

SPANISH WALTZ
American

Couples

Source: Lloyd Shaw, The American Round Dance Book.

Music: Imperial Recording 1093A - "Spanish Waltz

Formation: Couples facing Counterclockwise in large circle, inside hands joined.

Steps: Waltz, Waltz balance.

Music	step pattern
Measure	There is a pickup introduction on the record
A	I. SILVER LAKE
1	Partners rock fwd. on outside ft. (M's L; W's R), swinging inside ft. slightly fwd.
2	Rock back on the inside ft. closing the outside ft to it with a light toe touch.
3-4	Repeat Meas. 1-2.
5	Step fwd on the outside foot (ct. 1), hold (ct. 2) close the inside ft. in behind it (ct.3)
6	Step fwd on the outside ft and hold.
7	Step fwd. on the inside ft. (ct. 1), hold (ct.2), close the outside ft. in behind it (ct.3).
8	Step on the inside ft. and pivot in toward each other swinging the outside ft. around in an arc so that the dancers are facing clockwise with the W on the L of M. Change joined hands.
9	Moving clockwise, step fwd. on the inside ft. (M,L; W,R)(ct.1) hold (ct.2), close the outside foot to it (ct.3).
10	Step fwd. on the inside ft. and hold.
11	Step fwd. on the outside ft. and pivot to face partner.
12	Touch toe of inside ft. to floor behind other ft. in a little "duck" or "curtsy" to partner.
13-16	In regular waltz position, do 4 measures of waltz, turning clockwise, starting M's Lft backward.
B	II.-FERNANDO
1	Rock fwd. on outside ft. (M,L;W,R)
2	Rock back on inside ft.
3-4	Repeat measures 1-2.
5	Step fwd. on the outside ft. (ct.1), hold (ct.2) close inside ft. in behind it (ct.3)
6	Step fwd. on the outside ft. and hold
7-8	Repeat meas. 5-6 starting with the inside ft.
9	Step fwd. on the outside ft.(ct.1),hold (ct.2),swing inside ft.fwd(ct3)
10	Step fwd. outside ft. and hold(cts 1-2), swing inside ft.fwd.(ct3)
11	Three walking steps backward starting inside ft.(M-RLR; W-LRL)
12	Face partner and touch toe of foot (M,L;W,R) to floor-curtsy as in I,12
13-16	Four measures of waltz.
C	III.ANGELINO -Partners in Varsouvienne Position - start with same ft.
1	Both rock fwd. on the L. ft.
2	Both rock back on the R ft.
3-4	Repeat Meas 1-2
5	Step fwd L
6	Step fwd R
7	Step Fwd,L (ct.1),hold (ct.2), close the R behind L-turing R face (3) (W is now on the L of the M and arm positions are reversed)
8	Complete the turn and fall back on the L so both are facing clockwise weight is on bent L leg, point R to floor, fwd.
9	Continuing clockwise, step fwd. R.

- 10 Step fwd. L.
 11 Step fwd. R (ct.1), hold (ct.2), close the L behind the R. while turning L face (ct.3)
 12 M steps R and faces partner, then touches L toe to floor. W steps R and does a full $\frac{3}{4}$ turn to face partner. (W steps R, then L and leaves her R toe touching the floor on final ct.)
 13-16 Four measures of waltz.
- D IV. TROJAN - Partners side by side, inside hands joined.
 1 Step fwd. on the outside ft. and pivot away from each other to face clockwise in the circle. (The inside ft. which swings fwd at the beginning of the pivot has at the same time turned over so the instep is towards the floor and is extended backwards to the now reversed body.) Release hands during the pivot and rejoin hands at shoulder height at end of pivot.
 2 Step backward on new inside ft. (M,R;W,L), and swing other ft. Fwd.
 3 Three running steps backward beginning M,L and W,R.
 4 Continue three more running steps, lowering joined hands so as to bring partners to face on last step.
 5-8 Four measures of Waltz
 9-16 Repeat measures 1-8.

-----presented by Carolyn Mitchill

STEP SWING POLKA
 American

Couples

Source: - Buzz Glass, as received from a member of folk dance group in San Diego

Recording: Columbia 36021 - "Little Brown Jug"

Formation: Couples, partners facing, both hands joined.

Steps: Step-swing, stamp, walk, slide.

music	pattern
Measures	
1-2	With both hands joined, M steps L and swings R across (W same with the opposite feet). Repeat step swing in opposite direction with the opposite feet.
3-8	Turning to her R, the W crosses over under the M's L arm (walking steps). Partners drop hand holds and stamp 3 times and clap 3 times. Repeat stamps and claps.
9-16	With M on the outside, dancers join hands as at beginning and repeat step swing pattern - starting on opposite feet. W again crosses over as before and stamps and claps are repeated.
17-24	With both hands joined and extended to the side, partners take 4 slide steps fwd face to face and then four back to back. Repeat the slide steps.

----- presented by Buzz Glass

CABALLITO BLANCO

Mexican

Source: Letitia Innes

Music: - Standard Recording # T-124A "Fado Blanquita"

Piano - Caballito Blanco (Little White Flower) by Retana - Edw. B. Marks.

Formation: Couples in a line. W in front of M (with her back to him). M holds both her hands at shoulder height (her arms are crossed with the L over the R). W's R hand in M's L and W's L in his R.

Steps: - Fado Step, Jump-hop step.

Music	pattern
Measure	<u>Introduction</u>
1-4	M stands, gives W slight impetus starting her off CW. M 6 step-hops starting with R ft., revolving CW and stopping 6 or 8 feet from partner, stamp lightly LRL.
5-8	M and W stroll across to change places, passing R shoulders - (step pattern - slow, slow, quick, quick, slow. repeat)
	<u>Vamp</u>
1	M slaps thighs R,L,R,L (ct 1, and, 2, and) and claps hands twice (cts. 3, 4) W steps R (ct. 1), point L toe across in front of R (ct. 2), step L (ct. 3) point R toe across in front of L (ct. 4)
2	Repeat measure 1.
A.	<u>Fado Step</u>
1	Step R to R (ct. 1), hop R (ct. 2), step L in front of R (ct. 3), hop L (ct. 4)
2	Step R behind L (ct. 1), hop R (ct. 2), step L to L (ct. 3), hop L (ct. 4)
3	Step R in front of L (ct. 1) hop R (ct. 2), step L behind R (ct. 3), hop L (4) Note: when the LF is in front, the L shoulder is fwd. and the RF is raised in back: when the RF is in front, the R shoulder is fwd, and LF raised.
4-10	Repeat measures 1-3.
11-13	Buzz turn CW (6 slow buzz steps).
14	3 light stamps.
B.	<u>Jump-hop step</u>
1	Jump to stride position (ct. 1), hop on L, bending R leg with knee pointing to R (ct. 2), jump to stride pos. (ct. 3), hop on R, bending L leg (ct. 4)
2	Jump to stride pos. (ct. 1), hop on L, bending R leg (ct. 2). Repeat hop (ct. 3, 4). Turn CW with the three hops on the LF.
3-4	Repeat measures 1-2, hopping first on the RF and turning CCW.
5-8	M and W stroll across to change places as in the Intr., passing R shoulders.
9-12	Repeat measures 1-4.
13-16	Repeat measures 5-8, but in place of changing places, do a do-si-do. As the do-si-do is completed M makes $\frac{1}{4}$ turn L and W makes $\frac{1}{4}$ turn R to finish facing in same direction at R angles to original direction.
C.	<u>Fado Step</u>
1-4	Skating position - one Fado step (6 step-hops starting R) - 3 stamps
5-8	Repeat Measures 1-4.
	<u>Vamp</u>
1-2	Partners face each other and back away, W doing 4 step and point steps and M doing the claps as before.
A.	<u>Fado Step</u>
1-14	Repeat as in A above.
B.	<u>Jump-hop step</u>
1-16	Repeat as in B above, except that instead of a do-si-do at the close, M and W again stroll across to change places.

- C. Fado Step
1-8 Repeat as in C above, but several feet apart and facing each other.
- B. Jump-hop Step
1-16 Repeat as in B -with the do-si-do, however, partners will be facing in opposite direction than in B.
- C. Fado Step.
1-8 Repeat figure C as before.

Note: The minor variations described above are not part of the original dance, but are required by the arrangement on this recording. This recording is best because of its excellant spirit and color.

-----presented by Carolyn Mitchill

BERLIN POLKA

Couples

Irish

Source: - - as taught by Lucile Czarnowski. Originally from Donegal, Ireland.

Record - - Jack McGrale's Jig, Columbia 37378

Piano Music: - -Irish jig

Formation: Couples, partners facing, crossed hand position,M's R hand on top.

Steps: Polka, hop.

Music	pattern
1-8	Move to the M's L with a polka step and hop twice on the M's l (W's R) foot, while pointing the free foot twice to the floor in front. Repeat action in opposite direction and using opposite feet. Repeat the action above (both directions)
9-16	In social dance position take 8 polka steps progressing around the room. On the polka step, lift the free foot smartly in back.

(Note: there is a great similarity between this dance and the Berlin as presented by Alyce Jameyson, "Old Time Ballroom Dances" and to the Rheinlander Polka of Denmark, suggesting considerable cross infiltration of dancing patterns.)

---presented by Buzz Glass

CIELITO LINDO (Mexican Mixer)
American

Circle

Music: Records: Skating Rhythms - SR 188B
Victor 21235B (16 Measure introduction)
Piano: "Cielito Lindo" -C. Fernandez, Century Edition #2265.

Steps: Waltz, waltz balance, walking step, preparation dip.
The Preparation Dip - In closed dance position keeping body erect, M steps bwd, on L ft. bending L knee slightly, at the same time lifting the extended R ft. fwd. (W fwd on R ft., lifting extended L ft. bwd) ct 1. M straightens L knee and rises on ball of L ft. (W opposite)(ct.2). M lowers L heel to floor (W R)(ct.3). Note: Both keep knee of extended leg straight.

music	pattern
Measures	I <u>Diamond Waltz</u>
1	Beginning with outside ft. (M L, W R), keeping inside hands joined, take one waltz step away from each other, traveling diagonally forward to full arms length.
2	Starting M R, W L, take one waltz step diagonally fwd, toward partner.
3-4	Repeat meas. 1-2 three more times (four times in all).
	II <u>Preparation Dip and Waltz</u>
9	Partners in closed position, M back to center of circle, take preparation dip (see description above).
10-15	Starting M R ft. (W L) take six waltz steps, turning CW and traveling CCW.
16	M turns W to R under extended hands (M L, W R). Finish in single circle facing each other. (M facing CCW, W CW)
	III <u>"Balance Together-away, Pass Two, Take Three"</u>
17-18	With R hands joined, waltz balance fwd on R ft., waltz balance bwd on L ft.
19-20	Starting on R ft. both M and W take six walking steps fwd, passing R shoulders (M travels CCW, W CW.) passing partner and next person in line (L shoulders) and joining hands with the third person.
21-24	Repeat Meas 17-20 (with the new persons)
	IV <u>Preparation Dip and Waltz</u>
25-31	Repeat Measures 9-15
32	M turns W to R under extended hands (M L, W R) placing W on his R in open position as in Step I.
1-32	Repeat from the beginning.

-----presented by Mildred Buhler

OREGON WEBFOOT SCHOTTISCHE
American

Couples

Source: As learned by Buzz Glass from Art and Metha Gibbs of the Portland, Ore.,
ONO Club, March, 1949.

Records: Military Schottische, Decca 2094B (or any slow schottische)

Piano Music: Any American Schottische of moderate tempo.

Formation: Couples in Varsouvienne position, facing CCW.

Steps: Walking step.

Music	pattern
1-2	Starting with the L, both touch L in front of R and L to the side. Repeat - NOTE: - this is done in double time. Moving sideways R, step L in back of R, step swds R and close L to R and hold.
3-4	Repeat action measures 1-2 starting with the R ft. touching in front of L and to the side (double time). Moving swds L, step R in back of L, step swds on the L, close R to L and hold.
5-8	Repeat all of the above action moving swds R and L.
9-16	Walk fwd with two slow steps L and R. Turn to the R with 3 quick steps ending facing with backs to the line of direction. Walk backwards R,L and turn to the L with 3 quick steps. Repeat this walk step. On the last step the M amkes a half turn as the W pivots to the L with a full turn so that partners end with R hips adjacent, but in closed dance position otherwise.
17-24	Both starting with the L ft. execute touch step (as in Meas 1-2) and shift places with 3 steps the W passing to the L side of the M. Repeat touch steps starting with R ft., and the W returns to the M's R. Repeat all of this step.
25-32	In this side-hold position repeat the action of measures 9-16. On the last pattern with the M facing bwd and the W fwd, the M makes a half turn L while the W makes a full turn L to end in original position.

repeat all

-----presented by Buzz Glass

RHEINLANDER POLKA

Danish

couples

Source: as learned at Atterdag College, Solvang.

Recording: Traeballehus Polka, Victor V-20064B- or similar Scandinavian Polka

Position: M's R arm around W's waist, M's L thumb in vest, W's R hand on hip (R).

music	pattern
1	Step close step fwd CCW, starting outside feet (actually, one two step)
2	Two walking steps CCW, facing partner on last step.
3	Repeat Meas. 1 in opposite direction, changing holds to accomodate
4	repeat action of measure 2, CW
5-6	Two two-steps (or polka steps) CCW, social dance position.
7-8	Four pivot steps turning CW, traveling CCW. -repeat all at will

----presented by Lawton Harris

CROATIAN WALTZ

Couple

Source: Croatian Dancers from Milwaukee did this dance at National Folk Festival at St. Louis.

Recording: "Ja Sam Sirota" - Victor 25-3025 (no introduction)
-any similar Croatian Waltz may be used.

Formation: Couples facing CCW holding inside hands.

Steps: Waltz, waltz balance.

Music	pattern
measures	
1-2	Starting on outside feet take two waltz steps forward
3-4	Partners turn toward each other, take inside hands (M L, W R) and do two waltz steps bwd (still moving CCW).
5-6	Partners face each other, join right hands, turn once around with two waltz steps (Man ends facing CCW, W take an extra half turn (R) to also face CCW. Join inside hands as in the beginning.
7-8	Partners take one waltz step bwd (CW) starting on outside feet and one waltz balance on inside feet.
1-8	Repeat entire dance

NOTE: Style suggestions: The body is kept rather straight, throughout the dance. The joined hands are held at waist height and were not swinging. The free hand was always on the hip, thumb backwards. The waltz was not bouncy but rather more of a shuffle.

---presented by Morrie Gelman

TURNER SCHOTTISCHE

Couple

American

Source: Introduced in Minnesota by Ed Lukaszewski who learned it in Milwaukee from friends at the Turner Hall, hence the name.

Recording: "pask Liljan" - Victor 26-1012 (no introduction)

Formation: Couples facing CCW, either Varsouvienne or skating position.

Steps: Schottische, side step, buzz turn.

Music	pattern
-measures	
1-4	Starting on outside feet take two schottische steps fwd - (The M8s steps LRL,hop;RLR,hop; step hop, step hop (R), Point L front,side,close - this is the Hungarian Bokazo. The W does the same on the opposite foot)
5-8	Repeat measures 1-4 still moving CCW.The W turns to face CW.
9-10	M moves to his L toward center, W to her L away from center side-step L, close R, side step L, close R
11-12	Partners clap hands once, slide quickly toward each other and do a fast buzz step turn with R hand on each other's waist, and left hands held high. M stps on outside W on inside of circle.
13-16	Repeat action of measures 9-12 with M moving out and W in. End facing CCW
	Repeat entire dance as often as desired.

----presented by Morrie Gelman

CZECH BESEDA

Source: Mrs. Otilie Prince of the Sokol Gymnastic Association of Los Angeles.

Formation: Four couples in longways position, numbered from the top: one, two, four, three. Partners facing with hands joined.

Steps: Polka, waltz.

Music	Pattern
-4 meas.	Introduction
Measures	I <u>Poloneza</u> - Czech
1	Point RF across in front of L (ct.1), point to the R side (ct.2) bring ft. together (without taking weight on RF (ct.3)
2	Change places with three steps (R,L,R,) and moving CW.
3-4	Repeat meas. 1-2 starting with LF.
5-8	Repeat meas. 1-4.
9	Place hands on hips, Balance step to own R., step R to R (ct.1), close L and rise on toes (ct.2), sink to heels (ct.3).
10-12	Repeat Meas. 9 three times.
13-16	Repeat meas 9-12 moving to own L.
17	Waltz balance to the R.
18	Waltz balance to the L.
19	Point RF across in front of L (ct.1), point to the side (ct.2) close (ct.3). (see meas. 1 above)
20	Waltz balance to the R.
21-24	Repeat meas. 17-20 starting with the LF.
1-16	Sousedka -Czech. Waltz (social dance position) around to finish in square formation (#2 couple to R of #1, #4 to L of #1) -16 waltz steps.
	II <u>Polka-Pelka Vdoly</u> - Czech
	Partners side by side, M's R arm around W's waist and W's L hand on M's shoulder, facing CCW.
1	Starting with RF, point toe diagonally fwd, and draw back to other foot.
2	One Polka step
3-4	Repeat Meas. 1-2 starting with the LF.
5-8	Repeat meas. 1-4 (cover $\frac{1}{2}$ of distance around the circle).
9-12	W takes 4 polka steps circling M CCW. M takes 4 polka steps in place.
13-16	Repeat measures 1-4 ($\frac{3}{4}$ around the circle)
17-20	Repeat measures 9-12
21-24	Repeat meas 1-4 - back to original places.
	III <u>Majeran</u> - Slovak
	All hands joined in a single circle, move CW.
1-2	2 polka steps to the L, starting with the LF.
3-4	W crosses in front of M moving to his L with 2 polka steps
5-8	All join hands again and repeat measures 1-4
9-14	All join hands and take 12 skips around the circle to the L.
15-20	Face new partner and do grand R and L with 12 skipping steps, halfway around the circle, M ends at original place with opposite W.
1-20	Repeat measures 1-20 returning to original partners.
	IV <u>Odzemok</u> - Carpathian-Russian
	Partners facing in a single circle; W's hand in hips, M's arms folded across chest. All honor on introduction.
1-2	W takes 2 polka steps bwd, starting LF. M jumps to squat position and immediately comes to upright position with wt, on LF, 1 polka fwd.
3-4	W takes 2 polkas turning CW while moving CCW. M takes 2 more polkas.
5-16	Repeat measures 1-4 three more times.
1-16	Repeat all (move around circle twice in all).

V Cerveny Satecku - Moravian

Partners side by side, facing in, inside hands joined.

- 1-2 Start with outside ft., two waltz steps toward center of circle, swinging inside hands fwd. in a back to back position, then bwd to face.
- 3-6 Join hands with other couples and do 4 waltz balances in and out of circle swinging hands in and out with each step.
- 7-8 Holding partner's hand only, take two waltz steps moving away from center of circle back to place.
- 1-8 Repeat meas. 1-8.
- 9 Partners in skating position, waltz balance to L.
- 10 Waltz balance to R.
- 11 W does a leap turn (tour jete) in front of M and across to L.
- 12 Balance
- 13-16 Repeat meas. 9-12, starting to R.
- 9-16 Repeat Meas. 9-16, starting to R and M does leap turn.

VI Tancuj, Tancuj - Slovak

Partners facing in single circle, RH joined and held high, LH on hips.

- 1-12 M does 12 polka steps moving fwd. starting with LF.
W does same, starting RF, moving bwd, turning slightly side to side.
- 13-14 4 short leaping steps, both hands joined (M fwd., W bwd.)
- 15-16 3 stamps in original place.
- 17-24 1st and 3rd couples take shoulder-waist pos., polka into each other's place and back, turning CW with 8 polka steps. 2nd and 4th swing hands in place, fwd and back.
- 25-32 All couples dance in place turning CW with 8 polka steps.

VII Polka-Trava Neroste - Moravian

Partners in social dance position, facing in. Couples 1 and 3 make $\frac{1}{2}$ turn R; couples 2 and 4 make $\frac{1}{2}$ turn L and start on outside feet.

- 1 M's part: step fwd L (ct.1), close R (ct. and), step fwd L (ct.2)
- 2 Step fwd, R (ct.1), stamp fwd L (ct.2)
- 3 Step bwd R (ct.1), close L (ct. and), step bwd R (ct.2).
- 4 Step Bwd. L (ct.1), step bwd R (ct.2) - returning to place.
- 5-8 Repeat Meas 1-4 in opposite direction, so that 1 and 4 and 2 and 3 face.
- 9-12 Face partner, clap hands and hook elbows, LH on hips and run around once CW with 8 steps.
- 13-16 Clap hands, hook L elbows and run around with 8 steps CCW.
- 17 All join hands in a single circle, step RF in front of L, bending knees, (ct.1); step LF to left (ct.2).
- 18-19 Repeat Meas 17 twice moving to L.
- 20 Step RF in front of L (ct.1), swing LF around in front ready to move in opposite direction (ct.2).
- 21-24 Repeat Meas. 17-20 stepping across with the Lf and moving to the R.
- 1-16 Repeat measures 1-16 as above.

VIII Tancuj, Tancuj - Slovak

- 1-24 Repeat Tancuj, Tancuj as described above, except in meas. 17-24, the 2nd and 4th couples polka across, while 1 and 3 remain in place.
- 25-32 All polka freely around the room until the end of the music.
M lifts W into the air.

-----presented by Carolyn
Mitchill

ESPERANO
English "Barn Dance"

Source: Old Tyme Ball Room Dances by Albert Johnston. (published in England)
Recording: Columbia DX 1240 (an English recording, but cuts are available)
Position: - double circle, partners facing, M with back to center, holding R hands.

music	pattern
*short introduction	
meas.1	Step, close step to M's L, starting outside ft. and point inside ft. (M's step LRL, point R - woman opposite) - face partner on point.
2	Change places with same step, W turning under joined hands, point free ft.
3-4	Repeat action measures 1-2 in opposite direction, M turning on cross over.
5	In social dance position (open-free hands at sides) take one barn dance step fwd starting outside ft. The barn dance step is much like the usual schottische, except that the free foot is brought fwd, nearly stiff knee, with toe pointed to the floor. The hop becomes a "chug" fwd.
6	Still in same position, partners do one two-step and two walking steps fwd.
7-8	In closed dance position, take four two-steps fwd - 2 two-steps to the measure. (do <u>not</u> twirl partner).
--repeat-----	

----presented by Lawton Harris

SWINGOLA
Old Time English Ball Room Dance

couples

Source: Old Tyme Ball Room Dances by Albert Johnston. (published in England)
Music: "Cruising Down the River"
Mercury 5249 is best styled for the dance of the many recordings available
Position: Varsouvienne.

music	pattern
*short introduction	
Meas 1	Cross L over R (ct.1), swing R to side (ct.2-3). (M and W on same feet)
2	Step R to side of L (ct. 1), step L (cts 2-3).
3	Cross R over L (ct.1), swing L to side (ct.2-3).
4	Step L to side of R (ct.1), step R (ct.2-3).
5-8	Repeat action measures 1-4.
9-12	Two draw steps toward center of circle and two draw steps out - on second draw step coming out W turns to face M - assuming social dance position
13-16	Four waltz steps moving CCW, but turning CW. On last waltz step W must be on M's right, but retain hand holds.
17-18	Move into center of circle (M bwd, W fwd) step, close step (cts.1-3) point free foot (cts. 1-3)
19-20	Move out with the same steps, but on the point M faces CW, W CCW.
21-22	Walk CCW, one step to the measure, still in social dance position M bwd, W fwd. On second step M pivots (on R ft.) to face CCW.
23-24	Continue walking, one step to the measure, CCW, still in social dance pos.
25-28	Four waltz steps as in measures 13-16. On the last waltz measure M ends facing CCW, W must turn and change weight to face CCW and ready L ft.
29-32	Repeat action of measures 17-20, but both are facing CCW and movement is fwd in line of direction CCW.

NOTE: The recording plays through the dance sequence 5 times, but a two measure break occurs between the 3rd and 4th repeats - - rock in place.

This is NOT a local adaptation. It was danced in England under this name and to this music, years before the song was introduced into America.

---presented by Lawton Harris.

