position". Head and opposite couple sidestep to R to position of couple on their R while couples on their R sidestep to L into head and opposite couple's position. (4 meas.) All sidestep back into position. (4 meas.) When going to R, couple is in front, going to L, couple pass behind. Repeat, this time head and opposite move to L in front, others to R and behind. Sidestep back into place, head and opposite to R and behind, others to L and in front. (8 meas.)
 - (b) Right hands across--W give RH across in center (RH star) (4 meas.). Reverse, LH across (4 meas.). Pick up partners, promenade around (6 meas.) and swing once into place (2 meas.) M do (b) above as W did, but W will be on outside for promenade this time (16 meas.).
 - (c) Return chain--As in 8 Hand Reel.
 - (d) Back to back--As in 8 Hand Reel.
3. First Figure - Advance and Retire. As in 8 Hand Reel. Repeat body.
4. Second Figure - Ladies Chain. As in 8 Hand Reel. Repeat body.
5. The Finish - As described for High Couled Cap.

OH SUSANNA

American Play Party Game

Record: Decca 18222 London

Formation: Single circle, all facing center.

1. Girls skip in toward center 4 steps and repeat back to place.
2. Men repeat #1.
3. Grand right and left, through remainder of verse.
4. Take new partner and skip counterclockwise through two repeats of the chorus.

Repeat from the beginning.

NIGHT HAND JIG (Port Gohair)
(Irish)

Record: Jig.

Formation: As for High Cealed Cap.

1. Lead Around.
As in 8 Hand Reel, but this is jig time, so promenade step will be boy, 1, 2, 3, and sidestep throughout will have jig ending.
2. Body.
 - (a) Slides. W sidestep to R behind partner while W sidestep to L in front, sidestep back, W in front, W behind (8 meas.).
 - (b) Skip Across. The 4 M cross to opposite W, passing R shoulders, and head and opposite couples just ahead of 2 and 4 (2 meas.). Turn opp. W with LH (2 meas.). Pass on to W on R of original position (2 meas.). Turn with her with RH (2 meas.). M cross to W now opposite then as before (2 meas.). Turn then with LH (2 meas.), pass on to own partners (2 meas.) and turn them once in place with RH (2 meas.).
 - (c) Swing into Line. Head couple half-turn in place to face outward from circle (2 meas.), at same time other couples with RH joined swing into double line behind them, M on L, W on R, all facing the same way as head couple and in order 1, 2, 4, 3. Cut off, head couple leading, M to L, W to R (4 meas.). Couples meet partners at point vacated by couple 3, join inside hands as they meet and moving back into line (2 meas.). Release hands; all half-turn inwards to face partners, dance jig step (#6 in Fundamentals) (4 meas.). Partners join RH and turn into original position (4 meas.).
 - (d) All-round Back to Back.
Partners still RH joined, M make half-turn so that M all face out, W face in. M take LH of W now on his L so as to make circle complete (2 meas.). All dance ending of jig sidestep (2 meas.). Release RH; M turn round W whose LH he is holding; return to his own partner with RH and turn once in place (4 meas.).
 - (e) Corners. Head couple and couple 2 swing around one another while couple 3 and 4 swing around one another CCW (swing #1) while rotating CW.
3. First Figure - Advance and Retire.
As in 8 Hand Reel.
Repeat Body.
4. Second Figure (Combination 4 Hand Reel Chain and Second Figure of 16 Hand Reel).
Head and opposite couples do 4 Hand Reel Chain (4 Hand Reel 2a) followed by RH to Opposite Lady (second figure of 16 Hand Reel) (in all 32 meas.). Repeated by couples 2 and 4.
Repeat body.
5. Finish as for High Cealed Cap.

JOLLY MILLER
American Play Party Game

Record: Decca 18223

Formation: Double circle - partners with back arm grasp, M on inside, all facing CCW.

1. First verse of music - step boy CCW.
2. Second verse - repeat in opposite direction. The turn is made without releasing handholds - pull away from partner and continue steps in opposite direction - call, "all turn back".
3. Third verse - Continue in original direction. At end of verse, the singing call "Ladies go forward and the men turn back".
4. Chorus - Two concentric circles, M moving CW, W (on outside) moving CCW. At end of chorus select new partner and

Repeat from beginning.

EIGHT HAND REEL (Cor Cohtair)
(Irish)
(4 Couples)

VPA

Record: Reel.
Formation: As for squares. See High Couled Cap.
Promenade step throughout unless other step is specified.

	WM	
	1	
M		W
W4	3	2M
	MW	

1. Lead Around.

As for High Couled Cap. (16 meas.)

2. Body.

(a) Two sidesteps and chain back. M sidestep to R behind partners, W sidestep to L in front of partner. All sidestep in same direction as before (8 meas.) so that each M has moved into position of M originally on his partner's R. W now on his R was originally his opposite lady. M give RH to W on his L, they make one full turn, M now gives his LH to his own partner and makes one turn. They are now back in original position. (8 meas.)

(b) Skip Across. M of couple 1 and 3 now sidestep to their R across center of square, thus exchanging places (4 meas.), facing one another at they pass R shoulder leading. M of couples 2 and 4 now follow suit (4 meas.). M make one turn with new partner (opp. W) with RH and pass on to W on L of original position, give LH to her and make one turn (8 meas.) Position now is: Each man has moved one couple to his L. Each W is in original position. M of couples 1 and 3 sidestep across as before. M of couples 2 and 4 follow suit as before (8 meas.). Turn new partners with LH and pass on to meet own with RH in original position, make one turn in place (8 meas.)

(c) Return Chain. (Grand R & L). W moving CW, M CCW. When M meets his partner, they make one turn and proceed to chain back the way they came (16 meas.)

(d) Back to Back. This pattern is done in fours. Couple 1 with couple 4 and couple 3 with couple 2. M1 and M4 take partner's RH and sidestep toward one another's position as if changing places; that is, M1 will pass across in front of his partner, M4 will move to his L and slightly fwd so that men will finish seven with their backs to one another, M4 facing center of set, M1 facing out. M1 is now in position between his partner and W4, M4 is in position with W1 on his L, his own partner on his R. While M are sidestapping, W move into position between M (2 threes) so that their own partners are on their R (still holding RH), other M on their L. W now join LH with other M so that a circle is formed with W facing in, M facing out, all do 2 threes in position (4 meas.). M release partner's RH, make one turn with other W, return to partners passing other M R shoulder to R shoulder as he goes (4 meas.). Couples 2 and 3 have been doing this same thing. M meet their own partners with RH, join LHs, also and swing around couple opposite couple with whom they have just done "back to back" (swing #1), moving around CCW while rotating CW; i.e., couples 1 and 2 will move around one another; couples 3 and 4 will move around one another. (8 meas.)

3. First Figure - Advance and Retire.

Couples 1 and 3 advance and retire twice, ^{8 meas.} then dance a complete circle around each other (swing #1), moving in circle CCW, rotating CW (8 meas.). Couples 2 and 4 do first figure. Repeat Body.

4. Second Figure - Ladies Chain.

Ladies of couple 1 and 3 do Ladies Chain as described in 4 Hand Reel. Couples then swing around each other as in first figure (16 meas.). Second figure is then done by couples 2 and 4. Repeat Body.

5. Finish -

Same as for High Couled Cap.

6. Lead Off -

Same as for High Couled Cap.

These dances and many others will
appear in future issues of Let's Dance

SUBSCRIBE NOW

SILENCIO TANGO
(Argentine)

An Argentine ballroom tango introduced by Dr. Stubblefield.

Record: Columbia 36357 "Silencio Tango"

Formation: Couples in ballroom position moving freely about the floor. Directions here are written for the M; steps for W on opposite foot unless indicated.

BASIC TANGO STEP

Meas.	Counts	
1	{ 1	Step L
	{ 2	Step R
2	{ 3	Step L
	{ 4	Step R to R
	{ 4	Close L to R (keep wt. on RF)

On first steps partners may be:
Side by side and move fwd; or facing and
move swd; or facing, M move fwd, W move bwd.

Step I - Basic Step - Partners Facing

Counts

1,2,3,4. One basic tango step (M moving fwd, W moving bwd).

Step II - Corte - Partners Facing

1	Corte - M step back L, bending L knee (W fwd R)
2	Recover - transfer weight to RF in place
3 & 4	Step fwd L, step R to side - close L to R (keep weight R)

Step III - Pivot L, feet crossed and corte

1	M - step L W step R
2	M - step R across (legs crossed) W step L in front of M's RF
3 & 4	M - pivot around to L (weight on both feet) . . W walk around M 4 steps
1,2,3,4	Corte - repeat step II

Step IV - Stepping pivot R and Corte

1 & 2	Step L - step R
3 & 4	4 step pivot R with partner (stepping L, R, L, R)
1,2,3,4	Corte - repeat step II

Step V - Scissors - Partners Facing

1 & 2	Step L - Step R (moving swd)
3 &	point L toe to side - change weight to R and kick L heel up
4	Step on L across and in front of R
1 &	point R toe to side - change weight to L and kick R heel up
2	step on R across and in front of L
3 & 4	step fwd L - step R to side - close L to R (keep weight R)

Step VI - Hooking Step - Partners Facing

1 2	Step fwd L - step fwd R (W steps bwd)
3 & 4	(M - step L - close R to L - step bwd L (moving to L) (W - step R - close L to R - step fwd R (moving to R) (Finish this step side by side R hips adjacent)
1 & 2	rock weight gently fwd on R - back on L - fwd on R (feet in place)
3 & 4	step fwd L - step R to side - close L to R (keep weight R)

Step VII - Grapevine - Start step side by side

1 2	step fwd L - step fwd R
3 &	(face partner) step and L - step R to L behind L
4 &	step swd L - step R to L across in front of L
3 & 6	step fwd L - step R to side - close L to R (keep weight R)

Step VIII - Butterfly step - partners side by side

	Man's steps	Woman's steps
1 2	step fwd L - step fwd R	step fwd R - step fwd L
3 &	step fwd L - step R beside L	point R to side - chg. wt. to L
4	step back L	step R across in front of L (1/2 turn)
1 &	step back R - step L beside R	point L to side - chg. wt. to R
2	step fwd R	step L across in front of R (1/2 turn)
3 &	point L swd - chg. wt. to R	step fwd R - step L beside R
4	step on L across in front of R (1/2 tn)	step bwd R

(Continued)

(Silencio Tango continued)

(Step VIII continued)

- 1 & point R fwd - chg. wt. to L step back L - step R beside L & turn to face opposite direction.
- 2 step R across in front of L (1/2 turn) step fwd L.
- 3 & 4 step L fwd - step R to side -- close L to R (wt. R) W opposite

Step IX - Cross Over

- 1 2 step L, step R
- * 3 & 4 point L fwd - change weight to L & kick R heel up (step L across in front of R)
- 1 & . (M - hold in position with legs crossed (W - step L CW around partner, step R beside L
- 2 M - step R across in front of L (W opposite)
- 3 & 4 1 & 2 Repeat same counts as above from*
- 3 & 4 step fwd L - step R to side - close L to R (keep weight R)

Step X - Repeat step I - Basic

Step XI - Repeat step II - Corte

Step XII - Repeat step III - Pivot L, feet crossed and corte

Step XIII - Repeat step IV - Stepping pivot R and Corte

Step XIV - Repeat step V - Scissors

Step XV - Going into Varsouviennes position

- 1 2 step L - step R
- 3 & 4 (M - step L (3 W) - step R (4) *M to slow step*
(W - step R - L - R (turning around to R, finish side by side in Varsouviennes position)
- 1 2 step fwd L - step fwd R
- 3 & 4 step L across in front of R - step R to side - close L to R

Step XVI - Rocking Step

- 1 2 step fwd L - step fwd R
- 3 & 4 point L toe fwd - ~~step R in place~~ - step back L *or Step L fwd off step R*
- 1 & 2 rock weight gently fwd R - back L - fwd R (feet in place)
- 3 & 4 step L across in front of R - step R to side - close L to R *close and step fwd L off*

Step XVII - Open Grapevine

- 1 2 step fwd L - step fwd R
- 3 & step fwd L - step R beside L
- 4 & step fwd L - step R beside L) turning around CCW partners
- 1 & 2 & repeat 3 & 4 & as above) side by side throughout
- 3 & 4 step L across in front of R - step R to side - close L to R

Step XVIII - Coming out of Varsouviennes position and corte

- 1 2 step fwd L - step fwd R
- 3 & 4 M - step in place L, R *M to slow*
W - step R, L, R, turning around to L (finish facing partner)
- 1,2,3,4 corte - repeat step II

Step XIX - Repeat step VIII - Butterfly

Step XX - Repeat step IX - Cross over

Step XXI - Finale

- 1 2 (M - corte back on L - recover (transfer weight to R); W opposite
- 3 W turn around R under own R arm and face partner
- 4 both bow to partner

Que sheet for step sequence:

- | | |
|----------------------------------|--|
| 1. Basic | 12. Pivot L, feet crossed & corte (3) |
| 2. Corte | 13. Stepping pivot R & corte (4) |
| 3. Pivot L, feet crossed & corte | 14. Scissors (5) |
| 4. Stepping pivot to R & corte | 15. Going into Varsouviennes position |
| 5. Scissors | 16. Rocking (open position) |
| 6. Rocking (closed position) | 17. Grapevine (open position) |
| 7. Grapevine (closed position) | 18. Coming out of Varsouviennes position and corte |
| 8. Butterfly | 19. Butterfly (8) |
| 9. Cross over | 20. Cross over (9) |
| 10. Basic (1) | 21. Finale |
| 11. Corte (2) | |

TARANTELLA PER CINQUE (Tarantella for Five)

Record: Harmonia N 20508, Tarantella Siciliana.

The Quadriglia Siciliana on reverse side is fine for Tarantella Villaggio.

Set Record if lucky

This is an arrangement of Tarantella steps to fit the record. It should be danced lightly and gayly and never at any time should one of the dancers stop dancing and wait for the music to change. Tambourines should be played in rhythm and as much care should be used to perfect the tambourine playing as to keep the steps in unison. In this, as in most straight line dances, poor dancing is very noticeable. Although the steps are all simple, the dance becomes beautiful only through precise and beautiful dancing. It can be danced by one set or more. If more are used, the lines should mesh during the movement labeled A.

Opening position: 3 M 2 W, side by side, about 3' apart, all facing audience, if there is one.
(Positions: $\begin{matrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \psi & \psi & \psi & \psi & \psi \end{matrix}$) Each should carry a tambourine in RH.

Introduction: If an exhibition is danced, this music can be used for the dancers to run onto the floor and form the sets. If the dance is on a regular program, the dancers should get into the mood by dancing at will in place. DO NOT STAND WAITING.

Start R. if possible

Measures	Description	Tambourines
A 2	W move fwd 4 steps, M twirl, swinging arms up, over and down, bending down.	Silent.
2	All return to places 4 steps, arms up over head, straighten body.	Jingle on rise strike on last step.
4	A little kicks in place.	Strike on each step.
8	Repeat A.	
B 2	RH hold tambourine at head level. LH on hip. All move R & hops on LF. Heel-toe, heel-toe with RF.	Shake to make distinct jingle ea. hop.
2	Buzz step CW in place, tambourine held at waist level in RH, LH bent behind.	Jingle constantly.
2	Return with heel-toe LF and hop R. Keep tambourine in RH.	Shake with each hop.
2	Buzz in place as above.	
8	Repeat B except on last two measures W while fwd a little to end back to back in front of middle M who spins in place. End M spin out to (CW) Buzz make circle around W, arms outspread. W hold hands above head.	
C 4	M 2-step in sarrellina step CW, not touching W, but having arms out in nice curve. W step-step-hop in place twice.	Shake with ea. 2-step.
4	M spin CW in place. W 8 little kick steps in place.	Strike on ea. hop.
8	Repeat C except M return to places during spin.	Jingle constantly.
D (8)	M hold tambourines above heads, step-step-step-hop in place 4 times.	Strike on each hop.
while . . .		
2	W move fwd away from their back-to-back position, moving behind end Men, step-hop-step-hop.	Silent.
2	W 4 running steps, bringing tambourines down and fwd as they move toward front around end men.	Jingle and clap on last step.

(Continued)

Fig 8.

(Tarentella Per Cinque continued)

2 W 2 step-hops moving behind middle M, No. 1 staying closer to him.

Tam high

Silent.

2 W 4 running steps passing each other.

2 2 step-hops moving around in front of end men.

Tam low

Jingle and clap.
Silent.

2 W 4 running steps to place. No. 2 passes closer to middle M.

Jingle and clap.

BREAK.....

4 All pas-de-bas in place - if W get back properly, there is time to turn a bit to RH and give him a smile on first two steps and face LH with second two steps. M on L of W and W change tambourines to LH.

At will.

4 Two-step RH mill CW, W releasing W pushes her hand to spin her CW to meet M on her R. Change tambourines back to RH. Two-step LH mill with RH.

Jingle.

Lonesome M dances in place, pas-de-bas.

Repeat entire sequence A, B, C, & D.

Repeat A, B, and C.

On last spin all return to places in straight line and hold hands above head, all but far LH grasping R wrist of his neighbor with his own LH.

Jingle on spin and clap on final chord.



-- Presented by Grace West

GREENLEVER

Record: Victor 21616; Meth. M106

Formation: Double circle (numbered off #1 and #2 couples), men on inside, holding inside hands.

1. 8 walking steps CCW.
2. 8 walking steps CW (men still on inside).
3. 8 steps, RH star (couples #1 and #2).
4. 8 steps, LH star.
5. Arches. #1 back under arch made by #2 (4 steps). Reverse and repeat arches.

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DALDANS
(Swedish)

The following description is from a Swedish folk dance book published by the Svensk Ungdomsringen för Bygdekultur. The translator has personally seen this dance performed at the famous outdoor museum "Skansen" in Stockholm by a group who takes great care in presenting their dances correctly and in an authentic manner, and he can, therefore, assure you that this is an authentic description of our beautiful Daldans. The dance should be executed in a graceful, dignified manner, or its beauty will be lost.

