

"The First Step" by Joe Smith

*soft and left - Right and Right (teacher's step)*

We wish to pay our respects to two Committees for valient work in making certain that these dance descriptions are so accurate. All dances by Western teachers have been written by these Committee members working closely with the teacher involved. So our hearty thanks to:

The Research Committee of the Folk Dance Federation of California  
(North) Dorothy Tamburini, General Chairman,

and the

Standardization Committee of the Folk Dance Federation of California  
(South) Marion Wilson, Chairman.

Florence Freehof, who assisted Rivka Sturman in her notations

Cecilia E. Czakacs, who translated and notated Alice Reisz's dances.

The other descriptions were written by the teachers presenting the dances.

**OUR THANKS TO ALL!!**

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**Abbreviations used in the Syllabus**

bkwd	backward	meas	measure
ct	count	pos	position
dn	down	ptr	partner
ft	foot	R	right
fwd	forward	sdwd	sideward
H	hand	W	woman
L	left	wt	weight
M	man		

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(Silent Hash)

1-Cart-Wheel-

Grand Square-

Alamand L4 Grand R. & S.-

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ERRATA--FOR SYLLABUS OF FOLK DANCE CAMP, 1957

- | <u>Page</u> | <u>Change</u>  |
|-------------|--|
| 11          | <u>Queen of Hearts</u><br>The last line in the paragraph "Steps" Should read:<br>ABACAD <u>AC</u> ABA  |
| 12          | <u>Rosentor</u><br>in "note to the title" 2nd line, "Door or gate <u>of</u> roses"   |
| 16          | <u>Marioara</u><br>in B, 5-8 repeated, omit last part of last sentence (M do not step R behind L; W do step R beside L).   |
| 18          | <u>Fado for Fours</u><br>Fig. I, meas 4 change to read: "H down at sides, turn in place once <u>CW</u> etc."<br>Fig. I - B music, meas 11-24. Change all, thus: "Break"<br>meas 11 - 19. Beginning R, dance once around an individual CW circle in own corner with 9 "basic" steps.<br>*meas 20: ct 1 - facing ctr, step on L<br>ct 2 - facing ctr, close R to L, without wt.<br>ct 3 - beginning a turn to R, step on R.<br>ct 4 - continuing the turn R, step on L.<br>meas 21 (R turn & stamp)<br>ct 1 finishing the turn R, step on R.<br>ct 2 stamp L, without wt, next to R.<br>ct 3 beginning a turn to L, step on L.<br>ct 4 continuing the turn L, step on R.<br>meas 22 (L turn & stamp)<br>ct 1 finishing the turn L, step on L<br>ct 2 stamp R, without wt, next to L.<br>ct 3 beginning two turn R in place, step on R<br>ct 4 continuing the turns, step on L<br>meas 23 (2 turns R in place)<br>ct 1 continuing the turns, step on R<br>ct 2 continuing the turns step on L<br>ct 3 continuing the turns, step on R<br>ct 4 continuing the turns, step on L<br>meas 24 ct 1 continuing the turns, step on R<br>ct 2 finishing the second turn, step on L.<br>ct 3-4 hold.<br>*Note: the turns begin immediately after the step-close - <u>without any pause</u> - so the turns are made during the last part of one meas and the first part of the next meas. |
| 18 (cont'd) | Fig. I - Chorus, meas 29. Change to read: Step-hop on L, turning 1/2 turn CW to face own entrance corner (cts 1-2); step-hop on R (cts 3-4)<br>Figure II - meas 20-24 "Break" change all, thus:<br>meas 20 cts 1-2 pause<br>cts 3-4 facing ctr, Hs do and curved twd body, begin to move to pos of dancer to R with: step on R to R, step L behind R.  |

Page  
18 (cont'd)

Change  
Fado for Fours

- Fig. II, meas 21 ct 1 step on R to R  
ct 2 stamp L heel smartly (without wt) near R  
ct 3 returning to own pos, step on L  
ct 4 returning to own pos, step R behind L
- meas 22 ct 1 in own pos, step on L  
ct 2 stamp R heel smartly beside L without wt.  
ct 3-4 again moving to pos of dancer to R, step on R to R; step L behind R.
- meas 23 ct 1 step on R to R.  
ct 2 stamp L heel (without wt) next to R  
ct 3-4 beginning a CCW turn to own pos, step L, R.
- meas 24 ct 1-4 completing turn, step on L (ct 1) and hold (cts 2-3-4).

During the turn, gradually raise hands to curve overhead.

19

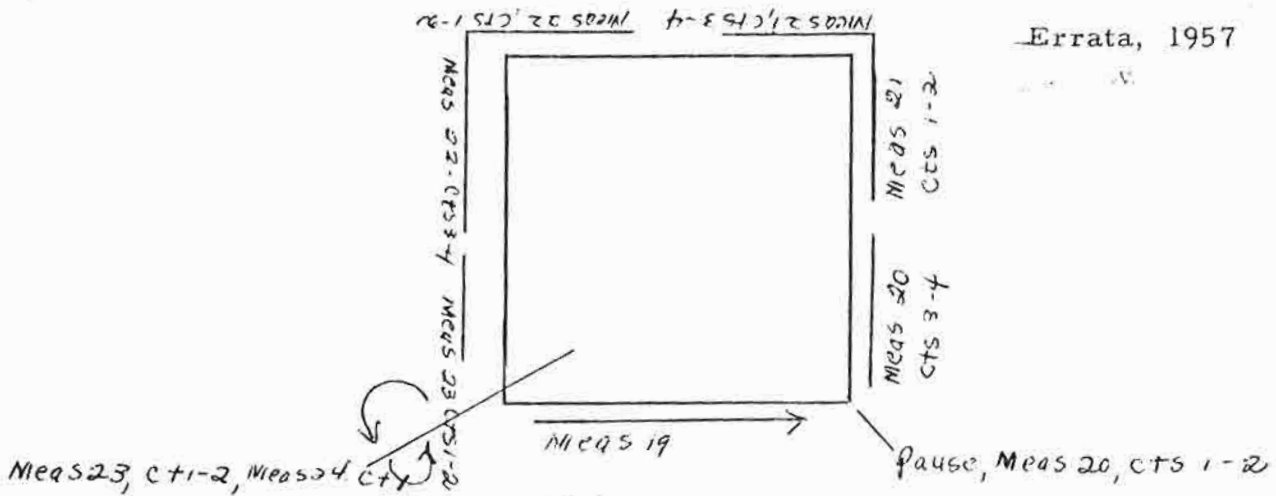
Fig. III

meas 9-10 VAMP add "taking wt on R"

meas 20-24 "Break" change all thus:

- meas 20 cts 1-2 pause  
cts 3-4 facing ctr, hs down and curved twd body move CCW on square twd next corner with: step on R to R, step L behind R
- meas 21 ct 1 step on R to R  
ct 2 stamp L heel (without wt) beside R.  
ct 3 moving CCW on square, bk twd ctr, step on L to L.  
ct 4 step R behind L.
- meas 22 ct 1 step on L to L  
ct 2 stamp R heel next to L (no wt)  
ct 3 facing ctr, move along last side of square into home pos with step on R to R.  
ct 4 step L behind R.
- meas 23 ct 1 step to R on R  
ct 2 stamp L sharply beside R with out wt  
ct 3 in home pos, begin a CCW 3-step turn by stepping on L  
ct 4 continue turn by stepping on R.
- meas 24 ct 1 complete the turn by stepping on L.  
cts 2-3-4 hold, facing ctr, raising Hs





Cymbals for Fado

Singles (ping) hit one pair of cymbals at a time.

Clangs - hit both pairs of cymbals at the same time.

Cymbals for Figures I, II, III, meas 1-10 will be the same.

meas 1-3 - 24 singles (8 singles per meas)

meas 4 - three clangs

meas 5-8 - repeat cymbals for meas 1-4

meas 9-10 - clang ---, clang --- clang, clang, clang & repeat

Figure I "Break" meas 11-19 - ping, ---, ping --- ping, ping  
ping & repeat 8 times more.

meas 20 - pause for 2 cts.

for turn & stamp: ping, ping, ping, ping, ping,  
---clang. repeat.

for 8 step turn: ping, ping, ping, ping, ping  
---clang---clang---clang---clang pause for  
2 cts.

Cymbals for Chorus will be same each time Chorus is danced.

meas 25 clang, clang, clang --- clang, clang, clang---

meas 26 pause cts 1 & 2. clang --- clang (during turn)

meas 27-28 repeat action meas 25 - 26

meas 29 clang --- clang, clang, clang --- clang clang

meas 30 clang --- clang --- clang.

meas 31-32 repeat action meas 29 - 30

meas 33-40 repeat action meas 25 - 32

Figure II "Break"

meas 11 clang, clang, clang --- clang, clang clang ---

meas 12 clang --- clang --- clang --- clang

meas 13 - 18 repeat action meas 11 - 12 three times more

meas 19 - repeat action meas 11

meas 20 clang --- clang (during pause in dance)

cymbals for remainder of Figure II are same as in Figure I

Figure III, "Break"

meas 11 clang, clang, clang, --- clang, clang, clang ---

meas 12 clang --- clang ---, clang, clang, clang

meas 13 clang --- clang --- clang --- clang

meas 14 - 19 - repeat action meas 11 - 13 twice more.

Cymbals for remainder of Figure III are same as in Figure I

- Page      Change  
29 (cont'd) El Carnavalito  
Figure VI - first line should read: "All release Hs & hook elbow with ptr (M's R & W's L).
- 31      Serbian Medley, "Jelke, Tavnicarke" Addendum:  
Sources: From the area of Niš. Described in Narodne Igre, Vol. 1, by the Janković sisters. Published by the Serbian Royal Academy, Beograd, 1934. First dance in the volume.  
Formation: Closed circle, or kolo formation (open circle with leader at R end). Hs joined and dn.  
Tempo: 3/8; 5/8
- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| 1 3/8        | Step to R with R (ct 1); close L to R, taking wt equally on both ft (ct 2); hold (ct 3).   |
| 2 5/8        | Step to R with R (ct 1); close L to R (ct 2); step to R with R (ct 3); close L to R, taking wt equally on both ft (ct 4); hold (ct 5). |
| 3 3/8        | Repeat action of meas 1, with opposite ftwk.   |
| 4 5/8        | Repeat action of meas 2, with opposite ftwk.<br>Repeat entire dance 5 more times.  |
- Note: If the Serbian Medley is used as an exhibition Jelke may be used as an entrance, having the dancers walk on stage singing the song and forming the kolo for Poskok. However, for general folk dance purposes the dancers may form the kolo and dance Jelke while they sing. During the 8 meas of introduction for Poskok the dancers may do schottische steps in LOD beginning R.
- 37      Philippine Jota  
Figure II. meas 1-16 "Couples 1 etc." should end with: "repeat 3 times."  
meas 1 - should start "Couples 2 facing ptr R arm sweeps etc . . ."
- 38 (cont'd) Vira Waltz  
37-38 second line reads: " . . . passing R shoulders & turning"  
This should read " . . . passing and turning face to face."
- 39      Levante Tanc  
Figure I. Meas 1-3 Delete the word "Bokazo."  
Meas 4 - should read "Bokazo, turning to face ptr."  
Figure III. Meas 7 - last sentence should read: "With small step bkwd on L, bow to ptr, wt on L (cts 3, 4)"
- 40      Goralski Taniec  
Change last four lines to:  
Leading couple 4 polkas out to head of column (ballroom pos.) Lines come together on 4 balance steps. Then all dance a Krakowiak turn hopping on R ft R hips adjacent L Hs high for 8 meas. Reverse Krakowiak turn for 8 meas. Lead couple start a gallop in CCW dir, the others following for 8 meas. Then in ballroom pos cplcs dance 4 polkas turning out of dancing area.
- 43      Baanopstekker  
Pattern B: Then W wait while M run to join them 8 steps putting arms around 2 W one on each side. M link arms in the circle with the W, then.
- 46 (cont'd) Picking up Sticks  
III. Change pattern Fig. 1 (at the bottom of the page) 3 1 2  
A5 (fourth change) ③ 1 2

- | <u>Page</u> | <u>Change</u>   |
|-------------|---|
| 47          | <u>Darcason</u><br>III <u>Straight Hey</u><br>line 6: Add after (step throughout). A running step may also be used for straight hey.<br>line 7: Add to complete last sentence: At the top and bottom of the set TURN outward and around . . . |
| 51          | <u>Terminology</u> : All steps are done with a light springy step.<br><u>Hey for three</u> : Simple pattern<br>1 2 3<br>No. 1 face dn the set; No. 2, 3 face up; etc.<br>as in regular "Hey for Three."                                       |
| 52          | <u>Čardáš Z Košických Hámrov</u><br>Fig. II meas 13 - 24 should read, "Repeat action of meas 1 - 12. On meas 24, W makes complete turn R to face RLOD."   |
| 56          | <u>Žabarka (Zhah' - bar - kah)</u><br>Fig. III Meas 8 - Variation: step R bending knee (cts 1-2).<br>Step L next to R (ct 3). Step R in place (ct 4).   |
| 61          | <u>Vandra Polka</u><br>I. <u>Turn Step</u> . Meas 3 s e l e ad H <u>R</u> two times.  |
| 62          | <u>Eh Hatal</u> , not En Hatal  |
| 63          | <u>Mezareí Yisrael</u><br>Fig. I: line 2 - leap onto L ft (ct 3) change to leap instead of jump.<br>Fig. II: (meas 8) - step to R with R (ct 1 &), bring L beside R with light stamp (ct 2 &). Delete previous description.                   |
| 65          | <u>Ki' Tiz' Am</u> Replace with following description; page four of 1957 Errata.  |

KI TIN' AM  
(Love is Pleasant While Dancing)

**Record:** Folkways Records Album No. FW 935

**Formation:** Cple facing CCW. W to R side of M. Inside arms held comfortably out to side, elbows bent so arm extends twd LOD (CCW). Hs joined palm to palm, parallel to floor. M palm turned up and W palm placed on top, fingers matching. Outside arms curved out in front of body so hands may be joined palm to palm. M palm turned upwd, W dn. Outside Hs a little lower than joined inside Hs. fingers touching heel of ptrs H.

**Tempo:** 4/4

Meas.    Pattern  
          Figure 1

- A. 1 Step fwd with R ft (ct 1 &). Step fwd on L toe (ct 2 &). Step fwd on R ft (ct 3 &). Step fwd on L toe (ct 4 &).
- 2 Step fwd with R ft (ct 1 &). Step on L ft in place (ct 2 &). Close R ft (ct 3 &). Hold 3 quarter note of music (ct 4 &).
- 3 Step fwd on R ft (ct 1 &). Step fwd on L toe (ct 2 &). Step fwd on R ft (ct 3 &). Step fwd on L toe (ct 4 &).
- 4 Step bkwd on R ft (ct 1 &). Step on L ft in place (ct 2 &). Close R ft (ct 3 &). Brush ball of L ft to L (ct 4).
- 5 Step to L side with L ft (ct 1 &). Cross R ft (stepping on high toe) in bk of L (ct 2 &). Repeat step to side L (ct 3 &), cross R in bk (ct 4 &).
- 6 Step fwd with L ft (ct 1 &). Step with R ft in place (ct 2 &). Close L ft (ct 3 &). Brush ball of R ft to R (ct 4 &).
- 7 Step to R side with R ft (ct 1). Cross L ft (stepping on high toe) in bk of R (ct 2 &). Step to R side (ct 3 &). Cross L ft in bk of R (ct 4 &).
- 8 Step bkwd with R ft (ct 1 &). Step on L ft in place (ct 2 &). Close R ft (ct 3 &). Hold (ct 4 &).

Finish with inside Hs joined and dn. Outside Hs free.

Note: In the above step both the fwd and bkwd movements give a soft rolling movement right up to the shoulders.

- 9 M: Small leap fwd with L ft (ct 1 &). Step on R ft in place (ct 2). Close L ft to R (ct 3 &). Hold (ct 4 &).  
W: Leap to R side with R ft (ct 1 &). Step L ft beside R (ct 2 &). Step R ft in place (ct 3). Hold (ct 4).
- 10 M: Leap with R ft to R side (ct 1 &). Step L ft beside R (ct 2 &). Step R ft in place (ct 3 &). Hold (ct 4 &).  
W: Step bkwd with L ft (ct 1 &). Step on R ft in place (ct 2 &). Close L ft to R (ct 3 &). Hold (ct 4 &).

Note: Weight must be on L ft at close of this step.

- 11 M: Step to L with L (ct 1 &). Hold (ct 2 &). Close R to L (ct 3 &). Hold (ct 4 &).

Ki' Tin' Am

- Meas.      Pattern  
W: moves in front of M with one full leaping turn R, L, R, and finishes on M's L. (cts 1 & 2 & 3 &). Hold (4 &).  
Note: At the end of turn W is on M's L, her LH on M L and R joined underneath.
- 12      W step bk with L ft (ct 1 &). Step on R ft in place (ct 2 &). Close L ft to R (ct 3 &). Hold (ct 4 &). M step fwd with L (ct 1 &), step R in place (ct 2 &). Close L to R (ct 3 &), Hold (ct 4 &).
- Figure II  
Couples are now in double circle. W to M L.
- B 1      Both step to R side making a 1/4 turn to face ptr (ct 1 & 2 &)  
Close L ft to R and go into deep knee bend (ct 3 & 4 &).  
2      Slowly rise from knee bend (ct 1 & 2 &). Both step bkwd on L (ct 3 &).  
Step fwd on R ft (high toe) (ct 4 &). (Turning bodies so that R shoulders are touching. Arching the joined LH overhead. R joined Hs dn).  
3      Beginning with L cples now turn CW in place. Step dn on L (ct 1 &),  
Step on high toe of R (ct 2 &), step dn on L (ct 3 &), step on high toe of R (ct 4 &).  
B. rpted      Repeat action of meas 1-4, Fig. II. Finish in original pos ready to repeat dance.

Note: In B, Fig. II, whenever the term "step down" is used, the weight is on the whole of the ft and the L knee is bent.

--presented by Rivka Sturman

--notations prepared with assistance of  
Florence Freehof



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Change  
Siamsa Beirte

meas 9 - 10. 1. M and W change places using promenade step (hornpipe) hop, step, step, step . . .

meas 13 - 16. Turning promenade step . . .

Note: for further reference see Volume VIII F.D. from Near and Far.

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Snurrbocken

Line 8 should read: Recording: RCA(import) R-506. Domestic US recording not recommended.

Lines 32 and 33 should read:

Note: As danced in Sweden, Snurrbocken begins with the turn, not the bow. This is because the dance is actually no more than a straight polska, into which have been thrown humorous interruptions. In the old days it was not uncommon to find the music for the bowing sequence (Part C) irregular, varying with the imagination and capricious nature of the fiddlers. In effect, this became a "game" between dancers and musicians, where the latter would try to outdo the former.

Add the following notes:

Regarding tempo: As is the case with most "popular" dances (i.e. those done widely by many people) including folk and old time dances, Snurrbocken may be danced within a wide latitude of tempo. The above recommended Swedish recording has purposely been recorded rather slowly so that the step can be learned properly before being attempted at a fast pace. When the turn is fully mastered, and if the dancers so desire, the record may be speeded up to any reasonable tempo.

Oftimes dancers will not revert to the simple run fwd during meas 9-16 but will continue the polska turn. The run is, after all, nothing more than a "rest step."

Though never prescribed, the bowing away from ptr (meas 18) can without much difficulty or imagination result in a "boomp-a-daisy" routine. To avoid Dispensing with all dignity (which is an essential part of the Swedish nature) this should not be overdone. But of course accidents will happen!

95

Landskrona Kadrilj

Formation: Square: balances with 4, 8, 12, or 16 cples; or unbalanced with 6, 10, or 14 cples. Optimum size, 6 to 10 cples. "First" and "second" (Primary and Secondary) couples is indicated in diagram.

Line 27 (misprinted meas 14 - 40) should read: 17 - 40.

Chorus: Primary cpls active . . . (etc.) . . .

96

Feiar Med Vals

Re Line 6: Domestic recording unfortunately not yet available.

Change  
Schottis I Turer

Lines 26 and 27 should read:

3-4 M continues fwd with 4 step-hops, while W turns CW under  
upraised R arm 2 turns around with 4 step-hops. M may help W  
. . . (etc) . . .

Line 35 should read:

Around behind him, and back to his R side, . . . (etc.) . . .

123 Monadnock Not Monadneck

129 Dud's Reel  
Strike out the line that reads "All fwd and back again."

130 British Sorrow  
Should read: Couples 1-4-7 active.

133 (cont'd) Wishful Waltz  
17 - 20 Reads "Unwrapped" and should read "wrapped."

141 B'er Besade  
Figure I meas 2 Delete: hop on meas 4 and Add: Tiny Leap  
(leap on R ft (ct 4).  
meas 4 Delete: taps. Add: (stamp on L heel) in  
both ct 1 & ct 3.  
Figure II. Meas 1 Add: (ct 4) just before "Note:"  
Meas 6 Delete: Step in (ct 3-4). Add: Stamp on  
R ft (ct 3-4).  
Figure IV. Meas 2 - Add: High hop on R (ct 2), and land on  
both ft to go into low bend with both  
knees (ct 3).  
Meas 6 - Delete: Step in(ct 3-4). Add: Stamp on  
R ft (ct 3-4).



1957 GERMAN FOLK DANCE RECORD RELEASES  
by GRETTEL AND PAUL DUNSING, GEORGE WILLIAMS COLLEGE, CHICAGO, ILL.

The four "Gemeinschaftstänze" - communal type group dances - have been introduced by us previously in classes and workshops in various parts of this country but recorded music thus far was not available. They are a few of a large group of dances which were created in Germany by youth groups during the immediate post world war II area largely under the leadership of KARL LORENZ. In all these dances the music is an integral part of the whole; dance and music have been created together. During our visit in Germany in the summer 1956 youth leaders told us that these four dances are still popular and seem to have stood the test of time. The simplest of these is Black Earth Circle; Serenade is just a little more intricate in three part rondo form, Rosentor is a 3-part rondo with the same rhythm and step throughout the dance; and Queen of Hearts is a more involved 4-part rondo with interesting rhythm and step changes.

The other releases are old traditional German folk dances which are currently popular with German youth groups. The music has never been recorded before. Our teaching of these dances has only begun last fall in Chicago. We saw Sauerländer Quadrille #5 - a native dance of Neheim in the Westphalian country - performed by all of the groups we met in Germany this past summer. Grosser Achterrum - a simple and delightful schottisch mixer - is a native dance of the heather country in the North German province of Hannover. It was taught to us by our German friends of the "Ring für Heimattanz" (ring or club for homeland dances) in Hamburg.

--May, 1957

The former are "Folk Dancer" recordings made by Michael Herman.

# JARABE DE LA BOTELLA

(Jalisco, Mexico)

This dance was learned by Henry "Buzz" Glass during the year 1954-55 at the National University of Mexico, at Mexican folk dance groups, and observed at many fiestas.

Music: Los Amigos, MAA-10043B, Jarabe de la Botella

Formation: As a group dance: M and W facing each other in lines about 8 feet apart. M has hands clasped in bk and holds a bottle in one hand. W holds skirts at sides.

As a couple dance: M holding W's inside H takes a few rapid steps fwd, and then releasing W's H, allows W to make a 1-1/2 L turn to end facing M about 8 feet away.

Note: As danced at one of the folk dancing groups, M used various objects to simulate the bottle, as wallets, key cases, etc.

## Steps

Basic Jarabe: Take a short step fwd on R (wt. on whole ft) (ct. 1), step on ball of L ft opp R heel (ct. 2), step on ball of R ft beside L (ct. 3). Repeat this pattern of flat, toe, toe beginning L (cts. 4-6) (6/8 time).

Pas de Basque: (6/8 time) Leap swd R on to R (cts. 1, 2), step on ball of L ft beside R (ct. 3), shift wt to R ft in place (ct. 4) and hold (cts. 5, 6).

Pas de Basque: (3/4 time) (As used in dancing over the bottle). Leap on to R ft swd R allowing R ft to pass in an arc over and in front of the bottle (ct. 1), step on L ft beside R allowing L ft to pass in back of the bottle (ct. 2), step on R ft in place (ct. 3). Repeat pas de basque starting on L. Note: On the 1st ct of each meas in dancing over the bottle, the ft swings over and in front of the bottle, alternately R and L.

Mexican Two-Step Waltz: Step fwd on R ft (ct. 1) with accent. Step on L ft beside R (ct. 2), take a very slight step fwd on R (ct. 3). Repeat beginning L. (Though in 3/4 time, the pattern is step, close, step.)

Rock Step: Step on R across L instep, wt on R and L toe crossed in bk of R ft, L heel off floor (ct. 1). Pushing off R rock bk on to L ft allowing R heel to come off floor while R toe remains on floor (ct. 2). Feet remain crossed throughout this step. Continue rocking fwd on R and bkwd on L.

Side Push Step: Push off the L ft. (ct. and) step swd R with a short chugging step (ct. 1). As R ft takes weight, the L ft moves swd off the floor. Bring L toe beside R and again push off with L toe (ct. and), step swd R with a short chugging step (ct. 2). Continue in this fashion.

<u>Music</u>	<u>Pattern</u>
(6/8)1	Introductory Chord
A	I. <u>Stamping and Basic Jarabe</u>
1	Stamp in place on flat of R ft (ct 1) and hold (cts 2-6)
2	Stamp in place on flat of L ft beside R (ct. 1) and hold (cts 2-6).
3-5	Moving twd partner, dancers beginning R take 6 Basic Jarabe patterns beginning R, L, R, L, R, L alternately. Dancers meet with R shoulders in proximity.
6	Stamp in place with three equally spaced stamps on flat of ft. R (ct. 1) L(ct. 3), R (ct. 5).
7-9	Moving twd partner's place, take 6 Basic Jarabes beginning L, R, L, R, L, R turning a half turn R on last 2 patterns L and R to face partner.

- | <u>Music</u> | <u>Pattern</u>   |
|--------------|--|
| 10           | Stamp in place on the flat of the ft 3 equally spaced stamps L (ct. 1) R (ct. 3), L (ct. 5).   |
| 11-13        | With 6 Basic Jarabes beginning R, dancers advance meeting with R shoulders opposite (as in meas 3-5).  |
| 14           | Stamp in place with 3 equal stamps as in meas. 6.  |
| 15-17        | Advance twd original place with 6 Basic Jarabes beginning L turning on last 2 patterns to face partner (as in meas. 7-9).  |
| 18           | End with a single stamp L beside R in place.   |
| <br>         |  |
| B.           | II. <u>Pas de Basque, Interlude, Basic Jarabe</u>  |
|              | <u>Pas de Basque (6/8)</u>   |
| 1-8          | Beginning R and passing R shoulders, dancers exchange places with 8 pas de basque patterns taking last 2 patterns to turn R to face partner.   |
| 9-15         | Beginning R and passing R shoulders, exchange places with 7 pas de basque patterns turning R to face on last 2 patterns.   |
| 16           | In place, stamp on flat of L ft beside R (ct. 1) and hold (cts. 2-6).  |
|              | <br><u>Interlude and Basic Jarabe</u>  |
| 1            | Stamp in place on flat of R ft (ct 1) and hold (cts 2-6)   |
| 2            | Stamp in place on flat of L (ct. 1) and hold (cts. 2-6)  |
| 3            | Beginning with the R and then L and remaining in place, take 2 Basic Jarabes ,   |
| 4            | Stamp on flat of R ft beside L (ct. 1) and hold (cts. 2-6).  |
| 1-16         | Repeat action of Step II, Pas de Basque (meas. 1-1'6).   |
| 1-4          | Repeat action of Step II, Interlude and Basic Jarabe<br>Note: M places bottle (or simulated object) on the floor midway between dancers as he takes the final stamp R (meas. 4 of repetition). |
| <br>         |  |
| G. (3/4)     | III. <u>Pas de Basque (3/4) and Mexican "Two-Step Waltz"</u>   |
|              | A. <u>Woman's part</u>   |
| 1-2          | Beginning on the R and advancing twd the bottle, W takes 2 Pas de Basque steps R and L.  |
| 3-14         | Continuing with 12 more Pas de Basques, W dances over the bottle at the same time turning to her R in a CW direction making one complete turn. (End with bk to original position.)             |
| 15           | Making a three-step turn R, swing R ft in an arc over bottle (ct. 1) step on L beside R continuing to turn (ct. 2), step on R beside L facing partner (ct. 3).                                 |
| 16           | In place stamp L (ct. 1), R (ct. 2), and hold (ct. 3).   |
|              | B. <u>Man's Part</u>   |
| 1-8          | While W dances over bottle, M at the same time beginning R moves CCW around W in a circle with 8 Mexican Two-Step Waltz patterns.  |
| 9-15         | M now circles W in a CW direction beginning R taking 7 Mexican Two-Step Waltz patterns.  |
| 16           | M ends with a stamp L (ct. 1), R (ct. 2), and hold (ct. 3) to face partner.  |
| 1-16         | Repeat the action of meas. 1-16, Step III. M does pas de basque moving CW around the bottle, while the W at the same time circles M with Mexican Two-Step Waltz circling CCW and then CW.      |

Music  
D (3/4)

Pattern

IV. Step, Hop, Step (Chorus Around Bottle)

Dancers at the same time circle around the bottle in a CCW direction with a Step, Hop, Step pattern. L shoulders are adjacent and dancers look over shoulder at each other.

Step, Hop, Step Pattern

- 1 Take a short step fwd on L (ct. 1), hop on L bringing R ft with bent knee off floor opp L (ct. 2), step on R just in front of L (ct. 3).
- 2-7 Repeat action of meas 1, 6 more times.
- 8 Take a short step on L (ct. 1), hop on L bringing R ft with bent knee off floor opp L (ct. 2), slap R toe bkwd beside L (ct. 3) allowing R ft to swing back at the end of the slap.
- 9-16 Repeat Step, Hop, Step chorus with dancers backing up and moving CW around the bottle.  
Take a short step bkwd on R (ct. 1), hop on R bringing L ft with bent knee off floor almost opp R (ct. 2), step on L ft just in front of R (ct. 3). Continue in this manner. End by stepping on L ft next to R and turning to face partner at the same time in original place.

C 1-16 V. Repeat all of step III, Pas de Basque and Mexican Two-Step Waltz.  
1-16

D 1-16 VI. Repeat all of Step IV, Step, Hop, Step (Chorus Around Bottle).  
Chord On chord, turn one-quarter R to have L shoulder twd partner.

E (2/4) VII. Picking Up Bottle - Jarabe Finale

Note: The music and action of this section is similar to the ending of Jarabe Tapatio. Dancers advance twd the bottle and bending down, they make a "pass" at the bottle. The W is the victor and holds the prize in her RH as dancers come to an upright stance.

A. Grapevine and Buzz Step Turn

Trade places passing to the L of the bottle as follows:

- 1-4 Both step swd L on L (ct. 1), step on R behind L (ct. 2), step swd L on L (ct. 1) making a "pass" at the bottle, W picking up bottle, step on R beginning a 3/4 L turn CCW (ct. 2), continue to turn L by stepping bk on L and facing partner (ct. 1), facing partner continue to bk up twd opp place stepping bk on R (ct. 2), step bk on L beside R (ct. 1), hold (ct. 2). End facing partner, W holding bottle in RH about shoulder height
- 5-6 Turn R with 3 buzz steps (1-1/4 times), (cts. 1, 2, 1) ending with L shoulder twd partner, hold (ct. 2).
- 1-6 Repeat the action of meas 1-6 returning to original place omitting bending down to make a "pass" at the bottle.

F. B. Running Two-Step  
1-8 Dancers approach and circle each other twice in a CW direction with 8 two-steps beginning on R and then alternately. (R shoulders adjacent in circling).

1-8 C. W. Rock-Step, M Side Push Step  
Repetition The M continues to circle the W CW with side push steps pushing with the L and stepping swd on the R. The W at the same time

2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Jarabe de la Botella

circles CW in place with 8 rock-steps beginning fwd on the R and then back on the L. M ends beside W, backs to M's original place.

Interlude

1-4

D. M Kicks Over W's Head

The W stoops down and puts bottle in LH, knees bent and body close to the floor. The M swings his R leg over her head in a turn to his L (R leg of M crosses over L to continue turn to L on both ft.).

M offers hand to W who rises beside him. Inside hands are joined on the bottle, shoulder height, as dancers face fwd side by side.

VIII. Finale - Stamping, Basic Jarabe, Ending

A (6/8)

1-2

Stamp in place on flat of R and then L as in Step I.

3-6

Move slightly fwd with 6 Basic Jarabe steps beginning R and end with 3 stamps as in Step I.

7-9

Continue to move slightly fwd with 6 Basic Jarabe Steps beginning L.

10

End with a single stamp L beside R.

Dancers turn away with a 3-step turn beginning on the outside ft.

Dancers turn twd each other in a 3-step turn beginning on the inside ft. M ends with his arm around the W's waist, and takes the bottle in his LH as he ends beside the W.

THIS MATERIAL IS TO BE REPRODUCED IN BOOK FORM SHORTLY AND IS NOT TO BE REPRODUCED WITHOUT PERMISSION.

--presented by Henry "Buzz" Glass  
-- notations prepared with assistance of  
Larry Miller

LA COSTILLA  
(Mexican)

Learned by Henry "Buzz" Glass in Mexico during 1954-55 from Senor Gomes and Jorge Escoto.

Music: Los Amigos, MAA 10043A, La Costilla.

Formation: A line of M facing a line of W about 6 feet apart. W holds skirt, M's H naturally at sides. Dancers are active as groups of four (two M and two W). In each unit of four, M are about 3 feet away from the adjacent M; W are about three feet away from the adjacent W. Partners are facing, opposite each other; however, in certain figures M 1 dances with W 1, and M 2 dances with W2. Thus M are numbered from the top of the set 1, 2, etc., and W are numbered 2, 1, etc. While the dance may be performed with sombreros in front of each dancer, it may also be danced with any item simulating a sombrero, as key case, wallet, handkerchief, etc. It was danced in this manner at one of the folk dance groups in Mexico City.

Music (6/8) Pattern

- Chord      Introductory chord    Dancers stand in place .
- A      I. Basic Chorus Step
- 1      Take a low leap on the R making a quarter-turn R (ct. 1) so M face down and W up the set. Leap onto L (ct. 3) beside R. Leap onto R ft in place (ct. 5).
- 2      In place stamp L, R, L, R in rapid succession (cts. 1-4). Hold (cts. 5, 6). Note: On the last stamp R, there is no wt.
- 3-4      Making a half turn L, at the same time take a low leap on the R (ct. 1), leap on the L beside the R (ct. 3), leap on the R beside the L (ct. 5). Take 4 successive stamps as in meas. 2, L, R, L, R (no wt on last stamp R) M facing up the set, W down.
- 5-6      Repeat 3 leaps and 4 stamps with the M facing down and W up the set.
- 7-8      Repeat 3 leaps and 4 stamps making a 1/4 turn L to face partner.
- B.      II. Half Circles-Skipping
- 1-2      Beginning with the R ft, each dancer describes a half circle to the R (CW) around the sombrero with 4 skipping steps R, L, R, L.
- 3-4      Retracing steps, take 4 skipping steps R, L, R, L moving CCW in a half circle to original side of sombrero.
- 5-6      Repeat 4 skipping steps R, L, R, L in a half circle CW around sombrero.
- 7-8      Leap directly in back of sombrero with 3 leaping steps R, L, R followed by 4 stamps L, R, L, R (as in the chorus step - no wt on last stamp R).
- 1-8      Repeat all of the action of Step II, as in meas. 1-8.
- Repeated
- A      III. Basic Chorus Step
- 1-8      Repeat action as described in Step I, meas 1-8.
- B      IV. Dos a Dos (Crus Chicas) and Half Circles-Skipping
- In each set of 4 the top M (numbering from the top of the set) and the W diagonally opposite are ones. In each set of 4 likewise, the top W and the M diagonally opposite are twos. While the ones dance the dos a dos, the twos dance the action of Step II, Half Circles - Skipping.

The action is as follows:

A. Dos a dos (ones)

1-2 Passing on the L side of their sombrero, ones take 4 skipping steps beginning R advancing to meet and dos a dos R shoulders in the center of their individual square.

3-4 Move bk wds to end just in bk of and to the R side of their sombreros taking 4 skipping steps beginning R.

5-6 Without stopping, they circle once CW around their sombreros with 4 skipping steps beginning R.

7-8 End in bk of sombreros with 3 leaping steps R, L, R followed by 4 stamps as in the basic chorus.

Note: Action is continuous.

B. Half Circles-Skipping (twos)

While ones dos a dos, twos are active at the same time doing Step II, meas 1-8, Half Circles-Skipping.

Note: The action of ones and twos coincides during the last 4 meas.

1-8 Repeat the entire action of Step IV, twos making the dos a dos with the above action, while ones make the half circles and skipping as in Step II, meas 1-8.

Repeated

A V. Repeat Basic Chorus Step

1-8 Repeat action of Step I meas 1-8 Basic Chorus step

B VI. Dos a Dos (Cruz Grande) and Half Circles-Skipping

Note: As in Fig. 4, the ones do the dos a dos (cruz grande) while the twos do the action of Step II, Half-Circles-Skipping. The action is then reversed, with the twos doing the dos a dos and the ones the half circles-skipping.

A. Dos a Dos (Cruz Grande)(ones)

1-2 Beginning from the L side of the sombreros, on the R ft. ones (M and W) change places with 4 skipping steps passing R shoulders in the center of the set.

3-4 Without stopping, they circle the opposite sombrero (moving CW) and take 4 skipping steps bkwd passing L shoulders to end to the R side and just in bk of their sombreros.

5-6 Without stopping, take 4 more skipping steps CW around their sombreros, beginning R.

7-8 End in bk of their sombreros with the chorus step of 3 leaps and 4 stamps.

B. Half Circles-Skipping

While the ones take the long dos a dos, twos are active at the same time doing Step II, Half Circles-Skipping.

Note: The action of ones and twos coincides during the last 4 meas.

1-8 Repeat the entire action of Step VI, twos making the dos a dos (cruz grande) while the ones make the half circles - skipping as in Step II.

Repeated

A VII. Basic Chorus Step

1-8 Repeat action of Basic Chorus Step, Step I, meas 1-8.

VIII. Double Cross (Cruz Doble)

The action is the same as for Step IV Dos a Dos (Cruz Chica) but with ones and twos performing the dos a dos in succession. The action is ones - dos a dos and circle hat and twos - circle hat and dos a dos. It is performed as follows:

B

A. Ones

1-8

Ones repeat the action of Step IV, dos a dos (cruz chica) Meas 1-8.

B. Twos

At the same time twos dance a half circle CW around their sombreros with 4 skipping steps beginning R (2 meas.) Twos then execute the dos a dos ending behind and to the R of their sombreros. (4 meas) End with 3 leaps and 4 stamps as in Basic Chorus step (2 meas) Note: The 4 skip steps in the half circle of the twos delays their action sufficiently to allow both couples to dos a dos in succession. Repeat all of the above action with the twos and ones reversing action. Twos - dos a dos and circle sombreros and ones - circle sombrero and dos a dos.

1-8

Repeated

A.

IX. Basic Chorus Step

Repeat the action for Step I, Basic Chorus Step, meas 1-8.

B

X. Around the Square (Cuadro)

Each set of 4 circles in a CCW direction their own square in the following manner:

1

Each person begins to the outside and in bk of his sombrero.

Beginning R, they take 2 skipping steps to the next sombrero.

2-3

Dos a dos CCW around this sombrero with 4 skipping steps beginning R.

4

Without stopping, advance with 2 skips to the next sombrero.

5-6

Dos a dos this sombrero CCW with 4 skipping steps and end just in bk of the sombrero.

7-8

End with 3 leap steps and 4 stamps (as in Basic Chorus).

Note: Dancers have progressed half way around the square.

1-8

Repeated

Repeat all of the action of meas 1-8 to end in back of original sombrero facing original partner.

A

XI. Basic Chorus Step

1-8

Repeat the action for Basic Chorus Step, Step I, meas 1-8.

B

XII. Figure Eight (Ocho)

This figure is danced with partner, (W directly opposite). Both couples take the same action at the same time.

1-6

All start from the L side of the sombrero beginning with the R ft. The action is continuous and takes 12 skipping steps in all. To begin the figure of eight, advance to meet partner passing R shoulders. Continue twd partner's sombrero doing a dos a dos CCW around it. Without stopping dancers pass L Shoulders as they move bkwd twd the R side of their own sombrero.

7-8

End in bk of the sombrero with the basic chorus pattern of 3 leaps R, L, R and 4 stamps L, R, L, R.

1-8

Repeated

Repeat the action of the figure eight as in meas 1-8.



A

XIII. Basic Chorus Step

Repeat the action for basic chorus step, step I, meas 1-8.

XIV. Mill with Sombreros (Sombreros Altos)

B

1-6

Dancers form a LH mill (star) and skip CCW with 12 skipping steps beginning R.

7-8

Facing twd the center of their set, with H at sides, take the basic chorus step of 3 leaps and 4 stamps.

1-8

Form a RH mill (star) and take 12 skipping steps moving

Repeated

CW, beginning R, to end in original place. Facing twd center of little square end with 3 leaps and 4 stamps. On final note, dancers yell "hey"- at the same time jumping into the air and thrusting H upward. Note: If using sombreros pick them up from the floor and hold them about head height by the brim to form the LH mill. Reverse, holding sombrero in RH by the brim for the RH mill. On final note, as dancers jump in the air, they throw the sombreros upward as they yell "hey."

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--presented by Henry "Buzz" Glass  
--notations prepared with assistance of  
Larry Miller

RASCAPETATE

(Chiapas, Mexico)

Source: Learned by Henry "Buzz" Glass during the year 1954-55 from Señor Escoto and Señor Gómez.

Music: ASP 103-A

Formation: Dancers arranged in longways formation, partners facing, about four feet apart. W has a rebozo worn across back and wrapped around each arm. Hands on skirt. M has hands clasped in bk.

Steps: Basic Zapateado and stamps - Step slightly fwd on R, step in place on L, step on R beside L. Repeat this pattern by stepping slightly fwd on L, stepping in place R and bringing L beside R. Repeat the pattern beginning R, L, R, L making 6 patterns in all. Make a half turn L at the same time taking 4 stamps R, L, R, L. Repeat the six basic zapateados and four stamps making a half turn R. Repeat zapateados and stamps for four complete repetitions.  
Note: The feet are kept very close to the floor as the action is quite rapid.

1. Basic Zapateado and Stamps

As music begins, dancers make a quarter turn to own R to face up or down the set. Both beginning on the R ft, execute the basic zapateado (6) and stamps (4), with half turns alternately L, R, L, R. On the last four stamps partners face each other across the set.

2. Zapateado Variation and Buzz Turn

Stamp on R in place at the same time striking L heel beside R, tap L toe beside R momentarily taking weight, transfer weight back to R and at the same time strike L heel on floor beside R. Repeat the same pattern starting L, as stamp in place on L at the same time striking R heel beside L, quickly followed by tapping R toe beside L ft momentarily taking weight, step again on L in place and at the same time strike R heel on floor beside L.

Turning to the R one turn, take four buzz steps to face partner.

Repeat all of the above sequence beginning on alternate feet and doing the buzz turn alternately L, R, L (Four complete sequences in all).

3. Basic Zapateado and Stamps

Partners again face up or down the set to repeat all of step 1 as described above.

4. Rascapetate Step (Rasping Step)

Stamp on R ft in place at same time brushing L ft slightly fwd and bk (keeping brushing ft close to floor), momentarily take weight on L, transfer weight to R and at the same time brush L ft slightly fwd. To repeat the pattern, stamp on L ft in place at the same time brushing R ft slightly fwd and bk (feet close to floor) momentarily take weight on R, transfer weight to L and at same time brush R ft slightly fwd. Repeat alternately 16 times in all doing step in place facing partner.

Rasquetate5. Basic Zapateado and Stamps

Dancers again repeat action of Step 1.

6. Paseo - Waltz

Beginning facing each other, step slightly fwd on L making a quarter turn L and at the same time extend R toe fwd on floor (feet are astride and partners face away). Step on R and pivoting on R a half turn, bring L toe extended fwd (feet astride) so dancers are face to face. With six walking steps, make almost two full turns to face each other in opposite place. Repeat the same pattern back to original pos and then once more change places. On the 4th repetition a variation occurs as follows: Step on L extending R toe fwd (bk to bk), step on R making a half turn R and extending L toe fwd (face to face). As dancers meet in the center, M takes rebozo from W's R arm as she retains hold of it with her LH. She makes a L turn backing up with walking steps to original place while M backs up with walking steps to his place. Dancers end holding the rebozo with two hands allowing the rebozo to dip slightly.

7. Balance and Turn

With waltz balances, M balances s'dwd L and R, W R and L. Dancers then take 3 step dishrag turns to M's L and W's R and close the free ft to the supporting ft. Repeat balance and 3-step turn in the same manner in the opposite direction. Repeat all (4 times in all).

8. Enredo (Windup)

This step is a variation of step 1 performed in the following manner: W holding one end of rebozo does 6 basic zapateados continually turning L and winding the rebozo about her waist. At the same time M holds the other end of the rebozo (keeping it taut), does 6 basic zapateados in place. Directly facing each other the dancers stamp R, L, R, L. W unwinds turning R with 6 zapateado steps, M doing 6 in place and both end again with 4 stamps R, L, R, L. Repeat winding and unwinding. W at the end keeping the rebozo.

9. Basic Zapateado and Stamps

Repeat action of Step 1.

10. Zapateado variation and Buzz turn

Repeat step 2 as described above.

11. Basic Zapateado Forward and Back

Partners are directly opposite, facing. They take all of the basic zapateado (6) in place and on the 4 stamps R, L, R, L they back away from each other. Repeat basic zapateados and advance twd each other on the four stamps. Repeat all. Accent the last stamp to pose.

THIS MATERIAL WILL APPEAR SHORTLY IN BOOK FORM AND IS NOT TO BE REPRODUCED WITHOUT PERMISSION.

GROSSER ACHTERRÜM  
(Nordheide, Germany)

Record: Folk Dancer MH 1128

Formation: Couples join hands in a large circle facing center.

Steps: Hopstep (Step-Hop) Schottisch step.

Meas.

Pattern

I.

1-8 (with repetition) Circle CW and circle CCW (Hopsteps).

9-16 Couples in closed pos, M facing away from center. 4 schottisch steps in CCW direction. On 2nd step arms flex to bring them in twd the chest; on 3rd step bring them bk to the original pos. On 4th step the W dances in front of the m; she is now facing CW, he CCW.

9-16 4 schottisch steps "Grand Left and Right"

(repeat) -1st step LH to partner and pass  
-2nd step RH to second person and pass  
-3rd step LH to third person and pass  
-4th step move on to fourth person.

17-32 as meas 9-16 with repetition.

Note: The dance has its name from this last part. "Achterrüm" means "hinten herum" or "going around behind." In a sense dancers go around one another.

II.

1-8 (with repetition) Hand tour R and L.

III.

1-8 (with repetition) Two hand tour (small circle) CW and CCW.

IV.

1-8 (with repetition) back hand tour fwd and bkwd (R arms interhook as in a R arm hook and all hands join behind the bk) go fwd and bkwd.

9-32 is danced the same way in all parts of the dance.

End Circle:

1-8 (with repetition) Circle CW and CCW (Hopsteps).

Note: Use hop steps in all meas. 1-8 parts, schottisch steps in all meas 9-32 parts.

--presented by the Dunsings

Folk Dance Camp, 1957

JARABE COAHUILLENSE

7.

Jarabe Pateno  
(Mexican)

Source: National University of Mexico, Mexico City, 1954-55, from Señora Alura Flores de Angeles.

Record: Los Amigos MAA 10042B

Formation: Lines of dancers in longways formation M in one line W in another facing partner, about 8 ft apart. M's H clasped behind bk, W holding skirt.

Meas. Pattern

16

I. Step, Up, Down

Ftwk is same for both M and W. Moving obliquely to the R and then obliquely to the L take 8 step, up, down steps to cross to opposite places, passing R shoulders. End facing each other.

Repeat back to original place.

Step. Up. Down Step:

Step fwd obliquely R on the R ft, almost at the same time drawing the L ft on the floor up to the R and rising slowly on the balls of both ft, sink on the R ft, weight on R. Repeat the same action by stepping fwd obliquely L on the L ft, and continue alternately R and L, 16 steps in all.

16

II. Gallop step

With the weight on the R, take a slight leap onto the L ft followed by quickly bringing the R ft beside the L and momentarily taking weight on it. (L ft leads on gallop step while R ft is slightly lifted with flexed knee R toe on floor.) Passing R shoulders take 8 of these gallop steps to opposite place. Without stopping make 2 CW turns in place with 8 gallop steps.

Repeat 8 gallop steps bk to place, and 2 CW turns in place. End facing partner.

4

III. Balance interlude

After chord, take 4 waltz balance steps in place, L, R, L, R.

16

IV. Slap Step A

Moving twd partner and beginning to make a L turn, step-hop on L at the same time swinging the R leg fwd and then slapping the R toe on the floor beside L. Completing a half turn L and passing partner by the L shoulder, step-hop on the R at the same time swinging the L leg fwd and then slapping the L toe on the floor beside R.

Backing up slightly twd partner's place take 4 more slap steps, L, R, L, R. End with four stamps L, R, L, R. Repeat all of Slap Step A back to original pos.

16

V. Slap Step B

Facing partner step-hop on the L ft swinging R leg fwd and then slap R ft beside L. Step-hop on R ft swinging L leg bkwd and tap L toe in bk of R. Step-hop on L again and slap R toe beside L. Step-hop on R making a half-turn L swinging L leg fwd and then slap L ft beside R. Backing up twd partner's place take two more slap steps L & R. End with four stamps L, R, L, R. Repeat all of Slap Step B back to original place.

16

VI. Slap Step A

Repeat all of Slap Step A as in Figure IV.

16

VII. Jump Step

Chord

With partners facing take 8 jump steps, followed by 8 jump steps making

- Meas.      Pattern  
a CW circle, turning R.  
Jump Step: Jump on both feet, hop on L and swing R across L,  
hop on L and swing R swd. Jump on both feet, hop on R and swing L  
across R, hop on L and swing L swd. Repeat alternately.
- 16      VIII. Borrachito Step  
Moving obliquely R and L in zig-zag fashion, and passing R shoulders  
change places with 8 borrachito steps. Repeat 8 borrachito steps bk to  
place.  
Borrachito Step: Moving obliquely R step on the R ft, step on L ft  
in bk of R. step almost in place on R ft to face directly fwd.  
Step obliquely fwd L on L, step R in bk of L, step almost in place on L  
ft to face directly fwd. Continue on alternate feet.
- 16      IX Zapateado Step  
Beginning obliquely to own R stamp on L ft and strike R heel then R toe  
next to L ft. Repeat stamp on L and strike R heel then R toe. With 3 stamps  
L, R, L, turn obliquely L. Repeat zapateado starting by stamping on R  
and striking L heel then L toe beside R. Repeat stamp on R and striking  
L heel then L toe. With 3 stamps R, L, R turn obliquely R. Repeat 8  
times in all, turning obliquely R and L. On 8th Zapateado Step  
end with one stamp on R ft with no wt.
- 8      X. Borrachito  
Do 8 borrachito steps (as described in step 8) alternately swd R and L  
in place. End with 3 stamps R, L, R.
- 6      XI. Zapateado Step  
Complete 3 zapateado steps as described in step 9, and end with  
a single stamp on the R, with no wt.
- 16      XII. Borrachito Step  
Do 8 borrachito steps as described in step 8 to pass partner R shoulders  
and to change places. Repeat 8 borrachito steps bk to original place.
- 16      XIII. Zapateado Step  
Repeat step 9 exactly.
- 16      XIV. Jump Step  
Do 16 jump steps as described in step 7. Dancers advance with jump  
steps until R shoulders are adjacent and without stopping circle CW  
in place twice. On about the last two jump steps W turns to face fwd  
side by side with M.

Ending

Both take a three-step turn away from each other  
Take a three-step turn back and end with pose.

--presented by Henry "Buzz" Glass

THIS MATERIAL WILL APPEAR IN BOOK FORM SHORTLY AND IS NOT TO BE  
REPRODUCED WITHOUT PERMISSION.

Folk Dance Camp, 1957

Source: Learned in Mexico City from Jorge Escoto and observed at folk dance groups in Mexico, 1954-55.

Record: Los Amigos MAA 10042A

Formation: Partners in a double circle in promenade pos. In steps not using promenade pos, MH are at his side, WH holding skirt.

Meas.

Pattern

16

I. Cut Step and Light Stamps

Ftwk same for both M and W. Moving fwd in LOD cut R ft over L allowing L leg to swing bkwd. Displace R with L extending R ft fwd. Take 3 light stamps in place on the balls of the ft R, L, R. On the three light stamps the fwd movement is very slight. Continue to move fwd in LOD and cut L ft over R allowing R leg to swing bkwd. Displace L ft with R extending L ft fwd. Moving slightly fwd take 3 light stamps in place on the balls of the ft L, R, L. Execute this step alternately 8 times in all. On the 8th step use the three light stamps to turn to face each other, with the M's bk to the center.

16

II. Hop and Stamps

Hop on the L ft keeping toe on floor, but lifting heel. As the heel comes down stamp the heel of the lifted R ft beside the L (wt on L). Repeat hopping on L at the same time lifting R with bent knee and again stamp R heel beside the L. Hop again on the L, lift the R at the same time and as the L heel lowers strike the R heel beside the L three times. On the 3rd stamp R take the wt on R ft. Repeat the above action by hopping on the R ft keeping toe on floor, but lifting heel. As the heel comes down, stamp the heel of the lifted L ft beside the R (wt on R). Repeat hopping on R at the same time lifting L with bent knee and again stamp L heel beside the R. Hop again on the R, lift the L at the same time, and as the R heel lowers strike the L heel beside the R 3 times. On the 3rd stamp L take the wt on L ft. Repeat this action alternately 8 times in all. On the last 3 stamps turn to face LOD and assume promenade position.

16

III. Cut, Cut, Leap

(This step is similar to step I. In this step the 3 light stamps are omitted.) Cut R ft over L, swinging L ft bkwd. Bring L ft up to R cutting R ft which swings fwd. Leap diag sdwd R on R ft, at the same time extending L ft fwd. Cut L ft over R, swinging R ft bkwd. Bring R ft up to L cutting L ft which swings fwd. Leap diag sdwd L on L ft at the same time extending R fwd. Continue the cut, cut, leap series on alternate ft for 16 meas. End facing each other.

16

IV. Swing In, Swing Out, and Stamps

Hop on the L ft, twisting the body slightly to the L, and lifting the R leg with bent knee at the same time. As the L heel lowers to the floor, strike the R heel across and in front of the L allowing the R to swing slightly fwd. Hop on the L, twisting the body slightly to the R, and lifting the R leg with bent knee at the same time. As the L

La Mosca

heel lowers to the floor strike the R heel beside the L with the toe pointing out and swinging slightly fwd. Hop on the L ft lifting the R, and as the heel lowers stamp the R heel 3 times beside the L. On the last stamp take the wt on the R. Facing obliquely R hop on the R ft, and lifting the L leg with bent knee at the same time. As the R heel lowers to the floor, strike the L heel across and in front of the R allowing the L to swing slightly fwd. Hop on the R, twisting the body slightly to the L, and lifting the L leg with bent knee at the same time. As the R heel lowers to the floor, strike the L heel beside the R with the toe pointing out and swinging slightly fwd. Hop on the R ft lifting the L, and as the heel lowers stamp the L heel 3 times beside the R. On the last stamp take the wt on the L. Repeat this action alternately 8 times in all. On the last 3 stamps turn to face LOD and assume promenade pos.

16 V. Cut, Cut, Leap

Repeat step 3 exactly. (Cut, Cut, Leap, with no stamps).

16 VI. Hop, Brush, Slap, Stamp, Stamp, Stamp

Both facing LOD, M on the inside, W's H on skirt, M's H at his side. Hop on the L ft, at the same time lifting R leg with bent knee. As L heel lowers to floor, brush the R heel on the floor allowing R leg to swing fwd. Hop on the L ft and as the L heel lowers at the same time slap R ft beside L giving body impetus to make a half turn R to face R LOD, M still on the inside. Hop on the L ft lifting R, and as the L heel lowers strike R ft three times, taking wt on R on the third stamp. Hop on the R ft, at the same time lifting L leg with bent knee. As R heel lowers to floor, brush the L heel on the floor allowing L leg to swing fwd. Hop on the R ft and as the R heel lowers at the same time slap L ft beside R giving body impetus to make a half turn L to face LOD, M still on the inside. Hop on the R ft lifting L, and as the R heel lowers strike L ft 3 times, taking wt on the L on the 3rd stamp. Repeat this action alternately 8 times in all.

16 VII. Cut, Cut, Leap

Repeat step 3 exactly. (Cut, Cut, Leap, with no stamps.) During this step dancers imitating a buzzing fly may make a "ssssss" sound in tempo with the music. End with stamp on L ft.

Note: On the cut steps (Steps 1, 3, 5, 7,) there is a natural body lean fwd and back.

THIS MATERIAL WILL APPEAR IN BOOK FORM SHORTLY AND IS NOT TO BE REPRODUCED WITHOUT PERMISSION.

--presented by Henry "Buzz" Glass



SAUERLAENDER QUADRILLE NO. 5  
(A German quadrille from Neheim-Hüsten, Westphalia)

Music: Record: Folkdancer MH 1129  
Piano: Westfaelische Heimattaenze, Otto Ilmbrecht  
Hanseatische Verlagsanstalt, Hamburg  
(Available thru Gretel Dunsing c/o George Williams  
College, 5315 Drexel Ave., Chicago 15, Illinois)

Formation: Four couples in a square  
1st couple faces music  
or top of hall

		1st cple		
		W M		
3rd	M		W	4th
cpl.	W		M	cpl.
		M W		
		2nd cpl.		

Steps: "Neheimer Schritt" (Neheimer Step)  
as described below is being used throughout the dance, either  
going fwd or sdwd. "Fwd" or "Sdwd" refers to the second  
part (second meas) of the Neheimer Step (abbreviated N. S.).  
The music is written in 2/4 time, 4 eights to a meas.

Meas. Pattern

1 Toes of L ft point in such a way that the L ft is at R angles to the  
R ft (L toes close to R instep) (ct. 1). Now point toes of L ft  
outward in such a way that the heel is at R angles with the R ft  
(close to instep) (ct. &). The L heel is placed in such a way  
that the toes point fwd. parallel to the other ft. (ct. 2). Toes  
of the L ft touch fwd - ft is parallel to the R ft. (ct. &).  
Note: Throughout the maneuvers of the L ft you hop once for each  
eights on the R ft - 4 hops. Prompt: Toe in - Toe out - Heel - Toe.

2 When going sideways: Step L sdwd (ct. 1). Step R behind L, close  
to the L ft (ct. &), close in with L ft (ct. 2) and rest (ct. &).  
Prompt: Step - behind - close - rest.  
When going forward: Step L fwd (ct. 1). Step R fwd (ct. &). close  
L to R ft (ct. 2), and rest (ct. &).  
Prompt: Step-Step-Close-Rest.  
We are describing the N.S. L only. Start L when going to the L.  
Start R when going to the R and alternate.  
Note: The second half of the N.S. (2nd meas) is danced in the  
same style as the first. This means that the bounce - as in the  
hop - is still present. Moreover the "rest" is not always a  
"rest"; it depends on what follows. If the movement is not  
finished or if it leads immediately into the next the "rest" becomes  
a preparatory bounce for the next step.

Meas Pattern

Introduction: Honor your own (meas 13-14). Honor your corner  
(meas 15-16).

1. Peek -A-Boo

1-2 1st M and 2nd W dance 1 N.S. sdwd. M to L. W to R - playing  
Folk Dance Camp. 1957

Sauerlaender Quadrille No. 5MeasPattern

- sort of a "peek-a-boo" around fourth couple and  
 3-4 back to their places with one N.S., M to the R. W to the L.  
 5-8 2nd M and 1st W the same  
 1-4 3rd M and 4th W the same  
 5-8 4th M and 3rd W the same.  
 9-10 M and W of the 1st couple face and do one N.S. to the R and  
 11-12 one N.S. to the L (finish in original pos. facing the opposite  
 couple).  
 13-16 2nd couple the same  
 9-12 3rd couple the same  
 13-16 4th couple the same

## II

Couples Exchange Places

- 1-4 1st and 2nd couples dance twd each other with 1 N.S., pass on  
 the fwd movement of 2nd N.S. and turn individually on the last  
 eighths of meas. 4 (in the opposite place, cpl. 1 is in the place  
 of cpl. 2 and vice versa). Start your step on the R ft.  
 5-8 3rd and 4th couples do the same.  
 1-4 1st and 2nd couples return to places.  
 5-8 3rd and 4th couples return to places.

Handtour Right

- 9-12 M and W of 1st couple face, join RH and with 2 N.S. (begin on  
 outside feet) dance once around to place. Note: Move fwd only  
 on 2nd part of N.S.  
 13-16 2nd couple the same  
 9-12 3rd couple the same  
 13-16 4th couple the same

## III.

Grand Finale All four couples work at the same time.

- 1-4 1st and 2nd cpls. dance with two N.S. fwd to opposite places  
 as described in II meas 1-4. At the same time 3rd and 4th cpls.  
 dance apart sdwd to the corners and bk to place with two N.S. as  
 described in I meas 1-4 and 5-8  
 5-8 1st and 2nd cpls. dance apart to the corners and bk to places while  
 3rd and 4th cpls. dance to opposite places.  
 1-4 1st and 2nd cpls. return to original places with two N.S. fwd while  
 3rd and 4th cpls. dance apart to the corners and bk to places with 2 N.S. sdwo  
 5-8 1st and 2nd cpls. dance apart to the corners and bk to places while 3rd  
 and 4th cpls. return to their original places.  
 9-10 All four couples at the same time: Face partner and without a H-hold  
 do 1 N.S. to the R and  
 11-12 1 to the L (as described in I meas 9-12)  
 13-16 Join RH and dance once around in place with 2 N.S. (as described in  
 II. meas 9-12)  
 9-16 Repetition as above.

--presented by the Dunsings

SERENADE

Music: Record: Folkdancer MH 1128 Piano: Barsbuetler Taenze  
Carl Lorenz. Hermann Moeck, Verlag. Celle. (Available through  
Gretel Dunsing. George Williams College. 5315 Drexel Ave.,  
Chicago 15, Illinois.)

Formation: Any number of couples in a circle, M facing CCW W facing CW  
R hips are adjacent to each other. Hands are joined shoulder high  
R arms are extended; L arms flexed. Elbows are also shoulder high.

Steps: In part A and B there is an unbroken continuity of walking steps  
in the same tempo 3 steps in each meas, in part C, walking steps,  
change steps, and step-close are used.

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

<u>Meas.</u>	<u>Pattern</u>
A. 1.	M walks fwd beginning L. W walks bkwd beginning R.
2.	Both turn half around CW in place without releasing the hold. L arms are extended; R arms are flexed. Now L hips are adjacent to each other.
3	M walks fwd; W walks bkwd.
4	Both turn half around CCW and are bk in the same pos as in the beginning.
5	Again M walks fwd and W bkwd.
6-8	Both turn 1 1/2 times around CW in place with 9 steps without changing their hold. When they finish M is facing CW. W is facing CCW. R hips are adjacent to each other.
1-8	(repetition) Same as above starting in CW direction. In meas 8 W releases her RH from M's L and does an additional half turn CW so that both now are in open pos facing CCW.
B. 1	Both walk fwd M beginning L. W beginning R.
2	Both turn half around in place, M CW. W CCW (face to face). They are now in open pos facing CW.
3	Both walk fwd.
4	Both turn half around in place. M CCW W CW (face to face). Both again face CCW.
5	Both walk sdwd. M L twd the center of the circle and WR twd the outside. While doing this they turn slightly away (quarter turn) but keep looking at each other.
6	They walk twd each other.
7-8	They join H and circle once CW around in place. In transit to the repetition W releases her R H from M's L and does an additional half turn CW so that both are again in open pos facing CCW.
1-8	(repetition) Same as above. In transit to part A keep both H joined and take starting formation.

Note: This part can be done with partner change. In meas. 6 W  
does not return to her partner but moves fwd CCW to next dancer.  
This change could be done either once (at the end of the repetition)  
or twice (each time at meas 6).

Serenade

<u>Meas.</u>	<u>Pattern</u>
C. 1-5	In open pos. inner H lifted fwd upward shoulder high, both dance 5 change steps fwd beginning on outer feet.
6	On cts. 1 and 2 both do a step-close fwd on the inner ft. On ct. 3 the weight transfers even further fwd and onto the ball of the outer ft while the joined H are led further upward.
7-8	Both swing the inner arms down and back - release the hold and each one follows the swing of this arm - and walk a complete circle with 6 steps, M CW and W CCW. In meas. 8 the other arms, M's L and W's R, meet as the turn is completed and are lifted fwd upward shoulder high. Both finish facing CW.
1-8	(repetition) Same as above, counter-part. In meas 7-8 W turns a little faster so that she completes two turns. This brings both into starting formation.
9	1 step-close, M L fwd and W R bkwd. Note: This part should be danced in a restrained manner. The turns and the arm swings beginning with meas. 6 should be an organic follow-thru of the body swing and guided by the music.
Ending: 6-7	As A is repeated the last measures are danced in the following way. Both turn only 3/4 times around CW with 6 steps. In meas 7 M releases his RH from W's LH and does an additional half turn CW. She is now on his L side, they are both facing the center of the circle and all join hands in the circle.
8	On cts. one and two all step-close fwd MR and W L.

presented by the Dunsings

QUEEN OF HEARTS  
(Herzdame)

- Music: Record: Folkdancer MH 1127. Piano: Barsbuettler Taenze  
Lorenz Karl, Hermann Moeck Verlag, Celle 1951. (Available  
through Gretel Dunsing, George Williams College, 5315 Drexel  
Ave., Chicago 15, Illinois.
- Formation: Couples in a closed pos 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 ft or move in any direction) Step-  
close Walking step Mazurka step, Running step Hop Waltz  
(Each step takes a full meas. in 3/4 time. On ct. 1 there is a  
spring-like contact of the L ft with the floor; on ct. 2 the R leg  
swings just past the L; and on ct. 3 the L leg has the same kind  
of spring. Then, in the second meas. the same action is  
taken up by the R leg while the L leg swings just past the R. The  
spring is just for the purpose of accomodating 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 moving  
straight ahead and narrows in the turns.)
- 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, B, A, C, A, B, A.