Suggestions for Teaching Rhythms in the Elementary Grades

I Objectives

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

II Creative Free Rhythms

A. Fundamental movements of the human body

1. Locomotor movements - RCA Victor Album E 71 No. 45-5002 A & B
 - a. walk - Victor Record No. 20526-A; Phoebe James, AED 2; Allen Record I; RE 101-102
 - b. run - Victor Record No. 20526-A; Victor Album E 72 No. 45-5006A; RE 101
 - c. leap - Victor Record Nos. 20526-A; 20526-B
 - d. hop - Victor Record No. 20526-A; Phoebe James AED 3
 - e. jump - Victor Record No. 20526-A; Phoebe James AED 3; RE 102
 - f. skip - Victor Record No. 20736 A-B; RE 101-102
 - g. slide - Victor Record No. 20736-A-B;
 - h. gallop - Victor Record No. 20736-A-B; RE 102
2. Axial movements - Victor Record No. 2-526-A-B; RE 103-104
 - a. up and down - Phoebe James AED 1 (Bears)
 - b. sideways bending
 - c. bending forward and backward
 - d. rotation
 - e. extension and flexion
3. Non-locomotor movements Evans RE 105-106 Phoebe James Number HED2.
 - a. pushing - Victor Album #72 No. 45-5006B
 - b. pulling - Phoebe James AED 1 (Work Horse)
 - c. striking - Phoebe James AED 1 (Work Horse)
 - d. pendulum swinging - Phoebe James AED 4A (Large birds)
 - e. lifting - Phoebe James AED 4A (Large birds)

B. Elements of rhythm Ruth Evans Series II

1. Tempo
 - a. Even: walk, run, leap, hop, jump
 - b. Uneven: skip, gallop, slide
 - c. Fast and slow
2. Intensity - hard, soft
3. Accent - by clap, instrument, stamp, movement followed by standing still
4. Direction - turning, forward, backward

C. Accompaniment

1. Types
 - a. Rhythm bands - should be several in every school
 - b. Homemade instruments - pans, wash boards, rattles, drums
 - c. Voices - words, humming, singing
 - d. Piano music - music series, physical education manuals, rhythm and dance books
 - e. Recorded music - supply of good recordings increasing rapidly (refer to audio-visual department in your county)
2. Purpose
 - a. To set rhythmic pattern - phrasing, tempo, tone

- b. To create mood
 - c. To control form and structure
 - d. To unify the group
- 3. Criteria of good accompaniment
 - a. Suitable mood and quality
 - b. Accurate rhythm and tempo
 - c. Intensity related to movement
 - d. Simple so that it can be repeated
- D. Suggestions for teaching free rhythms
 - 1. Create an atmosphere of fun and enjoyment
 - 2. Remove shoes and socks if floor is smooth and warm
 - 3. Large free movements to the rhythmic accompaniment will give a feeling of freedom
 - 4. Provide a period of class evaluation in which the mood resulting from the movement is discussed
 - 5. Allow children's suggestions for identification or dramatization to be worked out - e.g., never stop a child from becoming a butterfly after he has successfully skipped lightly and changed directions around the room.
 - 6. Emphasize balanced motion in order to teach correct body mechanics

III Creative identifying and dramatization rhythms

- A. Definition - expressive and communicative aspects of movement which includes actual identification with an object, person, or animal, and the creation of movement patterns, stemming from these identifications or ideas, which are within the child's experience.
- B. Environment essential to creative rhythms
 - 1. Singing, crafts, art, and social studies provide experiences
 - 2. Pictures, field trips, films, books create curiosity and ideas
 - 3. Ideas for rhythms are chosen by the children from their common experience
- C. Methods of teaching
 - 1. Stimulate active response to environment
 - a. Children want to try to be some one or work out a dance from a pantomime
 - b. Help children to have a clear understanding of purpose of activity
 - c. Help in the selection of the idea so that it can be expressed with satisfaction by each particular group of children
 - d. Group decision should be followed by a definite plan of action
 - e. Every child should participate
 - f. Develop musical and rhythmic pattern along with the movement pattern
 - 2. Teacher responsibility in guidance
 - a. Create an atmosphere of fun and enjoyment
 - b. Provide opportunities to develop appreciation
 - c. Use every opportunity for imaginative response
 - d. Stimulate curiosity in wanting to do something new
 - e. Provide sufficient practice for developing skills
 - f. Teach good body mechanics by using balanced movements
 - 3. Evaluation by teacher with pupils
 - a. Was there increased skill?
 - b. Was understanding deepened?
 - c. Did everyone contribute?
 - d. Was there a sense of personal and group accomplishment?
 - e. By artistic principles
 - (1) was there a sense of truth and reality?
 - (2) was there a sense of movement, time, space?
 - (3) were there elements of rhythm, tempo, mood?
 - (4) were there elements of interest, balance, line?

- IV Suggested rhythms units
- A. Primary Grades
 - 1. Kindergarten and First Grade
 - a. Free rhythms - running, hopping, jumping, turning, walking forward and back
 - b. Identifications - rocking horse, trotting pony, swing, giants, elephants
 - 2. Second and Third Grades
 - a. Farm life - planting, growing, harvesting
 - b. Transportation - trains, airplanes, trucks, including loading, etc.
 - B. Intermediate Grades
 - 1. Fourth Grade
 - a. Mining
 - b. Building from forest trees
 - c. Mexican dances
 - 2. Fifth Grade
 - a. Indian life activities, such as hunting
 - b. Indian dances - RCA Victor Album E89 Record Nos. 45-5073B and 45-5072-
Chant of Eagle Dance (Hopi)
 - c. Thanksgiving
 - d. Early American dances
 - 3. Sixth Grade
 - a. Airplane
 - b. Printing press
 - c. South American and Island dances (Music Everywhere)
 - C. Upper Grades
 - 1. Seventh Grade
 - a. Jungle hunt
 - b. Battles
 - c. Making of silk
 - d. European folk dances with all basic dance steps
 - e. Oriental dances
 - 2. Eighth Grade
 - a. Industrial power
 - b. Contrast of slavery and freedom
 - c. American melting pot
 - d. American square dances
 - e. Social dancing fundamentals
 - D. Additional rhythms suggestions
 - 1. Children's names
 - 2. Stories
 - 3. Nursery rhymes
 - 4. Songs
 - 5. Poems

- V Basic Dance Steps
- A. Schottische
 - 1. 4/4 rhythm, count: one-two-three-four
 - 2. step, step, step-hop; even rhythm
 - B. Polka
 - 1. 2/4 rhythm, count: one-and-two-and
 - 2. hop-step-step-together, step; uneven rhythm
 - C. Waltz
 - 1. 3/4 rhythm, count: one-two-three (accent on 1)
 - 2. step, step, step together (close); even rhythm

- D. Two-step
 - 1. $2/4$ or $4/4$ rhythm, count: one-two-three-hold
 - 2. step, step together, step; even rhythm
- E. Minuet
 - 1. $3/4$ rhyth, count: one-two-three; one-two-three
 - 2. Step-step-ste- - one measure; point hold hold - second measure
- F. Mazurka
 - 1. $3/4$ rhythm, count: one-two-three accent count two
 - 2. Glide-cut-hop

VI Singing games and Simple Dances for Primary Grades

First A. GO ROUND AND ROUND THE VILLAGE

Grade

Reference: Cecille Jean Barnett's Games-Rhythms-Dances. Copyright, 1941 by J. O. Frank and Sons. Music and verse by permission of J. O. Frank and Sons

Verse 1. Go round and round the village,
Go round and round the village,
Go round and round the village,
As we have done before.

Verse 2. Go in and out the window
Go in and out the window
Go in and out the window
As we have done before.

Verse 3. Now stand and face your partner, etc.

Verse 4. Now kneel to show you love her (him), etc.

Verse 5. Now measure how much you love her (him), etc.

Verse 6. Now follow me to London, etc.

Formation: Form children into single circle with hands joined, boys and girls alternation. Elect several independent players to stand outside and on opposite sides of the circle. They should not crowd up on each other.

Verse 1. Circle players move to right or left and those on the outside the opposite direction.

Verse 2. Circle players stand still and lifting their arms form arches. Outside players, all moving in the same direction, weave in and out and under the raised arms.

Verse 3. Outside players select partner. Boys select girls, girls select boys.

Verse 4. Outside players drop onto one knee on front of their partner.

First B. HOW D'YE DO, MY PARTNER

Grade

(Swedish)

Victor Record No. 21685

Reference: From Crampton and Wollaston's THE SONG PLAY BOOK. Copyright 1917. By permission of A.S. Barnes and Company, publishers.

Formation: Double circle with boys on the outside. Partners face each other.

"Hoe d'ye do, my partner" - Boys make a bow.

"How d'ye do, today?" - Girls make a curtsy.

"Will you dance in the circle," - Partners take each other's right hand and shake it.

"I will show you the way." - Partners still holding right hands grasp left hands (skater's position) and at the same time turn so that they stand side by side and shoulder to shoulder.

Chorus: Couples skip while singing Tra-la, la, etc. They must slow down during measure 7 and make a bow to each other during measure 8. Members of both circles then move one step to their own right or left and secure a new partner.

Repeat entire pattern as many times as is desired.

Variation 1. During first two lines boys and girls bow twice simultaneously.

Variation 2. For classroom use; Played in a single circle with partners facing. During chorus all face inward, join hands and holding them high skip or slide in the desired line of direction.

First C. MULBERRY BUSH

Grade

Victor Record No. 20806

Victor Album E 87 No. 45-5065

Reference: Music and words from Jessie Bancroft GAMES FOR THE PLAYGROUND, HOME SCHOOL AND GYMNASIUM. Copyright 1937. By permission of Macmillan Company, Publishers.

Formation: Players stand in a circle and clasp a hand of each neighbor.

Description: When singing the chorus, players circle by skipping. During the verses they stand still and dramatize the action mentioned in the verses.

Try to have the actions performed with big movements and vigorously. When the refrain "So early in the morning" is sung, each player stands and spins around rapidly in place. The chorus is repeated after each verse.

Verse 1. This is the way we wash our clothes,
We wash our clothes, we wash our clothes;
This is the way we wash our clothes
So early Monday morning.

Chorus: Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning!

Verse 2. This is the way we iron our clothes, etc.
So early Tuesday morning.
Chorus:

Verse 3. This is the way we scrub the floor, etc.,
So early Wednesday morning.
Chorus:

Verse 4. This is the way we mend our clothes, etc.,
So early Thursday morning.
Chorus:

First D. SALLY GO ROUND THE MOON

Grade Record: RCA Victor Album E 87 Singing Games

Reference: RCA Victor Album E 87, page 4

Words: Sally go round the moon,
Sally go round the stars,
Sally go round the chimney pots,
Every afternoon - Bump.

Formation: Children join hands

Description: The circle moves clockwise as each child starts walking with the left foot. All sing, and on the word "Bump", they sing loudly and squat. Without pause the stanza is repeated, the children moving in the opposite direction starting with the right foot. Other steps may be used, such as skipping or sliding.

Second A. A HUNTING WE WILL GO

Grade Record: RCA Victor Album E87 Singing Games (Music plays through four times)

Reference: Singing Games Album, page 1
Our First Music, pg. 42 (different version)

Words: Oh, a-hunting we will go,
A-hunting we will go,
We'll catch a fox and put him in a box
And never let him go

Formation: The children stand in two lines facing each other, with six to ten in each.

Description: The top couple (usually the one nearest music) join both hands and dance four slides sideways down the set between the lines during the first line of song, and four slides back again on the second line. On third and fourth lines of song, they drop hands and each runs down the back of his own line to the bottom. The next couple then repeats all. All those in the lines clasp hands and with little steps keep moving the lines up toward the top of set. The dances can be repeated until all have had a chance to slide down the center. When all have had a chance, all join hands in a circle and slide eight slides to the right, then eight slides to the left. At end of dance all throw hands in the air, and jump in toward the center of the circle and yell "YA".

Second B. CHIMES OF DUNKIRK

Grade Record: Methodist 105B

Reference: The World of Fun pamphlet, pg. 20

Neilson and Van Hagen, pg. 107

Formation: Double circle of partners facing each other. The men have their backs toward the center of the circle.

Description: Action: Each person claps three times, stamps three times, then man takes partner's right hand and they turn once around.

Balance: Each person crosses right toe over in front of the left foot and taps on the floor three times, takes foot back to position then does the same with left foot. Next join right hands once more and turn around each other. The man moves to the next girl to his left who is his new partner. Repeat from beginning.

Second C. SEVEN STEPS

Grade Record: Methodist 101B

Reference: The World of Fun Series pamphlet, pg. 9, The Methodist Church 85, McAllister, San Francisco.

Music Series, We Sing. Teacher pg. 139; pupil pg. 112-113

Formation: Couples, with partners side by side, girl on right of man, with inside hands joined (facing clockwise). The couples arrange themselves one behind the other in circle formation. (May be done in column formation with no partner changing.)

Description: Seven steps forward. Beginning with the outside foot, the boy with the left foot and the girl with the right, run seven steps forward and pause on the eighth count.

Seven steps backward. Beginning with the inside foot, run backward seven steps and pause as before.

Three steps apart. Partners release hands and, beginning with the outside foot, run three steps away from each other and pause on the fourth count of measure. (Or use a Schottische step.)

Three steps back together. Beginning with the inside foot run three steps toward each other and pause. (Or use Schottische step.)

Swing. Partners swing once around in place with eight running steps, holding hands as they run. (Or four step hops.)

Three steps apart. Releasing their grasp, partner run three steps away from each other and pause.

Three steps back together. Three steps toward a new partner and pause, the man moving forward to the next girl to his left.

Swing. New partners swing as before, and finish in position, with inside hands joined, ready to begin again.

Third A. POP GOES THE WEASEL

Grade Methodist Record No. 104

Victor Record No. 20151

Formation: Double circle with partners facing forward, inside hands joined; boys on the inside.

Description: Measures 1 - 2. Each starting with outside foot, step, step, step and point.

Measures 3 - 4. Repeat starting with inside or pointing foot, step, step, step and point.

Measure 5. Partners face. Boy steps to side with forward foot (left), places right foot behind and near heel of left foot and bends both knees. At the same time girl steps forward to side with her right foot, place left foot behind heel of right foot and bends both knees.

Measure 6. Repeat with boy stepping with his right foot and girl with her left.

Measures 7 - 8. Partners join right hands and girl skips under boy's right arm which is held high. All sing, "Pop Goes the Weasel." Repeat whole dance pattern and on "Pop, etc." boy skips under girl's right arm. Each boy secures a new partner by stepping forward. Girls stand still.

Measures 9 - 16. Repeat entire pattern.

Third B. POP GOES THE WEASEL variation

Grade Record: Methodist 104B

Reference: World of Fun pamphlet, pg. 18

Merry Music, pupil pg. 166; teacher 18-19 (different version)

Words: 1. "A penny for a spool of thread, a penny for a needle,
That's the way my money goes, Pop! goes the weasel!"

2. All around the vinegar jug
The monkey chased the weasel
The monkey thought 'twas all in fun
Pop! Goes the weasel!

Formation: Sets of two couples in a large circle; one couple is facing clockwise and the other counter-clockwise. Girls are at right of partners.

Description: 1. Join hands to form a small circle of four players. Skip around to left four steps, to the right four steps.

2. Take two steps toward the center of the circle of four. Raising hand high, two steps back into place.

3. The clock wise couples make an arch and begin to move forward; the counter-clockwise couples duck under the arch and move forward. Each couple will meet a new one advancing from the opposite direction.

Third C. SKIP TO MY LOU

Grade Record: RCA Victor E87 Album Singing Games

Reference: Singing Games Album, pg. 4.

Words: Verse 1. Flies in the buttermilk, two by two.
Flies in the buttermilk, two by two

Flies in the buttermilk, two by two,
Skip to my Lou ny darlin'

Verse 2. Little red wagon painted blue,
etc.

Verse 3. Dad's ole hat got tore in two,
etc.

Verse 4. Purty as a red bird, purtier too,
etc.

Verse 5. Cain't get a red bird, a blue bird'll do,
etc.

Verse 6. She is gone and I'll go too,
etc.

Verse 7. Git me another'n as purty as you,
etc.

Formation: Partners in a circle

Description: One couple steps into the ring and chooses another person. The three hold hands and skip around inside the circle. The couple stops and holds joined hands high while the third person, on the word "skip", steps under the arch thus formed. The couple joins the circle and the person left in the ring calls in another couple and takes one of the new members for a partner. Together, after making the arch, they join the circle, leaving alone in the center the other new member who then chooses another couple, and so on to the end of the song.

Fourth A. BLEKING

Grade (Swedish)

Victor Record No. 20989

Reference: From Crawford's "Folk Dances and Games". Copyright 1908. By permission of A. S. Barnes and Company, publishers.

Formation: A single circle, partners facing each other with both hands joined.

Description:

Part I

Measure 1. Each hop, bringing his right heel and his right arm forward, elbow straight, right hand in front of partner's shoulder, and left arm well back with elbow bent (one, and). Hop, extending left heel and left arm in same manner (two, and).

Measure 2. The same changes made three times in quick succession, right, left, right.

Measures 3 - 4. Repeat, beginning with the left foot.

Measures 5 - 8. Repeat all.

Part II

With joined hands held straight out to the side, shoulder, high, partners dance around the circle. The one with the left side toward the center starts forward with the right foot, the partner moves backward, starting with the left foot.

Measure 9. Hop twice on each foot, at the same time swinging arms up and down, windmill fashion, once in each measure. Boy's right arm is down when hopping on right foot; left arm down when hopping on left foot.

Measure 10. Use two of these steps to turn around.

Measure 11. Like measure 9, partners in reverse position.

Measures 12 - 16. Repeat

Repeat dance from the beginning.

NOTE: Game may be played in double circle formation with partners facing, or boy may take his partner anywhere he wishes and game is re-started without a return to circle formation.

Fourth B. KLAPPDANS
Grade (CLAP DANCE)
Swedish

Victor Record No. 20450

Reference: Crampton's "The Folk Dance Book". Copyright 1909. By permission of A. S. Barnes and Company, publishers.

Formation: Double circle, facing counter-clockwise, boys on the inside. Outside hands on hips, inside hands joined.

Description: Measures 1 - 8. Polka forward with each partner, being with their outside foot.

Measures 1 - 8 repeated. Heel and toe polka, bending backward on "heel" and forward on "toe".

Measures 9 - 12. Face partner and bow, up. Clap three times. Repeat.

Measures 13 - 14. Clap partner's right hand. Clap own hands.
Clap partner's left hand. Clap own hands.

Measure 15. Each make a complete turn to own left, striking right hand against partner's as turn is started.

Measure 16. Stamp three times.

Measures 9 - 16. Repeat above.

Repeat entire pattern as often as desired. Have players move to their own left and so secure a new partner.

Fourth C. LA CUCARACHA

Grade Record: Imperial 1082-B Album FD13

Reference: Album Cover

Formation: Couples in a line, partners facing each other about 4 feet apart.
Man clasps hands behind back; girl holds skirt.

Description: 1. Cucaracha step: Cross right foot across in front of left foot, turning body to left; step back on left foot; close right to left (cross step back). Repeat on left foot. Do eight Cucaracha steps in place.

2. Using same steps, advancing toward partner, and swinging right and left shoulders alternately in toward partner. Make one complete circle around each other clockwise (touching first right elbows and then left, etc.).

3. In the lines, make a slight leap to right and take three running steps right and stamp twice with left foot. Repeat the same action to left. Repeat to right and left three more times.

4. Same as Figure 1.

5. Same as Figure 2.

6. Partners pass each other back to back with three running steps starting with right foot each passing over into the other's place. Stamp twice with inside foot. Return with same steps passing face to face. Repeat over and back.

Repeat from the beginning. The dance ends with Figure 2.

Fourth D. WAY DOWN YONDER IN THE PAW PAW PATCH

Grade Record: RCA Victor E87 Album Singing Games - Allegro

Reference: Singing Games Album pg. 5

Music Series: Happy Singing (1-4 Ungraded) pg. 140

Words: Verse 1. Where, oh where is pretty little Ellie? (Name of girl in line)
Where, oh where is pretty little Ellie?
Where, oh where is pretty little Ellie?
Way down in the paw paw patch.

Verse 2. Pickin' up paw paws, put 'em in a basket...

Verse 3. Here she comes and I'll go with her...

Verse 4. Swing a lady up and down, swing a lady home...

Formation: Four couples in a line

Description: Verse 1. Head couple walk down and back between the lines, looking for Ellie.

Verse 2. Head couple down and back again, stooping to "pick up paw paws and put 'em in a basket".

Verse 3. Head couple face down the set, join inside hands, and walk down the center, cross over, and walk back outside opposite line to partner's original position.

Verse 4. Head boy goes to girl No. 2; they link right arms and swing around. He then does the same with girl No. 3 and then with girl No. 4. Head girl does the same down the line of boys. As last line of verse, head couple swing and take places at bottom of lines.

The second boy and girl now become the head couple and the dance goes on.

A slightly different version with the more usual music is presented on Allegro Record # . See Pioneer Record # .

Fifth A. ACE OF DIAMONDS

Grade

Record: Methodist 102A

RCA Victor 20989-A

Reference: The Folk Dance Book by C. Ward Crampton

The World of Fun pamphlet, pg. 11

Formation: Double circle of partner, boys with backs to center of circle and facing their partners, who are facing toward the center of the circle.

Description: 1. Partners clap once, link right arms and skip around each other. Repeat action but link left arms this time.

2. Boys fold arms on chests, girls with hands on hips. Each hops into the air, extending left foot forward, right foot backward; then on next hop the opposite feet are forward and back. The rhythm might be called out: "And LEFT (pause), and RIGHT (pause), and LEFT AND RIGHT AND LEFT." (This part may be done with four step hops toward the center of the circle and four step hops back into place.) The boys are backed up toward the center of the circle and the girls are backed into place.

3. On chorus music partners join hands, skating position, and move around the circle, promenade style, using a two step. (Two step: boy starts with left foot, girl with right.) In this position, these are called "outside foot". Each takes step forward with outside foot, draws other foot up beside the outside foot, shift weight; step again with outside foot, and pause. Then a similar step with the inside foot. A called description might be: "step, close, step, and a step-close step, and step-close step, etc." The polka step is danced by many on the chorus in either a skater's position or in a shoulder-waist position.

Fifth B. COTTON EYED JOE

Grade

Record: Imperial 1045-B Album FD9

Formation: Double circle, boys inside. Dance moves counterclockwise. Use elbow grasp or social dancing open position.

Description: Measures 1 - 2. Boy, starting with his left foot and girl with her right foot, take one heel-toe and step, step, step, left-right-left. (girl R L R Measures 3 - 4. Repeat. Girl starts with her left foot, boy with his right.

Measures 5 - 8. Each turning away from partner--boy to his left, girl to her right, take four polka steps or two steps alone in small circle. End facing partner.

Measures 9 - 12. Couples, while facing each other, take four push steps* counterclockwise (line of direction) and four back to place.

Measures 13 - 16. In elbow grasp or ballroom position, take four polka steps (or two steps) in line of direction, with or without turns.

Note: Cotton Eyed Joe may be danced in an open dance position; couples facing line of direction and the two step used instead of a polka.

*Push-step: boy steps sideways on his left foot and then pushes away from left foot with his right foot; takes another step sideways and gives push with right foot, etc. Girl does same starting with her right foot.

Fifth C. KALVELIS

Grade

(Lithuanian)

Record: Methodist 101

Reference: World of Fun booklet pg. 3-4

Formation: Single circle of partners, facing center.

Description: There are six figures with a chorus between each figure.

1. Holding hands around the circle, the group polkas (step with right foot, draw left foot to it, step again with right, hop; step with left foot, etc.) 8 polkas to the right, eight to the left.

CHORUS:

Clap own hands, clap partner's right hand; own again, partner's left; join both hands and turn clockwise in place for 4 steps. REPEAT CLAPS, and this time turn counter-clockwise in place.

2. Ladies polka to the center, 4 polkas, holding their skirts as they go in. Back to place with 4 polkas, facing place on the way back. Men then do the same, but instead of holding skirts and polkaing gracefully, they make more foot noise.

(CHORUS)

3. Ladies weave in and out between the men, who stand still for this figure. The movement is around the circle counter-clockwise, moving behind own partner, in front of the next man, behind the next, etc. (Somewhat like grand march). Continue until the CHORUS music starts. Girl stops there with man who becomes new partner.

(CHORUS)

4. Men do the weaving figure #3 above, just completed by ladies.

(CHORUS)

5. Grand right and left, using a polka step. (Face partner, give partner right hand, and passing right shoulders, move on to the next person with left hand, etc.)

(CHORUS)

6. Same figure as #1 above.

Fifth D. TROIKA

Grade Record: Methodist 105A Kismet A104

Reference: Folk Dances from Far and Near, Volume I, Folk Dance Federation of California, pg. 9-10; World of Fun pamphlet, pg. 19

Formation: Large circle, facing counter clockwise. Sets of three-one boy with a girl on either side. Inside hands joined at shoulder height. Outside hands extended outward at shoulder height.

Description: Leap-run forward. Starting with right foot, take four leaping steps forward diagonally to the right.

Continue leaping four diagonally forward to left.

Continue leaping 8 directly forward in line of direction in large circle.

