

INDEX OF 1952 FOLK DANCE CAMP SYLLABUS

FOLK DANCES

Achttouriger Mit Walzer	49	Las Espuelas	62
Alabama Gal.	21	Livshu Na'Os	36
Alfelder	41	Los Viejitos	30
Ana Halach Dodech	36	Maige Wildfire's Strathspey	19
Aupres de Ma Blonde	78	Marine Four Step	55
Austrian Dreistreyer, The	57	Mechol Ovadya	40
Bachelor's Waltz	55	Monymusk	18
Beim Kronenwirt = <i>at the INN</i>	47	Mrs. MacLeod	19
Bialy Mazur	56	Muckleshoot Stomp	66
Bim'Zilyayim Uv'Tupim	34	Naas March, The	9
Bingo	25	Nitsanim	33
Captain Jinks	29	Nobody's Business	30
Chestnut Tree	53	Notes on Scottish Dances	
Chimes of Dunkirk	27	By Catherine Ramsey	18
Christ Church Bells	78	Offener Walzer	45
Cifra	61	Oh, Susanna	26
Circle from Sarid	32	'Osi	37
Cissy in the Barn <i>Good old</i>	21	Östgöta-Polska	13
Come My Love for Three	29	Oxdans	7
Dal-Dance	4	Pig in the Parlor	22
Dalkeith's Strathspey	19	Polka Zu Dreien	41
Debka	34	Polka from Vastergotland	16
Der Watschenplattler	51	Pony Schottische	40
Dinky One Step	55	Potch Tanz	39
Duchess of Atholl's Slipper	18	Rabbit and Squaw Dance	65
Duke and Duchess of		Rakes of Glasgow	19
Edinburgh, The	19	Red River Valley	28
Eight Hand Jig	93	Rönningen	17
El Ginat Egoz	37	Rheinlander Polka	16
Fascination Tango	58	Rheinländer Zu Dreien	42
Fjällnäs-Polska	3	Rig-a-Jig-Jig	23
Foehringer Kontra	45	River Cree, The	19
Folk Dances from Sweden		Schmetterlingstanz	47
Notations by Anta Ryman	1	Sent My Brown Jug Downtown	24
Fyramannadans	5	Shoo Fly Swing	26
Geestländer Walzer	48	Siege of Ennis	44
Good Night Waltz	46	Sisken	11
Green Sleeves	78	Somebody Waiting	22
Hamilton House	20	Sonderburger Doppel Quadrille	48
*Harvest Time Jig	93	Stopp Galopp	50
Herdsmen, The	27	Swedish Schottische	5
Here Comes Sally Down the		Tanpet	46
Alley	29	Tarantella Montevergine	63
Hurdilla	20	To Ting	9
Im Be Arasim	38	Tartan Plaidie	19
*Irish Washerwoman Mixer	25	Tra La La La, Ja Saa	25
Italian Danza	39	Traskodans	12
Iti M'Lvanon	35	Trekarlspolska	14
I've Been Working on the		Tretur	7
Railroad	24	Unterwestner Schuhplattler	54
I Want to be a Farmer	23	Vava Vadmal	10
Jägerquadrille	43	Vindmolledans (Swedish)	8
Jarabe Tapatio, The	60	Vienna Two Step	44
Jennie Crack Corn	28	Vingakersdans	6
Judeo	26	Windmüller (German)	50
Kadrilj from Ovraby	8	Yassem Midbar L'Agam Mayim	32
Ladbroke, The	53		
Lamb Skinet	20	CRAFT WORK	
La Mesticita	59	How to Make Pucker Top	
La Russe	20	Moccasins	94
*Hassidic Dance Circle	33	Lariat Rhythms - Bob Hager	95

Dch 4 97
DANCE LIGHTLY
99

PROS RHEINLA UDE
98

- SONGS OF SWISS
35

TRADEABLE HUS
POLKA 99

KLAPP DANCE 99

** Indian Dance 65*
** Dadi la 97*

Jack McKay Records
of 8/96 show that
Teachers

Lucile

Dunsmuir

Erfen

Farwell

Filicich

Gelman

Buzz

Greene

M/M Herman

Vera Hal

O Kapsom

Ozkok

C Ramsey

& Ryman

Slobadan

SQUARES AND CONTRAS

Alaman Left & Don't Be Slow	84	Fallen Timber Reel	71	Reno Arch	92
Alaman Left & Down the Lane	90	Figure Eight	74	Reno Cross, The	92
Allemande Left & Jerk Your Slack	84	Forward 6, Come Back With Me	89	Right & Left Six	81
Allemande Thar With Full Turn About	84	Free Wheeler	87	Right & Left Six, Center Couple Swing	81
Arizona Double Star	79	Gardena Allemande	88	Right & Left With the Couple You Meet	77
Apache, The	84	G'Bye My Love G'Bye-- Bye Low My Baby	86	Right Hand Star	77
Arkansas Traveler With a Trail On Through	79	Gent Walk Around	76	Ring and a Star	89
Arkansas Traveler	75	Glover's Reel	75	Road to Boston	73
Arkansas Thar	80	Grand Right & Left	69	Road to California	73
Back Track & Do Pass O Back Track to a Left Allemande	84	Green Mountain Vol-unteers	72	Roll Back	70
Balance Eight	91	Haymaker's Jig	73	Rory O'More	73
Banks of the Dee	74	Hickery Holler Special	89	Route, The	77
Beaux of Albany	74	Highland Whirl	86	Route, The	81
Beaux of Oak Hill	71	Hold It	88	Sackett's Harbor	74
Between the Sides & Forward Six	82	Hollywood Allemande	88	Sally Goodin With a Do-Paso	79
Big John's Breakdown	75	Hook Line & S(t)inker	90	San Diegoan, The	87
Bird in the Cage	80	Hull's Victory	75	San Joaquin Jaywalker	69
Boise Valley Star	91	Inside Two Right & Left Through	86	Sash-Shay Halfway Around Separate Around the Out-side Track	77
Boise Buttercup, The	79	Irish Star	72	Singing Calls References	81
Box the Gnat	68	Jingle Bells	77	Sioux City Sue	78
Breaks	84	Kansas City - My Home Town	85	Somebody Stole My Gal	87
Breaks (Introductions, Fillers, Endings)	83	Kentucky Wonder	90	Speed the Plow	75
Break & Swing Your Corner Wing	92	Kite Tail, The	92	Split Your Corners & Whirl Away	69
British Grenadier, The	74	Ladies Chain Three-Quarter Mile	82	Split Your Corners & Whirlaway	84
California Whirl	85	Lady Around Two & Star in the Blue	91	Star & a Wheel	79
Chain Hitch	87	Lady Walpole's Reel	71	Star Roll Away	89
Chain Lightning	89	Little Side Bet	82	Steamboat, The	83
Chart of Figures Which Flow Easily in Allemande Breaks	68	Little Yaller Gal	76	St. Patrick's Day in the Morning	74
Chinese Knot	72	Lord Moira's Hornpipe	74	Tempest, The	71
Circle Four, Breaks & Variations	86	Meet Somebody	82	Texas Star	76
Don't Just Stand	85	Megunticook Reel	72	That Outside Ring	90
Double Four in Line	67	Merry Dance	72	Turkey in the Straw	74
Double Grand Chain	87	Merry Go Round	80	Twin Traveler	88
Do-Sa-Do	69	Money Musk	73	Whing Ding Square	91
Do Si Do, Kentucky Style	83	Morning Star	72	Virginia Reel	76
Downfall of Paris	73	Mountain Loop	78		
Down the Center & Divide the Ring	76	Mt. Vernon Mauler	70		
Eight Center With Right Hand Cross	84	New Century Hornpipe	74		
Eight Rollaway	88	New Susie Q	84		
El Paso Star	89	Northern Vermont Variant of Morning Star	75	CRAFT WORK	
Ends Turn In	82	Old Countryman's Reel	74	How to Make Pucker Top	
		Old Zip Coon	75	Moccasins	94
		Open the Teepee	83	Lariat Rhythms	
		Opera Reel	75	Bob Hager	95
		Oxbow Loop	83		
		Patronella	75		
		Pin Wheel	80		
		Ramblin' Wreck	85		

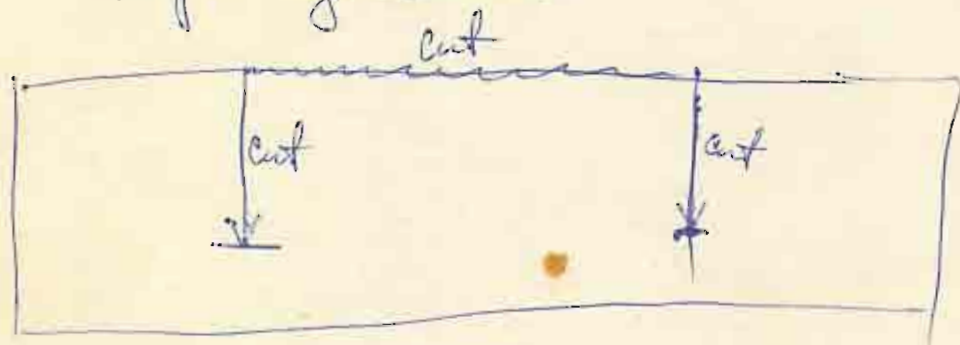
FOLK DANCE CAMP SONG

Waltzes and kolos, contras and polkas	Min Skal, Din Skal
Dancers find	All you dancers, a jolly Skal
New inspirations from all the nations	Dance and song and laughter
Ev'ry kind	Friends forever after
If they are squaring, smiles they are wearing	Min Skal, Din Skal
At the calls.	All you dancers, a jolly Skal
Folk dancers' notions, merry commotions	Days we remember at Folk Dance Camp
Crowd the halls.	Skal, Skal, Skal.

Find 6. pass thru 03 1/2 and rpt.
" " " or Star R 1/2 and.

W cuts - M cuts R Hubs cross
all way and swing one it know is boss.

Paper garlands



flattened

Roll over finger & flatten



Elbow hook 0 1/2 down thru 2 sets.

FOLK DANCES FROM SWEDEN
Notations by Anta Rymer

The Presence. That side of the room where the spectators are.

Line Formation. Two parallel lines at right angles to the presence. The line on the left, counting from the presence, is called "the girls' (or women's) side;" the line on the right "the boys' (or men's) side."

Quadrille. A set of four or eight (double quadrille) couples in square formation.

In Danish dances 1st couple stands with back to the presence, 2nd couple facing them, 3rd couple to the right, counting from the presence, and 4th couple to the left.

In Swedish dances the couples on the left and right, counting from the presence, dance first and are called "premiär," the couples with backs to the presence and those facing the presence are called "second." The line on the left and the line nearest the presence are called "the girls' (or women's) side;" the line on the right and the line furthest away from the presence are called "the boys' (or men's) side."

Position of hand. a. In Danish dances, unless otherwise stated, the position of the hand is optional. b. In Swedish dances, unless otherwise stated, the hand is placed on the hips as in "hips firm."

G R I P S

- A. Ordinary grip or waltz grip (Swedish and Danish). The boy puts his right arm around the girl's waist and grasps her right hand with his left, keeping it at shoulder height. The girl places her left hand on the boy's right shoulder from behind.
- B. Waist grip (Swedish and Danish). (a) In couples:- The boy grasps the girl's waist, and the girl places her hands on the boy's shoulders. (b) In a circle:- The boys put their arms round the girls' waists, and the girls place their hands on the shoulders of the boys on either side of them.
- C. Cross grip (Swedish and Danish). Partners cross hands in front, taking partner's right hand in own right, left hand in own left, either facing each other or with side towards each other.
- D. Gross back grip (Swedish and Danish). Partners stand side by side facing the same or opposite directions. Cross arms behind and grasp each other's hands.
- E. Thumb grip (Swedish). The dancers grasp each other's right or left thumb with the elbows strongly bent and pointing downwards and with their shoulders in a straight line.
- F. One-handed mill (Danish) or Cross (Swedish) is formed by four or more dancers grasping each other's right hands (straight arm) or by the wrist of the one behind and dancing round clockwise, or each other's left hands and dancing round counter-clockwise.
- G. Two-handed mill (Danish) is formed by four dancers. Two of the dancers who stand opposite each other, grasp each other's hands (R with L, L with R). The two others, who also stand opposite each other, take the same grip, but put the right arm from above through the ring formed by the two first and the left arm from below. The arms are kept straight.

S T E P S

1. Chassé step (Swedish and Danish). A change of step, either sideways, forward or backward.
2. Dal step (Swedish). $3/4$ time. On the first beat the right foot is put down, on the second beat the right knee is slightly bent, on the third beat the heel is raised and a slight hop is taken on the right foot. Meanwhile, the left leg with the ankle and knee stretched, is swung across the right leg and lifted about a foot-length from the floor.
3. Druff step, $4/4$ time. Like a change of step, but the second step is quicker and shorter than the first and third, and there is a small, springy knee bending of the front knee on the fourth beat.
4. French Reel step (Danish). Like Reel step, but the foot is moved in a big semi-circle forward, outward and backward, and put down behind or beside the other.
5. Fryksdals step (Swedish). See Mazurka step.
6. Gotland step (Swedish), $4/4$ time. On first beat, take a jump, landing on both feet (the left a little in advance of right); on second beat, remain in this position; on third beat, a jump landing on right foot, while the left foot is lifted backward; on fourth beat, remain in this position.

STEPS

7. Hopping step (Swedish and Danish). A hop on each foot either on the spot, moving forward, backward or dancing round. The free foot is lifted just off the floor with a very slight knee raising.
8. Mazurka step (Danish). A step forward with the right (left) foot, the left (right) foot is brought up behind it. While taking a small hop on the left (right) foot, the right (left) leg is swung forward with straight knee, the knee is then bent and the foot swung slightly backward. The same foot begins the next step.
9. Östgöta step (Swedish) is danced in $\frac{3}{4}$ time and consists of a change of step beginning with left foot (left, right, left) and a running step with right foot (right). Left foot always begins the step.
10. Pas de Basque (Swedish and Danish). Steps begin alternately on the right and left foot as follows:- The right foot is put down to the right and slightly forward; the left foot is moved in front of the right, while the weight is transferred on to it, then the right foot is lifted and put down close behind the left while the weight is changed back on to the right foot. Repeat to the left.
11. Polka-Mazurka step (Swedish). This step resembles a change of step but on the 1st beat a small jump is taken and both feet are placed on the floor with one foot in front of the other. (The rear foot should touch the floor a trifle earlier than the front foot.)
12. East Gothland step (as in Renningen), $\frac{3}{4}$ time.

	Beats
Step sideways on L foot.	1
Close R foot towards L foot.	2
Step forward on L foot	and
Step forward on R foot.	3
Repeat, still beginning with L foot.	
13. Figuré step (as in Kadrilj), $\frac{2}{4}$ time.

	Beats
Hop forward on L foot, placing R foot in front, toe touching the ground.	1
Hop forward on L foot, placing R foot beside L foot.	2
Repeat, hopping on R foot.	
14. Hopping step (as in Huppleken), $\frac{2}{4}$ time.

	Beats
Jump forward on both feet.	1
Hop on L foot, lifting R knee high in front.	2
Jump forward on both feet.	1
Hop on R foot, lifting L knee high in front.	2
This constitutes two hopping steps. Repeat on alternate feet.	
15. Three-step (as in Huppleken), $\frac{3}{4}$ time.

	1
Step forward on L foot.	2
Close R foot behind L foot.	3
Step forward on L foot.	
Repeat, beginning with R foot.	
16. Blekinge step
 With a jump both feet are put on the floor simultaneously, the left in front of the right. With another jump the feet change places etc. in rhythm with the music. (Forward leg is straight, and weight of body is chiefly on the other one which is slightly bent.)
17. Heel-step with bo-peep, $\frac{3}{4}$ time. Is always done in couples, one partner behind the other one. A., the hindmost, with hands on the hips of the partner in front, B. B turns slightly to the right, leans somewhat to the left, and puts his right foot about a foot's length forward, and bends his left knee a little. (This is done on the first part of the beat.) During the second part of the beat this position is kept and on the third part of the beat the original position is resumed. A does the same as B, but does not lean to the left. The same movements but opposite. Note! During the first and second parts of the beat the partners look in each other's eyes.
18. Jumping-step with outflung arms, $\frac{3}{4}$ time.
 During the first part of the beat both feet are put on the floor simultaneously, with bent knees a foot-length from each other, toes pointing outwards, while arms are flung out widely, slightly bent at the elbows and clenched fists at shoulder level. On the second part of the beat this position is kept, and on the third part the original position is resumed.

FJÄLLNÄS-POLSKA
(Swedish)

Starting position: Two parallel lines at right angles to the presence and facing each other; any of couples in each line; about 4 steps between the lines.

Steps: Running-steps, "dal-steps," "jumping-steps with outflung arms," and "blekinge-steps."

Figure 1:

Starting with left foot, both lines take 3 steps towards each other, and put right foot beside left one with a stamp (1-2), dance 2 "dal-steps" right and left (3-4). This is repeated but with the opposite foot (5-8). Each boy takes his girl's both hands, and boy and girl turn towards each other and dance 4 "dal-steps," starting with left foot, (9-12). All drop each other's hands, and keeping to the left, they run past each other 3 steps, starting with left foot, hands on hips, (13), and make 1 "jumping-step with outflung arms" (14), boys back to back at a little distance from their own girls. Both turn round clockwise and make 2 more "jumps with outflung arms" (15-16). They run another 3 steps, and all these movements are repeated (17-20). Boys take with their left hands own girls' right hands, and the movements done at the beginning of this figure are repeated, but now all have their backs turned to the middle (21-28).

Figure 2:

Boys turn anti-clockwise and girls clockwise, so that the lines are facing each other, and all dance 2 pas de Basque-steps, starting with the right foot, dance then 3 small steps and then feet together (1-4). These movements are repeated, but starting with the left foot (5-8). The lines are now standing close to each other. All, hands on hips, turn round, boys anti-clockwise, girls clockwise. (Boy turns round on left heel in 4 movements, putting his right heel somewhat to the right on the floor at each movement, and then back again. Girl does the same, but opposite), (9-12). The lines are now back to back, and move back to starting position with the same steps as at the beginning of this figure (13-20).

Figure 3:

Turning towards each other, boys take girls' hands, and dance 12 "Blekinge-steps," starting with the left foot in front (21-28). With the same grip, slightly turned to the right, the couples dance right and left "dal-steps" (21-22); after a sharp turning left, the "dal-steps" are repeated (23-24). The "dal-steps" are repeated to the right and left (25-28).

Figure 4:

The lines are facing each other. All dance 4 "dal-steps" towards each other, starting with right foot (13-16), and at the same time, they put their hands over their eyes, as if shielding them against the sun. Right hand corresponding to right foot, and left to left. (Free hand on hip). When the lines have reached each other, they take waist-grip, and boys turn girls round clockwise (3 steps). Coming to a stop with a good stamp (18), boys push girls back, and all retreat to the starting position with 3 steps back (19), starting with left foot, when they make a jumping step with outflung arms (20). All this is repeated (13-20).

Figure 5:

Boys stand behind girls, and they dance 6 "heel-steps with bo-peep," starting to the right (21-26), after which the boys with the same grip turn their girls round clockwise with 6 small running steps (27-28). This is repeated (21-28).

Figure 6:

Boys and girls start from their original position, but turning their backs halfway on each other, hands on hips. Both now support their weights on one foot, boys left, girls right; the other foot is put forward with the heel on the floor during 2/3 of the beat, and back again with the toes on the floor during the last third of the beat. At the same time the boys beckon with their right forefingers to the girls in the other line, and wave their right arms in rhythm with the music. When the boys have in vain tried to attract the opposite girls 6 times (13-18), all boys and girls turn round with a stamp (boys anti-clockwise, girls clockwise), thus regaining the same position (19-20). All this is repeated, but this time the girls in their turns try to attract the boys with their left hands (13-20). Note that this time the turning is only halfway round, so that boys and girls are facing each other. (Mind that during this figure the impression is immensely increased if all twinkle their eyes and in other ways show that they would be only too willing to accept the invitation, but dare not do so for fear of their own partners.)

Figure 7:

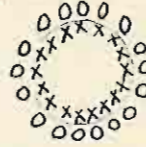
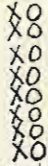
"Hambo," so that all couples form a circle (21-28).

DAL-DANCE
(Swedish)

Starting position: Boy with arms crossed on chest, girl standing at his right side has her left hand on his right shoulder, both facing presence.

The dance is performed by several couples, either arranged: One couple behind the other in a long row, or in a big circle. Description referring only to one couple:

Not more than
8 couples in
each row.



Any amount of
couples when danced
in a circle.

Steps: "Dal-steps," running-steps, "jumping-steps with outflung arms," etc.

Figure 1:

The couple dances, turning sharp right 8 "dal-steps" away from the presence, turns sharp right again, and dances to starting position with 8 "dal-steps," (1-8, 1-8).

Figure 2:

Boy and girl turning towards each other and taking each other's hands, dance 2 "dal-steps" on the spot (9-10), after which they make a "pancake-turning" (boy anti-clockwise, girl clockwise with small steps on the spot). This is repeated (13-16).

Figure 3:

Boy with crossed arms and girl with hands on hips run to the left, pass each other with 4 steps, turn round clockwise with 2 steps, and then shift their feet 3 times with small jumps, after which both make a "jumping-step with outflung arms," (17-20). This is repeated so that both are back to starting position (21-24). All is repeated (17-24).

Figure 4:

Boy with crossed arms and girl with hands on hips dance 8 "dal-steps" towards each other (25-32). Both take each other's hands, and boy pushes left foot forward half a step with heel leaning on the floor, girl does the same but with right foot (both toes touching each other). With a small jump, boy takes left foot back to starting position, at the same time bending right knee and flinging the same foot backwards. The girl does the same but with the opposite foot (25). These movements are repeated with the other foot, and then alternately right and left until the end of the theme (27-32).

Figure 5:

With hands on hips girl turns round anti-clockwise on the spot with waltz steps, while boy dances 8 "dal-steps" anti-clockwise round the girl, clapping his hands, one beat on each bar (1-8), on the fourth step boy is halfway round. (Boy and girl are facing each other all the time.)

Figure 6:

Holding each other's hands, the couple turns round with a "pancake-turn" (boy anti-clockwise, girl clockwise (9-10), after which girl kneels down on right knee, head bent down deeply, hands on hips (11). Boy claps his hands and swing his right leg over girl's head from right to left, turns round anti-clockwise, and the girl gets up (12). All this is repeated 3 times (13-16, 9-16).

Figure 7:

Boy takes a step back and remains there with arms crossed on chest. Meanwhile girl, hands on hips, dances 2 "pas de Basque-steps" towards the presence, starting with right foot. And then 3 shift-steps and 1 "jumping-step with outflung arms" (17-20). This is repeated (21-24). Girl returns back slowly to starting position, turning round clockwise, with waltz steps, starting with right foot (17-24). On each bar, girl turns halfway round.

Figure 8:

Boy with crossed arms and girl with arms on hips jump towards each other on left foot, leaning slightly forward, and right leg stretched backwards (25). A jump forward on right foot, taking each other's hands with arms lifted, and left foot stretched backwards (26). Both return back to starting position, turning anti-clockwise with 2 jumps (last jump with both feet together) (27-28). This is repeated 3 times (29-32, 25-32).

Figure 9:

Boy and girl run towards each other, and link right arms, and run round 2 turns, other hand on hip (1-4). Then left arm linked, and run round 2 turns, after which both face presence (5-8).

Figure 10:

Boy with crossed arms, girl standing at his right side with left hand on his right shoulder. Both dance 2 "dal-steps," starting with left foot (9-10), after which girl puts both hands on boy's shoulders while he takes her round the waist and lifts her up and puts her down at his left side (11-12). The same movements, but opposite (13-16). All this is repeated (9-16).

Figure 11:

Girl takes a step aside and remains there with hands on hips facing the presence. Meanwhile boy dances 8 "dal-steps" with a stamp on each step towards the presence. At each step he swings one arm in front of him and the other behind with each hand clasped (17-24). He then returns backwards with 8 "jumping-steps with outflung arms" and stops at the girl's left side (17-24).

and at 1 hold 2 in end 3 fists. white hand of dance

Figure 12:

Boy and girl with cross-grip in front of them. Girl moves over to boy's other side with a step and a jump, starting with left foot (25). Boy does the same (26). And then the girl once more (27), after which both rest on the following bar (28). With the same movements boy and girl move back (29-31), after which boy stands behind girl and takes her round the waist with both hands, and girl, hands on hips (32). Both dance 8 steps on the spot. (Girl raises and points right foot outwards with a springing movement, not jumping, bending slightly her knee. Boy does the same with left foot, and then they alternate with left and right foot (looking alternately at each other right and left. 25-32)

Figure 13:

"Hambo" (1-8).

SWEDISH SCHOTTISCHE

Starting position: In couples, boy's right arm round girl's waist, girl's left hand on boy's right shoulder, free hands on hip.

Figure I. Eight slow walking steps forward with heel scraping floor, 8 hopping steps forward (1-8), or 16 hopping steps forward (1-8).

Figure II. Partners take waltz-grip, girl with back to the direction in which they are dancing. One schottische step (i.e., polka step, but in slower time), obliquely forward to boy's left, then one obliquely to right, boy swinging girl in front of him (1-2). Four hopping steps round (3-4).

Figure III. Schottische step left and right as before, but with right hands joined across (9-10). Four hopping steps, boy moving forward, girl backward, while turning under her own arm twice (11-12). Repeat (13-16).

Figure IV. As Figure III, but boy folds his arms and girl puts hands on hips (9-16).

Figure V. Position as at beginning of dance. Boy takes one schottische step to left, one to right, while girl dances round him with 2 schottische steps, making a complete turn. During the first step girl faces boy, during the second partners are back to back, girl having turned away from boy (17-18). Four hopping steps forward (19-20). Repeat (21-24).

Figure VI. Partners take cross back grip and dance with 3 hopping steps towards center of room (turning left on first hop) and place heel of inside foot on floor (17-18). They return to place with 3 hopping steps, starting with inside foot and turning right about on first hop, then place heel of outside foot on floor. (19-20). Repeat (21-24).

Figure VII. Boy places left foot forward with stamp and kneels on right knee. Girl holding boy's right hand in her left, dances round boy with 2 schottische steps (1-2). Boy then rises quickly and both take 4 hopping steps forward (grip as at beginning of dance (3-4). Repeat (5-8).

Figure VIII. Position as at beginning of dance. Both take two schottische steps, starting to boy's left, while boy swings girl over to his left side and back again to his right. When taking the schottische step, girl faces boy, then turns forward on the hop, placing nearest hand on boy's shoulder and other hand on hip (9-10). Four hopping steps round (waist grip) (11-12). Repeat as before, but during 8th bar, boy tosses girl up in the air as he moves her over to his right side (13-16).

FYRAMANNADANS

Dance for four people
(Swedish)

Starting position: In couples; two parallel lines, facing each other; about 4 steps between the lines. ~~The couples are numbered in 2's. Number 1's dance first, then Number 2's.~~

Steps: Östgöta steps = change of step (L), step (R); quick time. *step-together leap*

Figure I. Eight Östgöta steps clockwise in circle formation (No-1's only), (1-8). With one Östgöta step and hand clap, all turn round (counter-clockwise) and grasp (with right hand) the wrist of the one behind; left hand grasps the upper arm (just above the elbow) of the one in front, and all continue (in the same direction as before) with Östgöta steps.

Figure II. Hand clap and turning as before (9). The boys then grasp each others' hands with ring-grip, the girls do the same but so that their hands are on top of the boys'. The girls then lift their hands over the boys' heads and place them behind their backs, whereupon the boys immediately lift theirs and place them behind the girls' backs. (10-12). The dance continues with this grip (clockwise) (13-16), (9-16).

VINGÅKERSDANS
(Swedish)

Starting position: 1 boy, 2 girls, one on each side of the boy, holding his hands, other hand on hip. All 3 standing with their left side towards the presence.

Presence: o x o o = girl
 1 2 x = boy

- Figure 1. All 3 dance 4 dal-steps forward (1-4) after which the boy turns 1/4 turn round to the left, dancing 4 dal-steps on the same spot while girls, holding boy's fore fingers, turn round, girl 1 clockwise, girl 2 anti-clockwise (5-8); these movements are repeated 3 times but notice that the boy after the last time turns to the left, so that all 3 are facing the presence (9-16), (17-32).
- Figure 2. The boy, continuing with the dal-steps on the spot, takes with his left hand girl 2's left hand and leads her to girl 1 in front of himself. The girls, taking each other by the right hands, change places dancing dal-steps after which boy and girl 1 turn towards each other and dance waltz one turn round on the spot, while girl 2 facing the presence, dances dal-steps on the spot (5-8). These movements are repeated but vice versa and the girls are back in starting position.
- Figure 3. Girl 1 and boy, dancing dal-steps on the spot, make an arch with lifted, joined arms under which girl 2 passes, followed by boy, all dancing dal-steps, after which all are facing the presence. Girl 2 and boy dancing dal-steps on the spot, make an arch under which girl 1 passes, dancing dal-steps, while boy leads girl 2 over to his left side. The girls have changed places with backs towards the presence (25-28). All 3 dance dal-steps towards the presence (girls backwards) (29-32). Boy dances 8 dal-steps backwards, dragging the girls after him, who, making resistance, lean sideways against each other (1-8). All 3 dance dal-steps towards the presence (9-12) where the boy leads the girls to their starting position (13-16).
- Figure 4. Boy turns round on spot, anti-clockwise, dancing waltz, left arm lifted and the right one on hip while girl 1, taking boy's left forefinger and turning clockwise under his arm, dances waltz anti-clockwise round the boy. Girl 2, turning round clockwise, keeping herself just behind the boy, dances waltz anti-clockwise round him (17-24). Boy then turns towards girl 2 and the whole movement is repeated but in the opposite direction.
- Figure 5. All 3 form a circle, boy holding both arms round girl's waist while girls put their arms on boy's and each other's shoulders and dance waltz 3 turns clockwise (1-16).
- Figure 6. Boy leans on right knee, girl 1 sits on his knee looking at him enraptured and boy puts his left arm round girl 1's waist and takes with his right hand the girl's right wrist while she claps her hands once at each bar of music. Meanwhile, girl 2, turning round clockwise, dances waltz half a circle clockwise round the boy (17-24). Girl 2 flings away girl 1, takes her place and claps her hands as girl 1 before, while girl 1, turning round anti-clockwise dances waltz half a circle anti-clockwise round the boy (25-30). Boy stands up, facing the presence, with arms folded on chest. Girl 2 takes her stand behind him, hands on his shoulders and girl 1 behind girl 2 with hands on her shoulders. Girl 1 bends her head to the left and girl 2 to the right (31-32).
- Figure 7. All 3 hop on their right foot, making 2 small hops, swinging their left leg forward (1), the hops are repeated and leg swings backwards (2). The same steps but on left foot (3-4), these movements are repeated (5-16). While doing this all 3 move towards the presence where boy turns towards girl 2.
- Figure 8. Boy and girl 2 dance waltz in a curve away from the presence, closely followed by girl 1 who also dances waltz (girl 1 passes the couple on the inside, in the middle of the music theme, with left forefinger on lips, looking sullen, (17-24), after which boy, flinging away girl 2, dances waltz with girl 1 towards the presence followed by girl 2 in the same way which has just been described (25-32). These movements are repeated after which girl 2 places herself behind girl 1 a little to the left holding her round the waist, both with left side towards the presence, boy in front of girls, facing them (1-16).
- Figure 9. Girls dance waltz backwards starting on right foot while boy takes girl 1's right hand, starts with a stamp on left foot and flings his legs, right under and left over girl's hand from left to right. At the same time as he drops her hand and takes 3 small steps, starting with left foot (17-18), he takes girl's left hand with own left and flings his legs in the same way as before but from right to left and takes 3 small steps with right foot first (19-20). While girl 1 keeps to the left and moves backwards behind girl 2 and holds her round the waist boy takes girl 2's right hand and same movements are repeated (21-22), takes then her left hand and the same is repeated again (23-24). All these movements are repeated once more, during which the dancers have moved in a circle anti-clockwise. Now girl 2 links her left arm with girl 1's right one, other hands on hips, both with their left sides towards the presence, boy in front of and facing them (25-32).
- Figure 10. Girls, dancing waltz, starting on right foot, move backwards to form a semi-circle away from the presence and then towards the presence, followed by boy, dancing Vingåkersteps. At the end of this figure, the girls stop with backs to the presence and boy in front of them, facing presence (1-16).
- Figure 11. Boy dances 8 dal-steps backwards (waving his tails) while girls dance waltz away from presence, girl 1 turning anti-clockwise, girl 2 clockwise, behind the boy, passing each other, girl 1 nearest boy and then they take their places on each side of boy (17-24). All 3 dance dal-steps towards the presence (25-28) where boy, dancing dal-steps on the spot, lifts his arms and girls turn round under his arms as in Fig. 1, all facing presence. During the dance the girls make faces at one another, indicating rivalry.

*London order of steps
1, 4, 5, 6, 7, 9*

OXDANS
(A dance for 2 boys A and B)
(Swedish)

*Side assembly and other could be changed
Dancing with walk out on stage in evening
manual with arms h. for the elect
elbows L & bow to audience*

Starting position: A and B, hands on hips, stand facing each other, a yard apart. (They jump towards the presence.)

Facing: Bow to presence
A
Presence.
B

then raise but B fight again
Figure 1. a. A bows to B who bends his knees at the beginning of the second bar of music, vice versa at the beginning of the fourth bar of music. This is repeated at the beginning of the 6th and 8th bar. During the bars 9-16 the bows and kneebendings are repeated but in a quicker tempo so A and B bow and bend knees once to each bar.

step down step
b. A flings out his arms and turns his head sharply to the right and swings his right leg in a long step to the right. Left foot is placed beside the right one (17). A short step to the right and stamps twice with his left foot close to the right one. Whilst stamping A turns his head forward and bends his elbows so his fists rest on his chest (18). A repeats the whole thing but to the left with only one stamp (19-20). Everything is repeated (21-24), after which hands on hips, B dances exactly as A but starts with opposite foot (A and B are all the time dancing in front of each other.)

heads
Figure 2. a. A and B put their right hands on each other's heads. A presses B's head down forwards at the beginning of the 2nd bar. At the same time as B raises his head he presses down A's head at the beginning of the 4th bar. This is repeated at the beginning of the 6th and 8th bar and goes on in a quicker tempo after that as described in Fig. 1. a.

b. As b. in Fig. 1.

feet
Figure 3. a. A and B push their left foot forward with a slight hop at the beginning of the 2nd bar. They then shift feet at the beginning of the 4th bar. This is repeated at the beginning of the 6th and 8th bars, and during the bars 9-16 these steps are repeated in a quicker tempo, 2 steps to a bar.

b. As b. in Fig. 1.

Touch elbows
Figure 4. a. A and B, turning left with a jump, let their right elbow touch each other, at the beginning of the 2nd bar. They make a right about turn with a jump so their left elbows touch each other at the beginning of the 4th bar. This is repeated at the beginning of the 6th and 8th bar and goes on at a quicker tempo etc.

b. As b. in Fig. 1.

thumbs nose
Figure 5. a. A puts his fingers to his nose (both hands) at B who puts out his tongue at A with thumbs in ears and fingers wriggling, making faces at each other at the beginning of the 2nd bar. A and B exchange movements at the beginning of the 4th bar. This is repeated at the beginning of the 6th and 8th bars and goes on in a quicker tempo.

b. As b. in Fig. 1.

box elbow
Figure 6. a. A and B make a boxing movement with their right arms and hold it, at the beginning of the 2nd bar. The same movement with their left arms at the beginning of the 4th bar. This is repeated at the beginning of the 6th and 8th bar and goes on in a quicker tempo.

b. As b. in Fig. 1.

slap
Figure 7. a. A swings his right hand rapidly towards B's left ear as if to cuff him while B, clapping his hands, bends to the right, (to give the impression of having been cuffed), at the beginning of the 2nd bar. A and B exchange movements at the beginning of the 4th bar. This is repeated at the beginning of the 6th and 8th bars and goes on in a quicker tempo.

b. As b. in Fig. 1.

shake hands at end.

TRETUR
(Danish)

Record: Folkraft F 1099-A
Formation: Four couples in quadrille.

Pattern 1:

- A Meas. 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 Head 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 Head couples dance, advance again, stepping on 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:

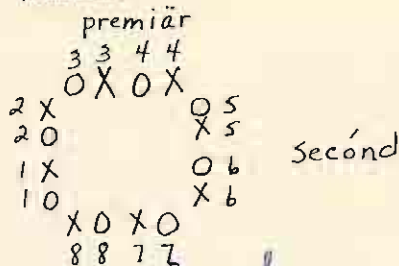
- A Meas. 1-8 Partners join inside hands and dance 4 Tyroler step-hops to the R around the set to side couple's place, take hip-shoulder position and dance 4 step-hops to the next place, and repeat to own places. Repeat B and C as in Pattern 1. All repeat Pattern 1B and Pattern 2.

KADRILJ FROM ÖVRABY

(Swedish)

Starting position: Quadrille of 8 couples

Presence.



First round:

Figure 1. The big circle. The boys turn round clockwise and all make a circle, (the boys keeping a little inside the circle) and dance with elastic steps 8 bars of music clockwise. The circle turns and the same is repeated anti-clockwise (1-8, 1-8). *swing arms.*

Figure 2. Compliment. All couples hold hands. The "premiär" couples take 3 steps towards each other and make a compliment on the 4th step, turn round without losing their grip and return to their first position. This is repeated by the "second" couples (9-16).

Figure 3. "Figuré." The girls hold their skirts daintily with both hands, boys fold their arms across their chests. The "premiär" couples start. Their right foot crosses in front of the left one and taps the floor once, advancing forward with same foot with a short step. This movement is repeated with their left feet. Then alternately with right and left foot, in all 6 times. When the couples meet they take each other's right hands, turn clockwise and take 2 steps back to each other's sides. All this is repeated so the couples get back to their starting positions. The "second" couples repeat it all (17-24, 17-24, 17-24, 17-24). *Cross step*

Figure 4. Changing of girls. The "premiär" girls start. They turn towards their own boys and both clap their hands and girls dance over, taking the opposite girl's right arm, to the opposite boy, who takes her by the left hand and puts his right arm round her waist and swings her round anti-clockwise. This movement is repeated till girls are back in starting position. The "second" girls do the same (25-32, 25-32).

Figure 5. The arches. All couples with uneven numbers make an arch. Boy 8 and girl 2 pass under the first couple's arch, boy 2 and girl 4 pass under the third couple's arch and boy 4 and girl 5 pass under the fifth couple's arch and boy 6 and girl 8 pass under the seventh couple's arch. When the couples are back in their starting positions they swing round until the theme is over. This movement is repeated but vice versa (33-40, 33-40). *all*

Second round:

Figure 1. The girl's circle. The girls form an inner circle and walk 16 bars of music clockwise back to their places. The boys form a circle outside the girls and walk 8 bars anti-clockwise and 8 clockwise. When the couples walk back the girls link their left arm through the boys' right one (1-8, 1-8).

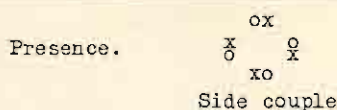
Figure 2-5. As these figures in the first round. After which the dance is ended by a galop round in a circle (on the "second" side they swing round clockwise). *slide*

all - slide down 1st sides, polka turn cross sec sides or ends.

VINDMÖLLEDANS

(The Windmill Dance)
(Swedish)

Starting position: Four couples in a square.



Steps: Change of steps with a slight knee bending of the rear knee. Danced smoothly and with a gliding movement.

Figure 1. a. Big circle (hands joined), moving clockwise with 16 change of steps, round the set twice (1-16).

b. Side couples dance waltz over to opposite side of the set, keeping to the right of each other. They finish with the girls standing back to back in the center of the square, facing the opposite place. The boys take a step backward and stand still facing partners (17-24). Top and bottom couples dance waltz as above (17-24).

c. The girls stand in the center (back to back) holding hands with the arms hanging straight down. The boys dance round the girls with 8 dal-steps, clapping hands and moving clockwise (25-32). They then grasp own partner's right hand with own right and join left hand with the girl standing on their left. All dance round clockwise with 8 change of steps, the girls still back to back, the boys leaning well back (25-32). All do chain with change of steps until they meet their own partner, the boys moving counter-clockwise, the girls clockwise. (Begin by giving right hand to own partner.) (25-32)

VINDMÖLLEDANS, cont'd.

Notice. The girls must step out into the circle on the first step. When partners meet they stop side by side. The boy puts his right arm round the girl's waist and the girl her left hand on the boy's right shoulder (free hand on hip); they walk round the set with 8 slow walking steps, slightly lifting the leg and raising the heel of the supporting leg (= "The moonlight stroll.") (33-40) Waltz round the set back to places, moving clockwise (33-40).

- Figure 2. a. The Girls' Cross. The girls move to the center with change of steps and form a cross by grasping the wrist of the girl behind with own right and the upper arm of the girl in front (just above the elbow) with own left. The cross moves clockwise with 16 change of steps (1-16).
b. and c. As in Figure 1.
- Figure 3. a. The Boys' Cross. Danced as above.
b. and c. As in Figure 1.
- Figure 4. a. Big circle, moving clockwise with 16 change of steps (1-16). Finish with "complimang," i.e., the boys and the girls curtsy.

THE NÅÅS MARCH
(Swedish)

Starting positions: In couples, forming ranks, boys to the left of girls, inside hands joined, outside hand on hip. Couples are numbered in 2's.
Steps: Marching steps, gallop steps.