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
| A. 1-2       | 2 Change steps CCW M starts R fwd W starts L bkwd.  |
| 3-4          | 2 Change steps with very little fwd progression; M remains on the<br>periphery of the circle. makes about 1/8 rotation R (meas. 3) and 1/4<br>rotation L (meas. 4). W follows his lead but since M is the pivot<br>W moves away from the periphery of the circle. |
| 5-6          | 2 Change steps for 1 CW turn  |
| 7            | 1 Step-close (ct. 1 and 2) in CCW direction in the circle. and a step in<br>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<br>place (ct. 3). So for M it is L-R-L bkwd. Movement in meas<br>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<br>rather draws R ft in without putting weight on it.   |
| 1-2          | Release hold letting arms drop to side. 1 Change step R and 1<br>change step L sdwd. This means that M is moving twd the wall<br>and W twd center; then they meet again.  |
| 3-4          | Join both H in a circle and walk once around CW.  |
| 5-8          | Same as meas 1-4.   |

Queen of Hearts

- | <u>Meas</u> | <u>Pattern</u>  |
|-------------|---|
| 1-8         | (repetition) Same as above. On meas 8 partners take closed pos as in the beginning. W leave out the last walking step and rather draw L ft in without putting weight on it.<br>Note: This part may be done with partner change. Partners dance apart as before, then they return out to their partners but rather to the dancer who was directly behind them on the perimeter of the circle and dance the circle with new partners. |
| C.          | In transferring from A to C partners (meas 8) step into side by side pos swinging inner joined H bkwd. with the weight on inner feet. That leaves the outer feet slightly in front. Both are facing CCW in the circle.  |
| 1-2         | Joined H swing fwd transferring weight to outer feet (meas 1) but both feet <u>remain on the floor</u> . Joined Hs swing bkwd transferring weight to <u>inner feet</u> and only slightly lifting outer feet off the floor.  |
| 3-6         | 4 Hop-Waltz steps fwd. M starting L and W R. Joined H swing fwd bkwd, fwd, and bkwd. With the last Hop Waltz step M turns R about so that he now faces his partner (1/2 turn) - he is also facing CW in the circle. Partners take closed pos.   |
| 7-10        | 4 Change steps turning CW twice around (M actually has only 1 1/2 turns.) During meas 10 they again take side by side pos and swing inner H bkwd.   |
| 1-10        | (repetition) Same as above. During meas 10 partners keep closed pos. The turn for both is only 1 1/2 times around facing as in Starting Formation.  |
| D.          | In transferring from A to D (meas 10) the closed pos is altered somewhat. M's R and W's L shoulders are closer together in a 90° degree angle to each other, joined Hs point in CCW dir. in the circle, and both look in CCW direction.   |
| 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 <u>emphasized fwd motion</u> (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 & 2 both do a Step-close, M fwd R and W fwd L. W also does a 1/2 L turn on the L ft so that both are facing as in Starting Pos. On ct. 3 step in place.  |
| Ending:     | A meas 7-8 of the repetition are danced in the following way:<br>After the Change step turn release hold and walk 3 steps in place (meas 7) face the center of the circle joining all H around. Then all do 1 Step-close to the center M fwd L, W fwd R (meas. 8. ct. 1 and 2).   |

--presented by the Dunsings

ROSENTOR

**Note to the title:** This dance will probably be known in the future under its German name of "Rosentor." Door or gate or 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."

**Music:** Record: Folk Dancer MH 1129. Piano: Barsbuettler Taenze. Carl Lorenz, Hermann Moeck Verlag. Celle, 1951. (Available through Gretel Dunsing. George Williams College, 5315 Drexel Ave., Chicago Illinois.

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

**Steps:** Walking step. From the first to the last meas. there is an unbroken continuity of walking steps in the same tempo. 3 steps in each meas. Note: The dance is designed in Rondo form. It consists of three parts - A-B-C. These parts, then, are arranged in the following way: A, B, A, C, A, B, A.

<u>Meas.</u>	<u>Pattern</u>
A. 1	Both walk CCW on the periphery of the circle; M starts R fwd. W starts L bkwd.
2	They change directions. M's L and W's R H remain joined and are lifted. M steps L fwd on 1 and turns half around CCW on 2 and 3. W steps R fwd. on 1 and turns half around CW on 2 and 3 under the lifted hands. Take again closed pos.
3	Both walk CW on the periphery of the circle.
4	Same as meas. 2
5	Same as meas 1.
6	Both walk CW on the periphery of the circle; M bkwd. W fwd.
7-8	Both walk a full turn CW (this is similar to a waltz turn).
1-8	Repetition. Same as above.
B. 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.
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 5-8
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).
1	Release hold and walk bkwd away from each other. M diagonally twd outside of circle and W diagonally twd inside of circle. Arms move dn to the sides
2	Walk fwd twd each other. Arms move up to shoulder height.
3-4	Join H and circle CW once around.
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 pos.

Rosentor

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

--presented by the Dunsings



DAS TANZEN IST AUS!

by Herbert Langhans

1. 2. 3. 4. 5.

Das Tanzen ist aus und wir gehen jetzt nach Haus; gute Nacht auch gute

Nacht auch gut Nacht, gute- te- Nacht, denn gute Nacht, gute Nacht!

↓ return to beginning of song

This simple round is a favorite "Good Night" song and dance of the German groups we visited on our trip (summer 1956). It may be done in two three or four parts. (For the dancing two, three or four concentric circles.)

The words mean: "The dancing is over and we are going home now;  
 good night now, good night now, good night, good night,  
 for--  
 (begin again) the dancing is over

Formation: Two, three, or four concentric circles, couples.

Action:Meas.

- |     |   |
|-----|---|
| 1-2 | Circle to the L (walking steps)   |
| 3-4 | Circle to the R   |
| 5-6 | Honor your partner, honor your corner   |
| 7-8 | M pass their partners from the R to the L. W making 1 turn as they change places. |

Repeat from the beginning.

Be sure that all dancers also sing the song as they dance.

--presented by the Dunsings.

BLACK EARTH CIRCLE  
(Schwarzerdner Gemeinschaftstanz)

Music: Folkdancer MH 1127

Formation: An even number of couples in a circle facing the center joining hands and extending arms.

Steps: Three-steps (3 walking steps per measure), long-short-short or step-close-step.

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
| A. 1-7       | Circle CW beginning on L ft.  |
| 8            | Change direction by stepping in place   |
| 1-7          | (repetition) Circle CCW   |
| 8            | Keep inner H joined with own partner and turn to face the next couple. (At beginning of the dance designate which two couples are dancing together.)  |
|              |   |
| B. 1         | Couples facing CW form an arch by raising their joined inside H and walk fwd; couples facing CCW walk fwd under the arch at the same time.  |
| 2            | All drop H, turn half around by facing own partner first and join other H.  |
| 3-4          | Return to place same way; this time the other couple is forming the arch.   |
| 5            | Repeat meas. 1  |
| 6            | Do <u>not</u> turn but walk fwd twd the oncoming couple   |
| 7-8          | Circle four half CW   |
| 1-8          | (repetition) As above from new pos - ending in starting formation.  |
|              |   |
| C. 1-2       | M leads W from his RH to his LH. At the end of the first meas they are momentarily opposite <u>each other</u> with both H joined. arms extended, and weight balanced bkwd.<br>M step-close-step L bkwd (meas. 1) and then R fwd (meas. 2).<br>W three-step L fwd with a 1/2 turn L (meas. 1) and then R bkwd with a 1/2 turn L (meas. 2). W has shifted one pos CW in the circle. |
| 3-8          | Repeat as above 3 more times.   |
| 1-8          | (repetition) Repeat as above. All together there are eight shifts.  |

Ending:

- A 1-8 (with repetition) Circle CW and CCW as in the beginning. On meas 7 of the repetition all three-step L fwd twd the center of the circle and on meas. 8 ct. 1 and 2 finish with a step-close R fwd.

--presented by the Dunsings

HORA DE LA BALTI

(Hora de la Balt'-see)

Romanian - couple hora

Source: Larrisa Lucaci, Romanian dance leader. Cleveland. Ohio

Music: Folkdancer MH 1120

Formation: Couples, W to R of M in a single circle, like in a Hora; all face center; hands over nearest shoulder of neighbor.

Steps: Sideward run and stamp; Balkan-Riding Step (used to turn with partner). To turn CW place R shoulders adjacent. LH on partner upper R arm. RH on partner upper L arm; step fwd on R, slightly flexing R knee (ct. 1) Step L behind R (Ct. &); repeat both steps (cts. 2, &). Do not drag feet. To turn CCW place L shoulders adjacent, lead with L. The carriage of the body during the whole dance should be very erect.

<u>Meas.</u>	<u>Pattern</u>
2/4 time	4 meas introduction

A. I. Sideward run and stamp

1 Step to R on R (ct. 1); step L behind R (ct. &); step to R on R (ct. 2); stamp L lightly beside R (ct. &).

2 Reversing footwork. repeat action Fig. I meas 1 to L.

3-8 Repeat action Fig. I meas 1 & 2 three times more.

B. II. Swing Partner

9-12 Retaining upper arm hold with partner place R shoulders adjacent, free H in pos described in "riding-step" turn CW with partner with Balkan-Riding steps (15 changes of wt) both start with R leading. On last "&" ct of meas 12 instead of stepping L behind R swing L fwd, pivoting on R 1/2 turn R so as to place L shoulders adjacent.

13-16 Turn CCW with partner with Balkan Riding steps L leading. During the last meas drop M L and W R arm to open out into single circle.

Repeat dance from beginning.

-- presented by Vyts Beliajus

-- notations prepared with assistance of  
Marion Wilson

MARIOARA  
(Ma-ree-o-ah'-rah)  
Roumanian

This is a Czardas-like dance of ballroom style for couples from Transylvania, an area which previously belonged to Hungary and is populated by Hungarians. The dance was shown to Vyts Beliajus by Miss Gabrielle Patraulea, a Roumanian dance teacher in Montreal, Canada.

Music: Record, Folkdancer MH 1120 (2nd half of Alunelul side).

Formation: Double circle. couples. M on inside facing out, W on outside facing in: M H on W shoulder blades W H on M shoulders. (Shoulder-waist pos may be used).

Steps: Czardas: Balkan-Riding-Step (used to turn with ptr.) To turn CW place R shoulders adjacent LH on ptr upper R arm. RH on ptr upper L arm; step fwd on R, slightly flexing R knee (ct. 1); step L behind R (ct. &); repeat both steps (cts. 2, &). Do not drag feet To turn CCW, place L shoulders adjacent, lead with L. The carriage of the body during the whole dance should be very erect.

Meas.

2//4 time

Pattern

No introduction.

A.

I. "Czardas"

1 Step to R on R (ct. 1); touch L next to R, no wt (ct. &); step to L on L (ct. 2); touch R next to L, no wt (ct. &)

2 Step to R on R (ct. 1); step L next to R (ct. &); step to R on R (ct. 2); touch L next to R. no wt (ct. &).

3-4 Reverse action meas 1 and 2, Fig. 1.

1-4 Repeat all action Fig 1 meas 1-4

repeated

B.

II. Swing

Place R shoulders adjacent, allowing H to slide into pos described in "Riding-Step," and turn CW with partner with Balkan-Riding-Steps (15 changes of wt); both start with R leading. On the last "&" ct of meas 8, instead of stepping L behind R, swing L fwd pivoting on R 1/2 turn R so as to place L shoulders adjacent.

5-8 Turn CCW with ptr with Balkan-Riding-Steps L leading. On the last "&" ct of meas 8, partners face; M do not step R behind L; W do step R beside L.

Repeat dance from beginning.

--presented by Vyts Beliajus

--notations prepared with assistance of  
Marion Wilson

SHEENA  
(Russian)

This Russian quadrille originated in the Arkhanglesk region of Northern Russia. around the White Sea and near Finland.

Music: Folkraft F1107B "Sheena"

Formation: Eight couples in regular square formation, two couples on each side of the square. Numbering from one to four CCW around the set, the two couples with their backs to the music are "number one," or head couples. M keeps free H on hip; W holds skirt. Partners have RH joined.

Steps: Walk, pivot

Note: There are 2 steps per meas. throughout the dance.  
In every figure M begins L, W R.

Meas.

Pattern

2 meas. music 2/4 Introduction. Partners face each other, bodies erect.

I. Grand Right and Left

1-16 All do a grand R and L, elbows bent and hands held high. Finish with own partner in original pos (facing opp. couple).

II. Grebienkoy (Comb Through) and Pivot

1-4 Head couples (couples 1 and 3) join R with partner. Walk fwd 4 steps (twd. opp. couples) and bkwd (to place) 4 steps.

5-6 Same 4 couples (1 & 3) walk fwd. 4 steps. Release partner's H to pass opp person by R shoulder, and while passing shout "Grebienkoy" (grab-yen-koy).

7 Partners again join R and advance to opp pos with 2 steps.

8 With 2 steps (H still joined) couples turn CW to face original (home) pos.

9-10 The 4 head W (of couples 1 & 3) move fwd. (twd. opp. M) with 4 steps, leaving room between each other.

11-12 With 4 steps the head M move fwd and step in front of their own partners (W are standing still).

13-16 Assume closed pos and with 8 steps all 4 head couples pivot to own original pos. During this action the side couples remain in place.

III. Vorota, The Arches

Couples 1 and W of couples 3 are active. All other dancers remain in place. M of couples 1 place their R arms around partner's waist; W of couples 1 place LH on partner's inside shoulder. Stand with inside shoulders adjacent and join free hands holding them low (arms extended dnwd)

1-2 Couples 1 walk fwd 4 steps (twd. opp.)

3-4 Walk bkwd to place 4 steps.

5-6 Walk fwd 4 steps.

7-8 Release partner; join inside H (MR, WL) and with 4 steps make 1 turn CCW (M steps bkwd in place while W moves fwd with long strides), stretchin out to finish in arch formation facing opp. (No. 3) W. Simultaneously W of couples 3 move fwd with 4 steps to finish facing arches of opp. couples.

Sheena

- | <u>Meas.</u>  | <u>Pattern</u>  |
|---|---|
| 9-10  | With 4 steps W of couples 3 go under the arch formed by own opp. (No. 1) couple, turn away from the center of the set and walk around to meet in front of the 2 couples who were the arches. Both W join inside H (as they face the No. 1 couples) to form an arch. Simultaneously each W of the No. 1 couples turns CCW under her own arch (following the No. 3 W) with 2 steps; then No. 1 M turn CW under their own arches with 2 steps. |
| 11-12   | With 4 steps both M (of couples 1) lead their partners under the arch formed by W (of couples 3) and turn CW to face home pos making an arch.   |
| 13-14   | With 4 steps W (of couples 3) turn and go under the arches to home pos while couples 1 walk fwd twd their home pos.   |
| 15-16   | Assume closed pos and with 4 steps couples 1 pivot to home pos while couples 3 pivot in place.  |
| 1-16 repeated   | Repeat action of Fig. III meas 1-16 with couples 3 leading. During all of Fig. III side couples remain inactive.  |
| <u>IV. Single Stars</u>                                 |   |
| 1-8   | All 8 M advance to center, form a RH star (H held high) and walk once around (CW) with 16 steps. Finish in original pos.  |
| 9-16  | All 8 W star R once around (CW) and bk to place with 16 steps. All inactive dancers remain in place.  |
| <u>V. Grand Right and Left</u>                          |   |
| 1-16  | Repetition of Figure I.   |
| <u>VI. Repetition of Fig. II - Grebienkoy and Pivot</u> |   |
| 1-16  | Couples 2 and 4 perform action of Fig. II, meas. 1-16. Couples 1 and 3 remain inactive.   |
| <u>VII. Repetition of Figure III - Vorota, Arches</u>   |   |
| 1-16  | Couples 2 and couples 4 perform action of Fig. III, meas 1-16 and   |
| 1-16 (repeated)   | meas. 1-16 repeated. Couples 1 and 3 remain inactive.   |
| <u>VIII. Grand Star</u>                                 |   |
| 1   | Join R with partner   |
| 2-8   | M form a LH star and all walk CCW   |
| 9-16  | Turn to face CW (M backing around) and release RH. W form a RH star placing L in crook of partner's elbow (MH are on hips) and walk CW with 16 steps. Finish in home pos.   |
| <u>IX. Obkhod Po Krugu (The walk in the Circle)</u>     |   |
| 1-2   | All face CCW. M remain on inside of circle with W on their R. Assuming dance pos as in Fig. III, all M swing their partners CCW (M moving bkwd, W fwd.) with 4 walking steps. M finish on inside of circle.   |
| 3-4   | M walk fwd (CCW) to next W with 4 steps (W step in place).  |
| 5-16  | Repeat action of Fig. IX, meas 1-4 three more times.  |
| 1-16  | Repeat action of Fig. IX meas 1-16. M bow, W curtsy to partner.   |

--presented by Vyts Beliajus  
 -- notations prepared with assistance of  
 Marion Wilson

FADO FOR FOURS  
(Portuguese)

Learned in 1935 by Vyts Beliajus from a Spanish "Gitana" (Gypsy) named Triana who claimed the dance to be in Portuguese National form.

Music: Folkraft 1173 "Fado Blanquita." No other "Fado Blanquita" record will do.

Formation: for entrance: Two couples: each person to enter individually from 4 separate corners W to R of ptr. The dance is performed diagonally twd center of a 4 ft (approx.) square and twd original entrance corner.

Steps: "Basic" - a type of schottische. H down in front, palms curved twd body, beginning R, walk fwd 3 steps (cts 1 2 3); extend L fwd near floor, tilting body very slightly bkwd and bringing LH slightly fwd (ct. 4). Beginning L, repeat all, bringing RH slightly fwd on ct. 4. This dance requires the use of finger cymbals which must be learned separately. Feet, hands, and cymbals have to be co-ordinated

Meas.

4/4 time

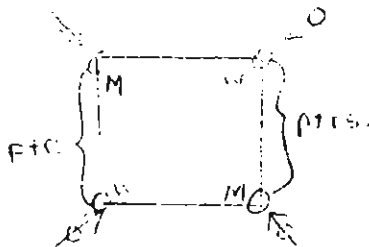
A. 1-3

Pattern

1 chord introduction.

I. Introduction

Enter from individual corners. Beginning R, dance 3 "basic" steps fwd twd square.



- 4 H down at sides, turn in place once CCW with 3 walking steps (L, R, L, hold).
- 5-8 Repeat action Fig I, meas 1-4 ending in pos on corner of square.
- 9-10 Vamp: Arms down at sides, H curved twd body, step to R on R (ct 1); lightly stamp L heel next to R (ct. 2); step to L on L (ct 3); lightly stamp R beside L (ct. 4). Repeat action of these 4 cts.
- B. 11-20 Beginning R, dance once around an individual CW circle in own corner with 9 "basic" steps plus 2 walking steps; hold, facing center for cts. 3 & 4 of meas 20.
- 21 Beginning R, turn CW once in place with 3 walking steps (cts. 1 2 3); stamp L heel near R (ct. 4).
- 22 Reverse action and ftwk of Fig I. meas 21.
- 23-24 Beginning R, turn CW in place two complete turns with 8 walking stamps, accenting 7th and 8th stamps, gradually raising H to overhead curved pos.
- C. Chorus
- 25 Hop on L, extending R to R side, toes dn and touching floor (ct. 1); hop L, turning R knee to R and pointing R toe down in front of L calf (ct. 2); repeat action ct. 1, (ct. 3); hop L, turning R knee to R and pointing R toe dn in bk of L calf (ct. 4).

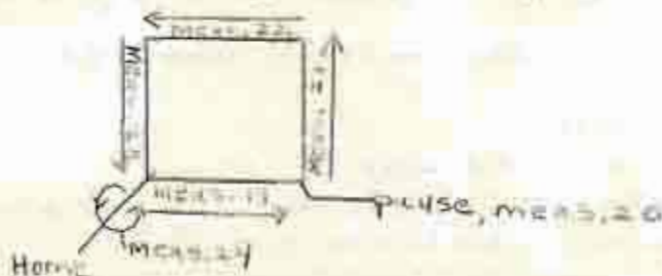
Fado for Fours

<u>Meas.</u>	<u>Pattern</u>
26	Hop with emphasis on L, extending R to R side, toes down touching floor and extending RH to R (cts. 1-2); cross R ft in front of L, taking wt on both, bringing RH curved in front of body, (ct. 3). Turn once completely around CCW, pivoting on balls of both feet (ct. 4).
27-28	Repeat all action of Fig. I meas 25-26 in reverse, hopping on R extending L, pivoting CW.
29	Step-hop L, extending R ft behind (cts 1, 2); step bkwd on R, hop R pivoting 1/2 turn CW to face entrance corner (cts 3, 4).
30	Walk 2 steps fwd twd own entrance corner, gradually lowering LH (cts 1, 2); point L heel fwd, bending <u>slightly</u> over, LH curved in front of body (ct 3); hold (ct. 4).
31-32	Repeat action meas 29-30, beginning facing entrance corner, one half pivot CCW on ct 3 and 4 of meas 31; walk and point twd own corner of square during meas 32.
33-40	Repeat all action of chorus. meas 25-32.
<u>II. Turn with Partner shoulders adjacent</u>	
A, 1-3	R shoulders adjacent with partner, RH down and curved twd body, LH curved above head, beginning R, turn together CW once in place with 3 "basic" steps.
4	With 3 walking steps, R, L, R, hold, turn CCW individually one half turn to place L shoulder adjacent with partner, bringing LH dn and curved twd body, RH high.
5-7	L shoulders adjacent with partner, turn together CCW once in place with 3 "basic" steps, again beginning R.
8	Individually turn CW into own pos with 3 walking steps, L, R, L, hold
9-10	<u>Vamp</u> : Repeat action Fig. I meas 9-10.
B, 11	Step-hop fwd twd center of square on R, RH curved in front of body, LH overhead, body bent slightly fwd (cts 1, 2). Step-hop bkwd on L, turning one-half CW to face own entrance corner (cts. 3-4).
12	Turn once CW in own diagonal entrance line with 3 walking steps R, L, R, bring RH above head, LH curved in front of body (cts 1 2 3); hold, facing away from square. (ct. 4).
13-14	Reversing ftwk and H pos, repeat action Fig II, meas 11-12, turning CCW during meas 14 to return to own corner of square.
15-18	Repeat action Fig II, meas 11-14.
19	Repeat action Fig II, meas 11 but do not turn (All action facing center).
20	Pause
21	Facing center, H dn and curved twd body, move to position of dancer to R with: Step on R to R (ct 1); step L behind R (ct 2); step on R to R (ct 3); stamp L heel smartly near R (ct 4).
22	Returning to own pos, reverse ftwk of Fig II, meas 21.
23	Repeat action Fig II, meas 21.
24	Turn once CCW to own pos on square with 3 walking steps, L, R, L, raising H gradually to curve overhead (cts 1.2.3); hold (ct 4).



Fado for Fours (continued)

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| C. 25-40     | Chorus: Repeat all action of Chorus, Fig. I, meas 25-40.   |
| A.           | <u>III. Partner Turn. Elbow Hook</u>   |
| 1-3          | R elbow hooked with partner, LH above head, beginning R, turn once around CW in place with 3 "basic" steps.  |
| 4            | Dropping elbow hold, turn individually 1 1/2 turns CW with 3 walking steps, L, R, L, and hook L elbows.  |
| 5-7          | L elbows hooked, RH above head, turn once around CCW in place with 3 "basic" steps, beginning R.   |
| 8            | Turn individually 1 1/4 turns CCW with 3 walking steps, L, R, L, end in own pos, facing center.  |
| 9-10         | Vamp: Repeat action Figure I, meas 9-10.   |
| B. 11        | RH curved in front of body, LH overhead, step on L (ct. 1); kick R twd center of square, leg straight, body curved bk (ct. 2); step fwd on R (ct. 3); hop R, L leg straight out in bk (ct. 4).   |
| 12           | Step bkwd on L (ct. 1); draw R in front of L, taking wt on R (ct. 2); repeat step-draw again without taking wt on R (cts. 3, 4).   |
| 13           | RH above head, LH curved in front of body, turn once CW into pos of dancer at R with 4 walking steps, R, L, R, L.  |
| 14-16        | Repeat action Fig. III, meas 11-13 reversing ftwk and H pos, and returning to own pos.   |
| 17-19        | Repeat action Fig III, meas 11-13. (At the end of meas 19, each dancer will be in one pos to the R of his own home pos.)   |
| 20           | Pause.   |
| 21           | Facing center, H down in front and curved twd body, move to R to next pos on square, repeating action of Fig. II, meas 21.   |
| 22           | Continue to next corner (CCW on square) with bk twd center, repeating ftwk of Fig II, meas 22 (reverse ftwk of meas 21). Continue to home pos (progressing CCW on square) facing center, repeating ftwk of Fig. III, meas 21 exactly. Turn in own place CCW with 3 walking steps L, R, L (cts. 1, 2, 3); hold, facing center, raising H (ct. 4). |



- C. 25-40 Chorus: Repeat all action of chorus, Figure I, meas 25-40.

Finger Cymbals for Fado for Fours:

Finger cymbals are worn on thumb and middle finger of each hand and should be hit sideways to produce a ring; never hit flat.

Singles: Hit one pair of cymbals at a time for each ct. of meas. Four "singles" would be: R (ct. 1); L (ct. 2); R (ct. 3); L (ct. 4).

Fado for Fours

- Doubles: To be done 2 "sets" of doubles per meas. Both pairs of cymbals at the same time: both (ct. 1); both (ct. &); both ct. 2); pause (ct. &); both (ct. 3); both (ct. &); both ct. 4); pause (ct. &).
- Clangs: Used to accent the end of a phrase of music of dance; there are 3 clangs per meas: both (ct. 1); both (ct. 2); both (ct. 3); pause (ct. 4).
- Cymbals for Music "A: meas 1-10, will be the same in all 3 figures.

<u>Meas.</u>	<u>Pattern</u>
A. 1-3	12 singles
4	3 clangs
5-8	repeat cymbals for meas 1-4
9-10	Vamp: 4 "sets" of doubles.
B.	Figure I
11-12	Single (ct. 1); pause (ct. 2); single (ct. 3); pause (ct. 4); single (ct. 1); single (ct. 2); single (ct. 3); pause (ct. 4).
13-20	Repeat cymbal action of meas 11-12 four times more.
21-23	Six singles and one clang per meas: single (ct. 1); single (ct. &); single (ct. 2); single (ct. &); single (ct. 3); single (ct. &); pause (ct. 4); clang (ct. &). Repeat twice more.
24	3 clangs.
B.	Figure II
11	2 "sets" of doubles
12	4 clangs
13-20	Repeat action for Fig. II, meas 11-12 four times more.
21-24	Repeat action for Fig. I, meas 21-24
B.	Figure III
11	2 "sets of doubles."
12	8 "double-time" singles
13	4 clangs
14-19	Repeat action for Fig. III, meas 11-13 twice more
20	
21-24	Repeat action for Fig. I, meas 21-24.
C.	Chorus
25	2 "sets" of doubles
26	Pause for cts. 1-2; clang twice during turn (cts. 3-4).
27-28	Repeat action chorus, meas 25-26.
29	Clang (ct. 1); 2 "double-time" singles (cts. 2, &); clang (ct. 3); 2 "double-time" singles (cts 4, &);
30	3 clangs
31-32	Repeat action meas 29-30
33-40	Repeat action meas 25-32.

--presented by Vyts Beliajus  
 --notations prepared with assistance of  
 Marion Wilson

JANDALS  
(Yandalsh -means jollity)  
Latvian

Source: Dance and Be Merry, Vol. I, by Vyts Beliajus  
The Latvians and the Lithuanians are the only two nationalities of the same racial stock who speak a language distinctly unlike any other language of the continent. Now, however, for both political and religious reasons, these nations find themselves under the influence of different cultures. While the Lithuanians accepted the Catholic and Polish influence, the Latvian found his country under the dominance of the Protestant and Teutonic culture. This influence was sufficiently strong to make the two people characteristically and temperamentally so different, that were it not for the resemblance in language, lore and tradition, they would have nothing remaining in common between them.

Music: Record: Folkraft F1412; Piano: Dance and Be Merry, Vol. I, "Jandals"

Formation: 4 couples in a square, numbered CCW, W to R of partner.

Steps: Skip; Polka - a smooth polka without any hop; slide-step outside ft fwd (ct.1); close inside ft to outside ft (ct. &); repeat all.

<u>Meas.</u>	<u>Pattern</u>
2/4 time	I. <u>Visit</u>
1-2	W #1 move to pos #2, join both Hs straight across with M #2 and skip CW once around together with 4 skips.
3-4	W #1 return to own partner, join both Hs, skip 4 skips CCW together.
1-2	W #1 repeat action meas 1-2 with M #3.
repeated	
3-4	W #1 repeat action meas 3-4.
5-6	W #1 repeat action meas 1-2 with M #4.
7-8	W #1 repeat action meas 3-4.

II. Polka Around  
9-16 In shoulder-waist pos with partner, all polka once around square, progressing CCW, turning CW, returning to own pos.

III. Slides  
17-18 Partners facing, both Hs joined. Couples #1 and #3 approach each other in center of square with 4 sliding steps, beginning ML; WR; raising Hs gradually until they are above heads.  
19-20 Couples #1 and #3 return bkwd to pos with 4 sliding steps, beginning M, R; W, L; lowering Hs.  
17-20 Couples #2 and #4 dance action Fig. II, meas 17-20.

repeated  
Repeat whole dance 3 times more, with W #2 "visiting" the 2nd time through; W #3 "visiting" the 3rd time through; W #4 "visiting" the 4th time through.

--presented by Vyts Beliajus  
--notations prepared with assistance  
of Marion Wilson

MI PECOSITA

Typical Mexican Polka danced throughout northern Mexico and especially in the states of Chihuahua, Sonora, and Durango.

Source: Learned by Albert S. Pill from Jacinto Angel Guzman, teacher of regional dances in Durango, Mexico.

Music: ASP 1-2

Formation: Couples in social dance pos M faces LOD.

Basic Step: The Mexican polka step is danced on ball of ft with heel very close to floor. Step fwd on L ft (ct. 1), step R ft next to L ft (ct. &), step L ft in place (ct. 2). Repeat starting with R ft.

The Mexican polka is danced with bodies very relaxed. There is a great deal of up and down movement resulting from action in the knees. Ftwk is described for M; the W does same on opposite ft unless otherwise specified.

- | <u>Meas.</u>       | <u>Pattern</u>  |
|--------------------|---|
| 2/4 time           | Introduction 7 meas.  |
| A.                 | <u>Figure I.</u>  |
| 1-8                | 8 Mexican polka steps in LOD, begin L ft. M moves fwd in LOD while W moves bkwd in LOD.   |
| 9-16               | 8 Mexican polka steps turning CW while moving CCW around the room. Bodies sway first to M's L then to M's R.                              |
| 1-16<br>(repeated) | Repeat action meas 1-16, end with M's bk to center of circle.   |
| B.                 | <u>Figure II</u> (Social dance pos; M's bk to center of circle).  |
| 1                  | Hop on R ft and extend L heel to L side (ct. 1), hop on R fr and extend L toe to L side with L heel pointed to the L (ct. 2).             |
| 2                  | Repeat action meas 1, Fig. II.  |
| 3-4                | 4 slides to M's L.  |
| 5                  | Hop on L ft and extend R heel to R side (ct 1), hop on L ft and extend R toe to R side with R heel pointed to the R (ct. 2).              |
| 6                  | Repeat action meas 5, Fig. II.  |
| 7-8                | 4 slides to M's R.  |
| 9-32               | Repeat above action, meas 1-8 Fig. II, 3 more times.  |
| A.                 | <u>Figure III</u> (turn so M faces LOD, W's bk to LOD)  |
| 1-4                | 4 Mexican polka steps in LOD, begin L ft. M moves fwd in LOD while W moves bkwd in LOD.   |
| 5-8                | W turns once to R under M's L arm with 4 Mexican polka steps, M dances 4 polka steps in place.  |
| 9-12               | 4 Mexican polka steps turning once CW while moving CCW around room. Bodies sway.  |
| 13-16              | Repeat action meas 5-8, Fig. III.   |
| 1-16<br>(repeated) | Repeat action meas 1-16, Fig. III, ending in semi-varsouvienne pos.   |
| B.                 | <u>Figure IV.</u> Partners in semi varsouvienne pos, facing LOD. W is to R of M. LHs are joined and extended across M's chest, RHs joined |

Mi Pecosita

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
|              | at W's waist. Both M & W begin L ft.  |
| 1            | Touch L toe fwd (ct. 1), hop on R ft while lifting L ft (ct. 2).  |
| 2            | Repeat action meas 1, Fig. IV.  |
| 3-4          | 4 slides diag fwd to the L. M moves behind W as R Hs are joined and extended across M's chest, LHs joined at W's waist.       |
| 5            | Touch R toe fwd (ct. 1), hop on L ft lifting R ft (ct. 2).  |
| 6            | Repeat action meas 5, Fig. IV.  |
| 7-8          | 4 slides diag fwd to the R. M moves behind W to original pos at beginning of figure.  |
| 9-32         | Repeat above action, meas 1-8 Fig. IV, 3 more times.  |
| <br>         |   |
| A.           | <u>Figure V</u>   |
|              | Drop Hs and face partner. M's Hs clasped behind bk, W holds skirts. M's bk to center of circle. Both M & W start L ft.        |
| 1            | Low leap sdwd on L ft (ct. 1), step R ft next to L ft (ct. &), step L ft in place (ct. 2).                                    |
| 2            | Shorter leap to R on R ft (ct. 1), step L ft next to R (ct. &), step R ft in place (ct. 2).                                   |
| 3-4          | Repeat action meas 1-2, Fig. V. Movement is to the L, covering space CW.  |
| 5            | 1 Mexican polka step beginning L ft and moving twd partner.   |
| 6            | 1 Mexican polka step begin R ft and moving away from ptr.   |
| 7-8          | Repeat action meas 5-6, Fig. V.   |
| 9-32         | Repeat above action, meas 1-8, Fig. V, 3 more times.  |
| <br>         |   |
| B.           | <u>Figure VI</u> (Social dance pos, M's bk to center of circle)   |
| 1            | Hop on R ft and extend L heel to L side (ct. 1); hop on R ft and extend L toe to L side with L heel pointed to L (ct. 2).     |
| 2            | Hop on R ft and extend L heel to L side (ct. 1), chug sdwd to R.  |
| 3-4          | 4 slides to M's L.  |
| 5            | Hop on L ft and extend R heel to R side (ct. 1), hop on L ft and extend R toe to R side with R heel pointed to the R (ct. 2). |
| 6            | Hop on L ft and extend R heel to R side (ct. 1), chug sdwds to L on L ft lifting R ft in twd shin, hold (ct. 2).              |
| 7-8          | 4 slides to M's R.  |
| 9-16         | Repeat action meas 1-8, Fig. VI.  |
| 17-20        | In social dance pos, 4 Mexican polka steps in LOD, M moving fwd and W moving bkwd.  |
| 21-24        | 4 Mexican polka steps turning CW while moving CCW around room.  |
| 25-28        | Repeat action meas 17-20, Fig. VI.  |
| 29-31        | W turns R under M's LH with 3 Mexican polka steps, M dances 3 polka steps in place.   |
| 32           | M bow, W curtsy.  |

--Presented by Albert S. Pili  
 --notations prepared with assistance  
 of Marion Wilson

### JARABE RANCHERO

This dance contains a medley of dances popular in various states of Northern and Central Mexico. The Zapateados are typical of Jarabes found in many states. The Botella is danced chiefly in Jalisco and Machoacan. The Jota, in its simple form, is known in many areas.

Source: Learned by Albert S. Pill from Jacinto Angel Guzman, teacher of regional dances in Durango, Mexico.

Music: ASP 101

Formation: Couples in a circle, facing each other, M's bk to center, M's Hs clasped behind bk. W holds skirt.

Steps: Zapateado(6/8) #1

Meas. Pattern

- 1 Step flat on L ft (ct. 1); step R heel (ct. 2); step R toe (ct. 3); step flat on L ft (ct. 4); hit R heel on floor without taking wt (ct. 5); hold (ct. 6).
- 2 Step flat on R ft (ct. 1); step L heel (ct. 2); step L toe (ct. 3); step flat on R ft (ct. 4); hit L heel on floor without taking wt (ct. 5); hold (ct. 6).

#### Step #2 (3/4)

- 1 Starting with wt on L, hop L, flicking R, toe pointed dn, in air across in front on L (ct. 1); hop L, flicking R, toe pointed down, in air to rear (ct. 2) leap dn onto R (ct. 3)
- 2 Hop R, flicking L, toe pointed dn, in air across in front of R (ct. 1); hop R, flicking L, toe pointed dn, in air to rear (ct. 2); leap dn onto L (ct. 3)

#### Step #3 (3/4)

- 1 Leap onto R ft, flicking L, heel raised, to the rear (ct. 1); step L ft next to R ft (ct. 2); step R ft in place (ct. 3). Bodies twist so that R shoulders are pointed twd each other.
- 2 leap onto L ft, flicking R, heel raised, to the rear (ct. 1); step R ft next to L ft (ct. 2); ; step L ft in place (ct. 3). Bodies twist so that L shoulders are pointed twd each other.

Step #4 (3/4). Note: This step pattern of 2 steps and 3 rocks is danced with complete disregard to meas of music, but does follow the beat.

- A Moving fwd, leap onto R (ct. 1); step L toe behind R ft (ct. &); step R ft in place (ct. 2).
- B Moving fwd, leap onto L (ct. 3); step R toe behind L ft (ct. &); step L ft in place (ct. 1).
- C Rock; bring R ft fwd across L and rock R (ct. 2); L (ct. 3); R (ct. 1).
- D Moving fwd, leap onto L (ct. 2); step R toe behind L ft (ct. &); step L ft in place (ct. 3).
- E Moving fwd, leap onto R (ct. 1); step L toe behind R ft (ct. &); step R ft in place (ct. 2).
- F Rock: bring L ft fwd across R and rock L (ct. 3); R (ct. 1); L (ct. 2); and repeat from A, starting on ct. 3, etc.

#### Step #5 La Botella #1 (3/4)

- 1 Step L (ct. 1); hop L (ct. 2); step R across in front of L (ct. 3);
- 2 Step L (ct. 1); hop L (ct. 2); wave R ft in air and to R over tequila bottle (ct. 3).

Jarabe Ranchero

- | <u>Meas.</u>   | <u>Pattern</u>  |
|--|---|
| 3  | Step R (ct. 1); hop R (ct. 2); step L across in front of R (ct. 3).   |
| 4  | Step R (ct. 1); hop R (ct. 2); wave L ft in air and L over tequila bottle (ct. 3).  |
| <br>   |   |
| <u>Step # 6 La Botella #2 (for M only) (3/4)</u>   |   |
| Hop on L, one hop to each ct of music. R ft, toe pointed dn, is flicked alternately across in front of L and bk to the rear-over the bottle. |   |
| <br>   |   |
| <u>Step #7 La Jota #1 (Basic Jota Step) (6/8)</u>  |   |
| 1  | Arms out to side, Hs a little above shoulder level. Leap lightly onto R, L touching floor in front of R (cts 1-2); hop R while raising L, toe pointed (ct. 3); step L in bk of R (ct. 4); step R ft to R (ct. 5); step L in front of R (ct. 6).   |
| 2  | Hop lightly on L, R touching floor in front of L (cts 1-2); hop L while raising R, toe pointed (ct. 3); step R in bk of L (ct. 4); step L ft to L (ct. 5); step R in front of L (ct. 6).  |
| <br>   |   |
| <u>Step #8 La Jota #2 (pas de Basque) (6/8)</u>  |   |
| 1  | Leap lightly to R on R (ct. 1); step L across in front of R (ct. 2); step R in place bk of L (ct. 3); leap lightly to L on L (ct. 4); step R across in front of L (ct. 5); step L in place bk of R (ct. 6).   |
| <br>   |   |
| <u>Step #9 La Jota #3 (Knee Bends) (6/8)</u>   |   |
| 1  | Leap dn onto R, R knee bent and L leg stretched out to L as body is twisted to R, R arm raised and L arm curved across chest (cts 1, 2, 3,); leap dn onto L, L knee bent and R leg stretched out to R as body is twisted to L, L arm raised and R arm curved across chest (cts. 4, 5, 6). |
| 2  | Turn to R with step R (ct. 1); hold (ct. 2); L (ct. 3); R (ct. 4); hold (ct. 5, 6).   |
| 3-4  | Repeat above two meas, reversing all ftwk and other motion.   |
| <br>   |   |
| <u>Step #10 La Jota #4 (Cross Over) (6/8) L arm raised, R arm curved across chest.</u>   |   |
| 1  | Step fwd L (ct. 1); hop L, raising R leg fwd (ct. 2); step fwd R heel (ct. 3); repeat action cts 1, 2, 3 (cts. 4, 5, 6); (These steps are used to exchange place with partner R shoulder leading, passing bk to bk.)  |
| 2  | Make 1/2 turn R with step L (ct. 1); hold (ct. 2); R (ct. 3); L (ct. 4); hold (cts. 5, 6).  |
| 3  | R arm raised, L arm curved across chest, step fwd R (ct. 1); hop R raising L leg fwd (ct. 2); step fwd L heel (ct. 3); repeat action cts p, 2, 3, (cts. 4, 5, 6); (these steps are used to return to own pos, L shoulders leading, passing bk to bk.)                                     |
| 4  | Make 1/2 turn L with step R (ct. 1); hold (ct. 2); L (ct. 3); R (ct. 4); hold (ct. 5, 6).   |

Jarabe Ranchero (continued)

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
|              | <u>Step #11 La Jota #5 (The Kicks) (6/8)</u>   |
|              | Leap onto L, kicking R ft fwd (ct. 1); leap onto R, kicking L ft fwd (ct. 2); continue, alternating L and R, one kick per ct (cts 3, 4, 5, 6). |
|              | <u>Step #12 (2/4) (two-step)</u>   |
| 1            | Stamp fwd R (ct. 1); step L toe behind R (ct. &); step fwd R (ct. 2).  |
| 2            | Stamp fwd L (ct. 1); step R toe behind L (ct. &); step fwd L (ct. 2).  |
|              | <u>Step #13 Push Steps (2/4)</u>   |
|              | Stamp R (ct. 1); push L ft to L side (ct. &); repeat action cts (1&2&) (two push-steps per meas). Moving to L, reverse ftwk.                   |

- | <u>Meas</u> | <u>Pattern</u>  |
|-------------|---|
|             | <u>Part I Los Zapateados</u>  |
| 1-16        | Alternating meas 1 & 2 of Step pattern #1 (Zapateado), partners perform a large CCW circle around each other, ending in own place.  |
| 1-16        | Alternating meas 1 & 2 of Step pattern #2, partners perform a large CCW circle around each other, ending in own place.  |
| 1-16        | Alternating meas 1 & 2 of Step pattern #3, partners perform a large CCW circle around each other, ending in own place.  |
| 1-4         | Still dancing step pattern #3, partners move directly twd each other.   |
| 5-7         | Still dancing step pattern #3, partners move bkwd to place.   |
| 8           | Stamp L, hold.  |
| 1-12        | Partners perform a large CCW circle around each other, ending in own place, using step pattern #4. Stamp R, L, hold.  |
|             | <u>Part II La Botella (3/4)</u>   |
| 1-16        | While M stands in place clapping and yelling and shouting words of encouragement, W dances in place alternating meas 1, 2, & 3, 4 of step pattern #5, (La Botella #1)   |
| 17-24       | While W claps and shouts words of encouragement, M dances in place step pattern #5 (La Botella #1).   |
| 25-32       | W continues to clap and shout while M dances CW around botella bottle with step #6 (La Botella #2).   |
|             | Note: Typical shouts of encouragement are: Andale, Tumba La Botella, Andale Borracho, Etc.  |
|             | <u>Part III La Jota (6/8)</u>   |
| Fanfare     | Action is done on strong drumbeats, 9 of 'em. With three steps, turn R - step R (bt. 1); L (bt. 2); R (bt. 3); close L to R (bt. 4); turn L - step L (bt. 5); R (bt. 6); L (bt. 7); close R to L (bt. 8); and hold (bt. 9). |
| 1-7         | Dance in place, alternating meas 1 & 2 of Step pattern #7, (La Jota #1.)  |



Jarabe Ranchero

<u>Meas.</u>	<u>Pattern</u>
1-8	Partners circle each other, returning to original places with Step pattern #8 (Pas de basque).
9	Stamp R (cts 1, 2); stamp L (ct. 3); stamp R, hold (cts. 4, 5, 6).
1-6	In place, facing partner, dance step pattern #9 (knee bends) alternating meas 1, 2, & 3, 4 & 1, 2).
1-8	Perform step pattern #10 (crossover and bk twice)
1-7	Dance in place, alternating meas 1 & 2 of step pattern #7 (La Jota #1).
1-2	Move twd partner with step pattern #11 (the kicks)
3-4	Back away from partner with step pattern #11 (the kicks)
5-6	Turn to own R - step R (cts. 1, 2, 3); L (cts. 4, 5, 6); R (cts. 1, 2, 3); close L to R without taking wt (cts. 4, 5, 6).
7-8	Turn to own L - reversing action of above two meas.
9	Stamp R (cts. 1, 2, 3); stamp L (cts. 4, 5, 6) - two stamps only.

El Jarabe (2/4)

1-10	Alternating meas 1 & 2 of step pattern #12 (two steps) partners circle around each other CW.
1-8	With R shoulders almost touching dance 16 push steps (#13) to R.
9-16	With L shoulders almost touching dance 16 push steps to L.

Finale and Pose

5 (slow)	W kneels and M kicks R leg over W. M then helps W to her feet and couple poses, M's R arm around W's waist, W's L arm on M's R shoulder, free Hs raised in air.
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--presented by Albert S. Pill

--notations prepared with assistance of  
Marion Wilson

EL BARRETERO  
(Schottis from Mexican State of Zacatecas)

This type of dance dates back to the period 1876-1910 in Mexico, when the country was under the rule of Don Porfirio Diaz. During this era, the rulers of Mexico emphasized foreign values and culture rather than the native Mexican culture, and European influences predominated in all areas of government.

In various figures of this dance, it actually burlesques the style of dance brought into Mexico during the period of the French occupation 1862-1867.

Source: Learned by Albert S. Pill from Casilda Amador Thoreson of Claremont, California.

Record: ASP 102

Formation: Couples in a circle, Hs joined and outstretched with palms together. M's bk to center of circle. Ftwk is described for M; W does same with opp ft unless otherwise specified.

<u>Meas.</u>	<u>Pattern</u>
4/4 time	No introduction
A.	<u>Figure I</u>
ct. 4	<u>Lift L leg</u>
1	Moving to M's L, step L to L side (ct. 1); step R ft across in front of L (ct. 2); step L to L side (ct. 3); chug bkwd on L ft as R ft is lifted (ct. 4). Note: On the chug, turn to face RLOD; raise M's L and W's R arms at the same time lowering other joined Hs.
2	Moving to M's R, step R to R side (ct. 1); step L ft across in front of R (ct. 2); step R to R side (ct. 3); chug bkwd on R ft as L is lifted (ct. 4). Note: on the chug, turn to face LOD, raise M's R and W's L arms at the same time lowering other joined Hs.
3	Repeat action meas 1, Fig. I.
4	Lightly stamp R, L, R (cts 1, 2, 3) lift R (ct. 4) in place.
5-7	Repeat action meas 1-3, Fig. I, reversing ftwk and direction (start R).
8	Lightly stamp L, R, L (cts. 1, 2, 3); lift L (ct. 4) in place.
1-4 (rpt)	Repeat action meas 1-4, Fig I, turning CW in place 1/2 turn, so that W ends with bk twd center of circle.
5-8 (rpt)	Rpt action meas 5-8, Fig. I, turning CCW in place 1/2 turn, so that M ends with bk twd center of circle. Hold on ct 4 of meas 8.
B.	<u>Figure II</u> (M's Hs Hang loose at sides. W holds skirts outstretched straight at sides. W's arms are completely straight and body erect. Both M and W begin R ft.)
1-2	Turn R once around with 4 step hops, stepping on cts 1 & 3, hopping on cts 2 & 4. When step-hopping on R, tilt body to R without bending at waist; when step-hopping on L, tilt body to L.
3	Moving to R, step R, L, R (cts 1, 2, 3); hop R while tilting to R (ct. 4).
4	Moving to L, lightly stamp L, R, L hold.
5-6	Starting L ft, turn L once around with 4 step hops, again tilting body in direction of step hop.

El Barretero

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| 7            | Moving to L, step L, R, L, hop L while tilting to L.   |
| 8            | Moving to R, lightly stamp R, L, R, hold (do not take wt on R on ct 4).  |
| 1-8          | Repeat action meas 1-8, Fig. II.   |
| (rpt)        | Note: During the step-hop turns, keep legs well apart.   |
| <br>         |  |
| A.           | <u>Figure III.</u>   |
| 1-8          | Repeat action meas 1-8, Fig. 1.  |
| <br>         |  |
| C.           | <u>Figure IV (Ptrs in skating pos facing LOD. W to R of M; RHs joined, LHs joined under R hands. W does opp. ftwk)</u>                                     |
| 1            | With light stamps, move fwd L, R, L (cts 1, 2, 3); hop L (ct 4).   |
| 2            | Repeat action meas 1, Fig. IV, starting M's R.   |
| 3            | Drop H hold, and with 2 step hops, turn once around away from each other (M turns L; W, R), tilting body on step hops.                                     |
| 4            | Rejoin Hs, stamp L, R, L, hold, in place.  |
| 5-6          | Repeat action meas 1-2, Fig IV, beg M's R ft.  |
| 7            | Drop H hold, and with 2 step hops turn once around twd each other (M turns R; W, L), tilting body on step hops.  |
| 8            | Rejoin Hs, stamp R, L, R, hold, in place.  |
| 1-8          | Repeat action meas 1-8, Fig. IV. W ends with wt on R ft.   |
| (repeat)     |  |
| <br>         |  |
| D.           | <u>Figure V (Skating pos, facing LOD, both begin L ft).</u>  |
|              | Note: The pattern of ftwk in this fig, as is typical in many Mexican dances, follows the beat of, but not the meas of music.                               |
| 1            | Stamp L (ct. 1); hop L, lifting R leg to rear and bending body slightly fwd (ct. 2), bring R ft fwd and take wt on R heel (ct. 3); stamp L (ct. 4).        |
| 2            | Hop L (ct. 1); step R toe to rear (ct. 2); stamp L (ct. 3); hop L, lifting R leg in bk at same time accentuating bend of body fwd (ct. 4).                 |
| 3            | Moving fwd in LOD, stamp R (ct. 1); stamp L (ct. 2); stamp R (ct. 3) hop R lifting L leg to rear and bending body slightly fwd (ct. 4).                    |
| 4            | Bring L ft fwd and take wt on L heel (ct. 1); stamp R (ct. 2); hop R (ct. 3); step L toe to rear (ct. 4).  |
| 5            | Stamp R (ct. 1); hop R, lifting L leg bkwd to rear at same time accentuating bend of body fwd (ct. 2); moving fwd in LOD stamp L (ct. 3); stamp R (ct. 4). |
| 6            | Repeat action meas 1, Fig. V.  |
| 7            | Repeat action meas 2, Fig. V.  |
| 8            | Moving fwd in LOD, stamp R (ct. 1); stamp L (ct. 2); stamp R (ct. 3); hold (ct. 4).  |
| 1-8          | Repeat action meas 1-8, Fig. V.  |
| (rept.)      | Note: Below is a diagram of the steps for Fig. V (8 meas.)   |

El Barretero (continued)

ft:	L	L	R	L	L	R	L	L	R	L	R	R	R
action:	stamp	hop	heel	stamp	hop	toe	stamp	hop	stamp	stamp	stamp	hop	heel
ct:	1	2	3	4	1	2	3	4	1	2	3	4	1
ft:	R	R	L	R	R	L	R	L	L	R	L	L	R
action:	stamp	hop	toe	stamp	hop	stamp	stamp	stamp	hop	heel	stamp	hop	toe
ct:	2	3	4	1	2	3	4	1	2	3	4	1	2
ft:	L	L	R	L	R	R							
action:	stamp	hop	stamp	stamp	stamp	hold							
ct:	3	4	1	2	3	4							

Meas.PatternE.Figure VI (pos as in Fig I, starting M's L, W's R)

1-2

Repeat action meas 1-2, Fig. I.

3

With 2 step hops, make 1 dishrag turn under joined Hs, M turns L and W turns R.

4

Stamp L, R, L, hold.

5-6

Repeat action meas 2, then of meas 1 of Fig. 1.

7

With 2 step hops, make 1 dishrag turn under joined Hs, M turns R and W, L.

8

Stamp R, L, R, hold.

1-8

Repeat action meas 1-8, Fig. VI.

rpt

C.Figure VII

1-8

Repeat action meas 1-8, Fig. IV.

A.Figure VIII

1-8

Repeat action meas 1-8, Fig. I.

B.Figure IX

1-8

Repeat action meas 1-8, Fig. II.

A.Figure X

1-4

Repeat action meas 1-4, Fig. I, moving in a large circle, turning CW while traveling CCW around room.

5-6

Repeat action meas 1-2 as above, continuing to turn, and end with W's bk to center of circle.

7-8

W turns once around R under M's arm with three stel-hops (2 step hops per meas) while M dances 3 step-hops in place. Finish meas 8 with pose: W drops dn with one knee touching floor, LH holding skirt; M's L and W's R Hs are joined, M's RH behind his bk. All W's bks are twd center of circle and M face partner.

--presented by Albert S. Pill

--notations prepared with assistance of  
Marion Wilson

Folk Dance Camp, 1957

AL TIRUNI  
(Israel)

- Source:** Learned by Albert S. Pill from Sarka Lévy, Israeli exchange student, and director of the Israeli Student Dance Group of Los Angeles.
- Music:** Record - ASP 4
- Formation:** Double circle of couples. partners facing with M's bk to center. M's R and W's LHs joined palm to palm, M's H on top, M's thumb under, W thumb over; joined Hs held easily out to M's R side and up about shoulder high; free Hs hang loosely at sides.
- Step:** Al Tiruni step-pattern (2 meas to complete): Directions for M; W does reverse.

- meas. 1: Partners facing, step L swd to L (ct. 1); slightly flex L knee (ct. 2); sway to R taking weight on R (ct. 3); sway to L taking wt on L (ct. 4).
- 2: Step R across in front of L flexing R knee slightly while swinging joined Hs dnwd in LOD and up to original pos (ct. 1); step L swd to L (ct. 2); step R next to L (ct. 3); flex R knee (ct. 4).
- Dance is described for M throughout. W always uses opposite ftwk.

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
| 4/4 time     | 2 meas introduction   |
| A.           | <u>Chorus Figure</u>  |
| 1-8          | Dance 4 complete Al Tiruni step-patterns, slightly progressing CCW in LOD   |
| B.           | <u>I. In and Out</u> Both hands joined  |
| 9            | Dance action of meas 1 of Al Tiruni step-pattern.   |
| 10           | M take a long step fwd R (W step bkwd L, pulling M away from ctr of circle). As long step is made sweep joined Hs out and in to make a large "wave." (ct. 1); step L beside R (ct. 2); step R beside L (ct. 3); flex R knee (ct. 4) |
| 11           | Repeat action Fig. I, meas 9.   |
| 12           | M take a long step bkwd on R (W step fwd on L as M pulls W twd center of circle, repeating H motion described in meas 10, ct. 1) (ct. 1); step L beside R (ct. 2); step R beside L (ct. 3); flex R knee (ct. 4).                    |
| 13-16        | Repeat action Fig. I, meas 9-12. Then drop M's L and W's R Handhold.  |
| A. 1-8       | Repeat chorus figure  |
| B.           | <u>II. Away and Together</u>  |
| 9            | Partners face LOD, M's R and W's L shoulders adjacent and touching. Dance action of meas 1 of Al Tiruni Step Pattern while facing LOD.  |
| 10           | Partners pull away from each other M stepping bk on R and W on L, both making a slight bow (ct. 1), step fwd on L to again face LOD (ct. 2); step R ft next to L (ct. 3); flex R knee (ct. 4).                                      |
| 11-16        | Repeat action Fig II, meas 9-10, three more times. At end of fig, again take pos for Chorus Figure.   |
| A. 1-8       | Repeat Chorus Figure.   |

Al Tiruni

<u>Meas.</u>	<u>Pattern</u>
B.	<u>III. Changing Places</u>
9	Dance Action of meas 1 of Al Tiruni Step Pattern
10	Partners exchange places, M taking a long step R twd W pos, W turn CCW under joined Hs with a long step on L (ct. 1); completing the exchange, step fwd on L (ct. 2); step R next to L (ct. 3); flex R knee (ct. 4).
11-16	Repeat action Fig. III, meas 9-10 three more times, ending M's bk to center of circle ready to start dance over again with Chorus figure.

Note: On this record, the 16 meas of chorus and verse are repeated seven times; so the dance may be danced twice through, with the chorus and Fig I repeated once again.

--presented by Al Pill  
 --notations prepared with assistance of  
 Marion Wilson

You don't have to go abroad to learn the foreign dances -  
 C.O.P. will bring the specialists to you here.

LA SURIANA  
(Mexican)

This dance comes from the Isthmus of Tehuantepec in Southern Mexico. It was learned by Albert S. Pill from Casilda Amador Thoreson of Claremont, California.

Record: ASP 103

Formation: Circle of couples, M bk to center and W facing ctr, partners facing about four feet apart. Throughout the dance, M hands hang loosely at side. Hold bodies erect without twisting shoulders.

Steps: Walking step, step-heel-swing step, Zapateado, Suriana Waltz.  
Step-heel-swing step: Moving fwd, step obliquely to L on L (ct. 1); brush R heel fwd to swing R across L, at the same time rising on L toe (ct. 2); lower L heel with accent (ct. 3). Repeat action obliquely R, beginning step R, etc.  
Zapateado: Step fwd on R (ct. 1); strike L heel next to R (ct. 2); step to L on L (ct. 3).  
Suriana Waltz Step (4 meas to complete): Meas 1: Beginning with wt on L, cut step onto R in place (ct. &); low leap fwd on L with a slight dip of body (ct. 1); step R beside L (ct. 2); step L in place (ct. 3).  
Meas 2: With opp ftwk, repeat action meas 1, cts 1, 2, 3, omitting cut step on ct &. Meas 3: Lift L slightly to rear (ct. &); take a long step bkwd on L toe (ct. 1); step R beside L (ct. 2); step L in place (ct. 3). Meas 4: Lift R leg slightly to rear (ct. &); take a long step bkwd on R toe (ct. 1); step L next to R ft (cts 2, 3).

Footwork is same for M and W unless otherwise specified.

<u>Meas.</u>	<u>Pattern</u>
3/4 time	no introduction
A.	<u>Figure I. Promenade</u>
1-8	With 8 walking steps, 1 step per meas beg L, partners exchange places passing R shoulders, and turn 1/2 R (CW) on steps 7 and 8 to face partner.
9-16	Repeat action Fig. I, meas 1-8, returning to own place and ending facing partner.
	<u>Style note:</u> W wears a long full skirt. She holds skirt raised to L hip, LH turned palm out and fingers pointing dn. Outstretched RH holds R skirt near hem. R skirt is waved in twd body on first walking step and out away from body on second walking step and this waving motion is continued throughout the promenade.
B.	<u>Figure II. Step-Heel-Swing</u>
17-24	With 8 step-heel-swing steps, beg L, partners exchange places passing R shoulders, turning 1/2 R (CW) during meas 23, 24 to face partner.
25-30	With 6 step-heel-swing steps, beg L, partners move twd each other, ending R shoulders adjacent with M facing center of circle.
31-32	Stamp lightly in place 4 times, L, R, L, R, no wt on last stamp.
	<u>Style note:</u> As R ft swings across, L skirt is waved past R hip in a graceful continuous motion; as L ft swings across, R skirt is waved

La Suriana

- Meas.      Pattern  
 past L hip in the same manner.
- B. (rptd)      Figure III. Zapateado  
 17-30      With 14 Zapateado steps, R hips adjacent, make 1 CW turn, ending with M again facing center of circle.  
 31-32      Stamp lightly 4 times, R, L, R, L; W making 1/2 turn to R (CW) to end with M and W both facing center and W to R of M.  
Style Note: W holds both ends of skirt on hips with palms out and fingers pointing down.
- C.      Figure IV. Suriana Waltz  
 33-36      Dance one complete Suriana Waltz Step; during the last meas (36), turn 1/4 to R (CW) to face LOD.  
 37-40      Repeat action Fig. IV, meas 33-36; on meas 40, turn 1/4 to R (CW) to face away from center.  
 41-44      Repeat action Fig IV, meas 33-36; on meas 44, turn to R (CW) to face RLOD.  
 45-47      Repeat action Fig. IV, meas 33-35; on meas 47, turn to R (CW) to face center. (Note: the orchestra skips meas 48).  
 33-48      Repeat action Fig IV, meas 33-48, four complete Suriana Waltz Steps, again making 1/4 turn on each fourth meas. End with partners side by side, W on R, facing center, wt on R. (on the repeat, meas 48 is played, so turn is made on meas 48 instead of meas 47).  
Style Note: W skirt held outstretched to sides, with W's arms straight. M stands close to W and directly behind W's outstretched L skirt. M's RH is at W's R hip to guide the W during the turns, and M's LH is at side. partners stay close together and move as a unit.
- A.      Figure V. Promenade  
 1-8      Beg L walk to original place (as in Formation) with 8 steps. W make 1/2 turn R (CW) on meas 1, and both make 1/2 turn R (CW) in own place on steps 7 and 8.  
 9-16      With 8 steps, walk twd ptr to meet face to face about two feet apart. Do not take wt on last step.
- B.      Figure VI. Leap Point and Cross Over  
 17      Leap onto R, turning body slightly to R (ct. 1); strike L toe on floor out to L (ct. 2); hop on R, turning L leg out and pointing L toe to L while turning body slightly to L (ct. 3).  
 18      Repeat action Fig. V, meas 17, with reverse ftwk. End facing partner.  
 19      With 1 waltz step, exchange places with partner, beg with a long light leap onto R. Pass R shoulders.  
 20      With 1 waltz step in place, beg L, turn 1/2 R (CW) to face ptr.  
 21-28      Repeat action Fig VI, meas 17-20, twice more.



La Suriana (continued)

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
| 29-30        | Repeat action Fig VI, meas 17-18.   |
| 31-32        | Move twd partner with 4 steps R, L, R, L, ending R shoulders adjacent, M facing center.<br><u>Style Note:</u> On the leap to the R, the R skirt is waved to rear and L skirt in front. On leap to L, skirt action is reversed. During the cross over waltz, the skirt is held outstretched. |
| <br>         |   |
| B.           | <u>Figure VII Zapateado</u>   |
| 17-32        | Repeat action Fig III, meas 17-32.  |
| <br>         |   |
| C.           | <u>Figure VIII. Suriana Waltz</u>   |
| 33-47 &      | Repeat action Fig. IV, meas 33-47 and 33-48 repeated. End with  |
| 33-48        | 2 stamps, R, L.   |
| (rptd)       |   |

--presented by Albert S. Pill  
 --notations prepared with assistance of  
 Marion Wilson

ARMENIAN POLKA  
 (Cadril)

Source: Fresno, California, R. Chookoorian & Frances Ajoian  
Record: "Cadril," Songs of Yerzinga Series, Lightning # 11-B.  
Formation: Couples form circle, M on inside, bks to center, W facing partners, upper arm hold position by both M & W. Simple combination of step close and polka or two-step used in this dance.  
 No record introduction, described M part, counterpart for W.

<u>Count</u>	<u>Step</u>
1-3	M step close to L three times.
4	M step L, close R without changing weight. Pause (slight bow)
5-7	M step close to R three times.
8	M step R, close L without changing weight. Pause (slight bow)
9-24	Plain polka or two-step to M left in LOD, turning with partner at will, ending with M back to center.

Note: Counts 9 to 24 involve 16 polka steps with partners not necessary to retain circle formation as long as men finish polka step with bk to center in order to do step-close (1 to 4) to L in LOD.

--presented by Frances Ajoian  
 --notations prepared with assistance of  
 Mary Spring

EL CARNAVALITO

A folk dance from Northern Argentina that has been danced by these people for such a long time that it has evolved into various types suiting the social level of the dancers. The Indians dance it in a simple monotonous form which is very primitive and probably uninteresting to the modern dancer. In the sophisticated ballrooms it has become a very elaborate dance with many figures that have been adapted from European dances until it has practically lost its nationality. Amongst the rural population the dance is found in its purest form, retaining a loyalty to step and pattern though any ritualistic meaning that it originally had has been lost. (the patterns here presented are danced by the mountain people in Jujuy.) This dance is so easily influenced by the dancers' social and cultural status because it is not a dance for the individual but rather it is a group experience of moving together in the figures that are called or signaled by the leader who is also dancing.

Source: Manual de Danzas Nativas by P. Berruti  
El Carnavalito by Carlos Vegas  
Dances of Argentina by A. L. Loyd  
Records and books obtained through courtesy of Charles and Beth Fawkes of Chicago.

Music: Written music in books listed above  
Capitol OP - Carnavalitos of Argentina # T 10004  
(4 different bands may be used for Carnavalitos).

Formation: About 8 or 10 couples in a circle facing CW. M has his partner on his R her L arm through his R arm. M are on outside of circle, leader carries a ribbon or handkerchief to signal the changes.

Step: A simple trotting step is used throughout. One step to each beat of music. Lift the knees slightly and vary the length of the step to the need for covering distance in each pattern. The movement is lively and vigorous, the spirit is gay.

Music is 4/8 tempo - measures used for each step may vary according to the number of people in the circle. Measures here indicated are for the music "Carnavalito" band 1, side 1 of Capitol LP T 10004.

<u>Meas.</u>	<u>Pattern</u>
4	Introduction - dancers stand in place.
	I. El Circulo
4	All couples dance CW around the circle, when leader arrives at center back he gives a signal (with his kerchief or may shout "Giro")
1	All couples simultaneously turn CCW in place; couples remain side by side the M moving bkwd, the W fwd. The lead couple completes this turn facing the center but all other couples face LOD.
	II. Las Alas (The Wings)
5	Lead couple dances side by side dn the center of the circle. All other couples continue CW around the circle until they reach center back where they follow the lead down the center. On reaching the center front each couple separates the M to the L and the W to the R around the circle to meet partner again at center bk. (While traveling around to meet

El CarnavalitoMeas. Pattern

partner dancers clap their Hs. The elbows are kept at the sides, fore arms raised, palm of LH twd face, clap RH into LH.

III. El Puente (The Bridge)

- 10 When partners meet they join inside Hs and again dance dn the center. When lead couple reach center front they release Hs and turn in twd each other the M puts his L arm through his partner's R arm, and they dance under the bridge formed by the other dancers raising their joined Hs. Each couple on reaching the front turns in twd partner and follows the lead couple under the bridge to the bk and into a CW circle as in Fig 1, but the W is on the outside, and the circle should be much smaller.

IV. El Circulo II

- 4 When the circle is completely formed the leader signals and partners release arms. The W turn away from partner and circle about 3/4 CCW by themselves to join Hs in a circle and travel CCW. At the same time the M move slightly twd the center and join Hs continuing CW around the circle. The M's circle is inside the W's circle. The contrary moving circles continue moving until partners are again adjacent.

V. La Canasta (The Basket)

- 4 M raise joined Hs and move bkwd while W move fwd Hs still joined under partner's R arm. M lower their arms behind the W's bk to form a basket which moves CW until the lead couple is at center bk.

VI. Los Volteretas (The Twirls)

All release Hs and hook R elbow with partner.

- 1 All couples simultaneously turn CCW in place; the M moving bkwd and the W fwd. M now hook L elbows with the W at their L and the  
2 circle travels CW 1/4 distance around.  
9 Repeat above 3 meas 3 times traveling 1/4 distance around the circle after each turn. The leader signals when the turn occurs when he reaches the cardinal points in the circle and ends at the center back. On the last turn partners unlink elbows and join hands.

VII. El Caracol (The Snail)

- 9 All M now join Hs with the W at their L except the leader who moves slightly twd the center and draws the line after him into a smaller and smaller circle (like a snail shell). Before this is too close he turns to his L and drawing the line after him uncoils the spiral.

VIII.

- 6 When the leader is out of the spiral and at the center bk he releases his partner's H and turns himself around to the L in place, while his partner releasing Hs with the M behind her moves fwd to his side and takes his R arm. They move fwd side by side CCW around the circle. Each M does this turn

El Carnavalito (continued)

Meas.      Pattern  
and his partner moves up to his side as they reach the center back until all are traveling around the circle CCW - as in Figure I except in the opposite direction.

--presented by Grace Perryman

RETCHENKO  
(Russian)

Source: Dance and Be Merry, Vol. I, by Vyts Beliajus.  
Record: Folkraft F 1412; Piano: Dance and Be Merry Vol. II, "Retchenko"  
Formations: Partners in a double circle, M facing out, W facing in; M's RH and W's LH joined and swung bk in RLOD, free Hs on hips.  
Steps: Polka - slow and fast; Stamp. Steps described for M in Part I, W uses opposite ftwk.

Meas.      Pattern  
2/4 time

A.