2. Arch. Keeping inside hands joined with boy, right hand girl runs 8 in front of boy and through arch formed by hands of boy and other girl; returning to place.

Boy follows her around, running 8, turning inside own left arm. Second girl runs 8 in place.

Left hand girl runs 8 under arch formed by boy and right hand girl. Boy follows under own arm. Second girl runs 8 in place.

3. Circle. Each set of three join hands in own small circle and run 12 in clockwise circle.

Stamp three times.

Sets of three circle and run 12 in counter-clockwise direction ending with boy facing in line of direction of large circle.

Boy runs forward through arch formed by inside hands of two girls and progresses on to the two girls of the set ahead.

Sixth A. CAPTAIN JUNKS

Grade Record: Methodist 103B

Reference: World of Fun pamphlet, pg. 15

Neilson and Van Hagen, pg. 275 (Circle Dance)

Formation: A quadrille, four couples in a square.

The Call: 1. Now it's dos-a-dos with your corners all, your corners all, your corners all,
 And it's dos-a-dos with your partners all, for that's the style in the army,
 2. Allemande left with your corners all, your corners all, your corners all;
 3. Allemande right with your partners, and swing them all around.
 4. Balance to your corners all, your corners all, your corners all,
 5. Swing the corner lady, all, and promenade the hall. (MUSIC PLAYS FOR PROMENADE).

Description: The calls are almost self-explanatory. Dos-a-dos means to pass right shoulders, back to back, and return to place without turning around.

For "allemande left", give left hand to the lady at your left (directions for the boy) and walk around her and back to place. "Allemande right" means to give right hand to partner's right hand and walk around each other in place.

For "balance", face partner, point right toe over in front of left; put right foot back in place. Same action with left foot. All is repeated (RIGHT, in place; LEFT, in place). All is done to the count of eight.

Swing corner lady and promenade, holding hands in skating position (crossed) and marching around the square in a counter-clockwise direction. The man always comes back to his own position with his new lady.

Sixth B. SCHOTTISCHE

Grade Record: Decca Album A-525 Number 25062 (Military Schottische)

Reference: Grace H. Johnstone, Heel and Toe or A Do-Si-Do Oakland, California, 1944.

Formation: Partners side by side, facing line of direction.
 Man's right hand on partner's left hip, girl's left hand on partner's right shoulder.

Directions: Measure 1 - 2. Two schottische steps starting with outside foot.
 (Schottische: step, step, step with hop on supporting foot swinging free leg.)
Measures 3 - 4. Four step-hops turning partner either once or twice around, boy stepping in front of girl and placing his left hand on girl's right hip as she places her right hand on his left shoulder.
Measures 5 - 8. Repeat all.
Measures 7 - 10. Two schottische steps.
Measures 11 - 12. Four step-hops turning in own small circle away from partner.
Measures 13 - 16. Repeat "B".

Variations:

The four step-hops always follow the two schottische steps but can be done in various patterns:

1. Turning under the boy's arm.
2. Both turning under joined arms.
3. Moving backward, side by side, with arms in skaters' position.
4. Crossing into each other's places.
5. Rocking chair: falling forward on outside foot, hopping on it then rocking back on to the inside foot and hopping on it.
6. Turning in own small circle away from partner, clapping to each step-hop.

Sixth C. SICILIAN CIRCLE

Grade

Records: Methodist 104

Victor 22991-B or 20639

Reference: Good Morning, Henry Ford Estate, Dearborn, Michigan; 1926.

Formation: Circle formation with two couples facing each other to form a set. These sets form a large circle.

Description: Measures 1 - 4. All forward and back. Boy joins partner's inside hand, and walks forward and backward.

Measures 5 - 8. Circle four hands around. Both couples join hands in a circle and move to the left.

Measures 9 - 16. Ladies chain. The two couples face each other, with no hands held. The girls advance to your right hands in passing. They give left hands to the opposite boy who takes girl's right hand in his at her back and turns her around to the left in place to face the opposite couple. The girls return to position by repeating back to own place.

Measures 1 - 8. Right and left. Two couples advance toward each other and pass through with the girls between the opposite couple. Each couple takes backhand promenade position as in the Ladies chair. When they reach the opposite place they wheel left about in place with the man backing around. The couples repeat back to their own places.

Measures 9 - 12. All stand and balance. Each person faces his own partner and does a balance step.

Measures 13 - 16. Promenade once and a half around. Partners cross hands, and promenade once and a half around the circle to face a new partner. The dance is then repeated. A variation for measures 9 - 16 danced in many areas is as follows.

Measure 9 - 12. Forward and back.

Measure 13 - 16. Forward again and pass through. In passing through couples drop hands and pass on to meet a new couple. The entire dance is then repeated.

Seventh A. FIVE WALTZ

Grade

Record: Imperial 104-B Album FD 9, Decca 25058

Reference: Neilson and Van Hagen pg. 321

Heel and Toe by Grace H. Johnstone (out-of-print) pg. 18

Formation: Social dance position, boy begins left, girl begins right.

Description: Extend toe sideward - count 1.

Draw toe to other foot - count 2.

Repeat counts 1 and 2.

Slide sideward 3 slides and hold count 4.

Repeat measures 1 and 2 starting with opposite foot.

Repeat all.

Waltz 16 measures.

Variations: 1. Instead of the 3 slides sideward on measure 2 and repetition of measure 2, both girl and boy do a three-step-turn, moving sideward, immediately reassuming social dance position for the extension of toe sideward.

2. Girl three-step-turns under the boy's arm as he takes 3 short slides sideward.

(Three-step-turn: step sideward - count 1.

Pivot half way around, turning away from partner, and transfer weight to other foot - count 2.

Pivot on that foot to face partner and transfer weight to opposite foot - count 3.)

Eighth A. BUFFALO GLIDE

Grade

American

Records: Imperial 1012B.

Formation: Couples anywhere on the floor in social dance position.

Description: I. a Step draw, Step Stamp

Measures 1 M step L (W, R) draw R ft. up and change weight.
" 2 Step L again, bring R ft. up and stamp on R
" 3 - 4 Repeat starting R.

b Step Stamp

Measure 5 M step L (W, R). Draw R ft. up to L and stamp on R.

Measure 6 Repeat starting R.

II. Cake Walk

Measure 7 - 8 M moves partner to his R until their R shoulders are in line. He moves fwd. (L ft.), she bwd. (R ft.) with 4 exaggerated walking steps, drawing the knees very high and strutting.

III. Two step or Polka

Measure 9 - 14 Partners do 6 two steps or polka steps in social dance position.

IV. Rocking Pivot Turn

Measure 15 - 16 Partners do 4 pivot (rocking pivot turn) steps in place.

Repeat sequence as long as desired.

Eighth B. LADIES TO THE CENTER - Square Dance

Grade Record: Captain Junks M103B

Golden Slippers Imperial Record No. 1068. Album FD 19

Formation: Square

Calls: 1. All join hands circle left
2. And the other way back
3. Ladies to the center and back to the bar.
4. Gents to the center and form a star.
5. With the right hand cross and "how-do-you-do."
6. Back with the left hand and "how are you?"
7. Pass your partner and
8. Swing the next lady.
9. Promenade the hall.

Description: 1. Four easy walking steps to left
2. Four easy walking steps to right
3. Girls four steps in; back up four steps
4. Boys four steps to center and join right hands
5. Four steps circle right
6. Turn and three steps to left
7. Four steps going past partner
8. Swing next girl
9. Promenade

Eighth C. SOLDIER'S JOY

Grade Records: Black and White 6,000

Decca Record No. 18214 (without calls)

Victor Record No. 20592; and 36403 from Album C036

Formation: Double circle with every two couples facing. Girl stands right side of boy.

Description: Each call is given before music for new figure is to begin.

Measures 1 - 4 "All Forward and Back"

Each couple joining inside hands walk toward couple facing them 4 steps; and walk back four steps.

Measures 5 - 8 "Turn the Opposite"

Taking Waltz position with opposite lady each boy turn her using pivot step.

Measures 1 - 4 "All Balanced"

Face partner and join right hands. Each execute a step-swing i.e., step on left foot and swing right foot up and across left foot; step on right foot and swing left up and across right. (Repeat)

Measures 5 - 8 "All swing partners". Taking waltz position boys turn partner in place using the Buzz Step.

Measures 1 - 8 "Ladies chain". Girls advance and give right hand to opposite girl; they give left hand to gentlemen not their partner and they turn the girls in place. Girls return giving right hands to each other, left hands to their partner who turn them in place.

Measures 1 - 8 "Forward and Back". Joining inside hand with partner, couples walk forward four steps and back four steps. Turn slightly and greet each other as last step is taken.

Measures 1 - 8 "Forward and Pass Through"

Partners advance, pass through advancing couple (boys should be on the outside as "pass through" occurs) and meet a new couple.

Repeat figures as long as desired. The following call may be used to end the dance, "Forward and Back, Balance Partners*, Promenade to Seats."

*Note: Partners face each other, take three short-steps backward and pause; then three steps forward and pause; join hands waist high and turn around once.

Suggested List of Records Suitable for Use in Elementary Schools

RHYTHMS:

Allen, Helene, Students March Record I (Unbreakable) \$2.00 a record or 3 for \$5.00, One side of record is tempo suitable for primary children and on the other side is a slower tempo for older children. Order from Woodpecker Record Company, 4925 E. Broadway, Long Beach 3, California.

Evans, Ruth, Childhood Rhythm Records Series I \$4.50, 326 Forest Park Avenue, Springfield, Massachusetts.

Three records which provide suitable rhythms for lower elementary grades. Included are:

Series I

RE 101, 102, - Walk, Run, Skip 1, March, Jump, Gallop and Skip 2.

RE 103, 104, - Ducks, Camels, Horses, Elephants; Train, Tops, Soldiers, Airplane.

RE 105, 106 - Swings, See-saw, Bicycles, Rowboats; Fairies, Withches, Giants, Dwarfs.

Series II - Three non-breakable records \$5.50 Record 201 - 202 Rhythm combinations. Up and down; round and round; fast and slow walk; walk, hop, hop, hop; run, hop, hop, stop; walk and skip; Record 203 - 204 Bouncing balls and jumping rope. Bounce catch; Bounce, bounce, bounce, hold; Bounce hold, bounce hold, bounce and bounce and bounce and hold; Jump in place; Jump fast and skip. Record 205 - 206 Interpretative and Dance Rhythm. Elevator; Clock; Jumping Jack; Step and Point; Heel and Toe; Walk and Bow.

James, Phoebe., Box 134, Pacific Palisades, California.

Single record \$2.00; set of three \$5.00; set of four \$6.65.

Four plastic records suitable for free rhythms, identification rhythms, and creative rhythms.

Number AED 1. Animals, Five Little Ponies Song -- Galloping, Sleeping, Walking, High-Stepping, Trotting, Work Horse.

Number AED 2. Free Rhythms. Skip, Run, Gallop, Hop, Jump, Tip-Toe Walk, Walk and Run, Run and Slide, Run and Jump.

Number AED 3. Animal Recordings: Rabbits, Frog; Airplane: Taxiing, Rising, Flying, Landing. Also Lions, Dogs, Elephants (with sound effects).

Number AED 4. Garden Varieties. Bees - Butterflies; flying, lighting on flowers, flying away. Small bird - Large bird: flying, lighting, eating, flying away.

Wind, Rain, Sun, Growing plants.

R.C.A. Victor Records for Elementary Schools. \$5.50 an album.

Basic Rhythmic Activities for primary grades includes Albums E71 - 72 - 73; upper grades Albums E74 - E75. These are non-breakable records and include teaching suggestions.

Basic Rhythmic Activities, Primary Grades, Volume 1: Gnomes, Dwarfs, Fairies, Clowns, Sparks, Etude Joyeuse, Barcarolle, Valse, Valse Serenade, Love's Dream; March in F Major, Theme for Skipping, Flying Birds, Wheel Barrow Motive, Plain Skip, Tip-Toe March, Military March, Galloping Horses, Running Horses, High Stepping Horses, Skipping Theme; Gigue in A, Jaglied, Sicilienne, Ballet, Adagio.

Volume 2: Soldiers' March, March in D Flat, March ("Nutcracker Suite"), March ("Alceste"); Boating on the Lake, Skating, Walzer, March, La Bergeronnette, Waltz, Scherzo, L'Abrabesque, Tarantelle; Run, Run, Run, Jumping, Running Game,

Air de Ballet, Waltzes Nos. 1, 2, and 9; Praeludium, Les Pifferari, Happy and Light of Heart, Tarantelle.

Volume 3: Northern Song, Song of the Shepherdess, March, Papillons, No. 8, Dance of the Moorish Slaves, Slavonic Dance, No. 1, Siciliana; Polly, Put the Kettle On, Lavender's Blue, Waltz, Come Lasses and Lads, John Peel, Marche Militaire; Cradle Song, The Blacksmith, Dolly's Funeral, Tarantelle, Berceuse, Silhouette, Valse Gracieuse; Mirror Dance, Elfenspiel, The Witch, March of the Tin Soldiers, Knight of the Hobby-Horse, The Clock, Postillion, Peasant's Dance;

Upper Grades (Intermediate) Volume 4: The Skaters Waltz, Minuet from Third Movement, Amaryllis, Waltzes; Snow Drops, Allegro in G, Playtime No. 4, Passepied, Silhouette, Playtime No. 10, Country Dance (Weber), Country Dance (Beethoven), Gavotte, Gigue in B Flat, Second Gavotte; March "Aida", March of the Three Kings, Soldiers' Chorus, Toreador Song, Street Boys' Parade.

Volume 5: Shepherd's Dance, Masquerade, Norwegian Dance, The Swiss Maid; The Irish Washerwoman, Turkey in the Straw; March "Carnival", War Song, March "Iphigenia in Aulis", March "Miniatures", March (Grotesque), March of the Priests; Minuet in F, Minuet ("Don Giovanni"), Gavotte ("Les Petits Riens"), Gavotte in D Minor.

Volume 6: Shepherd's Hey, Country Gardens; March ("Love for Three Oranges"), March of Pilgrims, Procession of the Sardar; La Czarine, Spanish Serenade, The Juba Dance, From the Canebrake.

Included in this series is the Singing Games Album mentioned under singing games, and also the Indian Album E89 includes the following:

- | | |
|-----------------------------|---------------------------------|
| 1. Chant of the Eagle Dance | 2. The Sunrise Call |
| Winnebago Love Song | Dance Song |
| Love With Tears | Butterfly Dance |
| Pueblo Lullaby | Shuffling Feet |
| Omaha Ceremonial | |
| 3. From an Indian Lodge | 4. Shawnee Indian Hunting Dance |
| Love Song | War Dance |

R.C.A. Victor Record Library for Elementary Schools

Singing Games for Primary Grades. Album E87 - non-breakable records \$5.50.

The following singing games with instructions are included:

45-5064A 1. The Big Gray Cat 2. Hippiity Hop to the Barber Shop 3. Ten Little Indians 4. Yankee Doodle.

45-5064B 1. The Snail 2. Sally Go Round the Moon 3. A Hunting We Will Go 4. The Thread Follows the Needle.

45-5065A 1. London Bridge. 2. Here We Round the Mulberry Bush.

45-5065B 1. Soldiers Joy 2. The Muffin Man

45-5066A 1. Way Down in the Paw Paw Patch 2. Old Pompey 3. Skip to my Lou.

45-5066B 1. The Farmer in the Dell 2. Did You Ever See A Lassie?

45-5067A 1. Looby Loo 2. Oats, Peas, Beans, and Barley Grow.

45-5067B 1. The Needle's Eye 2. Jolly Is the Miller.

Decca Play Party Games. Album 278.

Directions are included in a pamphlet for the following:

69725 Brown Jug - Oh Susanna, Shoo-Fly - Captain Jinks

69727 Jolly Miller - I've Been to Harlem, Weevily Wheat - Jubilee

29728 Old Dan Tucker, Skip to My Lou - Pig in the Parlor

FOLK DANCES:

American Folk Dances

Imperial Records Album FD9 \$3.75 plus tax

Played by Marley Luse and his orchestra.

There are no directions given for the following records:

1043 Under the Bamboo Tree, Spanish Circle

1044 Glowworm, Rye Waltz

1045 Veleta Waltz, Cotton-Eyed Joe

1046 Moon Winks, California Schottische

American Folk Dances

Imperial Album FD22 Volume 2 \$3.95 Music only for:

1. Spanish Waltz

2. Virginia Reel

3. Fireman's Dance

4. Trilby

5. Oxford Minuet

6. Boston Two Step

7. Rose Marie Schottische

8. Waltz Quadrille

Mexican Folk Dances

Imperial Records Album FD 13 \$3.75 plus tax

Explanation of dances is found on album cover:

1081 El Chote, La Altinitas

1082 Las Jesusita, La Cucaracha

1083 La Bamba, La Mesticita

1084 La Joaquinita, La Raspa

Scandinavian Folk Dances

Scandinavia Album S-2 \$6.00. Instructions on Cover for:

1. Danish Hatter

2. Finish Raatiko

3. Danish Ace of Diamonds

4. Finnish Potku Masurkka

5. Swedish Varsovienne

6. Norwegian Feiar

7. Swedish Tantoli

8. Norwegian Ruggen

Varsouvianna

Coast Records Rodeo Series 276 - A good record for "Put Your Little Foot".

Globe Number 5002 is slow.

Folkcraft Number 1025 (Denver version)

Folk Dance Records - Arranged and Recorded by Burns, Evans, & Wheeler.

Album I consists of simple dances for the lower grades and Album II dances for intermediate groups. The instruction for each step of the dance is on each record and eliminates the difficulty of timing the steps to the music. During the instructional part, the music is played slowly. In the second part, the music is played for desirable folk dance timing. Non-breakable - \$7.50 per album. Order from Joseph V. Burns, 573 Connecticut Ave., Bridgeport 7, Conn., or Ruth Evans, 326 Forest Park Ave., Springfield 8, Mass.

Album I

Record 121-122
Bleking - Swedish
Bow, Bow, Belinda - American
Record 123-124
Donkey Dance - Mexican
Children's Polka - German

Record 125-126
Seven Steps - German
Danish Dance of Greeting - Danish
Record 127-128
Chimes of Dunkirk - Belgium
Carrousel - Swedish

Album II

Record 221-222
Put Your Little Foot - American
Kolos - Serbian
Record 223-224
Oh! Susanna - American
Csebogar - Hungarian

Record 225-226
Heel and Toe Polka - American
Swedish Clap Dance - Swedish
Record 227-228
Corsican - French
Parts I and II

Pioneer Records may be purchased at Sound Sales and Engineering, 1614 Fannin St., Houston 2, Texas. \$1.50 per record. Made for Houston Elementary Schools.

FIRST GRADE

No. 3001 - Let Your Feet Go Tramp
The Gallant Ship
Let Us Wash Our Dolly's Clothes.

This Is the Way the Lady Rides
Round & Round the Village
Ducks

HIGH FIRST GRADE

No. 3002 - Little Pony
The Swing

Rig-A-Jig
Three Funny Old Men

No. 3012 - How Do You Do My Partner
A Hunting We Will Go

Did You Ever See a Lassie
Oats - Peas - Beans

SECOND GRADE

No. 3003 - Water Sprite
Skip to My Lou
Hansel & Gretel

No. 3004 - Soldier Boy
Carousel

Childrens' Polka
Circle Dance

No. 3013 - With Even Step
The Snail

Draw a Bucket of Water
Jump Jim Crow

No. 3014 - Ladita (Lett Ist. Tod)
Miller Boy

Our Little Girls
Dance of Greeting

THIRD GRADE

No. 3005 - Stole My Partner
Herr Schmidt

Turn Simlin
Tidy-O

No. 3006 - Amelosche Kermisse
Pop Goes the Weasel

La Raspa
One, Two, Three, Four, Five

No. 3015 - The Wheat
Flip

Csebogar
The Thread Follows the Needle.

No. 3016 - Ten Little Indians
Javornik

Turn Around Me
Bleking

FOURTH GRADE

No. 3007 - Red River Valley
Sent My Brown Jug to Town

Garden Walk
O Susanna

No. 3008 - Manchester
Little Foot

Turning Dance
Go From Me

No. 3017 - Gooseberry Girl
Kaca

Paw Paw Patch
Rise Sugar Rise

No. 3018 - Paterka
When I Rode to Prague

Lotte Gik
Comin' Round the Mountain

FIFTH GRADE

No. 3009 - Brass Wagon
Ain't Gonna Rain No More

Puttjenter
Tancuj

No. 3019 - Coffee Grows On White Oak Trees
Jibi-Di-Jiba-Da

Sekerecka
Weggis Dance

SIXTH GRADE

No. 3010 - Roxy Ann
Schottische

Reznicka
Badger Gavotte

No. 3011 - Kanafaska
Polka
Little Brown Jug

No. 3020 - Dixie Mixer
Palpankili

Velata
Tovacov

Waltz Time

Columbia Records C136 Album \$3.90. Abe Lyman and his orchestra. Music is suitable for waltzes for either social or folk dancing.

1. Charmaine
2. La Golandrina
3. Down By the Old Mill Stream
4. Meet Me Tonight in Dreamland
5. Jeannie

6. Missouri Waltz
7. I'm Falling in Love
8. Valse Huguette

Popular American Waltzes

Columbia Album C26 Price \$3.95. Waltz rhythm is good for social or folk dancing and includes:

1. Memories
2. Naughty Waltz
3. Missouri Waltz
4. Beautiful Ohio
5. 'Til We Meet Again
6. Let Me Call You Sweetheart
7. The Waltz You Saved For Me
8. Three O'Clock in the Morning

The World of Fun Series \$3.00 per record. Methodist Publishing House, 85 McAllister Street, San Francisco 2, California.

Six plastics, 12 inch records with directions.