Part A. (Marching tune)

- (a) Couples march forward wheeling to left, down to the bottom and up the center.
- (b) Boys turn to left, girls to right, meet at the bottom and return up the center.
- (c) Odd couples turn to left, even to right, meet and return up the center in 4's (hands joined at shoulder-height). (If many couples dance, they continue to march, 2 couples turning to left, 2 to right, and meet and march up the center in 8's.)
- (d) Zig-zag marching. The leader (No. 1 in 1st line) leads his line between the other lines (start facing 2nd line). The last in each line joins hands with the 1st in the next. When the leader has passed the last line he turns left and leads the dancers into a big circle (clockwise).
- (e) Couples form gates (one hand joined, free hand on hip), girls with back to center. 1st couples makes the 1st gate, through which 2nd couple passes before forming the 2nd gate. Couples No 3 passes through gates Nos. 1 and 2 and forms gate No. 3, and so on.

Notice:- When all the gates have been formed, 1st and last couples should stand side by side, the dancers thus forming a big double circle.

Part B. (Gallop tune) (Partners facing each other, about 2 steps apart).

- (a) Couples gallop round (position for Swedish waltz, i.e., "Ordinary grip") between the other couples, moving round the circle once (clockwise), return to place and drop back quickly to let the next couple through. Couples No 1 starts the gallop, immediately followed by second couple, (last but one) and so on. The couples which wait their turn clap the time.
- (b) "The Rocket" (All face inward, the leader in the center.)
 1. The leader stamps and does alternate arm-punching forwards, and downwards while the rest clap in time with leader's movements.
 2. All clap their knees and stamp, taking the time from the leader.
 3. All make the noise of a rising rocket ("ssssh") whilst moving one hand in front of the mouth with a circular action.
 4. All raise their arms obliquely upwards, whilst shouting "Hurrah" - the rocket bursts.

TO TING
(Danish)

Record: Folk Dancer 1018

Formation: Couple dance - partners holding inside hands.

- Meas. 1-4 Starting outside feet. 4 waltz balance 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.

VÅVA VADMAL
(Swedish)
(Wearing Dance)

Starting position: Boys in a row on one side, girls opposite, facing each other, 4 yards between the lines.

Presence: 00000000
XXXXXXXXXX
87654321

Figure 1. Boys take each other's hands and so do the girls and the 2 rows run towards each other, all starting with left foot, with 3 small steps, a stamp on the first one (1), stop there with another stamp (2), with right foot. All return backwards to their starting position without any stamps, except couple 1 (3-4). While the rows are returning back, boy 1 and girl 1, taking each other's inside hands, run with 6 steps between the rows towards the presence (3-4) where they turn round, boy anti-clockwise and girl clockwise and remain here 2 bars of music, backs against presence, during which the 2 rows run towards each other and back again as before (5-6). While the rows are returning back couple 1 runs between them 6 steps away from the presence (7-8) and turns round, the boy clockwise and the girl anti-clockwise. The couple remains there 2 bars of music while the 2 rows again run towards each other (9-10). The rows return back and all drop each other's hands and put them on hips, while couple 1 dances 6 short steps between the rows towards the presence (11-12). When the couple is halfway they link their right arms and run round 4 bars of music (13-16) and stop then, boy facing the presence and girl the opposite direction. Boy 1 runs towards girl 8 and links her left arm with own left, starting with a stamp and dances half a turn on the spot, (1-2), after which girl 8 returns to her place in the row, and boy runs to the middle where he meets his own girl and dances a whole turn with her (no stamp), (3-4). While boy 1 dances with girl 8, girl 1 dances with boy 2 (1-2) who afterwards returns to his place in the row and then she dances with own boy in the middle (3-4). Boy 1 and girl 1 go on like this until they have danced with all boys and girls standing in the rows with left arms linked and with each other with right arms linked (5-16, 1-10). Then couple 1 goes on dancing with right arms linked to the end of the theme, moving away from the presence towards boy 2 (11-16). Here the couple, taking each other's hands, boy right and girl left, form a kind of arch with lifted arms. All boys sit on their heels at the same time and clap their hands 12 times while couple 1 runs, boy behind and girl in front of the boy row towards the presence (1-4). Now all boys stand up again hands on hips at the same time. All girls in the girl row sit on their heels and clap their hands 12 times while couple 1 runs, boy behind and girl in front of the girl row away from the presence (5-8). All the girls get up at the same time, hands on hips, and couple 1 runs between the rows towards the presence, where boy releases girl's hand and turns anti-clockwise, placing himself beside boy 8 and girl 1 turns clockwise and places herself beside girl 8. Everyone joins hands, boys with boys and girls with girls (9-12). Both rows run towards each other with 3 small steps and stop there (13-14). Boys with odd numbers take with their left hand own girl's right hand and turn away from the presence. Boys with even numbers take with their right own girl's left hand and turn towards the presence. All free hands on hips (15-16).

Figure 2. All couples with odd numbers form an arch with lifted, joined hands, start with outside foot and run with a stamp on the first step 3 steps away from the presence. Meanwhile, all couples with even numbers with a stamp on the first step creep under the arches with 3 small steps towards the presence (1). The even couples now make an arch while the odd ones creep under it (2). They go on like this so the couples alternately make an arch and creep under it. But notice that when a couple has crept under an arch nearest to the presence, this couple, remaining one bar on this place, turns round, boy clockwise, girl anti-clockwise and change hands, after which the couple forming an arch, runs away from the presence on the following bar. And that applies to every couple that during the dance makes an arch farthest away from the presence. This couple, remaining on that spot one bar, turns round boy anti-clockwise and girl clockwise, change hands and then starts again on the following bar, creeping under an arch towards the presence etc. Every arch and every creeping movement is done during one bar. After 16 bars all couples shall be back at starting position after having passed and turned at both ends (3-8, 9-16).

Figure 3. This figure follows at once without stopping. As soon as all couples are back at their places after Figure 2, boys and girls take each other's hands (both), facing each other. All boys with odd numbers run with 6 small steps backwards, slantwise to the right and away from the presence, stamp on the first step and pull the girls with them. At the same time all boys with even numbers, pushing their girls in front of them, run 6 small steps forward to the left, a little in the direction of the presence (1-2). The 4 couples with odd numbers are now standing in a double row to the right of the middle, seen from the presence. The odd boys, pushing their girls in front of them, run 6 small steps forward in the gap between the 2 closest even couples, slantwise to the right. And at the same time all even boys, dragging their girls with them, run 6 small steps backwards slantwise to the left in the gaps between the 2 nearest odd couples (3-4). Thus the dance goes on during which the boys alternately run backwards, pulling their girls with them and alternately run forward pushing their girls in front of them (in all, 28 bars; 5-16, 1-16). All couples are back in starting positions then. Notice that when a boy, dragging his girl with him and running backwards to the left, has reached the place nearest the presence, this couple remains 2

bars bars there (to the right seen from the presence). On the following bar this boy pushes his girl in front of him in between the nearest gap to the right. The same thing happens to the boy, who, running forward to the right, pushing his girl in front of him, reaches the place farthest away from the presence. This couple remains here 2 bars (to the left of the middle seen from the presence), and on the following bar the boy pulls his girl with him in the gap nearest to the left. During the first 2 bars all 8 couples move, 4 in each direction. During the 2 following bars all 8 couples move too, 4 in each direction. But during the next 2 bars only 6 couples move, 3 in each direction, while the couples at each end rest, etc. When the 6 middle couples have passed both wings and returned to their places they run past these so they are side by side with the standing wing couples, after which all couples take their places (1-6, 1-12). Boys drop with own left hand girls' right hand, and girls give their free right hand under the grip with own boy to the boy next to the left who takes her hand with his left hand. Girl 2 puts her free right hand on hip and boy 1 his free left hand on hip and all wait until the theme is over (13-16).

Figure 4. At once all lift their hands and form a kind of tunnel through which girl 2 creeps towards the presence followed by own boy, and he followed by girl 3 etc. (all holding each other's hands). When girl 2 has passed through the tunnel she pulls the long row anti-clockwise towards her own place which she reaches on the 8th bar (1-18). At the beginning of the 9th bar the second couple turns around, back to back, boy anti-clockwise and girl clockwise so they are facing each other. During the turning girl takes her left and boy his right arm over their heads and remain in that lifted position (9-10). Girl 3 has now come to the arch that is formed by couple 2, she waits there until her boy is just behind her back and both turn round as couple 2 (11-12). Couples 4,5,6,7,8 and 1 do just the same and are back at starting position where they drop their arms just for a moment (13-16, 1-8). This figure is repeated (9-16, 1-8, 1-8).

Figure 5. Girl 2 pulls all of them through the tunnel as in Fig. 4 and moves anti-clockwise towards her own place. When boy 8 has passed through the tunnel, boy 1 with his girl move towards the middle, but still with his left side to the presence, and the long row winds itself round boy 1, not too hard. When girl 2 on the 24th bar has reached the presence, couple 2 stops there with backs at presence and forms an arch. (1-8, 9-16, 1-8). Boy 1 pulls the row out through this arch and turns clockwise and moves in a big semi-circle until all are out, when he takes with his free left hand girl 2's free right hand and all form a circle that moves round clockwise (9-16, 1-8).

Figure 6. All boys link their right arms with own girls' right arm and run round twice clockwise (9-12). Boys release own girl and link their left arms with next girls' left arm and dance round twice anti-clockwise (13-16), etc. until boys have danced with all girls and returned to own girl (1-8, 9-16, 1-8), dances round twice with her, right arms linked (1-4) and then at last boys take girls' both hands and dance round with *östgöta* steps (9-16). Boys' moving direction in the ring between the arm hooks is anti-clockwise and girls is clockwise.

SISKEN
(Danish)

Source: Danish Gym Team
Record: Calvin 5001
Formation: Double circle, M with back to center, W facing.

Pattern:

- Meas. 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).

TRÅSKODANS

(The clog's dance for just one couple, dressed in clogs)
(Swedish)

Starting position: Boy and girl beside each other, girl at boy's right side, both facing and far away from presence. Girl holds her skirt with both hands, boy's arms are hanging down.

Steps: Polka steps.

- Figure 1. Girl starts with right and boy with left foot and both dance with polka steps towards the presence, boy to the left and girl to the right (1-8). The girl pretends to look for the boy to the right (1) and to the left (2), discovers the boy who has turned his back at her, shakes her finger at him, smiling, (3-4) and dances up to him and seizes his right arm (5-8).
- Figure 2. The girl drags the boy with her backwards to the middle, both struggling in different directions. The boy covers his face with his left hand. Having reached the middle, the girl turns the boy with a rapid jerk, so both are facing each other, girl with right and boy with left side to the presence (9-16). The girl makes a deep curtsy to the boy who turns round to the left, angrily, (9) after which the girl with polka steps dances in a semi-circle to the right so she is facing him (10-12). The curtsy etc. is repeated (13-16).
- Figure 3. With a languishing look the girl puts both hands to her heart (1) and flings out her right hand as if she wanted to offer the boy her heart, (2) puts her hand back to heart and turns and twists from left to right (slowly) (3) and then makes an inviting gesture with both hands (4). The boy, noticing the girl's movements, answer in the same way but not by inviting gestures, the opposite kind, and dances off to the place he had at the end of Fig. 1 (5-8). The girl follows the boy (1-8), seizes him with both hands by his right wrist and drags him backwards to the middle where she gives him a push so he falls on his knees (9-16).
- Figure 4. Girl with left hand on hip and a mocking face and shaking her finger at him, dances several turns round him anti-clockwise, while boy with a silly face and hands joined as if in prayer, turns round and follows the girl with his eyes (9-16). Girl gives him a push so that he falls down and dances off to the place where the boy was at the end of Fig. 1 (1-4). The boy, getting up rather leisurely, brushes off his knees, shaking his right fist revengefully at the girl (3-4) dances up to her and pretends to tread hard with his right foot on her left one (5-8), so the girl, crying and holding her apron against her eyes and limping moves towards the other side where she stands, half turned away from the boy and half to the presence, the apron still against her eyes (1-8). While the girl is crying and limping the boy claps his knees with his hands several times, self-satisfied and spitefully, but he repents beings wicked and with a repentant face dances towards the girl (1-6). He kneels down and pulls at her apron very carefully just to draw her attention (7-8).
- Figure 5. The boy makes the same movements as are described in the first part of Fig. 3 (9-12) after which the girl who has been peeping at him from behind her hands, repeats the same gestures as the boy in Fig. 3 and dances off to the right while the boy sits down (13-16). The girl turns towards the boy, is anxious to help him, and claps her knee with her hands a couple of times (9-10). She takes the boy's hands and tries to get him up. She drops his hands so he goes down again with a bump. This is repeated several times but at last the girl has pulled him onto his feet (11-16).
- Figure 6. The couple dances polka clockwise in a big circle anti-clockwise and stops close to the presence, boy with left and girl with right side to the presence, boy taking girl's hands (1-8, 1-8). Both moving away from the presence, turn round with a stamp, girl clockwise and boy anti-clockwise, back to back and take each other's hands again (9). Both turn round again with a stamp so they are face to face and take each other's hands again (10). They turn round twice more, but faster (11) and then another turn (12) (they are now standing back to back). They go on like this with 2 slow, 2 quick turns and then another slow turn during the following 4 bars when they are face to face after 16 bars (13-16) and far away from the presence. Now they turn round and do the same movements but in the opposite direction back to their starting position.
- Figure 7. Polka as in Fig. 6. The couple starts in the middle with sides to the presence as in Fig. 6, boy and girl just a little to the left of each other, both with hands on knees (1-8, 1-8). Both take a step forward with their right feet, jump then with both feet together another step forward (9). After that both jump with both feet together alternately to the left and right, 9 small jumps in all, while they turn their heads to the right and look at each other over their right shoulders (10-16). At the last jump they turn round and are now facing each other far apart. All this is repeated (9-16) but with shorter jumps so that at the last turn round the boy and girl are close to each other, ready for the polka.
- Figure 8. Polka as in Fig. 6. The couple stops in the middle of the place back to back and takes each other's hands, girl with her right and boy with his left side towards the presence (1-8, 1-8). Both lifting arms to shoulder level turn their heads to the right and pretend to look for the other one (9). The same thing is repeated to the left (10), the boy keeps his position while girl once more turns her head to the right (11). They catch sight of each other and turn halfway towards each other, quite astonished and clap their hands (12). Giving each other pushes with their elbows they turn halfway round clockwise with small steps on the spot, so they have changed places, all the time with back to back (13-16). This is repeated (9-16).

Figure 9. Polka as in Fig. 6. The couple stops at the right side seen from the presence, left side towards the presence and holding each other's arms, both put their right heel forward on the floor, the same foot is taken backwards and there the toe touches the floor (9), after which they take 3 small steps forward a little to the right (10). The couple turns halfway to the left and this movement is repeated but with the left foot and then 3 small steps (11-12). All this is repeated (13-16) (9-16). All the time both boy and girl look at each other most enchanted.

Figure 10. Polka as in Fig. 6 (1-8, 1-8). When the last theme is played the girl takes hold of her skirt with both hands. The last polka bars are danced with small jumps with both feet together.

ÖSTGÖTA-POLSKA
(Swedish)

Starting position: Double quadrille. 2 cpl
Steps: Östgöta-steps, side-steps and running-steps, free hand on hip.

Figure 1: Premiär

A. Boys on boys' side step quickly behind their girls, hands on girls' shoulders, at the same time girls on girls' side step behind their boys with hands on boys' shoulders. Those now standing behind wave their heads to the music and look past their partners' shoulders alternately left and right, six peeps (1-2). Boys clap their hands once, and both they and the girls opposite them rush forward to the left of own partners with Östgöta-steps, and taking each other's hands (3) dance 1½ turn clockwise (4-6), return back with the same steps to own partners (7), and dance round with them (8-10), after which all stand in the starting position.

B. This is repeated by boys on girls' side and by girls on boys' side (1-10).

Figure 1: Second. The same as the premiär (1-20).

Figure 2: Premiär.

A. Boys on boys' side, girls on girls' side dance 6 side-steps to the left behind own partner (1-2) and back again (3-4). Both clap their hands once and dance with each other as in figure 1-A.

B. This is repeated by boys on girls' side and by girls on boys' side (1-10).

Figure 2: Second. The same as the premiär (1-20).

Figure 3: Premiär.

A. With a stamp with their left foot, boys kneel down on their right knee. With their right hands lifted above their heads they hold own girls' left hands. Girls run anti-clockwise round boys, starting with their right feet (1-3), then run towards opposite girls (4), take each other's right hands, (5), and moving on to opposite boys give them their left hands (6), and run round them anti-clockwise, stop in front of them, after which boys stand up (7-8), and all couples dance round with Östgöta-steps (9-10).

B. This is repeated so that girls are back at starting position (1-10).

Figure 3: Second. The same as the premiär.

Figure 4:

A. Boys and girls take each other's left hands, and making a chain all move round in a big circle, boys anti-clockwise and girls clockwise (1-8), after which all rest in starting position on the two last bars of music (9-10) turned towards each other. Boys with the left, girls with the right side towards the middle of the quadrille.

B. With a stamp on the first step the premiär couples dance 6 side-steps so that they change places with the couples on the opposite side. Note that the partners from the girls' side are so far apart that the couples from the other side can pass in between them (1-2). The couples on the second side change places in the same way (3-4). The couples on the premiär side change places again, but this time the couples on the girls' side pass in between the other ones (5-6). The second does the same (7-8). All boys dance Östgöta-steps with their own girls, and stop so that girls form an inner circle with their backs to the middle, boys facing them (9-10).

Figure 5:

A. All dance side-steps round in a big circle clockwise, taking care of the form of the ring, so that the couples on the eighth bar are back in starting position (11-18), when they place themselves as in the last part of figure 4-A (19-20).

B. As figure 4-B (11-20).

Music is in 10 measure phrases
Grand L & R takes
10 meas
18 meas. 2 meas rest
20 meas

TREKARLSPOLSKA

(For three boys and six girls)
(Swedish)

Starting position: Three parallel lines at right-angles to the presence. The two outside lines are turned towards each other while the middle line faces the line on the right, counting from the presence. Each line consists of one boy and two girls. The boy stands between the girls and grasps their inside hands, which are half lifted. Free hand on hip. The position is according to Diagram I.

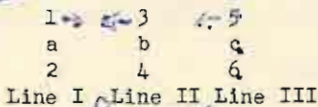


Diagram I.

a, b, c = boys
1, 2, 3, 4, 5, 6 = girls

The distance between the lines should be 4 steps.

Steps: Ordinary running steps, beginning with the left foot. Östgöta steps for all round dancing. Position of hands: The free hand is always on hip. Waist-grip for all round dancing. The dancers arrange themselves as in Diag. I during the first eight bars of the music (1-8).

Figure I. Part A. The 1st and 2nd lines run toward each other with three steps (1), halt with a stamp on right foot (2) and take 3 running steps backward to their places (3). The boy of the middle line drops the hands of his partners and all three turn left about to face the 3rd line (4). The same is repeated by the 2nd and 3rd lines (5-7) after which the 2nd line turns round again so that it faces the 1st line.

Part B. The middle boy takes three steps towards girl #1 (9) and both make three "appeller" towards each other in the following way: On the first beat right foot is moved forward with a jump, the dancer landing on both feet with a stamp. The feet remain in this position for one beat and on the 3rd beat the feet are brought together with a slight jump (10). The step is repeated, but with the left foot in front (11) and then again with the right foot in front (12). The boy and the girl then dance with Östgöta steps, completing two circles (13-16). Whilst the girl returns to her place the boy takes three running steps towards girl #6, beginning with the left foot (9) and repeats the stamps and the round dancing with her, but moving slightly inwards towards the middle line during the round dancing (10-16). The boy takes the 6th girl's right hand with his own left and both of them join with the 1st girl, thus forming a circle. At the same time the boy in the first line forms a circle with the 2nd and 4th girls, while the boy in the 3rd line forms another with the 3rd and 5th girls. The places should be according to Diagram II. All three circles dance round with Östgöta steps, completing several circles (1-7), whereupon all return to their starting position (8).

Diagram II.

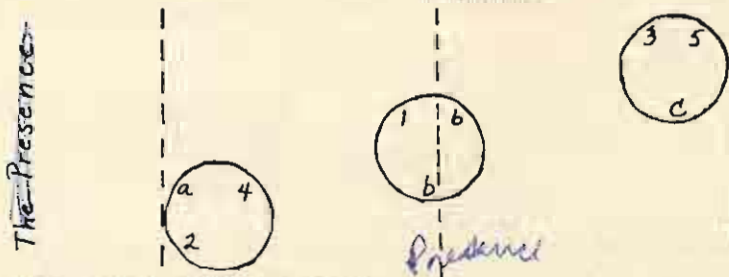


Figure II. Part A as in Figure I (1-8).

Part B is repeated, the middle boy first dancing with girl #2 (9-16) and then with girl #5 (9-16). He then forms a circle with both of them, while at the same time the boy in the 1st line joins the 1st and 3rd girls and the boy in the 3rd line the 4th and 6th girls according to Diagram III. The different circles dance round and all return to their starting position (1-8).

Diagram III.

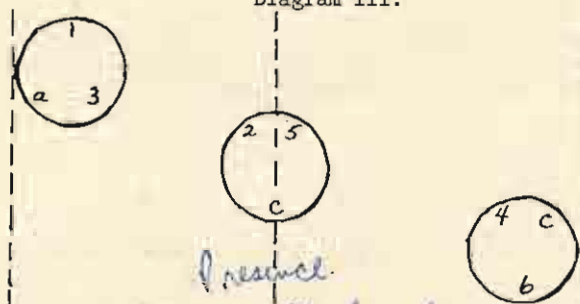


Figure III. Part A is repeated (1-8).

Part B is repeated, the middle boy dancing first with the 4th girl (9-16) and then with the 3rd (9-16). He then forms a circle with both of them at the same time as the 1st line forms one circle and the 3rd line another. All three circles dance round as before (1-8).

Diagram IV shows the position of the circles.

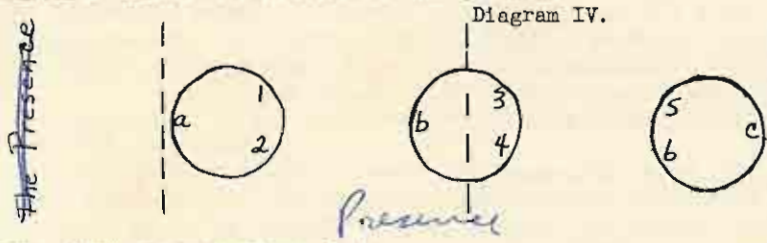
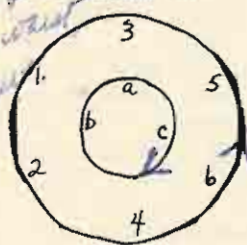


Figure IV. Part A is repeated (1-8).

Part B is repeated, the middle boy first dancing with the boy on the 1st line (9-16) and then with the boy in the 3rd line (9-16). All three boys then form a circle, joining hands with each other in such a way that each boy puts his right arm over his neighbor's left arm and behind his back and grasps the left hand of the third boy. At the same time the girls join hands and form a big circle outside the boy's circle as in Diagram V. Both circles dance round with running steps, completing two circles (1-8).

M dancing together middle M - facts as M + parts hold on partners waist takes M - by shoulder

Diagram V.



on jumps when extend ft arms are stretched hand at shoulder height just clear together do. descending R - then out stretch

M CW 1st step w cw running all Sing Tra-la-lala

Ryman

POLSKA FROM VÄSTERGÖTLAND
(Swedish)

Music: Fig. I 1-8, 1-8, 9-16; Fig. II 1-8, 1-8, 9-16, 9-16; Fig. III 1-8, 1-8, 9-16, 9-16; Fig. IV. 1-8, 1-8; Fig. V 9-16, 9-16, 9-16, 9-16; Fig. VI 1-8, 1-8, 9-16; Fig. VII 1-8, 1-8, 9-16, 9-16; Fig. VIII 1-8, 1-8, 9-16.

Starting position: Two parallel lines at right angles to the presence and facing each other; four couples in each line; about four steps between the lines. Counting from the presence the order of the couples is, in the left line ("the girls' line"), 1, 3, 5 and 7, in the right line ("the boys' line"), 2, 4, 6 and 8.

	1	3	5	7	
	o x	o x	o x	o7x	x = boys
<u>Presence.</u>	x o	x o	x o	x o	o = girls
	2	4	6	8	

Steps: Polka-mazurka steps (Hambo-polkett), beginning with the left foot unless otherwise stated; dal-steps and running steps. The polka-mazurka step resembles a change of step, but on the 1st beat a small jump is taken and both feet are placed on the floor with one foot in front of the other (the rear foot should touch the floor a trifle earlier than the front foot).

Intro
Figure I: (a) Big circle, moving clockwise and counter-clockwise with polka-mazurka steps; beginning with a stamp on the 1st beat of the 1st bar, also after the change of direction (1-8, 1-8). N.B. - The couples finish in their original places, but facing each other, girls with backs to the center of the set.

(b) Couples take ring grip and dance two dal-steps on the spot, beginning with right foot, then two polka-mazurka steps round, completing one circle (9-12). Repeat (13-16).

Figure II: (a) All girls cross over to the opposite side with 8 polka-mazurka steps. They give right hand in the center ("thumb grip") and dance round, completing one circle (1-4), continue to opposite partner and dance round with ring grip and arms stretched sideways (5-8). The boys cross over in a similar way, the lines having thus changed places (1-8).

Signal
(b) Couples 2, 4, 6 and 8 turn towards the presence, form gates and dance 8 dal-steps on the spot, beginning with right foot. Couples 1, 3, 5 and 7 form a chain ("sladd") and dance through the gates with polka-mazurka steps, led by boy #1. When the couples have passed through the gates the chain is broken and they dance to their places where they form gates (9-16). Through these gates the other couples (2, 4, 6 and 8) now dance in a similar way, led by girl #2. N.B. - The dal-steps begin with the right foot, the polka-mazurka steps with the left.

POLSKA FROM VÄSTERGÖTLAND, cont'd.

Band over, have waist

Figure III: (a) Same as Fig. II a. The lines finish in their original places (1-8, 1-8).
 (b) The couples form a big circle and dance towards the center with 6 dal-steps in such a way that the girls dance a little in front of the boys, but without letting go of their hands, thus forming an inner circle. All take 8 running steps backward and halt, again forming a big circle (9-16). Repeat (9-16).

Figure IV: Big circle, Chain beginning by giving left hand (1-8, 1-8). Couples finish in their starting position.

Figure V: Couple #1 dances with waist grip and 4 polka-mazurka steps in towards the middle line and finish, with both hands joined at hip level, the boy with his left side, the girl with her right side towards the presence (9-12). Couples #2 dances in a similar way and finishes beside 1st couple (13-16). Couple #3 follows, then #4 etc. till all the couples are in the center of the set, forming two parallel lines. Couple #1 is nearest the presence. (9-16, 9-16, 9-16, 9-16).

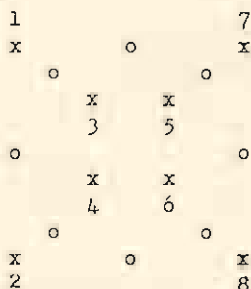
N.B. - The boys begin the mazurka steps with the left foot, the girls with the right.

Figure VI: The couples raise their arms, thus forming an archway through which they dance with polka-mazurka steps, couple #1 beginning (girl in front of boy), followed by 2nd couple, etc. When the couples have passed through the archway the girls turn to the left, the boys to the right and dance towards the presence. When partners meet (all at the same time) the boy grasps his partner's right hand in own left and all dance away from the presence (1-8, 1-8). The couples, who are now in numerical order and with their backs to the presence, turn about with a jump (the boys left about, the girls right about) and land with a stamp on both feet. The boy then grasps the girl's left hand in own right and all dance towards the presence, odd couples branching off to the right, even couples to the left so that they regain their original position.

Figure VII: (a) Small cross. Four small crosses are formed by couples Nos. 1 and 3, 5 and 7, 2 and 4, 6 and 8 in the following way: The two boys grasp each other's right hands with thumb grip; the girls grasp their partner's right hands with own right; free hand on hip. The dancers move round clockwise with polka-mazurka steps (1-8), then turn left about, form a cross with their left hands and dance counter-clockwise (1-8).

(b) Big cross. Boys Nos. 3, 4, 5 and 6 form a right-handed cross in the center of the set at the same time grasping the right hand of boys Nos. 1, 2, 7 and 8 in their own left, i.e., 3rd boy joins with 1st boy, 4th with 2nd, 5th with 7th, and 6th with 8th. They dance round with polka-mazurka steps (9-16) then turn left about with hand clap, forming a left-handed cross and dance counter-clockwise (9-16). At the same time as the big cross is formed the girls form a circle round the inside boys, take 2-kneeling position on their right knee, facing clockwise and clap time on the 1st and 3rd beat of each bar.

The big cross:-



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.

Pattern:

- Meas. 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.

RÄNNINGEN (Weaving Dance)
(Swedish)

Character: A dance-game symbolising the whole work of the loom: stretching the threads, winding, weaving, the movements of the shuttle, unwinding, and the hanging up of the finished cloth.
Formation: A set of 8 couples. The couples are number 1-8. Couples 1-6 join hands in a ring, couples 7 and 8 forming a cross inside the ring as described below and as shown in Diagram 1.
(O = woman, X = man) C = clockwise; CC = counter clockwise; R = right; L = left.

Diagram I.

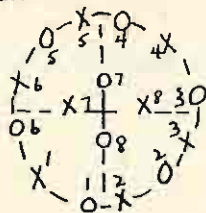
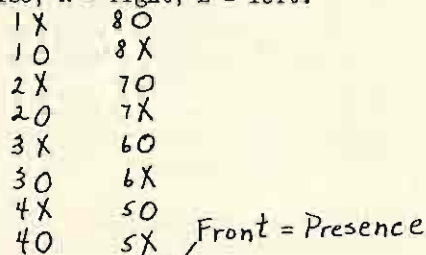


Diagram II.



7th and 8th men join hands; 7th and 8th women do the same. 7th man holds the front wrist of 6th woman. 8th man holds the front wrist of 3rd woman. 7th woman holds the front wrist of 5th men. 8th woman holds the front wrist of 2nd man. Three dancers stand between each arm of the cross.

Dance:

- | | Music Bars |
|---|------------------------------------|
| 1. <u>Cross and Ring:</u> The dancers forming the ring walk with soft slow steps C, while those forming the cross run or dance the East Gotland step C. | A
1 - 13 |
| 2a. <u>Promenade and Winding</u> (running step): The ring is broken and 1st couple lead once round C, all other following as in a promenade. The men step in front of their partners and the 1st man leads the dancers into a maze, moving C. | B
14 - 29 |
| 2b. <u>Unwinding</u> (running step): All turn about; 8th woman now becomes the leader and leads the dancers two and a half times round CC out of the maze and into two lines, as in Diagram 2. | |
| 3a. <u>Advance and Retire, and Shuttle:</u> Dancers join hands in two lines facing each other. All run 3 steps forward and stamp once (Appell). 1st man gives his R hand to 8th woman, who gives him her L hand; they form the shuttle. Lines retire with 3 steps and 2 stamps, while the shuttle runs forward to front between the two lines, turns round and stands still. Lines advance with 3 runs and 1 stamp. Lines retire with 3 runs and 2 stamps, while the shuttle runs to the back, 1st man and 8th woman returning to own places. | C
30 - 31
32 - 33
34 - 35 |
| 3b. <u>Pair Dancing:</u> Couples hold as described under Arm Holds, 1 A, and turn partners with running steps, or with 4 East Gotland steps, twice round C, to own places. | 36 - 37
38 - 41 |
| 3c. <u>Advance and Retire, and Shuttle:</u> - As in 3a. | 42 - 49 |
| 3d. <u>Pair Dancing:</u> - As in 3b. | 50 - 53 |
| 3e. <u>Advance and Retire:</u> Lines advance with 3 running steps and 1 stamp. Lines retire with 3 running steps and 2 stamps. (There is no independent movement of the shuttle.) | 54 - 57 |
| 4. <u>Rings:</u> Couples run C in a ring (twice round). Couples swing round, still keeping women on R of men, and run CC to finish in two lines facing one another (see Diagram 2). | D
58 - 65 |
| 5. <u>March:</u> (walking step). Dancers sing the air during bars 72-76. Couples 1 and 8 join hands in a line of four and march to the front. The other couples face the back and march to the back, then turn to meet and also lead up in lines of 4 (see Diagram 3). At the front all cast off to the R, the couples on 1st couple's side leading so that all progress C (see Diagram 4), 1st couple leads up the center to finish in a longwise set (couple 1 at front, couple 5 at back) as if showing the finished strip of cloth. | E |

Diagram III.

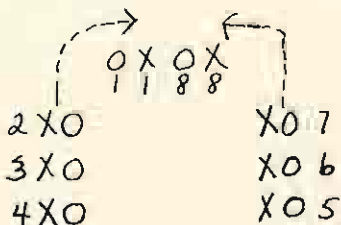
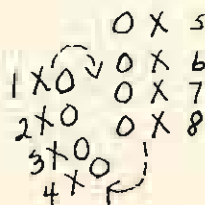


Diagram IV.



Ryman

NOTES
by
Catherine Ramsay

SCOTTISH COUNTRY DANCES are usually danced in lines, the women having their right side to the dais (or the orchestra), and the men facing their partners.

It is usual to number off the lines into sets of 4 to 6 couples. The first couple having danced through the figure, take their place below the next couple, who have moved up; they then dance the figure again, and repeat till they reach the bottom of the set.

A chord (or four bars of the music) may be played before a dance begins, during which the women curtsy and the men bow to their partners. They also curtsy and bow at the end of a dance (without chord).

MAIN STEPS IN REEL TIME. The step used in the Pas de Basque; that is, the setting step as danced when setting to partners in an eightsome reel.

"Balancing in line" is the same step, the men and women holding their hands high, right hand in right, and left in left.

When progression is required, such as tripping down the middle, advancing and retiring or turning with one hand, and occasionally with both hands, the step used is the skip change of step, the same rhythm as Pas de Basque. For "hands round" in reel time the slip step is used.

The setting in slow time should not be a Pas de Basque, but should be a step that is suitable to "Strathspey" music. That recommended is the Common Schottische step, i.e.:

- Step to right with right foot.
- Bring left foot up to right.
- Step to right with right foot
- Hop on right foot.
- Repeat with left foot.

When "set twice" is given, a full Highland Schottische step is used.

The Poussette is a method of progression. The leading couple having danced the figure once through, join both hands and change places with the couple below by "poussetting" round them. The step used is Pas de Basque, and the complete poussette takes 8 bars of music. The couple going down first move out on the men's side, and the couple coming up first move out on the women's side.

N. B. All the dances which Miss Ramsay will teach, except one, are danced in lines of four couple sets. The exception is "La Russe," which is danced in square dance setting with four couples.

SCOTTISH COUNTRY DANCES

STRATHSPEYS:

"MONYMUSK"

"DUCHESS OF ATHOLL'S SLIPPER"

Record: Beltona Bl. 6189

Record: Beltona Bl. 6182

- Bars 1-4 First couple turn with right hands and cast off one. (Second couple move up).
5-8 They turn with the left hands one and a quarter times to position.
9-12 Set three and three twice, finishing in line of dance.
13-16 Set three and three twice.
17-24 First, second and third couples six hands round and back.
25-30 Reels of three at the sides. First couple begin the reel by giving right shoulder to the person on their right.
31-32 First couple cross over to own sides, one place down. Repeat having passed a couple.

- Bars 1-8 First couple dance reel of three with the second man, first woman passing second man with the left shoulder to begin the reel.
9-16 First couple dance reel of three with the second woman, first woman passing second woman with the left shoulder to begin the reel.
17-18 First couple set to each other across the dance.
19-20 First couple turn each other.
21-24 They lead down between second couple, and cast up to the top.
25-32 First and second couples Allemande.
Repeat having passed a couple.

SCOTTISH COUNTRY DANCES

STRATHSPEYS:

"RAKES OF GLASGOW"

Record: Beltona B. 9727

- Bars 1-8 First and second couples right and left.
9-16 First couple lead down the middle and up again.
17-24 First and second couples allemande.
25-32 First, second and third couples six hands round and back again.

Repeat, having passed a couple.

"MADGE WILDFIRE'S STRATHSPEY"

Record: H. M. V. - C. 3842

- Bars 1-8 First three couples six hands round and back again.
9-12 First three couples cross to opposite sides, passing right shoulders.
13-16 They cross back again.
17-20 First three couples turn partners, first couple finish facing first corner; and second couple use the last two steps to dance up on own side to first place.
21-24 First couple set to corners.
25-30 Reel of three at the sides, first couple beginning the reel by giving right shoulders to second corners.
31-32 The first couple cross over to their own sides one place down.

Repeat, having passed a couple.

REELS:

"THE RIVER CREE"

Record: Beltona BL. 6182

- Bars 1-4 First man and second woman giving right hands cross to each other's places.
5-8 Second man and first woman do the same.
9-12 All four advance and retire.
13-16 First and second couples half right and left (ending in original places).
17-20 First couple lead down the middle.
21-24 And up again.
25-32 First and second couples poussette.

Repeat, having passed a couple.

"MRS. MACLEOD"

Record: Beltona B. 9727

- Bars 1-8 First and second couples four hands across and back again with left hands.
9-16 First couple down the middle and up again.
17-24 Set and turn corners.
25-32 Reel of three at the sides. Trip across to own sides, one place down.

Repeat.

"TARTAN PLAIDIE"

Record: Beltona B. 9729

- Bars 1-4 First and second couples cross to opposite sides.
5-8 Cross back again.
9-12 First and second couples four hands across.
13-16 And back again with left hand.
17-20 First couple lead down the middle.
21-24 And up again.
25-32 First and second couples allemande.

Repeat, having passed a couple.

"DALKETH'S STRATHSPEY"

Record: Beltona BL. 6187

- Bars 1-2 First couple, joining nearer hands, set to second woman.
3-4 Three hands round with second woman.
5-8 First couple set to and dance three hands round with second man.
9-16 First couple lead down the middle and up again, finishing in positions across the dance.
17-24 First and second couples reel of four, across the dance; first couple finish facing corners.
25-32 First couple turn first corners with the right hand and partner with the left, second corner with the right, and giving partner left hand, cross over to own sides one place down.

"THE DUKE AND DUCHESS OF EDINBURGH"

Record: Beltona B. 9752

- Bars 1-8 First, second and third couples, with hands joined, advance and retire then all turn own partners and return to places.
9-16 First couple cast off one place on own sides, lead down between third couple, cast up round them, lead up between second couple, cast round them into second place finishing in the middle of set.
17-20 First woman dances three hands across (right hands) with the second couple while first man does the same with the third couple, passing right shoulders at the finish to dance.
21-24 Three hands across (left hands), the first woman with the third couple and first man with the second couple finishing by passing left shoulders to face first corners.
25-32 First couple turn first corners with right hands, then partners with left hands; turn second corners with right hands, and giving left hands in passing cross over to own sides of dance, one place down.
33-40 First, second and third couples dance six hands round and back.

SCOTTISH COUNTRY DANCES

REELS:

"LA RUSSE"

Record: Beltona BL. 2491

- starting R. pas de basque*
- Bars 1-8 Women cross in front of partners (two pas de basque steps) and set to man on left (two steps), and turn him finishing on his right.
- 9-16 All set to and turn partners, finishing in original places. *going left side*
- 17-24 First couple with right hands joined promenade round inside set -- moving to right first and taking two steps to reach each couple. (Skip change of step.) *going left side*
- 25-32 First couple repeat promenade posing setting round with both hands joined (pas de basque step). *repeat promenade posing*
- 33-36 First and third couples cross over to each other's place, first couple leading with right hands joined, while third couple divides. *3rd couple split*
- 37-40 First and third couples return to original places - third couple leading through first couple. *3rd couple split*
- 41-44 Repeat bars 33-36. ~~Repeat bars 33-36~~
- 45-48 Repeat bars 37-40. ~~Repeat bars 37-40~~
- 49-56 All hands round. All hands round. *all hands round*
- 57-64 Still holding partner's hands, women give right hands across to opposite woman and all dance once round to places. *R.R. stars, skip change of step*
- Repeat from beginning with second, third and fourth couples leading in succession.

*with skip change of step
1st couple above center
2nd couple below center
3rd couple split
4th couple split
5th couple split
6th couple split
7th couple split
8th couple split
9th couple split
10th couple split
11th couple split
12th couple split
13th couple split
14th couple split
15th couple split
16th couple split
17th couple split
18th couple split
19th couple split
20th couple split
21st couple split
22nd couple split
23rd couple split
24th couple split
25th couple split
26th couple split
27th couple split
28th couple split
29th couple split
30th couple split
31st couple split
32nd couple split
33rd couple split
34th couple split
35th couple split
36th couple split
37th couple split
38th couple split
39th couple split
40th couple split
41st couple split
42nd couple split
43rd couple split
44th couple split
45th couple split
46th couple split
47th couple split
48th couple split
49th couple split
50th couple split
51st couple split
52nd couple split
53rd couple split
54th couple split
55th couple split
56th couple split
57th couple split
58th couple split
59th couple split
60th couple split*

"LAMB SKINNET"

Record: Beltona BL. 2498

- Bars 1-4 First couple set to each other and cast off one place. Second couple move up. *M. R. W. R.*
- 5-8 First couple dance half figure of eight round second couple finishing in second place on wrong sides of dance. *W. R. M. R.*
- 9-12 First couple set to each other and cast off one place. Third couple move. *M. R. W. R.*
- 13-16 First couple dance half figure of eight round third couple finishing in third place on own sides of dance. *M. R. W. R.*
- 17-24 First couple lead up the middle to top, set to each other and cast off into second place. Third couple move down. *M. R. W. R.*
- 25-32 First and second couples right and left. *M. R. W. R.*
- Repeat, having passed a couple. *Repeat*

"HAMILTON HOUSE"

Record: H. M. V. - C. 3842

- Bars 1-4 First woman, advancing, set to second man and turns third man, and stands between them.
- 5-8 First man, advancing, sets to second woman and turns third woman, while first woman slips between second couple, who have moved up.
- 9-12 They set twice three and three across the dance. *all hands round*
- 13-16 First couple 3/4 turn with 2 hands.
- 17-20 They set twice three and three at the sides. *all hands round*
- 21-24 First couple 1/2 turn.
- 25-28 Six hands round.
- 29-32 And back again.