- 1 Step sdwd L in LOD (ct. 1); step R next to L (ct. 2).
- 2 Step sdwd L again in LOD (ct. 1); pivot on L 1/2 CCW (W pivots on R 1/2 CW) to bk to bk pos, swinging joined Hs fwd in LOD (ct. 2).
- 3 Step sdwd R in LOD (ct. 1); step L next to R (ct. 2).
- 4 Step sdwd R in LOD (ct. 1); hold (ct. 2).
- 5 Still bk to bk, step L sdwd in RLOD (ct. 1); step R next to L (ct. 2).
- 6 Step sdwd L in RLOD (ct. 1); pivot on L 1/2 CW (W pivots 1/2 CCW on R) to face partner, swinging joined Hs in RLOD.
- 7 Step R sdwd in RLOD (ct. 1); step L next to R (ct. 2).
- 8 Step R sdwd in RLOD (ct. 1); hold (ct. 2).

B.

9-10 M: Moving fwd in LOD, stamp L, R, L, pause; R, L, R, pause (fast and loud polka steps).  
W: Beginning R, with two polka steps turn twice CW under joined Hs.

11-12 Stamp quietly 3 times (cts. 1, 2, 1); hold (ct. 2).  
M: L, R, L. W: R, L, R.

13-16 Moving bkwd in RLOD, repeat action Fig. II, meas 9-12, reversing ftwk; W turning CCW.

Repeat Dance at will.

--presented by Vyts Beliajus  
--notations prepared with assistance of  
Marion Wilson

MEDLEY OF SERBIAN SONGS AND DANCES

The following medley of Serbian songs and dances, slightly modified for general folk dancing, is from the repertoire of the Yugoslav State Company "Kolo." The choreography is by Olga Skovran, founder and director of the ensemble. Musical arrangements are by Lj. M. Bošnjaković. The orchestra is under the direction of Žarko Milanović. The following dance notes and words were compiled with the cooperation of Dick Crum, who first learned the dances in Yugoslavia. The words to the songs and dances will be found on a separate page in the syllabus.

Music: Kolo Festival LP 1019 (Volume 1-B) 2nd band. This recording was made in its entirety during the Oakland, California, performance by the Yugoslav State Company "KOLO" at the 1956 Kolo Festival.

1 (a) Jelke, Tavničarke - Entrance Song

Piano: Trideset I Pet Srpskih Narodnih Pesama, V. R. Dordevic, L Fuks, Beograd, 1930.

1 (b) POSKOK (poh"-skohk)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta," Beograd (no date). Dance #87, page 59.

Formation: Open or closed circle, hands joined and held down at sides.

<u>Meas.</u>	<u>Pattern</u>
	<u>Part I.</u>
2/4 time	Introduction 8 meas.
1-2	Two step-hops twd center beginning R (R-hop, L-hop).
3-4	Moving bkwd, obliquely R, step R-L-R-hop. This brings the circle bk to original size, and dancers are now facing directly L.
5-8	Moving CW, do a L-hop, R-hop, L-R-L-hop.
9-16	Repeat meas 1-8.
	<u>Part II.</u> Turn R to face CCW.
1-16	Dance 8 schottische steps beginning R ft. Repeat dance from beginning.

2. TI MOMO (tee-moh-moh)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta," Beograd (no date) Dance #134, page 87.

Formation: Open or closed circle. During Part I joined Hs are held out slightly in front about shoulder level. During Part II, Hs are lowered to sides.

<u>Meas.</u>	<u>Pattern</u>
2/4 time	<u>Part I.</u> Facing center.
1	Step R with R ft (ct. 1); continue to R, stepping on L across in front of R (ct. 2).
2	Step R with R ft (ct. 1); close L to R, without taking weight (ct. 2).
3	Step slightly L with L ft (ct. 1); close R to L, without taking weight (ct. 2).
4	Step slightly R with R (ct. 1); close L to R without taking weight (ct. 2).
5-8	Repeat action of meas 1-4 with opposite ftwk, moving to L.
9-16	Repeat action meas 1-8.

Medley of Serbian Songs and Dances

Meas.      Pattern  
 Style Note; the above steps have a very gentle, elastic feeling, achieved by bending knee of active ft on every count.

Part II. Facing center, lower hands to sides

1 Step sideways on ball of R ft, bending R knee, and lowering heel almost to floor (ct. 1); pause (ct. &). Close L to R and bounce on both feet, lowering heels almost to floor (ct. 2); bounce again on both feet, lowering heels almost to floor (ct. &).

2-4 Repeat action of meas 1, 3 times, continuing to move to R.

5-8 Repeat action of meas 1-4, Part II, moving to L.

Repeat dance from beginning.

3. DJURDJEVKA (joor-jeff'-kah)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta," Beograd, (no date). Dance #117, page 79.

Formation: Open or closed circle, hands joined and held dn at sides. Entire dance is done in place.

3/4 time.

Meas.      Pattern  
 1 Step on R ft across in front of L, raising L slightly off floor (ct. 1); return weight to L in place (ct. 2); pause, simultaneously bring R around in back of L close to floor (ct. 3).  
 2 Step on R behind L, raising L slightly off floor (ct. 1); return weight to L in place (ct. 2); pause, simultaneously bring R around in front of L close to floor. (ct. 3).  
 3 Repeat meas 1.  
 4 Step slightly to R with R (ct. 1); hop on R, swinging L over in front of R (cg. 2); pause, L ft still in air (ct. 3).  
 5-8 Repeat action of meas 1-4, with opposite ftwk.

Repeat dance 9 more times.

4. IGRALE SE DELIJE (ee'-grah-leh seh deh'-lee-yeh)

Piano: Narodne Igre Za Klavir Lj. M. Bošnjaković, "Prosveta," Beograd, (no date). Dance #121, page 81.

Formation: Open or closed circle, hands held dn at sides, but swung in rhythm during part I.

2/4 time.

Meas.      Pattern  
Part I.  
 1 Facing obliquely R, do a R-hop, L-hop in CCW direction; swing Hs in on the R-hop, out on the L-hop.  
 2 Continue in the same direction with R-L-R hop; swing Hs in on the first step R, out on the R-hop.  
 3 Facing center, step-hop on L twd center, swing Hs in; step-hop on R away from center, swinging Hs out.

Medley of Serbian Songs and Dances (continued)

<u>Meas.</u>	<u>Pattern</u>
4	Face CW and step L-R-L-hop, swinging arms in on the first step L, out on the L-hop.
5-8	Repeat meas 1-4.

Part II

1	Step to R on R (ct. 1); close L to R, taking weight (ct. &); step to R on R (ct. 2); close L to R, taking weight (ct. &).
2	Repeat meas 1, but do not take weight on L on last ct.
3	Step to L on L (ct. 1); close R to L, but do not take weight (ct. &); step to R on R (ct. 2); close L to R, but do not take weight (ct. &).
4	Step to L on L (ct. 1); close R to L, taking weight (ct. &); step to L on L (ct. 2); close R to L, but do not take weight (ct. &).
5-8	Repeat action of meas 1-4, Part II.

Repeat entire dance 2 more times.

5. ČAČAK (chah'-chahk)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta," Beograd (no date). Dance #87, page 59.

2/4 time.

Formation: Each dancer grasps belt of nearest persons in line, with L arm in front of neighbor's R arm. End dancers tuck thumb of free H inside own belt.

<u>Meas.</u>	<u>Pattern</u>
1	Step to R on R (ct. 1), step on L behind R (ct. 2).
2	Repeat action of meas 1, moving continually R, facing center.
3	Step to R on R (ct. 1), hop on R in place (ct. 2).
4	Step L in place (ct. 1), hop on L in place (ct. 2).
5	Stamp fwd on R (ct. 1), bending body slightly bkwd, raising L knee and keeping L ft close to calf of R leg; hop on R in place (ct. 2).
6	Step bkwd on L (ct. 1), step on R beside L (ct. 2).
7	Step L in place (ct. 1), hop on L in place (ct. 2), straightening body.
8-9	Repeat action of meas 5-6.
10	Three quick steps in place, L-R-L (cts 1, &, 2).

Repeat dance from beginning, 12 times in all.

6. (a) Oj, Lele, Stara Planino - Song

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta," Beograd (no date) Song #128, page 84.

6. (b) SESTORKA (shes-tor'-kah) A shepherds' dance for men. W drop out of lines, and rest.

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta," Beograd (no date) Dance #95, page 62.

Formation: Same belt hold as in Čačak. Bend fwd from waist.

2/4 time.

Medley of Serbian Songs and Dances

<u>Meas.</u>	<u>Pattern</u>
1	Step R to R (ct. 1); step L across in front of R (ct. 2).
2	Repeat action of meas 1.
3	Repeat action of meas 1.
4	Step R to R, leaving L in place, shift weight to R (ct. 1); leaving feet in place, shift weight to L (ct. 2). (dancers shout "oo-ha").
5	Step R to R (ct. 1); close L to R, taking weight (ct. 2).
6	Step R to R (ct. 1); hop on R, swinging L up in front (ct. 2).
7	Step L to L (ct. 1); step R in front of L with slight accent, leaving L in place (ct. 2).
8	Step on L in place (ct. 1); step R in bk of L, leaving L in place (ct. 2).
9	Step on L in place (ct. 1); step R in front of L with slight accent, leaving L in place (ct. 2).
10	Step L to L (ct. 1); hop on L, swinging R up in front (ct. 2).
11	Step R to R (ct. 1); close L to R, taking weight (ct. 2).
12	Step R to R (ct. 1); hop on R, swinging L up in front (ct. 2).
13	Step L to L (ct. 1); close R to L, taking weight (ct. 2).
14	Step L to L (ct. 1); hop on L, swinging R up in front (ct. 2).

Note: Meas 7, 8, and 9, are done almost in place.

Repeat dance from beginning 10 times in all. The dance consists of 14 meas, but the music is in 8 measure phrases.

7. MORAVAC (moh'-rah-vatz)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta," Beograd (no date) Dance #49, page 36.

Formation: Open circle with M leader at R end, W on L of M, alternating dn the line. M hook thumbs in front of own belt, W put arms through crook of M's arms, letting Hs fall free.

2/4 time.

Styling: Stand erect, take very small, light steps, and make each step distinct.

Steps: "Syncopated Threes." This step appears in each variation, and is done as follows: Step R in place (ct. 1); hold (ct. &); step L beside R (ct. 2); step R in place (ct. &). Also done beginning with L ft. The rhythm is "slow-quick-quick." Emphasize ct 1 by bending knee of supporting leg.

<u>Meas.</u>	<u>Pattern</u>
<u>Part I. (Hajde)</u>	
1	Step R to R (ct. 1); close L to R, taking weight (ct. 2).
2	Step R to R (ct. 1); close L to R, but do not take weight (ct. 2).
3	Step L to L (ct. 1); close R to L, but do not take weight (ct. 2).
4	Step R to R (ct. 1); close L to R, but do not take weight (ct. 2).
5-8	Repeat action of meas 1-4, beginning L and moving to L.
9-16	Repeat action of meas 1-8, Part I.

Part II. (Moravac)

1	Step R to R (ct. 1); step L in bk of R (ct. &); step R to R (ct. 2);
---	--



Medley of Serbian Songs and Dances (continued)

<u>Meas.</u>	<u>Pattern</u>
	step L in bk of R (ct. &).
2-4	Three "Syncopated 3's" in place (R-L-R, L-R-L, R-L-R).
5-8	Repeat action of meas 1-4, but with opposite ftwk, moving L.
9-16	Repeat action of meas 1-8, Part II.
<u>Part III. (Čujes)</u>	
1	Step R to R (ct. 1); pause (ct. &); hop on R (ct. 2); step L in front of R (ct. &)
2-4	Three "Syncopated 3's" in place (R-L-R, L-R-L, R-L-R).
5-8	Repeat action of meas 1-4, but with opposite ftwk, moving L.
9-16	Repeat action of meas 1-8, Part III.
<u>Part IV. (Skoči)</u>	
1	Step R to R (ct. 1); pause (ct. &), bringing L alongside R ankle. Hop R (ct. 2), step on L behind R (ct. &). (When bringing one ft behind the other, the ft "hug" each other.)
2-3	Repeat action of meas 1, twice.
4	One "Syncopated 3" in place (R-L-R).
5-8	Repeat action of meas 1-4, but with opposite ftwk, moving L.
9-16	Repeat action of meas 1-8, Part IV.

Repeat this dance from beginning.

--presented by John Filcich  
 --notations prepared with assistance of  
 Virginia Wilder

SONG TEXT FOR "SERBIAN MEDLEY"1.a) Jelke, Tavničarke

:Jelke, Tavničarke, Ostavi Tavnicu, //  
 :Ostavi Tavnicu Mladom Tavničaru, //  
 :Ajde, Da Igramo, Ajde Da Pevamo! //

1.b) Poskok

:Ajd! Povedi Veselo, Naše Kolo Šareno! //  
 :Momci, Cure, U Kolo! Nek! se Ori Veselo! //

2. Ti Momo

Ti momo, ti devojko,	Sam Se je prevario,
Ti moga Brata Mamiš;	Na moje belo lice,
Na Tvoje Belo Lice,	Na moje čarne oči,
Na Tvoje Čarne Oči.	Na moja medna usta.

(continued on back side of page)

A Folk Dance is a priceless heirloom. Treat it kindly - dance it as they did. You have no right to "remodel" it.

Song Text for Serbian Medley3. Djurdjevka

Oj, Devojko, Dušo Moja,	Ne da mene moja nana,
Šta Govori Majka Tvoja?	Ne da još godinu dana,
Oče L' Tebe Meni Dati,	Neće mene tebi dati,
Oče L' Mene Zetom Zvati?	Neće tebe zetom zvati.

:Oli dala il' ne dala,  
Ti se moja uvek zvala//

4. Igrale Se Delije

:Igrale se delije, nasred zemlje srbije.//  
:Sitno kolo do kola. Čulo se do stambola//

:Svira frula iz dola, frula moga sokola.//  
:Sitno kolo do kola, čulo se do stambola.//

:Igra kolo do kola, ne haje za stambola.  
:Sitno kolo do kola, čulo se do stambola.//

5. Čačak (not sung)6. a) Oj, Lele, Stara Planino

Oj, lele, stara planino,	Po teb' sam često hodio,
Po teb' sam često hodio.	S devojka' ovce čuvao.

b) Sestorka (not sung)7. Moravac (not sung)

(end)

KOSTURSKO ORO

(Macedonian)

Koh-stoor'-skoh oh-roh

Source: Learned by John Filcich from Mrs. Sveta Kosta who danced it as a young girl in Kostur, Greek Macedonia. The title and specific melody, if any, are unknown; however, we have borrowed the name of the town to indicate its origin.

Record: Sperry No. 6105, or Sperry No. 6101.

Formation: Open circle or line, leader at R. Hs joined and held at shoulder height, extended slightly fwd with palms out. Steps are small and done with a bend of the knee.

2/4 time.

<u>Meas.</u>	<u>Pattern</u>
1	Facing slightly to R of center, step R in LOD (ct. 1); step fwd L (ct. &); step fwd R (ct. 2); face center, step L beside R (ct. &).
2	Facing center, step bk on R (ct. 1); point L beside R (ct. &); step to L with L (ct. 2); step R behind L (ct. &).
3	Step L with L (ct. 1); step R beside L with a slight emphasis or light stamp (ct. &); step L across R twd LOD (ct. 2); resume pos facing R of center, point R beside L (ct. &).

Repeat dance to end of record.

--presented by John Filcich  
--notations prepared with assistance of  
Virginia Wilder

KELERUJ

(Danube Kolo)

Keh'-leh-rooy

Source: Dick Grum, who learned it in Yugoslavia.

Record: Kolo Festival #808-B, or Kolo Festival LP-1 "S'one Strane Dunava"

Piano: Yugoslav Songs and Dances, Rud. Cernkovich

Formation: Couples in shoulder-waist pos at random about the floor.

2/4 time. May be counted "slow-quick-quick" per meas.

<u>Meas.</u>	<u>Pattern</u>
1	Part I (Described for M; W uses opposite footwork)
1	Step R to R (cts 1 &); hop on R in place (ct. 2); close L to R, taking weight on L (ct. &)
2	In place, step R (cts 1, &); step L (ct. 2), step R (ct. &).
3-4	Repeat action of meas 1-2, but with opposite ftwk.
5-16	Repeat action of meas 1-4, three more times.

Variation for Man: In meas 1, ct &, instead of "Close L to R," M may place L ft in bk of R ft and also embellish with ankle twists.

Part II (M and W use same ftwk during Part II)

1	With R hips adjacent, step R fwd (accented) (cts 1, &); hop on R, L extended and slightly lifted (ct. 2); step L in place (ct. &). Couple is revolving CW.
2-8	Repeat action of meas 1, part II, seven more times.
9-16	Repeat action of meas 1-8 using the same pos and ftwk, but reversing dir simply by dancing bkwd, thus revolving CCW.

Variation for Meas 8 and 16, Part II: stamp R, L, instead of described step.

This facilitates change of direction.

Repeat dance from beginning.

--presented by John Filcich  
--notations prepared with assistance of  
Virginia Wilder

DO DEK JE MOMA PRI MAJKA  
(for "Kostursko Oro") (S-6105)

1.  
Do dek je moma pri majka-  
Do dek je bela I crvena-  
Dodu je odila šetala,  
Momiski Pesni pejala.

2.  
Momiski Pesni Pejala-  
Momiski oro igrala-  
Godi se zacrnela se,  
Oženi se, zakopa se.

3.  
A što se svekor svekrva,  
Tova Je crno crnila  
A što se dever i zova,  
Tova je žolto žoltilo.

4.  
A što se malkita deca,  
Tova se sitni zindžiri,  
A što je kitka šarena,  
Tova je prvoto libe.

(This Macedonian folksong tells of the beauties of girlhood, the title translating, "As long as a girl is with her mother." Phrases such as "singing girls' songs" and "dancing girls' oro" strike a very sentimental note to the Macedonian.)

S' ONE STRANE DUNAVA  
(for "Keleruj" - KF-808)

1.  
:S'one strane dunava,  
Ima jedna koliba.  
U Kolibe seka,  
Garava pa lepa.//

(chorus)  
:Haj, huj keleruj,  
Bele ruke raširuj.  
Opa, ipa dragi,  
Pa me dušu ladi!//

(On the other side of the Danube - a song popular with the people from the "tamburitza" area tells of an inn on the other side of the Danube in which a pretty girl (mentions a brunette) is waitress.)

Use the correct record. The selection of the records listed is no accident. Many of these were made to order for these dances. Get the correct record from your Camp dealer.

Folk Dance Camp, 1957

## CASTANET PRACTICE ROUTINE

Espana Cani

Record: Imperial 1003

2/4 music - read downward, no introductory music, "---" means "no sound"

<u>Count 1</u>	<u>Count 2</u>	<u>Count 1</u>	<u>Count 2</u>	<u>Count 1</u>	<u>Count 2</u>
roll	---	roll	---	roll	right
roll	---	roll	---	left	---
roll	---	roll	both	4 times	
roll	both	both	---	right left	
both	---	3 times		8 times	
roll	---	both	---	right left	
roll	---	---	---	4 times	
roll	both	---	---	right left	
both	---	roll	---	8 times	
7 times		roll	---	roll	roll
left	roll	roll	---	roll	roll
3 times		roll	---	roll	crash
left	roll	---	left	both	---
16 times		roll	---	repeat once	
roll	---	roll	---	roll	tic-toc
4 times		roll	---	14 times	
roll	roll	---	left	roll	---
4 times		roll	---	roll	roll
roll	---	---	left	roll	roll
4 times		roll **	left	---	---
roll	roll	roll	both	left	roll
4 times		both	---	crash	both
roll	---	repeat all to **			
roll	---	---	---		
roll	---	roll	roll		
roll	---	roll	tic-toc		
roll	---	6 times			
roll	both	roll	roll		
both	---	8 times			
		hold			

--presented by Grace Perryman

Courtesy is always a correct dance styling

Folk Dance Camp, 1957

PHILIPPINE JOTA

While the Philippines were under Spanish rule the islanders learned many Spanish dances, but gave the steps a Philippine interpretation. The resulting dance, in this case, is patterned after the Spanish jotas, but has a character and style of its own.

Source: "Philippine National Dances" F Reyes Tolentino  
"Philippine Folk Dances" (Imperial album)

Music: Imperial record #85 - "La Jota"

Formation: Couples numbered 1 and 2 alternately. Single circle of couples, partners facing each other, the M faces CCW, the W CW.

<u>Meas.</u>	<u>Pattern</u>
	<u>Introduction</u>
1-2	Bow to the partner (W hold skirts, M Hs on hips).
	<u>I. The Pursuit</u>
1-8	8 waltz steps swing arms laterally with each step. Both progress CCW in circle, W moving bkwd and coquettishly turning, M follows her moving fwd.
9-16	8 waltz steps moving CW in circle, M bkwd. W follows moving fwd.
17-24	8 waltz steps - W turns her bk to partner & he follows her CCW in a small circle (each couple makes individual circle).
25-32	8 waltz steps - on first step both turn about and W follows M CW on the same small circle bk to original place. M turns on last meas to face partner.
	<u>Chorus - Sway Balance &amp; Brush</u>
1-2	(6 cts) step obliquely fwd (ct. 1, 2) step L across in front of R (ct. 3), step R obliquely bkwd (ct. 4), brush L diag fwd on floor (ct. 5), hold L ft in raised pos (ct. 6) R arm is overhead and L arm is bent fwd.
3-4	Repeat meas 1-2 to L, L arm high
5-16	Repeat meas 1-4, 3 times
17-20	Turn 1/2 CW to face neighbor with 10 mincing steps and hold 2 cts, step on R, close to and in front of L, step L in place, continue (1 step to each beat of music) turning CW, toes are turned outward, heels are raised off floor.
21-40	Repeat meas 1-20 facing neighbor and finish facing partner.
	<u>II. Dancing and Clapping</u>
1-16	Couples 1 facing center stand in place and clap own Hs on cts 1 and 3 for 2 meas, on every ct for 1 meas, and on the first ct only of 1 meas. Repeat 3 times. Couples 2 facing partners R arm sweeps fwd and upward palm in, L arm is bent in front, LH palm down at R elbow.
1	Step fwd R, brush L fwd hop R raising L knee in front.
2	1 waltz step starting L bring L shoulders together look at partner over L shoulder.
3-4	3 running steps bkwd starting R ft and stamp L beside R ft M brings Hs to hips, W Hs to sides and holds skirts.
5-16	Repeat meas 1-4, 3 times.
17-32	Repeat meas 1-16 but couples 1 dance and couples 2 clap.
	<u>Chorus</u>
1-40	Repeat as before.

Philippine Jota

<u>Meas.</u>	<u>Pattern</u>
	III. <u>Spanish Draw</u> - Sway balance and point
	Turn to R so that W faces center and M has bk to center and finish each 4 meas in this pos.
1	Step sdwd on L to L, draw R ft to L (R heel to instep of L. ft).
2	Repeat meas 1 still moving to L.
3-4	3 step turn to L, starting L & moving to L, passing in front of partner, bring feet together on fourth step and hold. (W holding skirts and M's Hs on hips).
5-8	Repeat meas 1-4 starting R and turning R.
9-16	Repeat meas 1-8, but finishing facing partner in a single circle.
17	Step fwd R bring L ft in bk of R and raise heels, lower heels to floor with weight on R ft - swing R H fwd, palm up, LH on hip.
18	Repeat waltz balance, as above, starting L stepping bkwd, and bringing RH close to chest.
19-20	Step R obliquely fwd, step L across R in front, step R obliquely bkwd. (R arm is overhead and L arm bent fwd.) Point L toe in front and hold 1 ct.
21-24	Repeat meas 17-20 starting on L and reversing arm pos.
25-31	Repeat meas 17-23 (note omit last meas).
32	Partners join RH, W turns CW under arch of arms.
Finale	Bow to partner.

--presented by Grace Perryman

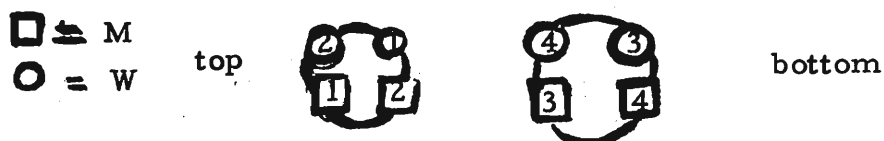
VIRA WALTZ  
(A Portuguese Dance)

This dance is done in various forms, Herewith are two patterns: "The Vira," a set dance for two couples (Figures I & II). "The Vira Extrapassado," a longways dance for 4 couples (Fig. II & V).

Source: Dances from Old Homelands - Elizabeth Burchenal  
Dances from Portugal, Lucille Armstrong

Music: Written in books listed above  
Kismet record #137

Formation: Four couples in a longways formation, M in one line and W in the other, but partners are diag opposite not directly opposite each other (see diagram)



For Figures I, II, IV, VI - couples 1 & 2 dance as a set and couples 3 & 4 dance as a set - as indicated by circles in diagram.

For Figures III, V - all four couples dance in a longways

Figure III - M 1, and W 2 are the head couple

Figure V - M 3, and W 4, are the head couple

Hs are held at shoulder height and fingers are snapped rhythmically on the first beat of each meas. The W may hold skirt or allow arms to follow sway of body in Fig. I.

Steps: Pas de basque, small leap waltz, springy step-hop.

Meas. Pattern

Music 3/4 Introduction 4 meas, standing in place.

Figure I

Couples 1 & 2 and couples 3 & 4 dance as separate sets, each moving CCW in their own circle.

1-16 Move CCW in circle with 16 pas de basque steps.

17-24 Continue moving CCW in circle with 8 waltz steps, each dancer turns individually revolving himself CW.

25-32 Continue moving CCW in circle but revolve individually CCW with 6 waltz steps, then face partner and dance 2 waltz steps to finish in original pos (as the step continues the M may use a springy step-hop using 3 cts and lifting the knee of the free ft fwd.)

Figure II

Facing own partner diag across the set. Both M & W Hs are at shoulder height. The step is more lively and vigorous though the tempo is the same.

33 Couple 1 dance 1 waltz step twd each other - start L ft. Couple 2 dance 1 waltz step in place starting L ft.

34 Couple 1 stamp fwd on R ft turning so that R shoulders are adjacent, with weight on R ft raise and lower the R heel. Couple 2 dance 1 waltz step in place starting R ft.



Vira Waltz

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
| 35-36        | Couple 2 now dance the action of Couple 1 on meas 33-34. Couple 1 dance 1 waltz step bkwd (start L ft) stamp R ft bkwd turning so that L shoulder is twd partner and raise and lower R heel.  |
| 37-38        | Couple 2 now dance action of couple 1 in meas 35-36. Couple 1 dance 1 waltz step twd each other passing R shoulders and turning 1/2 CCW to dance the second waltz step bkwd into partner's place.   |
| 39-40        | Couple 2 now dance action of couple 1 in meas 37-38. Couple 1 dance 2 waltz steps in place.   |
| 41-48        | Repeat actions of meas 33-40 to finish in original pos.<br><u>Figure III.</u><br>The four couples now dance together as in a longways. M 1 and W 2 now automatically become partners as does each pair of dancers directly opposite each other in the lines. Partners will reel as in Virginia Reel or Strip the Willow.                              |
| 1-4          | M 1 & W 2 hook R arms and turn 1-1/2 times with 4 waltz steps to finish so that the M faces the next W in line and the W faces the next M.  |
| 5-6          | With 2 waltz steps turn second couple with L arm and face partner.  |
| 7-8          | With 2 waltz turn partner with R arm and face next couple.  |
| 9-10         | With 2 waltz turn third couple with L arm   |
| 11-12        | With 2 waltz turn partner with R arm.   |
| 13-14        | With 2 waltz turn fourth couple with L arm.   |
| 15-16        | With 2 waltz steps pass R shoulders with partner and finish in own place at the bottom of the line. The couple being turned must always finish in the place of the couple above so that the set does not move down the floor. M always turn W, and W always turn M, and a new couple does not start until the previous couple has reached the bottom. |
| 17-32        | Repeat action of meas 1-16 Fig. III with the second couple reeling down the line. At the end of meas 32 set 1 (couples 1 & 2), and set 2 (couples 3 & 4) have changed places in the line.<br><u>Figure IV</u><br>Face own partner diag across own set.  |
| 33-48        | Repeat Fig. II dancing in two sets.<br><u>Figure V</u><br>M 3 & W 4 are head couple, M 4 & W 3 are second couple.   |
| 1-32         | Repeat Fig III with new head and second couple reeling down the lines in turn to finish with everyone in original pos.<br><u>Figure VI</u><br>Face own partner diag across own set.   |
| 33-48        | Repeat Fig. II dancing in two sets.   |

--presented by Grace Perryman

LEVANTE TANC  
(Leh vahn teh Tahnts)  
Dance from Levant -Hungary

Source: Taught at an institute at the University of California by Elizabeth C. Rearick, authority on the dances of Hungary.

Record: Alliance AR 103 Levante Tanc

Formation: Couples facing LOD, W to R of M. Inside Hs joined and held about shoulder height. M LH on hip. W RH holds skirt out to side. Arm pos throughout are natural and should not be forced into set patterns.

Steps and Styling:

Tetovazo (tet o vahzo) Step diag fwd R on R (ct. 1). Close L to R, slightly bending L knee (ct. 2). Step diag fwd R on R (ct. 3). Swing L leg diag fwd keeping knee straight with ft not more than 3-4 inches off floor. At same time, slightly bend R knee (ct. 4). On following meas step starts diag L with L.

Bokazo (bo kah zo) There are many forms of the Bokazo and any may be used. The following is the style most characteristic to the region of the origin of the dance. The Bokazo is used for emphasis and also to make anticipated changes of direction. During the Bokazo the Hs may be on the hips, unless otherwise noted. M: Rise on balls of ft (ct. 1). Click heels together 2 times (cts 2, 3). Bring heels down with wt equally placed on both ft (ct. 4). W: With wt on ball of L ft, pivot slightly to R and at same time raise R heel and turn it inward over L toe. R knee is turned strongly outward (ct. 1). Shift wt to R, pivot slightly to L and bring L heel over R toe, L knee strongly turned out (ct. 2). Bring heels together and down to floor with wt equally placed on both ft (ct. 3). Hold (ct. 4). This step may be started with either heel turned in over opp. toe, depending upon placement of wt from previous step. The choice is up to the dancer. W hips should be relaxed while doing the Bokazo to allow a free movement of skirts from side to side.

Couple Turn Ptrs in shoulder-waist pos. with R hips adjacent. Take 1 meas to make 1 full turn CW. Step fwd R and bend knee slightly (ct. 1). Bring L to R heel, taking wt on ball of L ft (ct. 2). Repeat action of cts 1, 2 (cts 3, 4).

Lejto (lay ter)-Hop on R on upbeat (anticipated). Step fwd L (ct. 1). Step fwd R (ct. 2). Starting with hop on R, repeat exactly for cts 3-4. Step always starts with same ft when repeated. Two Lejto steps to a meas.

Andalgo (an adahl go) Commonly known as the Czardas step. Step to R side with R (ct. 1). Close L to R with slight bend of knees (ct. 2). Step to R with R (ct. 3). Close L to R, clicking heels together, wt still on R (ct. 4). On following meas step starts to L with L.

Ingo (in go) Often called the Half -Czardas step. Step to L with L (ct. 1). Close R to L with slight bend of knees, wt still on L (ct. 2). Repeat action of cts 1, 2 but moving to R with R (cts 3, 4). Two Ingo steps to a meas.

<u>Meas.</u>	<u>Pattern</u>
4/4 time	
2	<u>Introduction</u>
	<u>I. Forward and Star</u>
1-3	Three Tetovazo steps fwd in LOD M and W both begin R. Bokazo-
4	Turning to face partner.

Levante Tance

<u>Meas.</u>	<u>Pattern</u>
5-7	Both beginning R, dance 3 Tetovazo steps with L Hs joined, elbows bent. Circle once around CCW. W still holds skirt. M has free H on hip.
8	Bokazo - turning to face LOD, <u>II. Forward and balance to side</u>
1-4	Repeat action of Fig. 1, meas 1-4.
5	Balance step to side. Balance step: facing ptr (M bk to ctr), step to own R with R (ct. 1). Close L to R (ct. 2). Rise on balls of both ft (ct. 3). Lower heels to floor, wt on both ft (ct. 4). Hs on hips or W may hold skirts with both Hs.
6	Repeat balance step starting to L with L.
7	Couple Turn - once around.
8	Bokazo - turning to face LOD. Assume open dance pos. Outside Hs on hips. <u>III. Lejto forward and bow</u>
1	Two Lejto steps fwd, beginning with hop and inside ft.
2	Bokazo - turning to face partner.
3	Couple Turn - once around.
4	Bokazo - facing partner
5	Starting M L, W R, take 2 slow walking steps (2 cts each), turning away from partner in a small circle ending to face partner. M turn L, W R. Hs on hips or W may hold skirts with both Hs.
6	Bokazo - facing partner
7	Bow to partner Hs on hips or W may hold skirts. M: Step bkwd (either ft) (cts 1, 2). Bring free ft bk to other ft and bow from waist to partner (cts 3, 4). W: Step bkwd R (cts 1, 2). With small steps bkwd to partner wt on L (cts. 3, 4).
8	Bokazo - facing partner. <u>IV. Czardas alone and half czardas with partner</u>
1-2	Still facing partner (M bk to ctr), but dancing alone, do 1 Czardas step. Both step to R side with R. Repeat Czardas step beginning L. Hs on hips or W may hold skirts with both Hs.
3	Walk R (cts 1, 2), L (cts 3, 4) twd ptr.
4	Bokazo - facing partner
5	In shoulder-waist pos, dance 1 Ingo (Half Czardas) step to M L (LOD). Repeat to MR (LOD).
6	Bokazo - facing ptr still in shoulder-waist pos.
7	Couple Turn - once around.
8	Bokazo - facing ptr, still in shoulder-waist pos.

Entire dance is done three times on record.

Ending: On first 2 chords, step bk from partner with 2 steps. On last chord, bow to partner. With R arm, M makes large sweeping gesture. If he is wearing hat, he removes it as he makes this gesture.

--presented by Madelynne Greene  
--notations prepared with assistance of  
Dorothy Tamburini  
Folk Dance Camp, 1957

**GORALSKI TANIEC**  
 An Exhibition Dance for Eight Couples  
 (Poland)

**Source:** This dance was taught to Madelynne Greene by Joe Smiel who danced it in Eastern Polish Dance Groups.

**Music:** Record - Biscaye 104B

**Formation:** Chorale - (Music A Played SLOWLY)

Four couples walk out on to floor (R arm of M around W's waist, W's L arm on M's R shoulder) - W holds skirt with RH - M's LH on hip.

**Meas.**      Pattern  
                  Part I

- A. 16      Four couples enter with a gallop step around outside forming a circle  
 (Fast)      while center 4 couples polka, turning CW in social dance pos.
- A. 16      Inside couples join outside circle reversing dir of polka dancing CCW, as  
                  first four dance polka in a CW turn all progressing in LOD.
- B. 16      M leave W and turn diag L twd ctr (swinging arms L bending body fwd.)  
                  (a) Step L, hop L, step R, hop R, L-R (quickly) fall onto L pushing R out  
                  to side, R-L-R (quickly) fall onto L pushing R out to side.  
                  (b) Step R, hop R, step L, hop L, R-L-R (quickly) fall onto L pushing R  
                  out to side, R-L-R (quickly) fall onto L pushing R out to side.  
                  Repeat (b) 3 times in all. During (a) and (b) the M describe a CCW  
                  circle returning at end to own partner. At the same time (W,  
                  facing ctr, balance R, L, turning with 4 buzz steps to R in place. (Hs on hips)  
                  W facing ctr, balance L, R,      "      "      4      "      "      "      L      "      ").  
                  Repeat above 4 times in all.
- C.      All face center - W behind M. M click heels 24 times - raise heels on  
                  ct. 1 (pigeon toed) and come dn with heels together on ct.2. On last  
                  heel click M turns 1/4 turn to his R and stamps R ft facing LOD as:  
                  W balances R, L and pivot turns R, L, R, L diag R to center ending in  
                  front of next man.  
                  \*Note: Repeat then end behind next M - progressing 6 times and ending  
                  2 M behind her original partner (W continues for the remainder of the  
                  dance with this new partner).
- D. 16      Couples with inside Hs joined (outside Hs on hips) - step on outside ft -  
                  step swing - Reverse - step swing, step swing - facing each other  
                  they do push step (kick step - M's step - L, R, L push R - W's step  
                  opposite R, L, R, push L). Both do 4 polka steps (W dances bkwd)  
                  turning CW outside Hs held outward, body bent fwd. W's LH on M's R  
                  shoulder. RH on waist.  
                  Repeat D.  
                  \*Note: This step is done in counter point to the musical phrase.

Part II

- E. 4      Break. M & W clasp inside Hs - both starting on outside ft - do 3  
                  step swings - step inward on inside ft and leap onto outside ft ending  
                  against LOD on M's L and W's R ft body in crouched pos with W's R and  
                  M's L arm hanging straight from shoulder over clasped inside Hs. This  
                  pos is maintained during the following step:

Goralski Taniec

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| F            | Both do 8 push away steps - M doing R, L, R, fall onto L ft. pushing R out to side - W doing opposite. 6 times. On 7th step lift outside ft. up behind and leap bkwd, M turning L, W turning R - falling on R ft and M falling on L ft.  |
| G            | Starting in a crouching pos do 12 low pas de bas steps gradually straightening body with first couple leading the circle out into a straight line. (Leading couple assume ballroom pos and split the line with 12 polka steps. (Second couple lead off, M turning L, W turning R, from two lines (with balance steps. (12).  |
| A 16         | <p><u>Man's Solo</u><br/>           First couple finish in center of line and M throws W out to M's side of line and does solo "Boot Step" (L close L, hop R hop L hop)<br/>           (M 8 solo steps) (R close R, hop L hop R hop)<br/>           for 16 meas while W struts around - M <u>clicking heels</u> and ignoring W. W's step - feet together, twist both heels to R, in place to L, in place.</p> <p><u>Wbman's Solo</u><br/>           As soon as M finishes solo W leaps in to perform "Boot Step" with flashing turns and skirts whirling for 12 meas as M do W's heel shift step as described above - W repeating balance R, L, buzz R 4 steps - repeat reversing ftwk 3 times.</p> <p>Leading couple polka out between the column in ballroom pos while lines come together with 4 balance steps and then all dance a Krakowiak turn-hopping on R ft - R hips adjacent - LH high for 12 meas - couples gallop in a CCW circle for 8 meas and then in ballroom pos polka out and break formation dancing at will around the floor.</p> |

--presented by Madelynnne Greene  
 --notations prepared with assistance of  
 Dorothy Tamburini

## SCHOOL CZARDAS

This dance was originally presented to California folk dancers in an institute given at the University of California, Berkeley, by Elizabeth Rearick, and is published in her book, "Dances of the Hungarians."

Music: Record Alliance AR - 103 "School Czardas"

Formation: Stand in lines of couples, facing partner (M faces head of hall, W faces twd rear of hall). W places LH on M's R shoulder, RH holds skirt. M's RH on W's L hip and his LH on own L hip.

### Steps and Styling:

Andalgo (an' adahl gō) - commonly known as the Czardas step.

Step to R side with R (ct. 1). Close L to R with slight bend of knees (ct. 2). Step to R with R (ct. 3). Close L to R, clicking heels together, wt still on R (ct. 4). On following meas step starts to L with L.

Couple Turn - Ptrs in shoulder-waist pos with R hips adjacent. Take 1 meas to make 1 full turn CW. Step fwd R and bend knee slightly (ct. 1). Bring L to R heel, taking wt on ball of L ft (ct. 2). Repeat for required number of meas. CCW turn is made with L hips adjacent, and with L knee bending on accented ct (ct. 1), etc.

Bokazo (bōkahzō) - M: Rise on balls of ft (ct. 1). Click heels together 2 times (cts. 2, 3). Bring heels dn with wt equally placed on both ft (ct. 4)  
W: With wt on ball of L ft, pivot slightly to R and at same time raise R heel and turn it inward over L toe. R knee is turned strongly outward (ct. 1). Shift wt to R, pivot slightly to L and bring L heel over R toe, L knee strongly turned out (ct. 2). Bring heels together and dn to floor with wt equally placed on both ft (ct. 3). Hold (ct. 4). This step may be started with either ft, depending upon placement of wt from previous step. Hips should be relaxed to allow free movement of skirt from side to side.

Kis Harang (Bell Step) (keesh horahng) - Raise R leg to R side in prep (ct. &). Close R to L with cut-step (ct. 1). Step L in place (ct. &). Step R in place and at same time swing L leg sideways to L (ct. 2). Repeat, beginning opposite.

Ingo (ingō) - Commonly known as Half Czardas. Step to L with L (ct. 1). Close R to L, with slight bend of knees, wt still on L (ct. 2). Repeat action in opposite direction.

Star Step - Hop on L, point R toe sdwd with heel up (ct. 1). Hop again on L and place heel of R ft sideward (ct. 2). Hop again on L, and point R toe in front of L ft (ct. 3). Hop again on L, and swing R leg diag fwd (ct. 4). Repeat beginning on R, etc.

Toe Heel - Make a little leap in place onto R, point L toe behind R heel (ct. 1). Leap onto L in place, point R toe in front of L (ct. 2).

Cifra (tseefrah) - Leap fwd on R (ct. 1). Step L to R (ct. 2). Step R in place (ct. 3). Hold (ct. 4). Step alternates to L, etc.

### Meas.

Tempo 4/8 - Slow Czardas. No introduction.

A. Fig. I. Czardas in Place

1-4 Four Czardas (Andalgo) steps, M starts L, W with R.

School Czardas

<u>Meas.</u>	<u>Pattern</u>
5-8	Continue Czardas steps, repeating meas 1-4, but reverse pos of Hs. i.e. M places RH on W's R hip, etc.
9-10	Both face fwd (facing head of hall), continue 2 Czardas steps, both beginning L. Hs are in pos as meas 1-4.
11-12	M marks time in place. W takes 8 small walking steps, crossing in front of M to finish, facing fwd., by M's L side. M places his L arm around waist; W places RH on M's L shoulder.
13-14	Two Czardas steps, both beginning R.
15-16	W returns to original place with 8 small walking steps. M marks time in place.
A. (rptd)	<u>Fig. II. Couple Turn; Bokazo: Solo</u>
1-3	Shoulder-waist pos, R hips adjacent. Both accent dn, bending R knee, on R ft. Step on L with straight knee. Make CW turn, performing step 6 times in all (3 complete turns).
4	Bokazo, facing partner. (Hs remain in shoulder-waist pos).
5-7	Couple turn to L. (As in meas 1-3, but with L hips adjacent, and accent on L ft. Turn is CCW.)
8	Bokazo, facing partner. (End with M's L side twd head of hall; W's R side twd head of hall.)
9-15	M: 7 Star Steps in place, facing partner beginning with wt on L. Hs on hips. W: 14 toe-heel steps in small CW circle. Hold skirt with both Hs.
16	Bokazo, Facing partner.
Tempo 2/4 - Quick Czardas	
B.	<u>Fig. III. Bell Step; Cifra; couple turn</u>
1-4	Four Bell Steps (Kis Harang) moving bkwd away from partner. (Both begin closing R to L, etc. M's Hs on hips; W's Hs holding skirt.)
5-8	Four Bell Steps moving fwd twd partner.
9-12	Four Cifra steps, M starting L, W on R.
13-16	Couple turn to R.
17-20	Four Cifra steps, M starting R, W on L.
21-24	Couple turn to L.
B (rptd)	<u>Fig. IV. Half-Czardas; Past Partner; Couple turns</u>
1-8	Eight Half-Czardas (Ingo) steps, M starting L, W to R.
9-10	Four light running steps fwd., passing L shoulders.
11-12	Four light running steps bkwd, passing R shoulders.
13-16	Four Half-Czardas steps, beginning M's L, W's R.
17-20	Couple turn to R.
21-24	Couple turn to L.

Finish with two steps bk from partner on last two heavy chords of music, and shout "Eljen!" (Pronounced Ale-yen).

--presented by Madelynne Greene  
--notations prepared with assistance of  
Dorothy Tamburini

PEERDESPRONG  
(Horse Jump)  
Dutch Dance

Source: This delightful dance with its touch of horsy whimsy came to us through Jo van Zwol, who taught folk dancing in the Netherlands for many years before he came to San Francisco to dance with us here in California.

Record: The Panpiper PD-5701 Side A

Formation: A set of four couples is formed, making a square, all facing center, W to R of M. Head couples are those facing the music and those with their backs to the music on opposite sides of the square. The other two couples are called side couples.

Pattern A

Head couples take ballroom pos, extended arms pointing to center. On ct 1 cpls leap slightly fwd and dnwd on outside feet, letting inside feet fly up behind by bending the knee sharply. On cts 2, 3, and 1, 2, 3, of the next meas take 5 more steps twd ctr, gradually rising so that cpls meet in ctr with arms high in air. On next 2 meas return bkwd to place with 6 steps.

On ct. 1 same cpls repeat the dnwd leap, then run 5 more steps across set, M passing bk to bk, to each other's places. On next 2 meas turn halfway CCW in place to face ctr, M moving bkwd.

Repeat entire pattern to bring head cpls home to original places.

Repeat all with side cpls.

Chorus

All face ptrs, shoulder-waist pos, lean away from each other. Step M's L, W's R, at same time kicking other ft up behind by bending the knee sharply. Alternate R and L with this quick little kick, all the time cpls turning in place CW. There are 24 kick steps to complete the chorus. Usually cpls make 2 complete revolutions.

Pattern B

Head cpls, side by side, facing ctr, take RHs. M stands still in place. M leads W fwd with his RH into the dnwd leap, then releases her as she moves twd ctr and the opposite W who is dancing the same pattern. Both W hold R arm curved gracefully in front, H held just a little higher than the head. Meet opposite W at ctr, R shoulders adjacent, looking at each other, at end of the first 2 meas. Return bkwd to place, still keeping arm curved in front, smile at ptrn and leap dnwd again twd ctr. Cross to opposite M with next 5 steps, passing L shoulders with opposite W. M raises his RH and takes W's raised RH. He then, in the next 2 meas turns her under his R arm to the place at his R in the simplest way. She follows her R arm around under his, passing him with her bk to him. She has only a little way to go so this movement should be slow with plenty of time for a nice smile for each other under the arched arms.

Repeat pattern to return head W to places.

Repeat all with the side W.

Those not actively dancing may stand still or move a bit in rhythm as they choose.

Chorus



PeerdesprongPattern C

Head couples turn to their RH neighbors and in the original ballroom pos take the dnwd leap and 5 steps twd each other, coming face to face with arms high and returning bkwd to place. Repeat the fwd movement, M releasing W to exchange them, W passing L shoulders to opposite M, M dancing in place. Cpls turn CW bk to place, M moving fwd.

Repeat the above 4 meas pattern to return W to original ptrs.

Repeat the entire pattern with cpls on L of head cpls.

ChorusPattern D

Drop Hs, face directly twd ctr. All step R straight to side R (do not follow circular line) on ct. 1). Close L to R on ct. 2 and also clap. Hold still for ct. 3. Step R straight to side R on ct. 1, close L on ct. 2 and also clap. Hold still for ct. 3. Stand still for next 2 meas but clap on ct. 2 of each.

Repeat this step and clap pattern in reverse, using L ft to return to place.

Take original ballroom pos. All 4 cpls move to ctr with dnwd leap and 5 steps, ending with all extended arms high in ctr. Come bkwd to place with 6 steps.

Leap dnwd again and go to ctr with 3 steps after the leap step. Hold pose at ctr with Hs high and outside leg extended bkwd making a nice line with upstretched arms. Return bkwd quickly to place when musicians resume the melody.

Chorus concludes the dance.

If it is done for exhibition this last chorus can be used to arrange cpls in semi-circle facing audience for a bow.

--presented by Grace West

BAANOPSTEKKER  
(Bean-stalking)  
Dutch Dance

- Source: One of the Ling Physical Education Association booklets
- Record: The Panpipe PD 5701 Side B
- Formation: If your dance group is unevenly divided this dance can be done without partners.
- Styling: Music is written 12/8, with 4 jogging, running steps to a meas. Remember, these dances were usually done in wooden shoes and with heavy clothing. Such equipment dictates a certain down-to-earth style in the dancing. Free Hs are on the hips, fingers fwd, as a rule.

Pattern A

W make a circle by linking arms. M stand around outside of circle, Hs in pockets, watching with more or less interest - an opportunity for pantomime here.

W run L 8 steps and R 8 steps (4 meas).

W jog into ctr 4 steps and out twice (4 meas).

W facing music and W with bk to music dance 8 running steps in place or moving slightly bkwd and fwds; side W close circle into long oval by running to meet each other, 4 steps in and 4 bk. (2 meas).

Side W slightly bkwd and fwd while head W form the oval in the other dir. (2 meas). Dancers should be in good circle again. All Hs on hips. Tap R heel in front, then step bk with R ft. Tap L heel in front, then step bk with L ft. R heel and ft again and then L heel and ft. (2 meas).

Leave LH on hip, hold skirt slightly out with RH, make a circle starting R and moving CW bk of ptr (if ther is one, otherwise, just make a circle) and around him to join W in circle with linked arms as before.

Pattern B

W repeat Pattern A to and including making the ovals. Instead of doing the heel step they remain in place waiting for the M to join them.

In the meantime . . . M fold arms behind bk and run single file outside W's circle, in opposite direction, reversing direction when W do. While W go in and out first time, M fold arms in front and stamp L ft 4 times, once to each 2 steps of the W. When W go in and out 2nd time M stamp R ft same rhythm.

While W make ovals: M clap once to every 2 steps of the W. Also they tap L heel out in front and close to R ft, R and close, L and close, R and close.

Then M make a small circle starting R, going bk, around, and returning to place, using 8 steps in time with the W but continuing the clapping once to every 2 steps.

Then W wait while M run to join them 8 steps putting arms around 2 W, one on each side. All run bkwds with 8 steps far enough so M can link arms in the circle with the W.

Pattern C

All repeat Pattern A up to last 2 meas, all turn L and run 6 steps, joining Hs. Stamp twice in place, facing ctr, Hs high.

--presented by Grace West

ZOMERVREUGD  
(Summer Joy)  
Dutch Dance

Source: We owe this happy little dance to Jo van Zwol, who was a dance director in the Netherlands for a long while before coming to America.

Record: The Panpiper PD-5701 Side B

Pattern A

Cpls make a circle, W to R of M, joining Hs and facing ctr. All take 8 sliding steps (gallop) to L and 8 to R. All move twd ctr starting L, with 2 schottisch steps (LRL hop RLR hop) and out again with 4 step hops.

Chorus

Face ptr and join RH, step L, swing R across in front, with a nice lift on the L ft. Repeat with the R ft, swinging L. Run past your ptr, passing R shoulders, with 4 steps, LRLR. Face next person, join RHs and repeat the pattern. This pattern of step-swing, step-swing, run 4 is danced 4 times during the chorus.

Pattern B

W join Hs and gallop L and R as in Pattern A. M stand and clap Hs. W stay in ctr leaving only a little room between each W, while M come fwd with 2 schottisch steps and fill the empty spaces so that for a moment the circle is very close. Then all move bkwd with 4 step hops and repeat the

Chorus

Pattern C

M lock wrists by each M taking the R wrist of the M to his L and step hop 4 steps in a mill. Reverse direction and wrist hold and step hop 4 steps. During this figure W clap and remain in place. M form close circle leaving only small spaces between each. W move fwd with 2 schottisch steps and take the spaces left for them. All join Hs and move out again with 4 step hops, and repeat the

Chorus

same as before excepting when you have passed the fourth person you bow to the next one as a finale.

Zomervreugd is most effective when danced with no more than 4 to 6 couples.

--presented by Grace West

Subscribe to a dance magazine or two - do it now in Camp!  
Folk Dance Camp, 1957

ZOMERVREUGD

In European practice singing and dancing were not divorced arts. So even in this modern Dutch dance, the picture is not complete without the words. It is customary here for the dancers to learn the Dutch words and to sing them during the chorus.

Music: Jan van Vugt  
Dutch words: Jo van Zwol  
English Words: Grace West

- I. De bronsgroene bossen, de zonwarme hei,  
 de rijpende zomer zo vol en zo blij.  
 De golvende velden met goudgelend graan,  
 zij noden, ja roepen ten dans.

## Chorus:

t'Is zwieren en zwaaien van heisa joechei,  
 de violen en fluiten zij klinken zo blij.  
 Wij zingen en draaien en vieren het feest  
 van de zomer, van rijkdom en vreugd.

- II. En als weer de arbeid op't land is gedaan  
 en ook weer de zon is ter ruste gegaan,  
 De meisjes en knapen zij kleden zich blij  
 voor dans in de feestende hof.
- III. En kmot weer de koele diepglanzende nacht  
 en wordt weer aan rust en aan slapen gedacht,  
 Dan rept zich de blije onstuimige jeugd  
 voor d'einddans vol leven en vreugd.

- I. The bronze-green forest, the sun-warmed heath,  
 the ripening summer so full of romance,  
 the rich golden kernels in green, silken sheath  
 invite us to join in the dance.

## Chorus:

In singing and swaying, yoheisa, ychei,  
 the flutes and the fiddles in mad, merry noise  
 make us sing, make us turn, make us celebrate this feast,  
 make us glad for the warm summer joys.

- II. And when all the work in the meadow is done,  
 the sun gone to rest, leaving twilight behind  
 the boys and the girls, gaily clad for the fun,  
 come to the dance and to feast in the court.
- III. But merriment ends when the cool, dreaming dark  
 Sets our hearts on the pathway to homefires alight,  
 And gayly tempestuous we call for the tune  
 That will end all our dancing tonight.

--presented by Grace West

THE JARABE TAPATIO

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

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

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

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

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

<u>Meas.</u>	<u>Pattern</u>
6/8 tempo	<u>Figure I</u>
	A zapateado, M holding his Hs behind his bk, W holding her skirt, both bend fwd slightly at the waist. Dance in place for this figure.
1	Stamp R toe in place (1), stamp L heel in front of R toe (2), stamp R toe in place while pivoting on L heel turning L toe outward (3), stamp L toe beside R (4), stamp R heel in front of L toe (5), stamp L toe in place while pivoting on R heel turning R toe outward (6).
2-7	Repeat meas 1, 6 times more.
8	Repeat cts 1, 2, 3, 4, of meas 1, stamp R (5), hold (6).
9-16	Repeat meas 1-8 starting L.
	<u>Figure II</u> - A zapateado moving fwd into ptr's place passing R shoulders.
1	Stamp R (1) tap L heel fwd (2), stamp L toe beside R (3), stamp R (4), tap L heel out to the side (5), stamp L toe beside R (6).
2-7	Repeat meas 1, 6 times more moving twd partner.
8	Stamp R (1), hold (23456) standing side by side R shoulders adjacent.
9-16	Repeat meas 1-8 starting L and continuing fwd into partner's place turn about on last meas which is stamp L.
	<u>Figure III</u> - A zapateado moving fwd in a zig-zag line to end about 4 feet from ptr.
1	Turning to face diag R and traveling in that direction, stamp R (stepping fwd) (1), tap L heel fwd (2), stamp L toe beside R (3), stamp R (stepping fwd) (4), tap L heel fwd (5), stamp L toe beside R (6).
2	Continuing in same line repeat meas 1 but hold cts 5 & 6.
3-4	Turning to face diag L and traveling in that direction repeat meas 1-2 but start stamp L.
5-8	Repeat meas 1-4.
	<u>Figure IV</u> - Moving sdwd to own R into ptr's place passing bk to bk.
1	Step sdwd R (1), step L in bk of R (2), facing to R kick R leg fwd (3), as R leg comes dn to place kick L leg fwd (&), step on L across in front of R (4), turn around to the R, weight on both feet (5, 6). Finish facing ptr.

The Jarabe Tapatio

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| 2            | Repeat meas 1 continuing past partner into his place.  |
| 3            | Weight on L ft 4 buzz steps turning CCW in place, stamp R ft in front facing ptr (5), hold (6).  |
| 4            | Weight on R ft 4 buzz steps turning CW in place, stamp L ft in front facing partner (5), hold (6).   |
| 5-6          | Repeat meas 3-4 - Finish with R shoulder twd ptr.  |
| 7-8          | Repeat meas 1-2 moving bk to original place and passing ptr face to face.  |
| 9-12         | Repeat meas 3-6 dancing in original place.   |
|              | <u>Figure V. El Borracho (The Drunkard)</u>  |
| 1            | (Slower tempo) Step sdwd on R (1), step bkwd on L crossed in bk of R with accented falling motion (2), step on R slightly fwd (3), step sdwd on L (4), step bkwd on R crossed in bk of L with accented falling motion (5), step on L slightly fwd (6).   |
| 2-8          | Repeat meas 1, 7 times more - moving CCW around partner and moving away from partner on ct 1 and twd partner on ct. 2.   |
|              | <u>Figure VI - Partners side by side</u>   |
| 1            | (Tempo 4/8) 4 push steps sdwd (M start L and move to L<br>(W start R and move to R   |
| 2            | Place heel of inside ft on floor and hold 2 cts., place toe of inside ft on floor and hold 2 cts.  |
| 3-4          | Repeat meas 1-2 M start R and W start L moving twd ptr doing heel and toe in bk to bk pos.   |
| 5-8          | Repeat meas 1-4.   |
|              | <u>Figure VII - M throws his hat on floor in front of them.</u>  |
| 1            | Jump on both feet (1), kick inside leg diag fwd above the hat (2), bend knee of extended leg hopping on outside ft (3), kick inside leg fwd again (4).   |
| 2            | Step dn on inside ft (1), kick outside leg diag fwd (2), bend knee of extended leg hopping on inside ft (3), kick inside leg fwd again (4).  |
| 3-6          | Repeat meas 1-2, 3 times more, substitute 2 stamps in place for last 2 movements of meas 6.  |
|              | <u>Figure VIII - Dancing in the hat</u>  |
| 1            | Brush R toe fwd (1), step on R toe (2), sap L toe crossed in bk of R ft and lower R heel sharply (3), step L behind R (4).   |
| 2-8          | Repeat meas 1, 7 times more progressing CW around the hat, on ct. 3 the W taps her L toe inside the hat brim.  |
| 9-16         | M repeats meas 1-8 around the hat finishing in his original pos. W steps into hat brim and executes rocking step progressing CW around hat brim. (rocking step - feet crossed - weight on fwd ft, transfer wt to bk ft, raise heel of front ft keeping toe on floor and knee well turned out (1), transfer wt to fwd ft, raise heel of bkwd ft keeping toe on floor and knee well turned out (2), repeat 1 step for each ct of music - keep the ankle of the raised ft very relaxed. |
| Break 2      | W steps out of hat and bends dn to pick up hat. M kicks his L leg over the W as she is bent dn and pivots around to his R. W stands and puts the hat on her head.  |
|              | <u>Figure IX - The Fiesta - ptrs side by side - Join inside Hs</u>   |
| 1-2          | (Faster tempo) Skip bkwd 4 skips and fwd 4 skips.  |
| 3-4          | Face ptr, skip bkwd 4 skips and fwd 4 skips.   |
| 5            | Facing ptr touch R toe diag bkwd heel up (1), touch R heel to side (2), touch R toe beside L toe (3), kick R leg to side.  |
| 6-8          | Repeat meas 5, 3 times more starting L, R, L.  |
| 9-11         | Join inside Hs and skip bkwd 12 skips.   |
| 12           | W spins around to R - attaches hat from her head - both shout "Viva Mexico"<br>--presented by Madelyne Greene  |

**PICKING UP STICKS**  
(English Country Dance)

**Music:** Record: HMV B 9881; Piano: Country Dance Tunes, Set VII, Cecil J. Sharp, The H. W. Gray Co., New York; Novello & Co., Ltd., London.

**Formation:** Longways for three couples.

1 2 3    Women  
Top    1 2 3    Bottom

**Steps:** Running step, sliding, skipping,

**Figures:** A double, Arming, siding, Sheepskins's hey.

**Meas.**      Pattern

Music 6/8

Introduction

- I. Fwd. A double and change places
- A<sub>1</sub> 1-4    Ptrs face twd the top of the set, join RHs, and all move fwd a double; fall bkwd a double to place.  
       5-8    Repeat action of Fig. I, A<sub>1</sub>, meas 1-4.
- A<sub>2</sub> 1-4    Passing R shoulder, first M change places with second W; turn inward and change with third M. Use running step.  
       5-8    All join RHs with opp add move fwd a double, and fall bkwd a double to place.
- A<sub>3</sub> 1-4    Passing R shoulders, first W change places with second M; turn inward and change places with third W. Use running step.  
       5-8    Repeat action of Fig. I, A<sub>2</sub>, meas 5-8.
- A<sub>4</sub> 1-4    Passing R shoulders, second W change places with third M; turn inward and change with first M.  
       5-8    Repeat action of Fig. I, A<sub>2</sub>, meas 5-8.
- A<sub>5</sub> 1-4    Passing R shoulders, second M change places with third W; turn inward and change with first W. Use running step.  
       5-8    Repeat action of Fig. I, A<sub>2</sub>, meas 5-8.
- A<sub>6</sub> 1-4    Passing R shoulders, third M change places with first M; turn inward and change with second W. Use running step.  
       5-8    Repeat action of Fig. I, A<sub>2</sub>, meas 5-8.
- A<sub>7</sub> 1-4    Third W changes places with first W, turn inward and change with second M. All dancers should now be in their original places.  
       5-8    Repeat action of Fig. I, A<sub>2</sub>, meas 5-8.

II. Siding and Change Places

- A<sub>1</sub> 1-4    Sides all with partner.  
       5-8    Repeat action of Fig. II, A<sub>1</sub>, meas 1-4.
- A<sub>2</sub> 1-2    First couple join both Hs and with 4 sliding steps move dn between second M and second W; while second M and second W with 4 sliding steps move outside of first couple and into top pos.  
       3-4    Second couple now joins both Hs and with 4 sliding steps moves dn to original places as first couple with 4 sliding steps moves outside of second couple and bk to their original top place.  
       5-8    First and second couples repeat the action of Fig. II, A<sub>2</sub>, meas 1-4.

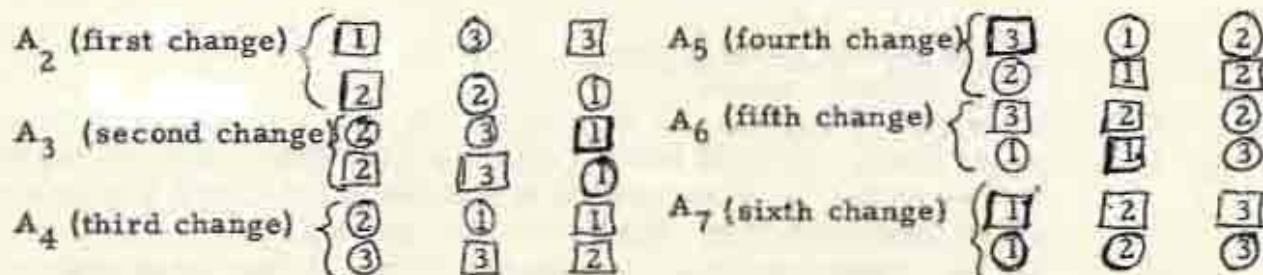
Picking Up Sticks

- Meas.      Pattern  
 Simultaneously, third M and third W cross over, passing R shoulders, and with skipping steps move to the top of the set where they cross over again and move bk to their original places.
- A<sub>3</sub> 1-8      Third and second couples repeat the action of first and second couples, Fig. II, A<sub>2</sub>, meas 1-8, with the third couple first sliding up between second M and second W; while first M and first W cross over, cast dn to the bottom of the set, crossover and return to original pos.

III. Arming and Sheepskin's Hey

- A<sub>1</sub> 1-4      Arm R with partner.  
 5-8      Arm L with partner.
- A<sub>2</sub> 1-4      W remain in places as first M, followed by second and third M cross over and dance a sheepskin's hey: passing outside first W, inside second W, and outside third W, the first and 2nd M on reaching the third W pass, CW, completely around her and face up, while the third M, instead of following second M passes CCW completely around second W and faces up; thus becoming the leader.  
 5-8      Third M, followed by first and second M, does a hey to the top, and second M, who is last in line, instead of following first M around first W, passes CCW around second W, and faces down the set.
- A<sub>3</sub> 1-4      Second M now leads the line to the bottom of the set, and first M, who is last in line, passes CCW completely around second W and faces twd top of the set.  
 5-8      Led by first M, and in their original order, now dance a hey to the top of the W's line, turn to their R and,
- A<sub>4</sub> 1-8      Cast outside and to the bottom of the W's line, across and up to their original places.
- A<sub>5</sub>, A<sub>6</sub>      W repeat action of Fig. III, A<sub>2</sub>, A<sub>3</sub>, A<sub>4</sub>, meas 1-8 repeated.  
 A<sub>7</sub>          All acknowledge partner at the end of the dance.

Change Pattern, Fig. I: following is pattern at end of change--



--presented by Miriam Lidster



DARGASON OR SEDANY  
(English Country Dance)

Music: Record: HMV B1 0458; Piano: Country Dance Tunes, Set IV, Cecil J. Sharp. The H. W. Gray Co., New York; Novello & Co., Ltd. London\*

Formation: A single line for as many as wish to dance.

Top M ⑤④③②① 1 2 3 4 5 W Bottom

Steps: Running step, skipping.

Figures: Siding, Set, Turn Single, Arming, Straight-hey.

Meas.      Pattern  
6/8 tempo Introduction

I. Side, Set, Turn Single

A<sub>1</sub> 1-4 First M and first W side.

5-6 First M and first W set.

7-8 First M and first W, pass L shoulders, turn a single.

A<sub>2</sub> 1-8 First M and second W side, set, turn single, as in Fig. I, A<sub>1</sub>; simultaneously second M and first W side, set, turn single.

A<sub>1</sub> 1-8 Repeat action of Fig. I, A<sub>1</sub>, as many times as necessary in order to have the first W and the first M reach the bottom and the top of the line respectively. When the first M and first W reach the end of the line, all dancers make a half turn, M CW and W CCW to face in reverse dir.

A<sub>2</sub> 1-8 This finishes the first half of Fig. I. In the second half of Fig. I the same movements are repeated, but in reverse order, the M moving and facing up, the W down. At the end of the first change, which is danced by the same pairs as the last change of the first half, the last M and last W, having reached their original places, remain there. Each person in turn upon reaching his original place becomes inactive. The final repetition will be danced by the first couple only.

II. Arming, Set, Turn Single

A<sub>1</sub> 1-4 First M and first W arm R.

5-6 First M and first W set.

7-8 First M and first W, pass L shoulders, turn a single.

A<sub>2</sub> 1-8 First M and second W arm R, set, turn a single; simultaneously second M and first W arm R, set, turn single.

A<sub>1</sub> 1-8 Repeat action of Fig. II, A<sub>1</sub>, meas 1-8, as many times as necessary to complete the first half of the Fig.

A<sub>2</sub> 1-8 Arm L, throughout the second half of the figure in order to return to original positions.

III. Straight Hey

A<sub>1</sub> 1-8 First, third, fifth, etc. M and second, fourth, sixth, etc. W face down the set; the rest face up.

A<sub>2</sub> 1-8 repeated

Dance a complete straight hey by joining RH with the person directly in front, pass by and join L with the next (a grand R and L). Do not dance too closely and keep H well away from body. Use a skipping step throughout. At the top and bottom of the set outward and around to meet next person and continue hey to original pos.

\*Musical notation for "Blag Nag," too.

Dargason or Sedany

Note: If an uneven number of M and W are participating - 4 M and 5 W -  
the number 1 M and number 1 W face for the hey.

--presented by Miriam Lidster

IF ALL THE WORLD WERE PAPER  
(English Country Dance)

Music: Record: HMV B 9480; Piano: The English Country Dance, Graded Series, Vol. II, Cecil J. Sharp. Novello and Co. Ltd., London.

Formation: Square for four couples

2 2  
1 3  
1 3  
4 4

Steps: Running, Skipping.