M101	Cshebogar, Kalvelis Hol-Di-Ri-Di-A Seven Steps	M102	Galway Piper Ace of Diamonds Come, Let Us Be Joyful Danish Schottische	M103	Irish Washerwoman Captain Jinks
M104	Red River Valley Pop Goes the Weasel Sicilian Circle Camptown Races	M105	Troika Spanish Circle Chimes of Dunkirk Danish Weaving Dance	M106	La Raspa Green Sleeves Trip to Helsinki Trollin
M107	Little Brown Jug Put Your Little Foot The Fireman's Dance	M108	Seven Jumps Korabushka Gustav's Skol Crested Hen	M109	Cumberland Square Eight Good Humor Christ Church Bells Black Nag

Square Dances:

Cowboy Dances

American Folk Music Series Decca Records Album A524 \$10.50. Called by Lloyd Shaw with excellent tonal quality. Includes instruction booklet and colored illustrations for:

1. Star by Right
2. Slit Ring Hash
3. Docey Doe Hoedown
4. Practice slides 1-2-3-4-5 music without call.

Square Dances

Columbia Records Album C-47 \$3.90 Music only, for:

1. The First Two Ladies Cross Over
2. Darling Nellie Grey
3. Oh Susanna
4. Buffalo Boy
5. Dive for the Oyster
6. Little Brown Jug (without calls)
7. Possum in the 'Simmon Tree (without calls)

Square Dances

Folkcraft Album F2 (without calls) \$4.35. Pamphlet with instructions and written calls for the following:

1. Ten Little Indians
2. Life on the Ocean Wave

3. White Cockade
4. Old Long Cabin
5. Anglemorm Wiggle
6. Wabash Cannonball
7. Nellie Gray
8. Pop Goes the Weasel

Honor Your Partner

Square Dance Associates Album SDA1. \$10.00 12" records. Directions on each record with calls for:

1. Two Head Ladies Cross Over
2. Heads and Sides
3. Susanna
4. Around the Outside
5. Honolulu Baby
6. Dosi Do and Swing

Square Dance Associates Album SDA2 \$10.00 12" records. Directions on each record with calls for:

1. Yankee Doodle
2. Sweet Alice
3. Duck for the Oyster
4. Ladies Chain
5. Darling Nellie Gray
6. Push Her Away

Square Dance Associates Album SDA3 \$10.00 12" records. Directions on each record with calls for:

1. Lock Lomond
2. Ladies Grand Chain
3. Texas Star
4. Left Hand Lady Pass Under
5. My Little Girl
6. The Basket

Square Dances

Capitol Records Album BD44 (no calls)

1. Soldiers Joy
2. Cripple Creek
3. Sally Gooden
4. Gal I Left Behind Me
5. Bake Them Hoecakes Brown
6. Golden Slippers
7. Ragtime Annie

Square Dances

Victor Album C036 \$5.00 By Floyd C. Woodhull with and without calls:

1. O Susanna (calls)
2. Pop Goes the Weasel (calls)
3. Captain Jinks (calls)
4. The Wearing of the Green (calls)
5. Blackberry Quadrille (without calls)
6. Soldier's Joy (without calls)
7. The Girl I Left Behind Me (calls)
8. Triple Right and Left Four (calls)

SQUARE DANCE - -

MacGregor Records - Les Gotcher, Caller 4 12" records

Hot Time in the Old Town
Right Hand Over
Lady Round The Lady
Take A Peck
Inside Arch
Swing Old Adam
I'll Swing Yours
Texas Star

SQUARE DANCE

MacGregor Records - Les Gotcher, Caller 4 10" records

Swing in the Center-Swing on the Sides
Cage the Bird
Dive for the Oyster
Sally Gooden
and four old time dances - Varsouvienne, Rye Waltz, Schottische and Heel
and Toe Polka

SQUARE DANCE

MacGregor Records - Les Gotcher, Caller 4 10" records

Two Little Sisters
Forward Eight and Chain Around
Whirl Away and Resashay
Four Hands Across
Four in Line
Double Bow Knot
Ocean Wave
Oh Jonny (circle mixer)

note: - with the exception of the last, these squares are more advanced

SQUARE DANCE

MacGregor Records - Harlan Jones ("Jonesy") Caller 4 10" records

Old Pine Tree
Parle Vous
Hot Time
Pistol Packin Mama
Comin' Round the Mountain
Marchin Thru Georgia
Indian Style

note: - these are all singing calls

RHYTHICAL ACTIVITIES INCLUDED IN THE NEW MANUAL
PHYSICAL EDUCATION IN THE ELEMENTARY SCHOOLS

FIRST GRADE

Cats and Rats
Charley Over the Water
Did You Ever See a Lassie?
The Farmer in the Dell
Go Round and Round the Village
How D'ye Do, My Partner
Kitty White
Little Polly Flinders

Looby Loo
Mulberry Bush
Oats, Peas, Beans
Our Exercises
Pussy Cat
The Sleeping Princess
When I Was a Shoemaker

SECOND GRADE

A Hunting We Will Go
Chimes of Dunkirk
Come, Skip With Me
Dance of Greeting
I See You
Lazy Mary
London Bridge
Marusaki

Nuts in May
Pussy Cat, Pussy Cat
Seven Steps
The Sleeping Man
The Snail
The Swing
Turn Me 'Round

THIRD GRADE

Bean (Pease) Porridge Hot
Blue Birk Through the Window
Carrousel
Children's Polka (Kinderpolka)
Cschbogar (Hungarian)
Hot Cross Buns
Indian War Dance
Jolly Is the Miller and variation
Jump Jim Crow
Nigarepolska (Nixie Polka)

Pop Goes the Weasel and variation
Rig-a-jig-jig
Skip To My Lou
Swedish Ring Dance
Swiss May Dance
Ten Little Indians
Thread Follows the Needle
Two-Step Analysis
Yankee Doodle

FOURTH GRADE

Bleking
Broom Dance
Gustaf's Skoal
Hansel and Gretel
Hopp Mor Annika
Klappdans
Lott 'Ist Tod
Out Little Girls

Pass One Wagon
Paw Paw Patch
Rovenacka
Seven Jumps
Shoemaker's Dance
Strasak
Wooden Shoes

FIFTH GRADE

The Ace of Diamonds
Circle Schottische
Cotton-Eyed Joe
Crested Hen
Dutch Couple Dance
Finnish Reel
First Polka
Goodnight, Ladies
Heel and Toe Polka
Jolly is the Miller

Kalvelis
Minuet
Old Dan Tucker
Polly-Wolly-Doodle
Practice Polka
Push the Business On
Troika
Turn Around Me
Virginia Reel

SIXTH GRADE

Across the Hall
Circle All or Paul Jones
Duck the Oyster, Duck the Clam
The Merry Go Round
Pop Goes the Weasel (Longways version)
Schottische
Three-Step
Varsouvienne and variation

Captain Jinks
Come, Let Us Be Joyful
Fun on the Green
The Peddler's Pack (Korobushka)
Rustic Reel
Sicilian Circle
Two Little Indians Form A Ring

SEVENTH GRADE

Broom Dance
Kohanatchka
Money Musk
Oh, Susanna
Rye Waltz
Spanish Circle Dance
Take a Walk
The Waltz

Hol-Di-Ri-Di-A
May Pole Dance "Bluff King Hal"
Nori Miego
Road to the Isles
She'll Be Coming Round the Mountain
Swing the Man from Arkansas
Tantoli
Waves of Tery

EIGHTH GRADE

Badger Gavotte
California Schottische
For He's a Jolly Good Fellow
Good Night Ladies No. II (Mixer)
Honey, You Can't Love One
Little Man in a Fix
Schottische for Four
Soldier's Joy
Valeta Waltz

Buffalo Glide
Fireman's Dance
Gents to the Center
Hello - Goodbye (Mixer)
La Raspa
Polster Dance
Schottische for Three
Totur

Any dance may be adjusted one or two grade levels in either direction without any great mal-adjustment.

SCHUHPLATTLER LAENDLER

Couples

This dance is also found widely in Bavaria, where the styling and steps vary slightly.

Sources: Eye-witness descriptions from people who have seen the dance in its own country and descriptions found in books on travel in the Austrian Tyrol.

Also: - Katherina Breuer - Dances of Austria

Shambaugh - Folk Dances for Boys and Girls

Duggan et al - Folk Dances of European Countries.

Recording: Steirischer Landler, Victor 25-4097 (4 measures of introduction)

Piano Music - books listed above.

Formation: Couples - partners facing, inside hands joined.

Step: Peasant waltz - step, step, close. When women turn they can use waltz or two steps with a pivot on the first step.

Peasant waltzing is vigorous and free, heavily accented on the first beat, and is accompanied by frequent shouting by M and W.

The sequence given below is for teaching purposes. A Laendler to be "authentic" should be danced at the whim of the dancer. For the waltz portions the holds described can be used at will and there are countless other holds in the same general style which the individual dancers may choose. Emphasis should be on turns which whirl the petticoats and the M should pay plenty of attention to what the whirling reveals.

For the "plattle" the main count should be based on 1,2,3,4,5,6, 1,&,2,&,3,&, 4,&,5,&,6,&, 1,2,3,4,5,6, 1,&,2,&,3,&,1, using 3 meas., with strong emphasis on last measure and a hold on counts 2 and 3. The variations on this theme are endless and skillful dancers are able to originate and perform steps of unbelievable intricacy and agility.

music	pattern
Intro. 4 meas.	M takes W by hand and both run shouting onto floor, inside hands joined
meas	
1	Leap on outside foot, swing inside ft, fwd, turning away from each other.
2	Turn back twd each other and leap back to inside ft., swing outside ft.
3-4	M waltz fwd, W turn R twice under M's R arm.
5	Balance away from partner
6	Balance twd. partner
7-8	Same as 3-4.
9	Balance away
10	Balance together
11-12	Release hands, waltz turn individually to M's L, W's R.
13-14	Shoulder-waist position, turn waltzing
15	Prepare to lift W
16	Lift on first beat, letting her down in time to start first beat of new meas.
17-18	Balance away and twd, inside hands joined.
19-20	M waltz fwd., W turn twice under his R arm.
21-24	Same as 17-20
25-32	Same as 9-16.

FIRST PLATTLE (May be used for all if desired).

-WOMAN-

-MAN-

1	1))	1) stamp R ft.
	2) -whole turn R.	2) Raise L leg, clap under it, hop
	3))	3) Clap in front, hop
2	4) Clap R with M	4) Clap R with W
	5) Clap L with M	5) Clap L with W
	6) Clap in front	6) Clap in front
3	1))	1) Strike R thigh with R palm
)	&) Strike L thigh with L palm

Schuhplattler (cont'd)

-WOMEN-

- 2) - whole turn R
- 3)
- 4)
- 5) - whole turn R
- 6)

4

5-7 same as measures 1-3

8 Turn R

1 Turn R

2 Same as 2 above

3,4,5, Use 9 running steps to run around M, arriving in front of M just in time to clap

6 Clap with M as before

7-8 Use 6 running steps to run arnd. M, joining both hands and facing M at end.

1-8 Face each other, holding hands not crossed. Turn L, bring L arm over head and hold back of head. Waltz fwd with partner.

9-16 Reverse position and waltz.

17-24 Face each other, hands joined, do dishrag in waltz step, moving CCW.

25-32 Release hands. Each turn L, put L arms behind and across back and extend R hand to partner's L - backhand grasp. Waltz fwd around each other.

SECOND PLATTLER

-WOMAN-

1 Balance 1, hands on hip

2 Balance R

- 3 1) clap R hand on R knee
- 2) clap L hand on L knee
- 2) clap R hand on R knee
- 3) clap L hand on L knee
- 3) clap in front

- 4 4) clap R hand on M's L
- 5) clap L hand on M's R
- 5) clap R hand on M's L
- 6) clap L hand on M's R
- 6) clap in front.

5,6,7 SAME AS 1,2,3

8 W slaps R hand at M's face

9-16 SAME as 1-8

1-4 W runs away by spinning R, hands on hips. M chugs after her, two chugs to a beat, leaning over and making a popping sound with his hands on first beat of each measure, striking at her skirt.

5-6 M stands still, hands on hips. W continues fwd for 2 measures.

7-8 M stands still, hands on hips. W 6 running steps to M, hands outstretched.

-MEN-

- 2) Strike R thigh with R palm
- 3) Strike L thigh with L palm
- 3) Lift L leg across in front - Strike side of left foot with R palm, hop
- 4) Strike L knee with L palm
- 4) Strike R thigh with R palm
- 5) Strike L thigh with L palm
- 5) Strike R thigh with R palm
- 6) Strike L thigh with L palm
- 6) Lift R leg across in front, Strike R knee with R palm, hop
- 8) Strike side of R ft. with L palm.

Clap in front on 1st beat, stamp R ft.

M repeats the steps shown above, turning slightly to meet W as she runs around him the last time and taking both her hands in preparation for next waltz hold.

-MAN-

- 1) Down on L knee, clap in front
- 2) Clap under R knee
- 3) Get up, clap in front.
- 4) Raise L Leg, clap under it.
- 5) Start scissor kick
- 5) Finish scissor kick, clap above head.
- 6) Jump to stride pos. hands on hip, watching W.

MAN STANDS STILL

MAN HOLDS HANDS IN FRONT

MAN HOLDS OUT HANDS AS BEFORE BUT DUCKS

Schuhplattler (cont'd) (#3)

- 9-16 Repeat 1-8
 17 Face partner, hands joined, not crossed. M turns W around to her R by pulling her L hand over her head and bending her back over his L arm as though to kiss her. The pose is reached by first beat of next meas.
 18 -hold pose counts 2 and 3.
 19 M turns W to same position over L arm.
 20 Reach pose on 1st beat and hold 2,3.
 21 M turns W to position over R arm
 22 Pose and hold
 23 M turns W to position over L arm
 24 Pose and hold
 25-32 Same as measures 9-16.

THIRD PLATTLE

-WOMAN-

-MAN-

- | | | |
|-------|--|--|
| 1 | Balance L | 1) Clap in front
2) Down on R knee, clap in back
3) Clap in front |
| 2 | Balance R | 4) Clap floor R with R hand
5) Clap R knee with R hand
6) Clap in front. |
| 3 | 1) Stamp L
2) Swing R leg over M's head
3) Continue to pivot L turn | 1) Clap L hip with L hand
&) Clap floor R back with R hand
2) Clap floor R back with L hand stooping over well out of way of W's foot.
&) Clap floor R back with R hand
3) Clap floor R back with L hand
&) Clap floor R back with R hand |
| 4 | Finish complete L turn | 4) clap L knee with R hand) rising while
&) Clap L knee with L hand) doing
5) Clap R knee with R hand) this
&) Clap L knee with L hand)
6) Clap R knee with R hand)
&) Clap L knee with L hand) |
| 5,6,7 | SAME AS 1,2,3 - except M on "3&" claps L knee with R hand and rises with a | |
| 8 | Same as 4 | resounding clap in front on 1st beat of 8th measure. |
| 9-12 | SAME AS 1-4 | |
| 13-14 | Take shoulder waist position and waltz, turning. | |
| 15 | M reaches up to his shoulders, takes W's hands, places her L hand behind her, raises R over both heads, turns her to her R and | |
| 16 | drops to L knee, posing with his L arm behind his head and her L arm behind her back. | |

Note: We found it an interesting item that in the Tyrol at one time there were groups of the better dancers who made up teams of couples for exhibition work. They performed complicated routines and went from village to village at weddings and festivals to entertain. On the rougher side, bands of young men would crash the gates at the dances at the neighboring villages and the schuhplattler fights would become real instead of mock.

The antics of the men are in imitation of the mating dance of the blackcock, a large awkward game bird. Study of this dance led into many fascinating fields.

-----presented by Grace West.

NIGHTS OF GLADNESS

American

Couples

Music: Recordings: - Skating Rhythms SR 150A; Coast 7034; Imperial 1124.

Formation: Couples in open position form a circle facing CCW, inside hands joined and extended backward.

music meas.	pattern
A. 1	<u>Step-back to back</u> - Couples step forward on outside ft. (M's L, W's R) ct.1, swing inside ft, fwd and swing inside joined hands fwd, and turn back to back, cts 2,3.
2	<u>Step-face to face</u> - Step on inside ft (M's R, W's L) ct.1, swing outside ft, fwd, and swing ing joined hands bwk and turning face to face (c.2,3)
3-4	<u>Step and Close</u> - Step on outside ft, swinging inside ft and joined hands slightly fwd, and at the same time turning back to back, (cts.1,2,3) Step on the inside ft. (M's R, W's L) (ct.1) joining both outstretched hands with partner (back to back), close the outside ft to the inside ft, (M's L to R, W's R to L) (cts. 2,3).
5-6	<u>Step and draw</u> - Still back to back and with outstretched hands joined, step on outside ft. (M's L, W's R) (ct.1), draw the R to L (M's part, W opposite feet) (cts.2,3). Repeat.
7-8	<u>Step and close</u> - Step on M's l (W's R), dropping fwd hands (M's R, W's L) and turn away from each other (M to L, W to R), to face each other (cts. 1,2,3). Rejoining M's R and W's L hands as you step on R (M's part) (ct.1), closing L to R (cts 2,3) (W opposite).
B. 9-10	<u>Step-swing</u> - With both hands still joined and facing each other M steps to L on L (ct.1), swings R across L (cts 2,3); steps R on R (ct.1), swings L across R (cts. 2,3). (W opposite).
11-12	<u>Step side and step-swing</u> - M steps to L on L (cts 1,2); steps on R in back of L (ct.3), steps on L (ct.1), swings R across L, (cts 2,3) (W opp.)
13-16	Repeat measures 9-12 starting M R and W L.
A. 1-8	Repeat measures 1-8 - 24 cts.
C. 9-16	<u>Waltz</u> - In closed position (M's back to center of circle), take a preparation dip back on M's L (W fwd on R) (cts. 1,2,3). Take 6 waltz steps (M starts fwd on the R ft.) circling to R and progressing CCW.-18 cts. M twirls W to her R (3 cts.).

Continue repeating dance in this order - - A,B,A,C, - A,B, A,C. etc.

-- presented by Mildred Buhler

FIRETJUR
- Danish

Couples

Source: - as danced by the Danish Community at Solvang. It follows closely the routines in Burchinal.

Music: - Burchinal, Folk Dances of Denmark

Recording: - only cut records are available - order from Ed. Kremers.

music	pattern
<u>MEASURES</u>	
1-4 I	Stamp L foot and circle left 7 hop steps (keep the toes pointed close to the floor. The hop is horizontal rather than perpendicular.)
5-8	Reverse to place, starting on opposite foot. Drop hand holds.
<u>CHORUS</u>	
9	Partners face, chasse to M's L, with W passing between opposite couple .
10-12	Six reel steps in place, startin on inside foot (M's R, W's L) .
13	Repeat action of Meas. 9 to M's R, starting R ft. (M - W opposite)
14-16	Repeat action of Meas. 10-12, starting opposite ft.
17-24	<u>Arm Hook</u> - Hook R elbows with opposite, turn once four walking steps. Hook L elbows with partner, turn twice, six walking steps. Hook R elbows with opposite, turn twice, six walking steps.
25-32	Hip shoulder position with partner - two couples circle each other with 16 step-hops. (Polka or pivot steps may be substituted)
1-8 II	Right hand mill (star figure) - 8 step-hops to L and reverse to R, L hands in.
9-32	repeat CHORUS pattern
1-8 III	Two hand mill - same steps as above - and reverse direction, same hold.
9-32	repeat CHORUS pattern
1-8 IV	Goose walk" - walk 8 steps with R shoulders in, small compact circle-step in each other's tracks. German goose step is used in boundary sections.
9-32	repeat CHORUS pattern
9-32 V	Basket or "Yoke" figure (women bow under - hop step, move CCW only.
1-8	repeat pattern # I to finsih dance

--presented by Lawton Harris

POLYANKA
a Russian Peasant Dance

Circle

Music: Kismet 129

Position: Double circle, ladies facing in, M out. Lines about 6 ft. apart.

Figure 1

LADIES: Move toward partners with exaggerated polka, slightly dipping, beginning R heel fwd, toe up, slide L back to R, Step R. Repeat L, repeat R. Stamp slowly L,R turning left shoulder to partner. (On each polka step the corresponding arm sweeps high in an arch, opposite hand on hip.) Moving away from partners to R, 3 push steps, R arm arched high; turn R shoulder to partner on 2 steps L,R and continue away from partners 3 push steps to L, left arm arched high; face partner on 2 stamps, R,L.

MEN: Fists on hips. Stamp R heel in place to music, bending knees slightly, count "and, 1, and, 2, etc". bend knees on "and" and stamp on the count.

Figure 2

LADIES AND MEN: L arm arched high, R hand on hip - brush R fwd, brush R bwd, and kick R fwd, bending L knee and slightly skuffing L; complete 3 polka steps beginning R, in short individual circle to R., arms fwd at slight angle, palms up; pass L shoulders with partners and end facing partners, bringing hands to hips at end. Repeat figure to L.

Figure 3

LADIES: L hand on hip, R arm sweeps back; R polka back, slightly turning; step L back of R and point R fwd, bowing low toward partners, sweeping R arm in an arc from the heart toward R ft. Progress toward partners slightly bending L knee, scuff L and kick R fwd. Repeat three times (4 in all) arms fwd at light angle turning arms in time with the steps. Repeat figure exactly except at end do only 3 skuff-kick steps and end stamping R,L slowly.

MEN: facing partners, prysiadka and kick to L, R arm high, repeat to R; turn in small circle to R on 7 double-heel steps; fists on hips; repeat figure beginning R and turning L circle; end facing partners; R hands joined, held high.

FAST PART

Figure 4

Ladies: Progressing back out of circle, turn R under joined R hands on 4 polka steps turning twice. Facing partners, R hands still joined, return to place with 8 quick short cut steps, R foot forward.

MEN: Following partners out of circle (R hands joined) 4 polka steps fwd starting with R ft. Return to place with 8 Russian skip steps. Repeat.

Figure 5

LADIES AND MEN: Parallel to circle, 8 push steps R, turn once in place to R. Ladies on 8 "jump" steps, beginning weight on L and R heel fwd and to side, alternating on each jump. MEN on 4 quick prysiadka rising on heels. Return to original place on 8 push steps L, single turn to L in place beginning weight on R ft., L heel fwd, alternating. In this figure arms are outstretched on push steps. Ladies "flutter" hands, on "jump" turns ladies have hands high overhead, continuing the "fluttering" motion. At end of figure partners are facing about 4 ft, apart.

Figure 6

LADIES AND MEN: Arms hanging loosely at sides, do 2 polkas fwd, toward each other, R,L, return to place on 2 polka, R,L, passing R shoulders do-si-do on 8 shuffling steps. Repeat polkas, fwd and back and so-si-do L shoulders.

Polyanka (cont'd)

Figure 7

LADIES AND MEN: Partners facing, inside hands joined (M's R, W's L) and progressing CCW, turn away from each other 1 complete turn on 2 polka steps, sweeping joined hands down and fwd to break; repeat twice (3 in all). Facing, each jump : R on both ft. and jump L back to place. (On these jumps, hands swing back freely to balance). Joining R elbows, L arms high, leaning back, polka 8 meas. turning and end facing as in beginning of figure. Repeat entire figure but polka turn L at end, L elbows joined and R arms high.

Figure 8

LADIES AND MEN: Partners facing (men's back to center) both leap lightly at an angle fwd and to the R on R, step L, R together, L shoulders to partner. (On this step, the ladies bend backward with arms outstretched). Men's hands outstretched but down at sides palms fwd. Leap back to place on L ft., step R, L together, bringing hands to hips. One solo turn R in place with 4 buzz steps, W's hands on hips, W's R arm high. Repeat starting L at L angle, R shoulders to partner, one solo turn L, end facing partner. Step fwd R beside partner's R, R arms around partner's waist, L arms high, hop R, continuously turning R, L leg out to side. (Do not bend knee) This is a 16 count turn but men should govern turn in order to place W in original position at end and not be off balance.

Repeat entire figure; starting L at L angle, couple turn at end in this figure, hop on L, turning L with R leg extended at side (toward back with knee straight), finish with partners facing as in beginning of figure.

Figure 9

LADIES: Dance 4 toe slide steps to R (start feet together turn toes to right, slide heels to right, 2 counts for each toe-heel slide). Hop L, touch R toe to side (toe turned out). Hop L, and kick R, step R beside L, repeat toe-toe-kick step starting L. Return to original position with 4 toe slide steps to L to face partners. During this entire figure arms are folded across chest.

MEN: In groups of 6, men polka to their L, arms outstretched, and turn on 4 polka steps, L,R,L,R to form a L star. In L star position prysiadka 4 times, kicking R forward and to side. Break star and polka 4 steps to position facing partners.

Figure 10

LADIES AND MEN: Shoulder waist position polka CCW 4 polka steps, ending with W facing in. R hands joined, W turn under joined hands, twice with 4 polka steps, while men walk, stamp, in time progressing counter-clockwise. Joining L hands in front and right hands at W's R hip, make one complete turn with 6 skipping steps, W fwd, M bwd. End dance twirling, W, R, holding joined L hands, R arms high. Pose.

-----presented by Walter Grothe

KOLOMEYKA
Russian

Music: Kismet All5

Formation: Couples in a square formation.

1. Partners join hands shoulder height, using Kolomeyka step, move CCW around the square using a "push-pull" action as they progress in the line of direction.
Kolomeyka step: leap fwd R, bring L ft. up to the R, rise on toes and heels sink.
2. Chorus is Hungarian turn position. Partners turn with hop, step, step turn R seven measures and take a break step (L,R,L. Repeat turn with L hips adjacent.
(Hop, step step: with a lifting up-beat motion hop on R ft., step fwd on L ft, and step fwd on the R ft.)
3. Partners facing in a single circle, with hands on hips, palms down, fingers fwd.
Each dancer performs a zig-zig pattern using the Kolomeyka step moving alternately to the R and L. End with Kolomeyka turn both ways.
4. Squat step for M, push step for W. Square forms single circle, the M has his back to center, his L hand behind his neck with R hand extended. The W faces the center of the square with her R hand behind her neck and L hand extended.
M's squat step: - While moving fwd the M assumes squatting position with weight on R ft., M comes to upright pos, flinging L ft fwd. Continue 3 times in all (6 cts.) Stepping on R, M swings L through with a fling at same time bringing R hand to neck and extending L hand fwd. M repeats this pattern 4 times in all (16 meas.)
W's step: With her R hand behind her neck and L hand extended the W takes 7 push steps progressing around the circle. On the "ct. 7 and" the W takes a half turn L away from the center and continues with the push step turning toward the center on the "ct. 7 and". Continue completing 4 patterns in all - 16 measures.
5. Repeat chorus - 2 above.
6. With hands on hips partners do the Kolomeyka step alternately L and R at the same time moving slightly toward the center of the square to form the basket. The basket moves L with the hop-step-step pattern, hopping on the R ft. End with the break step. Repeat the basket figure to the R using same step but starting on L (note: - NO Kolomeyka turn with partner following this figure.)
7. W form circle joining hands and face CCW, using Kolomeyka step, while M dance in place, but move fwd enough to place R hands on joined hands of partner and corner W. M faces corner W.
-M's Step: - With L arm extended to the side M does 3 squat steps (L arm is flung fwd as L is kicked fwd.). The M completes his pattern with a break step in place.
-W's Step: - Move bwd with 7 short kicking steps and end with break step.
-The pattern is repeated, the W dancing back to place without turning, the M turn and placing L hand in repeat steps to place.
8. Repeat Chorus - 2 above.
9. Using push-pull Kolomeyka step each square leads to a longways position with the M and W alternating.
10. While partners do Kolomeyka step in place, the hands are raised and lowered simultaneously.
11. Basket of 4 dancers and circle with hop-step-step pattern to L, break step and repeat to R.
12. Repeat Chorus - 2 above.
13. Repeat push-pull Kolomeyka as partners leave floor informally.