STARTING POSITION: M with arms folded across chest, W standing on his R side with her LH on his R shoulder, and her RH on her hip, fingers pointing fwd, thumb pointing bwd. The dance can be performed in either column formation (2nd couple behind 1st, 3rd behind 2nd, etc.), or in circle formation, with all couples facing CCW. The circle is most popular in Sweden today.

Record: Harmony 81

STEPS: Dal Step: Start on RF, and always use it unless otherwise specified.
Kick Step; Running steps: Start on LF; Stride-Knee-Bend Steps; and the special steps used only in this dance.

- FIGURE I:** Couples dance 16 Dal steps in CCW direction. Note: If the dance is done in column formation, couples turn L and dance away from audience 8 Dal steps, then again turning L, they dance 8 more toward audience and back to original positions. *16 meas. (1-8, 1-8)*
- FIGURE II:** M and W face each other, grasping both hands, and dance 2 Dal Steps in place, then make a "Pancake Turn" on 2 measures of music. REPEAT. (Pancake Turn: Lift joined hands high and make one complete turn under, M turning CCW, W turning CW.) *8 meas. (9-16)*
- FIGURE III:** M (with arms across chest) and W (with hands on hips) run past each other to L (pass R shoulders), then turn around CW to face partner again (6 steps). Each executes 3 Kick steps and 1 Stride-Knee-Bend Step. (Total-4 meas.) They then return to own places in like manner (4 meas.). REPEAT this entire action. *16 meas. (17-24, 17-24)*
- FIGURE IV:** Partners retain hand positions of preceding figure and are standing about 4' apart and facing each other. Partners advance toward each other with 8 Dal steps (8 meas.), moving fwd very slowly so that they are about 2' apart on 8th step. Partners grasp each other's hands (R to L) and M moves LF a short step fwd with only the heel touching the floor. At same time W moves RF fwd likewise. Thus W's R toes and M's L toes are touching. With a hop, reverse foot positions, so that M's R toes and W's L toes are touching. (2 meas.) Repeat "toe touching" 3 more times (6 meas.). *16 meas. (25-32, 25-32)*
- FIGURE V:** Still with hands on hips, W makes one complete turn CCW in place, using 2 step waltz steps, while M dances 8 Dal steps also CCW around W. Note: W MUST turn slowly as she has 8 measures of music to make one complete turn. M claps hands on 1st count of each measure. *8 meas. (1-8)*
- FIGURE VI:** Couple executes one pancake turn (see Figure II). Then M pushes W's head down with RH as W goes down on R knee with her head bent deeply and hands at sides. (This is done on measure 11). On first count of measure 12, M claps hands; on 2nd count turns once around on LF, passing R leg over W's head; and on 3rd count takes starting position. W rises on count 3. Repeat figure 3 additional times (4 in all). *16 meas. (9-16, 9-16)*
- FIGURE VII:** "Man's Solo". W takes one step to side, then rests during entire figure with hands on hips. M dances 8 Dal steps fwd (for each R Dal step, swings R arm behind back and L arm across chest. Fists are closed. Reverse this action for L Dal steps.) He then executes 8 Stride-Knee-Bend steps, moving bwd to his partner's L side. M should land lightly on feet each time with NO STAMPING! *16 meas. (17-24, 17-24)*
- FIGURE VIII:** "Lift Across". M dances with arms folded across chest, W has LH on M's R shoulder and her RH on her hip. Both take 2 Dal steps, starting on LF (only place in dance where they start on LF). W then puts both hands on M's shoulders and he puts his hands about her waist and lifts her over to his L side (commonly called shoulder-waist position) (4 meas.). Repeat figure, but start with R Dal step and lift W over to R side. REPEAT ALL of Figure VIII, over to L side and back to R side. *16 meas. (25-32, 25-32)*

(Continued)

FIGURE IX: End dance with 8 Hambo-Polska steps (turning steps in Hambo), M has R arm on W's waist and she with L arm on his R shoulder. M cups LH over W's R elbow as she grasps inside of his elbow with RH. There are no Dal steps or other preface steps. Use only turning Hambo-Polska steps.

NOTE: There are more than 15 known figures for this dance. Since no commercial record can be long enough for all of them, the translator has chosen the above described figures, in as near traditional order as possible, for use with the HARMONY MUSIC recording of the dance. Other figures may be found in "Svensk Folkedanser och Sällskapsdanser".

DESCRIPTION OF STEPS:

Dal Step: (3 counts to meas.) ct. 1: step fwd slightly on indicated ft, putting full weight on it. Ct. 2: bend knee of that ft slightly. Ct. 3: rise on toes of that ft, or execute a slight hop. At same time, other ft, toes pointing down, is swung across in front of the leg, no higher than 12" from floor.

Stride-Knee-Bend: Ct. 1: hop on both feet, with slightly bent knees, landing with feet about 12" apart and toes pointed out at sharp angle. At same time, arms, fists closed, are raised upward from below belt, swinging them outward in arc to end near shoulder height and bent somewhat fwd. Ct. 2: rest. Ct. 3: Resume starting position. If several steps in succession are danced, fists are brought together in front of chest (instead of back to hips) at end of each step.

Kick Step: Danced in place. Kicking feet alternately fwd and upward (about 12" above floor), toes pointing down. Three kick steps to each measure.

Two-Step-Waltz Step: Ct. 1: step fwd. Ct. 2: hold. Ct. 3: hop on same ft. Lift other ft slightly from floor on ct. 1 also.

-- Presented by Walter Grothe

CALL OF THE PIPES

Record: Reel 9 Standard 13001 (reverse side of Jig used for Shindigger Polka)

Source: This dance is done in three 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 in 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 the fiddle. There are no recordings so far as I know. The Scotch people at Edmonton say the music should be bagpipe, but again no suitable recordings. Any real 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 CCW.

I. 8 counts

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

II. 8 counts

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

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

IV. 8 counts

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

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

-- Presented by Lisa Lekis

TEACHING RHYTHMS IN THE ELEMENTARY SCHOOL*

I. Objectives

- A. To develop an awareness of the rhythm in every-day living.
- B. To provide the skills necessary for this response to rhythm.
- C. To develop the child's ability to use rhythmic movement as a means of expression.
- D. To create a feeling of security and well-being as a part of a group.
- E. To encourage each child to use rhythmical body movement as a medium of satisfying creativity.
- F. To raise the level of appreciation of other arts and other cultures.

II. Creative Rhythms

Creative rhythms include free

creative rhythms include free rhythms, identifying rhythms, and dramatizations. Elementary school children should be encouraged to use movement to portray their ideas and emotional experiences. They may identify themselves with airplanes, trains, or wheels. They may dramatize events of their home life. Dance patterns created by the children themselves should be a part of the rhythmical activity.

Each child must be given an opportunity for walking, skipping, turning, running, sliding, hopping and swinging. A free rhythms program allows the children to investigate the range of fundamental movements of the body. These fundamental movements include (1) axial movements--going up and down, sideward, forward, backward, and rotating, (2) locomotor movements--walking, running, skipping, leaping, hopping, jumping, sliding, galloping, and (3) nonlocomotor movements--pushing, pulling, striking, swinging, and lifting. Children should be provided with opportunities to use these axial, locomotor, and non-locomotor movements with variations of time and intensity in different areas of space. Free choice of both type and tempo of movement is important, as is the free choice of rhythm accompaniment.

Because children learn from the experiences that are meaningful to them, they can learn about machines by actually having a feeling of being a train or a wheel, or about airplanes by having a feeling of being an airplane when it is taxiing, taking off, and flying. Children require, therefore, opportunity to identify themselves rhythmically with familiar things. The source of the experience may be a poem, song, field trip, or incident.

Rhythmical dramatizations of ideas stemming from the daily experiences of the children are natural after the children have identified themselves with surrounding objects. The social studies provide a rich source for rhythmical dramatization of machinery and of occupations. If the children have acquired the skills of body movement and have had the opportunity to develop their own identification rhythms, then with the addition of a rich environment they will be in a position to create rhythmical patterns.

III. Element of Rhythm

Tempo may be even, uneven, fast and slow. All movement may be affected by the tempo. The walk, run, hop, jump, and leap are even tempo, while the skip, gallop, and slide are uneven.

Intensity is described as hard or soft, such as walking in a creeping manner or as a giant would walk.

Rhythm may be accented by clapping, stamping, movement following a stationary position, and by voice or by an instrument.

Direction is another element of rhythm and involves turning and moving forward, backward, and sideways.

IV. Accompaniment

Choice of accompaniment by the children is as important as is the selection of the rhythmical pattern.

Purpose of accompaniment is to set the rhythmical pattern by phrasing, tempo, and tone, to control the form and structure, and to unify the group.

*See Van Hagen, Dexter, Williams: Physical Education in the Elementary School, Chapter VIII, pp. 191-213, State Department of Education, 1951.

Good accompaniment must have suitable mood and quality, accurate rhythm and tempo, intensity suitable to movement, and simple in pattern.

Types of accompaniment include:

1. Rhythm bands and orchestras - each classroom should have its own instruments (home-made as well as commercial).
2. Home-made instruments - pans, wash boards, rattles, drums, bells.
3. Voices - words, humming, singing.
4. Piano music* - music series, physical education guides, rhythm and dance books.
5. Recorded music* - supply of good recordings increasing rapidly (refer to Audio-Visual Department in your county or school district).

V. Suggestions for Teaching

A friendly atmosphere with emphasis on the familiar for each child is necessary for successful teaching of free rhythms, identifying rhythms, and dramatizations. Children must have interesting experiences in field trips, displays, pictures, songs, films, and books to be able to participate freely in rhythmical activities. The following emphasis will provide a "creative" atmosphere:

1. Set up an atmosphere of fun and enjoyment.
2. Remove shoes and socks if floor is smooth and clean.
3. Create a feeling of freedom by using large free movements to the rhythmic accompaniment.
4. Provide a period of class evaluation in which the mood resulting from the movement is discussed.
5. Allow children's suggestions for identification or dramatization to be worked out - e.g., never stop a child from becoming a butterfly after he has successfully skipped lightly and changed directions around the room.
6. Emphasize balanced motion in order to teach correct body mechanics.

Stimulating a response to the environment through rhythmical activity and evaluating that activity is the role of the teacher as an adult leader. The teacher at all times works with the pupils in planning and evaluation:

1. Stimulating response to environment
 - a. Help children to have a clear understanding of purpose of activity.
 - b. Help in selection of the idea so that it can be expressed with satisfaction by each particular group of children.
 - c. Allow children to try to be someone or work out a rhythm from a pantomime.
 - d. Follow group decision by a definite plan of action.
 - e. See that every child participates.
 - f. Develop musical and rhythmic pattern along with the movement pattern.
 - g. Use every opportunity for imaginative response.
 - h. Stimulate curiosity in wanting to do something new.
2. Evaluating by teacher with pupils
 - a. Was there increased skill?
 - b. Was understanding deepened?
 - c. Did everyone contribute?
 - d. Was there a sense of personal and group accomplishment?
 - e. By artistic principles:
 1. Was there a sense of truth and reality?
 2. Was there a sense of movement, time, space?
 3. Were there elements of rhythm, tempo, mood?
 4. Were there elements of interest, balance, line?

VI. Suggested rhythms units and rhythmical activities

Primary Grades: 50% rhythmical activities in physical education program:

1. Kindergarten and First Grade
 - a. Free rhythms - running, hopping, jumping, turning, walking forward and back and other combinations.

*See Appendix: Physical Education in the Elementary School.

(Teaching Rhythms in the Elementary School continued)

- b. Identifications - rocking horse, trotting pony, swing, giants, elephants, trees and other objects, people or animals.
 - c. Few simple singing games in small groups.
2. Second and Third Grades
- a. Farm life - planting, growing, harvesting.
 - b. Transportation - trains, airplanes, trucks, including loading, etc.
 - c. Simple singing games in small groups.
 - d. Indian dances with primitive culture unit.
 - e. Simple folk dances based on fundamental steps for eight-year-olds.

Intermediate Grades: 35% rhythmical activity in physical education program:

1. Fourth Grade
 - a. Mission life in California.
 - b. Mining life.
 - c. Building from forest trees.
 - d. Simple early California dances.
 - e. Dances of Mexico.
 - f. Introduction of folk dances based on dance steps.
2. Fifth Grade
 - a. Colonial life on east coast.
 - b. Activities of pioneers.
 - c. Early American dances.
 - d. California dances.
 - e. Thanksgiving.
3. Sixth Grade
 - a. Airplane.
 - b. Printing press.
 - c. South American and Island Dances.
 - d. By the conclusion of the sixth grade, each boy and girl should know how to schottische, two-step, polka, and waltz, even if these skills have not been mastered.

Upper Grades: 30% of rhythmical activities in the physical education program:

1. Seventh Grade
 - a. Jungle hunt.
 - b. African primitive culture.
 - c. Making of silk.
 - d. European folk dances with all basic dance steps.
 - e. Oriental dances.
2. Eighth Grade
 - a. Industrial power.
 - b. Contrast of slavery and freedom.
 - c. American melting pot.
 - d. American square dances.

When dancing is introduced at this age, mixer-type, circle, line, and square dances are most successful. Boys and girls at this age do not like to keep partners for a long time unless they are advanced dancers. Boys and girls who have had the suggested rhythms program from the kindergarten through the upper grades will be advanced dancers before they enter the ninth grade.

SYLLABUS FOR FOLK DANCE CAMP

This syllabus is presented only as an aid to the lessons of the Camp, and to serve as a reminder to all attending leaders, and is not intended to stand as a separate work. The dances presented here are representative of New England. More particularly, perhaps, of Northern New England, i.e., Vermont and New Hampshire. Northern Connecticut, Western Massachusetts and the Adirondack Mountain section of New York State have some equally interesting dances, but due to lack of proper recorded music, it is impossible at this time to present any of them. -- Presented by Ralph Page

MONADNOCK MIXER

(Music - Soldier's Joy--Victor 3640g)

Four hands around
Ladies chain
Swing your opposite
Swing your partner
Forward and back
Pass on to the next.

Four hands around
Right and left
Ladies chain
Forward and back
Pass on to the next.

Four hands around
Do si do your opposite
Do si do your own
All swing partners
Forward and back
Pass on to the next.

Four hands around
Right hand star
Left hand back
Forward and back
Pass on to the next

Continue as long as desired, or until the fiddler's arm drops off, with any combination of the above changes.

Ending:

All join hands in ONE big circle around the room
Grand right and left
Swing partners when you meet and promenade the hall

If a large number are dancing, frequently the caller permits the grand right and left to go but part way round the circle before calling "all find original partner and swing". This "seek wife in the dark" business usually gets everybody in a happy mood for the remainder of the dance.

CROOKED STOVEPIPE

(Music - Soldier's Joy--Folk Dancer MHL030)

Introduction:

Honor your partner-Honor you corners
Swing partners, and all promenade
Promenade back the other way

The dance:

Head two ladies forward and back
Forward again and the ladies swing
Six hands around them in a ring
Break the ring, go home and swing
Your partners round and round

Chorus:

Allemande left your corners
And a right hand around your own
You do si do your corners
Then you do si do your own
Swing your partners everyone
You swing where you begun

Repeat figure for side two ladies; head two men; side two men.

Ending:

Ladies swing their corner gent
Ladies swing their partners
Ladies swing opposite gent
Ladies swing partners

ODD COUPLE PROMENADE

(Music - On the Road to Boston- Folk Dancer MHL034)

Introduction:

Honor your partners-honor your corners
Allemande left, grand right and left
(all the way round)
All promenade partners

The dance:

First couple out to the right
And balance with the two
Right and left right over and you right and left right back
Both couples on to the next and circle six hands round
Then you six people allemande left and Grand right and left while the odd couple Promenades around the ring
When you're home, swing your own
Repeat for other three couples in turn.

Ending:

Gents to the middle with a right hand star (circling left)
Ladies single file to their right (at same time)
The other way back everyone
All swing partners and all promenade

BREAKDOWN

(Music -Chinese Breakdown Folk Dancer MH1033)

Introduction:

Honor your partner-honor your corner
All swing partners
Allemande left and all promenade partners
All swing partners

The dance:

All reel partners with right elbow
All reel corners with left elbow
All do si do your partner
All do si do your corner
Allemande right your partner
Allemande left your corner
All balance partners
All swing corners and promenade that corner to
to gent's place
Repeat three more times

SWING TWO LADIES (N.H. & Mass.)

(Music -Rippling Water Jig Apex #26297B)

Introduction:

Honor your partner honor your corner
Allemande left, do si do your partner
All allemande your corner girl
The other way back with your own little girl

The dance:

Join your hands and forward all
Forward again for the good of the hall and
The head two gents take two ladies home
(partner and corner)
Right hand lady by the right hand around
Left hand lady by the left hand round
Put your arms around their waists and
Swing both ladies around in place
Circle three hands around
Pop the corner lady under to her place
Swing your partners all
All promenade around the hall
Repeat for the side two gents

PAGE'S NIGHTMARE

(Music -Silver and Gold Folk Dancer MH1034)

The dance:

Head two couples out to the right and
Circle four hands around.
Break those circles out in lines (4 facing 4).
And forward all and back
Then you right and left with the opposite two
And right and left right back
Swing your partners all and all promenade

Side two couples out to the right and
Circle four hands around
Break those circles into lines and
Forward all and back
Chain the ladies over and you chain them right
back home
Swing your partners all and promenade

Head two couples out to the right and
Circle four hands around
Break those circles out in lines and
Forward all and back
Do si do your opposite, and do si do your own
Swing your partners all and promenade

Side two couples out to the right and
Circle four hands around
Break those circles out in lines and
Forward all and back
Forward again and swing the opposite
And then you swing your own
All promenade

Ending:

Allemande left and the gents grand chain
All swing partners and all promenade

CRISS CROSS (N.H.)

