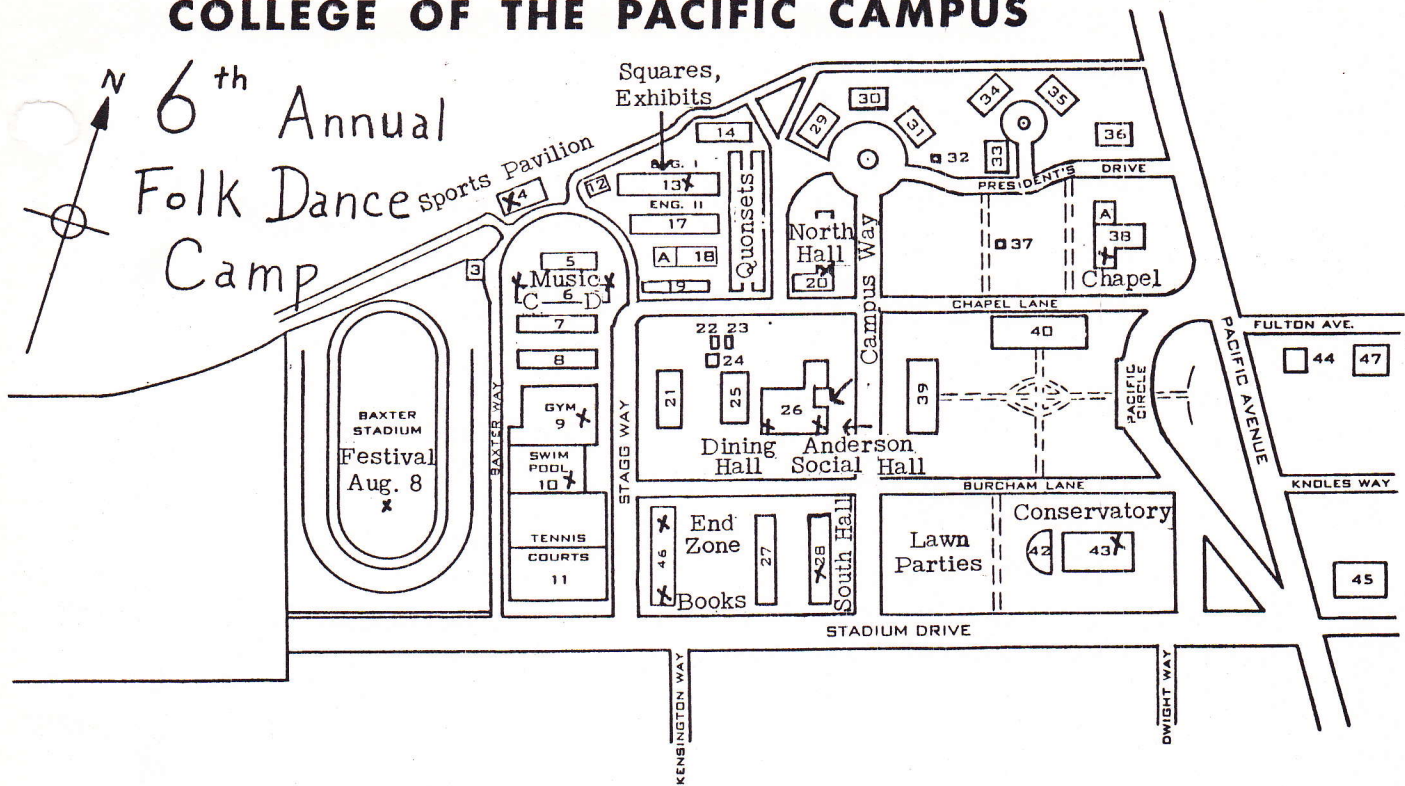


COLLEGE OF THE PACIFIC CAMPUS



SCHEDULE - FOLK DANCE CAMP

Daily Schedule			
Breakfast	7:15-8:00	Workshops as scheduled	4:15
Classes	8:05-9:00	Library and Crafts	4:15
(See schedule)	9:10-10:05	Swim	5:00-6:00
	10:15-11:10	Dinner	5:30-6:15
	11:20-12:15	Lawn Party	7:15
Library and Crafts	11:20-12:15	Class Session	8:30
Lunch	11:45-1:00	All Camp Party	9:45
Library and Crafts	1:30-3:00		
Assembly daily except Mon.	3:00		

(B) indicates class designed to include beginners.

FOLK DANCE CAMP SONG

Waltzes and kolos, contras and polkas
 Dancers find
 New inspirations from all the nations
 Ev'ry kind,
 If they are squaring, smiles they are wearing
 At the calls,
 Folk dancers' notions, merry commotions
 Crowd the halls.

Min Skål, Din Skål
 All you dancers, a jolly Skål
 Dance and song and laughter
 Friends forever after,
 Min Skål, Din Skål
 All you dancers, a jolly Skål
 Days we remember at Folk Dance Camp
 Skål, Skål, Skål.

LIST OF ABBREVIATIONS

L	left (side or direction), left foot, left arm
R	right, right foot, right arm.
M	man, man's men.
W	woman, woman's women.
ct.	count or beat (of a measure of music).
cts.	counts.
meas.	measure (of music).
fwd	forward.
sdwd	sideward.
bwd	backward.

INDEX OF 1953 FOLK DANCE CAMP SYLLABUS

FOLK DANCES

Scheena N. Russ

Achttouriger Mit Walzer	23	Haken Landler	61	Ping Pong Schottische	63
Alfelder	24	Harmonica	48	Polska from Vastergotland	12
American Schottische	49	Harvest Time Jig	13	Pop Goes the Weasel	34
Ana Halach Dodech	47	Heeia	32	Puttjenter	19
Argentine Tango, The	54	Helena Polka	27	Queen of Hearts	21
Aupres de Ma Blonde	84	Herr Schmidt	59	Rheinlander Polka	2
Barynya	51	Hiney Lo Yanum	25	River Cree	55
Brown Eyed Mary	35	Hora, The	47	Rokoko Kolo	38
Cacansko Kokonjeste	39	Hora Agadati	46	Rosentor	22
Camellia Tango	53	Hora for the Omer		Sarajevka	80-41
Carlama	40	Ceremony	46	Schuddel de Bux	16
Castanets <i>for La Cachucha</i>	56	Icelandic Schottische	5	Schwarzwalder Bauernanz	82
Children's Circle, The	35	Igra Kolo	36	Scottish Ramble Strathspey	58
Christ Church Bells	33	Jarabe Pateno	57	Scottish Reform	58
Circassian Circle	33	Jeftanovicevo Kolo	37	Seattle Polka	6
Circle Virginia Reel	34	Jo Estet Kivanok	25	Sent My Brown Jug	35
Clap & Turn = <i>POK SCOTIS</i>	45	Jolly Miller	33	Skittle Quadrille	20
Cujes Mala	40	Juanita Waltz	80	Snurrbocken	11
Coronation Waltz	78	Kathrein	83	Sukclus	28
Cukaricko Kokonjeste	39	Kielder Schottische	34	Sunrose	17
Dal-Dance	9	King of Clubs	18	Sur le Bord de la Riviere	29
Danish "Family Circle"	2	Kokonjeste Kolo	44	Swedish Dance	34
Darling Waltz, The	79	Kol Dodi	48	Swedish Family Waltz, The	3
Der Eckerische	61	Kolo Steps Used	37	Swedish Mazurka	10
Erdeljanka	43	La Chulita	54	Swedish Waltz	6
Espunyolet	29	Lariat Rhythms	86	Tamburitza Polka	42
Fandango Espana	56	La Robe Du Chat	30	Tampet	24
Figaro	59	Lauernsteiner	60	Three Meet	15
Flachsernten	83	Lazy Two Step	80	Tinker's Dance	11
Folk Dances from		Leather Craft	85	To Ting	31
Scandinavia	1	Lola Tango	52	Totur	8
Friendly Nod	82	Mangupsko Kolo	44	Tretur	13
Friends in Dancing	79	Milanovo Kolo	38	Triglav Waltz	41
Garcon Volage	30	Missouri Waltz	77	Triumph Reel	58
Geestlander Walzer	19	Newcastle	14	Tsamiko	42
Girls' Polka, The	5	Oh Susanna	35	Valamit Sugok Maganak	28
Greensleeves	63	Old Family Waltz	3	Vesterbopolsk	8
Gustav's Skoal	4	Osetenian Lezginka	50	Waltz Mazurka	15
Gypsy Polka	59	Passe Pied de Carhaix	31	Winkquadrille	60
Hambo-Polska	7	Peasant Embroidery	85	Wischauer Schottische	62
Hanodeid	49	Petronella	57	Zikino Kolo	45
		<i>POK SCOTIS = CLAP & TURN</i>	45		

SQUARES AND CONTRAS

After You've Gone Away	70	Fwd 6, Come Back With Me	76	Patronella	57
Alabama Bound	71	Four in Line & Ladies Whirl	68	Peel Off	69
Arkansas Traveler	65	Four little Sisters	68	Portland Fancy	63
Banks of the Dee	65	Glover's Reel	65	Queen's Favorite	64
Barcarolle Star Tri Drille	81	Golden Slippers	73	Ranchos Romp	74
Beaux of Albany	67	Good Girl	63	Re-Route	76
Beaux of Oak Hill	66	Goodman's Fancy	63	Reverse "A"	69
Between Those Ladies	70	Hard Times	63	Reverse Do-Pas-O	76
Bingo!	74	Hawthorne Detour	76	Rickett's Hornpipe	64
Box Flea With Outside 4	75	Haymaker's Jig	66	Road to Boston	66
Catch Your Beau	69	Hayride	68	Road to Callforny	64
Christmas Hornpipe	65	Hull's Victory	67	Rory O'More	65
Cincinnati Hornpipe	65	IOCA Reel	63	Sackett's Harbor	67
Compton Star	67	Isle of Skye	64	Santa Ana Whirlwind	68
Corpus Christi Romp	72	Jambalaya	74	Shuffle Star	71
Dallas Star	75	Lady Round 2, Star in Blue	73	Siamese Twins	72
Diablo Star	75	Lady Walpole's Reel	64	Side Bet Rosette	73
Don't Turn In	70	Megunticook's Reel	66	Side by Side	67
Don't You Laugh	76	Missing Link, The	69	Stoux City Sue	72
Double Pass Through	75	Money Musk	65	Split Your Corners/Whirlaway	73
Downfall of Paris	65	Morning Fair Hornpipe	63	St. Pat.'s Day in the Morning	67
El Paso Star	75	Morning Star	64	Thunderhead	71
Fallen Timber Reel	66	New Century Hornpipe	65	Tipsy Parson, The	64
Figure Eight	67	No. Vt. Variant/Morn. Star	64	Traveler's Rout	76
Fisher's Hornpipe	66	Old Countryman's Reel	67	Washington's Quickstep	66
Fwd 6 & Back to Town	68	Opera Reel	67	Westwood Wiggie	75

*Elizabeth
Qued 87*

*Snack
Syts
38*

*King Waltz
38*

*LACHULITA
TANGO
54*

T. 2000

INDEX OF 1953 FOLK DANCE CAMP SYLLABUS

FOLK DANCES

Achttouriger Mit Walzer	23	Haken Landler	61	Ping Pong Schottische	63
Alfelder	24	Harmonica	48	Polska from Vastergotland	12
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Cukaricko Kokonjeste	39	Kielder Schottische	34	Sunrose	17
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Figaro	59	Lauernsteiner	60	Three Meet	15
Flachsernten	83	Lazy Two Step	80	Tinker's Dance	11
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Friendly Nod	82	Mangupsko Kolo	44	Tretur	13
Friends in Dancing	79	Milanovo Kolo	38	Triglav Waltz	41
Garcon Volage	30	Missouri Waltz	77	Triumph Reel	58
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Girls' Polka, The	5	Oh Susanna	35	Valamit Sugok Maganak	28
Greensleeves	63	Old Family Waltz	3	Vesterbopolsk	8
Gustav's Skoal	4	Osetenian Lezginka	50	Waltz Mazurka	15
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Hambo-Polska	7	Peasant Embroidery	85	Wischauer Schottische	62
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Barcarolle Star Tri Drille	81	Golden Slippers	73	Ranchos Romp	74
Beaux of Albany	67	Good Girl	63	Re-Route	78
Beaux of Oak Hill	68	Goodman's Fancy	63	Reverse "A"	69
Between Those Ladies	70	Hard Times	63	Reverse Do-Pas-O	76
Bingol	74	Hawthorne Detour	76	Rickett's Hornpipe	64
Box Flea With Outside 4	75	Haymaker's Jig	66	Road to Boston	66
Catch Your Beau	69	Hayride	68	Road to California	64
Christmas Hornpipe	65	Hull's Victory	67	Rory O'More	65
Cincinnati Hornpipe	65	IOCA Reel	63	Sackett's Harbor	67
Compton Star	67	Isle of Skye	64	Santa Ana Whirlwind	68
Corpus Christi Romp	72	Jambalaya	74	Shuffle Star	71
Dallas Star	75	Lady Round 2, Star in Blue	73	Siamese Twins	72
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Fwd 6 & Back to Town	68	Opera Reel	67	Westwood Wiggle	75

ERRATA

- Page 5 - Icelandic Schottische Under "Music: . . . no introduction."
- Page 7 - Old Hambo-Polska Correction in title of dance.
Under "Transition to closed position: W's steps" -
Meas. 4, et. 1 "Step slightly bwd on L"
Page 8 - " " " "It matters not if all couples do not dance the same part simultaneously.
- Page 12 - Polska from Västergötland Music - Kismet 163 - Far too slow; must be greatly accelerated.
Following Figure 7 add: Figure 8. Repeat Figure 1.
- Page 15 - Walz Masurka (Not Waltz Masurka)
Formation: insert the word "angle" after "in a 90 degree"
Meas. 7-8 8 Running steps once around CCW (not CW)
- Page 19 - Geestländer Walzer (Not Waltzer)
- Page 20 - Skittle Quadrille If record is being used, omit Introduction.
- Page 22 - Queen of Hearts Ending: Should read: "Meas. 7 and 8 of A"
- Page 22 -- Rosentor A Meas. 2 should read: "Change places. M's L and W's R hands remain joined and are lifted; W turns half around CW under these hands and then continues to walk bwd while M turns half around CCW and then continues to walk fwd, take again closed position."
- Page 23 - Achttouriger Mit Walzer (Not Waltzer)
- Page 34 - Kielder Schottische Add to end: 7-8 Four running steps fwd.
- Page 35 - Oh Susanna
1. All to center and back (8 steps)
2. W to center (4 steps)
3. W out as M come in (4 steps)
4. M out (4 steps)
5. Do si do partners (4 steps)
6. Grand R and L (2 cts. to each)
7. Promenade with 4th lady during chorus.
- Page 47 - Ana Halach Dodech C 2. Repeat action
3. B. Step sdwd toward partner . . . etc.
4-6 Repeat action of Part III, A & B.
- Page 54 - Argentine Tango Figure V - part B - add "shifts weight to R foot."
Page 55 - " " Figure V₁ - part C - omit "remains in place" and add "pivots to left slightly."
Figure VIII - part D - add "starting with count 2"
Figure IX - part F - on second line before the () should read "L, R, L."
Part 1 - should read " M steps fwd R, etc."
- Page 57 - Jarabe Patño Step 2 - add "passing R shoulders."
- Page 57 - Petronella Correction in title of dance.
- Page 59 - Gypsy Polka Has 4 meas. introduction.
- Page 59 - Figaro Has 4 meas. introduction.
- Page 61 - Der Eckerische Has no introduction.
- Page 59 - Herr Schmidt Meas. 1-4 - Bleking step . . . , but girl's R shoulder drawn back.
- Page 83 - Frachsernten Has 8 meas. introduction. Turn phonograph slower.
- Page 83 - Kathrein No step-swing in 3/4 is used.

Page 60 - Lauernsteiner

Introduction - 4 meas. It is advisable to dance this Laendler in small circles of 6-8 couples each. Dance pattern is: A - 16 meas.; A repeated; B - 8 meas.; B repeated; C - 16 meas.; C repeated; D - 16 meas.; D repeated.

In addition to the above pattern the record repeats: A (16 meas.), B (8 meas.), C (16 meas.), D (16 meas.), D repeated (16 meas.) Therefore the girls do not reverse direction in B repeated but dance fwd in 8 meas. (B) a full circle (inside) to meet own partner for C.

Page 63 - IOCA

4 hands around with couple below
Swing your left hand lady (both couples)
Put her on your right and circle 4
Active swing partners
(Rest of the dance as in syllabus)

Page 66 - Road to Boston

Change name to "All the Way to Galway". This is how the originator of the dance, Dick Castner, decided it should be done. It is merely a rearrangement of the figures to make the dance flow together with no awkward waits for the neutral couples at head of the set.

Down the center with partner
Up the outside to place
Do si do your own
Do si do the one below
Balance and swing the same
Half promenade
Half Right and Left.

Page 80 - Lazy Two Step

Meas. 13-14 - 2nd line - should read: "on the third step of the second two-step only."

Folk Dances from Scandinavia

Notations by Anta Ryman - 1952

Anta Ryman
used by Tanceel

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."

GRIPS

- 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 boy puts his arms round the girl's waist, and the girl places her hands on the shoulders of the boy, on either side of her.
- 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. 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.

STEPS

1. 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.
2. Östgöta step (Swedish). Danced in 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. *Always hop ft. R to*
3. Pas de Basque (Swedish and Danish). Steps begin alternately on the right and left feet 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.
4. 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.)
5. 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.)
6. Heel-step with bo-peep, 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 into each other's eyes.

FOLK DANCES FROM SCANDINAVIA

7. Jumping-step with outflung arms. 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 fists clenched at shoulder level. On the second part of the beat this position is kept, and on the third part the original position is resumed.

Danish "Family Circle"

Familie Sekstur
(Danish mixer folkdance)

Source: Personally learned in Scandinavia, first through Folke Kennryd, SGU, Folkdanslag, Norrköping, Sweden.

Music: Linden 703 B - Danish "Family Circle". 4 meas. intro.

Piano - possibly from Foreningen til Folkedansens Fremme, København, Denmark.

Formation: (Beginning) Couples side by side with R on R of partner, in closed single circle, all facing center. Hands joined at shoulder height, elbows bent V-shaped so that dancers are fairly close together.

Steps: Side buzz; Walking; Buzz turn.

Meas. (6/8)

Intro. - Circle to Left

1-8 In ring formation all dance to L (CW) with side buzz-step, to wit: facing toward center, toes pointing inward, cross R foot in front of L and place weight on it on every beat, dragging L foot immediately behind so as to propel body to L. 16 steps in all. Steps should be small and light, with a slight dip on R foot on each beat.

B. In and Out

9-10 Hands still joined, all walk to center of ring with 4 steps, gradually raising arms so they are at full height at middle, and giving a slight "compliment" or nod with head on last beat.

11-12 Return to outer edge of ring with 4 walking steps bwd, lowering arms to shoulder height again.

13-16 Repeat 9-12.

C. Grand Chain

17-24 Beginning with own partner as #1, do a Grand Right & Left (M moving CCW, W moving CW) for seven persons, hands held at shoulder height throughout. Count aloud (preferably in Danish) for each person met, retaining #7 as new partner. *2 steps/person*

A. Swing Partner

1-8 In closed Danish waltz position, swing present partner with 16 buzz-steps around CW, M placing W to his R at end of 16th step.

not repeat
All immediately rejoin hands in large ring for B. This is in turn followed by C, thereafter A again, etc. This sequence -- ABCABC -- is followed straight through to end of music, without repeat of Introduction, which is done only once--at beginning of the dance.

Rheinlander Polka

(Danish - Learned at Atterdag College, Solvang)

Music: Any good, slow Scandinavian polka. Standard F 5018 (slow down to 70 or 72).

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 feet.
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.
- Waltz? Bygg?*

Old Family Waltz

Swedish: Gammal Familjevals; Danish: Gamle Familievals
(Oldtime mixer dance from Sweden and Denmark)

Antes
Traced

Source: Personally learned in Sweden, through Svenska Ungdomsringen för Bygdekultur, Stockholm.

Music: Linden 805 B - Dance on the Rocky Isle. 4 meas. intro.
Scandinavia Sings 3716 - Calle Schewens vals. No intro.

Formation: For any number of couples. Single ring, partners facing one another with both hands joined, M facing LOD (CCW), W opposite (CW). Hands held at moderate height, with elbows bent.

Steps: Waltz only.

Meas. (3/4)

A. M forward, W backward

1-4 M beginning with L foot, W with R, take 4 waltz steps in LOD, M dancing fwd, W bwd. Arms follow waltz step's natural movement, slightly swaying from side to side.

B. Turn: M backward, W forward

5-8 Each turning half around inward (M to own L, W to own R) with one waltz step, join both hands with person opposite as new partner, and continue with three waltz steps in LOD, this time M dancing bwd, W fwd.

C. Waltz Turn Around

9-16 Taking closed Swedish waltz position (see "The Swedish Family Waltz") with present partner, waltz 8 measures, turning CW, making sure to keep in circle, which continues to move CCW about the floor.

At end of 16th measure, resume original position as in A, with present partner, and continue as above, changing partners at B every 16 measures.

The Swedish Family Waltz

Familjevalsen
(Swedish oldtime mixer dance)

Source: Personally learned in Sweden, through Svenska Ungdomsringen för Bygökultur, Stockholm.

Music: Linden 808 A - The Dude's Waltz. 4 meas. intro. Moderate tempo.
Scandinavia Sings 3561 - Värmlandsvalsen. No intro. Fast tempo.

Formation: For any number of couples. Closed single ring with alternate M and W. Hands held at shoulder height, with elbows bent so that arms form a 'V'.

Steps: Waltz balance--a small waltz step in place, using three distinct steps (not glides) and slightly lifting body on third beat by raising up on toe--and fast Waltz. The Swedish waltz position is similar to a regular waltz position except that the elbows are barely bent, the arms being kept nearly straight out, at shoulder height. Also, M's L hand grasps W's R fingers with her palm down, instead of palm-to-palm as in Viennese or regular waltz hold.

Meas. (3/4)

A. Waltz balance: corner, partner, corner, partner

1 Balance to corner, i.e., M to W on his L, W to M on her R, turning body so as to face one another. M begins on L foot, W on R.

2 Balance to partner, in above manner, M beginning on R foot, W on L.

3-4 Repeat 1-2.

B. Waltz Turn with Corner

5-8 Retaining hand hold with corner, take closed Swedish waltz position with this person as new partner, and waltz 4 measures turning CW, making sure to keep in circle, which moves CCW about the floor. On last measure, place present partner on "partner's side", i.e., on M's R, and the sequence is begun anew at A, with new corner.

Repeat as above to end of music, changing partners every 8 measures.

Maria Victoria
Activity

Ryan

Gustav's Skoal

Gustaf's Skal
(Swedish)

Person

Source: Personally learned in Sweden, through Svenska Ungdomsringen för Bygdekultur, Stockholm.

Music: Linden 701 A - Gustav's Skoal. 4 meas. intro.
Methodist World of Fun
Columbia (British) DB-1800

Actually - sides

Formation: Four couples in square set, primary couples (premier) at R angles to the head of the hall (Front), and secondary couples (sekond) with back to and facing the Front. Each couple's inside hands joined at shoulder height. Free hands always on hips, with fingers fwd, thumb back.

Steps: Walking; "Omdansnings" step (pronounced oom-dahns-nings, oo as in look). Pattern is both-R-both-R, etc., for W as well as M during partner turn ("omdansning" means dancing-around). Counting two beats to a measure, here's how you do it: on 1st beat hop simultaneously on both feet, keeping them close together, the L somewhat ahead of the R; on 2nd beat take a little hop on R foot, slightly lifting L foot behind; and so on, with an even "bounce" on each beat. Lean back from the waist (shoulder-waist position), turning CW in place and making about half a turn on every measure. Feet should be kept close to the floor at all times. Though fairly fast-moving, this is not a vigorous step: it should be done lightly, fully relaxed both in feet and in body.

Meas. (2/4)

I. Forward and Back

- 1-2 Primary couples, beginning on outer foot, walk 4 steps toward one another, giving a slight "compliment" or nod to opposite on last beat.
- 3-4 Return to place with 4 walking steps bwd, "complimenting" to partner on last beat.
- 5-8 Secondary couples perform same action as above (1-4).
- 1-8 Entire figure repeated.

II. Arch, Through, and "Omdansning"

- 9-12 Secondary couples form an arch with inside hands; primary couples walk toward one another, separate from own partner, take opposite person by inside hand, and go through nearest arch (to M's L, W's R), separate on outside and return to own places to rejoin partner. NOTE: All this must be done in 8 walking steps.
- 13-16 Primary couples immediately assume ~~closed shoulder-waist position~~ *shoulder-waist*, and with a stamp on first beat of first meas., dance 4 "omdansning" steps around in place. Secondary couples meanwhile stand in place awaiting their turn.
- 9-16 Primary couples form arch, and secondary couples dance through as above, followed by secondary couples "omdansning".

Repeat entire dance from beginning.

NOTE: The above routine is greatly enlivened by making the dance, in accordance with traditional practice in certain parts of Sweden, a semi-mixer. This is done by allowing extra gents (or even ladies) from the sidelines to "cut in" just when two partners separate to pass through the arch (Fig. II, end of A) and before they have time to come around back to home place. The former gent or lady is thus without a partner until the next time the arch is formed, when he or she can either take back their original partner or find a new one. Likewise, a couple from the sidelines may "steal" the place of a dancing couple just at this point by jumping into their home place before either of the other two have time to return from the arch.

The following additional figure, also authentic though seldom danced, is usable with the longer Methodist World of Fun recording:

III. Promenade 'round the ring and "omdansning"

- 1-8, 1-8 A. All join hands with partner, in front promenade or "skaters" position, and beginning with outside foot, walk CCW around the ring, couples one after another, for 15 steps; then on 16th step turn completely around CCW in place (gents stepping back to swing ladies fwd), and beginning with outside foot again, walk 16 steps back to original places.
- 9-16, 9-16 B. Take partner in closed shoulder-waist position and dance 16 (1) "omdansning" steps around in place.

Repeat entire dance from beginning, that is Figure I.

Some past issues of the Camp syllabi--dance descriptions--are available from your dealers. Complete your files while you are in Camp.

Record on B
Ballroom position
 1) Into skater w
 2) All out
 3) 4 hops or step hops
 4) 4 hops or step hops
 5) 4 hops or step hops
 6) 4 hops or step hops
 7) 4 hops or step hops
 8) 4 hops or step hops
 9) 4 hops or step hops
 10) 4 hops or step hops
 11) 4 hops or step hops
 12) 4 hops or step hops
 13) 4 hops or step hops
 14) 4 hops or step hops
 15) 4 hops or step hops
 16) 4 hops or step hops

Boy - Boy mad at girl
Series 2 part of cliff
She was very like
again, when what had
in dance
 Hips - down
 up, up, up

Icelandic Schottische
 Islenzkur Skottis
 (Icelandic oldtime couple dance)

*Old-time dance
not fld.*

*Amos
Two-step*

Source: Learned from Icelandic exchange student, studying in Seattle.
 Music: Linden 804 B - The Millpond Schottische. ~~4 meas. intro.~~
 Formation: For any number of couples. Double circle, M on inside, W on outside. Line of direction CCW.
 Steps: Step-hop; Schottische. This modified schottische step may be described as a two-step followed by a slight skip or "bounce" on the fourth beat. *move fwd*

- Meas. (4/4) *hop*
- A. Schottische forward; Hop forward
 Partners in cross-shoulder ("varsouvienne") position, arms held comfortably high, so as to give "style."
 1-2 Beginning on L foot, for both M and W, take 2 smooth schottische steps fwd in LOD
 3-4 Beginning again on L foot, continue fwd with 4 step-hops. *(step close by "skip") hold toe fwd on hop or "hop!"*
- B. Around with L hand, Back with R hand
 5-6 Joining L hands at shoulder height, arms held firmly, with elbows touching so that partners can lean back slightly to look at each other, dance around partner CCW with 4 step-hops. Free hand on hips, fingers fwd, thumb back.
 7-8 Releasing L hand hold, join R hands in same manner, and dance around partner the other way back (CW) with 4 more step-hops, M twirling partner a half turn on last two beats, so as to resume cross-shoulder position as in A. *W turns R partner under R hand*
- Repeat entire dance as many times as desired.

He dances on toes

The Girls' Polka

Flickornas-polka
 (Swedish oldtime couple dance)

*Hand hip
Swedish = fingers fwd
Norwegian = thumb of
Danish = backward*

Source: Personally danced in Sweden. Also observed in Swedish film on oldtime country life, "Driver dagg faller regn." The dance was called "Peasant Polka" before, but a straight translation is better.

Music: Linden 801 B - Dala Polka. ~~4 meas. intro.~~ Moderate tempo.
 Scandinavia Sings 8015 - Dala Polka. 4 meas. intro. Fast tempo.

Formation: For any number of couples. Line of direction CCW. Hands, when free, on hips, with fingers forward, thumb back.
 Steps: Swedish Polka - The Polka is not as common a dance in Sweden as it is in Denmark. But when it is done, it has its own special characteristics. The Swedish polka step is neither a two-step "shuffle" nor a "leaping" step. A little hop precedes each first beat, but all the steps are very small, the feet being held close together and also close to the floor; yet, always danced high on the toe, there is ample "spring" to distinctly lift the feet from the floor. Extreme lightness and control are essential to the proper execution of this step.

Starts intro

- Meas. (2/4)
- A. M forward, W. backward
 1-2 M, facing LOD, with upraised R arm, lightly holds L hand of his partner, who faces him. Beginning on his L foot, M dances 2 polka steps fwd, while W, beginning on her R foot, dances 2 polka steps bwd.
 3-4 M continues fwd with 2 more polka steps, while W dances 2 polka steps one turn around CW in front of partner, under his upraised arm. W may vary this by pivoting around 2 turns instead.

Fig 1

- B. Polka Around
 5-8 Taking closed shoulder-waist position, couple dances 4 polka steps around together CW. *or reverse & CW*
- Repeat dance from beginning.

Fig 2

A variation of A (1-4), which may be used alternately with the above, is as follows:
 Facing one another as above, couple joins R hands, then L, so that they are crossed with L under R. M dances 4 polka steps fwd, while W dances 4 polka steps one turn around CW under the upraised arms. Continue with B (5-8) as above.

2 LOD, 2 turning once CW

Travel

Scandinavian Polka

Seattle Polka

(American-Scandinavian oldtime dance)

Source: As personally danced and observed for many years on the oldtime dance floors in the Seattle area. Undoubtedly a derivative of an old Norwegian couple dance, "Parise-polka".

Music: Linden 806 A - Roll Along Polka. 4 meas. intro. Moderate tempo.
Scandinavia Sings 3716 - Hammersta Polka. No intro. Fast tempo.

Formation: For any number of couples. Double circle, M on inside, W on outside. LOD is CCW.
Steps: Walking; Pivot.

Meas. 2/4

A. Forward and back

1-2 Partners with inside hands joined. Beginning on outside foot (M's L, W's R) take 3 steps in LOD, then a stamp on inside foot on last ct. of meas. 2.

3-4 Reverse position, joining other hands (now inside), and beginning on new outside foot (M's R, W's L), take 3 steps in opposite direction. Then bring feet together on last ct. of meas. 4, while at the same time clapping own hands twice (ct. "and-two").

she turns (the (M's R, W's L) not, either way)

B. Pivot

5-8 Gent turning in to partner with 2 steps (L, R), take closed shoulder-waist position and commence CW turn with 6 pivot steps.

Resume position as in A, and repeat entire dance as many times as desired.

Note: This simple dance is often elaborated by the W moving fwd in LOD by "twirling" or turning with pivot steps to her own R (CW) on meas. 1-2, and both the M and W moving in opposite LOD by turning with pivot steps away from one another (M CW, W CCW) on meas. 3-4. This is in lieu of the walking steps described above. Such pivots and twirls are typical of present-day oldtime dancing in the Pacific Northwest.

This version in NW is done as printed - scan version

old Swedish Waltz (American-Scandinavian oldtime dance)

old cples danced with rpts. as corrected

Source: As personally danced and observed for many years on the oldtime dance floors in the Pacific Northwest area. It has not been danced in Sweden for fifty years or more. In the old days it was known there as "Norsk vals" (Norwegian Waltz), but no trace of it having ever been common in Norway has been found!

Music: Linden 807 A - Calle Schewens Waltz. 4 meas. intro. Moderate tempo.
Scandinavia Sings 7172 - Livet i Finnskorgarna (or most any acceptable recording of this tune, English title: "Live in the Finnish Woods"). Any evenly-phrased, moderately-tempoed Scandinavian waltz will do.

Formation: For any number of couples. Double circle, M on inside, W on outside. LOD is CCW.
Steps: Step-swing; Waltz.

*15 hands joined
05 " free*

Meas. 3/4

A. Step-swing, step-swing, and individual turn

Dal step

1-2 Partners with inside hands joined. Beginning on outside foot (M's L, W's R) take 2 step-swings in place, first slightly away from partner, then slightly facing partner.

3-4 Drop hands and turn away from partner to make one individual turn around (M CCW, W CW) with 2 waltz steps, progressing fwd in LOD.

5-8 *Rpt. 1-4*

B. Waltz turn

modified

8

Finishing about in front of partner, take closed shoulder-waist position and waltz together 8 meas., turning CW. M begins on L, W on R.

9-16

Resume position as in A and repeat entire sequence as many times as desired.

Notes as to styling: The step-swing in this dance is an outgrowth of the Swedish "Dal step", with a rise and fall on the "step" foot on the 2nd and 3rd beats of the measure. In the waltz turn the 1st beat of each measure is accented by a slight swaying to the side of the leading foot. Sometimes this even approximates a dip on that foot. Partners should lean back from the waist somewhat, in order to create a good centrifugal force during the turn. In keeping with the original Scandinavian style, the dance should be kept light and graceful throughout.

[Signature]

2 dals open position or 1/2 Hambo
 3 " stamp
 4 waltz - steps face face - 1/2 waltz
 open position
 3 waltz's stamp

many think from Hamburg
 many types of steps precede
 Hambo
 T. Reed

Old Hambo-Polska
 Traditional couple dance
 (Swedish)

Source: Personally learned in Leksand, Dalarna, Sweden, where this older version of the Hambo is still danced as a matter of course. Hambo, being a Swedish word, is pronounced "hahm-boe," with true phonetic "a" as in "father" (compare: samba, mambo). Curiously enough, it appears that only in the Pacific Northwest has the pronunciation been corrupted to a short a as in "ham bone." In other localities in the U. S., such as the East Coast, the Midwest, and in California (where the dance is extremely popular), it is pronounced properly.

Music: Linden 800 A - Spring Breezes. 4 meas. intro. Smooth, slow tempo.
 Linden 802 A - Me and My Gal, Hambo. 4 meas. intro. Moderate tempo.

Formation: For any number of couples. Double circle, M on inside, W on outside. Line of direction CCW.
 Steps: Open waltz; Hambo-polska, as described below.

Meas. Beats (3/4)

A. Foregoing steps (föresteg)
Open waltz forward

Position: open, M on L of partner, facing LOD, inside hands joined, held at shoulder height, elbows bent.

Beginning on outside foot, 3 open waltz steps gliding fwd in LOD (not in place!), thus:

- 1 1-2-3 Partners slightly back to back, bringing joined hands fwd;
- 2 1-2-3 Slightly face to face, bringing hands back (still at shoulder height), partners exchanging a nodded "acknowledgment";
- 3 1-2-3 Partners slightly back to back again, hands fwd.

Transition to closed position

MAN'S STEPS:

- 4 1 Stamp R, turning 1/4 turn to R to face partner, and place hands on her waist;
 - 2 Step sdwd and slightly fwd with L, beginning to pivot CW;
 - 3 Finish pivot on L foot, touching R toe on floor beside L heel without shift of weight.
- WOMAN'S STEPS:
- 4 1 Step L, turning 1/4 turn L to face partner; *lightly bend on L*
 - 2 Touch R toe behind L foot, retaining weight on L;
 - 3 Leap lightly onto R foot, placing hands on partner's shoulders and turning with him.

B. Hambo-polska turn (omdansning)

Position: Swedish closed folkdance hold, an effective "compromise" between shoulder-waist and regular waltz position, to wit: M's R arm around W's waist, W's L hand on M's R shoulder; M's L arm sharply bent, with hand open upward, W's R arm held straight out from shoulder, her elbow in M's L hand and her R hand holding M's R overarm above his elbow.

MAN'S STEPS:

- 5 1 Step R in LOD with slight bend of R knee so as to "dip" (but do not "sit down");
 - 2 Step sdwd and slightly fwd with L to begin CW pivot, raising body on ball of foot to come up from the "dip";
 - 3 Without shifting weight to R foot, bring R up close beside L so as to touch floor, while continuing pivot on L to complete full turn CW, finishing facing LOD.
- 6-7 Two more complete hambo-polska turns as above.
- 8 1 Step R;
 - 2-3 Dropping closed position to rejoin inside hands with partner, touch L foot twice on floor beside R without shift of weight, so that L foot is free to begin first open waltz step of Part A (meas. 1).