Repeat, having passed a couple.

HURNDILLA

(Old Time English)

Record: Columbia DX 1347 - Hurndilla. Temp 56 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 foot.

Pattern:

- Meas. 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 foot.
3. Step fwd outside foot.
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 - 1951

ALABAMA GAL

*Pop from The Wences
for W, M.
Formation: 2 lines, 3 in
line, man front, girl
behind. then it's a
waltz. W. you guide her.
Waltz and. whiff
M. walks under
2 new W.*



- | | | |
|---|--|---|
| 1. Comin' through in a hurry
Comin' through in a hurry
Comin' through in a hurry
Alabama Gal | 2. You don't know how how
You don't know how how
You don't know how how
Alabama Gal | 3. I'll show you how how
I'll show you how how
I'll show you how how
Alabama Gal |
|---|--|---|
4. Ain't I rock candy
Ain't I rock candy
Ain't I rock candy
Alabama Gal

Formation: Two lines, the more people the merrier, extending down the room, boys facing girls.

- Action:
1. Head couple join both hands, holding arms straight out at side and chassey down the center between lines and back.
 2. Head couple swing at head of set with right hand around, once and a half so that head boy is facing girl's line and girl is facing man's line. They take left hands with the first person in line and swing around once, coming back to swing each other in the middle with the right hand around, then on to the second person in line with the left hand and so on all the way down the line.
 3. As soon as all four verses have been sung, the next couple chassey down the middle and back and do the reel. Thus, every time we come back to the first verse a new couple is "comin' through in a hurry."

*Just washed!
VITS OR LDH
Not here*

CISSY IN THE BARN



- | | |
|--|---|
| 1. Cissy in the barn, the barn da leery
Prettiest little Cissy I ever did see | 3. Step back now, don't you come near me
All those sassy words you say! |
| 2. Barn, put your arms around me
Pretty little Cissy won't you marry me? | 4. Barn, put your arms around me
Pretty little Cissy won't you marry me? |

Action: (All in single circle - boys on left, girls on right.)

1. All circle to the left
2. All boys swing their own partners (girl on the right)
3. Boys have backs to center of circle, girls are facing them, all push away from each other on "Step back now" -- stamp foot on "Don't." Make face and shake finger at partner on "All those sassy words you say."
4. All move to their own left and swing next partner.

FIG IN THE PARLOR

Music: Pig in the Parlor Formation: All in single circle, girls on right of boys.

Action: All to the center and back twice, four steps each way. This is done to this part of the song:

We've got the pig in the parlor
 We've got the pig in the parlor
 We've got the pig in the parlor
 And he is Irish too.

On the chorus all face partners and turn once around with right hands. Then all face neighbors behind them and turn once with left hand. Then return to partner and take both her hands and promenade around circle. This is done to the following:

A right hand to your partner
 A left hand to your neighbor
 A right hand to your partner
 And all promenade
 And all promenade
 And all promenade
 Swing the lady behind you
 And all promenade.

On "Swing the lady behind you" all boys turn around and swing lady behind them, and keep her for new partner. Any extra girls are in the center as "pigs" and they step in behind a couple on the promenade part in order to get "swung" as the lady behind.

Another variation of words for this same game:

We've got the old maids in the parlor
 We've got the old maids in the parlor
 We've got the old maids in the parlor
 With their knitting, canaries, and cats

SOMEBODY WAITING



Words:

I. As I looked into your eyes, I beheld with glad surprise, There is somebody waiting for me.	II. Choose two, leave the others, Choose two, leave the others, Choose two, leave the others for me.
2. There is somebody waiting, There is somebody waiting, There is somebody waiting, for me.	III. Swing one, leave the other, Swing one, leave the other, Swing one, leave the other for me.

Formation: Join hands in a single circle. Two or more extra players in the center. Partners are required.

Action: (1) Walk to the left
 (2) Walk to the right
 (3) Circle stands still and claps while each player in the center selects two partners; a girl choosing two men, a man two girls; they join hands and skip in a circle.
 (4) The original player swings one of the two he has chosen and leaves the other. At the end of the verse the two who have swung join the circle, leaving the "other" to choose two partners next time.

Handwritten notes:
 No pto. @ C. Nds joined. Inside @ should contain 2/4 of group.
 I. Outside @ walk L, inside @ R.
 II. Stop. skip L. People in outside @ skip. etc @ choose 2 people of opp sex in all groups of 3 @ L.
 III. Original etc choose 2 of their chosen & skip with them to join outside @. The one remaining joins L. w. other in etc to form new etc @

I WANT TO BE A FARMER



- | | |
|---|--|
| 1. I want to be a farmer, a farmer, a farmer,
I want to be a farmer and by my lady stand. | 3. (4) Bow ladies low, (5) gents you
know how
(6) Swing that left hand lady
round, all promenade. |
| 2. With a pitchfork on my shoulder, my shoulder, my shoulder
With a pitchfork on my shoulder and a (3) sickle in my
hand. | 4. (7) All promenade, all promenade
Swing that left hand lady
round, all promenade. |

Formation: Single circle of couples facing in. Girls are on the right of the boys.

- Action:
1. All join hands and circle to the right on "I want to be a farmer," etc.
 2. Everyone takes two steps toward the center of the circle keeping hands joined. Each person puts his own right arm over his head resting his hand on his left shoulder. Circle moves to the left on "With a pitchfork on my shoulder," etc.
 3. Each person brings his own arm back to original position--unwinding the circle, on "and a sickle in my hand."
 4. Each person bows to his own partner.
 5. Each person bows to his corner.
 6. Boys swing the left hand lady twice around.
 7. Boys promenade with left hand lady counter-clockwise; hands joined in skating position. Game begins again.

RIG-A-JIG-JIG



- Words:
- | | |
|--|---|
| 1. As I was walking down the street
Heigh o, heigh, o, heigh o, heigh o. | 2. A pretty girl or
A nice young man I chanced to meet
Heigh o, heigh o, heigh o. |
| 3. Rig a-jig-jig and away we go, away we go, away we go,
Rig a-jig-jig and away we go, heigh o, heigh o, heigh o. | |

Formation: All players form a single circle facing in, except one who stands within the circle. No partners are necessary.

Action: (Numbers correspond with those on song lines) The verse has a slow, walking time, the chorus has a quick skipping rhythm.

1. One player (or more in a large group), walks jauntily around inside the circle until the singing of the words (2) "A pretty girl I chanced to meet," when he bows to a lady in the circle. (If a girl is in the center, she sings "A nice young man.") (3) On the chorus, "Rig-a-jig-jig," etc., the two players join hands, skating fashion, and skip around inside the ring. Repeat from the beginning, both players walking around in single file; each takes a new partner from the circle and skips around. Each time the song is repeated, new players are brought in from the circle until all are skipping.

I'VE BEEN WORKING ON THE RAILROAD

Formation: Double circle, boys on the inside, partners' hands in skating position. Couples facing counter-clockwise.

Action:

1. All couples promenade counter-clockwise, starting on the left foot.
2. Couples stop - put left heel forward and back to place
3. Right heel forward and back to place
4. Bend both knees and bob down and back up in place and yell "Hey!"

The same steps are repeated on the next part and on 5.

6. Repeat the same as above.
7. In place, partners release hands and with boy's left and girl's right pull the whistle as they say "Whoo, whoo."
8. Boys drop back into single circle, stepping in ahead of their own partners, so that all form a single file circle marching counter-clockwise, right hands on the shoulder of the person in front. March to the last part of the song, and end with another "Whooc! Whooc!"

Boys step ahead and to the inside of the circle to the girl ahead of him who is his next partner.

Song: 1. I've been working on the railroad

2. All the
3. Live long
4. Day
5. Hey! (Yell)
1. I've been working on the railroad
Just to
2. Pass the
3. Time a-
4. Way (Hey!)
5. Don't you hear the whistle blowin'
Rise up so early in the morn. (Hey!)
6. Don't you hear the Captain shoutin'
Dinah, blow your horn.
7. Whooc! Whooc!
8. Dinah, won't you blow, Dinah, won't
you blow,
Dinah, won't you blow your horn, horn,
horn?
Dinah, won't you blow, Dinah, won't
you blow,
Dinah, won't you blow your horn.

SENT MY BROWN JUG DOWNTOWN

Record: Methodist World of Fun - 112



- Song:
1. Sent my brown jug downtown; Sent my brown jug downtown; Sent my brown jug downtown so early in the morning.
 2. It came back with a waltz around; It came back with a waltz around; It came back with a waltz around so early in the morning.
 3. Railroad, Steamboat, River and Canoe; I've lost my true love and I don't know what to do.
 4. Oh, she's gone, gone, gone; Oh, she's gone, gone, gone. Oh, she's gone on that raging canoe.
 5. Well, let ner go, go go! Let ner go, go, go! Let her go on that raging canoe!

Formation: Single circle of partners, holding hands, girls on boys' right.

1. Holding hands, all circle to the left
2. Circle moves to the right with same step
3. On the first line, partners face, join right elbows and swing eight steps coming back to place. On the second line, they turn and face corners and join left elbows, swinging around eight steps to place.
4. Partners face and join arms clasping each other's elbows and swing vigorously in place, (16 steps) clockwise. (Or use regular square dance swing.)
5. Turn and face corners and take same position, this time ending the swing with girls ending on right of corners, thus changing partners.

IRISH WASHERWOMAN MIXER

Music: "Irish Washerwoman" Record: RCA 45 - 6178

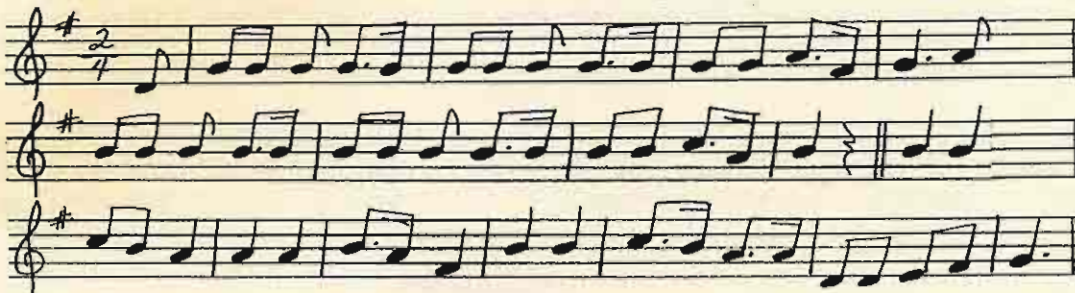
LDW

Formation: Single circle, all facing in - boys on partners left.

Action: All join hands and into the middle (All in four steps)
 And when you get there keep time to the fiddle (Stamp foot four times)
 And when you get back remember the call (Four steps back out)
 Swing on your corner and promenade all (Swing corner lady and promenade)
 (Promenade 16 counts and repeat all)

BINGO

This old Welsh-English ditty has become one of the best known and practiced song-dances of our Southern mountaineers. It is a favorite of all the huskins' and quiltings' and other play parties of the plain folk of the Southland. It is full of rollicking fun and should be danced with a chuckle.



Formation: Couples in a double circle, facing counter-clockwise.

Words: A farmer's black dog sat on the back porch
 And Bingo was his name
 A farmer's black dog sat on the back porch
 And Bingo was his name.

Action: Beginning on left foot, all couples march around the room with hands joined in skating position singing first four lines of song. On the chorus couples fall back into single circle, join hands, and continue sliding to the right.

Chorus: B, I, N, G, O, B, I, N, G, O, B, I, N, G, O,
 And Bingo was his name.

Spoken: B, I, N, G, OH! (With a big hug)

Sung: And Bingo was his name

TRA LA LA LA, JA SAA - Norwegian

Record: RCA 45 - 6173

In Minnesota and the Dakotas, this is a very popular folk game originating in Norway.



Formation: Single circle without partners, odd players in center.

Action: A. All circle left
 B. Odd players take partners to center
 G. All turn in place to right starting with right foot - three steps, stamp with left, then clap; repeat to L.
 D. Players in center of circle hook R elbows and turn once around. Reverse, hook L elbows and turn once in other direction.

I am waiting, I am hoping,
 That someone will join me in the ring,
 Won't you come and dance with me, my partner
 While the other people stand and sing?

Tra la la la, Ja saa (yes sir)
 Tra la la la, Ja saa,
 Won't you come and dance the way that I do
 Or must I reverse and go with you!

Now each player in center goes to get a new partner.

JUDEO
Texas Honkey Tonk Game

This came to us from a Negro children's playground and also from Texas. It seems very closely related to two or three different versions of "Strut, Miss Lizzy."



Formation: Four couples in longways sets facing each other.

- Action:
1. Partners take both hands and jump in place, first with right foot forward, then left, alternating feet for sixteen counts - see-sawing arms at the same time.
 2. Partners separate and step away from each other with "boogie woogie" or jive step, clapping hands.
 3. Head couple link arms and truck down between the line to bottom of the set.

Words:

1. Let's go Judeo, Judeo, Judeo, Let's go Judeo all night long. Let's go Judeo, Judeo, Judeo, Let's go Judeo all night long.	2. Step back Sally, Step back Sally, Step back Sally all night long. Let's go truckin' down the alley, Sally, Let's go truckin' down all night long.
---	---

SHOO FLY SWING

Music: Any good fast record, such as Cripple Creek.

Formation: Couples stand in a circle of not more than 20 couples with girl on partner's right.

- Action:
1. Head man (anyone chosen) starts by standing with his back to the center of the circle facing his partner.
 2. He swings his own girl by the right hand.
 3. She goes on to the next man to her right (as she stood in her original position), and swings him by the left hand.
 4. Back to her partner in the center, around him with a right hand swing.
 5. To the next man with a left hand swing.
 6. And so on around the circle and back to where she started, her partner following right along as she travels.

As soon as the head couple have traveled past three couples, the second couple starts in doing the same thing, and so on, each couple starting the swing as soon as all couples on their left have gone by. All the couples not active clap hands.

This circle dance came to us about seven years ago, supposedly from the Ozarks. We use it to "wear 'em down" at young people's camps.

OH, SUSANNA

Record: RCA Victor 45 - 6178. Play verse once - chorus twice each time.

Formation: In couples, standing in a large circle, facing in.

- Action:
1. Ladies walk four steps toward center
 2. Move back four steps to place
 3. Men do likewise
 4. Repeat above action.
 5. Face partner, give right hand, pass, give left hand to next person and so on, doing a grand right and left to the end of first chorus.
 6. At the end of the first chorus get a new partner, face and promenade counter-clockwise to the end of the song.

- Verse:
1. I came from Alabama
 2. With my banjo on my knee
 3. I'm g'wan to Louisiana
My true love for to see
 4. It rained all night the day I left
The weather it was dry
De sun so hot I froze myself
Susanna, don't you cry.
- Chorus:
5. Oh, Susanna, Oh, don't you cry for me
For I'm going to Louisiana
Wid my banjo on my knee
 6. Repeat chorus.

In parts of the middle west the "Presbyterian" version is done. On the final chorus we sing:
Oh, Susanna, oh, don't you cry for me
How can I play a banjo with Susanna on my knee!
The men kneel on right knee, and lady sits with her back to center of circle on his left knee.

THE HERDSMEN - Swiss Singing Game
As taught by Fred and Robin Witschi at Oglebay Folk Camp



We herdsmen are happy,
We herdsmen are gay,
All the cheese and the butter
'S what makes us that way.

Chorus:

Hi le a ho lay a,
Hi le a ho lay a,
Hi le a ho lay a,
Hi le a ho-oo le ay!

In the morning while milking,
And working the hill;
We sing and we yodel
It gives us a thrill.

A brand new little cabin
With a brand new roof top,
With a brand new little window
With old rags stuffed up.

A bed stead, a spinning wheel
And a young holstein cow
'S what my old man will give me,
If I marry right now.

The following verse may be added
and localized for fun:

My sweetheart's from _____,
And I'm from New York,
She raises prize cabbage,
And I raise fat pork.

Formation: A single circle, with girls on the right of partners.

Action: 1. Partners join right hands and balance forward on "We herdsmen," and back on "are happy."

On the next line partners release hands and pass partner by right shoulder and take left hand of next person, bowing on "gay."

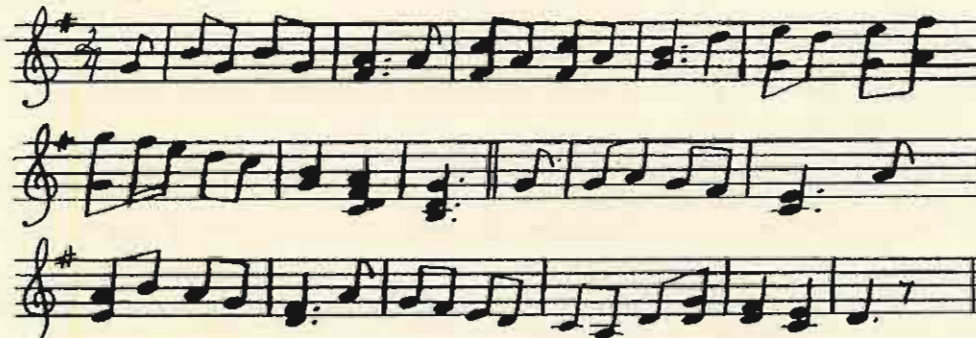
Balance forward and back on "the cheese and the butter" line, and pass left shoulders, taking new partner by the right hand and bowing on the last line.

2. All join hands in a single circle and turn to the right. Starting with the right foot all walk to the right and on the fourth step (or on the underlined "A" in the chorus) hop on left foot. Repeat this on the second line of the chorus. On the third line turn to the left and walk in the opposite direction hopping on the "A" in the third line, and on the fourth line, finish with a walking step.

CHIMES OF DUNKIRK
(French)

Sally H. + Jane?

Record: RCA Victor 45 - 6176

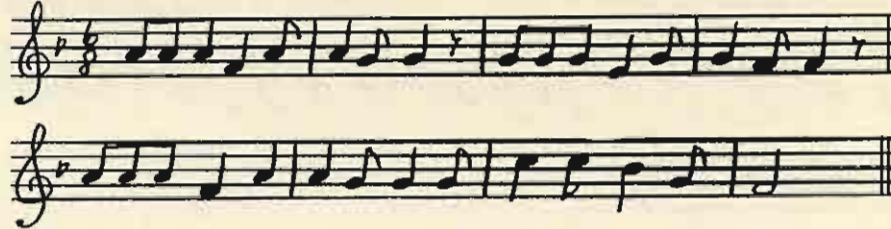


Formation: Double circle, boys on the inside, facing partners.

Action: 1. During first two measures of music, clap hands together sharply three times. During the next two measures, stomp feet three times.
2. Join hands with partner, shoulder high and turn clockwise in place with 4 walking steps.
3. This step offers plenty of chances to flirt. Partners join right hands, step toward each other on right foot (one measure). Step back on left foot. Repeat fwd. and back.
4. Partners join both hands and turn as before. At the end of the turn the boy releases the girl and walks on to the new girl on his left who is his partner as dance is repeated.

JENNIE CRACK CORN

This is a catchy Southern Folk Tune to which the "Family Style" Virginia Reel Steps are danced-- as the verses are sung in succession accompanied by clapping of hands--there is no need for either music or figure calling.



- Words:
- | | |
|---|--|
| (1) Jennie crack corn and I don't care,
Jennie crack corn and I don't care,
Jennie crack corn and I don't care,
For Massa's gone away. | (5) Right shoulder, and I don't care,
(6) Left shoulder, and I don't care, |
| (2) Right hand up, and I don't care,
(3) Left hand up, and I don't care,
(4) Both hands up, and I don't care, | <u>Chorus:</u>
Roll 'em boys, and I don't care
(Repeat until end of reel.) |

Formation: Sets of 6-8 couples in two lines, boys in one line and girls in the other. Girls on right of partners. Partners face each other, 5 or 6 feet between the lines (Virginia Reel formation).

Action:

- Verse 1. Lines step 4 steps forward and retire. Repeat.
- Verse 2. Partners advance, take right hands to turn each other around and retire to place.
- Verse 3. Repeat with left hand.
- Verse 4. Meet partner and turn with both hands.
- Verse 5. Dos-a-dos, right shoulders with partner.
- Verse 6. Repeat with left shoulder.
- Verse 7. On chorus, head couple join hands and slide to bottom of set and back. Join right elbows and swing once and a half round. Man swing next lady in line with left elbow while girl swings next man. They meet in center with right elbow swing. Continue down to bottom of set. Upon completion of reel, head couple slide back to top and cast off - ladies to the right and men to left. Head couple form arch at bottom of set and other couples pass through. Repeat until all have been head couple.

RED RIVER VALLEY

Music: "Red River Valley" *collected 12/69*

This is a World War II product and very popular still in the middle west. It seems to have grown out of the old square dance by the same name.

Formation: Each boy has a girl on either side for his partners. Players form large circle with three abreast, one set of three facing another set.

Action:

Verse I

- 1. Players, with elbows linked, walk diagonally forward, passing their opposites on the right, and face a new set.
- 2. On reaching new set, all join hands in circles of six and circle four steps to the left and four to the right. *(circle) L. hand*
- 3. Each man swings his own right-hand lady while the left one stands still.
- 4. Each man swings his left-hand lady; right one stands still.

Verse II (1 and 2 same as first verse)

- 3. The four girls form a right hand star and walk eight steps around back to place. *(fall the set)*
- 4. The two boys do-si-do and back to place.

Verse III (1 and 2 same as first verse)

- 3. Girls on boys' right change places. (Boys take girls' right hands and turn them under their arms as they cross over. *under arms*)
- 4. Girls on left of boys change places, turning under boys' left arms as they cross over. Thus each boy has two new with which to proceed as the dance is done over again.

Song: Verse I.

- 1. Now you lead right down to the valley,
- 2. And you circle to the L and to the R.
- 3. Now you swing with the girl in the valley
- 4. And you swing with your Red River Girl.

Verse II. (1 and 2 same as first verse)

- 3. Now the girls make a wheel in the valley,
- 4. And the boys do-si-do so polite,

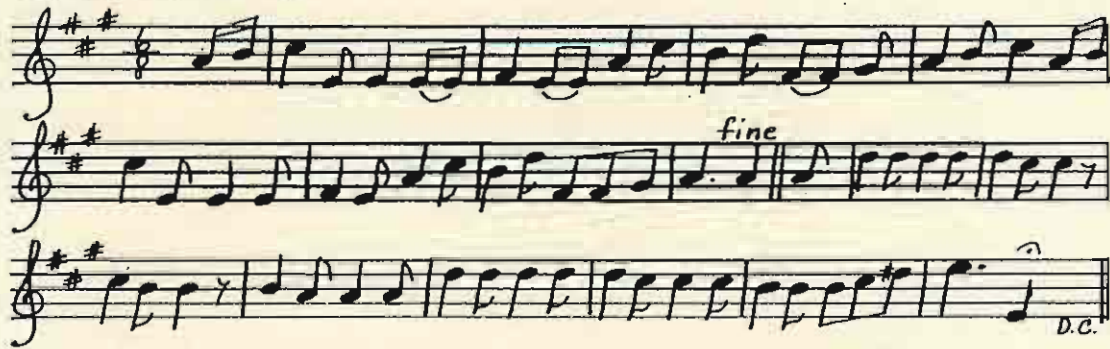
Verse III. (1 and 2 same as first verse)

- 3. Now you lose your girl in the valley
- 4. And you lose your Red River Girl.

CAPTAIN JINKS

LDH
June?

Record: Methodist World of Fun



Formation: Circle, girls on right all facing into the center.

- Words:
1. Do-si-do with your corners all, your corners all, your corners all,
 2. Do-si-do with your partners all for that's the style in the army;
 3. Allemande left with your corners all, corners all, your corners all;
 4. Allemande right with your partners all for that's the style in the army.
 5. Balance to your corners all, your corners all, your corners all,
 6. Swing your corner lady now and promenade the hall.

Chorus: When I left home, Mama she cried, Mama she cried,
When I left home, Mama she cried, "He's not out out for the army."

- Action:
1. All turn away from partners and walk around corner, passing right shoulders then back to back and walk backward to place.
 2. Face partner and do the same.
 3. Turn away from partner, join left hand with corner and walk around counter-clockwise and back to place.
 4. Face partner, give right hand and repeat walking around clockwise and back to place.
 5. Face corner, take step to right, swing left foot over, step to left and swing right foot over. Repeat.
 6. Take corner girl in regular dance position and swing around with buzz step clockwise. Promenade with her around circle counter-clockwise.

HERE COMES SALLY DOWN THE ALLEY

Music: Ten Little Indians - *There in the Alley*

- Song:
1. Here comes Sally down the alley,
Here comes Sally down the alley,
Here comes Sally down the alley,
Down in Alabama.
 2. Hand on the shoulder and promenade,
etc.

- Action: Couples stand facing each other in double circle, boys with backs to the center. They stand far enough apart to form an alley between them. Several extra girls stand in the center and are Sallys.
1. On 1st verse, extra girls skip counter-clockwise around the alley between the couples. On "Down in Alabama," they put left hands on the right shoulder of the man they are closest to. He puts right arm around the girl's waist. All the girls who still have a man do the same.
 2. All promenade in the above position around the circle (counter-clockwise).

COME MY LOVE FOR THREE

Music: Oats, Peas, Beans

1. Come my love, and go with me.
Come my love, and go with me.
Come my love, and go with me.
And I will take good care of thee.
2. You are too young, you are not fit.
You are too young, you are not fit.
You are too young, you are not fit.
You cannot leave your mother yet.
3. You're old enough, you're just about right.
You're old enough, you're just about right.
You're old enough, you're just about right.
I'll ask your mother next Saturday night.

Formation: A circle of partners, men on the inside, partners on each side - 3 abreast.

- Action:
1. Promenade in circle, counter-clockwise.
 2. At beginning of second verse, players drop hands, inside circle of men reverses direction, while girls continue marching in same direction as before, with joined inside hands over boys' heads.
 3. On the third verse, all take new partners, join hands in circle of three and swing around in place. Resume promenade position and repeat from beginning.

NOBODY'S BUSINESS

This tune used here is probably a "degeneration" of the old tune used by the mountaineers when they did "Nobody's Business." It's the one we found sung in Pendelton County, West Virginia -- we won't say under what circumstances -- and it's the tune we have always used for this "play party." It's one of our favorites.



Formation: Single circle, by partners.

Words: 1. I went to town in a little red wagon,
Came back home with the axel draggin',
It's nobody's business what I do.

2. Way down yonder 'bout a mile and a quarter,
Some old man's gonna lose his daughter,
Nobody's business what I do.

Chorus:
It's nobody's business, business,
Nobody's business, business,
Nobody's business what I do.

Repeat Chorus

3. I've got a wife and she's a daisy,
She won't work and I'm too lazy,
Etc.

Action: 1. All join hands and circle to the left.
2. Grand right and left.
3. Continue in grand-right-and-left direction with the elbow swing.

Repeat from the beginning with your new partner.

LOS VIEJITOS
(The Little Old Men)
(Mexican)

A Mexican folk dance from Michoacan - arranged by Grace Perryman.

Sources: Johnston, Regional dances of Mexico; Sedillo, Mexican and New Mexican Folk Dances; Duggan et al, Folk Dances of United States and Mexico; Bost, Bailes Nacionales.

Music: In above books except Bost - Folkraft record F-1039

Formation: From four to twelve men in a line. The first one in the line is the leader and starts the dance. Dancers are carrying canes and wearing masks of jolly old men; to each mask is attached a hat with vari-colored ribbons hanging over the edge of the brim.

Steps: Zapateado. There are many of these foot tapping steps but throughout this dance each zapateado requires only one measure of music either the following pattern or one similar.

Counts-----1- - - -&- - - - -ah- - - - -2- - - -&- - - - -

step R, brush L heel frwd, step L toe, step R, brush L heel forward. Repeat, starting L. Throughout the dance the movements are done as though with an effort, bodies bent over the canes and moving as little as possible while the feet are nimble and lively.

Figure I (2/4 tempo) Dancers enter following leader in single file

chord Circle RF on the floor and step fwd on it

chord " LF " " " " " " " " "

2 chords Repeat above - all this leaning heavily on canes each occasionally looking back at one behind him.

4 meas. All stand still and leader taps his R heel on floor 8 times.

4 meas. Leader taps cane on floor 5 times and holds 3 counts.

8 meas. All others repeat tapping R heel and cane while leader stands still.

4 chords Repeat above moving fwd and following the leader

16 meas. Repeat above all facing fwd and dancing side by side about 2 feet apart.

2 meas. Leader only - jump to stride feet apart (1), jump feet together (2), repeat.

2 meas. Leader only - one zapateado, jump fwd feet together (1), hold (2).

4 meas. All other dancers - repeat above 4 meas.

- 2 meas. All hop on LF 4 times moving backward in a semi-circle to the L.
- 2 meas. Jump fwd with the feet together and hold.

Figure II All dancers execute steps together for remainder of dance.

- chord Point R toe fwd - chord - point R toe backward.
- chord Point R toe to R side - chord - place RF beside LF.
- 5 chords Repeat above with LF and hold position for one chord.

- 2 meas. 2 zapateados in place, starting R.
- 2 meas. Leap on RF slightly to R, tap L toe behind RF on second meas.
- 2 meas. " " LF " " L, " R " " LF " " "
- 18 meas. Repeat above 6 meas. 3 more times.
- 1 meas. Leap on R to R leaning to R and extending L leg to side (as tho' falling)
- 1 meas. " " L " L " " L " " R " " "
- 2 meas. Repeat above 2 meas.

Figure III Dance is religious in origin hence this cross pattern "La Cruz"

- chord Turn head to R. Chord - turn head to front.
- chord Turn head to L. Chord - turn head to front.
- chord Put cane behind back and hook R arm over it.
- chord Hook L arm over cane so that it is behind back and in crooks of elbows.
- chord Rock fwd on toes Chord - rock back on heels Chord - hold position.

- 4 meas. 2 zapateados, jump fwd (from foot to center of cross) tap both toes on floor
- 4 meas. " " " " (from center to top of cross) " " " " "
- 4 meas. " " " bckwd (again to center of cross) " " " " "
- 4 meas. " " " to R (to end of R arm of cross) " " " " "
- 4 meas. " " " to L (again to center of cross) " " " " "
- 4 meas. " " " to L (to end of L arm of cross) " " " " "
- 4 meas. " " " to R (again to center of cross) hold one measure.

Figure IV

- chord Release cane from R arm Chord - release cane from L arm
- chord Stand cane in front of self; 4 chords - walk around cane with 4 steps; chord - hold position.

- 4 meas. Stand on heels and strike toe together 3 times and hold 1 count, 2 zapateados.
- 4 meas. Jump feet apart, jump feet together, repeat jumps, 2 zapateados.
- 8 meas. Repeat above 8 meas. but stand on toes and strike heels together.
- 4 meas. Jump RF fwd, jump LF fwd, jump RF fwd, jump LF fwd, hold. *chg. of wt. feet fwd & back*

Figure V

- chord face to R. Chord-bow. Chord-face fwd. Chord-bow.
- chord face to L. Chord-bow. Chord-stand cane in front of self. 2 chords - hold.

- 8 meas. Leap to R (1 meas.), tap L toe behind R (1 meas.), repeat 3 times alternating.
- 8 meas. Leap to R and simultaneously tap L toe behind R, repeat 7 times alternating.
- 8 meas. Feet crossed, transfer weight from R to L 16 times, knees turned out.
- 17 meas. Repeat transfer of weight relaxing the ankles and swaying from side to side so the legs look crooked, meanwhile turning around once clockwise in place.
- 2 meas. Jump in place feet together and hold. (Holding cane across in front of body.)

Figure VI

- chord Face to R. Chord - bow. Chord - face L. Chord-- bow.
- chord Face fwd, and stand cane in front of self.
- chord Step on R crossing in front of LF.
- chord " " L " " " " RF.
- chord Hold position, facing fwd, both feet side by side.

- 2 meas. Step on R crossing in front of L, hop on R and click heels 2 times.
- 2 meas. Repeat L " " " " R, " " L " " " " "
- 4 meas. Repeat above 4 meas.

- 2 meas. Cross R over L (1), hop R and click heels once (2), repeat starting L.
- 2 meas. Repeat above 2 meas.
- 6 meas. Repeat above step gradually decreasing in tempo as tho' more and more difficult (and depending more and more on cane.)
- 1 meas. Step heavily on R over L as tho' falling and hold. All hobble wearily off.

CIRCLE FROM SARID
(Israel)

INORA

Record: Folk Dancer MH 1052

This dance was created by the folk dancers of a cooperative colony called Sarid. It is one of the simple dances using the Debka jump as a surprise.

Formation: The group stands in a circle facing center, each one holding the hands of his neighbor's.

- Phrase 1. Step on the right foot, ^{Foot} then pull ~~right foot back~~ ^{step L in place R ft by L. step L.} ~~the left foot.~~
- Phrase 2. Jump twice on both feet, at first facing toes to the right, then facing toes to the left.
- Phrase 3. Same as Phrase 1.
- Phrase 4. Same as Phrase 1.
- On repetition of music of Phrases 1, 2, 3 & 4, repeat steps as above.
- Phrase 5. Step forward with right foot, then pull right foot back ~~beside the left foot~~, then take four steps backwards.
- Phrase 6. Take eight steps to the left, starting with the left foot, then placing right foot behind it; similarly left, right, left, right, left, right.
- Phrase 7. Take eight similar steps to the right, - very quickly, - starting with the right foot to the right, then placing left foot behind the right; similarly right, left, right, left, right, left.
- Phrase 8. Stamp right foot forward four times.

Repeat entire dance a number of times.

YASSEM MIDBAR L'AGAM MAYIM (Circle Dance With Partners)
(He Will Turn the Desert Into a Pond of Water)
(Israel)

Dance by Gert Kaufman

Record: Folkraft 5001 B

Formation: Hands joined in circle and down.

- Part 1. With body bent low and turned slightly to the left take 4 walking steps to the left. With body erect, and joined hands shoulder level, continue with 4 steps to the left. With joined hands raised high, continue with 4 more steps to the left. Facing center, each one claps his own hands twice high above the head, and then jumps twice in place with feet closed and hands at side.
- Part 2. Repeat Part I moving to the right in circle.
- Part 3. Same in couples, moving to the left, and at the end clapping partner's hands.
- Part 4. Same in couples, moving to right, clapping partner's hands.
- Part 5. Same in fours, moving to the left, and at the end clapping own hands.
- Part 6. Same in fours, moving to the right, and at the end clapping own hands.
- Part 7. Same in eights, moving to the left, and clapping own hands.
- Part 8. Same in eights, moving to the right, and clapping own hands.
- Part 9. With hands and body low, take 4 steps into the center. Then with body erect and hands shoulder level, take 4 steps backwards away from center. Then with hands raised high take 4 steps towards the center again. Then in place clap own hands twice high above the head. Then jump twice with hands at side and feet closed.
- Part 10. Same as Part 9, with steps beginning backwards and away from center, continue until the handclapping and jumping are done with circle wide.
- Part 11. Same as Part 1.

Layer 100

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HASSIDIC DANCE CIRCLE
KAHAH N'RAKEDA (This is how we dance)
(East European Jewish)

Dance by Dvora Lapson
Record: Folkraft 5001 A-B

This dance expresses the religious enthusiasm of the Hassidim, a group of Jews who use movement and dance as part of their service. The dance employs characteristic Hassidic gestures and interprets the meaning of the words of the song.

Formation: Circles facing the center.

Part I. In place sway and turn to the right putting weight on the right foot, and clap hands to the right side at the same time. Then sway and turn left, putting weight on the left foot, and clap hands to the left side at the same time.

The above combination is done 8 times.

Part II.

- Phrase 1. With slow gesture, and putting weight on the right foot, lift hands upwards to the right side, with palms up.
Phrase 2. In the same position but with faster gestures, lift the hands upwards twice.
Phrase 3. Snap fingers upwards to the left, to the right, to the left, and to the right; then with slow gesture, lift both hands forward upwards.
Repeat Phrases 1, 2, and 3 starting with hands raised to the left.
Phrase 4. Reach with right hand for the nearest elbow on your right, then reach with the left hand for the nearest elbow on your left, closing the circle.
Phrase 5. Beginning with the right foot, take 4 running steps to the right in the circle.

" 6 Count by right 4 times combination CCW (1) Step Hop, Rft. (2) Step L (3) 4 running steps.

NITSANIM (BUDS)
2 Line Couple Dance -- Longway Style
(Israel)

Dance by Sara Levy and Gert Kaufman
Record: Folkraft 5001 B-A

This dance, employing characteristic Yemenite hand movements, tries to depict buds in the Spring.

Formation: 2 lines four steps apart with partners facing each other. *5 couples -*

Part I.

- Phrases 1 & 2. Step right foot forward with knee bend and the four hands of each couple meeting at the fingertips, forming a bud. Step left foot in place.
2. Step right foot backwards with knee bend and both hands of each dancer part. *flower*
Step left foot in place.
This combination is done 4 times.
Phrase 3. Each dancer makes one complete right turn with 4 pivot steps in place, hands are held shoulder height with elbows bent and palms facing forward. *Buzz*
Count 1-2 to each pivot step:
1. Step on right foot with knee bend.
2. Step left foot, on toes only as knees straighten.
Phrase 4. Partners clap own hands then touch right palms and change places with 3 step-hops (right, left, right) turning clockwise. *hold hds.*

Part II.

- Phrases 1,2,3. All stand in place, and clap own hands while the last couple with inside hands joined (palms touching), the free hands held shoulder level, step-hops down the line, separates at the foot of the line, each encircling his whole line. They meet again at the top of the line, and return to their places. *up*
Phrase 4. All couples change places as in Part I, Phrase 4. *slow*

Part III.

- Phrases 1 & 2. The whole pattern is repeated now, but with sharp staccato movements. Step right foot forward, then close left foot to right with a sharp knee bending. Step backwards on right foot then close left foot to right with a knee bend. *and + flower*
This combination is done 4 times.
Phrases 3. Turn as in Part I, Phrase 3, but step on right foot with straight knee, close left foot to right with sharp knee bend.
Phrase 4. Same as Part I, Phrase 4.

Part IV.

Same as Part II, with second couple going down the line and back to place. *down outside to end back to place or end?*
This dance may be repeated over and over, so that each couple gets a chance to dance down the line and back to place.

BIM'ZILYAYIM UV'TUPLIM (With Cymbals and Drums)
(Israel)

Couple Dance in Circle - Mixer

Dance by Gert Kaufman
Record: Folkraft F 1106A

This dance which is often called "Dance of the Flocks" is a simple mixer which makes use of Yemenite movements. It is sometimes performed by the couples joining hands over a shepherd's staff, the man retaining the staff when the lady runs to the next partner.

Formation: Couples arrange themselves in a double circle with partners facing each other. Ladies face the center of the circle, men face out.

- Phrase 1. Partners join both hands, lady's palms placed on man's palms, and circle in place, 8 running steps to ~~right~~. *L, 8 & R.*
- Phrase 2. Couples stand face to face, feet closed, with upward motion moving hand higher with each clap. Clap both right hands, then both left hands, then both right hands again, then both left hands again. Repeat same claps moving hands downwards. Then both palms are put firmly together and raised up and pulled down quickly.
- Phrase 3. Partners put palms together as in the beginning. Step with left foot to left side, then close right foot to left, follow with knee bend. Repeat same to right side. The girls then take 4 running steps to her right, where she meets a new partner. The boys meanwhile repeat the above steps to left, and to right preparing his hands to receive his new partner.

Dance begins again with new partner.

DEBKA
Line Dance
(Israel)

Record: Folk Dancer MH 1052

Debka is the national dance of the Arabs. The Debka has influenced many of the Israeli dances. The dance may have originated as an imitation of the movements of the hyena, a common animal in the near East. This Debka is based on the Arabian Debka. It is usually danced in a line with the dancers staying close together, shoulder-to-shoulder, and holding their bodies straight.

Formation: Groups form lines with hands joined and down and with the leader at the right end of the line.

- Step I. A. Take 4 running steps forward starting with the right foot (right, left, right left). Then take 4 Debka jumps, in place. Debka jumps are done with feet close together. Jump on both feet turning toes and hips to the left side, then to the right side, left, and right. *Turning body to R.*

Repeat entire combination.

- B. Take 2 running steps forward starting with the right foot (right, left). Then 2 Debka jumps as described above, first to the left side, then to the right side.

The above combination is done 4 times.

- Step II. Step to the right side, with the right foot, cross left foot behind the right foot, step with the right foot close to the left foot, then hop on the right foot in place, then step on the left foot, and hop on the left foot in place. Then touch right foot close to the left foot, then hop on the left foot.

The above combination is done 4 times.

- Step III. Step to the right side with the right foot, cross left foot behind the right foot, step on the right foot close to the left foot, then hop on the right foot, then step on the left foot in place, and hop on the left foot, then cross right foot over to the left foot, and step on the left foot in place.

The above combination is done 4 times.

- Step IV. Hop on right foot in place extending the left heel forward and touching the floor; then hop on the left foot, and extend the right knee forward. Then bring the right foot close to the left foot, keeping the weight on the left foot. Take 2 hops on the left foot to right side, and at the same time click the right heel to the left heel twice. Then jump on both feet, then hop on the right foot bringing the left foot slightly backwards.

The above combination is done 4 times.

SONG OF SONGS
Presented by Dvora Lapson

ITI M'LVANON (Come With Me From Lebanon)
Couple Dance
(Israel)

*Modern dance done to
old movement not
relegious but folk.*

"Come with me from Lebanon, my spouse,
With me from Lebanon;
Look from the top of Amara
From the top of Shenir and Hermon,
From the lion's dens,
From the mountains of the leopards." - Song of Songs IV, 8

This is a couple dance in Yemenite style which when created was called "Yemenite Tango." This was in answer to a need for social dancing among the folk dancers.

Record: Arzi R-307-1
Dance by Rivka Sturman. Music by Nira Chen, Ein Harod.