Figures: A double, Siding, Arming, Set, Turn Single

Meas. Pattern

6/8 time

Introduction

I. A Double, Set, Turn Single, Circular Hey

- A<sub>1</sub> 1-2 All join Hs, arms dn; move into ctr a double, arms coming up to shoulder height.  
3-4 Return to places with a double. Use running step.  
5-8 Face partner, set and turn single.
- A<sub>2</sub> 1-8 Repeat action of Fig. I, A<sub>1</sub>, meas 1-8.
- A<sub>3</sub> 1-2 First and third M, passing R shoulders, change places with 4 running steps.  
3-4 First and third W, passing R shoulders, change places with 4 running steps.  
5-8 Ptrs face and dance circular-hey to original places; 4 skipping steps.
- A<sub>4</sub> 1-8 Second and fourth couples repeat action of Fig. I, A<sub>3</sub>, meas 1-8.

II. Side, Set, Turn, Single, Swing

- A<sub>1</sub> 1-4 Ptrs face and side. Use a running step.  
5-8 Ptrs set and turn single.
- A<sub>2</sub> 1-8 Repeat action of Fig. II, A<sub>1</sub>, meas 1-8.
- A<sub>3</sub> 1-2 First and third couples move twd center a double. Use running step.  
3-4 First M and third W and third M and first W join RHs. First M leads third W between second M and second W while third M leads first W between fourth M and fourth W. Use 4 running steps.  
5-6 All four cast off to their original pos. Use 2 skipping steps. May use 8 running steps.  
7-8 First and third M join both Hs with their ptrs and turn once CW. Use 2 skipping steps. May use running steps.
- A<sub>4</sub> 1-8 Second and fourth couples repeat action of Fig. II, A<sub>3</sub>, meas 1-8.

III. Arm, Set, Turn Single, Change Across

- A<sub>1</sub> 1-4 Ptrs face and arm with the R.  
5-8 Ptrs set and turn single.
- A<sub>2</sub> 1-4 Ptrs arm with the L.  
5-8 Ptrs set and turn single.
- A<sub>3</sub> 1-2 First M and third W change places; simultaneously first W and third

If All the World Were Paper

<u>Meas.</u>	<u>Pattern</u>
	M change places with 4 running steps. Pass R shoulders.
3-4	Turn squarely to face ptr and first and third M change places with their ptrs with 4 running steps. Pass R shoulders.
5-8	All return to original places, by giving RH to contraries and LH to ptrs. Use running step.
A <sub>4</sub> 1-8	Second and fourth couples repeat action of Fig. III, A <sub>3</sub> , meas 1-8.

Note: it is suggested that during A<sub>1</sub> and A<sub>2</sub> in each Part the dancers should sing the following words to the tune:

If all the world were paper  
 And all the sea were ink  
 And all the trees were bread and cheese,  
 What should we have to drink?

--presented by Miriam Lidster

THE BLACK NAG  
(English Country Dance)

Music: Record: HMV B9480; Piano: An Introduction to the English Country Dance, Cecil J. Sharp. H. W. Gray Co., New York.

Formation: Three couples in longways formation.

Top                    1   2   3 W Bottom  
                                   ①   ②   ③ M

Steps: Running step, Sliding, Skipping

Figures: A Double, Siding, Arming, Turn a Single, Hey

<u>Meas.</u>	<u>Pattern</u>
6/8 tempo	Introduction: Acknowledge ptr; face twd the top of the set and join RH.
	<u>I. Fwd a Double and Gallop</u>
A 1-4	Move fwd a double. Without turning around move bkwd a double . Use running step.
5-8	Repeat action of Fig. I, meas 1-4.
B <sub>1</sub> 1-2	First couple face and join both Hs. Move to the top of the set with 4 sliding steps.
3-4	Second couple repeat action of first couple.
5-6	Third couple repeat action of second couple.
7-8	All turn single.
B <sub>2</sub> 1-2	Third couple face and join both H and move bk to original places with 4 sliding steps.
3-4	Second couple repeat action of third couple.
5-6	First couple repeat action of second couple.
7-8	All turn single.
	<u>II. Siding and Diagonals</u>
A 1-4	Ptrs side. Use a running step.
5-8	Repeat action of Fig. II, meas 1-4.
B <sub>1</sub> 1-2	With R shoulders leading and passing bk-to-bk, first M and third W change places with 4 sliding steps.
3-4	With R shoulders leading, passing bk-to-bk, first W and third M change places with 4 sliding steps.
5-6	R shoulders leading, passing bk to bk, second M and second W change places with 4 sliding steps.
7-8	All turn single.
B <sub>2</sub> 1-8	Repeat action of Fig. II, B, meas 1-8. All couples returning to their original pos.
	<u>III. Arming and Hey</u>
A 1-4	Ptrs arm with the R.
5-8	Ptrs arm with the L.
B <sub>1</sub> 1-8	All M using a skipping step, dance the whole-hey on their side.
B <sub>2</sub> 1-8	All W use a skipping step and dance the whole-hey on their side. M turn single on the last 4 beats of the music, and all acknowledge ptr.

--presented by Miriam Lidster

Always tell your classes "We learned this at Folk Dance Camp, Stockton"

NANCY'S FANCY  
(English Country Dance, Duple Minor-Set)

Music: Record: HMV B10302; Piano: The English Country Dance, Graded Series, Vol. I., Cecil J. Sharp. Novello and Co., Ltd., London.

Formation: Longways for as many couples as wish to dance.

	Women	<div style="display: flex; justify-content: space-around;"> <span style="border: 1px solid black; padding: 2px;">1</span> <span style="border: 1px solid black; padding: 2px;">2</span> <span style="border: 1px solid black; padding: 2px;">1</span> <span style="border: 1px solid black; padding: 2px;">2</span> <span style="border: 1px solid black; padding: 2px;">1</span> <span style="border: 1px solid black; padding: 2px;">2</span> <span style="border: 1px solid black; padding: 2px;">1</span> <span style="border: 1px solid black; padding: 2px;">2</span> </div>	.... . .		<u>Bottom</u>
	<u>Top</u> Men	<div style="display: flex; justify-content: space-around;"> <span style="border: 1px solid black; padding: 2px;">①</span> <span style="border: 1px solid black; padding: 2px;">②</span> <span style="border: 1px solid black; padding: 2px;">①</span> <span style="border: 1px solid black; padding: 2px;">②</span> <span style="border: 1px solid black; padding: 2px;">①</span> <span style="border: 1px solid black; padding: 2px;">②</span> <span style="border: 1px solid black; padding: 2px;">①</span> <span style="border: 1px solid black; padding: 2px;">②</span> </div>	.... . .		

Steps: Walking, Running, Skipping.

Meas.      Pattern

2/2 tempo

I. Double Change

A 1-2 First and second W join R H and cross to M's side with 4 running steps.

Simultaneously, first and second M cross over to W's side, passing on outside of W.

3-4 Without turning, move bkwd to place.

5-8 Repeat action of Fig. I, meas 1-4, but with the M joining R H and passing between the W.

II. Lead Down, Back and Cast One

B 1-4 First M and first W join L H and lead down the middle of the set with 8 walking steps. While first couple leads dn the middle, the second couple moves one place twd the top of the set.

5-8 Release Hs, turn inwd, join RH, and with 8 walking steps lead up the middle to the top of their set; release H, cast off, passing around and outside of the second couple respectively, and finish in second couple's original pos.

III. Swing

C 1-8 All join Hs with ptr, arms outstretched, swing around twice.

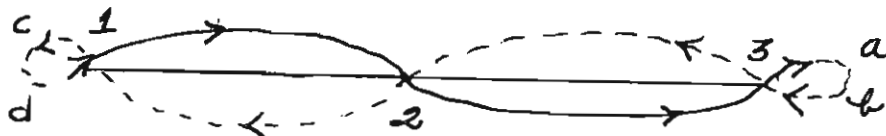
Use either a walking or a skipping step. At the end of the swing, drop Hs and return to line formation. Ptrs should face throughout the swing and lean bk slightly to counter balance each other.

--presented by Miriam Lidster

Use the correct record. The selection of the records listed is no accident. Many of these were made to order for these dances. Get the correct record from your Camp dealer.

ENGLISH COUNTRY DANCE: TERMINOLOGY

- A Double:** Three steps fwd bringing ft together on 4th ct.
- Turn a Single:** Move in small circle CW unless otherwise directed with 4 small running steps. Begin with R ft.
- A Single:** A step fwd or to the side with one ft., the weight of the body being supported directly over it as the other ft is drawn up to it.
- Set:** A single to the R with a change of wt., and a single to the L with a change of wt.
- Side:** Dancers face and move fwd a double, passing L shoulders; on the last step (four) make a half turn CCW to face ptr. Return to places, passing R shoulders, and turning CW to face ptr.
- Arming:**  
 Arm R: Two dancers, usually partners, hook R elbows and turn around CW with 6 steps and fall back to places on steps 7 and 8.  
 Arm L: Same action as for Arm R, except they hook L elbows.
- Hey for Three:** No. 1 face down the set; No. 2 and 3 face up. No. 1 and 2 pass R while No. 3 moves round the loop (a b); No. 1 and 3 pass L while No. 2 moves round the loop c d; No. 2 and 3 pass R; while No. 1 moves round the loop a b. This completes half-hey. The second half is completed as designated in the diagram:



--presented by Miriam Ldster

ČARDÁS Z KOŠICKÝCH HÁMROV  
(Czardas from Ko zich' ki Ham'rehv)  
(Slovakian)

Source: The Slovaks have borrowed the Hungarian Czardas and given it a flavor of their own. This particular Czardas has been danced by the Slovak State Company. It is described in their publication "Sluk" which was published in Paris.

Record: Volkstanz V-7801A. No introduction.

Formation: Double circle, M on inside, facing LOD (CCW). M R arm around W, holding W RH at her waist. M LH on hip. W L on M R shoulder.

Steps: Czardas: Step to R with R (ct. 1). Close L to R, bending knees (ct. 2). Step to R with R (ct. 3). Close L to R, wt still on R (ct. 4). Next step would start to L with L.

Close ft together; This usually results in a heel click if the shoes and the mood of the dancer permit. The M particularly like to click their heels.

Description is same for M and W unless otherwise noted.

<u>Meas.</u>	<u>Pattern</u>
4/4 tempo	No introduction
	<u>Figure I</u>
1	Step diag fwd R with R (ct. 1). Close L to R, bending knees (ct. 2). Repeat for cts 3-4.
2	Walk in LOD 4 steps starting R.
3-4	Repeat action of meas 1-2.
5-6	Czardas step to R and L.
7	Step to R with R (ct. 1). Close L to R, bending knees (no wt) (ct. 2). Step to L with L (ct. 3). Close R to L, bending knees (no wt) (ct. 4).
8	M: Step to R with R (ct. 1). Close L to R (ct. 2). Step R in place (ct. 3) Hold (ct. 4). W: With 3 steps (R L R) turn out to R, go behind M and end on L side of him. Close L to R (no wt) (ct. 4). M puts L arm around W, holding W LH at her waist. M RH on hip. W R on M L shoulder.
9-11	Beginning L instead of R, repeat action of meas 5-7.
12	M: With 2 steps (L R) make 1/2 turn R to face RLOD. Close ft together (ct. 3). Hold (ct. 4). Release W Hs. W: With 3 steps (L R L) turn out to L and end facing M. Close R to L (no wt) (ct. 4). Cpls are in single circle, M facing RLOD, W LOD. Hs on hips.
	<u>Figure II (Vocal)</u>
1	Czardas to R.
2	Bokazo: With little hop on R, cross L in front of R (ct. 1). Touch L out to L side (ct. 2). Close ft together (ct. 3). Hold ct. 4.
3-4	Repeat action of meas 1-2 to L. Bokazo done with hop on L and crossing R
5	Join RH, shoulder level (elbow also shoulder level). L still on hips. Step R, taking a 1/4 turn to L so M R side is to R LOD and W R side is to LOD (ct. 1). Close L to R (ct. 2). Step to R with R (ct. 3). Touch L behind R, bending knees (ct. 4). After 1/4 turn on ct. 1, M has bk to ctr of circle, W faces ctr. Ptrs are facing.



Cardas Z Kosickyh Hamrov

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| 6            | Release RH. Make 1/2 turn R on 2 steps thusly: Step bkwd on L twd original pos (ct. 1). Step R, completing 1/2 turn R (ct. 2). Close ft together and place LH on ptr L forearm, RH on hip (ct. 3). Hold (ct. 4).<br>Note: Original pos refers to place where dancer stood at end of meas 4.  |
| 7            | Change places on meas 7-8. Moving fwd to ptrs place, step L (ct. 1). Close R to L, bending knees (ct. 2). Step fwd L (ct. 3). Close R to L, bending knees (ct. 4).   |
| 8            | Walk L R (ct. 1-2) into ptrs place. Close ft together (ct. 3). Hold ct. 4. End single circle, W facing ctr, M bk to ctr, RH on hips, L on ptrs L forearm.  |
| 9            | Step to L on L (ct. 1). Close R to L (ct. 2). Step to L on L (ct. 3). Touch R behind L, with bend of knees (ct. 4). Elbows bend to enable ptrs to face each other after ct. 1. This pattern is similar to meas 5.  |
| 10           | Release LH. Make 1/2 turn L on 2 steps thusly: Step bkwd on R twd original pos (ct. 1). Step L, completing 1/2 turn L (ct. 2). Close ft together and place RH on ptrs R forearm, LH on hip (ct. 3). Hold ct 4. Cpls now in single circle, M facing ctr, W with bk to ctr.<br>Note: Original pos refers to place where dancer stood at end of meas 8. |
| 11-12        | Changing places, repeat action of meas 7-8 but starting with R. End single circle, ptrs facing, M looking RLOD. Hs on hips.  |
| 13-24        | Repeat action of meas 1-12. On meas 24, W makes 1/2 turn R to face RLOD. Cpls in single circle facing RLOD, M behind W. W Hs on hips, M Hs on W shoulders.   |

Figure III

- |      |  |
|------|--|
| 1    | Step fwd R (ct. 1). Hop R (ct. 2). L ft is crossed behind R about mid-calf on hop. Step fwd L (ct. 3). Hop L (ct. 4). R ft crosses behind L leg.   |
| 2    | 4 light runs in RLOD (R L R L).  |
| 3-4  | Repeat action of meas 1-2.   |
| 5    | Step to R side with R (ct. 1). Close L to R, bending knees (ct. 2). Step to R with R (ct. 3). Touch L behind R, bending knees (ct. 4).   |
| 6    | M: Step L R (cts 1-2). Close ft together (ct. 3). Hold ct. 4. M starts W into her turn and then removes Hs from her shoulders.<br>W: Make 1 turn R in front of M. Step L R (cts 1-2). Close ft together (ct. 3). Hold (ct. 4). M puts Hs bk on W shoulders at end of turn. |
| 7-8  | Repeat action of meas 5-6 but moving to L with L. W turns L.   |
| 9-10 | Repeat action of meas 5-6 exactly except that W makes only 1/2 turn and ends facing ptr. Both place Hs on ptrs shoulders.  |
| 11   | Step to M L with L (W R) (ct. 1). M close R to L (no wt), bending knees (ct. 2). W close L to R. Repeat to M R (W L) (cts 3-4).  |
| 12   | M shifts Hs to W waist. Prepare to lift W (ct. 1). Lift W (ct. 2). Put W dn (cts. 3-4). End Hs on hips, single circle, ptrs facing (M facing RLOD).  |

Figure IV (Vocal)

- |     |   |
|-----|---|
| 1-5 | Repeat action of Fig. II meas 1-5.  |
| 6   | M turns W to L 1-1/2 times under joined RHs. Both step L R L (cts 1 2 3). Hold ct 4. M dances in place. W ends at M R side. |

continued, next page

Cardas Z Kosickych Hamrov (continued)

<u>Meas.</u>	<u>Pattern</u>
	M holds W RH at her waist with his R H. L H on hips. Cpls facing RLOD.
7	Czardas step to L.
8	Click heels 3 times. Hold ct 4.
9	Step to L with L (ct. 1). Close R to L, bending knees (ct. 2). Step L with L (ct. 3). Touch R behind L, bending knees (ct. 4).
10	With joined RH M turns W to R. W make 1 turn. Both step R L (cts. 1-2). Close ft together (ct. 3). Hold (ct. 4). W stops at MR, but a little behind M. Hold joined RH at shoulder height with M R arm outstretched in front of W. W R arm bent, elbow shoulder height. W L on M R shoulder. M L on hip.
11	Moving RLOD, step R (ct. 1). Close L to R, bending knees (ct. 2). Repeat (cts. 3-4).
12	M Makes 1/2 turn R to face W. W dances in place. Both step R L (cts. 1-2). Close ft together (ct. 3). Hold (ct. 4). End single circle, M facing LOD. W facing M. Hs on hips.
13-23	Repeat action of meas 1-11 exactly. After meas 17 ptrs will be facing LOD. In meas 22 movement is LOD.
24	Repeat meas 12 exactly but W also makes 1/2 turn R to end with bk to M. Cpls in single circle facing RLOD. M H on W shoulders, W Hs on hips.
	<u>Figure III (repeated)</u>
1-12	Repeat action of Fig. III. Dance ends with M lifting W.

--presented by Anatol Joukowsky

--notations prepared with assistance of  
Ruth Ruling

AJDE JANO  
(Ai deh Yah no)  
(Serbian)

- Source: Ajde Jano is a dance from Kosmet, a region of southern Serbia. Described in "Serbian Folk Melodies (Southern Serbia)" by V. Gorgevich, Skopje, 1928.
- Record: Jugoton C6447. 4 meas. introduction.
- Formation: Open kolo (broken circle). Hs joined and held down. Face in LOD (CCW).
- Steps: Every step is done with a plie' or bend of knee. Wt is on balls of ft with heels close to ground.

Ajde Jano is in 7/8 meter, consisting of 3/8, 2/8, 2/8 so that 3 beats are felt in each meas, the first being the longest. Sometimes the 2/8, 2/8, part of the meas is combined to give a step of 4/8 duration. Dance pattern takes 5 meas to complete but the melody is in an 8 or 12 meas phrase.

Ct. Pattern

Introduction: 4 meas. Stand in place.

Measure I

3/8 Step R in LOD

4/8 Step L in LOD. Toe turned out a little to L.

Measure II

3/8 Step R in LOD.

2/8 Step L in LOD.

2/8 Step R in LOD.

Measure III

3/8 Step L twd ctr and face ctr.

4/8 Lift L heel and raise R leg (knee bent) in front of L.

Measure IV

3/8 Step R in front of L.

4/8 Touch L fwd, toe turned out to L. R knee bends.

Measure V

3/8 Step bkwd L (out of circle).

2/8 Step bkwd R.

2/8 Step L next to R

Repeat meas 1-5 to end of music.

Note: When movement is in to ctr (meas 3,4) Hs are slowly raised (no higher than eye level). On meas 5, Hs are lowered to beginning pos.

--presented by Anatol Joukowsky  
--notations prepared with assistance of  
Ruth Ruling

RACHENITSA

(Bulgarian)

Rachenitsa is the liveliest of the Bulgarian dances and is known and danced throughout Bulgaria. There is no set pattern, the dancer giving rein to his fancy, improvising on the basic steps, being limited only by his endurance. The dance may be done by one or he may be joined by others. It is essentially a solo dance as the patterns used depend upon the whim of each dancer and dancers do not necessarily do the same step at the same time. There is a feeling of rivalry between dancers. The fact that someone is dancing on the floor with him spurs the dancer on to greater heights. Usually an admiring circle is formed about the dancer or dancers to encourage them with shouts or occasional handclapping. As excitement mounts, a call of "ee-hoo-hoo" is shouted as encouragement. Dancers usually carry a "rachenik" (handkerchief) which is twirled and waved during the dance.

Source: Learned by Anatol Joukowsky in Bulgaria. Described in "Bulgarian Folk Choreography" by S. Jujev, Professor at State Musical Academy, Sofia. Also in "Bulgarian Horos and Rachenitsi" by Boris Tsonev, Science and Art Edition, Sofia, 1950.

Records: XOPO (LP) X-LP-1A Side 1 - Bands 4 and 6, Side 2 - Band 4.

Formation: Danced freely about area.

Rhythm: Music is in 7/16 meter, counted 1-2, 1-2, 1-2-3. This may also be stated as 2/16, 2/16, 3/16. For simplicity's sake the ct will be given: ct 1(2/16), ct 2(2/16), ct 3(3/16). In some of the steps ct 3 is broken into two uneven parts - 2/16, 1/16.

Steps: This is a collection of steps and not a set pattern. They are to be used in any order desired. Steps are written starting with one ft but they can be started by either ft that is free. At start of dance, dancers stand and get the feel of the rhythm before beginning to dance.

Cts. I. Cross Leap Step

1 (2/16) Lifting R knee, leap R across in front of L.

2 (2/16) Lifting knee high, step L next to R.

3 (2/16) Lifting knee high, step R in place.

(1/16) Start lifting L knee in preparation for next step.

Meas. 2 Repeat action of meas 1 but start by leaping L in front of R.

This step can be done in place or in any direction. As a variation when traveling bkwd, the ft would be crossed behind supporting leg.

II. Heel Swinging

Step starts with ball of R ft on floor in front of L. This pos is obtained by assuming it on the last ct of whatever step precedes it. Both knees are bent. Wt is on L, R heel is off floor, L heel is on floor.

1 (2/16) Swing heels to L.

2 (2/16) Swing heels to R.

3 (3/16) Swing heels to L.

Meas 2 Repeat action of meas 1 but start by swinging heels to R. Step can also be done by putting L ft in front of R. Heels swing R on ct. 1.

RachenitsaIII. Cross Stride Step

- Cts.      With jump, cross R over L. Ft slide on floor throughout step.  
 1 (2/16)  
 2 (2/16)      Jump to stride pos.  
 3 (3/16)      With jump, cross L over R.  
 1 (2/16)      Jump to stride pos.  
 2 (2/16)      With jump, cross R over L.  
 3 (3/16)      Jump to stride pos.  
 1 (2/16)      With jump, cross L over R.  
 2 (2/16)      Jump to stride pos.  
 3 (3/16)      With jump, cross R over L.  
 1 (2/16)      Jump to stride pos.  
 2 (2/16)      With jump, cross L over R.  
 3 (3/16)      Jump to stride pos.

Takes 4 meas to do 3 complete patterns.

IV. Bulgarian Mazurka

- 1 (2/16)      Stepping fwd, cross R over L.  
 2 (2/16)      Hop on R, raising L ft up in bk (knee bent).  
 3 (2/16)      Hop on R and bring knee fwd, still bent.  
 (1/16)      Hop on R and start crossing L.  
 Meas 2      Repeat action of meas 1 but start by crossing L over R. Step can be done in place or moving fwd. When moving bkwd, whole pattern is reversed with the ft crossing behind the supporting ft.

V. Little Kicks

- 1 (2/16)      Step L and kick R fwd.  
 2 (2/16)      Step R and kick L fwd.  
 3 (2/16)      Step L and kick R fwd.  
 (1/16)      Step R next to L.  
 Meas 2      Repeat action of meas 1

This step is a good traveling step.

VI. Running Step

- 1 (2/16)      Step L.  
 2 (2/16)      Step R and raise L ft up in bk (knee bent).  
 3 (2/16)      Step L and extend R fwd  
 (1/16)      Leap onto R.  
 Meas 2      Repeat action of meas 1.  
 Step can be done in place or while traveling.

--presented by Anatol Joukowsky.

--notations prepared with assistance of  
 Ruth Ruling

ZABARKA  
(Zah' bar kah)  
(Serbian)

Source: Zabarka was learned in Yugoslavia by Anatol Joukowsky.  
Record: Jugoton C6210. No introduction.  
Formation: Open kolo (broken circle). Hs joined and dn. Face in LOD (CCW).  
Steps: Every step is done with a plie' or bend of knee. Wt is on balls of ft with heels close to floor.  
 Zabarka is in 4/4 meter. This orchestration is in modern Jugoslavian style as it uses four guitars instead of traditional instruments.

<u>Meas.</u>	<u>Pattern</u>
	<u>Figure I</u>
1	Step R in LOD (cts 1-2). Step L in LOD (cts 3-4).
2	Repeat action of meas 1.
3	Step R in LOD (cts. 1-2). Touch L in LOD, toe turned twd ctr of circle (cts 3-4).
4	Step bkwd L, diag R of RLOD (ct.1). Step bkwd R, diag R of RLOD (ct.2). Step L next to R (ct.3). Hold (ct.4).
5-16	Repeat action of meas 1-4 three times (4 in all).
	<u>Figure II</u>
1	Face ctr, progress slightly to R. Step R (cts.1-2). Hop R (ct.3). Step L in front of R (ct.4).
2	Step R (cts.1-2). Hop R (ct.3). Step L in bk of R (ct.4).
3	Repeat action of meas 1.
4	Step R bending R knee (cts 1-2). Step L next to R (ct 3). Step R in place (ct.4).
5-8	Repeat action of meas 1-4, starting L and progressing slightly to L.
	<u>Figure III.</u>
1	Facing ctr, small step R to R (ct 1). Bend R knee and bring L ft in front of R so L heel is over R instep (ct.2). Straightening R knee, lift R heel and bring L ft around behind R (ct 3). Step L behind R (ct 4). During step knees are close together and L ft is close to R leg.
2	Step to R with R (ct 1). Step L behind R (ct 2). Step R to R (ct.3). Step L behind R (ct 4).
3-6	Repeat action of meas 1-2 twice.
7	Repeat action of meas 1.
8	Step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct.3). Hold (ct 4).
9-16	Repeat action of meas 1-8, starting L and moving L.
	<u>Figure IV.</u>
1-3	Repeat action of Fig. III meas 1, three times.
4	Step R bending knee (cts.1-2). Step L next to R (ct.3). Step R in place (ct.4).
5-8	Repeat action of meas 1-4, starting with L to L.
9-16	Repeat action of meas 1-8.
	<u>Figure I (Repeated)</u>
1-8	Repeat action of Fig I meas 1-4 twice. Omit hold on ct 4 of meas 8.

Zabarka

<u>Meas.</u>	<u>Pattern</u>
	<u>Figure V</u>
1	Facing ctr, reach to R side with R and step on it (ct 4 of meas before). Close L to R (ct 1). Reach to R with R (ct.2). Close L to R (ct. 3). Reach to R with R (ct. 4).
2	Close L to R (ct 1). In place, leap onto R (ct 2). Step L next to R (ct &). Stamp R in place (no wt) (ct 3). Reach to R with R (ct 4).
3-16	Repeat action of meas 1-2 seven times (8 in all). On meas 16, hold ct 4. Repeat whole dance from beginning with one exception. After Fig IV is done, go directly into Fig. V. Omit the repeat of Fig I.

Note: In order to go from Fig IV to Fig V, an adjustment must be made.  
In Fig IV meas 16: step L, bending knee (cts 1-2). Hold ct 3. Reach  
to R with R (start of Fig V) (ct 4).

--presented by Anatol Joukowsky  
--notations prepared with assistance of  
Ruth Ruling

GERAKINA  
(Gair' ah kee na)  
(Greek)

- Source: Learned in Greece by Anatol Joukowsky
- Records: Folkways FP 814 Side I, band 3. Victor 26-822 0B. Liberty 84A
- Formation: Open circle. Dancers join Hs with L arm extended diag L, about shoulder height; R arm with elbow bent, shoulder high; R forearm (horizontal) beneath and supporting extended L arm of next dancer. Dancers face diag R and circle moves to R (CCW).
- Rhythm: Gerakina is in 7/8 meter, counted 1-2+3; 1-2, 1-2. This may also be stated 3/8, 2/8, 2/8. Sometimes the 2/8, 2/8 is combined to give a step 4/8 in duration. In the cts given below ct 1 is always 3/8, ct 2 is 4/8. If the meas has cts 1, 2, & ct 1 is 3/8, ct 2 is 2/8 and ct & is also 2/8.
- Styling: This dance starts out quiet and restrained, no hop in the first figure, not much distance covered. On each repeat there is more vigor and momentum for the M. W remain feminine; they do not hop, merely lift on the toe, but they do make a strong sweep with the L leg on ct 2 of the 1st meas. Turns are sharp. Eyes are low during Fig II. The knees turn, not the hips on the Droom steps.
- Steps: Walk: short and springy with a relaxed knee.  
Touch: always done with R ft. May be done once, twice or 4 times. Wt on L, touch ball of R ft in front of, and close to toe of L. R heel close to floor. R toe may point in (to L) or out (to R).  
Short Droom: Step L (ct 1). Touch R, toe in (ct 2). Touch R, toe out (ct &)  
Long Droom and Pose: (2 meas) Wt is already on L. Touch R 4 times: toe in (ct 1). Toe out (ct 2). Toe in (ct &). Toe out (ct 1). Strike following pose on ct 2. Release Hs. Leave L arm extended diag, palm of H twd ctr with fingers pointing up. R arm behind bk, palm out. Lift R leg, knee bent, heel held in front of L knee.
- | <u>Meas.</u> | <u>Pattern</u>  |         |
|--------------|---|---------|
| cts 2 &      | Introduction  |         |
|              | <u>I. Grapevine</u>   |         |
| 1            | Step R in LOD (ct 1). Hop R and start moving L (upbeat). Step L in front of R (ct 2). Step R in LOD, turning to face ctr (ct &). S (hop) QQ |         |
|              | Note: Hop after ct 1 is omitted the 1st time through but is done in all the repeats.  |         |
| 2            | Step L bk of R (ct 1). Touch R, toe out (ct 2).   | SS      |
| 3-8          | Repeat action of meas 1-2 three times (4 in all).   |         |
|              | <u>II. Forward and Short Droom</u>  |         |
|              | Keeping Hs joined, drop arms dn. Face LOD (CCW).  |         |
| 9            | Step R (ct 1). Step L (ct 2). Step R (ct &).  | SQQ     |
| 10           | Short Droom as described above.   | SQQ     |
| 11           | Step R (ct 1). Step L (ct 2). Step R (ct &).  | SQQ     |
| 12           | Step L, turning to face ctr (ct 1). Raise joined Hs fwd. Touch R twd ctr (ct 2).  | SS      |
|              | <u>III To the center and Drop Back</u>  |         |
| 13-14        | Moving fwd twd ctr of circle, repeat action of Fig II meas 9-10   | SQQ SQQ |
| 15           | Moving bkwd away from ctr, drop bk into sitting pos on R ft, L toe touching floor in front of R, then flicking fwd with slight kick (ct 1). |         |



Gerakina

<u>Meas.</u>	<u>Pattern</u>	
	Step bkwd L (ct 2). Step bkwd R (ct &).	SQ
16	Repeat action of meas 15, starting L.	
	<u>IV. Long Droom, Pose and Solo Turn</u>	
17-18	Long Droom and pose as described in steps above.	SQQ SS
19	Without changing arms, each dancer turns CW in place. Step R (ct 1)	
	L (ct 2), R (ct &). End facing ctr.	SQQ
20	Step L (ct 1). Touch R (ct 2).	

Repeat entire dance to end of record.

--presented by Anatol Joukowsky  
 --notations prepared with assistance of  
 Ruth Ruling

MORPETH RANT  
(English Country Dance)

58.

Music: Record: Folkraft F 1114. Piano: Country Dances of Today, Country Dance Society of America, Cooperative Recreation Service, Delaware, Ohio.

Steps: Walking-steps, ranting-steps (English type polka).

Formation: Longways, M on one side, W on other side, facing each other

<u>Meas.</u>	<u>Pattern</u>
1-4	1st M turns 2nd W with RH, gives his LH to the 2nd M and all 3 stand in a line, holding Hs high to make arches (1st M uses 8 walking-steps) 1st M faces up, 2nd W and 2nd M face dn.
5-8	The 3 in line start "ranting" while 1st W dances with "ranting steps" thru the arches, passing behind and around her partner.
1-8 (repeat)	Right hand <u>cross</u> - walking steps - and left hands back. Turn outward (L about) when changing Hs.
9-16	1st cpls (RH joined) walk dn the ctr, turn, join Hs in skater's pos and return with ranting-steps - to the place below the 2nd couples. 2nd couples step in front of 1st couples as they return and both move up with last two ranting-steps.
9-16 (repeat)	1st and 2nd cpls dance polka once around each other in CCW dir. Ptrs turn CW (ballroom pos).

The number 1 couples have moved one dn, number 2 couples have moved one up. The dance starts again with the number 1 cpls dancing with the next below.

--presented by the Dunsings.

THE RIFLEMAN  
(English Country Dance)

Music: Record: Folkraft F 1114. (other: side Morpeth Rant).  
Piano: Country Dances of Today, Book 2, Country Dance Society of America.

Steps: Ranting-steps (English type polka) throughout the dance.

Formation: Longways, cpls facing, W on ptrs' R.

<u>Meas.</u>	<u>Pattern</u>
	I.
1-4	All join Hs in line and dance fwd twd opposite line and bkwd to place with two ranting steps each.
5-8	Fwd again; each M takes opposite W to his place leading her around CCW.
1-8 (repeat)	As above - W returning to original places.
	II.
1-4	<u>Ladies' Chain</u> . W give RH to each other and cross to opposite M. He takes her by LH, gives her half a turn to the R (under her L arm) and passes her behind him catching her LH in his R.
5-8	Ladies' Chain to places (as above).
1-8 (repeat)	Two top cpls dance side by side dn the middle to the bottom of the set. Ptrs turn CW as they dance. Other cpls move up one place, clapping hands.

Repeat from the beginning until all couples have danced down the middle.

--presented by the Dunsings

RIGHT AND LEFT OR OIGE JA VASEMBA  
(Oy' ga Ya Vah sem bah)  
(Estonian)

Source: Presented by Walter Grothe as learned from Michael & Mary Ann Herman

Record: MH 3007

Formation: Couples in a circle. 7 couples or 8 is about right, but may be done with any number of couples to make it a mixer.

Meas.      Pattern  
2            Introduction

Part I.

A. 1-8 All join Hs and walk to the L swinging joined Hs very vigorously fwd and bk 16 steps. On the last swing, the W are sent speedily into the center of the ring where they join Hs closely on the inside to make a small ring, and the M join Hs on the outside. The M actually toss the W in.

Part II.

B. 9-16 W walk to L, M to R for 16 steps at the end of which on the last beat they place arms over the W heads to make a basket. If it is a 7 or 8 cpl dance M should try to stop so his ptr will be on his R, but if it is more or less cpls stop at nearest W.

Part III.

A. 1-8 With Hs crossed in front for a basket, all walk to the L 16 steps and then face ptr for a grand R and L.

B. 9-16 Grand R and L for 8 meas.

Join Hs and repeat dance from beginning.

One should sing la-de-da-de-da during the circle parts. Estonian Grand R and L is done so that the H comes from high up dn . . quite distinctive.

--presented by Walter Grothe.

BLACK FOREST MAZURKA  
(Pfingstfreitag in der Probstei)  
(German)

Source: Presented by Walter Grothe as learned from Michael Herman

Record: Folk Dancer # 1048

Formation: Double circle, facing LOD, inside Hs joined shoulder high, arms level with floor. Outside Hs on hips.

Steps: Running waltz, Mazurka

Meas.      Pattern

4 Introduction

1 Running waltz step fwd, starting outside ft and pushing arms fwd.

2 Same starting inside ft and bringing arms bk, level with the floor and no body twist

3 Pushing arms fwd again ptrs turn away from each other in one running waltz step. M turns CCW, W CW, progressing slightly fwd and end facing each other.

4 In one running waltz step, facing LOD and looking at each other ptrs clap own Hs 3 times, progressing slightly fwd.

5 In ballroom pos facing LOD ptrs do one peasant type Mazurka step. Step, close, hop. Starting on outside ft, leaning body fwd on 1 and straightening out on 2 and 3.

6 Repeat meas 5.

7-8 Still in ballroom pos ptrs turn CCW in 6 running steps (2 running waltz steps), M going bkwd, W fwd. Open up at end to start dance from the beginning.

Repeat 17 times (18 times in all).

--presented by Walter Grothe

--notations prepared with assistance of  
Folk Dance Camp, 1957 Larry Miller

SADALA POLKA  
(Estonian)

Source: Presented by Walter Grothe as learned from Michael & Mary Ann Herman  
Record: Folk Dancer MH 3026  
Formation: Cpls, in a single circle. M is facing CW, with bk to the line of direction. W faces him.  
Steps: The polka step used is done in Estonian style, as follows: starting with a small hop from L ft, spring up to come dn on both ft with the R ft a little in front of the L ft (actually, the L ft should hit the ground before the R ft, like a grace note) (ct 1). Step on the L ft in place (ct &), step on the R ft in place (ct 2 &). Repeat with opposite feet. The fwd movement comes on ct 1 - as you hop up, the trailing leg comes from behind to pass the other ft. This is a light, bouncy step; the body moves freely and naturally.

The Estonians enjoy making fun of themselves and their neighbors. This dance is the story of how a travelling merchant introduces snuff to an unsuspecting peasant girl. There are disastrous results for both, but the dance ends with everyone in good spirits.

<u>Meas.</u>	<u>Pattern</u>
2	Introduction
	<u>Figure I.</u>
A. 1-2	Facing each other, clap own thighs (on the sides, arms straight, do not bend knees) (ct 1), clap own Hs (ct 2), clap ptrs Hs (cts 1 and 2 - one clap only).
3-4	Repeat
5-6	Clap thighs (ct 1), clap own Hs (ct 2), clap ptrs RH (ct 1) and then LH (ct 2)
7-8	Clap thighs (ct 1), own Hs (ct 2) and ptrs Hs (cts 1 and 2).
	<u>Chorus</u>
B. 9-16	The M turns to his L and polkas fwd around the circle, CCW. He looks bk at his ptr over his R shoulder and then his L, with Hs clasped loosely behind his bk. The W follows the M with polka steps, shaking first her R forefinger, then her L at the M.
	<u>Figure II.</u>
A. 1-2	Facing each other, clap own thighs (ct 1), clap own Hs (ct 2), clap ptrs Hs and at same time jump and come dn on both ft with R ft extended fwd (ct 1 and 2).
3-4	Repeat, but extend L ft fwd on the jump.
5-6	Clap thighs, clap Hs, and while clapping ptrs Hs and holding that pos for 2 cts, change feet R and L.
7-8	Clap thighs, own Hs, and ptrs Hs, bringing ft together with a little jump on last meas.
B. 9-16	<u>Chorus</u>
	<u>Figure III.</u>
A. 1-2	Clap thighs, clap Hs. Then, holding Hs together (as if hiding snuff box), jump half way around to the L (M will face W of couple in front, W will be facing M of cpl behind.)
3-4	Repeat above action, to end facing own ptr.

Sadala Polka

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| 5-6          | Clap thighs, clap own Hs, take 2 jumps to the L to move all the way around, ending facing ptr.   |
| 7-8          | Clap thighs, own Hs, and ptrs Hs.  |
| B. 9-16      | <u>Chorus</u>  |
|              | <u>Figure IV.</u>  |
| A. 1-2       | Clap thighs, clap own Hs. W stretches RH fwd, palm upwards, and M takes a pinch of snuff from her H and sniffs into both nostrils. (This is the peddler showing the peasant girl how to do it, and he takes just a small pinch and holds his breath) |
| 3-4          | Repeat, with M stretching out his RH. W takes a pinch and sniffs it. (All unawares, she takes a big pinch).  |
| 5-6          | Clap thighs, clap own Hs - then sneeze to L and R (W, of course, makes a tremendous sneeze, while M is snickering at her.)   |
| 7-8          | Clap thighs, own Hs, and ptrs Hs. Girl claps with sharp smack.   |
| B. 9-16      | <u>Chorus</u> (The W shows her anger at being tricked by a more menacing shake of her finger and a noisier polka step).  |
|              | <u>Figure V</u>  |
| A. 1-2       | Clap thighs, own Hs, and then W hits M with the palm of her RH, as M puts his RH to the L side of his face with bk of H to cheek, so that W smacks his palm. Take a hearty swing, W, and make it look good.  |
| 3-4          | Repeat, this time M hits W RH, with his RH, as she holds her H in front of her L cheek. (Do not touch cheek with H, or you will feel the blow).  |
| 5-6          | Clap thighs, clap own Hs, then W hits M and M hits W, using same Hs as before. (Don't make any mistake about which H to use, as this will be disastrous.)  |
| 7-8          | Clap thighs, own Hs, and ptrs Hs.  |
| B. 9-16      | <u>Chorus</u> (W still shows her anger, but begins to warm up to M at end of polka sequence).  |
|              | <u>Figure VI</u>   |
| A. 1-2       | Clap thighs, own Hs, then forget the battle by embracing each other. Hold R arms high for the hug, and bend from the waist to reach ptr.   |
| 3-4          | Repeat, with L arms held high.   |
| 5-6          | Clap thighs, own Hs, then hug ptr twice, changing pos of head only - first with R cheeks touching, then L cheeks.  |
| 7-8          | Clap thighs, own Hs, ptrs Hs.  |
| B. 9-16      | <u>Chorus</u> (Everyone is happy again).   |

--presented by Walter Grothe

# VANDRA POLKA

61.

(Estonian)

Version 2

Source: Estonian ethnic group, New York. Presented by Walter Grothe as learned from Michael Herman.

Record: MH 3010 "Vandra Polka"

Formation: Cpls in closed pos, M bk to ctr.

Steps: Hop, Mazurka, Run. Steps are ponderous as this is supposed to be a dance of the bears. Described for M, W dances counterpart.

Meas. Pattern

3/4 tempo

2 Introduction

## I. Turning Step

1 Step L (ct 1), step R (ct 2), step L (ct 3) turning 1/2 CW and progressing slightly CCW around floor. W ends bk to ctr.

2 Hop L 3 times (ct 1, 2, 3).

3-4 Repeat action of meas 1-2, starting MR. Continue turning 1/2 CW.

5-7 Repeat action of meas 1-3.

8 Hop L two times (cts 1, 2). Hold (ct 3).

1-8 Repeat action of meas 1-8.

## II. Mazurka and Run

9-10 Still in closed pos, face LOD and take 2 Mazurka steps progressing fwd as follows: Step L bending body fwd (ct 1) Step R and straighten body (ct 2). Hop R (ct 3).

11-12 Starting L, run fwd LOD 5 steps with body bent fwd. Finish with a hop (meas 12 ct 3).

13-14 Repeat action of Fig II, meas 9-10, starting MR.

15-16 Turn once CCW in place with 5 running steps with body bent fwd. Hold (meas 16 ct 3).

9-16 Repeat action of Fig II, meas 9-16.

--presented by Walter Grothe

--notations prepared with assistance of Larry Miller

# VIRU VALS

(Estonian)

Source: Estonian ethnic group, New York. Learned from Michael Herman.

Record: MH 3010 "Virus Vals"

Formation: Cpls in promenade pos facing LOD.

Step: Estonian Vals: Step (ct 1), closing step (ct 2), step (ct 3). Steps described for M. W dances counterpart.

Meas. Pattern

3/4 tempo

4 Introduction

## I. Vals and Cross Over

1 Progressing slightly fwd in LOD dance 1 Estonian Vals as follows: Step L away from ptr extending arms (ct 1), close R (ct 2), step L (ct 3).

2 Repeat action of meas 1 starting MR and moving twd ptr on ct 1.

3 Repeat action of meas 1

4 Retaining joined Hs, W dances 1 Vals slightly L and fwd, while M takes 3 steps starting R and moves across, in front of W turning once CW to end on WR outside of circle.

5-7 Rpt action of meas 1-3, starting ML and moving twd, away, and twd ptr.

8 With 3 steps W turns once CW across in front of M to end in original pos, while M dances 1 Vals moving slightly R and fwd.

## II. Partners Vals

1-8 Face ptr and place both Hs on ptrs shoulder blades, M arms under W arms. Dance 8 Estonian Vals steps turning CW progressing CCW. Ptr Vals is danced almost flatfooted with a very little bend of the knees, producing a slight bounce on each step

--presented by Walter Grothe

--notations prepared with assistance of Larry Miller

Folk Dance Camp, 1957

EN HATAL  
(Israeli)

62.

Record: Folkways Record Album No. FW 935 "Leil Zahav"

Formation: (A) Single circle of cpls, facing the ctr of the circle - W stands to R side of M - M RH holding W LH, free Hs upraised.

- | <u>Meas.</u>   | <u>Pattern</u>   |
|--|--|
| <u>2/4 tempo</u>   | <u>MM 63 Figure I</u>  |
| A. 1   | L ft crosses in front of R, dancers moving CCW (ct 1). Click R ft to L sole, jumping on L ft covering space - CCW (ct &). Step to R side with R ft (ct 2). Cross L ft in front of R (ct &).  |
| 2  | Click R ft to L sole, jumping on L ft covering space CCW (ct 1). Step to R side with R ft (ct &). Cross L ft in front of R (ct 2). Hold 8th note of music (ct &).  |
| (Next 2 meas, M and W will be face to face, flirting. Same ftwk for both.) |  |
| 3  | (W) Steps fwd on R ft, and hop, turning body to face M. CW. (M does same step-hop in place but does not turn.) (ct 1 &). Cross L ft in front of R, snapping fingers waist high, soft knee bend. (ct 2). Step on R toe in place (ct &).   |
| 4  | Step to L side with L ft, snapping fingers (ct 1). Step on R toe in place (ct &). Cross L ft in front of R, snapping fingers, soft knee bend (ct 2). Step on R ft in place (W turning body to face CCW.) (ct &).   |
| 5-6  | Repeat steps of meas 1 and 2.  |
| 7-8  | <u>W:</u> Step fwd on R ft, and hop, turning body to face M, CW (ct 1 &). Step fwd on L ft (W is beginning a 1/2 circle - passing M L shoulder (ct 2). Fwd on R toe (ct &). Step fwd on L ft (ct 1). Step fwd on R toe (ct &). Step fwd on L ft (ct 2). Close with R ft (ct &). (W is now standing to the L side of M). <u>M:</u> meanwhile dances . . . Steps fwd on R ft, hops on R but does NOT turn body, moving CCW (1 &). Cross L ft in front of R, snapping fingers, flirts with W (ct 2). Steps to R side on R toe (ct &). Cross L ft in front of R, still flirting and moving CCW (ct 1). Step to R side on R toe (ct &). Cross L ft in front of R (ct 2). Close R ft (ct &). |
| A. Rptd.   | The same steps are performed, except now the M moves as the W did.   |
| 1-8  | In the final 2 meas, the M will make a 1/2 circle in a CW direction, this puts the cpl bk in the same pos as in the beginning of the dance.  |
| <u>4/4 tempo</u>   | <u>Figure II</u>   |
| B. 1   | Large cross with L ft (ct 1). Hop on L ft, body turning CW (ct &). Large cross with R ft (ct 2). Hop on R ft, body turning to face ctr (ct &). Close L ft (ct 3). Hold 8th note (ct &). M steps bkwd on L ft (pulling W around to face him) (ct 4). Step bk on R ft (as M pulls W steps L-R) (ct &). Join both Hs.   |
| <u>3/4 tempo</u>   | W is now in reversed "C" Formation with her bk to ctr.   |
| 2  | M steps fwd on L ft (W moves bkwd on L ft) (ct 1). Step on R toe (W moving bkwd the same ft R toe) (&). Step fwd on Lft (W bk on L ft) (ct 2). Step on R toe (W bk on R toe). (&). Step fwd on L ft (W bk on L ft) (ct 3). Both close R ft (ct &).   |
| <u>4/4 tempo</u>   | M releases W RH, circle around in bk of W so that his L arm is around W waist, joined Hs held upraised. Cple now stands side by side, bks  |

En Hatal

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
|              | to the ctr of circle.   |
| 3            | M moves fwd on L ft (W does pivot step in place) (ct 1). Step fwd on R toe (ct &). Step fwd on L ft (ct 2). Step fwd on R toe (ct &). Step fwd on L ft (couple are now side by side, bks to ctr of circle) (ct 3). Step fwd on R toe (ct &). Cple move fwd on L ft (ct 4). Cple move fwd on R toe (ct &). |
| 2/4 tempo    |   |
| 4            | Couple walk L (ct 1). Couple walk R (ct &). Couple walk L (ct 2). M turns to his L shoulder stepping on R ft. W steps on her R ft and turns body in direction of her R shoulder. Cple are bk in A formation as in the beginning of dance (ct &).  |
| 5-8          | Repeat steps of meas 1-4.   |

--presented by Rivka Sturman  
 --notations prepared with assistance of  
 Florence Freehof



MEZAREI YISRAEL  
(Israeli)

Source: Gurith Kadman

Record: Israel Music Foundation "Third" Series LP - 7

Formation: Line of dancers, Hs joined. Leader stands to R end of line. Dancers face the bk of leader. (File formation.)

Meas.      Pattern

3/4 and 4/4 tempo

Figure I

- A. 1      Step on R ft (ct 1&). Brush fwd with L ft (vigorous lifting the body) (ct 2&). Jump onto L ft (ct 3&).  
       2      Repeat steps of meas 1.  
       3      Beginning with R ft, 4 quarter note running steps R-L-R-L.  
       4-6     Repeat steps of meas 1-3.  
 A. Repeats    Repeat meas 1-6 (4 combinations in all).

4/4 and 2/4 tempo

Figure II

- B. 1      Step to R side with R ft (ct 1&). Hop on R ft (ct 2&). Close L ft (ct 3&). Hold 1 quarter note (ct 4&).  
       2      Repeat steps of meas 1.  
       3      (Grapevine). Row Formation . . . Step to R side with R ft (ct 1&). Cross L ft in front of R (ct 2&). Step to R side with R ft (ct 3&). Cross L ft in bk of R (ct 4&).  
       4      Step to R side with R ft (ct 1&). Cross L ft in front of R (ct 2&). Close R ft (ct 3&). Hold 1 quarter note (Can be called 7 ct-hold).  
       5-6     Repeat steps of meas 1 and 2.  
       7      (Grapevine)  
             Step to R side with R ft (ct 1&). Cross L ft in front of R (ct 2&). Step to R side with R ft (ct 3&). Cross L ft in bk of R (ct 4&).  
       8      Light close with R ft (keep weight on L ft). (ct 1&).  
             Hold 1 quarter note (Can be called 5 ct-hold). (ct 2&).

--presented by Rivka Sturman

--notations prepared with assistance of  
Florence Freehof

Patronize our Camp Dealers. They are research  
specialists in our field.

EL HARAHAT  
(Israeli)  
To the Well

Record: Tivka, AMA LP-T-24

Formation: (A) Single circle of couples, W stands to R side of M. All hands joined.

Meas.      Pattern

4/4 tempo

- Figure I
- A. 1      Clap, stepping on R ft (Turning body to face CW) (ct 1&).  
Clap, stepping bk on L ft. Turn to face CCW (ct 2&). Light running steps R-L (continuing) (cts 3&-4&).  
2      R-L-R-L (all quarter note value).

A section of music repeats. Repeat steps of Meas, 1 and 2.

- Figure II
- B. 1      Moving twds ctr of the circle, joined Hs rising.  
1      R-L-R-L (all quarter note value)  
2      R-L-R-L (all quarter note value) moving bk wds from ctr, Hs lower gradually.  
3-4      Repeat the steps of Meas 1 and 2.

- Figure III  
With next two steps cpls turn face to face. Dancers in a single circle.  
Formation(B)
- A. 1      Clap, stepping on R ft (Turn to face ptr) (ct 1&).  
Clap, stepping on L ft (ct 2&). Light running steps R-L . . .  
(cts 3&-4&). (Couple pass L shoulders and  
2      R-L-R-L (all quarter note value) (exchange places).

Both M and W clasp their Hs low behind their backs. They continue to look at each other as they make the exchange of places. The attitude is playful.

A section of music repeats: Repeat the steps of Meas 1 and 2.  
(Couple are now back in original positions)

- Figure IV
- B. 1-2      Couple link R arms, free Hs upraised, turning CW in place. R-L-R-L  
R-L-R-L-Clap and  
3-4      Couple link L arms, free Hs upraised, turning CCW in place. L-R-L-R  
L-R-L (Hold 1 quarter note).

--presented by Rivka Sturman

--notations prepared with assistance of Florence Freehof  
Folk Dance Camp, 1957

KI' TIN' AM  
(Love Is Pleasant While Dancing)

Record: Folkways Records Album No. FW 935

Formation: (D) Cpl facing CCW, W to R side of M. M holds his R palm, fwd and upwards, W rests her L palm on his. Both M & W use same ft.

Meas. Pattern  
4/4 tempo Figure I

- A. 1 Step fwd with R ft (ct 1&). Step fwd on L toe (ct 2&) (Pivot Step).  
Step fwd with R ft (ct 3&). Step fwd on L toe (ct 4&) (Pivot Step)
- 2 Step fwd with R ft (ct 1&). Step on L ft in place (ct 2&). Close R ft (ct 3&). Hold 1 quarter note of music (ct 4&). Note: your students will find the ct of 1-2-3-4-5-6-7-& close, easier to keep track of.
- 3 Step fwd on R ft (ct 1&). Step fwd on L toe (ct 2&) (Pivot step).  
Step fwd on R ft (ct 3&). Step fwd on L toe (ct 4&) (Pivot step).
- 4 Step bkwd on R ft (ct 1&). Step on L ft in place (ct 2&). Close R ft (ct 3&). Hold one quarter note of music. (cts 1-2-3-4-5-6-7-& close).
- 5 Small, slow step to L side with L ft (half note value) (cts 1& 2&).  
Slow cross R ft in bk of L (half note value) (cts 3& 4&).
- 6 Step fwd with L ft (1&). Step with R ft in place (2&). Close L ft (3&).  
Hold (4&).
- 7 Small, slow step to R side with R ft (half note value) (ct 1& 2&).  
Slow cross L ft in bk of R (half note value) (ct 3&-4&).
- 8 Step bkwd with R ft (ct 1&). Step on L ft in place (ct 2&). Close R ft (ct 3&). Hold (4&).

Both the fwd and bkwd movements give a soft rolling movement right up to the shlders.

- 9 M: Step fwd with L ft (ct 1). Step on R ft in place (ct 2). Close L ft (ct 3). Hold (ct 4). W: Leap to R side with R ft (ct 1). Step L ft (ct 2).  
Step R ft (ct 3). Hold (ct 4).
- 10 M: Leap with R ft to R side (ct 1). Step L ft (ct 2). Step R ft (ct 3).  
Hold (ct 4).  
W: Step bkwd with L ft (ct 1).  
Step on R ft in place (ct 2). Close L ft (ct 3). Hold (ct 4).
- 11 M: Turn twd W with L ft (ct 1). R ft (steps small) (ct 2). Hold (ct 3).  
Hold (ct 4). W: Step L (ct 1). Step R (ct 2). Step L (ct 3). Close R ft (ct 4). W moving in front of M with leaping turn. At the end of turn her back is to the ctr of the circle, her LH on M L.
- 12 Both step back with L ft. (1&). Step on R ft in place (2&). Close L ft (3&). Hold (4&).

Figure II. Couples are now in reversed "C" Formation. Double circle, W with her bk to the ctr. M face to face with W. Join both Hs, L on top.

- B. 1 Both step a little fwd R-L. (1&-2&). Deep knee bend (3&-4&).  
2 Slow rise from the bend 1&-2&-3&-4&.  
3 Step on R ft (1&). L ft (2&). (Turning bodies so that R shoulders are touching. Arching the joined LH overhead and a little fwd. R joined Hs dn). Hold 3&-4&.  
4 Couple now turn CW in place with the "Pivot Step." Beginning with R ft, L on toe (gets "&" ct) 1-&-2-&-3-&-Close R ft.

Ki'Tin'Am

<u>Meas.</u>	<u>Pattern</u>
B. rptd.	Repeat steps of Meas 1 to 4. W moving in the last meas so that she will finish in (D) Formation, ready to begin the dance again.

Note: The difference of the "Pivot Step" and the manner in which it is used: In the first Figure it was danced to quarter notes of music. In Figure 2, the R ft steps with the beat of 1, the L ft on toe come after the beat on "and." In short, you will be dancing all 8th notes of music in the Second Figure.

--presented by Rivka Sturman

--notations prepared with assistance of Florence Freehof

LE'OR CHI YU CHECH  
(Brilliance of Your Smile)  
(Israeli)

Record: Israel Music Foundation "Third" Series LP-7.

Formation: (A) Single circle of Couples, Hs joined. W stands to R side of M.

Steps: Yemenite Left Basic: Step to L side with L ft (ct 1). Step with R ft, slightly crossing in bk of L (ct &). Cross Lft in front of R (ct 2). Hold (&).

Yemenite Right Basic: Step to R side with R ft (ct 1). Step with L ft, slightly crossing in bk of R (ct &). Cross R ft in front of L (ct 2). Hold (&).

Meas.

Pattern

4/4 tempo

Figure I.

A. 1

Yemenite Left Basic (1-&-2-&)

Yemenite Right Basic (3-&-4-&)

2

Step fwd with L ft (raise Hs) & Step on R ft in place (ct 1). Close with L ft (lower Hs) & hold 8th note of music (ct 2). Step fwd with R ft (raise Hs) & step on L ft in place (ct 3). Close with R ft (lower Hs) & hold 8th note of music (ct 4).

A. rptd.

Repeat steps of meas 1 and 2.

Figure II Circle facing and moving CCW, Hs still joined.

B. 1

(1-&-2-&) Step fwd with L ft, close R, step fwd L ft, light brush R ft.

(3-&-4-&) Step fwd with R ft, close L, step fwd R ft, light brush L ft.

Note: The next steps, whether fwd or bkwd will be in a general CCW direction.

2

Step fwd on L ft, turning body (direction of L shoulder) (ct 1&).

Step bkwd on R ft (ct 2&). Step bkwd on L ft, turning body (direction of R shoulder) (3&). Step fwd on R ft (All quarter note steps) (ct 4&).

B. rptd

Repeat steps of Meas 1 & 2. On last 2 movements M steps in front of W.

Figure III.

Couples now in double circle (C) formation. M bks to ctr, couple face to face. In this formation they do steps of Figure I.

A. 1-2

Yemenite Left Basic, R Hs touch.

Yemenite Right Basic, LHs touch.

Step fwd on L ft, R Hs touch.

Step fwd on R ft, L Hs touch.

A music and steps repeat.

Figure IV.

Couple now do steps of Figure II. Moving in a small CCW circle in place.

B. 1-2

Beginning with L ft, Step-Close-Step-Brush R ft, L Hs touching.

Beginning with R ft, Step-Close-Step-Brush L ft, L Hs touching.

As you step bkwd, moving CCW, R Hs touch alternate to L Hs as you face CCW.

B music and steps repeat.

Styling Note: Body is erect throughout. Hand touch is soft and light. With the brush of the foot there is a soft rippling movement coming from the foot right up to the shoulders. This is a dance of two people in love - soft and gentle.

--presented by Rivka Sturman

--notations prepared with assistance of  
Florence Freehof

DER LAUTERBACHER  
(Swiss)

Source: Mrs. Witschi, leader of the Swiss folk dance group, New York, and Mary Ann and Michael Herman, New York.

Record: MH #1020-A

Formation: Couples, facing CCW, inside Hs joined, outside Hs on hip.

Steps: Waltz, Step close.

<u>Meas.</u>	<u>Pattern</u>
3/4 tempo	
4	Introduction
A.	<u>I. A. Balance and Turn Away</u>
1	M steps on L ft (cts 1, 2) cross R in front of L and point toe on floor turning away from ptr, bringing joined Hs fwd (ct 3). W same starting with R ft.
2	Repeat starting M R and W L and turn twd ptr.
3-4	Drop Hs. Turn away from ptr (M L and W R) with two waltz steps. End facing ptr.
5-8	Face CW and repeat action of meas 1-4 in CW direction, end facing ptrs with M bk to ctr.
	<u>I. B. Step Swing and Dishrag</u>
9	Join both Hs, M steps L (cts 1, 2), close R to L (ct 3). W step R, close L.
10	M step L (cts 1, 2), swing R ft up across in front of L (ct 3) W step R, swing L.
11-12	Repeat action of meas 9-10 in opposite direction, M start R, W to L.
13-14	In two waltz steps wring dishrag. Joined Hs are swung fwd continuing up and bk over heads, bodies turning to follow Hs (M turn to L, W to R).
15-16	With both Hs on hips, ptrs face and stamp. M stamps L, R (ct 1 and), L (ct 2), R (ct 3) and L (ct 1) Hold, (cts 2, 3). W stamp R-L, R, L, R.
1-16 (repeated)	Repeat all
B.	<u>II. A. Ladies Turning</u>
1-16	M faces CCW and raises RH, L on hip. W takes M's R middle finger with her RH, L on hip. In this pos W start with R ft and turn R under M's arm with waltz steps (2 to a complete turn), moving CCW around room. M follows her moving fwd with waltz steps, starting L ft and accenting first beat of every measure.
	<u>II. B. Waltz in Shoulder Waist Position</u>
1-16	In shoulder waist position partners dance 16 waltz steps, turning CW, progressing CCW.

Repeat all 2 more times, 3 times in all.  
(See also write-up in Dances From Near and Far, Vol. 5, which is similar except for repeats).

--presented by Walter Grothe

--notations prepared with assistance of Larry Miller

Folk Dance Camp, 1957

P R A X P L A T T L E R

(Austrian)

- Source: The Austrian Kitzbühel Group "The Tyrolians" during their tour of the United States at a special Austrian workshop at Folk Dance House in New York City. Directions taken from films of the dances by Michael Herman and Dave Rosenberg. Dance directions prepared by Dave Rosenberg for THE FOLK DANCER magazine, New York City.
- Record: Folk Dancer MH 3018
- Styling: This dance is for men only.

Meas.      Pattern

Introduction: Raising arms with bent elbows, Hs held at head level with palms out stamp with R ft on first quarter note of first meas. Stamp R ft again on first beat of second meas. Then execute a "hochsprung" (high jump), as follows: 1st 4th note: RH slaps sole of L ft, as ft is raised in bk of R leg (small hop on R ft). 2nd 4th note: LH slaps L thigh, as L leg is kicked fwd straight out and up (hop on R ft). 3rd 4th note: RH reaches up and slaps sole of R ft, as R leg is kicked up and straight out in front (L leg comes dn). (Beats two and three constitute a scissors kick and leg should be raised so they are straight out from hip and M should get as high off the ground as possible.)

R ft comes dn. There is music added for this action.

Part I. Marching Left and Right: Form circle by putting RH on upper R arm (biceps) of M in front. L thumb is thrust through top of suspenders. Walk with deliberate, short marching steps to the L for 7 meas (4 steps per meas). On 8th meas turn to face opposite direction, putting LH on upper L arm of M ahead and RH in suspender. March to R for 7 meas. On 8th meas turn to face ctr of circle and bk away a little, each M standing by himself in "ready" pos (ft together, arms raised with elbows bent).

Part II. Plattle with stamps, while executing plattles, keep these things in mind: as much as the Hs slap against the feet and thighs, the feet and thighs should come up to meet the Hs. The top of the body should be kept straight and erect, with head up. Arms should be bent at elbows, rather than held straight. The hops on the support ft are so small and light that your ft scarcely leaves the ground; they are more like bounces.

Meas.      Pattern

- 1 Hop on L ft, one hop on each quarter note. Follow this slapping pattern: Slap L thigh with RH, bend knee to bring thigh to H (1st 8th note). Slap R thigh with LH (2nd 8th note). Slap R thigh with RH (3rd 8th). Slap R thigh with LH (4th 8th). Slap sole of R ft, raised behind, with RH (5th 8th). Slap R thigh with LH (6th 8th).
- 2 Repeat action of meas 1.
- 3 Repeat action of meas 1.
- 4 Raise both arms, elbows bent, palms fwd at head level. Stamp R ft 3 times (once each quarter note).

Repeat meas 1 through 4 twice more (12 meas in all).

For last 4 meas, repeat plattle pattern of meas 1 and 2 and then do a hochsprung.

Part III. Circling and Kicking. Form a circle by putting Hs on upper arm of neighbor on either side and turn body to face L. Step on R ft, moving to L, and with a little hop on R ft, L ft to kick neighbor (with inner side of ft) firmly and deliberately on the turn. Then step on L ft.

Praxplattler

Do this 7 times and on 8th meas take 2 stamps to turn and face R.  
Repeat, going to R, booting neighbor with R ft. On 8th meas, face ctr and move away from ctr of circle, ready to start the plattler.

Part IV. Plattler with hochsprung

Execute meas 1, 2, and 3 of Part II and then do a hochsprung (Note: your R ft does not come dn; keep it raised for first slap of plattler. Repeat four times.

Part V. Circling and Kicking

Repeat Part III.

Part VI Plattler with stamps

Repeat Part II.

On last hochsprung come dn with R knee touching floor.

DIRECTIONS MAY NOT BE REPRODUCED WITHOUT WRITTEN PERMISSION FROM  
FOLK DANCE HOUSE.

--presented by Walter Grothe



TREFFNERTANZ

A traditional dance from Treffen, Austria.

- Source: Herbert Lager, "Unsere Oesterreichischen National Tänze" and Austrian students Good Will tour.  
Music: Piano, Herbert Lager, "Our Austrian Dances" Record, Folkdancer MH 3017  
Step: A smooth waltz step throughout.  
Formation: Circle with Hs shoulder height, for 4 cpls (can also be done with 6 or 8 cpls).

<u>Meas.</u>	<u>Pattern</u>
	<u>Figure 1. Circle</u>
8	Circle CW
8	Circle CCW
	<u>Figure 2. Caging</u>
	Circle moves CW. All M raise their L arm joined with W's R over her head until their joined Hs rest on W's L shoulder.
16	Circle draws in forming this figure, 4 meas to form, 4 to circle CW, 4 meas to unwind and enlarge circle moving CCW, and 4 meas to circle CCW
16	Repeat same except everything in reverse directions.
	<u>Figure 3. Men's Star</u>
16	All M raise their L arms, turn R so that their arms are crossed and their backs to the ctr, 4 meas to form, 4 meas to circle CW, 4 meas to unwind and 4 meas to circle CCW.
16	<u>Figure 4. Women's Star</u>
	Same as Men's star, except W raise R arm and turn L and move in reverse directions
	<u>Figure 5. Women's Arch</u>
16	W break hold and form an arch in the ctr, palms touching with neighbors. M weave through the arches starting on the L side of their ptrs. On meas 4 they are inside and clap. M continue to weave CW direction and clap again on the 12th meas inside the arch. On the 16th meas M reach their ptrs outside the arch and reform the circle.
	<u>Figure 6. Circling</u>
16	Enlarge wide by moving out on 4 meas and circle CW 4 meas. Circle CCW for 8 meas.
	<u>Figure 7. Men's Arch</u>
16	Same as Figure 5 except M form arch and W weave.
	<u>Figure 8. Circling</u>
16	Same as figure 6.
	<u>arch - Figure 9. Turning of Circle</u>
8	With cple #3 forming an arch, cple #1 goes under and turns circle inside out
8	Circle CW facing out.
8	Return with #1 cple breaking under cple #3.
8	Circle CCW facing in.
	<u>Figure 10. Weaving</u>
32	W break hold and form an arch in ctr. M join Hs except M #1 who leads chain weaving through arch, starting on his own ptr's L side, moving CW.
	<u>Figure 11. Double Circle</u>
8	Coming out of the arch, M form circle on the outside circling CW. W make tight circle on inside and move CCW.
8	Reverse directions of both circles, end behind ptrs.

Treffnertanz

<u>Meas.</u>	<u>Pattern</u>
	<u>Figure 12. Basket</u>
8	On 1st meas M raise joined Hs and lower them over W heads, on 2nd meas form a basket. Circle CW.
8	In same formation circle CCW.
	<u>Figure 13. Carrying of Woman</u>
8	M raise their Hs and lower them behind W. On meas 3 and 4 lift W on seats formed by their joined Hs, W's Hs on M's shoulders. Circle CW.
8	Circle CCW and lower W on 8th meas.
	<u>Figure 14. Laendler</u>
16	Take laendler pos with own ptr and waltz in a circle.