WOMAN'S STEPS:

- 5 1 Step L, following (not initiating) "dip" of gent;
 - 2 Touch R toe on floor beside and slightly behind L foot, retaining weight on R while raising up from the "dip";
 - 3 Leap lightly fwd onto R, making one complete turn CW, finishing to face fwd in original direction.
- 6-7 Two more complete hambo-polska turns as above.
- 8 1 Leap lightly onto L foot;
 - 2-3 Dropping closed position to rejoin inside hands with partner, touch R foot twice on floor beside L without shift of weight, so that R foot is free to begin first open waltz step of Part A (meas. 1).

Repeat entire dance from beginning as many times as desired.

NOTE: Typical of this version of the Hambo, the turn in closed position (omdansning) is often continued in

W step same as M, only 1 beat later
 M W
 R L
 L L
 t t
 R

Teaching method M. R. L. touch R toe behind
 1 then = R, L, heel behind R, L heel
 2 R, L 1/2 pivot, touch 3 full turn
 1 W = feet well
 2 = 1/2 pivot L, t, R

HAMBO-POLSKA, cont'd.

Do Not

definitely, without resorting to the foregoing steps (forestep) every 8 measures. Inasmuch as the dancers move forward in LOD in both parts, it matters not if all couples dance the same part simultaneously. This continuous dancing of the turn--a common practice in the polska dances of many generations ago--is evidence of the older nature of this Hambo variant.

Vesterbopolsk

(Danish)

Source: This is a traditional Danish dance, as taught by Georg and Marguerite Bidstrup. Georg is director of the John C. Campbell Folk School, Brasstown, North Carolina, and is a native of Denmark.

Music: Record - His Master's Voice A.L. 1290 (made in England).
Piano - Georg and Marguerite Bidstrup, Folk Dances brought from Denmark, Brasstown, North Carolina, 1952.

Formation: Hands joined in circle, M have their partners on their right.

Steps: Tyroler Hopper Step (Bidstrups call it single Tyrolean step - step to R, swing L across, vice versa), Hopping, Step-hop (Bidstrups call it "hop-step"; compare notes on hop-step in Tinker's dance description), Reel Step (hop on alternate feet in as nearly the same place as possible, each time swinging free foot behind in a small circle to right or left).

A. Meas. 1-8 Circle CW with 8 "hop-steps" starting L.
1-8 (repetition) Circle CCW with 8 "hop-steps".

B. Meas. 9-12 Partners two-hand position: Partners face and take hands, right shoulder to right shoulder, right arms outstretched. Four Tyroler Hopper steps, starting L (outside feet) swinging R across.

13-16 Hopping on R twice around in place, going CW.

9-12 Four Tyroler Hopper steps.

13-16 Hopping on R, CCW in place, 1 1/2 times around so that W will land on partner's L.

C. Meas. 1-8 Facing original partner do 8 reelsteps in place.

1-8 (repetition) Face new partner, do 8 reelsteps in place.

9-16 (with repetition) As explained above.

Repeat B and C. (A is done only in beginning of the dance.)

Totur

(Danish)

Source: This is a dance that has been made popular by the Bidstrups at the John C. Campbell Folk School, Brasstown, North Carolina. This version has been published about twelve years ago (in Singing Games and Folk Dances). Recently, after a tour to Denmark, there has been another volume (Folk Dances, brought from Denmark, by Marguerite and Georg Bidstrup) in which part B is a little different - both, men and women cross over and stamp.

Music: Record - His Master's Voice A. L. 1290.
Piano - Singing Games and Folk Dances, John C. Campbell Folk School, Brasstown, N. C., 1941.
Folk Dances brought from Denmark, Georg and Marguerite Bidstrup, Brasstown, N. C., 1952.

Formation: Two couples, facing each other.

Steps: Skipping step, Two-step, Buzz-step.

I. a. Join hands in small circle of four and skip 16 steps CW and 16 steps CCW.

b. The two women exchange their places with six two-steps and then stamp three times. As they start they move slightly in front of the men, pass each other by right shoulders, and move in an arc into the new place.

II. a. Partners in hip-shoulder hold swing CW in place with buzz-steps.

b. As before.

III. a. All four dancers form a basket and with buzz-steps circle CW.

b. As before.

Get new partner

Object - get dizzy

Trail

2 col facing = Vol II
Vers II

hop

displaces other - only 1 movement

Parma almost straight but not quite

8 hops on R (L ft drag behind)

Heel hops, proper foot, step, swing, behind & hop
W turn on R
W turn on R

large outdoor group

face face (not hip & hip)

M hits on top, join hands as a sort of buzz figure

Dal-Dance

(Swedish)

Starting position: Boy with arms crossed on chest, girl standing at his R side has her L hand on his R shoulder, both facing the 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 refers to only one couple.

Not more than
8 couples in
each row.

X O
X O
X O
X O
X O

Any amount of
couples when danced
in a circle.



Music: Kismet 162

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

Figure 1:

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

Figure 2:

Boy and girl turn towards each other and take each other's hands, dance 2 "dal-steps" on the spot (9-10), after which they make a "pancake-turning" (boy CCW, girl CW, 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 L, pass each other with 4 steps, turn round CW 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 this 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 L foot forward half a step with heel leaning on the floor. Girl does the same but with R foot (both toes touching each other). With a small jump, boy takes L foot back to starting position, at the same time bending R knee and flinging the same foot bwd. The girl does the same but with the opposite foot (25). These movements are repeated with the other foot, and then alternately R and L until the end of the theme (27-32).

Figure 5:

With hands on hips girl turns round CCW on the spot with waltz steps, while boy dances 8 "dal-steps" CCW 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 CCW, girl CW) (9-10), after which girl kneels down on right knee, head bent down deeply, hands on hips (11). Boy claps his hands and swings his R leg over girl's head from R to L, turns round CCW, 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 R 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 CW, with waltz steps, starting with R 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 L foot, leaning slightly fwd, with R leg stretched bwd (25). A jump fwd on R foot, taking each other's hands with arms lifted, and L foot stretched bwd (26). Both return back to starting position, turning CCW 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, run round 2 turns, other hand on hip (1-4). Then L arms linked, run round 2 turns, after which both face presence (5-8).

Figure 10:

Boy with crossed arms, girl standing at his R side with L hand on his R shoulder. Both dance 2 "dal-steps," starting with L 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 L 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 twd 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 bwd with 8 "jumping-steps with outflung arms" and stops at the girl's L side (17-24).

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

R, L, close, L, cap R
w

DAL-DANCE, cont'd.

the spot. (Girl raises and points R foot outwards with a springing movement, not jumping, bending her knee slightly. Boy does the same with L foot, and then they alternate with L and R feet (looking at each other alternately R and L. 25-32)

Figure 13:

Hambo (1-8).

Swedish Mazurka

Sprättmazurka; Skånsk mazurka
(Swedish oldtime couple dance)

primarily Stockholm

Source: Personally learned in Stockholm, Sweden, through Svenska Ungdomsringen för Bygdekultur.

Music: Victor 26-1031 Inga Lill, Mazurka (not a hambo)
Victor 26-0006 Vackra Nels, Mazurka (not a hambo either)

Formation: For any number of couples. Line of direction CCW.

Steps: Dal step variant; Fryksdals (kick mazurka) step; Västgöta (Swedish polka-mazurka) step. See special descriptions below.

Measures (3/4)

- A. Dal steps and individual turn
- 1-2 Inside hands joined at shoulder height, outside hands on hips. 2 Dal steps (step-swings) with slight "bounce" on each beat, beginning on outside foot (i.e., weight on M's L, W's R), first slightly away from partner, then slightly toward partner. *= step, hop, hop*
- 3-4 Releasing joined hands and placing them on hips, M and W each turn around individually, away from one another (M CCW, W CW) 2 complete turns. M's step: L-R-R; W's step: R-L-L. *hop, step, hop*
- B. Fryksdals steps forward and Västgöta step around with partner
- 5-6 Taking open waist position, free hands on hips, couple moves fwd in LOD with 2 Fryksdals (kick mazurka) steps on outside foot (see description below).
- 7-8 Retaining above hold, couple makes one complete CW turn in place with 2 Västgöta (Swedish polka-mazurka) steps. M begins turn with L Västgöta step, making an "appell" (stamp) with both feet on first beat of first meas. around; W begins with R Västgöta step (see description below).

Resume position as in A and repeat entire sequence as many times as desired.

Right hand
FRYKSDALS STEP: Similar to the Continental mazurka step, except that a little fwd "kick" is given simultaneously with the lifting of the foot, in place of the usual cross-over. A L Fryksdals step is thus: 1st beat: step L; 2nd beat: step R, at the same time lifting L to begin kick fwd; 3rd beat: hop on R, with a skip fwd, while completing kick fwd and then back, with L. This kick is quite fast, and a short one, so as not to extend too far either fwd or back nor come higher than the calf of the R leg. A R Fryksdals step is just the opposite of the above. When two or more Fryksdals steps are done in a series, each step always begins with the same foot.

VÄSTGÖTA STEP: May be termed a type of polka-mazurka, since it is actually a polka step, with the usual polka syncopation removed, done to 3/4 time. Breakdown of a L Västgöta step: 1st beat: skip fwd to land on both feet, the L in front of R about half a foot's length; 2nd beat: close R, shifting weight to this foot; 3rd beat step L. A constant, even "bounce" is done on each beat of the music. Extreme lightness on the feet, with heels off the floor, is essential to the proper execution of this step. A R Västgöta step is just the opposite of the above.

The Väas - The Västgöta step, so named because it is the step used in the Swedish folkdance Västgöta polska, is often misleadingly called simply "mazurka" step in Sweden. To further add to the confusion, it is also known as the hambo-polkest.

A SIMPLER VERSION OF THE ABOVE DANCE exists in Sweden, consisting solely of dancing Västgöta steps around with partner, turning both CW and CCW (at will), in Swedish polka-mazurka dance position. This hold is similar to regular Swedish waltz position except that the M holds the W's R hand with his L hand firmly on his own L hip (a dance position found also in the Baltic states, for example, Latvia). This simple version of the dance is known in some circles as just "Mazurka," and in others as the "Polketa."

The usual procedure on Stockholm oldtime dance floors is for the orchestra to play two mazurka selections in a row, the first being danced "plain" (that just described), and the second "fancy"--the one with Dal steps, turns, and Fryksdals steps. Though a favorite among many Swedish dancers, the mazurka is the least comm of the five "top" oldtime couple dances in the Stockholm area. The others, in order of frequency, are: Vals (Viennese-type waltz), Hambo, Schottis, and Polka (or Polkest).

Snurrbocken

Traditional couple dance
(Swedish)

Source: Personally learned in Sweden, through Svenska Ungdomsringen för Bygdekultur, Leksands Folkdanslag, and other sources. Dance comes from the northern province of Helsingland. The title means "whirling buck (goat)".

Music: Own special recording. 4 meas. intro.

Formation: For any number of couples. Line of direction CCW.

Steps: Running step; Delsbo-polska step--although this step resembles in some respects the more widely-known Hambo-polska step, there are important differences between the two which are sometimes overlooked. In the first place, there is no "dip" as in the ordinary Hambo, but only an even "bounce" on all three beats of each measure. Secondly, the M begins the step on his L, rather than R, foot, the pattern being L-both-R, L-both-R, etc., the pivot being made on the L toe. The W's step is both-R-L, both-R-L, etc. The steps should be short and close to, but off, the floor. The turn is very fast.

Meas. (3/4)

A. Delsbo-polska turn (omdansning)

1-8 In closed shoulder-waist position, couple dances 8 Delsbo-polska steps, turning CW and moving CCW about floor.

B. Run forward

9-16 Taking open position (M's R arm around W's waist, W's L hand on M's R shoulder, free hands on hips), to face fwd, couple runs in LOD with small running steps (not kicks) in time to music.

C. Bow to partner, bow away

17 M and W turn slowly toward one another, M on inside of ring, W on outside, and with hands on hips bow deeply to each other.

18 M and W each turn half about CCW (to own L) slowly, and bow away from partner.

M and W thereafter turn to face each other once more, taking closed shoulder-waist position and beginning the dance at A (omdansning) again.

Sequences repeated in above order to end of music. (This is the traditionally authentic order in which Snurrbocken is done in Sweden; not with the bow first, as in certain American versions.)

NOTE: Occasionally a mixer is made of this dance. In C, meas. 18, the M "eyes" another prospective partner while his first partner has her back to him, and a scramble is made to grab this new partner before A, meas. 1, begins again. Interesting results often obtained.

Tinker's Dance (Kedelflikkerdans)

(Danish from Venøsýssel, Jutland)

Source: This dance was well known amongst folk dancers of the German Youth Movement in the early 1920's and we learned it there at that time. Then it became a favorite of our Chicago group around 1938. It is also described by Elizabeth Burchenal in Folk Dances of Denmark. Our German sources are Ludwig Burkhardt - Hans bleib da, and Gertrud Meyer - Tanzspiele und Volkstänze.

Music: Record - H M V A. L. 1290.

Piano - Elizabeth Burchenal, Folk Dances of Denmark, G. Schirmer, New York, 1915.

Formation: One M and two W 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 CCW and half face CW.

Steps: Walking step, Step-Hop (in this description it is called "Hopstep" because the significant part of the step is the hop, the step itself is only a very fleeting spring-like contact with the floor), and Tinker step: Step R fwd and a little across L foot as the L foot is slightly lifted (ct. 1), then step L bwd and draw R foot twd the L foot (ct. and) and slightly hop R (ct. 2). While hopping right the L foot swings fwd and a little across the right to step L - step R bwd - and hop L.

Meas. 1-4 M join hands with RW and do 4 Tinker steps. LW also do 4 Tinker steps facing the M.

5-8 With shoulder-waist position M and RW do 8 "Hopsteps," turning CW. LW do 8 "Hopsteps" in place turning CW.

1-8 (repetition) M and LW dance as explained above and RW dance by themselves. All end in starting formation.

9-12 Beginning with a stamp L all walk 3 steps fwd, feet together, and bow; then 3 steps bwa, feet together.

13-16 Lift joined hands. RW turns twice CCW with "Hopsteps" under M's R arm.

9-16 (repetition) Fwd and bwd again as explained above. Then LW turns under M's L arm CW.

17-24 Opposite trios form a circle six putting their hands on the shoulders of their neighbors. They dance 8 "Hopsteps" CW and 8 "Hopsteps" CCW.

17-20 (repetition) Circle three in the same manner CW.

21-24 (repetition) Circle three in the same manner CCW. Two opposite circles pass each other in CCW rotation, open up and face a new trio.

Polska from Västergötland

(Swedish)

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 couples is, in the L line ("the girls' line"), 1, 3, 5 and 7; in the R line ("the boys' line"), 2, 4, 6 and 8.

Presence	1	3	5	7	
	o x	o x	o x	o x	
	x o	x o	x o	x o	x = boys
	2	4	6	8	o = girls

Music: Kismet 163 *slow - speed up*
 Steps: Polka-mazurka step (Hambo-polkett), beginning with the L 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).

Figure 1:

(a) Big circle, moving CW and CCW 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 2 "dal-steps" on the spot, beginning with R foot, then 2 polka-mazurka steps round, completing one circle (9-12). Repeat (13-16).

Figure 2:

(a) All the girls cross over to the opposite side with 8 polka-mazurka steps. They give R 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).

(b) Couples 2, 4, 6 and 8 turn towards the presence, form gates and dance 8 "dal-steps" on the spot, beginning with R foot. Couples 1, 3, 4 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 R foot, the polka-mazurka steps with the L.

Figure 3:

(a) Same as Fig. 2 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 5 running steps bwd and halt, again forming a big circle (9-16). Repeat (9-16).

Figure 4:

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

Figure 5:

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 L side and the girl with her R side towards the presence (9-12). Couple #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 L foot, the girls with the R.

Figure 6:

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 L, the boys to the R and dance towards the presence. When partners meet (all at the same time) the boy grasps his partner's R hand in own L 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 L about, the girls R about) and land with a stamp on both feet. The boy then grasps the girl's L hand in own R and all dance towards the presence, odd couples branching off to the R, even couples to the L so that they regain their original position.

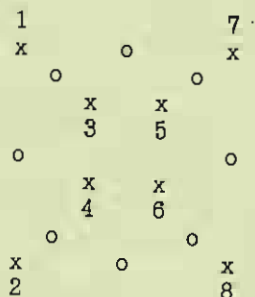
Figure 7:

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

POLSKA FROM VÄSTERGÖTLAND , cont'd.

(b) Big cross. Boys #3, 4, 5 and 6 form a right-handed cross in the center of the set at the same time grasping the R hand of boys #1, 2, 7 and 8 in their own L, 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 L about with hand clap, forming a left-handed cross and dance CCW (9-16). At the same time as the big cross is formed the girls form a circle round the inside boys, take 1/2 kneeling position on their R knee, facing CW and clap time on the 1st and 3rd beat of each bar.

The big cross: -



T. J. J. J.
figure

Tretur

(Danish)

Music: 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.

hanton

Harvest Time Jig (Port an Fomhair)

(Irish)

Music: Beltona B L 2468, or any jig.

Formation: 6 people, 4 W, 2 M. W, M, W opposite W, M, W.

Figure

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 R through head line, raise hands, others pass under raised hands on to next group from next set and so start again (4 meas.).

*Numbers
not changed
Tanner*

Newcastle
(English)

Source: This is one of the English Country Dances first published by John Playford in 1650 and revived by Cecil Sharp in 1913. (We have danced it with May Gadd and Frank Smith at Berea, Kentucky, and with the Bidstrups in Brasstown, North Carolina. Its beautiful music and swiftly moving dance form have made it one of our favorite English Country Dances. It is well liked in Chicago folk dance groups. (We are using here the latest description of the dance as it appeared in the Country Dancer, Volume 9, Number 1.

Music: Record - C O L 5505, H M V 8687.
Piano - Country Dance Tunes - Set 3 (Cecil Sharp).

Formation: Four couples in a square - numbered CW. See diagram #1.

Steps: Walking-step (with more of a "hilt" than the ordinary Walking-step), Skipping step.

1st FIGURE

- A 1 Meas. 1-4 All join hands and advance and retire.
- 5-8 All set (balance) to partners, then to corners.
- A 2 Meas. 1-8 All that again.
- B 1 Meas. 1-8 Partners arm right once around - 4 steps - then M L hands-across to places while W skip CW round them.
- B 2 Meas. 1-8 Partners arm L, then W R hands-across to places while M skip CCW round them.

2nd FIGURE

- A 1 Meas. 1-4 Partners side (move diagonally forward to the right, turning left to face partner - 4 steps - passing right shoulders and turning to the right to face partner).
- 5-8 Partners honor (step right and bow or curtsy) and pass left to meet a new partner.
- A 2 Meas. 1-8 Repeat above with new partner, and pass on again.
- B 1 Meas. 1-4 New side couples (1st M and 3rd W - 3rd M and 1st W) lead in to the middle, and lead out to make an arch.
- 5-8 Other couples separate and go outside nearest arch and through it to places.
- B 2 Meas. 1-8 Repeat above with couples changing parts.

3rd FIGURE

- A 1 Meas. 1-8 All arm R with present partner (8 steps), then arm L and pass on to the next (8 steps).
- A 2 Meas. 1-4 All arm R with new partner.
- 5-8 Then arm L (1 1/2 turn) and form lines on the sides, joining hands. See diagram #2.

Diagram #1:

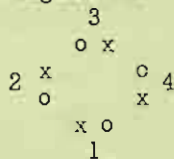
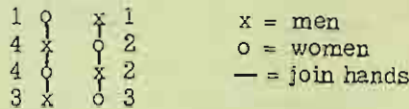


Diagram #2:



- B 1 Meas. 1-4 The two lines retire and then meet.
- 5-8 All turn single (4 steps) and then each M changes with opposite W (passing R shoulders) and all fall into two lines across the head places (ends of the first lines stay in the middle places of the new lines and middles of the first lines pass on to the end places of the new lines). See diagrams #3 and #4;
- B 2 Meas. 1-4 The lines retire and then meet.
- 5-8 All turn single (4 steps) and change places with opposite passing by R shoulders. All resume original places and honor partner.

Diagram #3:

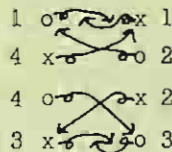
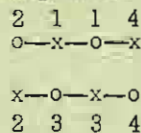


Diagram #4:



Three Meet

(English)

Sounds like waltz

Source: This is one of the English Country Dances which has been popularized and recorded by the Country Dance Society of America. Gadd, May, Country Dances of Today - Book 2, Country Dance Society of America, New York 3, 1951.

Music: Record - Folkraft F 1112
Piano - Country Dances of Today - Book 2.

Formation: Three facing three - man and two partners. "Threes" can be in a large circle.
Steps: Walking-step (with more of a "lilt" than ordinary Walking-step), Buzz-step, Chasse.

- A 1 Meas. 1-8
Meas. 1-4 "Threes" link arms, advance and retire.
5-8 Change to opposite side, each line moving around in CCW direction. (Chasse step) *8 slides*
- A 2 Meas. 1-8 Repeat above figure to places. *CCW*
- B 1 Meas. 1-8
Meas. 1-4 Man arms twice round with right-hand partner. *Swish 2x end*
5-8 Man arms twice round with left-hand partner. " "
- B 2 Meas. 1-8 "Threes" form a basket with arms linked behind backs. Circle CW with buzz step; progress to the next "Three" by keeping to the right during the swing. (Finish facing the next "Three").

*lively
Vibrant Spirit*

Eng. → waltz
Waltz Mazurka (Waltz Masurka)
(German) *→*

New

Source: This is one of a number of dances created by a German Youth Group sometime between 1922 and 1925. They were city people and had their headquarters in Berlin. Recognizing the changing attitudes and feelings and movement sense of the 20th Century German, these young people consciously set out to create something new and yet connected with the traditions and the lore of past centuries. This they considered just a step toward a future German dance. Although there might have been much experimentation with the group, two men should be credited with noting these dances down in their present form. Erich Janietz is the gifted leader and dancer and Dolf Giebel the composer of the music. (We have spent fruitful weeks of work with Erich Janietz shortly before the last war. All attempts to get information about his fate have been in vain. However, many of these dances have survived till this day. The "Senftenberger", for instance, is danced today by many American folk dancers. And the "Waltz Mazurka", a favorite of our Chicago groups before the war, is now being revived. Neue Maerkische Taenze, Janietz, Erich, and Giebel, Dolf, B. G. Teubner, Leipzig, 1935.

Music: Record - Rondo RFD 11 (new Dunsing record)
Piano - Neue Maerkische Taenze, Janietz, Erich, and Giebel, Dolf, B. G. Teubner, Leipzig, 1935

Formation: Couples in closed position. Except for ending waltz alter position so that M's R and W's L shoulders are closer together and in a 90 degree to each other, joined hands point in CCW direction. *German angle*

Steps: Mazurka-step, Waltz step (this means here step-close-step), Running step, Walking step, and Double-Waltz-step. As used in this dance the Double-Waltz-step is done with a turn in the following way: It takes 2 meas. to do 1 double-waltz-step. M starts L and W starts R. Step L fwd into the CW turn (meas. 1, ct. 1), closing step R (meas. 1, ct. 3). Then step L slightly bwd (meas. 2, ct. 1), step R bwd (meas. 3, ct. 1), closing step L (meas. 3, ct. 3), and step R fwd (meas. 4, ct. 1). The preceding was the description for the M's part, W do the opposite. It takes four waltz meas. and two double-waltz-steps to complete one turn.

- Meas. 1-2 2 Mazurka steps fwd in closed position. *German* *start M L, W R*
- Meas. 3-4 1 Waltz/step sdwd away from each other and 1 Waltz Step sdwd toward each other. Both hands are on hips (this is the only time closed position is released). *running progress fwd*
- Meas. 5-6 2 Mazurka steps fwd. M begins L, W begins R.
- Meas. 7-8 6 Running steps once around CW. M do running steps bwd, W fwd.
- Meas. 1-8 (repetition) Same as above.
- Meas. 9-10 2 Walking steps fwd. M begins L, W begins R.
- Meas. 11-14 2 Double-Waltz steps once around CW. *(step close step waltz)*
- Meas. 15-16 2 Walking Steps fwd.
- Meas. 9-16 (repetition) Same as above.
- Meas. 17-24 (with repetition) Same as meas. 1-8 with repetition.
- Meas. 25-32 (with repetition) 16 Waltz steps turning CW, 2 steps per turn. *(2 step waltz)*

gentle
step
gentle

music
AA (1-2) rpt. AA
BB BB
AA AA
CC CC

Dunsing

Schüddel De Bux

(German)

Source: This is a traditional dance of the fishermen of the island of Rügen in the Baltic Sea. Through the German Youth Movement it has spread to other parts. It is danced now by many groups in this country either because some German immigrant has taught it to his friends or because of the publication in English by Elizabeth Burchenal. Our interest in the dance has been mostly an academic one. It is true, we have danced it in Germany with youth groups and more recently we have occasionally taught it; but inquiry of interested people has led us to more research. It seems that in German Literature this dance is more often talked about and described in more folk dance volumes than any other. There is agreement on some parts of the dance; on others there are differences.

Burkhardt, Ludwig, Mädel, Wasch Dich, Kämm Dich, Putz Dich schön, Wir wollen Heute Tanzen Gehn: Baerenreiter Verlag, Kassel and Basel, 1926 (new edition 1951).
Blasche, Anna Helms and Julius, Bunte Tanze Bd. 1, Friedrich Hofmeister, Leipzig, 1922.
Schultz, Willi, Bunte Taenze aus Pommern, B. G. Teubner, Leipzig and Berlin, 1926.
Schüddel de Bux, B. G. Teubner, Leipzig and Berlin, 1934.

Music: Record - Rondo RFD 11 (new Dunsing record).

Piano - Folk-Dances of Germany, Burchenal, Elizabeth, G. Schirmer Inc., New York, 1938.

Note: In using above piano music play part C four times.

Notes to title: "Schüddel" means to shake and "de Bux" means the trousers. In order to understand how a man can shake his trousers one needs to know that these fishermen wear white trousers which are extremely wide and billowy. The folk rhyme which is sung to the music actually says that there is nothing better than the "Schüddelbux". The man is so proud of his big trousers he dares his girl to do something wrong and he will laugh at her. You have to "Schüddel de Bux" just right, not too slowly and not too fast, to really get a kick out of it - at least, that's what the song says. Below are the German words for it.

- | | |
|---|--|
| 1. Lüd, Lüd, nu geht dat an,
Un nu fröjt sich Fru un Mann.
Äwer de Schüddelbux
geht doch würklich nix. | 2. Giww mi mal din Patschhand her,
un denn geht dat krüz un quer;
Äwers makst du wat verkihrt,
lach'k di ut du Dussel öirt. |
| 3. Schüddel, schüddel, Schüddel de Bux,
nich to langsam, nich to fix.
Süst du so, so lett dat fein.
Dat versäkert jedwerein. | 4. Schüddel, schüddel, Schüddel de Bux,
ohne Schüddeln is dat nix.
Nu, min Dirning, is't to End',
alles klappt nu in de Händ. |

Formation: 4 couples in a square

Steps: Walking-step, Balance.

1st Tour

- Meas. 1-8 (with repetition) Circle CW and CCW, 16 walking-steps each.
- Meas. 9-16 Head couples (partners join inner hands) walk fwd and a little to the right - passing each other - to the opposite place; then they return walking bwd and a little to the left - passing each other - to home place. This is like a dos-a-dos in couples.
- Meas. 9-16 (repetition) Side couples the same.
- Meas. 17-32 Schüddel de Bux
17-18 Partners face each other, and bend slightly fwd. W grasp their skirts just below the knees and shake them. M do the same with their "Bux" (trousers). As they do this, they balance once bwd and once fwd.
19-20 Same with corners.
21-24 Face partner again, clap once and join both hands fwd, swing 1 1/2 times CW around. With meas. 24 M turn away from their partners and move over to the next W on the right. W remain in their own places.
25-32 Same as 17-24 with new partner.
- Meas. 17-32 (repetition) Same as 17-32.

2nd Tour

- Meas. 1-8 (with repetition) Round of the Women. 16 walking-steps CCW inside around the circle and 16 walking-steps CW.
- Meas. 9-32 (with repetition) Same as in 1st Tour.

3rd Tour

- Meas. 1-8 (with repetition) Round of the Men - 16 walking-steps CW inside around the circle and 16 walking-steps CCW.
- Meas. 9-32 (with repetition) Same as in 1st Tour.

Ending Circle

- Meas. 1-8 (with repetition) Circle CW and CCW, 16 walking-steps each. Bow to partners.

Dunsing

done at ~~the~~ festival in
solemn
adoration of the sun.

Sunrose (Suennros)
(German)

old Traditional

Source: This dance is perhaps the most beautiful example of the North German quadrilles in 3/4 time. There is much evidence that the dance as it is described here is an alteration brought about by German youth of thirty years ago. This is how we learned it, but we have seen older descriptions which are somewhat different. German Folk Dances, Paul Dunsing, Friedrich Hofmeister, Leipzig, 1936.

Music: Record - Rondo RFD 12 (new Dunsing record) *sing along - (wistle-hum)*
Piano - German Folk Dances, Paul Dunsing, Friedrich Hofmeister, Leipzig, 1936.

Formation: 4 couples in a square. During the introduction partners join inner hands and bow; then they join the other hands with the dancer next to them and bow again. Thus the circle has been formed.

Steps: Hop-Waltz step throughout the dance. Each step takes a full meas. in 3/4 time. On ct. 1 there is a spring-like contact of the left foot with the floor; on ct. 2 the right leg swings just past the left; and on ct. 3 the left leg has the same kind of spring. Then, in the second meas., the same action is taken up by the right leg while the left leg swings just past the right. This is a very smooth and flowing step in which the weight transfers gently from left to right. The spring is just for the purpose of accommodating the transfer. The swing of the free leg is just for the purpose of leading smoothly into the next step. Therefore, neither spring nor swing receive undue emphasis. Perhaps it can also be understood that such a Hop-Waltz step would have to be varied according to the progression on hand. For instance, the step is a little wider in a large circle and it would be quite narrow as it progresses sideways in the Sunrose figure. And, of course, the leg swing would also vary from quite a free swing where there is actually progression to a smothered swing where the dancer does not go anywhere. Wherever there is a doubt about the swing - don't swing.

bouncy

slight
dial
step

swing ft
is flat

1-8 A. Meas. 1-8 (with repetition) Circle L and R. *CW & CCW* All start on L foot. *Devil's knot (wrists)*

1-16 B. Meas. 9-24 Double Mill. W form a right hand mill (star), M hook R arms into girl's L arms. 6 steps CW. With the 7th and 8th W release their mill hold, all couples rotate CW half around (M going fwd, W bwd) and M join L hands in the mill hold. Then 6 steps CCW. With the 7th and 8th M release their mill hold, swing their W to the center where W form a circle. At the same time M form a circle over W's arms. *W's ft*

1-8 C. Meas. 25-32 (with repetition) Sunrose. This is the well-known basket figure, but the movement of the arms is slow and suggests the unfolding of the rosebud. The movement is CW once around. With the first 4 steps the M's arms are lifted over the W's heads and lowered behind their backs. With the next 4 steps the W do the same over the M's heads. With the next 4 steps the W's arms are returned and with the last 4 steps the M's arms are returned. *slow*

1-8 D. Meas. 33-40 (with repetition) Chain. Grand right and left. When partners meet the first time they pause briefly and bow. They bow again at the end.
Note: It is a little difficult to get into this chain since all dancers stand so close together as it starts. It is necessary that the first hop-waltz L as partners turn to each other and join right hands goes a little away from the center of the circle. Then, as partners pass each other, they deliberately aim to widen the circle further with the next hop-waltz R. The rest of it should be regular and easy. The first bow should be exactly in opposite places and the second bow should be exactly in home place.

2nd Tour
A. Meas. 1-8 (with repetition) W's Circle CW and CCW. M clap hands on 1st ct. of every meas.
B., C., & D. are as in 1st Tour.

3rd Tour *W &*
A. Meas. 1-8 (with repetition) M's Mill. R hand star and back with the L. W clap hands on 1st ct. of every meas.
B., C., & D. are as in 1st Tour.

End Circle
Meas. 1-8 (with repetition) As in 1st Tour. Bow to partner.

The tours suggested here were arbitrarily chosen. To dance only 2 or 3 or 4 tours is really a new development. Formerly such a dance had at least 8 tours or even 16 and was danced without pause. The following are further suggestions for tours:

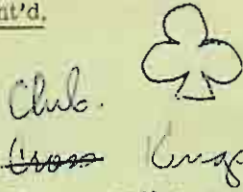
- Hand Tour: Partners' R hands around and left hand around.
- Cross Hand Tour: Partners face, cross hands, and dance CW and CCW around in place.
- Back Hand Tour: Partners in back-hold position dance fwd and bwd around in place.
- Men's Circle: As W's circle
- Women's Mill: As M's Mill.
- Round of 1st Couple: 1st couple in shoulder-waist position dance inside circle once around CCW with CW turns.

Dunsing

Cont on next page

To intro on record but form a by taking partner's hand as bow to her
Take corners hand as bow to her.

Round of 2nd, 3rd and 4th Couples: Same
Round of Head Couples: Same
Round of Side Couples: Same



King of Clubs (Kreuz-König)
(German)

Source: This dance can be called another product of North German youth of the post World War I area. Both the creator of the dance, Ludwig Burkhardt, and the composer of the music, Heinrich Dieckelmann, have been inspired leaders for the folk dance cause and both have published several collections. Information for this dance has been taken from the recent eighth edition of Kneveler - Ludwig Burkhardt, Verlag Manz und Lange, Göttingen, 1950.

Note to the title: The dance is already known amongst many American folk dancers under the title of "Kreuz-König". This is High-German. The dance, however, originally and to this day has the Low-German title "Krüz-König". The translation of the title ordinarily accompanying the description of the dance is given as "King's Cross". This is definitely wrong. Kreuz-König cannot mean anything but "King of Clubs". The accent is not on "Kreuz" but on the first syllable of "König".

Music: Record - MH 1022 B
Piano - Folk Dances For All. Michael Herman, Barnes and Noble, Inc., New York, 1947.

Formation: 2 couples join hands in a circle. *W on M R*

Steps: Running step, Hop-Waltz step (see full explanation under "Sunrose"), Mazurka step,

- Achternvör step: ct. 1 - place L foot half sdwd-fwd; *don't fwd.*
- ct. 2 - move R foot behind L and place close to L on its outer side;
- ct. 3 - place L foot half sdwd-fwd;
- ct. 1 - move R foot in front of L and place close to L on its outer side.

In this dance the now following steps are running steps.

This is essentially like a grapevine, but all the action seems to be in the legs, from the hip down. The body is carried almost motionless. The circle widens a little when the feet move behind and it diminishes somewhat when the feet move in front. *Circle widens & narrows. They step wide*

feel it.

- Meas. 1-8 Circle CW beginning with 1 Achternvör step. Follow up with Running steps. On meas. 5 take another Achternvör step and follow up with running steps. The Achternvör steps here have the same bounce or spring as the Running steps.
- Meas. 1-8 (repetition) Very quickly couples take open position, M hook L elbows, *so at the end and repeat* running steps fwd.
- Meas. 9-10 Release all holds; M exchange places with 2 Hop-Waltz steps, joining L hands and passing each other by L shoulders. *step fwd*
- 11-12 M join R hands with the opposite W (not their partner) and with 2 Hop-Waltz steps exchange places. W are now on the inside. *W on M R*
- 13-14 W exchange places with 2 Hop-Waltz steps, joining L hands and passing each other by L shoulders. *extend arms*
- 15-16 Partners join R hands and exchange places with 2 Hop-Waltz steps.
- 9-16 (repetition) Same as above
- 15-16 M joins R hand with his partner and W turns once CW under his R arm. At the same time M turns half around CCW so that couples face each other.
- All this (meas. 9-16 with repetition) means doing a "straight chain".
- Meas. 17-20 All join hands in a circle and dance 4 Mazurka steps CW, all starting on L.
- Meas. 21-22 Couples join both hands forward and dance 2 Mazurka steps CW
- Meas. 23-24 followed by 6 Running steps.
- 17-24 (repetition) Same as above.
- Meas. 25-28 M swing their partners in such a way toward the center that W are back to back. M join R hands with partner's right and L hands with the other woman's left. In this formation, leaning back and arms stretched, M take 12 Running steps CW in the circle moving W along with them. *like running step*
- Meas. 29-32 All keep their R hand hold with their partners but release the L hand hold. M swing in, W swing out, and all join the free L hands again to keep the same formation (now with W on outside) moving CW. This takes again 12 Running steps.
- Meas. 25-28 (repetition) W swing in, M swing out, and again the formation keeps moving CW; 12 Running steps.
- Meas. 29-32 M swing in, W swing out, and continue running as above. On meas. 32 M leap with a CW turn out of the center into the circle formation. They are now on the right side of their partners which means that they have changed partners.

Now the whole dance will be repeated with the new partner.