LA MESTICITA

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

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

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

Formation: Couples in a line facing fwd, Partners side by side in Varsouvienne pos.

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

La Mesticita (cont'd)

- 3-4 Step R and at same time swing L leg bwd. (ct.1) to repeat Meas. 1-2.
- 5-8 Repeat Measures 1-4.
- 9-12 Repeat meas. 1-4, W makes a complete turn CCW, M dancing in place.
- 13-16 Repeat meas. 1-4 M makes a complete turn CCW, W dancing in place.
- 17-20 Repeat meas. 1-4 W turning CCW, M dancing in place
- 21-24 Repeat meas. 1-4, M turning CCW, at the same time W makes a $\frac{1}{2}$ turn CCW to finish with her back to partner.
- 25-30 Partners in Varsouvianna position move fwd, with 6 waltz balance steps.
- 31-32 Finish with 4 light stamps moving fwd slightly and pose.

-----presented by Grace Perryman

THE VIENNESE WALTZ

notes and suggestions prepared by Walter Grothe.

The Viennese Waltz is probably the most international of all dances. The step is the true waltz (step, step, close) with the accent on the first of six beats. The music is in $3/4$ time. In order to get the true Viennese flavour be sure to buy only records which carry the notation "recorded in Europe". The waltz should be learned turning right and turning left, but after the step has been conquered the accomplished Viennese Waltzer should dance turning to the left only, interrupted by an occasional running waltz step, where the music indicates it.

As the only variation in the Viennese Waltz is the change of tempo, it is important to listen carefully to the music, to take larger steps and increase your turning speed when the tempo increases and to take smaller steps and to turn less vigorously when the music slows down. When there is a break in the music take running steps (waltz) (forward for the men, backwards for the ladies). No two Viennese Waltzes are alike in tempo, therefore no definite routine (how many steps per turn) can be established. Listen to the music and dance accordingly.

It is important for the man to give a firm and strong lead to his partner, to keep the ballroom position firm and steady, to support each other by holding hands firmly at the partners shoulder blades, to give and take in the turning, to be always face to face and avoid sideslipping, to move smoothly with your entire body and not sway the upper part of your body separately from the lower part, to find your own method of how not to get dizzy.

SALTARELLO
An Italian Folk Dance

Source - From book "Music Thru the Dance", Evelyn Porter

Music - Imperial record #1055

Printed music in "Music Thru the Dance", E. Porter

Formation - Double circle of couples facing CCW.

Steps - This dance should be done as lightly and smoothly as is possible for skipping and leaping steps letting the movements flow gracefully.

SKIPPING STEP - two skips per meas., the hop occurring on the up-beat and the step on the count.

(this skip may be done as a springing run, two steps to each meas., but use either the skip or run do not use both. The skip has been used in this description thruout.)

SALTARELLO STEP - M - RH above head, LH on hip.

W - holds her apron out in front with both hands.

ct. 1 - Spring frwd. onto R foot, L leg raised slightly in back.

ct. 2 - Spring bckwd. onto L foot, R leg raised in front.

Remain in place while doing this step.

STEP-SWING - M - RH above head, LH on hip.

W - holds her apron out in front with both hands.

ct. 1 - step frwd. R

ct. 2 - hop R swing L leg softly across in front of R, bend body to L with slight sway. (Repeat starting L)

MUSIC 2/4

PATTERN

Meas. 1-4 Introduction. Partners standing side by side arms interlaced about each other's shoulders (W's arm underneath the M's), M's LH on hip, W's RH holds apron out in front.

St. I
1 - 16 Couples move frwd. (CCW) for 32 skips. On last 4 cts. partners separate and face each other about 6' apart. M's back to center.

St. II
1 - 4 In position as indicated for saltarello steps
Execute 4 saltarello steps in place.
5 - 8 Partners change places with 8 skips. Move CW in a small circle passing \$ shoulders but not close to partner.
9 - 16 Turn to face partner and repeat meas. 1 - 8 returning to original place in same manner as before.

St. III
M kneels and watches W while she dances around him holding out her apron with both hands.
1 - 8 W moves CCW around M with 8 step-swing.
9 - 16 W kneels, still holding out apron, while M dances around her CCW with 8 step-swing, his RH above head, LH on hip.

St. IV
Partners side by side, facing CCW in circle, inside hands joined, outside hands held outward at shoulder height.
1 - 4 8 skipping steps moving frwd.
5 - 8 8 skipping steps moving bckwd.
9 - 16 Join RH in a close arch and turn CW with partner 16 skips.

The entire dance is repeated three times. On final 16 counts partners skip only 14 steps than: M kneels with RH raised LH on hip.

W stands on L, R toe behind L heel LH on hip, R arm raised with elbow turned toward partner.

--presented by Grace Perryman

Music 6/8 - one step to each count. A gay lively dance.

(Castanets are indicated above step, can be done by snapping fingers no castanets needed.)

1. no castanets
 - A. step frwd R, step L heel in front, step R in place - 7 times alternating
 - B. step R to side, swing L to side. Swing R across L in front, step R across L and turn around, step L to side and turn around again.

2. both left roll left roll both
 jump on both feet-kick L to side-step L in back- step R to side-step L in front.
 repeat 6 times alternating - finish with turn to R.

3. Left roll both left roll both left roll
 turn to L bend knees R knee touch floor - turn to R down on L knee -stand
 both left roll both
 turn around to L with 3 steps - point R toe in front on floor

4. hold both hold both
 hold - bend R knee and quickly replace R toe to floor - hold - repeat point -
 hold left roll both both
 hold - bend R knee and turn to R with step R-step L-step R- point L toe
 repeat 2 times alternating, finish with jump on both feet instead of point

5. left roll left roll both both
 bend L knee - turn to L with step L, step R, step L, jump on both feet
 repeat 3 times alternating

6. roll with each step
 quick stepping bckwd. with knees straight lifting feet in front - 16 steps

7. no castanets
 repeat step 1 part B - repeat again starting L and finish with one turn only.

8. both left roll both left roll
 step L in front of R-hold- jump onto R turning in air to L-step L-step R-step L-
 repeat 3 times alternating. (omit last turn, 3 steps after turn, and last
 left roll) Finish with leap diag. frwd. onto L foot.

9. Repeat step 3 starting R - finish with feet together, omit point.

10. left roll - both left roll both left roll left
 hold step L-hop L-step frwd. R - step L - hop L - step back R-step L-
 roll both both
 spin around to L on L - repeat 2 times alternating

11. left roll both
 step bckwd. R, step L heel in front, step R in place
 repeat 7 times alternating (moving bckwd.) and hold

12. left roll both
 step L in back of R- hop L and bring R heel to L knee- step R diag. frwd.
 repeat 6 times alternating (moving diag. frwd. R) step L in back of R.

13. Repeat step 3 starting R -4 times in all alternating.

14. left roll both
 step frwd. R, step L heel in front, step R in place - repeat 13 times alt.
 left roll crash both
 step R - swing L leg frwd. - point L toe on floor weight back on R foot & pose

NOTE - This dance does not use the full recording; lift needle or repeat steps as follows: 10, 11, 12, 1B starting L, 1B starting R, 2, 3, 4, 5, 6.

--presented by Grace Perryman

THE TANGO

A ballroom tango from the Argentine. The tango is fairly universal being done in different tempos and in different spirit by various peoples, but universally its interest lies in its rhythm - slow suspended beats varied with quick sharp but controlled beats.

Source - From instruction by Eduardo Velasquez, authority on Argentine tango.

Music - Silencio Tango - Columbia record #36357 (in album C71)
Any slow tempo tango recording or sheet music.

Formation Couples are in ballroom position dancing freely about the floor - the M leads in steps of his own selection.

Steps - Below are directions for some step variations, which can be put together in any sequence that the music indicates. A routine has been arranged to fit the recording of Silencio, and is written out at the end of the page. In executing the steps keep the knees soft and step lightly but with complete body control letting each step flow into the next one; the upper body is kept erect and in a parallel plane with and facing partner. The steps as here written are for the M, W's steps are the counterpart unless otherwise indicated.

NOTE: Each step described here requires 2 meas. of 2/4 music
cts. 1, 2, (meas.1) cts. 1, & 2, (meas.2); these cts. have been
written as: 1, 2, (meas.1) 3, & 4, (meas.2) to clarify descriptions.

Counts Step patterns

BASIC TANGO STEP

- 1 step scwd. L on LF
- 2 kick RF up in back from the knee, step scwd. on RF to L (cross R in front of L)
- 3 step scwd. L on LF
- & short step to R on RF
- 4 close L to R (keep wgt. on RF) -repeat always starting L.

Variations of basic step

1. The step on ct. & may be taken frwd. backwd. or to L, couples turning.
2. The step on ct. 3 may start the turn - M steps in front of his partner toward her R, as she takes a small step R; or he may lead his partner in front of himself toward the L. (cts. & 4 remain as is)
3. With a Final Stamp - stan; LF sharply beside the R (keep wgt. on R) on the very end of ct. 4, and immediately step out with LF for ct. 1

POINT AND CROSS STEP

- 1 touch L toe on floor to L
- & change wgt. to R, face R and kick L heel up
- 2 step on LF across in front of RF, bending knees deeply
- 3 sweeping RF close to floor step R turning to L with partner
- & short step on LF to L
- 4 close R to L (keep wgt. on L)
- 1&2&3&4 Repeat starting R

Variations - cts. 1&2 of this step may be repeated any even number of times in succession and finish with cts. 3&4 starting L.

- Counts SOLO TURN STEP
 1,2 same as basic step (2 steps sdwd. L, R)
 3,&,4 (M walks frwd L,R,L with small steps - keep hands joined over W's head.
 (W, moving with M, makes complete turn to R stepping R,L,R (W's RH, M's LH)
 This step ends on the LF and requires either that the turn (3&4) be
 repeated and the step finished as a basic step, or that there is a
 quick shift of wgt., or that the next step begin on the RF as i.e.:
- 1,2,3,&,4 SOLO TURN AND DRAW STEP
 1 solo turn step as described above
 1 Long step to the R on the RF
 2 Draw L to R slowly (keep wgt. on RF)
 3,&,4 same as baic step (L, R, close)
- CORTE
 1 M steps bckwd. on LF, L toe pointed outward
 2 keeping the upper body erect, move wgt. bckwd. directly above the LF,
 bending the L knee. RF stays in place, R leg straight.
 (W steps frwd. on R close to M's LF. Bend R knee keep L leg and back
 straight)
 3 Move upper body frwd. so that wgt. is smoothly transferr⁴d to the RF.
 4 Close L to R (keep wgt. on RF)
 The corte may be done in two cts. only but is more graceful when done
 slowly. Is often used on the last two cts. of any step.
- CORTE AND BACK BEND
 1,2 same as basic step (2 steps sdwd. L, R)
 3 M corte bckwd. on LF (W frwd. on RF)
 4 (M turns to his L (do not move feet) keeping his R arm curved and static
 (supporting the W, he bends frwd, from the hips above his partner.
 (W pivots on her RF as she turns to the L bending her R knee deeply and
 bending her back over the M's R arm.
 1,2 (M turns and moves upper body to the R bringing partner with him to
 transfer wgt. smoothly to RF. (do not raise W but move her to your R)
 (W pivots on her RF slightly as she turns to the R and transfers wgt. to
 3,&,4 LF same as basic step (L,R,close)

SILENCIO TANGO - a routing arranged by Grace Perryman to fit the recording Silencio Pattern

Measures

- I 1-2 Introduction
 1-4 2 Basic steps
 5-8 2 Cross and point steps starting L and R
 9-12 1 Solo turn and draw step
 13-14 1 Basic step with a final stamp (see basic step variations)
- II 1-4 2 Basic steps
 5-8 2 Cross and point steps starting L and R
 9-12 1 Corte and back bend
 13-14 1 Basic step with a final stamp
- III 1-12 Repeat I
 13 small step to L close R to L (ct.1), small step to R close L to R (ct.2).
- IV 1-12 Repeat II
 13 repeat III-13
- V 1-14 Repeat I
- VI 1-12 Repeat II
 13 same as cts. 3,&,4 of basic step --presented by Grace Perryman

METELITZA
The Blizzard

Ukranian folk dance steps which have been arranged to fit a medley of folk tunes including Metelitza: (Arrangement by Grace Perryman)

Source This dance pattern has been based on the dance as presented by M.E. Shambaugh in her book "Folk Dances for Boys and Girls".

Music Metelitza - Imperial record #1024-B.

Formation All hands joined in a single circle of souples. M's partner at his R. Lead couple should be designated before dance starts.

Steps This dance may be done by a group of boys or boys and girls; the music has phrases of different tempos; the slow music having heavy ponderous steps, the faster music light energetic steps, and the fastest music light quick steps to indicate the moods of a blizzard - the heavy thunder, the strong wind, the light whirling of the snowflakes. Regardless that the dance is abandoned the steps should be precise and accurately timed.

SLOW POLKA -step frwd. on R heel---ct. 1

close R to L on toe--ct. and

step frwd. R with a stamp-ct. 2 Repeat starting L.

RUNNING STEP-Leap from L onto R moving frwd. - ct. 1

Two running steps frwd. L, R-----cts. and ,2. Repeat start L.

(raise foot in back especially on the leap)

BUZZ TURN WITH PARTNER- R hand on partner's waist, L hand over head.

step R, close L to R--turning CW with partner, R foot is pivot
keep steps small, turn as many times as possible.

Music 2/4

PATTERN

Measures No introduction

A-1 -4 4 slow polka steps moving CW in circle) Bend frwd. slightly at waist

5 -8 4 slow polka steps moving CCW) exaggerate heaviness of step.

B -9 -12 4 running steps moving CW) Pull outward to make the circle as large

13 -16 4 running steps moving CCW) as possible.

C-17 -24 Buzz turn with partner in place. Turn as rapidly as possible.

During meas. 17-24 one or two couples move into the center of the circle.

1-24 Other dances reform circle and repeat as above.

A - Couples in center dance as follows:

1 slow polka frwd. back to back, arms extended start inside foot.

2 slow polka frwd. facing frwd. fists on hips, start outside foot.

3 slow polka frwd. face to face, (arms extended start inside foot, stepping

4 Repeat meas. 2 (across in front of other foot on first step.

5-8 Repeat meas. 1 - 4.

B - 9 M-Squat to deep knee bend, fists on hips

10 Stretch and fling L leg sdwd. R hand over head, L fist on hip.

11-16 Repeat, meas. 9-10, 3 times alternately flinging leg R & L.

9 W-step frwd. R -ct. 1, step frwd. L -ct. and

step frwd. R with a quick low brush of L frwd. toe turned out - ct. 2

10-16 Repeat alternately starting R & L, fists on hips elbows frwd.

C -17-24 Partners hook R elbows and with accented running step turn in place.

During meas. 17 - 24 one or two different couples move into the center.

1-24 The other dancers, including those who danced in the center, reform the circle and dance as before.

Measures	Pattern
	Couples in center dance as follows:
	Partners back to back with R shoulders adjacent, R arm bent at shoulder height hand at chest palm down, L arm extended to side at waist level and palm down. 4 slow polka steps turning CW with partner
A 1 - 4	
5 - 8	Reversing position, L shoulders adjacent, 4 slow polka steps turning CCW.
	Join both hands at shoulder height, W in front with back to partner.
B 9	W squat to deep knee bend keeping both hands joined
10	W stand and both pivot to R so that M is standing in front with back to partner, hands still joined.
11-12	M squat and stand and both pivot to R to original position
13-16	Repeat meas. 9 - 12
C 17-24	Partners hook R elbows and with accented running step turn in place.
During meas. 17 - 24 one or two different couples move into the center	
1-24	The other dancers, including those who danced in the center, reform the circle and dance as before.
	Couples in center dance as follows:
	Partners facing, M's R and W's L fist on own hip. M start L, W start R.
A 1 - 6	12 push steps moving sdwd. (M to his L, W to her R)
7 - 8	M-point R toe in place, kick R foot to sd., 3 stamps in place (R,L,R)
	W-point L toe in place, kick L foot to sd., 3 stamps in place (L,R,L)
	R hand on partner's waist, L hand over head.
B 9-16	8 polka steps turning CW with partner; bring L hand across toward R sd. and behind partner's back on first meas. palm down, bring L hand out to L sd. and extend dwnwd. palm up on second meas. Repeat arm movement thruout.
	Keeping same position with partner, L arm extended dwnwd. palm up.
C 17-24	Turn CCW with partner stepping bckwd. on R, close L to R and repeat
	Lean away from partner and turn as many times as possible.
Center dances return to circle, circle breaks between any couple and that gap widens to form a semi-circle with hands joined, end dancers outside fist on own hip.	
1 - 4	Lead couple steps into center and bow to each other.
5 - 10	Lead M now goes to end W, lead W to end M and bow to them. Place R hand on that dancer's waist, who places R hand on lead dancer's waist.
	L hand over head.
1 - 4	Turn CW with that dancer 2 polkas, reverse position turn CCW 2 polkas.
5 - 8	Lead couple now return to meet in center and turn together (2 polkas R&L)
1 - 4	Lead couple goes to next person in line and turn as before (M turns with M, W turns with W)
5 - 8	Lead couple returns to center and turn together as before.
1 - 8	Lead couple goes to next in line and return to center as before.
1 - 8	" " " " " " " " " " " " " "
1 - 8	" " " " " " " " " " " " " "
1 - 4	" " " " " " " "
5 - 8	Lead couple returns to meet in center and all couples (including leads) put R hand on partners' waists and buzz turn in place.
(After dancers turn with center couple they return to place and execute polka steps in place keeping up with the increasing tempo of the music. M's arms folded on chest, W's fists on hips.)	
NOTE: Couples that dance in the center may invent steps at pleasure (except Lead couple). Center dancers must return to the circle after 24 meas.	

---presented by Grace Perryman

DESCRIPTION OF TERMS AND STEPS

FORMATIONS

- Grand Circle - Any number of couples facing center to form a ring.
- Circle of Partners - Partners facing counter-clockwise -
Ladies on outside, men on inside.
- Progressive Circle - Any even number of couples - Two couples facing - L's
face counter-clockwise, 2's counter-clockwise. Each
couple progressing one place the way they now face.
- Longways set - Any number of Couples standing in a double file.
Men on L side, Ladies on R side facing up.
- Square - Four couples - one on each side of a square.
- Whole Set
Progressive - From 4 - 8 couples form a longways set.
By the end of each round the head couple will
have progressed to the bottom of the set - and the
next couple takes the lead until each C has returned to
original place.
- Couples Improper - Any couple is improper when the man has his partner
in his left hand.
- Duple Minor - Two couples progressing in a longways set.
- Triple Minor - First & every fourth couple active in a longways set.
- Arms. In all Eng. dancing the arms hang freely at the side
when not in use otherwise.
- Feet. Weight is over balls of the feet always use a light spring-
ing step. Feet are never far off the floor never kick
heels back.

STEPS

Hornpipe - 4/4 rhythm - 1 & 2 & 3 & 4 &
step R tog. R & L tog. L. - hesitate on the and.

Where Records May Be Obtained

American Music Co. 424 S. Broadway, Los Angeles

Art Music Co. - 2400 Telegraph Ave. , Berkeley

The Gramophone Shop Inc. - 18 E. 48th St., New York

Kremers Folk Shop - 262 O'Farrell St., San Francisco

Music Album - Shepard & Morgan Bldg. Huntington Dr. & Ridgeway Rd., Pasadena

TERMS

All hands to the center - All join hands in a circle - The arms swing up as you go fwd. & down as you fall back to place.

Arms akimbo - - - - - Back of hands on hips

A Double - - - - - Begin with R. ft., - go fwd. or back with R.L.R. tog.

A Single - - - - - -Either a R hop or L. hop moving fwd. or back.

Turn Single - - - - - With 4 walking or running steps - turn once around in place clockwise.

Side Your Partner - - - - P. facing - change places as follows:
with R. ft. take 2 steps fwd. pass L shoulders
keep eye on partner - turn & face on cts. 3 & 4.
back to place the same way passing R. Keep on same
side of partner both ways.
(steps: R.L. turn & face)
((cts. 1 2 3 4))

Arm Right & Arm Left. --- P. facing. 8 cts. for movement
Begin R. step fwd. R. L. meet P. hook R. elbow ct. 3
with support of fore-arm turn once around cw. break
on ct. 6 - fall back to place on cts. 7, 8. Arm L.
the same way.

Set - - - - - Face the person to whom you are to set,
Side balance to the R. then to the L.

Honor - Ladies - - - - - step swd. R. bring L slightly behind R. & curtsy
Men - - - - - " " " " " up to R & bow from waist.

Hey (Eng.) - Grand Chain (Scottish) - Grand R. & L. (American)

Galop or Chassez - Side step or slipping.

Swing and Change - Couples No. 1 & 2 change places moving once & a half
around each other - Each couple turns clockwise
1's moving to the outside of the set and
2's " " " " inside of the set.
This gives the progression often in a Longways set or in a
Progressive Circle.

Lead Give R hand to person with whom you are to dance.

Engage Take social dance position.

---presented by Elna McFarland

SOLDIERS JOY - *English

Northumberland Country Dance
Collected and notated by Maud Karpelos

Music - Recordings - Soldiers Joy - RCA Victor 20592
" " " " Disc. 5040 A

Piano - "English Country Dances of Today", Country Dance Society of America.
Favorite "Reels", "Jigs", & "Hornpipes" -- Oliver Ditson
"Old Familiar Dances" -- Oliver Ditson

Formation: Longways set, Duple minor - Progressive.

Steps: Walk, Polka

Dance

Begin with the outside foot:

A1. 1st. man & 1st lady cast out - walk down outside of set - 8 cts.
" " " " " " " " " back and stand in back of
2nd. " " 2nd " " who face outward as they arrive.

B2. Straight Hey for four - (This is a weaving figure like a figure 8/ 1st. man &
2nd. lady pass R with 2nd man & Lady. 1st. couple pass L in center while 2nd.
C make a loop R at end of line. All pass R again etc. back to places.) Polka
step.

B1. 1st. couples lead partners down the center - 8ct. walking turn under give both
hands & polka back into 2nd place. 2nd. couple moving up into 1st place

B2. 1st & 2nd couples engage - and polka once around each other.

Repeat from beginning with next couple.

PIPERS FANCY - Scottish

Collected and notated by Cecil Sharp on
one of his visits to Scotland.

Music - Record - English Columbia 2252 DB
Piano - unpublished.

Formation: Longways - Duple-minor set.

Steps: walking step throughout.

Dance

First couples are improper -- Partners change places.

A1. On right hand file - all face down - led by bottom dance all walk 8 jounty steps
beginning R. ft. turn out and walk back 8 jounty steps led by top dancer.--at
the same time

On left hand file - 1st woman & 2nd man face, give L hands & balance to the L.

Repeat with the R. drop hands and change places passing R's. Repeat back to place

The above movement is repeated in reverse order. Left file moves up & down -
Right file balance and change places.

A2. 1st. couples balance to partners giving L & R hands. 1st couples keeping R hands
joined - walk down inside of set 8 ct., lead back and cast off around 2nd couples
who have stepped up into 1st place.

Half ladies chain -(Ladies give R hands and cross over - give L to opposite man)-
half promenade -(two couples change places) Facing contrary partners - a grand
R & L back to places.

The dance is repeated as many times as desired. As No. 1's get to the bottom of
the set - as they stand out one figure they change places and become proper. 2's
do the same at the top & become improper. ---presented by Elma McFarland

HUNSDON HOUSE - English

Collected and notated by Cecil Sharp

Recordings

Hunsdon House - (1 chord int.) English Columbia DB 181
Music: O'donnell Abu Imperial 1041 A.
Piano

Country Dance Tunes, Book V. Novello Co.

Formation: Four couples square - Number clockwise

Step: Light walking step throughout beginning each movement with R.

Dance

Chorus

A. 1-16 Squares

Each person makes a complete square in his own corner.
Head C. face partners, Sides take inside hands & face center.
1-4 " " move 4 steps bk. while sides move 4 steps fwd.
" " turn & face opposite " " turn & face Partners
5-8 " " move 4 steps fwd. " " move 4 steps bk.
" " turn & face center " " turn & face opposite
9-12 " " move 4 steps fwd. " " move 4 steps bk.
" " turn & face opposite " " turn & face partner
13-16 " " move 4 steps bk. " " move 4 steps fwd.