--presented by Walter Grothe

OLD TYROLEAN SCHUHPLATTLER  
(Austrian)

- Source: Herbert Lager, "Unsere Oesterreichischen National Tänze" As learned from the Austrian students Good Will Tour.
- Music: Piano, Herbert Lager, "Our Austrian Dances;" Record, Folkdancer MH 3017.
- Steps: Laendler, stamping and plattels.
- Formation: Any number of couples.

Meas.      Pattern

1st Figure: Laendler

- 16 Laendler in shoulder blade pos in circle turning CW, progressing CCW.

2nd Figure: Stamping

- 16 M joins his LH with W's R and raises it over her head. W turns in place in laendler step CW like a spinning top. M circles around her CCW, free H on hip or suspenders, stamping LRLRL hold, RLRLR hold, etc. On the 13th meas M leave W and with both Hs on suspenders move with same stamping step to the ctr. On the 16th meas M stamp only once, raise both Hs, palm twds ctr ready for the plattle. W, after M leave them, start moving in the circle, CCW, either walking or turning.

3rd Figure: Plattle

- 16 W keep walking or turning and on 16th meas end behind their ptrs if possible. M plattle as follows: On every quarter of a meas M executes a slight hop on the L ft then same on R ft, etc.
- 1 R H slaps R thigh (ct 1), L H slaps L thigh (ct &), R H slaps R thigh (ct 2), L H slaps L thigh (ct &), R H slaps sole of R ft brought up twds H (ct 3) (body remains erect), L H slaps L thigh (ct &).
- 2 Hops are executed on R ft.  
R H slaps R thigh (ct 1), L H slaps L thigh (ct &), R H slaps R thigh (ct 2), L H slaps L thigh (ct &), R H slaps sole of L ft (ct 3), L H slaps L thigh (ct &).
- 3 Same as 1st meas.
- 4 Hops executed on R ft  
R H slaps R thigh (ct 1), L H slaps L thigh (ct &), R H slaps R thigh (ct 2), L H slaps L thigh (ct &), R H slaps sole of L ft in bk of body. Ft brought up twds H (ct 3), L H slaps L thigh (ct &).
- 5-7 Repeat meas 1-3.
- 8 Jump on both feet, raise Hs, palms twd center.
- 9-16 Repeat meas 1-8

Repeat dance from beginning.

All plattles must be executed with straight arm, not wrist, hitting must be hard, body must remain erect.

--presented by Walter Grothe

GOLDEN BRACELET  
(Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian

Record: "Golden Bracelet," Lightning #17-B.

Formation: Open circle, little fingers interlocked, arms held at shoulder height, dance leading to the R, a simple walking step with stamp to accentuate the rhythm

Time signature: 3/8. The music is easily divided into 3 parts, Part A and Part C being identical, Part B accelerated and omitting the pauses. Each phrase consists of two meas.

No record introduction, described in 8 cts.

Ct. Pattern

Part A (18 phrases, 36 meas)

- 1 Step bk on L ft.
- 2 Point R toe in front of L ft.
- 3 Step to R on R ft.
- 4 Step with L in front of R.
- 5 Step to R on R ft.
- 6 Draw L ft to R ft and hold.
- 7-8 (Pause in music). Stamp twice with L ft beside R ft.

Part B (18 phrases, meas 37 to 72 incl.) This portion of dance is a 6-ct pattern danced to 8-ct music. It is known as a fast or "havasi bar," (Bar being the Armenian word for dance).

- 1 Step to R on R ft
- 2 Step to R on L ft
- 3 Jump on both ft to R.
- 4 Swing L ft fwd and slightly in front of R ft, turning body to face slightly L.
- 5 Jump on both ft to L.
- 6 Swing R ft fwd and slightly in front of L ft, turning body slightly to the R.

Part C (final 6 phrases, 12 meas)

Repeat dance as in Part A.

--presented by Frances Ajoian

--notations prepared with assistance of Mary Spring

NOR IMATSA (Yerzinga Tamzara)  
(Armenian Bar)

72.

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.

Record: "Nor Imatsa," Songs of Yerzinga Series, Lightning #13-A.

Formation: Open circle, little fingers interlocked held at shoulder height, small quick steps through complete dance.

This dance is one of the many versions of the basiz TAMZARA, danced by a mixed group, leader at L end of line, progressing slightly CW while dancing, using down-up-forward H movement.

Record introduction 12 cts, described in two sets, 8 counts each.

Cts. Pattern

- 1 Step back on R ft
  - 2 Raise L ft slightly off floor diag twd R.
  - 3 Step on L ft in place.
  - 4 Step L with R ft slightly behind L ft.
  - \* Pause (slightly brush fwd with L ft).
  - 5 Step bk with L ft.
  - 6 Raise R ft slightly off floor diag twd L.
  - 7 Step with R ft in place
  - 8 Step R with L ft slightly behind R ft.
  - \* Pause (Slightly brush fwd with R ft).
- 
- 1 Step fwd with R ft twd ctr (see notes H movements).
  - 2 Hop on R ft, raising L ft above R ankle.
  - 3 Step fwd with L ft
  - 4 Stamp with R ft, slightly ahead of R ft.
  - \* Pause
  - 5 Step bk with R ft.
  - 6 Raise L ft slightly off floor diagonally twd R.
  - 7 Step fwd with L ft.
  - 8 Stamp with R ft, slightly ahead of L ft.
  - \* Pause.

Repeat cts 1 to 16 or two sets of 8 cts to complete record.

Note: Use down-up-forward movement of Hs through second set, 1 to 8.

- 1 Hs are brought dn, fingers remained joined through complete dance.
- 2 Hold dn pos.
- 3 Hs raised up to original pos.
- 4 Hold original pos.
- 5 Hold original pos
- 6 Hs swing slightly twd shoulder.
- 7-8 Hs swing twd ctr or fwd to original pos.

--presented by Frances Ajoian

--notations prepared with assistance of Mary Spring

BUZDIGOOTS (Youngster)  
(Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian

Record: "Buzdigoots," Songs of Yerzinga Series, Lightning #15-A.

Formation: Open circle, little fingers interlocked, held at shoulder height, leads to L. Usually Yerzinga Bars progress CW with leader at the L end of the line. Small quick steps characterize dances from this area, this dance being their basic Bar.

Record introduction of 20 cts, described in 5 sets of 4 cts each.

Cts. Pattern (Moving to L in LOD).

- 1 Step Bk on R ft.
- 2 Raise L ft in front of R ft, bending L knee.
- 3 Step L with L ft (on heel) toe slightly off floor.
- 4 Step L with R ft (on ball) place slightly behind L ft.
- \* Pause

- 1 Step L with L ft (on heel) toe slightly off floor.
- 2 Step L with R ft (on ball) slightly behind L ft.
- 3 Step L with L ft (on heel) toe slightly off floor.
- 4 Step L with R ft (on ball) placing R toe by L heel.
- \* Pause.

1-4 Repeat in opposite direction (moving to R in LOD) on opposite ft.

- \* Pause. Step bk on L ft, raise R ft in front of L ft, step R with R ft.
- 1-3 Step R with R ft, step R with L ft, R with R ft.
  - 4 Step R with L ft placing L ft next to R ft.
  - \* Pause

- 1 Step fwd on R ft.
- 2 Hop on R ft, raising L ft above R ankle.
- 3 Step fwd on L ft.
- 4 Stamp with R ft slightly ahead of L ft.
- \* Pause.

Repeat cts 1 to 20 or 5 sets of 4 to complete record.

Note: There is a slight pause in the music after every 4th beat, should be followed through the complete dance.

1-7 or first two sets, L toe remains off the floor, body is turned slightly from R to L with each step, in LOD.

11-15 or sets three and four, which repeats first two in opposite direction on opposite feet, R toe remains off the floor, body is turned slightly from L to R with each step, in LOD.

--presented by Frances Ajoian  
--notations with assistance of Mary Spring

Folk Dance Camp, 1957

MEDAX TASHGINAG(silk handkerchief)  
(Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.

Record: "Medax Tashginag" Songs of Yerzinga Series, Lightning #14-B.

Formation: Open circle, little fingers interlocked held at shoulder height. Small side steps used at varied speed, dance progresses CW, leader at left end of line.

Style Note: This dance is usually performed by W, as the title might indicate. "Silk Handkerchief," a delicate article which most W used to tie around their hair or kept tucked in at belt. The leader often holds handkerchief at shoulder height, leading the dancers. Movement of the body and hands is graceful, swinging arms from the shoulder pos fwd and out to a down pos and back to original hold, fingers remain joined.

Record introduction, 8 cts, described in 8 cts, four sets.

Ct. Pattern

1-6 Side step to L with L ft leading, R ft behind.

7 Step back with L ft.

8 Raise R ft in front of L ft, bending R knee.

1-3 Side step to R with R ft leading, L ft behind.

4 Step R with L ft, next to R ft.

5 Dip fwd, bending both knees together.

6 Dip down, complete fwd dip pos #5 with down movement.

7 Straighten knees, up from dip pos.

8 Pause.

1 Step fwd with R ft, bring Hs to down at sides.

2 Pause, raise L ft above R ankle.

3 Step fwd with L ft, twd ctr, Hs up to original pos.

4 Pause, hold pos.

5 Stamp fwd with R ft, slightly ahead with weight on R ft, Hs move to fwd pos.

6 Pause, hold pos, weight on L ft, Hs to original pos.

7 Step bk on R ft, slightly behind L ft.

8 Raise L ft in front of R ft, bending L knee.

1-2 Side step L with L ft leading, R ft behind.

3 Step bk with L ft.

4 Raise R ft in front of L ft, bending R knee.

5-6 Side step R with R ft leading, L ft behind.

7 Step back with R ft.

8 Raise L ft in front of R ft, bending L knee.

Complete to record by repeating cts 1 to 32, or 4 sets of 8 cts.

Note: Dip step is only one dip completed to 3 cts (5-6-7).

--presented by Frances Ajoian

--notations prepared with assistance of Mary Spring

BARDEZUH MER (Our Garden)  
(Armenian Bar)

Source: Fresno, Calif., Roupen Chookoorian & Frances Ajoian.

Record: Lightning #14A. Introduction 8 cts: Described in 3 parts of 8 cts each.

Formation: Open circle, little fingers interlocked, held at shoulder height, small quick steps used through complete dance.

This dance originates in the town of Yerzinga which is near Airzoorum. It is usually danced by a mixed group of M and W at festive activities. A common characteristic of their dances is that they lead to the L instead of R and often swing their arms from the shoulder pos fwd and out to the "straight down" pos and back up, accentuating the rhythm and stamp in the last part of the dance.

Ct. Part I

- 1 Step back on R
- 2 Raise L in front of R, bending L knee. (using same heel pos
- 3 Step L with L heel, toe slightly off floor (3 through 8
- 4 Step L with R, slightly behind L.
- \* Pause (ball)
- 5 Repeat #3 (L heel).
- 6 Repeat #4 (R ball).
- 7 Repeat #5.
- 8 Repeat #6.
- \* Pause.

Part II

- 1 Step back on L.
- 2 Raise R in front of L, bending R knee.
- 3 Step R with R ft.
- 4 Step R with L ft, next to R.
- \* Pause
- 5 Dip L, bending both knees twd L, pointing toes L.
- 6 Straighten knees, turning toes to point ctr.
- 7 Dip R, bending both knees twd R, point toes R.
- 8 Straighten knees, turning toes to point ctr.
- \* Pause.

Part III

- 1 Step fwd on R ft, twd ctr, Hs are brought down.
- 2 Hop on R ft, raising L ft above ankle, Hs are held down.
- 3 Step fwd on L ft, Hs retract to original "up" pos.
- 4 Stamp with R ft slightly in front of L ft, Hs are up.
- \* Pause
- 5 Step bk on R ft, Hs are brought down.
- 6 Raise L ft in front of R ft, Hs are held dn.
- 7 Step fwd on L ft, Hs retract to original "Up" pos.
- 8 Stamp with R ft, slightly in front of L ft, Hs are up.

Note: There is a slight pause in the music after every 4th beat which should be followed through the complete dance.

Part I - #5-#8, body is turned slightly from L to R with each step.

Part III - #5-#8, steps are repeated twice in succession to finish dance at the end of this record.



LORKAY - LORKAY  
(Armenian Ba)

Source: Fresno, Calif., Frances Ajoian

Record: M. Janigian Co., #MJ 50

Formation: Open circle, little fingers interlocked, held at shoulder height, leader and dance progressing to R. This dance usually is performed by W only as it has a more graceful step and rhythm.

This dance originated near the town of Van and is also danced by the people of Daron at festive activities, i.e., weddings, etc.

Ct. Pattern

- 1 Point L toe in front of R.
- 2 Point L toe to L.
- 3 Repeat #1.
- 4 Repeat #2.
- 5 Step R with L crossing in front of R.
- 6 Hop on L ft, turning body twd L.
- 7 Step L with R ft, crossing in front of L. ft.
- 8 Hop on R ft, turning body twd R.
- 9 Step R with L ft, turning body to R (L crosses in front of R).
- 10 Step R with R ft.
- 11 Step R with L ft.
- 12 Step R with R ft, turning to face ctr.

Repeat 1 to 12 to complete record.

Note: Steps 9-10-11-12 are actually four walking steps to R, ending facing ctr.

As music tempo increases this variation may be used to end sequence #12:

Chug fwd - down and up - bending both knees, and eliminate #1, since the chug takes 2 cts.

--presented by Frances Ajoian

HARVEST TIME JIG (Port an Fomhair)  
(Irish)

Record: Capitol L.P. "My Ireland" MH 1076A or Standard F14001-A.

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

1. Advance and Retire (8 meas)  
M holds LH of W on R.  
M holds RH on W on L. Using promenade step advance and retire twice.
2. Sidestep and Star  
Sidestep in lines to R (7 and jig ending as in Siege of Carrick). Sidestep bk to L. (8 meas).  
Star. All RH in ctr 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 (#4 of fundamentals) on R ft (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 L ft (4 meas). then join LH and make one turn (4 meas).
4. Advance and Through  
Advance and retire once (4 meas). Advance right through head line raise hands others pass under raised Hs onto next group from next set and so start again (4 meas).

--presented by Una O'Farrell

Folk Dance Camp, 1957

JOTA ARAGONESA

Record: La Madre Del Cordero Imperial 1001-B.

Formation: Circle. M on inside facing out of circle. W face ctr of circle.

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

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

Step II. Done CW in circle for 8 steps. Then reverse.

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

Step IV. W goes fwd into ctr. M follows her. M leads out from ctr, W follows him.

Step V. a) W on inside of circle faces M. M faces ctr. b) Same as V a).

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

Step VII. Same as step III, but W moves out of circle, into ctr, then out again. She turns to face ptr as she sits down.

Step VIII. W is facing ctr. M dances around her on heel-waltz step CW.

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

Step X. Same as V (b).

Finale turns: Both turn to R so W circle moves CCW and M circle moves CW. Then reverse. On last turns ptrs start with L shoulder to each other W facing LOD; M facing against LOD. On pose M faces LOD by swing to R ft with a quick 1/2 turn to his L.

Ct. Pattern

I. Jota Steps (Description)

- 1-2 Cross L in front of R. Bend both knees.
- 3 Raise L ft (toe pointed) to L side - hop on R.
- 4 Step L in bk of R.
- 5 Step R to R.
- 6 Step L in front of R

Reverse all beginning R ft.

II. Pas de Basque on toes

- 1 Step R
- 2 Step L in front of R
- 3 Step R
- 4 Step L
- 5 Step R in front of L
- 6 Step L

16 times etc. finish phrase stamping.

III. Chiapanecas step: 3 times in all; changing places

- 1 Step L
- 2 Hop on L
- 3 Step R (in front)
- 4 Step L

Jota Aragonesact. Pattern

- 5 Hop L  
 6 Step R in back  
 1 Step L  
 2 Hop L  
 3 Step R (in front)  
 4-6 Running L-R-L.

Reverse: Start R ft.

IV. Pas de Basque on heel: (Same as step II only on 2nd and 5th ct place heel on floor instead of toe. 16 times)

V. (a) Little scissors step:

- 1-3 Point L.  
 4-6 Point R.  
 1-2 Pointing L R. (quickly)  
 3 Pointing L  
 4-6 R-hold.

Repeat (4 times in all).

V. (b) Big Scissors step:

- 1-3 Kick L  
 4-6 Kick R.  
 1-3 Kicking ~~R~~-R-L. (quickly)  
 4-6 R-hold.

Repeat (4 times in all).

VI. Deep Knee Bends (3 - then pivot)

- 1-3 Face R: Bend both knees, L ft reaching out in bk, knee almost touches floor.  
 4-6 Quickly face opp dir reversing pos (turning 1/2 turn L).  
 1-3 Face R same as 1st part of step.  
 4-6 Pivot L (step on L & cross R in front, turn on ball of ft).

Repeat all starting to L. 4 times in all.

VII. Same as Step III (Chiapanecas)

- 16 VIII. W: Sits dn on heel (facing ctr). M: dances 2 circles around her (ending inside of circle) using pas de basque on heel (Step II).

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

- 1-3 Face R  
 4-6 Face L.  
 1-6 Pivot R on R: crossing L in front.

Repeat to R again, etc.

X. Big Scissors Kicks as in V (b) except on 4th sequence do:

- 1-3 Kick L  
 4-6 Kick R  
 1-3 Feet together in prep. of turn.  
 4-6 Turn to right R L R.

XI. Finale:

- 1-3 Turn R R L R  
 4-6 Turn right R L R.  
 1-3 Hold prep. for reverse turn.  
 4-6 Turn Left L, R, L.

continued on next page.

Jota Aragonesa (continued)Ct. Pattern

- 1-3 Turn left L, R, L  
 4-6 Turn L  
 1-3 Hold  
 4-6 Cross R over L and click heels.  
 1-3 Cross L over R.  
 4-6 Cross R over L.  
 1-3 Cross L over R  
 4-6 Turn into ctr - W out of circle R-L-R.  
 1-3 Hold  
 4-6 Turn into ptr.  
 1-3 Hold  
 4-6 M down on L knee, W step on R ft.

Pose: 1-2-3-4-5-6 W places L ft on M's R knee; hold inside Hs.

--presented by Madelynn Greene

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JOTA TIPICA

(Aragon, Spain)

A couple dance

- Source: The steps in the dance were learned by Madelynn Greene while in San Sebastian, Spain. There are many Jotas in Spain, each varying with the location and also the skill of the performers.
- Record: Record RCA Victor Jotas Para Bailar 23-6243 or 30776A
- Formation: May be a double line or a large circle, M on inside, W on outside. Both face fwd in LOD during the introductory or entrance steps, then during rest of the dance ptrs face each other. Steps are exactly the same for M and W.
- Castanets: (May or may not be used). Both, L roll, roll, both or (simpler) Both, L, roll, both L roll. Throughout the dance arms are curved fwd a little at shoulder height, wrists and elbows well rounded.

- | <u>Meas.</u>   | <u>Pattern</u>   |
|----------------|--|
| 3/4 tempo      |  |
| A. -A.         | <u>I. Pas de Bas with heel</u>   |
| 1              | Leap on to R ft (diag fwd to R side) (ct 1). Place L heel in front of R (ct 2)<br>Step on R ft in place (ct 3).                          |
| 2              | Leap onto L ft (diag fwd to L side)(ct 1). Place R heel in front of L (ct 2).<br>Step on L ft in place (ct 3).                           |
| 3              | Step on R ft (ct 1). Spin on R toe to R (ct 2). Hold (ct 3).   |
| 4              | Step on L (ct 1). Step on R (ct 2). Step on L softly (ct 3).   |
| 5, 6, 7, 8     | Repeat meas 1, 2, 3, 4.  |
| 9, 10, 11, 12  | Repeat meas 1, 2, 3, 4.  |
| 13, 14, 15, 16 | Repeat meas 1, 2, 3, 4.<br>Four times in all. Travel fwd during the above, then ptrs face each other.                                    |
| B -B           | <u>II. Diagonal Step</u>   |
| 1              | Step on L (ct 1). Hop on L (ct 2). Place R heel fwd (ct 3).  |
| 2              | Step on L (ct 1). Hop on L (ct 2). Place R toe bk (ct 3).  |
| 3              | Step on L (ct 1). Hop on L (ct 2). Place R heel fwd (ct 3).  |
| 4              | Place L heel fwd (ct 1). Step bk on R toe (ct 2). Step bk on L toe (ct 3).<br>Note: Travel far to the left on this step (ptrs separate.) |
| 5, 6, 7, 8     | Repeat above reversing ftwk and traveling to own R to original pos opposite ptr.   |
| 9-16           | Repeat 1-8 (traveling again L and then R).   |
| C -C           | <u>III. Circle - clockwise - Pas de Bas and heel clicks</u>  |
| 1              | Pas de bas to R (ct 1-2-3).  |
| 2              | " " " " L (ct 1-2-3).  |
| 3              | Cross R over L (ct 1). Hold (ct 2). Click R heel to L heel (ct 3).   |
| 4              | Cross L over R (ct 1). Hold (ct 2). Click L heel to R heel (ct 3).   |
| 5, 6, 7, 8     | Repeat meas 1, 2, 3, 4.  |
| 9, 10, 11, 12  | Repeat meas 1, 2, 3, 4.  |
| 13, 14, 15, 16 | Repeat meas 1, 2, 3, 4.<br>During the above ptrs circle around still facing each other and return to original place.                     |

Jota Tipica

- D. IV. Jota Step (interrupted by singing Copla)
- 1 Hop on L as: touch R toe to arch of L ft (body faces slightly to R) (ct 1). Hold (ct 2). Hop on L as: kick R to side (ct 3).
  - 2 Hop on L as: touch R toe to arch of L ft (ct 1). Hold (ct 2). Hop on L as: turn body to L and kick R ft behind with knee bent under (ct 3).
  - 3 Hop on L as: touch R toe to arch of L (face to R) (ct 1). Hold (ct 2). Hop on L as: kick R to side (ct 3).
  - 4 Step L behind R (ct 1). Step L to side (ct 2). Cross R over L (during meas 4 travel to L)(ct 3).
- 5, 6, 7, 8 Repeat 1, 2, 3, 4 reversing and traveling to R.  
Copla (or verse) Singing begins  
 (With stamping steps run to R)
- 1 R (ct 1). L (ct 2). R (ct 3).
  - 2 L (ct 1). Hold (ct 2-3).
  - 3 Place toe on floor (heel up and knee turned inward) (ct 1-2.) Place heel on floor (toe up and knee turned outward)(ct 3).
  - 4 Place toe on floor (knee turned inward) (ct 4-5). Place heel on floor (knee turned outward) (ct 6).
  - 5 Step R behind L (travel to L) (ct 1). Step L to side (ct 2). Cross R over L (ct 3).
  - 6 Stamp L (ct 4). Hold (ct 5-6).
- 7, 8, 9, 10 Repeat meas 3-4-5-6 Reversing ftwk travel to R.  
 " 3-4-5-6  
 " 3-4-5-6 reversing  
 " 3-4-5-6  
 " 3-4-5-6 reversing
- Six times in all but on last repeat eliminate the ct 4-5-6 (stamp and hold) start immediately the repeat of:
- C -C Step
- III rpt. V. Circle with Pas de Bas and heel clicks (4 times in all)
- D -D VI. Jota (This time no Copla)
- 1-2-3-4  
 5-6-7-8  
 9-10-11-12 Repeat 1-2-3-4  
 13-14-15-16 5-6-7-8 (four times in all)
- E -E VII. Side Step with Zapateados  
 Ptrs turn 1/4 turn to L (R shoulders adjacent).
- 1 Stamp L (ct 1). Touch R toe to floor at R side (ct 2). Step on R (ct 3).
  - 2 Stamp L (ct 1). Touch R to floor at R side (ct 2). Step on R (ct 3).
  - 3 Step L (ct 1). Hop L (ct 2). Step on R heel (ct 3).
  - 4 Step bk on L ball of ft (ct 1). Touch R ball of ft to floor (ct 2). Touch R heel to floor (ct 3).
  - 5 Stamp R (ct 1). Hop R (ct 2). Place R heel fwd (ct 3).
  - 6 Stamp R (ct 1). Touch L toe to floor (ct 2). Touch L heel to floor (ct 3).
  - 7 Stamp on L, kick R to side and diag to R (ct 1). Stamp on L, kick R to side and diag to R (ct 2). Cross R over L and pivot (ct 3).
  - 8 Turn to L on both toes (ct 1-2-3).
- 9-16 Reverse above 1-8 facing to R (L shoulder adjacent to ptr. End facing ptr).

Jota Tipica (continued)

- C VIII. Pas de Bas Heel Clicks (interrupted by singing Copla)
- 1 Pas de bas to R (ct 1, 2, 3)
  - 2 Pas de bas to L (ct 1, 2, 3).
  - 3 Cross R over L (ct 1). Hold (ct 2). Clock R heel to L heel (ct 3).
  - 4 Cross L over R (ct 1). Hold (ct 2). Click L heel to R heel (ct 3).
  - 5 Pas de bas to R (ct 1, 2, 3).
  - 6 Pas de bas to L (ct 1, 2, 3).
- Copla  
Stamping run diag fwd to R, etc. - Repeat as above
- C-C IX. Repeat Step V (Circle with Pas de Bas and Heel Clicks) (4 times in all)
- D-D X. Repeat Jota Step (IV) (4 times in all)
- Copla and Finale
- 1 R, L, R (ct 1-2-3).
  - 2 L stamp (ct 1-2-3).
  - 3 R toe R heel (ct 1-2-3).
  - 4 R toe R heel (ct 1-2-3)
  - 5 Bk on R behind L (ct 1). Step to L on L (ct 2). Cross R in front (ct 3).
  - 6 Stamp L hold (ct 1).  
(ct 2).  
(ct 3).
  - 7 L toe (ct 1).  
(ct 2). L heel (ct 3).
  - 8 L toe (ct 1). L heel (ct 2).  
(ct 3).
  - 9 Bk on L behind R (ct 1). Step to R on R (ct 2). Cross L over R (ct 3).
  - 10 Stamp R (ct 1-2-3),
  - 11-18 Hopping on L repeat step in meas 7 8 times in all revolving in place to own R.
- Jota Deep Knee bends
- 19 Face to R bend both knees (L knee almost touches floor) (ct 1-2-3).
  - 20 Face to L bend both knees (R knee almost touches floor) (ct 1-2-3).
  - 21 Spin on R toe to R (in place) L toe behind calf of R leg (ct 1-2-3)
  - 22 Repeat meas 19.  
Repeat meas 20.  
Repeat meas 21.

**Pose:** W steps quickly on R ft then places her L ft quickly on partner's R knee as he kneels on his L knee. His arms are flung out widely twd her. She places her hands on her hips, looking down at him.

--presented by Madelynnne Greene  
--notations prepared with assistance of  
Dorothy Tamburini

VEHAYA K'ETZ SHATUL

(Veh hah yah' Keh-etz' Shah tool')

(The nation of Israel shall be like a tree by the water)

Israeli Couple Dance Mixer

Source: Learned by Albert S. Pill from Sarka Levy, student of Israeli dance from Israel, and leader of the Israeli Student Dance Group of Los Angeles.

Record: IMF, LP. 7, Side II, Band II.

Formation: Double circle, ptrs facing M's bk to ctr.  
Ftwk is same for M and W throughout dance.

<u>Meas.</u>	<u>Pattern</u>
2/4 tempo	
8	Introduction
A. 1	RH joined shoulder high with palms touching, free Hs at sides. Making 1/4 turn to own L, run to L with 2 running steps R, L (cts 1-2).
2	Jump onto both feet (ct 1); hop on L ft and turn to face slightly to own R while joining LH with palms touching (ct 2).
3-4	Repeat action meas 1-2, again beginning R ft, but moving to own R. Join RH on last count.
5-8	Repeat action meas 1-4. End facing ptr.
9	Hold Hs in front of face as if holding a small tree. Facing slightly to own L, step R ft across L, bending body bkwd and turning palms in twd own face (ct 1); leap onto L ft while turning slightly to own R and turning palms outward (ct 2).
10	Step R ft to R side, bending body bkwd and turning palms inward (ct 1); leap onto L ft turning slightly to L to face ptr and turning palms outward (ct 2).
11-12	Turn to own L with 3 running steps (R, L, R) and clapping own hands on the first step; End facing ptr and leap onto L ft.
9-12 (rpted)	Repeat action of meas 9-12. On the running steps of meas 11-12, the W progresses to the next M on her L (RLOD) while she is turning.

Begin dance over with new ptr.

--presented by Albert S. Pill

--notations prepared with assistance of  
Marion Wilson



(Baht Yeef-tach') (Daughter of Jephtha)  
(Israel)

- Source: Learned by Albert S. Pill while dancing with the Israeli Student Dance Group of Los Angeles, under direction of Sarka Levy.
- Record: IMF, LP 7, Side II, Band III.
- Formation: Cpls in a circle in varsouvienne pos; M on inside, all cpls facing LOD. Ftwk is same for M and W unless otherwise noted.
- Steps: Step Bend: Step fwd R ft (ct 1); bend R knee (ct 2); Repeat the next step-bend beg L ft (2 step bends per meas).  
Pivot Step: Turning to R, step R (ct 1), step L toe to rear of R ft (ct 2); repeat beginning R ft (2 pivot steps per meas).

Meas. Pattern

4/4 tempo - Introduction 4 meas.

Figure I

- A 1 Cpls do 2 step-bends beg R ft and moving in LOD.  
2 Tap R toe at side of L ft (ct 1), hop on L ft while lifting R leg (ct 2); step R ft in place next to L ft without taking wt (ct 3); hold (ct 4).  
3 Repeat action meas 1, Fig. I.  
4 Brush R ft diag to L and across L ft (ct 1); rise on L toe and lower L heel (ct 2); step R ft in place next to L ft (ct 3); hold (ct 4).  
5-8 Repeat action meas 1-4, Fig. I, cpls continuing to move in LOD.  
9 Beginning R ft, cpls run fwd in LOD with 2 running steps (R, L) (cts 1-2); jump onto both feet (ct 3); hop onto L ft while raising R leg (ct 4).  
10 Repeat action meas 9, Fig. I.  
11-12 Cpls release RH and make 1 turn in place CCW with 6 running steps beginning R ft (cts 1-6); again facing LOD jump onto both feet (ct 7); hop on L ft (ct 8).  
13-16 Repeat action of meas 9-12, Fig I. End in a double circle all cpls facing ctr. M on inside.

Figure II

- B 1-2 M move in twd ctr of circle with 4 step bends beginning R ft, clapping with each step made (cts 1-8).  
W turn once to own R (CW) with 4 pivot steps beginning R ft (cts 1-8). At beginning of turn, W brings RH from in front of body out to R side in a slow movement, and places both Hs behind bk with open palms facing out. W end facing ctr of circle.  
3-4 M move bkwd from ctr of circle with 4 step bends beginning R ft and continuing the clapping (cts 1-8). W make 1/4 turn to R and do 2 running steps in LOD beginning R ft (R, L) (cts 1-2); jump onto both feet (ct 3); hop onto L ft making 1/2 turn to L to face RLOD (ct 4); W do 2 running steps moving RLOD beginning R ft (R, L) (cts 5-6); jump onto both feet (ct 7); hop onto L ft making 1/4 turn R and end facing ctr of circle on R of ptr (ct 8).  
5-6 M continues moving bkwd away from ctr of circle with 2 step-bends beginning R ft (cts 1-4) and fwd twd ctr of circle with 2 step bends beg R ft (cts 5-8). M continues clapping. W moves fwd to ctr of circle, passing R shoulder of ptr with 3 running steps - R, L, R (cts 1-3); leap onto L ft, flipping R ft slightly up behind, and turning 1/2 turn to L to face ptr, R arm sweeping dn twd floor and in twd ctr of circle during turn (ct 4); W move to face ptr with 4 running steps - R, L, R, L (meas 6).  
7-8 Ptrs take Hungarian Turn Pos and turn once CW with 4 pivot steps beginning R ft (End with M again facing ctr of circle).  
9-16 Repeat action of Fig II, meas 1-8.

Ptrs assume varsouvienne pos and start dance from beginning.

--presented by Albert S. Pill

--notations prepared with assistance of Marion Wilson

Folk Dance Camp, 1957

FUNDAMENTAL STEPS FOR IRISH  
DANCING

1. Promenade Step  
Step fwd on R ft (ct 1), bring L ft up to R ft (ct 2), step fwd on R ft again (ct 3). Then step fwd on L ft, bring R ft up to L ft, step L ft fwd again (cts 1, 2, 3) etc. The promenade step is used to move fwd and back when moving in a circle, etc.
2. Side Step (sevens and threes) (Reel time)  
Seven - Bring L ft behind R ft (1), step to R with R ft (2), L ft up to R ft (3), step to R again (4), L ft up to R ft (5), step to R with R ft (6), L ft up to R ft for (7). (2 meas.)  
Three - Staying in same place, bring R ft behind L ft (1), L ft beside R ft (2), R ft beside L ft (3), L ft behind R ft (1), R ft beside L ft (2), L ft back beside R ft (3), (2 meas.)  
When going to L, start with R ft behind (1).
3. Swing
  1. M crosses his Hs and holds W's RH in his RH, LH in his LH, Hs held shoulder height, elbows bent. Couple rotates CW while moving CCW around room with promenade step.
  2. To swing and stay in one place, M takes ptr's RH in his RH, W holds M's R elbow in her LH, M holds W's R elbow in his LH. Rotate CW with R ft in front, propelling with L ft, buzz step.
4. Jig Step (sometimes called "Rise and Grind")  
R ft in front of L ft for hop (ct 1); R ft raised in front for 2nd hop (ct 2); hop on L ft and bring R ft down beside L ft for tramp on ball of foot. Tramp R, L, R, L counting 1, 2, 3, 4. Repeat all of above.
5. Side Step (Jig Time)  
Start with hop on L ft with R ft raised, then move to R as above. Instead of 2 threes, hop on L ft and raise R ft (ct 1), hop on L ft again bring R ft down behind L ft (ct 2), hop on R ft and tramp four times starting with L ft. (When doing jig side step, count hop, 2, 3, 4, 5, 6, 7; hop 1, hop 2, hop, 1, 2, 3, 4.)

COR BEIRTE  
(Curr Berta)  
(Irish)

Record: Capitol L.P. "My Ireland", or MH 1077A

Formation: Dance is done in cples usually arranged in a double circle around the room. M is on the inside, W on outside.

1. Sidestep (8 meas). Holding RH, cples sidestep to M's L (a 7 and two 3's) and back (a 7 and two 3's).
2. Jig and across (8 meas.) M and W do jig step on R ft (R in front of L for 1st hop, R raised for 2nd hop), one "three" in pos and 2 threes to move across to ptr's pos (4 meas). Repeat, but M does jig step on L ft this time (4 meas).
3. Swing (8 meas). Joining both Hs crossed shoulder height and move CCW around the room while rotating CW using 3's, starting with R ft: First "Three" is done in pos. At end of last "three," W should be on outside ready to start again.

--presented by Una O'Farrell

FOUR HAND REEL (Cor Ceathrair)  
(Irish)

Record: Capitol, "My Ireland" L.P. Band 3 or 6, Side 1.

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

1. Lead Around

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

2. The Body (consists of 5 movements)

a. The Square

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

b. Four Sevens

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

Repeat b. (4 meas).

c. Star:

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

d. Bridge

Leading couple (B, A) face, join RH and sidestep to C and D pos, while C and D sidestep passing outside A and B into A and B's pos (2 meas). Using 2 threes, C and D also join RH, both couples make one 1/2 turn in place. A and B drop Hs and sidestep outside C and D back into place, joining Hs and making 1/2 turn for 2 threes. C and D with joined Hs sidestep dn ctr bk to original pos (4 meas).

e. Four Hand Reel Chain (Circular chain)

M gives RH to opposite W, move fwd, meet ptr with LH, opposite W with RH and ptr again with LH to finish in pos (8 meas). Promenade step throughout.

3. First Figure (Hands Around Three)

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

Four Hand Reel (Cor Ceathrair)

place CW (8 meas). (Rotating promenade step).  
 Opposite couple now perform the figure (#3 above).  
 Repeat the body of the dance (#2).

4. Second Figure (Ladies Chain):

Ladies advance, give RH in ctr, continue to opposite M, give LH to him (2 meas), make one turn (2 meas), return to own ptrs (2 meas), join RH and make one turn in place (2 meas). Both couples join crossed Hs and dance complete circle around each other and back into pos moving CCW, rotating CW (8 meas).  
 Repeat body of dance (#2).

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

--presented by Una O'Farrell

COR NA SIDHEOGH (The Fairy Reel)  
(Curr Nuh Shee' ogue)  
(Irish)

Record: Capitol L.P. "My Ireland" David Curry's Ceili orchestra or "Bon Fire Reel" MH 1077-A.

Formation: 2 M and 4 W in 2 lines of 3, lines facing, each M between 2 W, Hs joined, shoulder height.

Steps: Promenade step unless stated otherwise.

<u>Meas.</u>	<u>Pattern</u>
	<u>I. Advance and Retire, and circle (32 meas)</u>
4	Two lines advance and retire.
4	Repeat.
8	Join Hs to form a circle of 6 dancers and sidestep to L using seven and two threes, then sidestep back to pos.
8	Advance and retire as before (twice).
8	Form circle as before, and sidestep to R and back.
	<u>II. Down the Sides (16 meas).</u>
8	M and the W on his R face one another, join RH and sidestep to M's L and bk into pos, while the W on his L crosses into other W's pos and back again.
8	M turns to W on his L, they face and join LH and sidestep to M's R and back into pos, while other W sidesteps across and bk.
	<u>III. Three Part Chain (8 meas)</u>
8	M still is holding LH of W on his L, he makes one turn with her, CCW, then takes W on his R by RH and makes one turn CW, then takes W on his L by LH again and makes one turn CCW.
	<u>IV. Diamond and Square (16 meas)</u>
	All W move around in a square, using a seven to move along each side and 2 threes to turn corners. RH W move around square CW and LH W CCW, so that 1st seven brings them into pos of other W in their line, second seven dn sides of set away from their own lines, 3rd seven across opposite end and 4th seven back into pos. W on L of M move in front of other W on 1st seven, behind for 2nd seven, etc. At the same time M make diamond CCW in ctr, moving slightly fwd with 2 threes, then using a seven move diagonally toward side of set turn on 2 threes, move (using a seven) into pos of other M, turn on 2 threes, move diag twd other side, turn on 2 threes, and move back into pos on last seven.
	<u>V. Advance and Retire and Through (8 meas)</u>
4	Joining Hs in original lines all advance and retire.
4	Advance again, one line raise Hs and others pass under to meet new line and repeat the dance.

--presented by Una O'Farrell

WAVES OF TORY  
(Irish)

Record: Capitol LP "My Ireland"

Formation: Six couples arranged in longways formation.

1. Advance and Through (16 meas)
  - a. W hold Hs in line, M likewise. Lines advance and retire using promenade step. (4 meas). Then lines advance and pass right through opposite line, M holding Hs high to allow W to pass under, ptrs passing L shoulders, with 3 "threes." On 4th three all turn to face other line again (4 meas).
  - b. Repeat a., but M pass under bridge made by W ( 8 meas).
2. Cast Off (8 meas)  
Using promenade step, lines cast off, M following 1st M and W following 1st W. First cple form a bridge when they meet at the bottom of the set and other couples file through.
3. Waves (16 meas)  
When 2nd couple get to position at head of set, they turn and pass under joined raised Hs of 3rd cple, over 4th cple (i.e. 4th cple pass beneath their raised Hs), etc. When 2nd cple reaches end of set, they turn and work back to the head in waves similarly. 3rd cple, etc., follow 2nd cple and stop when they stop, with 2nd cple again at the head of the set.

The first couple is now at the bottom of the set, and the dance is repeated with a new head couple.

--presented by Una O'Farrell

IONNSAI NA HINNSE (Seige of Ennis)  
(Irish)

Record: Capitol LP "My Ireland"

Pronunciation: Oon' see Nuh' Heen' shuh.

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

1. Advance and Retire (8 meas)  
Cples 1 and 2 holding Hs in line and cples 3 and 4 in opposite line, advance and retire twice.
2. Couples Sidestep (8 meas)  
With crossed Hs joined in couples, couple 1 sidestep to L in front of couple 2 who at the same time sidestep to R, using a 7 and two 3's. couples 3 and 4 do same thing at same time (4 meas). Cple 1 returns to pos sidestepping behind cple 2, while cples 2, 3, and 4 also return to pos with a 7 and two 3's (4 meas).
3. Star and Swing (8 meas)  
Inner 4 (that is M1, W2, M3, W4) join RH in ctr and move CW, using promenade step, for 4 meas, and bk with LH star CCW into pos again (4 meas). At same time outside 4 (that is, W1, M4, and M2 and W3) swing in cpls, using swing #2 ( 8 meas).
4. Advance and Through (8 meas)  
All bk in pos, join Hs as at start, advance and retire once (4 meas). Advance again and cples 3 and 4 pass individually under raised Hs of cples 1 and 2, passing to R of opposite person. Meet next group to repeat dance (4 meas).

--presented by Una O'Farrell

COR SEISEAR DEAG  
 (Curr Shesh' arr Day ug)  
 Sixteen Hand Reel (Irish)

Record: Capitol LP "My Ireland" or Folkdancer MH 1077A

Formation: Eight cples in a large circle: →

2 1 8  
3 7  
4 5 6

Steps: Promenade step except when sidestep is directed. Term sidestep means seven and 2 threes.

Meas. Pattern

I. Lead Around (16 meas)

8 Dancers take ptrs Hs in skaters' pos and promenade half way around circle - about-turn inwards and  
 8 Promenade back to place.

II. The Body

8 A) Sidestep - M sidesteps behind W into her pos while she sidesteps into his pos. Sidestep bk to place M passing in front.  
 8 B) Circle - cples 1, 3, 5, 7, form rings with the cples on their R, join Hs shoulder height and sidestep to L and back to pos.  
 8 Repeat A) - sidestep.  
 8 Repeat B) - circle - as above except cples 1, 3, 5, 7, make ring with cples on their L.  
 16 C) Grand chain - do a Grand R and L, starting with R to ptr. Meet ptr with RH and promenade home, Hs in skaters' pos.  
 8 D) Elbows - M of cples 1, 3, 5, 7 take R elbow hold with M of cples on their R, go once and a half around, give LH to other M's W, make one turn, return to ptr, M passing R shoulder, give RH to ptr and turn once in place.  
 8 Ptrs join both Hs (crossed) and swing CCW (while turning CW) around the cple with whom they did the 2nd circle. i.e. cples 1, 3, 5, 7 will swing around the cples on their L.

III. First Figure

Advance and Retire, and swing  
 8 Cples 1 and 5 advance and retire twice.  
 8 Cples 1 and 5 swing once around each other in ctr of circle and return to pos.  
 First Figure is done by the other cples in this order: 3 & 7, 2 & 6, 4 & 8.

Repeat the Body

IV. Second Figure

Cples 1 and 5 active first.  
 RH to opposite lady and swing.  
 16 M cross to opposite W (2 meas) take RH and turn once in place (2 meas) return to ptr (2 meas) and take LH and turn (2 meas). M advance to ctr, take RH and turn once and a half (3 meas) advance and take LH with opposite W and turn once (3 meas). Return to ptr (2 meas).  
 8 Swing as in first figure  
 Second Figure is done by other cples in same order as in first Figure.

Repeat the Body

V. Third Figure - Bridge and Swing

8 Cples 1 and 5 swing in to ctr of circle (4 meas) (so that 5 is in front of 7 and 1 in front of 3). Cple 1 raise joined RH, W of cple 5 passes under bridge (2 meas) cple 1 make half turn and raise Hs, M of cple 5 passes under bridge (2 meas).  
 8 Repeat above but cple 5 make bridge and W and M of cple 1 pass under.  
 8 Swing around as in Figures 1 and 2.  
 Third Figure is done by other cples in the same order as in First Figure.

Meas. PatternRepeat the BodyVI. The Finish

- 8 All join Hs and advance to ctr (2 meas) retire, advance and retire again.  
 8 All sidestep to R and back.  
 8 Repeat advance and retire twice.  
 8 All sidestep to L and back.  
 16 Swing (Buzz) or lead around as in beginning.

--presented by Una O'Farrell



HAYMAKERS JIG (Baintan Fheir)  
(Irish)

Record: Capitol L.P. "My Ireland" David Curry's Ceili Orchestra  
MH 1076 A or Standard "Smash the Window" F 14001 - A

Formation: Five couples in longways formation. Five W, with Hs joined in a line, facing five M, whose Hs are also joined in a line.

Figure            Pattern

1. Advance and Retire (twice)

Advance and retire twice (8 meas). All do jig step in pos (rise and grind) (4 meas). Advance and retire once (4 meas). Drop Hs.

2. Ends Meet

- a. Top W and end M to ctr (using promenade step), join RH, make one turn, re-  
turn to place (4 meas). Top M and end W do likewise (4 meas).
- b. Same people do same action but join LH. (8 meas).
- c. Top W and end M go to ctr swing (swing #2) (8 meas).  
Top M and end W do likewise (8 meas).

3. Weave

- a. Top cple swing (swing #2) (8 meas).
- b. Top W gives L arm to 2nd M, makes one turn. Top W gives R arm to ptr,  
makes one turn. While top M gives L arm to 2nd W, makes one turn. Top  
M gives R arm to ptr, makes one turn. Head cples repeat this with cples #  
3, 4, 5 (16 meas).
- c. Swing bk to place (swing #1) (8 meas).

4. Cast Off

Head cple leads "Cast Off," then forms a bridge (as in Bridge of Athlone) at the foot of the set. Make a two-hand bridge. Other cples, as ptrs meet, join inside Hs and file through the bridge until they are bk in place. #2 cple ends at the head of the set, ready to repeat the dance (16 meas).

Cast Off: M follow #1 M to L, as he walks dn outside the line to meet ptr at ft of the set. W follow #1 W who turns R and walks dn outside of set to meet ptr. #1 cple then forms a bridge and others go under it.

--presented by Una O'Farrell

SEIGE OF CARRICK (Brise Na Carriage)  
(Irish)

Record: "Haste to the Wedding" MH 1076 A

Formation: In sets of 2 cples around the room, each cple facing another cple (as in Sicilian Circle).

1. Circle and Star (16 meas) Join Hs to form circle of 4 dancers and circle L with a seven, ending with a jig step, then circle bk to R with a 7 plus a jig step (8 meas).  
Star: All join RH in ctr and move around CW with 4 threes, then change to LH and move bk CCW with 4 threes (8 meas).

2. Dos-a-Dos: Clap and Swing (16 meas)

- a. All do a shoulder dos-a-dos with opposite person, passing R shoulders on way over (W going between opposite cple) with 2 3's, and bk up to place with 2 3's (4 meas).
- b. Face ptr, clap 1 2, (1 meas). Take ptrs RH and make 1 turn CW around ptr (3 meas).
- c. Repeat dos-a-dos of (a), but passing L shoulders on way over, M going between opposite cple (4 meas).
- d. Clap, as in (b), (1 meas) Then ptrs join RH and move CCW to opposite cples place while rotating CW once, ending with bks to other cple, facing new cple to repeat the dance.

--presented by Una O'Farrell

STAICIN EORNAN  
(Stack'een Or'num)  
(Irish)

89.

Record: Imperial 1039-A, Celtic CI - 1002

Formation: Dance is done in cples usually arranged in double circle around room, W on outside. Progression is CCW around the room.

1. Four Sevens (8 meas)

M holding ptrs RH shoulder height in his RH, sidestep (7) to W's R, starting with hop for first beat (2 meas). On first beat for second 7, W hops on R ft across into M's place, M hops on L ft across into W's place (2 meas). On first beat for third 7, W hops L ft into M's place, M hops on R ft to W's place (2 meas). Fourth 7 same as second.

2. Threes and Tramp (4 meas)

Joining LH, also, cples move out and in thus: W hops bk on L ft, then steps bk R, L, R (ct 1, 2, 3) hops on R, tramps L, R, L; hops fwd again on L, steps fwd R, L, R, hops again on R, tramps L, R, L. M does the same steps moving fwd when W goes bkwd and using L when W uses R and vice versa.

3. Swing (4 meas)

Still moving CCW cples rotate CW with "hop and threes," ending with W on outside ready to start again.

--presented by Una O'Farrell

SIAMSA BEIRTE  
(Sheem'suh Berta)  
(Irish)

Record: Bluebell Polka, Parlophone MIP 396, and Capitol Bluebell Polka.

Formation: Cples in circle, ptrs facing with RH joined at shoulder height, elbows bent, M with bk to ctr and M's L shoulder twd LOD.

Step: Polka throughout except meas 3 and 4. W do exactly the same steps as the M but with opposite ft.

Meas. Figure

1-2 Threes

M hop on R in place, step L on L, then on R almost behind L, step on L. Repeat in opposite direction, opposite feet.

3-4 Rock

Hop on R ft in place, bringing L behind R, then step on L, now hop on L, bring R behind L and hop on R, bring L behind R and rock R, L, R. (ct hop, L, hop, R, hop, rock rock, rock).

5-8 Repeat above Threes and Rock in opposite direction on opposite feet.

9-10 Still facing, moving in LOD, M hops on R, step L, then R, then L as for meas 1. Then M and W change places using polka step, M making half turn CW, W moving CCW into M's place, turning under RH still joined, doing hop, 1 2, 3, step.

11-12 Repeat action of meas 9-10, moving against LOD and changing places so M is on inside again.

13-16 Turning polka, Hs crossed.

--presented by Una O'Farrell

The Dates for the 11th Annual Camp have been set:  
July 28 - August 9.

Folk Dance Camp, 1957

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

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

Formation: Six cples arranged in longways formation.

1. Heads Down Center (8 meas)

Head cple dances down the ctr of the set with a seven and two threes. Dancers have RH joined at shoulder height with W's H on top. Head cple returns to place with a 7 and 2 3's.

2. Heads Cast Off (16 meas)

Head cples cast off using Irish promenade step; M follow M and W follow W. Then head cple make a bridge and other cples file through, which puts #2 cple at head of set.

3. Under the Bridge (8 meas).

While the other cples join both Hs (held head height) in a bridge, the #1 W goes under the bridge while the M dances up the set outside the M's line, both using 4 promenade steps (4 meas). Then the W returns down the set outside the W's line while the M returns through the bridge with 4 promenade steps (4 meas). The first couple is now at the bottom of the set, and the dance is repeated with a new head couple.

--presented by Una O'Farrell

FALLAI LIMNIGHE  
(Fah'lee Lim'nee)  
(Irish)

Record: Rex 15008A (Pipes), Columbia 33521-F "Siege of Ennis" (excellent) or any reels listed for Waves of Tory.

Formation: In sets of two cples around the room, each cple facing another cple (as in Sicilian Circle)

1. Advance and Retire (8 meas).

Advance and retire with promenade step (4 meas). Repeat (4 meas).

2. Sidestep (8meas)

W sidestep with a seven to opposite W's place, passing face to face and with L shoulder leading. As they face the set again, they do two threes in place (4 meas). Then M sidestep across the same way, but lead with R shoulder (4 meas).

3. Sidestep Away (8 meas)

M holding RH of opposite W sidestep to M's L and bk (using a 7 and 2 3's).

4. Swing Around (8 meas)

Original ptrs swing around with 3's; dancers rotate CW while progressing CCW around opposite cple. At end of swing they turn their bks to original cple and so face a new cple from next group, ready to repeat the dance.

--presented by Una O'Farrell

Folk Dance Camp, 1957

CAIP AN CUIL AIRD

(Kipe un Cool Oyrd)

(Irish)

Record: Capitol L. P. "My Ireland", David Curry's Ceili Orchestra.  
"Bon Fire Reel" MH 1077A

Formation: 4 cples as in American Square, but numbered CW (#2 cple on L of #1).

1. Lead Around (16 meas) M takes W's LH in his RH at shoulder height. Dancers move around CCW in a circle using promenade step for 8 meas: release Hs, about turn inward, M takes W's RH in his LH and leads back CW to place, 8 meas.
2. The Body (80 meas)
  - a. Sides (16 meas) 1st and 3rd cples sidestep to R to pos of 2nd and 4th cples while 2nd and 4th cples sidestep L to pos of 1st and 3rd, 1st and 3rd passing in front of 2nd and 4th: ptrs have Hs crossed in skating pos (4 meas). All sidestep again, same direction as before, to next pos (opposite original pos in the square): 2nd and 4th pass in front this time (4 meas). All continue to sidestep onto next pos, 1st and 3rd passing in front (4 meas); and on to original pos, 2nd and 4th passing in front (4 meas).
  - b. Double Quarter Chain (16 meas). (Promenade Step used throughout). M takes ptrs RH in his RH and makes one turn CW, M chains bk to W on his R (beyond ptr), making one turn CCW. M chains bk to ptr making one turn CW.
  - c. Ladies Off, Gents Off (32 meas) Using promenade step, each W dances in front of own ptr twd M on L, bk twd her ptr and around behind him to original pos. Meanwhile M has been waiting in pos (8 meas). All W form RH star in ctr and move CW, giving LH to M on R of original pos when she reaches him, drops RH and makes one turn CCW with him, chain onto own ptr with RH, making one turn CW (8 meas). Each M now does as W did but moves to his R in front of his ptr, behind and around W on R, bk and behind his own ptr and into pos (8 meas). All M form RH star in ctr and move around CW, giving LH to W on R of his original, drop RH, make one turn CCW with this W, and chain bk giving RH to own ptr, making one turn CW (8 meas).
  - d. Clap and Tramp (16 meas). All in pos, beat palms together in time with music: clap - clap (1 meas). Clap-clap-clap-(1 meas). Now tramp with R ft in same rhythm as previous claps (2 meas). Ptrs change pos using one sidestep, W moving to L, M to R passing behind W (4 meas). Repeat clap and tramp (4 meas). Sidestep bk to place, M passing in front of W (4 meas).
3. First Figure (16 meas x 4) 1st cple join RH, face one another and sidestep twd 3rd cple and back, then turn once in place (8 meas). 1st M takes LH of W on L and makes one turn CCW while 1st W takes LH of M on R and makes one turn CCW: then 1st cple join RH and make one turn in place (8 meas). 3rd, 2nd, and 4th cples do figure in that order.

Repeat Body of Dance (#2)

4. Second Figure (24 meas x 4) 1st cple advance to opposite cple (inside Hs joined), pass through between 3rd cple and W moves around 3rd M, M moves around 3rd W (4 meas). All 4 make a RH star (4 meas). Release Hs, 3rd cple make one turn CW in pos with RH joined: 1st cple make one turn CW while moving bk twd pos (4 meas). M advance passing R shoulders, give LH to opposite W and make one turn CCW. Advance bk to ptr give RH to her and make one turn CW (4 meas). 1st and 3rd cples dance around one another, couples rotating CW while moving around the other cple CCW (8 meas). 3rd, 2nd, and 4th cples do this figure in that order.

Caip and Cuil Aird

Repeat Body of Dance (#2).

5. Third Figure (32 meas). 1st and 3rd W chain as in Four Hand Reel including swing around as at end of 2nd figure above (16 meas). 2nd and 4th W do the same (16 meas).

Repeat Body of Dance (#2) (At discretion of dancers)

6. The Finish (32 meas) All join Hs in circle, advance to ctr and retire twice (8 meas), sidestep to R and back (8 meas), advance and retire twice (8 meas), sidestep to L and back (8 meas).
7. Lead Around - (Same as #1 at beginning of dance)

--presented by Una O'Farrell

CHUPURLIKA  
(Turkish Harem Dance)

Record: XOPO LP-1, side 2, band #6.

Source: Members of the Macedonian National Ensemble "Tanec."

Formation: Typical Oro, Hs held below shoulder height. Leader coyly waves pastel colored silk handkerchief as though to attract attention.

This dance appeared on the "Tanec" tour program as a relic of the infamous and long Turkish domination of Macedonia. The step as given here is the basic step of the dance, minus the feminine flourishes and embellishments. The step is not unrelated to the popular "Misirlou" (supposedly of similar origin) and while the dance was strictly done by women - though for men's pleasure - male dancers would not be out of place in this version.

<u>Count</u>	<u>Measure 1</u>
1	Place weight on R ft.
&	Pause. L ft is slightly off floor.
2	Place L ft in back, behind R ft.
&	Pause.
<u>Measure 2</u>	
1	Step on R ft next to L ft.
&	Step on L ft an inch or two fwd.
2	Step on R ft fwd, bringing it to starting pos (meas 1, ct 1).
&	Pause.
<u>Measure 3</u>	
1	Step on L ft across and in front of R ft.
&	Step on R ft next to L ft.
2	Step on L ft across and in front of R ft.
&	Pause.

It will be noted that there are only three steps (meas) to the dance, the step of the "End" followed by the beginning without any sense of completion. Musical phrases consist of four meas. Instruments used are the primitive "Zourle i tupan" (oboe and drum) and the melody can be distinguished with practice. As the music speeds up, dancers may accelerate also using step-hops:

Meas. 1: Step-hop on R ft (cts 1, &): step hop on L ft (cts 2, &).

" 2: Hop on L ft (ct 1): step on R (ct &): step on L (ct 2) moving fwd: step on R (ct &) moving fwd.

" 3: Hop on R ft (ct 1): step on L in front of R and progressing to R (ct &): Step on R ft next to L (ct 2): step on L ft and hop on it (ct &).

--presented by John Filcich

JARABE MIXTECA  
(Mexican folk dance from Oaxaca)

Source: Learned by Grace Perryman from Ramon Benavides in Mexico City in 1955.

Music: Folk Dancer record MH 1105

Formation: Couple dance. Couples may be in a line or in a circle partners facing about four feet apart. Throughout dance whenever partners pass each other it is always by right shoulders.

3/4 music

<u>Meas.</u>	<u>Pattern</u>
slow music	<u>Introduction</u> - Partners facing each other walk in a circle to own R with 4 steps and return to original pos.

- |       |  |
|-------|--|
|       | <u>Step I</u> (very light step, bend body only slightly, keep feet close to floor).  |
| 1     | Step down lightly, on R ft cutting L ft bk (ct 1). Step L ft in place of R cutting R ft fwd, (ct &). Step R ft beside L ft (ct 2). Step L ft in place of R cutting R ft bk, (ct &). Step R ft in place of L cutting L ft fwd (ct 3). Step L ft beside R ft (ct &). |
| 2-4   | Repeat meas 1 three times dancing in place.  |
| 5-8   | Repeat meas 1 four times crossing to ptrs place.   |
| 9-14  | Repeat meas 1 six times turning around in place.   |
| 15    | Stamp on flat foot=R (ct 1), L (ct 2) R (ct &), L (ct 3).  |
| 16-18 | Repeat meas 15 three times more.   |
| 19-22 | Repeat meas 1 four times. Move fwd passing ptr and turn to face ptr in original pos. (Done more lightly kicking the foot up in back. Step slows down as music slows.)  |

Step II

- |       |  |
|-------|--|
|       | (1-8) Zapateado - partners are facing throughout and moving to R and L.  |
| 1     | Stamp R ft fwd, stamp R ft to side, stamp R ft beside L.   |
| 2     | Stamp R, L, R, L, R moving to own R with small steps.  |
| 3-4   | Repeat meas 1-2 starting L and moving to own L.  |
| 5-8   | Repeat meas 1-4.   |
| 9     | (Small leap fwd on R ft). Step fwd on L heel (ft close to floor, body bend sdwd.) Step R in bk of L heel.  |
| 10-16 | Repeat meas 9 alternating the starting ft and moving fwd to opp pos. Turn and move fwd to finish close to & facing partner.  |
| 17-24 | Repeat meas 1-8 Zapateado with this variation: On first 3 stamps (R ft) turn 1/4 CW so that L shoulders are adjacent. Move to own R away from partner on 5 quick stamps. On next 3 stamp (L ft) turn 1/2 CCW so that R shoulders are adjacent, and continue moving away from partner (to L) on 5 quick stamps. Repeat above. |
| 25-32 | Repeat meas 9-16 moving fwd to original place and remaining fairly distant from partner.   |

Jarabe Mixteca

<u>Meas.</u>	<u>Pattern</u>
6/8 music	<u>Step III</u>
1-2	Facing partner 4 valseado steps in place starting R. Valseado - leap lightly onto R ft (not a high leap) step L beside R, step R, repeat starting L.
3-6	8 Valseado steps moving fwd to opp. place.
7-10	Repeat meas 3-6 returning to place but near partner.
11	With 1 valseado step approach partner, on 2nd step both turn CW (facing each other closely).
12	1 valseado step bkwd (away from partner), jump bk on both ft on last beat still moving away from partner.
13-18	Repeat meas 11-12, 3 times more.
19-22	8 valseado steps moving fwd into partner's pos.
23-26	8 valseado steps returning to original pos & approaching partner.
break in music	W turns her bk to finish M standing behind W.
2/4 music	<u>Step IV.</u>
1-16	M pursues W with 16 heel steps (as in step II meas 9) except the count is 1, & 2 instead of 1, 2, 3) or may use very small valseado steps. W leads M fwd in a serpentine line ignoring him and shaking her finger and her head while he taps her on the shoulder and tries to get her attention. On M stamps & both turn about so that W is behind M.
17-32	Then W pursues M pleading and teasing him with a flower she holds in her H. On last M turns to face W, she places her flower in her mouth to hold the stem with her teeth.
33-36	M moves fwd 4 valseado start R, W moves bkwd, start L. Partners are close together he trying to get the flower with his teeth, she bending bkwd at the waist to elude him.
37-40	W moves fwd 4 valseado, start L, M moves bkwd start R, W slaps M on cheeks on first beat of each step first with RH then L, R, L; M bends bkwd to avoid slaps.
41-48	Repeat meas 33-40.
3/4 music	<u>Step V.</u>
1-2	Walk in circle to own R with 4 steps as in introduction.
3	Hopping on L ft for each beat, extend R leg to R side (ankle flexed and knee stiff), cross R leg in front of L, extend R leg to R.
4	Repeat hopping on R ft and crossing L leg. The heel is pointed dnwd throughout and close to the floor, the hopping knee is soft so that the step does not appear stiff or angular.
5-10	Repeat meas 1-2, in place while facing partner.
11-26	Repeat meas 1-2 while turning around CW and moving freely about but not crossing into partner's place (may turn on 1 step or more).
2/4 music	<u>Step VI. El Torito, W holds kerchief up by two corners.</u>
1-2	Two valseado sdwd both start R.
3-4	2 Valseado steps changing places as M charges the kerchief.
5-8	Repeat meas 1-4 bk to place as M takes kerchief with him.
9-16	Repeat meas 1-8 except the W charges the kerchief, and retrieves it on the last meas.
3/4 music	<u>Finale</u>
1-8	Hopping on L ft for each beat kick R ft (heel extended dnwd) to L and R of R leg about shin height while turning around in place CW. W swings her kerchief, and M his hat in circles above the head. (May change feet during this step but it is best to remain on same ft if possible.)

--presented by Grace Perryman

Folk Dance Camp, 1957



**SNURRBOCKEN**  
The Whirling Buck Goat  
(Traditional couple dance from Sweden)

**Pronunciation:** Snerr' - Book-en (not schnerr': oo as in "Book").

**Source:** As learned in Stockholm and danced in various parts of Sweden (1947-48, 1950-51) by Gordon E. Tracie, and taught at Skandia Folk Dance Club, Seattle.

**Recording:** Musica R-505 (import). Domestic U.S. recording not recommended.

**Formation:** For any number of couples: LOD, CCW.

**Position:** Closed shoulder-waist: Open shoulder-waist: Hands, when free, on hips, thumbs back, fingers forward.

**Steps:** Delsbo-Polska (described below): Running step.

**Meas.**

**Pattern**

**A. Closed Partner Turn (omdansning)\***

1-8 In closed shoulder-waist pos, cple turns CW with 8 Delsbopolska steps, as described below, progressing fwd in LOD.

**B. Open Run Forward**

9-16 In open shoulder-waist pos, starting on outside ft, cple runs fwd in LOD with small, light running steps (not kick-steps), one step to each beat of the music.

**C. Exchange of bows (Komplimang)**

17 M & W turn slowly twd each other, M on inside of ring, W on outside, and bow to one another.

18 M & W each turn slowly half about CCW (to own L) and bow away from one another.

19 Cple turns to face each other once more, taking closed pos.

Whereafter the dance begins again at A (closed ptr turn).

Sequences repeated in order to end of music.

Step-pattern chart:

Delsbo-Polska step

Music	Counts	1	2	3
	Man	L	Both	R
Step:	Woman	Both	R	L

\*Note: As danced in Sweden, Snurrbocken properly begins with the turn, not the bow!

The Delsbo-Polska Step is danced without a "dip" such as usually found in the Hambopolska, but employs a smooth "bounce" with even emphasis on each beat of the music. It thus resembles - though at a faster tempo - the Stockholm Hambo. It is very important to keep the feet close to the floor so as to maintain proper balance during the great velocity of the turn.

Comparison of the above Delsbo-Polska step-pattern with that of the Hambopolska (Previously described) will reveal a decided relationship. Projecting a series of M's Hambopolska steps, thus: R-L-Bth-R-L-Bth-R-L-Bth, it will be seen that by starting the 3-count polska music on the second step-movement (L), instead of the first (R), a pattern of L-bth-R results - which is the Delsbo-Polska step precisely. In the case of the W's Delsbo-polska step, the pattern is started on the third step-movement of the above sequence, thereby becoming Bth-R-L. This "follow-up" principle is typical of many polska and pols type dances throughout Norway.

The Delsbo-Polska step derives its name from the distric of Delsbo (pronounced DALES-boo) in the province of Helsingland, Northern Sweden, where "Left-ft Polskas" of the type such as the Snurrbocken have long been known. The name Snurrbocken, literally meaning "The whirling buck-goat," sometimes appears as "Snurrbottjen" or "Snurrebocken," depending upon the dialect.

--presented by Gordon E. Tracie

Folk Dance Camp, 1957

LANDSKRONA KADRILJ

Quadrille from Landskrona, Scania, southern Sweden  
(Also known as Skånsk kadrilj, i. e., Scanian Quadrille)

Pronunciation: Lahnds-kroona kah-dreel(y).

Source: As learned in Sweden 1947-48 by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

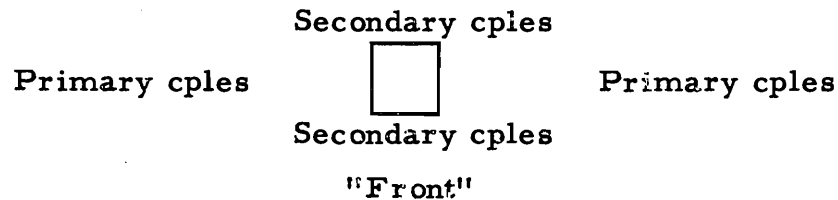
Record: RCA (import) R-506, Kadrilj från Landskrona; 2-meas intro.

Formation: Square: balanced with 4, 8, or 16 cples; or unbalanced with 6, 10, 12, or 14 cples. Primary and Secondary cples as indicated in diagram.

Dance Positions: Unless otherwise specified, open pos, cple facing fwd, with RH joined.

Steps: Walking, skipping, buzz step; also various steps during "free style" figure.

## Swedish Quadrille Formation

Meas. Pattern I. Large Ring

Intro. Retaining RH hold with own ptr, M steps in front and to R of her, and joins LH with W to R, to form a ring, M facing out, W in.

1-8, 1-8 Dancers move CCW in ring with 16 walking steps, joined Hs swing in and out in time with the music, then reverse direction, dancing sprightly back (CW) with 16 skipping steps and brisker movements throughout.

9-16 Upon return to place, cples take closed Swedish waltz pos and "swing" with regular buzz step turn.

14-40 Chorus Primary cples active. \*/See separate Chorus description below/  
II. Women's Ring:

1-8, 1-8 W go to ctr of set to join Hs in a ring, facing inward, and walk or skip 16 steps to own L (CW) and then bk to the R (CCW). Meanwhile the M, standing in place, mark time by clapping and stamping R ft on each beat of the music.

9-16 When W return to places, cples swing as in previous figure.