Waltz

European clap is simple (no symbol type)

Puttjenter

(German)
(From the province Westphalia)

Sturdy

Source: It was at Jane Farwell's Folklore Village Christmas Festival that we saw the "Puttjenter" for the first time, where it was introduced by Mary Ann and Michael Herman. Since then we have done some research on it and have taught it many times to various groups.
Imbrecht, Otto, Westfälische Heimmattanze, Hanseatische Verlagsanstalt, Hamburg, 1936.

Music: Piano - Burchenal, Elizabeth, Folk Dances of Germany, G. Schirmer Inc., New York, 1938.
Record - MH 1049.

Formation: 4 couples in a square.

Steps: Walking, skipping.

Introduction: Bow to your partner, join inside hands, bow to your corner, joining hands and thus forming the circle. *shoulder in.*

- A. Meas. 1-4 Circle CW with 8 walking steps, *Wide hold*
- 1-4 (rep.) Circle CCW with 8 walking steps. *RLR in*
- 5-8 Face your corner, stamp 3 times in place on first three cts. of meas. 5, clap own hands 3 times on first 3 cts. of meas. 6. *as in Rondo*
- Meas. 7-8 join both hands fwd with corner and skip CW once around in place (4 skips). *assist & may return place*
- 5-8 (repetition) Face your partner. Stamp, clap, and skip in the same manner.
- 9-16 Winding Path (Schlängelgang) of the girls. While M remain stationary, all four W skip in a Winding Path CW around the circle, executing a chain by giving right hands to their own partner, L to the next, R to the next, and so on. When they reach home, they give both hands to their partner and swing once around CW in place with skipping steps (meas. 15-16).
- 9-16 (repetition) Now M skip CCW around the circle in a Winding Path, while W remain stationary. *side step*

B. Mill of the Women

- Meas. 1-4 (with repetition). The four W join right hands in the center by placing their hands on the wrists of W ahead of them. Walk fwd CW with 8 steps, then change hold, join L hands and walk 8 steps CCW the other way, return to place, face the corner and M Clap 1st & 3rd beat
- 5-8 (with repetition) stamp, clap, and skip as explained in Part A.
- 9-16 (with rep.) Same as explained in Part A.

C. Mill of the Men

- Meas. 1-4 (with repetition). Same as explained in Part B for W's Mill. *W Clap*
- 5-8 (with repetition) Stamp, clap, and skip as explained in Part A.
- 9-16 (with repetition) Same as explained in Part A.

Ending Circle

- Meas. 1-4 (with repetition) Join hands in a large circle, walk 8 steps CW, and 8 steps CCW.

Geestländer Waltzer *Walzer*
Geestlaender Waltz
(German)

Record: Rondo RFD 9 B

Published: German Folk Dances, Volume 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.

*Can be made progressive by waltzing 2 steps & skip
W CW turn under ML & WR in 2 waltzes.
M goes fwd. W back.*

Skittle Quadrille (Kegelquadrille)

(German)

(From the province of Mecklenburg)

Source: This is a traditional dance which was written down and published by Anna Helms and Julius Blasche for German youth during the First World War. (Anna, affectionately called "Altmeisterin" - old master - by German folk dancers, is still very active in Hamburg.) There is some evidence of other versions of this dance as found in other regions, but this is probably the best known.

Music: Record - Rondo RFD 12 (new Dunsing record)

Piano - Blasche, Anna Helms und Julius, Bunte Tänze Band II, Friedrich Hofmeister, Leipzig, 1918.

Formation: 4 couples in a square and a 5th couple as skittle in the center. Skittle M faces 1st couple and skittle W faces 3rd couple. The 1st couple stands with their backs to the music, the 2nd couple right of 1st, the 3rd opposite the 1st, and the 4th left of the first (this is an adaptation - the German numbering system is different).

Steps: Walking step, Waltz (use step-close-step).

~~Introduction~~

Meas. 1-16 The four couples join hands in a circle and walk 16 steps CW and 16 steps CCW. The skittle couple remains standing in the center. *No music on record for 1-16*

Meas. 1-8 *Turn 1 1/2*
Hand Tour of the Skittle. Skittle M and 1st W join R hands and walk once around. At the same time skittle W and 3rd M join R hands and walk once around. Then the skittle couple join L hands in the center and pass each other. Skittle M and 3rd W now join R hands and walk once around while skittle W and 1st M do the same. The skittle couple join L hands in the center and walk far enough around so that M faces the 2nd couple and W faces the 4th.

Meas. 9-16 Circle CW all four couples around the skittle which is standing in the center.

Meas. 1-8 Hand Tour of the Skittle. Same as above, but this time the skittle dances with 2nd and 4th couples. The skittle ends in starting position, facing 1st resp. 3rd cpl.

Meas. 9-16 Circle CW as above.

Meas. 17-24 Women's Round. W with hands on hips walk 8 steps CCW and 8 steps CW inside around the circle.

Meas. 17-24 (repetition) Men's Round. Same as women's round. The men clap their hands on the first ct. of meas. 17.

Meas. 25-32 Hand Tour of the Skittle. Same as meas. 1-8 above with 1st and 3rd couples.

Meas. 25-32 (repetition) Hand Tour of the Skittle continues without interruption with 2nd and 4th couples. The skittle ends in starting formation.

Meas. 33-40 Half Chain. The four couples around the standing skittle Grand right and left hand around the circle to opposite places, swing around by the right hand and

Meas. 33-40 (repetition) Half Chain back to place.

Meas. 41-48 (with repetition) Waltz. As the waltz begins the skittle dancers move over to the 1st couple, clap hands, and take the position of the 1st couples which in turn dances to the center and becomes the skittle. All couples in closed position waltz CCW once around the skittle. The turn is CW - 2 waltz steps per turn - 2 turns per quarter of the circle.

The whole dance may be repeated with the new skittle, then again with the second couple as skittle, and so on until every couple has been skittle. During the last waltz the last skittle merely joins the other couples in the round waltz. Note: Start with Hand Tour when doing the dance a 2nd or 3rd time; Introduction appears only at the beginning of the dance.

Dunsing

The Austrian Dances being taught by Walter Grothe are described in Herbert Lager's book, Our Austrian Dances, printed by our own National Press.

Read Let's Dance for news about Folk and Square dancers and for Research Committee-tested dance descriptions.

Intro 2
A 1-8
9-16
B 1-8
1-8
C 1-8
D 1-8
1-8
E (waltz)
1-8
1-8
EDC-58-20-16

Queen of Hearts (Herzdame)

(German)

Dunsing

Source: This is one of a group of dances called "Barsbuettler Taenze". They evolved under the leadership of Karl Lorenz in 1948 at the "Jugendhof Barsbuettel" near Hamburg. Barsbuettel is perhaps the closest German counterpart to our American folk camps but on a much wider scope involving courses in youth leadership training. Perhaps it can also be said that this is a further and the youngest attempt to create a new German dance culture which might be more broadly acceptable to the people. The social aspect is emphasized by starting and ending in a common circle, by partner changes, and by the awareness of others in the circle. Karl Lorenz started as a music teacher at Barsbuettel and he has composed the music to these dances. He claims that his knowledge of the dance was limited at first and one gets the impression that it all started with much group experimentation. At the present time these dances seem to be widely accepted in Germany but they have not displaced - and they were not intended to do so - either the old folk dances nor ball room dances. First "Rosentor" and then "Herzdame" were learned and liked during the past year by Mid-west groups. These dances were brought to us by Lotte Grahn (Paul's sister) on her recent arrival in the U. S. A. She, in turn, had learned them in Barsbuettler courses from Karl Lorenz. Lorenz, Karl, Barsbuettler Taenze, Hermann Moeck Verlag, Celle, 1951.

Music: Record - In preparation.

Piano - Barsbuettler Taenze, Lorenz, Karl, Hermann Moeck Verlag, Celle, 1951. (Available through Gretel Dunsing, 4754 No. Ashland Ave., Chicago 40, Illinois.)

Formation: Couples in closed position in a circle, M facing CCW, W facing CW.

Steps: Change step: step L fwd, closing step R, step L fwd - this step can start with either foot or move in any direction. Step-close, Walking step, Hop waltz (see description under "Sunrose"), Waltz step (this means here step-close-step), Mazurka step, Running step.

Note: The dance is designed in Rondo form. It consists of 4 parts - A, B, C, D. These parts, then, are arranged in the following way: A - B - A - C - A - D - A - C - A - B - A.

- step close step*
- A. Meas. 1-2 2 Change steps CCW, M starts R fwd, W starts L bwd. *Pursuit*
- 3-4 2 Change steps with very little forward progression; M remains on the periphery of the circle, makes about 1/8 rotation R (meas. 3), and 1/4 rotation L (meas. 4). W follows his lead, but since M is the pivot, she moves away from the periphery of the circle. *out*
- 2 step*
- 5-6 2 Waltz steps for 1 CW turn. *Pursuit*
- 7 1 Step-close (ct. 1 and 2) in CCW direction in the circle, and a step in place (ct.3). So for M it is R-L-R fwd.
- 8 1 Step-close (ct. 1 and 2) in CW direction in the circle and a step in place (ct.3). So for M it is L-R-L bwd. Movement in meas. 7 and 8 is like a pendulum swing.
- 1-8 (repetition) Same as above.

B. In transferring from A to B, W does not step R (meas. 8, ct. 3), but rather draws right foot in without putting weight on it. *W is. M backing out sl.*

- Meas. 1-2 Release hold letting arms drop to side. 1 Change step R sdwd and 1 Change step L sdwd. This means that M is moving toward the wall and W toward center; then they meet again.
- 3-4 Join both hands for a two-hand circle and walk once around CW. *note*
- 5-8 Same as meas. 1-4.
- 1-8 (repetition) Same as above. On meas. 8 partners take closed position as in the beginning. W leave out the last walking step and rather draw L foot in without putting weight on it.

Note: This part may be done with partner change: Partners dance apart as before; then they return not to their partners but rather to the dancer who was directly behind them on the periphery of the circle and dance the circle with the new partners.

A -

C. In transferring from A to C, partners (meas. 8) step into side by side position swinging inner joined hands bwd, with the weight on inner feet. That leaves the outer feet slightly in front. Both are facing CCW in the circle.

- 2 step*
- Meas. 1-2 Joined hands swing fwd transferring weight to outer feet (meas. 1), but both feet remain on the floor. Joined hands swing bwd transferring weight to inner feet and only slightly lifting outer feet off the floor. *2 Bal.*
- 3-8 4 Hop waltz steps fwd, M starting L and W starting R. Joined hands swing fwd, bwd, fwd, and bwd. With the last Hop waltz step M turns right about so that he now faces his partner (1/2 turn) - he is also facing CW in the circle. Partners take closed position.
- 7-10 4 Waltz steps turning CW twice around (M actually has only 1 1/2 turns). During meas. 10 they again take side by side position and swing inner hands bwd.
- 1-10 (repetition) Same as above. During meas. 10 partners keep closed position. The turn for both is only 1 1/2 times around facing as in Starting Formation.

A -

D. In transferring from A to D (meas. 8) the closed position is altered somewhat. M's R and W's L shoulders are closer together and in a 90 degree angle to each other, joined hands point into CCW direction in the circle, and both dancers look into CCW direction.

2 steps turn

QUEEN OF HEARTS, cont'd.

- D. Meas. 1-2 2 Mazurka steps fwd, M begin L and W begin R.
- 3 2 Running steps, each with a pivot, to complete one turn CW (cts. 1 and 2). The third Running step is in place (ct. 3).
- 4 The next Running step is an emphasized fwd motion (ct. 1) while the last 2 are very short (cts. 2 and 3).
- 5-8 Same as meas. 1-4.
- 1-8 (repetition) Same as above. During meas. 8 on cts. 1 and 2 both do a Step-close, M fwd R and W fwd L. She also does a half-left turn on the left foot so that both are facing as in Starting Formation. On ct. 3 step in place.

Ending: Meas. 7 and 8, are danced in the following way: After the Waltz Turn, release hold and with 3 steps in place (meas. 7) face the center of the circle joining all hands around. Then all do 1 Step-close to the center, M fwd L, W fwd R (meas. 8, ct. 1 and 2).

Waltz

New Dance

Rosentor (German)

made for those new dancers not satisfied with old traditional or modern.

275 steps? 337

Source: See under Queen of Hearts.

Note to the title: This dance will probably be known in the future under its German name "Rosentor". Door or gate of roses seems phonetically and also in every other way inadequate. It is perhaps of interest that the Germans called the dance first "Begrueßungstanz" - translated that would be "Dance of Salutation". We wish we knew what prompted the change.

Music: Record - Planned for this summer. Will be available by Camp time or shortly afterwards. Piano - Barsbuettler Taenze, Carl Lorenz, Hermann Moeck Verlag, Celle, 1951. (Available through Gretel Dunsing, 4754 No. Ashland Ave., Chicago 40, Illinois.)

Formation: Couples in closed position in a circle, M facing CCW, W facing CW.

Steps: Walking step. From the first to the last measure there is an unbroken continuity of walking steps in the same tempo, 3 steps in each measure. Large steps

Note: The dance is designed in Rondo form. It consists of 3 parts - A, B, C. These parts, then, are arranged in the following way: A - B - A - C - A - B - A.

Schul Mainly no swing

- A. Meas. 1 Both walk CCW on the periphery of the circle; M starts R fwd, W starts L bwd. 3 steps CW cont
- 2 Change places. M's L and W's R hands remain joined and are lifted: W turns half around ~~the~~ under M's hand. Walk bwd.
- M turns CCW 1/2 M continues to walk fwd, take again closed position.
- 3 Both walk CW on the periphery of the circle. 3 steps
- 4 Same as meas. 2
- 5 Same as meas. 1 CCW
- 6 Both walk CW on the periphery of the circle; M bwd, W fwd.
- 7-8 Both walk a full turn CW (this is similar to a waltz turn). low pivot walk, turn at end. face to face
- 1-8 (repetition) Same as above.

- B. Meas. 1 Both walk CCW on the periphery of the circle.
- 2 Both walk fwd to the next partner; while W walks under M's lifted L arm, the handhold is released. W shuttles back & forth M always fwd.
- 3-4 With the new partner both dance as explained in meas. 1-2, changing partners again.
- 5-8 With the next partner both dance as explained in A, meas. 5-8. (fwd-back pivot)
- 1-8 (repetition) Same as above.

- C. In transferring from A to C the turn at the end of A is not complete (about 7/8).
- Meas. 1 Release hold and walk bwd away from each other, M diagonally toward outside of circle and W diagonally toward inside of circle. Arms move down to sides. (M R)
- 2 Walk fwd toward each other. Arms move up to shoulderheight.
- 3-4 Join hands and circle CW once around. progress fwd.
- 5-8 Same as meas. 1-4, but the circle is CCW.
- 1-8 (repetition) Same as above. At the end of meas. 8 take closed position.

Note: This part may be done with partner change. Partners dance apart (meas. 1 and meas. 5). Then they move fwd to the next partner (meas. 2 and meas. 6) and circle CW with the new partner. There are four partner changes.

Ending: Meas. 7 and 8 of A are danced in the following way: Meas. 7 Release hold, face center of circle with 3 steps in place, and all join hands in a large circle. Meas. 8 M step-close fwd L, W step-close fwd R.

Write as progressive

Dunsing

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 Gretel 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.
- 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
13-16 waltz toward their own places, and with one waltz turn return to place.
9-16 (repetition) 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 bwd around (meas. 21-23) and run bwd to places (meas. 24).
17-24 (repetition) Side couples the same.
- D. Meas. 25-32 (with repetition) Round Waltz of all four couples. Progression in circle: CCW, cover 1/4 of the circle per 4 measures. Turn of couples: CW, 2 turns per 4 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 2 meas. of the repetition the woman with the man's assistance 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.

2nd Tour

- A. Meas. 1-8 (with repetition) Women's Round. All 4 W 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. M clap hands.
- B to D - Same as in 1st Tour.

3rd Tour

- A. Meas. 1-8 (with repetition) Men's Round. All 4 M with hands on hips waltz up to the girl on their L (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 L and R as in the beginning. During the last 2 meas. of the repetition bow to your partner.

The remaining five Tours are seldom danced now. Part A, then, would consist of:

4. Hand tour; Couples dance with right hands joined, then left.
5. Two-hand-tour; Couples with both hands joined dance first to L around, then to R.
6. Women's Circle.
7. Men's Circle.
8. Double Mill; Couples have open hip-shoulder hold; W join hands for a star by the R; then the M swing in for a star by the L.

Note: The record has only enough music for Introduction, two complete tours and End Circle. The third tour, then, either would have to be omitted or included as a matter of choice if the dance were repeated

Keep posted! -- Read Let's Dance

Dunsing

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 78 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 Tillittentit."

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.

Tampet

(German)

"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 M 114

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 L ^{walk} 8 meas. and then walk to the R, ⁸ ENDING IN STARTING POSITION.
- 9-16 Couples change sides within their rows with 4 sliding steps.
9-10 The R couple is passing in front of the L.
11-12 Now the couple going to the L points R toe over L foot and L over R, while the couple going toward the R begins pointing L over R. (Pointing means to touch floor beyond foot mentioned.)
13-16 The new R couple passes in front of the L and all point as described above.
9-16 (repetition) The action is now repeated as described except that now the L couples will pass in front.
- 17-24 Center Four Form Right Hand Star; corners join both hands with opposite. Walk L around in place. ~~sliding side~~ ^{16 steps}
- 17-24 (repetition) Walk R around in place - center four with L hand star - ending in starting position.
- 25-32 For and Back and Passing Through. Hands joined in rows, all take 4 steps fwd and 4 steps bwd (meas. 29-30) and meet the new row for the beginning circle figure (meas. 31-32). ^{find Pass Through.}
- Repeat as often as desired.

Jo Estet Kivanok - I Wish You Good Evening

(Yo Eshtey Kee-vah-nok)
(Hungarian)

Handwritten notes:
Hungarian name
from - (some)
It's a nice song + choreographed
pretty girls danced for.

Music: Folkraft 1121 B

Formation: Column of couples or circle of couples facing CCW.

Starting Position: Inside hands joined and extended fwd, outside hand on hip; R foot free.

Steps: Bokazo (Bokazni): M: - Rise on balls of feet and click heels three times; W: - Hop on L foot each time and point R toe fwd, sdwd R and return R foot next to L.

W rests on Man

Measures

- Ball of*
- FIGURE 1** *Same as turn*
- 1 Moving diagonally fwd to R, hop on L foot, raising R knee (slightly bent) (ct. and), step diagonally fwd on R foot (ct. 1), step on L foot next to R (ct. 2). Repeat above step (cts. and 3, 4).
 - 2 Bokazo.
 - A** 3-4 Repeat pattern of meas. 1-2, starting with hop on R foot, moving diagonally fwd to L.
 - 5-8 Repeat entire pattern of meas. 1-4.

- FIGURE 2** *accent skip with stamp*
- 1 Four skips bwd, away from partner.
 - 2 Bokazo.
 - 3 Step sdwd L stamping on L foot (cts. 1, 2), swing R foot across in front of L and step on ball of R (ct. 3), pivot to R once around (ct. 4).
 - 4 Bokazo.
 - B** 5 Four skips fwd toward partner. *Stamp usually last time when meet new partner*
 - 6 Bokazo of stamps--twice (cts. 1, 2), then three times (cts. 3, 4).
 - 7-8 Swing in place turning CW with partner, (R shoulders adjacent, R arms around each other across in front, L arm raised high), with following step done four times: Hop on R foot (ct. and), step on ball of L foot (ct. 1 and), step on R foot (ct. 2).
 - ~~1-8 Repeat entire pattern of Figure 2, meas. 1-8.~~
 - B** 1-8 Repeat entire pattern of Figure 2, meas. 1-8, advancing to new partner. On meas. 5 "four skips fwd to *L*". *Bokazo 1st*

Repeat entire dance with new partner.

Chord *swing W from arm to arm.*

Hiney Lo Yanum

(Horra Variation)

more running or leaping

Music: Folkraft 1122 A

Formation: Single circle facing center.

Starting Position: Arms extended sdwd, hands on neighbor's shoulders; L foot free.

Measures

- FIGURE 1**
- 1-2 Step sdwd L on L foot (ct. 1), step on R foot across in back of L (ct. 2), step sdwd L on L foot (ct. 1), hop on L foot and swing R across in front (or back) of L (ct. 2). *single horn*
 - 3-4 Repeat pattern of meas. 1-2 to R, starting with R foot.
 - 5-8 Repeat meas. 1-4. *back in some areas front in others*

- FIGURE 2**
- 9-10 Same as meas. 1-2, Figure 1. *single horn*
 - 11 Step sdwd R on R foot (ct. 1), hop on R foot and swing L across in front of R (ct. 2).
 - 12-18 Entire patten, meas. 9-11, done three times, moving to L only. On last meas., pause (or step sdwd L on L foot (ct. 1); step on R foot across in back of L (ct. 2)). Fold arms across in front of chest.

- FIGURE 3**
- 19 Hop on R foot and place L heel fwd.
 - 20 Jump on ~~foot~~ and place R heel fwd.
 - 21-22 Repeat meas. 19-20 in double time making four quick changes alternating heel L, R, L, R. *accenting*
 - 23-26 Repeat pattern of meas. 19-22, beginning with L heel fwd and alternating. On last ct., jump in place on both feet and assume starting position with arms extended sdwd, hands on neighbor's shoulders, ready to repeat entire dance.

*Rearranged couples
4 breaks*

Sukcius - The Cheat

(Lithuanian)
(Sook-chews)

Music: Folkraft 1104 B

Formation: Circle, all facing center, boy with his partner to his R. Boys join hands in back of girls; girls join hands in back of the boys.

6-8 couples

CHORUS STEP

Measures

1-2 Step to R with R foot (ct. 1), step with L foot in ^{front} of R (ct. 2), step R with R foot (ct. 1), swing L in front of R (ct. 2). *W. step*
3-4 Same beginning with L foot moving L. This Chorus Step is done each time meas. 1-4 is played.

FIGURE 1

5-8 (and repeat): Grapevine step: Step R foot in back of L (ct. 1), step L foot to the L (ct. and), step R foot in front of L (ct. 2), step L foot to the L (ct. and). This movement is rapid and should be practiced. Continue for the remainder of the 8 meas. *body face center.*

*No turning body
heel leads
big steps*

FIGURE 2

Formation: Circle breaks into four wings, two couples to each wing, facing CCW. Dance Chorus Step (meas. 1-4) after which inside boys form a little circle of four, hands over each other's shoulders. *Not star. Boys*
5-8 The circle of the four boys moves L with the grapevine step. Each wing spins in their places, jumping up and down on both feet, turning the girl on M's R side bwd, the M and his L hand girl fwd. *Prearrange basket*

FIGURE 3

Formation: Central boys return to their partners and wings, and each wing forms a little circle of two couples. *Not star. Boys*
Chorus Except instead of swinging foot, stamp it. *basket w. M. side on top*
5-8 Jump in fours (as in Fig. 2), circling to L.

FIGURE 4

Formation: A single file circle all facing CCW, with girls in front of partners. Hands on hips for boys while girls hold skirts.
Chorus Boys move singly out of circle starting with R foot, girls move to circle starting with L foot, and reverse. *basket*
5-8 Boys form a ~~circle~~, spin to L with the grapevine step, girls at the same time jumping on both feet, pivot in place CCW. *turn*

FIGURE 5

Formation: Boys return to their partners. Place inside hands behind partners' backs and join with partners free hands. (Skating position, back).
Chorus Danced in two's, first moving out from center, then toward center. *CCW*
5-8 In same position couples jump up and down on both feet, turning in place, boy bwd, girl fwd.

FIGURE 6

Repeat all of Fig. 1. End with a break in circle, forming a semi-circle and bowing to the audience.

As a courtesy to the Folk Dance Federation we do not reprint any dances that have appeared in Let's Dance or in any of the volumes of Folk Dances from Near and Far, though many of them were first taught in Camp.

Helena Polka

(Polish)

As early as 1935 this dance was considered "The Best" at a demonstration in Humboldt Park, Chicago.

Music: Folkraft F 1123 A

Formation: Couples in a column or circle. In circle formation, number off couples in two's.

Starting Position: Partners facing, inside hands joined, outside foot free.

none other have correct rpt.

M & W put on hips or W skirt

MUSIC A

Intro: 2 meas

FIGURE 1

- 1-2 Two polka steps fwd, starting with hop on inside foot, advancing "face to face" with partner on first polka step and "back to back" on second polka step. *Hands back*
- 3-4 Girl makes one L turn under joined raised hands with one polka step as boy dances in place, then both stamp three times, starting with inside foot. *in place*
- 5-6 Boy makes one R turn under joined raised hands with one polka step as girl dances in place, then both stamp three times, starting with inside foot.
- 7-8 Both make one inward turn under joined raised hands with one polka step, ending with 3 stamps. *WL Turn*
MR Turn

MUSIC B

FIGURE 2

- Partners separate and face each other, L hand on hip, R hand raised overhead. *Leading hi.*
- 1-2 Four slides to the R.
- 3-4 Stamps, (R, L) R, L, R. *slow SS QQA*
- 5-8 Repeat pattern of meas. 1-4 to L, R hand on hip, L hand raised overhead.

MUSIC B

FIGURE 3

- 1-2 Two heel-clicks to R and three stamps, R, L, R. (Hop on L foot, moving toward R, clicking or hitting R heel against L heel); (L hand on hip, R hand raised overhead). *W no want*
- 3-4 Two heel-clicks to L and three stamps, L, R, L. R hand on hip, L hand raised overhead. *wave R over hd, out over hd, 1 down*
- 5-8 Repeat pattern of meas. 1-4.

MUSIC A

FIGURE 4

- Couples form Arches by raising joined inside hands. *In small grp. can be done like ranchera with 5-6 cpls. Trcl 4*
- 1-8 In column or longways formation: Head couple turns about and starts the figure by going UNDER the arch formed by the next couple, then forms the arch and goes OVER the next couple and continues going alternately UNDER and OVER; following couples do the same in turn. *and*
- repeat In circle formation: #1 couples turn about. All start figure simultaneously, #1's going OVER first as #2's go UNDER. *and*
- This figure is done with 16 polka steps. All finish facing original direction at end of last measure of Music A, even though not back in original place. *M remain on L.S.*

MUSIC C

FIGURE 5

- Joined hands crossed in front, inside foot free. *R hand top*
- 1-2 Two polka steps fwd, starting with hop on outside foot. *ML*
- 3-4 Turn to face opposite direction by pivoting on outside foot, without releasing hands, and step back on O.S. back on free foot (boy's R girl's L), bending knee. Rise on "and" ct. and dance one polka step in place, starting with hop on inside foot. *Post*
- Entire pattern of meas. 1-4 done four times. *w feet OK - M cut last polka short so*

MUSIC C

FIGURE 6

- "Varsouvienne" position (girl's hands held at shoulder level; boy holds L hand in his L and reaches across her back to hold her R hand in his R). Boy's R foot free. *W*
- Measures
- 1-4 Boy moves to the R, to the other side of his partner, with one polka step or one step to the R, then both look at each other. Boy returns to L side of partner with one polka step or sdwd step to L and both look at each other again. *2 meas. slowly*
- 5-8 Eight skipping steps, boy skipping bwd as girl skips fwd, describing one complete circle. *2 meas*
- 1-4 Repeat pattern of meas. 1-4.
- 5-8 Eight skipping steps, boy skipping fwd as girl skips bwd, describing one complete circle.

MUSIC D

FIGURE 7

- Partners facing.
- 1-2 Four skips bwd, clapping own hands four times.
- 3-4 Stamps, twice, then three times. *SS QQA*
- 5-6 Four skips fwd, clapping own hands four times.
- 7-8 Stamps, twice, then three times.

HELENA POLKA, cont'd.

MUSIC D

Measures

- 1-2 Four skips turning CW with partner, R shoulders adjacent, R arms around each other across in front, L arm raised high. Release hold. *worst*
- 3-4 Stamps. Twice, then three times.
- 5-6 Four skips turning CCW with partner, L shoulders adjacent, L arms around each other across in front, R arm raised high. Release hold.
- 7-8 Stamps. Twice, then three times.

MUSIC C

FIGURE 8

- 1-8 Repeat Figure 8.

MUSIC A

FIGURE 9

- Repeat Figure 1 and exit with this figure.

Valamit Sugok Maganak -- Sometimes 1 Whisper

(Vah-la-mit Shoo-gok Ma-gah-nak)
(Hungarian)

Music: Folkraft F 1121 A

Formation: Single circle, partners facing. Man faces CCW; woman faces CW.

Starting Position: W's arms extended fwd, hands on partner's shoulders; M's arms extended fwd, parallel to and under W's arms, with his hands/closed palms down, or with his hands reaching around to top of W's shoulders. W's L and M's R feet free. M's part described.

4 Intro

MUSIC A

Measures

- 1-2 Moving toward M's ~~center~~ *slud foot - No scrape feet* center of circle, step sdwd ~~R~~ *Ballroom Chordas* on ~~R~~ *sway from* foot (ct. 1), step on ~~R~~ *Hip up* foot next to ~~R~~ (ct. 2), step sdwd ~~R~~ on ~~R~~ foot (ct. 1), bring ~~R~~ foot up to ~~R~~ without taking weight off ~~R~~ (ct. 2).
- 3-4 Moving toward M's ~~R~~ *Ballroom Chordas* center of circle, step sdwd ~~R~~ on ~~R~~ foot (ct. 1), step on ~~R~~ foot next to ~~R~~ (ct. 2), step sdwd ~~R~~ on ~~R~~ foot (ct. 1), bring ~~R~~ foot up to ~~R~~ without taking weight off ~~R~~ (ct. 2).
- 5-8 Repeat entire pattern of meas. 1-4.

MUSIC B

FIGURE 2

- 1-4 M ^L moves fwd as W ^R moves bwd progressing CCW, with following step done four times: Step on ball of ~~R~~ *Ballroom* foot extending ~~R~~ *not pirouette* sdwd, leaning over to ~~R~~ *step turn* right side (ct. 1); step lightly on ball of ~~R~~ *Ballroom* foot out to ~~R~~ side (and); step on ball of ~~R~~ *Ballroom* foot extending ~~R~~ *not pirouette* sdwd (2 and). Repeat step ~~R~~, ~~R~~, *sway from* ~~R~~ *Hip up* swaying sdwd like a pendulum. Body leans at beginning of each step and remains in that position for entire step.
- 5-8 Release hold. Step and turn to face new partner. Step sdwd ~~L~~ *not cross ft.* on ~~L~~ foot (ct. 1), swing ~~R~~ *not pirouette* across in front of ~~R~~ and step on ball of ~~L~~ foot (ct. 2), pivot to ~~L~~ making one-half turn to face new partner (ct. 2).
- 7-8 Bokazo step: M: - Rise on balls of feet and click heels 3 times; W: - Hop on L foot each time and point R toe fwd, sdwd R and return R foot next to L.

MUSIC B

(Repeated)

- 1-4 Assume starting position with new partner. M facing CW, W facing CCW. Repeat entire pattern of meas. 1-4, W moving bwd, progressing CW. *fig B fig 2*
- 5-8 Swing in place, turning CW with partner, (R shoulders adjacent, R arms around each other across in front; L arm raised high), both doing the following step 4 times: Hop on R foot (ct. and), step on ball of L foot (ct. 1 and), step on R foot (ct. 2).
Finish in original formation and starting position to repeat entire dance with this new partner.

Note: Hungarian dances usually end in open position with the W on M's R side. On each following chord, the W is swung over to the M's L arm then back to the R arm, ending in a pose.

*W takes 2 steps for last cut to get on R ft for
W " 1 step for last (hop step) to get out of ready to start*

Chg all L to R & R to L

*Except Bokazo -
& fast part of fig 2.*

*Kneeling parts 2 show
shoulder of feet (and fingers etc.)*

Vuto.

Espungolet

(Catalonian Wedding Dance)

(Ess-poo-nyo-let)

Music: Folkraft F 1120 A

Starting Position: Partners facing. Girl's hands on hips, M's hands raised at height of head. R foot free.

Note: Music in 6/8 time (6 steps or cts. to each meas.)

FIGURE 1

- Measures
- 1 *Push M's* Step on R foot across in front of L, turning body slightly to L (ct. 1), step on L in place (ct. 2), step on R foot returning it next to L (ct. 3). Step on L foot across in front of R, turning body slightly to R (ct. 4), step on R in place (ct. 5), step on L foot returning next to R (ct. 6).
 - 2-3 Repeat pattern of meas. 1 (R, L, R, L).
 - 4 "REVERENCE." Bow and curtsy (cts. 1-6).
 - 5-8 Repeat entire pattern of meas. 1-4.

FIGURE 2

- 1 Partners, with R shoulders adjacent, hold each other's forearm with R hand. Step fwd, on R foot, rocking fwd and transferring weight onto R foot (ct. 1), step on ball of L foot next to heel of R (ct. 2), step on R foot in place (ct. 3). Step fwd on L foot, rocking fwd and transferring weight onto L foot (ct. 4), step on ball of R foot next to heel of L (ct. 5), step on L foot in place (ct. 6).
- 2-3 Repeat pattern of meas. 1 (R, L, R, L), taking small steps, making one-half circle. Finish in partner's place.
- 4 "REVERENCE." Bow and curtsy (cts. 1-6).
- 5-8 Repeat entire pattern of meas. 1-4, returning to original places.

FIGURE 3

- Partners join both hands.
- 1 Girl kneels on R knee, bowing head, then rises (cts. 1-6).
- 2 Boy kneels on R knee, bowing head, then rises (cts. 1-6).
- 3-4 *Four waltz steps turning under, raised joined hands and exchanging places with partner.*
- 5-8 *Finish with a slight bow and curtsy at end of last meas.* Repeat entire pattern of meas. 1-4, returning to original places.

Repeat entire dance twice at a faster tempo. During meas. 1-3 of Figure 1, M snaps his fingers rhythmically.

Sur Le Bord De La Rivière — On the River Shore

(French)

The chief characteristic of French dances is their light and breezy running air. For this reason most French dances are excellent material for recreational dancing. This number is from around Isigny in the province of Cotentin. It is a dance for two couples and can be done progressively.

Music: Folkraft 1105 A

Formation: Two couples face each other in a large double circle.

FIGURE 1

- Measures
- 1-4 The two couples join hands and circle *L* with eight running steps.
 - 1-4 (Repeated): Reverse of above. *R*
 - 5-6 With four running steps run to center of own circle of four, raise joined hands high.
 - 7-8 With four running steps, run bwd to place, lowering hands.

FIGURE 2

- Couples face each other, hands released.
- 9-10 Both girls run toward each other, hook R elbows and twirl in place with *R* running steps.
- 11-12 Hook L elbows with opposite man and turn once around. *R*
- 9-10 (Repeated): Both girls once again hook R elbows and turn around. *R*
- 11-12 Stand in a regular ballroom dance position. All couples facing the CW direction move in that direction with four sliding steps (gallops), while the other couples move in the CCW direction with four sliding steps and meet a new oncoming couple.

lyts.

La Robe Du Chat — The Cat's Fur

For men only
(French)

This dance comes from Bigorre in Southern France, where a language akin to Catalan is spoken. In this dialect the name for this dance is "Era Pehla Det Gat" and in French it is "La Robe Du Chat," (la robe doo shah), which means simply "The Cat's Fur." It is an endurance contest to see who can dance longest. The steps are similar to Ukrainian Kazatskis.

Music: Folkraft 1105 B

Formation: Couples of boys anywhere on the floor, join hands and stoop in a squatting position. Keep shoulders erect. Once down stay down until exhaustion gets the best of you.

FIGURE 1

Measures

1-4 With two hops per meas. turn CCW, jumping on the balls of both feet and in a squatting position.
1-4 (Repeated): Reverse above CW.

FIGURE 2

5-8 Releasing hands and placing them over own knees, ~~hop in~~ squatting position turning in place to your own R.
5-8 (Repeated): Reverse above.

FIGURE 3

1-4 (and repeat): Join R hands with partner and raise them. First one boy turns under joined hands with 8 squat-hops, then the other boy.

FIGURE 4

Music -- until only one couple remains dancing.
Join both hands with partner. Hop on L foot, at the same time kick R foot fwd. Bring R foot under you, at the same time kick L foot fwd. With two such changes per meas. continue as long as you can.

lyts

Garcon Volage — The Flying Lad

(French)

Of all the French dances, this is no doubt one of the most interesting. It is a fast and vivacious number, danced with abandon. (Garso Vo-lah-zh).

Music: Folkraft 1105 B

Formation: A square of four couples, partners facing each other. Boys progressing CCW, girls CW.

FIGURE 1

Measures

1-2 Join R hands with partner and pass to next, joining L hands (Grand R & L). *skip steps*
3 Join both hands with third person (your original opposite), turn once completely around - with 2 *steps*
4 Stamp four times in place. *over rhythm*
1-4 (Repeated): Repeat in same way starting with R hand of present partner, pass on to next with L, meet own partner with both hands, turn around and stamp.

FIGURE 2

5 Facing partners, clap partner's R hand with own R, partner's L hand with own L.
6 With both hands clap both of partner's and then clap your own hands.
7-8 Repeat above.
5-8 Turn to corner partner and repeat the clapping figure with corner.

