

DANCE SYLLABUS

12th Annual Camp

FORWARD

We wish to pay our respects to two Committees for valiant work in making certain that these dance descriptions are so accurate. Most of the 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.

You will find the roster of these Committee people who are attending Camp in our Mailing lists.

Ruth Ruling has served as Assistant Editor with the special task of re-editing and correcting the copy. All Errata clears through Ruth.

OUR THANKS TO ALL!!

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Abbreviations used in the Syllabus

bkwd	backward	M	man
CC	counter-clockwise	meas	measure
COH	Center of Hall	pos	position
CW	clockwise	ptr	partner
ct	count	R	right
dn	down	RLOD	reverse line of direction
ft	foot	sdwd	sideward
fwd	forward	W	woman
H	hand	wt	weight
L	left		
LOD	line of direction		

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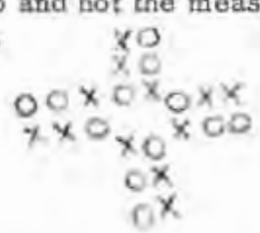
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|-------------|---|
| | SZAZFORINTOS CSARDAS |
| 13 | Fig IX: Change number of meas as given in first errata. Dance pattern 10 times.
End with R L click (not 3 clicks as given in first errata). |
| | KAPUVARI VERBUNK |
| 14 | Pronunciation: Kah' pu vah ree Vair' boonk
Fig II: R arm is raised overhead. On each knee stretch, the arm is straightened by a vigorous click of the fingers. As heels are returned to ground, the hand is slightly inclined twd head by letting the elbow and wrist relax.
Fig VI: After the 6 walks, step fwd on R, then leap onto L while R leg is simultaneously raised. Finish by slapping R ft (knee straight) a little fwd of L (a noise should be heard). On the 3 movements given above, shout 'hope hay hope(phonetic spelling). |
| | PASO DOBLE |
| 40 cont. | Repeat of dance: Clarification of errata— Man does not lead a Figure 8. |
| | LA RESBALOSA |
| 84 | Part I: There is a 1 and a 2 under the work meas. Delete, as these numbers were meant to indicate the two steps in the Escobillado and not the meas.
Additional Record: Pro Arte "Fiesta Chilena" SMC 515
Dance may also be done in this formation:
Same formation may be used for
El Cuando as formations are
interchangeable in these 2 dances. |
| |  |
| | EL PEQUEN |
| 85 | Before the singing starts (or the first 4-6 meas) the cpl walks up and down, informally, arm in arm. This is repeated sometimes in the middle of the dance.
Additional Record: Folkways 8817 (has 32 meas of balance and no paseo).
Note: The Odeon record listed has 40 meas of balance. |
| | EL CUANDO |
| 86 | Additional Record: Folkways 8817. |
| | LA CUECA |
| 87 cont. | Fig 7 (drawing) belongs to Fig III or Floreo.
Additional Record: Pro Arte "Fiesta Chilena" SMC 515 Folkways 8817. |

REIT IM WINKEL

Record: MH 1124

Plattles- Symbols and counting same as for Ruppoldinger.

A. Stamp		B. Stamp	
	RF(1)		RF(1)
LH	LT(2)	LH	LT(2)
RH	RT(3)	RH	RT(3)
RH	LF behind (4,5)	RH	LF behind (4,5)
LH	LT(&)	LH	LT(&)
RH	RT(6)	RH	RT(6)
RH	LF behind (1)	Auf Sprung {	LF behind(1)
LH	LT(&)		LT(off the floor)(ct 2)
RH	RT(2)		R sole (off the floor)(3)
LH	LT(&)		R knee down on floor (4)
RH	LF front(3)		Wait (cts 5,6)
LH	LT(&)		Start to rise (1)
RH	RT(4)		Stand (2)
LH	LT(&)		Wait (3)
RH	RT(5)		Stamp both ft on floor (4)
LH	LT(&)		Wait (5)
RH	RF behind (6)	LH	RT (&)
		RH	RT (6)
			Repeat Auf Sprung (cts 1-4)
			Wait (5)
			Rise and free R ft (6)
			Takes 8 meas.

Takes 4 meas.

Measures	Pattern
2	Introduction. No action.
16	Fig I. MARCH Using typical marching step, cpls march in, inside hands joined W R hand holds apron. M L thumb in suspenders. At end, balance away and together and turn the W off.
16	Fig II. PLATTLE M does Part A of plattle pattern 4 times. W does solo Dreier waltz in outer circle.
12	Fig III. AUSGANG 1. M does A and B of plattle pattern just once.
4	2. M does 4 stalking steps (1 per meas) to meet ptr. W still waltzes.
16	Fig IV. COUPLE WALTZ M catches W and they do Dreier waltz in ballroom pos in CCW circle. M turns W off at end.
16	Fig IV. PLATTLE Repeat action of Fig II.
16	Fig V. AUSGANG Repeat action of Fig III (including stalking steps).
16	Fig VI. COUPLE WALTZ Repeat action of Fig IV. At end M turns W under joined hands to end in a pose, inside hands joined, M down on R knee.
2	Fig VII. EXIT MARCH Introduction: Arise and join inside hands.
16	Using typical marching step, move in a CCW direction and exit. Check pg 82 of syllabus for further information.

ADDITIONAL SCOTTISH RECORDS

Record: My Scotland with Jimmy Shand and his band. Capitol T10014.

Suggestions by Bruce McClure.

Side Band

1 2

Dance

Gramachie

2 2

Cumberland Reel

Dashing White Sergeant

2 3

Duke of Perth

2 4

Shepherd's Crook

Hebridean Weaving Lilt (speed up)

2 5

Bluebell Waltz (Wee Waltz)

1 6

Reel of the 51st Division

2 3

Black Dance

There are a number of records that will fit Waltz Country dance. Just make certain that there is a 40 meas to the pattern (32 meas for the figures & 8 meas to pousette or waltz to next cpl). Here are a few that have been found.

1 6

Gay Gordons—London LL1581

1 2

Scottish Country Dances—Coral CRL56041

2 1

Folk Dances of Scotland—London LPS371

Parlophone—F3363 (78 rpm) Scottish Country Dance

Additional Records:

Black Dance: Beltona BL 6187 (Black Dance)

Shepherd's Crook: Beltona 2624

Hebridean Weaving Lilt: Beltona—number unknown but title is "Orange and Blue".

HIGHLAND SCHOTTISCHE (Scottish)

Pronunciation:

Skaw - teesh'

Source:

Learned at home in Scotland by Bruce McClure during his school days. It is still danced regularly in ballrooms.

Record:

Any Strathspey in fast tempo. 4/4 time

Formation:

Cpls in no set formation but M should have back to ctr. Ballroom pos. Description is for M. W do counterpart.

Measures

Pattern

Part I

1

Hop on R and point L toe to side (ct 1). Hop on R and bending L knee, bring L ft behind R calf, two pointed down (ct 2). Do same for cts 3 & 4 but on ct 4 put L ft in front of R leg.

2

Do 1 Strathspey Traveling step to M L.

3-4

Repeat action of meas 1-2 but point R to R side and travel to M R (W L). Look over M R (W L) shoulders during this action.

Part II

5-6

Dance 1 Strathspey Traveling step to M L and 1 to M R.

7-8

4 step-hops turning CW and progressing CCW about room. Raised ft should smartly tap calf of hopping leg. Knee well turned out.

Repeat above pattern to end of music.

Presented by Bruce McClure

RUHPOLDINGER

Record: Folk Dancer MH 002

Plattle- The R hand column shows the hand to use and the L column tells where to strike.

H— hand. F— foot. T— thigh. Cts based on 2 meas (6 cts).

A. Stamp
 LH RF(1)
 RH LT(2)
 RH RT(3)
 LH LF behind (4)
 RH LT(5)
 RH RT(6)
 RH LF behind(1)
 LH LT(&)
 RH RT(2)
 LH LT(&)
 RH LF front (3)
 LH LT(&)
 RH RT(4)
 LH LT(5)
 RH RF behind(6)

Takes 4 meas.

B. Stamp
 LH RF(1)
 RH LT(2)
 RH RT(3)
 LH LF behind(4)
 RH LT(5)
 RH RT(6)
 Auf { RH LF behind(1)
 Sprung { LH LT(off the floor)(2)
 { RH R sole(off the floor)(3)
 { R knee down on floor(4)
 Wait (cts 5, 6)
 Start to rise (1)
 Stand(2)
 Wait (3)
 Stamp both feet on floor (4)
 Wait (5)
 LH RT (&)
 RH RT (6)
 Repeat Auf Sprung (cts 1-4)
 Hold(5)
 Rise and free R ft (6)

Takes 8 meas.

Measures	Pattern
4	Introduction. With inside hands joined, waltz balance away and together. Then turn the W off.
12	Fig I. EINGANG (entrance) M does A and B of plattle patterns. W does Dreier Waltz in outer circle (see pg 82 of syllabus).
4	M does 4 stalking steps (1 to a meas) to meet partner. W still waltzes.
16	Fig II. WALTZ M catches W and they do Dreier waltz in ballroom pos in CCW circle. M turns W off at end.
16	Fig III. PLATTLE and AUSGANG 1. M does A of plattle pattern 4 times. 2. M does Ausgang (exit) which is A and B of plattle pat. 3. M does 4 stalking steps to find W. W does solo Dreier waltz during all this.
16	Fig IV. WALTZ Same as Fig II
32	Fig V. PLATTLE and AUSGANG Same as Fig III
16	Fig VI. WALTZ Same as Fig II. At end M turns W under joined hands to end in pose, inside hands joined, M down on R knee. Note: When W does waltz alone, she has L H on hip. She has lower R corner of apron in R H and holds it at her waist twds her L side. Check pg 83 of syllabus for additional information.

ERRATA--FOR SYLLABUS OF FOLK DANCE CAMP, 1959

<u>Page</u>	<u>Change</u>
	EL LLANERO
6	Pronunciation: El Yah neh' ro Fig III Last line: Should read: "of room, <u>toward the rear</u> , stamp and bow".
	MIDNIGHT TANGO
7	Meas 6 line 4: In R hand margin under <u>Count</u> , insert the letter <u>S</u> (for slow).
	UNVERDOS
8	Fig I: In margin change meas numbers to read <u>9-12</u> not <u>8-12</u> .
8 cont.	Fig III Meas 29-32: Change to read: "On 4 basic steps with inside hands joined, each set make <u>1/4 turn CW to form original circle with all hands joined, R W back up.</u> " Fig V (Women's pattern) Meas 41-48: Should read: "Repeat action of meas <u>25-32</u> (Fig V)...."
	SZAZFORINTOS CSARDAS
13	Add : 4 meas introduction. Formation: As group moves CCW, the first W curves the line around so that at the end of 16 meas all are back in original pos. Until dancers are more experienced, the arms could be on neighbors upper arm instead of position given. Fig III: Takes 2 meas. Fig IV: Takes 2 meas. Add at end: "Repeat jump and heel click." Fig V/A: Slapping Step takes 4 meas to do once. On repeat of Melody B: The W move to face M as he does the clapping sequence. Instead of making the L turn in place, she omits the turn and travels in a small arc to face him. Fig VIII: Takes <u>3</u> meas. Fig IX: Takes <u>16</u> meas not 12. (Change also at top under Music to read Melody A- 8 measures 2x.) Do as written but last time has 3 heel clicks instead of 2. Pronunciation: Sah ^h for in tose Chahr ^h dash
	TAPEI
15	Add: 4 meas introduction Formation: Cpls are one behind the other in the line. Using Fig I & I/A, the first cpl moves in an arc to the R and cpl 2 moves in an arc to L. As each succeeding cpl moves to the spot where the top of the line was, they follow. All odd numbered cpls move to R and even to left. (Resembles a figure in the Grand March) When cpls 1 & 2 meet at back, all join hands and the circle should have been formed. Simpler version: Cpl in single circle with W to R of M, all hands joined. Move CCW using Fig I & I/A. Fig II/A: Meas cts 4-12 should be down 1 line.
15 cont.	Fig IV/B: Meas cts missing. Put 9-15 in margin. Fig V: Should read: CSALOGATO <u>M only</u> Fig VI: Should read: "Same as Fig IV/B." Fig VII: DOBOGOS, W ONLY: Step is basically same as Fig III, but is done alternately. Start on R ft but take the 2 hops on the <u>R</u> ft. Next step would start to L and hops would be on L.

<u>Page</u>	<u>Change</u>
16	<p>BAGI CSOPORTTANC</p> <p>Pronunciation: Bah' geh Chó' por tanc</p> <p>Fig III: Repeat step 3 times (4 in all).</p> <p>Fig IV: As circle is reformed, join hands with neighbors above head level, elbows straight. Lower joined hands as step starts. Step repeated 7 times (8 in all).</p> <p>Fig VII: Part B: On the 7 small steps form a basket: Raise joined hands up above head level, elbows straight. Release joined hands and lower them behind neighbor's back. Join hands with person beyond your immediate neighbor on each side.</p> <p>Fig IX and X: Danced to Melody E.</p> <p>Note to those who take their music seriously: Melodies A,B,D are in mixed meter using both 4/4 and 2/4.</p>
17	<p>SAJONEMETI PAROSTANC</p> <p>Pronunciation: Shah yo neh' mah tee Pah' rosh tanc</p> <p>All at beginning: 4 meas introduction.</p> <p>Fig II: Repeat only 2 times (3 in all).</p> <p>Fig II/A: On last time cut the stamps on the L so Fig III can begin on the upbeat.</p> <p>Fig III: Done 8 times (4 to each side).</p> <p>Fig IV: Change to read: "Bring both heels sharply together (ct 1). <u>Step back on L,</u> raising <u>R</u> lower leg quickly in front of lower <u>L</u> leg almost knee high.(ct 2) Repeat for cts 3 & 4. " Step done 8 times in all.</p> <p>Fig V: Repeat step 7 times (8 in all).</p>
17 cont.	<p>Fig VII: Last line- Change stamps to read: <u>L, R, L.</u></p>
18	<p>LATCHFORD SCHOTTISCHE</p> <p>Add before Pattern: 4 meas Introduction.</p> <p>Meas 1 count 4: Point <u>inside</u> ft diagonally fwd, not outside.</p>
21	<p>KAERNTNER LAENDLER</p> <p>Fig V Meas 3: Delete: "...under her L arm pit. "</p>
22	<p>Fig XX Change meas count in margin to 5 instead of 2.</p>
27	<p>JESUCITA</p> <p>Fig II Meas 1-2: Add at end: "Repeat action".</p> <p>Additional Record: National 4511</p>
28	<p>TRITE PATI</p> <p>Additional Record: Bulgaria in Songs and Dance (LP) NP 595 Side 1 Band 2.</p>
29 cont.	<p>SVATBENI REJC</p> <p>Part I Meas 7-8: Should read: "Beginning with <u>L</u> ft. . . "</p>
31	<p>PRAVO TRAKIYSKO HORO</p> <p>Clarification of belt hold: L arm in front of neighbor's R.</p>
35	<p>NEOPOLITAN TARANTELLA</p> <p>Additional Record: Har 2074 - Tarantella Barese</p> <p>Part 3 Line 2: Should read: "... L hand flung behind you, <u>step on R and hop 3 times.</u> "</p>

- | | |
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|-------------|---------------|
- BLUEBELL WALTZ**
- 71 Line 2 of Pattern: Girl turns under man's L arm not R.
 Line 7: Delete words "right around". Substitute: "Man turns to L, woman R."
 Dance becomes a mixer when man, as he turns out to his L, moves back to W behind and does the 4 waltzs in ballroom pos with her.
 Dance also known as the "Wee Waltz". This dance was composed by Bruce McClure for his television program.
- SHEPHERD'S CROOK**
- 71 Record: Beltona 2624
 Meas 9-16: Suggested Strathspey step- (Glasgow Highlanders Setting Step): Step diag fwd on R(ct 1). Hop on R(ct 2). Step back in place on L(ct 3). Hop on L(ct 4). Step R behind L(meas 2, ct 1). Step to L side with L(ct 2). Step R in front of L(ct 3). Hop on R(ct 4). Repeat starts to L with L. Step done 4 times in all. Steps are kept small. Heels are off the ground and ft are turned out.
 Meas 49-56: Highland Fling Side Step (Toe Heel Step): With small hop on L touch R toe to side(ct 1). Repeat small hop and touch R heel to side(ct 2). Repeat toe-heel close to inside of L ft(cts 3,4). Rock fwd on to R (meas 2, ct 1). With L instep close to R heel, rock back on L(ct 2). Repeat rocking for cts 3,4. On repeat of step, take small leap onto R to point L toe to side. Throughout step, ft are turned out.
 Meas 65-72: Highland Fling Step (last step of Highland Fling): Hopping on L, point R toe to side (ct 1). Hopping on L, touch R behind L calf, knee turned out(ct 2). Hopping on L, place R ft in front of L shin, heel just below knee(ct 3). Place R ft behind L leg as in ct 2(ct 4). (Movements of cts 2,3,4 are known as "Round the Leg"). Repeat above meas twice (3 in all). Meas 4: With small spring onto R, point L toe to side(ct 1). Hopping 3 times on R, turn once to the R while doing "Round the Leg" with the L. W do not do this turn (meas 4) but instead make turn to R on 4 walking steps. Meas 5,6 same as meas 1 but with L toe doing the pointing. Meas 7, 8: Man does same action as meas 4 but the turns are to the L (hop is on L and R toe does pointing). Note: Man makes two complete turns. At same time W turn L once with 4 slow walking steps (2 cts to 1 step).
- PHILIPPINE COUPLE DANCE**
- 73 Part II Meas 4: Change to read: "Point L toe to L, bowing to partner."
 Part II Meas 8: Change to read: "Point R toe to R, bowing to partner."
 Part III Meas 1-7: Line 1- Delete the word "turn" and insert the word "circle".
- LA PALOMITA**
- 74 Record: PD 5901
 Fig II Meas 1-3: Change to read: "Move to own L with 5 Push-steps. Stamp R."
 Fig II Meas 4-6: Change to read: "Move to ptr (twd own R) with 5 Push-steps. Stamp L."
 Fig II Meas 7-8: Add at end: "On repeat, pass back to back so L shoulders are adjacent for chorus."
- CHIVONY PAS**
- 77 cont. Fig IV Last line: Insert meas cts 9-16 in margin.
 78 Fig XII: Meas cts should read 1-24.

KENTUCKY BABE

American Round Dance, composed by Henry "Buzz" Glass

Record: Kentucky Babe, Windsor 7637 A

Formation: Couples in varsouviana position facing fwd in a double circle.

1. Walk 2 3 point and Two-Steps

Beginning both L, move fwd with 3 walking steps L, R, L and touch R to floor. Continue walking fwd R, L, R and touch L to floor. Beginning L, take 4 two-steps moving fwd in LOD.

Repeat all of the above.

2. Step-Close, Slide, and Point

Moving swds twd the COH, take 2 step-close patterns followed by 3 slides and end pointing R toe to floor. During the 3 slides, W moves to L side of M.

Repeat 2 step-closes, 3 slides, and point L to move away from COH. The W ends on the R side of the M.

3. 1 2 3 point- G R and L Progression

From Varsouviana position, release L hands. Holding only R hands, the W backs twd the COH while at the same time the M moves away from COH. Both take steps L, R, L pnt. R. End in extended arm position. From this point, dancers actually do a "wrong way" G R and L in the following manner. The M offers his L hnd to the W on his L as he moves to the center with steps R, L, R, pnt L. M ends with back to COH. (M are progressing CW, W CCW). Each M then gives R hand to next W on his R as he moves to outside of circle with steps L, R, L pnt. R. The M on the outside and facing COH, now extends L hnd to W on his L and wheels her in Varsouviana position with a spot turn stepping R, L, R pnt L.

Repeat dance with new partner.

Presented by Buzz Glass

SIERRA SUNRISE

by

Hunter and Jeri Crosby

Three Rivers, Calif.

Record: Palette #PZ5012 - Sierra Sunrise - Johnny Armanteer
Position: Open at start
Footwork: Opposite unless noted. Instructions for M
Introduction: Wait 2 meas. Balance apart, point in front; Balance together, touch; (assume butterfly pos.)

Measures

PART A

- 1-4 TWO-STEP FACE TO FACE; BACK TO BACK; FACE TO FACE; ON AROUND;
Two-step face to face swinging M's R & W's L hands through fwd;
Two-step back to back swinging joined hands back and through as on next two-step
face to face drop handhold as M takes W's R hand in his L to two-step on around
making full turn to face and taking closed pos. with M's back to COH.
5-8 TURN TWO-STEP; TURN TWO-STEP; TWIRL, 2; TWIRL, 2;
Two turning two-steps and two slow twirls to end in butterfly position and with
M's back to COH.
9-12 Repeat meas. 1-4
13-16 Repeat meas. 5-8. (End in open pos. facing LOD)

PART B

- 17-20 WALK, -, 2, -; WRAP, 2, 3, -; WALK, -, 2, -; UNWRAP, 2, 3, -;
Two slow walking steps fwd. in LOD and swinging inside joined hands fwd. &
bk; swing joined hands back as W wraps in on M's R arm (M's R & W's L hands
joined W rolls in one full turn) join M's L & W's R hands; take two slow walking
steps fwd in LOD; Release M's L & W's R hands as W unwraps with three quick
steps (W rolls RF to open pos) Rhythm 1, -, 2, -; 1, 2, 3, -;
21-24 WALK, -, 2, -; WRAP, 2, 3, -; ROLL ACROSS, --, 2, -; SIDE, CLOSE, CROSS, _;
Repeat meas. 18-18; retain M's L & W's R handhold and release M's R & W's
L hand as W rolls LF two slow steps to COH (W now on M's left) M steps to
side on R in LOD, close L to R, step on R XIF of L and in RLOD and join inside
hands (M's R & W's L) to face RLOD in open position (W does counterpart
and both part XIF. Mod. twinkle) Rhythm 1, -, 2, -; 1, 2, 3, -;
25-28 Repeat 17-20 RLOD
29-32 Repeat 21-24 RLOD (End in butterfly pos. M's back to COH.
TAG - (2 meas) Butterfly: SIDE, CLOSE, SIDE, -; SIDE, CLOSE, SIDE, -;
INTERLUDE
33-36 SIDE, -, BEHIND, -; SIDE, -, IN FRONT, -; SIDE, CLOSE, CROSS, -;
SIDE, CLOSE, CROSS, -;
Slow grapevine moving LOD both XIF; Step L to side LOD, close R to L, step
L XIF of R in RLOD; step on R to side in RLOD. close L to R, step R XIF of
L in LOD (W counterpart both XIF)
37-40 Repeat meas. 33-36
41-44 Repeat meas. 37-40 (End in semi-closed pos)
45-48 FWD TWO-STEP; FWD TWO-STEP; TWIRL, -, 2, ---; TWIRL, -, 2, -;
Moving LOD and in semi-closed pos. do two fwd two-steps and two slow twirls
to end in butterfly pos. M facing wall.
ENDING
33--36 Repeat meas. 21-24 Part B moving LOD.
37-40 Repeat meas. above moving RLOD (end in butterfly pos)
41-44 TWO-STEP FACE TO FACE; TWO-STEP BACK TO BACK; REVERSE TWIRL, -, 2;
BOW & COURTSEY SEQUENCE: A-B-tag-interlude-A-B-tag ending.

THE REEL OF THE 51st DIVISION (Scottish)

Source: Learned by Bruce McClure at home in Scotland. The dance was composed in a P. O. W. Camp in Germany, by two Highland Officers of the 51st (Highland) Division, which was captured in 1940 at St. Valery. Published in "101 Scottish Country Dances", Paterson's Publications, Ltd., London, 1956.

Music: Tune: The Drunken Piper.
Record: Any 32 bar reel time record will do. 4/4 time.

Formation: Cpls in longways formation. Head M has L shoulder twd head of hall. Three cpls constitute a set and a new head cpl begins on every 3rd repetition. The dance is best done with 4 cpls.

Measures

1-8 1st cpl set to each other with 2 pas de basques, cast off and meet below 3rd cpl. Head M leads his ptr up the center to face her 1st corner (2nd M); while he turns to face his 1st corner (3rd W).

9-12 1st cpl set to 1st corners with 2 pas de basque. Join R hands with corner and turn with 2 skip change of step until active cpl is in the center again and give L hand to ptr, making a diagonal line across the set. *See diagram below.
(Throughout this dance active cpls always give R hand to corner and L to ptr.)

13-14 The line of 4 does 2 pas de basque.

15-16 Head cpl, dropping corners R hand, turns to face 2nd corners (1st W face 3rd M; 1st M face 2nd W) with 2 skip change of step.

17-20 Repeat action of meas 9-12.

21-22 Repeat action of meas 13-14.

23-24 Head cpl cross to own line and stand one place down from original position.

25-32 1st, 2nd and 3rd cpls circle L with 8 slip steps, return to place with 8 slip steps to R. The original head cpl is now down one place.

The dance is repeated with the original head cpl now working with the 2 cpls below (original number 3 and 4 cpls.)



Presented by Bruce McClure

STEPPIN' OUT

Originated by Roger and Jean Knapp of Corpus Christi, Texas

Record: #3-1528 Blue Star, Steppin' Out

Music by: The Texans

Position: Open Dance facing LOD

Start: Both On Left Foot -- Same Throughout

FIGURE:

1-4 STEP, BRUSH, BRUSH, BRUSH: SIDE, BEHIND, SIDE, BEHIND: STEP, BRUSH, BRUSH, BRUSH: SIDE, BEHIND, SIDE BEHIND:

Step to side toward center of hall on L, brush the R forward and across the L, brush R backward to the left of the L ft, brush the R forward again; step R to side toward wall, cross the L behind the R, step R to side, cross L behind the R; repeat above starting to the R and brushing L; then move toward COH;

5-8 WALK AROUND, 2, 3, 4; STEP, BRUSH, BRUSH, BRUSH: STEP, STEP, STEP, -, Gent turning L face and lady R face, walk around a small circle in four steps (slow) to end facing partner, gent's back to COH; step L in place and triple brush R as in measure 1; then step in place R-L-R.

9-12 REPEAT STEPS OF MEASURES 1-4 BUT START IN FACING POSITION;

The gnet moves in RLOD while lady moves LOD in the side/behind and

13-16 on the walk around end facing LOD in open position for the triple brush and step in place;

17-20 WALK, -, 2, -, 3, -, 4, -, STEP, B-R-U--Sh-sh-sh; STEP, STEP, STEP, -, Moving in LOD in open position, walk forward four slow steps snapping fingers on the off count as you walk; step L forward in LOD and slowly brush the toe of the R foot in a small circle to the R side and around in front, at the same time making a sh-sh-sh-sh, sound with the mouth; step R-L-R in place;

21-24 REPEAT MEASURES 17-20

25-32 REPEAT MEASURES 1-8 ENDING IN OPEN POSITION FACING LOD READY TO START

ENDING: Step back from the 3 steps in place on the gent's L and ladies R and bow to partner.

NOTE: This is a simple dance in that the 8 measures of the figure are repeated. The first time through will be with music: the second time through will be with rhythm only: the third time through will be silent on the recording until measure 25 when the full music will come in for the ending.

STAR WALTZ

Arranged by: Earl and Ouida Eberling, Houston, Texas
 Record: Blue Star #3-1525-B (45 rpm) - Star Waltz - By the Texans
 Starting Pos: Open pos facing LOD, inside hands joined.
 Footwork: Opposite throughout, M starts L ft.
Measures Pattern
INTRODUCTION
 1-2 Wait
 3-4 Acknowledge partner
DANCE
 1-4 Waltz Back-to-back; Waltz Face-to-face; Waltz Roll, 2, 3; On Around 2, 3
 Waltz fwd LOD turning slightly back-to-back; Waltz fwd turning slightly
 face-to-face; release hands and waltz roll (M turning L face, W R face) one
 waltz meas progressing LOD; continue on around in another waltz meas to
 face partner in R hand star pos.
 5-8 Star(Waltz) Around 2, 3, 4, 5, 6; W Twirls 2, 3; 4, 5, 6 (To Open)
 In R hand star pos partners waltz CW around each other in 2 waltz meas
 to end M's back to COH; M waltzes in place 2 waltz meas (6 cts) while W
 makes approx. 1-3/4 R face twirl under joined hands in 6 cts. (releasing
 hands at end of twirl), both end in open pos, facing LOD inside hands
 joined
 9-12 Waltz Back-to-back; Waltz Face-to-face; Waltz Roll 2, 3; On Around 2, 3
 REPEAT MEAS 1-4
 13-16 Star(Waltz) Around 2, 3; 3, 5, 6; W Twirls 2, 3; 4, 5, 6; (To Butterfly);
 REPEAT MEAS 5-8 but end facing partner in BUTTERFLY POS M's back
 to COH
 17-20 Waltz Bal L; Waltz Bal R; W Twirls 2, 3; Step THRU(face), Touch, -;
 Waltz Bal to L by M stepping to side in LOD on L, step R behind L, step in
 place on L; Repeat waltz bal to R; release M's R and W's L hands and W
 twirls R face under joined lead hands, while M follows her progression
 with a 3 ct grapevine (stepping L to side in LOD, R behind L, L to side)
 then BOTH "STEP THRU", M stepping R across in front of L in LOD (W step-
 ping L across in front of R); face partner and touch L ft to R hold;
 21-24 Waltz Bal L, Waltz Bal R; W Twirls 2, 3; Step, Touch, (To Open;
 REPEAT MEAS 17-20, except to end both facing LOD in open pos inside
 hands joined;
 25-28 Step, Swing, -; Change Sides 2, 3; Twinkle 2, 3; Step, Touch, -(To Open RLOD)
 Step fwd in LOD on L, swing R; change sides in 3 steps, W turning L face
 under joined hands to inside of circle, M waltzing CW around W to end
 facing partner (M's back to wall); Twinkle by M stepping L across in front
 of R towards LOD (W crosses in front also), step R to side, close L to R
 (take weight on L); step R across L toward RLOD, turning to face RLOD in
 open pos touch L to R, hold.
 29-32 Step, Swing, -; Change Sides 2, 3; Twinkle 2, 3; Step, Touch -(To Open LOD)
 REPEAT MEAS 25-28 in RLOD changing sides by W again turning L face
 under joined hands to outside of circle, M continuing CW around W to end
 with his back to COH, and starting twinkle in RLOD, ending facing LOD
 in open pos
DANCE ROUTINE TOTAL OF THREE TIMES.
ENDING: On last time thru, do the "Step, Touch" of Meas 32 facing partner, joining
 both hands momentarily, then W twirls R face under her R, M's L hands,
 bow to partner.

SCOTTISH COUNTRY DANCE STEPS

Slip Step: (4/4 time) Step to L on L (ct 1). Close R to L, heel to heel, ft turned out (ct 2). Repeat for cts 3 & 4. Also may be done moving to R with R.

Skip Change of Step: (6/8 time) Hop on L foot, lifting R leg fwd with knee and ankle extended, knee turned out (ct 6). Step fwd R (cts 1, 2). Bring L ft up to and behind R, L instep close to R heel (ct 3). Step fwd on R (cts 4, 5). Repeat of step starts with hop on R.

(4/4 time) Use same 4 movements as given above but count 4, 1, 2, 3.

Strathspey Travelling Step: (4/4 time) Similar to Skip Change of Step given above but the hop is long and comes at the end. Step fwd on R (ct 1) Close L to R as given above (ct 2). Step fwd R (ct 3). Hop on R, bringing L ft through close to ground, knee turned out and ankle extended (ct 4).

Strathspey Setting Step: Is like travelling step but done sideways. Step to R on R (ct 1). Close L up to and behind R, L instep close to R heel (ct 2). Step to R on R (ct 3). Hop on R bringing L ft up behind R leg, L knee turned out and ankle extended (ct 4). Repeat to L on L.

For further information on steps and styling, it is suggested that the following book be purchased: "101 Scottish Country Dances" compiled by Jean C. Milligan. It is a small and relatively inexpensive book that has much valuable information. Our local dealers intend to have it in stock as soon as possible. Check with them.

THE BLACK DANCE (Scottish)

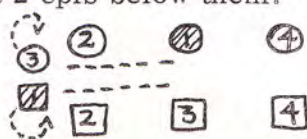
Source: Learned by Bruce McClure at home in Scotland. Published in "101 Scottish Country Dances", Paterson's Publications, Ltd., London, 1956.

Music: Original tune (The Black Dance) or any good 32 bar reel 4/4 time.

Formation: Cpls in longways formation. Head M has L shoulder twd head of hall. Three cpls constitute a set and a new head cpl begins of every 3rd repetition. The dance is best done with 4 cpls.

Measures

- | | |
|-------|---|
| 1-4 | Head cpl join R hands, turn CW once and return to place with 4 skip change of step. |
| 5-8 | Repeat action of meas 1-4, joining L hands and turning CCW. |
| 9-12 | Head M leads ptr down center and leaves her below 3rd W. |
| 13-16 | Head M leads 3rd W up to his partner's place and takes his original place, each turning away from the other. *See diagram below. |
| 17-24 | Head M joins R hands with 3rd W, and 3rd M and 1st W join R hands, turn once around and back into places. Repeat, joining L hands. |
| 25-28 | Head M leads 3rd W down center and leaves her below 1st W. |
| 29-32 | Head M leads his ptr up center with 2 skip change of step. They separate from each other (cast off), come in to the lines below 2nd cpl, (who move up into first place) with 2 skip change of step. |
- The dance repeats from the beginning with the original head cpl now working with the next 2 cpls below them.



WALTZ CARESS

By:	Mary and Wes Read, Spokane, Washington
Record:	"Waltz Caress" - Aqua No. 209
Position:	Closed, facing LOD.
Footwork:	Opposite, directions for M.
<u>Measures</u>	<u>Pattern</u>
4	INTRODUCTION
	PART I.
1-4	STEP, TOUCH; STEP TOUCH; GRAPEVINE; CROSS TOUCH; In closed position M steps fwd LOD on L, touches R by L and holds ct three; M steps fwd on R making 1/4 turn to face wall, touches L by R and holds ct. three; facing wall, M does three step grapevine in LOD; M steps on R across in front of L, touches L by R and holds.
5-8	WALTZ; WALTZ; WALTZ; TWIRL In closed position, partners make 3 right-face turning waltzes and W twirls taking closed position, M facing LOD.
9-12	STEP TOUCH; STEP TOUCH; GRAPEVINE; CROSS TOUCH. Repeat action of measures 1-4.
13-16	WALTZ; WALTZ; WALTZ; TWIRL; Repeat action of measures 5-8.
	PART II.
17-22	WALTZ FWD; LADY CROSSES; WALTZ FWD; MAN CROSSES; WALTZ AROUND; WALTZ AROUND; In promenade position facing LOD partners waltz fwd, M starts on LF; as M waltzes fwd W crosses in front, hand-hold is retained; partners again waltz fwd in LOD, M on outside; as W waltzes fwd M crosses in front, releasing hands, partners make one solo waltz turn away from each other in a small circle in six cts (M L-face, W R-face) to end M facing partner and wall in butterfly position.
23-26	BAL TOGETHER; BAL APART; CROSS OVER, 2, 3; WALTZ, 2, 3; In butterfly position partners balance together to banjo; still in butterfly pos., balance apart; with M's R and W's L hands joined, partners cross over in 3 steps, W under joined hands, to end facing RLOD, inside hands joined; partners waltz bkwd one meas. in LOD, on last step partners turn to face assuming butterfly pos. M facing COH.
27-30	BAL TOGETHER; BAL APART; CROSS OVER, 2, 3; WALTZ, 2, 3; Repeat action of Meas. 23-26, ending in closed pos. M facing wall. This time in the cross-over, Meas. 29, partners will end facing LOD to waltz bkwd in RLOD.
31-32	WALTZ OUT; WALTZ IN; Partners facing LOD, inside hands joined, waltz fwd and slightly away from partner; waltz fwd and in twd partner to assume closed dance position M facing LOD to begin dance. Do entire dance 3 times, on Meas. 31-32 last time thru end with twirl and bow.

TAMBORITO (Panama)

The Tamborito is regarded as the national dance and music of Panama. It is a mestizo form, probably evolving out of the Indian, Spanish and African cultures. The rhythm of the music shows African influence. Originally the instruments for the Tamborito consisted of three drums of graded sizes. Modern orchestras use flute, cornet, accordion and, sometimes, stringed instruments.

This is a dance enjoyed at carnivals quite generally in all parts of Panama. The costume, La Pollera, worn at such times is especially beautiful. The girls hold their wide embroidered skirts with both hands high at the sides. The boys, with L hands behind their backs manipulate their straw hats in their R hands. Couples dance separated. At social gatherings and at carnivals the performers are frequently surrounded by spectators who clap and sing and call out remarks—complimentary and otherwise.

There are old forms of the dance which are quite different from present day forms. The melody of the Tamborito dates as far back as the seventeenth century.

Music: Bowmar Educational Records, Latin American Folk Dances Album 6. Record 006-4A TAMBORITO.

This dance description follows the one associated with this recording.

Formation: Couples in a single circle facing CCW, boy following the girl. Drummers are in the center. Free hands as above.

Steps: Two-step, step-draw (step sideward (ct 1), draw free foot to supporting foot and change weight (ct 2). Turn toe out while drawing foot to closed position.) Squat-step: Squat with one leg extended diagonally forward. Back is flat, trunk leaning slightly forward. Either leg may be extended although the L is usually forward because of step sequence.

Music 2/4

Measures

3 guitar chords INTRODUCTION

Violin 1-8 I FULL CIRCLE

Progressing CCW, dance 16 two-steps, beginning R foot.

Repeated 1-8

Flute 1-4 II SALUTE DRUMMERS

Continue with 4 more two-steps around circle CCW.

5 Face center. Step fwd with R ft., bow to drummers bending knees and trunk fwd.

6 Straighten knees and trunk.

7-8 Repeat bow and recovery.

Repeated 1-8 Repeat action meas. 1-8 (Fig. II)

Violin 1-8 III GIRL CIRCLES BOY

With 8 two-steps, girl circles boy CCW, dipping skirt. Boy dances at the same time, 3 two-steps and a squat-step in place with a repeat of this pattern.

Violin 1-8 IV DRAW STEP

All facing center in a single circle, take 8 draw steps moving sideward, CCW.

Clarinet 1-8 V BOY CIRCLES GIRL

With 3 two-steps and a squat-step, taken twice, boy circles CW once around girl. Girl turns in place CW with 8 two-steps.

Clarinet 1-8 VI BOY FOLLOWS GIRL

With 8 two-steps girl whirls CW while moving around a small circle CCW,

Measures

Violin 1-8

Repeat 1-8

dipping her skirt while boy follows her with 3 two-steps and a squat, done twice. The entire dance is repeated in the same order.

At the conclusion, Part I is repeated with the girl leading the boy freely around the dance space with 16 two-steps, with the boy following with 3 two-steps and a squat step pattern, done four times.

An alternate is to repeat Part I exactly as performed originally, that is, in a full circle all dancing two-steps.

MARINERA (Peru)

The Chilean national dance, the Zamacueca or Cueca was known in other South American countries as the Cueca Chilena or simply Chilena. It was a popular dance in Peru. During the war between Peru and Chile in 1879, the Peruvians changed the name Chilena to Marinera to honor the Peruvian marine forces. This name has been retained in Peru. Partners usually dance apart, waving handkerchiefs, but the choreography varies according to locality. It is sung and danced in a lively tempo. It's time signature is 3/4 or 6/8, or both.

Music: Record: Bowmar Educational Records, Latin American Folk Dances Album 6, Record 006-1B.
This dance description follows the one associated with this recording.

Formation: Couples in lines about 10 feet apart. Partners facing (boys in one line, girls in another). Each dancer holds in the R hand a red or white kerchief grasped at the center. The girl's arms hang at her sides, the boy's L hand is behind his back, R arm hanging at side.

Steps: Walk, Marinera step (as follows) Step on R (cts 1-2) close L to R (ct 3), step R (ct 1) swing L fwd slightly crossing R and lifting R heel from floor (cts 2--3). This step is danced bkwd as well as fwd: Rocking step (imitating the swaying of a boat) Step sideward to R on R with a slight bend of body to R (ct 1), swing L ft diagonally fwd pointing toe at partner's toe (ct 2). Lightly brush L toe on floor as it is brought back in preparation to stepping on it for the next step to L (ct 3).
Girl holds kerchief at diagonal corners with both hands overhead. Arms sway with body to R and L as she rocks R & L. Boy waves kerchief, grasped at center, at knee level. He waves R & L as he rocks R & L;
Zapateo: Step on R (ct 1) brush L heel fwd (ct 2) brush and step on L ft near and at side of R (ct 3). Repetition always starts R ft.

Music 6/8 3/4

Measures

3 chords

Phrase A 6/8

1-3

Phrase A

repeated 1-3

Phrase B 3/4

1-4

Repeated 1-4

Phrase C 1-4

5-8

Phrase A

Repeated

INTRODUCTION

I CROSS OVER

Exchange places with partner with 4 walking steps. Start R ft., pass R shoulders (step on cts 1, 4, 1, 4). Turn to own R to face partner, stamping R, L (cts 1, 2). Hold 3, 4, 5, 6) Nod to partner in passing.
Repeat exactly returning to own place.

II MARINERA STEP, OVER AND BACK

With 2 Marinera steps move diagonally fwd passing partner L shoulders. R arm is curved overhead and kerchief is waved freely.
Face L (quarter turn) and dance 2 Marinera steps fwd (to partner's original place).

Dance 2 Marinera steps bkwd (retracing own steps).

Face R (quarter turn) retrace own steps back to original starting place with 1 Marinera step bkwd and turning CCW (to L) with 5 stamping steps (L, R, L, R, L) to finish facing partner.

III CROSS OVER

Repeat action of Part I but finish facing partner about 3 feet apart. Lines

Measures

are the same as for beginning of dance but closer together.

Phrase B

IV ROCKING IN THE BOAT

1-4 with
repeat

Both take 8 rocking steps R, L, R, L, R, L, R, L.

Phrase C

V TURNING RIGHT WITH ZAPATEO STEPS

1-8

With kerchiefs held high and leaning to the R, take 7 Zapateo steps making two turns CW. Finish with two stamps (R, L) facing partner. Give a flick of the kerchief on the last stamp.

The record permits the dance to be performed 3 times.

Presented by Lucile Czarnowski

LA CONTRADANZA
(From Monterey)
Early California Dance

This description is taken from the book Dances of Early California Days, by Lucile K. Czarnowski, published by Pacific Books, Palo Alto, California, copyright 1950. It should not be reproduced without the written permission of the author.

- Music:** Records: Bowmar Records Dances of Early California Days, No. 1114
La Contradanza (Monterey) 10"
- Formation:** An even number of couples are arranged in a large double circle with two couples facing each other. Odd numbered couples face ccw. and even numbered couples face cw. The woman is on the right of the partner. The man's free arm or arms hang naturally at his side. The woman holds her skirts at the side with one or both hands when they are not otherwise employed. During the formation of the figures all dancers take waltz balance in place when not moving into other positions. The two couples facing each other, odds and evens, form a little unit, or minor set. Each figure is performed by each minor set at the same time, and in the same manner.
- Steps:** A slow waltz balance step is used for the figures. It is danced as follows: step forward with the L ft. (ct. 1), bring ball of R ft. to instep of L raising both heels and transferring weight to R ft. (ct. 2), step with L (ct. 3). The waltz step is used for the chorus.
- Music 3/4**
- In an informal manner, couples take their position on the floor in the formation described. Partners bow to each other and the dance begins.
Note: For the sake of brevity, the action will be described for one minor set; couples identified as number one and two. All minor sets perform the same action at the same time.
- Measures
- Figure 1. Ring With Linked Arms**
Both number one and number two M link R elbows with the opposite woman. In doing this, the M offers his arm which the W accepts. This brings the M elbow above that of the W. Elbows are about halfway between shoulder and waist height, hands are pointed downward. With 4 waltz balance steps starting R ft. the joined couples circle in place cw. until the M are back to back. L elbows are then linked with the W on the L (own partner), and the little circle is formed with M facing outward, W facing inward.
- A: 1-4**
- A: 5-8** 4 waltz balance steps are taken. Start in the direction of M number one for the first waltz balance step, and in the reverse direction for the second waltz balance step. Steps three and four are a repetition of steps one and two. (To accomplish this, M number one will take one waltz balance step forward, while opposite M takes one waltz balance step backward toward number one M, and the W move sideward toward M number one. Second step is in reverse direction.)
A variant of this part of Figure 1 is as follows: all balance to the M R, then to their L, repeating the waltz balance step to R and L.
- Repetition**
A: 1-4 Dropping R arm which was linked with opposite W and keeping L arm linked with own partner, circle ccw. in place with 4 waltz balance steps until W

are back to back. R elbows are then linked with opposite W on the R, forming a little circle with M facing inward, W facing outward.

A: 5-8 Repeat action of measures 5-8 starting the waltz balance steps in direction of W number one.

B: 1-8 Chorus.

Partners take closed dance position and waltz one and a half times around the opposite couple progressing in a ccw. direction. 4 waltz steps are taken to make one circle of the opposite couple, and 4 waltz steps to progress to meet another couple. At the completion of the Chorus, couples number one and two originally facing each other now have their backs to each other. Each couple is facing a new couple with whom to dance the next figure.

All odd numbered couples have progressed one place in a ccw. direction around the large circle, and even numbered couples have progressed one place cw. around the large circle.

Figure II. La Gloria

A: 1-4 Couples number one and number two join hands in a circle (R palms are up, L palms are down). The M of couple number one with one waltz balance step, moves to the center of the circle making one-half turn L under his R arm. On the second waltz balance step, he brings the opposite W to his R side, circling her with his R arm, and on the third waltz balance step, he brings his partner to his L side, encircling her with his L arm. All take one waltz balance step forward on the fourth measure.

A: 5-8 All return to original positions with number one W (his partner) bowing out on the fifth waltz balance step, number two W (the opposite W) bowing out on the sixth waltz balance step, and the number one M turning R into his place on the seventh waltz balance step. All take one waltz balance step toward the center of the circle on the eighth measure.

Repetition Repeat action of Figure II with number two M leading.

A: 1-8

Chorus.

B: 1-8 The chorus is repeated, with couples progressing as previously described.

Figure III. El Molinete.

A: 1-4 Couples one and two join hands in a circle. W of couple number one followed by her partner, leads under the arch formed by the joined hands of couple number two with 2 waltz balance steps. Couple number two follows, turning under the arch bringing all four dancers into a back to back position in the circle with two additional waltz balance steps. The circle has been turned inside out.

A: 5-8 Lift arms high and turn L to face center (2 waltz balance steps). Lower crossed arms and balance forward and backward (2 waltz balance steps).

Repetition All lift arms high and turn R returning to back to back position, and balance backward toward the center of the circle, and balance forward away from the center (4 waltz balance steps).

A: 5-8 The W of couple number one leads backward under the arch formed by the opposite couple while the number two couple moves back to original position, W turning R, M turning L to bring all facing the center of the circle (4 waltz balance steps).

Chorus.

B: 1-8 The chorus is repeated, with couples progressing as previously described.

LA CONTRADANZA (cont.)

Figure IV. Woman Circles Man

(This is a variant not recently used in this dance. It is found on p. 107 of the above book.)

Music

A: 1-4

The M of couple number one with the W of couple number two grasp hands, R in R, L in L, with L hand uppermost. They remain facing each other. The W turns to her L under her L arm, and circles around number one M from his L to his R side, and back to her place. 4 waltz balance steps are used. Number one M drops hands with number two W and takes the same grasp with his own partner. She circles around him in the same direction (ccw.) and returns to her place. 4 waltz balance steps are used. Throughout the figure both M, and W when not circling the M, balance in place with waltz balance steps starting backward, then forward, backward and forward.