17-40 CHORUS: Secondary cples active.

III. Men's ring:

1-8, 1-8 While W remain in places, M go to ctr and march around to own L (CW), as many times around as size of set will allow in order to get "home" at end of allotted music, LH on hip Swedish style and RH half lifted with elbow pointing twd ctr of ring, snapping fingers in time with the music.

9-16 When M return to places, cples swing as before.

17-40 CHORUS: Primary cples active.

IV. "Free Style" figure:

1-8, 1-8 Performing independently of the others, each cple may dance any one or a combination of a given range of figures and steps. They include:

"Danish Reel" step, facing ptr.

"Figure 8 chase"

<u>Meas.</u>	<u>Pattern</u>
	Elbow swing R and L, Bleking step "Omdansnings step" turn (as in Gustafs skål) "Top Spin" turn.
	Note: This figure is danced entirely <u>in place</u> .
9-16	Couples buzz swing as before.
17-40	CHORUS. Secondary couples active. <u>V. Large ring</u>
1-8, 1-8	Danced precisely as in Figure I, A.
9-16	Upon return to places, cples swing as before, to end of music. If desired, partners may bow to each other (in square formation, inside Hs joined, free hands on hips) at conclusion.

## THE CHORUS

The Chorus to this traditional quadrille consists of two patterns: the Refrain, and the "Core." These are danced alternately, with the Active cples always beginning and ending the entire Chorus action. The Chorus is danced as follows:

A. Refrain: Active cples beginning:

17-18 RH joined with own ptr, Active cples (which, when more than 4 cples are in the set, may be lines) pompously walk 4 steps twd one another, beginning on outside ft, nodding slightly upon meeting.

19-20 In farcical contrast, same cples (with RH still joined) abruptly turn around independently (M CW, W CCW) with a pivot on the fwd ft, on the first beat of meas, and continue with 3 steps back to place, turning again on the last step so as to face inward once more.

21-24 Inactive cples (or lines) then repeat action of Meas 17-20 above.

B. "Core": Active cples only:

25-28 Forward and Back: M's thumbs in vest, W's Hs on skirt, Active cples dance two polka or two-steps fwd (face-to-face, back-to-back) twd the opposite cple, and then two more similar steps (back-to-back, face-to-face) back to place. This action is completely independent of ptr, and with much gusto.

29-32 Pass-thru to opposite side: Same cples then dance three more such steps fwd across the set (face-to-face, back-to-back, face-to-face), passing thru the opposite cple (passing R shoulders) on to the opposite side, where M faces own ptr and does 3 stamps.

25-28 Forward and back: Same cples go fwd and back as in Meas 25-28 above, except that this time M is on R side of own ptr, of course.

29-32 Pass-thru to original place: Same cples go fwd and pass thru as in Meas 29-32 above (M still on W's R side), bk to original place, and stamping as before.

C. Refrain: Inactive cples beginning:

33-36 As in Meas 17-20 above, but danced by Inactive couples.

37-40 As in Meas 21-24 above, but danced by Active couples.

To facilitate comprehension, the order of the Chorus, in "cue" form is:

Refrain - Active cples, inactive cples

"Core" - Active cples (only)

Refrain - Inactive cples, Active cples

Similarly, the "turns" to be active or inactive alternate between the Primary and Secondary cples, as will be noted in the foregoing description.

FEIAR MED VALS (Waltz Feiar)  
Traditional Couple Dance from Norway

- Pronunciation: Fay'-ahr med vah's (literally: Feiar with waltz).  
Source: As learned in Norway (1951) by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.  
Record: Noregs Ungdomslag (import) X-275. Domestic recording available.  
Formation: For any number of couples. LOD CCW.  
Positions: Closed shoulder-waist; open, with single hand joined. Hands, when free, on hips Norwegian style: thumb fwd, fingers back.  
Steps: Waltz step turning CW; "Feiar" and "Hamborgar" steps as described.

- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
|              | <u>A. Waltz turn</u>   |
| Intro.       | Stand still in closed shoulder-waist pos during pickup notes, M with primary weight on R ft, W on L.   |
| 1-15         | 15 waltz steps (#1) in closed pos, turning CW only, progressing fwd in LOD.  |
| 16           | Cple opens pos to face one another, inside Hs joined at shoulder level held out to M's R, free Hs on hips.   |
|              | <u>B. Fwd &amp; back, over &amp; back, turn, and lift:</u>   |
|              | <u>Couple dances "Feiar" (#2) thus:</u>  |
| 1-3          | Beginning on outside ft, 3 open 2-steps fwd: face-to-face with arms projected bk, bk-to-bk with arms projected fwd, and face-to-face with arms back again.   |
| 4            | Stamping ("appell") while taking two steps in place facing ptr (#3), change pos to opposite Hs joined.   |
| 5-8          | Repeat above in opposite direction, ending with 2 more stamps on last meas. M puts R arm around W's waist and dances "Hamborgar" step (#4) thus:   |
| 9            | Making about 1/4 turn CCW, M steps L to side, close R, step L with stamp, and hop on L - at the same time bringing W across in front of him, while she (using opposite ft) dances same pattern, but with longer steps so as to cover the greater distance. |
| 10           | Taking closed pos, above step is repeated in opposite dir (CW, beginning on opposite ft).  |
| 11-12        | Cple continues turn CW with 2 more similar steps, but without stamp or final hop, so that step resembles a regular 2-step.   |
| 13-15        | Maintaining closed shoulder-waist pos, CW turn is continued with 6 pivot steps (#5).   |
| 16           | On final meas of pivot turn, M lifts W from his L to his R side. Note: retain closed pos so as to begin Waltz (A) again after pickup note.   |

FOOTNOTES

- #1. During the waltz turn it is not infrequent to see some Norwegian folkdancers take a slight dip on the first beat of each alternate waltz meas i.e., 1, 3, 5, etc.  
 #2. The "feiar" (translation: "sweeper") figure appears in a number of Norwegian folkdances; it is characterized by the fwd- and -bk action.  
 #3. At this point it is possible also to pivot completely around (individually, away from ptr) while taking the two stamping steps; applies to meas 4 and 8 only.  
 #4. The Norwegian "hamborgar" or hamborgarpole" step apparently derives its name from the same source as the Swedish "hambo" or "hambopolska," but beyond this similarity in names, there is no further resemblance. The "hambörgar" as found in Feiar med Vals is step-wise very much like the Irish hornpipe turn found in

Feiar Med Vals

Siamse Bierte; that is, basically a schottische. Time-wise (since it is 2/4 rhythm) the "hamborgar" is more like a polka. Altho the word "pols" is often used in conjunction, it can readily be seen that this is not the same "pols" per se, which is the Norwegian equivalent of the Swedish "polska" and that musically the "hamborgarpols" is not the counterpart of the "hambopolska," however much they appear to be so etymologically. Historical accident and usage play many tricks with dance-name "logic."

#5. Like the step often found in the Swedish "Snoa," this pivot is done on the ball of the ft, rather than the heel, the dancer coming down on the whole ft, with slightly bent knee, on the first beat, and up with lightly lifted heel on the second beat, so as to get a smooth "bounce."

--presented by Gordon E. Tracie

SCHOTTIS I TURER  
(Swedish Schottisch in Figures)

Pronunciation: schōōt'-ēēs\* ēē tōōr'-er \*(ōō as in "look").

Source: As learned in Sweden 1947-48 by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Record: RCA (import) R-505, Schottis i turer; 2 bands: 1st band, 4 meas intro. 2nd band, 8-meas "uppstampning."

Formation: For any number of cples. LOD CCW.

Positions: As indicated in the various figures. Hs, when free, on hips Swedish style: fingers fwd, thumb back.

Steps: Schottisch, step-hop, M beginning on L ft, W on R, unless otherwise indicated.

<u>Meas.</u>	<u>Pattern</u>
	<u>I. Hop Forward</u>
1-8	In open shoulder-waist pos, cple dances 16 step-hops fwd in LOD.
	<u>II. Schottis in and out and turn:</u>
9-10	In closed Swedish waltz pos, cple dances a schottis step on-quarter turn to M's L, and a schottis step one-quarter turn to his R, M bringing W over and back in front of him, at same time moving diagonally in and out.
11-12	4 step-hops to turn twice around CW in closed pos, moving fwd in LOD.
13-16	Repeat 9-12.
	<u>III. R hands joined and twirl:</u>
1-2	Couple joins RH approximately shoulder height, W in front of M, and dances two schottis steps diagonally L and R, fwd in LOD.
3-4	M continues fwd with 4 step-hops, while W twirls CW under upraised R arm 2 turns around. M may help W to turn with "pump handle" movement (up-down-up-down).
5-8	Repeat 1-4.
	<u>IV. M's arms folded and twirl:</u>
1-4, 5-8	Couple dances as in previous figure, except that M's arms are folded across his chest, and W's hands on her hips.
	<u>V. W around M:</u>
9-10	Dancing two schottis steps in place, M brings W over to his L side, around behind him, and back to her R side, during which W also dances two schottis steps while turning CCW and making a CCW revolution around M.
11-12	In open shoulder-waist pos, 4 step-hops fwd in LOD.
13-16	Repeat 9-12.
	<u>VI. Back skater's pos, hop in and out:</u>
1-2	Couple takes bk skater's pos, and dances 3 step-hops (no schottis step!) the first turning to the L so as to face the ctr of the floor, and the next two dancing in twd the ctr, where on the last two beats of music the inside ft is placed fwd with heel on floor.
3-4	Beginning on inside ft, cple dances 3 more step-hops, turning to R on the first, and moving outward on the next two, and placing the outside ft with heel on floor on the final two beats.
5-8	Repeat 1-4.

Schottis I Turer

<u>Meas.</u>	<u>Pattern</u>
	<u>VII. Kneefall:</u>
9-10	With stamp on L ft, M falls on R knee, facing fwd in LOD, LH on hip, his RH upraised above his head, holding LH of W, who dances 2 schottis steps 1 turn CCW around the M.
11-12	M hastily raises up and cple dances fwd in open shoulder-waist pos with 4 step-hops.
13-16	Repeat 9-12.
	<u>VIII. W over &amp; back and turn:</u>
1-2	M places RH around W's waist, and, dancing a schottis step to the L, brings W over to his L side, during which W dances a schottis step turning herself a half turn CCW, so that cple has assumed reverse open-shoulder-waist pos. A similar step on the second meas brings the W back to M's R.
3-4	Cple takes closed shoulder-waist pos and dances 4 step-hops around CW.
5-8	Repeat 1-4. Often at the end of the last turn, the M will lift the W in the air.

The above description, as is, fits the first band of the import record recommended, which has a 4-meas intro to a well-known melody for this dance. The second band on the record has an entirely different tune, an older one in minor, with 8 meas introduction instead of 4. During this introduction the dancers walk in time with the music (starting with outside ft) letting the heel of the opposite foot from that walked on "click" on the floor on the off-beat, to wit: walk L, click R heel, walk R, click L heel (one schottis meas in 4/4 time), etc. This old introduction was known as, to "stampa upp" a schottis. The 8 figures, as described above, follow immediately thereafter.

Since one entire single sequence is rather short, dancers at Skandia Folkdance Club like to let the record play through both bands so as to dance it twice to two different melodies. The "uppstampning" in the second version is also an excellent device to allow cples not up the first time through, to get in the dance without missing any of the regular figures

--presented by Gordon E. Tracie

# HAMBOPOLSKA

98.

(Old Hambo-Polska)

Traditional Couple dance from Sweden

Pronunciation: Hahm'-bo pol'-ska.

Source: As learned and danced in Dalarna, Sweden (1947-48, 50-51) by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Record: Linden 800, "Spring Breezes," 4-meas intro; smooth rhythm, relatively slow tempo. FDS S-7001-B, mislabeled "Springpols," actually "Dellens vågor," a polska from Hälsingland, Sweden. (record should be slowed down a bit.)

Formation: For any number of couples; LOD CCW.

Positions: Open: couple facing fwd, W on M's R, inside Hs joined at shoulder height, elbows bent; Closed: "Swedish folkdance hold," described below.

Steps: Open waltz; Hambopolska (as described in "The basic hambo step").

## Meas.

### Pattern

#### A. Foregoing pattern steps (föresteg):

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

1 Joined Hs brought fwd so ptrs are slightly bk-to-bk (ct 1-2-3).

2 Hs brought bk so ptrs are slightly face-to-face where they exchange a nodded "acknowledgement." (ct 1-2-3).

3 Hs fwd again, ptrs slightly bk-to-bk (ct 1-2-3).

(ii) Transition Step (note: there is no "dip" or "lunge" at this point!) (#1)

4 M stamps R ("appell"), turning twd ptr so as to begin taking closed pos; W steps slightly bk on L, while also beginning closed pos. (ct 1). M steps sdwd and slightly fwd with L, completing closed pos. W touches R toe behind L ft but retains weight on L, while completing closed pos. (ct 2). M touches R toe on floor beside L heel without shift of weight; W steps R (ct 3).

#### B. Closed ptr turn (omdansning):

5-7 (i) Hambopolska step: In closed "Swedish folkdance hold" (#2) couple dances hambopolska turn for as long as desired (#3). To resort to open pattern steps again, these regular full turning steps are ended with the next-to-the last (i.e., 7th) meas of an 8-meas phrase, and the following "adjusting" or "compensation" step is taken:

8 (ii) Adjusting step:

M steps R, making only part of a CW pivot, so as to end facing LOD; W steps L, following M's semi-pivot, to end facing LOD (ct 1).

M steps L and W steps R, dropping closed pos to rejoin inside Hs with ptr. (ct 2). M steps R, W steps L, so that outside ft is free to begin first open waltz step of Part A (Meas 1) (ct 3).

### FOOTNOTES

#1. As taught by the foremost folkdance instructors in Sweden, the hambo "dip" (or "sinking" on the first beat of each meas) is used only during the actual polska turn (meas 5-8), and not during the foregoing pattern steps (meas 1-4) which include the transition step. A common fault in the dancing of the hambo is for the M to "lunge" twd his ptr on meas 4 (the transition). This is unpretty as well as "unauthentic"



Hambopolska

and should be avoided. A stamp by the M on the first beat is sufficient.

#2. The "Swedish folkdance hold" is an effective combination of the best features of shoulder-waist and regular waltz pos, to wit: M's arm around W's waist, W's LH on M's R shoulder, M's L arm sharply bent, with H open upwd, W's R arm held straight out from shoulder, her elbow in M's LH, and her RH holding M's L arm just above his elbow. This is an old, traditional closed pos for ptr dances in Sweden, usually referred to as "the folkdance hold." It is also known as "hambo hold," and is in fact the specific dance pos recommended by the official Swedish national folkdance organization for all versions of the hambo.

#3. In this old version of the hambo, the turn may be continued indefinitely, employing the pattern "rest steps" only when desired. Since the dancers move fwd in LOD in both Part A and Part B it is not necessary for all cples to dance the same part simultaneously (as is the case in the regular hambo, where they would otherwise bump into each other). Continuous dancing of the closed pos turn, once a standard practice with the Swedish polska, is still to be found in certain sections of Sweden, notably Dalarna, from whence this version comes.

As with dances everywhere, there are many versions of the Hambo to be found in the land of its origin, Sweden - all of them equally "authentic" if not equally "traditional!" The variant described here is said by many folkdancers and fiddlers in Sweden to be a comparatively old one. To this day it is a common way of dancing the hambo in the Lake Siljan (pronounced Seel<sup>l</sup>-yahn) and Dal River district of Dalarna (the province of Dalecarlia, often called the cultural heart of Sweden) - where, incidentally, the accompanying music is usually referred to as "polska" rather than "hambo." In Hälsingborg, Skåne (Scania, southern Sweden) a similar version of this dance is known, and is now called "gammalhambo" (old hambo). Since an earlier designation for the hambo was its full name, hambopolska, it seems appropriate to so entitle this elder version of the dance, in order to distinguish it from the common "Dal step" variety widely known today as simply the Hambo.

## THE BASIC HAMBO STEP (HAMBOPOLSKA TURN)

Cts to  
Meas.

Man's Step

- 1 Step R in LOD, turning foot to R to begin CW pivot. (Note: this is the "leading" step, which moves the turn fwd in LOD. In most versions of the hambo this first step is emphasized by a "dip" - a settling dn on the full flat of the R ft, with a slight bend of the R knee. This should be used discreetly and come as a natural movement in response to the music not forced. If overdone, it can give the awkward appearance of "sitting down" on the first beat of each meas. The deepness of the dip depends both upon the "bent" /pun intended/ of the M who leads it, and on the room available. A crowded dance floor will necessarily require a certain amount of restraint in dipping, especially with inexperienced dancers.)
- 2 Continuing CW pivot, step L slightly sdwd and fwd, but close in to R ft, while raising body on ball of L ft to come up from the dip.
- 3 Further continuing CW pivot, bring R close beside L and momentarily step on it simultaneously with the L so as to have weight on both feet, and then quickly release weight on R ft so that it is free again for a repeat of step on Count 1.  
Pattern of M's step is thus: R, L, Both. The motion is: down, up support.

continued, next page

Hambopolska (continued)Cts to  
Meas.Woman's Step

- 1 Step L, following (not initiating) M's dip.
- 2 Describing an arc with R ft around behind L (keeping R close to floor and not "flicked" in the air), touch R toe beside and behind L, without shift of weight, so as to raise up from dip on L ft.
- 3 Leap lightly fwd onto R, completing one full turn CW with ptr.  
Pattern of W's step is thus: L, touch R, R.

Step-pattern chart  
HAMBOPOLSKA STEP:

Music	Counts	1	2	3
Step:	Man	R	L	Both
	Woman	L	tch R	R

--presented by Gordon E. Tracie

MAN IN THE HAY  
(German)

Source: Morry Gelman  
Record: Folk Dancer MH 1051  
Formation: Four cples in regular square dance formation.  
Steps: Skip, Slide, Basket.

Meas.  
2/4 tempo

Pattern

Introduction

1-8 All join Hs and swing the arms vigorously fwd, and bk 8 times; swing fwd (ct 1), swing arms bkwd (ct 2). Keep the elbows straight on the swing and make the movement small and staccato. Keep a close formation so that Hs are almost at side. With feet together rise on toes (preliminary "and" ct), strike heels on floor (ct 1), rise on toes (ct &), strike heels on floor (ct 2); continue ft movement through all 8 meas.

I. Skip in Circle

9-16 Beginning L, with all Hs joined and still swinging arms, take 16 skipping steps CW to original places.

Chorus

1-2 In closed pos, beginning M L, W R, cples 1 and 3 move to the ctr with 3 sliding steps and 1 stamp (M L, W R).

3-4 Without changing pos, repeat the action of the Chorus, meas 1-2, moving bkwd to place, beginning M R, W L.

5-8 Cples 1 and 3 take 8 slides to opposite side of the square, M passing back to back

9-12 Repeat action of Chorus, meas 5-8, returning to place, W passing back to back.

13-24 Cples 2 and 4 repeat action of Chorus, meas 1-12.

Note: When floor is crowded, cples slide in a curve around corner or along wall to complete slide.

II. Women Circle

1-8 W join Hs in the ctr of the square; beginning L, take 16 skipping steps CW to original place. M stand with Hs at side.

Chorus

1-24 Repeat action of Chorus, meas 1-24.

III. Men Circle

1-8 M move to the ctr of the square, join Hs; beginning L, take 16 skipping steps CW to original place. W stand with Hs at sides.

Chorus

1-24 Repeat action of Chorus, meas 1-24.

IV. Basket, Cross-Step

1 Cples 1 and 3 move to ctr. W join both Hs (ct 1 &), M join both Hs across the W Hs (ct 2 &). M raise arms up and outward over the heads of the W, placing them at the small of the W bk (ct 3 &), W raise arms up and outward over the heads of the M, placing them across the shoulder blades of M (ct 4&).

Man in the Hay

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
| 2-8          | Beginning L, move in a circle (basket formation) with quick side-cross steps: Step to L on ball of L ft (ct &), step across in front of L ft onto flat of R ft bending knees and accenting (ct 1): Step again to L straightening knees (ct &), step again across in front of L ft with R, bending knees and accenting (ct 2). Make steps very small. Continue cross-step until 3rd ct of meas 8. Drop Hs (ct 3 &), and return to original place in the square (ct 4 &). |
|              | <u>Chorus</u>   |
| 1-24         | Repeat action of Chorus, meas 1-24.   |
|              | <u>V. Basket, Cross-Step</u>  |
| 1-8          | Cples 2 and 4 repeat action of Fig. IV, meas 1-8.   |
|              | <u>Chorus</u>   |
| 1-24         | Repeat action of Chorus, meas 1-24.   |
|              | <u>VI. Skip in Circle</u>   |
| 1-8          | Repeat action of Fig 1, meas 9-16.  |

-- presented by Walter Grothe

by  
ALICE REISZ

## Preface

Within the bounds of these notes I can deal only with a few types of the csardas. Of course Hungarian folk dance culture is far more varied, comprising many other distinctive types too, such as those of the various crafts, children's dances, dances related to folk customs, etc.

It may surprise the Reader to learn that there is more than one csardas - for often all Hungarian folk dances are loosely lumped under this name abroad. We should note, however, that the usual sort of csardas has little to do with original Hungarian folk motifs. So, to facilitate a grasp of key stylistic elements, I wish to point out the following:

Csardas is a generic term comprising diverse types of the original Hungarian folk dance. Actually all of them are called csardas, but are found in contrasting ethnic areas. Moreover there is usually a descriptive prefix, for instance rugos, rezgos, kemeny, etc., indicating that, despite the common name, they differ vastly in structure and motif.

For a long time most Hungarians, and naturally foreigners too, considered these dances "ancient" though they are scarcely a hundred years old. Their origin is linked to Hungary's struggle to shake off the tyrannical Hapsburgs of Austria. From early in the last century, political and economic oppression was met by a surge of national feeling that permeated all ranks of Hungarian society. Its effect was everywhere. For example, German dress was replaced by Hungarian, featuring genuine folk motifs. Original native music and song and dance gained tumultuous favor in the theater and at all public occasions.

These dances expressed the Hungarian spirit and temperament which could find no outlet under Hapsburg oppression. Earlier motifs also recur being for the most part free and spontaneous. The man takes the lead-setting mood, pace and style according to the nature and degree of the emotion expressed.

We also sense the effect of environment since each region subtly molds the individual as well as the folk culture. The rich variety of Hungarian dances is evidenced even in this small selection from various ethnic areas. I incidentally have included a dance for girls, partly for variety's sake; by structure it, too, is unquestionably a csardas. The main theme being a variation of the one or two step csardas, the side step (crossing front or back), or low jumps with one or both feet.

In order to demonstrate the manifold branches of the Hungarian Folk Dance Culture, time and again, I have incorporated in this material two so-called "soldiers' dances." Of course, these have numerous varieties and the best-known are "The Verbungs." The origin of these dances - unlike that of the csardas - can be traced back several centuries. Its name means "recruiting of soldiers," derived from the German verb "Werben."

(continued on other side)

In those olden days, the number of soldiers to be given to the "Kaiser's Army" was determined by the population of the individual Hungarian town or village. And because, and Army life for 8 - 10 years wasn't too much of an incentive for the majority of those young lads, for the purpose of recruiting they used to give a party with drinks and dances at the expense of the town or village. A number of the outstanding dancers also took place among the members of the "draft board." The latter gave a start to the gay feast. The young lads congregated among them in an ever increasing number, participated at the beginning only as onlookers. The music, the drinks, and the dance of the picturesquely clad recruiters finally went into action effectively. From among the lads hanging around, more and more joined the dance. In the meantime, under the effect of the rapture, the "soldier's cap" had gotten on their heads almost unnoticed; they shook hands with the recruiting sergeant, which was tantamount to enlistment.

In describing the dances I have sought to be brief without sacrificing the clarity needed to instruct others. If I succeeded then I feel that I did not work in vain.

CSARDAS  
(Hungarian Free Style Couple Dance)

Source: Traditionally known as slow and quick csardas, it is also danced in many styles depending upon its ethnic region. Described here are several steps suggested by Alice Reisz to be done free style.

Record: Extensive choice available: Paprikas PW 47-A is appealing.

Formation: As many cples as will; pos is invariably shoulder-waist pos, the M holding the W well around the torso.

I. Slow Csardas Steps:

a. One step csardas

M steps fwd R, touches with L; then steps fwd L, touches with R. W dances the counterpart. A vibrating knee action accompanies each step and there is a slight sway in the direction of the movement. The basic "vibration" can be achieved by forcibly extending a relaxed knee on each step. The dancers have a tall, proud bearing.

b. Two step csardas

M steps R ft to R disc, (ct 1); close L ft to R (ct &); step R again to R, (ct 2); close L ft to R without changing wt, (ct &). W dances the counterpart. Reverse, beginning to L side. Continue alternately. The vibrating action is present on each step.

c. Promenade turn

Retaining the same dance pos as above, circle with ptr 8 steps in one direction and 8 steps in reverse. M may also lead ptr into bkwd turn CW or CCW by shifting her from one side to the other.

II. Quick Csardas Steps:

a. Trembling step (Rezgo)

Taking one step each beat, the M may lead the W (1) in place (2) one-step csardas (3) two-step csardas.

b. Cut Step (Kis Harang)

With slight preparatory step, the M frees his R leg to R side (W frees the L leg) and displaces the L ft with a cut step, (ct 1); two quick steps in place LR, (ct & 2); reverse to opposite side; continue alternately).

c. Chug Step (Dobbanto)

Feet together M and W each "chug" to their own R and then L. The step resembles a closed ft jump to either side and a bkwd pull to pos.

d. Couple Turn

(1) Buzz style: The turn is similar to our "swing your partner" turn but can be done to either R or L direction. The beat is taken on the inside ft.  
(2) Hop-step-step: Partners facing, one hand around each other's waist, other high, weight on inside ft; hop on inside ft, bringing outside ft up and in direction of turn, follow with 2 quick steps. The hop is always on the inside foot.

Any of the above described steps may be danced in any sequence.

--presented by Alice Reisz

--notations prepared with assistance of  
Cecilia E. Szakacs

APROZO  
(Hungarian couple dance from Alfold region)

Source: Music and dance are from original ethnic sources collected by Alice Reisz.

Music: Melody A - 4/4, 2 x 8 meas' Melody B - 4/4, 2 x 8 meas; Melody C - 4/4, 2 x 8 meas; Melody B - 1 x; Melody C - 1 x.  
Music arranged by Roland Klamarik: the record is custom made. Folk Festival FF - 3301 "Dances of Hungary"

Formation: A dance for 8 cples. M enter from downstage L; W enter from upstage R (Diagram A).

Meas.      Pattern

Melody A      Figure I - Entrance

16      M - begin with R ft do side-cut-hop step 4 x , clap Hs 4 x, clap Hs and slap lower leg with RH, clap once more and slap R lower leg with LH. Repeat sequence 3 more times.

W - Begin with R ft, do side-cut-hop step 4 x, then with 8 steps do 8 quarter turns to R. Repeat 3 more times the two rows, progressing diagonally across stage pass each other; the first M's ptr will be the last W in the row.

Melody B      Figure II - Couple Turn

16      Assume shoulder-waist dance pos. Take 4 slow walking steps, circling in place then do hop-step-step turn 12 x. Repeat walk and couple turn. (Diagram B, C.)

Melody C      Figure III - Stamp Hop and 7 Quick Steps (Aprozo)

16      Couple remains face to face, holding Hs by wrist. M starts R ft, W L ft, progressing in step together. Do R stamp hop, L stamp hop, circle full turn L with 7 quick (aprozo) steps; repeat, beginning alternately L, R, L except that the 4th time the M turns individually to his L, the W to the R. Repeat the above 8 meas. (Diagram D.)

Melody B      Figure IV - Side Cut Step - Men Clap - Women Turn

8      Couples are facing each other. Each does 4 side-cut-hop steps, M begin R, W L. The M continue (as in first figure) with 4 claps, then clap and leg slaps; the W do individual turns. (Diagram E.)

Melody C      Figure V - Quick Csardas (Rezgo)

4      a. Couple assumes shoulder-waist pos and does the quick, trembling, one-step csardas, beginning to his R.

4      b. Starting on R ft, the couple goes into a whirling turn. On last note, the couple opens, the M jumps to std pos and slaps his boots.

(Diagram F.)

Note: Diagrams are on the other side of this page.

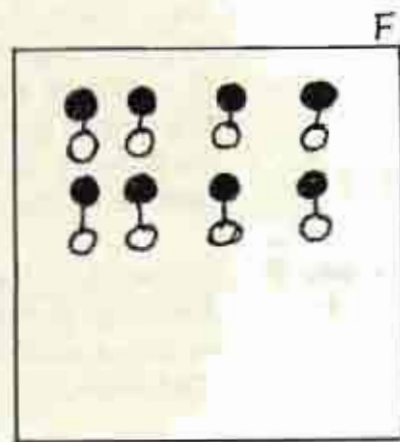
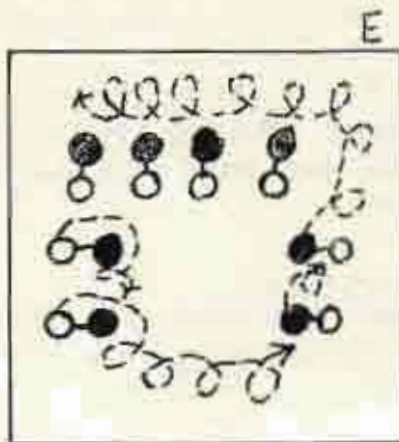
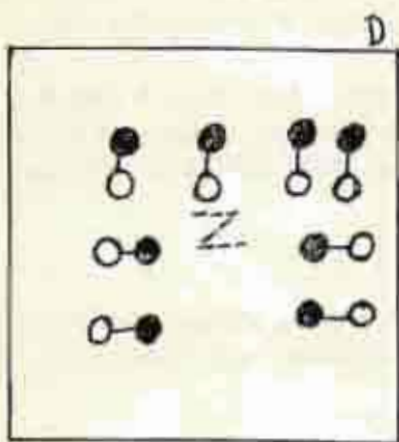
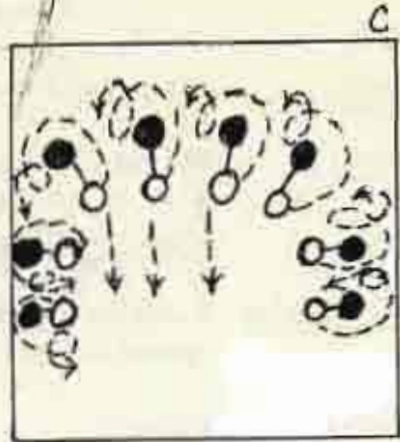
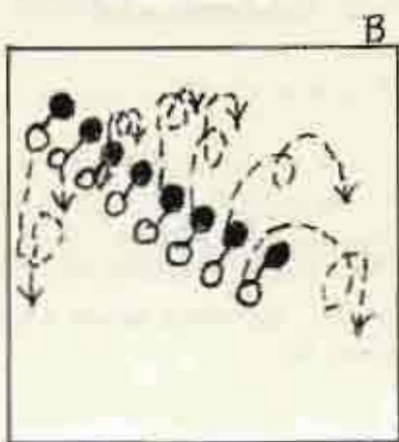
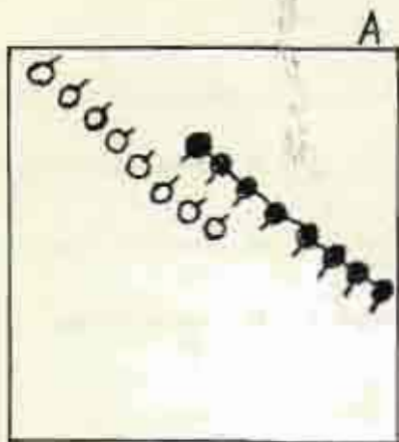
--presented by Alice Reisz

--notations prepared with assistance of Cecilia E. Szakacs

Folk Dance Camp, 1957



A PROZO



ALSONEMED COUPLE DANCE

(Hungarian Dance from Pest County)

Source: Music and dance from original ethnic sources collected by Alice Reisz.  
Music: Melody A - 4/4 3 x 9 meas; Melody B - 4/4, 2 x 8 meas; Melody C - 4/4, 5 x 8 meas. Music arranged by Roland Klamarik: record is custom made. Folk Festival FF - 3301. "Dances of Hungary."

Formation: Any desired number of couples. Melody A danced by M alone; B and C by couples.

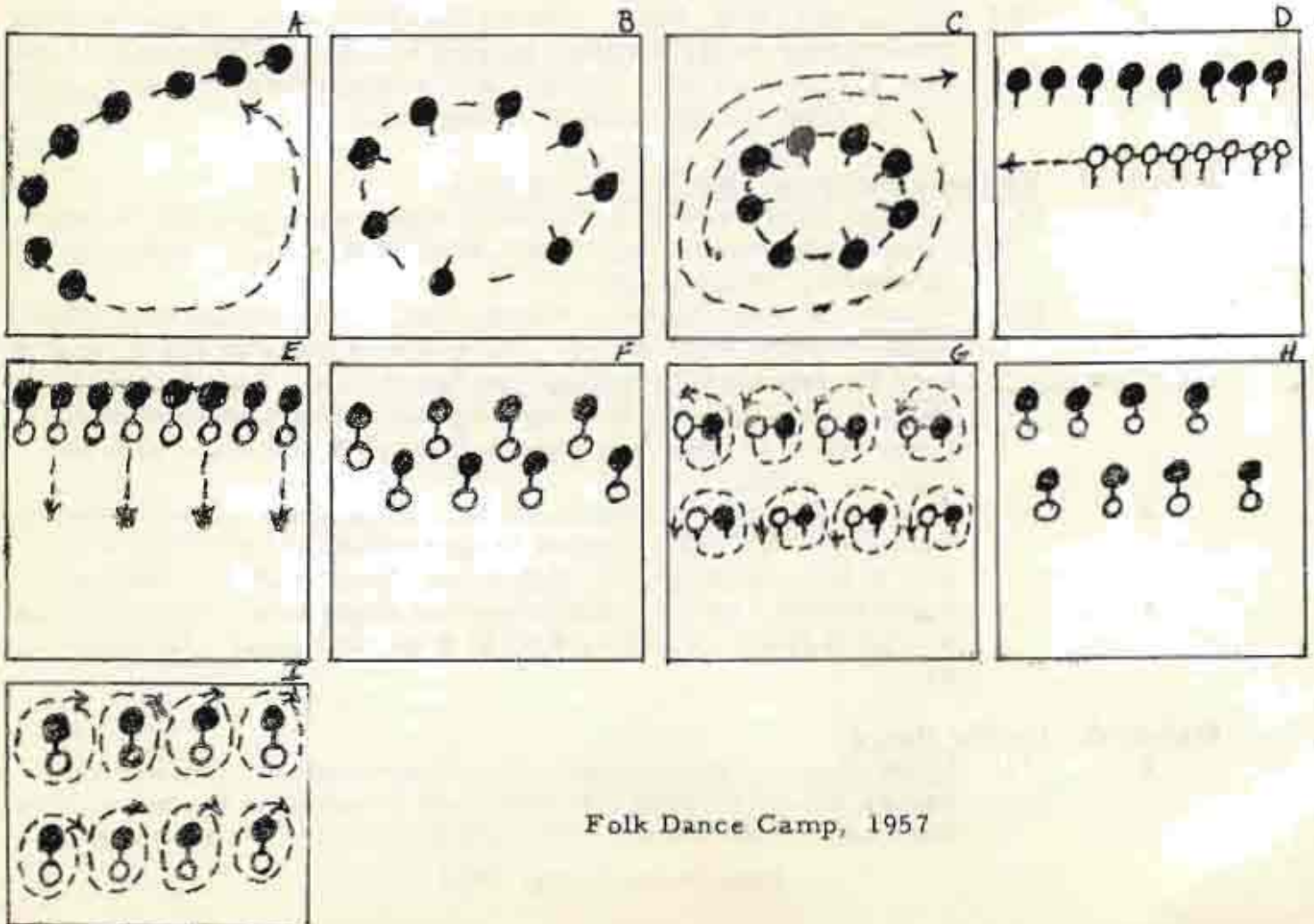
<u>Meas.</u>	<u>Pattern</u>
<u>Melody A</u>	<u>Men's Entrance</u>
9	(1.) <u>Step, step, stamp, swing.</u> M enter from stage L in single file, Hs clasped in bk. Begin R ft, step R, L, stamp R incline body fwd as L lower leg kicks to rear, swing L leg fwd. Repeat same 4 cts beginning L ft. Alternate step pattern through melody A. First M leads line across stage and into CCW circle. (Diagram A).
4	(2.) <u>Csardas with stamp.</u> M clasp each other's shoulders and do 2 step csardas 4 times: step R side close L, step R close L with stamp; reverse to L; repeat R and L. Each step is accompanied by brisk knee extensions (Diagram B).
5	(3.) <u>Alternate heel clicks.</u> Feet in slight std pos. Rising on R ft, bring L heel sharply to R; step L and click with R heel. Heels do not touch ground during this step: click on each beat of the music.
9	(4.) <u>Cross leap, step, step.</u> Moving the circle to L, do the following step through entire melody, opening into line by 9th meas. Leap onto R ft in front of L, quick L R in place; reverse, leap L, quick R, L. Continue alternately. (Diagram C).
<u>Melody B</u>	<u>Women's Entrance: Men's clapping step</u>
8	(5.) <u>M step:</u> clap Hs directly in front, slap L boot with RH, L arm raised high; repeat clap, slap L boot, R arm high. Continue alternately (Diagram D).
	(5.) <u>W step:</u> W enter from L, side by side, arms around each other's waist, leading W RH on hip: move across stage to pos in front of each M, turning R to face him on final meas. Take 2 csardas steps R; R, together, R, close without taking L wt; now swing L lower leg to L, step L and swing R leg to R and close both feet, hold one count.
8	(6.) <u>One step Csardas.</u> Couples now face each other, assume shoulder-waist pos. Alternate couples progress fwd. M start R, W L: step R fwd, touch with L, step L fwd, touch with R. This is accompanied by brisk knee action and slight body sway. Continue through melody, releasing W to M R on final meas. (Diagram E, F).
<u>Melody C</u>	<u>Couple Dance</u>
8	(7.) <u>Leap, step, step around M.</u> M will perform step in place as the W dances around circling him twice and finishing on 8th meas; facing him, holding Hs. Begin with light leap onto R ft and two quick

Alsonemed Couple Dance

Meas.	Pattern
8	(8.) <u>Cut, Swing</u> . Ptrs facing, prepare for step by short R ft swing fwd, displace L ft, swing L ft fwd; repeat, L cut, R swing; continue alternately. W does counterpart. (Diagram H).
8	(9.) <u>Csardas with Toe, Heel, Close</u> (assume shoulder-waist dance pos). Moving to M L, do a 2-step csardas, L together L close; hop on R with sharp L tow inward, hop on R with L heel inward, jump to closed pos; reverse; repeat to L and R.
8	(10.) <u>Promenade Turn</u> Retain csardas dance pos and circle to L 8 cts, R 8 cts; repeat. The step is in vibration style. (Diagram I).
8	(11.) <u>Csardas Turn (dip style)</u> . This is a fast swirling "RIDA" csardas with a pronounced up and down accent, taking the beat <u>on the outside ft</u> (contrary to our buzz turn). On ct 1 rise on ball of L ft, on ct 2, drop on full R ft. Continue turning CW, keeping inside R ft close to ptr's; on final meas open to side by side pos, outside arms raised high.

--presented by Alice Reisz

--notations prepared with assistance of Cecilia Szakacs



KASSA RECRUITING DANCE  
(Soldiers' Dance from Hungarian-Czech region)

104.

Source: Music and dance from original ethnic sources as collected by Alice Reisz.  
Music: Melody is 2/4 tempo - 19 meas repeated 7 x; the melodic break is in 5-5-4-5 meas. Musical arrangement by Roland Klamarik: the record is custom made. Folk Festival FF - 3301, "Dances of Hungary."  
Formation: Any even number of men. Entrance is from stage L, single file, RH on shoulder of man ahead, LH back of waist.

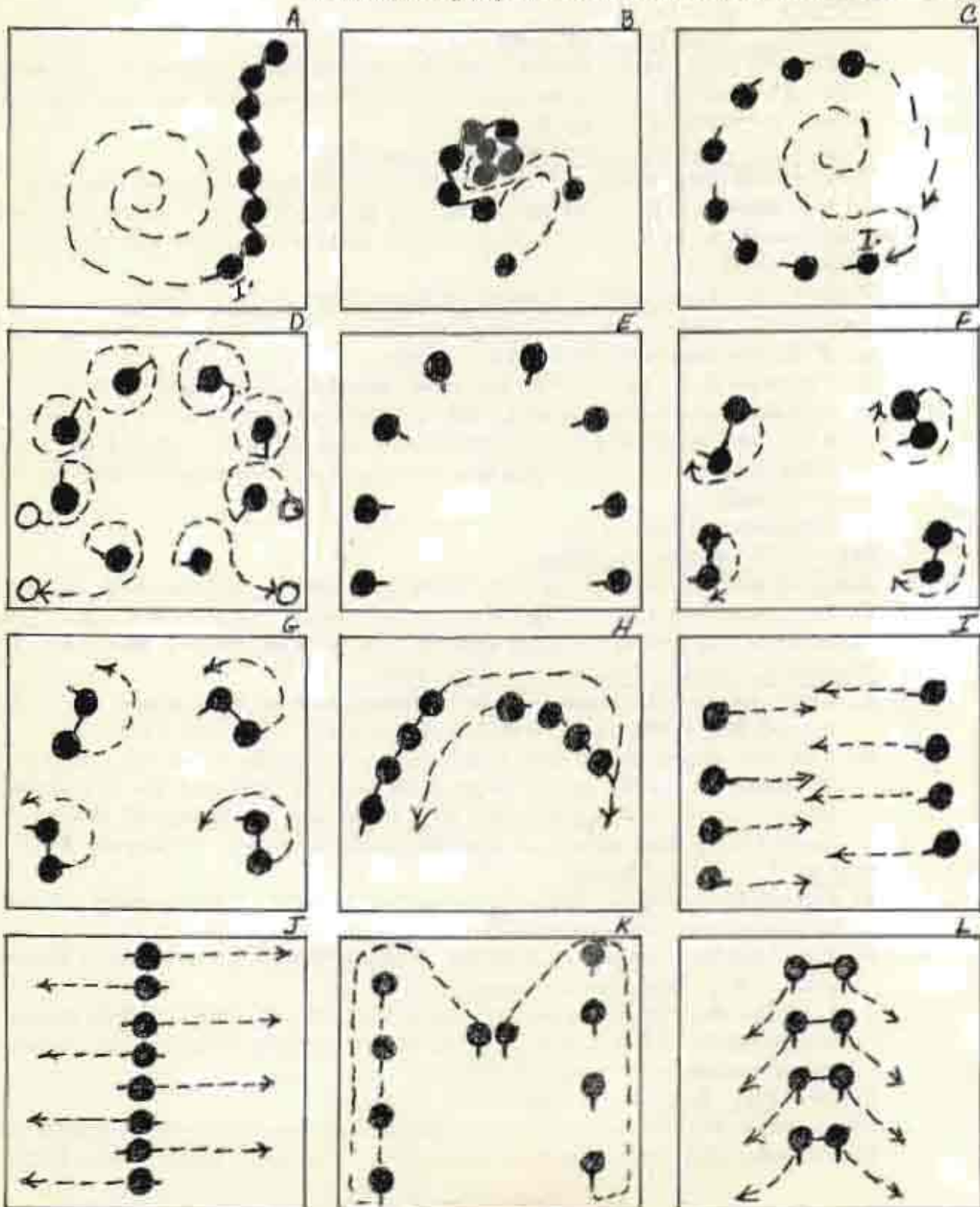
- | <u>Meas.</u> | <u>Pattern</u>   |
|--------------|--|
| 19           | <u>Figure I. Running Drum Step</u><br>Start with R ft, do a running step: before stepping on free ft, strike that heel to the floor. First M leads the file across stage and into CW concentric circles (Diagram A).   |
| 19           | <u>Figure II. - Running Drum Step with Cast-Off</u><br>The last M now "casts off" to his R and each succeeding M does the same as if "tapped." The leading M, having been in the core of the circles, does the step practically in place. The pattern resolves into a circle. (Diagram B).<br><u>Figure III. Chug Step - Backward Jump Turn - Drum Step</u><br>Remain in circle, face reverse direction. |
| 5            | a. With feet together do 5 "chug" steps.   |
| 5            | b. Begin on R ft, take 3 running stepd bkwd R, L, R stamping L Ft simultaneously on 3rd step, lift L ft and spin on R foot 1/2 turn R. Reverse, beginning L ft, ending with step back on R ft and lift L leg.  |
| 9            | c. Open into semi-circle with the running drum step until completion of melody.<br>(Diagram C, D).   |
| 19           | <u>Figure IV. Stride Leg Clap</u><br>Jump to std pos with wt on L ft, knee bent and R leg extended obliquely R, heel touching floor; clap Hs in front, slap R leg with RH 5 x. Jump to reverse std pos and repeat step to L 5 x; reverse to R 4 x and L 5 x.<br><u>Figure V. Drum Step Turn - Chug Pull</u>  |
| 10           | a. Form pairs with nearest M by clasping him on R shoulder, L arm extended high. Doing the running drum step, circle in pairs.   |
| 9            | b. The line splits into R and L halves, facing away from ctr. Each M "latches on" to the one in front with a waist hold and the two lines chug bkwd, L half passing in front of R hald, and dropping off into two lines facing each other, M standing side by side. (Diagram F, G, H).<br><u>Figure VI. "Pot-Fourri"</u>   |
| 5            | a. Facing in two lines, each M advances fwd with 5 chug steps, finishing in space between opposite M.  |
| 5            | b. As described above, do 2 of the running "bkwd jump turns," finishing with a step swing on 5th meas.   |
| 4            | c. Jump to std pos R leg fwd and do 2 clap, R leg slaps - each M turns individually to his R with 4 drum steps, waving R arm high; repeat same sequence. (Diagrams I, J).  |
| 19           | <u>Figure VII. Exit Drum Step</u><br>The 2 separate lines are now led fwd into an outside countermarch with the running drum step used on entrance. The lines meet at the foot,  |

Kassa Recruiting DanceMeas.Pattern

they come fwd once again. At head of line, they separate R and L and exit with a flourish.

--presented by Alice Reisz

--notations prepared with assistance of Cecilia E. Szackas



TUNYOGAMOTOLCS  
(Hungarian Girls Dance from Szatmar Region)

105.

Source: Music and dance from original ethnic sources collected by Alice Reisz.  
Music: Melody A - 2/4, 3 x 24 meas: Melody B - 4/4 3 1/2 x 12 meas: Melody A repeated 16 meas. Music arranged by Roland Klamarik the record is custom made. Folk Festival FF-3301.  
Formation: A dance for 8, 12, or 16 W. W stand in two rows; RH on hip, LH around L W's waist.

Meas.      Pattern

Melody A      Figure I. Entrance Csardas

16      The W move to R with a single-step csardas. This step from other csardas steps in that you take a short step to R transferring weight to heel of L ft which toes out, then closes sharply to R ft on ct 2. Continue same step to ctr stage for 16 meas.

8      The rows now split (Diagram I, II) as follows: First row splits 4 to R, 4 to L, each continuing with same step in respective direction: back row dances in place with a two-step csardas alternately R and L, but the last 4 in that row continue with the single-step csardas, until they are in rear of ctr 4.

Figure II Promenade

8      (a.) Center Group: Promenade fwd with 8 slow steps (Diag III).

Side Lines: Do a two-step csardas in the same style as described above alternately R, L, R, L.

8      (b.) Center group: "Billego" - a lift, sway, step 1, 2, 3. Step on ball of R ft behind L, knee extended, lift L ft slightly and step just in front of R ft, then take 3 small steps in place R L R. The head sways in rhythm.

Side Lines: Continue with same two-step csardas.

8      (c.) Center group: Promenade in pairs (Diagram IV) circling twd rear and forming semi-circle (Diagram V).

Side Lines: Do the step described above as "Billego."

Figure III Csardas and "Billego"

16      (a.) In a semi-circle now, the W grasp each other around the waist and all do the two-step csardas.

8      (b.) All do the "Billego" step to end of melody.

Melody B      Figure IV. Fancy Footwork Series

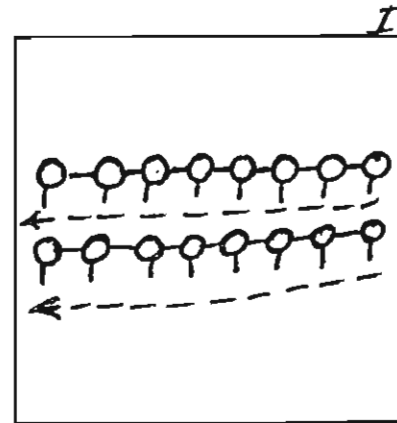
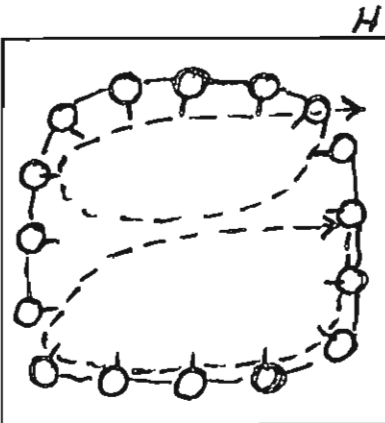
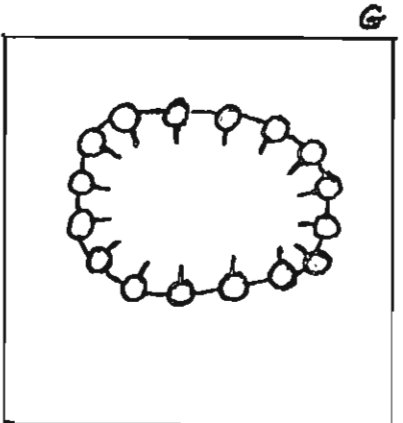
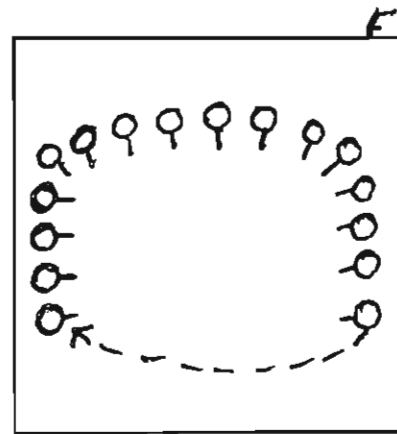
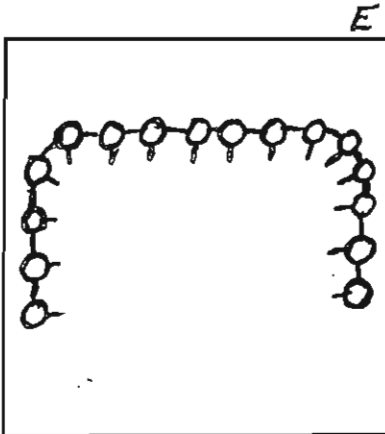
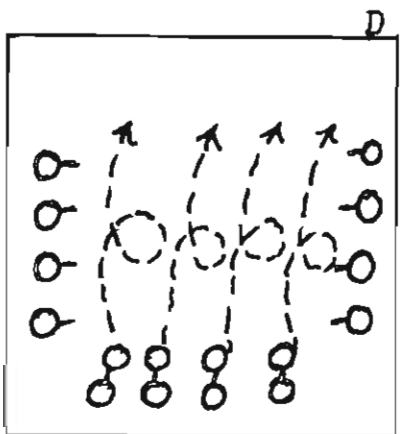
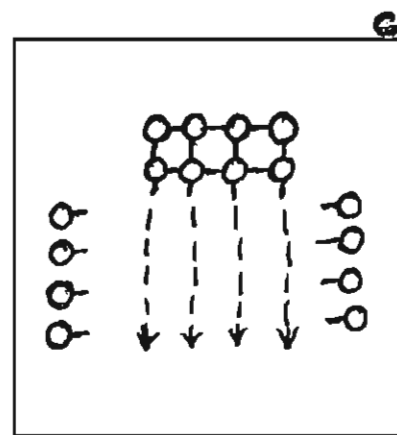
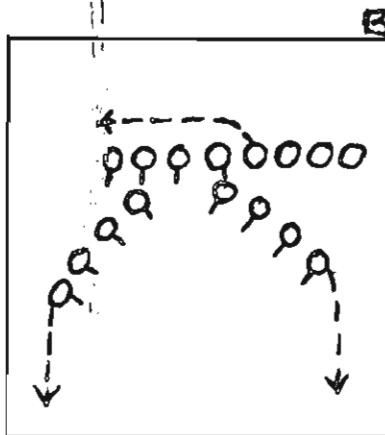
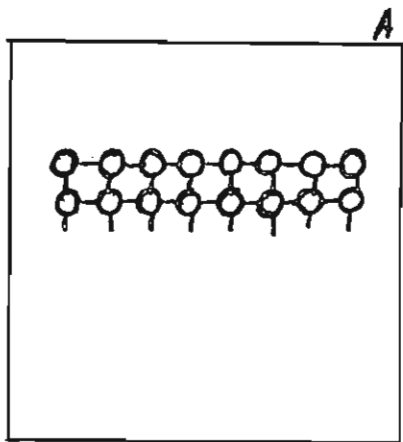
5      (a.) Toes and Heels: Take small side step R on R toes, bring L ft to R also on toes, lower R heel holding L ft in place, knee bent. The rhythm is QQS. Reverse to L and continue alternately for a total of 10.

1      (b.) Toe in "Break": Still retaining wt on toes, step R side on R toeing in ct one; step L to R also toeing in ct &; lower both heels ct two; Click heels together ct three; raise lower L leg outward and slap with L H ct four;

<u>Meas.</u>	<u>Pattern</u>
1	(c) <u>Half-Turns</u> : Step on L toe behind R, spin on L ft for 1/2 turn R (ct 1); bring R ft down and free L ft to rear (ct 2); step on L toe behind R once again spinning 1/2 turn R but keep R leg extended fwd (ct 3); bend R knee (ct 4).
5	(d) <u>"Lendito cifra"</u> - a kick, step, leap step step: Leap on R ft kicking L ft fwd (ct 1); step L (ct 2); leap on R ft and take 2 quick steps in place L R (ct 3-4). Reverse to L; continue alternating R and L for a total of 5.
3	(e) <u>"Csuszos emelkedo"</u> - up and down steps: Rise on R ft, knee extended (up), slide L ft low over floor across R (down); bring R ft to L, rising again on toes (up); lower heels, down). Repeat to L and R.
3	(f) <u>"Lendito cifra"</u> as described above in (d) three times.
1	(g) <u>"Sarkas lepes"</u> - a heel "break"; rise on R ft, swing L to L, (ct 1); close L to R bending knees, heels flat (ct 2); rise on L ft, bring R leg fwd (ct 3); touch R heel to floor diagonally R (ct 4);
5	(h) <u>"Rida"</u> - a pivot step (similar to a buzz step); Beginning with a "lift" on (ct 1), the entire group starts circling CW in a pronounced up-and-down pivot step. When ft are apart, rise on toes; when the R ft comes down just in front of L, keep knees well turned out and the body facing ctr. Do 9 "Rida" steps ending with 3 little stamps. (Diagram VII).
3	(i) <u>"Lendito cifra"</u> as described above in (d) three times.
3	(j) <u>"Csuszos emelkedo"</u> as described above in (e) three times.
5	(k) <u>"Rida"</u> as described above in (h) ten times.
1	(l) <u>"Sarkas lepes"</u> as described in (g) once.
5	(m) <u>"Rida"</u> pivot step as described in (h) until end of Melody B. The closed circle breaks open at two points (Diag VIII) during this circling pivot step and is led into two rows (Diagram IX).
Melody A	<u>Figure V Csardas Exit</u>
16	The two rows do the single step csardas, moving constantly to the R and exit off stage.

--presented by Alice Reisz

--notations prepared with assistance of Cecilia E. Szakacs





Records -  
Mulberry Beach  
Carnival

Tuesday } Plover Partridge Hot -  
Mulberry Beach -  
Wed - } Circassian Circle -  
Bridge of Arignone  
Swing

Thurs. Shoo Fly - (Both Bars),  
Red River Valley.

Fri Retack Ratsch  
John Brown,  
BINGO

Sat - Ribbon Dance  
Carnival

✓ I See You  
Round The Village,  
✓ Push The Business On,  
Green Sleeves  
Christ Church Balls  
Childrens Poets

I See You  
Push The Business On  
Childrens Poets.  
Sicilian Circle,  
Come Little Be joyful,  
Ace of Diamonds.

ELEMENTARY SCHOOL DANCES

107.

presented by: Sally Harris  
pages 107 - 108.

RETSCH RATSCH (Swedish)

Record: Victor 45-6169 (substitute)

Formation: Small circles (4 to 6 couples) facing in.

Meas. Figure I

- 1 Clap Hs twice.
- 2 Hop on R ft and place L heel fwd.
- 3 Hop on L ft and place R heel fwd.
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4.

Figure II

- 9-10 Boy turns, bows to his ptr.
- 11-12 Girl bows to her ptr.
- 13-14 All bow twd center.
- 15-16 Clap own Hs 3 times.

Figure III

- 17-24 8 slides to R; holding Hs in circle.
  - 17-24 8 slides to L.
- Repeat from beginning.

PEASE PORRIDGE HOT

Record: Folkraft 1190

Formation: Double circle, partners facing.

Meas.

- 1 Slap own thighs "pease"  
Clap own Hs "porridge"  
Clap both Hs with ptr "hot."
- 2 Repeat to "pease porridge cold"
- 3 Slap own thighs "pease"  
Clap own Hs "porridge"  
Clap RH with ptr "in the"  
Clap own Hs "pot"
- 4 Clap LH with ptr "nine"  
Clap own Hs "days"  
Clap both Hs with ptr "old"
- 5-8 Repeat action to next verse of song:  
"Some-like-it-hot, Some-like-it-cold. Some-like-it-in-the-pot. Nine-days-old."

- 1-8 Join both Hs with ptr. skip or walk CCW.

SHOO FLY (Version I)

Record: Windsor A 751

Formation: Single circle of ptrs, facing ctr, Hs joined (about 6 couples)

4 meas Introduction.

Meas.

- A. 1-4 All walk 4 steps to ctr and bk out into place.
- 5-8 Repeat.
- 9-12 R elbow turn with ptr - 8 walking steps.
- 13-16 L elbow turn with ptr - 8 walking steps.
- B. 1-8 Same as 1-8 above.
- 9-12 Lead couple moves twd ctr - forms arch. Opposite cple leads all through the arch. Do not drop hand holds.
- 13-16 Lead cple turns in 8 steps. Now they are all facing out - still holding hands.
- C. 1-8 Repeat 1-8 above - except all start by backing into the center.
- 9-12 Lead cple (breaking own H holds) lead around bk of circle - 8 walking steps.
- 13-16 Continue walking to reform the circle again - 8 steps.

Repeat.

SHOO FLY (Version II)

Position: Double Circle. Inside Hs joined.

Meas.

- 1-2 4 walking steps CCW.
- 3-4 Face ptr. Walk bkwd 4 steps.
- 5-6 Fwd 4 steps to new ptr on L. (Boy takes girl ahead of ptr, and girl takes boy behind ptr.
- 7-8 Hook R elbows 4 steps around.
- 9-16 In cross hand or skating position take 16 steps CCW. (May skip or two-step)



RIBBON DANCE (English)

Record: Victor 45-6175, 21619 or better Columbia DB 2248.

Formation: Longways set for 6 cples. 1-3-5 cples facing "down set" - even numbered "up the set." Ptrs hold opposite ends of a six foot length of wide ribbon. Boys in one line, girls in another.

Meas.

- 1-4 Odd cples - make arch - even cples duck under - 4 walking steps, everybody in motion. Turn and walk bk to place with even cple making the arch.
- 5-8 Repeat.
- 9-16 (Skipping). Boys take ribbons. All "cast off" (except ft cple) - go around outside, come under arch and back up to places.
- 17-24 Head cple slides down the inside of the set under the arches made by the other cples - to become new foot couple.

Repeat. But notice the former #1s are now 2's and vice versa.

BINGO (American)

Record: Windsor A752.

Formation: Double circle, inside Hs joined, facing CCW.

Meas.

- 2 Introduction.
- 1-2 Eight walking steps CCW singing: "A big black dog sat on the back porch  
And Bingo was his name."
- 3-4 Repeat walking and singing (same words)
- 5-6 Change to single circle moving CCW - singing "B-I-N-G-O, B-I-N-G-O"
- 7-8 Continue circling CCW - singing "B-I-N-G-O - and Bingo was his name."
- 9-12 Grand R & L - "B-I-N-G-O" (move one place on each letter)
- 13-14 Take approaching person R elbow hook, turn CW and resume original formation singing "O."

Repeat.

JOHN BROWN (American)

Record: Victor 45-6178 ("Oh Susannah")

Formation: Single circle of ptrs all facing ctr. (Odd boy, John Brown, in ctr. If too many girls use a "Jane Brown." This may be omitted.)

Meas.

- 1-4 Boys clap the rhythm. Girls walk into ctr 3 steps and courtsey to John Brown.
- 5-8 Girls clap - boys in and bow and out.
- 1-8 Repeat above.
- 9 Ptrs face, clap own Hs twice.
- 10 Ptrs clap both Hs with each other once (ct 1) and hold (ct 2).
- 11-12 Repeat meas 9-10
- 13-16 Ptrs join both Hs, and skip around in place CW.
- 9-16 Join inside Hs walk around circle CCW while John Brown chooses his successor and they exchange places.

Repeat all with new John Brown.

CIRCIASSIAN CIRCLE

Record: Windsor A-753.

Position: Single circle of cples all facing ctr, Hs joined.

Meas.

- 2 Introduction
- 1-2 4 walking steps twd ctr (RLRL) and 4 bk to place.
- ~~3-4 Repeat action meas 1-2.~~
- 5-6 ~~3-4~~ Same action, girls only (boys stand in place).
- 7-8 ~~7-5~~ Boys walk in 4 steps (girls stand in place)
- 8-9 ~~8-9~~ Turn and walk 4 steps out (CW) to new ptr (original LH girl).
- 9-10 ~~9-10~~ Taking cross hand hold - leaning well back. Turn CW in place - 8 steps (once around).
- 9-16
- 11-12 Promenade CCW steps. Repeat all.

RED RIVER VALLEY

Record: Windsor A753 - Methodist.  
 Formation: Triple circle - boys with girl on each side (groups of threes) facing another group of three - all in large circle.

Introduction - 4 meas. (Windsor record)  
Meas.

- I. 1-4 Trios pass to R of group they are facing and onto next trio - 8 walking steps.  
 5-8 Join Hs (circle of 6) and circle L 4 steps - turn and walk 4 steps to R.  
 9-12 Ctr person swings LH person - 8 cts in place.  
 13-16 Ctr person swings RH person 8 cts.
- II. 1-8 Same as meas 1-8 above.  
 9-12 Girls star R - once around - 8 steps.  
 13-16 Boys do-si-do.
- III. 1-8 Same as meas 1-8 above.  
 9-12 LH persons change places  
 13-16 RH persons change places.

CARROUSEL (Swedish)

(Merry Go Round Dance)

Record: Folkraft 1183

Formation: Double circle - boys in ctr holding hands. Girls have both hands on ptr's shoulders.

Meas.

- 1-7 Circle L (CW) step-close - step-close (chassez step).  
 8 Stamp twice.  
 9-12 Continue at accelerated tempo CW.  
 13-16 Reverse circle - CCW.  
 Ptrs change place and entire dance is repeated.

BRIDGE OF AVIGNON (French)

Record: Folkraft 1191

Formation: Double Circle CCW holding inside Hs.

Meas.

- 1-8 Skip CCW.  
 9-10 Ptrs face & bow.  
 11-12 girls move one pos to R and bow.  
 Repeat. Folk Dance Camp, 1957

MULBERRY BUSH

Record: Folkraft 1183.

Formation: Double circle, ptrs facing.

Meas.

- 1-4 Each skip to own L. Girls CW, Boys CCW.  
 5-8 Reverse and skip back to own ptr.  
 9-10 Face ptr, clap own Hs. Clap-clap-clap clap clap.  
 11-12 Hold both Hs with arms extended Skip around ptr with 4 skipping steps.  
 13-14 Repeat claps.  
 15-16 Boys bow - Girls courtsey.  
 Repeat from beginning.

## SECONDARY SCHOOL DANCES

109.

Presented by: Olga Kulbitsky

Pages 109 - 117

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### BONNIE DUNDEE (Scottish Couple)

Record: Folkraft #1171

Formation: Ptrs facing, arms raised in wide arc with Hs head high. R ft free.

- I. Two Pas de Basque Steps (Right, Left) in place,  
Partners change places with two Pas de Basque steps (R, L).  
Repeat pattern returning to place.
- II. Woman: Two R turns under joined RHs and two Step-Draw steps sdwd R.  
Man: Four Step-Draw steps sdwd L. Finish in ballroom dance pos.  
  
Four Pas de Basque, Two-Steps, or Polka Steps Turning CW with ptr.

### BIRDIE IN THE CAGE (American Square)

Record: Folkraft F 1261.

Formation: A square of 4 cples, numbered CCW 1, 2, 3, 4. W on ptr's R.

#### Meas. Introduction

- 1-4 Do-Si-Do your corner. Back to back pattern. Walk fwd passing R shoulders with Corner, then, without turning, move to R, passing bk to bk, and walk bk wds to place, passing L shoulders.
- 5-8 Swing Ptr for 8 cts,
- 9-16 Promenade Home with Ptr.  
Pattern - First W dance, as called, a:
- 1-3 RH swing with RH M,  
4-5 LH swing with ptr.  
6-8 RH swing with opposite M,  
9-11 LH swing with ptr,  
12-14 RH swing with LH M,  
15-16 LH swing with ptr.
- 1-4 First W, "The Birdie," dance in the middle, while the others join Hs to form a seven-hand ring and circle to the L.
- 5-6 First W, join the ring, changing places with ptr, "The Crow," who goes into the middle.
- 7-10 "Crow" dances in the middle.
- 11-13 "Crow" returns to his place in the ring and all circle to the L.
- 14-16 Allemande L with Corner. Turn Corner with LH, once around, and finish facing ptr.
- 1-8 Grand R and L half-way round to meet ptr,  
9-16 Promenade Home with Ptr.
- Repeat "Pattern" with Second, Third and Fourth W leading in turn.

#### Ending Call

- 1-4 Circle L halfway round,  
5-8 Circle R to place.  
9-12 Do-Si-Do with corner.  
13-16 Swing Ptr and end with a bow to Ptr.

BRIGHTON MIXER

109. (continued)

(American- Progressive Couple)

Record: Folkraft 1250, "The Girl I Left Behind Me."

Formation: Circle of "Sets of Four, cple facing cple, W on ptr's R.

Meas. I.

1-4 RH Star. All 4 join RH across in ctr and star CW with 8 walking steps.

5-8 LH Star to place with 8 walking steps.

II.

9-12 Women: Do-Si-Do. W walk fwd passing R shoulders, then, without turning, move to R, passing bk to bk, and walk bk wds to place, passing L shoulders (8 cts).

13-16 Men: Do-Si-Do. M dance the bk to bk pattern (8 cts).

III.

1-8 W chain across and back. The two W change places, touching R Hs as they pass, the M takes the approaching W's LH in his L, places his R arm around her waist and pivots bkwd to reface the opposite cple (cts 1-8). The W return to their original pos with the same movement (9-16).

IV.

9-12 Forward and Back. All walk 3 steps fwd twd opposite cple, bow, then walk 4 steps bkwd to place (8 cts).

13-16 Forward and Pass. All walk fwd 8 steps, passing opposite by R shoulder, to meet a new cple (8 cts).

Repeat entire dance with each new cple.