FIGURE 3

Men's hands on hips, girls hold skirts. *skip across hi*
9 Cross R foot in front of L and step on it, at the same time slide R foot bwd and bring L foot fwd. Cross L foot in front of R, step on it and at the same time slide R foot back.

10 Repeat above again.
11 Join both hands with partner, turn completely around once with two steps. *stamp step*
12 Release hands, passing R shoulders with partner, move on to the next person with two *skipping* steps. *skip*
13-16 Repeat above cross-foot steps with the next person.
9-16 (Repeated): Continue until partners meet. Repeat dance twice more. *skips used to travel*

Passé Pied De Carhaix (Breton)

(Pass Pe-ay De Car-ey)
(French)

Music: Folkraft F 1120 B

Formation: Any number of two-couple sets in/longways formation or anywhere around the room.

Starting Position: R hands joined across center in each set of two couples to form a R H Mill (Star); L hand on hip, skirt or free.

- Measures *intro 1-4*
- 1-8 R H Mill once and a half around CW with 16 walking steps, finishing in opposite place.
- To make single line*
CHORUS
Chorus step: Jump fwd on both feet (ct. 1), chug (sliding movement keeping contact with floor) bwd on R foot crossing L foot in back of R leg (ct. 2), stamp three times (cts. 1 and 2 and).
lift sk off floor -
- 9-10 Couples facing, inside hand joined with partner.
Chorus step jumping toward opposite couple on ct. 1, finishing in a line-of-four, men landing on the inside of the line with R shoulders adjacent.
- 11-12 Repeat chorus step, girls landing on the inside of the line with L shoulders adjacent.
- 13-16 Repeat meas. 9-12.

FIGURE 1

- 1-8 *Star* R hands joined with partner, 16 walking steps CW.

CHORUS

- 9-16 Same.

FIGURE 3

- 1-8 R H Mill with opposite couple once and a half around CW with 16 walking steps, returning to original positions.

CHORUS

- 9-16 Same.

FIGURE 4

- 1-8 Repeat Figure 2 in original places.

CHORUS

- 9-16 Same.

FIGURE 5

- 1-8 *all in one @* Circle to the L with 16 slides. Form a circle by joining hands in the lines, end dancers joining inside hands with partners.

CHORUS

- 9-16 *all in single @* Chorus step, without releasing hands, jumping toward center of circle on ct. 1.

FIGURES 6 & 7

- 1-8 Repeat Figure 5, increasing width of slides, making speed seem accelerated.

CHORUS

- 9-16 Same as for Figure 5.

To Ting

(Danish)

Music: 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 of meas. 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.

Heia

(Hey-~~ee~~-ee-ah)
(Ancient Hawaiian Canoe Dance)

split stick sounds like Heia

Music: Folkraft F 1123 B

slow - increase speed

Starting Position: Partners facing, seated on floor with legs crossed; stick in R hand; L hand with palm up, in front of body.

Stick: Bamboo stick about 18 inches long, closely spliced at one end, the "tip", for about 6 inches. The stick is held by the solid end, the "butt".

Note: The music and dance are divided into 3 parts in the following sequence: (1) Vamp; (2) Figure; and (3) Chorus, EA-EA (Ey-ah - Ey-ah). Each part consists of 2 meas. (8 cts.) of music.

I HANDS

VAMP. Hit palm of L hand with stick (ct. 1), partner's stick (ct. 2), palm of L hand (ct. 3), own L shoulder (ct. 4). Repeat entire pattern (cts. 1-4).

Hands - 8 meas up 4 down

FIGURE 1. - indicates that action is on water. Sticks on floor between and in front of dancers; hands down at sides. Undulate hands continuously as arms are raised sdwd overhead then lowered in front toward stick. Finish with stick in R hand at end of 8th ct.

Auto

CHORUS (EA-EA) Hit back of L hand over on L side of body, twice quickly (cts. 1, 2), hit palm of L hand in front of body once slowly (cts. 3, 4). Repeat entire pattern (cts. 1-4).

II SHOULDERS

VAMP. FIGURE 2. CHORUS. Hit own shoulders alternately, starting with R shoulder for 8 cts.

↑ Description only.

III PADDLING

VAMP. FIGURE 3. CHORUS. Hold "butt" end of stick with both hands. Paddle twice to own R and twice to L, for 8 cts.

IV SHOULDER STICK

VAMP. FIGURE 4. Hit own R shoulder with stick (ct. 1). Partner's stick (ct. 2), own L shoulder (ct. 3), partner's stick (ct. 4). Repeat entire pattern (cts. 1-4).

VAMP. FIGURE 5. CHORUS. Hold stick, hand at each end, horizontally in front of and close to chest. Describe an outward circle with stick, body following the movement, imitating "rowing" a boat (cts. 1-4). Repeat entire pattern (cts. 1-4).

V OVERHEAD

VAMP. FIGURE 6. CHORUS. Hold stick overhead toward R side, palms of hands pressing against ends of stick. Move stick overhead from R side to L side (cts. 1, 2) and from L to R side (cts. 3, 4). Repeat entire pattern (cts. 1-4).

VI CHURNING

VAMP. FIGURE 7. CHORUS. Hold middle of stick with one hand. Describe a small circle rapidly, as if churning water, then, hit the floor with "butt" end of stick first to R side then to L as if trying to spear a fish (cts. 1-4). Repeat entire pattern (1-4).

VII SPEARING

VAMP. FIGURE 8. CHORUS. Hold middle of stick with one hand. Hit floor with "butt" end of stick, "stab fish", alternately from R to L for 8 cts.

VIII EXCHANGE

VAMP. FIGURE 9. CHORUS. Throw own stick to partner and catch partner's stick in L hand; two exchanges per measure, four in all.

HEEIA, cont'd.

X - WAVE

VAMP.

FIGURE 10. Hold stick in R hand over to the L side, with spliced tip down. Wave stick from L to R side, twice (cts. 1-4). Throw stick to partner and catch partner's stick (cts. 1-4).

CHORUS.

XI - PADDLING

VAMP.

FIGURE 11. Repeat Figure 3, Paddling.

CHORUS.

XII - WAVE

VAMP.

FIGURE 12. Repeat Figure 10, Wave, receiving own stick.

CHORUS. Music retards, last EA-EA can be shortened. Place stick on floor, in front, as in beginning of dance. Stretch arms fwd, place hand on top of hand with palms down, and bow with head between arms.

Circassian Circle

(English)

Music: Methodist World of Fun 109 A ("Good Humor").

Formation: Single circle of partners, facing center.

1. All join hands around the circle. Walk to the center 4 steps, fall back to place 4 steps. Repeat.
2. W move fwd 4 steps, bowing on the fourth beat, and fall back to places 4 steps. M move toward center of circle 4 steps, bowing on fourth beat; then make a half-turn to the L (as they are facing the center). They take the girl who was at their L as new partner.
3. M swing new partners in place with a two-hand swing, then take skating position (hands crossed, the partners hold hands) and promenade around the circle in a CCW direction, M on the inside. The length of the swing in #3 depends on the time used. There is music for one swing around (8 cts.).

Jolly Miller

(American Play Party Game)

Music: Decca 18223

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

1. First verse of music - step-hop CCW.
Second verse - repeat in opposite direction. The turn is made without releasing hand holds--pull away from partner and continue steps in opposite direction--call "all turn back."
Third verse - continue in original direction. At end of verse, the singing call "Ladies go forward and the men turn back."
2. Chorus - two concentric circles, men moving CW, women (on outside) moving CCW. At end of chorus select new partner and repeat from beginning.

Christ Church Bells

(English)

Music: Methodist World of Fun M 109 B.

Formation: As for Sicilian Circle.

1. Man #1 turns girl #2 with R hand (8 cts.), then his partner with his L. Man #2 turns girl #1 with L hand, then his partner with his R.
2. All join hands and circle (8 cts.) CW.
3. All clap own hands, then R hand on partner's R, own hands, then L hand on partner's L (in 4 cts.).
4. First couple turns outward away from each other and passes outside the 2nd couple, into the 2nd couple's place, while at the same time the 2nd couple moves up to the first couple's place, each meeting a new couple. (If long in longways formation, when a couple reaches head or foot of the hall they turn around, wait one turn, then work their way back down or up the set in the other direction.)

Circle Virginia Reel (Mixer)

Music: Irish Washerwoman recommended (Columbia DB 1359 "Circassian Circle" is good). Most contra records are good.

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

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

Measures

- 1-4 Forward and Back - two circles move fwd 4 steps, bow and walk back 4 steps.
5-8 Two Hand Swing - partners meet, two hand swing once around and fall back to place.
9-16 Do-si-do Partner - partners do a R shoulder do-si-do (8 steps) and a L shoulder do-si-do (8 steps).
1-4 "Reel" - partners join R elbows and turning with 8 steps finish with the M facing CCW and the W CW.
5-8 Partners separate, progress on to the next person and do a L elbow swing - (8 steps), continue to the next person and take a R elbow swing. At the conclusion, the W turns to face CCW and promenades with this new partner around the circle 6 steps--both fall back to original line-up in circle (steps 7 and 8).

Note: Not to be reproduced without permission -- presented by Lucile Czarnowski.

Kielder Schottische

(Northern England)

Music: "The Keel Row" etc. Celtic 1006 (slow down).

Formation: Procession of lines of three--man and two partners. Men hold a handkerchief in each hand, with a partner holding the other end. Hold at about head height.

Steps: Hop-step; run or walk step.

Measures

- A 1-2 Hop 4 times on L foot while doing "toe and across" twice with R foot.
3-4 Move fwd 3 steps.
5-8 Repeat above, hopping on R foot.
- B 1-6 Girls dance round the men (hop-step), R-hand girl passing under in front and over behind. Man also "steps," turning half L, and then half R to face front.
7-8 4 running steps fwd.

Swedish Dance

Source: From Ralph Page's "The Country Dance Book," with substitution of two-hand swing for ordinary swing. For use with children.

Music: Folkraft F 1115 B - Sicilian Circle

Formation: Three's facing three's.

- I. Fwd and back twice (8 meas.). Balance and turn opposite on his R (8 meas.). Balance and turn opposite on his L (8 meas.). Fwd and back, and fwd and through (8 meas.).
- II. Fwd and back twice (8 meas.). Outside ladies and opposite gent #1, 3 hands around (8 meas.). Inside ladies and gent #2, 3 hands around (8 meas.). Fwd and back, fwd and through (8 meas.).
- III. All fwd and back twice (8 meas.). Four ladies cross R hands half around; four ladies cross L hands and return to places (8 meas.). Six hands around (8 meas.). Fwd and back, fwd and through (8 meas.).

Pop Goes the Weasel

(American)

Music: Methodist World of Fun M 104; Folk Dancer MH 1401 A.

Formation: Double circle, alternate couples facing as in Spanish Circle and Sicilian Circle.

- I. Circle four -- 4 walking steps to L and back 4 steps.
II. Still holding hands, balance 2 cts. to center of circle and 2 cts. back.
III. Couples facing CW raise joined hands to make arch, other couples dip through, and both move on to next couple (4 cts.). The dip comes on the "Pop" of "Pop goes the weasel."

Harris

Sent My Brown Jug

(American Play Party Game)

Music: Methodist World of Fun M 112.

Formation: Single circle of partners facing center. Girl at R of her partner.

1. Circle Left, 8 two-steps.
2. Circle Right, 8 two-steps.
3. Partners join R hands and walk around each other (8 steps), then join L hands with the corner person (who was on the M's L, lady's R) and walk around each other, returning to original partner (8 steps), ending with backs to center of circle.
4. Join both hands with partner and take 4 slide steps (step, close) to the M's L.
5. Four slides back to R.
6. Turn partner in 8 walking steps with R hand.
7. M leaves partner, moves to his L (M's back is to center) to a new partner, and repeats action on #5, 6, 7 with her, ending with new partner at his R.
Repeat from the beginning.

Hawton

Oh Susanna

Source: Adaptation of American Singing Game.

Music: London 16068

Formation: Single circle, all facing center.

1. ^{All} W walk in toward center four steps (4 cts.). *back 4*
2. W back out as M go in (4 steps--4 cts.). *② W to Ctr 4 steps*
3. ~~Reverse action of #2.~~
4. ~~Repeat action of #2.~~ *M out 4 steps*
5. ~~M come out~~ Do Si Do around partner (8 steps, 8 cts.). *4*
6. Grand R and L with 4 two-steps to fourth person (counting own partner as number one).
7. Take this new partner and promenade CCW (8 two-steps). *during cho-*

Repeat all.

Brown Eyed Mary

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

Music: Old Timer 8005 B "Brown Eyed Mary"

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

Measures

- 1-8 Eight two-steps fwd, CCW, both starting on L foot.
- 9-10 "Turn your partner half way round" -- M walks in front of W -- faces back.
- 11-12 "Turn the opposite lady" -- L allemande with W behind him.
- 13-14 "Turn your partner all the way round" -- R allemande with partner.
- 15-16 "Promenade opposite lady" -- M goes to W back and assumes skating position.

Repeat all with new partner.

The Children's Circle

(American)

Music: Columbia DB 2252 - "Pipers Fancy"

Formation: 2 couples facing as in Sicilian Circle.

1. Fwd and back - 4 steps to meet, 4 back to place.
2. Circle L 8 steps.
3. R Hand Star (8 steps).
4. L Hand Star (8 steps).
5. Girls to center, take R hands (star), turn to face partner (8 steps).
6. Left Hand turn with partner (8 steps).
7. Fwd and back (8 steps).
8. Fwd and through (8 steps).

Sally, Hawton or Uyle

Igra Kolo

Notes by John Filcich

A SHORT HISTORY: The dances presented here are mostly kolos just as they are done today by the ethnic groups in America; these generally are older and much more representative of 19th century kolos than contemporary dances in Yugoslavia today. This is because the original immigrants and their descendants have guarded almost to a point of jealousy, this and other aspects of their folklore through their church and social gatherings, while in Yugoslavia the folklore, as life in general, has changed and progressed.

Most of the dances here are from the Vojvodina and parts of Old Serbia. Characteristic of these kolos are the small light steps, quick intricate footwork, bouncy movements, and considerable vibration of the body. The section on "Kolo Hints and Style" will be directed towards these dances, as these are the ones one would most likely see at ethnic gatherings and want to learn. Kolos originated in Old Serbia and are a combination of the Balkan style of dancing (circle) coupled with Slavic gaiety, spirit and vitality, and are done in nearly all parts of Yugoslavia today in one form or another.

For centuries kolos have been danced to the music of home-made bagpipes, flutes and other such peasant instruments, including the tambura. The latter has been perfected to the degree that the music of the tamburitza orchestra is incomparable. There are usually five or more musicians, each playing a different looking tamburitza to provide the necessary parts in music such as the lead or tenor, harmony, bass, and counter-bass. Sometimes non-folk instruments like the violin or accordion are added for greater effects.

KOLO TYPES AND HAND HOLDS: There are several forms of kolos: "open," "closed," "line," "couple," "threes," "fours," "quadrilles," and "solos." The open kolo is commonly referred to as a "broken circle" with the leader on the right end, and the secondary leader (kec, pr. ketz) on the left end. Most of the kolos done are in this form. In the closed kolo the circle is completely closed, there being no leader visible. Malo kolo is done in this form. A kolo may start in closed form and become an open kolo when a leader breaks out to lead the dance. An open kolo becomes a line dance when it is straight. The closed kolos (except the drmeshes, which are not true kolos) are usually done stationary - in one spot, while in the open kolo the choreography of the dance usually enables the leader to lead the circle around. A peculiarity of the couple, threes, and fours kolos is that they are usually danced in one spot and the dancers do not progress around the dance floor as in ballroom dances, but end the dance in the same spot where they started. There are other Yugoslav dances that do progress around the floor, but these are not considered kolos. There are solo steps for men, but only in Macedonia does the leader leave the circle to perform them. Solo dances for men stress heroism, courage, strength and endurance, while women's solo dances are mostly confined to Bosnia and show deep Turkish influences. The latter were done behind garden walls, and in the homes with only the family and close friends present, never in public. Because of their nature and changing times they have all but disappeared.

The many ways that a kolo or set is joined correspond to the type of kolo (open, closed, etc.) and the function it is to perform - to be danced stationary or progressive. Traditions and custom of a region also are a deciding factor, for example, at one time a single man could not join hands with a single girl. For the open kolos the simplest method is usually employed, that is everyone holding his neighbor's hand. But even here that method has a style: the hands are held almost straight down, so that the shoulders nearly touch; the elbows do not bend, but sometimes all hands move in unison forward and back. Another popular form is where the hands are extended, crossed in back of your neighbor and holding the hand of one person removed. In some regions (Macedonia, Montenegro) the women would join in the same formation, but in others, such as Vojvodina, the women would put their hands on the shoulders of the men next to them, since their dancing is more restrained and sedate. In the Malo kolo, for example, this rule should be adhered to - even though formation and holds might be irregular if not awkward, since the custom does not prescribe that there should be a definite spacing of man, woman, man, woman. To a lesser extent this hold may be reversed so that hands are crossed in front, as in the Croatian drmesh and the many choral or singing kolos.

Dances of threes, couples, and multiples thereof have special handholds according to the functions they are to perform, and these are described separately for each dance.

KOLO HINTS AND STYLE: In all forms of dancing there are accepted customs, manners, and courtesies. In addition to all of these the kolos have a lot of traditions. Moreover, community feeling and spirit runs high. The men dance to show their masculine traits and fancy steps, and the single girls often dance to attract them; the elders often look on to insure proper mingling of the sexes. These factors then determine the style and in order to preserve it we must sometimes take artificial measures. Generally speaking, only the men can take large, heavy steps, stamp the floor hard, and perform other near-gymnastic feats. The women dance almost in place, very small steps and with a bounce, restrained, and sedately; they never even try to outdo the men, but serve to add color, lightness, inspiration, and if we may say, beauty to the dance.

The role of the leader is well defined and varies from region to region. In most of the dances described herein he is the one who by himself or with others starts the kolo, describes the steps with a few walking steps, accelerates and improvises on the steps, and in general leads the kolo around. His fancy steps and movements are not interpreted as showing off, since that adds life to the dance and is a credit to the kolo as a whole. He may also institute rest periods where all walk through the dances; he is expected to last the entire dance (native musicians play a kolo 10 or 15 minutes), though other dancers may leave or join at will. Tradition prescribes that only the men can be leaders.

In all cases there should be one circle on the floor, with one leader. Multiple circles or private groups do not convey the proper community spirit and are not in conformance of traditional style. The line forms to the leader's left; only those unfamiliar with kolos would dare take his right hand.

Kolo Steps Used

'Kolo pas-de-basque' - this step resembles the Slavic polka step more than it does pas-de-basque steps of other lands. It is, like other kolo steps, hoppy; it is important to remember that FEET DO NOT CROSS in this step. The step is characteristic of the Kokonjeste Kolos, any one of which will provide ample practice. Steps are as small as possible.

- Count "and" - Hop lightly on the left foot for impetus.
" "one" - Step on right foot in place
" "and" - Step on left foot next to, or in front of right foot (left foot cannot cross right foot; not enough time).
" "two" - Step on right foot in place.

The above is kolo pas-de-basque to the right; reversefootwork to do it to the left. It is usually done in series of threes, such as R, L, R or L, R, L and preceded by two low leaps.

'Heel-toe' Step - this is a variation of the 'hop-step-step' (most commonly done in Seljančica, Part II) and is an easy way to learn the step. The 'toe-toe' step is another, and preferred variation. Good practice is in Milica kolo, Part I or Jeftanovicevo Kolo, Part III.

- Count "one" - Hop on left foot (barely raising it off floor) at the same time placing right foot fwd on the floor.
" "and" - Step on right foot in line of direction
" "two" - Step in line of direction on left foot
" "and" - Pause.

The above is "hop-step-step" to the right; it is easier to learn if the right heel (or toe) is placed on the floor same time you hop on left foot on count "one." The step is usually done in series of 4, 6, or 8 times all in the same direction, then same number to the left, reversing footwork. The last such step in a series must be a change step: two hops on the right foot if the step was to the right or two hops on the left foot if the step was to the left (the other foot is on the floor also, so you really cannot see which foot is the hopping one. Jeftanovicevo kolo has a change step of its own, the stamp.

'Basic-kolo' Step - The ancestor of this step is the "step-close, step-close" as done in Seljančica, Part I, and came about gradually due to countless improvisations and variations of that step; that simple step today merely serves as "skeleton" or format for the basic kolo step. The evolutionary process is repeated in the Malo kolo, a kolo consisting of the basic-step done endlessly to the right and left. This kolo starts slowly "walking" the step back and forth - just "step-close, step-close" - a few times, and gradually gaining momentum as hops and other improvisations are added.

- Meas. 1, ct. 1 Hop on left foot (barely raising it off the floor), at the same time placing right foot on the floor.
"and" Step on right foot; you should feel a double-bounce on the right foot due to impetus given by the hop on left foot.
ct. 2 Quickly step the left foot in back of the right foot
"and" Pause.
Meas. 2 Step on right foot in place (ct. 1) and hop on it (ct. 2).
Meas. 3-4 Repeat meas. 1-2 to the left, reversing footwork.

You will note a double hop at the end of the step. Dance the step as much up and down as sideways, as it is done in place. The variations are many, and improvisations are made on the free foot. Notice that meas. 1 is identical to the "hop-step-step" except that the left foot is cast in back of the right foot instead of fwd in line of direction.

Jeftanovičev Kolo

Pronunciation: Yeff-TAH-noh-vee-cheh-voh Koh-loh

Music: Balkan 510 B

Formation: Usual broken circle, leader at right end, hands held down.

Part I

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

Part II

Meas. 17-32 Walking step: Step R foot to R (ct. 1), step L in front of R (ct. 2), step R foot (ct. 1), close L to R without changing weight (ct. 2). Repeat to L starting with L foot. Repeat all three times more, making four in all. Body turns with the step.

Part III

Meas. 33-40 Six "hop-step-step" to R: Hop on L foot (barely raising it off floor) at the same time placing R foot fwd on floor (ct. 1). Step on R foot in LOD (ct. &). Step in LOD on L. Pause (ct. 2 &). Stamp R (ct. 1, 2); Stamp L (ct. 1, 2).
Meas. 41-48 Six "hop-step-step" to the L (reversing footwork). Stamp L (cts. 1, 2); stamp R (cts. 1, 2).

Rokoko Kolo

Music: Five Star UN 19 B (Roko's Kolo)

Music arrangement by Emory Grecni, Cleveland, Ohio

Formation: All dancers in a kolo circle, leader at the right end.

Part I

- Meas. 1 Facing R, step-hop on R foot (cts. 1, &). Continuing, step-hop on L foot (cts. 2, &).
2 Step on R, L, R, turning body to face the center of circle.
3 Step on L foot and hop lightly on it while swinging R foot in front of it (cts. 1, &). Step on R foot and hop lightly on it while swinging L foot in front of it (cts. 2, &) (done in place).
4 Take three fast walking steps sdwd to the L, ending with a light hop on the L foot, ready to start the step over again (L, R, L).
5-16 Repeat above measures 1-4 three more times, making the step done four times in all.

Part II

- Meas. 17 Facing center of circle, step-hop on R foot towards center of circle (cts. 1, &). Continuing, step-hop on L foot (cts. 2, &).
18 With joined hands swung inwards step R, L, R.
19 Step-hop on L foot in back of R foot (going away from the center of the circle) (cts. 1, &). Continuing, step-hop on R foot in back of L foot (cts. 2, &).
20 Step L, R, L, hands now held straight down.
21 Same as in meas. 17.
22 Same as in meas. 18.
23 Same as in meas. 19.
24 Step L, R, L and clap hands three times.
25-32 Repeat measures 17-24.
Progress in the line of direction (to the right) is made in Part I only; in Part II all the dancers go towards the center of the circle and back. The "step-hops" may be anything from graceful walking steps to rhythmical skipping steps, but it is suggested that the steps are not extra large or too fast, as such would spoil the dignity of the dance. The leader may vary the step or tempo at will, the rest of the circle following suit. Body is held proud and erect, hands joined below the hips.

Milano Kolo

Pronunciation: MEE-lah-noh-voh

Music: Stanchel 1011 B

Formation: Open kolo, with the leader at the right end.

Part I

- Meas. 1 Step on R foot diagonally fwd and hop on it.
2 Continuing diagonally fwd, step on L foot in front of R foot and hop on it.
3 Moving diagonally bwd to the R step on R foot and step on L foot in back of R foot.
4 Step on R foot in back of L foot and bring L foot next to R foot, raising L foot off floor (weight remains on R foot).
(In meas. 1 and 2 all hands are extended towards center of the circle and for balance of the dance are held straight down.)
5-8 Repeat meas. 1-4 to the left, reversing footwork, and starting with the L foot.

Part II

- Meas. 9 Place R foot in front of L foot, the left knee bending so that the L foot is barely raised off floor. Step on L foot in place.
10 Bring R foot to place next to L foot. Hop on R foot in place.
11 Step on L foot in front of R foot, the R knee bending so that the R foot is barely raised off floor. Step on R foot in place.
12 Bring L foot to place next to R foot. Hop on L foot in place.
13 Step on R foot in back of L foot. Draw L foot bwd to be crossed in front of R foot.
14 Step back on R foot. Hop on R foot.
15 Step on L foot in back of R foot. Draw R foot bwd to be crossed in front of L foot.
16 Step back on L foot. Hop on L foot.
(Measures 9 to 12 move towards center of circle, 13 to 16 move backward, away from center of the circle.)

Čačansko Kokonješte

(Kokonješte Kolo from Čačak, Serbia)

Pronunciation: CHAH-chahn-skoh Koh-koh-NYES-teh

Music: Balkan S 101 B (Serbian Radio Orchestra)

Formation: Open kolo, leader at right end.

The kokonješte kolos are native to the regions of Old Serbia, every town or village having a version of its own, and its name being taken from that locale. This kokonješte is from Čačak, and three typical kokonješte steps from that region have been put together for this kolo.

Part I

- Meas. 1 All facing center, hop onto R foot in place (ct. 1). Hop onto L foot in place (ct. 2).
 2 Step on R foot in place. Step on L foot in place. Step on R foot in place.
 3 Step on L foot in place. Step on R foot in place. Step on L foot in place.
 4 Step on R foot in place. Step on L foot in place. Step on R foot in place.
 5-8 Repeat pattern of measures 1-4, but reversing footwork.
 9-16 Repeat pattern of measures 1-8.

Part II

- Meas. 17-18 All still facing center and moving to the R, take 7 steps thus: Step R sideways, step L in front of R, step R, etc. (R, L, R, L, R, L, R). This is more or less a rest step. A peculiarity of this region is that the crossing foot travels on the heel, and more weight is placed on the leading or back foot.
 Meas. 19 Step L foot L, step R foot (using heel) in front of L foot (but do not cross); step L foot in place.
 20 Step R foot R, step L foot in front of R (using heel); step on R foot in place.
 21-24 Repeat pattern of measures 17-20, but reversing footwork.
 25-32 Repeat pattern of measures 17-24.

Part III

- Meas. 33 Take a low leap diagonally fwd on R foot; continuing in LOD, take a low leap fwd on L foot.
 34 Step on R foot in place. Step on L foot in place. Step on R foot in place.
 35 Step on L foot in place. Step on R foot in place. Step on L foot in place.
 36 Step on R foot in place. Step on L foot in place. Step on R foot in place.
 37-40 Repeat measures 33-36, reversing footwork and direction.
 41-48 Repeat measures 33-40.

This dance should be done in conjunction with the simple Serbian Kokonješte (Sonart 2024), the Čukaričko Kokonješte and Mangupsko Kolo, the latter also being in the family of kokonješte kolos.

Čukaričko Kokonješte

(Kokonješte Kolo from Cukara, Serbia)

Pronunciation: Choo-kah-REECH-koh Koh-koh-NYES-teh

Music: Balkan 536 B

Formation: Usual broken-circle formation, leader at right end; hands held down.

Part I

- Meas. 1-2 All facing center and moving to the R, take 7 steps thus: step R sdwd, step L in front of R, step R, etc. (R, L, R, L, R, L, R); each step has equal weight.
 3-4 Step L foot L, step R foot in front of L, L foot in place. Step R foot R, step L foot in front of R, R foot in place (modified pas-de-basques, but feet do not cross).
 5-8 Repeat above, moving to the L beginning with L foot to side.
 9-16 Repeat all of above (meas. 1-8).

Part II

- Meas. 17 All turning bodies slightly to the R and moving diagonally fwd R, take a low leap R with R foot, and a low leap with L foot.
 18-20 Take three modified kolo pas-de-basques: RLR, LRL, RLR (feet do not cross in the "kolo pas-de-basque").
 21 All turning bodies to the L and moving diagonally fwd L, take a low leap L with L foot, and low leap with R foot.
 22-24 Take three modified kolo pas-de-basques: LRL, RLR, LRL (feet do not cross in the "kolo pas-de-basque").

Carlama

(Kolo from Bosnia)

Pronunciation: Char-LAH-mah

Source: Anatole Joukowsky

Music: Jugoton J-1002

Steps: Special steps described.

Formation: Usual broken-circle formation, leader at right end. (This kolo is done by men only; not only are steps vigorous and masculine, but in Bosnia the sexes did not intermingle in dance. The women had their solo dances or women's kolos (though often led by a man) and the men had kolos such as this one. However, in our U. S. folk dance movement, both may join in.)

- Meas. 1-16 Facing center of circle, balance fwd on R foot, slightly bending both knees and raising L foot off floor (ct. 1). Step back on L foot (ct. 2). Step on R foot next to L foot (ct. 1). Hop on R foot, bending L knee and raising L foot off floor (ct. 2). Repeat all to L, R, L, R, L, R, L, making a total of 8 such steps, all done in place.
- 17-24 (Heel clicks) Step R with R foot (ct. 1). Close L foot to R foot, changing weight to L foot (ct. 2). Hop lightly to the R on the L foot, striking the heel of the R foot against the L heel when L foot is lifted off floor (ct. 1). Again hop lightly to the R on the L foot, striking the heel of the R foot against the L heel when the L foot is lifted off floor (ct. 2). Repeat three more times to the R, making four in all. On the fourth time, click the heels only once, then step on the R foot, ready to start the heelclicks to the L.
- 25-32 Reversing footwork, execute 4 heelclicks to the L. On the 4th time, click heels only once, then step on L foot.
- 33-48 Repeat measures 1-16 with joined hands swinging in and out.
- 49-56 Repeat measures 17-24, clicking twice on fourth time.
- 57-72 Leap out on R foot, step L in place, step R in place. Continuing with leap on L, execute total of 16 such steps. Dance on toes, steps are light and body weight springs off floor. Leader leads line in a "figure 8" counter-clockwise.
- 73-88 Repeat measures 1-16, hands swinging (close circle for this part).
- 89-96 Four heel clicks to the R.
- 97-102 Four heel clicks to the L.
- 103-118 At this point dancers place arms on neighbor's shoulders. Repeat measures 1-16, however in double time (total 16 steps).
- 119-132 Eight heel click steps to the R (as in measures 17-24). The music for the last heel click step is drawn out, therefore do seven complete heel click steps, then all dancers bend fwd, hands towards center, and with raised arms shout "zivili" (pr. ZHEE-vee-lee, "to your health") rejoicing in having executed this exotic kolo.

Čuješ Mala

Pronunciation: CHOO-jesh MAH-lah (Listen Girlie)

Music: Balkan 538 A or Sonart 2022.

Čuješ Mala is a challenge to those learning kolos, yet it is one of the most popular kolos--it is one of the "shakiest" and fastest. Because of its small and intricate steps it must be seen to be comprehended and appreciated. The following notes and diagram should help.

- Meas. 1 With weight on L foot, step on R foot and hop on it (ct. 1). Step on L foot in front of R foot (diagonally R) (ct. 2). This will be so fast that it will actually be two light taps with the L foot instead.
- 2 Continuing, step R foot to side at the same time drawing L to R (ct. 1); "bounce" twice on R foot (bounce is on ball of R foot; L foot does touch the ground but weight is on R ft) (ct. 2).
- 3 Step on L foot (ct. 1) and bounce twice on it (ct. 2).
- 4 Step on R foot (ct. 1) and bounce twice on it (ct. 2).
- 5-8 Repeat measures 1-4 to L, reversing footwork.

Note: Bend both knees on ct. 1 of each measure to get the "down-up-up" effect, producing the shake. Čuješ Mala music consists of five phrases of four measures each. Dance has eight measures, therefore beginning of dance will alternate R and L. Progress to the R.

Triglav Waltz

(Slovenia, Jugoslavia)

Music: Corona 501-B
Formation: Couples

While the Slovenes are Slavs, their many years as a part of the Austrian Empire have influenced and "austrianized" their culture. Unlike their Croatian neighbors who danced kolos and drmeshes to tamburitza instruments, the Slovenes considered the polka, waltz and ländler - danced to accordion and wind instruments - as part of their culture. Costumes were typical Tyrolean, even to the shorts for the men. This Triglav Waltz is an old Slovenian melody; the dance is based upon actual Slovene waltz steps and patterns.

Steps: Waltz, with rather heavily-accented first beat; steps are medium-large, covering considerable ground. In all cases M starts with the L foot, W with the R foot.

Introduction: (Meas. 1-16)

Meas. 1 Holding inside hands, free hands on hips, waltz fwd L, R, L (for man); swing arms fwd.
2 Waltz fwd R, L, R (in), swinging arms back.
3-4 With two waltz steps W turns under M's R arm.
5-16 Repeat three more times, making four in all.
(In measures 1-16 progress forward is very small.)

Part A

Facing each other, M holds W's R hand with his R hand raised to forehead height; L hands are on partner's adjacent (each other's) hips.
Meas. 17 Waltz to M's L (LRL for M).
18 Waltz to M's R (RLR for M).
19-20 Repeat with W turning once under M's R arm.
21-32 Repeat measures 17-20 three more times, making four in all. (This is a flirtation step done jovially in place.)

Part B

Meas. 33-40 Waltz fwd 8 measures, W turns under M's R arm four times (free hands on own hips).
41-48 In closed position couple waltzes 8 measures to the LEFT (to get ready for this M steps back on his R foot in meas. 40, which is a RLR waltz).
49-56 Repeat measures 33-40.
57-64 Repeat measures 41-48.

Parts A and B are done three times; dance ends with finale:

In closed waltz position couple waltzes fwd in line of direction eight measures; this is without turning, M facing line of direction, W waltzing bwd. Couple then waltzes to L (turning) eight measures.

Sarajevka

Pronunciation: Sah-rah-YEV-kah (name derived from Sarajevo, Bosnia)

Music: Balkan 538 B

Formation: Usual broken circle, leader at right end; hands held down.

Meas. 1 Circle progressing to the R, dancers facing R, step on R foot (ct. 1), hop on R foot (ct. 2).
2 Continuing in the line of direction, step on L foot (ct. 1), hop on L foot (ct. 2).
3 Turning bodies to face the center of the circle, step on R foot to R side (ct. 1) and quickly step L foot behind the R foot (ct. 2).
4 Step R foot R, step L foot in front of R, step R foot R (this is a "kolo pas-de-basque"; feet do not cross).
5 Execute kolo pas-de-basque to the L (LRL), reverse meas. 4.
6 Execute kolo pas-de-basque to the R (RLR) as in meas. 4.
7-8 Now turning bodies to face L and moving counter-line of direction take three fast walking steps (LRL) and hop on the L foot, turning bodies to the R to repeat step.

You will note that the music has three parts. The first and third are danced identically, as written above. The second part is played at half-tempo and the steps are "walked" through. Do exactly the same as above walking instead of hopping, and do a "step-close" where the kolo pas-de-basques occur. In meas. 3 close L to R, instead of quickly throwing it in back of the R foot.

Tamburitza Polka

Music: Sonart M-603 (Tamburitza Polka No. 1)

Formation: Couples forming a complete circle, woman on man's right. *Single*

This dance was composed by John Filcich to fit the three polka patterns of the record from which it takes its name, the tamburitza being the instrument used in the music. The dance is a lively mixer and is not to be attributed to any particular nationality.

Steps: Polka steps as described, buzz-turn.

Part I

Meas. 1-8 All take 8 polka steps to the R beginning with the R foot (running polka step, each step equidistant and close to the floor).

9-16 All take 8 polka steps to the L also beginning with the R foot.

Part II

Meas. 17-32 In shoulder-waist position couple does 16 polka steps around the circle CCW. Polka step: Hop onto R foot to side (almost a leap), bring L foot to R foot or in back of R foot, step on R foot in place; opposite for women.

Part III

Meas. 33-40 M moves his hands to W's shoulders and couple does 16 conventional buzz-steps CW completing 4 or 5 turns. On the 16th step M may stamp twice instead, but very quickly and prepare to do the step in the opposite direction (stamp on L, then R).

41-48 Repeat buzz-steps (16) CCW. On the 16th step, the M may stamp twice instead, first on the R foot, then L.

The M then places the W on his LEFT and the dance continues.

Tsamiko

(Greek)

Pronunciation: TSA-mee-koh

Music: Victor 26-8011 A, 26-8152, or any suitable Tsamiko record.