Each person should be back in original places. Honor

B1. 1-8 Head C. Move fwd. a double - each turns single outward
9-16 the 2 men move 2 steps bk. while
" " ladies change places passing R s. -
" " men " " " " "
Sides do the same. back to place in same manner

A. Chorus

B2. 1-8 Head C. move fwd. a double - each turns out to make a back
ring taking hands about eye level. 4 cts. for turn.
9-16 All 4 move around cw. and lead into opposite place.
Sides do the same. Repeat back to place moving ccw.

A. Chorus

B3 1-16 Head C. move fwd. a double turn & face P. and honor
give R hand to opposite - 2 changes of a circular hey.
pass opposite R s. give P. L hand and turn into opposite
place.
Sides do the same.
Head C. fwd. a double - honor opposite,
give R. hand to P. pass R - L to opposite, pass L.
" " " " " and fall back into place and honor.

As this dance is an English Minuet, there is an honor
whenever a movement is completed.

--presented by Elma McFarland

YORKSHIRE SQUARE EIGHT
Collected and notated by Cecil Sharp.

Recordings

Music: Yorkshire Square Eight (one chord Int.) English Columbia DB2257
White Cockade ----- Disc 336
Soldiers Joy ----- Capital BD 44
Any good reel tune - Album of Irish Dances - Imperial 1039 B.

Piano

Favorite reels, Jigs & Hornpipes - T.H. Rollinson, Oliver Ditson
Old Familiar Dances ----- George C. Gott

Formation: Four Couples square - Number as for American squares, CCW.

Steps: Light walking step - Polka

- A. Head couples fwd. & back a double - engage & polka across set.
(keep to the R. 16 cts.)
- B. Side couples do the same. Repeat A & B back to place
- A. Head couples face couple on the R - 1st & 2nd, 3rd & 4th face.
R hands across & L hands back (star) - Ladies chain
- B. Head couples face couple on the L - 1st & 4th, 2nd & 3rd face.
Repeat R & L hand star - & Ladies chain
- A. *Ladies fwd. a double - as they fall back the men go fwd. a double
As in Circassian circle the men turn L & stand in front of lady
on the L and give hands - R in R & L in L - pivot swing (8 cts.)
- B. All promenade new partner to man's place - polka step open position (8 cts.)
Repeat from * 3 times - until ladies are in original places.

LONG EIGHT - English

Recordings

Long Eight (one chord Int.) English Columbia - D.B. 2251
Gary Owen Imperial - 1042 B

Music: Soldiers Joy as noted above can be used
Any quadrille with a strong 2/4 rhythm Ford - 112 A.
The Ford - Black Cat Quadrille has a spoken int.

Piano - Same as listed above.

Formation: Whole set Progressive. - four couples

Steps: Chassez, Skipping, Running, walking.

Dance

Introduction

- A. 1st couple give both hands - chassez to bottom of set - pass R shoulders
& skip to top of set outside standing lines - 16 cts.
1st lady leads men's line around standing line of ladies. Skipping 16 cts.
1st man leads ladies line around standing line of men. Skipping " "
1st couple reel - partner hook L elbow turn once around. 4 cts. for each turn.
Lady reels the men in turn R - L in center with partner
Man reels the ladies in turn R - L in center with partner
1st couple turns half way round at the bottom - takes places at bottom of the set

Figure

- 1st man - at the bottom of set - jumps into center R ft. facing up - 2 cts.
1st lady jumps into center R ft. facing down - (2 cts.)
This movement is followed in order by - 4th man facing up
4th lady facing down, 3rd man facing up
3rd lady facing down, 2nd man facing up
2nd lady facing down. All are now in a long line - partners facing.
(16 cts. for this movement.)

Partners give R hands - a grand R & L. Each person will go around each end of
the set and finish in the position where they began the figures. Two
lines partners facing.

If you go out of the set by the R - come back into set R.

As each couple becomes no. 1 - the dance is repeated (4 times).

--presented by Elma McFarland

WYRESDALE GREENSLEEVES DANCE

"OLD MAN'S JIG"

This dance is unique - it is the only example of English Folk dancing that can in any way be considered clownish. It is still performed in the Wyresdale district on Holidays and for festivals. The tune and dance is traditional and comes to us from James Winder who learned it from his father and found the tune in an old manuscript music book.

Recording - "Greensleeves" RCA Victor 21619 B.

Music: Piano

Morris dance tunes Set X p 18 "Greensleeves"

Formation: Three men in a circle

Step: Step together step.

Dance

- A1 1-4 All join hands and bow three in a line No. 1 in middle No. ccw
Dance around and back.
Join hands and take 8 step fig. cw. and back ccw.
- B1 Clap, slap & Kick
All release hands and face ccw.
- 1-2 Ct. 1 - No. 1 claps hands tog.
" 2 " " slaps L thigh with L hand
" 3 " " " No. 2 on the back R. hand
" 4 " " " kicks " " with his R knee - No. 2 dodges
- 3-4 The clap, slap, and kick is repeated by nos. 2 & 3 in order.
All turn single and face cw. repeat clap reversing hands slap
L. and kick L knee.
- A2 Dance around and back. as in A1.
- B2 Leg over.
Keeping hands in ring position
No. 1 stamps - L R L and throws R leg over his arm
" 2 & 3 do the same in order.
in upright position all hop in place 4 times. L.
All hop around cw. 8 counts and hop back ccw 8 cts.
Drop hands letting legs down
- Repeat B1 - Clap, slap & kick
" A1 - Break into straight line and bow.

As notated this dance fits the record.

If piano music is used the movements clap, slap, and kick and leg over may be repeated by No. 2 & 3 in order.

--presented by Elma McFarland

THE BELFAST DUCK

Source - English Country dances of Today, Country Dance Society of Am.
Notated by Douglas Kennedy

Recordings:

Music - "Belfast Hornpipe" HMV B 9569
"Rickett's" Imperial 1041 B.
"Medly of Hornpipe tunes" Ford 115A
Any good hornpipe tune
Piano -
Favorite Reels, "Jigs", "Hornpipes", - T.H. Rollinson, Oliver Ditson
Old familiar dances George C. Gott, Oliver Ditson
English Country Dances of Today Country Dance Society of Am.

Formation: Longways set - Duple Minor

Steps: Hornpipe step is used throughout the dance.
4/4 Rhythm - 1 & 2 & 3 & 4 & (hesitate on the &)
step - step & step & step tog. step (step fig.)

Dance

- A. Couples 1 & 2 number off down the set - hands 4 - Circle L 2 step fig.
Circle back to the R 2 step fig. begin L.
- B. 1-4 Partners lead down - step & step (start outside feet) give R hands.
" turn in and face up on step tog. step.
" lead up - step & step
" turn in and face down on step tog. step
5-8 " lead down - step & step
1st Couple turn & face partner on step tog. step and make an arch
2nd " " " " up " " " "
1st " stand still while 2nd C. move under arch to 1st place with
hornpipe step

Repeat from beginning forming ring with next couple
Odd couple at top or bottom stands out one dance figure.

Butterfly Hornpipe

- Formation: Progressive Circle. Music; - "Rickets Hornpipe" Imp. 1041B
Solo Record 12005B
- A 1 Two couples facing - R hands across - 2 hornpipe steps - begin R.
8 meas Back with the L
- A 2 Over & under arches - taking inside hands - 1st couple over C 2.
Turn and face other way with 2 over 1. (both C. move at the
the same time - the step & turn is the same as in Belfast
8 meas/Duck beginning with outside feet.
- B Couples swing and change places - two step or smooth polka.
once and a half around to the next C. C. no. 1 goes to the
outside of the set, C. No. 2 to the inside.

Presented by Elma McFarland

SLEIGHTS SWORD DANCE

Collected and notated by Cecil Sharp
Traditional morris dress for men - White shirts & trousers
Baldrix* - (crossed ribbons) & bells

Music: Record - Sword dance Suite - English Victor G-B 8808
Piano - Sword dance of Northern England Bk. 2 - Novello Co.

Formation: - Six men in a line numbers 1 2 3 4 5 6.

Step - Light running step throughout the dance - begin R.

Figure 1: - All line up - swords in R hand against R. s. arms at the side.

No. 1 followed by other men move around to form a ring - points swords to to the center. - This is done before the music starts.

Chorus - The Clash - Moving around in a CW. circle - raise S points up -
Clash swords with an upward wrist movement 8 times.
(Never let the sword swing in back of the level of the arm.)

Shoulders & Elbows - Swords over R s. - take point of sword in front
underneath with L hand 8 cts.
Lift S over head to R s. " " "
Lower S over L s to elbows 8 cts.
All raise & pass S over heads - make a $\frac{1}{4}$ turn cw.
making rings as large as possible in hilt--point Pos.
(handle is hilt) move around circle 8 cts.

Over your own sword. Each dancer with the help of the one on his L and R jumps
over his own sword in 4 cts.

No. 1 brings L hand over his head with the help of dancer on L
at the same time he lowers his sword " " " " " " R
in 2 cts. with L ft. he jumps over lowers S. and returns to Pos.

Each dancer in turn does the same thing

Lock - All in hilt point formation moving around cw. cross R hand over L. Lock your
hilt under the point at your L. hold lock between thumb and 3rd finger
2nd finger in center, moving around 8 cts. No. 1 raises the lock in his
R hand high over head, 8 cts.

Rose - No. 1 lowers S to horizontal position - all take hilt of S on last measure
lift swords to eye level and draw down out and over to point on floor in
center.

At no time in this figure does one stop the CW. circle.

Figure 2.

Chorus - Clash, Shoulders, elbows, etc.

Double under - No. 1 & 6 raise swords between them--keep a flexed elbow.
No. 3 & 4 opposite, place S in front of them at chest level
and go under raised sword. No. 3 turns L. No. 4 turns R and
lifts S over the heads of 1 & 6 as No. 2 & 5 follow -- 1 & 6
lower S in back of them following them back under the sword.
(12 cts. phrase)

This movement is repeated by each sword in order CCW.

Nip-it-Lock - Raise both hands above heads - make a whole turn cw.
Lower arms L over R. Close in, put hilt under point at the L.

Rose - As in Fig. 1

Figure 3.

NO MAN'S JIG

part of slight sword

Two Toms armed with Swords now join the dancers making 8 Dancers
stand in two files as in a longways dance.
Numbered as in a Morris dance 1357 - 2468.

Clash & Cast Off - Partners facing--wait 8 cts., clash 8 cts.
Ends cast out followed by middles - 3 & 4 follow 1 & 2 circle to
place, clash on last ct. 5 & 6 follow 7 & 8 circle to place.
Middle - No. 3 & 4, 5 & 6 cast out followed by 1 & 2, 7 & 8 do
same. Repeat Cast-off.

Roll - Partners face--take 4 ct. to take double swords.
Take partners S point in L hand, link hands tog. L in R
Have arms free to swing, taking 4 ct. for each turn
Number in couples 1, 2, 3, & 4
C. 2 raise S Roll over and up to 1st place
C. 1 begin S between them, waist level Roll down under raised
S of 2nd C. C. 1 rolls likewise with each C in order.
As each C is out at the end of the set - Roll once away from
set and come back in reverse order of roll--The roll continues
until each C. is back in place. No one starts until No. 1 C.
gets to them.

Take 4 ct. to get S in position and repeat Cast-off.

Use end of music to form a circle and all point S in center.

Figure 4.

Repeat Chorus - Over your Sword.

Back Lock - All in hilt point formation - all move fwd. and put S in back of
person on R. With L hand take point of S on L, reaching over to
get it. Bring arms over head and place hilt under point in front
of him.

Rose - As in Fig. 1. As the 8 S lock is much heavier No. 1 man holds
the lock high in both hands and circles CW once around then leads
off. To break the lock he may throw the lock end over end back
onto floor as last man leads off.

--presented by Elma McFarland

SHEPHERDS' HEY

Collected & notated by Cecil Sharp

Stick Morris or

Hand Clapping Morris Dance

Ilmington Tradition, The Morris traditions are distinguished by the different styles of arm movements characteristic of the Morris men from different sections of England. Also each tradition has a characteristic difference in costume.

The original Ilmington Morris team wore white shirts, Baldrix (or crossed ribbons) and Bells - Dark trousers. On their heads they wore black cloth cricket caps with 7 amber stripes from the center to the edge, the foreman wearing a cap of many colors.

Formation:

Column - Three men on each side facing up--

Number - 1, 3, & 5 in L hand file --

" 2, 4, & 6 in R " "

Music:

Record - English Victor G-B 9297

Piano - Morris Dance Tunes Set V. Novello Co.

Sticks -

Except when otherwise directed each dancer holds his stick by the end in his R hand arms at the side.

Step -

Morris Step - Step, step, hop--step, step, step, hop, step, hop
step, hop, step and jump

DANCE

Once to yourself - Column formation - partners cross sticks between them about eye level. Odd numbers holding sticks in back of even...stand still until step & jump. All step slightly forward on outside ft. and jump--feet together...odd numbers strike sticks of even.

Al. Foot up.

Sticks held in crossed position.

Dancing in place one complete step figure, begin outside foot.

On step and jump all turn out and face down striking sticks.

Repeat above facing down, on step and jump, partners face and strike sticks from R to L.

Bl. Stick tapping.

1, 3, & 5 hold stick in both hands at chin level while 2, 4, & 6 strike stick 3 times--Reverse order and repeat.

All take middle hold on sticks palms up. Strike tips (top) butts (bottom) tips, butts. Swing R arm out and strike tips hard.

Feet: Stamp R 3 times, hold, stamp L 3 times, hold.

R hop L hop R and jump.

Half Hey

No. 1 & 5, 2 & 6 face down - No. 3 & 4 face up

No. 1 loops in to the L --thru center pass 3 R while

No. 2 " " " " R -- " " " 4 "

No. 5 & 6 moving towards inside of set loops around end

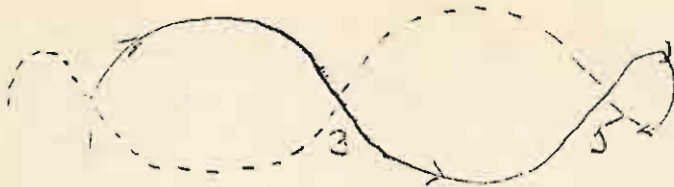
No. 5 moving L and circle R--6 moving R and circle L.

No. 1 & 5, pass L's, while 2 & 4 pass R's. while

No. 3 & 4 circle around front end of set.

No. 3 moves L and circles R, 4 moves R and circles L.

The whole movement is danced in one step figure.



As partners meet at the end of set on
Jump strike stick .

No. 1, 3, & 5 follow solid line for first half hey and back dotted.
No. 2, 4, & 6 " dotted " " " " " " " solid.

Stick tapping and 2nd half of hey.

- A 1. Half hands - Partners facing - start L foot, 1 step fig. Move fwd. bearing to the L--partners pass R's. Turning out & facing other way repeat back to place bearing R and passing L. start R. Strike sticks facing P. on step and Jump.
- B 1. Repeat Stick tapping and half hey figure.
- A 1. Back to back - moving fwd. on LRL hop pass R's.
" swd. R on RLR hop
back up into place on Lh Rh step & jump striking sticks.
Repeat movement beg. R, pass L's, etc.
- B 1. Stick tapping and Half Hey movement figure.
- A 1. Cross and Turn. - Partners facing - 1 step fig. fwd. turning to the L make a small circle and face P., tap stick on Jump. Repeat back to places.
- B 1. Stick tapping.
- A 1. Whole Rounds. - All facing partners - all turn out move around clockwise to opposite end of set 1 step fig. strike sticks then turn out and continue in cw. circle back to place. All strike sticks and face up., holding sticks in crossed position.

Order of Figures

1. Once to yourself
2. Foot up
3. Stick tapping or hand clapping and Half Hey
4. Half hands, repeat 3
5. Back to back, " "
6. Cross & Turn " "
7. Whole Rounds and all in.

Hand Clapping

In place of stick tapping partners may clap tog., lift R knee strike with R. hand. Partners clap R ahnds tog.

Repeat above with L. Tog. L knee, L. h tog. Tog. under R knee tog. front.

" " L " " "
" in back, tog. partners both.

--presented by Elma McFarland

JARABE TAPATIO - FROM JALISCO

A Mexican Hat Dance
a dance of courtship

The man wears a serape over his left shoulder. He places his left hand at the middle of his back and clasps his left wrist with his R hand. This keeps the serape from sliding off his shoulder while he dances. He bends fwd slightly from the hips. He also wears a wide-brimmed sombrero.

The W, as she dances also bends slightly fwd and holds her skirt daintily with two hands in front of her and continuously moves the skirt back and forth to reveal a dainty lace underskirt.

The M wears the Charro costume and the W China Poblana.

Reference: Edith Johnson, Regional Dances of Mexico

Records: Folkraft 1038; Victor 79174; Col 2570; Peerless 860.

Piano Music: R.A. Partichela.

Formation: A couple dance. May be done in a large circle with M's back to center with W facing him, about 8 ft. apart.

Step 1. Ct.1 Step R heel

2 Step L ball of foot back of R

3 Step R ball of foot along side of L

4 Step L heel

5 Step R ball of foot back of L

6 Step L ball of foot alongside of R

This step is done 7 times and on the 8th measure stamp R foot

Repeat all of Step 1.

Couples are moving fwd toward each other. Finish the step close to each other. For the next step turn slightly to the L so that R elbows almost touch.

Step 2. Ct.1-2 stamp L

3 Place R heel fwd near L ft.

4-5 stamp L

6 Place ball of L ft. close to L heel

This step is done 7 times and stamp on the 8th measure

Repeat all of Step 2.

Couples are moving away from each other to original places.

Step 3. Repeat step 1. Note - on some records this step is repeated.

Step 4a. Passing L shoulders couples change places.

Ct. 1 Leap fwd on R ft.

2 Run fwd on L

3-6 Run fwd on R and swing L across R and place feet close together and pivot R. weight largely on L foot.

Repeat step 4a.

4b Buzz to the L on L foot 4 times and stamp R

Buzz to the R on R ft. and stamp L

Repeat 4b.

4 Repeat Steps 4a and 4b crossing back to places, passing L shoulder.

Step 5a. Ct.1 Leap sideways to R on R

2 Cross L ball of ft, in back of R

3 Step on R.

4 Leap sdw to L on L

5 Cross ball of R ft. in back of L.

6 Step on L

Repeat 5a.

Jarabe - Jalisco (cont'd)

5b Rock fwd by crossing R in front of L; Rock back on L.
(Rock fwd and back 9 times and stamp twice (L,R).)

Repeat Step 5 a and b.

Step 6 Face each other and move in a clockwise circle

Ct. "and" Step on R heel

1 Step on L ft.

and Step on R back of L ft.

2 Step on L ft.

and 3 push step to L

4 hold R t to side.

-The step is done 8 times

The M may do this step instead of the above

and Step on R heel

1 Step on L ft.

and Step on R ft

2 Step on R ball of foot

and Step on L ft.

3 hold

4 pull L ft back and at same time swing R ft, fwd.

Step 7 Man follows W as they walk briskly around in the big circle (COW) 24 steps.

On about the 18th step the M tosses his hat onto the floor at the W's feet.

He takes his place opposite her on the outside of the circle, with his back to the center.

-16 push steps to the left around the hat, At this point the W leaps on to the brim of the hat, dancing the rocking step (5b) as the M continues the 16 push steps.

5 long chords - the W kneels, facing out of the circle, and puts the hat on her head. as she kneels the M kicks his L ft. over her head. He assists her to rise, by placing his serape around her shoulder. She stands to his R side.

presented by Madelynne Greene

SEINFENBERGER

German

Source: International Institute, N.Y.C., introduced in Calif. by Paul Erfer.
 Record: Imperial 1101
 Piano Music: International Institute - mimeographed melody line only
 Formation: Couples, facing fwd in line of direction, inside hands joined, outside hand on hips.

- I Take 4 steps fwd, starting outside ft.
 Step to side on outside ft, close ft., hop and swing inside ft. fwd., hop on inside ft and swing outside ft. back, and turn out, pivoting on outside ft. to face CW.
 Repeat entire pattern in opposite direction.
- II Starting on inside ft., take 3 "hop, step, touch" steps in place. 6 polka steps CW around the room.
 Repeat and turn W under once at the end.
- III Repeat all of figure I
- IV In ball-room position, slide fwd 4 steps. step with leading ft., swing rear ft fwd, and back. Turn on 4 polka steps.
 Repeat.

-----presented by Henry "buzz" Glass

CANADIAN BARN DANCE

An English Old Time Ball Room Dance

Source: Introduced in the Bay Area directly from London by Carol and Bob Rogers, Sept., 1948.

A slightly different version appeared in the June issue of "Phun-Phax", taken from Albert Johnston, Olde Tyme Ballroom Dances, London

Record: Belton 2453, "Canadian Barn Dance".

Formation: Couples facing CCW in large circle, inside hands joined.

music	pattern
measures	
1	Starting on outside ft, walk fwd 3 steps and brush inside ft fwd.
2	Place inside ft. to rear, as step is repeat moving bwd - brush is fwd.
3	Dropping hand holds, both go away from each other (M toward center) M starts on L and takes 3 steps - L to side, crosses R over L; step on
4	L and point R over L (W opposite). Return to partner by reversing step Partners take closed dance position. <i>open position (?)</i>
5	Starting on outside ft. walk fwd CCW 3 steps, turning inward toward partner on 3rd step to point inside ft. clockwise. M does L,R,L, point R.
6	Repeat measure 5 CW. on opposite ft.
7-8	Three two-steps CCW. On 3rd two-step M turns W under his arm (R) and goes fwd to next W. When not progressing, W merely turns under M's arm (R) and stays with partner.

-----as presented by Henry "Buzz" Glass

NEW ENGLAND LONGWAYS OR CONTRA DANCES

For more detailed descriptions of the dances, for additional dances, and for description of figures here taken for granted, refer to a book on Square Dancing, or to one of the following :

THE CONTRY DANCE BOOK (note: "Contry" is intentional) by Beth Tolman and Ralph Page; A.S. Barnes & Company, New York.

AMERICAN COUNTRY DANCES by Elizabeth Burchenal (with music). G. Schirmer, New York

Music: Most contras have their own characteristic tune, usually an old reel or hornpipe. However, substitutions are easily made--and for many dances there is no fixed tune--just a certain style of music and orchestration. The following records are available at this time:

"Longways"--Decca Album 275--6 dances with calls--good. Includes: Hull's Victory, Money Musk, Tempest, Fireman's Dance, Boston Fancy (same as Lady Walpole's Reel), and Virginia Reel.

"Lampighter Hornpipe"--Disc 5040 (part of album of square dance tunes--this is the proper tune for Lady Walpole's Reel).

"Money Musk #1, #2"--Victor 20447. Henry Ford 118

"Lady of the Lake", "Soldiers Joy" -- Victor 20592 (Use for Lady of the Lake; use "Soldiers Joy" as substitute for any contra--note this record, not any recording of the same tune.)

"Reel Casavant", "Reel Omer"--Victor 25-1103--I use Reel Casavant for the Timber Salvage Reel, which has no "proper" music; I use Reel Omer for the Happy Valley Reel.

"Hull's Victory", "Lady Walpole's Reel"--Henry Ford 113.

"Girl I Left Behind Me"--Capitol 20100 (Cliffie Stone Album)--use for Pat' nella.

"Arkansas Traveler"

Steps & Figures:

1. In General - Step as in western square dance, but slower; add extra clog steps if you know how and want to; keep strict time with music, starting each figure at beginning of phrase of music--the caller usually anticipates the execution. Use the proper number of beats for each figure, no more and no less. The timing is half the fun.
2. Balance and Swing - In most New England communities, "balance" is not a bow, but a figure requiring 4 or 8 beats of music, depending on local custom. There are various "correct" ways of executing this--for example - 1 - step right on right foot, swinging left over right; 2 - hop on right; 3 - step left on left foot, swinging right over left; 4 - hop on left. (If doing an 8-count balance, then repeat all this). Then finish the rest of the 16-count phrase of music with a buzz swing. In certain parts of New Hampshire and Maine the balance is done in a more lively manner; 1 - step right with right foot and quickly swing left over right, clicking left heel on floor; 2 - hop on right; 3, 4 - repeat to left.
3. Promenade Down Center & Back - Use cross hand position or "Varsouvienne" position. Dance down the center 6 steps, then turn using the next few counts. In dances where odds are "improper" (see later), turn back by twisting arms so the gent is on right of lady on return; in other cases, turn as in "right and left". While odds are in promenade, even couples move toward head of set a few feet to keep set in original position. As odds return from promenade, get ready for "Cast Off".