(Music -

Introduction: Optional

Head two couples ladies chain, side two
couples swing
Side two couples ladies chain, head two
couples swing
Chorus: 16 meas. optional
Head couples right and left, side two couples
swing
Side couples right and left, head two couples
swing

Chorus: Optional

Head two couples chassez, side couples swing
Side two couples chassez, head two couples
swing

Chorus: Optional

Head two couples right hand star side two
couples swing
Head two couples left hand star in middle of
the ring
Home you go and everybody swing
Side two couples right hand star, head two
couples swing
Side two couples left hand star in middle of
the ring
Home you go and everybody swing.

Ending: Optional

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New England Dances

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NORTHERN JUNKET

Ralph Page, Editor

HONEST JOHN (Vermont)

Music - Honest John, Folk Dancer MH1035

The dance

The first couple out to the right
And balance with the two
Join your hands and circle to the left
And then here's what you do
You chassez by, address your own
Right and left the way you are-a-a-h
Right and left right back to place
The ladies grand chain
All promenade
Repeat for other three couples in turn.

Part 2:

The dance

First two (#1 W, #3 M) give right hands around
Take your steps in time
Left hand back the other way
And balance four in line
Swing your partners everyone, everybody swing
Swing your partners round and round and the
Head two ladies chain
Head two couples half promenade
Turn around and right and left back
Repeat for next two (#2 W, #4 M)
Repeat for next two (#3 W, #1 M)
Repeat for next two (#4 W, #2 M)

PAGE'S NIGHTMARE #3

Record- La Clog d'Henri, Starr 16407-B

Introduction: optional

The dance:

Head lady and opposite gent forward and back
Forward again and do si do
Second lady and opposite gent forward and back
Forward again and do si do
Same for 3rd and 4th
Right hand to your partner, gents stay home and
The ladies weave around the ring
Around you own, all turn around, ladies the
other way home

Interlude: optional

First gent and opposite lady forward and back
Forward again, right elbow reel
Go home and elbowreel your partner
Same for the other three
All reel partners
Ladies stay home and the gents weave around
the ring
Around your own, all turn around, gents the
other way home

Ending: optional

DARLING NELLIE GRAY (N. H.)

Record - Darling Nellie Gray Folk Dancer
MH1026

The dance:

The first couple balance with the couple on
the right
Join your hands and circlce once around
Then you right and left right over
And you right and left right back
Then you both swing your Darling Nellie Gray
(Do same with next two couples)
Everybody swing your Darline Nellie Gray
Then you allemande left with the lady on your
left
And you grand right and left around the ring
When you meet your Nellie you promenade her
home
Promenade with your Darling Nellie Gray
(Same for the other three couples)
Ending:
Honor your partner
And bow to your corners all
Now you bow to the girl across the hall
Swing your partners all
Allemande left and grand right and left
When you meet your Nellie you promenade her
home
Promenade with you Darling Nellie Gray

PAGE'S NIGHTMARE #4

Record - Reel des Moissonneurs Starr 16407-A

Introduction: optional

The dance:

Ladies to the center stand back to back
Head two couples do si do
Side two couples do si do
Everybody do si do
Head two couples a figure eight through the
middle
Side two couples a figure eight through the
middle
Everybody a figure eight
All swing partners and promenade to place
Gents to the center and stand back to back
Head two couples do si do
Side two couples do si do
Everybody do si do
Head two couples a figure eight through the
middle
Side two couples a figure eight through the
middle
Everybody a figure eight
All swing partners and promenade

PATRONELLA (N. H. and Vt.)

Music - Patronella, Apex 26299-B

The Dance:

Odd Couples active 1-3-5-7-9 etc.
Balance partner, turn a quarter round to the right and
Balance partner again, around to the right and
Balance again, around to the right and
Balance again, around to the right to place
Down the center with your partner
Same way back to place and cast off
Right and left four
(Men cast off with men, ladies with ladies)

MONEY MUSK (N. H.)

Music - Money Musk, Folk Dancer MH1028

The Dance:

First and fourth couples active
Give right hand to your partner, go once and a half around
Below one couple and forward six
Three quarters round and forward six again
Three quarters round and
Right and left four

LADY WALPOLE'S REEL (N. H. and Vt.)

Music - Reel of Stumpy, Folk Dancer MH1029

The Dance:

Every odd couple cross over before dance starts, 1-3-5-7 etc.
Balance and swing the one below
Active couples down the center and back
Cast off (with the one you swung)
And the opposite ladies chain over and back
Half promenade across the set
Turn around, half right and left to place and balance NEXT below
Continue as long as desired.

BIG JOHN'S BREAKDOWN (French-Canadian)

Music - Big John McNeil, Apex 26222

The Dance:

Every other couple cross over before dance starts
Balance partners
Do si do partners
Allemande left the one below
Then balance four in line
Swing partner
Down the center, same way back and cast off
Right hand star with opposite couple
Left hand star back to place

MORNING STAR (N. H. and Vt.)

Music - Rory O'More, Folk Dancer MH1027

The Dance:

Couples 1-3-5-7-9 etc. are active. Do NOT Cross over.
Right hand to your partner, balance and swing
Left hand to your partner, balance and swing
Down the center with your partner
Turn around at the foot and the other way back
Cast off, and right and left four
(Men cast off with men, ladies with ladies)

NORTHERN VERMONT VARIANT OF MORNING STAR

Right hand balance and swing
Left hand balance and swing (reverse swing)
Down the center and back
Cast off (walk around cast off)
Right hand star with opposite couple
Left hand star back to place

SPEED THE PLOW (Northern Vermont)

Music - Speed the Plow - if you can find a good record; otherwise Peter Street, Folkraft F 1087 B

The Dance:

Couples 1-3-5-7-9 etc. active. Do NOT cross over.
The men join hands and hold them about shoulder high (simply bend elbows)
Men walk four SLOW step swing balance steps forward and
Four SLOW step swing balance steps back to place
Ladies the same
Active couples down the center and back
Cast off and right and left four
(Men cast off with men, ladies with ladies.
The four slow balance steps are begun by stepping on the left foot, swinging right over left, lifting slightly on left toe as right foot is swung. This is not a hop.)

THE TEMPEST (Vermont)

Music - Blackberry Quadrille, Victor record

The Dance:

Couples 1 & 2 stand side by side in a line facing down the hall. Couples 3 & 4 stand at the side and face opposite couple. The easiest way to form for the Tempest is to have dancers form for a square; then have #3 couple come up and stand beside the head couple. The side couples remain in place.
Down the center four abreast
Turn around and come back to place (the two men acting as a pivot in this turn)
Four hands around on each side
Same two ladies chain
Same two couples half promenade and
Half right and left to place

NEW ENGLAND CONTRA DANCES

ARKANSAS TRAVELLER

Couples 1,3,5,7,etc active. DO NOT cross over.

All forward and back
Forward again and cross over
All forward and back again
Forward and cross to place
Active couples right hand star with couple
below
Left hand star back to place
Active couples swing partners
Active couples down the center and back
Cast off right and left

OPERA REEL

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

Down the outside and back
Down the center and back
Cast off and reel partner once and a half
around
Reel below with left elbow
Reel partner with right elbow
Reel above with left elbow
Balance and swing partner

HAYMAKER'S JIG

Couples 1,3,5,7,etc. active, cross over before
dance starts

Balance and swing below
Balance and swing partner
Down the center four in line
Back to place and
Ladies chain

ROAD TO BOSTON

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

Balance and swing below
Half promenade across
Half ~~promenade~~ ^{pt and left} back home
Active couples down the center
Up the outside
Into the set one place below
Across the set and do si do partners
Do si do the one below

GLOVER'S REEL

Couples 1,3,5,7,etc. active, cross over before
dance starts

Do si do the one below
Allemande right your partner
Allemande left the one below
Come back and swing your partner
Down the center, back, cast off
Right hand star with couple below
Left hand star back to place

BEAUX OF ALBANY

Couples 1,3,5,7,etc. active, DO NOT cross
over

First and second couples balance and swing
partners
Both couples down center and back; cast off
Cross right hands around
Left hands back to place
Same couples right and left

ST PATRICK'S DAY IN THE MORNING

Couples 1,3,5,7,etc. active and cross over
before dance starts

Active couples down the outside and back
Active couples down the center and back
Cast off and forward six
Circle six hands half around
Forward six again
Six hands half around to place
Right hand star with couple above
Left hand star back to place
Ladies chain

MERRY DANCE

Couples 1,3,5,7,etc. active and cross over
before dance starts

Active couples down the outside with one
below and back
Same four join hands, down the center four
in line, and back
Cast off, ladies chain
Half promenade
Half right and left

HULL'S VICTORY

Couples 1,3,5,7,etc. active. DO NOT cross
over

Right hand to partner, left to opposite and
Balance four in a line
Turn opposite with left hand once around
Right to partner turn once around and
Balance four as you did before
Swing partner
Down center and back
Cast off and right and left

OLD ZIP COON

Couples 1,3,5,7,etc. active and cross over
before dance starts

Active couples balance partners
Right hand to partner, turn once and 3/4 round
Balance 3 and 1
Swing partner
Down center with partner and back
Cast off, right and left

ROAD TO CALIFORNIA (Vermont)

Music - St. Anne's Reel, Apex 26291-B

The Dance:

1st & 4th couple active at start and as soon as possible, every other couple active.
Cross over to opposite side below one couple and Balance facing out (active couples are back to back holding hands with people above and below in two lines of 3)
Turn with right hand once around
Balance out once more
Turn with left hand once around
Swing partner
Down the center with partner, the other way back
Cast off and right and left four
(Men cast off with men; ladies with ladies.)

FISHER'S HORNPIPE

Music - Fisher's Hornpipe (Record available?)

The Dance

1st & 4th couples active. Do NOT cross over.
Down the outside and back.
Down the center with your partner and back
Cast off and six hands around
The other way back
Right and left four

DOUBLE SCOTCH REEL (Mass.)

Music - Irish Washwoman, Folkraft 1044-P

Each man has two partners. Lady on his right is known as his "right hand lady", lady on his left is known as his "left hand lady". Each set of three face another set of three with sets formed around outside of the hall.

The Dance:

Six hands around
Balance your right hand lady
Swing your left hand lady, same couples right and left
Balance your left hand lady
Swing your right hand lady, same to ladies chain
All forward and back
Forward again and pass through to the next

Six hands around

everybody do si do your opposite person
Do si do your right hand lady
Do si do your left hand lady
All forward and back
Forward again and pass through to the next

Six hands around

Swing your opposite right hand lady
Swing your opposite left hand lady
Swing your own left hand lady
Swing your own right hand lady
All forward and back
Forward again and pass through to the next
(continued, next column)

(Double Scotch Reel continued)

Six hands around

Swing either of the opposite ladies
Swing either of your partners
Swing both of your partners
All forward and back and pass through to the next
And any combination of above changes

GREEN MOUNTAIN VOLUNTEERS (Vermont)

Music - Londonderry Hornpipe, Apex 16512

The Dance:

Every other couple cross over before dance starts.
Gents chassez and the ladies swing
Ladies chassez and the gentlemen swing
Down the center with your partner and back
Cast off and right and left four

MONADNOCK REEL (N. H.)

Music - Reel de Tadoussac, Victor 25-1108

The Dance:

Every other couple cross over before dance starts (1,3,5,7,9, etc.)
Balance partner
Do si do your partner
Allemande left the next below
Swing partners
Down the center and back
Cast off and ladies chain

FALLEN TIMBER REEL (N. H.)

Music - Angus Campbell, Apex 26277-B

The Dance:

Every other couple cross over before dance starts (1,3,5,7,9, etc.)
Do si do the next below
Do si do your partner
Balance and swing your partner
Down the center and back
Cast off
Right hand star with opposite couple
Left hand star back to place

WASHINGTON'S QUICKSTEP (N. H. and Vt.)

Music - Rustic Jig, Apex 26276

The Dance:

Every other couple cross over before dance starts
Right hand star with couple below
Left hand star back to place
Down the center with your partner and back
Cast off and right and left four
Balance and swing your partner

WE'LL ALL GO CRAZY

(by Jack Hoheisal)

Allemande left with your left hand
Right to your pard and a right and left grand
With a patty cake polka and a bumpsy daisy
Meet your honey and we'll all go crazy
(1)
Right, right, right and a left, left, left
Both, both, both and you clap your knees
Bumsy daisy if you please
And on to the next
repeat from (1) etc.

DIPSY DO (by Jack Hoheisal)

Now you do a dipsy do
Start right out with a R and L thru
Right hand over and you box the gnat
Back with the left and you've got it pat
Now R and L back on the same old track
Turn right around and what do you know
Its the opposite girl for a do sa do
Step right up to her and swing and whirl
Then do the same to your own pretty girl.

HOOP'N HOLLER (KIDS) COG

(by Jack Hoheisal)

Ladies to the center and back to the bar
Gents to the center with a RH star
Back to the left but not too far
Pick up your own as you go by
Grab that pretty gal on the fly
First lady out and form two stars
One like Venus and one like Mars
First couple off for a swing and a whirl
And then you'll trade a boy for a girl
Fourth couple out at the first trades in
Watch those two stars spin and spin
Fourth couple in and 3rd couple out
Turn those two stars round about
Second couple trade right in
Watch those two stars spin and spin
Now you trade from star to star
All at once and there you are
Pick up your own as she comes down
Star promenade go round the town

WHIRL*CHAIN (break or simple dance)

(by Jack Hoheisal)

Two ladies whirl-chain to the opposite man
He'll turn you around as pretty as he can
Whirl-chain back in the center of the set
Back to your own 'cause your his pet
(variation)
Two ladies whirl-chain with an extra little
spin
To the opposite man then right back in
Whirl-chain back with an extra little whirl
Back to your own 'cause your his girl

HOOP'N HOLLER (KIDS) CHAIN (by Jack Hoheisal)

Head ladies chain in the center of the set
Gents allemande right in a little side bet
Side ladies whirl to the head ladies place
Now swing and turn those gals with grace

Head ladies chain in the center of the floor
Gents allemande right as you did before
Side ladies whirl a quarter round
Now swing and turn as you come down

Head ladies chain in the center of the town
Gents allemande right go round and round
Side ladies whirl a quarter of the floor
Now swing and turn as you did before

Head ladies center and start to turn
Gents allemande right now watch 'em churn
Side ladies home with a pretty little whirl
Now everybody balance and swing your girl

NOTES:

1. Ladies in head positions turn $1 \frac{3}{4}$ turns and go to corners position to be turned like in chain but with an extra turn. Are now side ladies.
2. Side ladies whirl to head ladies place.
3. Same two gents always work together in R elbow swing. Each time turn $1 \frac{1}{2}$ and trade places.
4. Ladies progress around floor. Gents trade places, then home, and then repeat.

THE LADIES GO TO BAT (break or dance)

(by Jack Hoheisal)

Circle four and the ladies go to bat
The ladies whirl chain to a box the gnat
(Pull 'em by on your left from where they're at) optional
The ladies whirl-chain at the side of the floor
To a box the gnat as you did before
Pull her to your side-the bots flip around
Circle four at the side of the town
(Note Because of some objection to term "box the gnat" for a left hand turn you may prefer this revision).

AS PRETTY AS CAN BE

Circle four as pretty as can be
The ladies whirl-chain to a box the flea
Whirl-chain back at the side of the floor
To a box the flea as you did before
(same last two lines as "Go to Bat")

WESTCHESTER ALLEMANDE (By Jim York)

Allemande left and allemande thar
Right and left and form a star
Gents swing out, gals swing in
Inside out and star again
Let that star to the heaven's whirl
Go the wrong way round to the second girl
And the ladies star
Gals swing out, gents swing in
Inside out and star again
Shoot the star and find your own
Twirl her once and promenade home.

WAGON WHEEL WITH A FRONTIER WHIRL (by Jim York)

Allemande left and a right to your girl
A wagon wheel with a frontier whirl
*Spread the wheel and don't you blunder
Raise your arm and the ladies duck under
Reverse the wheel and go like thunder
Gents step out and take a back track
Pass her twice and on you go
Left to the next for a dopaso
Partner left and corner round
Back by the left go all the way round
*The right hand lady with the right hand round
And wagon wheel as you come down
(repeat between *)

One to the right and promenade
Take a little walk with your own sweet maid.

CHUCK WAGON WHEEL (by Chuck Wasserman)

1st and 3rd forward and back
2nd and 4th forward and back
1st and 3rd trail on through
Same for couples 4 and 2
Swing your opposite when you meet
Twice around and do it neat
1st and 3rd forward and back
2nd and 4th forward and back
1st and 3rd trail on through
Same for couples 4 and 2
Swing your own girl when you meet
(on opposite side)
Twice around, now do it neat
Allemande left etc.....

DOSI BALLINET WITH EIGHT (or six)

Circle eight as pretty as you kin
Dosi-ballinet and the gents rock in
The ladies rock in and the gents rock out
Swing with the left hand half about
And the ladies rock in
Now swing with the right and don't be slow
Finish it off with a do-paso
Partner left and corner right
Turn your own will all your might
And promenade

NOW YOU'RE GONE (By Orrin Benedict)

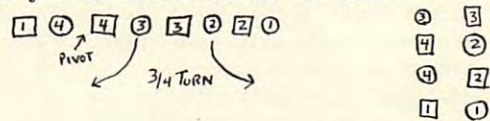
Allemande left and now you're gone
It's a wagonwheel spin and travel on
And pick up the next (optional line)
Spread that wheel from where you're at
Gals duck under like box the gnat
And go---o the other way (optional line)
Gents turn back to a left hand swing
Go full around to the next in the ring
For a wagon wheel spin and travel on
And pick up the next
Spread that wheel from where you're at
Gals duck under like box the gnat
And go the other way
Gents turn back to a left hand swing
Go full around to the next in the ring
And promenade with your own pretty maid
Walk right around in a promenade

NOTE: Start from an Allemande Thar or Away
You Go Star with RH lady, so as you
swing out like a left allemande your
original opposite will be your first
wagonwheel spin. Or if start with own
partner you will finish with your
opposite lady.