Formation: Broken circle, leader at right end (do not wind up as in kolos). Greek dancing, like that of the Balkans and Near East offers unusual beauty and thrills often difficult for those trained in Western music and dancing to experience. The Tsamiko is second in popularity to only the Syrtos, and like that dance offers the leader an opportunity to explore all choreographic possibilities and show off his repertoire of fancy steps and embellishments, though not with a competitive feeling. The rest of the dancers continue with the basic step as described; the leader may tire or decide to give someone else a chance in which case he goes to the end of the line and the next person leads.

(Since Greek music is not phrased to our comprehension, or measures discernable, it is best to practice the dance without the music, going only by the following cues to guide the steps and timing:

STEP - STEP-CLOSE-STEP - STEP-CLOSE-STEP - STEP - STEP - LIFT -
STEP - CROSS - STEP - LIFT.

Moving to the right: *S*

Step on R foot to R, pause. Step on L foot in front of R, close R to L, step on L foot in line of direction, pause. Step on R foot in line of direction, close L to R, step on R foot in line of direction, pause. Step on L foot in line of direction, step on R foot in line of direction, turning it towards center of the circle. Lift the L leg, bending the knee and drawing L heel alongside R foot to above ankle height (the step is done so as to produce a quiver of the L foot).

Moving to the left:

Step on the L foot, step on the R foot in front of L foot. Step on L foot, turning it towards center of circle. Lift the R leg, bending the knee and drawing R heel alongside L foot to above ankle height (the step is done to produce a quiver of the R foot).

Some past issues of the Camp syllabi--dance descriptions--are available from your dealers. Complete your files while you are in Camp.

Erdeljanka

Pronunciation: Ehr'-dell-YAHN-kah

Music: UN 17 B (new label and number will be available)

This couple dance comes from the Banat region, part of which is in Yugoslavia, and part in Romania, and is done both by the Serbians and Romanians in that region. In being a crossways line dance Romanian influence is seen, but the steps described here are more typical of the kolo. The dance is comprised of patterns and variations based on the kolo steps.

Formation: Couples, longways; the men are in one line facing the women in another line. Partners hold hands across, but below the hips. Columns of couples is correct, but couples circling the floor would be more adaptable for indoor dancing.

Steps: "Hop-step-step"

Meas. 1 count "one" - Hop on L foot (barely raising it off floor), at the same time placing R foot fwd on the floor.

count "and" - Step on R foot in line of direction.

count "two" - Step on L foot in line of direction.

count "and" - Pause.

(Step is described for movement to the R or CCW; for movement to the L or CW, reverse footwork.)

"Basic-kolo" step.

Meas. 1 count "one" - Hop on L foot (barely raising it off the floor), at the same time placing R foot on the floor.

count "and" - Step on R foot; you should feel a double bounce on the R foot due to the impetus given by the hop on the L foot.

count "two" - Quickly step on the L foot in back of the R foot

count "and" - Pause

Meas. 2 count "one" - Hop onto R foot in place.

count "two" - Hop on R foot in place.

(To do the step to the L reverse the footwork.)

Part I

Meas. 1-16 Holding hands across, execute 8 basic-kolo steps, each moving to own R.

Part II

Meas. 17-24 Both moving CW execute 8 of the hop-step-steps. Actually only seven steps are done, the eighth step being a change step (hopping on both feet in place).
25-32 Repeat measures 17-24 CCW.

Part III

Meas. 33-36 In shoulder-waist position (M may have his L hand on W's shoulder) do four of the hop-step-step movements CW. (Actually three plus change step hopping on both feet.)
37-40 Reversing positions and steps, do four similar steps CCW.
41-48 Repeat measures 33-40.

Part IV

Meas. 49-50 Hands held across, with the first half of the basic-kolo step, couple makes a 1/4 turn of a square. Second half of the step is done in place (two hops).
51-52 Both do a L basic-kolo step in place.
53-64 Repeat measures 49-52 three more times, so that four such executions complete one square, or actually diamond formation.
65-72 In shoulder-waist position (M may have his L hand on W's shoulder) do 8 hop-step-step movements CW; the eighth step is a change step, hopping on both feet. The step here resembles a czardas turn more than a clear-cut hop-step-step.
73-80 Repeat measures 65-72 CCW, reversing footwork.

Parts VI to X Repeat measures 1-80 (Parts I to V).

Part IX

Meas. 161-162 With the hands held across M and W exchange places using the first part of the basic-kolo step and passing L shoulders. Balance of the step is done in place (two hops).
163-164 Both do a L basic-kolo step in place.
165-176 Repeat measures 161-164 three more times so that partners have exchanged places 4 times.

Part XII

Meas. 177-180 Partners facing each other side by side; M holds W's R hand in his R while she makes two complete revolutions underneath, using four of the hop-step-step movements. M executes four such steps in place.

ERDELJANKA, cont'd.

Meas. 181-184 Couple makes two revolutions (shoulder-waist position) using 4 hop-step-step movements.
185-192 Repeat measures 177-184.
Couple ends dance standing side by side facing same direction, M's R hand around W's waist, her L hand on his R shoulder.

Kokonješte Kolo

Pronunciation: Koh-koh-NYESH-teh
Music: Sonart 2023 or Balkan 545 B

Part I

Meas. 1-4 Step RF, step LF; step RF, close LF, step LF, close RF, step RF, close LF.
5-8 Repeat measures 1-4 to the L, reversing footwork.
9-12 Repeat measures 1-4.

Part II

Meas. 1 Take a low leap diagonally fwd on RF. Continuing in line of direction, take a low leap fwd on the LF.
2 Step RF, step LF in front of RF, step RF.
3 Step LF, step RF in front of LF, step LF.
4 Step RF, step LF in front of RF, step RF.
5-8 Repeat measures 1-4 to the L, reversing footwork.
9-12 Repeat measures 1-4.
13-16 Repeat measures 1-4 to the L, reversing footwork.
17-32 Repeat measures 1-16. (The "kokonješte step" is done 8 times.)

Because Part I is done three times (odd number), Part II will alternate directions R and L. If you start dance with the record, Part II (actually meas. 13) will start to the L for the first time, so you may start the dance on Part II, holding meas. 1-12 at the beginning of the record. It is customary to dance meas. 1 towards the center of the circle, meas. 2-4 away.

Mangupsko Kolo

Pronunciation: Mahn-GOOP-skoh (Happy-go-lucky Bachelor's Kolo)
Music: Sonart 2020.

Mangupsko Kolo belongs to the family of Kokonješte kolos; therefore we will refer to the one above in describing this one. On the record Part II comes before Part I; therefore start the dance on Part II to match the record. Here also the dance alternates directions after stamp in measure 28.

Part I

Meas. 1-4 Step RF to side, close LF to RF; step RF to side, close LF to RF. Step LF to side, close RF to LF; step RF to side, close LF to RF.
5-8 Repeat measures 1-4 to the L, reversing footwork.

Part II

Meas. 9-27 Repeat measures 1-19 as written for Kokonješte Kolo above, Part II.
28 Stamp on RF; pause. Repeat dance in opposite direction, to L.

Žikino Kolo

Pronunciation: (zh as in Fr. j) ZHEE-kee-noh (Zika's Kolo)

Music: Sonart 602 or Songcraft 104 B

Compare and follow diagram given for Čuješ Mala.

- Measure 1 Step on RF, hop on RF, swinging LF to side; step on LF.
2 Step on RF to side, step on LF next to RF, step on RF.
3 Step on LF, step on RF in front of LF, step on LF in place.
4 Step on RF, step on LF in front of RF, step on RF in place.
5-8 Repeat measures 1-4 to the L, reversing footwork.

Prevalent among the U. S. Yugoslavs is this variation: (for measures 1, 2, and 4) Hop on RF, touching L toe across and in front of the RF; hop again RF, touching L toe to L side. Reverse footwork for meas. 3. In both cases "travel" on meas. 1 & 2, do 3 & 4 in place.

Clap & Turn

(Slovenian "Pok-Sotis")

Music: Cont. 420-A Clap & Turn

Formation: Couple dance.

Though Slovenia is part of Yugoslavia (whose national dance is the kolo), most of its culture and folklore are almost identical to the Austrian, because of its Alpine terrain, and because it was part of Austria until 1918.

Part I

- Meas. 1-2 1 Standing facing each other with hands held down loosely, couple turns in line of direction, M to his L, W to her R (directions for M). Step on L foot (ct. 1), step on R foot (ct. 2), making one complete circle. (On the "and" count free foot may brush the floor.)
3-4 2 Couple facing, hands on hips, stamp L, R, L (RLR for W).
5-6 3 Standing in place, clap own hands in back, clap in front (this is usually doubled, so that routine is done twice).
7-8 4 Clap both hands against partner's three times.

Part II

- Meas. 9-24 Polka with partner 16 polka steps! In the Slovenian Polka there is no hop, but a slight dip-pivot on the third count.

This record is played by Frankie Yankovic, modern exponent of Slovenian style music in America, and does not follow the customary A-B-A-B pattern, but plays tricks on the dancers and most of the fun is getting confused in such a simple dance.

Descriptions by John Filcich, Oakland, California.

As a courtesy to the Folk Dance Federation we do not reprint any dances that have appeared in Let's Dance or in any of the volumes of Folk Dances From Near and Far, even though many of them were first taught in Camp.

Who repeated these hapson dances at CS3? Wadala?

Hora for the Omer Ceremony — Shibolet Bassadeh

(Israel)

This Hora was presented by Dvora Lapson at the 1951 Folk Dance Camp. The dance was created by Lea Bergstein and is performed during the Omer Ceremony, a revival of an ancient festival on Passover, when the first sheaves of barley were cut in the fields and presented to the Holy Temple.

Music: Folkraft 1109-B

Formation: All hands joined in circle formation; arms down and relaxed.

Steps: Sliding*, skipping*, half-turn.

Music: 4/4 (A), 2/4 (B)

- | | | |
|---|----------|---|
| | Measures | Introduction: 1 measure |
| A | 1 | I - Beginning on the R, move CCW with 4 smooth step-close steps. Bend both knees slightly at the same time as the feet come together on the close: step (ct. 1), bend (ct. &). On the last (&) beat of the measure drop hands and make a half turn R to face outward. Rejoin hands. |
| | 2 | Beginning on the L, continue to move CCW with 4 step-close steps. On the last (&) beat of the measure drop hands and make a half turn L to face inward. Rejoin hands. |
| | 3-4 | Repeat action of Part I, meas. 1-2. |
| B | 1 | II - Move fwd CCW with 2 skipping steps (R, L). |
| | 2 | Keep hands joined, face CW and take 2 skipping steps bwd, continuing to move CCW. |
| | 3 | Keep hands joined and turn in a CCW direction and continue fwd with 2 skipping steps. |
| | 4 | Turn to face CW direction and skip bwd 2 steps. |
| | 5 | Move directly to center with 2 skipping steps. |
| | 6 | Continue to face center and skip bwd to place with 4 skipping steps. |

Note on music: The entire dance can be danced as though both the A and B sections of the music were written in 2/4 meter. If so, each measure listed for A should be doubled, so that there would be 8 measures in A and 6 measures in B.

Hora Agadati

(Israel)

This hora is a circle dance and was presented by Dvora Lapson at the 1951 Folk Dance Camp. It received its name from the dancer, Baruch Agadati. It is quick and precise, and reflects the Roumanian influence.

Music: Folkraft 1111-B

Formation: All hands joined in circle formation.

Steps: Running*, jumping*, debka: jump on both feet and with feet together; the toes may be pointed either to the L or R as indicated in the dance directions.

Music: 4/4

- | | | |
|---|----------|--|
| | Measures | Introduction: 2 measures |
| A | 1 | I - Hands joined in circle formation; arms down and relaxed. |
| | 2 | Beginning with R, take 4 running steps fwd CCW. |
| | 3-4 | Jump in place with 4 debka jumps: jump with feet together and turning toes first to L, then R, then L, then R. |
| | 5-8 | Repeat action of Part I, meas. 1-2.
Repeat action of Part I, meas. 1-4. |
| B | | II - Place hands lightly on shoulders of next person in the circle. Keep elbows extended but relaxed. |
| | 1 | Jump firmly on both feet, and place L heel diagonally ahead of R. Keep L knee straight and lean back. Then step in place L, R, L (cts. 3 & 4). |
| | 2 | Repeat action of Part II, meas. 1. |
| | 3 | Jump in place with 2 debka jumps (L, R). Then step fwd CCW with the L, then R; stamp on R foot and bend body slightly fwd. |
| | 4 | Step bwd L, then R. Then fwd CCW with 3 light running steps (L, R, L) (cts. 3 & 4). |
| | 5-8 | Repeat action of Part II, meas. 1-4. |

The entire dance is repeated over and over, becoming steadily faster.

~~Agadati~~ on Lidsler Yes

Ana Halach Dodech (Where Did Your Beloved Go)

(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

This is a couple dance and is one of the most complicated of the Song of Songs series in which the Yemenite style of movement predominates. The music was written by Pugachov and the dance choreographed by Sara Levi. It was presented by Dvora Lapson at the 1952 Folk Dance Camp.

Music: Arzi R 308-2

Formation: Couples formed in a double circle.

Steps: Walking*, leaping*

Music: 4/4

- Measures Introduction: no music for introduction
- I - Partners face each other in a double circle (M's back to center). Partners exchange places, moving CCW, and each couple describing half a circle.
- A 1 Man's Part I: Step to the R with R (ct. 1), hold (ct. 2), then brush L diagonally fwd to R (ct. 3), leap lightly onto L (ct. 4).
- 2-4 Repeat action of Part I (M's action), meas. 1 three times.
- A 1-4 Women's Part I: Beginning with R, take 8 small steps. Step directly on the whole foot with the heel down. Accent each step with a bend of the knee on each off beat (step-bend, step-bend, etc.)
- II - Partners return to original places still moving CCW in a half circle.
- B 1-4 Man's Part II: Beginning with R foot, move fwd 8 steps to original place. Accent each step with a bend of the knee on the off beat (step-bend, step-bend, etc.). Clap the back of the R hand on the palm of L hand on the fourth beat. The clap movement should be upward.
- 1 Women's Part II: Describe a half circle outward with the R foot brushing fwd lightly off the floor. Leap onto the R foot, then close L foot to R and clap the back of the R hand on the palm of L hand (ct. 4).
- 2-4 Repeat three times.
- C III - Partners join inside hands and face CCW in a double circle.
- 1 A. Hold the first beat, then step fwd with inside foot (M's R, W's L) (ct. 2), then step bringing outside foot close to inside foot (ct. 3). Face partner and cross inside foot behind outside (ct. 4), and leap onto outside foot (ct. 5), turning slightly away from partner.
- 2 Repeat action of Part III, meas. 1.
- 3 B. Step sdwd toward partner with inside foot (bend knee), and touch M's R shoulder with W's L shoulder. Step with outside foot to inside foot (bend knee). Jump bwd on both feet turning a quarter turn to face partner. Clap own hands as described in Part II. When standing shoulder to shoulder inside hands should be joined and partners should look at each other.

The Hora (Circle Dance)

(Israel)

Two dances were done to Hava Nagilla at the 1951 Folk Dance Camp. One was a circle dance and the other a partner dance. Hava Nagilla is translated "Come Let Us Be Gay" and is a traditional East European Hora melody.

Music: Folkraft 1110-B, Victor 25-5079 A-1, Kismet 138-A (2)

Piano: Dances of Palestine, by Katya Delakova and Fred Berk. New York, B'Nai B'Rith Hillel Foundations, 212 Fifth Avenue, New York 10, New York. 1947.

Formation: Circle formation with hands placed on the next person's elbows or shoulders.

Steps: Jumping*, running*

Music: 4/4

- Measures Introduction: 2 measures on Folkraft 1110; others have no introduction as such. During the first few measures the dancers may sway from L to R. Then without breaking the circle the combination of steps described is repeated over and over, gradually becoming more and more rapid in movement pattern with each repetition.
- 1 I - Step to L with L foot. Step R foot diagonally across L. Jump on to both feet keeping feet close together, and hop on L foot lifting the R foot slightly off the floor. Take three quick running steps to the L (R, L, R) (cts. 3 & 4).

Harmonica

(Israel)

This circle dance was presented by Dvora Lapson at the 1951 Folk Dance Camp. The dance was choreographed by Rivka Sturma for the youth of Israel.

Music: Folkraft 1109-A

Formation: All hands joined and down in a circle formation.

Steps: Step-hop*, Circassia: beginning with the L foot, step L foot across in front of L, accenting step (ct. 1); step directly to the R on R (ct. 2); step to the R with the L foot crossing L foot behind R (ct. 3); leap to the R onto the R foot (ct. 4). On the leap and in preparation for the repeat of the circassia step, the L foot swings across in front of the R in a small arc, but the weight remains on R foot.

Music: 4/4

- | | Measures | Introduction: 1 measure |
|---|----------|---|
| A | 1-2 | I - Moving in a CCW circle and beginning with the L foot do 1 circassia step followed by a step-hop L, and a step-hop R. |
| | 3-8 | Repeat the action of Part I, meas. 1-2 three times. Note: Cover as much space as possible on the step-hop pattern. |
| B | 1 | II - Facing the center of the circle and remaining in place, step diagonally across in front of R foot with L, hips slightly fwd (ct. 1). R foot steps in place (ct. 2). Then place L foot beside R (ct. 3), and hop (ct. 4). |
| | 2 | Repeat action of Part II, meas. 1. Begin with R foot diagonally across L. |
| | 3 | Repeat action of Part II, meas. 1. |
| | 4 | Face CW and move CW in circle with 2 step-hops (R, L). Cover space on the step-hop pattern. |
| | 5-8 | Repeat the above action, Part II, meas. 1-4, but begin action with R foot crossing diagonally over L, and finishing pattern moving in a CCW circle with 2 step-hops (L, R). |
| C | 1 | III - Circle formation with hands on adjacent shoulders. Moving CW, step L, step R (the feeling of a balance step without bringing the feet together as in a close step). <i>8.2 L - (1-2) - R/R</i> |
| | 2 | 4 running steps to the L (L, R, L, R). |
| | 3-8 | Repeat action of Part III, meas. 1-2 three times.
Note: the entire group should have the feeling of moving together on this pattern and should lean slightly to L and to R when moving. |

Kol Dodi (Voice of My Beloved)

(Israel)

This is a Debka variation to Kol Dodi, and was choreographed by Rivka Sturma. It was introduced by Dvora Lapson at the 1951 Folk Dance Camp.

Music: Folkraft 1111-A

Formation: Hands joined in a single line.

Steps: Walking*, step-hop*, jumping*, leaping*.

Music: 4/4

- | | Measures | Introduction: 1 measure |
|---|----------|--|
| A | 1 | I - Hands joined in a single line and facing to the R. Beginning on the L, move to the R with 2 walking steps (bend knees on the upbeat or ct. &). Tap fwd with L, turning body slightly to R, and look over L shoulder, then tap L back, swinging body to L, and looking over R shoulder. |
| | 2-4 | Repeat action of Part I, meas. 1 three times. |
| | 5 | 2 step-hops (L, R), then jump in place twice on R and at the same time tap L beside R twice. Note: The second jump should be slightly higher than the first. |
| | 6-8 | Repeat action of Part I, meas. 5 three times. |
| B | 1 | II - Beginning on L, take 2 steps fwd (R, L), bending knees on upbeat. Then quickly leap on L (ct. 1), close R to L (ct. 2), jump on both feet, turning toes to L (ct. 3), then jump on R, facing fwd (ct. 4). |
| | 2-4 | Repeat action of Part II, meas. 1 three times. |
| | 5 | 2 step-hops (L, R), then step on L and click R heel against the L ankle twice. Step onto R. |
| | 6-8 | Repeat action of Part II, meas. 5 three times. |

Manodaid (The Wanderer)

(Israel)

C'51

This is a line dance by Sara Levi. It is Yeminite in rhythm and movement and depicts a lover of nature wending his way in the fields and woods. It was presented by Dvora Lapson at the 1951 Folk Dance Camp.

Music: Folkraft 1108-B-2

Formation: Hands joined in an open line formation.

Steps: Leaping*, walking*, hopping*.

Music: 4/4

- making one with the foot*
- 2nd part of dance done just before*
- 2nd part of dance done just before*
- making one with the foot*
- Measures Introduction: 1 measure
- A 1 I - Hands joined and down. First person on R leads. Beginning on R, leap sdwd to R, then touch L foot strongly to floor beside R (as a stamp with sole of foot); then take small step to L with L foot. Close R foot to L at the same time bending knees slightly and pull R foot lightly across floor as in a draw-step.
- 2-4 3-2 Repeat Part I, meas. 1 three times.
- B 1 II - Drop hands and turn 1/4 turn to R, moving CCW with 3 walking steps (R, L, R) (cts. 1, 2, 3). Shift weight back onto L foot and hold (ct. 4).
- 2 Step back with R (ct. 1), transfer weight fwd onto L foot as if taking a step (ct. 2). Step fwd R and at the same time make a 1/2 turn to L (ct. 3). Step back onto L and hold (ct. 4), facing CW.
- 3-4 Repeat action of Part II, meas. 1-2, beginning on the R, but moving in a CW direction.

American Schottische

(American)

Description by Bob Hager

Source: This dance has been popular in the Tacoma area with groups doing old time dances for a quarter of a century, that I know of personally. How long this dance was done before I came to Tacoma 25 years ago, I do not know. "Old timers" say: "We have always danced it but we don't know who composed it."

Music: Linden 167 B. "Trail of a Lonesome Pine"

Formation: Partners in closed dance position, gent facing LOD.

Steps: Pivot, two-step, walking steps, dip.

Gent's part described. Lady does counterpart.

- I. PIVOT, PIVOT, STEPCCLOSE DIP
In closed position, take two pivot steps L, R, turning CW to face RLOD. Assume a banjo position R hips adjacent as you move RLOD. Step fwd L, close R to L, step fwd again to dip on L at same time raising R foot slightly from floor.
- II. WALK BACK, 2, 3, STEP CLOSE STEP
Starting from the dip in banjo position, move bwd LOD with three walking steps, R, L, R (at end of these three steps dancers should have returned again to a closed dance position). You now do a two-step, leading with L and turning CCW, progressing in LOD.
- III. TWO-STEP RIGHT, TWO-STEP LEFT
Continuing to turn CCW do two more two-steps still moving in LOD.
- IV. WALK, TWO, THREE, FOUR
Take four walking steps R, R, L, R.

Note: As you do the second two-step in Part III it is more of a step L, close R to L. The step L which would normally complete the two-step seems to become the first walking step of Part IV.

Read Let's Dance for news about Folk and Square dancers and for Research Committee-tested dance descriptions.

Ossetian Lezginka

Music: Kismet 152 - Lezginka

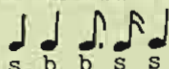
This is a dance which may be started by a few couples with more and more joining in as the dance progresses. The men show their prowess with vigorous steps while the women comport themselves in a quiet restrained manner with a smooth flow of movement. The music is 2/4, but the steps are done to a count of 4, 2 meas. for each 4 counts.

Formation: Double circle, M on the inside, W on the outside, facing each other.

Part I. Musical introduction of chord and two slow counts.

A. After introduction, W stand quietly in place while M move CCW in inner circle with R arm across body, fist clenched, and L arm at side. Beginning R, M step R (1), L (2), R (3), point L toe diagonally out (&), bring L toe back in front of R (4). Repeat 7 times, alternating starting foot (16 meas.)

B. M stop in circle and face nearest W and starting L, do solo brush step 8 times alternating starting feet, while women stand quietly (16 meas.). Solo brush step: Step on L and brush R diagonally across to L (ct. 1), brush R bwd to L of L foot (ct. 2), brush R fwd to R of L foot (ct. 3), step R (&), step L (ct. 4).



C. M, starting L, move CCW in circle with 8 schottische steps, raising bent knee high on ct. 4, and sliding foot fwd on floor on hop, not upward. If M reach partner before end of schottische, they circle inward to the L to finish in front of her at the end. When M start this figure, W begin to clap R hand onto L on cts. 1 and 3 (16 meas.).

D. W continue to clap on cts. 1 and 3, while M with arms outstretched and slightly curved downward, beginning L, take 7 solo brush steps in place. M do not take weight on L foot at end of seventh but merely stamp and then make a complete turn to L with step L, step R (16 meas.).

Part II.

A. (1) Both M and W move side by side CCW. M do step-hop 8 times starting R with L hand in front of body, R hand to side for first four step-hops and reversing hand position for 2nd four step-hops. Then M take 8 step-hops circling W CW and back to place (the change of hand position occurs with every four step-hops).

(2) Meanwhile W do Lezginka step 8 times fwd with L arm high across body and R to side and 8 times in place with arms extended diagonally downward as M circle them (16 meas.).

Lezginka step: brush R foot fwd and pull R foot bwd and step on it ct. 1
bring L foot up to R and step and
step R fwd 2

B. W circle M CCW with 8 pas de basque R arm in front of body, L to side, then circle him CW with 8 pas de basques, L arm in front of body, R to side, while M does first solo:

brush L foot fwd with R knee bent and
circle L foot upward and bwd and straighten R knee with slight hop 1
brush R foot fwd with L knee bent and
circle R foot upward and bwd and straighten L knee with slight hop 2

Repeat above 6 times, then make complete L turn with step L, step R, cts. 3, 4. Repeat solo (16 meas.).

C. Both repeat A of Part II (16 meas.).

D. While W circle M as in B of Part II M do second solo step:

spring up onto toes, heels out 1
down on heels together and
up on toes again 2
hold and
drop onto R toe with knee bent 3
pivot half turn to L, stepping onto L 4
step R completing turn and



Repeat 3 times, alternating direction of turn, R, L, R. Repeat solo (16 meas.).

E. Repeat A and B of Part II (16 meas. - 16 meas.).

F. Repeat C and D of Part II (16 meas. - 16 meas.).

G. Repeat A and B of Part II and end with M on outside of circle (16 meas. - 16 meas.).

H. Repeat A of Part II, but instead of circling W in place, M continues step-hops straight ahead and W continues Lezginka step straight ahead (16 meas.).

I. Repeat D of Part II with M taking 2nd solo on outside of circle while W circles him CCW and CW M drops to one knee on last beat and W stops, facing him. (16 meas.).

Presented by: Walter Grothe

Source: taught by Anatole Joukowsky at San Francisco State College Institute, Christmas 1952.

Write-up by: Eleanor Wakefield

Barynya

(Central Russia)

Music: Stinson 3022-A - Barynya

This dance has a definite buoyancy and vitality and a flirtatious character combined with a proud demeanor.

Formation: Men and women in lines or circle facing each other. Men's hands on hips with palms out, women with fingers interlaced behind back, palms facing out. Very erect posture for both.

After chord:

Introduction: Partners bow slowly, down on two counts, up on two, with great dignity.

Part I.

- A. (1) M, beginning R, walk to own R - R, L, R - and turn to face L with a stamp of L foot with L toes pointing to L (cts. 1, 2, 3, 4).
(2) M repeat walks to L - L, R, L - and stamp with R toe facing to R, but facing toward partner (cts. 1, 2, 3, 4).
(3) M advance to partner, R, L, R, and stamp L foot with good turnout, R shoulder toward partner (cts. 1, 2, 3, 4).
(4) M retire with L, R, L and stamp R foot directly toward partner (cts. 1, 2, 3, 4).
(5) M circle partner CW with 8 walking steps, keeping gaze on partner (cts. 1, 2, 3, 4; 1, 2, 3, 4) (6 meas.).
- During above W sway in time to music, first on two counts, then on each count as M circle them.
- B. W do all of A while M stay in place and mark time starting R with a step R (ct. 1), stamp L with turnout (ct. 2), step L (ct. 3), stamp R with turnout (ct. 4), and continue until W finish A (6 meas.).
- C. Both M and W do all of A, each starting to own R, (1, 2, 3, 4) reverse to own L, (1, 2, 3, 4) toward each other, (1, 2, 3, 4) retire (1, 2, 3, 4) circle each other CW, with R shoulders almost touching (1, 2, 3, 4; 1, 2, 3, 4) and then reverse the circling to move CCW with L shoulders almost touching (1, 2, 3, 4; 1, 2, 3, 4) (8 meas.).
- D. Both do first two meas. of A, W starting R, but M starting L this time (1, 2, 3, 4; 1, 2, 3, 4), then make a wide circle away from each other with 8 steps, W circling CW, M circling CCW (4 meas.).
- E. Both advance toward each other, R, L, R, and stamp, opening arms out low as if in invitation on stamp and retire L, R, L, stamp, replacing hands, M on hips, W behind back. Partners circle each other CW with 8 steps, arms outstretched, L held a little higher than R.
Repeat all of E, but this time partners circle each other CCW with R arms a little higher than L and finish side by side facing CCW, with W on M's R, W's hands on hips with palms out, M's R arm around W's waist, his L arm extended to side (8 meas.).

Part II.

- A. (1) M and W, starting R do 4 pas de basques the entire group moving CCW into a large circle (cts. 1 & 2, 3 & 4, 1 & 2, 3 & 4) then make a small complete circle CCW with 4 pas de basques, M putting L hand on W's L elbow to guide her in smaller CCW circle (8 meas.).
(2) Repeat A, 1 with 4 pas de basques CCW in large circle, but 2nd 4 pas de basques are taken in small circle CW (8 meas.).
(3) Repeat A, 1 but this time small circle is taken CCW with M placing L arm around W's waist, W moving to his L, L shoulders together, and M's R arm held high. Finish with partners facing, W on outside of circle, M on inside, both with hands on hips with palms turned out (8 meas.).
- B. (1) M does 3 slow prysiadkas: jump to squat position with hands brought down to crossed position on ct. 1, spring up to land on heels with feet apart and arms flung diagonally upward and outward, ct. 2. Meanwhile, W, starting R, do 8 steps, stamps as M did in Part I, B (3 meas.).
(2) M, beginning R, do 1st two meas. of Part I, A, 3 times. W, meanwhile, do buzz turn to R halfway around on 4 cts., back to L full turn on 4 cts., to R full turn 4 cts., to L full turn 4 cts., then two complete turns R 8 cts. (W accent first ct. of each change of direction.) (6 meas.).
(3) Both M and W, beginning R and moving to own R, do step R (ct. 1), brush L touching floor (ct. 2), step L (ct. 3), accented step R (&), and turn to face L with stamp L (ct. 4). Repeat all to L starting L, step, brush, step, stamp (2 meas.).
(4) M do solo step in place: Step R (ct. 1), brush L diagonally to R across R foot (ct. 2), bring L back to R side of R foot (&), brush L diagonally from R side of R foot toward L (ct. 3), step L (&), step R (ct. 4). ♪♪♪♪♪ Repeat 5 times, alternating starting foot, L, R, L, R, L. Meanwhile W walk 8 steps to own R in large circle (cts. 1, 2, 3, 4; 1, 2, 3, 4) and stamp on L (ct. 4) to face L; return to place with 8 steps and stamp. Then walk CW around M with 8 steps (6 meas.).
- C. Both M and W, starting R, repeat figures D (4 meas.) and E (8 meas.) of Part I. At end of E, M puts L arm around W's waist, R arm still out, W puts her L on hip, keeps R out, and both do 10 buzz steps turning CCW and fall back into place facing each other on next two cts. (turn, 3 meas.).

BARYNYA, cont'd.

- D. Repeat B, 1 (3 meas.) of Part II and first 4 measures of B, 2 (4 meas.) of Part II, so that M do step, step, step, heel, 4 times only and W buzz turn 4 cts. to R, 4 to L, 4 to R, 4 to L.
- E. Both, starting to own R, pas de basque fwd in circle (M CW, W CCW) 7 times and turn on two steps, L, R. Return with 7 pas de basques and two steps to face partner (4 meas.).
- F. Repeat figure E of Part I and end with M on outside of circle, W on outside. (The advance toward partner and retire is varied as follows: Step R (1), step L (2), step R (3), step L (&), stamp R (4), step L (1), step R (2), step L (3), stamp R (&), stamp L (4). (8 meas.)
- G. (1) M, beginning R, do 5 solo steps in place, but accent each brush by making it a stamp. W do buzz turn to R for twenty cts., R arm starting low and gradually raised to above head with waving on beat of kerchief in hand (5 meas.).
 (2) M do one slow prysiadka while W take two step stamps (1 meas.).
 (3) M turns to R to face out away from circle with two steps (R, L) and poses with R heel out and both arms out, while W ducks under his L arm with two running steps to stand beside him, hands on hips and looking at him (1 meas.).

Presented by: Walter Grothe

Source: taught by Anatole Joukowsky at San Francisco State College Institute, Christmas 1952.

Write-up by: Eleanor Wakefield

Championship Tango Dance **Lola Tango** *Presented before best of judges*
 (Old Time English)

This is a well established championship dance, popular in England and Canada. Arranged by Arthur Wantling.

Music: Record - London 732 - The Galloway. Ruault Old Time Dance Orchestra.

Piano - Published by Francis Day and Hunter, Ltd.

Formation: Couples in usual social dance position, tango hold. M facing LOD, W back to LOD. Description is for the M, W dancing counterpart. Exceptions will be given.

Measures	2/4	Count
	I. <u>The Walks.</u>	Slow - Quick
1-2	Four steps fwd L, R, L, R, close L to R.	SSS QQ
3-4	Four steps fwd R, L, R, L, close R to L. On the last step open into <u>promenade</u> position facing diagonally to <u>center</u> . <i>open</i>	SSS QQ
	II. <u>The Promenade.</u>	
5-6	Take five steps diagonally center, L, R, L, R, L (still in promenade position). Close R to L <u>no</u> change of weight, pivoting to face diagonally to wall against LOD (now in counter promenade position).	SS QQSS
7-8	Repeat action of meas. 5-6 moving diagonally to wall against LOD, retracing line of previous promenade). M start R foot, W L. Finish square to partner, facing diagonally to wall LOD.	SS QQSS
	III. <u>Quarter Turns.</u>	
9	M starts fwd L turning ^{1/4 step} L side R facing diagonally ^{fwd LOD} to <u>center</u> , close L to R (W opposite).	S QQ
10	M step R foot back (check). Transfer weight back to L. ^K	SS
11-12	Repeat action of meas. 9-10 starting R foot and turning <u>quarter</u> turn to R to face diagonally to wall. ^{against LOD}	S QQ SS
	IV. <u>Promenade, Pivot Turn.</u>	
13	M step L back diagonally ^{fwd} to <u>center</u> against LOD. Step R back, and brush L to R to turn partner into promenade position, facing LOD.	SS
14	M step L along LOD, cross R over L, turning R.	SS
15	Pivot to R in two steps, L, R, finishing square to partner facing LOD (on the first step M steps across LOD with L. W fwd between M's feet with R).	SS
16	Two steps fwd L, R, step L foot sdwd short step, close R to L, changing weight.	SSS QQSS

The British style is to take all forward and promenade walks with a heel lead. When foot closes to other they are in parallel position.

Camellia Tango

twirl

(Old Time English)

Don't touch his hand with arm

Music: DX Columbia 1850

Formation: Partners facing LOD, M's R hand on W's R hip. W holds skirt with R hand. L hands joined about shoulder height.

Measures	2/4	Count
		Slow - Quick
1	I. Both starting <u>L</u> foot, step fwd slightly across <u>R</u> Step fwd diagonally toward <u>wall R</u> , relaxed knee.	S
2	Shift weight back to L. Step R across and behind L. Close L to R.	S
3	Step R across fwd diagonal to <u>center</u> . Step L fwd and diagonal to <u>center</u> , relaxed knee.	SS
4	Shift weight back to R. Step L slightly behind R. Close R to L.	S
5	II. Step L fwd diag. to <u>center</u> . Step R fwd diag. to center.	SS
6	Step L " " " " " " Close R to L. <i>Touch</i>	QQ
7	Step L " " " " " " Brush R to L without shifting weight.	QQ
7	Step R " " " " wall. Step L fwd diag. to wall.	SS
8	Step R " " " " " " Close L to R.	QQ
	M prepares to release hold. M R fwd short step diag. to wall. Close L to R without shifting weight.	QQ
	W on last two steps turns to L to face diag. center. * Promenade position. W steps as follows: R fwd turning 1/4 L, close L to R with weight.	QQ
9	III. Both are now in promenade position. Tango hold - facing LOD. Step sdwd along LOD, outside feet. <i>Touch</i>	S
10	Step in same direction inside feet. Close outside to inside feet, <u>no</u> change of weight (swivel inward to get square to each other).	QQ
10	<i>cut</i> Corté; M steps fwd L diag. wall, relaxed knee. W bwd, R relaxed knee turning slightly L. W looks L. M looks at W. <i>W Twist not // to M</i>	S
11-12	M's weight back to R, W's weight fwd to L; straighten body.	QQ
11-12	M close L to R, W - R to L. No change of weight. <i>cut</i>	QQ
11-12	Repeat action of meas. 9-10 with M going <u>back on L foot</u> ; W fwd in line with M on her R (corté). After recovery finish in promenade position ready to move LOD.	S
13	IV. With outside foot step sdwd along LOD.	S
14	M's R fwd commencing to turn R - W's L.	S
14	M step L across LOD, W's R between M's feet. Continue turning R until M is on outside facing center, W on inside. M step R <u>down</u> LOD, W's L foot fwd LOD to get into this position, 3/4 turn.	S
15	Starting in counter-promenade position finish the turn with the next three steps bringing the M to inside, W to outside as follows: M steps fwd L, W R fwd, each passing foot between the partners. M's R shoulder will be toward LOD. M short step fwd LOD. W steps L across in front of M toward outside, continues turning R.	S
15	M close L to R, W finishes turn and closes R to L, <u>no weight change</u> . (M's R side, W's L side are touching and both are facing LOD.) <i>W Drops L arm to side.</i>	Q
16	M step L sdwd toward center. W R sdwd toward wall as M releases R hand hold but keeps <u>W's R hand in his L</u> . <i>Touch R to L</i>	S
16	M shift weight back to R, W back to L.	Q
16	M close L to R <u>without weight</u> , W's R to L. They assume starting position.	Q

Walk and

up.