Formation: Couples in a circle, all facing counter-clockwise, with the lady on the man's right. Partners linking each other's tiny fingers of left hand, the man's right arm is around the lady's waist and the lady's right hand is free.

Part I.

side close cross hold
Measure 1. One Yemenite three step. (Hold two counts, then start with the left foot.)
Take 4 counts for each Yemenite three step:
1. Step to the left side with the left foot,
2. Step in place with the right foot,
3. Cross left foot in front of the right foot,
4. Then hold one count.

The first 2 counts are done with elastic knee movement. *left*
Measure 2. Cross right foot in front of left foot and hold one count. Then step back with the left foot, and step close lightly with the right foot.

Measure 3. Cross left foot in front of right foot, then step slightly backwards with the right foot to face partner with small left fingers remaining linked. Then step on left foot close to the right and point right foot towards partner, then hold one count. *sl hop.*

Measure 4. Step with the right foot toward partner, then step close with the left foot facing counter-clockwise. Then cross right foot in front of the left, man puts his right arm around the lady's waist, then hold one count.

Repeat all of Part I.

Part II.

Measure 1. Same as Part I, Measure 1.
Measure 2. Same as Part I, Measure 2.
Measure 3. Take 3 steps forward; left, right, left. Then hold one count.
Measure 4. Same as Part II, Measure 1, starting with the right foot.

Repeat all of Part II.

Part III.

Measure 1. Same as Part I, Measure 1.
Measure 2. Same as Part I, Measure 2.
Measure 3. Partners drop hands; and take 3 small steps turning right once around in place (left, right, left), partners continue to look at each other as they turn.
Measure 4. Same as Part III, Measure 1, starting with the right foot.

Repeat all of Part III.

Part IV.

Measure 1. Same as Part I, Measure 1.
Measure 2. Same as Part I, Measure 2.
Measure 3. With left small fingers linked and right hands free, lady passes in front of the man and to his left with three steps (left, right, left), ending with partners facing each other and right foot pointing. Then hold one count. *sl hop.*
Measure 4. Starting with the right foot lady goes back to original place with 3 steps (right, left, right), lady passing in front of the man, ending with the man's right arm around the lady's waist and facing counter-clockwise and with right foot in front of the left foot. Then hold one count. *no turns*

Repeat all of Part IV.

ANA HALACH DODECH (Where Did Your Beloved Go)
Couple Dance
(Israel)

"Whither is thy beloved gone,
O thou fairest among women?
Whither is thy beloved turned aside?
That we may seek him with thee." - Song of Songs VI, 1

Record: Arzi R-308-2
Dance by Sara Levi. Music by Pugachov.

This is one of the complicated dances of the Song of Songs series in which the Yemenite style of movement predominates.

Formation: Couples form 2 circles, partners facing each other without holding hands; the man on the inside facing out, lady on the outside facing in.

Part I. Partners change places, moving counter-clockwise, each couple describing an oval.
Man's Part I: Step to the right with the right foot, hold one count, then brush left foot in front of the right foot. *then leap slightly on 2 ft.*
diagonally
This combination is done 4 times.

Lady's Part I: Eight small steps, starting with the right foot with knee bend on each off beat. (Count 1-2 step on 1, knee bend on 2.)

Part II. Partners go back to original places still moving counter-clockwise.
Man's Part II: Eight steps, starting with the right foot, with knee bends on each off beat, and clapping own right back hand on the palm of own left hand with an upward motion on the even off beats. (On each 4th count)

Lady's Part II: Describe a half circle with the right foot brushing forward lightly off the floor; then leap on to the right foot; then step on the left foot close to the right foot; then clap own hands as described for the man.

Part III. Partners join inside hands facing counter-clockwise.
A. Hold one beat, then step forward with the inside foot (man's right, lady's left). Then step with outside foot close to the inside foot; then facing partner, cross with the inside foot behind the outside foot; then leap on outside foot, turning slightly away from partner.
Repeat the above combination.
B. Step with inside foot sideways toward partner, with knee bend, touching man's right shoulder with lady's left shoulder. Then step with outside foot close to inside foot with knee bend. Then jump on both feet backwards turning a quarter turn to face partner. Then clap own hands as described in Part II. When standing shoulder to shoulder inside hands should be clasped and partners should look at each other.
Repeat all of Part III.

LIVSHU 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

'OSI (Vesimrat yah)
Line Dance
(Israel)

Osia

"The Lord is my strength and song
And He is become my salvation,
He is my God,
And I will prepare Him an habitation,
My father's God,
And I will exalt Him. - Exodus XV, 2.

Record: Arzi R-308-1
Dance by Rivka Sturman. Melody: Old Yemenite Folk Song.

This is a shepherd dance for men. It is often performed with a shepherd's staff. Women beat the rhythm in the background by clapping their hands.

Formation: Line with leader at the right end of the line. All face to the right end of the line, with joined hands held down.

Part I. Tiny leap on right foot in place (preparatory step); then a firm step on left foot forward with body straightened, then moving forward step-hop on the right foot, then step-hop on the left foot, covering space. Jump on both feet, turning to left side; jump on right foot, turning to right, facing forward, then step on left foot and bend left knee. Stamp left foot close to the right foot.

1-12

*up from floor
scattered
formation
6/71*

The above combination is done twice.

Part II. Take a tiny leap on right foot and clap own hands with a vertical motion (like clashing cymbals). Then step-hop on the left foot and step-hop on right foot covering space; then leap on left foot and bend right knee low. Turn to left on left foot. Step on the right foot turning another turn to the left keeping right knee bent; then stamp close with the left foot to the right foot.

The above combination is repeated in opposite direction starting with the same foot.

EL GINAT EGOZ (Nut Orchard)
A Couple Dance in Yemenite Style
(Israel)

collected by done 1960

"My beloved is gone down into his garden,
To the bed of spices,
To feed in the gardens
And to gather lilies." - Song of Songs VI, 11

Record: Arzi R-309-1
Music and Dance by Sara Levi

Formation: Couples in a circle all facing center; lady on the man's right.

Partners hold right hands; man extends his right palm up, lady places her right palm down. The left hands are held shoulder level and with tips of thumb and index finger together, describing a nut.

Phrase 1. Step on right foot to the right side, then brush left foot to the right (diagonally) while hopping on right foot. Then cross left foot in front of right foot and bring the right foot close to left foot with a slight knee bend.

Phrase 2. Step on right foot to the right side, then brush left foot to the right (diagonally) while hopping on right foot. Then cross left foot in front of the right foot, and hold 1 count.

Phrase 3. Cross right foot in back of left, bring left foot close to the right foot. The cross right foot diagonally forward over the left foot and hold one count. Then bring left foot close to right foot with slight knee bend and hold one count.

Phrase 4. Repeat Phrase 3. On the last 2 steps the man turns left a quarter turn to face the lady, still holding right hands.

Phrase 5. Couples are now moving clockwise in their own circles. Still holding right hands leap back on left foot, pulling body away from each other; then step forward towards each other on right foot; then bring left foot close to right with emphasis.

Phrase 6. Partners still facing each other repeat steps of Phrase 2. Then repeat steps of Phrase 3. On the last 2 steps of Phrase 3 the lady turns right to end standing horizontally with the man. Couples are now ready to repeat the dance from the beginning.

IM BE ARASIM (If A Flame Fell Into The Cedars)
Couple Dance in Circle
(Israel)

"If a flame among the cedars falls
What avail the lichen on the wall.
If the Leviathan by hook be hauled to land
What hope have fishes of a shallow strand.
If fish in rusbing stream by hook be caught
What death may in marshy ponds be wrought." - Moed Katan p. 25

Record: Arzi R-309-2

Dance by Rivka Sturman. Music by Papper (Ain Hashofet).

This dance comes from a large collective settlement in the Valley of Esdraelon where the swamp has been changed into fertile gardens.

Formation: Couples in a circle facing each other, men on the inside of the circle facing out, ladies on the outside facing in. Right hands are joined.

Part I.

- A. In place cross left foot in front of the right foot with a light stamp. Then hop on the left foot with a slight turn of the body to left side. Then cross right foot in front of the left foot. Then hop on the right foot with the lady only taking a slight turn of the body to the right side.

Couples continue to hold right hands and now with left hands joined behind the man's back, take 4 running steps forward, moving counter-clockwise in the circle (left, right, left, right). Then drop left hands.

The above combination is done four times.

- B. Partners now face each other. Cross left foot in front of the right foot, hips following the foot, meeting partners left shoulder and clapping own hands with a vertical motion (like clashing cymbals). Then step in place with the right foot. Then step on the left foot close to the right foot and hop on the left foot in place.

Repeat the above combination with the right foot leading and meeting partners right shoulder.

- C. Partners now meet left shoulders again, left hands on hips, right hands raised high, and describe a small circle moving clockwise with 8 light running steps starting with the left foot.

Repeat B and C.

Part II. Formation: Couples form a circle with hands joined: lady on the man's right.

- A. Repeat basic steps of Part I, A with circle moving counter-clockwise.
- B. Partners now face each other in a single circle, man facing counter-clockwise, lady facing clockwise. Repeat basic steps of Part I, B, but during the hop on the left foot, make a half turn left to meet the corner person with the right shoulder. Then repeat basic steps of Part I, B with the corner person, and during the hop on the right foot make a half turn right to meet partner's left shoulder.

Repeat Part I, C.

Repeat Part II, B and Part II, C.

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American Zionist Youth Foundation
515 Park Avenue
New York, N.Y. 10022

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Permit No. 8184

In Bearasin
Cpls in double \odot ; M.H. to ctr facing
ptr, RH joined
~~no steps~~
1 LXR, hop, RXL, hop
2 Retaining RH turn to face LOD,
M places EH behind bk, W joins her
LH with MLx run 4 fwd LOD = LXR
3-4 Rept 1-2.
5-8 Rept 1-4 ~~_____~~
9 Face ptr, LXR leaning ^{to ceiling} on slapping
H in cyndal fashion, R.H. in place, L back
R, hop L turning $\frac{1}{4}$ CW
10 Reverse 9
11-12 LH on waist, RH raised overhead & leaning
from waist \odot and ptr once CW with 8
runs.
13-16 Rept 9-12 finishing in single \odot , W.M.H.
all H joined
Rept 1-16. (1 = face ptr, 2 = run LOD; 9 = face
ptr, 10 = face corner), Finish in double
 \odot to Rept dance from begin.

Learned from
Ani at Kibibon
4/74

POTCH TANZ
Clap Dance
(East European)

Dance by Dvora Lapson
Record: Folkraft 5001 A-A

Formation: The group forms a circle, each one standing next to his own partner, girls on right.

Part I.

- Phrase 1. Girls take 4 steps in, then all clap hands 3 times.
- Phrase 2. Girls take 4 steps back, then all clap hands 3 times.
- Phrase 3 & 4. Boys repeat as 1 and 2.
- Phrase 5 & 6. Partners join both hands and circle around left 16 steps.
- Phrase 7 & 8. Partners circle around right 16 steps.

Part II.

- Phrase 1. All take 4 steps in and stamp 3 times, joining right hands center, forming a star.
- Phrase 2. All go around 8 steps.
- " 3. All turn about, join left hands center, and go around 8 steps.
- " 4. All take 4 steps back to place and clap hands 3 times.
- Phrase 5 & 6. Partners join, placing right hand on each others' right shoulders and go around 16 steps.
- Phrase 7 & 8. Change to left hand on partner's left shoulder and go around 16 steps.

Part III.

- Phrase 1. All take 4 steps in to center of circle and clap hands 3 times.
- Phrase 2. All take 4 steps back and clap hands 3 times.
- " 3. Same as Phrase 1.
- " 4. Same as Phrase 2.
- Phrases 5,6,7,8 - All join hands high in circle, turning body slightly to right, and repeat following routine 4 times: Balance right, balance left and 4 steps right.

This Potch Tanz is arranged to a recently composed melody but follows the form of the old Potch Tanz which gave an expression to youthful excitement and joy whenever young people in the ghettos of Europe got together whether on a Saturday night or a Festival or a Jewish wedding.

ITALIAN DANZA
(Italian)

Grace West

Record: Olive 202B, Folkdancer 1045, Imperial 1053

Formation and Position: Couples. Each couple faces in line of direction (CCW), forming a circle of couples around the room. Woman stands on RH side of her partner. Left hands are joined with left hand, right hands are joined with right hands, RIGHT HANDS UNDERNEATH; hands are in front, waist high.

Parts

First Figure:

- A Both step diagonally forward on RF, close LF to RF; repeat. Step forward a third time with RF, pause, point L toe forward, pause.
- B Repeat all of above, starting with LF
- C Step back on RF, pause, point L toe fwd., pause. Step back on LF, pause, point R toe fwd., pause.
- D Repeat all of C above.
- EFGH (The above represents the first half of the first figure. To complete the first figure, repeat the entire movement as described thus far.)

lively ending as peasants *hands & bodies of court - carry around proudly*

Second Figure:

- I Facing each other, partners raise joined hands to form an arch. The lady turns completely around to her left, under the raised arm, in three slow steps. Release hands. Man bow, lady curtsey. *both*
- J Joining hands as before, partners change places with three slow steps, the lady turning once around to her left under the arms, the man walking fwd. to his right. Release hands and honor. *both*
- K Join and raise R hands and change places with three slow steps; lady turns left during the change, man walks to left, back to original place. Release hands and honor.
- L6 Join and raise left hands, and change places with three slow steps; lady turns right during the change (under the hands as before), man walking to right, to opposite position. Honor.
- M6 Hook right elbows, and change places with three slow steps. Honor.
- N Hook left elbows, and change places with three slow steps. Honor.
- OP In ordinary dance position, couples do eight lively hop-steps, moving around the circle, turning freely as they dance. *ballroom*

Carley to feet part of together. keep back of go up down with hand-stands

don't make places down side

NOTE: Partners do NOT change places during the execution of the first one of the six slow parts in the Second Figure, but they DO change places in the remaining five - parts JKLMN.

ITALIAN DANZA, cont'd.

NOTE: This leaves the man in the lady's original place, and vice versa; at the conclusion of the six slow parts.

The couple turns naturally into the original positions as they begin the eight hop-steps which finish the dance.

PONY SCHOTTISCHE

Formation: Two couples place themselves one ahead of the other. Head couple and foot couple are joined together by clasping outside hands; partners are linked together by joining inside hands.

- Step I Starting with outside foot, run three steps in line of direction (straight ahead), hop on count of four.
- Step II Repeat I starting with inside foot.
- Step III Head couple break hold with each other but keep hold of the foot couple. Do four step hops, foot couple continuing in line of direction, head couple separate and circle (lady right, gentleman left) to foot couple's former position with four step hops and again join hands. (Head couple now becomes the foot couple and foot couple becomes head couple.)
- Step IV Repeat steps I, II and III which places couples in original starting positions.
- Step V Partners now face each other and join both hands. Do step, close, step, hop, in line of direction. Then retrace steps with step, close, step, hop.
- Step VI Do four step kicks in place.
- Step VII Hook right elbows with partner and do one, two, three running steps in clockwise direction and hop on count of four.
- Step VIII Repeat VII.
- Step IX Hook left elbows with partner and do four step hops in counterclockwise direction.
- Step X Join hands as at the start and repeat steps I to IX.

MECHOL OVADYA (Ovadya's Dance)
(Israel) Dance by Yardena 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 Notations by Dvora Lapson --

LET'S DANCE dances have been "proofed" through Camp Sessions, Institutes, clubs, and research committees.
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ALFELDER
(German)

This is a traditional folk dance from the little town of Alfeld near Hannover in Germany. It has never been published either in German or any other language. It was first described in English for the World of Fun Series of Recreational Recordings under the "Dunsing Records." Anna Helms-Blasche, folklorist and "Old Master" of the German folk dance, who was 75 years old this spring and is still very active, sent (us) this dance as a gift. She gives the following explanation, and we translate:

On the meadows along the river Leine, Alfeld celebrated every four years a "Schützenfest" (a folk festival in which shooting for a prize is the highlight). It was celebrated so seldom because of the large cost. Four huge tents were pitched, one of which was entirely reserved for the unmarried. Custom demanded that the girls would send the invitations to their dancers beforehand in the form of a white silk bow: if the dancer accepted the bow, he would send the girl in return a bouquet of flowers. He would then also be obliged to remain the girl's escort during the parade through the town and to the tents as throughout the festival days. Now, it happened frequently that one gentleman received two bows and accepted both. Then of course, he went with both girls to the festival. And so evolved this "Alfelder Tilittentit."

Record: World of Fun M 115

Formation: One man and two women in open hold face another such trio. All dancers are arranged in this way in a large circle around the room. This means that half of the trios face counterclockwise and half face clockwise.

Step: Two slow walking steps for a 6/8 measure.

- A. Meas. 1-4 Circle six to the left.
5-8 Circle six to the right back to original places.
- B. Meas. 9-16
9-10 Men hook right elbows and walk around each other.
11-12 They hook left elbows with their right partners and turn them once around.
13-14 They hook right elbows with their left partners and turn them around.
15-16 They return to their original places.
- C. Meas. 9-16 (Repetition)
9-10 All bow to opposite trio - no steps.
11-14 Trios keep hands joined, pass the opposite trio by walking toward the right and again a little toward the left to meet the new trio.
15-16 All bow to the new opposite trio - no steps.

Repeat as often as desired.

POLKA ZU DREIEN
Polka for Three
(German)

Record: MH 1050 Folk Dancer

Published: German Folk Dances Vol. I, by Paul Dunsing

Formation: One man and two women in open hold.

- Meas. 1 All put right foot forward, pointing toe *fund*
1a and back again.
2 Polka step forward starting right.
3-4 The same as measures 1-2, but begin left.
5-8 The same as measures 1-4. At measure 8, all release their holds and turn left around, now facing into the opposite direction.
1-8 (Rep.) The same as measure 1-8, now into the new direction.
9-16 (With repetition) Three hand mill. All join right hands for the mill and dance polka (beginning with right foot) 8 meas. to left and 8 meas. to right (with left hands joined). At meas. 16 they get back into their starting positions.
17-24 (With repetition) The same as measures 1-8 with repetition.
25-32 (With repetition) Join hands in a circle and dance polka (beginning with right feet) 8 measures to the left and 8 measures to the right.

The dance may now be repeated.

RHEINLÄNDER ZU DREIEN
Rheinlaender for Three
(German)

Rheinlaender is just another word for Schottisch. It is commonly used in German and Scandinavian countries. "Rheinlaender for Three" is not to be confused with the ordinary Rheinlaender form which is a couple dance. This dance has grown out of the youthful enthusiasm and creativeness of an East Prussian Youth group in the 1920's. It quickly caught the fancy of our Chicago dancers.

Record: MH 1050 Folk Dancer

Published: Dance Lightly by Gretel and Paul Dunsing

Formation: One man and two women in open hold.

- A. Meas. 1-8 (with repetition)
1-2 1 rheinlaender (schottisch) step left forward and 1 right forward.
3-4 With 2 rheinlaender steps women exchange places. The right woman goes through the door formed by the man and the left woman. The man turns under his own left arm half around and all are facing in opposite direction.
5-8 As 1-4, but the left woman now dances through the door formed by the man and the right woman. The man turns under his own right arm and all are facing in original direction.
1-8 Rep. as meas. 1-8.
- B. Meas. 9-16
9 4 running steps forward, beginning left
10 With 4 running steps women turn once around (inward toward the man) under the lifted hands.
11 4 running steps backward.
12 As meas. 10 (women turn outward away from the man).
13-16 As meas. 9-12
- C. Meas. 9-16 (Repetition)
9-12 The man turns to the left woman, dances two rheinlaender steps with right hands joined and two rheinlaender steps with left hands joined. Meanwhile the right woman dances rheinlaender steps in place. *Star*
13-16 Same with the right woman *LRP*
- D. Meas. 17-24 (With repetition) Same as meas. 1-8 with rep. *fig!*
- E. Meas. 25-32
25 The man and the right woman dance one rheinlaender step apart, he to the left, she to the right (she begins right). At the same time the left woman dances 1 rheinlaender step to the right (also beginning right) behind the man.
26 Instead of coming back to the right woman the man dances 1 rheinlaender step to the right and turns right about to face the left woman, who is dancing one rheinlaender step left in place and is ready to meet him. The right woman dances one rheinlaender step to the left, ready to pass in front of the other two.
27-28 The man dances 4 hop steps, turning clockwise, with the left woman in regular dance hold, while the right woman dances with 4 hop steps, turning clockwise, over to the other side. The women finish with their places exchanged.
29-32 As measures 25-28. At the finish women are back in original positions.
- F. Meas. 25-32 (Repetition) As measures 25-32, ending in original positions.

The whole dance may now be repeated.

Reminders for 3 -

to one man 2 gals or no. start 1 ft.

- I
- 1-4 2 shot fwd. RW under & dish rag. ^{ally, opposite} ~~4 step hops.~~
 - 5-8 2 " Back LW " " " "
 - 1-8 Rpt all.

- II
- 1-2 4 run steps fwd. W turn inward M on 4 run in place.
 - 3-4 " " " Backwards. " " away from " " "
 - 5-8 Rpt all.

- III
- 1-4 M faces LW. 2 shot R ^{step} hand. back with 2 shot LH.
 - RW 4 shot in place. L, R, L, R.
 - 5-8 M Rpt with RW.

- IV Rpt Fig I
- V
- 1-2 M and RW (side by side) 1 shot away & 1 together.
 - LW face fwd. 1 shot R back man. 1 L to end behind M.
 - 3-4 M turns and R to W both ^(original LW) (ballroom part) 4 step hops. & place W on R. RW cross in front M turning L 4 step hops. to end on L of M.
 - 5-8 Rpt all.

1-8 Rpt Fig V

JÄGERQUADRILLE
Hunter Quadrille
(German)

This dance originated in the Ammerland in northern Germany. There is little doubt that the word "Quadrille" was put to it much later just to be in keeping with the practice of the time to use French nomenclature. The dance is not a square by any stretch of the imagination and was originally called "Jägerneuner" (Hunter's Nine).

The folklorist Erich Janietz assumes that the word "Jäger" (hunter) was put to it because of the hunt motive in the music. But he thinks it is entirely possible that the dance symbolism stems from old pagean customs; the ending figure of tower and hedge suggests this strongly. He also points out some similarities to the Swedish "Trekarlspolska." In our time the dance has undergone many changes and youthful enthusiasm has not always done justice to it. It has been put here in its original form as much as that could be ascertained.

Record: Rondo RFD 10 A
Published: German Folk Dances Vol. I, by Paul Dunsing

Formation: A set of three rows - one behind the other - faces forward. In each row stand one man and two women in open hold.
Introduction: Bow to each partner.

First Tour

- A. Meas. 1-8 Backward. All three rows dance hop steps backward, beginning to hop on left. The free leg always swings slightly forward. ~~beginning to hop on left.~~
1-8 (Rep.) The same forward. *beginning to hop on left*
- B. Meas. 9-16 "Hunter" step. All face the center dancer. He faces the right woman of the first row and both dance "Hunter" steps. A "Hunter" step is essentially a hop step in place. On the first beat bounce off the floor left and swing the free right foot lightly forward tapping the floor; on the second beat bounce off the floor with both feet together; then repeat bouncing off the right and swinging the left forward for the tap; then again bounce off with both feet together. So, if one has the swinging foot in mind, one could prompt: right-together-left-together, and so on. The hands are on hips; there is no hold.
9-16 (Rep.) On the 16th measure the center dancer jumps half around to face the left woman of the third row and dances "Hunter" steps with her. The other woman stops dancing.
- C. Meas. 17-24 Hand tour of the center dancer and 2 circles. The center dancer and the right woman of the first row join both hands and skip left around in place. The left woman of the third row turns by herself in place - skip. The man of the first row and the left women of the first and second rows circle left - skip. The man of the third row and the right women of the second and third rows circle left - skip.
17-24 (Rep.) The center dancer and the left woman of the third row now dance together, the right woman of the first row dances by herself, and the two circles move in opposite direction.

2nd Tour

- A. Meas. 1-8 (With repetition). Backward and Forward as in 1st Tour.
B. Meas. 9-16 (With repetition). "Hunter Step". The center dancer dances with the left woman of the first row and the right woman of the third row as explained in the 1st Tour.
C. Meas. 17-24 (With repetition). Hand tour and 2 circles. The center dancer dances hand tour with these same two women. The two circles are now formed by the man of the first row with right women of first and second rows and man of third row with left women of second and third rows.

3rd Tour

- A. Meas. 1-8 (With repetition). Backward and Forward as in first Tour.
B. Meas. 9-16 (With repetition). "Hunter" step. The center dancer dances with his own right partner and then with his left.
C. Meas. 17-24 (With repetition). Hand tour and 2 circles. The center dancer dances hand tour with these same two women. The two circles are now formed by the entire first row and the entire third row.

*3 parts of 1st
alone (20' 8")
1082)*

4th Tour

- A. Meas. 1-8 (With repetition). Backward and forward as in first tour.
- B. Meas. 9-16 The center dancer and the man of the first row - ^{arms folded in front of chest} - lunge forward with a stamp right and almost meet with right shoulders, jump back on both feet, lunge forward with a stamp left, again lunge back on both feet, then once more right and once more left. The center dancer then turns quickly left around and dances in the same way with the man of the third row.
- 9-16 (Repetition). "Hunter" step by all. The center dancer turns quickly to the right woman of the first row and dances one "Hunter" step with her, then, going toward his own left, he starts one dancer after another dancing "Hunter" steps until at the end they are all dancing.
- C. Meas. 17-24 Concentric Circles. The three men with upper-arm hold circle left (walking); all women join hands around them and also circle left (sliding):
- 17-24 (Repetition) While the men continue in their direction, the women now circle right. At the end, the men stretch joined hands upward for the "Dancers' tower" and all dancers hold their position for a moment.

up shoulder height

to tower height

SIEGE OF ENNIS
(Irish)

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 as 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, M2, W3) 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.)

VIENNA TWO STEP

(Old Time Dance - England)

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 bwd 4 steps.
Pas de basque lightly to L, then to R.
Step on LF, at the same time swinging RF over it.
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 swd 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 - 1951

FOHRINGER KONTRA
(German)

Means the French waltz using a lot of German peasants just adapted the waltz to this dance.

Record: World of Fun M 115
Published: German Folk Dances Vol. I, by Paul Dunsing

Formation: 4 couples in a square.
Introduction: Bow to your partner, bow to the corner, join hands in a circle.

1st Tour

- A. Meas. 1-8 Big Circle to left (one hop step in each measure).
1-8 (Rep.) Big circle to the right.
- B. Meas. 9-16 Pushcard. Partners face each other joining both hands.
9-12 The woman goes backward with four hop steps, the man forward, pushing her one-fourth around the circle.
13-16 There they turn back to back and now dance four hop steps with the corner, going back toward their original positions. The arms may be swung toward each other (inside) on the first measure and away (outside) on the second measure.
9-16 (Repetition) As explained above.
- C. Meas. 17-24 (With rep.). Chain. Grand right and left, running steps. When partners meet the first time they pause briefly and bow. They bow again at the end.
- D. Meas. 25-32 Arming. Partners hook right arms and swing forward around with small running steps, clapping hands once on last beat.
25-32 (Rep.) They hook left arms and do the same, no clap on last beat.

*Hops not very high
ft. but to floor
Reaching out + good
quite fast, but light*

2nd Tour

- A. Meas. 1-8 (With rep.) Women's Round. The women walk around inside the circle, hands on hips, 16 steps to right and 16 steps to left (Back to original positions).
Men clap hands.
- B. - D. The same as in the 1st Tour.

3rd Tour

- A. Meas. 1-8 (With rep.) Men's Round. Same as women's round but first to left and then to right.
- B. - D. The same as in the 1st Tour.

OFFENER WALZER

Open Waltz
(German)

The music has been traced to an old manuscript from Danzig in East Prussia (1790). The dance form is probably as old as waltzing itself. We learned it from our parents.

DUNSIING

Record: Rondo RFD 10 B
Published: Dance Lightly by Gretel and Paul Dunsing.

Formation: Couples in circle, men on the inside, women on the outside, inside hands joined.
Use the old fashioned German Waltz step.

Meas. 1-2 FORWARD 2 waltz steps with open hold, only the inner hands joined, beginning on outside feet. On the second waltz step turn half around individually toward each other, face in the opposite direction and join the other hands.

Meas. 3-4 BACKWARD in the same manner in the original direction. On the fourth measure come to ordinary dance hold, facing your partner.

Meas. 5-8 ROUND WALTZ. 2 complete turns clockwise with 4 waltz steps finishing in starting position.

Repeat as often as desired.

GOOD NIGHT WALTZ

Record: Same music as for the Open Waltz.
Published: Dance Lightly by Gretel and Paul Dunsing.

This is a waltz combination which has gradually developed through use in our Chicago groups. It could be varied in numerous ways. Use the music of the Open Waltz and the same step.

Formation: Couples form a large circle.

- I. CIRCLE to left 8 measures and to right 8 measures.
- II. IN AND OUT for 16 measures. Dance 2 waltz steps to the center with arms swinging slightly forward upward, then 2 waltz steps back to the original circle position. Always keep the circle intact. *He called in 4, out 4; in 2, out 2; in 1, out 1, 1/2 step*
- III. GOOD NIGHT for 16 measures. The object is to change partners. One change takes 4 measures. Dance 2 measures (2 waltz steps) in the circle to the left. Then, for the next 2 measures the men lead their partners in front of themselves and to their left side. Thus, the women are completing one full turn while traveling from the right to the left of the men. During this figure, the men dance in place. All join hands in the large circle again. Counting your own partner, there will be four changes. *Long "Good night" as go by.*
- IV. OPEN WALTZ with the NEW partner (the fifth person) for 16 measures. Try this with partner change: In this case couples take only one complete turn (2 meas.) together; then the woman continues with one turn by herself while the man dances straight forward to the next woman. *W turns R or away under her R arm*
He did: waltz fwd 2, turn two part + waltz backward 2, closed dance partner 2, W turns away on 4th TAMPET (German) 19 progressed fwd.

"Tampet" or "La Tempete" or "Tempest" is probably a variant of several contra dances of the past century. North German in origin, it received much wider distribution and now is our party favorite.

Record: World of Fun M114
Published: Dance Lightly by Gretel and Paul Dunsing

Formation: A row of two couples faces another row of two couples. These sets can be arranged either in a column through the middle of the room or in a large circle.

Introduction: Join hands in a circle eight.

- Meas. 1-8 (With repetition). Circle to the left 8 meas. and then walk to the right, ENDING IN STARTING POSITION.
- 9-16 Couples change sides within their rows with 4 sliding steps.
 - 9-10 The right couple is passing in front of the left.
 - 11-12 Now the couple going to the left points right toe over left foot and left over right, while the couple going toward the right begins pointing left over right. (Pointing means to touch floor beyond foot mentioned.)
 - 13-16 (Repetition). The action is repeated as described except that now the left couples will pass in front. *At - pt step formation of step pt*
- 17-24 Center Four Form Right Hand Star; corners join both hands with opposite. Walk left around in place.
- 17-24 (Repetition). Walk right around in place - center four with left hand star- ending in starting position.
- 25-32 For and Back and Passing Through. Hands joined in rows, all take 4 steps forward and 4 steps backward (Meas. 25-28) drop hands and pass the opposite by right shoulders (meas. 29-30) and meet the new row for the beginning circle figure (31-32).

Repeat as often as desired.

LET'S DANCE dances have been "proofed" through Camp Sessions, Institutes, clubs, and research committees.
Subscribe Now!

BEIM KRONENWIRT
At the Inn "To the Crown"
(German)

Record: World of Fun M 115
Published: German Folk Dances Vol. I, by Paul Dunsing

Formation: Couples in circle, men on the inside, women on the outside, inside hands joined.
Introduction: Men lead women in front of themselves (men remain in place) and they bow to each other.

Meas. 1-4

- 1 Both clap own hands
- 2 Clap left hands
- 3 Clap right hands
- 4 Clap both hands against partners'.

Meas. 5-8 Partners join both hands and circle once around to the left. The step is optional: use either hop-waltz-steps, or waltz steps, or walking steps.

Meas. 1-8 (Repetition) As explained above.

Meas. 9-24

- 9-12 They join right hands and she turns with waltz steps under his right arm (two turns clockwise with four waltz steps). He follows with small waltz steps. Both advance in dance direction (counter-clockwise in the circle).
- 13-16 Small circles as explained in Meas. 5-8.
- 17-24 Repeat as explained in Measures 9-16.

Meas. 25-40

- 25 Side by side (inside hands joined) take one waltz step forward starting on outside feet, joined hands swing forward;
- 26 one waltz step forward starting on inside feet, joined hands swing backward (advance in dance direction).
- 27-28 Hands swing forward again and part, man makes a left turn, woman makes a right turn with two waltz steps, advancing slightly in dance direction.
- 29-40 Three more times as meas. 25-28. The last time swing only half way around and face into opposite direction.

Meas. 25-40 (Repetition) Same as explained above but against the dance direction.

Repeat the whole dance as often as desired.

SCHMETTERLINGSTANZ
Butterfly
(German)

Record: World of Fun M 114
Published: German Folk Dances Vol. I, by Paul Dunsing

Formation: Couples in a circle. The man stands behind the woman's left shoulder, right hands joined at the woman's right shoulder and left hands joined in front of man's chest.

- Meas. 1 Both start left, placing heels forward; then, as the foot moves almost into place again, toes are pointed. They look at each other.
- 2 Heels forward again, then back in place.
 - 3-4 The same to the right.
 - 5 Polka steps (or Rheinlaender-Schottisch) to left
 - 6 and to the right.
 - 7-8 The woman turns once around under man's right arm with two polka steps. The man follows her with polka steps forward. Left hands on hips.

Repeat dance (as described in measures 1-8) as often as desired.

Dunsing

SONDERBURGER DOPPEL QUADRILLE
Sonderburg Double Quadrille
(Danish)

Sonderburg is a little town on the island Alsen. Thus, the dance is of Danish origin.

Record: World of Fun M 115

Published: Dance Lightly by Gretel and Paul Dunsing

Formation: A row of four couples faces another row of four couples. These sets can be arranged either in a column through the middle of the room or, if space allows, in a large circle.

Introduction: Join hands in two circles. In each half of the set the four couples facing each other form a circle.

- A. Meas. 1-16 Two Circles; walk eight measures to the left and eight measures to the right (two steps in each measure) returning to original places.
- B. Meas. 17-32 Promenade through the Aisle.
17-20 Head four couples join hands with the opposite dancer and walk through the aisle formed by the other four couples. On measure 20 they turn and walk back to place.
21-24 walk back to place.
25-28 Then the foot four couples promenade through, turn on measure 28 and
29-32 return to place.
- C. Meas. 17-32 (Repetition) Four Circles. Opposite couples join hands and circle to the left (Meas. 17-24) and to the right (Meas. 25-32) returning to original places.
- D. Meas. 33-48 Chain for the two opposite couples.
33-40 It is actually a grand right and left around the little circle of two couples. Give right hand to the opposite dancer (the one you face in the set who is not your partner) pass and face your partner (quarter turn), give left hand to your partner, pass and face opposite (quarter turn), give right hand again to opposite, pass and face partner (quarter turn), now left hand to partner, turn to original places and bow.
41-48 Repeat.
- E. Meas. 33-48 (Repetition) Round Polka. All couples with closed hip-shoulder hold dance polka completely around the large oval to original places. Progression is counterclockwise, the turn is clockwise.

Repeat the whole dance as often as desired.

GEESTLÄNDER WALZER
Geestlaender Waltz
(German)

Record: Rondo RFD 9 B

Published: German Folk Dances Vol. I, by Paul Dunsing

Formation: Couples in a circle, men on the inside, women on the outside, inside hands joined, outside hands on hips.

This is a description of the men's movements. Women start on opposite feet.

- Meas. 1 Step left forward on first beat and draw right foot to left on third beat.
2 Step left forward. Arms swing forward.
3 Point right foot forward.
4. Drop joined hands with pivot on left (toward partner) swing right foot through (facing now in opposite direction) and join the other hands.
5-8 As measures 1-4, but in opposite direction and beginning right, ending facing each other with both hands joined.
9 Step left sideward.
10 Cross right over left, pointing right foot.
11 Step right sideward.
12 Cross left over right pointing left foot.
13-16 Then both dance waltz together with regular hold turning clockwise.

ACHTTOURIGER MIT WALZER
Eight Tour with Waltz
(German)

This quadrille with its graceful rhythm and its richness of form is typical of the many group dances of North Germany. It is another favorite of our Chicago groups.

Record: Rondo RFD 9 A

Published: Dance Lightly by Cretel and Paul Dunsing

Formation: 4 couples in a square

Introduction: Bow to your partner, bow to the corner, join hands in a circle:

1st Tour

- A. Meas. 1-8 (With repetition) Circle to left and right with waltz steps. *See long steps*
- B. Meas. 9-16 Pass Through, Waltz Back to Place.
9-10 Head couples - beginning on outside feet - waltz through each other, men passing on the outside and women on the inside.
11-12 Then the women swing half around to face their partners, in regular dance hold; both *to count - a half of*
13-16 waltz toward their own places, and with one waltz turn return to place.
9-16 (Rep.) Side couples the same.
- C. Meas. 17-24 Elbow Swing in Line. Head couples take open hip-shoulder hold, stamp left and run toward the center (Meas. 17) where the men hook left elbows and all continue the running swing forward around (Meas. 18-19), break the forward movement (Meas. 20) but not the hold, now swing backward around (Meas. 21-23) and run backward to places. (Meas. 24)
17-24 (Rep.) Side couples the same.
- D. Meas. 25-32 (With repetition) Round Waltz of all four couples. Progression in circle: counter clockwise, cover 1/4 of the circle per 4 measures. Turn of couples: clockwise, two turns per four measures. Step: old fashioned German waltz step - essentially step-close-step, pivoting on both feet on a very small space. Suggested but optional end: during the last two measures of the repetition the woman with the man's assist bounces off the floor, and while she is in the air, the man pivots just enough so that both are in their places as she comes down. Since there is no retard in the music and since the dance goes on, perfect timing, although difficult, is essential. *Shoulder wrist*

2nd Tour

- A. Meas. 1-8 (With repetition.) Women's Round. All four women dance by themselves inside around the circle past each of the men and back to their places. They turn constantly with hands on hips much as explained under D. Men clap hands.
- B. to D. Same as in 1st Tour. *Rest word*

3rd Tour

- A. Meas. 1-8 (With repetition) Men's Round. All four men with hands on hips waltz up to the girl on their left (Meas. 1-2), turn once right about in front of her (Meas. 3-4), waltz on to the next (Meas. 5-6), turn in front of her (Meas. 7-8); then with the repetition of the music they waltz up to the third, and finally return home to their places.
- B. to D. Same as in 1st Tour.

End Circle

Meas. 1-8 (With repetition) Circle to left and right as in the beginning. During the last two measures of the repetition bow to your partner.

- The remaining five Tours are seldom danced now. Part A, then would consist of
4. Handtour; Couples dance with right hands joined, then left.
 5. Two-hand-tour; Couples with both hands joined dance first to the left around, then to the right.
 6. Women's Circle.
 7. Men's Circle.
 8. Double Mill; Couples have open hip-shoulder hold; women join hands for a star by the right; then the men swing in for a star by the left.

WINDMÜLLER (Windmiller)
(German)

RECORD: MH 1023 Folk Dancer

PUBLISHED: German Folk Dances Vol. I, by Paul Dunsing

FORMATION: 4 couples in a square.

INTRODUCTION: Bow to your partner, bow to the corner, join hands in a circle.

1st Tour

- A. Meas. 1-8 Big circle to left, one hop-waltz step in each measure.
" 1-8 (First rep.) Big circle to the right.
B. " 1-8 (Second rep.) Head couples dance hop-waltz (closed hip-shoulder hold) inside once around, leaving women in center back to back. Men return to their places.
" 1-8 (Third rep.) Side couples do the same.
C. " 9-16 Men - with hand claps - dance (hop-waltz) gayly once around the women (clockwise).
D. " 9-16 (Rep.) Mill. Men join right hands with the right of their own partners and left hands with the left of the other. In this formation all dance (hop-waltz) once left around. The shoulders of the women stay close together.
E. " 17-24 (With rep.) Chain. Grand right and left (hop-waltz). (When partners meet the first time they pause briefly and bow. They bow again at the end.
F. " 25-32 (With rep.) Promenade of all couples. Four walking steps, beginning on outside feet - in open hip-shoulder hold to right (25-28), followed by 4 hop-waltz steps in closed hip-shoulder hold (29-32). Repeat, ending in starting position.

2nd Tour

- A. Women's Mill. Women join right hands (putting hand on wrist of girl in front) and dance (hop waltz) 8 measures to left, then joining left hands, dance 8 measures to right.
B - F. IS IN ALL TOURS THE SAME AS IN THE FIRST TOUR.

3rd Tour

- A. Men's Mill. Same as the Women's Mill.

End Circle

Meas. 1-8 (With repetition). Big circle as beginning. With the last two measures which are a little retarded all move to the center with three running steps, swing arms upward, and hold the position for a moment.

STOPP GALOPP (Stop Gallop)
(German)

This is a traditional dance from the province of Mecklenburg in northern Germany. It has been described for the World of Fun Series of Recreational Recordings under the "Dunsing Records."

RECORD: World of Fun M114

FORMATION: Couples in regular dance hold in a large circle, men with backs to center.

- A. Meas. 1-8 2 slides (meas. 1) to the man's left and a jump on both feet (meas. 2). Meas. 3-4 turn with a walking pivot completely around. Meas. 5-8, again slide-slide- stop and pivot turn. *Keep facing partner*
" 1-8 (Repetition) Same as meas. 1-8. In other words this figure is done four times.
B. " 9-16 Meas. 9, partners join both hands in a little circle. Place right heel ahead of its regular position on the floor and put it back to place, meas. 10, put left heel ahead and back. Meas. 11-12, now with four walking steps circle half around to the left. Meas. 13-16, right heel - left heel - half circle again. *→ counter i*
" 9-16 (Repetition) Same as meas. 9-16. So this figure is also done four times.
C. " 17-24 (With repetition) Partners take closed hip-shoulder hold and dance round perka. Progression is counter-clockwise. The turn is clockwise. *16, jalkas*

REPEAT AS OFTEN AS DESIRED.