Repetition

A: 1-8

The same action is repeated with number two M and number one W joining hands. Number one W circle M ccw. Number two M drops hands with number one W, and joins hands with his own partner, who circles him in a similar manner. The others dance in place as described.

Chorus.

The chorus is repeated with couples progressing as previously described. At the conclusion, each set of 2 couples join hands in a line with the number one M leading them in a serpentine cw. around the room. Bow to partner at end.

Presented by Lucile Czarnowski

HURNDILLA

Old time English dance arranged by W. F. Hurndall of England.

Music:	Record: Hurndilla, Columbia DX 1347.
Formation:	Couples facing L. O. D. in open position, inside hands joined and held shoulder high. M free hand lightly on hips; W holding skirt.
Steps:	Waltz, waltz balance, step-swing-hop as follows: Step fwd. on L ft. (ct. 1), swing R fwd. keeping it close to floor (ct. 2), hop lightly (ct. 3)
Music 3/4	
<u>Measures</u>	
Four	INTRODUCTION
1-2	Starting outside ft. take 1 step—swing-hop. Repeat starting inside ft.
3-4	Repeat step-swing-hop starting outside ft. Point fwd. inside ft. (ct. 1), hold (cts. 2-3).
5	Step bkwd. inside ft. (ct. 1), close with outside ft. (ct. 2), hold (ct. 3).
6	Repeat bkwd. step and close without changing weight.
7-8	Release hands, solo waltz fwd. and outward, M L, W R, finishing to face partner.
9-10	Join both hands, waltz balance to ML, then to his R.
11-12	Release hands, waltz balance away from partner, M toward center, W toward wall. Waltz balance toward partner and take closed waltz position.
13-16	Waltz (4 steps) turning cw and progressing ccw.

Presented by Lucile Czarnowski

EL LLANERO (The Plainsman) (Venezuela)

El Llanero is a dance of creole tradition danced on social or festival occasions. It is not a strict form and may be considered as one of the many variants of the Joropo.

Venezuela is a "land of contrasts" from a geographical and sociological point of view. In the east connecting with Guiana are the forests and the highlands; the west and south-west Andes add high mountains and semi-tropical valleys, with the coastal areas and great Venezuelan plains, the llanos, completing this varied pattern. The plainsmen are called llaneros. Those who tend the cattle and half-wild horses are sometimes referred to as cowboys. The musical instrument particularly favored by the llaneros is the cuatro, or four-stringed guitar. The maracas from the coastal regions sometimes appear in their orchestras. Three separate traditions: Spanish, Negro and Indian, comprise the folklore of Venezuela. Their typical dances and folk music are a blend of all three traditions woven together to form a mixed, or creole culture.

Music: Record: Bowmar Educational Records, Latin American Folk Dances Album 6. Record 006-3B, El Llanero.

Formation: This dance description follows the one associated with this recording. Any number of couples in separated lines about five feet apart. Partners facing, boys line L side toward front of room, girls line R side toward front. Boys' hands lightly clasped in back, girls' holding skirt.

Steps: Regular waltz step, strongly accented on ct. 1.
Zapateado as follows: Stamp on leading foot (ct. 1). Brush free foot fwd. (heel leading, ct. 2). Step on free foot beside supporting foot (ct. 3).

Music 3/4

Measures

3 guitar chords INTRODUCTION Stand with little weight on ft. toward the front.

Violin &

Marimba 1-4

I. APPROACH PARTNER AND RETURN

Starting with boy's L ft., girl's R ft., dance 4 accented waltz steps in place.

Repeated 1-4

Advance toward partner 2 accented waltz steps.

Retreat from partner 2 accented waltz steps.

5-8

Repeat action of meas. 1-4 with repeat 1-4 (Fig. I).

with repeat

II. CIRCLE AWAY FROM PARTNER

Violin &

Marimba

9-16

With 7 accented waltz steps, circle away from partner, boy starting L ft., girl, R ft. Girl circles toward the front and cw. Boy toward the front and ccw. Finish with 2 stamps in original place facing partner, hold ct. 3.

III. LINES MOVE TOWARD REAR AND THEN TOWARD FRONT OF ROOM

Flute added

1-8

With 8 zapateado steps move sideward toward rear of room, boy's R, girl's L ft. leading. On ct. 3, meas. 8, do not shift weight in preparation for reversing direction.

Repeated

1-8

Move toward front of room with 8 zapateado steps. Leading ft. is boy's L, girl's R.

Repeat dance in exact order two times. (Three times in all). To finish dance, repeat action meas. 1-7, Fig. III. Meas. 8 take 2 stamps in place, hold ct. 3 while taking a quick bow. In other words, the third time the dance is performed, the zapateados are done moving toward rear of room, toward front of room, stamp and bow.

MIDNIGHT TANGO

Old Time English

This dance is described as it was learned from Mr. Harold Evans, director of the Academy of Ballroom Dancing and Fencing, Victoria, B.C. The dance was arranged by Gilbert and Elizabeth Daniels of England. It is popular both in England and Canada.

Music: Records: Midnight Tango, DX Columbia 1846. Music is La Cumparsita by Rodriquez, arranged by Billi. Harry Davidson and his Orchestra.

Formation: Couples normal Tango position, M facing LOD, W back to LOD. M steps described, W opposite unless specified.

<u>Measures</u>		<u>Count</u>
Four	INTRODUCTION	Slow, Quick
	I. HALF SQUARES - PROMENADE CHASSE AND RUN	
1	M step sdwd L with L, close R to L, step fwd with L down LOD	q, q, s
2	M step sdwd R with R, close L to R, step fwd with R, turning 1/8 to R to face diagonal wall, brushing L to R and turning partner into promenade pos.	q, q, s
3	Step L sdwd along LOD in promenade pos. close R to L, step L sdwd along LOD.	q, q, s
4	Cross R over L in LOD, step L sdwd in LOD, close R to L.	q, q, s
	II. DOUBLE ALLEMANDE (Turn) UNDER LEFT HAND	
5	Step L sdwd along LOD, start turning W under L hand to her R (M's R hand on hip, W's L hand holding skirt).	q
	Cross R over L. W step L, continue turn.	q
	M step L sdwd along LOD, W R sdwd LOD (this completes her turn). M now has weight on L and has slightly turned R, feet are apart with ball of R in contact with floor, preparing to move against LOD. W has feet apart, L toe touching floor and body slightly turned to L.	s
6	M step sdwd R against LOD. Start turning W to her L under L arm (R hand on hip, W's L hand holding skirt).	q
	Cross L over R. W still turning L.	q
	Step sdwd R against LOD. Finish facing partner and take normal hold. W finishes turn with step L sdwd (her complete turn was L R L).	
	III. DOUBLE FAN, POINTS LEFT AND RIGHT	
7	M turning to face LOD, point L sdwd to center. W turning to face LOD. point R sdwd to wall, a very open position.	s
	Both turn inward to face partner and close pointing ft.	s
8	M points R sdwd, releasing R hand and turns 1/4 R to face against LOD. W turns L and points L. W's R hand still in M's L hand. M's R hand at side, W's L hand holding skirt.	s
	Both turn inward to face LOD and assume Varsouvienne pos. M closes R to L with weight. W closes L to R <u>without</u> weight.	s
	IV. SLOW ROCK	
9	Both step fwd L, R with a slight dip on R (English "check")	s, s
10	Transfer weight back to L with a slight turn to R.	s
	Turning to face wall step sdwd R (M takes longer step than W).	q
	Close L to R. W now on L side of M (W's R, M's L hips in contact)	q

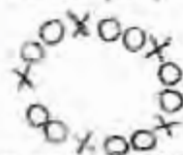
Measures

- | | | |
|----|---|-------------|
| 11 | Both step fwd toward wall, RL with slight dip on L. | s, s |
| 12 | Transfer weight back on R. | s |
| | Turn to face LOD, step L sdwd to center (M longer step than W). | q |
| | Close R to L. Finish as at beginning of this figure. | q |
| | V. LUNGE CURTSEY | |
| 13 | Both step fwd L R. | s, s |
| 14 | M only st fwd L preparing to turn W in front. | on same (s |
| | W a quick step fwd L slightly across in front of M turning | count (q, q |
| | L. A quick step sdwd and bkwd with R now facing M. | |
| | M R fwd in lunge (knee bent and turned out), R hands are released. | s |
| | R hand pointing fwd and downward to floor, palm down. R shoulder lead. | |
| | W steps bkwd on L long step, L knee bent, tow pointing toward wall, | |
| | body turned to L, back almost toward center. Look over L shoulder. | |
| | L hand holding skirt stretched back in LOD (W's R, M's L hands joined). | |
| 15 | M takes weight back onto L, W fwd onto R. | s |
| | Assume Tango hold. | |
| | M steps bkwd R, W fwd L. Slight bend of knee "check." | s |
| 16 | M step fwd L, W bkwd R. | s |
| | M step fwd R, brush L to R (wt. on R) W step bkwd. L, brush R to L | s |
| | (wt. on L). Both are in position to repeat dance from the beginning. | |

Presented by Lucile Czarnowski

UNVERDOS (France)

Source:	Unverdos (une vehr doe) is a Bourrée, a principal dance form from Auvergne, France. Literally translated it means "one against two". It was learned by Anatol Joukowsky while at a school for French scout-masters in Shamirande, France in 1950.
Records:	Folk Dances of the Provinces Mercury MG 20338 (LP) Side 2, Band 1 (La Morianne - La Planese). 3/4 time.
Formations:	Single circle composed of sets of three (1 M between 2 W) with all hands joined. One set is designated as Leading Set.
Steps:	<u>Basic Step:</u> Step R, bending knee (ct 1). Step on ball of L next to R (ct 2). Shift wt back to R (ct 3). Next step starts on L. Step on ct 1 may be done in any direction. Always start on R for each figure. Description same for M and W except where noted.
Measures	<u>Pattern</u>
2	INTRODUCTION Stand in place, facing ctr.
	FIGURE I
1-4	Turning to face a little L of Line of Direction, progress in LOD (CCW) with 4 basic steps (start on R)
5-8	Turning to face Reverse LOD (CW), dance 4 basic steps. Widen circle so arms are extended comfortably.
8-12	Dance 4 basic steps into ctr. As circle closes bring the hands up and bend the elbows until forearms of neighbors almost touch.
13-16	Dance 4 basic steps bkwd to place. Hands are lowered as circle widens.
	FIGURE II
1-4	M hook R elbow with R W and make 1 CW circle with 4 basic steps. M L arm is raised out to side with elbow bent, palm fwd. W R hand holds skirt. At same time, L W make 1 CCW circle, holding skirt with both hands.
5-8	M hook L elbows with L W and make 1 CCW turn on 4 basic steps. R W make 1 turn CW holding skirts.
9-16	Repeat action of meas 1-8 (Fig II).
1-32	REPEAT ALL FROM BEGINNING. Omit last 4 meas. Instead, M take W hands and each set of 3 turn to face LOD (CCW), still using basic step. L W of Leading Set form a connection by grasping L forearm of L W ahead. L W first raises L hand as a signal that she is starting. L W of set behind then grasp hold of forearm of L W of Leading Set. Continue until all are joined. Joining can continue into next figure if need be.
	FIGURE III
1-4	Dance 4 basic steps in LOD (CCW).
5-8	On 4 basic steps M turn R W with R elbows once around. L W still has arm grasp.
9-12	Dance 4 basic steps in LOD (CCW).
13-16	On 4 basic steps, with inside hands joined, each set make 1/2 turn CW to face RLOD (CW). R W back up. R W of Leading Set start the arm grasp.
17-20	Dance 4 basic steps in RLOD (CW).



Measures

- 21-24 On 4 basic steps M turn LW with L elbows once around. R W still has armgrasp.
 25-28 Dance 4 basic steps in RLOD(CW).
 29-32 On 4 basic steps with inside hands joined, each set make 3/4 turn CCW to form original circle with all hands loined. L W back up.
 1-32 REPEAT ACTION OF FIGURE I AND II.
 33-35 W step in so backs are to ctr. M faces ctr. W join nearest hand with M and hold skirt with outside hand.
 Music stops.
 2 INTRODUCTION No action.
 FIGURE IV
 1-2 Dance 2 basic steps in place.
 3-4 Change places on 2 basic steps. W turn under joined hands. R W turn 1/2 L. L W turn 1/2 R. M turn 1/2 R as he crosses over to W side. M give lead to W for turn and drop joined hands after crossover is started.
 5-6 Dance 2 basic steps in place. W join nearest hand with M. Outside hand hold skirt.
 7-8 Change back to original place on 2 basic steps. W turn under joined hands. R W turn 1/2 R. L W turn 1/2 L. M still turn 1/2 R. Again drop hands after crossover is started. Note: R W refers to W who started dance as R W even though pos are changed for 4 meas.
 9-16 Repeat action of meas 1-8(Fig IV).
 FIGURE V
 1-4 Move into ctr with 4 basic steps. Pos is same as for start of Fig IV.
 5-8 Move out of ctr with 4 basic steps.
 9-16 On 8 basic steps form 2 circles. M in inside circle, W in outside circle. All face ctr. As M starts to move in, turn W under joined hands as in Fig IV meas 3-4. W join hands in outer circle. M continues in until able to join hands in inner circle. On meas 15 and 16 M only claps on ct 1.
 17-18 MEN: Dance 1 basic step to R and 1 to L.
 19 Jump into air and land with L knee on floor. On jump progress a little to R.
 20 Slap floor with palm of L near L knee. R hand is raised.
 21-48 Rising, repeat action of meas 17-20(FIG V) seven more times (8 in all).
 17-24 WOMEN: While man dances the above pattern, do following pattern. Circle CW with 8 basic steps.
 25-28 W of each set hook R elbows and turn once on 4 basic steps.
 29-32 Hook L elbows and turn once with 4 basic steps.
 33-40 With hands rejoined in circle move CCW with 8 basic steps.
 41-48 Repeat action of meas 25-28(Fig V). End in single circle facing ctr. W shorten or lengthen steps so as to finish behind own M.
 FIGURE VI
 1-8 On 8 basic steps M backs out to place between his W. All sets join hands in big circle with only one break between L W of Leading Set and W on her L.
 9-35 Turning out to L, L W of Leading Set lead line in serpentine about hall using basic step. Dance to end of record. End W have free hands on hips.

Presented by Anatol Joukowsky
 Notes by Ruth Ruling

YAMBOLSKA LESA (Bulgaria)

Source:	Yambolska Lesa (Yahm bole'skah Less'ah) literally means Lesa from Yambol. Yambolska Lesa was observed and danced by Anatol Joukowsky while in Bulgaria. Description may be found in "Bulgarian Folk Horos and Rachenitsi, Bk III" by Boris Tsonev, published in Sophia, 1956.
Record:	XOPO 310 Yambolska Lesa 2/4 time.
Formation:	Lines of 6 or 8 dancers standing side by side, facing ctr of hall. Leader at R end. Dancers hold neighbors by belts, L arm over R. End dancers hold handkerchief in free hand. Note: Two of the main characteristics of a Lesa(line) is a line formation and a belt hold as described above.
Steps:	<u>Troyna Stupka</u> (troy'nah Stoop'kah) (triple steps): Step R, step L next to R(ct 1). (Since this is 2/4 time played in triplets, the step on the L occurs on the third triplet of ct 1.) Step on R(ct 2). Lift knees high (particularly M). Repeat of step starts on L. First step of ct 1 may be in any direction. <u>Udari</u> (Oo dah'ree) (beating step): Strike or beat inside of R ft against inside of L. Solo of R ft is parallel to and just clears floor. R knee is straight. Takes 1 ct. Done only with R ft doing the beating. <u>Sechi</u> (Seh'chee)(literally means "cut" but does not resemble Cut Step as given in "Folk Dances from Near and Far"). Takes 2 meas. Hopping on L, extend R, knee straight, diag across in front of L(meas 1, cts 1,2). Hopping on L, extend R, knee straight, diag across behind L(meas 2, cts 1,2). Always done with hop on L. Note: In the Pattern names, "dva"(dvah) means two and "tri" (tree) means three. The Pattern names should be learned as they describe the action to follow. The patterns vary in the number of meas used, so the musical phrase and the pattern do not always start at the same time.
<u>Measures</u>	<u>Pattern</u>
8	INTRODUCTION Stand in place.
	I. UDARI
1	Starting with small step back diag R on R, dance 1 Troyna Stupka(triple step).
2	Starting with small step to L side with L, dance 1 Troyna Stupka step.
3	Starting with small step to R side with R, dance 1 Troyna Stupka.
4	Step fwd on L.
5	Beat R against L(Udari)(ct 1). Hold ct 2.
	II. DVA UDARI
1-4	Repeat action of Fig I meas 1-4
5	Beat R against L(ct 1). Raise R leg, knee straight, diag fwd R(ct 2).
6	Beat R against L(ct1). Hold ct 2.
	III. TRI UDARI
1-4	Repeat action of Fig I meas 1-4
5	Beat R against L(ct 1). Raise R leg, knee straight, diag fwd R(ct 2).
6	Repeat action of meas 5(Fig III).
7	Beat R against L(ct 1). Hold ct 2.
	IV. UDARI SECHI
1-4	Repeat action of Fig I meas 1-4
5	Beat R against L(ct 1). Hold ct 2.

<u>Measures</u>	<u>Pattern</u>
6-7	Hopping on L. dance 1 Sechi step (R extended diag in front and in back of L). V. DVA UDARI SECHI
1-4	Repeat action of Fig I meas 1-4
5	Beat R against L (ct 1). Raise R leg, knee straight, diag fwd R(ct 2).
6	Beat R against L(ct 1). Hold ct 2.
7-10	Hopping on L. dance 2 Sechi steps. VI. TRI UDARI SECHI
1-4	Repeat action of Fig 1 meas 1-4
5	Beat R against L(ct 1). Hold ct 2.
6	Raise R leg, knee straight, diag fwd R.
7-8	Repeat action of meas 5-6(Fig VI).
9	Beat R against L(ct 1). Hold ct 2.
10-15	Hopping on L. dance 3 Sechi steps. VII. SKOCHI UDARI SECHI
	Skochi(skoh chee) as used in this dance means to jump.
1-3	Repeat action of Fig I meas 1-3. Do not include meas 4.
4	Jump fwd from R to land on R(Skochi)(ct 1). Close L to R(ct 2).
5	Beat R against L(ct 1). Hold ct 2.
6-7	Hopping on L dance 1 Sechi step. VIII. DVA SKOCHI UDARI SECHI
1-3	Repeat action of Fig 1 meas 1-3
4	Jump fwd from R to land on R(ct 1). Close L to R(no wt)(ct 2).
5	Repeat action of meas 4(Fig VIII) but put wt on L.
6	Beat R against L(ct 1). Hold ct 2.
7	Raise R leg, knee straight, diag fwd R.
8	Beat R against L(ct 1). Hold ct 2.
9-12	Hopping on L. dance 2 Sechi steps. IX. TRI SKOCHI UDARI SECHI
1-3	Repeat action of Fig I meas 1-3
4	Jump fwd from R to land on R(ct 1). Close L to R(no wt)(ct 2).
5	Repeat action of meas 4(Fig IX).
6	Repeat action of meas 4(Fig IX) but put wt on L.
7	Beat R against L(ct 1). Hold ct 2.
8	Raise R leg, knee straight, diag fwd R.
9	Beat R against L(ct 1). Raise R leg, knee straight, diag fwd R(ct 2).
10	Beat R against L(ct 1). Hold ct 2.
11-16	Hopping on L. dance 3 Sechi steps
17	Stamp flat of R ft next to L(ct 1). Hold ct 2.
18	With small hop on L. raise R leg, knee straight, diag fwd R.
19	Stamp flat of R next to L(ct 1). Hold ct 2.
20	With small hop on L. raise R leg, knee straight, diag fwd R.
21	Stamp R next to L(no wt)(ct 1). Repeat stamp(no wt)(ct 2).
22	Stamp R next to L(ct 1). Hold ct 2.
	X. VERNI OSEM
	Verni Osem(Vehr' nee Oh sem) literally translated means "back eight"
1	Hop on R and step back on L(ct 1). Hop on L and step back on R(ct 2).
2-4	Repeat action of meas I(Fig X) 3 more times.
5	No action
	Start dance from beginning.

A JA TZO SARITSA
(Moravia)

- Source:** A Ja Tzo Saritsa (Ah Yah Tso Sah reet'sah) is a Moravian couple dance that takes its name from the first words of the song that is sung. Dance is described in "Folk Dances, Art Edition: Vol I, Part II", USSR State Edition, Moscow, 1954.
- Record:** Folk Art, FALP- I side 2, band 2. A Ja Zo Sarisa 2/4 & 3/4 time.
- Formation:** Lines of 5 or 6 cpls, ptrs facing, M back to music. M join hands in line, W same. Free hands of end M just behind hip, palms out. End W hands on hips, fingers fwd. Lines about 6 ft apart.
- Steps:** Couple Turn : Take modified shoulder waist pos (W L and M R hands joined, palm to palm, and held on W L hip. W R hand on M L shoulder. M L hand on W R forearm). Step fwd on R and bend knee slightly(ct 1). Bring L ft to R heel, taking wt on ball of L(ct &). Repeat action for cts 2, &. Usually takes 1 meas to make 1 full turn CW.
- Measures
3/4 time
- Pattern
No introduction
- I. PASSIVE PATTERN (Both Lines)**
- 1 Turning to face R, walk R, L, R. (All walking steps in Passive Pattern take 1 ct).
 - 2 Making 1/2 turn to L, walk L, R, L.
 - 3 Making 1/4 turn R to face ptr., walk fwd R, L, R. On last step on R, bend knee.
 - 4 Walk bkwd to place, L, R, L.
 - 5-12 Repeat action of meas 1-4(Fig I) twice(3 in all).
- II. WOMAN'S ACTIVE PATTERN (vocal)**
- 1 Woman: Walking diag fwd R twd M line, step R(ct 1), L(ct 2), R(ct 3), stamp L next to R(no wt)(ct &). As L is brought fwd to be stepped on(ct 2), bend R knee a little. Hands on hips, fingers fwd.
 - 2 Walking diag fwd L twd M line, repeat action of meas 1(Fig II) but start with L.
 - 3 Moving slightly fwd twd M line, step R(ct 1), L(ct &), R(ct 2). Stamp L next to R(no wt)(ct 3). As L is stamped, strike bottom of R fist against top of L fist as if to say, "I want my way".
 - 4 Make 1/2 turn to r, stepping L, R, L(cts 1, &, 2). Hands are returned to hips and W back is to M. No action rest of meas.
 - 5-8 Starting with back to M, repeat action of meas 1-4(Fig II). W will move away from M line. After 1/2 turn R on meas 8, W will again face M.
 - 9-12 Repeat action of meas 1-4(Fig II). W end with back to M.
- Man: During 12 meas of W Active Pattern, continue Passive Pattern(Fig I), dancing it 3 more times.
- III. MAN'S ACTIVE PATTERN**
- 1 Man: With hands just behind hips, walk diag fwd R twd W line, stepping R(ct 1), L(ct 2), R(ct 3). Slap outside of L heel with L hand(ct &). On the slap the L ft is brought up behind to knee level.
 - 2 Walking diag fwd L twd W line, repeat action of meas 1(Fig III) but start with L. Slap R heel with R.

<u>Measures</u>	<u>Pattern</u>
3	Moving slightly fwd twd W line, step R(ct 1). Close L to R, bending knees in preparation for a jump(ct 2). Jump into air, spreading legs apart sdwd(ct &). Land ft together(ct 3)
4	Make 1/2 turn R, stepping L, R, L(cts 1, & 2). On each step clap back of R hand against palm of L as if to say, "Why must that be so?". Hands are returned to pos and M back is to W. No action for rest of meas.
5-8	Starting with back to W, repeat action of meas 1-4(Fig III). M will move away from W line. After 1/2 turn R on meas 8, M will again face W.
9-12	Repeat action of meas 1-4(Fig III). M ends with back to W. <u>Woman:</u> On meas 1-2, walk 6 steps (starting R with back to M) to beginning pos. Hands are on hips. On meas 3-4 turn R to face M line and join hands. On meas 5-12 dance Passive Pattern (Fig I meas 1-4) two times.
	IV. WOMEN'S ACTIVE PATTERN (vocal)
1-12	<u>Woman:</u> Repeat action of Fig II. <u>Man:</u> On meas 1-2 walk 6 steps (starting R with back to W) to beginning pos. Hands just behind hips. On meas 3-4 turn R to face W line and rejoin hands. On meas 5-12 dance Passive Pattern (Fig I meas 1-4) two times.
	V. MAN'S ACTIVE PATTERN
1-10	M and W repeat action of Fig III meas 1-10 as given for each.
11-12	M make R turn and walk 2 steps to a ctr to ptr. Join hands with ptr. Cpls at both ends of line curve around so as to form a double circle, ptrs facing, M back to ctr. all cpls adjust a little to help form circle.
2/4 time	VI. COUPLE TURN AND PROGRESS
1-2	Take modified shoulder waist pos as described and make 2 CW turns with ptr.
3	Using joined hands(M R, W L) for lead, M turn W 1/2 turn R. Both step R, L, R(cts 1, & 2). Hold ct &. Do not drop joined hands. Ptrs end side by side, W to R of M. Free hands on hips or at sides.
4	Both stepping L, R, L(cts 1, & 2) M turn W one full turn L to again end side by side, W to R of M. Joined hands now encircle W waist. Hold ct &. Do Not catch W R arm at her side.
5	Repeat action of meas 3(Fig VI) but W makes one full turn R. During meas 3-5 M dances almost in place.
6	Both stepping L, R, L(cts 1, & 2) M moves to W on his L. W moves to M on her R(M moves up one place(CCW) in circle).
7-12	Repeat action of meas 1-6(Fig VI) six more times(7 in all). On meas 12 do not progress to new ptr. Instead repeat action of meas 4(Fig VI).

Presented by Anatol Joukowsky
Notes by Ruth Ruling

JABLOCHKO
(Russia)

Source: Jablochko (Little Apple) is a Russian folk dance arranged to fit recorded music by Anatol Joukowsky. It was presented by him at the 1954 Folk Dance Camp, College of the Pacific, Stockton.

Music: Record: Stinson 3410-A.

Formation: Partners face each other. Partners may stand in line, or circle, hands at sides. (Throughout dance, free hands are on hips, palms out, unless otherwise indicated.)

Steps: Small sliding walking* steps (sl-wa), Buzz*, Pas de basque*.

Brush Step: Step R (meas 1, ct 1), brush L heel fwd. (Ct 2), step L (meas 2, ct 1), step R, turning 1/2 CCW (ct 2). Next step starts L, with 1/2 turn CW on last ct.

Brush Step Variation: Step R (meas 1, ct 1), brush L heel fwd. (ct 2), step L (meas 2, ct 1), step R (ct &), step L (ct 2), hold (ct &). Step always starts R.

Slap Step: Step R (meas 1, ct 1), slap L ft on outside of heel with L hand, L ft brought up behind to knee level (ct 2), step L (meas 2, ct 1), step R, turning 1/2 CCW (ct 2). Next step starts L, with 1/2 turn CW on last ct.

Slap Step—Variation I: Step R (meas 1, ct 1), slap L (ct 2), step L (meas 2, ct 1), step R (ct &), step L (ct 2), hold (ct &). Step always starts R.

Slap Step—Variation II: Step R (meas 1, ct 1), slap L (ct 2), step L (meas 2, ct 1), step R (ct &), stamp L, no wt. (ct 2) hold (ct &). Next step starts L, with turn on meas 1, ct 1.

Rest Step, W: Step R (ct 1) touch L heel, toe out (no wt), at R instep, turning body twd L (ct 2). Next step starts L. M: Same step, except that he stamps (lightly) on ct 2—more vigorous than W.

Stamping Step: Stamping step R (meas 1, ct 1), stamp L heel, no wt, (ct &)

Stamping step L (ct 2), stamp R heel, no wt (ct &), stamping step R (meas 2 ct 1), stamping step L (ct &), stamping step R (ct 2), hold (ct &). Make 1/2 turn CCW on meas 2, cts 1&2. Next step starts L, with 1/2 turn CW on meas 2, cts 1&2.

Stamping Step Variation: Stamping step R (meas 1, ct 1), stamp L heel, no wt (ct &), stamping step L (ct 2), stamp R heel, no wt, (ct &), stamping step R (meas 2 ct 1), stamping step L (ct &), stamp R, no wt (ct 2), hold (ct &). Step always starts R.

Extending Step: Fall heavily onto L, landing with knee bent and R ft extended fwd slightly off floor (ct 1&), pull wt up in recovering with quick steps R L (cts 2&). Start next step with fall onto R.

Russian Skip: Starting R behind L, displace each ft alternately (remaining in place). Ct 1 for each step.

**Music 2/4
Measures**

Pattern

L. WALK AND BRUSH

- | | |
|------|--|
| 1-4 | a. 4 steps fwd Shake hands with partner. |
| 5-8 | 7 walking steps once around CW in individual small circle, ending with stamp. (no wt). |
| 9-12 | 7 walking steps CCW in small individual circle, ending with stamp (no wt). |

Pattern

- b. 1 brush step. M moving RLOD, W LOD.
 1 brush step. M moving LOD, W RLOD.
 5-12 Repeat action of b, meas 1-4 two more times.
- II. M SLAP SOLO**
- 1-4 a. 1 slap step RLOD (turning 1/2 CCW on last ct)
 1 slap step LOD (turning 1/2 CW on last ct).
 5-12 Repeat action of Fig II, meas 1-4 two more times.
- 1-12 b. M circles W once around CW with 6 Slap Step Variation I.
 During all of M solo W does Rest Step.
- III. W BRUSH SOLO**
- 1-4 a. 1 brush step, starting R and moving LOD. As ft is brushed fwd same hand is brought from hip and turned up at waist level, arm extended from elbow.
 1 brush step starting L and moving RLOD. Same hand movement as above.
 5-12 Repeat action of Fig III, meas 1-4, two more times.
- 1-8 b. W circle M once around CW with 4 brush step variations. As ft is brushed fwd, L hand is brought from hip and turned palm up at waist level, arm extended from elbow.
 9-12 8 walking steps turning once CW in a very small circle.
 Throughout W solo, M does Rest Step.
- IV. M STAMP SOLO**
- 1-12 a. M circle W once around CW with 6 stamping step variations, always starting R.
- 1-4 b. 1 stamping step starting R and moving RLOD.
 1 stamping step starting L and moving LOD.
 5-8 Repeat action of Fig IV, b, meas 1-4.
- 9-12 6 walking steps turning once CW in a small circle, ending with a stamp R (meas 12, ct 1), pose with L heel fwd on floor, L arm extended low in front, R hand high (ct 2).
 Throughout M solo W does rest step.
- V. W EXTENDING STEP SOLO**
- 1-12 a. 4 extending steps in place.
 8 extending steps turning once CW in small circle.
- 1-8 b. 8 extending steps circling M once around CW.
- 9-12 7 buzz steps turning CW in place. On last ct assume open position with partner, M L arm extended at waist level. Throughout W solo, M does rest step until last meas when he approaches W with 4 steps to assume open position for next step.
- VI. PAS DE BASQUE, BRUSH, SOLO AND BUZZ**
- 1-12 a. Beginning R, 8 pas de basque LOD.
 4 pas de basque turning CCW with partner in small circle.
 1-12 Repeat action of Fig VI, a, meas 1-12.
- (repeated) 1-12 b. Repeat action of Fig I, b, meas 1-12.
- 1-12 c. M repeats action of Fig II, a, meas 1-12 using Variation II. W dances small buzz steps in place, turning CW twice around.
- (repeated)
- VII. WALKING TURN**
- 1-12 Ptrs advance twd each other with 4 gliding walking steps, starting R. Bring

JABLOCHKO (cont.)

MeasuresPattern

hands from hips, fwd and out until arms are outstretched with L higher than R. With 4 steps move bwd to pos, returning hands to hips. Ptrs again move twd each other and turn together in a small circle CW. As ptrs move fwd, outstretch arms as before and keep outstretched during turn. Finish in own pos with hands on hips.

VIII. RUSSIAN SKIP, BUZZ AND POSE

1-6

Beginning R, M and W dance 12 Russian Skip steps in place.

7-12

Advance twd. partner with 4 sl-wa steps and with R on partner's waist (L high) buzz in place. On last ct (backs to center) stamp and pose, W on M R arm and outside arms (M L, W R) high.

Presented by Anatol Joukowsky

Notes copied with permission from Let's
Dance, September, 1955.

SZAZFORINTOS CSARDAS
(Couple Dance of Bihar County from Hungary)

Source: Music and dance are from original ethnic sources collected by Alice Reisz.

Music: Melody A. 4/4. 8 measures 3x.
Melody B. 4/4. 8 measures 3x.
Melody A. 4/4. 12 measures 1x.
Music arranged by LAJOS BOROS.

Record: Folk Dancer 2009--B.

Formation: Any number of couples in a line W on M right. Partners are side by side. M arms join in back, W hands are on M shoulders. Entire group move CCW.

Measures **Pattern**

1-15 **FIG I. BOKAZO KERESZTEZO**
A. Jump with legs apart then heels close sharply and repeat.
B. Leap R ft to R, simultaneously L ft kick backward behind R, then step down with L ft ct: 1, 2, 3, 4. 1, 2. Repeat 10x.
FIG II. Jump with legs apart then heels closed sharply, repeat. Then leap L ft to L, simultaneously R ft kick backward behind L, then step down with R ft. Repeat alternating throughout the melody. Every other couple move forward.

16-24 **FIG III. FORGO (STEP HOP TURN)**
Partners are side by side. Same footwork M & W.
L ft step hop turn to L 1/2 circle, R ft step hop turn to L another 1/2. Then 3 steps in place.
FIG IV. First part the same as FIG III, only turn to R. Two step hop turn CW. Then jump with legs apart, then heels closed sharply.

1 **W only,** repeat FIG III & IV
FIG V/A M ONLY. SLAPPING STEP.

2 While W repeat FIG III & IV, M slapping.
Clap hands directly in front, then slap L lower leg with R hand then clap hands again and slap R lower leg with R hand. Clap hands, raising L ft behind R (knee bent) simultaneously slap L heel with R hand.
FIG V. /B Stamp L ft diagonally forward, then clap hands. Same repeat 2x.

2 Ct: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Then jump with legs apart, then closed heels sharply together. Repeat.
ENTIRE MELODY B REPEAT. as described above & W ends facing M.

4 **FIG VI. ONE STEP CSARDAS**
Couples face each other shoulder -- shoulder blade position. Same footwork M & W. Start with R ft. Very small steps. 8x.

1 **FIG VII. VALTO LEPES**
Couples remain position, same footwork M & W. Step with R ft forward then step with L ft near R ft simultaneously knees bent, then step with L ft backward, then hop on L ft. Ct: 1, 2, 3, 4.

4 **FIG VIII. WALK STEP**
Start with R ft, move CW. Do 11 (very small) steps. R hips together.

Melody A. **FIG IX. BOKAZO KERSZTEZO**
12 Leap R ft to R, simultaneously kick L ft behind R, then step down with L ft. Jump with legs apart then closed heels together. Jump again and closed. Reverse to L, and the same repeat alternately for a total of 10. Couples remain in pos. While perform FIG IX. couples move 1/2 to CCW, 1/2 to CW.

Presented by Alice Reisz

KAPUVARI VERBUNK

Source:	Music and dance from original ethnic sources collected by Alice Reisz.
Music:	Melody 4/4 16 measures. Musical arrangement by LAJOS BOROS.
Record:	Folk Dancer 2009
Formations:	Any number of men. Single file. One leader. Each step demonstrated first by leader.
<u>Measures</u>	<u>Pattern</u>
	FIG I. Leader only.
16	
A	<u>Six walk step start with R ft.</u> R, L, R, L, R, L. Move CCW.
B.	<u>Bokazo:</u> Raise R lower leg to R, simultaneously L knee bent then close sharply R heel to L heel. Same repeat to opp. side then again with R. Entire step repeat 3 more times.
16	FIG I. Entire group repeat the same. FIG II. Sarkantus. Leader only.
A.	Weight on both balls, knees stretch while heels return to ground bend knees. Do twice in place facing center. Then 1/4 turn CW four times.
1-8	B.
B.	<u>Bokazo variation.</u> Leap with R ft to R, (knee bent) simultaneously raise L ft high in front of R ft (turning L knee sharply outward) then leap L ft in place (knee bent) simultaneously raise R lower leg to R, then bring R heel sharply to L heel. Entire step repeat. FIG III. Lengetos
9-16	Leap with L ft in place, simultaneously swing R lower leg to R
A.	(do not move with thigh) hop on L ft simultaneously kick R lower forward. Then jump in 4th position with R ft front, then small jump again with heels apart. Then close heels sharply. Reverse to opp. side.
B.	<u>Bokazo</u> . As described in FIG I/A, 2x. Entire FIG III/A-B repeat. FIG II/A-B Entire group repeat. FIG III/A-B Entire group repeat
16	
	FIG IV. Rida. Leader only.
1-8	Step with R heel sideward then bring L ft front of R ft, simultaneously knees bent. Repeat 6x. Then "Bokazo". Entire step repeat to opp. dir.
	FIG V. Csapasolo. Leader only.
9-16	Leap R ft to R, simultaneously raise L lower leg front of R ft, and slap L lower leg with L hand inside. Same repeat to opp. side. Then turn R lower leg to R simultaneously slap R lower leg outside with R hand. Then leap with R ft to R, simultaneously raise L lower leg to L and slap with L hand outside. Then close sharply L heel to R heel. Same repeat then do "Bokazo" 2x. <u>Entire step repeat.</u> FIG IV & V. Entire group repeat
1-16	FIG VI. FIG I repeat (walk step with "Bokazo") only 3x, then 6 walk step start with R ft. Then step R forward, then leap with L ft in place, simultaneously raise L ft (knee bent) then stamp with R ft in place. Simultaneously raise R hand.

Presented by Alice Reisz

Folk Dance Camp 1959

TAPEI (COUPLE DANCE)
(Hungary)

Source:	Music and dance from original ethnic sources collected and choreographed by Alice Reisz.
Music:	Melody I. 4/4, 12 meas. 3x. Melody II. 4/4 15 meas. 3x.
Record:	Folk Dancer 2008
Formation:	For 4-8 couples. Stand in lines. Join hands; M right, W left. Couples facing to the same dir. (free hands; M on back, W on waist. Couple I move CW, couple II CCW.
<u>Measures</u>	<u>Pattern</u>
	FIG I. SETALO DOBOGOVEL
1-3	Walk beginning with R. Put R heel forward then put toe down then R knee slightly bent. Repeat alternately 3x. FIG I./A Step with R heel forward then put toe down, then step with L ft forward side by side about 5 inches apart. Ct heel 1, toe 2, L ft 3. Then a small hop with legs apart, then hop again and click heels together in the air, landing with legs apart. Hop and click again landing on L ft.
4-12	Entire FIG I & I/A repeat 3x. Same footwork M & W. FIG II. KERESZTEZO.
1-3	Group in circle join hands. Step with R heel to R side, put toe down, then step with L ft behind R ft. Step with R ft to R side again then bring L ft close to R ft. Ct: 1,2,3,4. FIG II/A BOKAZO Bend L knee, simultaneously kick R lower leg to R Ct &. Then straighten knee simultaneously click R heel to L heel. Same repeat to opp side, then with R ft again.
4-12	Entire FIG II/A repeat. Entire FIG II & II/A repeat alternately 3 more times. Last time W instead of doing FIG II. do a whole turn to L: L,R,L,R. landing face each other, then FIG II/A. FIG III DOBOGOS
1-12	Step R on R heel turning foot and body in same direction. Step down on R ft bring L ft up to the R ft. Hop on L ft and make 1/4 turn to CCW. Hop for another 1/4 turn CCW, kicking R ft forward. Repeat entire step on the same feet but alternating direction. Continue this for this entire melody. W opp footwork. W with one turn. back to her partner's right.
Melody II.	FIG IV. PORGETOS
1-2	Couple side by side. Join hands. Free hand for M on back, W on waist. M: one step csardas in place beg. to R with R ft. 4x. Very small steps! W: one whole turn to L with 3 steps: L, R, L, then bring sharply R ft to L ft and change hands, M, L, W. R hands. Same repeat to opp. dir. FIG IV/A WALK
3-4	Couple move forward with 3 walk steps; R, L, R, then bring sharply L ft to R. 4 walk step backward; R, L, R, L.

<u>Measures</u>	<u>Pattern</u>
5-8	Entire FIG IV & IV/A repeat. FIG IV/B Entire FIG IV & IV/A repeat but instead of walking backward couple quick shoulder-shoulder blade position and turn back to original place. (regular running with turn). FIG V, CSA LOGATO. Moonly
1-8	Two quick bounces on ball then put heels down, slapping thighs with both hands in the same rhythm. Repeat 16x. CIFRA, W ONLY Small leap with R ft forward, then step with L ft in place, then step with R ft in place. Same repeat alternately a total of 16. W move CCW around the M.
9-15	FIG VI. Same as FIG IV & IV/B. FIG VII, CSAPASOLO. M ONLY.
1-4	Slapping step. Slap R thigh with R hand, then slap L thigh with L hand, then small leap with R ft to R simultaneously raise L lower leg and slap with R hand, then small hop on L ft simultaneously slap R lower leg with R hand. Same repeat 4x. DOBOGOS, W ONLY See FIG III. FIG VIII, RIDA. Couple turn.
5-8	Couples face each other shoulder-shoulder blade position. Beginning with L ft to L. (on toe) knees stretch, then bring R ft in front of L ft. Step down with R ft (knees bent). Accent up on L ft. Turn CW.
9-11	FIG IX, PORGETOS. As described above in FIG IV & IV/A.
12-15	Walk. Couples walk free direction with the first walking step.

Presented by Alice Reisz

BAGI CSOPORTTANC
(Group Dance of Bag from Hungary)

Source:	Music and dance from original ethnic sources collected by Alice Reisz.
Music:	Melody A 4/4. 13 measures. 2x. Melody B 4/4. 12 measures. 2 1/2 x. Melody C 4/4. 16 measures. 1x. Melody D 4/4. 12 measures. 2x. Melody E 4/4. 12 measures 2x. Music arranged by LAJOS BOROS.
Record:	Folk Dancer 2008.
Formation:	Circle, any number of dancers. M hands in belt, W hands on M lower arm.
<u>Measures</u>	<u>Pattern</u>
13	FIG I. Stand with legs apart transference of weight from one foot to the other in place. Start to R.
6	FIG II. WALK Start with R ft, do 12 walk step to CCW.
7	FIG III. SETALO Step R ft forward then step L ft forward, then bring R ft up to L ft, then step with L ft again. Same repeat 4x.
Melody B.	FIG IV. Remain in circle.
1-9	Small leap to R with R ft, then bring L ft in front of R ft, then close R ft to L ft, simultaneously raise heels, then put heels down. Same repeat to opp. side, only raise heels twice. Entire step repeat 2x.
10-12	FIG V. RIDA. Five rida step to CCW. Accent up.
1-12	<u>Entire melody repeat. Group break out, M takes W from R.</u>
6-12	Repeat FIG IV. to L side then 5 rida step to CW.
Melody C.	FIG VI. WALK STEP. Group back to circle.
1-8	Step with R ft sideward then step with L ft forward, then step R ft side again, then step with L ft backward. Same repeat 8x. Entire group move CCW.
9-16	FIG VII. WALK STEP VARIATION.
A.	Step R ft forward, then bring L ft up to R, then step with R ft again. Same repeat with opp. foot, then to R side with R ft, then backward with L ft.
B.	3 running steps start with R:R, L, R. (facing center) then 3 running steps backward L:L, R, L (facing center) then 7 small steps forward (facing center).
Melody D.	FIG VIII. LIPPENTO
1-12	Step hop with R ft to R side, then step hop with L ft to L. Two step in place: R, L. Entire step repeat 3 more times. Then step hop to R & step hop to L + one stamp with R. Do 5 rida steps to CCW.
1-12	Entire melody repeat.
1-6	FIG IX CSARDAS VARIATION One step csardas to R, then a low jump with legs apart (both knees bent). Reverse to opp. side and repeat alternately 4 more times.
7-12	The same step repeat with two knees bending.
1-12	FIG X. RIDA. Step with R ft front of L ft (knees bent) then step with L ft to L side (knee stretches). Repeat the same throughout the melody. Move CW.

Presented by Alice Reisz

SAJONEMETI PAROSTANC
(From Sajonemet Hungary)

Source:	Music and dance from original ethnic sources collected and choreographed by Alice Reisz.
Music:	4/4 8 measures repeat 7x.
Record:	Folk Dancer 2009.
Formation:	Any desired number of couples. Stand in circle hands on each other's shoulder, mixed Men and Women.
<u>Measures</u>	<u>Pattern</u>
	FIG I. LENGETO
1-2	Small hop on lft. while swing R lower leg to L(toe raise up) ct 1. Hop on L again while swing R lower leg to R. Ct 2. Same repeat twice then three stamps in place: R. L. R. (Very dynamic).
3-4	Same as meas 1-2 but opp footwork.
5-6	Same as meas 1-2.
7-8	Same as meas 3-4.
	FIG II. DOBOGOS
1-8	Stamp with R ft in place(knee bent) accent down & two stamp with L ft also in place. Same repeat 3x. FIG II/A. Variation of FIG II. Stamp with R ft in place, then stamp with L ft to L, then stamp with L ft again but bring L ft back close to R. After FIG II third time, do FIG II/A once. Repeat this sequence for total of 8 meas.
	FIG III. KISHARANG
1-4	Weight on L ft(knee bent)simultaneously kick R lower leg to R. Ct &. Then step with R ft in place, then step with L ft in place, then stamp with R ft in place(knee bent) simultaneously kick L lower leg to L. Cts: &, 1, 2, &. Group move forward onto the circle.
	FIG IV. BOKAUTOS
4-8	Bring both heels sharply together then raise L lower leg quickly in front of R lower leg almost knee high. Same repeat 8x. Entire group move backward. Ct:1,2.
	FIG V. KISHARANG VARIATION
1-8	Couples face each other join hands or shoulder-shoulder blade position. Raise on R ball(knee stretches) simultaneously bring L heel to R heel (sharply). then put whole weight on L ft(knee bent) while kick R lower leg to R, then step with R ft in place, then step with L ft in place, then stamp with R ft in place simultaneously kick L lower leg to L. Accent up on the first beat, accent down on the second beat. Couples move CW while the entire circle move CCW. Same repeat 8x.
	FIG VI. HUPPANTOS
1-4	Couples remain position. Step with L ft to L. (knees bent) weight on L ft. Bring R ft to L ft (knees stretch) then bounce twice on ball. Beg. W with R ft. Same repeat to opp. side. FIG VI/A. Step hop turn in place. Beg M with L ft turn to CCW.

Measures

4-8

Pattern

W start with R ft, turn CW. Each step hop 1/2 turn 4x.

Entire FIG VI. & VI/A repeat 3 more times.

FIG VII. RIDA. (COUPLE TURN)

1-8

Couples face each other shoulder-shoulder blade position.

Step with L ft to L on toe(knees stretch), then bring R ft in front of L. Step down with R ft knees are bent.

Accent up on L ft. Same repeat 15x.

DOBOGO. Do 3 stamps:R, L, R.