* Note: Promenade Position - M's R hip, W's L hip (touching or not), bodies form V shape (small or wide). Tango hold ready to move with outside feet. Counter Promenade Position - opposite - M's L hip, W's R hip close.
Semi-Open Ball Room *ML to R Hands joined.*

Read Let's Dance for news about Folk and Square dancers and for Research Committee-tested dance descriptions.

Some past issues of the Camp syllabi--dance descriptions--are available from your dealers. Complete your files while you are in Camp.

The Argentine Tango

Presented by Grace Perryman

Source: From instruction by Eduardo Valesquez, authority on Argentine Tango.

Formation: Couples are in ballroom position dancing freely about the floor. The man leads in steps of his own selection.

Basic Tango Step: Its main interest lies in its rhythm - slow suspended beats varied with quick, sharp, but controlled beats. In executing the steps keep the knees soft and step lightly, but with complete body control letting each step flow into the next one. The steps are here written for the man, woman's steps are counterpart unless noted.

Note: The music may be 2/4, 4/4, or even 6/8 - the counts are here written one for each beat in numerical sequence regardless of measure.

counts	The Step
1	Step sdwd to L on L (facing partner)
2	Kick R foot up in back from the knee, step across in front of L on R
3 &	Step sdwd to L on L, short step to R on R
4	Slowly close L to R (keeping weight on R).

Variations - This step may be taken in any direction or turning; partners may be in open or closed ballroom position; the counts 3 & 4 may be repeated any number of times with any arrangement of steps. The counts 3 & 4 as written above are usually called the "tango close."

Below is a tango routine which incorporates several tango step variations.

LA CHULITA

Source: An Argentine tango arranged by Edward Kusch. Modern Dance, Vernon and Irene Castle; How to Become a Good Dancer, Arthur Murray, and several years of study in dance classes.

Music: Melodia de Arrabal, Columbia 36357 - or any smooth tango.

- M Moves over*
W walks
ST in line
- I. FEATHER PROMENADE *SS QQR S QRS QRS*
 counts Partners in closed ballroom position; M facing LOD with partner directly in front and facing him. W moves bwd as M weaves from side to side.
 1 a. M steps fwd 2 steps, L, R. *SS*
 3 & 4 b. M moves diagonally L keeping shoulders parallel with partner - L, R, L. *QRS* *M stepping on W L side*
 5 & 6 c. M repeats action b. to R - R, L, R. *M on W R side.*
 7 & 8 d. M leads woman into tango close - L, R, draw L to R.
- II. ADVANCED CORTÉ *SS QQR SSS QRS*
 1 a. M steps back L (toe out), bending L knee.
 2 b. M turns 1/4 L (W 1/4 R) into open ballroom position, both step fwd.
 3 & 4 c. M leads W into tango close with partial turn CCW. *1/4*
 5 - 8 d. Repeat II - a, b, c. *Can turn other way. or make complete turn.*
- III. ROCK-AWAY HOOK AND BREAK (LA BRECHA) *SS QQR QRS QQRS*
 1 2 a. Turning into open ballroom position M steps fwd L, R.
 3 & 4 b. M steps sdwd L to L and shifts weight back to R.
 4 & 5 c. M hooks L foot over R, steps bwd R, hooks L foot over R.
 7 & 8 d. M unhooks R foot bringing it fwd to a point on the floor. *RLOD* *W = CCW - MCW*
 e. Swing joined hands down and back, release partner and turn around with 3 steps, keeping close together and moving RLOD (M turn CW, - R, L, R).
 & f. Resume closed position drawing L foot to R.
- IV. PIVOT-UNDERARM TURN (LA VUELTA) *SS QQR QSS QR*
 1 2 a. Turning into open position M steps 2 steps fwd L, R. *LOD*
 3 & 4 b. M leads a CW pivot with 2 quick steps (L, R - closed position). *complete on 2 step.*
 4 & c. Turn into open position as M continues fwd in LOD stepping L, R. Simultaneously W turns CW under her R arm stepping R, L. *LOD*
 5 6 d. Both take 2 steps fwd in open position (M - L, R; W - R, L).
 7 e. Face partner and corté sdwd. Step sdwd on L bending L knee deeply. *Toe pt fwd as in lunge*
 & 8 f. Shift weight back to R and draw L foot to R. *Tango close*
- V. FLARE FIGURE (LA PUERTA) *QR SSS QQR SSS QRS*
 Banjo position - side by side R hips adjacent.
 1 a. M leads into banjo position as follows: step fwd, L (toe out),
 & 2 M step R in place, step bwd L. (M twists body to L on ct. 1, untwists and steps slightly to L on ct. 2.)
 3 b. W pivots a half turn on her R as she sweeps (flares) her L foot fwd in a trailing arc and steps fwd L (into open position). M keeps his feet in place and leads W into the flare. *Then* *shift out to R ft.*
 4 - 6 c. Repeat V, a & b, (W pivots L on her L in order to step back on ct. 4).
 7 & 8 d. M leads partner into tango close.

TANGO, cont'd.

Flare Turn

- VI. TRIPLE-ACTION CORTÉ (LA RUEDA) *QRSS QRSSSS*
- 1 & 2 a. M leads into banjo position as in step V, a.
 - 3 b. M brings L foot up behind R. W flares as in V, b but takes small steps. Partners are now in open ballroom position.
 - & 4 c. W steps into closed position with 2 small steps (R, L) M ~~remains in place.~~ *pinch side to L*
 - 5 - 8 d. Repeat Advanced Corté, II, a, b, c.

- VII. SPOT TURN COMBINATION (EL TORNO) *QRS QRSQRS QRSQRS S QPS QRS*
- 1 & 2 a. M steps fwd L (toe out) twisting body to L, shifts weight softly to R in place, steps L in back of R (toe out).
 - 3 & 4 *side car* b. M turns CW in place with 3 steps R, L, R (keeping toes pointed out). W travels in a small CW circle around the M always facing him (L, R, L).
 - 5 & 8 c. M continues turn, stepping L, R, L and raising L arm on ct. 5 to lead partner into an underarm turn. W turn CW under her R arm with steps R, L, R (keeping close to partner and finish in closed ballroom position).
 - 7 - 12 d. Repeat b, c, b.
 - 13 - 18 e. Repeat Advanced Corté, II, a, b, c.

- VIII. HOOK-STEP COMBINATION (EL CRESCIENTE) *S QRSS*
- 1, 2 & 3 a. In open position M steps fwd L, R, L, faces partners and steps R behind L.
 - 4 & 5 b. M unhooks L sweeps it in a half arc as he steps bwd L and turns 1/4 L into open position, steps bwd R, hooks L foot in front of R.
 - 6 c. M unhooks R and points it fwd without weight.
 - 7-11, 12-18 d. Repeat a, b, c two times. *starting with cut 2*
 - 17 & 18 e. Swing joined hands down and back, release partner and turn around with 3 steps, keeping close together and moving RLOD (M turns CW - R, L, R).
 - 19 & 20 f. M steps sdwd L bending L knee deeply (sdwd corté), shifts weight to R, and draws L foot to R (keeping weight on R). *Toe pt fwd,*

- IX. SWINGOVER COMBINATION (EL COLUMPIO) *SS*
- 1 2 a. In open position M steps fwd L, R. *SS*
 - 3 & 4 b. M swings W to his L side while moving fwd L, R, L. *QRS*
 - 5 & 6 c. M swings W to his R side (using his L arm) while moving fwd R, L, R. *QRS*
 - 7 & 8 d. M swings to W's R side (using L arm) while moving fwd L, R, L. *QRS*
 - 9 & 10 e. M swings W to his L side (using L arm) while moving fwd R, L, R. *QRS*
 - 11 & 12 f. M turns 1/2 R stepping across in front of W on L into banjo position and moves bwd in LOD *L, R, L,*
~~W~~ (W moves fwd R, L, R.) *QRS*
 - 13 & 14 g. M turns 1/2 R (R, L, R) as W is led into a full turn CW to finish in open position. *QRS*
 - 15 & 16 h. M steps fwd L, R, L while W turns CW under her R arm R, L, R. *QRS*
 - 17 & 18 i. M steps fwd *R* and faces partner, steps sdwd L, draws R foot to L.

REPEAT STEPS V, VI, VII, VIII, AND IX only through count 14.

CODA

- 15 & 16 a. M steps into closed position and pivots CW stepping L, R, L.
- & 17 b. M steps bwd R, and bwd L into a corté (bend L knee, L toe out).
- 18 c. M turns L (pivoting feet in place) and bends fwd over partner. W pivots feet in place (also to L) to face partner and bend back over his supporting arm.

River Cree

Music: Beltona BL 6182

Measures

- 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 pousette.
- Repeat, having passed a couple.

arms over head,
but shoulders down

Fandango Española

(Spanish)

on stamps
then hold
elish Cast

A Spanish dance with castanuelas.
Source: Louis Chalif's book and National Geographic Magazine. Research by Grace Perryman.
Music: London 182 - Espana
Formation: Couples in lines facing partner about four feet apart. Pairs + other eq. l.
Pattern: (castanet routine is written directly over the step when it occurs)

keep
head & chest
low.

Measures Introduction: Hds waist hi. Polka bal.
1-16 ct. 1 Both - ct. 2 left - ct. 3 roll, repeated throughout. Swaying in place or pas de basque steps used as an entrance.
I. All start RF both hands overhead.
both left roll both hold
1-2 CCW Partners change place step R, step L, step R, stamp L, hold 2 counts (turn to own L and face partner in passing, L arm circles back and returns to overhead position). bend of body
both left roll same
3-4 Step R to R, step L beside R, step R in place, repeat starting L (both hands overhead). (2 bal.) or waltz bal.
5-8 Repeat meas. 1-4 returning to original place.
9-16 Repeat meas. 1-8.

like
Kraw

II.
both left roll same
1-2 Step R to R, step L beside R, step R in place, repeat starting L (both hands overhead). (2 bal.)
both both follows draw
3-4 Step R to R, draw L to R, stamp L beside R turning 1/4 CW (L arm circles down to side and returns overhead on stamp at which point partners are back to back).
5-8 Repeat meas. 1-4 starting L and turning 1/4 CW on stamp to finish facing partner in partner's original position. Bal.
9-16 Repeat all with identical steps to finish in original position.

↓

III.
both left roll both hold
1-2 Step R to R, close L to R, step R to R, stamp L beside R, hold 2 counts (R arm overhead and L arm curved in front of body). Brof down in swing then
both left roll
3 Step diagonally fwd L (L shoulders adjacent), step R beside L, step L in place (curve R arm, which remains over head, toward partner). 1 bal
both left roll
4 Step diagonally bwd R (to place), step L beside R, step R in place. 1 bal
5-8 Repeat meas. 1-4 starting L, bringing L arm overhead and R arm in front, and bringing R shoulders adjacent on meas. 7. Reaply waltz bal.
9-16 Joining R hands with partner execute 8 waltz or pas de basque steps moving diagonally fwd on R and back on L, moving together and away from partner like the spokes of a wheel and turning once CW (L hand is on hip, no castanets). (1 hand star - in & out) OS arm 1/4
17-32 Repeat meas. 1-16 with identical steps. High no body bend.

Repeat step I, II, III.
Break - pas de basque to R and to L in place (both, left, roll - 2 times).
Repeat step I, II, and III for 16 meas. only.
Finale - join L hand with partner under joined R hands and spin around together.

Join hands skaters posit
crossed. w turns CW under
arms - pose.

Garrene

Castanets for La Cachucha

From Dances of Early California, by L. Czarnowski

3 counts per measure.

Introduction: Both, left, roll repeated throughout.

- Step I - Both, left, roll, both, left, roll, both, left, roll, both, crash, both. Repeat this four times, but last time the last 2 counts are omitted.
- Step II - Both, left, roll, both, hold 2 counts, both, hold 2 counts, both, hold 2 counts. Repeat this four times.
- Step III - Both, left roll repeated 16 times.
- Step IV - Both, left, roll, both, left, roll, roll, hold 2 counts, roll, hold 2 counts. Repeat this four times.
- Step V - Roll, roll, roll, roll, roll, tic-toc, (repeat roll, roll, tic-toc 5 times). Repeat all.

Jarabe Pateño

(Mexican Folk Dance)

Music: FAB 102-A

Formation: Couples side by side, facing front in columns; M is to L of W.

Steps: A. Push Step; Buzz Step - 6/8

B. Jump-hop (Whip step) 3/4 - Jump onto both feet (ct. 1); hop L, R raised in front (ct. 2); hop L, R whipped around to back of L (ct. 3). Repeat, hopping on R.

C. Step-hop - 3/4 - Step L (ct. 1); hop L (ct. 2); step R (ct. 3); step L (ct. 4). Repeat, starting R.

Note: Music is in 3/4, step pattern is counted in 4/4.
D. Pateño step - 6/8 - Step fwd R with accent (ct. 1); step L in place (ct. 2); step R in place (ct. 3); step fwd L with accent (ct. 4); step R in place (ct. 5); step L in place (ct. 6). Step R, bent knee position (cts. 1, 2); step L (cts. 3, 4); tap R heel (cts. 5, 6).

Note: Keep feet slightly apart on last 3 steps. Movement is similar to waddle of a duck.

E. Heel taps (Zapateados) - 3/4 - Step L (ct. 1); hop L, brush R heel (cts. 2 &); step R, brush heel (cts. 3 &); step L, brush R heel (cts. 4 &). Repeat, beginning R. Note: Music is 3/4, while step pattern is counted in 4/4.

Introduction: Wait 2 measures.

- Both move with 15 small push steps to R (2 to a meas.). M moves to L with 15 small push steps, while W turns L (CCW) in place with 15 buzz steps. At close, partners face each other at some distance apart.
- Partners advance and pass L shoulders with 8 of step B. Turn and return to original place with 8 more of same. *pass R shoulders*
- Partners advance and pass L shoulders with 8 of step C. Turn and move back to original place with 6 more of same steps.
- Partners advance and pass L shoulders with 4 Pateño steps (step D). Turn and return to original place with 4 Pateño steps. NOTE: The very last step L, tap R heel is omitted.
- Partners advance and pass L shoulders with 8 of step B. Turn to face each other on opposite sides with step L, R, L. *change*
- Return to original places with 3 Pateño steps (D). Stamp R and pause.
- Partners move together so that L shoulders are adjacent with 6 of step E turning together CCW. With R shoulders adjacent turn CW with 6 more of step E.
- Move to opposite side with 8 of step B.
- Face partner and advance toward each other with 2 Pateño steps (D). W continues in same direction across to original place, while M turns to follow her with 2 more Pateño steps. NOTE: Final step L, tap R heel is omitted; pause.

Finish: Step R fwd with accent, step L in place, step R in place; step L fwd with accent, step R in place, step L in place. Step R as W looks back toward M while M leans toward R to look at W. Hold pose.

General Characteristics - M keeps hands clasped behind him throughout dance. W holds skirt with both hands, but without too much swishing of skirt. There is considerable coquetry yet the movements maintain the dignity and reserve of the Indian. The steps are quick and light, with the feet kept fairly close to the ground; the knees should always be kept flexible.

The opposing rhythms are typical of Mexican Indian dances. The word "pateño" is from "pato," meaning "duck." The duck-like waddle is expressed in Step D.

Patronella

E

Music: Belmont 2485 A

	1	2	3	4
A	o	o	o	o
B				
C	x	x	x	x
	1	2	3	4

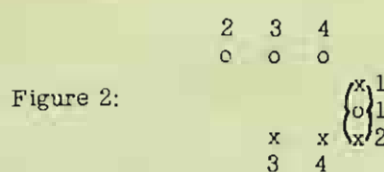
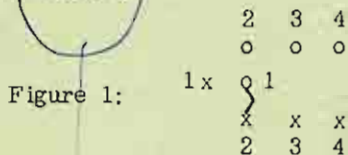
Measures

- 1-2 First woman moves from A to B in two "Pas de Basque" steps, leading off with the R foot and making a complete turn in the middle of which she has her back to her partner. First man moves similarly from C to D.
- 3-4 They face one another and set.
- 5-6 Woman moves from B to C and man from D to A in the same way as at bars 1-2.
- 7-8 They face one another and set.
- 9-10 The same again, woman moving from C to D and man from A to B
- 11-12 and set.
- 13-14 The same again woman moving from D to A and man from B to C
- 15-16 and set.
- 17-20 First couple lead down the middle
- 21-24 and up again.
- 25-32 First and second couples pousette.

Handwritten:
See Helen Yost Description
State wide May 57
Same thing!

Triumph Reel

Music: Beltona 2486 A



Measures

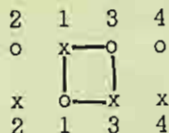
- 1-4 The first M leads the first W down the middle and up again, presents her to the second man.
- 5-8
- 9-12 The second man leads first woman down the middle, joining nearest hands, first man following. (Fig. 1) The woman now turns half way around to her R retaining the second man's L hand in her R hand. She crosses her arms, giving her L hand to her partner. The first man with his L hand takes the second man's R hand and raises them as high as possible behind the woman's head (Fig. 2).
- 13-16 All three lead up the middle in triumph. Second man breaks off, and returns to his own place.
- 17-24 First couple pousette to the bottom of dance, where they stand; all other couples move up. Second couple now repeat the dance.

The pousette is done as follows:

First man is still on the wrong side of the dance (1). 1/4 turn (man pulls all the time with R hand) (2), progress down the dance (3) 1/4 turn (4) 1/4 turn (5), progress (6), 1/4 turn (7) 1/2 turn to own side of dance, (8) fall back.

Scottish Ramble Strathspey

Music: Beltona 2486 B

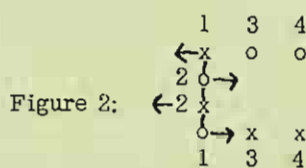
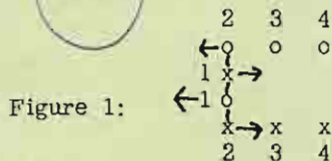


Measures

- 1-4 The first couple cast off two places.
- 5-8 Lead up to the top and cast off one (on opposite sides), woman passing in front of man. Second couple move up.
- 9-12 First and third couples four hands round (see diagram).
- 13-16 First and second couples right and left and first couple finishes facing corners.
- 17-24 Set to and turn corners.
- 25-30 Reel of three at sides.
- 31-32 Cross over to own side one place down. Repeat, having passed a couple.

Scottish Reform

Music: Beltona 2485 B



Measures

- 1-2 First couple turn with right hands to position as in Figure 1.
- 3-4 First and second couples balance in line.
- 5-6 First man turns second woman, while first woman turns second man to position as in Figure 2.
- 7-8 First and second couples balance in line.
- 9-10 First man turns second woman, while first woman turns second man to position, as in Figure 1.
- 11-12 First and second couples balance in line.
- 13-16 First couple turn each other to own places.
- 17-20 First couple lead down the middle and up again.
- 21-24 First and second couples pousette.
- 25-32 Repeat, having passed a couple.

any Polka

But Gypsy 10H on Sally? CCW

W sellam bows fwd

Gypsy Polka (Mecklenburg)

Curtsey sit down

Music: Gaare 103 - Elvira Polka
Formation: Couples in a circle, closed position.
Steps: Polka, walking

Cross polka
WT 15, 1 polka pt 15. fwd.
while hop OS. Turn and
while hop on same ft as
before.

- I. Meas. 1-8 Polka round
 9 Stop on circle line, loosen positions (boy faces CCW, girl CW). *fwd part & pt same ft back*
 10 Slow bow and curtsey *st Down*
 11 Half turn (face center while turning)
 12 Bow and curtsey *corner*
 13-16 Same as measures 9-12
 17-24 Walking: boys bwd, girls fwd (both start with L foot). (New partners). Clap twice each measure, first on own hands, second time against partner's hands. *facing corner*
 - II. Meas. 1-8 Polka round *fwd back - fwd back*
 9-16 Two times cross polka step (Promenade position = side-cross-grasp position).
 17-24 Couples face each other, boys inside. Clap twice each measures (first own hands, then partner's) while stepping sdwd, each one to his L, so that everybody has a new partner at the second clap. *continue new gal each time*
- I. First verse again with the partner whose hands one has clapped last.

Figaro

(Northern Germany)

Waltraud Westmann

Music: Gaare 103 - Forever Polka (substitute)
Formation: Double circle, two couples facing each other, girl on the R side of boy.
Steps: Walk, two-step, step-hop.

- (1-4) Introduction
 - A. Meas. 1-4 Circle four to the L, 8 walking steps.
 5-8 Join L hands to form a mill (hand on wrist of dancer in front), 8 walking steps. *couple of feet*
 - B. Meas. 1 Join hands with opposite partner, do a two-step away from own partner. *house*
 2 All point inside foot across the outside foot and put it back in place. *step & pt at same time*
 3-4 Same as measures 1-2, Part B. Move toward own partner.
 5-8 Same as measures 1-4, Part B.
 - C. Meas. 1-8 Join R hand with opposite partner and step-hop around each other. *step hop on step with*
 9-14 Join L hand with opposite partner and step-hop around each other. *she skips*
 15-16 Girl turns once under boy's arm and then both go ahead in the direction which they faced first to meet the next approaching couple. *Progression*
- Repeat the pattern with the new opposite couple. *but dance in opp*

Herr Schmidt (Mr. Smith)

This dance is found all over Germany with some variations. It has been originally a singing game.

Music: FM 335
Formation: Double circle, girls outside, partners face each other in cross hold.
Steps: Bleking step with foot pointed forward, polka turn right and left.

- No introduction
- A. Meas. 1-4 1 Bleking step, starting with R foot pointed fwd, but R shoulder slightly drawn bwd, shoulder and arms move in same rhythm as feet. *R-L-R-L*
 5-8 Same as measures 1-4, starting with L pointed fwd.
 9-12 Partners separate, moving away from each other: 1 Bleking step bwd, both hands on waist.
 13-14 1/2 Bleking step fwd toward next partner to the R. *(get away from partner)*
 15-16 3 running steps toward new partner, ending in closed position.
- B. Meas. 1-6 Polka turn R.
 7-8 1 polka step fwd, 1 polka step bwd.
 9-14 Polka turn L.
 15-16 1 polka step fwd and jumping on both feet while facing again with cross hold.
 The dance is repeated as long as desired.

WA

Lauernsteiner

(Southern Germany)

W.H

Music: Victor 25-4074 A (substitute). The record does not give all musical repeats, therefore we may skip all repetitions but the last.

Formation: ^{6 or 8} Couples in a circle, facing each other, inside hands joined; free hands always on waist.
Steps: Tyrolean Waltz Step with Turn, Ländler forward, turning with lift, Stamps in place.

- Intro 14*
- A. Meas. 1-4 Tyrolean waltz step with turn on meas. 3 & 4. *Turn = W: CW; H: CCW*
 5-8 " " " " "
 9-16 Ländler turned with lift. *shoulder-waist*
 1-16 Repeated.
- A
- B. Meas. 1-8 Girls: inside circle CW fwd in Ländler step *W: go counter + @ CW*
 Boys: meas. 1 Stamp-hop on L, R leg swings over L.
 " 2 Stamp in place on R.
 " 3 " " " " L with hand clap.
 " 4 " " " " L " " "
 Repeat meas. 1-4 (boys).
- B
- 9-16 Girls reverse direction. Boys do the same as before. *Turn both*
- C. Meas. 1-16 Partner's R hands joined; boys fwd CCW while girls turn slowly under boy's arm in front of him (on meas. 9-16 girls may dance once around the boys). *Ländler feet turn*
- C
- 1-16 Repeat.
- D. Meas. 1-4 Tyrolean waltz step with turn. *Beckon, free free, both turn*
 5-8 Girls turn and curtsey. *W: turn both*
 9-10 Tyrolean waltz step.
 11-16 Ländler turn with lift.
 1-16 Repeat.
- D

Record then goes A(16) B(8) → C(16) D(16) D(16) repeated

Winkquadrille

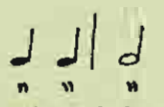
(Northern Germany)

W.H

Music: Victor V 20100 A (new number Victor 26-0035)

Formation: Square
Steps: Step-hop, walk

- Introduction
- I. Meas. 1-8 Circle 8 - step-hop to the L.
 9-16 Circle 8 - step-hop to the R.
 17-18 Couples one and three clap own hands three times
 19-20 Couples one and three beckon with R index finger
 21-24 Couples one and three change places (#1 goes through arch made by #3).
 25-32 Couples two and four repeat measures 17-24.
- II. Meas. 1-8 Ladies walk CW in inside circle
 9-16 Ladies walk CCW in inside circle
 17-20 Same as measures 17-20, Part I.
 21-24 Couples one and three change places (#1, now in place of #3, forms arch).
 25-32 Same as measures 25-32, Part I (couple #2 forms arch).
- III. Meas. 1-8 Gent's mill CW
 9-16 Gent's mill CCW
 19-32 Same as measures 17-32, Part I.



Introduction measures are repeated on record. Then the whole dance is repeated once mor

Bertram

Haken (Hook) Ländler

Music: Victor 25-4097-A - Steirischer Ländler

Formation: Double circle, partners face each other, hands on waist. Note: boys inside, girls outside during the 1st and 3rd verse and coda; girls inside during 2nd and 4th verses - that is a change after each 32 measures. To have six to nine couples in a circle is the best size.

Steps: Ländler fwd; swing-skip combined with 3 running steps (step on L foot and swing R foot across the L on ct. 1, use the swing of the R foot to lift the L foot off the ground, on ct. 3 L foot lands again, then follow three running steps: R, L, R).

- I. a. (1-4) Introduction. Bow and curtsey on meas. 4.
 1-3 Each person turns at the first step 1/4 to the L and does 3 Ländler steps fwd. *which ft?*
 4 1 Ländler step turn 1/2 to the R.
 5-7 3 Ländler steps fwd (back to original place).
 8 1 Ländler step turn 1/4 to your partner.
 9 1 Ländler step toward each other, hook R elbows.
 10 1 Ländler step back from each other, release R elbows.
 11 1 Ländler step toward each other, hook L elbows.
 12 1 Ländler step back from each other, release L elbows.
 13 1 Ländler step toward each other, hook R elbows.
 14-16 3 Ländler steps fwd around each other, ending with a slight bow and curtsey.
 b. 1-8 Boy takes 8 Ländler steps fwd CCW while girl turns under the joined R arms.
 9-16 Boy takes 8 Ländler steps fwd CCW (smaller steps) while he leads his girls around him CCW 1 1/4 times, that is: until she is inside and he outside, ending with a bow and curtsey.
- II. a. 1-16 Same as measures 1-16, of Part I, a. Yet this time girls are inside.
 b. Boys form a large single circle outside, do big steps. Girls form a smaller single circle inside, close together, facing the boys and dance in small steps.
 1-2 All start to the L a swing skip and 3 running steps (boys circle CW, girls circle CCW).
 3-4 Same as measures 1-2, Part II, b.
 5-6 Same as measures 1-2, Part II, b.
 7-8 Each one drops hands and turns once around in place, then joins hands again in the two single circles.
 9-14 Same as measures 1-6, Part II, b, but start to your R.
 15-16 Boys and girls change places by passing R shoulders, walking fwd, ending with bow and curtsey toward each other.
- III. a. 1-16 Same as measures 1-16, Part I, a. Now girls are outside again.
 b. 1-14 Boys L hand wheel (each boy grasps L wrist of boy in front of him); in small walking steps go fwd with stamp on ct. 1; the wheel turns once around in 14 measures. The girls have hands on waist, turn body alternately to L and R; a small knee bending on ct. 1 gives a good swing.
 15-16 Boys and girls change places in walking steps by passing L shoulders, ending with a slight bow and curtsey.
- IV. a. 1-16 Same as measures 1-16, Part I, a. Girls are inside again.
 b. 1-14 Girls R hand wheel, in 14 long swinging Ländler steps fwd the wheel turns twice around; the boys stamp and clap hands on ct. 1.
 15-16 Same as measures 15-16, Part II, b.
- Coda. 1-16 Same as measures 1-16, Part I, a, ending with bow and curtsey, girls outside.

the ländler from Ecker

Der Eckerische Ländler

(Bavaria)

Music: Linden 64 A - From Frisco to Cape Cod (substitute)

Formation: Double circle, all facing CCW, inside hands joined, outside hands on waist.

Steps: Running, ländler turning

- A. Meas. (1-4) Introduction *no intro on Frisco*
 1-8 Running in 3/4 time straight fwd CCW.
 9-16 L elbow hook and turn (running fwd).
 17-24 R hands joined, girl turns under boy's arm to the R, both move CCW. *6 steps/turn*
 25-32 Break hand hold. Girl continues to turn, boy stamps on ct. 1 and claps on cts. 2 and 3. *slowly - hand moves sl. back -*
- B. Meas. 1-8 Position same as A. Running fwd but this time with 1/8 turn away from and toward each other, caused by light swing of inside hands. *sl accent*
 9-32 Shoulder-waist position, Ländler turn with lifting the girl on meas. 31. *Hapscha*

Repeat the entire pattern as often as desired.

Waltraud Herrmann

Wischauer Schottische

This dance and many variations of it are found in many parts of Germany. The best place to dance it is on the lawn, as a large dancing space is necessary.

Music: Victor 25-4074-B; any Rheinlander or Schottische.
Formation: 12, 16, 20, 24 couples in a large circle.
Steps: Rheinländer step (Schottische); turning in step-hops.

- Usually the record has no introduction.
- A. Closed Rheinländer: closed position
 Meas. 1 1 Schottische fwd.
 2 1 Schottische bwd.
 3-4 Four step-hops, turning in closed position.
 5-8 Same as measures 1-4.
- B. Open Rheinländer
 Meas. 1 1 Schottische diagonally fwd away from each other.
 2 1 Schottische diagonally fwd toward each other.
 3-4 same as measures 3-4, Part A.
 5-8 Same as measures 1-4, Part B.
- C. Klekebusch position: girl faces CCW, hands on shoulders, palm up; boy behind her slightly to her L, joining girl's hands.
 Meas. 1 1 Schottische diagonally L fwd.
 2 1 Schottische diagonally R fwd.
 3-4 Release L hands, girl dances in 4 step-hops behind boy.
 5-6 Same as meas. 1, Part C, with boy in front of girl.
 7-8 Same as measures 3-4, Part C, but boy dances behind girl.
 9-16 Closed position turning in step-hops.
- D. Small "Kutsche" ("coach"): couples join inside hands, CCW, 2 couples together join outside hands to form the "coach."
 Meas. 1 1 Schottische to the L.
 2 1 Schottische to the R.
 3-4 The front couple drops inside hands, separates, and dances in 4 step-hops behind the back couple; then join hands again and keep moving fwd.
 5-8 Same as measures 1-4, Part D. As soon as possible, however, boys #2 and #4 take their girls and draw them to the L side of couples # 1 and # 3.
- E. "Doppel-Kutsche" ("double coach"): couples #1 and #2 are front line now, join hands. Couples #3 and #4 are back line now, join hands. Boys #2 and #4 and girls #1 and #3 join outside hands.
 Meas. 1-2 Same as measures 1-2, Part D.
 3-4 Similar to measures 3-4, Part D. Front couples separate and dance over the outside behind the back couples and join hands again.
 5-8 Same as measures 1-4, Part E, with couples #3 and #4 as front couples.
 9-12 Same as measures 1-4, Part E, with couples #1 and #2 as front couples again.
 13-16 Couples in closed position: turning in 4 step-hops - while moving to form the large circle again. Couples now in new order (#3, #4, #1, #2), so that on repetition of the dance a change of couples has taken place.
 13-15 The whole dance is repeated once more from meas. 1, Part A to meas. 12, Part E, then:
 16 Couples turn in place in 8 step-hops.
 Bow and curtsy.

No dance this year?

The Austrian Dances being taught by Walter Grothe are described in Herbert Lager's book Our Austrian Dances, printed by our own National Press.

Herrmann

Ping Pong Schottische

Source: This is a little dance done by the Negroes in the West Virginia hills. It depicts the action of a ping pong ball in a game.
Music: Any accented schottische. "Langa Sven," Victor V 20008; "Skogens Blomster," Victor V 20077 B; "Rosemary," Imperial 1092.
Formation: Couple dance, facing CCW in circle. Hands in skating position.
Dance: Weight on L foot, heel and toe with R foot. Step-close-step to R with R foot. With weight on R foot, heel and toe with L foot. Step-close-step to L with L foot. With weight on L foot, step back back with R, side with L, fwd with R, side with L, back with R, side with L, bring R to L with stamp and hold one beat. With weight on R foot: Step back with L, side with R, fwd with L, side with R, back with L, side with R, bring L to R with stamp and hold one beat.

Greensleeves

Music: Methodist World of Fun M 108
Formation: Double circle (numbered off #1 and #2 couples), men on inside, holding inside hands.
1. 16 walking steps CCW.
2. 8 steps, R Hand Star (couples #1 and #2).
3. 8 steps, L Hand Star.
4. Arches. #1 back under arch made by #2 (4 steps). Reverse and repeat arches.
Note: Number 1 is sometimes danced with 8 steps fwd and 8 steps in opposite direction.

Ioca Reel

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

* —
Balance and swing the next below
Four hands around with opposite couple
Active couples swing partners
Down the center, same way back, cast off
Ladies chain.

Morning Fair Hornpipe

1st, 3rd, 5th, etc. couples active. DON'T cross over.

Down the outside and back
Down the center with partner
Turn at the foot and the other way back
Cast off, ladies chain
Active couples balance and swing to place.

Goodman's Fancy

1st, 3rd, 5th, etc. couples active. DON'T cross over.

The active man and man below cast through the ladies line and around to place
The second man and his partner cast up through the center around active couples to place
The second lady takes the active lady and they cast through the men's line around to place
The active lady takes her partner and they cast down around the inactive couple and up to place
Where they meet in the center, balance and swing
Active couples down the center, same way back, and cast off.

Hard Times

1st, 4th, etc. couples active. DON'T cross over.

Forward and back six; six hands half around
Forward and back again, six hands around to place
Right hand star with third couple, left hand star back to place
Right and left with second couple
Down the outside and back
Down the center and back, cast off.

Good Girl

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

Balance and swing the next below
Four hands around with opposite couple
The other way back to place
All down the center, same way back
Opposite ladies chain.

Portland Fancy

Two couples stand side by side, facing two other couples:

o x o x
x o x o

Eight hands around
Head couple (gent & opposite lady) down the center and back
Foot couple up the outside at same time and back
Head couple down the outside and back
Foot couple up the center at same time and back
Ladies chain at the head, R and L at the foot
R and L at the head and ladies chain at the foot
All forward and back
Forward again and pass through two lines.

* - Ioca Reel start

4 hands round with cpl below - Swing w/ L hand lady (both cpls)
Put her on the R & O - active ~~and~~ swing p.s.d. etc -

Isle of Skye

1st, 4th, etc. couples active. DON'T cross over.

First three couples forward and back
Chassez half around to left
Forward and back again
Chassez half around to place
First four right hand star
Same two couples swing partners
Left hand star back to place
Active couple swing partners
Active couple down the center and back
Cast off, right and left.

The Tipsy Parson

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

Balance and swing the next below
Forward six and back
Six hands around
First and third couples down the center
Same way back, first couple cast off
Right and left.

Lady Walpole's Reel

Record: Reel of Stumpy, Folk Dancer MH 1029
(Album 8)
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.

Rickett's Hornpipe

1st, 4th, etc. couples active. DON'T cross over.

Six join hands, forward and back six
Six hands half around to the right
First couple up the center, back, cast off
Forward six and back
Six hands half around to left to place
Right and left four.

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

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.

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.

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 and left back in the same old track

To the opposite side below one couple.

Queen's Favorite

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

Balance and swing next below

Down the center with partner

Up the outside to place

Top two couples grand right and left

Same two couples half promenade

Half right and left to place.

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.

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.

Money Musk

1st, 4th, 7th, etc. 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.)

Cincinnati Hornpipe

1st, 3rd, 5th, etc. couples active. DON'T cross over.

First two couples balance, half right and left
Balance again, half right and left to place
Active couples down the center, and back, cast off
Right and left four.

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.

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.

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, ladies swing men they 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.

Christmas Hornpipe

1st, 4th, etc. couples active. May be done with every other couple active. DON'T cross over.

First lady balance first and second gents
Three hands around with the same
First gent balance first and second ladies
Three hands around with the same
Active couples down the center and back - same way
Cast off and R and L four.