For the latest in Folk and Squares - Read LET'S DANCE

DER WATSCHENPLATTLER
Bavarian Dance for Two Men

'Slap'

Presented by Walter Grothe - Introduced by Paul Erfer and John Milek

Record: Folk Arts Bazaar 101-B

Formation: Two men, designated as A and B, face each other; thumbs are hooked in upper part of suspenders. Groups of 4 to 6 men are best.

Introduction

Meas. Cts.

- 1 1,2,3 Stamp R ft.
- 2 1,2,3 Stamp L ft.
- 3 1,2 & 3 Jump onto R ft. and slap L shoe in back with RH
Do a scissors kick: kick L leg fwd. with straight knee while slapping L thigh with LH; kick R leg fwd., raising it high and touch R toe with RH.
- 4 1,2,3 Stamp RF; pause, thumbs in suspenders.

Plattle I

- 1 1,2,3 Stamp R, L, R *hold stamp*
- 2 1,2 Stamp R, slightly fwd. *scissors kick*
- & 3 Leap onto LF, slap L thigh; slap R thigh, lifting RF
- 3 1&2& Slap R thigh, L thigh, R thigh, L thigh *slap hop 2, 4*
- 3& Slap L shoe in front with RH, slap L thigh *RH hop 3, 4*
- 4 1&2& Slap R thigh, L thigh, R thigh, L thigh *2 ft. step hop hop*
- 5-8 Repeat action of Meas. 1-4
- 9-12 Repeat action of Meas. 1-4
- 13-15 Repeat action of Meas. 1-3
- 16 1 Jump on both feet astride, hands raised in front, palms fwd.
- 2,3 Pause.

Nachspiel I

- 1-8 In groups, form a small circle facing CCW and move around with 8 heavy waltz steps, no sway; place RH on L shoulder of man ahead, LH on hip. Occasional light kicks with knee on buttocks of man ahead.
- 9-16 Reverse circle, turning R (outward) and place LH on R shoulder of man ahead, RH on hip. Move CW with 8 heavy waltz steps. At close, turn to face opponent. *single @ 2M facing each other.*

Plattle II

- 1 1,2,3 Stamp RF; clap both hands under L leg; clap own hands
- 2 1,2,3 Clap partner's RH; partner's LH, clap own hands
- 3-4 Plattle as described above in Meas. 3-4 of Plattle I
- 5-8 Repeat action of Meas. 1-4, Plattle II
- 9-12 Repeat action of Meas. 1-4, Plattle II
- 13-15 Repeat action of Meas. 1-3, Plattle II
- 16 Jump on both feet astride, hands raised in front, palms fwd. and pause.

Same as version 1, old Schupplattler

Nachspiel II

Repeat action of Nachspiel I as described above, with additional kicks in both directions.

Plattle III

- 1-2 Partners stand close together, L side to L side and bend fwd. Each walks around the other with 6 heavy walking steps, slapping at the buttocks of his opponent with 6 strokes (1 to each ct.), alternately RH and LH, lifting hands high.
- 3-4 Repeat action of Meas. 3-4, Plattle I
- 5-8 Repeat action of Meas. 1-4, Plattle III
- 9-12 Repeat action of Meas. 1-4, Plattle III
- 13-15 Repeat action of Meas. 1-3, Plattle III
- 16 Jump on both feet astride, hands raised in front, palms fwd.

Nachspiel III

- 1-8 Each man moves around a small circle made by group in a CCW direction with slow stealthy steps, one step to a measure. Fists are clenched, bodies bent well fwd., free foot lifted behind, as you come up slightly on the toe. Each makes challenging gestures toward the other, occasionally reaching fwd. to kick man ahead.
- 9-16 Turn R and reverse circle, moving CW with same steps and gestures. At close, A turns quickly to face his opponent.

Plattle IV

- 1 1 A slaps at B with RH, while B dodges and claps both hands down low to the side. Feet are kept astride, LF fwd.
- 2 B slaps at A with RH, while A dodges and claps in same manner
- 3 A slaps; B claps
- 2 1 B slaps; A claps
- 2 A slaps; B claps
- 3 B slaps; A claps
- 3-4 Repeat action of Meas. 3-4, Plattle I
- 5-8 Repeat action of Meas. 1-4, Plattle IV
- 9-12 Repeat action of Meas. 1-4, Plattle IV
- 13-15 Repeat action of Meas. 1-3, Plattle IV
- 16 Jump on both feet, hands up, palms fwd.

Nachspiel IV and Conclusion

- 1-8 Repeat action of Nachspiel III, Meas. 9-16 (CW direction). A is in the lead, B following. The gestures and kicks become more violent.
- 9-16 A suddenly turns and grabs B by the scruff of the neck and forces him down on all fours between his legs. A then sits on B's back and each plattles - 6 slaps to the measure - A on B's buttocks and B on floor in front of him.
- Finish A gives B a vigorous push from behind and B falls flat on his face. A then rises the victor, pivots CW on RF and places his LF on the prostrate B, the defeated.

NOTE: DER WATSCHENPLATTLER resembles a fight between two men and grows rougher with each succeeding plattle. The kicks in the beginning should not be too frequent or too stiff. Much pantomime can be added during the Nachspiel figures. During Measures 3-4 and similar action, a constant hopping is kept up, first on R ft 3 times, then on L ft 3 times, as the slapping on the thigh and shoe is executed.

An alternative version of the Watschenplattler can be done in couples or in trios, involving two men and a woman.

VERSION B

For a Man and a Woman. 4 to 6 couples make a group

Introduction - Couples side by side, holding inside hands, outside hands on hips. Balance away from partner with step-swing, balance twd. partner with step-swing. M gives W impulse to twirl CW as he moves twd. center to meet his opponent using as many steps as necessary and finishing with a jump, hands held up in front.

Plattle I Men execute the same steps as described for Plattle I above, while W, LH at hip, RH holding corner of apron, continues to twirl CW and revolve around all M in a CCW direction, using a free rhythm. (For relief from the twirling movement, W may waltz in a bwd. direction moving CCW occasionally).

Nachspiel I W continues to twirl while M chase after their partners, flipping hem of their skirts occasionally, for 4 to 6 measures. They then catch them in dance position and waltz around together. Just before the end of the Nachspiel, M twirls partner under clasped hands, releases her and runs to meet his opponent again.

Plattle II M execute same steps as described for Plattle II above, while W twirls around M as before.

Nachspiel II Same as Nachspiel I, Version B.

Plattle III Same as Plattle III, above.

Nachspiel III Same as Nachspiel I, Version B.

Plattle IV Same as Plattle IV, above.

Nachspiel IV Same as Nachspiel I, Version B, with the following ending:- Continue to waltz around together for remainder of music and conclude with pose, thus: M raises LH (holding W's RH) over her head, turning her CW 3/4 around; he goes down on R knee and they pose with M's LH holding W's RH above his head, M's RH holding W's LH behind her back. W bends twd. M as they look at each other.

VERSION C

For two men and one woman. Four to six trios make a group.

Introduction - Men execute steps as described in original version, while W stand in an outer circle, each about 6 feet away from their 2 partners; W sway, hands on hips, to R and L alternately, watching men.

DER WATSCHENPLATTLER, cont'd.

Plattle I Same as described in Version B
Nachspiel I One of the M chases W, while other chases first man, kicking him occasionally. As first M catches W and waltzes around with her, second M pantomimes feelings of disappointment, distrust, jealousy, revenge, etc. Just before end of Nachspiel, first M runs to meet his opponent.

The Plattles and Nachspiels II, III, IV are danced in the same manner, sometimes one M catching W to waltz, sometimes the other M. For the conclusion M waltzing with W lifts her high in the air as an expression of triumph, while defeated M walks off sulking, or stamps off in angry disappointment.

The source for these arrangements of Der Watschenplattler is John Milek, an authority on the dances and music of Bavaria, and author of a forthcoming book on this subject. This dance is copyrighted and permission to reproduce can be granted only thru John Milek or Paul Erfer, 625 Shatto Place, Los Angeles 5, California.

CHESTNUT TREE
(Old English Singing Game)

Music: Calvin 5002 A
Formation: Double circle, facing CCW, holding inside hands.

Pattern

Measures

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.		

Lanton

THE LADBROKE
(Old Time English)

Music: Columbia DX 1222 - "The Ladbroke"
Formation: Couples in Versouvienne position facing LOD.

Pattern

Measures

	(4/4)
1	Both start with LF. Walk two steps fwd L, R (cts. 1,3).
2	Take four quick steps bckwd., L, R, L, R. (cts. 1,2,3,4).
3-4	Walk three steps fwd, pivoting on the third step to face and point in opposite direction on count 4 - with slight bend of L knee.
5-8	Repeat above against line of direction, starting RF.
9	Facing LOD, jette (spring lightly) onto LF while pointing R fwd. Repeat spring onto RF.
10	Step fwd L, point RF diagonally fwd.
11	Step fwd R, point LF 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 bckwd 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-1951

For the latest in Folk and Squares - Read LET'S DANCE

UNTERWESTNER SCHUHPLATTLER
(Bavarian)

Record: Folk Arts Bazaar 101-A

Formation: Couples, inside arms linked (W's L arm holding M's R arm); outside hands on hips.

Entrance - Walk fwd around room with 32 walking steps. Join inside hands at end.

Meas.	Cts.	MAN	WOMAN
1	1,2,3	INTRODUCTION. Balance away from partner (step L, swing RF across)	Balance away from partner (step R, swing LF across)
2	1,2,3	Balance twd partner (step R, swing L across)	Balance twd partner (step L, swing RF across)
3	1	Release handhold, giving W impulse to twirl; slap L shoe in back with RH, jumping onto RF	Release handhold and twirl CW twice around
	2,3	Do a scissors kick (kick L leg fwd with straight knee while slapping L thigh with LH; kick R leg fwd, raising it high, touch R toe with RH)	
4	1	Jump on both feet, raising both hands in front at head level, palms turned fwd.	Finish facing partner, hands on hips.
	2	Hold, facing partner.	Hold
A PLATTLE			
	3	Clap partner's both hands	Clap partner's both hands
1	1	Clap own hands in back	Clap own hands in back
	2	Clap own hands in front	Clap own hands in front
	3	Clap partner's both hands	Clap partner's both hands
2	1,2,3	Repeat action of Meas. 1	Repeat action of Meas. 1
3	1	Slap R thigh with RH	With LH on hip and RH holding corner of apron, turn continuously CW, progressing in a small circle around partner in a CCW direction. The rhythm is free. Continue through Meas. 3,4,5,6,7.
	&	Slap L thigh with LH	
	2	Slap R thigh with RH	
	&	Slap L thigh with LH	
	3	Slap L shoe in front with RH	
	&	Slap L thigh with LH	
4	1	Slap R thigh with RH	
	2	Slap L thigh with LH	
	3	Slap R shoe in back with RH.	
5	1,2,3	Repeat plattle of Meas. 3	
6	1,2,3	Repeat plattle of Meas. 4	
7	1,2,3	Repeat plattle of Meas. 3	
8	1	Jump on both feet, hands raised in front, palms fwd	Finish facing partner
	2	Hold	Hold
	3	Clap partner's both hands	Clap partner's both hands
9-16		Repeat entire sequence as described above (Meas. 1-8).	Repeat entire sequence as described above (Meas. 1-8).
1-16		Repeat the entire plattle figure	Repeat the entire plattle figure
NOTE: During the plattle figure, M continuously faces his partner, turning in place to follow her as she spins around him during Meas. 3-7. M hops alternately on RF 3 times per measure (Meas. 3,5,7), and LF 3 times per measure (Meas. 4,6). The slapping sounds must be precise and very rhythmic, and a characteristic flirtation should be evident throughout the dance.			
B LAENDLER (Nachspiel)			
1-4		Moving in a CCW direction around room, chase partner, flicking her skirts occasionally. The rhythm is free.	Turn CW continuously as during the plattle figure, but progress CCW around the room.
5-15		Take social dance position and do a laendler waltz, turning CW and continuing to advance around room CCW.	Turn to face partner as social dance position is assumed, and waltz around, turning CW and progressing CCW.
16		Twirl W once under L arm, drop hands and pause, ready to start repeating plattle sequence on 3rd ct. of this measure.	W is twirled once under her R arm; drop hands and pause facing partner, ready to start plattle figure with 3rd ct.
A PLATTLE			
1-16		Repeat plattle figure as before.	
1-16		Repeat plattle figure as before.	

B LAENDLER

1-16 Repeat the Laendler figure as before.
Finish M raises LH (holding W's RH) over W's head, turning her CW 3/4 around; he goes down on R knee and they pose with M's LH holding W's RH above his head, M's RH holding W's LH behind her back. W bend twd M as they look at each other.

The source for the Unterwestner Schuhplattler is John Milek, an authority on the dances and music of Bavaria, and author of a forthcoming book on this subject. This dance is copyrighted and permission to reproduce it must be granted only thru Paul Erfer or John Milek.

BACHELOR'S WALTZ
(Danish)

Record: Calvin 5001
Formation: Single circle, partners facing.

PATTERN

Measures

1-4 Holding R arms, partners do R allemande (4 waltz steps)
5-8 L allemande with corner lady (4 waltz steps)
1-4 Repeat 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 partners.
13-16 4 meas. closed dance position walking with new partner, keeping in circle formation moving CCW, but couples turning CW. *Waltzing*
Repeat meas. 9-16.
Repeat all.

DINKY ONE STEP
(Old Time English)

Music: Columbia DX 1368 (One-step "Poor Old Charlie"). (Doris Waltz on reverse side.)
Formation: Couples in closed dance position. M facing LOD - W opposite.

Pattern

Measures (4/4)
1 Keeping weight on R touch L toe fwd, knee straight (cts. 1,2). Touch toe bckwd (cts. 3,4).
2 Walk fwd L, R, L, R.
3-4 Repeat action of measures 1-2.
5 Point LF sdwd (ct. 1), close to R (ct. 2), point RF sdwd (ct. 3), close to L (ct. 4).
6 Step sdwd L (ct. 1), close R to L without changing weight (ct. 2). Step sdwd 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.

MARINE FOUR STEP
(Old Time English)

Music: Columbia DX 1383 (Reverse side of Imperial Waltz)
Formation: Double circle, facing CCW, holding inside hands.

Pattern

Measures
1-2 One schottische step fwd and one bckwd.
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

BIALY MAZUR
(Polish Boot Dance)

NOTE: Bialy is pronounced be-AH-we; it means "white." This dance was originally taught by Vyts Bellajus. The patterns have been slightly rearranged and shortened by Sam Mednick to fit the music of the Columbia mazur record.

RECORD: Columbia 12294-F "Polish Boot Dance."

FORMATION: Four couples in a square, facing CCW around the square. Inside hands are joined with partner, M's outside hand held lightly in front of chest, W's holding skirt.

MAZUR STEP: An accented running step, three steps per measure with accent on the first step of each measure.

PATTERN

Music

- Intro. (1-4) Couples stamp twice on last meas. of introduction.
- 1-8 1. First Figure. Starting with outside ft, couples dance 8 mazur steps fwd, moving once around the square CCW. Outside arms (W's holding skirt) wave gracefully out and in on alternate measures.
- 9-16 2. Holubczyk. M stands to L and slightly behind W, and partners join L hands in front and R hands at W's R hip (this is called the Holubczyk or "sweetheart" position, pronounced "holl-LUBE-chick"). Couples turn CCW in place 2 or 3 times around with 8 mazur steps, M moving bkwd, W fwd.
- 1-4 3. Women's Mill. Partners drop R hands and W form a R hand mill in center of square, leaving M on outside facing center, L hands still joined with partner, R hands held high. This formation rotates CW, W moving fwd with 4 small mazur steps, M moving to their L with 3 heel-click steps (step L, close R ft, hop on R ft clicking heels). On 4th meas. M jump up and down on R knee.
- 5-8 With 4 mazur steps, W moves CCW around kneeling M (L hands joined) and on to next M ahead (CW). On 4th meas. M jumps up and takes L hand of new partner.
- 9-32 Repeat meas. 1-8 three more times until back to original partner.
- interlude (1-2) Change places with partner (L hands half around) with 2 mazur steps, ending with M's backs to center, M join hands high to form 4 arches.
- 1-4 4. In and Out the Arches. M keep time with mazur steps and stamps in place. W go under the arches into the center, passing L shoulders with partner, with 3 mazur steps and 2 stamps.
- 5-8 W make $\frac{1}{2}$ turn to L and come out through arch on other side of partner, with 3 mazur steps and 2 stamps facing next M.
- 9-24 W continue the in and out pattern, proceeding CW around the square and never going thru the same arch twice in succession. On last 4 meas., W emerges from arch just beyond partner and turns back to face partner.
- 25-32 5. Holubczyk. Same as Figure 2.
- 1-16 6. Men's Mill. Couples join inside hands, face CCW, and M join L hands in the center. The mill turns CCW as all dancers move fwd with 3 mazur steps (starting outside ft). On the 4th meas, all bend knees in a preliminary slight crouch, then M jump fwd to W ahead (releasing partner's hand), as W jump bkwd simultaneously turning outward (CW) once around during jump. Repeat the entire pattern 3 more times, until back to original partner.
- interlude (1-4) 7. Holubczyk. Same as Fig. 2, except half as long (4 meas.).
- 1-8 8. Circle and Basket. Join hands in a single circle (W on partner's R) and circle R (CCW) with 7 mazur steps and 2 stamps. Then form a basket by W joining hands in front M's chests, M join hands in front of W (with M's arms above W's), and all circle L (CW) with 7 mazur steps and 2 stamps.
- 1-16 9. Line Figure. The basket breaks between couples 1 and 4 (or between couples nearest the audience, if an exhibition) and straightens into a line with 3 mazur steps and 2 stamps. M raise joined hands and dance in place while W move fwd (under arches) with 4 mazur steps, taking their line 8 or 10 feet away from M's line.
- interlude (1-2) W raise R arm and turn in place $1\frac{1}{2}$ turn to R (CW), M turn $\frac{1}{2}$ to L, both finishing with R shoulder turned toward partner.
- 1-8 10. Cross Over, Meet and Elbow Turn. All move to own R with 4 heel-click steps, partners passing face-to-face, arms swinging loosely in and out during the steps. Facing partner, take 3 mazur steps toward partner, R arms swinging gently in and out; on 4th meas., jump in air and hook R elbows with partner.
- 9-24 Turn CW with partner using 3 mazur steps, then change to L elbow hook with a jump, on 4th meas. Turn CCW similarly. Repeat the CW turn and the CCW turn, but on last CCW turn omit the jump.
- interlude (1-4) 11. Holubczyk and Re-form Square. In Holubczyk position, dance 4 mazur steps as in Fig. 2, except only half as long.
- 1-8 Join inside hands with partner and move fwd with 8 mazur steps as in Fig. 1, moving into the original square formation.
- 9-16 12. Holubczyk and Pose. In Holubczyk position dance 6 mazur steps as in Fig. 2. On 7th and 8th meas. release R hands, W turns to L (CCW) once and a half around under joined L hands, M kneels on L knee and W sits on his R knee, facing to M's L.

THE AUSTRIAN DREISTEYER

Dreisteier

Introduced by Walter Grothe as taught to him by Margret Krebs, a member of the Austrian Student Good Will Tour, 1951. A dance for three, one man and two girls, from Styria, one of the Austrian Bundesstaaten.

Music: The original music is not recorded. Recommended substitute: G'scheerte-Laendler, RCA Victor 25-4147B.

Formation: Sets of three, one man and two girls; man in center, usually in triple circle. Except in beginning and end hands are joined and must not be broken. In beginning and end free hands of girls on hip.

Step: A Laendler step on whole foot, rolled off from heel to toe. The step developed from a fast walking step and consists of one large (1) and two small (2 and 3) steps. Step, step, close. Large, small, small. Must be executed even flowing without sway or bounce or stamp, like the even flow of water. The step is executed all through the dance, even in place where needed. Posture firm and erect. A great deal of flirtation and play between the man and his two partners all through the dance.

always in motion
PATTERN *small or short step no bounce like walk - heel down*

Measures Figures

- 1-8 1. Entrance. With their backs to the wall the threesome enters, man in center, two girls at his side. Man holds inside R hand with R girl's shoulder high, extends left arm across his chest and L girl holds his L hand in back of man at his R side. All 3 facing center of circle and move in above position towards center, starting L foot.
- 8 9-16 2. M unwinds under his own R arm and both girls turn inward under M's raised hands at his side, all now moving in line of direction.
- 4 17-20 3. M raises R hand, L girl moves under the arch back to her side. M turns with her (R hand up, L hand under). Free hands of girls on hip. Inactive girl steps in place.
- 4 21-24 Same with R girl going under L hand arch. *M flirt with both w*
- 8 25-32 4. All join hands and circle CW. Circle well extended; hands remain joined until last figure, without breaking hold.
- 8 33-40 5. Single Window. M swings both arms forward under girls' arms, girls turn out and form window. M has his arms straight in front of him with elbows bent up at about 90 degrees. Girls face each other and are in a 90° angle to M. R girl's right arm and L girl's left arm rest on M's arm, the other arms high to form the window. M flirts through windows with both girls. All turn CCW in this position.
- 8 41-48 6. Unwind and all turn CW.
- 8 49-56 7. Form Single Window same as in figure 5, but turn CW.
- 8 57-64 8. Unwind and all turn CW.
- 8 65-72 9. ~~All circle CW.~~
- 8 73-80 10. Single Knot. M bends over in an about 90 degree angle from waist, places both hands under his R armpit, turns CCW one complete turn, then rises, pulls the R girl thru and then the L girl, arms well extended. *(M)*
- 8 81-88 11. All circle CW.
- 8 89-104 12. Double Knot. M bends over as in single knot, turns two complete turns CCW, while girls continue circling with him. Then M rises and pulls both girls through twice, first R girl, then L girl, then R again, then L again. Finish circling CW.
- 8 105-112 All circle CW. *raise hands as high as can*
- 8 113-120 13. Double Window. M raises L arm, turns R, steps through under joined hands of girls, all lower hands and circle CW in crossed hand position.
- 8 121-128 14. Girls turn out to form double window, same as in single window position (fig. 5); all turn CW. *M pushes arms under w arms raised window & turn*
- 8 129-137 15. Unwind and circle CW. *5/4*
- 16 138-153 16. M raises both hands over and behind girls' heads; girls likewise raise joined hands over and behind M's head; all rest arms on each other's shoulders. In this position circle CW for 8 measures, then reverse and circle CCW for 6 measures and unwind on 2 measures.
- 8 154-161 17. R girl raises L arm, turns R so that her back is towards the joined hands of L girl and M. M and L girl kneel down on outside knees (M's R, girl's L). R girl steps over joined hands backwards, the other two rise, unwind and circle CW.
- 8 162-169 18. Same with L girl stepping through.
- 8 170-177 19. Same with M stepping through.
- 8 178-185 20. M raises L arm, turns R, then breaks hold with both girls, places arms on girls' outside shoulders. Girls take firm inside hand wrist hold (outside hands on hips). M sits on joined inside hands of girls, supports himself strongly on outside shoulders. Girls carry M off in this position.

FASCINATION TANGO
(Old Time English Dance)

MUSIC: Record. Columbia DX 1558 (Tango Fascination). Reverse side of record is Royal Two Step - a very nice short Old Time Dance.

FORMATION: Couples in usual social dance, tango position, M facing LOD, W back to LOD.

Description will be for the man, woman dancing counterpart. Exceptions will be given.

Music tempo is 2/4.

Count
Slow, Quick

- | Measures | I. | |
|----------|---|--------------|
| 1 | M starting L ft, W with R ft, take 2 steps in LOD. | S,S. |
| 2 | Step L ft to side, close R to L finish facing diagonally outward toward wall. | Q,Q. |
| | Step L ft back and draw R toward L in short point-pos. W steps forward R, moving L toward R with a "lilting action." | S. |
| 3 | M moves diagonally toward wall two steps - R, L, steps sideward R with RF and closes L to RF. | S,S.
Q,Q. |
| 4 | M steps RF to side, turning sharply to his L. As R takes the weight, L is drawn toward it in short point. Finish in promenade position - that is, M's R, W's L hips are touching, bodies in "V" shape open pos., forward hands joined. | S. |
| | II. | |
| 5 | Moving <u>diagonally</u> forward toward center of room M short step sideward. | S. |
| | Cross R over L commencing to turn R. W cross L over R commencing to turn L. | S. |
| 6 | M step LF to side still turning, release R hand. Both are now moving backward diagonally to center. M's L, W's R hips adjacent. M's L hand holding W's R hand. M's R hand on hip. W holding skirt. | Q. |
| | Step backward, M's R, W's L. Fall away position. | Q. |
| | Step backward, M's L, W's R. | Q. |
| | M draw R, W's LF to slightly crossed position in front of standing foot. | Q. |
| | Move in a diagonal direction to the wall against LOD (clockwise). | |
| 7. | M step R forward - W. L. | S. |
| | M cross L over R, commencing to turn L. W reverse. | S. |
| 8 | Step R to side still turning, W's L to side still turning R. Take closed position, tango hold. Both are now facing diagonally forward to center. | Q. |
| | Moving backward two steps, M - L,R. W - R,L. | Q,Q. |
| | M draw L to slightly crossed, pointed pos. in front of RF. Toe only touching floor. W opposite. | Q. |
| | III. | |
| 9 | Moving <u>diagonally</u> toward center of room M short step sideward with L ft. W opposite. | S. |
| | M step RF over L, W's LF over R, each turning 1/8 turn to face partner. | S. |
| 10 | M cross L over R, facing towards wall (back to center). W's R over L, facing towards wall. | S. |
| | M cross R over L, turning slightly to L. W cross L over R, turning slightly to R. | S. |
| 11 | M step L forward diagonally toward wall. W step RF back (hip contact - L with L) | S. |
| | M point RF short step diagonally fwd, incline body twd pointed ft. W point L short step diagonally backwards L, turn head and shoulders twd pointed foot. | S. |
| 12 | M step R fwd diagonally to wall - straighten body, W step LF back - straighten body. | S. |
| | M turning slightly L on ball of RF to face diagonal center point LF short step to side, incline body toward pointed foot. W turn slightly R on ball of LF to face center, point R short step to side, incline body toward pointed foot. | S. |
| | Take crossing steps with loose hold and pointing steps with hip contact. Keep knees "easy" on crossing steps. | |
| | IV. | |
| 13 | Moving diagonally fwd toward center of room M short step sawd L. W opposite. | Q. |
| | Cross R over L, turning to R 3/8 turn. Release RH and place on hip. W does opposite and holds skirt with LH. Both now have back toward diagonal center. <i>Other, ends round</i> | Q. |
| | In open position both step bckwd. M. L., W. R. M slides RF to pointed position in front of L. W opposite. | S. |
| 14 | M step fwd R. W step with L, turning to L under M's raised L arm. | Q. |
| | M step L fwd, turning strongly to L to face almost diagonally to center. W continuing to turn L steps RF to side and back facing LOD and back to partner. | Q. |
| | M step RF bckwd, take tango hold, finish diagonal to center in promenade pos. W step LF bckwd, take tango hold. | S. |
| 15 | M step L fwd diagonally to center - W's R. | S. |
| | M cross st. with R. W with L and check (slight bend of knee). | S. |
| 16 | M transfer weight back to LF. Commencing to turn W to her L. W transfers weight back to R, turning to L. | S. |
| | M step RF back against LOD. W face partner turning on ball of RF, brushing LF to R as she turns and steps L fwd toward M. (This last step the English call a slip pivot.) | S. |

LA MESTICITA
(Mexican)

A Mexican folk dance or "zapateado" (heel stamping dance) called a Jarana, after the instrument used for accompaniment. It is done by couples in a line moving sedately and with dignified posture through the dance patterns.

SOURCE: "Mexican Folk Dances" - Recording Album notes compiled by Paul Erfer. Research by Letitia Innes.

MUSIC: Recording: La Mesticita - Imperial 1083B. Music: M. Sedillo, Mexican and New Mexican Dances.

FORMATION: Couples in a line facing fwd, partners side by side in Varsouvienne position.

Measures

- 1-8 Introduction
- 1-8 I Partners move fwd with 8 waltz balance steps, start R - no body sway.
- 9-16 Separate from partner, hands still at shoulder height, and waltz balance 8 steps, turning CW.
- II Partners face each other about 4 ft. apart. W holds skirt with both hands, M has his thumbs in his belt.
- 1 Step R (ct. 1), hop R (ct. 2), tap L toe in front of R (leave weight on R). (ct. 3).
- 2 Repeat starting L.
- 3-6 Repeat, alternating and advancing toward partner.
- 7-8 4 light stamps which bring partners R shoulders together.
- 9-16 Repeat action meas. 1-8 continuing in same direction and crossing over into opposite position. Turn around to R to face partner on 4 stamps.
- 1-16 Repeat entire figure, returning to place.
- III Partners face to face, both move to own right.
- 1 Step L in back of R (ct. 1), hop L, raise R knee slightly in front (ct. 2), step fwd R (ct. 3)
- 2-3 Repeat measure 1.
- 4 Step L in back of R (ct. 1), step R beside L (ct. 2), step fwd L (ct. 3).
- 5-8 Repeat measure 1-4 moving to own L, starting with RF.
- 9-12 Repeat measure 1-4 turning in place to own R (CW).
- 13-16 Repeat measure 1-4 turning in place to own L (CCW), starting RF.
- 17-32 Repeat entire figure (meas. 1-16).
- IV Partners cross R wrists, shoulder height.
- 1-8 Turn CW with 8 waltz steps, starting RF. Use one measure ^{or more} to get together.
- 9-16 Repeat - 8 waltz steps (running), turning CCW with L wrists crossed.
- 1-8 In ballroom position, 8 waltz steps, turning in place (M starts on L).
- 9-15 Partners separate, hands at shoulder height as in Fig. I, turning alone with 7 waltz balance steps.
- 16 Face each other (ct. 1), hold (ct. 2), swing L leg bckwd (ct. 3).
- 1 V Step L in back of R (ct. 1), (both making $\frac{1}{4}$ turn to R still facing each other), hop L (ct. 2), step fwd (ct. 3). R.
- 2 Step back L (ct. 1), step R beside L (ct. 2), step fwd L (ct. 3).
- 3-4 Repeat meas. 1-2 in place, starting RF, omit turn.
- 5-6 Repeat meas. 1-2 in place, starting LF, omit turn.
- 7 3 light stamps moving toward partner.
- 8 Stamp R (ct. 1), hold (ct. 2), swing L leg bckwd (ct. 3).
- 9-16 Partners make another $\frac{1}{4}$ turn to the R and repeat meas. 1-8.
- 1-16 Repeat entire figure, meas. 1-16, making a $\frac{1}{2}$ turn to the R on meas. 1 and meas. 9. Dancers travel a square to the R with the 3 repetitions, always facing partner.
- VI Partners facing
- 1 Swing R leg bckwd (ct. 1), hop L (ct. 2), swing RF fwd brushing floor (ct. 3).
- 2 Hop L (ct. 1), swing R across in front of L, slapping floor with RF (ct. 2), tap R toe (ct. 3). (No weight on RF).
- 3-4 Step R and at same time swing L leg bckwd (ct. 1) to repeat meas. 1-2.
- 5-8 Repeat meas. 1-4.
- 9-12 Repeat meas. 1-4, W makes a complete turn CCW, M dancing in place.
- 13-16 Repeat meas. 1-4, M makes a complete turn CCW, W dancing in place.
- 17-20 Repeat meas. 1-4, W turning CCW, M dancing in place.
- 21-24 Repeat meas. 1-4, M turning CCW, at the same time W makes a $\frac{1}{2}$ turn CCW to finish with her back to partner.
- 25-30 Partners in Varsouvianna position move fwd, with 6 waltz balance steps.
- 31-32 Finish with 4 light stamps moving fwd slightly and pose.

--Presented by Grace Perryman

Technique: keep knees together + beat

THE JARABE TAPATIO
(Mexican)

*Ballcraft
Imperial 1002*

A traditional dance from Jalisco, Mexico. It is commonly known as the National Dance of Mexico - The Hat Dance.

Music - Sheet music easily available. Arrangement as here written will fit the recordings Folkraft F-1038, Imperial 1002, Peerless 1918, and probably many others.

Formation - Couples scattered at will on the dancing space but all facing a common front.

Steps - The charro wears high heeled boots, his partner wears high heeled shoes and consequently the zapateados are very sharp and distinct. All the steps are very lively and done with a certain arrogance. Properly a couple should wear the China Poblana and Charro costumes.

Introduction - There is a long single chord of music in which the M takes his partner's RH in his own R and spins her away from him. She finishes facing her partner and about 8 feet from him.

Figure I - (Tempo 6/8) A zapateado, M holding his hands behind his back, W holding her skirt, both bend frwd. slightly at the waist. Dance in place for this figure.

- meas. 1 - Stamp R toe in place (1), stamp L heel in front of R toe (2), stamp R toe in place while pivoting on L heel turning L toe outward (3), stamp L toe beside R (4), stamp R heel in front of L toe (5), stamp L toe in place while pivoting on R heel turning R toe outward (6).
- 2-7 - Repeat meas. 1, 6 times more.
- 8 - Repeat cts. 1, 2, 3, 4 of meas. 1, stamp R (5), hold (6).
- 9-16 - Repeat meas. 1-8 starting L.

*any ft
14 heel toe in stamp
Repeat*

Figure II - A zapateado moving frwd. into partner's place passing R shoulders.

- meas. 1 - Stamp R (1), tap L heel frwd. (2), stamp L toe beside R (3), stamp R (4), tap L heel out to the side (5), stamp L toe beside R (6).
- 2-7 - Repeat meas. 1, 6 times more moving toward partner.
- 8 - Stamp R (1), hold (23456) standing side by side R shoulders adjacent.
- 9-16 - Repeat meas. 1-8 starting L and continuing frwd. into partner's place turn about on last meas. which is stamp L.

*14 - stamp
single zap = stamp
R heel side, then frwd
step L in place
stamp*

*zig-zag & part, zig-zag
app*

Figure III - A zapateado moving frwd. in a zig-zag line to end about 4 feet from partner.

- meas. 1 - Turning to face diag. R and traveling in that direction, stamp R (stepping frwd.) (1), tap L heel frwd. (2), stamp L toe beside R (3), stamp R (stepping frwd.) (4), tap L heel frwd. (5), stamp L toe beside R (6).
- 2 - Continuing in same line repeat meas. 1 but hold cts. 5 & 6.
- 3-4 - Turning to face diag. L and traveling in that direction repeat meas. 1-2 but start stamp L.
- 5-8 - Repeat meas. 1-4.

*step bk,
success kick = R, L
pivot & back*

Figure IV - Moving sdwd. to own R into partner's place passing back to back.

- meas. 1 - Step sdwd. R (1), step L in back of R (2), facing to R kick R leg forward (3), as R leg comes down to place kick L leg frwd. (&), step on L across in front of R (4), turn around to the R, weight on both feet (5,6). Finish facing partner.
- 2 - Repeat meas. 1 continuing past partner into his place.
- 3 - Weight on LF 4 buzz steps turning counter-clockwise in place, stamp RF in front facing partner (5), hold (6).
- 4 - Weight on RF 4 buzz steps turning clockwise in place, stamp LF in front facing partner (5), hold (6).
- 5-6 - Repeat meas. 3-4 ---- Finish with R shoulder toward partner.
- 7-8 - Repeat meas. 1-2 moving back to original place and passing partner face to face.
- 9-12 - Repeat meas. 3-6 dancing in original place.

*4 things stamp
step
step R, step L
kick foot
back to face*

Figure V - El Borracho (The Drunkard)

- meas. 1 - (Slower tempo) Step sdwd. on R (1), step bkwd. on L crossed in back of R with accented falling motion (2), step on R slightly frwd. (3), step sdwd. on L (4), step bkwd. on R crossed in back of L with accented falling motion (5), step on L slightly fwd. (6).
- 2-8 - Repeat meas. 1, 7 times more - moving CCW around partner and moving away from partner on ct. 1 and toward partner on ct. 2.

*in round
facing in
slightly out
to ground
draw*

Figure VI - Partners side by side.

- meas. 1 - (Tempo 4/8) 4 push steps sdwd (M start L and move to L (W start R and move to R)
- 2 - Place heel of inside foot on floor and hold 2 cts., place toe of inside foot on floor and hold 2 cts.
- 3-4 - Repeat meas. 1-2 M start R and W start L moving toward partner doing heel and toe in back to back position.
- 5-8 - Repeat meas. 1-4.

slow

THE JARABE TAPATIO cont'd.

- Figure VII - Man throws his hat on floor in front of them.
 meas. 1 - Jump on both feet (1), kick inside leg diag. frwd. above the hat (2), bend knee of extended leg hopping on outside foot (3), kick inside leg frwd. again (4).
 2 - Step down on inside foot (1), kick outside leg diag. frwd. (2), bend knee of extended leg hopping on inside foot (3), kick inside leg frwd. again (4).
 3-6 - Repeat meas. 1-2, 3 times more, substitute 2 stamps in place for last 2 movements of meas. 6. *but over hat, then side*

- Figure VIII - Dancing in the hat.
 meas. 1 - Brush R toe frwd. (1), step on R toe (2), sap L toe crossed in back of RF and lower R heel sharply (3), step L behind R (4). *Small hat. W tap her 14 sec and outside. J by hat 2 taps to*
 2-8 - Repeat meas. 1, 7 times more progressing CW around the hat, on ct. 3 the woman taps her L toe inside the hat brim.
 9-16 - M repeats meas. 1-8 around the hat finishing in his original position. W steps into hat brim and executes rocking step progressing CW around hat brim. (rocking step - feet crossed - weight on frwd. foot, transfer weight to back foot, raise heel of front foot keeping toe on floor and knee well turned out (1), transfer weight to frwd. foot, raise heel of bckwd. foot keeping toe on floor and knee well turned out (2), repeat 1 step for each count of music - keep the ankle of the raised foot very relaxed. *W does rocking step - toe, toe inside & next*

- Break
 2 meas. W steps out of hat and bends down to pick up hat. *- walk on her side*
 M kicks his L leg over the W as she is bent down and pivots around to his R. W stands and puts the hat on her head. *chord*

- Figure IX - The Fiesta - partners side by side - Join inside hands.
 meas. 1-2 - (Faster tempo) Skip backward 4 skips and frwd. 4 skips. *Put 1 ft. of other, bounce out*
 3-4 - Face partner, skip backward 4 skips and frwd. 4 skips.
 5 - Facing partner touch R toe diag. backward heel up (1), touch R heel to side (2), touch R toe beside L toe (3), kick R leg to side. *Russian slow*
 6-8 - Repeat meas. 5, 3 times more starting L.R.L.
 9-11 - Join inside hands and skip bckwd. 12 skips
 12 - W spins around to R - snatches hat from her head - both shout "Viva Mexico." *Stamp R*

J. - fancy
 GIFRA
 (Hungarian)

An Hungarian couple dance - arranged by Georgie Bogyo.
 Music - In Bogyo's book "Six Simple Hungarian Dances." May be danced to recording - Pusztá - Victor 25-0038.

- Formation - Couples scattered at will on the dancing space but all facing a common front.
Steps - All steps are done strongly and with precision.
 Czardas - Step to R on R and bend knees (ct. 1), close L toe to R heel and bend knees (ct. 2). (Repeat either to R or L as desired).
 Ankling or Bokazo - different for men and women.
 Women - Spring onto L pointing R toe in front of L (ct. 1), (R knee well turned out, R heel pointing frwd.) Spring onto R pointing L toe in front of R (ct. 2) (L knee well turned out, L heel pointing frwd.), standing on toes click heels together (ct. 3) Hold (ct. 4)
 Men - Feet together, raise on toes turning heels outward (ct. 1). Click heels together twice (cts. 2-3). Lower heels and hold (ct. 4).
 Ornamented Stamp - Spring to R on R (ct. 1), step L behind R (ct. 2). Stamp R in place (ct. 3) hold (ct. 4). (R hand on hip, L hand on head, R shoulder turned fwd., looking over R shoulder).
 Ankle Knocking - Slip stamp on R (ct. 1), turn R about with three hops on R clicking L heel to R with each hop (cts. 2,3,4). (R hand above head, L hand on hip, looking over L shoulder).
 Pointing - Stand with feet crossed (R heel to L toe). Transfer weight onto R, L heel well raised, keep toe close to floor and knee well turned out (ct. 1). Change weight onto L, R heel raised etc. as above. (ct. 2). Repeat (a complete turn usually consists of four pointing steps, or 8 cts.) (Both fists on hips)

- DANCE PATTERN (Music 4/4)
 Figure I - Partners side by side inside hands joined outside fists on hips.
 meas. 1-2 - 2 czardas steps to the R 2 czardas steps to the L
 3 - (M - 4 running steps in place, swinging partner across to L side. W - 4 running steps moving to L side of partner, making a L about turn)
 4 - Both fists on own hips do one bokazo.
 5-8 - Repeat meas. 1-4 starting L and finishing in original position.

- Figure II - Partners side by side both fists on own hips.
 meas. 9 - Ornamented stamp (both start on R)
 10 - (M - Ankle knocking starting L as that is the free foot.
 (W - Lift L leg sdwd. and swinging it across in front of the R pirouette turning R
 about using 4 cts.
 11 - Bokazo in place
 12-13 - 4 pointing steps turning in place (M to own L, W to own R)
 14 - Repeat meas. 9 both starting on L
 15 - Repeat meas. 10 (M start R and turn R, W lift R leg and turn L)
 16 - Bokazo in place.

LAS ESPUELAS
 (Mexican)

A Mexican folk dance arranged by Grace Perryman and Virgil Morton from material gathered from various native sources. Las Espuelas means "The Spurs" and represents the Charro showing off his spurs and horsemanship to his partner.