Presented by Alice Reisz

LATCHFORD SCHOTTISCHE (Old Time English)

This dance was arranged by Madame M. Oldbury in 1909. It is a championship dance and its description has been standardized by the Official Board of Ballroom Dancing.

Music: Record: DX Columbia 1498 Latchford Schottische.

Formation: Couples facing LOD, inside hands joined and held shoulder high.

Steps: Modified schottische, pas de Basque, two-step. Step pattern is described for the man. The woman does counter-part unless otherwise stated.

Music 4/4

<u>Measures</u>	<u>Pattern</u>
1	Glide outside foot fwd. (ct. 1), draw inside foot to its closed position (ct. 2), glide outside foot fwd (ct. 3). Point outside foot diagonally fwd. (ct. 4).
2	Moving counter LOD, step bkwd., inside foot (ct. 1). Close outside foot to supporting foot (ct. 2). Step bkwd. with inside foot (ct. 3). Close outside foot to supporting foot with no change of weight (ct. 4).
3	2 pas de Basque steps - away and toward partner.
4	With 2 two-steps, make one solo turn, M ccw., W cw., starting with outside foot, progressing LOD. Joined hands are released, but kept at the same angle and height during the turn. This may also be taken as a four-step-turn.
5-7	Rejoining hands, repeat action of meas. 1, 2 and 4.
8	Partners honor. Partners face, M stepping swd. L along LOD (ct. 1) without transferring weight. Close R foot in front 3rd position and bow (ct. 2). Step diagonally fwd. with R (ct. 3). Close L to R rear 3rd position with no change of weight. At the same time, W faces partner stepping swd. R along LOD (ct. 1), circles L foot to the rear and curtseys (ct. 2), steps diagonally fwd. with L toward partner (ct. 3) and draws R to L without transferring weight (ct. 4). Partners take closed dance position.
9-12	Turn cw. progressing LOD with 8 two-steps. Finish in original position to repeat dance.

Presented by Lucile Czarnowski

LINZER POLKA
(Lower Austria)

Source: Oesterreichische Volkstanz by Raimund Zoder, Vienna.
 Record: Volkstanz 4711-2
 Formation: Couples in double circle facing LOD inside hands joined and held low, outside hands optional.
 Steps: Walk, Polka.

Music 2/4

Measures

Pattern

No Introduction

I.

A 16 In a slow walking step, two steps to a meas. starting outside foot swinging joined hands forward and backwards move forward LOD.

II.

B 16 M stop and face out, W move CCW around the circle on the outside.
 On the 1st count of each measure everybody claps own hands.
 On the 2nd count the hands of the person opposite. W use 32 fast walking steps and start the clapping with their own partner before they move on, progressing one M per meas.

III.

C 16 Take ordinary ballroom position with the last person clapped and polka turning CW progressing CCW.

Start from the beginning, two times through in all.

Presented by Walter Grothe

LEMBACHER LAENDLER
(Lower Austria)

Source:	Oesterreichische Volksstänze by Raimund Zoder, Vienna. Presented by Walter Grothe.
Record:	Volkstanz 4711-2
Formation:	Double circle. ptrs facing LOD inside hands held about shoulder height, outside hands optional.
Steps:	Stamp, laendler, step-close, waltz.
Music 3/4	
<u>Measures</u>	<u>Pattern</u>
4	INTRODUCTION
	I. STAMPING
A 1-8	M steps L fwd (ct 1), stamps R (ct 2), stamps R taking wt (ct 3). 8 times in all. W steps fwd R (ct 1), touches L ft next to R (ct 2), hold (ct 3). Continue starting L— 8 times in all.
	II. CLAPPING
A 1-2	M turns W under joined hands once CW, both using same individual step as in Fig I.
3-8	Move fwd LOD, M with 6 laendler steps, W with 6 step-closes as in Fig I. Both clap own hands—3 claps per meas, alternating the first 3 claps in fwd direction and next 3 twd ptr.
	III. THE MILL
B 1-8	Join both hands and step fwd so that L hips are adjacent, R arms bent, elbows shoulder high, L arms extended in front of ptr. chest. Turn CCW, M dancing almost in place as pivot with 8 step--closes— step L (ct 1), close R taking wt (ct 2), hold (ct 3). W dances laendler steps. On 7th and 8th meas release ML and WR hands, and M turns once CW under joined hands (MR, WL) to end facing LOD.
	IV. W TURNS
B 1-8	With 8 laendler steps move LOD. W turns twice CW and then twice CCW in front of M under joined hands (MR, WL).
	V. THE SWING
C 1-16	With R hips adjacent, R hands on ptr L shoulder blade, L hands on ptr upper arms, turn slowly CW. M steps fwd L (ct 1), closes R no wt (ct 2) hold (ct 3); steps bwd R (ct 1), closes L no wt (ct 2), hold (ct 3). Repeat 8 times total. W dances counterpart.
	VI. THE MILL
B 1-8	Repeat Fig III.
2	INTERLUDE— Take original position.

Dance repeats from beginning once more and then ends with 32 meas of waltzing in closed pos. turning CW, progressing CCW around floor. The dance can be done progressively by M moving fwd one W during Fig II.

Presented by Walter Grothe

KAERNTNER LAENDLER
(Austria---province of Kaernten)

Source: Oesterreichische Volkstänze by Raimund Zoder, Vienna. Presented by Walter Grothe.
Record: Volkstanz 4711-1
Formation: Cpls any place on the floor, inside hands joined and low, outside hands optional.
Step: Laendler step throughout the whole dance. This step is smooth, in even tempo and danced on the whole ft. (For additional styling see note at end.)

Music 3/4

Measures

Pattern

4

INTRODUCTION

Part I. Arms Straight Across

- 1-8** **I. SWING**
Starting outside ft., take 8 laendler steps fwd LOD, swinging joined hands fwd and bwd.
- 1-8** **II. W TURN**
With 8 laendler steps move slowly LOD. W turns 4 times CW in front of M under joined hands (MR, WL).
- 1-8** **III. DISHRAG TURN**
Both hands joined, dance 4 dishrag turns (M CCW, W CW), one hand always high, the other low, moving back to back and face to face, the arms following the movement to give a windmill type effect.
- 1-8** **IV. YOKE**
Raise both joined hands. W turns CW until R shoulders are adjacent. M places R hand on WL shoulder behind her neck and WR hand on ML shoulder behind his neck. In this pos turn CW with 8 laendler steps (The 8 meas includes getting into and out of the pos).
- 1-8** Reverse position (ML on WR shoulder, etc.) and turn CCW.
- 1-2** **V. FIRST STEP OVER**
M kneels on R knee, both hands still joined. W steps L, R over joined hands (ML, WR).
- 3** M rises and W turns 1/2 CW with joined hands (MR, WL) under her L arm pit.
- 4-5** Dishrag turn as in Fig III.
- 6-8** Repeat W stepping over with opposite arms and footwork. M rises and W turns 1/2 CCW. (No dishrag.)
- 1-8** **VI. MILL**
Place joined hands (ML, WR) on WR hip. W turns CCW under raised joined hands (MR, WL) until WL arm is straight in front of M chest, L shoulders adjacent. In this pos turn CCW.
- 1-8** Reverse pos until R shoulders are adjacent and turn CW.
- 1-8** **VII. HEART**
W turns CCW under joined hands (ML, WR) until side by side W on MR, MR hand is on WR hip, ML hand and WR extended fwd in a Heart shape. In this pos turn CCW.
- 1-8** Reverse pos and turn CW.

<u>Measures</u>	<u>Pattern</u>
	VIII. FIRST TEASE
1-8	After the unwinding of the Heart Fig W turns 1/2 CCW under joined ML, WR hands. M steps behind W. MR, WL hands on WR hip and ML, WR on WL hip, W arms crossed in front. Both move fwd LOD teasing. M steps slightly to the L to get W attention, but she looks to R. M steps R, etc.
	IX. CHASE
1-8	M annoyed by the teasing of the W, lets loose his L hand and with his R hand gives her a spin. W turns CW in front of him, but immediately he follows chasing her. He may stamp a few times to the beat of the music. W permits him to catch her as follows:
	Part II. Crossed Arms
	X. SECOND TEASE
1-8	M waits until W turning in front of him has turned her back to him, then with his L hand takes her L hand, which she has raised slightly expressing her desire to be caught. With his R hand he takes her R and steps to her R side. Joined L hands are now on W L shoulder and WR arm is straight in front of M chest moving fwd LOD. M tries to look at her, but W looks the other way. Repeat same on L side etc.
	XI. CATCH
1-8	W turns 1 1/4 CCW until she has to look at M face under joined R hand, L hands hip height. Lower joined R hands across in front of waists. In this pos turn CCW. In contrast to the other figures this turn is done fact expressing the annoyance of the M about her teasing.
1-8	Reverse turning and pos and turn CW.
	XII. LITTLE WINDOW
1-8	Facing in crossed hands pos, L over R, raise hands and W turns twice CCW to form a window (as in Zillertaler Laendler) and turn CCW.
1-8	Reverse window and turn CW.
	XIII. TURN UNDER
1-8	M places both joined hands near his L hip and bent over he turns once CW going under the arms of the W, rises and W turns once CCW with hands above her head ending again facing ptr in crossed hand pos. (4 meas). Repeat same other direction (4 meas).
	XIV. BIG WINDOW
1-8	W turns twice CCW, keep R hands high and lower L to form Big Window (as in Zillertaler Laendler) and turn CCW.
1-8	Reverse and turn CW. A kiss is permissable in both windows if M can get it. On last 2 meas unwind.
	XV. SECOND STEP OVER
1-2	M kneels on R, W steps L, R over joined R hands.
3	M rises and W turns once CW under L hands.
4	M turns once CCW under both hands
5-8	Starting with crossed hands, R over L, repeat the step over, reversing arms, footwork and turns.
	XVI. DOUBLE YOKE
1-8	W turns 1 1/2 CCW to end side by side, ML, WR hips adjacent.

KAERTNER LAENDLER (cont.)

MeasuresPattern

- Raise both joined hands, placing L behind W neck and R behind M neck, hands resting on shoulders, M arm on top. In this pos turn CCW.
- 1-8 Reverse pos and turn CW.
- XVII. SPINNING WHEEL
- 1-8 All hands close together above heads, turn individually in place, W CCW, M CW. W starts the turning and M follows as soon as she has her back to him. W turns 4 times total. M only turns 3 times, omitting last turn.
- XVIII. MARRIAGE
- 1-2 Facing ptr, R hands over L, raise hands and W turns once CW. Lower R hands and M turns 1/2 CCW under L hands to end with M back to ptr, joined hands at M back.
- 3-8 In this pos move fwd LOD, M looking alternately over his R and L shoulders.
- 1-2 M bent over turns 1/2 CW and comes up between W arms to end facing ptr, all hands joined in back of M.
- 3-8 In this pos waltz CW in place. (10 meas)
- 1-4
- 5-6 Separation—M bends over and turns once CCW going twice under W arm, keeping R hands under his R arm pit.
- 7-8 M rises and W turns once CW. Release hand hold and assume ballroom pos.
- XIX. WALTZ
- 1-16 Waltz turning CCW and progressing any place on the floor.
- XX. LIFT (Optional)
- 2 M puts R hand under WL arm pit. WL still on MR shoulder, and W lowers and stiffens her R arm. In this pos M lifts W with her assistance.

Unless otherwise specified all figures start with ptrs facing, both hands joined. In the first part hands are straight across; in the second part hands are crossed L over R. The whole dance should be even-flowing without a break between the figures. Going into and getting out of each figure is included in the meas given.

I would like to express my appreciation to Harvey Le Brun for obtaining the music for these Austrian dances, which made the recording possible, and also for being of assistance in the interpretation of the directions by furnishing photographs showing the various positions.

Presented by Walter Grothe

LA FIESTA

- Source:** This is a recreational dance composed by Henry "Buzz" Glass, based upon various elements of Mexican social dance.
- Record:** Mi Rival, Windsor Ballroom Dance Series, Windsor 4-517-B (45)
- Formation:** Couples facing with both hands joined, M back to center. (As a mixer, it may be danced in a double circle with M back to the COH.)
- Measures** **Pattern**
- 4 **INTRODUCTION**
- 1-2 **1. TWIST-TWIST, STEP-STEP, JUMP-JUMP**
- With both hands joined and feet slightly apart, M twists obliquely R, stepping on R, steps on ball of L ft in place, steps on R in place (cts. 1 and 2.) Repeat same action to M L twisting obliquely L stepping on L, stepping in place on ball of R ft, stepping in place on L (cts. 3 and 4). Retaining W R hand in his L, M gives W a spin. W turns R in 2 steps R and L as the M marks time in place R and L (cts. 1, 2). Rejoining hands, dancers take a slight jump with feet astride, and then take a slight jump bringing feet together (cts. 3, 4). (On twist step, W action is the same as M).
- 3-4 Repeat all of the above action.
- 1-2 **2. TOGETHER AND AWAY**
- Dancers are facing with hands joined about chest height. Step obliquely fwd L on the R foot bringing R hips adjacent (ct. 1). Step bwd on L (ct. 2). Step in place with 3 successive steps R, L, R at the same time facing partner (cts. 3 and 4). Step obliquely fwd on L ft bringing L hips adjacent (ct. 1), step bwd on the R (ct. 2), step in place with 3 successive steps L, R, L at the same time facing partner (cts. 3 and 4).
- 3-4 Repeat the action of meas. 1-2.
- 1-2 **3. R HAND STAR, L HAND STAR**
- Partners face with R hands joined about head height. Elbows are bent and lean slightly away to gain tension. Beginning R both dancers move in a small circle CW by stepping R and L (cts. 1, 2) followed by 3 more steps R, L, R continuing to move in the CW circle (cts. 3 and 4). Continue by stepping L, R (cts. 1, 2) followed by steps L, R, L (cts. 3 and 4).
- 3-4 Dancers turn to form a L hand star (at end of previous measure) and circle in a CCW direction R, L, RLR and L, R LRL. End with M back to COH.
- 1 **4. BREAK STEP, SLOW JUMP**
- With L hands joined, both M and W step swd R on R (away from each other) (ct. 1). Keeping ft astride shift wt to L in place (ct. 2), step R beside L, followed by steps in place L, R (cts. 3 and 4).
- 2 Changing hands at the end of the break and with R hands clasped, dancers do break step to their L as above, reversing ft action. Dancers end facing with both hands joined.
- 3-4 With a slight jump, take an astride position (cts. 1, 2) and with a slight jump bring feet together (cts. 3, 4). Repeat slow jump apart (cts. 1, 2) and together (cts. 3, 4). Repeat dance.
- Note:** As a mixer, M moves back to the W originally on his R on the star figure. Thus he dances the R hand star with his partner and the L hand star with new partner.

EL BAILE DE LOS MACHETES (Mexican--Jalisco)

This Mexican folk dance as presented by Henry "Buzz" Glass was learned in Mexico during the year 1954-55 at the National University of Mexico. It is described as learned from Señora Alura Flores de Angeles, Professor of Dance at the National University of Mexico. This colorful dance with its clashing machetes seemingly depicts the challenge of two men armed with two machetes for the attention of the fair señorita who bravely dances near the flashing machetes.

The machete, a long, wide knife curved or straight, is known throughout many regions of Mexico. Like a man's sombrero or a woman's rebozo, it is an integral part of living in certain areas of Mexico and has been used to clear jungle areas, to build dwellings, as well as a potent weapon of war.

Frances Toor, in her outstanding book, "A Treasury of Mexican Folkways," describes a knife dance done by two men and a woman. It is claimed from this source that the dance is of Spanish origin, probably introduced from Moorish sources.

Often the dance begins at the University festivals with the two antagonists rushing forward to parry to the opening strains of Guadalajara. The two men are separated by the brave young girl only to continue in their mock battle while the woman bravely dances between them.

In the unique book on "Ritmos Indígenas de Mexico," Nellie and Gloria Campobello emphasize three types of dances as being noteworthy from Jalisco: "Las danzas mas notables son los Machetes, las Sonajas, y los Tatachines."

Besides Los Machetes, there are other knife dances and sword dances of Mexico that demand careful skill and precise execution. Similar to the dance described below (two men and a woman) is a machetes dance performed with a number of men. Likewise, a similar dance was seen performed by two boys for a public school program.

Record: Folkraft F-1040-B Potorríco (Baile de los Machetes)

Formation: A trio of two men and a woman. Men hold two machetes, one in the L hand, held dagger style, one in the R hand held sword style. With the W in the center M are about six feet from the W. M 1 on W L faces audience, M 2 on W R has back to audience. The W has a rebozo wrapped around her arms and twirls it when her hand is high.

Step: Push Step: Step on L ball of ft, making a light pushing step (ct. and), chug swd R on R taking a short step (ct. 1), continue in same manner.

Measures Pattern

1. MEN'S PART - Push Steps and ~~Buzz~~ Steps

1-4 With R hand held high, machete point toward rear, L hand low, machete held dagger style, men take 8 push steps, moving to own R. M 1 passes in back of W and M 2 passes in front of W.

5-8 Reversing hands so the L hand is high and the R hand low, M move back to place with 8 push steps. M1 still passing in back of W and M2 passing in front of W.

Note: On about the last two push steps each M makes a half turn R so M1 has back to audience and M2 faces audience.

9-12 The M cross with 8 push steps again, facing each other as they cross, L hand is high and the R hand is low with machete pointing down. As M meet in the center they clash R hand machetes on ct. 4 as they continue to cross with push steps, to end in opposite place.

<u>Measures</u>	<u>Pattern</u>
13-16	With R hand high and L hand low each M turns to the R in place with 8 buzz steps, ending to face each other. M 1 has R shoulder pointing twd audience, M2 has L shoulder pointing twd audience. WOMAN'S PART—Rock Steps, Pas de Basque and Buzz Step (This is danced at the same time as M action as described in meas. 1-16).
1-8	The W dancing in the center between the M does 8 rock steps in place facing audience, hands holding skirt, with rebozo wrapped around her arms, start with R foot.
9-12	W moves fwd twd audience with 4 pas de basque steps, R, L, R, L to make it possible for the M to clash machetes.
13-16	W does 8 buzz steps turning R, moving back to the center on the buzz steps, R hand is high and twirls rebozo, L hand on skirt. 2. MEN'S PART—Clashing own machetes. (While M clash machetes the W circles them with an accented two-step) Men's clashing of machetes:
1-4	ct. 1 hit machetes in front of chest, feet together. ct. 2 hop on R ft at the same time clashing machetes under lifted L leg. ct. 3 hit machetes in front of chest, at the same time bringing feet together. ct. 4 hop on L ft at the same time clashing machetes under lifted R leg. ct. 5 leap on to R ft and at the same time swing L leg fwd and clash machetes in front of chest. ct. 6 leap on to L ft at the same time swinging R leg fwd and clash machetes behind back. ct. 7 leap on R ft at the same time swinging L leg fwd and clash machetes in front of chest. ct. 8 leap on to L ft and clash machetes under uplifted R leg.
5-16	<u>Repeat</u> the action of cts 1-8 three more times. WOMAN'S PART—Two-Step (Danced at the same time as the action described for M in meas. 1-16)
1-16	The W circles the M with 16 two-steps in a figure 8 pattern, first circling the M to the R in a CW direction 8 two-steps, and the M to the L in a CCW direction 8 two-steps, end in original place in the center, facing audience. 3. MEN'S PART—Push Step and Buzz Step Turn
1-4	Both M (and W) with R shoulder leading R arm high, L arm low, take 8 push steps toward the audience.
5-8	With 8 buzz steps each dancer turns to the R in place, R hand high and L hand low.
9-12	With L hand high and R hand low M 1 facing the audience and M 2 with back to audience change sides with 8 push steps clashing machetes as they meet in the middle, continuing to cross to original place.
13-16	With R arm high and L arm low each M turns to the R with 8 buzz steps, ending to face each other near enough to clash machetes. WOMAN'S PART—Push Steps, Buzz Step and Pas de Basque (danced at the same time as the M action of meas. 1-16).
1-4	W with R hand held high twirling rebozo, and with R shoulder leading moves with the M toward the audience 8 push steps.
5-8	W with R arm high, twirling rebozo turns R with 8 buzz steps.

EL BAILE DE LOS MACHETES (cont.)

<u>Measures</u>	<u>Pattern</u>
9-16	W making a half turn R to face <u>away</u> from the audience, starting R, moves to the rear with 4 pas de basque steps, and then turns to face the audience and does 4 pas de basque steps facing the audience. The W is now near the M, but about 2 feet in back of them.
	4. MEN'S PART---Trio
	M should be near enough to clash machetes, W to the rear of them.
1-4	ct. 1 clash machetes in front of chest, feet together. ct. 2 hop on R ft at the same time clashing machetes under lifted L leg. ct. 3 hit machetes in front of chest, at the same time bringing feet together. ct. 4 hop on L ft at the same time clashing machetes under lifted R leg. ct. 5 leap on to R ft and at the same time swing L leg fwd and clash machetes in front of chest. ct. 6 leap on to L ft at the same time swinging R leg fwd and clash machetes behind back. ct. 7 clash machetes in front of chest, bringing feet together. ct. 8 lunge fwd on the R ft at the same time each clashing other man's R machete about head height. On the lunge R leg is fwd, L leg to the rear. L hand is extended bwd.
5-16	Repeat the action of meas. 1-4 3 more times.
	WOMAN'S PART---Buzz Steps
	(Danced at the same time as the action described in meas. 1-16 for M).
1-4	W turns to the R with 7 buzz steps, R hand high twirling rebozo. Facing twd the M stamp L ft and thrust L arm fwd twd the M as they clash machetes.
5-8	W turns to the L with 7 buzz steps, L hand high twirling rebozo. Facing twd the M stamp R ft and thrust R arm fwd toward the M as they clash machetes.
9-16	Repeat the action of meas. 1-8, turning R and then L.
	5. MEN'S PART---Push Steps and Buzz Steps
1-4	M with R shoulder leading, R arm high, L hand low, take 8 push steps <u>away</u> from the audience.
5-8	M turn in place to the R with 8 buzz steps. R arm high.
9-12	With L shoulder leading, M change sides with 8 push steps, clashing machetes as they pass each other. L hand is high R hand is low to clash machetes. M 1 will have his back to the audience. M 2 will face the audience.
13-16	M with R arm high, L low, advance twd each other with 8 push steps to meet in the center with R hand machetes ready for parrying.
	WOMAN'S PART---Push Steps and Pas de Basque
1-4	With R arm high, twirling rebozo, and R shoulder leading, W takes 8 push steps <u>toward</u> the audience.
5-8	W turns R with 8 buzz steps in place.
9-12	W does 4 pas de basques in place, starting R facing the audience.
13-16	W moves <u>bwd</u> with 4 pas de basque steps to end in the center under raised machetes.
	6. MEN'S PART---Machete parrying.
1-8	Moving CCW with 16 push steps, M circle each other parrying R machetes above W's head. In parrying the action is from the wrist, so that on each parry the machetes are crossed like a "X".

MeasuresPattern

- Begin with R knuckles up.
- 9-16 Without stopping M continue parrying R machetes as they reverse the circle to move in a CW direction 16 push steps back to place.
Note: M change feet when doing push step CW.
- WOMAN'S PART—Rock Steps
 (Danced at the same time as the action for M in meas. 1-16)
- 1-4 As M parry above her head, W turns L in place with 8 rock steps, starting with R ft fwd.
- 5-8 W turns R in place with 8 rock steps, starting R.
- 9-16 Repeat the action of meas. 1-8, turning L and R.
- 1-16 7. REPEAT THE ACTION OF STEP 3, meas. 1-16
- 1-16 8. REPEAT THE ACTION OF STEP 4, meas. 1-16
- On the last clash of the machetes M end with R machetes crossed and held high, L hand low. W ends kneeling on L knee under the crossed machetes with arms outstretched.

Presented by Henry "Buzz" Glass

SAMBA SIMPATICA

This is a recreational samba composed by Henry "Buzz" Glass and is designed for schools and recreational dance groups to give pleasure and also is particularly adaptable as a mixer. As a framework for samba, it allows for expanded and more complex patterns depending upon the ability of the dancers. In this way it is particularly helpful as a "teaching framework" for the samba. It may be used with a number of recordings.

- Record: Harmonia "Tico Tico" H 3002.
Windsor "Oye Negra" 4-517-A (45)
- Formation: Couples in social dance position, M back to the COH. Steps described for M, W opposite.
- Measures Pattern
- 4 INTRODUCTION
- 1-3 1. STEP-CLOSE
Moving swd in LOD step on L (ct. 1) close R to L (ct. 2) taking wt on R (step-close). Repeat 2 more step-close patterns stepping swd L and closing R and moving swd in LOD.
- 4 Step swd on L (ct. 1) and touch R ft beside L with no wt on R (ct. 2)
- 5-8 Repeat the action of meas. 1-4 moving in RLOD stepping swd R and closing L to R. On meas. 8 step on R and touch L beside R with wt on R.
- 1-8 2. BASIC SAMBA
Beginning L, M takes 4 basic samba patterns in place and then turning L in place takes 4 basic samba patterns.
Basic Samba: Step fwd on ball of L ft (ct. 1), step on ball of R beside L (ct. and) lower both feet in place with wt on L (ct. 2). Repeat bwd in same manner starting R.
- 1-4 3. BALANCE AND SOLO BUZZ STEP TURN
Dancers face with both hands joined. Balance swd to M L stepping swd on L (ct. 1). Step on R in back of L (ct. and), step on L in place (ct. 2). Repeat the action swd R stepping swd R on R (ct. 1), stepping L in back of R (ct. and) stepping on R in place (ct. 2). Releasing hands, turn away from partner making 1 turn in 4 buzz steps.
- 5-8 Repeat the action of meas. 1-4 but balance to M R and L and turn away in 4 buzz steps.
- 1-6 4. TRAVEL--SAMBA TWO-STEP
Dancers face fwd in LOD with inside hands joined. Using a samba travel step (like a two-step) dancers move fwd with 6 samba "two-steps" alternately turning slightly back to back and face to face.
Samba Two-Step: Take a short step fwd on L toeing out (ct. 1), step on R beside L (ct. and), take a short step on L toeing out (ct. 2). This step has a slight "down-up-down" movement. When moving back to back the inside hands come slightly fwd, when moving face to face, the joined hands move bwd.
- 7-8 Progress. The M casts off to the W in back making a L turn in 2 samba two-steps while the W turns R in place with 2 samba two-steps to receive a new partner.
(If desired M may retain original partner and not progress.)
With the above record the dance goes through 3 1/2 times (Windsor 4-517-A)

JESUSITA (MEXICAN POLKA)

Jesusita (Mexican Polka) is a baile de recreación based upon the popular Mexican Polka, Jesusita en Chihuahua. The State of Chihuahua is in Northern Mexico and extends to the American border. Because of the distance from Mexico City to that which is our present American Southwest, it played an important role as a cultural and trading center in the history of the northern part of Mexico and southwestern United States. In the development of New Mexico, it was a trading center with wagon trains from the present New Mexico carrying on an extensive trade. As with other dances of Northern Mexico, the polka, schottis, and waltz were based upon a European heritage and were enjoyed on many festive occasions. This arrangement to the music of Jesusita en Chihuahua is based upon Mexican steps learned from a New Mexican folk dancer as well as those learned from Mexican folk dancers. It is interesting to note that the first and third patterns of this dance are similar to those in a polka from Tucson, Arizona, called the English Polka, which is danced to the same melody.

Record: ASP #107-A Jesusita in Chihuahua.

Formation: Couples in semi-valsouvianna position, facing LOD, M and W L hands joined. M R hand on W back, W R hand holding skirt.

<u>Measures</u>	<u>Pattern</u>
4	INTRODUCTION
1-14	1. TWO-STEPS AND STAMPS Beginning L. take 14 two-steps in LOD.
15-16	Make a half turn L on the last 4 steps stamping L, R, L, R to end facing RLOD.
17-32	Repeat the above action of meas. 1-16, 14 two-steps and 4 stamps L, R, L, R wheeling a half turn L to face LOD.
	2. TOE-CHUG, SLIDE 2 3 STEPS
1-2	In Varsouvianna position, touch L toe to floor (ct. 1), chug slightly bwd on R at the same time bringing L ft across R instep (ct. 2).
3-4	Move twd the COH with 3 slides (L ft leading)(ct. 1 and, 2 and, 1 and). Step on L and point R twd wall (ct. 2 and).
	Note: W moves from R to L side of M as they move twd the center.
5-8	Repeat the action of meas. 1-4 moving away from the center with the W moving back to the M R side. R ft leads on the slides and end with wt on R, L toe pointing twd center.
9-16	Repeat all of the above action of meas. 1-8
	3. TWO-STEP AND W TURN
1-16	In Varsouvianna position, dancers move fwd in LOD with 2 two-steps beginning L. While the M continues to move fwd with two-steps alternately L and R, the W makes 1 turn R in 2 two-steps under the joined R hands of the dancers. Repeat four patterns of 2 two-steps together and W turning on 2 two-steps
	4. RANCHERA WALK
1-16	In original position dancers use the Ranchera Walk to move fwd and bwd alternately as follows: take 4 walking steps fwd L, R, L, R ending with R beside L. Moving bwd take 4 walking steps L, R, L, R ending with R beside L. (Accent 1st step of each series of 4). The Ranchera Walk begins with dancers moving fwd in LOD then backing up, but angling L to face twd the center. On the next repetition, walk twd the center and then back up to angle again to the L and to face twd the center, but slightly in RLOD. Continue to move in this manner angling L

JESUSITA (cont.)

<u>Measures</u>	<u>Pattern</u>
	so as to complete 1 complete L turn in 16 meas.
17-32	Repeat the action of meas. 1-16. End with back to center.
	5. STEP-CLOSE AND STAMP
	Dancers have back to COH. M is in back of W with hands clasped in back.
	W holds skirt extended swd
1-3	Dancers move swd in LOD with 3 step-close patterns as step L (ct. 1) close R to L (ct. 2) and continue.
4	Take 3 quick stamps in place L, R, L at the same time turning slightly to repeat in RLOD.
5-8	Repeat 3 step-closes with the stamps R, L, R in RLOD.
9-16	Repeat all of the above action of meas. 1-8.
	<u>Note:</u> M flirts with W by looking over L shoulder in LOD and R shoulder in RLOD.
	6. REPEAT STEP 1
1-32	Repeat the action of step 1.
	7. REPEAT TOE-CHUG AND SLIDE
1-16	Repeat the toe-chug and slide as described in step 2, meas. 1-12.
	On the last toe-chug and slide moving out from the center the following transition takes place. Beginning with R toe, take 2 toe-chug patterns. Take 2 sliding steps (cts. 1 and 2 and). M drops W L hand and W makes a half turn R in 2 steps R L (cts. 1, 2) as M continues with the slide pattern. Partners assume social dance position with W back to LOD.
	8. POLKA (Two-Steps)
1-8	In social dance position, M begins L and W R. Move fwd in LOD with 4 polkas (like two-step) turning R on the 4th polka so M back is to the COH. Turn CW while progressing CCW with 4 polkas.
9-12	Again move fwd with 4 polkas, W backing up, M fwd in LOD, turning on the 4th polka so M back is to COH.
13-14	Make 1 CW turn while progressing CCW in 2 polkas.
15-16	With M back to COH, step away from partner with 2 accented steps L R (W R L) and twd partner with 2 steps M L R and W R L to end facing.

Presented by Henry "Buzz" Glass

TRITE PATI
(Bulgaria)

Pronunciation: Tree-teh püttee ("Three Times")
 Source: As done by the Bulgarian dance group of Homestead, Pennsylvania.
 Learned there by Dick Crum.
 Formation: Open or closed circle or line, hands joined down at sides.
 Rhythm: 2/4
 Record: MH LP 104 (Must be slowed down)
Measures Pattern

- | | |
|-----|---|
| 1 | ct. 1 Facing to R, hop on Lft.
ct. & Continuing to R, step on Rft.
ct. 2 Continuing to R, hop on Rft.
ct. & Continuing to R, step on Lft. |
| 2 | ct. 1 Continuing to R, hop on Lft.
ct. & Step on Rft, turning to face center of circle.
ct. 2 Small step fwd with Lft.
ct. & Step on Rft in its place. |
| 3 | ct. 1 Hop on Rft, moving slightly to L.
ct. & Small step L with Lft.
ct. 2 Small step fwd with Rft.
ct. & Step on Lft in its place. |
| 4 | ct. 1 Small step backward with Rft.
ct. & Step on Lft in its place.
ct. 2 Small step forward with Rft.
ct. & Step on Lft in its place. |
| 5 | ct. 1 Hop on Lft moving slightly to R.
ct. & Small step R with Rft.
ct. 2 Small step fwd with Lft.
ct. & Step on Rft in its place. |
| 6-7 | Same as Meas. 3-4. |

Variations: A little "scissors" step may be done in Meas. 4 and/or Meas. 7, as follows:

- ct. 1 Step on Rft in place, thrusting Lft fwd low.
- ct. & Step on Lft in place, thrusting Rft fwd low.
- ct. 2 Step on Rft in place, thrusting Lft fwd low.
- ct. & Step on Lft in place, thrusting Rft fwd low.

Style notes: Keep your steps small, close to ground; the forward and back steps are more like steps next to the other foot but a bit forward.

Presented by Dick Crum

SVATBENI REJC & SVATBENA POLKA
(Slovenian)

Pronunciation: Svahd-beh-nee raytz (Wedding Dance) and Svahd-beh-nah polka (Wedding Polka)
Source: Learned by Dick Crum from native folk dancers in Ljubljana, Slovenia (Yugoslavia), 1954.
Record: MH 3033
Formation: Couples, see below for positioning.

These two Slovenian wedding dances come from the region of Carinthia, part of which is now included in Austria (Kärnten). "Svatbeni rejc" is in a slow, rather solemn 3/4 time, while the "Svatbena polka" is in sprightly 2/4.

SVATBENI REJC

Measures

Pattern

PART I.

Couples in a circle facing CCW around the floor. Girl is on inside (on man's L), and their hands are joined in front in Skater's Waltz position (L in L, R in R), with man's arm over. Both are facing line of direction.

(Upbeat) Raise joined hands high in front.

1

ct. 1 Both step fwd. with Rft.

ct. 2 Both step fwd. with Lft and pivot immediately on it, making a 1/2 turn L to face opposite direction. This is an individual turn, hands kept joined high. Girl is now on man's R.

ct. 3 Flex knees in this position, feet together.

2

ct. 1 Moving in this new direction (CW around circle), both step fwd. with Rft.

ct. 2 Both step fwd. with Lft and pivot immediately on it, making a 1/2 turn R. Dancers are now in the same position they were on ct. 1 of Meas. 1.

ct. 3 Flex knees in this position, feet together. Hands are still joined high.

3-4

(6 counts) Beginning with Rft and using 6 walking steps, the girl walks around a small circle (CCW) in front of boy. Keep hands joined and up. While the girl is tracing this circle, the boy follows her movements with 6 comfortable steps beginning Rft., gently leading her with his raised hands. Note that the man faces the same direction during this part, whereas the girl is walking around a small circle, turning as it were under his raised arms. At the end the girl has returned to the boy's L side in a position identical to beginning of dance, except that his L arm is now crossed under her R arm. Hands are lowered after the girl's circling.

5

ct. 1 Raise joined hands high again, both step fwd. with Rft.

ct. 2 Both step forward with Lft, pivoting immediately on it, making a 3/8 turn R. In doing so, man passes under joined R hands. Both dancers are now facing "southeast", girl squarely in back of man, looking at the back of his head, L hand in L hand, R hand in R hand.

ct. 3 Flex knees in this position, feet together.

Pattern

ct. 1 Moving in new direction, step fwd. with Rft.

ct. 2 Both step fwd. with Lft.

ct. 3 Both step fwd. with Rft, man turning 1/2 turn L, backing under joined R hands to face girl. They are now standing face to face, joined R hands above joined L hands.

7-8 (6 counts) Beginning with Rft and using 6 walking steps, the girl walks around a small circle (CW) in front of boy. Keep hands joined and up. While the girl is tracing this circle, the boy follows her movements with 6 comfortable steps beginning Rft, gently leading her with and under his raised hands. At end release L hands, facing each other in such a way that boy's L shoulder is toward the center of circle, girl's R shoulder toward center. (He is facing CCW around floor, she is facing CW). Joined R hands are held out to boy's L.
PART II.

9-10 Two waltz balances (man RLR LRL, girl LRL RLR) in place, swinging joined R hands away from center and back again. These steps are light, done on toes.

11 As man does a waltz balance RLR, swinging joined hands away from center, girl does a single quick turn under joined hands, L, with one waltz step LRL.

12 One waltz balance in place (man LRL, girl RLR).

13-14 Two waltz balances identical to Meas. 9-10.

15-16 (6 counts, music retards) Beginning with Lft and using 6 walking steps, the girl walks around a small circle (CCW) in front of boy. Keep R hands joined and up so girl may pass under during circling. Boy follows her movements with 6 comfortable steps beginning R ft. End in same position as before circling.

17-20 Same as Meas. 13-16.

NOW REPEAT ALL OF PART II.

SVATBENA POLKA

This dance generally follows the "Svatbeni Rejc". Couples take ordinary ballroom dance position. Do the dance freely about the dancing area.

1 One two-step in line of direction (man LRL, women RLR), "dipping" joined hands, and bending along with them.

2 Another two-step fwd. (man RLR, woman LRL) raising joined hands high and leaning back a bit.

3 With another two-step (man LRL, woman RLR) make a 1/4 turn L in place.

4 With another two-step (man RLR, woman LRL) make a 1/4 turn R in place.

Presented by Dick Crum

BOHINJSKA ŠUŠTARSKA (Slovenian)

Pronunciation: Bo-heen-ska shoosh-tar-ska ("Shoemaker's Dance from Bohinj")
Source: Learned by Dick Crum from native folk dancers in Ljubljana, Slovenia (Yugoslavia), 1954.
Record: MH 3031-B "Bohinjska Šuštarška"
Formation: Couples at random about the dancing area.

Practically every country in Europe has its "shoemaker's dance". In Slovenia itself there are many versions of it, all depicting mimetically the movements of the cobbler's trade (winding, twisting and sewing of thread, and pounding the tiny heel pegs). This version of the dance comes from around Bohinj.

FIGURE I ("Winding"): Partners kneel facing each other, M kneeling on L knee, W kneeling on R knee. Sing the first verse ("Sukej, sukej dreto, da jo premau na bo!"), revolving own hands around each other rapidly as if winding up cord. On the final syllable, "bo", bring arms out and low at sides. Repeat verse and movements.

CHORUS: Stand up, take shoulder-waist or ballroom position with partner and polka 16 measures freely around floor.

FIGURE II ("Twisting"): Kneel again as in Fig. I, and as you sing the second verse ("Vleči, vleči dreto, da jo premau na bo!") imitate pulling and twisting a piece of thread horizontally, with twisting movements of the fingers. On the final syllable, "bo", bring arms out and low at sides. Repeat verse and movements.

CHORUS: 16 measures of polka.

FIGURE III ("Sewing and Pounding"): Kneel again. As you sing third verse ("Šivej, šivej dreto, touce, touce klin") do the following movements: on "šivej, šivej dreto" imitate sewing some object on your knee; on "touce, touce klin", place your L fist on your knee and strike it twice with R fist; on "klin" reach over and strike your partner's L fist with your R fist. Repeat verse and movements.

CHORUS: 16 measures of polka.

WORDS

1. Sukej, sukej dreto, da jo premau na bo!
 SOO-KAY SOO-KAY DRAY-TOH, DA YO PRE-MOW NUH BOH!
 (Wind, wind the thread, so it won't be too short!)
2. Vleči, vleči dreto, da jo premau na bo!
 VLAY-CHEE VLAY-CHEE DRAY-TOH, DA YO PRE-MOW NUH BOH!
 (Stretch, stretch the thread, so it won't be too short!)
3. Šivej, šivej dreto, touce, touce klin!
 SHEE-VAY SHEE-VAY DRAY-TOH, TOE-TSEH TOE-TSEH KLIN!
 (Sew, sew the thread, pound, pound the peg!)

Presented by Dick Crum

PRAVO TRAKIYSKO HORO (Bulgarian)

Pronunciation:	Prah'-vo trah-kee-sko ho-ro
Source:	First learned by Dick Crum from Mrs. Diana Jordanoff, who said it is called simply "Za kolan" (Belt Dance) in her native village of Tvurditsa, Bulgaria.
Formation:	Open line, dancers using belt hold with neighbors. <u>Note:</u> If the dancing area is too confined or the line too long so that it must curve sharply, it will be difficult to enjoy the dance. You will find it easier to have several lines of 8 to 10 people.
Rhythm:	2/4
Record:	XOPO LP-1-B, band 3, "Trakiysko horo"
<u>Measures</u>	<u>Pattern</u>
	Basic Step ("Trakiyka"):
1	ct. 1 Step Rft obliquely fwd/R. ct. 2 Close Lft up to Rft.
2	ct. 1 Step Rft obliquely fwd/R again. ct. 2 Slight elastic flex of R knee in this position, Lft is moving in air toward a position obliquely fwd/L.
3	ct. 1 Step L ft obliquely fwd/L ct. 2 Slight elastic flex of L knee in this position, Rft is off the ground but <u>does not move from its previous position.</u>
4	ct. 1 Step backward with Rft. ct. 2 Close Lft to Rft.
5	ct. 1 Step backward again with Rft. ct. 2 Slight elastic flex of R knee in this position, Lft is moving toward a position to L.
6	ct. 1 Step Lft to L and slightly back. ct. 2 Slight flex of L knee in this position, Rft is off ground, but <u>does not move from its previous place.</u>

NOTE: While performing the above movements, you are moving first obliquely fwd/R, the circle contracting, then back to place, the circle opening again. In theory, then, you should always end up in the place where you began. In practice, however, the whole circle or curved line has a tendency to move gradually to the R during the course of the whole dance; make your steps fwd/R move further R, and your backward steps not quite returning you to place.

Variations: The above basic step, called "trakiyka" in Bulgarian dance terminology, is found all over the region of Thrace (Trakiya), and forms the basis for hundreds of other dances. In its simplest form, embellished with the variations given below, it is known as "Pravo trakiysko horo". It is used as a basic step in many other quite complicated dances, such as "Lyavata", "Novozagorsko horo", "Chestoto", etc. The following variations may be done whenever the dancer feels prompted to perform them.

Variation I:

- | | |
|---|---------------------------------------|
| 1 | Same as under basic step. |
| 2 | ct. 1 Step Rft obliquely fwd/R again. |

<u>Measures</u>	<u>Pattern</u>
	ct. & Close Lft to Rft.
	ct. 2 Step Rft in place.
3	ct. 1 Step Lft obliquely fwd/L.
	ct. & Close Rft to Lft.
	ct. 2 Step Lft in place.
4	Same as under basic step.
5	ct. 1 Step backward again with Rft.
	ct. 2 Hop on Rft, moving slightly backward.
6	ct. 1 Step on Lft slightly to L.
	ct. 2 Hop on Lft, swinging Rft sharply across in front of L leg.

Variation II:

1-4	Same as under Variation I.
5	ct. 1 Step backward again with Rft.
	ct. & Close Lft to Rft.
	ct. 2 Step Rft in place.
6	ct. 1 Step slightly L with Lft.
	ct. & Close Rft to Lft.
	ct. 2 Step Lft in place.

Presented by Dick Crum

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KAMARINSKAYA
(Russian)

- Source:** Kamarinskaya (Ka-mar'-in-sky-a) was arranged by Sergei Temoff and was performed as an exhibition by Chang's International Folk Dancers in 1946.
- Record:** National 456-"Topsy Gypsy" (45)
Continental 1296 - "Topsy Gypsy" (slow considerably) 2/4 time
- Formation:** Ptrs facing in lines about 8 ft apart. Lines should be formed so that when ptrs assume ballroom pos cpls can dance into a circle moving LOD (CCW). Usually 2 lines of cpls (1 line on each side of room), M on inside with backs twd M in opp line, W on outside facing ptr.
Unless otherwise indicated, M fists on hips and W free hand on hip, palm out. W hold handkerchief always in R until Fig VI, when it is tucked into her belt for the rest of the dance.
- Steps:** Russian polka (no hop), walk, hop, brush step, push step, prysiadska, skip, pas de basque, toe-toe-kick-step.
W knee-bend: Keep ft on floor, in place. Small bend of R knee fwd, L knee straight (ct 1), small bend of L knee fwd as R knee is straightened (ct 2). During this step W keep R hand above head level (arm rounded) and wave handkerchief with circular motion of wrist.
- Measures**
8 **Pattern**
INTRODUCTION: M stand with fists on hips and keep time with small bend of R knee, straightening knee on ct 1 of each meas as he watches ptr. W turn L shoulder twd M and stand watching him as she does knee bend.
- FIGURE I**
M continue keeping time in place during the Fig.
- 1 a. W progress twd ptr on this pattern. Face ptr and touch R heel diag fwd R, turning body slightly twd active ft and dipping handkerchief low (ct 1); brush R ft back diag across L, as upsweep of handkerchief begins (ct 2).
- 2 As body is straightened, move fwd twd ptr with small steps R L R (ct 1&2).
- 3-4 Beginning L repeat action of meas 1-2, again dipping handkerchief with R.
- 5-8 Repeat action of meas 1-4.
- 9-12 b. With L shoulder twd ptr, W dance knee-bend 4 times.
- 1-4 c. W move away from ptr with 8 push steps to R, R hand high.
- 5-8 Make a quick 1/2 turn L (CCW) and with R shoulder twd ptr, L hand high and R on hip, continue away from ptr with 8 push steps. W should now be in original place.
- 9-12 W turn to R (CW) in place with 8 push steps, R hand high.
- 13-16 W turn to L (CCW) in place with 7 push steps, L hand high. Finish with pose to ptr, bringing L to hip and extending R hand and R toe twd ptr.
- FIGURE II**
With L shoulder twd M, W dance knee-bend throughout this Fig as she watches ptr.
- 1 M prysiadska and finish with R toe (on floor) extended twd ptr, R shoulder leading. Fists may be on hips or hands can drop between knees on prysiadska. As toe is extended, matching hand is extended twd ptr (shoulder leading), other hand high.