SWINGING GATES (By Merl Olds)

First old couple bow and swing
Twice around with the dear little thing
I'll leave you and you leave me
Grab your corner and circle three
Circle three until you get fixed
Sides swing into a line of six
(#1's on outside, face #1 position)

Lonesome couple swing your date
Into the center and open the gate
Turn those gates like a swinging door
Now you have two lines of four



Girls roll right with a half sashay
Eight to the center and back that way
Chain those ladies down the line
Chain 'em back your doing fine
Swing on the corner don't be slow
Four gents star on heel and toe
To the opposite girl for a do sa do
Take her in your arms and around you go
Allemande left just one
And promenade the girl you swing.

NIGHTMARE ALLEMANDE (By Walt St. Clair)
(Break or full dance)

Allemande L we're on our way, it's a R & L and
a half sashay
Re-sashay go all the way round Gents star by the
R from where you are
To the opposite gal like an allemande thar,
And back up boys but not too far.
Swing half with the L like an allemande U with
R and L and turn back two
It's a R & L to a LH swing, the four ladies
chain across the ring
To the opposite gent like allemande thar, back
up girls in a RH star
Shoot that star with a full turn round
Gents star R on the heel and toe to the opposite
gal for a do pa so
Partner L and corner round, partner L and a full
turn round
And on you go with a R & L to a do pa so.
It's corner R and back to the bar into the middle
and form a star
LH swing and a do sa do and you back right up
to a do pa so
It's partner left and corner right partner left
and a full turn brother
On to the right and promenade another.
(Gents wind up with original corner girl. If
used with 4 changes to get original partner back,
on the 4th change, substitute Mother for the word
another.)

HITCHED IN A LINE (Original by Jack Hoheisal)

First and third you swing a bit
Round and round for the fun of it
Then out to the right, girls hithh on, it's
four in a line.
Turn once around - you're doing fine
Then I'll swing yours and you swing mine
Now the inside high and the outside low
Join hands in the middle and around you go
Circle once around and raise a little cain
Then pass right through and the ladies chain
Girls hitch right on and form a line
Keep on turning, you're doing fine
Turn once and a half and I'll give the sign
To swap and swing your maid for mine
Now the inside over and the outside under
Join hands in the center and turn like thunder
Once and around a pass right through
To swap and swing with the outside two
(Optional)
Now home you go and everybody dance
Swing so hard they'll lose their ---- ba-lance.

RIP TIDE (by Bob Hall)

1st and 3rd go forward and back
Star by the right on the inside track
Turn your corner with a left hand swing
Box the gnat in the middle of the ring
Pass right through to the side of the town
Do sa do all the way round
Like an ocean wave you hang on tight
Forward and back and swing with the right
Same couples star with the old left wing
To the opposite shore for a right hand swing
Back to the middle and box the flea
Pass right through to the side of the sea
See saw now go all the way round
Like an ocean wave as you come down
Forward and back and swing by the left
Star by the right in the center of the set
Turn your corner like a left allemande
Right to your partner and right and left grand.

BLIND DATE (variation of double date)

1st and 3rd you bow and swing
Two gents to the center and back to the ring
Two gents to the center with a right hand star
Back to the left but not too far
Hook on your own as you go by
Grab that pretty gal on the fly
Gents back out and the ladies go in
Full turn round and you're gone again
Pick up your corner across the square
Take her half round and leave her there
For a do sa do while you go acrost
And left hand swing the girl that's lost
Right hand swing that gent that's there
While the girls spin home across the ring
All turn your own with a left hand swing
(optional)
Into the center like an allemande thar
Back up boys in a right hand star
Shoot that star with a full turn round
Promenade corners as you come down
Repeat three times.

SUSIE-Q (Boswell) (Variation)

1st and 3rd go forward and back
Forward again with a right and left through
(1) Turn right back with a Suzie Q
Right to your opposite, right all around
Partner left as she comes down
Opposite right, right all around
Partner left as she comes down
(2) Put your opposite on the right of you
Face the sides - go right and left through
Repeat (1)
(3) Two side couples, your not through
Swing around to the center with a right and
left through
Repeat (1) - (2) - (1)
(Now swing your opposite to beat the band
Then twirl her out to her home land.)
Either repeat all or: Now swing your honey
to beat the band
Four ladies chain to their home land.

REVOLVING DOOR (from Jack McKay)

1st and 3rd go forward and back
Go forward again on the same old track
Star by the right in the center of the floor
And turn that star - revolve that door
Side ladies chain right through that star
And around the gen that's over thar
And chain right back as you were before
And turn right around and face your floor
Side couples star like a right-and-left thru
(8 hand star)
Star back on the same old track
If you get home you're sharp as a tack
A revolving door never went that way
So star by the left now what do you say
With a left hand chain the side ladies cross
Right to your opposite, don't get lost
Now left chain back to your proper owner
And watch the old man pull a boner
Gents cross over with a left hand chain
Right to your opposite, use your brain
Left chain back through the post office door
And git for home 'cause there ain't no more
Now right hand back to the girls in the middle
Pull 'em through to the tune of the fiddle
And do si so

WHIRLPOOL SQUARE (from Jack McKay)

Introduction

All join hands, gent in the swim
Circle left, do it with vim
Reverse back now like a fish in school
Then swing your girl till to make a whirlpool

Fill in:

Girls with the right to the opposite side
Gents cross over on the ebbing tide
Girl swim back to your own little bay
Men come back in the same old way
It's all the way round with your lady fair
Pick up your corner for the Whirl Pool Square

Ladies to the center, back to the beach
Gents to the center with a right hand reach
All the way round then a left to your girl
Right around her waist for a full turn whirl
Gents hold on for a whirlpool square (LH*)
Ladies join rights with those over there
Heads turn out like the ocean tides
Sweep back behind the (2 on the) sides
Sides roll around a gent and a girl
Go back in make the waters swirl
Heads turn back on the rocky shore
Sides roll around a gent and a girl
Back to the center make the waters swirl
It's a turn and a half with the girl you
found
Take her back home and twirl her around

GRAND SQUARE

Allemande left with the corner fair
All get ready for the grand square
1st and 3rd go forward and back
Side couples turn back to back
Forward two, three face
Forward two, three face
Forward two, three face
Forward two, about face
Forward two, three face
Forward two, three face
Forward two, three face
Forward two, and swing your own.

JESSY POLKA SQUARE

Now the side couples arch and the head couples
duck under
Dip and dive round the square,
Home you go and don't you blunder
Do an allemande left
Put your arm around your partner
In a star promenade we'll do the Jessy Polka
dance
Do a heel and toe and we'll start the room to
jumpin'
As the ladies turn back you can see their
bustles bumpin'
We could dance through the night as if it
were a minute
Our hearts are really in it --the Jessy
Polka dance
Now watch your corner girl and when she
comes around
You take her in your arms and you swing her
round and round
And then you promenade her home and you keep
her for your partner
Balance and you swing her till the music
starts again
Ending:
Balance and you swing her--That's the Jessy
Polka dance.

ALLEMANDE "G"

Allemande left and allemande G
A right hand swing and turn back three
Go left and right and left once more
Turn half around and you go back four
Go right, left, right to a left hand swing
And the four gents star across the ring
Turn the opposite lady with a left hand round
On to your corners and sashay right around the
square
Right hand to that lady there
Sashay left around the square
Left hand to that lady there
Box the gnat with the next pretty maid
A balance, a twirl, and promenade.

POP THE WHIP

1. First couple center and there you swing
2. Six join hands and circle the ring
3. An arch is formed by the swinging two
4. And the second gent will lead them thru
5. Turn to the left and don't you slip
6. Jerk that line and pop the whip
7. Under again and don't be late
8. Turn to the right in a figure eight
9. Two hook on and circle the ring
10. Now you're home so everybody swing

Explanation

3. Couple #1 face each other and make a 2-hand arch
4. 2nd gent leads line around arching gent and thru arch
6. 2nd gent turns left around arching lady
8. Around arching gent.

THE DRIFTERS

1. First and third go forward and back
2. Forward again with a right and left thru
3. Sides drift out to positions new
4. And swing the gal that's nearest you
5. Now drift out to lines of four
6. Forward eight and fall back eight
Pass right thru don't hesitate
7. ~~Forward eight and fall back eight~~ *Repeat all of lines 6*
8. Forward again with a right and left thru
9. You swing yours and she'll swing you
10. Allemande left and a grand right and left

Explanation

3. Sides sashay two steps away from each other to the corners of the square
4. Man 1, Lady 2; Man 4, Lady 1; Man 3, Lady 4; Man 2, Lady 3.
9. Swing original partner in home position

DOUBLE THE DOSE

1. 1st couple balance and swing
2. Allemande left like a rope on a calf
3. Now your honey with a once and a half
4. Allemande next in the same old way
5. Now your honey if it takes all day
6. To the odd couple O, circle once and a half you go
7. The side couples right and left thru
8. Now duck and dive, some'll batch and some'll wive
9. Repeat 1 thru 4
10. Now your own and home to stay
11. Sides to the center and then return
12. Chain those ladies like butter in a churn
13. Left to the gent and double the dose
14. Back to the center and hang on close
15. Left to the gent that's all alone
16. Right and left through and balance home

(Explanation in next column)

Explanation for Double the Dose

2. 1st couple allemande with corners
4. Lady 1 to gent 4, gent 1 to lady 2
8. 1st couple duck under arch made by 3rd
9. Start with new corners
12. Ladies chain with $1\frac{1}{2}$ turn in center
13. Gents turn opposite around twice, with ladies chain turn
14. Ladies chain with $1\frac{1}{2}$ turn in center

THE BRIDGE

1. First and third you balance and swing
2. Make a bridge across the ring
3. Two thru the middle and four thru the ends
4. Swing 'em boys and do it again
5. Now four thru the middle then two thru the ends
6. Everybody swing and we're gone again

Explanation:

2. 1st and 3rd men, send their ladies to the center forming a line of four across the set with hands joined (M's R with partner's L, ladies' R hands joined.) This forms 3 arches.
3. 2nd couple thru the middle arch. 4th couple divides, lady going thru the right arch, man thru the left arch.

SPLIT YOUR CORNERS TO THE OUTSIDE TRACK

1. 1st and 3rd go forward and back
2. Forward again and split your corners to the outside track
3. Partners bow, corners whirl
4. All run away with the same little girl
5. Repeat 3 times to return to original

Explanation:

2. Ladies go right, gents go left thru side couples.
3. Variations on this change:
 - a. do-sa partners one and all
Do-sa corners don't you fall
Give your own a pretty little whirl
And run away with the corner girl
 - b. Swing your corners round and round
Allemande left just one
And promenade the gal you swung
 - c. Sashay by your partners half
Re-sashay go all the way
Give your own a pretty little whirl
All run away with the corner girl

THE OL' MILL WHEEL

1. 1st couple balance, 1st couple swing
2. Lead right out to the right of the ring and circle 4.
3. Up with the right for the Old Mill Wheel
4. Back with the left and grind the meal
5. Take that hand upon your shoulder
6. Duck right under and still you hold her
7. Active couple it's up to you
8. Raise your arms and pull 'em thru
9. Now you're mixed so the ladies chain
10. Circle four around the range
11. Break it up with a docey-doe
12. On to the next - repeat with 3rd and 4th couples

Explanation

3. Place RH on R shoulder of person in front of you
4. Reverse direction and place LH on L shoulder of person in front of you
5. Join your RH with the hand that is on your shoulder
6. Duck under your own R arm so that you are facing away from the center
8. 1st couple keep hands joined, turn away from each other and pull others thru

CHAIN THE LADIES THRU THE STAR (By Barry Binns)

1. 1st and 3rd go forward and back
2. Forward again with a R hand star
3. Back by the L, but not too far
4. Chain the ladies thru the star
Keep it turning but not too far
5. Chain the ladies across the ring
turn again with the new little thing
6. Turn 'em around and chain back thru
Keep it moving like you always do
7. The ladies thru that star have flown
Keep it turning till you're home
8. Circle four in the middle of the floor
9. Docey-doe and home you go
10. Swing, swing, everybody swing

Explanation

3. Star turns continuously until end of figure
4. Ladies 1 and 2, 3 and 4 start chain
As ladies chain, center star turns 1/4 position CCW
Ladies 2 and 4 join LH star
Ladies 1 and 3 complete ladies chain
5. Repeat above with ladies 1 and 4 and 2 and 3 starting chain
6. Repeat all of 4 above
7. Repeat 5 above
8. 1st and 3rd couples only.

CENTER FOUR MAKE A RIGHT HAND STAR

1. Head two couples you balance and swing
2. Down the center and split the ring
3. Lady go right gent go left
4. Form your fours on the side of the set
5. Forward eight and eight fall back
6. Wait for the call on the outside track
7. Center four make a right hand star
8. Outside four stand where you are
9. Break that out with a double elbow
10. Outside four get in the show
11. With a L hand star and a howdy-do
12. Back with a R and how are you
13. Meet your corner with a L allemande
14. Repeat for side couples

Explanation

4. Couples 1 and 3 divide, pass opposites outside set and stand at ends of lines facing partners
7. Couples 2 and 4 make a star
9. Couples 2 and 4 do a double elbow L and R with corners
11. Couples 1 and 3 go to center and form a LH star

MAKE THAT STAR JUST TWICE AS WIDE

1. 1st and 3rd you balance and swing
2. Do-sa corners of the ring
3. Meet in the center and swing right there
4. Form two lines across the square
5. Forward 8 and back you go
6. Four old gents you do-sa-do
7. Center four make a left hand star
8. Side four stand where you are
9. Pick up the one who's by your side
10. Make that star just twice as wide
11. Break and swing and promenade home
12. Repeat for head couples and twice for side couples

Explanation

2. Everyone do-sa-do with corners
3. 1st and 3rd couples only
4. Sides separate and join heads in lines of four - parallel to heads' positions
6. Diagonally across the lines
7. 1st and 3rd couples only
9. Pick up corners on right elbow

THE CALHOUN ROUND-UP

1. 1st and 3rd lead to the right
2. Circle four and form a line
3. Forward up and back you go
4. Forward again and do-sa-do
5. Ends to the center with R hands crossed
6. Keep to the trail and you won't get lost
7. Turn right back and head for the west
8. Pick up the one that you love best
9. Sides turn about to go under twice
10. Now do-sa-do with the couple so nice
11. Do-sa-do with your own little filly
12. Swing that gal till she feels silly
13. Circle four and around you go
14. Break it up with a docey-doe.

Explanation:

2. Leading couples nearest home position
5. Man 1, lady 4, man 3, lady 2 make right hand star
7. Left hand star
8. Original partner
9. 2nd and 4th couples turn toward each other and go under arches made by couples 1 and 3
10. 2nd and 4th couples do-sa-do with opposites in 1 and 3 respectively
13. Couples land 2, 3, and 4.

RIGHT AND LEFT THRU AND SASHAY

1. 1st and 3rd lead out to the right and circle four
2. Two head gents go home alone
3. The lucky gent turn the lady on the right with a R hand around
4. The lady on the left with a L hand round
5. With the lady on the R you R and L thru with the couple across the floor
6. R and L back as you did before
7. With the lady on the left you sashay by the couple over there
8. Sashay back with your lady fair
9. Swing, swing, everybody swing

Explanation

3. The lucky gents are those with the two ladies
5. R and L diagonally between the 2 lines of 3
7. Sashay diagonally between the 2 lines of 3 with the gents leading to their own R. The 2 couples face each other as they go by
8. Ladies lead back in the same path taken by the men

MUCHMORE MAZE

1. 1st and 3rd balance and swing
 2. Promenade outside the ring
 3. Ladies chain with the couple you meet
 4. Chain right back and watch their feet
 5. Four ladies chain across the set
 6. Ladies chain with the gal you met
 7. Four ladies chain across the set
 8. Ladies chain with the gal you met
- (continued in next column)

Explanation for Muchmore Maze

3. 1st and 2nd ladies and 3rd and 4th ladies (note who this lady is)
4. Same ladies chain as in 3
8. Same ladies chain as in 3

DALLAS ROUTE

- First couple balance and swing
Down the center and divide the ring
Lady to right, gent go left
1. And four in line you stand
Forward four and four fall back
 2. And sashay four to the right
Forward six and back to the ring
Couple in front you balance and swing
Down the center and divide the ring
Lady go right, gent go left
And four in line you stand
 3. Forward eight and back you go
Forward again and do-sa-do
 4. Sashay to your partner's place
Ladies chain across the set
Chain the ladies down the line
Across the set you're not thru yet
 5. Couples three and four R and L thru
Couples one and two say howdy-do
And everybody swing

Explanation

1. Couple 3 stands between 1
2. Behind couple 4. After forward and back, couple 4 swings, then divides couple 2.
4. All men sashay to L, while the Ladies sashay to their R
5. 3 and 4 R and L thru to home. It is always the two couples immediately to L of the lead couple who do the R and L thru

BIRDY FLIES AWAY

(Original by Roy Close, San Diego)

To be used as soon as you get the birdy in the cage and seven hands round.

The birdy hops out and leaves them there
And she flies away to another square
And when you see that birdy light
All join hands and circle to the right.

Now the birdy hops out and crow hops in
It's seven hands up, circle left again.
The crow hops out and leaves them there
And he flies away to another square
When you see that old crow light
Down with your hands and circle right

In this call the birdy in the center flies away to some other square. Then the square regains a birdy; they circle R. As the birdy leaves, and until a new birdy or crow arrive, the circle moves to the L with their joined hands raised above their heads.

ELBOW HOOK AND FOUR IN LINE VARIATION

- 1st and 3rd lead to the right
1. An elbow hook and 4 in line
2. I'll swing your girl, you swing mine
3. I'll take yours and travel on to the center of the ring
4. Ladies catch on in an elbow swing, an elbow hook and 4 in line
5. I'll swing your girl, you swing mine
6. I'll take yours and travel on to the opposite side
7. For an elbow hook and travel wide
8. An elbow hook and 4 in line
I'll swing your girl, you swing mine
9. I'll take yours and travel on to the center we go
10. For an elbow hook and don't be slow
An elbow hook and 4 in line
11. I'll swing my own if you don't mind
12. Circle four in the middle of the floor
And break it up with a docey-doe.