Music - Dance arranged to fit record - Las Espuelas - Pan American - PAN 048.
 Formation - Couples facing in lines about 8 feet apart. Dance only to your partner.

- Figure I - (Tempo 6/8) Partners facing, about 8 feet apart. M's hands at his back, W holding her skirt.
 meas. 1 - Step R, hop R, step frwd. L, step R in place, hop R, step bckwd. L, }
 2 - step R in place, hop R, stamp L, R, L, R (move frwd. on stamps). }
 3-4 - Repeat meas. 1-2 starting L. }
 5-8 - Repeat meas. 1-4, finish side by side with partner facing frwd. }
 Women - Face diag. to L. }
 9 - Stamp R, brush L heel frwd., step on L toe in front of R, stamp R, brush L heel frwd.,
 brush L toe bckwd. (moving to R) }
 10 - Repeat meas. 9 starting with stamp L and facing diag. to R, (moving to L) }
 11-16 - Repeat meas. 9-10 three more times, (on final meas. do not move to L but face partner). }
 Men - Face diag. to R. }
 9 - Stamp R, brush L heel frwd., step on L toe in front of R, stamp R, bend L knee and
 slap L boot with L hand, turning diag. to L and extending L leg clap hands together,
 (moving to R) }
 10 - Repeat meas. 9 starting stamp L. (moving to L) }
 11-16 - Repeat meas. 9-10 three more times (finish about 6 feet from and facing partner.) }

- Figure II - A Zapateado (note change in tempo, music is now 2/4) representing the sound of horses' hoofs.
 meas. 1 - Stamp R (stepping frwd.) ct. 1, tap L heel beside R toe - ct. 2, step L toe beside R toe - ct. &. (this can be done starting L but it does not alternate)
 2-16 - Repeat meas. 1, 15 times more moving frwd. to meet partner R shoulders adjacent.
 17-18 - Stamp R (1), brush L heel frwd. (2), step on L toe in front of R (&), stamp R (1), brush L heel frwd. (2), brush L toe bckwd. (&).
 19-36 - Repeat meas. 17-18, 9 times more turning CW with partner and finishing in original position R shoulders adjacent but 4 feet apart.

- Figure III - Showing off spurs (music changes to 6/8 tempo)
 meas. 1 - Point R toe to R side toward partner (1), bend R knee kicking heel up to show off spur (2-3) repeat cts. 1-2-3 (4-5-6).
 2 - 3 stamps (R,L,R,L,R) turning to own R to finish L shoulder to partner (hold 6th ct.)
 3-4 - Repeat meas. 1-2 starting L.
 5-8 - Repeat meas. 1-4.

- Figure IV - A Zapateado (music changes to 2/4 tempo)
 meas. 1-10 - Repeat meas. 1 of Fig. II, 10 times moving diag. frwd. to the L passing R shoulders.
 11-18 - Repeat same zapateado 8 times turning CW in place 1 1/2 times to face partner.
 19-28 - Return on same line with 10 zapateados meeting partner with R shoulders adjacent and slightly back to back.
 29-36 - Turning CW with partner with 8 zapateados.
 37-52 - Repeat meas. 17-18 of Fig II, 8 times moving diag. frwd. to the L passing R shoulders.
 53-68 - Repeat meas. 37-52 returning bckwd. on same line to original position finish facing partner.

- Figure V - Ringing the spurs (music changes to 6/8 tempo)
- meas. 1 - Step sdwd. R on R (1), close L to R and hold (2-3); raise heels (4), click heels together twice (5-6) - body straight, both hands overhead.
 - 2 - Repeat meas. 1 but make 1/4 CCW turn on ct. 1.
 - 3-4 - Repeat meas. 2 twice more to finish in original position having traveled CCW around a square facing partner at all times.
 - 5-8 - Repeat meas. 1-4 starting L and traveling CW around the square.
 - 9 - W stands in place, M moves slightly frwd. with a slow zapateado thus: Stamp R (1), brush L heel frwd. (2), step on L toe in front of R (3), stamp R (4), brush L heel frwd. (5), point L toe on floor in front of R. (6).
 - 10 - M stands in place, W moves slightly frwd. as M did in meas. 9.
 - 11 - W " " " , M moves frwd. by repeating meas. 9 but start L.
 - 12 - M " " " ; W moves frwd. by repeating meas. 9 but start L.
 - 13-16 - Repeat meas. 9-12.
 - 17-32 - Both execute zapateado as in meas. 9 but music is played at a faster tempo. Both start R on meas. 17 and L on meas. 18 and continue alternating feet with each meas. partners are side by side moving frwd. and CCW in their own circle, on the last meas. the W steps in front of her partner.

- Figure VI - A Zapateado - the Charro lassoes his bronco from horseback and leads it away. (Music changes to 2/4 tempo).
- meas. 1-32 Using the same zapateado as meas. 1 of Fig. II the M pursues the W CCW around their own circle with 32 zapateados. M is swinging his RH over his head as though swinging a lasso, and holding his LH in front as though holding the reins; the W holds her skirts and moves in a zig-zag path as though dodging the lasso. On the last meas. they both turn sharply half-about to the L the W facing the M's back, join R hands which the M places at his back bending his R elbow sharply.
 - 33-48 - Using the same zapateado they both now move CW in their own circle with 16 zapateados. The M slapping his L thigh with his L hand as though whipping his horse; the W bends frwd. at the waist as though being pulled along. On the last meas. the M turns to his partner and draws her to him putting his R arm about her waist to pose for ending.

TARANTELLA MONTEVERGINE
(Italian)

Music: Victor 25-0050-B (Cinderella Tarantella) (This record is now out of print, but other Tarantellas with regular phrasing are suitable. If you search the Italian record stores you may find new and especially delightful Tarantella records to use for this dance.)

The directions below are reprinted from ROSIN THE BOW, America's oldest folk and square dance magazine. Copyright 1950 by Rod LaFarge.

We collected the steps for this dance by attending an endless procession of festas held by various Montevergine societies in New York, New Jersey, Pennsylvania and Connecticut. I would like to extend special thanks to members of these societies who were so helpful in persuading "old-time" festa dancers to demonstrate their favorite steps and figures, and who helped me through the difficulties of the dialect.

The festa celebrants dance many steps and figures to almost any tarantella music, but the recording we recommend fits the following set routine.

Position: Two couples facing, lady on the right of the man. (Own partner.)

Steps: A light running step on the ball of the foot except where otherwise specified..

- Figure 1. Join hands and circle four to the right with a shuffle step:
 Slide right foot diagonally forward to the right, slide left foot behind right foot;
 Slide right foot diagonally backwards to the right, slide the left foot diagonally forward in front of the right foot.
 Repeat four times. (16 counts). Repeat all to the left, starting with the right foot sliding diagonally in back of the left. (16 counts).

Chorus. (Repeated after each figure.) Face own partner and perform four pas de basque steps, (you might note that the pas de basque step in the Montevergine is done, not with leg-swing across and out as in the Sicilianella -- that is not a pas de basque, but a "calcio di cavallo" --, but with a semi-circular swing, the swinging foot passing in front to touch the floor (toe) on the outside and in front of the other foot.) starting with the leap on the left foot, swinging right over left, and snapping fingers with upraised arms swaying from side to side. (Castanets are often used instead of the fingersnapping.)

TARANTELLA MONTEVERGINE, cont'd.

Now without actually touching, partners enclose each other with outstretched, encircling arms; in this position they turn together (clockwise) with four fast walking steps. (A bouncing chasse step is often used instead.)

This "don't touch them" embrace is called "sorellina" (little sister).

Turn single (clockwise) out of each other's embrace, raising arms overhead.

Repeat all with opposite partner. Total 32 counts.

Figure 2. Right hand moulinet; 16 counts. Repeat, left handed. 16 counts.

Figure 3. Link right elbow with own partner, turn once around together (clockwise). Reach behind the other man's back, and, linking left elbow with opposite partner turn counterclockwise.

Repeat all. Now turn own partner with right elbow once more, then all turn single, clockwise. Total 32 counts.

Figure 4. Facing opposite partners, the men back the ladies until the men can pass back to back (as in a dos-a-dos). The ladies now walk forward, the men backwards, the couples thus exchanging place. (8 counts.)

Face own partners and repeat manoeuvre.

Repeat all. Total 32 counts. (The polka step is used for this figure, and the arms are raised overhead, swaying from side with much finger snapping.)

Figure 5. Join inside hands with own partner. Couple 2 (the couple facing the music) raise their joined hands to form an arch, both couples walk forward, exchanging places, couple one passing under the arch.

Retaining hand holds, the man walks backward, the lady forward, turning around each other to again face the opposite couple (8 counts).

Repeat with couple 1 raising the arch.

Repeat all. Total 32 counts.

Figure 6. The two men join right hands and exchange places, then without releasing hands, change back, and, still retaining hand grasp, repeat all, ending with the joined right hands raised in an arch (16 counts).

The ladies join right hands under the arch, exchange places, and, without releasing hands, change back (8 counts).

Still with right hands joined, the ladies reach over the men's joined right hands and join left hands with partners, the entire formation revolving clockwise with four chasse steps.

All release hands and turn single (clockwise).

--Taught by Grace West

LET'S DANCE dances have been "proofed" through Camp Sessions, Institutes, clubs, and research committees.
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INDIAN DANCES
Descriptions by Bob Hager

Rabbit and Squaw Dance

Traditional Indian dances were generally done by the men only. The women usually forming a large ring around the dancing "Braves" and keeping time to the beat of the tom tom with a monotonous up and down movement on the toes as heels were raised and lowered.

Occasionally you find a couple dance among the Indian dances, but this is very rare. The Rabbit and Squaw dance is one of these rare couple dances. It is danced by the Muckleshoot and Yakima Indians in the State of Washington. The dance combines three very similar steps. Four our purpose we will call them the "Jack Rabbit Hop", "Squaw Shuffle" and the "Lame Duck Turn."

Four or more couples link themselves together by crossing arms in back, each one placing his arms around the persons on left and right, at waist height. The groups thus linked together should form a line, dancers standing side by side.

The fundamental steps used

1. Jack Rabbit Hop: Dancers stand comfortably erect with feet about eight inches apart at start of dance. The movement in this step is sideward to the left.

Step.

- a. Close feet together by sliding right foot to side of left; at the same time bend the knees slightly as if starting to sit down. Count (1).
- b. Step left sideward about eight inches with left foot, and stand high with weight over left foot. Count (2). (At this point the left foot is flat on the floor and the right toe is in contact with the floor.)
- c. Same as (a). Count (3)
- d. Same as (b). Count (4)

Tom tom beat: One, TWO, (pause) three, four. Accent second beat of each four. First beat slightly stronger than three and four.

2. Squaw Shuffle: Couples break line and wheel one quarter turn right by couples, with gentleman acting as pivot. Couples are now in a column of couples facing LOD.

Step.

- a. Chug right foot forward along the floor about four inches and bend knees slightly. Count (1).
- b. Step forward with left foot so that the left heel is in line with right toe and straighten knees. Count (2).
- c. Chug right foot forward again and bend knees slightly. Count (3).
- d. Step backward with left foot until the toe of the left foot is in line with the heel of the right foot and straighten knees. Count (4).

3. Lame Duck Turn: Pivot clockwise in place by couples with eight steps. Man acts as the pivot. Both man and woman start with right foot. This turn is done with a limping step, bend knees slightly on each right foot step and straighten knees on each left foot step. Count 1, 2, 3, 4, 5, 6, 7, 8.

Special Note: The tom tom beats for the "Lame Duck Turn Step" are all heavy. The tempo is also slightly increased. A very brief pause comes after each left foot step.

Complete Rabbit and Squaw Dance

1. Do "Jack Rabbit Hop" step for 16 counts, moving sideward to the left. (All couples linked together in a line by crossing arms in back waist high.) Move R, LOD.
2. (Turn right by couples to form column of couples. Facing LOD.) Do "Squaw Shuffle" step for 8 counts.
3. Do "Lame Duck Turn" step clockwise by couples for a complete turn on 8 counts.
4. Repeat "Squaw Shuffle" step for 8 counts.
5. Repeat "Lame Duck Turn" 8 counts for a three-quarter turn. (This brings the dancers into line formation again and the couples should again lock the line together by crossing arms in back.)
6. Repeat (1). See above.
7. Repeat (2). See above.
8. Repeat (3). See above.
9. Repeat (2). See above.
10. Repeat (5). See above.
11. Do "Squaw Shuffle" step for 16 counts, the entire line moving fwd.
12. Do "Squaw Shuffle" step for 16 counts, backing up to place. (On this last part-12-, obviously the right foot must continue to move backward rather than forward as usual in the Squaw Shuffle.) The dance ends here. The drummer should give several loud, fast tom tom beats to signal end of dance.

MUCKLESHOOT STOMP
(Indian)

This dance is made up of seven authentic Indian dance steps, which are not ordinarily done together in the same dance. The name of the dance, the names given to the individual steps and the arrangement of the various steps are by Bob Hager.

NOTE: Three of the seven steps for the "Muckleshoot Stomp" were taken from the "Rabbit and Squaw" dance of the Muckleshoot and Yakima Indians of Washington. (See "Rabbit and Squaw" dance descriptions.) The other four steps are taken from dances done by the Blackfeet and Flathead Indians of Montana, Cheyenne Indians of Wyoming, and the Pawhuska Indians of Oklahoma. The following four steps are done by the dancers as individuals, not as couples.

Wounded Eagle Step.

- a. Take a low flat jump sideward to the left, landing on both feet about 18 inches apart. The body at this point should be in a crouched position, both arms extended sideward to the right. (Count 1).
- b. Hop on left foot, allowing right foot to merely tap the floor. Start turning to the left as you hop; at the same time arching your right arm high above your head to represent the eagle's good wing. The left arm should hang limp at the side to represent the eagle's wounded wing. (Count 2).
- c. Hop again on left foot, allowing right foot to merely tap the floor. Continue to turn left. Right is still held high, and the left arm still hangs at side. (Count 3).
- d. Hop again on left foot, this time landing on both feet about 18 inches apart. The right arm drops to side and body assumes a crouched position. (Count 4).

On this much of the step you should have turned left 180 degrees. The tom tom beat here is ONE, two, three, four. Evenly spaced with strong beat on ONE. Next, repeat a, b, c, and d, turning to right on b, c, and d 180 degrees. The complete step consists of four left turns and four right turns, alternating left and right. (32 counts in all.)

Cayuse Stomp. (Arms hang at sides.)

- a. Stomp sideward with left foot flat on the floor. This step should only be about six inches long. (Count 1).
- b. Raise left heel and snap it down again. (Count 2).
- c. Step right foot to side of left foot. (Count 3).
- d. Raise both heels and snap both heels down. (Count 4).

The tom tom beat is the same as for the "Wounded Eagle" step, but a little faster. In doing the complete step, repeat a, b, c, and d seven more times. (Eight in all. 32 counts).

Rattle Snake Glide. (Arms hang close to sides.)

- a. Body leans diagonally forward to left. Take four very short chugs on left foot. The right foot is held close to the left foot, and drags along the floor as the four chugs are taken on the left foot. (Count 1, 2, 3, 4.)
- b. Body leans diagonally forward to right. Take four very short chugs on right foot. The left foot is held close to the right and drags along the floor and the four chug steps are taken on the right foot.

The tom tom beat is the same as for the "Wounded Eagle" and "Cayuse" steps. The tempo fairly slow. (Count 1, 2, 3, 4.)

The "Rattle Snake Glide" step is done four times diagonally left and four times diagonally right, alternating left and right. (32 counts in all.)

Cheyenne Indian War Dance.

- a. Step on left toe and raise right foot from floor. (Count 1).
- b. Snap left heel down hard. (Count 2).
- c. Step on right toe and raise left foot from floor. (Count 3).
- d. Snap left heel down hard. (Count 4).

During these steps the dancer bends low forward and extends arms outward, backward and upward. Then they straighten up, look skyward and raise arms upward. This downward and upward bending, and reaching with the arms, is done throughout the step as the spirit moves the individual dancers. In this regard, they preferably do not stay together. Some may hold the forward bend for several steps before reaching skyward, while others may change on every step or combine the slow and quick changes of the arms. The tom tom beat consists of an alternating heavy beat, and a light one with even intervals between. The tempo is fast.

The Complete Muckleshoot Stomp

The complete "Muckleshoot Stomp" consists of combining these steps as follows:

1. "Jack Rabbit Hop" to left for 16 counts.
2. "Squaw Shuffle", 8 counts.
3. "Lame Duck Turn", complete turn (8 counts).
4. "Squaw Shuffle", 8 counts.
5. "Lame Duck Turn", 3/4 turn, 8 counts.
6. "Jack Rabbit Hop" to left 16 counts.
7. "Squaw Shuffle", 8 counts.
8. "Lame Duck Turn", complete turn (8 counts).
9. "Squaw Shuffle", 8 counts.
10. "Lame Duck Turn", 3/4 turn, 8 counts.
11. "Jack Rabbit Hop" to left 32 counts.

NOTE: As this part of the step is done the line spreads out gradually until each one is standing as an individual rather than a line linked together by the crossed arms in back.

12. "Wounded Eagle Step", 32 counts.
13. "Cayuse Stomp", 32 counts.
14. "Rattle Snake Glide", 32 counts.
15. "Cayenne Indian War Dance", 32 counts.

NOTE: Usually the dance is repeated 12 through 15.

DOUBLE FOUR IN LINE

Original-Lloyd Yesberger, Milwaukee, Wis.
As called by Bill Barr

1st and 3rd balance and swing
And get on out to the right of the ring
Hook those elbows four in line
Go once around your doing fine
The gents step back and the ladies whirl
And now you swing the opposite girl
Face the outside don't be slow
The inside high and the outside low
Pass right thru in the middle of the town
Go four in line with the couple you found
It's once around and the ladies whirl
And now you swing the opposite girl
Face the outside don't you blunder
Inside arch and outside under
Meet in the center and pass right thru
Go four in line with the outside two
The gents step back and the ladies whirl
Now you swing the opposite girl
Face the outside don't be slow
The inside high the outside low
Pass right thru now don't turn back
Go four in line on the outside track
Go once around then the ladies whirl
And now you swing the opposite girl
Face the outside don't you blunder
Inside arch and outside under
Right and left and turn right back
Star by the right on the inside track
Turn that star go all the way around
Meet your corner with the left hand round
Your partner by the right
It's a grand chain eight
Let's all go east on a west bound freight.

NOTE: Sides never leave their home position,
head ladies always active.

BREAKS

Allemande left like the tail on a kite
Back to your honey with an allemande right
Allemande left on the corner again
Go once and a half and the gents star in
To the opposite lady with a left hand spin
All around your left hand lady
See-saw round that pretty little baby
Swing on the corner like swing on a vine
You got yours and I got mine. (Original partner)

Allemande left and you pick up the slack
A right to your partner and you turn right back
A left to the corner and box the flea
A right to your partner and turn back three
With a left, and a right, and a left once more
Four gents star, go across the floor
With opposite lady with a do-paso
Corner with a right and around you go
Back to your partner with the old left hand
Now a full turn around, keep time to the band
A right to the next, and right and left grand.
(Original partner)

Allemande left, and allemande "B"
Go right and left, swing number three (Original
opposite)
Four gents star across the town
Turn the opposite lady with the left hand round
A right to the corner and around you go
Back to your partner, do-paso
Partner with a left on toe and heel
Corner lady with a right hand reel
Partner left and a left all around
Swing that corner girl around and around.
(Original corner)

CHART OF FIGURES WHICH FLOW EASILY IN ALLEMANDE BREAKS

<u>CIRCLE</u>	<u>SWING</u>	<u>GRAND RIGHT & LEFT</u>	<u>PROMENADE</u>
Grand Right & Left	2 HAND - 1½	1. 2. 3. 4.	Circle
Promenade	<u>ALA. R - L</u>	Promenade	Star
Star	Circle	Star	Do-pa-so
Do-pa-so	Grand Right and Left	Do-pa-so	Thar
Thar	Promenade	Thar	Wagon Wheel
Wagon Wheel	Star	Wagon Wheel	Sashay
Do-sa-do	Do-pa-so	Do-sa-do	Do-sa-do
Sashay	Thar	Sashay	Box the Gnat
Box the Gnat	Wagon Wheel	Box the Gnat	Swing
Swing	Do-sa-do	Swing	Roll Back
	Sashay		
	Box the Gnat		
<u>THAR</u>	<u>WAGON WHEEL</u>	<u>DO-SA-DO</u> <u>SEE-SAW</u>	<u>SASHAY</u> Re - ½
Circle	Circle	Circle	Circle
Grand Right & Left	Grand Right & Left	Grand Right & Left	Grand Right & Left
Promenade	Promenade	Promenade	Promenade
Star	Star	Swing	Star
Wagon Wheel	Do-sa-do	Star	Do-pa-so
Do-sa-do	Sashay	Do-pa-so	Thar
Sashay	Box the Gnat	Thar	Wagon Wheel
Box the Gnat	Roll Back	Wagon Wheel	Box the Gnat
Swing	Swing	Box the Gnat	Swing
<u>STAR R - L, & CHAIN</u>	<u>DO-PA-SO</u>	<u>BOX THE GNAT or FLEA</u>	<u>ROLL BACK</u>
Circle	Circle	Circle	Promenade
Grand Right & Left	Promenade	Grand Right & Left	Do-pa-so
Promenade	Star	Promenade	Thar
Do-pa-so	Thar	Star	Wagon Wheel
Thar	Sashay	Do-pa-so	Swing
Wagon Wheel	Box the Gnat	Thar	
Do-sa-do	Roll Back	Wagon Wheel	
Sashay	Swing	Do-sa-do	
Box the Gnat		Sashay	
Swing		Swing	

BOX THE GNAT

- | | |
|---|---|
| <p>(1)</p> <ol style="list-style-type: none"> Allemande left just one, Box the gnat with your honey bun Now circle left and don't be late Swing on the corner like swinging on a gate, Promenade. <p>(2)</p> <ol style="list-style-type: none"> Allemande left just one, Box the gnat, we'll have some fun Grand right and left the wrong way round Meet your own and swing her around, Promenade. <p>(3)</p> <ol style="list-style-type: none"> Allemande left just one, Box the gnat, we'll have some fun Grand right and left the wrong way round Meet your own and box the gnat Promenade from where you're at. <p>(4)</p> <ol style="list-style-type: none"> Allemande left just one, Box the gnat with your honey bun Gents star right and around you go Meet your own for a do-pa-so. <p>(5)</p> <ol style="list-style-type: none"> (In a grand right and left): Meet your own and box the gnat Now back by the left and box the flea And do-pa-so, just you and me, Now promenade. | <p>(6)</p> <ol style="list-style-type: none"> Left to your corner and box the flea Hang on tight right where you are Gents to the center like an allemande thar Shoot that star, grand right and left. <p>(7)</p> <ol style="list-style-type: none"> Allemande left just one, Box the gnat with your honey bun Now wagon wheel, we'll have some fun Gents back out with a full turn around Promenade as you come down. <p>(8)</p> <ol style="list-style-type: none"> Right to your own and box the gnat Do-sa-do from where you're at Step right up and swing and whirl Promenade with your pretty girl <p>(9)</p> <ol style="list-style-type: none"> Right to your own and box the gnat Grand right and left the wrong way round With the big foot up and the little foot down Box the gnat when you meet your own Swing 'em boys, then promenade home. |
|---|---|

(1)
In a grand right and left;
Meet your own for a do-sa-do
Gents star left and around you go
Now meet your own for a do-sa-do
Now ladies star right till you meet your man
Everybody swing as fast as you can.

(2)
In a grand right and left;
Meet your own for a do-sa-do
Now back right into a do-pa-so
It's left to your own, right to your corner
Left to your own, and promenade.

(3)
In a grand right and left;
Meet your own for a do-sa-do
Now left to your own and
Into the center like an allemande thar
Back around boys, but not too far
Shoot that star with a full turn around
Swing your own when you come down
Promenade around the town.

(4)
In a grand right and left;
Meet your own for a do-sa-do
Now right to your own for a wagon wheel
And you walk around on your toe and heel
Gents back out with a full turn around
Promenade as you come down.

(5)
In a grand right and left;
Meet your own for a do-sa-do
Right to your own and box the gnat
Then grand right and left the wrong way
around
Big foot up and little foot down
Meet your own and give her a swing
Promenade, go round the ring.

(1)
In a grand right and left
1. When you meet your own you leave her alone
2. And the gents star left in the middle of the town
3. Now meet her again and swing her around.

(2)
(A good method for progression)
In a grand right and left
1. Pass your partner right on by
2. And meet the next with a do-pas-o
3. Left to her, right to the corner
4. Left to her, then turn her around
5. And promenade as you come down.

(3)
In a grand right and left
1. Meet your partner and pass right by
2. Left to the next and hang on tight
3. Gents to the center like an allemande thar
4. And back around boys, but not too far
5. Shoot that star with a full turn around
6. And promenade your corner as you come down.

(4)
In a grand right and left
1. Meet your own for a wagon wheel
2. The faster you go the better you feel
3. Gents back out with a full turn around
4. Then circle eight as you come down.

(5)
In a grand right and left
1. Meet your own and sashay partners $\frac{1}{2}$ way round
2. Re-sashay go all the way around
3. Promenade as you come down.

(6)
In a grand right and left
1. Meet your own and box the gnat
2. Grand right and left the wrong way around
3. Then swing your own as you come down.

SAN JOAQUIN JAYWALKER

By Bernie Ward

(As adapted to No. Calif. terminology)

- SPLIT YOUR CORNERS AND WHIRL AWAY
1. First and third go forward and back
 2. Forward again and split your corners to the outside track
(First and third go forward, ladies turn right, gents turn left, then split side couples)
 3. Take that lady home with you
(Gents lead opposite ladies to gents' home position)
 4. Lead right out to the right of the ring and circle four
 5. Whirl away with a half sashay and circle four around that way
(Ladies pass from gents' right side to his left side with one left face turn. This gives each man his original right hand lady as his partner)
 6. Break it up with a docey-doe
 7. Take that gal and home you go.
(Start doing docey-doe when men have their backs to their home position.)
- Repeat three more times to get original partner.
1. Head couples balance and swing
 2. Lead right off to the right of the ring
 3. Split that couple, go round just one
 4. Swing the gal you meet and have some fun
(Split sides, girls go right, men left, swing #1 man and #3 girl; #3 man and #1 girl)
 5. Side couples balance and swing
 6. Lead right off to the right of the ring
 7. Split that couple, go round just one
 8. Swing the gal you meet, you've just begun
 9. Allemande left and the four ladies chain
 10. Three-quarters around and give him a swing
(Repeat lines 1-10 to get original partners)
 11. Promenade and start around the ring
 12. Gents pull 'em thru with your left hand
 13. A right to the next and right and left grand
(Start promenade, men pull partners across in front with left hand, start grand right and left with original right hand lady)
 14. Hand over hand till you meet your new date
 15. Give her a twirl and promenade eight.

- A. The head couples right and the side couples wrong (#1 couple face #2, #3 couple face #4) With a right and left thru and you sing a little song (All 4 couples do R and L thru with turn back)
 It's opposites right when you come down (Turn person facing you with right forearm hold)
 Partners left with the arm around (Give partners left hand and turn in place with courtesy turn to face center of square)
 The four ladies chain to the other side of town, and do-paso with the gent you've found (Original opposites)
 Partners left and corners round, partners left and you travel on (Courtesy turn at end of do-paso. Gent #1 with lady #3 in 2nd position, face gent #4 with L #2 in 3rd position; gent #3 with L #1 in 4th position face G #2 with L #4 in 1st pos.
 Key: If you were traveling to the right at beginning of figure, continue doing so. If 1st move was to left, continue traveling in that direction.
 With a right and left thru a quarter round the town (Right and left thru with couple facing you and turn back)
 It's opposites right when you come down, partners left with the arm around
 And the four ladies chain across you go, back to your honey with a do-paso
 Partners left and corners right, partners left and hug her tight. (Gent's R arm around partner's waist this time.)
- B. With two full turns and don't be afraid (in turn in place pos.)
 Whirl your lady to a star promenade (After 2nd turn-in-place ladies go into RH star, gents retain waist hold but drop lady's L hand which she places on his R shoulder)
 And you walk right along with your pretty little maid
 Take it easy, folks, it's 90 in the shade
 Spread that star away out wide (Everybody slides out to hand hold)
 And the gents duck around the gal's right side (Ladies break RH star and pull gents with LH around in front of them to center)
 Weave that ring and around you go (Grand R & L with holding)
 To walk around your honey with a do-sa-do (Partners do-sa-do when they meet across square)
 Keep on weaving all around the ring
 'Till you meet your little gal, then everybody swing.
- C. It's the head couples right and the side couples wrong
 With a right and left thru and you sing a little song
 Opposites R when you come down, partners L with the arm around
 The four ladies chain to the other side of town, and do-paso with the gent you've found
 Partners left and corners round, partners left and you travel on
 With a right and left thru another quarter round the town
 It's opposites right when you come down, partners left with the left hand round.

- D. Go twice around and hang on tight, there's your corner, so give her your right
 (Join RH with corner lady to form a ring with gents facing out and ladies in
 And balance out and balance in, turn with the left hand half again (Like Alamo style)
 Balance in and a balance - O, turn with the right to a do-paso (After RH swing start do-paso with RH lady)
 Partner left with a full turn around, corners right with a right hand round
 Partner left with the arm around, promenade your honey all around the town.
 (Original partners)

ROLL BACK

On the call "Gents roll back with a left face whirl" the men make a left face turn and execute the next command with the girl who was behind them.
 On the call "Ladies roll back with a right face whirl" the ladies make a right face turn and execute the next command with the man who was behind them.

(1)

In a promenade

1. Gents roll back with a left face whirl
2. And promenade the next little girl
3. Gents roll back one more time
4. Promenade, boys, you're doin' fine
5. Now gents roll back with a double whirl
6. You skip a girl and take the next
7. That's your own so promenade home.

(2)

In a promenade

1. Gents roll back to an allemande left
2. Partner by the right go grand right and left
3. Meet your own and promenade home.

(3)

In a promenade

1. Gents roll back with a left face whirl
2. And promenade the next little girl
3. Gents roll back with a double whirl
4. You skip a girl and promenade the next little maid
5. Now gents roll back to a do-pas-o
6. Left to your own, right to the corner
7. Left to your own, and promenade home.

(4)

In a promenade

1. Gents roll back to a left hand swing
2. Go into the center like an allemande thar
3. And back around, boys, but not too far
4. Shoot that star and find your own
5. And promenade that pretty girl home.

(5)

In a promenade

1. Ladies roll back to a wagon wheel
2. The faster you go the better you feel
3. Now the gents back out with a full turn around
4. And the four ladies chain 3/4 round
5. Now meet your own and give her a swing
6. Promenade around the ring.

THE TEMPEST

Music: Traditional Tune - No good record available. Blackberry Quadrille, Victor 36403, works very well.

Formation:- Unique to this dance: Line up square dance sets in lines of at least 4 sets. Have #3 couple stand to the right of the #1 couple and face the same way as #1 couple. Move succeeding sets up toward the caller until the side couples of the sets are about six feet apart. Couples #1 and #3 are active and the calls are directed to them. After going thru the figure with their present side couples, each succeeding time through the call, the head couples come back to the next pair of side couples below. Every other time through the call, there is a new pair of head couples and a new pair of inactive couples.

The first call (*) precedes the music. Dancers start with the musical phrase.

*Down the center four abreast

--- --- --- ---
Now, turn right back the other way
--- --- --- ---
Circle up four, to the left you go
--- --- --- ---
The other way back, don't be slow
--- --- --- ---
Now the ladies chain across the set
--- --- --- ---
Chain them back you're not through yet
--- --- --- ---
Half promenade to the other side
--- --- --- ---
Half right & left and dance with pride
--- --- --- --- ***
Down the center four abreast

Couples 1 & 3 walk smartly down center 8 medium short steps holding hands shoulder high.
Break in the middle, each active couple turn individually, man holding the pivot, woman walking forward. Return to couple below, holding hands 4 in line.
Active couples break in center, join hands with nearest side couple, circle left. After 1st time thru, circle left with next side couple below.
Reverse circle, back to place, with active couple on inside of circle facing out.
Active and side couples chain their ladies within their little set of four.
Return ladies to their partners. This line unnecessary in New England as return would be automatic.
Each pair of couples that just chained the ladies, take promenade position, promenade across, exchange places, men passing left shoulders, turn to face each other. These same couples do conventional right & left thru with side couples turning to place and head couples turning to face down the set in a line of four to repeat.
(Prompted to repeat dance.)

*** Every second time through, after the first time through the dance, replace this line with "New head couples get ready to dance." With experienced longways dancers this line is unnecessary.

FALLEN TIMBER REEL (Timber Salvage Reel)

Odd couples cross over and are active.

*Do sa do the one below

--- --- --- ---
Do sa do your partner-o
--- --- --- ---
Balance and swing your partner
--- --- --- ---
--- --- --- ---
Down the center with your own
--- --- --- ---
Come right back and don't you roam
--- --- --- ---
Cast off and a right hand star
--- --- --- ---
Left hand back from where you are
--- --- --- ---
Do sa do the one below.

LADY WALPOLE'S REEL

Record: Reel of Stumpy, Folk Dancer MH 1029 (Album 6)

Odd couples cross over and are active.

*Balance and swing the one below

--- --- --- ---
--- --- --- ---
--- --- --- ---
Down the center two by two
--- --- --- ---
Bring your partner back with you
--- --- --- ---
Cast off and the ladies chain
--- --- --- ---
Chain the ladies back again
--- --- --- ---
And half promenade across
--- --- --- ---
And half right and left to place
--- --- --- ---
Balance and swing below.

BEAUX OF OAK HILL

1st, 3rd, 5th, etc. couples active. Cross over before dance starts.

Down the center with the one below, same way back
All swing below (the one with whom you went down the center)
Ladies chain
Half promenade, and half right and left to place.

MERRY DANCE

Couples 1-3-5-7-9 are active and cross over.

*Down the outside with the one below

--- --- --- --- (Actives face up, turn out, go down the set taking the one below with them.)

--- --- Back to place (Man holds pivot)

Down the center four in line

--- --- Back to place (Man holds pivot)

Cast off and the ladies chain

--- --- Chain right back

Half promenade across

Half right and left back

Down the outside with the one below.

MORNING STAR

Odd couples active and do NOT cross over.

*Right hand to your partner, balance and swing

Left hand to your partner, balance and swing

Down the center with your own

Same way back and don't you roam

Cast off and a right and left four

Right and left back as you did before

Right hand to your partner, balance and swing.

GREEN MOUNTAIN VOLUNTEERS

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 own

Come right back and don't you roam

Cast off and a right and left four

Right and left back as you were before

Gents chassez and the ladies swing.

MEGUNTICOOK REEL

1st, 4th, etc. couples active. Do NOT cross over.

First couple cross over, down the outside below third couple

Turn partner in center with right hand

Turn third couple with left hand

Turn partner with right hand

Turn second couple with left hand

Turn partner to place with right hand

Down the center, same way back, cast off

Right and left four.

CHINESE KNOT

By Dan Allen and Ken Samuels

1. First and third go forward and back
2. Second and fourth go forward and back
3. All four couples go forward and back
4. Now all four couples, it's up to you
5. Forward again with a right and left thru (Men let corner girl pass, walk forward, touch right hands with opposite girl, let right hand girl pass, give left hand to partner, turn her round)
6. And turn right back for a Susie Q
7. Opposite lady with a right hand round (Face corner, pass right shoulders and turn opposite with right hand)
8. Partner by the left as you come down (Face same corner and pass left shoulders)
9. Opposite by the right
10. Partner by the left and turn her around
11. Promenade boys, go round the town.

IRISH STAR

Original by Jack Sankey

1. First couple balance and first couple swing
2. Go down the center, divide the ring
3. Around just one to a right hand star, we'll have some fun (girl goes around #3 man, man around #3 girl; to right hand star with #3)
4. Once around that ring you go (stop with active couple's back to home position)
5. Gents left hand back for a do-pas-o
6. Right to your opposite, left to your own
7. Split your sides and head for home(#1 separate, split side couples, go home).

For additional information on Contras, read NORTHERN JUNKET.
Ralph Page, Editor

MONEY MUSK

1st, 4th, 7th, 10th couples active. Do NOT cross over.

Go once and a half around

--- ---
Below one couple and forward six
--- --- Three-quarters round and
Forward six across the floor
--- ---

Three-quarters round to place
Right and left across the floor
--- ---
Right and left back as you did before
--- ---
--- ---

(Repeat dance from beginning.)
(Not prompted: Active couples join right hands in center of set and make a complete turn clockwise, once and a half around, finishing so that the lady will be facing toward the men and the man toward the ladies. The lady proceeds to walk behind and below one man as the man walks behind and below one lady, so that the active lady is now standing between two men and the active man is standing between two ladies. The second "forward six" is done facing the head and feet of the set. IMPORTANT: When the active couple reaches the bottom of the set, they will find only one couple to work with instead of two, but they pretend the other couple is there.)

ROAD TO CALIFORNIA

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

*To the opposite side below one couple

Balance - facing out
Turn with the right hand once about
Balance out once more
Turn with the left hand once around
Swing your honey round and round
--- ---
--- ---

Down the center with your own

Bring her back the other way home

Cast off, and a right and left four

Right & left back in the same old track

To the opposite side below one couple.

RORY O'MORE

1st, 4th couples active. Do NOT cross over.

First couple cross over go down outside below two couples

Up the center, cross to place, and cast off
Join right hands with partner, balance
Step two steps to own right by each other,
join left hands, balance again
Turn contra corners
Balance to partner, turn to place.

HAYMAKER'S JIG

Records: Wright's Quickstep, Folk Dancer MH 1073, Dashing White Sergeant, Beltona 1001
Couples 1-3-5-7, etc. active and cross over before dance begins.

*Balance and swing the one below

--- ---
--- ---
--- ---
Balance and swing partner
--- ---
--- ---
--- ---

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

Come right back, you're doing fine

--- --- Ladies chain

Chain the ladies back again

Balance and swing the one below.

ROAD TO BOSTON

Record: Road to Boston, Folk Dancer MH 1034
Couples 1-3-5-7-9, etc. active and cross over before dance begins.

*Balance and swing the one below

--- ---
--- ---
--- ---
Half promenade across

Half right and left back home

Active couples down the center

Up the outside of the set
Into the set one place below (The place below the person you swung.)

And across the set for a do sa do

And do sa do the one below

Balance and swing the one below.

DOWNFALL OF PARIS

1st, 4th couples active. Do NOT cross over.

Down the outside and back
Down the center with partner and back (same way) cast off

Forward and back six
Six hands half around
Forward and back again
Six hands half around to place
Right hand star with couple below
Left hand star back to place with same
Right and left with couple above.

LORD MOIRA'S HORNPIPE

1st, 4th, etc. couples active. Do NOT cross over.

First lady joins right hands with 2nd gent
Both down the center

First gent following after, takes his partner's
left hand in his left joining right hand with
2nd gent's left, behind partner. At foot of
the set each turns individually around in
place, rejoin hands in similar position and
return to place. (Lady is between the gents)

Leave second gent, and first couple down the
center, other way back

Cast off (Men with men, ladies with ladies)
right and left four.

BANKS OF THE DEE

1st, 4th, etc. couples active. Cross over before
dance starts.

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

Up the center to place

Down the center, same way back, and cast off
Swing the lady below and the gent above (Gents
swing lady below them following cast off, lady
swings man she cast off)

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

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

NEW CENTURY HORNPIPE

1st, 3rd, etc. couples active. Do NOT cross over.

Active couples forward and back

Right hand to partner, turn once and a half
around

Ladies chain

Forward and back again

Right hand to partner, turn once and a half
around to place

Right and left four.

FIGURE EIGHT

1st, 4th, etc. couples active. Do NOT cross over.

Active couples make your figure eight below

Figure eight on opposite side

Down the center with partner, other way back

Cast off, right and left four.

TURKEY IN THE STRAW

1st, 4th couples active. Do NOT cross over.

First couple down outside, second couple down
center at same time

First couple up the center, second couple up
outside at same time

First couple down the center, same way back,
cast off

Right and left four.

THE BRITISH GRENADEIER

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

Down the outside and back

Down the center with partner, same way back

Cast off, right hand star with opposite couple

Left hand star back to place

Right and left four (with couple you cast off)

SACKETT'S HARBOR

1st, 4th, etc. couples active. Do NOT cross over.

Forward and back six (First three couples, etc.)

Six hands three quarters round to the left

First couple chasse the center and back

Cast off, turn contra corners, cross over to
own side

Forward and back six

Six hands three quarters around to right to
place.

ST. PATRICK'S DAY IN THE MORNING

1st, 4th, etc. couples active. Cross over
before dance starts.

Down the outside and back

Down the center and back, cast off

Forward six and back

Six hands half around (to opposite sides)

Forward and back six again

Right hand star with couple above

Left hand star back to place

Ladies chain.

OLD COUNTRYMAN'S REEL

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

First lady and second gent down the center, same
way back, lady casts off

First gent and second lady down the center, same
way back, gent casts off

First four forward and back

Half right and left

Forward and back again

Half right and left to place.

BEAUX OF ALBANY

1st, 4th, etc. couples active. Do NOT cross
over.

Head two couples forward and back

Forward again and both couples swing

Both couples down the center, other way back

Cast off, right hand star with couple above

Left hand star back to place

Right and left with couple below.

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)

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

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.)

ARKANSAS TRAVELER

Couples 1-3-5-7-9 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

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

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

SQUARE DANCES FOR ELEMENTARY SCHOOLS

LITTLE YALLER GAL - Linden Record 97B

Figure

1. First little yaller gal out around the ring
2. Meet your partner and meet him with a swing
3. Two little yaller gals out around the ring
4. Meet your partners and meet 'em with a swing
5. Three little yaller gals out around the ring
6. Meet your partners and meet 'em with a swing
7. Four little yaller gals out around the ring
8. Meet your partners and meet 'em with a swing.