<u>Measures</u>	<u>Pattern</u>
2	Bringing hands to hips, polka twd ptr, beginning R.
3-4	Prysiadska, extending L ft twd ptr with L shoulder leading and polka twd ptr, beginning L.
5-8	Repeat action of meas 1-4 (Fig II). Finish facing ptr.
9-10	With fists on hips, M move bwd away from ptr. With slight hop on L ft, touch R toe down diag fwd R, heel up and knee turned in (ct 1); with slight hop on L, place R heel on floor, toe up and knee turned out (ct 2). Repeat beginning with hop on R.
11-16	Repeat action of meas 9-10 three times more, except that on meas 16 close R ft to L (ct 1) and stamp R ft fwd, R arm extended twd ptr, L arm high to end in pose (ct 2). Finish in original place.
	FIGURE III
	During this Fig, M repeat action of Introduction.
1	W move fwd twd ptr. With slight hop on L, point R toe down diag fwd twd R, heel up and knee turned in, dipping handkerchief low (ct 1); with slight hop on L, point R toe in same place, heel up and knee turned out (ct 2). There is slight turn of body twd pointing ft.
2	With slight hop on L, kick R fwd diag R, knee straight, bringing handkerchief overhead (ct 1); step fwd R (ct 2). <u>Note:</u> This is not a high kick.
3-4	Beginning with hop on R and pointing L toe, repeat action of meas 1-2 (Fig III).
5-12	Repeat action of meas 1-4 (Fig III) two more times. Finish with both hands on hips.
13-15	Beginning R, move bwd to original place with 6 skipping steps, gradually bringing hands to open pos.
16	Close R ft to L, no wt (ct 1); pose to ptr as at end of Fig I (ct 2).
	FIGURE IV
	With L shoulder twd M, dance knee-bend throughout this Fig as she watches ptr.
1-2	Beginning R, M move fwd twd ptr with 2 polka steps. Fists on hips.
3	Prysiadska, rising with R toe on floor twd ptr, R shoulder leading with arm extended twd ptr, L high.
4	Prysiadska, rising with L ft pointed twd ptr, L arm extended, R arm high.
5-8	Beginning L, repeat action of meas 1-4 (Fig IV).
9-12	Beginning R, return bwd to place with 8 skipping steps.
13-15	Facing ptr, prysiadska 3 times, rising on both heels.
16	Prysiadska, rising with stamp R twd ptr, R arm extended, L high.
	FIGURE V
	During this Fig, M mark time in place as his eyes follow ptr.
1-8	Beginning R, with 8 polka steps W dance fwd CW around ptr (passing R shoulders) to finish in front of him with L shoulder twd him. R hand is extended from shoulder and handkerchief is gently waved.
9-12	W dance knee-bend, flirting with ptr.
	FIGURE VI
	W continue knee-bend during this Fig.
1-3	Beginning R, M move bwd away from ptr with 6 skipping steps.
4	Prysiadska, rising on both heels, arms extended outward.
5-8	Moving fwd to place, repeat action of meas 1-4 (Fig VI).
9-16	Repeat action of meas 1-8 (Fig VI), except that on meas 16 omit the prysiadska and assume ballroom pos with ptr.

KAMARINSKAYA (cont.)

<u>Measures</u>	<u>Pattern</u>
	FIGURE VII
1-4	In ballroom pos, cpls turning CW dance into a circle moving LOD (CCW) with 4 polka steps.
5-8	Retain joined hands (ML-WR). Beginning L, M walk 8 steps fwd LOD with accent on L (ct 1) of each meas, while W makes 4 turns CW under raised joined hands, stepping R L for each turn.
9-16	Repeat action of meas 1-8 (Fig VII).
	FIGURE VIII
1-3	In ballroom pos, (M with L shoulder leading) continue LOD with 6 sliding steps.
4	M walk L R (LOD), while W turns once (CW) under joined raised hands (ML-WR) as she steps R L.
5-8	Repeat action of meas 1-4 (Fig VIII).
	FIGURE IX
	Ptrs facing, M back to ctr; both with hands on hips. Action for both M and W.
1-2	Beginning R, repeat footwork of Fig III, meas 1-2.
3-4	With slight hop on R, touch L toe down, heel up (ct 1); half squat, both ft flat on floor (ct 2); rise and pivot R on R (ct 1); stamp L beside R, to stop facing ptr (ct 2).
5-8	Repeat action of meas 1-4 (Fig IX).
	FIGURE X
1-3	Ptrs facing, hands on hips, M back to ctr. Both beginning R, move bwd from ptr with 6 skipping steps.
4	Point R toe fwd twd ptr and, bending body slightly fwd, clap 3 times (cts 1&2).
5-8	With 5 skipping steps return to ptr and on last 3 cts, in waist-shoulder pos, M lift W high (meas 7, ct 2, prepare; meas 8, ct 1, up; ct 2, down GENTLY).
9-16	Repeat action of meas 1-8 (Fig X).
	FIGURE XI
	Assume Varsouvienne pos, W hands head high.
1-2	Moving fwd LOD, both Pas de basque R L.
3	Retaining hand hold, M step R L in place as W turns R (CW) under their raised joined hands, stepping R L. Finish with hands crossed in front, L on top.
4-5	Repeat action of meas 1-2 (Fig XI).
6	Repeat action of meas 3 (Fig XI), with W turning L (CCW) under their raised joined hands.
7-12	Repeat action of meas 1-6 (Fig XI).
	FIGURE XII
	Retain Varsouvienne pos, hands high.
1-8	Both beginning R, skip bwd (RLOD) with 16 steps. CAUTION: M should glance over his shoulder to keep spacing so that ptrs do not trample cpl behind them.
9-16	In ballroom pos, progress LOD, turning CW, with 8 polka steps.
Chords	Retaining joined hands (ML-WR), W turn (CW) under joined hands and both finish in pose, free hands high.

Presented by Madelynn Greene

Folk Dance Camp 1959

TANKO BUSHKI (Coal Miner's Dance)
(Japan)

- Record:** Folk Dancer MH 2010
This dance is known all over Japan, and has slight variations in various sections. It is the one dance that Japanese teach to Americans when they come over. It can be done to various Tanko Bushi tunes, but this record uses the most commonly known one.
- Formation:** No partners, all stand single file, facing clockwise around the room. (Can also be done counterclockwise). Each dancer does the dance solo, following each other around the ring.

- (1) Lift R ft up below L knee and raise both hands as if holding spade.
- (2) Touch R toe to R side and dig spade to R to the earth.
- (3,4) Repeat all of above.
- (5-8) Repeat all of above but this time use L ft and Dig to L.

Step fwd on R toe, then put weight on it as you throw coal over R shoulder.
Step fwd on L toe, then put weight on it as you throw coal over L shoulder.

Now touch R toe back then put weight on it as body turns slightly to R, at the same time, place L hand fwd as if shading eyes as R hand goes back. Keep head facing forward.
Now touch L toe back then put weight on it as body turns slightly to L at the same time place R hand forward as if shading eyes as L hand goes back.

Now step fwd on R ft as both hands push coal cart forward. Step fwd on L ft and push cart forward.

ENDING: Step fwd on R ft with knee bend and bring both hands down and out to the side.
Step fwd on L ft and straighten up. Bring R ft down beside L ft and clap. Now do 2 quick claps and one more clap (The final clapping is slow, quick, quick, slow)

Do the dance twice, then do 5 slow claps, and begin again. Note that the 5 clap interval comes every second time through the dance. Also it helps to know that you always begin the dance on the vocal.

The other side of this record is WARAKU ODORI which means "Gentle Happiness". There are 2 dances done to this particular tune. One of them is done with hats. The music here is a little bit more difficult for American ears to adjust to, therefore it is suggested you teach Tanko Bushi first.

Note that the elements found in Tanko Bushi are all basic fundamentals for other Japanese dances. In teaching it, it is sometimes advisable to show the dance to a few people in advance and then have them wear kimonos or Yukatas and present it as a demonstration first, and then teach it. It is also good not to teach it in a circle first but have dancers line up behind you so they can get a sense of direction. Also, it is good to first teach the hand motion, then the feet, before putting them together as it does require coordination to get them both going.

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Presented by Madelynn Greene

Folk Dance Camp 1959

NEOPOLITAN TARANTELLA (Italy)

- Record:** V 25-7027 or H 2051 or C 14345
- Source:** Madelynne Greene learned this Tarantella from M and M A Herman in New York City in 1959, who in turn learned it from Italian natives. There are many forms of the Taranteila. This one contains the most commonly done figures.
- PART 1:** Couples in a side-by-side position with the lady to the LEFT of the M, all facing counterclockwise. Hands are crossed behind each other's backs. Step on R ft and hop. Step-hop on L ft. Swing the free ft behind. Run lightly fwd R, L, R. Hop on R ft, swinging L ft behind. All this done moving diagonally fwd to the R. Now repeat all of this moving diagonally fwd to the L: Step-hop on L; step-hop on R; run fwd L, R, L, and hop on L ft. Repeat once more to R and L.
- PART 2:** Face partner, W on inside of circle. Do a "pas de basque" to own R and L, clapping own hands overhead, or striking tambourine. Do a three quarter turn to own right, R, L, R, finishing so that R hips are towards each other. Step sideways on R ft. Bring L ft to R. Step sideways on R ft and bump R hips. Turn to own Left, L, R, L, R. and face partner again. Do a pas de basque to L and to R. Turn three quarters L and finish with L hips towards partner. Step sideways L. Close R to L ft. Step on L and bump L hips. Turn to own Right, R, L, R, L.
- PART 3:** Face partner. Clap own hands and pass partner with hands extended, R hand fwd, L hand flung behind you, using 4 step-hops on R ft. Turn R to face partner when you have exchanged places with 4 steps in place, L, R, L, R. Return to original places, same way but this time pass with L shoulders and hop on L ft. Repeat all of Part 3 again.
- PART 4:** "Flirting Figure": This figure has a lot of leeway. M turns in place by himself, snapping figures, taking modified step-hops in place, improvising with his body, hands, feet in the Italian style, and flirting with partner. Lady moves to her L around the M, with a backward buzz step (R ft goes behind L ft), as she claps hands or tambourine at will.
- PART 5:** Assume same position as in Part 1, but just do a regular goose-kick step fwd.
- PART 6:** Repeat Part 4.
- PART 7:** Face partner. Clap own hands, exchange places with partner by running fwd. with R hand extended to put arm around partner's waist. Turn partly with partner, but then remove arm and twirl by yourself. Return to own place the same way, but extend L arm and turn the other way.
- Repeat dance from beginning for length of record you select. Remember that there should be a very flirtatious lively, bubbly sort of mood and style in this dance.

Permission granted to reprint these notes from Folk Dance House, New York City

Presented by Madelynne Greene

WARAKU ODORI (Japan)

WARAKU ODORI (HAT VERSION) This is done to the same record as the Waraku Odori and will be issued on THE FOLK DANCER Label, this summer. Available from Folk Dance House.

The hat is a light straw, rather large and cone shaped, adorned with tissue paper flowers. In a pinch you can use large paper plates, in which case staple a crepe paper flower on one side to indicate top side.

Hold hat in front of body to start, one hand on each side of hat, lightly so you can twirl it one way and another during dance. Formation as other Japanese dances in a circle single file facing clockwise. Begin 5 counts after singer says KOROSHO.

DANCE STEP PART 1 (Face Center)

- Ct. 1: Step back on L ft flicking R ft up off floor towards L ft.
- Ct. 2: Step forward on R ft.
- Ct. 3: Step back on L ft. again.
- Ct. 4: Raise R ft. up with bent knee.
- Ct. 5: Step back on R ft.
- Ct. 6: Step fwd on L ft. diagonally.
- Ct. 7: Step back on R ft.
- Ct. 8: Raise L knee

PART 2 (Face Clockwise)

Step to L on L ft and touch R toe down behind L heel.

Step to R on R ft and touch L toe down behind R heel.

(NOTE PART 1 is done facing center of circle. Part 2 is done CW. The finish is done facing center of circle)

Repeat Part 2 steps, L and R once more.

Finish by bringing feet together and rest hat beside body hands straight down.

Repeat dance from beginning. Practice twirling the hat properly for additional style.

In teaching Japanese dances it is suggested that footwork be taught first, then the hand motions, then put them together.

Notes reprinted with permission from Folk Dance House.

HAND MOTION PART 1

- Ct. 1: Swing hat with both hands downwards beside L hip, bottom side up.
- Ct. 2: Swing hat diagonally fwd bringing top-side up, with a twirl.
- Ct. 3: Twirl hat in front.
- Ct. 4: Place hat top side up on R knee.
- Ct. 5: Swing hat downwards towards R hip bottom side up.
- Ct. 6: Swing hat diagonally fwd. top side up with a twirl.
- Ct. 7: Twirl hat in front.
- Ct. 8: Place hat top side up on L knee.

PART 2

- Ct. 1: Scoop hat to L so it is top side out beside L side, of body. L hand is on inside of hat, R wrist close to L elbow. Scoop hat to R so it is top side out beside R side of body. Now R hand is on inside of hat, L wrist close to R elbow.

Presented by Madelynne Greene

Folk Dance Camp 1959

POLYANKA

(Russian)

This dance was arranged by Sergei Temoff.






MUSIC Record: Kisinet No. 129 - Album 3 "Polyanka."

FORMATION Double circle, W facing in, M facing out; lines about 6 ft. apart. M stands at ease weight on L foot, R heel slightly off floor, fists doubled up and placed on hips. W has hands on hips.










STEPS Russian Polka*, Push*, Stamp, Brush, Skuff, Cut*, Prysiadka, Double-heel, Russian Skip, Buzz*, Walk*, Jump*, Leap*, Hop*, Toe-slide, Toe-toe-kick-step.

MUSIC	PATTERN	Illustrations by Annemarie J. Steinbiss
Measures	SLOW PART	
1	I. <i>Russian Polka</i> WOMEN: W move toward M with exaggerated polka; beginning with R, step fwd. on heel, toe up (ct. 1); close L foot to the back of R and take weight on L, (ct. and), step fwd. R, (ct. 2), hold (ct. and).	
2	Repeat action of measure 1, beginning L.	
3	Repeat action of measure 1, beginning R.	
4	Turning L shoulder toward partner, stamp L, (ct. 1), hold (ct. and), stamp R, (ct. 2), hold (ct. and). Note: On each polka step the corresponding arm sweeps high in an arch over head, turning opposite shoulder slightly toward partner, opposite hand on hip with knuckles resting on hip. <i>Push and Stamp</i>	
5-6	W faces counterclockwise and moves away from partner with 3 push steps: Step away from partner on R and push simultaneously directly fwd. toward partner with L foot (ct. 1) (L toe extended toward partner); bring L foot to arch of R and take weight on L (ct. and). Repeat push-step twice (ct. 2 and) (ct. 1) (do not close L foot to R arch but stamp lightly on L (ct. and), stamp lightly on R (ct. 2, hold, ct. and), making a half turn counterclockwise to face in opposite direction (R shoulder to partner). The arm position changes with the half-turn counterclockwise, L arm arched high over head, R shoulder turned to partner, R hand on R hip. Note: On push-step W turns slightly fwd. to face partner, pointing "pushing" toe directly toward partner.	
7-8	Repeat action of Measures 5-6, beginning L. L arm arched high over head, R shoulder turned to partner, R hand on R hip. MEN: <i>Heel Stamp</i>	
1-8	Fists on hips, stamp R heel, leaving toe on floor in place and straightening knee (ct. 1), bend knees slightly and lift R heel (ct. and). Continue heel stamps thru phrase always stamping heel on strong beat of the music.	
	II. <i>Brush, Two Step and Turn</i> WOMEN AND MEN	
1-4	L arm arched high, R hand on hips, M and W brush R foot diagonally forward to L across L (ct. 1 and), brush R foot bwd. (ct. 2), kick R foot fwd. turning diagonally forward to R, bending L knee and slightly skuffing L heel fwd. (ct. and). Step R and do 3 two steps R-L-R (cts. 1 and, 2 and, 1 and, 2 and, 1 and, 2 and). While doing two steps, form individual circle to R, arms forward at slight angle (elbow height), palms up; pass L shoulders with partners and end circle facing partners, bringing hands to hips on ct. 2 of measure 4.	
5-8	Repeat action of Figure II, beginning with L foot and with R arm arched high, pass R shoulders on the 3 two steps.	

POLYANKA--Continued

MUSIC	PATTERN	Illustrations by Annemarie J. Steinbiss
	III. <i>Russian Polka, Bow and Cut-step</i>	
1-2	WOMEN: L hand on hip, R arm sweeps across to L and back into a high arc over head. Take one Russian polka bwd. R (ct. 1 and, 2 and), turning L shoulder slightly toward partner. Step L back of R, putting hand to heart (ct. 1) and point R foot fwd; bowing low toward partners, R arm sweeps in an arc from the heart toward R ft. (ct. 2).	
	Note: This step is done in an exaggerated slow tempo.	
3-4	WOMEN: Move toward partners 4 cut steps with R toe leading fwd. (L foot replacing R on cut) (ct. 1 and, 2 and, 1 and, 2 and). Note: Cut step is executed on the numerical ct.	
	Arms held out to the side (palms down), and slightly below shoulder level. Rotate arms bwd. and fwd. turning palms up on each numerical ct. of the music and down on the "and" (cts. 1 and, 2 and, 1 and, 2 and).	
5-8	Repeat figure III exactly except at the end do only 3 cut steps and stamp R, L (cts. and 2, hold and). Finish with weight on L ft., R hand joined high with partner's R, L hand on hip.	
	MEN: <i>Prysiadka, Kick and Turn</i>	
1	Facing partners, prysiadka: Squat with straight back, knees out in wide V, hands fall between knees (ct. 1), straighten knees and extend L leg diagonally to the L (heel on the floor, toe up); R arm held in high arc over head, L arm to side (just below shoulder level), look toward L hand which has palm up (ct. 2).	
2	Repeat action of measure 1 beginning R.	
3-4	With fists on hips, describe small circle turning R while taking 7 double heel steps beginning R (cts. 1 and, 2 and, 1 and, 2). Stamp lightly L (ct. and). (Double heel step: Scuff R heel and quickly step on R foot).	
5-8	Repeat action of measures 1-4 on opposite feet.	
	FAST PART	
	IV. <i>Russian Polka, Cut Step</i>	
1-4	WOMEN: Move bwd. out of circle. Turn R under joined R hands with 4 Russian polka steps, beginning with R foot (R, L, R, L). Make two complete turns.	
5-8	Face partners, R hands joined in high arc, return to place with 8 quick cut steps, R ft. fwd. L hand on L hip.	
9-16	Repeat Figure IV. measures 1-8.	
	MEN: <i>Russian Polka, Russian Skips</i>	
1-4	M follow partner out of circle, R hands joined, with 4 Russian polka steps beginning with R foot. L fist is on L hip.	
5-8	Moving bwd. return to place with 8 Russian skip steps. (<i>Russian Skip Step</i> : Step R ft. directly behind L ft. displacing L (ct. 1), hop L (ct. and), step L ft. behind R ft. (ct. 2), hop R (ct. and).	
9-16	Repeat Figure IV. Measures 1-8.	
	V. <i>Push-step, "Jump" Turn Step, Prysiadka.</i>	
1-4	WOMEN AND MEN: Double circle, facing partners, man's back to center. With 8 push steps beginning L, partners move to own R, weight on R.	
5	W turn once in place to R with "jump" steps. (<i>Jump Step</i> : Leap lightly onto L foot and extend R heel diagonally fwd., toe up (ct. 1), change weight quickly by leaping onto R foot and extend L heel fwd. touching floor (ct. 2).	
6-8	Repeat action of measure 5 three more times (8 jumps in all).	

POLYANKA--Continued

MUSIC	PATTERN	Illustrations by Annemarie J. Steinbiss
5-8	Simultaneously M execute 4 quick prysiadka steps turning R in place. (Prysiadka: Squat with straight back, both hands between knees (ct. 1 and), rise and straighten knees sliding heels out into a wide V position (ct. 2), keep weight on heels (ct. and). At the same time open arms low to side, palms up.	
9-16	Moving L return to original place with 8 push steps, beginning R with weight on L foot. W repeat "jump" step turning to L. Simultaneously M execute 4 prysiadkas turning L. Note: On push step M and W stretch arms out to side at shoulder height. W "flutter" hands, M holds hands still, palms forward. On "jump" step, W turns with hands high over head continuing the "fluttering" motion. At the end of figure, partners are facing about 4 ft. apart.	
1-4	VI. Russian Polka and Dos-a-dos. WOMEN AND MEN: Arms hanging loosely at sides, execute 2 Russian polka steps fwd. toward partner, R, L (cts. 1 and, 2 and, 1 and, 2 and). Move back to place with 2 Russian polka steps, R, L (cts. 1 and, 2 and, 1 and, 2 and).	
5-8	Passing R shoulders dos-a-dos partner on 8 shuffle-walk steps (cts. 1, 2, 1, 2, 1, 2, 1, 2).	
1-4	Repeat 2 Russian Polka steps fwd. (ct. 1 and, 2 and, 1 and, 2 and) and 2 Russian polka steps bwd. (cts. 1 and, 2 and, 1 and, 2 and).	
5-8	Dos-a-dos partner passing L shoulders on 8 shuffle-walk steps (cts. 1, 2, 1, 2, 1, 2, 1, 2).	
1-2	VII Turn Away, Jump, Elbow Hook WOMEN AND MEN: Partners facing, inside hands joined (man's R, W L), progress counterclockwise in the circle, turn away from partner one complete turn on 2 polka steps (cts. 1 and, 2 and, 1 and, 2 and), sweeping joined hands down and fwd. on first polka step. Break on second polka step and rejoin inside hands before beginning next measure.	
3-6	Repeat action of measures 1 and 2 twice.	
7-8	Face partner and both M and W jump diagonally R, on both feet with L hips adjacent (ct. 1 and), jump back to place (ct. 2 and). Repeat the jump diagonally to L (ct. 1 and) and jump back to place (ct. 2 and). On these jumps the hands hang loosely at sides.	
9-16	Join R elbows, L arm held in a high arc. Turn clockwise and take 8 Russian polka steps beginning R. Lean away from partner on turn and end facing partner.	
1-8	Repeat action of measures 1-8.	
9-16	Repeat action of measures 9-16, hooking L elbows and starting polka on L foot with R arm high. Note: At the end of each Russian polka step the foot flies up in back in a saucy manner.	
1-2	VIII. Leap, Buzz and Hop-turn WOMEN AND MEN: Partners facing (M facing out of circle). Both leap lightly diagonally forward to R on R (ct. 1), close L to R (ct. and), change weight to R (ct. 2, hold ct. and), L shoulder to partner. Leap back to place on L ft. (ct. 1), close R to L (ct. and), change weight to L (ct. 2, hold ct. and). Note: W bend slightly backward on this step thrusting their hands high, upward and forward, palms up, measure 1 and return hands to hips, measure 2. M thrust arms down and slightly forward and turns palms forward, measure 1, then back to position low on hips with fist doubled and thumbs pointing backward.	

POLYANKA--Continued

MUSIC	PATTERN	Illustrations by Annemarie J. Steinbiss
3-4	W with R arm held high, L hand on hip, M with both hands remaining low on hip, do one solo buzz turn R in place on 4 buzz steps (cts. 1 and, 2 and, 1 and, 2 and).	
5-8	Repeat measures 1-4 beginning L, R shoulder to partner; one solo turn L and end facing partners.	
9-12	Step fwd. R so that hips are adjacent, R arm around partner's waist, L arm held high. Take 16 hops continuously on R turning R, L leg extended to the back (knee is straight) (cts. 1, and, 2, and, 1, and, 2, and, 1, and, 2, and, 1, and, 2, and). At the end of the turn W must be in original position.	
1-12	Repeat action of measures 1-12 beginning L, hopping on L with L hips adjacent and R arm high.	
IX. WOMEN. Toe-heel, Slide and Kick		
1-4	Beginning with feet together, turn toes out to R (ct. 1 and) slide heels to R (ct. 2 and). Repeat toe-turn step 3 times.	
5-8	Hop on L, touch R toe top side (one foot from L toe with R toe turned down, heel up) (ct. 1 and). Hop again on L. Touch R toe in front of L toe, R knee turned out (ct. 2 and). Hop again on L and kick R diagonally fwd. (ct. 1 and) step R beside L (ct. 2 and). Repeat beginning with L.	
9-12	Repeat measures 1-4 moving to the L. Return to original position and face partners.	
Arms are folded and held at shoulder height throughout entire figure.		
MEN: Polka, and Star Prysiadka		
1-4	In groups of 6, take 4 polka steps, casting off to L (L, R, L, R) to form a L hand star. Arms are outstretched at shoulder height, palms up.	
5-8	In L hand star position, prysiadka 4 times kicking R foot diagonally fwd. Both arms remain outstretched on star.	
9-12	Break from star formation and take 4 polka steps (L, R, L, R) to original position facing partners, keeping both arms outstretched as M returns to partners.	
X. Polka, Skip and Pose		
1-4	WOMEN & MEN: In shoulder-waist position, take 4 polka steps turning clockwise and traveling counterclockwise. Finish polkas in single circle, W facing partners, R hands joined high, L hands on hips.	
5-8	W turn clockwise under arch formed by joined R hands and make 2 turns with 4 polka steps (R, L, R, L) progressing counterclockwise in circle, while M move fwd. counterclockwise with 8 short walking steps, stamping L foot on first count of each measure (L, r, L, r, L, r, L, r).	
9-11	Join L hands in front and R hands at W R waist, make one complete clockwise circle with 6 skipping steps, beginning R (cts. 1 and, 2 and, 1 and, 2 and, 1 and, 2 and).	
Note: W turn backward on the skip, M forward.		
12	M twirls W to R, keeping L hands joined. Drop R hands which go into high arc as they finish in pose W on outside facing M whose back is toward center.	

Presented by Madelynne Greene.
Notes reprinted with permission
from Let's Dance, May, 1950.

GORALSKI TANIEC
(Poland)
An Exhibition Dance for Eight Couples

- Source:** This dance was taught to Madelynne Greene by Joe Smiel who danced it in Eastern Polish Groups.
- Music:** Record: Biscaye 104B
- Formation:** Part I Chorale - (Music A played slowly)
- Measures** **Pattern**
- Music A** Four couples walk out on floor to center (R arm of M around W's waist, W's L arm on M's R shoulder, Wholds skirt with R hand, M's L hand on hip).
- 16 (Fast) Four other couples enter with a gallop step around outside forming a circle while center 4 couples polka, turning CW in social dance position.
- A 16 Inside couples join outside circle reversing direction of polka dancing CCW, as first 4 dance polka in a CW turn, all progressing in LOD.
- B 16 Men leave Women and turn diagonally L (swing arms to L, bending body fwd)
- (a) Step L, hop; R hop (swing arms to R) L, R fall onto L pushing R out to R side just off the floor (circling in center) R, L, R fall onto L pushing R out to R side just off floor.
- (b) Step R hop, L hop, R, L, R fall onto L; R, L, R, fall onto L, (repeat (b)). 3 times in all.
- AT THE SAME TIME**
- Girls facing center balance R, L, turning with 4 buzz steps R in place.
Girls facing center balance L, R, turning with 4 buzz steps L in place.
(hands on hips). Repeat above 4 times in all.
- C All face center, woman behind her partner.
Men click heels 24 times - raise heels on ct. and (pigeon-toed) and come down with heels together on ct. 1. 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 R, L, R, L, progresses diagonally R to center ending in front of next man.
Repeat, then end behind next man, progressing 6 times and ending 2 men behind her original partner. (She continues for the remainder of the dance with this new partner).
NOTE: This step is done in counterpoint to the musical phrase.
- D 8 Couples with inside hands joined (outside hands on hips) step on outside ft. step swing, Reverse, step swing, step swing, facing each other they do push step (3 swings, 1 push).
(Kick step - M's step - L, R, L pushing R - W's step opposite R, L, R pushing L). Both do 4 balance steps (W dances backwd.) turning CW, M's outside hand held outward, body bent fwd, W's L hand on M's R shoulder, R hand on waist.
- 8 Repeat D.
- Part II
- E 4 Interlude
Break - M & W clasp inside hands - both starting on outside ft. do 3 step swings - step inward on inside ft. and leap onto outside ft. ending against

<u>Measures</u>	<u>Pattern</u>
	LOD on M's L and W's R ft. body in crouched position with W's R and M's L arm hanging straight from shoulder over clasped inside hands. This position is maintained during the following step:
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 backwd, M turning L, W turning R - falling onto R ft. and M falling onto L ft.
G	Starting in a crouching position 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 position and split the line with 12 polka steps turning CW, to break column. Second couple lead off, M turning L, W turning R, form two lines facing each other with balance steps. (12) End with couple 2 at bottom of line, couple 8 at top; couple 1 in center.
	MAN'S SOLO
A 16	First couple finish in center of lines and M throws W out to M's side of line and does solo "Boot Step" as follows: Step to L close R to L step L; hop on L (1 and 2 and) Step R then hop on R (ct 1 and) Step on L then hop on L (ct 2 and) Repeat - reversing above footwork.
(Men click heels	Man 8 solo steps for 16 meas. while W struts around -
W twist heels	M clicking heels and ignoring women, W's step - feet together, twist both
R, L, R, L)	heels to R in place, to L, in place.
	WOMAN'S SOLO
C 12	As soon as M finishes solo W leaps in to perform "Boot Step" with flashing turns and skirts whirling for <u>12 meas.</u> as M does W's heel shift step as described
M twist heels	above - W repeating balance R, L, buzz R 4 steps - repeat reversing ftwrk,
W Bal, Bal, buzz	alternating ftwrk 4 times in all.
4 steps	
D	Leading couple 4 polkas out between the lines turning in ballroom position while lines come together with 4 bal. steps and all dance a Krakowiak turn - hopping on R ft. - R hips adjacent - L hands high for <u>12 meas.</u> - couples gallop in a CCW circle for <u>8 meas.</u> and then in ballroom position polka out and break formation, dancing at will around the floor - 4 polka steps revolving CW off floor.

Presented by Madelynnne Greene

PASO DOBLE

(Spain)

(May be danced with or without castanets)

Record: National 457 or Decca 20235
 Source: Madelynne Greene learned these and other steps while traveling in Spain. There are many variations on Paso Doble. This is a simple version.
 Formation: Couples face fwd in LOD. Man on inside, lady on his R side, M & W L hand on hip; R arm swings sharply fwd and back in time to marching music.
 Castanets: Keep time to music with
 "and"/"1"/"and"/"2"/"and"/"1"/"and"/"2"/
 both/ both/ left/ roll/ both/ both/ left/ roll/
 Musical phrase ending is usually punctuated with "crash-both" or "both-both".

MUSICPART I

A

Posture: Very tall - proud and arrogant bearing.

March: Beginning R foot keep time to music moving fwd. 23 steps, hold 25th count,

At the 24th count M steps and turns to R to end with back to LOD.

PART II

B

Pass - Back to Back

Partners moving to L changing into partner's place. L close R to L.

Repeat (4 times in all). (L arm is raised overhead during the above step, R hand on R hip). Look over R shoulder as partners pass back to back.

B repeat

Return to place reversing above footwork and arms again passing back to back. Look over L shoulder. Raise R arm.

PART III

C

Couple pivot turn

On 4 steps (R, L, R, L) walk up to partner facing (very close)

Begin to move in a tiny circle R arm still high, L down and in back of L side. (The R toe of couple remains close together almost in place; foot turned out) step to L on L (ball of foot)

Move R heel fwd (twisting on ball of R foot) step on L and again move R heel to continue the pivot turn with partner (keeping very close together and looking at partner, chin just above own R shoulder, back arched.)

Step is done 6 times in all completing on clockwise revolution.

PART IV

D

Figure Eight - Woman leads in Center

(1) W leads M into the first part of a figure 8. Moving fwd towards center then turning to her L she returns to their original place of the Couple Pivot Turn, 12 steps in all beginning R ft. (L arm curves in front as she turns L in the "figure eight" R arm curved behind the back)
 Man the same.

Repeat the Figure 8 W leading out of circle in exactly the same manner and returning to place. (Arms same as above). Repeat the pivot turn (4) steps but only half a turn. End M facing center.

MUSICPART V

(2) Man leads Figure Eight into center.

Same as above but man leads instead of W. She follows behind him. At end of figure couples return to original places in the circle.

PART VI

E

Individual "Grapevine" - Clockwise turn

(1) Step fwd R, slightly bent R knee; step L close to R; step back on R; step L close to R and

(2) Step fwd R; step L close to R; step back on R step L close to R.

(3) Repeat once more.

Spin to R. R arm out to side to pantomime the cape.

Repeat Individual "Grapevine" step (1) doing 4 in all.

PART VII

Interlude: Spin music - Dancers spin twice to L crossing R over L.

PART VIII

I A

Small Ronde de Jambe close to floor.

Facing partner R arm held high; L curved in front,

(1) Step R to R (turn body slightly to R)

(2) Step on L cross in front of R (describe a small 1/2 circle on floor)

(3) Step R (face slightly to R)

(4) Small ronde de jambe (retrace 1/2 circle on floor with L ft. and at same time turn body to face partner and end the step facing to L.)

B

Repeat 1-2-3-4 reversing arms and footwork.

C

Individual Circle:

Walk in a small circle, ct. 1-2-3-4-5 circling to R, R arm across in front of body, L curved in back, head looking over R shoulder.

ct. 6 - facing partner step on L, arms over head (crash castanets)

ct. 7-8 - point R toe in front - arms brought quickly and sharply behind the body (castanets "both")

PART IX

II

Repeat IA - B then spin on R ft. keeping L close to it but no weight on it and end facing partner. Stamp L - R (no weight)

PART X

III

A

Big Ronde de Jambe

Repeat II A-B-A (exaggerate length of step and lift feet off floor) Spin on L ft keeping R toe close to floor during turn. End facing partner, weight on L, R toe close to L arch.

B

Repeat II A-B

C. Make two quick turns to R stepping R-L-R (almost in place).

Ending: Ct. 6 step on L, 7-8 point R toe partners end close together L shoulders almost touching. M's back is to LOD- W facing LOD.

PART II

(M turns first to R on first 2 steps of marching music)

Repeat:

March - Part I

Pass back to back - Part II

Couple Pivot Turn - Part III

Figure Eight (woman leads) - Part IV

Individual Grapevine

Interlude

Small Ronde de jambe - Part VIII

Big Ronde de jambe - Part X

YOVANO YOVANKE
(Macedonian)

Pronunciation: Yo'-vah-no Yoh'-vahn-keh
Source: As learned in Sofia, 1958, by Michel Cartier of Montreal, Canada.
Record: Folk Dancer MH 3055
Rhythm: 7/8 most easily broken down into a 1-2-3, with hold on ct. 1.

This dance is a fixed-sequence form of "Lesnoto", as danced in the town of Krushevo — it is also known as De Maro Selfio. Open circle, arms on neighbors' shoulders.

- STEP NO. 1 (Done during singing of text)
- Meas. 1 ① Step R with R ft, turning a bit to R.
2 Slight lift on R ft, bringing L ft forward, ready to step.
3 Step onto L ft.
- Meas. 2 ① Step R with R ft, turning to face center.
2 Swing L ft up in front (men higher than women), knee bent, rising on R toe, and then coming down again.
3 Keep L knee where it is, rise again on R ft and come down.
- Meas. 3 Same movements as in Meas. 2, but with opposite feet (step on L ft, etc.)
- STEP NO. 2 (Done during instrumental interlude)
- Meas. 1 ① In place, step on R ft.
2 In place, step on L ft.
3 In place, step on R ft.
- Meas. 2 ① Moving toward center, step with L ft.
2 Moving toward center, step with R ft.
3 Moving toward center, step with L ft., beside R ft.
- Meas. 3 ① Step obliquely right/back with R ft.
2 Place L ft behind R ft a bit to R.
3 Put whole weight on L ft.

NOTE: Step No. 1 is done for 21 measures; step No. 2 is done for 9 measures.

Presented by Dick Crum

POLSTER TANC (Slovenian Pillow Dance)

Pronunciation: Poh-stair tahnts
 Source: Learned by Dick Crum from Slovenian dancers in Cleveland and Chisholm, Minnesota.
 Record: Folk Dancer MH 3034

"Polster Tanc", a dance performed at weddings in Slovenia, is very reminiscent of an American game called "Spin the Bottle". In the old country, a forfeit was paid by the dancer who had been kissed, on leaving the circle. This was a free donation of money, placed on a large platter on a table just outside the circle. It was later turned over to the bridal couple to start them off on their new life. The dance can also be done without anyone paying forfeits or anyone leaving the circle if it happens to be a small group and they so desire.

For as many as will in a large circle. Hands are joined. One person in the center (preferably a man to begin with) with a pillow in his hands.

PART I:

Meas. 1-8 Circle moves CW with waltz step. Man in center moves in opposite direction, looking for a partner.
 Meas. 9-16 Circle moves CCW with waltz step. Man in center moves in opposite direction, still looking.

PART II:

Meas. 17-20 Man in center chooses girl partner. He places the pillow on the ground in front of her. Both kneel on the pillow and kiss and/or embrace. The dancers in the circle stop dancing during this interlude.

PART III:

Meas. 21-36 The kneeling couple stand and take polka position carrying the pillow with them. They dance polka together in the center of the circle. The circle of dancers do the polka moving to the left and then to the right.

To continue the dance, the man leaves the circle and pays his forfeit while the girl, carrying the pillow, goes through the same procedure until she chooses her male partner. This keeps up until the end of the record. An important item to remember is that the men pay the forfeit only.

NOTE: On the record, an additional 16 measures of polka are added to the end.

Presented by Dick Crum

KATUSHE MOME

(Macedonian)

Pronunciation: Kah'-too-sheh moh'-meh
 Source: Learned by Dick Crum from native dancers, Yugoslavia, 1954.
 Record: Folk Dancer MH 3055

A Macedonian dance in 9/16 time. The rhythm is most easily broken down into a "quick-slow-quick-quick", counted 1-2-3-4, with extra hold on ct. 2. Dancers are in open circle, hands joined and held a shoulder-height, but not far forward.

CHUKCHE (pron. "Chhook-cheh") is the Bulgarian term for a typically Balkan dance movement for which we do not have a good, brief term in English. A "chukche" consists of rising up onto toe and then coming down on the heel again on one count. In English we would have to call it a "rise-on-toes-then-come-down-again" step. The step occurs in "Katushe mome Katushe" and many other dances.

Measures	Pattern
1	ct. 1 "Chukche" on R ft in place, swinging L ft slightly in front. ct. 2 Step a few inches L with L ft. ct. 3 Step on R ft in front of L ft. ct. 4 Put weight onto L ft again in same place.
2	ct. 1 "Chukche" on L ft in place, swinging R ft slightly in front. ct. 2 Step a few inches R with R ft. ct. 3 Step on L ft in front of R ft. ct. 4 Put weight onto R ft again in same place.
3	Same as Meas. 1.
4	ct. 1 "Chukche" on L ft, turning to face to R (into line of direction) ct. 2 Moving in line of direction, step on R ft. ct. 3 Continuing in line of direction, step on L ft. ct. 4 Continuing in line of direction, step on R ft.
5	ct. 1 Continuing in line of direction, step on L ft. ct. 2 Continuing in line of direction, step on R ft. ct. 3 Step fwd with L ft, turning to face center of circle. ct. 4 Step back on R ft, still facing center of circle.

NOTE: The description given above is the basic form of the dance. In practice, native dancers generally hesitate a fraction of a second on every count 2, doing a slight up-and-down movement with the foot bearing weight on count 1, so that the foot stepping during count 2 touches the ground a bit late. Natives refer to this important style point as "sinkopa" or syncopation. It is not absolutely necessary for enjoyment of the dance.

Presented by Dick Crum

4

SITNA KOPANITSA
(Bulgarian)

Pronunciation: Seet'-na koh'-pah-nee-tsa
Source: Individual variations learned from "Tanec" Dance Ensemble and from Bulgarian immigrant dancers in Pittsburgh, Pa.
Record: Folk Dancer MH LP 104, band 5 - Gankino-Shopska Kopanitsa
Formation: Dancers in lines or one large open circle, using belt hold.

"Kopanitsa" is a dance-type synonymous with "Gankino" in the extreme western region of Bulgaria. It has many variants, some of which are highly complex and performed by men only. The name "kopanitsa" comes from the word "kopam" meaning "to dig", and refers to the digging movements of the feet in certain figures. The rhythm is Gankino-type, 11/16, most easily broken down for learning purposes into 1-2-3-4-5, with a hold on count 3. The four figures given here are but a small fraction of the rich variations done in Bulgaria.

Figure I:

Meas. 1 ct. 1 Step R ft to R.
 ct. 2 Step L ft in back of R ft.
 ct. 3 Step R ft to R.
 ct. 4 Hop on R ft, bringing L ft around in front.
 ct. 5 Step on L ft to R of R ft.

Meas. 2 ct. 1 Step R ft to R.
 ct. 2 Step L ft in back of R ft.
 ct. 3 Step R ft to R.
 ct. 4 Close L ft to R. ft sharply
 ct. 5 Pause.

Meas. 3 ct. 1 Step L ft to L.
 ct. 2 Step R ft in back of L ft.
 ct. 3 Step L ft to L.
 ct. 4 Close R ft to L ft sharply.
 ct. 5 Hold.

Figure II:

Meas. 1 ct. 1 Step R ft to R.
 ct. 2 Step L ft in back of R ft.
 ct. 3 Step R ft to R.
 ct. & Step L ft in front on R ft.
 ct. 4 Step R ft to R.
 ct. 5 Step L ft in back of R ft.

Meas. 2 ct. 1 Step R ft to R.
 ct. 2 Step L ft in back of R ft.
 ct. 3 Step R ft to R.
 ct. 4 Bending a bit forward, tap L toe beside R ft.
 ct. 5 Still bent forward, tap L heel beside R ft.

Meas. 3 Same as Meas. 2, but opposite footwork and direction.

Figure III:

Meas. 1 Same as Meas. 1 of Figure I.

Figure III: (cont.)

- Meas. 2 ct. 1 Facing diagonally R/fwd, step on R ft in place.
 ct. 2 Step on L ft in place.
 ct. 3 Step on R ft in place, raising L knee high.
 ct. 4 Step on L ft in place, raising R knee high.
 ct. 5 Step on R ft in place, raising L knee high.
- Meas. 3 ct. 1 Step L ft to L.
 ct. 2 Close R ft to L ft.
 ct. 3 Step L ft to L.
 ct. 4 Hop on L ft in place, raising R ft forward rather high.
 ct. 5 With an accented slap of R sole, bring R ft down and back across its place.

NOTE: During consecutive repetitions of this figure, counts 1-2 of Meas. 1 are done more in place than to the right.

Figure IV:

- Meas. 1 Same as Meas. 1 of Figure I.
- Meas. 2 Same as Meas. 2 of Figure II.
- Meas. 3 ct. 1 Step L ft to L.
 ct. 2 Close R ft to L ft.
 ct. 3 Step L ft to L.
 ct. 4 Hop on L ft in place, raising R ft forward rather high.
 ct. 5 Bend forward and bring R ft down forward with a stamp (not taking weight, however), R leg straight.

During each consecutive repetition of this figure:

- (Meas. 1a ct. 1 Hold
 ct. 2 Hold.
 ct. 3 Slide R ft back into place taking weight with a stamp.
 ct. 4 Hop on R ft, bring L ft around in front.
 ct. 5 Step on L ft to R of R ft.

Then continue into Meas. 2, etc.

NOTE: The two-count hold in Figure IV "infringes" on the steps done immediately after the three measures of which it is made up. This means that the first time you do it in the dance, it follows the description above (Meas. 1, 2, & 3). However, during consecutive repetitions of the figure you will hold the first two counts of Meas. 1 (see 1a above). Also, when you change from Figure IV to any other figure, the two-count hold replaces cts. 1-2 of Meas. 1 of such figure.

Presented by Dick Crum

THE POSTBOYS' DANCE (Germany)

A humorous dance from Bavaria, Germany. This dance is called "Mit Der Kutsche" (with the coach) and is done by the postboys whose duties are to tend the horses of travelers stopping temporarily. Sometimes the boys dance together and sometimes with partners, but the dance is stopped suddenly if a customer should arrive. This occupational hazard has been incorporated into the dance. The men's movements are strong, the women's less so.

- Source:** Dances of Germany - Agnes Fyfe
Music: Printed music in above mentioned book.
 Recording "Am Brigitta-Kirta" - Vienna #1041-A or probably any regular 8 phrase laendler music.
- Formation:** Any number of couples standing facing the center in a double circle, men behind women.
- Steps:** Waltz - Small walking waltz (refer to laendler)
 mazurka - Step sdwd. on RF, close LF to RF, hop on LF. At the same time raise R leg and bend knee to bring RF quickly in toward L knee. This requires 3 counts and is repeated on same foot.
 Spring step - If traveling to R raise R leg sdwd. on third beat of previous meas.
 Hop about a foot to the R on the LF; bring the RF to the floor with R heel at the L toe weight on both feet knees slightly bent.
 Raise R leg sdwd. on third beat to repeat.
 Leg-circling - This is a man's step.
 Hop on RF raising L leg sdwd. and circling it backward to step down behind the RF in order to hop on the LF on the first beat of next meas.

Music 3/4

Measures

Pattern

INTRODUCTION

- 1-4 Small waltz steps in place. W with hands on hips, M's hands on partner's waist (he is behind her). M turns W to her L on first step to look at him over her L shld, to R on second step to look over her R shld., then twirls her around to her L on meas. 3 & 4 to finish facing him, her bk. to center of circle.
- 1-16 **STEP I.** Men with thumbs in suspenders execute 16 leg circling steps in place. (start hop R)
 Women with hands on hips turn several times CW in place with 8 waltz steps, repeat steps turning CCW in place.
- STEP II.** Same hand positions, facing partner.
- 1 Small spring onto LF pointing RF frwd. toe down,
 2 small spring onto RF pointing LF frwd.
 3 small spring onto LF pointing RF frwd.,
 4 Pull RF to position beside L and stand on both feet
 5 Swing R arms upward and joins RHs,
 6 Swing L arms upward and join LHs above the R,
 7-8 Both drop to full knee-bend, bounce once in this position and stand up hands still crossed

MeasuresPatternSTEP II. (cont.)

- 9 Keep RH joined, turn CW with partner with three running steps (pull away from partner, calling out "Hol, hol, hoi").
- 10 Release RH turn self CW to face partner, pivoting with feet together and rising onto toes.
- 11 Join LH turn CCW as in meas. 9.
- 12 Release LH turn CCW to face partner, pivoting with feet together and rising onto toes.
- Finish with M's bk to center.
- 13-14 2 mazurka steps traveling in LOD (M start L, WR)
- 15-16 M lifts his partner in a CCW direction as he pivots in place to put her down facing him, his bk. still to the center.
- 17-32 Repeat meas. 1 to 16 exactly except that the M starts with his bk. to the center and completes all turns with his bk. to the center.
- STEP III. Men sit cross-legged in a circle facing inward with arms folded and nod head alternately to R and L on each meas. playfully ignoring the women.
- 1-16 Women face the center hands on hips, travel CCW and CW behind the men, bending frwd. slightly at the waist trying to catch partner's or another man's eye.
- Women execute 4 spring steps sdwd. to the R (CCW), then 4 spring steps sdwd. to the L (CW), then repeat these 8 steps.
- Men jump onto feet on last meas. and take partner in ballroom dance position. He may take his original partner or a new one, but it must be one who is behind him. Extra ladies may join the dance during step III.
- STEP IV. Couples dance a laendler waltz turning CW and traveling CCW in the circle. Finish facing partner with M's bk to center.
- 1-16 REPEAT STEP II (starting with M's bk. to center).
- 1-32 REPEAT STEP III.
- 1-16 REPEAT STEP IV.

Presented by Grace Perryman Nicholes

LA CONDICIÓN

An Argentine folk dance belonging to the group of court dances brought to the new world from Spain. Each couple dances independently of each other and moves with sedate elegance even in the zamba steps which are a gay addition from the New World.

Source: Manual de Danzas Nativas - P. Berruti

Music: Recording - Capitol LP-T10004 -- band 3 side 1.

Formation: Couples, facing partner several feet apart, standing in straight posture
M's L to audience, handkerchief held between first and second fingers of RH (M holds it by a corner, W holds it by the center).

Steps: Minuet steps described in dance pattern

Zamba step 6/8 tempo (described moving to the right)

Ct. 1 step on LF across in front of R, ct. 2 step R slightly to R, Cts. 3,4,5, repeat cts. 1,2,1, ct. 6 place RF beside LF with no wgt.

Repeat to L starting with RF.

If step is to be repeated in the same direction wgt. on RF on ct. 6

Music 3/4

Measures

PRIMERA

8

Pattern

INTRODUCTION

RH holding kerchief down at side, M's LH behind his bk. W's LH holding skirt.

1-4 LF frwd. takes wgt. as RF is slowly brought frwd. point R toe frwd and salute partner by raising kerchief to shoulder level and again down to side while bowing the head slightly.