4. Cast Off - This is the means of progression in most contras--many variations are seen. In returning from promenade down center, odds, instead of returning to place, approach the even lady or gent (depending on side)--this is the even couple just below--the couple just danced with. Odd lady and gent separate, extend outside arm behind back of the even person, who extends inside arm behind back of odd one. Then pivot so that evens remain stationary while odds swing 3/4 turn around them, all end by facing partners. Instead of placing arm around, lady may place hers on shoulder. Odds are all now one couple further down the set, evens are one place up the set--continue further figures with the same couple, from new position. Dances using a different progression, such as Money Musk and The Tempest, will be noted.
5. Right and Left - Basically same as our "right and left through"--this is the ancestral figure. Walk through the usual motions, but do not extend or take hands. (Taking hands in this figure was introduced into western square dancing by Lloyd Shaw to facilitate teaching, and it stuck). Couples facing, (or two ladies facing two gents) walk forward 4 counts, passing right shoulders with partner (dancing alongside lady or gent of the next couple); then turn keeping inside shoulders adjacent to lady or gent alongside, so that person on left steps backward 4 counts, person on right steps forward 4 counts. This is done as if you were holding inside hands while turning, but don't hold hands. Return across 4 counts, turn 4 counts, Execute complete figure unless called "Half right and left" or "Right and left back".
6. Half promenade - Dancing with person alongside, take hands in promenade position and cross over to opposite side, gents passing left shoulders. Turn while holding hands but otherwise as in Right and Left. You are now in the position of your partners. This takes 8 counts.
7. Ladies Chain - As in a square dance but take 4 counts to cross, 4 to turn, 4 to cross back, 4 to turn, total 16.
8. Forward and Back - As you'd expect, but 4 counts forward, 4 to return, unless otherwise noted.

TIMBER SALVAGE REEL - "Odds improper" (Odds start the dance with gent on left side of set, looking down from top. Neutral or idle, cross over with partner as odd becomes even or even becomes odd). "Reel Casavant" is suitable or "Pigtown Hoedown" if you can get one right tempo. Number odds and evens.

Do a dos the one below (above for even couple); do a dos your partner	16 counts
Balance and swing partners	16 "
Odds promenade down center and back, cast off	16 "
Right hand star, left hand back	16 "

LADY WALPOLE'S REEL - "Odds improper" - number odds and evens.

"Lamplighter Hornpipe" is traditional. This is also known as "Boston Fancy" (Decca album with calls). Especially fine for bored married couples --they see little of partner in this one.

Balance and swing the one below	16 counts
Odds promenade down center and back, cast off	16 "
Ladies chain	16 "
Half promenade; half right and left	16 "

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LADY OF THE LAKE - "Odds improper" - number odds and evens.

Use Victor record of this name.

Balance and swing the one below.	16 counts
Balance and swing partners	16 "
Odds down center and back, cast off	16 "
Ladies chain (Tolman & Page say Right & Left, but I've never danced it that way).	16 "

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HAPPY VALLEY REEL- "Odds improper" - number odds and evens.

Music: "Paddy Whack" - I use "Reel Omer" as substitute.

Balance the one below, right elbow swing	16 Counts
Balance the one below, left elbow swing	16 "
Odds down the outside (step back from place), return up the center, cast off	16 "
Sashay (chassez) across and back (or promenade across and back), (dancing with your contra--the one below--in waltz position, either two-step around your small circle, or really sashay across 8 counts and back 8 counts--more often the two-step is used.)	16 "

* * * * *

HULL'S VICTORY - Odds stay on your own side this time, no crossover while neutral, turn in the promenade as in right and left. Odds begin the figure. Number odds and even.

Right to your partner and half way round (step between lady and gent of couple below, gent takes left hand of even lady in his left; lady takes left hand of even gent so that both gents face down set, ladies up set)	4 counts
Balance, four in line	4 "
Swing your contra lady, twice around (left elbow swing)	8 "
Right to your partner, go all the way around (Step lively, make a full turn and take up position as before)	4 "
Balance, four in line	4 "
Odds swing in the center	8 "
Odds down center and back, cast off	16 "
Right and left (danced with 2 gents facing 2 ladies)	16 "

* * * * *

PAT'NELLA (Petronella) - "Odds proper" - number odds and evens.

Music: Petronella, I substitute "The Girl I Left Behind Me" from an album of western square dance tunes by Cliffie Stone; the tune was suggested by Tolman & Page. Anyone finding a better record, please let me know.

Odds turn to right and balance (each take a 4-step turn to right, taking position with gent facing up, lady down set)	8 counts
Odds turn to right and balance (this time in your partner's place)	8 "
Odds turn to right and balance (gent facing down, lady up set)	8 "
Odds turn to right and balance (in place)	8 "
Odds promenade down center and back, cast off	16 "
Right and left	16 "

* * * * *

MONEY MUSK - Count off couples in threes, number 1, 2 and 3.

Number 1 is active, the others inactive. Inactive couples alternate between 2 and 3 position through the dance. Stand neutral or idle for two repetitions of the dance at head of set. At foot of set, dance the figure once with an imaginary third couple, then stand idle once. Best record is the Victor listed above.

Odds turn once and a half around, cast off on opposite side (turn holding right hands, or use a buzz swing. Cast off here without holding number 2 couples; just step out through your partner's place, come into line one place down, take hands right and left and dance forward and back)	16 counts
Forward and back six	8 "
Odds turn 3/4 turn (gent facing down, lady up set, holding hands across the set)	8 "
Forward and back six (up and down set)	8 "
Odds turn 3/4 turn (gent falls into gents' line, lady with ladies, but in new position, one place down the set.)	8 "
Right and left (first two couples only, third remain idle)	16 "

Note: When this dance is called in the traditional contra fashion, as counted above, it is too slow for some groups. It is often called with 12 counts to a figure instead of 16, although the music doesn't seem to allow this. I'd rather speed up the music. In the Decca album, this one is danced almost at a run.

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ARKANSAS TRAVELER - Count off in threes, number couples 1, 2, 3.

Progression as in Money Musk but cast off as in other dances. Music: "Arkansas Traveler" Staff 303 (or other recordings of the same tune. With live music, play without repeating either strain of music.

Forward and back; 6 hands half around	16 counts
Forward and back; 6 hands half around to place	16 "
First 4 right hands across half around, swing partners (end on opposite side)	16 "
Left hand back to place; 1st couple swing	16 "
First couple down center and back, cast off	16 "
Right and left through (and back)	16 "

THE TEMPEST - Form with lines of couples side by side, facing other couples--
like this:

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      ↓ L G L G L G L G
        1  2  1  2  etc.
      ↑ G L G L G L G L

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Number odd and even couples on each side, starting at top of set as shown.

Odd couples promenade down center and back (4 abreast,
turning by couples at bottom); (return to face even
couple below on each side.)

Right and left

Sachay around (two-step around the other couple)

Ladies chain

16 counts

16 "

16 "

16 "

Repeat from beginning, next time down center, odd couples return and stop in
front of a new even couple.

* * * * *

Other notes:

1. Fireman's Dance is familiar to most Federation groups. It is described in Tolman and Page. Remember it is a modified contra dance, with precise timing. It is usually danced with a caller. Use the Henry Ford record without calls, or the Decca record with calls.
2. Sicilian Circle is another modified contra, requiring proper timing. The so-called "Swing version" is of local origin as far as I can find out. Before dancing this one at Festivals, please announce whether dancing with the swing or without; the timing is entirely different and dancers have become confused at Festivals because the M. C. didn't specify which version.
3. Sets may be of 6, 8, or more couples, as long as the room. However, if you keep the set short, everyone has a chance to be an active couple, which is more fun. Dance should be repeated until each couple has a chance to be active.
4. At the end of each dance, caller calls:
 Everybody forward and back
 Forward and swing partners
 Promenade, you know where, etc.
5. Callers: Your call is "prompted"; it precedes the execution of the figure and therefore comes at the end of the preceding phrase of music. The only exception to this that I know about is in Hull's Victory, where the call in the first part is not in anticipation--(and I don't know why).

SANFORD S. TEPFER

SOUTHERN APPALACHIAN SQUARE DANCING

- Music:** Any moderate-speed square dance music such as "Golden Slippers", "Old Grey Bonnet", "Nellie Bly", etc. (old songs), or old mountain tunes like "Sourwood Mountain", "Old Joe Clarke", "Down Yonder". Certain pieces are better than others, but most square dance music can be used. Best available records at this time are: Victor #20-2167 "Down Yonder" and "Back Up and Push"; Imperial #1032 "Tennessee Square" and "Chicken Reel".
- Formation:**
1. Big circle, any even number of couples, hands joined.
 2. Foursomes around the big circle, with odd couples with backs to center, even couples facing center.
 3. Big circle, followed by figures as directed.
- Steps:** Ordinary square dance shuffle, with more than the usual stomping and clogging. For swinging, the walk around or buzz, with the walk around seen more often among the old-timers.
- Phase 1:** (About 1 or 2 minutes including any of the following as called) Circle left and right; balance in; swing partners; swing corners; swing anybody; promenade; promenade back; dishrag; etc.
- Phase 2:** Call odd couples out to right (count off odd and even before the dance starts). In small groups call each figure until odd couples have returned to even couple they started with; with larger groups call each figure several times. For exhibitions or where this dance is only used occasionally, mix the figures. Use any 2-couple square dance figure. The following familiar ones are commonly seen in the South; descriptions are in most square dance books. Right hands across; Duck for oyster; Birdie in cage; Lady round lady and gent around gent (Figure 8); Lady round lady and gent so low -- lady round gent and gent don't go; Basket; Swing maw, paw, Arkansaw, etc.

The following are characteristic of the Southern Appalachians. The same names are applied to different figures in some communities; this usage learned from Ralph Case, formerly caller at Ashville, N.C.

Mountaineer Loop: foursome holds hands, evens raise an arch, odds duck under; gdd gent drops his partner's hand and turns left, odd lady turns right pulling even couple under their own arch; call odd couple to lead first, then circle half and then evens lead.

4-Leaf Clover: foursome holds hands, evens raise an arch, odds duck under without breaking hands, turning away from each other, passing their joined arms over their own heads and down between the even couple and themselves; evens lower their arch; all four face left and circle holding the "clover"; then call "roll the clover over" - odds raise their arch and pull evens under, evens passing under their own arms last restoring circle. This the same as the "sardine can" figure of duck for the oyster, with a stop half-way through and circling left.

Ocean Wave: foursome holds hands, odd gent breaks with left and leads under arch between partner and even gent, leading behind his partner back to place; odd lady and even gent allow hands to untwist; without stopping, odd gent leads under arch between lady and gent of even couple again turning right behind even gent and behind his partner to place; even lady turns under her own arm. (while odd gent leads under, even couple should approach with upraised arm - figure is more effective if all four are moving).

Ladies Whirl, Etc.: at call, each lady whirls in place; next call Gents Whirl, then everybody Whirl.

Georgia Rangtang: (similar to Western Docey-doe or Dce-Paso) (start with opposites instead of with partners). Gents swing around opposite lady with right arm, then return and go around partner with left. If called "Double", then pass around each lady twice.

NOTE: Each of these foursome figures commences with "Circle left"; "Half way back"; then the figure, followed by "swing opposite Lady"; then "Swing Partners"; then "Odd couples on to the next" at which point they progress counter-clockwise, evens remain in place. This phase continues as long as desired.

Phrase 3:

Call "All join hands in one big circle" and dance two or three of the following figures. Caller should lead if possible.

Wind up Ball of Yarn: Lead man (or caller) in big circle drops hand of corner and leads entire line in front of the corner, clockwise, into a tight spiral. When getting too tight for comfort, he suddenly reverses direction by turning to his left, leading out of the spiral between the coils. Do not wind too tight, and don't snap the whip.

Open Tunnel: from promenade, lead couple turns back toward the couple behind holding inside hands in an arch; pass the arch over the heads of all the couples in the line, moving forward as rapidly as possible until the end is reached; then turn under the arches made by the couples behind; when lead couple passes under last arch they continue out in promenade. This is another "follow the leader" figure.

Thread the Needle: Lead man in big circle drops hand of corner and turns back to right inside circle, then passes out under arms of first couple behind him, then in, out, in, etc., as often as desired to end of line; then reverse direction again to left and lead circle back to original formation.

Grapevine Twist: Lead man in big circle drops hand of corner and leads line under upraised arms of corner lady and her gent, passing clockwise around entire circle outside; gent of last couple does not pass his arm over his head when the loop tightens, but keeps right arm under his chin and over left shoulder; then leader passes under the next arm, etc., until the entire

(Grapevine Twist - continued)

line is tied up with arms over shoulders; leader completes the knot and leads line around a few turns; break and swing. (don't try this with a large circle).

Grand March: Any of the usual routines:

Large Fruit Basket: Same as in Western Squares.

Indian File: Swing Gal Behind.

Promenade: Gents move up 2; promenade; move up 2, etc.

Shoo Fly Swing: Lead gent steps out into circle a few paces, facing partner; his lady steps toward him and they swing around each other, holding right forearms (to elbow); then gent remains in center and his lady passes (quickly, almost violently) to the gent formerly on her right; he approaches her with left arm and they turn; lady returns to her partner waiting inside circle for another turn with right then to next gent with left, and so on around ring. As each gent returns to circle after turning active lady with left, he turns his own partner once with right, then returns to circle. As soon as lead couple has reached the third couple below, the second couple starts in the same way, gent stands in center and turns his lady who shuttles back and forth around the ring. As each couple completes their tour, they join the ring and the gent receives active ladies coming to him, until the last couple has completed the circuit. This figure is a lot of fun in a circle of about 12 couples. In larger circles it can be started with all the active (odd) men stepping in and starting at the same time. In very large circles, better forget it.

Dive and Shoot the Owl: A similar routine to Shoo Fly Swing as follows. Lead gent steps into center; his lady approaches and turns him with right arm, then goes to couple below and joins hands with them; they circle 3 half way and "pop" the active lady back toward her partner; they turn again and she goes to next couple and repeats, etc. around the ring. Second couple, etc. follow up.

General Notes: Individual figures of Phase 3 may be interspersed as "chorus" figures after each round of Phase 2. The dance may be ended at any time with a "you know where, I don't care" or any novelty ending. Often in a follow the leader sequence, the leader just leads off the floor, out a door, or to seats. The place to improvise in this type of dance is in Phase 3, where the ingenuity of the caller is the only limit. Total time for dance - minimum 15 minutes, up to 45 minutes, an hour or more depending on endurance, interest, etc. In a small group the caller invariably dances, leading Phase 3. In a larger circle he leaves the microphone briefly to lead any follow-the-leader figures. If the crowd is really large, form several circles (not concentric) and appoint a lead couple in each circle. Always count off (to determine odds and evens) or have couples pair off before starting the dance.

AMERICAN SQUARES

FOUR GENTS STAR

Four gents star in the center of the square (right hand)
Turn the opposite lady and leave her there (left hand)
Four gents star in the center of the set
You turn your own, you're not through yet
Four gents star in the center of the town
Turn the right hand lady with the left hand round
Four gents star in the center of the floor
Turn the left hand lady or she might get sore
Four gents star and you ought to know
You finish it off like a do-pas-o
And promenade.

MILAGRA

The two head couples balance and swing
Come right out to the right of the ring
Around that couple and take a swing
Inside four will form a ring (2nd and 4th couples go once around)
Pass right through, just you two (two inside couples pass thru, ladies on inside)
Around that couple and take a swing
Inside four will form a ring (the original head couples)
And pass right thru just you two
And around that couple and take a swing.
The center four form a ring
and pass right through just you two
And around that couple and take a swing
The center four form a ring
And pass right through just you two
Now swing your own you're not thru yet
And circle four with the couple you met
and docey-doe

CENTER FOUR MAKE A RIGHT HAND STAR

Head two couples you balance and swing
Down the center and split the ring
Lady go right gent go left
Form your fours on the sides of the set
(Head couples go down center, divide, pass opposites outside set
and stand at end of lines, facing partners)
Forward eight and eight fall back
Wait for the call on the outside track.
Center four make a right hand star
(Center couples, 2 and 4, make a star)
Outside four stand where you are
Break that out with a double elbow
(Center couples, 2 and 4, do a double elbow, L and R, with corners)
Outside four get in the show
With a L hand star and howdy-do
(Outside four, 1 and 3, have left hand free at end of double elbow and
go to center and form star, and back with a right hand star.)
And back with a Right and How are you
Meet your corner with a left allemands (John Eskenazi)

LONESOME GENT

Head two gents, take your corner lady with a left hand round
And bring her home as you come down.

Six go forward, six go back, Forward again on the same old track
You dos-a-do and dos-a back, Ladies change across the track
(The two lines of three move forward and back.
The lines of three dos-a-do around each other.
The ladies chain to the opposite side, the men stay
where you are.)

Lonesome gents just you two

Take your corner lady with a left hand round

(The side gents turn the corner with left)

Now the lady across the town

(The side gents cross to the lady opposite, and turn
her with the right hand.)

Meet that gent with an elbow swing

(Meet the head gent who is his right hand gent from
home position, and turn him with a left elbow)

Steal his pretty little thing with a right hand round as you go home

(Take the next girl, who is his right hand girl, by the
right hand, make a half turn, and return to home position,
with the two girls in a line of three, leaving the two
head men as the lonesome gents this time.)

(Repeat three more times from six go forward, six go back.)

(Then repeat: Six go forward, six go back, Forward again on the same old track
You dos-a-do and dos-a-back, Ladies change across the track
Swing on your corner like swinging on a gate
Swing your own if you're not too late.

(John Eskenazi)

TEXAS WHIRLWIND

Ladies to the center and back to the bar

Gents to the center with a right hand star

Back with the left but not too far

Pass your own and turn the next

with the right hand $\frac{1}{2}$ way round

Back with the left go all the way round

Now your left hand lady with the right hand round

Back to your partner with the left hand round, go all the way round.

Right hand lady with the right hand round

Back to your own with left hand round

And gents to the center with a right hand star.

(Repeat three times)

THE ROUTE

First and third couples balance and swing
Lead right out to the right of the ring
Circle four and pull 'em straight
And forward eight
And eight fall back
Ladies chain across the track
Turn around and chain 'em back
Ladies chain down the line
Chain 'em back and keep in time
Ladies chain across the track
Ladies chain down the line
Across the track you're coming back
Down the line you're doing fine
And everybody swing.
(Repeat all with R and L through)

*R & L through across the track
Turn around R & L back
R & L change down the line
R & L back & keep in time
R & L through across the track
R & L along the line
(R & L across the track you're coming back
Along the line you're doing fine)*

FORM A THREE HAND STAR

First couple dos-a-dos, each to the nearest side you go
(1st couple does dos-a-dos, then lady moves to couple 2, man to couple 4)
Three hand star by the right you know
(Couple 2 and lady 1 form star, Couple 4 and man 1 form star)
1st couple meet in the center with a L elbow
(L elbow swing once around)
To the other side, three hand star, don't be slow
(Lady 1 and couple 4 form star, man 1 and couple 2)
Meet in the center with a left elbow
On you go to the odd couple oh
(1st couple moves together to 3d couple)
Star by the right, how's the weather
Star by the left, let's get together,
Circle 4, once and half you go
1st couple duck to the center
And each to the nearest side you go.
(Lady 1 moves to couple 4, man 1 moves to couple 2)
Three hand star by the right you know
1st couple meet in the center with a L elbow
To the other side, three hand star, don't be slow
Meet in the center with a left elbow
And now back home you go.

(Vera Holleuffer)

COSTUME DATA

Presented by Virginia C. Anderson

On the succeeding pages I am presenting as complete a bibliography as I have been able to prepare, a list of patterns usable for costumes and an index of the National Geographic magazine, prepared by Mrs. Eileen Winter.

In making a costume it is necessary to use reference material, but if you have any opportunity to examine an authentic costume, do so. Check and see if you have an International Institute in your city - inquire if there is a group of the nationality of the costume you desire to make and then try and visit some of the people, explain what you are attempting to do and ask their help. If you are courteous there is little chance of your being refused assistance.

When you do use reference books, or the Geographics, use more than one reference. Quite often the artist has taken liberty with design and color, so it is wise to read on the costume as much as possible, to determine the type of fabric, the proper colors to use, the type of embroidery characteristic, etc.

Libraries do exchange material under Inter-Library Loans and it might be possible to get the books you would want even though they may not be in your local library.

In many cases it is necessary to cut your own pattern, and if there would be enough interested people in your locality, you might interest your Adult Education program in an evening class in folk dance costuming.

The most important factor to keep in mind in making a folk dance costume is to make it of materials that can be washed, if at all possible, or easily cleaned. Since the dances are vigorous, cleanliness is a MUST. Another functional necessity is utility. A folk dance costume must be able to withstand hard usage -- nothing fragile can be acceptable.

PATTERNS

WOMEN'S

- VOGUE 6718 - Sizes 12-20 Good bodice (Austrian)
- VOGUE 6579 - Sizes 24-32. Women's folk dance panties.
- VOGUE 5669 - 12-42 Bonnet Pattern
- VOGUE 6420 - Full length petticoat with flounce, $2\frac{1}{2}$ yds at bottom.
12-20
- VOGUE 6731 - Half petticoat with flounce. $2-1/8$ yds. at bottom.
- VOGUE 6359 - 24-32 Half petticoat with flounce. $3\frac{1}{2}$ yds at bottom.
- VOGUE 6421 - 10-20 Half petticoat with camisole. $2\frac{1}{4}$ yds at bottom.
- VOGUE 6320 - 25-38, Panty pattern.
- SIMPLICITY 2643 - 12-44. Half Petticoat with camisole. 2 yds at bottom.
- SIMPLICITY 2602 - 12-20. Half slip, camisole and panty pattern. Petticoat
65", flounce thereon 3 yds.
- McCALL 1386 - shirred peasant blouse
- McCALL 1317 - embroidered " "
- McCALL 1254 - " " "
- McCALL 792 - 6-18, Italian and gypsy costumes (excellent for bodice,
etc.)
- BUTTERICK 4824 - 12-20. Peasant skirt, midriff top. Corselette, could
be used for bodice pattern.
- BUTTERICK 1695 - 4-20. Colonial, Dutch, Argentine and Spanish. Has
bodice and cap patterns and fischu for English type dress.
- SIMPLICITY 2571 - Skirt with ruffles and bow in back (square dance).
- SIMPLICITY 2034 - Good peasant blouse.

MEN'S

- McCALL 1332 - Cowboy shirt with embroidery pattern.
- McCALL 1480 - " " " " "
- McCALL 7499 - S,M,L, ex. L. Sport shirt with seam at top - helpful in
costumes.
- BUTTERICK 4692 - Spanish and peasant.
- BUTTERICK 4693 - Santa Claus - Russian pants.
- BUTTERICK 1694 - Clown sizes 2-4 - 14-16.
- BUTTERICK 1697 - Uncle Sam. Gives slim trousers or knee-breeches.
Also vest.

FOLK DANCE SUMMER CAMP - 1949
COLLEGE OF THE PACIFIC
Costume data prepared by
Virginia C. Anderson

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ANCIENT EGYPTIAN, ASSYRIAN AND PERSIAN COSTUMES - Mary G. Huston and Florence
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(Excellent descriptions and plates and craft designs)
COSTUME AU MAROC, LE - Gabriel Rousseau - E. de Boccane, Paris - 1938
(Giving Moroccan costumes - written in French)
COSTUME BRETON, LE - V. Lhuer - Au Moulin de Pen-Mur, Paris
(40-odd plates giving men, women, and children's costumes, written in
French)
COSTUME CHEZ LES PEUPLES ANCIENS ET MODERNES, LE - Fredrich Hottenroth
E. Weghe, New York-printed in Germany. (Written in French, gives in-
teresting details and good bodices)
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1946. One of the best, written in Italian, pages of plates of women's
and men's costumes with elaborate pages of details, giving bodices,
sleeves, etc.
COSTUME THROUGHOUT THE AGES - Mary Evans. J. B. Lippincott Co - 1930.
(exactly what the title implies - from early Egyptian to 20th Century.
Good costume bibliography. Good French, English and Early American
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(men's and women's costumes in plates, with descriptions in French.
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(only one of its kind, which is good.)
- FRENCH COSTUMES - designed by Lepage-Medvey. The Hyperion Press - 1939
(check with other sources if you use this book)
- GUATEMALA ART CRAFTS - Pedro J. Lemos. The Davis Press - 1941.
(Costumes and weaving designs - good).
- HESSISCHES TRACHTENBUSH - Ferdinand Justi. Marburg, Germany - 1905.
(Written in German - good plates)
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- HISTORIC DRESS IN AMERICA - 1607-1800 Elisabeth McClellan. Geo. W. Jacobs & Co., Philadelphia 1901. (Good detail).
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(wonderful detail).
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NATIONAL GEOGRAPHIC COSTUME INDEX

This index of the National Geographic magazines has been compiled by Mrs. Eileen Winter of the Silverado Folk Dancers, Long Beach. The information is not complete in that each issue has not been evaluated. However, we feel you can use this information and check with your local library. Not all of the references will have color plates and costume pictures.