Break

1. Allemande left with your left hand
2. Right back to your honey go right & left grand
3. Promenade eight when you get straight, promenade eight.

Figure

Repeat call of figure above as the men promenade the outside ring, but substitute "allegator" for "yaller gal" wherever it appears in the call.

"Ending" same as "break". (See above)

SASH-SHAY HALFWAY AROUND - Linden Record 100B

Figure

1. First couple out to the couple right, and four hands around
2. Sash-shay halfway around
3. Re-sash-shay and go all the way around
4. All join hands and circle to your left
5. Pick up two and circle six
6. Sash-shay halfway around
7. Re-sash-shay go all the way around
8. All join hands and circle to your left
9. Pick up two and you circle eight
10. Sash-shay halfway around
11. Re-sash-shay go all the way around
12. All join hands and circle to your left
13. Everybody home and everybody swing
14. Allemande left with your left hand
15. Back to your honey go right & left grand
16. Promenade eight when you get straight.

Repeat call for couples two, three and four.

DOWN THE CENTER AND DIVIDE THE RING

Linden Record 97A

Figure

1. First couple balance first couple swing
2. Down the center and divide the ring
3. Lady go right, gent go left
4. Swing at the head and swing at the foot
5. Down once more and cut away four
6. Now swing once more and the sides swing too
7. Down the center and cut away two
8. You swing me and I'll swing you and everybody swing.

After break call, repeat above call for couples two, three and four.

GENT WALK AROUND - Linden Record 98A

Figure

1. Ladies to the center stand back to back
2. Gents parade the outside track
3. Meet your partner and pass her by
4. Swing the next one on the sly
5. Allemande left just one
6. Promenade the gal you swung.

Repeat call three more times.

VIRGINIA REEL (Family Style)

Linden Record 101-B

Figure (For four couples)

1. Forward and bow to your partner
2. Once again bow to your partner
3. Right hand across
4. Back with your left and don't get lost
5. Both hands and turn clockwise
6. Dos-a-dos with the right shoulders passing
7. Dos-a-dos with the left shoulders passing.

Reel Down

8. Lead couple only once and a half on the elbow
9. And reel down the line
10. Give your right arm to your partner
11. And your left arm to the line
12. Back to your partner with the right
13. On to the next with your left
14. Back to your partner go halfway around
15. Skip up the center
16. Lady go right and gent go left
17. And everybody follow the leader
18. Meet your partner and skip to the lead of the set
19. First couple only back underneath the bridge
20. And break away.

Repeat figure and reel down three more times.

TEXAS STAR - Linden Record 101-A

Figure

1. Ladies to the center and back to the bar
2. Gents to the center and form a star, with the right hand crossed
3. Back with the left and don't get lost
4. Pass your gal and take the next
5. Gents swing out and the ladies swing in
6. Four hands crossed and gone again
7. Ladies swing out and gents swing in
8. Four hands crossed and gone again
9. Break in the center and everybody swing
10. Allemande left just one gal
11. And promenade the gal you swing.

Repeat call three more times.

ROLL THE BARREL

Figure

1. First couple out to the couple on the right and four hands around
2. Roll the barrel and circle to your left
3. Roll it back and circle to the left
4. Pass right through and on to the next.

Repeat above calls until visiting couple returns to home position.

SQUARE DANCES FOR ELEMENTARY SCHOOLS

RIGHT AND LEFT WITH THE COUPLE YOU MEET
Linden Record 98 B

Figure

1. First couple balance, first couple swing
2. Promenade the outside ring
3. Right and left with the couple you meet
4. And side couples do the same
5. Right and left back
6. Two lady chain
7. And chain right back
8. Half promenade
9. Half right and left and everybody swing.

After break give same call for couples two, three and four.

THE ROUTE - Linden Record 100A

Figure

1. First and third couples balance & swing
2. Promenade halfway around the outside ring
3. Right and left back where you were before
4. Two ladies chain and chain once more
5. First and third lead to the right
6. Circle four and form a line
7. Forward eight and fall back eight
8. Forward again with a right and left thru
9. And a right and left back
10. Ladies chain across the set
11. Ladies chain down the line
12. Ladies chain across the set
13. Ladies chain down the line
14. Circle four in the middle of the floor
15. Four over here and four over there
16. Now docey doe with the gent you know
17. Lady go see, gent go do,
18. One more turn and home you go
19. Everybody swing your own
20. Walk all around your left hand lady
21. See-saw your pretty little taw
22. Turn the left hand lady with the left allemande
23. Right to your partner and a right and left grand
24. Meet your partner, meet her with a smile
25. Promenade eight, promenade a mile
26. Get home, get home, get home.

Repeat above call for side couples.

RIGHT HAND STAR

Figure

1. First couple out to the couple on the right form a right hand star
2. Now a left hand star
3. Four hands half
4. Pass right through and on to the next
5. Form a right hand star
6. Now a left hand star
7. Four hands half
8. Pass right through and on to the next
9. Form a right hand star
10. Now a left hand star
11. Four hands half
12. Pass right through and all the way home and everybody swing.

Use any ending.

JINGLE BELLS - Linden Record 99A
(Singing Call)

Opening

1. Honor your partners all, corners do the same
2. Circle to your left, around you go again
3. Now you've gone halfway, turn back the other way
4. Places all and balance all
5. And everybody swing
6. Swing your partners, swing your partners
7. Swing 'em 'round and 'round
8. Swing your partners every one
9. And promenade the town
10. Promenade, promenade, promenade so gay
11. Oh, what fun it is to ride in a one horse open sleigh.

Figure

1. Head couples, half right and left
2. Side couples do the same
3. Everybody swing
4. And listen while I sing
5. Ladies to the center
6. Gents walk around the outside
7. Form a basket when you meet, and circle to the side
8. Circle left, circle left, circle just halfway
9. Turn the basket inside out and back the other way
10. Circle right, circle right, to your places all
11. Swing the corners everyone
12. And promenade the hall
13. Promenade, promenade, promenade with bliss
14. Oh, what fun it is to dance with a charming miss.

Repeat figure three more times.

Note: On second and fourth time through the figure change lines 13 and 14.

Line 13 to "Promenade, promenade, promenade with joy,"

Line 14 to "Oh what fun it is to dance with a handsome boy."

SEPARATE AROUND THE OUTSIDE TRACK

Singing Call to "Solomon Levi" - Linden Record 99-B

Opening

1. Allemande left on the corners all
2. And right hand to your own
3. A grand old right and left boys until you meet your own
4. And when you meet your partners you promenade back home.
5. Promenade!

Figure

1. First couple separate around the outside track
2. You keep on going around the set and meet her coming back
3. You pass right by your partner
4. Salute your corners all
5. You face about and swing your own
6. And promenade the hall.

Repeat figure 1-6 for couples 2, 3 and 4.

Repeat figure 1-6 for two head couples

Repeat figure 1-6 for two side couples

Repeat figure 1-6 for all four couples at the same time.

GREEN SLEEVES

Music: RCA Victor, Methodist World of Fun
Formation: Double circle in sets of 2 couples, all facing counter-clockwise. Girls at right of partners. Number couples 1,2, 1,2, etc. around the circle.

Action: Holding inside hands all walk 16 steps forward. Each set of 2 couples, couple #1 and #2, make a right hand star for 8 steps, left hand back for 8 counts. End with couple #1 in front of, and with their backs to couple #2.

Couple #1 holding inside hands walk backwards, 4 steps bending low. At the same time couple #2 walk forward 4 steps, making an arch. Then couple #2 walk backwards under arch made by couple #1 for 4 steps. Both returning to original places. Repeat this arch sequence once more. (Twice in all.) Then repeat from beginning.

CHRIST CHURCH BELLS

Music: H. M. V., Parlophone, Methodist.
Formation: Double circle of partners facing. Couple #1 facing clockwise, and couple #2 facing counter-clockwise. Girls on right of partners.

Action: Man #1 turns girl #2 with right hand 8 counts. Then his partner with the left hand and 8 steps. Man #2 turns girl #1 with the left hand 8 steps, then back to his own with the right hand 8 steps.

All join hands and circle 8 counter-clockwise. Return to original place and face partners. All clap own hands, then right with partner, own, then left with partner, in 4 counts. Couple #1 separate, turn away from each other walking forward while couple #2 in between them thus exchanging places with each other. Each meeting a new partner. (4 counts.) Repeat from beginning.

AUPRES 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 is it 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 ct. 8 skips to left. 8 skips to right. With 8 steps girls walk toward center joining hands and forming an inner circle, boys join hands in outer circle. Boy's circle moves right with 8 steps, girls move left. 8 skips in reverse directions. Without releasing hands girls move backward and outward raising their joined hands as boys (with hands released) move toward center of circle under the girls' arches. Once inside they turn to face girls and join hands, retaining separate circles. Each circle moves to its own right with 8 skips. Reverse directions. In 8 steps everyone releases hands, boys coming between their own partner and next girl. All join hands. All boys with backs to center of circle. 8 skips clockwise. 8 skips counter-clockwise. Release hands and to 8 counts, boys only turn to face center of circle joining hands to form arches. Girls mark time in place.

AUPRES DE MA BLONDE, cont'd.

Girls enter center of circle, turn to face partner and curtsy extending left foot front, bending R knee and with both hands spread skirt, 8 counts. During the next 16 counts girls weave in & out, leaving circle on the 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 R feet, girls L on 1st count, pause on second, boy-curtsy during the next 2 counts and with 4 steps turn alone describing a small circle in place. Repeat the above twice more. Join both hands with partners and skip in place with 8 skips turning in a clockwise direction. With 8 skips turn in a reverse direction. Repeat dance with the new partners.

SQUARE DANCES FOR ELEMENTARY SCHOOLS

SIoux CITY SUE
(Singing Call)

Opening

1. Swing boys swing everybody swing
2. You promenade around the ring
3. Go two by two back home again
4. With old Sioux City Sue, Sioux City Sue
5. Swing that girl there at home, cause she's old City Sue

Figure

1. First old couple lead to the right and circle four hands around
2. You dos-a-dos that opposite girl, right shoulders once around
3. You dos-a-dos your partner
4. And you swing her too
5. Both guys swinging now, you swing old City Sue
6. Now lead along go to the right
7. You circle four hands around
8. You dos-a-dos that opposite girl
9. Right shoulders once around
10. Dos-a-dos your partner
11. And you swing her too
12. Both guys swinging now, you swing old City Sue
13. You lead along go to the right and circle four hands around
14. You dos-a-dos that opposite girl
15. Right shoulders once around
16. Dos-a-dos your partner and you swing her too
17. Both guys swinging now you swing old City Sue
18. Well it's swing boys swing, everybody swing
19. You promenade around that ring
20. Go two by two back home again
21. With old Sioux City Sue, Sioux City Sue
22. Swing that girl there at home, 'cause she's old City Sue.

Repeat figure calls for couples 2, 3 and 4.

MOUNTAIN LOOP

Figure

1. First couple out to the couple on the right and four hands around
2. Turn with the mountain loop
3. Lady go right and gent go left
4. Circle up four, in the middle of the floor
5. Pass right through the kitchen door
6. And on to the next and circle four.

Repeat above calls until visiting couples returns to home position.

ARKANSAS TRAVELER WITH A TRAIL ON THROUGH

1. First and third balance and swing
2. Up to the center and back to the ring
3. Sides do a trail on through
4. (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 position and proceed to corners just in time to execute call "Corners all with R hand")
4. Swing your opposite with the right hand round
5. Partner L and L hand round
6. Corners all with the R hand round
7. Partners L and L hand round
8. Promenade your corners as they come down.

Repeat three times, having heads and sides alternate.

THE BOISE BUTTERCUP (A Jere Long Original)

1. Head two couples, balance and swing
2. Lead out to the right of the ring
3. Circle four hands halfway round
4. The outside under, the inside up
5. 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)
6. Now circle to the left, and don't be slow
(Circle 1-3/4 CW until lead gents have backs to home position)
7. And you break the cup with a half pas-o
(Drop hand holds, gents turn right hand lady with LH swing)
8. Now everybody swing your own, swing that pretty gal on home
9. Now join hands and circle to the left you're doin' fine
10. Now a half pas-o just one more time
(Gents turn partners with LH swing)
11. Swing your corners, round and round
(Waist swing)
12. Allemande left just one
13. Right elbow swing, with the gal you swung
14. Gents star left to the opposite maid
15. And pick her up in a wheel promenade
(Gents pick up opposite with arm around waist)
16. Promenade eight around the hall
17. 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.

ARIZONA DOUBLE STAR (Jere Long Original)

1. First and third in a half sashay
2. Now up to the center and back that way
3. Now star by the right in the middle of the set
4. Then double star with the folks you've met
(Star in center turns 1 1/2 turns and couple #1 stars L with couple #4, etc.)
5. Break to the center and lead ladies chain
6. Now circle four half around the range
7. Pass right through and don't you roam
8. Split your corners and head for home
(Lead ladies come out of LH stars, do a ladies chain, then circle 4 half way round; gents #1 and lady #3 now facing center toward couple #4 position; gent #3 and lady #1 opposite; then pass right thru and thru side couples and head for home positions)
9. Left to your partners, don't be late
10. Pick up your corners and promenade eight.

STAR AND A WHEEL

1. Head two couples balance and swing
2. Lead out to the right of the ring
3. Circle four one time around
4. Allemande left and right to your girl
5. 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 elbows)
6. Men back out and all the way round
7. Now chain those gals across the town
(Men turn loose elbows, pivot left swinging ladies around with them; then ladies chain across)
8. Ladies chain back to a right star
9. Gents walk around to the promised land
(Ladies chain back into a right hand star; gents walk around ladies CCW)
10. Turn your partner with your left hand
11. And ring up four to beat the band.

SALLY GOODIN WITH A DO-PASSO

1. First couple balance and swing
2. Lead out to the right of the ring
3. Swing Sally Goodin and do-pass-o
(1st couple faces #2; each turn opposite with right hand swing, then each turn own partner with a left hand swing)
4. Now the gal from Arkansas
5. And do-pass-o half around the hall
(#1 gents goes to #3 lady for a right hand swing, at same time gents #2 and #3 turn their corners with a right hand swing. #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)
6. And don't forget your old grandma
(All four gents turn their corners with a right hand round)
7. And a do-pass-o 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.)

ARKANSAS THAR

By Marguerette Empie

1. First and third go forward and back
2. Forward and turn your opposite a right hand round
3. Your partner left and a left hand round
4. Corners all with a right hand round
5. Partners left and a left all around
6. Promenade your corners when you come down
7. Same two couples forward and back
8. Forward and turn your opposite a right hand round
9. Your partner left and a left hand round
10. Corners all with a right hand round
11. Partners left go all the way round with a once and a half and don't fall down
12. To your right hand lady with a right hand round
13. Your partner left, like an Allemand Thar, Men to the center with a right hand star
14. Let that star through the heavens whirl
15. A right and a left to the second girl and star again
16. And back up boys I'll tell you when
17. Shoot the star to the next pretty maid
18. Take that gal and promenade
19. Side two couples forward and back
20. Forward and turn your opposite a right hand round
21. Your partner left and a left hand round
22. Corners all with a right hand round
23. Partners left and all the way round with a once and a half and don't fall down
24. To your right hand lady with a right hand round
25. Partner left and your left all around and
26. Promenade your corners as they come down
27. One foot, two foot, three foot, four
28. Same two couples two and four
29. Forward and back like you did before
30. Forward and turn your opposite a right hand round
31. Your partner left and a left hand round
32. Corners all with a right hand round
33. Partners left and all the way round with a once and a half and don't fall down
34. To your right hand lady with a right hand round
35. Partners left like an Allemand Thar and the boys back up with a right hand star
36. Let that star through the heavens whirl
37. A right and left to the second pretty girl and star again
38. The ladies star instead of the men
39. And now the men
40. Let that star through the heavens whirl
41. A right and left to the second girl and star again
42. And the men back up I'll tell you when
43. Shoot that star with a full turn around and
44. Promenade your corner as she comes down
45. She's your own, you will recall, bring those pretty girls around the hall.

PIN WHEEL

1. Allemand left and how do you feel
2. A right to your lady for the old pin wheel (A once & a half or elbow hook.)
3. A left to the next like an old fashioned reel
4. A right to the next and all the way round
5. Left round the next and don't fall down
6. A right to the next and give her a flip
7. It's a Wagon Wheel so let's be gay
8. The gents star left and roll it away
9. The girls reverse, go the other way round
10. Meet your honey with a right hand round
11. Corner left and don't be shy
12. Partner right, but pass her by
13. The right hand lady with the left nana around
14. Do-sa partners, all the way round
15. Promenade your corners as they come down.
Repeat three times

MERRY GO ROUND

1. Head two couples balance and swing
2. Promenade three fourths round the ring (Behind 4th couple and 2nd couple.)
3. Now pass right thru but not too far
4. And meet in the center with a right hand star
5. Star by the right in the center of town
6. Turn your corners with a left hand round
7. And let them ride on the merry go round (Side couples center for right hand star.)
8. It's your corners again with your left hand
9. Head couples star right to beat the band (In the center.)
10. It's a star by the right and how do you do
11. Back by the left and how are you
12. It's corners all with the right hand round
13. Partners left and all the way around
14. And promenade your corners as they come down.

BIRD IN THE CAGE

Seven Hands - Variations

1. Beginning with Birdie in Center:
Crow hops in and joins the wren
Six hands up and gone again
Form an arch, Number 2 leads under
(In forming arch, man's back is to his home position. #2 leads around #1 man and thru the arch.)
Turn to the left and don't you slip
(Turn line to left around #1 girl.)
Pull the line and pop the whip
Under again and don't be late
(Turn line to the right around #1 man.)
Turn to the right in a figure eight
All join hands and circle eight.
2. Begins with two gents traveling and winding up in center and 6 hands round:
Crows hop out and the birdies hop in
Six hands up and gone again
Birds come out with a left allemande
Partners right and right and left grand.

RIGHT AND LEFT SIX, CENTER COUPLE SWING

THE ROUTE

- (1- 4) Couple number one lead out to the right
- (5- 8) Circle half go right and left thru go
- (9-12) Right and left six and the center couple swing
- (13-16) That's number one in the middle of the ring
- (17-20) Right and left on and the center couple swing
- (21-24) Number four in the middle of the ring
- (25-28) Right & left on and the center couple swing
- (29-32) Don't change now do the same old thing
- (33-36) Right and left on and the center couple swing
- (37-40) Chew the rag and chew the string
- (41-44) Your last time go right & left thru
- (45-48) Center couple swing and the sides swing too
- (49-52) Lead to the next and circle half go
- (53-56) Right and left four and the center couple swing
- (57-60) Then lead to the last with the same old thing
- (61-64) Circle halfway round --
- (65-68) Right and left six and the center couple swing
- (69-72) That's number one in the middle of the ring
- (73-76) Right and left on and the center couple swing
- (77-80) Number four in the middle of the ring
- (81-84) Right and left on and the center couple swing
- (85-88) Don't change now do the same old thing
- (89-92) Right and left on and the center couple swing
- (93-96) Chew the rag and chew the string
- (97-100) Your last time go right and left thru
- (101-104) Home you go and everybody swing ...

- Head two couples out to the right
- Circle halfway round --
- Lead head gents let go left hands
- Stand out four in line --
- Forward eight -- --
- Fall back eight -- --
- (1- 4) Right & left thru across the floor
- (5- 8) Turn right around and do it once more
- (9-12) Right and left back in the same old track
- (13-16) Turn and face in line --
- (17-20) Right and left thru along the line
- (21-24) Turn right around and do it once more
- (25-28) Right and left back in the same old track
- (29-32) Turn and face across --
- (33-36) Right and left across the hall
- (37-40) Turn right around now face in line
- (41-44) Right and left along the line
- (45-48) Turn right around now face across
- (49-52) Right and left now half across
- (53-56) Turn around and face in line
- (57-60) Right and left now half in line
- (61-64) Turn around and now you're home

Repeat using ladies chain.

SINGING CALLS REFERENCES (By Gus Emple)

Alabama Jubilee	Intro JL 2
Alabama Jubilee (Texas Version)	MacGregor 640
Cindy	Intro JL 2
Ding Dong Daddy from Dumas	Windsor 7113
Down Yonder	Windsor 7114
Head Two Ladies Cross Over (Life on Ocean Waves)	Capitol 79-40202
Hot Time in the Old Town	Imperial FD 103
	Windsor 7115
Hurry, Hurry, Hurry	Windsor 7105-B
Jessie Polka Square	Intro 7005
Log Cabin in the Lane (Mixer)	Linden 146-B
Manana	Windsor 7107-A
McNamara's Band	Imperial 1143
My Pretty Girl	Imperial FD 103
	Windsor 3112
Oh Johnny	Imperial FD 103
Old Fashioned Girl	Windsor 7105-A
Patty Cake Polka; Bumpsa Daisy;	
Brown Eyed Mary Mixer Medly	Folkraft F 1204
Rose of San Antone	Folkraft F 103
(Visiting couple type)	
Rose of San Antone	MacGregor 606
(Two couple lead	
She'll Be Coming Round the Mountain	Imperial 1012
Split Your Corners	Folkraft F 1204
Steamboat	Windsor - no ref.
Steel Guitar Rag	Intro JO 1
The Thing (With "Open the Tepee")	Windsor 7106-A
Wearing of the Green	Linden 146-A
Wreck of the Old 97	MacGregor 623
You Call Everybody Darling	MacGregor 606

RIGHT AND LEFT SIX

- (1- 4) Couple number one lead out to the right
- (5- 8) Circle half go right and left thru
- (9-12) Go right and left six across the hall
- (13-16) On across till you hit the wall
- (17-20) Right and left six back thru the set
- (21-24) Turn right around you're not thru yet
- (25-28) Into the center lead to the next
- (29-32) Circle halfway round --
- (33-36) Right and left thru and lead to the last
- (37-40) Circle half go right and left thru
- (41-44) Go right and left six across the hall
- (45-48) On across till you hit the wall
- (49-52) Right and left six back thru the set
- (53-56) Turn right around you're not thru yet
- (57-60) Into the center home you go
- (61) And everybody ...

LET'S DANCE dances have been "proofed" through Camp Sessions, Institutes, clubs, and research committees.

Subscribe Now!

ENDS TURN IN

- 1. First and third balance and swing
- 2. Into the center and back again
- 3. Into the center turn back to back (With partner)
- 4. Split your corners to the outside track
- 5. To lines of four (Walk between side couples, lady turns right, men left to form lines of four)
- 6. Forward eight and eight fall back
- 7. Pass right thru but don't turn back
- 8. Join your hands and the ends turn in (Side couples raise joined hands to make an arch, active people walk under the arch into the center of the square)
- 9. Circle four in the middle of the floor
- 10. Go once around and then no more
- 11. Pass right through, and split that couple that's facing you
- 12. Form lines of four
- 13. Forward eight and eight fall back
- 14. Pass right through but don't turn back
- 15. Join your hands and the ends turn in
- 16. Circle four in the middle of the floor
- 17. Once around and then no more
- 18. Pass right through to an allemande left
- 19. Right to your partner, grand right and left.

MEET SOMEBODY

(A peculiar version of Catch All Eight)

- (1- 4) One and three go forward and back
- (5- 8) Same two couples lead to the right
- (9-12) Split that couple separate
- (13-16) Meet somebody and catch all eight
- (17-20) Everybody right hand half way back with the
- (21-24) Left that half go all the way round
- (25-28) Corner with the right and DO SI DO
- (29-32) Partner left hand all the way round
- (33-36) Corner with the right half swing around
- (37-40) Promenade corner as she comes down
- (41-44) One-quarter of the way with the lady you found
- (45-48) Twenty-five percent and the same two gents
- (49f) In the side positions go forward and back... Etc.

LADIES CHAIN THREE-QUARTER MILE

Introduced 1948 by G. A. "Doc" Newland, Wisconsin

- (1- 4) Four ladies chain three-quarters mile
- (5-10) To your corner gent and watch him smile-- --
- (11-14) Ladies chain three-quarter round
- (15-20) Opposite gent with the left hand around-- --
- (21-24) Ladies chain three-quarter mile
- (25-30) Turn 'em boys and keep in style -- --
- (31-34) Ladies chain and home you go
- (35-40) Partner left and DO SI DO -- --
- (41f) DO SI DO ... promenade corner.

LITTLE SIDE BET

- (1- 4) One and three you balance and swing
- (5- 8) Promenade around the outside ring
- (9-12) All the way around you go
- (13-16) Now one with two and 3 with 4
- (17-20) Go right and left thru with the couples you meet
- (21-24) -- -- -- --
- (25-28) Right and left back in the same old track
- (29-32) -- -- -- --
- (33-36) Ladies chain across the floor
- (37-40) Turn 'em around and back once more
- (41-44) Chain right back in the same old track
- (45-48) All four ladies star by the right
- (49-52) Cents hook left in a little side bet
- (53-56) Twice around you're not thru yet
- (57-60) Hook your partner circle four
- (61-64f) Round and round ... etc.

BETWEEN THE SIDES AND FORWARD SIX

- (1- 4) Couple number one you balance & swing
- (5- 8) Down the center and split the ring
- (9-12) Lady go right and the gent go left
- (13-16) Come between the sides and stand in line
- (17-20) Forward six -- --
- (21-24) Fall back six -- --
- (25-28) Swing your partner once and a half
- (29-32) To the opposite sides and stand in line
- (33-36) Forward six -- --
- (37-40) Fall back six -- -- active
- (41-44) Swing in the center and circle six
- (45-48) Hands around then everybody
- (49f) Allemande left ... etc.

COUPLE ELBOW SWING

Introduced 1947 by Bob Sumrall, Texas

- (1- 4) Head two couples forward and back
- (5- 8) Forward again and the ladies hook
- (9-12) Four in line you travel clockwise
- (13-16) Once around to your left hand couple
- (17-20) Gentlemen hook turn once around
- (21-24) Back to the center and the ladies hook
- (25-28) Four in line you travel clockwise
- (29-32) All the way round go once and a half
- (33-36) To the other side and the gentlemen hook
- (37-40) Gentlemen hook turn once around then
- (41-44) Back to the center and the ladies hook
- (45-48) Four in line go once and a quarter
- (49-52) Cents drop off and the ladies whirl
- (53f) Everybody swing your own little girl...

whirl
Turn $\frac{1}{2}$ and the length of hall
then 2 more D's

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

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

Part 2 - Figure

1. Head couples balance and swing
2. Go down the center and split the ring
(Partners go down the center passing through the other couple. Then the ladies cross in front of their partners. Gents cross behind their ladies)
3. 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)
4. 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)
5. Then down the center once more
(1st & 3rd gents take this new partner down the center)
6. Just like you did before
7. Passin' by your lambie, a'swingin' with yo' mammy
8. Swingin' on the Robert E. Lee.
9. Side couples swing and you sway
10. Then go down the center in the same old way
11. Lady go left and gent go right
12. Pass right by your baby and you swing your corner lady
13. Then go down the river again
14. It's the steamboat 'round the bend
15. Passin' by yo' bunny, a'swingin' with yo' honey
16. Swingin' on the Robert E. Lee.

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.

BREAKS (INTRODUCTIONS, FILLERS, ENDINGS)

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 gent's index fingers firmly, but so that gent's 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.

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 & promenade)

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 cnoo cnoo
 (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)

BACK TRACK AND DO PASS O (By Gus Empie)

Honor your partner; and your corners all
Join your hands 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 partner's 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.

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
Right and left grand.

NEW SUSIE Q

1. First and third balance and swing
2. Up to the center and back with you
3. Up to the center and right and left thru
4. Turn your gal for a Susie Q
5. Opposite lady with the right hand round
6. Partner left as you come down
7. Opposite lady with the right hand round
8. Partner left and turn 'er around
9. Everybody, swing your corners like swingin' on a gate
10. Now the next to the left and don't be late
11. Same two gents, new calico.

Repeat all.

SPLIT YOUR CORNERS AND WHIRLAWAY

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

THE APACHE (Original by Gus Empie)

1. Allemande L Apache style
2. Meet your squaw and swing a little while
3. Four bucks change, and make it just half
4. Your opposite left with a once and a half
(4 gents star R, turn opposite once & a half)
5. Then chain the squaws across the ring
6. Hurry along girls, you pretty little things
7. Now chain 'em back home for a two-hand swing
8. Now an eight hand star and everybody smile
9. With the bucks in the lead Apache style
(After completing 2-hand swing swing, everybody stars R)
10. Bucks reach back with the old South paw
11. And hold left hands with your pretty little squaw
12. And hold the star and don't look back
13. Keep those squaws in the wagon track
14. Now break the star, swing halfway round
15. A right to the corner, go all the way round with a once and half and don't fall down
16. A left to the next and all the way round
17. 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 gents 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.)

ALAMAN LEFT AND DON'T BE SLOW

Alaman left and don't be slow
Chain those corners and let 'em go
Your opposite man for a do pass o
Partner left and corner right
Back to this partner and promenade with the gal
you got
Now put 'em in the center and turn Red Hot
Right hand lady with the right hand around
Partner left and all the way round
Left hand lady with the right hand around
Partner left and your left all around
Promenade your corner as she comes down.
(Original partner)

CALIFORNIA WHIRL

(Tune - Solomon Levi)

(Record: Sets In Order label)

1. Allemande left the ladies star, the gentlemen promenade
2. Allemande left the gentlemen star, the ladies promenade
3. Allemande left your corner again and on your way you roam
4. You right and left around that ring until you meet your own
5. Do-sa-do your partner - bow to your corner maid
6. Allemande left your corner - take your own and promenade
7. Promenade around that ring and to your place you go
8. Swing that lady once around and the heads get set to go.

9. First and third lead out to the right and circle half the floor
10. Right and left through to the center but face the outside four
11. Chain with the sides - turn once and a half and face the center ring
12. California whirl the opposite girl and everybody swing
13. All swing your partners - swing your corners all
14. And when you've swung your corner - promenade her, promenade all
15. All the roosters crow boys - all the birdies sing
16. You take this lady home with you, there isn't time to swing.

Repeat for second and fourth, then repeat all, finish with the introduction.

KANSAS CITY - MY HOME TOWN (Gilmore)
(Singing call - Set In Order record)

1. All join hands and circle to the left
2. Circle just one time around the floor
3. Duck your corner under, swing these corners all
4. Three or four times and don't you dare to fall
5. Allemande left and pass your partner by
6. Swing the next little lady round and round
7. Then you promenade - to Kansas City
8. Cause that's your home town.

9. Head couples right and circle to a line
10. Forward eight to the center and back with you
11. Right and left thru - turn right back and chain
12. Turn 'em twice around and form new lines of 4
13. Right and left thru - turn 'em twice around
14. Do-sa-do your corners all
15. Then you promenade - you're home, boys, swing her
16. It's in your home town.

Repeat for side couples
Repeat all
Repeat introduction

DON'T JUST STAND

Original by Jack Hoheisal

1. Head gents to the center for a left hand swing
2. Turn once and a half in the middle of the ring
3. Then docey round that girl across(t)
4. Back to the center and don't get lost *left.*
5. Turn once and a half and hang on tight
6. For a ballinet - take your partners right
7. Balance forward - balance back
8. Swing half around to the outside track
9. Balance again - don't just stand
10. Then walk right ahead to a left allemande.
(And any desired break)

Repeat with four gents active and change lines 1 and 2 as follows:

1. Four gents to the center for a left hand star
2. Turn once and a half from where you are

Repeat with side gents active and then all four again

Can make ladies active by changing line 10

10. Now a right hand swing to a left allemande.

NOTE: A forearm grip is recommended in center for 2 gents (or ladies), as this is easy to slide into a hand grip for the ballinet.

RAMBLIN' WRECK

(Singing call - Windsor)

1. First and third lead out to the right and circle half way thar
2. Pop that couple under and they form a right hand star
(Turn 1 1/2 times in center)
3. Catch your corner (original) by the left and turn 'em once around
4. Star right back in the center - go once and a half around
5. Catch your right hand lady (orig.) boys and turn her once around
6. Star right back in the center take a walk around the town
7. Swing that one in front of you, the darling little girl
8. Now take your own, and get back home and give her a swing and a whirl
9. Allemande left your corner again and you all jump up and down
10. Go swing your little sugar plum - swing her off the ground
11. Allemande left your corner again and around the ring you go
12. A grand old right and left boys, walk on your heel and toe
13. Meet your money - do-sa-do - you whirlagig around
14. Then take her in your arms and swing her off the ground
15. Promenade the ring and we'll all begin to sing
16. I'm a Rambling Wreck from Georgia Tech.....
(I'm a Rambling Wreck and I do expect, square dancing is to blame.)

INSIDE TWO RIGHT AND LEFT THROUGH

Original by Hunter Crosby

1. First and third go forward and back
2. Split your corners to the outside track
3. To a line of four don't be slow
4. Forward eight and do-sa-do
5. Inside two, a right and left through
6. Turn those gals as you ought to do
7. The four gents left, a half sashay
(Gents sashay left, ladies right. This gives each gent a new partner. Gent #2 has lady #3, gent #1 has lady #2, gent #3 and lady #4, gent #4 and lady #1)
8. And eight to the center and back that way
9. And now chain those gals across the track
10. Turn 'em boys and don't chain 'em back
11. Chain those gals right down the line
12. And chain 'em across you're doing fine
13. Now chain those gals right down the track
14. And turn 'em boys you've got yours back
(Same partners now as in line 7)
15. And pass right through across the set
16. Turn alone you're not through yet
(Everybody does a left face individual turn to face the set)

Repeat from line 5 with new active couples - THEN:

17. Inside two go forward and back
18. Star by the right on the inside track
19. All the way round to beat the band
20. To your corners all a left allemande.
(Original corners)

Use any break and repeat with sides.

CIRCLE FOUR BREAKS AND VARIATIONS

By Jack Hoheisal

Go right into a right and left thru
Turn around for half a Q
That's opposite right and left to your Sue
Boys flip around - do a right and left thru
Then opposite right and left to your Sue
Boys flip around - now circle a few.

Two ladies chain to someone new
Turn 'em around for half a Q
Now opposite right and a left to Sue
Ladies chain back to your old man
Now half a Q as quick as you can
Then do-sa-do your opposite lady
And go right back and swing your baby.

Go once around, then right and left thru
Turn right around for half a Q
That's opposite right and left to your Sue
The ladies chain to the opposite man
He'll turn you around as slick as he can
Then swap right back and swing your own
Yes swing your pretty girl right back home.

G'BYE MY LOVER G'BYE - BYE LOW MY BABY

1. 1st ol' two promenade thru between that couple facing you
2. Lady go East, gent go West,
3. Right back home to your own little nest
4. Swing in the center, join the sides
5. Circle three and circle wide
6. Around and around and around you go
7. And three in line you stand
8. Now forward three and back you go
9. Forward again with a do-sa-do
10. Forward once more do what I say
11. Make an arch and make it sway
(Form arch of 12 hands)
12. Lone two you tunnel right thru
13. And swing at the opposite end
14. Swing her around and around and around
15. Swing your honey and then
16. Right back - in the same old track
17. Swing your darling again
18. It's everybody swing your own
19. You swing your honey back home
(Only when 2nd and 4th couples are active, do this part on record)
20. Now allemande left and a right to your own
21. Go all the way around the ring
22. With a grand right and left around you go
23. Now everybody sing (Go all way round but balance to partner)
24. Bye low my baby; Bye low my baby
25. Bye low my baby; Goodbye my lover goodbye.
(After the double grand right and left back to home place, promenade once around to use up music.)

HIGHLAND WHIRL

By Wayne Donnoff

1. Put your arm around your pretty little maid
2. Gents to the center and star promenade
3. Keep on turning you're doing fine
4. When you get home you stretch your line
5. The gals duck under and hold on tight
6. Now swing that baby 'round all night
7. Twirl those ladies back to back
8. While the gents run around the outside track
9. Meet the lady with the left hand round
10. It's once and a half you're going to town
11. Now the gents to the center back to back
12. While the ladies run around the outside track
13. Hey! You gals you're going wrong
14. Turn right back go the other way
15. And meet your partner with the right hand round
16. It's once and a half to the outside lane
17. Allemande left - and the ladies chain
18. Across the set that's where you're sent
19. And promenade around with a brand new gent.
(Gents obtain original right hand lady.)

THE SAN DIEGOAN

Original by Geo. Madsen and Jack Hoheisal

1. First couple bow then swing a bit
2. Round and round for the fun of it
3. Then twirl away from your old man
(Girl breaks out of swing with whirl)
4. Both swing your corners as hard as you can
5. Now circle up three and everybody howl
(Man #1 with couple #4, girl #1 with couple #2)
6. Circle once around then shoot the owl
7. To the lonesome couple and choose a new pard
8. (First couple to third couple and swing with opposite)
6. Swing 'em twice and do it hard
9. Buckle up four and around you roam
10. Three forms an arch and one swings home
(One and three have exchanged partners - however it can be danced retaining original partners)
11. Swing down center now everybody swing
12. Swing all eight around the ring

CHAIN HITCH(Sequel to Hitched In Line)
Original by Jack Hoheisal

1. Head couples bow but don't you swing
2. Just lead right out to the right of the ring
3. Girls hook on its four in a row
4. Go 3/4 round and the gents let go
(Gents let go as in Travel On while ladies turn 1/2 turn more with elbow hook to opposite man before letting go)
5. Now you've swapped but don't you swing 'em
6. Just chain 'em back to the ones that bring 'em
(As ladies come to other man he turns them as in ladies chain and then they chain back to original partner)
7. Gents hook on it's four in a row
8. Turn half around and then let go
9. Meet in the center for a right and left thru (1st and 3rd couples)
10. Turn right around for a half a Q
(Turn opposite right and partner left with arm around)
11. That's a figure 8 in the center of the square
12. Now turn and face a brand new pair
(1st facing 4th, and 3rd facing 2nd)
13. Repeat lines 3 through 7
14. Turn once and a half and then let go
15. Now pivot around from where you've been
16. To a circle of 8 as pretty as you kin
17. Now a dosi-ballinet and the gents rock in
(Completing once and a half turn active comp couples are in position to circle. Inactive couples pivot CCW 1/2 turn to form circle. Ladies then pass across in front of partner to face out between him and next man to the left. Men face in.)
18. Ladies rock in and gents rock out
19. Swing with the left hand half about
20. And the ladies rock in
21. Swing with the right and don't be slow
22. Finish it off with a do-pas-o.

SOMEBODY STOLE MY GAL

Original by Paul Phillips

1. All swing your right hand girl (gal)
2. Now swing your own little pearl (pal)
3. All ladies chain and you pass up 2 guys
4. Left hand turn 'em boys, you look 'em in the eyes (Gents now have original corner lady)
5. Let the ladies star go round the ring
6. The same old boys with an elbow swing
(The same boys you met)
7. The gentlemen star - you all shout HEY
8. Go all the way
9. You swing and sway
10. Now you promenade around with that new little gal
11. Somebody stole your pal

FREE WHEELER

Original by Bob Hall

1. Allemande left and allemande thar
2. Go right and left and form that star
3. Back up boys but not too far.
4. The gents wheel out and the ladies star
5. Turn the opposite gent from where you are
(Man has original corner)
6. Go once and a half and the gents star in
7. Turn the opposite gal with a left hand spin
(Original right hand lady)
8. A right to the corner like a wrongway thar
9. (Original partner)
9. And the gents back up in a left hand star
10. Throw out the clutch and put her in low
11. It's twice around that ring you go
12. Skip this gal and turn the next
(Original right hand lady)
13. With the right hand round go full around
14. Turn the right hand lady with the left hand round
(Original opposite)
15. Partner right as you come down
(Original right hand lady)
16. Go all the way round
17. Left to the corner like an allemande thar
18. And back up boys in a right hand star
(Original partner)

Repeat three times from line 4

Break and closer--

Shoot that star with a full turn round
Turn the left hand lady with the right hand round
Go all the way.
(Any allemande from here. If used as break start from line 1.)

DOUBLE GRAND CHAIN

Four Ladies chain But the Men don't wait
Men chain in behind their date
Ladies chain back and don't be slow
Men chain back to the lady you know
For a Do pas o.

LET'S DANCE dances have been "proofed" through Camp Sessions, Institutes, clubs, and research committees.
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EIGHT ROLLAWAY
Original by Ed Gilmore

1. Ladies center and back to the bar
2. Gents to the center with a right hand star
3. All the way round from where you are
4. And it's partners left like an allemand thar
5. And the gents back up in a right hand star
6. It's Eight Rollaway with a half sashay
(From allemande thar position man swings out-girl swings in. Both left face turn and change hands. They have traded places but are facing original direction)
7. And the gents back up in the same old way
8. Allemande left and hold on tight and
9. Take your partner by the right
10. And balance in and balance out
11. Box the gnat turn half about
12. Balance out but not too far
13. Take the lady on the left like an allemande thar
14. And back up gents but not too far
15. Eight Rollaway with a half sashay
16. And back up boys in the same old way
17. Shoot that star with a right and left grand
18. Around the ring go hand over hand
19. Meet the new girl and promenade
(Men now have right hand lady - ladies move left 1/4 each time)

GARDENA ALLEMANDE

1. Allemande left for a right way thar
2. A right and left and form a star
(Original RH lady)
3. Back around, boys, in a RIGHT hand star
4. Shoot that star with a full turn around
5. A right to your corner as she comes down
(Original partner)
6. Go once and a half to a wrong way thar
7. And back around, boys, in a LEFT hand star
8. Shoot that star to a left allemande
(Gents break star and walk forward around partner to original corner)
9. A right to your honey and a right and left grand....etc.