5-8 Step bk. on RF and point the L toe frwd. and repeat the salute and bow. LF takes wgt.

I. AVANCE

1 Moving diag. frwd. to the right with steps R, L, R, point L toe frwd. During these steps travel in a curving CCW line to finish facing diag. frwd. L when pointing L toe.

2 Step R, L, R, point R toe frwd. traveling in a CW curving line to finish facing diag. frwd. R when pointing R toe.

3-4 Repeat meas. 1 2. Finish facing diag. frwd. R. in front of partner.

II. REGRESO

1 Step on R beside L, step bk. L, step bk. R. Point L toe frwd. travel bkwd. on a curving CCW line to finish facing diag. L when pointing L toe.

2 Step on L beside R, step bk. R. step bk. L, point R toe frwd. travel bkwd. on a curving CW line to finish facing diag. R when point R toe.

3-4 Repeat meas. 1 2. finish facing frwd. in original place

III. AVANCE IV. REGRESO

1-8 Repeat figures I and II.

V. SALUDO

1 Standing in place, circle kerchief airily in front and bring RH to heart.

2 Move frwd. 4 small steps bringing kerchief frwd, again to heart, then up in a salute as in intro.

3-4 Circling kerchief above R shld. dance bkwd. 2 waltz steps starting on the RF; do not step bkwd on final count but point LF frwd and bring kerchief down to side.

Music 6/8
Measures

Pattern

VI. MEDIA VUELTA — Zamba tempo

1-4 4 Zamba steps moving to R (start LF across R). Follow R shld, and move diag. frwd. R traveling in a CCW curve into partner's place and again toward center to finish facing partner in a diag. L position on his side of dance space with no wgt. on RF.

Face partner throughout step, circling kerchief in front and saluting partner with it at end of second and fourth step.

VII. ARRESTOS — Zamba tempo

1-2 2 zamba steps moving to L (start RF across L). Kerchief extended at R side. Follow L shld. and move in a small arc across in front of partner, no wgt. on LF at end of 2nd step.

3 1 zamba step moving to R (start LF across R) circling kerchief. Follow R shld. and move in a small arc across in front of partner. RF takes wgt. on last count.

4 Step LF across R as though starting a zamba step. Step RF beside L facing partner and raising arms in a "Coronacion"; on last notes make a small bow and step bk. into partner's place.

CORONACION — This is a traditional ending for Argentine dances. The arms are extended above, but not touching, partner's shoulders — M's arms outside. This position is held for a very short moment.

SEGUNDA — The dance is now repeated in its entirety from the partner's position to end in your own original position.

Presented by Grace Perryman Nicholes

EL BAILECITO

A graceful handkerchief dance from northern Argentina. Also found in Bolivia and Peru. The dance's full name is "Bailecito de tierra" (little dance of the country) is rarely used, but it is truly a dance of the country produced by the action of South American dancers, particularly in rural areas, working over and adapting court and ballroom dances which were brought from Spain in Colonial times.

Source:	Manual de Danzas Nativas - P. Berruti
	Dances of Argentina - A. L. Lloyd (not the choreography)
Music:	Printed in Dances of Argentina - A. L. Lloyd
	Recording - Capitol LP-T10004 "Viva Jujuy" band 4 side 2.
Formation:	Couples, facing partner several feet apart, standing in straight posture M's L to audience, handkerchief held in RH. The handkerchief is held between the first and second fingers; the M holds it by a corner, the W holds it by the center.
Steps:	Small waltz steps, quick but fairly smooth - 2 steps per meas.
Music 6/8	
<u>Measures</u>	<u>Pattern</u>
1-16	"Primera" (First) INTRODUCTION Dance in place, waving handkerchief high and airily. STEP I - Avance y retroceso. 1-2 Advance frwd. and to own R with 4 waltz steps until L shld. are adjacent. (waving handkerchief) 3-4 Making 1/4 turn CW dance bkwd. 4 waltz steps passing R shlds. and saluting with handkerchief (on salute lower RH to chest and then extend it diag. frwd. in front of face or shoulder. Always face each other, avoid sqwd. moving behind partner) 5-6 Making 1/4 turn CCW dance bkwd. 4 waltz steps to original place. 7-8 Dance 4 waltz steps in place saluting partner with handkerchief. STEP II - Avance y retroceso 1-8 Repeat step I but advancing toward own L and turning CCW to pass partner by L shlds. STEP III - Giro -- R arm extended softly out to R and slightly dnwd. palm turned in. 1-2 Follow R arm in a small CCW circle moving to own R. on meas. 2 R shlds. will be adjacent in center of space. Stop there for "un momentito" (small minute) and salute with handkerchief 3-4 Continue with lively step raising the handkerchief high as the circle is completed to face partner in original position and salute on meas. 4 as was done in meas. 2. STEP IV - Contragiro Repeat step III moving in a CW circle and saluting when L shlds. adjacent and in original pos. STEP V - Media vuelta - place handkerchief over L shld. and snap fingers. 1-4 Dance into partner's place with 4 waltz steps moving in a half circle CCW.

<u>Measures</u>	<u>Pattern</u>
	STEP VI - Giro final
1-2	With 2 waltz steps continue moving in CCW circle but turning toward center to bring R shlds. adjacent
3-4	With 2 waltz steps turn completely around to the L and face partner with both arms extended and above partner's shlds. ("coronacion").

The musicians or director will call out "Segunda" which means "Second" and the entire dance, including the introduction is repeated each dancer starting from his partner's place and ending in his original place.

"Tercera" (third) is then called, and the entire dance is again repeated as done in "La Primera".

Presented by Grace Perryman Nicholes

LA CHACARERA

A popular folk dance from Argentina; danced throughout the country since the 1880's at least. It seems to be a variation of El Gato, an ancient dance of the pampas. It is a couple dance; it is graceful and dignified but provocative.

Source:	Manual de Danzas Nativas by P. Berruti Danzas Folkloricas by Lazaro Flury Dances of the Argentine by A. L. Lloyd His advice and encouragement from my friends: Charles and Beth Fawkes, Frank Sofsky, Leah Boehm,
Music:	Printed music in Dances of the Argentine, A. L. Lloyd Records—Capitol LP #T 10004 "Carnavalitos de Argentina" band 1, side 2 "La Liberal" —Spanish Music Center (SMC) 2510-A, 78 rpm "A Mi Me Llaman El Negro"
Formation:	Couples facing about 8 or 10 feet apart; arms held upward at sides elbows bent, upper arms about shoulder level; always looking at partner. Fingers are snapped throughout except during the "zapateos" for the man.
Steps:	Waltz (one step per meas., this is a smooth two-step waltz, unless covering distance when it becomes a running waltz. Zapateos—described in dance pattern.
<u>Measures</u> 6/8 tempo	<u>Pattern</u> INTRODUCTION Capitol record—8 meas. after speaking part. SMC record—no musical introduction, start immediately after speaking part.
"Primera" (first part)	STEP I -- Both start RF with waltz steps 1-2 A. 2 waltz steps moving diag. frwd R and diag. frwd L approach quite close to partner, incline body in direction of step to create swaying movement. 3-4 2 waltz steps moving diag. bkwd L and diag bkwd R to finish in original place. 5-8 B. 4 waltz steps traveling in small CCW circles remaining in front of partner throughout, but facing LOD of own circle; finish in original place. STEP II 1-8 8 waltz steps traveling in one large CCW circle passing thru partner's original place and continuing around CCW circle to finish in own original place. STEP III -- Known as "zarandeo" for W, and "zapateo" for M. <u>W - zarandeo</u> 1-4 4 small light waltz steps traveling in a small square and always facing partner (waltz R diag frwd R, waltz L diag frwd L, waltz R diag bkwd L, waltz L diag. bkwd R, to finish in original place.) 5-8 Repeat meas. 1-4. This is the opportunity for the W to display all her grace and charm for her partner's benefit; she may hold her skirt if she wishes instead of snapping fingers.

MeasuresPatternSTEP III (cont.)

M - zapateo

- 1-8 M does 8 zapateados in place, arms hanging loosely at sides. This is a typically masculine step in which the man pays homage to his partner and shows her his cleverness in doing sharp staccato heel and foot stamping in tempo with the music. There is no limit to the patterns which can be done, but herewith is the description of the basic zapateo. (Argentinian) This is written out for the 6 counts of 1 measure.

1. tap L heel in place
2. stamp L toe in place taking wt.
3. stamp full RF in place taking wt.
4. tap L heel in place.
5. stamp LF in place taking wt.
6. hold

This is a simpler zapateado

1. stamp RF in place taking wt.
2. tap L heel in place
3. stamp ball of LF taking wgt
4. stamp RF taking wgt.
5. hold
6. tap L heel

Repeat all starting RF for second measure Repeat starting "stamp L."

- 1-8 STEP IV - Repeat step II.

STEP V - zarandeo and zapateoW - zarandeo

- 1-8 8 light waltz steps traveling CCW in front of partner approach close to partner's L side then drop back a little while passing in front of him, again move close to him at his R side then travel bkwd. to original place.

M - zapateo

- 1-8 8 zapateos in place—usually different than step III. Here is a variation called "zapateo cruzado"

1. swing LF frwd & to R striking L heel on floor,
2. stamp L toe to R side of RF taking wt.
3. stamp RF in place taking wt. (ft. are crossed)
4. swing LF frwd and to L striking L heel on floor
5. stamp LF in place taking wt.
6. hold.

STEP VI

- 1-4 A. Repeat Step I. B. meas. 5-8

- 5-8 B. 4 waltz steps traveling half way around a CCW circle (see Step II) to finish in partner's place

SMC record only - repeat Step VI, A. meas. 1-4

- 9-10 C. 2 waltz steps advancing twd partner on a curving path as tho in individual CCW circles (see step I. B) To reach a position with R shoulders adjacent.

- 11 Continue around CCW circles passing partner R shld. with 1 waltz step and turning rather sharply to own left. Face partner, arms extended frwd. hands almost touching partner's shoulders. Pause in this position for a moment, then with draw still facing partner.

"Segunda" (second part)

Now in partner's place, wait for introduction and for musician to call "La Segunda" and repeat the entire dance to finish in original place.

Presented by Grace Perryman Nicholes

JARABE MIXTECA
(Mexican folk dance from Oaxaca)

Source: Learned by Grace Perryman Nicholes 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.

Music 3/4

Measures

slow
music

Pattern

INTRODUCTION - Partners facing each other walk in a circle to own R with 4 steps and return to original pos.

STEP I (very light step, bend body only slightly, keep feet close to floor). 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.

Music 6/8

STEP III

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.

<u>Measures</u>	<u>Pattern</u>
	STEP III (cont)
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.
Music 2/4	STEP IV.
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 meas. 15 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 meas. 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
Music 3/4	STEP V.
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	STEP VI. El Torito, W holds kerchief up by two corners.
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.
Music 3/4	FINALE
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 Nicholes

SOUNDS OF CASTANETS

Castanet instruction record--Folk Festival #5001



RIGHT or "Tic"

Holding the right hand relaxed, the palm at a right angle to the floor, throw the right hand backward from the wrist, at the same time closing the fingers. This brings the shells together with a single sound (tic) between the finger tips and the heel of the hand (it is not necessary to use all fingers.).

LEFT or "Toc"

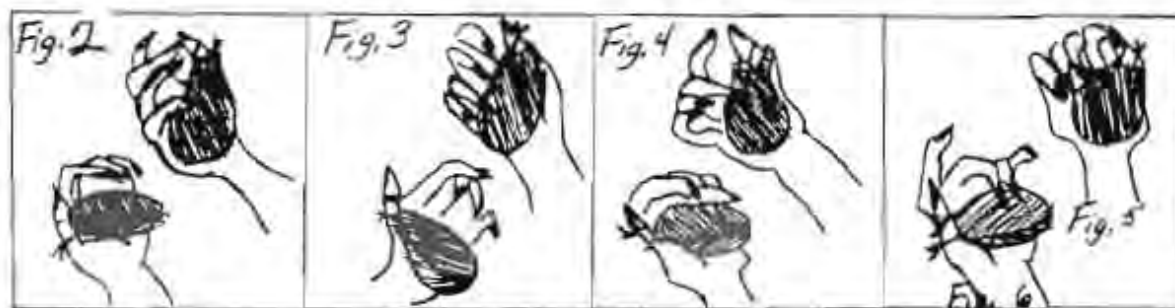
Same action as above but done with the left hand (see fig. 1).

TIC-TOC

Same action as above but alternating the hands and making a variation in tone since the right is higher in tone than the left. These two sounds are made on one beat of the music.

BOTH

Same action as above using both hands simultaneously.



ROLL

(see figs. 2, 3, 4, 5, 6) Holding the right hand still, strike the shell with the tip of the little finger to make a sound (2) and immediately release it then strike the shell with the third finger (3) and release; then the second finger (4) and release; then the first finger and hold it against the shell (5) to prevent further sound from the right while striking the left (6) with a toc. The roll has five distinct sounds done to one beat of music, so the motion of the right hand fingers must be very quick and the left hand sound follow at the same tempo.

CRASH

Keeping the hands relaxed so that the shells are apart, strike the two castanets against each other glancingly. Wooden castanets may be broken by crashing them together violently.

These sounds are now put together in patterns to fit the music and the character of the dance. They may be further varied by playing softly or loudly. There is usually one complete sound for each beat of music.

But the most important item is practice. Feel free to put together your own patterns, but practice to music (any music) it will keep your rhythm steady.

Good Luck !!!

Grace Perryman Nicholes

MARSCHIERPOLKA (March Polka)
(German)

Piano Music: Sheet Music (melody line) available through Gretel Dunsing.
Record: EP 57606 (same as for Kettwiger and Baldeneyer)
Directions by Gretel and Paul Dunsing from the German directions.
Formation: Any number of couples with regular dance hold in a circle, M with back to the center.
Steps: Walking steps, change steps (step-together-step) pivot step, polka steps.

<u>Measures</u>	<u>Pattern</u>
1	Two walking steps in line of direction (CCW), M starting L and W starting R, half-open hold (hands remain joined)
2	M leads W (one change step) inward toward center of circle,
3	and (1 change step) outward toward wall.
4	Two pivot steps turning once CW.
5-8	Same as 1-4.
1-8	Repeated
9-16	Two-step turn -- two two-steps to complete one CW turn.
1-8	As before (no repetition)
17-32	Polka turning CW. German polka-- small steps, smooth except for the hop.

NOTE: Throughout the dance you remain in closed position.

Presented by Gretel and Paul Dunsing

KETTWIGER (German)

Music and Dance by Tilde Lorenz-Ringlage.

Kettwig is a little town in the Ruhr area. The dance originated in a Workshop which was held near KETTWIG.

Record: EP 57606 45 RPM Tanz Schallplatten Walter Koegler,
Stuttgart-Moehringen, Germany.

Directions by Gretel and Paul Dunsing from the German directions, and collaboration with the originators, who are personal friends of the Dunsings.

Formation: Couples in large circle, W with back to center M facing center, join all hands. (Partners right hands are joined).

Music 4/4

A. GRAND RIGHT AND LEFT

- | | |
|-------|---|
| Meas. | Every Meas. gets four running steps |
| 1 | Give right hand to partner - W goes CCW - M CC in circle |
| 2 | Left hand to next and join hands in large circle again with last step.
W with back to center, M facing center. |
| 3-4 | Four smooth steps to center, W bckwd, M fwd. and four steps to the wall; |
| 5-6 | as 3-4 |
| 1-6 | (repetition) repeat above |

B. SIDEWAYS

- | | |
|-----|--|
| 1 | Disengage left hands. Both dance sideways to own right with three steps (short-short-long) change handhold and with <u>left hands</u> joined |
| 2 | move sideways to your own left (short-short-long). Join right hands and |
| 3-4 | with eight running steps make one CW turn; hands are about shoulder high, arms lightly bend. |
| 1-4 | (repetition) repeat above. |

C. FORWARD

- | | |
|-----|--|
| 1-2 | With four calm steps (two in each meas) partners move away from each other. |
| 1 | 1st step: (ct 1) M moves fwd to center, W fwd. twd wall |
| 2 | 2nd step: (ct 3) both make a half turn left w. step,
move backward with 3rd and 4th step. STAY IN STEP POSITION on fourth step and prepare forward movement. |
| 3 | With four small running steps move toward partner, meet with last step (at position where part C was started), left shoulder to left shoulder and join left hands. |
| 4 | With four running steps forward move in half circle and ALL JOIN HANDS ; W looks out again, M looks in. W NOW STANDS LEFT OF PARTNER. |
| 5 | All move toward center with <u>two</u> calm steps (long-long) W backwd. M fwd. |
| 6 | and back to place with two calm steps. |
| 1-6 | (repetition) repeat 1-6 AGAIN YOU HAVE CHANGED PARTNERS AND END WITH A NEW PARTNER. |

Note: There are two partner changes in part C.

The dance starts from the beginning.

A B C is danced as often as you wish if you don't use the record. The record ends with part A. With the last two steps W turn to face center of circle, and all hold last position - all hands joined. (No bows, please).

Presented by Paul and Gretel Dunsing
Folk Dance Camp 1959

WIRBELWIND (Whirlwind)
(German)

Music and Dance by Karl Lorenz.

Piano Music and German description: BARSBUETTLER TAENZE by Karl Lorenz
Hermann Moeck Verlag, Celle, Germany

Record: LP 57001 10" 33 1/3 RPM Tanz Schallplatten Walter Kogler,
Stuttgart-Moehringen, Germany.

Directions by Gretel and Paul Dunsing from the German directions, and collaboration with the originators, who are personal friends of the Dunsings.

Music A. 3/4 time B. 4/4 (a la breve) played in 2/2 feeling C. 6/4 rhythm.

NOTE: This dance, like so many of the dances by Karl Lorenz, is written in RONDO form.

A-B-A-C-A-B-A

- | | |
|--|--|
| Formation: | Couples in large circle, ballroom position, M with back to center. |
| <u>Measures</u> | <u>Pattern</u> |
| | A. |
| 1 | One change step to M's left, W's right (balance) |
| 2 | One change step to M's right, W's left - turn 1/4 while executing the step. M faces now against dance direction. |
| 3-4 | With two waltz steps make a 3/4 turn right about.
<u>You are now standing as in beginning.</u> |
| 5 | Release hold - turn away from each other - W makes a 3/4 right turn as she moves fwd in dance direction. M makes a 1 1/4 left turn (in place); face each other |
| 6 | Balance away from each other (w. a change step) |
| 7-8 | and with two change steps move toward each other, ending in starting position |
| 1-8 | (rep) repeat 1-8 this time ending in open position inside hands joined, facing in dance direction (CCW). |
| | B. Each measure gets two walking (or pivot) steps. |
| 1-2 | Four steps fwd in dance direction (CCW) - M begins left, W begins right. |
| 3-4 | M leads his partner to his left side. |
| 5-6 | Four steps fwd in dance direction (CCW) |
| 7-8 | Release handhold - make one complete turn - M left, W right - while moving fwd in dance direction (a calm, even turn); face fwd again and join inner hands. |
| 1-8 | (rep) Repeat above from new position (W inside, M outside). |
| NOTE: This time M turns right and W turns left in Meas. 7-8. Take position for part A. | |
| Dance part A ending in open position facing in dance direction (CCW). | |
| | C. Each 6/4 measure gets two steps. |
| 1 | release hand hold M begins on left foot, W on right foot with two pivot steps turn away from each other - full turn (M left W right turn) |
| 2 | Join hands and walk two steps fwd |
| 3-4 | as 1-2 |
| 5 | As arms swing fwd and bwd shift weight to fwd (outside feet) and back to inside feet. |
| 6 | Step-hop, step (skip) |
| 7-8 | as 5-6 |

<u>Measures</u>	<u>Pattern</u>
	C. (cont.)
1-8	(rep) as above ending in position for Part A.

After A follows part B again, and the dance ends with part A.

NOTE: You Finish The Dance In The Following Way:

Meas. 7-8 of repetition, Part A

- 7 M remains in place, stepping in place and at the same time turning to face center of circle (1/4 turn left) as W comes to his right side with 3 running steps.
ALL JOIN HANDS
- 8 Step-close (ct. 1 and 2) to center - M right -- left, W left-right.
HOLD POSITION FOR A MOMENT.

Presented by Gretel and Paul Dunsing

POSTVIERER

German Group Dance for Four Couples.

The dance was created by Erich Janietz and his group around 1920. The well-known WALTZ-MAZURKA and SENFTENBERGER were created about the same time by the same people. Music by Dolf Giebel.

Record: Folkdancer MH 001 (other side Kanonwalzer)

Steps: Mazurkasteps, running steps, hop-steps (step-hops), Achterrüm steps: one step takes two $\frac{3}{4}$ measures. Step to the side (ct. 1) step behind with other foot (ct. 3) of 1st measure, step to the side and hop on same foot on measure 2, L-R behind- L hop.

Change Steps: one step takes two $\frac{3}{4}$ measures: step fwd. on ct. 1 of 1st meas., close in on ct. 3; step and hop on same foot on meas. 2 (L, R, L-hop)

Formation: Four couples in a square, couple two is opposite cpl. one, couple three is opposite cpl. four and to the right of cpl. one.

Measures Pattern

I.

- 1-3 CIRCLE CCW - to the right - with two Mazurkasteps, starting on R ft, six running steps, two Mazurkasteps and six running steps.
- 1-8 (repetition) same as above but Circle CW, starting on L ft.
- 9-16 M circle CW with eight hopsteps - come to center with four hopsteps and move once around with four hop-steps.
- 9-16 (repetition) W put R hand on the L wrist of their partner, circle of M keeps on moving CW, W move along with hop-steps,
- 17-24 17-20 M turns to face his partner (she is at his L) join both hands and dance 1 Achterrüm-step toward the outside of circle and 1 Achterrüm-step toward the center of circle; then
- 21-24 with a two-hand hold dance 1 $\frac{1}{2}$ times around; on the last hop-step release hands and move to the corner.
- Now W 1 faces M 3, W 3 faces M 2, W 2 faces M 4, W 4 faces M 1.
- 17-24 (repetition) repeat above - ending in the following position: W 1 faces M 2, W 3 faces M 4, W 2 faces M 1, W 4 faces M 3.
- 25-32 (with repetition) Chain (a Grand Left and Right without giving hands). Pass corner by left shoulder (move toward your own right first) using the change-step as described above. Meet your partner at home and use last four measures to turn once with R hands joined, using four hop-steps.

II.

- 1-8 (with repetition) Men circle CCW and CW - step pattern as in I.
- 9-16 W circle CW (as described for M in I.)
- 9-16 (repetition) M put right hand on the R hand of their partner and move along with hop-steps as W continue to circle CW.
- 17-32 (with repetition) as described in I.

III.

- 1-8 (with repetition) Women circle CCW and CW step pattern as in I.
- 9-16
- 16-32 with repetitions as in I.

ENDING CIRCLE: circle to right and to left as meas. 1-8 (w. rep.) in I.

Presented by Paul and Gretel Dunsing

AUFTANZ (Invitation to Dance)
(German)

Music and Dance by Karl Lorenz.

Piano Music and German description: BARSBUETTLER TAENZE by Karl Lorenz
Hermann Moeck Verlag, Celle, Germany

Record: LP 57001 10" 33 1/3 RPM Tanz Schallplatten Walter Koegler,
Stuttgart-Moehringen, Germany.

Directions by Gretel and Paul Dunsing from the German directions, and collaboration with the originators, who are personal friends of the Dunsings.

Music Part A. 4/4 time (a la breve) played in 2/2 feeling
Part B. 3/4 time.

Formation: Couples in large circle, all hands joined.

Measures Pattern

A.

- 1-4 CIRCLE TO THE LEFT 2 steps in each measure. On last step M faces W.
5-8 Grand right and left. One change for every two steps (4 changes).
9-12 Give right hands to 5th person (your own counts as 1) on meas. 9 and with
right hands joined turn once in place; M places W on his right and ALL
JOIN HANDS AGAIN IN LARGE CIRCLE.
13-14 CIRCLE LEFT four steps
15 M keeps partners left hand in his right; turn to face into dance direction
(CCW). M moves fwd W bkwd; and
16 step-close.
COUPLES ARE NOW STANDING SIDE BY SIDE FACING IN DANCE
DIRECTION (CCW). Inside hands are joined.

B.

- OPEN WALTZ
1-2 Beginning on outside feet -- M left, W right - take two waltz steps fwd.
swinging arms CALMLY fwd and bwd. Release hand hold turn to face
against dance direction (CW)
3-4 Join inside hands again and take two waltz steps bwd (CCW) swinging arms
CALMLY fwd and bwd.
5-8 Face partner and in ballroom position make a 1 1/2 turn (CW) ending in
open position facing into dance direction, Bring arms back on ct. 3 of
meas. 8 and
1-8 (rep.) repeat as above, but open at end of meas. 7; join hands in lg. circle;
on ct. 1 and 2 of meas. 8 step-close (M step right- close left to right,
W step left- close right to left).

YOU ARE NOW READY TO REPEAT THE DANCE.

THE DANCE ENDS WITH PART A. At measure 14 of repetition step-close (step left -
close right to left) Meas. 15-16 take four steps to center, closing in on
last step and hold position for a moment.

Presented by Gretel and Paul Dunsing

BALDENEYER
(German)

Music and Dance by Thilde Lorenz-Ringlage

Baldeney is a little town in the Ruhr area. The dance originated in a Workshop which was held near Baldeney.

Record: EP 57606 45 RPM Tanz Schallplatten Walter Koegler,
Stuttgart-Moehringen, Germany.

Directions by Gretel and Paul Dunsing from the German directions, and collaboration with the originators, who are personal friends of the Dunsings.

Formation: Couples in large circle, M with back to center, W facing M; both hands joined fwd.

Music 4/4

Measures

Pattern

A.

- | | |
|-----|--|
| 1-2 | Dance with seven slides (CCW) to M's left and W's right, stop with weight on M's left and W's right foot and, |
| 3 | dropping hands, turn once in place. M starts on right foot and turns right, W starts on Left foot and turns left. (four small steps) |
| 4 | Join hands again and step-touch (ct. 1,2) to M's right and W's left; step-touch (3,4) to M's left and W's right. |
| 1-4 | (repetition) As before- STARTING INTO OPPOSITE DIRECTION. |

B.

- | | |
|-----|---|
| 5 | With four small walking steps move toward wall, M fwd starting left, W bkwd, starting right and |
| 6 | return to place with four small steps. |
| 7-8 | As the M moves fwd again W disengages her right and then her left hand as she makes one complete right about turn while moving bwd and toward the M who has been at her left. WITH HIM SHE MOVES BACK TO THE LINE OF THE CIRCLE. (1st partner change). |
| 5-8 | (repetition) Repeat with new partner, (Four steps away from center, four steps to place, four steps with turn and partner change, and four steps to line of circle (2nd partner change). |

C.

- | | |
|-------|---|
| 9 | Drop hands - M claps his hands 3 times (ct 1,2,3) while W takes three slides (CCW) to the right to the next partner - JOIN HANDS ON CT. 4 and |
| 10 | with four steps circle half to the left (CW) starting w. right foot. W is now standing with back to center of circle. |
| 11-12 | As 9-10 from new position. THIS TIME W CLAPS her hands 3 times as M takes three slides to the right (CCW). Join hands and circle half (CW). There is no partner change in part C because M returns to his partner on Meas. 11. 9-12 (rep) as 9-12. |

REPEAT DANCE FROM BEGINNING.

The dance ends with part A. Omit the step-touch in last measure. M moves with a half--turn left to stand next to his partner (she is on his right) and all join hands in a large circle.

Presented by Gretel and Paul Dunsing

DEBKI ZAROURA (Syrian)

- Pronunciation:** Deb'key Zah roo' rah
- Source:** Dance is from the mountains of Lebanon. Learned by Vilma Matchette from members of the local Syrian colony in San Francisco, Presented by Vilma Matchette at the 1958 California Kolo Festival; Notes prepared by Ruth Ruling.
- Record:** FEZ 705-B "Zaroura" (introduction; dance starts with beat).
- Formation:** Broken circle, leader at R end. Dancers stand shoulder to shoulder, facing center. Hands are joined palm to palm, fingers interlocking. Joined hands are held firmly down. Free hands of end man are on hip. Women may dance in line but the ends must be men.
- Styling:** There is a slight flex of knees on each step.
- Measures**
- Pattern
- 1 Step to R side with R (ct. 1). Step L across in front of and to R side of R (ct. 2).
 - 2 Step to R side with R (ct. 1). Touch ball of L ft (heel close to ground) in front of and to R side of R (ct. 2). Raise and lower R heel at the same time.
 - 3 Raising and lowering R heel, touch ball of L ft (heel close to ground) to L side (ct. 1). L is still closer to center than R. Raising and lowering R heel, lift L leg, knee straight, toes pointing twd. ctr (ct. 2).
 - 4 On upbeat, bend L knee, bringing the L ft back under body in preparation for the next step.
Stamp L fwd with a brushing movement (ct. 1). L ft does not stay on floor after stamp but follows through on the brush. R heel lifts slightly as L is brushed fwd. Step L next to R (ct. 2).
 - 5 Touch ball of R ft (heel close to ground) in front of and to L side of L ft (ct. 1). Raise and lower L heel at same time.
Dance starts again on ct. 2 of meas. 5. Dance takes 9 cts. (4 1/2 meas.)
Dance to the beat-- not to the melody.
Repeat pattern to end of music.

KARSI BAR (Armenian)

- Pronunciation:** Kar' see Bar
- Source:** Learned from the younger generation of the Armenian colony in California by Vilma Matchette and presented by her at the 1958 Calif. Kolo Festival. Notes written by Ruth Ruling.
- Record:** FEZ 703-A "Karsi Bar" - 2/4 time.
- Formation:** Broken circle, leader at R. Little fingers joined at shoulder height, elbows bent.
- Styling:** There is a slight flex of knees on each step.
- Measures**
- Pattern
- Facing slightly L of line of direction (CCW).
 - 1 Moving in LOD, step R (ct. 1). Step L (ct. 2).
 - 2 Still moving in LOD, step R (ct. 1). Turning to face ctr, close L to R (no wt)(ct. 2).
 - 3 Step to L with L (ct. 1). Close R to L (ct. 2).
 - 4 Step to L with L (ct. 1). Close R to L (no wt)(ct. 2).
- Note: As you step to L in meas. 3&4, the L side of the body moves slightly fwd. As step is taken on R, the R side moves slightly fwd.
- Repeat above pattern to end of record.

CLAP & TURN
(Slovenian "Pok-^Ysotiš" Dance)

Record: Continental 420-A - Clap and Turn

Formation: Couple Dance

Measures **Pattern**

Part I

- 1-2 Standing facing each other with hands held down loosely, couple turns in LOD, M to his L, W to her R thus: (Directions for M) step on L ft (ct 1), step on R ft (ct 2) making one complete circle. On the "and" counts free foot may brush floor.
- 3-4 Couple facing, hands on hips, stamp L, R, L (M).
- 5-6 Standing in place, clap own hands in back, clap in front (this is usually doubled, so that routine is done twice).
- 7-8 Clap both hands against partner's hands three times.
- 9-16 Repeat meas. 1-8 in same directions.

Part II

- 17-32 Polka with partner 16 polka steps. In the Slovenian Polka there is no hop, but a slight dip-pivot on the third count.

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

NARODNO HORO
(Bulgarian-Macedonian)

Source: This simple horo is a favorite with the Macedonians coming from Bulgaria now living in U. S. cities such as Detroit and Pittsburgh. The title simply means 'National Horo' and the dance, which has many variations, can be done to any even 4/4 rhythm.

Record: XOPO #303-B or KN-14, KN-1, KN-9.

Formation: Open circle, leader at R end. Hands are held just below shoulder height with palms down and slightly extended twd center of circle.

Steps: Step-hops, step-close-step, step-points.

Measures **Pattern**

- 1 Facing diag R, step on R ft (ct 1), hop on the R ft (ct &), continuing in LOD step on the L ft (ct 2), hop on the L ft (ct &).
- 2 Step on R ft to the side (ct 1), step on L ft in back of R (ct &), step on R ft to the side (two), close L ft to R ft, do not change weight (ct &).
- 3 Step on L ft to the L (ct 1), step on R ft behind L (ct &), step on L ft to L (ct 2), close R ft to L ft, but do not change weight (ct &).

Variation (for meas 1): Instead of the two step-hops all may do two fast running two-steps (R, L, R, and L, R, L).

Variation (for men only, meas 3): Step on L ft to L (ct 1), lift R ft up, bending knee, and using a semi-circle bring it across the L ft and point (cts and, 2) hold (ct and).

In these dances it is common for the men to bend the inactive knee and lift it high, so that the ankle or heel of the inactive ft reaches the knee of the active ft.

Presented by John Filcich

MORAVAC

Moravac is one of the most popular melodies used for the dance "U Šest Koraka". Simply referred to as "U Šest" -- 'in sixes (steps)', it is the most common and popular kolo in Yugoslavia today. There are countless steps and variations for this dance, the most common of which is given the name "Moravac". There is no set routine, but the leader may call the figures at will.

Record: Balkan 556, Greyko 102, Stanchel 1038, KF-LP 1019, KF-EP 104

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 i'n 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.

Measures Pattern
(Hajde)

- 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.

(Moravac)

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

(Čuješ)

- 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.

(Skoči)

- 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.

Sedam (Sevens)

- 1 Step R to R (ct. 1); step L in bk of R (ct. &); Step R to R (ct. 2), step L in back of R (ct. &).
- 2 Step on R to R (ct. 1); step L in bk of R (ct. &) Step on R to R (ct. 2); Hold (ct. &).
- 3-4 Two "syncopated 3's" in place (L-R-L, R-L-R)
- 5-8 Repeat action of meas. 1-4, but with opposite ftwk, moving L.

SLAVJANKA
(Yugoslav)

Source: Learned from Belgrade folk dancers by Dick Crum in 1954.
Record: National 454-B.
Formation: Open or closed circle, hands joined and held at shoulder height.
Measures **Pattern**

PART I:

- 1 ct. 1 Feet together in place, rise on toes and come down again onto both heels, gently with flex of knees.
 ct. & Rise immediately onto toes again.
 ct. 2 "Bounce" by quickly coming down on heels again and rising.
 ct. & "Bounce" again as in ct. 2.
- 2 ct. 1 Step to R with R ft., flexing both knees.
 ct. & Rise immediately onto toes, closing L ft. to R ft.
 ct. 2) "Bounce" twice as in Meas. 1.
 ct. &)
- 3-8 Do movements of Meas. 2 six more times, for a total of seven, moving sideways to the R.
- 9-16 Same as Meas. 1-8, but with opposite footwork and direction, i. e., Meas. 9 done in place, and Meas. 10-16 done moving to L, leading with L ft.

PART II:

- 17 ct. 1 Step on R ft. in front of L ft.
 ct. 2 Return weight to L ft. in place.
- 18 ct. 1 Step on R ft. in place beside L ft.
 ct. 2 Hop on R ft. in place.
- 19 ct. 1 Step on L ft. in front of R ft.
 ct. 2 Return weight to R ft. in place.
- 20 ct. 1 Step on L ft. in place beside R ft.
 ct. 2 Hop on L ft. in place.
- 21-32 Do movements of Meas. 17-20 three more times, for a total of four.

NOTE: Part I is very light and bouncy; the sideward steps are identical to the steps of Part II of "Ti Momo".

I

Aj, malo ja, malo ti, malo ja -
 Pa ćemo se frajlice opet voljeti //

chorus:

Aj, uba, uba, uba, uba, ubava,
 Uba, uba, buava, curo garava! //

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 "basic" 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.

Record: Yugoton C-6259 or any American made recording of "Seljančica"

Music: Lj. M. Bošnjaković, "Narodne Igre," page 47, dance number 66.

Formation: Open kolo, leader at right end, joined Hs are held straight down.

Tempo: 2/4

Measures Pattern
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 cigo saželi sire i kompira,
On pošalje ciganku u selo da svira.

4. Cigani su matare, nećeju da rađe,
Sam' čekaju cigančice da iz torbe vade.

Chorus

//Grmi sjeva, vreme se menja-

A ciganke varošćanke

Još iz sela nema//(repeat)

Repeat Chorus.

**

Čuvajtese curice Karlovačkih djaka,
Čuvajtese curice Karlovačkih djaka.

2. Kad se cigo saželi pečenoga mesa,
On pošalje ciganku u selo da plesa.

Djaci, djavoli, profesori još gori,
A direktor ponajvéci,

Samo nesmem^{**} reći!

Seljančice malena, ko ti kuću čuva?
Seljančice malena, ko ti kuću čuva?

3. Kad se cigo saželi praženi kolača.
On pošalje ciganku u selo da vraća.

Nekad tata - nekad mama,
Nekad tata - nekad mama,

Repeat Chorus.

Ponjaviše sama!

Presented by John Filcich

MILANOVO KOLO

Presented first at College of the Pacific Folk Dance Camp by John Filcich in 1953, Milanovo Kolo has become popular everywhere.

Pronunciation: MEE-iah-noh-voh

Music: Stanchel 1011 B

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

Measures Pattern

PART I

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

PART II

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

Presented by John Filcich

ČAČANSKO KOKONJEŠTE
(Kokonješte Kolo from Čačak, Serbia)

Pronunciation: Chah'-chahn-skoh Koh-koh-nyes' teh
Record: Balkan S-101-B (Serbian Radio Orchestra)
Formation: "Open" kolo, leader at right end

A generation ago the Kokonješte kolo with its variants was as popular as today's U Šest Koraka. Old Kokonješte steps are even used in U Šest Koraka with only the accent changed from the third to the first count. Music for the Kokonješte kolos was often given the names of towns or localities, not necessarily meaning that either music or steps came from that area. Such is the case of this kolo, named for the town of Čačak in Serbia. This dance was arranged from typical steps by John Filcich in 1951.

<u>Measures</u>	<u>Pattern</u>
PART I	
1	All facing center, hop onto right foot in place (ct. 1). Hop onto left foot in place (ct. 2).
2	Step on right foot in place. Step on left foot in place. Step on Right foot in place.
3	Step on left foot in place. Step on right foot in place. Step on left foot in place.
4	Step on right foot in place. Step on left foot in place. Step on right foot in place.
5-8	Repeat pattern of measures 1-4, but reversing footwork.
9-16	Repeat pattern of measures 1-8.
PART II	
17-18	All still facing center and moving to the right, take 7 steps thus: step right sideways, step left in front of right, step right, etc. (R, L, R, L, R, L, R). This is more or less a rest step. A peculiarity of this region is that the crossing foot travels on the heel, and more weight is placed on the leading or back foot.
19	Step left foot left, step right foot (using heel) in front of left foot (but do not cross); step left foot in place.
20	Step right foot right, step left foot in front of right (using heel); step on right foot in place.
21-24	Repeat pattern of measures 17-20, but reversing footwork.
25-32	Repeat pattern of measures 17-24.
PART III	
33	Take a low leap diagonally forward on right foot; continuing in line of direction, take a low leap forward on left ft.
34	Step on right foot in place. Step on left foot in place. Step on right foot in place.
35	Step on left foot in place. Step on right foot in place. Step on left foot in place.
36	Step on right foot in place. Step on left foot in place. Step on right foot in place.
37-40	Repeat meas 33-36, reversing ftwk and direction.
41-48	Repeat meas 33-40

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'.

Measures

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. |

Pattern

Verses for Zaplet

1.
 Desna
 Noga
 Kreće,
 A ma leva neće,
 A ma leva neće,
 A ma leva neće.
 2.
 Kruske
 Jabuke
 Groždje
 Mene voli Djordje,
 Mene voli Djordje,
 Mene voli Djordje.
 3.
 Vino
 Rakija
 Piva,
 Mene voli Iva,
 Mene voli Iva.
 Mene voli Iva.

4.
 Kruške
 Jabuke
 Trešnje,
 Samo volim tebe,
 Samo volim tebe,
 Samo volim tebe.
 5.
 Kada
 Čes mi
 Doći,
 Dragi u polnoći?
 Dragi u polnoći?
 Dragi u polnoći?
 6.
 Oj cu-
 Rice
 Mala,
 Što si obećala?
 Što si obećala?
 Što si obećala?

Presented by John Filcich

HOROM, HOROM

(Armenian)

Source: Armenian students at University of Chicago (International House).
Record: Kevorkian 1002-T-B "Horom, Horom".
Formation: Line or broken circle, leader at right end. Hands are joined at shoulder level by interlocking small fingers.

Typical of music of this kind, there is no introduction but the leader waits until the beat is clear to him, then starts the dance. As the dance progresses the leader accelerates the movements and introduces variations in the dancing.

<u>Measures</u>	<u>Pattern</u>
1	Step on R ft to R (ct. 1). Step on L ft across R ft to R (ct. 2).
2	Step on R ft to R (ct. 1). Lift heel of R ft, bending L knee and bringing L ft in back of R ft at the same time turning body to face center (ct. 2).
3	Step to L with L ft (ct. 1). Step on R ft across L ft to L (ct. 2).
4	Step on L ft in place; step on R ft in place (ct. 1). Step on L ft in place; hold (ct. 2).

SYRTOS

(Greek)

The Syrtos (sear-toe') dates back at least to the 16th century when Turkey conquered Greece. There is a legend that the Greek women danced over a cliff to avoid capture by the Turks. The Syrtos is still done in Greek clubs, cafes, and at weddings.

Record: NINA Nos. 619, 552, 556, 559, FEZ 702, or any good Greek Syrtos Record.
Formation: Open circle leader at R end. Hands joined at shoulder level, extended toward center of circle, elbows bent. Leader may extend R hand and snap fingers in rhythm with the music, or may place hand on R hip, fingers backward. Dancer on L end of line may do either of above also. Man or Woman may lead. Handkerchief held between leader and second dancer.
Styling: Knees slightly bent at all times. Upper part of body remains erect. Leader only may improvise on steps, second dancer maintains rhythm and step pattern, and gives leader support by holding R hand steady and firm. If leader dances with second dancer, the third dancer is responsible for maintaining rhythm and step pattern.

Music 7/8

<u>Measures</u>	<u>Pattern</u>
1	Facing ctr step to R on R (cts 1,2,3); cross L behind R (cts 4,5; step to R on R (cts 6,7).
2	Cross L slightly in front of R (cts 1,2,3); step to R on R (cts 4,5); step L beside R (cts 6,7).
3	Step on R, turning body slightly to L (cts 1,2,3); touch ball of L ft slightly fwd of R and twd ctr of circle, flexing R knee (cts 4,5,6,7).
4	Step bwd on L (cts 1,2,3); touch ball of R ft behind L, flexing L knee (cts 4,5,6,7). Repeat dance from beginning.

Presented by John Filcich

KOSTURSKO ORO

(Macedonian)

- Pronunciation:** Koh-spoor'-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>Measures</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.

DO DEK JE MOMA PRI MAJKA

(for "Kostursko Oro")(S-6105)

- | | |
|---------------------------|--------------------------|
| 1. | 3. |
| Do dek ji moma pri majka- | A što se svekor svekrva, |
| Do dek je bela i crvena- | Tova je crno crnilo, |
| Dodu je odila šetala, | A što se dever i zova, |
| Momiski Pesni pejala. | Tova je žolto žoltilo. |
| 2. | 4. |
| Momiske Pesni Pejala- | A što se malkita deca, |
| Momiske oro igrala- | Tova se sitni zindžiri, |
| Godi se zacrnela se, | A što je kitka sarena, |
| Oženi se, zakopa se. | 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.)

Presented by John Filcich

THE HIGHLAND REEL

(Scottish)

Music: Any good reel.
Formation: This is a circle dance for a set of two threes. A man between two women faces a man between two women. Those facing clock-wise move round in that direction, and those facing counter clockwise move in that direction. Odd numbers face clockwise, even numbers counter clockwise. (fig 1).

Measures
 1-8

Pattern

All advance and retire twice, 8 skip change of step.



fig 1

9-16

The man now dances the reel of three with his own right hand lady and the left hand lady of the man opposite. He begins the reel by going through between the ladies and giving his left shoulder to the lady facing him (fig 2)



fig 2

17-24

The men make a circle with the same two ladies, and dance 8 skip steps to the left and 8 back again, and finish back in their original places.

25-32

All advance and retire and dance in to meet the next three coming towards them, passing right shoulder with the person facing them. (fig 3).



fig 3

The dance is repeated until each three meet the three with whom they began, or as often as you will.

DASHING WHITE SERGEANT

Record: Parlaphone F3378
Formation: This is a circle reel-time dance. Dancers stand in a circle round the room in 3s man between 2 ladies moves clockwise and the other three CC.

Measures
 1-8

Pattern

All six dancers make a circle and dance 8 slip steps round to the left and 8 back again

9-16

The centre dancer turns to right hand partner. They set to each other and turn with two hands, 4 pas de basque. Centre dancer turns and does the same with left hand partner, and finishes facing R hand partner again.

17-24

The dance the reel of three, centre dancer beginning the reel by giving left shoulder to R hand partner. 8 skip change of step. They finish facing their opp. 3

25-32

All advance and retire and pass on to meet the next three coming towards them passing right shoulder with the person opp. to them.

The dance is repeated as many times as you will.

Presented by Bruce McClure

WALTZ COUNTRY DANCE

(Scottish)

Record: Parlaphone F3425
Formation: A circle dance for two couples. Couples stand in a circle even numbers facing clockwise, uneven counter clockwise. Couples move in the direction in which they are facing.

time 3/4

MeasuresPattern

- 1-2 All set to the dancers facing them-men set to the opp. ladies. 2 pas de basque moving forward and back.
 3-4 They change places with the dancers to whom they have set, passing by the right. The men dance straight forward but the ladies do a full waltz turn.
 5-8 All dance these four bars with the partner and finish facing the same opp. man or lady.
 9-16 Repeat all this back to original places.
 17-18 All four make a circle and do the same two steps forward and back.
 19-20 The men, dancing on the spot give both hands to the opp. lady and bring her across to their right hand. (fig 1)



fig 1



fig 2

- 21-24 They make a circle again, set, and bring their partners back to place.
 25-32 They repeat these last 8 bars.
 33-40 Couples change places with pousette. The man begin the pousette by pushing their partners backwards. (fig 2)

The dance is repeated until couples meet those with whom they began or as many times as you will.

GRAMACHIE

Record: Parlaphone F3425 (Scottish ramble) time 4/4
Formation: A longways strathspey dance for 3 couples. A new cpl begins on every 3rd rep.
Measures **Pattern**

- 1-4 1st and 2nd cpls set to each other-2 strathspey setting steps. They then cross over to change places, giving partner R hand. 2 Strathspey setting steps.
 5-8 They repeat this back to places.
 9-14 1st man leads his partner down the middle for 3 steps, and turning quickly leads her to the top with 3 steps.
 15-16 They cast off one place on their own sides of the dance, and finish facing 1st corners
 17-24 They set to and turn 1st corners, then set to and turn 2nd corners and finish standing between corners, hands joined.

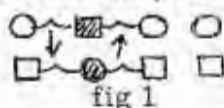


fig 1

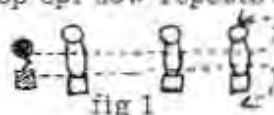
- 25-28 All 3 cpls advance and retire -4 strathspey traveling steps (fig 1).
 29-32 1st cpl, giving both hands turn 1 1/2 times to finish on their own sides of the dance one place down. 1st cpls repeat dance with next two cpls.