Megunticook's 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.

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.

All *The Way to GALWAY*
~~Road to Boston~~ *DICK Costner*

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.

Fisher's Hornpipe

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

Down the outside and back
Down the center with your partner and back
Cast off and six hands around
The other way back
Right and left four.

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.

Washington's Quickstep

(New Hampshire and Vermont)

Music: Rustic jig, Apex 28276
Every other couple cross over before dance starts.

Right hand star with couple below

Left hand star back to place

Down the center with your partner and back

Cast off and right and left four

Balance and swing your partner

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.

Patronella

New Hampshire and Vermont

Music: Patronella, Apex 28299-B
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).

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.

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.

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.

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.

Compton Star

By Lefty Davis

1. First and third balance and swing
2. Promenade 'round the outside ring
3. All the way, while the roosters crow and the
birdies sing
4. Lead to the right with a right and left through
5. A right and left back you're not through yet
6. Four ladies star in the center of the set
7. Star by the right go all the way 'round
8. Turn your partner with a left hand
9. Go once and a half
10. Four gents star across the town
11. Turn the opposite lady left hand 'round
12. Go the wrong way with a right and left
13. Another right and another left
14. One more right and on you go to a do-pas-o
15. Her by the left go all the way 'round
16. Corner right, partner left and leave her there
17. The gents star right across the square
18. Opposite lady left hand 'round
19. Right to the corner pull her by
20. Swing the next girl on the fly (original partner).

Side by Side

By Frank Tyrell

1. First and third go forward and back
2. Now cross trail through and around just two
3. Join up hands and circle wide
4. That's two little ladies side by side
5. Now two little ladies a half sashay (ladies ex-
change positions)
6. Go into the center and back that way
7. Now pass right through go 'round just one
8. Then star by the right, you'll have some fun
9. Gents step in behind your mate
10. Right hands up and we'll star all eight
11. Back with the left and go like thunder
12. Gents reach back with the right hand under
13. Pull her through to a right and left grand
(A change can be used instead of #13)
- 13A. Pull her through to a wrong way thar
- 14A. Boys back up in a left hand star
- 15A. Now throw in the clutch and don't just stand
- 16A. Meet your honey with a right and left grand.

For New England Squares and Contras you must read the Northern
Junket-- Sign up with Ralph Page, Keene, New Hampshire

Santa Ana Whirlwind

By Merl Olds

1. Two head ladies chain to the right
2. Turn 'em boys, don't take all night
3. Four gals star across the town
4. The opposite gent will turn you around
5. New head ladies chain to the right
6. Turn 'em boys, and hug 'em tight
7. Four ladies star across the ring
8. Turn the opposite gent with a left hand swing
9. Corner with the right for a right hand whirl
10. Go all the way 'round with the pretty little girl
11. Next corner with the left for a left allemande
12. Partner right for a right and left grande.

-----etc.-----

This brings your corner as your new partner.

Hayride

By Bob Hall, Glendale, California

1. Allemande left old Arkansas
2. Do a Do-sa-do with your pretty little taw
3. Gents star left on the toe and heel
4. Turn the opposite lady with a Wagon Wheel
5. It's a full turn around and a pretty little spin
6. Now the hub flies out and the rim flies in
7. It's all the way around and you're gone again
8. With a right and a left, then Box the Gnat (with original partner)
9. The gals star left, the gents stand pat
10. You meet this gent and take him right along
11. In a Star Promenade, and sing a little song (gals pick up original partner)
12. With a hey nonny-nonny and a wagon load a hay
13. The gals roll away with a half sashay (gals make a right face turn rolling across in front of their partners to outside of star while gents move into center of star)
14. The gents back out with a full turn around
15. And circle up eight when you come down
16. Circle to the left and around you go
17. Break that ring with a Do-Pas-O
18. Partner left and corners right
19. Partner left with a full turn around
20. Do an Alamo style when you come down (gents keep partner's left hand in theirs and take the right hand of the right hand lady forming a ring of eight, gents facing in, ladies facing out)
21. Balance in and balance out
22. Box the Gnat, turn half about (Box the Gnat is with right hand lady. Keeping hold of her right hand, join left hands with the next lady--original opposite. Gents are now facing in, ladies out)
23. Balance forward, balance back
24. Box the Flea and then stand pat (Box the Flea is like a Box the Gnat, except that left hands are joined. At this point everyone is standing still)
25. And clap your hands with a clap, clap, clap
26. Swing on the corner like swingin' on a vine
27. And swing the next girl down the line--
28. Promenade or allemande left, etc.

Forward 6 and Back to Town

1. First and third lead out to the right and circle four
2. Head two gents go home alone
3. Forward 6 and back to town
4. Right lady chain 3/4 round (the lady on the right of the man who has two ladies, does a 3/4 chain ending with her original corner)
5. Left lady turn the gent you found (the lady on the left of the man who has two ladies joins right hands with him, they walk around each other, the lady then passes in front of him to form a new line of three)
6. And form new lines of three.
Repeat 3 more times from line #3 to get original partner back.

Four in Line and Ladies Whirl

by Ray Smith

1. First and third balance and swing
2. Up to the center and back again
3. Up to the center with an elbow hook
4. And four in line you travel
5. Gents step back and the ladies whirl
6. Now swing that opposite girl
7. Head two gents with new girls
8. Take 'em to the right and elbow hook
9. And four in line you travel
10. The gents step back and the ladies whirl
11. Now you swing the opposite girl-
12. Head two gents with new girls
13. Up to the center and back
14. Up to the center and elbow hook
15. And four in line you travel
16. Now the gents step back and ladies whirl
17. Now you swing your opposite girl
18. Head two gents with new girls take them to the left
19. And four in line you travel
20. Gents step back and ladies whirl
21. Now you swing your own little girl and promenade home.

Four Little Sisters

1. Four little sisters form a ring
2. Circle to the left in a pretty little ring
3. Sashay out around your own - sashay in
4. Meet in the center and ring again
5. Now give your partner a left hand swing
6. Put the boys in the center
7. They form a ring a pretty little ring
8. They sashay out around their own - sashay in
9. Meet in the center with a right hand cross
10. Now back with the left and don't get lost
11. Sashay around the girl who's boss - sashay in
12. Back to the center and ring again
13. And around you go
14. Partner left do-pas-o
15. Corner with a right and don't be slow
16. Partner with a left and don't fall down
17. Promenade your corner as she comes around.
Repeat three times to get original partner back, or use twice and swing opposites. Or may be used in a number of combinations.

The Missing Link

By Frank Tyrell, Castro Valley, California

First and third balance and swing
Lead 'em on out to the right of the ring
With the lady around the lady and the gent also
Ladies to the center with a right elbow
Now the gent around the gent with the lady in tow
Gents to the center with a left elbow
Pick up your own for a star promenade
And home you go with your own little maid
Break the star let's face the middle
The girls chain left to the tune of the fiddle
(The gents break out of star and back off to home
and chain their ladies to the left)
Head couples meet with a right and left through
Turn 'em boys as you always do
(One and three do a right and left through)
Chain to the left now just once more
Heads a right and left through as you did before
Turn to the left and the ladies chain
Then a right and left through for the heads again
Turn her around--face the left hand pair
Chain the girls to the side of the square
You've got your own, but don't just stand
Heads trail through to a left allemande
Head couples pass through, then the ladies turn to
the left and the gents turn to the right and each
goes to their original corner for an allemande left.

Catch Your Beau

By Pete Hubbel - Kansas
(with word changes)

First and third listen to your call
Go right and left through across the hall
Turn right around and then you do
A box the gnat with the opposite Sue
Star by the right in the center of the set
Left hand star with the couple you met
Back to the center with a right hand star
Go once and a half from where you are
Chase that rabbit, chase that squirrel
Chase that pretty girl round the world
Two ladies to the center for a right elbow
Then chase that big boy he's your beau
Circle half with the outside two
Inside arch and the outside through
Star by the right in the center of the set
Walk right home for an allemande left.

Peel Off

By Jimmy Felts, Big Springs, Texas

Allemande Left and a Right to your girl
A Wagon Wheel and watch 'em whirl
Gents star left and don't be afraid
All go around in a star promenade
One peel off and make a new wheel
The more you dance the better you feel
Two turns round and I'll tell you when
The first old couple peels off again
Back your cars and go hog wild
Four little ladies with a great big smile
Turn back to your opposite for a right hand round
It's once and a half you're going to town
Ladies star left in the center of the ring
Partners all with a right hand swing
Allemande Left, etc. -----

Siamese Twins

Tune: Turkey in the Straw

Oh, an allemande left and an allemande thar,
A right and a left and you make that star;
The gents back up and the gals go ahead
Dance all night in the wagon shed.
Shoot that star with a left hand whirl,
A right and a left--you got a new girl;
Make that star just like before
And around you go on the old barn floor,
Now you shoot that star with a hi-de-ho;
Here comes your own for a do-sa-do;
Step right back and take a little bow
Promenade her, you know how.
Yeah, promenade, go round the ring;
Take her home and there you swing,
Dance all night with your mother-in-law
While the fiddler plays ol' Turkey in the Straw.

FIGURE:

Now you're Siamese Twins, so you hang on tight,
And the head twins elbow swing by the right;
Around you go to the left hand pair,
Elbow swing with the twin right there;
Elbow swing in the center again
Once and a half to the right hand twin;
Turn that pair like the page in a book,
Now back in the center with the elbow hook;
Once around and the gents go home,
Head ladies elbow swing all alone,
Elbow swing, oh around you fly;
Now run away home and swing that guy:
Swing 'em high, swing 'em low,
Promenade, around you go;
Chest stuck out and your tummy pulled in,
Promenade to the old oat bin.

BREAK:

Ladies in the center, back to back,
And the gents promenade on the outside track;
Pass that gal, the one you swung,
And you swing with the next, she's not too young.
Swing her high, swing her low,
Promenade, around you go;
High-kickin' fillies and the old grey mare,
Promenade 'em all, go round that square.

Reverse "A"

By Jim York

1. Circle eight, don't be slow
2. Break that ring with a do-pas-o
3. Partners left, corners right, partners left
4. Four ladies star across the land
5. Box the flea with the opposite man
6. Right to the corner for a wrong way thar
7. Men back up in a left hand star
8. Shoot that star to a wrong way "A"
9. A left and right a 1/2 sashay
10. Re-sashay go all the way 'round
11. The men star left across the town
12. Right to the opposite for a wagon wheel
13. But strip the gears
14. Catch her by the left - do-pas-o
15. Corner right - partner left
16. Promenade the corner (original partner).

After You've Gone Away

Original by Paul Phillips, Oklahoma City

- WESTERN JUBILEE - calls by Paul Phillips
- instrumentals, "The 49'ers"
No. 595 - After You've Gone Away/Alabama Bound
(called)
No. 594 - After You've Gone Away (called) flip-Instr.
(Key Eb)
No. 809 - After You've Gone Away (Key Eb) and
Alabama Bound (Key F), Instru.

1--Bow to your partner - swing your one and only
Do-ci 'round your corner, she's getting mighty
lonely
Left hand swing your partner boys, if you don't
mind
Go out to the right a do-ci 'round that gal that
you find
Now bow to your partner, swing your little mate
The head couples pass right through and then
you separate (head gents will be coming thru
sides with opposite lady on their right)
Go around, girls roll away, circle four in the
middle (half sashay, head couples in center)
Break the ring, four corners swing, hear that old
fiddle (original corners)
All promenade, your honey's gone away.

2--And then you face your partner, back away
Step right up and swing and sway
Do-ci 'round that corner girl with a hi de hey
Left hand swing your partner boys if you don't
mind
Go out to the right and do-ci 'round that gal that
you find
Now bow to your partner, swing your little mate
The head couples pass right through and then
you separate (head gents will be coming thru
sides with opposite lady on their right)
Go around one, girls roll away, and circle four
in the middle (half sashay)
Break the ring, four corners swing, hear that
old fiddle (original corners)
All promenade, your honey's gone away.

3--And then face your partner, then back away
Step right up and swing and sway
Do-ci 'round that corner girl now with a hi de
hey
Left hand swing your partner boys if you don't
mind
Go out to the right and do-ci 'round that gal
that you find
Now bow to your partner, swing your little mate
The side couples pass right through and then you
separate (side gents will be coming thru sides
with opposite lady on their right)
Go around one, girls roll away, and circle four
in the middle (half sashay)
Break the ring, four corners swing, hear that
old fiddle (original corners)
All promenade, your honey's gone away.

4--Repeat No. 3 above.

CLOSER:

Now the head two couples go forward and back
The side two ladies chain
The head two ladies chain across, the side couples
swing
Walk all around the corner lady, then see-saw
'round at home
Then all four gents you step across, and swing
there with your own
Allemande left with your left hand your partner
right go right and left grand
Right and left go 'round the ring and when you find
that pretty little thing
Promenade, with your one and only
When you're home you'll swing your own
She's been lonely, while you were gone
While you were gone away.

Don't Turn In

Original by Dan Allen

1. Head two couples chain
2. Side two couples right and left through
3. Head two couples chain right back
4. Same two couples go forward and back
5. Forward again and pass on through
6. Split that ring and around just two
7. And by your corner stand
8. Forward eight and then fall back
9. Now pass right through but don't turn back
10. Circle four at the old side door
11. Head gents break to a line of four.
12. Forward eight and back to the land
13. Gal's chain across to a left allemande (ladies
give right hands to each other to start ladies
chain, then left hands to opposite to start
allemande. Do not finish the ladies chain.)
14. Right to your partner right and left grand
15. Grand right and left till you meet your own
16. Take her by the hand and promenade home.

Between Those Ladies

Original by Toby Allen

1. First and third do a half sashay
2. Up to the center and back that way
3. First and third lead out to the right
4. And circle four don't take all night
5. The ladies break and form two lines
(parallel to sides positions)
6. Forward eight and back you go
7. The right lady high and left lady low
8. Spin those gals and let 'em go
(ladies together in head positions - men to-
gether in side positions)
9. All four gents go forward and back
10. Now gents pass through and around just one
11. Between those ladies stand
12. Go forward and back and don't be slow
13. The right lady high and the left lady low
14. Spin those gals and let 'em go
15. Gents pass through and around just one
16. Go into the center for a right hand star
17. Go all the way around from where you are
18. Turn your partner with a left hand round
19. And promenade as you come down.

Alabama Bound

Original by Paul Phillips, Oklahoma City

WESTERN JUBILEE:

Calls by Paul Phillips

Instrumentals by "The 49'ers"

595 - Alabama Bound & After You've Gone Away
(called)

593 - Alabama Bound (called), Flip-Instrumental
(Key F)

809 - Alabama Bound (Key F) & After You've
Away (Key Eb) Instrumental

Let's be Alabama bound

- 1--Everybody bow and then you swing
Break away and do-si round the corner of that ring
See-saw your own and promenade go single file
For just a little while
Girls step out and turn right back, meet your honey
with a smile (girls go CW on outside, gents keep
going CCW)
Right and left grand you will go (meet your partner
with right hand & continue right & left grand)
And when you meet your honey you'll do a dos-a-do
Just swing her once and promenade her down the
road
It's all aboard
Let's be Alabama bound.

- 2--Head couples forward up and back
Side couples pass right through and split that old
track (split the ring, gent go left, lady go right,
around outside to home)
Go home and dos-a-do, heads star by the right
(partners) NOTE: As sides split the ring
head couples will dance forward and back
twice before starrng by the right.
Sides fade out of sight (sides complete dos-a-do
then back away to corners of square)
Swing your corners with your left, then partners
with your right
Go all the way 'round
Bow to the right hand gal then swing that lady
'round (new partner)
Come on let's promenade on down that old track,
boys
Don't you look back cause
We're Alabama bound.

- 3--Repeat No. 1 above.
4--Side couples forward up and back
Head couples pass right through and split that old
track
Go home and dos-a-do, sides star by the right
(partners) NOTE: As heads split the ring,
side couples will dance forward and back
twice before starrng by the right.
Heads fade out of sight (heads complete dos-a-do
then back away to corners of square)
Swing your corners with your left, your partner
with your right
Go all the way around
Bow to the right hand gal then swing that lady
'round (new partner)
Come on let's promenade easy and free
To the 'Bamy jubilee
Let's be Alabama bound.

5--Repeat No. 4 above.

6--Repeat No. 1 above.

Thunderhead

Original by Bill Clinton

1. First and third, balance and swing
2. And promenade the outside ring
3. Second and fourth, forward and back
4. And right and left through, on the inside track
5. First and third, a half sashay
6. Now into the middle, and back that way
7. Forward again and box the gnat (with opposite lady)
8. A right and left through, the other way back
9. The same four, forward and back
10. Split your corners to the outside track
11. And four in line you stand
12. Forward eight and back with you
13. Forward again and pass right through
(don't turn back)
14. Join hands again, and the ends turn in
15. Star by the right in the center of the set
16. You walk right along, you're not through yet
17. Gents reach back with your left hand under
18. Box the flea and go like thunder
19. Star by the left in the middle of the ring
20. To your corners all with a right hand swing
21. Partners left with a left hand round
22. And promenade the corner when she comes down.
Repeat three more times to get original partner.

Shuffle Star

By Frank Tyrell

1. Side couples center and back to the bar
2. Head couples center with a right hand star
3. One full turn go all the way round
4. Pick up your corner with an arm around
5. Star promenade the wrong way round (clockwise)
6. The rim steps out and turns right back
(outside four go counter-clockwise)
7. Go twice around the old race track
8. Catch 'em with a left like an allemande thar
9. The rim backs up in a right hand star
10. Shoot that star put the outside in
(reverse places)
11. Pass just one and swing like sin
12. Allemande left and a right to your girl
13. It's a wagon wheel boys make it whirl
14. Spread that wheel way out wide
15. First lady turn under inside
16. Gents hock on as you go through
17. Step right along go two by two
18. Circle up eight hands inside out
19. Eight hands up with the sunnyside out
20. Break with the left pull the right lady under
21. Swing the next one, swing like thunder (corner).

Sioux City Sue

Record: "Sioux City Sue," Windsor 7124

Allemande left the corner, boys, and around the ring you go
It's a grand ol' right and left around, walk on the heel and toe
*Then promenade your partner, the girl with eyes so blue
**Git along home and swing with her, swing Sioux City Sue

FIGURES:

(Note: All figures start alike but vary during the last part. Working couples should circle full around at start of each figure, ending both the circling and the do-sa-do with opposite, with active couple's back to center of square. Also be sure to end the swing at close of each figure with active couple in center of square, ready to progress to the next couple.)

1. Head two couples out to the right, and circle four hands round
Do-sa-do that opposite girl, just do-sa-do around
Now do-sa-do your partner, and then you swing her, too
Both you guys swing them gals, swing Sioux City Sue.
2. Now the lead two couples center, and you circle four hands round
Do-sa-do that opposite girl, right shoulders once around
The ladies stand there back-to-back, the gents will promenade
You swing her when you meet her, that sweet Sioux City maid. (The two ladies stand back-to-back while gents walk CCW once around the ladies, then partners swing.)
3. Head two couples lead to the left, and you circle four hands round
Do-sa-do that opposite girl, you do-sa-do around
The two gents hook your right elbows, go twice around you two
Now everybody swing your gal, swing Sioux City Sue.
4. Side two couples out to the right, and circle four hands round
Do-sa-do that opposite girl, and now you're goin' to town
The ladies form a ring of two, the gents know what to do
Swing her, boys, and she'll swing you, swing Sioux City Sue (The two ladies join hands and circle once around CW while the gents stomp, whistle and clap; then partners swing.)
5. Side two couples center, and you circle four hands round
Do-sa-do that opposite girl, right shoulders once around
A left hand round your partner, turn the opposite with your right
Get back and swing your Susie, boys, she's gonna howl tonight.

6. Side two couples lead to the left, and you circle four hands round
Do-sa-do that opposite girl, she's the prettiest in the town
Now chain those ladies over, and they'll chain back to you
Everybody swing your gal, swing Sioux City Sue.

Repeat opener for middle break
Repeat opener for closer.

- *Alternate patter line for middle break or closer:
Then promenade your partner, she's homely but she'll do
Then promenade your partner, she's the one with the worn-out shoes.

- **Alternate patter line for closer:
I'm all through and so are you, it's your last fling with Sue.

Corpus Christi Romp

By Earl Thomas, Corpus Christi, Texas

First and third with a left hand swing
Walk up to the middle and split the ring
Separate - go around just two
Get along home as you always do
And circle up eight - now don't be late
Twirl the gals to a half sashay
Star by the right in the same old way
Allemande left and a right to your dears
Spin the gal and strip the gears
Take her by the left and do-pas-o
Corner by the right and round you go
Partner by the left, as you come down
Throw in the clutch and the gals walk round
Twice around the ring you go
Gents duck out, the gals dive in
Keep on going til I tell you when
Swing once and a half with your old maid
Left Hand cross and star promenade (gents left hand star, with arm round your partner)
Gents swing out, go all the way round
Put the gals in the middle, and head for town
Roll away with a half sashay,
The gents star right in the same old way
Take your honey by her left hand
And do-pas-o in the Sandy Land - - - - -

Promenade corner. Repeat once more for head couples. Repeat for two and four.

Do-pas-o patter:
Do-pas-o way up on the branch
Where the little folks watched and the old folks danced
The little dog barked and the panther squalled
And the tom cat jumped through the hole in the wall.

Golden Slippers

Record: "Golden Slippers," MacGregor 670
(without call).

BREAK:

It's an allemande left with the old left hand
A right to your honey, right and left grand
Hand over hand on the longer track
One and three turn right back
Turn back and don't be slow
Walk on your heel and on your toe
Two and four turn back, make those feet go
which-i-ty whack
Hand over hand around that ring
Hand over hand with the pretty little things
All four couples turn back
It's hand over hand around that track
Hand over hand with each little maid
Meet your own and promenade
Promenade your lady fair, promenade the ring.

FIGURE:

Now the first and third you balance and swing
Go down the center and split the ring
To the left and the right you're doing fine
Hook on your corners and form a line
Now it's forward eight and back to the bar
Side couples center with a right hand star
Catch your corner with a left hand swing
Turn once and a half with the pretty little thing
(use forearm grip)
The heads star back in the center of the town
Catch your corner with a left hand 'round
Once and a half and here we go
The sides star back on the heel and toe
It's corners left and box the flea
Now travel on home to your honey bee
And I'll swing you and you swing me, everybody
swing.
(Dancers return to their original home positions and swing.)
Repeat the figure for side couples.

BREAK:

Gents to the center with a right hand star
Go all the way round from where you are
To the corner left and hold on tight
Then take your partner by the right
Balance in and balance out
Turn with the right hand half about
Balance out and back to the world
And a right hand swing to the corner girl.

Do an allemande left with your left hand
Partner right, a right and left grand
There's cousin Bill and Mammy Root,
There's old grandpa Tanglefoot
Promenade right down the street
In your golden slippers that look so neat
Swing and swing while the banjos ring
We'll ride in the chariot in the spring.

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 four 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.)

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 through 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.

Side Bet Rosette

1. First and third balance and swing
2. Up to the center back to the ring
3. Forward again pass on through
4. Split the ring go round just two
5. And four in line you stand
6. Forward eight and back you go
7. Gents step forward with a do-sa-do
8. Ladies star right in the center of the set
9. Gents hook left in a little side bet
10. Pick up your honey as she comes around
11. And four in line you travel
12. Stretch right out and make it wide
13. Ladies duck under to the other side
14. Turn right around and face the set
15. Take a ride on the Harlem Rosette
16. Gents step back and the ladies chain
17. Home to your man and circle again
18. Docey-doe and gents you know
19. Turn them around on heel and toe
20. One more change and home you go.

Bingo!

(A patter call)

All allemande left, we're gonna have fun
It's a right and a left and turn back one
Call her number, sing right out
(Dancers shout "ONE" as they take their partner's hand, then raising this hand above their heads they shout "BINGO!")

Swing that pretty girl round about
Swing her high and swing her low:
Promenade, around you go
It's allemande left, oh, what'll we do?
Why a right and a left and turn back two
Meet those girls, count out loud?
(Again the dancers shout "ONE" as they take their partner's hand; then "TWO" as they give left hand to corner. Raise this hand over their heads and shout "BINGO!")

Swing her boy, you're doin' proud
Swing her once, swing her twice: now promenade,
oh, ain't she nice.
(It's your original corner you're promenading this time;)

Oh, allemande left and what'll it be?
Why a right and a left and turn back three
Count those girls as you go by
Now swing that bundle of alkali
Swing her kid, you can't be wrong
Come on cowboy, promenade along
Now allemande left and don't get sore
It's a right and a left and turn back four
Count those girls, each one you meet
(Dancers: "ONE! TWO! THREE! FOUR!
BINGO!")

Swing the one with two big feet
Swing her boy, around you whirl
Promenade home, you've got a new girl
So allemande left and look alive
Give a right and a left and turn back five
Count the girls, each one you pass
(Dancers: "ONE! TWO! THREE! FOUR!
FIVE! BINGO!")

Swing the one who likes her sassafrass
Swinging 'em fast, swing 'em slow
Promenade, around you go.
Allemande left, now don't say nix
It's a right and a left and turn back six
Count 'em now, speak up boy
(Dancers: "ONE! TWO! THREE! FOUR!
FIVE! SIX! BINGO!")

Swing that baby, don't be coy
Swing 'em easy, swing 'em hard
Promenade, go round the yard
Allemande left like goin' to heaven
Now a right and a left and turn back seven
Call those numbers loud and clear
(Dancers: "ONE! TWO! THREE! FOUR!
FIVE! SIX! SEVEN! BINGO!")

Swing that lass, ain't she a dear
Swing that pork chop, swing that ham
Promenade to the promised land
Allemande left, now we're gonna get straight
It's a right and a left and turn back eight
Now count those girls, you're gonna get a shock
(Dancers: "ONE! TWO! THREE! FOUR!
FIVE! SIX! SEVEN! EIGHT! BINGO!")

Swing your Nell with a hole in her sock
Oh, the sweet little thing was a long time gone
So cuddle up close and trot right along.
(If you've been lucky and reasonably intelligent
you have your original partner.)

MUSIC NOTE: If you are calling with an orchestra they should remain silent during the counting, re-suming with the swing command. If you are using records, don't stop the record; you'll lost the beat-- just turn the volume down. Caller either uses promenade patter or remains silent during the promenades.

Ranchos Romp

By Terry Golden

1. Ladies center and back to the bar
2. Gents to the center with a right hand star
3. All the way 'round on heel and toe
4. Pass your own and on you go
5. Turn the next with a do-pas-o
6. It's partner left with the left hand 'round (original corner)
7. Corner lady with the right hand 'round
8. Partner left as you come down
9. And the ladies star across the town
10. Turn the opposite gent with a full turn around
11. The gents to the center like an allemande
12. Gents back up in a right hand star
13. A left hand swing and don't be slow
14. A right and left and a do-pas-o
15. Your partner left and corner right
16. Your partner left and leave her there
17. The gents star right go 'round the square
18. You pass that one and on you go
19. Turn the next with a do-pas-o.
(Repeat from line #6 three times to get original partner.)

Jambataya

By Ernie Owens and Jim Mork, Oakland, California

Record: MacGregor 680 (without call)

BREAK:

Now you honor your partner and your corner
Join your hands, circle left 'round the Ringo
Pick guitar, fill fruit jar and be gay-oh
Swing Yvonne sweetest one on the Bayou (waist swing)

FIGURE:

One and three pass right through, and you leave her
Around just one and you circle in the center
Once and a half, pass right through to your corner
Left elbow swing twice around, don't step on her
(use forearm grip)
Sides you star by the right, go like thunder
And come back by the left, don't you blunder
Dosa corners and you see-saw 'round your partner
With your right box the Gnat with your corner
Go home John, swing Yvonne, Oh me, o my-o
Promenade, pretty maid, around the Ringo
Dressed in style, go hog wild, oh me, oh my-o
Swing Yvonne sweetest one on the Bayou.

Repeat for side couples.

Double Pass Thru

Original by Dan Allen

1. First and third balance and swing
2. Up to the center and back to the ring
3. Forward again and cross trail through
(Pass R shoulders with opposite, then lady passes in front of partner so that they cross trails and the gent goes R and the lady L.)
4. Box the gnat outside the set
(Head couples box the gnat with opposite behind side couples.)
5. Behind the sides you stand
6. All four couples go forward and back
7. Forward again and double pass through
(Walk fwd and pass two people by the R shoulder.)
8. Gents go left and the ladies go right
9. It's a left and right to a do-pas-o
(The first gent in line gives his L hand to the first lady he meets, then all give R hands to the next lady, and meet your partner for a do-pas-o.)
10. Partner left, and corners right
11. Partner left with an arm around
12. Promenade all around the town.

Dallas Star

Original by Ray Smith

1. The first and third go forward and back
2. Forward again and don't hold back
3. It's circle four go once around
4. And do-pas-o when you come down
5. It's opposite right, back to the bar
6. Into the center like an allemande thar
7. A two-hand star, around you roam
8. We'll shoot that star when you get home
9. With a full turn around
10. It's corners right, but not too far
11. Your partner left--allemande thar
12. Step on the clutch--put her in low
13. Twice around that ring you go
14. Your partners all a left hand round
15. And promenade your corners round.
(Repeat three more times to get original partner.)

Diablo Star

Original by Homer Blincow

1. All four couples half sashay
2. It's up to the center and back that way
3. Now star by the right and don't you blunder
4. Gents reach back with the left hand under
5. Box the flea to a left hand star
6. And shuffle along, but not too far
7. Gents turn back on the outside track
8. Meet that same gal coming back (the girl with whom you did the Box the Flea)
9. Turn her with the right hand all the way around
10. Corner lady with a left hand swing
11. Four gents star, across you go
12. To the opposite girl with a do-pas-o
13. Partner left and corner right
14. Partner left with a left hand swing
15. Now promenade the corner around the ring.
(Original right hand lady)

Westwood Wiggle

1. First couple balance and swing
2. Split the ring with an elbow swing
3. Twice around you're doing fine
4. Break and stand on the end of the line
(Third couple in home positions, first lady on end of line next to third man, first man on other end of line next to third lady.)
5. Side couples center with a right hand star
6. Turn it around but not too far
7. Back with the left you're doing fine
8. Pick up your corner from the end of the line
(Fourth lady starts the pick-up.)
9. The inside out and the outside in
10. Form that star and you're gone again
11. The outsides turn, go around the ring
12. Then allemande left with the same little thing
13. Grand right and left around the world
14. Meet your own and promenade home.

El Paso Star

1. Gents to the center back to the bar
2. Ladies center with a right hand star
3. Gents go around the outside ring
4. Opposite lady with a left hand swing
5. Ladies center and star once more
6. Gents come around by the old back door
7. Partner left or she might get sore
8. Ladies center and star again
9. Gents go around with a great big laugh
10. Opposite lady turn once and a half
11. Four gents star in the center of the set
12. Pass two ladies you just met
13. Break and swing with the dear little thing
14. Promenade around the ring.

Box the Flea with the Outside Four

Original by Jack Sankey

1. First and third balance and swing
2. Lead right out to the right of the ring
3. Go through that couple to a line of four
4. Up to the center and back once more
5. To the center again and pass right through
6. To a right hand star with the same old two
(couples 1 & 2, and 3 & 4)
7. Back by the left but not too far
8. Heads to the center for a right hand star
9. Turn once and a half in the middle of the floor
10. Then box the flea with the outside four
11. Center four make a right hand star (side couples)
12. Turn once and a half but not too far
13. Box the flea with the sides once more
14. Center four star in the middle of the floor (head couples)
15. Circle four don't take all day
16. Whirl away with a half sashay
17. Circle four and around you go
18. Break it up with a docey-doe
19. Take your own and home you go.

Traveler's Rout

By Lee Boswell

Two and four you bow and swing
Head ladies chain across the ring
First and third lead to the right
Circle half, don't you blunder
Inside arch outside under
Circle four go full around
Pass right through and split the couple facing you
Around just one to a four in line
It's forward eight and back that way
All four ladies to the right sashay
Gals on the end chain across (diagonally)
Chain the line and don't get lost
Now end ladies chain go right across (diag.)
Chain the line don't get sore
Four ladies chain with a grand chain four
Swing on the corner like swinging on the vine
(original opposite)
Promenade go down the line.
(Repeat to get original partner.)

Don't You Laugh

By Dave Jason

First and third with a great big swing
Up to the center and back to the ring
Forward again and opposite swing
Turn to the sides but don't you laugh
Join up hands a circle half.
(Chase the rabbit sequence here.)
Join up hands when you come down
And circle four go full around
Pass right through to the center of town
Circle four go once around
And then pass through and circle half
with the outside two
(Repeat chase the rabbit -- or roll the barrel)
Join up hands when you come down
Circle four go full around
Inside high outside low
Join hands in the center and around you go
A full turn round with plenty of heft
Then pass right through to an allemande left.

Reverse Do-Pas-O

1. Allemande left with the old left hand
2. Back to your own with a right and left grand
3. All the way 'round it could be worse
4. It's a do-pas-o but in reverse
5. Partner right go all the way around
6. The right hand lady with the left hand 'round
7. Partner right when you come down
8. And promenade go 'round the town.

Hawthorne Detour

By Walt Woodham

First and third balance swing
Promenade the outside ring
All the way around and then no more
One face two and three face four
Go forward eight and back with you
Forward again with a right and left through
Then pass through and face right back
And the inside two go forward and back
Forward again with a right and left through
Line up four, we're still not thru
Go forward eight and back with you
Forward again and pass through
Join hands again and the ends turn in
Circle four in the middle of the ring
Go full around and pass through
Swing the gal that's facing you (orig. partner)
(When the two and four promenade the call should be.)
All the way round let's have some fun
Two face three and four face one.

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.)

Re-Route

By Dave Jason

1. Everybody swing your date
1. The first old couple separate
3. Go half way round, you're doing fine
4. Split that couple to four in line
5. Forward four and back to the ring
6. Side couples forward - swap and swing
7. And circle once to a line of four
8. It's forward 8 and back once more
9. Now chain the line we're almost through
10. It's one and four with a right and left through.
(Repeat for couples 2, 3, 4. Active couple and c to their left do the right and left through. Work well in combination with Dallas Route.)

Missouri Waltz

Originated by Henry "Buzz" Glass

Music: Windsor No. 7614 (78 r.p.m.), Windsor No. 4614 (45 r.p.m.) - Missouri Waltz

Formation: Closed dance position, M's back to center. Opposite footwork for M and W throughout, steps described are for M unless otherwise noted.

Part A.

Measures

1-4

Side, Cross, Forward; Side, Cross, Back; Side, Touch, -; Side, Touch, -.

Step to L side in LOD on L foot (ct. 1), in semi-banjo position with R hips almost adjacent, step diagonally fwd toward wall and to L in LOD by stepping on R foot across in front of L (ct. 2), resume closed dance position and step fwd toward wall on L foot, stepping slightly across in front of R (ct. 3 - meas. 1); step to R side in RLOD on R foot (ct. 1), in semi-banjo position with R hips almost adjacent, step diagonally bwd toward center and to R in RLOD by stepping on L foot across in back of R (ct. 2), resume closed dance position and step bwd toward center on R, stepping slightly across in back of L (ct. 3 - meas. 2); step to L side in LOD on L foot, rising on ball of L foot, and touch toes of R foot beside L; step to R side in RLOD on R foot, rising on ball of R foot, and touch toes of L foot beside R.

5-8

Side, Cross, Forward; Side, Cross, Back; Side, Touch, -; Side, Touch, -.

Repeat action of meas. 1-4 except to end in semi-closed dance position, partners facing in LOD.

Part B.

9-10

Step, Swing, -; Step, Swing, -. Step fwd in LOD on L foot, swing R foot fwd while rising on ball of L foot; step fwd in LOD on R foot, swing L foot fwd while rising on ball of R foot.

11-12

Walk and Turn; Dip, Side, Close. While M takes three walking steps fwd in LOD, L-R-L, W makes a three step solo turn, R-L-R, turning R face away from M, partners resuming semi-closed dance position following W's turn. Step fwd in LOD on R foot, flexing R knee in a slight dip and pivoting 1/4 R face turn on R foot to face partner and taking closed dance position with M's back to center. Step to L side in LOD on L foot, close R foot to L taking weight on R foot.

13-16

Step, Swing, -; Step, Swing, -; Walk and Turn; Dip, Side, Close. Repeat action of meas. 9-12, ending in closed dance position, partners facing and M's back to center.

Part C.

17-20

Cross, Turn, Step; Forward, Turn, Step; Step, Swing, -; Back, Close, Step. In a variation of the "Twinkle" step and moving into a sidecar position with L hips adjacent, M steps on L foot across in front of R, moving to and facing in RLOD (ct. 1), steps on R foot beside L to begin a L face half turn (ct. 2), steps on L foot beside R to complete his L face half turn to face almost in LOD (ct. 3 meas. 17). W does counterpart footwork, starting by stepping on R foot across in back of L and completing a L face half turn to end facing almost in RLOD. Partners should now be in banjo position with R hips adjacent. M steps fwd in LOD on R foot, pivoting slightly on R foot to begin a R face half turn (ct. 1), steps in place on L foot, pivoting slightly to continue his R face half turn (ct. 2), steps in place on R foot, pivoting on R foot to complete his R face half turn to face almost in RLOD (ct. 3 - meas. 18); W doing counterpart footwork, starting by stepping bwd in LOD on L foot and completing a R face half turn during the meas. to end facing almost in LOD. M steps fwd in RLOD on L foot and swings R foot fwd while rising to ball of L foot, while W steps bwd in RLOD on R foot and swings L foot slightly bwd while rising to ball of R foot. M steps bwd in LOD on R foot, steps on L foot beside R and steps in place on R, while W does counterpart footwork to end with M facing almost in RLOD and W facing almost in LOD.