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1912 July	"	713
1913 Feb.	"	227
1919 Sept.	"	185
1922 Feb.	"	201
1946 Oct.	"	409

CROATIA

1908 Dec.	pg.	809
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CUBA

1900 Jan.	pg.	32
1901 Feb.	"	80
Dec.	"	440
1902 Feb.	"	76
Mar.	"	97
"	"	108
1906 Feb.	"	105
Oct.	"	535
1907 July	"	429
1908 July	"	485
1909 Feb.	"	200
1920 July	"	1
1921 June	"	571
1928 May	"	529
1933 Sept.	"	345

CZECHOSLOVAKIA

1912 Dec.	"	1188
1917 Feb.	"	163
1921 Feb.	"	111
"	"	157
1927 June	"	724
1929 Dec.	"	643
1933 Jan.	"	40
1938 Aug.	"	173
"	"	181
1945 Dec.	"	641

DENMARK

1922 Aug.	pg.	115
1932 Feb.	"	217
1940 Jan.	"	1
1945 Feb.	"	239

DOMINICAN REPUBLIC

1909 Mar.	"	200
1916 Aug.	"	143
1920 Dec.	"	483
1931 Jan.	"	80
1944 Feb.	"	197

ECUADOR

1900 June	pg.	208
1907 Feb.	"	80
1921 Oct.	"	327
1929 Jan.	"	68
"	"	49
1934 Feb.	"	133
1941 Dec.	"	717
"	"	727
1946 Mar.	"	341

ESTONIA

1938 June	pg.	767
1939 Dec.	"	803

FINLAND

1910 June	pg.	487
"	"	493
1925 May	"	597
1935 Jan.	"	101
1938 June	"	767
Oct.	"	499
1940 Feb.	"	239

FRANCE

1900 June	"	225
1909 June	"	541
1910 Sept.	"	775
1913 Aug.	"	861
1914 Sept.	"	193
1915 Nov.	"	391
Nov.	"	439
1917 Mar.	"	240
"	"	281
Apr.	"	322
May	"	439
June	"	518
Nov.	"	439
"	"	535
Dec.	"	499
1918 Jan.	"	9
"	"	86
Feb.	"	206
May	"	300
June	"	495
July	"	69
Nov.	"	345
1919 Dec.	"	527
1921 June	"	29
1922 June	"	24
1923 July	"	1
"	"	53
Sept.	"	221
Dec.	"	675
1924 Aug.	"	123

FRANCE (Cont'd.)

1924 Nov.	pg.	529
1925 Jan.	"	49
1926 Oct.	"	467
"	"	481
1927 Aug	"	168
"	"	127
1929 Aug.	"	131
"	"	142
Nov.	"	509
"	"	522
1930 Oct.	"	466
1932 Jan.	"	89
"	"	90
Nov.	"	607
"	"	608
1934 Jan.	"	1
"	"	17
1935 Jan.	"	67
"	"	81
1936 May	"	625
"	"	633
Oct.	"	501
1937 June	"	751
Oct.	"	434
"	"	435
1940 Feb.	"	201
"	"	207
1942 Oct.	"	495
1943 Aug.	"	205
"	"	209
1944 Jan.	"	79
Mar.	"	361
Apr.	"	385
"	"	401
May	"	565
June	"	747
1946 Dec.	"	767

GERMANY

1905 Oct.	pg.	479
1908 Sept.	"	635
1911 Oct.	"	931
1912 Dec.	"	1159
1914 Sept.	"	275
1915 Feb.	"	107
1918 June	"	546
1922 May	"	553
1923 Mar.	"	327
1925 July	"	1
1926 June	"	632
1928 Dec.	"	639
"	"	658
"	"	682
1929 Dec.	"	643

GERMANY (Cont'd.)

1931 May	pg.	637
" "	"	640
Dec.	"	689
1932 Mar.	"	365
1933 June	"	717
Aug.	"	213
" "	"	222
1935 Feb.	"	241
" "	"	249
1936 June	"	829
1937 Feb.	"	131
" "	"	147
1945 June	"	747

GREECE

1903 Feb.	pg.	45
1909 Sept.	"	778
" "	"	799
1912 Jan.	"	1
Nov.	"	1132
1913 Mar.	"	281
" "	"	310
1915 Sept.	"	231
" "	"	262
Oct.	"	295
1916 Sept.	"	203
" "	"	249
1921 Feb.	"	179
1922 Dec.	"	571
1925 Nov.	"	533
1928 Dec.	"	719
1929 Feb.	"	254
" "	"	249
1930 Dec.	"	649
" "	"	664
" "	"	688
" "	"	712
1933 Dec.	"	665
1938 Apr.	"	477
1940 Mar.	"	291
" "	"	307
" "	"	339
1941 Jan.	"	93
Apr.	"	449
1943 Nov.	"	547
1944 Mar.	"	290
May	"	593
1947 Dec.	"	793

GREENLAND

1900 Mar.	Pg.	118
1909 Oct.	"	877
1912 Dec.	"	1224
1925 June	"	677
Nov.	"	519
" "	"	477
1926 Mar.	"	300

GREENLAND (Cont'd.)

1926 May	pg.	299
1934 Sept.	"	259
1940 July	"	111
1941 Sept.	"	393
1942 Sept.	"	369
" "	"	373
1943 May	"	565
1946 May	"	602
Oct.	"	457
" "	"	473

GUATAMALA

1907 Apr.	pg.	272
1910 July	"	596
1913 Feb.	"	227
Mar.	"	361
1926 Nov.	"	599
1929 Feb.	"	135
1936 Oct.	"	437
" "	"	429
1945 July	"	87
1947 Oct.	"	525

HAITI

1908 Mar.	pg.	200
1916 Aug.	"	143
1920 Dec.	"	468
" "	"	483
" "	"	497
1934 Oct.	"	435
" "	"	445
1944 Sept.	"	307
" "	"	313

HONDURAS

1913 Feb.	pg.	227
1916 Aug.	"	177
1942 Mar.	"	360

HUNGARY

1907 Aug.	pg.	548
1912 Dec.	"	1188
1914 Oct.	"	311
1929 Dec.	"	643
1932 June	"	691
1935 Apr.	"	489
1938 Jan.	"	1
1945 Dec.	"	641

IRELAND

1915 Dec.	pg.	551
1917 July	"	68
1927 Mar.	"	257
" "	"	316
1935 Nov.	"	571
1940 May	"	649

ITALY

1906 June	pg.	318
1909 Jan.	"	96
" "	"	117
Apr.	"	373
" "	"	396
Dec.	"	1102
1910 Apr.	"	321
1913 Aug.	"	861
" "	"	943
1915 Apr.	"	321
June	"	533
" "	"	587
Nov.	"	439
1916 Aug.	"	97
Oct.	"	273
1917 July	"	46
Sept.	"	213
1918 Jan.	"	38
" "	"	47
1919 Sept.	"	213
1922 June	"	593
" "	"	627
1923 Jan.	"	1
" "	"	31
Feb.	"	181
1924 Apr.	"	357
" "	"	375
Sept.	"	303
1925 Aug.	"	191
1926 Apr.	"	464
Aug.	"	248
" "	"	245
1927 Oct.	"	432
1928 Apr.	"	401
" "	"	442
Sept.	"	333
Oct.	"	432
Nov.	"	559
1930 Feb.	"	229
" "	"	234
Oct.	"	439
1934 Aug.	"	201
" "	"	203
1935 Jan.	"	67
" "	"	681
Sept.	"	329
" "	"	337
Dec.	"	771
1936 Sept.	"	351
1937 Mar.	"	269
" "	"	285
1939 Mar.	"	377
1940 Mar.	"	347
" "	"	355
" "	"	371

ITALY (cont'd.)

1943 Feb.	pg.	261
Sept.	"	307
Dec.	"	701
1944 Apr.	"	109
1945 Mar.	"	257
"	"	265
1946 Feb.	"	161
Nov.	"	545

LAPLAND

1939 Nov.	Pg.	641
"	"	657

LATVIA

1924 Oct.	pg.	401
1938 June	"	767

LITHUANIA

1938 June	pg.	767
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LUXEMBURG

1924 Nov.	pg.	501
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MEXICO

1901 Mar.	pg.	103
Apr.	"	129
"	"	152
May	"	176
June	"	235
1902 Jan.	"	1
1903 Apr.	"	150
Sept.	"	339
Nov.	"	409
1904 Sept.	"	341
1907 Aug.	"	492
1908 Nov.	"	803
1909 Aug.	"	681
1910 Aug.	"	691
Sept.	"	741
Dec.	"	1002
"	"	1041
"	"	991
"	"	1021
"	"	985
1911 Mar.	"	301
"	"	291
May	"	475
1914 May	"	532
"	"	471
"	"	563
June	"	585
1916 July	"	33
"	"	69
"	"	1
1919 Oct.	"	307

MEXICO (cont'd.)

1920 July	pg.	61
1922 Feb.	"	109
Nov.	"	449
1923 Mar.	"	225
July	"	71
Aug.	"	203
1924 May	"	549
1925 Jan.	"	63
1927 May	"	501
1929 Feb.	"	135
1930 July	"	45
"	"	60
1932 Oct.	"	487
1934 Mar.	"	329
"	"	345
Dec.	"	757
"	"	741
1936 Nov.	"	591
"	"	599
"	"	623
1937 Mar.	"	387
May	"	633
1939 Aug.	"	183
Oct.	"	415
"	"	431
1940 Sept.	"	335
"	"	309
"	"	345
1941 Sept.	"	293
"	"	339
"	"	277
"	"	303
1942 Aug.	"	253
Nov.	"	635
"	"	649
1943 Sept.	"	321
1944 Jan.	"	17
Feb.	"	129
Feb.	"	137
1945 Feb.	"	187
1946 Aug.	"	253

MONTENEGRO

1908 May	pg.	309
Nov.	"	774
1912 Dec.	"	1159
1913 Mar.	"	281
1921 Feb.	"	179

NETHERLANDS

1908 Sept.	pg.	619
1910 Dec.	"	1051
1915 Jan.	"	29
1916 June	"	609
1923 Mar.	"	283

NETHERLANDS (cont'd.)

1925 Mar.	pg.	357
July	"	1
1929 Sept.	"	363
1933 Sept.	"	321
"	"	293
1940 Feb.	"	255
1944 Aug.	"	221
1946 Feb.	"	237
Dec.	"	791

NICARAGUA

1909 Dec.	pg.	1102
1913 Feb.	"	227
1919 Sept.	"	185
1927 Mar.	"	370
1932 May	"	593
1944 Aug.	"	161

NORWAY

1905 Sept.	pg.	429
1909 Aug.	"	701
1924 June	"	644
1930 July	"	1
"	"	12
1935 May	"	627
1939 Apr.	"	501
"	"	493
Nov.	"	657
1943 Mar.	"	333
1945 Nov.	"	617

PANAMA

1903 Dec.	pg.	458
1904 Feb.	"	57
1905 Sept.	"	441
Dec.	"	?
1906 Apr.	"	229
1912 Feb.	"	?
July	"	627
1914 Mar.	"	344
1915 Aug.	"	159
1921 Jan.	"	1
1922 Feb.	"	131
1927 Sept.	"	331
1941 Nov.	"	591
"	"	601

PARAGUAY

1906 Aug.	pg.	456
1921 Oct.	"	393
1933 Apr.	"	385
1943 Oct.	"	465
"	"	459

PERU

1900	June	pg.	208
	July	"	264
1904	Aug.	"	311
1906	Aug.	"	432
	"	"	449
1908	Apr.	"	231
	Sept.	"	597
	Oct.	"	669
1913	Apr.	"	387
1915	Feb.	"	171
1916	May	"	431
1927	Feb.	"	218
1929	Feb.	"	135
1930	June	"	727
	"	"	732
1934	Jan.	"	111
1938	Feb.	"	225
1942	Aug.	"	173
	"	"	167
1946	May	"	641

POLAND

1915	Jan.	pg.	88
1926	Aug.	"	203
1930	Oct.	"	551
1932	Apr.	"	435
1933	Mar.	"	319
	"	"	328
1935	Mar.	"	353
1938	June	"	777
1939	July	"	739
1941	Nov.	"	?

PORTUGAL

1907	Dec.	pg.	751
1910	Oct.	"	833
	"	"	867
1922	Nov.	"	504
	"	"	517
1927	Nov.	"	503
	"	"	550
	"	"	567
1934	July	"	81
	"	"	89
1938	Feb.	"	133
	"	"	149
1941	Aug.	"	259

ROUMANIA

1912	Dec.	pg.	1218
1913	Feb.	"	199
	Oct.	"	1057
	"	"	1084
1915	Oct.	"	360
1916	Sept.	"	185

ROUMANIA (Cont'd.)

1921	Feb.	pg.	179
1926	Mar.	"	319
1934	Apr.	"	399
	"	"	415
	"	"	439
1938	Nov.	"	557
1940	Mar.	"	407

RUSSIA

1901	Aug.	pg.	300
	Sept.	"	317
	Nov.	"	404
1902	Feb.	"	37
1904	Mar.	"	113
	Aug.	"	331
1905	Feb.	"	80
	"	"	55
	July	"	309
	Dec.	"	564
1906	Oct.	"	580
1907	May	"	302
1909	Aug.	"	749
	Sept.	"	788
1912	Nov.	"	1043
	"	"	1078
1913	Oct.	"	1068
1914	Nov.	"	421
1915	Oct.	"	329
1917	Apr.	"	371
	Mar.	"	281
	"	"	210
	July	"	24
	Aug.	"	91
	Sept.	"	238
1918	Mar.	"	246
	Aug.	"	114
	"	"	163
	Oct.	"	245
	Nov.	"	378
	Dec.	"	441
1919	Apr.	"	331
	July	"	77
	Nov.	"	393
	"	"	421
1920	Dec.	"	512
1921	May	"	469
1922	June	"	565
1924	Dec.	"	695
1926	Nov.	"	519
1930	May	"	523
	June	"	653
1932	June	"	753
1937	Feb.	"	179
1942	July	"	91
	Dec.	"	793

RUSSIA (Cont'd.)

1943	May	pg.	525
	Nov.	"	619
1944	May	"	513
	Dec.	"	649
1945	Apr.	"	487
	Oct.	"	499

SAN SALVADOR

1922	Feb.	pg.	189
1944	Nov.	"	575

SCOTLAND

1917	Nov.	pg.	519
	Dec.	"	?
1921	Feb.	"	192
1932	Aug.	"	219
1934	Mar.	"	357
1935	Aug.	"	137
	"	"	153
1936	Apr.	"	547
1943	June	"	723
1946	May	"	545
	"	"	561
1947	Feb.	"	249

SERBIA

1903	Feb.	pg.	45
1908	Nov.	"	774
1912	Dec.	"	1188
1913	Feb.	"	199
1915	Apr.	"	417
1944	Apr.	"	493

SPAIN

1910	Mar.	pg.	187
1922	Jan.	"	63
1924	Aug.	"	153
	"	"	163
	"	"	205
1928	Aug.	"	182
1929	Mar.	"	303
	"	"	273
	"	"	311
	"	"	373
	"	"	364
	"	"	340
1931	Jan.	"	112
	"	"	121
	Aug.	"	225
1933	Jan.	"	121
1936	Mar.	"	413
	"	"	407
	Oct.	"	397
1937	Feb.	"	251
1940	Sept.	"	376

SWEDEN

1909 May	pg.	464
Aug.	"	701
1928 Oct.	"	424
"	"	441
1934 July	"	1
"	"	33
1939 Sept.	"	393
Nov.	"	641
1940 June	"	795
"	"	799

SWITZERLAND

1910 Apr.	"	277
Mar.	"	249
"	"	257
1915 Nov.	"	439
"	"	502
1917 Mar.	"	240
1919 June	"	457
1922 Mar.	"	277
1933 Mar.	"	?
1934 Aug.	"	131
"	"	147
1936 Aug.	"	137
"	"	145
1937 Dec.	"	727
1941 Apr.	"	481

VENEZUELA

1906 Nov.	pg.	622
1913 Feb.	"	227
1931 Nov.	"	621
1933 Nov.	"	585
1939 Jan.	"	97
"	"	113
1940 Apr.	"	477
"	"	483

WALES

1923 Dec.	pg.	635
1938 Aug.	"	252
1940 Apr.	"	559
1944 June	"	751

YUGOSLAVIA

1903 Feb.	pg.	45
1908 May	"	309
1908 Nov.	"	774
Dec.	"	809
1912 Dec.	"	1159
"	"	1188
1913 Feb.	"	199
Mar.	"	281

YUGOSLAVIA (Cont'd.)

1915 Apr.	pg.	417
1921 Feb.	"	157
1925 Aug.	"	191
1928 Jan.	"	47
"	"	64
1929 Dec.	"	643
1930 Sept.	"	257
"	"	272
1939 June	"	691
"	"	699
1941 June	"	793
1944 Apr.	"	493

BLOCK PRINTING ON TEXTILES

Books on block printing -

Inks from California Ink Co. "Textile Printing Inks" - 545 Sansome St.,
San Francisco

MINIMUM EQUIPMENT NEEDED for printing unmounted blocks

- strong steady table
- plenty of newspapers and cleaning rags
- sheet of glass or marble (even a plate or tray is usable)
- ink brayer (soft rubber)
- wooden brayer (a rolling pin will do)
- pallet knife - if colors are to be mixed
- pins and thumb tacks
- blocks, inks, and cleaner

PREPARATION

- have textile smooth and clean
- plan printing to allow for layout and for drying.
- mark places for printing either by ironed creases or basting threads
- mark back of blocks if necessary for matching or spacing or direction
- try out color on a scrap of material
- if color is mixed make enough before you start printing.

PROCESS

- be sure block is clean
- have material laid out smooth pinning or tacking down if necessary
- place ink on glass, roll out with brayer until it is even on the brayer and covers the brayer entirely. It should have a sticky consistency, but there should not be a thick layer of ink on the brayer.
- apply to block by rolling brayer on block; if ink gathers in edges of depressions there is too much ink on the brayer; if the brayer slips over the block the ink is too thin.
- set the brayer down on its' legs, not in the ink.
- clean off any ink which is in low places of block, especially around the edges.
- lay inked block carefully, in right position on material - do not move after block is once on material.
- roll wood brayer heavily over the entire surface of block several times
- remove block by pulling away with one hand while holding down material with the other hand.
- dry by hanging or laying out on a surface
- clean the block when you have finished; if being used many times should be cleaned whenever necessary; use an old toothbrush to clean depressions

CARE - block printed material may be washed but not too soon, should have about three or four weeks for ink to set well.
soak in cold salted water to set color before washing and wash carefully.

LILI MARLENE
American

Source: Homer Howell

Music: Broadcast Recording 416

Formation: Varsouvienne position

Both start left foot.

- A Four measures
4 walking steps - 4 chasse' steps to left diagonally
Repeat right
- B L swing R swing 4 Chasse' left (4 measures)
R swing L swing 4 Chasse' right (4 measures)
- C Hook right elbow take 2 steps count 1 and 2
drop back on counts 3 and 4. Hook left
elbow 2 steps count 1 and 2
- D Varsouvienne position counts 3 and 4
4 Chasse' left, 4 chasse' Right

Presented by Dan McDonald

GOLDEN SLIPPERS
American

Source: Loyd Colliver, Southern Methodist University

Music: Folkraft 1068B

Formation: Closed position.

- A Both start within line of direction
Touch and back, touch and back
4 slides (2 measures)
Reverse (2 measures)
- B 4 two-steps turning clockwise advancing counter clockwise (4 measures)
- C 2 two-steps lady under arch of joined hands (man's left and lady's right)
(2 measures)
- D 2 two-steps man under arch and move slightly forward during the
arch (2 measures)

Repeat.

Presented by Dan McDonald

TEA-CUP CHAIN as called by Mildred Buhler

1st and 3rd swing with pride
zigzag round and through the 2 on a side.
Meet at the opposite and sachay through the set
Swing you 8 you're not through yet.
Now the head ladies chain across the floor
the side ladies chain and you chain no more.
All 4 ladies chain - -
Now you go right into a teacup chain
A prettier picture you never did see
With a curly-cue-cue and curly-cue-see.
Now the ladies whirl in and next they whirl out
While the gents keep turning and spinning about.
One going out, the other going in
Keep on going until you're home again.
Now chain on through a second time
keep on going, keep in line
This one out, the other one in,
it's dizzy enough to make your head spin.
This gal's sweet, that one's cute
Twirl 'em gents while we root-te-toot.
You take Sally, I'll take Kate,
Hurry home girls, or we'll all be late.
Now swing, swing, everybody swing.

ACROSS THE HALL - as called by Bob Osgood

1st and 3rd forward and back, forward again,
Turn your opposite lady with the right arm round
(all) Corners left with the left arm round.
Partners right with the right arm round.
Opposite lady with the left arm around.
Corner right (original corner) with right arm round
Partner left with the left arm around.
Opposite lady with a two hand swing,
Now your corner with the same old thing.
Partners left with the left all around.
Promenade your corner when she comes down.

SINGING QUADRILLE - from Colorado Springs

See Lloyd Shaw's "Cowboy Dances" for the first four
figures with music. For figure 5, music is in
"Good Morning" (Henry Ford).

Flower Girl Waltz

Gentlemen turn with the right hand around
Now turn your corners as you're homeward bound
Honor your partners and rock to-and-fro
Honor your corners and bow very low.
Waltz time, waltz promenade, my pretty maid,
waltz promenade
Waltz time, now show them how
Step, step, step, step, turn and bow.

The Suzie Q

First and third balance and swing
And lead right out to the right of the ring
Circle four in the middle of the floor
And spread out four in a line
Everybody forward and back
Forward again with a right and left through
And turn right back with a Suzie Q.
Opposite right and right hand round
Partner left as she come down
Opposite right and right all round
Partner left and turn her around

And down the line with a right and left through
Now turn right back with a Suzie Q.
Opposite right and a right hand round
Partner left as she comes down
Opposite right and right all around
Partner left and turn her around
Now across the set with a right and left through
And turn right back with a Suzie Q. (repeat patter)
Now down the line with a right and left through
And turn right back with a Suzie Q. (repeat patter)

Allemande, etc.

SAN ANTONIO ROSE

Square Dance

Introduced by: Morry Gelman

Music: San Antonio Rose

- I First couple to the right and circle four and smile
Do-Ci-Do your partner in that gay mountain style
Swing with your opposite as though she were your own
Then swing your Rose of San Antone
(Repeat with 1st couple visiting 3rd and 4th couples)
- II Swing on the corner the lady on your left
Swing with your partner the gal you love the best
Allemande left your corner and Do-ci-do your own
Balance to your partner and weave your way back home.
- III Then you weave around just half way 'round the set
Do-ci-do and balance, you're not through yet.
Weave around weave your way back home and
Swing your Rose of San Antone.

Repeat I,I,I, II, III for 2nd, 3rd and 4th couples.

Two Stars in the Night

Eight to the center and back to the bar
Eight to the center and form a star
With right hands across
Back with the left and don't get lost.
First lady out and form two stars
One like Venus and one like Mars.
Ladies come in and gents go out
Turn those two stars wrong side out.
Ladies go out and gents come in
Turn those two stars round again.
Find the one you call your own
Pick her off and take her home.

Description: At "First lady out and from two stars", lady leaves the 8-handed star left and initiates a right hand star alone! She is followed immediately by ladies 4, 3, and 2 who join her star - so 4 men remain in left hand star, 4 ladies in right hand star. At call "ladies come in", etc., first lady leaves the right hand star and crosses into the gents left hand star, passing in front of her partner. At the same time, first gent crosses to the right hand star, passing behind his partner. First couple cross over, followed immediately by couples 4, 3, and 2, ending with 4 ladies in left hand star and 4 gents in right hand star.

At call "Ladies go out" etc., the couples cross over again in turn, 1, 4, 3, 2, the gent always passing behind his partner, ending with gents again in left hand star, ladies in right hand star. At call "Find the one" etc., first gent picks off his lady from her star and takes her onto his right arm, gents 4, 3, 2 follow in turn immediately, resulting in a double left hand star. Circle around until in home position, then break star and wait for next call.

Unless space requires otherwise, first lady forms her star in position of couple two, second lady forms hers in position three, etc. Note that in leading out for the star, when second couple is leading, the order of crossing is 2, 1, 4, 3. This must be made clear in teaching the figure. Figure may be called without waits so that ladies only circle once in star right before crossing to left, then once around again and back to right, etc. With sets learning the figure, calls may be spaced to allow for a second revolution before crossing back.