Explanation

1. Girls hook R elbows, couples walk forward
2. Men take half step back, girls walk forward and swing opposite
3. Men 1 and 3 take that new girl to the center where the new girls, 2 and 4, hook R elbows
6. Men 1 and 3 take new girl they received in the center and travel on to opposite side of square
11. On final change in center, couples land 3 will get back original partners

GOLDEN SLIPPERS

Opener

All join hands and circle the ring
While you laugh and dance and shout andsing
Half way round that golden track
You wheel that chariot and you turn right back

You turn right back in single file
The ladies in the lead, the gents run wild
(Gents break circle with LH, step back,
leading girl for $1\frac{1}{4}$ turns placing her
in lead, Indian style, continue home CW)
When you get home, why what do you do
You swing her in the chariot in the morning.
(Break and Partner Change)
Allemande your corner
Right hand to your partner
Grand right and left half way
Round that golden track
(After grand right and left, meet corner
with left hand, turn her under, prome-
nade)
Promenade your corner
Promenade your corner
In the Golden Slippers she's gwine to wear
To cross the Golden Street

(Golden Slippers continued)

Pattern

Four gents out with the right hand star
And you do-sa the opposite girl
Turn them all with a right hand around
And you left star back to your own home town

Do-sa-do your partners all
And a left hand around your corner girl
Meet your own with a butterfly whirl
And you whirl her in the chariot in the
morning.

(Music allows five repetitions of Break and
the pattern. On the 5th break, each man
has his own partner, so caller calls
"partner" instead of "corner".)

ARIZONA DOUBLE STAR (Jere Long Original)

First and third in a half sashay
Now up to the center and back that way
Now star by the right in the middle of the set
Then double star with the folks you've met
(Star in center turns $1\frac{1}{2}$ turns and couple
1 stars L with couple 4, etc.)
Break to the center and lead ladies chain
Now circle four half around the range
Pass right through and don't you roam
Split your corners and head for home
(Lead ladies come out of LH stars, do a
ladies chain, then circle 4 half way
round; gent 1 and lady 3 now facing
center toward couple 4 position; gent 3
and lady 1 opposite; then do pass right
thru and to thru side couples and head
for home positions)

Left to your partners, don't be late
Pick up your corners and promenade eight

THREE COUPLES ARCH AND ONE GOES UNDER

First couple balance and swing like thunder
Three couples arch and one goes under
(Three couples arch and proceed CW, other
couple dives under arches and all go to
home position; ladies do not stop, but
continue with a RH star)
Gents drop off at your home bar
Lone little lady joins the star
(Odd lady joins ladies' right hand star)
4 ladies star to your opposite man
Turn him once and half with your L hand
Gents star R you're westward bound
It's your corner lady with the L hand round
Partner R and all the way round
To your R hand lady with the L hand round
Partner R and all the way round
To a L allemande with your L hand
Meet your partner with a R and L grand
Meet your lady, meet 'er with a smile
Grand right-left another half mile
Meet your lady, meet 'er with a smile
Promenade the last half mile

SPLIT YOUR CORNERS AND WHIRLAWAY

1st and 3rd go forward and back
Forward again, now split your corners don't
be slow
Take that gal and home you go, keep on goin'
to the right
And circle 4 with all your might
(1st and 3rd gents take opposites out thru
sides, back home and to right hand posi-
tions)
Whirlaway with a half-sashay
(Partners do L face turn in front of gents)
Circle 4 and hear me say
Docey-doe in the same old way
One more time and don't you roam
Take your gal, get back home and everybody
swing your own.
(Ladies progress one station to their
left each time.)

TIMBER

First couple bow and swing
Lead out to the right of the ring
Circle four one time around
Sashay partners two by two
Re-sashay and pass right through
Now swing the gal behind you
(Sashay partners, resashay, pass right
thru, turn 180° away from your partner and
swing the opposite lady)
Sashay partners two by four
Resashay with a R and L four
And swing the gal behind you
(The gal you swing will be your original
partner - TIMBER)
Circle four with the couple you know
Circle four and now you're fixed
Pick up two and make it six
Sashay partners two by six
Resashay, Corner by the right, and don't get
mixed
(Meet your corner with your R and go one
full turn until gents are facing CW,
ladies CCW)
Turn the next with the L hand round
(Go all the way until the gents are on
inside facing CW)
And swing the gal behind you - "TIMBER"
(Gents proceed in a CW direction and swing
the next girl)
Circle 6 and don't be late
Pick up two and make it eight
Sashay partners two by eight
Resashay, corner by the right and don't be
late
Swing the next once around
(Gents still proceeding CW turn next with LH)
And swing the gal behind you - "TIMBER"
(Your original partner)

NEW SUSIE Q

First and third balance and swing
Up to the center and back with you
Up to the center and right and left thru
Turn your gal for a Susie Q
Opposite lady with the right hand round
Partner left as you come down
Opposite lady with the right hand round
Partner left and turn 'er around
Everybody, swing your corners like swingin'
on a gate
Now the next to the left and don't be late
Same two gents, new calico
(Repeat all)

ARKANSAS TRAVELER WITH A TRAIL ON THROUGH

First and third balance and swing
Up to the center and back to the ring
Sides do a trail on through
(After couples pass thru, ladies cross
over in front of gents and go round the
set to left, gents going to right. Ladies
keep inside track. Pass by at home posi-
tion and proceed to corners just in time
to execute call "Corners all with R hand"
Swing your opposite with the right hand round
Partner L and L hand round
Corners all with the R hand round
Partners L and L hand round
Promenade your corners as they come down.
(Repeat 3 times, having heads and sides
alternate)

THE APACHE (Original by Gus Empie)

Allemande L Apache style
Meet your squaw and swing a little while
Four bucks change, and make it just half
Your opposite left with a once and a half
(4 gents star R, turn opposite once and
a half)
Then chain the squaws across the ring
Hurry along girls, you pretty little things
Now chain 'em back home for a two-hand swing
Now an eight hand star and everybody smile
With the bucks in the lead Apache style
(After completing 2-hand swing, everybody
star R)
Bucks reach back with the old South paw
And hold left hand with your pretty little
squaw
But hold the star and don't look back
Keep those squaws in the wagon track
Now break the star, swing halfway round
A right to the corner, go all the way round
with a once and half and don't fall down
A left to next and all the way round
And promenade your corners as they come down
(Break star and swing partners around so
that ladies are on the outside facing CCW,
gents on inside facing CW. Gents reach
ahead and take next lady by the right hand
and swing all the way around, leaving gent
(Continued on next page) FDC-51-69

(The Apache continued)

on outside facing CW, ladies on the inside facing CCW. Gents reach ahead and take next lady by the left hand and go all the way round and promenade the next who is original corner.)

THE BOISE BUTTERCUP (A Jere Long Original)

Head two couples, balance and swing
Lead out to the right of the ring
Circle four hands halfway round
The outside under, the inside up
And you make that Boise Buttercup
(Inside arch, outside duck under. Lead couples do a dishrag turn, face other couple, retaining hand holds; ladies are now on partners' left)
Now circle to the left, and don't be slow
(Circle 1 3/4 CW until lead gents have backs to home position)
And you break the cup with a half pas-o
(Drop hand holds, gents turn right hand lady with LH swing)
Now everybody swing your own, swing that pretty gal on home
Now join hands and circle to the left you're doin' fine
Now a half pas-o just one more time
(Gents turn partners with LH swing)
Swing your corners, round and round
(Waist swing)
Allemande left just one
Right elbow swing, with the gal you swung
Gents star left to the opposite maid
And pick her up in a wheel promenade
(Gents pick up opposite with arm around waist)
Promenade eight around the hall
Then a full turn around and balance all
(On reaching home, LH star is broken, gents pivot L a full turn around, and do a stretch balance, holding partners RH)
(Repeat once for head couples, then twice for sides.)

STAR AND A WHEEL

Head two couples balance and swing
Lead out to the right of the ring
Circle four one time around
Allemande left and right to your girl
It's a wagon wheel so make it whirl
(Turn corner with left hand turn; back to partner right hand turn; after one complete turn, flip lady a right face half-turn and hook her left elbow in man's right elbow.
(Same as Wagon Wheel Break.) Men hook left elbow.)
Men back out and all the way round
Now chain those gals across the town
(continued in next column)

(Star and a Wheel continued)

(Men turn loose elbows, pivot left swinging ladies around with them; then ladies chain across)
Ladies chain back to a right star
Gents walk around to the promised land
(Ladies chain back into a right hand star; gents walk around ladies CCW)
Turn your partner with your left hand
And ring up four to beat the band

SALLY GOODIN

Swing Sally Goodin with your right hand
Now your partner when you land
Swing the gal from Arkansas
Now Sally Goodin; now your taw
And don't forget your old grandma
Home you go and everybody swing.

(Then the first two gents swing Sally Goodin with your right hand, and now your partner when you land, etc. Then do it for the first three gents, then for the four gents. These are alternate right and left hand turns or swings.)

A variation of this is the following:

SALLY GOODIN WITH A DO-PASSO

First couple balance and swing
Lead out to the right of the ring
Swing Sally Goodin and do passo
(First couple faces No. 2; each turn opposite with right hand swing, then each turn own partner with a left hand swing)
Now the gal from Arkansas
And do passo half around the hall
(No. 1 gent goes to No. 3 lady for a right hand swing, at same time gents No. 2 and 3 turn their corners with a right hand swing. No. 1 gent comes back to partner for a left hand swing, at same time gents 2 and 3 turn their partners with a left hand swing)
And don't forget your old grandma
(All four gents turn their corners with a right hand round)
And a do passo all around the hall
(All four gents turn partners with a left hand round) (back to their corners all with a right hand round; back to their own partners and promenade own partners)

SALLY GOODIN (PROGRESSIVE)

First couple out in a right hand swing
Back again with a left hand swing
Two hands round with the pretty little thing
Swing Sally Goodin with your right hand
Now your lady when you land
Then the gal from Arkansas
Now the gal with the lantern jaw (original
corner)

Now Sally Goodin
Then partners all with the left hand round
Corners all with the right hand round
Partners left and your left all around
Promenade your corner as she comes down
(Repeat for gents 2, 3, 4)

BREAKS (INTRODUCTIONS, FILLERS, ENDINGS)

THE BIG ROSETTE

1. Ladies to the center and back to the bar
Gents to the center with a right star
Left hand back, but don't be afraid
To take your partner for a star promenade
2. Now spread that star and make it wide
All the way around the old cow hide
(Gents hold ladies out at arms length)
3. Ladies duck under and face the set
(Gents, still holding left hand star,
arch their left arms, assisting ladies
to do a left face turn under their
arched left arms and face in ladies
join right hands)
4. And all take a ride on the big rosette
(Buzz the whole figure around to the
left using left foot lead and right
foot as a pusher)
Wheel it to the left and don't be slow
Now break it up with a do-pass-o
Then promenade your calico

DO SI DO, KENTUCKY STYLE (Filler)

1. Join your hands and circle awhile
For a do si do, Kentucky style
(8 hand ring, circle left)
2. Break the ring, turn your corners by the
right
Men face out and circle to their right
(Loose all holds, turn corners right;
retain right hand hold with corner,
join left hands with partner, men
now facing out, ladies in, continue
circling)
3. Break with left, pull your corner through
Shuffle along in the old choo choo
Now you're doin' the do si do
(Turn corners, then partners left,
corners right again, back to partners
and promenade)

EIGHT CENTER WITH RIGHT HAND CROSS

All eight center with a right hand cross
Left hand back and don't get lost
Right hand back to the lady left
Break with the left and pull 'er thru
Now you're doin' the do si do
Meet your own and promeno
(Grange do si do)

ALLEMANDE THAR WITH FULL TURN ABOUT

Allemande left and allemande thar
A right and left and form a star
Shoot that star with a full turn about
And promenade your corner as she comes out

ALLEMANDE LEFT AND JERK YOUR SLACK

Allemande left and jerk your slack
Meet your partner and turn right back
and go the other way
(Reverse grand right and left)

BACK TRACK TO A LEFT ALLEMANDE

Allemande left with your left hand
Meet your partner, right and left grand
Throw your rope, jerk your slack
Meet your partner and turn right back
To an allemande left with your left hand,
partner right
Right and left grand

OXBOW LOOP

First old gent let out a whoop
Break the ring with an oxbow loop
Arch with the left and turn to the right
And pull 'em thru and shuffle along
like an old choo choo
(From eight hand ring, No. 1 gent steps
into center raising his left arm and
doing a right face as he turns under
his own left arm; pulls partner and
rest of line through, corner lady doing
a dishrag turn as last of line goes
through)

FOUR GENTS CENTER WITH A RIGHT HAND WHIRL

Four gents center with a right hand whirl
A left hand round your opposite girl
Four gents center and don't be slow
Walk right in to a do pass o

OPEN THE TEPEE (Ending)

(Original by Howard Jones, Boise, Idaho)

1. Honor your partner, pass 'er by
Meet the next with hands in a "Y"
(Honor partners, gents pass on the outside to their right hand ladies; gents cross arms at the wrists, right one on top, and point index fingers at the ladies; ladies take hold of the gents index fingers firmly, but so that gents fingers will turn in their hands)
2. Open the Tepee and open it wide
Look at that pretty little squaw inside
(Gent now turns his girl CW two times, bringing his LH down into the crook of his R elbow, thereby making a window through which to look at this lady)
3. Close the Tepee, shut the flap
Promenade 8 around the flat
(Gent turns the girl back 2 times CCW and begins promenade)
4. Gents turn left and back you flee
And promenade with your own little she
Walk those squaws to the old Tepee
(Gent does L face turn back to next girl who is his partner and promenades one time around the square to home position)

Note: The first time you do this "Open the Window" figure, you will think that it isn't possible to turn the girl twice and still keep hold of her hands, but you can, and it's real fun.

DOCEY RIGHT AROUND THE SQUARE

Allemande left with your left hand
Meet your partner, right and left grand
Half way round and don't be slow
Meet your gal with a do sa do
Docey right around the square
Now a right hand to that lady there
(after do sa do, balance with right hands and pull by for a dp sa left with next 1 lady etc.,)
Docey left around the square
And a left hand to that lady there
Docey right around the square
A right hand to that lady there
Docey left around the ring
A left hand to that pretty little thing
Meet your own with a two hand swing
And promenade

DO SI BALLENETTE

First and third lead to the right
And circle four as pretty as you kin
Do si ballenette and gents rock in
Gents rock in, ladies rock out
Break and swing with a left about
Ladies rock in, gents rock out
Now swing with the right and don't be slow
And wind 'er up like the do si do
Go back home and swing
(Ladies pass left shoulders, LH to partner
RH to opposite, ladies face out, gents in; forward one step, back one step; repeat; drop RH and each couple turns CCW; ladies face in, gents out; rock fwd and back; drop LH each gent turns toward center, finish do si do.)

BACK TRACK AND DO PASS O (by Gus Empie)

Honor your partner; and your corners all
Join your hand and circle the hall
It's half way round, then the other way back
Gents step out and take a back track
Catch all eight, with your partners right
Turn half way round
Back with the left, go all the way round
To your left hand lady with a right hand round
Well, I'll be dawged, now whatdaya know
Everybody's doing a do pass o
One more time and don't you roam
Meet your partner and travel on

MANANA

Honor your chiquita, give your corner gal a wink
Alaman left with your left hand, grand right and left, I think
When you meet your enchilada (partner) dos a dos her neat
Now swing those chili peppers, boys, 'n promenade the street

Figure

Vaqueros star across the set, a left hand sw swing that girl
Star right back again real queek, another left hand whirl
Corners all with a right hand round, your own with a left hand swing
Now promenade those corner ladies, everybody sing Manana, Manana, Manana it is good enough for me
Chiquitas star across the set, and left hand swing that man
Star right back and turn your hombre with your old left hand
Corners all with a right hand round, your own with a left hand swing
Promenade those corner ladies, everybody sing Manana, Manana, etc.

YOU CALL EVERYBODY DARLING

(Record McGregor 606*)

Head two couples lead to the right and circle
Twice around in pretty little ring you go
Open the rings stand four in line
To the center and back your doin' fine
Now a right and left across the ring
And hurry don't be slow
A right and back not , it's with your darling
And turn and chain those ladies in the line
Take that gal and promenade
You've got a new and different maid
Who'll always call you darling every time
(Add filler and then repeat 3 times with
sides and heads leading out alternately)

Introduction: (also used as filler)

Do sa do your corner, she's a darling
Now swing your own little darling round and r
round
Allemande left with your old left hand
Meet your partner with a right and left grand
Hand over hand go round the ring and hurry
don't be slow
Now promenade that lady you call darling
Swing that baby round when you get home
Step right back and watch her grin
Step right up and swing her again
She'll always call you darling from now on
(Alternate wording for intro., and fill:-
All around your pretty left hand lady
See saw round your pretty little taw
etc.,.)

MCNAMARA'S BAND

(Record Imperial 1143)

Introduction

(Cannot be used with record, since record
has room for only four changes.)

Allemande left your corner, a right hand to y
your own
A grand old right and left boys, and hurry
don't you roam
When you meet your partner, you promenade the
ring
Promenade your partner home, and listen while
I sing

Figure

O, the gentlemen swing your corner gal
Swing her high and low
Now go home and swing your own
And hurry don't be slow
Allemande left your corners, your corners
allemande all
Go back and swing your partner, she's the best
girl in the hall
Now do sa do your partner, your partner do sa so
Go back and swing your corner gal, and you swing
her round and round
Now you promenade that corner gal, you promenade
the town
Now promenade that corner gal, with one foot
off the ground
And now you walk, walk, walk

(McNamara's Band Continued)

Now promenade that corner gal, with one foot
off the ground
And now you walk, walk, walk
And now you walk, walk, walk
And now you talk, talk, talk
To the center and back, the center and back
Now honors all, and listen to the call
(repeat 3 times) (Note: can be called in
large circles mixer style.)