Presented by Bruce McClure

CUMBERLAND REEL

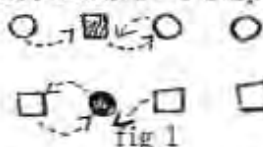
(Scottish)

- Record: Parlaphone F3449
- Formation: A longwise jig time dance in which a new top cpl begins on every rep of dance.
- time 6/8
- Measures
- Pattern
- 1-8 1st and 2nd cpl, giving R hands across to make a wheel dance 4 skip change of step round and back then giving L hands across dance back 4 steps.
- 9-16 1st M leads his partner down the middle and up again.
- 17-22 1st cpl followed by all the other cpls cast off and dance 6 skip change of step down on their own sides of the dance.
- 23-28 They meet and lead up to the top, 6 skip change of step. On the last step 1st cpl turn inwards to face down the dance and join nearer hands while all the other cpls face partners and join both hands with them to form an arch.
- 29-32 1st cpl dance down under the arch to become the bottom cpl. On the last step the hands are dropped and everyone takes a step bkwd into a wide set again. (fig 1) A new top cpl now repeats the dance.



DUKE OF PERTH

- Record: Parlaphone EI1513
- Formation: A longways reel-time dance for 3 cpls. A new top cpl begins on each 3rd rep.
- 4/4 time
- Measures
- Pattern
- 1-4 1st cpl giving R hands turn once round, then cast off 1 place on their own sides of the dance. 4 skip change of Step.
- 5-8 They give L hands and turn 1 1/2 times to finish facing 1st corners.
- 9-16 They turn 1st corners with R hand, partners in the middle with L, 2nd corners with R and partners again with L. 2 steps to each hand giving. They finish facing 1st corners again.
- 17-24 1st cpl set to and turn 1st corners then set to and turn 2nd corners 8 pas de basque. They finish between corners.
- 25-30 They dance reel of three with their corners, beginning the reel by giving left shoulders to 1st corner. 6 skip change of step. (fig 1)



- 31-32 1st cpl cross over to own side of the dance one place down. 1st cpl repeat dance with next 2 cpls.

Presented by Bruce McClure

HEBRIDEAN WEAVING LILT

AN FIGHEÁDH DANNSE

FIG. 1.

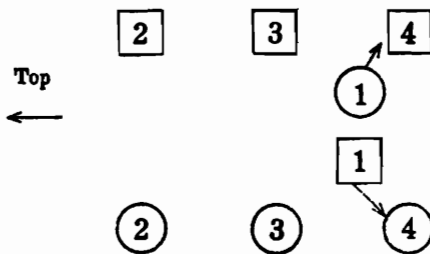


FIG. 2.

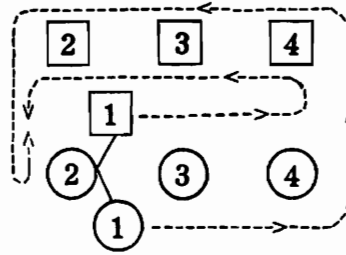
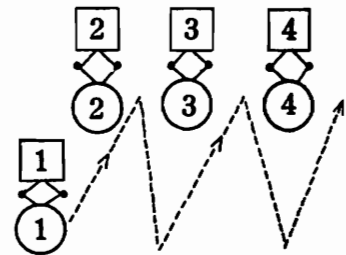


FIG. 3.



Set occupational dance for four couples. Stand as for line country dance. This dance, if possible, should be done to "mouth music." The step throughout is a running step with a distinctly marked beat on the first beat of each bar. Arms are linked instead of joining hands. Where

possible, the movements are phrased to eight bars of music, but when this is found too difficult, the dancers keep running on the spot until they can start on a new figure with the beginning of a musical phrase.

DESCRIPTION

FIGURES.

- 1 All dance back to back with partners twice, each time passing right shoulders to begin (8 bars).
- 2 All turn partners first with right and then left arms, falling back to own lines at end of each turn (8 bars).
- 3 First couple run down the middle for 4 steps, then link right arms and turn $1\frac{1}{2}$ times (4 steps), finishing as Fig. 1. First woman, with left arms linked, turns fourth man (4 steps), while first man, with left arms linked, turns first woman. First couple, with right arms linked, turn each other. First couple now turn third couple with left arms, each other with right; the second couple with left, each other with right, finishing at top with inside hands joined, facing down the dance.
- 4 First couple making an arch with their joined hands run down either side of the men's line. The men kneel on right knee and clap hands on first beat of each bar. The first woman keeping to the inside of the set, they run up either side of the women's line. Women kneel down and clap. Fig. 2.
- 5 "THE SHUTTLE." All couples join both hands. The first couple is the "Shuttle," and they run in and out between each of the other couples who, keeping the set straight, run four steps out to the women's side and back while the first couple run 4 steps out to the men's side and back. When first couple reach the bottom, the other three couples fall back to own line, leaving space for first couple to run up the middle to their original places. Fig. 3.
- 6 "THE LOOM." All join nearer hands with partners—first and third couples facing down, second and fourth couples facing up. All now work up or down, going alternately under the arms or over the heads of the nearest couple. For starting position see Fig. 4. Arches are made very sharply on the first beat of the bar by the couples dancing up, while those dancing down push their arms sharply down. When couples reach the top or bottom of

FIGURES.

- 7 "THREADING." All face partners—the women move a little to the left, cross their arms left over right, and join hands with the men who do not cross their arms. Each woman joins her left hand with her own partner's right and her right with the left of the next man. Fig. 5. The fourth woman, with her right hand free, is the "needle," and she leads the others in a line up the middle under the crossed hands. All follow, men turning under arm to avoid breaking the "thread." As the fourth woman comes out at the top she leads the others round counter-clockwise behind the men's line to form one large circle.
- 8 "WINDING THE BOBBIN." First man is the "Bobbin." He stands still, drops the hand of the fourth woman who now represents the end of the thread. She begins to wind the thread on the bobbin (first man), running round and round him counter-clockwise till all seven dancers are tightly wound round first man. First man now crouches down and comes out between the fourth couple, bringing the "thread" (line of dancers) with him and moving clockwise till all finish again in one circle.
- 9 All face partners (men facing counter-clockwise and women clockwise). Link right arms with partner and run round $1\frac{1}{2}$ times to meet and turn the next man (or woman) with left arms. Continue this chain until partners meet, i.e., half-way round. During this figure the free hand is held on the waist to represent the eyelet.
- 10 Partners join crossed hands and leaning well away run round on the spot for 8 steps. Then still turning, all begin to move round the circle counter-clockwise until fourth couple are near exit when they lead off, still with hands crossed, followed by third, then second, and lastly, first couple.

FIG. 4.

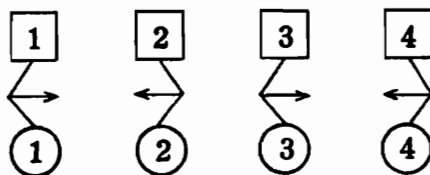
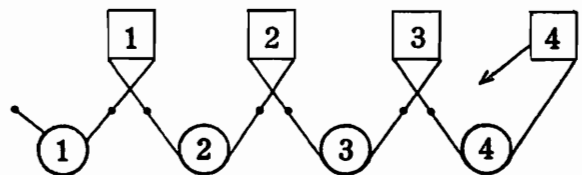


FIG. 5.



From Baleshare, N. Uist.

Music: Beltona record of the same name or other good Hornpipe.

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BLUEBELL WALTZ

(Scottish)

Record: Parlaphone F3449

Formation: Cpls stand round the room counter clockwise, the men with their backs to the centre and the girls facing them.

Balance forward and back, L hip to L hip, and starting on R ft, both arms held out to shoulder level. The girl turns underneath the man's R arm so that she is now in the centre and the man out (four steps). This is repeated so that the man is back in the middle. With nearer hands joined, waltz forward, taking the nearer hands forward, cpls are now nearly back to back, and with another waltz forward, taking the nearer hands back cpls are now facing turn outwards (letting go hands) right round, meet in ball-room hold and waltz round the room for four waltz steps and repeat.

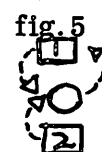
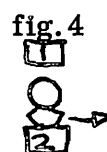
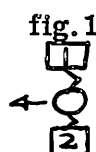
THE SHEPHERD'S CROOK

(Scottish)

Set dance for one man and two women. Stand in line facing top of room. (fig 1). On the chord women curtsey and man bows, then all turn R about to face bottom of room. When possible, the hands are joined in line of three as fig. 1.

<u>Measures</u>	<u>Pattern</u>
1-8	All lead down, turn and lead up again.
9-16	All set with any suitable Strathspey step, e.g. "rocking step".
17-20	"THE SHEPHERD'S CROOK". First woman guided by the man dances under the arch formed by the arms of man and 2nd woman, the man following her on the 3rd step and 2nd woman turning R about under her own arm on the 4th step. (fig. 2)
21-24	Repeat "The Crook" with second woman leading.
25-28	The man turns to first woman and taking "waltz" hold with her they dance one Highland Scottische step towards the top of the room and back. (Man starts with L ft and first woman with the R). (fig. 3)
29-32	The man and first woman now join R hands and dance once round - first woman to her place, while man crosses to the second woman.
33-40	Man and second woman repeat bars 25-32 - fig. 4, dancing first towards bottom of room then back (man starts with L ft and second woman with the R). Man finishes the turn in the middle facing first woman.
41-48	Reel of three across, man and first woman passing L shoulders to begin. fig. 5.
49-56	All face front, joining hands in line across and set with e.g. Highland Fling Side Step.
57-64	Dance three hands round and back - finishing facing front in line of three across.
65-72	All set with final step of Highland Fling. During bar 4, while man turns right about, the women pivot right about. During bars 7-8, while man does the double turn left about, the women turn left about, with four slow walking steps, to finish with curtsey as the man bows.

Top



Folk Dance Camp 1959

LAS ESPUELAS
(Ranchero from Querétaro, Mexico)

Music:	Record: Folkraft 1039-A, "Las Espuelas".
Formation:	Cpls in a line facing fwd, W to R of ptr, inside hands joined. M holds whip in L hand; W holds skirt in R hand. During the dance, M free hand held behind hip; W free hand holds skirt.
Steps:	<p>a) Inditos: 3/8 (4 meas to complete): meas 1: step on L (ct 1); hop on L (ct 2); step on R fwd in front of L (ct 3). Meas 2: step in place on L (ct 1); hop on L (ct 2); step on R in back of L (ct 3). Meas 3: repeat action meas 1. Meas 4: stamp L, R, L. This stamp may be used to move fwd or to turn in place. The next Inditos step is danced with opp. footwork.</p> <p>b) Drop-step: 6/16 step down onto R with emphasis, knee slightly flexed, L ft raised in front of R, heel turned twd R (cts 1, 2, 3); leap (very low) onto L (cts 4, 5, 6).</p> <p>c) Zapateados: 6/16 step on L (ct 1); scuff R heel fwd (ct 2); step on ball of R beside L (ct 3); step flat on L (ct 4); scuff R heel fwd and hold (cts 5-6). Begin next Zapateado with step on R, reversing footwork.</p> <p>d) Chug-brush: 6/16 With wt on L, chug fwd on L (cts 1); chug bwd on L (ct 2); brush R fwd (ct 3); brush R bwd (ct 4); slap R with whip. (ct 5); hold (ct 6).</p> <p>e) Buzz-step: 6/16 When moving to R, wt is on R; moving to L, wt is on L. 2 buzz-steps per meas.</p> <p>f) Espuelas-(spur) step: 3/8 With wt on both ft, toes and heels together; meas 1: turn heels out then snap heels together, then turn out again. meas 2: Turn heels out and in twice (twice as fast).</p> <p>g) 6/16 Step fwd on R heel (ct 1); twist raised R toe slightly to R while stepping on L (ct 2); step on R in place (ct 3); step on L (ct 4); chug bwd on L, lifting R in back (ct 5); hold (ct 6). Repeat with same footwork.</p> <p>h) Toe-heel-toe-heel: 6/16 (2 meas to complete): Meas 1: hop on L, tapping R toe behind L (cts 1, 2, 3); hop on L, touching R heel to R side (cts 4, 5, 6); Meas 2: hop on L, tapping R toe in front of L (cts 1, 2, 3); hop on L, touching R heel to R side (cts 4, 5, 6). Repeat these 2 meas.</p> <p>NOTE: All steps are described in their simplest form. Expert dancers may insert a tap of the free foot between each beat of the music.</p>
<u>Measures</u>	<u>Pattern</u>
2	INTRODUCTION M, standing in place, turns ptr to her L out in front of him. W makes one or two walking turns to end on M's L, holding her skirts. M places his R hand on ptr R shoulder.
A. 3/8	I. INDITOS
1-4	M R hand on W R shoulder, beginning on L dance one complete Inditos-step (a) making 1/2 turn to own L during meas 4.
5-8	M R hand as in meas 1-4, beginning on R, dance once complete Inditos-step, making 1/2 turn to R during meas 8.
9-12	Repeat action Fig I, meas 1-4.
13-16	Beginning on R, dance the first 2 meas of the Indito-step (meas 13-14); M stamp 4 times in place while W make 3/4 turn CW to face ptr, dropping handhold (meas 15-16).

MeasuresPattern

A rptd

II. DIAGONALS

1-4

M beginning on R, W on L, dance one complete Indito-step, dancing diagonally back to back during meas 1-3, making 1/2 turn twd ptr during the stamps of meas 4. (begin with M L and W R shoulders adj).

5-8

M beginning on L dance one complete Indito-step, dancing diagonally face to face during meas 1-3, making 1/2 turn (M, CW; W, CCW) during stamps of meas 4 so as to end diag back to back.

9-12

Repeat action Fig II, meas 1-4.

13-16

M beginning on R, W on L, dance the first 2 meas of Indito-step facing diag back to back (meas 13-14); stamp 4 times, turning twd ptr to end facing ptr (meas 14-16).

B. 6/16

III. DO SA DOS

1-4 &

M holds both ends of whip on both hands extended straight in front. W hand on skirt.

1-4 rptd.

Using the "drop-step" (b), do sa dos with ptr, taking 4 meas to pass R shoulders moving fwd, and 4 meas to pass L shoulders, moving bwd.

B. 6/16

IV. ZAPATEADO

5-12

Face fwd, M on W R. M holds whip as in Fig III. Move fwd with 8 Zapateado-steps (c).

5-12 rpt

Turn to face opp. direction (M turn 1/2 CW; W turn 1/2 CCW) and dance 8 more Zapateado steps.

A. 3/8

V. CHASE (M holds whip on R hand)

1-2

Both facing 1/4 to L of front, dance the first 2 meas of Inditos step, beginning on L.

3-4

M chase W fwd with 4 stamps; both turn 1/2 CW on last stamp.

5-8

Reverse footwork of Fig V, meas 1-4; W chases M back during meas 7-8.

9-16

Repeat action Fig V, meas 1-8.

C. 6/16

VI. CHUG--BRUSH AND BUZZ in FIG 8.

1-8

Both facing fwd, dance the Chug-brush step (d). No whip-action for W.

9-16

W leading, M chasing with whip in extended R hand, dance 16 buzz-steps in a CCW circle, wt step on L, push with R.

9-16 rptd.

M continuing to chase, dance 16 more buzz steps in a CW circle, wt step on R, push with L. Finish with a pivot on R CW to face front, ptrs beside each other, W on M L.

D. 3/8

VII. ESPUELAS (Mhands extended on whip as in Fig III)

1-8

Dance the complete Espuelas step 4 times.

D. 1 rpt

Facing 1/4 to L of front, W in front of M, step on L (ct 1); hop on L (ct 2); step fwd on R (ct 3).

D. 2 rpt

W run diag fwd to R; M run diag to L behind W, passing R shoulders, stepping L, R, L. Face in direction of run.

D. 3-4 rpt

With opp. footwork, repeat action of previous 2 meas, W running diag to L; M running diag to R, passing L shoulders.

D. 5-6 rpt

Repeat action Fig VII, meas D. 1-2 rpt.

D. 7-8 rpt

Move back to place, passing L shoulders, with 4 stamps, R-L-R--L.

E. 6/16

VIII.

1-8

Dance step #(e) 8 times, facing fwd.

E. rptd

IX. TOE-HEEL-TOE-HEEL

1-8

M holding whip out in front as in Fig III, dance the toe-heel-toe-heel step, each making one complete turn away from ptr (M turn CW; W, CCW).

X. FINALE

3

Dance 3 CW walking turns, the M moving to L of his ptr. End in poss. free hand exultant.

PHILIPPINE COUPLE DANCE

Record: Folkraft 1424, Zapateado.
 Position: Lines of partners facing, approximately six feet apart.
Measures Pattern

2

INTRODUCTION

MUSIC A: I.

1-6

Six Waltz Steps in place, starting with the R ft, turning body slightly to the R when starting with the R ft and to the L when starting the waltz step with the L ft, moving arms alternately from R to L in 4th position. (When starting the waltz step with the R ft, the R arm is raised in a curve overhead and the L arm is curved, in a half circle, in front of the chest. The arm position is reversed when starting the waltz step with the L ft).

7

One R turn with three steps, R, L, R.

8

Point L toe forward, bowing to partner.

1-8

Repeat pattern of measures 1-8, starting with L ft.

(Repeated)

MUSIC B: II.

Partners facing, arms extended sideward.

1-2

Two waltz steps in place, R, L.

3

Three running steps to the right, R, L, R.

4

Point L toe forward, bowing to partner.

5-6

Two waltz steps in place, L, R.

7

Three running steps to the left, L, R, L.

8

Point right toe forward, bowing to partner.

9-12

Repeat pattern of measures 1-4.

13-14

Two waltz steps in place, L, R.

MUSIC C: III.

1-7

Partners Waltz Around Each Other, making one clockwise turn with seven waltz steps, starting with the L ft, boy following girl, girl, coquettishly, looks back at partner as she leads once around to place.

8

One Right Turn with three steps, R, L, R.

9-hold

Step Back on L ft, POINTING RIGHT TOE, ENDING WITH A BOW.

Presented by Vyts Beliajus

LA PALOMITA

(Mexican)

In the 1930's this dance was popular in Northern Mexico and in Mexican areas of the United States, accompanied by the song 'Baile, Baile, Palomita' ('Dance, Dance, Little Dove).

Source: 'Dance and Be Merry,' Vol. II, by V.F. Beliajus.

Formation: Ptrs facing in lines 8 ft apart. M hands clasped behind back; W holding skirts.

Steps: Pas de Basque. Push: step swd on L (1); step on R toe close to L instep (&); push wt swd onto L by raising R ft swd to R (2); repeat action of cts &-2 as required. To move to R, reverse footwork. Pivot-step: same footwork as push-step except that action moves fwd instead of swd.

MeasuresPattern

- 4 INTRODUCTION Rhythmically sway in place: with wt on both ft, alternately raise R & L heels, 7 times in all; keep R heel raised on last ct.
- 1-12 I. With Pas de Basque steps, beginning on R, change places with ptr passing R shoulder; then 1/2 turn CCW and with same step, meet ptr in ctr, finishing with L shoulders adjacent. (6 pas de basques to change places, 6 more to make turn & meet ptr.)
- REFRAIN
- 13-15 Begin with L shoulders adjacent. Move CCW around ptr with Pivot-steps (5) beginning step on L. On ct 2 of meas 15, stamp on R without wt, at the same time 1/2 turn R to place R shoulders adjacent and look at ptr.
- 16-18 Move CW around ptr with 5 Pivot-steps, beginning on R. End with 1/2 turn to L, stamp on L, not wt.
- 19-22 Repeat action meas 13-15 (only here we have 4 meas, so do 7 Pivot-steps before the stamp).
- 23-26 Repeat action meas 16-18 (4 meas again, so do 7 Pivot-steps). End with ptrs facing, R shoulders adjacent, L shoulders twd own pos.
- 1-3 II. Move twd own L with 5 Push-steps; on last ct, 1/2 turn R with a stamp on R (no wt).
- 4-6 Move twd ptr (twd own R) with 5 Push-steps; on last ct, 1/2 turn L with a stamp on L (no wt).
- 7-12 Repeat action Fig II, meas 1-6.
- REFRAIN
- 13-26 Repeat all action of Refrain, ending facing ptr, 2 ft apart.
- 1 III. Stamp on R across in front of L (1); step L in place (&); step on R beside L ft (2); hold (&).
- 2 Reverse footwork of Fig III, meas 1.
- 3-12 Repeat action Fig III, meas 1-2 five more times.
- REFRAIN
- 13-22 Repeat action of Refrain, meas 13-22.
- 23-24 Move in CW direction around ptr with 4 Pivot-steps.
- 25 Wt on L, cross R in front of L, rise on toes & turn L to face ptr again.
- 26 Bow to ptr.

Presented by Vyts Beliajus

JONKELIS "Little Jack"
(Lithuanian Quadrille)

Wedding quadrille: it suggests that the bride's future life is to be filled with weaving and spinning.

Pronunciation: Yon-kel-is

Source: "Dances of Lietuva," by V. F. Beliajus, pp. 64-66.

Music: Piano, above source; record, PD 5901.

Formation: 4 cpls in a square, W to R of M. Hands at sides. Lead cpl back to music; ct other cpls CCW arnd sq.

Steps: Walking step--2 steps per meas--used throughout. Turns always in Lithuanian dance pos: M faces ptr, R shoulders adjacent, his R hand arnd her waist, her LH on his R shoulder, his LH on her R upper arm (below shoulder), her RH on his L shoulder.

Music 2/4

Measures

Pattern

INTRODUCTION 3 chords (2 meas) & 3 raps. During raps, all dancers stamp 3 times with R ft.

A I. WEAVING AND CROSSING

- 1-2 M waits in place while W1 & W3 start across set to meet back to back in ctr of sq. Lead with R shoulders, hold skirt both sides, use 4 walking steps.
- 3-4 As W1 & W3 continue across sq to opp W place (now leading with L shoulders) M1 & M3 start across sq, passing opp W back to back (M lead with L shoulders) (meas3); W turn 1/2 L to face oncoming ptr while M pass back to back to continue across sq (now leading with R shoulders) (meas 4).
- 5-6 Cpls 1&3 having changed places turn in place with walking steps, while W2 & W4 repeat action of W1 & W3, Fig I, meas 1-2.
- 7-8 Cpls 1 & 3 continue turning in place while cpls 2&4 repeat action of cpls 1&3, Fig I, meas 3-4.
- 1-8 (Repeated) Repeat action Fig I, meas 1-8. Cpls 2&4 turn in place during meas 1-4 as cpls 1&3 change places. At end of meas 8, all cpls should be in home pos.

B 9-10 As cpls 2&4 turn in place, M1 & M3 cross over to opp W (W remain in place) with 4 walking steps, passing R shoulders.

11-12 M1 & M3 turn opp W in place; M2 & M4 cross over to opp W, 4 walking steps, passing R shoulders.

13-16 Repeat action Fig I, meas 9-12, M returning to own ptr.

9-16 (Repeated) All cpls turn in place.

A II. CORNERS

1-2 W remain in place. All M pass own ptr & walk in ctr of sq to W on their R.

3-4 M turn this W with 4 walking steps.

5-6 M return outside of sq to own ptr with 4 walking steps.

7-8 Turn own ptr with 4 walking steps.

1-8 (Repeated) Repeat action Fig II, meas 1-8, except M move outside set to W on their L, & return to ptr inside set.

B III. CLAPPING

9-10 W remain in place as M1 & M4, M2 & M3 approach each other with 4 steps, beginning on R. M clap own hands on 4th ct.

11-12 M 1/2 turn CW & return to own ptr with 4 walking steps.

<u>Measures</u>	<u>Pattern</u>
13-16	Turn own ptr CW with 8 walking steps.
9-10	(Repeated) M1 & M4, M2 & M3 change places with 4 walking steps, passing R shoulders.
11-12	(Repeated) Turn new ptr with 4 walking steps.
13-14	(Repeated) With 4 walking steps, M return to own ptr, passing R shoulders.
15-16	(Repeated) Turn own ptr with 4 walking steps.
A 1-8 & 1-8	(Repeated) Repeat action Fig III, meas 9-16 & 9-16 (Repeated), except that M1 & M2 work together while M3 & M4 work together.
B	IV. RINGS
9	Hook R elbow with ptr & circle CW.
10	W1 will now wait in place while her ptr returns. M1 approach cpl 2. Cpls 3&4 continue circling CW
11-13	Cpls 3&4 continue circling CW in place while M1 joins hands with cpl 2 and circles CW.
14	Cpls 2, 3, 4 continue circling CW in place while M1 ducks under and approaches cpl 3.
15, 16, 9	(Repeated) Cpls 2&4 circle CW in place while M1 circles CW with cpl 3.
10	(Repeated) Cpls 3&4 circle CW in place while M1 ducks under to approach cpl 4 & M2 leaves ptr to approach cpl 3. W2 will now wait till ptr returns.
11-13	(Repeated) M1 circle CW with cpl 4 while M2 circles CW with cpl 3.
14	M1 ducks under to approach his ptr; M2 ducks under to approach cpl 4; cpls 3&4 circle CW in place.
15-16	1 Cpls 3 & 1 circle CW in place; M2 circles CW with cpl 4.
A 2	M3 leaves ptr & approaches cpl 4. M2 ducks under to approach cpl 1. Cpls 1&4 circle CW in place. W3 waits for ptr.
3-5	M2 circles CW with cpl 1, M3 circles CW with cpl 4.
6	Cpls 3 & 1 circle CW in place while M2 ducks under to approach ptr & M3 ducks under to approach cpl 1.
7, 8, 1	(Repeated) Cpls 2&4 circle CW in place while M3 circles CW with cpl 1.
2	(Repeated) M4 leaves ptr to approach cpl 1; M3 ducks under to approach cpl 2. Cpls 1&2 circle CW in place. W4 waits for ptr.
3-5	(Repeated) M3 circles CW with cpl 2; M4 circles CW with cpl 1.
6	(Repeated) Cpls 1&2 circle CW in place as M3 ducks under to approach his ptr & M4 ducks under to approach cpl 2.
7-9	Cpls 1 & 3 circle CW in place while M4 circles CW with cpl 2.
10	Cpls 1, 2, 3 circle CW in place while M4 approaches cpl 3.
11-13	Cpls 1 & 2 circle CW in place while M4 circles CW with cpl 3.
14	Cpls 1, 2, 3 circle CW in place while M4 ducks under to approach own ptr.
15-16	All cpls circle CW in place.
NOTE:	When a M joins a cpl to circle three, he takes the R hand of the W and L hand of the M. He then ducks under their joined hands to approach the next cpl. All cpl turns in place are done with R elbow hook.
	V. CIRCLE
B 9-16	(Repeated) All join hands facing ctr & circle to R (CCW) with 16 walking steps.
	VI. WEAVER
1-8 & 1-8	(Repeated) Repeat action Fig I, meas 1-8 & 1-8 (Repeated).
9-16 & 9-16	(Repeated) M place R arm arnd ptr waist; W place L hand on ptr's R shoulder; hold free hands up & wave swd (modified Lithuanian dance pos). Cpls turn CW as cpl 1 leads others off floor.

Presented by Vyts Belfajus

Folk Dance Camp

GRETEL'S CAROUSEL (German)

Source: "Dance and Be Merry", Vol. I.
 Music: Piano, above source; record, PD 5901.
 Formation: 2 lines of 4 dancers each; 4 boys in 1 line & 4 girls facing ptrs in 2nd line.
 Position: Hands closed into fists, index fingers extended--hold hands near chest just below the chin.

Measures

Pattern

PART I:

- 1 Hop on L foot, placing R heel fwd on floor, point R index finger at ptr (1), hop on R foot, placing L heel fwd on floor, point L index finger at ptr (2). Hop L foot (3) & R again (4) as just described.
- 2 Change feet 4 more times. When pointing finger, wrist movement only is used, arms remaining in place.
- 3 Ptrs join hands, boy runs fwd, girl bwd, 3 steps & pause.
- 4 Return to place with 3 running steps, pause. Keep lines straight & parallel with another.
- 5 Clap own hands (1), clap ptr's R hand with own R (2), clap own hands (3), clap ptr's L (4).
- 6-8 Continue as in meas 5, at the same time changing feet as described in meas 1-2.

PART II.

- 1-2 1st cpl only, joins both hands & passes between the lines to the foot of the set with 8 small slides or galop steps, sideways.
- 3-4 Return to head of line with 8 slides or galop steps, sideways.
- 5-6 Same to foot of line again.
- 7 With R shoulders adjacent, arms outstretched, shoulder high, hands joined, turn in place with 4 running steps.
- 8 With 4 running steps each returns to foot of his own line. Now previous cpl 2 becomes cpl 1; dance begins again. This is done until original cpl 1 reaches head of set.

SONG

Gretel, Gretel, liebes Gretelein,
 Komm wir fahren Karusselle.
 Zehn fur die Grossen,
 Funf fur die Klein,
 Hei wie geht das schnelle!
 Hei-hei-hei-hei-heisse-juchei, Hei wie geht das schnelle!
 O Gretel, Gretel, darling, over there
 Carousel is gliding.
 Ten cents, five cents,
 Big and little folks,
 See how fast they're riding!
 Hey, hey, hey, the merry-go-round!
 See how fast they're riding!
 Hey, hey, hey, the merry-go-round!
 Faster, faster gliding!

(English words by G. M. W.)

CHIRVONY PAS (Red Belt)
(Ukrainian-Hutzul Kolomeyka)

Traditionally this dance starts with about 34 meas of waltz. Since our 10 inch records do not begin with waltz music, we will have to begin the dance with the fast steps.

Music: Records Stinson-LLK20, Kolomyika #5.

Formation: Cpls in a circle facing CW. M on outside. M R arm around ptr waist, free hand on hip. W L hand on ptr R shoulder, R hand on chest to hold beads, elbow at shoulder level.

- Steps:
1. Ukraine pas de bas (there is no crossing of ft as in ballet pas de bas-que). M dance raising knee high with each step; W dance more modestly. Leap fwd onto R (ct 1); step fwd onto L (ct &); step R next to L (ct 2). Reverse footwork for next step.
 2. Step-hop-step: To turn CW; step on R (ct 1); hop on R (ct &); step on L (ct 2). To turn CCW, reverse footwork.
 3. Drop-step: Step fwd on R (ct 1); step fwd on L (ct &); cut-step onto R, bending R knee, extending L fwd, toe pointed, knee straight (ct 2). Reverse footwork for next step.
 4. Pawing-step: Moving swd slightly to L; step onto flat R ft, knee flexed (ct 1); L knee straight, step onto ball of L ft very close to R ft (ct &); repeat action cts 1-& (cts 2-&) Moving swd to R, reverse footwork. DO NOT MOVE VERY FAR SWD with this step.
 5. Toe-toe-step: Hop on L, extending R toe fwd to tap on floor (ct 1); again hop on L, keeping R toe extended fwd to tap again on floor (ct 2); cut-step onto R, extending L toe fwd to tap on floor (ct 1); hop on R, keeping L toe extended fwd to tap again on floor (ct 2). Repeat, alternately hopping on L for 2 cts, then on R for 2 cts.
 6. Fling-runs: Hop on L, raising R ft in front of L knee, R knee bent (ct 1); again hop on L, extending R ft fwd, knee straight, toe pointed (ct 2); run fwd 3 steps R-L-R (cts 1-&-2). Repeat with reverse footwork.
 7. Toe-heel-toe-heel: Hop on L, pointing R toe on floor behind L heel (ct 1); hop on L, pointing R heel on floor to R, toe up (ct 2); hop on L, touching R toe on floor in front of L (ct 1); hop on L, pointing R heel on floor to R, toe up (ct 2). Reverse footwork for the next 2 meas. This step is danced by W only.
 8. Cut-and-run: Fall fwd onto R, lifting L in back, R knee bent, L knee straight (ct 1); cut L ft fwd to replace R, extending R fwd, knee straight (ct 2); run fwd 3 steps R-L-R (cts 1-&-2); reverse footwork for the next 2 meas.
 9. Verioyotchkas: Step R behind L (ct 1); chug fwd on R (ct &); step on L behind R (ct 2); chug fwd on L (ct &). DO NOT MOVE BWD DURING THIS STEP.
 10. Prysiadkas: M only.
 - a. Squat, wt on both ft, back straight (ct 1); rise with a hop on L, R heel raised behind L knee (ct 2); hop again on L, extending R ft to R, knee straight (ct 1); hop again on L, flinging R ft in front of L knee, R knee bent (ct 2). Reverse footwork for the next 4 cts (2 meas).
 - b. "Shupak": Moving to R: Squat (ct 1); rise, wt on R, L ft extended to L (ct 2); repeat as required. Moving to L: reverse footwork.
 - c. Squat (ct 1); rise on heels, feet together, toes raised (ct 2).

- Steps cont.:
- d. "Coffee-grind": Starting pos; Squat, both hands resting fwd on floor, R leg extended diag fwd to R. Keeping R ft on floor, circle R leg CCW, raising R and then L hand to allow leg to pass (ct 1); continue circling R leg CCW, hopping over it with L ft as it passes (ct 2). Continue, making one complete smooth revolution with R leg on each meas.
 - e. "Pazirok": In squat position, alternately extend R and L ft fwd, not too far, and with heels turned inward (2 extensions per meas).
 - f. Duck-walk: Squat with wt on R, extending L ft fwd, keeping knees together (ct 1); step on L slightly fwd of R, now extending R ft fwd, knees together (ct 2); alternate stepping fwd R, L, extending other ft fwd with each step.

NOTE: Throughout the dance, M dance with a great deal of vigor; W dance more modestly.

Music 2/4

Measures

Pattern

I. UKRAINE PAS DE BAS

- 1-16 Pos as in "Formation", dance fwd CW with 16 Ukraine pas de bas steps (#1), beginning on R.

II. R & L SWING

- 1-8 Ptr R shoulder adj, R arm around ptr waist, L hand high, turn CW with ptr with 8 step-hop-steps (#2), beginning step on R.

- 9-16 Ptr L shoulder adj, L arm around ptr waist, R hand high, turn CCW with ptr with 8 step-hop-steps, beginning step on L.

III. DROP-STEP

- 1-15 Pos as in "Formation", dance fwd CW with 15 drop-steps (#3), beginning on R.

- 16 W make 1/2 turn CCW to face CCW in circle; both place hands on own hips; stamp L (ct 1); stamp R, without wt (ct 2).

IV. PAWING-STEP

- 1-4 Moving to own L (W twd ctr, M away from ctr) dance 6 pawing-steps (#4) (meas 1-3); stamp R-L (meas 4). Hand pos: W: L hand on hip, gradually extend R hand twd ptr, the action taking all 4 meas. M: L hand on hip, extend R hand on 1st ct of meas 1 and hold it out thru meas 4.

- 5-8 Reverse ft action and direction of Fig IV, meas 1-4. (Move to own R till facing ptr.) Hand pos: W: gradually return hand to beads; M: return R hand to hip in 1st ct of meas 5 and keep it there thru meas 8.

Repeat action Fig IV, meas 1-8, finishing in position as in "Formation".

V. TOE-TOE-TURNS

- 1-8 Cpl turn once in place CCW, M moving bwd, with toe-toe step (#5).

- 9-16 Cpl turn once CW, W moving bwd, with toe-toe-step.

VI. FLING-RUNS

- 1-16 Pos as in "Formation", dance fwd CW with 8 fling-runs (#6).

Finish facing ptr, hold released. (W back to ctr).

VII. W: TOE-HEEL-TOE-HEEL; M: PRYSIADKA A

- 1-16 Both place hands on own hips. W dance toe-heel-toe-heel step (#7) 8 times. M dance Prysiadka (10 a) 8 times.

VIII. W: PAWING-STEP; M: SHUPAK

- 1-4 W step: R hand on beads, L on hip throughout 16 meas. Moving CW facing out, dance 4 meas of pawing step (#4), beginning with step on L, substituting a quick 1/2 turn to R on L ft on the last "&" ct.

- 5-8 Continuing CW, facing in, dance 4 more meas of pawing-step, beginning with step on R, omitting the last step on the "P" ct at the end of meas 8.

CHIRVONY PAS (cont.)

<u>Measures</u>	<u>Pattern</u>
9-12	Still facing in, move CCW in circle with 4 meas of pawing-step, dancing the footwork of meas 1-4, pivoting to face out on the last "&" ct of meas 12.
13-16	Facing out, again move CCW in circle with 4 meas of pawing-step, beginning step on R.
1-4 M steps	"Shupak" (10 b) to R, facing ctr, R hand behind head, L hand extended to L side, moving CCW. Finish with a half-pivot CW on R to face out.
5-8	"Shupak" to L, facing out, L hand behind head, R hand extended to R side, moving CCW.
9-12	"Shupak" to R, facing out, moving CW, hand pos as in meas 1-4. Finish with a half-pivot CW on R to face in.
13-16	"Shupak" to L, facing in, moving CW, hand pos as in meas 5-8.
	IX. CUT-AND-RUN
1-16	Pos as in "Formation", dance CW in circle with 8 cut-and-run steps (#8)
	X. W SPIN; M PRYSIADKA-SPIN AND COFFEE-GRIND
1-8 W step:	Individually Kolomyika turn R; R hand on beads, L hand on hip, dance step-hop-step (#2) in place, turning CW. Begin step R.
9-16	Individually Kolomyika turn L; Reverse hand pos of meas 1-8 and turn CCW with step-hop-step. Begin step L.
1 M step:	Hands on hips throughout this fig. Dance one Prysiadka (10c), facing ptr on squat, turning whole body diag to R on rise.
2	Dance one Prysiadka (10c) facing ptr on squat, turning whole body diag to L on rise.
3	Facing ptr, squat (ct 1); rise with ft apart, wt on heels (ct 2).
4	Facing ptr, squat (ct 1); rise with a complete pivot CW on R, L ft behind R knee, L knee bent out to L (ct 2).
5-8	Repeat action of above 4 meas, pivoting on L CCW, R ft behind L knee, R knee bent out to R on last ct of meas 8.
9-16	M perform "coffee-grind" (10d).
	XI. W VERIOVOTCHKA; M PAZIROK
1-16 W step:	W dance 16 meas of Veriovotchka (#9) in place facing ptr. Begin with arms crossed low in front of chest out away from body. Extend arms to open pos during the 1st 4 meas; slowly return arms to close pos during the next 4 meas; repeat, open and closed
1-16 M step:	M dance "Pazirok" (10e). Begin with arms crossed low in front of chest but away from body. During meas 1-2, slowly open arms to extend hands to sides, shoulder high, and keep arms extended throughout remainder of 16 meas.
	XII. EXIT
1-32	Ptrs facing CW in circle, inside hands joined, W R hand on beads, M L hand extended to L, palm flat and fwd, W dance Ukrainian pas de bas (#1); M dance "Duck-walk" (#10f). Lead once around circle and then off.

Presented by Vyts Beliajus

VELYKODNYA HAYIVKA
(Ukrainian Easter Dance)

This is an old Ukrainian dance of religious origin and was originally performed during New Year's night and Easter. The dance has been notated previously by Avramenko, pioneering exponent of the Ukrainian dance. The following arrangement has been made to fit the record. For a complete list of figures, see "Viltis", Vol XVIII, March-April, 1959.

Pronunciation: Vey Leec Dnyah Hah Yeev Kah

Music: Record: Ukrainian (Stinson) UK 118. 3/4

Formation: Sets 6 to 8 cpls lined up one behind the other, facing CCW. Inside hand joined with ptr and extended fwd. M free hand on hip; W free hand over chest, fingers straight and palm down, elbow straight out to side.

Steps: Running-waltz: leap fwd on R (ct 1); run fwd on L (ct 2); run fwd on R (ct 3).
Drop-(or brush-) step: Run fwd 2 steps, R-L (cts 1-2); cut-step fwd onto R, extend L fwd (ct 3).

Squat trick steps of any form, according to the ability of certain male dancers.

Measures

Pattern

INTRODUCTION ringing of bells. No action

A I. ENTRANCE INTO DOUBLE CIRCLE

1-10 & Moving CCW, follow cpl #1 to form a double circle, with 20 running-waltz steps.
1-10 rpt

B II. ARCHES IN CIRCLE

1-12 & Face ptr and join both hands. Cpl #1 dance running-waltz steps
1-12 rpt CW under arches, followed by other cpls, and reform arch when reaching home pos. Continue until all cpls have passed under the arch made by cpl #1.

A III. REVERSE CIRCLES

1-10 Release handhold with ptr and join hands in circles, M on inside facing out; W on outside facing in. With 10 running-waltz steps, turn circles to R (M circle CW; W circle CCW).
1-10 rpt Move circles to L (M circle CCW; W circle CW).

B IV. WEAVE THROUGH ARCHES

1-12 & M #1 breaks hold in M's circle and leads all other M CCW through arches
1-12 rpt formed by W holding joined hands high — 24 running-waltz steps to return to home pos. (M #1 must lead M's line once in a CCW circle inside W's circle to finish this figure.)

A V. DOUBLE SERPENTINING

1-10 & Face ptr but retain handhold in own line — W with W; M with M.
1-10 rpt Cpl #1 lead their own respective lines in serpentine formation around floor, facing ptr throughout. Finish figure by forming two straight lines about 8 ft apart, ptrs facing. 20 running-waltz steps.

B VI. ADVANCE AND SWING

1-4 Advance in lines twd ptr with 4 drop-steps.
5-12 Join hands with ptr, crossed handhold — R in R; L in L. With running-waltz steps, turn CW with ptr.
1-12 rpt Retaining crossed hand-hold, turn CCW with ptr with running-waltz steps. Finish in a double line, ptrs facing.

A VII. ARCHES IN LINE

1-10 & Join both hands with ptr to form arches. Cpl #8 leads fwd CW under the
1-10 rpt arches, and as each cpl passes, W joins her R hand with L hand of next M.

MeasuresPattern

VII. ARCHES IN LINE (cont.)

Continue until all become one single line, facing front. On the last ct, raise joined hands so that each dancer's L hand will rest on his own R shoulder, joined to the R hand of the person behind him.

B VIII. FORWARD AND BACK

1-12 & Move fwd with 6 drop-steps. Move bwd with 6 drop steps; repeat
1-12 rpt fwd and back.

A IX. SHOW OFF STEPS

1-10 & M move fwd to do solo acrobatic squat steps of their own choosing.
1-10 rpt W remain in line, clapping own hands on 1st beat of each meas. M may remain in line or return to W line to rest and clap to spur dancers on. W lean fwd twd dancers.

B CLOSING BOW

1-2 All M return to line, facing twd audience.

3-6 Bow: Kneel, placing hands above head so that little fingers touch; touch forehead to floor, bring back to hands likewise to touch floor.

NOTE: Traditionally, the dance would end with the bell-ringing repeated, and the bow would be made at this time.

Presented by Vyts Beliajus

VE'DAVID
(Israeli Mixer by Rivka Sturman)

This dance is not much different from the existing American mixers such as Oh, Susannah or Circassian Circle and others, because of its haunting music and certain quality it seems to be a favorite and is becoming the No. 1 on the request list for mixers. It certainly was a No. 1 mixer on my last trip.

Pronunciation: Vey Dah-veed

Record: Folkraft 1432

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

Music 4/4

Steps: Walk and buzz.

Measures Pattern

1-2 Walk fwd 4 steps. Men back up slightly in order to form one large circle, with 4 more steps.

3-4 Walk to center of circle with 4 steps and backward with 4.

5-6 Men clap as girls walk to center with four and backward with 4.

7-8 Men, clapping hands, walk to center with four turn right about and walk forward with 4 (to present left), passing own partner and progressing to the next girl.

9-10 Men and new partners' swing. Right shoulders adjacent, right hands around each other's waist, left hands raised, pivot with a buzz step (like in American square dances).

Begin the dance once again with new partner.

Introduction: three cords, three musical measures (six in all).

Song: The words are biblical.

Ve'David Yefey Eynayim,

Hu rohe bashoshanim.

And David of the beautiful eyes

He feedeth among the roses.

David, the son of Jesse

Endureth forever.

Presented by Vyts Bellajus

POLKA SEXTUR
(Himmerlands, Denmark)

Music: Bidstrup - Folk Dances
Record: Folkraft 1097A
Formation: Partners in a big circle
: 1-8: Hands joined, galloping side steps clockwise and counter clockwise.
: 9-16: Grand right and left, change steps, stopping with the partner you come to at the end of phrase of music,
: 17-24: Polka in a counter-clockwise circle.

Presented by Knud Øland

ENKEDANS (Widow Dance)
(Denmark)

Music: Bidstrup - Folk Dances
Record: His Master's Voice AL 1391
Formation: Partners, arm in arm, face counter-clockwise in a circle. Extra women (or men) stand in the center; they are the widows or widowers.
: 1-8: a. As partners walk in a counter-clockwise circle, the "widows" steal a partner (slap on the back the woman whose partner they would like to have). They, in turn, try to get another partner. Stealing only permitted in (a).
9-16 b. Tyrolean hopsa.
17-32 c. Tyrolean waltz.

SVENSK MASKERADE
(Danish)

Music: Bidstrup - Folk Dances
Record: His Master's Voice AL 1215
Formation: Partners facing counter-clockwise in a circle
: 1-8: Walk counter-clockwise arm in arm. Partners turn toward each other and walk clockwise.
: 9-16: Tyrolean waltz.
: 17-24: Tyrolean hopsa.

Presented by Knud Øland

SJAMPA DANS
(Himmerlands, Denmark)

Music: Bidstrup - Folk Dances
Record: Methodist World of Fun 121
Formation: Longways for 6 couples.
1-8 First man stands with back to top of set.
First woman, with hopsa step, moves quickly behind her partner and stands at his right. Second woman stands at his left. All three face down the set; man joins hands with women on either side. Second man faces first man. All four dance down between the two lines, second man backwards (two step).
1-8 Two women take hands with second man and all dance to the top of the set, first man backwards.
9-16 Couples I and II circle clockwise and counter-clockwise (two-step).
17-24 Couples I and II circle grand right and left (two-step).
25-32 Couples I and II polka to bottom of set as others move up.

Presented by Knud Øland

Folk Dance Camp 1959

VESTERBOPOLSK

- Music: Bidstrup - Folk Dances
 Record: His Master's Voice AL 1290
 Formation: Partners single circle
 : 1-8: a. Hands joined, hop steps clockwise, counter-clockwise.
 9-16 b. Partners face, two hand position, 4 single Tyrolean steps in place, beginning with inside foot, hop on right foot twice around clockwise in place.
 9-16 Repeat Tyrolean steps in place, hop on right foot 1 1/2 times around backwards; men leave partners on their left.
 : 1-8: c. Reel steps, facing original partner, turn to new partner; repeat reel steps. Repeat b., c., b.

Presented by Knud Øland

DEN HALVE KAEDE

(Half Chain from Slagelse, Denmark)

- Music: Bidstrup - Folk Dances
 Record: His Master's Voice A1 1393
 Formation: 2 couples facing each other.
 : 1-4: I a. Circle clockwise, buzz steps.
 5-8 b. Partners, inside hands joined, walk step toward each other, Couple I goes under arch made by couple II, then couple II goes under arch made by couple I.
 Repeat with Couple II going under arch first; end with 3 stamps.
 9-12 c. Grand right and left once around, walk step.
 5-12 Repeat (b) and (c), but this time Couple II goes under arch first.
 II-III a. Partners swing, buzz step.
 IV-V a. Basket formation, circle clockwise, buzz step.
 VI a. Partners swing, buzz step.
 Dance ends with this figure.
 (b) and (c) are in all other figures.

Presented by Knud Øland

The descriptions for the Danish dances are presented by special permission of the authors, George and Marguerite Bidstrup, Brasstown, North Carolina. They may not be reproduced without the written consent of the authors.