TWIN TRAVELER

1. 1st and 3rd you bow and swing, then lead on out to the R of the ring
2. Circle four and don't get sore, just once around and then no more
(Be sure to end circle with back toward home position)
3. Turn the right hand lady with the right hand round
4. Partner by the left as she comes down
(Turn original RH lady--opposite in the formations of four--with a RH around and partners by the left, working back toward home positions when turning partners by the left)
5. Now corners all with a right hand round...
(Now dancing as in regular square formation, gents turn original corners with a right hand around)
6. It's partners left and a left all around
7. And promenade the corner as she comes down.
(Variation of "Arkansas Traveler" figure)

HOLD IT
Original by Doc Alumbaugh

1. Allemande left and the ladies star
2. Now hold it, gents, right where you are
(Allemande L, all ladies r. h. star, gents stay put)
3. Back by the left and hurry up girls
4. A right to your guy for a wagon wheel whirl
(Ladies return with l. h. star, give r. forearm to partners, turn full around, then ladies make R face twirl without help from gent while gents star left. After twirl, ladies tuck left hand under gents R arm and all walk CCW around set)
5. Gents turn in to a right hand star
6. Now hold it, girls, right where you are
7. Pass 'em once and say "Hello"
8. Now meet her again with a do-pas-o
9. Partners left and the corners round
10. Partners left and a full turn around
11. All the way round then on you go
12. With a right and a left--then a do-sa-do
(Finish do-pas-o with 1 1/2 turn with partner, progress like grand right and left with a right past next, a left past next and do-sa-do the next, who is the original corner lady)
13. Now tip your hat on your way
14. Go around the next with a half-sashay
(Gents "tip hat" to corner lady, pass her right shoulders and half-sashay in back of next girl who is original partner)
15. Re-sashay, go all the way around
16. Then the four gents star in the center of town
17. Your opposite left go twice around
18. And the gents star back in the center of the town
19. It's partner left, now think of that
20. A right to your corner and Box the Gnat
21. A balance and a twirl, then promenade
22. Go round the ring with a brand new maid.
(Progression is to original corner for new partner.)

HOLLYWOOD ALLEMANDE

1. Allemande left and a right to your pard
2. It's a wagon wheel, but not too hard
(Full turn around partner and spin as in regular wagon wheel)
3. Catch her with the left like an allemande thar
(As ladies complete spin, gents step to outside and catch partners with left forearm hook. They then walk into the center to form a right hand backward star)
4. Back around, boys, but not too far
5. Shoot that star and on you go
6. It's a wagon wheel and don't be slow
(Gents break out of backward star in usual way, give right hand to RH lady, take forearm hold and do full turn around and spin as in regular wagon wheel)
7. Catch her with the left and do-pas-o
(As ladies complete spin, gents step to outside and catch new partners with left forearm hook to commence do-pas-o)
8. It's corners right and back to the bar
(Continue do-pas-o)
9. Four gents center with a right hand star
(Gents do not finish do-pas-o with usual turn in place, use forearm hook instead to release partners and form RH star in center)
10. The opposite gal with a left allemande
(Original corners)
11. Partners right and a right and left grand...etc.

RING AND A STAR

1. Ladies to the center and back to again
2. Gents to the center form a ring
(Circle left)
3. Change that ring to a right star
4. Left hand back but not too far
5. Dos-a-dos your pretty little taw
6. Allemande left your corners all
7. Dos-a-dos your own pretty thing
8. Ladies center and form a ring
(Circle left)
9. Change that ring to a right hand star
10. Left hand back but not too far
11. Meet your partner with a right hand round
12. And Wagon Wheel roll as you come down
13. It's a star promenade go round the town
14. Gents come out with a full turn about
15. Ladies swing in, there's that pretty little star again
16. Ladies keep goin' in a right hand star
17. Gents drop off at their home bar
18. Gents step in behind their mate
19. For an eight hand star and keep it straight
20. Ladies reach back with their left hands
21. Allemande left and a right and left grand.

STAR ROLL AWAY

Original by Virgil Faulconer

1. Eight to the center and back to the bar
2. Ladies center for a right hand star
3. Catch right on to your pretty little maid
4. Round you go in a star promenade
(Men on the outside)
5. Men roll left you're doin' fine
6. Star again with the girl behind
7. Now half sashay and just for play
8. Balance this lady and swing and sway
(Men trade places with new girl in half-sashay, take new girl's right hand in his left, balance and swing)
9. Men star left and hold on tight
10. Promenade your lady if it takes all night
11. Roll the girls with a right hand whirl
12. Star again with the second girl
13. Half sashay and just for play
14. Balance this gal and swing and sway
15. Men star left across the town
16. Opposite lady with the right hand round
(Original partner)
17. Left hand lady with the left hand round
18. Back to your honey go all the way round
19. Do-Sa-Do that right hand maid
20. Take that lady and promenade.
Repeat three times

FORWARD 6, COME BACK WITH ME

Original by Ed Gilmore

1. (Form lines of 3 by any standard method)
2. Forward 6, come back with me
3. Join your hands and circle three
4. Go once and a half and don't you blunder
5. Gents to the middle and turn 'em under
(2 gents are back to back; twirl ladies outward to their new side men. They will go to the same man as in right hand over left hand under. Men turn to place.)

HICKERY HOLLER SPECIAL

.Original by Doc Alumbaugh

1. 1st and 3rd balance and swing
2. Go up to the center and back again
(On returning to home, ladies tuck left hand under gent's right arm)
3. Now forward up and the two gents hook
4. Turn halfway round with the elbow hook
(Head couples toward center again but veer to right and gents hook left elbows. Turn line of four halfway around, then stretch out to arm's length)
5. Gents arch high, shoot the girls under
6. Take your opposite, swing like thunder
(Gents arch their joined left hands up, pass their partners under their left arm, releasing ladies as they make a full left face twirl after passing under gent's arm. Gents should keep partners in close to themselves to prevent ladies from colliding with each other. Each gent swings the opposite girl after she twirls, placing her at his right side after swinging)
7. Forward again and the two gents hook
8. Turn halfway around like an open book
(With new partner tucking her left hand under his right arm, gents advance to center of set and hook left elbows, turn line halfway around and stretching out to arm's length as before)
9. Gents arch high, shoot the ladies under
10. Take your own, swing like thunder
11. Now circle four on the heel and toe
12. Then break that ring with a docey-doe
13. Home you go with a swing and whirl
14. Everybody swing your girl.

EL PASO STAR

1. Gents to the center, back to the bar
2. Ladies center with a right hand star
3. Gents walk around the outside ring
4. Turn your opposite with your left wing
5. Ladies center and star once more
6. Gents come on around to the old back door
7. Turn your own with the left hand round
8. Ladies center with a right hand star
9. Gents walk around like a rope on a calf
10. Turn your opposite left with a once and a half
11. Four men star to the third little maid
(Original corner)
12. For a left hand swing and promenade.
Repeat three times

CHAIN LIGHTNING

1. Ladies to the center, back to the bar
2. Gents center with a right hand star
3. Pass two ladies where they are
4. Break and swing (with left hand) and center star (original right hand lady)
5. Pass two more like ropin' a calf
6. Turn the third with a once and a half
(Original opposite lady)
7. Four ladies chain across the set
8. Around that man and home you get
9. Four men star to the third little maid
(Original corner)
10. For a left hand swing and promenade.
Repeat three times

1. Ladies to the center and back to the bar
2. Gents to the center with a right hand star
3. Back by the left and pick up your maid
4. Go arm-in-arm like a star promenade
5. Gents back out, the ladies swing in
6. With a full turn around and the ladies star in
7. Heads roll out and the two gents hook
8. Turn once and a half with the elbow hook
(Two head couples leave star with left face turn to face CCW and each head gent hooks left elbows with side gent; #1 with #2 and #3 with #4. Now have two lines of four, which are turned CCW one and a half times around to place the two head ladies into center of set)
9. Head ladies hook in the center of town
10. It's eight in a line and turn it around
(Two head ladies hook right elbows in center, joining two lines of four to one of eight, and the line of eight rotates CW until next call)
11. Head ladies break, make lines of four
12. Turn those lines, we'll dance some more
(Head ladies un-hook from one line of eight to again make two lines of four and each line rotates CCW individually)
13. Gents swing out and the ladies swing in
14. With a full turn around and the ladies star in
15. Gents face back, the ladies whirl, go twice around
16. Then swing your girl
(Gents un-hook from ladies and make left face turn to face opposite direction and stand pat. Ladies remain hooked and walk around twice and everybody swings original partner)
17. Now circle four and don't you know
18. Now is the time to docey-doe
19. Now when you're thru with the docey-doe
20. Form two rings and make 'em go
(Same two couples still working together, #1 with #2, #3 with #4)
21. Break at the heads and pick up eight
22. Form one big ring, you're doing great
23. It's all around your left hand lady
24. See-saw round your own pretty baby
25. Now back to the corner with the ol' left hand
26. And take right off with a right and left grand.

ALAMAN LEFT AND DOWN THE LANE

Alaman left and Down the Lane
A right and left and Four ladies chain
Chain 'em on back and don't be slow
Catch this lady for a do-pas-o
Corner by the right and back to the bar
Men star right like an Alaman Thar
Shoot the star with a full turn around
Promenade your corner as she comes down.
(Original partner)

1. Ladies to the center and back to the bar
2. Gents to the center with a right hand star
3. Turn your honey like a left allemande
4. Go the wrong way around with a right and left grand
5. Pass your honey with a great big smile
6. To a do-ci-do Kentucky Style
7. Turn the left hand lady by the right hand round
8. Gents face out and circle the town
9. First couple arch by the left
(Work different couples in turn)
10. Pull 'em through the whole darn set
11. Turn Kentucky inside out circle eight hands round about
12. Now box the gnat with your right hand
13. Back to the corner with a left allemande
14. Partner right with a right hand swing
15. Gents star left around the ring
16. Skip this gal as she comes 'round
17. Turn the next little lady with the right hand round
18. Right hand lady with the left hand 'round
19. Partner right, go all the way round
20. Left hand lady with a left hand swing
21. A right and left grand around the ring
22. Sides keep going, that's what you do
23. But one and three you turn back two
24. And there's your own, so promenade eight
25. And take 'em back to the Blue Grass State.

(When 2nd and 4th make the arch, have them turn back two.)

THAT OUTSIDE RING

1. First ol' couple balance and swing
2. Then promenade that outside ring
(Full around to home)
3. Same ol' couple with a brand new swing
4. Then promenade that inside ring
5. Home you go and all eight swing
6. Now whirl away with a half sashay
7. Now turn and face the other way
8. Form an outside ring and don't you blunder
(All join hands facing the outside of the ring)
9. First couple split and run like thunder
10. Gent arches up and the lady ducks under
(First couple drop their own joined hands, gent goes left around outside set while lady goes right outside the set, each taking their end of the line with them. At opposite position gent makes arch by raising his left hand, right hand of next lady, while the first lady ducks under and thru that arch, continuing on around set without stopping so that first couple meet at their home position. The gent and lady on his left must "wring the rag" to straighten out the line so that all face the set. Side couples are now in opposite positions.)
11. Home you go and all eight swing
12. Then whirl away with a half sashay
13. Now turn and face the other way
14. Form an outside ring and don't you blunder
15. Same couple split and run like thunder
(First couple)
16. Lady arches up and the gent ducks under
(This time the lady raises her right hand and the gent ducks under, meeting at home position. The lady and the next man "wring the rag" to straighten the line so all face set. All couples are now back to original home position)
17. Now everybody swing and whirl
18. Go round and round with the pretty little girl.

BOISE VALLEY STAR
Original by Virgil King

1. Men star right and away you go
2. Your opposite lady with a do-pas-o
3. This partner left and your corner right
4. This partner again for a left hand spin
5. Men star right you're gone again
6. Your opposite lady like an allemande thar
(Original partner)
7. The men back up in a right hand star
8. And back up boys, but not too far
9. Shoot that star with a full turn around
10. And swing your corner when she comes down
11. Swing her once, swing her twice
12. Then promenade and treat her nice
(Once around)
13. Ladies stand still right where you are
14. Men move in and left hand star
15. Go all the way round to the same pretty maid
(Original corner)
16. Then take those gals in a star promenade
17. It's eight feet high and eight feet low
18. In a star promenade and round you go
19. Men swing out and all the way round
20. Ladies star right when you come down
(Hold on to your partner)
21. It's a right hand star in the middle of the
town
22. Men drop off at your home bar
23. Ladies keep on in a right hand star
24. Men step in behind your mate (Original corner)
25. It's 8 hands up and star all eight
26. It's an 8 hand star in the middle of the floor
27. Ladies reach under with the old left hand
28. Break the star with a left allemande
29. Partner by the right and right and left grand.

WHING DING SQUARE

1. Allemande left and ladies chain
2. But don't stay there, it looks like rain
3. (This gives each man his original right hand
lady)
3. Allemande left and chain again
4. Keep on going through thick and thin
(This gives each man his original opposite)
5. With an allemande left and across the floor
6. You'll soon be home so watch the score
(This gives each man his original corner lady)
7. Allemande left just once again
8. And chain back home and let's begin
(All are with original partners)
9. Head two couples right and left through
10. Swing with the corner buckaroo
11. Head couples right and left home
12. Swing with your corner and don't you roam
13. Side two couples right and left through the
same
14. Swing your corners till they're tame
15. Right and left back where you'll find your
own
16. If you swing with your corner and bring her
home.

BALANCE EIGHT
Original by Ed Gilmore

1. Allemande left that corner maid
2. Twirl your honey and promenade
3. Gents turn in to a right hand star
4. The ladies keep on just as you are
(Gents turn left to make a right hand star,
ladies continue around the set CCW)
5. Pass 'em once and say "hello"
6. When you meet again let's do-pas-o
7. It's partners left and the corner right
8. Partners left and don't be late
9. The gents cross rights and balance eight
(When gent returns to partner he retains
left hand hold and swings into the center
of set and joins hands with opposite man.
Ladies and gents step forward and back at
same time, like the "ocean wave")
10. Gents swing out, ladies swing in
11. Balance out and balance in
12. Turn the right hand lady with the right
hand round
13. Gents cross lefts in the center of town
(Gents release partner, take right hand of
right hand lady, swing full around, slip-
ping down to hand hold, then cross left
hands in center and balance)
14. Gents swing out, ladies swing in
15. Balance out and balance in
16. Now allemande left your corner maid
17. Twirl a new partner and all promenade.
(Gents allemande left with present corner,
who is original partner, twirls the new
partner, who is original right hand lady,
and promenade back to man's home position.)

LADY AROUND TWO AND STAR IN THE BLUE
Original by Virgil Faulconer

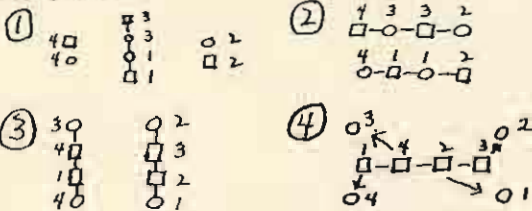
1. First and third bow and swing
2. Lead right out to the right of the ring
3. Lady round two and the men step through
(Lady walks around standing couples passing
left shoulders with man. Gent follows her
around behind standing couple then cuts
thru them to the center)
4. Men in the lead and show some speed
5. Men around two and the ladies step through
(Gent leads around same route, lady falls
thru)
6. Now you swap and now you trade
7. Your pretty girl for my old maid
8. Your gal's pretty but mine is fine
9. You swing yours and I'll swing mine
10. Four hands up and don't be slow
11. Shoot the ring with a do-pas-o
12. Partners left, corners right
13. Partners left with a full turn around
14. Star by the right in the center of town
(Active couples)
15. Left hand back out there in the blue
16. Lead to the side with (Repeat lines 3-12)
17. Partners left and don't be slow
18. Everybody swing and home you go.

For the latest in Folk and Squares - Read LET'S DANCE

THE KITE TAIL

Original-Lloyd Yesberger, Milwaukee, Wis.
As called by Bill Barr

1st and 3rd balance and swing
 Into the center and back to the ring
 A right and left thru across the set
 Now a right and left back your not thru yet
 Chain the gals across the way
 Then chain them back don't let 'em stay
 Swing with the left and hang on tight
 (1) Ladies swing to the center like the tail
 of a kite (#1 and #3 ladies join R hands and
 balance four in line.)
 Break in the center with a 3/4 spin
 (2) A right to your corners and balance again
 Break in the center and swing with the right
 (3) Gents catch with the left like the tail
 of a kite (Two parallel lines of four)
 Leave those gals and the gents swing left
 (4) The side gents center and feel your left
 (All 4 gents balance four in line)
 Pop that line when you get thru
 Swing that girl in front of you. (Original
 corner lady)
 Promenade go two by two and take that
 new girl home with you. (Original corner)
 REPEAT once more for heads and twice more
 for sides.



RENO ARCH

Original by Frank Fitz, Sparks, Nevada

Any Introduction.

FIGURE I:

1st and 3rd go forward up and back you go
 Line up four with the left elbow
 Go once around your doing fine
 When you get home now stretch that line
 Turn to the right with a Reno Arch
 The sides go left right thru that arch
 With the gents in the lead go Indian style
 Now swing on the sides for a little while
 Head ladies under, and face the set
 Go once around like a Harlem Rosette
 Break with a Mountain Dosi-do
 Everybody swing and home you go.

BREAK

FIGURE II:

Head ladies chain across the land
 Box the gnat with the corner man
 Four ladies up and back you go
 Line up four with the left elbow
 Go once around your doing fine
 And when your home now stretch the line
 Turn that line with a Reno arch
 Gents to the left now forward march
 On around the ring you go
 And stop at home the place you know
 Ends turn under and face the set
 Go once around like a Harlem Rosette
 Break at home with a left hand whirl
 Everybody swing your own little girl.

BREAK

FDC-52-92

BREAK AND SWING YOUR CORNER WING

Original-Bill Williams, S. Milwaukee, Wisconsin
As called by Bill Barr

Any Introduction

FIGURE:

1st old couple balance and swing
 Then break and swing your corner wing (Swing
 original corner & remain there)
 Now the two that have no mates (#2 lady and #4
 gent swing)
 Swing in the center if your not too late
 Do a right and left thru with No. 3
 *A right and left back like you used to be
 Two ladies chain and chain right back
 Chain right along on a woven track
 Four hands up and around you go
 Break that right with a dosi-do
 ETC. (Patter)
 There she is that pretty little girl
 Take her home with a swing and a whirl. (#2
 lady and #4 gent swing into couple #1 position)

3rd old couple balance and swing
 Then break and swing your corner wing
 Now the two that have no mates
 Swing in the center if your not too late
 Do a right and left thru with No. 1
 *And a right and left back like you begun
 Two ladies chain and chain right back
 Chain right along on a woven track
 Four hands up and around you go
 Break that right with a dosi-do
 ETC. (Patter)
 There she is that pretty little girl
 Take her home with a swing and a whirl (Take
 No. 3 position)

Repeat for couple #2

*Do a right an' left thru with No. 4
 A right an' left back as you were before

Repeat for couple #4

*Do a right and left thru with No. 2
 A right and left back like you always do.

NOTE: All couples are now on the opposite side
of the set. Use any break and repeat entire figure.

THE RENO CROSS

Original-Frank Fitz, Sparks, Nevada

Any Introduction

FIGURE:

Turn your corner lady with the right hand round
 Back to your own with the left hand round
 Swing 'em to the center back 'em up tight
 Catch the right hand lady and sashay right
 Lady on the left with a full turn around
 Gent's star right go across the town
 To the opposite girl with a left hand swing
 Go once around with the pretty little thing
 Put her back in the middle of the ring
 It's a RENO CROSS so make to go
 Break the cross with a do-paso
 Corner right and back to the bar
 Catch with the left like an alamande thar
 Swing with the left to the next little girl
 Promenade, go round the world.

EIGHT HAND JIG (Port Ochtair)
(Irish)

Record: Columbia 33521 F (Bridge of Athlone, Jig Time)

Formation: 4 couples as in an American square, but numbered CW (#2 couple on L of #1 couple).

1. Lead Around. As in 8 Hand Reel (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, turn about inward, M takes W's RH in his LH and leads back CW to place, 8 meas.), but this is jig time, so promenade step will be hop, 1, 2, 3, and sidestep throughout will have jig ending.
2. Body.
 - (a) Sides. M sidestep to R behind partner while W sidestep to L in front, sidestep back, M 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 them as before (2 meas.). Turn them 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. Cast 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 move back into line (2 meas.). Release hands; all half-turn inwards to face partners, dance jig step (4 meas.). Partners join RH and turn into original pos. (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. Couples 1 and 3 advance and retire twice, 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. (Combination 4 Hand Reel Chain and Second Figure of 16 Hand Reel) a. Head and opposite couples do 4 Hand Reel 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.), followed by RH to opposite lady. (b. M of head couples advance to opposite W (2 meas) turn with RH (2 meas) return to partner (2 meas) turn with LH (2 meas). Both M advanced to center and turn together (RH) (3 meas) advance and turn opposite W (3 meas) return to partner (2 meas). Dance around (2 head couples) (8 meas) side couples repeat figure.
5. Finish. 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.).

HARVEST TIME JIG (Port an Fomhair)
(Irish)

Record: Beltona BL 2468 or any jig listed for Haymaker's.

Formation: 6 people, 4 W, 2 M. 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). 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 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.).

*Omit this verse and body to fit 10" record.

HOW TO MAKE PUCKER-TOP MOCCASINS

The Sole

Set your foot on a good thick piece of moose leather (A), and trace the outline of your foot as shown. Outside of this line, draw another, 2 inches from it, except in the middle where it is but $1\frac{1}{2}$ inches away. At the heel the line is straight across with a little heel flap left on. Cut along this outer line - and your sole is ready.

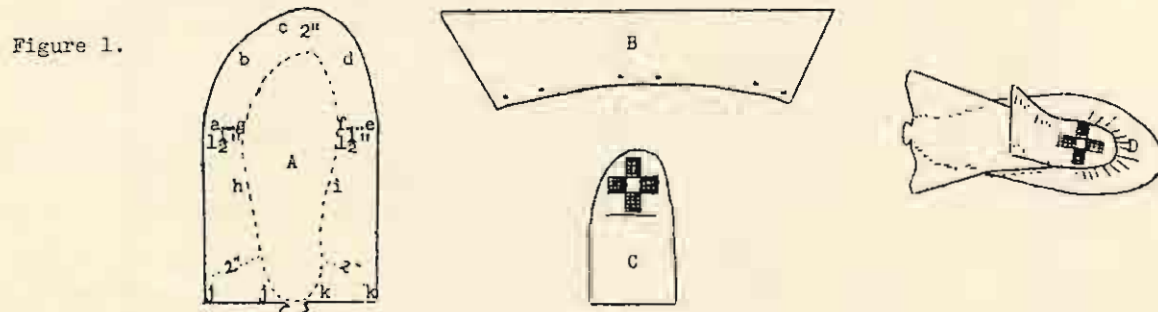
The Ankle Flap or Uppers

These are of any soft leather; doeskin or antelope is quite suitable. The pattern is as shown in (B), but the scale must be adapted to your own foot.

The Tongue of Inset

For the best moccasins this is usually made of fine white caribou leather embroidered with beads, quills, or silks (C). The embroidery is done, of course, before the tongue is sewn in. The sole may wear out, but the tongue does not. It is commonly removed from one pair of moccasins to another.

When rough-and-ready pucker-top moccasins are needed both of the pair are alike - there are no lefts or rights. But a fine pair of moccasins commonly has the tongues decidedly right and left - this gives a much more elegant and fitted appearance.



The patterns in Fig. 1 were made for a foot 8 inches long. This fact must be kept in mind while making the patterns for your own foot. Keep the same ratio in all parts.

When ready to assemble your parts take a strong needle and heavy linen thread (unless you wish to work with sinew). Begin at (A) and run a puckering string all around the edge (a, b, c, d, e), with a stitch every quarter of an inch; draw this string tight, adjust it carefully and evenly. Then your moccasin top will be as at (D), with the tongue inset.

Insert the tongue or inset (as in D), stitch it onto the inner rim of the pucker, and an inch back of this on either side - that is, to (h) and (i).

Now, put the moccasin on your foot; draw jj to kk at the heel to make sure of the fit; all adjustment is made at the heel seam. When these are right, close the seam and finish by sewing the heel flap up against the seam.

Next, stitch the ankle flaps (B) along the upper edge of the sole piece, sewing it on solidly from the heel along each side to the beginning of the pucker on each side of the front.

Run a 24-inch buckskin thong through the 6 holes shown in the base of the ankle flaps, making sure that at the heel end it is outside - and the moccasins are ready for use.

BOY'S COSTUME

The costume of the boys will consist of a good coat of tan, moccasins, breech clout and a shell necklace. The shell necklace may or may not be used but it does add color to the costume and gives an accompanying jingle to the dance. The coat of tan should be gradually acquired during the early summer while boys are dressed in their usual swimming trunks or in the Indian breech clout.

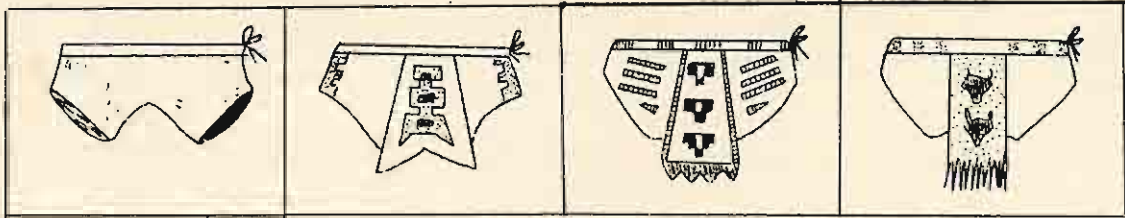
Directions for Making Breech Clouts

A good breech clout is first, a pair of very short pants, cut as in the sketch, with a buckle, button, or tie strings at one side. It has, further, a decorated flap from the middle of the belt in front, and another from the middle of the belt behind.

BOY'S COSTUME, cont'd.

There is little variation in the shorts, but the flaps and belt may be changed by decoration to any extent.

A number of Indian designs are shown in the diagram. Boys may search elsewhere for more attractive Indian designs if they choose. It is well, also, to make the flaps hang aright, by the addition of weights, such as shells, beadwork, or pieces of metal. Most of the patterns shown can be made by sewing colored felt on the cotton or khaki of the shorts.



GIRL'S COSTUME

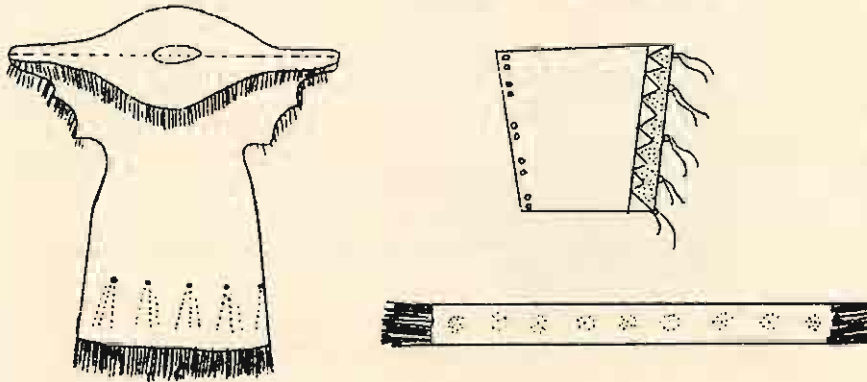
The Indian costume for girls will consist of a one piece dress made of gunnysack, outing flannel, or unbleached muslin (see drawing); moccasins, leggings, headband with feather worn at back (one feather is worn by single girls and two feathers by those who are married) and a decorated belt.

The leggings may be made of leather, burlap, or cardboard decorated with beads, colored cloth or crayola.

The bottom fringe of the dress should be 16 inches from the floor. The leggings should be long enough so that the top will not be seen below the dress.

The belt may be decorated with tin buttons cut from cans. They may be hammered over something to make them convex.

Each girl may use her own ideas for shell, bead, colored cloth, etc., for dress decorations. The dress should be of one color, either dark blue, tan, dark green, gray, or red.



LARIAT RHYTHMS by Bob Hager

The first thing a person needs who is planning to do some rope spinning obviously is a lariat. There are two kinds of lariat ropes - the CATCH rope and the SPINNING rope. The latter is the most satisfactory for fancy rope rhythms. The best rope to use is a SAMSON SPOT CORD No. 12 ($\frac{1}{2}$ " in diameter). This is a high grade sash cord. Spinning ropes are made of woven rope. Catch ropes are made of twisted rope.

DIRECTIONS FOR MAKING LARIAT - SPINNING TYPE

Secure 20 feet of Samson Spot Cord No. 12 ($\frac{1}{2}$ " woven rope); 1 piece of sole leather, 9" x 1", for "Honda."

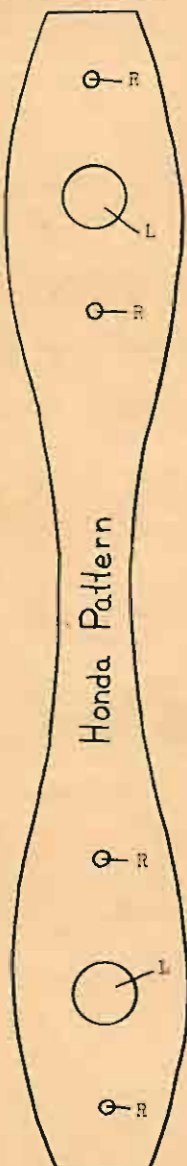
Honda. The "Honda" is the small loop on the end of a lariat rope. These are made of various types of material - metal, leather, wood or plastic. For our purpose (a spinning rope), the leather honda is the most satisfactory.

First lay the cut-out honda pattern on a piece of sole leather. Fasten it in place by driving nails through pattern, leather and a piece of wood placed under the leather. This will keep the leather from slipping while the pattern is traced on the leather. Next, cut the leather according to pattern, first cutting out the circles marked "L" (see pattern). Now overlap the ends of the leather until the large holes match. While the leather is thus held to form a loop, punch holes according to the small circles marked "R" on the top leather flap.

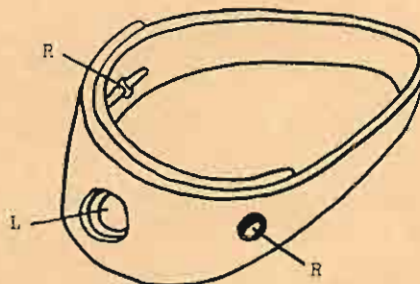
NOTE: Use a leather punch to make these holes and punch through both thicknesses of the leather. Disregard the markings on the under flap. The thickness of the leather may make a difference in the matching of these holes and can sometimes cause you trouble if all four holes marked "R" on the pattern are punched when the leather is laid out flat. Be sure to match holes marked "L" before punching the "R" holes.

The honda is completed by fastening the leather loop in place, using split or hollow rivets. (Solid copper rivets are a little too heavy for good balance for a spinning lariat).

When the honda is completed, dip it in melted paraffin. Let it soak in the paraffin for a minute or two, then take out and rub paraffin into the leather. The paraffin will cool slowly and as it cools, shape the honda so that it is egg-shaped. When the paraffin cools completely, the honda will hold the shape you have given it.



Completed honda will look like this.



Fastening rope to honda. Thread one end of rope through the hole marked "L".

Tie off the rope about two inches from either end with strong string. This will keep rope from unraveling too far.

Now unravel rope to the tie-off point. Come out well and then fold combed out portion back over stock of rope. Now tie off again so as to form a knob on the end of the rope.



Now cut off the surplus fringe below the tie-off point.



This process is completed at each end of the rope. Now dip these knobs into melted paraffin and mold with the fingers while cooling.

Important: When melting paraffin, place the paraffin in a tin can, and place this can in a pan of water. Set pan of water on burner until paraffin is thoroughly melted.

DODI LI
Couple Dance
(Israel)

"My beloved is mine, and I am his
He feedeth among the lilies" - Song of Songs II, 16

Record: Arzi R 307-2
Dance by Rivka Sturman

Melody by Nira Chen, Ein Harod

Formation: Partners form two circles: man on the inside of the circle facing out, lady on the outside of the circle facing in. Partners hold inside hands; man's right hand holding lady's left.

Part I

Phrase 1. Both beginning with outside feet; man's left, lady's right. Take one Yemenite three step in place with light knee bends. Take 4 counts for each Yemenite three step:

1. Step to the side with the outside foot.
2. Step in place with the inside foot
3. Cross outside foot in front of the inside foot.
4. Hold one count.

Cross inside foot in front of the outside foot, with straight knee, and turn body to face counter-clockwise, then hold one count. *no bend*

Phrase 2. Take 5 consecutive steps in place:
Step forward with outside foot with knee bend, and body leaning bwd.
Step close with the inside foot.
Step backward with the outside foot with knee bend, and body leaning fwd.
Step close with the inside foot.
Step to the side with the outside foot facing partner.
Hold one count.

Phrase 3. Still facing partner, take one Yemenite three step in place starting with the inside foot. (Man's right, lady's left.)

Repeat entire Part I.

Part II

Phrase 1. Same as Part I, Phrase 1.

Phrase 2. Take 5 consecutive steps in the counter-clockwise direction:

- Step forward with the outside foot
- Drop inside hands, face about, join other hands (now inside) and take 3 steps backwards (counterclockwise)
- Face partner, hold inside hands and step to the side with outside foot.
- Hold one count.

Phrase 3. Same as Part I, Phrase 3

Repeat entire Part II.

Part III Same as Part I.

Part IV

Phrase 1. Same as Part I, Phrase 1.

Phrase 2. Take 5 consecutive steps in the counter-clockwise direction, facing partner:

DODI LI, cont'd

Step to the side with the outside foot,
Cross inside foot behind outside foot,
Step to the side with outside foot,
Cross inside foot in front of outside foot,
Step to the side with the outside foot.
Hold one count.

Phrase 3. Same as Part I, Phrase 3.

Repeat entire Part IV.

Same as Part I.

Part VI

Phrase 1. Same as Part I, Phrase 1.

Phrase 2. Take 5 consecutive steps in the clockwise direction, facing partner:
Cross outside foot in front of inside foot,
Step with inside foot beside outside foot,
Cross outside foot in back of inside foot,
Step with inside foot beside outside foot,
Step to the side with outside foot.
Hold one count.

Phrase 3. Same as Part I, Phrase 3.

Repeat entire Part VI.

PROGRESSIVE RHEINLANDER
(Northern Germany)

Music

Victor 25-4032 or any suitable German Rheinlander

Position

Couples in a double circle, men inside, partners side by side.

Maneuver

Step and Pattern

- A. Men go towards center, women outwards, men starting with L foot, women with the R, step-close step close without changing weight, all slapping every other beat starting on count one.
Repeat above, starting with other foot, returning to partner.
- B. In ballroom position couples take 4 steps to pivot twice around, feet slightly apart.
Repeat A, man progressing to woman ahead with whom he pivots as in B.

Dance repeated as long as desired.

--Presented by David Young

TRAEBELLEHUSPOLKA

Dunsing
OK

Music: Any schottisch
Starting position: Circle

7 schottisch steps to the CCW and 3 stamps. Reverse direction with a swing of right leg and repeat figure CW. Partners face and clap own hands L, R, L, R, with body movement in the same direction. Hook R elbows once around in 2 schottisch steps, repeat clapping starting R and hook left elbows, etc.

Face center. Girls, hands on skirt, start R, move 2 schottisch steps to center and back up to original position. Boys, with arms folded, start L, move 1 schottisch step and 3 stamps to center and back up.

Partners face, grand right and left in schottisch steps. R to own partner, L to next and both hands to 3rd person and turn once around CCW in 4 step-hops. Continue same in CCW direction with 3 more persons. Then start dance from beginning with new partner.

KLAPP DANS

Dunsing

Standing position: Double circle facing CCW.

Tour 1. Starting with outside feet, 8 polka steps, beginning face to face, back to back, etc.

8 polka steps, shoulder-waist position.

3rd person pivot.

*Hand on R waist on H L waist
H R on waist on H R shoulder*

Tour 2. Face partner, boys back to center. Boys bow and girls curtsy, both clap own hands 3 times. Repeat. Clap partner's R, own, partner's L, own, touch R hands and make pivot turn and 3 stamps.

*1 ft back
= bend
with knees out*

Repeat bows and curtsies. Point R fingers, point L fingers, touch R hands and pivot turn and 3 stamps.

Girl moves ahead to next boy and all repeat with new partner.

DANCE LIGHTLY
(German)

This was a favorite of German youth during the height of the German Youth Movement in the 1920's. It was also favored by Chicago folk dance groups, and finally its title became the title of the little folk dance volume Dance Lightly.

Record: World of Fun # 114
Published: Dance Lightly by Gretel and Paul Dunsing

Formation: Couples in a large circle, all hands joined.

Verse 1

- Meas. 1-4 All dance four hop-steps beginning left, free leg swings lightly across;
- 5-8 Then step sideways left, close in right with lift on toes of both feet (meas. 5); heels down (meas. 6); and again sidestep with lift and down (meas. 7-8).
- 9-16 The same action reversed, beginning with hop-step right.

DANCE LIGHTLY, cont'd.

Meas. 17-24 Tra-la-la Refrain: The circle moves to the left. Step left (meas. 17) Step right (meas. 18). Six running steps (meas. 19-20). Again step left, step right, three running steps, and on the fourth turn into opposite direction. (meas. 21-24).

17-24 (Repetition) The circle moves to the right with the same action.

Sing the following words:

"Dance lightly, hop sprightly, come let us be gay,
Dance lightly, smile brightly, and sway.
High up in the tree tops sweet voices of spring,
They whisper, they rustle, and sing:
Tra-la-la- etc.

Verse 2

Partners face each other and join both hands. The action is essentially the same as in Verse 1 except that the circle now consists of only two dancers.

NOTE: Each dancer still starts left which means that the action goes in opposite directions - not parallel. For the tra-la-la refrain couples keep hands joined, extend right arms, come close together, getting a swinging action with small steps.

Sing the following words:

"Your eyes are so bright and your smile is so gay,
I know now that Spring's here to stay.
It's right, dear, to dance and to love in the spring,
So let us be happy and sing:
Tra-la-la- etc.

MONADNOCK MIXER

Music - Soldier's Joy, Victor 36304

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 & 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.

AUSTIN STAR

1. Ladies to center and back to the bar
2. Gents to center with a right hand star
3. Back with a left go your own little pard
4. Swing her once around but not too hard
5. Gents hang on right where you are
6. Ladies star right for the Austin Star
7. Keep on going just like you are
8. Heads roll out away out wide
9. Come right back in behind the sides
10. Sides roll out turn half about
11. Gents hook left with the ladies out
12. Turn those 2 line round about
13. Gents back out put the ladies in
14. Turn those 2 lines outside in
15. Travel 4 in line once again
16. Gents turn back and ladies while
17. Swing your own, the pretty little girl
18. Now swap with a great big swing
19. Get out to place with this little thing
20. Promenade around to your place in the ring
21. (Repeat 3 times alternating heads and sides)

MY PRETTY GIRL (VARIATIONS) (Use Record No. 3112, Windsor)

Intro: ALAMAN LEFT IN ALAMO STYLE

- Figures:
1. Regular changes, and regular filler,
 2. Head couples promenade the outside
Round the outside of the ring
Head ladies chain the left hand ladies
Four ladies chain across the ring
Side ladies chain the left hand ladies
Four ladies chain across the ring
Head ladies chain the left hand ladies
Side ladies chain across the ring

Filler:

- 2a All around your left hand lady
See Saw round your pretty little taw
Alaman left right on your corner
Grand right and left around the hall
Turn right back boys, when you meet her
Go the wrong way round the floor
Pass right by your partner and swing
your corner lady (Orig. partner)
She's the gal that you adore.
3. Regular changes and regular filler,
4. Repeat 2 and 2a

Ending: (By Marguerette Empie)

5. Promenade this gal you got
Put 'em in the center and turn RED
HOT
Right hand lady with the right hand round
Partner left with the left hand round
Corner lady with the right hand round
Partner left like an ALAMAN THAR
And back up men in a right hand star
SHOOT THAT STAR AND BOX THE FLEA
(From the left hands joined position of the ALAMAN THAR couples arch their left arms, right face turn rolling back to back under their own left arms, coming down in a skater's promenade position.)
And promenade your own little she
Promenade home with me
Then swing your honey, she's the one who's got the money
She's the gal that you adore.

LONESOME GENT

1. The head couples you balance and swing
2. Go round and round with the pretty little thing
3. The head gents lead to the left
4. Swing your left hand lady with a left hand around
5. And bring her home as you come down
6. It's six go forward--six go back
7. Forward again on the same old track
8. The lonesome gents just you two
9. Swing your left hand lady with a left hand around
10. And bring her home as you come down
11. Now the gal across the twon
12. With a right hand around go all the way around
13. Her left hand gent with a left hand around
14. And steal his gal as you come down
15. Take her home and put her on your right
16. Then six go forward and six to back
17. Repeat from line 6.

ALAMO SQUARE

1. All 4 couples half-sashay
2. Go up to the center and back that way
3. Now allemande left in Alamo Style
4. And you stop right there and balance awhile
5. You balance in and you balance out
6. You turn with the right hand half about
7. Then you balance out and you balance in
8. You turn with the left and the 4 gents chain
9. Across the set and don't you smile
10. To an allemande left in Alamo Style
11. Repeat lines 5 thru 8
12. Across the set to a left Allemande then R & L Grand
13. Repeat 3 more times

THE SMOOTHY

1. One and 3 go forward and back
2. Forward again and sashay around your opposite lady
3. Now everybody sashay around your own little baby
4. Sashay around your corner girls
5. Back to your own with a swing and whirl
6. Gents star left in the center of the town
7. Go all the way around and don't fall down
8. The other way back don't be slow
9. Meet your honey with a left elbow
10. A once and a half, an elbow swing
11. Ladies star right across the ring
12. Your opposite gent a left hand swing
13. Star right back and here we go
14. Meet your own with a do-pas-o
15. Your partner left, corner right
16. Partner left, corner right halfway around
17. Back with the left go all the way around
18. Balance to your lady fair (original partner)
19. And weave the ring around the square
20. Weave 'em in, Weave 'em out
21. Weave 'em in, Weave 'em out
22. Meet your honey and promenade
23. Repeat for side couples