THE STEAMBOAT (By Roland T. Onffroy)

Tune: "Waiting for the Robert E. Lee"

Play part 1 in key of G, part 2 in key of C

Part 1 - Introduction, fill, and ending

Do si (dos-a-dos) your corner, I said your
corner
Dosi your partner, I mean with your partner
Then a grand right and left. Go 'round the ring
When you meet your honey it's a swing and a
swing
Dosi your corner, your sweet little corner
Then dosi your partner, I mean with your
partner
Then a grand right and left. Meet your honey
back home again.
Swinging on the Robert E. Lee

Part 2 figure

Head couples balance and swing
Go down the center and split the ring
(Partners do down the center passing through
the other couple. Then the ladies cross
in front of their partners. Gents cross
behind their ladies.)
Lady go left and gent go right
(Ladies and gents proceed around the outside
of the ring toward home. Ladies pass on the
inside as lady meets gent behind the side
couples.)
Pass by your partner and swing with your corner
(When partners reach home position they pass
right by each other and swing with their
corner. Gent swings his corner to his own
home position.)
The down the center once more.
(First and third gent take this new partner
down the center.)
Just like you did before
Passin' by your lambie, a'swingin' with yo'
mammy
Swingin' on the Robert E. Lee.
Side couples swing and you sway
Then go down the center in the same old way
Lady go left and gent go right
Pass right by your baby and you swing your
corner lady
Then go down the river again
It's the steamboat 'round the bend
Passin' by yo' bunny, a'swingin' with yo' honey
Swingin' on the Robert E. Lee
(Continued on next page)

(The Steamboat continued)

Repeat part 1 - Then repeat part 2 - and end with part 1.

INSTRUCTION NOTES:

Putting the paddle on the steamboat---
While the head couples are going around the outside of the ring, the side couples promenade around each other across the square and back. Promenade with the gent's left shoulders touching. As they arrive back at their home position they'll be just in time to swing with their corner.

No whirling on the dos-a-dos in part 1. Pass right shoulder to right shoulder and the grand right and left comes naturally.

SINGING CALLS REFERENCES (By Gus Empie)

Head Two Ladies Cross Over (Life on Ocean Waves)	Capitol 79-40202
Hot Time in the Old Town	Imperial- FD 103
My Pretty Girl	ditto
Oh Johnny	ditto
Rose of San Antone (Visiting couple type)	Folkraft-F 1203
Rose of San Antone (Two couple lead)	MacGregor-606
You Call Everybody Darling	ditto
Patty Cake Polka; Bumpsa Daisy; Brown Eyed Mary Mixer Medly	Folkraft -F 1204
Split Your Corners	ditto
Wreck of the Old 97	MacGregor-623
She'll Be Coming Round the Mountain	Imperial-1012
Hurry, Hurry, Hurry	Windsor-7105-B
Old Fashioned Girl	ditto -A
Manana	Windsor-7107-A
The Thing (With "Open the Tepee")	ditto7106-A
Steamboat	Windsor-no ref no. yet
Alabama Jubilee (Texas Version)	MacGregor-640
McNamara's Band	Imperial-1143
Jessie Polks Square	Intro-7005
Log Cabin in the Lane (Mixer)	Linden-146-B
Wearing of the Green	ditto -A

RIGHT AND LEFT THROUGH AND SIDETRACK

(By Perry Dawson)

First couple out to the right
Two ladies chain and chain right back
Right and left through and across the track
Two ladies chain and chain right back
Right and left through and across the track
Two ladies chain and chain right back
Right and left through and sidetrack
On to the next and circle four
Leave that couple and go on to the last
two ladies chain etc.

ODD FELLOWS CHAIN (By Herb Greggerson)

First four lead out to the right
Circle once and don't be slow
All the way around then here we go
Two ladies chain, don't be late
Now chain to the middle to keep it straight
Chain to the outside one more time
Chain back to the middle your doing fine
Chain to the outside don't be slow
Chain right back to a do si do.

LOUISIANA LOOPER (By Herb Greggerson)

First and third with a swing and whirl
Go round and round with your little girl
Up to the center and come back too
Forward again and right and left through
Turn right around like you always do
Up to the center and pass right through
Separate like you always do
Turn the opposite girl with a right hand round
Hurry boys let's go to town
Partner left and here we go
Hurry boys and don't be slow
Opposite right and everybody smile
Turn 'em boys and show your style
Partner left, it's full around
Corners all, right hand round
Partner left go all the way round
Big foot up, little foot down
Right hand lady with right hand round
And swing your partner as she comes down

FUN WITH TURN RIGHT BACK (Herb Greggerson)

Allemande left and a grand right and left
Couple number one when you meet your honey
run right back
The rest keep going around that track
Couple number two when you meet your own
turn right back
Rest keep on going around that track
Couple number three when you meet your honey
turn right back
Rest keep on going around that track
Couple number four meet your honey turn right
back
Rest keep on going around that track
Head couples meet your own and turn right
back
Rest keep on going around that track
Side couples meet your honey turn right back
Rest keep on going around that track
All four couples meet your honey and turn
right back

LADIES CHAIN GENTS STAR THREE QUARTERS ROUND

Head ladies chain three quarters round
Side ladies chain three quarters round
Side ladies chain three quarters more
Side ladies chain, don't get sore
Repeat twice more
Head gents star left three quarters round
Turn that gal left hand round
Side gents star left three quarters more
Turn that lone lady don't get sore
Repeat until you have original partner back or
alternate with gents and ladies taking turns
in the star and the chain

SPLIT THE RING AND AROUND JUST ONE WITH A FORWARD EIGHT

Head couples forward up and back
Forward again and a right and left through
Split that ring and around just one
Forward up eight and fall back
Now the same two couples have a little fun
Split that ring and around just one
Now forward up eight and fall back eight
Right and left through and split that ring
Home you go and everybody swing

GRAND CUTTA-SAW

Head couples balance and swing
Promenade the outside of the ring
Right and left through with the couples
you meet
One with two, three with four
Come on back with a grand cutta-shaw
Opposite right and a right hand around
Partner left and a left hand around
Form a new line of four and repeat the right
and left through and come back with your
opposite right and a right hand around
partner left and a left hand around--
form a new line of four-- until you
finally arrive at your home position with
your regular partner.

SALLY GOODIN AND DO SI DO

First couple out to the couple on the right
Swing Sally Goodin and do si do
Swing your own and don't be slow
Swing that gal across the hall
And do si do half around the hall
Don't forget old grandmaw
And do si do all around the hall
Next couple out, etc.

ARIZONA DOUBLE STAR (By Jerry Long)

First four sashay your partners halfway around
Now star by the right in the center of the town
Double star with the folks outside
Swing it round and swing it wide
Ladies chain in the center of the floor
Couple up four and don't get sore
Go halfway round do a right and left through
And split your corners and head for home
Left hand swing your partner, right
Right hand swing your corner
Promenade her and don't fall on her
Repeat four times

PEACOCK SPECIAL

After any preliminaries

Promenade, and number one couple stop facing
this way and others promenade in line
Forward up and back
Forward up and lady goes gee and gent goes haw
Meet your partner at the foot of the hall and
Sashay down the center back to place
First couple right, second couple left
Come up four abreast
First four right, second four wrong
Come up eight abreast
Circle eight (do si do etc.)
Promenade and No. 1 couple stop facing this way
Forward up and back
Forward up and the lady goes gee and the gent
goes haw
Meet your partner at the foot of the hall and
sashay down the center
Hold your holds (Virginia Reel Style)
Open and box and kick and bottom out (2 steps
back)
Forward up and bow, Right hand swing, Left hand
swing, two hand swing
Pass right through first lady swing foot gent
and treat 'em all alike
Second lady swing; third lady swing; fourth
lady swing
Balance home alone; forward up and bow
Forward up and sashay (dos-a-dos)
Forward up and right and left through
Head gent swing foot lady and treat 'em all
alike
Second gent swing, third gent swing, fourth
gent swing
Balance home alone; forward and bow; forward
up and swing
Promenade in your own ring (circle eight, etc.)

CONTRA REEL

1st and 3rd turn back to back
 Bump the daisy go round that track
 Pass your partner when you meet
 Then SWING 'ER WHEN YOU MEET'ER in your own
 home street
 With a right hand swing and swing out wide
 And the third backs up to three on a side
 1st keeps swinging go round and round
 And swing on your corner with a left hand round
 Swing in center with a once and a half
 Left to the next two, watch 'em laugh
 Swing your honey in the center of the set
 Left to the next two your no through yet
 Swing your pard and how do you feel
 And come back down with a CONTRA REEL
 Swing the same two left hand around
 Swing your own in the center of town
 Swing on the sides both east and west
 Now swing the little lady you love the best
 Let's have a little fun
 Swing the first two that you swung
 Everybody swing with a ballroom swing
 Allemande left on the corner of the ring

CALCASIEU JAMBALAYA

First and third couples back to back
 And four run around the outside track
 All the way around and on you roam
 You pas 'em by and you head for home
 Form two stars with the couples you meet
 Circle around and make it neat
 Now back with the left and don't get lost
 You star in the center with a right hand cross
 And let that star in the center whirl
 While the side couples twirl to the corners of t
 the world
 Then you allemande left from the center of the
 land
 Your partner right, and a right and left grand
 Meet your honey and promenade

THREE'S A CROWD

First old gent with your sweet little thing
 Go down the center and split the ring
 Crowd right in with the corner pair
 Lonesome ones, they'll swing home and have
 some fun
 Same old gent with a new calico
 Down the center and around you go
 Crowd right in with the corner pair
 Lonesome ones, they'll swing home and have
 some fun
 Same old gent with a brand new jane
 Down the center and split the ring
 Crowd right in with the corner pair
 Lonesome ones, they'll swing home and have
 some fun
 Three changes will give you your original
 partner back in one position to the R of where
 you started. #2 couple leads next from the
 position they are standing in.

THREE COUPLES ARCH ONE GOES UNDER

First couple balance and swing like thunder
 Three couples arch, lady leads him under
 Three little arches don't be slow
 Then under three more then here we go
 Ladies join that little star
 Men drop off right where you are
 To the opposite gent with a one and a half
 Gents chain back and don't be slow
 To your original partner with a left hand round
 Your partner quick with a right hand round
 Go all the way round to the right hand lady
 With a right hand round back to your partner
 With a left hand round, go all the way around
 To your corner with your left hand
 And walk right in to a right and left grand
 Meet your honey and what do you know
 You're standing where you were a little while
 ago
 Next couple out etc.

THE HOST POPS UNDER

First couple balance and swing like thunder
 The lady goes right the gent goes left
 Circle up three and don't look back
 Three hands up and the host pops under
 Meet in the center and swing like thunder
 Change on over along that track
 Circle up three and don't look back
 Three hands up and the host pops under
 Meet in the center and swing like thunder
 Change on over along that track
 Circle up three and don't look back
 Three hands up and the host pops under
 Meet in the center and swing like thunder
 On you go to the odd couple-o
 Halfway round and here we go -Dive right
 through
 The lady goes right the gent goes left etc.
 repeat call from line three.

BEATSY'S TRAVELOGUE

First and third your balance and swing
 And lead right out to the right of the ring
 And four in line you travel
 Gents step back and swing that opposite girl
 around
 You swing that one while I'm gone
 I'll take yours and go on home
 One the corner with your left hand maid
 Right to your own and promenade
 One and three you turn right back
 And four in line you travel
 Couples one and three chain
 And four in line you travel
 Couples two and four chain
 And four in line you travel
 I'll swing your girl, you swing mine
 You swing that one while I'm gone
 I'll take yours and get on home (opposite girl)
 Repeat for side couples to get home with
 original partner.

RAINBOW

Allemande left, four ladies chain
 Halfway round since the rain
 Take 'em by the left, go round and round
 (original RH lady)
 To your right hand lady with the right hand
 around (opposite)
 To your partners left and around we go (RH lady)
 Swing your corner, your rainbow (original)
 Hug 'em up swing
 Chain the ladies here we go
 The opposite left and do si do
 It's corners right and back to the bar
 Partners left and the gentlemen star
 (Continued next column)

(Rainbow-continued)

Go forward all not too slow
 Pass her by and bow down low
 Swing the next with a left elbow
 Another taw a new rainbow
 Repeat three times
 Ending-- chain the ladies as pretty as you can
 Catch grandmaw (opposite) with a left allemande
 Right to your honey and a right and left grand
 Promenade before you're cold,
 The rainbow ends in a pot of gold.

Ending if Imperial "Rainbow" record is used.

Chain the ladies go pitty-pat,
 Left to opposite, right to corner
 And box the gnat with a 1,2,3 clap
 Box the gnat and box the flea
 Box that pretty girl back to me
 Chain the ladies as pretty as you can
 Catch grandma for a left allemande
 Right to your honey and a right and left
 grand.....

IN MY GARDEN ("VOROS BORT ITTAM")

Sequence of authentic figures arranged by Paul Erfer for Kismet Record 140

Formation: Couples, side by side, near hands joined, outside hands with fists on hips.

Part I

1. Both step fwd, diagonally to R, close LF to R sharply with heels close and bending knees slightly. Repeat.
Bokazo--for M, rise on toes and bring heels together sharply 3 times, hold on last count; for W, weight on balls of feet, swing R heel fwd and to L (ct. 1), swing R heel bwd and L heel fwd and to R (ct.2), swing both heels out, and then together (ct.3), and sink (ct.4). Release hands, raise above head and do 4 Toborozo (hop-click) steps changing places, W passing in front of M to L, M moving on back of W to R. Stamp on outside foot (M^R, W-L), cross other foot over and make a swift pirouette away from partner. 4 measures
2. Repeat figure 1. in exchanged places and both starting with LF. Finish facing each other in a double circle. 4 measures.
3. RH high, LH on hip, each moves to R with 4 Toborzo (hop-click) steps. Stamp R, cross LF over R and pirouette CW. LH high, RH on hip, each moves to L with 4 Toborzo steps. Bokazo, hands on hips. With RH at partner's waist, LH held high, do a czardas turn with 4 steps 6 meas.
4. Repeat figure 3. 6 measures.

Repeat the dance from the beginning

Part II

1. Take shoulder waist position. (Step described for M, W does counter part.) Short step to M's L, close RF to M's L, another short step to M's L and close right foot to L with a slight bending of the knees. Do the same to M's R. (These steps should be very small, bringing heels close together.) Repeat Figure 1. 4 meas.
2. Still retaining shoulder-waist position, shift position so that each is slightly to the R of the other and turn CW with 8 csardas steps, both starting RF. Change to opposite side and turn CCW starting with LF with 8 csardas steps. (In the turn, M may place LH on W's upper arm in CW turn, and his RH on W's arm in CCW turn) 8 measures.
3. QUICK CSARDAS. Drop hands and place them on hips. Dance 4 Kis Harang steps moving bwd., and 4 Kis Harangs fwd. Kis Harang step: M's part (W does counterpart) lift R leg sdwd and displace LF by kicking it sdwd, as you step on RF (ct.1), step LF in place (ct. and), step RF in place as LF is swung sdwd, (ct.2) Repeat alternating L and R 4 measures.
4. Place RH at partner's L hip, LH hand and turn CW executing 8 of the following steps; jump on both feet together, hop on RF, lifting L leg bwd, with bent knee. Change position of arms and repeat same action with hop on LF.
 The raised hand may be placed at back of neck in this figure instead of held above head.
 8 measures.

SQUARE DANCE RECORD LIST
(Compiled by Jack Sankey)

<u>TUNE</u>	<u>MFR</u>	<u>NO.</u>	<u>KEY</u>	<u>MBM</u>	<u>SIZE</u>	<u>SPEED</u>	<u>TYPE</u>
A and E Rag	Capitol	7-40203	A	128	12"	78	B
Alabama Lady	C and L	OH 104	B Flat	136	10	78	
Alabama Jubilee	Windsor	XC 103	B Flat	144	10	78	S
Arkansas Traveler	Folkraft	F-1045	D	132	10	78	
Arkansas Traveler	Capitol	7-40162	D	128	12	78	B
Arkansas Traveler	Staff	303	D	140	12	78	
Back Up and Push	Victorx	21-0420	D	134	10	78	
Back Up and Push	Capitol	7-40160	C	134	12	78	
Bake Them Hoecakes Brown	Capitol	45005	A	124	10	78	B
Bald Buzzard	Sets In Order	2003	F Sharp	134	10	33 1/3	
Battle of Eagles Peak	Windsor	7108	A	130	10	33 1/3 & 78	
Bear Creek Hop	Folkraft	1202	A	128	12	78	
Bill Cheatham	Folkraft	F-1045	A	128	10	78	
Bill Cheatum	Windsor	3102	A	132	10	33 1/3	
Blackberry Quadrille	Victor	36403	D	128	12	78	B
Blue Mule	C and L	OH 110	G	132	10	78	
Buffalo Gals	C and L	OH 107	G	138	10	78	
Buffalo Gals	Staff	303	G	136	12	78	
Cattle Call	Stylemaster	502	D	48 Waltz/min	10	78	BS
Chichester	Decca	40083	G	144	10	78	
Chinese Breakdown	MacGregor	636	D	136	10	78 & 45	
Chinese Breakdown	Capitol	7-40202	D	128	12	78	B
Choctaw Roundup	C and L	OH 103	B Flat	132	10	78	
Cracklin' Corn Bread	MGM	30218	D	128	10	78	
Cripple Creek	Capitol	45004	A	128	10	78	B
Cumberland Gap	Capitol	7-40162	G	134	12	78	
Devil's Britches	C and L	OH 106	G	136	10	78	
Devil's Dream	Signature	1031	A	152	10	78	
Devil's Dream	Victor	21-0119	A	128	10	78	
Down Yonder	Victor	21-0420	G	134	10	78	
Eighth of January	Folkraft	F1042	D	130	10	78	
Fighting Peacocks	Sets In Order	2003	A	130	10	78	
Fisher's Hornpipe	Victor	21-0119	F	128	10	78	
Flop Eared Mule	Capitol	40204	F	140	10	78 & 45	
Flop Eared Mule	Victor	21-0421	D	132	10	78	
Four and Twenty	Decca	40082	C	136	10	78	
Four White Horses	Decca	40082	G	144	10	78	
Fox and the Hounds	Capitol	7-40162	G	134	12	78	
Gal I Left Behind Me	Capitol	45005	G	124	10	78	BS
Golden Slippers	Capitol	45006	C	116	10	78	S
Goodbye My Lover Goodbye	MacGregor	636	D	128	10	78 & 45	S
Gotta Chop Some Wood	Windsor	7109	D	136	10	33 1/3 & 78	
Grady's Folly	Folkraft	F1042	G	130	10	78	B
Gray Eagle	Windsor	3102	A	136	10	33 1/3	
Gray Eagle	Folkraft	1203	A	120	12	78	
Hell Amongst the Yearlings	Capitol	40204	D	138	10	78 & 45	
Hinky Dinky Parley Voo	Imperial	1107	G	136	10	78 & 45	S
Honest John	Decca	40083	G	144	10	78	
Hop Light Ladies	Folkraft	F1043	G	130	10	78	
Hurry, Hurry, Hurry	Windsor	7405	C	132	10	78	S
Ida Red	Folkraft	F1044	A	128	10	78	
Ida Red	Windsor	3101	A	134	10	33 1/3	
Irish Washerwoman	Folkraft	F1044	G	112	10	78	
I Wonder	Decca	40083	D	144	10	78	