DANISH DANCE STEPS

- Reel: (sometimes called jig step) Hop on alternate feet in as nearly the same place as possible, each time swinging free foot behind in a small circle to right or to left.
 Hopsa step: A spring on Lft. Bring free foot close by. A slight hop on both feet but the weight is carried on the left; spring on right etc.
 Tyrolean hopsa: Partners, inside hands joined. Hopsa steps away from each other toward each other as they swing joined arms forward and backward. Repeat. Four hopsa steps around, social dance or shoulder hip position.
 Tyrolean waltz: Partners inside hands joined, a balance step away from each other and toward each other as they swing joined arms forward and backward. Repeat. Four waltz steps around, social dance or shoulder hip position.

REIT IM WINKL

Record: Folk Dancer MH 1124

A. RF
 LH LT
 RH RT
 RH LF behind
 LH LT
 RH RT
 LH LT
 RH LF front
 LH LT
 RH RT
 LH LT
 RH RT
 LH LT
 RH RF behind

B. RF
 LH LT
 RH RT
 RH LF behind
 LH LT
 RH RT
 { RH LF behind
 LH LT (off the floor)
 RH R sole (off the floor)
 R Knee down on floor
 Rise stamp both feet on floor
 Repeat Auf Sprung

Auf
 Sprung

H Hand
 F Foot
 T Thigh

Sequence: A, A, A, A, A, B, Waltz
 A, A, A, A, A, B, Waltz

Waltz: This is done flat footed with 6 equal steps so that it comes out a turning waltz, which is what it is called by the Bavarians, a "Dreier".

Notes: Reit Im Winkl is a village in the Bavarian Alps about 2 hours from Munich on the road to Salzburg, Austria. This Plattle is traditionally done this way by the Munich Area Trachtenvereins (costume clubs, essentially Schuhplattle groups). The music is very old and used throughout the Alpine Region in both Germany and Austria. As is the custom many Plattles are named after villages, mountains, aress, streams, etc. in the mountains. Reit Im Winkl, as its name implies is "right in the corner" of a section of the Alps that borders on the Tirol. It is a popular ski resort in the winter time and much loved by the German people for mountain walking in the summer time.

Presented by Morry Gelman

RUHPOLDINGER

Record: Folk Dancer MH

A. RF
 LH LT
 RH RT
 RH LF behind
 LH LT
 RH RT
 RH LF behind
 LH LT
 RH RT
 LH LT
 RH LF front
 LH LT
 RH RT
 LH LT
 RH RF behind

B. RF
 LH LT
 RH RT
 RH LF behind
 LH LT
 RH RT
 RH LF behind
 LH LT (off the floor)
 RH R sole (off the floor)
 R Knee down on floor
 Rise stamp both feet on floor
 Repeat Añif Sprüing

Añif
 Sprüing

H Hand
 F Foot
 T Thigh

Sequence: A,B, Waltz
 A,A,A,A,A,B, Waltz

Waltz: Same as Reit Im Winkl

Note: Ruhpoldinger, like Reit Im Winkl, is named after a village in the Bavarian Alps called Ruhpolding. It is in the same general region but 30 miles closer to Salzburg. The music also is very old, well over 100 years and this form of the Plattle is traditional in the Munich region. The music has never been recorded. This record is from the original tape made in Munich. The instrument is a Pantofium, a somewhat overgrown square concertina.

Presented by Morry Gelman

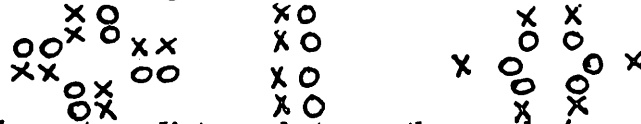
LA RESBALOSA

48 measures of 3/8 and 8 measures of 6/8

The typical step in this type of dance is the "escobilla do" (brush step). It is a lively dance made up of about 3 main patterns. The first is performed in place couples facing each other, the second is more lively, and the couples advance toward each other and retreat with a fast and sliding step. (brushing the floor a little). The last figure is the zapateo or foot tapping and is still faster than the last. It grows faster as it comes to a close.

Formation: any of the following.

Ladies: ○ Men: ×



Four steps distance between the couple (man & lady) in which partners are face to face. All have a handkerchief in the right hand - holding thigh, The left hand is on the waist, palm out. Man's can be behind his back.

Measures

Pattern

INTRODUCTION The first measures. Each person sways in place in rhythm with the music, to the right first and then to the left (at this time they may hold both hands down and she may sway her skirt with both hands).

PART I. THE ESCOBILLADO 16 meas 8 escobillados- 2 meas a piece.

- 1 Give a little hop and land on the L ft pointing the R ft forward and brushing the floor with the tip about 3 times. (the Lft bends a little and the R remains flexible but barely bends).

- 2 Hop on R and brush forward with the L in the same manner. Back and forth from L to R until 4 have been done with each foot.
When pointing with the R ft bend the body to the R and bring handkerchief to the R (elbow bent handkerchief to the side) When pointing with the L, bend to the L and swing the handkerchief over, bending the wrist.

PART II. (pattern 2) 16 meas (1 step to each)

Handkerchief high- each advances with the R ft first 4 jumping steps finding the partner - L shoulders together. Beside each other 4 more of these hopping steps. Retreat back to place with 4 more and in place repeat 4 more. These 4 steps are just hopping from R to L to R to L but with foot pointing forward each time.

Now this may be varied by making the 3rd and 4th steps faster and adding a 5th, therefore starting the next with the opposite foot. Thus: R, L, R, L, R... L, R, L, R, L, etc. (The 3rd, 4th and 5th are then done in the 3rd and 4th meas).

PART III.

As part I. 16 meas (1 to a meas) May be changed by changing places with the partner in 8 steps (L side) turning and changing again. (Some dances repeat part I at this time, but change places) All this depends on the music. Step: L flat, R heel-toe, L etc.

PART IV.

The step is the same as that of the Part II. Both advance in 8 steps to the center meeting L shoulders and go past each other. in 8 steps to change places. Turn to R and face again. When passing couple may bow (such as do-sa-do)

PART V. as the first part, but the foot goes more to the side than before.

PART VI. as Part II.

Measures

Pattern

PART VII. as part V.

PART VIII. The last 8 meas.

The last part is dedicated to the zapateo. Step is the same as that of Part III. The couple is at an angle at 4 paces distance. Turn to the L so that R shoulders are in - 4 steps toward each other: R ft L heel toe, until they are back to back. Stamp 4 times and continue turning until 8 meas are finished when they turn to the R and face, leaning to L, hanky high, lady holding her skirts. Turn, L shoulders together.

May also be done by advancing toward the R of the partner, meeting in two steps turn, R shoulders meeting. Two more steps, stamp 4 times and simultaneously turn R so than now L shoulders meet - 4 steps - 4 stamps while turning L so that R shoulders meet.

Translated and Presented by Joyce Reed

EL PEQUÉN
(Chilean)

Music: Odeon MSOD/E 51011
3/4 time

A simple, amusing little dance which has become more and more popular among the people of Chile, because it not only depicts the life of the people; but, their personality also. The pequén is a funny little bird which is famous in Chile for its manner of walking; it struts along and now and then will hunch its back and pull its head down into his shoulders, in a jerking movement. The dance tries to follow his pattern.

There is little pattern to this dance and therefore is enjoyed by children and adults alike. It can be a very pretty dance if done gracefully and with feeling.

Couples facing each other (in lines if many).

The man tries his best to attract the lady's attention with his handkerchief, eyes, footwork; but, the lady remains shy and coy; so much so that he has an awful time trying to face her at all times as he should, for she will turn and dance away forever holding her handkerchief right in front of her face eyes lowered and smiling shyly - holding her skirt with her L hand, (his L behind his back or holding his hanky with both hands). They will balance around in rhythm with the music (R, point with L, L, point with R and so on).

The "apequenada" is the only interruption to this "chasing". Couple drops both hands make a complete turn in one step to own R, pivoting on R ft; Face partner at one step's distance get on tiptoe simultaneously hunching shoulders, pulling head in arms out at shoulder height and forward and practically touch foreheads - pause - (grin). Turn again. The same manner, but to the L - Repeat hunching - pause - , Repeat to the R - pause. Quickly pass to the L, past each other, (still facing) man lowering his hanky, as in the cueca, turning R and facing again to repeat the entire pattern, usually, twice (3 times in all) and ending with R shoulders meeting R hands high and peeking through the arch made by arms.

Presented and translated by Joyce Reed

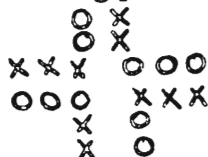
EL CUANDO (Chilean)

Similar to the "cuando" of Argentina.

Music: Odeon MSOD/E 51011 (Chile)

6/8 time

Formation: Couples, if only 2 or 3. They are places in a line. If there are 4 or 8, they are in the following positions:



First movement is then toward the center. Couple faces at one step's distance.

INVITATION (first strains of music -introduction without singing).

The man offers his R hand, palm up to the lady and she places her L on it. Now they are side-by-side. Lady holds her skirt out with her R hand, man places his L behind his back.

FIGURE I: Turn and bow (8 meas with short pause between 2&3, 4&5, 6&7, and after 8 -at bows)

1. At beginning of the basic melody (or singing) the couple advances 4 steps (toward the center, as above), using the point of their feet and dragging a little, starting with the R foot, 2 beats of the measure for each step. (1 1/4 meas)
2. At the 3rd and 4th beat of the 2nd measure they release hands turn toward each other, with R foot forward pointing, and at 5th and 6th beats they bow. She courtsy's, bending L leg holding her skirt with both hands. The man bows more deeply, placing R hand on his chest, palm up, L hand behind his back. (3/4 of a measure)
3. When the 3rd measure starts he offers her his L hand and she places her R on it and they return to place and bow as before. (2 meas)
4. Repeat whole procedure.

FIGURE II: ZAPATEO (8 meas)

At the Allegro of the music, the couple faces and performs the zapateo (footwork):

1st and 2nd beats to the measure: cross R ft over L ft and stepping on heel of the R both kick up with L and look over R shoulder at L ft (a twist of the body).

3rd and 4th beats: step again on L (behind R) and on 5th and 6th: back on R (beside L). (1 meas).

Repeat but with L over R. Each foot does this step 4 times to complete 8 meas. Both start with the R ft. Man: hands behind his back. Lady: holds her skirt and sways it in rhythm.

FIGURE III: MINUET (8 meas) (When the singer says "cuando, cuando, ay!..")

1. The couples still facing hold R hands. Advance one step with R ft, slowly and lift hands above head, lifting back L ft also. 1 meas Cuando...?
2. Retreat in one step slowly (on L ft); bow and lower R hands all the way, still clasped. 1 meas Cuando...?
3. More rapidly they change places in 4 steps, lady under man's lifted R arm which still holds her R hand. Drop hands and bow. 2 meas.
4. Repeat 1,2,3 in 4 meas (sometimes the return to one's place is faster) returning back to place.

The entire pattern is usually repeated 3 times and ending with the turn & bow.

LA CUECA

(National Folk Dance of Chile)

6/8 time

The cueca is danced in an imaginary circle with the couple facing each other at about 4 paces distance. Each partner has a handkerchief in the right hand which is, most of the time, held high at least at shoulder height. The lady has her left hand at her waist, or holding her skirt out and swinging it. The man has his left hand behind his back at waist level (at times he may have his handkerchief outstretched between both hands, over the lady's head). There is little hip movement in this dance, most of the movement is performed by the feet, arms, the shoulders and some by the head, which is mostly held high. The lady acts coyly, and the man boldly but never giving her his back.

The cueca may be danced in 3 parts all similar. Each part is made up of 5 main figures and 2 added: The "ocho" (eight), The media luna (half moon), Floreo (wave), hombro con hombro (shoulder to shoulder), The zapateado (footwork Tapping), The paseo (walk), and the vueltas (turns). The basic order is the one which is explained below, but may be varied, just so the steps and figures coordinate with the music. The audience may clap hands or knock wood in time with the music.

THE INVITATION

An introduction of 12 to 16 meas before the singing starts, is the invitation. The man advances toward the lady who takes his L arm with her R and they walk back and forth, changing arms at their turn (turn in place), and just before the singing begins he takes her back to her place and he returns to his.

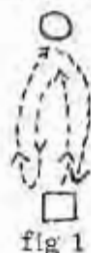


fig 1

When the singing starts the dance begins.

FIGURE I: 8 meas approximately. The "Ocho" (eight)

Step: a walk, pause, step-pause, step-pause, etc. dragging feet a little. Each partner step diagonally to the R with R ft, 2 steps, turns a 1/4 turn to the L, walks 2 steps to meet with the R shoulder of partner, go on past (turning a little to the R and in 4 steps takes the place of his partner who now faces him (the turn to get in place is L). Now they go back to their own place in the same manner (in 8 steps). The man may lower his handkerchief when passing her, to honour her.

(This "ocho" may also be done as in picture 3 or 4 for variety. The man gives the signal)



fig 2



fig 3



fig 4

FIGURE II: 8 meas Half Moon (media luna)

Step: "paso Lateral" (side step). The leading foot is the foot ahead in the line of direction (say: to the R is the R ft). The leading foot is behind the other and only the ball is stepped on. Step with leading foot to the side and follow with the free foot dragging in a curved line in front of the leading foot, shift weight to it, so that the leading foot might step again. The leading foot accents and kicks back at each step.

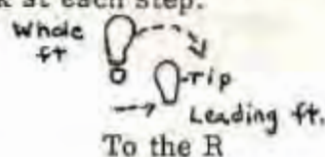
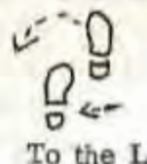
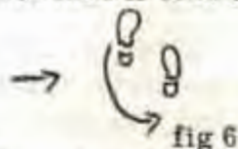


fig 5



Pattern: Once back in place after the "ocho" partners again face each other. Man goes to his L, lady to her R in a curved line, (always facing) till they meet in 4 side steps (as described above) and meet leading shoulders practically touching. Pause; the foot next to lead comes along to the back (fig 6) with a tap.



during the pause and then steps (side) 8 steps in half moon to the other end, change foot to lead, pause, and back to place in 4 side steps. This pattern is to be done in time with the partner, throwing handkerchief hand high at each end.

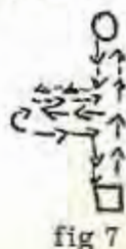
FIGURE III: (4 to 8 meas) Floreo (waving)

Steps: as in the eight.

Start with R ft. Partners advance toward each other in two steps. The lady turns a $1/4$ to her L, man $1/4$ to his R so he's right behind her R shoulder, trying to get her attention with his eyes and handkerchief while she avoids his glance. 2 steps. The man comes around in front of her (to the R). Lady backs up 2 steps man forward 2 steps and both back up 2 steps to place (for variety he may "take her home and back up 4 steps to place). Once in place they either wait marking rhythm in place till the "vuelta" is called or the vuelta may be immediately.

Vuelta (turn about 4 meas) Start with Rft.

Each advances toward each other and passes on counterclockwise. The man signals the turn by lowering his handkerchief ("to-show-the-road) and keeps it low as he passes the lady "to honour her". He also leans sideways to his R and a little forward. Face partners by turning a bit to the R. (Now each has the others place through the next pattern. The vuelta can be recognized in the music by a high trill on the part of the singers, an accent, a loud yell or the word vuelta (voo-ell-taw). It takes about 4 steps to complete this turn.



LA CUECA (cont.)

FIGURE IV. 8 meas approximately.

Shoulder to shoulder.

Steps: As in Floreo, eight, vuelta, etc.

Couple facing advances to meet (in 2 steps) R shoulder and R shoulder handkerchief held high (or the man may take his handkerchief in both hands and over lady's head or both hands behind his back). Man advances 2 steps, lady retreats, man edges over to meet L shoulders. Man retreats 4 steps followed by lady. Lady retreats followed by man who may shift again to R shoulders meeting (M takes 2 steps; lady takes 4) man takes 2 steps back to position backing up.



fig 9

Second Vuelta (back to original place) Turn done the same way as the one in the Floreo.

FIGURE V. Until singing ends. Zapateado (foot-tapping)

The man here makes play with his handkerchief to attract her attention (at her feet, over her head, etc) He bends, stands high, kicks up his heels etc. The lady taps more softly and gracefully and may take her skirt with both hands to swing it. She may avoid him or attack him playfully with her own handkerchief making fun of him. When the singing stops he and she are R shoulder to R shoulder, handkerchief high and peeking at the partner through the arch formed by the two arms. At part two he gives her a hug. Part 3 he kneels and she puts her R foot on his knee, handkerchief high and L hand at the waist or holding her skirt. During the zapateado he tries to face her at all times "if he can". The "aro" comes between parts one and two and the hostess brings the dancers a drink. Parts 2 and 3 are like Part 1, but the order of the pattern may change and vary a little. The endings change as above explained.

THE ZAPATEADO of Figure 5.

A basic step which can be varied according to the mood of the music and the dancers.

The Lady: She does little stamping only light tapping.

Step: weight on Rft, and bring L to the front with heel and toe, shift weight to L and heel-toe with R, etc. Or hop lightly on R ft (ball), forward with heel of the L shifting weight to it and R back to the R ft, and back to the ball of the L ft. heel of R, etc. Or stamp lightly on one ft and heel toe with the other but remaining with weight on the same ft. Or step brush forward with point of free foot and shift weight etc.

The Man: same steps combining all and adding some of his own, jump on R ft while the other foot goes forward or back stamping with toe and then shifting weight to L ft to do same with R ft. Or hop on R ft and bring heel of L ft forward to stamp on heel.

ELEMENTARY SCHOOL DANCES

Additional Elementary School Dances are described on pages 1, 2 and 6.

HOL-DI-RI-DI-A (Weggis Dance)
(Swiss Walking Song)

Source: World of Fun
Records: Imperial 1008, World of Fun M 101
Formation: Double Circle, facing CCW. Holding inside hands.

FIGURE I. Heel and toe polka step. Place outside heel forward (M L, W R) then toe backwards, then step with outside foot, draw inside foot to it and take the weight, step again with outside foot; pause. Repeat, starting with inside foot. Repeat both.

CHORUS Take a step away from partner (to L for men, to R for women) Bring the other foot over behind the stepping foot and let it take the weight, step (L men; R women) again, do a hop-swing with the free foot (hop with the foot on which the weight is placed, swing the other foot across it). Return to place with a step, step-behind, step, hop-swing, as before.
Step-Hop Turn. Face partner hold R hand raised and turn around each other with 4 step-hops.
Repeat all.

FIGURE II. A Windmill Figure

Partners face in a single circle arms out spread at sides, join hands, and point the forward hands toward the floor (toward center) raising outside hands high. The action is a heel (Man's L, Woman's R) toe, step-slide-step-pause toward the center. Now face other direction, point forward hands down and repeat action back to place. Repeat. Then do Chorus.

FIGURE III. Partners join hands in skating position and face CCW. Both step to the Lft, (ct 1) point the R toe over beyond the L ft (ct 2) step to the R with R ft (ct 3) and point L toe over beyond R ft (ct 4). Do the step-draw step and step-draw-step. Repeat. Do Chorus.

FIGURE IV. Partners face each other, R hands raised and joined (Man's back toward center) The step is the same as Figure III. Step L point R, toe over/ Step R point L over; step, slide step and step-slide-step. The difference is that they turn around each other half way at a time, repeating the action to get the rest of the way around. Do the Chorus.

FIGURE V. Partners stand side by side inside hands joined, pointing backward. The action is a follow through. The M swings his partners hand forward and the two turn in opposite directions, away from each other, making a half-turn at a time, sort of spinning on the ball of the foot on which the weight is rested. It is a step-turn, step-turn, catch opposite hand, curtsy. Then, holding on to these same hands (M R, W L) they go back to place with similar action. Repeat. Then do Chorus.

Presented by Sally Harris

RIG-A-JIG-JIG

VERSION I

Record: Folkraft 1199.
 Formation: Double Circle, holding inside hands, facing CCW.
Measures Pattern
 1-8 Skip in circle 16 skipping steps.
 9-12 Face partner holding both hands. Each step to side (boys L, girls, R) and touch other toe behind, bending knee slightly. Do same with other foot. Repeat.
 13-16 Still holding both hands skip around each other in small circle. Girls curtsy and boys bow to partner as music pauses. Girls wave good-bye to partner and move on to a new partner. Repeat to end of music.

VERSION II

Record: Folkraft 1199
 Formation: Double circle, holding inside hands, facing CCW.
 1-8 Take 16 skipping steps in circle.
 9-10 Face partner. Each clap own hands 4 times.
 11-12 With both hands on hips, do 4 bleaking steps. (Hop on L fast-placing R heel forward. Heel on floor toe pointing up) Repeat the same with other foot. Repeat.
 13-14 Repeat claps (meas 11-12).
 15-16 Girls step up to new partner.

Presented by Sally Harris

KERRY DANCE

Record: Any good reel record.
 Formation: Groups of 2 couples facing 2 couples in straight lines.
 1-4 I Holding hands in line take 4 walking steps forward to meet other line, 4 steps back to place. All start on R ft.
 5-6 Two-step-swings in place, stepping first on R and swinging L across. Then step on L and swing R across.
 7-8 Turn singly in place with 4 steps.
 1-8 Repeat all.
 1-4 II Join hands in circle (4 couples) slide CW with 8 gallop steps.
 5-8 Repeat gallop steps CCW.
 9-10 4 skips to center (still holding hands).
 11-12 4 skips back to place.
 13-14 Two step-swings (backing into lines).
 15-16 Turn singly in place.
 1-4 III Lines advance 4 steps turn opposite with R hand and back into place with 4 steps.
 5-6 Two step-swings.
 7-8 Turn singly in place.
 9-16 Repeat all but turn opposite with L hand.

Presented by Sally Harris

LA COSTILLA

(Mexican)

Record: Folk Arts Bazaar 103

Formation: Three sombreros are placed in a straight line about 3 feet apart. Partners then stand on each end of the row of hats. Girls hold skirts, boys keep hands clasped behind back.

1. Make a 3 step turn to R and stamp quickly 4 times. Make a 3 step turn to L and stamp quickly 4 times. Repeat Figure 1. This constitutes the Chorus and is done before each figure.
2. Starting on RF do 14 skipping steps twice around your own hat moving CW. Finish with 4 quick stamps. Repeat the skips moving around the hat in the other direction and finish the stamps.
3. Repeat Fig. 1.
4. Execute a figure-8 around the 1st and 2nd hats, passing back to back with partner around the middle hat, moving CW to begin, with 14 skips and finish with 4 stamps. Repeat Fig. 4, moving around the hats in the opposite direction.
5. Repeat Fig. 1.
6. With 14 skips, go all around all three hats, moving CW first, weaving back around 3rd hat back to place, where you make 4 quick stamps. Repeat the fig., moving in opposite direction and finish the stamps.
7. Repeat Fig. 1.
8. Execute a figure-8 around the 1st and 2nd hats as in Fig. 4. At the close of this figure, each partner picks up his own hat and places it on his head. Now each dance around the remaining hat, skipping around it CCW. Finish with 4 quick stamps and as the music finishes, the first one to pick up the last hat is considered the winner.

Presented by Paul Erfer

EL MOSQUITO

(Mexican)

Record: Folk Arts Bazaar 103
 Formation: Partners facing each other about 8 to 10 feet apart. M holds hands clasped behind back; W holds skirt.
 Music: 2/4 (No introduction)
 Source: Jose Cuellar of Mexico City and San Antonio, Texas.

1. MOSQUITO CUT STEP. With wt on LF, RF in front, displace LF and step R (ct 1); displace RF by stepping on LF directly in back cutting RF fwd (ct 2). Dance this pattern 7 times; on 8th ct step and hop on RF. Repeat Mosquito cut-step starting with LF in front 7 times and a hop on LF on last ct. Each sequence takes 4 meas.

Dance 4 Mosquito cut-steps moving fwd slowly and crossing over into partner's place, passing R shoulders. On last few measures, turn to face again. (16 meas).

2. MOSQUITO BITE STEP. Hop L simultaneously tapping or brushing R heel beside LF (ct 1); hop again L simultaneously tapping or brushing R heel in front of LF (ct 2); hop again L and take 3 quick steps in place, R L R. (cts 1,2) (2 meas)
 Repeat starting with hop R. Repeat L & R again. (8 meas in all). Then dance 4 more Mosquito bite-steps turning once to R, making a 1/4 turn with each sequence. (8 meas)

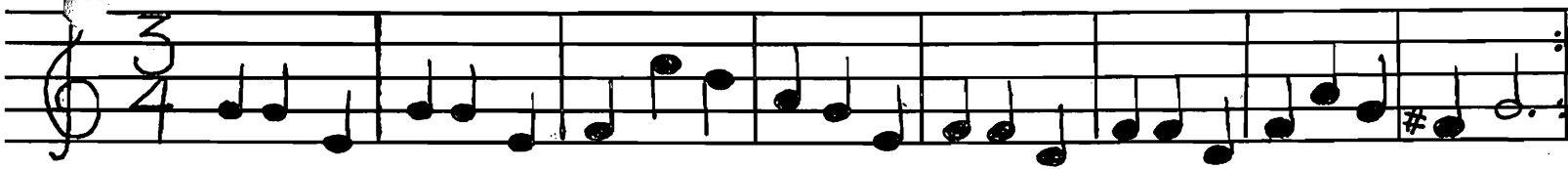
3. Repeat Figure 1, cut-step, returning to original place.
4. Repeat Mosquito Bite-step, Figure 2.
5. Dance Mosquito Cut-step as in Figure 1, moving fwd and passing around partner in a dos-a-dos and moving bwd to place.
6. Repeat Mosquito Bite-step, Figure 2.
7. Repeat Mosquito Cut-step, moving fwd so that partners are R shoulder to R shoulder. In this position and looking at each other, move slowly around each other CW once. At close turn to face partner standing about 2 feet apart.
8. Repeat Figure 2, Mosquito Bite-step.

NOTE: The dancers can simulate the buzzing effect of the mosquito while dancing the bite step by whistling lightly thru their teeth, or making a buzzing sound.

Presented by Paul Erfer

PASTORA (Shepherdess)

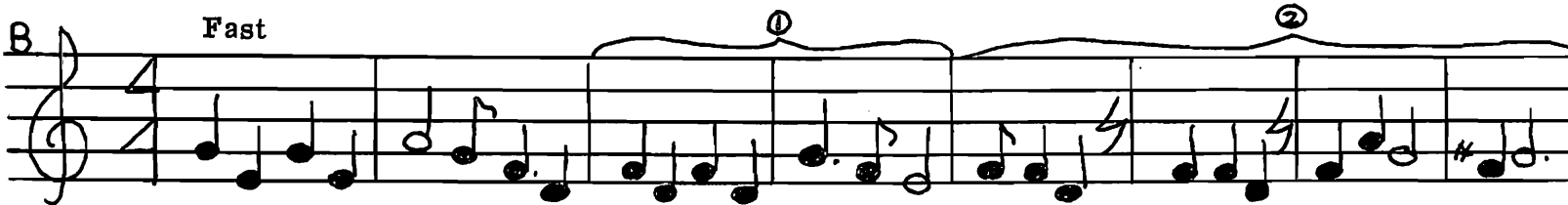
A Fairly slow



Pastora Pastora Qué busca Pastora? Qué busca? Qué busca con tanta ansiedad
Yo busco Yo busco una ove - ji - ta perdida, perdida cien años a trás

1. Shepherdess, Shepherdess, what is it you look for? What is it you look for, but can't seem to find?
2. I'm hunting, I'm hunting, a little lost lamb, I lost, I lost, a century ago

B Fast



Mira, mira reconoce cual do todos cual será
Esta es mi ovejita perdida perdida cien años atrás

1. Look, Look and find which of all of us it is
2. This is my little lamb I lost, I lost a century ago.

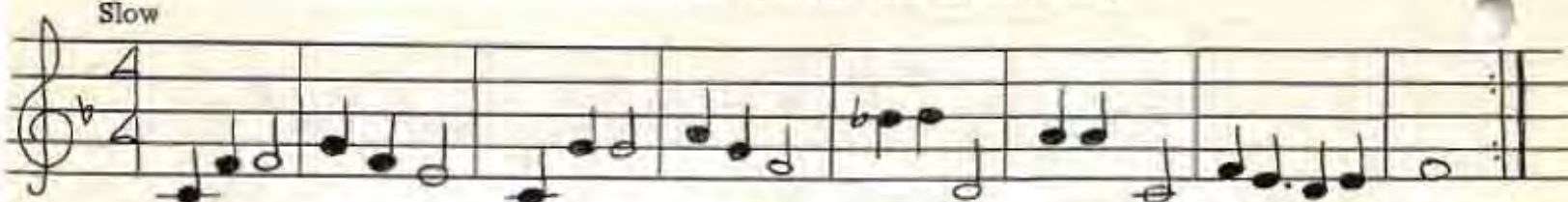
Formation: a circle of children holding hands, one girl in the center.

- Action:
- A
 1. The group sings to the girl in the center while skipping around to R.
 2. The center girl answers, pretending to cry.
 - B
 1. The group sings and skips around faster happily.
 2. The center girl sings and chooses another from the circle who will take her place and start the round again.

Presented by Joyce Reed

LA VIUDITA (The Little Widow)

Slow



Yo soy la viudita del conde Laurel que quiere casarme y nehalla con quien
 Pues siendo tan bella no hallares con quien escoge a tu gusta que aqui tienes cien
 Yo ecojo a esta niña por seria más bella, la blanca azucena de todo el jardín.
 Ahora hallaste la prenda querida la blanca azucena de todo el jardín.

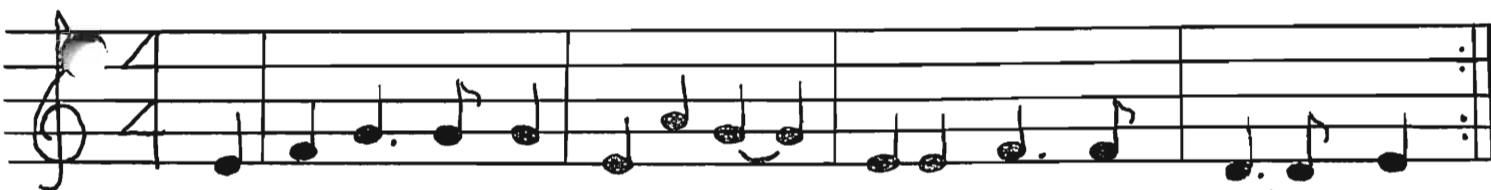
1. I'm the little widow from Bay Bloom, who wants to get married and knows not to whom.
2. Well, since you're so pretty and don't know a soul, choose one from these hundred you'll surely find one.
1. I will choose this (girl, boy) because (she, he's) so nice, the whitest and brightest flower in the park
2. So now you have found the rarest of jewels, the whitest and brightest flower in the park.

Formation: a circle of children holding hands and looking at one child in the center who has (his, her) face covered by her hands (and kneeling).

Action: 1's: The "widow" in the center sings. The 2nd time she (he) looks up and chooses a partner and walks outside the circle, the other children follow and try to make a circle around the new girl (or boy) who has been chosen - while singing 2 the second time. (They are supposed to be following the couple into the park).

Presented by Joyce Reed

MANDAN-DIRUN-DÁN



- | | | | |
|---|----------------|---------------|-----------|
| 1. Good morning my | dear, dear sir | mandan dirun, | dirun dan |
| Sir, what can I do | for you | " " | " " |
| 2. You can give me one of your daughters | | " " | " " |
| Which of them do you prefer | | " " | " " |
| 3. I would like to take (Mary?) | | " " | " " |
| And what nickname would you give her | | " " | " " |
| 4. We would call her (washer woman) (or worse) | | " " | " " |
| But, this name she doesn't like | | " " | " " |
| 5. Then, we'll call her (GoldiLocks?) | | " " | " " |
| That name she will surely like | | " " | " " |
| 6. May I take her with me now | | " " | " " |
| Here she is and you may take her | | " " | " " |
| 7. Let's now have a great big fiesta for our queen is going to wed. | | | |

Talked Verse:

Rice and milk I want to wed
 A little girl of medium size.
 She must learn to knit.
 She must learn to dance.
 She must know arith.
 This girl? Yes!
 This girl? No!
 This girl I surely will wed.

Formation:

A row of children, arm in arm facing one child about 10 paces away.

Steps:

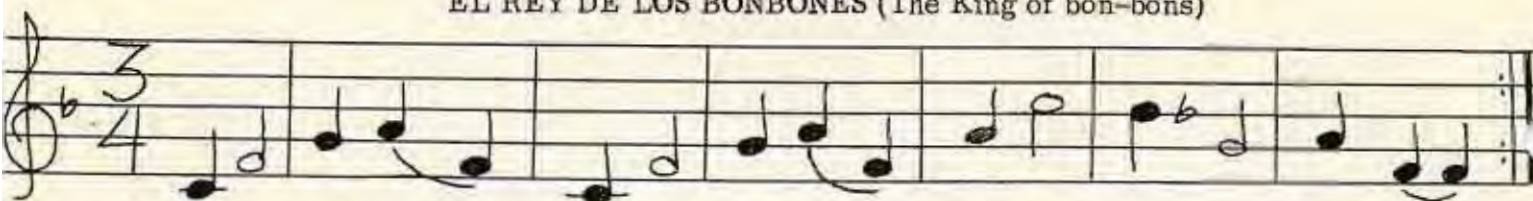
Skipping or walking.

1. The line of children walk toward the child, who also advances, singing.
Group answers - faces the single child.
2. Retreat again. Single child sings.
Group answers - pause.
3. Advances singing (The single child) and points at the desired girl or boy.
Group answers and pauses.
4. All retreat again - single girl sings.
Group answers and pauses.
5. Single girl sings and all advance.
Group answers and pauses.
6. Remain in place and the single girl goes to her chosen partner.
Group sings and gives over the chosen girl or boy to single child.
7. All make a circle and they all sing, put the couple in the center.

Verse:

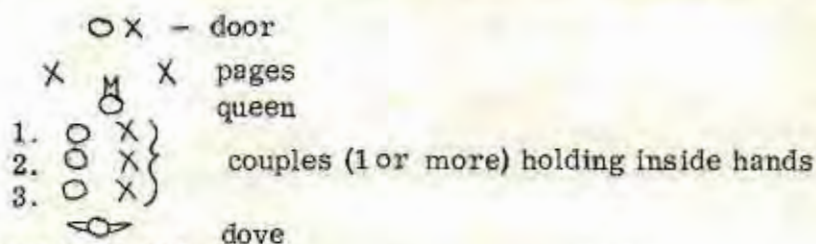
All are with joined hands skipping along to the R. The two in the center join each others hands and skip to the R. All repeat the verse in rhythm and at the last line let go and give the person to their R a hug or grab hold of both hands of that person. Next Turn. The first "single person" & "chosen partner" can go on and choose another child together (or else the chosen partner will go on alone, and the last single child joins the line) so that at the end of the game all are in one line together. Folk Dance Camp 1959

EL REY DE LOS BONBONES (The King of bon-bons)



1. My little dove, my little dove, what is it that you wish?
2. I want one of your pages, I want one of your pages, so we can build the tower.
3. Come out my pages, my pages come out, so you can build the tower.
4. Please open the doors, please open the doors, we want to see the king.
5. The doors will not open, the doors will not open, you cannot see the king.
6. I'm going to complain, I'm going to complain, I'm going to tell the king.
7. Make Page one come out, make Page one come out, so we can build the tower.
8. Make Page two come out, make Page two come out, so we can build the tower.
9. Now we want the queen, now we want the queen, we can now build the tower.

Formation:



Steps: Skipping

Singing: All together or those indicated.

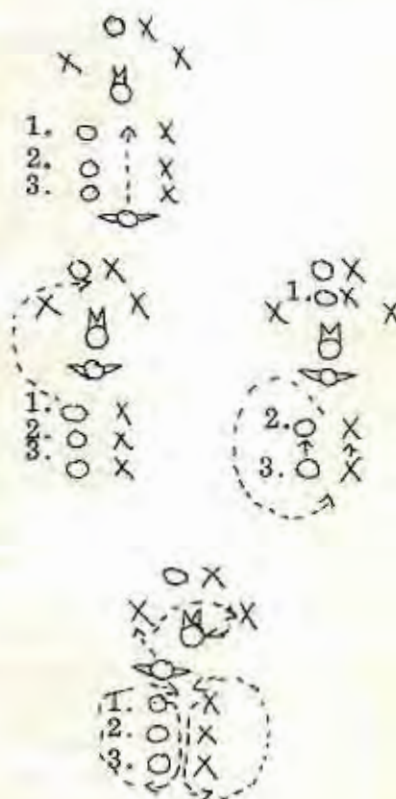
1. The queen sings as the "dove" runs up between the couples and kneels before her.
2. Same positions, "dove" sings.
3. The queen sings to the pages.
4. Couple "one" goes to the "door" and sings (holding inside hands).
5. The "door" answers.

The other couples follow couple one's actions, just behind them, but not going clear up to the door.

6. Couple "one" goes back to its place passing between the pages. Couples 2, 3, (etc) have already reached their place.
7. The "dove" goes to one page and takes his by the hand. All sing.
8. The "dove" goes to the other page and also takes him by the hand. (The dove stays in the middle). All sing.
9. The three take the queen's hand and then one by one try to open the door. In the meantime couple one moves down the middle to the end of the line and comes back to place by the outside.

For the Next Turn: (suggested changes).

1. Queen and one page and last couple trade places.
2. Dove and other page and the next to the last couple trade places.
3. Door trade places with the first couple.



Presented by Joyce Reed

Folk Dance Camp 1959

CONTRAS

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.

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.

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 cpls
 end previous swing facing down center,
 join hands with cpl they swung below, to
 go down the center. Hands shoulder height,
 bent elbows.)

--- --- --- ---
 --- --- --- ---
 --- --- --- ---

Come right back, your doing fine

--- --- --- ---
 --- --- --- ---
 --- --- --- ---

Chain the ladies back again

--- --- --- ---
 --- --- --- ---
 --- --- --- ---

Balance and swing the one below

JEFFERSON'S REEL

1st, 3rd, 5th, etc. cpls 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. cpls active.
 DO NOT cross over.

Active cpls: 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 cpl 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

SACKETT'S HARBOR

Couples 1-4-7 etc. active

DO NOT 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.

DO NOT cross over

Head two couples forward and back

Forward again and both couples swing

Both couples down the center, other
way back

Cast off, right hand star with couple
above

Left hand star back to place

Right and left with couple below.

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.

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.

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 hand around with couple below

Swing your left hand lady (both cpls)

Put her on your right and circle four

Active couples swing partners

Down the center, same way back, cast off

Ladies chain.

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

NEW CENTURY HORNPIPE

Active 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

PATRONELLA

Balance 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, gents cast off

First four forward and back

Half right and left

Forward and back again

Half right and left to place.

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

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.

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, 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 of the set.)

IMPORTNAT: 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

HULL'S VICTORY

Cpls 1-3-5 etc. active. Do NOT cross over.

Right hand to partner, left to opposite and

Balance 4 in 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

Cpls 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 (cpls 1&2, 4&5, etc.)

MAPLE LEAF JIG

Record: MH 5008
Cpls 1-3-5 etc. active and cross over
before dance starts
Active cpls 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

Cpls 1-3-5 etc. active
Do NOT cross over
Right hand star with cpl below
Left hand star back to place
Active cpls down the center
Same way back to place, cast off
Circle four with cpl below
The other way back to place
Right and left with cpl above

BRITISH SORROW

Cpls 1-3-5 etc. active
DO NOT cross over
Down the outside below two cpls
Up the center with partner and cast off
Right hand star with third cpl once around
Left hand star with second cpl once around
Six hands once around
Right and left four

JENNY NETTLE

Cpls 1-4-7 etc. active
Do NOT cross over
1st gent down outside below two cpls
And up the center, while 3rd lady up
The outside past two cpls and down
The center
They meet in the center and turn
each other by the right hand
Their partners do the same
Active cpls down the center
Same way back to place, cast off
Six hands once around to place.

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 cpls right hand star once
around
Left hand star back to place
Right and left four.

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.

BELLES OF AUBURN

(Roger Knox)
1st, 3rd, 5th etc. cpls active
Cross over before dance starts
All Chassez down with the one below
Chassez back to place
Balance and swing the same
Down the center four in line
Break in the center, the other way back
Same two ladies chain

COCHECO HORNPIPE

(Mal Hayden)

Cpls 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 swing. 3rd cpl give right hands to partner, to start the grand right & left)

Right and left four

(actives & cpl they swung)

SATURDAY NIGHT REEL

(Herbie Gaudreau)

1st, 3rd, 5th, etc. cpls active

Cross over before dance starts

Balance and swing the one below

Opposite ladies half chain across

Same two cpls half promenade

Same two ladies half chain

Take this lady and half promenade home

Same two cpls right hand star

Left hand star back to place

THE YOUNG WIDOW

1st, 4th, cpls active

Do NOT cross over

Right hand star with couple below

Left hand star back to place

Down the center with partner

Turn half round, the other way back

Cast off, forward six and back

Circle six hands half around

Second and third cpl balance partners

Same two cpls half right and left to place

ELEGANCE AND SIMPLICITY

1st, 4th, etc. couples active

Cross over before dance starts

Right hand star half around with second cpl

Left hand star half around with third cpl

Half right and left with the third cpl

Half right and left with the second cpl

Down the center with partner, same way back

Cast off and right and left four.

THE MALDEN REEL

1st, 3rd, 5th, etc. couples active

Cross over before dance starts

Do si do the one below

Balance and swing the same

Circle four with opposite couple

Left hand star back to place

All promenade up and down*

Turn as a couple, the other way back same two ladies chain

* At the completion of the left hand star the two cpls separate and promenade in opposite directions up and down the hall.

All turn as a cpl and promenade back to place.

MAC'S FAVORITE

(A double progression contra)

1st, 3rd, 5th, etc. cpls active

Cross over before dance starts

Everybody cross the set and turn alone

Half right and left to place

(Progression #1)

Forward all and back

Forward again with a right hand star (once around)

Allemande left (with the person in adjoining star)

(If you are an active, that person was below you just before you started the star; if you are an inactive, that person was above you just before you started the star. The allemande left is not a complete turn but is the beginning of a)

Ladies chain, over and back

(Using a new partner, the one you did allemande left with) Progression #2

Circle four with the opposite couple—cross at the head and foot

Circle right to place

This is a dilly for smart cookies. Most important point is to have the star go exactly once around no more. The allemande left will come just before the star is completed. Hang on to the girl you do the allemande left with (she's your new partner) and send her into the ladies chain. It's a heads up figure.

THE KITCHEN HORNSPIPE

1st, 4th, etc. couples active
 Cross over before dance starts
 Balance and swing the one below
 Six hands once around
 Right hand star with the couple above
 Left hand star with the couple below
 Right and left four (with couple above)

THE JENNY LIND

1st, 3rd, 5th, etc. couples active
 Cross over before dance starts
 Balance and swing the one below
 All down the center with the one you swung
 (Active man and lady he swung down
 center. Active lady and man she swung
 down center behind them.)
 Actives pivot, up the center four in line
 (Active man turns left as he & the lady
 turn as a couple. Active lady turns
right as she & man turn as a couple)
 Same two couples right hand star
 Left hand star back to place
 Same two couples half promenade
 Half right and left to place.

THE VILLAGE MAID

1st, 4th, etc. couples active
 Do NOT cross over
 Top two couples balance partners
 Turn partner by left hand once around
 First couple down the center, same
 way back
 Cast off, three hands around on each
 side
 Right and left four at the head

THE NOVASCOTIAN (Maurice Hennegar)

1st, 3rd, 5th, etc. active
 Cross over before dance starts
 Actives gents join hands with and
 balance the lady below
 Both balance the lady across
 Same three down the center 3 in line
 Left hand under, right hand over
 Up the center to place
 Ladies half chain
 Circle four hands around
 Right and left four

BROKEN SIXPENCE (Don Armstrong)

1st, 3rd, 5th etc. active
 Cross over before dance starts
 Do si do the one below
 All the men now do si do
 All the ladies do si do
 Actives swing partners
 Down the center four in line
 Same way back to place
 Circle four hands around
 The other way back

BECKET REEL (Herbie Gaudreau)

Formation: Stand side by side with
 partner. Each couple must have an
 opposite couple.
 Allemande left the lady on the left
 (Note that individuals at the extreme
 ends of each line cannot do this)
 Come back and swing partner
 Opposite ladies chain
 Right and left through with opposite
left hand couple
 (Couple in opposite line, to your
 left, of your opposite couple. The
 couple at the extreme left end of
 each line cannot do this figure)
 Right and left back with opposite two
 Same two couples left hand star
 Right hand star back to place.

ANGENETTE'S FANCY

1st, 4th, etc. active
 Do NOT cross over
 First two couples cross over
 Down the outside of the set
 Cross over again, actives follow
 Up the outside to place
 Forward six and back
 Same two couples right hand star
 Left hand star to place
 Same two couples right and left four

FIGURE EIGHT

1st, 3rd, 5th etc. active
Do NOT cross over
First couple cross inside below second cpl
Up outside to the head
Cross over inside below second couple again
Up outside to place (That's what you do when
the caller says "Figure Eight on the oppo-
site side")
Second couple cross inside up inside etc.,
First couple down the center
Same way back, cast off
Right and left four

OYSTER RIVER

1st, 4th, etc. active
Do NOT cross over
Top three cpls balance and pass through
Balance again, pass through to place
First couple down the center
Same way back and cast off
Right hand star once around with 3rd cpl
Six hands once around
Left hand star with second cpl once around

LONG ISLAND TRIPLET (Frank Kanopasek)

1st, 4th, etc. active
Do NOT cross over
Circle six hands half around
Circle six hands back to place
First couple down the center below two cpls
Separate, up the outside around one
Do so do partner in the center
Forward six and back
Active couple turn by right hand once and
a half around
Forward six and back again
Turn partner into place

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 RH holding his RH at her waist; LH's 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

PIONEER POLKA SQUARE

By Ted Sannella

Music: Mount Gabriel Reel

Head two cpls polka all around the
inside track

Place the ladies in the center standing
back to back

Side two cpls 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.

GRAND SQUARE (traditional)

Grand square—heads forward,
sides divide, etc.

Reverse

Head two cpls right and left four

Side two cpls swing

Side two cpls right and left four

Head two cpls swing

Grand square, sides forward, heads
divide

Reverse

Head two cpls ladies chain

Side two cpls swing

Side two cpls ladies chain

Head two cpls swing

Grand square, heads forward, etc.

Reverse

Head two cpls circle four

Circle four with the left hand cpl

Everyone swing and promenade home

Side cpls circle four

Circle four with right hand cpl

Everyone swing and promenade home

Grand square, sides forward, etc.

Reverse

Head two cpls sashay four

Sashay four with right hand couple

Side two cpls 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

FIGURE EIGHT

Ladies to the center, stand back to back

Head two cpls 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

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 cpls 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.

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.

CONTRA SQUARE

BY Ted Sannella

Head cpls 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 cpls only swing)Now go thru the center with your own
(1st cpl go down the hall while the 3rd cpl 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 cpls 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 cpls from pos in the center of each line step forward and join hands, circling to the left until near original home pos)

Turn your opposite lady with the right hand around

And now your own with the left hand around

(Head cpls 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 cpls.

WHIRLIGIG & CHEATHead 2 men to the right of the ring
Turn the right hand lady with a right hand swing

Back to you 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

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

CANADIAN SETT

Head cpl 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
 On to 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.