CALL TO THE PIPER

(Scottish Ballroom Dance)

Source: This couple dance, a combination of Gay Gordons, Petronella and Boston Two-Step, was introduced at the American Squares Summer School at Stokes Forest in 1953 and immediately became an outstanding hit.

Record: Folkraft 1065

Formation: Couples in Varsouvienne Pos, R ft free.

Meas. Figure I.

1-2 Four Walking steps fwd, starting with the R fr.

3-4 Brush R ft lightly fwd (ct 1), bkwd across in front of L ft (2), fwd (ct 3), step in place on R ft (ct 4).

5-8 Repeat meas 1-4, starting with L ft. On last ct, release Hs and finish facing ptr, R ft free.

Figure II

9-12 Four Pas de Basque Steps (R, L, R, L) turning bk to bk and face to face with ptr. Ptrs circle CCW once around each other, making a 1/4 turn on each Pas de Basque step, turning bk to bk, face to face, bk to bk, and face to face with ptr. Finish facing ptr and join RH.

13-14 Two Pas de Basque Steps (R, L).

15-16 Four Walking steps, starting with R ft, W turning under R arm. W makes an R turn under the joined and raised R Hs as M walks fwd. Finish in original starting pos.

DASHING WHITE SERGEANT

110.

(Scotland)

Record: IMP. 1005.

Formation: Circle of "Sets of Three" facing each other.

1. Circle L 6 Hs around with 4 polka (hop, step, step, step) or 8 slides L.
2. Center dancer and RH person face and balance (pas de basque) R and L, then center dancer repeat pattern with LH person.
3. Hey for 3 (describe figure 8).
4. Forward and back with 2 polka steps fwd and 2 polka steps bkwd. Forward and pass R shoulders with opposite to meet new set of 3.

FORWARD SIX AND BACK

(American - Square)

Record: F1279. 4/4 tempo.

Formation: A square of 4 cples numbered CCW 1, 2, 3, 4.

Meas. Introduction

- 1-2 Bow to ptr.
- 3-4 Bow to Corner.
- 5-6 Circle to the L
- 7-8 Circle R to places.
- 1-2 Swing ptr.
- 3-4 Bow to ptr
- 5-8 Promenade ptr, once around, to place.

Pattern A.

First Couple:

- 1-2 Go to the R and circle 4 Hs around. Couples 1 and 2 circle to the L, once around.
- 3-4 Leave that Lady - go to the next and circle three Hs around.  
First M leave his ptr standing at second M's L and circle L with Cple 3.
- 5-6 Take that lady - put her on the R and circle four with the Last.  
First M with Third W on his R circle L with Last cple.
- 7-8 Leave that lady standing there - Gent go home alone. First M leave third W standing at fourth M's L and return to home pos.

B.

- 1-2 Forward six and back. The two Side M join Hs with the two W at their sides and, in lines-of-three, go 4 steps fwd and 4 steps bkwd to place.
- 3-4 Two gents with a do-si-do. The two head M dance the "bk to bk" pattern.
- 5-8 Cross Right-Hand lady high and Left-Hand lady low. The two side M pass the W to the "lone" gentlemen by crossing the W in front of them, directing the LH ptr under the M's raised RH. The W join the "lone" gentlemen and form Lines-of-Three at head positions.

- 1-32 "Pattern B" is danced four times with the W progressing around the set to form new Lines-of-Three each time. W progress CW when they stand at the M's R and CCW when they are at the M's L. On last 2 meas, W return to home pos, at own ptr's R.

Chorus

- 1-2 Swing Partner,
- 3-4 Bow to ptr.
- 4-8 Promenade ptr, once around, to place.

Repeat pattern A and B and Chorus with Couple 2, 3, and 4 leading in turn.

FESTIVAL PROCESSIONAL

110. (continued)

Record: Folkraft F 1179.Formation: A column of cples, numbered off in twos.Position: W on ptr's R, inside Hs joined.

Note: with long columns and distances, divide the column into two sections, entering from opposite sides or into four sections, entering from the four corners.

Style Note: Processionals are traditional "openers" of festivals. In school and community "special events" programs, the Festival Processional can serve as a gay and colorful entrance, bringing the dancers and participants onto the field, dancing area, or stage. The dancers can indicate the theme of the program by carrying seasonal branches, flowers or sticks decorated with white ribbons or colored paper.

Meas.Music AI.

- 1-8 Sixteen walking steps fwd.  
 9-12 RH star. Couples "Ones" and "Twos" join RH (branches) across and star CW with 8 skipping steps.  
 13-16 LH Star to place with 8 skipping steps.

Music BII.

- 1-8 16 walking steps fwd, inside Hs joined with ptr, branches carried in outside H.  
 9-10 "Ones" form an arch. Number "One" couples raise joined inside Hs (branches) to form an arch and dance four Skips in place while the number "Two" cples skip fwd under the arch with 4 skipping steps.  
 11-12 "Twos" form an arch and dance four skips in place while "Ones" skip fwd under the arch with four skipping steps.  
 13-16 Repeat pattern of Meas 9-12.

Repeat above figures in the same order until the entire group is assembled in the desired formation.

THREE MEET

(English Progressive Trio Dance)

Record: Folkraft F 1262Formation: "Threes" facing "Threes" in circle or column. Trios formed by M and two W.Position: M standing between his two ptrs, arms linked in Line-of-Three.Meas. I.

- 1-4 Forward and Back. All walk 4 steps fwd twd opposite trio and 4 steps bkwd to place (cts 1-8).  
 5-8 Lead R to opposite side. Trios change places, moving to the R in a CCW direction (cts 9-16).  
 9-12 Forward and back again.  
 13-16 Cross Right over, back to place. Repeat pattern of Meas 5-8, returning to place.

II.

- 1-4 R-Elbow with RH W. Ctr dancer hook R elbows with R-H ptr and for 8 cts (cts 1-8).  
 5-8 L-Elbow swing with the LH ptr (cts 9-16).  
 9-16 "Three" around "Three" with a Basket Swing and on to the Next. Trios join Hs behind backs to form a basket of "Threes" and swing CW with a pivot step as they progress to meet a new Trio. "Threes" keep out to the R as they pass each other. Finish facing a new Line-of-Three.

Repeat entire dance with each new set of "Threes."



GRAPEVINE TWIST  
(American-Square)

111.

Record: Folkraft F 1254

Formation: A square of 4 cples, numbered CCW 1, 2, 3, 4. W on ptr's R.

Meas. Introduction

- 1-4 All 4 W walk three steps fwd twd ctr, bow, then walk 4 steps bkwd, to place.  
5-8 All bow then swing with ptr.  
9-16 Promenade home with ptr.

Pattern

- 1-8 First M takes his ptr's LH in his R and, walking ahead of her, leads between couple 2, around W 2, and returns inside the square. M 1, still maintaining his lead, makes a "loop" by walking in a CW direction inside the square and finishes facing Couple 2 again.  
9-12 First M again leads between Couple 2, this time around M 2.  
13-16 Couple 1 join Hs with couple 2, circle L, then, M 1 drop LH and, in a Line-of-Four lead onto next couple, couple 3.  
1-16 M 1 repeat pattern of meas 1-16, leading Line-of-Four around W 3, then around M 3, then, adding Couple 3, circle six to L and progress in Line-of-Six through last Couple.  
1-16 M 1 repeat pattern of Meas 1-16, leading Line-of-Six around W 4, then around M 4, then adding Cple 4, all circle L to place.  
1-4 All forward and back.  
5-8 Swing ptr.  
9-16 Promenade home with ptr.

Repeat entire "Pattern" with second M, third and fourth M leading in turn.

Ending Call

- 1-4 Swing Corner.  
5-8 Do-Si-Do with Ptr. Dance bk to bk pattern with ptr.  
9-12 Wave to opposite.  
13-16 Thank and bow to ptr.

IN THE GREEN MEADOW  
(Czechoslovakian - Couple)

Record: Folkraft F 1168

Formation: Circle of cples facing CCW, W on ptr's R.

Starting Position: Inside Hs joined, outside ft free.

Meas. I.

- 1-2 Two waltz balance steps, starting with outside ft, turning slightly "bk to bk" then "face to face" with ptr as joined inside Hs are swung fwd then bkwd.  
3-4 Two waltz steps, releasing Hs and turning away from ptr with one outward turn, progressing CCW. Do not transfer weight on last ct, finishing with M's R and W's L ft free.  
5-8 Repeat pattern of meas 1-4 in opposite direction progressing CW.  
II. (Single circle, progressing CCW).  
9-16 Eight waltz steps, woman turning alone in front of ptr. W, starting with R ft waltzes in front of ptr, making four CW turns while progressing CCW with 8 waltz steps. M, starting with L ft follows ptr with 8 accented waltz steps fwd, clapping Hs on first beat of each meas.

III. (Ballroom dance position)

- 17-24 Eight waltz steps turning CW with ptr, progressing CCW.

HIGHLAND SCHOTTISCHE  
(Scottish - Mixer)

111. (continued)

Record: Folkraft #1177

Formation: Double circle, ptrs facing R ft free.

I.

One "Highland" step R and one schottisch to R,

One "Highland" step L and one schottisch to L.

Repeat all.

II.

R elbow swing with ptr, once around, with 4 schottische steps,

L elbow swing with ptr, once around, with 3 schottische steps, then progress to the R on 4th schottische step, to new ptr.

HORSE AND BUGGY SCHOTTISCHE  
(American Couple Mixer)

Record: Folkraft F1166

Formation: Two couples, one couple behind the other.

Formation: "Fours" of two couples, one couple behind the other. The "leading" couples are "the horses"; the "following" cples are "the drivers."  
Outside Hs of both cples are "the reins."

Starting Position: Ptrs join inside Hs and extend and join outside Hs, "the reins," with other cple.

Styling: This is essentially a dance for "fours." Any "twos" around the ring are just temporarily "horseless drivers" or "buggy-less horses." All the figures and patterns are variations of the basic Schottische Combination - Two Schottische Steps followed by Four Step-Hops. A few of the many possible combinations for "fours" are given here merely as suggestions. There is no set routine. At any time, "the fours" may unhitch themselves. Detached cples are then free to find new "horses" or "buggies." Spontaneous suggestions and creations by "horses" or "drivers" will add to the fun and gaiety of this dance.

1.

"Fours" travel fwd, bkwd, or anywhere with 2 Schottische Steps and 4 Step-Hops.

2.

"Fours" travel fwd with Two Schottische Steps, then "horses" release inside Hs, keeping "reins" intact, and, with Four Step-Hops, change places with drivers, going around behind them as they move fwd. Rejoin inside Hs with ptr when driver's pos is reached.

Repeat pattern, changing positions, at will.

3, 4, 5, 6.

"Two Schottische Steps and Four Step-Hops"

3. In circle of four.
4. Star formation.
5. "Conga" lines.
6. Four abreast.

Schottische Step: Slide fwd, sdwd, or bkwd with L ft (ct 1), bring R ft to L and step on R ft, releasing L ft (ct 2), slide fwd, sdwd or bkwd with L ft (ct 3), Hop on L ft and swing R leg fwd (4).

Repeat pattern, reversing ffwk, for Schottische step starting with R ft.

In some areas, the schottische step is danced as "three running steps and a hop."

Step-Hop. Step (ct 1), Hop (ct 2). Repeat with other ft. (ct 3-4). For a light, bouncy step, bend and straighten knees with each action.

## LADY AROUND THE LADY

112.

(American Square Dance)

Record: Folkraft 1144, 6/8 tempoMeas. PatternCALL

- 1-4 First couple lead to the R and pass right through.  
5-8 Circle around the lady, I'll tell you what to do.  
9-12 The lady around the lady and the gent around the gent.  
13-16 The gent around the lady, the lady around the gent.  
1-16 Swing in the center and lead to the next and pass right through, etc.  
1-16 Swing in the center and lead to the last and pass right through, etc.  
Chorus "A" for Couples 1 and 3.  
1-4 Home you go with the Allemande left, on the Corner Allemande all.  
5-8 And now the grand Right and Left, halfway round the hall  
9-12 Meet your honey and promenade, promenade her home.  
13-16  
Chorus "B" for Couples 2 and 4.  
1-4 Home you go with the Allemande Left, on the Corner Allemande all.  
5-8 Swing your partner round and round, promenade round the hall.  
9-12 Promenade eight and you'll be straight  
13-16  
Repeat the "Call" calling in turn: Second couple, third couple, and last couple. Follow with Chorus "A" when couples 1 and 3 complete their turn and Chorus "B" when Couples 2 and 4 return to place.

DANCE

Formation: A square of four couples numbered CCW 1, 2, 3, 4. W on ptr's R side.

Pattern

- 1-8 First Cple, with the lady in the lead, walks through Couple 2 and around the W, returning to ctr.  
9-16 W then goes around the W as the M goes around the M, then the W goes around the M as the M goes around the W.

Continue as called.

Note: Everybody Swing at home after promenade in Chorus.

## LANCASTER BARN DANCE

(Circle Virginia Reel)

Record: Folkraft 1258,Formation: Double circle, ptrs facing.Meas. I.

- 1-4 Forward and Back. Walk fwd three steps and Stamp then walk bkwd 3 steps and clap own Hs twice.  
5-8 Fwd and Bk again.

II.

- 1-4 RH swing with ptr, once around (8 cts).  
5-8 LH swing with ptr, once around to place (8 cts).

III.

- 1-4 Two-Hand swing with ptr, once around, returning to place (8 cts).  
5-8 Do-si-do R with ptr and progress L to new ptr.

LA RUSSE QUADRILLE  
(English)

112. (continued)

Record: Folkraft F 1245.

Formation: Square of four couples.

Introduction: Bow to your ptrs.

Meas. I.

1-8 Ladies lead to the L in the ring. Balance there and swing. All four W cross in front of ptrs with four walking steps to meet M on L (meas 1-2), balance all (meas 3) and Swing with left H M (meas 4-8), finishing on his R.

1-8 Turn and face your ptrs all, balance and swing at home. All balance and swing with ptrs, finishing in original places.

II.

1-8 First couple swing in place.

1-8 First couple promenade around the inside of the set, greeting each cple in turn.

III.

1-4 First and opposite cple cross over. First cple, with inside Hs joined, pass between and change places with opposite cple.

5-8 First and opposite cple return. First cple separate and pass outside of opposite cple to places, as opposite cple walks between with inside Hs joined.

Note: Couples always turn as a unit, W remaining on ptr's R.

1-8 Repeat meas 1-8.

IV.

1-8 Circle Left. All join Hs and circle to the L with 8 polka steps or 16 Skipping or Walking steps.

1-8 Promenade. All promenade home with ptrs with polka or walking steps.

Repeat entire dance with Couple 2, 3, and 4, each leading in turn.

MARIANNE

Source: Original square dance by Dick Leger, Providence, R.I.

Record: Folkraft F 1282

Introduction and Break

Four little ladies chain across  
You turn 'em with your left hand  
You chain those ladies right back again -  
You turn your Marianne  
Dos a Dos your corner  
Dos a dos your own  
Bow to your corner  
But swing your own  
(Hurry up now)

Chorus

All day, all night, Marianne  
(Promenade 'em)  
Down by the seaside along the sand  
(Sing it)  
Even little Children like Marianne  
(Swing 'em)  
Down by the seaside along the sand  
(Square your sets now)

Pattern

Head two couples pass through  
Around just one you go  
Go down the middle and cross trail -  
Around just one you know  
You box the gnat at home -  
Four gents a left-hand star around  
Now go back home and Dos a Dos -  
Your corner swing  
(Don't rush me)

Sequence:

Introduction - Heads - Heads - Break - Sides - Sides

COTTON EYED JOE MIXER  
(American Mixer)

113.

Record: Folkraft F 1255

Formation: Single circle of ptrs facing the ctr.

Meas. I.

1-8 Allemande L with Corner, then pass Ptr by the R, next one by the L, and take the next person in ballroom dance pos, both facing the ctr.

II.

9-16 Heel-Toe and a Two-Step: Fwd, away, twd, and away from ctr. Finish facing ctr, W on ptr's R.

COWBOY TRIO MIXER

Record: Folkraft F1413

Formation: A circle of "Threes" facing CC W. Trios, ctr dancer and 2 ptrs, formed by one M and two W; one W and 2 M; all M or all W.

Position: Ctr dancer joins LH with LH ptr and RH with RH-ptr. The two outside ptrs join their free, inside Hs behind ctr dancer. L free.

Meas. Part I

1-2 Two two-steps fwd, starting with L ft,

3-4 Four "Strut" walking steps fwd, starting with L ft.

Part II

5 Heel-toe with L ft,

6 Three walking steps (L, R, L, pause) - outside ptrs ahead and face CW. Outside ptrs release their joined, inside Hs, and keeping the other Hs joined with ctr dancer, walk fwd 3 steps, turning about to face CW. Ctr dancer steps in place while leading the outside ptrs around. Finish with outside ptrs facing CW in front of ctr dancer, arms extended.

7 Heel-toe with R ft,

8 Three walking steps fwd (R, L, R, Pause) - form new "Threes." All walk fwd 3 steps, starting with R ft, to meet new ptrs, finishing in "Threes" in original starting pos. Ctr dancer progresses CCW; outside ptrs progress CW.

New trios repeat entire dance.

CUMBERLAND SQUARE DANCE  
(English Quadrille)

Record: Folkraft F 1241

Formation: Square. Ptrs facing, both arms extended sdwd with Hs joined.

Meas. I.

1-4 Head Cples: slide across with 8 slides, M passing bk to bk,

5-8 Return to place, W bk to bk.

II.

9-12 Head Couples: RH star, (walking step).

13-16 Head Couples: LH Star to place

9-16 Side Couples: do the same.

III.

1-8 Head Couples: basket or pivot ring to the L with sixteen Buzz steps.

1-8 Side Couples: do the same.

IV.

9-16 Circle L with 8 Polka steps or 16 Skips.

9-16 Promenade. home with ptrs.

DARLING NELLIE GRAY

113, (continued)

(American - Square)

Record: Folkraft F1278 4/4 tempo

Formation: A square of 4 cples, numbered CCW 1, 2, 3, 4. W on ptr's R. Cples 1 and 3 are Head Cples; Cples 2 and 4 are Side Cples.

Meas. Introduction

- 1-2 Bow (honor) to ptr.
- 3-4 Bow to Corner.
- 5-6 Circle L,
- 7-8 Circle R.
- 9-12 Swing Ptr.
- 13-16 Promenade home with Ptr.

Pattern

- 1-4 Head Cples to the R and circle 4-Hs around. Head Cples lead to their R-H Cple, Cple 1 to Cple 2 and Cple 3 to Cple 4, and circle 4-Hs to the L then to the R.
- 5-6 RH over and a LH Back. Join RH with opposite and change places with 4 steps, W turning under raised RH. Join LH with opposite and return to place, W turning under joined, raised LH.
- 7-8 Swing Partner
- 1-8 Head Cples to the Ctr. Head Cples join Hs in the ctr and repeat entire pattern of Meas 1-8.
- 1-8 Head Couples to the L. Head Couples repeat pattern of Meas 1-8 with their LH Cple, Cple 1 with Cple 4 and Cple 3 with Cple 2.
- 1-2 Allemande L with Corner,
- 3-4 Grand R and L half-way around,
- 5-8 Promenade Ptr to home pos.
- 1-32 Side Couples. Repeat entire "Pattern" with Side Cples leading.

Ending

- 1-4 Swing Partner.
  - 5-8 Promenade Home with Partner.
- Repeat entire "Pattern" with Head Couples then Side Couples leading in turn.

FIREMAN'S DANCE

(American Progressive Four Contra)

Record: Folkraft F 1244

Formation: A circle of "Fours" facing "Fours." Lines facing, two couples in a line. Outside couples are "Here" couples, inside couples are "There" couples.

Meas. I.

- 1-8 Sashay "here" and Promenade "there."
- 1-8 Promenade "here" and Sashay "there."

II.

- 1-8 Ladies chain "here," R and L "there."
- 1-8 R and L "here," Ladies chain "there."

III.

- 1-2 Turn ptr with RH, once around with 4 steps, shouting, "Fire! Fire! Fire! Fire! Fire! Fire!"
- 3-4 Forward two steps and back two steps,
- 5-8 Forward 8 steps and pass opposite by the R shoulder to meet a new Line-of-Four.

## MECHOL OVADYA

114.

(Ovadya's Dance) (Israeli - Open circle)

Record: Folkraft F1100

Formation: Open circle, leader at R.

Position: Hs joined with arms extended straight dnwd, R ft free.

### Meas. Chorus

1 Step sdwd R on R ft (ct 1), draw L ft to R, without transferring wt, and bend both knees (ct 2), step sdwd L on L ft (ct 3), draw R ft to L, without transferring wt, and bend both knees (ct 4).

2 Tap the ball of the R ft fwd (ct 1), in bk (ct 2), and twice in place next to L ft (3, 4). Bend L knee with each tap.

1-8 Entire pattern of meas 1-2 done four times.

#### Figure I

1 Step sdwd R on R ft (ct 1), bend and straighten R knee (ct 2), cross and step on L ft in bk of R (ct 3), bend and straighten L knee (ct 4).

2 Step on R ft beside L (ct 1), bend and straighten both knees (ct 2), jump lightly on both feet (ct 3), hop on L ft bending R knee and raising R ft in bk at ankle level (ct 4).

1-8 Entire pattern of meas 1-2 done four times, progressing to R.

1-8 Repeat Chorus

#### Figure II (All face R, keeping Hs joined)

1 Step fwd on R ft (ct 1), bend and straighten R knee (ct 2), step fwd on L ft (ct 3), bend and straighten L knee (ct 4).

2 Two running steps fwd, R (ct 1), L (ct 2), Jump lightly on both feet (3), Hop on L ft bending R knee and raising R ft in bk at ankle level (ct 4).

1-8 Entire pattern of meas 1-2 done four times. Finish facing front in original starting pos.

1-8 Repeat Chorus

#### Figure III

1 Repeat meas 1 of Figure I.

2 Step on R ft beside L (1) bend and straighten both knees (ct 2), jump lightly on both feet, turning 1/4 turn to R (ct 3), Hop on L ft, turning 1/4 to L to face front again, bending R knee and raising R ft in bk at ankle level (ct 4).

1-8 Entire pattern of meas 1-2 done four times, progressing to R.

1-8 Repeat chorus.

## PATCH TANZ

(Jewish Circle Mixer)

Record: F1118

Formation: Single circle of cples, facing ctr.

### Meas. Pattern

I.

1-4 Circle R with 8 steps (step, bend-knee).

5-8 Circle L with 8 steps.

II.

1-2 Two steps fwd and clap own Hs 3 times,

3-4 Two steps bkwd and stamp heel 3 times,

5-8 Repeat pattern of meas 1-4.

III.

1-4 Circle CW with ptr with 8 steps, R hips adjacent, both Hs joined at shoulder height.

5-8 Circle CCW and pass ptr to L. Each M will finish with new ptr on his R.

ORANGES AND LEMONS  
(English Square)

114. (continued)

Record: Folkraft F 1410

Formation: A square of 4 cples, W on ptr's R.

Meas.      Part I

Music A      A (Forward and Back a Double)

1-4            Forward and Back. Without taking Hs, all dance 4 light running steps fwd and 4 light running steps bkwd, starting with R ft.

5-8            Repeat pattern of meas 1-4.

Music B      B (Honor and Circle Half-way)

1-2            M bow to ptrs then to corners,

3-6            M circle L half-way round with Hs joined in a circle of 4 and fall into opposite places with 8 light running steps.

7-8            W bow to new ptrs then to corners.

9-12          W circle L half-way round, same as M, and fall into place beside own ptr.

1-12          Repeat pattern of meas 1-12, circling R to place.

Part II-

Music A      A (Siding)

1-4            Ptrs change places and Return. Ptrs change places with 4 running steps, passing L shoulders, then return with 4 running steps, passing R shoulders (Cross over on first two steps and turn on third and fourth steps).

5-8            Repeat pattern of meas 1-4.

Music B      B (Set and Circular Hey)

1-2            Partners balance to the R, joining and raising R Hs, then balance to the L, joining and raising L Hs.

3-6            Grand R and L - Two changes, with eight running steps, starting with RH to ptr then LH to next.

Pattern of meas 1-6 "Balance R, Balance L, and two changes of Grand R and L" is done 4 times, progressing around the set and returning to places.

Part III

Music A      A (Arming)

1-4            R elbow swing with ptr, once around and return to place with 8 running steps,

5-8            L elbow swing with ptr finishing in lines with head couples facing couples on their L.

Music B      B (Circle Four Half-Way)

1-2            Bow to opposite then to ptr.

3-6            Circle four half-way with 8 running steps, opening out in a line, at the end, with head couples in new positions, one place CW, facing lines formed by the other two couples.

Pattern of meas 1-6, "Bow to opposite then to partner" and "Circle four half-way" are done four times, with head couples progressing each time, one place around the set CW while the side couples progress one place CCW, returning to places.



## MINUET

115.

(Eighteenth Century French Court Dance)

Record: Folkraft F1179. 3/4 tempo.

Formation: A column of 4 cples, facing fwd, numbered off in twos.

Position: W on ptr's R, inside Hs joined, inside ft free. W holds skirt at side with outside H, M places his outside H on his hip.

Step: Minuet Step: Three walking steps fwd, stepping on each ct (1 meas), then point free ft fwd (ct 1) and hold pose (cts 2, 3).

### Meas. I.

1-6 Three minuet steps fwd, starting with inside ft.

7-8 Step and bow or curtsey to ptr. Step on outside ft, turning to face ptr, and bow or curtsey. M bow from the waist, W place ball of L ft behind R heel and bend both knees in a deep curtsey. Finish facing rear of set with inside Hs joined, inside ft free.

9-16 Repeat pattern of meas 1-8, facing to the rear of the set, returning to place.

### II. (Ptrs facing RH joined and raised, R ft free.)

1-2 Balance twd and away from ptr, stepping fwd on the R ft and bkwd on the L.

3-4 Repeat pattern of meas 1-2.

5-6 Ptrs change places with 6 walking steps

7-8 Step and bow or curtsey to ptr.

9-16 Repeat pattern of meas 1-8, returning to place.

### III.

1-6 RH Star. Cples "Ones" and "Twos" join RH across and star CW with 3 Minuet steps, starting with R ft.

7-8 Turn L about with one Minuet step, starting with L ft. Finish with LH joined across, R toe extended fwd.

9-14 LH star with 3 Minuet steps, starting with R ft.

15-16 Turn L to place with one Minuet step, finishing in original starting pos, cples in a column facing fwd, inside Hs joined with ptr, inside ft free.

### IV.

1-16 Repeat Figure I, ending with a bow or curtsey to ptr.

## TANGO MIXER

A commonly danced routine is here utilized in experiencing a different rhythm.

Record: F1414

Formation: Circle of cples facing CCW.

Position: Varsouvienne pos, L ft free.

Note: In the description, the Long step will be indicated by capital letters so that the distinction between the Long, smooth steps and the short, quick steps, a characteristic of the Tango, will be clearly emphasized.

### Meas. Figure I

1 Point L Toe Diagonally Fwd L (ct 1 &), Draw L Toe slowly To Arch of R Ft without transferring weight (2 &).

2 Three Walking Steps (Left, right, left, pause) W To Ctr, Keeping LH joined, W walks to ctr of circle, passing in front of her ptr, as M moves to outside of circle. Both finish in line, W facing CW, M facing CCW.

3 Point R Toe Diagonally Fwd R, Draw R Toe to Arch of L Ft, without transferring weight,

4 Three Walking Steps (R, left, right, pause) - On To New Ptr. W walks fwd extending her RH to new ptr. M walks fwd to meet his new ptr, joins RH with her and leads into Varsouvienne pos.

### Figure II (With new ptr in Varsouvienne pos.)

5-6 Two Two-Steps Fwd, in Tango rhythm starting with L ft. Left, right, left, pause; Right, left, right, pause.

7 Two Long Walking Steps Forward Left, Right,

8 Tango Break. Step fwd on L ft (1) Step sdwd R on R ft (&) Draw L toe slowly to arch of R ft, without transferring wt (2 &).

Repeat dance from beginning with new ptr.

(Progressive "Four" Circle Contra)

Record: Folkraft F1243

Formation: A circle of "Fours" facing "Fours"

Starting Position: Lines facing, two couples in a line, W on ptr's R.

Meas.

I.

1-8 Circle Eight, go once around. All join hands and circle L, once around, with sixteen Walking steps.

II.

1-8 Right and Left with the couple across. Walk forward to opposite's place, passing R shoulders with opposite, then keeping side by side as though inside Hs were joined, turn or pivot half around as a couple and reface opposite (8 cts). Repeat the same movement returning to original place (8 cts).

III.

1-8 Ladies Chain across and back. The two W change places, touching RH as they pass. The M takes the approaching W's L H in his L, places his R arm around her waist and pivots bkwd to reface the opposite cple (8 cts). The W return to their original positions with the same movement (8 cts).

IV.

1-4 Forward and Back. Four steps forward toward opposite couple and four steps backward to place with Hs joined in line-of-four.

5-8 Forward Again and Pass Through. All walk forward 8 steps passing opposite by R shoulder, to meet a new line of "Four."

Repeat entire dance with new line of "Four."

THE TEMPEST

(Traditional American Double - Couple Contra Dance)

Record: Folkraft F1277Formation: Lines-of-Four facing foot of set, standing between two side couples.Starting Position: The two active couples join hands to form a Line-of-Four facing the foot of the set. The two inactive couples face each other at the sides.

## Dance

Meas. The Lines of Four:

Music A

I.

1-4

Go Down the Floor. Active couples walk 8 steps down the center, in a Line-of-Four (counts 1-8).

5-8

Back Right Up - Come Up the Floor - Go to the Sides. Active couples walk 8 steps bkwd to their respective side couples and join Hs in a circle of four (cts 9-16).

Music A

(repeated)

II.

1-4

Circle Left, eight steps (cts 17-24)

5-8

The Other Way Back. Circle right, to place, eight steps (ct 25-32). Active couples finish in the center facing their side couple.

Music B

III.

1-4

Ladies Chain. Chain the Ladies Over (Counts 33-40).

5-8

Chain the Ladies back Again (counts 41-48).

Music A

IV.

1-4

Half Promenade Across. Promeande across, with 8 walking steps or four two-steps, changing place, M passing L shoulders (cts 49-56).

5-8

Half Right and Left - Back to the Middle - Form your Lines. Pass Opposite by R shoulder, then pivot as a cple to reface. Active Cples finish in a Line-of-Four, facing dn, to begin the dance again (cts 57-64).

I.

Go Down the Middle Four by Four, etc.

Repeat entire dance with progression

Same active cples walk 8 steps dn the ctr, then walk 8 steps bkwd, stopping at next cple below. Side cples move twd head of set a few steps, as actives bk up to new side cples. Neutral cples move into new pos. At the ft, the cples separate and face each other at sides; at the head, the cples form a Line-of-Four, facing dn. Cples become neutral and wait one round when they reach the head or ft of the set. While neutral, cples should watch their new part in the dance.

SELLENGER'S ROUND  
(English Circle Dance)

Record: Folkraft F1174

Formation: Single circle of cples facing the ctr. W on ptr's R.

Starting Position: All Hs joined in circle, L ft free.

Meas.

Music A     Part I (Circles)

1-4     Circle L with 8 Slides.

5-8     Circle R with 8 slides.

Music B     Chorus

1-2     Two balance steps fwd (R, L) Twd ctr.

3-4     Four running steps bkwd, starting with R ft. Finish facing ptr.

5-8     Partners balance (Right, Left) then turn singly. Partners facing, balance to the R and to the L, then each turns once CW in place with 4 running steps.

All finish facing ctr.

9-16    Repeat pattern of Meas 1-8.

Music A     Part II (Forward and Back a Doubt)

1-4     All Forward and Back. All join Hs in circle and dance 4 light Running steps fwd, twd ctr and 4 light running steps bkwd to places, starting with R ft.

5-8     Repeat pattern of Meas 1-4.

Music B     Repeat Chorus

Music A     Part III (Siding)

1-4     Partners change places with 4 steps, passing L shoulders, then return with 4 steps, passing R shoulders. (Cross over on first two steps and turn on third and fourth steps).

5-8     Repeat Pattern of Meas 1-4.

Music B     Repeat Chorus

Music A     Part IV (Arming)

1-4     Right Elbow Swing with ptr once around and return to place with eight running steps.

5-8     Left Elbow Swing with ptr once around and return to place with 8 running steps.

Music B     Repeat Chorus

Music A     Part V (Circles)

1-4     Circle L with 8 Slides.

5-8     Circle R with eight Slides.

Music B     Repeat Chorus, ending with a Bow or Curtsey to ptr.

TEXAS STAR

1. Ladies to the center and back to the bar
2. Gents to the center for a right hand star
3. Back by the left but not too far
4. Pass your partner and pick up the next
5. Gents back out and the ladies swing in
6. Now star by the right with the ladies in
7. Break in the middle and everybody swing
8. Promenade around the ring
9. (repeat 1 thru 8 three more times to get original partner)

DIVIDE THE RING AND DO-SA-DO

1. First couple bow and 1st couple swing
2. Go down the center and divide the ring
3. Lady go right and gent go left
4. All the way around till you meet your pet
5. Now everybody Do-Sa-Do with your partner
6. Now do-sa-do with your corner
7. Swing your corner lady around
8. And promenade around the town (repeat 3 more times to get original partner).

MISSOURI HOEDOWN

1. First couple bow and swing
2. The gent promenade outside the ring
3. Turn your own with the left hand around
4. Now your corner with the right hand around
5. Back to your own with the left hand around
6. Go all the way around and out to the right
7. Turn the right hand lady with the right hand around
8. Back to your own and everybody swing (repeat for 1st and 2nd M, then 1st, 2nd, and 3rd, and then for all 4 men)

THE ARCH

1. First old couple bow and swing
2. Separate make lines of three
3. Forward 6 and back you march
4. Forward again and make an arch
5. Lone couple tunnel through
6. Swing at the end now just you two
7. Tunnel back and now your home
8. Everybody swing your own.

TAKE A PEEK

1. 1st couple out to the right
2. Around that couple and take a peek
3. Back to the center and swing your sweet
4. Around that couple and peek once more
5. Back to the center and circle 4
6. Break it up with a docey-doe
7. On to the next --repeat with 3rd and 4th couples.

LADY ROUND LADY & GENT ROUND GENT

1. 1st couple out to the couple on the right
2. Lady around the lady and the gent round the gent
3. The gent around the lady and the lady around the gent
4. Circle 4 and away you go
5. Break it up with a docey-doe
6. On to the next -- repeat with 3rd and 4th couples.

TWO GENTS SWING WITH ELBOW SWING

1. 1st couple out to the right
2. 2 gents swing with elbow swing
3. Now your opposites elbow swing
4. Two gents swing with the same old thing
5. Now your own with an elbow swing
6. Circle 4 and away you go
7. Break it up with a docey-doe
8. On to the next --Repeat with 3rd and 4th couples.

### SUZIE-Q

1. 1st and 3rd go out to the right and circle 4 and four in line you stand
2. Everybody forward and back
3. Forward again with a right and left thru
4. And turn right back with a Suzie-Q
5. Opposite right and right all around
6. Partner left as she comes down
7. Opposite right and right all around
8. Partner left and turn her around
9. Now down the line with a right and left thru
10. Now turn right back with a Suzie-Q
11. Repeat 5 thru 8.
12. Repeat figure down the line and across set.

### RIGHT HANDS UP AND LEFT HANDS UNDER

1. Head 2 ladies out to the right and form two lines of three
2. Forward six and back you go
3. The lonesome gents you do-sa-do
4. Right hands up and left lady under
5. Hurry up boys and go like thunder
6. Repeat 2 thru 5 three times to get back to original partners.

### PASS RIGHT THRU & AROUND JUST ONE

1. First and third balance & swing, and into the center and back again.
2. Pass right thru and around just one
3. Go down the center and we'll have a little fun
4. Pass right thru and around just one
5. Pass right thru and you're home
6. Everybody swing

### PICK UP TWO -- STAR

117. (continued)

1. 1st couple bow and swing
2. Lead right out to the right of the ring & circle four
3. Star by the right and don't get lost
4. Back by the left with the left hands crossed
5. Now circle to the left and don't get mixed
6. Pick up couple three and make it six
7. Star by the right and don't get lost
8. Back by the left with the left hands crossed
9. Now circle six and don't be late
10. Pick up the fourth and make it eight
11. Star by the right and don't get lost
12. Back by the left with the left hands crossed
13. Now circle to the left around the ring
14. Then swing your partner everybody swing
15. Promenade around the floor
16. Take them home we'll dance some more

### PICK UP TWO -- BIRDIE IN A CAGE

Substitute the following in each place where lines 3 & 4 are used in the above:

3. Cage the birdie and close the door, circle around and circle some more
4. Birdie jump out and the crow jump in, circle around and around again

### PICK UP TWO -- SISTERS FORM A RING

Substitute the following in each place where lines 3 & 4 are used in the above:

3. (2) (3) (4) little sisters form a ring
4. Back to your own for a 2 hand swing

### FORWARD SIX AND FALL BACK SIX

1. 1st and 3rd lead out to the ring and circle four
2. Now the two head gents go home alone
3. Forward six and fall back six
4. Forward two and fall back two
5. Forward six and pass right thru
6. Forward two and pass right thru (Repeat lines 3 thru 6 to get back to original position)

## DRIFTERS

(squares for beginners, cont'd)

118.

1. First and 3rd go forward and back
2. Forward again and right and left through
3. Sides divide and line up four
4. Forward 8 and back once more
5. Swing the girl on the left of you
6. Put her on your right reform those lines
7. Forward and back you're doin' fine
8. Forward again and pass right through
9. Turn alone like you always do
10. Pass right back across the floor
11. Turn alone as you did before
12. Forward again with a right and left through
13. Then swing the girl on the left of you

## DRIFTERS

Substitute the following for lines 8 thru 11:

8. Chain the ladies across the floor
9. Now turn and chain right down the line
10. Then all four ladies grand chain four
11. Diagonally across the floor

## DRIFTERS

Substitute the following for lines 5 & 6.

5. Box the gnat across the floor
6. Right and left back as you did before.

## THE ROUTE

1. 1st and 3rd out to the right -- circle four
2. Four in line you stand
3. Forward 8 and fall back 8
4. Chain the ladies across the street
5. Chain them back you did it neat
6. Chain the ladies along the line
7. Chain right back you're doing fine
8. Chain the ladies across the street
9. Chain the line you're doing fine
10. Across the street 2 ladies chain
11. Along the line chain again
12. Now you're home, so everybody swing.

## FOUR IN A CENTER LINE

1. 1st couple balance and swing and promenade half 'round the ring, and form a line of 4
2. Forward 4 and 4 fall back
3. Forward 4 and 4 stand pat
4. Side couples right and left along that 4
5. Right and left back as you did before
6. 2 ladies chain thru the center of the line
7. Chain them back you're doin' fine
8. Center 4 circle 4
9. Go back home
10. Everybody swing

## DIVIDE THE RING AND SASHAY PARTNERS

1. 1st couple balance and swing
2. Go down the center and divide the ring
3. Lady go right, gent go left and everybody
4. Sashay by your partners 1/2
5. Resashay to all the way
6. Give your own a pretty little whirl
7. All run away with the corner girl
8. Same old guy and new little maid
9. Go down the center and promenade
10. Repeat 3 thru 9 twice
11. Repeat 3 thru 7 to return to original partner.

## WHIRL AWAY WITH A HALF SASHAY

1. First couple balance and swing
2. Now lead right out to the right of the ring & circle 4
3. Then whirl away with a half sashay
4. And swing your corner lady
5. Ease 'em to the center back to back
6. The gents run around the outside track
7. Then left to your own for a do-pas-o

## ARKANSAS TRAVELER

1. 1st and 3rd go forward and back
2. Forward again and turn the opposite lady with right hand round
3. Partner by the left as you come down
4. Corner lady with the right hand around
5. Partner by the left and left all around
6. Promenade the corners as you come down
7. Repeat 3 times to return to home places

CROSS TRAILS

1. 1st and 3rd go forward and back
2. Forward again let's have a little fun
3. Cross trail thru go around just one
4. Go down the center and cross trail thru
5. Go round just one you're still not thru
6. Now pass right thru across the set
7. Around just one you're not thru yet
8. Forward again and pass right thru
9. Around just one you're almost thru
10. Now cross trail thru to a left allemande

RUNOUTTANAMES

1. 1st and 3rd bow and swing
2. Promenade outside the ring
3. All the way around two by two
4. While 2 & 4 do a right and left thru
5. 1st and 3rd lead out to the right
6. Circle four you're doing fine
7. Open out into a line
8. Forward eight and 8 fall back
9. Now pass thru and turn to the left
10. Make a left hand star you're not thru yet
11. Gents reach back with your right hand
12. Pull them thru for a right and left grand

K. O. SQUARE

1. 1st and 3rd go forward and back
2. Forward again and swing the opposite
3. Face the sides and circle four
4. Pull them straight to lines of four
5. Forward eight and eight fall back
6. Forward again and box the gnat
7. To an 8 hand right hand star like that
8. Gals reach under with your left hand
9. Allemande left and a right and left grand  
(Repeat for 1 & 3 to get original partners)

PRETZEL

1. 1st and 3rd half sashay
2. Box the gnat across the way
3. Face the sides and circle half
4. All 4 couples California Twirl
5. Outside 4 separate
6. Box the flea with the one you meet
7. Face the middle, box the gnat
8. Face the sides and circle half
9. All four couples California Twirl
10. Outside 4 separate
11. Meet your own, box the flea
12. Face the middle, box the gnat
13. Cross trail thru, left allemande

LADIES CHAIN A THREEQUARTER MILE

1. Four ladies chain a three quarter mile
2. Turn those ladies and keep in style
3. Ladies chain a three quarter mile
4. Turn 'em boys and make '3m smile
5. Ladies chain a three quarter mile
6. Around the next a little while
7. Chain 3 quarter and home you go
8. Everybody do-pas-o



SEEING RED

First and third swing a few  
 Two and four right and left thru  
 Turn your girl that pretty little thing  
 Four ladies chain across the ring  
 Face to the middle and whirl away  
 Heads go forward and back that way  
 Cross trail thru across the floor  
 Around just two and you line up four  
 Forward eight and back again  
 Pass thru and the ends turn in  
 Calif, swirl to a left allemande, etc.

S'ALL RIGHT

One and three right and left thru  
 Turn 'em twice with all your might  
 She goes left and you go right  
 Round just two to a four in line  
 Forward eight and back that way  
 All 4 girls to the right sashay  
 Two ladies chain straight across  
 Down the line don't get lost  
 Cross the set now ain't that grand  
 Chain the line to a left allemande,  
 etc.

RHUBARB

One and three bow and swing  
 Side ladies chain across the ring  
 Head two ladies chain to the right  
 Turn 'em around and hold them  
 tight  
 New head ladies chain 3/4 round  
 Side gents will turn you around to  
 a line of three  
 Forward six and back with you  
 Forward again and pass thru  
 Turn right go around one  
 Line up four have some fun  
 Forward eight and back like that  
 Center four box the gnat  
 Right and left thru the other way back  
 Turn and pass thru  
 Split the ring go around one  
 Star by the right 1/4 round  
 Allemande left when you come down  
 Etc.

REBEL

Heads up and back, don't you fail  
 Forward again and cross trail  
 Go round one, put the lady in the lead  
 Dixie chain in the middle now take heed  
 Gals go left, gents go right  
 Round one, into the middle box the gnat  
 Face the sides do a right and left thru  
 Inside arch duck back thru  
 Wheel around do a left allemande  
 Partner right, right and left grand

BUICK SPECIAL

Head two ladies chain across  
 Turn 'em boys and don't get lost  
 Side two ladies chain to the right  
 Turn 'em around hold 'em tight  
 Side two couples half sashay  
 Heads go forward and back I say  
 Heads pass thru go round one  
 Into the middle and cross trail  
 U turn back, right to the opposite box the  
 gnat  
 Pull her by here's what you do  
 Do Paso all eight of you  
 Partner left, corner right  
 Partner left with an arm around  
 Promenade go round the town

DIZZY CHAIN

One and three you wheel around  
 Two ladies chain, turn 'em around  
 Same two ladies Dixie chain  
 On to the next two ladies chain  
 Turn 'em around  
 Same two ladies Dixie chain  
 On to the next two ladies chain  
 Turn 'em around  
 Same two ladies Dixie chain  
 On to the next two ladies chain  
 Face those two, cross trail  
 There's your corner, left allemande  
 Right to mother, right and left grand

Are you familiar with American Squares? It is the most Nation-  
 wide of our Square Dance Magazines.

Folk Dance Camp, 1957

FOLLOW THAT GIRL

Promenade and don't slow down  
 One and three wheel around  
 Pass thru the couple you meet  
 On to the next and pass thru  
 All 4 gents turn back  
 Follow that girl in the same old track  
 Go twice around that ring now Jack  
 Turn your partner, left elbow swing  
 Four gents star in the middle of the  
     ring  
 Twice around to your corner girl  
 Allemande left, etc.

BREAKING TRAIL FOR THE  
OTHER THREE

One and two do a half sashay  
 Circle eight around that way  
 Two little ladies hand in hand  
 Split those gents across the land  
 Around just one and crowd back in  
 Circle eight, you're gone again  
 Gents, swing the girl that's by your  
     side  
 Allemande left with a great big  
     smile  
 Promenade, go single file  
 First little lady, turn right back  
 Second little lady, same old track  
 Third little lady, follow those two  
 Fourth little lady, same for you  
 Original partner, box the gnat  
 All eight swing right where you're  
     at

EIGHT CHAIN STAR

Four gents star across the town  
 Turn the opposite gal with the left  
     hand round  
 Face your corner all eight chain  
 Right and left and turn 'em around  
 Gents star right 3/4 round  
 Turn that gal with a left hand round  
 All the way around  
 Face your corner, all eight chain  
 Right and left and turn 'em around  
 Gents star right across the set  
 Turn that gal you're not thru yet  
 Face your corner once again  
 Go right and left for a left allemande,  
 etc.

CAST AWAY

All four ladies chain across  
 Then head ladies chain 3/4 round  
 The side gents will turn you around  
 And make two lines of three  
 Forward six and six fall back  
 Then circle 8 go around the track  
 All four gents pass thru  
 Around just one and behind the sides  
     you stand  
 Forward 8 and 8 fall back  
 Two ladies chain on a double track  
 Turn them boys and line up four  
 Forward 8 and back once more  
 Whirl away with a half sashay  
 Then pass thru across the way  
 Now cast off and circle wide  
 Circle left on the old cow hide  
 Etc.

### GNAT GNARL

Jerry Helt, Cincinnati, Ohio

First and third forward and back  
Pass thru turn alone, opposite box the  
gnat  
Face the sides, split that couple,  
come back in  
Box the same ol' gnat again  
Face the middle, pass thru, split  
that couple come back in  
Box the same ol' gnat again  
Face the middle, right & left thru  
Turn 'em around, pass thru  
Split that couple 4 in line  
Forward 8 and back like that  
Opposite right box the gnat  
Star right all 8 after that  
Girls roll out pass one man  
Allemande left, right & left grand

### FLORIDA FOLLY

Jerry Helt, Cincinnati, Ohio

Two & Four forward & back  
Side ladies chain across the track  
Head couples right and left thru  
Sides to the right and circle too  
Side gents break, form a line  
Forward & back you're doing fine  
Right hand high, left hand low  
Ends cross over, here we go  
Side couples forward & back  
Right & left thru across the track  
Sides to the right, circle four  
Two gents break, two lines of four  
Forward eight, back you go  
Right hand high, left hand low  
Gents cross over same ol' row  
Circle eight around you go  
Two couples roll away with a  
half sashay

(At this point in the dance there  
are only 2 couples that are in  
the right position to roll away  
with a half sashay)

Circle left in the same ol' way  
All four ladies roll away with a  
half sashay

Right & left grand, etc.

(Original partner)

### HOT CINDERS

Jerry Helt, Cincinnati, Ohio

First & third cross trail thru  
Split the ring go around two  
Hook on the ends and form a line  
Forward up and back in time  
Pass thru across the world  
Center couples California twirl  
Ends turn in now doubles pass thru  
Face the girl across from you  
Box the gnat with the same doll  
Right & left thru across the hall  
Same ladies chain across the set  
Chain the line you're not thru yet  
Roll away with a half sashay  
Right & left grand you'll hear me say  
(Original Partner)

### COOL BREEZE

Jerry Helt, Cincinnati, Ohio

First & third promenade half the  
outside ring  
Down the middle right & left thru  
Same ladies chain, turn 'em twice with all  
your might  
Head couples lead to the right  
Circle half, you're doing fine  
Heads rip 'n snort, form a line  
(Head couples draw entire circle of four  
through side couples. Head couples break  
from partner. Ladies go right, men go  
left around one, ending up facing out  
in a line of four)  
Arch in the middle, ends turn in  
Into the middle right & left thru  
Pass thru split the ring around one  
Down the middle, cross trail around one  
(Trail thru)  
Into the middle crosstrail around one  
Down the middle crosstrail, left allemande  
Etc.

SQUARE 'EM UP

Jerry Helt - Cincinnati, Ohio

First and third bow & swing  
 Promenade half the outside ring  
 Right & left thru with all your might  
 She goes left, you go right  
 Around the outside, swing a new gal  
 Face the middle and listen, pal  
 Sides pass thru across the floor  
 Split that couple line up four  
 Forward eight and back to the world  
 Lady on the left California whirl  
 Ends turn in right & left thru  
 Turn 'em around as you always do  
 Pass thru left allemande  
 Partner all right & left grand, etc.  
 (Original partner)

QUADRANGLE

Jerry Helt, Cincinnati, Ohio

Tono Label #L 28216-1

Figure:

Heads right, with a right & left thru  
 Same heads right with a right and left  
 thru (16 cts)  
 Head ladies chain, side ladies  
 chain (16 cts)  
 Sides right, with a right and left  
 thru  
 Same sides right, with a right and  
 left thru (16 cts)  
 Side ladies chain, head ladies chain  
 (16 cts)  
 All 4 ladies grand chain, chain 'em  
 back (16 cts)  
 Heads forward and back, sides  
 forward and back (16 cts)  
 Heads star right once around  
 back home  
 Sides star right once around  
 (16 cts)  
 Allemande left, grand right & left  
 (16 cts)  
 Promenade partner home and swing  
 (16 cts)  
 (Repeat the complete figure one  
 more time)

"ARKY CATCH ALL EIGHT"

Dan and Madeline Allen

First and third you bow and swing  
 Side ladies chain across the ring  
 Heads pass thru but don't turn back  
 Circle up eight on the outside track  
 (two copies facing in - two couples  
 facing out)  
 Now whirl away with a half sashay  
 And catch all eight in the Arky way.  
 Back by the left like an allemande thar  
 The heads back up in a right hand star  
 Throw in the clutch, put 'er in low  
 Twice around the ring you go  
 Pass that one, turn the next like a  
 left allemande  
 Right to mother, right and left grand  
 (regular right and left grand)

TIDAL WAVE

Jerry Helt &amp; Madeline Allen

First and third go forward and back  
 Dos-a-dos on the inside track  
 Dos-a-dos go all the way around  
 To an ocean wave, rock forward and  
 back  
 Sides, go forward and box the gnat  
 Face the middle and box the flea  
 Same little girl, you seesaw round  
 To an ocean wave, rock forward and  
 back  
 The girls star right, across the town  
 There's your corner, left allemande  
 Etc.

BREAKS

Jerry Helt, Cincinnati, Ohio

First & third, ladies chain across the  
 way  
 Heads roll away with a half sashay  
 Circle up eight you're doing fine  
 Four gents pass thru around two form  
 a line  
 Four ladies pass thru around one  
 Four ladies crosstrail, left allemande,  
 Etc.

Head men with corner girls, go forward &  
 back  
 Pass thru across the track, separate  
 Left Allemande, etc.

### GNAT GNARL

Jerry Helt, Cincinnati, Ohio

First and third forward and back  
Pass thru turn alone, opposite box the  
gnat  
Face the sides, split that couple,  
come back in  
Box the same ol' gnat again  
Face the middle, pass thru, split  
that couple come back in  
Box the same ol' gnat again  
Face the middle, right & left thru  
Turn 'em around, pass thru  
Split that couple 4 in line  
Forward 8 and back like that  
Opposite right box the gnat  
Star right all 8 after that  
Girls roll out pass one man  
Allemande left, right & left grand

### FLORIDA FOLLY

Jerry Helt, Cincinnati, Ohio

Two & Four forward & back  
Side ladies chain across the track  
Head couples right and left thru  
Sides to the right and circle too  
Side gents break, form a line  
Forward & back you're doing fine  
Right hand high, left hand low  
Ends cross over, here we go  
Side couples forward & back  
Right & left thru across the track  
Sides to the right, circle four  
Two gents break, two lines of four  
Forward eight, back you go  
Right hand high, left hand low  
Gents cross over same ol' row  
Circle eight around you go  
Two couples roll away with a  
half sashay  
(At this point in the dance there  
are only 2 couples that are in  
the right position to roll away  
with a half sashay)  
Circle left in the same 'ol' way  
All four ladies roll away with a  
half sashay  
Right & left grand, etc.  
(Original partner)

### HOT CINDERS

Jerry Helt, Cincinnati, Ohio

First & third cross trail thru  
Split the ring go around two  
Hook on the ends and form a line  
Forward up and back in time  
Pass thru across the world  
Center couples California twirl  
Ends turn in now doubles pass thru  
Face the girl across from you  
Box the gnat with the same doll  
Right & left thru across the hall  
Same ladies chain across the set  
Chain the line you're not thru yet  
Roll away with a half sashay  
Right & left grand you'll hear me say  
(Original Partner)

### COOL BREEZE

Jerry Helt, Cincinnati, Ohio

First & third promenade half the  
outside ring  
Down the middle right & left thru  
Same ladies chain, turn 'em twice with all  
your might  
Head couples lead to the right  
Circle half, you're doing fine  
Heads rip 'n snort, form a line  
(Head couples draw entire circle of four  
through side couples. Head couples break  
from partner. Ladies go right, men go  
left around one, ending up facing out  
in a line of four)  
Arch in the middle, ends turn in  
Into the middle right & left thru  
Pass thru split the ring around one  
Down the middle, cross trail around one  
(Trail thru)  
Into the middle crosstrail around one  
Down the middle crosstrail, left allemande  
Etc.

SQUARE 'EM UP

Jerry Helt - Cincinnati, Ohio

First and third bow & swing  
 Promenade half the outside ring  
 Right & left thru with all your might  
 She goes left, you go right  
 Around the outside, swing a new gal  
 Face the middle and listen, pal  
 Sides pass thru across the floor  
 Split that couple line up four  
 Forward eight and back to the world  
 Lady on the left California whirl  
 Ends turn in right & left thru  
 Turn 'em around as you always do  
 Pass thru left allemande  
 Partner all right & left grand, etc.  
 (Original partner)

QUADRANGLEJerry Helt, Cincinnati, Ohio  
Tono Label #L 28216-1Figure:

Heads right, with a right & left thru  
 Same heads right with a right and left  
 thru (16 cts)  
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 thru  
 Same sides right, with a right and  
 left thru (16 cts)  
 Side ladies chain, head ladies chain  
 (16 cts)  
 All 4 ladies grand chain, chain 'em  
 back (16 cts)  
 Heads forward and back, sides  
 forward and back (16 cts)  
 Heads star right once around  
 back home  
 Sides star right once around  
 (16 cts)  
 Allemande left, grand right & left  
 (16 cts)  
 Promenade partner home and swing  
 (16 cts)  
 (Repeat the complete figure one  
 more time)

"ARKY CATCH ALL EIGHT"

Dan and Madeline Allen

First and third you bow and swing  
 Side ladies chain across the ring  
 Heads pass thru but don't turn back  
 Circle up eight on the outside track  
 (two couples facing in - two couples  
 facing out)  
 Now whirl away with a half sashay  
 And catch all eight in the Arky way.  
 Back by the left like an allemande thar  
 The heads back up in a right hand star  
 Throw in the clutch, put 'er in low  
 Twice around the ring you go  
 Pass that one, turn the next like a  
 left allemande  
 Right to mother, right and left grand  
 (regular right and left grand)

TIDAL WAVE

Jerry Helt &amp; Madeline Allen

First and third go forward and back  
 Dos-a-dos on the inside track  
 Dos-a-dos go all the way around  
 To an ocean wave, rock forward and  
 back  
 Sides, go forward and box the gnat  
 Face the middle and box the flea  
 Same little girl, you seesaw round  
 To an ocean wave, rock forward and  
 back  
 The girls star right, across the town  
 There's your corner, left allemande  
 Etc.

BREAKS

Jerry Helt, Cincinnati, Ohio

First & third, ladies chain across the  
 way  
 Heads roll away with a half sashay  
 Circle up eight you're doing fine  
 Four gents pass thru around two form  
 a line  
 Four ladies pass thru around one  
 Four ladies crosstrail, left allemande,  
 Etc.  
 Head men with corner girls, go forward &  
 back  
 Pass thru across the track, separate around two  
 Left Allemande, etc.

BREAKS

Jerry Helt, Cincinnati, Ohio

First & third lead out to the right  
of town

Circle four half way round

Dive thru and circle four

Once around and then no more

Pass thru, then right & left thru

Same ladies chain as you always  
do

Inside arch outside under dive  
thru

Right & left thru, pass thru

Opposite lady a right hand swing

Allemande left the corner of the  
ring

Right & left grand, etc.

(original partner)

Head gents with corner girls

Go up to the middle and back to  
the world

Cross trail thru, split the ring  
around one

Cross trail thru, split the ring  
around one

Allemande left, right & left  
grand, etc.

(original partner)

BREAKS

Jerry Helt, Cincinnati, Ohio

(Start with original right hand lady)

Heads to forward back that way

Roll away with a half sashay

Circle eight in the same ol' way

Four ladies go forward and back you run

Pass thru, split the ring around one

Into the middle pass thru, left Allemande

Partners all right & left grand, etc.

(original partner)

Promenade eight don't be slow

Backrack on heel and toe

One and three wheel around

Box the gnat with the couple you found

Crosstrail thru left allemande, etc.

Head men face your corner, box the gnat

Face the middle, pass thru, turn alone

Side men face your corner, box the gnat

Face the middle pass thru, turn alone

Left allemande, etc.

Heads to the right, circle four, you're doing fine

Head gents back form two lines

Forward eight and back you go

Forward again and do-sa-do

Full around to an ocean wave when you come down

Balance forward and back

Swing by the right and balance again

Pass thru, turn alone, left allemande, etc.

BREAKS

Jerry Helt, Cincinnati, Ohio

One and three promenade the outside  
 All the way around the outside floor  
 Go to the right, one face, two face,  
 three face four  
 Pass thru, turn back opposite box the  
 gnat  
 Face the middle, double pass thru  
 Cross trail pick up yours with arm  
 around  
 Right and left thru the couple you  
 found  
 Cross trail left allemande, etc.

Head ladies chain left  
 Heads pass thru across the set  
 Around two form a line  
 Forward and back you're doing fine  
 Gals step across, left allemande,  
 etc.

Head men with corner girls  
 Go forward and back  
 Forward again box the gnat  
 Pull 'em by turn alone  
 Left allemande, etc.

First and third, right & left thru  
 Two & four ladies chain too  
 Heads to the right circle to a line  
 Forward & back in time  
 Gents step across, left allemande,  
 etc.

Jerry Helt, Cincinnati, Ohio

Heads to the right, circle to a line  
 Go forward up and back in time  
 California twirl your own little doe  
 Turn left in single file you go  
 Gent reach back with your right hand  
 Box the gnat and left grand,  
 etc.

(Original partner, we hope)

Head ladies chain to the left  
 Heads pass thru across the set  
 Around one and line up four  
 Forward eight and back once more  
 Pass thru turn alone, gents step  
 across the land  
 Allemande left, right & left grand  
 etc.

(Original partner)

First and third take a swing  
 Two & four the ladies chain  
 Heads to the right, circle half  
 Dive thru right & left thru  
 Pass thru right & left thru  
 Opposite lady left allemande  
 Partners all right & left grand  
 etc.

(Original partner)



## WHO'S ON FIRST?

122.

Dan and Madeline Allen

Record: Any strongly phrased record as Folk Dancer "Petronella."

- A. The first couple passes thru across the set and turns individually in No. 3 pos. At the same time the 3rd cple divides and with the others in the set moves one place away from No. 3 pos and twd No. 1 pos.
- B. The ones in No. 2 pos pass thru across the set, and turn individually in No. 4 pos. At the same time the 4th cple divides and with the others moves one place away from No. 4 pos and twd No. 2 pos.
- C. The ones in No. 3 pos pass thru and the rest fill in No. 3 pos.
- D. The ones in No. 4 pos pass thru and the rest fill in No. 4 pos.

Complete Sequence is A, B, C, D; 3 times and all cples will be back in home pos.

Suggestion: Start by allowing 8 beats for each movement, using the first 4 to do the movement and the last 4 to think about the next one. Then allow 4 beats only. After this is perfected, try using a cross-trail with individual turns. Two times around will bring everyone back to home pos as against three times with a straight "pass thru."

## FLAMING MAMIE MIXER

Jerry Helt, Cincinnati, Ohio

Record: Dot label #DEP - 1045

Position: Open, facing LOD, inside Hs joined

Footwork: Opposite throughout

Meas.

- 1-4 Forward, Two; Three; Swing; Back Up, Two; Three, Touch:  
Walk fwd in LOD L-R-L, Swing R fwd, still facing LOD bk up R-L-R and touch L toe beside R.
- 5-8 Turn Away; Two; Three; Four;  
Releasing joined Hs, ptrs turn away from each other M turning L face in a CCW arc starting with L ft and taking 4 slow steps, L-R-L-R end face to face ptr with bk to COH with both hs joined. The W turns away with opposite ftwk in a CW arc R-L-R-L to end facing ptr with bk to wall, both Hs joined.
- 9-12 Step, Close; Step, Close; Reverse, Close; Step, Close;  
Facing ptr and with both Hs joined, step L along LOD, close R to L; repeat taking wt on R as before. Then repeat the same in RLOD.
- 13-16 Apart; Two; Forward; Two;  
Starting on M's L and W's R do two slow steps backing away from each other, M backing twd COH; W backing twd wall; then fwd two slow steps to the R to new ptr resuming open pos facing LOD with inside Hs joined to repeat the dance from beginning.

No Western Folk Dancer can hope to keep up to date without reading Let's Dance. Subscribe now.

SMILES

Jerry Helt, Cincinnati, Ohio

Records: MacGregor Label. Without call #771-A. With call #772-AIntroduction - Break

Allemande left your corner, pass right by your own  
 Right hand 'round the right hand lady, left hand 'round your own  
 Walk all around your corner girl, See-saw your taw  
 Allemande left your corner, right and left the hall  
 Grand 'ol right and left around the ring you go  
 When you meet your partner do-sa-do  
 Promenade your partner two by two  
 With the smile that she gave to you.

Figure

Head couples promenade half the outside square  
 All four ladies chain, chain 'em cross from there  
 Side couples right and left thru, wheel the gals around  
 All four ladies chain across the town  
 All around your corner, see-saw your own  
 Left hand swing your corner, promenade her home  
 The smiles that fill my heart with sunshine  
 Are the smiles that you give to me.

Sequence of dance:

Introduction.

Figure.

Figure.

Break.

Figure.

Figure.

TOWN HALL SQUARES  
presented by Ralph Page

The charm of New England squares is not necessarily the complexity of figure, but the sudden interpolation of surprise calls which the competent caller inserts into the chorus figure, or anywhere at all for that matter. "Jumping the gun" is plain asking for trouble and nothing but misery awaits the unwary know-it-all who, much to his horror finds himself dancing alone, while the rest of the set works out a chorus figure.

You will find none of these surprise calls in your syllabus. If you know about it ahead of time it isn't a surprise.

Also, New England callers are expert at taking a basic figure and improvising on the theme on the spur of the moment. We like them called that way; not in a spirit of competition with the dancers pitted against the caller - the Lord forbid! - but entirely in the spirit of a good time for all, the experts as well as the beginner.

The style is entirely different and you will have much to "unlearn." Allemandes are always danced with a hand hold and not the western forearm grip; right and left four, with nothing else said always means over and back the same for ladies chain, grand chain, etc. Promenades are usually done by the man placing his R arm around the ladies' waist, her R H holding his R H at her waist; L Hs joined in front of the man. Grand R and L is always all the way around, unless stated to promenade home. There are other differences, but those will be enough to keep you in a state of confusion the entire week.

THE BASKET  
(traditional)

Head two couples to the right  
Circle four hands around  
Cross both hands over, gents bow low, ladies do so and cuddle up boys as round you go  
Break it up with a right hand star  
Left hand back the other way  
Swing the girl behind you  
Swing partners all and promenade the hall  
Repeat for heads; sides; then sides to the right, etc.

CHAOS SET TO MUSIC  
(4 or 9 sets needed)

Heads right and left four  
Sides the same  
Heads right & left length of the hall  
Sides right & left across the hall  
All right & left the hall  
Same for ladies chain: combine both  
Same for Chassez

GRAND SQUARE  
(traditional)

Grand square - heads forward, sides divide etc.  
Reverse  
Head two couples right and left four  
Side two couples swing  
Sides two couples right and left four  
Head two couples swing  
Grand square, sides forward, heads divide  
Reverse  
Head two couples ladies chain  
Side two couples swing  
Side two couples ladies chain  
Head two couples swing  
Grand square, heads forward, etc.  
Reverse  
Head two couples circle four  
Circle four with the left hand couple  
Everyone swing and promenade home  
Side couples circle four  
Circle four with right hand couple  
Everyone swing and promenade home  
Grand square, sides forward, etc.  
Reverse  
Head two couples sashay four  
Sashay four with right hand couple  
Side two couples sashay four  
Sashay four with the left hand couple  
Allemande left your corner, right hand around your own  
All four gentlemen grand chain  
Grand square, heads forward, etc.  
Reverse

MONADNECK MUDDLE

Head couple promenade halfway round  
outside the ring  
Forward four in line with couple three  
and back  
Forward again and stand in line  
Side two couples right and left along  
that line of four  
All swing partners and promenade  
home  
Second couple promenade halfway round  
outside the ring  
Forward four in line with couple four  
and back  
Forward again and stand in line  
Head two couples ladies chain thru  
that line  
All swing partners and promenade home  
Third couple promenade halfway outside  
the ring  
Forward four in line with couple one and  
back  
Forward again, break in the center,  
face the sides  
Right and left eight  
All swing partner and promenade home  
Fourth couple promenade halfway round  
outside the ring  
Forward four in line with couple two and  
back  
Forward again, break in the center, face  
the heads  
All four ladies chain in line  
All swing partner and promenade home.

PIONEER POLKA SQUARE

by Ted Sannella

Music: Mount Gabriel Reel

Head two couples polka all around the  
inside track  
Place the ladies in the center standing  
back to back  
Side two couples polka round the ladies  
standing there  
And leave your ladies in the center,  
standing back to back  
The gents promenade around to the right  
Go all the way around if it takes all night  
Left hand to your partner, right hand to  
the next  
Balance in, balance out, turn by your  
left a half way round  
Balance out, balance in, turn by your  
left hand round again  
The ladies grand chain  
Promenade your corner lady once  
around to home.

CONTRA SQUARE

BY Ted Sannella

Head couples balance & do si do  
Allemande left with your corners  
Hold on by the left, right hand to your  
own  
And balance four in line  
(only heads give RH to ptr forming  
2 lines at head pos)  
Now forward all and back  
Swing at the head and swing at the feet  
(1st & 3rd cples only swing)  
Now go thru the center with your own  
(1st cple go down the hall while the  
3rd cple goes up the hall passing  
each other in center of the set as in  
right & left)  
Turn right around come the same way  
home  
(The 2 cples turn individually and  
return back thru the center to home  
pos)  
Cast off with your corners and the ladies  
chain across and back  
(cast off into contra formation with  
two lines facing each other from the  
side positions. Opposite ladies  
chain)  
Join your hands, forward all & back  
The center four go forward again and  
circle left  
(The original head couples from  
positions in the center of each line  
step forward and join hands,  
circling to the left until near orig-  
inal home pos)  
Turn your opposite lady with the right  
hand around  
And now your own with the left hand  
around  
(head couples only do this)  
Everybody turn your corner by the  
right hand around  
All go home and swing your own  
And promenade her home.  
Repeat entire dance for side couples.