(Continued on next page)

FDC-51-78

(Square Dance Record List continued)

Jingle Bells	Folkraft	F1068	E	128	10	78	S
Just Because	Windsor	XC302	C	144	12	78	S
Katy Hill	Folkraft	1207	G	128	12	78	
Lampighter	Decca	40081	G	136	10	78	
Leather Britches	Mercury	6146	G	124	10	78	
Leather Britches	Capitol	7-40160	G	136	12	78	
Lefty's Breakdown	MacGregor	650	A	136	10	78 & 45	
Limber Jim	Windsor	7109	D	132	10	33 1/3 & 78	
Lonesome Train	Coast	273	G	136	10	78	
Lucy Long	Folkraft	F1067	C Sharp	128	10	78	
MacNamara's Band	MacGregor	625	F	140	10	78	S
MacNamara's Band	Windsor	XC103	F	142	12	78	S
Manana	Windsor	7407	G	128	10	78	S
Marmaduke's Hornpipe	Windsor	3101	D	130	10	33 1/3	
Missouri Girl	Folkraft	1206	D	124	12	78	
Missouri Quickstep	Folkraft	1201	D	128	12	78	
Mouse in the Breadbox	MGM	30219	A	128	10	78	
Nellie Bly	Decca	40082	C	136	10	78	
Nellie Bly	Folkraft	F1057	C	128	10	78	S
Ocean Waves	Capitol	40202	C	124	12	78	BS
Oklahoma Red Bird	Sets in Order	2001	B Flat	132	10	33 1/3	
Old Fashioned Girl	Windsor	7405	G	130	10	78	S
Old Joe Clark	MacGregor	625	D	136	10	78	
Old Red Rooster	Windsor	7108	B Flat	136	10	33 1/3 & 78	
Pig Town Hoedown	Decca	40081	G	136	10	78	
Pretty Little Widow	C and L	OH 109	A	128	10	78	
Rag Time Annie	Capitol	45006	D	124	10	78	B
Rakes of Mallow	Folkraft	F1068	B	130	10	78	
Rakes of Mallow	Capitol	7-40203	D	128	12	78	B
Rambling Wreck	Windsor	XC304	F	144	12	78	S
Ranger's Hoedown	C and L	OH 102	A	138	10	78	
Red River Valley	Folkraft	F1056	F	128	10	78	BS
Reel Casavant	Victor	25-1103	D	136	10	78	
Reel Omer	Victor	25-1103	D	136	10	78	
Reseda Blister	MacGregor	623	D	132	10	78	
Rig-A-Jig	Folkraft	F1056	G	128	10	78	
Rt. Foot Up, Lft. Foot Down	MGM	30218	G	124	10	78	
Romping Molly	Decca	40083	D	144	10	78	
Sally Goodin'	Capitol	45004	G	128	10	78	B
Sally Goodin'	Folkraft	1207	A	128	12	78	
Same Old Shillelagh	Windsor	7407	F Sharp	128	10	78	S
San Antonio Rose	MacGregor	606	D	128	10	78 & 45	S
San Antonio Rose	Folkraft	1203	G	128	12	78	S
Scratchin' Gravel	MGM	30219	D	128	10	78	
Skip To My Lou	Capitol	7-40162	D	128	12	78	
Soldiers Joy	Victor	21-0421	D	132	10	78	
Soldiers Joy	Staff	302	D	140	12	78	
Soldiers Joy	Victor	36403	D	128	12	78	B
Solomon Levi	Imperial	1170	G	136	10	78 & 45	BS
Sourwood Mountain	Sets in Order	2001	G	132	10	33 1/3	
Tar River	C and L	OH 108	A	136	10	78	
Taters in the Sandy Land	Folkraft	1202	G	126	12	78	
Tennessee Waggoner	Capitol	7-40160	C	134	12	78	
Texas Waggoner	Mercury	6146	C	124	10	78	

(Continued on next page)

(Square Dance Record List continued)

Tom and Jerry	Folkraft	1201	A	124	12	78	
Turkey in the Straw	Folkraft	1067	C	124	10	78	B
Turkey in the Straw	Capitol	7-40160	G	136	12	78	
Turkey in the Straw	Staff	302	G	136	12	78	
Up Jumped the Devil	MacGregor	650	A	136	10	78	
Waggoner's Reel	Folkraft	F1043	C	134	10	78	
Wake Up Susie	Folkraft	1206	A	124	12	78	
When She Wore a Tulip	Imperial	1107	F	134	10	78 & 45	S
White Cockade	Decca	40082	G	144	10	78	
Wreck of the 97	MacGregor	623	B Flat	136	10	78	S
You Call Everybody Darlin'	MacGregor	606	F	128	10	78	S
You Call Everybody Darlin'	Stylemaster	502	G	136	10	78	S

TYPE - B, Beginners
S, Singing

MBM - Metronome Beats Per Minute
RPM - Revolutions Per Minute (Record Speed)

Suggestions for beginners' squares and singing calls have been designated; otherwise, the other records can be used for general all-around use.

TEACHING TECHNIQUES

-----Holleuffer and McKay

A. Stages of Instruction

1. Preparation

- Analyze the purpose and situation. Your relationship to the group.
- Select and organize subject matter.
- Make a lesson plan.
- Rehearse the lesson.

2. Presentation

- Introduction--give any background which may be of interest.
- Demonstration--use occasionally.
- Explanation--group performance using stop method-- or "freeze the set".
- Repetition of whole figure up to tempo without music.

3. Performance

- Do complete square with music.

4. Discussion and correction of errors.

B. Hints to Good Instruction

- Brevity--Make your teaching as brief as possible, still covering essential points.
- Associate--Relate this section to previous instruction and to what follows--Connect up figures--Let the dancers know what is coming next.
- Attention--Get full attention, but get it pleasantly.
- Personal appearance--'nuff said
- Contact--Talk directly to the group--make instruction personal
- Volume--Adjust to the size of your audience. Be certain all can hear.
- Don't bluff--If you can't answer a question, say so. Then get the answer and pass it on.
- Prepare classroom--Before class, check on lighting, ventilation, instructional materials, P A system and records.
- Exercise control--Remember you are the instructor. Don't argue and don't let yourself get irritated.
- Be alert--Continually check class reaction. Vary instruction to suit it.
- Problem cases--Don't hold up instruction because of one individual. Resolve his problem by individual instruction--Don't teach to one square--but teach to the whole floor.

JAMAJA LABAJALG

Estonian (Flat-Footed Waltz)
Contributed by the Hermans

Record Folk Dancer MH 1047

Chorus Man's right arm around lady's waist, her left hand on his closest shoulder. Step on right foot, swinging left foot forward, step on left foot, swinging right foot forward, and continue this way for 8 measures, swinging free hand in air.

FIGURE I.

Shoulder waist position do a flat-footed heavy waltz.

FIGURE II.

Inside hands joined, do a step-swing, starting on outside foot, a step-swing on inside foot, then turn away from partner, lady to right man to left, once around pivoting on outside foot and stamp once. Repeat this figure but this time stamp twice.

FIGURE III.

Do the tap waltz. Man does left, tap twice with right foot, right, left, right. Lady does right, left, right, left, tap twice right with right foot, so that they alternate, man taps, lady taps, etc.

FIGURE IV.

With right hips touching, right hand on partner's left hip, and own left hand on top of partner's right hand, do 4 waltz steps turning clockwise in place and finish off with 12 quick running steps turning in place.

Do chorus in place.

TCHUKARICHKO KOLO
(Jugoslav)

Records: Folk Dancer MH 1002

Formation: Broken circle.

PART I - Starting on RF, move owd to R with "sevens" (step to side on R, draw LF in front; do 2 "threes" in place. Repeat same to L, using oppocito feet. Repeat all from beginning.

PART II - Leap lightly on R to R. Then leap lightly on L to L. Do 3 "threes" in place; leap to L on LF; leap to R on RF; do 3 "threes" in place. Repeat from beginning.

TULJAK (Tjul-yak)
(Estonian)

- Music:** Record - Imperial 1207 - Tuljak
Piano - Old Polk Dances from New Nations, Clayton F. Summy Co.
- Formation:** Couples in single circle facing CCW, W in front of M. Throughout dance W has hands on hips and M has arms folded at chest level, unless otherwise stated.
- Steps:** Polka*, walk*, balance*.
On each step W begins R, M L. At all times they are en opp. ft.
On all polka steps the ft. remain close to the floor.

Music 4/4

Pattern

- Measures**
- 4 INTRODUCTION
- I. POLKA & KNOCK ELBOWS
- 1-8 a. With 8 polka steps, all move fwd. CCW in circle. As W takes the step with her R she looks back at the M over her L shoulder; as she steps with L she looks back over her R shoulder. With each step M leans fwd. slightly as he tries to look into her eyes.
- 1-8 b. W turns CW to face partner and M drops his hands to his hips. With 8 polka steps they move CCW in the circle, M going fwd, W bwd. On each step they turn slightly to knock elbows together - first the L and then the R.
- (repeat)
- II. W TURNS & KNOCK ELBOWS
- 9-16 a. Continuing in LCD, M moves fwd. with 8 polka steps. W, who is in front of M, turns continuously to her R (CW) with 8 polka steps (2 to each turn).
- 17-24 b. Repeat action of Fig. I, b.
- III. FIGURE EIGHT & KNOCK ELBOWS
- 25-32 a. W turns R to face CW and with M following her she describes a "Figure Eight" with 8 polka steps. Since this imaginary eight lies on the circle M travels in a CW direction in describing the first half of the Figure Eight and CCW for the second half.
- 33-40 b. Repeat action of Fig. I, b.
- IV. BALANCE, CROSS & POINT
- 41 Facing fwd (CCW) in varesouvienné position, balance fwd. ML, WR.
- 42 Bal. bwd., MR, WL.
- 43-44 Repeat action of meas. 41-42.
- 45-46 M takes 3 steps (L, R, L) in place as he leads W across from his R to his L side and then points his R toe fwd. on floor.
Simultaneously W walks across in front of M (R,L,R), turns to face diagonally R of LCD and points L toe fwd. on floor.
Notes: As M & W point toe on floor they look at each other.
- 47-48 Repeat action of meas. 45-46, M beginning R & pointing L; W beginning L & returning to M R side as she turns slightly CCW to point R toe.
- 49-52 Repeat action of meas. 41-44.
- 53-54 Still in varesouvienné position, M & W walk 4 steps fwd (CCW) in circle.
- 55-56 M & W put hands on hips & turn away from each other (M to L, W to R) with a 4 step turn to finish facing each other in a single circle, W in front of M with her back to LCD.

TULJAK (Continued)

Musical 4/4	Pattern
Mesures	V. <u>CHANGE PLACES & AROUND EACH OTHER</u>
57-58	a. With L hands on hips and extended R hands joined at chest level, W travels fwd, (M fwd.) as couple progresses CCW on rim of circle with 2 polka steps.
59-60	Moving CW around each other M & W exchange places with 2 polka steps.
61-62	With L hands joined and R H on hips, M travel fwd, (W fwd.), repeating action of meas. 57-58.
63-64	Repeat action of meas. 59-60, circling CCW to own place.
65-68	With L hands on hips, R hands joined with forearms upright, circle CW around each other with 4 polka steps.
69-72	With R hands on hips and L hands joined, circle CCW with 4 polka steps to finish in own place.

VI. PUSH-PULL POLKA

- 1-8 a. Partners face to face in single circle (M facing CCW, W CW) with both hands joined and arms extended, move fwd. in circle (CCW) with 8 polka steps.
- On first step they both push L arms fwd. and pull R arms back; on second step they both push R arms fwd. and pull L arms back, turning slightly from side to side with each step and continuing alternating push-pull.
- 1-8 (repeat) b. Assuming waist-shoulder position* partners take 8 polka steps turning CW as they progress in LOD.
- Repeat entire dance. On final polka step M lifts W high into the air. W assists M by jumping at the proper moment.

GREENSLEEVES
(English)

Records: ~~Author~~ 21619

Formations: Circle of even number of couples, M inside, holding inside hands.

Mesures	Pattern
1-4	8 walking steps fwd LOD.
4-8	8 walking steps away from LOD.
9-16	A. 8 walking steps, RH star, couples 1 and 2. B. 8 walking steps, LH star, same couples.
17-18	Holding inside hands, couple #1 backs under arch made by couple #2 coming fwd 4 walking steps.
19-20	Repeat, #2 backing under arch made by #1 coming fwd.
21-24	Repeat action 17-20.

Notes - all steps simple walk
- hands, not joined, are hanging free
- same couples dance together throughout dance

SRPKINJA (Serbian Girl)
(Jugoslav)
(A Kolo with partners)

Records: Folk Dancer LH 1008

Formation: Circle with partner, on LEFT; hold hands low.

1. 4 steps to R, starting with R, moving awd; 4 steps to L; 4 steps to center; 4 steps away from center.
Repeat all.
2. Step to R on R, close with L. Step to L on L, close with R. Take 3 steps to R, starting R; step to L on L, close with R; step to R on R, close with L. Take 3 steps to L.
Repeat all from 2.
3. W takes 2 steps in to face partner, back to circle, and both bow. W then moves to R of partner to stand beside him (2 steps, pause 2 counts). M now moves with 2 steps to face partner with his back to center of circle, both bow. Then M moves to R side of W 2 steps and pause. Bow is simple, hands at sides. Do basic Kolo step to R, to L, to R, to L.
Repeat all from 3.
Dance is then done from beginning till music stops.
(Dancers should stand very close together, shoulder to shoulder, with joined hands held down.)

KINDER POLKA
(Germany)

Records: Victor 20452A

Formations: Holding both hands in single circle by facing CCW, girl CW (boy's left side is to center girl's right side).

Measures

Pattern

- | | |
|-----------------|---|
| 1-2 | Starting inside feet - 2 step-close steps toward center of circle. |
| 3-4 | Stamp 3 times "1" and "2" (hold). |
| 1-4 | Repeat, moving away from center, starting on boy's R, girl's L feet. |
| 1-8 | Repeat. |
| <u>Repeated</u> | |
| 9 | Clap own thighs (ct. 1), clap own hands (ct. 2). |
| 10 | Clap partner's hands (both), cts. 1 and 2 (hold). |
| 11-12 | Repeat claps. |
| 13 | Shake R forefinger (R elbow in LH). Ct. 1 and 2. |
| 14 | Repeat with LH. |
| 15-16 | Turn R individually, hands high. Clap hands (or snap fingers) on beat.
Repeat. |

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FDC-51-84

THE SWING
(For Elementary Schools)

Records: Pioneer 5002-A
Formations: Groups of threes.

Two dancers hold inside hands, the third dancer stands behind with both hands on the other two dancers' wrists.

Measures

Pattern

- 1-7 Swing hands fwd and back, up meas. 1, back meas. 2 (start fwd).
8 "Swinger" passes under joined raised hands of "swing" to the next "swing".
Repeat.

JUMP JIM CROW
(For Elementary Schools)

Reference: State of Wisconsin. Manual of Physical Education, op. cit. by permission,
Verse 1: Jump, jump and jump Jim Crow,

Take your partner's hands and around you go;

Slide, slide and rest just so,

My, but we are always happy when we jump Jim Crow.

Formations: A double circle, partners facing, boys on the outside.

Descriptions: Sing words as actions are performed.

Measures

Pattern

- 1-2 Partners join hands and extend them sideways. They take 2 slow and 3 quick jumps in place.
3-4 With light running steps, boys turn partners in place.
5-6 Drop hands. Members of each circle slide twice to their own R, with the 3 stamps being down in front of a new partner.
7-8 Join hands with new partner, turn left in place with 4 steps and finish pattern with 3 jumps in place.
Repeat entire pattern with new partner.

CALICO POLKA

Records: Crystal, Calico Polka

Positions: Open dance and as described.

1. Two-step in; two-step out; step back, step, step, step. (After two-step in and two-step out, face partner, take other hand; gent steps L, behind with R and L, R, L in place.)
(Reverse direction.)
2. Repeat 1, in R LOD. (Assume closed dance position.)
3. Six 2-steps.
4. Four pivot steps.
Repeat from beginning.

Let's?

MAMBO

This dance originally came from Cuba and has many variations. These steps are ones commonly seen in Puerto Rico and the Virgin Islands. There are many other possibilities for improvisation of all types. There is both shoulder and hip motion and the style is characterized by a bent knee posture, leaning slightly toward partner.