21-24

Cross, Turn, Step; Forward, Turn, Step; Step, Swing, -; Back, Close, Step. Repeat action of meas. 17-20 except for partners to pivot slightly on last ct. of meas. 24 to face each other with M's back to center, in closed dance position.

Part D.

25

Forward, Back, Close. M takes a step fwd toward wall on L foot, takes a step bwd on R foot, pivoting 1/8 L face on R foot to face diagonally to R of LOD, and steps on L foot beside R. W takes a step bwd toward wall on R foot, steps again bwd on L foot, pivoting 1/8 R face on L foot to face diagonally to L of LOD, and steps on R foot beside L. Partners should now be slightly separated in a loose semi-closed dance position and facing almost in LOD.

26-27

Gent Crosses; Lady Crosses. M takes a long "reaching" step on R foot, toeing out and stepping across in front of W and diagonally toward wall, pivoting on R foot to begin a R face turn (ct. 1), steps diagonally bwd in general LOD and to his L side on L foot, pivoting on L foot to continue his R face turn (ct. 2), steps fwd in LOD on R foot to complete his R face turn and to face in LOD (ct. 3 - meas. 26). W takes three short walking steps fwd and slightly to L of LOD, L-R-L, as M crosses over in front of her. End meas. 26 with partners still in semi-closed position with joined hands, M's L with W's R, extended toward RLOD but partners facing in LOD, with M on W's R side. W now executes exactly same footwork and action as M did during meas. 26 for meas. 27, while M duplicates footwork and action of W during meas. 26 for meas. 27. At end of meas. 27 partners should be facing in LOD, W on M's R side, still in loose, semi-closed dance position.

MISSOURI WALTZ, cont'd.

- 28-29 Gent Crosses; Lady Crosses. Repeat action of meas. 26-27.
30-32 Walk, Two, Three; Side, Touch, -; Side, Touch, -. Starting M's R foot, take three walking steps fwd in LOD, R-L-R, turning R face toward partner in last step and taking closed dance position with M's back to center; step to L side in LOD on L foot, touch R foot beside L; step to R side on R foot, touch L foot beside R.

Repeat entire dance for a total of four times.

Note: At end of last meas. of fourth and final sequence of the dance, partners step slightly away from each other, M stepping back toward center on L foot and W stepping back toward wall on R foot, with M's R and W's L hands joined at arm's length--and bow to each other as the music ends.

Coronation Waltz

(English)

Description by Bob Hager

Source: This dance was declared the official winner by the London Dancing Masters Association for the Coronation on June 2.

The music was written by Christine Hurst and George Warren, the lyrics by Bill Tomlinson and Stanley Barnes. They were written to be used at the Coronation itself and to be used at all anniversaries of the Coronation.

Music: "Coronation Waltz" - Northern Music Company, 12-13 Henrietta Street, London, W. C. 2.

Formation: Partners facing arms extended sdwd, elbows slightly bent, gent's L hand holds lady's R hand, gent's R hand holds lady's L hand. Man's back to center of floor.
Gentleman's part; lady does counterpart except where described.

Steps: Waltz, Solo Waltz, Lift or Lilt, Pas de Basque, Hesitation Step.

1. Step sdwd L (LOD), close R foot to L foot (1 meas.).
2. Repeat #1 without taking weight on closing foot (1 meas.).
3. Open twinkle step: R foot side RLOD (2 cts.), half close L foot to R foot (1 ct.), cross R foot over L foot both facing LOD (2 cts.), and close L foot to R foot (without taking weight) (1 ct.).
4. Two solo waltz steps progressing LOD. Gent L turn, lady R turn (2 meas.).
5. Lifting steps: Step L foot fwd, brush R foot extended fwd, at same time raise on L toe (1 meas.). *In side Hand joined.*
6. Repeat #5 starting with R foot (1 meas.).
7. Pas de Basque (partners away from each other) (1 meas.).
8. Pas de Basque (partners together again) (1 meas.).
9. Two solo waltz steps progressing LOD. Gent L turn, lady R turn (2 meas.). End this step with lady's R hand in gent's L hand.
10. Hesitation: Gent does two hesitation steps thus: step L foot fwd, close R to L and hold (1 meas.). Repeat: step R foot fwd, close L to R and hold (1 meas.). Lady, at the same time the gent does hesitation steps, does two R face waltz steps in one complete turn under their joined hands.
11. Two waltz steps - Reverse (2 meas.).
Note: Under #11 the original English description of the dance called for two "natural Waltz" steps, which, in our language, means a R face turn. I have changed it to two reverse waltz steps to maintain a true waltz step since it is a left foot lead for the gentleman.

Have you read the new book on teaching dance progressions, by Lucile Czarnowski and Jack McKay?

Read Let's Dance for news about Folk and Square dancers and for Research Committee-tested dance descriptions.

Friends in Dancing

(Waltz mixer)

Source: By Betty and Homer Howell, Oklahoma City
Music: Columbia 39566 - "Symphony in 3/4 Time"

- Measures Introduction:
- 1-8 Sway from side to side for first 8 meas.
- 1-4 Step Lift; Step Lift; Step, -; Close; Step, Swing, -.
All holding hands in a circle facing center, W on M's R. Both step fwd L and lift to toe; step fwd R, lift to toe, step fwd L (ct. 1, hold 2), close R (ct. 3); step fwd L swing R foot fwd.
- 5-8 Back Lift; Back Lift; Back, - Close; Back, Swing, -.
Repeat meas. 1-4 moving bwd starting R and swinging L on meas. 8.
- 9-12 Side, -, Close; Side, Swing, -; Right, -, Close; Banjo.
Face partner holding R hands, M facing LOD, W RLOD. Both step L to side, swing R over L (M moves to center, W to outside)- Repeat on R, moving back to partner, R hips now adjacent.
- 13-16 Around, 2, 3; 4, 5, 6; Lady a Half; More.
In banjo position, R hips adjacent, now use opposite footwork - M starts fwd L, W - R; 1 CW turn in 6 steps; then dropping M's R, W's L hands, M stands in place and with L hand overhead, brings W around behind him in 6 more steps to his L side and both face LOD.
- 17-24 Repeat meas. 1-8, now using opposite feet.
- 25-28 Pivot, 2, 3; 4, 5, 6; Turn, 2, 3; 4, 5, 6.
M backs up, W goes fwd 6 steps in a CW pivot (open position), then in 6 more steps, M turns L face to meet W ahead, W turns R face to meet M behind.
- 29-32 Dip; Waltz; Waltz; Open.
In closed position with new partner, waltz dip back L, then 2 CW waltzes and open to circle.
- Break:
- 1-4 Cross, -, Close; Step, Swing, -; Back, -, Close; Step, Swing, -.
Both facing center, W crossing in front of M, steps L to side, closes R (cts. 1, 3), steps L to side, swings R over L. M steps R to side, closes L, steps R, swings L. Repeat back to place, M still crossing back of W.
- 5-8 Repeat meas. 1-4 of break.
- Tag:
- 1-8 Free waltzing to end.

The Darling Waltz

By Art Erwin, Detroit, Michigan

Music: Lloyd Shaw Record 4-132 - "Waltz With Me Darling"
Starting Position: Varsouvienne, facing LOD. Both starting on L foot.

- Measures
- 1-4 Step swing; pivot; back, side, front, step draw. Step fwd L, swing R fwd. Pivot 1/2 turn on L and swing R through to RLOD and face RLOD, progressing LOD with side grapevine. Step draw still facing RLOD.
- 5-8 Step swing; pivot; back, side, lady turn and draw. Gent repeats meas. 1-4 starting R and ends in semi-closed position facing LOD. Meas. 7 W starts grapevine ct. 1, turns R face to partner, cts. 2 and 3. W now does counterpart.
- 9-10 Step swing; face, 2, 3; step swing; hook, 2, 3. Step fwd L, swing R through. Step fwd R, L. close R to L. Step fwd L, swing R; gent hooks R over L as W runs around in 3 steps to closed position, M facing center.
- 13-16 Balance fwd; waltz; waltz; waltz. Gent balances fwd making 1/4 L face turn to start L face waltz with R foot back.
- 17-20 Step touch; walk, walk, turn; step swing; step, side, close. Step fwd L, touching R to L; step fwd R, L, step bwd R facing center. Step bwd L swinging R fwd; step fwd R and turn to face partner as step to side L and close R to L. Meas. 18 W steps bwd L, R, turns 1/4 L face and steps fwd to wall L, R, pivoting on R to face partner and swing L fwd toward center, then steps L, to side R and and closes L to R.
- 21-24 Repeat meas. 17-20.
- 25-28 Dip; lady twirls; step swing; twirl back. Gent dips back L; step fwd R as W twirls R under M's L, W's R hands. Gent steps L swings R, then takes 3 steps in place as lady twirls L back to face partner. Closed position, gent facing LOD.
- 29-32 Dip; step touch; lady twirl; step hold. Gent dips back L, steps fwd R, gent 3 steps in place as lady R face twirls 1 1/2 to Varsouvienne position. Both step R touch L to R and hold, ready to repeat dance.
Repeat entire dance three times.
Repeat to meas. 14: Gent balance back, turning R to face LOD, ct. 1, 2, 3. Meas. 15: twirl W 1/2 R face under M's L arm. Meas. 16: bow to end dance, R hand to R hand.

Lazy Two Step

By Jack Sankey

Music: Capitol 2400 - "Sleep"

Formation: Circle of couples facing CCW, inside hands joined.

Measures

- 1-2 Four two-steps in LOD, starting with outside foot, face-to-face, back-to-back, face-to-face, back-to-back. PIVOT on last step of fourth two-step towards partner to face RLOD.
- 3-4 Four two-steps in RLOD, starting with inside foot, back-to-back, face-to-face, back-to-back, face-to-face. TURN to face LOD on last step of fourth two-step.
- 5-6 Walk two steps forward in LOD, then pivot towards partner, and in LOD, with two steps, end facing partner. Then take four draw steps in LOD. (Hands are dropped for pivot, then man's L and lady's R hands are joined for draw steps.)
- 7-8 Repeat measures 5 and 6 in RLOD, end facing LOD.
- 9-10 Inside hands joined and held high, M takes four two-steps around lady, while lady takes four two-steps in place. On the third two-step, M takes lady's L hand in his L, and on fourth two-step, M joins R hands with lady at her waist (Back Skaters' position).
- 11-12 In Back Skaters' position, M backs around with four two-steps, making a full L face turn to end facing LOD.
- 13-14 Retaining Back Skaters' position, M takes four two-steps fwd in LOD. Lady does too, but she makes a full R face turn under man's raised L arm on the third step of ~~back~~ the second ~~and third~~ two-steps. *only*
The first turn for the lady is on her L foot, the second is on her R foot, but she turns in the same direction both times.
- 15-16 Retaining Back Skaters' position, M takes a two-step fwd, a two-step back, a two-step fwd, and a two-step in place. The lady does too, but on the fourth two-step the lady makes a full R face turn under the gent's raised L arm, ending with inside hands joined to repeat dance.
The dance is done twice with this record, then there is a tag.
- TAG: Repeat meas. 15 and 16, lady taking two twirls on fourth two-step, then both BOW.
- CUES: Face-to-face, back-to-back, face-to-face, back-to-back pivot
Back-to-back, face-to-face, back-to-back, face-to-face turn
Walk, walk, turn, turn, draw, draw, draw, draw
" " " " " " " " " " " "
- Two-step around, two, three, four
Two-step back, two, three, four
Two-step fwd, two-step twirl, two-step twirl, two-step fwd
Two-step fwd, two-step back, two-step fwd, twirl your lady.
TAG: Two-step fwd, two-step back, two-step fwd, twirl, twirl, and bow.

Juanita Waltz

By Morrie Morrison of Seattle

Music: Morrison 505

Position: Ballroom. Steps for man. Woman does counterpart.

Measures

- 1-4 Front, touch,-; front, touch,-; in, touch,-; out, touch,-. M steps fwd L and holds for one meas., then fwd R, then turns 1/4 to face wall, then steps back L, then fwd R.
- 5-8 Waltz; waltz; waltz; waltz. One complete CCW turn in 4 meas.
- 9-16 Repeat meas. 1-8, ending in semi-closed position, both facing LOD.
- 17-20 In, two, cross; back, two, cross; in, two, cross; back, two, pivot. Walking diagonally toward center, W crosses to L banjo position on ct. 3, as M walks diagonally R W steps bwd to semi-closed position on ct. 3. Both walk 2 steps LOD and M crosses to R banjo position on ct. 3. M backs in LOD 2 steps and both pivot on ct. 3 to semi-closed position.
- 21-24 Repeat meas. 17-20, ending in closed position, M facing LOD.
- 25-28 Front, touch,-; front, touch,-; waltz; balance to side. Same as meas. 1-2, then waltz back 1/4 R face turn, M facing wall; balance to R (RLOD).
- 29-32 Repeat meas. 5-8.

Barcarole Star Tri Drille

Original by Bill Shymkus, Chicago, Illinois, as presented by Homer Howell, of Oklahoma City, during the 2nd Annual Square Dance Convention held in Kansas City, Missouri, March 1953.

Music: Lloyd Shaw 4-131 - Barcarole

Formation: Danced in sets of three couples. #1 couple with back to music, #2 couple to their R, #3 couple to their L, and standing on the remaining two sides of a triangle. Hold joined inside hands down and back. M's free hand back on hip, lady's free hand held out to side. Each couple stands motionless until time to become active.
For exhibition purposes combine 3 sets of 3's, all #1 couples stand back to back in a central triangle - all other couples in their same respective places.

1st Chorus

Measures

- 1-2 Just #1 couple balance fwd outside foot, back inside foot. Arms swing fwd and up high, then down.
3-4 Just #2 couple repeat meas. 1-2.
5-6 Just #3 couple repeat meas. 1-2.
7-8 All three couples repeat meas. 1-2.
9-16 All facing to L form R hand star, ladies place L hand on hips, palm out. Gents place L hand on lady's L and this lady is his present new partner. All starting L foot, 24 steps to these 8 meas., moving around in this star formation for two complete revolutions. Finish with gents in home position.
17-18 Retain star formation, all balance fwd L, back R.
19-20 Gents still holding with L hand, and the 3 gents retaining the R hand star - balance fwd L, back R. Ladies release R hand, take 6 running steps to rim of star. Thus we now have 3 ladies at arms length on rim of star and 3 men in a R hand star.
21-22 Still retaining this formation, all balance fwd L, back R.
23-24 M out, ladies in, with 6 steps, reverse the star. M are now on the rim, ladies center in R hand star.
25-26 Retain this formation, all balance fwd L, back R.
27-30 All release hand hold - M balance fwd L, back R 2 more times. Ladies retain R star take 12 running steps, make one complete revolution and return to partner you just left.
31-32 Gents take lady's L hand in his L hand, R arm around waist, turn her the same as finishing a ladies chain in square dancing.

2nd Chorus

Repeat all of 1st Chorus - with #2 couple starting.

Break

- 1-2 With inside hands joined, M starting R foot - lady L, balance together to face partner, balance away.
3-4 Change sides, lady crossing in front of gent, gent step R, L, R, touch L, lady L, R, L, touch R. Similar to Blue Pacific whirl-a-way.
5-6 Repeat meas. 1-2 with opposite hands joined and opposite footing.
7-8 Repeat meas. 3-4 returning back to original position.

3rd Chorus

Repeat all of 1st chorus with #3 couple starting.

Repeat all of BREAK.

Ending

With inside hands joined all step to center with outside foot, swing inside foot to center, face partner join both hands, step to outside and swing free foot over to outside, step inside swing free foot over to inside, step to outside, swing free foot over to outside, then turn your girl under your L arm to center of group, ladies go down into a very deep pin cushion curtsey, gents on outside bow, and hold to very last note of music.

It is customary to chant the cues throughout the dance.

-- Presented by Bee Mitchell

Schwarzwaldler Bauerntanz (Black Forest Peasant Dance)

Music: Columbia DB 1654 or Columbia 35658.

Formation: Couples in single circle, M on L of W.

Steps: Step-hops.

This dance has a mimetic character.

Figure I Girls' Pride.
Meas. 1-4 Girls clasp hands behind the back, straight elbows; after a proud look to their partners (toss head) they dance inside the circle CW with 8 step-hops, starting with R foot. Girls look at each man while passing as if comparing him with own partner. M stand in place with folded arms, watching the girls.
5-8 Girls turn over L and dance back, stopping in front of own partner (girls with back to center).

Figure II Chorus.
1 M keeps arms folded, girl holds dress, all dance bwd away from partner with 2 step-hops (R-L).
2 Fwd toward partner with a step-close-step, hop (R-L-R).
3-4 Cross-hold: dance around CW with four step-hops.
5-8 Same as measures 1-4, but turn CCW and end side by side with partner as at beginning.

Figure III Men's Pride.
1-8 M dance CW inside the circle, as the girls did in Figure 1, they stamp on the first of each 8 step-hops. M have their arms folded in front, girls swing slightly, without moving feet, to the L and R. At the end girls do a step toward the center in order to face partner, ready for the Chorus.

Figure IV Chorus. Same as Figure II, end in single circle, facing partner.

Figure V Chain. (Grand R and L)
1-8 Grand R and L with 16 step-hops, changing hands after each measure (2 step-hops).

Figure VI Chorus. Same as Figure II, ending with a curtsy and bow.

Figures I - VI may be repeated.

The Friendly Nod

Source: a dance from Northern Germany, which is found in some variations.

Music: Columbia DB 1654 "The Friendly Nod" (Columbia 35658)

Formation: Couples in a circle, two couples always facing each other, boy on left side of girl.

Steps: Fast Schottische, almost polka fwd - step-close-step, hop, step-close-step, hop; start always with the step.

On Introduction chord bow and curtsy to opposite couple.

Meas. 1-2 Two fast Schottisch steps fwd "pas right through" to meet oncoming couple, all start with L foot.
3 Stop and bow (and curtsy) to opposite couple.
4 Turn with one step to own partner and bow and curtsy.
5-8 Same as measures 1-4.
9-16 Sets of four join hands and circle with the same fast Schottische step to the R.
17-24 Same as measures 1-8.
25-32 Same as measures 9-16, but circle to the L.

Repeat whole pattern.

California's own dance journal -- Let's Dance

Flachsärnten (Flax Harvest)

Music: Scandinavia 3418 - "Mormors Hambo" (substitute). *Play slower 8 measures intro*
 Formation: Hands joined in a circle. *wide only, this hand to other shoulder. Hi*
 Steps: Walking step in 3/4 time - calmly swinging, avoid any jerk or haste.

This dance is done in Northern Germany during the summertime. The words of this song are in verse:

- 1) . . . today is the flax harvest
- 2) . . . about the hatcheling
- 3) . . . about the spinning
- 4) . . . about the weaving.

Hds on hip, fingers fwd

The melody came originally from Sweden, supposedly at Gustav Adolf's time about 1632, but text and dance are German.

Measures

- Waltz - free way of sl accounted waltz*
- I.**
- | | |
|----------------|--|
| 1-4 | Introduction. |
| 1-4 | Circle to the L, swinging walk, arms side at shoulder height. <i>4 beats</i> |
| 5-8 | Circle to the R. <i>Cross L in front</i> |
| 9 | Partners join R hands - grand right <i>3 steps - she waltz</i> |
| 10 | With next one (A) join L hands - grand left <i>hd. free across body</i> |
| 11-12 | With next one (B) join R and dance a full turn around. <i>6 steps</i> |
| 13 | With next one (A again) join L - grand left <i>3</i> |
| 14 | With own partner join R - grand right <i>3</i> |
| 15-16 | With next one (C) join L and dance a full turn and be back in your place to reform single circle. <i>6</i> |
- Change*
- II. Hatchel.**
- | | |
|------|--|
| 1-4 | Girl dances once around boy. - <i>waltz around - Boy R = CCW; M. still</i> |
| 5-8 | Boy dances once around girl. <i>LW - ; W stand still up</i> |
| 9-16 | Same as measures 9-16, Part I. |
- III. Spin.**
- | | |
|------|--|
| 1-2 | Girls to the center, join hands. <i>2 waltz, start L</i> |
| 3-4 | Girls circle to the L. <i>2 waltz</i> |
| 5-6 | Girls circle to the R. <i>"</i> |
| 7-8 | Girls bwd into place. <i>"</i> |
| 1-8 | Boys: during above measures, turn in place. <i>M turn in R. CW</i> |
| 9-16 | Same as measures 9-16, Part I. |
- IV. Weaving.**
- | | |
|------|---|
| 1-2 | Girls to the center, join hands (shoulder height). <i>start L</i> |
| 3-4 | Boys go under girls' arms into inside circle, join hands and lay them around the girls' necks, do it <u>calmly</u> , no haste! <i>Ed chat</i> |
| 5-8 | All move slowly bwd and release hand holds. <i>slow slide arms out</i> |
| 9-16 | Same as measures 9-16, Part I. |

Coda: I 1-8

Kathrein

Source: A couple dance from the Lüneburger Heide, Northern Germany. (Pronounced: Katrine)
 Music: Standard F 11-023 A (substitute) - "In der Dorfschänke" ("In the Village Tavern")
 Formation: Double circle, M inside, all facing CCW, inside hands joined, outside hands on hip. Or each couple dances somewhere on the dance floor or lawn for itself.
 Steps: Step-close in 3/4 time; ~~step-swing~~ *step-swing in 3/4 time* (skip-swing); running step; hopsa step.

No introduction.

- | | |
|-----------|--|
| Meas. 1-4 | Start with outside foot four step-closes with swinging arms fwd and back, turning slightly away and toward partner. <i>step close outside, step close inside, swing around</i> |
| 5-8 | Boy continues four step-closes while leading girl once around him; girl uses a running step. <i>Outside hip</i> |
| 9-16 | Same as measures 1-8. <i>(variable)</i> |
| 17-32 | Shoulder-waist position: hopsa step around with or without lifting the girl on meas. 4 or 8 of each phrase - this is "ad libitum." <i>step-swing</i> |

Repeat entire pattern as often as desired. *Hopsa waltz - leap, step, step*

Lift - W can bend knees or not (like foot)
Lift on meas. 7, down on 8.

No intro

In record sometimes lift comes on meas 4

Apres de ma Blonde (My Favorite Blonde)

(French-Canadian)

Music: Folkraft F 1091 A

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

Action: Form a circle with as many couples as desired, hands joined. Figures change **after** every 8th ct. 8 skips to L, 8 skips to R. With 8 steps girls walk toward center joining hands and forming an inner circle, boys join hands in outer circle. Boys' circle moves R with 8 steps, girls' moves L. 8 skips in reverse directions. Without releasing hands girls move bwd and outward raising their joined hands as boys (with hands released) move toward center of circle under the girls' arches. Once inside they turn to face girls and join hands, retaining separate circles. Each circle moves to its own R 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 back to center of circle. 8 skips CW. 8 skips CCW. Release hands and to 8 cts., boys only turn to face center of circle, joining hands to form arches. Girls mark time in place.

Girls enter center of circle, turn to face partner and curtsy, extending L foot front, bending R knee and with both hands spread skirt, 8 cts. During the next 16 cts. girls weave in and out, leaving circle on the L side of partner and entering in from behind next boy, etc. At the end of the 16 cts. girls face new partners. Boys stamp R feet, girls L on 1st ct., pause on 2nd, boy bows during the next 2 cts. and with 4 steps turns 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 CW direction. With 8 skips turn in a reverse direction. Repeat dance with the new partners.

The following dealers have displays in Camp:

Ed Kremer's Folk Shop
262 O'Farrell Street
San Francisco, California

Modern Radio -- Jack Sankey
1475 Haight Street
San Francisco, California

Peg Allmond Dance Shoes
470 - 23rd Avenue
San Francisco 21, California

Philip Maron (records--books)
1517 Clay Street
Oakland, California

Fruitvale Radio -- John Filcich
3267 E. 14th Street
Oakland, California

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Viltis - Vyts Beliajus

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Peasant Embroidery

By Grace Perryman

Embroidery as used for decoration of the clothing of working people has distinctive characteristics for each nationality, which is influenced by the type of materials available and by the occupations and the artistic temperament of each particular nation. However, all peasant embroidery has these characteristics in common.

1. The design is almost invariably bold and strong. The stitching may be very fine, but the design of it practically covers the background. While the embroidery may only be on a small section of the garment, that section is fairly solidly covered. Never in peasant embroidery do you find a scattered pattern; each unit of the pattern is compact.

2. The colors are also bold and strong. Pure colors are generally used since these were the only dyes available. The design is built up of two or three contrasting bright colors; seldom do you find shading of colors in peasant embroideries.

There is no limit to the kinds of stitches used in peasant embroidery. However, we will study only two of them: the "solid stitch" and the "cross stitch."

Solid stitch means just that. A section of the design is solidly covered with overlapping stitches of the same color of varying lengths, so that the end result is a smooth section of color following the outline of the pattern.

Cross stitch is composed of two stitches crossing each other at right angles and placed in rows with other stitches of the same type until a pattern is formed of these crosses. It was originally done by counting the threads of the material to be embroidered. Now-a-days we count the threads on a piece of penelope canvas which has been basted on top of the material, and after the embroidery is complete the canvas is pulled out thread by thread.

In choosing your design to embroider, find a picture or an actual article done by the nationality in which you are interested. The authentic characteristics of the pattern can only be accomplished by copying; unless you are a person who has spent many years studying art and the design of various nations.

Note: The class will make Swedish "pockets" and/or belts with Russian cross stitch designs.

Leather Craft

By Grace Perryman

Leather work is one of the oldest crafts of mankind. Before woven materials had been invented man made clothing and other articles from leather, and in decorating these articles he perfected the art of leather tooling.

Wet leather can be compressed by pressure and friction so that when it dries the compressed mark remains. This is tooling of leather. The Spanish horsemen and saddlemakers originally created carved leather, a perfection of the stamped leather work of the Moorish people. Carved leather is a tooling which is much deeper and in more detail. The surface of the leather is cut and raised to give the design greater depth. The horsemen of the American Southwest took this craft from the Spaniards in Mexico and developed designs and techniques of their own, until now the American cowboy and Western saddlemakers are the world's exponents of leather carving.

With the limited time we have we will take up only two leather projects. The primitive leather sandals as made by the Indians of Central America, and leather tooling and stamping on buttons and tie slides.

A reference list for the actual processes and techniques of leather craft:

"Feet Foremost", Let's Dance Magazine, March 1951. For sandals.

Folio of Western Designs and Patterns for Leathercraft, Art Craft Supply Company, Fort Worth, Texas.

Fundamentals of Leathercraft, R. C. Cramlet.

Leather Tooling and Carving, Chris H. Groneman.

Many other books can be found in libraries.

what austrian dances?

Read Herbert Lager's Our Austrian Dances for descriptions of the dances
Walter Grothe is presenting.

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 (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 (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 purposes (a spinning rope), the leather honda is the most satisfactory.

First lay the cut-out honda pattern (see mimeographed sheet) 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". 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.

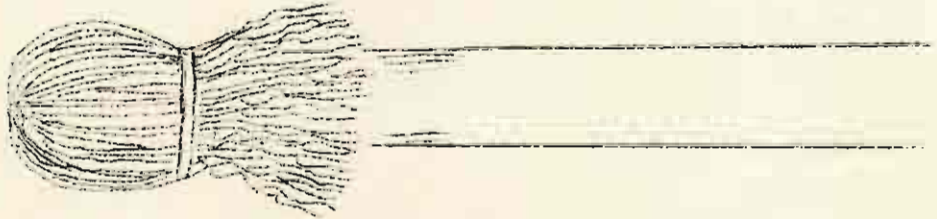
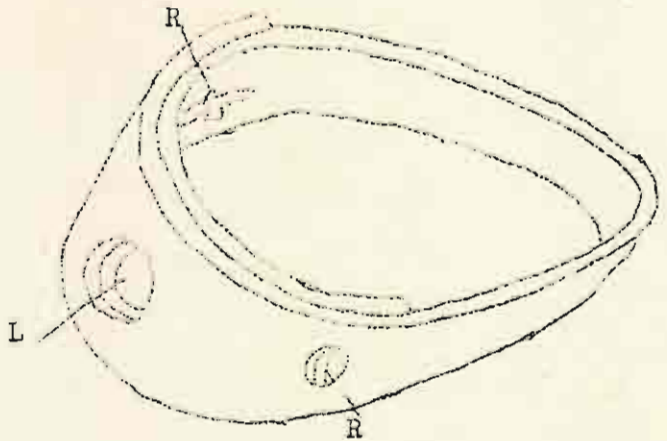
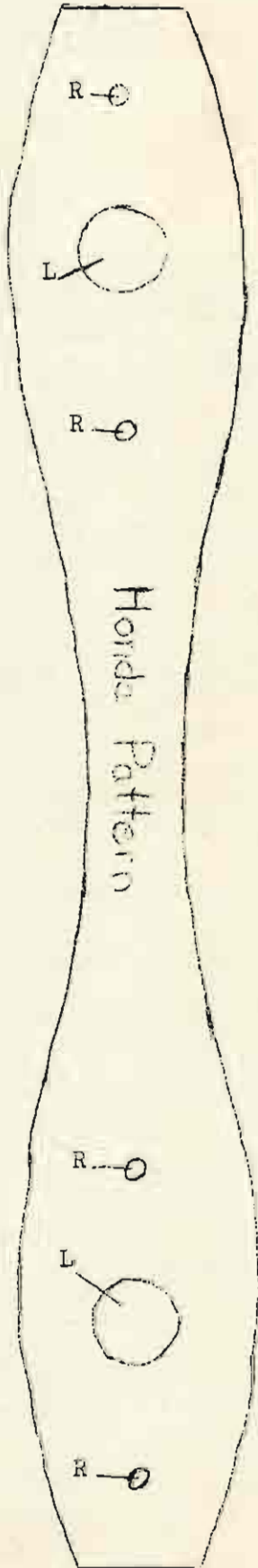
Fastening rope to honda. Thread one end of rope through the hole marked "L". Tie off the rope about two inches from either end with strong string. This will keep rope from unraveling too far. Now unravel rope to the tie-off point. Comb out well and then fold combed out portion back over stock of rope. 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 thin can in a pan of water. Set pan of water on burner until paraffin is thoroughly melted.

LARIAT RHYTHMS

See p. 80 of Syllabus



THE ELIZABETH QUADRILLE

Music: His Masters Voice B 9752 - "A Scottish Waltz"

Formation: Quadrille. The couples retain their original designation regardless of position, thus the head W is always the head W even if she is in side position. Waltz is used unless noted.

Measures

I. Chain and Waltz *with steps*

- 1-4 Head W move to center and join R hands, then travel 3/4 CW to finish facing the position originally to their R. The side couples take Skaters position and turn once CCW with 2 waltz steps, the M moving bwd, the W fwd, in place, then the side W advance in two waltz steps to the next position to their R.
- 5-8 All take closed position with the person they are facing and waltz CCW into next position (1/4 around the set).
- 9-12 The side W repeat the action described for head W, while the head W do that of the side, as shown in meas. 1-4.
- 13-16 All repeat meas. 5-8.
- 17-32 All repeat meas. 1-16 and end in original places.

II. Lines and Star.

- 1-2 Head couples take open position and advance to center.
- 3-4 Head couples retire, moving bwd.
- 5-8 Dropping hands with partner the head M move to L, W to R, and in four waltz steps go between the respective side couple and around the corner person to end standing alongside the corner and closest to home position.
- 9-12 All exchange places with the opposite person by passing R shoulders. *stay facing out till form star*
- 13-16 All make a quarter turn L and form a R hand star within each line, the persons on the ends of the line smoothly closing in. The star advances once around in four waltz steps and all again turn a quarter L to reform the line of four, the ends falling in smoothly. *Corner back to original position in line*
- 17-20 Repeat meas. 9-12.
- 21-24 Repeat meas. 13-16 and all are in position as at the beginning of meas. 9.
- 25-26 All join hands within each line and advance to the center.
- 27-28 All take open position with original partner, the heads turning so that their back is to home position, and all move bwd with two waltz steps. (All are now home.)
- 29-32 All repeat meas. 1-4.

III. Balance chain.

- 1-2 Head couples advance to center with two waltz steps.
- 3-4 Heads exchange places with opposite. (Note: During this figure when an exchange of places is mentioned the M will join R hands with the W and change places by allowing the W to turn CCW under the joined hands, then the next exchange by joining L hands and the W turning CW, etc.)
- 5-8 Heads exchange places again with opposite. *Box part*
- 9-10 Heads turn and face the nearest side couple and exchange places with the person facing. *Head*
- 11-12 Heads exchange places with opposite again while sides exchange places with partner. *Side*
- 13-14 Sides turn and face nearest head couple and exchange places with the person facing. *Side*
- 15-16 Heads retire to home position moving bwd. *Side*
- 17-32 Repeat meas. 1-16, the heads doing the action of the sides, the sides that of the heads. *Side*

IV. Arches.

- 1-4 Third couple forms an arch with joined inside hands and couple one passes through the arch, both couples moving into opposite position Both drop hands with partner and turning away from partner face the center of the set. Meanwhile the side couples join inside hands and balance alternately R and L. *Stay on wrong side of set till home*
- 5-8 Repeat meas. 1-4, side couples active, fourth couple arching, and heads balancing in place.
- 9-16 Repeat meas. 1-8, the first and second couples arching respectively.

V. Waltz Chain, Promenade.

- 1-4 Join R hands with partner and balance fwd and back, then M moves fwd in LOD with 2 waltz steps while the W turns CCW under the joined arms and moves in RLOD. (After W turns, partners drop hands.) *Always start in place*
- 5-16 Repeat meas. 1-4, three times meeting partner on opposite side of set. *to end*
- 1-2 Take closed position. The M facing LOD dips back on L, W fwd on R. Then straighten up and take one box waltz turning 1/4 CW placing M's back to center.
- 3-6 All move to next position CW with four waltz steps.
- 7-8 Balance away from partner then together joining both hands when balancing away.
- 9-12 Repeat meas. 3-6 moving into home position.
- 13-14 Turn CW in place with a slow six count pivot.
- 15 M turns W CW under joined L hands to face him.
- 16 Honor partner.

Dance only in E formation or single O

Dance arranged by "Bunk" Sicotte and Jack Sankey. Please do not reprint without permission.

THE KING'S WALTZ

Old Time English

This waltz was arranged by A. E. Brown and is considered an English round dance.

Music: The recorded waltz music for The King's Waltz is not obtainable at this time so this very nice London recording is offered as a substitute. Record: London 732 - "Waltz" - The Galloway - Ruault Old Time Dance Orchestra.

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

Steps: Waltz walk, waltz step.

Measures (3/4)

- 1-4 Introduction - Partners honor.
- 1 Starting with outside feet progress fwd LOD with 1 waltz step.
- 2 M continues fwd with 1 waltz step, while W with 1 waltz step turns toward her partner to finish at his R side, back to LOD. M's L and W's R are joined and held over M's shoulder, M's R and W's L joined hands are held over W's shoulder. Arms are curved, not extended, sdwd.
- 3 M steps fwd L, W bwd R, LOD.
- 4 M steps fwd R, W bwd L, LOD with a slight dip.
- 5-6 Release M's L, W's R hands. W turns to her R under their joined hands (M's R, W's L) with 2 waltz steps starting R foot, progressing LOD. M continues moving fwd with 2 waltz steps. Partners finish facing each other.
- 7 Partners join both hands and step sdwd LOD (M's L, W's R) (ct. 1), close step (cts. 2-3).
- 8 Repeat step-close in same direction taking closed dance position.
- 9 In place take one waltz step turning R, M moving to outside of circle.
- 10-11 Continue turning with 2 waltz walks (step-step-close, step-step-close), W moving bwd, M fwd.
- 12 Finish the turn with 1 waltz step. Two complete turns have been made in the 4 meas. sequence finishing with M on inside back to center of circle.
- 13-16 Waltz, continue to turn R and progress LOD. Finish in position to start the dance from the beginning.

GREEK SYRTOS

Music: V 26-8220 or V 26-8014

See introduction and formation of Greek Tsamiko.

The dance pattern may be fit into four measures, though the music may be in other timing.

Measure one: Step on R foot to the R, (ct. 1, &) Step on L foot behind R (ct. 2), step on R foot (ct. &).

Measure two: Step on L, R, L.

Measure three: Step R foot, point L foot fwd.

Measure four: Step L foot back, point R foot in place.

Variations: At the end of meas. two it is common to lift or hop lightly on the R foot.

In meas. one the R foot may be placed in front of the L foot, turning the body to the L to begin the dance.