CORNERS OF THE HALL

First couple promenade the outside of the ring  
 And right & left four with the couple you meet  
 Right & left four on the corners complete  
 Ladies chain on the corners of the hall  
 Half promenade on the corners of the hall  
 Half right & left back home  
 Circle four on the corners of the hall  
 Break that circle out in line  
 Forward all and back  
 Forward again and the ladies chain the grand square  
 When you're home swing your own  
 -Each couple leads out in turn

WHIRLIGIG & CHEAT

Head 2 men to the right of the ring  
 Turn the right hand lady with a right hand swing  
 Back to your partner with a left hand swing  
 Same two men turn in the center once and a half around with a right hand swing  
 To the opposite lady for a left hand swing  
 Then back in the center, go once and a half around with a right hand swing  
 To your partner with a left hand swing  
 The left hand lady with a right hand swing  
 Back to your partner for a left hand swing  
 Then those two men cheat or swing  
 Go anywhere in the hall or ring  
 Go back home and swing your own  
 Don't get caught cheating your own  
 Repeat dance for side two men  
 Then for all four men  
 Repeat entire dance for ladies too if you wish

CANADIAN SETT

~~Head couple to the right~~, circle four  
 Dip & dive on the corner of the set (1, 2, & 3)  
 On to the next and circle four  
 Dip & dive on the other corner (1, 3, & 4)  
 On to the last and circle four  
 Dip & dive across the set (1, 4, & 2)  
 Everybody swing and promenade home  
 Couple two out to the right, circle four  
 Right & left 6 on the corner of the set  
 On to the next, right & left 6 on the other corner  
 On to the last, circle four  
 Right & left 6 across the set  
 Everybody swing and promenade home  
 Third couple to the right, circle four  
 Three ladies chain on the corner of the set  
 On to the next, circle four  
 Three ladies chain on the other corner of the set  
 Onto the last, circle four  
 Three ladies chain across the set  
 Everybody swing and promenade home  
 Fourth couple to the right, circle four  
 Dip & dive on the corner of the set  
 On to the next, circle four  
 Right & left 6 on the other corner of the set  
 On to the last, three ladies chain across the set  
 Everybody swing and promenade home.

DUCK TO THE CENTER

Head two gents lead out to the right  
 And circle three hands around  
 Duck to the center, swing your original opposite lady  
 While the side two couples half right and left over  
 Same active men lead on to the right  
 And circle three hands around  
 Now duck to the center and swing your own  
 While the side two couples right and left home  
 --Repeat dance for side two men  
 --Repeat dance for head two ladies  
 --Repeat dance for side two ladies

No other magazine can be as Contra-wise as Northern Junket.  
 Ralph Page is the editor, of course.

LADIES STAY HOME

Head lady & opposite gent forward & back  
 Forward again and do si do  
 Go back home and swing partner while  
 the  
 Side two couples ladies chain  
 Second lady, opposite gent the same,  
 head two ladies chain  
 Third lady & opposite gent the same,  
 sides ladies chain  
 Fourth lady & opposite gent the same,  
 head ladies chain  
 Right hand to your partner, gents  
 stay home  
 The ladies grand right & left round  
 the ring  
 Turn half round with your partner  
 and  
 Ladies right & left the other way back  
 Head gent & opposite lady forward &  
 back  
 Forward again, right elbow reel  
 Go home, left elbow reel your  
 partner  
 Second gent, opposite lady the same  
 Third gent & opposite lady the same  
 Fourth gent & opposite lady the same  
 All reel partners  
 Right hand to partner, ladies stay  
 home and  
 The gents grand right & left around  
 the ring  
 Turn half around with partner and  
 gents  
 Grand right & left the other way back  
 All swing partner and promenade.

ODD COUPLE PROMENADE

First couple out to the right  
 And balance with the two  
 Same two couples right and left four  
 Both couples on to the next  
 Circle six hands round  
 Allemande left, grand right and left  
 While the odd two promenade  
 When you're home swing your own.

THE ROUT

Head two couples lead to the right  
 Circle four hands around  
 Break the circle into line  
 and four in line you stand  
 Forward all and back  
 Right and left with opposite  
 couple  
 All swing partner and  
 promenade  
 Side two couples lead to the  
 right  
 Circle four hands around  
 Break the circle into line and  
 four in line you stand  
 The ladies chain across and  
 back  
 All swing partner and  
 promenade  
 Heads to the right again and  
 circle four hands around  
 Out in line, forward all and  
 back  
 Do si do your opposite, do si  
 do your own  
 All swing and promenade  
 Sides to the right and circle  
 four  
 Out in line, forward all and  
 back  
 Right hand star with opposite  
 couple  
 Left hand star back to place  
 All swing partner and prom-  
 enade  
 Heads to the right, circle four  
 Out in line, forward all and  
 back  
 Ladies chain the square  
 All swing partner and promenade  
 Sides to the right, circle four  
 Out in line, forward all and back  
 Right & left the square  
 All swing partner and promenade

### CANADIAN LANCERS

Head couple bow and swing  
Promenade halfway round the ring  
Come up the center to place  
And the side two couples fall in  
All forward four steps and back  
All chassez to right and back  
All four ladies single file around  
the men  
All four men single file around  
the ladies  
Head couple down the center, the  
others follow  
Men to right, ladies to left  
Form in lines of four  
All forward & back  
All swing partners to place  
And all promenade

### CIRCLE THREE & BALANCE FOUR

Abe Kanegson  
Head gents to the right and circle 3  
Head ladies do si do  
Once and a half on the sides of the  
floor  
Into the middle and balance four  
Heads allemande left your own  
A right hand round your corner  
And you balance to your own  
Swing your partners everyone  
You swing your partners all  
Now take the lady that you swung  
And promenade the hall.  
Repeat for side gents  
Repeat for head ladies  
Repeat for side ladies

### AROOSTOOK SQUARE

Rod Linnell  
The head two couples out to the  
right  
And balance with those two  
Now join your hands and circle left  
It's half way round you go  
Half ladies chain, don't return  
But half right & left right thru  
Half right & left and take that lady  
Right back home with you  
Then allemande left your corner  
And right hand round you own  
Go back and take your corner girl  
And promenade her home.  
Repeat for sides - then heads -  
then sides.

### DO SI DO RIGHT

125.

Rod Linnell

First couple promenade all around the  
outside set  
Then do si do the right hand couple  
Half right & left across the set  
Do si do the couple then on the right  
Half right & left back home  
The side two ladies chain  
Second couple promenade all around the  
outside set  
Then do si do the right hand couple  
Half right & left across the set  
Do si do the couple then on the right  
Half right & left back home  
Repeat for 3rd & 4th couples  
Repeat for 1st & 3rd couples  
Repeat for 2nd & 4th couples

### FIGURE EIGHT

Ladies to the center, stand back to back  
Head two couples do si do  
Side two couples do si do  
All four couples do si do  
Head two couples walk a figure eight  
Side two couples walk a figure eight  
All four couples a figure eight - Gents star  
with left hand to opposite's place, ladies  
star, gents star, ladies star  
All swing partner and promenade  
Repeat entire dance with men in center  
back to back

### GENTS CRISSCROSS

Head couples bow and swing with pride  
Down the set and split the side  
Swing your own with the two left feet  
Head two gents to the sides retreat  
(Head men step to L, stand on R side  
of ladies)  
Side six forward and back  
Gents go forward and make an arch  
Head two girls beneath you march  
Gents go back to the girl you left (side girls)  
Pass the right man high, the left man under  
Go to the heads and don't you blunder . . .  
Head six go forward and back . . .  
(Repeat action until back in place)

HALF WAY ROUND

Music: Buffalo Gals

Head two couples separate, go halfway round the ring

Side two couples right & left over and stay on the opposite side

Allemande left wherever you are

And do si do your own

Then all 4 men cross the ring and give that opposite girl a swing

Take the corner lady there and promenade the ring

Do the dance 3 times for heads

Then 3 times for the sides

Swing the opposite lady (your partner) and promenade her home.

HEAD MEN & SIDE LADIES

The head two men & side two ladies

Go forward to the center & back

Forward again and circle 4

Go back with a left hand star

Right hand around your partner

Allemande left your corner

Do si do your partner

Take your corner & promenade home

Do dance twice for heads and twice for sides

RIVERSIDE DRIVE

First couple bow and swing

Promenade half round the ring, and stand

Behind the third

Forward four and back

(First couple stands behind three: they go forward and back)

Forward again and cast off:

One to the left and three to the right

And stand behind the sides

Forward eight and back

Forward again and pass thru

Men turn left and ladies to the

right - to lines of four

Forward eight and back

Men walk forward, around your gal

(Men only walk forward, dos-

a-dos partners)

To a ring of eight and all come

straight . . .

SWING TWO LADIES

All join hands, step forward and back

Go forward again, head two men take two girls home

Turn partner with right hand once around

Turn partner by left hand once around

Put your arms around their waists and swing both ladies round in place

Open it up & circle 3 hands around Pop your corner lady under (to her partner)

(not out the window)

Swing your partner and promenade

Repeat for side two gents

Repeat for head two ladies

Repeat for side two ladies

LADIES SWITCHEROO

Ted Sannella

Head two couples forward & back

Side two couples forward & back

Head two ladies half chain to the right

All four ladies half grand chain

Head two couples half right & left

Side two couples half right & left

Do si do your corners all

Come back and swing your own

The new head ladies half chain to the right

All four ladies half grand chain

Head two couples half right & left

Side two couples half right & left

Allemande left your corners

Allemande right your own

Swing your corner lady, promenade her home

Repeat entire dance 3 more times.



FIRST COUPLE STAND THERE

(This is a novelty call from Massachusetts)

First couple stand there

Second couple swing

Third couple chain to the right, and chain to the right again (lady)

Second couple stand there

Third couple swing

Fourth couple chain to the right, and chain to the right again (lady)

etc.

ROD'S RIGHT & LEFT

Rod Linnell, Maine

Any introduction you wish:

Two head couples chain to the right

Take that lady and turn to the left

Half right and left with the couple on the left

Turn around and stand in place

New head couples chain to the right

Take that lady and turn to the left

Half right and left with the couple on the left

Turn around and stand in place

(everyone is home, I hope)

Allemande left the corner and

Do si do your own

Go back and take that corner girl

And promenade her home

Repeat dance once more for heads: twice more for sides.

SAUCE FOR THE GANDER

Mal Hayden

Everybody go forward and back

Forward again and the two head ladies bring home two gents

Turn the right hand gent with the left hand round

And swing both gents round and round

Circle three hands round, and break those circles out

In two straight lines of three

Forward six and back you go

The two lone ladies do si do

Right hand high, left hand low, cross the gents to the sides

Etc., etc.

Repeat for sides.

MOUNTAIN MUSIC MADNESS

Rod Linnell

Record: Imperial 1104

Opening & ending:

Allemande left your corner, back to your own and honor

And swing your partner, everybody swing

Allemande left your corner, right hand to your partner

A grand old right and left around that ring

It's all the way around and all the way back home

And when you're home, it's right hand round with your own

Then allemande left your corner, back to your own and honor

And swing your partner, everybody swing

Head couples ladies chain, the side two do the same

And promenade one quarter round that ring

The heads half right and left through, the sides half right and left too

And promenade one-quarter round again

The ladies grand chain, go half way round and swing

Left elbow swing, promenade your corner, the dear little thing

Promenade your corner, your pretty little corner

You promenade that lady right back home

Repeat dance once more for heads - twice more for sides.

HEADACHE IN SIX-EIGHT

Don Armstrong

First couple promenade half, fall in behind that couple there

Forward four and fall right back, then four go forward again

Lead couple left, next couple right, fall in behind the sides

Forward eight and back with you, forward again and right and left eight

Men turn left, ladies go right and make new lines of four

Forward eight and back you go, girls stand still, men pass through

Go to the right, round just one, join hands and circle left, etc, etc, etc.

Repeat for each couple in turn

KITTY CORNER

Any introduction, break, and ending you wish  
 First head couple to the right and circle once around  
 Leave your lady, go to the next and circle three around  
 Take that lady with you and circle four with the last  
 Leave her there and go home and stand alone  
 Forward six and back at the sides  
 Turn the right hand lady by the right hand around  
 Turn the left hand lady by the left hand around  
 Take the right hand lady and right and left four  
 With the left hand lady sashay four  
 Swing your corners all around and promenade the same  
 --Repeat three more times.

OLD TIME SQUARE FROM CONNECTICUT

Ralph Sweet via Harold Gates  
 Head two couples forward and back  
 Circle 4 with right hand couple  
 Repeat with left hand couple  
 Heads right and left 4 with right hand couples  
 Repeat with left hand couples  
 Heads sashay four with right hand couple  
 Repeat with left hand couple  
 Ladies chain with right hand couple  
 Repeat with left hand couple  
 Half promenade with right hand couple, half right and left to place  
 Repeat with left hand couple  
 All join hands forward and back  
 All swing partners and promenade home

NINEPIN

(traditional)

Have extra man in middle of each set.  
 Then improvise basic calls allowing the "ninepin" an opportunity to "steal" a partner. There's nothing fair about this dance; it's up to the men to get a partner; how it is done is up to you; there's nothing you can't do to get a partner, though you shouldn't trip another man up just to get to dance with his girl. In other words, DON'T BE POLITE! BE QUICK!!

CAYUGA REEL

originated by Roger Knox, based on  
 "The Dashing White Sergeant"  
 Couples 1-4-etc active.  
 Cross over before dance starts

Balance and swing the one below  
 Forward six and back  
 Turn left hand corner by left hand  
 once around  
 Turn right hand corner by right  
 hand once around  
 Figure eight on each side  
 Right and left four with couple  
 above.

SN(Y)ORKEL

Number one, you swing a few  
 Go down the center, split those two  
 Around just one and you line up four  
 Forward four and back with you  
 Down the center and the ends duck thru  
 Stay facing out and the sides pass  
 thru  
 Around just one, and circle 4  
 A full turn around and you go  
 like thunder  
 Inside arch, the outside under  
 Circle four in the middle of  
 the floor  
 One full turn in the middle of  
 the ring  
 California Twirl - split the ring  
 Around just one, line up four  
 Forward eight and back to the  
 land  
 Heads cross trail to a left  
 allemande  
 Partner right, a right and left  
 grand.

OPERA REEL

Couples 1-4-7 etc. 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.

INTERCHANGE FREEWAY

First and third go out to the right  
 Circle four in the broad day light  
 Head gents break and make two lines  
 Forward up and back in time  
 Forward again and pass thru  
 Face your own, right and left thru  
 Forward four and back with you  
 Pass thru, face your own  
 Right and left thru, don't get sore  
 Back right up, two lines of four  
 Forward eight and back once more  
 Forward again, pass thru  
 Face your own, right and left thru  
 Forward four and back with you  
 Pass thru, face your own  
 Cross trail thru, left allemande  
 Partner right, right and left grand

CLOVERLEAF

First and third bow and swing  
 Promenade half the outside ring  
 Do a right and left thru across the floor  
 Heads to the middle and circle four  
 One full turn in the middle you march  
 California Twirl then make an arch  
 Sides divide and you duck right thru  
 Circle in the middle, here's what you do  
 One full turn in the middle you march  
 California Twirl then make an arch  
 Heads divide and duck right thru  
 Box the gnat with the opposite two  
 Right and left back let's have a little fun  
 Separate go around just one  
 Forward eight and back to the world  
 The center four California Twirl  
 With the ends of the line, do a left allemande  
 Gents go right, a right and left grand.

HAYMAKER'S JIG

Music: MH 1073, "Wright's Quickstep"  
Beltona 1001, "Dashing White  
Sergeant!"

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

Balance and swing the one below

— — — —  
— — — —

Balance and swing partner

— — — —  
— — — —

Go down the center 4 in line (active  
couples end previous swing fac-  
ing down center, join hands with  
couple they swung below, to go  
down the center. Hands should-  
er height, bent elbows.)

— — — —  
— — — —  
Come right back, you're doing fine

— — — —  
— — — —  
Ladies chain

Chain the ladies back again

— — — —  
— — — —  
Balance and swing the one below

JEFFERSON'S REEL

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

Circle four hands around with the  
couple below (to left)

Circle four hands around the other  
way to place

Same two couples right hand star

Same two couples left hand star  
back to place

Active couples down the outside and  
back

Down the center four in line

Inside arch, outside under

Up the center to place.

(For advanced groups do same  
figures except substitute "Right  
and left four" in place of "Right  
hand star, left hand star.")

NEWLYWEDS REEL

Suggested record: MH 1505 (Folkdancer)

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

Active couples: Right hand to partner,  
left hand to opposite balance  
four in line

Turn with the left hand all the way  
around

Active ladies walk up the set, active  
gents walk down the set

Same way back to place

Allemande left your partner and swing  
the opposite lady

Walk around the couple above, the  
lady around the lady, gent around  
the gent.

Do si do your partner.

LADY BOGART'S REEL

Suggested Record: Folkdancer MH  
Arkansas Traveler

1st, 4th, 7th, etc. couples active.  
Cross over before dance starts

Active couples balance and swing

Down the center with partner

Same way back and cast off

Forward six and back

Left hand under, right hand over

The two end couples swing

Same two couples half right and  
left to place.

GOOD GIRL

Balance and swing the next below

--- --- --- ---

--- --- --- ---

--- --- --- ---

Circle four with the opposite 2

--- --- --- ---

--- --- The other way back

--- --- --- ---

All down the center with your own

--- --- --- ---

--- --- Come right back

--- --- --- ---

Same two ladies chain

--- --- --- ---

--- --- Chain right back

--- --- --- ---

Balance and swing the next below

--- --- --contras by Ralph Page

SACKETT'S HARBOR

Couples 1-4-7 etc. active.  
DON'T CROSS over

Forward and back six (first 3  
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 round to  
right to place.

BEAUX OF ALBANY

Couples 1-4-7 etc. active.  
DON'T 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.

BONNY LASS OF ABERDEEN

Suggested Record: "Hamilton House"  
HMV C-3842

Couples 1-4-7 etc. active. Do NOT  
cross over.

Down the outside below two couples

Cross over and cast up one couple

Forward six and back

Right hand to partner, turn 3/4  
round the forward six again

Turn opposite left hand corner with  
left hand once around

Turn partner with right hand

Turn other corner with left hand

Balance and swing partner

QUEEN'S FAVORITE

Couples 1-4 etc. 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 & left

Same two couples half promenade

Half right and left to place.

LADY WALPOLE'S REEL

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

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

IOCA REEL

1-3-5 etc. couples active. Cross over before  
dance starts

Four hands around with couple below

Swing your left hand lady (both couples)

Put her on your right and circle four

Active couples swing partners

Down the center, same way back, cast off

Ladies chain

all contras supplied by Ralph Page

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

TIPSY PARSONBalance and swing the next below

--- --- --- ---

--- --- --- ---

--- --- --- ---

--- Forward 6 and back

--- --- --- ---

--- --- 6 hands around

--- --- --- ---

1st &amp; 3rd couples down the center

--- --- --- ---

--- --- Same way back

--- --- 1st couple

Cast off &amp; right and left four

--- --- --- ---

--- --- Right and left back

--- --- --- ---

Balance and swing the next below

HARD TIMES

Couples 1-4 etc active. DON'T cross over

Forward and back six: 6 hands half around

Forward and back again, 6 hands around to place

Right hand star with 3rd couple, left hand star back to place

Right and left with 2nd couple

Down the outside and back

Down the center and back, cast off

NEW CENTURY HORNPIPEActive couples forward and back

--- --- --- ---

Right to your partner go 1 1/2

--- --- --- ---

--- --- Two ladies chain

--- --- --- ---

--- --- Chain right back

--- --- --- ---

Active couples forward and back

--- --- --- ---

Right to your partner go 1 1/2

--- --- --- ---

--- --- Right and left four

--- --- --- ---

--- --- Right and left back

--- --- --- ---

Active couples go forward and back

PATRONELLABalance partner, turn 1/4 to the right

--- --- --- ---

Balance again and around to the right

--- --- --- ---

Balance again and around to the right

--- --- --- ---

Balance again and around to the right

--- --- --- ---

--- Partners down the center

--- --- --- ---

--- --- Same way back

--- --- --- ---

--- --- Right and left 4

--- --- --- ---

--- --- Right and left back

--- --- --- ---

Balance partner, turn 1/4 to the right

OLD COUNTRYMAN'S REEL

Couples 1-3-5 etc active. Do NOT cross over

First lady and 2nd gent down the center, same way back, lady cast off

First gent and 2nd 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.

--all contras supplied by Ralph Page

THE GEUD MAN OF BALLINGIGH

Record: HMV 10621, "Geud Man of Ballingigh"

Any number of couples in 2 lines though it is better not to have more than 8 to 10 couples in each set.

Active couples join hands and go down the center 1 place and walk around couple #2 return to place - lady around lady, gent around gent.

The 2 M join hands and walk fwd and between the 2 ladies, drop hands return to place

Couple 2 join hands and walk up set, separate,

Around couple 1, return to place.

The 2 ladies join hands and walk forward and between the 2 men, walk around them and return to place.

Active M "set" to their R and L in front of second lady then turn once around by themselves to their own R, return to place. Active ladies do the same to second gents.

Four hands round halfway, break circle when across set. Then all "set" to own R and L. All pass thru to original site of set and turn in place to face the center of the set.

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.

RORY O'MORE

129.

Couples 1-4 etc active. DON'T 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.

MEGUNTICOOK'S REEL

1st couple cross over

Down the outside below 3rd couple

--- --- --- ---

--- --- --- ---

Turn 3rd couple with left hand round

Turn your partner right hand round

Turn 2nd couple left hand round

Turn partner right to place

--- --- Down the center

--- --- --- ---

--- --- Same way back

--- --- --- ---

Cast off and right and left 4

--- --- --- ---

--- --- Right and left back

--- --- --- ---

1st couple cross over.

JUDGE'S JIG

Original contra by Charles Merrill, Reno, Nevada

Couples 1, 3, 5 etc active. Cross over

Down the center with your partner

Same way back and cast off

Opposite ladies chain

Balance and swing the one below

Half promenade with same

Half right & left.

DUD'S REEL

Suggested record: "Reilley's Own" MH 1072B  
Couples 1-3-5 etc active and cross over before dance starts.

Active couples balance & swing the one below

All forward and back

Opposite ladies chain

All forward and back

All forward and back again

Circle four hands once around

Back with a left hand star.

--all contras supplied by Ralph Page

MONEY MUSK

Couples 1-4-7 etc, 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

R hands in center of set and make a complete turn CW. Once and a half around, finishing so that W will be facing twd the M and the M twd the W.

W proceeds to walk behind and below

one M as the M walks behind and

below one W, so that the active W is

now standing between two M and the

active M is standing between two W.

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.

FAIRFIELD FANCY

Music: St. Anne's Reel

Couples 1, 3, 5 etc active

Cross over before dance starts

Do si do the one below

All do si do your partner

Same four circle left

Circle right to place

Down the center 4 in line

Ends turn in and duck on thru

Come all the way up to place

Ladies chain up & down the line

VERONA'S FAVORITE

Music: Wright's Quickstep

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

All the gents cross over

Balance and swing your partner

Down the center 4 in line

Turn in place and up the center

(Partner is now on the left)

Ends swing in and circle four

The other way back

Half ladies chain

Half right & left

HULL'S VICTORY

Couples 1-3-5 etc active. Do NOT cross over.

Right hand to partner, left to opposite and

Balance 4 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 right and left.

BANKS OF THE DEE

Couples 1-4-7 etc 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, cast off

Swing the lady below and the gent above (gents swing lady below them following cast off, ladies swing the men they cast off)

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

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

THE BOLD HIGHLANDER

couples 1-3-5 etc active.

DO NOT CROSS over

Right hand star with couple below

Down the outside and back

Left hand star back to place with 2nd couple

Down the center with partner

Same way back to place, cast off

Right and left four



MAPLE LEAF JIG

Record: MH 5008

Couples 1-3-5 etc active and cross over before dance starts

Active couples do si do

Allemande left with one below

Down the center 4 in line

Turn around and the same way back to place

Each line of four circle four hands once around

The other way back

Same two ladies chain.

SPANKING JACK

Couples 1-3-5- etc active

Do NOT cross over

Right hand star with couple below

Left hand star back to place

Active couples down the center

Same way back to place, cast off

Circle four with couple below

The other way back to place

Right and left with couple above

JENNY NETTLE

Couples 1-4-7-etc active

Do NOT cross over

1st gent down outside below two couples

And up the center, while 3rd lady up

The outside past two couples and down

The center

They meet in the center and turn each other by the right hand

Their partners do the same

Active couples down the center

Same way back to place, cast off

Six hands once around to place.

THE KING'S RETURN

Couples 1-3-5 etc active

Cross over before dance starts

Balance and swing the next below

Active couples down the center

Same way back and cast off

Down the outside past two couples

Up the center with partner to place

Right and left four

ATLANTIC HORNPIPE

(Louise Winston)

Couples 1-3-5-etc active

Cross over before dance starts

Active couples: follow the lady down the outside below one gent

Across the set to the other side and

Follow the lady down the outside past one lady

Up the center just one place to a

Right hand star with the couple above

Left hand star back to place

Circle four with the couple below

The other way back to place

Same two ladies chain

Cross over at once at the head as this is a double progression contra

BRITISH SORROW

Couples 1-3-5-etc active

Do NOT cross over

Down the outside below two couples

Up the center with partner and cast off

Right hand star with third couple once around

Left hand star with second couple once around

Six hands once around

Right and left four

OLD COLONY HORNPIPE

(Louise Winston)

Couples 1-3-5-etc active

do NOT cross over

Active couples promenade as a couple (gent picks up his lady as she steps across the set to him)

Down the outside below one couple

Promenade across the set to opposite side

Promenade down the outside below one couple

And up the center just one place

To a right hand star with the couple above

Left hand star back to place

Six hands around and back

Right and left with the couple below

BRAINTREE HORNPIPE

(Herbie Gaudreau)

Couples 1-3-5-etc active

Cross over before dance starts

Circle 4 with next below

Swing the left hand lady

Same two ladies chain

Same two couples right hand star once around

Left hand star back to place

Right and left four

--all contras supplied by Ralph Page

GRIFFITH'S FANCY

Couples 1-3-7-etc active  
 Do NOT cross over  
 1st gent cross between 2nd & 3rd ladies  
 His partner do the same between 2nd &  
 3rd gents at same time  
 Forward six and back  
 Balance 3 and 3 on each side  
 Turn partner into place by the right  
 hand  
 Right hand star with couple below  
 Left hand star back to place  
 Right and left four with couple above

CONNECTICUT RIVER

Couples 1-3-5-etc active  
 Cross over before dance starts  
 Down the outside and back  
 Down the center with partner and  
 back  
 Cast off, right hand star once around  
 Left hand star back to place  
 Balance and swing partner in center.

COCHECO HORNPIPE

(Mal Hayden)

Couples 1-4-7-etc active  
 Cross over before dance starts  
 Balance and swing the one below  
 Down the center with your partner  
 Up the outside  
 Grand right and left six  
 (actives give right hands to one  
 they swung. 3rd couple give  
 right hands to partner, to  
 start the grand right & left)  
 Right and left four  
 (actives & couple they swung)

THE DEVIL'S OWN JIG

(Mal Hayden)

Couples 1-3-5-etc active  
 Cross over before dance starts  
 Right and left four with couple  
 below  
 Same two couple ladies chain  
 (1st progression)  
 Down the center with partner  
 Same way back and cast off  
 next below (2nd progression)  
 Same two couples right hand star  
 Left hand star back to place

--all contras supplied by Ralph Page

PATIENCE WALTZSource: By Jack McKay and Peg Allmond, San Francisco, CaliforniaRecord: "Hills of Habersham" Lloyd Shaw Recording #X-75Position: Closed, M back to COHFootwork: Opposite throughout. Directions given for M.Meas. Part A1-4 Balance Back; Quarter Turn; Waltz; Waltz

Bal bkwd on L, 2 cts; touch R; bal fwd 1/4 RF on R ft, 2 cts, touch L; take 2 RF waltz steps to end in semi-closed pos facing LOD.

5-8 Step Swing; Hook 2, 3; Waltz 2, 3; Step Draw.

Step L, swing R, cross R over L taking wt on both feet; pivot L 3 cts to end facing LOD (W walks around M L, R, L ending in closed pos); 1/4 LF waltz ending M's bk to COH; step R, RLOD, draw L to R, 2 cts.

9-12 Lady Under; Back to Side Car

M (in canter rhythm) step L 2 cts, draw R; step L, swing R 2 cts; step R 2 cts, draw L; step R, touch L 2 cts, ending side car pos, facing RLOD (W makes RF pivot under her R arm on R ft (cts 1 &amp; 2) steps L (ct 3); step R, swing L 2 cts; makes LF pivot under her R arm on L ft (cts 1 &amp; 2), steps R (ct 3); step L touch R, 2 cts, ending in side car pos)

13-16 Twinkle; Twinkle; Twinkle; Twinkle

M steps fwd L, fwd R, turn to face ptr, then closes L to R completing turn to banjo pos; repeat 3 times. Start 1st repeat R, 2nd repeat L, 3rd repeat R. End in closed pos. M's bk to LOD.

17-32 Repeat Part A

On last meas W puts LH behind her bk and M joins his R to her L ending in modified banjo pos.

Part B33-36 Lady Out, Lady in, Man Out, Lady Twirl

M release LH and turn RF, L R L in place to face RLOD (W waltz RLOD, turn on 3rd ct to face ptr); M waltz in place R, L, R placing his LH behind his bk (W waltz twd ptr, join R to M's LH in modified banjo pos. M release RH &amp; waltz RLOD, turn on 3rd ct to face LOD (W turn RF, R, L, R to face ptr); M waltz twd ptr R, L, R maneuvering to face RLOD (W turn 1/2 LF to end in closed pos).

37-40 Waltz; Waltz; Waltz; Waltz.

Four RF waltzes ending M's bk to COH

41-44 Grapevine, 3; 4, 5, 6; Waltz; Waltz

Step L, step R behind L, step L; step R in front of L, step L, step R behind L; RF waltz; RF waltz.

45-58 Grapevine 3; 4, 5, 6; Waltz; Waltz.49-64 Repeat meas 33-48.

NAUGHTY, BUT NICE

Source: By Fern and Dave Davenport, Seattle, Washington.  
Record: "Naughty, But Nice" - Aqua Record No. 206. 4 meas introduction

Intro.

4 meas - Wait 2 meas. Acknowledge partner. Face LOD in open pos, inside Hs joined.

Meas.

- 1-4 Fwd Waltz; Lady Turn (M Manuv.), 2, 3; Right Turning Waltz; Twirl, 2, 3;  
 One fwd waltz in LOD; while W does a solo L face SPOT turn, M waltzes around in front of her to end in closed pos. M facing RLOD; one R-face turning waltz leading bkwd on L, turning 1/2 to end M facing LOD; W twirls R-face under leading hands (M's L & W's R) as M steps R, L, R in place.
- 5-8 Side, Swing, -; Reverse Twirl, 2, 3; Bal Bkwd, Touch, -; Open, Touch, -;  
 Both step twd COH (M on L & W on R), both swing free ft across in FRONT; W makes one full L-face twirl under their joined Hs in 3 steps, L-R-L, almost in place to end in closed pos. M facing LOD. (M steps R-L-R maneuvering slightly to fit W's twirl). In closed pos M bal bkwd on L in RLOD; ptrs return to open pos with step-touch, both facing LOD, inside Hs joined.
- 9-12 Repeat Meas 1-4
- 13-14 Repeat Meas 5-6.  
 On meas 6 as W does reverse twirl, M steps R-L-R maneuvering to Banjo pos at end of meas 6. M must make this maneuver on last ct of meas 6. M facing LOD.
- 15-16 Back, -, Close; Back, -, Close;  
 Canter rhythrn. M steps bkwd in RLOD on L, close R to L on 3rd ct changing wt. Same for meas 16.
- 17-20 Banjo Fwd Waltz; Fwd, 2 Manuv; R Turning Waltz, Waltz to Sidecar;  
 Waltz fwd in LOD; Waltz fwd again turning to face ptr in closed pos on last ct of meas 18; 2 R turning waltzes ending in sidecar pos. Care should be taken NOT to turn too fast in the waltzing so as to acquire the sidecar pos to soon. The last ct of meas 20 is soon enough. M is now facing LOD.
- 21-22 Sidecar Fwd Waltz; Fwd Waltz  
 2 waltzes fwd in LOD in Sidecar pos.
- 23-24 M Waltz Ar ound; Waltz to Open;  
 W makes 1/2 L-face turn in place following her ptr's lead and stepping R-L R to face LOD closed pos with ptr at end of meas 23 - M waltzes AROUND the W and turning 1/2 L-face to face RLOD, (M does NOT step between ptr's feet) leading his ptr to closed pos at end of meas 23; It will be found that the W must make her 1/2 L-face turn in PLACE. W steps fwd between her ptr's feet as M steps bkwd in LOD (W's L & M's R) ct 1; W steps fwd & slightly to her right to open pos inside Hs joined cts 2 & 3; M turns L face 1/2, L & R to face LOD in open pos, inside Hs joined. This 1/2 turn is done in place by M.
- 25-28 Back to Back; Face to Face, Back to Back; Turn on Around  
 Waltz fwd in LOD swinging joined Hs fwd & turning slightly bk to bk; Waltz fwd in LOD turning to face ptr, joining free Hs & releasing joined Hs on last ct of meas 26; Continue waltzing in LOD & turning bk to bk swing newly joined Hs (M's L & W's R) thru twd RLOD; Release joined Hs & continue turning (solo) M R-face and W L-face to face ptr (1/2 turn required) & assume closed pos.
- 29-32 Waltz; 2, 3; Twirl to Open  
 3 R turning waltzes twirling to open pos on meas 32 to resume start of dance.

Record does routine a total of 3 times, ending with just a bow and curtsy.

TWILIGHT TWO-STEP

Source: By Kay and Forrest Richards, San Leandro, California. Taught at Kross Roads Squar-Rama, Fresno, California, 1957.

Record: "Don't Take your Love from Me" - Decca 29691 (Grady Martin)

Position: Butterfly banjo, M facing LOD.

Footwork: Opposite throughout. Directions given are for M.

Meas.

- 1-2 (Fwd) Two-Step, Swing; (To Sidecar) Two-Step, Touch;  
In butterfly banjo pos (R hips adjacent), M facing LOD, starting M's L and progressing in LOD: do 1 fwd two-step and swing R ft slightly fwd; Starting M's R, M repeats the fwd two-step progressing diag to his R and touches L beside R, while W, still moving bkwd in LOD, Crosses L behind R, steps R diag bkwd to her R, steps L slightly in front of R, and touches R beside L - to end in butterfly sidecar pos (L hips adjacent)
- 3-4 (Face Center) Two-Step; (To Sidecar) Two-Step;  
Releasing M's R and W's LH and starting M's L ft, ptrs change sides (Calif whirl) with 2 two-steps, M turning L and W turning R (1/4) to face COH on first two-step; Continuing the turn, the second two-step brings ptrs into butterfly sidecar pos, M facing R LOD, W facing LOD.
- 5-6 (Bkwd) Two-Step, Swing; (To Banjo) Behind, Side, Fwd, Touch;  
In butterfly sidecar pos, starting M's L, do 1 two-step in LOD (M backing up this time) and swing R ft slightly fwd; Then, still moving in LOD, M crosses R behind L, steps L diag bkwd to his L, steps R slightly in front of L and touches L beside R - while W does a fwd two-step progressing diag to her L and touches R beside L, to end in butterfly banjo pos, M still facing RLOD.
- 7-8 (Face Center) Two-Step; (To Closed) Two-Step;  
Releasing M's L and W's RH and starting M's L ft, ptrs change sides (Calif twirl) with 2 two-steps, M turning R and W turning L (1/4) to face COH on the first two-step; continuing the turn, the second two-step brings ptrs into closed dance pos, M facing LOD.
- 9-12 Walk, -, Turn, -; Pivot, -, Two, -; Two-Step; Two-Step;  
In closed dance pos, step L fwd in LOD, step R fwd turning to face wall (M's bk to COH); Still in closed pos, pivot 3/4 CW turn in 2 steps L, R, to end facing LOD; Starting M's L, do 2 fwd two-steps in closed pos progressing in LOD.
- 13-16 Walk, -, Turn, -; Pivot, -, Two, -; Two-Step; Two-Step;  
Repeat action of meas 9-12 to end in butterfly banjo pos, M facing LOD
- 17-24 (FWD) Two-Step, Swing; (To Sidecar) Two-Step, Touch;  
(Face Center) Two-Step; (To Sidecar) Two-Step;  
(Bkwd) Two-Step, Swing; (To Banjo) Behind, Side, Fwd, Touch;  
(Face Ctr) Two-Step; (To Semi-Closed) Two-Step;  
Repeat action of meas 1-8, except to end in semi-closed pos, both facing LOD
- 25-28 (FWD) Two-Step; (Bkwd) Two-Step; Turn Two-Step; Turn Two-Step;  
In semi-closed pos, starting M's L, do 1 two-step progressing in LOD; Do 1 two-step moving bkwd twd RLOD; Do 2 turning two-steps making 1 complete CW turn to end in semi-closed pos, facing LOD.
- 29-32 (FWD) Two-Step; (Bkwd) Two-Step; Walk, -, Two, -; Three, -, Four, -;  
(W Twirl) Repeat action of meas 25-26; Then, while M walks fwd 4 slow steps L, R, L, R, W makes 2 R-face twirls under M's L and her R arms in 4 steps, R, L, R, L to end in butterfly banjo pos to repeat dance from the beginning.

Entire dance is done twice. Ending: Change Hands and Bow.

THREE O'CLOCK WALTZ

132. (continued)

Source: Kay and Forrest Richards, San Leandro, California  
Record: "Three O'Clock in the Morning" - Sets in Order 3100 A (play slightly under 78)  
Position: Open, inside hands joined, facing LOD.  
Footwork: Opposite throughout. Directions are given for the M.

Meas.

- 1-4 Waltz Away, 2, Close; Together, 2, Close; Banjo Around, 2, 3; Face, Touch, -;  
 Starting M's L, progressing fwd in LOD, waltz slightly away from ptr; waltz in to face ptr; assume butterfly pos and with R hips adjacent, walk around ptr 1/2 CW turn in 3 steps L, R, L (This puts M on outside of circle); ptrs facing, M's bk to wall, (W's bk to COH); step R in place and touch L beside R and hold 1 ct.
- 5-8 Balance Apart, Touch, -; Solo Turn, 2, Close; Around, 2, Close; Step, Touch, -;  
 Ptrs facing M's bk to wall, release M's R and W's L H (keep others joined) and step slightly bkwd on L, touch R to L and hold 1 ct; turning away (M to R, W to L) from each other, progressing in LOD, starting M's R, do 1 full solo waltz turn in 6 steps (2 meas); assume butterfly pos and step R in place, touch L beside R, hold 1 ct.
- 9-12 Waltz Bal L; Waltz Bal R; Change Sides, 2, 3; Step Touch, -;  
 M's bk to wall, step L to side along RLOD, step R behind L, step L in place; repeat waltz bal starting R along LOD; change sides in 3 steps, W turning R and cross ing under her R and M's L arms (ptrs are now facing, M's bk to COH); reassume butterfly pos and step R to side along RLOD, touch L beside R, hold 1 ct.
- 13-16 Waltz Bal L; Waltz Bal R; Twirl, 2, 3; Face, Touch, -;  
 Butterfly pos, M's bk to COH, repeat action of Meas 9-10; then while M walks fwd 3 steps L R L in LOD, W makes a R-face twirl in 3 steps R L R under M's L and her R arm; assume loose-closed pos, M's bk to COH, step R in place, touch L beside R, hold 1 ct.
- 17-20 (Grapevine): Side, behind, Side, Cross, Touch, -; Step, Draw, -; Step Touch, -;  
 Starting M's L, grapevine along LOD: step L to side, step R behind L, step L to side; cross R in front of L, touch L beside R and hold 1 ct; Step L to side along LOD, draw R to L turning body slightly (retain wt on L); step R to side along RLOD, touch L beside R, and hold 1 ct.
- 21-24 (Grapevine): Side, Behind, Side; Cross, Touch, -; Step, Draw, -; Step, Touch, -;  
 Still progressing in LOD, repeat action of Meas 17-20, ending in semi-closed pos, facing LOD.
- 25-28 Waltz Forward, 2, Close; Waltz Forward, 2, Close; Step, Swing, -;  
W/Turn, 2, 3;  
 Starting M's L, do 2 fwd waltzes, semi-closed pos, in LOD, then, step fwd L, swing R slightly fwd, and hold 1 ct; then, while M steps slightly bkwd R L R, W turns 1/4 L-face to face M as ptrs assume closed pos, M facing LOD.
- 29-32 Balance Bkwd; Waltz (R); Waltz; Twirl;  
 Starting M's L, balance bkwd in RLOD; starting M's R, do 2 meas of R-face turning waltzes; then, as M walks fwd in LOD 3 steps R, L, R, W twirls R-face under M's L and her R arm L R L. End in open pos to repeat dance.

Entire dance is done three times in all.

Note to Instructors: This dance emphasizes R-face turning waltz with R ft lead.

HAPPY POLKA

Source: By Julie & Bert Passerello, Long Beach, California.

Record: Sunny Hills AC 111 SO

Position: Back Skaters

Footwork: Identical throughout (start L ft for both).

Meas. Part A

1-4 Heel, Snap back; step close, step -; Heel, snap back; step close, step -;  
Place L heel diag fwd to L bending R knee slightly. Snap ball of L ft bk & across in front of R. Take one two-step diag fwd to L. Repeat all with R ft.

5-8 Lady in; step close step -; Gent follow; Step close step -;  
Retain hold of LH, M does 2 two-steps in place as W swings into COH in front of M with 2 two-steps to face RLOD, W continues around with 2 more two-steps to face LOD as M follows her in two two-steps making a full L face turn to resume back skaters pos.

9-16 Repeat meas 1-8.

Part B

17-20 In. 2; 3, kick; Turn R, 2; 3, touch;  
In back skaters walk diag fwd into ctr L, R, L, kick R fwd release Hs, both take solo R face full turn diag bk to place R, L, R touch L to R into back skaters facing LOD.

21-24 Two Step L; Two step R; Two Step L; Two Step R;  
Do 4 fwd two-steps going in & out slightly.

25-32 Repeat meas 17-24;  
BUT on last two-step W takes 1/2 R face turn retaining hold of RH.

Part C

33-36 Walk, 2; 3, Swing; Roll across, 2; 3, Swing;  
In RH star M walk fwd (W bkwd) L, R, L, swing R fwd. Both roll across full R face turn changing sides. (W cross in front) joining LH.

37-40 Two-step fwd; Two-step fwd; Two step to side; Two step fwd;  
In LH star W on M's L side but slightly ahead, M takes 2 two-steps fwd (bkwd), then change sides with one two-step to side (L for both) W cross in front of M. Rejoin RH take one two-step fwd. M is facing LOD - W RLOD through meas 33-40.

41-48 Repeat meas 33-40;  
BUT on last two-step W does a 1/2 R face solo turn into skaters

Dance entire dance thru 3 times.

Ending

On last two-step face ptr, join M R & W L Hs step bk R step bk L pt. R fwd.

Teaching Note: Part B & Part C, the steps are the same but are done in a different pos.

WISHFUL WALTZ

Source: By Jack and Na Stapleton, Grosse Pointe, Michigan  
Record: Sunny Hills AC 125-S  
Position: Facing, M's bk to COH.  
Footwork: Opposite throughout

Meas. Introduction

1-4 Wait 2 meas; Balance apart. Balance together.  
 With M's R & W's L Hs joined, balance apart on L; bal together on R to assume closed pos with M facing LOD.

Part A

- 1-4 Balance Forward; Twirl; Twinkle; Twinkle.  
 In closed pos bal fwd on L, touch R by L and hold. Keeping M's L & W's RHs joined W makes L face twirl to side-car pos as M steps bkwd R, L, R, turning R face to end facing R LOD. M steps fwd L, step fwd R turning to face ptr then close L to R completing turn to banjo pos. Step fwd R, step fwd L turning to face ptr, close R to L continuing turn to assume closed pos M's bk to LOD.
- 5-8 Waltz; Waltz; Waltz; Twirl.  
 Starting bkwd L do 3 CW 1/2 turn waltzes progressing LOD. On 4th meas W makes R face twirl under M's L arm stepping L, R, L, as M takes 3 steps R, L, R, to end in closed pos., M facing LOD.
- 9-12 Balance Forward; Twirl; Twinkle; Twinkle  
 Repeat meas 1-4.
- 13-16 Waltz; Twirl; Step Swing; Wrap.  
 Starting bkwd L do one CW 1/2 turn waltz progressing LOD. Twirl W R face under M's L arm to open pos both facing LOD with inside Hs joined. Step fwd L, swing R fwd & hold. With M's R & W's LH still joined M steps slt. bkwd R, L, R as W makes a full L face turn ending with M's R & W's LH joined around W's waist & with M's L & W's RH joined in front.

Part B

- 17-20 Waltz Forward; Step Touch; Unwrap; Step Touch.  
 In unwrapped pos do one fwd waltz stepping L, R, L; step Fwd R, touch L to instep of R & hold. Continuing fwd progress and retaining hold of M's R & W's LH, W unwraps in 3 steps R, L, R to open pos as M steps L, R, L. Step fwd. R touch L by R instep & hold.
- 21-24 Waltz Away; Waltz Together; Roll; Side Draw.  
 In open pos, inside hands still joined waltz diag fwd away from ptr L, R, L. Waltz fwd R, L, R turning to slightly face ptr. Turn away from each other, progressing slightly bkwd, in 3 steps (M turning L, W turning R) to end in butterfly pos. M's bk to COH. Step to side on R, draw L.
- 25-28 Back Draw; Back Tough; Forward Draw; Forward Touch.  
 In canter rhythm, ptrs bk away from each other (M to COH, W to wall) M stepping bkwd L and draw R to L, then bkwd L and touch R alongside L instep. Step fwd R, close with L, step fwd R & touch L to end in closed pos M maneuvering to face RLOD. (on last canter step for the W, she may make 1 L fact turn to meet ptr in closed pos).
- 29-32 Waltz; Waltz; Waltz; Twirl. Repeat meas 5-8.  
 Repeat dance 3 times.  
 Ending: Bal fwd W twirl L face under M's L arm, and bow.



BONITA TWO STEP

134.

Source: By Bob and Nita Page, San Leandro, California

Record: Sunny Hills AC 125-So.

Position: Loose-closed pos, M facing LOD.

Footwork: Opposite throughout. Directions given are for M.

Meas. Pattern

1-4 Side, Behind, Side, Touch: Side, Behind, Side, Touch, Step Fwd, -, Turn (R), -; Step, Close, Step, -;

Starting M's L, grapevine in twd COH; step L to side, step R behind L, step L to side, touch R beside L; Repeat the grapevine, starting M's R and moving twd wall; Step L fwd in LOD, hold 1 ct, step R turning R to face wall, hold 1 ct; Continuing to turn R, do a 2-step to end facing RLOD.

5-8 Side, Behind, Side, Touch: Side, Behind, Side, Touch: Step Fwd, -, Turn (L), -; Step, Close, Step, -;

Still in loose-closed pos, M facing RLOD, starting M's R and moving twd COH, repeat action of meas 1-2; then, step R fwd in RLOD, hold 1 ct, step L turning L to face wall, hold 1 ct. Do a sdwd 2-step (R, close, R) along RLOD, to end in open pos, inside Hs joined, facing LOD.

9-12 Away, 2, 3, Brush: Together, 2, 3, Brush: Banjo Around, 2, 3, Brush: Around, 2, 3, Brush:

Progressing in LOD, move diag twd COH (W twd wall) stepping LRL - brush R (keep inside Hs joined); Repeat moving diag twd ptr (RLR-brush L) to end in banjo pos, R hips adjacent, M facing Wall; stepping L R L -brush R; R L R-brush L; make 3/4 CW turn to end in open pos, inside Hs joined, facing LOD.

13-16 Fwd Two-Step: Point Fwd, -, Point Back, -; Fwd Two-Step: Point Fwd, -; Point Back, -;

Starting M's L and progressing in LOD, do 1 two-step fwd; then, point R ft fwd, hold 1 ct, point R bkwd, hold 1 ct; Repeat action of meas 13-14, starting M's R. End in open pos facing LOD.

17-20 Side, Behind, Side, Touch: Side, Behind, Side, Touch: Balance Fwd., Touch, Balance Bkwd, Touch: W/ Turn, -2-;

Release H holds and grapevine away from ptr (M twd COH, W twd wall); Step L to side, step R behind L, step L to side, touch R beside L; Starting M's R, grapevine bk (M twd wall, W twd COH) to assume semi-closed pos, facing LOD: Balance fwd and back: step L fwd, touch R beside L, step R bkwd. touch L beside R; then, keeping fwd Hs joined (M's L and W's R) and releasing others, M steps L, -, R, -, in place while W does 1/2 R F turn (R-L-) under M's L and her R arm to end in loose-closed pos, M facing LOD, ready to repeat dance from beginning.

Repeat entire dance for a total of four times, ending with a curtsy.

WALTZ OF THE RANGE

Source: By Buzz and Frances Glass, Oakland, California  
Record: Windsor #7638 (78 rpm)  
Starting Position: Closed dance pos, M facing in LOD.  
Footwork: Opposite ftwk for M and W. steps described are for the M.

- Meas. Pattern
- 1-4 Side, Cross, Fwd; Side, -, Close; Side, -, Close; Waltz (R F);  
 Step to L side on L ft, step on R ft across in front of L while taking momentary "banjo" pos, step fwd in LOD on L ft resuming closed pos; step at an angle diag fwd and twd wall on R ft, slowly close L ft to R taking wt on L ft (cts 2, 3); repeat in same direction and footing; step fwd on R ft to do one R face turning waltz.
- 5-8 Waltz (RF); Waltz; Waltz; Step, Touch, -;  
 Start bkwd on L ft and do 3 more RF turning waltz steps, making two full turns to end in closed pos, M facing LOD; step fwd in LOD on R ft, touch L toe beside R ft, hold 1 ct;
- 9-16 Repeat action of meas 1-8.
- 17-20 Step, Swing, -; Waltz (LF); Step, Swing, -; Waltz (LF);  
 Step fwd in LOD on L ft, swing R ft slightly fwd ("Hesitation" step) hold 1 ct; start bk on R ft and do one L face turning waltz step to end facing RLOD; repeat, ending to face LOD in closed pos;
- 21-24 Forward Waltz; Side, Touch, -; Side, Touch, -; Turn Away;  
 Start L ft, take 1 fwd waltz step in LOD; step to R side twd wall on R ft, slowly touch L toe beside R ft; step to L side twd COH on L ft, slowly touch R toe beside L ft: ptrs solo turn away from each other, M turning full R face in 3 steps, R-L-R, to end facing diag to R of LOD, W turning about 3/4 L face in 3 steps, L-R-L, to end facing diag to her R of RLOD, ptrs clasp LH at shoulder height.
- 25-28 Step, Touch, -; Lady Turns (LF); Star Right, 2, 3; Change Hands;  
 Step fwd diag to R of LOD on L ft, touch R toe beside L ft, hold 1 ct; releasing LH, M ends facing diag to L of LOD by stepping bk on R ft to side on L ft and crossing R ft in front of L, while W makes a solo turn, L-R-L, almost in place to face diag to L of RLOD; ptrs take RH star pos, and, starting M's L ft, fwd waltz CW around for 3 steps, L-R-L a half turn, then step R beginning to turn about 1/2 R face, step L and R in place, changing to L handclasp hold, M facing diag to R of LOD;
- 29-32 Step, Touch, -; Lady Turns (LF); Star Right, 2, 3; Face Partner;  
 Repeat action of meas 25-28, ending with ptrs in closed dance pos.

Perform dance for total of three times.

Ending: From a RH star pos in meas 32, W twirls R face and ptrs acknowledge.

SHOE - SKIDOO

Source: By Jim and Ginny Brooks, Alderwood Manor, Washington  
Record: Hoedown No. 407-A, "Those Old Phonograph Records."  
Starting Position: Skaters.  
Footwork: Identical throughout - sequence 3 times.

Meas. Pattern

4 Introduction

Part A

1-4 Walk, Two; Forward - Close, Back - Close; Walk Two; Forward - Close Back - Close;

In skaters pos, both starting L, walk fwd two slow steps L,R, then in quick time step fwd L, step R beside L with a lilt and step bk on L, in place on R. Repeat moving fwd two slow steps, L,R, step fwd L, step R beside L with a lilt, step back L, step R in place.

5-8 Swagger, Two; Three, Four; Two-Step Away, Two; Three, Four;

Moving fwd in slow tempo, do 4 steps L,R, L,R, crossing L over R, R over L, L over R, R over L. Turn away from ptr in 4 two-steps - fast time - M L-face, W R-face in a small circle, coming back to skaters pos.

9-16 Repeat meas 1-8.

Part B

17-20 Step-Kick, Step, Step; Step-Kick, Step, Step; Cross-Flare, Cross, Step; Cross-Flare, Cross, Step;

Stepping diag fwd twd wall on L, kick R, step bk on R and step L in place while turning to face diag fwd twd COH. Step diag fwd twd COH on R, kick L, step bk on L, step R in place as you face fwd LOD. Continuing to face fwd LOD, cross L over R, lift to ball of L as you flare R to side and across in front of L twd COH. Step L to side and again cross R in front twd COH. Flare L to side and across in front of R twd wall, step R to side.

21-24 Repeat Meas 17-20.

Part C

25-28 Walk, Two; Cross, 2, 3, ; Walk, Two; Turn, 2, 3;

Walk fwd two slow steps, L,R, then in 3 quick steps L-R-L, W slides without turning from R to L side of M, progressing fwd as she does so. In this "inverted skaters" pos with W on L side of M, walk fwd again two slow steps and with the three quick steps both make 1/2 L-face turn to regular skaters pos facing RLOD - W now on M's R side.

29-32 Repeat meas 25-28.

Moving RLOD, finishing to face fwd LOD.

Ending: Keep LH joined and on last meas W turns away 3/4 L-face to bow facing ptr and COH; M turns 1/4 L-face to bow facing ptr and wall.

CIGANSKO HORO  
(Ciganskoto)

- Source: This dance is very popular with Bulgarian and Macedonian ethnic groups in America, taught extensively in the East by Dick Crum, and first introduced in California at the 1954 San Francisco Kolo Festival. Ciganskoto is similar, but longer than, "Eleno Mome."
- Record: Kime Nanchoff No. 4, or Makedonia #603 A
- Formation: Because it is a vigorous dance, also conforming to tradition, men and women should dance in two separate lines. Arms on neighbors' shoulders preferred for the men, arms held straight down for women.
- Tempo: 7/8, for descriptive purposes easily broken down into a pattern of "slow-slow-quick-slow" for each measure.

Meas. Pattern

- 1 (Slow) Step to R on R ft  
(Slow) Continuing, step on L ft in front of R ft  
(Quick) Step on R ft to R, turning body to face ctr.  
(Slow) Step on L ft in back of R ft, moving R.
- 2 Repeat action of meas 1.
- 3 (Slow) Step on R ft to R.  
(Slow) Hop on R ft in place.  
(Quick) Step on L ft to L.  
(Slow) Step on R ft behind L ft, moving L.
- 4 (Slow) Step to L on L ft.  
(Slow) Continuing, step on R ft in front of L ft.  
(Quick) Step on L ft to L, turning body to face center.  
(Slow) Step on R ft in back of L ft, moving L.
- 5 (Slow) Step on L ft to L.  
(Slow) Hop on L ft in place.  
(Quick) Step on R ft to R.  
(Slow) Step on L ft behind R ft, moving R.

--presented by John Filcich

ZAPLET  
(Kolo from Slavonia)

Record: Yugoton C-6259 or any American made recording of "Zaplet."  
Music: Lj. M. Bošnjaković, "Narodne Igre," page 22, dance number 29.  
Time: 2/4  
Formation: Open kolo, leader at right end. Arms may be extended and interlaced with other dancers, left hand over right, or arms may be held straight down, hands joined with neighbors'.

Meas. Part I.

- 1 Step-hop on R ft to the R.
- 2 Step-hop on L ft to the R, crossing in front of R ft
- 3 Step-hop on R ft to the R.

Part II.

- 4 Step L with L ft. Step R ft in back of L ft.
- 5 Step L with L ft. Close R ft to L ft, hopping lightly on L ft.
- 6-7 Repeat action of meas 4-5 to the right, reversing footwork.
- 8-9 Repeat action of meas 4-5.

Verses for Zaplet

- |   |  |
|---|--|
| 1.<br>Desna<br>Noga<br>Kreće,<br>A ma leva neće,<br>A ma leva neće,<br>A ma leva neće.              | 4. ✓<br>Kruske<br>Jabuke<br>Trešnje,<br>Samo volim tebe,<br>Samo volim tebe,<br>Samo volim tebe. |
| 2.<br>Kruske<br>Jabuke<br>Groždje<br>Mene voli Djordje,<br>Mene voli Djordje,<br>Mene voli Djordje. | 5.<br>Kada<br>Čes mi<br>Doći,<br>Dragi u polnoći?<br>Dragi u polnoći?<br>Dragi u polnoći?        |
| 3.<br>Vino<br>Rakija<br>Piva,<br>Mene voli Iva,<br>Mene voli Iva,<br>Mene voli Iva.                 | 6.<br>Oj cu-<br>Rice<br>Mala,<br>Što si obećala?<br>Što si obećala?<br>Što si obećala?           |

--presented by John Filcich

## SELJANČICA

Seljančica is by far the most widespread and popular Kolo both in Yugoslavia and in America. It is also called "Djačko," the Students' Kolo, and a verse sung to the tune tells about the (male) students who "are devilish, but their professors are worse" and warns the girls accordingly. The version described here is the original one, although the "basso" kolo step and fancy travelling step are more popular with dancers. The recommended imported record, by the "Šokadija" Tamburitza Orchestra, might well be considered the definitive version.

Records: Yagator C-4259 or 57. American-made recording of "Seljančica"

Music: Lj. M. Boshaković, "Narodne Igre," page 47, dance number 66.

Formation: Open Circle, feet of the dancers, and the Hs are held straight down.

Tempo: 2/4.

Meas. Part I

- 1 Step R with R ft. Step L ft in bk of R ft.  
 2 Step on R ft to R. Close L ft to R ft, hopping lightly on R ft.  
 3-4 Repeat action of meas 1-2 to the L, reversing ftwk.  
 5-8 Repeat action of meas 1-4.

Part II

- 9 Step on R ft, close L to R ft.  
 10 Step on L ft, close R to L ft.  
 11 Repeat meas 9.  
 12 Repeat meas 10.

Part III

- 13-16 Bodies turned to the R, take 8 small running steps to the R starting with the R ft, turning to face ctr on the eighth step.  
 17-20 Bodies turned to the L, take 8 small running steps to the L, starting with the L ft, turning to face ctr on the eighth step.

Verses for Seljančica

1.  
 Kad se cigi saželi sira i kompira,  
 On pošalje ciganku u selo da svira.

Chorus.

//Grmi sjeva, vreme se menja-  
 A ciganke varošcanke  
 Još iz sela nema //(repeat)

2.  
 Kad se cigi saželi pečenoga mesa,  
 On pošalje ciganku u selo da plesa.

Repeat Chorus

3.  
 Kad se cigi saželi prazni koljaci,  
 On pošalje ciganku u selo da vraća.

Repeat Chorus.

4.  
 Cigani su matare, nećeju da rade,  
 Sam' čekaju cigancice da iz torbe vade.

Repeat Chorus.

\*\*  
 Čuvajte se curice Karlovačkih djaka,  
 Čuvajte se curice Karlovačkih djaka.

Djaci, đavoli, profesori još gori,  
 A direktor pobajveći,  
 Samo vesnem ući!  
 Seljančice malena, ko ti kuću čuva?  
 Seljančice malena, ko ti kuću čuva?

Nešad tata - nešad mama,  
 Nešad tata - nešad mama,  
 Pojavio se ma!

as-presented by John Filcich

BAT HARIM  
(Daughter of the Mountains)

Record: Israel Music Foundation "LP 7 Third Series."

Formation: (A) Single circle of dancers, hands joined and down. Movement CCW.

Tempo: 4/4

Meas. Figure I

A.

- 1 Step L ft (ct 1 &), Hop on L ft (ct 2 &), Step on R ft (ct 3 &). Hop on R ft (ct 4 &).
  - 2 (Grapevine) Step on L ft (ct 1 &), Step to R side with R ft (ct 2 &), Cross L ft in bk of R (ct 3 &), Step to R side with R ft (ct 4 &).
  - 3 Step L ft (ct 1 &), Hop on L ft (ct 2 &), Step on R ft (ct 3 &), Hop on R ft (ct 4 &).
  - 4 Step fwd with L ft (ct 1 &), Step in place on R ft (ct 2 &), Touch bkwds with L toe (ct 3 &), Slight lift off R ft (ct 4 &) (wt remains on R ft).
- A. repeated. Repeat the steps of meas 1-4.

Figure II

B.

(Body is bent)

- 1 Light stamp dn with L sole (ct 1 &), L heel touches fwd (ct 2 &), Brush with L ft (ct 3 &), Jump on R ft (ct 4 &) (Body rises).
  - 2 Step bkwds with L ft (ct 1 &), Step bkwds with R ft (ct 2 &), Step fwd with L ft (ct 3 &), Step fwd with R ft (ct 4 &).
  - 3 Step L ft (ct 1 &), Hop on L ft (ct 2 &), Step R F (ct 3 &), Hop on R ft (ct 4 &).
  - 4 Step fwd with L ft (ct 1 &), Step in place on R ft (ct 2 &), Touch bkwd with L toe (ct 3 &), Slight lift off R ft (wt remains on R ft) (ct 4 &).
- 5-8 Repeat the steps of meas 1-4.

--presented by Rivka Sturman

--notations prepared with assistance of  
Florence Freehof

SHIR TODAH  
(Song of Thanksgiving)

Record: AMA Music Corp. Tivka Records AMA LP - T - 24

Formation: (A) Single circle of dancers, hands joined and down. (Note in Figure 3 the dance is in Couple Formation. Arrange W to stand to the R side of M.)

Tempo: 4/4

Meas. Figure I

A.

- 1 (Yemenite R Basic) Step to R side with R ft (ct 1 &), Step with L ft, slightly crossing in bk of R (ct 2 &), Cross R ft in front of L (ct 3 &), hold (ct 4 &) (1 quarter note).
- 2 (Body leans a bit fwd) Step bk on L ft in place (ct 1 &), Step to R side with R ft (ct 2 &), Cross L ft in front of R (ct 3 &) Hold (ct 4 &) (1 quarter note).

A. Repeat the steps of meas 1 and 2.  
rpted.

Figure II.

B.

- 1 (Moving CCW) Run R (ct 1 &), Run L (ct 2 &), Run R (ct 3 &), Run L (ct 4 &).
- 2 Run R (ct 1 &), Run L (Release hands) (ct 2 &). Clap (ct 3), Clap (ct &), Clap (ct 4 &) (Join hands).
- 3 Step on R ft, turning to face ctr of the circle (ct 1 &), Step fwd on L ft (twd ctr) (ct 2), Step fwd on R ft (ct 3), Step bkwd with L ft (now backing away from ctr) (ct 4).
- 4 Step bkwd with R ft (ct 1 &), Step bkwd with L ft (ct 2), Step bkwd with R ft (ct 3), Step bkwd with L ft (ct 4).

Figure III.

Formation (B). Single circle of couples. M facing CCW, W facing CW. Both Hs joined, couple face to face. In this formation couple dance the steps of Figure I.

A.

- 1 Yemenite R Basic.
- 2 Couple dance moving the steps CCW. (Couple have exchanged places).

A. rpted.

- 1 Yemenite R Basic
- 2 Couple are now back in original positions.

Figure IV.

Now in Formation A. Dance the steps of Figure II.

Music B.

--presented by Rivka Sturman

--notations prepared with assistance of

Florence Freehof



B'ER BESADE  
(The Well in the Field)

Record: AMA Music Corp. Tivka Records AMA LP-T-24.

Formation: (File) Single line of dancers, Hs joined and down. Leader stands to the R end. All face the back of the leader.

Tempo: 4/4

Meas. Figure I. (let "upbeat pass")

Music A

- 1 (Pesach Step). Step L ft (ct 1 &), Bend L knee (ct 2), Step R ft (ct 3) (Pesach Step). Bend R knee (ct 4).
- 2 Step L ft (ct 1) (Pesach Step), Bend L knee (ct 2), Touch R toe (turning body & toe a little to L) return to R side (ct 3), Hop on R ft (ct 4).
- 3 Step L ft (Pesach Step) (ct 1), Bend L knee (ct 2), Step R ft (Pesach step) (ct 3), Bend R knee (ct 4).
- 4 L ft taps fwd (ct 1), Lift L knee (ct 2), L ft taps fwd (ct 3), Lift L knee (ct 4). (Body is turned to the R side, giving a diag movement).
- 5-8 Repeat the steps of meas 1-4.

Figure II.

B.

- 1 Long step fwd with L ft (ct 1), Leaping closing up with the R ft (ct 2), Long step fwd with L ft (ct 3), Leaping closing up with the R ft. Note: the above movements are continuous. The closing R ft merely comes up to the L ft with no stopping.
- 2 Cross L ft in front of R. (Grapevine) (ct 1), Leaping step to R side with R ft (ct 2), Cross L ft in bk of R (ct 3), leaping step to R side with R ft (ct 4).
- 3-4 Repeat the steps of meas 1 and 2.
- 5 Long step fwd with L ft (ct 1), leaping closing up with the R ft (ct 2), Long step fwd on L ft (ct 3), Hop on L, raising R knee, turning body L (bending down).
- 6 Place R heel fwd (ct 1-2), Step on R ft (ct 3-4), Hop on R ft, ready to bring . . . (ct &).
- 7 L heel fwd (body bent) (ct 1 - 2), Close L ft (body erect) (ct 3), hold (ct 4).

Figure III.

- 1-8 Repeat the steps of Figure 1 (music Z).

Figure IV.

B.

- 1 Long step fwd with L ft (ct 1), leaping closing up with the R ft (ct 2), Long step fwd on L ft (ct 3), Hop on L ft (ct 4) (Turning body to L) Crossing R ft in the air so that you will be ready to (ct 4) . . .
- 2 Strong step on R ft (ct 1-2), Low bend with both knees (ct 3), Rise up (ct 4).
- 3 Step to L side with L ft (Yemenite L basic) (ct 1), Step with R ft, slightly crossing in back of L. (ct 2), Cross L ft in front of R (ct 3), Hold (1 quarter note) (ct 4).
- 4 Step to R side with R ft (Yemenite R basic) (ct 1), Step with L ft, slightly crossing in back of R (ct 2), Cross R ft in front of L (ct 3), hold (ct 4) (1 quarter note).
- 5 Long step fwd with L ft (ct 1), leaping closing up with the R ft (ct 2), Long

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- step fwd on L ft (ct 3), Hop on L, raising R knee, turning body to L (bending down).
- 6 Place R heel fwd (ct 1-2), Step on R ft (ct 3-4), Hop on R ft, ready to bring . . . (Body rising) (ct &).
- 7 L heel fwd (body bent) (ct 1-2), Close L ft (ct 3), body erect, Hold, (ct 4).

Note: The entire dance is to Quarter Notes of music. However, the speed and tempo is such that it is simpler to give a straight 1-2-3-4 count, omitting the "and."

--presented by Rivka Sturman

--notations prepared with assistance of  
Florence Freehof