CANADIAN LANCERS

Head couple bow and swing
 Promenade halfway round the ring
 Come up the center to place
 And the side two cpls fall in
 All forward four step 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

LADIES STAY HOME

Head lady and opposite gent forward & back
 Forward again and do si do
 Go back home and swing partner while the
 Side two cpls ladies chain
 Second lady, opposite gent the same,
 head tow 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 and 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
 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.

AROOSTOOK SQUARE

(Rod Linnell)

The head two cpls 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 take that lady
 Right back home with you
 Then allemande left your corner
 And right hand round your own
 Go back and take your corner girl
 And promenade her home.
 Repeat for sides--then heads--
 then sides.

THE ROUT

Head two cpls 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 promenade
 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

DO SI DO RIGHT (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

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 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.

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

ROD'S RIGHT & LEFT (Rod Linnell)

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.

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.

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!

PRESQUE ISLE EIGHT

Any introduction and ending you wish
 All four gents to the right and swing
 Once around with the pretty little thing
 Four ladies star across the hall
 Go halfway round and balance all
 Balance and do si do
 Back to back around you go
 Swing a little bit on heel and toe
 Put her on your right and here we go
 Allemande left the corner one
 Do si do the one you swung
 Back to the corner maid
 Take her with you and promenade
 Repeat three more times

MONTREAL BREAKTHROUGH

Any introduction and ending you wish
 Couple one go down the center
 Cut through the set between 2&3
 Go round that couple on your right
 Right and left four with the couple
 you meet (#4)
 The other two couples right and left
 too (3 & 2)
 Same man, new girl go down the center
 Cut to the left, around that couple on
 your left
 Right and left with the couple you meet
 (#2)
 The other two couples right and left
 too (3 & 4)
 Same man, new girl go down the center,
 split the ring
 Lady goes right, gent goes left around
 the outside back to place
 One and three half right and left
 Two and four half right and left
 One and three right and left home
 Two and four right and left home
 All four ladies grand chain
 Swing your partners all
 --Repeat for other couples in turn

LONG POND CHAIN (Rod Linnell)

Any intro, breaks & ending desired
 Couples 1,2,3 circle six hands once around
 Those same three ladies triple grand chain
 While the odd couple promenade the outside
 All four ladies chain
 Swing partners and all promenade

ROD'S CONTRA SQUARE

Any introduction and ending you wish
 Head two couples out to the right and
 circle four hands around
 Head men break, make lines of four,
 forward all and back
 Forward again and cross right over,
 individually turn about
 Men 1 & 2 balance and swing the
 opposite lady
 Same two down the center and back,
 cast off
 Ladies chain
 Forward all and back, forward again
 and cross right over and individually
 turn about
 Swing your left hand lady (partner)
 Repeat for sides with men 2 & 3 active
 Repeat for sides to left, side ladies
 break etc. men 3 & 4 active
 Repeat for heads to the left, head ladies
 break, etc. men 4 & 1 active

FIDDLE FADDLE (A Medley of 2 squares)

Fig. 1 (Mal Hayden adaptation)

Two head couples right hand star
 Go once around the ring
 Allemande left your corner lady
 And the two head couples swing
 Two side couples right hand star
 Go once around the ring
 Allemande left your corner lady
 And a right hand round your own
 Oh you swing your corner lady
 You swing your corners all
 And after you have swing her
 Promenade her round the hall

Fig. 2 (Abe Kanegson)

Two head couples circle four,
 once around'll do
 A quarter more and balance, and
 pass right through
 With the couple you meet you right
 and left four
 Then right and left right home
 Right and left right back to place
 And honor to your own
 Now your corner do si do, and do si do your
 own
 And you take that corner lady and
 promenade her home
 Repeat all of both figures for the side cpls

FORWARD FIVE (French-Canadian)

Any introduction and ending you wish
 Couple one go out to the right
 Circle four hands once around
 Leave the man and take the lady
 Forward five with couple three and back
 Forward again, make two archs,
 Couple three go under the arches,
 turn as a couple in the center of
 the set while
 Couple one does left hand under right
 hand over and turn to face the center
 again
 Forward five and back once more
 Make two arches as before, couple
 three go under the arches to place,
 left hand under etc.
 Couple one forward and back five
 with couple four
 Make two arches as before
 Couple four pass under the arches
 and make an arch for man two to
 pass under
 Couple one does left hand under right
 hand over, turn to face the center
 of the set and
 Circle four with man two who is coming
 to ward them after going under the arch
 made by couple four
 The other two couples also circle four
 Circle once and a half around
 Break the circle and stand in place
 Head two couples right and left four
 with left hand couples
 Same two ladies chain and swing
 All promenade the way you are
 Same ladies chain back
 All swing partners.
 Repeat for other couples in turn

WEST COMES EAST

Based on a square by Toby Allen, Larkspur, Calif.
 "Between Those Ladies Stand".
 Head two couples half chassez
 Up the center and back that way
 Out to the right and circle four
 The ladies break, make lines of four
 Forward eight and back like that
 Left lady under, right lady over
 Men walk forward, pass through
 Separate, go around one, between the head two
 ladies stand
 Forward eight and back again
 Left lady under, right lady over
 Men walk forward, pass through, around one
 Go in to the center for a right hand star
 Swing your partner when you find her
 And promenade her home
 (Repeat for side couples) Then
 Head two couples half chassez,
 Up to the center and back that way
 Out to the right and circle four
 Ladies break, make lines of four
 Forward eight and back like that
 Left lady under, right lady over
 Men walk forward, pass through, around two
 Forward eight and back like that
 Left man under, right man over
 Girls walk forward, pass through, around two
 Left lady under, right lady over
 Men walk forward, pass through, around two
 Forward eight and back once more
 Left man under, right man over
 Swing your partners all, promenade her home
 (Repeat for sides)

PRESQUE ISLE EIGHT #2

Any into, breaks & ending desired
 All four men to the right of the ring
 When you get there stop and swing
 Then all four men go across the ring
 Give that lady there a swing
 Then allemande left your corners
 Right hand around your own
 Do si do your corners
 Do the same with your own
 (Repeat everything once more)
 (Repeat twice for the ladies)
 All four ladies grand chain
 Swing that opposite man
 All four gentlemen grand chain
 All swing partners and promenade

HOFBRAU SQUARE (Jerry Helt)

All join hands and circle left half way
 Head couples half right and left
 Circle left as before
 Side couples half right and left
 All four ladies grand chain half way
 Heads outside, half promenade
 All four ladies chain half way
 Sides inside, half promenade
 All balance right, chassez right
 All balance left, chassez left
 Allemande left your corners
 Allemande right your own
 All four men left hand star
 Three quarters round you go
 Swing your corner, promenade her home.
 (Repeat three more times)

BACK TO DONEGAL (N. E. Singing Quadrille)

Don Armstrong
 The head two couples go forward & back
 The sides you do the same
 Heads go forward, pass right through
 Go round the outside ring
 The side two couples go forward & back
 The heads you do the same
 Sides go forward, pass right through
 Go round the outside ring
 Head two couples right and left through
 Sides do the same thing too
 Head two couples right and left home
 The sides you do the same
 Then promenade around the ring
 You promenade them all
 Promenade your colleens all
 Go back to Donegal
 First gent swing with all your might
 Couple three to the sides
 Go left and right
 One sashy down the hall,
 right elbow reel and reel 'em all
 Partner with a right around, the
 first in line with the left
 Your partner with a right around,
 the middle one with the left
 Your partner with a right around,
 the last one with the left
 Your partner right, go all the way round
 Then sashy down and back
 Then forward six and four fall back
 Swing your colleens one and all
 Go back to Donegal

THE BACHELORS

Head two couples forward and back
 Same girls go right, men stand pat
 Girls circle three hands around at the sides
 Break the circles to lines of three
 Forward six and back, forward again and
 The girls remain, men step back
 The first gent out to the right
 Turn the right hand lady by the right hand
 round (original partner)
 The corner left hand girl by the left hand
 round (original corner)
 Next right hand lady with the right hand around
 (original right hand lady)
 Next left hand lady with the left hand
 around (original opposite lady)
 Now the opposite gent with an elbow swing
 Now the lady on the left with a left hand
 around (original right hand lady)
 The lady on the right with the right hand
 around (original opposite lady)
 Next left hand lady with the left hand around
 (original partner)
 Then swing the same round and round
 All swing a little bit more and promenade
 home
 Repeat for other men in turn

MEN TURN BACK

Head two couples forward and back
 Forward again and pass through
 Men turn back, follow that girl (opposite)
 She turns right, around just one
 Through the sides into the center
 Same two ladies chain
 Turn around and face the sides
 Pass through, both turn right
 Gent follows the lady around just one
 Same ladies chain up through the center
 Chain across but don't go back
 Same two couples half right and left
 Swing partners and promenade
 (Repeat for side couples)

ATLANTIC POLKA QUADRILLE

(5 figures)

Arranged by Rod Linnell from information gathered in the Maritimes.

Steps: Heel and toe—Gent begins on left foot, lady begins on right foot.

Music: Atlantic Polka Quadrille, recorded on Apex by Don Messer & His Orchestra

<u>Figure I</u>	<u>Meas.</u>	4th Change: "Show Off Part"	<u>Meas.</u>
Intro: Honor partners and corners	8	Ladies star right, gents hook on	8
All polka (social pos)	8	All heel and toe center and back twice	8
Figure: Heads right & left four	8	Gent #1 show off partner	8
Heel and Toe partners (turn once around to right)	4	1st couple polka inside	8
Heads polka—inside	8	All polka	8
Heel and Toe corners	4	Repeat for gents #2, #3, #4	
All polka partners	8	<u>5th Change:</u>	
Repeat for sides—heads—sides		Intro: A. Promenade left halfway back to right (ladies in center)	8
<u>2nd Change: "Waltz in Figure"</u>		Figure: B. Gents turn corner with right elbow, next with left elbow, next right elbow, etc. All polka	
Intro: Honor partners and corners	8	C. Partner home. (Use polka step throughout)	16
All heel and toe to center and back—twice	8	Ladies right hand star gents hook on	8
All polka	8	B & C Repeat elbow reel & polka above	16
Figure: Gent #1 Change partners	8	D. 2 Gents left hand star	
A. Ladies right hand star 1/2 way	8	Ladies hook on	8
B. All heel and toe center and back—twice	8	Repeat B-C-D1	24
Repeat A & B		Repeat B-C-D2	24
Repeat for Gents #2, #3, #4		Elbow turns complete circle start	
<u>3rd Change: Music: Little Brown Jug</u>		corner right etc.	32
"Half Moon Figure"		All polka	8
Heel and toe (social pos)	8	Note: 4 Polka steps on each elbow turn.	
Heads heel and toe center and back—twice	8		
Heads polka	8		
Repeat for sides—heads—sides			

Presented by Ralph Page

SQUARES FOR BEGINNERS

Presented by Peg Allmond

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).

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.

PICK UO TWO--STAR

1. 1st couple bow and swing
2. Lead right out to the right of the ring and 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.

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.

PICK UP TWO--BIRDIE IN A CAGE

Substitute the following in each place where lines 3 and 4 are used in the previous "Pick Up Two--Star"

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 and 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.

PASS RIGHT THRU AND AROUND JUST ONE

1. First and third balance and 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.

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).

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

DRIFTERS

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 and 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.

WHIRL AWAY WITH A HALF SASHAY

1. First couple balance and swing
2. Now lead right out to the right of the ring and 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

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 and 4 do a right and left thru

Runouttanames (cont.)

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 and 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 THREE QUARTER 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 'em smile
5. Ladies chain a three quarter mile
6. Around the next a little while
7. Chain 3 quarter and home you go
8. Every body do-pas-o

SOME BASIC SQUARE DANCE FIGURES WE WILL USE

DOCEY BALLONET: From a circle of four, the two ladies pass left shoulders between the two men and join the circle again with the ladies facing out and the men in. In this position the men rock in while the ladies rock out, then the men rock out while the ladies rock in. Now dropping right hands, swing half around by the left and join right hands again. This time ladies face in and the men face out. Everyone rocks forward and back once more. To finish, drop left hands and with the right, swing around, gentlemen passing left shoulders, original partner by the left and finish as called.

DOCEY DOE (Do Si Do) (Doc! Do): Done by two couples. Each of the ladies makes a three-quarter right face turn as she crosses in front of her corner (ladies passing back to back) to join left hands with partner. The man takes two steps forward as he passes his partner around and behind him. (He does not turn.) Dropping left hands, he joins right hands with the opposite lady and they move around each other (men passing left shoulders) to face original partners, with whom they join left hands as they drop right hands. The man turns his partner with a Courtesy Turn to face the other couple.

FOUR COUPLES RIGHT AND LEFT THRU: The four ladies pass in front of corners as the men take a short step to left. Then the men step forward to touch right palms of opposite lady as they pass in the center of the square. The four ladies then pass left shoulders with their left hand men as the men continue forward to join left palms with partner and finish with a Courtesy Turn in opposite couple's position. This is a true Right And Left Thru with a right to the opposite and left to partner but allows all couples to do the same figure at the same time.

FOUR COUPLES PASS THRU: The same as Four Couples Right and Left thru except that opposites do not touch hands and partners neither touch nor turn, but remain facing out with the woman on the man's right. If call is to turn back, it is done individually, not as a couple.

FOUR COUPLES CROSS TRAIL THRU: This figure is the same as Four Couples Pass Thru until meeting partner, then lady crosses in front of partner, gent crosses behind lady.

FOUR COUPLES SQUARE THRU: Following the same route as in Four Couples Right and Left Thru. Face corner, pass right shoulders, give right to opposite, pull her by, pass left shoulders, with next lady, give left to partner, pull her by. Pass right shoulders with corner again, give right to opposite, pull her by, pass left shoulders with next lady, give left to partner, pull her by. Everyone is in home position facing corner.

SOME TRADITIONAL SQUARE DANCE FIGURES WE WILL USE

CHASE THE RABBIT: Active or designated couple (or cpls) leads to the right and with lady in lead, go through that couple and around lady, then back to the center where lady does a full right face turn allowing the man to pass, taking lead. (When two couples are in action ladies do a Do Sa Do instead of a right face whirl.) Gent then leads through same couple and around man and back to the center with partner following him.

HARLEM ROSETTE: This figure begins the same as Four in Line except that the cpls step forward and to the right so that the two men may hook left elbows into a line of four. As used in the Harlem Rosette figure, the line then spreads out to hand holds, with the men arching joined left hands. The ladies, retaining holds, walk forward under the arch, turn left to face center and join right hands with each other over the men's joined left hands.

SINGLE OXBOW LOOP: From a circle, the designated man, without releasing hands, steps forward toward the center of the circle, turns his back to his left hand couple, and backing under his own left arm and the arch formed by his left hand couple, he stands back to back with the man in that couple as he pulls the rest of the circle thru the same arch. As they all move thru, the arching couple must do a dishrag spin and the circle is then intact once more.

THREAD THE NEEDLE: Starting from a circle of eight the first couple, taking the rest of the circle along, walk forward and under the joined hands of couple three. Here the first couple releases their joined hands and the lady circles back to the right, the man to the left. As the others pass thru the arch couple three turn toward each other and stand facing out with their joined hands crossed in front of them. The first man coming around now ducks under the hands of the third lady and fourth man, circles back to the left once more and as the fourth man turns to face out he ducks under the hands of the fourth couple. At the same time the first lady circles to duck under the arms of the third man and second lady turning the second lady to face out. The first lady circling to the right again ducks under the hands of the second couple turning the second man to face out. Now the head couple pull the ends of the line together where the first man does a half left face turn, his partner a half right face turn and facing out they join their free hands crossed in front of them. All are now back to back locked together with their joined, crossed hands. If all raise their hands and duck under to face in the circle will be restored.

MISSOURI HOEDOWN

First couple bow and swing

The man (alone) promenade (right)
the outside ring

It's all the way around and don't fall down

Meet your honey with a right arm 'round

Now turn your corner with a left arm 'round

Back to your partner with a right arm 'round

Go all the way around

To your right hand lady with a left arm 'round

Back to your honey with a right arm 'round

Go all the way 'round, corners all left allemande

Repeat the action then three men and then all four

DIVIDE THE RING

Number one bow and swing twice around

Take her by the hand go forward up to
the middle and back

Walk between the couple facing you

Lady go right the gent go left

All the way around and you get back home

And swing number one

FORWARD THREE (or)**THE LADY GOES HALF WAY ROUND AGAIN**

The first old couple bow and swing

Now promenade the outside ring

Go all the way around

Now the man stays home and the

Lady goes half way round again

And three in line you stand.

It's forward three and three fall back

It's forward three and three stand pat

The man do sa do around the three

Go all the way around

Same man

Turn the left hand lady with a left arm 'round

Now the right hand lady with a right arm 'round

Opposite lady with a two arm swing

Now swing your honey with a regular swing

And swing her home - everybody swing your own

All promenade with your pretty little date

Go all the way around till you all get straight

QUARTER SASHAY

Number one go forward up and back once more

Split couple three and line up four

The line goes forward up and back that way

The line to the right a quarter sashay

Forward six and fall back eight

Forward eight and fall back six

The line to the right a quarter sashay

Forward four and back that way

The line to the right a quarter sashay

Forward six and fall back eight

Forward eight and fall back six

The line to the right a quarter sashay

Forward four and circle four to home

Note: this dance will teach the idea of everyone moving in the square at the same time.

BOOMPS A DAISY

Well you clap your hands

(one-two-three)

Now you slap your knees

(one-two-three)

Boomps a daisy if you please

Now swing your corner girl around

And promenade eight go around the town

Sly variation: Clap your hands

Slap your knees

Circle to the left

INSIDE OUT - OUTSIDE IN

First and third go forward and back

Forward again number one ducks in

With an inside out and the outside in

With the two cpls in the center, number

three makes an arch and goes over the

top as number one ducks under the arch.

Now the two couples are back-to-back.

Number one makes an arch and backs over

as number three backs under.

Now duck your head and do it again

With an inside out and the outside in

Swing with your opposite - face the sides

Outsides Arch - insides duck

With an inside out and the outside in

Duck your head and do it again

With an inside out and the outside in

With the centers ducking and the outsides

making the arch the action is repeated.

At the end the dancers are facing their corners.

Allemande left with your left hand

Partner right, a right and left grand.

MARCHING THRU GEORGIA

Windsor 7112

Intro & Break:

Well honor to your partners and to your corners all

Let's join hands and circle left go left around that hall

You circle to the right boy the other way back home

Swing that pretty little girl down in Georgia

Figure:

That first little lady walk around the inside of the ring

Go back to that old man of yours and swing

Let's give them a great big swing

You all join hands and circle left, go in a single file

While we are marching through Georgia

Hip Hip, Hurray, go back the other way

Hip, Hip, Hurray, go back the other way

And when you get back home again you swing that gal around

Swing that pretty little gal down in Georgia.

DARKTOWN STRUTTERS BALL

Windsor 7144

Intro, Break & Ending

Bow to your partners and corners all
Join hands circle left around the hall
Circle left in a great big ring
Circle left until your home again
When you get home you swing your maid
Swing her twice then promenade
Promenade by two's dance those jelly
roll blues
We'll taxie down to the Darktown Strutters
Ball

Figure:

First and third go forward and back
Pass thru across the track
Lady go right the man go left
Go all the way around the outside set
Get back home and do-sa-do
Back to back around you go
Get your left hand maid by the hand
and promenade
We'll taxie down to the darktown
strutters ball

SENTIMENTAL MIXER

by Jerry & Kathy Helt

Music: Windsor #R-601A

Position: Man facing LOD woman facing man
both hands joined

Footwork: Opp, directions for M

Measures:

- 1-4 Slide In; 2;3;4 CLAP
Start Lft, step to L side twd COH,
close Rft to L taking wgt. on Rft,
step again to L side twd COH on Lft
close Rft to L taking wgt on Rft, step
again to L side twd COH on Lft, close
Rft to L taking wgt on Rft, step again
to L side twd COH on L ft close Rft
to L and touch with wgt on Lft.
- 5-8 SLIDE OUT; 2;3; 4 CLAP
Repeat action of meas 1-4 starting
with MR ft away from COH.
- 9-12 DO-SA-Do PARTNER
Do a normal square dance do-sa-do
in 4 meas ending facing partner M
facing LOD W facing RLOD.
- 13-16 CLAP HANDS; KNEES; PASS RIGHT
BY

PARTY MIXER

by Jerry & Kathy Helt

Music: Any 32 measure march or polka

Position: Square dance promenade position, facing
LOD

Footwork: Opposite

Measures

- 1-2 Walk, 2,3,4,5,6,7, FACE; Walk forward
in LOD 8 steps to face partners M back
to COH, W back to wall.
- 3-4 AWAY, 2,3,4; TOGETHER 2,3,4; Back
away from each other 4 steps then forward
to partners 4 steps
- 5-6 RIGHT HAND SWING ONCE AND A HALF
AROUND Partners R forearm joined turn 8
steps around
- 7-8 CORNER LEFT HAND SWING, TAKE THIS
MAID AND PROMENADE
Corners left forearm swing 8 steps keep
this girl, in a promenade pos ready to
repeat the dance from beginning.

- 13-13 (cont.) Clap own hands once and clap own
knees once, passing right shoulders with
partner L-R to assume new partner and
repeat the entire dance

Note: This dance teacher a simple two-step, a
Do-Sa-Do and a pass by partner.

HULA BLUES MIXER

by Louie Ratliff

Music: Hula Blues, S10 3008 or Dot 1012

Formation: One large circle around the hall, one couple facing another couple, partners side by side, inside hands joined. Both man and woman start with L foot.

Measures

1-2 TWO-STEP FORWARD; TWO-STEP BACK;

3-4 TWO-STEP FORWARD; TWO-STEP BACK;

5-6 GRAPEVINE STEP TO LEFT;

Each couple does a grapevine to their left-step to side with left, step right in back of left, step to side with left, swing right in front of left.

7-8 GRAPEVINE STEP TO RIGHT;

9-12 STEP BRUSH TURN AWAY FROM EACH OTHER;

Gent turns left, one full circle back to place on four step brushes starting with left. Lady turns right on four step brushes starting with left. (Step left, brush, right, etc.)

13-16 PASS THRU ON FOUR WALKING STEPS;

Pass thru opposite couple and meet a new couple taking four walking steps. (Four two-steps or step-brushes may be used here if desired). Greet the new couple with "Hi"

Repeat.

Presented by Jerry Helt

EXPERIENCED SQUARE DANCE NOTES

STYLE IN SQUARE DANCING

by Jerry Helt

The term "style" as applied to square dancing is construed to mean the execution of various steps and movements with the maximum amount of smoothness, comfort and grace. There are several other elements contained in square dancing style, such as: poise, bearing, rhythm and timing; also, in many sections of the country, we have locality differences in style, which, in the writer's humble opinion, adds to the fun and interest in the art of square dancing.

In dancing a square dance, we have eight people dancing together as a team, striving to follow a given call and execute a certain pattern of figure. If the dancer has learned to dance well and is considerate of the other dancers, the little individual trimmings that add to the fun of square dancing usually won't "mess" up the other dancers—too much. It is said, "that a smile is very important in your style", because if you're smiling you are having a good time. If someone is jerking your arm off, or stepping all over you, it is real hard to smile and enjoy yourself.

Sometimes people whisper to each other and say, "have you noticed how rough a certain dancer is?" This statement disturbs me greatly and I often wonder if the person that dances roughly really realizes the impression he leaves with other dancers.

To sum up this talk about "Style in Square Dancing," here's hoping that you will accompany your "STYLE WITH A SMILE" and enjoy every minute of this wonderful square dance activity.

SPRING BREAK-UP #2

by Dan & Madeline Allen

One and two swing a few
Three and four Right and left thru
Same two ladies chain
New side ladies chain across
Turn 'em boys and don't get lost
First couple only, forward and back
With your corners box the gnat
New head couples forward and back
Go square thru on the inside track
Face the sides and circle four
Once around and then no more
Step right there, the ladies break
Two lines of four, go forward and back
(two lines facing #2 position)
Forward eight and back you go
Right hand high, the left hand low
Spin the gals and let 'em go
All four gents go forward and back
Forward again, split the ring and go round one
Down the middle with a dixie chain
First gent left, second gent right
Around just one to a left hand star
Once around in the middle of the land
Meet your own, Right and left grand.

DIVIDED ENDS

by Jerry Helt

Heads go forward and back that way
Roll away with a half sashay
Lead to the right circle four, around you roam
Head men go home alone
Forward six and back to the land
ends divide go around the lone man
Forward six and back now
Ends divide go around the lone gal
Forward six and back like that
Ends go forward box the gnat
Star by the right in the middle of the town
Pick up your own with an arm around
Spread the star don't you blunder
Turn your partner under
Reverse the star go like thunder
The rim back-track around the land
Turn your partner with a right hand
Allemande left a right and left grand

SUFFIELDLOCK

by Jerry Helt

First and third right and left thru
 Lead to the right and circle too
 Head gents break and make a line
 Go forward and back keep in time
 Forward again box the gnat
 Changes hands left square thru
 Left, right, left, right and "U" turn back
 Right hand swing the one you meet
 Left allemande, etc.

CRAZIE DAZIE (break)

by Jerry Helt

Allemande left with the corner Mac
 Right, Left, first man with the left turn
 back (number one man)
 Right, Left, second man by the left turn
 back
 Right, Left, third man by the left turn
 back
 Right, Left, fourth man by the left turn
 back (When an indicated man is called
 to turn back by the LEFT he reverses
 his direction, also the person he is turn-
 ing by the left forearm and continue the
 grand right and left.)
 The "CRAZIE DAZIE" is repeated once
 more to put you back into a normal right and
 left grand.

LINE OF EIGHT

by Ed Gilmore

Number one you bow and swing
 Go up to the middle and back again
 Forward again and listen to me
 Split the ring and go round three
 Go round three and don't step on her
 Line up three beside your corner
 Go forward six and back for me
 Forward again, face couple three
 The six go through and separate
 Stop four in line - then six - then eight
 Go forward eight and back in time
 Couple three break and bend the line
 Forward eight and back with you
 Forward again and pass thru
 Arch in the middle, the ends duck thru
 Into the middle and square thru
 Three quarter round and don't just stand
 There's your corner, left allemand
 A right to your own go right and left grand.

HALF-SQUARE DOG-LEG

by Dan & Madeline Allen

Head ladies chain across the set
 Side ladies chain, you're not thru yet
 First couple only, lead to the right
 Circle four and form a line
 Forward and back you're doing fine
 Bend the line, half square thru
 Those who can, half square thru
 Those who can, half square thru
 Everybody frontier whirl (Calif. Twirl)
 Those who can, half square thru

" " " " " "
 " " " " " "

Everybody turn alone

Those who can, half square thru

" " " " " "
 " " " " " "

Everybody turn alone

Those who can, half square thru

" " " " " "
 " " " " " "

Everybody face your partner, box the gnat
 Swing and whirl the same little girl
 Allemande left ..or.. promenade.

SPRING BREAK-UP

by Dan & Madeline Allen

First couple bow and swing
 Third lady chain to the left of the ring
 First couple only, forward and back
 With you corners box the gnat
 New head couples forward and back
 Go square thru on the inside track
 Face the sides and circle four
 Once around and then no more
 Stop right there, the ladies break
 Two lines of four, go forward and back
 (Two lines of four, both facing No. 2 pos)
 Bend the line, pass thru
 On to the next and circle four
 Circle four and don't be late
 Head gents break and circle eight
 (Gents break with LEFT, as usual)
 Whirlaway with a half sashay
 Go right and left grand in the same old way.

BAT FUZZ

by Jerry Helt

Heads go forward up and back
Side ladies chain across the track
Heads pass thru, turn right single file around
one
Ladies chain across for fun
Turn em' once and a half here's a clue
Circle 3/4 with the outside two
California swirl, facing out in lines of four
Forward eight and back once more
Ladies roll a half sashay
Arch in the middle the ends turn in
Circle four just half again
Left 3/4 square thru, left, right, left you do
A right hand swing the outside two
Allemande left with a good left hand
Partners all right and left grand, etc.

GLORY FOREVER

by Jerry Helt

MacGregor Recording

FIGURE

Beats

- 8 All four ladies chain across
- 8 Heads right and left thru
- 8 All four ladies chain across
- 8 Sides right and left thru
- #8 Ladies forward 2;3; Shoosh; out; 2;3;
- 16 Men star right once around
Partner by the left elbow
- 8 Corners promenade half way around to home

SEQUENCE OF DANCE

Figure is danced a total of four times.
All four ladies with hands on their own
skirts walk forward three steps and
shoosh skirts then back up to pos.

OLD MADE

by Jerry Helt

Promenade eight don't slow down
One and three wheel around
All four couples wheel around
Circle four with the couple you found
Head gents break and line up four
Forward up and back once more
Arch in the middle the ends duck thru
Around one, square thru four hands 'round
Partners all a right hand swing
Allemande left the corner of the ring
Break: Promenade eight don't slow down
All four couples wheel around
Girls roll back left allemande, etc.

DOUBLE SQUARE THRU BREAK

by Jerry Helt

Heads go forward and back
Left square thru twice inside the track
Sides divide to a left square thru
Around the outside ring with you
Corners all left allemande, etc.

BREAK

by Jerry Helt

All around your left hand lady fair
Partner left hand swing right there
Corners right a wrong way thar
Girls back up in a left hand star
Back up girls, don't just stand
Eight roll away to a left allemande, etc.

BREAK

by Jerry Helt

Number one back to back
With corners box the gnat
Head positions forward and back
Half square thru on the inside track
Split the outside round one
Half square thru in the middle for fun
Separate go round one
Star right in the middle of the land
Corners all left allemande, etc.

LIL' OL' BREAK

by Jerry Helt

Promenade don't slow down
All four couples wheel around
Heads backtrack go square thru
Four hands round with you
Four ladies square thru
Four hands round, men turn back
Partners all right hand swing
Allemande left the corner of the ring

RARE

by Jerry Helt

First and third forward and back with you
Half square thru and eight chain thru
Right and left along the line
Keep on going you're doing fine
Right and left over and right and left back
Right and left on the longer track
Keep on going and don't be late
Square thru four hands when you get straight
Line up four facing out you know
Forward out and back you go
Bend the line and half square thru
Right and left grand that's what you do.

COEDUCATION

by Jerry Helt

Allemande left just like that

Partners all box the gnat

Girls star left three quarters 'round

Swing a new girl when she comes down

Heads forward and back for fun

Pass thru turn left, man around two, lady
'round one

Four in line go forward and back you do

Pass thru, girls turn back and men step
in behind those two

Ladies chain on the double track

Four in line go forward and back

Ladies roll a half sashay

Line pass thru across the way

Bend the line and pass thru

Centers turn back and the ends step in
behind those two

Double pass thru, lead people turn back

Allemande left, etc.

IDEA

from Al Brundage

Heads forward and back for fun

Pass thru turn right, lady 'round two,
man around oneFour in line go forward and back you
glide

Pass thru, lines divide to a dixie chain

On to the next, two ladies chain

Cross trail thru, left allemande, etc.

ONE BEST

by Jerry Helt

Heads go forward and back that way

Head ladies roll a half sashay

Number one couple split the ring,
line up four

The line go forward and back once more

Forward the line stand pat

Sides right and left thru after that

Sides go forward opposite box the gnat

Face the middle and the line will bend

Four men star right three quarters then

Allemande left, etc.

BREAK

by Jerry Helt

Two and four forward and back

Right and left thru across the track

Same ladies chain across the ring

Same couples forward, opposite swing

Both couples face number three across
the setSplit 'em lead couples right, next couple
left

Around one make a line no time to spend

Number three split the ring hook on the
ends

Forward eight back to the land

Allemande left and right and left grand.

BREAK

by Jerry Helt

First and third lead to the left

Circle half, dive thru, star right 3/4
round

Left allemande, etc.

B2

by Jerry Helt

Number one go forward, back once more

Split couple three, line up four

The line goes forward and back that way

Divide the line behind the side stay

Double pass thru, face the girl beside
you

Forward eight, back to the land

Pass thru, turn alone, left allemande,
etc.**PARTY BREAK**

by Jerry Helt

All join hands circle left show your style

Reverse back single file

Head men back track lead 'em all to an
eight hand ring

Circle to the left like everything

First 'ol couple rip n' snort across the
floor

Couple three break, make lines of four

Forward eight and back to the land

Pass thru turn alone, left allemande,
etc.

SHOULD I MIXER

by Jerry Helt

Music: "Should I" MGM # , Windsor Ballroom series
 Starting position: Escort position, facing LOD as couples, lines of four or three
 Footwork: Same footwork for M and L throughout

<u>Measures</u>	<u>Pattern</u>
1-4	POINT, FRONT, BACK; STEP, CLOSE, STEP; Start L point front and back continuing L Do one two-step Fwd in LOD
5-8	POINT, FRONT, BACK; STEP, CLOSE, STEP; Start R, repeat Meas. 1-2
9-12	WALK, -; TWO, STAMP, STAMP, STAMP; Start L walk two Fwd in LOD, L-R #Stamp L-R-L in position
13-16	WALK, -; TWO, STAMP, STAMP, STAMP; Start R, repeat Meas. 5-6
17-20	STEP, CLOSE; STEP, -; STEP, CLOSE; STEP Start L do two slow two-steps Fwd in LOD
21-24	WALK -; TWO, THREE, FOUR Start L walk L-R-L-R Fwd in LOD
25-28	STEP, CLOSE; STEP, -; STEP, CLOSE; STEP Start L, repeat Meas. 17-20
29-32	ROLL, -; TWO, THREE, FOUR ## Releasing joined arms, W rolls L face one revolution L-R-L-R in RLOD to join new partners while M walks Fwd in LOD L-R-L-R

#Alternate step for stamp, stamp, stamp would be a running schottich step
 L-R-L

Another alternate for stamp, stamp, stamp would be SIDE, STEP, CROSS
 start L step side twd COH, step R beside left crossing L over R

The mixer part of dance may be done by M doing the roll to new partners
 or in lines of three the ends or centers may roll to new partners

Presented by Jerry Helt

SQUARE DANCE SHORTHAND

by Jack McKay

In Square Dance, as in any other field, shorthand is designed to reduce a large quantity of material to a small easily handled form as rapidly as possible. A square dance Caller needs a shorthand form for four principal reasons.

1. To Assist in Square Dance Analysis
2. To assist in Square Dance Diagraming
3. To assist in memorizing new figures, and
4. To refresh his memory quickly.

The following set of abbreviations and symbols cover the most used square dance fundamentals:

All around	aa	Do-Pas-O	Dpso
All Eight Chain	All 8/c	Do-Sa-Do	dsdo
Allemande	A	Double Pass Thru	DPT
Allemande Thar	A/Th	Duck	D
Around One	/1	Elbow	e
Around Two	/2	End	E
Around Three	/3	Face	F
Back Track	BT	Grand Right and Left	GR R/L
Box the Gnat	BG	Half Sashay	1/2s
Box the Flea	BF	Hand	h
California Twirl	CT	Head	H
Cast Off	CO	Lady	L
Catch All 8	Catch 8	Left	l
Center	⊙	Line	—
Chain	c	Man	M
Circle	○	Opposite	Opp
Circle Left	①	Partner	Ptnr
Circle Right	②	Pass Through	PT
Circle Half	①/2	Promenade	Pr
Circle Eight	⑧	Re-Sashay	R1/2s
Circle Four	④	Right	r
Circle Three	③	Right & Left Thru	r&l
Circle 3/4's	③/4	Roll Back	R/B
Corner	Cr	See Saw	SS
Couple	Cp	Side	S
Cross Trail	XT	Square Thru	□ T
Divide	÷	Star	*
Dixie	Dx	Swing	Sw
Docey-Doe	Docy	Turn Back	TB
U Turn	UT	Wagon Wheel	W*
Wheel Around	⊛	Weave The Ring	⊙
Whirl Away	w/a		

For an example let's first look at a square in original form, and then see the same figure in shorthand.

GNAT ALLEMANDE

One and three bow and swing
Chain your gal to the right of the ring
All four ladies chain across
Turn them around don't get lost
New head ladies chain to the right
Turn them boys don't take all night
One and three half sashay
Into the center and back that way
Pass thru and around two
While the side couples half sashay
Forward eight and eight fall back
Right and left thru across the track
Forward eight and eight fall back
With the opposite Box the Gnat
Lady on the left, left allemande. etc.

GNAT ALLEMANDE

1 & 3 Lc-r
4 Lc
New 1&3 Lc-r
H 1/2s PT/2
S 1/2s 4
r&1 BG
a/1

Square dance shorthand is designed as a memory aid, not as a replacement for work in preparing to call. Try it and I am sure you will find it a handy "Tool of the Trade".

FULL AROUND

by Gordon Blaum, Miami, Florida
Four ladies chain across the town
Turn those gals and chain 'em three-quarters
round
Head gents and a brand new girl
Forward up and back you whirl
Now square thru full around
Then square thru with the outside two
Forward out and back to the world
Calif. Twirl, left allemande.

4 L c
4 L c 3/4 c
1&3 □ T
□ T with outside
CT a/1

DIXIE AGAIN

by Chet Smith, Boylston, Mass.
Head two couples bow and swing
Side ladies chain across the ring
Then allemande left your corner maid
Come back one and promenade
Promenade and don't slow down
Head two couples backtrack
You circle four just like that
Ladies break two lines of four
Forward four and back you glide
Pass thru and the lines divide
It's a double dixie chain you do
You dixie once and dixie again
Two ladies chain and look out man
Catch her by the left, left allemande.

2&4 L c
a/1 Pr
1&3 BT O 4
L Break 4
PT 4
Double DX c
2 L c to a/1

EIGHT CHAIN THRU

by Ed Epperson, Batavia, Iowa

The figure starts from the pos of two couples on the outside of the set facing in, with two couples in the middle of the set facing out, the center two couples being back to back. The outside couples are thus directly in front of and facing the inside couples. From this position, the command is "Eight Chain Thru" or "Chain eight thru". It works something like a grand right and left. Everyone starts with a right hand to the person opposite him, then a left to the next one opposite him, etc. Upon reaching the outside of the set, you will be facing out with your partner (the person who was your partner at the beginning of the "Eight Chain Thru") next to you. At this point, the man courtesy turns his partner and they start back across the set. You must go all the way over to the opposite side from which you started. After you reach your original pos, the caller will give another command to continue from that point with the dance.

SPACE TRAVEL

by Don Anderson

Promenade but don't slow down
 One and three wheel around
 Right and left thru the couple you found
 Turn your girl and pass thru
 Face your partner, Eight Chain Thru
 That's a long trip over and then right back
 But keep on going in the same old track
 You've traveled far and are almost thru
 Now meet that couple, right and left thru
 Turn your girl and pass thru
 Face your partner, cross trail, Allemande left.

Pr 1&3 (*)

r&l PT Ptnr

8 c Thru

r&l PT F Ptnr

XT a/1

DOXIT

by Bob Dennington, San Diego

One & three swing you do
 Two and four right and left thru
 One & three cross trail, U turn back
 Pass thru go round one
 Into the center square thru
 Three-quarters round you do
 Box the flea with the outside two
 Change hands, box the gnat
 Right and left thru the other way back
 Turn your gal and 8 chain thru
 (Callers choice of patter)
 Now dive thru, square thru
 Three-quarters round the middle of the land
 Hello corner, left allemande.

EVERYBODY GOES

by Ed Mills, San Lorenzo, Calif.

Couple #1 bow and swing
 Lead on out to the right of the ring
 Circle up four you're doing fine
 Head gent break and make a line
 * Couple #3 bow and swing
 Promenade three-quarters around
 * Forward four and back that way
 Whirlaway with a half sashay
 Arch in the middle, the ends duck thru
 EVERYBODY go right and left thru
 Dive thru, box the gnat
 Face the middle, right and left thru
 Turn em twice with all your might
 Couple #1 lead to the right
 Circle up four you're doing fine
 First gent break and make your line
 New Third couple promenade 3/4 round
 * Forward four and back that way
 Whirlaway half sashay
 Arch in the middle, ends duck thru
 Allemande left, etc.

* Couple #3 lead to the right Circle half
 dive thru, Split the line, Calif. Twirl

* Forward four, etc.

* Forward four back to the land
 Bend the line, left allemande.

KAEIDESCOPE

by Jack Mann

Allemande left to an alamo style
 Hang on tight and balance awhile
 Forward and back not too far
 Go on to the next, allemande thar
 A left hand turn and there you are
 Back up in the middle with a right hand star
 Shoot that star full turn around
 And all eight chain when you come down
 Go right and left don't delay
 Turn that gal you're on your way
 All join hands not thru yet
 Circle in a ring with the girl you met
 Allemande left like an alamo style
 Hang on tight and balance awhile
 Go forward and back, not too far
 Go on to the next, allemande thar
 Turn em by the left there you are
 Back up in the middle in a right hand star
 Shoot that star full turn man
 Throw in the clutch left allemande

SUSIE Q DIVIDER by Gordon Blaum

Head two couples forward and back
 Pass thru turn right single file
 Lady around two gent around one
 Stand four in line you've just begun
 Forward eight and back you glide
 Then pass thru and Lines Divide
 Dixie Chain go on to the next
 Two ladies chain, turn your girl and Susie Q
 Opposite lady with the right hand round
 Partner left, then your opposite right
 Partner left and turn her around
 Pass thru on to the next for a Susie Q
 Opposite lady with the right hand round
 Partner left, then your opposite right
 Partner left and turn her around
 Pass thru, Calif. Twirl
 Cross trail thru to a left allemande.

1&3 PT L/2 M/1 4

Pt Dx c 2L c

Susie Q PT Susie Q

PT CT XT a/1

MERMAID by Jack Mann, Oakland, Calif.

Heads pass thru don't you run
 Split the ring go round one
 Left hand out and box the flea
 Girls join hands make a wave on the sea
 Go forward and back then the two ladies chain
 Same four go forward and back
 Pass thru across the track
 Split the ring go round one
 Pass thru not quite done
 Left hand out and box the flea
 Girls join hands make a wave on the sea
 Forward and back and the two ladies chain
 Allemande left, etc.

SCHOOL BEGINS by Gordon Blum

Head two couples promenade half way around the
 outside
 Down the center for a dixie chain, lady in the lead
 Bothe turn left, lady around two gent around one
 Stand four in line we're on the run
 Forward eight and back with you
 Ends turn back go around two
 Go down the middle with a half square thru
 Right and left thru with the outside two
 Two ladies chain across the way
 Then whirl away half sashay
 Forward eight and back that way
 Centers arch ends duck out
 Both turn right around one
 Down the middle for a dixie chain
 Lady go left, gent go right
 Allemande left—

CHISELING by Floyd Criger

One and three bow and swing
 Promenade the outside ring
 All the way around go two by two
 Two and four go right and left thru
 Four ladies chain across the way
 Two and four half-sashay
 One and three go forward and back
 Pass thru, separate, behind the sides you stand
 Forward eight and eight fall back
 Double pass thru, lead couples turn back
 Inside arch, outside under
 Box the gnat in the middle you do
 Face the middle, cross trail thru
 Allemande left, etc.

PACIFIC BREEZES

Source: This is an American round dance, composed by Henry "Buzz" Glass
 Record: Little Brown Gal, MacGregor 807-B
 Formation: Couples in double circle formation, partners in semi-closed position. Steps are described for the man, woman's footwork opposite throughout the dance.

<u>Measures</u>	<u>Pattern</u>
	INTRODUCTION Hold meas 1-2. On meas 3-4 sway with step-close to M's L, R, L, R, alternately.
1-2	<u>1. Step, Step, Walk 2 Turn</u> Moving in LOD, M steps fwd L and R (slow, slow). Continuing to move fwd M steps in succession L, R, L (quick, quick, slow). Note: On the last step, dancers turn to face RLOD with original hands joined.
3-4	Moving in RLOD, M beginning R repeat the action of meas 1-2 to end facing, M's back to COH.
5	<u>2. Step-close, step-close; turn 2, 3; step-close, step-close, walk 2, 3.</u> In closed dance position, and with an easy sway, M steps swd in LOD (ct. 1) and closes R to L (ct. 2), wt remaining on L. M steps swd R and closes L to R (wt. on R)
6	While M moves swd L with a step L, step R in back of L, step swd L, W at the same time makes a 3-step turn to her R, R, L, R under joined fwd hands to end facing partner (cts. 1, 2, 3) and hold (ct. 4)
7	Dancers again take 2 step-close patterns to M's R and L in RLOD.
8	Moving in RLOD dancers walk fwd 2 steps, M R and L (cts. 1, 2). M steps swd on R end facing partner (ct. 3). M touches L toe beside R (ct. 4).
9-10	<u>3. Step-close, step-close, step-close, step-touch.</u> In closed position, M with back to COH moves swd L in LOD. M steps swd L on L (ct. 1), closes R toe beside L (ct. 2), with wt on R. Repeat two more of the step-close patterns (cts. 3, 4, 1, 2). M steps swd L on L (ct. 3) and touches R toe beside L with wt on L (ct. 4).
11-12	Repeat the action of meas. 9-10 moving swd to M's R in RLOD.
13-14	<u>4. Step, step, Turn and Draw; Step-back, Step-back, walk 2 touch</u> In semi-closed position, move fwd in LOD. M steps fwd L and R (cts. 1-4) M then steps swd L beginning a 1/2 R turn to face RLOD as W steps swd R beginning a half turn L to face RLOD (ct. 1). M steps swd R on R twd COH to complete 1/2 turn, W swd L on L away from COH to complete 1/2 turn to face RLOD, (ct. 2) at the same time retaining joined W's R and M's L hands. M draws L to R (ct. 3), wt. on R while W draws R to L, hold (ct. 4).
15-16	Moving diagonally fwd L in RLOD, M steps fwd on L (ct. 1), steps on R toe in back of L (ct. 2), again steps fwd on L (ct. 3), steps on R toe in back of L (ct. 4). Moving directly fwd in RLOD M steps fwd L (ct. 1) swd R (ct. 2) to face partner, and touches L beside R, wt. on R (ct. 3). Partners assume facing position with two hands joined and hold (ct. 4).

<u>Measures</u>	<u>Pattern</u>
	<u>5. Grapevine, Walk 2, 3, 3-step turn, step-close, cross.</u>
1	In facing position, M takes a grapevine in LOD, stepping swd L (ct. 1) steps in back of L on R (ct. 2), steps swd on L (ct. 3), hold (ct. 4)
2	Retaining only inside hands move fwd in LOD with a grapevine R, L, R, slightly back to back (cts. 1, 2, 3) and hold (ct. 4).
3	M swings L leg across R beginning a 3-step turn in RLOD (ct. 1), back to partner, and continues to turn stepping swd R (ct. 2) to face partner and steps L across R in RLOD (ct. 3), hold (ct. 4).
	Note: As M swings into this turn, he gives W a flip to sid in turning.
4	M steps swd R in RLOD on R (ct. 1), closes L to R (ct. 2), wt on L, and crosses R over L in LOD (ct. 3), hold (ct. 4).
	<u>6. Two-step L and R, Turn on Two-Step</u>
5-6	In facing position dancers move swd to M's L and then R with a two-step.
7-8	Assuming closed position, dancers make 1 turn in 2 slow two-steps to end in facing position.
	Repeat the action of Fig 5 and 6, measures 1-8 to end in original position.
	Repeat dance from beginning.
	<u>Tag:</u> Dancers retain fwd joined hands. W makes a slow 3-step turn R under joined hands as M walks fwd L, R, L. M points R ft in front of L with hands crossed low in front as W points L ft in front of R, hands crossed low in front, body bent slightly fwd.

Presented by Buzz Glass