Record: London 924

- I. Basic step: (Directions for M; W does counterpart.)
Starting both feet together, M extend LF to side, bending knee and turning toe inward (ct. 1 and). Bring L to R (ct. 2 and). Motion is jerky and shoulders shake when feet come together.
Repeat opposite side.
Repeat all as many times as desired.
- II. Box Turn.
M steps fwd LF (ct. 1 and), to side with R and close L to R (ct. 2 and).
16 Step back with R (ct. 1 and). Step swd to L with LF and close R to L (ct. 2 and). May be done in place or turning with partner.
- III. Box Turn With Leap.
M with weight on LF leaps swd to R, immediately shifting weight to LF and stepping directly back with R (ct. 1 and). Step swd L with LF (ct. 2 and). Step fwd R (ct. 1 and). Close L to R (ct. 2 and).
- IV. Facing each other ballroom position or separately, bending toward each other.
M step on LF (ct. 1 and) and step back across L with R, placing RF almost beside L (ct. 2 and), at same time turning entire body so as to be side by side with partner. Shoulders shake on count of 2 and.
- V. Separate Turns.
M turns to L with 3-step turn L, R, L (ct. 1 and 2). Position held at end of 4 turn, feet separated and shoulders and hips are shaken (ct. and).
Repeat to R.
- VI. Leap Step.
Facing partner, M leaps swd to L, ending with knees well bent, feet together and shifting weight to RF, toes turned in (ct. 1 and). Rises to full standing position while shaking shoulders on ct. 2 and, changing weight L-R.
Repeat to R.
- VII. Face to Face. (1 and 2 and 1)
M moving to L with (L R L hold)
Shoulders shake on hold. Weight is shifted to RF so as to begin again to L. On last count partners turn 1/4 turn to face each other.
Repeat, M going L.
Repeat, M going L.
Repeat, M going L to resume starting position. In this figure couples each to step on 4 sides of a square, remaining always face to face.
- VIII. Follow Step.
W leading, M following describe circle.
Using step - L, R, L, hold; R, L, R, hold.
Shoulders shaken on hold. Use 8 steps to complete a circle.
- IX. Shoulder Shake.
Facing each other, M bends fwd, weight on RF, LF well back; L shoulder to L shoulder of partner. Knees bend and shoulders shake (1 and 2 and). Shifting R shoulder to R shoulder, rise to standing position (1 and 2 and).

AUFRES DE MA BLONDE (My Favorite Blonde)
(French-Canadian)

Record: Folkraft 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 L., 8 skips to R.

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

Boys' circle moves R with 8 steps, girls move L. 8 skips in reverse directions. Without releasing hands, girls move bwd and outward, raising their joined hands as boys (with hands released) move toward center of circle under 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 CW. 8 skips CCW.

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 LF front, bending R knee and with both hands spread skirt. 8 counts.

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

Boys stamp RF, girls L 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 CW.

With 8 skips, turn in a reverse direction.

Repeat dance with the new partners.

WEARING OF THE GREEN

Gents all swing with the corner girl
Swing her 'round and 'round
Swing that lady you just left
Swing your partner 'round
Allemande left your corner
Your corners allemande all
Swing your partner once again
The best gal in the hall
O you dos-a-dos your corner girl
Your corner dos-a-dos
And dos-a-dos your partner
Your partner dos-a-dos
And swing that corner girl again
Swing her up and down
And take that same little corner girl
And promenade the town

STAR WONDER - By Ruth & Harry Caruthers

1st & 3rd balance and swing, lead to the right, but don't you ring
Form a star with the right hand yonder,
.back with the left but don't you wander
Right hand forward to the lady there,
break with the left, don't muss her hair
Box the gnat and pull her around (to your left side), a left to your opposite (or corner) as you come down
Back you go a right to your own, a left to your opposite (or corner) and chain her home
($\frac{1}{4}$ chain home) (3 or more Star Circle 4, or 6, or 8.) (Any ending.)
May be used as Hot Time, pick up 2, etc.

THE SUNSET TRAIL WALTZ
(Composed by Gus Empie)

Record: 4 Star, No. 1203, Sunset Trail
Positions: As described.
Steps: Described for the gentleman, lady doing counterpart unless otherwise stated.

Cue Call:

1. Measures 1-32:
 - (a) Waltz out, waltz in, draw, draw
 - (b) Waltz out, waltz in, draw, draw
 - (c) Left touch, right touch, left touch, right touch
 - (d) Balance back, waltz, waltz, waltz
 - (e) Balance fwd, back turn, balance fwd, back turn
 - (f) Left touch, right touch, left touch, right touch
 - (g) Balance fwd, back turn, balance fwd, back turn
 - (h) Waltz, 2, 3, 4
2. Measures 1-32:

Repeat 1.
3. Measures 1-24:
 - (a) Balance fwd, back turn, balance fwd, back turn
 - (b) Left touch, right touch, left touch, right touch
 - (c) Balance fwd, back turn, balance fwd, back turn
 - (d) Waltz, 2, 3, 4
 - (e) Balance fwd, back turn, balance fwd, back turn
 - (f) Waltz, 2, 3, 4
4. Measures 1-8:
 - (a) Balance fwd, back turn, balance fwd, back turn
 - (b) Waltz, 2, turn your lady, and bow

Explanation:

Open dance position, near hands joined, facing LOD

1. Measures 1-32:
 - (a) Waltz out, waltz in, then 2 draw steps to M L, then face RLOD
 - (b) Waltz out, waltz in, then 2 draw steps to M R;
 - (c) M now takes 4 slow steps fwd LOD, holding each step a full 3 counts, beginning with LF, touch first the R toe behind the L heel, etc., while the W makes 3 right face turns under her R and M L arm, and executing the last measure in place while assuming closed dance position (M facing LOD, W RLOD).
 - (d) On first measure, balance back on M L, fwd on W R; waltz next 3 measures making one CW turn and ending in closed dance position (M LOD, W RLOD).
 - (e) On first measure balance fwd on ML, back on WR, taking the full 3 counts. M then steps back on RF at same time pivoting L face, or CCW ($\frac{1}{2}$) turn around. He then steps slightly to L with LF and closes with R for 3rd count of second measure. This maneuver is then repeated to return couple to starting position for (e). (W leading with opposite ft executes counterpart).
 - (f) In closed dance position 4 touch steps, M fwd, W bwd (for M, step L, touch R toe behind L heel, etc.)
 - (g) Still in closed dance position, repeat (e).
 - (h) Still in closed dance position, M waltzes fwd (W bwd) 4 measures with LF lead, weaying or zigzagging, slightly, to L then to R (M turns W R face turn on 4th measure) and assume open dance position to repeat the first 32 measure of the dance.
2. Measures 1-32:

Repeat No. 1, and beginning on 2nd beat of next to last waltz measure W turns R face to assume Varsouvienne position, couple facing LOD, both with weight on RF for a LF lead.

(Continued on next page)

(Sunset Trail Waltz continued)

3. Measures 1-24:

- (a) Repeat 1 (e), W maintaining position on R side of M all the way through.
- (b) Repeat 1 (f), maintaining Varsouvienne position.
- (c) Repeat 3 (a) (same as 1 (e)).
- (d) Retaining Varsouvienne position, waltz 4 measures, beginning with LF lead for both, weaving or zigzagging first to L; then to R.
- (e) Repeat 3 (a) (same as 1 (e)).
- (f) Repeat 3 (d), W turning L face on last measure to assume closed dance position; M facing LOD, W RLOD.

4. Measures 1-8:

- (a) Repeat 1 (e).
- (b) Repeat 1 (h), W turns R face turn beginning on next to last measure; ending with bow and curtsy, RH joined.

Note: 96 measures in entire dance.

CCW - Counterclockwise LOD - Line of direction. RLOD - Reverse line of direction.

Description for 1 (e) through (h) makes use of "Hesitation Waltz" steps.

LOG CABIN MIXER

Music: "The Little Old Log Cabin in the Lane", Ford, Good Morning

Position: Couples in single circle around hall

Cue Call:

All join hands and circle
To the left around the hall
To the little old log cabin in the lane
Whoa! You're all going wrong
Now go back the other way
To that little old log cabin in the lane
Now it's places all and balance all
And everybody swing
To the little old log cabin in the lane
A left hand on the corner
And your partner by the right
And you grand right and left around the ring
The next one by the left hand
Another by the right
To the little old log cabin in the lane
And now you meet a pretty girl
And take your homeward flight
To that little old log cabin in the lane

Directions:

The circle left is interrupted with a "surprised" halt, then circle reverses. Gents pick up new partner as call indicates the action; individuals who may be cut out drop quickly inside the circle to find partners and rejoin the ring. There is no attempt to return to any "home" position in the mixer form.

THE STOCKTON SQUIRREL CAGE

By Jack Hoheisal

Head couples bow but don't you swing
Do a couple do-sa-do in the center of the ring

Back track back till you're four in line
Turn once around and you're doing fine
Break in the middle and leave that two
Go to the sides for a right and left thru
Now opposite right and left to your beau
Then the opposite girl for a do-sa-do
Back to your own for a swing and a whirl
Yes, swing and whirl with that pretty little girl

Then right and left back in the same old track

Now opposite right and left to your doll
To a 2 ladies chain in the center of the hall

Now circle four, then corner swing
Break and face the outside ring
Now two ladies chain with might and main
(or Circle four with might and main)
(or Go once around then the two ladies chain)

Then opposite right and left to your man
And chain right back as pretty as you can
Then form two lines and around you go
Turn fast and hard, make the skirt work show (or Now don't be slow)
Keep on turning about two times
Then head for home 'cause I'm outa rhymes.

THE RIATA
(A Round Composed by Gus Empie)

Record: Third Man Theme, Decca No. 24908

Position: Open dance position, facing CCW, near hands joined. (Call and instruction for gentleman, lady doing counterpart.)

1. The Step: L, R, L R L, pivoting on L (turning in or R face) and quickly exchanging hands.
The Call: Left, right, left, right pivot and
The Count: (1,2) (3,4) 5, 6, 7, 8.
(Note: Counts 5, 6, and 7 indicate running steps)
On "and" count 8, execute a quick little hop on inside foot (making an intriguing swishing sound on the floor) as the outside foot is arched, toe pointing downward, as if to test the water before "stepping in".
 2. The Step: CW: R, L, R L R, pivoting on R (turning L face), quickly exchanging hands, and executing the quick little hop on inside ft, arching outside ft toward floor as described above.
The Call: Right, left, right left pivot, and
The Count: (1,2) (3,4) 5, 6, 7, 8.
 3. The Step: CCW: L, R, L R L, pivoting on L (turning away or L face), quickly exchanging hands, and finishing on count 8 on L, or inside ft, with outside ft arched as described above.
The Call: Left, right, left right left and
The Count: (1,2) (3,4) 5, 6, 7, 8.
 4. The Step: CCW: R, L, R L R
The Call: Back, left, right left turn, and
The Count: (1,2) (3,4) 5, 6, 7, 8.
Instead of stepping ahead with R one this sequence, the first step is back or CCW on R, back on L on counts 1 to 4; on counts 5, 6 and 7 M steps R, L, R, as he turns in or L face twirling W under his L arm as she does a R face turn; quickly exchanging hands; outside ft arched toward the floor on count 8 as described above.
 5. The Step: CCW: L, R, L R L, pivoting on L (turning in or R face) etc., as described in 1.
The Call: Left, right, left right pivot, and
The Count: (1,2) (3,4) 5, 6, 7, 8.
 6. The Step: CW: R, L, R L R, L
The Call: Right, left, right left right, left
The Count: (1,2) (3,4) 5, 6, 7, 8.
On count 8 in this sequence, the M steps on L and turns L face to begin grapevine, by swinging RF across L, W swings L across R.
 7. The Step: CCW: R, L, R, L, R, L, R, L, R, L, R, L, R, L
The Call: Right and back and, turn your lady and, right and back and turn your lady and
The Count: (1 2 3 4 5 6 7 8) (1 2 3 4 5 6 7 8)
Grapevine beginning with M's R twirling W R face on counts 5 to 8 each time. (W's RH in M's L; W twirls skirt with LH).
- Repeat entire dance four times. Finish with W doing R face turn; exchange hands, bow and curtsy.

GHOST RIDERS IN THE SKY - Paul Phillips

No record available

Honor to your corner lady, see saw round
your taw

Allemande left with your left hand and
now your old gee haw

Right and left on round the ring and
when you meet your own

Promenade on around the ring and swing
when you meet your own

Promenade on around the ring and swing
when you get home

Yippee Yi A, Yippee Yi O

Ghost Riders in the Sky

No. 1

All four boys lead out to the right and
right hand swing around

Swing your pardner with your left, go
all the way round

Swing your corner with your right and
left hand round your own

Promenade your corner gal, promenade, all
around you roam

Yippee Yi A, Yippee Yi O

Swing your pardner round

No. 2

First and third lead out to the right,
circle four, don't frown

Do Si Do in the mountain style and whoop
as you go round

Two hand swing your opposite lady and put
her on your right

You two hand swing your partner, circle
four with all your might.

Do si do with a Yippee Yi O

Ghost riders home you fly, and now it's
home you fly.

Repeat No. 1

All round your left hand lady, see saw
round your taw

Allemande left with your left hand and
now the old gee haw

Right and left around the ring with shirts
all soaked with sweat

Promenade her home, boys, you ain't thru
yet

*(Promenade that pretty little thing and
swing, you ain't thru yet)

Yippee Yi A, Yippee Yi O

Ghost riders in the sky (Swing your
pardners round)

Repeat 1 and 2 and 1

*Alternate line

(Continued in next column)

(Ghost Riders continued)

Dosi Round your corner gal, see saw
round your taw

Allemande left with your left hand and
now the old gee haw

Take your lady by the arm and promenade
her off the floor

Yippee Yi A, Yippee Yi O

Ghost Riders in the Sky

CRAWDAD

Honor your partner, your corner, too,
honey

Swing your own; that's what you do, Babe

Back to the corner with your left hand

Off you go with a right and left grand

Honey, Baby, Mine

Do sa do when you meet your own honey,

Swing your own right off the ground, babe,

You get a line and I'll get a pole

And we'll promenade to the crawdad hole,

Honey, Baby, Mine.

A. Allemande left and the four men star,
honey,

The ladies twirl right where you are,
babe,

All the way round to your corner maid
For a left hand swing and promenade

Honey, Baby, Mine.

Join your hands and circle to the
south, honey

Them crawdads melt right in your
mouth, babe

Now break and swing with your corner
maid

Take that gal and promenade
Honey, Baby, Mine

Repeat A.

Allemande left and allemande thar,
honey

A right and left and form a little
star, babe

Ladies keep on the outside track
You've got them crawdads backin' back,

Honey, Baby, Mine.

Shoot that star, through the heavens
above, honey

A right and left to the next old girl,
babe

Shoot that star and find your maid

Let's get that gal and promenade

Honey, Baby, Mine

(Repeat A twice, then allemande thar for
ending.)

ROBERT E. LEE

Original dance - Paul Phillips

Part 2 added by Jack Hoheisal

(1) Sashay your corner girl
Seesaw your pretty little pearl
Allemande left with your left hand
Partner right and a right and left
grand
When you meet your honey
You sashay round your honey
Then you keep on weaving that ring
When you find your honey you swing
You swing 'em round and round
Don't let 'em touch the ground
Waiting for the Robert E. Lee

(2) Four ladies chain across (t)
Chain right back, don't get lost
Swing on the corner like swinging on
a vine
Now swing that next corner down the
line
And the four gents star back home
Swing round and round with your own
Promenade around, Promenade the town
Waitin' for the Robert E. Lee

(3) Your corner lady a left hand whirl
Go right around your pretty girl
A paddle wheel you make it turn
The hub flies out and the paddles churn
Right and left and you don't be slow
Right around the next you go
Another turn of the old paddle wheel
The hub flies out, the ladies will
reel
Right and left, don't keep her waiting
Promenade that girl you're dating
Go steaming down the Mississippi

Note: Above figure is a regular "wagon
wheel" or allemande left and a right to
your girl figure.

(4) Four ladies chain across (t)
Chain right back, don't get lost
Swing on the corner like swinging on
a vine
Now swing that next corner down the
line
And the four gents star back home
(Girls whirl in place, men left
hand star)
Swing round and round with your own
Star promenade around
(Twirl girl out of swing so she can
hook on like in wagon wheel after
star is formed)
Star promenade the town
Waitin' for the Robert E. Lee

(Continued in next column)

(Robert E. Lee Continued)

(5) Now sashay your corner girl
Seesaw your pretty little pearl
Allemande left but don't you touch
Grand R and L but don't you touch
(no hands)
When you meet your honey you'll
sashay round your honey
Then you'll keep on weaving that ring
When you find your honey you'll swing
Swing 'em on the levee
I said swing 'em on the levee
Waitin' for the Robert E. Lee.

(Note: A small part of the music is not
used on this dance which has been out for
several years. Some improvising is neces-
sary on available record.)

ALLEMANDE LEFT AND BACK TO YOUR DEARS

Allemande left and back to your dears
Wagon wheel and strip the gears
Spin 'em by the right and don't be slow
Back by the left for a do-pas-o

makers jig

Road + Boston

* Bal & swing below

=====

Bal & swing your partner

=====

Down the center 4 minutes

----- and come back home

----- Ladies chain

----- and chain right back

Cross at the head & end of the feet

Bal & swing below

Chorus jig

* Bal & swing below

1/2 prom across

1/2 R-L to place

-(active cpls only)

Down the center with your own

Up the outside all alone
Into the set one place below

Across the set with a do-si-do

Do sa do the one below
Bal & swing the same

Cross at the head
and cross at the feet
every other time

F. H. ...
Amur ...

FOOT & FIDDLE

PUBLISHING CO. ONE STAR HIGH DALLAS TEXAS

YOUR TEXAS SQUARE DANCE MAGAZINE

Flat-footed Waltz =

- 1) Chorus 8 step - surge starting w. wt on L + swing R ^{circle} around surge hi; ends around part + waist (w. = = = = =)
- 2) Flat-footed waltz shoulder waist ~~by~~ & waltz + boogie . . .
- 3) Chorus
- 4) Step - surge hands ft + ~~surge~~ ^{outside} inside, form fork + turning away from part. Reverse, slip on outside ft + pivot all way around + 3 stamps. Rept.
- 5) Chorus
- 6) Flat-footed waltz w. H tapping (W. E. L. R)
W then steps L, tip R 2x
- 7) " " nus ~~W then steps L, tip R 2x~~ ^{tip - tip} ~~W then steps L, tip R 2x~~ ^{tip - tip} ~~W then steps L, tip R 2x~~ ^{tip - tip}